

Design Discourse and Discourse Design: Reflections on "Conveyence Matter"

Introduction

The traditional distinctions between theory and practice, as well as the differentiations among the applied (angewandte), practical, and the critical, are questionable and fuzzy when viewed against the backdrop of the evolution of applied arts discourse (design discourse) during the 20th and at the beginning of the 21st centuries. The same can be said of the tradition of science and design, for example, design models for theories could also be framed as discourse design in science. If we compare these models with current design discourse, we can follow design discourse as a science of design, that body of work which attempts to improve our understanding of "scientific" design methods of investigation, or a design science, an explicitly organized, rational and wholly systematic approach to design, or even a science for design, that is, a systematic collection of accounts of successful design practices, design methods, and their lessons (Nigel Cross 2001: 51,52). But within the context of a comparative analysis of discourse design and design itself, the distinctions become quite fuzzy.

An example of a theoretical discourse work, which is simultaneously a design work because it also contains theory design, is Helmut Krippendorff's *Semantic Turn*, which focuses on the trajectory of artificiality, a trajectory that Krippendorff constructs by following the development of design in the 20th century. Krippendorff identifies changes in the development which he relies on for his trajectory. It moves from products to goods and services, then to identities, to interfaces, to multi-user systems and networks, to projects, and finally to the discourses we are currently involved in (Krippendorff 2006: 6).

This proposed development offers us an interesting illustration to work with, especially if we wish to evaluate contemporary assignments in which designers are involved, since designers are not only involved in traditional design discourse, which uses drawings and objects to project solutions, but contemporary designers are also being challenged in purely the critical language discourses to create meaning from proposed designs. Furthermore, discourses reside in those communities of people who join together to enact that what constitutes their community. They perform it, so to speak, and thereby create everything that matters to the members of the community (Krippendorff 2006: 11).

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We can therefore also claim, as does Krippendorff, that artifacts become increasingly embedded in language (Krippendorff 2006: 12, 13). And he acknowledged that meaning matters, since it is a move towards human-centredness. All design objects need to be communicated and understood—and therefore interpreted.

Within Krippendorff's proposed trajectory of artificiality, the development of design moves toward a culture of discourse in which designers—like philosophers or other professional thinkers—participate in making sense of things. Krippendorff locates the designer and his work within a general

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Design Discourse Victor Margolin,1989-09-15 The editor has gathered together a body of writing in the emerging field of design studies The contributors argue in different ways for a rethinking of design in the light of its cultural significance and its powerful position in today s society The collection begins with a discussion of the various expressions of opposition to the modernists purist approach toward design Drawing on postmodernist theory and other critical strategies the writers examine the relations among design technology and social organization to show how design has become a complex and multidisciplinary activity The second section provides examples of new methods of interpreting and analysing design ranging from rhetoric and semiotics to phenomenology demonstrating how meaning is created visually A final section related to design history shifts its emphasis to ideological frameworks such as capitalism and patriarchy that establish boundaries for the production and use of design

Graphic Design Discourse Henry Hongmin Kim,2018-03-20 If the aim of graphic design is to communicate meaning clearly there s an irony that the field itself has struggled between two contradictory opposites rote design resulting from a rigorous fixed set of rules and eccentric design that expresses the hand of the artist but fails to communicate with its audience But what if designers focused on process and critical analysis over visual outcome Through a carefully selected collection of more than seventy five seminal texts spanning centuries and bridging the disciplines of art architecture design history philosophy and cultural theory Graphic Design Discourse Evolving Theories Ideologies and Processes of Visual Communication establishes a new paradigm for graphic design methodologies for the twenty first century This illuminating anthology is essential reading for practicing designers educators and students trying to understand how to design in a singular expressive way without forgoing clear and concise visual communication

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Discourse on Culture and Society Doctor Gjoko Muratovski,Craig Vogel,2019-05-22 Just as the term design has been going through change growth and expansion of meaning and interpretation in practice and education the same can be said for design research The traditional boundaries of design are dissolving and connections are being established with other fields at an exponential rate Based on the proceedings from the IASDR 2017 Conference Re Research is an edited collection that showcases a curated selection of 83 papers just over half of the works presented at the conference With topics ranging from the introduction of design in the primary education sector to designing information for Artificial Intelligence systems this book collection demonstrates the diverse perspectives of design and design research Divided into seven thematic volumes this collection maps out where the field of design research is now Cultura A Communication Toolkit for Designers to Gain Empathic Insights Across Cultural Boundaries Chen Hao Annemiek van Boeijen Pieter Jan Stappers Designing successful products and services that people like requires an understanding of the context and the aspirations of those people Over the past decade a range of methods has been developed to help designers gain such empathy These have worked well when designer and target user share a cultural context However designers often find it difficult to empathize with the

