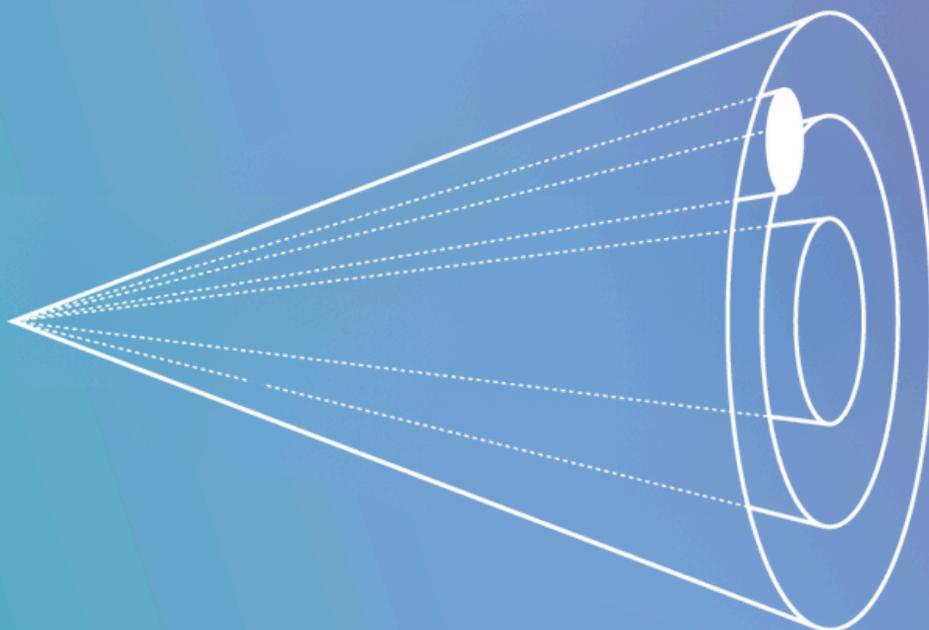


TWENTIETH INTERNATIONAL CONFERENCE
ON DESIGN PRINCIPLES AND PRACTICES

25-27 February 2026
Sapienza University of Rome, Italy

2007 > 2026 | 20th anniversary



DESIGN

a c r o s s

TIME



SAPIENZA
UNIVERSITÀ DI ROMA

C Cumulus
Association



Design Principles & Practices

Twentieth International Conference on Design Principles & Practices

<https://designprinciplesandpractices.com/2026-conference>

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Welcome Letters



New Thinking

New Practices

New Societies

International Independent Interdisciplinary Scholar-led Non-Profit Since
Research Networks Conferences Journals Books Media Lab 1984



Dear Conference Participants,

On behalf of Common Ground Research Networks, I welcome you to the Twentieth International Conference on Design Principles & Practices.

Founded in 2007, the Design Principles & Practices Research Network offers an interdisciplinary forum to explore the meaning and purpose of design. In professional and disciplinary terms, the network traverses a broad sweep to construct a trans-disciplinary dialogue, which encompasses a wide array of design paradigms and practices. We 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. Our aim is to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

This truly international conference brings together a diverse group of scholars, practitioners, and thought leaders from around the world. We are proud to provide a platform for exchanging ideas, and presenting research, addressing some of the pressing issues of our time.

Our conference theme, "Design Across Time," reflects our commitment to exploring new frontiers in research and practice. Over the next few days, In-Person or Online, you will have the opportunity to attend keynotes, panel discussions, and other session types led by our Emerging Scholars. We encourage you to take full advantage of these sessions to gain new insights, expand your professional network, and find inspiration for your own work.

We want to thank our keynote speakers Diletta Huyskes, Lorenza Baroncelli, Antonio Scarponi, conference chairs Viktor Malakuczi and Angela Giambattista, presenters, and volunteers whose dedication and hard work have made this conference possible. We also thank our host partner Sapienza University of Rome, for their generous support.

We hope you find this conference to be an intellectually stimulating and rewarding experience. Your active participation is crucial to the success of this event, and we look forward to the lively discussions and valuable connections that will emerge over the next few days.

Warm regards,

Dr. Phillip Kalantzis Cope
Chief Social Scientist
Common Ground Research Networks

Dear Delegates,

Welcome to the Twentieth International Conference on Design Principles & Practices, hosted by Sapienza University of Rome, Italy. We are delighted to have you join us for this event, bringing together design scholars, educators, researchers, and practitioners from around the world.

