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This issue is dedicated to the memory of Salvatore Iaconesi (1973-2022), remembering and valuing the rich heritage of art, beauty, thoughts, words and actions that represent the fullness that remains after his departure. The design community rallies around Oriana Persico with the aim of generating new rituals for contemporary human beings.

Cover image
One Million Dreams,
Salvatore Iaconesi
and Oriana Persico

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Editorial

We celebrate the twentieth anniversary of *diid* Journal founded in 2002.

The Open Debate section in issue No. 77 features a selection curated by professors Erik Ciravegna, Valentina Gianfrate, Roberto Iñiguez Flores and Laura Succini, of the most interesting and innovative works presented at the 8th International Forum of Design as a Process *Disrupting Geographies in the Design World* held in Bologna in June 2022.

It has been 15 years since the constitution of the *Carta di Torino* Manifesto and the foundation of the Latin Network for the Development of Design Processes. 15 years of intense effort to promote the culture of systems and processes as a "different scientific outlook" compared to the culture of the industrial product destined for the capitalist consumer market.

We have a number of certainties:
- that new centralities are no longer defined by the borders of continents, nor those of nations;
- that there are no longer only a small number of key productive sectors;
- that metropolises are no longer the only true centres of production and reproduction;
- that these streams are no longer channelled by financial capital alone or even by corporate or national mega-research centres;
- finally, that we are interested solely in the field of artificial goods.

The 2022 Forum in Bologna seems to bear witness that we — as design scholars — share a common territory, located within the confines defined by new coordinates:
- in the point of transition from speed to continuity of streams;
- in the importance of individual authorship, which opens to collective intelligence;
- in the dematerialised digital, which carries our analogic physical corporeity within it;
- in the myth of unlimited growth, which is reconsidered in terms of sustainability understood as the inclusion of time as a factor in each decision;
- in the world of linear choices of scale, which must find a balance with exponential events;
- in the singular centrality of business, which is reduced by the centrality of the territories in which it operates;
- in the daily practice of urgency and emergency, which are finally resigned to act in preaction and proaction, to become anticipation;
- finally, in the world in which processes become more important than products.

The material we are exploring is called *change* and here I wish to inaugurate, with you, a field of research that I believe is essential to bring to light today for design research: *Studies on Change*.

Social and relational processes, production processes, communication processes, learning and human and environmental development processes. These are the fronts we will explore, thanks to your valuable and esteemed papers, in an attempt to trace interesting points of reference to the systemic complexity in which we are all immersed.

A special thanks goes to the Scientific Committee of *diid* which supported and promoted the Forum that welcomed over 160 speakers from 5 continents, and my thanks again to Elena Formia, who planned and coordinated the team of colleagues who made the conference possible.

Flaviano Celaschi
Editor-in-chief

Open Debate

This Open Debate section, linked to the streams of research which emerged during the 8th International Forum of Design as a Process *Disrupting Geographies in the Design World*, intends to collect reflections and investigations around a key topic: *How might design principles and practices adapt their approaches to attend to the diversity that characterise the contemporary world?*

In order to provide possible answers, it aims to compare analyses, experiences and elements in the different territories, able to put in connection the cultural flows and their influence on the innovation pathways driven by design, with a focus on the cultural framework at the basis of Advanced Design Studies. The Forum and the Open Debate stimulate, through education, research and cultural exchange, an advanced design reflection capable of "breaking out of disciplinary boundaries, crossing intellectual territories and embracing heterodoxy".

Ph. Davide Giorgetta.

Geographies of Design Innovation: Cultural Drivers and Global-Local Flows

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Abstract
How might design principles and practices adapt their approaches to create innovation and attend to the diversity that characterize the contemporary world?

This reflection leverages the involvement of a plurality of peoples each inhabiting different geographies, including voices from the fringes, outside the mainstream, to pick up on new trends, practices, and future references of globalization.

