Nordes ’11: the 4th Nordic Research Conference
CONFERENCE PROGRAMME 29–31 MAY 2011
SCHOOL OF ART AND DESIGN, AALTO UNIVERSITY, HELSINKI, FINLAND

Nordes 2011 conference website:
http://designresearch.fi/nordes2011/

Nordic design research conferences:
http://ocs.sfu.ca/nordes/
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Introduction
Introduction

Making Design Matter

Welcome to the fourth Nordic Design Research Conference (Nordes). The first Nordes conference was organized in Copenhagen in 2005. It has since been held every second year – in Stockholm in 2007 and Oslo in 2009. This conference in Helsinki completes the round of Nordic capital cities. It is also the first major design conference in Helsinki’s new Aalto University, named appropriately enough after the architect Alvar Aalto.

The theme of the conference, Making Design Matter, came from three sources. First, it reflects a lingering question in design research, the meaning of design in society. As the opening keynote speaker of Nordes 2011, Andrea Branzi, has recently noted, design is not what it used to be in days gone by. It has become a mass profession and, with this growth, new questions are raised about how design contributes to society and how design research anticipates and matters in light of such developments.

Second, it came from the feedback from previous conferences. While these conferences have been important in developing a vibrant discourse on issues central to the Nordic community, such as relations between materials (matter, in its basic sense) and new technologies,
one key feedback was that they were becoming too much focused on interaction design. Scientific quality aside, we felt that this focus was turning Nordes away from some of the bigger questions that design – and by implication design research – has to face.

Third, we wanted to make the conference theme interesting and relevant for a variety of design researchers, ranging from industrial and interaction design to design history and design management. While the materials, processes and outcomes of design and research remain fundamental, a focus on the wider issues facing design expands the discourse to other disciplines relevant to developing and understanding the impact of design.

Hence Making Design Matter is deliberately ambiguous.

**

The call was successful in two ways. First, as the reader of this volume can see, Nordes 2011 exhibits papers from many design disciplines. For example, the morning programme on the first day of the conference includes a keynote, a plenary session and two parallel sessions that take up questions of social and environmental sustainability with perspectives on design in political economies and social movements. In addition to papers concerning interaction and participatory design, the conference programme also features contributions from architecture and urban planning, innovation management, design education and
textile design. Design research relations to anthropology and sociology as well as critical practices of design and design activism also figure prominently. This disciplinary diversity as well as traditionally strong and emerging thematics bodes well for a vibrant discourse!

Second, the conference features a number of reflective papers from senior researchers within the Nordic community. An important basis of the Nordes organization remains doctoral education and training, as demonstrated in the dynamic Summer Schools that take place every second year (alternating with the Nordes conferences). The conference this year presents a healthy mix of papers representing many levels of experience in design research – from fresh doctoral students all the way up to senior professors, including a few professional practitioners as well. This is a sign of a vibrant community and, we believe, it will give participants a healthy dose of thoughts to take home.

Given the diversity of perspectives and range of experience of contributors to Nordes this year, we have taken special care and creativity with the conference programme. With our focus on quality within the review process as a whole, we embrace the intimate quality of the conference this year. Plenary sessions ‘bookend’ the conference days, which means that we will largely share the same content during the conference, as well as highlight a variety of perspectives that are particularly relevant to the conference theme. We have tried to group sequences of sessions in ways that build a thematic – for example, the morning session and all plenaries on the first day revolve around the
theme DESIGN MATTERS – IN SOCIAL AND PUBLIC LIFE. The morning of the second day begins with a plenary with reflections on significant and recurring topics of theory-practice relations and participatory processes in research – these circle the theme MAKING DESIGN – RESEARCH MATTERS, and the parallel sessions in the morning will take this up from more specific perspectives. Again raising issues of design activism and participation, the last plenary in the conference, appropriately enough, takes up the critical question of ethics.

The format for sessions within the conference is explicitly crafted towards encouraging discussion – in addition to presentations by authors, each session is timed to end with some time for an interactive discussion among all the authors, to be moderated by the session chair. We believe that such opportunities for discourse is one of the unique possibilities for those choosing to publish and to contribute to conferences. It is also important for all of us who are here building academic quality and community within the Nordic countries. This explicit commitment to the discursive component of the conference has required extra effort on behalf of authors and chairs, and we hope that it produces a rewarding and ongoing dialogue. We have developed some experimental formats for the breaks as well, which we hope will support the social part of the programme as well as start to build relations and potentially themes to take up in future venues.

Nordes 2011 is the result of almost two years of work. The process began with the Nordes Commons meeting at the conference in
Oslo in 2009 – welcome to the Commons meeting at this year’s conference, which is open to all! That meeting was closely followed by a meeting in Aarhus, Denmark, which outlined the conference theme and decided the organizing group, and, in spring 2010, a meeting in Gothenburg, Sweden, set the conference dates and fixed some of the policy issues such as a focus on quality versus quantity and a draft of the Call for Participation.

The hard work of writing and submitting papers began when the conference website was launched in autumn 2010, and the Call for Participation was distributed through the large programme and review committee of leading academics and institutions within the Nordic community (see the Organizers section of this book). By then, backstage was also full of activity, with things like setting up the conference systems, budgeting and contacting keynotes.

When the conference system was closed in January 2011, the blind review process began as the reviewers started their work. This culminated in a two-day review meeting in Helsinki at the end of February. This meeting, attended by more than 20 participants, and run by Programme Chairs Ramia Mazé and Ben Matthews, decided which papers were accepted and created an initial version of the conference programme.

*
The meeting went for quality. Out of about 85 submissions to all submission categories, only 18 were accepted as full papers and 24 as exploratory papers. The meeting rejected 24 papers and made several conditional acceptances. Papers were accepted from fifteen countries, of which the best represented are Denmark and Sweden, with 25 authors from each. In terms of gender, the conference is well balanced – however, there is a disproportionate number of single-authored and full papers authored by males. If there is something to be remedied in the conference in the future, it would be encouraging more seniority and representation of women within the community. Towards such ends, we welcome a number of strong Finnish as well as female academic leaders as session chairs this year.

One encouraging thing in Nordes 2011 is that it has attracted quite a few papers and workshops from outside Scandinavia. We are also particularly delighted to see European keynotes. In particular, we would like to thank professor Andrea Branzi for accepting our invitation; it is a great pleasure to hear the opening keynote by perhaps the world’s most important living design writer.

*
When the process began, we already knew that what had previously been known as the University of Art and Design Helsinki would merge with two other Helsinki-area universities to form Aalto University. By now, Aalto University School of Art and Design, as the former UIAH is called today, is but one of Aalto’s six schools. An important one it is, though: internationally respected and well known all over the design world.

Nordes, on its part, still continues as a delightfully collegial organization with leanings towards anarchy. As always, it has been a pleasure to work with the key members of the Nordes community. The preparation process of this conference has taken the community to Norway, Denmark, Sweden and finally, Finland. Over the last two years, we have enjoyed discussions, dinners, and quite a few glasses of red. We think this is more than appropriate. Design, after all, is not all about science: it is about enjoying and contributing to life in its diversity.

Welcome to Nordes 2011!

Ilpo Koskinen, Tiina Härkäsalmi, Ramia Mazé and Ben Matthews
Detailed Conference Programme
29 May: MAKING DESIGN MATTER! Opening day

AALTO UNIVERSITY SCHOOL OF ECONOMICS, RUNEBERGINKATU 14-16

12.15-13.00  Registration

13.00-18.00  Workshops  Aalto University School of Economics
The Future of Design Research Education  (room A306)
Understanding Public Spaces Through
Narrative Concept Design - UCD meets inspiration and imagination (room A307)
Workshop on Independent Design  (room A308)

13.00-18.00  Doctoral Consortium
Aalto University School of Economics (room A305)
Chair: Turkka Keinonen

18.00-19.00  Keynote Presentation
Aalto University School of Economics (room B163)
Andrea Branzi, Ten Modest Suggestions for a New Athens Charter

19.00-21.00  Reception
Proffa café, Aalto University School of Economics
(See Conference Events, page 120)
MAKING DESIGN MATTER!
30 May: DESIGN MATTERS
– IN SOCIAL AND PUBLIC LIFE
AALTO UNIVERSITY SCHOOL OF ART AND DESIGN, HÄMEENTIE 135C

09.00-10.00  Keynote Presentation
_Aalto University School of Art and Design (room 822)_
François Jégou, _Design, Social innovation and Regional Acupuncture towards Sustainability_

10.00-10.30  Coffee Break  (8th floor lobby)

10.30-11.15  Plenary Session 1: Design in the public realm
– practices and processes (room 822)
Session chair: Ramia Mazé

11.15-11.30  Break

11.30-12.30  Parallel Session 1a: Sustainability, design practice and policy (room 857)
Session chair: Ramia Mazé
Parallel Session 1b: Design and cultures of use/inhabitation (room 885)
Session chair: Satu Miettinen
Lunch (8th floor lobby)

Parallel Session 2a: Design theories
- reflection and projection (room 857)
  Session chair: Johan Redström

Parallel Session 2b: Design interventions – in
research and development (room 6087)
  Session chair: Sara Ilstedt Hjelm

