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# About IDR

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Integrated Design Research (IDR) is the research platform of the Department of Integrated Design, Faculty of Architecture, University of Moratuwa, Sri Lanka. It serves as a collaborative space for advancing design knowledge through research, education, practice, and industry partnerships.

IDR fosters critical inquiry, innovation, and dialogue on design as both a global and culturally situated practice. While it highlights design in Asia, vernacular knowledge, and regional subcultures, IDR also welcomes scholarship from diverse disciplinary and geographical contexts. Both the IDR Journal and IDR Conference encourage submissions that position design as a catalyst for creative economies, social transformation, and technological advancement.

With an emphasis on theory, methods, and practice-based inquiry, IDR seeks to expand discourse in design science, design thinking, and interdisciplinary knowledge creation. Its mission is to bridge academic research and professional practice, contributing to both local and global conversations in design.

## Aim & Scope

Integrated Design Research (IDR) advances design knowledge and critical discourse by fostering dialogue between research, education, practice, and industry. It explores the cultural, social, and technological dimensions of design while embracing global and cross-cultural perspectives.

IDR particularly values research that investigates vernacular practices, regional design cultures, and emerging design subcultures, while remaining open to broader international and interdisciplinary studies. It welcomes original theoretical, empirical, and practice-based work that addresses contemporary challenges and opportunities in design.

## Publish with IDR

IDR offers two primary publication avenues:

- **IDR Conference** – An annual double-blind peer-reviewed event held since 2022. Proceedings are published with ISSN 3021-694X and eISSN 3021-6958.
- **IDR Journal** – A biannual double-blind peer-reviewed journal established in 2024, published with ISSN 3030-7139 and eISSN 3030-7147.

**Issue 01:** Accepts submissions from *January to March* and publishes in *June*.

**Issue 02:** Accepts submissions via the *Annual IDR Conference (November)* and publishes in *December*.

Selected conference papers are featured in *Issue 02*, while—with author consent—some are scheduled for publication in the following year's *Issue 01*.



All publications, including conference proceedings and journal issues, are accessible via the IDR website. Visit the **Submit** page for author guidelines and upcoming calls.

# Editorial board and Panel of Reviewers

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# Editorial

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It is with great pleasure that I present Volume 02, Issue 01 of the *Integrated Design Research (IDR) Journal*, marking a significant milestone in the journal's ongoing commitment to advancing design research rooted in diverse cultural, material, and disciplinary contexts. This issue reflects the expanding scope of Integrated Design Research, bringing together twelve scholarly contributions that span craft, culture, technology, pedagogy, heritage, and socially responsive design. Collectively, the works in this volume demonstrate how design functions not merely as a problem-solving discipline, but as a critical mode of inquiry, capable of engaging with history, identity, sustainability, and future-making.

Several papers in this issue foreground vernacular knowledge systems and craft practices, reaffirming the importance of indigenous material intelligence in contemporary design discourse. Studies on the Weweldeniya craft community and Sri Lankan batik craftsmanship provide detailed insights into traditional production systems, highlighting resource optimisation, sustainability challenges, and the socio-economic realities faced by artisans. These works underscore how craft knowledge—often marginalised in mainstream design narratives—continues to offer resilient, adaptive strategies for sustainable making. Similarly, the examination of Sri Lankan traditional motifs in contemporary interior surface design explores how cultural heritage can be meaningfully adapted within modern spatial contexts, balancing preservation with innovation.

A strong thread of cultural identity and resistance runs through this volume. The paper on fashion as a resistance method within the Afro Sri Lankan community presents an ethnographic exploration of dress as a medium of cultural survival, agency, and self-expression. By situating fashion within histories of slavery, colonialism, and marginalisation, the study highlights how design operates as a subtle yet powerful form of cultural resistance. Complementing this is the critical investigation into Indo Futurism, which maps the emerging maturity of the movement as a cultural and design language. By examining speculative practices rooted in South Asian mytho-cultural traditions, this work contributes to broader conversations on Indigenous futurisms and pluriversal approaches to imagining alternative futures.

This issue also features research that engages deeply with product design and human-centred problem-solving within everyday public contexts. The study on redesigning transportation devices for postmen in Sri Lanka exemplifies applied product design that responds to real-world constraints, addressing ergonomics, usability, and sustainability within existing delivery infrastructures. Rather than proposing high-tech solutions, the research foregrounds context-specific design interventions that enhance worker well-being and operational efficiency. Complementing this approach, the study on assistive products for visually impaired lottery vendors highlights inclusive and dignity-centred design, demonstrating how thoughtfully designed artefacts can improve autonomy, economic participation, and social integration. Together, these contributions reinforce the role of product design as a socially responsive practice rooted in human needs and lived experience.

The role of visual communication and design analysis is explored through multiple contributions. Studies on spice packaging graphics and typographic compositions in Ceylon Tea brand packaging examine how colour, typography, imagery, and compositional structures influence perception, differentiation, and brand identity within competitive retail environments. These papers extend design analysis beyond aesthetics, situating visual decisions within cultural, economic, and postcolonial contexts. The investigation into mathematical principles—specifically the Fibonacci sequence—in creative pattern making further bridges design practice with analytical rigor, offering insights into how complex systems can be translated from haute couture to scalable production methods.

Together, the twelve articles in this volume reflect the interdisciplinary and culturally grounded ethos of the IDR Journal. They reveal design as a field deeply embedded in social realities—where heritage meets innovation, where tradition informs technology, and where local practices contribute to global knowledge. Importantly, the research presented here reinforces the value of design scholarship emerging from the Global South, offering perspectives that challenge dominant narratives and expand the boundaries of contemporary design discourse.

I extend my sincere appreciation to all authors for their rigorous research and thoughtful contributions, and to our reviewers and editorial team for their dedication in upholding scholarly quality. As the IDR Journal continues to grow, we remain committed to fostering inclusive, practice-led, and research-driven conversations that position design as a critical and transformative discipline.

We invite scholars, practitioners, and students to engage with the work presented in this issue and to contribute to future volumes as we collectively shape the evolving landscape of Integrated Design Research.

**Dr. Sumanthri Samarawickrama**

*Founding Editor &*

*Editor-in-Chief - IDR Journal, Vol. 02 (Issue 01)*