

CONFESSIONS OF A JOURNAL EDITOR

JEFFREY J. WILLIAMS

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Editor, Minnesota Review

Want to know what an editor is really thinking when he's reading that article you submitted?

It's good that people can't hear me when I edit their writing. "Blah blah blah." "Is this a garbled translation from the Cyrolean?" "Did you reread your writing? I'm not your mother." "Urrrh." It wouldn't be polite.

I have edited a literary and cultural-studies journal for the past 15 years, and it's hard not to feel some irritation when it seems I pay more attention to other people's words than they do.

Of course some academic writing is as elegant as the drape of Armani, and one can't expect everyone to write as well as Louis Menand. But if you pick up a typical article in an academic journal, what happens? Does it put the ding in plodding?

I don't think it's because people have nothing to say but because they don't manage to corral what they want to say, and they don't get any instruction. I don't mean copy editing, although that's faded from the days when two copy editors would sit in an office and read the text backwards to glean any mistakes.

I mean editing in the style of Max Perkins, editing that engages the text at hand, pares it, kneads it, and makes

it better. Nowadays there is very little serious editing in academe. It's a scandal, and I think we should change it.

Editing, like sending thank-you cards, is one of those things that everyone acknowledges is a good idea but that few people do. It takes time and you don't reap much reward, certainly not equivalent to the time. There is probably not enough attention to teaching writing in graduate school, but at least you have plenty of models and plenty of chances to practice.

Models of editing are scarce — that is, unless you work with commercial presses or magazines. There, editors really edit. We think of those venues as shallow slaves to the market, but they often pay more attention to the words and ideas than we do. They never lose sight of their audience, holding the quaint assumption that writing is actually written for people — not for tenure or a CV, both of whom are tone-deaf.

Editing can sometimes be overbearing, or twist what you want to say, but most editing is sympathetic. The best editing is like ventriloquism. It makes the edited text sound exactly like you, but better. Shorter, sharper, more orderly. It's like getting a transcript

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FROM THE EDITOR

PETER STORKERSON

CITATIONS, CLARITY, PLAGIARISM AND WRITING SKILL

The new president of Southern Illinois University faced and survived charges of plagiarism in his doctoral dissertation and masters thesis. This was a brief episode (from August to October 2007), but it was unpleasant. As is almost always the case, the exoneration was less than complete, and everyone involved was to some degree tainted. An internal panel found that the works were within the accepted style at the time when they were written but sloppy by current computer/internet age standards.

Poshard's usage included an informal style also used by some of his contemporaries....There are many instances in the dissertation where words of others are present in a continuous flow with Poshard's own words, so readers cannot distinguish between sources. Many times, a citation including a page number for the source is provided, consistent with the informal style. There also are several instances of mistakes within this style, which Poshard acknowledges as careless or misremembering. ...

(Associated Press, 2007).

This episode points to a conundrum in scholarship: how to simultaneously maintain documentation, communicative clarity and the presentation of one's own voice. Eminent scholars are able to omit references that would be required of others. It is as if over a career, one comes to accrete, from various sources, some of the ideas and language that one 'owns'.

As a student and early in one's career, it may be important to demonstrate literacy and grounding and to use the display thereof to stake-out an area of research. At the same time, innumerable citations can get in the way of clear writing. This is a matter of concern for a journal that needs articles that are both researched to scholarly standards and as clear as possible for readers in the range of design fields.

Reconciling the documentation with communication requires skills. Designers need communication skills in a number of specific areas: technical and informational writing, writing for instruction, and 'diagrammatic writing' (Horn, R.E.), in which texts are arranged into discrete intelligible chunks, which are, often combined with diagrams or other sensory materials. These skills would be valuable in scholarly writing, too.

Within my experience in the field of communication design, writing of the kinds that designers need to master is largely neglected in the curriculum. In fact, writing as a whole is deprecated, as the field is conveniently cast as 'visual' or 'sensory' despite the fact that the presence of text in communication design is the rule, rather than the exception.

In US, higher education, general literacy is often addressed through 'writing across the curriculum': 'writing to learn' and 'writing in the disciplines'. Writing to learn develops skills through assignments including short essays and journals, while writing in the disciplines focuses on the distinct vocabularies and usages of different disciplines (Purdue University Online Writing Lab). These programs are often presented through campus wide writing and support centers, which are outside of the normal academic subjects and are often treated as remedial.

