






NEW PRODUCT DEVELOPMENT FROM A CONSUMPTION PRACTICES PERSPECTIVE

Larissa Mendes Soares¹ , Isabela Carvalho de Moraes¹  & Karin Brondino-Pompeo² ¹Universidade Federal de Ouro Preto – Ouro Preto (MG), Brazil.²Escola Superior de Propaganda e Marketing – São Paulo (SP), Brazil.

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ABSTRACT

Objective: This study investigates how consumption practices shape and can be integrated into new product development, considering everyday use and the cultural meanings consumers attribute to products. **Method:** The research adopts a qualitative approach based on digital methods and YouTube video analysis, using practice theory as a theoretical lens. **Main Results:** The study demonstrates how consumption practices can influence new product development and proposes a conceptual model that incorporates this perspective into the creation process. Additionally, it presents a methodological protocol for capturing and analyzing consumption practices. **Relevance / Originality:** By integrating the circuit of practice into product development, this study addresses a theoretical gap and offers an innovative approach to understanding and designing new products based on consumers' everyday interactions. **Theoretical / Methodological Contributions:** The study proposes a product development model incorporating the circuit of practices and a theoretical-empirical protocol applicable to different phases of traditional product development models. **Social / Management Contributions:** Integrating consumption practices into product development enables a more consumer-sensitive approach, providing valuable insights for designers, companies, and managers interested in creating products more aligned with consumers' routines and experiences.

Keywords: Consumer Behavior, Practice Circuit, New Product Development, Consumption Practices.DESENVOLVIMENTO DE NOVOS PRODUTOS
NA PERSPECTIVA DAS PRÁTICAS DE CONSUMO

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RESUMO

Objetivo: Este estudo investiga como as práticas de consumo moldam e podem ser integradas ao desenvolvimento de novos produtos, considerando uso cotidiano e os significados culturais atribuídos aos produtos pelos consumidores. **Método:** A pesquisa adota uma abordagem qualitativa baseada em métodos digitais e na análise de vídeos do YouTube, sob a lente da teoria das práticas. **Principais Resultados:** O estudo demonstra como as práticas de consumo podem influenciar o desenvolvimento de novos produtos e propõe um modelo conceitual que incorpora essa perspectiva ao processo de criação. Além disso, apresenta um protocolo metodológico para captar e analisar práticas de consumo. **Relevância / Originalidade:** Ao integrar o circuito das práticas ao desenvolvimento de produtos, o estudo preenche uma lacuna teórica e oferece uma abordagem inovadora para compreender e projetar novos produtos baseados nas interações cotidianas dos consumidores. **Contribuições Teóricas / Metodológicas:** Propõe-se um modelo de desenvolvimento de produtos que incorpora o circuito das práticas e um protocolo teórico-empírico aplicável às diferentes fases dos modelos tradicionais de desenvolvimento de produtos. **Contribuições Sociais / para a Gestão:** A incorporação das práticas de consumo ao processo de desenvolvimento de produtos possibilita uma abordagem mais sensível às necessidades dos consumidores, fornecendo insights valiosos para projetistas, empresas e gestores interessados em criar produtos mais alinhados às rotinas e experiências do público.

Palavras-chave: Comportamento do Consumidor, Circuito das Práticas, Desenvolvimento de Novos Produtos, Práticas de Consumo.*Corresponding author: isabela.morais@ufop.edu.br<https://doi.org/10.18568/internext.v20i2.833>

INTRODUCTION

Although it may seem contradictory, it is clear that most existing models of new product development do not address or only superficially address the role of the consumer in this process (Andreasen & Hein, 1998; Baxter, 2011; Clark & Fujimoto, 1991; Cooper, 2008; Crawford & Di Benedetto, 2006; Rozenfeld et al., 2006; Ulrich & Eppinger, 2012). In addition, consumer studies often rely on a theoretical framework from the social sciences, which, due to its qualitative nature, is relatively little known by professionals working in new product development, an area predominantly occupied by engineers (Liu & Lu, 2020). To address this gap, Liu and Lu (2020) advocated the need to integrate different methods to capture consumer perceptions, such as questionnaires, contextual research, ethnography, focus groups, and digital data analysis through artificial intelligence.

This need to broaden the consumer perspective is part of a broader evolution in the field. The literature on new product development has expanded over the past 30 years to a multidisciplinary approach, combining knowledge from marketing, strategy, supply chain management, and engineering (Marzi et al., 2020). In addition, challenges such as the need for production flexibility and cost reduction have reinforced the importance of the new product development process (NDP) as a key element of corporate strategy.

When considering product development from this perspective, it becomes essential to incorporate a deeper understanding of consumer practices and their interactions with products throughout the life cycle. Practice theory (Akaka et al., 2022; Warde, 2005) allows this analysis, emphasizing that everyday practices shape consumption experiences. Furthermore, practice-based investigations are particularly useful for understanding how changes in consumption occur and transform over time (Halkier et al., 2011), thus becoming a valuable resource for enabling innovations in PDP.

However, the gap between theory and practice in new product development persists. Sandberg and Tsoukas (2011) argued that this disconnect occurs because most academic theories are developed based on scientific rationality, far removed from the practical needs of managers. To overcome this barrier, this

study proposes an approach that values practical rationality, making its contributions more applicable to the organizational context.

In addition, traditional methodologies tend to frame new product development linearly and rationally, which does not fully reflect its complexity. In contrast, approaches based on the circuit of practices (Magaudda, 2011; Shove & Pantzar, 2005; Shove et al., 2007) offer a more dynamic and interconnected view. This model suggests that consumer practices generate opportunities for new product development, while new products, in turn, generate new consumption practices (Ingram et al., 2007). However, despite its potential, the circuit of practices has been underspecified in the literature and lacks broader applications in consumer research (Arsel & Bean, 2013).

Incorporating theories from other areas into the PDP has proven effective. For example, the “blue ocean strategy” (Kim & Mauborgne, 2005) has been integrated into product development to boost market competitiveness (Pitta & Pitta, 2012). Similarly, using the theory of practices can offer new possibilities to enhance the PDP, helping companies better understand consumers and their consumption routines (Tonelli et al., 2016). However, applying this approach to product development remains an open gap.

