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"Experience" and Design
—— A Clue to the Idea Generation in Product Design ——

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"Experience" is a popular term in recent design journals. There are two different streams of a discussion on experience. One is from research for marketing in business area. The other is from usability engineering. Researchers in marketing insist that corporations should provide whole impressive experience to customers through services and designs. They conclude that this experience brings a new value to corporations' brand. Researchers in usability focus on user-experience about when users operate products. They investigate fragments of user-experience with cognitive science ways. In a total product development process, the marketing approach on experience is an issue in a phase of definition, and the usability approach is in an evaluation phase. Now we need to have a discussion about experience in a phase of discovery.

Through a series of interviews with product designers in Japanese major corporations, it is clearly understood that designers' direct experiences are keys to getting main ideas for design. The research shows designers' idea generation consists of two steps. After being exposed in targeted circumstances, designers do "re-definition" of themes. They transform given themes to their original problems. Then, they next do "discovering analogies" for solutions to these problems.

This paper tends to point out the importance of designers' experience in a primary design phase of a product development. This rich experience causes the following two creative processes as stated above. "Experience Design" is told as a way of designing products considering users' experience, but to get ideas for user-experience, designers need to be experienced by themselves first. Namely, "Design through Experiences" will be a new understanding for a process of product design.

Characteristics of Museums Policy by Governments in Early Meiji Period
—— The Formation and Management of the First Two Museums Established by Meiji Government ——

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The development of museums in Japan has been driven mainly by the museum policies of the central or local governments for a very long period of time. For this reason, when we consider the characteristics of the development of museums in Japan, the study of how the governments formed their museum policy, or how the government's policy on museum influenced museums become very significant. Until now, however, such studies are still few.

In this paper, I analyze the museum policy of the central government in early Meiji period, by re-examining the formation and management of two museums-the Museum of the Interior Department of and the Educational Museum of the Education Ministry. The Meiji government established these two Museums as the first museums with a clear respective policy for each. Until now, Japanese museum history suggested the two museums separated under two different systems. However, to understand Meiji government's position on museums, those two museums should be examined contrastively at the same time.

In my examination, I concentrated on two problems: why and how the government formed the two museums, and how the government ran the two museums. There are three common points in the two cases. First, the two museums were both considered a kind of national administration vehicle whose purpose and direction were defined by the government. Second, museum management was to support the creation of the modern industry and the modern school system. Third, the government considered the museums as vehicle to propagate the people. Based upon these three common points, we can see that the two important characteristics of government museum policy in early Meiji period was "administration driven" and "propagation oriented".

On the Features of Chinese Characters of "Zattaisho"
── As an Example of the "Tenrei-Buntai" ──

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In this paper I'd like to analyze the design of "Zattaisho" in the book "Tenrei-Buntai" (written in China at the end of the 5th century), and then to explain its meanings and formalistic characteristics.

The "Tenrei Buntai" is a data-collection which includes various kinds of excellent "Zattaisho". "Zattaisho" differs from "calligraphy as art". First it means "calligraphy as practical use" in the daily life. Secondly it means calligraphy with particular handwriting style that is produced from the transformation of the normal handwriting style of "Kanji". Thirdly it means calligraphy in decoration.

The design of "Zattaisho" in the "Tenrei-Buntai" can be classified into two main groups, that is, sign-disposition and picture-disposition. Typical "Zattaisho" in sign-disposition is as follows: "Chu-mon", "Shoten-sho", and "Kokuhu-sho". Typical "Zattaisho" in picture-disposition is as follows: "Kato-sho", "Sen-nin-sho" and "Tora-sho".

From what has been said in this paper, it follows that the main features of the "Zattaisho" are the usefullness, the outstanding dispositions of sign and picture in design, and the decorativeness of calligraphy.

Study on goal creation for designing the design problem

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In the foregone paper, it is ascertained that the problem is considered to be designed creatively in the design process and the importance of positioning the establishment of target at the starting point of the design process has been emphasized.

In this paper, taking into account that the goal and the problem are one flesh, the hierarchy or relation structure made up of goals and needs for designing way of problem-design is considered. Goals are inherent to the notion of problem. It became clear that the framework of the basic needs and the Interpretive Structural Model of the goals, needs or targets abstracted from the overviews and accounts of some concretely designed items are based on the common foundation. The former gives a outline of the basic needs and their relatioships, and the latter represents the relationships between the concretely expressed goals and needs in detail. Both of them are useful for designing the design problem and the latter is specially available for the practical designing. And also, the latter may be renovated and filled up with every practice.

Designing is the process in which there are problem-designing process and problem solving process. The problem-designing process is the starting point of the design process. The problem-designing is depend on the quality of goal creation.

A State of the Communication with Others
— Focusing on The Blind (1986), Sohpie Calle's work of art

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This essay deals with the French artist Sophie Calle (1953-). Since 1979, she has worked in many genres and fields, not only exhibitions in the museum but also books and movies in a range of media. Frequently, she sets photographs or stills from films in relation to [pseudo-]biographical texts in her many-layered œuvre. This has posed a question of the permanent communication of private matters in our media-dominated society.

In 1986, she produced a prominent work of art, THE BLIND by asking 23people born without sight about what idea of beauty carry within themselves. She documented the results of her meetings and shows how they imagine beauty.

Focused on it, this essay consists of two parts. (1) I analyze several issues about her, especially by Yve-Alain Bois and Yuko Hasegawa, and to figure out two important levels of her project. One is a conceptual matter of Calle's focusing upon "origi nal relationship" with the people to whom she has paid attention as others. The Other is the mode of presentation adopted "the formation of archives" with photographs and texts. (2) From the viewpoint above, I examine THE BLIND as Calle's transition from a physical invisibility to an impossibility of communication around our visual experience.

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Contents