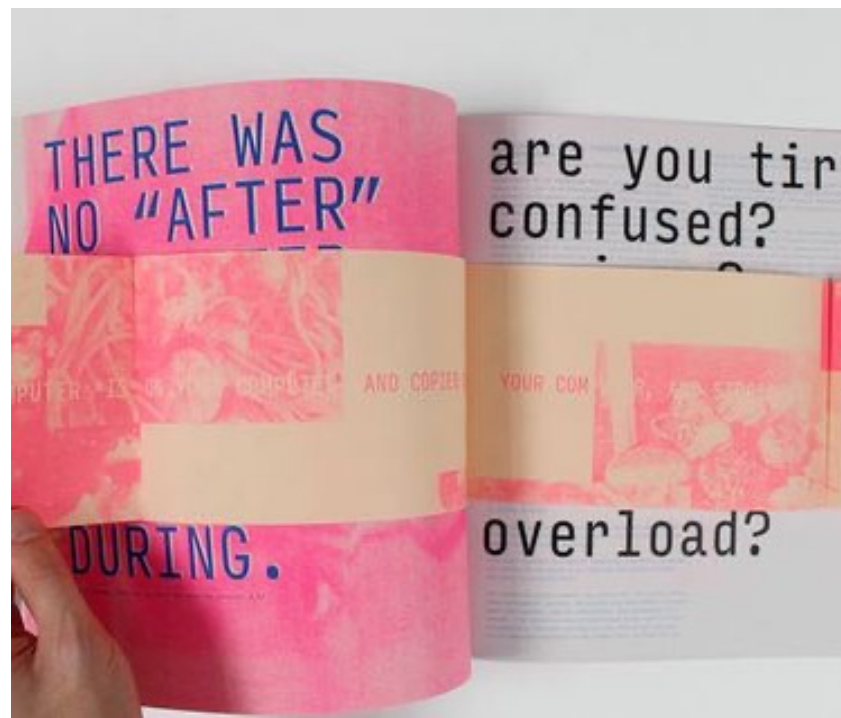


Research & Communication

Lauren Evans

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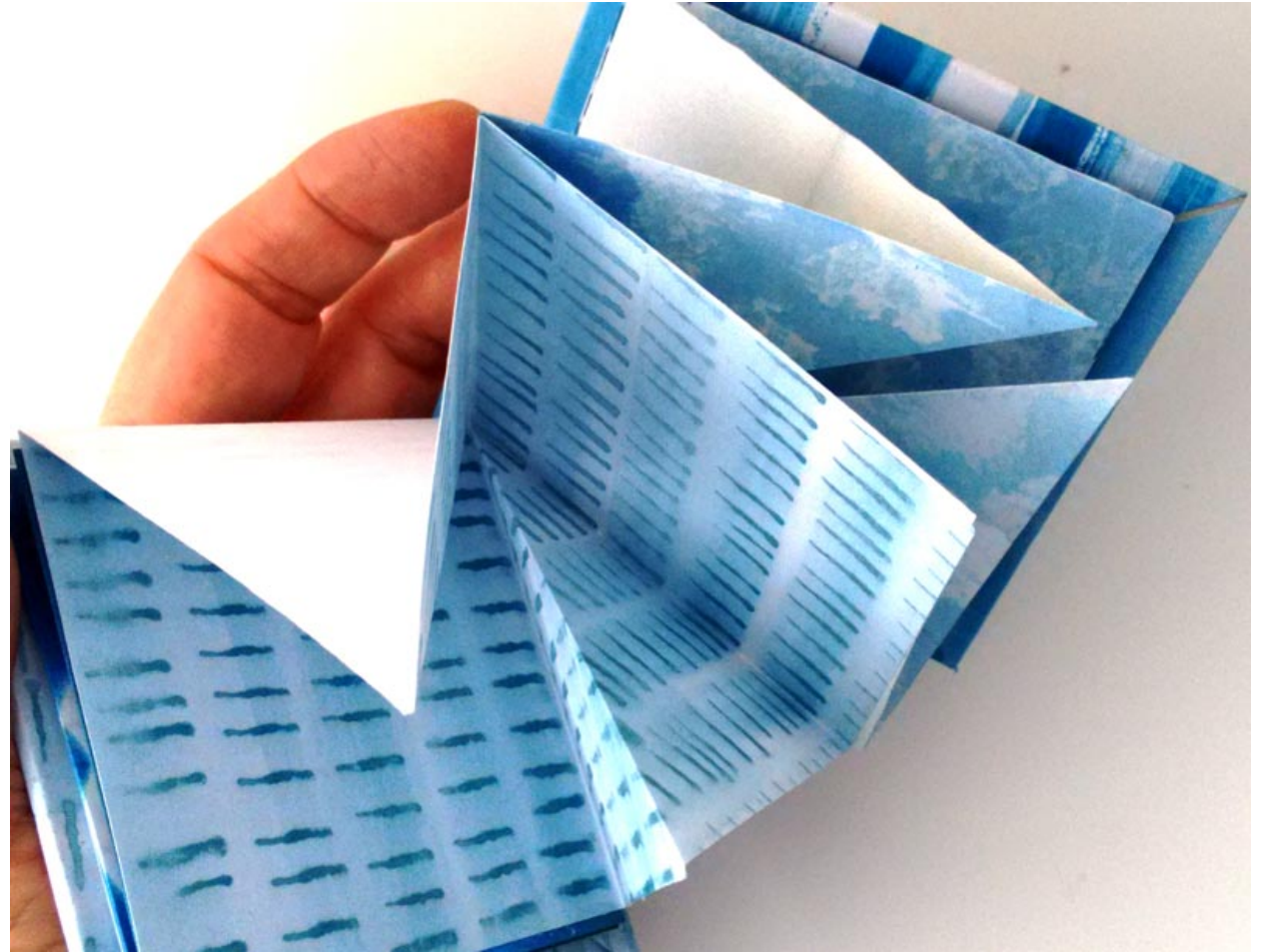
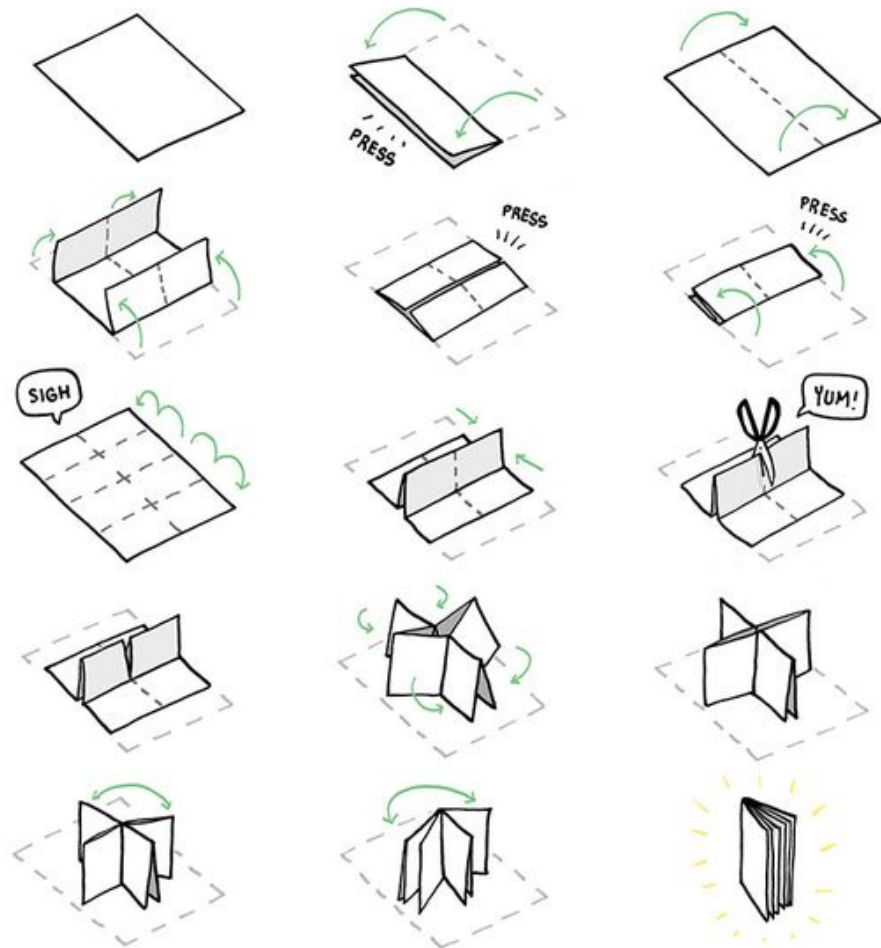


HOW TO FOLD A

SHEET-O-PAPER

INTO A

8-PAGE ZINE



“Remembering touch, smell, taste and sound can reconnect us with some of the fundamental aspects of what it means to be human.” Murray, 2015

The material choices we choose
can be crafted to better our
experience.

