

FutureDesignEd Symposium
Innovation in Design Education
Innovation in Education by Design

PRESENTATION

University of Bologna
Design Programmes

30 September 2017
Opificio Golinelli, Bologna

Presentation by Flaviano Celaschi

Full Professor of Design, Alma Mater Studiorum Università di Bologna, Deputy Dean of the School of Engineering and Architecture, Event Organising Scientific Committee.

Distinguished Rector, esteemed guests from the Golinelli Foundation, dear friends and colleagues, welcome. Your presence at this small but for us important scientific and cultural event is an honour both for us and for our small School of Design in this great University.

As scholars of design, we want to focus attention on our work as educators and trainers because we are passionate about what we do and never complacent about how we do it. Here today we will attempt to investigate two phenomena:

1. How is design education changing?
2. How is education in general changing thanks to the contributions from the fields of design knowledge and the cultures of design?

To address these questions we turned to those working in the field and asked them to identify the most interesting cases and from here we attempted to capture the instant and learn from the experience so as to improve our understanding of education: in universities and schools, in business and the community.

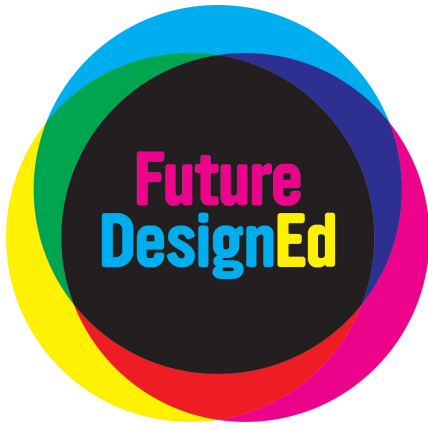
The research model and method we have set up is small and there is room for improvement. The important thing is that we have confidence in it and that through its continual improvement it can grow to become a permanent monitoring centre. **We have absolutely no intention of confusing it with a PRIZE or a RANKING or with a CELEBRATION of the best.** There are no gradings or acknowledgements of any sort: there are case studies and guests who will tell us about them and explain them. Our task is to observe, like a biologist investigating a colony of bacteria, without the issue of judgements and punishments.

We are here to understand and absorb the principles and methods of education that can improve our work. We are here to confirm established theories or discover new ones. We are here to emphasise that the latest arrival to international scientific disciplines, design, is growing up and becoming part of training and education systems all over the world with extraordinary power and speed.

We are here to say that Bologna, the first university in the western world but the last to offer university design courses, is growing and trying to learn fast in order to continually improve and spread to other areas of expertise and other professional and cultural configurations.

I would like to give special thanks in advance to those of you who want to help us to do all this.

Flaviano Celaschi



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OVERVIEW

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–The Premises

We operate in a mature capitalist society. A society condemned to continuous and accelerated innovation, which seeks to manifest itself despite structural economic stagnation, despite the urgent need to assume the sustainability and limitations of resources as a condition, despite the complexity of reality.

As educators, researchers, entrepreneurs, active and proactive citizens, we want to know what meanings and forms a process of development can take, a process that regardless of growth invests in the dissemination of design cultures to improve the world, in the community, in the people, but also in the organisational and entrepreneurial forms that produce goods and services. We believe it is useful and urgent to debate the topic of design as a practice, as a culture, but above all as a driver of innovation and lever for the transformation of the education system. FutureDesignEd seeks to understand the current situation, share the forms of change and propose models for the future in design schools, and, more generally, in the organisations interested in welcoming the value of innovative design.

The starting hypothesis is that design cultures should be developed with more energy in contemporary society, both in the so-called advanced countries and in the areas undergoing transformation. We have the impression that this is happening in the numbers and facts that we see looking around us. Design has been the centre of attention of educators for nearly four decades without any sign of crisis. It is not a transient or temporary phenomenon, but rather has been confirmed to be a central theme on which critical, scientific and economic attention is focused. At the same time, the method and the processes used in higher education - not only in design but also when it comes to “teaching to design” - change because the resources available, the sources, the needs of society and the markets have changed.

To better do our jobs of design researchers and educators we need to study and understand the phenomena of this change, the points of excellence and especially the new developments. From this is born - on an individual level, using our own means and lots of good will - the desire to meet and share.

