Common Ground Research Network

Design Principles & Practices

St Petersburg University

13th International Conference on Design Principles & Practices

1–3 March 2019
St Petersburg
Russia
Thirteenth International Conference on
Design Principles & Practices
“Design + Context”

St. Petersburg University - Mikhailovskaya Dacha Campus | St. Petersburg, Russia | 1–3 March 2019

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XIII Congreso Internacional sobre
Principios y Prácticas del Diseño
“Diseño + Contexto”

Universidad Estatal de San Petersburgo - Campus Mikhailovskaya Dacha | San Petersburgo, Rusia
1–3 de marzo de 2019

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Dear Participants,

The Thirteenth International Conference on Design Principles & Practices is hosted by St. Petersburg University and DESIS Lab SPbU. St. Petersburg University is the oldest university in Russia and has just celebrated its 295th anniversary. The University fosters the idea of blending academic heritage with modern technologies, innovative research, and new creative practices. St. Petersburg Design School is based on experience of leading Russian design and art schools, principles of classic humanitarian university education, and experimental research in modern design practice in the world. St. Petersburg is a unique environment where Russian art and design meet European cultural traditions and innovations. The University plays the role of a moderator in this process. On its platform, design education develops in close interaction with scientific schools of the University and the international design community.

The university is a place where cultures meet, where traditions of the society and its hopes for the future are reflected. Here we have the gist of the context in which we live and this gist is presented artistically. At the next level, the designers give their feedback to people, creating works which are lines in the dialogue between the reality and consciousness. We believe that designers can change reality with their creative impulses.

We also hope that the speakers at this conference will play their part in the dialogue of design and context, which will in turn inspire conference attendees to collaborate on looking for ways to design a better world, a better “context” in the future.

Best regards,

Ksenia Pozdnyakova
Associate Professor
Head of the Department of Design at the Faculty of Arts
Head of the DESIS Design Lab
St. Petersburg University, Russia
Dear Design Principles & Practices Conference Delegates,

Welcome to St. Petersburg and to the Thirteenth International Conference on Design Principles & Practices. My colleagues and I from Common Ground Research Networks are honored to have you join us for this year's conference.

Over the course of three and a half decades, Common Ground has given voice to many thousands of scholars—speakers and authors with things to say about the world and who are saying them in order to change the world.

Common Ground has a strong commitment to providing opportunities for people like you to meet, share, and learn from each other. This conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a common interest in the themes and concerns of the Design Principles & Practices Research Network. As a result, topics are broached from a variety of perspectives, interdisciplinary approaches are welcomed, and mutual respect and collaboration are encouraged. Through our interactions, we talk, we learn, and we gain inspiration.

Across its range of research networks, Common Ground is deeply concerned with the critical issues of our time including, among other things, the nature of social change, the relationships of the human species to nature, the process of knowledge creation, the changing shape of organizations, and the dynamics of learning. These raise big-picture questions which in turn demand an interdisciplinary perspective, something that is often neglected in discipline-based conference, journal, and institutional structures.

Throughout its history, Common Ground has worked to develop new approaches to knowledge community building, including interactive conference formats, criterion-referenced peer review, and online social knowledge media. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can explore the meaning and purpose of design.

While conference inspiration may fade with time, Common Ground offers a means for keeping inspiration alive through CG Scholar, an online environment for knowledge working and learning. CG Scholar provides a “help economy” where peers are credited for their mutual contributions in the Design Principles & Practices Research Network. We encourage all conference participants to explore CG Scholar—an internet venue for intellectual interaction and imagination.

I am grateful to all of you for sharing your work at this conference. Additionally, I thank my colleagues Sara Hoke, Rae-Anne Montague, and Helen Repp, who have helped organize and produce this meeting with great dedication and expertise.

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

Best wishes,

Dr. Phillip Kalantzis-Cope
Chief Social Scientist
Common Ground Research Networks
Estimados ponentes de Principios y Prácticas del Diseño:

Les damos la bienvenida a San Petersburgo y al XIII Congreso Internacional de Principios y Prácticas del Diseño. Mis colegas de Common Ground Research Networks y yo, nos sentimos muy honrados de que se una a nosotros en el Congreso de este año.

Durante el transcurso de tres décadas y media, Common Ground ha dado voz a varios miles de académicos —autores y oradores que tenían cosas que decir acerca del mundo y con el propósito de cambiarlo—.

Common Ground asume el firme compromiso de ofrecer a personas como usted la oportunidad de reunirse, compartir y aprender de otras personas. Este Congreso reúne a investigadores, facultativos y académicos provenientes de un amplio abanico de disciplinas; todos ellos interesados por la temática y cuestiones que conciernen a la Red de Investigación de Principios y Prácticas del Diseño. En consecuencia, los temas se abordan desde una gran variedad de enfoques —las aproximaciones interdisciplinares son bienvenidas— y se fomenta tanto el respeto como la colaboración mutua. Gracias a nuestras interacciones hablamos, aprendemos, nos inspiramos.

A través de sus diversas redes de investigación, Common Ground manifiesta un profundo interés por las cuestiones fundamentales propias de nuestro tiempo; incluyendo —entre otras— la naturaleza del cambio social, la relación de la especie humana con la naturaleza, los procesos que generan el conocimiento, la mutabilidad de las organizaciones y las dinámicas que operan en el aprendizaje. Estas cuestiones, de carácter holístico, requieren abordarse desde un enfoque interdisciplinar, con frecuencia desatendido en aquellos congresos, revistas o estructuras institucionales que se fundamentan en una única disciplina.

Common Ground ha trabajado durante más de tres décadas en el desarrollo de nuevos planteamientos concernientes a la construcción de conocimiento comunitario, entre los que se incluyen formatos de conferencia interactiva, revisión por pares basada en criterios y medios de divulgación sociales online. Como innovadores en medios de difusión, estamos creando los espacios y las condiciones técnicas mediante las cuales podamos, colectivamente, explorar el significado y la finalidad del diseño.

Puesto que la inspiración que infunde la experiencia del Congreso es susceptible de verse reducida con el tiempo, Common Ground estima su perdurabilidad mediante la plataforma CG Scholar; un entorno online diseñado para el trabajo, el conocimiento y el aprendizaje. CG Scholar proporciona una “economía de ayuda” donde pares se acreditan por sus mutuas contribuciones en la Red de Investigación de Estudios Organizacionales. Animamos a todos los participantes en el Congreso a explorar CG Scholar; un punto de encuentro en internet donde se promueve la interacción intelectual y la creatividad.

Mi agradecimiento a todos ustedes por compartir sus trabajos en este Congreso. Asimismo, quiero expresar mi gratitud a mis compañeras Sara Hoke, Tatiana Portnova, Rae-Anne Montague, Dionisio Moral Ruiz y Helen Repp, quienes han contribuido a la organización de este encuentro con gran dedicación y destreza.

Les deseamos la mejor de las experiencias durante la celebración de este Congreso, y esperamos que constituya una magnífica oportunidad para dialogar con colegas provenientes de todas las partes del mundo.

Con mis mejores deseos,

Dr. José Luis Ortega Martín
Director científico
Common Ground en Español

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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 which 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, 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 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.

Common Ground Research Networks offer integrated programs of action: international conferences, scholarly journals, book imprints, and online dialogue spaces using our path-breaking social knowledge software, CGScholar.com
Nuestra misión

Common Ground Research Networks tiene como objetivo animar a todas las personas a participar en la creación de conocimiento colaborativo y a compartir ese conocimiento con el mundo entero. A través de nuestros congresos académicos y revistas revisadas por pares, construimos Redes de Investigación y proporcionamos plataformas para interactuar a través de diversos canales.

Nuestro mensaje

Los sistemas de patrimonio del conocimiento se caracterizan por sus separaciones verticales: de disciplina, asociación profesional, institución y país. Common Ground Research Networks asume algunos de los retos fundamentales de nuestro tiempo y construye Redes de Investigación que cortan de manera transversal las estructuras de conocimiento existentes. La sostenibilidad, la diversidad, el aprendizaje, el futuro de las humanidades, la naturaleza de la interdisciplinariedad, el lugar de las artes en la sociedad, las conexiones de la tecnología con el conocimiento, el papel cambiante de la universidad, todas estas son preguntas profundamente importantes de nuestro tiempo que requieren un pensamiento interdisciplinar, debate global y colaboraciones intelectuales e interinstitucionales.

Common Ground es un lugar de encuentro para las personas, las ideas y el diálogo. Sin embargo, la fuerza de estas ideas no consiste en encontrar denominadores comunes. Al contrario, el poder y la resistencia de estas ideas es que se presentan y se examinan en un ámbito compartido donde tienen lugar las diferencias: diferencia de perspectiva, de experiencia, de conocimientos, de metodología, de orígenes geográficos o culturales o de afiliación institucional. Estos son los tipos de entornos académicos, vigorosos y solidarios, en los que se llevarán a cabo las deliberaciones más productivas sobre el futuro. Nos esforzamos en crear los lugares de imaginación e interacción intelectual que nuestro futuro merece.

Nuestros medios de comunicación

Common Ground Research Networks crea Redes de Investigación que se reúnen en congresos anuales. Entre congreso y congreso, los miembros de cada red también se mantienen en contacto durante el año mediante Redes de Investigación online, a través de procesos formales de publicación académica—revistas arbitradas mediante revisión por pares—, o a través de conversaciones informales en blogs. Los congresos fomentan el más amplio espectro de discursos posibles, animando a todos y a cada uno de los participantes a aportar sus conocimientos y perspectivas al debate común.
Design Principles & Practices Research Network

Exploring the nature, meaning, and purpose of design
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 transdisciplinary dialogue, which encompasses a wide array of design paradigms and practices.

**Conference**

The annual conference is built upon three key features: Internationalism, Interdisciplinarity, and Inclusiveness. Conference delegates include leaders in the field, as well as emerging artists and scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

You have already begun your engagement in the Design Principles & Practices Research Network 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 research network colleagues that will continue well into the future.

**Publishing**

The Research Network enables members to publish through two media. First, network members can enter a world of journal publication, unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical, and constructive nature of our member based peer review process. The Design Principles & Practices Journal Collection provides a framework for member based double-blind peer review, enabling authors to publish into an academic journal of the highest standard, but also to participate in the validation of knowledge that is produced by the research network. The second publication medium is through the Design Principles & Practices Book Imprint, where we publishing cutting edge books in print and electronic formats.

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

**Membership**

As a Design Principles & Practices Research Network member you have access to a broad range of benefits, tools, and resources:

- Digital subscription to the book imprint for one year.
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as a Reviewer.
- Subscription to the e-newsletter, providing access to news and announcements for and from the Research Network.
- Option to add a video presentation to the research network YouTube channel.
- Free access to the Scholar social knowledge platform, including:
  - Personal profile and publication portfolio page;
  - Ability to interact and form communities with peers away from the clutter and commercialism of other social media;
  - Optional feeds to Facebook and Twitter;
  - Complimentary use of 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 work.
**Theme 1: Design Education**

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

**Theme 2: Design in Society**

- Design in social policy, planning, and politics
- Health, safety, and public welfare in design practice
- Design as business
- Markets for design and designing for markets
- Design as a factor of production, an economic force: valuing ‘intangibles’
- The design of human systems and cultural processes
- Design without designers: everyday, amateur, organic, and living designs
- Ergonomic design
- Design for diversity: culture, gender, sexual orientation, and disability
- Globalization and the design professions
- Design politics: making technologies, spaces, and institutions more responsive to human needs
- The ends of design: pragmatic, aesthetic, and emancipatory
- The humanistic and the technological: tensions and synergies
- Values, culture and knowledge systems in design: the role of perspective, subjectivity, and identity
- Ethnography, psychology, and sociology of design
- Universal design and access
- 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
On the nature and form of the objects of design

**Theme 3: Designed Objects**
- Industrial design
- Ergonomics
- Ceramics
- Decorative arts
- Engineering and design
- Fashion
- Interior design
- Jewelry
- Textiles
- Retail design

On representation and communication using the medium of the image

**Theme 4: Visual Design**
- Communications design
- Visual arts
- Fine Arts
- Illustration
- Photography
- Film and video
- Graphic design
- Typography
- Technical communications
- Telecommunications design
- Interface design
- Digital, internet, and multimedia design
- Animation
- Communications designs and knowledge media
- Digital, software, and social media design
- Virtual product development
- Designing information systems and architectures
- Copyright, patents, and other intellectual property: proprietary and in the commons, commercial and in the public domain
- Synesthesia or crossing representational modes: language, image, space, and medium
- Modeling and representation: graphic, symbolic, logical, and mathematical
- Computer simulations and computational tools: conceiving new objects and spaces
Theme 5: Design Management and Professional Practice

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

**Theme 6: 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
Design + Context

The 2019 edition of the International Design Principles and Practices Conference invites designers and academics to present their ideas and experience, concerning the differing relationships between Design and Context.

Design

From a “Design” point of view, what role and impact might the practices of design have on the historical context to which it is applied? How does design make change, not only for a future context, but to the present? Lately there are a lot of talk about designing for the future; looking at design as primarily a speculative enterprise. Maybe this is due to a ‘future context’ being more attractive for designers, than untangling already existing crisis’s in real contexts. Nevertheless, it is important to consider the present context before imaging new futures. In this line of questioning there is a productive demand: how design allows for the plurality of present contexts, the growing gap between people living in the future and in the past, between different cultures, professional fields and thus, between different contexts.

Can we see “Design” as a tool for changing “Context”? Traditionally the outcome of design are the objects produced to respond to the economic, functional, aesthetic needs; with meanings and messages inserted into those objects. Exploring these objects and meanings, we could identify them as tools and methods of change by Design and trace them as ‘contours’ of innovation on an alternative map of new contexts, influenced and born through Design activities.

Context

From the “Context” point of view, what impact do social contexts have on design, as a discipline and as a profession? As Marx asked: “It is not the consciousness of men that determines their existence but their social existence that determines their consciousness”. Seeing context as social existence, that determines a lot not only a lifestyle but also consciousness, how might context demand things of design as well? What are the particularities that every different context leaves on design? In times increasing globalization, are there some characteristics that make design from one cultural/social/political/geographic reality different to the one from another? And if it is a loop, and the context does determine consciousness, should we exchange the best practices that we possess to bring change?
Design Practices

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

No longer the technical expert, the heroic aesthete or the inspired individual of our earlier modern past, the contemporary designer draws upon dispersed sources of creativity and innovation. Collaboration, today, is key. For design practitioners, a central paradox of our times is the increasing specialization, on the one hand, but on the other, the need for more broad-ranging and holistic integration of design tasks, working between and across design disciplines. Design is becoming an ever-more social, indeed sociable, process.

The imperative to collaborate, moreover, extends well beyond the domain of professional interaction and working in design teams. It also extends to the relationship with the users, clients and consumers of design. Designers today need to build deeply collaborative relationships with their ‘public’. Participatory design and user-centered design are just two key phrases that capture the spirit of this imperative.

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

As soon as the balance of agency shifts, a polymorphous, polyvalent social world presents itself. ‘Any color you like, as long as it’s black’, said the heroic Henry Ford, who conveniently assumed that every consumer in his mass market had identical needs and interests. But as soon as you start talking niche markets, usability, and customization, you discover diversity in an ever more dazzling range of hues and shades—local and global, of different abilities and disabilities, of ages and cultures, and genders and affinities. The paradox of today’s design democracy is that designing for everybody means designing for many different interests and uses.

Then there are some new lines of social insistence: that designers work to objectives of sustainability, access, safety, and the social good. These are matters of increasingly intricate regulation and compliance. Or, if you will internalize these insistences, they become matters of self-regulating professional ethics.

These are some of the things that are, quite simply, changing the job of being an architect, urban planner, industrial designer, engineer, visual designer, web designer, knowledge manager, communications or media designer, fashion designer, usability researcher, or instructional designer—to name just a few of the design vocations.
Design Modalities
Design’s modalities are also in a state of flux, its working tools of representation, communication, visualization, and imagination.

Digitization of text, sound, and still and moving image is one important site of transition. This has spawned new practices of modeling and simulation, of prefiguring the real in the virtual. It has also introduced the virtual as a design end-in-itself. The result is a new multimodality and synesthesia. Design conceptualization requires that designers move between modalities of language, image, sound, space, touch, and gesture. The meaning of their design might be articulated one way, then another, or all at one time in a deeply integrated process of synesthesia.

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

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

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

The word ‘design’ has this fortuitous double meaning, simultaneously describing intrinsic structure and the willful act of making. Design is at once morphology and construction. Morphology: design is inherent, whether its sources be organic, unconscious, common sense or the carefully premeditated product of the professional work of the designer. Design in this sense is structure, form, and function.

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

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

But today’s world is a place of change and diversity. Designing, in a dynamic, transformative sense, can be enabling, even emancipatory. It is a process of changing the world.
The principal role of the Advisory Board is to drive the overall intellectual direction of the Design Principles & Practices Research Network and to consult on our foundational themes as they evolve along with the currents of the field. Board members are invited to attend the annual conference and provide important insights on conference development, including suggestions for speakers, venues, and special themes. We also encourage board members to submit articles for publication consideration to Design Principles & Practices Journal Collection as well as proposals or completed manuscripts to the Design Principles & Practices Book Imprint.

We are grateful for the continued service and support of the following world-class scholars and practitioners.

- Genevieve Bell, Intel Corporation, Santa Clara, USA
- Michael Biggs, University of Hertfordshire, Hertfordshire, UK
- Jeanette Blomberg, IBM Almaden Research Center, San Jose, USA
- Loredana Di Lucchio, Sapienza Universita di Roma, Rome, Italy
- Patrick Dillon, Exeter University, Exeter, UK
- Jorge Frascara, Emily Carr University of Art and Design, Vancouver, Canada
- Michael Gibson, University of North Texas, Denton, USA
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- Create and distribute surveys.
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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: https://cgnetworks.org/tech/cgscholar.
Red de Investigación de Principios y Prácticas del Diseño

Explorando la naturaleza, significado y propósito del diseño
Fundada en 2007, la Red de Investigación de Principios y Prácticas del Diseño pone a su disposición un foro donde se exploran los significados y objetivos connaturales al diseño. Partiendo desde planteamientos tanto profesionales como disciplinares, la red aborda una gran variedad de cuestiones; en aras de construir un diálogo, de naturaleza transdisciplinar, que abarque la amplia gama de paradigmas y prácticas inherentes al diseño.

El Congreso Internacional de Principios y Prácticas del Diseño se fundamenta en cuatro pilares clave: internacionalismo, interdisciplinariedad, inclusión e interacción. Concurren a la sede desde insignes eruditos hasta académicos emergentes, provenientes desde todos los rincones del planeta y representantes de una heterogeneidad de disciplinas y perspectivas que abarcan un amplio espectro. La gran variedad, en cuanto a tipos de sesión y modalidades de presentación que pone a su alcance, ofrece múltiples oportunidades para estimular el debate sobre las cuestiones fundamentales y consustanciales a este ámbito de estudio, y propicia el establecimiento de relaciones con académicos que proceden de culturas y áreas temáticas de diversa índole.

Publicaciones
Al participar en el congreso, los miembros de la Red de Investigación de Principios y Prácticas del Diseño tienen la posibilidad de publicar en la Revista Internacional de Principios y Prácticas del Diseño, en cuyo proceso de edición se concibe la revisión por pares desde una perspectiva constructiva e integradora.

Beneficios de la afiliación
Como miembro de la Red de Investigación, tiene acceso a una amplia diversidad de herramientas y recursos para su propio trabajo:

- Suscripción digital a las revistas en español y en inglés de la Red durante un año.
- Suscripción digital a la librería durante un año.
- Publicación de un artículo al año (previa revisión por pares).
- Participación como revisor en el proceso de revisión por pares.
- Suscripción al boletín digital de la comunidad, con noticias de la Red de Investigación.
- Opción de añadir un video de presentación al canal de YouTube de la Red de Investigación.
- Acceso gratuito a la red social Scholar, incluyendo:
  - Perfil personal y portafolio de publicaciones.
  - Interacción y creación de comunidades académicas.
  - Facebook y Twitter opcional.
  - Uso complementario de la red en sus clases mediante la interacción con la comunidad Scholar, asistencia y asesoría en la revisión por pares y puesta en común de obras publicadas.
Principios y Prácticas del Diseño

Tema 1: Formación en diseño
- Pensamiento de diseño: modos cognitivos y estilos de aprendizaje
- Métodos, estrategias, metodologías y tácticas de diseño
- Resolución de problemas: procedimientos de reconocimiento, desarrollo de hipótesis, procesos de razonamientos, prueba de soluciones
- El significado de la innovación y la creatividad en la teoría y en la práctica
- Residuos: aprender de nuestras experiencias históricas y contemporáneas del diseño
- Casos: estudios empíricos de prácticas de diseño
- Posiciones profesionales: adquirir las habilidades, capacidades y actitudes del diseñador
- Los métodos de observación, marcos de interpretación y los criterios para la evaluación del diseño
- Aterrizando la teoría en el día a día y teorizando lo empírico
- Pedagogías de diseño: enseñar y aprender en las profesiones del diseño
- Ciencia y sistema tecnológico en diseño
- Diseños educativos: maestro como diseñador didáctico
- Diseño de artefactos y procesos como experiencias de aprendizaje
- Narrativas de diseño: historias y sensemaking en el proceso de diseño
- Puntos de comparación: precedente, analogía y metáfora en el proceso de diseño
- Análisis crítico en la evaluación del diseño
- Historia del diseño
- Diseño didáctico

Tema 2: Diseño en la sociedad
- El diseño en la política y planeación social
- Salud, seguridad y bienestar público en la práctica del diseño
- El diseño como un negocio
- Mercados para diseño y diseñar para mercados
- El diseño como un factor de producción, una fuerza económica: valorando “intangibles”
- El diseño de sistemas humanos y procesos culturales
- Diseño sin diseñadores: diseños cotidianos, aficionados, orgánicos y vivos
- Diseño ergonómico
- Diseño para la diversidad: cultura, género, orientación sexual y discapacidad
- Globalización y las profesiones del diseño
- Políticas del diseño: hacer tecnologías, espacios e instituciones más sensibles a las necesidades humanas
- Los fines del diseño: pragmático, estético y emancipatorio
- Lo humanístico y tecnológico: tensiones y sinergias
- Valores, cultura y sistemas de conocimiento en el diseño: el papel de la perspectiva, subjetividad e identidad
- Etnografía del diseño
- Diseño y acceso universal
- Psicología del diseño
- Sociología del diseño
- Estudios culturales: diferencia, diversidad y multiculturalismo en el diseño
- Encuentros transculturales: trabajar con equipos diversos y mundiales de diseño
- Nichos de mercado: trabajar con clientes y usuarios diversos
Sobre la naturaleza y forma de los objetos de diseño

Tema 3: Objetos diseñados
- Diseño industrial
- Ergonomía
- Cerámica
- Artes decorativos
- Ingeniería y diseño
- Moda
- Diseño de interiores
- Joyería
- Textiles
- Diseño de menudeo

Sobre representación y comunicación utilizando el medio de la imagen

Tema 4: Diseño visual
- Diseño de comunicaciones
- Artes visuales
- Bellas artes
- Ilustración
- Fotografía
- Cine y video
- Diseño gráfico
- Tipografía
- Comunicaciones técnicas
- Diseño de telecomunicaciones
- Diseño de interfaz
- Diseño digital, de Internet y multimedia
- Animación
- Diseño de comunicaciones y medios de conocimiento
- Diseño digital, de software y de medios sociales
- Desarrollo de productos virtuales
- Diseño de sistemas de información y arquitecturas
- Copyright, patentes y otras propiedades intelectuales: exclusivas y comunes, comerciales y del dominio público
- Sinestesia o cruzando modos de representación: idioma, imagen, espacio y medio
- Modelado y representación: gráfica, simbólica, lógica y matemática
- Simulaciones de computadora y herramientas computacionales: concebir nuevos objetos y espacios
Tema 5: Gestión y práctica profesional del diseño

• Personas y artefactos: explorando los usos y la usabilidad
• Diseñando el diseño: desde la conceptualización a la especificación
• Metodologías multidisciplinarias e interprofesionales para el diseño
• Profesionalismo y sus trayectorias: ¿estrechando la especialidad o multihabilidades?
• Evaluación, juicio y toma de decisiones en contextos complejos
• Trabajando con investigación e investigadores: profesionales del diseño tales como investigadores o usuarios de la investigación
• El negocio de la velocidad: la economía y la pragmática de la entrega rápida y el diseño junto a la construcción
• La lógica de la colaboración: interactividad, capacidad de respuesta y reflexividad en las comunidades de la práctica
• Codiseño: diseñar con usuarios
• Comprensiones públicas y profesionales del papel del diseñador
• La democratización de diseño y la responsabilidad pública: consulta y desarrollo de consenso
• Diseño evolutivo: colaboración en el tiempo
• La experiencia como facilitación: los diseñadores que saben lo que podrían no saber
• Sistemas de diseño participativo
• Metodologías de gestión de proyectos y procesos
• Proyectos de diseño: planificación, gestión y más allá del proyecto
• Diseño centrado en el usuario y el papel cambiente del diseñador
• Cercano a los clientes: el diseño como un diálogo
• Gestión de proyecto centrado en el cliente
• Conocimiento común: compartir ideas, investigación, teorías y diseños en comunidades de práctica
• Evaluación del diseño: descubriendo lo que funciona
• Planeación del escenario: diseño para futuros alternativos
• Crear y romper códigos: regulación en la industria del diseño
• Aspectos legales del diseño: gestión de riesgos, documentación, cumplimiento, regulación y relaciones contractuales
• Comunidades y ética profesionales: problemas de (auto) gobernanza y (des) regulación
• Documentando el proceso de diseño: metodologías, heurística y rutinas
• Tipologías de producto y servicio, esquemas, ontologías y tesauros
• Gestión de conocimiento del diseño

Tema 6: Diseño arquitectónico, espacial y ambiental

• Arquitectura, planificación urbana, arquitectura de paisaje y diseños rurales
• Diseño de evento
• Diseño de interacción
• Diseño de iluminación, teatro y escenario
• Sostenibilidad: diseño en un entorno ambiental, económico, social y cultural
• Ecodiseño: diseño medioambiental y ecológico
• Certificaciones ambientales, normativas ambientales y estándares
• Uso de la energía, huellas ambientales y reciclaje
• Uso del agua y los recursos naturales
• Ciclos de vida: diseñar productos y servicios para el largo plazo
• Sostenibilidad integrada: trabajar con científicos, científicos sociales y economistas
• Metrópolis: perspectivas transversales sobre ciudades del futuro
• Naturaleza diseñada: acceso a parques y áreas silvestres
Diseño + Contexto

La edición de 2019 del Congreso Internacional de Principios y Prácticas del Diseño invita a diseñadores y académicos a presentar sus ideas y experiencias sobre las diferentes relaciones entre diseño y contexto.

Diseño

Desde el punto de vista del diseño, ¿qué papel y qué impacto podrían tener las prácticas del diseño en el contexto histórico correspondiente? ¿Cómo el diseño hace cambiar, no sólo el contexto futuro, sino también el presente? Recientemente se habla mucho sobre diseñar para el futuro, considerando el diseño como una empresa principalmente especulativa. Es posible que se deba a un contexto futuro más atractivo para los diseñadores que intentan desentrañar la crisis existente en un contexto real. Sin embargo, es importante considerar el contexto presente antes de imaginar nuevos futuros. En esta línea de cuestionamiento surgen demandas productivas: el modo en que el diseño reconoce la pluralidad de los contextos presentes, la brecha creciente entre personas que viven en el futuro o en el pasado, entre diferentes culturas, campos profesionales y, así, entre diferentes contextos.

¿Podemos considerar el diseño como una herramienta para un contexto cambiante? Tradicionalmente, el propósito del diseño son los objetos producidos para responder a las necesidades funcionales y estéticas, con los significados y mensajes insertados en tales objetos. Al explorar estos objetos y significados podemos identificarlos como herramientas y métodos de cambio mediante el diseño y considerarlos como contornos de innovación en un mapa alternativos de nuevos contextos, influidos y surgidos de dicha actividad.

Contexto

Desde el punto de vista del contexto, ¿qué impacto tienen los contextos sociales en el diseño considerado como disciplina o como profesión? Como decía Marx: «No es la consciencia de los hombres lo que determina su existencia, sino su existencia social lo que determina su consciencia». Visto que el contexto como existencia social determina en gran manera, no sólo el estilo de vida, sino también la consciencia, ¿de qué manera el contexto demanda cosas del diseño? ¿Cuáles son las particularidades de cada contexto diferente deja en el diseño? En tiempos de creciente globalización, ¿hay alguna característica que haga que el diseño de una realidad cultural, social, política o geográfica se diferencie de otro? Y si es un bucle y el contexto determina la consciencia, ¿deberíamos intercambiar las mejores prácticas que poseemos para producir el cambio?
Prácticas del diseño

La industria del diseño está en un estado de incertidumbre. Los roles, las tareas y la imagen de los diseñadores están cambiando.

El diseñador ya no es el experto técnico, el esteta heroico o el individuo inspirado de nuestro pasado reciente, el diseñador contemporáneo aprovecha las fuentes dispersas de creatividad e innovación. La clave hoy es la colaboración. Para los practicantes de diseño, una paradoja central de nuestros tiempos es por una parte, la creciente especialización, pero por la otra, la necesidad de una integración holística de un rango más amplio de tareas de diseño, funcionando entre y a través de las disciplinas de diseño. El diseño se está transformando en un proceso cada vez más social, en efecto sociable.

El imperativo de colaborar se extiende además, más allá del dominio de una interacción profesional y de trabajar en equipos de diseño. También se extiende a la relación entre los usuarios, clientes y consumidores del diseño. Hoy los diseñadores necesitan desarrollar profundas relaciones colaborativas con su “público”. El diseño participativo y los diseños centrados en el usuario son solo dos frares clave que capturan el espíritu de este imperativo.

En términos generales, el equilibrio de poder en el proceso de diseño está cambiando desde el diseñador que todo lo sabe y crea cosas que son buenas para consumidores pasivamente agradecidos, a un diálogo que involucra procesos más cuidadosos y sistemáticos de consulta con el usuario, investigación, diseño colaborativo, prueba, evaluación y rediseño continuo. La democracia emergente del diseño convierte al diseñador en un conversador, facilitador, mentor y pedagogo. Como consecuencia se pone en duda el legado de autocomprensión del diseñador como un artista, tecnócrata y experto. Las nuevas políticas del diseño juegan a través de tensiones entre roles históricos y expectativas contemporáneas. En el trayecto, ¿qué se gana y qué se pierde? ¿Qué es inherentemente difícil acerca de las nuevas relaciones entre el diseñador y el usuario, y qué es intrínsecamente liberador?

Tan pronto como cambia el equilibrio de poder, un mundo polimorfo y polivalente social se presenta así mismo. “Cualquier color que le guste, siempre y cuando sea negro”, dijo el heróicoheroico Henry Ford, quien cómodamente asumió que cada cliente en su mercado masivo tenía necesidades e intereses idénticos. Pero tan pronto como usted comienza a hablar de los nichos de mercado, el uso y la personalización, descubre la diversidad en un rango aún más sorprendente de matices y tintes—locales y globales, de diferentes capacidades e incapacidades de edades, y culturas y géneros y afinidades. La paradoja de la democracia del diseño de hoy, es que diseñar para todos significa diseñar para muchos intereses y usos diversos.

Entonces, hay algunas nuevas líneas de insistencia social que los diseñadores desarrollan para objetivos de sostenibilidad, acceso, seguridad y el bien social. Estos son asuntos de normas y cumplimiento cada vez más intrincadas. O, si usted interioriza estas instancias, se transforman en asuntos de ética profesional autorreguladas.

Estas son algunas de las cosas que sencillamente están cambiando el trabajo de ser un arquitecto, planificador urbano, diseñador industrial, ingeniero, diseñador visual, diseñador de web, gestor de conocimiento, diseñador de medios o comunicaciones, diseñador de modas, investigador de usos o diseñador educacional — para nombrar solo unas cuantas de las vocaciones de diseño.
Modalidades de diseño

Las modalidades de diseño también están en un estado de incertidumbre, sus herramientas de trabajo de representación, comunicación, visualización e imaginación.

La digitalización de texto, sonido y la imagen fija o en movimiento es una importante transición. Esto ha engendrado nuevas prácticas de modelado y simulación, de prefigurar lo real en lo virtual. También ha presentado lo virtual como un resultado del diseño en sí mismo. El resultado es una nueva multimodalidad y sinestesia. La conceptualización del diseño requiere que los diseñadores se muevan entre las modalidades del lenguaje, la imagen, el sonido, el espacio, el tacto y el gesto. El significado de su diseño puede ser articulado de una manera, luego de otra, o de todas maneras al mismo tiempo en un proceso profundamente integrado de sinestesia.

Los diseñadores necesitan ser capaces de “hacer” un discurso de diseño profesional multimodal. Deben hablar y escribir a su manera a través de colaboraciones complejas con codiseñadores e interacciones con los usuarios. Necesitan ser capaces de “crear” visualizaciones mientras que exploran las alternativas de diseño mediante imágenes mentales y retratar sus visiones dentro de la realidad. Necesitan ser capaces de representar realidades espaciales, prefigurando las tres dimensiones mediante dos dimensiones y cambiando los planos en artefactos táctiles, objetos manipulables, espacios arquitectónicos y paisajes navegables. El nuevo medio digital proporciona herramientas nuevas, flexibles y accesibles para el pensamiento sinestético y multimodal. Hoy las invenciones de los medios se han transformado en las madres de la necesidad del diseño.

Tal innovación no es simplemente una innovación solo por sí misma. También es por las razones más prácticas. Hay una necesidad en aumento para la documentación a efectos de la planificación y la gestión de proyectos, la regulación y el cumplimiento, la evaluación del riesgo y la gestión del mismo y la especificación de proyectos y la claridad contractual.

Principios del diseño

Así que ¿qué es esto del diseño? ¿Qué es el diseño de algo? Y ¿qué significa “hacer” el diseño?

La palabra “diseño” tiene un doble significado fortuito que describe simultáneamente una estructura intrínseca y el acto voluntario de crear. El diseño es a la vez morfología y construcción. Morfología: el diseño es inherente, mientras que sus orígenes pueden ser orgánicos, inconscientes, de sentido común, o el producto cuidadosamente premeditado del trabajo profesional del diseñador. El diseño en este sentido es estructura, forma y función.

Construcción: el diseño es también un acto, una manifestación de voluntad, un proceso de transformación. La narrativa del diseño es más o menos así: toma los diseños disponibles en el mundo, inherente a los objetos encontrados, arquitecturas, paisajes, procesos, relaciones humanas, culturas. Luego se involucra en el acto de diseñar o reelaborar y reimaginar estos diseños. Esto no es nunca solo un negocio de reproducción y replicación. Siempre envuelve una inyección de los intereses sociales y experiencias culturales del diseñador; su subjetividad e identidad, no menos. El residuo, como la narrativa llega a un fin momentáneo, es el mundo transformado sin que importe lo poco que sea. Pero el mundo nunca vuelve a ser el mismo, y el rediseño se devuelve al mundo. La acción del diseño sigue las transformaciones que se unen al repertorio de diseños disponibles; nuevos inicios para nuevas narrativas de diseño.

Tal vista contrasta con comprensiones más antiguas del diseño, en las cuales los diseñadores eran receptores pasivos de rutinas expertas. Su formación dentro de la práctica profesional los ha conducido a aprender a reproducir formas de diseño recibidas, sancionadas y autoritarias. Esto pudo haber sido apropiado para un mundo que concedía importancia a la estabilidad y uniformidad.

Pero el mundo de hoy es un lugar de cambio y diversidad. Diseñar en un sentido dinámico, transformable, puede ser propicio, e incluso emancipador. Es un proceso de cambiar al mundo.

Con este espíritu, el Congreso de Diseño, las revistas de diseño, la editorial del diseño y el Blog de noticias de diseño se mueven entre una reflexión teórica sobre la naturaleza del diseño y los casos de estudio de la práctica del diseño, y desde las perspectivas basadas en la investigación a las basadas en la experiencia de los enterados en el diseño.
La función principal del Comité Científico es establecer la dirección intelectual general de la Red de Investigación de Principios y Prácticas del Diseño y dar asesoría en cuanto a nuestros temas fundamentales a medida que evolucionan con las tendencias del campo. Los miembros del comité están invitados a asistir al congreso anual y aportar sus ideas sobre el desarrollo del congreso, incluidas sugerencias para los conferencistas, sedes y temas destacados. También los animamos a enviar artículos para su posible publicación en la Revista Internacional de Principios y Prácticas del Diseño.

La Red de Investigación de Principios y Prácticas del Diseño agradece la colaboración y el apoyo continuos de los siguientes académicos y profesionales de categoría mundial.

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- Judith Gregory, IIT Institute of Design, Chicago, USA; University of Oslo, Oslo, Norway
- Christian Guellerin, L’École de design Nantes Atlantique, Nantes, France
- 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
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- Terry Rosenberg, Goldsmiths, University of London, London, UK
- Keith Russell, University of Newcastle, Callaghan, Australia
- Maria Cecilia Loschiavo dos Santos, University of São Paulo, São Paulo, Brazil
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2. Introduzca un “blip” (Una frase muy breve para describirse a sí mismo).
3. Haga clic en el enlace de “Find and join communities” (“Buscar y unirse a una comunidad”) situado bajo YOUR COMMUNITIES (SUS COMUNIDADES) en la barra de navegación de la izquierda.
4. Busque una comunidad a la que unirse o cree una propia.

Siguiente paso en Scholar – Complete su perfil académico
- About (Sobre): Incluye información sobre usted mismo, además de un CV adjunto en la barra superior azul oscuro.
- Interests (Intereses): Proporciona información de búsqueda de manera que otras personas con intereses similares puedan localizarle.
- Peers (Pares): Invite a otros a conectarse como pares y a seguir su trabajo.
- Compartir: Convierta su página en un portafolios de su trabajo añadiendo publicaciones aquí. Pueden ser copias del texto completo de la obra cuando tenga permiso para ello, o un enlace a la librería, biblioteca o editorial. Si selecciona la opción de acceso abierto híbrido de Common Ground, puede colgar la versión final de su trabajo aquí, permitiendo el acceso a cualquiera si selecciona la opción “Hacer público”.
- Image (Imagen): Añada una fotografía propia aquí. Coloque el cursor sobre el avatar y haga clic en el icono lápiz/editar.
- Publisher (Editor): Todos los miembros de la comunidad de Common Ground tienen libre acceso a nuestro espacio de revisión por pares para sus cursos. Aquí pueden organizarlo para que los estudiantes escriban ensayos multimodales o trabajos en la página Creator (incluyendo archivos de imagen, video, audio, datos u otros tipos), gestionar la revisión por pares de los estudiantes, coordinar la evaluación y compartir los trabajos de los estudiantes publicándolos en la zona de Comunidad.
Una plataforma de aprendizaje digital.

Use Scholar como soporte docente

Scholar es una plataforma social de conocimiento que transforma los patrones de interacción en aprendizaje posicionando a los estudiantes como productores de conocimiento en lugar de consumidores pasivos del mismo. Scholar provee de estructuras para facilitar la creación y puesta en común del conocimiento obtenido de diversas fuentes, en lugar de memorizar el conocimiento que les ha sido presentado pasivamente.

Scholar también da respuesta a una de las preguntas fundamentales que los estudiantes e instructores suelen hacer: “¿Lo estoy haciendo bien?”. Los modelos típicos de evaluación suelen responder a esta pregunta demasiado tarde o bien de una manera que no resulta lo suficientemente clara para contribuir significativamente a una mejora en la enseñanza.

Como resultado de un proyecto colaborativo de investigación entre Common Ground y la Facultad de Educación de la Universidad de Illinois, Scholar tiene un espacio de Red de Investigación, una zona multimedia de escritura digital, un entorno de evaluación formativo que facilita la revisión por pares y una zona de evaluación de datos.

Las siguientes opciones de Scholar sólo están disponibles para miembros de la Red de Investigación de Common Ground. Póngase en contacto con nosotros en support@cgscholar.com si desea tener la cuenta complementaria de educador que viene incluida con la participación en un congreso de Common Ground.

- Cree proyectos para grupos de estudiantes, incluyendo revisión por pares, borradores, revisión y publicación.
- Publique el trabajo de cada estudiante en el portafolio personal, accesible en la web de discusión para la clase.
- Cree y realice estudios y encuestas.
- Evalúe el trabajo de un estudiante empleando diversos medidores en la zona de evaluación.

Scholar es la siguiente generación en los sistemas de gestión de aprendizaje. Es una Plataforma Digital de Aprendizaje que transforma el conocimiento involucrando a los estudiantes en relaciones sociales de conocimiento de corte horizontal.

Para más información, visite: https://cgnetworks.org/tech/cgscholar.
Aiming to create an intellectual frame of reference for interdisciplinary conversations on the role of the design in society
About
The Design Principles & Practices Journal Collection is a site of discussion exploring the meaning and purpose of design, as well as speaking in grounded ways about the task of design and the use of designed artefacts. The resulting conversations weave between the theoretical and the empirical, research and application, market pragmatics and social idealism.

In professional and disciplinary terms, the journals in the Design Principles & Practices Journal Collection traverse a broad sweep to construct a transdisciplinary dialogue which encompasses the perspectives and practices of: anthropology, architecture, art, artificial intelligence, business, cognitive science, communication studies, computer science, cultural studies, design studies, education, e-learning, engineering, ergonomics, fashion, graphic design, history, information systems, industrial design, industrial engineering, instructional design, interior design, interaction design, interface design, journalism, landscape architecture, law, linguistics and semiotics, management, media and entertainment, psychology, sociology, software engineering, technical communication, telecommunications, urban planning and visual design.

Collection Editors
Lorenzo Imbesi, Sapienza Università di Roma, Rome, Italy
Loredana Di Lucchio, Sapienza Università di Roma, Rome, Italy

Reviewers
Articles published in the Design Principles & Practices Journal Collection are peer reviewed by scholars who are active members of the Design Principles & Practices Knowledge Community. Reviewers may be past or present conference delegates, fellow submitters to the collection, or scholars who have volunteered to review papers (and have been screened by Common Ground’s editorial team). This engagement with the knowledge community, as well as Common Ground’s synergistic and criterion-based evaluation system, distinguishes the Design Principles & Practices Journal Collection’s peer review process from journals that have a more top-down approach to refereeing. Reviewers are assigned to papers based on their academic interests and scholarly expertise. In recognition of the valuable feedback and publication recommendations that they provide, reviewers are acknowledged as Reviewers in the volume that includes the paper(s) they reviewed. Thus, in addition to the Design Principles & Practices Journal Collection’s Editors and Advisory Board, the Reviewers contribute significantly to the overall editorial quality and content of the collection.
Design Principles and Practices: An International Journal – Annual Review
ISSN: 1833-1874
Indexing: Art Abstracts (EBSCO), Art Index (EBSCO), Art Full Text (EBSCO), Art Source (EBSCO), EBSCO Polytechnic Studies Collection: India, Genamics Journal Seek, Scopus, The Australian Research Council (ERA), Ulrich's Periodicals Directory
DOI: 10.18848/1833-1874/CGP
About: Design Principles and Practices: An International Journal - Annual Review consists only of articles considered to be of wide interest across the design field, selected by our editorial team. Candidates for inclusion in this survey journal include works by invited contributors, papers offered by plenary speakers at the conference, and top-ranked articles selected from thematic journal submissions for their wide applicability and interest across the field.

The International Journal of Architectonic, Spatial, and Environmental Design
ISSN: 2325-1662 (print) | 2325-1670 (online)
Indexing: Art Source (EBSCO), Genamics Journal Seek, Scopus, Ulrich's Periodicals Directory
DOI: 10.18848/2325-1662/CGP
About: The International Journal of Architectonic, Spatial, and Environmental Design primary interests are in building design, landscape design, and sustainable design practices. As well as papers of a traditional scholarly type, this journal invites presentations of practice—including experimental forms of documentation and exegeses that can be interrogated with equal validity through a process of academic peer review. For instance, this might take the form of a series of images and plans, with explanatory notes that articulate with other, significantly similar or different—and explicitly referenced—places, sites, or material objects.