Objects can act as powerful
communication tools

Materiality
Surface
connections
Play
Tactile
FORM
Substrates

‘The physical act of touching things in order
to engage with a subject is compelling’
Thompson, L, 2016

A LIBRARY

lauren evans

EXP ERI MENT ING

breaking
boundaries



“Remembering touch, smell, taste and sound can reconnect us with some of the fundamental aspects of what it means to be human.” Murray, 2015



‘The physical act of touching things in order to engage with a subject is compelling’

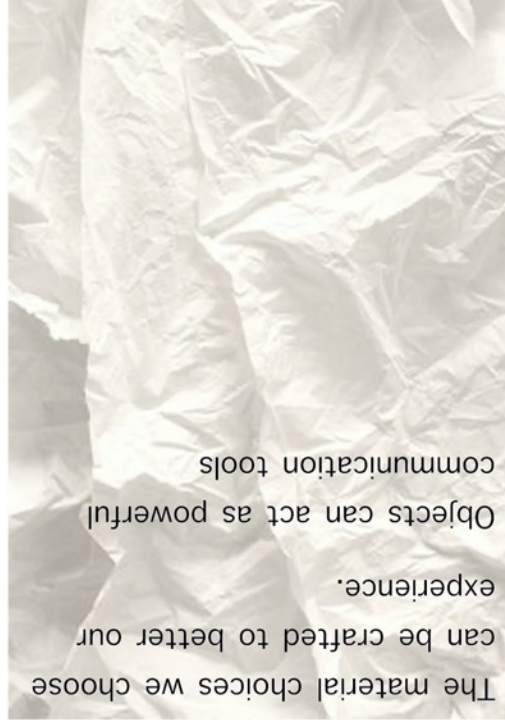
Thompson, L, 2016

ALIBRARY

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The material choices we choose can be crafted to better our experience.
Objects can act as powerful communication tools



Materiality

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EXP ERI MENT ING





MATERIAL INTERACTION

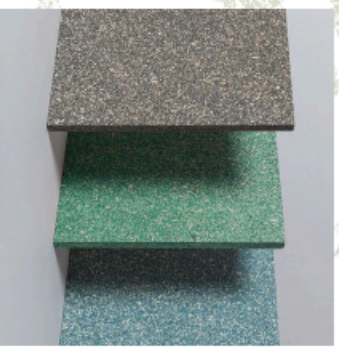
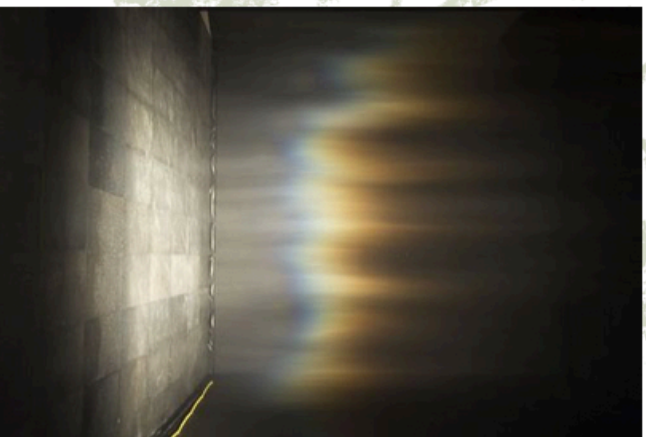


Kusheda Mensah



Don Yaw Kwaning

EMOTIONAL DESIGN



Olafur Eliasson



Eric Fiol

'They serve us. They are the instruments of executive actions, our tools. They allow us to manipulate the word so that our wishes can be fulfilled.' - Leader, D

