Eighth International Conference on Design Principles and Practices

DESIGN AS COLLECTIVE INTELLIGENCE

16 – 18 JANUARY 2014 | VANCOUVER, CANADA
DESIGNPRINCIPLESANDPRACTICES.COM

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Proudly presented by:

*Emily Carr University
*Design Principles & Practices
*Carleton University
*Common Ground
EIGHTH INTERNATIONAL CONFERENCE ON DESIGN PRINCIPLES AND PRACTICES

UBC ROBSON SQUARE, VANCOUVER, CANADA
16-18 JANUARY 2014

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School of Industrial Design

COMMON GROUND
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Dear Design Conference Delegates,

Welcome to Vancouver and to the Eighth International Conference on Design Principles and Practices. The conference, journal collection, and book series were created to provide a transdisciplinary forum that explores the purpose of design as well as the use of designed artifacts and processes. It is a forum that brings together a diverse range of researchers, teachers, and practitioners to discuss the nature and future of design – resulting in conversations that weave between the theoretical and the empirical, research and application, market pragmatics and social idealism.

Held annually in different locations around the world, the inaugural Design Conference was held at Imperial College, London, UK in February 2007. The conference has since been hosted at the University of Miami, Florida, USA in 2008; at Technical University, Berlin, Germany in 2009; the University of Illinois at Chicago, Chicago, USA in 2010; Sapienza University of Rome, Italy in 2011; at the University of California, Los Angeles in 2012; and at Chiba University in Chiba, Greater Tokyo, Japan in 2013. This year, we are pleased to bring the conference to Vancouver, and we are honoured to be working with our co-hosts – Emily Carr University of Art + Design and Carleton University.

In addition to organizing the Design Conference, Common Ground publishes articles from the conference at http://designprinciplesandpractices.com/publications/journal. We encourage all conference participants to submit an article based on their conference presentation for peer review and possible publication in the journal collection. We also publish books at http://designprinciplesandpractices.com/publications/books/ in both print and electronic formats. We invite conference participants to develop publishing proposals for original works, or for edited collections of papers drawn from the journal which address an identified theme. Finally, please join our online conversation by subscribing to our monthly email newsletter, Facebook, or Twitter feeds at http://designprinciplesandpractices.com.

Common Ground also organizes conferences and publishes journals in other areas of critical intellectual human concern, including the constructed environment, spaces and flows, technology, humanities and the arts, to name several (http://commongroundpublishing.com). Our aim is to offer new forms of knowledge community, where people meet in person and also remain connected virtually, making the most of the potentials for access using digital media. We are committed to creating a more accessible, open and reliable peer review process. Alongside opportunities for well-known academics, we are creating new publication openings for academics from developing countries, for emerging scholars and for researchers from institutions that have historically focused on teaching.

Thank you to everyone who has poured such a phenomenal amount of work into this conference. Thank you to our partners and volunteers at Emily Carr University of Art + Design and Carleton University, and particularly to our conference co-chairs – Lorenzo Imbesi and Louise St. Pierre. A personal thank you goes to our Common Ground colleagues, including Emily Kasak, Ian Nelk, and Jessica Weinhold-Brokish.

We wish you all the best for this conference, and hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the globe.

Yours Sincerely,

Phillip Kalantzis-Cope

Director, Common Ground Publishing
PhD Candidate, The New School for Social Research, New York City, USA
Dear Conference Attendees,

Welcome to Vancouver!

We hope you will enjoy the coming three days of debate, presentations and plenaries that will bring together academics, professionals, researchers and practitioners to explore the present and future of Design around the world.

With this, the eighth conference on Design Principles and Practices, we wanted to prompt some reflection on the pervasiveness of design. It exists in every form of societal expression, to the point that we could not conceive our material and immaterial world without it.

Design is our collective intelligence. It shapes the world we live in. We can recognize design in the materiality of our objects, the environments we dwell in, and the visual communication we share. Design is the common ground of everyday life and becomes the layer connecting the way we perceive our world, cultures and societies. It helps to guide how we respond to and care for our Earth.

This conference aims to explore how design can improve our environment and life in creative ways. The emerging missions and visions of future design education, research and practice, along with the economic, political and social impacts of the era, will be discussed.

We ask you, our keynotes, scholars, academics and professionals to open the conversation on Design’s ability to enable social and environmental sustainability through collective work:

- How does design contribute to the future of our societies?
- What tools and approaches can we develop to share creativity and design?
- What projects and creative solutions are designers producing for our collective future?
- What is the relationship between individual action and collective sharing in design?
- What is the relationship between ecological knowledge and cultural adaptation?

This conference is co-hosted by Emily Carr University of Art and Design (Vancouver, BC) and the School of Industrial Design at Carleton University (Ottawa, ON), two venerable institutions of Design in Canada. Together we link the West coast to the political center of this large country, bringing the opportunity to examine the character of Design in Canada: its roots, professional contexts, and emerging Design research.

We hope you will enjoy the Canadian and international leading thinkers on design we have selected as Plenary Speakers: Lorraine Justice (Dean, College of Imaging Arts and Sciences at Rochester Institute of Technology) will share a view on collective intelligence from her experience between the USA and China; Alex Beim (Founder and Creative Director, Tangible Interaction, Vancouver) will discuss the impacts of technology on society and culture; Jorge Frascara and Guillermina Noël (Faculty of Universidad de las Américas Puebla, Mexico) will consider how design is able to collaboratively solve complex social problems; Gregory Henriquez (Managing Partner, Henriquez Partners Architects, Vancouver) will describe how groups of citizens have influenced the shape of Vancouver; Bonne Zabolotney (Dean of Design and Dynamic Media, Emily Carr University, Vancouver) will open a window onto the roots of Canadian design; and Tania Willard (Artist, Designer and Curator, Vancouver) will describe a praxis of design encompassing social justice values and collaborative approaches involving First Nations communities.

In addition, we hope you will appreciate the choice of conference venue and the activities connecting design, culture, food and life across this city. The conference is located in the center of downtown, adjacent to the Vancouver Art Gallery and within easy reach of shopping. (The Roots shop on nearby Robson Street is a Canadian original.) The opening reception on the first evening takes you to Granville Island: a destination for artisanal products and regional food much loved by locals and visitors alike. Friday’s social is located in the newly rejuvenated Gastown, a hub for experimental food, drink, and design. (Here you will find the studio and showroom of another Canadian original, Fleuvog Shoes.)

Finally, as Canada is a multicultural country where different people meet to share ideas and innovation, we look forward to connecting and learning about each other’s different stories and creative expressions.

Sincerely,

Louise St Pierre, Lorenzo Imbesi
Co-Chairs of the Conference
ABOUT COMMON GROUND

Our Mission
Common Ground Publishing aims to enable all people to participate in creating collaborative knowledge and to share that knowledge with the greater world. Through our academic conferences, peer-reviewed journals and books, and innovative software, we build transformative knowledge communities and provide platforms for meaningful interactions across diverse media.

Our Message
Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground identifies some of the pivotal ideas and challenges of our time and builds knowledge communities that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of the humanities, the nature of interdisciplinarity, the place of the arts in society, technology’s connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place for these conversations, shared spaces in which differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. We strive to create the places of intellectual interaction and imagination that our future deserves.

Our Media
Common Ground creates and supports knowledge communities through a number of mechanisms and media. Annual conferences are held around the world to connect the global (the international delegates) with the local (academics, practitioners, and community leaders from the host community). Conference sessions include as many ways of speaking as possible to encourage each and every participant to engage, interact, and contribute. The journals and book series offer fully-refered academic outlets for formalized knowledge, developed through innovative approaches to the processes of submission, peer review, and production. The knowledge community also maintains an online presence—through presentations on our YouTube channel, monthly email newsletters, as well as Facebook and Twitter feeds. And Common Ground’s own software, Scholar, offers a path-breaking platform for online discussions and networking, as well as for creating, reviewing, and disseminating text and multi-media works.
THE DESIGN PRINCIPLES AND PRACTICES KNOWLEDGE COMMUNITY

The Design Principles and Practices knowledge community is dedicated to the concept of independent, peer-led groups of scholars, researchers, and practitioners working together to build bodies of academic knowledge related to topics of critical importance to society at large. Focusing on the intersection of academia and social impact, the Design Principles and Practices knowledge community brings an interdisciplinary, international perspective to discussions of new developments in the field, including research, practice, policy, and teaching.

Themes

Theme 1: Design Education
- Design thinking: cognitive modes and learning styles
- Design approaches, strategies, methodologies and tactics
- Problem solving: recognition procedures, hypothesis development, reasoning processes, solution testing
- The meaning of innovation and creativity, in theory and practice
- Residues: learning from our historical and contemporary design experiences
- Cases: empirical studies of design practices
- Professional stances: acquiring the designer’s skills, capacities and attitudes
- Methods of observation, frames of interpretation and criteria for assessment of design
- Grounding theory in the everyday and theorizing the empirical
- Conceiving design: complexity, heterogeneity and holism
- Design pedagogies: teaching and learning in the design professions
- Science and technological system in design
- Educational designs: teacher as instructional designer
- Designed artifacts and processes as learning experiences
- Design narratives: stories and sense making in the design process
- Points of comparison: precedent, analogy and metaphor in the design process
- Critical analysis in design evaluation
- History of design
- Instructional design

Theme 2: Design in Society
- Design in social policy, planning and politics.
- Health, safety and public welfare in design practice
- Design as business
- Markets for design and designing for markets
- Design as a factor of production, an economic force: valuing ‘intangibles’
- The design of human systems and cultural processes
- Design without designers: everyday, amateur, organic and living designs
- Ergonomic design
- Design for diversity: culture, gender, sexual orientation and disability
- Globalization and the design professions
- Design politics: making technologies, spaces and institutions more responsive to human needs
- The ends of design: pragmatic, aesthetic, and emancipatory
- The humanistic and the technological: tensions and synergies
- Values, culture and knowledge systems in design: the role of perspective, subjectivity, and identity
- Ethnography of design
- Universal design and access
- Psychology of design
- Sociology of design
- Cultural studies: difference, diversity, and multiculturalism in design
- Cross-cultural encounters: working on diverse and global design teams
- Niche markets: working with diverse clients and users
Theme 3: Designed Objects
- Product design
- Industrial design
- Ergonomics
- Ceramics
- Decorative arts
- Engineering and design
- Fashion
- Interior design
- Jewelry
- Textiles
- Retail design

Theme 4: Visual Design
- Communications design
- Visual arts
- Fine Arts
- Illustration
- Photography
- Film and video
- Graphic design
- Typography
- Technical communications
- Telecommunications design
- Interface design
- Digital, internet and multimedia design
- Animation
- Communications designs and knowledge media
- Digital, software and social media design
- Virtual product development
- Designing information systems and architectures
- Copyright, patents and other intellectual property: proprietary and in the commons, commercial and in the public domain
- Synesthesia or crossing representational modes: language, image, space and medium
- Modeling and representation: graphic, symbolic, logical and mathematical
- Computer simulations and computational tools: conceiving new objects and spaces

Theme 5: Design Management and Professional Practice
- People and artifacts: exploring uses and usability
- Designing design: from conceptualization to specification
- Multidisciplinary and cross-professional approaches to design
- Professionalism and its trajectories: narrowing specialisms or multiskilling?
- Evaluation, judgment and decision-making in complex contexts
- Working with research and researchers: design practitioners as researchers or users of research
- The business of speed: the economics and pragmatics of rapid delivery and design alongside construction
- The logics of collaboration: interactivity, responsiveness, and reflexivity in communities of practice
- Co-design: designing with users
- Public and professional understandings of the role of the designer
- The democratization of design and public accountability: consultation and consensus building
- Evolutionary design: collaborations over time
- Expertise as facilitation: designers who know what they might not know
- Participatory design systems
- Project management methodologies and processes
- Design ‘projects’: planning, management and project afterlife
- User-centered design and the changing role of the designer
- Close to customers: design as dialogue
- Client-centered project management
- Common knowledge: sharing insights, research, theories and designs in communities of practice
- Design evaluation: working out what works
- Scenario planning: designing for alternative futures
- Making and breaking codes: regulation in the design industries
- Legal aspects of design: risk management, documentation, compliance, regulation and contractual relations
Scope and Concerns

Design Practices
The business of design is in a state of flux. The roles, the tasks and the personae of designers are changing.

No longer the technical expert, the heroic aesthete or the inspired individual of our earlier modern past, the contemporary designer draws upon dispersed sources of creativity and innovation. Collaboration, today, is key. For design practitioners, a central paradox of our times is the increasing specialization, on the one hand, but on the other, the need for more broad-ranging and holistic integration of design tasks, working between and across design disciplines. Design is becoming an ever-more social, indeed sociable, process. The imperative to collaborate, moreover, extends well beyond the domain of professional interaction and working in design teams. It also extends to the relationship with the users, clients and consumers of design. Designers today need to build deeply collaborative relationships with their ‘public’. Participatory design and user-centered design are just two key phrases that capture the spirit of this imperative.

Broadly speaking, the balance of design agency is shifting from the all-knowing designer who creates things that are good for passively grateful consumers, to a dialogue which involves more careful and systematic processes of user consultation, research, co-design, testing, evaluation and continuous redesign. The emerging design democracy turns the designer into conversationalist, facilitator, mentor and pedagogue. As a consequence, the legacy self-understanding of the designer as artist, technocrat and expert is thrown into question. The new politics of design plays through tensions between historical roles and contemporary expectations. Along the way, what’s lost and what’s gained? What is inherently difficult about the new designer-user relations, and what is intrinsically liberating?

As soon as the balance of agency shifts, a polymorphous, polyvalent social world presents itself. ‘Any color you like, as long as it’s black’, said the heroic Henry Ford, who conveniently assumed that every consumer in his mass market had identical needs and interests. But as soon as you start talking niche markets, usability and customization, you discover diversity in an ever more dazzling range of hues and shades—local and global, of different abilities and disabilities, of ages and cultures and genders and affinities. The paradox of today’s design democracy is that designing for everybody means designing for many different interests and uses. Then there are some new lines of social insistence: that designers work to objectives of sustainability, access, safety and the social good. These are matters of increasingly intricate regulation and compliance. Or, if you will internalize these insistences, they become matters of self-regulating professional ethics.
These are some of the things that are, quite simply, changing the job of being an architect, urban planner, industrial designer, engineer, visual designer, web designer, knowledge manager, communications or media designer, fashion designer, usability researcher or instructional designer – to name just a few of the design vocations.

**Design Modalities**

Design’s modalities are also in a state of flux, its working tools of representation, communication, visualization and imagination. Digitization of text, sound, and still and moving image is one important site of transition. This has spawned new practices of modeling and simulation, of prefiguring the real in the virtual. It has also introduced the virtual as a design end-in-itself.

The result is a new multimodality and synesthesia. Design conceptualization requires that designers move between modalities of language, image, sound, space, touch and gesture. The meaning of their design might be articulated one way, then another, or all at one time in a deeply integrated process of synesthesia.

Designers need to able to ‘do’ a multimodal professional design discourse. They must speak and write their way through complex collaborations with co-designers and interactions with users. They need to be able to ‘do’ visualization as they explore design alternatives through mental images and picture their visions into reality. They need to be able to represent spatial realities, prefiguring the three dimensional through the two dimensional and turning plans into tactile artifacts, manipulable objects, architectural spaces and navigable landscapes. The new, digital media provide newly flexible and accessible tools for multimodal and synaesthetic thinking. Today’s media inventions have become the mothers of design necessity.

Such innovation is not simply for innovation’s sake. It is also for the most practical of reasons. There is an increasing need to document for the purposes of planning and project management, regulation and compliance, risk assessment and risk management, and project specification and contractual clarity.

**Design Principles**

So, what is this thing design? What is the design of something? And what does it mean to ‘do’ design?

