

Insight and Development of the Why is () ... ()? Methodology

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Introduction

The design process: An act that encourages or prompts an individual or team to fulfil a given task by utilising a set of rules. Considering the process, the workload produced varies depending upon how the single or collective effort manage and define what is required in every stage of the process. The term process implies a step-by-step guide to achieving an end. If the processes are so linear, it presents a question about whether a design can be original. Is there a element that can be added that will provoke an immediate response without the similarity of previous designs? I intend to implement a process that demonstrates how a methodology doesn't need to be a progression of one stage to another but can instead be a collection of critical insight that can set the accumulative outcomes apart from peers. Through this project I will create pieces of work that evidence that the process will need to be developed beforehand, while concurrently providing a fresh view on what the implication of the descriptive term that describes a piece can look like. As an example, a product that you sit on can be a chair, couch, bench or stool. If it is a chair, how can the chair be identified as so without it being completely akin to what a chair should be? Therefore, the outcome of creating a process is to prove that it can offer alternatives to what is classed within the characteristics of what the product intends to be. I'll use the chair paradigm again. How does this chair remain a chair without looking like a chair?

It should be noted the initial stages of developing this process was undertaken in the explorative praxis module. On that account, I will refer to work from that module as well as the current module (confirmative praxis) to which this document is assigned.

Process of a design process

A process is a series of actions involving a progression of movement between variables. The elements of circumstance are required to create the end goal. Circumstance can be defined as the conditions in which you execute methods that create what you intended to do. In this example the conditions are the stages completed in sequential order. Identifying what stage is needed and eliminating what is not is inherently a difficult task. When a company hires designers to create a product that matches their principles and customer needs, it can sometimes be the same design with a different name. The company reproduces the same product in different packaging as it knows it sells; promoting an entirely new product can be costly if it doesn't achieve commercial success. Therefore, when a company releases new collection there is still similarities of previous work within the new. Companies processes are more closely aligned to taking small steps in between stages rather than stage to stage.

A strong example of retaining the same design is Nike, who have constantly released the same trainers. The Nike Cortez has been re-released many times since 1968. Originally known as Blue Ribbon Sports (BRS), Nike had made the trainers with Onitsuka Tiger; a brand from Japan. The first name for this now-classic trainer was TG-24 Mexico, but Mexico was replaced by Aztec. The name was then again replaced by Cortez due to copyright issues. The TG-24 Cortez manages to become: "Beyond "serious" athletes, the Cortez struck a note with the trending casual running – or "jogging" – movement and also looked cool enough to be worn as a lifestyle shoe. It was the #1 best-selling shoe in the history of BRS and Onitsuka Tiger, but behind the scenes, trouble started brewing." (Vogel, 2017)

When BRS renamed itself Nike it produced their range of the Cortez, creating a rivalry with Onitsuka tiger. In 1974 a court ruling went in favour of Nike. Onitsuka Tiger, therefore, had to rename their shoe Tiger Corsair. This shoe is still popular today just like the Nike Cortez. Both are similar shoes/trainers but different names. Over the years, there have been tweaks to each trainer in

manufacturing and materials used. Although Nike releases newer versions of the Cortez, it is still able to sell the 'classic Cortez' as in the original design (Figures 1-5). Another example staying very close to the original design brief is the apple iPhone.

From 2007 to the current year of 2022 there have been 34 variations of the iPhone (Figures 6-8). The first phone was released on June 29th, 2007, and the last was on March 8th, 2022. That is 176 months. Divide that by the variations and you would averagely have a new one every 156 days. It is not possible to create an entirely new product that outsmarts or outperforms its last model in that amount of time. Yet Apple is still able to sell its products by only including small changes in each model. Even though they are small changes within the grand scheme of the design, Apple makes the phone obsolete after a certain number of years and Rogoz states how "Apple as a status symbol is more important than Apple as a company that creates functional devices" (2019). This quote implies that once a company achieves a certain status it almost guarantees that their product will sell. Why should companies make large changes when taking small steps with slight differences will not hinder sales. However, to continue profits there needs to be a system which would make the buyer want to re-buy the phone quicker. A system needs to be in place that makes the phones obsolete quicker than they need to be.



Fig. 1, *Tiger Corsair*, (Vogel, 2017)

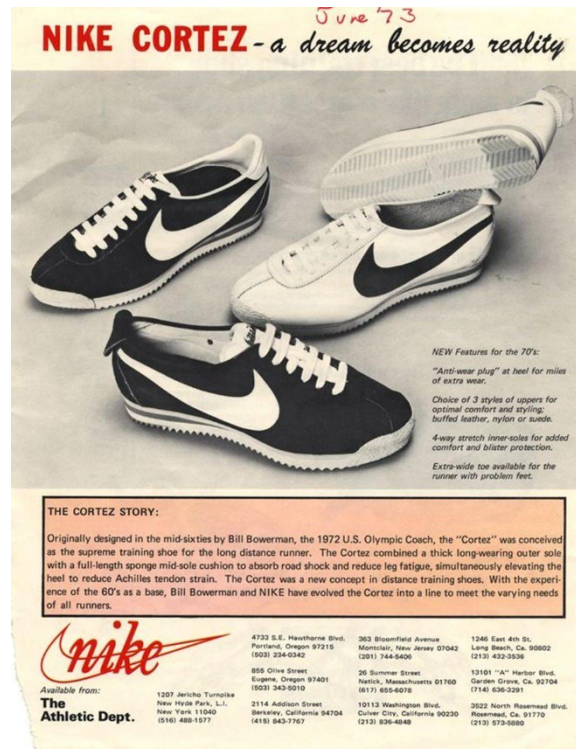


Fig. 2, Nike Cortez, (Vogel, 2017)



Fig. 3, Nike Nylon Cortez 1975, (Vogel, 2017)



Fig. 4, *Nike Cortez Year of the Tiger 2010*, (Vogel, 2017)



Fig. 5, *Nike Cortez Jewel 2017*, (Vogel, 2017)



Fig. 6, *iPhone: June 29, 2007*, (Carey, 2022)



Fig. 7, *iPhone 6 & 6 Plus: September 19, 2014*, (Carey, 2022)



Fig. 8, *iPhone SE (third generation)*: March 8, 2022, (Carey, 2022)