The relationship between Design and Innovation represents the field of research of the *Latin Network for the Development of Design Processes*, founded in 2008 and now operating through the Advanced Design Unit of the Università di Bologna. It operates as an intercultural zone of encounter and discussion, as a seedbed for creativity and ideas.

The paper intends to investigate the roots, processes and cultural flows that characterize design innovation, considering Advanced Design as the framework within which innovation is contextualized, activating research on the geographies of innovation promoted by/with/for the design cultures, considering their changes and mutations: a collective creativity may recover in design its capacity to operate in a more political way, a praxis that works responsibly to facilitate the process and platforms for collaboration at different scales, local, global but always oriented to include and enhance our social capability to aspire, our responsibility to be critical and constructive.

Introduction

Seeking to understand the relation between design and innovation is nothing new. Over the past thirty years various scholars have questioned the value of design in innovation processes, with an almost specific focus on business processes. From Chris Freeman in 1982 to more recent studies and research, such as *Design Value: The Role of Design in Innovation*, by Rachel Cooper et al. in 2017, the value of design in relation to concepts such as profitability and economic activities has been progressively emphasized. These studies have provided evidence of the competitive power of design, however, much of the literature remains focused on specific contexts (mainly Anglo-Northern). So when we introduce the variable of different geographies, the nuances of the relationship between design and innovation in terms of cause and effect, mutual impact, specific roles and responsibilities, remain unclear. In addition, we must consider that the notions of value are variable: according to Arjun Appadurai (2013), they are regimes that are influenced by local systems of meanings. For this reason, an investigation through the lens of different geographies and communities is relevant.

The questions connected to the relationship between design and innovation represent the research area of a large international group, linked under the *Latin Network for the Development of Design Processes*, which, through education and research practices and exchanges, intends to strengthen knowledge of the roots, processes and cultural flows that characterize the geographies of design innovation, repositioning the agency of design within the scales of context. This reflection leverages the involvement of a large community of designers interconnected within the wider world of Latin cultures, shared by a plurality of peoples each inhabiting different geographies, including voices from the fringes, outside the mainstream, to pick up on new trends, practices, and future references of globalization.

This paper introduces the Open Debate section which gathers reflections and investigations as expressions of different streams of research that are now part of an international debate — as explained in the conclusions of the paper — that result from the latest edition of the International Forum of Design as a Process *Disrupting Geographies in the Design World. Responsible Innovation/Social Justice/Ecocentrism/Changing Education* held in June 2022 in Bologna and co-organized by the Advanced Design Unit of the Department of Architecture, the Pontificia Universidad Católica de Chile, Escuela de Diseño, and the Tecnológico de Monterrey, Escuela de Arquitectura, Arte y Diseño[1].

Without pursuing the ambition to map all the factors that influenced the relation between design and innovation in the different territories, the paper works from empirical knowledge and collaboration in the specific territories of Europe-Italy and Latin America-Mexico, aiming to compare analyses, experiences and elements that can draw connections between the cultural flows and their influence on design-driven innovation pathways, with the purpose of strengthening the cultural framework at the basis of the Advanced Design Studies carried out by the authors.

[1] For an introduction on the topics, an overview of organising committees, keynote speakers and presentations, a first release of the results of the Forum, see: https://www.forumdesignprocess.org/dgdw22/

As defined by Flaviano Celaschi (2015) and Manuela Celi (2015), Advanced Design is a set of sustainable practices for the continuous innovation of products, services, practices and policies, with the idea of linking design cultures (Maldonado, 2019) with an investigation into futures studies driving a multidimensional relationship. Advanced Design, as an articulated combination of design processes (Celaschi & Celi, 2015) is assumed as the framework in which innovation is contextualised in this paper, activating research on the geographies of innovation promoted by/with/for design cultures, considering their changes and mutations:

- moving from the pure functional design of the past to the value-based design of today;
- moving from the dominant focus on product and user centric design, including new forms related to organisation-centric design, and adding new focus areas mainly based on society-centric design, planet-centric design, that are all equally important.

