

The Manifestation of Meaning

A Discussion of the Environmental, Social and Spiritual Aspects of Product Design

The cultural aspects of product design are considered here in terms of significance and meaning. Industrial design, from its early Modernistic roots to the present, is briefly discussed in order to consider its positive and negative impacts, and the application of the principles of sustainability to the field is described. Development of the discipline, to embrace and articulate ethical, spiritual and environmental sensibilities is considered as a way of overcoming the instrumental and often vacuous nature of much contemporary product design. Re-establishing a sense of connection, in process and product, is suggested as a way of creating more environmental, socially responsible and meaningful objects. 'Meaning' itself is also described, and differentiated from 'acquired significance', in order to consider a more insightful and mature approach to the design of 'the material'.

This paper is translated by Fatemeh Abdolghani from English to Persian.

Abstract

Translation

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Designerly Thinking

Giving us the definition of humankind, the ability to think has lent us the competence to design. People are different because they think different. Designers, on the other hand, follow critical thinking. They challenge the world's order to create new concepts based on a new yet stronger order. Seeing, writing and hand making are three fundamental pillars of critical thinking, an endeavor to build new thinking and new orders. The orders that form the future of the world.

Keywords

Design thinking, Critical thinking, Creativity, Design

Abstract

Essay

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Luxury Products Design Strategies

Luxury as a highly individual and relative concept, depending on context and product categories, has several definition and classification. Luxury products -contrary to public impression - not only underlie price and higher quality, but also embody many aspects such as aesthetics, symbolism, rarity and extraordinariness. To serve the answer of a question, this paper aims to review luxury literature; from the absence of coherent conceptual base to changing meaning of luxury over time, features, classification and relativity of luxury. The purpose of this article is to explore the role of industrial designers in luxury industry, and the way the designerly approach affects design strategies. Based on the results of this systematic review, design strategies for luxury products could characterize and propose by designers; such as proper segmentation, survey of user lifestyle and consumption patterns, considering trends, smart designing principles, and branding utilization as a tool. Needless to say, recognizing industry trends in recent decades of complex luxury (including customizing, luxury experience, sustainability, inclination to be artistic, going online) could employ as an efficient design strategy for luxury goods. Luxury industry is facing a paradox; on the one hand it should forge a strong emotional bond with the customer and their needs, on the other hand it is supposed to be managed as a complex business. Here, the designer's key role in determining and navigating design strategies for luxury brands, demonstrates the need for integrating design skills with management skills.

Keywords

Luxury, Luxury Products, Design Strategies, Design, Brand

Abstract

Promotional
Paper

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The Influence of Science Fiction Movies on Industrial Design Approaches

Designers have always been creating innovative products which will be of use in the future. Demonstrating the future with regard to the present-day facts, science fiction movies can construct a relatively realistic picture of the future. Thus, they affect the user society and designers as a cultural agent. Analyzing the science fiction eras over the last century and studying their similarities with the attributes of those eras in terms of design, revealed three areas of research to explore here; technology, culture and future. Regarding technology, the leadership of science fiction genre in developing ideas was discussed. On the other hand, concerning the cultural aspect of the study, the cultural impact of this genre as well as design being culturally influenced by that was investigated. Finally, we answered the question whether, in the future, science fiction movies will be considered as a source of inspiration for designers or not.

Keywords

Science Fiction, Design, Futures studies

Abstract

**Research
Paper**

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The Retro Style in Car Design

The present century has provided an ample opportunity for presenting retro products. Besides, the increasing interest in these products has made it essential for designers to study the retro style. By identifying this style, its products and history, as well as the reasons for which it was formed, we endeavored to determine the roots of its success applying the analysis of retro products, their symbols and omitted elements. The research method embodied the comparison of the old and brand new designs of five makes of car. The result showed remarkable similarities between the cars made during 50s and 60s decades with the brand new cars of the same makes. These similarities were employed to create a framework for designing retro products. In the design of successful retro car designs, for the most part, the designers have taken advantage of nostalgia by keeping the general gestalt and elements of the product to refresh the user's memory of the older one.

Keywords

Retro style, Car design, Nostalgia

Abstract

Research
Paper

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Hotel Furniture; Silent Translators of Countries' Cultural Identity

The changes of lifestyle are exhibited in various ways as well as in the very elements of artefacts; like office furniture or the furniture of public places such as hotels and embassies. Amongst the very, the hotel furniture is the one with which a tourist's first contact is made. It is, therefore, argued that to convey Iran's rich cultural identities to local and international tourists, these artefacts must be appropriately customized & localized. This investigation measured local and international tourists' expectations and interests for hotel furniture in order to define a process through which Iran's cultural resources to be extracted, refined and later amalgamated into the furniture. To that end, 30 guests of four and five-star hotels in major cities of Iran (Both local and International tourists) were interviewed. Results indicated that international guests are looking for "cozy & traditional environment" while local guests are looking for "cozy yet aesthetically-minimal environment". A conceptual model is also developed to that effect, recommending how to integrate countries' cultural heritage into furniture.

Keywords

Cultural design, Experience design, Furniture, Hotel, Identity

Abstract

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