



# **The Endless End**

The 9th International  
European Academy of Design  
Conference.

University of Porto, School of Fine Arts  
Porto, Portugal  
May 4-7, 2011











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**EAD9**

**The  
Endless  
End**

[www.endlessend.up.pt](http://www.endlessend.up.pt)



There is a sense of vertigo permeating contemporary culture as a whole, and design in particular. So much so, that we often find ourselves wondering if design as we have known it still matters. Design seems to have lost its universe of focus, branching exponentially into a multitude of concerns and activities formerly situated well beyond its scope. Likewise, design seems to be the new interest of so many professionals situated outside its area of expertise; not long ago it seemed like design was being courted, and maybe even actively cultivating, a territorial ambiguity that has kept its professionals worried, to say the least. Design now speaks of street culture and cutting-edge technology, museums and iPhone apps, just as it has spoken of campaign posters, haute couture, heavy industries, exercises in kitsch and typography.

This dissipation of a discernible territory of practice could seem like a loss at first, until we gradually came to understand that Design is, after all and despite the contextual noise, a deeply human activity, and, as such, any circumscription of its potential would, in itself, be an artifice, an operational and transitory device; and that, rather than being devalued by this apparent dilution of its area of expert operation, Design suddenly has the opportunity to expand and mature as far as its context, content and purpose are concerned.

# FBAUP

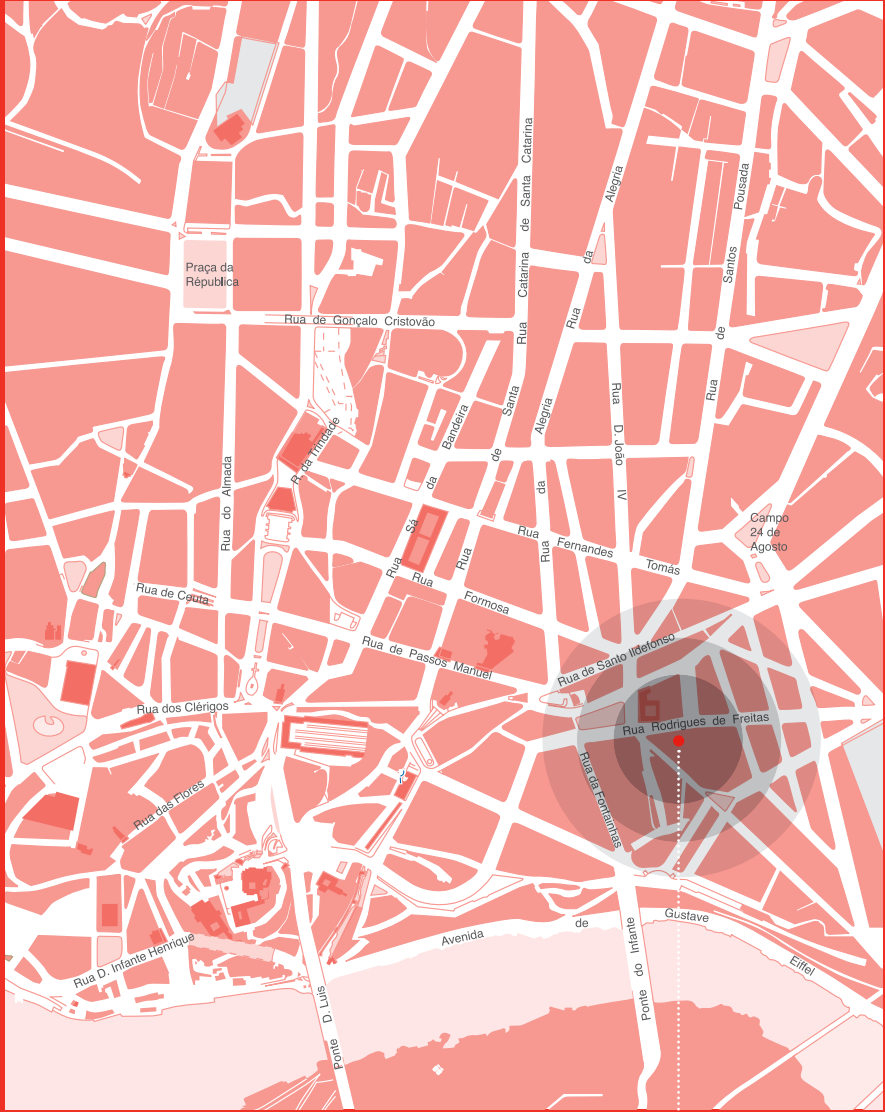
# Where?

University of Porto  
School of Fine Arts

Av. Rodrigues de Freitas, 265  
4049-021 Porto, Portugal

Latitude: N 41° 8' 44.28"  
Longitude: W 8° 36' 1.77"

[www.fba.up.pt](http://www.fba.up.pt)



FBAUP

1511

**PROGRAM**

**Porto  
Portugal  
2011**

## 3 MAY | Tuesday \*

- 5.30 pm Registration starts  
7 pm Welcome drinks  
Opening reception

## 4 MAY | Wednesday

- 9.30 am onwards Registration  
11 am Opening remarks  
11.15 am João Branco Award  
11.30 am Keynote address: The State of Design. **Bruce Brown**  
12.30 pm Lunch  
2.30 pm Parallel sessions

### **Involvement** [Room 34]

- We Mean It, Maaan!: The Representation of 'Extreme' Politics in Punk Music Graphics. **Ana Raposo**
- Prototype-Driven Projects: Lowering the Threshold to Innovation and Enabling Critical Design. **Stefania Passera**
- Design Change=Exchange. **Lorella Di Cintio**
- Exploring Designers' Experiences through Visual Narratives. **Krista Kosonen**
- Design as a Catalyst for Change and Progress (Design Redefined and Focused on an Uncertain Future). **Peter Davis**

### **Liquidity** [Room 42]

- Past, Present and Future Craft Practice. **Louise Valentine, Georgina Follett**
- The Impossible Form: How Craft and Science Will Inform Future Digital Materiality. **Jane Harris**
- The Need to Develop Designerly Approaches to Identify the Core of Design. **Je Yon Jung, Martyn Evans, Leon Cruickshank**
- Design for Next. Which Is the Design Capability to Produce Useful Innovation? **Loredana Di Lucchio**
- I Wouldn't Start from Here. The Importance of Design Thinking in Setting a Trajectory for Innovation. **Michael Crossman**

\* This session will be held at the Grande Hotel do Porto [Rua de Santa Catarina, 197, Porto]

## 4 MAY | Wednesday

2.30 pm

Parallel sessions

### Locality [Room 45]

Making All Voices Heard and Understood: A Web Architecture to Support Global Design Communities.

**Barbara Barricelli**

Learning to Design through Monsters, Fishes and the World around Us.

**Grace Lau**

Lessons from the Road: Meaning and Community Identity Examined through the Lens of the Roadside Attraction.

**Loraine Fowlow,  
Christy Hillman-Healey**

The Chile Miner Rescue: A Human-Centered Design Reflection.

**Sabine Junginger**

### Nomadism [Room 43]

Not All "Designers Are Wankers": Connecting Design, Enterprise and Regional Cultural Development.

**Trevor Duncan,  
Rickard Whittingham**

Design and the Cognitive Sciences: From *a* to *b* and Back Again.

**Rosa Branco,  
Hugo Branco**

Measuring Design Effectiveness.

**Kathryn Burns,  
Louise Annable**

A Study of Product Typology and Product Attributes: Low-Involvement Versus High-Involvement.

**Osmud Rahman,  
Alice Chu**

Intergenerational Relationships. An Academic Design Project at the University of Aveiro.

**Teresa Franqueira,  
Gonçalo Gomes,  
Rui Costa**

4.30 pm

Coffee-break

5 pm

Keynote address: Integrated Design Approach: Reflections on a New School of Design Building.

**Tevfik Balcioğlu**

## 5 MAY | Thursday

9.30 am	Keynote address: Design in the Expanded Field.	<b>José Bártolo</b>
10.30 am	Coffee-break	
11 am	Parallel sessions	

### Education [Room 43]

Mind the Gap III. Food for Thought – Cross Continental, Cross Institutional, Cross Cultural and Cross Disciplinary Online Teaching and Learning Collaboration.	<b>Selena Griffith, Noemi Sadowska</b>
Teaching Design Online: The System, Style and Reason It Is Important.	<b>Vanessa Cruz</b>
Dissolving the Boundaries of Designer, Evaluator and the Diverse User in Design Education.	<b>Burçak Altay</b>
Design Project at Puc-Rio: Practices and Environments in One Private Brazilian University.	<b>Barbara Necyk, Daniela Marçal, Ricardo Carvalho</b>
An UnDisciplined Discipline: Design Operating Along the Borders.	<b>Lorenzo Imbesi</b>

### Liquidity [Room 42]

Cultural Shock? – Universal Themes in Global Design.	<b>Susana Barreto</b>
A Praxis for a Situated Design.	<b>Scott Townsend</b>
Without Boundaries. Design & Environmental Stewardship.	<b>Ronn Daniel, Dawn McCusker</b>
Design and Beauty: Material Culture, Decoration, Concealment and Disclosure.	<b>Fátima Pombo, Francisco Providência, Hilde Heynen</b>
Conceptions of Design Thinking in the Management Discourse.	<b>Lotta Hassi, Miko Laakso</b>
Design & Self-Expression: A Way of Affection Relation between People and Environment Designed.	<b>Natalia Bruno, Alan Bruno, Roberta Avillez</b>

## 5 MAY | Thursday

11 am

Parallel sessions

### **Nomadism** [Room 34]

Designing Visual Narratives for Heavy Metal Bands.

**Toni-Matti Karjalainen,  
Antti Ainamo**

Typographic Elements and Principles in Time:  
Applying Motion Proximity and Motion Common-Fate  
to Identify Legibility and ABA Form in Motion.

**Jinsook Kim**

Soft Product Couture.

**Polly Duplock**

Seamless Performance: Designer as Mediator  
for Knitted Medical Textile Innovation.

**Jane Scott, Jade Smith**

Innovation by Design: Using Design Thinking  
to Support SMEs.

**Julian Malins**

### **Vertigo** [Room 45]

Substituting Established Types of Target Audience  
Segmentation with Learning Styles – a Catalyst for Change?

**Peter Jones**

Good Taste vs. Good Design: A Tug of War  
in the Light of Bling.

**Despina Christoforidou,  
Elin Olander,  
Anders Warell,  
Lisbeth Holm**

Rip + Mix: Developing and Evaluating a New Design  
Method in Which the Designer Becomes a DJ.

**Mike Press, Fraser Bruce,  
Rosan Chow, Hazel White**

1 pm

Lunch



## 5 MAY | Thursday

2.30 pm

Parallel sessions

### Education [Room 43]

PGCTALD Action Research Project Report.

**Susanna Edwards**

Learning Beyond the Comfort Zone: Helping Students Integrate Design and Strategic Thinking.

**Noemi Sadowska,  
Dominic Laffy**

e-Co-Textile Design: Constructing a Community of Practice for Textile Design Education.

**Jennifer Ballie**

Exploring Luxury in Design: Virtual Learning Environments.

**Sean McCartan,  
Deana McDonagh,  
Nan Goggin**

### Involvement [Room 34]

Co-Creation as Social Innovation: Designing Carbon Reduction Strategies with Local Authorities and Community Groups.

**Hamid van Koten,  
Rehema White**

Designing Transformations: Curriculum Innovation through the Learning Community.

**Susan Fairburn,  
Helen McNamara**

Open Archipelago. Designing Isles of Knowledge in the Web 2.0 Era.

**Matteo Ciastellardi,  
Ugo Eccli, Fabio Perotta**

Non-Traditional Design for Homeless People.

**Marco Hovnanian,  
Ana Lima**

Designing out Stigma: A New Approach to Designing for Human Diversity.

**Renato Bispo,  
Vasco Branco**

Youth Design against Crime: A Catalyst for Change Amongst Young People.

**Andrew Wootton,  
Caroline Davey,  
Melissa Marselle**

## 5 MAY | Thursday

2.30 pm

Parallel sessions

### Locality [Room 45]

Service Design for Territorial Development:  
A Case of Sustainable Tourism in China.

**Davide Fassi,  
Francesca Rizzo,  
Luisa Collina**

Fresh-Clean Ideas in Design: Banat Case in Turkey.

**Alayça Gönülalan,  
Özlem Er**

Promoting Design from D.C. to Dhaka.

**Lisa Banu**

Pharmaceutical Symbols across Cultures:  
Towards a Comparative Analysis.

**Benedita Camacho,  
João Mota, João Pita**

The Emergent Role of Design as a Mediating Force  
in Socio-Cultural Transformation.

**Lesley McKee,  
Mike Press**

### Vertigo [Room 42]

An Innovative Approach for Design Interpretation.

**Helena Barbosa,  
Vasco Branco, Nuno Dias,  
Gonçalo Gomes,  
Francisco Providência**

The Evolution of Design Methods.

**Júlio van der Linden,  
André Lacerda,  
João Aguiar**

Value of Co-Design: Innovation Consequences at Housing  
Renovation Industry.

**Katja Soini,  
Turkka Keinonen**

Tales from the Maker: Using Tagging Technologies  
to Create Digital Makers' Marks.

**Simone O'Callaghan**

The Digital Design Process in Furniture Industry: Towards  
a New Dialog between Designer, User and Producer.

**Mário Barros,  
Bruno Chaparro**

4.30 pm

Coffee-break

5 pm

Keynote address: Mashing up Consumers,  
Citizens and Users.

**Sharon Strover**

8 pm

Gala dinner \*

Entertainment

## 6 MAY | Friday

9.30 am Keynote address: Conviviality

**Susanna Edwards,  
Andrew Howard**

10.30 am Coffee-break

11 am Parallel sessions

### **Involvement** [Room 34]

Values and Qualities in Interaction Design Meetings.

**Mattias Arvola,  
Arvid Karsvall,  
Jakob Tholander**

Rebranding Mergers: Examining Consumer Brand Identity Preferences.

**Joana Machado,  
Gursel iLipinar,  
Leonor Carvalho**

The Logo Is Not Flat: Evolving Picture Marks.

**Rita Coelho**

Design and Durability: A Contribution to Sustainable Development.

**João Martins, José Simões,  
Teresa Franqueira**

Design & Citizenship: Designers' Social Responsibility, Designing Citizenship or Designing Social Effects with Citizenship?

**Renata Barros**

### **Liquidity** [Room 42]

Managing Design, Designing Managers.

**Josiena Gotzsch**

When to Evaluate, Where to Evaluate and How to Evaluate.

**Andree Woodcock,  
Simon Fielden,  
Jackie Binnersley,  
Richard Bartlett**

Design as a Sharing Tool for Interdisciplinary Innovation.

**Mirja Kälviäinen,  
Ulla Rätty**

Opening the Space of Experience: On Political Forms of Aesthetics in Design.

**Mahmoud Keshavarz**

The Museum of All: Institutional Communication Practices in a Participatory Networked World.

**Daniel Brandão,  
Heitor Alvelos,  
Nuno Martins**

## 6 MAY | Friday

11 am

### Parallel sessions

#### Locality [Room 45]

Design for Scent: The Case of Shaping Rose Scented Products in Isparta, Turkey.

**Dilek Akbulut**

Farmers' Markets and Services Co-Design to Foster Multifunctional and Collaborative Food Networks.

**Daria Cantù**

Inside Design: Some Aspects of an Ethnographic Study of a Brazilian Design Office.

**Guilherme Meyer,  
Vera Damazio**

The Development of Appropriate Technologies for Meliponiculture at the Paraíba's Agreste and the Alagoas' Semi-arid Lands, in Northeast Brazil.

**Luiz Guimarães,  
Maria Carneiro,  
Adriana Rodrigues,  
José Albuquerque,  
Tamyris Pereira,  
Luana Querino,  
Deborá Moura**

#### Nomadism [Room 43]

Design Thinking as an Enabler of Strategic Innovations: A Discussion of the Interrelatedness of the Two Concepts.

**Anssi Tuulenmäki,  
Lotta Hassi**

Design *Methods* as the Key to Unlock the *Full* Potential of Positional *Value*.

**Anu Heikkilä,  
Dan Rosenqvist,  
Lotta Hassi,  
Anssi Tuulenmäki**

Designers as Language Innovators? Challenges and Opportunities for Designers and Managers with Design-Driven Innovation.

**Anna Rylander**

The Meander Model: A Metaphor for User Involvement in Service Design.

**Katarina Wetter-Edman,  
Ulla Johansson**

Connected Clothing: Exploring the Redefinition of Fashion Design through Wearable Technologies.

**Jo Hodge, Mike Press,  
Hazel White**

1 pm

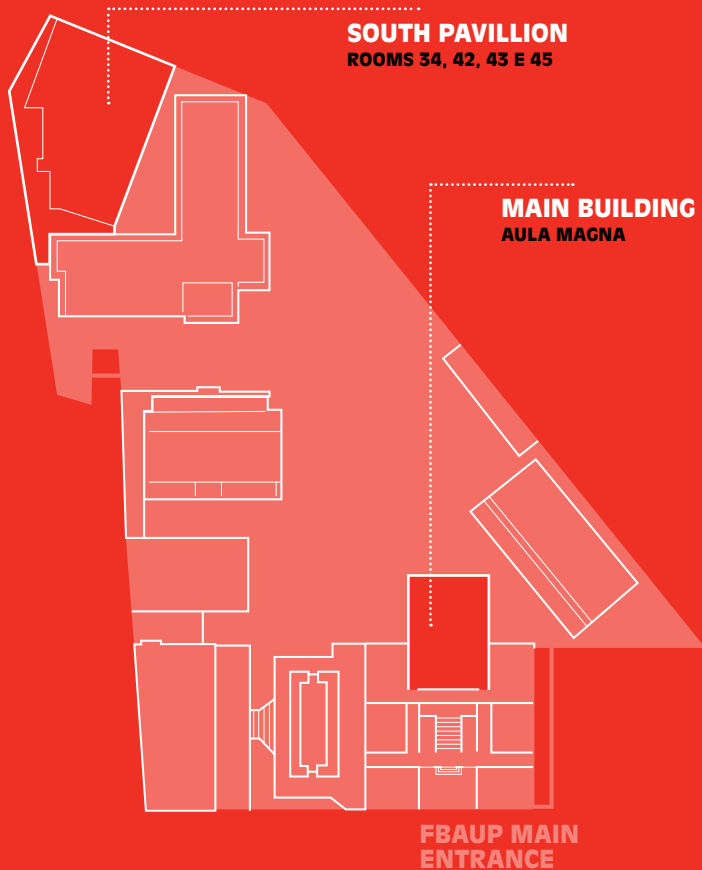
### Lunch

**6 MAY | Friday**

2.30 pm Keynote address: The End My Friend **Jon Wozencroft**  
3.30 pm Plenary Session  
Closing remarks

**7 MAY | Saturday**

am Informal debriefings  
The (endless) end.





# **Keynote** **Addresses**

**4 MAY | Wednesday, 11.30 am**

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## **THE STATE OF DESIGN.**

**Bruce Brown**

There is a near universal claim that Design can solve all the major challenges facing our 21st century – whether these be social, cultural, environmental or economic. This seems at odds with a counter view that “Designers are...so special...they are everywhere and nowhere. We see the product of their work all around, but they are stateless, undervalued and misunderstood”. This conference’s main theme – “Design seems to have lost its universe of focus” – also reflects the complexity and seemingly chaotic nature of the post-industrial, post-disciplinary, world we now inhabit. As the old orders and systems we have inherited from a first Industrial Revolution dissolve (if not collapse) so we need to establish new orders of practice and fresh systems of thinking through which to forge a coherent belief system for Design – one that is fit for the 21st century. In confronting this challenge we seem, for the moment, to be occupying a transitional space between old and new states. On the one hand we look forward to a world in global transformation yet remain tied to habits and systems learned from the Industrial Revolution. To put this another way – we talk of the future yet act in the past. This presentation will explore the opportunity for Design to shape and communicate a belief system intrinsic to its practice – and vital to the contemporary lives of people.

*Bruce Brown is Professor of Design at the University of Brighton and Pro-Vice-Chancellor Research. He is a co-Editor of Design Issues Research Journal (published by MIT press). Recently he was appointed by the UK Funding Councils to chair one of four Main panels in the Research Excellence Framework 2014 being responsible for the quality assessment of research in the arts, design and humanities produced by all UK universities. He is currently a member of the Advisory Board of the UK Arts and Humanities Research Council and has advised international organizations including the Hong Kong Council for Academic Accreditation and the Qatar National Research Fund. He chairs the Portuguese Government’s Fundação para a Ciência ea Tecnologia Research Grants Panel [Arts]. He has served as Trustee and Governor of organizations such as the Art’s Council for England, the Ditchling Museum and Shenkar College of Design and Engineering, Tel Aviv. Before joining higher education he worked as a professional designer being art director of CRAFTS magazine for the Crafts Council. He specializes in the social and cultural effects of visual memory giving keynote addresses that have included: Design and Ethics (Budapest); the Third International Conference of the Arts in Society (Birmingham); Graphic Memory (Ontario); The Design of Memory (Tel Aviv) and; Memory is the Message (Chicago). Currently he is involved in issues concerning the public benefit and economic impact of research in the arts and design. He is an Honorary Fellow of the Royal College of Art and was elected a Fellow of the Royal Society of Arts in 1970.*



## **INTEGRATED DESIGN APPROACH: REFLECTIONS ON A NEW SCHOOL OF DESIGN BUILDING.**

**Tevfik Balcıoğlu**

This lecture is the story of a new design school and its surfacing identity, which was neither presupposed nor planned but emerged 'organically'. The School of Fine Arts and Design at Izmir University of Economics was established in 2003. Today it has about 75 full-time faculty members at all levels, 1200 students, five departments and three postgraduate programmes. During this process of rapid growth it has developed a curricula based on a common study year, collective courses and elements, shared resources, and joint and inter/multidisciplinary projects realised among different departments from fashion to architecture. The faculty has somehow achieved an Integrated Design Approach (IDeA) where boundaries of individual design areas have become porous. This Integrated Design Approach, widely discussed internally, subsequently appeared to be a kind of intrinsic philosophy of the faculty although never fully accepted or put into action purposefully.

In 2009, the Dean was asked to organise the design of a new School building by the President of the Board of Trustees. A small team composed of full- and part-time faculty along with a few students, designed the building in line with the 'undefined' principles of an Integrated Design Approach. The entire process took less than 14 months from the day pencil touched paper to the day the first lecture was delivered in the 13,000 m<sup>2</sup>, completely furnished building. This presentation is not about a miracle of design and construction but about an Integrated Design Approach's impact on a new building of education.