The International Journal of Design Education
ISSN: 2325-128X (print) | 2325-1298 (online)
Indexing: Art Source (EBSCO), Genamics Journal Seek, Scopus, Ulrich's Periodicals Directory
DOI: 10.18848/2325-128X/CGP
About: 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.
The International Journal of Design in Society
ISSN: 2325-1328 (print) | 2325-1360 (online)
Indexing: Art Source (EBSCO), Genamics Journal Seek, Scopus, Ulrich's Periodicals Directory
DOI: 10.18848/2325-1328/CGP
About: 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.

The International Journal of Design Management and Professional Practice
ISSN: 2325-162X (print) | 2325-1638 (online)
Indexing: Art Source (EBSCO), Genamics Journal Seek, Scopus, Ulrich's Periodicals Directory
DOI: 10.18848/2325-162X/CGP
About: The International Journal of Design Management and Professional Practice explores the organization of design, design work, and design as a professional practice.

The International Journal of Designed Objects
ISSN: 2325-1379 (print) | 2325-1395 (online)
Indexing: Art Source (EBSCO), Genamics Journal Seek, Scopus, Ulrich's Periodicals Directory
DOI: 10.18848/2325-1379/CGP
About: 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.

The International Journal of Visual Design
ISSN: 2325-1581(print) | 2325-159X (online)
Indexing: Art Source (EBSCO), Genamics Journal Seek, Scopus, Ulrich's Periodicals Directory
DOI: 10.18848/2325-1581/CGP
About: 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.
Journal Collection Submission Process and Timeline

Below, please find step-by-step instructions on the journal article submission process:

1. **Review the Requirements:** All article submissions must meet the Article Requirements listed on our Author Guidelines page (http://cgnetworks.org/support/author-guidelines). Before submitting your article, please thoroughly review these requirements, and revise your article to follow these rules. Initial submissions which do not meet these requirements will be returned to the author(s) for revision.

2. **Upload the Submission:** Once you have revised your initial submission to meet the article requirements, you may then upload your submission in one of two ways:

   ◊ If you are not attending a CGRN conference and you simply wish to submit your article for consideration to one of the CGRN academic journals, please use the following guide: Submitting an Article to the Journal (http://cgnetworks.org/support/submitting-an-article-to-the-journal).

   ◊ If you are presenting at a conference, your conference registration includes a complimentary Research Network Membership* (see Step 6). Please upload your article submission using your conference proposal (this will allow you to skip Step 6 of the process). For assistance in uploading, please use the Journal Article Submission for Scholar Event Attendees guide: (http://cgnetworks.org/support/journal-article-submission-using-the-conference-portal).

3. **Checking Progress:** Once your article is received, you can view the status of its progress by logging into your CGPublisher account at www.cgpublisher.com. In time, CGPublisher will be retired, and our publishing will be managed through our new all-in-one platform, CG Scholar. For now, only Common Ground conferences have been completely integrated into CG Scholar. Publishing is only partially integrated into CG Scholar. After the publication process is complete, published articles appear in the CG Scholar Bookstore under the corresponding journal title. We’ll keep you updated as progress continues, and if you ever have questions, you can always reach us at support.cgnetworks.org.

4. **Initial Submission Accepted for Peer Review:** Submitted articles are then verified against the Article Requirements (listed in the Author Guidelines). If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate referees and sent for review. Please note, during this time authors are eligible to be selected to as a reviewer for other articles in this same stage. Full details regarding the rules, expectations, and policies on peer review can be found on our Peer Review Policies page.

5. **Peer Review Decision:** When both referee reports are uploaded, and after the referees’ identities have been removed, you will be notified by email through cgpublisher. Your message will provide with a link to view the reports, if you have trouble, see our guide (http://cgnetworks.org/support/how-to-download-your-referee-reports). Articles which are rejected once in the peer review process are allowed a second opportunity to be reviewed by two new reviewers. To be reviewed by two new reviewers, you will need make revisions based on the comments and feedback of the first round of review, and these changes must be detailed using a change note (http://cgnetworks.org/support/change-note-journal-article). If an article is not accepted by peer review after this second opportunity, it must be withdrawn from consideration.

6. **Membership Confirmation:** If your article has been accepted or accepted with revisions, it will enter the membership confirmation stage. We require at least one author associated with the article to have a unique Research Network Membership or Conference registration (http://cgnetworks.org/support/register-for-a-membership). Please note, a paid conference registration includes a complimentary Research Network Membership, this will allow you to skip this step.

7. **Publication Agreement:** Next you will be asked to accept the Publishing Agreement. If you are interested in Hybrid Open Access, this step is the best time to register for Open Access Publication (http://cgnetworks.org/journals/hybrid-open-access).
8. **Prepare the Final Submission**: After the publication agreement is final, you will have 30 days to complete any revisions to your final submission and upload your article. Please ensure your final submission meets the Final Submission Requirements before uploading your article (http://cgnetworks.org/support/final-submission-downloads-and-guides). This includes such criteria as the correct use of the Chicago Manual of Style (17th edition) and the other listed requirements (http://cgnetworks.org/support/chicago-manual-of-style-citations-quick-guide). Articles which have been accepted with revisions will require a change note to be included with the final submission. **Articles which do not meet these requirements will be returned for revision until these requirements are satisfied.**

9. **Final Inspection / “Ready for Typesetting”**: Once we have received the final submission of your article, our Publishing Department will give your article a final review. During this step, your workflow status will be listed as “Ready for Typesetting,” indicating that the final submission is ready for inspection.

10. **Copyediting and Proof Inspection**: If the final submission meets the Final Submission Requirements, the article will then begin typesetting. At this phase you might be required to assist in correcting minor problems relating to grammar, spelling, citations, or references. You will be contacted when the typeset proof is available for inspection.

11. **Article Publication**: Individual articles are published “Web First” to our CG Scholar Bookstore (https://cgscholar.com/bookstore). After web-first publication, complete journal issues follow annually, biannually, or quarterly depending on the journal. Web-first published articles include a full citation and a registered DOI permalink. Be sure to keep your CG Scholar profile up-to-date (https://cgscholar.com/identity/) and add your ORCID iD (https://orcid.org/register) to maximize your article visibility.

**Submission Timeline**

You may submit your article for publication to the journal at any time throughout the year. The rolling submission deadlines are as follows:

- Submission Round 1 – 15 January
- Submission Round 2 – 15 April
- Submission Round 3 – 15 July
- Submission Round 4 (final) – 15 October

Note: If your article is submitted after the final deadline for the volume, it will be considered for the following year’s volume. The sooner you submit, the sooner your article will begin the peer review process. Also, because we publish “Web First,” early submission means that your article may be published with a full citation as soon as it is ready, even if that is before the full issue is published.
Hybrid Open Access
All Common Ground Journals are Hybrid Open Access. Hybrid Open Access is an option increasingly offered by both university presses and well-known commercial publishers.

Hybrid Open Access means 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. Authors may do this because open access is a requirement of their research-funding agency, or they may do this so 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 resourced with an author publication fee. Digital articles 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 anyone on the web may download it for free.

Paying subscribers still receive considerable benefits with access to all articles in the journal, from both current and past volumes, without any restrictions. However, making your paper available at no charge through Open Access increases its visibility, accessibility, potential readership, and citation counts. Open Access articles also generate higher citation counts.

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 how to make your article Open Access, or information on Institutional Open Access, please contact us at support@cgnetworks.org.
International Award for Excellence
The Design Principles & Practices Research Network presents an annual International Award for Excellence for new research or thinking in the area of images and image making. All articles submitted for publication in the Design Principles & Practices Journal Collection are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the journal and the annual Design Principles & Practices Conference. The committee selects the winning article from the highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines.

Award Winners for Volume 12
Stephanie Travis, Director, Associate Professor, Interior Architecture Program, George Washington University, Washington, D.C., USA

For the Article

Abstract
When the Hirshhorn Museum, a building to showcase modern and contemporary art designed by Gordon Bunshaft, opened in 1974, the building’s austerity was a shocking symbol of the modern art world, while also representing Bunshaft’s evolution toward architectural monumentality. Slowly and over time, critics and the building’s users began to appreciate its unique architecture, but less has been spoken, then and now, of its interior and intended function as a space to view art. As such, this article examines if and how the interior of this strong architectural form works in its intended function, to showcase its collection. It asks the questions: Does a strong statement of form, with an original intention to stand out as a sculptural element and contrast with the classical architecture on the National Mall, work as a museum? Is the building an architectural statement and, thus, an expression of its time? Or, did it (and does it) actually function effectively for those who not only visit, but those who curate and design the exhibitions? Specifically, how does the strong circular form facilitate the curatorial work and influence the exhibit design? How do the differences in the inner and outer rings (i.e., through materials, lighting, etc.) have an effect on the art placed in each? And, how do all of these elements influence the user’s experience when viewing art?
Research Network Membership and Personal Subscriptions
As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to the entire Design Principles & Practices Journal 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 https://cgscholar.com/bookstore and select the “Sign in” option. An account in CG Scholar has already been made on your behalf; the username/email and password are identical to your CG Publisher account. After logging into your account, you should have free access to download electronic articles in the bookstore. If you need assistance, select the “help” button in the top-right corner, or contact support@cgscholar.com.

Journal Subscriptions
Common Ground offers print and digital subscriptions to all of its journals. Subscriptions are available to the full Design Principles & Practices Journal 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.

For more information, please visit:
• http://designprinciplesandpractices.com/journals/hybrid-open-access
• Or contact us at subscriptions@cgnetworks.org

Library Recommendations
Download the Library Recommendation form from our website to recommend that your institution subscribe to the Design Principles & Practices Journal Collection: https://cgnetworks.org/support/recommend-an-index.
Buscando crear un marco de referencia para el debate interdisciplinar sobre el papel del diseño en la sociedad
La Revista Internacional de Principios y Prácticas del Diseño se plantea preguntas sobre la naturaleza, significado y propósito del diseño. Esta revista interdisciplinar y transdisciplinar pone en común las perspectivas de investigadores, teóricos, profesionales y profesores provenientes de diferentes campos, tales como la arquitectura, el arte, la ciencia cognitiva, las telecomunicaciones, la informática, los estudios culturales, el diseño, la educación, los estudios de cine, la historia, la lingüística, la gestión, el marketing, la comercialización y distribución, los medios de comunicación, la museografía, la filosofía, la semiótica, la fotografía, la psicología, los estudios religiosos, etc.

La revista publica artículos redactados en riguroso formato académico, textos de orientación teórica como práctica, con una aproximación prescriptiva como descriptiva, incluyendo las narrativas de prácticas evaluativas y los efectos de dichas prácticas.

Son especialmente bienvenidos los artículos que presenten el estado del arte de esta especialidad, así como los textos que propongan prescripciones metodológicas.

La Revista Internacional de Principios y Prácticas del Diseño está sometida a un riguroso proceso de revisión por pares externo para garantizar la publicación de trabajos de la máxima calidad científica. Acepta textos en español y portugués. El sistema de arbitraje recurre a evaluadores externos a esta editorial. Solo se aceptan para publicación textos originales.

Revisores

Los artículos que se publican en la Revista Internacional de Principios y Prácticas del Diseño cuentan con la revisión por pares de académicos que son miembros activos de la Red de Investigación de la Imagen. Los revisores pueden ser participantes de conferencias actuales o pasadas, compañeros de presentación de artículos para la colección o académicos que se han ofrecido voluntariamente a revisar artículos y han cumplido los criterios de selección del equipo editorial de Common Ground. Este compromiso con la red de investigación, así como el sistema de evaluación de Common Ground, sinérgico y basado en estrictos criterios, distingue el proceso de revisión por pares de la Revista Internacional de Principios y Prácticas del Diseño del de otras revistas que aplican un método de evaluación más vertical, centrado en el director.

A los revisores de la Revista Internacional de Principios y Prácticas del Diseño, los artículos se les asignan según sus intereses, conocimiento y experiencia académicos. Como reconocimiento a sus valiosas opiniones y recomendaciones de publicación, se les otorga el crédito de Revisores en el volumen que incluye el o los artículos que revisaron.
El proceso de publicación

1. **Fase 1: Compruebe los requerimientos**: Todos los artículos que se envíen deberán cumplir los criterios que aparecen listados en nuestra página de directrices de autor. Le rogamos que realice una revisión exhaustiva de su artículo antes de enviarnoslo, a fin de asegurar el cumplimiento de estos criterios. Puede consultarlas aquí: https://cgespanol.org/support/directrices-para-los-autores

2. **Fase 2: Envíe el artículo**: Cuando haya comprobado que su artículo cumple todos los requerimientos, visite la página de envío de artículos, y cumplimente el formulario que aparece allí. Le rogamos que solo nos envíe un formulario por cada artículo individual. Si ya nos envió el formulario, no lo reenvíe para el mismo artículo. Cuando recibamos el formulario y su artículo, se lo notificaremos por correo electrónico en un plazo de 3 a 4 días laborables.

   https://cgespanol.org/support/envio-de-articulos

3. **Fase 3: Consulte el estado de su artículo**: Cuando envíe el artículo recibirá, periódicamente, información actualizada sobre su estado. A los autores que hayan realizado envíos recientemente, se les notificarán los cambios de estado en sus artículos mediante correo electrónico, desde la dirección estado@cgnetworks.org. En los mensajes aparecerá la ID de trabajo que identifica a su artículo: se trata de un número de referencia asignado exclusivamente a su trabajo. Podrá consultar el estado de su artículo introduciendo la ID de trabajo correspondiente en la búsqueda de la página Consultar el estado de mi artículo: https://cgespanol.org/support/buscar-estado. Puede solicitarnos más información enviando un correo electrónico a la dirección estado@cgnetworks.org.

4. **Fase 4: Envío inicial aceptado para Revisión por Pares**: Todos los envíos se examinan con el fin de comprobar si satisfacen los criterios establecidos para los artículos (y que pueden consultarse en Directrices para los autores). En caso de que el artículo cumpla estos criterios, se asignará (preservando el anonimato del autor o autores) a dos revisores cualificados. Puede consultar la normativa aplicada a la revisión por pares en nuestra página de Ética editorial, ubicada junto al reglamento de revisión por pares. También puede consultar la sección “Ética editorial y mala praxis”.

5. **Fase 5: Resolución de la revisión por pares**: Cuando se disponga de ambos informes de la revisión, se le enviarán adjuntos en un correo electrónico —preservando el anonimato de los revisores— junto con la decisión que han tomado acerca de su artículo.

   A los artículos que no han superado una primera instancia de revisión paritaria, se les concede la oportunidad de ser de nuevo revisados por dos revisores diferentes. En ese caso, deberá realizar modificaciones previas a su artículo, basadas en los comentarios e información que se le ha suministrado y haciendo uso del formulario de cambios. Puede descargar el formulario de cambios en la página: https://cgespanol.org/support/formulario-de-cambios.

   Si el artículo no supera una segunda instancia de revisión por pares, se desestimará y no será publicado.

6. **Fase 6: Confirmar membresía**: Si su artículo es aceptado, o bien se aceptará cuando aplique la revisión requerida, procederemos a verificar su membresía. Se requiere que el autor —al menos uno de los autores, si se trata de un trabajo conjunto— cuente con una membresía en la red de investigación correspondiente, o bien que se haya inscrito para asistir a un congreso.

   Tenga presente que:

   Las inscripciones de pago para asistir a congresos incluyen membresía en la red de investigación. Si tiene previsto asistir a un congreso, recibirá la membresía cuando complete su inscripción. Alternativamente, si se registra como miembro de una red de investigación ahora y tiene pensado asistir a un congreso más tarde, el precio de la membresía en la red se descontará de la tarifa de inscripción al congreso (*en cuyo caso, deberá tratarse de un congreso afín a la revista de la red de investigación correspondiente y que se celebre durante el año en vigor)*.
7. **Fase 7: Acuerdo de Publicación:** A continuación, le pediremos que acepte los términos de nuestro acuerdo editorial. Si se decanta por la modalidad de acceso abierto híbrido, este es el momento más oportuno para contratar las opciones de publicación con acceso abierto. También puede que esté interesado en consultar la información relativa a derechos y licencias del autor.

8. **Fase 8: Prepare su artículo para el envío final:** Tras aceptar los términos del acuerdo, dispondrá de 30 días para completar las revisiones que requiera la versión definitiva de su artículo y enviarnoslo. Antes de proceder con el envío, debe asegurarse de que la versión final cumpla con las directrices para el envío final que puede consultar en: https://cgespanol.org/support/envio-final-directrices. Incluye, entre otras cosas, el uso de notas bibliográficas según el Manual de Estilo Chicago, 17ª Edición, plantilla para los artículos, etc. Los artículos aceptados con revisiones deben incluir el formulario de cambios.

Los artículos que no cumplan los criterios listados en la página se devolverán a sus autores, de manera iterativa, hasta que se satisfagan.

9. **Fase 9: Comprobaciones finales:** Tras recibir el envío final de su artículo, nuestro departamento editorial realizará unas últimas comprobaciones, antes de la edición.

10. **Fase 10: Edición:** Si la versión final del artículo reúne los criterios establecidos, comenzará a editarse. Durante el proceso, nuestro equipo editorial le informará sobre los pequeños errores e irregularidades que detecte en el texto —si los hubiera—. Puede tratarse de problemas relativos a citas y referencias, errores ortográficos, gramaticales o inconsistencias en el formato. Corre por cuenta del autor —o autores— realizar las correcciones oportunas. Si se ajusta al formato de la plantilla para artículos, y observa escrupulosamente las normas de citación del manual de estilo Chicago, minimizará la incidencia de correcciones a posteriori. Cuando el autor haya aplicado las correcciones requeridas, elaboraremos una “prueba de imprenta” para mostrarle el resultado.

11. **Fase 11: Publicación del Artículo:** Los artículos se publican, en primer lugar, en nuestra librería virtual inserta en la plataforma CGScholar. Después de la publicación online, los números completos de las revistas se publican en marzo y septiembre (periodicidad semestral). Los artículos publicados online incluyen una citación completa y una dirección DOI permanente. No olvide mantener su perfil CG Scholar actualizado, o agregar su ORCID iD a fin de maximizar la visibilidad de su artículo.

**Fechas de envío**

Puede enviar su artículo para publicación en la revista en cualquier momento del año. Las fechas límite son las siguientes:

- Primera Ronda de Envíos – 15 de Marzo
- Segunda Ronda de Envíos – 15 de Septiembre

Nota: Si el artículo se envía después de la fecha límite para el volumen de la revista, se tendrá en cuenta para su publicación en el siguiente volumen. Cuanto antes lo envíe, más rápidamente pasará a fase de revisión por pares. Además, puesto que publicamos primero online, un pronto envío permite que su artículo sea publicado con citación completa tan pronto como esté listo, incluso antes de que el número de la revista se publique.
**Acceso Abierto Híbrido**

Todas las revistas de Common Ground tienen Acceso Abierto Híbrido. Esta es una opción cada vez más ofrecida tanto por las editoriales universitarias como por las comerciales.

Las revistas de acceso abierto “tradicionales” son financiadas por instituciones académicas, fundaciones benéficas o agencias gubernamentales. Las de aparición más reciente imponen elevados costes de publicación a los autores. Nosotros proponemos un acceso abierto híbrido - este modelo se está extendiendo cada vez más entre las imprentas universitarias y editoriales comerciales de renombre-. Procuramos, no obstante, mantener los costes de esta opción en un nivel asequible, requiriendo de los autores tan solo una modesta suma.

En el modelo de acceso abierto híbrido, cualquier persona que realice una búsqueda en la web podrá acceder a ciertos artículos sin coste alguno (“acceso abierto”), mientras que otros solo estarán disponibles para nuestros suscriptores.

Si publica en nuestras revistas, su artículo será accesible por un gran número de académicos suscritos a título individual o como parte de alguna institución. Sin embargo, dotar de acceso abierto a su artículo le permitirá abarcar una audiencia más amplia, expandir la difusión de su investigación e incrementar el número de académicos que la citan.

**Acceso Abierto Institucional**

Common Ground anuncia un nuevo modelo de publicación académica llamado Acceso Abierto Institucional.

Mediante el pago de una cuota fija anual, la inscripción de acceso abierto institucional otorga, a estudiantes y profesores de una institución, el derecho a publicar cierto número de artículos de acceso abierto en nuestras revistas académicas de revisión por pares. Los autores y la propia institución se benefician de una mayor visibilidad de sus trabajos, y de la libertad para distribuirlos en formato impreso, si así lo desean.

Como ventaja adicional, la institución suscriptora retiene todos los derechos de la publicación. Tanto el autor como la institución a la que pertenece, pueden, si lo desean, compartir la versión editada y maquetada de su artículo por cualquier medio que consideren oportuno, incluyendo repositorios institucionales, páginas webs personales, o como material didáctico de acceso público o privado.

La tarifa anual de acceso abierto institucional cubre los gastos para una determinada cantidad de publicaciones por parte de profesores y alumnos de la institución, una vez que sus artículos hayan superado con éxito la revisión por pares. Los artículos podrán ser publicados en cualquiera de nuestras revistas académicas.

Para más información sobre cómo poner su artículo en Acceso Abierto, o para más información sobre el Acceso Abierto Institucional, contacte con nosotros en soporte@cgespanol.org.
Design Principles & Practices
Book Imprint

Aiming to set new standards in participatory knowledge creation and scholarly publication
Call for Books
The Design Principles & Practices Research Network is setting new standards of rigorous academic knowledge creation and scholarly publication. 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.

Book Proposal Guidelines
Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats. To publish a book, please send us a proposal including:

- Title
- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio notes(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

Submit proposals by email to books@cgnetworks.org. Please note the book imprint to which you are submitting in the subject line.

What We Publish?
We welcome proposals or completed manuscripts between 30,000 words and 150,000 words in length that fall into one of the following categories:

- **New Works**
  We accept proposals that are individually or jointly authored books.

- **Collections**
  Edited collections addressing a clear theme or collections of articles previously published in Common Ground Research Networks journals.

- **Classics**
  Re-issued or out-of-copyright classics with new introductions.

Why Publish With Us?
We’re not focused solely on the size of potential markets or competition from other books. We’re only interested in the quality of the work.

- **Inclusive**
  Submissions from across national origins, experiences, and disciplinary perspectives.

- **Broad or Niche**
  We are not driven solely by potential sales, but by the quality of the work. Books on niche topics or specialized subjects are welcome.

- **Better Feedback**
  Our process pairs authors with reviewers specialized in the area topic.
Five Minute Q&A Video

Newly published authors are encouraged to send in a five minute video about themselves that will allow them to interact with their readers. Once approved, the video will be uploaded to scholar, and shared through Common Ground Research Networks social media.

- What made you write about this subject?
- What is your favorite chapter of the book?
- What is your writing process like?
- What is the message that you would take away from your book?

Scholar Account

Every author is given a Common Ground Scholar Account. This account will allow learners to represent their knowledge multi-modally in the ‘cloud’ - with text, image, audio, video and dataset, all in the one space. A space to interact with people who have read or who are interested in your book. Scholar acts as your own scholarly social network for you to promote your book and interact with peers in a similar field of study.

Call for Book Reviewers

Common Ground Research Networks is seeking distinguished peer reviewers to evaluate book manuscripts.

As part of our commitment to intellectual excellence and a rigorous reviewing 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 essential part of the publication process.

We recognize the important role of reviewers by acknowledging book reviewers as members of the 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@cgnetworks.org 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
H+ Design: Time, Space, Human, Machine

Beste Özcan

We can look at the Universe from different points of view. This research was built based on a modern physics and design point of view to be as comprehensible as possible, more specifically on how we, humans, observe time and space, creating our own views of it, depending on our observations and with machines that we make, to help us to understand the Universe further. We use the latest tools and knowledge to go beyond our biological limits and achieve control of our bodies, minds, and surroundings. The merging of human and machine, natural and artificial, that we are starting to witness is something to which we must pay attention. That merging will change, probably much faster than we anticipate, what it means to be human and consequently our humanity. In this regard, a manifesto was presented with the intent to alert designers to the real needs of humans that somehow have been neglected as well as the possible consequences on humanity by blindly using new technological advancements on products. With a similar purpose, a new design approach called H+design was presented that considers more the social needs which make us human. Its main purpose is to help designers to be able to create the next human nature by predicting more accurately the future possibilities of technology and its possible uses without disregarding the human needs. We should strive to become better, to improve ourselves, without losing track of what it means to be human, without losing our humanity.

Author Bio:
Beste Özcan has a Ph.D. in “design and innovation” program from the Second University of Naples. Currently, she is a post-doc researcher and designer in social robotics field for children with Autism Spectrum Disorders at the Institute of Cognitive Science and Technologies, National Research Council of Italy (www.beste-ozcan.com). She is the designer of the “Transitional Wearable Companions” concept, brand and “+me (www.plusme.it)” prototype. She collaborated as a visiting researcher with the laboratory of robotics in the University of Ramon Llull, La Salle, the University of Malaga and the University of Lisbon during her PhD.
The contemporary material culture—everyday objects surrounding us—is dominated by mass manufactured products, but Digital Fabrication together with Computational Design (also called generative or parametric design) promises a shift towards substantially personalizable products, in a relatively cost-effective way. Considering this shift an opportunity for designers, the book argues that in order to consolidate the practice of developing personalizable products, designers need to change their focus from convergent to divergent user needs and desires, leaving room for the creative contributions of the users in the design of their objects, thus converting them from simple users to (computational) co-designers. Albeit such “on-demand” products are still rare in the everyday environment, there are numerous appreciable examples, which led to the recognition of six recurring personalization principles—or user motivations—of both mechanical and cognitive nature. Based on these, the book proposes a design approach the systematic replicating the observed principles on any product typology, with the support of a new design tool: a canvas that guides the designer’s thinking towards product concepts to which personalization is essential. The proposed tool might help designers to spread personalisable design across many product categories, thus creating new business opportunities coherently with the recent development of the Industry 4.0 paradigm. On the long term, this might promote a more active role of the user in shaping the material culture, both through improving functionality and through new ways of creating meaning.

**Author Bio:**

Viktor Malakuczi is a designer and researcher, holding a PhD from Sapienza University of Rome, obtained after a master’s degree at ISIA of Rome and after bachelor studies at MOME, Hungary. His research interests revolve around advanced technologies, mainly digital manufacturing and parametric/generative design, aiming to enrich material culture through novel narratives and a higher sensibility to peculiar user needs and desires, thus leading to personalisable products. He works also with another interpretation of “computational design”: smart objects and internet of things, seeking to integrate intelligent technologies into everyday life. Moreover, he carries out research and development for valorising cultural heritage through immersive digital solutions. In essence, Viktor’s activities are rooted in the advanced interaction of real and virtual, considering fundamental the fruitful and trans-disciplinary integration between technical knowledge and design practice.
Design Principles & Practices |

Previously Published

Sustainability Research by Designers

Psychology’s New Design Scope

Distant Voices: Strategic Development for Alternative Programming

Alternative Perceptions of Design: From Lucy to Bernini

Digital Interfaces in Situations of Mobility

Digital Interfaces in Situations of Mobility: Cognitive, Artistic, and Game Devices
Bernard Guelton
DOI: 10.18848/978-1-61229-854-2/CGP

This book is the result of an international program of conferences and round tables in Paris 1 Sorbonne. Through exploration, experimentation, and the creation of alternate reality art devices, questions about the limits between real, virtual, and fictional worlds are discussed.

Alternative Perceptions of Design: From Lucy to Bernini
Kenneth Segal and Jonathan Ventura
DOI: 10.18848/978-1-61229-837-5/CGP.

While the history of design is the main issue of this volume, it is rooted in contemporary socio-cultural developments, aiming to offer an alternative approach to practitioners and anyone else who is interested in the fascinating world of design.

Design for Social Innovation in Canada
Lorenzo Imbesi
DOI: 10.18848/978-1-61229-811-5/CGP

This book explores a number of areas where design can contribute to face the contemporary transformations in our society with real-life collaborative research and innovation projects.
Design Principles & Practices Conference

Curating global interdisciplinary spaces, supporting professionally rewarding relationships

Congreso Internacional de Principios y Prácticas del Diseño

Conservando los espacios globales interdisciplinares, apoyando las relaciones profesionalmente satisfactorias
2019 Conference Partners
The Thirteenth International Conference on Design Principles & Practices is honored to be supported by the following organizations:

- Государственный Эрмитаж (The State Hermitage Museum)
- bulthaup Design Gallery St. Petersburg
- Кампес
- Проект Балтия (Project Baltia)
- Принцип
About the Conference

Conference History
Founded in 2007, the International Conference on Design Principles & Practices 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.

The International Conference on Design Principles & Practices is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging artists and scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

Past Conferences
• 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

Plenary Speaker Highlights
The International Conference on Design Principles & Practices has a rich history of featuring leading and emerging voices from the field, including:
• Banny Banerjee, Founder, Stanford ChangeLabs, Stanford, USA (2012)
• Philip Beesley, Professor, University of Waterloo, Ontario, Canada (2012)
• Aldo Cibic, Founder, Cibic & Partners and Cibicworkshop, Milan, Italy (2017)
• Luisa Collina, Dean of Design School, Politecnico di Milano, Milan, Italy (2017)
• Christian Guellerin, Executive Director, L’Ecole de design Nantes Atlantique, Nantes, France (2011)
• Lorraine Justice, Dean of College of Imaging Arts and Sciences, Rochester Institute of Technology, Rochester USA (2014)
• Yoichiro Kawaguchi, Professor, The University of Tokyo, Tokyo, Japan (2013)
• Lev Manovich, Professor, City University, New York, USA (2012)
• Ezio Manzini, Engineer, Politecnico di Milano, Milan, Italy (2007)
• Sol Sender, VSA Parnters, Chicago, USA (2010)
Past Partners
Over the years the International Conference on Design Principles & Practices has had the pleasure of working with the following organizations:

- Carleton University, Ottawa, Canada (2014)
- Chiba University, Chiba, Japan (2013)
- DESIS Lab ELISAVA, Barcelona, Spain (2018)
- Chiba University, Chiba, Japan (2013)
- Emily Carr University, Vancouver, Canada (2014)
- European Academy of Design UK (2017)
- DESIS Network, Milan, Italy (2018)
- ELISAVA Barcelona School of Design and Engineering, Barcelona, Spain (2018)
- Institute without Boundaries at George Brown College, Toronto, Canada (2017)
- Pontifical Catholic University of Rio de Janeiro (PUC-Rio), Rio de Janeiro, Brazil (2016)
- Sapienza University of Rome, Rome, Italy (2011)

Become a Partner
Common Ground Research Networks has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Developing these partnerships is a pillar of our Research Network agenda. There are a number of ways you can partner with a Common Ground Research Networks. Contact us at support@designprinciplesandpractices.com to become a partner.
Principios y características del congreso

La estructura del congreso se basa en cuatro principios básicos que impregnan todos los aspectos de la Red de Investigación:

Internacional
El congreso se celebra en diferentes lugares del mundo para proporcionar oportunidades de que los ponentes vean y experimenten diferentes países y ubicaciones. Pero, aún más importante, es el hecho de que el Congreso Internacional sobre Principios y Prácticas del Diseño ofrece una oportunidad tangible y significativa para tomar contacto con académicos de diversidad de culturas y perspectivas. Este año asistirán ponentes de 44 países, ofreciendo una oportunidad única y sin igual de tener trato directo con colegas de todos los rincones del mundo.

Interdisciplinario
A diferencia de congresos de asociaciones en que asisten delegados con experiencias y especialidades similares, estos congresos reúnen a investigadores, profesionales y académicos de una amplia gama de disciplinas, que comparten su interés en los temas y las preocupaciones de esta red. Como resultado, los temas se abordan desde una variedad de perspectivas, se elogian los métodos interdisciplinarios y se anima el respeto mutuo y la colaboración.

Incluyente
Se da la bienvenida a cualquiera cuyo trabajo académico sea sólido y competente tanto en las redes como en los congresos, sin importar su disciplina, cultura, institución o carrera. Ya sea un profesor emérito, un estudiante graduado, investigador, docente, político, profesional o administrador, su trabajo y su voz pueden contribuir a la base colectiva de conocimiento que se crea y se comparte en estas redes.

Interactivo
Para aprovechar completamente la rica diversidad de culturas, antecedentes y perspectivas representadas en estos congresos, debe haber amplias oportunidades de hablar, escuchar, participar e interactuar. Se ofrece una variedad de formatos de sesión más o menos estructuradas a través de ambos congresos para proporcionar estas oportunidades.
Conference Principles and Features
The structure of the conference is based on four core principles that pervade all aspects of the research network:

International
This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the International Conference on Design Principles & Practices offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 44 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 network. 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 network 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 network.

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.
Principios y Prácticas del Diseño

Modos de exponer

**Ponencias plenarias**
Los ponentes plenarios, elegidos de entre los más destacados pensadores del mundo, ofrecen ponencias formales sobre temas de amplio interés para la Red de Investigación y los participantes del congreso. Por regla general no hay preguntas ni conversación durante estas sesiones. Los ponentes plenarios responden preguntas y participan en charlas informales y prolongadas durante sus charlas de jardín.

**Charlas de jardín**
Las conversaciones en el jardín son sesiones informales no estructuradas que brindan a los delegados la oportunidad de reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten tratamos de acomodar sillas en círculo en el exterior.

**Mesas redondas**
Celebradas el primer día del congreso, las Mesas redondas constituyen una de las primeras oportunidades para conocer a otros participantes con intereses y preocupaciones similares. Los participantes eligen los grupos que prefieren según grandes áreas temáticas y se sumergen en largas conversaciones sobre los asuntos y preocupaciones que les parecen de mayor relevancia para ese segmento de la red de investigación. Quizá guíen la conversación preguntas como “¿Quiénes somos?”, “¿Qué tenemos en común?”, “¿Qué retos enfrenta hoy la sociedad en esta materia?”, “¿Qué desafíos afrontamos para construir conocimiento y operar cambios significativos en este asunto?” Cuando es posible, se lleva a cabo una segunda Mesa redonda el último día del congreso, para que el grupo original vuelva a reunirse y discuta sus cambios de puntos de vista y opiniones a raíz de la experiencia del congreso. Los informes de las Mesas redondas dan a los participantes un marco para sus últimas conversaciones durante la sesión de clausura.

**Ponencias temáticas**
Las ponencias temáticas se agrupan por temas generales en sesiones compuestas por tres o cuatro ponencias, seguidas de una discusión grupal. Cada ponente de la sesión realiza una ponencia formal de su trabajo, que dura 20 minutos; una vez presentados todos, sigue una sesión de preguntas y respuestas, y una de discusión grupal. Los moderadores de la sesión presentan a los ponentes, miden el tiempo de las ponencias y facilitan la discusión.

**Coloquios**
Los coloquios son organizados por un grupo de colegas que desean presentar varias dimensiones de un proyecto o perspectivas sobre un asunto. A cuatro o cinco ponencias formales breves siguen comentarios, discusiones grupales o ambos. Se puede presentar a la revista uno solo o múltiples artículos con base en el contenido de un coloquio.
Plenary
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 Conversation.

Garden Conversation
Garden Conversations 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.

Themed 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 a moderator. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.
**Modos de exponer**

**Discusiones enfocadas**
Para un trabajo que se presta más a la discusión o el debate, mejor que exponerlo mediante una ponencia formal, estas sesiones proporcionan un foro para una conversación de mesa redonda extendida entre un autor y un pequeño grupo de colegas interesados. Varias de dichas discusiones ocurren simultáneamente en un área especificada, con cada mesa de autor designada por un número correspondiente al título y tema enumerado en el programa previsto. Se usan resúmenes de las ideas principales del autor o de puntos de discusión para estimular y guiar el discurso. Se puede enviar a la revista un solo artículo con base en el trabajo académico e informado por la discusión centrada como corresponda.

**Talleres**
Los talleres implican una amplia interacción entre ponentes y participantes en torno a una idea o una experiencia práctica de una disciplina aplicada. Estas sesiones también pueden adoptar formato de panel, conversación, diálogo o debate preparados, todos con una considerable participación del público. En un taller puede someterse a aprobación para la revista un solo artículo (de varios autores, si se considera oportuno).

**Sesiones de pósteres**
Las sesiones de pósteres presentan los resultados preliminares en progreso o proyectos que se prestan a proyecciones y representaciones visuales. Estas sesiones permiten participar en discusiones informales con delegados interesados acerca del trabajo.

**Exposición de innovaciones**
Investigadores e innovadores muestran sus productos o sus ideas en lo concerniente a I+D. Todas las presentaciones deben basarse en la experiencia investigadora de los ponentes. Se permite la promoción de productos o servicios, pero no su venta en la sede del Congreso.

**Ponencia virtual breve**
La ponencia virtual breve es una presentación rápida en videos de 5 minutos. Los autores presentan resúmenes o perspectivas generales sobre su trabajo, describiendo las características principales (como propósito, procedimiento y resultado). De la misma manera que las ponencias de artículos, las charlas rápidas se agrupan de acuerdo con los temas o perspectivas en sesiones temáticas. Animamos a los autores a enviar videos en el tradicional estilo de conferencia o videos que empleen apoyo visual como PowerPoint. El video final debe enviarse con un mes de antelación a la fecha de inicio del congreso. Después del congreso, los videos se subirán al canal de YouTube de la Red de Investigación. Los artículos completos basados en ponencias virtuales breves también se pueden enviar para considerarlos para la revista.

**Póster virtual**
Este formato es ideal para presentar los resultados preliminares de trabajo en progreso o proyectos que se prestan a proyecciones y representaciones visuales. Cada póster debe incluir un breve resumen del objetivo y procedimientos del trabajo. Después de la aceptación, se les brinda una plantilla a los presentadores y los pósteres virtuales se envían como un PDF o un PowerPoint. Los pósteres finales se deben enviar al menos un mes antes de la fecha de inicio del congreso. Los artículos completos basados en un póster virtual también se pueden enviar para considerarlos para la revista.
Focused Discussion
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.

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.

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.

Innovation Showcase
Researchers and innovators present products or research and development. All presentations should be grounded in presenters research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.

Virtual Lightning Talk
Lightning talks are 5-minute “flash” video presentations. Authors present summaries or overviews of their work, describing the essential features (related to purpose, procedures, outcomes, or product). Like Paper Presentations, Lightning Talks are grouped according to topic or perspective into themed sessions. Authors are welcome to submit traditional “lecture style” videos or videos that use visual supports like PowerPoint. Final videos must be submitted at least one month prior to the conference start date. After the conference, videos are then presented on the network YouTube channel. Full papers can based in the virtual poster can also be submitted for consideration in the journal.

Virtual Poster
This format is ideal for presenting preliminary results of work in progress or for projects that lend themselves to visual displays and representations. Each poster should include a brief abstract of the purpose and procedures of the work. After acceptance, presenters are provided with a template and Virtual Posters are submitted as a PDF. Final posters must be submitted at least one month prior to the conference start date. Full papers based on the virtual poster can also be submitted for consideration in the journal.
### Daily Schedule

**Friday, 1 March / viernes, 1 de marzo**

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<thead>
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<tr>
<td>8:00–9:00</td>
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<tr>
<td>9:00–9:30</td>
<td>Conference Opening / Inauguración del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States; Dr. José Luis Ortega Martín, Professor, University of Granada, Granada, Spain</td>
</tr>
<tr>
<td>9:30–10:10</td>
<td>Welcome Address / Discurso de bienvenida—Dr. Tatiana Chernigovskaya, Member of Russian Education Academy, Department of Theoretical and Experimental Linguistics, Chair of the Division for Convergent Studies in Natural Sciences and Humanities, Head of Laboratory for Cognitive Studies, St. Petersburg University, St. Petersburg, Russia; Dr. Ivan Uralov, Honorary National Artist of Russia, Professor, Deputy Dean of the Faculty of Arts, Head of the Department of Fine Arts, St. Petersburg University, St. Petersburg, Russia; Dr. Ksenia Pozdnyakova, Associate Professor, Head of the Department of Design at the Faculty of Arts, and Head of the DESIS Design Lab, St. Petersburg University, St. Petersburg, Russia</td>
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<td>11:50–11:55</td>
<td>Transition Break / Pausa</td>
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<tr>
<td>11:55–12:40</td>
<td>Talking Circles / Mesas redondas</td>
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<td>Room 1 - 2019 Special Focus: Design + Context</td>
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<td>Room 2 - Design Education</td>
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<td>Room 3 - Design in Society</td>
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<td>Room 4 - Designed Objects</td>
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<td>Room 5 - Visual Design</td>
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<td>Room 6 - Design Management and Professional Practice</td>
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<td>Room 7 - Architectonic, Spatial, and Environmental Design</td>
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<td>Room 8 - Tema destacado 2019: Diseño + Context (en español)</td>
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<tr>
<td>12:40–13:40</td>
<td>Lunch / Almuerzo</td>
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<tr>
<td>13:40–14:55</td>
<td>Parallel Sessions / Sesiones paralelas</td>
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<tr>
<td>14:55–15:10</td>
<td>Coffee Break / Pausa para el café</td>
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<tr>
<td>15:10–16:25</td>
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<tr>
<td>17:30–19:00</td>
<td>Welcome Reception / Recepción de bienvenida</td>
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## Saturday, 2 March / sábado, 2 de marzo

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<td>Daily Update / Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States</td>
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<td>9:15–10:15</td>
<td>Plenary Session / Sesión plenaria—Nikita Yaveyn, Head, Studio 44 Architects, St. Petersburg, Russia “Design of Public Spaces: Museums and Educational Buildings”</td>
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<td>16:25–17:00</td>
<td>Closing Session and Award Ceremony / Clausura del Congreso y entrega de premios</td>
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Tour del congreso: Recorrido en autocar por los monumentos de San Petersburgo
Jueves, 28 de febrero | Horario: 15:00 (3 PM) | Duración: 2 horas
Punto de encuentro: Recepción del hotel “Solo Sokos Hotel Vasilievsky” | Precio: US$15

Durante el recorrido conoceremos los estilos arquitectónicos de la ciudad y veremos los lugares más famosos de la ciudad, entre ellos: Fortaleza de San Pedro y San Pablo, los puentes principales del río Neva, el antiguo puerto y la casa de aduanas en la isla Vasilievsky, la Plaza del Palacio, el Palacio de Invierno y la Columna de Alejandro, Avenida Nevski (la vía principal de la ciudad), la Iglesia sobre la Sangre Derramada, el Campo de Marte y el Jardín de Verano.

Recepción de bienvenida al Congreso
Viernes, 1 de marzo | Hora: Salida desde la sede del Congreso, tras finalizar la última sesión del día. La recepción comenzará a las 17:30 (5:30 PM)
Ubicación: Galería Bulthaup – Centro de Diseño Perlov, 4ª planta | Precio: Sin coste para los participantes del Congreso

Common Ground Research Networks y el Congreso Internacional de Principios y Prácticas del Diseño celebrarán la recepción de bienvenida en la Galería Bulthaup, situada en el centro de la ciudad. La recepción tendrá lugar justo después de la última sesión del primer día, 1 de marzo de 2019. Se invita a todos los delegados a asistir y disfrutar de bebidas refrescantes de cortesía, así como aprovechar esta excelente oportunidad de conocer a sus compañeros y ponentes plenarios.

Tour del Congreso: Museo Hermitage
Viernes, 1 de marzo | Horario: Directamente después de la recepción de bienvenida
Punto de encuentro: Museo Hermitage
Precio: Sin coste para todos los participantes del Congreso (acreditación mediante los identificadores). Tiene que inscribirse con antelación

El museo Hermitage de San Petersburgo es uno de los mayores y más antiguos museos del mundo. Fundado en 1764 y abierto al público en 1852, su emplazamiento se ubica en el interior del palacio de invierno de la emperatriz Catalina la Grande, y su extensión abarca más de 1500 habitaciones. El museo alberga trabajos de Leonardo da Vinci, Monet y Van Gogh, pero también orfebrería de los antiguos pueblos escitas y obras artísticas que se remontan al inicio de los tiempos.