Given this context, this article seeks to answer the following research question: How do consumers practice shape and get integrated into the development of new products? To answer this question, a study was conducted on the practice of interior design through the lens of the circuit of practices. The methodology adopted was digital methods based on the analysis of YouTube videos posted by architecture and decoration experts, according to Rogers’s (2019) approach. This investigation resulted in two main outputs: (1) a conceptual model of PDP that incorporates the circuit of practices and (2) a theoretical–empirical protocol for collecting data on consumer practices, focusing on the initial product development phase.

This study’s main contribution lies in applying the concept of the circuit of practices to the development of new products, advancing the literature by demonstrating how everyday practices structure and are structured by consumption. By integrating perspectives from social sciences and engineering, a dynamic model was proposed that surpasses traditional linear approaches to PDP, allowing a more holistic under-

standing of the relationship between consumption and innovation. Furthermore, developing a methodological protocol for capturing consumer practices provides a framework applicable to researchers and professionals in the field. The article is organized as follows: in the next section, we review the literature on product development, methodologies for capturing consumer impressions, and the theory of practices. We then detail the methodology adopted, which involves analyzing the content of videos about interior design. We then discuss the empirical findings and, finally, explore the theoretical and managerial implications of the results, highlighting how incorporating the circuit of practices can improve PDP and provide new directions for future research.

1. LITERATURE REVIEW

1.1. The dynamic role of the consumer in product development

Consumer participation in the new product development (NPD) process has been widely recognized as essential for innovation and market success (Baxter, 2011; Crawford & Di Benedetto, 2006; Marques et al., 2022). However, understanding and incorporating consumer practices effectively remains a challenge, especially given the diversification of consumer needs and the speed of market transformations (Liu & Lu, 2020).

Recent studies emphasize that user-centered innovation is not limited to the initial phase of the NPD but occurs continuously, with consumers playing an active role in adapting and reconfiguring products over time (Gemser & Perks, 2015; Marion & Fixson, 2021; Naeem & Di Maria, 2022; Rosenthal, 2022). Despite this, few studies explore tools that systematically integrate the meanings and uses attributed by consumers to objects in their routines in the product development process. In this context, the theory of practices presents itself as a valuable theoretical framework for understanding the dynamic relationship between consumption and product innovation (Shove et al., 2012). Instead of considering the consumer only as a rational decision-maker, this approach highlights how products are integrated into routines, skills, and cultural meanings, shaping and being shaped by everyday use (Akaka et al., 2022).

In this way, new products respond to consumer demands and transform existing consumption practices, creating a continuous cycle of innovation and resignification (Magaudda, 2011; Shove & Pantzar, 2005). Designing and consuming are, therefore, interconnected and continuous processes. Consumer practices, that is, the daily interactions between consumers and products, generate opportunities for developing new products, while new products introduced to the market transform these consumption practices (Ingram et al., 2007). In addition, the PDP is constantly evolving, incorporating new technologies and trends to meet a dynamic market environment (Almeida et al., 2021).

The literature points to marketing as the unit responsible for capturing innovative ideas from consumers through market research, ensuring the generation and maintenance of demand for products and services (Moreira, 2012; Muniz Junior, 2012; Slack et al., 2018). There is, therefore, a consensus on the importance of a multidisciplinary approach in the PDP (Marzi et al., 2020), especially in a scenario in which consumer understanding becomes increasingly complex.

Table 1 summarizes existing product development models, highlighting their phases and identifying which of them consider the role of the consumer.

PDP models generally follow similar steps, such as opportunity identification, planning, execution, testing, and launch. Consumer consideration tends to occur in the early stages, usually after the market opportunity has been identified. However, a more integrated approach that takes into account everyday consumer practices throughout the PDP can offer new perspectives for innovation and market success.

1.2. Practice theory and its contribution to understanding consumption and innovation

Practice theory offers a different perspective on consumption, considering it not only as an individual choice but as a socially and materially structured phenomenon (Warde, 2005). Recent studies demonstrate that innovation and the development of new products are increasingly intertwined with everyday practices, in which consumers play an active role in reconfiguring objects and meanings (Akaka et al., 2022; Cochoy et al., 2020).

Table 1. Summary of product development models.

Authors	Phases of the product development model	Consumer understanding phase
Clark e Fujimoto (1991)	<ul style="list-style-type: none"> • Product concept • Product planning • Product design • Process design 	Product concept
Andreasen e Hein (1998)	<ul style="list-style-type: none"> • Recognition of the need • Investigation of the need • Product principles • Product design • Preparation for production • Execution 	Investigation of the need and principles of the product
Crawford e Di Benedetto (2006)	<ul style="list-style-type: none"> • Identification and selection of the opportunity • Concept generation • Concept/project evaluation • Development • Launch 	Generation of the concept and evaluation of the concept
Rozenfeld et al. (2006)	<ul style="list-style-type: none"> • Project planning • Informational project • Conceptual project • Detailed project • Preparation for production • Monitoring of the product/process • Discontinuation of the product 	Informational project
Cooper (2008)	<ul style="list-style-type: none"> • Discovery • Scope • Business case build • Development • Testing and validation • Launch 	Scope and construction of the business case
Baxter (2011)	<ul style="list-style-type: none"> • Business strategy • Best business opportunity • Best product opportunity • Best concept • Best configuration • Prototype 	Best product opportunity and best concept
Ulrich e Eppinger (2012)	<ul style="list-style-type: none"> • Planning • Concept development • System-level design • Detailed design • Testing and refinement • Start of production 	Development of the concept

Practice theory provides a valuable conceptual framework for understanding the interaction between consumers and products in the PDP, as it investigates how objects are articulated in everyday activities, especially the most common and mundane ones (Shove et al., 2007). Consuming a product involves more than choosing and purchasing it—it includes its use, maintenance, and disposal. Practice theory illuminates these dynamics, highlighting the permissions and restrictions that objects impose on consumers (Ingram et al., 2007). Thus, understanding what consumers do or do not do with products and how these objects integrate symbolic systems can help managers incorporate these aspects into new product planning (Ingram et al., 2007).