user insights of individuals from a culture beyond their first hand experience To help designers step beyond this limitation those user insights need to be placed in a larger understanding of the cultural context In this paper we present Cultura a toolkit that uses nine cultural aspects based on cultural models informing designers about user insights in a broader cultural context The toolkit was evaluated in design sessions with four design teams The findings indicate that Cultura provides inspiration and motivation for designers to gain empathic insights into users beyond their own cultural boundaries and to make effective designs for people Graphic Designers as Cultural Innovators Case Studies of Henry Steiner and Kan Tai Keung Tian Yao Ilpo Koskinen It is common to see graphic design copies of foreign models or other Chinese designers These designers are apathetic toward the work and neglect its ongoing challenges including the need for constant innovation In contrast there are masters who use Chinese culture in creative ways and achieve outstanding reputations all over the world The reasons design masters choose Chinese culture as a theme for their graphic work and the unique ways in which they symbolize cultural resources and knowledge are explored and explained in this study This study also illustrates how traditional culture can become a potential innovative strategy by applying a systematic and culture based methodology The case studies presented concern the first generation of graphic designers in Hong Kong Henry Steiner and Kan Tai Keung The preliminary results of the two case studies show very positive outcomes for cultural interpretation becoming a new innovative stream of graphic design Cultural Differences in Aesthetic Preferences Does Product to Context Match Matter Tseng Ping Chiu Carolyn Yoon Shinobu Kitayama Colleen Seifert Western cultures focus on salient objects and use categorization for purposes of organizing the environment an analytic view whereas East Asians cultures focus more holistically on relationships and similarities among objects when organizing the environment a holistic view Previous research has shown that cognitive approaches differ between cultures European Americans prefer an analytic style and East Asians tend to use a holistic style However little is known about how cultural differences in cognition relate to aesthetic preferences In this paper we explored whether cultural differences arise in preferences for products set in matching vs mismatching contexts Participants in a laboratory experiment included European Americans and East Asians Individually they viewed images of a variety of furniture products chairs coffee tables and floor lamps and rated their aesthetic appeal Each product type appeared in three different contexts matching target product shown in its usual in home context mismatched target product shown in an unusual in home context and neutral the target product shown on a white background For both cultural groups products were judged to be more aesthetically pleasing in the matching than in the mismatched context However ratings for products in mismatching contexts were significantly higher among East Asians Our findings suggest that those with holistic views East Asians are more tolerant of mismatches than are those with more analytic views European Americans The implications for product and marketing design include greater attention to context presentation Discourses on Japanese Lifestyle in Early Modern Design A Turning Point from Westernization to Modern Design Yoshimune Ishikawa Low seated

chairs for tatami mats that are characteristic of Japanese style interior appeared after late 1940s This article focuses on the ambivalence between Western lifestyles and Japanese lifestyles by tracing the comments of designers critics magazines and so forth to clarify a background of them The introduction of chairs in Japan was actually involved by definition in a dichotomy between sitting on the floor and in chairs which therefore was far from the domestic practicality of lifestyles among the public Then we have to observe the two points for the introduction of chairs to break through this rigid situation 1 how did the public establish definition of chairs outside the Westernization This article grasps the fact that the artisans and early designers accumulated their experience of producing chairs from scratch through trial and error 2 How did the relation between sitting on the floor and in chairs break out of the dichotomy through ambivalence This article focuses on the fact that the public enjoyed the physical relaxation offered by the mix of sitting on the floor and in chairs This constituted the domestic practicality of chairs for the Japanese Therefore such experiences of making and using chairs can be summarized as the awakening of a universe in the distance between the floor and the seat height of Western chairs It was a new frontier for Japanese designers and low seated chairs were born in this space This article concludes that it marked the transition from Westernization to Japanese modern design Using Practice Led Industrial Product Design Research to Explore Opportunities to Support Manufacturing Related Enterprise in Overseas Development Assistance ODA Countries Mark Evans Timothy Whitehead The profession of industrial product design has the capacity to support wealth generation through a product driven supply chain that extends across services that include manufacturing distribution sales and maintenance Moving away from the more typical manufacturing approaches of developed countries where the resources available to support designers employ advanced technologies and materials this paper discusses an on going UK Arts and Humanities Research Council funded project to explore ways in which industrial product design can provide opportunities for entrepreneurship and employment in countries on the Organization for Economic Co operation and Development OECD Development Assistance Committee DAC List and receive Overseas Development Assistance ODA Through practice led research with participants from Uganda Kenya Indonesia and Turkey industrial product design educators researchers practitioners shared knowledge and expertise and engaged in creative activity to translate propositions into proposals with the potential for manufacture in each of the four countries The findings articulated product visualizations indicate significant potential to support manufacturing in countries in a variety of levels of economic development by adding value to the packaging of traditional foods integrating low cost imported components to add value to indigenous crafts and materials producing contemporary furniture designs using materials that can be considered as traditional materials and employing unorthodox and unexpected materials Preserving Craft Heritage by Forging Rural Urban Connections Haodan Tan Huixin Wei Eli Blevis This study aims to explore the difficulties of preserving cultural heritage in rural areas and to inform better designs of computer systems to support such preservation In this case study we observed and documented craft cultures in three rural villages in China Our

