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RADICAL INCLUSIVE ATTITUDES: THE CHALLENGE OF DOING, UNDOING, AND REDOING THE WORLD-IN- THE-MAKING.

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ABSTRACT | Social complexities have increased in the aftermath of global phenomena such as the migrant crisis, intensifying socio-economic inequities, racial discrimination, and backlash against the universal rights of minority groups. These are challenging how designers respond to social issues. Human-centred policies and socially inclusive design methods, gravitating towards designer-centred perspectives, fall short of encompassing systemic, intersectional, and transdisciplinary perspectives and limit possibilities for action. Consequently, we are calling for a paradigm shift from the centralisation of power held by design processes to situation-centred approaches (which we define as design-uncentred) that prioritise local communities, strategies, movements, and activism. Responding, we introduce the Radical Inclusive Attitudes (RIA) concept, a cultural design framework to challenge conventional thinking about inclusive design in favour of critical, collaborative, transdisciplinary strategies that can best address complexity. Findings from the Designing for Inclusive Attitudes (DxIA) project illustrate what the Radical Inclusive Attitude (RIA) concept is (or aims to be). RIA was developed from a triangulation analysis of resources such as insights from (i) a co-design workshop run at an international design conference, (ii) a situational analysis of an immigrant hospitality model case study, and (iii) a thematic analysis of data collected via virtual workshops with an international collective of design researchers. We are introducing a novel approach to navigate and explore social complexities while creatively acting in the situation. Conclusions highlight relevant implications of the RIA design framework for the third and voluntary sectors and policymakers and foster the decolonisation of the design process.

1. Introduction

This paper aims to position the idea of Radical Inclusive Attitudes (RIA) which has emerged from the research experiences of the authors. To do so, the paper explores three key aspects through which the RIA concept can be used to explore and support the decolonisation of the design practice. Specifically, literature on radicality and design opens our early reflections. After that part, a discussion on the literature on design for inclusion is presented to demonstrate how the context and the background of inclusive design can support the emerging RIA framework. Essentially, the RIA concept leverages “radicality”, “inclusion” and “attitudes” as keywords of a theoretical framework. Finally, in this introduction section, the research context from which the RIA concept was generated is presented about the concept of inclusive attitudes and design. The methodological section of the paper describes the triangulation of data that the authors used to conceptualise the RIA framework. The RIA framework is a theoretical instrument that enables us to consider potential applications in the real world. Indeed, RIA can be described as a way of understanding and acting in a given situation where complex problems about inclusion are manifested. RIA is a way of approaching challenges by focusing on radical evaluations of phenomena that generate inclusive or exclusive practices. In short, RIA promotes a perspective for addressing complex conditions of inclusion needs by focusing on radical promotions of inclusive attitudes. RIA focuses on action-thinking for an inclusive society in those situations where design assumes blurred and hybrid forms.

1.1 Designing Inclusive Radicality

Conventional design research is often initiated from a designer-centred perspective, which limits possibilities for taking meaningful action. Consequently, the line of thought we are advocating for involves us and the “other” within the design process, becoming “we”, and collaboratively reflecting on our reasonings, experiences, feelings, and actions concerning any challenges we experience together. Getting ‘inside’ users’ experiences helps researchers better understand their needs, enabling them to participate in shaping what henceforward we refer to as the world-in-the-making, which, building on Dewey's (Dewey, 1928) philosophy, opens a new window into the world we all inhabit. Hence, it's essential to comprehend and interpret the concept of world-in-the-making – a design perspective to understand the world we live in collectively. The proposed paradigm shift should assist those doing social design to disentangle new perceptions of *everydayness* (Lefebvre, 2014) and *otherness* (Husserl, 1960/1933). This will lead to new insights that get closer to the root or core cause of why we need to practise radicality in design, which should be perceived as a way to prevent “the oversimplification and ignorance of power dynamics” (Udoewa, 2022) therefore decolonising it.

