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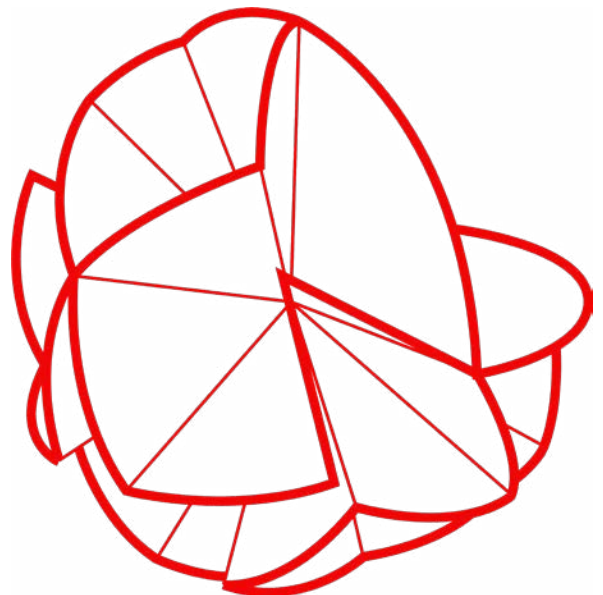
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ISSUE
1

Disrupting Geographies in the Design World

Proceedings of the 8th International
Forum of Design as a Process

Alma Mater Studiorum — Università di Bologna

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(Eds.)
Erik Ciravegna
Elena Formia
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The Editors extend their sincere appreciation to the following Scholars who served as Reviewers for this Digital Special Issue.

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The Latin Network for the Development of Design Processes

The Latin Network for the Development of Design Processes is a group of researchers, academics, students and business professionals of Latin languages and cultures who study and operate in a particular field of design known as design processes. They meet in a Forum, conceived as an international specialised conference, to engage in lively discussions and debates about their studies and experiences.

The Network was founded in 2008 with the “Carta di Torino” manifesto. Since its very beginning, Professor Ph.D. Flaviano Celaschi has been leading a team that, over the years, guaranteed the cultural and scientific focus of the members of the Network, fostering inter-institutional cooperation. Since 2015, the Network has been hosted by the Alma Mater Studiorum – Università di Bologna, within the Advanced Design Unit (ADU) of the Department of Architecture, coordinated by Professor Ph.D. Elena Formia.



So far, the members organised eight Forums, covering the following thematic axes:

Design Cultures as Models of Biodiversity

1st Edition

Universidade do Vale do Rio dos Sinos, Porto Alegre, Brazil

June 24-26, 2009

Design, Art, Craft: Cross-fertilizations and Experiences

2nd Edition

Universidade de Aveiro, Aveiro, Portugal

October 28-30, 2010

Innovation in Design Education

3rd Edition

Politecnico di Torino, Torino, Italy

November 3-5, 2011

Diversity: Design/Humanities

4th Edition

Universidade do Estado de Minas Gerais

– UEMG, Belo Horizonte, Brazil

September 19-22, 2012

Advanced Design Cultures. The Shapes of the Future as the Front End of Design-Driven Innovation

5th Edition

Tecnológico de Monterrey, Campus Guadalajara, Mexico

September 18-20, 2014

Systems & Design. Beyond Processes and Thinking

6th Edition

Universitat Politècnica de València, València, Spain

June 22-24, 2016

Design & Territory: Emergencies and Conflicts

7th Edition

Universidad Nacional de Colombia, Sede Palmira, Colombia

June 23, 2020

Disrupting Geographies in the Design World

8th Edition

Alma Mater Studiorum — Università di Bologna, Bologna, Italy

June 20-22, 2022

For more information about the Editions and related publications, see: <https://www.forumdesignprocess.org/dgdw22/past-editions/>

8th Forum Main Partners

Alma Mater Studiorum — Università di Bologna Advanced Design Unit Department of Architecture

The Advanced Design Unit is a community of professors, researchers and experts who deal with design cultures and their continuous innovation. It operates in the University of Bologna through teaching activities, research, and the third mission.