Design as a research process specifically aimed at uncovering new futures, new ways of living, and future societal and cultural trends, is the general assumption of the paper: a process that creates scenarios, rather than products and services, in which designers play an important role in producing and managing information.

The geographies of design innovation have been activated by specific conditions (innovative milieu), and cultural flows, as important determinants (Ulijn & Weggeman, 2001; Kaasa & Vadi, 2010).

The cultural flows influence two opposing processes — tradition and innovation — shifting to include societal concerns and constituent political and economic dynamics. These broader cultural and social forces trace the evolutionary relation between design and innovation in different socio-technical systems.

The following paragraphs are articulated in three different phases, recognized by the authors as conceptual milestones for the cultural flow's influence on design innovation, considering a timeframe from the post-war era to the present day, in the two geographies of Europe and Latin America.

In the first phase, while the Latin American contexts were experiencing a period of syncretism, as a result of European and North American influences with some peripheral episodes, the European design area was characterised by highly recognizable national identities and cultures, thanks in part to the media coverage they have been granted, and by "other" design productions more connected to the Balkans and to the Eastern European cultural flows.

The second phase, which covers the period between the 1980s and 1990s, is characterised in both the contexts by the long process of globalisation that emphasised certain geo-cultural contexts over others at various times. The emergence of a star system of designers was a further element of influence over the innovation processes linked to design esthetics, materials, practices and fields of action.

As a result of this intense exchange between continents in terms of ideas but also, and above all, in terms of production, the third stage was fueled by new collaborations and synergies, which arose from the need to rediscover common values, linked in particular to global challenges and global agendas, to further open up

to other disciplines, to explore new fields of action in both design education and design production.

This third phase, still in progress, lays the foundations for the authors' concluding reflections, and the potential of Advanced Design to represent a connector of ever new experiences able to intercept innovative "trans" and "post "cultural flows, tracking their influences.

Cultural Flows in Design Innovation: A Brief Timeline

First Stage

Syncretism and Peripheral Episodes in Latin America

The influence on the first design schools and training in Latin America has been mainly European or in any case European coming via the United States. The arrival of design educators either through post-war exile or at the invitation of Latin American countries, with the intention of founding design programmes, almost always followed the pattern of bringing in Europeans who created the first educational programmes. This European and Anglo-Saxon flow and influence was not limited to education, it was also present during the first national programmes to introduce design into our countries, led by public strategy or by the private initiative of some sectors. Many of these seminal intentions dedicated time to contextualising the design within the cultures and industrial sectors into which they arrived. Others were installed as practices adopted from the outside. Both paths generated a deep cultural transformation in the understanding and practices of the discipline of design, which remain visible in our contemporaneity and are cause for debate. This transformation may be understood based on the notion of syncretism, which in the humanities has been approached as the symbolic systems that are amalgamated by the actors who are exposed to them, a super-imposition of systems in which there is a dominant result, with new objects and readings arising from the new synthesis that the mixture provokes (Arias-Gonzalez & Iñiguez Flores, 2012). André Droogers (1989) emphasises the idea that syncretism is not only the new result of cultural fusion, but a process that has a temporality, and in it new syntheses are produced in temporal regimes. In the case of Latin America, the new syntheses have produced a great diversity of practices (and education models) in design, some with what are now deep and quasi-endemic roots, others with a permanent exposure to global and cultural flows, and others still that maintain a paradigm of imposition of the dominant Eurocentric model. But a constant in this diversity is that little has been referred to in the central discourses of design. This phenomenon has been described by many authors such as Tony Fry (1995) who defines the notion of *Marginality in Design* as a geography of power, where regions dominate the discourse of our discipline, excluding the rest of the regions outside the centrality. Figures such as Lina Bo Bardi or Clara Porset represent the view (and constant dialogue) towards the central European currents, but with the intention of creating their own languages and products (Salinas, 2011), connected with Latin American values and contexts. Moder-

nity in the design of the everyday environment was interpreted as the project of uniting local traditions and conditions with the dream of industrialization (Mallet, 2022). While the rest of the world was reconfigured geopolitically, Latin America became a synonym of under-development or "third world" under the logic of the politics of "development", leading into a division between centre and periphery, or as Tony Fry and Adam Nocek (2020) wrote, a relational-instrumental order to western modernity based on neo-colonial cultural regimes.