Insofar as writing is addressed within design, it is often addressed as a liberal art (Marks, 2004), or as limited by the contexts of specific design projects, briefs, vitae, or client communications. This piecemeal approach does not suit the need, because it is not comprehensive, provides practice but no meta-knowledge, and because the appearance of writing, ad hoc, in the curriculum supports students' pre-conceptions and instructors' prejudices toward writing as 'outside design'.

These are generalizations and there are certainly exceptions, some highly notable (see Carnegie Mellon University, 2007). Persons in different design fields and educational systems will know whether these comments are applicable to them.

All of this leaves two questions:

- ▶ Do certain kinds of writing merit being addressed as subjects in themselves within design curricula?
- ▶ Could 'design of writing' be counted within the ambit of design?

Carnegie Mellon University 2007. Communication Planning and Information Design. Retrieved October 29, 2007, from http://design.cmu.edu/show_program.php?s=2&t=2.

Associated Press, October 10, 2007. Findings of SIU panel that reviewed Poshard plagiarism allegations. Retrieved October 29, 2007, from http://news.aol.com/story/_a/findings-of-siu-panel-that-reviewed/n20071011163509990017

Horn, R.E. 1999. Information design: Emergence of a new discipline. In Information Design. Jacobson, R. (ed.) Cambridge; MIT Press, 15-34

Marks, Andrea. 2004. The Role of Writing in a Design Curriculum. AIGA Archives. Retrieved October 20, 2007 from, <http://www.aiga.org/content.cfm/the-role-of-writing-in-a-design-curriculum>.

Purdue University Online Writing Lab. Writing Across the Curriculum and Writing in the Disciplines. Purdue University. Retrieved October 20, 2007 from, <http://owl.english.purdue.edu/handouts/WAC/>.

INVITATION

The fourth conference in our current series is an important opportunity to take stock. We will be using it to reflect on and develop the way we run these events as well as aiming to provide an important oversight of the state of the art in research across the

The City of Sheffield has a long association with design and the study of design. Sheffield Hallam University is one of the oldest design academies in the world, starting out as Sheffield School of Design in 1843 and today it is home to an interdisciplinary teaching and research centre that brings together the different arts and sciences that make up the landscape of 21st century design. The city was once a watchword for heavy industrial production, with a dark utilitarian image to match, but today, partly through the influence of its designers and artists, it is a centre for new cultural industries. Imaginative work

on urban design over the past 10 years has created a new and delightful city centre, surrounding our university with enjoyable spaces as well as public artworks, galleries and cafes. It is also a very friendly city.

So I look forward to welcoming you to our city in the middle of next year's English summer. We will have serious work to do but we also aim to create an enjoyable occasion for you to make new friendships and renew old ones – the real glue of any community.

Chris Rust

DesignResearch Society 4th Biennial Conference

designing disciplines. We promise to pay equal attention to the quality of content and the quality of your experience at the conference.

The conference theme, attending to the new kinds of designing that are emerging to challenge our framework of specialisms and reshape our field, will provide some focus for keynote speakers and debates and you may find that relevant to your own work. However this is the main conference for the whole of our society and we are open to all research that informs or arises from designing.

You can find out more about the conference theme and other aspects of the event at the conference website at www.drs2008.designinquiry.wikispaces.net where you can also join the conference mail list to receive updates on the call for papers and the conference arrangements. The call for papers will be announced on 1st September 2007.

Undisciplined!

Rigour in emerging design disciplines and professions

16-19 July, 2008

Sheffield Hallam University, UK

Provisional schedule (consult site)



<http://drs2008.designinquiry.wikispaces.net>

of a dinner party and cleaning up the things you said, keeping your words but only the good ones. How many times do you wish that you hadn't uttered some line, or had thought of a better one? With editing you can.

Editing can only occur pen in hand, while reading a particular piece of writing. But I've observed several tendencies in academic writing that, like transfats, everyone should avoid.

"Glossomania," or excessive citation. Yes, we know you've been to the library, or at least Google, but sometimes it's too much of a boring thing. Or more likely masking insecurity in a fog of citation. Or simply being lazy.

