

Design challenges in creative systems

THEORIES, METHODS AND PRACTICES
FOR SUSTAINABILITY AND INCLUSION

Edited by
Paola Cordera and Raffaella Trocchianesi

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7. Decolonizing design for cultural heritage and museums within a systemic change framework: discussing the participatory paradigm

Eleonora Lupo

7.1 Cultural heritage at the crossroads of the sustainable transition

In today's world, despite awareness of the need for systemic change and calls for a pluriverse, with a post-human or – better – more-than-human and planet-centric perspective (Forlano, 2017; Escobar, 2018; Tironi *et al.*, 2024), design still often acts as a structure of authority and power. It operates as an exogenous entity on complex systems, somehow disregarding the value of endogenous processes.

In the Cultural heritage domain (hereafter CH), already the subject of a profound discussion and transformation (Borowieki, Forbes and Fresa, 2016) and at the crossroads of the twin transition (JPI Cultural Heritage and JPI Climate, 2022), and therefore regarded as an ecosystem with great cultural complexity (Dameri and Demartini, 2020), the inconsistency of this pretentious design approach emerges clearly.

Acknowledging the importance of the cultural system in sustainable development (European Commission, 2019), heritage must have

a social, political and economic impact, bringing innovation in community advocacy, sustainable change and/or professional practices (Jelinčić, 2017): to embrace the challenge of a holistic innovation based on culture (Sonkoly and Vahtikari, 2018), design for CH places its action at the intersection between heritage, technologies, local development, and social and cultural innovation (Irace, 2013; Lupo, 2021).

Accordingly, one may have observed a recent exponential increase in projects that aim to be democratic, addressing the DEAI (diversity, equity, accessibility and inclusion) imperative: they are mainly based on participatory and community-centric approaches, through to co-creative ones.

In our view, most of these experiences are unconsciously biased by a design approach infused with prejudices of values and potential misuses relating to inclusion, participation and co-creation. They are conceived as intrinsically sustainable premises, but without considering the potential bias with which they are framed and practiced in a positivist mode of design thinking, and rational ethic, instilled by western hegemony in the development of sustainable design processes.

The CH system is the one that magnifies the tremendous urgency of decolonizing its processes (Tolia-Kelly and Raymond, 2020) possibly with a design approach (Tunstall, 2023; Tironi *et al.*, 2024) to really address a pluriverse development. In any case, few heritage studies fully succeed in truly decolonizing (Brulon Soares, Chagas, Mellado González and Weil, 2022), while others still refer to a post-colonial perspective that merely «enables new voices» (Turunen, 2020).

This study therefore proposes a critical discussion of participatory design (PD) processes in CH based on literature review, in order to evaluate and assess the effectiveness and impact of such practices.

The essay starts with a brief problematization of the concepts of participation in design and in CH, and the concept of decolonizing design. Next it moves into discussion of the selected research articles within mainstream design journals, the methodology used for selection and analysis, and then the results.

7.2 Challenges to face

Participation in design and CH

Participation in cultural heritage has an extensive literature and a rooted history (Roued-Cunliffe and Copeland, 2017; Hetland, Pierroux and Esborg, 2020). The concept has acquired different meanings over time: it can be based on contributive or collaborative projects led by cultural institutions in a context of shared authority, or on bottom-up practices outside of formal institutions, based on community initiatives that are not fully professionalized and akin to DIY (do it yourself) approaches. This complex scenario calls for a better definition of these different nuances.

The origin of participation can be traced back to the end of the 1960s, with Arnstein's seminal work on citizen participation: an eight-step *ladder* encompasses forms of illusory participation, approaches driven by tokenism and real citizen power and control (Arnstein, 1969). This initiated an assertive approach, by correlating high levels of participation with a positive stance and a high degree of democratization.

The concept of participatory culture regained visibility at the beginning of the year 2000, with the integration of new social media technologies and a transformation from expert-driven projects to alternative models of knowledge production. For marginalized or contested heritage, where the institutions were more reluctant to digitize collections, the role of volunteer communities became crucial in preserving and archiving (Roued-Cunliffe and Copeland, 2017). In this interpretation, participation is interrelated with community heritage discourses (Watson, 2007), indigenous practices in curating (Kreps, 2009) and the formation of interpretive communities (Hooper-Greenhill, 2007). However, at the same time technology affects the opportunities and capabilities for non-participation, such as resistance, rejection and exclusion (Wyatt, 2003).

Within museums, participatory approaches are coping with visitors and audience engagement in different ways: in 2010, Nina Simon outlined four different types: *contributory projects*, *collaborative projects*, *co-creative projects* and *lastly hosted projects*, in which the level of institutional involvement decreases and the required community skills increase. Following this trend, museums developed contrib-

utory practices, with the creation of user-generated content, and by co-curation strategies, often focused on preservation (Mydland and Wera, 2012) and promotion (Salvesen and Keithsch, 2021). A co-design approach can be recognized where the collaboration between people and formal institutions is encouraged by design processes (Lupo and Trocchianesi, 2016; Vermeeren, Calvi and Sabiescu, 2018; Avram *et al.*, 2019).

