Ninth International Conference on
Design Principles and Practices

Industrial–Post-Industrial–Neo-Industrial Design:
Reflecting on the Transformation of Production in the Project

12-14 MARCH 2015 | UNIVERSITY CENTER CHICAGO | CHICAGO, USA
DESIGNPRINCIPLESANDPRACTICES.COM
NINTH INTERNATIONAL CONFERENCE ON DESIGN PRINCIPLES AND PRACTICES

UNIVERSITY CENTER CHICAGO
CHICAGO, USA

12-14 MARCH 2015

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Dear Design Conference Delegates,

Welcome to Chicago and to the Ninth 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; at Chiba University in Chiba, Greater Tokyo, Japan in 2013; and in collaboration with Emily Carr University of Art + Design and Carleton University in Vancouver, Canada in 2014. Next year, we are honoured to hold the conference in partnership with the Department of Arts & Design at Pontifícia Universidade Católica, 25-27 February 2016 in Rio de Janeiro, Brazil.

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 Conference Chair, Professor Lorenzo Imbesi from Sapienza University of Rome, and a personal thank you goes to our Common Ground colleagues, including Aaron Clark, Maghan Fettes, 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,

Dr. Phillip Kalantzis-Cope
Director, Common Ground Publishing
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-refereed 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 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
On learning to become a designer. Articles publish into The International Journal of 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
On the social sources of design and the social effects of design. Articles publish into The International Journal of 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
On the nature and form of the objects of design. Articles publish into The International Journal of Designed Objects.

- Product design
- Industrial design
- Ergonomics
- Ceramics
- Decorative arts
- Engineering and design
- Fashion
- Interior design
- Jewelry
- Textiles
- Retail design

Theme 4: Visual Design
On representation and communication using the medium of the image. Articles publish into The International Journal of 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
On the organization of design, design work, and design as a professional practice. Articles publish into The International Journal of 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
Theme 6: Architectonic, Spatial, and Environmental Design

On building design, landscape design, and sustainable design practices. Articles publish into The International Journal of Architectonic, Spatial, and Environmental Design.

- Architecture
- Urban planning
- Landscape architecture
- Event design
- Interaction design
- Lighting design
- Theater and set design
- Sustainability: design in an environmental, economic, social, and cultural setting
- Eco design: environmental and green design
- Environmental standards and regulations
- Environmental certifications
- Energy use and environmental footprints
- Water and natural resource use
- Life cycles: designing products and services for the longer term
- Recycling
- Sustainability built in: working with scientists, social scientists, and economists
- Metropolis: cross-disciplinary perspectives on cities of the future
- Nature designed: parks and wilderness access
- Rural designs

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 be 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.

Membership Benefits

- Personal electronic subscription to the complete journal collection for one year after the conference (all past and current issues).
- Personal electronic subscription to the book series for one year after the conference.
- One article submission per year for peer review and possible publication in any of the journals in the collection.
- Participation as a reviewer in the peer review process and the potential to be listed as an Associate Editor of the journal after reviewing three or more articles.
- Subscription to the monthly community email newsletter, containing news and information for and from the knowledge community.
- Ability to add a video presentation to the community YouTube channel, whether or not it was presented in person at the conference or is published in the journal.
- Access to the Scholar "social knowledge" platform: free use of Scholar as your personal profile and publication portfolio page, as a place to interact with peers and forms communities that avoid the clutter and commercialism of other social media, with optional feeds to Facebook and Twitter.
- Use Scholar in your classes—for class interactions in its Community space, multimodal student writing in its Creator space, and managing student peer review, assessment, and sharing of published students’ works in its Publisher space. Contact us to request Publisher permissions for Scholar.

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 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 Design 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, please see the end of the program.
- Facebook: Comment on current news, view photos from the conference, and take advantage of special benefits for community members at: http://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
- Jorge Frascara, Emily Carr University of Art and Design, Vancouver, Canada
- 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 Holtham, City of London University, London, UK
- Lorenzo Imbesi, Sapienza University of Rome, Rome, Italy
- Hiroshi Ishii, MIT Media Lab, Cambridge, USA
- Gianni Jacucci, University of Trento, Trento, Italy
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- Terence Love, Curtin University, Perth, Australia
- Bill Lucas, MAYA Fellow, MAYA Design, Inc., Pittsburgh, USA
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- Keith Russell, University of Newcastle, Callaghan, Australia
- Maria Cecilia Loschiavo dos Santos, University of São Paulo, São Paulo, Brazil
- Louise St. Pierre, Emily Carr University of Art and 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: 2325-129X (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, Sapienza Università di Roma, Italy
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


- Scopus
- Ulrich’s Periodicals Directory
- Genamics Journal Seek
- The Australian Research Council (ERA)
- EBSCO Art Abstracts
- EBSCO Art Index
- EBSCO Art Full Text
- EBSCO Art Source

All other journals in the Design Collection are indexed by:

- Scopus
- Genamics
- Cabell’s

Acceptance Rate

29%

Circulation

285,699

Foundation Year

2007
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 9 is as follows:

- Submission Round 2 – 15 April 2015
- Submission Round 3 – 15 July 2015
- Submission Round 4 (final) – 15 October 2015

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
JOURNAL SUBSCRIPTIONS, OPEN ACCESS, ADDITIONAL SERVICES

Institutional Subscriptions
Common Ground offers print and electronic subscriptions to all of its journals. Subscriptions are available to the full Design Collection, individual journals within the collection, and to custom suites based on a given institution’s unique content needs. Subscription prices are based on a tiered scale that corresponds to the full-time enrollment (FTE) of the subscribing institution. You may download the Library Recommendation form from our website to recommend that your institution subscribe to the Design Collection: http://designprinciplesandpractices.com/publications/journal/about-the-journal#3-tab.

Personal Subscriptions
As part of their conference registration, all conference participants (both virtual and in-person) have a one-year online subscription to the Design Collection. This complimentary personal subscription grants access to both the current volume of the collection as well as the entire backlist. The period of complimentary access begins at the time of registration and ends one year after the close of the conference. After that time, delegates may purchase a personal subscription. To view articles, go to http://ijg.cgpublisher.com/. Select the “Login” option and provide a CGPublisher username and password. Then, select an article and download the PDF. For lost or forgotten login details, select “forgot your login” to request a new password.

For more information, please visit:
http://designprinciplesandpractices.com/publications/journal/subscriptions-and-orders or contact us at journals@commongroundpublishing.com.

Hybrid Open Access
The journals in the Design Collection are all Hybrid Open Access. Hybrid Open Access is an option increasingly offered by both university presses and well-known commercial publishers.

Hybrid Open Access means that some articles are available only to subscribers, while others are made available at no charge to anyone searching the web. Authors pay an additional fee for the open access option. They may do this because open access is a requirement of their research funding agency. Or they may do it so that non-subscribers can access their article for free.

Common Ground’s open access charge is $250 per article, a very reasonable price compared to our hybrid open access competitors and purely open access journals that are resourced with an author publication fee. Electronic papers are normally only available through individual or institutional subscriptions or for purchase at $5 per article. However, if you choose to make your article Open Access, this means that anyone on the web may download it for free.

There are still considerable benefits for paying subscribers, because they can access all articles in the journal, from both current and past volumes, without any restrictions. But making your paper available at no charge increases its visibility, accessibility, potential readership, and citation counts. Open access articles also generate higher citation counts.

For more information or to make your article Open Access, please contact us at support@commongroundpublishing.com.

Institutional Open Access
Common Ground is proud to announce an exciting new model of scholarly publishing called Institutional Open Access.

Institutional Open Access allows faculty and graduate students to submit articles to Common Ground journals for unrestricted open access publication. These articles will be freely and publicly available to the whole world through our hybrid open access infrastructure. With Institutional Open Access, instead of the author paying a per-article open access fee, institutions pay a set annual fee that entitles their students and faculty to publish a given number of open access articles each year.

The rights to the articles remain with the subscribing institution. Both the author and the institution can also share the final typeset version of the article in any place they wish, including institutional repositories, personal websites, and privately or publicly accessible course materials. We support the highest Sherpa/Romeo access level—Green.

For more information on Institutional Open access or to put us in touch with your department head or funding body, please contact us at support@commongroundpublishing.com.
Editing Services
Common Ground offers editing services for authors who would like to have their work professionally copyedited. These services are available to all scholarly authors, whether or not they plan to submit their edited article to a Common Ground journal.

Authors may request editing services prior to the initial submission of their article or after the review process. In some cases, reviewers may recommend that an article be edited as a condition of publication. The services offered below can help authors during the revision stage, before the final submission of their article.

What We Do
• Correct spelling, grammatical, and punctuation errors in your paper, abstract and author bionote
• Revise for clarity, readability, logic, awkward word choice, and phrasing
• Check for typos and formatting inconsistencies
• Confirm proper use of The Chicago Manual of Style

The Editing Process
• Email us at support@commongroundpublishing.com to express your interest in having your article edited.
• The charge for the editorial service charge is USD $0.05 per word.
• Within 14-21 business days of your confirmed payment, you will receive an edited copy of your edited article via email. We can also upload the edited copy for you, and any pending submission deadlines will be altered to accommodate your editing timeline.

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Common Ground requires the use of the sixteenth edition of the Chicago Manual of Style for all submitted journal articles. We are pleased to offer a conversion service for authors who used a different scholarly referencing system. For a modest fee, we will convert your citations to follow the Chicago Manual of Style guidelines.

What We Do
• Change references—internal citations and end-of-article references—to confirm proper use of the sixteenth edition of The Chicago Manual of Style, using either the author-date or notes and bibliography format of The Chicago Manual of Style.
• Check for typos and formatting inconsistencies within the citations.

The Conversion Process
• Email us at support@commongroundpublishing.com to express your interest in having your references converted.
• For articles under 5,000 words (excluding titles, subtitles, and the abstract), the charge for reference conversion is $50. If your article is more than 5,000 words, please contact us for a quote.
• Within 14-21 business days of your confirmed payment, you will receive a copy of your article with the revised references. We can also upload the revised copy for you, and any pending submission deadlines will be altered to accommodate the conversion timeline.

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Translation Services
Common Ground is pleased to offer translation services for authors who would like to have their work translated into or from Spanish or Portuguese. Papers that have undergone peer review and been accepted for publication by one of Common Ground’s journals are eligible for this translation service. Papers can be translated from Spanish or Portuguese into English and published in one of Common Ground’s English-language journals. Or they may be translated from English into either Spanish or Portuguese and be published in one of Common Ground’s Spanish and Portuguese-language academic journals. In this way we offer authors the possibility of reaching a much wider audience beyond their native language, affirming Common Ground’s commitment towards full internationality, multiculturalism, and multilingualism.

The Process
• Contact support@commongroundpublishing.com to express your interest in having your article translated.
• Our editorial team will review your article and provide you with a quote based on the paper’s word count.
• Once you accept the quote, a translator will be assigned to your article.
• Within 14-21 business days of your confirmed payment, you will receive a draft of your translated article. You will have a chance to communicate with the translator via the draft using Word’s “track changes” function. Based on that communication, the translator will supply you with a final copy of your translated article.
Common Ground is setting new standards of rigorous academic knowledge creation and scholarly publication. Unlike other publishers, we’re not interested in the size of potential markets or competition from other books. We’re only interested in the intellectual quality of the work. If your book is a brilliant contribution to a specialist area of knowledge that only serves a small intellectual community, we still want to publish it. If it is expansive and has a broad appeal, we want to publish it too, but only if it is of the highest intellectual quality.

We welcome proposals or completed manuscript submissions of:

- Individually and jointly authored books
- Edited collections addressing a clear, intellectually challenging theme
- Collections of articles published in our journals
- Out-of-copyright books, including important books that have gone out of print and classics with new introductions

**Book Proposal Guidelines**

Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats and are available through Amazon and as Kindle editions. To publish a book, please send us a proposal including:

- Title
- 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

Proposals can be submitted by email to books@commongroundpublishing.com. Please note the book imprint to which you are submitting in the subject line.

**Call for Book Reviewers**

Common Ground Publishing is seeking distinguished peer reviewers to evaluate book manuscripts submitted to The Design Principles and Practices Book Imprint.

As part of our commitment to intellectual excellence and a rigorous review process, Common Ground sends book manuscripts that have received initial editorial approval to peer reviewers to further evaluate and provide constructive feedback. The comments and guidance that these reviewers supply is invaluable to our authors and an essential part of the publication process.

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.
These and other books are available at ondesign.cgpublisher.com.

_Psychology’s New Design Science: Theory and Research_

Susan Imholz and Judy Sachter (eds.)

_Psychology’s New Design Science: Theory & Research_ opens a conversation about how psychology, psychiatry, and the counseling professions will adopt technology as an extension of its skill and expertise. We propose that design reasoning and design thinking can play an important role in assisting the field of mental health as it embraces technology and begins to explore what it means to move expertise beyond current health care settings. We have placed our subject in historical context; a “where have we been” and “where are we going” narrative that points to the lineage of thought that has led to design thinking as a natural extension of clinical knowledge.

_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.

**Community Art: Creative Approaches to Practice**

Jill Chonody (ed.)