Rarely do well-known scholars cite a lot. I was cured of that by a philosophy professor who commented at the end of a paper explicating Aristotle, "You have Aristotle almost letter perfect, although I don't know if I should give the grade to you or to Aristotle."

Indirection. Some journal articles suffer from being excessively roundabout, taking longer to get to the point than Henry James. A common habit in literary articles is to start with a quotation or a description of a literary scene. Sometimes, as in Stephen Greenblatt's essays, that can be a brilliant device, but it is sorely overused and often a false start, the real point being on page 5. Or the main points are buried, in the middle of a paragraph on page 12.

A reader shouldn't have to be a detective to find the point. I don't always like his arguments, but I appreciate the mode of someone like Stanley Fish: You know what track the train is on, which way it's going, and where it stops, and it gets to the final station on time. Many academic arguments are more like a Kafka train, only without the irony.

False difficulty. A common expression in the humanities is that an author "complicates" a topic. That is another academic habit of overcompensation, much like excessive citation. Shouldn't our goal be explanation rather than complication?

Of course not everything can be simple, and difficulty might go with the territory. But the reverse does not follow: A torturous explanation does not indicate difficult thought; it usually only indicates bad writing, its faux difficulty presuming its faux profundity. Think of Wittgenstein: He presents us with nubs that gnaw at us, but his sentences run clear.

Self-indulgence. Sometimes academic essays string together minor corrections or comments on small points, producing what Foucault once described as "une petite pedagogie." Reading such essays is like overhearing high-school gossip, which endlessly dissects events, and the intricacies of who said what to whom.

The problem is not jargon, but the presumption of interest and more than a little self-indulgence. Who, other than one's analyst, should care about a chain of free association? I'm more interested in where writers have gotten, and they should distill it before they tell me. "Reductive" has become a term of dismissal, but history, for instance, would take a long time to tell without reduction; a key to good academic writing is distillation.

Lazy language. Cutting clichéd connectors has cost me boxes of blue pens — "in other words," "to put it another way," "in addition," are the lice of academic writing. Use them once and they might have some snap; use them eight times in an essay and they're tics.

Another glitch is announcing or narrating what you are doing, in phrases like "I would like to argue." Such meta-comments might aid in moments of physical intimacy but are usually unnecessary during an essay. Just argue it!

And then there are a slew of phrases that should henceforth be banned. "Always already" was once striking, but that was in 1972 and it's now a cliché. "Cutting edge" is a phrase that is anything but cutting edge. "Problematic" is just clunky, and actually what people probably mean is "troublesome" or "contradictory." It would be asking too much to stave the tide of Latinates, as George Orwell advises in "Politics and the English Language," but a little more zip would be nice, and if not zip, then simple is always in style.

Lest I seem a tad crotchety, let me add that editing does carry its share of gratifications. As most editors will tell you, probably the best reward is publishing the first essay of a young scholar and working with him to refine it. We are teachers, after all, and it's always good when you see tangible proof that the lesson took, even better if it goes beyond anything you might have advised.

It's also gratifying to work with a more-experienced scholar to whom you suggest a new tack, in keeping with her leanings, that she hadn't thought of. It surprised me

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when I first started editing that younger scholars were frequently more set in their ways and less open to changes, whereas experienced ones were usually glad if you did some of their work.

Another gratification is having people tell me (I hope without tacking my picture to a dart board) that they imagine my blue pen when they go over what they have written (red is too 9th-grade English teacher, black hard to distinguish, and I just like blue). Although “the editor with the blue pen” doesn’t seem quite as elegant as “the reader over your shoulder,” I think they realize that I value what they have to say, in fact so much that I pay attention to every word.

Jeffrey J. Williams

Jeffrey J. Williams:

Jeffrey J. Williams is a professor of English and literary and cultural studies at Carnegie Mellon University and editor of the *Minnesota Review*.

Note from the editor

Max (William Maxwell Evarts) Perkins:

Perkins was the ‘Editor of Genius’ at Charles Scribner’s Sons, of authors F. Scott Fitzgerald, John Galsworthy, Ernest Hemingway, Henry James, J.P. Marquand, Alan Payton, Marjorie Kinnan Rawlings, Edith Wharton, and Thomas Wolfe, among others.