*Prof. Tevfik Balcıoğlu is the founding and current Dean of the Faculty of Fine Arts & Design at Izmir University of Economics, Turkey, since 2004. Prof. Balcıoğlu has studied at Middle East Technical University, attended the Royal College of Art, and has taught at Goldsmiths' College and Kent Institute of Art & Design, UK, where he established and ran the BA (Hons) Three Dimensional Design. He has organised several international conferences, has edited a several books, including *The Role of Product Design in Post-Industrial Society*, and *Dancing with Disorder: Design, Discourse, Disaster* and has edited a special issue of *Design Journal* entitled: *A Glance at Design Discourse in Turkey*. He is the founder of the 'Design History Society, Turkey' (4T: Türkiye Tasarım Tarihi Topluluğu) and its annual 4T conferences of which proceedings have been published since 2005. He has written regularly for a Turkish design journal, *XXI Architecture, Design and Space*, and is a member of the European Academy of Design.*

**5 MAY | Thursday, 9.30 am**

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## **DESIGN IN THE EXPANDED FIELD.**

**José Bártolo**

One of the principal assumptions or theoretical thesis behind contemporary critical practice is that design can be identified as a subject in its own right, independent of the various areas in which it is applied to practical effect. If we put the focus in design as an activity, we must ask what happens in design practice, what characterizes its processes and methods. Now days, design is not only the site of important social, economic and political praxis, but equally an interface or mediation process for questions of identity, representation and redefinition of social models. This “expanded” (Rosalind Krauss) conception, as observed in art of the 70’s, strikes again. Contemporary designers generate their own context and rules, and navigate the world through an array of sampled media, methods, styles, and ideas. It’s hard to know where graphic design is going, what we do know is that it’s on the move.

*Professor and Head of the Scientific Board at ESAD, Escola Superior de Artes e Design (Matosinhos, Portugal). José holds a Ph.D in Communication Sciences (Universidade Nova de Lisboa, 2006), a Masters in Aesthetics (UNL, 1999), and a Bachelor in Philosophy (UNL, 1994). José is also a Researcher and Member of the Scientific Board of CEC/UNL, and Professor at the School of Architecture of the University of Porto. His professional activity includes research, critical studies and curatorship in the fields of Art and Design since 1998. He has collaborated with institutions such as LADE, FEUP, ExperimentaDesign, CEMES, and the British Council, and was guest curator at the London Design Festival in 2008. José is a member of the editorial board of Resdomus e Revista de Comunicação e Linguagens, and is editor of the books Corpo e Sentido (Livros Labcom, 2007) e Design (Relógio d’Água, 2010). His research and curatorship interests include language theory, disruptive narratives, contemporary political devices, and collaborative processes in contemporary Art and Design.*

**MASHING UP CONSUMERS, CITIZENS AND USERS.**

**Sharon Strover**

It is a commonplace that digital technologies disrupt the conventions and standards commonly ascribed to media systems. However, new values and practices are quietly becoming routine, without fanfare or conscious acknowledgement, alongside some of the more obvious transformations. I will highlight some of the less obvious disruptions and opportunities that new media platforms present. The blending of the virtual and the “real” self, for example, has led to the commodification of reputation in the virtual world, but reputation can be fragile: “going viral” can be either dream or nightmare. The recent surge of democratic movements in the Middle East signals the new saliency of mundane communications systems such as the mobile phone; their reach and power multiply through applications such as Twitter and Facebook, but the opportunities for surveillance and monitoring using these same systems likewise constitute unique sources of power. Finally, communications systems facilitate social networks that create new varieties of social capital, occasioning a more nuanced reconsideration of how “information is power.”

*Dr. Strover is the Philip G. Warner Regents Professor in Communication at the University of Texas where she teaches communications and telecommunications courses and directs the Telecommunications and Information Policy Institute. Her research investigates the relationship between economic outcomes, policy and investments in digital media programs; social media; the digital divide; rural broadband deployment; e-government; and market structure and policy issues for international audio-visual industries. She has worked with several international, national and regional government agencies on telecommunications policy matters and has published books, several articles and chapters on subjects related to technology. She recently was detailed to the federal government in Washington, D.C. to work on a national broadband infrastructure program.*

*Dr. Strover received her undergraduate degree from the University of Wisconsin-Madison and her graduate degrees from Stanford University.*

## **CONVIVIALITY.**

**Susanna Edwards, Andrew Howard**

Educators face ever-growing, often surreal managerial demands leading to increasing levels of stress and disillusion. Meanwhile students are too often inebriated by the utopic promise of choice, technological and stylistic, and simultaneously paralyzed with regard to application and usage. From time to time we need to remind ourselves of the fascination and potential that once made our commitment to design and education seem like such a good idea.

*Susanna Edwards works in the realm of visual communication, as designer, design-writer and educator. Known best for her approach to the teaching and practice of design and illustration, spanning traditional craft and digital approaches to problem-solving. Edwards has worked for many high profile clients, judged international design awards and presented work at international conferences. She has worked at various Universities but mainly at Central Saint Martins College of Art and Design in London. Having worked and lived in London for fourteen years she is now living in Porto, Portugal and working in both Portugal and London in both education and design practice. In October 2010 Edwards started a new role as deputy course co-ordinator on the MA Communication Design course at ESAD in Portugal working for the designer and educator Andrew Howard. Commissions and collaborations have included Baseline magazine, Grafik Magazine, St Bride Printing Library, the Institute of Contemporary Arts, Vintage Publishing, The School of Life, Lux Films, the British Council, the British Museum, Coco De Mer, Clerkenwell Literary Festival, Iain Sinclair, Tate Britain, The British Library, the Science Museum, London and the Hunterian Museum, Royal College of Surgeons, London.*

*Andrew Howard is a graphic designer, educator, curator, and design writer living and working in Porto, Portugal since 1993. He runs his own design studio (Studio Andrew Howard) which specializes in design work for cultural and educational organisations and institutions. He has created and is currently director of the MA in Communication Design at the Escola Superior de Artes e Design (ESAD) in Matosinhos. Since 1993 he has organised international design events and seminars in Portugal including the 5 year 'Personal Views' series, bringing together 44 of the world's leading designers to discuss contemporary design practice. From 2005 to 2008 he devised and curated for the Serralves Foundation the exhibition series 'Idioms' which focused on the world of graphic design in our daily lives. He has written about design as social practice for various international publications and continues to win international awards for his design work.*

## **THE END MY FRIEND.**

**Jon Wozencroft**

This famous 1968 song by The Doors from their first album, used with pregnancy and design in Ford Coppola's 1979 film "Apocalypse Now"... Years previously Claude Levi-Strauss beat them to it with his assertion that our view of history is based around a particular driving force, 'entropology', in which we mediate our own ruin and imagine our own downfall as a species, a ruling class above the animal. To say nothing of the psycho-sexual narrative that Jim Morrison brings into relief, as he curves his psychosis towards his mother.

These days he'd have a Facebook account, and would twitter regularly. The world has changed massively since 1968, but little ambition is shown in relating how these changes apply particularly to Design.

Indeed, one could go further to say that the world of Design, attached securely to its technology password, has become such a world of repression and control that one can look at the Danish chairs, and never realise how much it's cost us.

This realisation, if one can realise how much we've been sold down the rivers of Babylon, is a doorway to a different sense of scale... but there is no furniture, no record cover, no book jacket.

I think this is at the heart of the times. Everybody knows what should be on the cover, but nobody can picture it.

*Jon Wozencroft is currently Senior Tutor in the Communication Art and Design Department at the Royal College of Art. He studied as a postgraduate at the London College of Printing, working for various printers and publishers before setting up the multimedia publishing company Touch in 1982. As well as working as a freelance writer, designer, editor and programme-maker, Wozencroft collaborated with artists and musicians from around the world developed Touch as an alternative vision of audio-visual publishing. A series of contributions to Touch from Neville Brody led to closer involvement, firstly in helping to set up the Brody Studio in 1987, later as an author of The Graphic Language of Neville Brody. At the end of 1988, they published a treatise on corporate design culture in The Guardian Review. In 1990, they started the FUSEproject, of which Wozencroft is the editor. Jon Wozencroft began teaching at Central St. Martin's School of Art and Design in London in 1992 where he developed a new course for BA Graphic Design. In 1994 he was appointed main tutor and assistant course director for MA Interactive Multimedia at the Royal College of Art.*

*Jon Wozencroft's research interests focus on new music and its relationship to design and visual media; the impact of digital media on audio-visual practice and how the relationship between sound and image has been altered since the introduction of laptop computers in the late 1990s and the impact of digital media upon human perception.*



# Parallel Sessions

## **WE MEAN IT, MAAAN!: THE REPRESENTATION OF 'EXTREME' POLITICS IN PUNK MUSIC GRAPHICS.**

**Ana Raposo**

PhD student at Central Saint Martins College of Art and Design, University of the Arts London

an.raposo@gmail.com

This paper offers an insight into how political and ideological issues were represented in music graphics in the United Kingdom from 1978 to 1994. The analysis focuses on the music packaging concerning punk and post-punk bands engaged in the political 'extreme' – particularly the anarcho-punk movement and the neo-fascist punk and skinhead scenes, through two of its most representative labels, Crass Records and Rock-o-Rama Records. It aims to present an overview of the way persuasion and messages are articulated within systems of propaganda. It also seeks to deconstruct the propaganda graphic systems of extreme ideologies, and identify aesthetic and formal differences and similarities between contrasting political stances.

As a medium, rock music has been used to express dissent against, and support for, the establishment. However it was not until punk that it became the focus for groups of resistance. Previous subcultures appropriated music made by musicians' external to the subculture, with politics distinct from their own. Punk rock was – and is – made by punks for punks with punk issues expressed in song lyrics. Music depicts the subculture and the subculture depicts the music. Music, the subculture and its politics are one and cannot be divided. Thus, if previous to punk, musicians and bands had engaged in political issues, the means of production with which they acted were limited. A virtual frontier was visible between actions, music and subculture. This analysis focuses on the followers of the punk tradition who were never co-opted by the mainstream, radically developing the proto-political concept that early

punk (the Sex Pistols, etc.) suggested, and in so doing narrowing the gap between rhetoric and practice.

Visual media can offer a way of expressing a strong, direct, intelligible message, and therefore it is no surprise that politically engaged bands use music packaging as a propaganda medium (and music and graphics become powerful weapons to attempt to catalyze change). In this context, graphics have the function of informing and persuading, and iconic visual allegories become a representation of loyalty and allegiance. The music graphics reveal and divulge the political agenda. This paper addresses how content and stylistic devices – such as illustration and photography – are used for specific purposes, such as recruiting new supporters and strengthening the scenes, presenting a critique of contemporary realities or portraying utopian environments. It focuses particularly on music graphics as a propaganda tool and how political communication is achieved through visuals in a subcultural context.

This paper is part of a doctoral research project being developed at University of the Arts London. The doctoral research presents two main novel contributions to knowledge and to the research community. The first is the development of a methodology oriented towards the analysis of the dissemination of ideological and political content through graphic design objects in a subcultural context. The second is the analysis and interpretation of 'extreme' political music packaging produced by artists from the United Kingdom from 1978 to 2008, covering an under-researched field and time span.



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## PROTOTYPE-DRIVEN PROJECTS: LOWERING THE THRESHOLD TO INNOVATION AND ENABLING CRITICAL DESIGN.

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According to Schrage, some innovation processes are specification-driven, while others are prototype-driven. Can the same taxonomy be applied more specifically to design processes? Usually designers have to face specific briefs and answer defined questions in their work. But what if a design project would start with a cyclical reiteration of prototyping, rather than being specified by a bullet-point brief from the very beginning? This paper presents the experience of a yearlong project based on continuous prototyping: the grassroots social campaign *Soita Mummolle* (“Call Your Grandma”, in Finnish). Continuous prototyping is explored as a process which lowers the threshold of generating innovations – in this case, social innovations – and supports design in

assuming a more critical and thoughtful function in society (as envisioned by Dunne and Raby).

The methodologies used to collect preliminary data and feedbacks in this case study are qualitative and used basically to know empathically the target user. The effectiveness of the project – and consequently of the method that generated it – was measured both in quantitative terms (number of participants, web visitors, appearances on national and local media, etc.) and in qualitative terms (quality of the brief generated, types of reactions in the public and on the media).

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## DESIGN CHANGE=EXCHANGE.

**Lorella Di Cintio**

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Attitudinal paradigm shifts are rapidly shaping and reforming the global context for design. At the same time, design educators are seeing an increased need to prepare their students for the global arena. The teaching of design skills exclusively are not sufficient preparation for a professional practice that is global and this requires us to consider the following question: Are design skills enough for the global practice? This paper reviews current changes made by the Council for Interior Design Accreditation Professional Standards and AIGA Standards of Professional Practice in relation to themes of global context for design and design advocacy. It shows that the design profession is stepping up to the plate by re-writing professional standards and examines whether the allied design communities should also provide a new unified framework within the professional standards and practice.

In addition, the paper suggests UNESCO's Design 21 as a potential partner to assist in training designers to work in a global context.

The social themes of Design 21 have been strategically developed and link directly to design issues; they are: education, aid, poverty, community, environment, communication, arts and culture, peace, and general well-being. This precedent-setting partnership seems timely and appropriate because the UN publicly supports and embraces the concept of design, viewing it as an active contributor to change. The paper closes with a brief review of undergraduate studios attempting to deal with a global context for design, and concludes that there is an urgent need for effective teaching, research and practice in the new context of global cultural diversity. The author believes that design advocacy and design equity are the new paradigms in the education of designers of the future.

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## **EXPLORING DESIGNERS' EXPERIENCES THROUGH VISUAL NARRATIVES.**

**Krista Kosonen**

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This paper describes the foundations and testing of a self-reflective visual narrative method that was developed to explore designers' career paths in Spring 2010. The method includes the creating of a visual narrative in a workshop with the help of pre-assignment, instructions, and prepared material.

The present method provides an engaging platform for the designers to reflect on the significant experiences in their careers. The visual narrative method builds on elements and approaches that are familiar to designers, allowing freedom of expression, while still preserving sufficient amount of control. It features active

and intensive participation, while keeping the temporal duration short, aiming to be lightweight for the participants.

It is proposed that the method is beneficial in organizing experiences and capturing extensive time periods to form a visual narrative that can be easily followed, when the experiences are presented and discussed. This paper describes the method and its application and discusses some initial findings. The author suggests that the method can be used in versatile ways in design education and design research.

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## **DESIGN AS A CATALYST FOR CHANGE AND PROGRESS (DESIGN REDEFINED AND FOCUSED ON AN UNCERTAIN FUTURE).**

**Peter Davis**

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“Our worst fear is not that we are inadequate; our deepest fear is that we are powerful beyond measure.” [1]

The aim of this paper is to explore the idea that design can be a catalyst for fundamental/sustainable change and that designers can provide imaginative solutions to the questions surrounding sustainability and the integration of business and the corporate world. Every day new solutions are being found to ensure our survival; but it is more than survival it is about evolution and growth not only in terms of economy but also in terms of us as human beings understanding our development.

Design, inventions, realisations, how ever you describe it, are endeavouring to benefit all humanity, this paper will seek to show a few alternative ideas while focusing more on root and branch change for our communities, in education, business and design. Design Matters: Good design works on many levels, functionally, rationally, and aesthetically. It is pleasing to use, to look at and at its best, it makes life easier, safer, slower, faster, it can be amusing, it enhances the experience of the built environment, we all take this as a given in the developed world.

Our failure to realise and appreciate that our planet is a fantastic design, or to act on this thought, is why our efforts are now so concentrated

on its survival. It is also our failure to understand ourselves, which has thrown our very existence into jeopardy. Designers have always dealt with conflict, ambiguity, difficulties and diverging requirements. Their job is not to ignore certain aspects or compromise, but to be innovative risk takers in their quest to find solutions. Design has the power to convert difficulties into improvements; good design has the power to connect people emotionally, rationally, and scientifically. That is why it is ideally placed to play a leading role in reshaping our understanding of why and how we need to move forward realistically into the 21st century. Several themes have emerged over the last five years that as Design Educators, Designers and Design Entrepreneurs we have to take into the future, this paper charts these envisaged solutions and offers some alternatives to the status quo.

[1] Marianne Williamson: Reissue Edition 1996.

'A Return to Love: Reflections on the Principles of a Course in Miracles', Thorsons.

## **PAST, PRESENT AND FUTURE CRAFT PRACTICE.**

Louise Valentine<sup>1</sup>, Georgina Follett<sup>2</sup>

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Past, Present and Future Craft Practice (PPFCP) is a major research project funded by the Arts and Humanities Research Council U.K (2005-2010). It evaluates the aesthetics embodied in craft by analysing methodological approaches embedded within historical and contemporary practice. It seeks to develop a tool for interrogating the process of progress, and evaluate the relationship between skill, intellect and culture in order to attend to the following question: Is there a future role for craft?

In craft (writings and conversations), the skill of coherently expressing the intellectual and personal voice within the development of work is usually missing. PPFCP challenge the perceptions of the crafts person to keep the journey silent and authorless to facilitate new knowledge of craft as a process, service and experience, thereby complimenting knowledge of craft as a product and sector, opening up the debate as to the future value of craft.

The argument underpinning this research is for craft to be considered as a concern for innovation, individual vision, intrinsic values and

future cultural concerns: a fusion of art, science, engineering, and technology. In doing so, it inverts the perspective from which craft is predominantly viewed and considers craft as a system of thinking rather than an act of skillful making. The premise of this investigation is that craft-based practice is a socially interactive process despite being a predominantly individually executed product, where dialogical methods expose contradictions and nurture mindful interrogation.

This paper exposes historical and practical craft knowledge studies through jewellery, metalwork, textiles, interactive media design and film. It gives insight into the contribution to knowledge made by the investigation, both as one dialogue and as a series of five individual craft inquiries. As a result, five new methods are summarised in this paper, including Visual Craft Practitioner, Mindful Craft Inquiry, Participatory Craft Practice and Visual Analysis Model.

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## **THE IMPOSSIBLE FORM: HOW CRAFT AND SCIENCE WILL INFORM FUTURE DIGITAL MATERIALITY.**

**Jane Harris**

During the last ten years, the emergence of digital tools has beguiled and challenged a genre of maker who has ignited debate around the issue of craft and computing. Practitioners have overcome issues of access to costly software and tooling, technical and material difficulties.

It is anticipated that digital manufacture will become readily accessible in the near future and begin to permeate the home environment where consumers will be able to select or perhaps even co-design objects and artefacts online, download their digital file and 3D print them in the comfort of the living room.

While in theory this state is now currently possible, 3D printing technology and materials require significant development to achieve aesthetic advances that will make such printed objects truly valued and appreciated as crafted artefacts in their own right.

The subtle irregularity acquired through hand making processes adds rarity, value and characteristic charm, such coveted qualities often inherent in the material nature of an object assist in defining the one-off or unique. Currently this feature remains relatively elusive to a solely digitally produced artefact.

As digital imaging and construction media fast becomes common parlance with consumers, this paper focuses on a convergence of craft skill and digital technology. In particular how material approaches have come to inform CAD CAM processes and how most recently this fusion is reducing evidence of digital making. The result is a progressive phase of digital practice, the emergence of works that belie their computer origin, despite complex and challenging processes.

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# THE NEED TO DEVELOP DESIGNERLY APPROACHES TO IDENTIFY THE CORE OF DESIGN.

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In the last 20 years, there has been a blurring of independent disciplinary lines between design and other disciplines [1, 2, 3], and there is a clear trend in many areas in design to engage in crossover between disciplines and with disciplines, such as science, social sciences, and humanities [4]. However such an interdisciplinary approach might lead to design being perceived as having a weakened status as a discipline. While many researchers have attempted to establish design as a substantial research field, design studies does not have a coherent body of theoretical knowledge when compared to other well-established study fields, such as psychology, sociology, and management [5, 6, 7]. This paper will argue that in order to establish design as an independent field of study with its own significance, it is important to identify its core. As a first step towards that, it is necessary to develop designerly approaches to identifying the core of design.

This paper will explore the concept of the core of a discipline in general and how this can be conceptualised within design. Through an analysis and synthesis of relevant literature, practitioners and theorists' perspectives on the core in their disciplines will be conducted to help establish a basis for the core in design. The authors assert that conceptualising the core of design first requires different approaches from other disciplines, an approach that requires

a 'designerly' perspective so as to establish the core within design. The identification of a designerly perspective will assist in the conceptualisation of the core of design and lead to further investigation of whether core concepts, issues, topics, and skills exist within the design discipline. Finally, rather than presenting what the core is, a conceptual framework suggesting how to develop designerly approaches to the core of design will be offered.

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## DESIGN FOR NEXT. WHICH IS THE DESIGN CAPABILITY TO PRODUCE USEFUL INNOVATION?

**Loredana Di Lucchio**

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Nowadays, Society is constantly looking for innovation. This research of innovation is due both to a sort of 'addiction' triggered by the accelerated progress of the 20th Century – which has created a real cultural and economic 'dependency' – and to a need of more sustainable solutions in order to improve those wrong habits caused by the technological innovations. At the same time, current Society, more than past, assigns to Design the specific role to define its material (and immaterial) expressions: Design is the bridge between the consumer questing for the experiential and the company trying to meet that appetite with an offer that presents the new in a user-friendly and innovative way. That means Design has the responsibility to generate, thanks to its creative capability, innovation.

Therefore, if the cultural and economic debate considers Design at the core of the knowledge economy as one of the copingstones of an innovation system, the questions are: Which is exactly the creative capability of Design? How the Design creativity can generate innovation? Which of the established categories of innovation – incremental, radical or fundamental – is generated by Design?

The paper reports a didactic research focused on the capability of Design to generate useful innovation. This didactic research, in order to recognize and define the Innovative level of the Design activity, has explored the combination of three key aspects:

- the generative process that focuses on the context (of production but above all of consumption);

- the rearrangement made with cultures (the individual ones of the designers and the collective ones of society);

- and the production of connections.

Exploring the varying configurations between these three aspects, a necessary relationship with other fields of knowledge has been developed, especially with those fields of knowledge traditionally delegated, more than Design, to generate Innovation.

From a methodological point of view, this research recognized as the relationship between design and other fields of knowledge lies in a range with what we call as 'generative creativity' at one extreme and 'deductive creativity' at the other one: the first entails a process of stimulating to produce innovative proposals, which revolutionize the present in order to change the future, the second involves revamping cultures and contexts to bring about proposals, which constitute an addition to the present.

From an experimental point of view, the didactic research had demonstrated that isn't important to ascertain which of the two relationships is the most prolific but it is interesting to note the current wealth of approaches, especially regarding social and cultural sustainability, which are increasingly removed from any reasoning involving coded Design approach or any validated aesthetics.



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# **I WOULDN'T START FROM HERE. THE IMPORTANCE OF DESIGN THINKING IN SETTING A TRAJECTORY FOR INNOVATION.**

**Michael Crossman**

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We live in a world where digital objects and services are part of a ubiquitous, pervasive, distributed and evolving environment. To produce even the simplest of these digital objects and services involves a vast array of skills and specialist domain expertise. Not surprisingly, given the reliance of these on code and computing capabilities, much of the development process is rooted in the traditions of the requirements-based, function-focussed approach of the business software industry. Yet increasingly innovation arises not simply from addressing the functional, rational, and commercial requirements of these objects and services, but through a design response to experiential, emotional, and even cultural considerations.