methods include photo ethnography interview and observation. From analyzing various types of data we were able to identify issues of cultural heritage preservation including cultural identity and values. We propose a conceptual system design for an installation and software connecting rural craftspeople and people who appreciate crafts as a means of fostering a mutual relationship of support and appreciation. We believe this relationship can help preserve cultural heritage in rural areas. Some of the system installation elements were prototyped in scale models. The paper's primary contribution is the design field research analysis of design field research and conceptualization. Designing Language Learning for Migrant Workers Workplace Integration Young ae Hahn Nyamsuren Gombodoo. The number of migrant workers in South Korea is on the rise but their inadequate Korean language skills prevent them from being promoted at work or fairly treated as respected members of the society. In this study in collaboration with a government authorized language educational facility for immigrants the authors investigated challenges in migrant workers Korean as a second language learning and b design principles of lessons and learning materials specifically targeted to their needs. Student and teacher interview data confirmed that the workers limited time for study weak motivation Korean colleagues indifferent attitude and limited teaching resources at educational facilities are major barriers to achieving higher levels of linguistic skills. From the data the authors identified four design principles personalized content community participation portability of materials and micro learning modules. Informal lessons via Facebook factory safety signs and portable writing drill booklets are designed as on going experimentations of the principles. Designing One Flat Church as Small Scale Community Space in Densely Populated Urban Environment to Perform Both Sacred and Contemporary Functions Louis Poon Shek Wing. This research is based on the scenario in the context of Hong Kong in which church has been built in densely populated urban environment restricted in flat space. The research objectives were 1 firstly to investigate the relationship between theology and spatial design in Hong Kong Protestant church 2 secondly to analyze the issue of the lack of design with respect to sacred identity in the church of Hong Kong that leads to an unappealing and non sacred appearance of Protestant church 3 and finally to establish theoretical standpoints on designing sacred space with contemporary quality without surrendering of the sacred identity. The aims of the research were to understand the influence of secularization to the rationale of church design and to generate an appropriate identity of church with a theoretical standpoint to serve the contemporary community effectively. In order to meet these objectives the study comprised of a qualitative site observations of 171 churches which provided comparative figures for the study of churches incorporated with design elements or no design elements. In Hong Kong approximately 775 one flat churches which are 66% of the total number of Protestant churches are located in different layers of vertical space within this vertical city. When churches provide social services in the same limited space the identity of church is surrendered to the need of the social community. This study endeavors to facilitate church design with the focus on the immanence quality in order to encounter the different spatial limitations in church design. Design Dialogs as a Specific Mode of Communication

About the Ongoing Exploration of Solution Space Terry van Dijk Matthew Cook Decision making with respect to urban design is a particular arena where designerly modes of interaction are used but placed in the specific context of coordination across a variation of actors The planning literature that describes how urban design is included in decision making is poorly connected to design literature This paper laments this disconnection and shows where design theories reflect planning theories and where they can further complement in order to create a richer understanding of urban planning Urban Planning in the Middle East Analyzing Al Tahrir Square as a Public Political Space in Iraq Rasha Al Tameemi Al Tahrir Square surrounded by commercial crowded streets financial headquarters and governmental institutions is one of the most iconic squares in Baghdad It is part of daily life for many Iraqi people due to its central location which is characterized by busy roads with honking cars In this essay I am going to explore Al Tahrir Square in Baghdad Iraq as a venue of rebellion for Iraqi people Since 2015 Iraqi people from diverse backgrounds have been gathering in the square to protest for their rights every Friday It has been the site of many historical events in Iraq although it has been established as a social place I will explore the sociopolitical significance of Al Tahrir Square by connecting the history of the place with how it has been changed since 1961 when the Freedom Monument was first open to the public The research addresses the urban landscape of Al Tahrir Square and its transformation over time taking into consideration the political issues that affect it I will analyze policies and regulations that have discouraged people from gathering in the Square to prevent political threats to the government and suggest ways to create safer spaces and mixed used attractions modify the natural landscape of Al Ummah Garden to make it more connected to the Square and revitalize the existing kaleidoscope for closer proximity to Tigris River

