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Exchanging expertise across cultures and time [Texto impreso]: participatory design approaches for creating community museums / Simone Taffe, Meghan Kelly.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 731-734.

This paper presents a case study where participatory design practices were used to design a cultural museum and inaugural exhibition with designers from an Australian university and the Kelabit community in the Highlands of Borneo. We draw on experiences from fieldtrips, across a five-year period, investigating the exchange of expertise between participants. The findings show a shift in roles when sharing expertise throughout our participatory design process. Participants experienced a lack of clarity and a sense of discomfort while participating in the design of the museum resulting in the need to continually negotiate leadership of the project. The designers discovered their role was to facilitate intangible conversations into tangible outcomes, where participatory design tools reshaped conversations rather than designed final artefacts. We argue that when exchanging expertise across cultures in participatory design, participant roles become organic and ambiguous.

The design journal. -- 2020 (September), v. 23, n. 5, p. 715-734

1. Participatory design 2. Co-design 3. Cultural heritage 4. Museum 5. User participation

2

How virtual exhibition presentation affects visitor communication and enjoyment [Texto impreso] : an exploration of 2D versus 3D / Soyeon Kim, Seulgi Hong.

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References: p. 691-696.

As online virtual exhibitions become a central communication channel in museums, and both the communication and entertainment aspects of museums are being emphasized, various presentation methods are being adopted to attract visitors to such exhibitions. Therefore, this study examines the effect of virtual exhibition presentation methods on visitor communication and enjoyment, focusing on a comparison of 2D and 3D presentation. The findings indicate that 2D presentation is more effective for intuitive communication than 3D, and visitor enjoyment was aroused at different points according to the presentation methods. The 2D visitors showed their interest in information acquisition while focusing on exhibition content, whereas 3D visitors enjoyed exploring the virtual environment. Additional implications of this study for both further research and practice are discussed.

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1. Virtual exhibition 2. 3D environment 3. 2D environment 4. Communication 5. Enjoyment 6. Virtual museum

3

The influence of designers' cultural differences on the empathic accuracy of user understanding [Texto impreso] / Jie Li, Katja Hölttä-Otto.

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References: p. 793-796.

Understanding user experience has become an important part of product design, but doing it well remains challenging. Given the global market and the resulting ubiquity of cross-cultural design, to improve user experience, designers should accurately understand users from different cultures. The extent to which designers can empathize and understand users from different cultures is an under researched topic. This paper combines Empathic Accuracy Rating with a user experience survey to measure the empathic accuracy of 12 designers trying to understand the experience of users from different cultural backgrounds. The results show that cultural differences reduce the accuracy of their user understanding. This effect can be mitigated by providing designers with more details of users' living context.

The design journal. -- 2020 (September), v. 23, n. 5, p. 779-796

1. Empathic accuracy 2. Product design 3. User experience 4. Cultural difference

4

Insights on collaborative design research [Texto impreso] : a scoping review / Virginie Tessier.

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References: p. 670-675.

This article proposes a deep dive into the definitions and distinctive features of collaborative design to encourage a more precise use of the expression among design researchers and practitioners. Using a scoping review process, the article uses 75 peer-reviewed publications to find answers that identify and categorize its most fundamental features. Detailed keyword searches led to the emergence of more than 40 distinctive features. We use the activity theory framework to support the analysis of such a large amount of information. After presenting in detail the main features of collaborative design, the discussion presents three contradictions that may have hindered our collective interpretation of that team dynamic, and isolated research results from impacting authentic work practices.

The design journal. -- 2020 (September), v. 23, n. 5, p. 655-675

1. Collaborative design 2. Design process 3. Scoping review

5

Personal Meaning Organization (PMO) [Texto impreso] : a hermeneutic approach to design / Álvaro Sylleros ... [et al.].

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References: p. 750-752.