This shift requires an evolved development approach which can encompass these multiple, and at times potentially conflicting considerations while aligning the array of different skills and specialist expertise required to produce digital objects and services in a way that is focussed, balanced and

inclusive. Taking a design thinking approach into a territory heavily dependent on merely functional delivery acts as a catalyst to reconsider the driving force behind digital development.

This paper focuses on how three multidisciplinary groups made up of designers, programmers, business analysts and others, working in parallel on the same digital brief as part of a one day “innovation challenge”, each configured the task, incorporated design thinking, communicated within their group and across specialist skill sets, and governed the process to arrive at a solution within a compressed timeframe.

This research raises the significance of the brief in changing the trajectories of digital development. It illustrates the role of the brief not only as task definition and requirements summary, but also the role it plays in implying an operative model with assumptions, priorities and prejudices as well as a catalyst for innovation.

**4 MAY | Wednesday, 2.30 pm**

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**Locality | Room 45**

## **MAKING ALL VOICES HEARD AND UNDERSTOOD: A WEB ARCHITECTURE TO SUPPORT GLOBAL DESIGN COMMUNITIES.**

**Barbara Barricelli**

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The achievements of social media, Web 2.0 and advanced information technologies lead to an upward diffusion of global design communities, geographically distributed, that collaborate asynchronously on the same projects. The members of global design communities belong to different cultures, therefore cultural boundaries need to be transcended. To respond to these challenges, this

paper presents the BANCO Web architecture that supports 1) an interaction localized to designers and end users' culture, role played in the context and digital platform in use and 2) the collaborative creation and evolution of knowledge and software systems. Moreover, a case study related in which the architecture is implemented is presented.

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## **LEARNING TO DESIGN THROUGH MONSTERS, FISHES AND THE WORLD AROUND US.**

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Education in every sense determines a country's competitiveness and plays a very crucial role in securing economic and social progress and improving income distribution (Ozturk, Ilhan, 2008). Undoubtedly, the changing dynamics of the global economic environment is asking for a redefinition of roles and classification of expertise, and creative/design thinking should be the protocol of the new education approach.

This paper outlines the development of education in Hong Kong and draws upon research through interviews and observations during the series of workshops under the project 'Design to Empower' (Hong Kong Design Centre, 2006-2010), to identify the essence of teaching and learning design/creative thinking across different target groups so as to discover the transferable values which can enhance the overall learning experience.

This initial research through the project 'Design to Empower' aims to discover how creativity can be taught to audience of different age groups to learn of how creativity can be strategically built into the pedagogy based on the outcome-based teaching and learning approach. Further study examines the alignment of teaching, learning and assessment, looking also into 'affordances' and 'constraints' as a result of the age differences, experiences and the environmental effect. The findings will contribute to the development of a model for implementing creative thinking in reference to the outcome-based approach, which can then be used as a framework for structuring new education programmes to nurture talents under the new economic environment.

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# LESSONS FROM THE ROAD: MEANING AND COMMUNITY IDENTITY EXAMINED THROUGH THE LENS OF THE ROADSIDE ATTRACTION.

Loraine Fowlow, Christy Hillman-Healey

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The North American roadside attraction has historically been viewed as amusing vernacular marker of place, of notice to the roadway traveler, the passerby, the novelty-seeking tourist, but not of any greater significance than this. Normatively viewed by the outside world as a visual, three-dimensional one-liner, the roadside attraction, upon closer examination, reveals much more than a desire to entertain the passerby. Its very existence speaks to more than the function of tourist attraction. At the root of the phenomenon of the roadside attraction lie communities seeking meaningful representation through these apparently simple structures. Within the process and result of choosing these attractions lie potential lessons for urban communities seeking to manifest local meaning and significance within the built environment.

A recent study of roadside attractions on the Canadian prairies was undertaken with the goal of examining the history and meaning of roadside attractions through visits to communities, and interviews with town residents, municipal officials, and tourism and economic development authorities. This paper represents the beginning of the analysis of what is the first phase of a study that will eventually encompass the examination of roadside attractions across Canada, and will culminate in a comparative study of similar attractions in the US. This study encompassed visits to forty-eight communities across 6100 km in Alberta, Saskatchewan and Manitoba, and included key informant interviews with representatives of twenty-two communities.

The database created for this study includes over two hundred communities across these three provinces with some form of roadside attraction; these communities will be surveyed through the form of questionnaires that will cover the same questions utilized in the interviews. The interviews have been examined for the purpose of this paper with the goal of lessons learned for urban communities in mind, the results of which are organized here in the form of a selection of three community 'stories' that have the most significant, and commonly shared lessons.

This paper examines vernacular architectural expression in the form of roadside attractions as a lens through which to examine the constitution of meaningful identity through built form for North American small town populations. In addition to exploring the origins and history of these attractions primarily through key informant interviews, this research study winds through tangled issues relating to communal desire for identity, municipal processes, methods of community self-identification, community survival, and external validation through built form. The results of this study confirm age-old lessons learned but perhaps forgotten in recent years, as technical considerations and infrastructure development have gained prominence in urban decision-making. At a time when architects, urban designers and planners are challenged to respond both to technological as well as civic needs, it is perhaps useful to recall that most basic of human needs: community.

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## **THE CHILE MINER RESCUE: A HUMAN-CENTERED DESIGN REFLECTION.**

**Sabine Junginger**

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This paper looks into the successful rescue of 33 Chilean Miners in 2010 and explores the event in light of principles and practices of human-centered design. It begins with a review of key elements and characteristics associated with human-centered design in design theory. A clarification of the nature of the design problem the Chile Miner Rescue presented follows before particular human-centered aspects in the planning and execution of this rescue operation are being highlighted. From this reflection, questions arise about the role and place of human-centered design in fields dominated by technicians and engineers. Can the Chile Miner Rescue serve as an example for the value of a human-centered

design approach in these domains? Aside from stimulating thoughts, discussion and research into these questions, the intent of this paper is to illustrate a design situation in which design approaches and design problems reach beyond products and services. The deliberate focus on a current event is meant to challenge the reader to apply design theoretical concepts and methods to social and organizational questions. With that, this case study of the Chile Miner Rescue is presented as an opportunity for testing the boundaries, relevance and validities of some of our design concepts.

## NOT ALL “DESIGNERS ARE WANKERS”: CONNECTING DESIGN, ENTERPRISE AND REGIONAL CULTURAL DEVELOPMENT.

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This paper reports on how a University’s *Designer in Residence Scheme* has contributed to both the local cultural and economic regeneration of the design sector in the North East of England. This case study specifically reflects on how the schemes ‘practitioner mentoring’ has created a significant community of practice through the collaborations of a Design School, Enterprise Campus<sup>1</sup> and regional development agencies.

British design education is often bemoaned by the creative industries for failing to properly equip graduates for the ins and outs of the business of design; whilst at the same time it has become a truism of British industry that it innovates but does not make and sell. Northumbria University’s Designer in Residence scheme was established with a view to addressing both of these issues.

A modern university is not wholly or even mainly just an academy. It could rather be seen as a context for the non-academic acquisition of higher-level practical skills, especially in creative fields. This is quite a different activity from the conventional teaching and tutoring process in which most universities, even today, are educationally landlocked. The industrial workshops, studios and ateliers that used to provide the context for this practical skills development no longer

exist. It could be argued that they anyway never offered the grounding in independent, effective, self-management that a present day design sector needs. In the Designer in Residence Scheme such independence is routinely imparted and acquired by succeeding ‘breaking waves’ of designers.

As academic partners on the scheme, the authors reflect on the value and methodologies of the initiative evolved throughout its ten-year span, focusing on the nature of the community of practice established between successive residents, academics and Enterprise Campus and crucially how the designers have owned the process of developing directional design practice. This creative dialogue has resulted in a number of key findings to be discussed in this paper on the relevance and value of design enterprise to regional development, cultural identity, and economic growth. The paper concludes by discussing the value to Higher Education in developing an integrated approach to the culture of design, enterprise and manufacture.

1) ‘Enterprise Campus’ is a facility of Northumbria University. It provides assistance to Students and Graduates in the creation and development of their own businesses.

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## DESIGN AND THE COGNITIVE SCIENCES: FROM A TO B AND BACK AGAIN.

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Whenever one creates an object, a system of thought, an equation – with full consciousness of one’s objectives – one can never know for sure which will be the full nomad extent of the provoked phenomenon.

In this sense, we hereby propose an itinerary which has entertainment as its starting point, then taking us through Design, Cognitive Sciences, Psychology and back to Design, Sciences and Life.

In the present case, we take a tool developed as a videogame controller and – through an experimental process – the extrapolation of this tool for the field of Sound Design.

This device belongs to the BCI (Brain Computer Interface) class, and was originally developed to substitute the use of the mouse/ joystick in videogames. Nevertheless, with the development of specific software it is now practicable to employ this device for controlling any music production software, which means the possibility of modulating sound with the mind.

By the means of three sensors placed on the user’s forehead, the ‘NIA’ (Neural Impulse Actuator) reads the electrical impulses generated

by the Alpha and Beta waves of the brain and translates them into command messages.

Therefore, this investigation becomes also an attempt to understand the connection between the brain and its object. This leads us directly into the field of Cognitive Sciences and Psychology, since we’re asking the brain to operate an innovative performance regarding our intuition. The plasticity of the brain is a main issue in this process, for it allows unexpected possibilities in what concerns learning and changing throughout life.

If we know how to deal with our brain to control the frequency of its waves, how to use the different capacities of each hemisphere, how to develop and restrain some areas, we might in fact approach a state of consciousness where rationality also integrates highly developed instincts and intuitions.

Back to Design, mental training can – on one hand – allow us to better control these new tools in the context of experimental processes in Design, as it can – on the other – lead us to a more adequate view and practice of Design: one that manifests our commitment to the world.

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## MEASURING DESIGN EFFECTIVENESS.

**Kathryn Burns, Louise Annable**

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Improving innovation through design has been a strand of government policy for some time, eg, DTI [1] and Cox [2]. The rationale being that companies that invest in design will improve their innovative capabilities, add value to products and services, ultimately resulting in an increase in productivity and competitiveness. However, there is not an established and recognised set of metrics by which design effectiveness can be assessed and like-for-like comparisons made.

This paper presents a review of the extant literature in the design effectiveness arena to include the work of authors such as Potter et al [3], Roy et al [4], Borja de Mozota [5] and Livesey and Moultrie [6]. It also touches on measures of effectiveness in other business disciplines such as marketing and accounting. It considers the commonalities between past work, as well as the issues arising from such a study and the gaps in the current literature.

For this work, design effectiveness and design value are taken to have a similar meaning relating to how investment in design has resulted in benefits, both financial and non-financial, over and above those expected if the investment had not been made or was less. This could be at a project, company, market/industry sector or national level.

In order to further the development of an agreed set of metrics, the paper presents an embryonic methodology for measuring design effectiveness and suggests metrics that could be used in specific business functions, eg, sales, human resources and production.

It is proposed that such metrics would be useful for both government and private industry alike in order to demonstrate the tangible and intangible benefits that investment in design can bring.

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## A STUDY OF PRODUCT TYPOLOGY AND PRODUCT ATTRIBUTES: LOW-INVOLVEMENT VERSUS HIGH-INVOLVEMENT.

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The primary objective of this study is to understand and examine the tripartite relationships between consumers/user, product type and product attributes. There is ample evidence that young apparel consumers often select, evaluate and consume a product based on a wide array of attributes encompassing sensory experience (e.g., aesthetic appeal, tactile feeling), functional usage (ease of use, protection, performance) and psychological values (congruity of self and concept of self). Many prior researchers [1, 2, 3, 4, 5] have examined the impact of various product design and attributes through a single-cue or multiple-cue format. Design, fashionability, and style of apparel deem to be particularly important for consumers to evaluate the product as well as to determine their ultimate purchase [6, 7]. Moreover, consumers also use various product cues to identify and give meanings to a product [8]. However, limited attention has been devoted to the colour cue in particular. Colour is often considered the most appealing design element and the strongest visual feature of many products including clothing [9, 10, 11]. Several studies [12, 13, 14] have shown that the colour cue may play a more important role in choosing low involvement products than in high involvement ones. In order to understand the underlying motives of a consumer's perceptions toward low and high-involvement products and the complex interplay of product types and colour attribute, we deliberately selected three different types of apparel products encompassing evening dresses, t-shirts and socks as our exploratory stimulus for the present study.

According to our literature review, it was evident that the impacts of product attributes are closely associated with their product types [15, 16, 17]. In order to understand the young consumers' perceptions

and preferences towards various product types and attributes, we employed a quantitative method to uncover and illuminate these complex issues.

The results of this study clearly indicated that fit was ranked the most important evaluative cue for both t-shirts and evening dresses, followed by style and colour, whereas comfort was ranked the most significant cue for socks, followed by price and fabric. In terms of colour cue, it played relatively less significant role in evaluating low-involvement product (socks), and our finding is clearly inconsistent with Lee and Barnes [18] and Martindale and Moore [14]. Moreover, it is evident that fashion innovators tend to use abstract or symbolic cues to judge a high-involvement product rather than concrete or functional ones. In order to gain a better understanding, consumer's experiential pleasure, utilitarian benefits, symbolic meanings and psychological values will be presented and discussed in this paper.

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## **INTERGENERATIONAL RELATIONSHIPS. AN ACADEMIC DESIGN PROJECT AT THE UNIVERSITY OF AVEIRO.**

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This paper aims to show the design process of a project being developed by the 3rd year students of the Licenciatura in Design of the Universidade de Aveiro. The project is part of a wider challenge launched to all Portuguese Design Universities called "Action for Age", an initiative of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) in partnership with Experimenta Design and sponsored by the Caloust Gulbenkian Foundation.

This initiative intends to raise awareness amongst Portuguese young designers to the problematic of population ageing and its consequent social transformations, as well as to prompt reflections on Design's contributions in this new framework.

Hence, and using Strategic Design tools, it is intended to showcase new approaches to the process of project in design, focussing in Service Design, contributing towards the consolidation of an emerging field in the Design area.

As brief, the students were asked to identify a place and design a solution that would stimulate intergenerational relationships. Following this research phase, students were prompted to define their own brief, which led them to develop flexible solutions:

a service, a network, an environment, a structure, an infrastructure, an object, a shop, a function or initiative. The purpose was to conceive an integrated solution that could respond to the identified need of enhancing intergenerational relationships, resulting in better integration of the elderly, as well as other individuals, in the community.

To kick off the project, students had to pinpoint all characteristics of the selected place and then proceed with the mapping of its ongoing activities. Those activities were regarded as social innovations, and as such their goal was to analyse them thoroughly and propose ways to perfect, strengthen and connect them.

On a second phase, students were first engaged in scenarios' building, which worked as a tool to facilitate a strategic discussion amongst the different stakeholders involved, and later designed the toolkits that would enable the implementation of those scenarios.

The results of these projects will be presented, although the focus of this paper is more the process and tools used for their development.

**5 MAY | Thursday, 11 am**

**Education | Room 43**

**MIND THE GAP III. FOOD FOR THOUGHT – CROSS CONTINENTAL, CROSS INSTITUTIONAL, CROSS CULTURAL AND CROSS DISCIPLINARY ONLINE TEACHING AND LEARNING COLLABORATION.**

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Mind the Gap is an ongoing learning and teaching collaboration between design students based in Sydney, Australia and business students based in London, UK. The collaboration stemmed from a meeting of two academics, both teaching in the areas of design management and sustainability. One out of an Australian university design school and the other out of a UK based business school. They decided to extend and enrich their students' learning experience through an interactive online forum where students could discuss common topics relating to their respective courses.

In the first iteration (Autumn 2008) the main challenge was to get the students to discuss issues across the cohorts rather than in parallel. The second iteration (Autumn 2009) built on the experiences of the first with the goal of the discussion informing project outcomes. The third iteration (Autumn 2010) has developed a more complex approach generating discussions that culminated in the identification of opportunities for design for social innovation. This interaction comprised of (1) a

discussion between the cohorts on general issues of sustainability, pleasure, and urban food supply; (2) identification of possible design projects and the generation of a brief for the UK students by the Australian students; (3) a proposal being formed by the UK students to enact the brief.

This paper discusses the teaching and learning insights and outcomes of the third Mind the Gap collaboration (Autumn 2010) and outlines recommendations for the fourth. The data and accompanying analysis stems from student interaction observations, interviews with students and lecturing staff, project outcomes and comparative reflection based on the ongoing nature of this endeavor. The paper concludes with a recognition as to how much this ongoing collaboration reflects changing norms in design education to include interactive shared learning, open source knowledge, and social media in order to find the in-between space in which creativity often thrives.

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## **TEACHING DESIGN ONLINE: THE SYSTEM, STYLE AND REASON IT IS IMPORTANT.**

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This paper looks at the experience of the creation and development of a Motion Graphics course for students participating in distance learning in Art and Design at the University of North Florida. Students today are familiar and well versed in the technology as recreation, but have a difficult time translating that relationship with technology to a professional setting. This course was developed not only to teach the subject of Motion Graphics, but also to help students navigate to the world of telecommuting.

In order to establish a successful an online environment, students needed to have an awareness of two things: who is the instructor in the professional and personal sense, as well as how to represent themselves as a professional in a virtual setting. To accomplish this, one of the first things

created for each class was a video of the instructor welcoming all students to the course. This not only allows students to be able to recognize the instructor when on-campus meetings arise, but also gives a connection to another human being, no longer some “virtual guide” on the other end. Next was the creation of video packages where students can access step-by-step instruction needed to learn either software applications, or fine art techniques, thus fulfilling the connection created when giving in-class demonstrations. In order for students to discover themselves as professionals, the creation of discussion boards, journals, and video conferencing were implemented through out the course, to shape their new identity.

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## DISSOLVING THE BOUNDARIES OF DESIGNER, EVALUATOR AND THE DIVERSE USER IN DESIGN EDUCATION.

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This paper initially examines the assumptions the designers make about their roles and who they design for, which have the dangers of either being based on self-referencing or a 'normal, standard user'. What follows is the study of a course that aims to challenge such assumptions by acquiring a user-centered approach to design problems considering people of diverse characteristics, needs and abilities. Incorporated into the Interior Design education, the three main objectives of the Human Factors course is to enhance the *understanding and awareness* of the concepts related to human factors and universal

design; to *analyze and evaluate* the built environment and its components according this knowledge and finally to *create* spaces with its components on such terms. In order to reach these objectives, techniques that increase empathic understanding are utilized, where students actively participate in assignments. The focus of this paper will be on three assignments, where the students acquire different roles; as the '*diverse user*'; as *designer*; and as '*critical evaluator*' as they engage with their own designs, fellow students' designs and the physical environment.

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## **DESIGN PROJECT AT PUC-RIO: PRACTICES AND ENVIRONMENTS IN ONE PRIVATE BRAZILIAN UNIVERSITY.**

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The present paper aims at discussing how multiple approaches and hybridization takes place in design project classes in a private university in Rio de Janeiro, Brazil. Our goal is to understand how practices and environments differ and affect the curriculum proposals, establishing conflicts between expectations of professors and students. We also highlight the importance of setting flexible practices and environments to attend it. Although it's a very specific study, we tend to believe that some of the conflicts found are recurring in other institutions, as it encompasses contemporary issues such as dealing with different rationales, approaches and expectations.

Our discussion is based on experiences reported by students and professors and our observations of the classroom environments. First, we introduce some contemporary characteristics as hybridization and multiculturalism, and present

the importance of project subject in Brazil and the way is taught at PUC-Rio. Then, we highlight three issues: a) conflicts between two different design approaches; b) lack of integration between different teaching postures and conceptions; and c) incoherence in the use of space and time in pedagogical practices. Finally, we discuss the importance of setting flexible practices and environments as a way to attend the different rationales, approaches and expectations.

We believe that flexibility is a key concept nowadays and it would help dealing with those conflicts by fostering dialog, accepting the coexistence of different expectations and conciliating design rationales that are not mutually exclusive in a learning process of designing for a multicultural setting.

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## AN UNDISCIPLINED DISCIPLINE: DESIGN OPERATING ALONG THE BORDERS.

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Often proliferating in far territories and always placing itself within the track of innovation, between material and immaterial matters, product and service, design has never built a clear and defined field, to be historicized and “hardened” during years, as on the contrary several disciplines did along the time, while acquiring a better recognized and “disciplined” theoretical apparatus.

Design always had the power to build relations with technology, materials, but also innovation, social practices and therefore its cultural evidence: then its specific complexity constantly implied a spread net of theoretical and methodological contaminations flanking design thinking through time. If innovation has to face the unknown, often hybridizing different factors and making connections which seem unlikely, design challenges the disciplines opening structures and blurring the recognized borders of knowledge, often falling beyond the recognized conventions.

Moreover, the historical epistemological shift from the fordist-taylorist paradigm of mass production into the post-industrial development draws a new economic and productive geography: as the industry of the chain assembly leaves space to new forms of labour and production along the so-called knowledge society and the rise of new technologies, design research focuses the new scenarios rising for the creative professions and the chances for the experimentation of new critical keys beside market [1, 2].

Design seems to look outside itself without recognizing any “hard” and “pure” disciplinary border, while always developing a *mestizo* way of thinking and a hybrid looking to reality. This is for its proper character of being permanently “in-between”, while processing knowledge and techniques from

other disciplines, taking them into everyday life and translating into scenarios, communication, real and virtual artifacts, rather than elaborating its own principles [3, 4, 5, 6, 7].

Then, along with the end of the “grand narratives” [8], as we’re living an era of redefinition of the meaning of ‘knowledge’, at the same time we state the collapsing of the categories, the scales, the fields: can we consider the project of a Nike shoe an industrial product, communication or fashion? Moreover, can we consider a website as a big or a small scale?

From a didactic and research experience started at Sapienza University of Rome (Italy), and now developed at Carleton University in Ottawa (Canada), the paper here outlined is a theoretical contribution elaborated also through case studies and an interdisciplinary net of references, such as anthropology, social sciences, cultural studies, semiotic, to witness the accomplishment of design as an academic discipline, while sketching its complex character in contemporary post-industrial societies facing knowledge, as well as scientific concepts and technological processes.

As Design happens to be a device producing knowledge while giving an interpretation to reality and being a strategic engine for innovation, the paper is a contribution to the debate while raising some question: is Design condemned to be a discipline without any given field? If we should consider it within an open structure, what is the kind of geometric organization which draws connecting further fields? What are the new scenarios of design and production along with the occurrence of the post-industrial society of knowledge? What are its epistemological assumptions?



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## CULTURAL SHOCK? – UNIVERSAL THEMES IN GLOBAL DESIGN.