Design

Discourse on Business and Industry Gjoko Muratovski,Craig Vogel,2020-03-06 As design has gone through change growth and expansion of meaning and interpretation in practice and education so has design research The traditional boundaries of design are dissolving and connections are being established with other fields at an exponential rate Based on the proceedings from the 2017 International Association of Societies of Design Research conference the Re Research series is an edited collection that showcases a curated selection of eighty three papers just over half of the works presented at the conference With topics ranging from the introduction of design in the primary education sector to designing information for artificial intelligence systems this collection showcases diverse perspectives in design and design research Divided into seven thematic volumes the Re Research series maps out where the field of design research is now The Re Research collection includes Volume 1 Teaching and Learning Design Volume 2 Philosophical Frameworks and Design Processes Volume 3 Design and the Creation of Social Value Volume 4 Design and Living Well Volume 5 Design Discourse on Culture and Society Volume 6 Design Discourse on Business and Industry Volume 7 Design and Digital Interaction

Good as We Know it

Garreth C. Blackwell,2017 This dissertation examines the ways in which design and design practitioners have defined value in the design discourse through the vocabulary and concept of goodness since 1870 These definitions of value have been

central to design discourse both past and present and deal with the impact and purpose of design work as well as its role in the creation of the approaching future Since before the coalescence of graphic design as a separate field of design these questions have been tied to the form function or social impact of the objects created by designers Despite the prevalence of this line of inquiry in the discourse current usage tends toward uncritical and uninformed usage because of a separation of the terminology from the historical context in which this conversation developed The purpose of this investigation then is not to segment terms into right or proper definitions but to apply a critical historical lens to the vocabulary of goodness as it has been used in the larger design discourse since 1870 in order to better understand the state of current discussions of value and to inform paths of future inquiry In order to do so this investigation developed a framework by which to understand the ways in which goodness has been contextualized over the last 150 years This historical context does not limit us to a historicist approach to design and it not presented as an essentialist or teleological marker of things to come Instead knowledge of the historical context and various uses of a term makes us better educated practitioners of design who are more capable of combating the individualistic fallacy of the enlightened genius Through a fuller knowledge of the critical historical context in which our field s vocabulary developed we can better understand notions of creativity that position designers as expert guides through networks of information and meaning *Design Discourse in Abrahamic Traditions* E.V.R. Kojonen,Shoaib A. Malik,2024-11-11 Design Discourse in Abrahamic Traditions reconnects discussion of design arguments to its Jewish Christian and Muslim history The ancient idea that there is evidence of purpose in nature remains one of the most debated topics in science and religion but also one with great potential for inter religious and interdisciplinary dialogue This volume revitalizes current discussion by retrieving perspectives from the Abrahamic history of design arguments and engaging them with contemporary ideas Beginning with the encounter ancient philosophy and creation beliefs the book proceeds to delve deep into issues ranging from the nature of theological and teleological language to the implications of evolution and evil This rich exploration showcases how far from being irrelevant in a post Humean post Darwinian world design arguments continue to merit both popular level and academic attention The volume will be of particular interest to scholars working at the intersection of science and religion philosophers of religion and theologians

Cranbrook Design Hugh Aldersey-Williams,1990 Published to accompany an exhibition of work produced from 1980 to 1990 by students alumni and staff at the Cranbrook Academy of Art s design department Interpretive essays accompany the diverse graphics products furniture and interiors Paper edition unseen 35 Annotation copyrighted by Book News Inc Portland OR **Designing Modern Norway** Kjetil Fallan,2016-09-19 Designing Modern Norway A History of Design Discourse is an intellectual history of design and its role in configuring the modern Norwegian nation state Rather than a conventional national design history survey that focuses on designers and objects this is an in depth study of the ideologies organizations strategies and politics that combined might be said to have designed the modern nation s material and visual culture The

book analyses main tropes and threads in the design discourse generated around key institutions such as museums organisations and magazines Beginning with how British and continental design reform ideas were mediated in Norway and merged with a nationalist sentiment in the late nineteenth century Designing Modern Norway traces the tireless and wide ranging work undertaken by enthusiastic and highly committed design professionals throughout the twentieth century to simultaneously modernise the nation by design and to nationalise modern design Bringing the discussion up towards the present the book concludes with an examination of how Norway s new found wealth has profoundly changed the production mediation and consumption of design