–Context and the Necessity/Relevance of a Reflection

The traditional “school” is no longer dominant and is no longer the only reality in which to look for innovations. The causes could be sought in some surrounding conditions: the process of accelerated obsolescence of knowledge and trades caused by the technological dawn of the digital revolution; the exponential growth of the quantity and quality of online education available always and everywhere; the advent of new technologies for teaching and learning (internet, interactive whiteboards, multimedia texts, virtual and augmented reality); an enormous array of public and private design schools, without borders; the new forms of knowledge and use of sources approaching the “wikipedic” model; the opening of



disciplinary borders and the integration of knowledge; the value of the “design thinking” phenomenon in all sectors; official attention to the centrality of “soft skills”; a considerable increase in awareness of continuing life-long education; the STEM to STEAM movement proposing to include artistic disciplines (and design) in K-20 education along with scientific, technological, engineering and mathematics to meet the labour market’s need for innovative resources.

All this and maybe more prevents us from looking only at the historical past and the authoritative models created by the founding fathers of design education. So let’s begin to observe these phenomena to get to know them and to encourage a continuous adaptation of our educational processes. We are convinced that through an adequate investment in education it is possible to improve the world.

—Actions

- Identify world-wide a significant number of experienced observers able to capture the signs of a contemporary attempt to invest in innovative models and places of training and education.
- Census, file, map and interpret the major cases of this phenomenon.
- Trace links between past experiences, present situation and future prospects.
- Leave records of this research and crystallize this exchange in the form of a symposium to create dialogue and open a collective reflection on the theme.
- Create an online, open, permanent observatory to aggregate the most important stimuli on the phenomenon.

—FutureDesignEd

- is an **international symposium** taking place on 30 September 2017 at the Opificio Golinelli in Bologna during the Bologna Design Week 2017. A day of study that aims to showcase the first partial outcomes and to give voice - through direct testimonies of key actors from around the world - to strategies and motivations behind innovation in the curricula of design universities, but also of alternative educational realities based on tools and approaches from the cultures of design. The event targets education experts, but also professionals, businesses and students. Among the speakers are Carmelo Di Bartolo (The Ludum School Milano), Sandra Kemp (Victoria and Albert Museum, Imperial College London), Suné Stassen (Open Design Festival Capetown), Alessandro Tartaglia and Lucilla Fiorentino (La Scuola Open Source Bari) and Lawrence Zeegen (Ravensbourne London).

- is an ongoing **research project** engaging 70 international observers and experts, involved in reporting experiences that relate to design-driven educational processes.

- is a **social-media platform** to promote the symposium and the research project, also serving to inform and involve young people, the public, educators, professors, researchers, professionals, businesses and all stakeholders involved in the processes and educational transformations in which design is interpreted as a factor of innovation.



–Putting Bologna at the Center of this Reflection

Bologna is at the centre of the second manufacturing district of Europe, it is the capital of the Emilia-Romagna region which has the highest per capita level of economic well-being of Italy, one of the highest on the continent. It is the home of the oldest university in the western world, it is a place where industry, culture and creativity have been living together for many centuries and generating well-being, knowledge and civilization.

–Curated by

Flaviano Celaschi, Elena Formia, Omar Vulpinari

–Organized by

Corso di Laurea in Design del Prodotto Industriale
e Corso di Laurea Magistrale in Advanced Design, Università di Bologna

–Endorsed by

Università di Bologna - Dipartimento di Architettura

–In Collaboration with

Fondazione Golinelli,
Bologna Design Week

Organizers

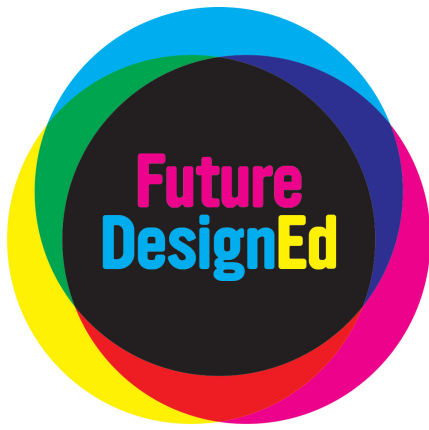


Endorsers



Collaborators





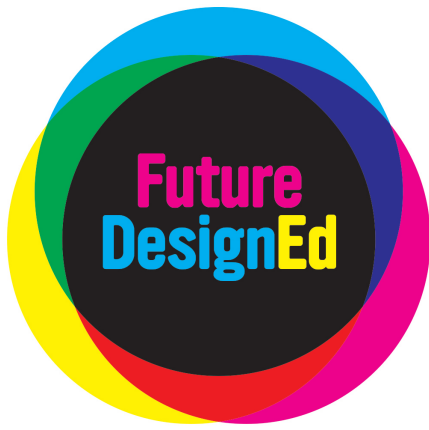
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OBSERVERS ENGAGED