Practice theory has roots in the philosophy of Heidegger and Wittgenstein and was later developed in sociology by Bourdieu and Giddens. In recent decades, it has gained prominence in the studies of Reckwitz (2002), Schatzki (1996; 2002), Shove and colleagues (Halkier et al., 2011; Ingram et al., 2007; Shove & Pantzar, 2005; Shove et al., 2007; Shove et al., 2012) and Warde (2005).

According to Reckwitz (2002, p. 249-250), a practice is a “routine behavior consisting of several interconnected elements: forms of bodily and mental activities, ‘things’ and their use, a background in the form of understanding, know-how, states of emotion and motivational knowledge.” Thus, society can be understood as a “field of embodied, materially intertwined practices, centrally organized around shared practical understandings” (Schatzki et al., 2005, p. 13). In the context of consumption, practices can be analyzed based on three fundamental components: materials, skills, and meanings, which interact dynamically through processes of transposition, codification, and adaptation (Akaka et al., 2022; Shove et al., 2007; Shove et al., 2012). The first element—material—is more tangible, referring to the physical objects used in practice. Competencies refer to the knowledge and skills needed to interact with these materials. And meanings encompass practices’ symbolic and subjective aspects (Shove et al., 2012).

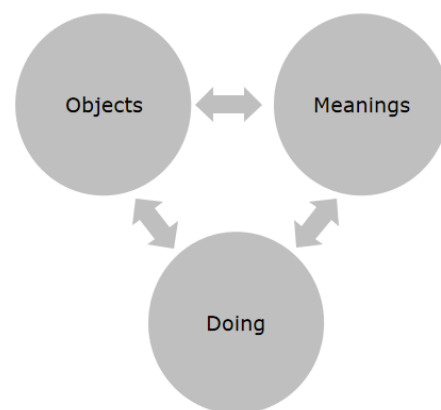
Practices are not static: they evolve as people experience their routines and adjust their interactions with objects and meanings (Schatzki, 2023). Some practices are interrupted due to external tensions or loss of meaning, creating opportunities for

innovation in products and services (Orlikowski & Scott, 2021). In this way, the theory of practices contributes to understanding consumption habits and routines, revealing the processes that occur in everyday life (Nicolini, 2012; Warde, 2005).

1.3. The circuit of practices and its influence on the development of new products

To summarize the interactions between objects, meanings, and practices, Magaudda (2011) proposed the concept of the circuit of practices. This model describes how these elements constantly feed into each other, without linearity or predefined hierarchy (Figure 1). Magaudda (2011), when introducing the concept of the “circuit of practices,” argues that the relationship between objects, meanings, and practices does not follow a linear flow, but rather a continuous process of adaptation and resignification. This model has been expanded by more recent studies, which highlight how technological and digital transformations impact this dynamic, enabling new arrangements between consumers, products, and practices (Mele & Russo-Spena, 2024; Ulrich et al., 2024). Thus, analyzing the PDP from the perspective of practices allows us to understand how consumers influence innovation and how products can trigger changes in habits and forms of appropriation and consumption.

Magaudda (2011) exemplified this model by analyzing the evolution of music consumption practices. The introduction of new technologies, such as CDs, iPods, and digital music, changed listening practices. However, instead of disappearing, new groups reinterpreted and adopted vinyl as a symbol of resistance



Source: Adapted from Magaudda (2011).

Figure 1. Circuit of practices.

and authenticity. This process demonstrates how new objects modify existing practices and, consequently, the meanings attributed to these objects.

Applying this logic to PDP, it is possible to draw a parallel between the circuit of practices and traditional product development models (Rozenfeld et al., 2006; Slack et al., 2018). In the circuit of practices, objects function as inputs within a broader system of practice construction. The transformation of these objects occurs through the attribution of meanings, which influences the way they are used, generating the output of the practice (Magaudda, 2011).

This perspective challenges the linearity of conventional PDP models. Rather than a sequential process, the circuit of practices emphasizes the interconnectivity between materials, practices, and meanings, allowing us to understand how consumer practices can feed back into product development. Studies such as that of Pantzar and Ruckenstein (2015) reinforced this view, demonstrating how the meanings and uses of products evolve.

Considering that a product's value is co-created between company and consumer (Prahalad & Ramaswamy, 2004; Rosenthal, 2022), that new objects alter consumption practices (Shove et al., 2012), and that the lack of linearity in the PDP contradicts traditional models (Ingram et al., 2007), this study seeks to answer the question: How can consumer practices influence and be incorporated into the development of new products?

2. METHOD

The interior design sector was chosen for this study due to its growth as an entrepreneurial activity in Brazil (Oliveira & Borges, 2020), offering an opportunity to analyze the development of new products. The living environment is a form of expressing the individual's identity, allowing a deeper understanding of consumers and their practices (Cavalcante et al., 2010). Decorative objects, deeply rooted in everyday life, are constantly sought as references in print and digital media (Arsel & Bean, 2013). In addition, interior design has evolved to improve people's quality of life (Barbosa et al., 2023), making it essential to understand consumer practices in this context to drive product innovation.

The growing supply of small properties in Brazil also represents a relevant field of research. In the first

quarter of 2022, the demand for compact properties grew by 30% compared to the same period in 2021, and in São Paulo, 76% of new developments are up to 45 square meters (Mengue, 2022). This migration to smaller spaces is not always easy for residents, who seek adaptations by exchanging tips on the Internet or hiring renovation specialists (Mengue, 2022). As a result, the demand for decoration products adapted to this reality also grows. Given the importance of the Internet as a source of information and inspiration in the sector, YouTube was chosen as the main data source. The platform not only concentrates a large audience interested in the topic, but also allows the publication of longer and more detailed videos, enriching the data analysis. As Ardévol (2012, p. 121) highlighted, "the Internet and its particular technologies—in this case YouTube—mediate the production of the visual object, the type of recorded content, the circulation of the image and its consumption." In this research, we analyzed exclusively the channels of professionals in the decoration industry, excluding videos posted on YouTube by "regular users." The choice of experts, such as architects and interior designers, is justified by the fact that, in addition to presenting the objects, they demonstrate their interaction with the spaces, offering fundamental insights into the practice of decoration. Both residents and experts contribute to a deeper understanding of the dynamics of this market.

