

29



**DESIGNING
AND
MAKING**



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Web Site

Pietro Forino, www.pietroforino.com

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PAD

via Francesco Soave 15 – 20135 Milano – Italy
via Roma 171 – 90133 Palermo – Italy
info@padjournal.net – editors@padjournal.net

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V

PAD STANPOINTS

PAD STANDPOINTS

Eleonora Lupo

Politecnico di Milano

This special article section is a regular, open thematic call devoted to experimental publications that differ from traditional research articles. Grounded in a *pluriverse* vision of design research — open to plural debate, diverse perspectives, and propositions — this section promotes high-quality and rigorous publishing experiments that encourage innovative disciplinary writing while enhancing diversity and equity across different design cultures. It aims to *publish otherwise*, fostering counter-hegemonic narratives of design through both content and editorial processes, while also opening up new perspectives on the impact of publication and reuse.

The section welcomes critical, speculative, and practice-based explorations, hypotheses, perspectives, and discussions addressing significant contemporary design or design-related issues (not necessarily following the structure of traditional or dominant research articles). Contributions featuring strong visual content, intertextuality among topics or co-authors, multiple agencies, and experimental compositional strategies are also encouraged, resulting in flexible reading structures (linear and non-linear).

One special article per issue is published on a rolling basis through a regular open call. All submitted special articles follow a dedicated review and publication pathway. Their alignment with the aims of this special call is carefully assessed by the editors, and submissions are assigned to expert reviewers.

The review process encourages robust dialogue between authors and reviewers — potentially in a transparent format, should the author opt for it — in order to ensure a shared understanding of the article's scope and to support its further development.

This new section, published for the first time in PAD, opens with a choral conversation held in 2023 at an international design conference, featuring the editor and design scholars in the field of design publishing.

Envisioning the Design Publishing to Come A Choral Conversation

Eleonora Lupo

Politecnico di Milano
Orcid Id 0000-0003-3677-0245

Elena Maria Formia

Università di Bologna
Orcid Id 0000-0002-6720-0176

Peter Lloyd

Delft University
Orcid Id 0000-0002-6790-9054

Renato Bernasconi

Universidad Católica de Chile
Orcid Id 0000-0001-7417-0393

Edu Fernandes Lima Jacques Filho

Universidade Federal de Mato Grosso
Orcid Id 0000-0002-7686-509X

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Abstract

The scientific publishing of design research is central to the dissemination of academic design knowledge, but at the same time it mirrors how the design discipline has evolved over time. In a changing publishing ecosystem, also due to the emerging technologies and the establishment of open access publishing platforms and infrastructures, editorial practices within scientific journals are undergoing revision, questioning values and paradigms beyond the increase and acceleration of publishing, as well as improvements in the quality of publication. This paper reports a choral conversation that has been held during a Panel within the international conference IASDR 2023, among five design scholars expert in the field: Eleonora Lupo, Panel chair and coordinator of the SID-Società Italiana di Design national research group *Pro-Des-Scientific production of design*, Renato Bernasconi, Pontifical Catholic University of Chile, editor in chief of *Diseña*, Elena Maria Formia, Alma Mater Studiorum Università di Bologna, Deputy Editor in chief of *diid – Disegno Industriale Industrial Design*, Edu Jaques, Unisinos, editorial assistant of the *Strategic Design Research Journal* and Peter Lloyd, Delft University of Technology, former editor in chief of *Design Studies* and editor in chief of *Designing*. From a plurality of backgrounds and different geographical provenance, the conversation highlights, using an experimental and non-linear dialogic and composition-al approach towards authors and topics, some of the more urgent issues and challenges to promote plurality and equity in publishing, including publishing formats and quality assessment of publication. The paper does not provide definitive conclusions but a collective reflection on how localised practices can interpret globally relevant concepts.

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5. CLOSING WITH OPEN QUESTIONS (Eleonora Lupo)

This article has been conceived not as a linear report of the discussion, but as a conversation piece offering a multi-perspective view on this topic, using a dialogic and compositional approach towards authors and topics. It can be read in the linear sequence proposed that presents a unified discourse, in which content from different authors is clustered around the three topics in a logical flow that integrates and organizes a collective thinking (sections 1, 2, and 3). Or it can be explored in non-linear ways, for instance navigating among the sections and subsections in a different order, given their autonomy and internal coherence. In both cases, the authorship of the sections is always given credit, even if it is not considered the primary criterion for content composition.

Finally, it can be read privileging the different authors' contributions and positions by looking for and at the names of the authors among the various sections and subsections of the article.

The article's layout favours these possibilities by a linear sequence that anyway suggests the presence of standing alone pieces (in which author and content change): the article in fact is partially interactive, by using the index in this page, allowing not linear reading.

Nonetheless, the article conveys a choral contributorship, balancing the author's representation by a careful and impartial selection of quotes and postproduction of conversation parts whose individual authors agreed upon, even if presented in an asynchronous synthesis.

Images are treated as an evocative visual gallery to further enhance connections to other related topics that run in parallel with the main discourse.

1. Introduction (Eleonora Lupo)

This paper is the result of the panel discussion *Changing scientific production in design* held during the international conference IASDR 2023 *Life-Changing Design*. The panel was meant to discuss the scientific production and publication in design as a research area, in order to promote a systemic, cultural, and also responsible change.

Design research is changing, embracing the complex challenges of systemic change in the context of the twin transition (digital and environmental transformation), and the way it is disseminated has changed dramatically as well in recent years. Scientific publication, anyway, is still witnessing a Western domination of models and processes of publishing (Larivière et al., 2015) in which Western monopolies have built hegemonic structures and narratives (Fiormonte, 2017).

At the same time, digital resources enable the emergent diversity of knowledge (Boast et al., 2007) and innovative publishing formats are emerging, such as enhanced, interactive, contributive and collectively-authored forms of publication (Barting, Friesike, 2014; Hohman, 2020; Lupo 2023) challenging also scientific journals formats (Aalbersberg et al., 2012; Cope & Phillips, 2014) and books (Adema, 2021).

This also calls for a more responsible and qualitative evaluation (DORA, 2013; Rieter, 2019). In the design domain, we observe a trend of expansion and quality improvement of design journals (Atkinson et al., 2021).

Still, concerns have been raised about their global diversity (Perry & Pereira, 2023) in terms of topics, authorship, and plurality of the editorial boards, encouraging experimentations from the Global South (Formia, et al., 2024).

At the same time, models and patterns of design publishing are quite stable (Gemser & De Bont, 2016), and the formats still adhere to those of traditional articles (Lupo, 2022).

Therefore, during the panels, design scholars experts in the fields with different backgrounds and practices (from Editor in Chief to editorial board members from different geographical provenance) were invited to discuss how scientific publication in design is transforming to better respond and serve the needs of the research community and have a real social, political, and economic impact. The main issues addressed have been the plurality of design publication, innovative forms of publication, and new models for quality evaluation.