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Jimena Alarcon, Grupo de Investigación en Diseño en Universidad del Bío-Bío, Chile; **Fátima Aparecida dos Santos**, Universidade de Brasília, Brasil; **John Bassani**, Swinburne University of Technology, Australia; **Jo Bailey**, Massey University, New Zealand; **Audrey Bennett**, Rensselaer Polytechnic Institute, USA; **Rachel Berger**, California College of the Arts, USA; **Audra Buck-Coleman**, University of Maryland, USA; **Anne Bush**, University of Hawai'i at Manoa, USA; **Bernard J. Canniffe**, Iowa State University, USA; **Flaviano Celaschi**, Università di Bologna, Italy; **Halim Choueiry**, HBR Creative Platform, Lebanon; **Mo-Linh Chui**, University of the Arts - London College of Communication, UK; **Gillian Crampton Smith**, H-Campus, Italy; **Liz Danzico**, School of Visual Arts, USA; **Chiara Del Gaudio**, Universidade do Vale do Rio dos Sinos, Brazil; **Carmelo Di Bartolo**, Ludum School, Italy; **Hugh Dubberly**, Northeastern University, USA; **Nathalie Fallaha**, Beirut Creative Cluster, Lebanon; **Elisabeth Farlie**, Brand Tomorrow, Australia; **Roberto Iñiguez Flores**, Escuela de Arquitectura, Arte y Diseño - Tecnológico de Monterrey, Mexico; **Elena Formia**, Università di Bologna, Italy; **Carlo Franzato**, Escola da Indústria Criativa, Unisinos, Brasil; **Peter Hall**, University of the Arts London - Central Saint Martins, UK; **Zelda Harrison**, ZHarrison & Associates, USA; **Cheryl Heller**, School of Visual Arts, USA; **Debera Johnson**, Pratt, USA; **Nick Kapica**, Massey University, New Zealand; **Sandra Kemp**, Imperial College, Victoria and Albert Museum, UK; **Russell Kennedy**, Deakin University, Australia; **Diana Krabbendam**, The Beach Foundation, Netherlands; **Jacques Lange**, University of Pretoria, South Africa; **Christopher Liechty**, People's Intermountain Bank, USA; **Judy Livingston**, New York State College of Ceramics - Alfred University; **Giuseppe Lotti**, Università degli Studi di Firenze, Italy; **Patricia Hernández Navarro**, Universidad Iberoamericana, Mexico; **Jackie Malcolm**, University of Dundee, Duncan of Jordanstone College of Art & Design, UK; **David Malouf**, Savannah College of Art and Design, USA; **Ezio Manzini**, Politecnico di Milano, Italy; **Victor Margolin**, University of Illinois, USA; **Pedro Medina**, Istituto Europeo Design, Spain; **Jeremy Mende**, California College of the Arts, USA; **Alessandro Mininno**, H-Campus, Italy; **Stefano Mirti**, Design 101, Italy; **Dijon Moraes Junior**, Universidade do Estado de Minas Gerais, Brasil; **Kali Nikitas**, Otis College of Art and Design, USA; **Monica Parrinder**, Royal College of Art, UK; **Odoch Pido**, Technical University of Kenya, Kenya; **Sharon Poggenpohl**, Visible Language, USA; **Gary Pritchard**, Ravensbourne, UK; **Tony Pritchard**, University of the Arts - London College of Communication, UK; **Lynda Relph-Knight**, Royal College of Art, UK; **Elisabeth Resnick**, Massachusetts College of Art and Design, USA; **Phillippa Rose**, University of the Arts London - London College of Communication; **Henrietta Ross**, University of the Arts - London College of Communication, UK; **Stefan Sagmeister**, School of Visual Arts, USA; **Sasha Sankova**, Moscow Design Museum, Russia; **Massimo Santanicchia**, Iceland Academy of the Arts, Iceland; **Celso Scaletsky**, Universidade do Vale do Rio dos Sinos, Brazil; **Andreas Sicklinger**, German University in Cairo, Egypt; **Nam Sik**, University of Suwon, South Korea; **Andy Sontag**, Kaospilot, Denmark; **John Thackara**, Royal College of Art, UK; **Henk Van Assen**, Yale University, USA; **Karel van der Waarde**, Basel School of Design, Belgium; **Omar Vulpinari**, Università di Bologna, Italy; **Min Wang**, China Central Academy of Fine Arts, China; **John Willshire**, Istituto Europeo Design, Spain; **Lawrence Zeegen**, Ravensbourne, UK