2.1. Data collection

Following the collection and analysis steps suggested by Rogers (2019), a qualitative study of digital methods was conducted on the YouTube platform, since "digital methods are techniques for studying social changes and cultural conditions with online data" (Rogers, 2019, p. 49). In addition, some studies show how the digital environment plays a fundamental role in reformulating practices and consumption decisions (Morais et al., 2024).

To collect the necessary data, YouTube videos were analyzed on channels of professionals in the decoration industry. The selection of channels followed a systematic process based on the criteria of relevance and popularity, as proposed by Rogers (2019), detailed below. The videos were watched until data saturation was reached, as recommended

by Bauer and Gaskell (2017). The saturation criterion was established when new videos did not add significant information to the analysis of the circuit of practices. Upon reaching the 27 videos analyzed, it was observed that new channels and videos did not contribute any additional relevant elements.

2.3. Identification of channels on YouTube

The keywords “decoration” and “architecture” were used to identify channels focused on decoration on YouTube. Initially, the following filters were applied: (1) channel (to ensure that only entire channels, and not isolated videos, were analyzed) and (2) relevance, which considers the alignment of the title, description, and content of the videos with the search, as well as the level of engagement (YouTube, 2023a). The initial search returned more than 200 results, making it necessary to apply new filters: (3) selection of the first 10 channels within the search and (4) popularity criterion (only channels with more than 100 thousand subscribers were selected, ensuring that they were consolidated channels, with a significant audience and relevant engagement on the topic). This criterion was adopted to balance the feasibility of the analysis with the need to examine representative content. The search and selection followed the guidelines proposed by Rogers (2019). After applying the filters, the channels selected were LifebyLufe and Mania de Decoração, results of the keyword “decoration,” in addition to Doma Arquitetura, StudioM4 Arquitetura, and Larissa Reis Arquitetura, results of the keyword “architecture.” Each channel was accessed, and the videos were filtered using the “trending” sorting option. This filter considers the number of views, publication time, and engagement level (YouTube, 2023b).

The LifebyLufe and Mania de Decoração channels were created approximately 10 years ago and have a large number of subscribers, indicating influence and relevance. The analysis of the most popular videos on these channels sought to identify content that interests consumers and could be potential research topics.

On the “Mania de Decoração” channel, 13 videos were watched, from the most popular onward, until the saturation point. The content of the videos and the comments were analyzed. However, it was found that this channel was strongly geared toward do-it-yourself

(DIY). Since the research did not focus on the production process, but instead on the final product, it was decided to eliminate this channel from the analysis.

On the LifebyLufe channel, two initial videos were watched: “33 tips for decorating without spending” and “Microapartamento-Soluções e dicas para ganhar mais espaço”. The second video identified a research opportunity: developing furniture and decoration products for small spaces. From there, the analysis was expanded to videos that addressed this topic, until data saturation was reached (Bauer & Gaskell, 2017). The same procedure was carried out on the other channels. As Pink (2012) noted, virtual research begins at a specific point, but the connections guide the researcher to explore the desired context.

Each video was watched for the first time at normal playback speed to identify objects with potential for the product development system. After identifying the object, the video was reviewed at a playback speed of 1.5 to further analyze the content, observing the meanings and actions attributed to them, according to the triad objects, meanings, and actions (Magaudda, 2011). During the analysis, the participants’ speech, gestures, and facial expressions in the videos were observed, looking for words or phrases that identified the objects and expressed meanings and actions. It was also essential to observe the entire decoration scenario presented. As suggested by Ardévol (2012), a field diary was kept to record impressions that were not directly captured in the videos. This diary included subjective comments on the aesthetics and functionality of the environments shown, recurring patterns in consumer interactions in the comments, and preliminary insights that guided the analysis of subsequent videos. The authors continuously analyzed and discussed all the data to advance the findings.

To tabulate the data, as the videos were analyzed, a table with the following information was inserted: video name, object identification, attributed meaning, actions performed, and highlighted word or phrase. The procedures for analyzing the videos can be seen in Table 2.

Table 3 summarizes the number of videos watched on each channel. It is worth noting that in some videos, “objects, meanings, and actions” could not be located to be analyzed, hence the need for the columns “videos with analysis of the practice circuit”

and “videos without analysis of the practice circuit.” In total, 27 videos were watched on the four selected YouTube channels.

In the results analysis, examples of four of the videos analyzed through the practice circuit will be presented. However, it is worth noting that all 27 videos showed how the practice circuit can be integrated into the product development model and contributed to this analysis.

3. RESULTS AND DISCUSSION

The data shows how consumers give new meaning to objects and spaces by adapting them to their daily routines. Based on the observation of different videos, we explored how tailor-made solutions and flexible configurations of environments reflect not only spatial needs, but also lifestyles, values, and ways of living. The accounts in the videos reveal that objects go beyond functionality, incorporating meanings such as welcoming, practicality, identity, and personal expression.

In the video “Microapartment—solutions and tips for gaining more space,” the young owner of a 37-square-meter apartment explains that his sofa was custom-made because he wanted “something that would be a solution to turn into a double bed, to receive guests.” The word “solution” draws attention, referring to the need to solve a problem.

The sofa shown in Figure 2 consists of two removable futons, identified in the image as “part 1” and



Source: Screenshot from Gomes’ video (2019a).

Figure 2. The custom-made and flexible sofa of the microapartment.

Table 2. Procedure for analysis.

What?	For what?	How?
Watching the video at normal playback speed	Identifying object	Observing speech, expressions, gestures, and environment.
Watching the video at 1.5 playback speed	Identifying meanings and actions	Observing speech, expressions, gestures, and environment.
Capturing the image and saving it	Registering and using at work	Saving in a folder. Save as: object name followed by the short name of the video with its first three words.
Filling in the table with video data	Registering and using at work	Filling in the name of the video, object identification, assigned meaning, actions performed, highlighted word or phrase, and identification of the speaker of the word/phrase.

Table 3. Number of videos analyzed.