Design Discourse David Franke,Alex Reid,2010-10-06 Design Discourse

Composing and Revising Programs in Professional and Technical Writing addresses the complexities of developing professional and technical writing programs The essays in the collection offer reflections on efforts to bridge two cultures what the editors characterize as the art and science of writing often by addressing explicitly the tensions between them

Design Discourse offers insights into the high stakes decisions made by program designers as they seek to function at the intersection of the practical and the abstract the human and the technical

Re:Research: Design discourse on business and industry International Association of Societies of Design Research. Conference,2019

Design Discourse on Business and Industry Doctor Gjoko Muratovski,Craig Vogel,2019-05-22

Just as the term design has been going through change growth and expansion of meaning and interpretation in practice and education the same can be said for design research The traditional boundaries of design are dissolving and connections are being established with other fields at an exponential rate

Based on the proceedings from the IASDR 2017 Conference Re Research is an edited collection that showcases a curated selection of 83 papers just over half of the works presented at the conference With topics ranging from the introduction of

design in the primary education sector to designing information for Artificial Intelligence systems this book collection

demonstrates the diverse perspectives of design and design research Divided into seven thematic volumes this collection

maps out where the field of design research is now Interaction Between Client and Design Consultant The Stance of Client to Design Consultant and Its Influence on Design Process Haebin Lee Muhammad Tufail Myungjin Kim KwanMyung Kim Design is essential in product development but several small and medium sized enterprises SMEs relatively capable of

manufacturing are suffered from lack of in house design ability For new product design these SMEs typically employ external designers In this client designer interaction designers propose design solution alternatives to their clients which clients may accept or reject In some cases clients provide designers further design requirements A study on how interactions are

performed and what effects these interactions have on the results of product development is essential to determine what is needed to achieve successful collaborative relationships Thus this study analyzed three design development cases that were previously performed to understand how interactions work between clients and designers and its effect on the outcomes In all cases the design team developed designs for the clients based on their technological requirements This study focused on

the effect of client stance on the process and deliverables Clients usually take various actions that accept or reject design solutions or give additional demands This is because clients take initiative in decision making Clients stance was divided into receptive and expressive stances As a result a receptive stance ensured the design capabilities of design consultants whereas expressive stance confined design capabilities to some extent but a new design direction may be proposed based on a client's knowledge information and judgment Speed Dating with Design Thinking An Empirical Study of Managers Solving Business Problems with Design Seda McKilligan Tejas Dhadphale David Ringholz The concept of design thinking has received increasing attention during recent years particularly from managers around the world However despite being the subject of a vast number of articles and books stating its importance the effectiveness of this approach is unclear as the claims about the concept are not grounded on empirical studies or evaluations In this study we investigated the perceptions of six design thinking methods of 21 managers in the agriculture industry as they explored employee and business related problems and solutions using these tools in a 6 hour workshop The results from pre and post survey responses suggest that the managers agreed on the value design thinking could bring to their own domains and were able to articulate on how they can use them in solving problems We conclude by proposing directions for research to further explore adaptation of design thinking for the management practice context Product Design Briefs as Knowledge Based Artifacts of Cross Functional Collaboration in New Product Development Ian Parkman Contemporary research in business strategy new product development and design management has suggested that cross functional collaboration within team based environments is critical to successful product development processes However scholars have also demonstrated that the mere presence of inter functional structures does not necessarily lead to better outcomes Indeed the very differences which cause cross disciplinary teams to result in improved design processes may also lead to friction as team members backgrounds orientations and training often cause them to have different perspectives on what information is important to the product design process and to solve development related problems Improved understanding how to integrate information from differing functional areas is a clear emphasis of research yet very few empirical studies have precisely defined the units of knowledge flowing through NPD projects differences in importance of information elements by functional area or the structures which may facilitate the sharing of information within NPD This study presents an investigation of product design briefs as knowledge based artifacts of cross functional collaboration within NPD Drawing on a proprietary sample of 68 briefs analyzed through an expert rating procedure alongside survey questionnaire of 153 product development managers our results define 51 information elements commonly shared between functional areas during an NPD project We organize these information elements as eight factors categorize the importance of each element to NPD success and describe differences in evaluation from across three primary functional domains of NPD a Design b Marketing and c Engineering R the nature of the project and the nature of the research quality assessment It is concluded that there is a need to build a simple easily usable framework for assessing the