In the scenario of co-creation (Grcheva and Oktay Vehbi, 2021), scholars started to talk about *crowdsourcing*, specifically connecting the participatory approaches to digital content (Oomen and Aroyo, 2011). In this context, the concept of sharing authorship also became relevant (Ridge, 2014). Crowd involvement can also come into CH organizations' data collection processes through visitor sensing technologies (Cappa, Rosso and Capaldo, 2020).

At the beginning of 2020, the *participatory turn* (Bonet and Négrier, 2018) was acknowledged as a framework calling for institutions to change their model of interaction with all their stakeholders, through participatory heritage management (Heras *et al.*, 2019). Cultural democracy is virtuously linked with the creative economy in order to bridge top-down participation with bottom-up approaches that also endorse creation from non-experts (Bonet and Négrier, 2018; Arnoldi and Diaz Lema, 2021).

Only recently has some criticism of the participatory approach emerged: top-down institutional management promoting community participation has been a subject of concern in that it may inadvertently strengthen some forms of control of the heritage (Aykan, 2013). A critical stance on collaborative approaches started, seeking to avoid the risk of *romanticizing* participation (Collins and Cook, 2014). Participatory forms should challenge the idea of experts as a source of power and authority (Greenbaum and Loi, 2012; Herlo, Pierri and Schubert, 2019); therefore, scholars are questioning how concepts of democratization are framed and enacted, generating divides (Hetland, Pierroux and Esborg, 2020).

Finally, the post-colonial theory entered the participatory discourse as an attempt to frame the concept of emancipatory participation and decentr participatory design knowledge (Mainsah and Morrison, 2014).

7.3 Decolonizing design

The concept of decolonizing design has only recently entered the design literature (Tlostanova, 2017; Schultz *et al.*, 2018; Akama *et al.*, 2022; Tunstall, 2023). Its genealogy is comprehended within a wider discourse about the call for systemic change, regarded with different approaches that share a conscious understanding on new balances between all living beings. Some are more concerned with respect for all human beings, for example plurality and pluralism (Alvelos and Barreto, 2022), endogenous design (Cardini, 2022), autonomous Design (Pierri, 2019), indigenous design (Munroe and Hernandez Ibinarriaga, 2022), transformative design (Hakio and Mattelmäki, 2023) and hypervernacular design (Kosten and Huybrechts, 2023); others look at coexistence with non-human agencies, such as post-human design (Forlano, 2017), more-than-human design or post-anthropocentric worlding (Tironi *et al.*, 2024), pluriverse (Escobar, 2018; Leitão and Noel, 2022) and decentring designers' privilege accounting for multi-species (Nicenboim, Oogjes, Biggs and Nam, 2023). In this broad frame (whose implications cannot be discussed here in detail), decolonizing design means recognizing that what are intended as *global design practices* belong mainly to the Global North, and therefore call for new balances between dominant and marginalized discourses, between centre and periphery, that:

resist “common denominators” and singular frames of reference, avoiding an “understanding” that seeks to pacify, control, erase, or occupy (colonize) the situation from which the “other” speaks (Schultz *et al.*, 2018, p. 2).

In this section we will outline the contributions that make explicit reference to PD or CH or both. Some authors emphasize the need to decolonize participatory research (Seppälä, Sarantou and Miettinen, 2021), as well as for co-design (Hernandez Ibinarriaga and Martin, 2021). Some design explorations tending towards the pluriverse (Miettinen, Mikkonen, Loschiavo dos Santos and Sarantou, 2023) are related to CH, discussing the way in which interactive technologies enable participation (Häkkinen, Paananen, Suoheimo and Mäkikalli,

2022) but only to respond to a plurality of users. A systematic literature review has been conducted by the same authors (Paananen, Suoheimo and Häkkinen, 2022) about decolonizing design with technology in cultural heritage contexts, using participatory approaches that support the integration of politics and power within the local and cultural context.

Some works focus specifically on decolonizing PD in CH, for instance in memory-making with youth (Smith, Winschiers-Theophilus, Kambunga and Krishnamurthy, 2020) arguing how decolonizing PD practices may be developed through contextualized, transdisciplinary, and transcultural approaches. At the forefront of the challenges, the black-feminist approach is used by Clark and Lewis (2016) to question the perpetuation of existing Eurocentric models of heritage, and the historical exclusion experienced by minority ethnic and refugee women when accessing museums.