The word ‘design’ has this fortuitous double meaning, simultaneously describing intrinsic structure and the willful act of making. Design is at once morphology and construction.

Morphology: design is inherent, whether its sources be organic, unconscious, common sense or the carefully premeditated product of the professional work of the designer. Design in this sense is structure, form and function.

Construction: design is also an act, a manifestation of agency, a process of transformation. The narrative of design runs like this: take the available designs in the world, inherent to found objects, architectures, landscapes, processes, human relationships, cultures. Then engage in the act of designing, or rework and revoice these designs. This is never just a business of reproduction and replication. It always involves an injection of the designer’s social interests and cultural experiences—their subjectivity and identity, no less. The residue, as the narrative draws to a momentary close, is the world transformed, no matter in how small a way. But the world is never quite the same again, and the redesigned is returned to the world. Design agency traces of transformation that join the repertoire of available designs—new openings to new design narratives.

Such a view contrasts with older understandings of design in which designers were passive recipients of expert routines. Their apprenticeship into professional practice had led them to learn to reproduce received, sanctioned and authoritative design forms. This may have been appropriate for a world that set store on stability and uniformity.

But today’s world is a place of change and diversity. Designing, in a dynamic, transformative sense, can be enabling, even emancipatory. It is a process of changing the world.

In this spirit, the Design Conference, the Design Journals, the On Design Book Imprint and the Design News Blog move between theoretical reflection on the nature of design and case studies of design practice, and from research-based perspectives to the experience-based perspectives of design insiders.

**Community Membership**

Annual membership to the Design Principles and Practices community is included in your conference registration. As a community member, you have access to a broad range of tools and resources to use in your own work: electronic access to the full journal and book collections; a full Scholar account, offering an innovative online space for collaborative learning in your classes or for broader collaborative interaction with colleagues (within a research project or across the globe); and annual conferences where you can present your work and engage in extensive interactions with others with similar interests who also bring different perspectives. And you can contribute to the development and formalization of the ideas and works of others—as a journal or book reviewer, as a conference participant, and as a contributor to the newsletters and community dialogue.
Engaging in the Community

Present and Participate in the Conference

You have already begun your engagement in the community by attending the conference, presenting your work, and interacting face-to-face with other members. We hope this experience provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects, as well as the start of a conversation with community colleagues that will continue well into the future.

Publish Journal Articles or Books

We encourage you to submit an article for review and possible publication in the Design Principles and Practices Collection. In this way, you may share the finished outcome of your presentation with other participants and members of the Design Principles and Practices community. As a member of the community, you will also be invited to review others’ work and contribute to the development of the community knowledge base as an Associate Editor. As part of your active membership in the community, you also have online access to the complete works (current and previous volumes) of the Design Principles and Practices Collection and to the book series. We also invite you to consider submitting a proposal for the book series.

Engage through Social Media

There are several methods for ongoing communication and networking with community colleagues:

- Email Newsletters: Published monthly, these contain information on the conference and publishing, along with news of interest to the community. Contribute news or links with a subject line ‘Email Newsletter Suggestion’ to support@designprinciplesandpractices.com.
- Scholar: Common Ground’s path-breaking platform that connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works. To learn more about Scholar, go to page 72.
- Facebook: Comment on current news, view photos from the conference, and take advantage of special benefits for community members at: https://www.facebook.com/DesignPrinciplesAndPractices.CG
- Twitter: Follow the community: @designprincip.
- YouTube Channel: View online presentations or contribute your own at http://designprinciplesandpractices.com/the-conference/types-of-conference-sessions/online-presentations.

THE INTERNATIONAL ADVISORY BOARD FOR THE DESIGN PRINCIPLES AND PRACTICES COMMUNITY

- Genevieve Bell, Intel Corporation, Santa Clara, USA
- Michael Biggs, University of Hertfordshire, Hertfordshire, UK
- Jeanette Blomberg, IBM Almaden Research Center, San Jose, USA
- Patrick Dillon, Exeter University, Exeter, UK
- Michael Gibson, University of North Texas, Denton, USA
- Loredana Di Lucchio, Sapienza Universita di Roma, Rome, Italy
- Judith Gregory, IIT Institute of Design, Chicago, USA; University of Oslo, Oslo, Norway
- Tracy S. Harris, The American Institute of Architects, Washington, D.C., USA
- Clive Holtam, City of London, London, UK
- Lorenzo Imbesi, Carleton University, Ottawa, Canada
- Hiroshi Ishii, MIT Media Lab, Cambridge, USA
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2014 Conference Co-Chairs

- Lorenzo Imbesi, Carleton University, Ottawa, Canada
- Louise St. Pierre, Emily Carr University of Art + Design, Vancouver, Canada
About Our Publishing Approach

For three decades, Common Ground Publishing has been committed to creating meeting places for people and ideas. With 24 knowledge communities, Common Ground’s vision is to provide platforms that bring together individuals of varied geographical, institutional, and cultural origins in spaces where renowned academic minds and public thought leaders can connect across fields of study. Each knowledge community organizes an annual academic conference and is associated with a peer-reviewed journal (or journal collection), a book imprint, and a social media space centered around Common Ground’s path-breaking ‘social knowledge’ space, Scholar.

Through its publishing practices, Common Ground aims to foster the highest standards in intellectual excellence. We are highly critical of the serious deficiencies in today’s academic journal system, including the legacy structures and exclusive networks that restrict the visibility of emerging scholars and researchers in developing countries, as well as the unsustainable costs and inefficiencies associated with traditional commercial publishing.

In order to combat these shortcomings, Common Ground has developed an innovative publishing model. Each of Common Ground’s knowledge communities organizes an annual academic conference. The registration fee that conference participants pay in order to attend or present at these conferences enables them to submit an article to the associated journal at no additional cost. Scholars who cannot attend the conference in-person may still participate virtually and submit to the journal by obtaining a community membership, which also allows them to upload a video presentation to the community’s YouTube channel. By using a portion of the conference registration and membership fees to underwrite the costs associated with producing and marketing the journals, Common Ground is able to keep subscription prices low, thus guaranteeing greater access to our content. All conference participants and community members are also granted a one-year complimentary electronic subscription to the journal associated with their knowledge community. This subscription provides access to both the current and past volumes of the journal. Moreover, each article that we publish is available for a $5 download fee to non-subscribers, and authors have the choice of publishing their paper open access to reach the widest possible audience and ensure the broadest access possible.

Common Ground’s rigorous peer review process also seeks to address some of the biases inherent in traditional academic publishing models. Our pool of reviewers draws on authors who have recently submitted to the journal, as well as volunteer reviewers whose CVs and academic experience have been evaluated by Common Ground’s editorial team. Reviewers are assigned to articles based on their academic interests and expertise. By enlisting volunteers and other prospective authors as peer reviewers, Common Ground avoids the drawbacks of relying on a single editor’s professional network, which can often create a small group of gatekeepers who get to decide who and what gets published. Instead, Common Ground harnesses the enthusiasm of its conference delegates and prospective journal authors to assess submissions using a criterion-referenced evaluation system that is at once more democratic and more intellectually rigorous than other models. Common Ground also recognizes the important work of peer reviewers by acknowledging them as Associate Editors of the volumes to which they contribute.

For over ten years, Common Ground has been building web-based publishing and social knowledge software where people can work closely to collaborate, create knowledge, and learn. The third and most recent iteration of this project is the innovative social knowledge environment, Scholar. Through the creation of this software, Common Ground has sought to tackle what it sees as changing technological, economic, distributional, geographic, interdisciplinary and social relations to knowledge. For more information about this change and what it means for academic publishing, refer to The Future of the Academic Journal, edited by Bill Cope and Angus Phillips (Elsevier 2009).

We hope that you will join us in creating dialogues between different perspectives, experiences, knowledge bases, and methodologies through interactions at the conference, conversations online, and as fully realized, peer-reviewed journal articles and books.
The Design Collection

Themed Journals:

- The International Journal of Design Education - **ISSN:** 2325-128X (print), 2325-1298 (online)
- The International Journal of Design in Society - **ISSN:** 2325-1328 (print), 2325-1360 (online)
- The International Journal of Designed Objects - **ISSN:** 2325-1379 (print), 2325-1395 (online)
- The International Journal of Visual Design - **ISSN:** 2325-1581 (print), 2325-159X (online)
- The International Journal of Design Management and Professional Practice - **ISSN:** 2325-162X (print), 2325-1638 (online)
- The International Journal of Architectonic, Spatial, and Environmental Design - **ISSN:** 2325-1662 (print), 2325-1670 (online)

Annual Review:


Collection Editors

Dr. Lorenzo Imbesi, Carleton University, School of Industrial Design, Canada
Dr. Loredana Di Lucchio, Sapienza Università di Roma, Italy

Publication Frequency

Themed journals publish 4 issues per volume; the annual review journal publishes once annually. Articles across the collection are published continuously online.

Indexing

The journals in the Design Collection are indexed by:

- Scopus
- Genamics
- Cabell’s
- The Australian Research Council (Annual Review only)

Acceptance Rate

29%

Circulation

285,699

Foundation Year

2007
INTERNATIONAL AWARD FOR EXCELLENCE

The Design Collection presents an annual International Award for Excellence for new research or thinking. All articles submitted for publication in the collection are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the collection and the annual Design Conference. The committee selects the winning article from the ten highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines. The remaining nine top papers will be featured on our website.

This Year’s Award Winner is:
Chad Schwartz, Southern Illinois University, Illinois, USA

For the Article:
“Drawing Conclusions: A Student’s Introduction to the Realities of Their Designs”

Abstract

In his book “The Thinking Hand,” Juhani Pallasmaa states that, “[w]hile drawing, a mature designer and architect is not focused on the lines of the drawing, as he is envisioning the object itself, and in his mind holding the object in his hand or occupying the space being designed.” How then does the beginning design student gain the insight necessary to interpret these representations, these lines on paper? In the field of architectural education, we take on the responsibility of helping these students begin to develop a process of translating the lines they draw into a conscious projection of the resultant construction. This research paper presents a project developed for an introductory building technology course which aims to help second year architecture and interior design students start to make these connections. Through a series of translations, nine groups of students transformed a simple schematic wall section drawing into a fully built construct and, in the process, made intimate and lasting connections between the virtual and the real in the design and construction of a simple architectural work.
SUBMISSION PROCESS

Every conference delegate with an accepted proposal is eligible and invited to submit an article to the Design Collection. Full articles can be submitted using Common Ground’s online conference and article management system CGPublisher. Below please find step-by-step instructions on the submission process.

1. Submit a presentation proposal to the conference. The theme that you select when you submit your paper will help determine which thematically focused journal will consider your article for publication.

2. Once your conference proposal or paper abstract has been accepted, you may submit your article to the collection by clicking “add a paper” from your proposal/abstract page. You may upload your article anytime between the first and the final submission deadlines, which can be found on the next page.

3. Once your article is received, it is verified against template and submission requirements. Your identity and contact details are then removed, and the article is matched to two appropriate reviewers and sent for review. You can view the status of your article at any time by logging into your CGPublisher account at www.CGPublisher.com.

4. When reviewer reports are uploaded, you will be notified by email and provided with a link to view the reports (after the reviewers’ identities have been removed).

5. If your article has been accepted, you will be asked to accept the Publishing Agreement and submit a final copy of your article. If your paper is accepted with revisions, you will be asked to submit a change note with your final submission, explaining how you revised your article in light of the reviewers’ comments. If your article is rejected, you may resubmit it once, with a detailed change note, for review by new reviewers.

6. Accepted articles will be typeset and the proofs will be sent to you for approval before publication.

7. Individual articles may be published online first with a full citation. Full issues follow at regular, quarterly intervals. All issues are published 4 times per volume (except the annual review, which is published once per volume).

8. Registered conference participants will be given online access to the collection from the time of registration until one year after the conference end date. Individual articles are available for purchase from the journal’s bookstore. Authors and peer reviewers may order hard copies of full issues at a discounted rate.

SUBMISSION TIMELINE

You may submit your final article for publication to the journal at any time throughout the year. The submission timeline for Volume 8 is as follows:

• Submission Round 1 – 15 March, 2014
• Submission Round 2 – 15 June, 2014
• Submission Round 3 – 15 September, 2014
• Submission Round 4 (final) – 15 December, 2014

Note: If your article is submitted after the final deadline for Volume 8, it will be considered for Volume 9. However, the sooner you submit, the sooner your article will begin the peer review process. Also, as we publish ‘web first’, early submission means that your article will be published with a full citation as soon as it is ready, even if that is before the full issue is published.

For More Information, Please Visit:

http://designprinciplesandpractices.com/submitting-your-work/journal-articles/submission-process
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- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio note(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

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Common Ground recognizes the important role of reviewers by acknowledging book reviewers as members of the Design Principles and Practices Book Imprint Editorial Review Board for a period of at least one year. The list of members of the Editorial Review Board will be posted on our website.

If you would like to review book manuscripts, please send an email to books@commongroundpublishing.com with:

- A brief description of your professional credentials
- A list of your areas of interest and expertise
- A copy of your CV with current contact details

If we feel that you are qualified and we require refereeing for manuscripts within your purview, we will contact you.
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Sustainability Research by Designers: An Anthology

Lisa M. Graham

Sustainability or green design is an area of growing concern for many design researchers from a wide range of experiences and disciplines, including graphic designers, architects, design theorists, environmental designers, artists, students and educators. These researchers are exploring the topic of sustainability through discourse, studies, and reflection—defining what sustainable design currently means and potentially means as a new, interdisciplinary design profession.
Recent Books Published by Common Ground

These and other books are available at http://theuniversitypressbooks.cgpublisher.com/

The Picture in Design: What Graphic Designers, Art Directors, and Illustrators Should Know about Communicating with Pictures

Stuart Medley

Pictures are as vital to graphic design as type, yet graphic design theories barely give them a look. The seemingly unconscious nature of the act of seeing has meant that vision and pictures have been taken for granted. Finally, here is a way for graphic designers to understand pictures. This book explains the paradox that we are able to communicate more accurately through less accurately rendered images.

An Artist’s Guide to a Successful Career: Strategies for Financial and Critical Success

John Dahslen

This book is a comprehensive, holistic guide to financial and career success for artists wanting a reliable reference tool to guide them through all aspects of the art industry. This insider’s guide provides specific information, real examples and pertinent anecdotes about all aspects of the business of art. It is an invaluable and intelligent book that explores what it takes to have a successful career in the arts and will dispel romantic notions about life as an artist, while providing practical information and advice.
THE DESIGN CONFERENCE

Conference Principles and Features

The structure of the conference is based on four core principles that pervade all aspects of the knowledge community:

International
This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the Design Conference offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 34 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

Interdisciplinary
Unlike association conferences attended by delegates with similar backgrounds and specialties, this conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a shared interest in the themes and concerns of this community. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged.

Inclusive
Anyone whose scholarly work is sound and relevant is welcome to participate in this community and conference, regardless of discipline, culture, institution, or career path. Whether an emeritus professor, graduate student, researcher, teacher, policymaker, practitioner, or administrator, your work and your voice can contribute to the collective body of knowledge that is created and shared by this community.

Interactive
To take full advantage of the rich diversity of cultures, backgrounds, and perspectives represented at the conference, there must be ample opportunities to speak, listen, engage, and interact. A variety of session formats, from more to less structured, are offered throughout the conference to provide these opportunities.

Session Descriptions

Plenary Sessions
Plenary speakers, chosen from among the world’s leading thinkers, offer formal presentations on topics of broad interest to the community and conference delegation. One or more speakers are scheduled into a plenary session, most often the first session of the day. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in informal, extended discussions during their Garden Sessions.

Garden Sessions
Garden Sessions are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.