National Innovation Histories and the "Others"

Without looking all the way back to the profound history of innovation that developed over the centuries in Europe (from the aqueduct, to the printing press, to the automobile), the great intellectual and creative enthusiasm that characterised European capitals such as Berlin, London, Paris and Vienna between the end of the 19th and the beginning of the 20th centuries had a strong influence on the evolution of innovation processes, which also leveraged design studies and practices in the different European nations. Thus, in the history of design, there is an Italian design, a Scandinavian design, an Austrian school, a German school (starting with the Bauhaus and Ulm), a Spanish school, each one a bearer of different cultures and values that have had profound outcomes both in the methods and practices of design cultures, and in the cultural, artistic, social, business, and environmental aims, depending on the country in which they matured.

Kjetil Fallan's studies (2010) clearly bring to light the strong link that emerges between products and the national industrial heritage, and the extent to which they have become specific markers for the identity of European design geographies. The nation states that have strongly characterised the European design context in the last century, such as Italy, Germany and the Scandinavian countries, include different ethnic, geographical, linguistic, cultural and legal entities, all of which have contributed to the development of the specific innovation culture that has distinguished them. One example may be traced back to the history of eco-design, which is strongly linked to the typical culture of the Nordic countries, starting with their experience with the design and life cycle of wood products and the use of coniferous plants in this process.

Likewise, the declinations linking innovation and design to the concept of business, (e.g. design management, strategic design, etc.) can be traced back to the Anglo-Saxon liberalist culture and American business literature. In other cases, regional cultural identities — including design cultures — are so prevalent that they virtually overshadow the national identity. In Spain, the local and regional design cultures of Barcelona have sometimes seemed to usurp that of the nation-as-a-whole. Made in Italy deserves a specific mention: the process of innovation linked to design has owed its fortune not only to eminent personalities in both the world of design and that of production (involving entire industrial sectors), but also to the way it has been communicated in international contexts. The definition first appeared in the exhibition *Italy: The New Domestic Landscape* held in the 1970s at the MoMA in New York.

Exhibitions, catalogues, magazines and films, as Bernhard E. Burdek (2008) reminds us, along with Grace Lee-Maffei and Kjetil Fallan (2014), highlight the processes that expanded the boundaries of Italian design, which increasingly invaded the fields of graphic design, fashion, industrial design and everyday objects, and is perceived in global culture as the result of a mix of artisanal production, process innovations, currents and counter currents, and political activism that would determine the development of theories that set the standard worldwide.

If we focus on plural narratives, there are national contexts which, although they have developed specific and recognizable paths, have lived in the shadow of the great media success of more famous streams, as in the case of Greek design (Yagou, 2005), which developed under the cultural umbrella of the United States and Italy, or Romanian design, which was highly influenced by their large national factories. For the economies of this discussion, we take the cultural flows that have characterised design in the Balkans as a case in point. Geographically inextricable from Europe, yet culturally constructed as "the other", the Balkans have been mythologised as the "non-European part of Europe". The history of this controversial relationship highlights the heterogeneity and contradictory histories within Europe, which has also had repercussions in the history of design. The markers of the Balkan cultural identity (Todorova, 1994) are modelled within a visual framework that relies on a formal and symbolic language believed to be innate to the group, or echoing ancient traditions, an "aesthetic" that reflects an affinity with broader cultural contexts with which the group may claim affinity or descent, while at the same time engaging in the task of mediating between Western European industry (and design) and the East European cultural region (and market).

