
PROFILING DESIGNERS AS A BASIS FOR ASSESSING DESIGN PERFORMANCE

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To distinguish between designers who are successful as individual designers and designers who are successful members of design teams, with particular reference to multi-disciplinary design teams (MDDTs). The most significant anomalies are that high levels of success are generally not consistent with high levels of expertise, and (by corollary) that high levels of expertise are often detrimental to success, in both individual and team design situations. The success profiles concept challenges conventional design education paradigms and provides an alternative basis for reviewing and evaluating our curriculum and assessment protocols for all design disciplines.

DESIGN AS A SOCIO-CULTURAL COGNITIVE SYSTEM

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This article proposes a framework for describing design as a socio-cultural cognitive system. In this framework, design performance is seen as a property of the social organisation of individual cognitive capabilities. Technical design tools and methods are a "cultural medium"; they provide the structure for the transmission and propagation of cognitive states and encode patterns of behaviour. Observations on research in shared understanding in light of this framework examine shared understanding as a formalism for modelling design emergence as a socio-cultural cognitive phenomenon. Based on this framework, the article presents a computational model of design using cybernetics.

THE IMPACT OF CULTURAL ASPECTS ON THE DESIGN PROCESS

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Due to increasing globalisation, the development of products is no longer restricted to one place, it is more and more characterised by distributed design teams, who work in different places, time zones or cultures. In order to support intercultural design, it is important to analyse the appropriate processes, to detect problem fields, to propose procedures to support distributed collaborative design and beyond detect the strengths of multicultural design teams. The evaluation of an intercultural design exercise showed that the major aspects of intercultural cooperation can be clustered into the topics culture, distribution, planning and media. Further design experiments will allow a more detailed analysis of intercultural design processes.

DESIGNERS OR MANAGERS? NEW EMERGING FIGURES WITHIN ORGANISATIONS

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This paper looks at shared work environments and is divided into five parts. The first introduces the topic, providing some background. The second provides a theoretical framework, looking at Product-Service Systems, socially constructed spaces and ecological systems. The third proposes Participatory Design as a viable method to adopt in the context, offering methodological steps to develop/maintain shared work environments. The fourth questions the role of design in organisations, unfolding opportunities for a shift in the role of design and management. The conclusion reflects on disciplinary territories in organisations to generate insights in users' practices and to develop appropriate spaces for such practices.

WHO AM I AND WHERE AM I? - SWITCHING AND STITCHING IN THE DIGITAL AGE

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This paper will introduce the concept of human identity. It will focus on how the creation, maintenance and communication of identity could be supported by technology. Initially a series of human groups are described which have the potential to inform the design of technologies that support identity and secondly existing technologies that convey identity are discussed. It is contended that identity is manipulated via specific attributes manifest in these artefacts and if technology is to be designed with these in mind then a more tender approach must be adopted to the process. The concept of an identity pebble is introduced as a means of articulating the theme of ambient identity and is supported from work in architecture.

TIN TIN, TOPOGRAPHICAL MAPS AND WHISKEY: THE 'CULTURAL CAPITAL' OF DESIGN STUDENTS

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1493

Each individual inherently gathers and retains cultural information throughout their lives. This can be utilized as inspiration during the design process and even becomes embedded in designed artefacts. The value and meaning of cultural information in the design process is revealed by highlighting one case study that uses ethnographically oriented research techniques. 'Cultural capital' in design is investigated through the explicitly taught information and cultural references contributed by industrial design students and tutors at a university in the UK. The research findings are reported both quantitatively and qualitatively, and provide interesting and surprising snapshots into how cultural forces form and transform design.