We are honored to host you at Sapienza University of Rome, an institution with over 700 years of history and a deep commitment to connecting heritage with future innovation. Within this institutional and historical framework, this year's conference explores the theme "Design Across Time," an invitation to reflect deeply on the temporal dimensions of design - how design has evolved, how it shapes and is shaped by historical contexts, and how it might respond to future challenges. Through this lens, we seek to broaden our understanding of design as both a measure and an agent of change, engaging with theory, practice, culture, and society across temporal scales.

During the conference, we hope to engage in thought-provoking discussions, share insights that challenge and expand our perspectives, and build connections that will continue long after the event. Whether you are participating in person in Rome or engaging through our hybrid online platform, we encourage you to immerse yourself fully in the program, connect with fellow delegates, and contribute to the collective inquiry that drives our community.

We are grateful for your presence here in Rome to present and discuss your work. We also extend our sincere thanks to our plenary speakers — Diletta Huyskes, Lorenza Baroncelli, and Antonio Scarponi — for embracing the conference theme and contributing perspectives that critically engage with the evolving role of design across time.

The diversity of perspectives and experiences represented across the program promises rich debates and meaningful exchange. We hope you have an engaging and rewarding experience here in Rome and online, and we look forward to co-creating new understandings of design across time.

Yours sincerely,

Angela Giambattista and Viktor Malakuczi
Conference Chair(s)

Twentieth International Conference on Design Principles & Practices
Sapienza University of Rome

Dear Delegates,

On behalf of the Design Principles & Practices Research Network, we are delighted to welcome you to the Twentieth International Conference on Design Principles & Practices, a milestone that marks two decades of remarkable scholarly exchange and global collaboration.

This anniversary represents far more than a temporal marker - it celebrates an enduring journey that has brought together design researchers, educators, and practitioners from across the globe, creating a truly international community united by shared values and commitment to advancing design knowledge. We wish to especially acknowledge the vision of Bill Cope, who founded this network, and the continued leadership of Philip Kalantzis-Cope, together with Tamsyn Gilbert, whose dedication has ensured the network's sustained growth and vitality across continents and disciplines.

The relationships and intellectual exchanges fostered through this network over twenty years have been transformative. From the first gathering to this anniversary edition, the Design Principles & Practices conference has provided a vital forum for critical inquiry into design as a field of knowledge, practice, and societal engagement - exploring how design principles and practices continuously evolve across temporal, cultural, and disciplinary boundaries.

We are profoundly grateful to Professor Angela Giambattista and Professor Viktor Malakuczzi for their exceptional work as Conference Chairs in bringing this anniversary edition to fruition in Rome. Our gratitude extends to the Common Ground Research Networks team for their ongoing support and commitment to facilitating scholarly exchange within our global design community.

The diversity of perspectives and interdisciplinary approaches represented in this year's program promises stimulating debates and productive dialogues. We encourage you to actively participate, collaborate with fellow delegates, discover new perspectives, and co-create knowledge that extends beyond disciplinary boundaries.

We hope you have an enriching and memorable experience, and we look forward to celebrating together twenty years of design scholarship while exploring new horizons for our field.

Yours sincerely,

Professor Loredana Di Lucchio
Co-Chair, Design Principles & Practices Research Network
Sapienza University of Rome

Professor Lorenzo Imbesi
Co-Chair, Design Principles & Practices Research Network
Sapienza University of Rome



Design
Principles & Practices
Research Network

Founded in 2007, the **Design Principles & Practices Research Network** offers an interdisciplinary forum to explore the meaning and purpose of design. In professional and disciplinary terms, the network traverses a broad sweep to construct a trans-disciplinary dialogue, which encompasses a wide array of design paradigms and practices. We 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. Our aim is to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions.

Practices

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 critical. 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 a 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.

Modalities

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 merely for innovation's sake. It is also for the most practical of reasons. There is an increasing need to document for planning and project management, regulation and compliance, risk assessment and risk management, and project specification and contractual clarity.

Principles

The word "design" has this fortuitous double meaning, simultaneously describing the 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 deliberate 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 prior 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.

Theme 1: Design Education

On learning to become a designer.

Living Tensions:

- Design Thinking – cognitive modes and learning styles
- Problem Solving – recognition procedures, hypothesis development, reasoning processes, solution testing
- Residues – learning from our historical and contemporary design experiences
- Innovation and Creativity – meanings in theory and practice
- 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
- High and Low Theory – the everyday and theorizing the empirical
- Conceiving Design – complexity, heterogeneity and holism
- Design Pedagogies – teaching and learning in the design professions
- Educational Designs – teacher as instructional designer
- Points of Comparison – precedent, analogy and metaphor in the design process

Theme 2: Design in Society

On the social sources of design and the social effects of design.