Design processes have been influenced not only by historical and cultural factors such as the common past of the Byzantine and the Ottoman empires, the Balkan Wars, the multiple recurring religious conflicts, the civil wars of the 1940s and 1950s, the marks of the Cold War which separated Eastern and Western Europe, the most recent transformation of the political and economic regimes that followed the fall of the Iron Curtain after 1989, and the fiscal crisis that characterises life in the region, but also by antagonistic, conflicting languages that claim exposure in the public realm, directly engaging the socio-political issues of public life, in a mix of authoritative design (national symbols), design for and of the everyday, and exceptional design or design for conditions of exception (public exhibitions on controversial subjects, etc.) (Pantelić, 2007). Considering the Balkans today as both "Europe" and the "rest", they are mutually changing and have lost their distinct boundaries: both these terms mark categories that might be unproductive for understanding localities and their cultures. This is also reflected in the design infrastructure (higher education, associations, government institutions or private practices), which is developing slowly, with their history and tradition predominantly grounded in the education and practice of the fine and applied arts .

Globalisation and the Emergency of the Star-System in Latin America

The decade of the 1980s was marked by the opening to global free-trade, and the following decade of the 1990s by a strategy of conversion towards global manufacturing, first as territories with relative stability and cheap labour, and later with a labour market that offered highly sophisticated skills and was geographically convenient for global logistics. These decades witnessed global-local flows as the accelerated landing of companies that initially came to manufacture, soon and particularly after the growth of the so-called *emerging economies,* thought it important to innovate (and design) from these countries. Global corporations therefore set up design centres, bringing trans-national processes together with local competencies (such as Hewlett-Packard in Mexico, or Fiat in Brazil, to name a few).

This transition, from being a manufacturing economy to becoming an innovative economy, is an as yet incomplete process, since the emergent economies are still highly dependent on the agenda of global corporations, with a significant part of their economies still based on basics (extraction) and the persisting fluctuations of the economic stability of our countries. As far as design cultures are concerned, this stage has had a strong influence on the consolidation of NPD (New Product Development) practices in large industrial companies designing and competing in Latin American markets, and on several SME's participating in the value chain. In the early 2020s, the consolidation of some countries (Mexico and Brazil in particular) as luxury markets also led to a significant introduction of luxury brands that stimulated the upper-middle class in search of sophistication, and with it the emergence of the authorial figure. Various Latin American designers, such as the Campana brothers, are achieving recognition in the fields of furniture, interior and fashion design. The consolidation of Latin American "design" figures and brands has been crowned with the appearance of their own regional design circuits, such as industrial trade fairs, national design awards and design weeks or biennials (*Abierto Mexicano del Diseño*, *Encuentro Local Chile*, *Bienal Ibero-Americana de Diseño*, the *Brazilian Design Biennial*, etc.). Even though there is a certain consolidation of practices and visible figures not only in local Latin American markets but in global ones as well, there is still an asymmetric dialogue, conditioned by the status of *developing countries* and the dominant position of Anglo-European territories in the design discourse. Legitimating the Latin-American design maturity is still an ongoing process, and much of this process of legitimation still includes the tendency to be re-affirmed through the "central" design arenas. Designers (companies and education included) seek that recognition in the fairs, markets, prizes and museums of the so-called "developed countries"*,* creating a dynamic of neo-colonialism in design geographies. This second stage can be characterised by two cultural flows: Globalisation, mainly driven by opening economic policies and the neoliberal dynamic of consumption, and what Appadurai (1996) called the "production of locality", is led by a new generation of designers and entrepreneurs creating a cultural scene with their own proposals, in a search for local discourses and identities.

During the process of globalisation that characterised the 1980s and 1990s, and the onset of the global era of networks, design in European contexts, which had always been linked to the economy and markets, began to move away from this markedly recognisable declination nation to nation, into a growing tension towards directions of shared research and growth, a univocal, global and international identity, which could not fail, however, to take into account the historical-cultural differences that still remain in design culture and that make it, for this very reason, interesting and varied (De Liguori, 2016). The Nation is no longer the only socio-cultural or political-economic unit that shapes identity and influences production. The complex economic and social challenges that Europe faces require new approaches and solutions. These must be focused on ensuring a distinctive European capacity for design innovation, capable of delivering attractive, desirable and sustainable products and services that can compete on the global stage.