<https://site.unibo.it/advanceddesignunit/it>

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Established in 1943, Tecnológico de Monterrey is a distinguished private nonprofit university dedicated to cultivating leaders with robust entrepreneurial acumen and a profound sense of humanity, making them globally competitive. With a presence in 26 cities across Mexico, the university boasts a student enrollment exceeding 65,000, encompassing both undergraduate and doctoral programs. Garnering recognition on the global stage, the QS World University Rankings (2021) position Tecnológico de Monterrey at an impressive 155th worldwide. Within its esteemed Escuela de Arquitectura, Arte y Diseño, the university nurtures talents in Architecture, Digital Art, Design, and Urbanism.

<https://tec.mx/es>

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The UC School of Design equips professionals to navigate intricate scenarios, addressing challenges stemming from the ever-evolving landscape of scientific and technological advancements and the socioeconomic and cultural intricacies of the contemporary world. Rooted in the ethical principles of the University, this educational endeavour places particular emphasis on fostering creative intelligence, nurturing critical thinking, and cultivating social sensitivity.

www.disenho.uc.cl

diid disegno industriale industrial design

diid is an open-access, peer-reviewed scientific design journal published three times a year. It was founded in 2002 to fill a gap concerning scientific journals in Italy related to industrial design and design studies. Over the last two decades, *diid* has investigated design disciplines and practices, recording their development thanks to the significant contribution of Italian and international scientific communities. The one inaugurated in 2021, with issue no. 73, is a new phase. The journal, while exploring advanced design cultures, delves into specific aspects such as anticipation, narratives of complex systems belonging to the evolving landscape of capitalism and relational dynamics, the front-end of innovation, the avant-garde of theoretical and applied design debates. The pivotal theme under the lens of analysis is transformation, aiming to comprehend its various impacts and meanings within the realms of innovation domains. With this approach, it aims at overpassing spatial, cultural, economic, and technological boundaries giving voice to design research coming from different areas.

<https://www.diid.it/diid/index.php/diid>

8th International Forum of Design as a Process

Disrupting Geographies in the Design World

Alma Mater Studiorum — Università di Bologna

Bologna, June 20-22, 2022



Responsible Innovation

Social Justice

Ecocentrism

Changing Education

www.forumdesignprocess.org/dgdw22

How design is evolving to respond to the urgent needs facing our environment and society at large? How to understand and design the dynamic relations between artefacts, human beings and the ecosphere? How might design principles and practices adapt their approaches to attend to the diversity that characterised the world?

In an increasingly globalized world, new geographies in and of design offer the stage for negotiating ecosystem's complexity. Design is positioned as a key driver for improving the living standards of many, where human and environmental capitals are pivotal in local economies, and also for the connection to the rest of the world.

The 8th International Forum of Design as a Process (Bologna, June 20-22, 2022) featured speakers from the Global Design community, expanding the original vocation of the Latin Network for the Development of Design as a Process to include researchers and designers of the Mediterranean Area, Middle East, IOR (Indian Ocean Region), and Global South regions. The aim was sharing new perspectives on design futures with responsibility and justice, at the forefront of change, establishing strategic partnerships, and creating accessible knowledge.

The Forum, spanning three-days of meetings, reflection opportunities and networking activities, involved designers, scholars, young researchers, design entrepreneurs, opinion leaders, in an experimental format. Grounded in three pillars – seminars, workshops, and exhibitions –, the event aimed to attract audiences to Bologna, consolidating the potentials of the design world as hub for thought and creative production for present and future generations.

Speakers' contributions inspired the designers' community of practices, and resonated with students and the wide community, to connect design to all aspects of culture and life. This interdisciplinary approach explored the intersections of materiality and culture, post-coloniality, decoloniality, gender studies, and other areas of human thought and action which seek to analyze, question and challenge the disruptive geographies in the world, today.

Five tracks were proposed to address the different dimensions of design futures centered on responsibility and justice.

The submitted papers were reviewed, and a selection is published in this Digital Special Issue of *diid. disegno industriale – industrial design*. Each track begins with a red page containing the original text used in 2022 for the call for papers, also indicating the names of Chairs, Co-Chairs, and Track Editors. Following this, an introductory paper outlines the contents published in the form of research articles for each track.

