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***Computer science as an  
engineering discipline has been  
spectacularly successful. Yet it  
is also a philosophical enterprise***

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***in the way it represents the world and creates and manipulates models of reality, people, and action. In this book, Paul Dourish addresses the philosophical bases of human-computer interaction. He looks at how what***

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***he calls "embodied interaction"—an approach to interacting with software systems that emphasizes skilled, engaged practice rather than disembodied rationality—reflects the phenomenological***

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***approaches of Martin Heidegger,  
Ludwig Wittgenstein, and other  
twentieth-century philosophers.  
The phenomenological tradition  
emphasizes the primacy of  
natural practice over abstract  
cognition in everyday activity.***

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***Dourish shows how this perspective can shed light on the foundational underpinnings of current research on embodied interaction. He looks in particular at how tangible and social approaches to interaction are***

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***related, how they can be used to analyze and understand embodied interaction, and how they could affect the design of future interactive systems. This book constitutes the refereed post-proceedings of the***

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***12th International Workshop on  
Design, Specification, and  
Verification of Interactive  
Systems, DSV-IS 2005. The 20  
revised full papers, 1 keynote  
paper, and 4 summaries of group  
discussions are organized in***

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***topical sections on teams and groups, sketches and templates, away from the desktop, migration and mobility, analysis tools, model-based design processes and tools, and group discussions.***



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***cover software requirements,  
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and software engineering  
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Editor Phillip A. Laplante uses***

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## ***DSVIS 2005, Newcastle upon Tyne, UK, July 13-15, 2005, Revised Papers***

The concept generation  
process seems like an  
intuitional thought:  
difficult to capture and

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perform, although everyone is capable of it. It is not an analytical process but a synthetic process which has yet to be clarified. Furthermore, new research methods for

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investigating the concept generation process—a very difficult task since the concept generation process is driven by inner feelings deeply etched in the mind—are necessary to

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establish its theory and methodology. Concept Generation for Design Creativity - A Systematized Theory and Methodology presents the concept generation process



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both theoretically and methodologically.

Theoretically, the concept generation process is discussed by comparing metaphor, abduction, and General Design Theory from

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the notions of similarities and dissimilarities. Analogy, blending, and integration by thematic relation have been explained methodologically. So far,

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these theories and methods have been discussed independently, and the relations among them have not been clarified. Two newly developed research methods to investigate the

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concept generation process are clearly explained: the explanation-based protocol analysis and constructive simulation. By reading Concept Generation for Design Creativity - A

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Systematized Theory and  
Methodology, students,  
researchers and lecturers  
in design disciplines  
(including engineering  
design, industrial design,  
software design, CHI,

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design education, and cognitive science ) can obtain a clear picture of the advanced research findings and the outline of the theories and methods for concept

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generation. Furthermore, readers are expected to achieve the competence to generate new concepts. Creativity and design creativity in particular are being recognized as

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playing an increasing role in the social and economic wellbeing of a society. As a consequence creativity is becoming a focus of research. However, much of this burgeoning research



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is distributed across multiple disciplines that normally do not intersect with each other and researchers in one discipline are often unaware of related

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research in another  
discipline. This volume  
brings together  
contributions from design  
science, computer science,  
cognitive science and  
neuroscience on studying

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visual and spatial reasoning applicable to design creativity. The book is the result of a unique NSF-funded workshop held in Aix-en-Provence, France. The aim of the

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workshop and the resulting volume was to allow researchers in disparate disciplines to be exposed to the other's research, research methods and research results within

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the context of design creativity. Fifteen of the papers presented and discussed at the workshop are contained in this volume. The contributors come from Germany, Israel,

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Netherlands, Poland,  
Singapore, UK and USA,  
indicating the  
international spread of  
the research presented in  
this volume.

It is 5 years since the

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publication of the seminal paper on “Design Science in Information Systems Research” by Hevner, March, Park, and Ram in MIS Quarterly and the initiation of the

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Information Technology and Systems department of the Communications of AIS.