Community Art: Creative Approaches to Practice is a collection of essays that cover a wide range of artistic endeavors including photography, street/mural art, singing, drawing, storytelling, sculpting, dance, drumming, horticulture, repurposed objects, theater, and film. Art is explored from the perspective that self-expression can be a powerful experience that raises consciousness for the person who created it as well as her/his audience. This book examines the use of art and its potential to create change for individuals, groups, and communities, and each chapter provides a description of one particular approach followed by a summary of its uses. Utilizing current literature and research evidence, the benefits of its use for particular populations are outlined.
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 Principles and Practices Conference offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 31 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, 12 March

08:00–09:00 Conference Registration Desk Open
09:00–09:40 Conference Opening—Phillip Kalantzis-Cope, Common Ground Publishing, USA and Lorenzo Imbesi, Conference Chair, Sapienza University of Rome, Rome, Italy
09:40–10:15 Plenary Session—Luigi Ferrara, George Brown College, Toronto, Canada
Systemateks: Evolutionary Design Thinking and Practice
10:15–10:45 Garden Session and Coffee Break – Featuring Luigi Ferrara
10:45–11:30 Talking Circles
11:30–12:30 Lunch
12:30–14:10 Parallel Sessions
14:10–14:25 Coffee Break
14:25–16:05 Parallel Sessions
16:05–17:15 Welcome Reception

Friday, 13 March

08:30–09:00 Publishing Your Article or Book with Common Ground
09:00–09:35 Plenary Session—William Bullock, University of Illinois Urbana-Champaign, USA
The Transformation to Sustainable Design and Education in Contemporary and Future Society
09:35–10:05 Garden Session and Coffee Break – Featuring William Bullock
10:05–11:45 Parallel Sessions
11:45–12:45 Lunch
12:45–13:30 Poster Sessions, Focused Discussion, and Workshops
13:30–13:40 Transitional Break
13:40–15:20 Parallel Sessions
15:20–15:35 Coffee Break
15:35–17:15 Parallel Sessions
19:00–21:30 Conference Dinner at Fulton Market Kitchen

Saturday, 14 March

08:30–09:00 Publishing Your Article or Book with Common Ground
09:00–09:35 Plenary Session—Tao Huang, Columbia College and Resilient Design Studio, Chicago, USA
Neo-Industrial Design: Navigating the Cultural Complexity
09:35–10:05 Garden Session and Coffee Break – Featuring Tao Huang
10:05–11:45 Parallel Sessions
11:45–12:45 Lunch
12:45–14:25 Parallel Sessions
14:25–14:40 Coffee Break
14:40–16:20 Parallel Sessions
16:30–17:00 Closing Session—Phillip Kalantzis-Cope, Common Ground Publishing, USA and Lorenzo Imbesi, Conference Chair, Sapienza University of Rome, Rome, Italy
CONFERENCE HIGHLIGHTS

Featured Sessions

Publishing Your Article or Book with Common Ground
Friday, 13 March and Saturday, 14 March—8:30-9:00

Ian Nelk, Managing Editor–Books, Common Ground Publishing, USA

Description: In this session the Managing Editor for the book series will present an overview of Common Ground’s publishing philosophy and practices. Ian 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 Events

Opening Welcome Reception
Thursday, 12 March—16:05-17:15

The Design Principles and Practices Conference and knowledge community invite you to join colleagues for our opening welcome reception. 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.

Dinner at Fulton Market Kitchen – The Intersection of Art & Cuisine
Friday, 13 March—19:00-21:30—311 N. Sangamon St., Chicago, IL 60607

Join delegates and plenary speakers for an evening of conversation, food, and drinks at one of Chicago’s best downtown restaurants–Fulton Market Kitchen. Part art gallery, part restaurant, Fulton Market Kitchen is a mixed-media creation housed in a renovated freezer/cold storage building in the historic West Loop Gallery and Meat Packing District. FMK offers guests the rare opportunity to enjoy dining, drinking, and the work of incredible artists in a single, truly unique setting. Our evening includes the following:

First Canvas/Course
Served Family Style, for a “Taste” of each
• Beet Salad – Michigan Pears | Radishes | Imported Ricotta | Basil | Apple Saba (vegetarian)
• FMK Fries – Tangy Ketchup | Chili-Citrus Aioli | Parsley (vegetarian)
• Ravioli and Foie – Mushroom Duxelles | Maitakes | Marscarpone | Enriched Veal Jus
• Grilled Octopus – Pickled Cauliflower | Raisins | Hazelnuts | Garlic Confit | Parsley Pesto

Second Canvas/Course
Served Family Style, for a “Taste” of each
• Chicken – Roasted Brussels Sprouts | Oranges | Glazed Root Vegetables | Grain Mustard
• Rye Crusted Salmon – Braised Red Cabbage | Pickled Onions | Yogurt | Preserved Dill | Fried Capers
• The Daily Noodle – Vegetarian | Seasonal | Ingredients TBD (vegetarian)
• Fingerling Potatoes – Bleu Cheese | Bechamel | Grilled Onions (vegetarian)

Sweet Canvas/Course
Served Family Style
• Cranberry Cake – Whipped Cream | Seasonal Accompaniments

Beverages
All inclusive Beer, Wine, Soda, Coffee, and Specialty Cocktail
Including – FMK Mule Cocktail (Vodka, Fresh Ginger, Fresh Lime, Soda); House Red, White & Sparkling Wine; 5 Seasonal Beer Offerings; Soda; Coffee

*The conference dinner is an optional activity, and prior registration is required to attend. Please visit the registration desk for additional information.
PLENARY SPEAKERS

William Bullock  
*The Transformation to Sustainable Design and Education in Contemporary and Future Society*

William Bullock, IDSA, is Professor and Chair of the Industrial Design and Director of the Product Interaction Research Laboratory (PIRL) at the University of Illinois Urbana-Champaign (UIUC). PIRL links design education and research in the classroom where advanced students from engineering, design, and marketing collaborate to conduct product development studies for industry. As an affiliate faculty member with the Illinois Sustainable Technology Center (ISTC), he helps champion the elimination of electronic waste through more sustainable design. Bill has taught undergraduate and graduate courses in product design and development for over three decades and developed one of the first university courses on sustainable product design. He is an active Fellow in the Industrial Designers Society of America and Chair of the SAGE section.

Luigi Ferrara  
*Systemateks: Evolutionary Design Thinking and Practice*

Luigi Ferrara, MRAIC, OAA, Hon. ACID O, ICSID Senator, is the Dean of the Centre for Arts and Design at George Brown College in Toronto, Canada, joining the college in 2002. His previous accomplishments include Executive Board Member for the International Council of the Societies of Industrial Design (ICSID) from 1997-2003, and then as President in 2003-05, after which he assumed the role of an ICSID Senator. Prior to his time at ICSID, Luigi was the President and CEO of DXNet Inc. between 1999-2002, Founding Director of the Architectural Literacy Forum (ALF), and Honorary Member of the Association of Chartered Industrial Designers of Ontario (ACID O). In addition to his roles as architect, designer, entrepreneur, educator and lecturer, Luigi is a Registered Architect with seal (member of the Ontario Association of Architects and the Royal Architectural Institute of Canada). He has curated exhibitions and authored books and catalogues.

Tao Huang  
*Neo-Industrial Design: Navigating the Cultural Complexity*

Tao Huang, PhD, is full-time faculty in the Product Design program at Columbia College. She earned her PhD in Architecture + Design Research from Virginia Tech, Blacksburg, VA. She holds a Bachelor’s and a Master’s degree in Industrial Design from Beijing Institute of Technology and Guangzhou Academy of Fine Arts respectively. Prior to coming to the US, she taught at the Guangdong University of Technology and worked as a design consultant as well as an entrepreneur in China. She co-founded a design consultancy, Resilient Design Studio, in Chicago in 2013 and is serving as its design principal. Her main research interests include: sustainable design, design for disaster preparedness, reverse innovation, service design, etc.

Besides being an expert of sustainable design and design education, Dr. Huang has worked with many clients, including the Chicago Department of Public Health, International Housewares Association, Cita Electronics, Morrow Studio, International Herald Leader, and Guangzhou TV4, South China Institute of Industrial Design, etc. Before Dr. Huang came to the US, she was the owner of two successful businesses, one was a design/art book store, the other was an advertising company. Dr. Huang is also an exhibiting artist who has several installations, drawings, and photographs shown in galleries. She has curated an exhibition of contemporary Chinese industrial design objects in 2009. She enjoys writing in her spare time and is an influential blogger (with over 9 million page views of her Chinese blog). She is a regular contributor and columnist for several major Chinese newspapers and magazines. As a volunteer for the Red Cross, Fair Oaks Presbyterian Church, and the Oak Park & River Forest Food Pantry, Dr. Huang has long been interested in finding creative
solutions to solving some of the most daunting issues of our time. She believes that through a rigorous design process, designers, researchers, and policy makers can make a significant difference to their local and international communities.

CONFERENCE CHAIR

Lorenzo Imbesi

Lorenzo Imbesi is an architect, with a PhD in Environmental Design, and a Professor at Sapienza University of Rome in Rome, Italy. Previous to his position at Sapienza, he was 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.

2015 SPECIAL FOCUS

*Industrial–Post-Industrial–Neo-Industrial Design: Reflecting on the Transformation of Production in the Project*

New technologies are revolutionizing not only the way we communicate, but also how we manufacture the artificial world we live in. As a consequence, we are experiencing a new generation of production processes affecting not only industry as we know it, but also the overall organization of society, our objects, and services, reaching into the environment, the architecture, and the urban spaces in which we live.

The new technological revolution questions the way we produce, manufacture, distribute, and fund everything, from small to big objects we deal with in our everyday lives. The design profession is changing its nature in an interdisciplinary way, merging the role of the producer and the consumer, thereby challenging our professional practices, approaches to design education, and management of the design process.

New words and platforms such as 3D printing, mass customization, crowd funding/crowdsourcing, networked manufacturing, peer production/open source, and BIM Building Information Modeling are revolutionizing the principles and practices of the professional, all the while, creating new opportunities through which to manage the increasing complexity of the project.

The conference introduces an interdisciplinary critical reflection on the past, the present, and the future of industry in order to outline the disruptive shift at any scale in its immaterial processes and physical products and to bring out the challenges for the design profession.

The city of Chicago, through its history and character, personifies the past and future of industry. In fact, the architecture and the shape of the city both reflect the organization and the aesthetics of the old manufacturing production, yet we also can discover in Chicago the innovation of the present and the expectations of future technologies. Therefore, the Design Principles and Practices Conference in Chicago aims to look to the memory of the industrial revolution while questioning the future opportunities coming from the next technological revolution.
GRADUATE SCHOLARS

Oluwafemi Samuel Adelabu

Oluwafemi Samuel Adelabu was born in Ibadan (South-West Nigeria), as the ninth child in a family of ten. He stemmed his career from a ‘craft-based’ industrial design education at the Federal University of Technology, Akure (Nigeria), where he took a Bachelor of Technology in Industrial Design-Ceramics (First-Class Hons) in 2007 and a Master’s Degree in 2011. In 2011, he received the Japanese Government Scholarship (Monbukagakusho’s Scholarship). In early 2012, he began his doctoral program in the Graduate School of Comprehensive Human Sciences at the University of Tsukuba (Japan). Currently, his area of research covers Kansei (Affective) Science and Cross-Cultural Product Design. He is a member of the teaching faculty at the Industrial Design Department, Federal University of Technology, Akure (Nigeria) since 2009. He is also a student member of Ceramic Association of Nigeria (CerAN); Japanese Society for the Science of Design (JSSD) and Interaction Design Foundation (IDF).

Ahmad Alansari

Ahmad Alansari is a PhD candidate in the Interior and Environmental Design department at Texas Tech University. He earned his Master’s degree in Interior Design at Marymount University. His research interests focus on interior design education, sustainable design, wayfinding, and place attachment. During the last two years, he has been the recipient of scholarship and research awards.

Camila Assis Peres Silva

Camila Assis Peres Silva is a PhD student in Design at the University of São Paulo (USP), Master in Design (2012) by University of Rio de Janeiro State (UERJ), and bachelor in Design by University of Rio de Janeiro (UFRJ). Besides the background in design, Camila also has expertise in Planning, Implementation, and Management of Distance Education (2013) and expertise in Business Marketing (2006), both by the Federal Fluminense University (UFF). She has worked in the field of design since 2001, and she has been studying the segment of cosmetics, perfumery, and personal care since 2005. Before her full-time dedication to academic research, she worked in Senac Faculty and Inhot Institute as a teacher in the graphic design graduation course. She also worked in packaging projects with the Johnson Wax company, Kraft Foods, and Niely Cosmetics. Today she receives a scholarship from São Paulo Research Foundation (FAPESP), and she researches possibilities of cross-modal associations between visual and olfactory stimuli in perfume packaging designs.

Natalia Bernal

Natalia Bernal is an Industrial Designer from Colombia. She has two years of experience working on product design and management. She is a junior researcher at CIDEI, (research and technological development centre of electrical, electronic and oct industry). She is currently in a scholarship program offered by COLCIENCIAS, a colombian government entity. The program is named Jovenes investigadores (junior researchers).

Laila Cassim

Laila Cassim is a Tokyo-based graphic designer from the UK and a PhD student in the Design Department at Tokyo University of the Arts. The focus of her work is the use of visual communication design as a tool for the empowerment of socially marginalized groups. She has worked on projects globally, including Bosnia, Croatia, and Japan, working with craftsman/beneficiaries at sheltered workshops to co-create design-based goods which can help this socially ‘shut-out’ population to become more financially independent and active members of society through design and inclusive design methods.

Brie Constantino

Brie Constantino is a Graduate Student earning a Master of Architecture at Kent State University, College of Architecture and Environmental Design. She received her Bachelor of Science in Architecture from Kent State University in 2013. Internships and professional practice in architecture and real estate development have provided her with experience in architectural design, sustainability, construction management, graphic design, and marketing. She is currently teaching an undergraduate design studio and an undergraduate interior design course at Kent state University, College of Architecture and Environmental Design.

Eva Lutz

Eva Lutz is an experienced working industrial designer and second year graduate student at the University of Cincinnati, College of DAAP. Her current area of professional passion and scholarly concentration is in the creation of new design research methodologies. In 2014 after years of corporate design management at Hasbro and a 10-year stint as owner/partner of a small design firm, Eva co-founded a small innovation firm, InnoG. The firm specializes in the co-creation/development of consumer-centered innovation utilizing new technologies and practices. Clients include market leaders such as General Motors, Proctor and Gamble, Green Mountain Coffee, Hersey’s, Elmer’s and Purina. Eva was very fortunate to present her co-authored paper.
“Where’s the Door?” at the IDSA International Conference in 2014. Upon graduation this May, she plans on working while continuing her research on user-generated visual methodologies in the field of design and will begin her PHD studies in Fall 2016. Her goal is to begin a full-time career in academia after she completes her PHD.