Radical inclusion can be seen as an approach based on dialogue among multiple perspectives by also taking into account “unfamiliar and unexpected field situations including potential conflicts” (Sarantou et al., 2018). While the role of design is increasingly less defined in this area, radicality, especially in the context of design literature, is crucial; this literature and work on inclusion in design, despite decades and multiple stages of evolution—excluding literature on participatory practices (e.g., Barcham, 2021; Udoewa, 2022)—has largely been limited to designer-centric perspectives. Many ideas promoted in human-centred design, for example, involve “assuming” the role of the end-user by the designer and successfully “othering” end users (King & Cormack, 2023). Richard Herriott’s work articulates that the lack of holistic inclusive practices in design and a tendency to position oneself in a place of authority within design practice is particularly relevant (Herriott, 2013; 2023). In parallel, the “radically inclusive design” perspective is pushing for a decolonial design approach where designers are ‘always situated-ness’ and contribute to “actively works to bring into being worlds, which are respectful and welcoming of difference and interconnectedness without subsuming one world by another” that, in practice, is entailing a combined design approaches among the involved parts (Barcham, 2021).

In general terms, design must look to more genuinely inclusive approaches from other disciplines to radically reframe how designers approach inclusion. Consequently, we argue in favour of situation-centered design, a concept introduced by Cinnamon L. Janzer, Lauren S. Weinstein and Victor Margolin (see

Janzer & Weinstein, 2014). We aim to champion a collaborative practice that cultivates “a complex, multidimensional understanding of people and their environments” (Janzer & Weinstein, 2014). In this direction, the introduction of the Radical Participatory Design (RPD) approach may help in understanding the meaning of addressing a “design that is participatory to the root” (Udoewa, 2022), in other words, allow people to fully participate in a real inclusive manner. In RPD designers divest of power in favour of the communities and adopt a decolonisation of the participatory design process (cf. Udoewa, 2022).

We learn that to be radically inclusive about attitudes, we should decolonise the meaning of “inclusive attitudes”. More specifically, the conception of radical inclusive attitudes centres around two primary concepts – a) Radical Inclusivity as a philosophy and b) the formation of attitudes in society and the professional realm. The first concept is discussed in “The Frustrating Impossibility of Radical Inclusivity” (Nawratek & Nawratek, 2015) as an impossible scenario yet an essential consideration in spatial design. The text looks to religious studies to postulate that while radical inclusion as a permanent state of being may be an impossibility, it may yet be a possibility at certain points in time. Two aspects of this text are crucial: the relevance of temporality in radical inclusion; and the borrowing of ideas and philosophies from a seemingly unrelated discipline (religious studies). This radical inclusivity aims at creating an ideal that is utopian in some ways. On the other hand, design discussions on inclusions/exclusions understand exclusions through lenses of singular identities such as disability, gender or socio-economic backgrounds. Perhaps a middle ground between this position of radical inclusivity and the way design studies approach inclusion/exclusion would be an intersectional approach (Crenshaw, 1991), which offers a more nuanced approach than traditional design thought and is more actionable and implementable than the philosophical radical inclusivity approach. However, even in this thought process, intersectionality is one thread of the larger fabric of radical inclusivity that attempts to get closer to genuinely inclusive design practices.

1.2 Design, Inclusion and RIA

The RIA concept has been influenced by design for social impact and inclusion perspectives. Regarded as a design discipline that purports to “do good” for communities and society at large, social impact design (SID) has been eagerly embraced in the design community and promoted through human-centred design (HCD) and design thinking processes (Janzer & Weinstein, 2014). Affirming designers’ collective interest in addressing complex issues, Nigel Whiteley writes in *Design for Society*, “The strength of the [social design] tradition is that design is firmly grounded in a relationship to society rather than being presented as an area of study which feeds only on itself...” (Whiteley, 1997). At the same time, in our eagerness to participate in solving the world’s problems, we have often failed to acknowledge the limitations of what we can or should contribute within such a broad arena of opportunities. Standards of practice vary greatly (Lasky, 2013) and there is little to no accountability or follow-up when projects end.

Still, the field and standards for practice are evolving. And emerging studies on design for inclusion show a gradual change from Inclusive Design (Clarkson & Coleman, 2015), Design for All (DfA) (see European Institute for Design and Disability, 2004; Bendixen & Benktzon, 2015) and Universal Design (UD) (see Story, 2011; Steinfeld & Maisel, 2012) to newer approaches, i.e. Inclusive Service Design (Aceves-González et al., 2016), psychosocially inclusive design (Lim et al., 2021), design for service inclusion (Fisk et al., 2018), the just design perspective (Bianchin & Heylighen, 2018), the Design Justice framework (Costanza-Chock, 2018; Costanza-Chock, 2020; Huffstetler et al., 2022) as well as the Design for Inclusive Attitudes (DxIA) approach (Busciantella-Ricci, 2023b). Collectively, they call for a paradigm shift from design approaches that take into account physical and cognitive barriers towards universal solutions to accommodate as many needs as possible to approaches that take care of the different cultures, diversities, and situated complexities that intercourse in a design process.