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This paper addresses the usage of universal themes in global design and the local cultural implications of this venture. In doing so the paper will introduce the idea of 'global design', that will be discussed in connection with universal themes.

The phrase 'universal themes' was first coined by American anthropologist George Murdoch in 1945. Murdoch listed in a compendium the universals of culture, which he defined as the social behaviours and institutions recorded in the Human Relations Area file for every one of the hundreds of societies studied to that time. There were initially sixty-seven universals in the list: common social behaviours and institutions found to exist in all cultures, like 'envy', 'dance', 'crying', 'cooking', 'classification of weather conditions', and 'affection expressed and felt'.

Global design is a recent phenomenon that – I suggest – should be understood as design *targeted* at a global audience, which *aims* to be exhibited to and consumed by different cultures. I believe that in its recently developed form, global design has sufficient and relevant specificities to be construed as a novel variety of design practice. To communicate visually to a global audience is an intricate, yet stimulative task facing specific ethical, cultural and communicative puzzles and challenges.

Although some authors argue that it is just not possible to use universal themes in the lead to the globalisation of design, research shows that universal themes are indeed being progressively more used. In fact, as this paper illustrates, designers are

increasingly using universal themes to approach their global audiences. There are also those who believe that global design will not make its way through. Yet, there is sufficient evidence to believe that global design – like globalisation – will just not vanish.

Therefore, we are not facing a question of whether or not to produce global design, but of whether or not we should carry out global design in a professional and ethical manner.

Universal themes, as a global design tool, may well constitute an additional challenge in this novel practice. After briefly identifying three different types or categories of global design, the paper will look into the ideal of cultural "shock" by discussing whether the use of universal themes poses a necessarily 'leveling down cultures' approach (more typical of one these categories). Contrary to what tends to be suggested, this study will attempt to show that the usage of universal themes in design can be also approached or implemented in a culture-specific fashion, hence fostering local cultures and promoting effective communication.

The paper addresses this topic by means of an interpretative analysis of global images employing universal themes, particularly in brand images like ipod from Apple and Benetton campaigns. In the Benetton campaigns it will also analyse the cultural shock of some images, like the portrayal of contrasting universal themes, like newborn baby and death, war and peace, black as well as the death penalty campaign.

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## A PRAXIS FOR A SITUATED DESIGN.

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Reading is becoming a more diverse activity. While the act of reading engages a reader through intense interiorization and reflection, reading is also placed within more exteriorized social contexts through ubiquitous computing, networking, and densely designed public spaces. The proliferation of these contexts elaborate and compete with the primacy of a traditional reader's experience with a codex. These forms of reading are more contingent on a reader/participants settings and activities. This in turn makes a different kind of cognitive and social demand on the individual.

Using semantic/episodic/procedural ideas of cognition as a framework, this paper develops "situational design" as a conceptual basis for looking at a reader/participants experiences as a user. Three design case studies (building audience discourse regarding changes in local neighborhoods situated at the Berlin Wall, building community discourse in urban areas in the United States experiencing an influx of bilingual immigrants, and an example of supplementary interactive course material for education) are examined that develop

practical concepts for understanding users. The case studies are used to outline processes and methods applied from semantic and episodic experiences, the use of "point of view" and audience discourse, and lastly integration of Lakoff and Johnson's [1] concept of image schemata applied to motion/ interaction to aid in the comprehension of more abstracted written information.

The focus on design processes and user activities includes arbitrating situations, activities, social discourse, and more specific content that the user is familiar with in their local milieu. Finally, user-oriented experiences and "design processes" are shown as being integral to each other and must overlap the reader/participants/users environment, since these new contexts privilege production and dissemination by the users themselves.

[1] Lakoff, G & Johnson, M 1999, *Philosophy in the flesh: the embodied mind and its challenge to western thought*, Basic Books, New York.

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## WITHOUT BOUNDARIES. DESIGN & ENVIRONMENTAL STEWARDSHIP.

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“To whom does design address itself?

To the greatest number, to the specialist of an enlightened matter, to a privileged social class? Design addresses itself to the need.”

[Charles Eames]

In a moment of increasing global attention to fragile ecosystems, sustainable techniques, and ethical practices, the time has come for the design professions to rethink. For problems that respect no disciplinary or professional boundaries, the time has come for designers to collaborate. For unprecedented new challenges, the time has come for versatile designer-tacticians. For complex problems, the time has come for designers capable of operating in the most complex technical, cultural, and political arenas. In short, the time has come for designers to address themselves ‘to the need.’

We – two design faculty in a school of art – are committed as educators to fostering new cross-disciplinary models of design collaboration. Dropping our titles, “interior” and “graphic”, we work to create a classroom of innovative designers committed by talent, temperament, passion, and necessity to engaging the vital problems of our day.

Although these problems are large and numerous, we are not discouraged. By fostering collaborations with those around us – experts, technicians, publics, and activists – and by listening, talking, and learning, the challenges of the world become recast as spaces of operation and engagement.

In 2009, the project that we tackled was sustainable local landscapes. Three forgotten and problematic corners of our campus were in need of re-conceptualization. There was an interest in creating student-designed demonstration-projects to

offer new models for what the campus might become. The stage of collaboration was large, everyone from groundskeepers to environmental scientists, student activists, and the University president. Internationally renowned public artist Michael Singer offered insight and critique. The culmination would be a University wide exhibition offering new visions for sustainable campus landscapes.

The pragmatic structures were just as complex: 22 graphic and interior design students, 12 communication students, 4 environmental science students, 5 faculty representing four disciplines, 2 University-wide institutes, 5 course numbers, and 15 short weeks.

Our working method was introspective and opportunistic. To deepen our environmental thinking, we read essays by William Cronon (geographer), Thomas Berry (historian), Glenn Murcutt (architect), and Peter Reed (curator). When an unexpected opportunity arose, we pivoted to design environmental signage for campus storm-water infrastructure (self-identified by environmental planners as the most important sustainability initiative on campus).

Upon the conclusion of the studio, student teams exhibited seven completed design solutions. Their work spanned the professional disciplines, and included site-design, sustainable systems, outdoor pavilions and furniture, educational signage, plant materials, and lighting. One project was selected for further development and implementation on our campus.

This paper will provide insight into a design practice and education that allowed students to break the boundaries that labels imply. We hope that the example of our studio might serve as a challenge, and perhaps a model, for a pedagogy of social engagement and cross-disciplinary design thinking.

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## DESIGN AND BEAUTY: MATERIAL CULTURE, DECORATION, CONCEALMENT AND DISCLOSURE.

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In the present paper we intend to ponder upon links between beauty and design within the practical application in a specific framework: (1) beauty as aestheticization strategy at the service of decoration and concealment; (2) beauty as individual disclosure in nowadays society; (3) design as calibrating both mentioned perspectives. The primary issue emerging regards the definition of beauty. What is beauty? And what is the relation between beauty and design? The emotionally compelling, colorful, round and redundant products? Or does it regard the element of strict necessity, the product qualifying its function and efficacy?

In point (1) we will elaborate on how the history of design relates to form as surface, to ornament, decoration and concealment. Taking as a point of departure August Endell (1871-1925), who advocated the power of form upon the mind and feelings, emphasizing the importance of a new style in applied arts (and in architecture) to reveal the beginning of a new era (Art Nouveau) that constrains the individual through a stylish, decorative environment. After focusing on the criticism of Modernism, which equated beauty with functionality and sobriety rather than with style, and discussing Adorno's criticism of this too simple equation, we will continue to review the criticisms that associate the production of beautiful thing with the logic of a consumerist society. We will then debate the Memphis group as its production disregarding the plain 'functional', 'rational', 'pure', 'abstract' justification standards for 'useful' objects. These objects incorporate unconventional, irreverent lines and vibrant, intense colors. Decoration is not auxiliary but instead essential

to define the object's specificity. Memphis affords decoration a structuring role and the beauty of an object is deemed to be a result of its visual and sensory impact rather than from functionality.

In point (2) we will reassume the discussion of point 1, displaying how the 'old' debate between the 'technical perfection' – beauty as a result of functionality – and 'form perfection' – beauty as a result of appearance – still makes sense nowadays but transformed by the concept of 'individual disclosure'. The designed objects are intended to allow the communication of a personal 'self' through the use of things. Still functionality is present – a thing needs to function –, still form is present – a thing should be pleasant, even beautiful – but within a more complex context: the qualification of the self. Among other examples, we will focus on the detailed, sophisticated, intelligent, elegant, light, user-friendly iphone! Two very different theories arise from this contemporaneous debate: the one that we can identify with Carmagnola's analysis which supports the thesis that beauty is submitted to the principles of an economy of fiction, simulation and simulacrum. The designer designs 'promises' of freedom that are nothing else but alienation, answering to the objectives of consumerism and profit. The other one, more optimistic, relies on the belief of the pleasure-based approach (Jourdan) in design.

'Since the beginning of time humans have sought pleasure. We have gained pleasure from the natural environment (...). Another source of pleasure has been the artefacts with which we have surrounded ourselves.' [1]

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In point (3) we are interested in situate the 'today's design' among the inheritances of the past. Therefore we will discuss how material culture – functional and beauty – can open to the possibility of freedom instead of retreating to alienation (Norman, Csikszentmihalyi, Miller) The idea of disclosing the personal being (existence) through the choice and combination of things with meaning for 'myself' (things brought from trips

abroad, with family inheritances, with Ikea objects, with the cyber world facilities...) allow us to propose a design that can lead to a balance between an artefact and an artefact with personal meaning.

[1] Jourdan, Patrick W.: 2000. *Designing pleasurable products*, Taylor and Francis Group, p.11.

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## **CONCEPTIONS OF DESIGN THINKING IN THE MANAGEMENT DISCOURSE.**

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The concept of design thinking has received increasing attention during recent years – especially in management discourse. However, despite of the current hype, there is no agreed view on what is meant by design thinking. Looking into the literature related to design thinking reveals two differing discourses on design thinking: one in design, and another in management. The former discourse has its roots in the 1960's, while the latter is considerably younger. Focusing on the

management discourse, this paper discusses the concept of design thinking as a set of certain practices, cognitive approaches, and mindset. These three groups consist of characteristics used to describe design thinking in management discourse. We call these characteristics the elements of design thinking, and present a framework for design thinking that draws on existing literature in management discourse.

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## **DESIGN & SELF-EXPRESSION: A WAY OF AFFECTION RELATION BETWEEN PEOPLE AND ENVIRONMENT DESIGNED.**

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This paper aims to offer a reflection on the emotional relationship of users with designed objects. Functioning as open works, products that invite interaction, allow individuals to differentiate themselves, promoting social welfare through the enhancement of self-expression. From

the survey and analysis of products already on the market, we have initiated a methodology project that is still under development. We present here some results of our project.



## DESIGNING VISUAL NARRATIVES FOR HEAVY METAL BANDS.

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The paper presents a study that explores how visual narratives are created in the music industry. Focus is on the genre of heavy metal characterized by rich visual symbolism, in general, and on a number of case bands selected for analysis, in particular. The aim is to identify the key factors underlying and driving the intentions of artists and designers when they create visual artifacts for their bands; and highlight these drivers through selected case examples. Data is collected through three major methods: (1) qualitative semi-structured interviews with band representatives as well as graphic designers and visual artists working for them, (2) analyses of bands' visual artifacts, and (3) observations in concerts.

The paper identifies a construction of two higher level "intent categories" (endogenous and exogenous) encompassing six lower level sub-categories that seem to outline the visual narration practices of the studied case bands.

These interrelated categories highlight that design intents and expressions are dictated both by artistic (endogenous) volition and commercial (exogenous) imperatives. The relative occurrence of different intent categories varies from a case to another, revealing different communication strategies and histories, often in accordance to the bands' accumulated recognition and market success. The narrative process is somewhat similar to more "traditional" design industries, but the weight of exogenous drivers and is bigger and creative freedom higher in such a cultural industry. However, the paper presents a framework and analysis that are relevant to the field of design in general. To tackle the conference themes, the paper contributes to the discussion of "*design's redefined and expanding territories*" and "*design actively searching for new areas and tools of expertise*".

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## **TYPOGRAPHIC ELEMENTS AND PRINCIPLES IN TIME: APPLYING MOTION PROXIMITY AND MOTION COMMON-FATE TO IDENTIFY LEGIBILITY AND ABA FORM IN MOTION.**

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This research aims to deliver useful thoughts on motion design with emphasis on typographic animation on screen by the assessment of gestalts motion. Two typographic design principles – legibility and ABA form are investigated to identify the values in a new dimension – time. Two motion gestalt grouping principles – motion proximity and motion common-fate are applied to demonstrate the assumptions. The research identifies: 1) legibility in time as the quality of

movement for literal interpretation in terms of “coupling” movement form and its meaning by the keen control of interval or ISI (Internal Stimulus Interval), and 2) ABA form in time as the manner structuring multiple dynamic objects and trajectories for a natural emergent feature representing regular rhythmic balance by the replication of a cycle in a regular period time and in a variation for contrast or accentuation.

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## SOFT PRODUCT COUTURE.

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Being confronted with the use of cutting edge technologies can force a designer to reconsider their processes if they wish to truly optimise the impact of those technologies. This can lead to a sense of vertigo as both cultural values and processes need to be redefined. The author discusses an instance where blurring the territories of two design disciplines could promote a more meaningful engagement with new technologies.

The paper looks at the specific case of smart fabrics being used within the context of product design. It explores how a good understanding of both fashion and product design may lead to better, more informed use of these new materials by product designers. It argues that openly embracing the cultural values and working methods of the fashion world could have a positive influence on the values and methods of product design.

The author defines this new research territory by presenting the results of two activities. Firstly some of the past inheritances and key constructs of both fashion and product design are compared and contrasted. This theoretical study is then cross-referenced with the observations of a live project where third year product design students are asked to design objects with textiles including smart textiles. Throughout the project students are exposed to both fashion and product design thinking.

The author finally suggests how the dissolution of boundaries between the two disciplines may emerge and promote a more meaningful engagement with smart textiles and the development of new soft products.

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# SEAMLESS PERFORMANCE: DESIGNER AS MEDIATOR FOR KNITTED MEDICAL TEXTILE INNOVATION.

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Design for medical research has traditionally focused on technical functionality and performance outcomes [1]. Recently however there have been significant changes in the way patients approach 'first aid'. Emerging product areas support either general health and well-being, or chronic conditions which require aids worn on a daily basis in the same way as clothing. In both cases this has shifted the focus from functional design to design which must perform both technically and aesthetically.

The patient-led approach to healthcare demands the redesign of the devices and aids used on a day to day basis. Knitted products within this area typically include compression garments and supports. This range of products requires the aesthetics of sportswear and fashion whilst demanding the technical performance underlined by class one medical devices. Wholegarment technology offers a solution for the production of knitted medical textiles [2]. A new approach to functional design offers an exciting specialist area for textile designers.

This paper reports on a CIF funded project at The University of Leeds. During the project researchers collaborated with a specialist manufacturer and high street retailer to develop design conscious medical devices using

Wholegarment knitwear technology. The project began with the premise that this technology, designed for innovation within the knitwear industry, could enhance the functionality of products within a very different market sector [3]. The project outlines the current UK market for Wholegarment technology within healthcare and potential future growth areas.

The paper examines an alternative approach to design for healthcare, and details why this design system is appropriate. Examples discussed include how technology can allow products to be tailored to needs of the individual and how broader lifestyle trends can be incorporated into functional design to add value.

Findings discuss the role of the designer within a multidiscipline team, and consider the conversation that developed between industry and retail, mediated through design.

[1] McQuaid M. (2005) *Extreme Textiles: Designing for High Performance*, London, Thames and Hudson.

[2] Siddons M. (2009) Where next for seamless? *Knitting International* August 2009 pp38-40

[3] Scott J. and Smith J. (2009) *Wholegarment Market Review, CIF report for the University of Leeds*

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## **INNOVATION BY DESIGN: USING DESIGN THINKING TO SUPPORT SMES.**

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Small to medium sized enterprises (SMEs) are generally clear on the need for innovation; however they are very often less clear on how innovation can be brought about. One possible reason for this may be because of a lack of an innovation culture within their business. Global giants such as Google and Apple are companies with highly evolved innovation cultures that the average SME may have difficulty in relating to. Developing appropriate tools for SMEs to allow them to develop their own innovation cultures is a core activity for the

Centre for Design & Innovation (c4di). This paper describes how SMEs have been assisted through the application of design thinking to develop their own innovation cultures through a programme of workshops and one to one support. This paper strives to look beyond the rhetoric behind design thinking to critically evaluate the techniques and approaches that have proved to be of particular value when working with companies.

## **SUBSTITUTING ESTABLISHED TYPES OF TARGET AUDIENCE SEGMENTATION WITH LEARNING STYLES – A CATALYST FOR CHANGE?**

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This paper outlines the early stages of an investigation into the effect on Communication Design methodologies and outputs by substituting established types of Market Segmentation (e.g. A, B, C, D, & E's, gender, socio-economic status, patterns of consumption etc), with the various theories and categories used by teachers and academics to identify the styles and/or modes by which people learn, that within a pedagogic context are generally known as Learning Styles.

The motivation to this project stems from my own experience as a practicing designer where the prescriptive use of existing communication design research methodologies within Advertising, Graphic Design and Marketing, can often lead to clichéd and mediocre solutions. Indeed it is often marketing professionals that research, frame and define the communication problem before it reaches a designer. Consequently however imaginative the designer, if the design brief has been developed in a prescriptive manner, then the subsequent design solution that successfully addresses the brief is also likely to be prescriptive and mundane.

Marketing, Advertising and Design professionals use a range of research methodologies to analyse and define a communication problem in order to develop a design strategy or brief. These quantitative and qualitative methodologies often include approaches such as: focus groups, swot analysis, brainstorming, mood boards and multiple design solutions; media analysis, strategy and planning; patterns of consumption, consumer goals and motives analysis; brand positioning and market analysis; brand values and propositions. However core to, or used in tandem with almost all of these research methodologies, is the use of some form

of Demographic, Market Segmentation and/or Consumer Behaviour analysis in order to define the target audience.

Therefore my approach of radically changing a core research component and design criteria: i.e. substituting established target audience groupings with a range of different Learning Styles has not only the potential to act as a catalyst to the formulation and addressing of new Communication Design criteria, but also to provoke new approaches and possibilities within established Advertising, Graphic Design and Marketing research processes and outputs. Consequently I propose to deliver the same core message in several different ways through a variety of media and formats, using extant and emerging communications technologies. Each delivery will be tailored to a different style of learning. In today's multi-media, multi-platform, multi-channel environment, I believe this approach is eminently achievable and practical.

Although this approach is likely to create several communications with the same core message, each communication will be designed to accommodate and engage a particular Learning Style. Depending upon the context of the delivery (most likely an exhibition), users may then browse and select their preferred communication, indeed they may select more than one communication and view the same core message through a variety of formats. This approach of enabling the user to view the same message in a variety of formats could not only make it possible to facilitate greater understanding of the message but should also enable the user to make judgments on which type of communication is most appropriate for them.

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## GOOD TASTE VS. GOOD DESIGN: A TUG OF WAR IN THE LIGHT OF BLING.

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Some products are considered to be ‘bad taste’ and therefore of less value. However, if we focus on what a product does with and for its users, rather than on what a product is, we can disregard superficial statements based on taste and instead reach a better understanding of design. This reasoning is based on the relationship between ‘good taste’ and ‘good design’, terms which are sometimes confused and treated as synonyms. In this article, we explore the tension between ‘good taste’ and ‘good design’ and how designers can use that tension in the design process. We consider ‘good taste’ to be rooted in a subjective context of inherent values, whereas ‘good design’ arises from competence and is based on professional skill. ‘Bad

taste’ is here exemplified by products associated with the lifestyles of rap artists and the subculture of bling. In the context of a course on trends, industrial design students were given the task of exploring how bling products are perceived in everyday life and proposing future bling scenarios. Their views on bling were compatible with how bling is presented in the media. However, when the students began to consider what the product **does** rather than what it **is**, they were able to use bling as a source of creativity for their own bling projects. What other design opportunities are overlooked by regarding products as being in ‘bad taste’?

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# RIP + MIX: DEVELOPING AND EVALUATING A NEW DESIGN METHOD IN WHICH THE DESIGNER BECOMES A DJ.

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This paper reports and reflects on a collaboration between T-Labs, Deutsche Telekom and a design research team at Duncan of Jordanstone College of Art & Design (DJCAD) at the University of Dundee that aimed to further develop and test Chow's Case Transfer approach [1] in a 'real-life' design context: the design of information and communication products and services for elderly people.

According to Lessig, ours is a "remix culture", with the increasing use of digital sampling technologies enabling content to be reappropriated, reconfigured and remade. This, he argues, is not piracy but a new cultural approach to creative production: the 21<sup>st</sup> century is the age of the mash up and the hacked technology. Boutelle contends that "web 2.0 is all about remixing, not about designing. The best metaphor for web 2.0 is the DJ, not the composer."

In 2008, Deutsche Telekom Laboratories commissioned a design research team at the University of Dundee to explore the application of the Case Transfer (CT) approach in a specific design context. CT represents an alternative to user-centred design, in which existing artefacts are used as sources of design knowledge. Transfer through abduction is proposed as a creative way to capitalize it [2, 3, 1]. The research question addressed is: how effective is Case Transfer in developing and projecting new designs? The project focussed on testing a method under development, and can be regarded as a form of prototype testing.

As the project developed, the team developed the realisation that they were acting as much as DJs as designers – ripping and sampling technologies,

concepts and contexts, and remixing them in new ways. This Rip+Mix method has resulted in creative processes, insights and outcomes that are effective, productive, culturally relevant, and offer considerable scope for further development and application.

The paper describes the project, and justifies the advantages that it offers over other design approaches:

- Provides a method of making design knowledge visible and usable.
- Highly productive in terms of generating ideas.
- Counterpoints and complements user-centred design.
- Offers scope for the involvement of non-designers – because the initial stages do not assume prior design knowledge.
- Takes design away from the computer, emphasising physical recording, sketching and collaborative working.

The paper provides detail of the methods employed, evaluative methods and concludes by suggesting implications for educational and professional practices, together with future research issues.

[1] Chow, R. and W. Jonas. 2010. "Case Transfer: A Design Approach by Artefacts and Projection." *Design Issues* 26:9-19.

[2] Chow, R. 2009a. "Abduction Revisited." in *Communicating by Design*. Brussels.

[3] Chow, Rosan, W. Jonas, and N Schaeffer. 2009. "Pericean Abduction, Signs & Design Transfer." in 8th European Academy of Design Conference. Aberdeen



## **PGCTALD ACTION RESEARCH PROJECT REPORT.**

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This paper is part of my action research report (2010) for the PGCTALD at Central Saint Martins College of Art and Design, The University of the Arts London. The action research involved identifying an area in my teaching practice that could be improved and inventing and applying an intervention to improve it. My challenge was running an elective

unit to students from different disciplines ranging from Graphic Design, Interior design, Textile Design to Fine Art. The unit was long and thin with little contact teaching time and no real studio or workshop space available for the taught sessions. My report charts my intervention in the context of various academic theories.