These events in 2004 are markers in the move of design science to the forefront of information



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systems research. A sufficient interval has elapsed since then to allow assessment of from where the eld has come and where it should go. Design science research and

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behavioral science research started as dual tracks when IS was a young field. By the 1990s, the influx of behavioral scientists started to dominate the number of

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design scientists and the  
eld moved in that  
direction. By the early  
2000s, design people were  
having dif culty  
publishing in mainline IS  
journals and in being

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tenured in many  
universities. Yes, an  
annual Workshop on  
Information Technology and  
Systems (WITS) was  
established in 1991 in  
conjunction with the

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International Conference  
on Information Systems  
(ICIS) and grew each year.  
But that was the extent of  
design science  
recognition. Fortunately,  
a revival is underway. By

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2009, when this foreword was written, the fourth DESRIST conference has been held and plans are afoot for the 2010 meeting. Design scientists regained respect and

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recognition in many venues where they previously had little.

Demonstrating the influence of Semiotic Engineering in Human-Computer Interaction, this

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book focuses on the work of one of the pioneers of the field - Clarisse de Souza - and her influence on this broad and wide-ranging area of research. It contains a selection of



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essays written by those that have worked with her over the years and will encourage readers to extend their reading and research in this area.

Clarisse de Souza, widely

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known as the founder of Semiotic Engineering, will reach her 60th birthday in 2017, and the Semiotic Engineering Research Group that she founded will also celebrate its 20th

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anniversary. A key figure in HCI, Clarisse argued that human-computer interaction enables computer-mediated communication between the designer and the user at

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the point of interaction thus enabling and facilitating designers in understanding who their users are, and what their requirements may be. This book brings together

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prominent researchers who  
have helped to shape  
semiotic engineering by  
their insightful  
discussions on the theory.  
A Systematized Theory and  
Methodology

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4th Edition

Software Developers as  
Users

13th International  
Conference, ICEC 2014,  
Sydney, Australia, October

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1-3, 2014, Proceedings

The Entity-Life Modeling  
Approach

Case Studies in Practice

*The authors of Thoughtful  
Interaction Design go  
beyond the usual technical*

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*concerns of usability and usefulness to consider interaction design from a design perspective. The shaping of digital artifacts is a design process that influences the form and*



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*functions of workplaces, schools, communication, and culture; the successful interaction designer must use both ethical and aesthetic judgment to create designs that are appropriate*

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*to a given environment. This book is not a how-to manual, but a collection of tools for thought about interaction design. Working with information technology—called by the*

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*authors "the material  
without  
qualities"—interaction  
designers create not a static  
object but a dynamic pattern  
of interactivity. The design  
vision is closely linked to*

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*context and not simply  
focused on the technology.  
The authors' action-oriented  
and context-dependent  
design theory, drawing on  
design theorist Donald  
Schön's concept of the*

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*reflective practitioner, helps designers deal with complex design challenges created by new technology and new knowledge. Their approach, based on a foundation of thoughtfulness that*

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*acknowledges the designer's responsibility not only for the functional qualities of the design product but for the ethical and aesthetic qualities as well, fills the need for a theory of*

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*interaction design that can increase and nurture design knowledge. From this perspective they address the fundamental question of what kind of knowledge an aspiring designer needs,*

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*discussing the process of design, the designer, design methods and techniques, the design product and its qualities, and conditions for interaction design.*

*ust as the term design has*



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*been going through change,  
growth and expansion of  
meaning, and interpretation  
in practice and education –  
the same can be said for  
design research. The  
traditional boundaries of*

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*design are dissolving and connections are being established with other fields at an exponential rate.*

*Based on the proceedings from the 2017 International Association of Societies of*

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*Design Research conference, Re:Research is an edited collection that showcases a curated selection of 83 papers - just over half of the works presented at the conference. With topics*

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*ranging from the introduction of design in the primary education sector to designing information for Artificial Intelligence systems, this book collection demonstrates the diverse*

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*perspectives of design and design research. Divided into seven thematic volumes, this collection maps out where the field of design research is now. Opening a Design Education Pipeline from*

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*University to K-12 and Back*

• *Peter Scupelli, Doris Wells-Papanek, Judy Brooks, Arnold Wasserman To prepare students to imagine desirable futures amidst current planetary-level*