Parallel Session 2c: Design representations
- complexity, creativity and collaboration
  (room 6088)
  Session chair: Lily Diaz

Coffee Break (8th floor lobby)

Parallel Session 3a: Design expertise,
tools and values (room 857)
  Session chair: Susann Vihma

Parallel Session 3b: Design Cases (room 885)
  Design Cases Chair: Peter Gall Krogh

Break
17.00-18.00  Plenary Session 2: Design in the public realm
   – aesthetics and spatiality  (room 822)
   Session chair: Andrew Morrison

18.00- Design Evening in selected design agencies
   around the city
   (See Conference Events, page 120)

MAKING DESIGN MATTER!
31 May: MAKING DESIGN – RESEARCH MATTERS
AALTO UNIVERSITY SCHOOL OF ART AND DESIGN, HÄMEENTIE 135C

09.00-10.30  Plenary Session 3: Practice-based
   research processes and programmes (room 822)
   Session chair: Tuuli Mattelmäki

10.30-11.00  Coffee Break (8th floor lobby)
11.00-12.30 Parallel Session 4a: Design matter, materials and interactions (room 6087)
Session chair: Vibeke Riisberg

Parallel Session 4b: Reflection and communication in design research (room 6088)
Session chair: Thomas Binder

Parallel Session 4c: Design methods – imagining and experiencing futures (room 857)
Session chair: Håkan Edeholt

11.45-12.30 Parallel Session 4c Panel: Images and identities of design professionals (room 857)
Session chair: Maarit Mäkelä

12.30-13.45 Lunch (8th floor lobby)

13.45-14.15 Panel (room 822)
Summary of ‘coffee talks’

14.15-15.15 Plenary Session 4: Questioning design/research – exploratory approaches (room 822)
Session chair: Ben Matthews

15.15-15.45 Coffee Break (8th floor lobby)
15.45-16.45  **Plenary Session 5**: Design research
– reflexivity and ethics *(room 822)*
Session chair: Pelle Ehn

16.45-17.00  Break

17.00-18.00  **Keynote Presentation** *(room 822)*
Arja Ropo, *A Call for Aesthetic, Embodied Leadership*

19.00-  **Conference Dinner** *Hima&Sali restaurant, Kaapelitehdas, Ruoholaiti*
(See Conference Events, page 120)
Keynote Presentations
These projects are not meant to be realized. They are not utopias for the city of the future, but reflections on the city today. The world has changed, but the culture of project has not yet changed. The city is nowadays no longer a whole of architectural boxes but a territory of men, facilities, information, immaterial relations. The models of weak urbanization try to combine architecture and agriculture, technology and meteorology, goods and sacred cows.
Andrea Branzi was born in Florence, where he graduated in architecture. Currently he lives and works in Milan, Italy. His work and interests relate to industrial design, architecture, urban planning, and cultural promotion. He also works as a professor of industrial design at the Politecnico di Milano University.

With Paolo Deganello, Massimo Morozzi and Gilberto Coretti he founded Archizoom Associates. He is a promoter of the Italian Radical Architecture movement, from which emerged the Superarchitettura theoretical framework and the Anti-Design movement. In 1982 he co-founded the Domus Academy, the first postgraduate design school.
François Jégou  
Strategic Design Scenarios,  
Brussels, Belgium  
*Design, Social Innovation and Regional Acupuncture towards Sustainability*  

**Monday 30 May, 9.00-10.00**  
**Aalto University School of Art and Design (room 822)**

Observing spontaneous initiatives of social innovation inspires new and more sustainable living. They stimulate innovation in public institutions and local communities, and lead to developing an acupuncture-like transformation strategy at a city or regional level. The method is to engage stakeholders in a process to converge toward systemic sustainable transition. This is about co-designing collectively shared and involving visions.

What are potential roles for the designer in these emerging fields? Which new tools are available to engage in these new dimensions of design? What related job opportunities arise? These are the main questions raised by the emergence of design for social innovation and local sustainable development.

This keynote will discuss possible answers through the presentation of a series of research and implementation projects with the DESIS International Network of Design for Social Innovation and Sustainability, the La 27e Région French public innovation lab, La Cité du Design International Design Biennale, WWF One Planet Mobility, and the United Nations Environment Programme.
François Jégou, director of the Brussels-based design research company Strategic Design Scenarios, has twenty years’ experience in strategic design, participative scenario building and new product-service system definition. He is active in various fields and research projects and teaches strategic design at ENSCI Les Ateliers, Paris; La Cambre, Brussels; and Politecnico di Milano. He is scientific director of the public innovation lab 27e Région in France and the coordinator of DESIS Europe, the European branch of the Design for Social Innovation and Sustainability network.

Along with Ezio Manzini, he co-produced the Sustainable Everyday Project on social innovation. His latest book on this subject is Collaborative Services, Social Innovations and Design for Sustainability (see sustainable-everyday.net).
Leading creative people is a very sensitive practice. It calls for understanding the meaning of sensuous experiences in workplace interaction where leadership is socially constructed. People come to work as their embodied wholes, not just with their intellectual heads. The mainstream leadership models are, however, based on a rational and cognitive ethos that considers only the human intellect. Feelings and emotions concerning workplace leadership brought by senses of seeing, hearing, touching, tasting and smelling are inconvenient factors that need to be controlled and managed away. To understand leadership of creative – and any kind of people, for that matter – calls for a new perspective on workplace interaction where the sensing and feeling bodies of people are identified and appreciated.
Arja Ropo is Professor of Management at the School of Management, University of Tampere, Finland. Her research interests include aesthetics of leadership and corporeal leadership. Her recent research project focuses on spaces and places of leadership. She is an editorial board member of the Leadership Quarterly and Scandinavian Journal of Management. She has published widely on leadership in North American and European journals and books.
Sessions: Paper Presentations
Guy Julier, *Political Economies of Design Activism and the Public Sector*

**Abstract** In recent years design activism has emerged in alliance with a number of global political issues including responses to Peak Oil, climate change, food shortages, social justice, the digital divide, demographic change, military conflict, sexual equality and orientation, financialisation and global economic recession.

What, then, is the notion of ‘value’ for the activist designer in such circumstances? How does the designer actually make a living? What other forms of value is the designer conspiring with? How do the economics of design activism lead to a different kind of practice in the context of a reducing public sector?

This paper considers such questions through two lenses. One is the macro political economy shifts in public sector processes. The other draws on the micro experience of having been involved in
an experimental inner-city, urban regeneration project as a design practitioner. Rather than make this latter practical and empirical work a core case study, around which general principles are generated, I draw from it as an example in a more speculative and suggestive way.

Guy Julier | University of Brighton | Principal Research Fellow in Contemporary Design, Research Department, Victoria & Albert Museum, UK | g.julier@vam.ac.uk

Kristina Lindström and Åsa Ståhl, Threads
Without Ends: A mobile sewing circle

ABSTRACT In this paper the exhibition Threads – a Mobile Sewing Circle is used as an example of a design that travels. To tell the story of how Threads travels we use the concepts of immutable mobile (Latour 1990) and fluidity (de Laet and Mol 2000) – concepts that invite us to think of standardisation and stability on one hand and changes and adaptability on the other. Since Threads is continuously assembled, disassembled and reassembled in different contexts and by different actors, we argue that Threads needs to be able to deal with changes and local conditions and cannot strive for stability in the sense of ‘no change’. On the contrary, Threads is dependent on local actors’ engagement, partly done through adding, replacing and altering parts and practices of Threads, which also redraws its boundaries. We further
argue that it is through what has been called ‘design-after-design’ that Threads can become entangled in the local setting and thereby matter. Through examples from Threads it is also shown that what we call a fluid designer role is helpful when making fluid designs travel.

Kristina Lindström | Åsa Ståhl | School of Arts and Communication, Malmö University, Sweden | kristina.lindstrom@mah.se | asa.stahl@mah.se
Pekka Murto, *Sustainable Innovation and the Issues of Scale*

**ABSTRACT** Sustainable innovation and eco-innovation have become priorities within the area of sustainable design. This requires not only a focus on production: consumption and systemic changes have also been addressed in order to handle increasingly substantial issues. Consequently, the focus of sustainable innovation has shifted from products to solutions and systems. However, as design has traditionally been a product-oriented profession, adopting operational models that require greater influence throughout the value chain is not necessarily easy. This paper explores the issues that the scale of sustainable innovation poses on design and suggests that the concept of environmentally sustainable innovation should be approached more deeply also at the product level.

Pekka Murto | Aalto University School of Art and Design, Helsinki, Finland
pekka.murto@aalto.fi
**Simon O’Rafferty, Integrating Sustainability with a Regional Design Sector**

**ABSTRACT** Recent developments in European design policy are strengthening the links between design and sustainable development. Therefore, it is increasingly important to understand evolving perspectives on sustainability and develop new approaches to building competencies amongst designers so they are in a position to respond and remain relevant. The potential mix of competencies is diverse and is challenging traditional perspectives on the role of the designer.