Railesha Tiwari
Railesha Tiwari is a PhD Candidate at the College of Architecture and Urban Studies, School of Architecture + Design at Virginia Tech, Blacksburg, Virginia, USA. She will complete her doctorate degree in May 2015. For her doctoral research, she has developed an integrated design decision support process model and framework for the early design phase of Net-Zero Energy Buildings. Her research helps evaluate and define the decision-making components in early design phase for project characteristics, technical structure, and organizational structure through performance assessment elements in order to attain the goal of Net-Zero Energy in buildings. She had the opportunity to work with Skidmore, Owings and Merill, San Francisco for a summer internship where she was actively involved in large-scale sustainable projects that were intended to have net zero carbon footprints. Tiwari is a recipient of a Graduate Scholar Award from the Constructed Environment Conference, Philadelphia; Student Initiated Research grant by Virginia Tech; and Internship scholarship award from Baskerville, Richmond. She is a Graduate Teaching Assistant (GTA) at Virginia Tech since 2007. She has presented her research at the iiSBE Net Zero Built Environment 2014 Symposium in Florida and the International Conference on Water, Informatics, Sustainability and Environment in Ottawa, Canada, and most recently, at the Fifth International Conference on the Constructed Environment at Philadelphia. She is a LEED Accredited Professional and also a member of ASHRAE, SBSE, ASCE, AEI, iSBE, IBPSA, NIBS, ARCC, ACSA, CIBSE and the North American Net-Zero Energy Working Group. As a registered architect in India since 2005, Tiwari’s design experience includes residential, commercial, hotel, and resort projects. Her ongoing research and outreach interests focus on environmental design, high-performance buildings, net-zero energy buildings, and carbon-neutral building design.

Xin Tong
Xin Tong is currently a graduate student under the supervision of Dr. Diane Gromala at the School of Interactive Arts and Technology, Simon Fraser University. She holds a Bachelor of Engineering degree from Beijing University of Posts and Telecommunications. Her graduate research concentrates on how to alleviate chronic-pain patients’ pain on the basis of designing and developing Immersive Virtual Environments, and how to provide motivation to facilitate self-reflection of physical data using gamification methods. Her work focuses on Virtual Reality, Wearable Technology, Game Design, and UX design, particularly how to apply them to the realm of health and design research.

Desirée Valadares
Desirée Valadares was trained as a landscape architect at the University of Guelph, the University of Edinburgh, and the Rotterdamse Academie van Bouwkunst. She is currently based in Montreal and is completing a Post-Professional Masters degree in Urban Design and Housing at McGill University. Desirée has previously developed and led several successful youth programs at various arts and design institutions and has held teaching assistantships at the university level instructing art history, design, and landscape architecture courses to undergraduate students. Currently, she is involved as an architectural educator and is implementing a pilot Digital Outreach Strategy at the Canadian Centre for Architecture to help expand its education services to priority schools and at-risk neighbourhoods.
# Thursday, 12 March

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tr>
<td>8:00-9:00</td>
<td>Registration Desk Open</td>
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<tr>
<td>9:00-9:40</td>
<td>Conference Opening – Phillip Kalantzis-Cope, Common Ground Publishing, USA and Lorenzo Imbesi, Conference Chair, Professor, Sapienza University of Rome, Rome, Italy</td>
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<tr>
<td>9:40-10:15</td>
<td>Plenary Session – Luigi Ferrara, Director, School of Design, George Brown College, Toronto, Canada – &quot;SystemTEKs: Evolutionary Design Thinking and Practice&quot;</td>
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<tr>
<td>10:15-10:45</td>
<td>Garden Session Featuring Luigi Ferrara and Coffee Break</td>
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<tr>
<td>10:45-11:30</td>
<td>Talking Circle</td>
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<td></td>
<td>Room 1 Talking Circle themes and rooms listed below:</td>
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<td></td>
<td>Room 1: Design Education</td>
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<td>Room 2: Design in Society</td>
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<td>Room 3: Designed Objects</td>
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<td>Room 4: Visual Design</td>
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<td>Room 5: Design Management and Professional Practice</td>
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<td>Room 6: Architectonic, Spatial, and Environmental Design</td>
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<tr>
<td>11:30-12:30</td>
<td>Lunch</td>
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<td>12:30-14:10</td>
<td>Parallel Sessions</td>
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<tr>
<td>Room 1</td>
<td>Design Pedagogies: Teaching and Learning in the Design Professions</td>
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<td></td>
<td>Design Was Here: Teaching in a Variety of Learning Environments</td>
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<td>Dr. Ashley Hasty, Apparel Merchandising and Interior Design, Indiana University, Bloomington, USA</td>
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<td></td>
<td>Overview: Learning environments are physical and virtual spaces in which learning occurs. This paper explores strategies for teaching design within multiple learning environments through application in a visual merchandising/design course.</td>
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<td>Theme: Design Education</td>
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<td>Room 2</td>
<td>Technology and Design Education</td>
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<td>Teaching Computer Programming for Designers: A Case Study</td>
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<td>Prof. Luiza Novaes, Department of Arts and Design, Pontifical Catholic University of Rio de Janeiro, Rio de Janeiro, Brazil</td>
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<td></td>
<td>Prof. João Bonelli, Department of Arts and Design, Pontifical Catholic University of Rio de Janeiro, Rio de Janeiro, Brazil</td>
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<td></td>
<td>Overview: This paper discusses the teaching initiative of computer programming for designers at PUC-Rio. The theoretical fundamentals that inspired the course are outlined, and we analyze the results of this initiative.</td>
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<td>Theme: Design Education</td>
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<td>Room 1</td>
<td>Campus as Laboratory for Human-centered Design Education</td>
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<td>Andrew DeRosa, Art Department, Queens College, City University of New York, Brooklyn, USA</td>
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<td>Overview: Using the campus as laboratory for teaching human-centered design can be a valuable method of educating people about the scope and value design can have on a community.</td>
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<td>Theme: Design Education</td>
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<td>Room 2</td>
<td>Reflections on the Dynamics of Doctoral Supervision: An Activity Theory Approach</td>
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<td>Dr. David Heap, Faculty of Creative Technologies, Contextual Studies for Art, Media, and Design, Staffordshire University, Stoke on Trent, UK</td>
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<td>Overview: Adopting an Activity Theory approach to the critical analysis of the doctoral supervisor/student dynamic, this paper develops an observation/analytical tool to increase the effectiveness of design based Ph.D. supervision sessions.</td>
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<td>Theme: Design Education</td>
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<td>Room 1</td>
<td>Team Teaching: Diverse Voices Heard</td>
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<td>Michele Damato, Communications Design, School of Visual and Performing Arts, Syracuse University, Syracuse, USA</td>
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<td>Overview: Through the exchange of various ideas, students and the professors leading design classes through team teaching are enriched by the contrasting personalities and communication styles of each team member.</td>
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<td>Theme: Design Education</td>
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<td>Room 2</td>
<td>Large-scale, Public Touchscreens as a Teaching Platform for the Design of Interactive Web-based Applications</td>
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<td>Prof. Rick Valentin, Program in Arts Technology, School of Art, Illinois State University, Normal, USA</td>
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<td>Overview: This paper is a case study of the development, implementation, and pedagogical use of a three-screen, interactive installation in a university library communal study area.</td>
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<td>Theme: Design Education</td>
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<td>Room 1</td>
<td>Study of the Effects of Computer-aided Design in the Early Phase of Product Design: An Exploratory Study</td>
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<td>Prof. Purba Joshi, Indian Institute of Technology Bombay, Mumbai, India</td>
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<td>Overview: This study discusses ways in which new-age designers adopt CAD in their design process particularly during the idea generation phase and its effect on their approach.</td>
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<td>Theme: Design Education</td>
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### Design and Technology

**Trust = Utility + Security: Designing for that Elusive Quality in Cloud Computing**
Dr. Leslie J. Waguespack, Department of Computer Information Systems, Bentley University, Waltham, USA
Dr. William T. Schiano, Department of Computer Information Systems, Bentley University, Waltham, USA
Dr. David J. Yates, Department of Computer Information Systems, Bentley University, Waltham, USA

**Overview:** This paper describes how Thriving Systems Theory can be applied to help design create more secure and therefore more trustworthy components and services in cloud computing.

**Theme:** Design in Society

**Do Customers Want Live Chat or Voice Chat? Analysis of the Voice Chat Feature for Advancing the Organization-Customer Instant Messaging e-Service**
Xu Song, Department of Journalism and Technical Communication, Colorado State University, Fort Collins, USA

**Overview:** Voice chat can be a useful added feature for instant messaging e-service provided by organizations. Live chat e-service with voice chat function can benefit both organizations and customers.

**Theme:** Design Management and Professional Practice

**The Impact of Information Architecture on Cognitive Load for Seniors on Mobile Applications**
Hsiang-Chih Ma, Institute of Information Communication, Yuan Ze University, Chung Li, Taiwan
Asst. Prof. Ming Chieh Hsu, Institute of Information Communication, Yuan Ze University, Chung Li, Taiwan
Shu-Fen Tseng, Graduate Program of Social Informatics, Yuan Ze University, Chung-Li, Taiwan

**Overview:** Mobile application developments often ignore the confused and anxious feelings technology products cause seniors. This study contributes to decreasing cognitive load by using the cognitive simplicity of information architectures.

**Theme:** Visual Design

**Experience and Practice: Body Image and Body Schema for Embodied Cognition in Human Computer Interaction Design**
Xin Tong, School of Interactive Arts and Technology, Simon Fraser University, Vancouver, Canada
Dr. Diane Gromala, Simon Fraser University, Vancouver, Canada
Amber Choo, School of Interactive Arts and Technology, Simon Fraser University, Vancouver, Canada

**Overview:** In this paper, we first discuss how ideas of body image body schema may enlarge general human computer interaction research. We describe how this motivates our VR and wearable design.

**Theme:** Design Management and Professional Practice

### Design Management and Professional Practice

**Designing across Continents: Managing Design Standards**
Prof. Peter Ford, The Design Unit Department of Product and Spatial Design, De Montfort University, Leicester, UK

**Overview:** Based on a commercial case study this paper investigates the role of design management in the development of a mobile retail display for a major US-based international corporate.

**Theme:** Design Management and Professional Practice

**Auditory User Interface Design: Practical Evaluation Methods and Design Process Case Studies**
Dr. Myounghoon Jeon, Department of Cognitive and Learning Sciences, Department of Computer Science, Michigan Technological University, Houghton, USA

**Overview:** The taxonomy of auditory user interface (AUI) design is introduced and instantly applicable AUI evaluation methods and lessons are outlined. AUI design projects are demonstrated using multi-phased participatory design.

**Theme:** Design Management and Professional Practice

**Lessons from Seventeen Creative Workshops on Design Thinking with Non-designers in a Korean Confectionary Company**
Soojung Jun, International Design School for Advanced Studies, Hongik University, Seoul, South Korea
Dr. Ken Nah, Design Management Department, International Design School for Advanced Studies, Hong-ik University, Seoul, South Korea

**Overview:** This study discusses how to overcome the fear of being creative among non-designers and strengthen a business’ competitive power through seventeen creative workshops based on design thinking.

**Theme:** Design Management and Professional Practice

**Distributed Experimental Design**
Mikko Salaskińska, School of Engineering, Aalto University, Helsinki, Finland

**Overview:** In this paper a new approach for organizing distributed experimental workshops is introduced. Design by experimenting as a design method is modified for distributed teams and the stakeholders involved.

**Theme:** Design Management and Professional Practice
### Thursday, 12 March

#### Parallel Sessions

**Room 5**

**Sustainable Design and Consumption**

*Understanding the Perceived Semantics of Eco-friendly Products According to People's Commitment to Sustainable Consumption*

Anne Marchand, School of Design, Université de Montréal, Montréal, Canada
Claudia Déméné, Laval University, Quebec City, Canada

**Overview:** This research discusses the perceived semantic and, more specifically, the value and meaning that consumers associate with eco-friendly products.

**Theme:** Architectonic, Spatial, and Environmental Design

**A Study of Waste Reduction from Eco Design: The Issue of Excessive Packing in Korea**

Seonhee Yun, Design Management, International Design School for Advanced Studies, Hongik University, Seoul, South Korea
Dr. Ken Nah, Design Management, International Design School for Advanced Studies, Hong-ik University, Seoul, South Korea
Youn Young Choi, Design Management, International Design School for Advanced Studies, Hongik University, Seoul, South Korea

**Overview:** This study describes a waste reduction problem and suggests effective solutions to reduce resources and prevent excessive packing.

**Theme:** Architectonic, Spatial, and Environmental Design

**Building a Culture of Sustainability**

Andrea R. Dunnaway, Department of Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA
Shahnaz Aly, Department of Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA
Prof. Laura Leach, Department of Architectural & Manufacturing Sciences, Western Kentucky University, Bowling Green, USA

**Overview:** A Faculty-Undergraduate Student Engagement (FUSE) Grant allowed research to be conducted about architecture's role in spurring the growth of sustainable behavior and awareness in American culture.

**Theme:** Architectonic, Spatial, and Environmental Design

#### Coffee Break

**14:25-16:05**

**Room 1**

**Design Education: Responding to Globalization**

**Leveling the Playing Field in the Integrated Interdisciplinary Classroom**

Mary Embry, Department of Apparel Merchandising and Interior Design, Indiana University, Bloomington, USA
Marleen Newman, Department of Apparel Merchandising and Interior Design, Indiana University, Bloomington, USA

**Overview:** This paper demonstrates a project that levels the playing field in an interdisciplinary classroom that relies on deep collaborative habits, resulting in meta-cognitive reflection on the nature of collaboration.

**Theme:** Design Education

**Towards a Multicultural Educational Program for Designers: Meeting the Requirements of Globalization**

Dr. Tarek Ismail Mohamed, College of Information, Mass Communication, and Humanities, Ajman University of Science and Technology, Ajman, United Arab Emirates

**Overview:** This paper discusses how to establish a global educational program to qualify students to be global designers.