2. Plurality

2.1. Plurality of Design and Design Research (Peter Lloyd)

In the discourse about the plurality of design, it is interesting to distinguish between design and design research. Design is concretely aimed at the production of things, whilst design research is a field of inquiry able to explore wider questions related to design. As Trindade Perry and Soares Pereira (2023) have argued, design is a truly global practice, taking place in every country worldwide, whereas design research is limited to far fewer countries, primarily those from the Global North. How do design research publications reach the design community? We can publish open access, but open access doesn't mean universal reception. We still need pathways to lead researchers and practitioners to our ideas, a connecting tissue. There are lots of potential biases in the system (editorial boards, editors-in-chief, peer

reviewers) that privilege a certain type of knowledge over other types of knowledge. The infrastructure of our networks needs to reflect the geography of design in the world, and this is something relevant for design research journals, too.

2.2. Emancipatory Ways of Publishing: A Social Justice Approach (Renato Bernasconi)

Looking for new approaches to publication, Open Access can be taken as a case to learn from the past. Activists and academics “advanced open access [...] as a route to the democratization of knowledge” (Chen et al., 2018, p. 6). However, open access has no intrinsic value, nor ethics or politics on its own, but “only in relation to how it is applied or positioned” (Adema, 2018a, p. 16). In fact, open access “became co-opted by large, commercial publishers looking to profit from its success” (Moore, 2019, p. 7). Charlotte Roh and her colleagues claim that “without self-reflection and organized efforts to shift power in publishing, open-access efforts risk simply replicating biases and injustices endemic to the traditional scholarly communication system”. (2020, p. 49).

Jaron Rowan warns us: “If [academic publishing practices] are not reverted, there is little space for strategies or methods to change a structural mode of social reproduction” (personal communication, September 29, 2023).

For Samuel Moore, this structural mode of social reproduction is related to the neoliberal university, which enforces “a particular commercial-centric understanding of research and scholarly communication” (personal communication, October 10, 2023). In this context, “scholars are atomized and turned

into separate, measurable individuals rather than mixed up collectives” (S. Moore, personal communication, October 10, 2023). So, to avoid replicating biases and injustices, this discussion needs a social justice approach. According to Roh et al., Open Access publishing “will fall short unless (...) fundamental issues of power are addressed” (2020, p. 47). Thus, we need to address inequalities in knowledge production. Since “different forms of epistemic injustice are deeply embedded in the current global knowledge production system” (Albornoz et al., 2020, p. 66), a social justice approach to publishing requires attention to how benefits and burdens are distributed by publishing practices.

The *Open and Collaborative Science Manifesto*, developed by the Open and Collaborative Science in Development Network, offers great insights “toward challenging homogeneous, decontextualized, and dehistoricized definitions of Open Science” (Albornoz et al., 2018, p. 23). Principle 2 “recognizes cognitive justice and the need for diverse understandings of knowledge making to co-exist in scientific production” (Albornoz et al., 2018, p. 25); while Principle 4 “advocates for each individual’s right to research and enables different forms of participation at all stages of the research process” (Albornoz et al., 2018, p. 25).

Plurality in knowledge production needs to be community-oriented, challenging academic hegemony on knowledge production and the university’s “monopoly of legitimate interpretation” (Álvarez Solís, 2018, p. 27).

Therefore, we need to work to redress power imbalances, reorienting “publishing towards more experimental, critical, care-full, and ethical practices” (Moore, 2019, p. 210), but always taking on “a broader political role in the service of a solidarity economy towards an emancipatory common horizon” (Moore, 2019, p. 179). According to Bibiana Serpa, emancipatory publishing needs to “deconstruct” the structures of publishing practice and “propose more dialogical ways of constructing and validating knowledge” (personal communication, September 27, 2023). For Gabriela Méndez Cota, emancipatory methods require being “adaptable, flexible, attentive to specific circumstances”, oriented towards diversification and conviviality, “based on scholarly collaboration and solidarity, rather than isolation and competition”, rooted in “critical values such as public discussion, accountability, and even care” (personal communication, October 2023). For Nicholas B. Torretta, emancipatory publishing needs “to allow more voices to share their knowledge and experiences” and “get beyond the (colonial) understanding that only what is written counts as proper history/knowledge” (personal communication, September 27, 2023).

The main lesson we can learn from the evolution of Open Access is that “open systems may potentially replicate the values and power imbalances that they initially sought to challenge” (Albornoz et al., 2020, p. 65).

2.3. Decolonising Design Publishing: *diid* Case Study (Elena Formia)

The concept of plurality holds both political and cultural dimensions. Drawing inspiration from the influential work of

the anthropologist Arturo Escobar, plurality can be connected to the notion of “ontological difference” embodied in the concept of the “pluriverse” (Escobar, 2017, p. xvi) “meaning transitions to a world that is made of many worlds, [...] as opposed to the idea of a single world, a global village understood and based on a single set of principles and norms, namely those of the modern capitalistic societies” (Escobar & Maffei, 2021, p. 39).

While plurality has been well established in design practices, its application to the realm of knowledge production poses challenges. To construct a pluriverse approach to scientific production and assessment, international journals should integrate this principle into their traditional and established workflows.

Studies have already highlighted inequities within this domain, encompassing the composition of Scientific/Editorial Boards (the need to *pluralize subjects*); the articles’ review system, where biases can potentially interfere and influence outcomes (*pluralize processes*); the geopolitical connotation of published articles often originating from Global North regions (*pluralize perspectives*); the predominant use of one idiom, English (*pluralize meanings*); and the concept of geography itself, with specific reference to the blurring effect of canonical borders – both physical and mental/immaterial (*pluralize spaces*). Furthermore, this reflection significantly impacts the discipline itself and its tension towards the capacity of embracing diversity and difference.

In this frame, *diid* Journal¹ recently elaborated a collective reasoning about these challenges, aimed at comprehending the various impacts and meanings of a pluriverse approach towards the scientific design community. The idea of decolonizing knowledge production (Formia, et al., 2023) can be introduced here because it implies, on one hand, trying to overcome ethnocentrism and the Western monopolies of knowledge in favor of a vision that stresses a biocultural diversity based on topics, authors, and assessment forms. And second, to provide increasing access and visibility in design publication. A special section called *Over the Mainstream* was initiated: this section welcomes and incentivizes, for every issue of the Journal, contributions by authors from countries labeled as “others”, in order to prioritize inclusion in design discourse by involving the global design research community and working on the diffusion of this publishing platform. Since the beginning of the experiment, researchers and designers from the Mediterranean area, the Far and Middle East, or the Global South regions have been hosted (e.g., Malaysia, China, Lebanon, Turkey, Iran).

Secondly, the Journal renewed the editorial board, including worldwide representatives, to broaden the geographical scope and contrast with a triangle of western-centred composition. Similarly, the review board engaged reviewers closer to the regions of the submitted articles.

1 The journal was founded in 2002 to fill a gap within the Italian scientific community about industrial design and design studies. In 2021 (with the issue #73) a new phase started. That was the occasion to review the editorial policies, the editorial boards and committees, the indexing system and the structure of content, taking into consideration the topic of design knowledge production in the Italian system. Furthermore, the journal became Open Access.