Los participantes serán trasladados en autobús desde la recepción de bienvenida al Congreso (galería Bulthaup) al museo. Para ser admitidos en el museo, deberán mostrar las credenciales que les certifiquen como asistentes al Congreso, y que se les habrán entregado al formalizar dicha asistencia. El museo también ofrece, con cargos adicionales, un servicio de audio-guía disponible en varios idiomas.
Pre-Conference Tour: City Highlights Bus Tour

Thursday, 28 February | Time: 15:00 (3:00 PM) | Duration: 2 hours
Meeting Location: Lobby of the conference hotel, Solo Sokos Hotel Vasilievsky | Cost: US$15

This tour will focus on architectural styles of the city and will include seeing some of St. Petersburg’s most famous sites, including: Peter & Paul Fortress, embankments and bridges of the Neva River, the old harbor and customs house on Vasilievsky Island, the Palace Square, the Winter Palace, and the Alexander Column, Nevsky Prospect, the main thoroughfare of the city, the Church on Spilled Blood, the Field of Mars, and the Summer Garden.

Conference Welcome Reception

Friday, 1 March | Time: Depart from conference venue directly following the last session of the day, reception starts at 17:30 (5:30 PM)
Location: Bulthaup Gallery - Perlov Design Center, 4th floor | Cost: Complimentary to all conference delegates

Common Ground Research Networks and the Design Principles & Practices Conference will be hosting a welcome reception at the Perlov Design Center in the Bulthaup Gallery. The reception will be held directly following the last parallel session of the first day, 1 March 2019. Join other conference delegates and plenary speakers for drinks, light hors d’oeuvres, and a chance to converse. Transportation will be provided.

Conference Tour: Hermitage Museum

Friday, 1 March | Time: Directly following the Conference Welcome Reception
Location: Hermitage Museum | Cost: Complimentary entrance with conference name badge but please register in advance

Hermitage Museum in St. Petersburg is not only one of the oldest museums in the world, it is also one of the largest. Founded in 1764 and opened to the public in 1852, the museum is located inside the Winter Palace of Empress Catherine the Great and spans more than 1,500 rooms. The museum houses works by Leonardo da Vinci, Monet, Van Gogh, but also ancient Scythian Gold and artwork from the beginning of time.

Conference Delegates will travel by bus from the Conference Welcome Reception to the museum and will receive complimentary admission to the museum upon presentation of their name badge (received upon check-in to the conference). Audio guides in various languages will be available at the museum for an additional fee.
Cena del Congreso: Sun on the Right
Fecha: Sábado, 2 de Marzo | Hora: 20:00 (8:00 PM)
Lugar: Sun on the Right (ubicado sobre el Museo de Arte Contemporáneo, “ArtMuse”) | Precio: US$55

El restaurante “Sun on the Right” está oportunamente situado en la isla Vasilievsky, centro histórico y cultural de San Petersburgo, y rodeado por sus joyas arquitectónicas. El restaurante se encuentra en el tejado del edificio donde está el ArtMuse, un museo de arte moderno, y dos complejos de galerías, talleres, escuelas de arte y espacios para diseñadores.

La cena comenzará con una generosa variedad de aperitivos y ensaladas. El plato principal consistirá en pescado de su elección, ternera, o queso parmenaso servido junto a una selección de platillos de acompañamiento. Culmine la cena con una deliciosa porción de medovik, una tarta rusa de varias capas. La bebida está incluida y habrá actuaciones musicales en directo.


Sesión de clausura y ceremonia de entrega de reconocimientos
Domingo, 3 de marzo | Hora: Al finalizar la última sesión del día
Lugar: Universidad de San Petersburgo - Campus "Mikhailovskaya Dacha"

Únase a los demás delegados y ponentes plenarios en la sesión de clausura y ceremonia de entrega de reconocimientos del Congreso Internacional de Principios y Prácticas del Diseño, donde se reconocerá la labor de todos aquellos que han hecho posible la celebración del Congreso y se anunciará el del próximo año. Tendrá lugar en el salón de plenos de la Universidad de San Petersburgo - Campus “Mikhailovskaya Dacha”, a continuación de la última sesión de la jornada.

Tour del Congreso: Recorrido en autocar por la San Petersburgo de Pedro el Grande
Domingo, 3 de marzo
Horario: Directamente después de la clausura del Congreso y la ceremonia de entrega de reconocimientos | Duración: 2 horas
Punto de encuentro: Universidad de San Petersburgo - Campus Mijáilovskaia Dacha | Precio: US$15

Este recorrido se centrará en la historia de San Petersburgo y las regiones del río Neva, antes y después de la fundación de la ciudad en 1703 por Pedro el Grande. Descubra el notable desarrollo que experimentó la ciudad de San Petersburgo bajo el amparo del emperador Pedro, y cómo el legado y los esfuerzos de este hombre extraordinario se han dejado sentir en todos los ámbitos de la ciudad. Los puntos destacados de la gira incluyen: recorrido por las inmediaciones del río Neva, la cabanía de Pedro el grande, el antiguo puerto sobre el cordón litoral de la isla Vasilievsky, la Kunstcamera (primer museo construido en Rusia), la Academia de Ciencias de Rusia, el Edificio de los Doce Colegios (a día de hoy sede principal de la Universidad de San Petersburgo), el Palacio Ménshikov, la isla de Nueva Holanda, los antiguos astilleros, el caballero de bronce, la avenida Nevsky, la calle Sadowaya, y el palacio de verano de Pedro el Grande.
Conference Dinner: Sun on the Right
Saturday, 2 March | Time: 20:00 (8:00 PM)
Location: Sun on the Right (located above the Museum of Contemporary Art, “ArtMuse”) | Cost: US$550

The Sun on the Right restaurant is conveniently located and surrounded by masterpieces of architecture on Vasilyevsky Island, the historical and cultural center of St. Petersburg. The restaurant is on the roof of ArtMuse, a modern art museum and a two-building cluster of galleries, workshops, art schools, and designer spaces.

Dinner will begin with a bountiful array of appetizers and salads. The main dish will be a choice of fish, beef, or parmigiano served with a selection of side dishes. End your meal with a delicious piece of medovik, a sweet Russian layer-cake. Drinks are included and there will be live music.

Bus transportation will be provided from the two conference hotels to the dinner and back. If you are staying at Dashkova Residence Hotel, please meet in the lobby by 7:20 pm. If you are staying at Solo Sokos Hotel Vasilievsky, please meet in the lobby by 7:40 pm. If you are not staying at one of the two conference hotels but are attending the dinner, you may still take advantage of this transportation by meeting in the lobby of either hotel at the specified time.

Closing Session and Award Ceremony
Sunday, 3 March | Time: Directly following the last session of the day
Location: Saint Petersburg University - Mikhailovskaya Dacha Campus

Come join the plenary speakers and your fellow delegates for the Design Principles & Practices Conference Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year’s conference. The ceremony will be held in the plenary room at Saint Petersburg University - Mikhailovskaya Dacha Campus directly following the last session of the day.

Post-Conference Tour: St. Petersburg of Peter the Great Bus Tour
Date: Sunday, 3 March | Time: Directly following the Conference Closing Session and Award Ceremony | Duration: 2 hours
Meeting Location: Saint Petersburg University - Mikhailovskaya Dacha Campus | Cost: US$15

This tour will focus on the history of St. Petersburg and the Neva lands before and after the city’s founding in 1703 by Peter the Great. Learn how St. Petersburg developed in the lifetime of Peter and they ways in which the will and energy of this outstanding man influenced all spheres of the city. Highlights of the tour include: embankments and bridges of the Neva River, the log house of Peter the Great, the old harbor on the spit of Vasilievsky Island, Kunstcamera (the first museum in Russia), the Science Academy and the 12th Collegia building (today the main building of the St. Petersburg University), Count Menshikov’s Palace, New Holland Island, the former shipyard, the Bronze Horseman monument, Nevsky Prospect, Sadowaya Street, and Peter’s summer palace.
Ivan Puzyrev, Head, AR/VR Department, Strelka KB, Moscow, Russia

“Antagonism of Augmented and Virtual Reality: From Disillusion to Eye-Opener”

Ivan Puzyrev is the Head of the AR/VR Department at Strelka KB, where he is responsible for research and development of new AR/VR-based products for architectural and urban planning. He is an alumnus of The New Normal postgraduate program at Strelka Institute (2017/18). Previously, Ivan worked at Maestro Displays (Dubai, UAE) and Exhibit Worldwide (USA). He is also the author of a series of lectures on AR and VR and the speaker for IKRA, Incitement, TEDx, and Science Slam.

Axel Quack, Strategy Director, frog, Germany

“Venture Building by Design”

Axel Quack is Strategy Director at frog design and leads Financial Services in Europe. He built accelerators and innovation departments focusing on new products and their business models, e.g. from the inside of one of the biggest global insurance companies and outside for the second largest investment company, FinTechs, and successfully for his own startup ventures. He heads innovation programs with the aim to establish a human-centered, interdisciplinary process that creates desirable and sustainable changes in behavior and form of individuals, systems, and organizations, often for socially progressive outcomes. Design, in his experience, is about applying contextual skills in non-traditional territories, which then yield non-traditional, creatively designed outputs; i.e., new roles, new organizations, new systems, and disruptive business models can be formed. As a true “hybrid” he holds an degree in engineering, a Master of Fine Arts, and an Executive MBA from China, Japan, and the United States. He lectures at programs like Google’s Digital Academy, is an Advisory Board member of the Pi School for Artificial Intelligence and Venture District in Rome, and is part of the Singularity University in Silicon Valley.

Maria Stashenko, Director, Design Thinking Center, and Co-Founder, Wonderfull Laboratory, Russia

“The Power of Empathy: Changing City, Policies, and Culture”

Maria Stashenko is Director at Design Thinking Center and Co-Founder of Wonderfull Laboratory. She is an expert in design thinking and human-centered design. Maria has over seventeen years of experience and has completed more than 500 projects with global companies such as SAP, Novartis, BASF, Adobe, and IBM. Her work helps companies with digital transformation and service development. Maria is a Harvard Business Review author and speaker, and she is the scientific editor for Russian editions of books on design thinking, including Jeanne Liedtka and Tim Ogilvy's Designing for Growth: A Design Thinking Tool Kit for Managers. Maria is an alumna of HS Anhalt (Germany) and Staffordshire University (United Kingdom).

Ilya Utekhin, Associate Professor, Department of Liberal Arts and Sciences, St. Petersburg University, St. Petersburg, Russia

“Ethnography and Design: Case of Conversation Technology”

Ilya Utekhin is Associate Professor in the Department of Liberal Arts and Sciences at St. Petersburg University, Russia. Since 1996, he has also held the position of Associate Professor at the Department of Ethnology/Department of Anthropology at the European University at St. Petersburg. He has previously taught at the University of Helsinki (Finland), Institutum Studiorum Humanitatis (Slovenia), University Paris IV-la Sorbonne (France), University of St. Quentin-en-Yveline (France), American University at Prague (Czech Republic), and the Center for Independent Sociological Research (Russia). He received his PhD in Anthropology from the Institute of Anthropology and Ethnology, Russian Academy of Sciences in Moscow in 2001.
Zhou Fang

Zhou Fang obtained her BSc in Architecture and BA in Environmental Design at Huazhong University of Science and Technology, Wuhan, China in 2011 and her MSc in Architectural Studies at University of Florida, Gainesville, Florida, United States in 2012. She returned to mainland China in 2013 and worked for a state-owned real estate developer as an architect. In 2014, Zhou enrolled in a PhD program in building and real estate management at The Hong Kong Polytechnic University under the Hong Kong PhD Fellowship Scheme.

Fatma Nur Gökdeniz

Fatma Nur Gökdeniz is a design researcher working as a research assistant in Turkey. Her research interest focuses on design thinking and user experience models for future concepts. In her current work, she tries to apply a design thinking point of view to the engineering sector to emphasize significance of interdisciplinary. She has studied industrial design and is now completing her master studies in same department at Istanbul Technical University. Before working as a design researcher, she worked as industrial designer in the automotive sector.

Daria Gradusova

Daria believes in enlivening spaces and museum collections through design techniques which trigger imagination in one way or another. She researches the concept of immersion and authenticity of object-context relationship in museums. Her professional interests are exhibition design, management of design processes, UX connecting tourism and museums. Having gained research experience over the past seven years in the United States, the United Kingdom, and Australia, Daria is currently working with museums in Italy and Russia.

Federico Vaz

Federico Vaz is a Design Innovation Manager currently undertaking Doctoral studies at the Institute for Design Innovation in Loughborough University London. His research project, “Policy Innovation by Design,” looks at the uses of design approaches for innovating the public policy making process. After obtaining his bachelor’s degree in industrial design, he completed a Postgraduate Diploma in Technology Management followed by an MSc program in Design Innovation Management. In 2015, he was awarded a Chevening Scholarship from the UK Foreign and Commonwealth Office to complete his master’s program. Besides teaching master students at Loughborough University in London, he has also lectured for the Design School at Universidad de la República in Montevideo, Uruguay. Federico is now conducting his PhD using funding from the Institute for Design Innovation.

Lisa Winstanley

Lisa Winstanley is an Assistant Professor at the School of Art, Design and Media at Nanyang Technological University in Singapore. Prior to this appointment, Lisa taught for several years as a design educator at an all-women’s college in the Middle East. Commercially, Lisa has over 20 years of experience; working in the UK as a creative practitioner with clients such as Nestlé, Cadbury, and The NHS. As a graphic artist, Lisa’s work has recently won several industry awards, including the Hiiibrand Design Awards (2017) and The Applied Arts Award (2018) for editorial design. Subsequently, her artbook on lies and truth has been exhibited internationally, and works from this title are part of the Ecuador Poster Bienal collection showcased in the Casa De La Cultura in Quito, Ecuador. Her current research explores creative practice through the lens of trust, encompassing three main areas: ethical creative practice, collaborative creative practice, and the psychology behind creative practice.
Su Cheong “Jackson” Wong

After graduating from RMIT University, Melbourne in 1993, Jackson Wong started his career in the advertising and design fields in Malaysia. During his earlier years, Wong worked with established advertising companies like Grey Advertising, Bozell International, and Netcard Corporation, one of the pioneers in Technology Park Malaysia under Multimedia Super Corridor. In 1998, Jackson Wong decided to run a design agency on his own with a small creative team at Kuala Lumpur. With more than 25 years in the design industry and 19 years in the education industry, Jackson Wong was given the opportunity to share his knowledge and experiences with students from KDU University College. He was also involved in industry consultancy, including Metro Homes and Toshiba Transmission & Distribution System Asia, from 2013 to 2015. He is currently pursuing his PhD in Education at Open University Malaysia.

Investigadores Emergentes

José Luis Carrasco Sáez


Felipe Parada Hernández

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**Axel Quack**

Axel Quack is Strategy Director at frog design and leads Financial Services in Europe. He built accelerators and innovation departments focusing on new products and their business models, e.g. from the inside of one of the biggest global insurance companies and outside for the second largest investment company, FinTechs, and successfully for his own startup ventures.

He heads innovation programs with the aim to establish a human-centered, interdisciplinary process that creates desirable and sustainable changes in behavior and form of individuals, systems, and organizations, often for socially progressive outcomes. Design, in his experience, is about applying contextual skills in non-traditional territories, which then yield non-traditional, creatively designed outputs; i.e., new roles, new organizations, new systems, and disruptive business models can be formed.

As a true “hybrid” he holds a degree in engineering, a Master of Fine Arts, and an Executive MBA from China, Japan, and the United States. He lectures at programs like Google’s Digital Academy, is an Advisory Board member of the Pi School for Artificial Intelligence and Venture District in Rome, and is part of the Singularity University in Silicon Valley.

**Maria Stashenko**

Maria Stashenko is Director at Design Thinking Center and Co-Founder of Wonderfull Laboratory. She is an expert in design thinking and human-centered design. Maria has over seventeen years of experience and has completed more than 500 projects with global companies such as SAP, Novartis, BASF, Adobe, and IBM. Her work helps companies with digital transformation and service development. Maria is a Harvard Business Review author and speaker, and she is the scientific editor for Russian editions of books on design thinking, including Jeanne Liedtka and Tim Ogilivy’s "Designing for Growth: A Design Thinking Tool Kit for Managers.” Maria is an alumna of HS Anhalt (Germany) and Staffordshire University (United Kingdom).
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<tr>
<td>11:55-12:40</td>
<td><strong>Talking Circles / Mesas redondas</strong></td>
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<td>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 introduce themselves and their research interests to one another.</td>
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<td>Celebradas el primer día del congreso, las mesas redondas constituyen una de las primeras oportunidades para conocer a otros participantes con intereses y preocupaciones similares. Los participantes eligen los grupos que prefieren según grandes áreas temáticas y se sumergen en grandes debates sobre los temas y problemáticas para el área correspondiente de la Red de Investigación.</td>
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<td>Room 8 - Tema destacado 2019: Diseño + Context (en español)</td>
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<td>12:40-13:40</td>
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### Room 1

#### PARALLEL SESSIONS

**Friday, 1 March**

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| 13:40-14:55| **Diseñando para la accesibilidad cognitiva en tiempos de inteligencia artificial: Una experiencia de codiseño con adultos con discapacidad intelectual**<br>Katherine Estos, Profesora, Pontificia Universidad Católica de Valparaíso, Chile<br>Vanessa Vega, Directora, Pontificia Universidad Católica de Valparaíso, Chile<br>Herbert Spencer, Secretario Académico, Arquitectura y Diseño, Escuela de Arquitectura y Diseño, Pontificia Universidad Católica de Valparaíso, Chile<br>La calidad de vida de las personas con discapacidad intelectual está determinada en gran parte por su nivel de autodeterminación. Por otro lado, tener una vida independiente dependerá en gran medida de que los servicios públicos permitan una participación universal asegurando su completa accesibilidad. El diseño universal, y específicamente la aplicación de los principios de la accesibilidad cognitiva, buscan disminuir la brecha, muchas veces innecesaria, entre las demandas del entorno y las capacidades individuales de los usuarios. La motivación de esta línea de trabajo busca fomentar y promover una inclusión más plena, especialmente en los espacios y servicios públicos. Estos servicios reconocen tardíamente este problema después de su diseño e implementación, por lo que las iniciativas por la accesibilidad cognitiva son de carácter paliativo o reparatorio. Observamos que gran parte de estas iniciativas se dan posteriormente al diseño e implementación de los servicios y tienen un carácter reparatorio, por lo que surge la problemática: ¿Cómo pensamos y aseguramos un diseño más accesible desde el origen? Nuestra aproximación al problema se plantea desde el codiseño, incorporando a un grupo de adultos con discapacidad intelectual para diseñar herramientas que permitan medir accesibilidad de servicios y generar recomendaciones. En este sentido establecemos un paralelo conceptual con las máquinas de aprendizaje por medio de la optimización del sistema por medio de la experiencia de sus propios usuarios, desde una perspectiva centrada en las personas.<br><br>**Diseño en la sociedad**<br><br>**b-Health: Diseño de un Modelo de Atención en Salud Mixto mediado por tecnologías**<br>Angelica Avendaño Veloso, Directora, Unidad de Telemedicina, Universidad de Concepción, Concepción, Chile<br>Felipe Parada, Subdirector, Unidad de Telemedicina, Universidad de Concepción, Concepción, Chile<br>Cambios epidemiológicos, aumento de esperanza de vida y creciente prevalencia de enfermedades crónicas, sumados a la brecha y centralización de médicos especialistas en Chile, han aumentado las desigualdades de oportunidad y acceso a una salud de calidad, prolongando las listas de espera, creando un modelo ineficiente con gran uso de recursos económicos y bajos resultados, orientados a medicina curativa. La implementación de las Tecnologías de Información y Comunicación (TIC) en salud, posibilita mejorar el acceso y oportunidad de atención integral, con enfoque curativo y preventivo. El Diseño Conceptual b-Health, es un Modelo Mixto de Atención en Salud. Incluye atención a distancia utilizando TIC combinado con atención presencial. Opera de manera sincrónica y asincrónica, con uso de plataformas digitales y de videoconferencias a tiempo real. Se considera al paciente como centro de la atención, y los recursos humanos, tecnológicos, financieros y de gestión están coordinados e interconectados al servicio del usuario inserto en su comunidad. El diseño metodológico incluye: i) derivación del paciente desde el sitio remoto a especialidad; ii) atención por médico especialista virtual; iii) Diagnóstico, tratamiento y seguimiento virtual; iii) derivación a atención presencial; iv) operativo médico presencial en sitio remoto; v) alta o cierre de caso. El diseño tecnológico incluye habilitación con TIC disponibles, como conectividad, infraestructura, sistemas de conexión multiplataforma interoperables, que integren equipos H323, sistemas web cloud based, e-health, m-health y otras. El diseño de validación científica opera a través de usuarios internos y externos, indicadores de impacto y evaluación económica costo-efectividad.<br><br>**Diseño en la sociedad**<br><br>**Proyecto de innovación social TRAMANDO: Criterios de evaluación**<br>Juan Camilo Velasco Palomino, Estudiante, Valle del Cauca, Universidad Nacional de Colombia, Palmira, Colombia<br>El proyecto TRAMANDO —realizado en la Universidad Nacional de Colombia, sede Palmira— tiene base en los criterios propuestos por la ANSPE, con los cuales evaluaron proyectos de innovación social en el año 2013. En este sentido, se desglosa cada uno de ellos y se analizan cuales se cumplen de manera óptima y cuales no, con base en la experiencia obtenida por el equipo de trabajo al término del 2017. Una vez hecho esto, se genera una discusión con aquellos criterios no cumplidos frente a los postulados de diferentes autores y referentes bibliográficos. Posteriormente se plantea una ruta de ejecución alternativa para así lograr la total implementación del proyecto enmarcado en innovación social. Las relaciones interpersonales desarrollan un papel clave en el desarrollo de una persona. Obtener afirmaciones sociales en un entorno determinado favorece la adaptación de las personas en el mismo y mejora la calidad de vida. Surge así la necesidad de comprender el entorno social de las personas pertenecientes a la universidad nacional, por lo cual se realizaron pruebas piloto en el interior de la institución por parte del equipo de trabajo del Nodo: Ambiente Cultura y Diseño. De esta manera se obtuvieron datos pertinentes sobre cómo se relacionan las personas en el interior del campus y qué suelen hacer en su tiempo libre. Con los datos se comprendió que hay una falencia muy grande en la conformación de nuevos vínculos sociales y en el aprovechamiento del tiempo libre, pues las opciones son limitadas.<br><br>**Diseño en la sociedad**
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**Room 2**

**Past, Present, and Future**

**Sentences on Functionalism and Cultural Design: A Disobedient Approach**

Rita Filipe, Lisbon University, Lisboa, Portugal

This work calls for key authors from design history to rethink the fundamental presuppositions of design and functionalism. This study came from a sequence of ideas about creative consumption and free appropriation of objects, such as being independent in a capitalist society and contributing to curb consumption, avoiding the compulsory substitution of objects driven by the proposition of new functions, and the creation of new necessities. Presenting readings of functionalist design authors, trying to explain the reasoning that led me to finally find liberating ideas in their work, and not projects constricitive sentences about people lifestyles and practices, as some interpretations seemed to induce us to believe. This is the result of a theoretical and practical research, taking as a case study a porcelain industry with a long formal and manufacture tradition. Research was also done on the traditional techniques and forms of porcelain from different origins, which not only influenced the production of the factory at its genesis, but also are now essential references to illustrate the diversity and cultural plurality of the world in which we live today. This is a multidisciplinary work that makes use of several areas of knowledge to characterize contemporary thinking and the opportunity of new design practices in tune with the most current issues.

**Designed Objects**

**Signage Design Opportunities and Challenges for Multilingual Script Within the Indian Context**

Rajendra Thakre, Assistant Professor, Graphic Design, MIT Institute of Design, Pune, Maharashtra, India

India has 22 major languages, written in 13 scripts, and 720 dialects. In this land, tradition and modernity are always at an interesting intersection. This diversity plays a important role in various aspects of communication design. In this context, navigation and wayfinding are integral part of modern life in India. However, applying principles of modern design in the Indian context is often quite challenging. Empirically, an average Indian depends on local place names, landmarks, and other colloquial identifiers for wayfinding. Further, appropriate urban planning in recent years has taken a backseat in the frenzy of the urban development. This has an impact on the physical and “visual” infrastructure of the given geography. This paper discuss the key opportunities and challenges to study the local signage system in small cities and towns where large populations of uneducated or illiterate people, who are not able to benefit from the public signage system since most of them are textual or the pictorial, is not sufficient. A case study is presented of a typical Indian rural town to explore the problem. Here, the concern that needs to be addressed is about the cognition of signs and symbols vis-à-vis the exposure perceptions of the user. Further, the same applies to people of different state and cultures that contextually associate with symbology as per their cultural context and traditional values.

**Design in Society**

**Light Triangulation Grid as an Innovative Component in the Computer Vision System: The Basic Principles of Modeling the Human Face Profile in Augmented Reality**

Marina Vigorchuk, Saint Petersburg Art and Industry Academy, St. Petersburg, Russian Federation

Building a frame model to determine the profile of human behavior is a difficult task for computer vision. A lot of programs are being created and constantly improved to make computer systems capable for correctly capture the dynamic objects. In the field of human face recognition systems such as Face ID (Apple) and Future Attribute Screening Technology (FAST) have been created. Still, modern computer vision systems still have difficulty in recognizing objects of reality. One of the most pressing problems: working with the movement, with the dynamics of the face, and with constantly changing mimicry. This problem, facing the computer vision, is about difficulty in identifying the same face in different lighting conditions, as well as in condition of changes the trajectory of its movement, and also if the angle (relative to the perceived device) or facial expressions change. This paper describes the approaches to solving this problem on the basis of light triangulation grids, which function in the environment of augmented reality. The construction of the facial frame is possible, using the properties of the natural chiaroscuro modeling of the face, formed as a result of the using various lighting model types. Owing to this approach, it is feasible to create a basic frame of the face for its subsequent recognition in dynamics. By forming such model in a computer vision system, a person can be identified under various conditions of external environment and with their facial expression changing.
Friday, 1 March

13:40-14:55  PARALLEL SESSIONS

Room 3  Step Up

Design ± Context: An Evolving Enchantment with Stairs
Thomas Houser, Professor, Art, University of Georgia, Athens, GA, United States

Few elements within the built environment command our attention as do stairs, stairways, and stairwells, or their mechanical counterparts, escalators and elevators. As sculptural forms, they bring order to grand and humble spaces, from the grand Jordan Staircase in the Winter Palace to the basement stairs of a New York tenement. As conveyances they gently lower us into the Louvre in Paris or speed us through the myriad levels of the Moscow Metro. They visually and literally usher us through space and time. The author is a designer and an artist. This study tracks his creative efforts focusing on our uses of, and expectations concerning stairs and stairwells. His artwork has evolved from documenting spaces and objects, to creating site-specific installations, to making multi-media objects. His creative work has moved from capturing and presenting realistic images to taking objects out of context and digitally morphing them into surrealistic settings. He pays particular attention to the act of peering over handrails, looking into the depths of stairwells, and experiencing unexpected events. The work discussed here has been included in juried and invited exhibitions and represented in private and public collections.

Virtual Design

Ergonomic Retractable Stair Design for Indian Railways: Considering Access
Kaniska Biswas, Indian Institute of Technology, India

Indian Railways is one of the world’s largest rail network with a significantly large number of users. The overnight express trains have two–three berths for sleeping, aligned one over the other with vertical spacing. Presently, instead of proper steps there are only horizontal bars on which the passengers have to balance to stand and climb up. It poses severe difficulties on the users those who are not physically fit for this kind of activity. For the old, it is horrifying that what if they have assigned a berth other than the lower one. The same is true for Indian women with traditional attire. However, for anyone, it is not comfortable to climb up and down with the present design, which does not even have any far resemblance with the conventional stair. Though physical agility has a direct relation to age, however, the correlation is not that predictive and has influence of several factors like obesity, weakness or injury. This paper depicts the design of a novel retractable stair system for Indian Railway to facilitate ease to the passengers to access the middle and upper berths. In this design, we have introduced three retractable steps, one at the level of the lower berth, one at the level of halfway between the lower and middle berths and one at the level of the middle berth. The final model is conceptualized and tested with a set of users from different age groups and validated with experts.

Design in Society
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<td>Room 4</td>
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<td><strong>Design Team Cooperation with Students and Professionals: The Effect of a Morphological Approach</strong></td>
<td>Wim Zeiler, Professor, Eindhoven University of Technology, Netherlands</td>
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<td>The problems with the high energy use of the buildings calls for an integrated design approach at the initial conceptual design phase. In order to support this process, a design method based on the use of morphological charts and a morphological overview was developed in cooperation with the Dutch professional organizations of architects and consulting engineers. The morphological charts and morphological overview can be used to analyse and evaluate the impact of different interventions during the conceptual phase of the building design process. The outcomes show that the design support tool used by during the workshop, facilitates a significant increase in the number of possible solutions generated by design teams. A detailed discussion of the design support tool itself, and how the tool was utilized in workshops for students to determine the impact of various interventions is investigated. One of these interventions included the adding of an experienced professional designer to a students' team. <strong>Design Education</strong></td>
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<td><strong>Cross-Disciplinary Design Education: Current Trends</strong></td>
<td>Mihalis Oustamanolakis, Teaching Assistant, School of Design, Hong Kong Polytechnic, Hung Hom, Kowloon, Hong Kong</td>
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<td>Cross-disciplinary education is increasing in popularity. According to the World Economic Forum report “The Future of Jobs”, the top skills in the future will be complex problem solving, critical thinking, and creativity. (World Economic Forum, 2016). Universities expect graduates to be leaders and innovators in the workplace and in society at large (Gross, 2009). What kind of Design Education is needed to meet the future demands? Are Design Schools currently offering the above-mentioned skills? Attempting to answer this question requires to examine the design education at the present time and identify what are the current trends. This presentation illustrates the context of cross-disciplinary design education, as presented through the websites of the world’s top design schools (by QS World University Rankings). The main purpose of this study is to determine the relationship between the cross-disciplinary design education and the current design education trends. This work contributes an understanding on the world’s top design schools’ pedagogy as communicated through publicly accessible online prospectuses. <strong>Design Education</strong></td>
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<td><strong>Twenty-first Century of Graphic Design Learning with Thinking Skills Infusion</strong></td>
<td>Su Cheong Wong, Open University Malaysia, Malaysia</td>
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<td>Graphic design is a well-established, and popular education pathway in Malaysia. Nevertheless, teaching and learning have little research. Perhaps, an analysis of current instructional approaches to match P21’s Framework for Twenty-first Century Learning could provide enlightenment towards new teaching and learning methods. Therefore, the key assessment on teaching graphic design should take into consideration learners’ creativity and innovation; critical thinking and problem-solving skill; as well as ability to communicate and collaborate. It is important to integrate critical and creative thinking skills across the subject matters. Creative thinking skills are highly recommended to integrate into practical modules so that learners can be encouraged to think differently or out of the box. However, most institutions gave short shift to critical and creative thinking skills and hardly incorporate with theoretical and practical teaching of Graphic Design. As a result, the curriculum does not prepare the learners to meet the demands of real-world practice. These demands presuppose that graduates in Graphic Design do possess the necessary faculty of creative thinking to originate ideas and connect learned knowledge into project-based applications. It is imperative to implement a better and practical pedagogy that infuses CCT into the program curricula to produce graduate outcomes that are in line with industry and professional demands. This research aims to develop a new Integrated Creative Activity Instruction (ICAI), which infuses thinking skill to improve graphic design learning. The instruction framework is mainly derived from Affordance Theory of Gibson (1986) and Marzano New Taxonomy (2000). <strong>Design Education</strong></td>
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Rethinking Affordable Row House Design for Multi-generational Lower Middle-income Family in Developing Countries: A Case Study of Bangkok, Thailand
Boonanan Natakun, Assistant Professor, Faculty of Architecture and Planning, Interior Architecture, Thammasat University, Pathum Thani, Thailand
Nichaporn Suchai, Postgraduate Student, Thammasat University, Thailand
The phenomenon of urbanization has shifted Bangkokians to live in limited spaces. Middle-income nuclear families generally choose to live individually in either small condominium units in the city centre or small detached houses in suburban areas with relatively no care for their neighbours. Lower middle-income families, on the other hand, tend to live in Bangkok periphery with their relatives sharing limited resources for basic living such as food, houses, and finances. This research studies typical suburban Bangkok’s row house design housing lower middle-income families and aims to investigate how these families modify living spaces for supporting their living culture and lifestyles. By employing in-depth interviews, physical trace, and spatial configuration analysis, this research has found that lower middle income families optimize uses of their row houses for two main reasons. First, they maximize uses of limited spaces to house extend family members as the way in which multi generations take good and close care for each other. This reflects a return of a traditional Thai reciprocal living culture that elderly helps raising grandchildren while working ages work and take care of the elderly in return. Second, income-generating activities can be held at home with minimal labour costs due to the fact that family members have to contribute some ways to house owners. With respect to minimal building cost shown in a small land plot and habitable space, this research suggests a redesign of row houses to better serve multi-generational lower middle income families in Thai social context.

Architectonic, Spatial, and Environmental Design
Exploring the Universal Mobile Collection Point with Older Persons in Aging City: A Qualitative Study
Alex Pui Yuk King, VTC, Hong Kong
A recycling campaign has been launching over the past decade in Hong Kong. It is successful and the public has recognized that recycling is a major issue before waste disposal from household. According to the Environment Protection Department, source separation of domestic waste is one of the key factors to drive recycling so as to reduce the loading of landfills. According to the government report, plastic waste contributes to about 19% of the total municipal solid wastes in Hong Kong in 2011. From the view point of the recycling industry, recycled plastic materials are of high value only if they are collected in already sorted and processed types. The aim of the present research is to explore the possibility of mobile collection points to motivate the general public to achieve active recycling. Respective stakeholders including young adults, older persons, representatives of recyclers, and design practitioners have been invited to participate in the iterative design process. Ultimately, the preliminary design direction with improved usability will be visualized and manufactured by the local wood recycler as the existing practice is obviously not inviting and not user-friendly at all. The present research adopts participatory design approach involving older persons followed by an in-depth interview. New design offers a flexible solution for the operators to have size adjustment on each of the recycling boxes fitting the needs of nineteen districts in Hong Kong and will be launched in the first quarter of 2019.

Architectonic, Spatial, and Environmental Design
Heterogeneous Practices of Participatory Design: An Exploration of Socio-cultural Aspects in Participatory Design Practices in a Low-income Community in Bangkok, Thailand
Khemniga Teerapong, Full-time Lecturer, Communication Design, Bangkok University, Thailand
Participatory design is a well-recognized approach invented around European countries since the 1960s. The origin of is associated with a democratic approach in design process and often linked to social, political, and civil right movements. In the past fifty years, participatory design has grown and flourished in Western societies where voices and opinions are most likely to be taken into account. Design researchers worldwide have studied participatory design based on this Western perspective. However, when it is employed in community development studies in developing countries, its practice inevitably touches upon cultural differences. With respect to social and cultural contexts, design practitioners and researchers need, therefore, to realise nuances of heterogeneous practices of participatory design. This paper explores socio-cultural aspects in participatory design practices in low-income community in Bangkok, Thailand. One project conducted on packaging design for local-made products is chosen. This is to examine missing dimensions relating to Thai culture that are different from the Western frameworks. As outward expressions and disagreements are not common in Thai culture, it seems difficult to understand the local residents’ essential needs and work on the participatory design project. This study has found that socio-cultural aspects such as social status, micro politics, reciprocity, and seniority have some influences on the Participatory Design practices. This paper also points out some major concerns by which participatory design practitioners and researchers should consider when working with community-based projects in Thailand and probably in other areas in Southeast Asia.

2019 Special Focus: Design + Context
Room 6

**Friday, 1 March**

**13:40-14:55**

**PARALLEL SESSIONS**

**Identity and Aesthetics**

**Amulets in Contemporary Design in Israel: Visual and Material Culture of Designed and Artistic Amulets**
Efrat Friedzon Harison, Doctoral Student, Jewish Art, Bar-Ilan University, Ramat-Gan, Israel

Amulets have been studied in a variety of disciplines, from religious research to folklore, anthropology and psychology. However, there are very few studies about the side of the designers of the amulets. What motivates them? How do they define their work? Moreover, what is the context between contemporary design and amulets? In this study, I elaborate a unique field of material and visual culture in contemporary Israel - the design of artistic amulets in many fields of design: graphic, industrial, jewelry, fashion and textiles. Usually, amulets are meant for protection or mediation with a higher entity. Its uniqueness is that its shape and the way it is used do not indicate its intended function or its goal. This research presents contemporary objects that were created by Israeli Jewish designers, reflecting the characteristics of current times and expressing the spiritual and aesthetic needs of the designer as well as his views on social, political and cultural issues. The lecture is based on the fieldwork I have been doing for the past two years as a doctoral student in the Department of Jewish Art at Bar-Ilan University. My research is based on designers interviews, in addition to material and visual analysis of a wide variety of contemporary amulets.

**Sustainable Athleisure Sports Bras Design: The Preferences for Aesthetic Attributes in Terms of Values and Lifestyles of Generation Y Females in Hong Kong**
Ah Pun Chan, Teaching Fellow, FDE, Technological and Higher Education Institute of Hong Kong, Hong Kong

Athleisure is a new fashion trend in the world as it is comfortable and convenient for any kinds of sports activities such as jogging and doing gym exercises. It is also common normal workplace with the addition of fashion trend elements added onto it. Among the athletic products, sports bras are important as it provides support and protection for women’s breasts as well as to reduce breast pain from displacement during doing exercises. However, there is a lack of studies on the relationship between the aesthetic attributes preferences and psychological segmentation from generation Y females in Hong Kong when selecting sports bras. This study recognizes individuals’ preferences in terms of aesthetic attributes of sports bras by evaluating the individuals’ psychological characteristics. The scientific approach on using VALS system and the findings of this project confer to transfer the intangible preferences on aesthetic attributes from the different lifestyle characteristics of young females into tangible and measurable data for recognizing sports bras design elements. It significantly contributes to the sustainable development of sports bras in a new athleisure sector by reducing the inventory of sports bras and extending the product life cycle of well-designed sports bras.

**The Exchange of Iranian Ideas on Alphabet Reformation with Their Design Solution for Script Evolution**
Farnaz Masoumzadeh Jouzdani, Assistant Professor, Graphic Design Department, Art University of Isfahan, Iran

Throughout the history of Iran, the ideas and practices of reformation of alphabet/scripts in spite of insisting on their vernacular language raise the following two questions about the relationship between these changes and their preserved identity: Q1: How does the reformation of script during the Islamic periods help Iranians face challenges in preserving their Persian identity? To answer this question, Derrida’s writing theory is remarkable, in particular, where he calls for cultural graphology, a graphology fertilized with sociology, ethnography, psychoanalysis etc., through which the writing structure of the nation’s thoughts will appear from the analysis of their national writing. Consequently, the cultural graphological analysis of Iranian reformed scripts shows us how they have preserved their Persian identity through pictographic, idiographic, and logographic cultural forms in their national writings. Q2: In what ways can Iranian theories of alphabet reformation bring inspiration to contemporary Iranian in order to develop their modernity’s identity? So far in Iran, either the practices or theories of script reformation have been mostly shaped under influences of both Iran’s stance toward foreign relations and Iranian previous national writing. In fact, they have utilized their international parties’ scripts to write their Persian language, while they have reformed it with the design of their previous scripts. It can, therefore, be concluded that the design of typefaces based on Latin alphabet (as the most common script among modern nations) and three cultural aspects of Iranian writings will provide a solid ground to contemporary Iranian modernists for developing their identity.
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<td><strong>People and Places</strong></td>
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<td><strong>Cinema Inspired Design: Can Film and Movie Architecture and Interior Design Provoke a Transitional</strong></td>
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<td>Nehal Almurbati, Assistant Professor, University of Bahrain, Isa Town, Bahrain</td>
<td>Imagination and Enhance Art Inspiration? This research shows how documentary films and Muslim</td>
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<td>historical episodes are used in inspiring design research. Filmmaking and scene settings</td>
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<td>were proven to portray the everyday life of its heroes in their real-time, where activities and</td>
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<td>cultural values, as well as the architecture settings, can influence the understanding of Islamic</td>
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<td>architecture and materials used. This research method was used as part of an active learning</td>
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<td>process of Islamic ornamentation course for interior design students. From observation and work</td>
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<td>submission the method proved to be successful in engaging the students and maximizing their</td>
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<td>comprehension of how design issues can shape spaces and products. The films were taken as tools</td>
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<td>to explore, connect, and reflect on values and mediums of current designed objects.</td>
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<td><strong>Transformation of Industrial Areas and The Concept of Adaptive Reuse For</strong></td>
<td>Nazli Arslan, Research Assistant, Architecture, Yildiz Technical University, Istanbul, Turkey</td>
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<td><strong>Buildings in Ruhr Region</strong></td>
<td>Funda Kerestecioğlu, Associate Professor, Yıldız Technical University, Istanbul, Turkey</td>
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<td>Ruhr area was headquarters of German industry before Second World War. That area had a lot of</td>
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<td>colliery and ironworks with the railway connections. Because Ruhr area had mine core along to</td>
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<td>Emscher River and because of hard coal ironworks companies also settled in that area. With the</td>
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<td>influence of changing mining policies and globalization, the Ruhr basin became a rapidly growing</td>
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<td>region of unemployment after 1960. Hard coal production moved to other Far East countries because</td>
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<td>of cheap workforce. Collieries and ironworks started to be closed. After the hard industrial</td>
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<td>period, Ruhr area needed to new livelihood strategies. With the decline in the production of coal</td>
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<td>and steel, different policies have been researched to solve both unemployment and the rehabilitation</td>
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<td>of industrial zones. It is aimed to protect industrial areas and bring them under a project and</td>
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<td>to provide economic transformation in this context. One of those strategies is adaptive reuse of</td>
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<td>industrial buildings and miners' colonies settlements. In this sense, the Ruhr region has shown a</td>
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<td>successful policy, the region has been revitalized with different livelihood strategies when coal</td>
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<td>and steel production have been reduced and turned into de-industrialization. Although the companies</td>
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<td>have been closed the region has continued to migrate instead of emigrating. Today transformation</td>
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<td>strategy of Ruhr is one of the most successful approaches of adaptive reuse. This study examines</td>
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<td>transformation strategies of industrial areas in consideration of adaptive reuse and rehabilitation</td>
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<td>of Ruhr industrial region.</td>
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<td><strong>Architectural and Spatial Environment as a Catalyst for Creative Activity:</strong></td>
<td>Evgenia Petrushen, Senior Lecturer, Design, St. Petersburg University, St. Petersburg, Russian Federation</td>
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<td><strong>The Phenomenon of Art Colonies and Residences in Europe and Russia</strong></td>
<td>Varvara Speranskaja, Professor, St. Petersburg University, St. Petersburg, Russian Federation</td>
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<td>Kirill Alferovskii, Lecturer, St. Petersburg University, St. Petersburg, Russian Federation</td>
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<td>From the middle of the nineteenth century to the present day, the phenomenon of the artists'</td>
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<td>pilgrimage destinations, peculiar environments of art colonies, the artists and arts patrons'</td>
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<td>residences can be mentioned as one of the most interesting examples of the influence that the</td>
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<td>environments can exert on art and its development. This study examines some examples of artistic</td>
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<td>colonies and art-residences in Europe and Russia in the perspective of a hypothesis that</td>
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<td>environmental and spatial conditions can have a significant catalyzing effect on the artist's</td>
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<td>creative productivity and development. Design represents both an environmental aspect and one of</td>
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<td>creative activities possibly inspired by spatial surroundings. The conclusion states the</td>
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<td>necessity to preserve and develop the cultural tradition of art colonies and residences, as well</td>
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<td>as their unique destinations, within the framework of sustainable development. Basing on the</td>
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<td>example of a historic wooden complex, known as the Benois Cottages, located in a suburb of St.</td>
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<td>Petersburg, Peterhof, on the shore of the Finnish Gulf, methods, problems and prospects of</td>
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<td>identifying, preserving, and using such destinations in modern conditions are considered.</td>
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*Architectural, Spatial, and Environmental Design*
**Friday, 1 March**

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<th>15:10-16:25</th>
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<td><strong>Room 1</strong></td>
<td><strong>Ámbitos educativos</strong></td>
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<td><strong>Diseño tecnológico para evaluar una matriz de habilidades TIC en contextos educativos: Metodologías de diseños tecnológicos en contexto</strong></td>
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<tr>
<td>Laura Jiménez, Universidad Católica de la Santísima Concepción, Chile</td>
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<td>Marcelo Careaga, Profesor Asociado, Curriculum y Evaluación / Unidad de Informática Educativa y Gestión del Conocimiento, Universidad Católica de la Santísima Concepción, Chile</td>
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<td>José Luis Carrasco, Universidad Católica de la Santísima Concepción, Chile</td>
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<td>El diseño y la validación de matrices para el desarrollo de habilidades TIC en contextos educativos, que respondan a las nuevas demandas del siglo XXI, necesitan una batería de métodos que combinan diseños conceptuales y tecnológicos complejos. Ello requiere resolver desafíos educativos inéditos, relacionados con dimensiones de información, comunicación efectiva y colaboración, convivencia digital y tecnología. Estas dimensiones implican la determinación de Categorías, Habilidades, Definiciones Operacionales e Indicadores que, colocados en contextos de aprendizaje real, pueden ser registrados en ambientes digitales para realizar la evaluación de su comportamiento. Para la investigación se diseñó un ambiente digital, soportado en una plataforma digital utilizando Game DVR, en el cual se registraron los comportamientos de las habilidades demostradas por los estudiantes, según las definiciones contenidas en una matriz que recoge orientaciones del Ministerio de Educación de Chile. Los indicadores de la matriz fueron operacionalizados en una batería de preguntas, que fueron aplicadas a una muestra aleatoria, conformada por estudiantes de 6° y 2° de Educación Media, de establecimientos educacionales públicos, subvencionados y privados. La finalidad consistió en implementar un Plan de Integración que permitiera optimizar las habilidades TIC para apoyar los aprendizajes de los estudiantes. Se investigó bajo el paradigma positivista e interpretativo, según un enfoque multimétodo, mixto cuantitativo-interpretativo, con predominancia cuantitativa. Se recogen principalmente los aspectos del diseño tecnológico, que fueron utilizados para evaluar la Matriz de Habilidades TIC en Contextos Educativos. <strong>Tema destacado 2019: Diseño + Contexto</strong></td>
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PARALLEL SESSIONS

Room 2 Living Reflections

Set the Table: A Project for Interdisciplinary Design of Food Packaging for Elderly People
Anna Marie Fisker, Professor, Department of Civil Engineering, Aalborg University, Denmark
Anna Eva Heilmann, Research Assistant, Civil Engineering, Aalborg University, Copenhagen, Denmark
Nini Bagger, Research Assistant, Civil Engineering, Aalborg University, Copenhagen, Denmark

What motivated us in the project ‘Set the Table’ (Bord Dæk Dig) is improving the life quality for elderly people. Our goal is to answer whether we by a design practice can develop models for solutions that not only offers an improvement in the life quality of elders through a good meal experience, but also improves their desire to eat. Factors like impaired senses, the development of illness or the loss of a partner all contribute to a reduced desire for buying, cooking and eating food, which is why foodservice is an excellent and indeed necessary offer. In Denmark, the food produced for the elderly is generally at a good standard and chefs are constantly working to improve and create the best possible food offer, but what happens when the food has been prepared and transported, how does it end up presented at the table in each individual home? In our work, we use the method of the interdisciplinary collaboration between science - a university, and praxis - a design company and a catering facility. With special focus on “user inclusion” - not only the direct users represented by the present and future elderly, but also the inclusion of the broader public and businesses. We will present the innovation model developed in our research, thus our paper operates with both the social sources and the social effects of design practice in the context of public welfare.