research potential of commercially driven design projects from the outset to ensure that the appropriate processes are put in place to communicate research conducted within them Exploring Design Specific Factors for Building Longer Term Industry Relationships Medeirasari Putri Mersha Aftab Mark Bailey Nicholas Spencer When design works with industry it tries to sell two things first selling design as an agent of transformation and second selling design as a skill Whilst historically design has been successful in the latter it is the former that is more challenging making it a necessity for design to work in none design contexts in order to build trust and credibility Therefore it is necessary to investigate the ways in which design interacts with industry and how these interactions enable design to establish longer term relationships This investigation set out to answer the question what design specific characteristics are applied to establish successful longer term relationships between design and industry The paper aims to illustrate the intrinsic factors that enable design to get access and designers to get authority to play a significant role in organizations Five well established relationships between design and industry have been used to analyze to find correlations The investigation identifies three stages of collaboration between design and industry namely involvement collaboration and partnerships contrary to Cahill s theoretical model which claimed four stages to long lasting partnerships Also the case studies confirm three stages of trust and credibility as factors that help in strengthening a relationship between design and industry Finally several intrinsic factors that are unique to design have been identified which are seen to have helped design in building high levels of trust and credibility Collaborating Design Risk Laura Ferrarello Ashley Hall Mike Kann Chang Hee Lee The Safety Grand Challenge is a collaborative research project between the Royal College of Art RCA School of Design and the Lloyd s Register Foundation LRF The maritime industry is dominated by grandfathering leading to a slow pace of adopting innovations that can reduce risk and save lives at sea We describe how impact was achieved through collaboration and design innovations that bridged the risk gap between technologies and human behaviors Starting from the project brief we designed a collaborative platform that supported a constructive dialog between academia and partner organizations that aimed to foster innovative design approaches to risk and safety The project generated an engaged community with diverse expertise that influenced the outcomes which included seven prototypes designed by a group of 30 students from across the RCA Throughout the course of the project the network extended to other partners beyond the initial ones that included the RCA LRF and Royal National Lifeboat Institution The Safety Grand Challenge demonstrates how research can be an explorative platform that offers opportunities to analyze and design solutions to real life safety problems in mature industries through the prototypes that reflect the sophistication of the project s collaborations Our conclusions support how design research helped identify the value of design for safety in tackling complex issues that intertwine human environmental and commercial views and can shape new forms of collaborative research between academia and industrial partners Understanding Passengers Experiences of Train Journeys to Inform the Design of Technological Innovations Luis Oliveira Callum Bradley Stewart Birrell Rebecca Cain Andy Davies Neil Tinworth In

this paper we present results from a collaborative research between academic institutions and industry partners in the UK which aimed to understand the experience of rail passengers and to identify how the design of technology can improve this experience Travelling by train can often provide passengers with negative experiences New technologies give the opportunity to design new interactions that support the creation of positive experiences but the design should be based on solid understanding of user and their needs We conducted in depth face to face semi structured interviews and used additional questionnaires given to passengers on board of trains to collect the data presented on this paper A customer journey map was produced to illustrate the passengers experiences at diverse touchpoints with the rail system The positive and negative aspects of each touchpoint are plotted over the course of a typical journey followed by the explanations for these ratings Results indicate how the design of technological innovations can enhance the passenger experience especially at the problematic touchpoints e g when collecting tickets navigating to the platform boarding the train and finding a seat We finalize this paper pointing toward requirements for future technological innovations to improve the passenger experience Taxonomy of Interactions and the Design of the Airport Passenger Screening Process Levi Swann Vesna Popovic William Mason Benjamin MacMahon This paper presents a case study analyzing the interactions of nine security officers during the mandatory passenger screening process at an Australian international Airport Eye tracking glasses were used to observe the visual physical and verbal interactions of security officers while they performed the x ray task Stationary video recording devices were used to record physical and verbal interactions performed by security officers during the load search and metal detector tasks Six taxonomic groups were developed that define the different types of interactions performed by security officers during each task Each taxonomic group is comprised of several discrete interactions specific to each of the tasks observed Through analyzing the composition of interactions and the relationships between interactions in different tasks this paper highlights the prominence of interactions that security officers perform with passengers and their belongings These interactions play an important role in the first and last stages of the passenger screening process as well as influence the functioning of the overall passenger screening process Due to this they have substantial effect on passenger experience throughput efficiency and security efficacy In response to these findings we draw from emerging security technologies and persuasive design principles to present potential design solutions for optimizing the passenger screening process These are presented in the context of a preliminary framework with which to inform the design of current and future passenger screening processes Raising Crime Awareness through Design Thinking within a High Street Retailer in the United Kingdom Meg Parivar David Hands Since the 1800s England became an industrialized country and experienced extensive urban growth so sales associates chose this location to establish large stores Toward the end of the nineteenth century the aim was to create the stores to entice customers through space impressive architecture interior design and the elegant display of merchandise At the same time the display techniques were growing to promote sales Therefore more retail