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## **LEARNING BEYOND THE COMFORT ZONE: HELPING STUDENTS INTEGRATE DESIGN AND STRATEGIC THINKING.**

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In 2009 we presented a paper at the EAD conference in Aberdeen, UK, that, recognising a growing impetus in supporting designers' input into business ventures, called for a collaborative design and business education providing a new platform of communication and expertise. A module from the BA (Hons) in Global Business and Design Management at Regent's College was used to explore this question. Two years on we have developed our initial premise into a more in-depth focus on the experiences and processes that our business students go through in order to explore new opportunities using design thinking. Business students often perceive this as making them very uncomfortable, however this is also the time where both strategic thinking and design thinking can come together to contribute to generation of new ideas.

The initial approach to the delivery of the module concentrated on providing students with a series of tools from both the business and design domains. However further investigation of

the student learning experience showed that, to develop students 'creative confidence' (Kelly, 2010) it is important to focus much more on facilitating their journey and fostering their decision-making at those critical points within the zones of discomfort. Therefore, this paper considers how undergraduate business students can be better helped to create truly innovative and viable business opportunities in an era of multiplicity and open creativity.

The paper draws on roundtable sessions with design and business academic and professional community, interviews with students as well as experience gained from teaching the module in order to substantiate the analysis. The paper concludes with a consideration of the appropriateness of current teaching methods and the implications of providing students with a 'route map' to help them integrate, in a much more productive way, design and strategic thinking in order to respond to the ever changing user needs and business context.

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# E-CO-TEXTILE DESIGN: CONSTRUCTING A COMMUNITY OF PRACTICE FOR TEXTILE DESIGN EDUCATION.

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This paper explores the potential of using co-design methods combined with web 2.0 to argue a new approach to textile design practice and education.

Over the last decade digital media has evolved and terms such as; pro-am, prosumer and prosumption are familiar phrases used to define professional amateurs and proactive consumers. The use of digital technology has become heavily embedded within our culture that we no longer focus on the technology but the innovation it enables: What does it do? How can we use it?

Tapscott (2008) [1] states that for the youth culture growing up within this media age (Generation Y), technology is transparent, it's like the air. They don't talk about the technology but define it through use and experimentation. As consumers they want to be prosumers co-innovating products and services, they use digital media to edit, create and distribute their own content, they collaborate by constructing their own social

networks and they innovate by becoming active participants within the design process.

A series of research questions will be explored through this paper such as: What would the role of the professional designer be in the future? Can co-design mediate practice between designers, consumers and pro-am's?

This paper will provide an insight into co-design methods by reviewed practice and application within a textile design context to argue that it has the potential to create new opportunity spaces for working and promote sustainable practice by provoking a series of research questions that can be expanded upon through further research.

[1] TAPSCOTT, D., 2008. *Grown Up Digital: How the Net Generation is Changing Your World*. Publisher: McGraw-Hill Professional

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## EXPLORING LUXURY IN DESIGN: VIRTUAL LEARNING ENVIRONMENTS.

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This paper discusses a joint project with Coventry University (UK), Nanjing University of Science and Technology (China) and the University of Illinois (Urbana-Champaign). By using the Virtual Learning Environment (VLE) called Moodle, lecture, student designs and reference materials were made available amongst the participants. A group of Nanjing Industrial Design students participated in a 10-week remote design project that focused on the design of super-yachts. Their main challenge was not only to design the interior but also to explicitly introduce elements within the design that responded to “luxury” within the context of the Chinese culture. This project offered challenges time management issues as the course was taught over three time zones. As we need to think and design more globally, working across time zones will become even more commonplace for our designers in the future.

Functional needs tend to be easier to handle (e.g. height of user, ideal weight for product), yet the more successful projects tend to offer the user a blend of both utilitarian and less-tangible (supra-functional) needs. These supra-functional needs may include emotional, aspirational, cultural, social and spiritual. For a design student, being able to acknowledge and recognise the importance of needs beyond the functional, becomes a critical part of their designing process, as it will impact upon their effectiveness as professional design practitioners.

The logistics of this project, the student design outcomes and the nuances associated with teaching such culturally based material. The role of VLE within design education will be discussed as many educators are exploring the global campus which emerging technology is making possible.

**CO-CREATION AS SOCIAL INNOVATION:  
DESIGNING CARBON REDUCTION STRATEGIES  
WITH LOCAL AUTHORITIES AND COMMUNITY GROUPS.**

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This paper will reflect on an interdisciplinary, action research project in which we applied principles of co-creation to facilitate knowledge exchange between three diverse stakeholder groups: community groups, local authorities and academics from both social science and creative disciplines. Our goal was the development of a Community Engagement for Carbon Emission Reduction Strategy for Fife Council. We also prototyped this strategy in a local community and began to disseminate our findings across other local authorities. We ask here what are the prerequisites for a successful co-creation project, how does it start and what new lessons

have we learnt in this project? It was concluded that longstanding prior relationships and trust building facilitated project initiation, but that an external catalyst was required to trigger action. Lessons learned include the importance of having a range of different participatory methodologies (in this case a team-authored scoping study, seminars, placements, a steering group and a strategy development forum) to stimulate networking and discussion, to generate a shared understanding and to enable agreed conceptual areas, strategic goals and specific action points to emerge from the process of co-creation.

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## DESIGNING TRANSFORMATIONS: CURRICULUM INNOVATION THROUGH THE LEARNING COMMUNITY.

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Over the next decade, the most vibrant educational innovations will take place outside traditional learning institutions. This paper considers a model where 'Space' serves as a catalyst, in the first instance, for an inclusive educational engagement model and career skills tool to achieve "Schools of Excellence" (SoE). The premise for the project is that applied creativity can offer a unique and fresh perspective for enhancing modes of education and for building partnerships in the learning community.

Designing Transformations proposes catalysts and communities as a compliment to Scotland's newly implemented Curriculum for Excellence (CfE). For over 50 years including some form of Space education in school curriculum has been an established approach for inspiring young minds to study the sciences and pursue science-based careers. Space-related learning activities typically attract the 'best and the brightest' young minds, but the context of Space is broad and all young minds need the confidence and ability to make choices that will best serve them in the future.

How can a model develop other 'hooks' that will serve as catalysts to inclusive educational engagement? How do 'Iconic Partners' such as NASA fit into the learning community? How can we broaden the learning community to achieve "Schools of Excellence"? The paper presents a case study for Schools of Excellence, which uses design methodology to convey an educational experience. The application of various methodologies will be discussed, including design research methods to gather information, influences, and elicit insights and design visualisation to present the findings. Design thinking will be presented as central to idea generation, to inform the underlying framework, to build relationships with partners, and as the bridge between expressive arts and technology. *Lastly*, design interventions will be presented, such as the use of low fidelity human space- simulators as a means for engaging young students (ages 10-13) and as an ideal platform for widening the scope of the interrelated disciplines. Space was the first case – what's next?

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## OPEN ARCHIPELAGO. DESIGNING ISLES OF KNOWLEDGE IN THE WEB 2.0 ERA.

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Libraries are the traditional depot of culture and knowledge. The concept of digital libraries (D-Lib) emerged consistently with the growth of the web society and the broader diffusion of ICT systems and services. This idea empowers both the aspects of traditional editorial products and the way of conceiving digital education: on the one hand it implies a transformation in the cultural heritage of libraries, increasing the presence of digital contents; on the other hand it shifts the habitual approach to knowledge by offering a more sustainable distribution, a fastest access and a different user-centered concept to better satisfy the needs of the people.

Considering this scenario the paper would present the project Open Archipelago (OA) as a final delivery of a set of research activities oriented to offer an open source framework to innovate some aspects of fruition, distribution and management of editorial contents in libraries and in academic environments.

The project offers to the users a different cognitive approach to a wide variety of electronic materials and a more sustainable way to distribute, share and organize knowledge especially in the public spaces of libraries, research centers and universities.

Open Archipelago is based on an open source central system to index and to catalogue (and to store, in particular cases) Open Access materials, like digital versions of magazines, papers, books, etc. Connected to this main platform there are different end-user platforms called “islands” (clustered platforms as “islands” that creates the “archipelago”), in which such materials can be distributed through different typologies of devices (iPads, e-book readers, multimedia cards, USB keys, etc.) or consulted directly “on screen” (multimedia tactile screen) and

partially printed according to the policies of the materials and of the hosting institution.

The main idea behind this kind of network is to create an “archipelago” of platforms (kiosks with different features) to put each user in a participative, interactive and immersive environment based on digital contents and to empower the heritage of the knowledge encouraging the institutions to adopt and to distribute Open Access products with web 2.0 frameworks.

Such configuration allows also to design specific guidelines in order to offer a low-cost, sustainable, scalable and modular solution to implement a system based on new low-consumption devices, on online-trusted Open Access resources and on self-automated settings of distribution based on web 2.0 platforms.

The research focus started analyzing the issues related to the different approaches between digital natives and digital migrant in specific environments which offer editorial contents. One of the main topics that emerged was how to re-modulate the social inclusion for both these categories in the academic context giving a powerful and affordable solution in the hand of the institution. After a grounded analysis based on virtual ethnography research and on-field surveys and interviews, emerged mostly the aspect to reframe the practices to approach resources, not only in relation to the actual systems which offer the main index or/and an overall resume, but to access directly the whole content in few steps.

The answer to these feedbacks, taking also into account the need not to overlap with the best practices in the international context, was to design a framework oriented towards a methodological and structural innovation in the field of D-Lib cultural heritage based on well-profiled Open Access resources.

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## NON-TRADITIONAL DESIGN FOR HOMELESS PEOPLE.

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This article discusses the non-traditional role design has the potential to assume when addressing communities such as homeless people, who can be understood as constituting “non-consuming” targets. The main background to be employed in this reflection relies on the results of a survey carried out during a six years period by one of the authors. He has worked as a volunteer in a nongovernmental organization, living among São Paulo downtown homeless people, interviewing and photographing them, gathering information to reflect on the homeless communities living conditions.

Consisting in the initial efforts of the investigation for a PhD thesis, this paper is also a reflection about homeless communities in São Paulo (Brazil) from the perspective of one author who is a photographer and his supervisor who relies on practice-based research theoretical background. The context in which this discussion takes place is the following: on the one hand, in the last ten years homeless population in São Paulo grew 57%, now reaching 13.666 individuals (among them, 51,8% sleep in public shelters and 48,2% sleep over the streets), on the other hand, the public shelters in São Paulo are presently closing in alarming numbers, what seems to corroborate Fry’s claiming that what is very apparent is that all nations are currently totally ill-equipped to deal with the scale of the problem. In addition, this problem seems to have not been adequately identified, thus what has to be planned and designed has not yet been contemplated. [1] In addition, as a matter of fact, a large number of homeless people prefer to live in the streets, in their great majority in order to avoid the shelter’s oppressive rules and environment.

As Krzysztof Wodiczko says, “the nomadic homeless people we all observe and encounter on the streets have been compelled to develop a series of strategies for self-sufficiency under constantly changing -and always threatening – circumstances. Problems of garnering food, keeping warm, remaining safe from personal harm and relatively undisturbed during sleep all present challenges that are never perfectly resolved” [2]. These social demands are very different from the traditionally created in cultural environments, to which homeless people do not belong. Designers usually are not concerned with communities that inhabit these fringes of society. As Tony Fry puts it, it is necessary to redesign what has already been designed as a singular act of ‘remaking otherwise’ or as a plural activity of bricolage.

It is assumed here that practitioners that come from outside design area often see excluded communities as a theme of concern. Drawing on one of the authors experience in practice base research this paper also approaches aspects such as the reuse of discarded objects which, according with Cecilia Loschivo Santos perspective, is essential for these populations survival. The informal design swiftness nothing into human survival strategies and can legitimate the existence of those who choose to live on the streets or at least improve their daily lives. Could the immediate needs of homeless ever be fulfilled in a public shelter or in a permanent housing?

[1] FRY, Tony: 2009. *Design Futuring: sustainability, ethics and new practice*. New York. Berg, p. 236.

[2] WODICZKO, Krzysztof: 1988. *Homeless Vehicle Project*. October, Vol. 47. Boston, The MIT Press, p. 54.



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## **DESIGNING OUT STIGMA: A NEW APPROACH TO DESIGNING FOR HUMAN DIVERSITY.**

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This paper sets out to present and discuss the “Designing Out Stigma” research project which focused on understanding stigma associated with products and on the repercussions of their use on the building of self-image.

This project set out from a theoretical framework whose main goal is the development of environments, products and services that promote social inclusion for everyone, no matter what their abilities. The project’s principles are as follows: people with disabilities have the right to participate socially on an equal opportunity basis, and it is society’s role, in general, and companies’, in particular, to ensure products and services exist that guarantee that participation; the existence of products that respond to the basic survival and

mobility needs will not by itself guarantee the conditions required for effective participation in social life; products developed for elderly and people with disabilities must take into account the integration expectations of the people that use them; the stigma that is associated to disability cannot be solved by hiding it; hiding is based on the preconceived idea that a stigmatized person cannot be integrated in any way, thereby forever prolonging the stigma; the current ageing demographics in all societies across the globe calls for greater participation of the elderly and disabled people, not only as a basic citizenship right, but also as an economic and social sustainability need.

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## **YOUTH DESIGN AGAINST CRIME: A CATALYST FOR CHANGE AMONGST YOUNG PEOPLE.**

**Andrew Wootton, Caroline Davey, Melissa Marselle**

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The literature reveals a number of programmes across Europe to involve young people in design, planning and/or community safety. This paper describes a programme developed by the Design Against Crime Solution Centre in partnership with the young people's charity Catch22 that engages young people in design-led crime prevention – Youth Design Against Crime (YDAC). The programme is novel in that it targets young people labelled as 'at risk of offending' or 'problem individuals' by the police or education system. Supported by youth workers and teachers, and mentored by local police officers, teams

of young people are challenged to address issues of crime and community safety occurring in the area in which they live using a process of research and design developed by the Solution Centre. Three such YDAC projects have been initiated to date. This paper shows how the development of research, team working, creative thinking and design skills can enable groups of young people labelled 'problem individuals' to develop solutions to real problems in their communities and convince key stakeholders of the value of their design ideas.

## SERVICE DESIGN FOR TERRITORIAL DEVELOPMENT: A CASE OF SUSTAINABLE TOURISM IN CHINA.

Davide Fassi, Francesca Rizzo, Luisa Collina

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The Chongming Sustainable Tourism project is a peculiar design driven initiative where designers take the responsibility of both strategically mobilizing all of the stakeholders needed to develop a common vision of sustainable Tourism for Chongming Island and, secondly, leading the process of designing a dedicated sustainable solution to implement this vision through the activation of all local available resources [1] [2]. The aim of this paper is to discuss, presenting the results obtained from a thematic workshop held in Xianqiao Village (a small village of the island) during the last week of august 2010, how design face territory development, a kind of complex problem requires “systemic solutions that are grounded in the client’s or customer’s needs. This is where many approaches founder, but it is where design thinking – a new approach to

creating solutions – excels” [3]. In this framework, Service Design is introduced as the promoter for a sustainable local development on the economic, environmental and cultural aspects.

[1] Thackara, J. (2005), *In the bubble, Designing in a complex world*, The MIT Press, London, UK.

[2] Landry, C. (2000), *The Creative city. A toolkit for Urban Innovators*, Earthscan Publications LTD, London, UK.

[3] Bruns, C., Cottam, H., Vanstone, C., Winhall, J (2006), *Transformation Design*, RED Paper 02, Design Council, London

This paper is a common effort from the three authors. Nevertheless sessions 1, 2 and 3 have been written by Francesca Rizzo, sessions 4, 5 and 6 by Davide Fassi, abstract and conclusions by Luisa Collina.

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## **FRESH-CLEAN IDEAS IN DESIGN: BANAT CASE IN TURKEY.**

Alayça Gönülalan<sup>1</sup>, Özlem Er<sup>2</sup>

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The role of design as a differentiating factor is gaining value all around the world, every day. Design has been engaged as a national policy in many countries with design awareness merges into a broad-based and long-term societal work.

Despite its accelerating commercial activity and its growing volume of work over the last decade, Turkey is not a country where the importance of design factor embraces the manufacturing sector as a whole. Still deprived of a national design policy in the first decade of the millennium, Turkey has been going through a particular and unique industrialization process as other NICs have also gone through. The country's evolution seems to build up survival formulas to resist multinational companies' dominance, rather than proceeding towards consistency and structure. The country-wide evaluation of design as a strategic competitive factor stands far behind Western countries, in this sense.

On the other hand, certain small or big sized companies recognize the importance of design and use it in effective and efficient ways. When looked at closely, these companies appear to be the ones with design departments and/or design consultancy services involved in the production process, they have cutting edge design skills and consequently they are able to match the competence level of international players. This paper will focus on Banat, the first Turkish toothbrush manufacturer and will be a case study of how the company uses design to develop innovative products and of how design awareness helps the medium sized company to deal with larger sized, multinational competitors.

In 1921, in a country ruled by wars and poverty, and so far foreign to the simple habit of brushing teeth, Banat was founded to provide toothbrushes to the army. The company was formally established in

1947, in Istanbul. Introducing the toothbrush to the society and improving public health by creating the habit of brushing teeth has become Banat's primary mission ever since.

In 1976, the company's small business had already grown to include a new factory and production had increased. Between 1985 and 2000, Banat added hair brushes and home care products to its product range and acquired the status of a medium sized enterprise by installing a strong corporate structure. In parallel with Turkey's economic growth speed, Banat has expanded its business and has begun exporting toothbrushes to Balkan countries. While enhancing its product range, Banat has also established an in-house product design department.

In 2000's, the differentiation related to product design has helped Banat become the leader of the Turkish toothbrush sector against multinational competitors. Since 2002, Banat has taken investment decisions in the national scale and has placed product design in the center of its business structure. The same year Banat has signed up an external product designer to accomplish an innovative toothbrush project. The external designer brought in new ideas widening the company's vision, created synergy on commercial prospects and the designs produced by the company have been awarded internationally. As a medium sized company competing with multinational companies in international arenas Banat is a successful Turkish landmark today.

This paper will look into how a medium sized company which values design awareness can differentiate itself from more conservative examples, and evaluate the company's design based success to offer guidelines to other interested small or medium sized companies.

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## PROMOTING DESIGN FROM D.C. TO DHAKA.

**Lisa Banu**

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This paper considers the relevance of early 20<sup>th</sup> Century American Design promotion for contemporary design development in Dhaka, Bangladesh. The limits and possibilities harbored within such an engagement, expands design discourse to include cultural exchange and application. In building common ground, local distinctions find comparative resonance. American design development offers lessons of collective individualism, incomplete institutionalism and fractured identity. Through writings of American designers, like Ernest Batchelder, Frank Lloyd Wright and historians, like Arthur Pulos, Jeffery Mickle and Christopher Long we find variations on American themes of democracy and design. One account related to the role of public design promotion can be found through the archived papers of Federal Arts Project director, Holger Cahill. In particular, two documents summarize the intent and method of two national level projects: one announcing the theme of the 1939 New York World's Fair and the other charting the purpose of the Index of American Design. Although generated during the same year of 1935, the two projects describe radically different visions for

American design identity. This paper defends the contemporary international relevance of domestic contradiction in the development of American design identity. Through America's experience, developing democracies, such as Bangladesh, searching for a competitive, autonomous and unique design identity, may find deliberated dissension, regarding past retrospection and future projection, craft and industry, knowledge and profit, as essential to design development. The fact that the 'official' version of American Design was not only multiple but contradictory, showcases, debate the source of democratic national unity. Whether D.C or Dhaka, the education and location of design shape deliberate systems of domestic and international engagement. Profit or pedagogical motivations of design motivation when explicit can locate debates about national identity both past and future, but when opaque hide fragile assumptions of artificial agreement. Hence, a democratic design identity cannot be modeled but can be exercised as deliberately protected dissension about the remembered and imagined shapes of a nation.

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## **PHARMACEUTICAL SYMBOLS ACROSS CULTURES: TOWARDS A COMPARATIVE ANALYSIS.**

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In response to relatively high rates of therapeutic failure, pharmacists have been developing graphic images as a complement to oral and written communication, focusing on the use and interpretation of information and directions on the use of medicines.

Since the late 1970s a number of pharmaceutical collections of pictograms and iconic graphic devices have been developed in many different countries as a pictorial support for medication instructions.

Those visual resources are meant to play a preventive role and have proved to be able to improve the ability to recall pharmaceutical information, particularly in the case of more vulnerable audiences.

This project in progress aims to analyze and compare pharmaceutical pictograms from different historical, social and cultural environments and to evaluate their legibility as iconic language.

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## **THE EMERGENT ROLE OF DESIGN AS A MEDIATING FORCE IN SOCIO-CULTURAL TRANSFORMATION.**

**Lesley McKee, Professor Mike Press**

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This paper considers the role of the designer as a mediator in planning and policy delivery. It discusses the implications for a definition of design arising from a doctoral research project that examines design's contribution to community development.

Design continues to expand into new territories of practice, seeking to reframe its purpose as a catalyst for organisational innovation and systemic transformation. Fry (2009) describes the potential of design as a "pathfinding means to sustain action countering the unsustainable while also creating more viable futures." Co-design, service design and transformation design are terms that describe new approaches within design that have been applied to complex social issues such as health, inequality, crime and social exclusion (Lee, Y., Cassim, J. 2009). However, support of action on such issues has largely been explored through the use of creative methods applied through the design process. If design is to effectively assist sustained and meaningful transformation, it must develop an understanding of practice suited to social organisation. This paper asserts that if design is to realise its potential as a catalyst for behavioural change, cultural re-orientation and social innovation then it is crucial to first re-design design.

The paper discusses findings from a field case study conducted in Clackmannanshire, a region of Central Scotland. Local community planning objectives on issues related to health and wellbeing was used as an anchor from which to navigate beyond conventional boundaries and explore actions. In essence: the project was rooted in a real-world policy context, but unconstrained in its methods or scope. The objectives were two-fold: to understand issues relating to effective planning and delivery, and to recognise the transferable attributes of design practice in such a context. The paper argues that an effective design intervention must focus less on the objective of problem solving and more on mediation as a method for design in its new age.

Conceptualising design practice with social mediation at its core has profound implications for the required skills of the design practitioner. It therefore seems reasonable that engagement with new challenges and contexts of practice will require fresh approaches to education and training. The paper concludes by identifying some policy implications for design education and practice.