Design in Society

The Truth About Lies: A Graphic Exploration of Lies and Truth
Lisa Winstanley, Assistant Professor, Art Design and Media, Nanyang Technological University, Singapore

This paper documents the research methodologies and subsequent multifaceted outcomes of an in-depth visual study of lies and truth. Using graphic design as medium the fundamental aim of this project was to contribute to the visual understanding of society’s propensity to lie and equally its inability to accurately detect deceit in others. The Central Messages this project aimed to communicate, were i) We all lie: It is fundamentally ingrained in our nature and a necessary part of our society’s structure. ii) We are all quick to judge: no matter how much we lie ourselves, there is a social paradox that forces us to negatively label those who are deemed liars. This project was structured into two imbricating layers. Foremost, an online, anonymous confessional platform and secondly, the creation of an art book – The Big Book of Bullshit; content for which was predominantly derived from the aforementioned website. Typographic, illustrative and photographic artefacts, were created as a result, all inspired by these confessions of deception. With the intention of persuading or manipulating the viewer into making decisions pertaining to the artwork’s legitimacy; thus, allowing the viewer to investigate their own preconceived notions of deception and forcing a dialogue of questioning and examination.

Visual Design
Friday, 1 March

15:10-16:25  PARALLEL SESSIONS
Room 3  Elemental Approaches

**Architecture Criticism After Visual Culture?**
Peter Kovacs, Moholy-Nagy University of Art and Design, Hungary
Today, we are witnessing a strong change in attitude in international theoretical discourse. In the ‘90s – mainly as a result of the theoretic works of W. J. T. Mitchell – Visual Culture Studies emerged to the fact, that nowadays texts are increasingly being replaced by images. Mitchell described that phenomenon as ‘Pictorial Turn’ in which the text-based interpretation of the world is increasingly taken over by images. This approach became more and more dominant in architecture criticism, the texts were increasingly taken over by perfectly photographed images, and in the criticisms, the interpretation of the architecture as a picture and image was emphasized. From the mid-2000s a culture studies approach has been created, moving away from the "hegemony of images" as a gesture of design as an ordering activity, as Julier mentions in the discourse-maker’s essay of the validity of Design Culture. The essential feature of this approach is that it emphasizes the presence of the whole body, the multisensoriality in the act of reception. The architectural aspects of this are in Pallasmaa’s work, and the aesthetic aspects are gained in Shusterman’s somaesthetics. In my lecture, I look for answers as to how the Design Culture and the somaesthetics can transform the thinking of architecture in critical discourse, what new experiences can we gain by engaging architecture in multi-sensorial experiences. I wish to argue that the architecture criticism can radically be transformed by the approach that replaces the reductionism of the eye with the broad experience of multisensoriality.

*Architectonic, Spatial, and Environmental Design*

**Gestural Drawings : A Study of Spatial Data Held in Narrative Design Gestures**
Koumudi Patil, Indian Institute of Technology, India
This paper attempts to explore the affordance of gestures to hold and aid spatial and procedural information of a reflective practice like design. Two experiments were conducted to determine whether a potter is able to gesticulate spatial information of varying complexities, in a procedural sequence. In Experiment-1, subject made a Clay-pot on the wheel from a given 2D stimulus. Subject was then blindfolded, and asked to gesturally rehearse the procedural sequence of the same Clay-pot, but in absence of clay. This led to the construction of a Virtual-pot. Similarly, Experiment-2 was conducted, but with a more complex stimulus. In the absence of tactile and visual feedback, gestures of the subject could reconstruct not only the shape, but also its development from a lump-like form to a finished pot. Kinaesthetic feedback alone was found to be sufficient to evaluate and correct errors virtually. Furthermore, five kinds of Narrative Design Gestures (NDGs) characterised by absence of speech were identified, viz. dimensional gestures, spatiographs, evaluatory, complementary and non-processual gestures.

*Architectonic, Spatial, and Environmental Design*
Room 4

**Co-creativity**

**One and Three Books: A Methodology Between Design and Artistic Conceptualism**
Danne Ojeda, Nanyang Technological University, Singapore

Two projects in one, One and Three Books is a curatorial project that is the outcome of an on-going practice based research and pedagogical project, both led by Danne Ojeda. Their purpose is to analyze the relationship between the book as a concept and the book as an object of communication given a very specific socio-cultural context. Inspired by Joseph Kosuth's artwork One and Three Chairs, both practice based research and curatorial projects are seen as a conceptual proposition that investigates the definition of a book while exploring the book's form throughout its production process. In this journey, participants of the pedagogical project become co-creators in shaping a learning experience that is expected to assist them in their professional competence, while strengthening their individual character and civic responsibility.

**Leo Fender: Unsung Hero of Platform-based Co-creation**
Laurens Kolks, Researcher and Teacher, Centre of Applied Research for Art, Design and Technology, Avans University of Applied Sciences, Breda, Netherlands

The musical instrument is a salient example of a mass produced object with which many users develop a personal bond. This paper studies the interplay of platform-based design and co-creation by examining the case study of Fender electric guitars. Although primarily based on rational considerations such as reparability and the economic use of labor, tools, and materials, the design of these instruments started a process of platform-based co-creation where users respond to possibilities inherent in the product design, and companies respond to the creativity of users. Within these practices of experimental co-creation feedback loops emerge between customers and businesses that create several types of value: practical, emotional, and economic.

**Player and Audience Spatial Perception in Poor Theatre**
Esin Yılmaz, Research Assistant, Architecture, Yıldız Technical University, İstanbul, Turkey

Looking at the historical process, theater spaces periodically developed in line with particular events. In considering the fact that the theater is in existence in a specific space, we can say that it can create any other place in the built environment or natural environment. A classical scene with a decor or bottom of a plane tree can be a theatre space. In the past while the player was a subject, audience and scene was an object. But the contemporary theater the player and the audience together are the subjects, scene also is their subject. Thus, the scene, player and audience interaction has gained a spatial concept, in the context of both players and audiences, the body has been created in space within the space and it has changed in shape with the bodies as kinetic. In addition, contemporary theater has an aim to include the play to life and to remove the sharp line between them. Including the audience to play and shaping space in the face of movements and events in the play connected to combine with real life. It can be said that the person who is subjectivist in modern world and disconnected from nature, instinctively connects with own again and solving the social alienation as a result of this. In this study, because the concept of poor theatre is the simplest and the real state of the theater, the scene, the player and the audience will analyze in the context of subject and spatial perception.
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<td>15:10-16:25</td>
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<td>Pedagogical Pathways</td>
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<td><strong>Control, Shift, Exhale: A Case Study in Workshop-Based Learning</strong></td>
<td>Rab McClure, Professor, Virginia Commonwealth University, Richmond, VA, United States</td>
<td>This paper explores the VCUarts Qatar MFA in Design program field study workshop. We travel, as a group, to produce a tailored project, collaborating with experts in an immersive learning experience. Each year, the trip is planned to leverage students’ existing abilities, while providing exposure to fabrication methods and technology that expand our core offerings. By design, each trip produces a tangible outcome of cultural relevance to our home in Qatar and its region. In 2018, our field study re-examined the traditional Arabic lantern, or Fanoos—a symbol of festive welcome and safe haven. To make our contemporary lanterns, we traveled to The Glass Hub, in Southwest England, to learn in a workshop setting from practicing glass artists. Prior to departure, MFA students and faculty each designed a light source: programmable, rechargeable, and controlled via smartphone app. Also prior to departure, we each designed two-part, 3d-printed steel molds. Onsite in England, with the help of workshop leaders, we blew molten glass into the hinged molds. This fusion of traditional process and modern technology leveraged our students’ creative capacity, providing control in a medium that otherwise takes years to master. The fusion of old and new reflects our affinity for Qatar’s rich cultural heritage, and demonstrates our belief in the power of design to shape the future.</td>
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<td><strong>Design Thinking Study Abroad: Exercises and Prototypes in Material Culture</strong></td>
<td>Shelley Martin, Associate Professor of Architecture, School of Architecture + Design, Virginia Polytechnic Institute &amp; State University, Blacksburg, VA, United States</td>
<td>Design thinking exercises and practices provide a primary multidisciplinary framework for engaging, representing, and establishing dialogs for individuals working within new contexts and cultures. This paper reports on a Design Thinking Study Abroad academic program that offers specific scenarios for exploring material culture, comprehending cross-cultural experiences and collaborations, and developing the global citizen. It inculcates design thinking strategies as an initial course offering in a multi-disciplinary travel program in order to help engage, record, and study the examples of other culture’s complex social, political, economic, and environmental productions, and material artefacts. The course is based on three propositions. Design is ambiguous and can have multiple outcomes. Visually based design thinking practices regard reflexive thinking in situation and alternative as primary and seek to establish multiple viewpoints as a prime constituent in active decision making. Design thinking is not automatic is requires agency. It defines contexts that inculcate direct material and tactile pedagogical practices as modes of heuristic models of thinking, problem-seeking, and proposal. Design demands empathy. It requires the ability change the constitute frames of reference and develop contextual understandings as an initial operational part of any proposal. By introducing means and methods of problem definition, material ideation, and the discussion and testing of possible outcomes in situ; the course serves as a creative catalyst that builds transferable cultural capacities in research partnerships, develops methodologies of addressing complex global problems, and acts as a model or prism for understanding future collaborations and studies.</td>
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*Design Education*
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<td>Visual Pursuits</td>
<td>The Line between Paper and Screen: An Analytical Reflection of the Researcher's Own Costume Sketching Practices</td>
<td>Kirsi Maritta Manninen</td>
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<td>This paper traces the development of costume sketching methods. In this study, the source of knowledge is thinking through drawing. The artistic researcher investigates the shift from paper-based, hand-drawn sketching to digital screen sketching in the field of costume design. This research uses a qualitative approach by illuminating retrospective accounts related to sketching techniques. The material for this paper is collected through autoethnography, through the analysis of the designer-researcher's creative processes through epiphanies. There have been no previous controlled studies which compare differences in physical and digital costume sketching. The assumption is that digital screen sketching gives a larger variety of sketching tools for costume designers use and that sketching on the virtual paper could be an aid to overcoming &quot;blank paper phobia.&quot; This project provided an important opportunity to advance the understanding of what effects digital screen sketching has on the design process for costume and other designers related to character creation: e.g. animation and story books. The paper is the first study to undertake a longitudinal analysis with a SOM, a self-organizing map, to trace the development from physical to digital costume sketching.</td>
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<td>Visual Design</td>
<td>Emptiness and Context: The System of Space in Bauhaus Graphics</td>
<td>Ekaterina Vasilyeva, Associate Professor, Arts, St. Petersburg University, St. Petersburg, Russian Federation</td>
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<td>The study addresses to the question of presentation of space and emptiness in images. The graphics of Bauhaus is considered as one of the most important examples of the new system. The form of the visual space is mentioned as a system that has a specific meaning — it exists as the formation of an autonomous program of visuality and sense. The graphic system of the Bauhaus and Russian Constructivism disputes and questions the principles of figurative images and at the same time it verifies and correlates it. The using of abstract and collage formats creates the new spatial constructions, which, at the same time, finds its parallels in classical understanding of space. The Bauhaus principles supports and continues the understanding of linear perspective as symbolic form. With all the differences in the visual system, the figurative image and the graphic program of the Bauhaus reveal similar conceptual foundations, which allow us to consider space and emptiness as an important semantic element of the image.</td>
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<td>Visual Design</td>
<td>Shared Repertoire: Externalising Realms of Knowledge in Graphic Design</td>
<td>Halldor Halldorsson, PhD Candidate, Humans and Technology, Luleå University of Technology, Luleå, Sweden; Daniel Ohrling, PhD Candidate, Luleå University of Technology, Luleå, Sweden</td>
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<td>This paper brings light to different realms of knowledge in the field of graphic design. Interview respondents were asked what is needed to succeed, advance, and develop within the domain of graphic design. Mapping respondents’ experiences through phenomenological and thematic analyses resulted in the classification of individuality, universality, and commonality as different realms of knowledge within the discipline. Individual knowledge can be seen as making the appropriate choices for each project, both culturally and historically, and having both artistic and professional qualities to even break the rules when needed. Universality, in this study, consists of knowing methods and tools. In light of constant technological changes, the respondents considered it important to possess historical knowledge to correctly use tools and to not lose touch with manual work methods such as sketching. Respondents considered it imperative to be a part of the graphic design community, and reflected that this knowledge is not taught in design schools. Experience was seen as fundamental when it comes to being able to argue for your designs, however such experience is difficult to articulate. The three knowledge domains of universality, individuality, and commonality provided insights into different realms of graphic design knowledge. The study thus delineates graphic design knowledge elements in the analysis of the interviews, in relation to universality: the fundamentals and tools, in relation to individuality: the artistic aspects of being able to develop your own styles and repertories, and in relation to commonality: the shared community of practices among graphic designers.</td>
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**Friday, 1 March**

**15:10-16:25 PARALLEL SESSIONS**

**Room 7 Evolving Approaches**

**Metaball Design: Man and Technology are Hybrid**

Alessandra Paganielli, Italy

This research was conducted within a theoretical design class that aimed at investigating various design issues of our time. In particular the aim is to analyze what kind of relationships are establish between man and technology in a context, where technological innovation has led to globalization, distorting the paradigms that characterized the last historical context (industrial age), thus taking the name of the post-industrial era. The methodology of this work consists in starting from the analysis of the case study of Andrea Boscolo, with the project named Metaball Table, and then continuing to deal with all the issues that are among the four protagonists: the designer in an era where everyone design, the prosumer as an active part of the design, the extraordinary product, and the customizable product. Then we describe how the quality of the project is changing, the way of working and the role of the designer in contemporary society and how it is changing the role of the consumer in relation to them; up to the conclusion in affirming to find ourselves in a hybrid context, better expressed by the technical-scientific definition of the "Metaball" in the digital world. Through analogy, the relationship between man and technology is defined by an influence, positive or negative, without one dominating the other.

**Design in Society**

**Bridging Boundaries: Challenges to Integrated Collaboration in Design-driven Innovation**

Anders Warell, Professor, Industrial Design, Division of Humans and Technology, Luleå University of Technology, Luleå, Sweden

This paper presents a pilot study of the collaborative interaction between industrial design and engineering design in a significant product development project at a major Swedish vehicle manufacturer. Since industrial and engineering design have different approaches to product development, they require careful integration to reach their full potential, to reach project goals, and to ensure the innovative capability of the company. The objective of the research was to identify factors and suggest practices which support successful integration and nurture design-led innovation processes. In the study, six industrial designers at managerial and operative levels were interviewed. It was found that the industrial design department developed multiple strategies in order to mitigate disagreements and conflicts of interest in the collaboration. Firstly, designers developed long-term, inter-personal relationships with key engineering designers and property-owners, who were critical for meeting design related objectives. Secondly, the design department instigated studio visits, where project members were invited to experience and review physical and tangible prototypes, constructed to represent the current status of the project in terms of product design resolution. Furthermore, the study suggested that the different ways to specify the design was a source of conflict, which could not be resolved by creating shared understandings of needs and objectives. Therefore, as a third strategy, the design department addressed top management to make design decisions of strategic importance for the project. The study suggests that communication practices, creation of shared goals, and the use of ‘boundary objects’ support interdisciplinary collaboration. Future studies will explore these factors further.

**Design Management and Professional Practice**

**Computational by Design: Tools for a Better Contextualized Material Culture**

Viktor Malakuczi, Sapienza Università di Roma, Rome, Italy

Recently, both social life and work activities are increasingly carried out in virtual contexts, composed of bits and pixels, which are light, cheap, and easy to modify, so digital products are often tailored to user preferences, sometimes even automatically. Computational design might bring a similar "malleability" to the physical context: on-demand digital manufacturing can produce personalized objects, while avoiding environmentally harmful over-production and unsellable stocks. Digitally “tailor-made” products also promote a proactive attitude to the material culture, potentially involving the users’ creative capabilities in a personalization (or co-design) process. This kind of involvement seems a natural extension of industrial mass customization, as well as the growing culture of Fablabs, Makers or “open source” communities, which helped to democratize digital fabrication technologies. On average, however, the everyday environment is still dominated by mass manufactured goods. This contribution presents a way of exploring product categories where personalization and digital manufacturing can make sense. To do so, a series of case studies helped to identify six personalization principles, which can have an either mechanical or cognitive nature. A structured attempt to apply these principles to existing product categories can help discovering new design opportunities of (computationally) personalisable products, so a novel concept design method is proposed, to be practiced through a specific design tool: Computational Concept Canvas. The presented method and tool promote a “computational BY design” approach, which uses computation as a tool to shift the material culture towards a better fit to the physical-social-cultural context of each user.

**Welcome Reception / Recepción de bienvenida**

Common Ground Research Networks and the Design Principles & Practices Conference will be hosting a welcome reception at Bulthaup Gallery in the city center. Join other conference delegates and plenary speakers for drinks, light hors d’oeuvres, and a chance to converse.

Common Ground Research Networks y el Congreso Internacional de Principios y Prácticas del Diseño celebrarán la recepción de bienvenida en la Galería Bulthaup situada en el centro de la ciudad. Se invita a todos los delegados a asistir y disfrutar de bebidas refrescantes de cortesía, así como aprovechar esta excelente oportunidad de conocer a sus compañeros y ponentes plenarios.
## Saturday, 2 March

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<th>Time</th>
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<tr>
<td>09:00-09:15</td>
<td>Daily Update / Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States</td>
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<tr>
<td>09:15-10:15</td>
<td>Plenary Session / Sesión plenaria—Alexandra Bobretsova, INRU, St. Petersburg, Russia</td>
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<tr>
<td>10:15-10:45</td>
<td>Garden Conversation / Charlas de jardín</td>
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*Garden Conversations 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.*

Las charlas de jardín son sesiones informales no estructuradas que permiten reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, se realizan en el exterior.

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<tr>
<td>10:45-10:50</td>
<td>Transition Break / Pausa</td>
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<tr>
<td>10:50-12:05</td>
<td>PARALLEL SESSIONS</td>
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Diseño y personas

Investigación y diseño de ortesis dinámica e implementación con base en el diseño emocional
Alejandro Lazano, Diseñador industrial, Universidad Nacional de Colombia, Colombia

Dentro del proceso que sufre una persona que ha adquirido una situación de discapacidad por trauma físico, existen diferentes variables y pasos consecutivos por los cuales atravesar hasta conciliar la aceptación. Es por ello que los estudios se centran en diferentes e importantes factores a considerar antes de tratar de entender la magnitud de la situación. Según Dane, “El constante proceso de las personas en busca de la dignificación y lucha por el respeto de los derechos humanos en general, ha tenido fuertes intervenciones sobre el tema de la discapacidad, en especial a partir de la década de los ochenta”. Numerosas investigaciones ponen en manifiesto que las personas que adquieren una discapacidad proveniente de un trauma físico, tienen por delante un largo proceso que involucre una fuerte relación de bienestar psicológico y aceptación, tanto personal como proyectada, además de la asimilación de su nueva condición y la adquisición de un dispositivo de ayuda médica (D.a.m) —además de todo lo que esto involucre en su desarrollo personal y social, con miras en la resiliencia—. Por lo anterior, se plantea en el siguiente proyecto la investigación de todos aquellos factores que influyen en el ya mencionado proceso, y como lograr mejoras significativas que lo apoyen de manera positiva realizando intervenciones desde el diseño emocional, con base en el planteamiento de una ortesis dinámica funcional de mano derecha a un usuario con hiperextensión de plexo braquial.

Objetivos diseñados

El diseño de información al auxilio de la complejidad: Toma de decisiones
Mario F. Uribe O., Director de programa, Universidad Autónoma de Occidente, Cali, Colombia

Este trabajo muestra cómo las personas emplean la información gráfica para la toma de decisiones. Se observó a los usuarios de Buses de Tránsito Rápido (BRT) de dos ciudades en Colombia y España para reconocer la manera en que los complejos sistemas de Wayfinding inciden para la toma de decisiones personales y actuar en consecuencia. Se utilizaron dos estrategias metodológicas para crear los datos: 1) observación naturalista de los usuarios categorizados por edades (entre 15 y 35 años y + 35 años) y momento de demanda de servicio (mañana, tarde y noche); 2) grupos focales con una muestra de 105 usuarios organizados por puntos cardinales al margen del centro de las ciudades, que representan sus puntos de partida de las rutas de bus. El análisis muestra las expectativas de los usuarios, tales como la necesidad de reiteración, lo que significa obtener una experiencia constante con información gráfica sistemática a través de diferentes contextos en el tiempo y el espacio para tener confianza en lo que necesitan saber para tomar decisiones dentro del sistema BRT. Además, el estudio confirma el papel clave de los diseñadores gráficos como mediadores en la navegación urbana cuando se incluyen las necesidades comunicativas de los usuarios. La investigación se basa en marcos de Ware, Patterson, Cairo, Golledge, Baddley y Gibson. Se necesita investigación adicional para entender hasta qué punto la información gráfica emergente impacta la mejora en la toma de decisiones de los usuarios como agentes de cambio.

Tema destacado 2019: Diseño + Contexto

Diseño de un Ambiente Virtual Enriquecido de Aprendizaje, basado en un Modelo Incremental de Prototipos: Plataformas de aprendizaje bidimensionales para la educación del siglo XXI
Marcelo Careaga, Profesor Asociado, Currículum y Evaluación / Unidad de Informática Educativa y Gestión del Conocimiento, Universidad Católica de la Santísima Concepción, Concepción, Chile
María Graciela Badilla Quintana, Universidad Católica de la Santísima Concepción, Concepción, Chile
Laura Jiménez, Universidad Católica de la Santísima Concepción, Concepción, Chile
Juan Molina Farfán, Universidad Católica de la Santísima Concepción, Concepción, Chile
Luca Márquez, Universidad Católica de la Santísima Concepción, Concepción, Chile
José Luis Carrasco, Universidad Católica de la Santísima Concepción, Concepción, Chile

El diseño de plataformas con propósitos educativos requiere desarrollar procesos complejos que involucren aspectos pedagógicos, tecnológicos, científicos y de gestión. Se diseñó un Ambiente Virtual Enriquecido de Aprendizaje para proveer entornos donde los estudiantes universitarios interactuaron en contextos presenciales y virtuales, donde planificaron actividades, participaron en redes de aprendizaje, generaron y transferieron conocimiento y reflexionaron acerca de sus metas individuales y colectivas. Los modelos teóricos que fundamentan esta concepción prospectiva se encuentran en la Teoría Cibernética, Epistemología de la Complejidad, el Conectivismo, el Modelo Incremental de Prototipos para el Desarrollo de Plataformas Educativas y la Nueva Pirámide de Necesidades para el Ciudadano Digital. La metodología de diseño aplicada se basó en un Modelo Incremental de Prototipos, centrado en la colaboración entre diseñadores educativos, tecnológicos, expertos y usuarios. Este proceso incluyó una Fase de Incubación: un Prototipo 1, que consideró diseños pedagógicos, comunicacionales, didácticos, tecnológicos y de gestión; un Plan Piloto, que incluyó pruebas de sistemas, de procesamiento, de almacenamiento y de control; pruebas de uso de expertos y experiencias de usuarios que incluyeron grupos experimentales, de control y seguimiento e insomos para optimizar un Prototipo 2, el que finalmente se rutiniza y expande. Los principales resultados demuestran que la colaboración entre diseñadores, expertos y usuarios permite evaluar variables controladas y detectar variables emergentes, que constituyen insomos para optimizar las plataformas. La conclusión principal es que se requiere diseñar contextos bidimensionales de aprendizaje basados en procesos incrementales, en los que se evalúen los diseños pedagógicos y tecnológicos.

Tema destacado 2019: Diseño + Contexto
### Critical Conversations

#### I Am Not Kidding: Childfree by Choice - Research and Reflections

Shruthi Manjula Balakrishna, Senior Brand Designer, Brand Design, Gensler, Austin, TX, United States

“Pronatalism” means “pro-baby.” It is the idea that parenthood and raising children should be the central focus of every person’s adult life. The book, Pronatalism: The Myth of Mom and Apple Pie, defines pronatalism as “…an attitude or policy that is pro-birth, that encourages reproduction, that exalts the role of parenthood.” Pronatalism is a strong social force that glorifies parenthood and includes a collection or beliefs deeply embedded that they have come to be seen as “true.” Thanks to celebrities and the media, pregnancy and the raising of children is glamorized like no other time in the history. Pronatalism leads everyone to believe that they should have children. It also leads people to believe that they have the right to have as many children as they want. It’s time to take another hard look at pronatalism and its assumptions. This research project and comic series is the manifesto to ignite a transition into a society that can respect and support true reproductive freedom and choice. I selected a humorous approach for design and vocabulary to open the stage for parents, childfree, and the childless. The comic series urges people considering the childfree lifestyle to refuse to “follow-the-pack” because the society expects us to conform to tradition. And to carefully consider the long-term implications of creating new lives and subsequently deciding against is empowering. This project is not against parents. It’s about looking closer at the pronatal situation at hand in order to see the truth about parenthood and reproduction.

*Design in Society*

#### Design for Small Stories: Transient Community in Transforming Neighborhood

Jen Yoohyun Lee, PhD Researcher, School of Design, The Hong Kong Polytechnic University, Hung Hom, Hong Kong

What does a ‘community’ mean to the contemporaries? In the era of rapid transition and heterogeneity, the sense of community is difficult to define. Regeneration of neighborhoods is inevitable, as urbanization and retrogression accelerate concurrently. Howbeit, the prevalent regeneration approach has withered the traditional structures of community. The concept of community is in flux more than ever due to the rapid infusion of newcomers in neighborhoods. Employing narratives emerged as an alternative means of community inclusion in the redevelopment process to enhance the idea of locality. The prevailing master narratives provide a sense of direction; however, they tend to overpower the meanings embodied in places as well as the collective personal memories of residents. The value of small stories, as opposed to master narratives, lies in their reflection of psychological truths accumulated over time that constitute locality. What, then, does it mean to recount for the contemporary transient community? This study investigates the cases of neighborhoods in Asia undergoing transformations in terms of physical and demographic formation. The aim of the study is to understand the implication of such small stories in today’s neighborhoods and probe how the design of artistic intervention in the regeneration process can facilitate small stories to lay the ground for the residents to build trust and hope within their transient community in order to overcome the fear of insecurity that abounds among the contemporaries.

*Design in Society*
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<th>Time</th>
<th>PARALLEL SESSIONS</th>
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<tr>
<td>10:50-12:05</td>
<td>Room 3 Reaching Higher</td>
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<td>Life After Graduation for Interior Designers</td>
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<td></td>
<td>Noor Aldoy, University of Bahrain, Bahrain</td>
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<td>Students enroll in universities to enhance their career prospects. This study aims to explore the various routes that interior design graduates take after completing their degree at the University of Bahrain. The data of 142 graduates who completed their degree in the last eleven years was collected using an online survey. Results have shown that the majority of graduates were employed and 80.3% had the experience of working as interior designers. While 35.9% of graduates were self-employed at some point after graduating, only 14.8% are currently considering themselves as self-employed. 38.1% of graduates have joined other courses to improve their skills and the majority are considering obtaining a master’s degree related to their field. The research concluded with recommendations to improve the Interior Design Program at the University of Bahrain to meet the demands of the current market.</td>
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<td>Design Education</td>
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<td>The Impact of Digital Fabrication and Maker Culture on the Interdisciplinary Relationship between Design and Engineering</td>
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<td>Claudia Facca, Design, Mauá Institute of Technology, Brazil</td>
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<td>Jorge Lino Alves, Professor, Universidade do Porto, Portugal</td>
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<td>Ana Mae Barbosa, University of Sao Paulo, Portugal</td>
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<td>This work discusses the role of digital fabrication laboratories, belonging to the universe of maker culture as a facilitator in interdisciplinary education between design and engineering areas. New social, cultural, economic, and policy needs have demanded different educational approaches that stimulate creativity and inventiveness. Digital fabrication labs can be seen as an environment where there is an opportunity to introduce more efficiently and naturally scientific and academic contents, necessary for the basic training of engineering. These contents, often taught abstractly, without practical application and in an uninspiring way, can be seen as hands on experiments that can be experienced by students, where diverse knowledge and skills are needed and mingle in a supportive and facilitator environment. The design can contribute in this context, demonstrating new ways to see, think, and act, putting people and their needs at the centre of the process, providing techniques and tools of project development and solution of complex problems based on empathy, in co-creation and experimentation as ways to integrate with other areas of knowledge such as engineering. Topics covered include: the current scenario of education in higher education of engineering and design, aspects of engineering design, &quot;soft skills&quot; currently required in the formation of the engineer, the maker culture and digital manufacturing, characteristics of a digital fabrication lab, how is the process of project development in a digital fabrication lab, and what is the contribution of design in this context.</td>
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**2019 Special Focus: Design + Context**
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<th>Time</th>
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<tr>
<td>10:50-12:05</td>
<td><strong>Room 4 Cultural Reflections</strong></td>
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<td><strong>Cultural Studies in Visual Communication: Comparing Russia &amp; China in the 1950s</strong></td>
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<tr>
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<td>Huaixiang Tan, University of Central Florida, Orlando, FL, United States</td>
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<td>Kim Joo, University of Central Florida, Orlando, FL, United States</td>
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<td>This presentation will focus on visual arts communication in the 1950s, in Russia and China. Art is a medium of expression where the individual and the culture come together. Chinese and Russian art, of this period, are examples of overt involvement of a government in the direction of the content of art. This study will emphasize how an individual artist produces her/his artwork when culture becomes a tool of the government, and then politics impacted the art as an expression of the time; how the art was influenced each other between Soviet and China, under the social realism. The influence of art style reflects the historical and political significance of the recording details of the art training, people’s lives styles, and explanations about the significance of each piece of art that was produced during those time period. <strong>Visual Design</strong></td>
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<td><strong>Made in Italy: Articulation of National Identity through Prism of Vogue Italia Magazine</strong></td>
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<td>Daria Muller Velasquez, PhD Student, Art and Design School, National Research University Higher School of Economics, Moscow, Russian Federation</td>
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<td>‘Made in Italy’ is a phenomenon mainly researched in sociology, economics, and cultural studies. The current research is based on fashion studies, where creativity has always played the major role. The paper looks at the concept of ‘Made in Italy’ in the formation of Italian fashion and the role of the concept in the building of national identity. The paper reflects on the ideas of articulation of national identity through the prism of Vogue Italia fashion magazine. In order to understand how the phenomenon of ‘Made in Italy’ can be characterized today the study is aimed at collecting relevant data and explaining how the Italian style has been translated over the years and exported beyond the spatial confines of the nation. Besides, the paper sheds light on how creativity helped the Vogue Italia magazine to explore the market and to become one of the most recognizable fashion magazines in the world. The empirical base of the research begins with the very first Vogue Italia issue, launched in 1965, then goes through analyzing the essential issues, released in 1988 and 2008, and finally leads us to the deep understanding of the recent issues of 2018. The paper suggests the ‘three-C’ theory that is based on the three variables, such as clothes, color and context. Specific creative elements and their adaptation to the Italian market are being identified both qualitatively and quantitatively with the purpose to highlight the dominant characteristics of the ‘Made in Italy’ phenomenon in fashion industry. <strong>2019 Special Focus: Design + Context</strong></td>
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<td><strong>The Cultural Representation Methods in Product Design</strong></td>
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<td></td>
<td>Xuesong Wu, Assistant Professor, School of Design, Hunan University, China</td>
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<td>Zilong Li, Assistant Professor, Department of Design, Hunan University, China</td>
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<td>This study explores the mechanism of cultural representation in design realms in order to provide new methods and ideas for regional cultural construction and cultural innovation designs. It deepens the understanding of the relationship between cultural representation and technology application and the essence of design by case analysis method. The most significant aspect of the process of the cultural representation is to propose the meaning, which is the process of interpretation and also the process of clarifying and returning the culture perspective. It is more difficult to represent culture by technology application. In addition, the approach of cultural representation by symbol could mark a culture, and play the role of identification, but it is difficult to understand the culture through symbolic cultural representation. <strong>Designed Objects</strong></td>
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Saturday, 2 March

10:50-12:05 PARALLEL SESSIONS

**Room 5**

**Service Shifts**

**Analysis of Major Media Corporations after the Ecosystem Shift: Focus on Social Media and Over the Top Service**

Hyunwoo Lim, Master’s Student, Design Management, IDAS, Hongik University, South Korea
Boram Park, Professor, IDAS, Hongik University, South Korea

The purpose of this research is to understand the reason behind of business choices that major media corporations have made to adapt to the media ecosystem shift. At the beginning of media industry, contents were created by the media corporations and consumed by the audience in a one-sided way. However, the technological shift from TV to the online platform has the widespread impact on television program production decisions, distribution deals, and promotional strategies. Furthermore, significant advertising flow is interactively held by social media platform and Netflix is dominating the worldwide media industry market share including the major awards for TV programs. The major objective of this research is about the broadcasting corporations own unique way of dealing with this market development. By analyzing their decisions to research the new audience, work with the internet-famous producers, and adapt new concepts, we can get closer to the generation Z audience who is the future customer market at this moment. The information for this research was gathered from books, articles, and interviews and as a result, this thesis work can be used as an auxiliary material for creating a new content on TV and online platform.

**Design Management and Professional Practice**

**Design Thinking for the Application of Design, Technology and Innovation in Sport**

Alexander Walker, Flinders University, Adelaide, Australia

The application of Design Thinking within a sports context, can be represented as a structure composed of three intersecting domains; Usability, Viability, and Feasibility. Usability relating to human performance, viability to sports business model innovation, and feasibility to the application of appropriate technologies and sports science. Innovation can therefore be optimised, where all three perspectives coincide. Understanding how innovation within teams can be supported by Design Thinking methods and tools, is of considerable interest to the sports business community. This paper examines how Design Thinking tools and methods, can be used to nurture user centred innovation in design teams. A case study approach based on the design and development of a novel healthcare and sport/fitness device examines the application of Design Thinking methods and approaches. The findings of the case study support the use of Design Thinking methods, as a way of incubating novel ideas to create innovative solutions, within new product and service development teams.

**Design Management and Professional Practice**

**A Design Proposal for Animal Integration System: Creating a Pet Accompanied Travel System for Companion Animals and Owners**

Da Eun Lee, South Korea
Boram Park, Professor, IDAS, Hongik University, South Korea

In the late twentieth century, various forms of family appeared due to the improvement of the national income. Changes in family types, such as nuclear family, single family, and independent family, have caused people to find mental and physical stability through companion animals, and the number of companion animals has increased exponentially as the years have passed. According to the National Veterinary Research and Quarantine Service, 17.4% of the population now have pets. The sudden increase in the number of pets changed people’s perception of pets and looked at the ‘companion pet’ as object of love and affection, not a cattle breeding for the convenience of humans. The study was conducted to elicit travel problems with pets and to improve them through service design methods. It has been confirmed that the current travel service with pets is less practical than the development of pet-based services. Based on the design approach developed to determine whether the design proposal considered the user, the design assessment for the investigation method is produced and the design assessment is performed for the user. Users will find that the travel system with pets will have a positive impact on the domestic pet industry. As a result, the design of a pet-accompanied travel system is expected to enable pet owners to manage their pets efficiently and to have a higher rate of registration for the use. Furthermore, the participation of stakeholders involved in the pet industry is expected to have a positive impact on the animal industry.

**Visual Design**
Saturday, 2 March

10:50-12:05 PARALLEL SESSIONS

Room 6

Exploring Education Models

Re-examining the Interactive Boundaries of the Interior Design Studio: The Studio as a Facilitator of Spatial Knowledge Construction

Aruna Venkatesh, Full-time PhD Student, School of Design, The Hong Kong Polytechnic University, Hong Kong

As design education continues to be based on studio pedagogy, an area that needs further exploration is the interactive boundary of the interior design studio. Critical conversations as a part of studio interactions that are crucial in the interior design students' spatial knowledge construction are the focus of this study. Conversations might expand to spheres outside the studio; they might extend beyond physical spaces of the studio and can range from the contextual, theoretical and practical. Furthermore, they are facilitated not only by the tutors but can be initiated by the students themselves. Based on Schön’s epistemology of teaching and learning of tacit knowledge, transformative learning theory, Piaget's Constructivism and Vygotsky's socio-cultural theory, this paper highlights the potential of peer conversations as a testing ground for ideas, verifying arguments and decision-making. Using a multiple case study methodology, this study follows the development of eight students in different years of the Environment and Interior Design discipline of the School of Design, The Hong Kong Polytechnic University using extensive studio observations and in-depth interview methods. Insights gained from the study might suggest new teaching and learning methodologies applicable in the above mentioned frontiers of interaction.

Design Education

Rethinking Design-Doing Focused on Design-Learning: Design Platforms for Countering a Declining Region

SuKyoung Kim, Senior Assistant Professor, Communication Design, Sapporo City University
Takanobu Yakubo, Assistant Professor, Sapporo City University, Japan
Koichiro Kakiyama, Associate Professor, Sapporo City University, Japan
Masayuki Sakai, Professor Emeritus, Sapporo City University, Japan
Takashi Hasumi, Research Professor, Sapporo City University, Japan
Toshihiki Hara, Professor Emeritus, Sapporo City University, Japan
Megumi Katayama, Senior Assistant Professor, Sapporo City University, Japan
Yoshiyuki Shiroma, Professor, Sapporo City University, Japan
Ryo Yamada, Associate Professor, Sapporo City University, Japan
Masaya Saito, Professor, Sapporo City University, Japan
Hirofumi Ueda, Associate Professor, Hokkaido University, Japan

Design disciplines have contributing to shaping the life of human beings, as well as fostering culture and heritage. Design disciplines and research have been rapidly transforming and not only objects but also services are becoming the targets of design and have been changing societies. This paper presents a new design discipline on design-doing focused not only on students but also on locals, which was attributed by a local-driven urban planning focused on quality of life. This paper presents a new design platform with ACP (Augmented Campus Program) educational package program and shows the process to clarify its validity. The ACP educational package program shows a new design paradigm on how to solve social problems in collaboration with university and locals through experimental methods.

Design Education

The Council for Interior Design Accreditation (CIDA) and Local Accreditation: Insights on Program Learning Outcomes

Rehab Aburas, Chairperson, Interior Design Engineering Department, Prince Sultan University, Saudi Arabia

The central objective of this study is to investigate the learning outcomes requirements of the Council for Interior Design Accreditation (CIDA) and Local Accreditation. Accordingly, this study uses a documentary analysis and a case study of interior design program to achieve the objective. The CIDA is an independent, non-profit accrediting organization for interior design education programs at colleges and universities in the United States and Canada. For more than 35 years, the CIDA has promoted quality standards and is recognized by the US Council for Higher Education Accreditation. As of April 2018, 195 interior design programs are currently accredited by the CIDA, serving an estimated 20,000 students (Bachelor, Master, MFA, BS, BA, and MA). In this study, the Education Evaluation Commission (EEC) - the National Commission for Academic Accreditation and Assessment (NCADA) used as an example of local accreditation. The EEC-NCADA primarily responsible for determining standards and procedures for accreditation and quality assurance and accrediting higher education institutions. The requirements of program learning assessments (PLOs) are dissimilar under both CIDA and EEC-NCADA standards. Using a case study of an interior design program in Saudi Arabia, the study reveals that the PLO assessment should be directed towards ensuring the quality enhancement not the accreditation motives. The study proposed a model for aligning learning outcomes under various accreditation bodies requirements. The findings could be generalized in other countries in which the local accreditation bodies requirement is somewhat dissimilar to the CIDA requirements.