Before concluding this chapter, I will elaborate on what is involved in a process. D. Norman states the following:

“We can do many actions, repeatedly cycling through the stages while being blissfully unaware that we are doing so. It is only when we come across something new or reach some impasse, some problem that disrupts the normal flow of activity, that conscious attention is required” (2013, p. 42)

Impasse implies that the progression has slowed down because there is no clear understanding on how to make the next innovative feature. He justifies his point by writing that the problem is now present in the design was not identified at the start. Therefore, the process of the design would need an evaluation stage situated somewhere within the plan of action. It is wise that before starting the process of the design to have a plan of action. The purpose of such a change is to resolve any potential problems that may occur along the way. The plan of action involves selecting factors that need to be considered before starting the process. These could include research, budget, selecting a target audience, goal/purpose, evaluation etc, whereas the process is more to do with development. Which could be material testing, prototyping, focus group feedback, identifying possible future issues etc would be under the conditions needed which I described as being stages. The plan of action are the steps between the stages, which controls the outcome. The steps are the

control measurement. They affect what the product becomes by keeping the design within the constraints set by the company, team, or yourself. Furthermore, the plan of action, the design process and the design outcome become an effective whole due to the system of all three create a network that interconnects. Meltzer and Oppeln explain it with the following:

“Every system begins with a measurements and units, and establishing these coordinates gives us a sense of direction and security... systems give us a familiar structure even in times of change: we continue to recognize repeating rhythms or patterns” (2016, p.10)

Therefore, what changes the design to be considered new? What can be done to make it new and not by changing the visual aesthetics only?

Anthropocentric, Function and form

Answering these two questions relies on the design process. The previous section was on examples of how using a design process does not always result in a totally new design. On occasions, a design process can result in small alterations. Therefore, an initial design process is not entirely about coming up with an idea on the spot but rather identifying an aspect of an existing design or concept that needs to be refined to further its protentional. Human-centred design (HCD) is a concept that has this focus. The purpose of HCD is primarily on understanding what the human needs and doesn't when it comes to constructing constraints within the design. The methodology of HCD is on translating the user perspective within the product. Don Norman states that HCD is a "Never-ending fight against confusion, continued errors, frustration, and a continual cycle of updating and maintaining" (Norman, 2013, p.8). The term never-ending acknowledges that human beings have different preferences, causing the perspective to be hindered by the stimulus of what the human wants and doesn't need. Therefore, any product success relies on its function coexisting with visual dominance and experience. Human experience, also referred to as user experience (UX), is based on not designing for a real person (or group) based on their needs (perspective). Rather, it is designing a relationship between the user and product (preference). Any product is a piece of work and:

"We are influenced by the work we see around us as we strive to make our own individual mark. It is completely normal and healthy ... to be influenced by the work of others. However, beyond an initial phase of research, development, and experimentation, creating works that rely too heavily on the work of others can be counterproductive" (Davis & Tilley, 2016, p.16)

The above statement reflects how HCD and UX expel cohesion within the design. Both concepts can be too involved within themselves, creating data that may not be needed and ignoring the ethics. Design is an opinion and HCD and UX don't utilize it. Not everything can be addressed by the two when it comes to design. Both put the user or human above everything else. Their assumption is the main issue because it does not consider the non-human related factors. There need to be morals

and beliefs. J. Pasanen gives an example of how the HCD app '*Airbnb*' "skews housing affordability in many cities. It facilitates mass tourism with many negative impacts on local communities. It also increases demand for aviation and other carbon-intensive transport, consequently adding to global emissions and fuelling climate breakdown" (Pasanen, 2019)

Although HCD aims to create better products by considering the needs of others, it primarily starts with using an existing product and changing one aspect of it. HCD offers an answer to '*what changes the design to be considered new?*', yet is it needed all the time. The terms process and method get mixed up together when establishing the principles, goals and ethics at the start of the design. Thus, the solidarity needed is not present. Solidarity is defined as unity of actions to create a clear goal. Actions refer to methods taken to create unity, whereas the process is the progression of the methods to achieve the end goal. Both are dependent on research. It is up to the designer or team to decide what research is required and comparing or making a near-identical piece ignores principles and goals. What follows (produced) is limited since the final piece has been constrained to the design process/method. There has been no procedure to make an opinion (preference, perspective, and ethics), the outcome reflects research alone. The process involves design tasks that utilize your skills. The method is how you complete the task, and the procedure is how you present the design process. Technically the research aspect doesn't stop until the product is finalised. Constant consideration is needed to question your rationale. Made clear in this paragraph however, it can be abused or taken to far making the research become the sole significant factor in the design but not acted on to create a change, function, or entirely new concept. The product becomes a reflection of the research and not an outcome.

Research is used to be acted on; therefore, it can be difficult to produce a product when there is too much information. Converting it into an idea that conveys a solution is even more difficult. For every solution there is a problem, however, the designated problem may not be one in the first place. "For example, many products have been designed for recyclability, yet there is no physical mechanism or

economic rationale for consumers or producers to recycle these products" (Murray, 2005). When a product is developed it is not always possible to foresee its eventual resting place (purpose no longer required). Using recycled materials or making sure the product can be recycled is two different concepts, but both can refer to '*What can be done to make it new and not by changing the visual aesthetics only?*'. Recyclability is placing function before form. Desirability, in this case, is not a value therefore the overall design is heavily impacted because as a designer you can't become judgemental. Instead, the term viability is thrust into the forefront. Due to environmental impact, the manufacturing of products is more considered in the business side of design. Whereas before the visual features of the product were important due to trends in interior design, for example, it is now leading towards prioritising a statement within the design that reflects the current situation of environmental issues. The viability of a product is dependent on whether the processes display clearly that it is environmentally friendly. The success of a product is more likely to be successful if it has situated itself within current global affiliations. However, as evidenced in the quote above by Murray, all is not what it seems. For the sake of the business, it may be best to pretend that it does what it proclaims when it may not at all.