7.4 Framing the CH narratives within design journals

For the purpose of this essay, an analysis has been conducted on design research articles in mainstream design journals which present, to different extents, reflections or case studies employing community-based participatory design practices (hereafter PD). The objective is to discuss how the participatory approach is framed in the dominant narrative, and if it is affected (inadvertently) by exogenous thinking that leads to bias or misuses of participation, or conversely, is consciously employed to address effective decolonizing processes in CH.

The selection criteria were as follows:

- span of years: 2013-2024;
- search base: a list of renowned international design focused journals selected from (Gemser *et al.* 2012) plus some recently established international journals (cf. Table 1);
- no paper from any conference has been considered, nor open access articles in the *Open Research Europe Collections*, or books (a deliberate choice in order to reveal the mainstream design narrative promoted by design journals);

- to determine the *Panel 1* related to PD, a list of keywords has been applied (from participation to collaboration, engagement, co-design, up to accessibility, inclusion, diversity, community, etc.);
- to determine the *Panel 2* PD in CH, the articles from the previous panel were refined, by direct references, within the article, to institutional typologies of CH only (e.g. museum, collection, ICH);
- as regards databases, only the journals' websites have been used.

The analysis has been qualitative, reviewing the content by detailed reading in order to compare and evaluate the different assumptions, definitions, aims, developments and uses (or misuses) of participatory practices in CH.

Table 1.
Design Journals list.

Journal	List
The design Journal	from Gemser et al. 2012
Design and Culture	from Gemser et al. 2012
Design Issues	from Gemser et al. 2012
Design Studies	from Gemser et al. 2012
International Journal of design	from Gemser et al. 2012
She-Ji	added
CoDesign	added
Strategic Design Research Journal	added

7.5 An overview on criticalities of participation in CH

More than 100 design research articles have been scrutinized, and 50 have been considered relevant and analyzed (the complete list can be found in Annex I).

Many of the articles in *Panel 1* are merely instrumental, discussing PD research methods, tools and techniques (Broadley, 2021) without questioning or even mentioning the possible risk of a domesticating approach and falling into solutionism and toolification.

There is now an army of people trained or self-equipped with an arsenal of methods being invited into boardrooms, co-working hubs, and community halls, or participating in jams, hackathons, and living labs, where they are co-designing products, systems, or services to affirm design's orientation towards making a *positive impact* (Akama, Hagen and Whaanga-Schollum, 2019, p. 60).

Others have a paternalistic approach in the way they try to use design to empower low-income and *developing* contexts to overcome *deficiencies* in knowledge (Jagtap, 2002). In any case, some authors acknowledge that in PD with vulnerable groups, any attempt at *genuine inclusion* can be challenging, since barriers to participation remain (Hodson, Svanda and Dadashi, 2023).

Some authors instead raise concerns about PD: Kelly (2019) calls for ethical principles for PD practice; Dore (2020) emphasizes the potential instrumentalization and failure of PD, challenging its claims to be democratic if it is used with a technocratic and uncontested institutionalized approach; Kraff (2020) explores *agonism* within PD processes to question power structures, but also highlights some preconditions for engaging in agonism. The notion of commoning and agonism have also been investigated by Hillgren, Seravalli and Agger Eriksen (2016) with regard to counter-hegemonic practices in PD, without excluding tensions in connecting adversaries.

In general, the concepts of indigenous design became relevant when discussing the legacies of colonialism and entrenched systems of *othering*. Indigenous-focused design methodology based on storytelling is conceived as a co-design space for cohesiveness and conversation by Barcham (2023). Akama, Hagen and Whaanga-Schollum (2019) propose respectful, reciprocal and relational approaches as an ontology of co-designing social innovation, to overcome the asymmetry of collaboration by reciprocity and mutual understanding; these authors also contest the use of binary categories like *Indigenous* and *non-Indigenous*. Others propose the concept of *autonomy* in design, to contrast with forms of control and unequal power relations and move towards *cultural co-design* (Testori and d'Auria, 2018). Recently the topic has also been approached indirectly through *transversal relationalities in co-making*, comparing strategies of resilience from the Global South and Global North

(Antaki and Petrescu, 2023), or infrastructures of oppression that render participants invisible (Del Gaudio, 2023).

Finally, a few papers explicitly rebut optimism about participation (Pierri, 2018), or highlight the risks co-design poses for democracy in the redistribution and delegation of power (Del Gaudio, Franzato and de Oliveira, 2020), and present the contradictions and limits of co-design when acting without calling into question categories such as development (Noronha, 2018).

However, the effective results of these concerns are not always evident. Almost all the papers do not properly assess their decolonizing proposals. The value of collaborative research is fully acknowledged in the literature (Whitham *et al.*, 2019), but PD practices are only usually assessed in the context of participants' capacity to participate and the quality of results (Drain and Sanders, 2019), without problematizing in a decolonial framework.