Talking Circles
Held on the first day of the conference, Talking Circles offer an early opportunity to meet other delegates with similar interests and concerns. Delegates self-select into groups based on broad thematic areas and then engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the community. Questions like “Who are we?”, “What is our common ground?”, “What are the current challenges facing society in this area?”, “What challenges do we face in constructing knowledge and effecting meaningful change in this area?” may guide the conversation. When possible, a second Talking Circle is held on the final day of the conference, for the original group to reconvene and discuss changes in their perspectives and understandings as a result of the conference experience. Reports from the Talking Circles provide a framework for the delegates’ final discussions during the Closing Session.
Paper Presentations
Paper presentations are grouped by general themes or topics into sessions comprised of three or four presentations followed by group discussion. Each presenter in the session makes a formal twenty-minute presentation of their work; Q&A and group discussion follow after all have presented. Session Chairs introduce the speakers, keep time on the presentations, and facilitate the discussion. Each presenter's formal, written paper will be available to participants if accepted to the journal.

Colloquium
Colloquium sessions are organized by a group of colleagues who wish to present various dimensions of a project or perspectives on an issue. Four or five short formal presentations are followed by commentary and/or group discussion. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.

Workshop/Interactive Session
Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate – all involving substantial interaction with the audience. A single article (jointly authored, if appropriate) may be submitted to the journal based on a workshop session.

Focused Discussion Session
For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Several such discussions occur simultaneously in a specified area, with each author’s table designated by a number corresponding to the title and topic listed in the program schedule. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse. A single article, based on the scholarly work and informed by the focused discussion as appropriate, may be submitted to the journal.

Poster Sessions
Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations. These sessions allow for engagement in informal discussions about the work with interested delegates throughout the session.

Virtual Presentations
If unable to attend the conference in person, an author may choose to submit a virtual presentation. Opportunities and formats vary but may be a presentation through our YouTube channel or an online discussion with interested delegates at the conference. Abstracts of these presentations are included in the online “session descriptions,” and an article may be submitted to the journal for peer review and possible publication, according to the same standards and criteria as all other journal submissions.
CONFERENCE PROGRAM AND SCHEDULE
DAILY SCHEDULE

Thursday, 16 January
08:00–09:00  Conference Registration Desk Open
09:00–09:45  First Nations Welcome and Conference Opening—Xwalacktun, Coast Salish Territory;
Lorenzo Imbesi, Carleton University, Canada; Louise St. Pierre, Emily Carr University of Art + Design, Canada; Philip Kalantzis-Cope, Common Ground Publishing, USA
09:45–10:20  Plenary Session—Lorraine Justice, Rochester Institute of Technology, USA
10:20–10:55  Plenary Session—Alex Beim, Tangible Interaction, Canada
10:55–11:40  Coffee Break and Garden Conversation featuring Lorraine Justice and Alex Beim—Sponsored by the Masters of Design Program at Emily Carr University of Art + Design
11:40–12:25  Talking Circles
12:25–13:25  Lunch
13:25–15:05  Parallel Sessions
15:05–15:20  Coffee Break
15:20–17:00  Parallel Sessions
18:00–19:30  Welcome Reception and Exhibition at Emily Carr University of Art + Design (First shuttle pick-up at 17:30 at Four Seasons Hotel—see page 23 for details)

Friday, 17 January
08:30–09:00  Publishing Your Article or Book—Ian Nelk, Common Ground Publishing, USA
09:00–09:35  Plenary Session—Jorge Frascara and Guillermina Noël, Universidad de las Americas Puebla, Mexico
09:35–10:10  Plenary Session—Gregory Henriquez, Henriquez Partners Architects, Canada
10:10–10:55  Coffee Break and Garden Conversation featuring Jorge Frascara, Guillermina Noël, and Gregory Henriquez
10:55–12:35  Parallel Sessions
12:35–13:20  Lunch
13:20–15:50  Posters, Workshops, and Interactive Sessions followed by Parallel Sessions
15:50–16:05  Coffee Break
16:05–17:20  Parallel Sessions

Saturday, 18 January
08:45–09:00  Host Remarks
09:00–09:35  Plenary Session—Bonne Zabolotney, Emily Carr University of Art + Design, Canada
09:35–10:10  Plenary Session—Tania Willard, Artist, Secwepemc Nation, Canada
10:10–10:55  Coffee Break and Garden Session featuring Bonne Zabolotney and Tania Willard
10:55–11:40  Talking Circles
11:40–12:25  Lunch and Publishing Your Article or Book—Ian Nelk, Common Ground Publishing, USA
12:25–14:20  Parallel Sessions
14:20–14:35  Coffee Break
14:35–16:15  Parallel Sessions
16:20–17:00  Conference Closing, Talking Circle Summaries, and Graduate Scholar Recognition
CONFERENCE HIGHLIGHTS

Featured Sessions
Publishing Your Article or Book with Common Ground
Friday, 17 January, 08:30-09:00 (Plenary Room)

Saturday, 18 January, 11:50-12:20 (Plenary Room)

Ian Nelk, Production Coordinator – Books, Common Ground Publishing, USA

Description: In this session the Production Coordinator for the Design Principles and Practices Journal Collection and Book Series will present an overview of Common Ground’s publishing philosophy and practices. He will offer tips for turning conference papers into journal articles, present an overview of journal publishing procedures, introduce the Design Principles and Practices Book Series, and provide information on Common Ground’s book proposal submission process.

Special Event
Welcome Reception and Exhibition at Emily Carr University of Art + Design on Granville Island
Thursday, 16 January, 18:00-19:30

The Design Conference and Design Principles and Practices knowledge community invite you to join colleagues for our welcome reception and exhibition, hosted at Emily Carr University of Art + Design on Granville Island. This is an excellent opportunity to network and get to know your fellow delegates, and all delegates are welcome to attend and enjoy complimentary refreshments. The reception will feature an exhibition of work from the Master of Design students at Emily Carr and the Design as Collective Intelligence course at Carleton University.

Complimentary transportation to and from the welcome reception is provided. Shuttle buses will leave from the Four Season’s Hotel located at 791 W Georgia Street, Vancouver, BC – located on the corner of Howe St and W Georgia St (a 4-minute walk from UBC Robson Square).

Please see the conference notice board for shuttle times and further details.
DESIGN AS COLLECTIVE INTELLIGENCE – FEATURED THEME

Design is our collective intelligence. It shapes the world we live in. We can recognize design in the materiality of our objects, the environments we dwell in, and the visual communication that we share. Design is the common ground of everyday life, and becomes the layer connecting the way we perceive our world, cultures, and societies.

Design intelligence is also about the ethos and the values that we share. Because it is a powerful order in our life, design influences and at the same time provides evidence of our moral space. Design’s collective intelligence is one of society’s capacities to respond to the global environmental crisis. It offers the ability to cooperate collectively in our search for new answers. Our globalized and decentralized world brings challenges such as new technologies, the ecological crisis, and social upheaval. In a world expected to grow to include nine billion human beings in a few decades, our material life, well-being, and environment will change dramatically. Our survival will depend on our ability to organize, innovate, and design a sustainable future.

The cooperative behavior of individuals belonging to a community allows knowledge and information sharing and supports individual performance. In this way, people are able to create a cognitive collective entity that exceeds the limits of individual capacity. Collective intelligence is the ability of people and communities to solve problems through collaboration. Design will play an important creative role in making this happen.

Design can play a strategic role in discovering techniques, managing forms of social organization, helping us to think together, concentrating our intellectual energies, multiplying experiences and imagination, and negotiating viable solutions to complex problems.

The conference will try to address the following questions with an interdisciplinary approach, through keynote speakers, garden sessions, workshops, and parallel sessions:

*How does design contribute to the future of our societies?*
*What tools and approaches can we develop to share creativity and design?*
*What projects and creative solutions are designers producing for our collective future?*
*What is the relationship between individual action and collective sharing in design?*
*What is the relationship between ecological knowledge and cultural adaptation?*
PLENARY SPEAKERS

Alex Beim

Alex Beim is an artist, speaker, creative director and founder of Tangible Interaction, an experimental and experiential design firm whose interactive installations have been enjoyed by millions of people around the world. Known for his Zygotes, giant helium-filled balls that respond to motion, touch and sound; his Digital Graffiti Walls; Jelly Swarm and other luminescent installations, Beim relies on a complex mix of technological innovation to work his magic. But although hard science is at the heart of what he does, Beim is most concerned that the technology remains unseen, in service to the art and experience. He hopes talking about his work will raise questions about technology and the role it plays in our lives. Do we control it or does it control us? Is it isolating or connecting? Informing or distracting? Are we living too much in a virtual world, devoid of tangible experience? By transforming public spaces and events into theatres of delight and wonder, Beim dares us to immerse ourselves and truly feel the moment, showing us we do indeed, have a choice. His work has been used extensively in music festivals and by bands such as Arcade Fire, Coldplay, Purity Ring and the Chemical Brothers. His Zygotes continue to be an integral part of shows by the international performance artists, the Blue Man Group. As well, Beim and his team designed and built sixteen interactive installations for the 2010 Vancouver Olympics, and were featured in the closing ceremonies. His Digital Graffiti Wall wowed celebs at the grand opening of the Chanel store in NYC and other large brands, including Virgin, MTV and Lexus license Tangible’s products. He has been featured extensively in the press, including in The New York Times, Huffington Post, Make and IDN Magazine. Alex is an engaging, passionate speaker and has presented at Pechakucha, Creative Mornings, Cyborg Camp and FITC (Vancouver,) FITC (Halifax), Imagine Creative (Ireland), the University of Linz, NMM2011 Sweden and INST-INT (Minneapolis).

“Designing and Living with Technology”
Alex will discuss his observations of how technology and design influence the way people connect to one another and to technology, and how this impacts society and culture.

Jorge Frascara and Guillermina Noël

Jorge Frascara and Guillermina Noël are designers with a passion: to stress the need for socially and professionally responsible design. This implies the meeting of real social needs with a user-centered, evidence-based and results-oriented practice. Trained in fine arts and education, Frascara designs and teaches since 1963, he does field research since 1974, and is dedicated to projects of information design, health, and safety. He was President of Icograda, Director of an ISO Working Group, and, among other jobs, Chair of the Department of Art and Design at the University of Alberta, where he created the first interdisciplinary undergraduate design program, including Social Sciences, Computing Science, Business, and Engineering. Guillermina Noël holds an undergraduate design degree from the Universidad de la Plata, Argentina (1997), a Master of Design from the University of Alberta (2006), and a Doctorate in Design Sciences from the Università IUAV, of Venice, Italy. She has concentrated her research work on the special communication design needs of adults with cognitive and language disabilities, interacting with neurologists, educators, and speech therapists. Married since 2002, Frascara and Noël have worked together for the last few years on health related research and design projects in Italy, Argentina, Mexico, and in international, interdisciplinary teams. They lived until to 2007 in Canada, then in Italy, and now they reside in Cholula, Mexico, teaching at the Universidad de las Americas Puebla.

“Design as Collective Intelligence: Tools and Strategies”
Prototypes, iterative designing, user-centered designing, empathic approaches, datavisualization, diagrams, problem-based learning, and multidisciplinary teams are some of the tools and strategies that contribute to interacting, conversing, listening, learning, and collaborating with others to confront complex social problems through design.
Gregory Henriquez

Gregory Henriquez is the Managing Partner of Henriquez Partners Architects and a leader among a new generation of architects who are re-integrating ethics and activism into the discipline. His work is founded on the belief that meaningful architecture must be a poetic expression of social justice. Gregory’s socially, culturally, and environmentally sustainable projects are having a major impact on shaping local communities. He recently completed the socially inclusive Woodward’s Redevelopment in Vancouver’s Downtown Eastside—a project that is bringing new density and vital body heat to the area. The project is unprecedented in Canada due to its scale, humanitarin aspirations, and complexity. It was awarded a 2011 AIBC Special Jury Award for Outstanding Programming and Place-making. Currently, Gregory is the Design Architect for TELUS Garden, which will bring Vancouver its first LEED Platinum-certified office tower. Gregory’s work has been honoured with numerous design awards, including BC Lieutenant Governor’s Medals in Architecture for the Coal Harbour Community Centre and Bruce Eriksen Place, and a Governor General’s Medal in Architecture for the Lore Krill Housing Co-op. A member of the 1 Royal Canadian Academy of Arts and a Fellow of the Royal Architectural Institute of Canada, Gregory holds a Bachelor of Architecture with Distinction from Carleton University. He studied at McGill University’s Master of Architecture Program in History and Theory and has taught at the University of British Columbia and the Emily Carr University of Art + Design.

“Citizen City”

As managing partner of Henriquez Partners Architects, Gregory Henriquez has expanded the role of architect to activist, pioneering innovative development solutions that achieve social justice goals while delivering buildings that are culturally, financially and environmentally successful. The key to Gregory’s ‘Citizen City’ model has been nurturing cross-sector partnerships among private developers, nonprofits and various levels of government, and harnessing a portion of the wealth created in the real estate development process to achieve socially valuable urban planning priorities such as affordable housing and amenities that foster healthy, vibrant communities. During his presentation, Gregory will share case studies of several Vancouver building projects, discussing the successes and failures of these cross sector partnerships. It is hoped that the lessons drawn from these projects will aid the creation of more vibrant, just, community-oriented cities. Gregory will also touch on the role of the design community as thought leaders and relationship builders, challenging the architecture community towards greater civic engagement.

Lorraine Justice

Dr. Lorraine Justice is currently the Dean of the College of Imaging Arts and Sciences at the Rochester Institute of Technology in upstate New York. Prior to working at RIT, Lorraine was the Dean at the School of Design in the Hong Kong Polytechnic University for over 7 years. She is a Fellow of the Industrial Design Society of America, a past board member of ICSID and on the editorial board of several design journals. Lorraine has recently published "China's Design Revolution" with MIT Press and is also the Director of the newly opened East West Center for Art and Design. She has consulted on design projects and design curricula nationally and internationally, working with corporations, universities, and governments to improve and promote the design disciplines.

“Design as Collective Intelligence: Where East Meets West”

The beauty of successful design research is that this kind of inquiry requires a deep examination of the culture for whom you are designing. When moving my design research practices to the East, I realized our traditional western research methods did not work in this culture. In reconfiguring research practices for the East, I learned more about the West and how we are as a people. Please join me as I share revelations of conducting design research in the East for the first time, offering these insights to the collective design intelligence.

Tania Willard

Tania Willard, Secwepemc Nation, works within the shifting ideas of contemporary and traditional as it relates to cultural arts and production. She is often working with bodies of knowledge and skills that are conceptually linked to her interest in intersections between Aboriginal and other cultures. Willard has worked as an artist in residence with Gallery Gachet in Vancouver’s Downtown Eastside, curator in residence with grunt Gallery in Vancouver, and was recently awarded a curatorial residency with Kamloops Art Gallery. Willard’s work in design is collaborative and exploratory in nature. Working as Red Willow Designs, her work seeks to overlap art, design, and curating. Collections of Willard’s work include the Department of Foreign Affairs and International Trade, Kamloops Art Gallery and Thompson Rivers University. Willard’s recent curatorial work includes Beat Nation: Art Hip Hop and Aboriginal Culture, featuring 27 contemporary Aboriginal artists currently at Vancouver Art Gallery.

“I am not a member of The Society of Graphic Designers of Canada”

Is design a primarily colonial practice wherein dominant cultural narratives and economies are reinforced by design? Willard’s talk will focus on how design could function or what needs it might fill within indigenous communities. Posting design as a continuum of creative practice and as an engine of communication for social activism, Willard discusses a praxis of design that encompasses social justice values and collaborative approaches that involve communities of origin with design that affects them.
Bonne Zabolotney
Bonne Zabolotney is the Dean of Design and Dynamic Media at Emily Carr University, and a PhD candidate in Communications at Simon Fraser University. She has worked as a communication designer in Vancouver since 1993. She has taught typography, print design, design theory, and design history. Her areas of research include consumerism and consumption studies, the cultural building capacity of mail order catalogues, vernacular design, narratives, and story-telling.