Channel	Videos with circuit analysis of practices	Videos without circuit analysis of practices	Total
Life by Lufe	14	0	
Doma Arquitetura	5	0	
StudioM4 Arquitetura	3	1	
Larissa Reis Arquitetura	3	1	
Total	25	2	27

“part 2.” When stacked, they form a sofa; when separated, they can be used as two single beds or as a double bed.

It is clear that the sofa object, in this context, is not limited to traditional activities, such as sitting down to watch television, reading, or talking. It was designed to serve different purposes: sitting down, sleeping in a single “bed,” and sleeping in a double “bed.” In addition, it needed to be the right size for the small space, have the fabric and color chosen by the resident, and maintain its essential function of being “dismountable” and comfortable enough to sleep in.

In the various activities described and in the interviewee’s own words, “something that could be a solution to become a double bed, to receive guests,” it is possible to note a meaning attributed to “receiving guests.” He mentions that he materialized a house that already existed in his imagination, having previously only a suitcase and a backpack, living like a traveler. Thus, the sofa and its home come to represent the meanings of “being present,” “sharing life with people,” and symbolizing the creation of roots in that space.

The video “Mini Mutant Apartment—30 m²,” which shows several different configurations in the blink of an eye, presents furniture that “can move around the house.” A set of custom-made and multifunctional tables and benches stands out. Together, they function as tables and benches; separately, they are distinct pieces of furniture that can be placed in different spaces (Figures 3, 4, and 5).

The owner of the apartment uses it both as a home and as a travel agency. He mentions that, as a traveler, he observes different types of houses and cultural adaptations. The furniture shown in Figure

3 has wheels, allowing it to be moved around the space. In the home configuration (Figure 4), they are used for meals, bed support, or work. In the office configuration (Figure 5), the table fits into the countertop, and the bench is used to receive clients.

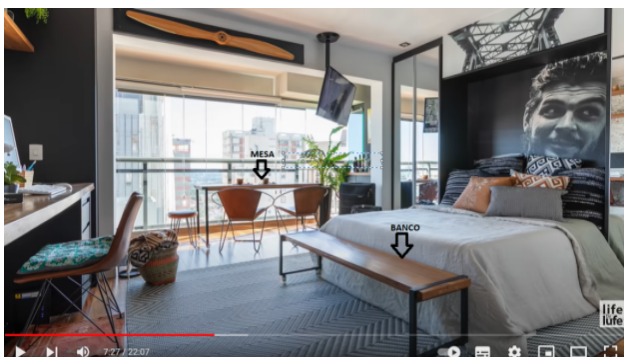
The various uses of the furniture reveal a meaning of practicality and mobility, aligned with the resident’s lifestyle, which values the “today and the now.” Their home reflects an ideal of detachment, and the multifunctionality of the furniture reinforces this philosophy, conveying the meaning of practicality, of an aesthetically pleasing place where one is but does not remain.

In the video “She decorated everything by herself and left the small apartment beautiful for three people to live in,” the presenter says at the beginning of the video that he is doing the series “small apartments” because this is a new way not only of living, but of thinking about your home, thinking about family. The video features an interview with a family of three who share a space of 54 square meters. The father and son enjoy sports, while the mother, a food photographer, enjoys decoration and “getting her hands dirty.” According to



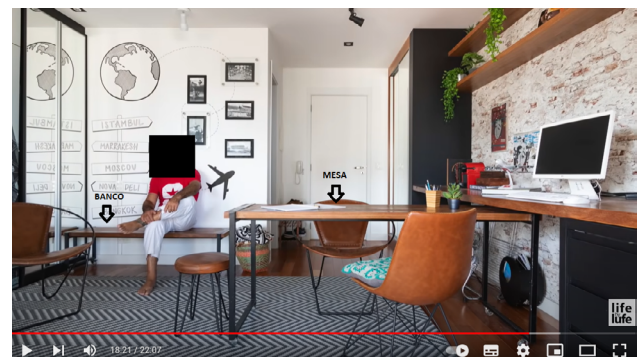
Source: Screenshot from Gomes’ video (2019b).

Figure 4. Table with wheels.



Source: Screenshot from Gomes’ video (2019b).

Figure 3. Table and bench in the “housing” shape.



Source: Screenshot from Gomes’ video (2019b).

Figure 5. Table and bench in the “office” format.

her, in a small apartment, “you look for solutions ... fitting things together.” One stand-out object is a glass shower enclosure that closes to the ceiling (Figure 6).

Usually, a shower enclosure prevents water from spreading throughout the bathroom, but it does not require a complete enclosure. The difference with this solution is that it prevents the formation of steam, allowing works of art to be displayed in the bathroom. This choice reflects the originality and personality of the resident, who says that this way “you can display works of art if there is no steam.” This is where the new approach attributed to the shower enclosure (preventing steam from deteriorating works of art) comes in. It is clear that this also gives meaning, since works of art in a place where they are not traditionally displayed demonstrate originality and personality.

In the video “It’s his first small apartment—there’s room for everything and still plenty of space,” the interviewee, a young man who lives alone in a 42-square-meter apartment, describes his home as having “an industrial feel with a slightly beachy tone.” Two objects stand out: a “mountable” panel (Figure 7) and a clothesline cabinet (Figure 8).

The panel object was created to store his surfboard without compromising space. The wooden shelves are removable, allowing for different configurations. It fulfills two functions: “storing by displaying” objects representing his identity, such as the surfboard and a family clock from 1876, and “storing by hiding,” disguising the apartment’s electrical panel.

The clothesline cabinet has a drawer that transforms into a clothesline when necessary. This solution reflects the search for functionality and discretion, allowing less aesthetic objects to be hidden and highlighting those that are part of the resident’s identity.

In terms of meaning, the objects expose what is interesting and hide what is not.

Table 4 summarizes what was presented in this section.