Living Tensions:

- Design in Social Policy – planning and politics
- Health and Safety – public welfare in design practice
- Design as Business – Markets for design and designing for markets
- Human Systems and Cultural Processes – globalization and the design professions
- Design Without Designers – everyday, amateur, organic and living designs
- Design for Diversity – culture, gender, and sexual orientation
- Design Politics – making technologies, spaces and institutions more responsive to human needs
- The ends of Design – pragmatic, aesthetic, and emancipatory
- The Humanistic and Technological – tensions and synergies
- Values, Culture and Knowledge Systems – the role of perspective, subjectivity, and identity
- 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.

Living Tensions:

- People and Artifacts – exploring uses and usability
- Design Narratives – stories and sense making in the design process
- Cultural Studies – difference, diversity, and multiculturalism in design
- Embodied and Disembodied – ethnographies of design
- Material and Immaterial – mediating ideas and materials
- Function and Form – the politics of Industrial design
- Sociology of Design – decorative arts, folk movements, and communities of practice
- Science and Technology in Design – critical analysis of techno-determinism
- Media Ecologies and Object Orientation – designed artifacts and processes as learning experiences
- Co-designed Process and Objects – designing with users and communities
- Close to Customers – design as dialogue
- Universal Design and Access – measuring participatory design systems

Theme 4: Visual Design

On representation using mediums of the visual communication.

Living Tensions

- Media and Mediation – singular and universal visual grammars
- Viewpoint, Perspective, Interest – designer as agent or advocate
- Negotiating Authenticity and Authority – power of continuity and change
- Forms for Communicating Design – photography, film, animation, graphic design, and typography
- New Media and Digital Aesthetics – the evolving avant-garde
- Modeling and Representation – graphic, symbolic, logical, and mathematical
- Synesthesia or Crossing Representational Modes – language, image, space, and medium
- Fine Arts – illustration, photography, film and video
- Visual Economies – advertising, marketing and logos
- Information Systems and Architectures – interface design, digital, software, and social media design
- Public and Professional Understandings – the role of the designer as communicator
- Copyright, Patents, and Intellectual Property – proprietary and the commons, commercial and in the public domain

Theme 5: Design Management and Professional Practice

On the organization of design, design work, and design as a professional practice.

Living Tensions:

- Designing Design – from conceptualization to specification
- Common Knowledges – sharing insights, research, theories, and designs in communities of practice
- Multidisciplinary and Cross-Professional – approaches to design
- Professionalism and its Trajectories – narrowing specialisms and/or multiskilling
- Working with Research – design practitioners as researchers or users of research
- Business of Speed – the economics and pragmatics of rapid delivery and design alongside construction
- Logics of Collaboration – interactivity, responsiveness, and reflexivity in communities of practice
- 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
- Designing Projects – planning, management, and project afterlife
- User-Centered or Client-Centered Project Management - the changing role of the designer as advocate

Theme 6: Architectonic, Spatial, and Environmental Design

On constructing spaces, environments, and sustainable design practices.

Living Tensions

- Common Spaces – ecological footprints, atmospheres, biospheres, eco-spheres
- Life Cycles – designing products and services for the longer term
- Relations of human and Ecological Value – static or dynamic
- Standards and Regulations – implicit, explicit and social certifications
- Planning the Urban – cross-disciplinary perspectives on cities of the future
- Nature Designed – parks, wilderness, and elementary ecologies
- Understanding Human Impacts – natural resource use and environmental footprints
- On Sustainability and Eco-Design – design in an environmental, economic, social, and cultural setting
- Interdisciplinary Ecological Practices – working with scientists, social scientists, and economists
- Scenario Planning – designing for alternative futures
- Making and Breaking Codes – regulation in the design industries
- Documenting Sustainable Design Process – methodologies, heuristics, and routines

Loredana Di Lucchio

PhD, Full Professor in Design, Sapienza University of Rome, Rome, Italy



Dr. Loredana Di Lucchio is an Architect and Strategic Designer. She earned her PhD while studying the relationship between design and production as phenomena involved within semantic, technological, and consumption aspects.

She currently directs research activities for the Arts, Design and New Technologies section of the I.T.A.C.A. Department at Sapienza Università di Roma. She has lectured on strategic and advanced design topics at several national and international conferences. In her work she examines the relationships between design, technologies, production, and consumption. Currently, her research focuses on the collaborative possibilities between the Italian and Chinese Design and Productive System for developing a new network to overcome the idea of delocalization and, at the same time, the idea of globalization towards a global dynamic of consumption.