“Anonymity and Authenticity: The Roots of Canadian Design”
Zabolotney will discuss her current research into the vernacular and often deceptively humble origins of Canadian design.

CO-CHAIRS

Lorenzo Imbesi
Dr. Lorenzo Imbesi is an architect with a PhD in Environmental Design, and an Associate Professor at Carleton University, School of Industrial Design (Ottawa, Canada). He is a critic and essayist for many reviews and is currently Co-Director of the magazine DIID – Disegno Industriale. He has also served as a keynote speaker and coordinator for several international conferences and curated design exhibitions and events. His interests include the impact of new technologies and artifacts on design culture – especially its critical expressions and theoretical inter/trans/post-disciplinary implications with regard to our contemporary knowledge society and the social, cultural, and ethical.

Louise St. Pierre
Louise St. Pierre is Associate Professor of Industrial Design at Emily Carr University and Coordinator of the Emily Carr DESIS (Design for Social Innovation and Sustainability) Lab. Prior to this, she served as Chair of the Industrial Design Program at the University of Washington, where she pioneered several sustainable design research initiatives. St. Pierre has received multiple design awards and grants for a broad range of collaborative design projects including the U.S. Environmental Protection Agency for exploratory curriculum on sustainable design. St. Pierre is the co-author of the internationally recognized texts on sustainable design, Okala Ecological Design and Okala Practitioner. Her design work has been published in ID Magazine, Print Magazine, Innovation, and Communication Arts. She continues to write articles with a focus on design strategies, human behavior, and natural systems in an effort to set the design of our human-made world in alignment with the Earth’s ecosystems.

GRADUATE SCHOLARS AND STUDENT VOLUNTEERS

- Wayne Beggs, University of Texas at Arlington, USA
- Daniel Bianchi, Carleton University, Canada
- Zara N. Contractor, Emily Carr University of Art + Design, Canada
- David Craib, Carleton University, Canada
- Adam Cristobal, Emily Carr University of Art + Design, Canada
- Sylvain Despres, Carleton University, Canada
- Dallas Duobaitis, Emily Carr University of Art + Design, Canada
- Andreas Eiken, Emily Carr University of Art + Design, Canada
- Neda Fayazi, Carleton University, Canada
- Maria Frangos, Carleton University, Canada
- Bree Galbraith, Emily Carr University of Art + Design, Canada
- Hoda Hamouda, Emily Carr University of Art + Design, Canada
- Hala Hawa, Carleton University, Canada
- Laura Kane, Oregon State University, USA
- Akari Kidd, Victoria University of Wellington, New Zealand
- Michael Pape, Carleton University, Canada
- Michael Peterson, Emily Carr University of Art + Design, Canada
- Caylee Raber, Emily Carr University of Art + Design, Canada
- Corinna Robitaille, Carleton University, Canada
- Jessie Thavonekham, Carleton University, Canada
- Melanie Waddell, Emily Carr University of Art + Design, Canada
- Christina White, Emily Carr University of Art + Design, Canada
- Laurence Wong, Emily Carr University of Art + Design, Canada
- Hala Zohbi, Carleton University, Canada
OUR PARTNERS

Carleton University

School of Industrial Design
The Industrial Design Program at Carleton University School of Industrial Design prepares graduates for professional practice. Industrial designers work in teams where they contribute to the development of products, systems and services.

The School of Industrial Design has been described as “a jewel” by upper administration of Carleton University. We believe this is because the program is small, unique and very prolific when it comes to the positive attention that student and faculty work receives in the media.

The BID Program
The Bachelor of Industrial Design (BID) degree requires education and experience in anticipating psychological, physiological and sociological factors that influence design decisions. In the case of tangible products or systems, the industrial designer needs to have a good grasp of manufacturing, materials as well as physical principles. A blend of creative, technical and social science competencies is therefore important.

The MDes Program
Design at the School has shifted towards the front end of the design process by incorporating more research and problem identification into projects. At the graduate level, the School has introduced the new MDes program at Carleton University that focuses on interdisciplinary methods.

The industrial designer is often responsible for communicating and contextualizing conceptual ideas in an interdisciplinary team that may involve anthropologists, management, marketing, engineering and manufacturing specialists. This requires us to produce graduates who have a unique contribution in such an interdisciplinary environment and who are adept at working with professionals from other fields as well as their own.

Emily Carr University of Art + Design

The Faculty of Design + Dynamic Media (DDM) at Emily Carr University responds to the changing needs in the world around us, on a variety of scales, focusing on the development of comprehensive messaging, experiences, and the social context. This faculty currently houses three undergraduate degrees: Bachelor of Design; Bachelor of Media Arts; and Bachelor of Fine Arts, and six majors: Communication Design (BDes), Industrial Design (BDes), Interaction Design (BDes), Animation (BMA), Interactive and Social Media Arts (BMA), and Film/Video and Integrated Media (BFA).

The BDes, Bachelor of Design
Within the BDes, students can major in Communication Design, Industrial Design, and Interaction Design. These degrees have shared values and goals in areas of collaboration, sustainability, interdisciplinarity, technological interventions, new research methods/approaches to design, and creating imaginative and provocative work within a cultural context.

The MDes, Master of Design
The MDes is a full time research-oriented, two year degree in interdisciplinary design that challenges the status quo and addresses the continually disruptive nature of design studies by recontextualizing, remixing and reframing design culturally, ecologically and theoretically. The MDes will expand students’ understanding of design in its contemporary and future contexts. Students will benefit from Emily Carr’s focused Research and Industry Office and the Intersections Digital Studios, which are hubs for strategic research innovation that build industry alliances and offer customized internships, including Mitacs and other funded opportunities.

This degree integrates design research methodologies within theoretical, experimental and pedagogical frameworks. Students enrolling in the MDes program can expect to position themselves within a range of design studies including Health Design, Recreation Design, Soft Product Design, Communication Design, Product Design, Industrial Design, Sustainable Design, and Service Systems Design. Students graduating with an MDes will take leadership roles in a multitude of design professions, design research, teaching and pedagogy.
Enter Classroom Level from stairs
(1 floor down from Plaza Level)
### SCHEDULE OF SESSIONS

#### Thursday

**08:00-09:00**  
**Conference Registration Desk Open**

**09:00-09:45**  
**Conference Opening & First Nations Welcome**  
Xwalacktun, Coast Salish Territory; Lorenzo Imbesi, Carleton University, Canada; Louise St. Pierre, Emily Carr University of Art + Design, Canada; Phillip Kalantzis-Cope, Common Ground Publishing, USA

**09:45-10:20**  
**Plenary Session – Lorraine Justice, College of Imaging Arts and Sciences, Rochester Institute of Technology, USA**  
"Design Research for Collective Intelligence: Where East Meets West"

**10:20-10:55**  
**Plenary Session – Alex Beim, Artist, Creative Director and Founder, Tangible Interaction, Canada**  
"Designing and Living with Technology"

**10:55-11:40**  
**Garden Conversation and Coffee Break**  
Featuring Lorraine Justice and Alex Beim – Sponsored by the Masters of Design Program at Emily Carr University of Art + Design
TALKING CIRCLES

Theme 1 – Room 1: Design Education
Theme 2 – Room 2: Design in Society
Theme 3 – Room 3: Designed Objects
Theme 4 – Room 4: Visual Design
Theme 5 – Room 5: Design Management and Professional Practice
Theme 6 – Room 6: Architectonic, Spatial, and Environmental Design
Featured Theme – Room 7: Design as Collective Intelligence

12:25-13:25
LUNCH

13:25-15:05

COLLOQUIUM

Room 01
Designing with Smell: Challenges, Techniques, and Perceptions
Dr. Victoria Henshaw, The University of Sheffield, United Kingdom — Jason Nolan, Ryerson University, Canada — Melanie McBride, Ryerson University, Canada — Kate McLean, Canterbury Christ Church University, United Kingdom — Curt Gambetta, Woodbury University, United States — Michael McGinley, St. Croix Sensory, United States — Charles McGinley, St. Croix Sensory, United States — Noah Bremer, The Soap Factory, United States

This colloquium includes five diverse paper presentations on practice and theories of smell in theatrical, cartographic, and spatial design, considering technical and ethical issues of control, air quality, and inclusivity.

DESIGN PEDAGOgies: TEACHING AND LEARNING IN THE DESIGN PROFESSIONS 1
Room 02

The Inevitability of Dynamic Interdisciplinary Education: Using Design Methodologies to Develop and Deliver Curriculum
Michelle Rothwell, The City University of New York, United States

This paper proposes a new model for dynamic, interdisciplinary curriculum using innovations in pedagogy, technology, and design methodologies to redefine Higher Education for a twenty-first century global culture.

Use of Formalized Inspiration for Teaching Apparel Design
Casey Stannard, Oregon State University, United States — Dr. Kathy Mullet, Oregon State University, United States

This paper describes a teaching module used in an apparel design course to better prepare design students for moving through the design process from inspiration to their own designs.

Warning, Graphic Content!: Enhancing Interior Design Education by Integrating Graphic Design
Roberto Ventura, Virginia Commonwealth University, United States — Susie Tibbitts, Utah State University, United States

We present the case for integrating graphic design fundamentals into interior design education to enhance student engagement in five areas: interior environmental graphics, wayfinding, pattern design, visual communication, and collaboration.
13:25-15:05 (Thursday, cont’d)

**Un-disciplining the Disciplines: Towards Collective Engagement**
George Vergheese, Kwantlen Polytechnic University, Canada — Dr. Marcelo Machado, Kwantlen Polytechnic University, Canada

*This paper suggests a model for design education that aims at re-adjusting the reliance on disciplinary boundaries to solve “wicked problems.”*

**DESIGN EDUCATION 1**
Room 03

**Collaborative Learning in Design Education: The Value of Collaboration and Collective Experience in Team Projects**
Alexander Pawson, University of Washington, United States

*This paper synthesizes research from the design and psychology fields to make a case for the use of student collaborative teams in design education.*

**Design Collaborations: The Good, the Bad, and the Unthinkable**
Joe McCullagh, Manchester Metropolitan University, United Kingdom — Jane McFadyen, Manchester Metropolitan University, United Kingdom

*This paper articulates the design process in the redesign of our art school and examines the impact of collaboration, interdisciplinary practice, and co-operation in change management.*

**Educational Innovation: Preparing Higher Education Faculty to Meet Current Student Expectations**
Nadia V. Volchansky Nieves, The George Washington University, United States

*Faculty fall into two categories: trained academics and practitioners, who transition into the classroom. This paper explores the challenges of professional faculty, especially in meeting the needs of current-day students.*

**Industrial Design with New Technology Nugget: Collaboration between Industrial Design and Engineering (Rheology)**
Asst. Prof. Cliff Shin, University of Illinois at Urbana Champaign, United States

*This paper discusses the peculiar behavior of yield stress fluids creating opportunities for industrial design students, providing designers with new tools and novel functionality that has traditionally not been implemented.*

**DESIGN MANAGEMENT AND PROFESSIONAL PRACTICE 1**
Room 04

**Enabling User-stakeholders: Crowdsourcing in Crowdfunded Design Projects**
Michael Pape, Carleton University, Canada — Dr. Lorenzo Imbesi, Carleton University, Canada

*This paper discusses the convergence of crowdsourcing and reward-based crowdfunding, a process of enabling the collective intelligence of user-stakeholders to influence the design process.*

**Faculty Opinions to Changes in Accepting Creative Scholarship for Tenure and Promotion**
Dr. Melinda Adams, University of the Incarnate Word, United States — Dr. Sonya Meyer, University of Idaho, United States

*The purpose of this research is to survey faculty in apparel and textile design in the United States regarding changes in the acceptance of creative scholarship in higher education institutions.*
The Impact of Contractor Capabilities on Lessons Learned in the Standard Design Models in Saudi Construction
Dr. Shabbab Alotaibi, Shaqra University, Saudi Arabia

This paper explores the contractor capabilities influencing the quality of the lessons learned in the Standard Design Models projects, the aim of which is to improve construction performance through feedback.

Practiced Collaboration: Industrial Design and Richard Sennett
Eugenia Bertulis, Emily Carr University, Canada

This paper explores the rituals, pleasures, and politics of industrial design collaborations as inspired by the writings of the sociologist Richard Sennett.

Logistics of Collaboration, Interactivity, Responsiveness, and Reflexivity
Room 05

Community Engaged Dialect in Design Practice
Tristance Yee Chun Kee, The University of Hong Kong, Hong Kong Special Administrative Region of China

The paper illustrates how the practice of multidisciplinary collaborative design including government departments, non-profit organizations, and community groups can establish a new dialect in promoting more effective participatory design systems.

Contingent Urbanism: How People Make Places (and What Designers Might Learn from It)
Dr. B. D. Wortham-Galvin, Portland State University, United States

This paper explores the term participatory urbanism to discuss how ordinary people are engaged in making place.

Empathic Design Research as a Strategic Catalyst for Multi-stakeholder Collaboration
Heather L. Daam, Design Academy Eindhoven, Netherlands — Dr. Bas Raijmakers, Design Academy Eindhoven, Netherlands — Maartje van Gestel, Design Academy Eindhoven, Netherlands

We explore the strategic role of empathic design research as a catalyst for collaboration among different stakeholders during the design of product service systems (PSS).

Participatory Design for Enabling Sustainable Community Development: A Case Study of Disadvantaged Communities in the World Heritage Sites of Sukhothai Province, Thailand
Dr. Siriporn Peters, Southwestern Oklahoma State University, United States — Udomsak Saributr, King Mongkut's Institute of Technology Ladkrabang, United States

This paper reports on a participatory action research project to explore how graphic design and designers can contribute to creating sustainable livelihoods for communities in a World Heritage site.
RESEARCH AND DESIGN STRATEGIES AND MODELS
Room 06

The Emerging Discipline of Biomimicry as a Design Paradigm Shift
Carlos Fiorentino, University of Alberta, Canada — Assoc. Prof. Carlos Montana Hoyos, University of Canberra, Australia

This paper analyzes Biomimicry as an emerging field that offers the best tools and concepts for design for sustainability and resilient design.

Thinking Back: Redesigning Ropes
Assoc. Prof. Vishu Arora, National Institute of Fashion Technology, India — Prakriti Gaur, NIFT, Gandhinagar, India — Nisha Kushwaha, NIFT, Gandhinagar, India — Nikky Kumari, NIFT, Gandhinagar, India

We address the redesign of ropes keeping in mind the sustainable aspect of designing and reviving the craft of rope making.

A Spectrum of Judication: Engaging the Act of Seeing/Drawing
Assoc. Prof. Brian Dougan, College of Architecture Art and Design The American University of Sharjah, United Arab Emirates

I orchestrated a series of lessons about "seeing" in relation to coordination (body) and judgment (head); hand/tool coordination and hand/eye coordination, both with varying degrees of judgment and subsequent control.

Human (Nature) and Design Education
Assoc. Prof. Tracy Walker Moir-McClean, University of Tennessee at Knoxville, United States

This paper discusses influences and impacts the retention of differentiation between man and nature, anthropogenic and natural systems has on concepts, theory and terminology in ecology-based design education and method.

ARCHITECTURAL AND SPATIAL DESIGN IN SOCIETY
Room 07

Collective Urban Design?: Hamburg in the Late 1920s
Dr. Jörg Seifert, HafenCity University Hamburg, Germany

Initially, there is much uniformity in Hamburg’s 1920’s architecture. In detail however, we detect many individual differences, questioning if this is the result of an open-minded atmosphere or rigid constraints?

What Effect Has Technology Had on the Creative Process of a Graphic Designer over the Last Twenty-five Years?
David Howarth, Zayed University (Abu Dhabi), United Arab Emirates

This study examines how the role of a graphic designer may have changed over the last twenty-five years. Through the introduction of technology, has our creative thinking changed our process?