**Theme:** Design Education

**Global Understanding through Art: An Interdisciplinary Model Integrating Art and Health Sciences**

Assoc. Prof. Susan Martin Meggs, Department of Interior Design, East Carolina University, Greenville, USA
Dr. Annette Greer, Department of Bioethics and Interdisciplinary Studies, Brody School of Medicine, East Carolina University, Greenville, USA

**Overview:** In this interdisciplinary pedagogy, the study of design synthesized a global perspective to enhance delivery of healthcare education by advancing students’ capacity for empathy and attuning observational skills.

**Theme:** Design Education

**Transitioning from Local to Global Design Classrooms**

Rukmini Ravikumar, College of Fine Arts and Design, University of Central Oklahoma, Edmond, USA

**Overview:** This paper investigates practical pedagogical solutions towards transforming design classrooms and curricula from local to global in emphasis.

**Theme:** Design Education
<table>
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<tr>
<th>Room 2</th>
<th>Design Thinking: Cognitive Modes and Learning Styles</th>
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<tr>
<td></td>
<td><strong>Is Design Thinking a Failed Experiment? Applying the 4Ps of Creativity</strong></td>
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<td></td>
<td>Paul T. Skaggs, School of Technology in the College of Engineering, Brigham Young University, Provo, USA</td>
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<tr>
<td></td>
<td>Overview: This paper discusses what we can learn about design thinking from the 4Ps of Creativity.</td>
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<td>Theme: Design Education</td>
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<td></td>
<td><strong>Design Thinking Evolution: Past, Present, and Future</strong></td>
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<td></td>
<td>Maryam Ashkan, School of Architecture, Design, and Planning, University of Kansas, Lawrence, USA</td>
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<td>Overview: In contrast to traditional perspectives on design thinking, this paper offers a useful and new perspective on design thinking by attending to the situated, embodied routines of professional designers.</td>
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<td>Theme: Design Management and Professional Practice</td>
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<td><strong>Telling Stories: A Designer’s Mark on the World</strong></td>
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<td>Delana Gabbard, College of Fine Art and Design, Department of Design, University of Central Oklahoma, Edmond, USA</td>
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<td>Overview: This paper addresses how designers share their voice through the ideation process, contributing to the world and adding value by creating connections and meaning for the audience.</td>
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<td>Theme: Design in Society</td>
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<th>Room 3</th>
<th>New Directions in the Psychology of Design and Design Practice</th>
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<td><strong>Design Practice as Palimpsest</strong></td>
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<td>Dr. Robert Hillier, Communication Design, Norwich University of the Arts, Norwich, UK</td>
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<td>Overview: This paper considers transformational change. Examples of my design practice investigate how the natural world, including weather's progressive effacements and human interventions, such as drawing over pre-existing texts, create palimpsests.</td>
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<td>Theme: Visual Design</td>
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<td><strong>Working with the Spatial Imagination</strong></td>
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<td>Dr. Lisa DeBenedittis, The New School, New York, USA</td>
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<td>Overview: This work focuses on architectonic and spatial imagery within a psychoanalytic practice, as a means of developing a unified approach to the spatial imagination.</td>
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<td>Theme: Design in Society</td>
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<td><strong>Theorizing from the Inside Out: Place Identity, Detail, Craft</strong></td>
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<td>Ben Jacks, College of Creative Arts, Miami University, Oxford, USA</td>
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<td>Overview: This paper introduces a built work on a Maine island and explores how aesthetic experience, theory, and a phenomenology of place, detail, and craft influence the designer and the designed.</td>
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<td>Theme: Architectonic, Spatial, and Environmental Design</td>
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### Room 4
**Collaboration, Interactivity, and Participatory Design**

**Participatory Design for Cultural Heritage Preservation: A Case Study in Sukhothai Province, Thailand**
- Dr. Siriporn Peters, Department of Art, Communication, and Theatre, Southwestern Oklahoma State University, Weatherford, USA
- Udomsak Saributr, Department of Architectural Education and Design, King Mongkut’s Institute of Technology Ladkrabang, Ladkrabang, Thailand

**Overview:** Participatory Design for Cultural Heritage Preservation is a collaborative process that empowers representatives of local communities and organizations to investigate their current situation and transform it to a desired one.

**Theme:** Design in Society

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**Participatory Museum Experiences Augmented**
- Adam Watkins, 3D Animation and Game Design School of Media and Design, University of the Incarnate Word, San Antonio, USA
- Danielle Fagan, Graphic Design School of Media and Design, University of the Incarnate Word, San Antonio, USA

**Overview:** Increasing levels of visitor participation and individualizing content while maintaining a primary focus on the object or art work can be achieved through the use of augmented reality.

**Theme:** Visual Design

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**Participatory Graphic Design for Safeguarding Intangible Cultural Heritage: Cheyenne and Arapaho Tribes of Oklahoma**
- Dr. Siriporn Peters, Department of Art, Communication, and Theatre, Southwestern Oklahoma State University, Weatherford, USA
- Kyle L. Brewer, Department of Art, Communication, and Theatre, Southwestern Oklahoma State University, Weatherford, USA
- Rachel Nicole Butler, Department of Art, Communication, and Theatre, Southwestern Oklahoma State University, Weatherford, USA
- Naveenah Vijia Kumar, Department of Art, Communication, and Theatre, Southwestern Oklahoma State University, Weatherford, USA
- Drew Brower, Department of Art, Communication, and Theatre, Southwestern Oklahoma State University, Weatherford, USA

**Overview:** Participatory graphic design for safeguarding Intangible Cultural Heritage (ICH) is a design approach that the authors are currently investigating with local communities of the Cheyenne and Arapaho Tribes of Oklahoma.

**Theme:** Design in Society

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### Room 5
**New Directions in the Technology of Designed Objects**

**Additive Manufacturing for High or Low Volume Manufactured Products: When and Where**
- Prof. Peter Ford, The Design Unit Department of Product and Spatial Design, De Montfort University, Leicester, UK
- Anthony Eland, School of Design, De Montfort University, UK

**Overview:** Based on two commercial case studies, this paper investigates where additive manufacturing is currently viable in the development of high and low volume products, balancing design freedom with cost.

**Theme:** Designed Objects

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**Simple Rules for Transforming between Behaviors and Structures**
- Dr. Yuemin Hou, Mechatronic Engineering School, Beijing Information Science and Technology University, Tsinghua University, Beijing, China

**Overview:** This paper proposes simple rules to transfer behaviors into structures and vice versa, based on case studies of the synthesis of typical mechanisms.

**Theme:** Designed Objects

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**Modified Design Approach for a Piston Pin for an Internal Combustion Engine Based on Experimentation and Analysis**
- Dr. Prasun Chakraborti, Mechanical Engineering, National Institute of Technology Agartala, Agartala, India
- Ajay Jamatia, Rural Development Department, Government of Tripura, Agartala, India

**Overview:** This paper discusses a design procedure for piston pins in an IC Engine. Experimentation and theoretical simulation shows strong evidence of boundary lubrication, which should be followed in the future.

**Theme:** Designed Objects

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**16:05-17:15 CONFERECE WELCOME RECEPTION – WE INVITE ALL DELEGATES TO ATTEND AND ENJOY COMPLIMENTARY DRINKS AND LIGHT REFRESHMENTS.**
### Room 1
**Architectural Education and Design**

**Active Urbanism: Material Practice and Political Participation in Publicly and Privately Initiated Models of Open Source City-making**
Prof. Antje K. Steinmuller, Architecture, California College of the Arts, San Francisco, USA
Overview: This paper reviews an approach to training students as “active urban agents” who can creatively insert themselves into today’s open-source cities: its constellations of agencies, resources, and event practices.
Theme: Design Education

**Investigating the Tectonic: Grounding Theory in the Study of Precedents**
Chad Schwartz, School of Architecture, College of Applied Sciences and Arts, Southern Illinois University, Carbondale, USA
Overview: This paper introduces a new publication that utilizes precedent studies to convey theoretical information to architecture students. Contemporary projects are analyzed, illustrating the application of architectural tectonics in design practice.
Theme: Design Education

**Metaphoric and Analogical Reasoning of Structures in Conceptual Thinking**
Dr. Amir Sasan Hadian, Architecture, Eastern Mediterranean University, Famagusta, Cyprus
Overview: This paper outlines the metaphors and visual analogies Iranian professional architects use for structural concepts in the design process.
Theme: Architectonic, Spatial, and Environmental Design

**Knowledge Exchange and Participatory Practice in Architecture**
Tris Kee, Faculty of Architecture, The University of Hong Kong, Hong Kong, Hong Kong
Overview: This research demonstrates how knowledge exchange in participatory design in architecture can generate research dialogue and methodology to improve our human, social, cultural, and environmental context in contemporary design disciplines.
Theme: Design Management and Professional Practice

### Room 2
**Social Causes and Service Learning in the Classroom**

**Service Learning and Social Justice in Architecture Education: Teaching Students to Design for the “Other”**
Alexis Gregory, School of Architecture, Mississippi State University, Mississippi State, USA
Overview: Social justice in service-learning is a controversial issue, and this paper will discuss the use of social justice as a lens with which to understand and design low-income housing.
Theme: Design Education

**Seventeen Years of Social Cause in the Classroom**
Prof. Michelle Nelson, Department of Art, Youngstown State University, Youngstown, USA
Overview: This paper highlights student projects and how important inspiring students through social cause projects can be. It explores student reactions to social causes through graphic design.
Theme: Design Education

**Design Citizens: Is Education a Catalyst for Systemic Change?**
Brian DeLevie, Visual Arts, College of Arts and Media, University of Colorado Denver, Denver, USA
Overview: Can design truly educate students to have a successful-politicized practice that encompasses a wide range of real-life, business, social/environmental engaged actions? Should design education sow the seeds to affect change?
Theme: Design Education

**Studying the DesignAid Learning Experience**
Prof. Bonnie Sadler Takach, Department of Art and Design, University of Alberta, Edmonton, Canada
Prof. Aidan Rowe, Department of Art and Design, University of Alberta, Edmonton, Canada
Overview: We report on Community Design Projects: DesignAid, pedagogical research conducted to explore the relevance and effectiveness of an alternative approach to design education and the means to evaluate the approach.
Theme: Design Education
## FRIDAY, 13 MARCH

### 10:05-11:45  PARALLEL SESSIONS

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<th>Room 3</th>
<th>Cultural Studies in Design</th>
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<td>An Examination of Factors Affecting the Color Diversity of Iranian Women’s Clothing in Public Environments</td>
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<td>Farideh Gholami, <em>Industrial Design</em>, Iran University of Science and Technology, Tehran, Iran (Islamic Republic of)</td>
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<td>Dr. Hassan Sadeghi Naeni, <em>Industrial Design</em>, Iran University of Science and Technology, Tehran, Iran (Islamic Republic of)</td>
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<td>Overview: This study evaluates the effects of age, education level, job positions, income, religion, marital status, style, body size, market area, and social factors on the diversity of women clothing color.</td>
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<th>Room 3</th>
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<td>Prof. Jung-Yun Son, <em>Art and Design</em>, Graphic Design, Southern Utah University, Cedar City, USA</td>
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<td>Overview: This paper discusses the importance of color interpretation, its usage in different cultures, and ways to achieve successful and effective visual communication with audiences from different cultures.</td>
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<th>Room 3</th>
<th>Design Thinking Approach as a Tool to Understand Different Cultures</th>
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<td>Tommaso Maggio, <em>Department of Product Design</em>, Montfort del Rosario School of Architecture and Design, Assumption University, Bangkok, Thailand</td>
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<td>Overview: This paper proposes adopting design as a cultural approach to understand local culture, discussing a “cabinet of curiosities” and a capsule collection as a starting point.</td>
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<td>Prof. Xinran Hu, <em>Art Department</em>, The College of Liberal Art, University of Southern Indiana, Evansville, USA</td>
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<td>Overview: Amazed by the beauty and richness of ancient Chinese patterns, I updated and renewed them for modern life. I hope my patterns will bring modern women joy, happiness, and wealth.</td>
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<td>Theme: Designed Objects</td>
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<tr>
<th>Room 4</th>
<th>Design in the Workplace and Public Spaces</th>
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<tr>
<td></td>
<td>Innovative Workspace and Work Process: Smart Office Strategies</td>
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<td>SeonMi Choi, <em>Interior Design Program</em>, Department of Design, College of Fine Arts and Design, University of Central Oklahoma, Edmond, USA</td>
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<td>Overview: This paper discusses smart office strategies that enable employees to work beyond time and space with advanced technology, as well as innovative workspace and work process.</td>
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<td>Theme: Architectonic, Spatial, and Environmental Design</td>
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<tr>
<th>Room 5</th>
<th>Interdisciplinary Design Education</th>
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<tr>
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<td>An Unlikely Collaboration: Creating a Cross-disciplinary Undergraduate Course in Geodesign</td>
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<td></td>
<td>L. Jason Mitchell, <em>School of Communication</em>, Northern Arizona University, Flagstaff, USA</td>
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<td>Shawn Amstler, <em>School of Architecture</em>, Syracuse University, New York City, USA</td>
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<td>Overview: Perhaps confirming that Geodesign holds far-reaching, interdisciplinarity potential, faculty from both Geographic Science and Community Planning and Visual Communication worked closely together to create a collaborative experimental undergraduate course.</td>
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<td>Theme: Design Education</td>
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<tr>
<th>Room 5</th>
<th>On Form and Pro Forma: A Collaborative Pedagogical Approach to the Design of the Built Environment</th>
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<tbody>
<tr>
<td></td>
<td>Angela Co, <em>School of Architecture</em>, Syracuse University, New York City, USA</td>
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<tr>
<td></td>
<td>Shawn Amstler, <em>School of Architecture</em>, Syracuse University, New York City, USA</td>
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<td>Overview: This paper discusses research on interdisciplinary, collaborative teaching methods between architecture and real estate development, explored in the coordinated efforts of a design studio and a development seminar.</td>
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<td>Theme: Design Education</td>
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<tr>
<th>Room 5</th>
<th>Game Design User Interface: A Cross Discipline Approach</th>
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<tr>
<td></td>
<td>Adam Watkins, <em>3D Animation and Game Design</em>, School of Media and Design, University of the Incarnate Word, San Antonio, USA</td>
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<td>Michael Clayton, <em>Graphic Design</em>, School of Media and Design, University of the Incarnate Word, San Antonio, USA</td>
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<td>Overview: Combining graphic design students working on user interface (UI) concepts with 3D game design students building playable video games yields marketable results for both.</td>
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<td>Theme: Design Education</td>
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<tr>
<th>Room 5</th>
<th>The Transformation of Learning Experience through Co-creation: Redesign of the Curriculum and Learning Environment for Diploma in Maritime Business, Singapore Polytechnic</th>
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<tbody>
<tr>
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<td>Swee Bing Teoh, Development, Singapore Polytechnic, Singapore, Singapore</td>
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<td>Overview: A multi-disciplinary team in Singapore Polytechnic collaborated to transform the learning experience and co-create a multi-sector studio to support scenario-based pedagogy for Diploma in Maritime Business.</td>
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<td></td>
<td>Theme: Design Management and Professional Practice</td>
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<tr>
<td>10:05-11:45</td>
<td><strong>PARALLEL SESSIONS</strong></td>
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<tr>
<td><strong>Room 6</strong></td>
<td><strong>Late Additions</strong></td>
</tr>
</tbody>
</table>
| Habits of Mind and the Iterative Process in Design: Gathering Data through All the Senses | Maria Miller, Industrial Design, Iowa State University, Ames, USA  
Overview: This paper focuses on the Habit of Mind: Gathering Data through all the Senses as it informs design thinking principles and the iterative process of design studio education.  
Theme: Design Education |
| Critical Success Factors for Adopting a Standard Design Model in the Saudi Arabian Construction Industry | Dr. Shabbab Alhammadi, College of Engineering, Project Management and Maintenance, Shaqra University, Shaqra, Saudi Arabia  
Overview: This paper identifies the critical success factors that affect the adoption of a Standard Design Model in Saudi Arabia.  
Theme: Design Management and Professional Practice |
| Evaluating Cultural Tendencies toward Aesthetic Sensibility and Preference for Craft-based and Industrially-produced Designed Objects: A Cross-cultural Study with African- and Japanese-inspired Products | Oluwafemi Samuel Adelabu, Graduate School of Comprehensive Human Sciences, University of Tsukuba, Tsukuba, Japan  
Prof. Yamanaka Toshimasa, Faculty of Art and Design, University of Tsukuba, Tsukuba, Japan  
Overview: This paper expands the purview of Kansei (affective) science research to understand the aesthetic value based on cross-cultural perception of traditional craft- and modern machine-made product design characteristics.  
Theme: Designed Objects |
| The Optimization of Window to Wall Ratio in Energy-efficient Tall Office Buildings: A Case Study of Yazd, Iran | Dr. Mohammad Mehdi Ghiai, Department of Architecture, College of Art and Architecture, Islamic Azad University, Shahre-Ray Branch, Tehran, Iran (Islamic Republic of)  
Overview: This paper investigates the relation between the window to wall ratio and energy consumption in high-rise office buildings subjected to climatic conditions in Yazd.  
Theme: Architectonic, Spatial, and Environmental Design |

