Reflecting on a conference that crossed disciplinary boundaries

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The GLIDE'12 paper presentations were selected through a double blind refereeing process. For the first round of reviews, we received 26 abstract submissions. To keep GLIDE a small conference, we did not extend the deadline in order to receive more proposals.

The review committee comprised the following 19 design researchers:

- Ermanno Aparo, Instituto Politécnico de Viana do Castelo, Portugal
- Susana Barreto, Central Saint Martins, UK
- Audrey Bennett, Rensselaer and Baohouse, USA
- Adream Blair, University of Wisconsin Milwaukee, USA
- John Bowers, School of the Art Institute of Chicago, USA
- Audra Buck-Coleman, University of Maryland, USA
- Ian Coxon, University of Southern Denmark
- Seval Dulgeroglu Yavuz, Mustafa Kemal University, Turkey
- Jorge Frascara, University of Alberta, Canada
- Gloria Gomez, University of Southern Denmark, and OceanBrowser Ltd, New Zealand
- Kyle Kilbourne, Medtronics and University of Minnesota, USA
- Cynthia Lawson, Parsons The New School of Design
- Sonia Massari, Gustolab Institute, University of Illinois Urbana-Champaign, Italy
- Judith A. Moldenhauer, Wayne State University, USA
- Fabio Parasecoli, The New School for Public Engagement, USA
- Naomi Pearson, design strategist and consultant, USA
- Avinash Raipally, National Institute of Fashion Technology, India
- Maria Rogal, University of Florida, USA
- Sarah Wakes, University of Otago, New Zealand

The acceptance rate for papers presented at the conference was 23%. The acceptance rate for full papers published in Iridescent was 12%. Though a small conference in number of participants, we grew in the number of representative continents: Africa, Europe, Oceania, and America. The following line-up for keynote, invited, full paper presentations, and asynchronous poster paper presentations was even more international than previous GLIDE conferences:

- Keynote presentation by David Sless (Australia)
- Invited presentations by Victoria A. Jideani (South Africa) and Gabriella M. Petrick (United States)
- Full paper presentations by Karin Vaneker and Erwin Slaats (Netherlands), Sonia Matos (United Kingdom), Clinton Carlson (United States)
- Asynchronous poster paper presentations by by Yiyun Zha (Finland); Sonia Massari (Italy); and Carolina Robertson Prego Cadaval, Marcela Checa, and Sabina Popin (Germany)

The GLIDE'12 paper presentations confirm that worldwide researchers in nutrition and food history, food culture and studies, sustainability, marketing, as well as interaction, visual, and packaging design, among other disciplines are using the methods and strategies of communication design to enable global cultures to remain healthy and viable in the future.

Some presenters have performed studies and explorations in communication design to identify solutions for issues in food packaging and global distribution (e.g. Jideani), food recall (e.g. Carlson), or studies in food labelling (Sless, Robertson and colleagues), as well as a short literature review on ethics on sustainable e-commerce (e.g. Zha).

Sless and Robertson and colleagues report particularly on research on food information for understanding. The findings gathered through qualitative approaches are applied to the re-design of food information for medical or food packaging. In Jideani's research, packaging design is selected as a method for strengthening the visibility, distribution, and purchasing of African foods globally.

Others presenters have integrated a communication design perspective in their non-design projects to explicate the history of bakeries in a metropolitan city (e.g. Petrick), the diverse cultural relevance of a vegetable to third and first world communities (e.g. Vanneker and Slaats), present the outcomes of a participatory action research project (e.g. Matos), or propose an interaction design course within a food studies curriculum (e.g. Massari).

A food researcher, Vanneker, partnered with a communication designer, Slaats, to strengthen the process of understanding the cultural relevance of food types. The authors take us around the World through photos, maps, illustrations, and paintings and show us how people interact with "edible aroids".

In spite of their empirical differences, the in-depth exploratory studies on Azorean seafood by Matos and edible aroids by Vanneker and Slaats are quite powerful in showing how strongly cultural inclinations shape our diet, or not, and the way we interpret or use a food type in everyday life.

In parallel, the projects of Petrick, Carlson, and Zha are examples of the use of communication design in the development of visual interfaces for three distinctive communication technologies. The first author uses it for visual identification through digital maps in a historical research project. The second one use it for designing a system for people to acquire sensitive information about foods being recalled at the point of purchase. The last one, whose work is in early stages, aims to contribute to the area of ethics for sustainable online commerce.

The respective research of Matos and Massari show two approaches for using communication design in educational food programs. Matos re-introduces Azorean seaweed as a healthy and sustainable eating option that could expand the recipe repertoire of young student cooks in Portugal. On the other hand, Massari aims to bring an experiential perspective via interaction design to food studies curricula.

There is no doubt that communication design has an important role in studies and explorations on food, nutrition, and health. The works in this collection are evidence of that. They show the methods and instruments that designers and non-designers have developed to exploit the ways of knowing that the field of communication design has to offer the global food problem.