Ignoring the desirability would mean not trusting the designer. It requires judgement since the visual characteristics, or the allure of the product, highlights the design thinking. During the overall development, starting with brainstorming, and ending with the final model, there will always be constant decision making. When a design is entirely on the material it can limit itself; not being able to provide a fresh outlook on what can be done with it. You are removing the form and relying dependently on the function. This removal implies nothing follows as in nothing is considered which furthermore means are you not designing or speculating. Lommée states that:

"As a designer, you've been trained to be very judgemental. You either like something or you don't; you think it's beautiful, or you think it's ugly in this context the choice is no longer relevant because you rather start to imagine what it could become, which parts could be interesting to use, how you

could reconfigure it, who else could use this or that part, and so on” (Meltzer & Von Oppeln, 2016, p.38)

Judgement enables the designer to unravel complexity within design therefore the more the design is judged and broken down then the closer it will become a good design. Distinguishing involves learning from mistakes as well as solving issues. A designer is continuously moving forward to achieve the goal that was identified at the start of the design.

Explorative praxis: what is interaction?

Explorative praxis as in exploring what your praxis is. For this module I wanted to develop a process that I could personally use to challenge and push myself to create pieces that questioned what a product can become. However, I did not want it to be random. For that reason, I began re-analysing past work and looking for something that would spark my interest.

Interaction inspired my mind while going over previous work. I made the decision to undertake new research into what interaction was. Instead of writing an essay on what it meant, I started to select key words from the research notes and created a word map (Figure 9). I did not really know what to do with it, so I just continued with the research and selecting more words with the intention of ending with interaction as well. Through my investigation, I created the following figure (Figure 10). After completing the word map, I came to the realisation that I had answered the question: what is interaction? Yet I couldn't prove why interaction is interaction in written form. Research had been conducted but no form of evidence was available. My next aim was to prove it. To do prove my research I separated the words on the map into coloured sections which would represent different areas of further work (Figure 11). These areas would not necessarily be researched further but would be developed into a form that represents the words within the section. Therefore, every section I made a form from would represent an aspect of what the word interaction could look like in a physical form. However, these forms could not be random. The forms would be impacted by the words in the section as the forms are constructed entities of various words that display the meaning of interaction in a none written format. Separating by colour makes it easier to refer to what section I was completing at different time, especially as there would not have been a name for the form until it was made or finalised.

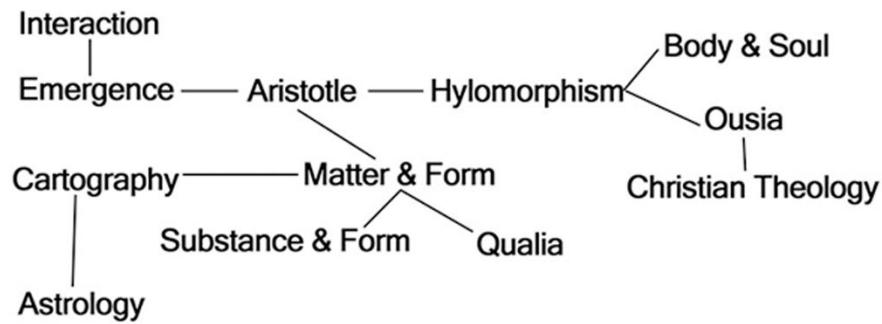


Fig. 9, Initial word map, (Richards, 2021)

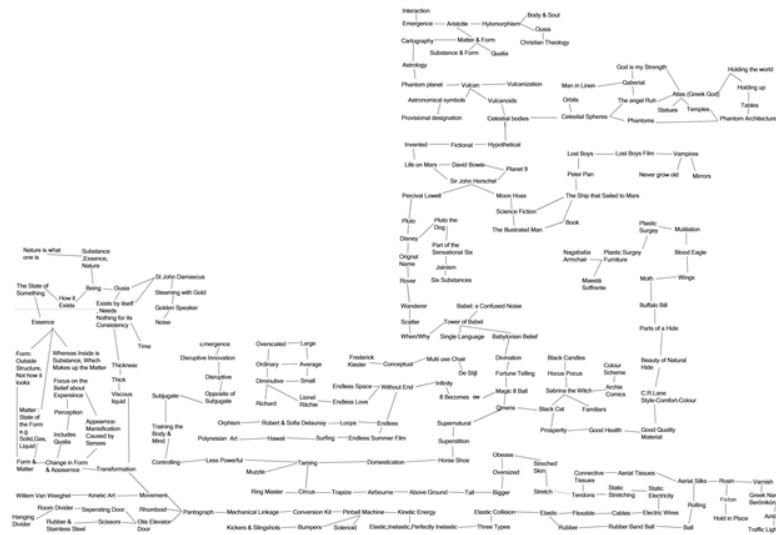


Fig. 10, Extended word map, (Richards, 2021)