This paper discusses interventions to build sustainable competencies in the design sector. It does this by presenting some insights from the early stages of developing a knowledge exchange programme in a region that has no existing programmes for sustainability in the design sector. This programme development was led by the Ecodesign Centre and was supported by the Welsh Assembly Government. The preliminary insights are drawn from two co-development workshops with designers in Wales and additional research undertaken by the Ecodesign Centre. The paper does not set out generalised policy recommendations but indicates some key areas for further discussion based on early empirical insights.

Simon O’Rafferty | Senior Researcher, Ecodesign Centre, Cardiff, UK
simon@edcw.org
John Brown, *Slow Food, Slow Homes: Expanding the role of architecture in the North American housing industry*

**ABSTRACT** The North American city is dominated by suburban sprawl, that vast, formless, center-less, fragmented urban structure that the Sierra Club calls the ‘Dark Side of the American Dream’. These places are like fast food. On the surface they appear easy, cheap, and cheerful. However, this marketing veneer masks a world of thoughtless design, careless construction, and waste that is bad for both us and the environment. In the same way that fast food disrupts the historically rich cultural context of cooking, these fast homes replace the experientially deep potential of urban dwelling with a shallow standardized product.

The worldwide ‘Slow Food Movement’ provides an interesting antidote to the dilemma of fast food. It promotes individual empowerment through the use of natural ingredients, thoughtful preparation, and a renewed culture of the table.

This paper critically surveys the current problems with the North American housing industry and proposes the potential for a ‘Slow Home Movement’ to generate a renewed role for the architecture profession within this milieu and to begin to make design matter again.

*John Brown | Faculty of Environmental Design, University of Calgary, Canada*

*jbrown@housebrand.ca*
Christina Lundsgaard, *Reversing the Co-design Process: Co-design tools for post-occupancy evaluation*

**ABSTRACT** Visual tools such as probes and design games are used during co-design events to facilitate a common design dialogue. They evoke new ideas and invite users, designers and other stakeholders to explore and rehearse future opportunities. This “toolkit” and working practices are continuously evolving, but the focus is almost always on an upcoming design. Based on an experiment this paper investigates how co-design tools can be used as a part of a post-occupancy evaluation (POE). As an initial analytical framework, performance studies are used to distinguish and discuss a traditional co-design process as a proto-performance and a POE as a reverse proto-performance.

When you do a POE, you evaluate the performance of an already completed building in relation to the daily users. Unlike a traditional co-design process the POE looks back on the process in order to adjust or redesign the building.

The paper argues that co-design tools can be an instrument to make architects and other stakeholders reflect on the project once again in order to see it from a different perspective.

**Christina Lundsgaard** | The Danish Design School, Denmark | clu@dkds.dk
Peter Ullmark, Research and Design Practice: An exploratory update of Donald Schön

ABSTRACT The Reflective Practitioner and Educating the Reflective Practitioner, the two most influential books by Donald Schön from 1983 and 1987, have so far been regarded as a self-evident platform for design research. The ideas put forward have been much discussed but not basically questioned. However, during the last few years the conditions for design practice have changed fundamentally. To find out if the understanding of Schön can be developed to match the new situation or if other approaches are necessary, a new critical discussion is necessary. This paper is a first and explorative attempt to identify important issues for such an examination. It takes its point of departure in two of Schön's basic concepts, reflection-in-action and repertoire, and makes use of two actual philosophers, Cornelius Castoriadis and Elisabeth Grosz, to find a new theoretical base for development of his understanding.

Peter Ullmark | Chalmers University of Technology, Sweden | Centre for Research and Design, KTH Royal Institute of Technology, Sweden
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Mads Nygaard Folkmann, Design and Possibility

**ABSTRACT** A central element in design is the search for the new and not-yet-existing. Thus, design is a matter of the possible, of which kinds of products and meanings can be made possible through design. The paper attempts to propose a way of theorizing the field of the possible in design. The ability to deal with, mediate and evoke new possibilities and thereby creatively explore new territories of use, meaning and impact is seen as a defining factor of design. Using a phenomenological framework and stating the imagination as a central concept, the paper aims at pointing in new directions for conceptualizing the possible in design. The paper differentiates between two different models of possibility in design, 1) the dimension of possibility in the design process, that is, before the finalized design, and 2) the generation of possibilities through the design object. The contribution of the paper to design research lies in asking fundamental questions of how design, epistemologically and ontologically, operates through the possible.

Mads Nygaard Folkmann | University of Southern Denmark, Institute for Literature, Culture and Media, Denmark | mnf@litcul.sdu.dk
**ABSTRACT** This paper aims to contribute to a discussion of what design anthropology brings to the deployment of critical modes of engagement and artefacts in design. Conversely, it discusses how this specific framing of design anthropology may add to its disciplinary potential. I propose to do this by discussing how design provocations and critical artefacts, as transitional devices, and at different stages in a design process, can evoke a critical stance or render intrinsic controversies visible, while turning the artefacts into objects of mediation between heterogeneous assemblages of stakeholders, contexts and concerns.

By framing design anthropology within a distinctly speculative and critical approach to design, this paper furthermore brings into question the value of ethnographic inquiry as merely implications for design, and goes on to suggest a richer and more interventionist application of anthropology with specific relevance for the scaffolding and articulation of a critical stance in design.

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Tariq Andersen, Joachim Halse and Jonas Moll, Design Interventions as Multiple Becomings of Healthcare

**ABSTRACT** Research on design of IT traditionally treats scientific knowledge production and the design of new systems as related but separate processes. We propose the fruitfulness of practicing a closer relation informed by interventionist design research (appreciating a problem through attempts at solving it) and actor network theory (reality is enacted and constructed through our engagement with it). Through three concrete design interventions with cardiatric healthcare, we illustrate how diverse agendas of sociological inquiry and practical design considerations can coexist and come to enact health care in specific ways. We suggest this as a strategy of multiple becomings, wherein assemblies of patients, health professionals, diseases, information technology, prototypes, and design researchers together perform shifts between promoting new practical design solutions and raising novel questions on the socio-material complexities of healthcare.

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Johan Blomkvist and Stefan Holmlid,
Existing Prototyping Perspectives:
Considerations for service design

ABSTRACT With new design disciplines that challenge the borders of design practice and inquiry come new possibilities for prototyping techniques and approaches. The basis for such an evolution is a firm understanding of the existing knowledge generated in design and the challenges posed by new design disciplines, such as service design. This study identifies a framework of perspectives for prototyping to reveal what the existing toolbox of prototyping contains based on a literature overview. Going through published literature from the early 1980s and onward, the framework is constructed using the following perspectives: purpose, fidelity, audience, position in the process, technique, and representation. These perspectives make knowledge about prototyping explicit and summarise contemporary approaches. Based on current challenges and characteristic attributes of service design the framework is then reconstructed to better cater to design for services. The conclusions are that validity and author are two perspectives that complement the existing framework, and that prototyping so far does not support a holistic approach to prototyping services.

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Claudia Acklin, *The Absorption of Design Management Capabilities in SMEs with Little or No Prior Design Experience*

**ABSTRACT** In the past, design support programmes for companies with little or no design experience have focused on match-making between designers and SMEs. In addition, it has been recognised that design support should be about the business and leadership role of design and about promoting design tools as well as design management methods. However, a sustainable introduction of new design knowledge involves a process of organisational learning on the side of the SME. How exactly companies absorb new design knowledge has been underinvestigated. There is also a lack of a tool to analyse or guide such a learning process. Based on the Absorptive Capacity and the Dynamic Capability constructs, this paper proposes a Design Management Absorption Model to measure the progression of new design knowledge absorption. This model, which connects the three streams of innovation, strategic management and design studies, makes a contribution to practitioners from national design support programmes, to the design practice working with SMEs, as well as to companies themselves. It represents a blueprint and an instrument for the analysis of a learning journey to introduce design management capabilities in companies with little or no design experience.

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Tero Heikkinen, *Design of Design Tools: The creation of tools as a part of a personal theory-building process*

**ABSTRACT** This paper is a first-hand account of creating one’s own design tools in an art and design context. This practice-led research project investigates the intertwining of a design drawing process and the making of a software artifact for sketching spatial form out of tiles. This approach is compared with other practice-led research into design tools. The premises of the software, which emerge from design drawing, are explained as a part of the author’s process of building a personal theory of space. These premises become materialized in the design tool artifact, which again in turn brings new elements to the design drawing process. A concept of generative strategy explains the way material design tools play an important part in core design activity, and not just as assisting devices. To complement the study, other designers and artists made outcomes with variants of the tool. These are examined to further dissect the tool and find evidence of the strategies in play. The overall outcome is a demonstration of one way a designer can develop understanding of computer-based and material design tools in design activity.

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**ABSTRACT** Designers and design are facing ever-growing challenges from an increasingly complex world. Making design matter means to cope with these challenges and to be able to enter new important design fields where design can play a crucial role. To achieve this we need to become better at coping with super-complexity. Systems Oriented Design is a new version of systems thinking and systems practice that is developed from within design thinking and design practice. It is systems thinking and systems practice tailored by and for designers. It draws from designerly ways of dealing with super-complexity derived from supreme existing design practices as well as refers to established perspectives in modern systems thinking, especially Soft Systems Methodology, Critical Systems Thinking and Systems Architecting. Further on it is based on design skills like visual thinking and visualisation in processes and for communication purposes. Most central are the emerging techniques of GIGA-mapping. GIGA-mapping is super extensive mapping across multiple layers and scales, investigating relations between seemingly separated categories and so implementing boundary critique to the conception and framing of systems. In this paper we will present the concept of GIGA-mapping and systematize and exemplify its different variations.