Third, networking activities with other organizations have been established to amplify voices from the Global South through a pluriverse approach, as the partnership with the Latin Network for the Development of Design as a Process², and its international forum, through the publication of the proceedings in the form of a special issue³, has proved.

2.4. Democratizing Publications: The Latin America Perspective (Edu Jaques)

The issue of plurality corresponds to a larger scenario than just individual journals: we can question whether we foster a diversity of funding mechanisms, formats, and geographical distribution. However, a question remains: what worth do diverse journals hold if their access is restricted? When established forms of knowledge like journals engage with their region of origin, they need to take responsibility for how the local community accesses their findings, because within the exchange among the actors of the whole publishing ecosystem lies an opportunity to design a relational plurality.

Anyway, whether due to funding methods incompatible with partnerships or limiting impact metrics, journals, not only in Design, show a low inclination toward collaboration. The South and Latin America publishing landscape shares a common perspective on the effort regarding open science and Open Access publications. There is a lot of interest from LA

2 The Latin Network for the Development of Design as a Process is a group of academic researchers of Latin language and culture, who study and operate in the field of design processes. The Network has been founded in 2008 and has, by now, organized eight international specialized conferences (<https://www.forumdesignprocess.org/dgdw22/past-editions/>).

3 <https://www.diid.it/diid/index.php/diid/issue/view/diid-dsi-1>

governments to invest in publishing systems offering a different ethos of publication.

This ethos became something related to the idea and willingness to share knowledge, as part of a strategic approach, which is something deeply present in Brazil and many other countries in Latin America.

Actually, in Latin America, there are 19 journals, and many of them have the same layout and look similar, if not identical, because university publishers have adopted the Open Journal Systems (an open-source software created by the Public Knowledge Project). Basically, universities being the main publishers, this didn't allow much for larger publishers to join the scientific structures in LA. This could partially explain the landscape of Open Access publishing in Latin America, specifically in design.

By searching in the directory of Open Journal Systems and Open Access journal system, there are around 45 Open Access design-related journals in the world. Of these 45, 15 are from Latin America, and 7 are from Brazil. Not all of these journals publish in English, they prefer to publish in Portuguese and Spanish. These journals are not indexed in Scopus and Web of Science. Latin America repositories, such as Cielo, act as counterparts to existing ones from the Global North.

In this frame, the institution of a design research journal is part of a broader effort. The *Strategic Design Research Journal*⁴ started in 2008 and has since then published articles entirely free of charge.

4 <https://revistas.unisinos.br/index.php/sdrj/index>

In 2019, the board decided to publish papers exclusively in English. Even understanding this could have some shortcomings in holding a conversation with the local community, the change in publication policies enabled a broader conversation in the design field as a whole. The movement towards English as a communication language became crucial for the indexing of the *Strategic Design Research Journal* in Scopus.

The contribution of LA journals might be to challenge the productivism that is driving academic publishing today, since they are closer to local communities than bigger publishers, for example. This is a potential that is not yet fully acknowledged.

3. Publishing Formats

3.1. Forms of Publication: The Value of Articles (Peter Lloyd)

How we communicate design knowledge is vital for how people understand and interact with the design discipline, and the publishing format relates to how we communicate design research. The scientific paper is a very robust form of knowledge production because it reaches the widest possible audience. Design research needs to be known outside the field of design, and therefore the publishing formats need to be understandable by other disciplines: one of the dangers of alternative formats for design research is of speaking only to a much smaller community rather than talking to other scholars and communicating the value of design research to those outside the privileged few.

The scientific paper and the flexibility that it allows somehow get to the heart of how we communicate this knowledge.

High-resolution images, video, models, and data visualizations can be considered research outputs and can be embedded in publications to present data and information in a sophisticated way.

Having a consistent format allows one to understand what scholars have done in other fields and build meaningfully on their work, defining a specific contribution and progressing the field. Every journal has a scope, and a new publication is advancing the knowledge within that journal's scope. It is important to emphasize that publication is about rigor, about how we produce and present research results in rigorous ways. It is not just presenting visual information; it's actually critically situating it to be rigorous in our approach.

The design research community should certainly experiment with new forms of publication, production, and presentation to creatively explore new structures for critically and rigorously shaping our scholarly interactions.

International conferences are very good places to think about new ways of publishing: Design Research Society conferences came up with the Conversation format.

The last *Research through Design* conference (2019) came up with very innovative ways of presenting research - pictorials. The IASDR 2023 conference had pictorials as well. Conferences are also a good way to develop reviewing expertise and the skills and abilities that we need as a community to critically assess the work in the field.

3.2. New Forms of Publication (Elena Formia)

New paradigms such as open science, open access, and AI represent changes that require a collaborative approach capa-

ble of maintaining publishing as a service to the community on an international scale.

How is it possible to preserve the scientific identity of design while simultaneously experimenting with new approaches and formats? How is it possible to create room for experimentation without losing the credibility, quality, and rigor that characterize scientific production?

These questions imply that journals too understand the influences at play, the inherent responsibility of the publishing infrastructure in supporting peers and the new generation of design researchers, and in maintaining their scope as a foundational service, while simultaneously proposing new formats beyond the traditional articles.

To illustrate, encouraging young researchers' publications; rediscovering archives of previously published articles; working on not-written forms of communication; and exploring new research frontiers.

diid Journal, for instance, has recently ventured into experimenting with innovative formats in scientific writing. With the collaboration of the Guest Editor for issue no. 78, the Open Debate section published augmented articles, intra-textual content, and non-linear reading experiences – a bold move for a hybrid journal that embraces both print and digital platforms.

3.3. Designing Forms from Values (Renato Bernasconi)

The discussion around every innovation in the publishing ecosystem needs to turn around values, not forms. We need to keep in mind that “every publishing category contributes value of some kind” (Malik, 2008, p. 714). Therefore, the task is to

organize efforts to shift power in publishing; otherwise, innovative forms of publication may replicate biases and injustices embedded in publishing ecosystems (Roh et al., 2020, p. 49). We must not lose sight of the fact that publication formats determine how researchers think: they can shape the way scholars design their research (designing research by thinking about how to publish it). So, when thinking about formats, we need to think about how we can encourage new forms of thinking.

Thus, given the pressing need to promote, beyond formats, new ways of thinking, feeling, and acting, it is essential to generate new publication formats considering an emancipatory approach: how we position and in relation to what values are we going to apply innovative forms of publishing is a crucial issue.

The Journal *Diseña*⁵ made some experiments in a printed article, providing side commentaries and including pieces of emails on the side of the paper so that it is possible to read it in many different forms. The format *More-than-textual original article* became part of the regular sections of the Journal since issue 19 (2023), thanks to the suggestion of guest editors Donato Ricci and Jamie Allen; and a new format, *Postcards from abroad*, was developed for issue 23 (2023) by proposal of guest editors Blanca Callén and Melisa Duque. Anyway, being a Scopus-indexed journal, *Diseña* needs to balance the number of papers within new formats that don't foresee peer review, with the number of peer-reviewed papers in each issue.