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Keynote Speakers & Guests

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A School for Vernacular Algorithm: Cultural Knowledge Transfer as a System and Aesthetic Algorithmic Encounter

Tegan Bristow
Wits School of Arts



Disrupting Geographies in the Design World

Flaviano Celaschi
Alma Mater Studiorum
— Università di Bologna



The Single Issue Lie: Design and Intersectionality

Anoushka Khandwala
Freelance



Designing From Within

Paolo Cardini
Rhode Island School of Design



Realists of a Larger Reality: Cities, Political Imagination and Social Creativity

Gabriella Gómez-Mont
Experimentalista



Design in Policy-Making

Alessandro Rancati
New Bauhaus Unit, European Commission's
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Track 5

New Education Pathways for Future Designers in a Changing World

There is a large consensus about the idea that the pandemic crisis is transforming almost everything for the next years or decades. The crisis will last longer than a few months and its behavioural and social implications could even be permanent, affecting the way we will produce and consume “knowledge” as a direct manifestation of our culture. These boundary conditions could represent the occasion to rethink about our own learning and education frameworks and methods to prepare future designers having a significant role and impact on the emerging challenges affecting organizations and the overall society. The track reflects upon two complementary perspectives. The first, how designers can apply their peculiar productive thinking to specific educational spheres (i.e. academies, universities, schools), but also to other organizations, to produce impactful changes related to cognitive processes and artifacts, moving into an environment where the field of education is going through significant disruptions from multiple points of view. The second, how a non-hegemonic approach to design education could introduce new perspectives on the future of experiences, opening to a more collaborative, inclusive, transdisciplinary and collective learning system. If knowledge has now to be considered at the same time a product, a service, a space, a time, this track invites researchers, practitioners, corporates, students and professionals in the field of education to share their experiences and studies on design-driven processes and related impactful projects on new formats and contents, technologies and interactions, local spaces in global geographies, processes and relationships for the ideation, production, distribution and regeneration of education. In general, the attention should not be addressed to emergency researches and practices arisen during the Pandemic period, but mostly to future focused practices.

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OpenMind Handbook. A System of Design Tools and Processes to Empower Democracy Culture in Primary Schools

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Abstract

In this historical moment, the controversial reorganisation of the Italian education system is raising the necessity to reflect on the responsibility of education in defining more resilient societies. Primary schools are the first place where children can actively experience the dynamics of democratic coexistence, developing their relationship with society through a process of long-term encounters. Nowadays, students not only need to acquire basic skills but, above all, to address emerging social issues through education in terms of democratic culture, equality, sharing and collaboration. The research investigated how Service Design can activate participatory processes that can foster the co-creation of educational experiences aimed at raising awareness of social coexistence and democratic participation. *OpenMind Handbook* is a project that facilitates the implementation of new educational experiences and increases social relationships, enabling the involvement of the educational community within a long-term action process.

Keywords

Democracy culture
Participatory design
Community-centred design
Educational approaches
Sustainable education

Introduction

In contemporary society, it has become clear that education will be the first step to achieving the Sustainable Development Goals together. The 2030 Agenda clearly reflects the importance of an appropriate educational response to the current social-cultural situation. Education is explicitly formulated as a goal in its own right: “Sustainable Development Goal 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all” (United Nations, 2015). Within this framework, the thrust for Education for Sustainable Development by UNESCO has never been greater. In a moment when the international community is called upon to define and launch new initiatives for peace, well-being, prosperity and sustainability, educational systems are also called upon to foster the development and formation of citizens of sustainability (Wals, 2015). Education systems must respond to this pressing need by defining learning objectives and content, introducing pedagogies capable of empowering learners and urging institutions to include sustainability principles in their management structures (Rieckmann, 2017). In this perspective, education should be transformative and “allow us to make informed decisions and take individual and collective action to change our societies and care for the planet” (Unesco, 2005).

Methodology

The research investigated how Design tools and Service Design methodology play a fundamental role in preparing students to face the challenges of today and the future. In particular, the focus of the analysis centred on the potential of Design as Democracy (Manzini & Margolin, 2017) as a tool for activating participatory practices aimed at raising awareness of social coexistence and creating valuable interpersonal relationships. The field of primary education was chosen as a design space and was analysed on an Italian and European level, taking particular account of problems, areas for improvement, and opportunities for innovation. As a result of the identification of project opportunities in the education systems of Italian primary schools, the authors designed the *OpenMind Handbook* as a tool for action in the field. The solution was developed and explored through 12 interviews and 2 co-design sessions with experts in the field, teachers, librarians, and pedagogues to deepen the topic and develop the service through a co-participative process with potential users.