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Robb Mitchell, *Scaffolding Co-Design with an Amateur Quality Comic*

**Abstract** This paper discusses an experiment in using a homemade comic to facilitate a visually-based, idea-generating co-design activity with young children. The children were provided with an incomplete comic story that they were invited to complete by drawing a design idea in the final frame. The technique appears to have potential not only because of the quantity and range of ideas collected, but also because of the unexpected positive role that the children’s drawings played as mediators between members of the design team. Reflections upon the case material draws on literature from a variety of fields such as participatory design, activity theory, educational psychology and cultural criticism with the intention to contribute to discussions around involving children in design and organising participatory and interdisciplinary development processes more generally.

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Johanna Nieminen and Tuuli Mattelmäki, *Navigating in the World of Services: Visualizing a system of systems*

**ABSTRACT** Service design is a growing practice. Designers need new tools and frameworks for making sense of the intangible and tangible qualities of services. Customer journeys and service blueprints are among those tools. However, they typically address a specific service or a service package and lack illustrating services as complex and relational systems. The challenge is to understand what kinds of combinations services do and can create. This exploratory paper attempts to shed light on this challenge by first explaining the current frameworks, then introducing a case in which these combinations were studied, and finally presenting a system experience map that attempts to visualize combinations services create from the user point of view.
Zagros Hatami, *Facilitating Service Co-Production: A dramaturgical perspective*

**ABSTRACT** Unlike products, the production and consumption of services occur simultaneously with service users acting as co-producers of the service. This role is significant, as the quantity, quality and experience of a service is often reliant on the quality of user efforts. Thus, service designers need to consider the co-productive roles various service actors are required to play at the time of service consumption. This awareness allows designers to facilitate this role-taking process by setting the stage for users as well as other service actors to successfully play their part in the production of the service. As service interactions are dyadic social interactions, a dramaturgical perspective can inform service design in design, staging and facilitation of service actor roles in service co-production. This perspective highlights the importance of the definition of situation and user ability in role performance. Attention to user roles and privileges, the presence of other service actor roles, the ability to fulfill desired roles, the setting, required tools and service evidence can inform the service design process in facilitation of user participation in successful service co-production. Further investigation is needed to evaluate the adoption of this perspective in the design of services.

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Oscar Person and Dirk Snelders,
*Initial Findings on Design and Product Category Expertise in Aesthetic Evaluation*

**Abstract** What appeals to designers does not always appeal to consumers. Still, surprisingly few studies have set out to investigate why designers sometimes favour other designs than consumers. Through an exploratory study on small-sized cars, we found that an effect of design expertise on evaluations of aesthetic appeal was quite different given an individual's product category expertise. In short, when people knew little about the product category, design expertise demonstrated a positive influence on aesthetic appeal (design experts rating small-sized cars as more beautiful than laymen). However, when people knew a lot about the category, design expertise showed a negative influence on aesthetic appeal.

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Majken Kirkegaard Rasmussen and Marianne Graves Petersen, Value Representations: A value-based dialogue tool

ABSTRACT Stereotypic presumptions about gender affect the design process, both in relation to how users are understood and how products are designed. As a way to decrease the influence of stereotypic presumptions in the design process, we propose not to disregard the aspect of gender in the design process, as the perspective brings valuable insights on different approaches to technology, but instead to view gender through a value lens. Contributing to this perspective, we have developed Value Representations as a design-oriented instrument for staging a reflective dialogue with users. Value Representations are fictional, value-driven concepts developed to promote dialogue with users about their values and how they may materialize with respect to interaction design in their everyday lives.

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Ramyah Gowrishankar, Katharina Bredies and Rosan Chow, *The Music Sleeve: Fabric as an Electronic Interface Medium*

**ABSTRACT** In the area of fabric interaction (also known as wearables or smart textiles), innovation often comes from technological advances. Interface designers, on the other hand, take the role of exploring fabric as a medium for interaction. In this paper, we will describe and analyse the design of the ‘Music Sleeve’ – a fabric controller for a music player on a mobile phone. The development of the Music Sleeve was an experiment in open-ended design approaches. As a case study, it represents an interface solution that emphasizes the functional fabric qualities in the interaction, complementary to other, either more expressive or more pragmatically designed, interfaces. In the paper, we will therefore not only describe the design process, but also reflect on our insights: how the fabric properties guided the development of fabric interface elements; how the functions associated with the interactions were guided by the form of the final prototype; and how concept development and prototyping were closely intertwined in the process. We conclude with a reflection about how aesthetics and function interrelate in the fabric interface.

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Willem Horst, Supportive Tools for Collaborative Prototyping

ABSTRACT The development of interactive products requires the integration of different disciplines, such as interaction design, design engineering, marketing and R&D. This paper explores how these disciplines can be involved in the prototyping process by introducing a set of tools. In the literature, various tools and toolkits are described that support interaction designers in the design and modification of prototypes in the early stages of a project. Although these make prototyping easier for interaction designers, it remains challenging to involve other disciplines in a collaborative prototyping process.

In this design case I describe a set of tailor-made tools that were designed to support the collaborative development of an interactive prototype in an industrial setting. I demonstrate how these tools supported collaboration and communication across functional units, and allowed different stakeholders to make concrete design contributions. I propose that investing in the development of such
supportive tools is beneficial to product development, as they 1) allow different stakeholders to use the prototype as a development tool, 2) facilitate cross-functional collaboration, and 3) enable appropriation and repurposing of the prototype across different departments.

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Paula Kassenaar, Katharina Bredies and Elise van den Hoven, Designing for Utilization: Putting design principles into practice

**ABSTRACT** Designers do not only create usable products for a predefined purpose, but also to explore new materials and technologies. In doing so, they should not restrict themselves to existing conventions, but develop new ones out of the medium at hand. These new interface forms should encourage users to appropriate an object for their own purposes – i.e. utilize it. In this paper, we will describe the development of a fabric interface prototype that should exploit the material properties and encourage utilization of the artefact. First we present how our theoretical perspective was translated into a concrete design. Starting from rather abstract principles about design for utilization, we document the process of
breaking them down into practical design decisions. In this context, we also describe our use of a method called ‘Rip and Mix’, which has been developed to be appropriate for this kind of open-ended design problem. Finally, we discuss how appropriate we judge our design process and product as a ‘design for utilization’ to be. We conclude that design without a final goal is surprisingly hard to do but can show the value of the medium used.

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Rab McClure, *Moth Wing Screen*

**ABSTRACT** Inspired by contemporary Nordic design – characterized by fluidity of form, material innovation, tactile warmth, natural reference, and ties to a strong craft tradition – the Moth Wing Screen is a modular partition and design research project. The following essay describes the work’s goals and origins, beginning with first person reflections by the author on the sensory and tactile lessons of water.
skiing, a formative childhood preoccupation. Paired with excerpts from essays on seeing, drawing, and sensing by Juhani Pallasmaa, these reflections frame the discussion and provide a means of viewing the work through a lens of tactile warmth and softness. A description of the project follows, alongside drawings, diagrams, prototypes, and illustrative examples from the work of Alvar Aalto, Finn Juhl, Tapio Wirkkala, and others. The project and its description argue in favor of creating a role for softness in modern design, with softness defined in terms of form, surface, density, materiality and meaning. The Design Case Paper format provides a rare opportunity to present the project’s conceptual underpinnings – in the form of a formal paper presentation – alongside an exhibit of prototypes, original drawings, and the built artifact.

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Thomas Markussen, *The Disruptive Aesthetics of Design Activism: Enacting design between art and politics*

**ABSTRACT** The aim of this paper is above all to construct a new conceptual framework for understanding how and why design activism in public space matters. The paper sets off by providing a literature review of some of the existing theoretical frameworks in design research for understanding design activism. In so doing, I will identify a theoretical ‘blind spot’ in the research literature, which has blocked our view of how design activism functions as an aesthetic practice and not only a socio-political one. To remedy this shortcoming, I then introduce some notions from Rancière (2004; 2010) that enable design research to better explain the close interrelationship between aesthetics and the political in design activism. This will be further demonstrated through a series of case examples from current urban design activism. On the basis of this, I finally offer an alternative framework for the practice and study of urban design activism.

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Maria Hellström Reimer, Milica Lapčević and Luca Simeone, *Blind and Fake: Exploring the geography of the expanded book*

**ABSTRACT** It seems we are now rapidly leaving the galaxy of printed matter. As screen-based media is making its entry into our everyday lives, it is pushing aside an object – the book – that has structured our forms of being together for almost six hundred years. This shift is not absolute but successive, and it raises many questions. What kinds of mediating practices are developing beyond printed media? And how do these practices structure and organize common spaces and publicities? Even though we are today far into the electronic age, we are still in some way suspended between modern, individualized life and new, more floating societal formations. Therefore, rather than presupposing the disappearance of the book, this paper approaches the idea of the book as an expanded and inter-medial “boundary object” (Star and Griesemer 1989). The point of departure is in this respect the expanded book project Roma Europa Fake Factory (REFF) (Henderson et al. 2010) – a platform for global discussion and exchange concerning the management and governance of new public spheres in the electronic age. Playing out the visual authority of the printed text against the flickering of the net through the use of inter-mediating QR codes (Quick Response Codes) and fiducial markers, the project constituted a critical and artefactual intervention, remixing
and mashing-up the forcible means of the printed word with the intermediary potentials of electronic circuits.