Interiors Seeking a New Design Language
Dr. Nilufer Saglar Onay, Istanbul Technical University, Turkey

In this paper contemporary design approaches will be discussed through examples in order to evaluate the relationship between interiors, interior products, and different design disciplines involved with interior design.
13:25-15:05 (Thursday, cont’d)

The International Archive of Women in Architecture: Collecting and Sustaining the Work of Women Designers around the World
Prof. Kay Edge, Virginia Tech, United States

This paper presents the International Archive of Women in Architecture, founded by scholar and architect Milka Bliznakov, collecting and preserving the work of women designers from around the world.

15:05-15:20

Coffee Break

15:20-17:00

Game Design
Room 01

Designing Bots Simulating Human Collective Behavior to Improve Social Interaction
Jocelyne Kiss, Laval University, Canada

This work is about how to better the design of adaptive bots by mimicking our collective behavior in order to improve and develop human social interaction.

Motivations and Challenges Facing Female Game Design Students and Professionals: Lessons to Better Support Women in the Game Design Field
Danny Godin, Université du Québec en Abitibi-Témiscamingue, Canada — Isabel Prochner, Université de Montréal, Canada

This research explores the motivations and challenges facing female game design students and professionals. Results may help to encourage women in the game design field and support their school-to-work transition.

The State of Design Education: Twenty-first Century Design Education Challenges
Prof. Santanu Majumdar, Georgia Southern University, United States

This paper will present course and project objectives, class assignments, and resulting student work in support of creating a graphic design curriculum that addresses emerging technologies and strategies.

Using Game Principles to Teach Web Analytics, Search Engine Optimization, and Search Engine Marketing
Daniel Wong, City University of New York, United States

The goal of most websites is to gain an audience—traffic. Teams competed for traffic using techniques of search engine optimization, online marketing, social media, advertising campaigns, and content curation.

Architectonic and Spatial Design 1
Room 02

Advancing Public Transportation through Urban Design: The Remarkable Experience of Curitiba, Brazil in Transit Oriented Development and Bus Rapid Transit Solutions
Dr. Evandro Santos, Jackson State University, United States

This paper describes the evolution of urban planning and structural design related to transportation technologies development in Curitiba, Brazil.
Compositions of Facade Skins of High-rise Residential Buildings
Asst. Prof. Yuchen Sung, Feng Chia University, Taiwan
This research involves a study of high-rise residential building skins using the methodology of shape grammar. A series of varieties of facade skins can then be generated through shape computation.

Generation of Traditional Chinese Urban Fabric: Case of Gutongxiang Nanjing China
Yue Zhuang, Nanjing University, China
Traditional Chinese cities have a similar fabric, which is the physical manifestation of a deeper order. This paper explores the composition of this fabric and methods of creating computer-generated models.

Hedonistic Urbanism: The Beirut Post-war Experience
Elizabeth Martin-Malikian, Southern Polytechnic State University, United States
Hedonistic Urbanism is not an intellectual paradox. This paper brings together urbanism with philosophical threads of hedonism as an alternative perspective for evaluating the rebuilding of post-war Beirut.

Design Approaches, Strategies, Methodologies, and Tactics 1
Room 03
Designing through Play: Discoveries on Public Space
Dr. Ayse Sentürer, Istanbul Technical University, Turkey — Sebnem Soher, Istanbul Technical University, Turkey — Deniz Cetin, Istanbul Technical University, Turkey
With its joyful, inspiring, and experiential qualities, play is a basic space creator. This paper describes the results of urban architectural design projects based on “design through play.”

Formalism Revived: Design and Subjectivity
Mark Fetkewicz, University of Northern Colorado, United States
This paper considers the role formalism plays in the context of contemporary trends in content driven design and underscores the underestimated value subjectivity can play in design practice and pedagogy.

"Thinking Out of the Box" from Out of the Box!: Increasing the Dimension of "Starting Point"
A. Mahdizadehahakak, TU Delft, Netherlands
This study tests the hypothesis that starting a design from higher dimension will help designers to include more possibilities in their designs than using conventional pen and paper techniques.

Design Politics: Making Technologies, Spaces, and Institutions More Responsive to Human Needs
Room 04
Communication Design for Enabling Sustainable Livelihoods in Communities of People with Disabilities: A Case Study in Thailand
Dr. Siriporn Peters, Southwestern Oklahoma State University, United States
We explore communication design for enabling sustainable livelihoods in communities of people with disabilities as a creative process which facilitates and enables participants to investigate their situation with design researchers.
Facilitating User Empowerment through the Design of Rehabilitation Assistive Devices: A Holistic Approach to Design to Improve the Quality of Life of Patients
Laurence Wong, Emily Carr University of Art and Design, Canada

Enhancing the sense of empowerment in physiotherapy patients helps improve their quality of life. In this paper design research identified four categories of empowerment: physical, social, ideological, psychological.

Looking to Nature for Guidance: Why Twenty-first Century Schools Need Carefully (Re)designed Schoolyards
Dan Grassick, University of Alberta, Canada

Research on the psychological, physiological, and cognitive benefits of human-nature interactions abound, but are school designers getting the message? I discuss why schoolyards should be (re)designed to increase student wellness.

Business Performance of Corporate Color Design Management
Prof. Hye-Kyung Pang, Hallym University, South Korea

This study conducts a qualitative and quantitative analysis of the relation between leading global businesses’ identity color management and their business sustainability and profitability.

DESIGN PRACTICE AND COMMUNITY INVOLVEMENT
Room 05

Design Locally, Impact Globally
David Short, Kennesaw State University, United States

Web technologies allow students to positively affect change and empower at a global scale—as social responsibilities continue to evolve, making pro bono work a valid classroom experience is requisite.

Designing Reintegration with Prisoners: Recount of a Design Process with Women from the San Diego Prison of Cartagena of Indias, Colombia
Assoc. Prof. Estelle Vanwambke, Jorge Tadeo Lozano University, Colombia

Prison, founded on the exclusion paradigm, represents a challenging scenario for the implementation of reintegration processes. This paper recounts a work held with women prisoners from Cartagena de Indias, Colombia.

Managerial Leadership by Design: When Career Development Planning Requires a Paradigm Shift
Dr. Leon Rowland, International Chamber of Commerce, United States

This is a case study of transitioning wartime military service members, using a design approach to facilitate the paradigm shift from military to civilian work culture.

"Smell The City," A Participatory Narrative: Eight Lumps of Lard Down the Pub
Victoria J E Jones, Cardiff Metropolitan University, United Kingdom

"Smell The City: An Olfactory Exploration of City Sewer Fats" is a simulation of a museum outreach project, engaging a community in Wales, UK through a narrative-led participatory artwork.
**15:20-17:00 (Thursday, cont'd)**

**SPECIAL TOPICS IN DESIGN EDUCATION 1**

**Room 06**

**The Digital and the Tactile: Why Can't We All Get Along?**  
Kate O'Connor, Marywood University, United States  
*This paper is a beginning design studio example that seeks to integrate hand techniques with digital image manipulation to extend and reinforce the lessons of spatially based conceptual design exercises.*

**eXploring and Evaluating Current Product Design and Development Pedagogy: Developing a New Pedagogy Based on Professional Practice**  
Prof. Walter Herbst, Northwestern University, United States — Dr. Deana McDonagh, University of Illinois at Urbana-Champaign, United States  
*A number of Universities are now exploring joint courses between business and design programs. This paper explores domestic and international programs dedicated to this new area of interest.*

**Envisioning a Modular Toolkit of Basic Interface Components for Students to Efficiently and Easily Test Design Concepts**  
Magnus Feil, University of Washington, United States — Frances Tung, University of Washington, United States  
*This paper addresses a blank canvas for the exploration of interactivity to enable students to quickly prototype and test concepts to expand the learning opportunities in interaction design.*

**Sustainable Systems Thinking in Visual Communication Design Education: Embracing Sustainability in Design Pedagogy**  
Yvette Perullo, Purdue University, United States  
*Integrating sustainable systems thinking in communication design education will give designers the power and knowledge to make a positive impact for social equality, cultural preservation, environmental viability, and economic stability.*

**DESIGN MANAGEMENT AND PROFESSIONAL PRACTICE 2**

**Room 07**

**Making Space in the Market: Defining a Professional Threshold**  
Katherine Setser, Miami University, United States  
*This paper compares professional jurisdictional claims made by architectural and interior design professions through statutory and operational language and discusses of how best to force effective change in the marketplace.*

**The Multidisciplinary Approach in Collaborative Design Management Strategy: Co-creation in Design Research Process**  
Dominika Fiszer, Warsaw University, Department of Management, Poland  
*This paper investigates the nature of co-created research process with actively involved users, designers, researchers, and managers. It also identifies techniques based on UCD/UX applicable into collaborative design practice.*

**Negotiating Artifacts: How to Get Behind the Brief by Taking Users Out of Their Comfort Zone**  
Hanne Van Den Biesen, KU Leuven, Faculty of Architecture, Belgium  
*To explore users’ desires I experiment with puzzling suggestions –negotiating artifacts. Bewildering input provides interaction and dialogue with the situation and between client and designer by uncovering and creating meaning.*
15:20-17:00 (Thursday, cont’d)

The Role of a Product Designer in the Current Global Competition: Critical Competency Requirements to Be Successful in Product Design Practice
Prof. Abdul Vali Syed, Toyo Pumps North America Corp, Canada

This paper explains the salient competency requirements and subsequent role of a product designer in the global product development.

18:00-19:30

WELCOME RECEPTION
Hosted at Emily Carr University of Art + Design
Friday
08:30-09:00

Publishing Session – Ian Nelk, Production Coordinator - Books, Common Ground Publishing, USA
"Publishing Your Article or Book with Common Ground"

09:00-09:35

Plenary Session – Jorge Frascara and Guillermina Noël, Universidad de las Américas Puebla, Mexico
"Design as Collective Intelligence: Tools and Strategies"

09:35-10:10

Plenary Session – Gregory Henriquez, Henriquez Partners Architects, Canada
"Citizen City"

10:10-10:55

Garden Conversation and Coffee Break
Featuring Jorge Frascara, Guillermina Noël, and Gregory Henriquez

10:55-12:35

Critical Analysis in Design Process and Evaluation
Room 01

A Case Study of the Need for Participatory Design for Constructivist Teaching Practices inside the English as a Foreign Language Classroom
Dr. Majid Al-Amri, College of Education, Taibah University, Saudi Arabia
This study investigates the need for the EFL (English as a Foreign Language) teacher and his students to co-design existing constructivist teaching practices to achieve better learning and teaching.

"To Design" or "To Draw": Two Different Verbs, Two Different Abilities, One Result
Valeria Carnevale, University of Derby, United Kingdom
A misconception between the verbs "design" and "draw" makes students believe that they can design without the ability to draw. The essay aims to explain the neurological and cognitive difference.

To Switch or Not to Switch?: Comparison of Designers' Behaviour in Mixed Media Design Environment
Yi Teng Shih, The University of Newcastle, Australia
The paper clarifies the impact of switching behaviour by comparing the design protocols using sequential mixed media (SMM) and alternate mixed media (AMM) design environments.
To Teach Code or Not to Teach Code?
Kacey Morrow, Western Washington University, United States

This paper addresses the difficult balance of teaching technical and conceptual components in the classroom and includes pedagogical examples of teaching various code and prototyping software.

DESIGN AND TECHNOLOGY
Room 02
Interactive Graphic Design Portfolios with Augmented Reality
Prof. Kristine Hwang, Kennesaw State University, United States

This paper describes Augmented Reality apps as a bridge between print publication and digital media, enabling graphic designers to deliver engaging interactive experiences to targeted audiences.

Privacy in Medication Adherence and Personal Emergency Response Systems
Sarah Jayne Eiring, Georgia Institute of Technology, United States — Dr. Young Mi Choi, Georgia Institute of Technology, United States — Dr. Maysam Ghovanloo, Georgia Institute of Technology, United States

This paper explores privacy issues related to the design of medication adherence devices and associated medication tracking technologies.

Rapid, Inexpensive, Iterative Prototyping and User Testing Using Spatial Augmented Reality
Alexander Walker, The University of South Australia, Australia

This paper describes the use of Spatial Augmented Reality within the design process for the creation of rapid, inexpensive, iterative prototypes for user testing.

A Study on Service Delivery Communication Interface
Shu-Ping Feng, Kao Yuan University, Taiwan — Shing-Sheng Guan, National Yunlin University of Science and Technology, Taiwan — Hsueh-Fen Lin, National Yunlin University of Science and Technology, Taiwan

Since the advent of cloud computing, new methods for customer service delivery have been developed. This study analyzes service delivery and service quality in five top telecommunications sectors.

ARCHITECTONIC AND SPATIAL DESIGN 2
Room 03
Affect within Design Practice and Process
Akari Kidd, Victoria University of Wellington, New Zealand — Dr. Jan Smitheram, Victoria University of Wellington, New Zealand

This paper explores the practice of architecture through the lens of affect by evaluating the case study design practice of architect Shigeru Ban and his Christchurch Transitional Cardboard Cathedral project.

Creativity in Architectural Design Process
Zhaleh Sharifi, University of Tehran, Iran (Islamic Republic of)

Creativity is a key factor in architectural design. This paper considers what makes an architect creative and how great architects deal with their projects.

House "machine à habiter" of the Twenty-first Century
Prof. Luis Miguel Moreira Pinto, Universidade da Beira Interior, Portugal — Prof. Paulo Carvalho, Universidade da Beira Interior, Portugal — PhD Susana Santos, UBI University, Portugal

In this paper, we define how we think and how we see architecture.
Methods of Architectural Practice: The Site Visit Imperative in the 1960s
Christina Gray, University of California, Los Angeles, United States
Rituals of site visits have long been established as the embodiment of architectural pedagogy. But specifics of what one is expected to do there reveal schisms that surround architectural education.

FASHION AND TEXTILE DESIGN
Room 04
Adaptation of Motif and Design Pattern: An Effective Tool for Textile Fabric Evaluation in Nigeria
Maria Akuejeoz Mbelu, Institute of Management and Technology, Nigeria
The study aims to show how the right choice of motif and design pattern is fundamental to a good textile plan and thus instrumental in sustainable textile finishing.

Moving from "What" to "How": The Future of Research, Meaning, and Narrative in Fashion Design
Steven Faerm, Parsons The New School for Design, United States
This study provides new research into how fashion design and professional practice are evolving. The shift from "what to design" to "how to design" is radically altering fashion design education.

Sustainability in an Interdisciplinary Fashion Class
Noël Palomo-Lovinski, Kent State University, United States
Sustainability in the fashion industry is an overlooked issue partially due to a lack of experience. This paper proposes a tangible approach for students focusing on the entire supply chain.

THE FUTURE OF DESIGN
Room 05
Contemporary Aesthetics in Rural Revitalization: Challenging Paradigms of Heritage and Culture
Sylvain Despres, Carleton University, School of Industrial Design, Master of Design, Canada
Based on a literature review of art and creativity in rural revitalization, the paper discusses blending contemporary aesthetics with heritage and cultural landscapes to enhance revitalization strategies.

