



El Diseno Emocional: Por Que Nos Gustan (O No) los Objetos Cotidianos / Emotional Design (Paidos Transiciones) (Spanish Edition)

Donald A. Norman

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¿No se ha preguntado alguna vez por qué el vino tiene mejor sabor cuando se sirve en elegantes copas de diseño? ¿O por qué el coche, una vez lavado y abrigantado, parece que se conduce con más facilidad? Investigaciones recientes han demostrado cómo los objetos que nos resultan atractivos funcionan, de hecho, mucho mejor. No nos limitamos a usar un producto, sino que establecemos una relación emocional con él. En Diseño emocional se demuestra, por primera vez, que, siempre que nos encontramos con un objeto, nuestra reacción viene determinada no sólo por lo bien que pueda funcionar, sino por el aspecto que tiene, si nos parece atractivo e incluso por la nostalgia que suscita en nosotros. Cuando un producto es, en términos estéticos, agradable y, además, halaga las ideas que tenemos de nosotros mismos y la sociedad, lo que experimentamos es positivo. Tal es la razón de que haya personas dispuestas a gastarse importantes sumas de dinero, por ejemplo, en adquirir un reloj de pulsera artesanal, aunque otro digital, mucho más barato, quizá sea más exacto y preciso. El modo en que los consumidores experimentamos los productos es, no obstante, sólo parte de esta historia. La emoción también desempeña un papel de suma importancia en el trabajo que realiza el diseñador. Un estado de ánimo alegre realza la creatividad, en tanto que un estado anímico inquieto impide focalizar la atención. Los diseñadores, tanto si se dedican a crear robots como espacios de trabajo, exprimidores o coches Jaguar, oscilan entre sentimientos «negativos» y «positivos», y sus obras muestran las huellas que dejan grabadas estas emociones. Esta perspectiva abarca igualmente, por otra parte, los diseños del futuro. ¿Y si los objetos que elaboramos llegaran a percibir nuestro estado emocional? Y de ser así ¿de qué modo mejoraría eso nuestro modo de interactuar con esos objetos?

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