In the paper, we discuss the project through one of the contributions – Blind Points of Transition – a combined text- and video-based dialogue: on the one hand an exploration of the book and the net as different locations, and on the other hand a tentative mapping of the intermediary territory between two geographically separate places. Focusing on the transition of text through different media, the paper critically examines the spatial expansion and modifications of the book as it enters electronic circuits, thus proposing a ‘blind and fake’, or in other words questioning, form of boundary modification, dislocating the critical focus from visuality to agency and from permanent property to intermediary production.

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Maarit Mäkelä and Nithikul Nimkulrat, *Reflection and Documentation in Practice-led Design Research*

**ABSTRACT** Practice-led research has been under debate for nearly three decades. One of the major issues of this form of research concerns how researchers who are also artists/designers can reflect on and document their creative processes in relation to their research topic. In this paper, we review and discuss reflection and documentation in practice-led design research through four doctoral research projects completed at the Aalto University School of Art and Design. The cases come from craft-related fields, i.e. from ceramics, glass, jewellery and textiles. This paper poses two-fold questions: firstly, it examines the role of creative processes and their outputs in a practice-led research context and secondly, the role of documentation and reflection of the creative processes and products in the studies. In conclusion, documentation in a practice-led research context
can function as conscious reflection on and in action. Any means of documentation, whether it is diary writing, photographing or sketching, can serve as a mode of reflection.

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Johan Redström, Some Notes on Programme-Experiment Dialectics

**Abstract** Searching for ways of conducting practice-based design research, we have explored an approach based on the formulation of design programmes as a foundation and framework for carrying out design experiments. Over the years, we have presented a number of such programmes along with experiments that explore and express their potential. There are, however, some methodological issues in this way of working that are rarely addressed. One such set of issues pertains to what we might refer to as a programme – experiment dialectics, that is, how the research process unfolds over time as programme and experiments influence, challenge and transform each other. In what follows, aspects of this dialectic will be discussed.
with focus on issues such as how such a process is initiated, how the unfolding of the research process depends on both stabilisation and drift, and what it means to say that such a process comes to a closure.

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Thomas Binder, Eva Brandt, Joachim Halse, Maria Foverskov, Sissel Olander and Signe Louise Yndigegn, Living the (Co-Design) Lab

ABSTRACT Design research environments are becoming visible in many places, in universities, in design schools, in companies and in public organizations. What most of them have in common is a commitment to the exploration of the possible rather than the factual. We have for several years been part of such an environment. A core concept of our programmatic practice has been the design laboratory. In this paper we will position our work in the larger context of constructive design research. First we will trace other ‘living labs’ that our particular design laboratory must link up to. Secondly we will make the claim that any programmatic design research needs a laboratory with instruments and techniques that match the program.
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Linnéa Nilsson, Anna Vallgårda and Linda Worbin, 
Designing with Smart Textiles: A new research program

**ABSTRACT** No longer is it sufficient to add ‘smart’ to textiles to secure interesting research results. We have surpassed the initial stages of explorations and testing and now need to raise the bar. We have thus specified a research program in which we investigate what it means to design with smart textiles. What can we design with smart textiles? And how do we design with smart textiles? We now explore how these complex, often abstract, materials can enter traditional design practices and what role a smart textile can play in the design of our environment. In this paper, we discuss the challenges we see at present, we outline our new research program and we qualify it through three examples of our ongoing projects: The smart textile sample collection, Recurring patterns, and Bonad [tapestry]. The paper is as much an invitation to join forces as it is a description of a maturing process within design research. We are over the first love; now what?

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Delia Dumitrescu and Anna Persson, *Exploring Heat as Interactive Expressions for Knitted Structures*

**ABSTRACT** This paper describes a practice-based research project in which design experiments were conducted to explore how knitted structures can be designed with particular emphasis on various interactive heat expressions. Several heat transformable structures, able to both sense and react to human touch, were developed in the textile collection Knitted Heat. The designed textiles serve as references to reflect further on the role of interactive textiles as materials for potential designs. Specific scenarios defined by shrinking, breaking, stiffening, texturizing and warming expressed by the textile transformations exemplify and discuss their potential as complementary for other design processes.

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Eva Eriksson, Peter Ljungstrand, Andreas Lykke-Olesen and David Cuartielles, *Missing Link: Designing for dependency*

**ABSTRACT** In this paper, we investigate aspects of interaction design related to the appearance and context of dual-natured design objects, meaning artefacts with physical form and digital behaviour. In interaction design of today there is a focus on isolated artefacts/objects, but this does not involve the context in the sense that it is a vital part of its design and expression. We argue for interaction designers to pay respect to the dependency of computational design objects on their context to a greater extent. We would like to ask interaction designers to look at their work as part of a whole, where their creations will influence/be influenced by the rest. A workshop method named ‘Missing Link’ used in teaching is proposed here. The workshop confronts questions on how to give up control of your design and at the same time in a creative way exploit the available rules of the bigger system.

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ABSTRACT Montage in cinema means to mount images and sounds from different sources, that are interpreted together and whose oppositions drive the story further. In this paper we develop the montage concept further for co-creation in interactive, tactile, spatial cross-media. As a case we use the design of the interactive, tangible, cross-media installation ORFI. ORFI is developed to facilitate collaboration and co-creation between children with severe disabilities and their care persons. In this paper we focus on how we have designed for interactive montage. We present two main types of interactive montage, close and shifted in three dimensions (spatial, temporal and actorial). With the first we mean spatial and temporal closeness, depending on the roles users take and the interpretations they make. With shifted we mean how to use spatial and temporal shifting and distance between the media elements in space and over time, depending on the users’ roles and interpretations. All this is to encourage co-creation over time, between a variety of users in different situations.
ABSTRACT This paper explores the use of the two concepts “representing” and “constituting” in relation to design practice. Representing and representation are often used to describe the relation a model or prototype has to the end result. In this exploratory paper we intend to investigate what impact a change from “represent” to “constitute” could have. One inspiration is the writing of John Stewart on the post-semiotic approach to communication. The examples used in the paper are from practice rooted both in traditional industrial design as well as co-design. This paper argues the importance of seeing design work as a constituting practice rather than a representative one. Both the fact that the future does not yet exist and therefore is difficult to represent but also the strong argument that knowledge is created in dialogue and constituted in action support this standpoint. When we stop interpreting design matter as representations, design can matter to the world.

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Andrew Morrison, Reflections of a Wireless Ruminant

**ABSTRACT** ‘Design matters’ is interpreted in this exploratory paper via a narrative pastiche that concerns recent developments in ubiquitous computing and their implications for emerging techno-material culture. The article has two research aims: 1) to connect discourses on ubicomp with ones on design fiction, and 2) to motivate design research to expand styles of playful, reflective and interpretative modes, and genres of research writing. A first-person narrative perspective is located in bio-cultural contexts of design fiction future use, referring to WiFi, RFID and GPS technologies also of today. The narrative is a ‘tongue-in-cheek’ critique of hidden voices of participants to current and near-future ubiquitous technologies. The paper is written as an abductive design narrative that intends to escape from often ‘paddocked’ research modes of writing about design. On offer is a playful, performative problematising mode of design research writing that is connected to wider societal concerns, drawing rhetorically on post-structuralist ‘inventio’ in the humanities.
Tania Splawa-Neyman, The Gleaning Studio: A space for redirection and reflection

**ABSTRACT** There is a difficult challenge for design practitioners when establishing ways of applying Fry’s (2009) strategy of redirection. Redirection is complex and multifaceted and requires an expansive view of the requirements for future sustainment alongside ways of interpreting these understandings within the design process. When redirection demands so much of practitioners, the task can seem insurmountable and a starting point difficult to find.

Within this paper, I suggest that reflective practice can aid in this pursuit, and through my own practice-based research, offer insights when applying reflective techniques to assist my own redirection. This relational thinking generated the development of an experimental studio structure, situated within my existing fashion design practice. This expanded situation serves to cultivate my bases of knowledge and knowing and is influential in achieving the objectives of redirection. The research findings suggest the emergence of a potential template for executing redirective practice. Could fashion design in the future be practiced in this way?

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Tatu Marttila, Designing Anti-Activism: Apocalypse faster!

Abstract This exploratory paper reviews the literature on design activism and looks into how design can be used to bring matters “to a head” in our society. Sustainable design can be perceived as design activism [Fuad-Luke, 2009], as it involves tackling policies and behaviours and the pursuit of societal benefit. The literature suggests that design activism can be perceived as design exploration [Fuad-Luke, 2009], seeking to provoke, criticize and experiment [Fallman, 2008]. This text studies the explorative and participatory design approach in the context of sustainable consumption.