She is the author of *Il Design delle Strategie. Un modello interpretativo della relazione tra design e impresa* [Design of Strategies. An interpretative model of the relationship between design and business], Gangemi Editore, 2005. She is co-editor of the "Factory" section of *DIID – Disegno Industriale Industrial Design*, which focuses on innovative company "case histories."

Lorenzo Imbesi

Architect; Professor, Sapienza University of Rome, Rome, Italy



Dr. 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.

The **Design Principles & Practices Research Network** is grateful for the foundational contributions, ongoing support, and continued service our Advisory Board.

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- Discount to the annual conference for presenters (and any other Common Ground Research Network Conference)
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- Volunteer to serve as a peer reviewer for your chance to become recognized on the Editorial Board

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- Access to all of the Imagining Futures speaker series, Meet the Author, and all other online programs.

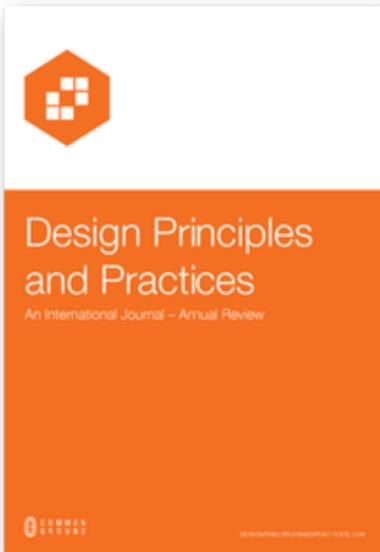
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Design
Principles & Practices
Journal Collection



Design Principles and Practices: An International Journal—Annual Review

Design Principles and Practices: An International Journal—Annual Review aims to create an intellectual frame of reference, and to support an interdisciplinary conversation on the role of design in society. Candidates for inclusion in this survey journal include works by invited contributors and top-ranked articles selected from thematic journals of the collection.

Collection Founded: 2007

Serial Founded: 2007

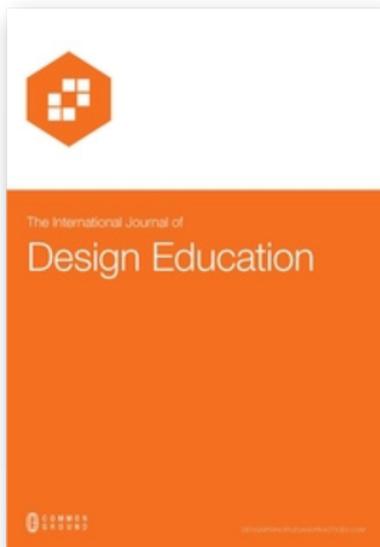
ISSN: 1833-1874 (Print) **ISSN:** 2473-5736 (Online)

DOI: <http://doi.org/10.18848/1833-1874/CGP>

Publication Frequency: Annually

Indexing

- Art Abstracts (EBSCO)
- Art Index (EBSCO)
- Art Full Text (EBSCO)
- Art Source (EBSCO)
- Australian Research Council (ARC)
- Computer Science (Cabell's)
- EBSCO Polytechnic Studies Collection: India
- Genamics
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The International Journal of Design Education

The International Journal of Design Education explores aspects of learning to become a designer and to develop modes of "design thinking." It explores design strategies, methodologies, and tactics. It analyzes forms of professional stance, and it examines pedagogies of engagement with design purposes, designed objects, and design.

Collection Founded: 2007

Serial Founded: 2013 (Volume 6)

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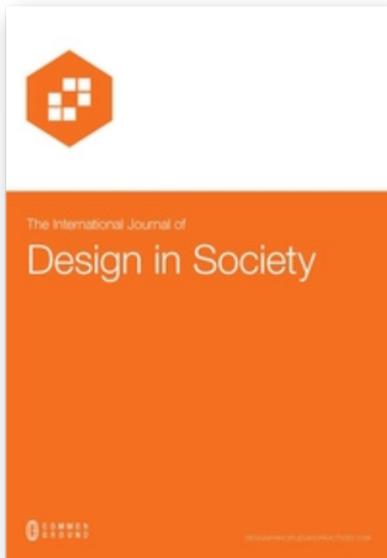
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DOI: <http://doi.org/10.18848/2325-128X/CGP>

Publication Frequency: Biannually

Indexing

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- Arts & Humanities Full Text (ProQuest)
- Educational Curriculum & Methods (Cabell's)
- Educational Psychology & Administration (Cabell's)
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The International Journal of Design in Society

The International Journal of Design in Society interrogates the social sources and social effects of design. Focal points of interest include design policy, the human impacts of design, design values, and design business.