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<tr>
<th>11:45-12:45</th>
<th><strong>LUNCH</strong></th>
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### FRIDAY, 13 MARCH

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<tr>
<th>12:45-13:30</th>
<th><strong>PARALLEL SESSIONS</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Room 1</strong></td>
<td><strong>Poster Session</strong></td>
</tr>
</tbody>
</table>
|             | **An Accelerated Initiatory Learning Experience for Undergraduate Students in an Apparel Design Portfolio Class**  
Dr. Marcy L. Koonitz, College of Human Environmental Sciences, Department of Clothing, Textiles, and Interior Design, The University of Alabama, Tuscaloosa, USA  
Overview: This study outlines the creation of "The Carrie Project," an authentic collaborative learning opportunity lasting twenty days, developed to engage students in the design process and to refine their skills.  
Theme: Design Education |
|             | **The Virtaus Project: Creativity Manager for Everyone**  
Georges Basile Stavracas Neto, EACH (School of Arts, Sciences, and Humanities), University of São Paulo, São Paulo, Brazil  
Dr. Cláudia Regina Garcia Vicentini, EACH (School of Arts, Science, and Humanities), University of São Paulo, São Paulo, Brazil  
Overview: The Virtaus Project is both a methodology of modular design and a system implementing it. Manage your creativity with a modular system designed to improve your workflow.  
Theme: Design Management and Professional Practice |
|             | **Structuring a Process of Designing Enclosures for the Electrical and Electronics Industry in Response to Globalization Challenges**  
Prof. Paola Sanchez, The Technological Research and Development Centre of Electrical, Electronic, and ICT Industry, Bogotá, Colombia  
Natalia Bernal, The Technological Research and Development Centre of Electrical, Electronic, and ICT Industry, Bogotá, Colombia  
Overview: This study discusses the consolidation of the design process of enclosures as an answer to the challenge confronted by the electric and electronic industry from Colombia.  
Theme: Designed Objects |
|             | **A Novel Method for Behavioral Observation Supporting Integrated Product Design and Research**  
Dr. Michael Bailey-Van Kuren, Mechanical and Manufacturing Engineering, Interactive Media Studies, Miami University, Oxford, USA  
Dr. Donna Scarboroug, Speech Pathology, Miami University, Oxford, USA  
Overview: A method using the Kinect sensor to obtain new behavioral knowledge and design product prototypes is introduced. This demonstrates a general use of depth imagery to obtain observations.  
Theme: Designed Objects |
|             | **The Flash Draw Methodology: A User-generated Design Research Methodology Applied to the Design of Icons and Pictograms**  
Eva Lutz, School of Design, University of Cincinnati, Cincinnati, USA  
Overview: This study is a research-based design methodology for the collection, analysis, and applied interpretation of user-generated drawings as applied to the design of icons and pictograms.  
Theme: Visual Design |
|             | **Design a Voice for the Vote! Collective Design with Social Impact**  
Doris Palmeros-McManus, Graphic Design, The University of the Incarnate Word, San Antonio, USA  
Overview: Working in teams, students were challenged to design a voting campaign to educate, motivate, and empower eligible voters in San Antonio to express their voice with voting.  
Theme: Design Education |
|             | **Mixing Theory with Practice: Real-world Opportunities for Visual Communication Students in Jeddah, Saudi Arabia**  
Colleen Ellis, Hekma School of School of Design and Architecture, Department of Visual Communication, Dar Al Hekma University, Jeddah, Saudi Arabia  
Hind Talal, Hekma School of Design and Architecture, Department of Visual Communication, Dar Al Hekma University, Jeddah, Saudi Arabia  
Overview: This poster addresses our observations and experiences of incorporating real-world visual communication projects into the senior-level undergraduate classroom.  
Theme: Design Education |
|             | **Green Branding: A Hotel Sector Diagnosis in the Capital of Brazil on the Verge of Hosting the 2014 World Cup**  
Paula Schlemper, Brasilia Federal Institute of Education, Science, and Technology, Brasilia, Brazil  
Marcely Nascimento, Brasilia Federal Institute of Education, Science, and Technology, Brasilia, Brazil  
Jackeline Barbosa, Brasilia Federal Institute of Education, Science, and Technology, Brasilia, Brazil  
Fernanda Nobrega, Brasilia Federal Institute of Education, Science, and Technology, Brasilia, Brazil  
Overview: This paper offers a diagnosis of the management of green brands in the hotel sector in Brazil on the verge of the 2014 World Cup.  
Theme: Design in Society |
## FRIDAY, 13 MARCH

<table>
<thead>
<tr>
<th>Time</th>
<th>Parallel Sessions</th>
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</table>
| 12:45-13:30 | **Movement in Landscape Architecture: Immersive Design and Prototyping in Oculus Rift**  
Sophia Sennett, Department of Art, Art History, and Visual Studies, Duke University, Durham, USA  
Overview: This study analyzes movement as an element of design in landscape architecture and expands the theoretical framework of Christophe Girot's concept of movism to the realm of virtual reality.  
Theme: Design Education |
|            | **Generate STEAM: The Power of Design Thinking**  
Lorraine Frear, College of Imaging Arts and Sciences, Rochester Institute of Technology, Canandaigua, USA  
Carol Fillip, Graphic Design Department, Rochester Institute of Technology, Buffalo, USA  
Overview: This poster features a case study of K12 students working with university professors using design thinking strategies. The workshop format focuses on divergent thinking and problem-solving methods.  
Theme: Design Education |
|            | **Analytical and Rhetorical Representation in Architecture, Landscape Architecture, and Urban Design**  
Christine Abbott, College of Architecture Graduate School of Architecture and Urban Design Sam Fox School of Design and Visual Arts, Washington University in St. Louis, St. Louis, USA  
Overview: Analysis and rhetoric in architectural representation are two powerful tools in communicating why and how designers can work effectively with the public. This paper considers their strengths, weaknesses, and complexities.  
Theme: Design Education |
| Room 2     | **Focused Discussion**  
**Designing the Perfect Video Conference Room with the End Users in Mind: Telepresence without the High Cost**  
Pedro Espinoza, Academic Technologies, University of Texas at El Paso, El Paso, USA  
Michael Pitcher, Academic Technologies, University of Texas at El Paso, El Paso, USA  
Oscar Perez, Academic Technologies, University of Texas at El Paso, El Paso, USA  
Hugo Gomez, Academic Technologies, University of Texas at El Paso, El Paso, USA  
Randy Anaya, Academic Technologies, University of Texas at El Paso, El Paso, USA  
Herminia Hermitt, Academic Technologies, University of Texas at El Paso, El Paso, USA  
Mr Hector Lugo, Academic Technologies/Learning Environments, University of Texas at El Paso, El Paso, USA  
Overview: This round table discusses effective means of communication through video conferencing by immersing participants in a virtual environment where the technology is non-intrusive and affordable.  
Theme: Design Education |
| Room 3     | **Workshop**  
**From the Haptic to the Virtual: Teaching Metacognition to Designers**  
Prof. Sharon Clarke, Advertising Design and Graphic Arts, School of Technology and Design, New York City College of Technology, City College of New York, Brooklyn, USA  
Overview: This workshop explores teaching metacognition through hand skills. Attendees receive strategies and materials to help students make the leap from the haptic to the virtual.  
Theme: Design Education |
| Room 4     | **Workshop**  
**The Aha! Factor: Creating Project Briefs That Encourage Conceptual Development in Design Students**  
Shelley Barron, Art Department, Graphic and Interactive Design, Edinboro University, Edinboro, USA  
Brigette Davitt, Art Department, Graphic and Interactive Design, Edinboro University, Edinboro, USA  
Overview: This workshop includes a visual narrative of student process, resulting work that evaluates student research/concept development/originality, and an exercise in brainstorming student researching methods in various project models.  
Theme: Design Education |
| Room 5     | **Workshop**  
**Social Making: Exploring Design Methodologies as Catalyst for Engagement and Interaction**  
Kate Dunstone, Manchester School of Art, Manchester, UK  
Overview: This interactive workshop outlines the use of social making, an emergent practice within collaborative design, as a method to create environments conducive to skill-sharing, idea-generation, and peer-to-peer learning.  
Theme: Design Education |
| Room 6     | **Workshop**  
**Design Thinking for Creative Collaborations: How a Shared Vocabulary of Design Fuels and Structures Creativity**  
Daniel Stillman, The Design Gym, New York, USA  
Overview: A core set of design thinking vocabulary and mindsets will be introduced in this workshop, with a view towards a clear method of facilitating design thinking collaborations with non-designers.  
Theme: Design Education |
### FRIDAY, 13 MARCH

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<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
<th>Speakers</th>
<th>Overview</th>
<th>Theme</th>
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<tbody>
<tr>
<td>13:30-13:40</td>
<td>Transitional Break</td>
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<tr>
<td>13:40-15:20</td>
<td>Parallel Sessions</td>
<td></td>
<td>Design Education and Entrepreneurship</td>
<td>Art Students Sell Academia: Students’ Strategic Business Communication in the College of Art for the College of Art</td>
<td>Theme: Design Education</td>
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<td>Prof. Nikki Arnell, College of Fine Arts, Arkansas State University, Jonesboro, USA</td>
<td>Overview: This study explores the competition for advertising design students in an art college. Research shows a worthwhile curriculum via real marketing competition for fellow design educators.</td>
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<td>Theme: Design Education</td>
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<td>The Merger: A Student Project Fusing Design Sense with Business Savvy</td>
<td>Beverly Krumm, Department of Graphic Design, Iowa State University, Ames, USA</td>
<td>Theme: Design Education</td>
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<td>Overview: In this study, students learn the complexities of a business merger and how this affects the designer’s responsibility to design a cohesive corporate identity and branding system.</td>
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<td>Theme: Design Education</td>
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<td>Entrepreneurship and Innovation in the Design Classroom: A Capstone Case Study</td>
<td>Andrea Quam, Department of Graphic Design, Iowa State University, Ames, USA</td>
<td>Theme: Design Education</td>
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<td>Overview: Are innovation and entrepreneurship the skills that will best prepare students for the future? This paper will outline a capstone class project developed with these ideals in mind.</td>
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<td>Theme: Design Education</td>
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<td>Design and Culture: Diversifying Design Pedagogy by Engaging Rural Ethnic Retailers</td>
<td>Lisa M. Bates, College of Design, Interior Design Community and Economic Development, Iowa State University, Ames, USA</td>
<td>Theme: Design Education</td>
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<td>Overview: This paper reports the implementation of an experiential studio project where design students engage with rural Latino retail owners to address the impact of the retail environmental upon business success.</td>
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<td>Theme: Design Education</td>
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<td>Room 2</td>
<td>Social Engagement and Design Education</td>
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<td>Youth Engagement and City Building</td>
<td>Desiree Valadares, School of Architecture, Faculty of Engineering, McGill University, Montreal, Canada</td>
<td>Theme: Design in Society</td>
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<td>Overview: This paper outlines our design process for “Designing for the Green City” at the Art Gallery of Ontario and concludes with strategies to involve youth through traditional and digital media.</td>
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<td>Theme: Design in Society</td>
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<td>Architectural Faculty, Students, and Elementary Teachers Partner to Design a Natural Play and Study Environment: Architectural Education Supporting Community Needs</td>
<td>Shahinaz Aly, Department of Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA</td>
<td>Theme: Architectonic, Spatial, and Environmental Design</td>
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<td>Prof. Laura Leach, Department of Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA</td>
<td>Overview: Two architectural faculty were awarded an internal university grant to design, with the assistance of architectural students, a &quot;Natural Playscape&quot; for a title one elementary school in the community.</td>
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<td>Theme: Architectonic, Spatial, and Environmental Design</td>
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<td>Design Education in an International Context</td>
<td>Prof. Robyn Blakeman, School of Advertising and Public Relations, University of Tennessee-Knoxville, Knoxville, USA</td>
<td>Theme: Design Education</td>
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<td>Dr. Roxanne Hovland, School of Advertising and Public Relations, University of Tennessee-Knoxville, Knoxville, USA</td>
<td>Overview: Universities are pushing for the development of study abroad programs. One of the culturally relevant topics is the study of design and its role in international commerce.</td>
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<td>Theme: Design Education</td>
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<td>Social Media and Its Impact on Design: An Approach to Socially Responsive Design through Social Media</td>
<td>Prof. Nanhee Kim, Communication Design, California State University, Chico, Chico, USA</td>
<td>Theme: Design Education</td>
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<td>Overview: This paper introduces a practical studio practice engaging design students to help communities and effect social change in the world, using social media to disseminate information.</td>
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### Friday, 13 March