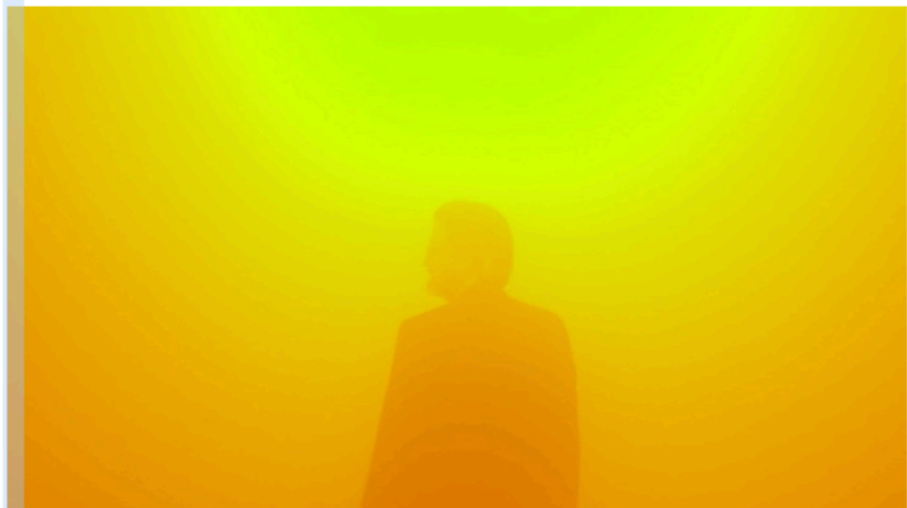
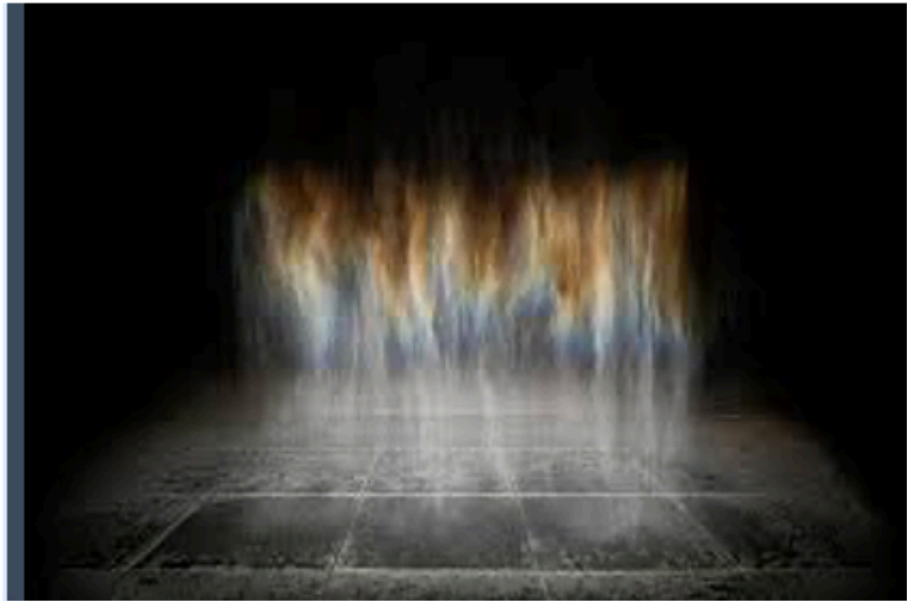


There's more to emotional design than delight

Though many designers describe emotional design as “design for delight”. There's a lot more to emotional design than delight. If you really want to understand emotional design, you'll need to understand the full spectrum of emotions that drive behavior. However, what most designers don't understand, is that emotional design is less about good-vibes, and more about the art of applying concepts from neuroscience. Emotions shape how people feel, think and behave. Emotional design will take you on a deep dive into personality neuroscience, how dopamine drives behavior, designing for nervous system activation, and more.

In emotional design, our goal is to design for all possible emotions. This means designing around the worst, as well as the best emotions. To get good at emotional design, you need to understand how emotions work at two levels. First, the psychological level helps describe emotions in a conceptual way, through first-hand experience. Second, the biological level draws on neuroscience and helps explain how emotions work in a way that is incredibly insightful, and precise.

<https://www.uxbooth.com/articles/the-psychology-of-color-and-emotional-design/>



Olafur Eliasson, In Real Life (2019)



Cassie Suche, *International Avenue* (2021)

Material World

Three contemporary designers discuss exploration into new materials

Material World

Thursday, 3 December 2020 from 18:30 to 20:00 (GMT)

[View Order](#)

Organised by [Design Exhibition Scotland](#)



Medulla – Don Yaw Kwaning's research in to soft or common rush, (*juncus effusus*) to explore the possibilities of making a new material