5 Peer-reviewed, biannual, open access, and bilingual publication by the Escuela de Diseño of the Pontificia Universidad Católica de Chile. *Diseña* promotes research in all areas of Design. Its specific aim is to promote critical thought about methodologies, methods, practices, and tools of research and project work. <https://revistadisena.uc.cl/index.php/Disena>

3.4. Publishing Literacy (Edu Jaques)

New forms of publication involve questioning which systems of knowledge diffusion we are perpetuating. For instance, what characterizes the article publication system, despite technological advancements, is a model of dissemination through journals maintained by a concentrated publishing industry in global knowledge hubs. Through a profitable business model, there is little encouragement for innovation in this sector. Latin America, historically on the periphery of the reach of major publishers, presents some challenges regarding innovation.

Local experiences involve developing resilient mechanisms for maintaining journals that will accommodate potential new formats, given the fluctuations in research funding in these countries, and promoting literacy compatible with new media.

Nevertheless, academia has made timid progress in experimenting with different styles over the digital advancements of the last 30 years, and there are not really innovative efforts in Latin American journals regarding the format of publication. This might happen for a few reasons, including being small teams overworked, and maybe a lack of enough technical knowledge to propose different alternatives to Open Journal Systems.

In addition, there's not (at least in the Brazilian community) enough literacy about scientific formats, so they are not usually even familiar with the paper format, and this becomes the challenge.

On the other hand, when discussing new formats, it is crucial to know how to present them: our reading community is dependent on the information available regarding formats, and the journal is like the institution they have.

So right now, we are in the middle of the discussion on how we should present the formats and how we can put pilot publications for people to have some anchor from which they can publish or create something based on.

Concerning the *Strategic Design Research Journal*, within special issues there is more flexibility to experiment. Some guest editors (Botero, Del Gaudio, Gutiérrez Borrero) proposed, in issue 11(2) 2018,⁶ to open reviews in a kind of conversation.

So, the author and the reviewers were discussing some points in the paper, and this resulted in a special articles section where boxes with the commentary are inserted in the paper's layout to be a source of further discussion.

4. Assessment

4.1. New Models for Quality Assessment (Peter Lloyd)

Journals have traditionally been the gatekeepers of quality, and metrics give us some reference parameters, but this model is eroding and shifting to the site of individual publications. More and more, the design research community is looking at individual papers as publication units rather than the journal volume, so the research paper is becoming the unit of value.

We can already see a huge increase in paper submissions, but what isn't increasing is the capacity to critically review papers and benchmark the quality of the design discipline.

Individual publications demand cogitation. The markers of quality need to reflect this.

6 <https://revistas.unisinos.br/index.php/sdrj/issue/view/695>

Below the line, does the conversation flow? Do the protagonists learn from one another? Do we really understand how research is used? Building a community of constructively critical reviewers is crucial. As a community, we have responsibilities to critically review other people's work and not just keep the production line going.

AI is affecting publishing quite considerably: in evaluating something generated by AI, it is already difficult to figure out what the author did. Another possibility is AI replacing editors in evaluating how papers fit a journal scope: AI could quantitatively match papers to the journal scope using all the other papers in the journal as training data to give a 'scope' score. Essentially, this is a recognition and diagnostic task that AI is very good at. There are obviously good sides and bad sides to this.

Concerning the generation of content, AI can in some ways level the playing field, helping people who aren't native English speakers to present their work better. But evaluating results generated by AI is a more difficult territory, and using AI to evaluate papers generated by AI? Well, I'll leave you to work out the consequences of this.

4.2. Tailoring Qualitative Assessment (Elena Formia)

The recognition of a qualitative dimension of assessment, beyond the quantitative one, is common to the nature of the design discipline.

How can we adopt review formats that emphasize the plurality of perspectives? How can we participate in the ongoing paradigmatic change according to which peer review is a col-

laborative form of enrichment of a scientific product and not a form of control over publications?

At the same time, the reviewers' role is not always valorized, nor do reviewers usually receive training about new approaches and methods used. How can we show and share new assessment cultures and perspectives?

diid Journal recently introduced an unconventional editorial structure, including sections like *Open Debate* and *Designrama*. Beyond traditional papers, it includes formats like Conversations and Interviews, Reportages, and Visual Essays. Based on these formats, the process of quality assessment has been revised, exploring novel peer-review indicators tailored to each format, reflecting a commitment to innovation and exploration in design discourse.

4.3. Power in Assessment (Renato Bernasconi)

We need to consider that assessments are not neutral (Bernasconi 2022; Broadfoot, 1996; Hanesworth et al., 2019): they are social and disciplinary constructs that embody certain values, cultural norms, and hierarchies of knowledge (Hanesworth et al., 2019, p. 99). Assessment strategies are meant to fulfil political and social functions related to control, the perpetuation of social disparity, and the legitimization of particular forms of knowledge – the ones of the socially powerful groups (Filler, 2000, p. 3).

In this context, assessment practices serve a very specific function: they “are the vehicle whereby the dominant rationality of the corporate capitalist societies typical of the contemporary Western world is translated into the structures and processes of schooling” (Broadfoot, 1996, pp. 68–69). Assess-

ment is essentially disciplinary and oppressive (Bernasconi, 2022, p. 2): it “encourages the internalization of the evaluative criteria of those in power, and hence provides a new basis for social control” (Broadfoot, 1996, p. 68).

4.4. Localising Knowledge Policies (Edu Jaques)

A starting point regarding the plurality we seek is to inquire about the convenience of global metrics, especially when applied across a diverse group of knowledge areas. A critique from Latin America questions the advancement of bibliometric criteria that foster a homogenizing competition for higher education institutions (Beigel, 2020). These formulas favour paper production and minimize formats that are also fundamental to the Social Sciences and the Humanities.

Nevertheless, the region nurtures a tradition contrasting with journal rankings that has so far eluded universal quantification methods: book publishing. Hence, while discussing new publication models and formats, as well as assessing their quality, fostering dialogue among peers and policymakers is essential. This discussion should focus on region-specific knowledge policies, their alignment with respective realities, and the recognition of expressive traditions across various fields, including Design.

5. Closing with Open Questions (Eleonora Lupo)

One crucial point that emerged in this multi-perspective discussion is in which way knowledge publishing is shaping our mind and our way of thinking. The contemporary digital knowledge ecosystem, by the concepts of granularity and scalability of knowledge, is somehow pushing for packing

down knowledge into ever smaller pieces, in order to make knowledge more actionable and reusable.

How this affects authors' production is to explore: are authors shaping their thinking and writing, packing down pieces of knowledge in order to fit this trend? We could also consider some other effects, in the way journals and platforms can make those pieces of a published work more reusable by others beyond citation, let's say, literally embeddable in a new article. And finally, considering the implications of this on knowledge organization and production in terms of impact and authorship. Some co-authorship or contributorship models can support, like CRediT,⁷ and dynamic publication formats,⁸ such as performative publications (Adema, 2018b), can inspire new collective asynchronous and enhanced formats.

But we need to entrust a community to hold the responsibility for such a growing piece of knowledge produced together over time as a living publication.