The Role of Education in the Universal Agenda

The 21st century was characterised by “public education essentially aimed at supporting national citizenship and development efforts through the form of compulsory schooling for children and young people” (International Commission on the Futures of Education, 2021). Traditional education systems (i.e., based on the acquisition of cognitive skills, structured by age groups and adopting standardised curricula) have wrongly emphasised the values of individual success,

competition and economic development, to the detriment of relationships, interdependencies, mutual care and solidarity (Robinson, 2010). This is the result of a mindset that does not consider the long-term sustainability of our shared lives.

A new “social contract for education” (International Commission on the Futures of Education, 2021) must enable us to think differently about learning and the relationships between students, teachers, knowledge, and the world and help create a culture that embodies values such as equity, inclusion and democratic participation (Council of Europe, 2020). As also highlighted by Rieckmann (2017) Education for Sustainable Development requires a holistic approach to both pedagogy and assessment, *moving education from teaching to learning*. It requires a transformational, action-oriented pedagogy that supports self-directed learning, participation and collaboration, a problem-solving approach, trans-disciplinarity, and formal and informal learning. Education approaches based on these principles not only prepare students to be future citizens of sustainability but also develop in them socio-relational, emotional and behavioural skills that foster democratic coexistence. Indeed, educational practices in this direction can stimulate democratic participation, reduce intolerance and prejudice and decrease support for violent extremism (Barrett, 2016).

Design as Democracy: A Participatory Experience in Education

The historical moment we are living through has led citizens to feel increasingly isolated and to consider individualism to the detriment of the community. This phenomenon leads us to reflect on the role of design in activating public participation for imagining new forms of active democracy at a time when the crisis of democracy has reached its highest level in fifteen years across the planet (Freedom House, 2022). According to Barrett (2016), democracy is based on laws and institutions, but it is visible and tangible in the actions and behaviour of citizens. For this reason, we refer to the concept of *culture of democracy* rather than democracy. The meaning of democratic culture assumes that, while democracy cannot exist without democratic institutions and laws, such institutions and laws cannot work in practice unless they are grounded in democratic values, attitudes and practices (Barrett, 2016).

The concept of democratic culture considers not only the democratic construct but also how democracy is put into practice by each citizen in different contexts of action. Can Design help to update the ideas and practices of participatory democracy? Is it possible to introduce these practices into educational experiences? The definition of democracy can be extended to its more “designing” dimension, i.e. hybrid space, both physical and digital, equipped to offer people greater opportunities to meet, initiate conversations, and collaboratively conceive and enhance their projects (Tassinari, 2017). Design offers the possibility to make the interests of social actors visible and tangible and to provide spaces where “conversations for action” on common interests can take place. This allows actors the possibility of transferring conversations into action. In this

scenario, educational and pedagogical discussion poses a critical question: how can schools educate students to develop a sense of common identity by transmitting their cultural heritage while we are part of a globalisation process (Robinson, 2015)?

In schools, culture should be interpreted as the connection between the competencies educated, the motivations from which they originate and the space-time context in which they are applied. This process helps to present school contents as a product of historical, theoretical, scientific or anthropological becoming, creating a bridge between school and life outside it. Design through participatory processes offers socio-cultural spaces open to debate between different cultural worlds (Tassinari, 2017). These spaces allow shared experimentation and comparison of experiences between a variety of sectors, bringing participants face to face with real situations and combining different ideas and knowledge in a new design that will generate social innovation.

Design Culture in the Transformation of Educational Experiences

According to Jerome Bruner (1999), learning is achieved through a collaborative process within specific social contexts. Learning takes place in an “interpsychic” space: a space rich in interpersonal relationships, where first competencies are elaborated and then transformed into the form of thought through a logical pathway. Thus, learning is defined, above all, as a community activity that develops through an active and constructive process. In this framework, design has always been interested in the relationship between humans, objects and spaces, as well as supporting and responding to social-relational needs. Referring to the theme of education, as described above, the need to transform learning into an educational experience responds to two main issues: the first is related to how the educational service is provided, while the second is linked to the need to produce a social transformation within the school environment. In this specific context, design can operate as a social mediator, offering the possibility to cultivate its culture as a means of transformation and development of innovation (Manzini, 2015). For this reason, transferring a design culture into schools and education systems is a phenomenon that can bring several benefits, both to students and to the school itself. Indeed, design culture can intervene by proposing an approach to teaching based on the design process or appear as “a specific attitude towards change and a sense of agency that can be seen within the school as an organisation and in relation to the outside world” (Pierandrei & Marengoni, 2017).