Furniture & ceramics design & made by Robert van Middendorp



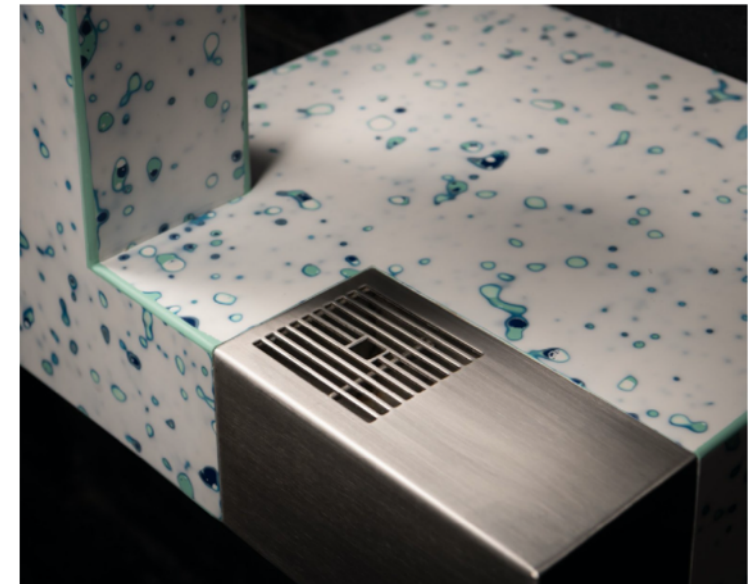
Working with mycelium, Catriona Brown experiments on Shroom, her biodegradable tree protector

<https://www.designexhibitionsotland.co.uk/design-for-our-times/>

**Design
Exhibition
Scotland**

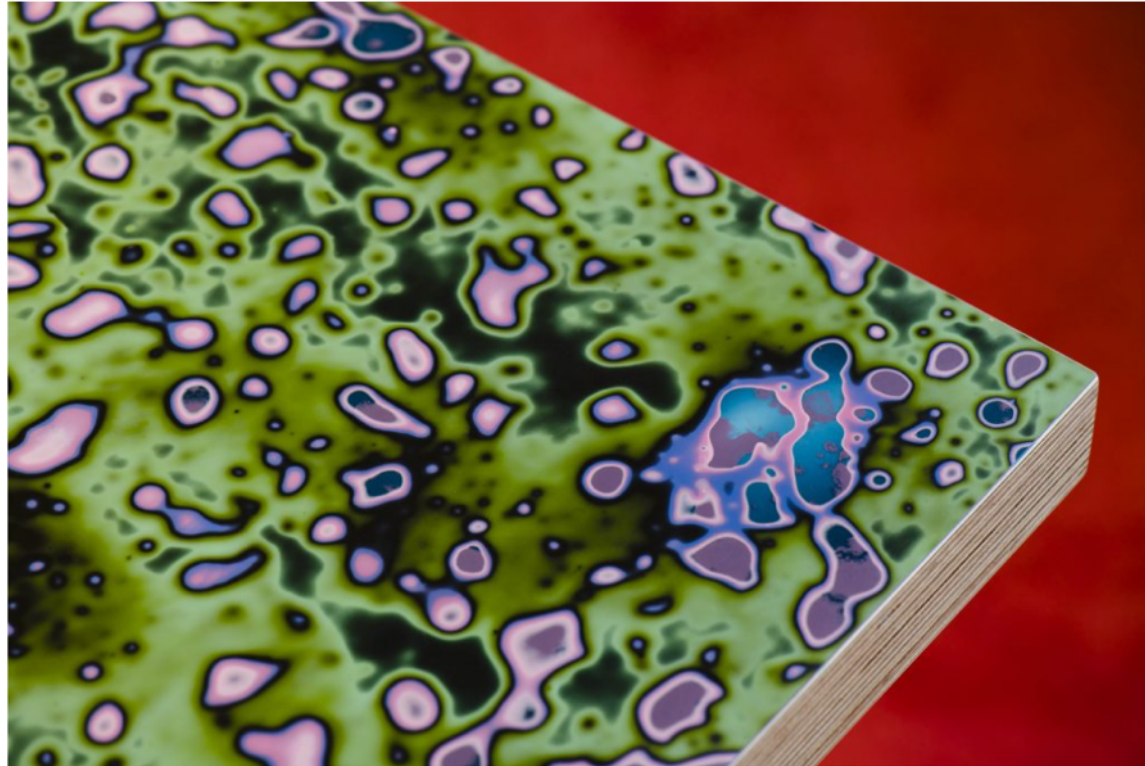


Mirrl's new fountain for the contemporary age – the Dixon drinking fountain, designed & built by Simon Harlow & Lewis Harley of Govanhill, Glasgow with an aluminium & stainless steel chassis developed & fabricated by Neptune Fabrications of Ibrox