Technological innovation, low production costs or market proximity are no longer enough: firms in Europe and the United States are commissioned by Asian companies to develop products that are then marketed in those regions. Some design firms such as Design Continuum, frogdesign and IDEO have opened their own branches in Asia to work more directly with clients, with their own staff on site (Burdek, 2008).

Whereas until the explosion of the globalisation processes, the European innovation system was largely based on technology-driven development, which contributed profoundly to the growth and competitiveness of the European economy, Europe's emerging competitors are now rapidly closing the technology gap.

Theory development on the geographies of innovation incorporates the changing patterns of knowledge dynamics due to globalisation, lifting the gaze beyond processes of localised learning and increasingly acknowledging the multilevel, multiscalar governance of innovation. Globalisation, which in some cases has been translated as delocalisation, not only impacts business models and governance, but the innovation processes linked to the New Economy of the 1980s and 1990s (Hutton, 2010) point to new design trajectories, including software design, digital arts, computer graphics and imaging, video game production and other forms of new media. Intricate input-output relationships are thus defined, operating within localised production networks, forming "new industrial districts". Investment in intangibles now matters and is considered by governments to be a critical element of national competitiveness.

In the first decade of the advent of globalisation processes, Italy's industrial districts and their internal economic structure received much attention as an alternative regional industrial configuration that successfully resisted the trend towards mass production and the dominance of large companies during the Fordist era. Reference is made to the Third Italy, which has been celebrated for its ability to achieve growth on the basis of an agglomeration of SMEs tightly linked through regional production networks (Becattini, 2007), characterised by localised learning processes and specialised institutional contexts (Amin & Thrift, 1994). The relationship between

high value-added goods and developed market economies is triggered by a competition based on intangible goods such as design, branding, research and development (R&D) and embedded or ancillary services (Bryson, 2010).

On the one hand, this facilitates the institutional change generated at the Italian scale, evolving from a context characterised by localised learning and a distinct regional production culture to a more global system based on open and interactive learning, while maintaining regional connections and reference points. Since the early 1990s, research on the geography of innovation has shed light on the question of how nations, cities and regions can generate the internal conditions and dynamics necessary for innovation (Coenen & Morgan, 2020; Boschma, 2005; Moulaert & Sekia, 2003), but the EU-supported Regional Innovation System (RIS) approach can represent a synthesis of this research (Asheim et al., 2019): innovation is thus conceptualised as a relational, social and networked process between key actors - firms, supply chains, governments and universities - in which institutions guide their behaviour and combination. This globalisation process has undoubtedly generated a path of inequality, limiting access to innovations, causing exclusion from knowledge distribution, market opportunities, and individual and collective growth. As Fry (2017) defines them: zones of inclusion (mega-regions) and of exclusion (abandoned nations and regions) have been generated. The zones of inclusion, some 40 mega-regions, already represent 60% of all global economic activity.

In these geographies of power, albeit unstable, design expands and rises to respond to societal challenges, seeking to contribute with advanced answers to reducing the multiple and complex effects of inequalities (Sloane, 2019), human-induced global warming, mass movements and displacements of people; conflicts, influencing behaviour or new paradigms of sustainability, social responsibility, and climate change, to exert pressure on the relationship between design and innovation from inside and outside the organisations (PAs, industries, citizens).

Third Stage

Responsible and Collaborative Practices
in the Advanced Design Perspective

Over the last couple of decades, the so-called Advanced Design cultures which have worked to incorporate the management of complexity and the long-term view into design, have migrated from large companies to SMEs, from private to public sectors, and have also been included in several educational models world-wide. This phenomenon gave birth to a diverse range of extended practices (Celi, 2015); multi-disciplinary, anticipatory, continuous, and cross-fertilized processes opened the way to new approaches and possibilities in design. Design expands vertically from being an operative activity that configures new products to assuming more strategic and visionary roles; and horizontally, from the rapid pace of the consumption dynamic to the slower pace of preferable futures speculation, taking its place in the organisation of cultural transformation and transition practices in society (Iñiguez Flores et al., 2020).