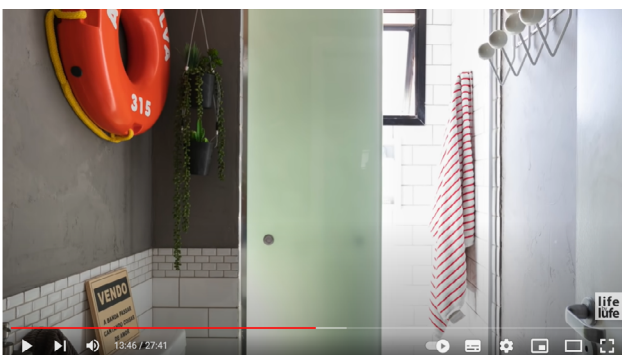
There is a predominance of “custom-made” objects, not necessarily for exclusivity, but to adapt to small spaces without compromising functionality. But if consumers are not always looking for exclusivity, why was the furniture in the videos custom-made? This may indicate that the market for household products for immediate consumption, such as going to a store on a well-known avenue or through a simple internet search to find the furniture you need, may not be meeting consumer practices.

The analysis of practices highlights different meanings associated with objects and their uses. Observing practices can inspire new solutions for interior design, demonstrating how small spaces can integrate the circuit of practices into the development of innovative products. Therefore, small spaces are seen as an opportunity to apply the circuit of practices and their possible integration into NPD models.



Source: Screenshot from Gomes’ video (2019d).

Figure 7. Panel.



Source: Screenshot from Gomes’ video (2019c).

Figure 6. Box for the bathroom.



Source: Screenshot from Gomes’ video (2019d).

Figure 8. Wardrobe with clothesline.

Table 4. Detailing of the selected videos.

Video Name	Channel	Object	Meaning	Doing	Highlight speech.
Microapartment— solutions and tips to gain more space	Life by Lufe	Removable and comfortable sofa that turns into a bed	Receive visits, be present, put down roots	Sit/lie down	“Something that could be a solution to turn into a double bed, to accommodate guests.”
Mini Mutant Apartment—30m ² with various different configurations in the blink of an eye	Life by Lufe	Table/bench with wheels	To work with practicality, mobility, and detachment	Sit/have breakfast/work	It is essential to have furniture that you can use for various purposes.
She decorated everything by herself and made the small apartment beautiful for living with 3 people	Life by Lufe	Bathroom box up to the ceiling	Originality, personality	Exhibit the art	I’m doing the series small apartments because it’s a new way not only to live, but to think about your home, to think about your family.
É o primeiro apartamento pequeno dele- tem lugar pra tudo e ainda espaço de sobra	Life by Lufe	Cabinet with clothesline assembly panel	Practicality/ Organization/ Discretion Highlighting identity	Store utensils/ dry clothes discreetly, hide the clothesline. Expose the ironing board, hide the power panel.	The big need was to bring in the board I had.

3.1. Theoretical implications: connecting product development theory and the theory of practices

This research analyzes decoration practices from the perspective of the circuit of practices, through observing videos from different YouTube channels. The analysis considered the interrelationship between objects, meanings, and actions, allowing the identification of consumer behavior patterns in the domestic environment. Arsel and Bean (2013) pointed out that people are deeply involved in constructing their homes as physical spaces and as extensions of their identity and lifestyle. The findings of this research corroborate this perspective, demonstrating that consumers play an active role in choosing furniture, decorative elements, and optimizing the use of space. Although the sociocultural context analyzed by Arsel and Bean (2013) differed from that of this investigation, the centrality of the home as a space for individual and collective expression remains a common element.

Based on the results of this study, a generic PDP model and a theoretical–empirical protocol for data collection aimed at developing new products were elaborated. Unlike traditional approaches consolidated in the literature (Andreasen & Hein, 1998; Baxter, 2011; Clark & Fujimoto, 1991; Cooper, 2008; Crawford & Di Benedetto, 2006; Rozenfeld et al., 2006; Ulrich & Eppinger, 2012), which focus on identifying explicit consumer needs, the proposed model incorporates the observation of everyday practices as an essential component of PDP. This perspective reveals latent demands directly influencing design, materials, and functionality decisions, expanding the possibilities for developing products more aligned with the real usage context.

By integrating the circuit of practices into PDP models, this study reinforces the applicability of the theory of practices to the field of product development. As suggested by Arsel and Bean (2013), consumption should be understood as a response to market stimuli or individual needs and as a collective

and dynamic phenomenon. This approach broadens the scope of the PDP, providing a theoretical framework to understand how consumers use, modify, and re-signify products in their daily lives. The insights generated from the analysis of practices can both identify opportunities for innovation and validate prototypes, making product development a more iterative process connected to real consumption practices.

This study argues that recurring interaction practices with household objects go beyond the individual sphere and become collective phenomena. One example is the distinction between objects “stored on display” and “stored hidden,” showing that cultural conventions and aesthetic preferences guide the organization of spaces. When recognized as collective patterns, these practices can be incorporated into the different phases of the PDP, helping to identify opportunities for innovation and validate functionalities with the target audience.

In addition, this work contributes to a more comprehensive understanding of consumption and its implications for design and innovation. Traditionally, market research uses questionnaires and interviews to capture consumer needs (Liu & Lu, 2020), assuming consumers can clearly verbalize their demands. However, many needs remain latent and only manifest themselves in everyday practice. The proposal presented here shifts the focus from what consumers say they need to what they do, allowing companies to identify product development opportunities that might go unnoticed in traditional approaches.

As discussed by Orlikowski and Scott (2021), practices can be disrupted by a lack of meaning over time. Similarly, Akaka et al. (2022) highlighted that practices evolve, and analyzing how consumers interpret and reconfigure these practices can offer valuable insights for product development and market adaptation. Online visual data collection (Pink, 2012) can capture social and cultural changes (Rogers, 2019), enriching the NDP.

Rozenfeld et al. (2006) emphasized that the decision-making stages of the PDP do not necessarily occur sequentially and may overlap. Likewise, the theoretical–empirical data collection protocol proposed here considers the complexity of product development, demonstrating how the circuit of practices can be applied flexibly to different realities and phases of the PDP.

This study advances the understanding of NPD by integrating the practice circuit into the PDP. Rather than simply identifying market needs, the research highlights how consumers’ everyday interactions with products can be a rich source for innovation. The analysis of the videos revealed that many products are tailored to meet consumer practices, indicating a misalignment between what is offered and how consumers use objects in their daily lives. By incorporating this approach, companies can refine their development strategies, making products more aligned with consumer practices and more successful in the market.

