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DRS2020 Editorial: theme Processes

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Editorial: theme Processes

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(Design) processes are an enduring theme at DRS conferences, the development of which can be traced back through all previous DRS conferences.

In relation to (design) processes, we anticipated contributions on topics including roles, expertise and multiple voices, inclusion, experience, participation and power distribution, the role of communities and public and private organisations, innovation and management, and the building of partnerships in and for design research. All of these themes were represented in the submissions, but some of them have also found a good fit in other themes, such as Situations.

The papers presented in this section address (design) Processes in two ways: the first two sub-themes address it through high-level perspectives on organisational change and innovation. The five sub-themes that follow address processes through detailed and specific foci within design processes.

The first sub-theme of three papers, **"Framing Change",** offers high-level perspectives on how design processes (and their study) need to change to address current and future issues in society, and to even become more than design processes: they become intertwined with strategy and organizational processes. Paper 130 calls for the consideration of impacts of design processes at strategy rather than project level. The argument is illustrated with reflections on a case from 10 years ago. Paper 132 fittingly adds a methodological perspective by proposing theory to study design processes across levels. Paper 355 closes the loop towards a reflection on organizational change and learning processes.

In the second sub-theme, **Innovation**, each of the three papers present a different point of entry for analyses: products, individuals and collaborative systems. Paper 155 uses analysis of a company's design process together with its products as a method to reframe the company's core design DNA, whereas paper 260 takes the approach of identifying individuals with overlapping expertise in design and strategy to argue their potential of strengthening company design capabilities. Lastly, paper 332 focuses on the role and qualities (such as trust) of collaborative systems in innovation in organisations.



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The other five sub-themes in this theme, in contrast, all propose theory and methods for specific foci of design processes. Each section highlights a particular focus for which the contributions propose design process improvements through theory and tools. These foci are Experience, Behaviour, Spatial Movement, Perception and Form.

The papers in the sub-theme **Experience** offer pointers to design processes that improve user experience: 158, the usability of product galleries during online shopping, 205, designing for subtle communication modes in wearables for long-distance couples, and 234, a method to capture the temporality of user experience.

The papers in the sub-theme **Behaviour** contextualise such experiences in research methods and theory on behaviour. Paper 223 presents the Activity Scenario Modelling method to capture the joint agency of people and artefacts. Paper 232 has the same aim, and applies a phenomenological framing to behaviour observation. In paper 255, the focus is on the effects of not just artefacts but also the surroundings: “domestic clutter”.

What unites the next sub-theme of papers, is their attention to **Spatial movement** in a virtual environment in the context of games. Within it, papers 174 and 400 develop and review design guidance tools for students. Paper 224 contributes qualitative and quantitative analysis approaches to the spectator experience of augmented reality sports.

In the sub-theme **Perception**, paper 162 presents a careful analysis of the elements that influence the recognizability of graphic representations of bird species, a valuable building block when design engages with nature. Paper 311, a study conducted in the context of education, investigates architecture students’ visual attention with regard to various digital representations of spaces. Paper 395 complements the other papers by developing a theoretical model of similarity judgement.

Finally, in a sub-theme **Form**, Paper 164 proposes a morphological analysis process for rapid design using fuzzy analytics, applied to the design of consumer drones. Paper 382, again set in an educational context, contrasts the previous approach by emphasizing local values, usage patterns and rituals to a form finding process for tea glass sets in the Turkish context. Paper 383 develops a systematic design approach to nature-inspired product forms.

Following these focus-specific sections, two DRS Special Interest Group sections highlight papers that pertain to special interest areas of the SIGs Experiential Knowledge and Networked and Embedded Technologies. The SIG conveners highlight these papers in their editorials.

In reflecting on our expectations in calling for papers on (design) processes, we note that there is an emerging stream of papers within DRS2020 that seek to address the wider organizational context and how design researchers can tackle it. At the same time, the design research community consistently devotes attention to method and detail in the design process, thus supporting design expertise and competence.