**5 MAY | Thursday, 2.30 pm**

**Vertigo | Room 42**

## **AN INNOVATIVE APPROACH FOR DESIGN INTERPRETATION.**

**Helena Barbosa<sup>1</sup>, Vasco Branco<sup>2</sup>, Nuno Dias<sup>3</sup>, Gonçalo Gomes<sup>4</sup>, Francisco Providência<sup>5</sup>**

- 1) MA, Assistant;
- 2) PhD, Associate Professor;
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This paper aims to present and debate a museological and museographic initiative in the area of Portuguese Design. The project is not so much a museum as an Interpretation Centre for Portuguese Design (ICPD), whose role will be to investigate (gather, connect, study, classify, communicate and display) the extent of the heritage of Portuguese artefacts, presently dispersed about the country and at risk of disappearing into oblivion. We believe that an

“reverse design” approach (a term that has been coined through analogy with “reverse engineering”), involving retracing the creative process from the object itself to the idea that gave rise to it, will enable us to identify a particularly Portuguese identity for these artefacts, which will do justice to its long history and the wealth of geographic and cultural influences that have contributed to it.



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## THE EVOLUTION OF DESIGN METHODS.

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The study of design methods in the 1950's started from the perception of the increased complexity in industrial products. The linear paradigm of the first models evolved to more systemic representations of the design process. This paper presents the development of design models in order to contribute to a greater understanding

of the methodology for design projects with caution to the fact that each one reflects the period in which it was developed. Based on the understanding of product design taxonomies, a framework for product design methodology was generated.

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## **VALUE OF CO-DESIGN: INNOVATION CONSEQUENCES AT HOUSING RENOVATION INDUSTRY.**

**Katja Soini, Turkka Keinonen**

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Co-design was applied to catalyse a change at the Finnish housing renovation industry. In the project IKE, 67 multi-stakeholder participants collaboratively created a process innovation Resident-Oriented Housing Modernisation. The shift from production orientation neglecting the residents' point of view to looking at residents as partners and renovations as opportunities for enhancing their living experience was revolutionary in the conservative industry. This paper tells the story of the consequences of the process innovation.

The consequences encompass 1) general awareness of residents and modernisation, 2) creating new practices, and 3) implementations of Resident-Oriented Housing Modernisation. The paper exemplifies co-designing as a tool for making fundamental change for a complicated and abstract problem. The co-design outcome was not isolated products or services but the visionary innovation that led to an array of intertwined industry-changing consequences.

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## **TALES FROM THE MAKER: USING TAGGING TECHNOLOGIES TO CREATE DIGITAL MAKERS' MARKS.**

**Simone O'Callaghan**

Co-Investigator, TOTeM Project, Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland  
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This paper explores the provenance of art and design objects through stories of the people who created them. It is part of TOTeM (Tales of Things and Electronic Memories) a £1.39M research project based around the "Internet of Things". Supported by the Digital Economy Research Councils UK, TOTeM opens up new ways of preserving people's stories through linking objects to the Internet via "tagging" technologies such as QR codes.

In this context, QR codes act as "digital makers' marks" with the potential to hold far richer information than traditional marks. Inspiration for the object's creation and its maker become the key focus, rather than facts about production and manufacturing. Collaborating with Dundee Contemporary Arts, a case study took place with print-based artists and curatorial staff to tag artworks

with stories. These were showcased at Christie's Multiplied Contemporary Editions Fair in London during October 2010. Drawing from historical references and practices identifying makers, this paper explores the future of tagging objects with stories at their point of inception. Discussion highlights how collecting and telling tales enables a more human and personal element to be attached to objects, where even QR codes themselves can provide a means of personal expression for the maker. With a focus on the human element, this paper seeks to examine how the tradition of makers' marks, and their association with finely crafted objects can be relocated to a digital platform which enables communication between the maker and their audience.

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# THE DIGITAL DESIGN PROCESS IN FURNITURE INDUSTRY: TOWARDS A NEW DIALOG BETWEEN DESIGNER, USER AND PRODUCER.

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There are new practices in the furniture design field that arise within the paradigm shift from mass production to mass customization. This recent economic framework is the motto to analyze the changes in the dynamics of the relations between designer, manufacturer and user.

As mass customization aims to provide goods and services to meet individual user needs, through efficiency comparable to mass production, there are some methodological transformations that need to be characterized and discussed.

The design process in the furniture industry does not occur in isolation: in the definition of the formal characteristics of the product / system, the designer must engage the manufacturers and the market. At the present time, in a transition period from mass production to mass customization, it is necessary to debate the impact of new variables in the design process and the redefinition of their performers' role.

This study examines technical issues of the design activity, mainly related to computer-assisted tools, and proposes different design methods to enhance its performance within the context of customizable furniture design. It is proposed a digital design process, where the designer performs design and production activities through computer-assisted tools. It is discussed the relevance and flexibility created by the process, from the perspective of the designer's activity, and as a mean conducive to the inclusion of the user as an active element in design activity.

In the context of practical application of this process, it is announced the end of the market studies as the archetype of the relationship between the designer and anonymous users, redefining the role of the user in the design activity, and consequently its increase of power in the construction of its identity through the co-design of customizable goods.

## **VALUES AND QUALITIES IN INTERACTION DESIGN MEETINGS.**

**Mattias Arvola<sup>1</sup>, Arvid Karsvall<sup>2</sup>, Jakob Tholander<sup>3</sup>**

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How are values and qualities expressed in interaction design? Previous research into this topic has largely been conceptual. How interaction designers and clients actually reason has only been touched upon in empirical studies. The research question for this paper is how interaction designers, as a collective and in an unfolding design process, concretize values and qualities in meetings with clients. By way of video recordings, we have analyzed two interaction design workshops. The analysis indicated that values were concretized top-down, from general conceptions and the

design brief given, while also explored bottom-up. Several kinds of communicative means (e.g. talk, gestures, whiteboards, post-it notes) were used to animate values and design visions. Mixing a top-down and bottom-up approach allowed the designers to be both prescriptive and sensitive the uniqueness of the design situation. The differences in communicative means did not really matter for how values and qualities were made concrete. What mattered was that people really started talking with each other.

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## REBRANDING MERGERS: EXAMINING CONSUMER BRAND IDENTITY PREFERENCES.

Joana Machado<sup>1</sup>, Gursel iLipinar<sup>2</sup>, Leonor Carvalho<sup>3</sup>

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**Purpose** – The purpose of this study is to investigate reactions to the various name and logo redeployment alternatives available in the context of a merger.

**Design/methodology/approach** – This study develops a typology of the alternative visual identity structures that may be assumed in the context of a brand merger by drawing on literature review and secondary data, as well as an exploratory study (n = 467) analysing consumers' preferences regarding the alternative brand identity strategies.

**Findings** – Results suggest that there is a clear preference for figurative brand logos. Furthermore, we found evidence that the brand logo may play a

role as important as the name in a merger, ensuring consumers that there will be a connection with the brand's past. Another interesting finding was that the choice of the logo reflects consumers' aesthetic responses, whereas the choice of the name reflects consumers' evaluation of the brand's offer or off the brand's presence in the market.

**Originality/value** – The paper uses an innovative research design which gives respondents freedom to choose their preferred solution, hence the richness of results is much greater. These results should guide managers in the evaluation and choice of the post-merger branding strategy.

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## THE LOGO IS NOT FLAT: EVOLVING PICTURE MARKS.

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From the boom of corporate identity in the 50s, 60 years have passed, and we now see picture marks become more complex and question axioms of identity design, like simplicity or bidimensionality. In these changing times, where access to technology and to information makes it possible for one to see the world as a 'flat' place [1], where virtually anyone with a computer can create, it is worth considering how much has changed and how much remains the same in picture marks design. Are the silent designers [2] – the technology and software – growing louder? Are picture marks mimicking each other? Are graphic marks following trendy solutions?

It is clear the change of paradigms the new technologies have over the graphic *zeitgeist*. However, what are the consequences of the transformation in the *modus operandi* and its result in picture marks evolving solutions? And what does this evolution say

about us? Being both a condensation of meaning about a corporation or institution and a rhetorical instrument by which to persuade an audience that a product or entity has distinctive and desirable qualities, picture marks are, therefore, a condensed representation of social identity. They are signs full of signification beyond themselves, representing ourselves and our world and by means of its analysis we can learn a bit more about our role as designers, our relation towards new technologies and foresee our role as designers in the future.

[1] Friedman, Thomas: 2006. *The World is Flat: The Globalized World in the Twenty-*

*First Century* [2005], London, Penguin Books.

[2] Gorb, Peter, Dumas, Angela M. P.: 1987. 'Silent Design'. *Design Studies*, vol. 8, no. 3, July 1987, pp 150-156.

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## **DESIGN AND DURABILITY: A CONTRIBUTION TO SUSTAINABLE DEVELOPMENT.**

**João Martins<sup>1</sup>, José Simões<sup>2</sup>, Teresa Franqueira<sup>3</sup>**

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There is growing awareness that the planet we live in cannot support many more years of intensive use such as that which took place in the twentieth century. Having accepted that fact, the major question now is how to invert the situation, how to continue to satisfy today's needs and aspirations without jeopardizing the needs of future generations. The environmental impacts aggravated in recent decades by uncontrolled production and consumption have caused damage, some of it irreversible, to the planet and its populations. It is in this context that researchers and various organizations call on producers and consumers for an urgent change in behaviour. The United Nations has already warned of the need to change our consumption patterns or else we will leave a costly inheritance to the next generation. Environmental and social sustainability requires the transition from a society where the growth of production and material consumption were factors of progress to

a society able to develop based on other factors. In this process, design can play an important role in defining sustainable solutions, ideas of well-being that allow us to live with a better conscience, consuming less and regenerating our physical and social environment, including the idea of social and environmental sustainability based on ethical principles. It is necessary to produce and consume differently, have more and better information about products – their social costs and environmental impacts. We sought to create guidelines for this new form of action. We researched the origin of the idea of sustainable development and the concept of durability, and then present an alternative path to the creation of more products, which implies increasing products' life-cycle as an important contribution to reducing the environmental impact, diminishing the waste and energy consumption almost always caused by the design of new products.



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## DESIGN & CITIZENSHIP: DESIGNERS' SOCIAL RESPONSIBILITY, DESIGNING CITIZENSHIP OR DESIGNING SOCIAL EFFECTS WITH CITIZENSHIP?

**Renata Barros**

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At the time that design seeks to increase its relevance in face of other human activities and get more focused on solving global issues (Frascara, 2002) [1], an interesting analysis to be made is based on the relation between design and citizenship. Interested in studying this connection and based on the perception that it can be seen from very different perspectives, this article presents and comments recent publications that dealt with the theme. From there, it tries to emphasize both their encounters as their disagreements

At the time that design seeks to increase its relevance in face of other human activities and get more focused on solving global issues (Frascara, 2002) [1], an interesting analysis to be made is based on the relation between design and citizenship. The project that should, according to the Argentinean designer and professor of Visual Communication at the University of Alberta

(Canada), Jorge Frascara (2002, p. 35) [1], “work in those areas where design could actually make a difference for the better”, for example, is directed to a design that uses the strategic ability of the activity to make more than just products, but also positive effects, which perfectly situates citizen stamp issues in the context of the design practice.

To better understand this vision and based on the perception that the relation between design and citizenship can be seen from very different “views”, this essay presents and comments recent publications that dealt with this topic. From there, it tries to emphasize both their encounters as their disagreements.

[1]-Frascara, J.: 2002. People-centered design. Complexities and uncertainties. In: J. Frascara, ed. 2002. *Design and the Social Sciences: Making Connections*. Londres: Taylor & Francis, pp. 33-39.

## **MANAGING DESIGN, DESIGNING MANAGERS.**

**Josiena Gotzsch**

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During the last century, design as a discipline has significantly evolved. The design process fundamentally is a user-centred creative and pragmatic problem solving activity. This user centred process is essential to find innovative solutions, because in the end it is the client who decides on the company's sustainability. When the needs of users and society change, designers will try to respond to these changes. And since the demands of society have considerably changed in the last century, the output of the design process has altered with it.

Once, great aesthetics could be enough to distinguish a product. With demanding consumers this notion of design, based on styling purely, is no longer valued. A mix of aesthetics, technology, ergonomics, price, brand identity, green and social issues might be needed to create a truly appealing solution. As a consequence, the design activity has become more complex. In such a competitive context, multiple professions – designers, engineers, marketers, sociologists – need to co-operate to create an appropriate answer to user needs. With this development, design has become an activity involved in multidisciplinary co-operation.

More recently new boundaries were crossed by utilizing design skills to a wider spectrum of business issues. The design agency IDEO and the Stanford D-school use the design methodology to re-design services or to solve a variety of business issues.

Applying the design process in a broader sense than the traditional domains such as product or graphic design is an expansion of the long-established design territory. The design and the

business community need to evaluate the recent practices in design thinking and assess possible limits. A methodical, academic verification of the benefits of design thinking appears desirable.

It is no wonder that the changing character of design plus its expanding domain lead to a certain ambiguity what design is and can do. Is design dealing with aesthetics or far more? Is design a result ... a great product / or is it a process? And when talking about design thinking ... in which area's can we apply the design thinking process?

These recent changes have, in some cases, resulted to a co-operation between design and business schools. The partnership of the French business school, Grenoble Ecole de Management, and the design school, Strate Collège Designers, is one example of this development. This cooperation was established in 2008 and aims to improve cooperation between the disciplines, to develop design awareness and creativity and to educate students both in marketing and in innovative, sustainable product development.

Somewhere this design and business school partnership has started "designing", not designing products, but designing with a much wider scope... aiming to design truly creative, innovative managers and specialists in innovation.

"It is amazing to see how much we've become designers in our way of thinking"  
Baptiste Mours, business student from the Grenoble Ecole de Management after one year of full integration at the Paris-based design school Strate Collège Designers.

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## **WHEN TO EVALUATE, WHERE TO EVALUATE AND HOW TO EVALUATE.**

**Andree Woodcock, Simon Fielden, Jackie Binnersley, Richard Bartlett**

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Small Medium Enterprises (SMEs) developing assistive technology products and telematics need to understand the needs of a diverse range of users to ensure that their systems and products match user needs and requirements. This requires the careful elicitation of user requirements and design of evaluation studies. SMEs, comprising designers and technology developers, although acknowledging the importance of continuous user engagement, may lack the skills in-house to engage users productively. A survey of such SMEs

revealed that companies rely on a limited set of methods, are unsure about how to design valid evaluations and use the outputs, or are dependent on third parties gathering information for them. A generic system was developed to support the planning of evaluations at any stage of the product development lifecycle. With little time overheads and an on-line help system describing the evaluation methods, the toolset aims to increase the validity and rigour of product evaluation.

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## DESIGN AS A SHARING TOOL FOR INTERDISCIPLINARY INNOVATION.

**Mirja Kälviäinen, Ulla Rätty**

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Future business solutions draw their value from the stakeholder networks they bring together. The design based INNOstudio® concept is a service and a teaching aid created by the D'ART Design Resource Centre in the North Karelia University of Applied Sciences. INNOstudio® practice has supported regional front end innovation processes for ten years. Innovation session and process facilitation for interdisciplinary communication, problem space definition and synthesis is provided by getting abstract thinking into external observables.

The successful design business value creation demands suitable, stakeholder network based business projects. Such cases have been e.g. various alimentary company cases, tourism related company and organisation networks, forest based production networks, e-portal collaboration for garden construction companies and social business branding with assistive devices. This paper presents analysis and examples of the design practice in the INNOstudio® innovation sessions. The examples provide tangible outcomes that have worked as efficient communication and creation aid for participants from different walks of life.

The analysis of the visual design tools in the INNOstudio® practice shows that design reaches tangible thinking and outcomes through visual ideation material, probes, sketches, situating strategies such as scenarios and storyboards, social pictures, service touch points, images describing the complex participant networks or different levels of prototypes and models. The produced tangible material cues, tryouts and synthesis results serve as collective external articulations for

the multidisciplinary innovation teams.

Work-in-progress in clear view and as different tangible outcomes prevents misunderstandings, helps building on the ideas of others, describes alternatives and variations, shows the missing parts or holes in the discussions, builds up joint synthesis of the different ideas, invites and fosters the practice of eliciting feedback and critique early and often. It encourages discourse and reflection with different experts and also users and make stakeholder and user feedback possible for the purpose of informed further development decisions.

Visual design exploration supports the interdisciplinary communication, joint idea generation, opportunity search and evaluation of ideas, the interplay of divergent and convergent thinking. Building a joint rich problem space, synthesising elements from different expert and user perspectives into complex concept solutions requires externalisation. Design practice offers tools for making the world part of the cognition thus helping to form the important shared cognition for the interdisciplinary work. The visualisations, however, do not only support understanding each other but help joint motivation as the long term INNOstudio® practice has proved that the central problems in the interdisciplinary value creation are not project technical ones but concentrate on attitudes: getting the various participants to be real, openly sharing stakeholders with inner motivation to participate. Design tangibles can provide individual scaffolds for joint values, visions and goals for big diversity of participants.

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## **OPENING THE SPACE OF EXPERIENCE: ON POLITICAL FORMS OF AESTHETICS IN DESIGN.**

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Political Art or Political Design has been a form of debate for many years. Most artists and designers try to avoid using the term 'political art' or 'political design' since they do not want to belong to a particular political vision, they do not want to make art as a server to political and social emotions. But are art and design not politically in their natures? If we take for example Herbert Simon's famous definition of design we see a political demand in it: 'devising of courses of action aimed at changing existing situations into preferred ones'. Does not this definition of design implicate on the whole project of politics for several centuries?

What is at stake is how we can reinterpret the overlapping area of design and politics? Is it just when a designer becomes a political activist and making posters for social and political causes? Or the discipline of design itself can take the political position?

For this, the paper has to take a position for defining what politics by design is. The paper sees a potentiality in Jacques Rancière's theories regarding

'politics of aesthetics/aesthetics of politics' to prepare a discussion platform for initial attempts to redefine what could be political design. Therefore with relying on his theories, this paper aims to talk about those moments that design could enter into politics and how and when can design call itself political.

By following him, the paper brings up this idea that arts in aesthetical terms – not as we know about forms, colour and taste – but more about time and space and the process of redistribution of them (Kantian's notion of Aesthetics) opens a space for people to interrupt and reinterpret the given sensible as politics proper supposes to do. Both arts and politics change the spaces of experience to more possible experiences: A space of experience for associative discourses. Design Aesthetics – again not as we know about forms and functions, taste and the basics of doing 'good design' – but mostly as a potential discipline to open a space for giving opportunities to experiencing unsayable, invisible and inaudible, could be redefined as political design.

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## **THE MUSEUM OF ALL: INSTITUTIONAL COMMUNICATION PRACTICES IN A PARTICIPATORY NETWORKED WORLD.**

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In this paper we will sustain that institutions are increasingly facing the inevitability of a profound revision of their traditional parameters of unidirectional communication. Given the increasing availability of tools for audiovisual production as well as the diversity of networked communication contexts, the roles of the user and the audience have come to assume a participatory potential in the content they consume, and this will dictate their repositioning in face of the universe of institutions.

The Serralves Foundation with its Museum of Contemporary Art, in Porto, Portugal, was the subject of a first study of an empirical nature: a series of audiovisual objects were developed, in order to generate material for analysis and proposition.

In this new stage, our aim is the identification of new procedures and practices that may be effectively implemented within the institutional universe. We intend to establish more efficient

communication contexts, including the maximizing of a set of relationships between institutions and audiences regarding dimensions that are traditionally outside the institutional radar: identity, narrative and affection.

With the help of important examples, we will posit that, in order to achieve more success in their missions, culture institutions should get more focus in the participatory educational and communicational processes regarding contemporary issues. By this they will enforce their engagement with their audiences and make them part of the institutions' projects.

The project is currently in the process of a wide inventory and categorization of the different institutional communication practices, with the aim of producing a map of different vocations and positions of the various institutions in regards to the aforementioned issues, which require participatory communication.

## **DESIGN FOR SCENT: THE CASE OF SHAPING ROSE SCENTED PRODUCTS IN ISPARTA, TURKEY.**

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Industrial design is often associated with production sector. In general, the production sector provides the materials and technologies which serves as a means for design. However, the output of production is not always the object designed. The scope of the study is the production sector shaped by the chemical industry; in particular the items emerged and shaped around Turkish rose cosmetics production.

Turkey is one of the leading countries in rose oil and rose water production. During 19<sup>th</sup> century, rose plantation which was supported by the Ottoman state, was condensed around Istanbul and vicinities. In fact, rose scent and rose water had been abundantly used in Ottoman palace in history. The items particularly designed for sprinkling rose water and scent were produced out of glass, ceramics and metal. In the 19<sup>th</sup> century, rose plantation and processing around Istanbul went in parallel

with related glassware production. However both of the attempts discontinued and the need for rose cosmetics changed by time. On the other hand, rose agriculture in another Turkish city, Isparta, began with a civil initiative at the end of 19<sup>th</sup> century and became one of the leading industries of Turkey until this time. However the industrialization of rose processing and the market conditions, together with the region's inadequacy in glassware and ceramics production, limited the production of items particular for keeping rose cosmetics. Today, such items are restricted to cosmetics packages and souvenirs such as rose shaped scented candles and soaps, or rose scented beads.

The aim of the study is to investigate the changing habits and uses of rose scent and the items shaped within the framework of rose oil production in Turkey.

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## **FARMERS' MARKETS AND SERVICES CO-DESIGN TO FOSTER MULTIFUNCTIONAL AND COLLABORATIVE FOOD NETWORKS.**

**Daria Cantù**

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In recent years interest has been growing around food production and consumption due to both the economic difficulties farmers have to deal with and the frequent scandals in food systems that bring about health risks for consumers. In this perspective local production, especially from the productive countryside surrounding the big metropolitan areas, becomes crucial in offering new solutions to shorten the food chain and sustain local communities, keeping a system able to offer quality food at the right price.

On closer observation it is possible to recognize positive signals: groups of people linking up with small family-run farms to meet their needs while supporting farming. These creative communities offer a foresight of a possible future in their new collaborative ways of organization that can be seen as real user-created services.

In this framework we can foresee a new kind of territory consisting of new collaborative networks of producers and consumers able to involve a growing number of people and to create a diffuse and efficient system of services. Such a

periurban area could feed the city while offering tourism opportunities to the city dwellers.

Starting from these premises the paper analyses a set of case studies of direct selling solutions with a specific focus on farmers' markets, targeting the typologies of services provided and the innovative solutions adopted. Gaining insight from these examples it then develops by describing the approaches applied by service design to the pilot project called Earth Market in the city of Milan, which is part of an ongoing research project for regional development in the Milanese area, and to the Union Square Greenmarket in New York. These interventions use service prototyping techniques and co-design to start a community centered design process in order to define new services for local needs.

The project looks at farmers' markets as suitable places for participatory action research and involves the local communities both in the definition of new services and in the implementation of the markets themselves. Finally the paper discusses the results obtained so far and proposes future steps.