Similarly, we are calling for a shift from the centralisation of power held by designers and design processes to situation-centred approaches that prioritise local communities, strategies, movements and activism. This perspective recalls the debate regarding the shift from a “designerly ways of knowing” perspective (Cross, 2001; 2006), which we recognise as predominantly “designer-centred”, to a critical view that

questions the uniqueness of “designerly” ways of understanding the world and producing knowledge (cf. Herriott, 2023). We also argue in favour of moderating these tensions to decentralise designers’ sense of omnipotence to address complexities. In response, we are introducing the RIA, a cultural design framework to explore how foregoing conventional thinking about inclusive design in favour of critical, collaborative, transdisciplinary strategies can best address complex social problems.

1.3 Forging Inclusive Attitudes

Traditional perspectives on design for inclusion, and generalised participatory approaches fall short to support the depth or dimensions of the topics we present in this paper. These perspectives do not present convincing models and perspectives to address the complexities that need a ‘radical’ approach (new forms of engagement extending RPD), i.e., it needs to be done in the situation - or while immersed in the ‘world-in-the-making’. At the same time, radical positions and approaches in design need support to offer flexibility, encouragement to adapt, and lowering barriers to make it easier for people to speak, act and engage without overly complicating processes.

We argue that RIA can generate a framework to work with and embed the discourse under a common and shared ‘action-thinking’ perspective rather than ‘design thinking’. At the same time, RIA focuses on people’s attitudes through a cultural perspective, rather than on a set of tools and methodologies to be applied by designers detached from the ‘world-in-the-making’. RIA is also connected to the emerging Design for Inclusive Attitudes approach (DxIA) (Busciantella-Ricci et al., 2022; Busciantella-Ricci, 2023b) and serves as an exponent of the ‘inclusive attitudes’ term that we use to evaluate issues related to diversity, equity, accessibility, and inclusion (Busciantella-Ricci, 2023b; based on the ‘attitude’ meaning in Eagly & Chaiken’s 1993; 2007; Maio et al., 2019). This term reflects the main definition of attitudes. Indeed, by assuming a social psychology perspective, attitudes are evaluative judgments about a “stimulus object” (Maio et al., 2019). Using Eagly & Chaiken’s (1993; 2007) words, an attitude is “a psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor”. In general terms, attitude describes “people’s global and relatively enduring” “evaluations of objects, issues, or persons” (Petty, 2012). In practical terms, we evaluate the stimulus object around us according to the beliefs we associate with that object, the linked emotions, and the past behaviours or experiences regarding those objects, issues, or persons. Respectively, they are the cognitive, affective, and behavioural components that shape this evaluation (Eagly & Chaiken, 1993; Maio et al., 2019). Attitude has also been described as “one’s routine predisposition toward an object or event” (Musgrove, 1998), which underlines a general predisposition toward an object, entity, or issue. Consequently, an inclusive attitude can be described as the tendency expressed by evaluating entities, objects, or issues related to inclusion and diversity with some degree of favour or disfavour. Within the context of design culture, an inclusive attitude is a designerly predisposition toward inclusion and diversity (Busciantella-Ricci et al., 2022; Busciantella-Ricci, 2023b). In our literature review, we had difficulty finding direct support for the RIA concept through frameworks and models that embed the following three key components (i) a radical position toward inclusion; (ii) support of the inclusion concept with instruments that focus on cultural barriers, rather than technical tools that are mostly design-centric; and (iii) a focus on attitudes and people’s actions in a given situation. While these three concepts are partially and/or individually addressed within the related scholarship, the discourse we are facilitating by bringing them together under one framework makes our approach distinct.

2. Methodological Approach

Triangulation of data, which has been used to corroborate evidence and make the findings stronger (see Dezin, 2009; Hanington & Martin, 2012), was a useful process for developing the RIA framework. We first gathered data from a co-design workshop, the analysis of a case study, and the thematic analysis of online workshops made by an international group of design researchers from India, Italy, the Netherlands, the UK, and the USA. These data sets were collected in correlation with a research project that is exploring the DxIA approach. As described in its original version (Busciantella-Ricci et al., 2022) the DxIA is based on the transition design framework (Irwin, 2015; Irwin et al., 2020) through which it is possible to compare (i) the

design for the built world with the perspectives of the design for inclusion approaches; (ii) the design for social innovation with the logic of the design for social inclusion; and (iii) the continuum of the Transition Design with the concept of the DxIA. The DxIA originated as a design research response to create a framework for shifting from a physical barrier-dominated discourse on design for inclusion, towards culturally-driven methods. Consequently, the DxIA corresponds to transition design and focuses on radical change through design for addressing diversity and inclusion issues (Busciantella-Ricci, 2023b).