The focus of this paper is on a participatory web campaign called Apocalypse Faster!, which takes an anti-activist stand against consumerism. Furthermore, the participatory approach taken in the case suggests that in the context of sustainability – which is a contested concept – the design explorations should be made more open to public participation, to better enable societal discourse around the topics at hand. This emphasis could later reveal new perspectives for sustainable design.

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Naveen Bagalkot, Elena Nazzi and Tomas Sokoler, 
*Magic-Mirror-Spiral: Looking into the role of design ideals in interaction design research projects*

**ABSTRACT** There is an ongoing discourse arguing for Interaction Design Research to contribute to theory-about-interaction on one hand and advancement of the particular situation on the other. While there is an acknowledgement of the dialectic relation between theory and situation, pointers to embrace the dialectic during research practice are missing. In order to embrace this dialectic, in this paper we suggest the formulation of a Design Ideal as the interface between theoretical concept and situation. We support our suggestion by a retrospection of our ongoing exploration of MagicMirrorSpiral, explicating the relation between theory, concept, design ideal, design artefact, and situation.

We propose this formulation of ‘design-ideal-as-part-of-the-compositional-whole’ as a step towards an Interaction Design Research process that embraces the ‘theory-situation’ dialectic and aims to contribute to both theorizing and advancement of the situation.

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Fredrik Sandberg, *Visual Inquiry: A tool for presenting and sharing contextual knowledge*

**ABSTRACT** This paper presents an inquiry method where the participants create a visual presentation of their experiential knowledge of working. As an example the paper describes experiences from using the inquiry method together with small local food producers. The owners use the visual inquiry tool to present their small company’s activities, the stakeholders involved, problems, strengths, changes and dreams for the future. Although the food producers had never described their knowledge as one picture before, they had no problem mapping out and visually presenting complex information about their production. The method uses sticky notes as mapping tools, which enables the participants to rearrange information, point at related information, jump in time and also include the research group in the knowledge creation. The use of the visual inquiry method increases the participants’ involvement and community building. The paper also describes how the visual presentations, created at several inquiry sessions, are used in a workshop on collaborative services.

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Exploratory papers
PARALLEL SESSION 4c: Design methods – imagining and experiencing futures
Session chair: Håkan Edeholt
Tuesday 31 May, 11.00-12.30
Aalto University School of Art and Design (room 857)

Elizabeth B.-N. Sanders and Bo Westerlund, Experiencing, Exploring and Experimenting in and with Co-Design Spaces

ABSTRACT The concept of “design space” has been useful to designers in supporting the act of designing and for reflecting on the activity of designing. With the increase in cooperative design practices, it is time to consider the concept of “co-design space”. Co-design spaces differ from design spaces in that they tend to be situated in the early front end of the design process (also referred to as pre-design), they rely on the collective creativity of designers working together with non-designers, they deal with very complex challenges such as behavioural change and organizational transformation, and they often point to embodiments in immaterial domains such as experiences and services. We will argue that we can add greatly to our understanding of design by experiencing, exploring and experimenting in and with co-design spaces.

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Theo Rooden, Paul Eg and Rianne Valkenburg, *Time Travel: A method for playful future-oriented user research*

**Abstract** This paper describes the development of a user research method called ‘Time Travel’. The aim of the method is to inform and inspire designers with imagined futures by consumers. The method should give answers to the following question: How do consumers imagine technological and social developments to have an impact on their personal lives (in a certain domain)? An engaging game concept was developed in a research-through-design process: generative activities alternated with evaluating mini-experiments. The metaphor of time traveling shaped the design vision by presenting elements such as the suitcase (anchoring the imagination in the here and now) and fuel (informing players about technological and social developments). The ‘final’ version showed opportunities to indeed transport consumers to possible futures. Further development of the method needs to focus on having players actually integrate the information on future developments (the fuel) with their personal contexts. This might be achieved by using the strengths of the game in individual interview sessions with consumers.

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Maria Mackinney-Valentin, DART:
New teaching methods for organizing intuition

**ABSTRACT** DART (Driver Analysis – Reading Trends) is a new approach developed by the author to organizing and developing intuition in the research and development phase of a creative process within the field of fashion and design. At its current stage, the model has been targeted at teaching at design schools. The method is based on the author’s Ph.D. dissertation (“On the Nature of Trends: A Study of Trend Mechanisms in Contemporary Fashion”, 2010), teaching experience at design schools, and methods from fashion forecasting. DART is intended to support design students on two levels: 1. To qualify the students’ sensibility or hunch when preparing a collection or other design projects. 2. To prepare them for working on the still more unpredictable fashion and design markets. The DART model suggests that the task of identifying and organizing trends often outsourced to trend forecasting agencies may be better placed within each individual designer or brand. The model has so far been tested on fashion and design students at all the major design schools in Denmark: The Danish Design School, Designsken Kolding, TEKO Design and Management College, and The Copenhagen School of Design and Technology (KEA).

Maria Mackinney-Valentin | The Danish Design School, Denmark | mmk@dkds.dk
Kristiina Soini-Salomaa, *The Images of the Future of Craft and Design Professions*

**ABSTRACT** Craft and design form a part of the creative industries. Consequent upon the ongoing transformation of the creative economy, the craft and design sector is looking for new activity models. The growth of the experience economy, welfare and leisure services lead to novel customer needs. Craft and design professionals require new professional models, partners and networks to respond to these changing customer needs. The transformation from a product-oriented model to process-oriented and customer-oriented models presumes novel professional skills.

Nowadays craft and design students are tomorrow’s professionals. How do the craft and design students’ expectations confront the demands of the operational environment in the future? Finnish industry can employ only a limited amount of designers. New and innovative operational models are needed to provide for the employment of the Finnish craft and design sector.

Is there a call for small-sized local production in the future? The need for next-door services and customized products can strengthen regional and local craftsmanship and small business. Ecological values and sustainability also support the philosophy of craftsmanship. The challenge in the branch is to create interesting sustainable production and service supply. Can design education respond to these challenges?
Ulla Johansson and Jill Woodilla, Recognizing Paradoxical Identities of Design Managers

**ABSTRACT** There is a need for designers with knowledge in business as well as business people with knowledge in design. Master-level education programs for this “in between” area are growing all over the world. We argue that the knowledge and identity of being “in between” is essential but also problematic. There is a danger that, similar to relations between men and (wo)men, the business way of thinking becomes the common ground for (design) management, and the designerly characteristics become decoration, rather than another ground. In order not to suppress one or the other, we argue for a paradoxical identity of being both the same and different simultaneously. This paradoxical identity of both acknowledging differences and at the same time looking away from them is theoretically anchored in the postmodern project – yet earlier studies by one of the authors shows that it seems easier to embrace in practice than in (modernist) theory. Here we present a theoretical frame of reference and some empirical evidence from students in a Masters
program in “Business & Design” at the University of Gothenburg. We will also present an ongoing empirical study.

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Lenneke Kuijer and Annelise de Jong, 
Practice Theory and Human-Centered Design: 
A sustainable bathing example

**Abstract** Within sustainable design, design researchers and practitioners are developing novel design approaches equipped to influence domestic resource consumption in a variety of ways. However, as it turns out, the outcomes of these approaches in terms of their actual effects on sustainability are not quite as high as the desired effects. This is often taken to be a direct consequence of rebound effects or unpredicted user behaviour. In an attempt to overcome these limitations, this paper explores the implications of the combination of two research strands, practice theory and human-centred design, that may assist designers by going beyond behaviour towards gaining an understanding of use practices. Practice theory takes practices as its main unit of analysis; human-centred design works closely with potential future users. The translation of these two starting points in a design approach was explored in a still ongoing exemplar project on bathing that is elaborated on here. The paper closes with a reflection on how the theoretical instruments presented manifest themselves in the project.

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Håkan Edeholt, Why Design Matters More Today Than Ever Before

**ABSTRACT** Sciences have certainly done their best to blow the whistle, warning about an escalating climate disaster. And today seemingly powerful leaders also start to talk boldly about the present need of profound and radical changes. Still, too little seems to change in the directions proposed and if it changes at all, these changes seem to be far too small, far too inconsistent and far too slow to meet the requirements specified by the scientific community. Why is this so? And what could design and design research possibly do about it?

This explorative paper gives an outline of the matters underpinning two initiatives (D-side and Shaping Futures) taken at the Institute of Design at the Oslo School of Architecture and Design (AHO) in Norway. It is an illustration of the importance of utilizing design competences in what is sometimes labeled Discursive Design by merging different design methods with Foresight and Radical Innovation. The intention with the paper is to call for a long overdue debate about, and actions that urgently need to be taken towards,
the seemingly pretentious, but still designerly, vision of a different, prosperous and ‘better’ future world.

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Johan Liekens and Nel Janssens, Matter Matters: Designing material encounters as triggers of negotiation

**ABSTRACT** This paper ventures from a two-fold interpretation of this conference’s theme: ‘Making Design Matter!’. An inseparable twin ‘Matter’ materializes. One twin, ‘Matter’ as to be of relevance, folds in a unity with the other, ‘Matter’ as in to become materialized: Matter Matters. This twin pair operates as a lens through which we explore how design operates in between relevance (ethics) and materiality. The lens focuses on the mediation between these two issues. Looking through the lens, the question arises: what kind of attitude in designing do we consider to be relevant and reviving for today’s people and world? And in addition, how is this relevance and its constitutive design attitude backed up by materiality, i.e. by the material working of the artefact? Are there different genres of materialization operative?