Therefore, this study contributes to the literature by integrating the theory of practices, originating from the social sciences, into the field of product development. By demonstrating how the practice circuit can be applied to understand consumer behavior and identify opportunities for innovation, the research reinforces the importance of approaches based on the observation of actual product use. This broadens the scope of PDP studies, providing a more dynamic and contextualized view of the interactions between consumers, objects, and environments.

3.2. Practical implications: integrating the practices circuit into the PDP

This research is based on the premise that new product development (PDP) managers often rely on traditional methodologies to plan and execute their projects. However, as Sandberg and Tsoukas (2011) pointed out, there is a gap between the knowledge generated by applied social sciences and its practical managerial application. A theoretical–empirical protocol for consumer research was proposed to bridge this gap based on the perspective of consumption practices. This protocol can be incorporated into the PDP to facilitate the development of products more aligned with consumers’ actual use, thus becoming a strategic tool for managers.

From a managerial perspective, the work offers significant practical implications for the PDP by suggesting a dynamic and continuous model for observing consumer practices and product development. Introducing a theoretical–empirical protocol allows managers to use the analysis of consumption practices as a strategic instrument to guide their decisions, reducing uncertainty when launching new products.

Furthermore, using digital data to observe practices, such as YouTube videos, is an accessible and scalable tool for companies that want to monitor market trends and better understand consumer impressions.

The videos analyzed in the research reveal demands for highly customized products, such as multi-functional sofas, shower enclosures with ceiling-high enclosures, and modular furniture with casters. These examples raise an essential question for the development of new products: Is there a market segment with similar interests? If so, why have these solutions not yet been explored on a large scale? As Almeida et al. (2021) point out, product development needs to be aligned with new technologies and emerging trends. Observing customized products can therefore provide valuable insights into market gaps that are not being filled by the current offering.

In addition to the scale issue, the research findings highlight the role of modularity in the development of household products (Baldwin & Clark, 2000). Modular designs allow for greater flexibility and customization, liberating consumers to combine different modules to meet their needs. Thus, the results reinforce the importance of analyzing consumption practices in identifying opportunities for innovation and differentiation in the PDP. Integrating the circuit of practices into product development makes it possible to understand how objects are incorporated into consumers' everyday lives—not only how they were designed to be used, but how they are actually used and reinterpreted in practice (Akaka et al., 2022). As Schatzki (2023) argued, everyday life is shaped by dynamic practices that consumers continually enact and transform. This approach allows managers to investigate consumers' explicit needs and usage patterns that may go unnoticed in traditional approaches.

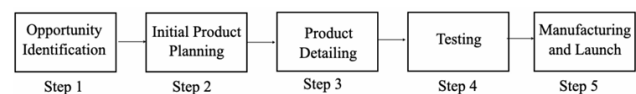
To operationalize this perspective, we suggest that companies use online video analysis as a tool to map emerging consumption practices. Observing visual materials posted by consumers such as videos on social media has proven to be a valuable resource for cultural studies (Ardévol, 2012) and can provide practical insights for PDP. The way products are presented in these videos not only reveals usage patterns, but also influences the perception and adoption of new products, as demonstrated by Morais et al. (2024) in the context of the formation of consumer communities and networks.

Thus, the results of this research suggest that the development of new products can benefit from an iterative and interconnected approach. Instead of following a linear and closed model, the continuous observation of consumption practices can feed the entire development cycle, allowing adjustments and innovations over time. As illustrated in Figure 9, traditional PDP models generally follow five main steps: identification of market opportunities aligned with the company's strategy; design of the product to meet the identified demand; detailed definition of product specifications; testing and adjustments based on consumer interaction with prototypes; and manufacturing and product launch (Figure 9).

Therefore, most models begin with the definition of the company's strategy and the identification of product development opportunities based on a market analysis (Andreasen & Hein, 1998; Baxter, 2011; Clark & Fujimoto, 1991; Cooper, 2008; Crawford & Di Benedetto, 2006; Rozenfeld et al., 2006; Ulrich & Eppinger, 2012). In this context, the circuit of practices can be incorporated into each stage to improve the decision-making process and make the PDP more responsive to consumer behavior. For example, companies can analyze online videos during the opportunity identification phase to identify usage patterns and gaps in the current offering. Observing consumer interactions with similar objects in the product design stage can guide the design to better adapt to everyday practices. In prototype testing, the analysis of consumer behavior and narratives can reveal subjective aspects essential for the product's acceptance in the market.

Figure 10 presents a visual diagram demonstrating how the circuit of practices can be integrated into all stages of the PDP, making the process more dynamic and aligned with the real context of consumption.

Figure 10 shows how the circuit of practices can be applied to all stages of the PDP and reinforces what Ingram et al. (2007) proposed when they dealt with the cyclical and continuous model of designing and consum-



Source: Prepared by the authors based on the analysis of the NPD model.

Figure 9. Generic NPD model.