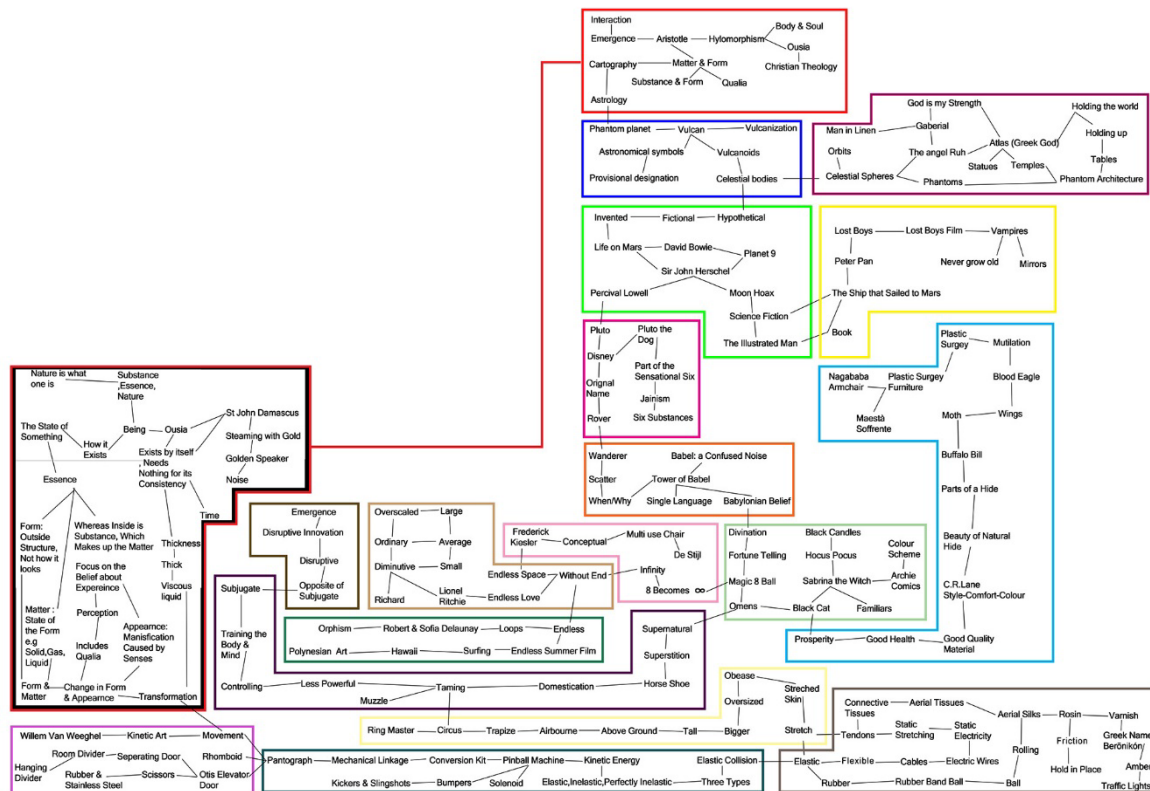


Fig. 11, *Sectioned word map*, (Richards, 2021)

In Figure 11, the word map with the coloured forms was the last concept of before creating the forms. Since there were 19 sections in total, I realised that I had given myself too much to work from. To address the quantity of work I decided that the initial word map (figure 9) which is now in the red section would be the introduction. Therefore, this section is already completed because the rest of the word map came from it. However, I had 18 sections left which I was never going to complete. For that reason, I made the choice that I would select the sections randomly. In Figure 12 on the next page, you can see that the sections I completed (9 in total not including them introduction) have been filled in and been given names.

However, these forms, objects or models are not made to be an actual marketable product. I was not intending to create a product that would be manufactured for sale. I am attempting to offer an alternative to how a product can be developed without relying on existing or previous concepts that are similar. My innovation would symbolise how originality is possible by not being constrained to principles straight away but rather allowing the insight of the designer to be exhibited freely in a physical form. Therefore, the forms once completed could theoretically be used for evaluation within the plan of action part of another design (described this earlier on in the Anthropocentric, Function and form chapter). However, I am not aiming to do so. The sole aim of my work within the explorative and then confirmative is to produce forms from my methodology. Still, I will need to acknowledge the possibility if someone were to use it then how could I make it understandable. I realised that there was extensive evaluation of the explorative needed before producing any work within the confirmative praxis.

M1.M2.P3.G4.D5.D6

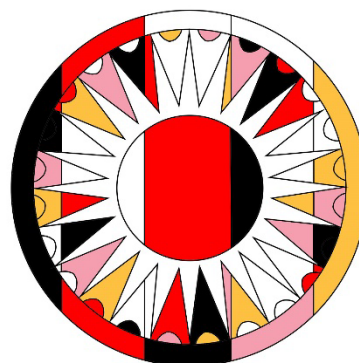


Fig. 13, *Rover collection (Bright pink section)*, (Richards, 2021)



Fig. 14, *P.S.O Surfboards (Ivy section)*, (Richards, 2021)

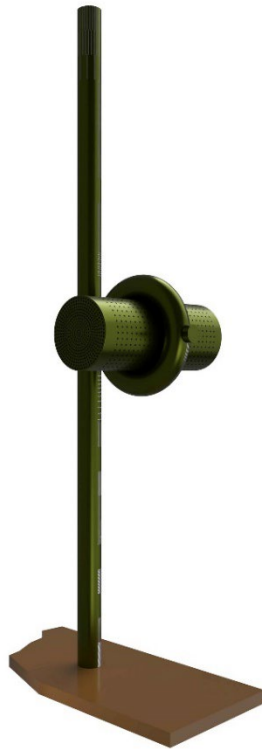


Fig. 15, *S.R Speaker (Orange section)*, (Richards, 2021)



Fig. 16, *Aerial Figure lamp (Grey section)*, (Richards, 2021)

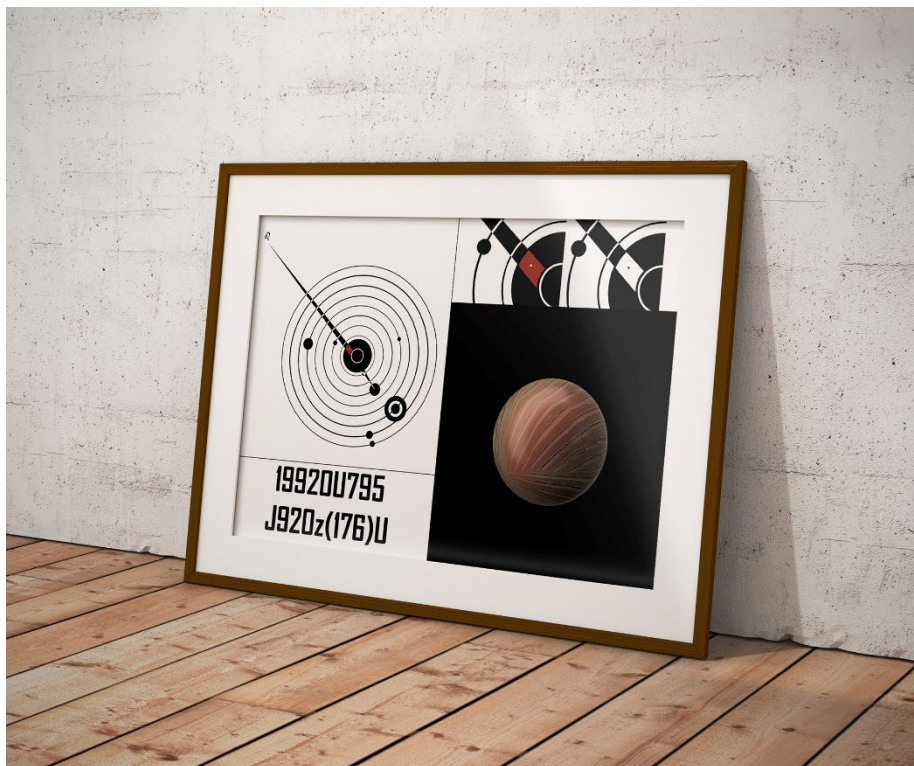


Fig. 17, *Vulcanoid hoax poster (Royal blue section)*, (Richards, 2021)

Conclusion: Confirmative praxis, Why is ()...()?