Therefore, there is a need to widen the horizon of exploration to the ecosystemic dimension of the publishing landscape, in a multi-stakeholder and multi-agency perspective, including emerging technologies like AI. A national research group,

7 Allen, L., O'Connell, A. and Kiermer, V. (2019), How can we ensure visibility and diversity in research contributions? How the Contributor Role Taxonomy (CRediT) is helping the shift from authorship to contributorship. *Learned Publishing*, 32: 71-74. <https://doi.org/10.1002/leap.1210> and Brand, A., Allen, L., Altman, M., Hlava, M. and Scott, J. (2015), Beyond authorship: attribution, contribution, collaboration, and credit. *Learned Publishing*, 28: 151-155. <https://doi.org/10.1087/20150211>

8 Heller L., The R., Bartling S. (2014). Dynamic Publication Formats and Collaborative Authoring. In S. Bartling, S. Friesike (Eds.), *Opening Science. The Evolving Guide on How the Web is Changing Research, Collaboration and Scholarly Publishing* (pp. 191-211). Cham: Springer

titled *Pro-Des. Scientific production of Design*⁹ was established in 2023, within SID-Società Italiana di Design (Italian Design Society),¹⁰ committing to the aim of researching, experimenting, and thus guiding the complex phenomenon of scientific publication of design, from a cultural, institutional, interdisciplinary, and technological point of view.

This group, over the last two years, has coordinated and developed several activities, like focus groups, special tracks and panels in international conferences (including the one in IASDR 2023 conference here presented), a database on design journals and an observatory on academic publishing policies and scientific societies, together with many dissemination outputs like scientific articles and paper in order to position the topic and set the discussion at an international level.

Envisioning the future of scientific publishing, in fact, relies not only upon increasing the awareness of the scientific community (as the Pro-Des group seeks to, by providing collective reflections and resources) but on impacting structural and global policies of scientific research and knowledge production. This piece therefore does not provide definitive conclusions, but a firm basis for further exploration on promoting more plurality and equity for publishing *otherwise*.

⁹ <https://prode.polimi.it/>

¹⁰ <https://www.societaitalianadesign.it/osservatorio/gruppi-bottom-up/pro-des-forme-e-processi-di-scrittura-produzione-e-disseminazione-scientifica-del-design/>



Figure 1. (selected by Edu Jaques). Funerary urn of the Marajoara Culture (Amazon, 400-1400 CE) - Museu Nacional, a contemporary bowl displaying Marajoara-inspired geometric patterns. Photo: Edu Jaques.

We should recognize and activate pre-existing forms of knowledge.



Figure 2. (selected by Edu Jaques). Examples of Cordel Literature under conservation. Photo: Marcos Santos/USP Imagens.

Modes of expression respond to specific needs. Should we discuss universals or complementary alternatives?



Figure 3. (selected by Renato Bernasconi). *Quiero mi Barrio* program. Photo: Natalia Corral Hope. *Sharing knowledge about local history within the Recovery Programme of the Barrio (neighbourhood) José María Caro, Lo Espejo, Santiago, Chile.*



Figure 4. (selected by Edu Jaques). Graffiti at Beco do Batman, São Paulo. Photo: ckturistando (from Unsplash.com)
New ways of presenting content often come from ruptures in established formats, bringing forth other forms of refinement in their wake.



Figure 5. (selected by Elena Formia). *This is How We Play Together*, by Elmgreen & Dragset, 2021. Christen Sveaas Art Collection. Courtesy of Perrotin. Photo: Elmar Vestner.

The sculpture explores the present condition of the body in the post-industrial age, in which it seems that our physical presence is losing its centrality or is even completely superfluous.

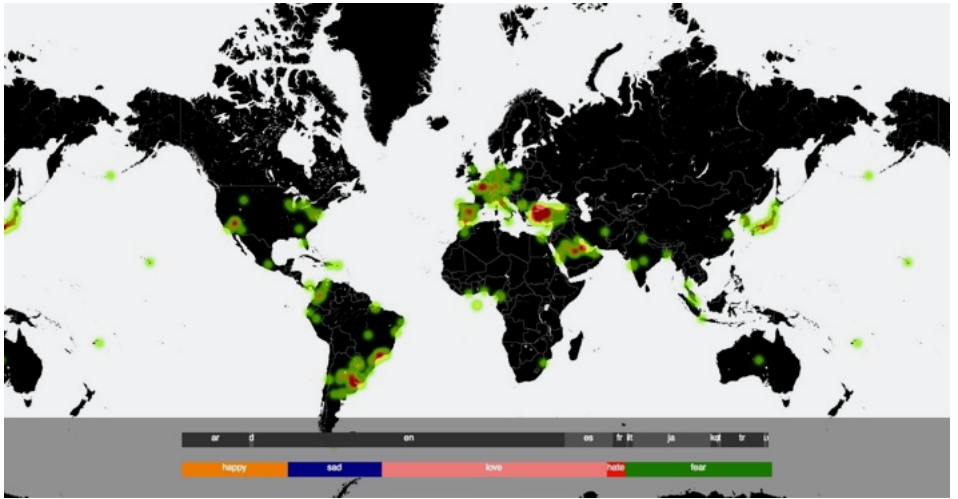


Figure 6. (selected by Elena Formia). *One million dreams* by Oriana Persico and Salvatore Iaconesi, 2014. *Applying open data on dreams: a project for capturing the expression of people’s dreams using social networks, to create a planetary database of dreams, and to make it available in the form of Open Data* (<https://www.artisopensource.net/2014/09/24/one-million-dreams-at-the-makerfaire-in-rome/>).