Design Education
Петербургский контекст: Онтология пространства

Елена Козирева, Санкт-Петербургский университет, Россия

В основе рассуждений лежит мысль о двойственности градостроительного феномена Петербурга как «пространства-замысла», целостного, означенного, обладающего внутренней энергией и логикой, и пространства природного, ставшего контекстом рождения и формирования города, основой и доминантом его сущности. В этом контексте оценивается появление новых форм архитектурной среды Петербурга, включая промышленные площади, неотъемлемые от его природного и исторического наследия. Морфология и метафора вторичного пространства Петербурга соединяются в себе движение к морю и противостояние стихий, плауна-шпига и плотность стены, бесконечность перспектив и парадокс забирания. Работа с этим уникальным контекстом требует высокого мастерства и рефлексии. Нарушение целостности городского ландшафта в тонком соотношении его компонентов, деформация визуального сценического взаимодействия, развернутого в пространстве и времени, наиболее очевидны, если рефлексия охватывает все формы, вплоть до мелких деталей. Современные проблемы идентичности, существования и эволюции «пространства Петербурга» определяют актуальность формирования системных подходов к взаимодействию объекта и контекста. Это направление позволяет наиболее полно реализовывать потенциал средового подхода, для которого парадигма контекстуальности является одной из главных методологических основ. Диалектика взаимодействия «дизайн-контекст» в средовой концепции прослеживается на примерах Петербурга, на основе научно-исследовательских работ. В работе исследованы факторы, влияющие на принципы организации архитектурного пространства. Результаты исследований получены в педагогической практике при работе со студентами факультета Архитектурного проектирования СПбГАСУ над разработкой застройки кварталов Санкт-Петербурга в Купчино и Ржевка-Пороховые для конкурса «Петербургский стиль XXI века», а также в работе над проектами архитектурного университета. В научной работе проведено исследование факторов, влияющих на принципы организации архитектурного пространства, включая влияние исторических архитектурных традиций. В результате архитектура направлена на разработку архитектурных принципов организации, которые определяют основу и доминанты проекта, объекты непрерывного преобразования. «Пространство Петербурга» является целостным, означенным, обладающим внутренней энергией и логикой, поскольку среда Петербурга включает в себя как природные, так и антропогенные компоненты. Принципы организации пространства могут быть выражены в идентификации Санкт-Петербурга к международному уровню, в частности, в формах, включающих в себя культурные и исторические архитектурные традиции. Архитектурный дизайн

Архитектура современного жилого квартала с сохранением идентификации исторического контекста

Александра Еремеева, Профессор, Санкт-Петербургский государственный университет

Цель работы является изучение принципов формирования архитектуры современного жилого квартала в историческом городе с сохранением идентификации места. Исследование данного вопроса особенно актуально для Санкт-Петербурга, где на территории бывшего промышленного пояса в последнее время формируется безликая среда жилых развитий, что отражается в изменении городской ситуации. Происходят потери идентификации места и утраха связи с контекстом. Выявлено, что за рубежом практикуется применение дизайн-кода, что необходимо архитекторам для формирования целостной среды, обеспечивающей комфорт жизни. Дизайн-код на предпроектной стадии формируется как результат взаимодействия архитектора с контекстом. Это направление позволяет наиболее полно реализовать потенциал средового подхода, для которого парадигма контекстуальности является одной из главных методологических основ. Диалектика взаимодействия «дизайн-контекст» в средовой концепции прослеживается на примерах Петербурга, на основе научно-исследовательских работ. В работе исследованы факторы, влияющие на принципы организации архитектурного пространства. Результаты исследований получены в педагогической практике при работе со студентами факультета Архитектурного проектирования СПбГАСУ над разработкой застройки кварталов Санкт-Петербурга в Купчино и Ржевка-Пороховые для конкурса «Петербургский стиль XXI века», а также в работе над проектами архитектуры Санкт-Петербурга. В научной работе проведено исследование факторов, влияющих на принципы организации архитектурного пространства, включая влияние исторических архитектурных традиций. В результате архитектура направлена на разработку архитектурных принципов организации, которые определяют основу и доминанты проекта, объекты непрерывного преобразования. «Пространство Петербурга» является целостным, означенным, обладающим внутренней энергией и логикой, поскольку среда Петербурга включает в себя как природные, так и антропогенные компоненты. Принципы организации пространства могут быть выражены в идентификации Санкт-Петербурга к международному уровню, в частности, в формах, включающих в себя культурные и исторические архитектурные традиции. Архитектурный дизайн

Городское пространство суперэклектики

Владимир Фролов, Санкт-Петербургский университет

В 2017 году нами был предложен термин «суперэклектика», который включает в себя не только архитектурно-дизайнерское решение, но и систему отношений, формирующих городское пространство. Это уникальное явление, которое определяет современное состояние архитектурно-дизайнерского мышления, следующей за технологическим прогрессом. В работе уделяется внимание различным аспектам реализации суперэклектики, таких как использование дизайна-кода, его формирование на предпроектной стадии, а также применение в различных градостроительных контекстах. Результаты исследований получены в педагогической практике при работе со студентами факультета Архитектурного проектирования СПбГАСУ над разработкой застройки кварталов Санкт-Петербурга в Купчино и Ржевка-Пороховые для конкурса «Петербургский стиль XXI века», а также в работе над проектами архитектуры Санкт-Петербурга. В научной работе проведено исследование факторов, влияющих на принципы организации архитектурного пространства, включая влияние исторических архитектурных традиций. В результате архитектура направлена на разработку архитектурных принципов организации, которые определяют основу и доминанты проекта, объекты непрерывного преобразования. «Пространство Петербурга» является целостным, означенным, обладающим внутренней энергией и логикой, поскольку среда Петербурга включает в себя как природные, так и антропогенные компоненты. Принципы организации пространства могут быть выражены в идентификации Санкт-Петербурга к международному уровню, в частности, в формах, включающих в себя культурные и исторические архитектурные традиции. Архитектурный дизайн
PARALLEL SESSIONS

Room 1

Ponencias virtuales breves

Diseño gráfico: El antisímbolo
Fabian Podrabinek, Profesor, Universidad Nacional de San Juan, San Juan, Argentina
El diseño gráfico basa su esencia en la creación de símbolos que definen identidades, mal que les pese y aunque no quieran hacerlo tanto los diseñadores como los destinatarios del diseño, porque es un proceso ideológico, es decir, no voluntario ni consciente. Podríamos definirlo como el primer intercambio simbólico que se da entre el diseño y los diseñadores y la sociedad. Dichos símbolos de identidad determinan géneros —los cuales son conjuntos de signos que tienen algo en común, tales como la identidad empresarial, comercial, etc.— mediante subgéneros como son el isologo, isotipo, imalogo y logotipo, los cuales presentan en común cuestiones semánticas, sintácticas y principalmente pragmáticas y que, como cualquier otro signo producido, son intencionales. Podemos decir que el diseño gráfico posee un método, el diseño; un objetivo falso, la comunicación; uno real, la manipulación; y un medio, la visión. Destinados a transmitir mensajes específicos a grupos determinados con el fin de afectar su conocimiento, conducta o actitudes en una dirección determinada, podríamos decir que es una acción teleológica.

Formación en diseño

El dibujo basado en vectores: Una formación curricular para el diseño y la ilustración en los estudios de Bellas Artes

Inmaculada Villagrán Arroyo, Profesora Asociada, Arte y Arquitectura, Universidad de Málaga, Málaga, España
Las técnicas digitales utilizadas en los proyectos de diseño gráfico o ilustración, son un hecho que reconocemos establecido en la sociedad y que requiere de un continuo aprendizaje de este medio como elemento instrumental básico para el desarrollo de toda actividad o especialidad creativa gráfica digital determinada. Pretendemos investigar el origen de los conocimientos adquiridos por los estudiantes del primer curso de Bellas Artes, analizando la formación que ofrece este perfil de estudiantes en el manejo de las técnicas digitales vectoriales. El dibujo vectorial es un sistema digital alternativo al enfoque continuo que ofrece cualquier herramienta convencional o las líneas que ofrecen un programa estándar de mapa de bits. Pero, además, es la tecnología más utilizada y funcional dentro del campo del diseño y la ilustración digital. Sin embargo es a la vez una gran desconocida durante los estudios precedentes de Primaria, Secundaria o Bachillerato y, en consecuencia, también en el momento de realizar los primeros estudios universitarios. Con nuestra investigación entre diferentes centros de educación previos a los estudios universitarios buscamos hacer una estadística de la enseñanza de los medios digitales para el diseño que se utilizan actualmente en estas disciplinas. Nuestro objetivo es hacer un sondeo entre los actuales y futuros estudiantes de Bellas Artes en la asignatura de Dibujo y conocer el alcance de su nivel y las experiencias con estas herramientas gráficas, centrándonos principalmente en la tecnología vectorial. Con nuestra aportación, pretendemos animar, orientar y concienciar de la necesidad urgente de promover esta tecnología.

Formación en diseño

Demandas en el diseño de moda: Percepciones de una diseñadora

Marta Pilar Aparicio Flores, Investigadora predoctoral, Universidad de Alicante, Alicante, España
José María Esteve Faubel, Profesor Titular, Universidad de Alicante, Alicante, España
Rosa Pilar Esteve Faubel, Profesora, Universidad de Alicante, Alicante, España
Actualmente el diseño contemporáneo va más allá de la técnica artística y creativa. El diseñador de moda se enfrenta a un conjunto de habilidades interpersonales que contribuyen en su creación artística. El objetivo de este estudio es conocer la percepción de una diseñadora de moda española, de 33 años de edad, dedicada 12 años a la profesión, sobre la demanda del cliente hacia el diseño de un vestido personalizado. Para ello se utilizó una entrevista semiestructurada de estilo cualitativo. Los resultados observados demuestran que un alto porcentaje de los clientes (48.14%) demanda conceptos emocionales, mientras que en un porcentaje inferior (25.93%) los clientes demandan conceptos artísticos y creativos, así como obsequian al diseñador de un espíritu familiar y personal, que juega también con el componente emocional. De ahí que, el estudio concluya con el aliento a la formación de la psicología social del diseñador como muestra de los resultados obtenidos.

Formación en diseño

Picasso en el origen del diseño de identidades culturales de su ciudad natal: Convivencias y contrastes durante tres décadas

Sonia Ríos Moyano, Profesor Titular, Historia del Arte, Universidad de Málaga, Málaga, España
Nos centraremos en el análisis de lo acontecido en Málaga (España) durante las últimas décadas del siglo XX y las primeras del XXI, particularmente, aquello que hizo que la historia de la ciudad quedase vinculada indeleblemente a uno de los grandes genios de la pintura: Pablo Ruiz Picasso. Tan sólo bastaron unos años vividos en la ciudad durante su infancia para que el genio quedase impregnado por el carácter de la ciudad. Siempre tuvo el deseo de volver, sueño cumplido gracias al trabajo iniciado por sus herederos unos años después de su muerte. Nuestra investigación se centra en analizar cómo, a partir de la puesta en marcha de la “Fundación Picasso. Museo Casa Natal” ubicada en el número 15 de la Plaza de la Merced, (año 1985), se ha producido un importante cambio en la oferta cultural de la ciudad, que ha modificado el carácter del caso histórico, ha llevado a cabo una recuperación de edificios y la llegada de otras instituciones culturales atraídos por el Museo Picasso Málaga, abierto al público el 27 de octubre de 2003. Con este trabajo, haremos un recorrido por los años que van del 1985 a la actualidad, analizando los cambios urbanísticos, el diseño de recorridos, las ofertas culturales y las identidades que han quedado impregnadas en la ciudad actual. La convivencia de estilos hace pues, que se diluya y se zonifique la influencia de Picasso en la Málaga del siglo XXI.

Diseño en la sociedad

Centro de semiótica ambiental para el fomento de círculos de reflexión y gestión ambiental ciudadana: Contexto

Ana Cristina García Luna Romero, Universidad de Jaén, Jaén, España
Uno de los principales problemas a los que se enfrenta la investigación ambiental es la dificultad de llevar a la práctica sus resultados o —por ponerlo en palabras llanas— de encontrarles su utilidad dentro de la cotidianidad. Esto resulta, tanto en la apreciación de la sociedad de que este tipo de trabajos no tienen sentido ni razón de ser, como en un sentimiento de impotencia y frustración por parte del estudioso. Creemos que es necesario construir un puente entre estas dos instancias, de tal forma que articule ambos puntos de vista y se le otorgue sentido a estos trabajos ambientalistas. Entendemos la semiótica ambiental como aquella activa genética y reflexiva del ser humano que tiene como fin la designación por parte del sujeto, de su espacio vital, al grado de comprender y manejar sus consecuencias en la conservación, reproducción y desarrollo sustentable del medio ambiente. La designación es un recurso lingüístico que surge como uno de los elementos de la naturaleza humana conformadores del entorno. Es la manera de categorizar el mundo que rodea al ser humano, condición sine qua non para que el ser humano viva como individuo y conviva como ciudadano. La idea relevante que subyace es que la designación, tanto en su teoría como en su praxis, conforma el proceso de pensamiento y lo limita hasta cierto punto. Esta forma de significar condiciona nuestra manera de percibir y designar un problema, así como la manera de participar y diseñar su solución.

Tema destacado 2019: Diseño + Contexto
### PARALLEL SESSIONS

#### Room 2

**Pósteres y pósteres virtuales**

**Un caso práctico utilizando economía circular: Ecodiseño aplicado a packaging tipo clamshell**
Caterine Rojas Ramírez, Tesista, Universidad Técnica Federico Santa María, Chile  
Augusto A Vargas Schüler, Director / Profesor Titular, Universidad Técnica Federico Santa María, Chile  
Felipe Aburto Sandoval, Tesista, Universidad Técnica Federico Santa María, Chile

Hoy en día, gran cantidad de los envases desechados en casa terminan en vertederos o en entornos naturales, ocupando un gran volumen en relación con su bajo peso, siendo precaria y difícil su compactación por parte del usuario tradicional. Así, se hace imperante la necesidad de revertir esta situación, integrando y concebendo a la mayor parte de los involucrados. Una porción de estos envases desechados pertenece a la categoría clamshell, los cuales se utilizan para transporte de fruta fresca de exportación o importación. Paralelamente, las legislaciones que rigen en los distintos países van comprometiendo algunas áreas específicas en el proceso productivo, donde los envases representan una oportunidad para contribuir a generar una producción sustentable. El ecodiseño del packaging tipo clamshell, integrado en su fase de diseño y fabricación, permitirá al usuario tradicional reducir por su propia cuenta y en forma intuitiva el volumen del packaging al momento de desechar este envase, contribuyendo sin duda a la reciclabilidad.

**Objetos diseñados**

**Diseño industrial en Cali: Patrones de la identidad en el diseño industrial caleno**
Juan Fernando Ceron del Rio, Diseñador Industrial, Universidad Antonio Nariño, Cali, Colombia

La búsqueda de una identidad ha sido tema permanente de discusión del diseño industrial en la periferia. Con el crecimiento de la profesión a través de su institucionalización demandada en la consolidación del programa en las universidades de Cali (Colombia) y la aparición de este mismo en nuevas universidades surge el interés por identificar los patrones de identidad que pueden verse manifestados en lo objetual de la cultura material, específicamente en los trabajos de grado de desarrollo de producto realizados por estudiantes de las universidades de la ciudad entre el periodo 2016 y 2017. Este trabajo busca que, a través de la investigación de los temas de identidad y diseño industrial y su relación con los proyectos académicos locales de desarrollo de producto, se logren reconocer los patrones que identifican al diseño industrial caleno.

**Diseño en la sociedad**

**Imagen digital híbrida, formas geométricas y humanoides: Diseño de personajes y la humanización de las máquinas**
Marcos Garega-Ergüin, Profesor, Escuela Universitaria de Diseño, Innovación y Tecnología, ESNE, Madrid, España

Dentro del espectáculo cinematográfico, se ha desarrollado un arte visual basado en la imagen CGI que ha terminado por representar en la gran pantalla supuestos y realidades distópicas basadas en nuestro presente. El modelado 3D ha incrementado el desarrollo y la creación de personajes enteramente digitales, y, dentro de este, el imaginario colectivo ha permitido la creación de nuevos humanoides, claramente determinados por los avances de la imagen digital. Sin embargo, estos personajes han ido adquiriendo formas poligonales cada vez más básicas. Un hecho que se debe a que había que diferenciarlos de los otros diseños, más orgánicos, ya que estos últimos se han nutrido de la infinita gama de posibilidades que les permite la imagen digital. Así, los seres robóticos han ido disminuyendo sus complejidad estética a medida que se ha ido incrementando la incorporación de efectos digitales en la industria cinematográfica. Como consecuencia, esta simplicidad formal y estética ha propiciado que se les dote, contrariamente, de un rasgo claramente humano con el que se les está estigmatizando: una personalidad cómica.

**Diseño visual**

**Taladro quirúrgico para uso neurológico veterinario: Investigación, diseño y construcción de un prototipo**
Mário R. Salinas Pojas, Profesor Auxiliar, Universidad Técnica Federico Santa María, Chile  
Jennifer Escobar Astete, Tesista, Universidad Técnica Federico Santa María, Chile  
Augusto A Vargas Schüler, Director / Profesor Titular, Universidad Técnica Federico Santa María, Chile

Actualmente, el campo neurológico veterinario es una línea poco explorada en el área de diseño de instrumentos quirúrgicos, por lo que estos profesionales han tenido que adaptar e reacondicionar instrumental que no está diseñado especialmente para esta área. Específicamente, el taladro quirúrgico que actualmente se utiliza en el ámbito veterinario no está diseñado taxativamente para el área en la que se utiliza, produciendo innumerables consecuencias como, por ejemplo, el complejo procedimiento de esterilización, siendo incluso susceptible de generar infecciones si no se realiza correctamente. La tasa de cirugías por neurólogo es variable, habiendo al menos semanalmente una cirugía descompresiva vertebral. La experiencia evidencia las deficiencias que muestran los taladros quirúrgicos reacondicionados, constatándose que el principal problema es la difícil forma de desmontar, el escaso hermetismo de sus partes y el tiempo de esterilización que toma realizar este proceso, todo esto constatado por los especialistas veterinarios en cirugía. El aumento de la población canina y felina en Chile genera un alza de cirugías y trabajo para estos profesionales. Para ello se busca generar un nuevo diseño con el propósito de aumentar la cantidad de cirugías realizadas por estos profesionales, reduciendo tiempos de esterilización.

**Objetos diseñados**
### Saturday, 2 March

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**Healthy India Animation: Reducing Complexity of Healthcare Information and Amplifying the Negotiation of Place and Culture with Objective Measurements**
Julia Hitchens, Associate Professor, ART, Baylor University, Waco, TX, United States
Interactive animation on hypertension developed for collecting data both through explicit query as well as observation in the D J Hali Slums and rural communities in Bangalore, India - with vast population experiences illiteracy and language barriers, 810 languages/dialects. The animation targeted communities within a social space, sharing in the embodied experience that creates virtual witnessing – i.e. production in a user’s mind an image of the narrative scene where it’s context is more easily understood. Goals include: 1. human systems - increases understanding by reducing the complexity of healthcare information and makes usable the complexity of scientific information in objective measurements, 2. cultural behavior modification and behavioral characteristics - develops a linkage of personal health assessment, scientific knowledge as it pertains to the human body and well-being thus opening up new applications and realms of mediated experience that rely on science but also call for cultural investigation. Amplification in negotiating global discourse- of place, language, culture, and health technology interface and how this can shape the way scientists conceptualize, undertake and interpret their research. Group witnessing through design is increasingly relevant in communities where societal norms can be controversial, gender prohibitive, or scientifically misinformed. Vital health information is effectively replicated when interacting with this animation and significantly widens social engagement and increases understanding of preventative health. The data collected is a residue of design engagement even though not in its purest form, but instead, data is evidence that design exports knowledge into other unlikely spaces (slums) and disciplines (science and global health).

**Design in Society**

**Creative Scholarship Acceptance: Is it the Same in the United States and Europe?**
Melinda Adams, University of the Incarnate Word, TX, United States
Several years ago, researchers compared where the United States higher education was in relation to Europe in regards to the acceptance of creative scholarship for faculty. Since that time, many policies have changed within the United States and Europe. Within the United States, some institutions of higher education have moved to be more accepting of creative scholarship while others have reversed course. Researchers question if European countries, who were so far ahead of the United States in the acceptance and acknowledgement of creative scholarship, remain in that role. Or, have also changes occurred in the acceptance of creative scholarship.

**Design Management and Professional Practice**

**Preparing Female Design Students for Employment and Leadership Roles: A Best Practice-based Examination of a University Interior Design Program in Saudi Arabia**
Renad Al Sekait, Faculty Member, Prince Sultan University, Saudi Arabia
Empowering Saudi women was the central motivation of this case study, along with understanding students’ concerns and finding different solutions for improving female employment rates in the design sector in Saudi Arabia. In recent years, there has been a major shift in women’s role in Saudi society, which started by integrating women into all sectors of the economy following the plans of Vision 2030 to achieve higher employment rates for women. Published studies have highlighted the recent social shift towards the integration of women in the Saudi Arabian workforce. The government has proceeded to explore the manner through which to successfully support the employment of this segment of the population. As a result, women entering the workforce not only need to align their educational interests with potential employment, but they likely require support to help prepare them for entry into new social roles. This research adopted a case study approach to explore one interior design program in Riyadh, Saudi Arabia. The purpose of this study is to understand the perceived effects of field-based training on female student readiness for employment demands in the interior design field. The objective of this study is to understand how well co-op education prepares Saudi female interior design students to enter the workforce, with the goal of helping improve job readiness and leadership skills for female interior design students in the country. This research emphasizes understanding the early career needs for Saudi female design graduates preparing to enter the workforce.

**Design Education**

**The Impact Of Colours On Different Seasonal Colour Types**
Hadeel Farahat Abdel Sabour
As a part of the Mother Nature, our inner makeup fits into the rhythmic patterns found in the seasonal cycle. Our personal colouring can also be classified into different groups that relate to seasonal colour. Colour influences every level of our existence and in order to be healthy and happy we need a balanced life-giving colours flowing through our systems. Colour is not only a physical force but a spiritual one too, as it belongs to the physical world but its invisible qualities allow it to penetrate the spiritual realms. Most of people do not know their seasonal type, so lots of them cannot choose their colours properly, which reflects their outlook and mood. In this research, we help people find the simplest way to identify their seasonal classification and choose colours that best suit their look and boost energy level. The research demonstrates the different seasonal types, colour schemes for different types, and suggested designs that fit each type. We need to understand the relation between our seasonal colour type and our outfit colours in order to use them effectively.
Smart Home Service Blueprinting: How Can We Interact with Space?
Soosung Chang, Student, Department of Interior Architecture Design, Hanyang University, South Korea
Kyong Sook Nam, Professor, Department of Interior Architecture Design, Hanyang University, South Korea

Smart home, which emerged in the early 2000s, refers to a residential space that supports the convenience, comfort, and stability and provides information-based rest and living space of residents based on intelligent technologies connected to the Internet. Smart home technologies have rapidly grown through the popularization of smart phones through existing home automation and home network systems, and in recent years, the development of IoT technology and artificial intelligence continue to drive the intelligentization of individual objects. A smart environment is a space rich in devices and software that enable people to interact with their physical environment and network services. The smart environment makes the interactions between humans and systems variable and minimizes human interference to the system. So how does smart home affect the daily life and behavior of residents? This study proposes a visualization tool that can collectively analyze the interactions between space, users, and objects in a smart environment. The research includes a literature review and preliminary case study. Through literature research, blueprint modified model considering various interactions of smart home is prepared and case analysis of smart home service is carried out. The case study examines how smart homes interact with residents as a physical environment for the provision of services. Combining the results, the process of specifying a smart home service blueprint modified model considering various interactions in the residential environment is introduced. Architectonic, Spatial, and Environmental Design

Design Teaching in Brazil: Fourteen Years of Design Pedagogy Papers
Ivan Santos, Professor / Researcher, Arts and Design Institute, Federal University of Juiz de Fora, Juiz de Fora, Minas Gerais, Brazil
Sebastiana Lana, PhD, Professor / Researcher

P&D Design Congress is one of the most relevant events in Brazil. Over twenty-four years and twelve editions, this event has been associated with high quality scientific works, which are selected by many relevant scientific journals. This research is focused in design pedagogy related papers. Design pedagogy is a key field for the development of the area and many events and publications have been created in dedication to that matter. However, due to Brazilian continental nature and regional discrepancy, there are no indicative events as to which uniquely focus on the educational approach of design. Utilizing bibliometrics analysis method, two hundred and seventy papers were selected in eight editions, from 2002 to 2016. These fourteen years of published works were systematic reviewed using nine categories. This research is focused in design pedagogy related papers. Results show a south/southeast region supremacy with 85% of total published works and ranking nine of the top ten universities. The editions locations also point to these regions, and only two of eight venues were held in central and northern regions. The themes and sub themes related to design teaching for submission of works shows continuous changing. The last two editions, however, were more specialized and meticulous organized. Two hundred and two articles were co-creations and nearly 50% of authors are doctors and PhD students. The increase of nearly 100% of published papers for this theme in P&D’s 2016 edition could signal interest on educational related matters for design and set a renewal for design future in Brazil.

Diagrammatics: Design Intelligence Strategy in Design Research and Science
Dragana Cine, University of Belgrade, Belgrade, Serbia

As a specific ‘diagrammatical documentality and inscription’ (logic and dynamics), ‘design intelligence strategy’ has been proposed as a possible modality of architecturally constructed research framework and digital cognitive/memory-extension applied in order to facilitate dealing with kind of documentation or creative practice with data and scientific problematization, within the field of design research and science. It has been given the status of a ‘diagram’ – an active principle and manner of (meta-, inter-, and intra- cognitive) register of knowledge production, critique, evaluation, and advancement, world construction, data-compression and articulation, all towards problem solving through its specific diagrammatic visual semiotics and inferencing. This study explores the eleven-degree-set of properties by which it has been constituted (01. meta-level processing; 02. post-disciplinary metacognition strategy, 03. timeline and palimpsest strategies; 04. macro-historical and micro-historical inferences; 05. critical thinking; 06. spatial thinking; 07. data-scaling and mapping (data-architecture strategy); 08. memory palace strategy; 09. quantum logic decidability; 10. data forensics; information reliability and validation; 11. creative interactive thinking ‘diagrammatics’ have been extracted and put to the forefront as a substantial to both internal relational logic of a certain thinking regime (immanence) and external meta-logic that turns this strategy into a superior meta-position (transcendence).

The Pet Match Project: Design Thinking, Rapid Prototyping, and User Testing for Audience Understanding
Jennifer A. George-Palilonis, Key Sanchez, Graduate Student, Ball State University, Muncie, IN, United States

The Pet Match project implements user-centered design, rich storytelling, and user experience design to create a pet adoption experience that helps individuals choose a pet that fits their lifestyles to reduce dog relinquishment rates. Expert interviews, location-based observations, and design thinking were used to create an initial low-fidelity prototype. A rapid, iterative cycle of user experience (UX) testing was then employed to quickly refine the product. Five participants were selected to test the first prototype, and after their feedback was analyzed, a second mid-fidelity prototype was developed and tested with a new batch of users. The System Usability Scale (SUS) and User Experience Questionnaire (UEQ) were administered after each test, and results were analyzed for patterns and discrepancies. This process permitted the design to quickly evolve and address participants’ criticisms and better meet the needs of consumers. Based on rapid UX testing, a specific need was identified within the parameters of the problem space: A modular website envisioned as a template engineered for use by a variety of pet shelters and rescue organizations. The website incorporates rich storytelling to instruct audiences about pet responsibilities, different types of dogs, and what kind of pet fits best with archetypal personas. This study examines how smart homes interact with residents as a physical environment for the provision of services. Combining the results, the process of specifying a smart home service blueprint modified model considering various interactions in the residential environment is introduced. Architectonic, Spatial, and Environmental Design

Design Education
Virtual Reality Environment as a Learning Tool in a Graduate Level Interior Design Studio
Tijen Roshko, Associate Professor, Interior Design, University of Manitoba, Winnipeg, Manitoba, Canada

Recently virtual reality (VR) technologies have been developed extensively and have found applications from commercial to educational platforms. Integration of digital media into the classroom has engendered new forms of knowledge exchange and learning opportunities. Now VR environments are emerging as powerful tools for teaching and learning. VR applications have considerable learning affordances. They enhance spatial knowledge, understanding of scale relations, facilitate experiential learning, increase the level of engagement and motivation, and facilitate collaborative learning. However, in order to use VR for educational purposes, the relationship between VR and its potential benefits need to be further investigated. This study investigates the potential benefit of virtual reality studies in graduate level teaching in interior design. The study utilizes the models of both Delgarno and Lee (2010) and Chris Fowler (2015), a learning experience framework which is based not only on technological affordances, but which also includes pedagogical requirements. In order to understand the effectiveness of Virtual Reality Environments (VRE) in interior design learning, the following research questions frame our review: 1. How could VRE supplement or enhance spatial understanding of interior design learners? 2. What is the level of effectiveness of VRE in interior design studies in terms of delivering learning objectives? The studio work was structured so that each learner was immersed in their own designed space through a high fidelity, totally immersive HTC VIVE™ virtual reality system. We observed an increased level of student motivation as the interior design VR Studio provided new ways of seeing, teaching, and learning.

Architectural Design for Local Sustainability: An Olive Oil Production Plant in Mudanya, Bursa Province
Arzu Cahantimur, Associate Professor, Architecture, Bursa Uludag University, Bursa, Turkey
Rengin Oztrak, Associate Professor, Faculty of Architecture, Bursa Uludağ University, Bursa, Turkey

In order to achieve sustainability, the encouragement of local agricultural production, by processing local farm products with traditional or modern methods by boutique enterprises, is as important and effective as adaptive reuse of industrial heritage buildings. The olive processing plant introduced within the scope of this paper is an example of how this approach will support local production by providing quality products and support sustainability in its near environment. Architectural design criteria of this building have been stemmed from the requirements of environmental, socio-cultural, and economic sustainability. The paper discusses the power and importance of architectural design for achieving sustainable urban development via explaining design process of an olive oil production building in Mudanya, Bursa, Turkey, where olive is one of the main agricultural crops.

Mobilizing the Design Process within Compensated Work Therapy for Military Veterans at a Department of Veteran Affairs Ambulatory Care Center
William Nickley, The Ohio State University, OH, United States

This poster presents a pilot study in which a workshop series mobilized design process within Compensated Work Therapy (CWT) for military veterans. By examining veteran designed objects and prototypes and post program participant interviews, this poster provides an analysis of the feasibility of design process mobilization within CWT. In 2018, Columbus VA (Chalmers P. Wylie Veterans Affairs Ambulatory Care Center) worked with Columbus area nonprofit Local Tech Heroes to develop a CWT program to familiarize veterans with emerging technologies. While looking into the idea of mobilizing design process within the program, Local Tech Heroes cooperated with Columbus VA CWT organizers to pilot a four-session workshop series. Entitled “Improve Our VA”, the series challenged veteran participants to learn and utilize design methods, then propose solutions to problems they identified around the VA facility while using emerging technologies. This opportunity allowed Columbus VA veterans to become familiar with design methods and technologies, including a 3D printer, to modify their environment for the benefit of their community. The pilot program also served as a feasibility study for future CWT programming. Post-program interviews with participants and organizers revealed positive attitudes regarding the CWT program, while also revealing mixed emotions regarding future employment stemming from the short-term pilot. Additionally, this poster presents challenges and roadblocks encountered during the pilot program along with research opportunities to further investigate connections between design and social impact. By engaging with DPP scholars, I hope to incorporate feedback into an expanded CWT program under development for 2019.
Virtual Lightning Talks

ABCs of Design and its Thinking: A Tool that Helps Young Design Learners Understand the Complexities of Execution and Thinking
Sugandha Gaur, Assistant Professor, Design, Ontario College of Art and Design, Toronto, Canada
In today’s oversaturated design scene, it has become a need of an hour for a design instructor to guide students on the thinking part of design. In the flow of making great design, many a times design learners tend to skip the ideation part of their projects and directly jump onto the execution. Realizing it as a threat, inspiring from design thinking and lateral thinking pedagogies, I created an ABC tool to make sure in the process of design-making, thinking never goes missing. It is the only way a designer in the coming time would be able to differentiate from the other designer. This tool helps young designers to break the complexities involved in design making process in a very simpler way and helps them to identity the main components of design process. This pedagogy encourages every designer to stay connected to the ideation part of any design-making process. I have been using this tool since 2016 and it has helped with class projects tremendously.

Evolving Graphic Design from Serving Industry to Fulfilling Fundamental Human Needs
Gareth Fry, Assistant Professor, Art & Design, Utah Valley University, Orem, UT, United States
In the same way that discussions about critical issues in our society’s past were once buried and eventually found a foothold in public discourse, graphic design must be shaken from its hypnotic focus on serving industry and refocused on the fulfillment of fundamental human needs. Graphic design has the potential to achieve highly-positive outcomes, but we need to initiate a dialog through which designers and educators examine the impact our work has on others, and then refine our practices. Research of design psychology and anthropology reveals that the heart of the problem is our natural propensity to view the world in terms of “us” and “them,” and to divide our loyalties accordingly. For designers, our clients are our “us,” whereas our audiences are a distant, passive, and easy-to-forget “them.” Previous scholarship that expounds ways to lift graphic design to a higher plane has tended to focus on superficial and transient factors such as industry issues, political agendas, and cultural trends. A far more powerful approach to finding a solution, however, is to re-code our “us” and “them” thinking, build a framework for graphic design that rests on the bedrock of our humanity, and make enlightened changes to our practices and output. No doubt we can all think of numerous reasons why we should maintain the status quo, but maybe we should be brave enough to ask ourselves why we should not. What, or who, are we afraid of? What do we stand to lose? What do we stand to gain?

Crime Reduction by Design: Interior Design to Assist in the Successful Recovery of Homeless Individuals in U.S. Shelter Environments
Adam Nash, Assistant Professor, Interior Design Department, University of the Incarnate Word, San Antonio, TX, United States
The United States’ economy is constantly in flux; the unemployment rate is high and there is stiff competition for jobs. Home foreclosures have steadily increased and many more Americans have been required to deal with housing issues more seriously than in the past. The number of Americans that have experienced or are currently experiencing homelessness is increasing daily and the design of homeless shelter environments is a growing issue of social justice. Homelessness is explored in this context as being “without a permanent home” and the psychological need for “home” is discussed in relation to the physiological need for shelter. Issues of homelessness that are addressed by this research into the interior design of homeless shelters includes the reduction of criminal activity, the ability for environmental factors to impact the homeless in psychological and social aspects, benefits of utilizing sustainability, as well as increased efficiency when conducting intake and assessments. Criminal activity among the homeless is a serious issue as many of this population lack traditional protections of permanent shelter and require other means of personal protection. The interior environment has a responsibility to the homeless in the U.S. to provide a safe and secure environment. In order to explore the ability of the shelter’s interior space to reduce or prevent criminal activity, research methods utilized include a comprehensive literature review, individual interviews with design project members, and observational analyses of two contrasting homeless environments along with a case study of a transformational homeless shelter.

The Era of Smart Products and the Artificial Intelligence: The Role of Technology Inside Post-Industrial Design
Dario Allotta, Sapienza Università di Roma – Faculty of Architecture, Rome, Italy
This paper focuses on post-industrial design, especially the Internet of Things and the comfortable behaviour behind systems. People’s behaviour is constantly changing according to the new technologies, which, in turn, are changing to better satisfy human needs. In this specific context, people, communities, rules and lifestyles move into new paradigms, that convey habits and new situations within different fields (Zygmunt Bauman, Liquid Modernity). In the last two decades, as the innovation has changed the communication, the products have become smaller and portable, therefore people learned new way to use them. As applications of technology have increased, things have gained new modalities of use, which are permeated in all the objects of daily life, transforming them and consequentially our perception of the world. Nowadays we communicate, we see and discover the world through the screen of our smartphone; we talk with it to interact with our homes; we entrust with internet to do almost everything and making smart devices as an intrusive partner. This perspective is inducing to wander several questions: what is the threshold that could lead to addiction? What is the role of the comfort in this system - and how can we not surpass it? What scenarios are we going to match? (Andrea Signorelli, Rivoluzione Artificiale) In order to find the right answers to the questions above, it is necessary to deeply investigate the relationship between humans and devices, allowing us to understand how to split them and, as a consequence, how to preserve our identity. 

Design in Society
**Manifestation of the Constructivist Object: Reconstructing Alexander Rodchenko’s Designs of the 1920s**

Alexander Lavrentiev, Vice Rector for Scientific Research and International Relations, Communication Design, Moscow State Stroganov Academy of Design and Applied Arts, Moscow, Russian Federation

Not a single exhibition of modernist art, including architecture or design, is complete without the reconstruction of objects created by the legendary masters of the 1920s. Both physical and digital reconstructions, full-scale reconstructions of models and prototypes based on works by Malevich and El Lissitsky, Rodchenko and Tatlin, Klutsis, Popova, and Stepanova are often created specifically for exhibitions, opening new pages of design history. From graphic and conceptual works of art, this heritage passes into the category of physically existing, tangible objects. Realizing the nature and strategy of reconstruction one has to consider the special character of most of the designs of the 1920s: manifestation of the design and architecronic principle (Rodchenko’s newspaper kiosk of 1919 representing the use of surfaces both as graphic and constructive elements), agitation for multifunctional and folding principles of furniture in Rodchenko’s sets for the play “Inga” of 1929 and furnishings of the room of a protagonist of the scientific organization of labour (sets for film “The Journalist”, 1928) announce the object as an instrument in the intellectual profession, for which the Swedish-American office furniture served as a prototype. In all these examples structural elements of these objects were as if unfolding into space from the two-dimension origin of a draught. Both the theater and the cinema for Rodchenko and his colleagues, the pioneers of the design of the 1920s, turned into a place for the manifestation of new relations between a man and an object, between the unique the person and the industrial product.

**Design Management and Professional Practice**

**Design and Appropriation in Cognitive Capitalism**

Tomas Laurenzo, City University of Hong Kong, Hong Kong

This paper analyses the relationship between capitalism, technology, and design. Technological advances have always had a very strong impact on design and society. However, although technology-propelled changes in social structures do exist (for example the industrial revolution and the consolidation of the bourgeois as the ruling class), technology often reaffirms and exacerbates existing social orders. On of the most salient features of capitalism is its ability to reformulate itself, adapting to changes and being able not only to maintain its basic structures. It is in this way that in the restructuring of capitalism that took place in the 70s, the new information and communication technologies played a fundamental role, allowing capitalism to include the possibility of an economy based on knowledge. In this new economy, knowledge not only plays a fundamental role but also becomes an exchange currency. After the crisis of labour, a new iteration of capitalism appeared: cognitive capitalism reedit existing structures, forcing an operation that protects them. Thus, if ownership of the means of production has traditionally been the key to placing oneself in a dominant position, in cognitive capitalism it is the control of knowledge that plays a fundamental role. The design practice has tried to reacted proposing alternative solutions, however, we argue that the forcefull taming dynamics of cognitive capitalism have homogenized contemporary design languages. We end by proposing that design can subvert this by appropriating the scientific and technological knowledge and creating new, original, design languages that escape the endogamic dynamics of utilitarian problem-solving.

2019 Special Focus: Design + Context

**Imagine Me: A Tangible Speech from the Imaginary World of the Unheard Voices in the Most Dangerous Reality**

Luca D’Alia, Student, Planning eTechnology Design of Architecture, LaSapienza, Rome, Italy

My thesis research focused on a study carried out with the collaboration of different realities on Roman territory, that came up with a collection of sculptures made in Fused Deposition Modeling (FDM) printing process, depicting the three-dimensional reworkings of drawings made by refugee children in Italy. These intelligent sculptures bring with them, their personal and fantastic story, told by their little creators. Thanks to radio-frequency identification (RFID) tags implanted in the structure itself, those creations give the possibility of being followed and found through the smartphones of the same people who decide to host such artifacts in their homes. The goal is to create an emotional cohabitation with the person who no longer receives a negative and demeaning message from refugees or people who speak for them. The little refugee, who is most afraid and misunderstood, no longer asks for help, although he may desperately need it, but he gives the host population a new carrier for awareness and compassion. A story that gives its own a secret shared with him and him only, which indirectly approaches the guest through this “mediator”. Through the study of collective intelligences, the manipulation of learning models, the deconstruction of childish drawings, 3D modeling and prototyping techniques, Imagine Me, is proposed as a new tone of voice, a different vector of sensibilization for those who may need help and who need to understand the importance of his help.

**Integration and Mobility for an Elderly Population: Siting and Design of Community Facilities for the Elderly**

Andreas Savvides

The proposal is for a concept of providing the elderly segment of the population with an enhancement of their places of socialization in the form of neighborhood community centers for the elderly. These centers are viewed as an integral part of a neighborhood’s community infrastructure and as such they should be located in multiple locations in a city at regular intervals and frequencies. The relationship between the distance that may be covered by an elderly person to reach any of these centers either by walking independently or with assistance or with the use of specialized service vehicles is examined. The catchment area for the population of the elderly in a neighborhood is also examined to estimate the occupancy for this piece of community infrastructure. The program to be found in these centers is also examined in ways in which it may provide this segment of the population with a one stop shop for addressing some of their most basic needs in terms services related to them. Also important is the provision of meals and of themed and organized activities that may enhance quality of life and socialization amongst groups of the same generation but also activities of an intergenerational nature. These centers are also conceived of as places where an elderly person may outsource some of their living spaces for individual or group occupation and an effort of mitigating loneliness and exclusion for this segment of the population.

2019 Special Focus: Design + Context
**Room 3 Continued**

**13:05-13:50 PARALLEL SESSIONS**

**Can We Design Culture?: A Theoretical Account of Interventions into Cultural Processes**

Jeffrey Colgan, Co-Founder and Researcher, Cultural and Urban Research, Network for Culture & Arts Policy, Brooklyn, United States

In the post-industrial era, more and more cities and regions are embracing cultural planning policies in their attempts to achieve economic growth and political relevance. These plans and the bodies behind them see culture as something that can be bolstered, directed, and even substantially altered. The methods used and particular goals held by various statecraft practitioners vary greatly; however, most have taken for granted certain key assumptions about the potential for the cultural apparatus to be designed and directed. But what does it exactly mean to design culture, especially when culture is treated holistically as a dialectic between mass media and various sites of avant-garde experimentation? Does the 'design' of underground or avant-garde culture pose unique problems and ethical quandaries? Furthermore, how can we scholars of cultural design develop a theoretical system that allows for experimentation and free expression as well as meaningful cultural policies? This paper references the historical examples of New York City’s mid-1970s re-organization and expansion of its Department of Cultural Affairs and Chicago’s 2012 Cultural Plan under Mayor Emanuel, but primary concern is given to broad theoretical and philosophical issues with the potential to design and direct underground and avant-garde culture. This paper goes on to argue that any sort of ethical or successful design of cultural processes must focus on the conditions of cultural expression and strive to employ organic and living designs.

**Design in Society**

**Academic Conceptualization of User Centered Designing : A Consumer Textile Designer Perspective**

Anna Mubashara, University of the Punjab, Pakistan

Design is recognized as a problem solving activity. Recently investigations of design philosophy, design methods, and design processing graduated as scientific studies in social sciences. All activities associated with design evolved in diversifying ways; among most recent evolution is user-centered design approach which emphasizes that the purpose of any design is to serve user, not to use a specific technology or not to be an elegant piece. User-centered designing involves extensive attention to needs, wants, and limitations expressed by the ultimate end users of product or service throughout the development stage of design process. In contemporary complex socio-technical systems of human society, activities of design have a varied range of applications. Textiles are among basic human needs hence holds a large-scale design implication. This research explores user need assessment as the primary component of textile design process for consumer textiles using collaborative workshop outputs. Moreover, design research focusing on user needs at the initial stage of consumer textile design is currently lacking. User centered designing approach of all kinds pays more attention on re-purposing of existing technologies instead of the invention of new ones without real life applications. Thus it is of much importance to understand the academic conceptualization of textile designing as a user centered design activity. User need assessment as a primary component of the textile design process may provide textile designers with rich skills, knowledge, and experience on material handling thus enhancing the problem-solving component of material design

**Design Education**

**Traversing the Replication-Collaboration Continuum: Designing for a Decentralized Studio Learning Experience**

Lisa Hammershaimb, Associate Dean of Curriculum, Graphic Arts, Independence University

Due to financial concerns and shifting learner demographics, in many institutions, the hallmarks of studio pedagogy (small course sizes, dedicated unique learning spaces and extended course-meeting times) are eroding. The new reality for many programs is one where educators are expected to balance an increase in learners with a simultaneous decrease in contact time. There is an gap between what once was and what is now. One way many educators are choosing to navigate this gap is through using the internet to augment, extend, or otherwise decentralize studio-learning practices. This constructivist grounded theory study endeavored to investigate how design educators are using the internet to augment and extend studio pedagogy. The primary research question was, how are design educators using the internet to extend and augment studio pedagogy? The Replication-Collaboration Continuum, the theory created from the study, posits that how educators use the internet to augment and extend studio pedagogy can best be conceptualized as a continuum, with replication as one terminal and collaboration as the other. This theory has broad relevance for all educators curious about how to implement greater decentralization into their learning spaces. This presentation will provide a fast-paced romp through study findings, concluding with several practical next steps and provocative questions to help art and design educators think critically about their own studio pedagogy practice.