The explicit mobilisation of science, technology and innovation to meet societal needs and work towards the United Nation's Sustainable Development Goals (Schot & Steinmueller, 2018), addresses the issues of sustainable and inclusive societies as a fundamental level of design theories and practices, to include societal concerns. The 2005 edition of the *Oslo Manual* addressed the systemic dimension of innovation: the OECD no longer perceived innovation as a linear phenomenon beginning with the development of technology , but as a complex and systemic phenomenon. In this perception, the focus shifts towards an emphasis on linkages and integration. Furthermore, innovation is no longer driven by technical problems or by new scientific discoveries, but by unmet social needs, often developed through a bottom-up process by the prospective users and beneficiaries (Moulaert et al., 2017). At a larger scale, the mission-oriented innovation policy model developed by Mariana Mazzucato (2018) embraces this same perspective. The velocity, scope, and systems impact — the sheer speed of current breakthroughs — of the current innovation processes, precipitated in part by the COVID-19 pandemic period, has no historical precedent, mixing technological assets with the physical, digital, and biological spheres, and transforming entire systems of production, management, and governance, as well as the way we produce and consume "knowledge" (Succini et al., 2021).

Recent reports by the European Commission[2] have claimed that the role of design in innovation has changed from being an "add-on process" associated with aesthetics, to being an "integrator of functional, emotional, and social utilities". Cautela et al. (2014) explores the idea of a dynamic relationship between design science and innovation that is capable of adapting to new interpretations, new uses, and new innovation stream potential. Greater attention remains focused on external linkages for innovation, partly in response to Open Innovation literature and due to the wider changes in global production and markets that have emphasised the importance of networks and value chains. Just as absorption capacity matters for technology transfer, design capacity matters and will support the practice of open innovation strategies, facilitating the integration with external sources suggested by the open model of innovation with the development of accessible interfaces, enabling tools, user-centered processes, diversity inclusion and collective intelligence recognition.

The need to equip designers to respond not only to urgent crises (Formia, Gianfrate & Vai, 2021) such as COVID-19, climate change, ecosystem collapse, social and environmental injustices, war, mass migration, poverty, food scarcity, and more, but also to as-yet-unknown possibilities, clearly emerges in the contemporary design theories and studies of Maldonado (2019), Fry (2009), Manzini (2015), Escobar (2018). But it is also central to the Advanced Design Education agenda promoted by the authors. The common path is the use of hybrid strategies capable of mixing science and creativity from diverse realms, considering the situational elements as an added value that can bring experience and complexity. In all the initiatives shared between Mexico and Italy, unprecedented collaborative processes have been activated among different institutions, but also exploiting the potential role that citizens and civil society could have in shaping the innovation process (Carayannis &

Campbell, 2012). These joint initiatives, such as the Winter School: Design for Responsible Innovation and the eight editions of the *International Forum of Design as a Process*, highlight the extent to which the cultural fluxes connected with the contemporary, as well as those of the future, through anticipated scenarios developed using Advanced Design methods, influence the way people live, act and behave according to intersectional variables, which in the trans-national analysis take on unexpected contours. This collaborative process, experienced by the authors in an Advanced Design perspective, is thus linked to design research and education paths, to investigating the capacity of design cultures to anticipate shocks, and support engagement and co-creation with different communities; to promote cross-disciplinary innovation, integrating the social sciences and humanities but also cutting-edge technologies to respond to the situated concerns in a global perspective and considering the value of anticipation for the development of more sustainable, nourishing, and generative futures.