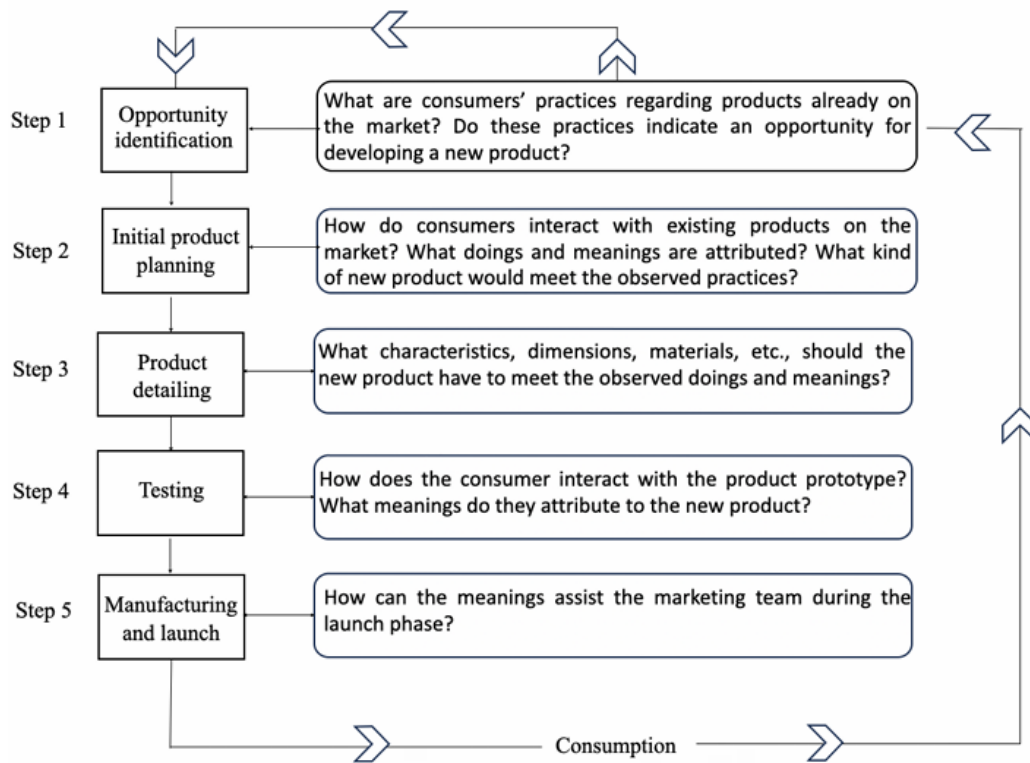


Figure 10. Generic PDP model with the contribution of the practice circuit.

ing. In addition to improving the identification of innovation opportunities, this approach also allows companies to create more meaningful products for consumers. By understanding how products are used, organizations can develop solutions that better meet the target audience's expectations and reduce the risk of failure in the market. As Orlikowski and Scott (2021) demonstrated, consumption practices can be interrupted or reinterpreted over time, making it essential that managers continually monitor these transformations to adapt their products and strategies. Finally, this study contributes to the management of NPD by integrating the circuit of practices into the PDP and proposing a theoretical-empirical protocol for collecting data on consumption. This protocol assists in the initial planning of a new product and can be used throughout the product's life cycle for continuous adjustments and improvements. Table 5 details the steps of this protocol, highlighting how it can be applied at different points in the PDP to capture valuable insights into consumer behavior.

3.3. Limitations of the study and future research

The main limitation of this study lies in the methodological approach adopted, which was based ex-

clusively on the analysis of YouTube videos as the primary data source. Although this strategy allowed for a detailed observation of consumers' interactions with objects in their daily lives, the lack of triangulation with other methods, such as in-depth interviews, questionnaires, or (net)ethnography, may have restricted a broader understanding of the meanings and motivations behind the practices analyzed.

In addition, the interpretation of the videos is subject to subjectivities inherent to the analysis process, since facial expressions, gestures, and intonations were considered to infer meanings attributed by consumers to the objects and practices observed. Another relevant limitation is the specific sociocultural context in which the videos were produced. Since cultural and historical factors influence consumption, the findings of this study may not be directly generalizable to other realities. Thus, future research can explore different cultural and economic contexts, expanding the validity and applicability of the results.

To further investigate the impact of practices on product development, we suggest that future studies combine video analysis with the interpretation of comments posted by viewers. This approach would allow us to capture perceptions, reactions, and discussions

Table 5. Theoretical–empirical protocol for data collection.

Stages	Detailing	Identification of similar stages
Step 1: Identify the product segment (furniture, electronics, appliances...)	Identify the company's strategy. What industry is it in? What type of innovation is possible?	Identification of the opportunity and selection (Crawford & Di Benedetto, 2006). Pre-development (Rozenfeld et al., 2006). Business strategy (Baxter, 2011). Planning (Ulrich & Eppinger, 2012).
Step 2: Observe a scene and identify the desired object.	Observe the practice through people, through videos or in person. The work revealed YouTube as an important source of data.	New stage, developed from the circuit of practices.
Step 3: Observe the doing related to the object.	What function is the object used for? How do people handle it? Do people share the object? Is there something about the object that has been adapted by the person? Can such an adaptation be replicated?	New stage, developed from the circuit of practices.
Step 4: Understand the meaning related to the object and the making.	What does the object represent for the person? What does it tell her? What are her emotions? What is the context in which she lives? Who are the people she lives with? What is the rest of the environment like?	New stage, developed from the circuit of practices.
Step 5: Put the circuit of practices into perspective and analyze object, meaning, and making.	What conclusion can be drawn from the analysis of the data? Is it a known object? Is there a completely new approach? Is there an individual desire or a collective reality? Do the meanings found represent a segment of people? Who are they?	New stage, developed from the circuit of practices.
Step 6: Question whether it is possible to identify a problem through the analysis performed.	Is there an identified pattern? Is there anything that can be done to make life easier for these people?	Recognition of market needs (Andreasen & Hein, 1998). "Generation of the concept" (Crawford & Di Benedetto, 2006). "Best product opportunity" (Baxter, 2011). "Concept development" (Ulrich & Eppinger, 2012). "Extrapolation of customer needs" (Liu & Lu, 2020).
Step 7: Ask if it is possible to think of a product that solves the problem.	Is there a viable product to solve the presented problem? Is it possible to produce at scale? Is it possible to adapt an existing product? Is it possible to modify the business model?	"Investigation of the need" (Andreasen & Hein, 1998). "Generation of the concept" (Crawford & Di Benedetto, 2006) "Conceptual design" (Rozenfeld et al., 2006) "Construction of the business case" (Cooper, 2008). "Best concept" (Baxter, 2011). "System-level design" (Ulrich & Eppinger, 2012). "Formulation of functional requirements based on customer needs" (Liu & Lu, 2020).

generated by the content analyzed, offering additional insights into how consumers discursively interact with the objects and practices displayed in the videos. Furthermore, research that integrates observation in digital environments with complementary qualitative methods, such as interviews, ethnographic diaries, or focus groups, could provide deeper insights into how the practices identified manifest themselves in consumers' daily lives. These combined approaches would help us understand the visible behavior recorded in the videos and the subjective meanings and motivations that guide consumers' choices. Finally, a promising avenue for future research is the longitudinal investigation of consumption practices, analyzing how they evolve and how they influence transformations in product development processes. This approach would allow us to examine emerging trends, changes in interactions between consumers and objects, and the impact of new cultural and technological dynamics on market configuration.

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