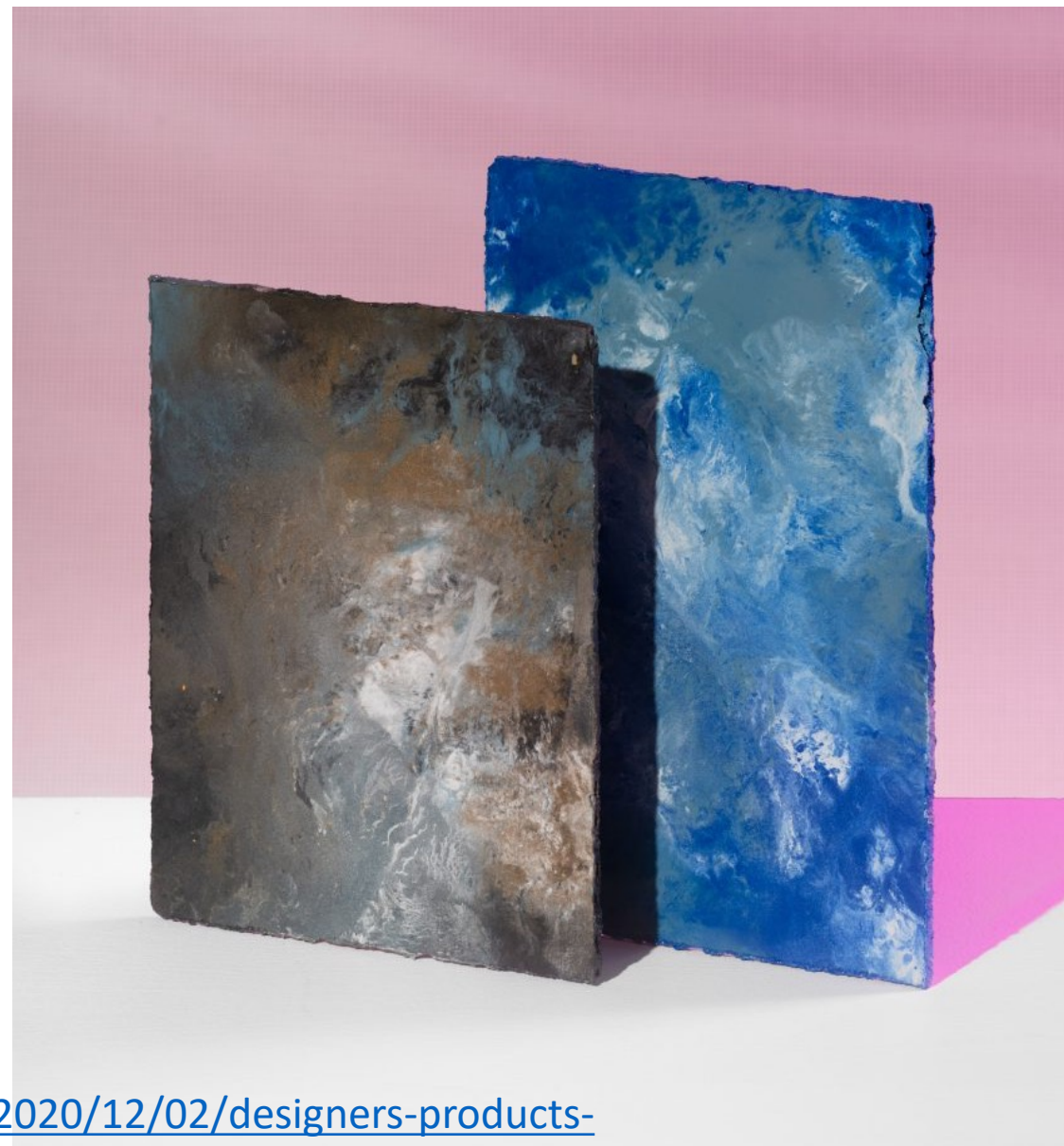
Kusheda Mensah





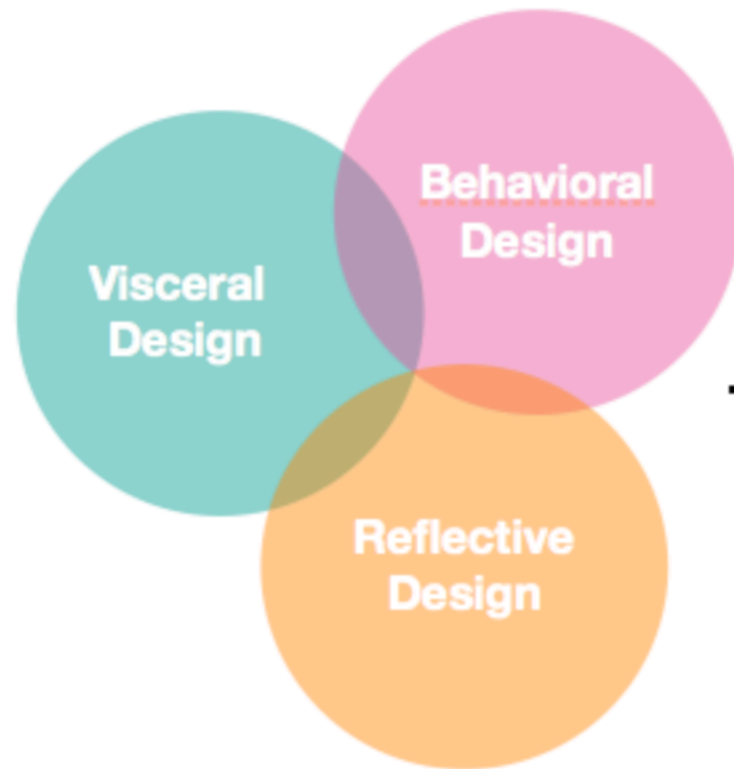
Mirrl is the old Scot's word for pattern – a detail of a Mirrl table exhibited at Design Exhibition Scotland 2019.

Mirrl of Glasgow was founded in 2018 by Glasgow School of Art graduates, Simon Harlow & Lewis Harley. Ever adventurous & explorers of new materials, Harlow & Harley they named their new surface material, a beautifully robust resin, mirrl. They leapt at the opportunity to become fountaineers. DES developed a brief & secured financial support from **Scottish Enterprise**. We teamed up with **Neptune Fabrications**, metalworkers of distinction from Ibrox in Glasgow, and over a period of months