Collection Founded: 2007

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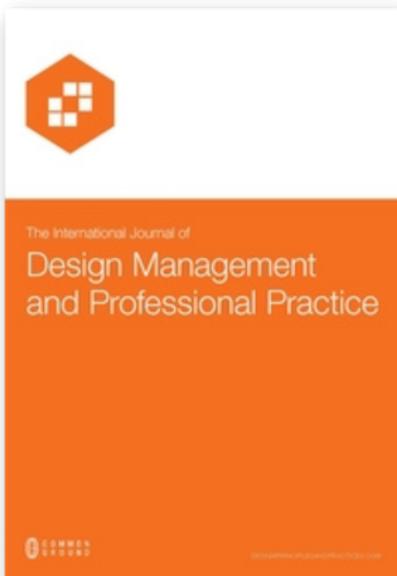
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Publication Frequency: Biannually

Indexing

- Art Source (EBSCO)
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- Scopus (Elsevier)
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The International Journal of Design Management and Professional Practice

The International Journal of Design Management and Professional Practice explores the organization of design, design work, and design as a professional practice.

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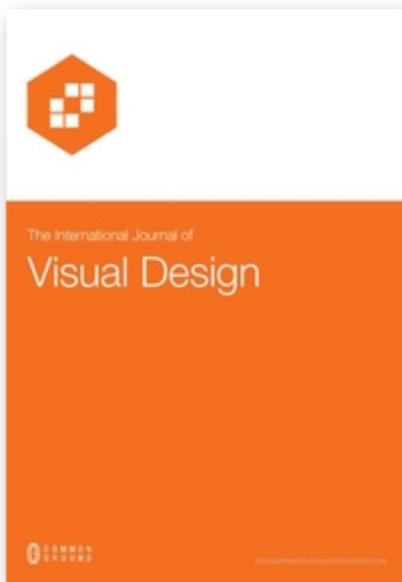
The International Journal of Designed Objects

The International Journal of Designed Objects examines the nature and forms of the objects of design, including the products of industrial design, fashion, interior design, and other design practices.

Serial Founded: 2013 (Volume 6)
ISSN: 2325-1379 (Print) **ISSN:** 2325-1395 (Online)
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- Art Source (EBSCO)
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The International Journal of Visual Design

The International Journal of Visual Design explores processes and practices of representation and communication using the medium of the image. Areas of interest include communications design, visual arts, illustration, photography, film and video, graphic design, typography, interface design, internet design, animation, and computer simulations.

Collection Founded: 2007
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Loredana Di Lucchio

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Founded in 2002, Editage is a leading consumer technology business helping researchers improve the speed and impact of their research. Editage has served over 250,000 researchers and doctors across 173 countries and transformed over one million research papers across 1,200 disciplines. Editage is a division of Cactus Communications, a global science communication organization that collaborates with STEM, life sciences, social sciences, and humanities researchers, universities, publishers, and organizations to accelerate research impact.

We take research integrity seriously, following standards and best practices established by the Committee on Publication Ethics (COPE). We're also active members of key industry associations: Association of American Publishers, Association of Learned and Professional Society Publishers, The Society for Scholarly Publishing, and Crossref.

To review our policy on take link below :

- Editorial Processes
- Peer Review
- Authorship, Co-Authorship, and Author Responsibilities
- Research with Humans or Animals
- Statement on Informed Consent
- Libel, Defamation, and Freedom of Expression
- Retractions and Corrections
- Fraudulent Research and Research Misconduct
- Transparency
- Ethical Business Practices (Ownership, Management, Governing Bodies, Access, Copyright and Licensing, Author Fees, Usage Metrics and Reporting, Data Privacy, Direct Marketing, Communication & Advertising, Editorial Team Contact Information)

<https://designprinciplesandpractices.com/journals/publishingethicsguidelines>



SUSTAINABLE DEVELOPMENT GOALS

Common Ground Research Networks (Not-for-Profit) is proud to be a signatory to the United Nations Sustainable Development Goals Publishers Compact. Launched in collaboration with the International Publishers Association, the compact "features 10 action points that publishers, publishing associations, and others can commit to undertaking in order to accelerate progress to achieve the Sustainable Development Goals (SDGs) by 2030. Signatories aspire to develop sustainable practices and act as champions of the SDGs, publishing books and journals that will help inform, develop and inspire action in that direction."