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<th>Time</th>
<th>Parallel Sessions</th>
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<tr>
<td>13:40-15:20</td>
<td><strong>Parallel Sessions</strong></td>
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<td></td>
<td>Architectural and Spatial Design</td>
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</tbody>
</table>
| Room 3     | The Evolutionary Influence of Utopian Thinking on Architecture in the Mid-twentieth Century through the Works of Archigram  
Joshua Mollenkamp, Bozeman, USA  
Dr. Fatih Rifki, School of Architecture, Montana State University, Bozeman, USA  
Overview: This paper investigates the relationship between the zeitgeist (spirit of the times) of the mid-twentieth century, and the emergence and evolution of utopianism in relation to architecture.  
Theme: Architectonic, Spatial, and Environmental Design  
The Forgotten Memorial: Mies van der Rohe’s Martin Luther King Jr. Memorial Library in the Nation’s Capital  
Prof. Stephanie Travis, Interior Architecture and Design Program, The George Washington University, Washington, USA  
Overview: Mies van der Rohe’s Martin Luther King Jr. Memorial Library in Washington, DC symbolizes the work of MLK, the ideals of modern architecture, and Mies’ architectural development through his lifetime.  
Theme: Architectonic, Spatial, and Environmental Design  
Adopting Palladian Principles in the Design of Contemporary Architecture  
Hamilton Brindley, Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA  
Shahnaz Aly, Department of Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA  
Overview: This project involves the research and study of Andrea Palladio’s “Four Books of Architecture,” and the ideology of the New Palladians to create a design for a contemporary Palladian villa.  
Theme: Design in Society  
How to Learn Architectural Design? Travels and Louis I. Kahn  
Rubén García, University of Rome Tre, University of Valladolid, Rome, Italy  
Overview: The architecture of Louis I. Kahn changed radically in the 1950s. This paper will trace the influence of Ancient Architecture in his late work.  
Theme: Design Education |
|            | Communications Design                                                               |
| Room 4     | Interactive and User Experiences in Dynamic Logos  
Wen Shuo Chang, Institute of Information Communication, Yuan Ze University, Chung Li, Taiwan  
Asst. Prof. Ming Chieh Hsu, Institute of Information Communication, Yuan Ze University, Chung Li, Taiwan  
Shu-Fen Tseng, Graduate Program of Social Informatics, Yuan Ze University, Chung-Li, Taiwan  
Overview: Technology development promoted the development of dynamic and interactive media. Hence, it can enhance the impression of logos when using the perfect of user experiences for interactive dynamic logos.  
Theme: Visual Design  
High Tech or Low Tech? Analyzing Design Communication with an Immersive Environment  
Li Han, Interior Design Department, Virginia Commonwealth University in Qatar, Doha, Qatar  
Overview: This research investigates the advantages and limitations of Immersive projection and how high tech and low tech methods can complement one another in design communication.  
Theme: Visual Design |
|            | Managing Designed Spaces                                                             |
| Room 5     | Interior Spatial Features as a Marketing Issue: Restaurants Interior Design and Management  
Asst. Prof. Maryem Yalçın, Interior Architecture and Environmental Design, TOBB University of Economics and Technology, Ankara, Turkey  
Overview: Interior Spatial Design is an emerging form of contemporary marketing and design management. This study examines restaurants, as the most commonly designed spaces with a wide spectrum of data.  
Theme: Design in Society  
Developing Scientific Methods for Research in Interior Design  
Asst. Prof. Jaya Rose, Department of Interior Design and Merchandising, East Carolina University, Greenville, USA  
Dr. Jason Brinkley, Department of Biostatistics, College of Allied Health Sciences, East Carolina University, Greenville, USA  
Overview: Interior design research is currently primarily qualitative; which to some researchers lacks the scientific method of discovery. This paper discusses the development of quantitative methods for analyzing interior design images.  
Theme: Design in Society |
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<tr>
<th>Time</th>
<th>Parallel Sessions</th>
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<tbody>
<tr>
<td>13:40-15:20</td>
<td><strong>European High Fashion Embroiderers: Their Professional Stories</strong></td>
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<td>Dr. Theresa Alexander, Fashion Management Department, University of the Incarnate Word, San Antonio, USA</td>
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<td>Overview: This study uses oral histories methods to reveal the professional lives of high fashion embroidery workers. Embroiderers' views on education, the design process, and competition were highlighted.</td>
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<td><strong>Theme:</strong> Design Management and Professional Practice</td>
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<td><strong>Tracing the History of New York City Professional Theater Beaders</strong></td>
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<td>Dr. Lalon Alexander, Fashion Management Department, School of Media and Design, University of the Incarnate Word, San Antonio, USA</td>
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<td>Overview: Broadway and film costume designs often utilize artisans including professional beaders. This qualitative study focuses on beading artisans and their history in the beading industry in New York City.</td>
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<td><strong>Theme:</strong> Design Management and Professional Practice</td>
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<td>15:20-15:35</td>
<td><strong>Coffee Break</strong></td>
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<tr>
<td>15:35-17:15</td>
<td><strong>Design Studio Education</strong></td>
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<td><strong>The Future of Play: A Framework for Design Studio Curriculum</strong></td>
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<td>Elpitha Tsoutsounakis, Multidisciplinary Design, College of Architecture and Planning, University of Utah, Salt Lake City, USA</td>
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<td>James Agutter, College of Architecture and Planning, University of Utah, Salt Lake City, USA</td>
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<td>Overview: This paper describes a curricular framework in an undergraduate product design program that addresses the question of &quot;the future of play&quot; for one semester of studio courses.</td>
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<td><strong>Theme:</strong> Design Education</td>
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<td></td>
<td><strong>Flipping the Design Classroom: A Blended Learning Approach to Studio Courses</strong></td>
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<td></td>
<td>Jennifer Vokoun, Humanities, Walsh University, North Canton, USA</td>
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<td></td>
<td>Overview: This paper explores the advantages and limitations of &quot;flipping&quot; a studio design course.</td>
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<td><strong>Theme:</strong> Design Education</td>
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<td><strong>Beyond a Typical Design Studio: An Unusual University-Industry Collaboration</strong></td>
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<td></td>
<td>Prof. Jeff Feng, College of Architecture, University of Houston, Houston, USA</td>
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<td>Overview: Through a design competition case study, this paper discusses a unique design studio teaching model through an interdisciplinary collaboration with a focus on maximizing student's learning potential and learning outcome.</td>
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<td><strong>Theme:</strong> Design Education</td>
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<td><strong>Of Analysis and Analogy: A Critical Investigation of Design Pedagogy in Pakistan</strong></td>
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<td></td>
<td>Sabahat Nawaz, Department of Design and Architecture, School of Art Design and Architecture, National University of Sciences and Technology, Islamabad, Pakistan</td>
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<td></td>
<td>Humrat Ul Ain, Department of Design and Architecture, School of Art Design and Architecture, National University of Sciences and Technology, Islamabad, Pakistan</td>
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<td>Overview: Design pedagogy is based on visual information. Exploring the role of vernacular, regional, and global, this paper investigates design pedagogy in Pakistan as a holistic experience.</td>
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<td><strong>Theme:</strong> Design Education</td>
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### Friday, 13 March

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<thead>
<tr>
<th>Time</th>
<th>Room 2</th>
<th>Parallel Sessions</th>
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<tbody>
<tr>
<td>15:35-17:15</td>
<td><strong>Professional Stances: Acquiring the Designer’s Skills, Capacities, and Attitudes</strong>&lt;br&gt;<strong>Intuition in Design Education: Interdisciplinarity as a Trigger for Creativity and Innovation</strong>&lt;br&gt;Prof. Mark Nicholas Phillips, School of Design, Coburg University of Applied Sciences and Arts, Coburg, Germany&lt;br&gt;<strong>Overview:</strong> Natural openness and insecurity in interdisciplinary projects lead to a development of innovation. This courage to be creative is of elementary importance if the result should be something new.&lt;br&gt;<strong>Theme:</strong> Design Education&lt;br&gt;<strong>Sketching and the Mindful Designer: Sketching as a Process of Learning to Think Visually</strong>&lt;br&gt;Alma Hoffmann, Department of Visual Arts, College of Arts and Sciences, University of South Alabama, Mobile, USA&lt;br&gt;<strong>Overview:</strong> Sketching teaches us to think visually. This paper discusses the role of sketching as a function of the brain and its relevance to developing a mindful design practice.&lt;br&gt;<strong>Theme:</strong> Design Education&lt;br&gt;<strong>Removing Plagiarism from the Design Process: Stimulating Creativity and Originality in the Design Classroom</strong>&lt;br&gt;Jillian Coorey, The School of Visual Communication Design, Kent State University, Kent, USA&lt;br&gt;<strong>Overview:</strong> This paper discusses plagiarism and the design process with methods to help students understand and improve upon their creative process, with the ultimate goal of fostering original design solutions.&lt;br&gt;<strong>Theme:</strong> Design Education&lt;br&gt;<strong>Calibrating Collaboration: Strategies for Creative Output</strong>&lt;br&gt;Brie Constantino, College of Architecture and Environmental Design, Kent State University, Kent, USA&lt;br&gt;Ji Young Cho, College of Architecture and Environmental Design, Kent State University, Kent, USA&lt;br&gt;<strong>Overview:</strong> This paper proposes a framework of strategies for creative output in collaborative design that removes group-member hierarchical barriers, shares authorship, has visual communication techniques, and addresses design heuristic implementation.&lt;br&gt;<strong>Theme:</strong> Design Education</td>
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<td>Room 3</td>
<td><strong>Visual Design</strong></td>
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<td><strong>Discovery in Design of Oracle Humanoid Symbols</strong>&lt;br&gt;Jingru Pan, Academy of Arts and Design, Tsinghua University, Beijing, China&lt;br&gt;<strong>Overview:</strong> This paper explores the formation and development of contemporary Chinese design language in order to develop a broader space for design culture.&lt;br&gt;<strong>Theme:</strong> Visual Design&lt;br&gt;<strong>Explore the Full Picture of Infographics: The Role of Formats and Narrative</strong>&lt;br&gt;Tzu-Ting Chung, Information Communication Department, Yuan Ze University, Chung-Li, Taiwan&lt;br&gt;Asst. Prof. Ming Chieh Hsu, Information Communication Department, Yuan Ze University, Chung Li, Taiwan&lt;br&gt;Shu-Fen Tseng, Graduate Program of Social Informatics, Yuan Ze University, Chung-Li, Taiwan&lt;br&gt;<strong>Overview:</strong> To acquire the elements and characteristics of infographics’ visual story, we use content analysis method to explore the differences and usage trends of each formats’ visual narrative and narrative structure.&lt;br&gt;<strong>Theme:</strong> Visual Design&lt;br&gt;<strong>The Horse as a United States Patriotic Symbol</strong>&lt;br&gt;Amanda Horton, Department of Design, University of Central Oklahoma, Edmond, USA&lt;br&gt;<strong>Overview:</strong> This study was conducted to determine if the visual representation of a horse is recognizable as having meaning and value as a patriotic symbol of the United States of America.&lt;br&gt;<strong>Theme:</strong> Visual Design&lt;br&gt;<strong>Telling a Story of Language with Data Visualization</strong>&lt;br&gt;Prof. Haeinn Lee, Art Department, St. Cloud State University, St. Cloud, USA&lt;br&gt;<strong>Overview:</strong> This paper discusses the practical issue and process of information design projects, which are to tell a story about language.&lt;br&gt;<strong>Theme:</strong> Design Education</td>
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<td>15:35-17:15</td>
<td>PARALLEL SESSIONS</td>
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<td>Room 4</td>
<td>Design Practices: Making Technologies, Spaces, and Institutions More Responsive to Human Needs</td>
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<td>Designing for Teens: Open Space Need</td>
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<td>Fatemeh Saeidi-Rizi, Department of Landscape Architecture, University of Illinois at Urbana-Champaign, Urbana, USA</td>
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<td>Patrick Miller, School of Architecture and Design, College of Architecture and Urban Planning, Virginia Tech, Blacksburg, USA</td>
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<td>Overview: This research develops findings that can influence the design of public open spaces for teenagers in response to their physical and psychological needs.</td>
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<td>Theme: Design in Society</td>
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<td>Design for Special Education: iPad Application Design to Teach Life Skills to Students with Developmental Disabilities</td>
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<td>Sooyun Im, Department of Art and Design, University of Wisconsin-Eau Claire, Eau Claire, USA</td>
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<td>Overview: This paper discusses a collaborative project between two disciplines, design and special education, to develop a prototype of an educational iPad application.</td>
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<td>Theme: Visual Design</td>
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<p>| Room 5     | Politics and Opportunities of Design in Society |
|            | The Ethics of Sexual Appeal in the Advertising Industry |
|            | Prof. Sang-Duck Seo, Graphic Design and Media, Department of Art, College of Fine Arts, University of Nevada, Las Vegas, Las Vegas, USA |
|            | Overview: This study explores the ethical guidelines of responding to issues of sexism through the investigation of the advertising industry. |
|            | Theme: Design in Society |
|            | Evaluating Design: Creating a Quantitative Value Measurement Tool to Encourage a Design Policy in Canada |
|            | Danielle Parmar, Ottawa, Canada |
|            | Dr. Lorenzo Imbesi, Department of Planning, Design, Technology, Sapienza University of Rome, Rome, Italy |
|            | Overview: This paper examines value definition, value measurability, and tools used in countries abroad to promote design policy at different levels of government. |
|            | Theme: Design in Society |
|            | Youngstown Design Works: Pop-up Student-run Design Shops Drive Business and Economic Development |
|            | Robert J Thompson, Department of Art, College of Creative Arts and Communication, Youngstown State University, Youngstown, USA |
|            | Overview: Youngstown Design Works is a student-run graphic and interactive design agency whose mission is to use design as a catalyst for reinvigorating economic growth in the Youngstown-area business community. |
|            | Theme: Design Management and Professional Practice |
|            | &quot;Housing&quot; Opportunity: Architecture in a Social Context |
|            | Kendra Whitaker, Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA |
|            | Shahnaz Aly, Department of Architectural and Manufacturing Sciences, Western Kentucky University, Bowling Green, USA |
|            | Overview: Architecture is more than buildings; in a social context it’s a place of opportunity where benefits outlast structure. Our research examines this principle for the design of a community center. |
|            | Theme: Design in Society |</p>
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<tr>
<th>Time</th>
<th>Activity</th>
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<tr>
<td>15:35-17:15</td>
<td><strong>PARALLEL SESSIONS</strong></td>
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<tr>
<td>Room 6</td>
<td>Design Education: Preparing for the Future</td>
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<td>Multi-device Design Using Digital Publishing Suite in Graphic Design Education</td>
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<td></td>
<td>Soo C. Hostetler, Department of Art, University of Northern Iowa, Cedar Falls, USA</td>
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<td></td>
<td>Overview: This paper exhibits how graphic design education utilizes the Digital Publishing Suite program to create an interactive design using touch device technology to develop interactive e-books and applications.</td>
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<td>Theme: Design Education</td>
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<td>Teaching the Business of Design across Disciplines</td>
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<td></td>
<td>Jessica Jacobs, Business and Entrepreneurship Department, Columbia College Chicago, Chicago, USA</td>
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<td>Overview: This paper describes a case study on the interdisciplinary integration of design management curriculum at an arts college, preparing students for a successful future in an ever-changing creative economy.</td>
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<td>Theme: Design Education</td>
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<td>3D Printing Project of Typography Course in Graphic Design</td>
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<td>Kristine Hwang, School of Art and Design, Kennesaw State University, Kennesaw, USA</td>
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<td>Overview: Creating 3D typographical objects using 3D printer certainly enables graphic design students to comprehend the fundamentals of typography better.</td>
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<td>Theme: Design Education</td>
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<td>Building a Pattern Language: Ten-year Historical Review of Industrial Design Students’ Creative Careers</td>
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<td>Dr. EunSook Kwon, Industrial Design Program, Gerald D. Hines College of Architecture, University of Houston, Houston, USA</td>
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<td>Overview: This paper analyzes a pattern language illustrating graduates’ career paths and growth in ten years, which is interpreted as design ingenuity for the growth of the creative industries.</td>
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<td>Theme: Design Education</td>
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<td>19:00-20:00</td>
<td><strong>CONFERENCE DINNER AT FULTON MARKET KITCHEN – 'PART ART GALLERY, PART RESTAURANT'</strong></td>
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### Saturday, 14 March