equipment manufactured and supplied for displaying products in the stores. This significant variation led the retail industry as the goods could be touched by the customers and they were not accessible only through retail assistant anymore. Since then due to this new differentiation retailers have been experiencing a significant change in their customer's behavior. Now the retailers are trying to give a brilliant shopping experience to their customers with more reason to increase the sale. However, there are some restrictions to this strategy that afford excellent opportunities for shoplifters and opportunist criminals. Store design can be a fantastic and efficient tool to increase sales. Also, it could significantly increase the chance of retail crime. This paper examines how to minimize criminal activity in retail environments to reduce loss prevention and retail shrinkage by raising awareness through design thinking. Therefore, interviews, observation, and exploration were done based on the experience of employees and customers in The High Street Retailer. The research project outcome included an over a creative retail crime learning package and a digital platform to raise awareness and improve communication.

A Study on the Entrepreneurial Path of Design Led Startups in Taiwan Fang Wu Tung

The phenomenon of design entrepreneurship has received attention in the field of design. The trend of design entrepreneurship emerges in Taiwan and becoming a new career option for designers. Entrepreneurial activities can promote economic growth through innovation and knowledge spillovers. Studies on designer entrepreneurship are warranted because it proposes the possibility of entrepreneurial innovation contributing to industrial and economic development. A multiple case study was employed and seven design led startups were selected as case study subjects to explore and conclude how these firms integrate their own profession and acquire resources to construct the value chain so as to keep the company operational and profitable. According to the results the value chain of design led startups identified. The findings are further discussed to provide a better understanding of the entrepreneurial path of design led startups in Taiwan.

EV 3.0 A Design Driven Integrated Innovation on Rapid Charging Model BEV Mobility Miaosen Gong Qiao Liang Juanfang Xu Xiang Zhou

This submission reports a design driven integrated innovation on EV mobility EV 3.0 as a collaboration between design research institution and a small BEV company in China. The on going project provides a novel vision and design strategies of Battery Electric Vehicle BEV and mobility and has achieved a key technological performance on rapid charging of BEV. The current situation of BEV Industry and their recharging patterns show a big gap of new energy mobility. Key issues of BEV and mobility are defined by analysis of users need of mass market and a case study of a leading BEV. Usability of charging is identified as a bottleneck of BEV industry. Hence a new vision and scenario of rapid charging are defined leading to respective design strategies and technological routines. With a long term investigation and iterative prototyping an established prototype is developed and officially tested in the National Center of Supervision and Inspection on New Energy Motor Vehicle Products Quality in Shanghai. The test result indicates that the prototype has 431 km range in speed of 80km/h with only 15 minutes recharging which provides a valid routine to break bottleneck of BEV industry.

Design for Better Comprehension Design Opportunities for Facilitating Consumers

Comprehension of Really New Products RNPs Peiyao Cheng Cees de Bont Ruth Mugge Developing successful really new products RNPs can bring competitive advantages for companies However the success rate of RNPs are relatively low because consumers often feel resistant to adopt them One reason for consumers resistance is their lack of comprehension of RNPs To facilitate consumers comprehension this paper conceptually discusses the opportunities related to designing the appearances of RNPs More specifically to facilitate consumers internal and external learning this paper explores four underlying mechanisms 1 product appearance as a visual cue to trigger category based knowledge transfer 2 to trigger analogy based knowledge transfer 3 product appearance as an information carrier to communicate innovative functionality directly and 4 product appearance as a way to trigger congruity with innovative functionality of RNPs The rationales for each underlying mechanism are conceptually discussed supported with relevant empirical evidence and examples found in the markets