Service Design methodology can be considered a tool to implement a process of cultural change. The potential of design lies in its ability to provide a set of tools and methods that will foster the creation of engaging learning experiences and support organisational change. When we refer to the Service Design approach, we mean to consider a methodology that sees the human being at the centre of the discussion (Clatworthy, 2017), in which attention is paid to the process and the complex system of information and interpersonal relationships. This methodology, when transferred to

other contexts that do not necessarily have to do with design, allows for an “exploratory process that aims to create new kinds of value relations between different actors within a socio-material configuration” (Clatworthy, 2017). In this scenario, educational action is thus *process-oriented* rather than *outcome-oriented*. In this perspective, educators might also be more inclined to connect the educational experience with the broader context of interpersonal relationships, environmental influences, everyday life and territory. If learning looks like an experience, the school is no longer a container but a space for educational relationships (Zurlo & Maurer, 2022). Educational platforms can connect different users and stakeholders through a collaborative approach. By its nature, design has the capacity to integrate different knowledge in a holistic and multidisciplinary approach. “Thus, educating through Design will help children to use their creativity beyond the limits of expression and as a tool to become critical thinkers and problem solvers, with the aim of forming a future generation of more knowledgeable individuals” (Pierandrei & Marengoni, 2017).

Toolkits as Support for Improving Education

The research described above, supported by interviews and co-design sessions with experts in the field, enabled the authors to identify a design opportunity within the education system. How could Design experiences facilitate participatory democracy practices within school contexts and, in particular, within educational processes? Considering the primary school as a reference context, the insight analysis that emerged from the interviews and co-design sessions with teachers, educators and pedagogues underlined the importance of the concepts of words, reading and listening as tools for strengthening the culture of democracy in schools. Indeed, in a democratic landscape, words play a fundamental role. Democracy is discussion and common reasoning (Zagrebelsky, 2006), based on the circulation of opinions and ideas. Nowadays, there is a growing necessity to use inclusive forms of language (Reale, 2021), free from prejudiced, stereotypical or discriminatory opinions. There is a correlation between languages, inclusiveness and democracy, particularly when referring to social inclusiveness. Literature occupies an important role in providing the basis for developing and spreading a culture of democracy from an early age. Reading is a form of lifelong learning that exercises its only real reason for being in the expressibility of the world. Research in the psychological sciences has demonstrated the impact of stories, particularly fiction, on processes of social cognition (Castano, 2019). The book is therefore a pretext for fostering multicultural experiences, discovering social relationships, creating new ones, and strengthening those that already exist.

Design offers new learning opportunities through the application of strategies, tools, or resources to the reading experience. In the educational context, toolkits are a collection of design tools that can be provided to teachers and educators to supplement existing pedagogies with new exploration methods, considering the skills of all the people involved. Toolkits are designed to address multiple distinct knowledge areas, and tools can be described as open systems

(Conole & Oliver, 2002) that continually evolve based on the context in which they are applied. Considering the topic of reading, a toolkit based on design thinking processes enables creative processes in students and empowers teachers to create effective learning environments by offering new tools, methods or approaches to carry out collaborative activities and develop new approaches to interact with the educating community.