The key aspect of the method/process is relying on the words in the section to be productive enough to allow me to produce a form while carefully acknowledging the words that construct it. What I realised before starting the confirmative was that unknowingly, I had been using little bit of semantic studying. Semantics are the meaning of words and how such words may have similar implications as well as what separates them. Don Norman states the following:

“Semantic constraints rely upon our knowledge of the situation and of the world. Such knowledge can be a powerful and important clue. But just as cultural constraints can change with time, so, too, can semantic ones” (2013, p. 129)

The term semantic constraints are used to describe how the actions produced are influenced by the situation or information in which the individual finds him/herself in or using to produce an action. Therefore, limitations of production can occur due to the predictability of what can be achieved has been met more than once before. Comparing this to what I am doing with in the method would be investigating how the words are the constraints controlling the meaning of the form. The semantic part is how I decide what the words mean in my research. Therefore, my opinion on how the word is used may differ to what someone else may expect which refers to the cultural part of the statement above. A cultural constraint could refer to what is considered a norm, something which is accepted and does not conform against what is established as a law, rule, or even social hierarchy. The outcomes of the sections (forms) are intended be alternative. The forms will not necessarily conform to what can be situated within the accepted visual terminology of what the form intends to be part of as well as the process of creating such forms

The start of the confirmative was selecting or identifying areas in which the explorative needed improvement on. I split the aeras into five groups, which are listed below. I go into more depth

about each on the online portfolio. (<https://nicholasdafyddrichards.myportfolio.com/confirmative-praxis>)

- The contents of the introduction
- The number of words per section
- The number of sections on the map
- How does the process end?
- Make it more understandable

Most people are aware of what an introduction is; in colloquial terms it is a short passage of text that makes the reader aware of what will follow in the remainder of text. In the explorative I did not have such a section as I instead created a word map about the word interaction instead (Figure 9). Therefore, that initial word map is a representation of an introduction. The problem caused by the replacement is that the word interaction was selected from previous work, not from the explorative, as the purpose of the module was to develop your own praxis. There was not a set task or brief that controlled the outcome of work. Therefore, I needed to add a rule or constraint that controlled the initial word which refers to the contents of the introduction. What I realised was that this process of offering alternatives would only be practical if it was used along with a given brief. The initial word would not be random, but instead selected from within the brief; making the outcomes of the process more aligned with what they trying to be alternative to. The initial word which would make the introduction map needs to be from the brief and not random.

In the explorative I had one section with 4 words and another with 20. The number of words needed to change because if the sections don't have limits, then the work created for each section would not be coherent due the different work effort required for each. The effect of not altering the number of words is that for 4 words it wouldn't take long to develop and create a piece whereas with 20 there is much more to do thus taking up way more time than the 4. The overall word map

looked like a family tree and the sections being separate families. There are various family types such as single parent, foster parents but the most common is the nuclear family.

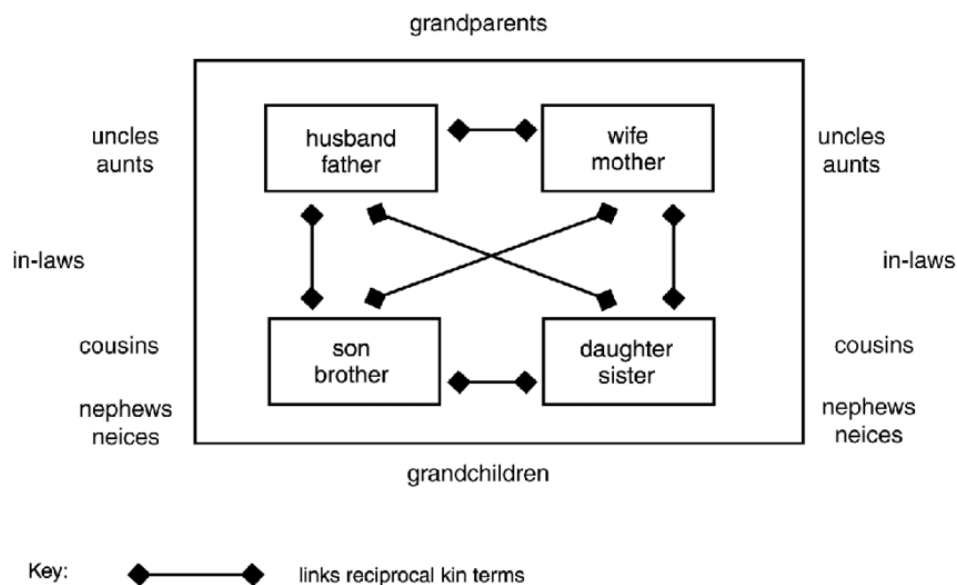


Fig. 18, *Anglo-Celtic kinship terminology and the nuclear family*, (Morphy, 2002)

The above image shows how there are 6 reciprocal links between the 4 members of the nuclear family. I made the decision that 6 would be the minimum number of words per section. The reason for the restriction is that if I were to set a fixed amount then it may affect the research stage of the process because it may leave words out that could have a beneficial impact on the design. To figure out the maximum I did the following: while researching forms of family trees I came across the term consanguinity which means the degree of relation from the same ancestor; leading me to a website called '*The H600 Project: A Surname Study*' which provided a table (Figure 19) which summarises how after 10 relations the chance of having the shared DNA segment of one ancestor is unlikely. Therefore, I made the decision that the max would be 10. As stated, these restrictions may affect the research stage if I set a limit but what I realised is that I could make an unrefined word map or unrefined word section that would match the research notes. Therefore, the word section that consists between 6-10 would be used to create a physical form whereas the unrefined is the research alone. Hence the 6 – 10 would be selected from the unrefined.