Discursive Design Bruce M. Tharp,Stephanie M. Tharp,2022-11-22 Exploring how design can be used for good prompting self reflection igniting the imagination and affecting positive social change Good design provides solutions to problems It improves our buildings medical equipment clothing and kitchen utensils among other objects But what if design could also improve societal problems by prompting positive ideological change In this book Bruce and Stephanie Tharp survey recent critical design practices and propose a new more inclusive field of socially minded practice discursive design While many consider good design to be unobtrusive intuitive invisible and undemanding intellectually discursive design instead targets the intellect prompting self reflection and igniting the imagination Discursive design derived from discourse expands the boundaries of how we can use design how objects are in effect good s for thinking Discursive Design invites us to see objects in a new light to understand more than their basic form and utility Beyond the different foci of critical design speculative design design fiction interrogative design and adversarial design Bruce and Stephanie Tharp establish a more comprehensive unifying vision as well as innovative methods They not only offer social criticism but also explore how objects can for example be used by counselors in therapy sessions by town councils to facilitate a pre vote discussions by activists seeking engagement and by institutions and industry to better understand the values beliefs and attitudes of those whom they serve Discursive design sparks new ways of thinking and it is only through new thinking that our sociocultural futures can change *Designing Organization Design* Rodrigo Magalhães,2020 Using a mix of design and social science theories and concepts Rodrigo Magalhães outlines a new human centric interpretation of design design principles and design culture He puts forward a paradigm which considers the organization for purposes of its design as a social actor in a permanent state of transformation **Design-inspired Innovation** James M Utterback,Sten Ekman,Susan Walsh Sanderson,Bengt-arne Vedin,Roberto Verganti,Bruce Tether,Eduardo Alvarez,2006-12-01 When an innovation is inspired by design it transcends technology and utility The design delights the user seamlessly integrating the physical object a service and its use into something whole A design inspired innovation is so simple that it becomes an extension of the user It creates

meaning and a new language Design Inspired Innovation takes a unique look at the intersection between design and innovation and explores the novel ways in which designers are contributing to the development of products and services The book s scope is international with emphasis on design activities in Boston England Sweden and Milan Through a rich variety of cases and cultural prisms the book extends the traditional design viewpoint and stretches the context of industrial design to question and answer what design is really all about It gives readers tools for inspiration and shows how design can change language and even create human possibilities

Educational Technology Beyond Content

Brad Hokanson, Gregory Clinton, Andrew A. Tawfik, Amy Grincewicz, Matthew Schmidt, 2020-04-09 This book is the outcome of a research symposium sponsored by the Association for Educational Communications and Technology AECT Consisting of twenty four chapters including an introduction and conclusion it argues that informational content should not be the main element of education and that to provide more for learners it is necessary to go beyond content and address other skills and capabilities It also discusses the false premise that learning is complete when the information is known not when learners seek more their own directions answers and ideas The authors assert that the ability to synthesize solve problems and generate ideas is not based on specific content although education often focuses solely on teaching content Further they state that content can be separated from the learning process and that instructional design and educational technology must be about the skills habits and beliefs to be learned

A Glance at Turkish Design Discourse

The Semantic Turn

Tevfik Balcioglu, 2009 Klaus Krippendorff, 2005-12-21 Responding to cultural demands for meaning user friendliness and fun as well as the opportunities of the emerging information society The Semantic Turn boldly outlines a new science for design that gives designers previously unavailable grounds on which to state their claims and validate their designs It sets the stage by reviewing the h

An Epistemological Perspective on Design Discourse in the Twentieth Century, 2006 **Linguistics and Language Behavior Abstracts**, 1999 **Rhetoric and the Arts of Design** David S. Kaufer, Brian S. Butler, 2013-11-26 The design arts from the design of buildings and machines to software and interfaces are associated with types of knowledge and performance thought to be structured modular and systematic Such arts have become increasingly prestigious in our technocratic society Since Aristotle the art of rhetoric was conceived as a loosely structured practical art thought to be limited in the extent to which it could mimic more precise subject matters The art of rhetoric has been controversial since classical times but its status has sunk even lower since the industrial revolution a point when civic cultures began to cede authority and control to the cultures of specialized experts Many sympathizers of rhetoric have resisted its decline by calling for a civic art of public discourse to stand in opposition to a technocratic specialized discourse that has come increasingly to disenfranchise the ordinary citizen This is the first book to question the rhetoric technical knowledge split from a more fundamental perspective To get some perspective on what is at stake in rhetoric s traditional classification as a practical art the authors explore the distinction between practical and design arts enumerate the various criteria cited in the literature for

qualifying a cluster of knowledge and performative skills to count as an art of design show how the knowledge and performative skills associated with the art of rhetoric meet the major requirements of design knowledge propose a general architecture of rhetorical design one descriptive both of civic address and specialized academic argument turn to the Lincoln Douglas debates to embody and provide some empirical support and illustration for their architecture demonstrate how Lincoln and Douglas can be thought of as expert designers whose rhetoric is highly structured and modular and explain how the rhetoric of both rhetorical agents can be represented in the layers and modules that one needs to display plans for buildings software or other design artifacts These layers and modules are not just post hoc annotations of the debates they also illuminate new and systematic ways for viewing the debates and by implication other specimens of rhetoric in terms of strategies of artistic production Kaufer and Butler conclude their presentation by citing some of the research and educational implications that follow from housing rhetoric within the family of design arts

Reviewing **Design Discourse Design Discourse**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing.

Within the pages of "**Design Discourse Design Discourse**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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