Designing Tools and Approaches to Educate Towards a Democratic Culture

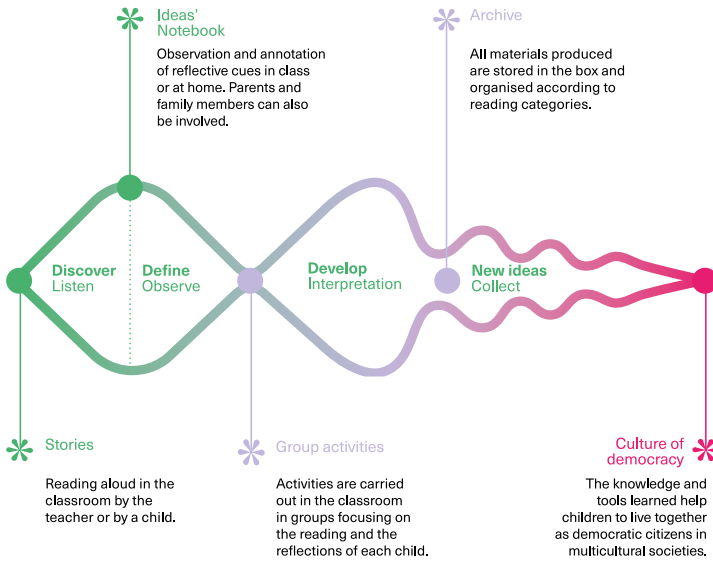
The scenario outlined above provided the theoretical basis for developing the *OpenMind Handbook* service Fig. 1. The project is still in the concept phase; the toolkit has been designed through co-design and interviews with experts in the fields of design and education, while the digital platform has not yet been developed. The project refers to the context of primary schools in the Italian context.



Fig. 1
OpenMind Handbook.

The *OpenMind Handbook* aims to provide a system of tools and processes to support classroom activities based on reading stories and narratives. *OpenMind* proposes a model of educational work based on the creation of participatory experiences with the involvement of schools and local stakeholders such as libraries, associations, institutions, and organisations to enhance the educational contribution that these actors can offer Fig. 2. It provides the opportunity to establish a wide network of relationships with local stakeholders that allows schools to build territorial communities attentive to the development of a shared democratic culture. In particular, the service relies on the relationship with neighbourhood libraries that provide their resources both in terms of books and expertise around the topic of reading to enrich the learning experience.

Fig. 2
OpenMind Handbook
service system diagram.



The *OpenMind Handbook* is a service system that offers a digital platform and printable resources. The digital platform allows schools to register for the service, access materials, and communicate with other participating schools. The digital platform is the virtual space for inter-school relations: it is possible to share educational experiences, new tools and books or participate in events. While the free downloadable kit contains useful materials for teachers to implement participatory reading activities. The kit includes a *Guidelines Manual* for educators, a *Bibliography*, *Tool Cards*, *Activities Canvases*, *Ideas Notebook* and *Archive Box* for archiving activities. In particular, the bibliographic list provides book suggestions about the themes of *democracy*, *children's rights*, *civil and human rights*, *freedom*, *sharing*, *equality*, *welcome*, *racism*, and *personal and socio-cultural identity*, while tool cards are the collaborative tools to be used to carry out the activities in the classroom. The tools are used to convey the activities and stimulate students to think about complex issues. Each year the kit is implemented, and each school receives an updated package with which they can integrate the materials used in the previous year.

Teachers and students follow an annual process of reading, exploration and analysis of issues related to the culture of democracy, following the process proposed by the Double Diamond model Fig. 3. Reading is a means to get in touch with specific themes that, through listening to stories aloud, begin to be explored through the use of the different senses. The reading-analysis process follows four well-defined steps. The initial moment of shared reading in the classroom is followed by an individual research phase and the collection of information through the *Ideas Notebook*. As well, children at school and at home can write down thoughts, reflections, and questions and involve family members in this activity. The exploration and observation phases are followed by the interpretation phase,

in which students can develop their ideas using the *Tool Cards* and the *Activities Canvases*, integrating them with the reflections noted in the Idea Notebook. All the materials produced are collected and filed to create the *Archive Box* of inspirations that can be consulted whenever necessary. The active and participatory reading process enables the development of democratic learning environments. *OpenMind Handbook* is organised according to various activi-

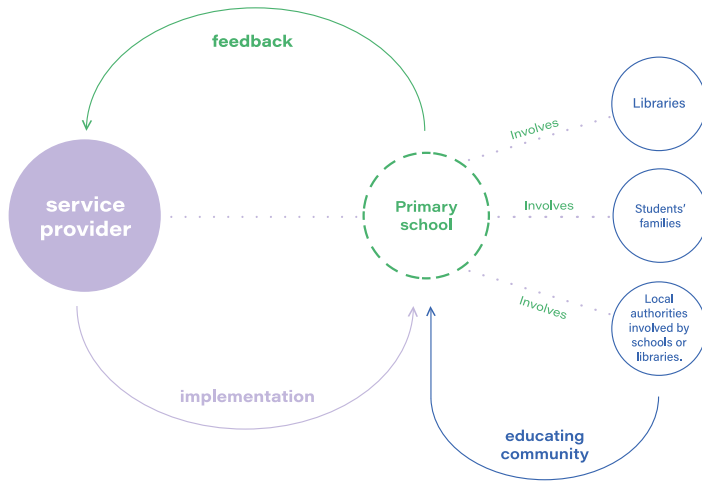


Fig. 3
OpenMind Handbook
design process.