The Future of Design: Emancipation and Extinction
Prof. Keith Owens, The University of North Texas, United States
This paper grapples with this question, "When everyone is a designer, what of design?"
**Visual Language in the Age of Technology: Researching How Evolving Digital Environments Affect the Elements and Principles of Visual Communication**

Andrea Quam, Iowa State University, United States

*This paper examines classroom case studies and surveys comparing the use of the elements and principles of design in traditional print versus digital formats.*

**VALUES AND KNOWLEDGE SYSTEMS IN DESIGN**

**Room 06**

**Design and Social Infrastructures**

Dr. Rudi Meyer, Nova Scotia College of Art and Design, Canada

*This paper discusses the importance of context in discussions of design objects.*

**Design and the Everyday**

Liz Teston, University of Tennessee, United States

*This paper contends that studying the aesthetics of the mundane enhances collective design intelligence and contributes to society via early introduction in interior design education.*

**Empathic Research Strategies: Empathy in the Designing Process**

Joyce Thomas, University of Illinois at Urbana-Champaign, United States — Dr. Deana McDonagh, University of Illinois at Urbana-Champaign, United States — Dr. Megan Strickfaden, University of Alberta, Canada

*This paper uses empathic research, from the human-centered design perspective, to uncover authentic human needs. Immersive empathic design tools and strategies engage students and users to support the designing process.*

**Learning from "Others": Theories of Marginality and the Design Process**

Dr. Lucinda Havenhand, Syracuse University, United States

*This paper considers how theories of marginality may enhance design and the design process.*

**DESIGN EDUCATION 2**

**Room 07**

**Lend Me Your Eyes: The Enduring Art of Visual Rhetoric in Graphic Design Education**

Beth Nabi, University of North Florida, United States

*This paper shares an approach to teaching visual rhetoric, the application of rhetorical devices to visual communication, examining its effectiveness in generating design concepts and improving the articulation of concepts.*
10:55-12:35 (Friday, cont’d)

**Objects, Symbolic Interaction, and Design Concept**
Dr. Jain Kwon, The University of Georgia, United States

This study, based on Blumer’s symbolic interaction framework, explores the process in which entry-level interior design students learn about design concept in relation to the meanings they ascribe to objects.

**Instituting an Inquiry-based Design Pedagogy**
Gary Rozanc, University of Maryland, Baltimore County, United States

This study utilizes inquiry-based learning methods in design education, when scaffolded with the analysis of human made systems, educators teach students to create rich contextual solutions to real world problems.

**Tacit Knowing: Making Disciplinary Knowledge Visible**
Elizabeth Anne Musgrave, University of Queensland, Australia — Douglas Neale, —

Using Michael Polanyi’s descriptions of tacit knowing as a foundation, this paper will illustrate ways of describing, identifying, and assessing learning in relation to “difficult” or “tacit” knowledge in architecture.

12:35-13:20

**LUNCH**

13:20-14:05

**POSTER SESSIONS**
Room 01

**Color Image of Exemplary Public Healthcare Branches in Urban Areas: A Case Study of South Korea**
Seung Yeong Kang, Inje University, Republic of Korea — Prof. Kwangho Son, Inje University, Republic of Korea

This is a literature review of the current research on environment colors for medical spaces.

**Design Approach of Public Branch Library as a Community Center: Focus on Maricopa County, United States**
Prof. Kwangho Son, Inje University, Republic of Korea — Seung Yeong Kang, Inje University, Republic of Korea

This study focuses on public branch libraries in the United States. As community centers, the libraries showed easy accessibility, open spaces, multifunctional public space, and designs that reflect locality.

**The Designer behind the Design: An Investigation into the Practices of Highly Acclaimed Designers**
Darren Finlay, University of New South Wales, Australia

What is it that defines highly acclaimed designers within the design field? This study seeks to explore the complex profile of practices that are unique to these designers.

**Designing for Print and Motion: Methods for Creating and Implementing Print and Motion Designs for the Purposes of Supplementing the Recruitment Process for Design Programs**
Courtney Hurst-Windham, Auburn University, United States

In 2013, our school increased recruitment efforts by reaching out to high school students, teachers, and counselors. This two-part project includes posters and motion graphics promoting our design programs.
13:20-14:05 (Friday, cont’d)

Designing Quilts with Digital Tools: An Exploratory Study on Quilters’ Technology Acceptance
Jody Aultman, Iowa State University, United States — Dr. Fatma Baytar, Iowa State University, United States

Digital tools have started providing access to new design processes in the quilting world. This study explored quilters’ interests in using new design technologies and materials for their quilt designs.

Expandability of Elevator by Optical Illusion of Visual Perception
Ah Young Kim, Kookmin University, Republic of Korea — Ki Hyun Choi, Kookmin University, Republic of Korea — Jae Eun Yoon, Kookmin University, Republic of Korea

Man can perceive the same space after psychologically expanding or shrinking it. This study explores the psychological expandability of elevator by optical illusion of visual perception.

The Formative Change Characteristic of Bridge Design after the Industrial Revolution
An Suck Lyou, Kookmin University, Republic of Korea — Ri Ryu, Smart Home Industrialization Support Center by Ministry of Knowledge Economy, Republic of Korea — Jae Eun Yoon, Kookmin University, Republic of Korea

This poster explores the formative change characteristic of bridge design by investigating and studying bridge designs in the world, which have been advancing since the Industrial Revolution by machine.

Measuring the Quality and Role of Vegetation on Streets Facing Exterior Space Using Remote Method: Case Study of Downtown, Seoul
Woori Chae, Kookmin University, Republic of Korea

This study aimed to clarify the qualification and the actual condition of the existing urban green environment using the remote method (making use of Google Earth) and direct observation.

Sacred Places: Carpenter Gothic Architecture in British Columbia
Judy Broughton, University of the Incarnate Word, United States

The purpose of this project was to document and contrast unique ornamental and architectural elements of Carpenter Gothic style of architectures as reflected in ten selected churches in British Columbia.

The Significance of "Line" in the Architectural Space of Daniel Libeskind
Seoung Ryong Hwnag, Kookmin University, Republic of Korea — SunHyeon Kwon, Kookmin University, Republic of Korea — Jae Eun Yoon, Kookmin University, Republic of Korea

The purpose of this study is to explore the significant system of "line" by analyzing the lines appearing in the architecture of Daniel Libeskind.

"Space Philosophy" in Frank O. Gehry’s Architecture
Ji Na Hong, Kookmin University, Republic of Korea — Heangwoo Lee, Kookmin University, Republic of Korea — Jae Eun Yoon, Kookmin University, Republic of Korea

This poster presents the architectural works of Frank O. Gehry and analyzes the architecture through "Space Philosophy."

The Space-philosophical Significance of "Differance" as Appeared in Deconstructionist Architecture
Kyoung Young Cho, Kookmin University, Republic of Korea — Kyu-young Lee, Smart Home Industrialization Support Center by Ministry of Knowledge Economy, Republic of Korea — Prof. Yong Seong Kim, Kookmin University, Republic of Korea

This poster analyzes and studies the significance of "difference" as appeared in deconstructionist architecture within the framework of Space Philosophy.
**13:20-14:05 (Friday, cont’d)**

**Stravel: Crafting a Social Learning Platform for Sustainable Travel**
Nathan Edwards, University of Minnesota, United States — Liz Maddy, University of Minnesota, United States

*We describe STRAVEL, a beautifully designed online tool to help people live and travel more sustainably by connecting with locals, businesses, and travelers through storytelling.*

**Stress Factor Analysis in the Health Care Environment Using the Analytic Hierarchy Process Method**
So Hee Yoon, Inje University, Republic of Korea — Prof. Suck Tae Kim, Inje University, Republic of Korea

*This study suggests measures to figure out what a desirable health care environment is, what factors of user stress there are, and what user demand there is for this.*

**Study of Double Skin System Using Phase Change Material: Focusing on Energy Reduction for Heating**
Ri Ryu, Smart Home Industrialization Support Center by Ministry of Knowledge Economy, Republic of Korea — Janghoo Seo, Graduate School of Techno Design, Kookmin University, Republic of Korea — Prof. Yong Seong Kim, Kookmin University, Republic of Korea

*This study presents a way to save indoor heating energy by proposing the Double-Skin Facade System to which Phase Change Material (PCM) is applied for saving domestic heating energy.*

**Study on Application of Variable Heat Storage Wall When Extending an Apartment Balcony: Focusing on Saving Cooling Energy and Improvement of Comfortableness for the Summer Season**
Kyu-young Lee, Smart Home Industrialization Support Center by Ministry of Knowledge Economy, Republic of Korea — Jang-hoo Seo, Graduate School of Techno Design, Kookmin University, Republic of Korea — Prof. Yong Seong Kim, Kookmin University, Republic of Korea

*This poster suggest a variable thermal storage wall applying PCM as an alternative to resolve increase in energy consumption to problems occurring during extension of a balcony in an apartment.*

**A Study on Energy Saving Natural Lighting System by Applying Information Technology: Focusing on External Type Light Shelf System to Which User Recognition Technology Is Applied**
SunHyeon Kwon, Kookmin University, Republic of Korea — Heangwoo Lee, Kookmin University, Republic of Korea — Prof. Yong Seong Kim, Kookmin University, Republic of Korea

*This research is intended to propose an external light shelf system to which user recognition technology is applied among natural lighting system for energy saving.*

**Study on the Direction of Creative Advancement through Case Analysis of Intelligent Skin**
Ki Hyun Choi, Kookmin University, Republic of Korea — Heangwoo Lee, Kookmin University, Republic of Korea — Prof. Yong Seong Kim, Kookmin University, Republic of Korea

*This study looks into the trend of intelligent skin through case analysis, and studies the direction of advancement which allows us to pursue both function and aesthetic.*

**"Surface" Change Pattern as It Appears in the Architecture of Frank Gehry**
Soo Jeong Yu, Kookmin University, Republic of Korea — Woori Chae, Kookmin University, Republic of Korea — Jae Eun Yoon, Kookmin University, Republic of Korea

*This study explores the “Surface” change pattern as it appears in the architecture of Frank Gehry by investigating and analyzing the architectural works of him.*
Use of Design Thinking as a Disruptive Element to Focus on Collaborative Problem Finding among K-9 Educators

Serveh Naghshbandi, University of British Columbia, Okanagan Campus, Canada — Dr. Susan Crichton, University of British Columbia (Okanagan Campus), Canada — Deborah Carter, University of British Columbia (Okanagan Campus), Canada

We introduced design thinking to educators by engaging them in design process to help them integrate it in their own professional practices and we will explore the impact of it.

What Is Visual Communication Design?: A Visual Explanation for Students, Universities, and Communities

Julie Mader-Meersman, Northern Kentucky University, United States

This poster displays an original diagram illustrating that visual communication design lies at the intersection of art, technology, business, and culture.

Smart Materials on the Surface: An Experiment in Wood and Cement

Gabriela Jobim Silva, Universidade do Minho, Portugal

This poster discusses an interactive project through intelligent materials/sensory, on display in the International Garden Festival in Ponte de Lima, Portugal, which appealed to the theme of "sense."

Workshops

Multiple Rooms (Listed below)

Room 03
Assessment in the Design Disciplines: Turning Critique Inward

Sue Vessella, Woodbury University, United States — Behnoush McKay, Woodbury University, United States — Cate Roman, Woodbury University, United States

This workshop showcases assessment implementation for the design disciplines. The assessment process will be discussed, from initial planning and curricular mapping, to evaluation and program improvement.

Room 04
(Dis)ability in the Designer’s Tool Kit: Developing Shared Language

Dr. Deana McDonagh, University of Illinois at Urbana-Champaign, United States — Joyce Thomas, University of Illinois at Urbana-Champaign, United States — Dr. Megan Strickfaden, University of Alberta, Canada

This workshop presents a collaborative empathic modeling exercise as one instrument in the Designer’s Tool Kit that promotes a shared language between designers and users in a human-centered designing process.

Room 05
Exploring the Fishscale of Academicness: Visual Analogies in Study Skills Teaching

Dr. Alke Groppel-Wegener, Staffordshire University, United Kingdom

This workshop demonstrates a study skills activity that builds on visual learning strategies to develop an understanding of the concept of provenance by visualising secondary sources as sea creatures.
13:20-14:05 (Friday, cont’d)

Room 07

Make Your Own Mantra: Discovering Design as Collective Intelligence through Designing and Printing Mantra Cards
Melanie Mowinski, Massachusetts College of Liberal Arts, United States — Dr. Alke Groppel-Wegener, Staffordshire University, United Kingdom

Participants will explore thinking through making by designing mantra cards – short, useful, inspiring statements that when paired with different images inspire collective learning, challenge perceived biases and enhance memory.

14:10-15:50

Graphic Design
Room 01

Division of Schema: Research on Graphic Design Methodology
Ke Li, Tsinghua University, China

In this paper, methods of application to be used in graphic design as schema language are proposed as a reversed expanded gestalt, from such aspects as meaning, form, and sense.

Graphic Space as Site for Rhetorical Action
Cristina de Almeida, Western Washington University, United States

This paper explores the concept of the graphic space as a rhetorical space. Examples of graphic design assignments focusing on specific visual/verbal relationships and functions will be presented and discussed.

A Model for the Influence of Packaging Design Effects on the Evaluation of Brand Association
Shu-Yuan Lin, Asia University, Taiwan

Two models of the influence of packaging design effects on the evaluation of brand association are presented. This study proposes suggestions for packaging design that help create positive brand association.
14:10-15:50 (Friday, cont’d)

VISUAL AND INTERIOR DESIGN
Room 02

Soundings
Prof. Rab McClure, VCUarts, United States

*A modular wood and resin wall finish designed to add depth and wonder to the modern interior by interacting with daylight in ways inspired by the dynamics of water.*

Spatial Design for Corporate Cultures: A Practical Guideline for South Africa
Debbie-Lynn Swart, Nelson Mandela Metropolitan University, South Africa

*This paper explores the link between Goffee and Jones’s corporate culture types (networked, mercenary, fragmented, and communal) and the spatial relationships and design elements typical of interiors in South Africa.*

A Study on Cognition of Safety Colors
Hsueh-Fen Lin, National Yunlin University of Science and Technology, Taiwan — Shu-Ping Feng, Kao Yuan University, Taiwan

*This research examines subjects’ knowledge and perceptions of the eight colors and their representative items defined by the National Standards of Safety Color Code.*

DESIGN APPROACHES, STRATEGIES, METHODOLOGIES, AND TACTICS 2
Room 03

CloTHING(S) as Conversation: Glitches and Triggers
Hélène Day Fraser, Emily Carr University of Art and Design, Canada — Keith Doyle, Emily Carr University of Art and Design, Canada

*This paper describes CloTHING(s), a concept that revises current textile product assumptions. Conventional understandings of clothing as unidirectional entities of exchange are being re-framed as multidirectional interchanges.*

Composing Apparel Designs
Jamie Cheung, Oregon State University, United States — Dr. Kathy Mullet, Oregon State University, United States

*Using Tchaikovsky’s Symphony No. 4 in F Minor to develop a line of garments, the designer will illustrate the similarities between the processes of composing music and designing apparel.*

Digital Imaging and Design Experimentation in Textile Printing Education
Dr. Nahed Baba, University of Sharjah, United Arab Emirates

*Digital imagery plays a central role in textile printing process. This paper discusses how the use of experimentation and expression with digital imagery can enhance student skills in textile design.*

Misfit Mysteries: Visual Factors That Contribute to Clothes That Don’t Fit
Janet Hethorn, University of Delaware, United States

*Note how many people wear clothes that don’t fit. Through observations and photo documentation of misfit clothing, this paper identifies visual factors that create a compelling case for corrective action.*
14:10-15:50 (Friday, cont’d)

**DESIGN THINKING: COGNITIVE MODES AND LEARNING STYLES**

**Room 04**

**Conflict and Collaboration: Prototypes for Transdisciplinary Design**  
Ms. Kathleen Brandt, Syracuse University, United States  

*This paper presents a prototype environment and information system developed to facilitate collaboration between design and other disciplines.*  

**Design Thinking: A Model for Introducing Design to University Students across Disciplines**  
James Agutter, University of Utah, United States — Elpitha Tsoutsounakis, University of Utah, United States  

*This paper examines teaching methods and curriculum implemented in an undergraduate general education course that explores "design thinking" as a multi-disciplinary introduction to the broader field of design.*  

**Understanding Designers' Mental Models for Function-to-form Analogy Formation: A Pilot Study**  
Ryan Arlitt, Oregon State University, United States — Tim Foglesong, Oregon State University, United States — Dr. Chiradeep Sen, Oregon State University, United States — Dr. Robert Stone, Oregon State University, United States  

*This paper presents a pilot experiment studying engineering designers’ mental models and their usage in analogy formation. The results suggest salient information types involved in analogical solution search.*  

**DESIGN IN SOCIETY**

**Room 05**

**Designing an Artist Studio Complex in Qatar**  
Dr. Byrad Yyelland, Virginia Commonwealth University in Qatar, Qatar — Rhys Himsworth, Virginia Commonwealth University in Qatar, Qatar  

*This research presents architectural designs and developmental visuals of an innovative multi-phase artist studio complex designed for Qatar.*  

**Negotiating Identities in the Designs for New Luxury Condominiums in Neo-liberal India**  
Dhara Ramesh Patel, University of Melbourne, Australia  

*This paper focuses on the phenomenal embrace of luxury condominiums as the desired and preferred residential typology for the elite in wake of neo-liberal economic and social transformations in India.*  

**Study on Brand Space with Eye-tracking Experiment**  
Prof. Seyun An, Hanbat National University, Republic of Korea  

*This study develops evaluation factors with a space marketing perspective through an user behavioral analysis. Brand spaces have been transformed into emotional spaces taking into account the lifestyle of consumers.*  

**Taming the Fashion Waste Beast**  
Hala Hawa, Carleton University, Canada  

*This paper consists of a literature review of fast fashion industry, the waste it creates, and ways to reduce it.*
14:10-15:50 (Friday, cont’d)

LOGISTICS OF COLLABORATION, INTERACTIVITY, RESPONSIVENESS, AND REFLEXIVITY 2

Room 06

**Between Two Worlds: Collaborative Filmmaking with Legally Blind Participants**
Adolfo Ruiz, University of Alberta, Canada — Dr. Megan Strickfaden, University of Alberta, Canada

“Light in the Borderlands” is a film narrated and recorded by three participants who are legally blind. This paper discusses the collaborative research process behind this short documentary.