MEMBERS OF THE FOLLOWING ORGANIZATIONS

AAP ASSOCIATION OF AMERICAN PUBLISHERS



Association of Learned and Professional Society Publishers



Society for Scholarly Publishing

Crossref



**Twentieth International
Conference
on Design Principles & Practices**



Founded in 2007, the **Design Principles & Practices Research Network** offers an interdisciplinary forum to explore the meaning and purpose of design. In professional and disciplinary terms, the network traverses a broad sweep to construct a trans-disciplinary dialogue, which encompasses a wide array of design paradigms and practices. We 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. We aim to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

Past Events

- 2007 - Imperial College, London, UK
- 2008 - University of Miami, Miami USA
- 2009 - Technical University Berlin, Berlin, Germany
- 2010 - University of Illinois at Chicago, Chicago, USA
- 2011 - Sapienza University of Rome, Rome, Italy
- 2012 - University of California, Los Angeles, USA
- 2013 - Chiba University, Chiba, Japan
- 2014 - UBC Robson Square in Vancouver, Canada
- 2015 - University Center Chicago, Chicago USA
- 2016 - Pontifical Catholic University of Rio de Janeiro (PUC-Rio), Rio de Janeiro, Brazil
- 2017 - Institute without Boundaries at George Brown College, Toronto, Canada
- 2018 - ELISAVA Barcelona School of Design and Engineering, Barcelona, Spain
- 2019 - St. Petersburg University, Saint Petersburg, Russia
- 2020 - Pratt Institute, Brooklyn, USA (Virtual)
- 2021 - Universidad de Monterrey, Mexico (Virtual)
- 2022 - University of Newcastle, Newcastle, Australia (Virtual)
- 2023 - Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2024 - Universitat Politècnica de València, Spain
- 2025 - LASALLE College of the Arts, Singapore

The **Design Principles & Practices Research Network** is thankful for the contributions and support of the following organizations.



UNIVERSITAT
POLITÈCNICA
DE VALÈNCIA



SAPIENZA
UNIVERSITÀ DI ROMA



Viktor Malakuczi

Researcher and Assistant Professor, Department of Planning, Design and Technology of Architecture, Sapienza University of Rome, Italy



Viktor Malakuczi holds a PhD in Design from Sapienza University of Rome, following an MSc in systemic design and a BSc in industrial design from ISIA Roma and MOME Budapest. His research interests revolve around the integration of Design with advanced digital know-how across various sectors, from creative coding to physical computing and digital fabrication, while also exploring the impact of generative artificial intelligence in the creative process.

The three main threads of research are design for digital manufacturing, design for cultural experience and design for interactions. Since his PhD research, he has been investigating digital manufacturing and industry 4.0, exploring the consequent evolution of design practices, material culture and functional-semantic values, with special attention to personalisable design, also explored in his book titled “Computational by Design”. Around the topic of Design for Cultural Experience, his various national and EU research projects focus mainly on technological innovation for immersive experiences, also tackling systematic interventions and effective content and visitor management. In the field of interaction design, he is particularly interested in extended reality and industrial applications, for which he leads the working group “Interactive factory: enabling technologies, from IoT to XR” of SID (Società Italiana di Design).

Moreover, he is actively involved in the international scientific community of the Design discipline, serving as associate editor for the DIID Journal and conference manager for major international events such as Cumulus Roma 2021 “Design Cultures” and EAD 2017 “Design for Next”, as well as track chair and session chair at multiple other international conferences.

Angela Giambattista

Researcher and Assistant Professor, Department of Planning, Design and Technology of Architecture, Sapienza University of Rome, Italy



Angela Giambattista holds a PhD in Design and Innovation from the University of Campania “Luigi Vanvitelli,” a Master’s in Product Design and a Bachelor’s degree in Industrial Design, both from Sapienza University of Rome. Since 2020, she has served as a Researcher and Assistant Professor at the Department of Planning, Design, and Technology of Architecture at Sapienza University of Rome.

Her primary research interests focus on Product and Service Design, Design-Driven Innovation, and User Experience Design within medical and healthcare contexts. She coordinates the international working group Cumulus “DHEA: Design for Health, Ageing, and Well-being” acts as co-chair for the Cumulus Green 2024 - Designing Healthy Futures competition, and leads the Bottom-up Working Group DHeS (Design for Health, Well-being, and Social Inclusion) within SID (Società Italiana di Design).