batted back & forth ideas. We wanted a prototype fountain that could be installed temporarily, for say festivals or permanently outdoors or inside. Carefully considering accessibility, form and function and the importance of catching-the-eye and adding the well-designed to our everyday landscape, Mirrl have developed a prototype fountain, clad in their beautiful yet robust new surface material, mirrl.

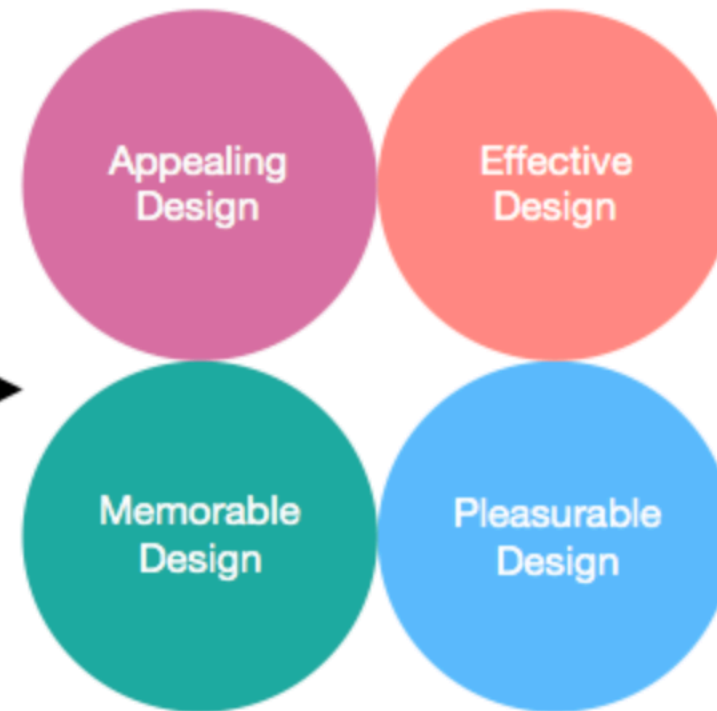


<https://www.dezeen.com/2020/12/02/designers-products-waste-materials-metabolic-processes-leftovers-exhibition/>

Three levels of Emotional Design



Great Design



<https://medium.com/@yujsocial/what-is-emotional-design-d091c383c6ee>

What is Emotional Design?