Raman and Tara (2022) claim to contribute to a right-based ethos for PD and provide a framework to shift the mindset of PD through the use of individualized and subjective methods on sensitive topics. However, they do not fully explain how they mitigate their dominant position in terms of knowledge and perspective to really pursue their *ethos of practice* (Raman and Tara, 2022).

Kambunga, Smith, Winschiers-Theophilus and Otto (2023) argue that it is an intentional design practice that is capable of supporting alternative ways of knowing and doing in *practice*, even in the PD field: in a participatory memory-making project in Namibia, they employ a *safe space* framework for decolonizing PD, a space informed by the notion of *cultural hybridity* (Bhabha, 1994).

Among the articles of *LR Panel 2*, some speak broadly about heritage in the form of art (Knutz and Markussen, 2020), memory (Grisales-Bohórquez, Reynolds-Cuéllar, Muñoz Martínez and Sicard Currea, 2022), or community (Tang and Nakarada-Kordic, 2023), and are therefore not fully transferable.

Most of the articles related to CH and museums consider participation and co-design as merely instrumental to enriching the experience of the heritage (Avram, Ciolfi and Maye, 2020; Rørbæk Olesen, Holdgaard and Sundnes Løvlie, 2022), without mentioning any potential bias. Similarly, Bosco, Gasparotto and Lengua (2023) conducted a

comparative analysis of four projects that apply co-design processes to CH, showing the different forms that PD can assume, but ending up simply identifying good practices.

Critical thinking seems prevalent in the problematization of PD in CH, but without explicitly mentioning the word decolonizing. Taffe and Kelly (2020) highlight the difficulty of using PD approaches for creating community museums, because participants' roles became ambiguous, resulting in the need to continually negotiate leadership of the project. Tang and Nakarada-Kordic (2023) claim to use critical design as a means of sparking discussion and debate in participatory exhibitions; however, it's not acknowledged that using conversational artefacts can bring intrinsic bias into community engagement.

Finally, a few studies explicitly refer to decolonizing PD in CH. According to Rizvi (2018), decoloniality becomes a critical heritage discourse when it is critically negotiating the past and can be unfolded by community-based participatory practices. The abovementioned study by Kambunga, Smith, Winschiers-Theophilus and Otto (2023) is the only one in which the approach towards decolonial PD practice is described in detail. Researchers are engaged in very contextual and situation-specific discussions while aiming for inclusion and transparency, about memories of past colonialism and the apartheid system in Namibia.

In general, however, in the papers analyzed, all the critical stances on decolonizing design, participatory practices and cultural heritage remain at a somewhat theoretical level, discussing such concepts as sensitivity, reciprocity, dignity, positionality, dialogue, democracy, intersectionality, activism and resilience in PD. However, it is not yet evident how these critical stances are applied and working in practice, nor any clear assessment of their effectiveness is provided. Empowering and enabling community-led heritage by PD seems to be the most-employed approach, but its practical use is still debatable and needs further study, since it often seems to be infused with the dominant design position of condescending supremacy of knowledge, conceived in a western and Global North perspective.

7.6 Overcoming the gaps for decolonizing CH

Albeit with some limitations (for instance: span of years; limited list of journals; exclusion of conference papers and books; choice of keywords; and above all, qualitative analysis based on desk research data and subjective reading from a western and privileged perspective), the analysis illustrates how intrinsic and unintentional biases remain to be overcome, characterized by a so-called tokenism approach (Leitão and Noel, 2022) which does little to change the disparity and inequalities of dominant and stereotyped participatory-driven CH narratives based on empowerment. The analysis reveals cases of rhetorical (openly declared, fictitious and/or disguised) use of participation in CH, without sufficiently demonstrating whether and how it is improving comprehension and experience of the patrimony, nor assessing its real long-lasting impact on better knowledge and transmission; therefore, there is a risk of critical instrumentalization of such practices in a frame of citizenship rhetoric (Aykan, 2013; Dore, 2020).

This is noteworthy, considering how the topics are instead critically investigated in the design discourse (Lupo, 2023) by books, papers in design or design-related conferences and articles in non-mainstream design journals, whose authors, in any case, are usually the same people, as evidenced by the recurring names. It seems that a small but well-known and established community of design scholars has a specific interest in and knowledge of those topics.

Reassuringly, some critical standpoints about decolonizing design emerged in the mainstream journals too. The topic has gained visibility in the last five years, especially thanks to a few authors who publish in books and design conferences but also in prestigious design journals.

Moreover, starting from a post-colonial and decolonizing perspective, some design approaches challenge global homogenization practices in CH, calling for more plurality and considering the needs of the CH ecosystem as priorities, in order to debate and transform the participatory paradigm, and reposition PD and co-design (Avram *et al.*, 2019).

In any case, further work is needed to verify and fully assess design practice, for instance detailed analysis of collaborative research projects in the field and their practical application in decolonizing PD, and potential misuses or bias that can generate divisions

in a collaboration. A systematic analysis of collaborative research projects funded under competitive EC calls is currently under way, and will be presented in a future work.