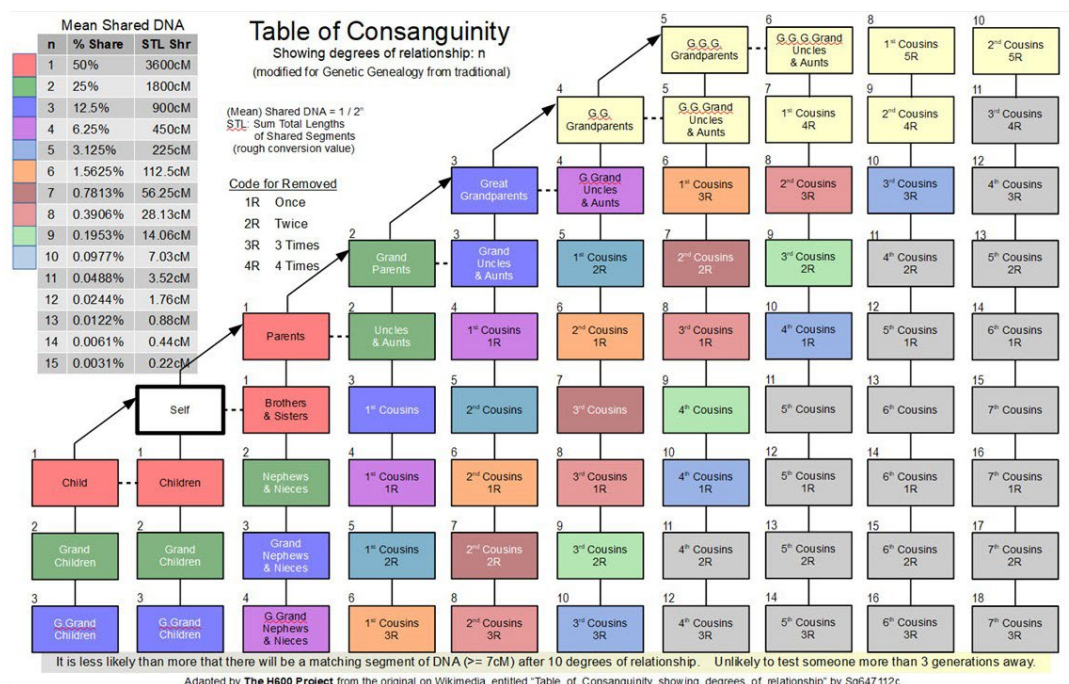


Fig. 19, *Table of Consanguinity*, (H600, 2019)

The number of sections on the map and how does the process end tie in together. I did this split to avoid doing all the research at once, splitting them into sections and then racing against time to complete as many sections as possible. I decided to focus on one section at a time to enable me to solely focus on that section without worrying about the others. This would make more refined outcomes since I am able to take my time when deciding on certain aspects. Therefore, the number of sections that I can complete depends on how much time and effort I decided to put into a section before starting another one. Instead of a lot of research and then a large map full of sections, I will now have small amount of research, one section, another small amount of research and another section. Therefore, the process would end depending on the time left. The last group which was how to make it understandable would mean that I should give myself time to tidy everything up into an organized piece of work. This work would consist of a clear step to step guide on how the process works as well as profound outcomes. Another aspect I need to include in the confirmative was an essay of research for each section so that the word map for each and overall can be understood.

The next part of the confirmative was creating a guide on how the process should be used. Below is a series of images (left to right) that make up the guide. These images were taken from the online portfolio as well. This is the initial guide without any examples. The following link provides a more in-depth guide. <https://portfolio.adobe.com/518e4f77-5a53-4d40-aead-f0ca40b80651/editor/masters-exhibition>

W H Y I S () . . . () ?

W H Y I S () . . . () ?

A design process
of random
formulation to
generate undefined
objects by means
of free writing
and word definition

Fig. 20, *Pg 1 of guide*, (Richards, 2022)

Fig. 21, *Pg 2 of guide*, (Richards, 2022)

W H Y I S () . . . () ?

W H Y I S () . . . () ?

This design process
consists of proving
or demonstrating
how you can create
forms that
represent
relationships
between words.

Hence the free writing
and word definition
are used as stepping
stones for the
purposed exploration
(the design process).
By being the evidence
needed to formulate an
assumption on how the
design process can be
investigated.

Fig. 22, *Pg 3 of guide*, (Richards, 2022)

Fig. 23, *Pg 4 of guide*, (Richards, 2022)

WHY IS ()	. . .	()?	WHY IS ()	. . .	()?
Introduction	Main body of work	Conclusion	Introduction: In your terms describe what your chosen word means. Do this by researching and then writing a report. At this stage you are answering the question 'why is () ... ()?'.	Main body of work: How could 'why is () ... ()?' look if it was a physical form. Hence you are filling in what has been left out (...)	Conclusion: Once a physical form is created, you will need to present it in the way that it is stated in the brief and in a format that is easy to understand.

Fig. 24, Pg 5 of guide, (Richards, 2022)

Fig. 25, Pg 6 of guide, (Richards, 2022)

WHY IS ()	. . .	()?	WHY IS ()	. . .	()?
Explanation			Explanation		
1. Research the word ()	6. Select a word from the refined map to research further. To create another section on the original map	10. Once a physical object/form is made. Use the initial brief as guidance to see if you have missed anything out or matched what was required. For example, 4 presentation boards.	1. Research the word ()	6. Select a word from the refined map to research further. To create another section on the original map	10. Once a physical object/form is made. Use the initial brief as guidance to see if you have missed anything out or matched what was required. For example, 4 presentation boards.
2. Turn research into a word map (original map)	7. Write another report about what this word means.		2. Turn research into a word map (original map)	7. Write another report about what this word means.	
3. Write the report	8. By using this report create another section (6-10 words) on the refined map		3. Write the report	8. By using this report create another section (6-10 words) on the refined map	
4. By using the report, decide what words from the word map are most important. Between 6-10.	9. Now construct a form/model that represents this refined section		4. By using the report, decide what words from the word map are most important. Between 6-10.	9. Now construct a form/model that represents this refined section	
5. The most important words will be then used to create a new refined map.			5. The most important words will be then used to create a new refined map.		