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<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>8:30-9:00</td>
<td>Publishing Your Article or Book with Common Ground</td>
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<tr>
<td>9:00-9:35</td>
<td>Plenary Speaker – Tao Huang, Professor, Product Design, Columbia College &amp; Design Principal, Resilient Design Studio, Chicago, USA – &quot;Neo-Industrial Design: Navigating the Cultural Complexity&quot;</td>
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<tr>
<td>9:35-10:05</td>
<td>Garden Session Featuring Tao Huang and Coffee Break</td>
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<tr>
<td>10:05-11:45</td>
<td>Parallel Sessions</td>
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#### Room 1: Graphic Design

**Numbers We Leave Behind: The Design behind Data-driven Self Portraiture**  
Eugene Park, Graphic Design, College of Design, University of Minnesota, Twin Cities, Saint Paul, USA  
Overview: Expanding on the works from Charles Eames to Stefan Sagmeister, this paper discusses the roles of the graphic designer for curating and visualizing personal data as a narrative experience.  
Theme: Visual Design

**Grafik Intervention: Sparking Urban Revitalization Efforts through Graphic Design**  
Prof. Brit William Britton Rowe, Department of Art and Design, Ohio Northern University, Ada, USA  
Overview: How can designers use skills and knowledge to draw attention to the problem of urban decay? This case study discusses how a Grafik Intervention brought awareness to an underutilized building.  
Theme: Design Education

**The Academic and Vocational Status of Graphic Design in Jordan**  
Dr. Essam Abu Awad, Applied Science Private University, Amman, Jordan  
Overview: This paper discusses graphic design and its academic and professional pillars in Jordan.  
Theme: Design Education

#### Room 2: Student Learning and Design Education

**Toward Sustainable Interior Design Education in Kuwait**  
Ahmad Alansari, Interior Design Department, Texas Tech University, Lubbock, USA  
Robin Wagner, Interior Design Department, Marymount University, Arlington, USA  
Dr. Mohamed Cherif Amor, Department of Interior Design, Virginia Commonwealth University in Qatar, Doha, Qatar  
Overview: This study investigates the knowledge of and attitudes toward sustainability among design students in Kuwait. This study provides a curriculum framework for integrating sustainability principles in the interior design education.  
Theme: Design Education

**The Gap of Teaching Sustainability in Planning and Urban Design Programs in Saudi Arabia**  
Dr. Anas Almughairy, College of Architecture and Planning, Department of Urban Planning, King Saud University, Riyadh, Saudi Arabia  
Overview: This research explores the gap of teaching sustainability in Saudi urban design and planning schools based on case studies of three major planning programs in the country.  
Theme: Design Education

**Increasing Student Learning through Collaborative Online Methodologies**  
Lisa Phillips, Interior Design, Philadelphia University, Philadelphia, USA  
Prof. Alexander Messinger, College of Architecture and the Built Environment, Philadelphia University, Philadelphia, USA  
Overview: This paper summarizes the findings of a study on the implementation of collaborative online methodologies in an independent research course. Projects showed significant improvement in research and writing skills.  
Theme: Design Education
### Saturday, 14 March

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<tr>
<th>Time</th>
<th>Room 3</th>
<th>Parallel Sessions</th>
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<tr>
<td>10:05-11:45</td>
<td>Public Welfare in Design Practice</td>
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<td><strong>A Case of Interdisciplinary Collaboration for Business Impacts on Social Change</strong></td>
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<td>Dr. Sun-Young Park, School of Management, University of San Francisco, San Francisco, USA</td>
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<td>Assoc. Prof. Saei Dobson, The Department of Art and Art History, Loyola Marymount University, Los Angeles, USA</td>
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<td>Prof. Terry Dobson, Department of Art and Design, Azusa Pacific University, Azusa, USA</td>
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<td>Overview:</td>
<td>In this paper, we discuss a case that demonstrates how design, business, and non-profit fields can collaborate to enhance the lives of underprivileged young females in Bangladesh.</td>
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<td>Theme:</td>
<td>Design in Society</td>
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<td><strong>Aligning the Visual Communication Skills of Graphic Design with Inclusive Design's Participatory Methodology: Creating a Viable Social Enterprise Model</strong></td>
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<td>Lala Cassim, Design Department, Tokyo University of the Arts, Tokyo, Japan</td>
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<td>Overview:</td>
<td>This paper will show how graphic design and inclusive design's co-design methodologies can help establish better creative opportunities, economic stability, and social empowerment for sheltered workshops employing disabled people.</td>
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<td>Theme:</td>
<td>Design in Society</td>
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<th>Room 4</th>
<th>Sustainability: Transformation of Production and New Technologies</th>
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<td><strong>Thermal Response within Building Envelope Designed from Integrated Concrete Blocks Containing Different Waste Materials</strong></td>
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<td>Dr. Wichitra Singhrunnusorn, Multidisciplinary Research Center for Environmental Sustainability, Faculty of Environment and Resource Studies, Mahasarakham University, Kantharawichai, Thailand</td>
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<td>Prof. Nopadol Sahachaisaeree, Faculty of Architecture, King Mongkut’s Institute of Technology Ladkrabang, Bangkok, Thailand</td>
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<td>Overview:</td>
<td>This paper discusses two types of concrete blocks designed to take up waste materials are utilized as parts of building envelopes to minimize the operating energy of a building.</td>
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<td>Theme:</td>
<td>Architectonic, Spatial, and Environmental Design</td>
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<td><strong>Beyond Romantic Mashrabiyya: The Production of Personalized and Efficient Window Screens in Middle East Dwellings</strong></td>
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<td>Nehal Almerbati, Art, Design, Humanities, De Montfort University, Leicester, UK</td>
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<td>Prof. Peter Ford, The Design Unit Department of Product and Spatial Design, De Montfort University, Leicester, UK</td>
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<td>Dr. Ahmed Taki, School of Architecture, De Montfort University, Leicester, UK</td>
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<td>Dr. Lionel Dean, Art, Design, and Humanities, De Montfort University, Leicester, UK</td>
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<td>Overview:</td>
<td>This study explores designs people with disabilities generate in their home environment and factors supporting them in taking an active role in designing this key living environment.</td>
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<td>Theme:</td>
<td>Design in Society</td>
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| 11:45-12:45 | Lunch |

Theme: Design Management and Professional Practice
### Saturday, 14 March

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<thead>
<tr>
<th>12:45-14:25 PARALLEL SESSIONS</th>
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<tbody>
<tr>
<td><strong>Room 1</strong> Approaches to Design Education</td>
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<tr>
<td><strong>Form, Furniture, and Graphics: A Reciprocal Cross-disciplinary Collaboration</strong></td>
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<tr>
<td>Amir Bertic,  College of Architecture, Design, and the Arts, School of Design, University of Illinois at Chicago, Chicago, USA</td>
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<td>William Sarnecky, College of Architecture, Art, and Design, Department of Architecture, American University of Sharjah, Sharjah, United Arab Emirates</td>
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<td>Overview: This paper explores intersections between 2D graphics and 3D form in furniture design and fabrication, expanding the definition of furniture beyond function toward hybrid conditions of graphic and semiotic reading.</td>
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<td>Theme: Design Education</td>
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| **Creating a New Design-build Program** |
| Asst. Prof. Eric Weber, School of Architecture, University of Nevada, Las Vegas, Las Vegas, USA |
| Overview: Design-build education is an ideal pedagogy for developing an architect's skills. UNLV leveraged participation in the Solar Decathlon as a catalyst for creating its design-build program. |
| Theme: Design Education |

| **Reflection and Professional Identity in Design Education** |
| Dr. Monica Tracey, Instructional Technology Program, Administrative and Organizational Studies, College of Education, Wayne State University, Detroit, USA |
| Alisa Hutchinson, Instructional Technology Program, Administrative and Organizational Studies, College of Education, Wayne State University, Detroit, USA |
| Overview: This study explores the use of reflective writing as an avenue for professional identity development in a graduate design thinking course and discusses implications for design education and research. |
| Theme: Design Education |

| **The Grain of the Browser: What Designers Should Know about the Craft of Web Design** |
| Ian Bellomy, School of Design, University of Cincinnati, Cincinnati, USA |
| Overview: This paper addresses the often problematic inclusion of web technologies in design education by clarifying what constitutes "working knowledge" via an exploration of the browser as medium. |
| Theme: Design Education |

| **Room 2** Design Approaches, Strategies, Methodologies, and Tactics |
| **Refining the Requirements for Divination-based Design Synthesis Tools** |
| Richard Fry, School of Technology, Brigham Young University, Provo, USA |
| Overview: This paper compares divination to design synthesis in order to better understand the difficult skill of interpretation, focusing on the definition and adaptation of divinatory tools. |
| Theme: Design Education |

| **Removing Subjectivity from Design: Employing Proven Creative Methodologies and Strategies to Student Projects** |
| Keo Pierron, Department of Graphic Design, Iowa State University, Ames, USA |
| Overview: This paper will outline research using a junior level graphic design course, focusing on how Graphic Design, as a discipline, can be taught as a formulaic course of study. |
| Theme: Design Education |

| **Scenario-based Teaching Method in Design Education: Challenges and Reflections** |
| Prof. Mandar Rane, Industrial Design Centre, Indian Institute of Technology Bombay, Mumbai, India |
| Prof. Nishant Sharma, Industrial Design Centre, Indian Institute of Technology Bombay, Mumbai, India |
| Overview: This paper questions how one teaches the value of rationalizing visual design decisions to students from diverse academic backgrounds within the limited time frame of a course. |
| Theme: Design Education |