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*challenges, design educators must think and act in new ways. In this paper, we describe a pilot study that illustrates how educators might teach K-12 students and university design*

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*students to situate their  
making within transitional  
times in a volatile and  
exponentially changing  
world. We describe how to  
best situate students to align  
design thinking and learning*



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*with future foresight. Here we present a pilot test and evaluate how a university-level Design Futures course content, approach, and scaffolded instructional materials – can be adapted*

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*for use in K-12 Design  
Learning Challenges. We  
describe the K-12 design-  
based learning  
challenges/experiences  
developed and implemented  
by the Design Learning*

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*Network (DLN). The Design Futures course we describe in this paper is a required course for third-year undergraduate students in the School of Design at Carnegie Mellon University.*

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*The “x” signifies a different type of design that aligns short-term action with long-term goals. The course integrates design thinking and learning with long-horizon future scenario*

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*foresight. Broadly speaking,  
we ask how might portions of  
a design course be taught  
and experienced by teachers  
and students of two different  
demographics: within the  
university (Design*

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*Undergraduates) and in K-12 (via DLN). This pilot study is descriptive in nature; in future work, we seek to assess learning outcomes across university and K-12 courses. We believe the*

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*approach described is  
relevant for lifelong learners  
(e.g., post-graduate-level,  
career development,  
transitional adult education).  
Re-Clarifying Design  
Problems Through Questions*

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*for Secondary School  
Children: An Example Based  
on Design Problem  
Identification in Singapore  
Pre-Tertiary Design  
Education • Wei Leong, Leon  
Loh, Hwee Mui, Grace Kwek,*



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*Wei Leong Lee It is believed that secondary school students often define design problems in the design coursework superficially due to various reasons such as lack of exposure,*

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*inexperience and the lack of research skills. Questioning techniques have long been associated with the development of critical thinking. Based on this context and assumption, the*

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*current study aimed to  
explore the use of  
questioning techniques to  
enable pre-tertiary students  
to improve their  
understanding of design  
problems by using questions*

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*to critique their thinking and decision-making processes and in turn, generate more effective design solutions. A qualitative approach is adopted in this study to identify the trajectories of*

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*students during design problem identification and clarification process. Using student design journals as a form of record for action and thoughts, they are analyzed and supplemented by*

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*hearing survey with the teacher-in-charge. From the study, the following points can be concluded: (1) questions can be a useful tool to facilitate a better understanding of the design*

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*problem. (2) The process of identification and clarification of design problem is important in the development of critical thinking skills and social-emotional skills of the*

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*students. (3) It is important that students are given time and opportunity to find out the problems by themselves. (4) Teachers can be important role models as students may pick up*



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*questioning techniques from  
teacher-student discussions.  
(5) Departmental reviews  
and built-in professional  
development time for weekly  
reviews on teaching and  
learning strategies are*

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*necessary for the continual  
improvement D&T  
education. Surveying  
Stakeholders: Research  
Informing Design Curriculum*

- *Andrea Quam Fundamental  
to design education is the*

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*creation and structure of  
curriculum. Neither the  
creation of design  
curriculum, nor the  
reevaluation of existing  
curriculum is well  
documented. With no clear*

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*documentation of precedent,  
best practices are left open  
to debate. This paper and  
presentation will discuss the  
use of a survey as a research  
tool to assess existing  
curriculum at Iowa State*

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*University in the United States. This tool allowed the needs and perspectives of the program's diverse stakeholders to be better understood. Utilizing survey methods, research revealed*

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*the convergence and  
divergence of stakeholders'  
philosophies, theories and  
needs in relation to design  
curriculum. Accreditation  
and professional licensing  
provide base level of*

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*guidelines for design  
curriculum in the United  
States. However, each  
program's curricular  
structure beyond these  
guidelines is a complicated  
balance of resources,*

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*facilities, faculty and the type of institution in which it is housed. Once established, a program's curriculum is rarely reassessed as a whole, but instead updated with the hasty addition of*



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*classes upon an existing  
curricular structure.*

*Curriculum is infrequently re-  
addressed, and when it is, it  
is typically based on the  
experience and opinions of a  
select group of faculty. This*