Angela was the scientific coordinator for the International Conference Design for Next – 12th EAD (2017) and the International Conference Design Culture(s) - Cumulus Roma (2021). She was also an editorial board member of the Class A scientific journal *Diid Disegno Industriale* – Industrial Design.

She has served as Principal Investigator, Scientific Coordinator, and member of research units for various national and international projects related to Design for Healthcare. Angela actively disseminates her work through international peer-reviewed conferences as a selected speaker.

In her teaching role, she actively contributes to the courses in the Master’s program in Product and Service Design and the Bachelor’s program in Design at the Faculty of Architecture, Sapienza University of Rome. She supervises numerous undergraduate and graduate theses on topics aligned with her research interests.

Antonio Scarponi

Architect and Designer, Conceptual Devices, Zurich



"We Are the Rain. Epistemic Design when there is no Outside"

Founder of Conceptual Devices, Antonio Scarponi engages design as a critical practice. His work examines how design produces strategies, imaginaries, and forms of knowledge that expose contemporary social and cultural conditions.

His work has been published in international journals and platforms including Architectural Design, Domus, Abitare, Wired, Fast Company – Design, Designboom, and Design Habitat, and has been exhibited in international institutions such as the Venice Architecture Biennale and the MAK Vienna Biennale for Change. In 2008, his work received the Curry Stone Design Prize for pioneering socially engaged design practices.

He has taught and lectured internationally since 2005 and has been teaching at the Zurich University of the Arts since 2013, where he is part of the MA Cultural Critique and Curatorial Studies. In 2023, he co-founded the Institute for Spatial Thinking to advance spatial design practices beyond disciplinary boundaries.

25 February - 09:30 (GMT+01:00) Rome

Diletta Huyskes

University of Milan, Italy



"Designing the Social. From Bicycles to Artificial Intelligence"

Diletta Huyskes is a Postdoctoral Researcher in the programme "Towards a Decolonized Artificial Intelligence" at the Centre for Philosophy and Technology (PHILTECH) at the Department of Philosophy, University of Milan, Italy. She is also an Affiliated Researcher at the Data School, Utrecht University (NL).

Her interests range from the ethics of technologies to the relationship between social exclusion and processes of datafication or algorithmization, the governance of artificial intelligence and how different cultures can shape different artifacts. With a theoretical background rooted in hermeneutics, gender and technology studies, and social constructivism (STS), her doctoral research at the Department of Social and Political Sciences at the University of Milan, included empirical and ethnographic work between Italy and the Netherlands to investigate how automated decision-making processes (ADMs) are shaped by contingent and contextualized human behaviors, decisions and negotiations which can lead to negative impacts on society and social groups, such as amplified discrimination.

Previously, she worked as an Assistant Researcher in Data Ethicist at Fondazione Bruno Kessler (FBK) in Trento, Italy, where she followed a number of digital projects proposed by the local public administration with ethics by design recommendations.

26 February - 09:15 (GMT+01:00) Rome

Lorenza Baroncelli

Director, Department of Architecture and Contemporary Design, MAXXI Museum, Italy



"Theories and Practices for a Contemporary Design Collection"

Lorenza Baroncelli is an Italian architect, urban planner, urban regeneration theorist, and curator. She is currently the Director of the Department of Architecture and Contemporary Design at the MAXXI Museum in Rome and teaches in the Master of Art Management program at Luiss Business School in Rome. She has served as the Artistic Director of the Triennale di Milano and as the City Councilor for Urban Regeneration in Mantua. She also worked at the Serpentine Gallery in London as the coordinator of the architecture program. Her articles have been published in various international magazines such as Domus Magazine, Abitare, The Huffington Post, and The New York Times.

27 February - 9:30 (GMT+01:00) Rome

Ivo Caruso



Erik Ciravegna



Francesca Valsecchi



Chiara Olivastri



Chiara Scarpitti



Annapaola Vacanti



Monica Pastore



Amina Pereno



Xue Pei



Chiara Lecce



Serena Dal Puglia



Daniele Busciantella Ricci



Each year a small number of **Emerging Scholar Awards** are given to outstanding early-career scholars or graduate students. Here are our 2026 Emerging Scholar Award Winners.