7.7 Conclusions

To drive systemic change through design, it is necessary to rethink the dominant design vocabulary and position of supposed supremacy, and therefore challenge the democratic claims of participation in CH, acknowledging the legacy and inheritance of more endogenous and autonomous design processes (Cardini, 2022) also in the CH system, which is an intrinsically evolving and complex entity that lives and grows with an inner intelligence and balance in self-preservation and transformation.

Design should seriously question its consolidated vision on CH, sometimes taking a step back, but not assuming a renunciative position. Although in this essay we do not yet provide suggestions on how to achieve an effective pluriverse and decolonized practice of participation in CH, we argue that our theoretical contribution, based on evidence in the literature, can contribute to a wider awareness on the topic, and stimulate more attentive monitoring and self-analysis of the most potentially triggering and cumbersome design processes for CH.

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Annex I

Eleonora Lupo

The Design Journal

Year	Author	Title	LR panel
2023	Alyssa Tang & Ivana Nakarada-Kordic	Unpacking notions of community: Critical design and exhibition as a creative participatory research method	02 PD in CH
	Kirsi Hakio & Tuuli Mattelmäki	Turning inwards for change – The role of inner conditions in transformative co-design	01 PD
2022	Sneha Raman & Tara French	Participatory design in sensitive contexts: A proposal for a conceptual framework	01 PD
2021	Cara Broadley	Advancing Asset-Based Practice: Engagement, Ownership, and Outcomes in Participatory Design	01 PD
2020	Helena Kraff	A Critical Exploration of Agonistic Participatory Design	01 PD
	Simone Taffe & Meghan Kelly	Exchanging Expertise across Cultures and Time: Participatory Design Approaches for Creating Community Museums	02 PD in CH

Design and Culture

Year	Author	Title	LR panel
2023	Mayane Dore	Designing With or Against Institutions? Dilemmas of Participatory Design in Contested Cities	01 PD
	Chiara Del Gaudio	(In)Visible Participants	01 PD
	Shana Agid & Paula Austin	Designing Against Infrastructures of Harm: Introduction	01 PD
2022	Emilija Veselova & Idil Gaziulusoy	Bioinclusive Collaborative and Participatory Design: A Conceptual Framework and a Research Agenda	01 PD
2021	Desiree Hernandez Ibinarriaga & Brian Martin	Critical Co-Design and Agency of the Real	01 PD
2020	Manuela B. Taboada, Sol Rojas-Lizana, Leo X.C. Dutra & Adi VasuLevu M. Levu	Decolonial Design in Practice: Designing Meaningful and Transformative Science Communications for Navakavu, Fiji	01 PD
2019	Yoko Akama, Penny Hagen & Desna Whaanga-Schollum	Problematizing Replicable Design to Practice Respectful, Reciprocal, and Relational Co-designing with Indigenous People	01 PD
2018	Uzma Z. Rizvi	Critical Heritage and Participatory Discourse in the UAE	02 PD in CH
	Tristan Schultz, Danah Abdulla, Ahmed Ansari, Ece Canli, Mahmoud Keshavarz, Matthew Kiem, Luiza Prado de O. Martins & Pedro J.S. Vieira de Oliveira	Editors' Introduction	01 PD

Design Issues

Year	Author	Title	LR panel
2023	Niek Kosten & Liesbeth Huybrechts	Hypervernacular Design: Rethinking the Vernacular Design Paradigm	01 PD
2022	Manuhua Barcham	Weaving Together a Decolonial Imaginary Through Design for Effective River Management: Pluriversal Ontological Design in Practice	02 PD in CH
2020	Eva Knutz & Thomas Markussen	Politics of Participation in Design Research: Learning from Participatory Art	02 PD in CH
2019	Mona Sloane	On the Need for Mapping Design Inequalities	01 PD
2018	Miso Kim	Designing for Participation: Dignity and Autonomy of Service (Part 2)	01 PD
2018	Paola Pierri	Participatory Design Practices in Mental Health in the UK: Rebutting the Optimism	01 PD
2018	Annapurna Mamidipudi	Constructing Common Knowledge: Design Practice for Social Change in Craft Livelihoods in India	02 PD in CH
2016	Ilpo Koskinen	Agonistic, Convivial, and Conceptual Aesthetics in New Social Design	01 PD

Design Studies

Year	Author	Title	LR panel
2023	Asnath Paula Kambunga, Rachel Charlotte Smith, Heike Winschiers-Theophilus and Ton Otto	Decolonial design practices: Creating safe spaces for plural voices on contested pasts, presents, and futures	02 PD in CH
2021	Dagny Stuedahl, Ageliki Lefkakitou, Gro Synnøve Ellefsen and Torhild Skatun	Design anthropological approaches in collaborative museum curation	02 PD in CH