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## **INSIDE DESIGN: SOME ASPECTS OF AN ETHNOGRAPHIC STUDY OF A BRAZILIAN DESIGN OFFICE.**

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Many Brazilian designers share the idea that people don't know what design is nor its value; they also believe that people are unable to assess the quality of work or the expertise of a professional and cannot imagine what is behind of a well done project. This idealization results of a alleged awareness of designers on what Design is, on the value of Design, etc. That is, designers know what is behind the Design while those that

are not designers do not. Although the designer apparently really understands the aspects of his/her job, these points are not clear and they cannot be identified and expressed easily. This paper intends, through an ethnographic study, to bring up the way designers think their professional practice and how they perceive the aspects that distinguish them professionally.

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## **THE DEVELOPMENT OF APPROPRIATE TECHNOLOGIES FOR MELIPONICULTURE AT THE PARAÍBA'S AGRESTE AND THE ALAGOAS' SEMIARID LANDS, IN NORTHEAST BRAZIL.**

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The paper describes an Industrial Design (ID) intervention in sustainable development and family agriculture, focusing on meliponiculture i.e. beekeeping with stingless bees. The potential of ID in the socioeconomic context of family agriculture have yet to be explored. Industrial design can cause a positive impact on low income communities by developing projects which focus on appropriate technologies. Despite recent recognition of the importance of the contribution of subsistence

agriculture in Brazil, relatively little has been done to improve working and living conditions of these populations. The partial results have been satisfactory with the construction of hive prototypes. The initial tests have shown that the agricultural waste employed is of good quality and feasible for the construction of alternative hives. However, there is still a need to deepen the tests in the field.

## **DESIGN THINKING AS AN ENABLER OF STRATEGIC INNOVATIONS: A DISCUSSION OF THE INTERRELATEDNESS OF THE TWO CONCEPTS.**

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This paper builds linkages between two concepts that have emerged from two different fields: strategic innovation which originates from the field of strategy, and design thinking which comes from the field of design. Strategic innovation is innovation on strategy, i.e. innovation on the way the entire organization operates. Strategic innovation is highly potent source for sustainable competitive advantage because key activities and their linkages are redesigned and new unique combinations are formed. That is why strategic innovation has drawn significant interest among business practitioners as well as strategy scholars. Design thinking can be described as an approach to innovation that emphasizes fast and early prototyping, an iterative approach, and an experimental and emergent process. Although

having a long history in the design discourse, the concept of design thinking is a more recent one to the management discourse. Design thinking is currently heavily discussed among managers, and linked to e.g. organization design, and strategy process. However, a link between design thinking and strategic innovation has not been acknowledged in the existing discourse and literature. Based on a literature review in both strategic innovation and design thinking literature we show how design thinking offers an interesting framework for both finding the original strategic innovation idea and realizing it through the so called execution ideas. We suggest that one way to meet the requirements strategic innovation poses on the innovation process is the design thinking approach.

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## **DESIGN METHODS AS THE KEY TO UNLOCK THE *FULL* POTENTIAL OF POSITIONAL VALUE.**

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Positional value can be defined as value that a product – or in more general terms, an asset – has in more than a single value configuration. Although positional value could offer significant benefits to organizations and to the economy at large identifying positional value in their own processes seems to be a difficult task for companies. Therefore, there is a need for a tool that assists in identifying positional value. Due to the challenge of identifying sources of positional value, design methods were applied to the search process. The discipline of design provides approaches and tools for visualizing and concretizing the varying locus and form of positional value, and thus assists in the identification process. In this paper, we propose a tool that assists in identifying

the opportunities for positional value. It is a systematical tool that is based on methods deriving from the field of design. The tool builds upon the organization's or industry's material and immaterial assets, as well as the specific traits of a consumption process and aims at the easy identification of positional value. These opportunities for positional value form the basis for creating new, significant value for an organization. Therefore, the paper contributes to the discussion of how design could be utilized in redesigning not just offerings but also organizations and societies. In this paper, we also present some key results of applying the tool with a number of Finnish companies.

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## **DESIGNERS AS LANGUAGE INNOVATORS? CHALLENGES AND OPPORTUNITIES FOR DESIGNERS AND MANAGERS WITH DESIGN-DRIVEN INNOVATION.**

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The interest in design as a driver of innovation has risen dramatically in recent years. Nevertheless, while some studies indicate that investments in design may affect business performance, and that design-driven companies tend to be more innovative than others, we still know little about how design-driven innovation actually occurs in practice. Other studies show that there are still many hurdles to be overcome before the full potential of design as a driver of innovation can be fully realized. Among the most commonly noted are the communication issues between designers and their clients with a business or engineering background, reflecting different epistemological stances and professional identities. To be able to bridge this divide we need new

theoretical frameworks that allow us to address the unique contributions of each discipline together, yet on their own terms. This paper outlines a sketch for such a framework departing from the notion of design-driven innovation, defined as radical innovation in meaning. It is argued that pragmatist philosophers John Dewey and G. H. Mead provide the basis for a theoretical platform for understanding how meaning is shaped and negotiated in design practice and in meetings between designers and their clients as well as between the design object and its users. A case study of a design consultancy is used to illustrate the connection and relevance of pragmatist philosophy to contemporary design practice.

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## THE MEANDER MODEL: A METAPHOR FOR USER INVOLVEMENT IN SERVICE DESIGN.

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This paper explores different approaches to the user within service design (innovation). We start with Verganti's [1] distinction between "design driven innovation" versus "user-centered design". We find the user-centered perspective more coherent with service design, since the user is in the core of service creation. However, our empirical material indicates that this dichotomy does not always exist. Instead, we introduce a conceptual approach that

blurs the line between "design driven innovation" and "user-centered design". The meander model presented here does not fall into this dichotomous trap, but allows for a more dynamic combination that is more consistent with our empirical data.

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Harvard Business Press: Boston.

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## CONNECTED CLOTHING: EXPLORING THE REDEFINITION OF FASHION DESIGN THROUGH WEARABLE TECHNOLOGIES.

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This paper proposes that new types of 'mindful' communication methods could enhance and nurture long distance relationships, developed through clothing that integrates wearable technologies and smart materials. The paper further argues that this significantly redefines the nature of fashion design practices, suggesting a new multidisciplinary model for fashion design education and practice.

*Connected clothing* draws upon continuing doctoral research within the fields of fashion and textile design that addresses the question raised by Agamanolis: "how can we bring back intimacy in communication technologies?" [1]. If two people are geographically remote from each other can intimacy be enhanced by embedding technologies used in communication devices within clothing design? The research is addressing this question by drawing on the inherent aesthetic and emotive qualities of craft practice and using them as a tool to project personal connections and bonds between users, and between the users and the worn device itself. It combines a review of literature and practices in this field with practice-based explorations of the concepts proposed.

Wearable technologies, according to Wallace "are fast emerging phenomena" [2]. However, much research in this field tends strongly towards the technologically driven and market-oriented. This paper builds on previous research by the principal author that explored how virtual communication methods can be more personal and tactile through the use of smart materials and sought to define new methods of remote connectedness.

This research addresses needs that arise from increasing pressures for people to work away from home over short and long-term durations. There is

therefore a need to enable people (partners/family members) to communicate in an intimate way over distances allowing them to connect and maintain the intimate bonds. Within a market framework that is focused on function over beauty and connectedness, there is an opportunity to develop intimate communication devices for the consumer and, in doing this, to create a new direction for textile-clothing products.

The conference paper provides an outcome of the literature and practice review, a summary of the methodologies applied through the research, and an agenda for future research. The exhibition will present experiments with innovative technologies, recycled materials and novel forms to create interactive garments that ignite conversations, body awareness and intimate touch, and develops further work previously exhibited at the Centre for Contemporary Arts, Glasgow [3]. The exhibition provides prototypes that delegates are invited to wear. Their physical engagement with this work will itself be used as part of the continuing research.

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# Posters

# Investigating Cooking and Heating Product Needs for Irish Older Adults

9th International Conference of the European Academy of Design

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## Objectives

The world's population is ageing; researchers have an increasingly important role to play in innovating new products, appliances and services to allow for better everyday living conditions of this ageing demographic. Health, wellbeing and age in place needs are of particular importance in Ireland as research has revealed that as a nation we are living longer in ill health (McGill, 2009). The most fundamental domestic products to health, wellbeing and in the promotion of ageing in place are cooking and heating products, however little design research has been carried out in this area. In this study it is intended to acquire a deep understanding of the Irish older adult culture in relation to these products, defining needs and discovering holistic factors that these products embody. From this understanding prototypes will be created and user tested by older adults to determine appropriate design criteria.

## Methodology

To inquire into the context of usability in cooking and heating products, research has been conducted using ethnographic methods within the homes of participant older adults. This involved a yearlong (Spring, Summer, Autumn and Winter) study with forty participants over the age of 70 years across Ireland and from various socio-economic groups (Fig 1.)

Through qualitative open coding, seven representative personae have been developed. These personae were refined, visualised and communicated through person centric displays (Fig 2). Analysis and interpretation of personae data through memoing (Glaser, 1998) resulted in a framework for ideation of product solutions (Fig 3).



## Current Outcomes

Insights from this framework are deep, far reaching and summarises the specific product needs for older adults. These include wellbeing needs such as Health, Social, Safety, Emotive and Cost factors as well as ergonomic and usability factors. The details of these factors designed into cooking and heating products is intended to create empowerment, independence and promote ageing in place. From a cooking perspective insights range from the struggles of older men learning to cook for the first time through to social exclusion and malnutrition/obesity due to the inability to provide meals for themselves and others. From a heating perspective, insights include how older adults utilise heating products to alleviate pain associated with arthritis and poor circulation. Heating products that tackle social and economical issues in Ireland such as fuel poverty and spatial shrink (McAvoy, 2007) also need to be designed. It was seen that older adults suffering with poor mobility or financial pressures are finding difficulty in paying for the heating of their entire home. As a result of this, a proportion of this demographic are living in a small area of their house, leaving the remaining house in disrepair and open to health hazards through damp and deterioration.

It is now intended to develop iterative prototypes for user testing. These products have been categorised into the following areas: 1. Space Heating devices, 2. Fireplace/Stove appliances, 3. Hobs and Ovens 4. Cooking and heating controls

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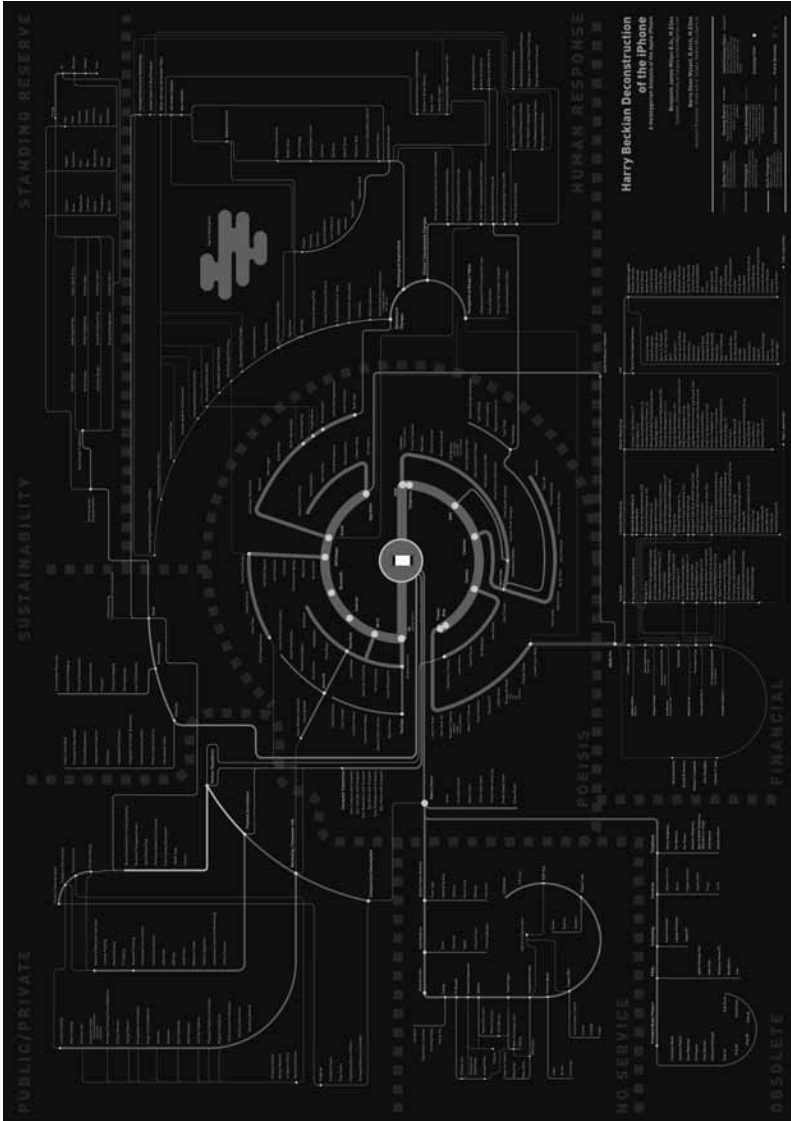
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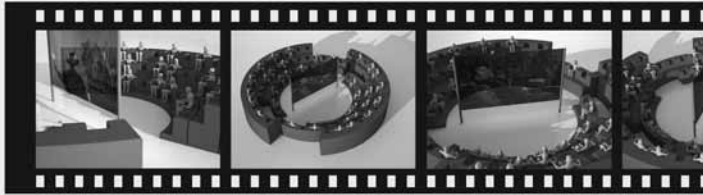


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# PLAY ROOM

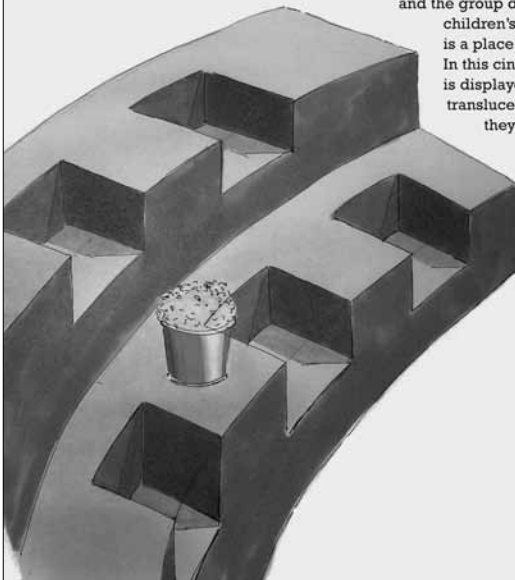
*Feel free to enjoy!*



With its inspiration in the sharing environment and the group dynamics observed in children's playgrounds, the Play Room is a place for interactive entertainment. In this cinema room, the audience is displayed in circles around a translucent screen, through which they can see the movie and

also their fellow 'players' on the opposite side of the room.

During the movie, each audience row smoothly spins, providing people with different perspectives of the action presented. With the movement, spectators can freely change seats and reach any disposable place in the room.



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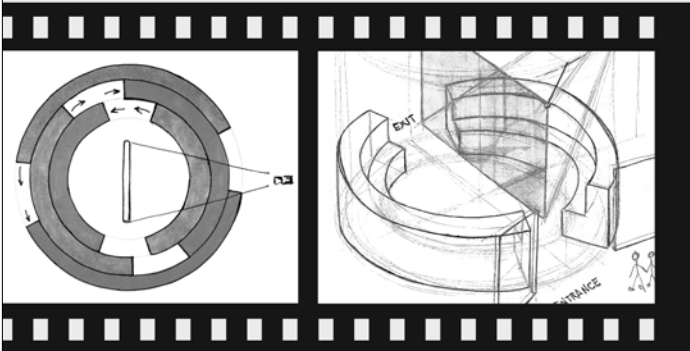
## **Juliano Kestenberg**

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# PLAY ROOM

The concept is based on the principle that a public space is always co-produced, that is, its success is not solely in the hands of the urban designer or town planner; it relies on people adopting, using and managing the space.

**Play Room** is not meant to replace regular movie sessions, but to give people a totally different experience of action, in a playful and challenging way. It reinforces Design's expanding territories and is an invitation for breaking the patterns and experiencing something new. Grab your popcorn, come and **Play in the Room!**



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# REALITY VERSUS REPRESENTATION: ADAPTATION OF SOURCES OF INSPIRATION IN THE SURFACE DESIGN PROCESS

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## Introduction

This study examines the implications of using real (tangible, three-dimensional) versus representation (distanced from reality, two-dimensional) inspirational sources from nature while simultaneously looking into how chains of thoughts are triggered and whether particular kinds of capital aid in moving the design process forward.



Handmade Linenbook fabric (textile) inspiration. Study the design possibilities for the surface space to be captured through using photography.



The intention of butterfly wing patterns is produced by environmental factors such as the amount of light that is available on a piece of fabric. But is it worth trying?



Look for color patterns of the butterfly wing, and study how these have contributed to the pattern itself. Looking at 2D, how much of the butterfly fabric?

## Goals + Objectives

- Determine how inspirational sources of biological specimens of butterflies, beetles, and shells (either real or representations) are used in designing
- Evaluate the importance of differing types of inspirational sources used by designers
- Empirical research about the processes of design practice in textile design
- Comprehend the implications of using real or representations of the same inspirational sources
- Explore the socio-cultural interactions that evolve during the creative process

## Methods

- Literature Review
- Instructor self reflections + analysis
- Ethnographic observations

## Data Types

- Photographs
- Video & audio recordings
- Sketches
- Observational notes



Designers sketch as a way of communicating their ideas to a client/customer.



Nature inspired textiles are common in all cultures.



A butterfly like motif (biomimetic) observed using a camera microscope equipped with a digital camera.

## Data Analysis

- Transcription
- Correlated Data
- Photo analysis

## Findings

The key finding from this preliminary research is understanding the need for clear definitions of inspiration and influence. Working definitions were derived from this research. These include:

- Inspiration is defined as an origin of reference that can be tracked throughout the design process as being at least partly responsible for the resulting ideas and material creations
- Influence is derived from the knowledge, expertise, and cultural capital of the designer

The second key finding is that in order to understand the complexity of sources of inspiration a qualitative ethnographic multi-method approach is needed to capture information about the design process. This approach requires:

- Observations captured on video tracking interactions and how participants are engaging with inspirational sources
- The photography that tracks sketching and tangible outcomes during design process
- Reflective journaling by tracking personal thoughts of students, instructor and researchers
- Semi-structured interviews to track idiosyncratic, personal thoughts of the students and instructor

## Future Work + Impact

Future work includes two studies: one with design students (March 2011) and one with professionals (September 2011). These studies involve providing biological specimens (insects and shells) for the designers to use towards the creation of textiles.

This work has the potential to impact and benefit design education and practice in three ways:

- Improving design process leading to streamlining business practices
- Enhancing design education
- Detailing towards developing products



See shells of the bivalves *Volucria* and *Comarca*.

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- Thanks to Dr. Claudia Eckert and Dr. Martin Stacey for providing their expertise. Thanks also go to the design students for contributing their work and sharing their design process with the authors of this study. This project is part of a broader project at University of Alberta.
- Contact**
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# RE/DESIGNING THE WARM-UP JACKET: IMPROVING THE THERMAL COMFORT OF SERVICE WORKERS IN THE OR



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ALBERTA CANADA

## GOALS + OBJECTIVES

- Determine the thermal issues affecting those working in the OR
    - Focus on anesthesiologists and nurses
    - What areas in the OR are most problematic
    - What areas on the body are most affected
    - How those in the OR deal with thermal discomfort
  - Attitudes and beliefs concerning the current warm-up jacket
  - What changes those involved want to see
  - Understand the environment of the OR and Surgical Unit
    - Temperature
    - Activities
    - Textiles used
- From research, future aim is to develop a garment which will keep those in the OR thermally comfortable



## FINDINGS

- Nurse**
- Three designations
    - Circulator nurse** - coordinating the needs of the surgical team with other care providers, moving around OR
    - Registered nurse** - prepping OR and patient
    - Service nurse** - mainly in the Surgical Unit, less time in OR
  - Feedback indicates they need a garment which addresses insulation and size issues, contamination
  - Use scenario
    - High level of activity
    - Risk of contamination
    - Use jacket for the day



- Anesthesiologist**
- Maintaining the patient's vital life functions through continual monitoring and assessment during surgery
    - On for full surgery, can be many hours
    - Confined to specific OR area, outside or on edge of sterile vest
  - Feedback indicates they need a garment which addresses insulation, wind/plaster resistance, size issues
  - Use scenario
    - Low level of activity
    - Chill from air flow (sterile curtain draft)



- Dealing with discomfort requires "bending" of rules:**
- Use of surgical gowns, Bathrigger blankets, layers of undergarments (bibli), warm saline bags
- Reason for choosing garments**
- Fit, Thermal need, Habit, Modesty
  - Confusion regarding approved work attire

## METHODS

- Multi-method approach**
- Field observation
    - Two groups with two researchers
    - Observed various OR procedures
    - Recorded temperature and humidity
  - Semi-structured interviewing
  - Focus group meetings

- Data Types**
- Photographs
  - Video & audio recordings
  - Written surveys
  - Diagrams
  - Observational notes
    - general observations
    - chart recordings
- Data Analysis**
- Correlated data
  - Transcribing
  - Qualitative data coding
  - Qualitative data inference



**Figure 1**  
Anesthesiologist motion: approach toward sterile areas of OR and when asked to assist at table or work. He and 2 observers rotated in or around the OR with their general location in the room. A video diagram was taken during this movement to show placement of person in the room as well as equipment placement.

## CONCLUSIONS

- Need
  - Sterile cover-up for work in the OR
- Wear
  - A garment which is thermally comfortable
  - A professional looking garment
- Expect
  - Not to contaminate work environment
  - Proper fit
  - Washable
  - Approved by Capital Health and AORN

## ACKNOWLEDGEMENTS

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# Research Towards Designing Protection against Steam & Hot Condensate

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## Introduction

Use of steam and hot water in extracting and producing oil has become extensive, especially in the oil sands and in heavy oil production. Although workers in this sector are protected against flash fire and radiant thermal exposures, their normal personal protective equipment (PPE) offers little or no protection from hot water or steam. Data on resulting burns are difficult to isolate from workplace injury data, but many incidents of steam and hot water burns have been reported in this sector over the last five years.