Gigi Polo
The New School University,
United States



Grazielle Bruscato Portella
IE University,
Spain



Hualan Gou
University of Lisbon,
Portugal



Richard leBrasseur
Dalhousie University,
Canada



Betty Torrell
Morgan State University,
United States



Hirbod Human
Florida Atlantic University,
United States



Morgan Ricard
Politecnico di Milano,
Italy



Martin Bonney
Royal College of Art,
United Kingdom



Matteo Orsini
Sapienza University of Rome,
Italy



Mariia Ershova

Sapienza University of Rome,
Italy



Ekin Yay

Sapienza University of Rome,
Italy



Miriam Saviano

Sapienza University of Rome,
Italy



Sonia Belhaj

Sapienza University of Rome,
Italy



Simon Lindblom

Mälardalen University,
Sweden



Isaiah DeMarco

Marywood University,
United States



Eujeen Hwang

Auckland University of Technology,
New Zealand



Golnoush Behmanesh

University of Mississippi,
United States



Abhishek Srivastava

IIT Roorkee,
India



Marina Ricci

STIIMA (CNR), Bari - Politecnico di Bari,
Italy



Kendrik Lim

Massachusetts Institute of
Technology, United States



Jennifer Danko (Duby)

MacEwan University,
Canada



Andrea Bandoni

Faculdade de Belas-Artes da Universidade de
Lisboa,
Portugal



Salomón Doncel-Moriano Urbano

Aoyama Gakuin University,
Japan



Linh Khuu

LASALLE College of the Arts,
Singapore



Lasya Aji Silpa

Appalachian State University,
United States



Online Welcome and Training Session

Join other delegates for a pre-conference welcome reception and training session. This special event will walk you through the CGScholar Event Mircrosite so you have a rich online experience by learning how to comment and participate online. It will also teach delegates how to update their profile and Presenter Pages in order to add digital media: video, sound, other files. This will be held “live” via Zoom.

24 February 2026 - 17:00 PM (Italy Time Zone) / 10:00 AM (CST)

Online Talking Circle

Talking Circles are a distinctive feature of our in-person conference, and this year we are also taking them online. Talking Circles offer an opportunity to meet other delegates face-to-face, and engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the Research Network. Participation is open, encouraged, and supported.

26 February 2026 - 17:00 PM (Italy Time Zone) / 10:00 AM (CST)

In Person Conference Walking Tour

"The Timeless Beauty of Rome"

This carefully designed itinerary invites participants to discover the timeless beauty of Rome through a guided walking tour of its most celebrated landmarks.

We will begin at 3:00 PM at the elegant Trinità dei Monti, descending to the Spanish Steps and Piazza di Spagna, before continuing to the majestic Trevi Fountain, the baroque charm of Sant'Ignazio, the serene Piazza della Minerva, and the awe-inspiring Pantheon, concluding at the lively Piazza Navona.

The tour includes entrance tickets to the Pantheon and personal audio headsets, ensuring a seamless and immersive experience as guests explore the Eternal City's art, history, and atmosphere.

Group 1 (English speaking)

Date: Tuesday, 24th of February 2026

Time: 3:00 PM

Meeting point: At Trinità dei Monti

In Person Welcome Reception

The Design Principles & Practices Conference is pleased to announce the Conference Welcome Reception.

Date: Wednesday 25th February 2026

Time: After the last session of the day

Location: At the University

In Person Conference Dinner

Dinner on the Tiber – A Special Evening at Baja Roma

Join us at a barge moored along the banks of the Tiber, in the heart of Rome. This elegant Art Nouveau venue, built upon an ancient harbor barge, offers a unique setting surrounded by the timeless beauty of the Eternal City—an ideal place to relax, connect, and celebrate together.

Date: Friday, 27 February 2026

Time: 20:00 (8:00 PM)

Location: Baja Ristorante Lounge Bar Roma, Lungotevere Arnaldo da Brescia, 5, 00196 Roma RM, Italia



Common
Ground
Research
Networks

COMMON GROUND

Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

MEMBERS OF THE FOLLOWING ORGANIZATIONS

 ASSOCIATION OF AMERICAN PUBLISHERS

 Association of Learned and Professional Society Publishers

 Society for Scholarly Publishing

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Common Ground Research Networks is not-for-profit corporation registered in the State of Illinois, USA, organized and operated pursuant to the General Not For Profit Corporation Act of 1986, 805 ILCS 105/101.01, et seq., (the "Act") or the corresponding section of any future Act.

www.cgnetworks.org



@



The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

Supporters & Partners

As they say, “it takes a village.” We are thankful for the generous support of:



And to our Research Network members!

www.cgnetworks.org/medialab



United Nations
Climate Change

CLIMATE
NEUTRAL NOW

Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

www.cgnetworks.org/about/climate-pledge