International Journal of Design

Year	Author	Title	LR panel
2020	Andrea Botero, Sampsa Hyysalo, Cindy Kohtala & John Whalen	Getting participatory design done: From methods and choices to translation work across constituent domains	01 PD
2019	Andrew Drain & Elizabeth B.-N. Sanders	A collaboration system model for planning and evaluating participatory design projects	01 PD
2016	Chiara Del Gaudio, Carlo Franzato & Alfredo Jefferson de Oliveira	Sharing design agency with local partners in participatory design	01 PD

She Ji

Year	Author	Title	LR panel
2022	Manuhua Barcham	Decolonizing Public Healthcare Systems: Designing with Indigenous Peoples	01 PD
2021	Juan de la Rosa, Stan Ruecker, Carolina Giraldo Nohora	Systemic Mapping and Design Research: Towards Participatory Democratic Engagement	01 PD

CoDesign

Year	Author	Title	LR panel
2023	Elise Hodson, Annukka Svanda & Nastaran Dadashi	Whom do we include and when? participatory design with vulnerable groups	01 PD
	Manuhua Barcham	Towards a radically inclusive design – indigenous story-telling as codesign methodology	01 PD
	Nicola Antaki & Doina Petrescu	Designers' roles in civic pedagogies of co-making: lessons from the Global South and North	01 PD
2022	Claudia Grisales-Bohórquez, Pedro Reynolds-Cuéllar, Gloria Inés Muñoz Martínez & Andrés Sicard Currea	Participation reimaged: co-design of the self through territory, memory, and dignity	02 PD in CH

	Sneha Raman & Tara French	Enabling genuine participation in co-design with young people with learning disabilities	01 PD
	Anne Rørbæk Olesen, Nanna Holdgaard & Anders Sundnes Løvlie	Co-designing a co-design tool to strengthen ideation in digital experience design at museums	02 PD in CH
	Santosh Jagtap	Co-design with marginalised people: designers' perceptions of barriers and enablers	01 PD
2021	Andrew Drain, Aruna Shekar & Nigel Grigg	Insights, Solutions and Empowerment: a framework for evaluating participatory design	01 PD
2020	Gabriela Avram, Luigina Ciolfi & Laura Maye	Creating tangible interactions with cultural heritage: lessons learned from a large-scale, long-term co-design project	02 PD in CH
	Chiara Del Gaudio, Carlo Franzato & Alfredo Jefferson de Oliveira	Co-design for democratising and its risks for democracy	01 PD
2019	Janet Kelly	Towards ethical principles for participatory design practice	01 PD
	Roger Whitham, Simon Moreton, Simon Bowen, Chris Speed & Abigail Durrant	Understanding, capturing, and assessing value in collaborative design research	01 PD
	Gabriela Avram, Jaz Hee-jeong Choi, Stefano De Paoli, Ann Light, Peter Lyle & Maurizio Teli	Repositioning CoDesign in the age of platform capitalism: from sharing to caring	01 PD

SDRJ

Year	Author	Title	LR panel
2023	Alessandra Bosco, Silvia Gasparotto and Margo Lengua	Participatory flows. A comparative analysis of co-design processes in the field of cultural heritage	02 PD in CH
2018	Tristan Schultz	Mapping Indigenous Futures: Decolonising Techno-Colonising Designs	01 PD
	Giulia Testori, Viviana d'Auria	Autonomia and Cultural Co-Design. Exploring the Andean minga practice as a basis for enabling design processes	01 PD
	Raquel Noronha	The collaborative turn: Challenges and limits on the construction of a common plan and on autonomia in design	01 PD
	Andrea Botero, Chiara Del Gaudio, Alfredo Gutiérrez Borrero	Towards a polylocal polylogue on designs and autonomias – an intro.	01 PD
2016	Per-Anders Hillgren, Anna Seravalli and Mette Agger Eriksen	Counter-hegemonic practices: dynamic interplay between agonism, commoning and strategic design	01 PD

Authors

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Suzie Attiwill: Professor of Interior Design at the School of Architecture & Urban Design, RMIT University, Australia. She holds a PhD (Architecture & Design), a Master of Arts (Design), and Bachelors' degrees in Interior Design & Art History. Since joining RMIT in 2000, Suzie has regularly taught undergraduate & postgraduate interior design students, and supervises practice research PhD Interior Design candidates in Australia, Europe, and Asia. Her research is conduct-

ed through a practice of designing with a curatorial inflection that arranges and re-arranges spatial, temporal, and material relations to intervene in contemporary conditions and experiment in the production of interior and interiority.