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*paper presents how a survey was developed to collect data to inform curricular decision-making, enabling the reduction of faculty bias and speculation in the process. Lessons learned*

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*from the development of this research tool will be shared so it might be replicated at other institutions, and be efficiently repeated periodically to ensure currency of a program's*

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*curriculum. New Challenges  
when Teaching UX Students  
to Sketch and Prototype •*

*Joep Frens, Jodi Forlizzi, John  
Zimmerman In this paper we  
report on new challenges  
when teaching User*

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*Experience (UX) students how to sketch and prototype their designs. We argue that UX students sketch and prototype differently than other design students, and we discuss how changes in*

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*the field necessitate a response in education. We describe sketching and prototyping as a continuum that students successfully traverse when they follow a process of “double loop*

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*learning.” We highlight three new challenges: (1) New computational design materials, (2) new maker tools and (3) changes within the tech industry. We explore these three*

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*challenges through  
examples from our students,  
and we outline strategies for  
sketching and prototyping in  
this new reality. We conclude  
that this is a starting point  
for further work on keeping*



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*education up to speed with  
practice. How to Teach  
Industrial Design?: A Case  
Study of College Education  
for Design Beginners •  
Joomyung Rhi Industrial  
design education has existed*

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*for a long time as part of the university system, but the curriculum and contents of each subject vary considerably from school to school. In recent years, the introduction of new concepts*

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*that change the definition of design has blurred the boundaries of design, making the curriculum different. Establishing a standard curriculum to address these challenges is*

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*an important task, but it is necessary to fully understand how design education actually takes place and to share content with educators. This paper aims to contribute to the*

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*debate on industrial design  
education by fully disclosing  
the process and results of  
the first stage of industrial  
design education of a  
university by  
autobiographical method.*

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*The first course, Product Design Practice 1, is a studio class based on a task feedback iteration system. Students are required to submit assignments showing weekly progress. The*

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*instructor reviewed the assignments submitted before the class and gave written comments in class. In addition, details of the design process and method that are difficult to identify*

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*as novice students are  
learned through twelve case  
studies and applied to the  
project. This Task Feedback  
Repeating Class system  
gives students the  
opportunity to implement*



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*design ability while gaining detailed skills with a comprehensive view. Through this process, the researcher got a reflection on the class and implications for the improvement of the*

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*class. Preliminary Study on  
the Learning Pressure of  
Undergraduate Industrial  
Design Students - Wenzhi  
Chen Learning pressure  
affects students' learning  
process and performance.*

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*Industrial design education emphasizes that operations on real design problems that have heavy working loads may cause learning pressure. The purpose of this study is to explore the issues*

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*causing learning pressure  
and the pressure  
management strategies of  
undergraduate industrial  
design students. There were  
297 students who  
participated in the*

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*questionnaire survey. The main findings are as follows: First, learning pressure includes academic pressure, peer pressure, self-expectations, time pressure, financial pressure, pressure*

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*from instructors, external pressure, future career, pressure from parents, resource pressure, achievement and situational pressure. In addition, the main learning pressure is*

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*caused by finance, time, resources, external issues and future career. Second, the pressure management strategies include problem solving, procrastination and escape, help seeking,*

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*leisure, emotional management and self-adjustment. The most useful strategy for managing pressure is leisure, and procrastination and escape is the least useful strategy.*



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*Third, all learning pressures are significantly correlated with procrastination and escape strategy, but the coefficients are low. The results can be a reference for industrial design*

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*education and related  
research. Rewarding Risk:  
Exploring How to Encourage  
Learning that Comes from  
Taking Risks • Dennis  
Cheatham High-stakes  
testing that became the*

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*norm after the “No Child Left Behind Act” of 2001 helped condition students to strive for correct answers for clear problems, all on the first try. However, the iterative process inherent in*

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*designing requires risk-taking to conduct a trial-and-error process of defining problems and exploring possible solutions. This design research project was operated with Miami*

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*University Graphic Design  
students to test their  
willingness to take risks in  
their coursework to achieve  
their self-defined measures  
of success. Students  
identified that improving*

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*their skills was how they defined success. An interaction design assignment involving front-end coding was modified to test students' comfort taking risks to grow their skills.*