## Goals & Objectives:

- To explore and analyze the real-life work conditions at typical work sites in the oil and gas sector
- To explore worker attitudes and practices regarding use of PPE when working around steam and hot water
- To make recommendations towards the improvement of current garment design in both protection and comfort

## Acknowledgements

- Natural Sciences & Engineering Research Council of Canada (NSERC)
- Canadian Association of Petroleum Producers (CAPP)
- Imperial Oil Resources Ltd
- Nexen Inc
- Total E & P Canada Inc
- DuPont Canada Inc
- Protective Clothing & Equipment Research Facility (PCERF)
- Department of Human Ecology

## Multi-Method Research

The multiple qualitative methods used to explore issues surrounding steam and hot water included:

- Discussion with project's Industry Advisory Committee
- Focus group interviews with workers
- Site visits (oil extraction plants and well sites)
  - Focused observations
    - notes and photographs
  - Individual interviews
    - notes and photographs
  - Mobility studies
    - notes and photographs of specific movements

## Findings

### Needs:

- Provide better protection
- Cannot impede mobility
- Durable for wearing and laundering
- Thermal comfort for body temperature regulation
- A range of sizes to ensure improved fit, mobility and comfort

### Wants:

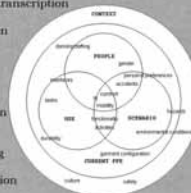
- Storage for personal effects and work equipment
- Look and feel for the current social and cultural work climate

### Expectations/Requirements:

- Fabric and construction must meet CAN/CGSB 155.20-2000, Workwear for Protection against Hydrocarbon Flash Fire
- Fabric must be flexible in environmental conditions (functional in cold and heat)
- Compatible with current PPE

## Data Analysis

- Verbatim transcription
- Data-driven
- Seeking themes
- Grouping information
- Cross-referencing
- Triangulation



## Recommendations

- Ease of donning and doffing must be improved
- Garment fit must be improved
- Fabric choices for garments should be seasonally appropriate
- Different levels of protection for tasks with different risks of burn injury
- Garment interfaces with other PPE must be improved
- Garment must be culturally acceptable

## Continuing Research

This research project is multifaceted. Initial work was conducted to determine what conditions and hazards are present in oilfield work. Multi-method research was undertaken to explore and understand these issues. Based on the findings of interviews and site visits, some general recommendations for garment design have been made. Test methods are currently being developed to determine the protective properties of different fabric types based on information collected on steam and hot water hazards. The final step in the project will be to design and field test fabric and garment prototypes based on what has been learned through this combined research.

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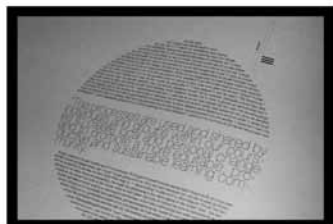
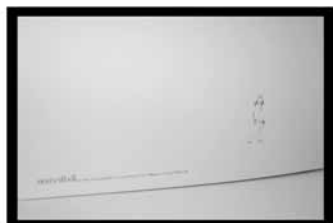
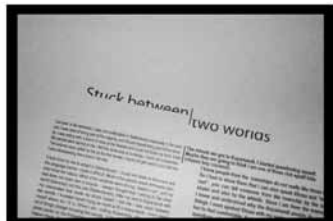
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# Social learning for Visual Communication Design students in a post-apartheid context



## CONTEXT [ ]

- SA's apartheid's history [racial exclusion; social & economic inequality]
- redress of the country's past = very NB

## METHODOLOGY & AIMS [ ]

### 1) action research & action learning (AR & AL) ...

- "Action Learning" : learning from action or concrete experience, as well as taking action as a result of this learning
- "Action Research" : a cyclical iterative process of action and reflection on and in action [Zuber-Skerritt 2001:2]
- to attain social learning to enhance social transformation of a post-apartheid society
- to facilitate the transformation of Higher Education in SA
- to provide a platform to explore issues of:
  - > cultural difference
  - > citizenship
  - > collective identity
  - > national memory

#### Martha Nussbaum's notion of citizenship

- ability to criticize one's own traditions
- mutual respect for others' opinions
- thinking as a citizen of the world; not only locally
- imagining oneself in the shoes of others ("narrative imagination")

### 2) case study method ...

- "intensive analyses and descriptions of a single unit or system bounded by space and time" (Hancock & Algozzine 2006:11)
- to gain in depth understanding of a phenomenon; in this case rapport could be established with students to gain deeper understanding of the complexities & context of multiple realities

## PROJECT COMPONENTS [ ]

- community interaction (CI) between...
  - > Visual Arts Department [US] Design students
  - > Visual Arts Department [US] lecturers
  - > highschool learners involved in local NGO VisionK
- socratic discussions on racial related themes such as ...
  - > stereotyping
  - > power relations
  - > blackness/whiteness
- reflection writing ...
- the information gathered was used in typographic layouts ... expressing the content & emotions experienced while working with these sensitive issues

## OUTCOMES [ ]

- issues that remained prominent in reflections were:
  - > fear of the Other
  - > helping behaviour
  - > asymmetrical relationships
- study period (6months) was too short to evaluate real changes in attitudes & perceptions
- focus needs to shift from if to include social learning, to how to include it successfully

## FUTURE PLANS [ ]

- Funds are now available to support other departments in including this type of project into their curricula
- Art will be used as medium & will so become one of the main components utilized to work through racial issues, come to terms with one's apartheid past & enable social transformation & change

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## Substituting established types of target audience segmentation with Learning Styles - a catalyst for change?

Peter Charles Jones, Programme Leader, MA Communication Design, University of Plymouth

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**Title**  
Substituting established types of target audience segmentation with Learning Styles - a catalyst for change?

**Part of initial research towards a practice based PhD.**

**Expected outcomes**  
A series of communication experiments that are designed to address the different styles by which people learn.

**Conference Themes addressed**  
**Liquidity:** design's redefined and expanding territories nomadism: design actively searching for new areas and tools. **Investment:** design as a catalyst for change and progress.

**Objectives**  
Within Communication Design theoretical and practice based frameworks I intend to:

- Investigate the potential of defining target audience groupings (Market Segmentation) by the way the target audiences learn (Learning Styles).
- Author, develop, design and prototype a series communication experiments that address a range of the latter target audience groupings.
- Deliver and publish these communications by employing extant, developing and emerging communication technologies.
- Critically evaluate, analyse and contextualise the latter communication experiments, plus the process of their realisation.



**Abstract**  
This paper outlines the early stages of an investigation into the effect on Communication Design methodologies and outputs by substituting established types of Market Segmentation (e.g. A, B, C, D, E, F, gender, socio-economic status, patterns of consumption etc.) with the various theories and categories used by teachers and academics to identify the styles and/or modes by which people learn, that within a pedagogic context are generally known as Learning Styles.

The motivation to this project stems from my own experience as a practicing designer where the prescriptive use of existing communication design research methodologies within Advertising, Graphic Design and Marketing, can often lead to clichéd and mediocre solutions. Indeed it is often marketing professionals that research, frame and define the communication problem before it reaches a designer. Consequently however imaginative the designer, if the design brief has been developed in a prescriptive manner, then the subsequent design solution that successfully addresses the brief is also likely to be prescriptive and mundane.

Demographics: A through E

1/3

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## Substituting established types of target audience segmentation with Learning Styles - a catalyst for change?

Peter Jones, University of Plymouth • The 9th International Conference of the European Academy of Design

### Methodology

**Critical Journal and portfolio of work**  
A critical and reflective journal that documents, contextualises and evaluates the processes, methodologies outputs.

**Research Presentations**  
Presentations to supervisors and Faculty research groups to provide feedback and engage in discussion about and report on progress.

**Data Collection**  
I intend to undertake research and collect data using a combination of secondary and primary sources, the latter to include the synthesis, critical evaluation and contextual analysis of my own Communication Design process, methodologies, experiments and outcomes.

**Primary sources**  
• Corresponding with and/or conducting interviews with academics and practicing professionals in the following areas: Communication Design, Advertising, Marketing, Psychology, Education, and Digital Art & Design to map research areas and to collect opinions, ideas and theories.

• Visiting galleries, museums or archives to evaluate and analyse methods of display and interpretation.  
• Contributing to seminars and conferences to communicate ongoing findings and receive critical and contextual feedback.

• Prototype my own Communication Design experiments to test ideas and theories encountered and/or developed through ongoing research and data collection.

**Secondary sources**  
• Analysing existing texts from a variety of sources including websites, journals, books, seminars and conferences that address and cover the following key areas of Communication Design and Media: Market Segmentation, Pedagogy particularly Learning Styles, Psychology, existing, developing and emerging communications technology

**Analysis, evaluation and synthesis**  
• Critically reflect upon, contextualise, analyse and evaluate the theories, ideas, opinions, processes and outputs obtained through data collection and to use the understandings to inform the direction of future research.

### Abstract

Marketing, Advertising and Design professionals use a range of research methodologies to analyse and define a communication problem in order to develop a design strategy or brief. These quantitative and qualitative methodologies often include approaches such as: focus groups, user analysis, brainstorming, mood boards and multiple design solutions, media analysis, strategy and planning; patterns of consumption, consumer goals and motives analysis, brand positioning and market analysis; brand values and propositions. However core to, or used in tandem with almost all of these research methodologies, is the use of some form of Demographic, Market Segmentation and/or Consumer Behaviour analysis in order to define the target audience.

Therefore my approach of radically changing a core research component and design criteria, i.e. substituting established target audience groupings with a range of diverse Learning Styles has not only the potential to act as a catalyst to the formulation and addressing of new Communication Design criteria, but also to provoke new approaches and possibilities within established Advertising, Graphic Design and Marketing research processes and outputs. Consequently I propose to deliver the same core message in several different ways through a variety of media and formats, using extant and emerging communications technologies. Each delivery will be tailored to a different style of learning. In today's multi-media, multi-platform, multi-channel environment, I believe this approach is eminently achievable and practical.

### Target audience nomenclature

Ghavs → Wags → Janners → Sioanes → School-Run-Mums → Blue-Gollar → White-Gollar → Affluent-Greys → Council-Tennants → Single-Mums → Low-Risk-Revolvers → Educated-Urbanites → Post-Industrial-Families → Cosmopolitan-Sharers → Sun-Readers → Mondeo-Man → White-Van-Man → Essex-Girls → Swing-Voters → Opinion-Formers → Left-handers → Queers → Worcester-Woman → Pebble-Dash-People → Ghavs → Wags → Janners → Sioanes → School-Run-Mums → Blue-Gollar → White-Gollar → Affluent-Greys → Council-Tennants → Single-Mums → Low-Risk-Revolvers → Educated-Urbanites → Post-Industrial-Families → Cosmopolitan-Sharers → Sun-Readers → Mondeo-Man → White-Van-Man → Essex-Girls → Swing-Voters → Opinion-Formers → Left-handers → Queers → Worcester-Woman → Pebble-Dash-People → Ghavs → Wags → Janners → Sioanes → School-Run-Mums → Blue-Gollar → White-Gollar → Affluent-Greys → Council-Tennants → Single-Mums → Low-Risk-Revolvers → Educated-Urbanites → Post-Industrial-Families → Cosmopolitan-Sharers → Sun-Readers → Mondeo-Man → White-Van-Man → Essex-Girls → Swing-Voters → Opinion-Formers → Left-handers → Queers → Worcester-Woman → Pebble-Dash-People →

## Substituting established types of target audience segmentation with Learning Styles - a catalyst for change?

Peter Jones, University of Plymouth 2011 • The 9th International Conference of the European Academy of Design

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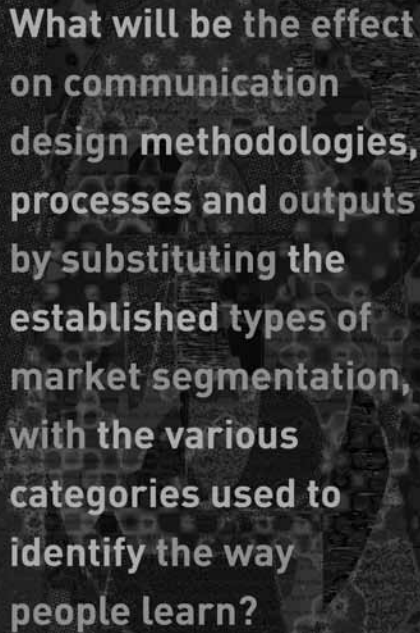
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What will be the effect on communication design methodologies, processes and outputs by substituting the established types of market segmentation, with the various categories used to identify the way people learn?

**Abstract** Although this approach is likely to create several communications with the same core message, each communication will be designed to accommodate and engage a particular Learning Style. Depending upon the context of the delivery (most likely an exhibition), users may then browse and select their preferred communication, indeed they may select more than one communication and view the same core message through a variety of formats. This approach of enabling the user to view the same message in a variety of formats could not only make it possible to facilitate greater understanding of the message but should also enable the user to make judgments on which type of communication is most appropriate for them.

Catalyst for change

3/3

# TALKINGABOUTCANCER.ORG: THE DECENTRALIZED SOCIAL NETWORKING SYSTEMS TOWARDS MOBILIZING ACTIONS OF CITIZENSHIP AND SOLIDARITY AGAINST CANCER

Researcher: Nuno Duarte Martins, Daniel Brandão | Advisor: Heitor Alvelos, Rita Espanha | Doctoral Program: Digital Media | University: IPCA / University of Porto / ID+



Our research has as main objective to test the feasibility of using participatory online platforms in the context of health communication, using the problem of cancer as a case study. These participatory platforms are often associated with the traditional world of entertainment. And in this sense, it is intended, not only to test the above application to other areas, but equally contribute to an expanded awareness of the potential of these platforms from it's users' universe. Within the portuguese oncology universe, it is our intention to build an online network that helps to bring together the whole community involved with this problem. Accordingly, we developed a

prototype that is intended to be a mean of testing and observation of our research that focuses in the Design field. More specifically it is the analyses of the online decentralized systems' efficiency in citizenship and solidarity mobilization actions, that help to alleviate the problem of the individual citizen that relates directly or indirectly with this disease. Within the Portuguese oncology universe, it is our intention to build an online network that helps to bring together the whole community involved with this problem. A major objective is to contribute to a bigger and better relationship between citizens and institutions. The OncologiaPediátrica.org platform was devel-

oped and implemented under this course of inquiry, and it had, as its first mission, the task of proving the hypothesis that Multimedia Design can contribute to the information, support and sharing of testimonies from relatives, friends and patients involved with the fight against pediatric cancer. This platform is based on a centralized system, namely, the site's organization, the policy and the informative content management comply with a hierarchical pyramid. The new occurring technological developments that led to the flourishing of social networks and Web 2.0, now require a new approach, in order to make it more effective with these now emerging realities.



First version of the OncologiaPediátrica.org website  
([www.oncologiapediatrica.org](http://www.oncologiapediatrica.org))



We want our project to leverage the approximation between  
all members of the oncology's community.



We will seek to detect and analyze other reference networks and  
understand how communication and interaction can be improved  
in the global world online.



We found citizens' networks related to oncology, particularly  
within popular social networks.



Lúcia Duarte, The Portuguese Association Against Leukemia's President,  
explains that use of the "testing therapy" movement, a "translational"  
case in which has reactivated the national registry of donors in about 10,000



TalkingAboutCancer.org's website  
(online platform still under development)

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**Vigário**

Vigário (Serif) and Bastião (Futuristic calligraphic) were used in the Middle Ages. The digital reproduction shown here is based on the original decorative letters observed in the manuscript "Tratado Gram. 17" from the Monastery of Santa Cruz in Coimbra.



**Letra Portuguesa (1822) by Manuel Saraiva**

Between the 15th and 16th centuries we can find many examples of professional calligraphy in Portugal. However, due to the massive influx of the rules of calligraphy were prevented and recognized against the rule. Consequently, the *Letra Portuguesa* was published by the hands of Manuel Saraiva, in 1822, for the first time the intent of establishing a Portuguese calligraphic style appears.



**André Fre (2005) by Dinis da Fonseca**

André Fre (2005) is the typographic work of Manuel de Andrade de Figueiredo (1870-1970). Since Fre's work is based on a 16th-century work, printed in 1522 at the Oficina de Bernardo de Cames de Cascais.



**Rainald**

Rainald was less angular than the Gothic type used in northern centers. It was quite fashionable in Portugal, and was used by Veloso Fernandes, the printer of a Portuguese translation of the *Divina Comédia* (1880), one of the most remarkable international printed in Portugal. He was also the printer of the new *Letra* of King Manuel I.

# Typography and identity: Contemporary Portuguese Typographical Design

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**Introduction**

Portugal has no typographic tradition and has never been in the typeface production market until the desktop publishing revolution came along. Nowadays contemporary Portuguese typographical design represents a prestigious area of international recognition, only very lightly explored and characterized in the national and international territory.

**Objectives**

Our research aims to better understand contemporary Portuguese typeface design, its roots and extensions, looking for variables that may explain the idiosyncrasies and reputation of their creations.

Our research pretends to answer the following questions:

Why are typeface design and typography in general an emerging field in Portugal?

What is the relevance of Portuguese typeface design, awarded and recognized worldwide, in the Portuguese graphic design and production?

How do we improve the visibility and use of Portuguese typefaces?  
Is there an identity in Portuguese type design that differs from other countries' design?

**Methodology**

The proposed work plan is based on the following methodology:

Task 1: Literature review – gather information regarding the evolution of typography in general and the evolution of Portuguese typographical design in particular.

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# ABC

ABC lettering (1921) by Stuart Carverton

With the development of graphic techniques such as lithography, graphic artists looked for new ways to design lettering for advertising purposes.

Veritas (2006) by Dino da Silva

A typographic revival designed by Dino da Silva, based on the calligraphy of Antonio José Veritas da Silva (ca. 1620). Veritas Veritas featured an award at the 2009 TDC2 type design competition.

Jose Vilhena

The first metal typefaces produced in Portugal appeared only in 1532 by the French Jean Vilhena, who had immigrated to Lisbon. He was the first to cast metal typefaces in Portugal, but not the first to use the type in Portugal, as if he just brought them with him.

Mogus (2002) by Marco Pólvora

Mogus Big is probably the most popular of all the Mogus variants. It was first, and subsequently used by ExperimentalDesign (School of Lisbon). Mogus Big shows its true character when used in bold and black versions because of the horizontal and black sections between strokes. The Mogus Project resulted in an award at the 2002 TDC2 type design competition.

**Task 2:** Data collection, interviews and questionnaires – the sample consists of digital typefaces designed by Portuguese type designers from 1985 to 2010. Data will be collected from the authors. We will complement the literature review process with oral testimonials. Action research will then be used to build a research model. We will also be looking for how digital technology has influenced and / or influences the creation of contemporary typefaces.

**Task 3:** Artefacts analysis – study based on typographical design methodology. Analysis based on the trilogy: authors, processes, products. We will be searching for a national pattern or the lack of it.

**Task 4:** Compare with other scenarios: USA; Europe (namely, Holland, France, Italy, Germany, UK, Spain, Switzerland).

**Task 5:** Build an online digital platform – collaborative open source software will be used to build a digital and interactive platform that will allow further development of knowledge between users and authors. This platform will be used for the last task.

**Task 6:** Study the use of Portuguese contemporary typefaces by designers – we pretend to build an online questionnaire that will be sent to Portuguese designers asking them about the use of Portuguese designed typefaces. How many designers use them and why do they use them?

**Current & Expected Results**  
The first task of the study is already accomplished. We have researched and documented the historical evolution of Letter and Typeface Design in Portugal.

Portugal appeared in the international typographic landscape as a country without tradition. Its peripheral, geographical, political and cultural isolation did not allow the typography in general, and type design in particular, to be developed. However, conditions and opportunities were given to some foreign experts that came to Portugal. We had no typographic culture that allowed us to build up and develop a typeface distinctly Portuguese. Most of the originality lies in some calligraphic expressions. The Visigothic Script, used between the 7th and the 12th centuries in the Iberian Peninsula, has its own characteristics and originality. Several Gothic scripts were adopted in Portugal in the medieval period; specific Portuguese styles evolved, which were drawn on nautical maps, written in fonal



# Expresso

Expresso typeface by Mário Feliciano

Custom typeface for the Portuguese award-winning newspaper, Expresso. Mário Feliciano designed Expresso (2002), a typeface family exclusively for the Portuguese language.



Azeite (2000) by Miguel Esteves

Made in an experiment around the 'Blackletter' family, that existed in the Hospital (1999). Notably, the design (2000) was awarded at the Type & Media (MA) (2001), from the Institute of Design (2000), Portugal, in 2000.



Odeia (2000) by Rui Alves

Odeia is a font intended to integrate the best of Portuguese Medieval letterforms, with a light and dimensional feel. It's also made with 124 alternative glyphs, which results in a very rich design and strong look. Odeia won the 2000 TDC award for display fonts.



Calisto (2000) by Miguel Esteves

Calisto is a contemporary digital typeface family that covers four weights, Light and Alternative. Designed in 2000 by Miguel Esteves in fulfillment of his Master of Arts in Typeface Design at the University of Reading, was awarded the TDC Certificate of Excellence in Type Design in 2000.

documents (letter of feudal city rights), in books of religious services and in various state documents. We can detect some originality in the Portuguese designs of Gothic Rotunda letters. The Rotunda is the Gothic style preferred in Italy, Spain and Portugal, revealing wide and spaced letterforms, compared to the more condensed and angular German Gothic.

Between the 12th and 15th centuries we can find many examples of professional calligraphy in Portugal. Relevant calligraphers were Manuel Barata, Manoel de Andrade de Figueiredo, Jacinto de Araújo and Joaquim Joaô Ventura da Silva.

Typography with moveable type was totally dominated by foreign printers and imported technologies. Later, with the development of graphic techniques such as lithography,

we again had an interesting period of certain originality, with masters like Stuart de Carvalhais that were skilled artist in the manual design of letterforms for advertising purposes.

The isolation of Portugal in the artistic, cultural and technological fields came to an end in 1974. In the field of typography and type design, the isolation was only abolished in the digital age. Enhanced by digital technology and the Internet, a group of typeface designers emerged – Mário Feliciano, Dimo dos Santos, Hugo d'Alte, Miguel Sousa, Ricardo Santos, Susana Carvalho, Rui Abreu, among others, will be part of our sample.

This poster presents some of the milestones in letter and typeface design made by portuguese authors. Now that we have a

better understanding of our sample we will move on to task 2.

We expect that further data collection and profound analysis will reveal more informations and details that will allow us to deepen our understanding and hopefully answer our research questions.

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## **The European Academy of Design**

The European Academy of Design was formed in 1994, to improve European-wide research collaboration and dissemination and to promote the publication and dissemination of design research.

The Academy is headed by a committee of leading academics from across Europe, as well as from North America and Australia.

To date, the Academy has hosted eight international conferences. The last being hosted by The Robert Gordon University, Aberdeen, UK. The next being hosted by the University of Porto, Portugal, in association with ID+, Institute of Research in Design Media and Culture.

Since 1997, The Design Journal had been published in association with the European Academy of Design. This refereed journal, published three times each year, provides a platform for the dissemination of design thinking and research. It aims to encourage discussion across traditional boundaries between practice and theory, and between disciplines defined by working media, materials and areas of application.

The Academy also publishes the proceedings of its conferences.

Membership is open to all of those interested in design research, whether academic, student or practitioner.

## The EAD Executive Committee

The Executive Committee consists of academics from mainly European countries, as well as several from outside of Europe. Their role is to steer the Academy and develop future activities. The Committee has a full meeting at each conference and a sub Committee meets quarterly to review progress and to programme conferences and other activities. Members of the committee independently collaborate on other activities such as workshops, held under the auspices of the European Academy of Design.

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