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Section: Chronicle Careers

Volume 54, Issue 5, Page C1

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DRQ CALL FOR PAPERS: Case Studies in Research: Knowledge and Inquiry

Designers use the term ‘design’ to cover a wide range of activities and types of problems, and we have many differing, often incommensurable and opposing models of design and its theoretical and methodological bases. As a result, we also have a history of lively debates over specific theories. These debates have not been able to resolve differences.

Many regions of design are not well defined, and in such situations, researchers can find that apparently straightforward problems can lead to fundamental questions about the nature of design, what kinds of philosophical and theoretical positions that can frame the research and ground the methods, and their implications with regard to knowledge: what kinds of knowledge are possible within the frames needed to do the research.

In short, we want to hold a discussion on how research steers theory. Our idea is to look at research and theories in design not primarily as related to subfields per se, but to see theories as products of research problems themselves: the topics studied and the questions researched.

Rather than look at abstract problems of research and theory, we want to present actual problems as case studies.

In this way, we can clarify design by mapping its terrain of activities and problem types with their fundamental theoretical and methodological requirements.

Over the next two years, DRQ will collect and publish articles on these topics and replies to those articles, using its regular publication schedule to build a discussion.

Inquiries or Submissions:

TOPICS:

- ontological and epistemological implications or requirements of a research problem
- status of knowledge, its bases and levels of certainty
- conflicts between the knowledge that is possible in a given situation and the research goals.
- how research fits into fundamental paradigms: scientific, humanist, phenomenological, pragmatic, etc., and how those approaches compare in their strengths and weaknesses
- working across the boundaries of humanism and science: the extent to which a research problem requires use of more than one basic philosophical frame and how different frames can be reconciled

CONTACT: Peter Storkerson: peter@drsqs.org

ELECTION OF A FELLOW OF THE DESIGN RESEARCH SOCIETY

NIGEL CROSS

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THE DESIGN RESEARCH SOCIETY HAS ESTABLISHED A NEW GRADE OF MEMBERSHIP – FELLOW OF THE DRS.

Conferment of the title of Fellow of the Design Research Society acknowledges an established record of achievement in design research, and attainment of peer recognition as a researcher of professional standing and competence. Fellows of the Society may use the personal suffix of FDRS.

The purpose of the Fellow membership grade is not to reward only the most exceptional people, but to provide an acknowledgement of consistent professional contribu-

tion to design research. Fellows must be full members of the Design Research Society, who satisfy the criteria for election.

Full information and an application form are available on the DRS website, under the 'Fellows' menu item.

CURRENT RESEARCH IN DESIGN

TABLES OF CONTENTS FROM LEADING DESIGN JOURNALS: SPRING-SUMMER, 2007

ARCHITECTURAL DESIGN, 77:5 SEP.–
OCT. 2007: RATIONALIST TRACES
ISSN: 0003-8504 [WEB LINK](#)

On the threshold of Rationalism (6-9)
Andrew Peckham, Charles Rattray, Torsten Schmedeknecht

- ✦ 'Rationalism has fallen out of fashion ... uncover and reassess the Rationalist sensibility among current European practices'

The dichotomies of Rationalism in 20th-century Italian architecture (10-15)

Andrew Peckham

- ✦ 'A history of discontinuity and, ultimately, recognition of Rationalism's limitations' in Italy

Selected Italian projects (16-25)

Andrew Peckham, Lucia Tozzi

- ✦ A look at four Rationalist projects in Italy; 'how this stubborn but rich seam is manifesting itself'

An interview with Giorgio Grassi (26-29)

Lucia Tozzi

- ✦ A visit with Grassi, his work, its 'hermetic aspect, ... self-questioning and ... political commitment'

Concrete constructs: The limits of Rationalism in Swiss architecture (30-35)

Ákos Moravánszky

- ✦ Why 'the traces of Mediterranean Rationalism in the new Swiss-German architecture are like the imitation stitching on the moulded plastic dashboard of a new car'

Selected Swiss projects (36-46)

Torsten Schmedeknecht

- ✦ Four Swiss buildings; 'a formal language of Rationalist rigour to dramatic effect,' varying 'treatments interpreting' Rationalism

Schinkel's order: Rationalist tendencies in German architecture (44-49)