Fig. 26, Pg 7 of guide, (Richards, 2022)

Fig. 27, Pg 8 of guide, (Richards, 2022)

Just to recap the first part of the confirmative module was selecting aspects from the explorative to improve on. The second was making an understandable guide which has been added to this document. The last part was making the physical forms that represent the word sections, Which I will discuss in the conclusion.

ORIGINAL MAP

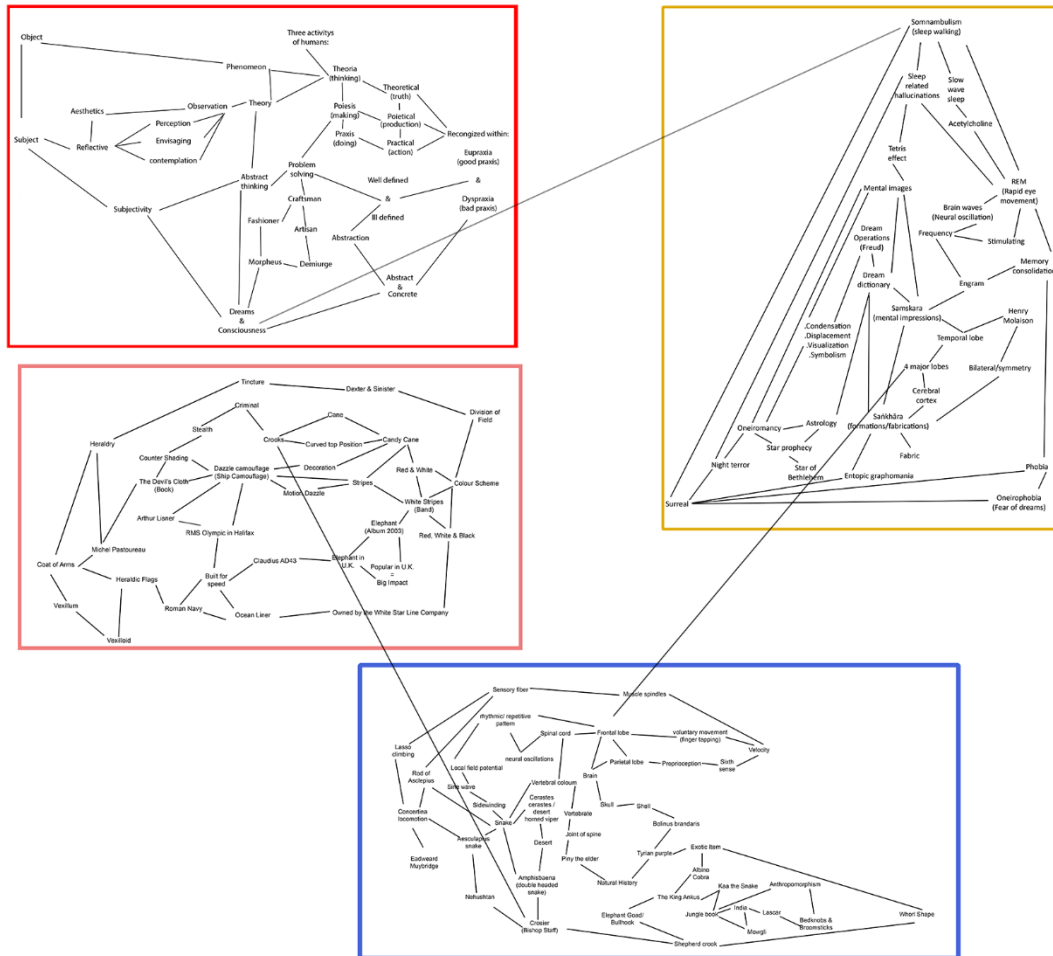


Fig. 28, *Why is praxis ... praxis?* – Original map, (Richards, 2022)

REFINED MAP

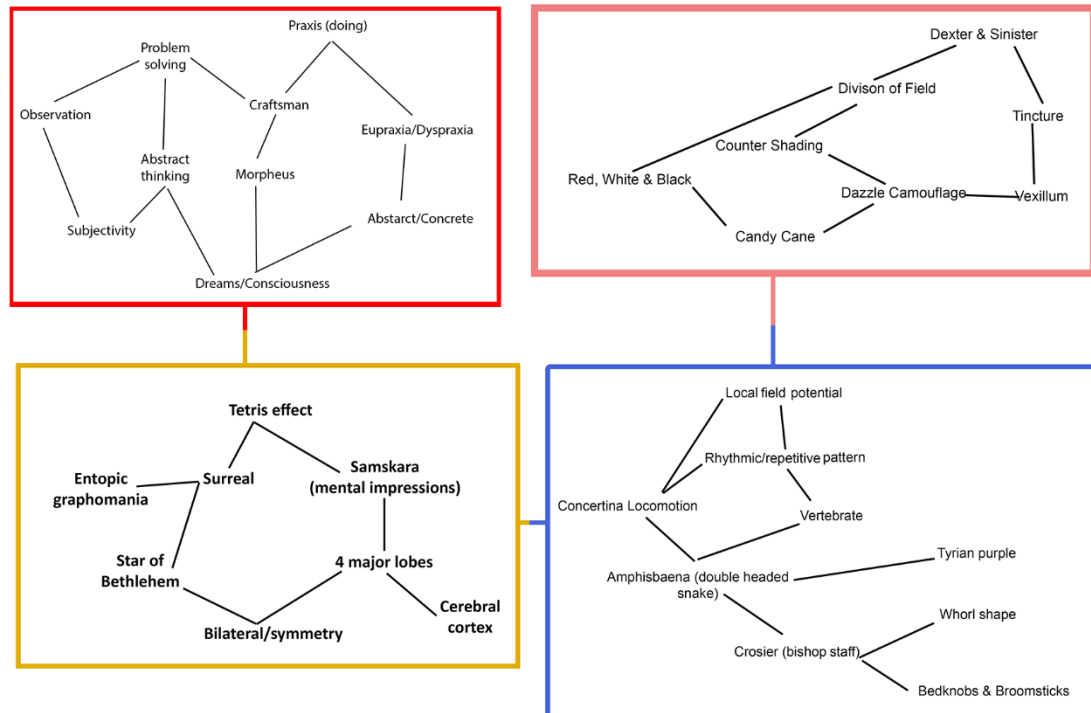


Fig. 29, *Why is praxis ... praxis? – Refined map*, (Richards, 2022)

The word I chose from the brief was *praxis* and the above images show the original and refined map of the sections created from researching this word; like the explorative map. The red section is the introduction, where the word *praxis* is located. By looking at the original map you can see clearly that there are more words than the explorative (Figure 11). This does not mean I had done too much research but rather I had focused primarily on one section alone until it is complete. Thus, I was able to gather more information per section to create a more refined outcome that reflects careful consideration. This careful consideration is shown in the refined map by how it only has 6-10 words per section. These words were chosen after completing an essay on what *praxis* meant in my

opinion. Thus, this separate essay which is located on the online portfolio would provide an insight on how the words are related. Along with the introduction I was able to create 3 sections that exist under the umbrella term 'Why is praxis ... praxis?' These sections can be described as body of works that represent the question a physical form by using the words. These words represent aspects of the design.