**Collaborative Design Events of Jumping Dog Design: Expanding the Scope of the Practicing Designer through Participatory Design Events**
Mark John DeYoung, Austin Peay State University, United States

This paper will present the conceptual approach and recent work of Jumping Dog Design including discussion on the successes and challenges of combining authorship with participatory, social exhibition projects.

**Community Experience Design: Bringing People Together to Do Great Things**
Dr. Amber Howard, North Carolina State University, United States — Kirsten Southwell, Second Story Interactive Studios, United States

As designers assume roles in building purposeful communities, we make a case for a strength-based approach to engaging the community, which can manifest in both design practice and research.

**Incorporating Inclusive Design Learning Together with Persuasive Technology for Collaborative Research**
Dr. EunSook Kwon, University of Houston, United States

These comparative case studies provide a platform for people with disabilities to speak from when seeking the services and support they want and need while influencing the social policies.

ARCHITECTURAL EDUCATION AND DESIGN

Room 07

**Architecture’s Dysfunctional Couple: Design and Technology at the Crossroads**
Prof. Jonathan Ochshorn, Cornell University, United States

This paper argues that increasingly abstract building design objectives along with subtle technical requirements have created a perfect storm of building failure – a failure rooted in current pedagogical assumptions.

**Codification of Ritual in Design**
A. Katherine Bambrick Ambroziak, University of Tennessee, Knoxville, United States

Ritual theory offers insight into architectural conceptions of spatial composition, aesthetics, human association, and memory. This research presents various interdisciplinary perspectives on ritual and their potential application in design.

**Rethinking the Studio Experience: Marketing, Teaching, and Practicing Architecture in the Experience Economy**
Preeti Talwai, University of California at Berkeley, United States

The paper investigates architectural education’s role in economic and academic currents, studying Harvard GSD’s Career Discovery Program. It explores tensions between architecture as embedded within and divorced from experience economies.

**Revit Practices in Interior Architecture Education**
Emine Gorgul, Istanbul Technical University-ITU, Turkey

Based on a studio experience, this paper discusses potentials of BIM based software Autodesk-Revit programme in interior architecture education, on behalf of crafting the future professionals of the prospect years.
15:50-16:05 (Friday, cont’d)

Coffee Break

16:05-17:20

Design Thinking and Professional Practice

Room 01

How Can Design Thinking Add Value to Strategic Innovation in Commissioning in Public Sector Services?

Elizabeth MacLarty, Northumbria University, United Kingdom — Dr. Stuart Gerald English, Northumbria University, United Kingdom — Michael Green, Northumbria University, East Timor

This paper applies an interpretation of transferrable design knowledge and business knowledge to Public Sector Strategic Commissioning, testing the value of this approach in Commissioning for Vulnerable Children and Adults.

Towards a Generic Model for Design Thinking: Creating Tools for Expanding Architectural Skills Development

Willem Rudolf Bitzer, University of the Free State, South Africa

This paper presents a generic model for design thinking that provides a frame of reference for decision making in architectural design, with references to experience, meaning, value and consequence.

Design Education: Social Impact

Room 02

Leveraging the Intellectual Capital of Educational Institutions to Address the Needs of Underserved Markets: Developing Assistive Technology for Wounded Warriors

Jerrod Windham, Auburn University, United States

Education through a collaborative design program developing assistive technology for underserved markets, including disabled veterans.

Design Educators’ Diverse Perceptions on Designing for Disability

Paz Orellana-Fitzgerald, University of Alberta, Canada — Dr. Megan Strickfaden, University of Alberta, Canada

In this paper the perceptions of eleven design educators on design for disability, universality, and diversity are revealed through rich narratives about designing for the special needs of others.

Unpacking Students’ Belief System towards Designing for the "Other"

Dr. Megan Strickfaden, University of Alberta, Canada — Joyce Thomas, University of Illinois at Urbana-Champaign, United States — Dr. Deana McDonagh, University of Illinois at Urbana-Champaign, United States

This paper highlights an exercise used, evaluated, and refined over the past fifteen years that helps to reveal students’ belief system (BS) while also illustrating the design process.
16:05-17:20 (Friday, cont’d)

**DESIGN PEDAGOGIES: TEACHING AND LEARNING IN THE DESIGN PROFESSIONS 2**

**Room 03**

**Concept Maps: Narrative Worldmaking and Ethno-futuristic Education**

Brian DeLevie, University of Colorado Denver, United States

*This paper discusses a two-year study into the utilization of design project-based education and the narrative and ethnographic attributes of concept maps in the classroom.*

**Exploring User Need through Self-observation to Develop Design Students’ Empathic Understanding of Others Experiences**

Bernadette Douglas, Institute of Technology Carlow, Ireland

*This paper reports on a method of introducing design students to user research, through self-understanding of user experience, to provide empathic appreciation of the complexities of human experience.*

**Student Motivation and Learning in the Design Studio: Rethinking the MUSIC Model**

Shabnam Kavousi, University of Virginia Tech, United States — Patrick Miller, Virginia Tech, United States

*The educational instruction in a landscape architectural design studio in Virginia Tech is assessed based on MUSIC model of academic motivation.*

**INSTRUCTIONAL DESIGN**

**Room 04**

**Aesthetics in Instructional Design: Does Interactivity Count?**

Ms Jo Li Marie-Joelle Tay, Curtin University, Australia

*With mobile and touchscreen technology fast becoming commonplace amongst today’s youth, this paper examines whether the “aesthetic instructional experience” now needs to include a fourth element – interactive aesthetics.*

**Avenue: Innovation and Transformation in World Language, Reading, and Writing e-Assessment**

Lucas Lecheler, University of Minnesota, United States — Charles Miller, University of Minnesota, United States — Liz Maddy, University of Minnesota, United States — Bradford Hosack, University of Minnesota, United States

*The Avenue platform is an innovative e-assessment platform for learner performance evaluation, specifically in the context of world language development. In this paper we challenge designers to re-envision technology-mediated feedback.*

**Inducing Ingenuity: The Cardboard Catwalk**

Margaret McManus, Marywood University, United States — Kate O’Connor, Marywood University, United States

*The “Cardboard Catwalk” is a structural assignment for the beginner design student. This pedagogy explores the process of making through specific written parameters eliminating precedent imaging.*
**16:05-17:20 (Friday, cont’d)**

**URBAN DESIGN**

**Room 05**

**Adaptive Reuse in Craft, Design, and Art in the City**
Dr. Lisa Scharoun, University of Canberra, Australia — Assoc. Prof. Carlos Montana Hoyos, University of Canberra, Australia

*Adaptive reuse is the use of products for purposes other than originally intended. Supported by images, this paper explores adaptive reuse in craft, design, and art in the urban environment.*

**The Design Aesthetics of Ancient Oriental City Design**
Dr Lin Chang-Rong, Hsuan Chuang University, Taiwan — Yi-chen Wu, Graduate School of Design, National Yunlin University of Science and Technology, Taiwan

*This study will analyze from the aesthetic design point of view, explore the ancient oriental city design trends, and explain the forms of operation and aesthetic principles.*

**Seeking Shanghai’s Urban Identity: Architectural Perceptions of Shanghai Bund and the New Pudong**
Dr. Xiao Hu, University of Idaho, United States

*This paper examines the architectural meaning of Shanghai Bund and the New Pudong, being the most important urban images of Shanghai, and discusses their contribution to Shanghai’s urban identity.*

**DESIGNED OBJECTS**

**Room 06**

**Design for Digital Additive Manufacture: Design Guidelines for In-use Printed Parts**
Anthony Dewar, Ecotonos Design and Manufacturing; Carleton University, Canada — Jeremy Laliberte, Carleton University, Canada — Bjarki Hallgrimsson, Carleton University, Canada

*We describe a series of design experiments using open-source 3D printer technology to research the CAM variables and design details that affect the production of in-use digital additive manufactured parts.*

**Material Matters: Digital Meets Legacy**
Keith Doyle, Emily Carr University of Art and Design, Canada — Hélène Day Fraser, Emily Carr University of Art and Design, Canada

*This paper actively explores the material science of 3D printing, and its pragmatic potential for iterative form development, including the potential social, economic, and ecological ramifications therein.*
Designing Affordances for Direct Interaction
Dr. Axel Roesler, University of Washington, Seattle, USA, United States

This paper examines the role of affordances for design in the light of new findings from cognitive science and neuroscience and presents a framework for designing for direct interactions.

The Effect of Consumer Visual Design Perception on Brand Equity of Interactive Devices: A Smartphone Perspective
Abhishek Mishra, Indian Institute of Management, Lucknow, India — Dr. Satyabhusan Dash, Indian Institute of Management, Lucknow, India — Dr. Dianne Cyr, Simon Fraser University, Canada

This paper empirically establishes how a visually appealing interactive device can have a positive effect on the consumer based brand equity for the manufacturer, achieved via a great user experience.

The Vernacular Typography of Street Vendors: Migrant Cultural Identity in Surabaya
Maria Nala Damayanti, Petra Christian University, Indonesia

This research shows that typography on street vendor stalls in Surabaya are created by the collaboration of street vendors and artist.
Saturday
08:45-09:00

HOST REMARKS

09:00-09:35

PLENARY SESSION – BONNE ZABOLOTNEY, DEAN, DESIGN AND DYNAMIC MEDIA, EMILY CARR UNIVERSITY OF ART + DESIGN, CANADA
"Anonymity and Authenticity: The Roots of Canadian Design"

09:35-10:10

PLENARY SESSION – TANIA WILLARD, ARTIST, SECWEPEMC NATION, CANADA
"I am not a member of The Society of Graphic Designers of Canada"

10:10-10:55

GARDEN CONVERSATION AND COFFEE BREAK
Featuring Bonne Zabolotney and Tania Willard

10:55-11:40

TALKING CIRCLES
- Theme 1 – Room 1: Design Education
- Theme 2 – Room 2: Design in Society
- Theme 3 – Room 3: Designed Objects
- Theme 4 – Room 4: Visual Design
- Theme 5 – Room 5: Design Management and Professional Practice
- Theme 6 – Room 6: Architectonic, Spatial, and Environmental Design
- Featured Theme – Room 7: Design as Collective Intelligence

11:40-12:25

LUNCH

11:50-12:20

PUBLISHING SESSION – IAN NELK, PRODUCTION COORDINATOR - BOOKS, COMMON GROUND PUBLISHING, USA (Held in Plenary Room)
"Publishing Your Article or Book with Common Ground"
12:25-14:20 (Saturday, cont’d)

**DIGITAL, INTERNET, AND MULTIMEDIA DESIGN**

**Room 01**

**Design and Topology of Websites for Improved Navigation**
Dr. David Dailey, Slippery Rock University, United States — Dr. Deborah Whitfield, Slippery Rock University, United States

*This paper describes new theories regarding connectivity of web sites as well as software to explore website design and determine how the design affects user’s ability to navigate a site.*

**Metaphor: A Creative Thinking Model for Web Designers**
Kay Youn, Missouri State University, United States

*The research aims to provide a glimpse into the world of metaphors and how they can be used in user interface design in selected examples.*

**Warning Signs: A Visual Debt Avoidance System**
Dan Paulus, University of Wisconsin-River Falls, United States

*This paper describes a visual system of warning signs to make consumers aware of their debt in hopes of persuading them to make more appropriate decisions concerning their spending.*

**You Are Here: Emerging Opportunities for Visual Communication Design in a Geolocated World**
Christopher Hethrington, Emily Carr University of Art and Design, Canada

*This paper discusses the emergence of mobile devices and locative technologies as creating opportunities and demand for web mapping and cartographic design.*

**SUSTAINABILITY: DESIGN IN AN ENVIRONMENTAL, ECONOMIC, SOCIAL, AND CULTURAL SETTING**

**Room 02**

**Collaborative Product Development for Sustainability**
Andreas Eiken, Emily Carr University, Canada

*This essay proposes a new method in which design and business can collaborate starting at an educational level.*

**Cuca System: Sustainable Furniture for Small Dwellings in Mexico**
Ana Luz Mejia Guerra, Emily Carr University of Art and Design, Canada

*This paper presents a sustainable furniture design for small dwellings in Mexico flexible enough to handle a small number of users during weekdays and extended family members over the weekend.*

**Historic Architecture Restoration as a Tool for Revitalization and Cultural Continuity: Focus on the Grand Bazaar of Tehran**
Maryam Mogouei, Mana Consulting Architects and Planners, Canada — Alireza Sabzikari, Canada

*We propose a plan to restore the grand bazaar of Tehran to revitalize its function, providing new opportunities for business development, tourist attraction, and local people rehabilitation.*

**The Mass-customization of Sustainability**
Wesley Woelfel, California State University, Long Beach, United States

*The sustainability of mass-customization design is compared with traditional design and production processes in an analysis of the future sustainability-based opportunities and pitfalls found within this emerging movement.*
Sustainable and Spatial: A Green Wayfinding Case Study
Kelly Salchow MacArthur, Michigan State University, United States

This paper describes a forward-thinking and sustainable wayfinding system has updated a fifty-five-year-old building on Michigan State University's campus, enhancing user experience and spatial consideration.

Analytic Hierarchy Process (AHP) for Teaching Innovation and Creativity in Design and Engineering
Dr. Jennifer Michaeli, Old Dominion University, United States — Dr. Gene Hou, Old Dominion University, United States — Dr. Xiaoxiao Hu, Old Dominion University, United States — May Hou, Norfolk State University, United States

This paper investigates the use of Analytic Hierarchy Process (AHP) to teach design creativity and innovation in engineering classrooms. Examples are included to assess the developed process in the classroom.