We suggest that a critical questioning design attitude, provoking a
dynamic of negotiation through materialized designs, contributes to ongoing investigations of socio-spatial challenges, offering different, possibly refreshing, perspectives. This suggestion is exemplified by two design cases of both authors, in which dynamics of negotiation and different genres of materialization operate.

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Otto von Busch, *Design at the Front*

**ABSTRACT** Over the last year, fierce discussion has raged about the trend of socially engaged design, where such projects have been scolded as new forms of “design imperialism” (cf. Nussbaum 2010; Pilloton 2010; Sinclair 2010). Resonating with this discussion, the latest US Army Field Manual has included “design” as a central feature in the core battle doctrine. Are we seeing the birth of a “social design doctrine” employed to wage war?

It is tempting to draw parallels between design and the developments of military thinking to reflect some of the issues at stake as design turns to address social, cultural and ethnic issues. As its point of departure this text examines how design and warfare strive for opening new “fronts” in conflicts, new dimensions to strike the enemy, and also use games to train and expand tactical thinking. Today, transdisciplinary “Human Terrain Teams” of ethnographers, anthropologists and military personnel are engaged in counterinsurgency warfare. Similar to the latest doctrines of warfare, design explores the use of interfaces, fronts and conflict zones, and social design might soon be the next social “surrogate warfare”. As design goes social it urgently needs ethical research and reflection.

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Marc Steen, Upon Opening the Black Box of Participatory Design and Finding it Filled with Ethics

**ABSTRACT** In this essay, I bring together Participatory Design’s (PD) tradition of critical reflection on one’s own practices and Science and Technology Studies’ focus on specific activities (‘opening the black box’), in order to explore the ethic of PD. I discuss three different forms of ethics – relational ethics, pragmatist ethics and virtue ethics – and provide several examples from practice, and I argue that PD is ‘filled with ethics’: PD participants often find themselves in ethical situations and engage with ethics, even if they are unaware of these ethics and if these ethics remain implicit. I propose reflexivity as a way for PD practitioners to cope more explicitly and mindfully with these ethics.

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Ahmed Mohammed Abdelrazik, Cultural Variables and their Impact on the Furniture Design Process in the Globalization Era

ABSTRACT It is known that a human is a product of his environment. His thoughts, desires and needs are formed according to cultural trends related to his society. These cultural trends differ from one country to another and depend on environment, history, language, religion and beliefs. Accordingly, we can find huge differences in the cultures of people and their needs.

In spite of the widespread effect of globalization and its orientations in various fields, it is inconsistent (at least theoretically) with the concept of designer identity, as the designer is always trying (during the design process) to express himself and trying to reflect the culture (the character) of his society in order to solve the problems of his environment and meet the needs of his people.

The designer’s work needs to analyze and evaluate to understand the positivism or the negativism of the effect of his culture. This research is an attempt to resolve the conflict between the meaning of globalization and the concept of “design identity” which comes from a specific society and a specific culture, and applying the results in the field of furniture design.
Maria Foverskov, *The Forming of Design Things: Reconciling openness with the urge for completion*

**ABSTRACT** The paper introduces my PhD project Rehearsing and Forming the Future with attention on notions of form and completion. Designers of today have entered many fields, and new disciplines have emerged such as design anthropology, service design and social design. The designer is often co-designing in interdisciplinary constellations. My interest concerns the role of the designer, her skills, tools and processes when co-visualising, co-forming and co-representing these intangible design outcomes in co-design. I ask questions like: How to apply the designer’s classical toolbox within co-design to engage stakeholders as actors? How can the co-design process be recognized as drama? How do designers design for and form completion? How can the process of giving form be a participatory act? How can well-known design tools play a role as props earlier and for longer parts of the processes of knowledge production? Can the notion of form raise the awareness of completion? In short, the paper explores the designers’ role when designing the openness of evocative design while
striving for collective completion when forming design Things. It raises the tension of reconciling the openness in co-design with the urge for completion of classical design training.

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**Li Jönsson, Design Practice as a Discursive and Interrogating Performance**

**ABSTRACT** This PhD is focused on how design can play a role in engaging people in potential serious issues, or producing forms of knowledge that are still unstable or controversial. The research objective is two-fold. First, to engage my practical skills as a designer to further develop the notion of discursive design, this will be done through a series of hands-on explorations that in different ways aim to mediate and visualise the issue of concern. My role as a designer is meant to reveal new experiences, tell new stories by assuming design is about linking the imagination to material forms. Secondly, I investigate and question how the object of design can be a purposeful, deliberate, direct participant that can open up to dialogue among participants inside as well as outside a project.

This paper presents the status of two different research projects in relation to my current key areas of research where I employ my
skills within interaction and product design in a co-design research environment.

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Janet Kelly, Relationships Other Than Use

**ABSTRACT** The people who use a designed artefact are not the only ones who will experience or be affected by it, yet design discourse and practice are dominated by the concept of the user. This paper introduces the notion of relationships other than use as an important consideration for design, in addition to relationships between users and artefacts. It identifies some related issues in design discourse with regard to the concept of use and discusses how the concept has emerged in design practice and discourse, with particular regard to participatory design. Different kinds of design-relevant relationships other than use are presented and described through a case study involving designing with the pre-users of medical devices. The relevance for design is discussed and design examples are put forward to that show the importance of the consideration of these alternative relationships, along with suggestions on methods for working with them.

Janet Kelly | SPIRE Centre for Participatory Innovation, Denmark | janetakelly@gmail.com
Sissel Olander, Building the Design Laboratory in a Public Cultural Organisation

ABSTRACT This paper presents the research objectives of a design research PhD project in the Municipality of Copenhagen. The aim of the project is to explore and develop an open platform of participatory inquiry and dialogue, within the organizational setting of three local cultural administration units (LCAU), consisting of public libraries and cultural centers at three different local sites in Copenhagen.

The focus of the research project is to build a design laboratory that will suit the organizational setting of the LCAUs, in such a way that the lab, and the methods that will be adapted and explored in the lab, can be taken over by the cultural workers and librarians as a part of their ongoing work routines, after the research project has been completed.

The research project is interested in exploring the laboratory as an open platform for design dialogues, community building and as a strategy of democratization, on the borderland between public administration and the public sphere.

Sissel Olander | The Danish Design School, Denmark | sol@dkds.dk
Fabian Segelström, New Grounds, New Challenges? 
Exploring stakeholder research in service design

ABSTRACT The research described herein focuses on how existing design tools and techniques need to be appropriated when used in a new context – in this case service design. It is argued that the nature of services poses new challenges for designers. A theoretical introduction to these challenges is given, presenting a view of service design as the intersection between the user-centred design tradition and thoughts on service from marketing and management.

The specific challenges in conducting stakeholder research for service design are introduced. The research objectives of the PhD candidate are given. The findings which were used for the licentiate thesis of the author are presented; they focus on visualisations for service design. The licentiate thesis confirms the view that visualisations are a crucial part of service design practice, but also shows that many visualisations primarily highlight those features of service which have been the traditional focus of design and lack in representing other service traits. Finally, the planned direction of the continued research is highlighted.

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Liliana Soares, Ermanno Aparo, Fátima Pombo and Dante Donegani, *Le Corbusier’s ‘Équipement’ as Pattern for Design Language*

**ABSTRACT** This paper highlights the autonomy of design language to appropriate concepts such as ‘équipement’ (essential elements for space equipment) by Le Corbusier (1920, *L’Esprit Nouveau*), interpreted as pattern (subsystems) by Alexander (1963, *A Pattern Language*). This discussion is involved in a current PhD Research Project in Design, proposing new configurational possibilities for building surfaces in the 21st century. Interpreting the ‘équipement’ rationale, the ‘patterns’ system is presented as design’s response to decline the industrialized city proposal in favour of liquid modernity (Bauman).

As an interpretation model we present an analogy between the project ‘The Philips Pavilion’ (1958) by Le Corbusier and the project ‘Gazebi’ (1967) by Archizoom Associati. These two cases respond to specific realities, favouring constant mutation typologies in building surfaces and respective mutation in the interaction with the user. This research aims to contribute to the argument that the project of configurational proposals advocates design participation as a key methodological tool in the development of the matter of city surface. The user is the interlocutor interpreting the city, living in it and transforming it while construing his/her own existence.
Signe Yndigegn, *Everyday Innovation: How to support ingenuity of the mundane in co-design processes*

**ABSTRACT** This project focuses on how people are ingenious in their daily lives, and how there might be ways to encourage and facilitate this everyday ingenuity when e.g. designing new ways for the public sector to deliver services to citizens. Furthermore, I ask the question of how I as a design researcher can play a role in the support and facilitation of this everyday ingenuity in co-design projects. To address everyday ingenuity, I propose the notion of everyday innovation. This notion includes a perception of innovation that differs from the perception in management strategies and innovation research. I am inspired by Ehn et al. and the Malmö Living Labs in acknowledging
that we design in a complex world where innovation is about creating new connections between different actors. In this proposal, I provide an insight into the current state and the challenges of my PhD research project with focus on everyday innovations, infrastructures and social media. I report from my case: a co-design project called Senior Interaction, in which we are setting up design encounters with senior citizens.