The first/yellow section became G.A lounge set which stands for geometric abstraction. It consisted of a cad concept (below) of two identical accent chairs, a couch, footrest, and a rug. I wasn't going to make each piece but rather just one. Next page is an image of the accent chair.

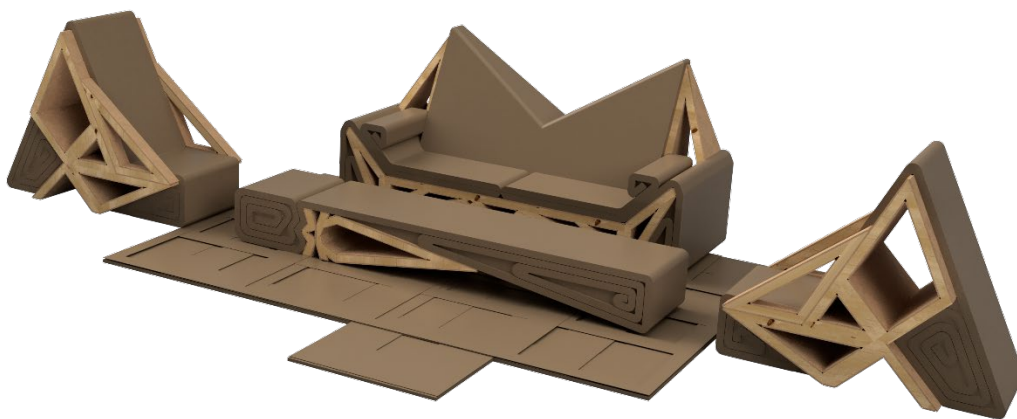


Fig. 30, *G.A lounge set (Mustard yellow section)*, (Richards, 2022)



Fig. 31, *G.A accent chair (Mustard yellow section)*, (Richards, 2022)

By having access to workshop facilities meant I was able to make more established models which demonstrate that the method/process I had developed creates pieces of work that proves that there is an alternative way to produce concepts. I completed this task without relying on previous ideas or similar products, but solely on critical insight on how sematic constraints can be used to question the cultural constraints of what is deemed a norm in regard to what a design process involves. As I mentioned previously these outcomes/made models are not made to be manufactured. Instead, they exist to prove there is an alternative way to develop a product. Below are two images of the remaining sections.

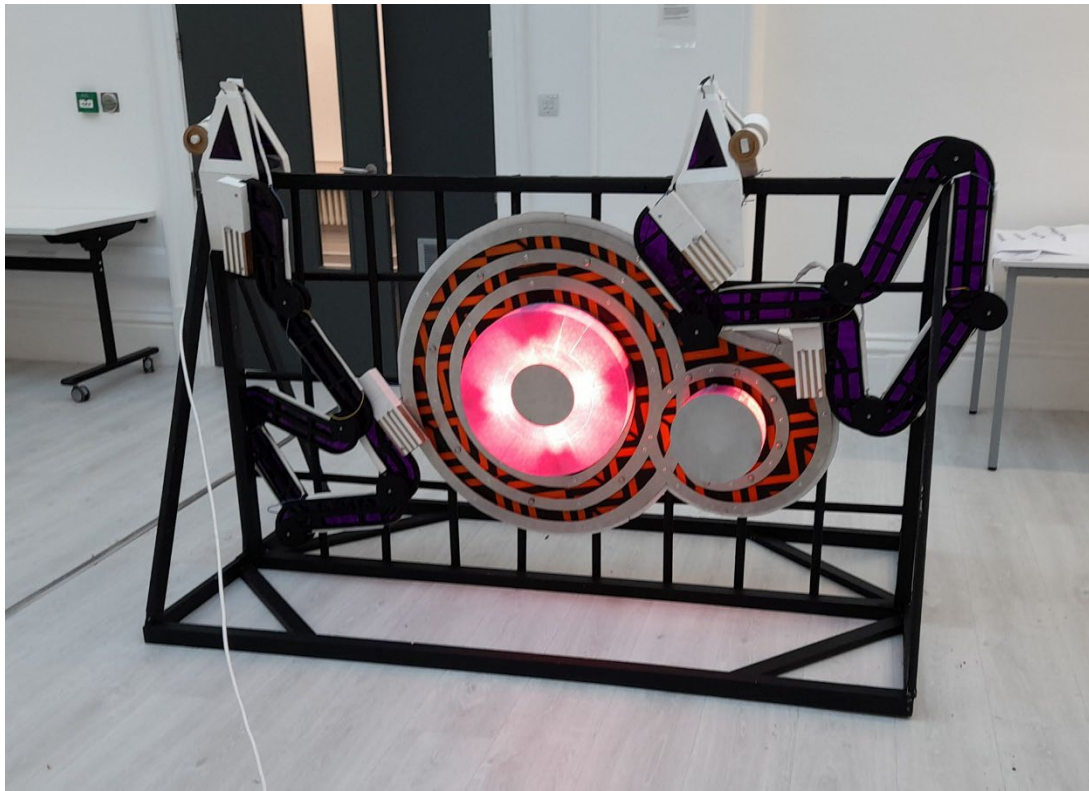


Fig. 32, *Amphis whorl light (Warm blue section)*, (Richards, 2022)



Fig. 33, *Escutcheon coffee tables (Coral pink section)*, (Richards, 2022)

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