ties, experiences, paths and processes designed and planned by designer, but needing implementation by the teachers. The main purpose of *OpenMind* is to offer flexible, scalable and adaptable processes that create educational environments in which users cooperate to create active communities where everyone feels participant and agent of change in a shared process. Design acts as a mediator in the educational context offering the possibility to cultivate its culture as a medium for transformation, development and innovation of educational paths with a vision for the future. The “educator designer” is the one who researches, identifies, defines, plans and sets up all the “touchpoints” necessary for children to be triggered and involved in a cognitive-emotional educational experience that considers the socio-cultural characteristics of the context. Indeed, the culture of design is proposed in *OpenMind* as a design methodology, both in the organisation and application of the tools and in the whole process of reading aloud in class. Reading in class and the related activities follow the phases of the design process through moments of divergence and convergence that lead to the achievement of a common and well-defined objective: the development of a democratic culture. *OpenMind* is therefore a specific attitude towards change in which the actions taken are visible in the school and the relations with the outside world, starting from the local context.

Conclusion

The introduction of design culture into the school landscape provides new ways of reinterpreting educational processes by focusing on children's sensitivity. This enables the empowerment of students' competencies and skills, helping them to use their creativity beyond the limits of expression. Participatory education processes also develop the community dimension within schools and classrooms, leading to the involvement of external stakeholders such as families, libraries, local authorities and organisations. In addition, active participation makes it possible to develop a micro-educational direction, according to a pedagogical interpretation of community development that can cultivate the substantial and not only the formative dimensions of democracy. Reading in a group is, therefore, an example of democracy, in which it is necessary to find a way of being together, respecting everyone's time, listening and building together an intelligence of things starting from the inspiration of the stories told. Regarding the *OpenMind* Handbook design project proposal, authors consider design learning experiences as "micro" product-service systems in which several spheres interact and probe each other through a series of different encounters, experiences, actors, actions and touchpoints. In fact, the dynamism of the *OpenMind* system is achieved through the active participation of its actors. There are different users involved, each one making specific contributions to the system, that are essential for its sustainability and continuous evolution over time. The service system is proposed as a starting point for co-design educational experiences involving not only schools but the whole local and national educational community to empower democratic societies.

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The 8th International Forum of Design as a Process, themed “Disrupting Geographies in the Design World” was held in Bologna from 20 to 22 June 2022. The event was organised by the Advanced Design Unit of the Alma Mater Studiorum – Università di Bologna, Department of Architecture, in collaboration with two partner universities: Tecnológico de Monterrey (TEC) and Pontificia Universidad Católica de Chile.

The Forum engaged speakers from the Global Design community, expanding the original vocation of the Latin Network for the Development of Design as a Process to include researchers and designers of the Mediterranean Area, Middle East, IOR (Indian Ocean Region), and Global South regions. The goal was to share new perspectives on imagining design futures in a responsible and just perspective, at the forefront of change, while building strategic partnerships and creating accessible knowledge.

Structured around three pillars — seminars, workshops, and exhibitions — the Forum hosted meetings, reflection opportunities, networking activities. It involved designers, scholars, young researchers, design entrepreneurs, in an experimental format.

Speakers’ contributions not only inspired the practices of the designers’ community, but also resonated with students and the broad audiences. The presentations explored intersections of materiality and culture, post-coloniality, decoloniality, gender studies, and other areas of human thought and action which seek to analyse, question and challenge the disruptive geographies in the world, today.

The papers submitted to the five tracks proposed are published in the Digital Special Issue 1 of *diid. disegno industriale – industrial design*, celebrating during those days its 20th anniversary and serving as the fourth partner of the event.

The Editors

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