Werner Durth, Roland May

- ▶ Karl Friederich Schinkel and Mies van der Rohe: 'admired for their tectonic order and purist form'

Selected German projects (50-59)

Werner Durth, Roland May

- ✦ Revisiting Rationalism in Germany 'four projects ... provide ... different strategies for dealing with ... complex urban contexts'

Rationalist practice (60-61)

Max Dudler

- ➔ 'Conceived as autonomous and self-referential' buildings ... 'demonstrate a reciprocal relationship with the city; consistent Rationalist approach'

Dialogues with O.M.U. (62-67)

Andrew Peckham, Torsten Schmedeknecht

- ✦ A 'round table' with O.M. Ungers; 'his built works, projects, thinking and teaching, ... a unique insight to his career and ... preconceptions surrounding it'

The employment of reason (68-73)

Charles Rattray

- ✦ Rationalism and pragmatism in the Netherlands; 'building cheaply and quickly a large amount of social housing on a small ... amount of land'

Dutch selected projects (74-81)

Charles Rattray

- ✦ Four Dutch projects; 'distinctive' and 'pragmatic,' 'sophisticated in ... development of type, spatial configurations and application of elements'

Rationalist practice (82-83)

- ✦ De Architekten Cie., 'formed in 1988,' roots go back to the 1960s; reflecting 'the realities of society'

French Rationalism: A broken tradition (84-89)

Joseph Abram

- ✦ 'Rationalist tendencies in French architecture,' 1960s to the 'Inquietude Lucide'

Selected French projects (90-97)

Joseph Abram

- ➔ 'Some of the buildings that display the full spectrum of possibilities of the reasoned approach'

An open and flexible tradition (98-101)

Josep Maria Montaner

- ✦ Rationalist architecture in Spain; 'combining Functionalist ideas with a stripped back repertoire of materials and elements'

Foster + Partners' Hearst Tower and Gehry Partners' IAC Building (112-117)

Jayne Merkel

- ✦ Hearst Tower and the IAC Building; sizing up what 'effect exteriors have on the spaces where the editors, writers, designers and media executives work'

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AD+ Interior Eye

Pedro and Inês Bridge, Coimbra, Portugal (118-121)

Jeremy Melvin

- ▶ How Cecil Balmond and Antonio Adao 'have created the first bridge that does not meet in the middle for Portugal's oldest university town'

AD+ Building Profile

Gert Wingårdh (122-129)

Timothy Tore Hebb

- ▶ Gert Wingårdh; 'an architect whose designs are able to be both responsive to the natural environment and ingenious in their juxtapositions and contrasts'

AD+ Practice Profile

Mythic collaboration (130-131)

Neil Spiller

- ▶ Why corporate team management leads 'to the mundane ..., denying individuality, creativity and vision'

AD+ Spiller's Bits

Brigitta Zics: Working on interactive potential (132-135)

Valentina Croci

- ▶ Starting a new series looking at interactive technologies; 'interdisciplinary research of the new media artist Brigitta Zics'

AD+ Userscape

Part 1: Some basic premises for green design (136-137)

Ken Yeang

- ▶ A new three part series; parameters of 'sustainable or green design'

AD+ Yeang's Eco-Files

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Ken Yeang

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McLean's Nuggets (138-139)

Will McLean

Why critical Modernism? (140-145)

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- ▶ Critical Modernism: 'An analytical mode of perceiving the world in all its complexity'

AD+ Article

Home body (146-148)

Leon van Schaik

- ▶ Reviewing Households, a photographic documentary project; portraying 'people in their own homes, ...'architecture with the full panoply of human emotions''

AD+ Article

Hertzian Space: Material response to spatial presence (149-151)

Mark Taylor

- ▶ 'Generating spaces that fully respond to people's presence'; spatialising 'the dynamics of a full body massage'

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ISSN: 0890-0604 [WEB LINK](#)
[ABSTRACTS ONLINE](#)

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Avril Thomson, Angela Stone, William Ion

- ▶ collaborative team design; distributed design teams; small- and medium-sized enterprises; strategy for effective distributed team design

Different by design (219-225)

W. Mike Martin, Renate Fruchter, Humberto Cavallin, Ann Heylighen

- ▶ collaboration; communication; cooperation; design studio; project-based learning