Contemporary Flows in Design. Trans and Post Concepts in the Advanced Design Perspective

The 8th edition of the *International Forum of Design as a Process* opened the platform for the discussion regarding contemporary debates in design, situating the discussion on the plurality of geographies in the design world and pointing out the need to re-establish the balance between the above-mentioned dominant discourses (or central geographies) and the marginal discourses (or peripheral geographies) in design. Holding these horizontal platforms for discussion opened the possibility for a new kind of dialogue: decolonial practices and flows are needed to establish balance between the geographies of design, shedding light on the non-central cultures in design and recognizing the hyper-local as a trend on the figures of a post-global notion. Furthermore, the Forum lay the groundwork for setting a less dichotomic perspective, for creating alternatives that supersede the old binary (and institutionalised) lens such as developed-non developed regions, central-peripheral and global North-South. Alternatives that could pay attention to the "in-betweens" of a more plural perspective of design in terms of design discourses but also in terms of design approaches.

Design is increasingly aware of its hierarchical practices, where the designer's privileged position produces a bias that leaves out minorities in a day-to-day practice of invisibilities. A more intersectional approach is needed, where the-all have representation, and the commonalities are respected and cared for. Topics such as gender equality, inclusion of minority groups, have been objects of social justice design-driven and comparative paths in the different countries.

Advanced Design cultures of collective creativity may reinvigorate design's capacity to operate in a more political way, a praxis that works in a responsible manner, facilitating the process and platforms for collaboration at different scales, local, global but always oriented towards inclusion and towards enhancing our social capability to aspire, our responsibility to be critical and constructive. Collective

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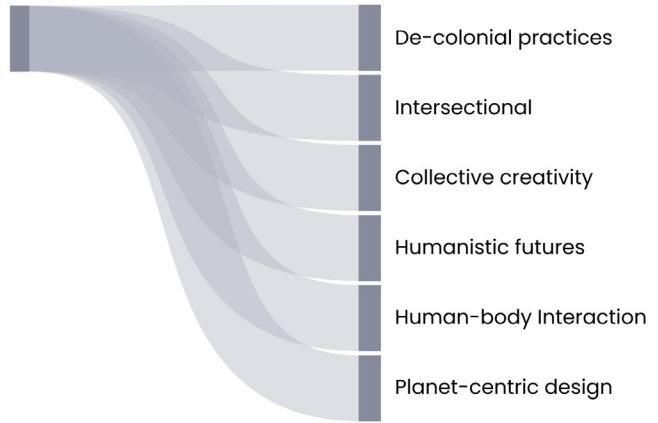
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practices that could create a more humanistic futures approach, to counterbalance the tremendous technological determinism that we are experiencing as a dominant paradigm; collectively-designed narratives for the future are required to avoid moving into an era of data-colonialism; deep reflections and criticism address new technologies and human-body interaction in the prelude to an era that is already very close to the naturalisation of technology.

And finally, the urgent call to create a new contract with the Planet, in which we leave behind the otherness of the anthropocentric perspective and use design to build practices and policies in a planet-centric generalised design practice Fig. 1.

Trans and Post concepts in the Advanced Design perspective

De-colonial practices

Intersectional

Collective creativity

Humanistic futures

Human-body Interaction

Planet-centric design

Fig. 1
Contemporary Flows
in Design.

The concepts described above led us to one of the key research questions of the Forum, to which the Open Debate session is linked, and asks: how might design principles and practices adapt their approaches to attend to the diversity that characterises the contemporary world?

This paper, rather than providing a univocal answer, was fueled by the great exchange of knowledge supported by some of the authors who took part in the initiative, and whose writings offer an original and open point of view. The aim of the Forum, of the Open Debate section's articles that follow and, above all, this final part of the paper, is to stimulate, through education, research and cultural exchange, an advanced design reflection capable of "breaking out of disciplinary boundaries, crossing intellectual territories and embracing heterodoxy" (Fry, 2017, p. 12). The *Latin Network for the Development of Design Processes* therefore intends to operate as an intercultural zone of encounter and discussion, respecting human life and the importance of the individual and collective dimensions, thriving in a non-hierarchical system as a seedbed for creativity and ideas.

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