**Design Education**

**Effects of Color of Lights on Emotions in Learning Environment**

Elizabeth Park, Assistant Professor, Chaminade University of Honolulu, Honolulu, HI, United States

The purpose of this study is to examine how colors of light have an impact on people’s emotion in a learning environment. Considering 83% of learning takes place by the sense of sight in the learning process (Gilavand, 2016), color and lighting are the design elements that significantly influence visual quality and clarity in a learning environment. Recent research also indicates that these design elements have an impact on human emotions (Keller, 2017). Notably, the use of color and light has an impact on the motivation and engagement of students based on their state of mood at the time (Choi & Suh, 2016). Instead of looking at color and light separately, this study focuses on how colors of light affect quantitative measurements of lighting quality and pleasantness and energy levels of students in the learning environment. This exploratory quasi-experimental study took place over four weeks, and the data of lighting condition changes and emotional responses were collected. The outcomes of the study present how colors of light in learning environments affect participants’ pleasantness and energy levels. The results are discussed through a visual map between lighting and emotional changes which will inform the way designers integrate lighting within the learning environments.

**Architectonic, Spatial, and Environmental Design**

**Cultural and Consumer Relations of Editorial Design in the Digital Age**

Vagner Martins, Assistant Professor, Design and Fashion, State University of Maringá, Canoas, Brazil

This article searches through a survey in the specialized literature, researches companies and research groups about reading, books, readers and their particularities, to bring a collection of information that can contribute to the development of the publishing market, as well as to discuss the changes which have been happening in the production and consumption process of this sector. The main motivation is that professionals can have more and more aspects related to users as being of prime importance for future projects and business models, in the idea that reading liberates and helps the growth of a people. With the advent of new technologies and business models and interaction, in addition to easy access to an increasing amount of information by readers, design professionals, and publishing companies, have to be prepared to generate projects and models that can captivate the new generations of readers.

**Design in Society**
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<td>Richelle Sholbozho, Design Strategist, Strategy, L’Institut Idee, Canada</td>
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<td>This focused discussion will bring to light how we can re-imagine one of the most important exhibitions for contemporary design, the architecture biennale, and to explore what the future of this institu</td>
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<td>tion and its didactic material could entail. The discourse will draw attention to the fact that since the architecture biennale’s conception it has been plagued with reference and attachment to its predecessor, the art biennale or more specifically the Venice Biennale. Ideas around the current state and its future potential will be discussed to bring forward new concepts and contexts for this iconic institution.</td>
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<td>Design Systems for Multiple Stakeholders: Aalto University Visual Brand Renewal</td>
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<td></td>
<td>Anna Muchenikova, Lead Designer, University Level, Aalto University, Helsinki, Finland</td>
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<td>Working on Aalto University brand renewal, every day we are facing a challenge: how to give individual stakeholders the sense of identity without losing brand consistency? How to create strong brand frame but leave the space for creativity? How to design a brand that would be used by people with no design education? How to accommodate needs of community of 16000? Aalto University is relatively young university (established in 2010 as a merger of three major Finnish universities), and it’s brand is constantly re-defining. To date, Aalto University has over 12000 full-time equivalent degree students, and staff of about 4000, which makes Aalto community (excluding alumni and bigger family) around 16000 people. Due to nature of the university and academic freedom conviction, the established order of hierarchy is close to liberal democracy. As opposed to private sector, brand team does not have a mandate to police brand usage. But we have the power to create tools that would help people visualise their initiatives. From a graphic design standpoint, we work on the strong aesthetics that serves the needs of the community, but first and foremost we are working on community building. We do not have ready answers for challenges we are facing, but we have a number of failure and success stories and methods of embracing community needs and building tools for flexible design systems. Through the discussion we would like to learn more about challenges our colleagues are facing and what methods they are using to solve these issues.</td>
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<td>Visual Design</td>
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<td>Universal Design - Equality without Limitations: Helping the Disabled is a Priority for Designers</td>
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<td>Ekaterina Gurova, Director Design Institute, Design Institute, A.N.Kosygin Russian State University, Russian Federation</td>
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<td>Context in it’s broad sense is modernity, i.e. what is currently around us. And in this overall medium each of us is to enjoy the maximum of comfort possible. First and foremost, we must take care of the disabled. Designers, planners, constructionists, industry specialists are to join their efforts to secure esthetic aspects as well as practicality for each and everyone. Initiative in this regard surely is to be taken by design in close contact with planners and industry. In this session, we will facilitate discussion and share our own experience and give our Institute’s specific cases of how we start universal design projects to help the disabled lead their lives in equality without limitations.</td>
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Anne M. Giangiulio, Associate Professor of Art, Graphic Design, Art, The University of Texas at El Paso, El Paso, TX, United States

Civic Engagement in the design classroom, design for the common good, and multi-disciplinary teaching have all been hot topics in education for at least a decade. My work teaching graphic design students at The University of Texas at El Paso (UTEP), located on the United States–Mexico border, puts these projects into practice and develops out of this larger, existing body of writing about design and civic participation. UTEP's unique location, in a low-income, under-served community, that is also a hotbed of politically-charged discourse, offers many needs that can be met by design students. Why waste time with fictional classroom assignments when they could be, as Steven Heller and Veronique Vienne call them in their book “citizen designers”? As Milton Glaser notes, citizen designers require more than just talent, “the key is to ask questions, for the answers will result in responsible decisions. Without responsibility, talent is too easily wasted on waste” (Heller & Vienne, 2018, 21). Can civically-engaged design work in any classroom, anywhere? Definitely. I feel my research in teaching practice is innovative and holds value for both researchers and design educators. In terms of my own practice of incorporating such assignments into my lesson plans, I will expand upon three examples: A Bilingual Migrant Workers Booklet; an Exhibit of Low Crime Rates in Immigrant Communities; and Re-branding the Border through designs inspired by vintage travel posters.

Design Education
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<td>PARALLEL SESSIONS</td>
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<td>Young-Hoon Byun, Kookmin University Graduate School of Techno Design, South Korea and others</td>
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<td>A Basic Study of Biomimicry in an Architectural Environment: With a Focus on Energy Conservation in Buildings</td>
<td>Jun Yong Choi, Master course, Kookmin University Graduate School of Techno Design, South Korea and others</td>
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<td>A Basic Study on the Design of Architectural Spaces through Feng-Shui: Apartment Complex Planning through the Yin-Yang and Five Elements Theories</td>
<td>Dujin Song, Kookmin University Graduate School of Techno Design, South Korea and others</td>
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<td>Designing Locally Appropriate All Terrain Vehicles: An Educational Experiment</td>
<td>Natalia Dedevich, BA Student, Ural State University of Architecture and Art, Ekaterinburg, Russian Federation and others</td>
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<td>A Basic Study on the Characteristics of Complex Planning According to an Analysis of Complex Plans by Each Generation of Brand Apartments</td>
<td>Kwangjin Lee, Kookmin University Graduate School of Techno Design, South Korea and others</td>
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**Room 1207**

**Posters**

A Basic Study of Biomimicry in an Architectural Environment: With a Focus on Energy Conservation in Buildings
Young-Hoon Byun, Kookmin University Graduate School of Techno Design, South Korea

Jun Yong Choi, Master course, Kookmin University Graduate School of Techno Design, South Korea

Ri Ryu

Yong Seong Kim

In light of the various environmental and humanitarian issues concerning population growth, atmospheric pollution, and the depletion of resources brought on by the fast-paced economic growth of today’s urban environment, various attempts have been made to find solutions to address such issues. Recently, biomimicry, or, the application of the forms, functions, and principles of lifeforms and ecosystems found in nature, has been used in the development of various products or design processes in a wide range of applications across various fields of study. The field of architecture is no exception. That is, the number of cases in which the forms, structures, functions, and mechanisms of life are applied to systems and processes via biomimicry to enhance the efficiency of buildings is gradually increasing. In light of this, basic research with the aim of building an architectural environment focused on conserving energy by means of applying biomimicry was to be established. To achieve this purpose, cases of biomimicry in architecture were studied to propose an architectural environment that applies biomimicry to conserve energy through the analysis of the characteristics and application methodologies of biomimicry to architectural practices.

Architectonic, Spatial, and Environmental Design

A Basic Study on the Design of Architectural Spaces through Feng-Shui: Apartment Complex Planning through the Yin-Yang and Five Elements Theories
Dujin Song, Kookmin University Graduate School of Techno Design, South Korea

Feng-Shui refers to a field of study that enhances the quality of urban spaces through the study of the living spaces of humans and nature based on the Yin-Yang and Five Elements Theories. By establishing the theoretical grounds to apply the Yin-Yang and Five Elements Theories to architectural spaces, the possibility of forming environmentally friendly urban spaces through the flow of energy can be applied. In doing so, this study specified the link between Feng-Shui and the formation of architectural spaces by examining the theories of Feng-Shui. Based on this examination, this study aimed to establish the basic research materials on Feng-Shui-applied plans for apartment complex planning practices in the future.

Architectonic, Spatial, and Environmental Design

Designing Locally Appropriate All Terrain Vehicles: An Educational Experiment
Svetlana Ushenjak-Kravchuk, Head of Research Lab, Department of Design, Ural State University of Architecture and Art, Ekaterinburg, Russian Federation

MariaPokataeva, BA Student, Ural State University of Architecture and Art, Ekaterinburg, Russian Federation

Natalia Dedevich, BA Student, Ural State University of Architecture and Art, Ekaterinburg, Russian Federation

Nikolai Garin

The series of three posters presents projects of BA students of Arctic Design School, Russia, on developing locally appropriate all terrain vehicles (ATVs) for remote roadless areas of the Russian North. In these project, design proposals are built upon existing vehicles invented by local makers and users from the region under study. Through remote cooperation with users/makers, design students explore the very meaning of the environmental and social context in inventing and adopting entirely new kinds of transport. Finally, the students reflect on how design professionals can contribute to the development of ethically and aesthetically appropriate solutions, which can be integrated into local knowledge networks, while respecting existing actors and patterns of use.

Design Education

A Basic Study on the Characteristics of Complex Planning According to an Analysis of Complex Plans by Each Generation of Brand Apartments
Kwangjin Lee, Kookmin University Graduate School of Techno Design, South Korea

In the past, apartments in South Korea were built to respond to housing demands in densely populated areas. Accordingly, the Mapo Apartments were built as the first apartment complex of South Korea during the early 1960s. In addition, despite the housing market having been developed as a supplier-centered market driven by sufficient demand, the 1997 Asian Financial Crisis resulted in the housing market bubble to subside and introduced greater demands for change. This resulted in the reorganization of the housing markets, which became centered on consumers. Thereafter, apartments in the housing market shifted from supplier-centered apartments to consumer-centered apartments. Moreover, large construction companies delivered effective brand communication by branding apartments via the differentiation of their unique planning elements. In light of this, this study aimed to establish basic research materials regarding the essential elements requirements to be selected when planning apartment complexes that fit the demands of the times. Basic research materials were established by analyzing the factors that induced changes in the planning of brand apartment complexes by each generation and by examining the correlations of apartment complex planning according to the times.

Architectonic, Spatial, and Environmental Design
Quantification of Order in 2D Shapes
Takeo Kato, Assistant Professor, Mechanical Engineering, Keio University, Yokohama, Japan

Recently, designing by computer, such as Generative design, has become common and gained attention. One of the most difficult things for the computer is to evaluate the developed design like a human. This study is a preliminary stage to construct the quantitative index to objectively evaluate “beauty” and “preference” of the 2D/3D shape and aims to construct an index of the “order”, which is an important factor to evaluate “beauty” and “preference” of the 2D shape. This study focuses on the curvature of the shapes and proposes the index of “order” using the curvature function and their autocorrelation function. To confirm the effectiveness of the proposed index, we conducted the experiment using the 90 shapes used in Burkhof’s study and confirmed the correlation between the sensory evaluation value and proposed index (the coefficient of determination exceeds 0.70). Additionally, we developed the proposed index of “order” into that of “beauty” by adding the index of “complexity” on the basis of the Burkhof and Eyzenek equations and conducted the additional experiment. As a result, the coefficient of determination was slightly decreased but exceeded 0.50, and the correlation between the developed index and sensory evaluation value was confirmed.

Design Management and Professional Practice

Analysis of Service Design with Complicated Inclusion of Users Through Participatory Ethnographic Tools: Translation of Visual Data for the Reality of Team Ethnography
Kae Hirose, Master, Keio University SFC Graduate School of Media and Governance, Tokyo, Japan
Daijirou Mizuno, Keio University SFC Associate Professor, Japan

This practice-research aims to develop tools to analyze the service situation with multi-stakeholders. For the development or improvement of services, reflecting on the appeal of the design, what serves the user well or not, how the user is using the service is necessary. Typically, this process adopts the experts-oriented methods such as doing by ethnographers. However, thanks to the variety of technological tools (360-degree camera, action camera), which have been increasingly becoming more readily available and affordable, the observation method, especially in terms of gathering and generating visual data, has seen very innovative changes. Visual data can involve many stakeholders, to get their point of view. For this research, we aim to build tools for best suitable for utilizing this new technology in ethnographic research for service design. The investigation subject of this project is the beer-shop where located Iwate, Japan. The shop serves only beers but causing complex customer journey by the environment, it is hard to capture their motion by a single researcher’s eye. Specifically, in the phase of generation of visual data, we use the 360-degree camera in particular. Moreover, during the phase of examining the analysis method, we open dialogue with designers, users, and non-designers of various backgrounds who didn’t visit Iwate through “annotation tools”. In other words, developing a tool for the “team ethnography”. Finally, we compare with it the points of view generated from each participant. Discussing the semantic generation from visual data created by participatory tools.

Design in Society

An Evaluation Model of the Sense of the Presence in Virtual Reality Environment
Youngil Cho, Associate Professor, Information Design, Hiroshima Kokusai Gakuin University, Hiroshima, Japan
Sai Lakshmi Gopal, PhD Student, Hiroshima Kokusai Gakuin University, Hiroshima, Japan

VR (Virtual Reality) is regarded as an effective method for information communication and its application is widely increasing in the respective field in design. However, the influence of the correlation between perceptual information such as visual, olfaction, tactile, etc. constituting VR on the sense of presence is still unclear. The present research aims to verify the value of an evaluation model of perceptual information. It verifies the current state of cross-modal interactions (for example, modality of multiple sensory modalities such as visual sense and olfactory sense) in a VR environment, it is hard to capture their motion by a single researcher’s eye. Specifically, in the phase of generation of visual data, we use the 360-degree camera in particular. Moreover, during the phase of examining the analysis method, we open dialogue with designers, users, and non-designers of various backgrounds who didn’t visit Iwate through “annotation tools”. In other words, developing a tool for the “team ethnography”. Finally, we compare with it the points of view generated from each participant. Discussing the semantic generation from visual data created by participatory tools.

Visual Design

Ji Weon Kim, Konkuk University Graduate School of Techno Design, South Korea
Hye Eun Lee, Graduate student, Konkuk University, South Korea
Young Soong Kim
Ri Ryu

Various methods of harmonizing artificial environments with natural environments are being proposed to establish nature-friendly buildings in modern cities. One such method, which concerns the application of ‘fractal structures’ found in nature to building envelopes, is becoming recognized as a means of applying an environmentally friendly building envelope. This particular method does not concern the application of simple fractal structures but rather the application of environmentally friendly envelopes via methods of creating building forms. In light of this, this study examined the applications of ‘fractals’ - structures that geometrically embody the concept of self-similarity in which a small structure endlessly repeats itself in a similar form to the entire structure. The purpose of the study focus was to establish basic research materials used to realize environmentally friendly building envelopes that harmonize artificial environments with natural environments. This harmony would be achieved through fractal structures having self-similarity and cyclical properties and entailing a simple structure that repeats endlessly. This study first examined the theories of ‘fractal structures’ and the means of expressing building envelopes. Second, cases of building envelopes that apply fractal structures were studied to analyze their environmentally friendly characteristics. As a building envelope that responds to the environment in consideration of the current urban problems associated with abrupt climate shift, the application of fractal structures is expected to give rise to an environmentally friendly architectural form that maintains balance with its external environment, conserves energy, and is nature-friendly.

Architectonic, Spatial, and Environmental Design
Геометрия плана в объектах дизайна среды: План как графическая композиция и как «партиюта жизни»
Eugene Lobanov, St. Petersburg University, St. Petersburg, Russian Federation
Современная архитектура, а также дизайн среды, зачастую ставят перед исследователями вопрос о соотношении принципов организации пространства и геометрических построений, используемых проектировщиками. Проблема функциональности в дизайне напрямую связана со всем многообразием материальных и нематериальных потребностей человека, а также с противоречиями между ними. Противоречивость эстетических критериев отражается в полемике авторов по поводу как минимализма, так и деконструктивизма в архитектуре и дизайне среды. Данная статья посвящена анализу различных подходов к рассмотрению структуры плана в архитектурных и дизайнерских объектах на примерах трудов П. Эйзенмана, К. Александера, Н. Салингароса и др. Исследуется вопрос об эволюции геометрических построений в проектах XX-XXI вв. Рассматриваются примеры использования евклидовой и фрактальной геометрии в архитектурно-дизайнерском проектировании, а также тенденции дальнейшего развития архитектуры и дизайна в аспекте формообразования. Особое внимание уделило трансформации проектных методов органической архитектуры в современной практике, а также принципам биофизического дизайна.

Подготовка будущих дизайнеров к созданию текстов новой природы для современной школы:
Педагогические аспекты в содержании обучения графическому дизайну
Tatyana Galaktionova, Professor, St. Petersburg University, St. Petersburg, Russian Federation
Елена Казакова, Professor, St. Petersburg University, St. Petersburg, Russian Federation
Авторы убеждены, что подготовка студентов по направлению «Графический дизайн» должна включать освоение психолого-педагогического знания, в частности изучение актуальных тенденций создания учебных текстов. В докладе будут предложены рабочие определения ключевого понятия «тексты новой природы», определены особенности современного образования в условиях открытого информационного общества; обоснована междисциплинарная сущность проблемы подготовки будущих дизайнеров к созданию текстов новой природы для современной школы. Описаны имеющиеся тенденции использования текстов новой природы в педагогических целях на примере учебных ресурсов нового поколения. Проанализирован опыт Российской школы в проектировании текстов новой природы: Предложены современные педагогические решения, позволяющие заинтересовать будущих дизайнеров возможностью профессиональной самореализации в сфере образования 21 века.

Тема 2019: Дизайн + Контекст
13:50-14:00 Transition Break
14:00-15:15 PARALLEL SESSIONS
Saturday, 2 March

14:00-15:15 PARALLEL SESSIONS

Room 1

HISTORIA DEL DISEÑO

Diseño de revistas y la concepción de juventud en disputa: La fotografía de portada en la revista Ritmo de la juventud 1965-1975

Sara Freire, Docente, Escuela de Diseño, Universidad de Chile, Chile

El tema abordado en esta investigación resulta del análisis de un emblemático referente editorial dirigido a la juventud chilena entre 1965 y 1975: la revista Ritmo de la juventud. Entre la amplia gama de medios masivos de comunicación del siglo XX, la revista como medio editorial y objeto de la cultura material ha sido abordada desde diversas aproximaciones teóricas. Si bien la naturaleza comunicativa de las revistas advierte múltiples esferas del saber, lo cierto es que éstas han sido abordadas principalmente desde las áreas de la comunicación y la lingüística, especialmente desde la semiótica, las teorías de la enunciación y el análisis del discurso. Desde otra perspectiva, es indudable que el protagonismo adquirido por la revista como objeto de comunicación ha desempeñado un rol crucial en la configuración del entorno gráfico moderno y contemporáneo. En este sentido, cabe señalar que, aunque han proporcionado un espacio considerable al entorno visual, no han abundado los estudios realizados desde el diseño como disciplina que ya ha editado sus propias matrices teóricas. Este estudio se enmarca como propuesta reflexiva dentro este vacío. Se plantea aquí que el proceso de diseño, como responsable de los procesos de producción de lo visible, más que reflejar o representar a un grupo etario determinado en cada revista, consiste en la instancia o lugar operativo donde es posible construir y transformar nociones de juventud específicas.

Tema destacado 2019: Diseño + Contexto

LA ENSEÑANZA MANUAL EN CHILE: ALGUNOS MODELOS EDUCATIVOS QUE CONTRIBUYERON A SU INSERCIÓN EN LA EDUCACIÓN PÚBLICA (1889-1928)

Eduardo Castillo Espinoza, Profesor, Universidad de Chile, Santiago de Chile, Santiago, Chile

El origen de la enseñanza manual en Chile constituye un proceso cultural vinculado a dos escenarios de reforma educacional. El primero de ellos situado a fines del siglo XIX, específicamente en 1889, el segundo, a fines de la década de 1920. Su inserción, significó en principio el esfuerzo de algunos intelectuales del medio chileno por promover una mayor relación entre la educación y la instrucción —de forma distinta a la visión ilustrada proveniente de mediados de la misma centuria— cuyo énfasis radicó en la educación liberal de corte ilustrado. Pese a la incorporación de la enseñanza técnica al país con la fundación de la Escuela de Artes y Oficios de Santiago en 1849, ello estuvo dirigido a las clases populares y fue equivalente al nivel secundario, mientras que en la escuela primaria, la enseñanza manual adquirió posteriormente un carácter distinto en manos de los profesores normalistas, quienes bajo el modelo sueco del trabajo manual (slöjd) proveniente de la Escuela de Núia, impulsaron esta educación durante las primeras dos décadas del siglo XX. Hacia los últimos años del periodo histórico que observamos, el modelo sueco fue objeto de revisión y se relacionó con el de las Artes y Oficios. Del mismo modo, abrió paso a otro enfoque, el de las Artes Aplicadas, cuya incorporación se dio en medio de un escenario político de carácter nacionalista que reivindicó las artesanías y lo popular y local.

Tema destacado 2019: Diseño + Contexto

TRANSMEDIA COLABORATIVA: MEMORIA VISUAL HISTÓRICA DEL SIGLO XX EN LOS NÚCLEOS FUNDACIONALES DE BOGOTÁ

Martha Cecilia Torres López, Docente, Universidad Colegio Mayor de Cundinamarca, Bogotá, Colombia

Bogotá es una ciudad territorialmente extendida e interrelacionada desde que en 1954 el Presidente de la República, General Rojas Pinilla, decretara la anexión de los 6 municipios aledaños: Usme, Bosa, Fontibón, Engativá, Suba y Usaquén. La situación periferica en la que se sitúan estos 6 núcleos fundacionales conllevó su olvido generacional como “centros urbanos”, su segregación y diferenciación de funciones, visualizando ahora en ellos un abandono de su memoria patrimonial y la desconexión entre ellos como núcleos fundacionales, lo que produce su paulatina disgregación. A partir de la consolidación de la Red de los Seis Núcleos Fundacionales (6NF), se concibe la necesidad de integrar a la comunidad que ha formado parte de los diferentes momentos constitutivos de los ahora denominados “Núcleos Fundacionales”, con el fin de evidenciar los cambios urbanos en estos lugares, antes y después de la anexión. Se pretende hacer participes a la comunidad en la búsqueda de una identidad que permita su vinculación por medios más cercanos a la realidad actual: nuevas tecnologías, procesos transmediales, redes interactivas y otros que son posibles desde la academia, con el fin de relatar la historia de los seis núcleos fundacionales vivida por sus habitantes durante el siglo XX, para el conocimiento por parte de la ciudadanía bogotana de la transformación urbana de estos sectores patrimoniales.

Tema destacado 2019: Diseño + Contexto
PARALLEL SESSIONS
Saturday, 2 March
Room 2

14:00-15:15

**Shifting Perspectives**

**Co-design and Interaction Design to Approach Urban Issues Inside Urban Living Labs: The LOOPER Project in Verona**
Chiara Scanagatta, Iuav University of Venice, Venice, Italy
This paper aims to explain how the Co-Design practice can be implemented using Interaction Design and how, applied within Urban Living Labs (ULL), this can improve the decision process for designing better urban spaces. The experience that will be described is expanded inside the framework of the LOOPER project (Learning Loops in the Public Realm), co-founded under the JPI Urban Europe program. Here it will be analysed the case study of Verona in Italy, where stakeholders (citizens and policymakers) are called to work on the theme of air and noise pollution: they will have to analyse problems, via co-monitoring activities, and to propose design solution, like mitigation measures. The aim is to apply Co-Design approach to solve urban issues and it will be strengthen using the Learning Loop, which means that participants will be called to evaluate the work they will do. Another goal of the project is to implement the Co-Design process using different strategies of Interaction Design to share and visualize spatial analysis results and all the possible design solutions. As different tools will be used, both existent and created for the LOOPER project, lot of attention has to be put in how to make these instruments as user-friendly as possible to meet the different age range, cultural levels and skills of ULL participants.

**Design Approaches in European Policy Labs: Mapping Design Methods for Public Policy Innovation**
Federico Vaz Canosa, PhD Researcher, Institute for Design Innovation, Loughborough University London, London, United Kingdom
This paper discusses the emergence of design approaches for policy innovation in Europe, mobilized through specialised governmental bodies known as Policy Labs. The purpose of this investigation is to map how Policy Labs in Europe are integrating design practices at each stage of the policymaking cycle. Policy Labs, defined as government units that assist in developing public policies in a design-oriented fashion, are tasked to innovate how these are conceived and implemented to gain in effectiveness and efficiency. However, these structures are relatively novel, and the way in which they operate significantly differs as public policymaking is a context-dependent activity. The relevance of this research is given by the scarce theoretical work on how and under which conditions design is adding value to public policy innovation. We begin by discussing public policy innovation in terms of a product vs. process innovation dichotomy. Secondly, we surveyed a sample of twenty-eight Policy Labs in Europe operating at various levels of government for their understanding of public policy innovation. Thirdly, and based on the process model of public policymaking, we look into which specific design methods are currently being deployed to innovate how public policies come into being. The survey showed the importance of the process perspective in understanding public policy innovation. The mapping of methods utilised by Policy Labs offered a picture of the challenges these face in innovating public policies. Contrasting the findings with the literature on design methods, we found a significant gap in the awareness of the methods’ nature.

**Modern Architecture in Mexico: The Beginning of a New Architectural Identity**
Valeria Carnevale, University of Derby, United Kingdom
Modern architecture comes to Mexico as a European style just like earlier times, but in the philosophical battle between ‘what is European architecture and what is national architecture’ the result, which was not evident in its origins, has become a unique architecture that can now be called ‘Mexican Style’ or architecture. The early part of the twentieth century, after the 1910 revolution, saw a strong development in Mexico, particularly Mexico City. The wars in Europe and depression in the USA brought a high number of immigrants to the country, amongst them architects and engineers with ‘modern ideals’. This paper analyses how the modern movement settled in Mexico, developing in time into a unique architecture that can be called its own. An architecture that is new as per the values of a Mexico that is re-building itself but adapts into it the context and the culture of such a contrasting history. To do so, the paper puts forward the architecture and more importantly the thoughts behind the architecture of less known architects that are an important part of this process. The starting point for this argument comes from the statement Hitchcock and Johnson (1932 p. 239) make about the international style “…There is now a single body of discipline fixed enough to integrate contemporary style as a reality and yet elastic enough to permit individual interpretation”. Following a brief discussion of what is Mexican, we assess how architects of the mid-twentieth century achieved this goal.

@DESIGNPAP - #ICDPP19
Interpreting Design Assessment: Revealing the Underlying Structures that Frame Success
Susan Gili, Provost, Design Academic, Inscape Education Group, Pretoria, South Africa
Although higher education institutions make use of pre-defined learning outcomes, explicit assessment criteria and marking rubrics, disputes and confusion over the evaluation and related marks awarded for student design work still occur. Although the discrepancies can be explained away as the result of subjectivity or differing preferences on the part of assessors, this paper proposes that such discrepancies are evidence of deeper, less visible differences in the valued knowledge structures. In the paper I draw from the data and findings of a case study, in which course documents and panel assessor discussions were analysed using Legitimation Code Theory (specialisation) a conceptual tool established by Karl Maton, that considers both knowledge and knower. The balance between epistemic relations (knowledge) and social relations (knower) revealed the underlying specialisation codes that define success in design assessment. The study exposed the unseen codes and how they aligned, shifted or clashed at the different stages of assessment. Legitimation Code Theory, thus, provides a useful framework with which to analyse, reveal, understand and discuss design assessment and the potential for miscommunicating what is valued at different stages of education.

Dissemination Practice in University Education with the Aim of Co-ability: Design for Care
Renata Dezso-Dinnyes, Assistant Lecturer, MOME Digital Craft Lab, Moholy-Nagy University of Art and Design, Budapest
We launched a University course called "Design For Care" on Critical Disability Studies and Design Research in the Autumn Semester in 2017. During the course, the relation with disabilities was primarily determined by a specific circle of children from Budapest III at the Csillagház Primary School, which operates in Budapest and educates and teaches children with multiple disabilities. During the semester we worked with young disabled children who were living with life-limiting and life-threatening impairments. The experience made us rethink how we use words such as "valued," "quality," "life," and "living." In cooperation with the staff of Csillagház, we showed design paths for the students, which would cover the main areas of therapy and education at the primary school, helping to expand and make these areas more efficient. The disabled students of Csillagház often were not able to articulate their experiences sufficiently, or we could also misinterpret them. The question of integrating some certain kind of knowledge called for interdisciplinary cooperation among designers, physiotherapists, occupational therapists, and families of persons with disabilities among many others. During the semester-long course, designer students were inspired by the disability awareness and sensitisation training, the integrated theoretical studies, and the personal experience of visiting the school and getting in contact with multiple disabled children. Each student had to develop a design in the chosen area of body rehabilitation, communication design, or adaptive art tools and equipment.
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<tr>
<td>14:00-15:15</td>
<td><strong>Reading and Writing Design</strong></td>
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**Artists Who Do Books: New Complexities in Editorial Design's Agency**  
Ruben De La Nuez, Lecturer, Art History, School of Art, Design and Media, Nanyang Technological University, Singapore

The title of this paper quotes from a word-painting made by Edward Ruscha, in 1976. This American artist is part of a conceptually driven cohort that returned the notion of ‘book’ to a pre-Guttenberg status as artistic object. Ruscha moved along cross-boundary agencies between his initial position as a layout artist and the latest as a fine artist. This paper examines the current state of affairs with respect to the “art-book.” Historically structured, the analysis is introduced by pre-Modern models of handmade books such as Medieval and early Renaissance illuminated manuscript, and Pre-Columbian Mesoamerican codices. William Blake’s illuminated books (and his nostalgia for book-hand-making in the midst of the industrial revolution) serve as a bridge between pre and post industrial notion of book production, circulation and consumption. The paper concentrates on the contemporary situation, starting by the 1960s coincidences between the intellectual propositions by the Conceptual Art movement and John Debes’s notion of “visual literacy”. Case studies include The Xerox Book (1968), edited/curated by Seth Siegelaub, and On Kawara’s twenty books series One Million Years (1969–1981). The analysis incorporates the impact of East-Asian artistic legacy regarding the materiality and craftsmanship of book making in today’s global scenario. The work of contemporary artists such as the Japanese Nontoko Ambe and the Korean Minjung Kim are analysed. East-Asian calligraphy is featured as a conceptual engine for the typographic hybridity between “readable images” and “visionary writings” in today’s art-book revival.

*Visual Design*
**PARALLEL SESSIONS**

**Room 5 Transforming Spaces**

14:00-15:15

The Importance of Place in Architectural Design Studios: Studio Istanbul

Hulya Turgut, Professor, Faculty of Architecture, Ozyegin University, Istanbul, Turkey

The academic library is one of the essential places within any university campus. However, in the past few years academic libraries are facing many challenges in meeting students' needs due to the transformations in information and technology commons. While academic library spaces are physically transforming through this shift, the conceptualization of library for many students is still as an information repository. Therefore, the design of architecture school library should go with the new teaching and learning strategies through providing multifunction spaces that support a wide range of users' learning and research activities. Based on the literature review for architecture library design studies, this paper proposes an analytical framework that can contribute to create the sense of place attachment among students in architecture library design. The study implements analytical and quantitative research methodologies. The analytical strategy aims to analyse one of the best practices for planning libraries in architecture and art schools. It will be analysed based on the proposed analytical framework to examine its effectiveness, and to measure the usage efficiency of the academic library in architectural schools in order to promote an effective place attachment. Then we draw on quantitative methodology with a questionnaire for architecture students in three different architectural schools in Riyadh to investigate their needs and expectations from the architectural library. In order to reflect the influence of library design on users' attraction and exceeding students' place attachments. From the two research methods, the study reaches an integrated model for an interactive architecture library.

**Sense of Place Attachment among Architectural Academic Libraries: Towards an Interactive Learning Environment**

Eman Abowardah, Associate Professor, Architectural Engineering, Prince Sultan University, Riyadh, Saudi Arabia

The project level implementation of design standardizations in residential building designs in China: A multi-stakeholder perspective

Zhou Fang, Hong Kong Polytechnic University, Hong Kong

Design Management and Professional Practice

Patrick S. W. Fong, Hong Kong Polytechnic University, Hong Kong

In the past twenty years, the real estate industry in China has experienced significant development. The industry both supports and relies on the urbanization process of China. For property developers, this rapid development comes with both opportunities and challenges. Under these circumstances, design standardizations have been widely adopted by developers in the residential building design and design management processes since the early 2000s. Previous researches have examined the use of design standardizations at the organization and societal levels, for example, the developers' aims, approaches, benefits, and problems of the use of design standardizations, the developers' preparation and application processes of the use of design standardization. Limited researches have focused on perspectives of design managers and other stakeholders. Therefore, this researcher has adopted an in-depth interview approach and has conducted eleven interviews with participants of a rich combination of background. The analytical method is inductive coding and the analytical tool is MAXQDA. The findings include a summary of stakeholders' insights on the initiation and adoption of design standardizations, stakeholders' understandings on the pros and cons of the use of design standardization at individual, organization, and societal levels, the stakeholders' estimations on the overall degree of the use of standardized designs, and stakeholders' evaluations on the past use of design standardizations and stakeholders' expectations on the future use of design standardizations.
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<td>Room 6</td>
<td><strong>Context Considerations</strong></td>
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<td>The Transcultural Identity of Batik: The Relationship Between Art and Design</td>
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<td></td>
<td>Raffaella Trochianesi, Associate Professor, Politecnico Milano, Italy</td>
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<td>The paper illustrates a research project carried out by the Department of Design, Politecnico di Milano, in the Design for Cultural Heritage field. The research studies the multicultural and transcultural elements of the Batik practice in the textile field, and it proposes a methodological tool in order to foster an intercultural communication and use. The paper will be divided into three parts. The first looks at the relationship between cultural design and art in the textile field; the second the role of the design discipline as a facilitator of innovation in transcultural processes; the third the methodology of the research project. The method is focused on four steps: the state of the art related to the transcultural routes of the Batik (Netherland, Africa, etc.) and cross-fertilization paths (from craftsmanship to industry, from art to design); the collection of case studies where artists and designers express and re-interpret the Batik; the creation of a thematic tool: a sort of critical, dynamic and digital archive with which curators, designers, and artists can find data about the batik (in terms of patterns, techniques, etc) and use it in order to trigger new concepts and transcultural contaminations; the creative workshop (that involved artists and designers) where verifying this tool that was used in order to develop some experimental interpretations of the Batik in different kinds of products.</td>
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<td>Designed Objects</td>
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<td>Cognitive Ergonomics for Designing Medical Devices: Developing a Tool for Designing Correct Physical and Cognitive Interaction in a Hospital Context</td>
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<td>Maria Zolotova, Sapienza University of Rome, Rome, Italy</td>
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<td>This research is conducted within a Ph.D. program in Product Design and is focused on the healthcare sector. In particular, it investigates the problems around the interaction with medical devices in a hospital context. Specifically, the objective is to develop a tool for designing a correct physical and cognitive interaction with medical devices taking into consideration both doctors and nurses as well as patients as final users and the surrounding context. In order to bridge both the design problems and issues of the healthcare sector, the tools and methods of cognitive ergonomics have been chosen as the discipline studies mental processes that are affecting interactions among humans and other elements of a system. The literature review has led to a thesis that states that a set of certain ‘cognitive ergonomics features’ may represent all the aspects useful to design an efficient and psychologically comfortable interaction with medical devices. Therefore, the paper discusses and demonstrates the dynamics that unite the ‘features’ and analyzes how they are represented in medical devices through a scheme of the interrelations of the ‘features’ and through the analysis of best practices. The result of this analysis is to estimate the validity of the ‘features’ to then develop a design tool to be applied in real contexts (hospital).</td>
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<td>2019 Special Focus: Design + Context</td>
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PARALLEL SESSIONS
Saturday, 2 March

14:00-15:15

Room 7 Educational Approaches

Principles of Educating Graphic Designers in the Context of Interdisciplinary Educational sphere of a Classical University
Ksenia Pozdnyakova, Department Head, Department of Design, St. Petersburg University, St. Petersburg, Russian Federation
The basic concept of bachelor and master programmes of graphic design is built on the interaction of experimental methods of implementing practical subjects and the theoretical and research base of the humanitarian and art disciplines, traditional for classical university education. This concept is one of the advantages of creating programmes for design professions at the university. Professionals from both sides participate in working on these programmes. They are university professors, specialists in interdisciplinary subjects, and practicing designers and artists who have developed their own methods of design and tutoring. The key feature of the University Design School, explored in this paper, is the synthesis of design, art and science, which is reflected in the works of our students throughout all their student years.

Non-concept Method: Give the World a Chance to Surprise You
Galina Lola, Professor, Department of Art, St. Petersburg University, St. Petersburg, Russian Federation
Creation of a new product, whether an idea, a technology, an event, or an object, requires a completely new conceptual framework because one can’t make something new using a usual set of procedures. The very orientation of creating something new calls for rejection of the usual logic and a deliberate move to the sphere of uncertainty where anything can happen. ‘Non-concept’ method, which can be seen as a constructed mental landscape that, instead of making way to the goal, creates situations for the emergence of numerous unforeseeable intermittent objectives that at some point should be assembled into a unified semantic ensemble. It is an open self-developing system where meaning appears not as a result of the connection of elements but due to modifications of the whole graphic figure that develops like a living organism. Application of the ‘non-concept’ method has shown that it helps designers overcome the inertial linearity of thinking and employed non-linear “fluttering” predicative mind. This method allows designers to activate their ability to think in a non-linear, fractal, and uncertain fashion. It develops their skills in creating the conception as a self-organizing system open to signification and resignification.

Controllable Randomness as a Method of Designer’s Work
Pavel Pisklakov, Senior Lecturer, South Ural State University, Chelyabinsk, Russian Federation
Design is a method of solving particular tasks for the client, so a designer in his work tries to find the proper solution for the client’s task systematically. Randomness is usually treated as something uncontrollable, chaotic, and unsystematic, so designers usually try to avoid randomness because it makes a design solution uncontrollable. But it’s not entirely true. Designer can set some boundaries, some rules for the randomness to make randomness work for itself, to make controllable randomness and to create a design system with vast flexibility and good recognisability. This paper discusses the SD3 framework that helps the designer to develop design systems with controllable randomness and explores some cases of the framework application.
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<td>Региональная секция</td>
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<td>Образовательно-творческие ресурсы мастер-классов для дизайнеров</td>
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<td>Tatiana Zhuravskai, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<td>Мастер-классы – известная и проверенная на протяжении длительного времени форма передачи знаний, умений, навыков, технологий и методов в процессе коммуникации от мастера к ученику или группе учеников. Накоплен богатый практический опыт организации и участия в мастер-классах для дизайнеров. Необходимо изучить и оценить их форму, содержание, цели, задачи, методы проведения и создание условий для эффективного использования ресурсов. Это позволяет говорить о расширении границ школы, города и страны, т.к. есть опыт проведения международных мастер-классов с одновременным участием мастеров из разных стран. В докладе рассмотрена типология мастер-классов, приведены примеры из практики их проведения, сделаны выводы о неиспользованных ресурсах и путях совершенствования в будущем.</td>
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<td>Обучение дизайну</td>
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<td>Дизайн музейно-образовательных событий: О дизайн-порождающих контекстах, музейной институции и образовательном процессе</td>
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<td>Aleksei Boiko, Associate professor, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<td>Музей и образование формируют собственные запросы и практики в сфере дизайна, трансформируясь и существенно изменяясь в ходе их реализации. Новое качество этот процесс приобретает, когда музей в виде институции и образовательный процесс интегрированы, и уже на основе инновационного единства взаимодействуют с Дизайном и его практическими приложениями применительно к взаимосвязанной череде событий. В докладе анализируются условия, видимые и мыслимые следствия рассматриваемой ситуации.</td>
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<td>Дизайн в контексте музея (университета, города, области): Опыт междисциплинарного проектирования (графический, средовой, мультимедийный дизайн)</td>
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<td>Svetlana Vtirkovskaya, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<td>Музей как контекст в комплексном проектировании на кафедре дизайна СПбГУ используется давно и успешно. Дизайн-проекты, ориентированные на сопровождение музейной деятельности, отличаются особенным содержанием и образностью. Начало работы в области музейного дизайна было связано с небольшими городскими музеями. Далее полученный опыт прошел апробацию в работе с музейным комплексом СПбГУ. В настоящий момент на кафедре ведется работа по проектированию дизайн-сопровождения деятельности областного краеведческого музея. В процессе работы над проектами возникла необходимость в междисциплинарной кооперации. В музейном проектировании находится место графическому, мультимедийному и средовому дизайну. Об этом опыте сотрудничества пойдет речь в докладе.</td>
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| 15:15-15:30 | Coffee Break |
| 15:30-17:10 | PARALLEL SESSIONS |
El diseño en contexto como agente de cambio actitudinal para un acercamiento intergeneracional: Experiencias en procesos académicos de formación de diseñadores industriales

El diseño gráfico como instrumento para el desarrollo sustentable: La identidad cultural como detonante de bienestar en comunidades tradicionales de México

Repercusiones del diseño social para el desarrollo de ayudas médicas de personas con deficiencias físicas: Diseño de órtesis y mecanismo de rehabilitación para la discapacidad de miembros superiores

Tema destacado 2019: Diseño + Contexto
Visualization of Architectural Experiences Using Heat Maps

Luis Alfonso de la Fuente Suárez, Professor Researcher, Architecture School, Universidad Autónoma de Nuevo León, Mexico

Architectural experience is defined in this article as the manner in which people apprehend buildings, and the way they respond to them. A classification of architectural experiences is presented here, encompassing people’s sensory and emotional responses, the meanings that buildings evoke and the actions carried out in them. The main objectives of this article are, first, to introduce a method to discover the experiential schemes or ways of appreciating architecture works that people adopt when they observe, explore and analyze buildings, and second, to render tangible those phenomena through graphical representations or visualizations. In order to collect qualitative data about the experiences of participants with buildings, a think-aloud protocol was used, in which participants were asked to say whatever came to their minds as they visited a building. The use of the think-aloud protocol and a special graphic survey (proposed here) allowed a deeper comprehension of human experiences with architectural environments. Pilot test participants of think-aloud and the survey were architecture students who visited one of the two buildings selected. The phenomena experienced in built environments were made visible through visualizations of the survey results. Just like eye-tracking heat maps, these visualizations allowed seeing in space which areas or parts of a building produce specific experiences, as well as the intensity of those phenomena. A better understanding of what is considered beautiful, interesting, uncommon, ordered, etc.—and the relationships among them—was achieved through this method.