Contemporary design exhibits a transition from the design of objects (as things) towards the design of interactions between subjects and objects (as processes). Furthermore, subjects are no longer considered users, but rather persons (personal identities). These persons perceive what we design from an autonomous self-referred meaning organization, which allows them to make embodied value judgments during the coupling process of interacting with material culture. Hence, for design research, it is essential to interpret these judgements as generative meanings capable of driving design decisions. Personal Meaning Organization (PMO) is a suitable framework to set out interpretative clues and a plausible explanatory model. It is based on early attachment processes understood as nuclear affective interactions that predetermine the organization of meanings within a coherent narrative structure. As we illustrate through a validation process, incorporating PMO into design is a convenient epistemological approach to solve the problem of creating interactions for others.

The design journal. -- 2020 (September), v. 23, n. 5, p. 735-753

1. Personal meaning 2. Hermeneutics 3. Interaction 4. Validation design

6

A review of the cognitive effects of disfluent typography on functional reading [Texto impreso] / Myra Thiessen, Sofie Beier, Hannah Keage.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 810-814.

Recent debate has seen the proposition that difficult to read, or disfluent, typefaces can improve certain learning conditions. This is counterintuitive for typography where it is the aim to support reading acts by creating texts that are as clear and as easy to read as possible. We explore recent literature on the disfluency effect in an effort to contextualize the results for typography research that is grounded in functional readability. What is evident is that the discussion about whether or not disfluent reading materials support learning is far from resolved. Further

research is needed in key areas such as those related to the typographic principles of visual cuing and emphasis as well as other broader areas such as how we may be able to determine threshold for disfluency, benefit over time, and what impact environmental distractions have on the disfluency effect.

The design journal. -- 2020 (September), v. 23, n. 5, p. 797-815

1. Typography 2. Functional readability 3. Psychology 4. Cognition 5. Disfluency

7

What is information behaviour in design? [Texto impreso] : a novel set of information dimensions / Farnaz Nickpour.

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References: p. 772-778.

This research addresses lack of a holistic and rigorous understanding of designers' information behaviour, through outlining seven dimensions for investigation, analysis, and capture of designers' use and requirements of information within the design process. 'Practicing designers' and 'people information' are focussed upon. Four initial information dimensions are outlined through literature analysis and synthesis in Information sciences and Design. These are iteratively evaluated, refined, and detailed through four empirical studies i.e. interview and questionnaire administered to design companies (N = 9); observation of a design team in a real-world design project (N = 5); observation of three teams throughout a design competition (N = 22); and a survey of designers and design researchers (N = 89). A novel set of information dimensions is synthesized including 'Purpose', 'Source', 'Format', 'Content', 'Attributes', 'Stage' and 'Intensity'. Furthermore, practicing designers' people information behaviour is detailed using these seven dimensions. Findings both enhance theoretical understanding of information behaviour in design, and provide new empirical data on designerly information behaviour.

The design journal. -- 2020 (September), v. 23, n. 5, p. 755-778

1. Information behaviour 2. Practicing designer 3. Designerly 4. Design information 5. People information 6. Information dimension 7. Design research 8. Design practice

8

Writing is seeing [Texto impreso] : towards a designerly way of writing / João Ferreira.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 712-713.

In this paper, we address the problem of poor academic prose. Academic writing style has crystallised into a format that is antithetical to its main purpose: to convey complex ideas understandably. We explore this issue from the perspective of design research for two reasons: (1) designers, being visual thinkers, may particularly struggle with the challenges of academic writing and (2) the widespread lack of quality in academic prose creates an opportunity for design to stand out positively. In the paper, we present a style of writing (classic style) that is particularly suitable to the nature of design and the way designers think, and conclude by encouraging design researchers to adopt and adapt classic prose style to write up their papers and theses dissertations.

The design journal. -- 2020 (September), v. 23, n. 5, p. 697-713

1. Design writing 2. Design research 3. Design thinking 4. Academic writing 5. Classic prose style