Ilaria Bollati: Architect and designer with a PhD in Economics of Culture. Previously, she worked at Studio Azzurro and Fabbrica del Vapore. Currently a researcher in Politecnico di Milano's Department of Design, she seamlessly integrates research, planning and design within the realm of cultural economics. As an external consultant, she collaborates with institutions such as Pinacoteca di Brera, Biblioteca Nazionale Braidense, and Fondazione Pini. Ilaria specializes in producing exhibitions, designing set-ups, and curating content. Her expertise extends to teaching and advocating for the adoption and benefits of digital technologies. She focusses on the intricacies of cross-media cultural experiences, and takes unconventional approaches to studying the evolving demand for culture.

James Bradburne: Anglo-Canadian architect, designer and museologist who has designed world exhibition pavilions, science centres and international art exhibitions. Educated in Canada and England, he holds a degree in architecture from the Architectural Association and a doctorate in museology from the University of Amsterdam. Over the past twenty years, he has carried out exhibitions, research projects and conferences on behalf of UNESCO, national governments, private foundations and museums in various parts of the world. From 2006 to March 2015, he was Director General of the Fondazione Palazzo Strozzi, dedicating himself to transforming the Palazzo into a dynamic cultural centre. Now retired, from 2015 – 2023 he was Director General of the Pinacoteca di Brera and the Braidense National Library.

Laura Carugati: Designer and Research Fellow at the Design Department of Politecnico di Milano. Her research interests include delving into the themes of digital archives, innovative approaches to visualization, and communication of cultural heritage and culture proximity. Furthermore, she explores and examines experimental and participatory curatorship, with a dedication to advancing knowledge in the field

of design history and culture, and exploring effective methods for its dissemination.

Luisa Collina: Full Professor of Design at Politecnico di Milano, with a PhD in Architecture. Her teaching, research and practice are related to interior and service design, focussing on strategies, meta-design, and design-driven innovation. She has previously served as Dean (2016-2021) of the School of Design at Politecnico di Milano. In 2013 she was elected President of Cumulus, the International Association of Universities and Colleges of Art, Design, and Media, and remained in the role until 2019. Since July 2021, she has held a position in the Italian Ministry for University and Research: National Expert for Horizon Europe Cluster 2 – Culture, Creativity and Inclusive Society.

Paola Cordera: Associate Professor at the Politecnico di Milano. She was the Leon Levy Fellow at the Center for the History of Collecting, at the Frick Art Reference Library in New York (2016) and a visiting scholar at the American Academy in Rome (2023-2024). Building upon a multidisciplinary background developed over time through research projects and publications, her research interests include the history of art, decorative arts, and Design from a transdisciplinary perspective in museums and cultural heritage. She is currently the Principal Investigator on the VO Project *Voices of Objects. The Italian Design from Museum to Home* (2021-2024) focussing on the travelling exhibition *Italy at Work* (1950-1954) in the framework of post-war Marshall Plan funding in Europe.

Peter Di Sabatino: A licensed architect in California and has held senior positions in significant studios. Since 2016, he is a Professor at Politecnico di Milano teaching in graduate-level degree programs. His research focuses on creative, responsible, and resilient interventions in the city with an open, progressive, and comprehensive paradigm that engages place, time, modernity, and cultural heritage. Peter was previously Professor and Dean of the College of Architecture, Art, and Design at the American University of Sharjah in the UAE, and Professor and Chair of the Department of Environmental Design at Art Center College of Design in Pasadena.

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Giulia Gerosa: Architect and PhD in Industrial Design and Multimedia Communication. She writes articles, publishes books, and participates in research and conferences focussed on interior spaces, with particular emphasis on the communicative component of the architectural project and the brand identity. She has collaborated with Politecnico di Milano's School of Design since 1998. She is an Associate Professor at the Design Department of the Politecnico di Milano, and Co-Director of the Master's in Interior Design, coordinated by Politecnico di Milano and Scuola Politecnica di Design.

Federica Guarnieri: Interior and Spatial designer and Research fellow at the Department of Design, Politecnico di Milano, where she studies the role of interior design as a tool for identity creation within university campuses, and how it contributes to the quality, creativity and innovation of teaching and research. In parallel, she collaborates with the Department of Design in the implementation of interior renovation projects for other departments of the Politecnico di Milano.

Rossella Locatelli: trained as an architect, Rossella is a PhD candidate in Design at Politecnico di Milano, researching the connections between future approaches and sustainability methods in exhibition design for temporary events. Her interests move between exhibition design and architecture, focussing on trans-disciplinary approaches. From 2011, as architect of AQUMM, she worked in exhibition design for cultural institutions and museums. She has taught and presented in workshops and conferences at design universities and academies, such as the New

Academy of Fine Arts in Milan, the University of Art and Design in Basel, the Geneva Haute École d'Art et de Design, and Paris 8 University.

Eleonora Lupo: Associate Professor at the Politecnico di Milano, with a PhD in Industrial Design and Multimedia Communication. Her main research interests concern product and process design cultures, *humanities-centred innovation*, Design for the Cultural Heritage system, and cultures of design research and scientific publishing, dealing with a pluriversal approach for decentring design knowledge and narratives. She is a member of the Board of the PhD Program in Design at Politecnico di Milano, and of the Collegium of Reviewers of The Design Journal.