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Workshops
Workshops

SUNDAY 29 MAY, 13.00-18.00

AALTO UNIVERSITY SCHOOL OF ECONOMICS, RUNEBERGINKATU 14-16

Workshop 1 (room A306): The Future of Design Research Education – a Nordes challenge

The workshop raises questions about the future design doctorate in the Nordes region. It maps design PhD activities in the different Nordic countries and explores potential collaborations, content, organization or ways to finance such activities. The expected result of the workshop will be a series of artifacts: “pictures”, “maps”, “models”, “scenarios”, “prototypes” for future design research education. These “artifacts” will be exhibited to other Nordes participants during the conference in a public “crit”-like session.

Participants: Design educators (supervisors and others) and PhD students.

Workshop organizers: Pelle Ehn and Peter Ullmark,
The Swedish Faculty for Design Research and Education, Sweden | pelle.ehn@mah.se | peter.ullmark@chalmers.se
Workshop 2 (room A307): Understanding Public Spaces Through Narrative Concept Design – UCD meets inspiration and imagination

The idea of the workshop is to share experiences about using narrative approaches in designing services, public environments and customer experiences. Narrative approaches refer here especially to how we consider storytelling’s value in its lifelike, imaginative, and believable qualities that make the stories convincing whether they are true or not. The second objective of the workshop is to provide a forum for a dialogue among practitioners interested in similar approaches. We are especially interested in reflecting how narrative methods that partly build on imagination meet a UCD approach that asks for comprehensive user information. The expected outcome of the workshop is a map that illustrates how narratives have been gathered, transformed and applied in design.

*Workshop organizers:* Kirsikka Vaajakallio, Sanda Viña and Tuuli Mattelmäki, Aalto University, School of Art and Design, Finland | kirsikka.vaajakallio@aalto.fi | sandra.vina@aalto.fi | tuuli.mattelmaki@aalto.fi
Workshop 3 (room A308):
Workshop on Independent Design

The proposal concerns a discussion on independent design, emerging today as a result but also as a force enabler, of a deep socio-economic transformation in progress.

The new Independent Design (New, Post, or whatever you want to call it) is not necessarily just “Industrial”. It is no longer necessarily just to do with mass production and industry issues, but deals with anthropological questions that result as new even in their being ancient, almost ancestral. Cleaned up by the problems of industrial production (which of course continue to exist but are just one of the possibilities), Design addresses the broader anthropological issue which binds humans to objects as an interface to the world and, sometimes, to God (or Nature, or the Gods...).

This is a proposal about an interdisciplinary discussion with the aim of analyzing the situation and identifying strategies for reading and support for a growing phenomenon.

Workshop organizer: Alessandro Biamonti,
Politecnico di Milano, Italy | alessandro@de-tales.com
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Tatu Marttila, School of Art and Design, Aalto University, Finland

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- Roskilde University: Keld Bødker
- University of Copenhagen: Finn Kensing
- University of Southern Denmark: Jacob Buur, Kyle Kilbourn, Ben Matthews, Max Rolfstam
FINLAND

• Aalto University: Jaakko Aspara, Lily Diaz, Tiina Härkäsalmi, Maarit Mäkelä, Tuuli Mattelmäki, Toni-Matti Karjalainen, Turkka Keinonen, Kalevi Kilkki, Pekka Korvenmaa, Ilpo Koskinen, Susann Vihma, Virve Peteri, Päikki Priha, Matti Rossi, Henrikki Tikkanen
• Savonia University of Applied Sciences: Satu Miettinen
• University of Helsinki: Giulio Jacucci
• University of Lapland: Minna Uotila
• University of Oulu: Kari Kuutti
• University of Tampere: Frans Mäyrä

NORWAY

• AHO, Oslo: Håkan Edeholt, Michael Hensel, Birger Sevaldson,
• University of Oslo: Tone Bratteteig, Kjetil Fallan, Andrew Morrison, Christina Mörtberg, Ole Smørdal, Dagny Stuedahl
• Oslo National Academy Of The Arts: Maziar Raein
• Norwegian Technical University, Trondheim: Dag Svanæs, Trond Are Øritosland
SWEDEN

• Blekinge Institute of Technology: Sara Eriksen
• Chalmers University of Technology: Peter Ullmark
• HDK School Of Design And Crafts At Göteborg University: Lasse Brunnström, Otto von Busch
• Interactive Institute: Ramia Mazé, Johan Redström
• Konstfack, Stockholm: Ivar Björkman, Rolf Hughes, Ronald Jones, Christina Zetterlund
• Linköping University: Stefan Holmlid
• Linnaeus University: Bo Westerlund
• Malmö University: Pelle Ehn, Ylva Gislén, Maria Hellström, Jonas Löwgren
• Royal Institute of Technology: Sara Ilstedt-Hjelm
• The Swedish School of Textiles, Borås: Lars Hallnäs, Lisbeth Svengren
• Umeå University: Daniel Fallman, Anna Valtonen
• Uppsala University: Mikael Wiberg
OTHER COUNTRIES

• Glasgow School of Art (UK): Gordon Hush
• IIT Institute of Design (US): Judith Gregory
• University of Brighton (UK): Guy Julier
• Politecnico di Milano (IT): Alessandro Biamonti, Francesca Rizzo, Carlo Vezzoli
• TU/Delft (NL): Oscar Person
• TU/Eindhoven (NL): Oscar Tomico
Conference Events

Conference Reception
Sunday 29 May, 19.00-21.00
Proffa café, Aalto University School of Economics, Main Building, Runeberginkatu 14–16
All conference participants are warmly welcome to attend the conference reception.

Design Evening
Monday 30 May, from 18.00
Departure point: conference venue, immediately after last session
A design walk for interested participants to provide a glance into design practices in Helsinki. You will have the chance to meet local practitioners in their studios and discuss their work. More detailed information on the studio visits will be provided at the conference.

Conference Dinner
Tuesday 31 May, from 19.00.
Hima&Sali restaurant, Kaapelitęhdas, Tallberginkatu 1, Ruoholahti
The conference dinner takes place at Kaapelitęhdas (Cable Factory), a former factory that produced telephone and electrical cables. It is now the largest cultural centre in Finland, housing a number of galleries and exhibition spaces, museums, dance theatres and art schools. The conference dinner begins at 19.00 and will include food and a glass of wine. Drinks can be purchased at the bar.
Getting Around

Venue information:
The Nordes 2011 conference is organized by the Department of Design at Aalto University’s School of Art and Design, formerly known as University of Art and Design Helsinki (TaiK). TaiK is physically located in the Arabianranta neighbourhood, in the old Arabia factory, in East-Central Helsinki, Finland.

Nordes 2011
Aalto University
School of Art and Design
Hämeentie 135 C, Helsinki
PB 31000, 00076 Aalto
tel. +358 9 47001

Useful links:
DEPARTMENT OF DESIGN > http://www.taik.fi/mo/english/
RESEARCH AT THE SCHOOL OF DESIGN >
DESIGN CONNECTIONS DOCTORAL SCHOOL >
   http://designresearch.fi/dcds/
SCHOOL OF ART AND DESIGN > http://www.taik.fi/en/
AALTO UNIVERSITY > http://www.aalto.fi/en/
Practical information:
The opening day of the conference on Sunday is organized in Aalto University School of Economics (Main Building, Runeberginkatu 14-16) close to the city centre (see map opposite).

The main conference venue on Monday and Tuesday is Aalto University School of Art and Design (TaiK) (Hämeentie 135 C).

How to get there
To TaiK from the city centre: tram 6 (end stop “Arabia”) and buses 71, 71V and 68 (end stop “Arabiankatu”) all departing from the Railway Station

To TaiK from Hakaniemi: bus 74 (end stop “Arabiankatu”)

To TaiK from Töölö and the School of Economics: tram 8 towards Arabia (end stop “Arabia”)

Bus and tram tickets can be bought from the driver and in advance from R-Kioski.
Tram 8
Tram 6
Central Railway Station

Aalto University School of Art and Design (Hämeentie 135 C)

Helsinki School of Economics (Runeberginkatu 14–16)

Conference dinner: Hima & Sali at Cable Factory (Tallberginkatu 1c)
The phone number for a taxi is 0100 0700. In cases of emergency (to reach the police or doctor), call 112.

The registration desk will be open during the conference to assist you. The registration desk is located at the School of Economics on Sunday and School of Art and Design on Monday and Tuesday.

With urgent issues please contact Tiina Härkäsalmi (local chair): tel. +358 40 561 2691

Read more:
MAP OF THE CONFERENCE VENUE AND LOCATIONS >
HELSEINKI’S PUBLIC TRANSPORT > http://www.hkl.fi
MAP OF HELSINKI > http://kartta.hel.fi
MAPS IN HELSINKI AND ROUTE FINDER >
   http://aikataulut.ytv.fi/reittiopas/fi/