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Tomás Flanagan, Claudia Eckert, P. John Clarkson

- ▶ communication; design confidence; experience; management; negotiation; overview; process modeling; teamwork

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- ▶ design control activities; information and knowledge management; information capture; meetings; team communication analysis

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- ▶ artificial agents; collaborative design; multidisciplinary design; virtual worlds

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- ▶ collaboration; corporate memory; design; exploration; interactive workspace

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- ▶ design teams; function-behavior-structure framework; situatedness; team interaction

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- ▶ generative systems; Islamic architecture; shape grammars; urban design

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- ▶ learning; optimization; structures; support vector machines

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- ▶ design measurement; design protocols; design outcomes; entropy

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- ▶ function–behavior–structure framework; process ontology; situatedness

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Ian Montgomery, Brian McClelland

Clusters: a possible alternative to ktps for improving design knowledge?

Kathryn Burns

Transfer or emergence: strategies for building design knowledge through knowledge transfer partnerships

Tom Inns, Seaton Baxter, Emma Murphy

Professionalizing a cottage industry: ktps and design group development

Seymour Roworth-Stokes

Democratizing innovation

Eric von Hippel

The user innovation revolution

Charles Leadbeater, Mike Press

THE DESIGN JOURNAL: 10:1

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Diversification, design, strategic planning and new product development: A jewelry industry knowledge transfer partnership

G. Penfold

Designing the interface between dementia patients, caregivers and computer based intervention

Gowans et al.

A case study of a touch based interface for in-car audio systems

Bjelland et al.

Student use of virtual and physical modelling in design development – an experiment in 3D education

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You Have to Pay for the Public Life; Selected Essays of Charles Moore. Kevin Keim (ed.)

Michael Todd McCulley

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THE STATE OF DESIGN MANAGEMENT EDUCATION

SUMMER 2007

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Design management comes of age

Thomas Walton

Design management: Future forward

Mary McBride

- ‘...a retrospective look at design management and the journey it has taken over the past decade’

Design management education at the Delft University of Technology

Jan Buijs

- ‘...one of the largest design schools in the world, with more than 1,800 full-time students...’

Designing the MBA of tomorrow

Sandra Shield

- ‘At the University of Richmond’s Robins School of Business, the MBA curriculum has added two new courses, one on design management and the other on creativity and innovation...’

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Educating designers for broad roles in organizations

Chris Conley

- 'There is an increasing understanding in business today that design talent can be put to good use not just in the design department but in marketing, strategy, product management, and research....'

Educating a nation: The Swedish national design program

Ulla Johansson

- 'From 2003 to 2005, the Swedish government invested about \$9 million in a design program...'

Foolproof design management education

Efstathios G. Kefallonitis

Launching the dual degree: Creating business-savvy designers

Jeremy Alexis, Zia Hassan

Learning to Work in Teams

Christopher Vice

- '...business processes have moved from a linear hierarchical progression to what could be called collaborative parallel processing'

Managing complexity: The executive MBA at the Zollverein School

Andrej Kupetz, Martin Mangold, Miriam Selbeck

Managing the business of design

Christina Onesirosan-Martinez

- As the [design] sector finally moves away from implementation design toward strategic design,'... 'those who operate in it will need better business skills and training.'

TED: multidisciplinary team projects crossing university borders

Lisbeth Svengren Holm

- '...design and business students are rarely confronted with a situation in which they represent one discipline and work with others in shared projects...'

Teaching business design

Giovanni Lanzone

- To students at Milan's Domus Academy, Made in Italy is more than a label-it's a design philosophy...'

Tracking major trends in design management studies

Yu-Jin Kim, Kyung-Won

- '...a look at design management trends over the past two decades as seen in the Design Management Institute's two major periodicals.'

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The forgotten project in new urbanism.