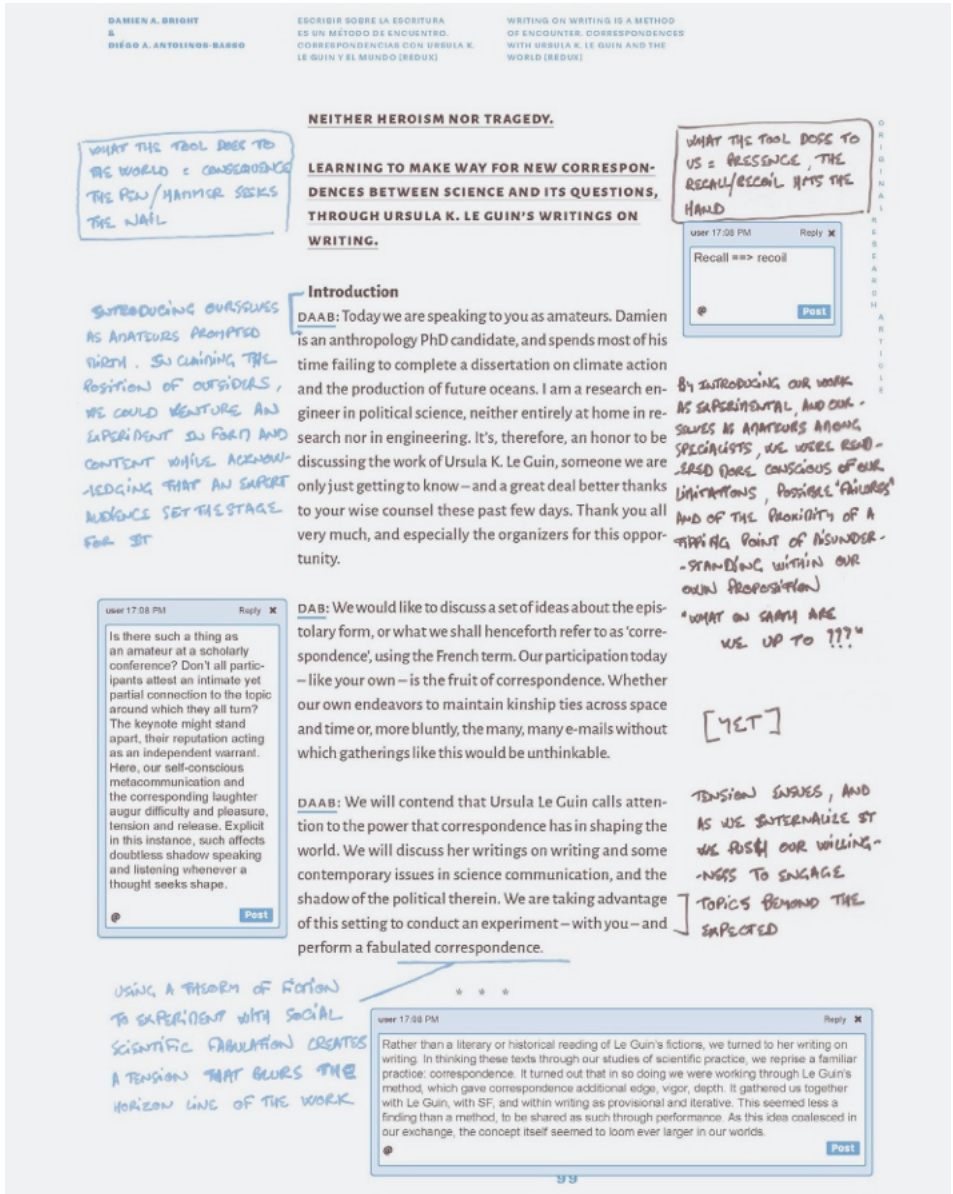


Figure 8. (selected by Renato Bernasconi). Page sample from *Writing on Writing is a Method of Encounter. Correspondences with Ursula K. Le Guin and the World [Redux]*, by Damien A. Bright and Diego Antolinos-Basso. Layout: Francisco Gálvez.

Exploring new formats in *Diseña* (<https://doi.org/10.7764/disen.16.88-123>).



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Kim Frederic Albrecht, Alberto Calleo, Mauro Attilio Ceconello, Maria Claudia Coppola, Derrick De Kerckhove, Carmelo Di Bartolo, Sascha Friesike, Daniel Garber, Miaoosen Gong, Meixiang He, Amilton J. V. Arruda, César Kieling, Carla Langella, Silvio Lorusso, Stefano Luca, Eleonora Lupo, Amalia Magril, Paolo Manghi, Kieran McDonald, Lorela Mehmeti, Nicolas Misdariis, Sara Radice, Mágda Rodrigues da Cunha, Sigrid Schmeisser, Ambra Trotto, Louise Valentine, Rosa van der Veen, Paula Visoná

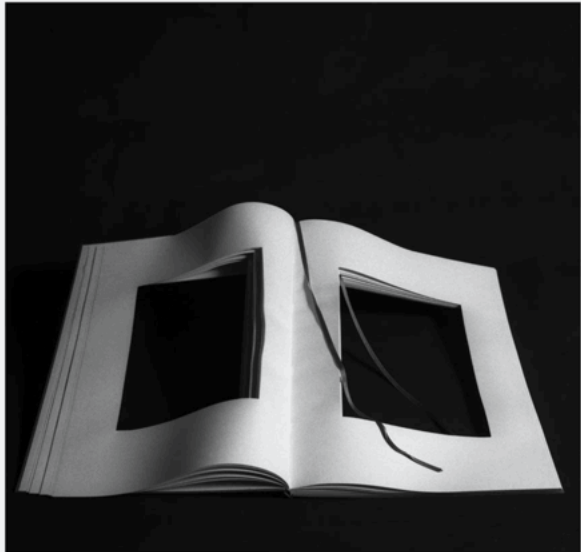


Figure 9. (selected by Elena Formia). *diid* cover of issue no. 78 (2022).

It entrusted Eleonora Lupo as Guest Editor on the evolution and potential of scientific writing in the field of design.

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VI

BIOGRAPHIES

Grant Baker

His career blends creative leadership, product design, and design education. He is recognised for developing engaging design programmes, supporting emerging designers, and building meaningful global connections through his International Design Studio project. Alongside his academic work, Grant is the Design Director at Process of Making, where he creates unique, simple, and functional products for retail. His designs have been sold internationally through leading retailers such as MoMA, The Design Museum, and Selfridges, and have been featured in publications including *Wallpaper*, *Icon Magazine*, *Elle Decoration*, and *The Guardian*. His work has also been showcased at major international events such as the Milan Furniture Fair, ICFE, Maison et Objet, 100% Design, and the Gwangju Design Biennial.

grant.baker@ntu.ac.uk

Merve Bektaş

Istanbul-born Merve Bektaş is an inter- and transdisciplinary designer, artist, and researcher at the Free University of Bozen-Bolzano. She holds a BA in Industrial Product Design from the Marmara University Faculty of Fine Arts and an MA in Eco-Social Design from the Free University of Bozen-Bolzano. Merve blends participatory, practice-based, and research-through-design methodologies, engaging with critical, speculative, and more-than-human design approaches to contribute to eco-social transformations. Her research examines multispecies relationships, materiality, crafts, and technologies for circular design production processes. Her works have been exhibited at the Museum of Nature South Tyrol, the Briderhaus LU, and presented during the Bolzano Art Weeks and Long Night of Sciences. She leads the interdisciplinary project WOLB Wollelab - funded through Young Researchers - iNEST at unibz.

merve.bektas@unibz.it

Nicola Besana

Trained as Product and Digital Interaction Designer is now a PhD Candidate and teaching assistant at the Design Department, Politecnico di Milano. Collaborator of the Experience and Interaction Design research team, his research focuses on how Interaction Design – and its participatory processes - can contribute to improving the development and use of digital technologies in the public Tourism sector and how Sustainability can be integrated in Interaction Design and its Education.

nicola.besana@polimi.it

Renato Bernasconi

Associate Instructor of the School of Design and Director of the journal *Diseña*. Bachelor of Arts, Pontificia Universidad Católica de Chile. He is interested in design methods against oppression and design for social justice, which he approaches from an anarchist perspective, that is, exploring the ways in which design methods can contribute to emancipation, dignity, autonomy, and self-realization of people. He is also interested in feminist and decolonial perspectives.