Ico Migliore: Professor at the Design School of the Politecnico di Milano, chair Professor at Dongseo University of Busan (South Korea) and member of the Scientific Committee of the Franco Albini Foundation. Architect, three-time winner of the Compasso d'Oro award, co-founder of the studio Migliore+Servetto, he has signed international interventions for some of the main cultural destinations in Europe such as the Egyptian Museum in Turin, the ADI Design Museum in Milan and the Chopin Museum in Warsaw. He was co-curator and art director of the Italian Pavilion *4 Elements/Taking Care* at the XXII Triennale Internazionale di Milano, *Broken Nature: Design takes on Human Survival* (2019). His books include *Museum Seed. The Futurability of Cultural Places* (Electa, 2024) and *Time to Exhibit* (FrancoAngeli, 2019).

Polina Mironenko: Dipartimento Politecnico di Ingegneria e Architettura - Univeristà degli Studi di Udine. Interior Designer, a graduate of Politecnico di Milano; PhD in Civil-Environmental Engineering and Architecture in experimental museology and advanced simulation. Researcher in *Experiential design for museum interiors and the representation of cultural heritage. Interaction and access strategies to heritage for the representation of Jordanian culture*, Department of Design, 2021-2022. She is an expert in CAD/BIM systems and works with digital systems for Design and advanced visualization of architecture. She focusses on the emerging themes of digital museology to deepen the use of two modelling and simulation environments, BIM and Game Engine.

Agnese Rebaglio: Designer and PhD, she is an Associate Professor at the Department of Design, Politecnico di Milano. Her research activity focusses on the role of Design in the innovation processes of urban spaces, from a perspective of sustainability and inclusion. She is Scientific Director of the Specializing Master's in *Design for Public Spaces* provided by POLI.Design. She has developed research in the fields of Design for urban social inclusion, processes of urban regeneration, energy sustainability promoted by Design, and circular economy for new production chains. She is a promoter for the Interior Design Degree Course of GIDE (Group for International Design Education), a network of European design schools that collaborates in educational programmes.

Dina Riccò: Associate Professor at the Department of Design - Politecnico di Milano. A graduate of architecture, and with a PhD in Industrial Design, her main subject of study is applied synaesthesia to design and multimedia, communicative accessibility in audio-video and museums. She is the author of over 130 publications in books, journals, and national and international conferences, including the recent curations of the books *Accessibilità museale* (FrancoAngeli, 2023) and *Accessibilità comunicativa* (with M.C. Andriello; Rai Libri, 2024).

Raffaella Trocchianesi: Architect and Associate Professor at the Department of Design, Politecnico di Milano, she teaches Interior Design Studio and Exhibit Design Studio at the School of Design. Director of the Specializing Master's *IDEA_Exhibition Design*, she mainly deals with Design for Cultural Heritage in terms of museography and exhibition design, communication and enhancement of local areas, new models and narratives of cultural experiences, and the relationship between design, Humanities and arts. She is currently scientific lead on the project *Sound Design & Cultural Heritage*.

Qing Yu: Interior designer and Research Fellow under the Marie Skłodowska-Curie Actions programme. She is trained in interior architecture and design through her Bachelor's and Master's degrees. She also has experience of conducting Design ethnographic research on a post-disaster architectural construction project in a Fijian village.

In 2022, she started her double-degree PhD research project (co-funded, EU Horizon 2020). Within the RMIT European Doctoral Innovators programme, the project collaborates with Politecnico di Milano, RMIT University, and Triennale Milano. This unique research experience in an innovative PhD programme led to a merging of her roles as an interior designer, researcher, exhibition designer and curator.

This volume focuses on the dynamic systems of creativity and culture within diverse design fields, merging theoretical reflections, case studies, methodologies, technologies, tools, and original practices. Twelve essays underscore design's role in sustainability, emphasizing local growth, community revitalization, and the co-creation of cultural, economic, and social values. In today's global society, crises in productive cycles, amplified by COVID-19, have accelerated change and influenced behaviors. Digital technologies have transformed the media landscape, bridging the gap between designers and stakeholders and expanding possibilities in both real and virtual domains. As a new era emerges, this book revisits concepts like *sustainable culture*, *inclusive sociality*, and *participation* in cultural heritage as a common good. It proposes a holistic approach to the Anthropocene Age's challenges, highlighting creative industries' importance in local development and community engagement. By adopting multidisciplinary approaches, the volume seeks to inspire new models for cultural engagement and community development, contributing to a more inclusive and sustainable future. It redefines issues like accessibility, multiculturalism, and inclusion, reshaping the social and political positioning of the cultural system.