Design Education

Heritage of Higher Art and Technical Studios - New Angles

Philipp Shebarshin, University of La Laguna, Spain
Natalia Averianova, PhD Student, University of La Laguna, Spain

In contemporary world digital art, artists and designers create their works with the help of computers and modern technologies. This is becoming more and more popular. Today we see a rising interest of the public towards mobile and interactive art of different nature - video installations, performances, happenings, etc. That’s why we think that by implementing and using digital technologies and creating contemporary and interactive pieces of art and design it possible to attract more attention to art and design. We have worked with the heritage of the Constructivism movement of the beginning of the twentieth century in the Soviet Union at VKHUTEMAS and the result of this work, video reconstructions, can be considered works of digital art narrating about the heritage of the twentieth century in a modern way. The use of video gives the possibility to show the projects in a modern manner and makes them easier to understand for the general public. We practiced the method of 3D reconstruction in the videos that we made basing on the projects of Rodchenko’s students many of which were innovative for that time. Many of these projects changed the projects in a modern manner and makes them easier to understand for the general public. We practiced the method of 3D reconstruction in the videos that we made basing on the projects of Rodchenko’s students many of which were innovative for that time. Many of these projects changed...
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<td>Ana Mae Barbosa, University of Sao Paulo, Brazil</td>
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<td>Semiotics + Context: Theoretical Implications for Design Practice</td>
<td>Claudia Facca, Bachellor's Degree Design Coordinator, Design, Mauá Institute of Technology, Brazil</td>
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<td>Driving the Design Process on New Project Realities</td>
<td>Claudio Facca, Bachellor's Degree Design Coordinator, Design, Mauá Institute of Technology, Brazil</td>
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<td>Design Principles and Practices in Contemporary Social and Political Theory: A Rawlsian Illustration</td>
<td>Gerardo Acay, Adjunct Professor, Social Sciences Division, Missouri Valley College, Marshall, MO, United States</td>
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<td>Portraying People, Going Beyond Appearances: The Exhibit Design as a Matter of Narrative</td>
<td>Marco Borsotti, Associate Professor, D'ASU Dept. of Architecture and Urban Studies, Politecnico of Milan, Milan, Italy</td>
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### Design Principles and Practices in Contemporary Social and Political Theory: A Rawlsian Illustration

#### Design Principles and Practices in Contemporary Social and Political Theory: A Rawlsian Illustration

Gerardo Acay, Adjunct Professor, Social Sciences Division, Missouri Valley College, Marshall, MO, United States

The New Shorter Oxford English Dictionary defines the word design as a plan or scheme conceived in the mind: a project. An idea as executed, the combination of elements in the finished work. The aim of this paper is to examine the core concepts of design and practice in contemporary social and political theory. The conjunction with the word practice as noted in this conference is important but not necessary. In this discussion, then, I shall single out one of the most well known and monumental work in recent attempts to generate theories of distribution justice—John Rawls, *A Theory of Justice* (TJ: 1971/1999). Thus his theory of justice is an attempt to generate a design for a well ordered society (TJ: Sec. 69/397/405). Moreover, a theory so conceived presupposes a search for fundamental principles with which to anchor a theory of justice. This may not be a sufficient requirement in theory construction as conceived in social and political science as well as in the humanistic disciplines (say, moral and/or ethical theory), but it is a necessary requirement. Consequently these principles are, in fact, best exemplified in Rawls's now famous two principles of justice.

#### Design in Society

**Design in Society**

**Portraying People, Going Beyond Appearances: The Exhibit Design as a Matter of Narrative**

Marco Borsotti, Associate Professor, D'ASU Dept. of Architecture and Urban Studies, Politecnico of Milan, Milan, Italy

The contemporary exhibit design is an innovative discipline, which adopts multiple modes of culture expression in order to "display knowledge". This proposal investigates the "narrative" nature of the exhibit design, focusing on the theme of the diffusion of historical, social and artistic memory of iconic human figures. Which are the monographic exhibitions that have been able to investigate their personalities, as well as their everyday life, not only by ordering documents and objects, but above all by investigating that there is "beyond" appearances? By analyzing some international exemplary case studies, the research intends to identify which are the conceptual behaviors, the methodologies and the devices most often used in reason to define the "basic grammar" of the portraying people, going beyond appearances. Some of the case studies will be: "Bachhaus" and "Lotte Reiniger" by Atelier Brückner (Germany); "Steve Jobs. Il visionario" by Migliore+Servetto (Italy); "Casanova Museum & Experience" by Massimiliano Zane and ETT Solutions (Italy); "Benjamin Franklin Museum" and "Churchill War Rooms" by Casson Mann (United Kingdom); "Pink Floyd. Their Mortal Remains" by Real Studios, Hipgnosis and Stufish and others.

**Architectonic, Spatial, and Environmental Design**

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**Saturday, 2 March**

**USE THE HASHTAG - #ICDPP19**
### PARALLEL SESSIONS

#### Room 4  
**15:30-17:10**

**Pedagogically Speaking**

**Improving Information Flow in the Product Development Process by Using the Divergence and Convergence: A Classroom Practice**  
Claudia Trillo, Lecturer, University of Salford, United Kingdom

The relation between design and human beings is always remarkable in terms of products and services development, but, the necessity of exploring the protagonism of the human being, became clearer since studies related more complex problems resolution – the wicked or ill defined problems (BUCHANAN, 1992; RITTEL & WEBBER, 1973; CROSS, 2008) – and was exploited in methodological propositions of user centered design (KRIPPENDORFF, 2001), design thinking (BROWN, 2010), and user experience design (UX) among many others, in which, the essence is to perceive empathy factors besides usual requirements. In this study, the utilization of specific tools is described, as for instance the marketing research, the mind map, the value engineering and value analysis, the brainstorm and the persona, configuring a typical sequence of the mechanism of divergence and convergence (CROSS, 2008): a metaphor that alludes the way the human brain processes information, analyzes and creates or discovers solutions (STERNBerg, 2000). This practical application was performed by students on a MBA program, with the purpose of developing a product and eventually services tied to it. The students, divided in groups composed with diverse profiles, have participated in multiple phases with expositive classes and several dynamics, as well as research phases. By the end of the course, the results were presented, after each group passed through all the phases, including prototyping and tests. The process was analyzed, and, the interfaces between all the phases were identified, allowing proposing a better performance of the informational flow along the process.

*Design Education*

#### The Marketization of Universities: Trends in Campus Design Investments and Assessments  

Hisham Elkadi, Dean of the School of Built Environment, University of Salford, United Kingdom

University campuses are often a vital part of the city and an essential place for community activities. The best use of resources is obtained when university campuses interact directly with and enhance social and learning experiences of students. As such, this study reflects on the demand and supply of student needs and experiences balanced through price mechanism. To achieve satisfactory design based on cost, universities rely on master planning studies to guide campus development decisions through assessing and prizing the tangible and intangible factors. This paper shows different design trends and configurations of Campus Outdoor Spaces (COS) and potential impacts and costs. To achieve more graduates who are more aware and engaged citizens who increases the university reputation/ranking and satisfaction levels, The study (1) Adopts standards in COS design obtained by desk research as a measure of outcome indicators for benchmarking, (2) Assesses to what level/s the standard design qualities are equivalent to university market through a multi-criterion cost-benefit analysis tool; and, (3) Tests and validates the tool in selected, typical case studies among California State via an application of in-depth Interview method - ten representatives of California State universities and top private colleges. Findings from the testing phase allow revising and improving the assessment tool, leading to finalize it as a useful instrument used to depict common design features in multiple development scenarios (interactive, communal, instructive, or energetic COS).

*Design in Society*

#### A Discipline and a City: Transformation in Graphic Design Practice and in the City of Detroit  
Lilian Crum, Assistant Professor, Director of Graphic Design, Art and Design, Lawrence Technological University, Southfield + Detroit, United States

Several sessions of American Institute of Graphic Arts’s (AIGA) 2017 annual conference focused on “AIGA Designer 2025,” which examined the ways in which design educators can more effectively prepare students for a shifting professional landscape. Prompted by similar questions about the future of design and preparing students for the professional world, I initiated an applied research project, Woodward & Willis (W & W), in early 2017. W&W is a student-run, faculty-directed design firm that operates as a real-world studio outside of the classroom. Located in a city that is undergoing its own period of dramatic transformation, the studio provides socially-conscious businesses and organizations in the Detroit region with professional design services. This interdisciplinary team of students provides support for non-profits and local businesses in their infancy, presenting coalesced business and designed collateral. Building on Lawrence Technological University’s motto of “Theory and Practice,” students develop deeper conceptual understanding of providing real-world professional services while operating the studio and practicing their design skills. Questions of mentorship, human-centered design, team dynamics, entrepreneurship, technology, ethics, and social, cultural and economic impact underlie our project work. Ultimately, W&W generates a feedback loop about such competencies between the classroom and the professional world. Discussion includes findings, challenges, and inquiry about how such initiatives might continue to develop.

*Design Education*
### PARALLEL SESSIONS

#### Room 5

**New Horizons**

**Values, Culture, and Knowledge Systems in Design: The Role of Perspective, Subjectivity, and Identity**  
Ilze Loza, Associate Lecturer, School of Communication & Design (SCD), Royal Melbourne Institute of Technology Vietnam Campus, Ho Chi Minh City, Viet Nam

The widespread reach of globalization processes throughout the world has fostered an amalgamative intertwining of cultural and religious systems, particularly in areas whose economic ties have steadily increased. This paper takes this reality as its starting point to explore the collision of the visual communication ethics of Europe and the religious and cultural backgrounds of the Middle East region. The influx of visual communication, such as advertisements, print media, and arts, to a region, can be indicators of shifts in identity and an acknowledgement of growing diversity. Not all visual communication, however, is universally welcomed. In the context of contemporary globalization processes, where cultural encounters are increasingly inevitable, often scenarios arise where creative industries fail to grasp how artifacts like advertisements, political cartoons, and artistic expressions will be received in certain regions. This paper thus considers the failed interaction between design and visual communication and cultural and religious systems via the incongruence of identity and cultural values. In addition, the paper explores the shifting functions of artistic graphic design practices, and analyzes the influence and artistic mobility of visual communication and graphic design between the Middle East and Europe. Numerous magazines, web, and newspaper advertisements appearing in the Middle East were collected and analyzed using a semiotic-driven approach, as this methodology is the most appropriate to analyse the meanings of advertisements and communication enduring a cultural transition.

**Design in Society**

**MEMORY - Visual Storytelling**  
Selma Catovic Hughes, Adjunct Faculty, Design Foundations, Architecture and Design, American University of Sharjah, Sharjah, United Arab Emirates

Using storytelling as a tool to weave the contextual, tactile, and unsensed text into a cohesive visual narrative, MEMORY is ongoing project encompassing the layering of visual information (images, text, screen shots, illustrations) to (re)interpret time, place, and memory. Fragmenting the whole, using micro-seconds of an event or isolating an episode out of a larger experience and filtering surrounding information, the conceptual process of abstraction begins to evoke particular reaction and set of emotion. Visual language and layers of interpretation attempt to bring the failing memory back to the viewer. By removing irrelevant, indistinct content and overlaying personal narratives, the visual storytelling explores the boundary of imaginary lines of time-space-event. While the narrative could be simple and clear, the poetic interpretation creates depth achieved by physical and virtual layering through photography, hierarchy and scale manipulation. Using different studies (Fragments of a Blink, a fragmented micro-seconds of photo documentary, Digesting Reality, a 365 day photo diary, and Sarajevo: My Personal Story, a digital collage collection of war journals), MEMORY investigates the realm of visual possibilities to (re)tell a mundane story, capture a micro-moment and (re)embrace the past.

**Visual Design**

**Implementation of Design Thinking Approaches to Market Research for a Tech Start-up Value Proposition Strategy**  
Fatma Nur Gökdelen, Research Assistant, Industrial Design, Karabük University, Karabük, Turkey

This study is performed in order to determine problems in Computer-Aided-Engineering (CAE) Market. A tech start-up company aims to serve a cloud-based CAE tool which is developed especially to resolve engineers’ daily issues. Anticipated problems in the market, which are slowness and poor interface, need to be validated by systematic market research for a well-directed value proposition and an efficient product-market fit. Therefore, design thinking methods are utilized to examine common problems in the CAE market. A questionnaire is prepared by authors and shared with engineers working for companies from diverse industries such as automotive, aviation, energy, R&D aerospace and more. It is spread out in social media to prevent biased answers in a definite sector. Open-ended questions are also put into the questionnaire to catch possible unknowns. Face-to-face interviews are held with a smaller group of five to get a deeper understanding. This group is asked to sort key features regarding its importance that is a DT approach named as card sorting. During the interviews another method, Moscow Chart, is used. It is found that, most important features are automatic mesh creation, user-friendly interface, faster solution process, and problematic features of CAE software are multiphysics and security problems. As a conclusion, tech start-ups can be confident with their value proposition and product development aligned with this value. This makes the start-up team save time and penetrate the market faster.

**Design Education**

**Feature Analysis of Research in Industrial Design and Engineering Design Within Multiparse Design Model**  
Master Yuma Sakae, PhD Student, Graduated School of Science and Technology, Keio University, Japan  
Yoshiyuki Matsuoka, Professor, Faculty of Science and Technology, Keio University, Kanagawa, Japan

Along with diversification of customer and market needs, it is now essential to develop products with concern of not only functional value of the products, but also customer value. Such product development would involve collaboration of industrial designers and engineering designers, but because their backgrounds often differ, it is challenging for them to work collaboratively. What this study focuses on is how the gap between industrial designers and engineering designers can be bridged, by investigating characteristics of the research in each design domain. Along with the investigation, it explores future research issues to be addressed for promoting the collaborative design between industrial designers and engineering designers, as well as to derive the collaborative design process to be conducted by addressing the issues. This study analyzes the differences between the central research themes dealt in industrial design and engineering design domains, by reviewing the papers published in Design Studies and Journal of Engineering Design during 2006-2015, from the viewpoint of multiparse design model: an interdisciplinary model which allows comprehensive descriptions of various design object characteristics. The results show that much of the research in Design Studies has sought to understand the relation between design strategies and quality of design concepts, whereas the research in Journal of Engineering Design has strong interest on feasibility and producibility of design outputs and how the quality and performance of the outputs can be evaluated quantitatively.

Based on these findings, numbers of addressing issues to be studied are discussed for achieving the enhancement of collaborative design.

**Design Management and Professional Practice**
### PARALLEL SESSIONS

#### Room 6 Innovation Showcase

**Does the Same Colour Affect Emotions Differently in the Colour-blind Population?**

Niyosha Gandhi, Student, Graphic Design, MIT Institute of Design, Pune, India

There is extensive research carried out about colour affect, however, very few studies to date have examined colour psychology in “colour-blind” observers. This study aims to delve into the psycho-physical impact, if any, that colour has on the “colour-blind” population. The study re-defines the term “colour-blind”. It also focuses on differentiating between light and colour to have a better understanding of the topic. The findings showed that colours are the result of reflected light that hit the retina. Our brain interprets these wavelengths to create a physical and sensory experience of colour. In colour-blind individuals, due to the absence of functional cone cells the wavelengths are not detected which in turn does not create an electrical impulse in the brain to stimulate a hormonal or biochemical process in the body.

**Design in Society**

**Industry 4.0 and New Artisans - Between Hand-crafted Design and Digital Production: Roles, Practices, and Process in Italian Fashion**

Gianni Denaro, PhD Candidate, Planning, Design and Technology of Architecture Department, Sapienza University of Rome, Rome, Italy

Industry 4.0 is producing changes within the prevailing industrial model: digital technologies made possible the connection between the different actors involved into the process and the designer is facing a change of role, managing these interrelations as well. The phenomenon has moved attention toward more artisanal dimensions, since they are characterized by more sustainable models, but less competitive. This project analyzes the possible changes and the consequences for these dimensions merged with digital technologies; it is useful to map the phenomenon to these levels, exploring how this could become an alternative industrial reality, in between artisanship and Industry 4.0, and how it could acquire the characteristics of quality and flexibility of qualifying technologies. Digging into the Product Design field, the research is focused on the fashion, which is less understood and more sensible in terms of date. In fact this sector is less exposed to the changes of digital technologies, becoming an ideal field for a project that aims to get results from acquired knowledges, developed practices, and uploaded products. In order to realize these objectives, the project will move towards a knowledge level to understand the phenomenology, and towards an applicative one to verify the possible improvements. The results will be posted on both levels and they will generate new relations for the digital artisans and therefore they can define a product according to this new “industrial thinking”.

**2019 Special Focus: Design + Context**
Saturday, 2 March

15:30-17:10 PARALLEL SESSIONS

Room 8

Региональная секция

Мультимедийные технологии в проектной деятельности студентов на средовом и графическом дизайне факультета Искусств СПбГУ

Ilana Makhovikova, Tutor, Saint-Petersburg University, Saint-Petersburg, Russian Federation

В статье определяются новые мультимедийные продукты с целью применения их в музейной экспозиционной образовательной среде. Показаны методы мультимедийного, выставочного и мультимедийного дизайна. Как прием в анимации, выполняется расстановка акцентов на внутрикадровом действии повествовательности события, взаимодействии персонажа с объектами окружающей среды, способах трансформации объектов, далее выстраивается последовательность кадров, и, таким образом, разыгрывается сюжет. В работах применяются принципы вертикального монтажа.

Тема 2019: Дизайн + Контекст

Концептуальное моделирование в контексте управления творческим процессом и дизайн-образования

Aleksandra Tolstova, Saint-Petersburg University, Saint-Petersburg, Russian Federation

Генерирование проектной идеи создает неоспоримые конкурентные преимущества в реальном дизайне-проектировании, участии в конкурсах, научной и учебной деятельности. В магистерской программе СПбГУ за это отвечает специальная учебная дисциплина «Концептуальное моделирование средовых объектов», которая позволяет углубить знания и навыки в этой области. Цель данной дисциплины в стратегии образовательной программы «Дизайн среды» состоит в комплексной работе со всеми параметрами среды: материальными, функциональными, социальными, эмоциональными и эстетическими; для прогнозирования процесса, постановки пространственных экспериментов, поиска эмоционально-художественных состояний. Задачи, решаемые в процессе освоения дисциплины: 1) сделать доминантой проектных технологий поиск организационно-технологических идей; 2) использовать цели формирования среды как источник ее образа; 3) моделировать, анализировать и оценивать варианты реализации особенностей среды; 4) воспринимать в качестве источника идеи формирования среды все компоненты, явления и процессов окружающего мира. Алгоритм моделирования средового объекта имеет многоступенчатую структуру. Цель исследования влияет на выбор направления моделирования. Процесс моделирования должен отвечать принципам комплексности, перспективности, интегративности, равнозначности, методологического единства художественных и рациональных установок. В качестве инструмента при построении любой концептуальной модели необходимо применять логические и эвристические методы и приемы решения творческих задач. Объект моделирования необходимо рассматривать как единство пространственной структуры, функциональной организации и предметного наполнения. Анализ его проблем, потенциала и рисков становится базой любого направления моделирования. В результате последовательной работы становится возможным получить экспериментальную модель развития объекта исследования, результатом критического анализа которых становится появление дизайнёрской (технологической, сценарной) модели и художественной (образной) идентификационной модели. В совокупности они формируют основу проектной концепции. Реализованный в материальной форме объект транслирует положенную в его основу идею своим пользователям. В результате трансформации через индивидуальное восприятие возникает эмоционально-образное содержание среды.

Обучение дизайну
<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>08:30-09:00</td>
<td>Conference Registration Desk Open / Mesa de inscripción abierta</td>
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<tr>
<td>09:00-09:15</td>
<td>Daily Update / Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States</td>
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<tr>
<td>09:15-09:50</td>
<td>Plenary Session / Sesión plenaria—Ilya Utekhin, Professor, Department of Anthropology, European University at St. Petersburg, St. Petersburg, Russia</td>
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<td>&quot;Ethnography and Design: Case of Conversation Technology&quot;</td>
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<td></td>
<td>Ilya Utekhin is Associate Professor in the Department of Liberal Arts and Sciences at St. Petersburg University, Russia.</td>
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<td>Since 1996, he has also held the position of Associate Professor at the Department of Ethnology/Department of Anthropology at the European University at St. Petersburg. He has previously taught at the University of Helsinki (Finland), Institutum Studiorum Humanitatis (Slovenia), University Paris IV-la Sorbonne (France), University of St. Quentin-en-Yveline (France), American University at Prague (Czech Republic), and the Center for Independent Sociological Research (Russia). He received his PhD in Anthropology from the Institute of Anthropology and Ethnology, Russian Academy of Sciences in Moscow in 2001.</td>
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<tr>
<td>09:50-10:25</td>
<td>Plenary Session / Sesión plenaria—Ivan Puzyrev, Head, AR/VR Department, Strelka KB, Moscow, Russia</td>
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<td>&quot;Antagonism of Augmented and Virtual Reality: From Disillusion to Eye-Opener&quot;</td>
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<td>Ivan Puzyrev is the Head of the AR/VR Department at Strelka KB, where he is responsible for research and development of new AR/VR-based products for architectural and urban planning. He is an alumnus of The New Normal postgraduate program at Strelka Institute (2017/18). Previously, Ivan worked at Maestro Displays (Dubai, UAE) and Exhibit Worldwide (USA). He is also the author of a series of lectures on AR and VR and the speaker for IKRA, Incitement, TEDx, and Science Slam.</td>
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<tr>
<td>10:25-10:55</td>
<td>Garden Conversation / Charlas de jardín</td>
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<td>Garden Conversations 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.</td>
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<td>Las charlas de jardín son sesiones informales no estructuradas que permiten reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, se realizan en el exterior.</td>
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<td>10:55-11:00</td>
<td>Transition Break / Pausa</td>
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<td>11:00-12:15</td>
<td>PARALLEL SESSIONS</td>
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Room 3

Diverse Approaches to Teaching and Learning

Folktales - Design Context in the Storytelling

Prajakta Parvatikar, Associate Professor, College of Applied Art and Craft, Rachana Sansad, Mumbai, Maharashtra, India

Practices of design have cultural-historical influence in context to India; where twenty-two official languages are written in thirteen scripts, with over 720 dialects spoken within the country. Design here is used as a diverse tool to convey messages of communication. There is a vast archive of (design) art forms—traditional and folk, which remain unknown or forgotten today because of modernity. Present day students apply principles of modern and western design to Indian context. This creates modern visual impact but the challenge lies in making them aware of the Indian traditional culture. Moreover, students rarely find ‘traditional reading’ interesting today. With advent of technology, even the book-reading experience is converted to digital reading one. There is a need to develop creative (cultural) awareness amongst current generations. The paper discusses a well thought design assignment that challenges the capacity of making ‘reading’ a book or story an interesting affair. Through research, developing an understanding of ‘seeing’ and ‘reading’ a story, exploring various folk art forms from India to identifying and applying these art forms into a suitable design in context to the ‘reading’ material (folktales); students learn to appreciate and value cultural legacy they possess in spite of modernity. The experimental results accomplish the purpose of telling a tale, but moreover design results are beautiful to the eye!

Design Education

Putt-Putt Pedagogy: Making Interaction Design Tangible Through Play

Michael Hersrud, Virginia Commonwealth University, Richmond, VA, United States
Levi Hammett, Virginia Commonwealth University, Richmond, VA, United States

The discipline of graphic design has a history of evolving to incorporate new technologies and modes of production. This includes the relatively recent incorporation of interaction and interface design. Universities have kept pace with this evolution, engaging students in screen-based interactive projects. However, education need not simply be training for industry, it can allow students to explore the playful side of interaction design, preparing them to adapt to new technologies, modes of production, and opportunities. How might we prompt students to go beyond the screen and investigate interaction design from different perspectives, experiences, tools, and mediums? How might we make principles of interaction design tangible for students? These questions, along with an ongoing interest in game design, prompted us to think of ways to engage students in a project that would explore the physicality of material, introduce FABlab production methods, encourage collaboration, and investigate the intersection of play and participation. In tandem with a biennial art and design conference in Doha, Qatar, we co-developed a nine hole artist mini-golf course project that involved the entire graphic design department. This paper will discuss the pedagogical goals of the project, along with the methods, processes, and outcomes.

Design Education

A Stimulant to Designer’s Mind: Embracing Yoga within the Design Process

Sourav Dutta, PhD Scholar, Design, Indian Institute of Technology Kanpur

Industrial designers apply different processes to achieve quality and optimum results. The design processes today positions the user center stage placed well within the context. Designers drive the complete process from initial user research to the final stages of product realization through a multidisciplinary team. Interestingly, design output to the same problem statement may vary, even if the same design process is put into use by two different teams aiming to achieve separate workable solutions. Here, designer’s mind drives the complete process and influences others during the course through various stages of the design. A mind culture, therefore, may help enhance the quality of a proposal. Ancient Indian doctrines establish that Yoga cultures the mind from a gross physical state to a more subtle level. Some specific somatotype practices of Yoga are known to stimulate the mind destined to enhance a sense of empathy and creativity of a practitioner. A tailored yoga module experimented with a set of design students to stimulate their minds during design stages and the outcome assessed by the experts and discussed further in the paper.

Design Education
**Sunday, 3 March**

**PARALLEL SESSIONS**

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<tr>
<th>Room 4</th>
<th>Collaborative Elements</th>
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<tr>
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<td><strong>Warm Up!: An Experimental Project on Design For Social Innovation And Urban Regeneration</strong></td>
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<tr>
<td></td>
<td>Tatiana Aleksandrova, Lecturer, Design, St. Petersburg University, St. Petersburg, Russian Federation</td>
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<td></td>
<td>Gianni Denaro, PhD Candidate, Planning, Design and Technology of Architecture Department, Sapienza University of Rome, Rome, Italy</td>
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<td>Maria Zolotova, Sapienza University of Rome, Rome, Italy</td>
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<td>The research aims to share the results from “Warm Up” Workshop - an experimental project held by Ph.D Product Design students from Sapienza University of Rome in collaboration with Saint Petersburg University (SPbU) - involving students from SPbU’s Graphic Design Master Degree Program. The objective is to investigate the topics of Design for Social Innovation and Design for Public Space in the social context of Vasilievskij Island in Saint Petersburg. Students were asked to propose a concept for a project that could improve the social experience of the users in that specific area of the city. The experimental and innovative aspect of the workshop is due to the fusion of methods and approaches typical of Product Design, such as the Human-Centered-Design, and the Avant-Gard heritage of Russian School, in order to design an improvement of the social experience through the tool of storytelling. By illustrating their concepts of products/services, they have developed a new practice in between the fields of Product Design and User Experience. The final result is to serve a hypothetical urban regeneration in terms of Social Innovation, designing the user experiences as storyboards with the classical structure of “before and after”. The storyboards were organized in a book that would narrate the final change in users behaviors. By “Research through Design” method, the workshop has evaluated a practice to enter in a new field of design through already-met tools, achieving the above mentioned objective.</td>
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**Design in Society**

**Virtual Reality Games Evaluation: Design Challenges and Lessons Learned**

Juan Oreste Braga De Oliveira, UX Researcher, UX&Design, SIDIA, Manaus, Brazil

Wilson Silva Prata, Design Coordinator, SIDIA, Manaus, Brazil

A major challenge when evaluating game usability is to differentiate usability problems from the difficulty inherent in the challenge that the player must face in order to master the game. Overall, our experience has shown that usability issues (such as lack of consistency or use of mental models that disregard the player’s cultural baggage) often interfere with the player’s learning curve, making the playing experience difficult. To deal with issues like this, the professional who plans and runs the tests needs to work close to the game designer. In our game evaluations, we usually involve game designers in all phases of research, from the definition of research questions and hypotheses, to the conduct of the tests. Our experience has shown that this approach has served to improve the engagement of the team as a whole around issues related to player experience (UX).
Sunday, 3 March
PARALLEL SESSIONS
Room 5
Looking Back, Looking Forward
The Irish Republic, Theatre, and Nationalistic Typography: Ireland’s Colonial Past and the Search for New Identity
Leon Butler, Dublin School of Creative Arts, Dublin, Ireland
This paper considers Ireland’s ongoing strange relationship with the printed word. Once at the forefront of the production of hand illustrated manuscripts that were so intricate to produce that a single page would take months to complete. A Gaelic typeface would have seemed the natural choice to represent a newly independent republic, but it was intended that in this modern republic to treasure the past but to draw on the future aesthetic that would sever this new modern republic as the Irish Theatre Revival had done in their sets, costumes, and playbills. Years later contributed to the formation of the new sense of national identity and would go on to Chair the Coinage Design Committee (1926-1928) and with it formalise Irelands National Visual Identity, again rejecting the Christian, Celtic in favour of a representation of modern rural Ireland again drawing on history but looking to the future.

Design in Society
Kabuki Salome: Oscar Wilde’s Script Performed With Japanese Theatre Traditions
Richard E. Donnelly, Professor, University of Notre Dame, Notre Dame, IN, United States
Krysta Dennis, Producer of Creative Arts, Siena College, Albany, NY, United States
Designing Kabuki costumes and makeup for Oscar Wilde’s iconic play “Salome” presented many challenges to overcome, yet gave even more opportunities to be creative. This study explores how the Biblical tale was adapted to be designed and performed using Japanese Kabuki conventions. From making traditional-looking Samurai armor from unexpected materials to constructing time-honored Kabuki musician costumes from authentic Japanese fabrics, this production performed at the University of Notre Dame (Indiana, USA) challenged the actors as well as the designers. Although not a word of the script was changed, the actors performed their roles in elaborate headaddresses and height-raising geta footwear, speaking in the distinctive voice of Kabuki actors. The design of the makeup gave both the actors and audience a clear understanding of the cast of characters. Salome’s “Dance of the Seven Veils” incorporated a centuries-old costume change technique used in Kabuki Theatre. This highly claimed production was successful in both design and performance.

Designed Objects
The Importance of Scientific Illustration: An Analysis of the Development of Scientific Illustration Through Historical, Political, Sociological, and Technological Contexts in Slovenia
Petra Cerne Oven, Associate Professor, University of Ljubljana, Slovenia
Marija Nabernik, MFA / Assistant Professor, Department for Visual Communications, Academy of Fine Arts and Design, University of Ljubljana, Slovenia
The speed of the technological development in our society has never been as fast as it is today. New technologies influence us on every level of our life, privately and professionally. Due to too much freely available data and its aggressive flood through diverse platforms, it is important that information is presented in a clear and understandable way. This applies to all disciplines, but it is especially important for areas of scientific research and education, where successfully presenting new discoveries, or clear and understandable explanation of concepts are of paramount importance. Clear information is also important for better policy making and for the advancement of democratic and social issues in society. Information design is an area of visual communication which interprets and explains texts, concepts, and processes through clear language, effective illustration and other visual communication tools. In the study, we focus on the importance of the scientific and technical illustration through historical, political, sociological and technological contexts and will explain it through research findings within the broader geographical area of present day Slovenia. Many excellent examples are historically linked to Austro-Hungarian Empire and to ex-Yugoslavia; they demonstrate the collaboration of specialised professions, the use of the state-of-the-art technologies, and the underlying vision to spread the knowledge. The research also offers some ideas and insights into future possibilities and plans for the interdisciplinary education of scientific illustrators.
Visual Design
Sunday, 3 March

11:00-12:15 PARALLEL SESSIONS

Room 6

Thinking Through Making
Santanu Majumdar, Assistant Professor, Georgia Southern University, Statesboro, GA, United States

Present day design students have a partial understanding of design, but sometimes they do not grasp enough to articulate responses. It has been observed over the period of time that students often struggle to translate in-depth understanding acquired through lectures into a usable form required by the practice. Thinking-through-making can help students explore new ideas and concepts through an active process of hands-on exercises. Design knowledge is always context driven, which is acquired through analytical thinking, experiencing challenge, and involvement in real-world situations. More emphasis should be given on concepts to a physical form with carefully sequenced steps to enhance students' design thinking ability. It is becoming increasingly common in design schools to investigative case studies, practice methods, and problem-based learning, replacing traditional teaching methods. Thus, learning outcomes through critical thinking and problem-solving has become increasingly important which can be achieved by engaging students in various large-scale multidisciplinary hands-on projects. A well-thought design activity and assignment not only allow students to acquire foundational knowledge but also help them think through the process. The investigative learning assignments help students understand design research, allow them to value assigned work and understand its relevance application to real-life situations. Design innovations are rarely found among young design students who respond directly to assignment requirements due to lack of genuine curiosity, exploration, and reading habits. The paper reviews class assignments based on student work created as part of thinking-through-making.

Contextualizing the Pedagogy of Design: The Promise of Design Studio-Based Learning
Aidan Rowe, Professor, University of Alberta, Edmonton, Alberta, Canada

Higher education in the twenty-first century faces challenges, changing contexts, and opportunities. To respond to these issues academia has looked to incorporate new learning and teaching practices including attempts to: increase interdisciplinary learning opportunities; create increased collaborative learning situations; and, ensure students have quality curricular experiential learning to ground and extend their education. A common factor is that these practices—and others—are central within design education. In this paper I argue that Design Studio-Based Learning (DSBL) offers unique teaching and learning practices to non-design areas and in fact can serve as a model educational framework. DSBL commonly employs a range of robust learning and teaching practices including: Students assuming a critical stance; Learning through problem-focused scenarios; Employing a variety of alternative communication methods; Interdisciplinary and interprofessional learning; Collaborative learning situations; Curricular and co-curricular experiential learning experiences; A focus on hands-on creation and making where students learn through doing. While common to DSBL, these pedagogical practices are often at the cutting edge of other academic disciplines. This paper articulates the benefits of applying DSBL to other academic disciplines, the positives discovered, and the challenges encountered. If we conceptualize of design in a broad sense—and after Simon—as the changing of existing situations into preferred ones we must engage with the edges of our discipline. By examining the contexts of, and possibilities for, design education we provide potential futures and directions for higher education and practice pushing both into the twenty-first century.

MoolBhoot : Nature of Nature
Darshan Chandekar, Associate Professor, SFST (School of Fashion, Styling and Textiles), Pearl Academy, New Delhi, India

As we delve into the evolution of self and the environment, we come across a history of visual culture through an interactivity of man with nature. This project is an investigation into different aspects of visual culture and its influence on lifestyle, product evolution, and genre formation. Man has interacted with everything that is present in nature and new technology. This inquisition has given rise to a constant exploration using everything that is available. Tools were created, furnaces strengthened the clay, and we stumbled upon metal. Metallurgy gave rise to another era of love and war so on and so forth. Starting with the most “ancient products”, there look and feel, this inquiry explores product development processes through a need-based and eventually a want-based society. A race into commercialism is taking us away from nature and a spirit of understanding. We all are living inharmonious lives following the lifestyles against the natural creational laws within the societies we have developed for ourselves. Each day we are creating inharmonious products which affect us as well as the planet.
Времени не хватает. Незбежность трансформации парадигмы UI/UX дигитальных часов будущего: Проблемы формирования инновационных подходов к UI/UX-проектированию интерфейсов портативных устройств

Maxim Filippov, Docent, Graphic Design, Saint Petersburg Stieglitz State Academy of Art and Design, St. Petersburg, Russian Federation
Nikita Gerassimov, Docent, Saint Petersburg Stieglitz State Academy of Art and Design, Russian Federation

В настоящее время рынок цифровых часов выглядит оптимистично и ярко. Изделия этого типа стали своеобразным символом нового отношения к портативным дигитальным устройствам. Ореол инновационности умных часов сегодня — своеобразный сигнал миру привычных вещей человека о том, что ждёт их завтра. Дизайн формы, сама меняющаяся философия, ультимативно демонстрируют новое влечение судьбы классического измерителя времени. Однако, при близайшем рассмотрении видно, что сам объект — современные умные часы — упрямо повторяют «движения и походку» своих предков — механических, кварцевых или даже электронных наручных часов. Дизайнеры словно нарочно используют «партитуру дизайнерских возможностей» UI/UX 90-х гг. XX века. Функциональная ассортимент, интерактивные паттерны, сама эргономика, наконец — все говорит лишь о цифровом реплицировании облика часов прошлого столетия. Перефразируя Генри Форда: зачастую, современные умные часы — лишь более быстрая лошадь. Но никак не автомобиль. Совершенно ясно, что понимание подходов к проектированию UI/UX, методов его формирования и сам взгляд на инновационные дигитальные часы в свете концепций развития современной индустрии, таких как “wearable”, нуждается в серьезном переосмыслении. Авторы освещают данную проблематику и отвечают на вопрос: почему текущая проектная парадигма пользовательского опыта умных часов обязана трансформироваться в новую дизайн-философию часов будущего?

Визуальный дизайн

Применение методов ТРИЗ при проектировании обучающей интернет-платформы: Проблемы адаптации инструментов ТРИЗ для решения проектных задач

Alina Bobrova, Master’s student, Graphic design, St. Petersburg Stieglitz Academy of Art and Design, St. Petersburg, Russian Federation

Каждому специалисту творческой направленности необходимо постоянно совершенствовать свое мастерство решения задач для собственной конкурентоспособности в условиях XXI века. Общественно, что в профессиональной творческой среде превалирует системный подход, позволяющий дизайнеру вести работу над проектом поэтапно. Однако результаты применения этого подхода можно значительно усовершенствовать, интегрировав в него четкий алгоритм действий, а, главное, научив дизайнера рассматривать любую задачу как противоречие. Данными преимуществами обладает Теория решения изобретательских задач, методы которой вот уже на протяжении нескольких десятилетий помогают такими ведущими компаниями как Samsung, Ford, Gillette, Kodak достигать идеальных функциональных решений в дизайне. Необходимость изучения и использования дизайнером методик ТРИЗ очевидна, однако, специалисты данной теории в своем большинстве рассредоточены за пределами России и не проводят частное обучение методам работы по ТРИЗ. Актуальность данной проблемы заключается в разработке принципов проектирования на основе ТРИЗ, помогающих дизайнерам создавать эффективные решения, используя современные инструменты выполнения проектных задач. Как правило, позитивный пользовательский опыт строится на грамотном проектировании модели взаимодействия пользователя с цифровой средой. Решение данной проблемы может быть реализовано на интернет-платформе, на которой можно разместить и систематизировать ТРИЗ-инструментарий с примерами решения задач по данной методике. Для иллюстрирования эффективности ведения работы с помощью методов ТРИЗ при проектировании обучающей интернет-платформы следует применить такие инструменты данной теории как Алгоритм решения изобретательских задач и приемы устранения изобретательских противоречий. В работе автор рассматривает подход к созданию обучающей платформы с применением методов ТРИЗ при ее проектировании, а также формулирует принципы адаптации многих ключевых понятий ТРИЗ для решения задач специалистов творческой направленности: АРИЗ, принципы устранения противоречий. В заключении автор доказывает преимущество совмещения системного подхода и методов ТРИЗ.
PARALLEL SESSIONS

Room 1

Tema destacado 2019: Diseño + Contexto

Objetos, Concreciones, Aplicaciones Prácticas

Diseño de un producto cerámico para la construcción y su configuración constructiva bajo principios de la arquitectura bioclimática y sostenible: Estrategias para la reducción de las necesidades energéticas de las edificaciones

Jorge Sánchez Molina, Docente investigador, Universidad Francisco de Paula Santander, Colombia
Jessica Sánchez Záñiga, Estudiante, Universidad de Jaén, EPS Linares, España
Carmen Xiomara Díaz Fuentes, PhD(c), Grupo de Investigación en Arquitectura y Materiales Alternativos GRAMA, Universidad Francisco de Paula Santander Cúcuta, Colombia

Se estudió la tendencia en el estudio del uso de residuos agroalimentarios en soluciones de construcción sostenible para minimizar los impactos al medio ambiente (tales como las emisiones de gases de efecto invernadero), optimizar los procesos de fabricación y nuevos productos, que ya sea por sus geometrías o por el uso de ciertos residuos como reemplazo de areela contribuyen a reducir el consumo de recursos naturales, el consumo energético de los edificios y su huella de CO2 equivalente. Se pretende que al utilizar técnicas y tecnologías eco-eficientes en materiales de construcción a base de areela se pudiera cambiar el paradigma de los residuos como desechos, hacia el de los residuos como materia prima. El estudio se inició con el diseño y caracterización de los prototipos cerámicos innovadores para construcción bajo el concepto de ecodiseño con el uso de residuos agroalimentarios. Se buscó, a través de aproximaciones formales en 3D, mejorar las propiedades formales de los prototipos. De esta manera se seleccionaron los prototipos viables e innovadores. Se seleccionaron las materias primas y se les realizó Fluorescencia de Rayos X y Difracción de Rayos X con el fin de identificar cómo su composición química y mineralógica afectaba el comportamiento físico-mecánico de la pasta. Obtenidas las diferentes mezclas, se procedió a elaborar los prototipos, simulando todas las etapas de producción de un producto de su tipo, y se caracterizó mediante ensayos de laboratorio con el fin de determinar si cumplen o no con los requisitos mínimos de calidad.

Diseño arquitectónico, espacial y ambiental

Estudio de la percepción de los espectros visibles de la luz según el contexto de desempeño disciplinar de las personas: Aplicación método Farnsworth-Munsell 100 hue

Alejandra Martín, Estudiante, Universidad Nacional de Colombia sede Palmira, Palmira, Colombia

Existen factores que contribuyen a la percepción del color por el ser humano. Este documento recopila y analiza información a partir de un muestreo de tres grupos de personas de profesiones diferentes para así tener una base de resultados y evidenciar si existe una variación entre ellos o no. Todo esto referenciando a la teoría de la gramática universal innata expuesta por Noam Chomsky y la hipótesis de Sapir-Whorf con su determinismo lingüístico, que lleva a un análisis acerca de la posibilidad de que el contexto en el cual se desarrollan las personas conlleva un cambio de percepción de los diferentes colores a su alrededor, ya sea por sus límites en el idioma, o el nivel de importancia en su cultura. Este documento es de tipo exploratorio y busca a partir de la prueba de Farnsworth-Munsell 100 hue reflejar la percepción de gama cromática de los individuos, y así recolectar los datos necesarios para su análisis.

Diseño de armaduras: Una experiencia épica para la enseñanza del diseño

Luisa Fernanda Hernández Gallego, Diseñadora-Investigadora, Instituto Tecnológico Metropolitano, Colombia
Erika Solange Imbett Vargas, Docente, ITM, Medellín, Colombia

En Colombia, el proceso de enseñanza del diseño industrial en las aulas clase ha comenzado a cobrir la creatividad en los estudiantes, por la tendencia a replicar continuamente el modelo pedagógico tradicional. Los docentes hemos desarrollado nuevas formas de enseñanza del diseño, construyendo mecanismos que se acercen a paradigmas educativos más creativos, participativos e incluyentes, logrando así que los jóvenes despierten pasión por la disciplina que estudian. Las aulas de clase con cátedras tradicionales no satisfacen los deseos de estos nuevos estudiantes, permitiendo desmitificar uno de los paradigmas del diseño en cuanto a las asignaturas de corte teórico, pues los jóvenes de hoy traen consigo nuevos desafíos que ponen a prueba la capacidad creadora del docente, ayudando a construir experiencias significativas y prácticas en las aulas de clase (Diseño desde el Gómez y Diseño Épico). En esta ponencia daremos cuenta de tres experiencias, que han permitido la enseñanza de los análisis antropométricos y biomecánicos. La primera de las experiencias fue denominada “A Alan Moore no le gustará esto - Diseño de productos desde Watchmen”; la segunda, “Doce casas doradas de los caballeros del zodiaco”; por último, “Diseño de armaduras Samurai”. Esto con el ánimo de evidenciar nuevas formas de transferir el conocimiento a generaciones prácticas y digitales.