rbernasr@uc.cl

Mauro Attilio Ceconello

Architect and Professor at the Design Department, Politecnico di Milano. He focused his research activity on interaction design to enhance cultural heritage, apps for valorizing archives, museum assets and tourism through mobile technology, location-based games, and virtual and augmented reality. His teaching activity focuses on Product and Industrial Design. Head of the Design Labs System of the Design Department, he is the scientific coordinator of research projects concerning the valorization of culture through digital technologies and interaction tools.

mauro.ceconello@polimi.it

Bianca Chiti

PhD candidate in Sustainability and Innovation for the Design of the Built Environment and Product Systems at the School of Architecture, University of Florence. Her research focuses on the role of craft in industrial product development in the furniture sector. She is currently working on the PhD project: "Craft Driven Innovation - The know-how at the base of industrial innovation", scholarship: "Innovative Methods of Industrialisation with Manual Techniques", co-funded by the Italian company.

bianca.chiti@unifi.it

Mariana Ciancia

PhD, Associate Professor at the Department of Design, Politecnico di Milano. She is a member of Imagis Lab research group and the Interaction and Experience Design (IEX) research group. Since the beginning, she has been part of 'Laboratorio Carcere' (DASTU and Design), conducting action research at Off Campus San Vittore. She is Director of the Specializing Master in Brand Communication (POLI.design in collaboration with UNA). Her research and teaching activities, both nationally and internationally, focus primarily on Communication Design, with a particular emphasis on design processes, tools, and the creation of narrative-based artefacts—digital, physical and hybrid—within a media ecosystem shaped by digital transformation.

mariana.ciancia@polimi.it

Giovanni Maria Conti

PhD cum laude, Associate Professor, is currently the Head of the Fashion Design Program at Politecnico di Milano. Scientific Coordinator of the KnitDesign Research Group at Design Department of Politecnico di Milano, he is expert collaborator of the Istituto Italo-Latino Americano – IILA in the Pymes Forum for cooperation projects on textile and fashion. He is a member of the editorial board of "Lupetti. Editori di Comunicazione" and in 2020 he received the Honorable Mention at the XXVI Compasso d'Oro for the "DigiKnit" research. He is member of the CUID, Design National Conference and member of the Advisory Board of CiAUD, Research Center in Architecture Urbanism and Design - Lisbon School of Architecture and member of LeNS - International Learning Network on Sustainability.

giovanni.conti@polimi.it

Ben Couture

Assistant Professor in the Department of Architecture & the Built Environment at Northumbria University. He is an active designer, researcher and maker with specialisms in spatial/furniture design, exhibition-making and modular construction. A selection of realised work is presented on bencouture.studio. His work has been featured in media including the Wall Street Journal and print publications by Thames & Hudson and RIBA Publications. Ben's research interests centre around design in the built environment; covering digital & spatial exhibition environments, intersections of art & architectural space, and modular construction. An ongoing series of curator interviews and exhibition reviews are documented on website archxclimate.com. Recently a series of group exhibitions and engagement projects have been set up between Northumbria schools of Architecture and Design, and cultural institution English Heritage.

ben.couture@northumbria.ac.uk

Luca D'Elia

PhD, designer and Assistant Professor at the PDTA Department of Sapienza University of Rome. His research focuses on digital manufacturing and co-design practices within urban contexts and Maker communities. His expertise is grounded in an interdisciplinary action-research approach that examines the theoretical status of artifacts, emphasizing product design and the role of digital fabrication. His work explores the cultural and linguistic potential of Product Design through technological, social, economic, and ecological processes within distributed production networks. He investigates the post-industrial landscape and the emergence of digital artisans, analysing three interconnected levels related to the role of enabling technologies, community-based projects as a hybrid ensemble of producers, designers, and citizens, and the urban fabric to identify truly impactful sustainable design strategies.

luca.delia@uniroma1.it

Marco Denni

PhD candidate, he commenced his exploration of extended reality technologies within the VR laboratories of the institution, after taking both bachelor's and master's degrees in the Design Department, Politecnico di Milano. He was actively involved in the European research project ARTCAST 4D, conducted in collaboration with the Design Department of the Politecnico di Milano, on the concept of immersion for Art and Culture. His doctoral research is dedicated to the observation and analysis of the application of immersive and advanced technologies within the artistic and cultural domain, with a focus on SAR technology for visitors' experience inside museums.

marco.denni@polimi.it

John Dixon

He is a critical yet curious designer, maker, and assistant professor of Industrial Design at the College of DAAP at the University of Cincinnati. For John, design is an avenue through which he can explore and demonstrate the value and impact that the act of designing and making can have on people, spaces, and ideas.

dixonjb@ucmail.uc.edu

Anna Doneda

Master of Science cum laude in Design for the Fashion System from Politecnico di Milano, she worked as a knitwear product developer and is now a yarn researcher and buyer for a fashion brand in Milan. She continues to wonder which yarns are best for weaving togetherness, sociability, and community, trying to be an active citizen in the town where she has lived since she was born by organizing social moments that foster community involvement.

anna1.doneda@polimi.it

Elena Maria Formia

Full Professor in Design at the Department of Architecture, University of Bologna, where she is Director of First Cycle Degree in Industrial Design and the Second Cycle Degree in Advanced Design, and member of the Advanced Design research group. She is an architect and holds a PhD in History of Architecture and Urban Planning. Her research focuses on design history and culture, exploring the role of the humanities and social sciences in shaping design theory, education, and practice, investigating future-oriented approaches from a historical perspective. She is co-founder of the Latin Network of Design as a Process and Deputy Editor-in-chief and Managing Editor of the journal *Diid – Disegno Industriale* Industrial Design.

elena.formia@unibo.it

Anthony Forsyth

Assistant Professor in the School of Design, Arts and Creative Industries at Northumbria University, where he teaches on the BA Design for Industry/ Product Design courses. He holds an MFA from Konstfack, Stockholm and a PhD from Northumbria University. He has previously worked in commercial practice for a number of design consultancies on a wide range of projects for both private enterprises and public bodies. His research interests include the application of design philosophies – particularly everyday aesthetics and thing theory – to design practice. He has also led a series of collaborations with national charity, English Heritage, around the relationship between heritage, design and material culture. Past work can be viewed at designhistories.com. His work has been exhibited internationally, including at the Danish Design Centre and the Cooper-Hewitt Design Museum, New York. A selection of work is presented at anthonyforsyth.com.

anthony.forsyth@northumbria.ac.uk

Edu Fernandes Lima Jacques Filho

PhD in Communication Sciences at Unisinos (Universidade do Vale do Rio dos Sinos, Porto Alegre, Rio Grande do Sul, Brazil) and professor of Journalism at Universidade Federal de Mato Grosso. Post-Doctorate fellow in Design at Unisinos from 2018 to 2023. He holds a degree in Social Communication with a specialization in Journalism from the Catholic University of Pelotas (Ucpel) (2010) and a master's degree in communication sciences from Unisinos (2014). Editorial assistant of the *Strategic Design Research Journal*. His research interests include the epistemology of communication, from digital journalism to digital Humanities, Cultural Industries, online communities, open science and mediatization.