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*Most students took risks in the assignment to grow their interaction design skills. The project revealed that closer attention to student motivation when developing learning experiences could*

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*help students make the  
transition to practicing  
design as an iterative  
process fraught with risk. An  
Analysis of the Educational  
Value of PBL Design  
Workshops • Ikjoon Chang,*



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*Suhong Hwang The purpose of this study is to plan and operate design-workshops based on project-based learning (PBL), and examine their educational value for students. The PBL workshop*

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*encourages direct participation from students and produces educational value, and it is important to raise the interest level of workshops to elicit proactive participation. The workshop*

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*in this study was carried out over 2 weeks in January 2017 at Korea's Yonsei University. The workshop was composed of eight teams of students from three countries, including Korea,*

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*China and Japan, and the course was primarily divided into two sessions. The workshop participants examined in this thesis were notably satisfied with the elements of the course*

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*meant to garner interest. In the questionnaire results, participants also indicated that they obtained ample educational value through the workshop. An important element of the workshop was*

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*to connect the participants with businesses, which is also an important component of design education. Despite this, participants expressed a relatively lower level of*

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*satisfaction compared to other elements of the workshop. The results and analysis of this study will hopefully become a meaningful resource for educators when designing*

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*workshops in the future.  
Collaborative Design  
Education with Industry:  
Student Perspective by  
Reflection - Nathan  
Kotlarewski, Louise Wallis,  
Michael Lee, Gregory Nolan,*



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*Megan Last This study suggests that student reflection on academic and industry collaborative projects can enhance student's understanding on the design process to solve*

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*live industry problems. It contributes to the body of design literature to support students learning of explicit and implicit knowledge. A 2017 learning by-making (LBM) unit in the School of*

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*Architecture and Design, at the University of Tasmania, Australia, developed a unit for students to collaborate with Neville Smith Forest Products Pty. Ltd (NSFP). NSFP is a local Tasmanian*

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*timber product manufacturer who currently stockpiles out-of-grade timber that has limited market applications. Undergraduate design students from second- and third-year Furniture, Interior*

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*and Architecture degrees collaborated with NSFP to value-add to their out-of-grade resource in the LBM unit. A series of design challenges, observations of industry practice and access*

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*to out-of-grade timber from  
NSFP exposed students to  
live industry problems and  
provided them the  
opportunity to build  
professional design skills.  
Students reflected on the*

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*collaborative LBM unit in a reflection journal, which was used to provide evidence of their learning experiences. The collaborative environment between academia and industry*

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*allowed students to acquire  
an understanding of timber  
product manufacturing that  
helped them develop  
empathy toward the industry  
problem and influence the  
development of new*



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*products. This study presents how student reflections influenced a change in their design process as they progressed through sequential design challenges to address an*

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*industry problem by  
adopting Valkenburg and  
Dorst reflective learning  
framework. Interdisciplinary  
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quest for sustainability. Thirdly there is a lack of knowledge on sustainability issues in the interaction design community. In this book a unique meta-level

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framework structures an extensive discussion of design for sustainability. The framework is based on a principle of justice that is complemented by circumstances for

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sustainability chosen from the perspective of interaction design. We suggest and present the following circumstances: limited shared resources, socio-technical components



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and structures, technology development, vision and reflection, cognitive and behavioural support, joint ventures and political action. Topics discussed within the circumstances

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include experience design, ethics, Latours's modes of existence, design fiction, computer games, futures studies, theories for reflection and behavioural change, personal

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informatics, and practice theory. The convolute concludes with a number of case studies where interaction design research is summarized and studied from the

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perspective of sustainability. We start out with thoughts on sustainable consumption, sustainable character, and the sustainable family that gets a section each.

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Adding to them are annotated case studies from research on design fiction, game and performance, value based design, practice theory, multi-level perspective

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design and design for a sustainable society. The book is a polyphonic convolute which means that there will be some overlap in the reports from the different discourses.

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Development in the areas related to interaction design can be sensed by identifying the surfacing themes. In total the e-book consists of the equivalence of 530 pages

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excluding references and index. Håkan Gulliksson is a lecturer on Interaction technology and Sustainable design at Umeå University for more than ten years.  
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