Formación en diseño

El diseño especulativo: Perspectivas para el diseño gráfico

Daniel Caja Rubio, Profesor, Universidad de Monterrey, Monterrey, México

El desarrollo tecnológico exponencial genera la necesidad constante de explorar las implicaciones de las tecnologías emergentes. El diseñador gráfico, por su habilidad para imaginar, conceptualizar, escenificar y comunicar posibles usos e interacciones con los avances científicos, ocupa un rol privilegiado para la innovación. El enfoque prospectivo del diseño gráfico provoca un cambio de intención y pasa de la funcionalidad a la disfuncionalidad (la anticipación de nuevas necesidades y/o problemas), colocando los avances tecnológicos actuales en la representación de futuras situaciones cotidianas imaginarias. Para poder adoptar un enfoque especulativo, el diseñador gráfico debe previamente aplicar un análisis prospectivo y definir, según su visión personal y sus valores, las nuevas necesidades humanas (culturales, socioeconómicas y políticas) que influirán en sus propuestas de diseño, generando así un debate sobre el impacto de estos futuros posibles, plausibles o probables. Este trabajo estudia la estética especulativa y su relación simbólica con el imaginario colectivo, analiza las perspectivas del diseño especulativo y abre nuevas vías de reflexión sobre su habilidad para digerir el progreso e influir en el futuro.
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| **A Re-celebration of the "Thinking Hand"** | Layla Karajica, University of Bahrain, Bahrain  
Fay Al Khalifa, University of Bahrain, Bahrain  
| With the introduction of computer-aided design tools, students have been drifting away from using manual sketches, drawings, and hands-on modeling experiences as an integral part of their preliminary design process. They abandon the notion of manual work all together to start their designs directly on the screen, a trend that is increasingly becoming popular amongst design students. This workshop focuses on the importance of the "Thinking Hand" in the design process and investigates the impact of the hands-on experience on the designed object. Participants will be actively involved in answering the following question: Should we celebrate this abandonment of the "Thinking Hand" or should it be brought back to our design studios? |
| **Design Education** | |
| **Minimizing Bias through Visual Analysis** | Gillian Harvey, Assistant Professor, Department of Art and Design, University of Alberta, Edmonton, Alberta, Canada  
| It is important for design students to understand how viewers might interpret the visual messages they have created, and how each element within a design solution can contribute to the communication of an intended message. This is a difficult task partly because within any context there may be multiple messages or layers of meaning, and because viewers have unique backgrounds and experiences. As educators, our job is to work with students to be systematic in their analysis and exploration. Students in the Bachelor of Design program at the University of Alberta are taught to critically analyze messages in a second year research class in Visual Communication Design Studies. In this class, they are encouraged to gather and explore visual messages in their world on campus. Students create an analytical tool to aid in systematic exploration of the messages. Using the tool, they redesign one message in three different ways effectively generating different versions of the same message. This project allows students to do four things: 1. Think about the value and effectiveness of designing messages using an analytical tool; 2. Dissect a visual message and understand it’s component parts in order to be able to create something new; 3. Reflect in writing about their process and outcomes and impression of the value of various approaches to message analysis and construction; 4. Document and reflect on the importance of creating tools in their own work that will aid in the creation of work that is socially and culturally relevant. |
| **Design Education** | |
Sunday, 3 March

PARALLEL SESSIONS

Room 4

Creative Models

Encounters Between Design and Fiction: Fiction as a Tool for Broadening Design Research and Practice
Guim Espelt Estopà, Researcher, PhD Student, ELISAVA Research, ELISAVA Barcelona School of Design and Engineering, Barcelona, Spain
This research addresses the relationships that can be established between design and fiction. They are both creative fields, with more in common than meets the eye. The study is divided in two parts, introduces six encounters, and focuses mainly on audiovisual fiction and product design, although the classification can also be valid with other disciplines of each field. The first part explores how fiction embraces design. Objects have always been present and used in films (design in fiction), even designed specifically for them (design for fiction), but also the design field has been portrayed in several ways (design through fiction). These representations can be used as a vast source for design studies. The second part proves fiction as a key aspect in design practice. Design is a process that aims to create what is yet to exist (design as fiction), and designers use narratives to develop new products (design from fiction), or to present critical or speculative scenarios (design fiction). Taking this approaches into consideration can broaden designers perspective and understanding of design practice. This classification has been drawn up from the analysis of multiple films and design projects, and the resulting framework of relationships can serve to understand fiction as a field of interest for both designers and design researchers.

Design Education

Student Eco Fashion Show
Milena Popov, Associate Professor Adjunct, John Jay College of Criminal Justice, Brooklyn College, The City University of New York, NY, United States
This study explores John Jay College's first ever Eco Fashion Show that was hosted by my students from Eco Art and Design course. The event was organized to raise awareness of environmental problems, many caused by mainstream fashion industry, and to provide some ideas for solutions. As stated in the Show's brochure, everyone can make a difference and lower their individual fashion ecological footprint by making good choices. Beside t-shirts with environmental slogans, the audience was able to see at this show wide variety of eco fashion styles designed by my students - from old clothing died with natural, non-toxic dyes (such as coffee, black tea, blueberries, beets and turmeric), to cut-out old dresses, pants, and shirts transformed into fashionable scarves, hats, and shirts, to interesting found objects clothing applications and jewelry. This show not only drew in large college community audience to rethink their fashion choices, but also inspired students to create a larger eco fashion event to be held at the college every year, that includes student eco fashion workshops, clothing donation, and film screening.

Incorporating Industry Collaborations as Part of an Interior Design Retail Studio
Liam Colquhoun, Assistant Professor of Interior Design, VCUarts Qatar
Matthew Holmes-Dallimore, Assistant Professor of Interior Design, VCUarts Qatar
This paper highlights several collaborations with industry partners and design firms as part of the pedagogical experience of a junior-level interior design retail studio. Individual collaborative initiatives with industry partners such as the Williams Formula 1 racing team, The Qatar 2022 World Cup organizing committee, Ooredoo telecommunications and design firms such as Fitch Worldwide, Imagination and DoBrando are initially outlined. The study further explores how the projects were conceived and maintained utilizing strategic pedagogical supports and technologies. Outcomes from each project are presented with a focus on the successes or failures of intended specific learning objectives and what lessons were taken to inform subsequent collaborative projects with industry partners.

Sustainability Perspective in Hong Kong: An Investigation of Awareness of Sustainable Elements in the Fashion Design Process
Hiu Cheng, Teaching Fellow, Faculty of Design and Environment, Technological and Higher Education Institute of Hong Kong, Hong Kong
Sustainability is one of the main global issues in the past decades. It has been widely studied and developed in different aspects. Sustainable Fashion claims to be the future of the industry. Hong Kong has very limited education and development on this aspect comparing to Western countries. This research investigates the awareness of sustainable elements of Hong Kong fashion designer while they design a product. Quantitative research methodologies are adopted in this study. Five local fashion designers were invited to conduct pilot interviews to discuss their insight of sustainable fashion, the findings will utilize on questionnaire development. A questionnaire survey was undertaken to collect statistics from local fashion designers regarding their perspective of green fashion. As an outcome of the study, the feasibility of sustainable fashion in Hong Kong could be measured. Limitations that the industry is facing were also identified as well as gaps to further elevate sustainability locally.
From Content to Context: Local Appropriation of Transport Designs from DIY Magazines
Maria Pokataeva, BA Student, Ural State University of Architecture and Art, Russian Federation
Natalia Dedevich, BA Student, Ural State University of Architecture and Art, Russian Federation
Svetlana Usenyuk-Kravchuk, Head of Research Lab, Department of Design, Ural State University of Architecture and Art, Ekaterinburg, Russian Federation

Today, user innovation is an important phenomenon that describes the process of competing and even displacing producers in many areas (Baldwin and Von Hippel 2011). However, for almost three decades of research on user innovation, the main focus has been on economically developed settings, while its applicability in other economies remains mostly unexplored. In this paper, we draw from the specific context, i.e., the settings of Soviet and post-Soviet Russia, where user-innovation activities (used to and still do) play a role of a compensatory mechanism for non-market economic relations (Fursov et al. 2016). Our research started from design exploration into the archives of the DIY-magazines of the Soviet era, with focus on self-made all-terrain transport vehicles. We present two case studies of DIY ATVs that were originated in the 1960s and are still in use: since their first appearance in a magazine they have spread across the entire Soviet Union and paved the way to new types of machines for traversing roadless terrains of tundra and taiga. By these examples, we trace how the public arenas while contributing to technology-oriented educational legacy have provided for locally embedded design skills under the strict rules of planning economy. Finally, we discuss the very meaning of the environmental and social context in adopting and inspiring entirely new kinds of technology and, eventually, in developing enduring design principles without the participation of design professionals.

Exploring the Direction of Design Using Korean Traditions
Hearan Jung, Master’s Course, Design Management, IDAS, Hongik University, South Korea
Boram Park, Professor, IDAS, Hongik University, South Korea

Korea’s traditional culture appears in all aspects of human life. For example, architecture that was built with nature, foods that fit in the four seasons, clothes using the meaning of colors, Korean language, and various living tools. All of these things together in function and meaning, we can appreciate the value and discover our identity and creativity. However, in the process of becoming modernized, only Western modernism and externalizes were accepted, resulting in the extinction of tradition. Fortunately, recent and various efforts are being made to find our identity based on our tradition. However, it is a big problem that basic concepts are not currently being studied or utilized, and that our interest in traditional is also lacking. There are two main reasons why we failed to use our tradition in design. The first is how to visualize a tradition simply by applying it. Just a superficial understanding of the traditional form and its simple application cannot be a process to utilize the tradition. Most of the design results that have been utilized are still within this category. Second, they are able to utilize the tradition well, but do not exceed the global threshold. The conclusion from the well-used tradition case studies that start from identity. That was a modern design based on tradition or a re-creative approach to past lifestyles based on current aesthetic and lifestyle. This approach will be a precursor to creating new traditions. We need new approaches to the globalization of tradition.

What is Hidden Behind Design? How? And Why?: Could Engineering Services Change and Improve Interactivity Between Designer and Builder?
Janis Uzulens, Owner / Founder, Juris Consultants
Aija Freimane, PhD, Postdoctoral Researcher, Design, The Art Academy of Latvia, Latvia
Zane Eglite, Head of Tourism and Business Support Centre of Skrunda, Skrundas Municipality, Latvia
Ineta Geipele, Dr. oec., Riga Technical University Department of Civil Construction and Real Estate Economics and Management, Latvia

The concept of “design” in the English and Latvian languages is slightly different, yet we all understand that the meaning of design involves art, or creative process, which is often realized by a builder and/or a manufacturer. The design is there at the beginning and at the end of the process. When discussing buildings, we understand the whole lifetime of them. The design is realized by three subjects: the owner, the designer, and the builder. But the design conceals from public view the real things that happen once the realization of the project is initiated. Neither designers nor architects can be blamed for these things. The goal of the research is to bring all parties, designers and architects and builders and owners closer together, and to urge them to be more responsible to each other. Our study emphasizes the EN 16310 standard, one of the most useful tools to achieve this.
Room 6

**Professional Matters**

**Study on the Effects of Branded Campaigns Using Hashtags: Focus on Instagram Cases**

Jang Hwan Jo, Master Degree, Department of Digital Media Design, IDAS, Hongik University, South Korea

Boram Park, Professor, IDAS, Hongik University, South Korea

As Internet technology has been developed and mobile device users increase, people get a lot of information through various social network service platforms. According to this change of digital environment, traditional mass media campaigns are no longer effective and the companies are advertising themselves with branded campaigns through other communication channels such as social network services. Among various social network service platforms, the branded contents using hashtags are in the spotlight in order to encourage consumer involvement and communication. It is necessary for companies to establish a strategy for the success of advertising through branded campaigns using hashtags. This study includes the research findings about the differences between branded campaigns using hashtags especially in Instagram and other communication channels. Also, this research reveals the meaning and method of promotion of the real success and failure cases of branded campaigns using hashtags and analyzes the determinant of success or failure. Through this analysis, the study illustrates the marketing effects and limitations of using the branded campaigns and explores considerations and suggestions to improve plans for branded campaigns using hashtags.

**Customer Experience Design Using Omni Channel for Market 4.0 Era**

Yujin Kim, Master, Design Management, IDAS, Hongik University, South Korea

Boram Park, Professor, IDAS, Hongik University, South Korea

Customer experience plays an important role for raising the value of brands in Market 4.0 era where on-off line, technology and human, and emotions are co-related to each other. Effective customer experience develops strong customer loyalty. However those who don’t communicate well sometimes have the experience of being rejected. This thesis has analyzed the customer characteristics of the market 4.0 era, and the data from pre-research and proposes a model of customer experience using Omni Channel by applying double diamond model. At the first stage of double diamond phase, customers find that on-off lines world are converging and their experiences are shared, which affects the evaluation of brand value. At the second stage, What is important for brand is “experiential connectivity” which connects customers and brands directly or indirectly. At the third stage, A persona using beauty-brand has set up, which produced ideas that got developed into story boards. At the last stage, the idea that can increase customer experience in beauty-brand got visualized as an application by connecting co-off lines. The results of this research may influence the level of satisfaction increase through an effective service strategy which builds customer loyalty.

**Decoding Design Value**

Aija Freimane, PhD, Postdoctoral Researcher, Design, The Art Academy of Latvia, Latvia

Design has been recognized as an essential tool of innovation. It has shaped behaviors and attitudes thus transforming demand and now provides an opportunity to develop the bioeconomy. Although design has no commonly agreed definition or metrics for valuation, it is acknowledged, that design plays a role in creating competitive advantage and is an activity of people-centered innovation by which desirable and usable products and services are designed and delivered (Thomson & Kostkin, 2012, p. 15) Emerging design practices and methodologies are transforming current systems and services. This paper contributes to the development of new theory and framework, to decode the value of design in shaping the economy and society, and to clarify the term “design adds value” by proposing an identification system for entrepreneurs. Theory is tested by interviewing twenty start-up leaders and experts. Research results identifies performance areas such as usability, experience, and value, that may help businesses and society apply design more consciously from the perspective of product or service end-users. Entrepreneurs as the direct target audience and policy planners as secondary target audience will be provided with evidence-based design identification system to decode the added value of design as an asset. Developed design identification systems and performance indicators aim to address the lack of indicative evidence-based tools of design as a method and system.

**DesignOps: Seven Steps to a Better Design Process**

Kim Voronin, Head, Design Division, VTB, Moscow, Russian Federation

Just one year ago we had some critical issues in our process: designers never talked to users and stakeholders. We, as a team, didn’t perform usability tests and didn’t research our users. Eventually we accumulated a lot of technical and user experience debt. There are seven steps we’ve made to change our design process for the better that are reviewed in this session. For example, I share how we revived our user research. At the start, designers tried to eliminate UX Debt without talking to the users. We’ve been looking through our product to find different visual and UX bugs and made error tickets in our tracking system. As you can assume, we’ve failed because our insights were not powered by the users. After that we tried to talk to our users about their problems. Designers have conducted a series of interviews, and interface usability tests but didn’t involve the product team in them. The result was not so bad, but a lot of important insights were not included in the backlog. The team couldn’t be sure in the importance of these insights. And finally we’ve started researching with product owners, analytics, and team leads. For example we’ve build several CJMs with the team and our users. Now we always focus on involving teams. It works! Our last usability testing had around ten insights, and three critical issues. Most of them were included in the backlog.
### Sunday, 3 March

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<td>Release your inner creative and explore your visual design skills through experimental workshop on stylistic calligraphy articulation. Calligraphy is an art form that has evolved over the centuries and has its roots in the traditional ethos of the originating culture. It has been practiced by masters and learners in a way to rediscover its nuances. A design thinking mind respects its communication value and in the aesthetic context, strives to generate artistic and expressive forms of calligraphy. A simple letter form can be made artistically beautiful with practice, perseverance, and patience. This workshop provides scope for visual exploration of the letterform within the “Devanagari” font and prompts to drive the learner to value design aesthetics. The learner will be introduced to the basics of calligraphy including the different types of nibs, correct sizing of letters, and how to hold the pen with the right tension to achieve a fluid letterform. Participants will practice letter forms in the ‘foundational’ hand as a basic articulation of lettering style. Then they will apply newly acquired writing skills to creating a more stylistic calligraphy piece, where the letters can be creative and inventive, letting the letters flow in a direction that feels right. They will be able to generate an individualistic calligraphic expression of a lettering style. This will lead to a calligraphic composition on hand made paper or canvas or silk. This experience becomes the first inspiration for the learner to create their own series of calligraphic artworks.</td>
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### Design Education

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>14:55-15:10</td>
<td><strong>Coffee Break / Pausa para el café</strong></td>
</tr>
<tr>
<td>15:10-16:25</td>
<td><strong>PARALLEL SESSIONS</strong></td>
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### Sunday, 3 March

#### Room 8

<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>13:15-14:55</td>
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<tr>
<td></td>
<td><strong>Региональная секция</strong></td>
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<tr>
<td></td>
<td><strong>Принципы визуальной организации информации и взаимодействия в проектировании</strong></td>
</tr>
<tr>
<td></td>
<td><strong>геоинформационной системы на примере ГИС для Красной Поляны</strong></td>
</tr>
<tr>
<td></td>
<td>Anna Driga, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<td>Anna Zyrianova, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<td></td>
<td>Anna Zimovtseva, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<td></td>
<td>Работа посвящена исследованию принципов проектирования геоинформационных систем от постановки задачи до организации экрана. Описаны этапы проектирования с позиций предпроектных исследований и обработки информации, постановки задачи, ux/ui проектирование, тестирование. Освещены доступные методы получения и обработки информации на этапе предпроектных исследований, а также доступные источники. Методы оценки целевой аудитории, основной потребности, препятствий. Раскрываются механизмы создания стратегии пользовательского взаимодействия с интерфейсом и принципы создания эргономичного понятного дизайна. Тема 2019: Дизайн + Контекст</td>
</tr>
<tr>
<td></td>
<td><strong>Инновационные методы обучения основам дизайн-проектирования</strong></td>
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<td>Konstantin Starcev, Saint-Petersburg University, Saint-Petersburg, Russian Federation</td>
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<tr>
<td>14:55-15:10</td>
<td><strong>Coffee Break</strong></td>
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<td>15:10-16:00</td>
<td><strong>PARALLEL SESSIONS</strong></td>
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**Обучение дизайна**

**Методика и практика обучения иностранных студентов (Китай) на кафедре Дизайна СПбГУ:**

Julia Laputenko, Senior lecturer, Saint-Petersburg University, Saint-Petersburg, Russian Federation

В докладе рассматриваются методические наработки и практический опыт обучения китайских студентов на кафедре дизайна СПбГУ. Рассматривается сравнительный опыт обучения студентов графическому дизайну в Китае (на примере опыта ведения курса графического дизайна в Университете ДженьДжоу (Китай)), и на кафедре Дизайна СПбГУ. Анализируется практический опыт защит курсовых и дипломных проектов иностранных студентов на кафедре Дизайна СПбГУ.

**Обучение дизайна**
Lo nuevo en un contexto histórico consolidado: Un caso práctico

Francesco Giancola, Researcher, DICEAA - Department of Civil, Construction-Architectural and Environmental Engineering, University of L'Aquila - Italy, L'Aquila, Italy

Después del catastrófico terremoto ocurrido en la ciudad de L'Aquila en Italia en abril de 2009, uno de los temas arquitectónicos más debatidos ha sido la reconstrucción completa de edificios dentro de un contexto histórico consolidado. Se trata de cómo es necesario abordar el proyecto de arquitectura de un nuevo edificio en un contexto histórico. El caso de estudio se encuentra en la plaza Santa Maria Paganica en L'Aquila y bordea en el lado este con un bloque que acaba en el Corso Vittorio Emanuele y en el otro (oeste) con el histórico edificio gótico Palacio Ardinghelli. El análisis de la investigación que se presenta a continuación parte de un proyecto de grado como modalidad de pasantía investigativa enfocada en el diseño arquitectónico, espacial y ambiental sostenible e innovador, que vele por la protección de los derechos fundamentales de la población en tránsito por la ciudad de Cúcuta en Colombia.

Tema destacado 2019: Diseño + Contexto
**Enhancing Infrastructure Resilience through Creative Design: Perspectives on a Global Policy for Urban Sustainability**

Rajan Sen, Professor & Jefferson Science Fellow, Civil and Environmental, University of Southern Florida, Tampa, FL, United States

Strategic planning for sustainable urban development is a global priority in the new millennium. An unprecedented surge in urban populations has led to the creation of megacities with uncontrolled growth, changes in land use, damage to the ecology, collectively resulting in increased vulnerability. Recent extreme natural events have exacerbated these problems. Intelligent solutions for resilient urban infrastructure will require effective, practical and informed policy making. This scientific study will identify innovative engineering ideas, new smart technologies, and successfully applied policies for better hazard mitigation to strongly support and facilitate an urban growth that is resilient, sustainable, affordable and long lasting.

2019 Special Focus: Design + Context

**Can Fashion Trends of Self-sustainability Lead to a Paradigm Shift in our Society?**

Devika Sharma Pathak, Associate Professor, Pearl Academy, Delhi, India
Nandini Lal, Assistant Professor, School of Fashion, Pearl Academy, Delhi, India

The fashion industry has been celebrated for more than a century. We have also started to witness the ill side-effects. Fashion is listed as the second most polluting industry after petroleum. As an educated generation of this industry, we have to acknowledge the responsibility to find a solution rather than sit back and contribute to cynicism. ‘Solve problems not just for mankind but for all life on earth.’ (Bruce Mau 2016) A large percentage of the fashion industry still functions against sustainability, but at the same time we have many design educators and researchers in the fashion field believing, creating, and pushing sustainable and responsible concepts in fashion education. A decade ago these changes may have seemed impossible but now we are witnessing a huge wave of awareness, acceptance, and willingness to change. As faculty, we have been witness to graduating collections of students in various design institutes across India - eg. Pearl Academy, NIFT, NID etc. A quantitative and qualitative study of last ten years of graduating collections reflects a favorable increase in students working with sustainability concepts. Many students are incorporating these aspects of sustainability, from minimum or zero wastage of raw materials and energy to eco-friendly creative surface developments, less machines, and more hand made. Does this mean that evolved design thinking and sustainable concepts in fashion could change our society life style? That is what we explore in this study.

2019 Special Focus: Design + Context

**Expanding Creative Briefs to Make the Design Serve a Bigger Purpose: Case Study on Including Students into Making the Branded Train in the Moscow Metro for Krasnoyarsk Winter Universiade**

Tatiana Alisova, Tutor, Graphic Design and Visual Communication, Russian State University of Technology, Design and Art Named after A.Kosygyn, Moscow, Russian Federation

More than making beautiful things, design should be conscious about what it can do to improve the world. From little changes like educating and entertaining people on their everyday commute, design can change people’s perceptions. While solving creative briefs, design could also build the trust between commercial companies and young professionals. It can inspire young people to take a step towards creating their own visual context, to explore their possibilities as professional designers. In this paper, we share our recent case study of making a branded train for the Krasnoyarsk 2019 Winter Universiade, designed with student competition winners, which have been launched on the Moscow Metro. The concept for the design of the train was developed by winners of a contest held for design students, who created the visual imagery, national ornaments, and graphic elements that were finally utilised in decorating the branded train.

*Design in Society*
### Sunday, 3 March

<table>
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<tr>
<th>15:10-16:25</th>
<th>PARALLEL SESSIONS</th>
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<tbody>
<tr>
<td><strong>Room 3</strong></td>
<td>Educational Links</td>
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</tbody>
</table>

#### A Call for a Disruption in Architectural Education

**Fay Al Khalifa, University of Bahrain, Bahrain**  
**Layla Karajica, University of Bahrain, Bahrain**

Architecture disciplines border between the applied and social sciences. Architects are expected to have the theoretical sophistication to understand and respond to the challenges of urbanization and to also be equipped with the technical means that allows them to apply their solutions into the built environment. This, however, is not necessarily reflected in the way architecture is being taught at design schools. There is an ever-existing gap between what the market needs and what students are learning in school, which eventually hinders the progression of urban development at the national level and the implementation of good solutions to the built environment. Research has been calling for a new paradigm in architectural education; however, little empirical evidence supported such a shift locally. This research examines this gap between architectural education and its practices in Bahrain and attempts to re-design the architectural curriculum at the University of Bahrain to respond to this separation between knowledge and practice.

**Design Education**

#### Art and Design - Is it One or Two Words?: A Framework for Design Students to Critically Distinguish Design Praxis from Artistic Agency

**Peter Martin, Interim Chair, Graphic Design, Virginia Commonwealth University Arts Qatar, Doha, Qatar**

Graphic design educators often resist efforts to distinguish "design" from "art." However, because of the easily accessible similarities of processes, mediums, concerns, and displays between art and design students left without a critical comparison of these two creative endeavors often develop for themselves a frame of intent, interest, and assessment that serves the development of an artistic agency more than orientating them to the praxis of design. Unintentionally, this limited reflexivity of their creative abilities and interests suppresses the students' awareness and aspirations related to design's potential for impact and the level of objectivity required. On the other hand, design educators who do employ a distinction between the functions of art and design frequently employ definitions that confine design's scope to serve a didactic pedagogy dedicated to a more singular and linear mode of design practice obliged solely to a client-driven service thereby limiting a student's consideration of the potential forms of design practice and impact. These two common occurrences show that the proximity of art and design creates a dialectic that design education must address. This paper proposes a framework of critical reflection for design educators to facilitate student consideration of how design praxis is distinct from artistic agency. This framework is oriented to Paulo Freire's perspective of a critical pedagogy to enable consideration of the relevance and value of this distinction as a basis of liberating the potential within each of these noble human endeavors while managing the complexities of identity politics that disciplinary comparison often entices.

**Design Education**

#### Ideas Without Walls: Interdisciplinary Speakers Forum

**Jon Jicha, Western Carolina University, Cullowhee, NC, United States**

Ideas Without Walls is a public forum for play. Designed to integrate discourse about trans-disciplinary concepts in contemporary culture, the mission of this speaker series is to debate traditional paradigm models. The goal is to develop dialogue, identify challenges, and encourage potential opportunities for imagination within our unpredictable world. This annual event began in 2012 at Western Carolina University to bring together educators, students, and practicing design professionals into a challenging environment for discourse on relevant contemporary design issues.

**Design Education**
Sunday, 3 March

15:10-16:25 PARALLEL SESSIONS

Room 4

Contemporary Considerations

The "Brandsense" or "Nonsense" of Experiential Activations in "Brandscapes": A Systematic Approach to Multi-Sensory Engagement in Space and Place

Tarryn Rennie, Lecturer, Media & Communications, Nelson Mandela University, Port Elizabeth, Eastern Cape, South Africa

Brandscape is the sensory experience of a brand activation in an out-of-context environment and it is becoming an increasingly important marketing tactic for advertisers, in order for them to reach their target market whose immersion in their digital worlds can often render them oblivious if not resistant to most advertising. However, although brandscaping derived from guerilla marketing and is hence not a new phenomenon, often advertisers fail to maximize on the impact of their message because they have not carefully considered the space in which the brand activation needs to take place. And without such consideration they are unable to surround the consumer with a user experience that also becomes a place-experience; one that engages them at a multi-faceted sensory level. In the interest of contributing to the formulation of criteria that can help guide the considerations of advertising industry professionals and researchers in this regard, in what follows, key reference points based on the successful brand activation initiatives of Coca Cola – both locally and internationally – will be identified. Thereafter, a systematic approach to such considerations will be proposed in the interest of formulating guidelines for multi-sensory engagement in space and place to augment the parameters of experiential brandscaping at the level of brand recall.

Visual Structure of a Website: Principal Features

Anna Zyrianova, Associate Professor, Faculty of Arts, St. Petersburg University, St. Petersburg, Russian Federation
Olga Boritko, Student, St. Petersburg University, St. Petersburg, Russian Federation
Maria Gorregina, Student, St. Petersburg University, St. Petersburg, Russian Federation
Larisa Drunchenko, Student, St. Petersburg University, St. Petersburg, Russian Federation
Aleksandra Zhivotovskaya, Student, St. Petersburg University, St. Petersburg, Russian Federation
Maria Makarova, Student, St. Petersburg University, St. Petersburg, Russian Federation
Anna Razumova, Student, St. Petersburg University, Russian Federation
Valeriya Rumiantseva, Student, St. Petersburg University, St. Petersburg, Russian Federation
Anna Driga, Senior Lecturer, St. Petersburg University, Russian Federation

The paper describes an analysis of design schools' websites. It shows replicas of the visual structure of the compared websites. It summarizes the principal features of the visual structure of these websites. The visual structure of websites available online at the end of 2018 is explored. On the whole, we define the artistic means of expression of these websites. On the one hand, we consider graphical, spatio-temporal, virtual three-dimensional means of expression to define specific ones for such websites. On the other hand, we analyze the information architecture of the websites to reveal the artistic means of expression from their hyper-textual nature. In the present study, we rely on a comparison of a 'user model' and a 'viewer model' for the formation of a website medium (Zyrianova, 2016). We reconstruct the principal visual structure of the websites to verify the accuracy of the revealed expressive means. Thus, we find expressive means of web-design in their connection with logical and technological means.

Visual Design
Sunday, 3 March

15:10-16:25 PARALLEL SESSIONS
Room 5 Focus and Refocus

**Developing Critical Thinking in Architecture Students: A Case Study from the Ural School of Architecture**
Irina Tarasova, Dean, Architecture, Ural State University of Architecture and Art, Ekaterinburg, Russian Federation

The paper shares an experience in developing critical thinking skills in architecture students at bachelor and master levels at the Ural State University of Architecture and Art in Ekaterinburg. This is currently an important challenge given the fact that the Federal Education Standard for architecture courses requires equipping students with a critical thinking competence. The paper demonstrates the potentialities of the methods of museum experiment and mind mapping in architectural education. These methods were selected through a critical review of existing methods and approaches to the generation of new ideas and solutions and identification of acceptable methods for teaching students of design, architecture and planning. These methods have been evaluated in the teaching practice and are illustrated by solutions developed by students with their help.

**Design Education**

**Helping Immigrant Indigenous Women by Means of Service Learning**
Maria Eugenia Cazares, Full-time Professor, Graphic Design, Universidad de Monterrey, San Pedro Garza Garcia, Nuevo Leon, Mexico

A concrete definition to service learning, would be learning doing service. This project describes the experience to apply the methodology of service learning within a Design Identity Systems course, offered to students in the sophomore year, and how its application helped students understand the “being” and the “doing” of a responsible citizen and designer, and to awaken to help communities with less opportunities than theirs; to see in the practice of design not only a mere solution to a visual problem, but to understand that they can be capable to develop something good to help their community. How can we help design students follow this practice and let them notice that indeed, design can help communities and they, as responsible citizens would help make this change? We worked together with Zihuame Mochilla Association, and association which empowers indigenous women immigrants to the state of Nuevo León. These women make their living doing what they do best, or what they have learned from the mothers or grandmothers. They look for a better way of living selling their products among their communities, in markets, outside stores, at intersections on some streets. They support their families and are not happy with the little income they get. They know their products are very good and they want to improve their business.

**Design Education**

**Care by Design: Exploring the Design Innovation Force in the Healthcare Context**
Angela Giambattista, Italy

The healthcare field is a sector that has significantly evolved more than anything else, especially from the points of view of technological and clinical innovation. The design discipline has also been measured with a radical change that has reconfigured the founding paradigms, opening itself up to other fields of knowledge and activating virtuous cooperation leading to innovative research and practices. In the last few years, there has been increasing interest in the potential of design methodologies and approaches to improve healthcare thanks to the ability of design to draw on a tradition of creative and divergent thinking able to face fundamental sociocultural challenges. The convergence of these two disciplines is configuring new scenarios of innovation where Design is a key element for the creation of products and services with a strong impact on our societies’ health, changing habits, structures, and the way users and designers look at medical products. This paper presents a transversal framework for a possible taxonomy of innovative healthcare products and services in which both the users and the technologies play a decisive role in the process of ideation, production, and consumption.

2019 Special Focus: Design + Context
Room 8

Региональная секция

Проблемы проектирования перспективной системы управления wearable-интерфейсом «Smart Glove Device» для полярных регионов: Проблематика создания инновационного девайса и способы устранения противоречий в процессе проектирования

Lyudmila Slachkova, Master Student, Graphic Design, Saint Petersburg Stieglitz State Academy of Art and Design, Saint Petersburg, Russian Federation

Активно развивающиеся передовые технологии в области "умного текстиля" позволят в будущем размещать visual touchscreen прямо на одежде, что сделает ее перспективным способом управления интерактивной системой, независимой от сторонних устройств. Но подобный wearable-интерфейс имеет ряд проблем, которые необходимо решить для комфортного пользования продуктом. Smart Glove Device — пример такого концепта, спроектированный в рамках курсового задания и не имеющий аналогов, основан на современных разработках в сфере Smart Textile и представляет собой термоперчатку с расположенными на ее тыльной стороне сенсорным интерфейсом. Форм-фактор обусловлен географической применимостью: устройство предназначено для использования в экстремальных условиях полярных и субполярных регионов, где из-за низкой температуры окружающей среды батареи разряжаются за считаные минуты, а сама техника не может полноценно функционировать. Термическая устойчивость в подобном рода климатических зонах делает Smart Glove Device максимально эффективным и конкурентоспособным устройством. Наряду с вышесказанным, в статье сделан особый акцент на то, что интерфейс "умной перчатки" ориентирован на пользователя, т. е. составляющие visual touchscreen подстраиваются под положение человека (user interface orientation). Подобное проектирование требует аналитического анализа взаимодействия с системой, который учитывает оценку удовлетворенности пользователя — один из критериев ISO-9241. В процессе проведенного анализа, опираясь на методы измерения степени удовлетворенности, автор разработки выделил основные проблемы управления wearable-интерфейсом (например, эргономические особенности текстильного изделия и масштаб интерактивных элементов сенсорного экрана). В данной статье раскрывается проблематика, определенная в процессе проектирования перспективной системы управления Smart Glove Device, а также способы ее решения, основанные на научных и теоретических знаниях.

Визуальный дизайн

Проектирование и разработка мобильного приложения для информационной поддержки проведения "Фестиваля уличных театров"

Pavel Shcherbakov, Associate Professor, Saint-Petersburg University, Saint-Petersburg, Russian Federation

Alexander Ivanets, Student, Saint-Petersburg University, Saint-Petersburg, Russian Federation

Anna Zyrjanova, Associate Professor, Saint-Petersburg University, Saint-Petersburg, Russian Federation

Daniil Kirillov, Student, Saint-Petersburg University, Saint-Petersburg, Russian Federation

Представляемая работа посвящена обеспечению информационной поддержки проведения ежегодного "Фестиваля уличных театров", проводимом на Елагином острове в Санкт-Петербурге. Реализацию проекта осуществляли совместно группы студентов магистратуры "Графический дизайн" и образовательной программы "Прикладная информатика в области искусств и гуманитарных наук". В 2019 году оргкомитет фестиваля принял решение разработать мобильное приложение для информационной поддержки в предфестивальный период и в период проведения фестиваля. Описаны этапы проектирования и разработки приложения с самого начального этапа: формулировка требований и разработка технического задания, разработка вариантов концепции интерфейса в условиях перехода от использования полиграфических информационных материалов и веб-сайта к мобильному приложению, выбор финального варианта, согласование элементов дизайна разрабатываемого приложения с его функциональностью и особенностями мобильных устройств.

Тема 2019: Дизайн + Контекст

Closing Session and Award Ceremony / Clausura del Congreso y entrega de premios

Come join the plenary speakers and your fellow delegates for the Design Principles & Practices Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year's conference.

Únase a los ponentes plenarios y otros ponentes en la clausura del Congreso y entrega de premios donde se hará un reconocimiento de los moderadores y se anunciará el congreso del próximo año.
Hadeel Farahat Abdel Sabour
Rehab Aburas
Felipe Aburto Sandoval
Gerardo Acay
Melinda Adams
Fay Al Khalifa
Renad Al Sekait
Noor Aldoy
Tatiana Aleksandrova
Tatiana Alisova
Dario Allotta
Rita Assoreira Almendra
Nehal Almurbati
María Pilar Aparicio Flores
Nazli Arslan
Angélica Avendaño Veloso
Natalia Averianova
Nini Bagger
Kseniiia Bandorina
Kaniska Biswas
Alexandra Bobretsova
Alina Bobrova
Natalia Bogoliubova
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Marco Borsotti
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Daniel Caja Rubio
Marcelo Careaga
Valeria Carneval
José Luis Carrasco
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Eliana Castro Silva
Selma Ćatović Hughes
Maria Eugenia Cazares
Petra Cerne Oven
Juan Fernando Cerón del Río
Ah Pun Chan
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Soojung Chang
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Youngil Cho
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Jeffrey Colgan
Andrea Paola Colmenares Uribe
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University of the Incarnate Word
University of Bahrain
Prince Sultan University
University of Bahrain
St. Petersburg University
Russian State University of Technology
Sapienza Università di Roma
University of Lisbon
University of Bahrain
Universidad de Alicante
Yildiz Technical University
Universidad de Concepción
Aalborg University
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INRU
Saint Petersburg Stieglitz State Academy of Art and Design
St. Petersburg University
St. Petersburg University
Politecnico di Milano
Federal University of Amazonas
St. Petersburg University
Dublin School of Creative Arts
Kookmin University Graduate School of Techno Design
Bursa Uludag University
Universidad de Monterrey
Universidad Católica de la Santísima Concepción
University of Derby
Universidad Católica de la Santísima Concepción
Universidad de Chile
Universidad Nacional de Colombia
American University of Sharjah
Universidad de Monterrey
University of Ljubljana
Universidad Antonio Nariño
Technological and Higher Education Institute of Hong Kong
Pearl Academy
Hanyang University
Universidad Nacional Autónoma de México
Technological and Higher Education Institute of Hong Kong
Hiroshima Kokusai Gakuin University
University of Belgrade
Brooklyn Institute for Social Research
Universidad Francisco de Paula Santander
Virginia Commonwealth University

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Spain
Denmark
Russian Federation
India
Russian Federation
Russian Federation
Russia
Italy
Brazil
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Ireland
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México
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United States
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<tr>
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<td>Alexander Walker</td>
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<td>Xuesong Wu</td>
<td>St. Petersburg State University of Architecture and Civil Engineering</td>
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<td>Maria Yakunenkov</td>
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<td>Mariia Zolotova</td>
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<td>Anna Zyrianova</td>
<td>St. Petersburg University</td>
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Fifteenth International Conference on Technology, Knowledge, and Society
ELISAVA Barcelona School of Design and Engineering
Barcelona, Spain | 11–12 March 2019
techandsoc.com/2019-conference

XV Congreso Internacional de Tecnología, Conocimiento y Sociedad
Elisava Escuela Universitaria de Diseño e Ingeniería de Barcelona
Barcelona, España | 11–12 de marzo de 2019
tecno-soc.com/congreso-2019

Eleventh International Conference on Climate Change: Impacts & Responses
Pryzbyla Center,
The Catholic University of America
Washington, D.C., USA | 16–17 April 2019
on-climate.com/2019-conference

Ninth International Conference on Religion & Spirituality in Society
University of Granada
Granada, Spain | 25–26 April 2019
religioninsociety.com/2019-conference

IX Congreso Internacional sobre Religión y Espiritualidad en la Sociedad
Universidad de Granada
Granada, España | 25–26 de abril de 2019
la-religion.com/congreso-2019

Twelfth International Conference on e-Learning & Innovative Pedagogies
Hotel Grand Chancellor Hobart
Hobart, Australia | 2–3 May 2019
ubi-learn.com/2019-conference

Fourth International Conference on Tourism & Leisure Studies
Florida International University
Miami, USA | 16–17 May 2019
tourismandleisurestudies.com/2019-conference

Ninth International Conference on The Constructed Environment
Centro Cultural Vila Flor
Guimarães, Portugal | 23–24 May 2019
constructedenvironment.com/2019-conference

Nineteenth International Conference on Diversity in Organizations, Communities & Nations
University of Patras
Patras, Greece | 5–7 June 2019
ondiversity.com/2019-conference

Fourteenth International Conference on the Arts in Society
Polytechnic Institute of Lisbon
Lisbon, Portugal | 19–21 June 2019
artsinsociety.com/2019-conference

Tenth International Conference on Sport & Society
Ryerson University
Toronto, Canada | 20–21 June 2019
sportandsociety.com/2019-conference

Twelfth Global Studies Conference
Jagiellonian University
Kraków, Poland | 27–28 June 2019
onglobalization.com/2019-conference

Seventeenth International Conference on New Directions in the Humanities
University of Granada
Granada, Spain | 1–5 July 2019
thehumanities.com/2019-conference
XVII Congreso Internacional sobre Nuevas Tendencias en Humanidades
Universidad de Granada
Granada, España l 3–5 de julio de 2019
las-humanidades.com/congreso-2019

Seventeenth International Conference on Books, Publishing & Libraries
University of Granada
Granada, Spain l 5 July 2019
booksandpublishing.com/2019-conference

Fourteenth International Conference on Interdisciplinary Social Sciences
Universidad Autónoma Metropolitana
Mexico City, Mexico l 10–12 July 2019
thesocialsciences.com/2019-conference

XIV Congreso Internacional de Ciencias Sociales Interdisciplinares
Universidad Autónoma Metropolitana Unidad Xochimilco
Ciudad de México, México l 10–12 de julio de 2019
interdisciplinasocial.com/congreso-2019

Twenty-sixth International Conference on Learning
Queen's University Belfast
Belfast, UK l 24–26 July 2019
thelerner.com/2019-conference

XXVI Congreso Internacional sobre Aprendizaje
Universidad de Queen
Buenos Aires, Argentina l 24–26 de julio de 2019
sobreaprendizaje.com/congreso-2019

Aging & Social Change: Ninth Interdisciplinary Conference
University of Vienna
Vienna, Austria l 16–17 September 2019
agingandsociety.com/2019-conference

Ninth International Conference on Health, Wellness & Society
University of California at Berkeley
Berkeley, USA l 19–20 September 2019
healthandsociety.com/2019-conference

IX Congreso Internacional de Salud, Bienestar y Sociedad
Universidad de California, Berkeley
Estados Unidos l 19–20 de septiembre de 2019
saludsociedad.com/congreso-2019

Fourth International Conference on Communication & Media Studies
University of Bonn
Bonn, Germany l 26–28 September 2019
oncommunicationmedia.com/2019-conference

IV Congreso Internacional de Estudios sobre Medios de Comunicación
Universidad de Bonn
Bonn, Alemania l 26–28 de septiembre de 2019
medios-comunicacion.com/congreso-2019

Ninth International Conference on Food Studies
National Kaohsiung University of Hospitality and Tourism
Kaohsiung City, Taiwan l 24–25 October 2019
food-studies.com/2019-conference

Twelfth International Conference on the Inclusive Museum
Muntref, Museum of Immigration
Buenos Aires, Argentina l 7–9 November 2019
onmuseums.com/2019-conference

Sixteenth International Conference on Environmental, Cultural, Economic & Social Sustainability
Pontifical Catholic University of Chile
Santiago, Chile l 29–31 January 2020
onsustainability.com/2020-conference
<table>
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<th>Conference Calendar</th>
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| **XVI Congreso Internacional sobre Sostenibilidad Medioambiental, Cultural, Económica y Social**  
Pontificia Universidad Católica de Chile  
Santiago, Chile | 29–31 de enero de 2020  
lasostenibilidad.com/congreso-2020 |
| **Fourteenth International Conference on Design Principles & Practices**  
Pratt Institute, Brooklyn Campus  
New York, USA | 16–18 March 2020  
designprinciplesandpractices.com/2020-conference |
| **XIV Congreso Internacional sobre Principios y Prácticas del Diseño**  
Pratt Institute, Brooklyn Campus  
Nueva York, Estados Unidos | 16–18 de marzo de 2019  
el-diseno.com/congreso-2020 |
| **Sixteenth International Conference on Technology, Knowledge, and Society**  
Illinois Conference Center at University of Illinois Research Park  
Champaign, USA | 26–27 March 2020  
techandsoc.com/2020-conference |
| **Thirteenth International Conference on e-Learning & Innovative Pedagogies**  
University of the Aegean - Rhodes Campus  
Rhodes, Greece | 23–24 April 2020  
ubi-learn.com/2020-conference |
| **XVI Congreso Internacional de Tecnología, Conocimiento y Sociedad**  
Universidad del Egeo - Campus Rodas  
Rodas, Grecia | 23–24 de abril de 2020  
tecno-soc.com/congreso-2020 |
| **Twentieth International Conference on Knowledge, Culture, and Change in Organizations**  
University of Illinois at Chicago, Student Center East  
Chicago, USA | 27–28 May 2020  
organization-studies.com/2020-conference |
| **XX Congreso Internacional de Conocimiento, Cultura y Cambio en Organizaciones**  
Universidad de Illinois en Chicago, Student Center East  
Chicago, Estados Unidos | 27–28 de mayo de 2020  
la-organizacion.com/congreso-2020 |
| **Twentieth International Conference on Diversity in Organizations, Communities & Nations**  
University of Milan  
Milan, Italy | 10–12 June 2020  
ondiversity.com/2020-conference |
| **Fifteenth International Conference on The Arts in Society**  
NUI Galway  
Galway, Ireland | 24–26 June 2020  
artsinsociety.com/2020-conference |
| **Twenty-seventh International Conference on Learning**  
University of Valencia  
Valencia, Spain | 13–15 July 2020  
thelearner.com/2020-conference |
| **XXVII Congreso Internacional de Aprendizaje**  
Universidad de Valencia  
Valencia, España | 13–15 de julio de 2020  
sobreaprendizaje.com/congreso-2020 |
Call for Papers
We invite proposals for paper presentations, workshops/interactive sessions, posters/exhibits, colloquia, innovation showcases, virtual posters, or virtual lightning talks.

Returning Member Registration
We are pleased to offer a Returning Member Registration Discount to delegates who have attended the Design Principles & Practices Conference in the past. Returning research network members receive a discount off the full conference registration rate.

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