edu.jacques@ufmt.br

Tom Hurford

He is a senior lecturer in Product Design at Nottingham Trent University, England, where he leads the MA and MSc Product Design courses, as well as teaching on the BA, BSc and Furniture Design undergraduate programmes of study. Tom holds an MSt in the History of Design from the University of Oxford, a PGCE in Engineering from Sheffield Hallam University, a BA (Hons) in Furniture and Product Design from Nottingham Trent University, and is a Fellow of the Higher Education Academy. Supporting his teaching, Tom's recent research has been published in the IDSA's quarterly publication, *Innovation*, and included in the annual International Conference on Engineering and Product Design Education. Away from academia, Tom has previously been employed as a furniture designer/ maker working on projects including bespoke

cabinetry, hotel contract furniture, and more recently architectural heritage assets that has included work for the Duke of Rutland and the Crown.

tom.hurford@ntu.ac.uk

Chiara Ligi

Research fellow at the Department of Design of Politecnico di Milano, she is a part of Imagis Lab and Laboratorio Carcere research groups. Embracing relational and participative approaches, her research explores narrative-driven processes and co-design in marginalized contexts. At Off Campus San Vittore, inside San Vittore prison, she leads Storylab, a participatory storytelling workshop, and has contributed to action-research projects such as ReverseLab, Methexis, and Vocabolario San Vittore. She is also a creative producer and media artist dealing with audiovisual language, interactive storytelling and digital media, exploring collaborative forms of creation. With the collective Tokonoma, she realizes video installations, interactive works, and immersive exhibitions i.e. Historical voices from the Minett (FNR Award 2021 for Outstanding Promotion of Science to the Public), Remixing industrial pasts and Moving Lusitalia (included in the ADI Design Index 2023). She has been experimenting with live cinema for years with the Film-Live Association, including CenacoloLive (Da Vinci's Last Supper Museum). She is a lecturer at Civica Scuola di Cinema "Luchino Visconti" in multimedia design and interactive storytelling.

chiara.ligi@polimi.it

Peter Lloyd

Full Professor of Integrated Design Methodology in the Faculty of Industrial Design Engineering at the Technical University of Delft. Chair of the Design Research Society, President of the International Association for Societies of Design Research (IASDR) and Editor-in-Chief for the Journal Designing.

P.A.Lloyd@tudelft.nl

Piera Losciale

PhD student in Design at the Polytechnic University of Bari (Italy). Her research interests, of a highly transdisciplinary nature, concern product design, sustainable and circular product innovation and the field of medical design for care and well-being.

p.losciale1@phd.poliba.it

Eleonora Lupo

Associate Professor in Design at the Politecnico di Milano, with a PhD in Industrial Design and Multimedia Communication. Her main research interests concern product and process design cultures, 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 vice president of SID Società Italiana di Design, vice-coordinator of the PhD Program in Design at Politecnico di Milano, and a member of the Collegium of Reviewers of The Design Journal.

eleonora.lupo@polimi.it

Viktor Malakuczi

Assistant Professor at the Department of Planning, Design and Technology of Architecture, Sapienza University of Rome, where he also obtained his PhD. His research interests revolve around the integration of Design with advanced digital know-how across various sectors, from creative coding to Artificial Intelligence, from physical computing to digital fabrication, as explored in his book Computational by Design, as well as extended reality for various fields, from cultural heritage to industrial applications. He is actively involved in the international scientific community of the Design discipline, serving as associate editor for the DIID Journal, manager of major international conferences, and leading the SID working group on Enabling Technologies in manufacturing.

viktor.malakuczi@uniroma1.it

Martina Motta

PhD cum laude in Design, Assistant Professor at Department of Design, Politecnico di Milano. She is a member of Knitdesign.polimi research group. She is Board Secretary of the study courses in Fashion Design and Design for the Fashion System at the School of Design, Politecnico di Milano. As a faculty member she teaches at the School of Design

of Politecnico di Milano and in the FIT in Milan program of the Fashion Institute of Technology (NY). Her teaching and research activity on contemporary fashion have a particular focus on knitwear and textile design: on the convergence of traditional manual techniques with advanced technologies, on the evolution of digital representation of textile products, on the enhancement of sustainable design, processes and products within this specific industrial sector.

martina.motta@polimi.it

Francesca Piredda

PhD, Associate Professor at the Department of Design, Politecnico di Milano. She is a member of the ImagisLab research group and Laboratorio Carcere interdisciplinary research group (Design and DASTU Departments). Francesca develops action-research in Off Campus San Vittore, within the San Vittore Prison in Milan. She collaborates with DESIS Network. Being committed to the transformative power of stories, she leads projects and educational activities on communication design, audio-visual language, digital media and the narratives. Being interested in action-research and participative design approaches, she experiments with participatory video and narrative-driven processes for co-designing. In 2017, she received the XXV ADI Compasso D'Oro award. She is Director of the Specializing Master in Digital Strategy and Processes of Innovation and of the executive course in Video Identity (in collaboration with Mediaset) at POLI.design.

francesca.piredda@polimi.it

James Postell

Architect, educator, and writer. In 2019, he joined the faculty in the School of Design at the Politecnico di Milano as Associate Professor of Product Design where he continues to teach and write about interdisciplinary themes shared between interior design, product design and interaction design. He is Emeritus Professor in the College of Design, Architecture, Art and Planning (DAAP), at the University of Cincinnati. While at the University of Cincinnati, he taught in the programs of interior design and architecture and ran a small design practice (www.designstudio161.com), focusing on interior and furniture projects. He is the author of *Furniture Design*, 2nd ed. and coauthor of *Materiality and Interior Construction*, both published by Wiley and Sons. His current research at the Politecnico di Milano is involved in CirCLER, a funded EU project to guide furniture companies to address problems and challenges in implementing their transition toward a more Circular Economy. His current teaching intertwines themes of sustainability, making, and materiality in product design, furniture design and interior design.

james.postell@polimi.it

Jouke Verlinden

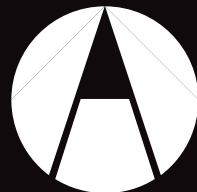
Professor at the Faculty of Design Sciences, University of Antwerp. At the Department of Product Development, he leads the Augmented Crafting Lab, focused on the intersection of digital fabrication, 3D CAD, and human-computer interaction. His research delves into how innovative design tools and methods might impact the profession of design and the creative industry.

jouke.verlinden@uantwerpen.be

Seçil Uğur Yavuz

Associate Professor in the Faculty of Design and Art at the Free University of Bozen-Bolzano and serves as the Study Course Director of the Master in Eco-Social Design. She earned her PhD in Design from Politecnico di Milano in 2012. Her research explores the blurred boundaries between the analog and the digital, particularly through participatory and co-design methods to imagine and prototype alternative narratives and practices that foster eco-social transformation. Her research outcomes aim to catalyze dialogues and spark new visions of socio-technological entanglements, working toward more sustainable and desirable future(s). Her teaching spans master's and PhD programs, where she focuses on research through design, eco-social design, and embodied design methods.

secil.uguryavuz@unibz.it




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