<p>| <strong>Strategies of a Digital Artist: Transforming Objects and Images through the Process of Visual Play</strong> |
| Assoc. Prof. Carol Faber, Graphic Design Department, Iowa State University, Ames, USA |
| Overview: This paper shows several steps and strategies used in visual play from the artist's perspective in the design classroom to step-by-step process examples of student work. |
| Theme: Design Education |</p>
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<tr>
<th>Room 3</th>
<th>Designed Objects</th>
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| **The Mailbox: Reconsidering a Generic Object**  
Kelly Salchow MacArthur, Department of Art, Art History, and Design, Michigan State University, East Lansing, USA  
Overview: Mid-century modern architecture inspired the development of a series of unique, experimental mailboxes. Graphic and industrial design principles were unified to create functional objects that complement specific homes.  
Theme: Designed Objects |
| **An Herb-infused Bag that Regenerates Aromatherapy Garments**  
Dr. Andre West, College of Textiles, North Carolina State University, Raleigh, USA  
Dr. Katherine Annett-Hitchcock, Textile and Apparel Technology and Management, North Carolina State University, Raleigh, USA  
Overview: This paper describes the development of an herb-infused bag that regenerates aromatherapy garments and has been infused with an herb and printed with a botanical illustration.  
Theme: Designed Objects |
| **A Multisensory Approach for Perfume Packaging Design: Correspondences between Visual and Olfactory Stimulus**  
Camila Assis Peres Silva, Faculty of Architecture and Urbanism, University of São Paulo, São Paulo, Brazil  
Clíce de Toledo Sanjar Mazzilli, University of São Paulo, São Paulo, Brazil  
Overview: We discuss new packaging paradigms in light of the importance of user’s experience. We argue that the importance of packaging’s visual design must be consonant with the product it contains.  
Theme: Designed Objects |

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<tr>
<th>Room 4</th>
<th>DIY, Placemaking, and User-centered Design</th>
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| **Informal Transit and DIY Infrastructure**  
Dr. Jonathan Lukens, School of Art, University of Tennessee, Knoxville, USA  
Overview: Feral Trade Courier, a freight system in which material goods are routed over social networks, embodies a new design practice in which new actors engage with infrastructure through design.  
Theme: Design in Society |
| **A Catalyst for Change: Implementing a Design Systems Approach to Facilitate Placemaking across Diverse Communities**  
Catherine Normoyle, Department of Design, Memphis College of Art, Memphis, USA  
Overview: This paper explores the movement of “citizen-driven” placemaking and how a design systems approach can enable community members to participate in this process.  
Theme: Architectonic, Spatial, and Environmental Design |

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<tr>
<th>Room 5</th>
<th>The Science and Technology of Design</th>
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| **The Need to Design Cyclone Resistant Buildings in India**  
Niharika Mohapatra, Center for the Study of Social Systems, School of Social Science, Jawaharlal Nehru University, New Delhi, India  
Overview: In this paper, I put forth the need to design cyclone resistant houses in India in order to decrease the level of damage to houses in disasters.  
Theme: Architectonic, Spatial, and Environmental Design |
| **Stimulating Innovation of Solar-powered Smart Windows for Sustainable Future Cities: A User-centred Approach**  
Dr. Jacqueline M. Cole, Physics Department, University of Cambridge, Cambridge, UK  
Overview: This project creates public awareness and interactive product trialing of an emerging technology of solar-powered windows that stands to power future cities in a fully sustainable capacity.  
Theme: Architectonic, Spatial, and Environmental Design |
| **Retractable Domes: Geometrical Construction Method for the Design of Retractable Domes**  
Prof. Alfonso Gomez, School of Architecture and Design, Pontifical Xavierian University, Bogota, Colombia  
Overview: This is a method of design of retractable domes. This method is based on geometrical construction and generates deployable structures inspired by Chuck Hoberman’s iris dome.  
Theme: Architectonic, Spatial, and Environmental Design |
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<tr>
<th>Time</th>
<th>Room</th>
<th>Session Title</th>
<th>Presenter(s)</th>
<th>Overview</th>
<th>Theme</th>
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<td>14:40-16:20</td>
<td>1</td>
<td>Industrial Design</td>
<td>Isabel Prochner, Faculty of Environmental Design, Université de Montréal, Montreal, Canada</td>
<td>This paper explores how communities of practice enable shared learning and knowledge creation and transfer in industrial design.</td>
<td>Design Education</td>
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<td>Design Pedagogy: Approaches in Form Course</td>
<td>Prof. Sandesh Rm, Industrial Design Centre, Product Design, Indian Institute of Technology Bombay, Mumbai, India</td>
<td>This paper pertains to concerns of form education in the industrial design curriculum with special reference to form based tasks in basic-design courses or design foundation.</td>
<td>Design Education</td>
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<td>Implementing Design Sprints in the Education of Industrial Designers</td>
<td>Joyce Thomas, School of Art and Design, University of Illinois at Urbana-Champaign, Champaign, USA Asst. Prof. Cliff Shin, School of Art and Design, University of Illinois at Urbana-Champaign, Champaign, USA</td>
<td>A fourth-year design studio utilizes a &quot;design sprint,&quot; colliding concept development of housewares products with large-scale farm equipment, in rapid paced design thinking towards a human-centered product development project.</td>
<td>Design Education</td>
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<td>Technology as the Integrator of Industrial Design and Engineering Leading to Innovation: An Historical Review</td>
<td>João F. Figueiredo, Faculty of Engineering, University of Porto, Porto, Portugal</td>
<td>This paper is an historical overview on engineering, industrial design, and their relation with technology, which is considered to have a mediator role between the two referred disciplines.</td>
<td>Design Education</td>
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<td>2</td>
<td>Health and Public Welfare in Design Practice</td>
<td>Julianah Bolade Adeniji, Department of Art, Design, and Printing Technology, The Polytechnic Ibadan, Ibadan, Nigeria Adesola Olutoyin Alimi, Department of Art, Design, and Printing Technology, The Polytechnic Ibadan, Ibadan, Nigeria</td>
<td>An interactive infographics on Ebola was developed to educate kids on its signs and prevention in a fun and engaging way using simple graphics and animation.</td>
<td>Visual Design</td>
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<td>Wash: The Development of a Culturally Ambiguous Water, Sanitation, and Hygiene Curriculum</td>
<td>Larrie King, School of Visual Communication Design, Kent State University, Kent, USA</td>
<td>Graduate students in the Kent State University Visual Communication Design program approach the challenge of teaching safe water and hygiene practices to many developing African communities with a single curriculum.</td>
<td>Design in Society</td>
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<td>Designing Alberta: Identity, Representation, Energy, and the Environment</td>
<td>Prof. Bonnie Sadler Takach, Department of Art and Design, University of Alberta, Edmonton, Canada Dr. Geo Takach, Faculty of Extension, University of Alberta, Edmonton, Canada</td>
<td>This paper explores visual representations and contestations of identity in a Canadian province based significantly on oil production and subject to rising environmental scrutiny by its biggest customer, the U.S.</td>
<td>Design in Society</td>
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## Saturday, 14 March

### 14:40-16:20  Parallel Sessions

#### Room 3  Typography and Visual Design

**Typography and Cultural Semiotic Coherence**  
Debasis Parish Ranjan Choudhury, Graphic Design, Maeer's MIT Institute of Design, Pune, India  
**Overview:** This paper discusses geometrical forms associated in type design or scripts, with an emphasis on Odia Scripts, one of the classical scripts from India.  
**Theme:** Visual Design

**Typographic Ligatures**  
Sharon Oiga, School of Design, University of Illinois at Chicago, Chicago, USA  
Guy Villa, Jr., Graphic Design, Columbia College Chicago, Chicago, USA  
**Overview:** The experience of developing a curriculum for teaching typographic ligatures will be recounted, beginning with initial findings from a questionnaire, to a writing exercise, to further testing, to poster design.  
**Theme:** Design Education

**Typography off the Page: Teaching Typography as Moving Image**  
David Sinfield, School of Art and Design, Auckland University of Technology, Auckland, New Zealand  
**Overview:** Opening with examples of contemporary approaches to animated lettering used in film title sequences and political protest, this paper considers the recent rise of animated typography in graphic design education.  
**Theme:** Design Education

**The Creation of Visual Design with the Use of Japanese Character Etymology Interpretation and Taction: A Representation of Wabi-Sabi**  
Jean Sebastien Mayrand, Kyoto Seika University, Kyoto, Japan  
**Overview:** This paper demonstrates an original creative process for the representation of abstract concepts related to Wabi Sabi.  
**Theme:** Visual Design

#### Room 4  Architectural Design

**A Framework to Determine the Appropriate Use for Historic Buildings: Analyzing a Han in Istanbul**  
Enes Can Kilic, Department of Interior Architecture, Istanbul Technical University, Istanbul, Turkey  
Dr. Nilufer Saglar Onay, Department of Interior Architecture, Istanbul Technical University, Istanbul, Turkey  
**Overview:** This study develops a framework to determine the appropriate use for historic buildings, evaluating their contextual ties, historical backgrounds, and spatial potentials in relation to the cultural values of society.  
**Theme:** Architectonic, Spatial, and Environmental Design

### 16:30-17:00  Conference Closing — Phillip Kalantzis-Cope, Common Ground Publishing, USA and Lorenzo Imbesi, Conference Chair, Professor, Sapienza University of Rome, Rome, Italy
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<th>Name</th>
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<td>Christine Abbott</td>
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<td>Sam Fox School of Design and Visual Arts, Washington University in St. Louis</td>
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<td>Essam Abu Awad</td>
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Michael Clayton University of the Incarnate Word USA
Angela Co Syracuse University USA
Jacqueline M. Cole University of Cambridge UK
Brie Constantino Kent State University USA
Jillian Coorey Kent State University USA
Michele Damato Syracuse University USA
Lena Darweesh F. University of Dammam Saudi Arabia
Brigette Davitt Edinboro University USA
Lisa DeBenedittis Parsons The New School for Design USA
Brian DeLevie University of Colorado Denver USA
Andrew DeRosa Queens College, City University of New York USA
Saeri Dobson Loyola Marymount University USA
Andrea R. Dunnaway Western Kentucky University USA
Kate Dunstone Manchester Metropolitan University UK
Claudia Déméné Université Laval Canada
Anthony Eland De Montfort University UK
Colleen Ellis Dar Al Hekma University Saudi Arabia
Mary Embry Indiana University USA
Pedro Espinoza University of Texas at El Paso USA
Carol Faber Iowa State University USA
Peg Faimon Miami University USA
Jeff Feng University of Houston USA
Luigi Ferrara George Brown College Canada
Maghan Fettes Common Ground Publishing USA
João F. Figueiredo Faculty of Engineering, University of Porto Portugal
Peter Ford De Montfort University UK
Lorrie Frear Rochester Institute of Technology USA
Richard Fry Brigham Young University USA
Lorena G. T. de Oliveira Federal University of Rio Grande do Norte Brazil
Delana Gabbard University of Central Oklahoma USA
Rubén Garcia University of Zaragoza Spain
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Rhonda Geraghty Cranfield University UK
Mohammad Mehdi Ghiai Islamic Azad University, Yadegar-e- Imam Khomeini (RAH) Branch Iran (Islamic Republic of)
Farideh Gholami Iran University of Science and Technology Canada
Alfonso Gomez Pontifical Xaverian University Colombia
Hugo Gomez University of Texas at El Paso USA
Alexis Gregory Mississippi State University USA
Amir Sasan Hadian Asa Gostar Ravagh Aria Construction Iran (Islamic Republic of)
Li Han Virginia Commonwealth University-Qatar Qatar
Ashley Hasty Indiana University USA
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A Social Knowledge Platform
Create Your Academic Profile and Connect to Peers

Developed by our brilliant Common Ground software team, Scholar connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.

Utilize Your Free Scholar Membership Today through

• Building your academic profile and list of published works.
• Joining a community with a thematic or disciplinary focus.
• Establishing a new knowledge community relevant to your field.
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2. Enter a “blip” (a very brief one-sentence description of yourself).
3. Click on the “Find and join communities” link located under the YOUR COMMUNITIES heading (On the left hand navigation bar).
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• About: Include information about yourself, including a linked CV in the top, dark blue bar.
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• Peers: Invite others to connect as a peer and keep up with their work.
• Shares: Make your page a comprehensive portfolio of your work by adding publications in the Shares area - be these full text copies of works in cases where you have permission, or a link to a bookstore, library or publisher listing. If you choose Common Ground’s hybrid open access option, you may post the final version of your work here, available to anyone on the web if you select the ‘make my site public’ option.
• Image: Add a photograph of yourself to this page; hover over the avatar and click the pencil/edit icon to select.
• Publisher: All Common Ground community members have free access to our peer review space for their courses. Here they can arrange for students to write multimodal essays or reports in the Creator space (including image, video, audio, dataset or any other file), manage student peer review, co-ordinate assessments, and share students’ works by publishing them to the Community space.
A Digital Learning Platform

Use **Scholar** to Support Your Teaching

**Scholar** is a social knowledge platform that transforms the patterns of interaction in learning by putting students first, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple sources rather than memorizing knowledge that has been presented to them.

**Scholar** also answers one of the most fundamental questions students and instructors have of their performance, “How am I doing?” Typical modes of assessment often answer this question either too late to matter or in a way that is not clear or comprehensive enough to meaningfully contribute to better performance.

A collaborative research and development project between Common Ground and the College of Education at the University of Illinois, **Scholar** contains a knowledge community space, a multimedia web writing space, a formative assessment environment that facilitates peer review, and a dashboard with aggregated machine and human formative and summative writing assessment data.

The following **Scholar** features are only available to Common Ground Knowledge Community members as part of their membership. Please email us at support@cgscholar.com if you would like the complimentary educator account that comes with participation in a Common Ground conference.

- Create projects for groups of students, involving draft, peer review, revision and publication.
- Publish student works to each student’s personal portfolio space, accessible through the web for class discussion.
- Create and distribute surveys.
- Evaluate student work using a variety of measures in the assessment dashboard.

**Scholar** is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal ‘social knowledge’ relationships. For more information, visit: [http://knowledge.cgscholar.com](http://knowledge.cgscholar.com).
NOTES
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