Christian Witt-Döring

Philippe d'Anjou & Glenn Weiss

- 'The concept of a project in design disciplines ... can be defined' as: 'the artefactual project' and 'the existential project'

Topography of vacancy

Kim Steele

- ⇒ 'Urban vacant lot' reclamation 'as a site for regeneration across local, neighborhood and city scales'

Redirective practice in action: Boonah Two

Tony Fry, Jim Gall

- ... a process of designing a city'; 'practically advance redirective practice'; 'a method for transforming how and what we design'

From peri-urban to unknown territory

Anne-Marie Willis

- 'A symptomatic reading ... of 'peri-urban,' exploring the ... difficult-to-define transformation it names'

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- 'The selection of tools for capturing and analyzing own design activity'; issues with design activity as data and validity of self-report/analysis

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- 'The application of online creativity diagnostics to deliver individual feedback and guidance'

Less is more original? (499-512)

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- 'The fundamental implications' of the choice between 'deliberately developing one design solution' or searching 'for multiple alternatives before selecting one'

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- ⇒ Two studies on '(a) which physical properties of environments influence impressions of spaciousness? and (b) does it make a difference?'

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**Discourse cohesion in text and tutorial
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Arthur C. Graesser, Moongee Jeon, Yan Yan,
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**Linguistics markers of coherence improve
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Ted Sanders, Jentine Land, Gerben Mulder

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**Using structural cues to guide readers on
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**Reading aloud and the delay of feedback:
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→ 'An ordinary-language definition of
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→ 'How a conceptual approach to working ...
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→ Conceptualizing privacy; 'drawing on the
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- A case study of Florence Broadhurst and The Broadhurst Collection; 'issues of cross-cultural experience, cultural awareness, social responsibility'

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- Assessing 'metaphor use by students in design problem solving with a particular focus on design creativity'

Product analysis based on Botswana's postcolonial socio-cultural perspective

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- An experimental study analyzing 'products made in Botswana and identifying the underlying socio-cultural factors that influenced their design'

Transforming Taiwan Aboriginal cultural features into modern product design: a case study of a cross-cultural product design model

Rung-Tai Lin

- Exploring 'the meaning of cultural objects from Taiwan's aboriginal cultures' and extracting 'their cultural features'

User value: Competing theories and models

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- 'A critical overview of the theories of value' in multiple disciplines

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- Surveying Senneville and preparing 'architectural guidelines for its preservation'

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- The use of design-led regeneration in Cardiff and Cardiff Bay

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- 'Exploring the 'mechanics' of masterplans'; 'the relationship between process and outcome'

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→ ‘...inclusive design delivery through interface design, with a particular focus on access to healthcare resources for seniors.’

Visible language for the expression of scientific concepts (23-49)

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→ ‘...the possibility of developing a visual language to represent concepts from a multitude of published papers in an accurate display that is highly condensed, yet readable in seconds.’

Binding the electronic book: Design features for bibliophiles (50-69)

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→ ‘...a design for the electronic book based on discussions with frequent book readers’

Alphabet ante portas: How English text invades Japanese public spaces (70-87)

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→ ‘...the ambivalent nature of English loan words plays a key role in the ever growing visibility of English in Japanese public spaces.’

Book Reviews:

Else/where: Mapping new cartographies of networks and territories. Janet Abrams and Peter Hall, eds.

Sharon Poggenpohl

Thoughtful interactive design: a Design perspective on information technology.

Jonas Lowgren and Erik Stolterman

Sharon Poggenpohl

Windows and mirrors: Interaction design, digital art and the myth of transparency.

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→ ‘...the relationship between the type of advocacy group and the visual imagery used for self-representation’

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→ ‘...the relationship between the visual and the headline in 1,562 Chinese print advertisements’

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- ▶ Advance the theory and practice of design
- ▶ Encourage the development of scholarship and knowledge in design
- ▶ Contribute to the development of doctoral education and research training
- ▶ Share knowledge across the boundaries of design disciplines
- ▶ Facilitate networks to exchange and communicate ideas, experience and research findings among members
- ▶ Disseminate research findings
- ▶ Promote awareness of design research
- ▶ Organise and sponsor conferences, and publish proceedings
- ▶ Encourage communications between members internationally
- ▶ Respond to consultative documents
- ▶ Collaborate with other bodies
- ▶ Lobby on behalf of members' research interests
- ▶ Recognise excellence in design research through awards
- ▶ Sponsor e-mail discussion groups and a monthly e-mailed newsletter: **DESIGN RESEARCH NEWS**
- ▶ Publish **DESIGN RESEARCH QUARTERLY** to members

FOR INFORMATION OR TO JOIN THE DESIGN RESEARCH SOCIETY ONLINE:

www.designresearchsociety.org