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INSTITUTIONS REPORTED

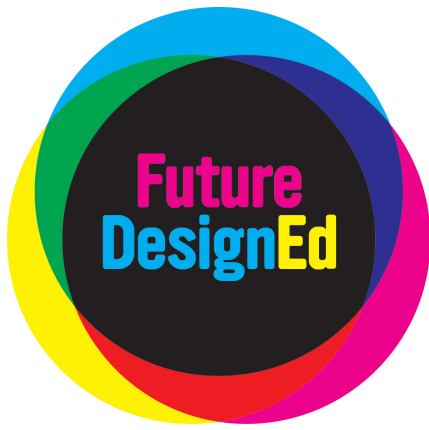
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Abadir Fine Arts Academy, Italy; **Aether Global Learning**, Usa; **Ain Shams University**, Egypt; **ALBA Lebanese Academy of Fine Arts**, Lebanon; **Alfred University – New York State College of Ceramics School of Art and Design**, Usa; **Archevorks**, Usa; **Austin Center for Design**, Usa; **Basel School of Design**, Switzerland; **Bologna Business School**, Italy; **Brand Tomorrow**, Australia; **California College of Arts**, Usa; **Cape Town and Rock City Foundation**, South Africa; **Carnegie Mellon University – School of Design**, Usa; **Centro Metropolitano de Diseño**, Argentina; **China Academy of Art**, China; **Codeacademy**, Usa; **Deakin University**, Australia; **Design Corps**, Usa; **Dubai Design District**, United Arab Emirates; **Dubai Institute of Design and Innovation**, United Arab Emirates; **Dundee University – Duncan of Jordanstone College of Art and Design**, UK; **École supérieure d'art et design – Cité du Design**, France; **Ecole Supérieure des Arts Visuels Marrakech + Università degli Studi di Firenze**, Marocco + Italy; **Ecole Supérieure des Sciences et Technologies du Design – Institut Supérieur des Arts et Metiers de Kasserine – Institut Supérieur des Beaux Arts de Sousse**, Tunisia + **Università degli Studi di Firenze**, Marocco + Italy; **edX**, Usa; **Elisava School of Design and Engineering**, Spain; **Engineering Design Art**, Israel; **Fab Academy**, Usa; **Fondazione Golinelli**, Italy; **General Assembly**, Usa; **HBR Creative Platform**, Lebanon; **H-Campus**, Italy; **Helsinki Metropolia – University of Applied Sciences**, Finland; **Hong Kong Polytechnic University**, China; **Hyper Island**, Sweden; **Iceland Academy of the Arts**, Iceland; **IDEO**, Usa; **idLab Milano**, Italy; **Impactscool**, Italy; **Imperial College + Victoria and Albert Museum**, UK; **Institute Without Boundaries George Brown College**, Canada; **Iowa State University**, Usa; **Istituto Europeo Design**, Spain; **Istituto Europeo Design Network**, Spain; **KaosPilot**, Denmark; **Kenya Quilt Guild + Kenya Embroiderers Guild**, Kenya; **Kingston University**, UK; **London School of Architecture**, UK; **LUCA School of Art, Campus Genk**, Belgium; **Ludum School**, Italy; **Makerversity**, UK; **Massey University**, New Zealand; **Mank and Tank Art College**, Kenya; **Maryland Institute College of Art**, Usa; **Massachusetts Institute of Technology**, Usa; **Mena Design Research Center**, Lebanon; **Metropolitan State University of Denver**, Usa; **Northeastern University**, Usa; **Off Grid 17**, New Zealand; **Ontario College of Art**, Canada; **Open Design School**, Italy; **Passion Design**, South Korea; **Politecnico di Milano**, Italy; **Politecnico di Torino**, Italy; **Pontificia Universidade Católica do Rio de Janeiro**, Brazil; **Pratt Institute**, Usa; **Rensselaer Polytechnic Institute**, Usa; **Ravensbourne**, UK; **Royal College of Art**, UK; **Royal Melbourne Institute of Technology**, Australia; **Sandberg Instituut**, Netherlands; **School of Visual Arts**, Usa; **Schumacher College**, UK; **Scuola Open Source**, Italy; **Service Design Network**, Germany; **Shenkar College**, Israel; **Singularity University**, Usa; **Skillshare**, Usa; **Skolkovo Innovation Center + Moscow Design Museum**, Russia; **Smithery**, UK; **Stanford D-School**, Usa; **Swinburne University of Technology**, Australia; **Tag Innovation School**, Italy; **TEC Monterrey – Campus Guadalajara + University of Applied Sciences and Arts Northwestern Switzerland**, Mexico + Switzerland; **The Beach Foundation**, Netherlands; **The Oslo School of Architecture and Design**, Norway; **The Royal Academy of Art in The Hague**, Netherlands; **The Sorrell Foundation**, UK; **Tisch School of the Arts NYU**, Usa; **Tongji University – College of Design and Innovation**, China; **Universidade de Brasília**, Brazil; **Universidade do Estado de Minas Gerais**, **Escola de Design**, Brazil; **Universidad Iberoamericana**, Mexico; **Universidade**