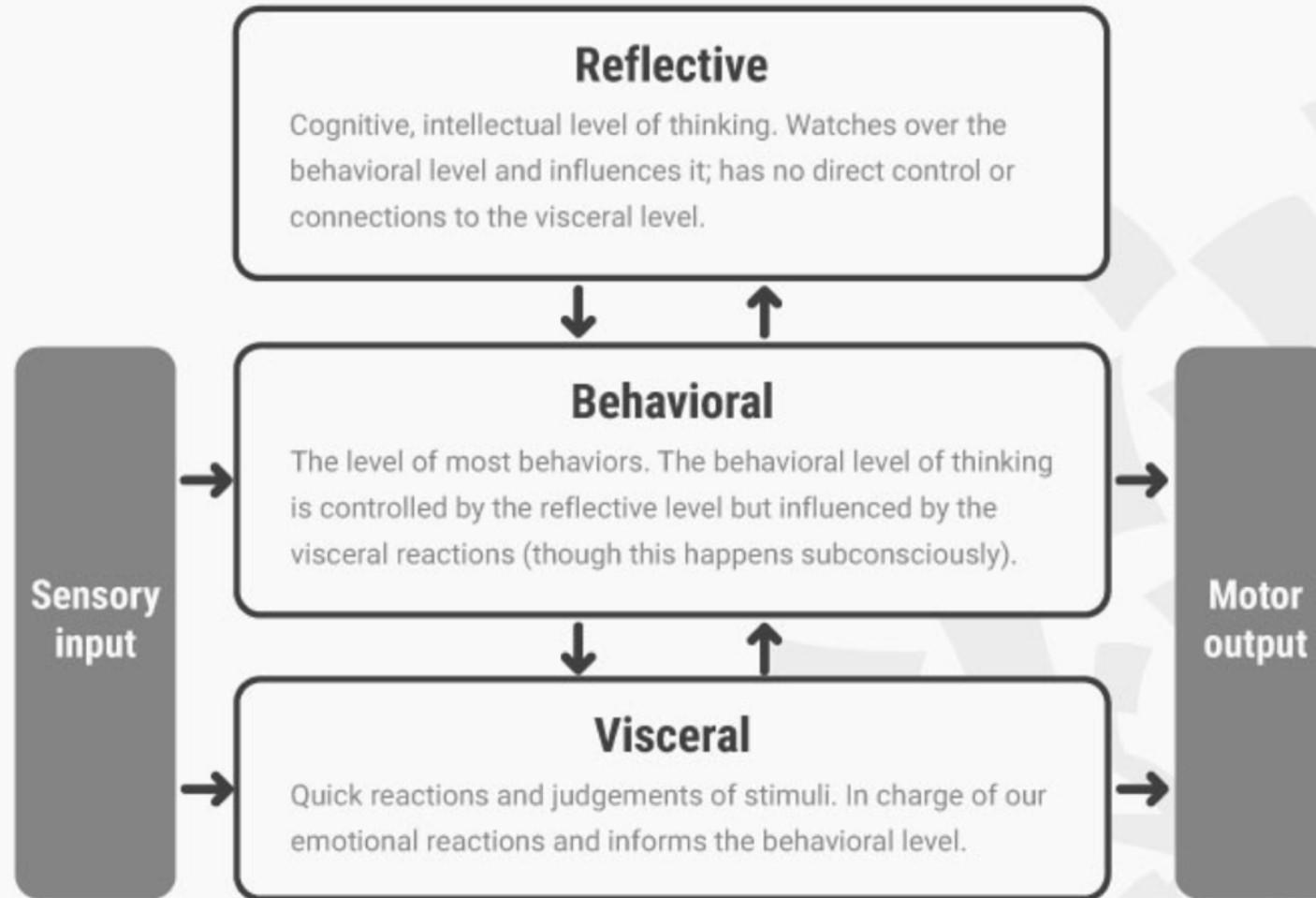
Emotional design is the concept of how to create designs that evoke emotions which result in positive user experiences. Designers aim to reach users on three cognitive levels—visceral, behavioral and reflective—so users develop only positive associations (sometimes including negative emotions) with products, brands, etc.

“Everything has a personality: everything sends an emotional signal. Even where this was not the intention of the designer, the people who view the website infer personalities and experience emotions.”

— Don Norman, Grand Old Man of User Experience

Don Norman's 3 Levels of Design

Source: "Emotional Design: Why We Love (or Hate) Everyday Things" by Don Norman



INTERACTION DESIGN
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INTERACTION-DESIGN.ORG

Emotional Design Elements

Emotional design can transform functional products into memorable and enduring experiences. This typically manifests through 4 facets:

- **Emotion-Memory Link** — emotionally charged events persist in our memories beyond the product's base functional value. We remember things that make us feel a certain way.
- **Aesthetic-Usability Effect** — aesthetically pleasing experiences empower usability and increase the user's willingness to learn and adapt.
- **Persuasive Emotion (Gut Feeling)** — emotions enable users to make gut and swift decisions. We use cognition to understand and interpret our world, but our emotions catalyze decision-making.
- **Ownership Effect** — users place more value in experiences where they feel a sense of personalized ownership, as if the experience/product is an extension of themselves.

Types of
**Learning
Styles**