Eliminating the Element of Fear: Pedagogical Strategies for Transitioning Students to Interactive Design
Brittany Schade, Western Washington University, United States

This paper identifies the primary factors that contribute specifically to students’ fears and dispositions towards transitioning to interactive design while offering pedagogical strategies for reducing anxiety and increasing learning potential.

Hatelovedesign: Engendering Design Student's Research, Analysis, and Communication Skills
Dr. David Heap, Staffordshire University, United Kingdom

Hatelovedesign is a “design reasoning” course developed to equip design students with essential elements of design practice, namely research, analysis, and communication, as well as enhancing their critical employability skills.

Landscape Literacy: On-the-ground Methodologies for Site Readings
Asst. Prof. Katya Crawford, University of New Mexico, United States — Phoebe Lickwar, University of Arkansas, United States

In a digital age that reinforces the binary ideology of culture versus nature, the authors provide hands-on site observation methodologies to increase landscape literacy in students of environmental design.

Massive Online Courses and Interdisciplinary Studies as a Route for Exporting Urban Design Innovation
Wayne Beggs, University of Texas at Arlington, United States

This paper explores the export of Vancouver design ideas to unlikely locales, including China, Abu Dhabi, and Texas. Massive online open courses open opportunities to expand understanding and export innovations.
12:25-14:20 (Saturday, cont’d)

**Cultural Studies in Design**

**Room 04**

**Designing to Preserve Cultural Heritage**  
Dr. Lin A. Hightower, Kennesaw State University, United States  

*This paper presents designer work to preserve the cultural heritage of different cultures and to assist art collectives in different world locations market their crafts in the competitive world market.*

**Meaningful Spaces: Reclaiming Public Spaces for Its Residents**  
Abdul Azeez Said Al Ghareebi, Brunel University, United Kingdom — Olinkha Gustafson-Pearce, Brunel University, United Kingdom  

*The aim of the research is to generate a new public space design methodology for urban planning, which will allow inhabitants to reclaim their cultural values.*

**Re-imagining Access for Women in Bugolobi Market: Exploring How Technology Can Extend the Distributed Strength of Ugandan Women**  
Elizabeth Gin, Art Center College of Design, United States  

*Collaborating with a Ugandan Field Team, I prototype SMS-based platforms that build upon the social, business, and creative practices associated with the daily context of women working in open-air markets.*

**"Talking Things": Engaging Multicultural Communities through Object-narratives**  
Zara N. Contractor, Emily Carr University of Art + Design, Canada  

*This paper explores how the principles of Transformation Design, narrative empathy, and Thing Theory can be used to build social capital in culturally diverse urban communities.*

**Visual Design 2**

**Room 05**

**Aesthetics of Movement and Change**  
Assoc. Prof. Jamie O'Neil, Canisius College, United States  

*This paper suggests a series of new formal terms for the analysis of movement and change: (1) Framing, (2) Complementarity, (3) Feedback, and (4) Virtuality.*

**Icarus Landed: Cinematic Mapping**  
Brian Ambroziak, University of Tennessee, United States  

*This paper presents the potential of the moving image, past and future tense, serving as an effective design tool for understanding and portraying the wandering lines of the urban experience.*

**Interpolated Editorial Design**  
Adam Cristobal, Emily Carr University of Art + Design, Canada  

*This paper describes a new model remaking the publishing process of long-form literary fiction, and adapting older literary works to an electronic publishing form for young contemporary readers.*

**Nocturnal Portraits**  
Brian Ambroziak, University of Tennessee, United States — Andrew McLellan, University of North Carolina Charlotte, United States  

*An examination of photographic precedent serves to reclaim the subtleties of dusk, moonlight, and darkness and their emotive and metaphorical potential, experiences much lost to designers of the modern world.*
Perception, Meaning, and Design: An Interdisciplinary Exploration of Visual Communication Design Theory
David Craib, Carleton University, Canada — Dr. Lorenzo Imbesi, Carleton University, Canada

This paper explores the influence of communication theories, from fields such as perception psychology, linguistics, semiotics, communications studies, information theory, and statistics design, on visual communication design.

SOCIAL IMPACT AND DESIGN
Room 06

Design of Housing Experiences with Aging Canadians: A Review of Co-design Tools
Corinna Robitaille, Carleton University, Canada — Lois Frankel, Carleton University, Canada

This presentation reviews the co-design methods and tools to facilitate participation of aging Canadians in the design of housing experiences for their old age.

Healing Environment: Enhancing Users' Therapeutic Process through Art and Daylighting on Hospital Premises
Timothy Onosahwo Iyendo, Eastern Mediterranean University, Turkey — Dr. Mesut B. Ozdeniz, — Dr. Halil Z. Alibaba,

This paper investigates how daylight and artwork impact patient and staff satisfaction on hospital premises. It also elucidates the design trends towards creation of a proper healing environment.

Participatory Design through Photography
Maria Inês Lourenço, Faculty of Architecture of the University of Lisbon, Portugal

This paper aims to present a project of social inclusion through the learning and artistic expression of photography.

Animating What?: How Design Influences Online News Representation in Arab Countries
Yasser Abdelrahim, The Gulf University for Science and Technology, Kuwait

This paper examines the design of news teasers of online newspapers in Arab countries and their impact on news representation.

Eyewitness: Platform Design That Embodies the Contextual Specificity of Citizen Media Video Content of Political Significance
Hoda Hamouda, Emily Carr University of Art and Design, Canada

I propose "Eyewitness" platform, a political design that adapts meta-design frameworks to synthesize and leverage citizen media video content, allowing participants to construct representations from multiple view points.
12:25-14:20 (Saturday, cont’d)

Design in Society: Special Topics
Room 07

Creating Meaningful Movement into the Design of Products
Neda Fayazi, Carleton University, Canada — Lois Frankel, Carleton University, Canada

This paper proposes a model which presents different values that the meaningful design of movement can bring about for user-product interaction and introduces multisensory experience as a main factor.

Deconstructing the Whole Journey Traveler Experience
Prof. Andrée Woodcock, Coventry University, United Kingdom

METPEX is an FP7 project to develop a Pan-European tool measuring the quality of the passenger experience. This paper outlines the need to take a whole journey experience approach.

A Design Model for Cosplayers
Laura Kane, Oregon State University, United States

This paper documents the development of a design model for participants involved in cosplaying, the act of creating and wearing costumes based on characters from popular media.

The Designer Nudge: The Role of Design in Behavior Change
Bree Galbraith, Emily Carr University of Art + Design, Canada

This paper explores the role of design in the behavior change movement.

Malls as the New Urban Blind Architecture: Causes and Effects of New Malls on Amman’s Urban Evolution, Design Trends, and Shopping Patterns
Prof. Omar M. N. Amireh, Petra University, Jordan

This paper introduces a new fashionable design pattern to urban socio-spatial environments that would not happen without affecting other parts of that environment, subsequently the new always replaces the old.

14:20-14:35

Coffee Break

14:35-16:15

Sociology of Design
Room 01

The Automobile and Modern(ist) Aesthetic
Dr. Rhodri Windsor Liscombe, University of British Columbia, Canada

This paper reconsiders the impact of automobile design upon modern aesthetic, particularly architecture. It focuses on the conflicted application of Modernism in North America during the mid-1950s.

Balancing Progress, Progressing Balance: A Creative Exploration of Messaging to Extra Terrestrial Intelligence Design
Carla Heathcote, Northeast Iowa Community College, United States

Using Carl Sagan’s "Golden Record" as a point of departure, this research explores the application and relevance of the conventional design process when creating a message for an indefinable audience.
Design Conference, 2014

14:35-16:15 (Saturday, cont’d)

Cutting the Gordian Knot on Colonizing Modernism
Ian McDonald, The University of British Columbia, Canada — Dr. Rhodri Windsor Liscombe, University of British Columbia, Canada

This paper recounts the praxis of compiling a multi-media template for accessible and interactive digital humanities analysis focusing on the interchange between Modern Movement design and late British imperial policy.

DESIGN APPROACHES, STRATEGIES, METHODOLOGIES, AND TACTICS 3
Room 02

Eating the Bowl: Sensory Experience in Food Objects
Jessie Thavonekham, Carleton University, Canada — Lois Frankel, Carleton University, Canada — Michael Mopas, Canada

This literature review focuses on design research that addresses the qualities of sensory design, especially in relation to applications around food consumption and the user.

The Role of Design in Advancing Methodologies and Principles within Biologically Informed Disciplines through the Lens of Bionics and Biomimicry
Alëna Iouguina, Carleton University, Canada — Dr. Jeff Dawson, Carleton University, Canada — Bjarki Hallgrímsson, Carleton University, Canada

This paper offers a fundamental understanding of biologically informed design from a practical perspective by demonstrating experimental applications of methodologies used in the field along with suggestions for future research.

Situating Packaging as a Complex Ecological Challenge
Bonne Zabolotney, Emily Carr University of Art and Design, Canada

This paper argues that designers must address packaging as an industry completely involved in finding resources, manufacturing materials, designing, producing, and finally, shipping what ultimately always becomes consumer waste.

What Tools and Approaches Can We Develop to Share Creativity and Design?: Inspiration from Nature
Dr. Abeer Alawad, King Abdulaziz University, Saudi Arabia

This research project is concerned with how designers can draw inspiration from nature and how nature can affect and help develop creativity and make conceptual design decisions.

Can Design Thinking Contribute to Scientific Research and Innovation?
Dr. Rieko Yajima, American Association for Advancement in Science, United States — Dr. Deana McDonagh, University of Illinois at Urbana-Champaign, United States

Within the design community there is a felt sense that the scientific community would benefit from our approaches to problem solving. This paper addresses what we really offer?
14:35-16:15 (Saturday, cont’d)

**GRAPHIC DESIGN EDUCATION**

**Room 03**

**Beyond the Noise: Rethinking Graphic Design Education in the Age of Social Media**
Chin-juz Yeh, Fashion Institute of Technology, SUNY, United States — Prof. Suzanne Anoushian, Fashion Institute of Technology, United States

*This paper discusses the challenges of teaching design in the digital age, introduces examples of successful integration of art and technology in college-level courses, and presents ideas for future possibilities.*

**Capturing the Core Principles of Graphic Design in South Africa**
Tarryn Rennie, Nelson Mandela Metropolitan University, South Africa

*This paper discusses the importance of brand identity creation in South Africa and whether understanding core principles of design is relevant for twenty-first century graphic designers and visual communicators.*

**Design and Its Discontents: Design, Society, Economy, and Culture**
Daniel Jasper, University of Minnesota, United States — Ron Ott, University of Minnesota, United States

*We describe a writing intensive, graphic design curriculum that requires undergraduates to position themselves as spectators and participants within consumer culture. Students critically assess their role as designers therein.*

**HEALTH, SAFETY, AND PUBLIC WELFARE IN DESIGN PRACTICE**

**Room 04**

**Creating Continuity and Visual Standards for Tsunami Evacuation Information In Southern California**
Prof. Claudine Jaenichen, Chapman University, United States — Dr. Steven Schandler, Chapman University, United States — Marissa Bredice, Chapman University, United States — Tavish Ryan, Chapman University, United States

*This paper describes a redesigned evacuation information campaign focusing on cognition during emergency procedures as it relates to the semiotics of evacuation material.*

**Exploring the Effectiveness of Interactive Public Service Advertising**
Assoc. Prof. Ming Chieh Hsu, Yuan Ze University, Taiwan

*This study focused on the effectiveness of interactive public service advertisements (also known as PSAs) in promoting moral values in the society, as well as defining certain behaviors and ideologies.*

**Recontextualizing Abandonment**
Cat Normoyle, Memphis College of Art, United States

*Neglect is a problem that most communities face at some point, whether it’s residential abandonment or vacant commercial space. My work attempts to add or edit perceptions of these spaces.*

**Records for Life: Redesigning the Global Child Immunization Record**
Emily Verba, University of Cincinnati, United States

*This case study investigates and displays how careful consideration to visual form and aesthetics make information accessible and meaningful — in this case to save lives.*
ARCHITECTONIC, SPATIAL, AND ENVIRONMENTAL DESIGN

Room 05

Creating the University of Nevada, Las Vegas Solar Decathlon House
Asst. Prof. Eric Weber, University of Nevada - Las Vegas, United States

The paper outlines the UNLV Solar Decathlon team’s goal to explore technology as a tool for assisting in reconnecting with materiality, texture, light, and time, creating opportunities for memorable experiences.

Thermodynamics of Architecture and Urban Fabric: Designing and Re-shaping Cityscapes by Laws of Nature
Dr. Eleni Tracada, University of Derby, United Kingdom

The paper not only discusses morphogenesis and fractility in architecture, but also shows how students of design and architecture react and interact with specific analytical tools to create human-centered design.

Urban Farming as Disruptive Design Practice
Maria Frangos, Carleton University, Canada — Dr. Lorenzo Imbesi, Carleton University, Canada

This review will examine literature on material and technological interventions, to position urban farming as a disruptive design practice, while proposing a more inclusive model of what constitutes design practice.

SPECIAL TOPICS IN DESIGN EDUCATION 2

Room 06

Design Follows Technology
Dr. Alexander Uhlig, University of Duisburg and Essen, Germany

This article will deal with the subject of the interdependence of craft-worker and material, as well as responsibility for design-education.

Looking at Traditional Divination as a Metaphor for Design Synthesis
Richard Fry, Brigham Young University, United States

This paper will discuss the potential for traditional divination techniques to serve as a metaphor to better understand modern design synthesis.

Perceptions to Possibilities: An Approach to Design
Sanjeev Jharkhede, National Institute of Fashion Technology, India — Anshoo Rajvanshi, National Institute of Fashion Technology (NIFT), Min of Textiles, India

This paper assess a design methodology aiming to equip students for a comprehensive conceptual approach with an insight into constraints and nurtures the inherent potential, individuality, and creative freedom.

Systems and Processes: Information Design as Algorithms and Concept Maps
Eugene Park, University of Minnesota, Twin Cities, United States — Christopher Hamamoto, Flipboard, United States

This paper introduces the practice of information design that maps and visualizes conceptual ideas and topics using the principles and methods to create algorithms and conceptual models.
### Design Management and Professional Practice 3

#### Room 07

**Brand Building in Rural Scotland: Using a Design-led, Knowledge Exchange Approach to Holistically Grow a Community of Practice within the Adventure Sports Industry**

Sarah Morton, Abertay University, United Kingdom

*Taking a design-led, knowledge exchange approach this paper illustrates how the implementation of alternative, appropriate branding concepts could address low participant numbers within the adventure sports industry in rural Scotland.*

**The Creative Engine That Could: The Uphill Climb towards Integrating Creative Contribution into Interdisciplinary Collaboration**

Prof. Rebecca Sweet, East Carolina University, United States — Prof. Jaya Rose, East Carolina University, United States — Prof. Charles Gustina, East Carolina University, United States

*This paper explores if a cross-disciplinary collaboration becomes more creative if it includes a "creatively-trained" team member, that is, a team member from the realm of art or design.*

**A Human-centered Design Approach to Patient-centered Care: A Case Study of the Alberta Children’s Hospital Neonatal Intensive Care Unit**

Caylee Raber, Emily Carr University of Art and Design, Canada

*This paper is a case study of the human-centred design approach used for the development of a new NICU at Alberta Children's Hospital.*

**The Role of Interpersonal Relationships and Conflict in Fostering Creativity in Co-design Processes: Understanding Interpersonal Relationship in Co-design Processes and How Embracing Conflict Can Stimulate Creativity**

Daniel Bianchi, Carleton University, Canada — Lois Frankel, Carleton University, Canada

*This paper suggests that in order to explore the full potential of co-design, it is imperative to understand the interpersonal relationship between co-design participants and how conflict can foster creativity.*

### 16:20-17:00

**Conference Closing**

Conference Closing, Talking Circle Summaries, and Graduate Scholar Recognition
# LIST OF PARTICIPANTS

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