do Vale do Rio dos Sinos, Brazil; Universidade do Estado do Rio de Janeiro + Instituto de Filosofia e Ciências Sociais da Universidade Federal do Rio de Janeiro, Brazil; Università di Trento, Italy; Université Euro-Méditerranéenne de Fès + Università degli Studi di Firenze, Marocco + Italy; Université Paris 1 – Pantheon Sorbonne, France; University of California Los Angeles Extension, Usa; University of Hawaii at Manoa, Usa; University of Maryland, Usa; University of Pretoria, South Africa; University of the Arts London – Central Saint Martins, Uk; University of the Arts London – London College of Communication, Uk; University of Suwon, South Korea; University of Utah, Usa



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PROGRAMME

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Opening

9:00 Greetings from Università di Bologna and Fondazione Golinelli

Francesco Ubertini, Rector, Università di Bologna
Antonio Danieli, Fondazione Golinelli General Director

Symposium
introduction

9:30 The FutureDesignEd Research Project: Innovation in Design Education, Innovation in Education by Design

Elena Formia and Omar Vulpinari, FDEd Co-Curators

Morning
Speaker Session

10:30 Session Introduction

Omar Vulpinari, FDEd Co-curator

10:40 Ravensbourne Mindsets and Skillsets Manifesto

Lawrence Zeegen, Ravensbourne Dean of the School of Design

11:30 Coffee Break

11:45 La Scuola Open Source

Alessandro Tartaglia and Lucilla Fiorentino, La Scuola Open Source Co-Founders

12:30 Ludum Design Approach for the Light City 2050

Carmelo Di Bartolo, Ludum School Scientific Director

Lunch Break

13:15 Lunch Break

Afternoon
Speaker Session

14:15 Session Introduction

Elena Formia, FDEd Co-Curator

14:30 Scenario

Sandra Kemp, Victoria and Albert Museum Senior Research Fellow and Imperial College London Senior Research Investigator

15:15 Open Design Festival Cape Town: Driving Change and Transformation through Education, Innovation and Building Communities in South Africa

Suné Stassen, Open Design Festival Co-Founder and Programme Director

Design
Education in the
Emilia Romagna
Area

16:00 Industria Culturale e Creativa Cluster Council: Mission and Goals

Elisa Bonaccorso, Fondazione Flaminia

16:10 Best Practices in the Regional ICC Educational System

Carlo Branzaglia, Accademia Belle Arti Bologna; Massimo Brignoni, Università degli Studi della Repubblica di San Marino; Gianpaolo Campana, Design Summer School, Centro Universitario di Bertinoro; Rita Cucchiara, Università degli Studi di Modena e Reggio Emilia; Andrea D'Amore, Ecipar; Pino Mincoelli, Università degli Studi di Ferrara; Giuseppe Padula, Bologna Business School

17:00 Symposium Closing