2.1 Co-Design Workshop, Process and Materials, and Insights

The first author of this paper prepared and delivered a workshop at an international design research conference (Busciantella-Ricci, 2023a) to engage design researchers in exploring the application of the DxIA framework. The workshop (programme in Figure 1) was developed by (i) introducing the main topics related to the DxIA, (ii) discussing and ranking case studies, (iii) discussing the design principles of the DxIA, and (iv) Co-designing a service concept with the DxIA approach. The workshop was attended by six participants (including a facilitator) engaged in three and a half hours of in-person activities (at the conference venues). All four steps were completed except for step four, for which the participants came to do the How Might We question.

Phases	Welcoming and intro		Discussing the DxIA cases		Discussing the DxIA principles		Co-designing a DxIA service idea					
Activities	Ice-breaking	Aims and process presentation	DxIA cases presentation	Cases analysis and voting	DxIA Principles presentation	DxIA Principles focus group	Aims and process presentation	Brainstorming	“How might we” (HMW)	“10 plus 10” and dot voting	Brick Cards development	Idea sharing
Timing	10 mins.	10 mins.	10 mins.	30 mins.	10 mins.	30 mins.	5 mins.	20 mins.	10 mins.	20 mins.	20 mins.	20 mins.
Tools	/		DxIA Lens		Interactive tool (Mentimeter)		/		HMW	Fast ideation canvas (including Brick Cards)		
Material	Post-it	Slide deck	Slide deck, cases cards	Post-it, A3 template of the DxIA Lens	Principles cards and Mentimeter presentation		Slide deck, post-it, A3 template for collecting brainstorming insights		Post-it, sheets of paper	Post-it, sheets of paper, A3 printed template of the fast ideation canvas		

Figure 1. Process and materials of the workshop provided at the International Design Conference (Busciantella-Ricci, 2023a).

Relevant insights for this paper emerged from the workshop. Firstly, a ranking and a qualitative evaluation of the shown case studies have been obtained where the most consistent case for the participant is Riace’s model (see paragraph 2.2); it is an immigrant hospitality model (Driel & Verkuyten, 2020; Ranci, 2020) (Fig. 2) and it can completely address the complexity of the idea behind the DxIA approach. Equal merit has been obtained for the Lovegiver project and the Includability service (see Busciantella-Ricci, 2023b for the cases). The first has been evaluated as a potential disruptor for addressing disability stereotypes, and the second is an example that every service should adopt to develop innovations for encouraging organisational changes.

Secondly, participants provided an evaluation for each of the presented DxIA principles (cf. the DxIA principles in Busciantella-Ricci, 2023b). Among the most relevant, they suggested focusing on autopoiesis (Maturana & Varela, 1980) both to provide design responses that can evolve as conditions of the context change and to address the concept of “diversity” in nature with a “more than human” perspective. Also, participants suggested supporting the systemic perspective about inclusion by underlying a needed shift from single-identity approaches to intersectionality theory approaches (Crenshaw, 1991).

Regarding principles, participants suggested supporting transdisciplinarity through models and frameworks to apply the DxIA, rather than focusing on design toolboxes. The latter risks losing the flexibility and adaptability needed in complex conditions determined by action in the situations. In terms of insights gained from the generative session, participants suggested a “how might we” question to be used as a research question in a shared Miro board to involve additional researchers during the conference days. Indeed, additional people were invited to collaborate with the Miro board after the workshop by integrating opinions, comments, and ideas. This was the base to start up an informal community of RIA design researchers. The Miro board continued to be used by the involved researchers after the conference, and it was used as a shared platform for design conversations around the RIA concept.

2.2 Analysis of a Case Study

The second source of methods and data provided insights from a situational analysis of an immigrant hospitality model case study situated in a small village in southern Italy. Specifically, data analysed for the case study emerges from an ongoing project named DesIA (Busciantella-Ricci, 2023b) that explores how to substantiate the DxIA approach with cases, principles, tools, and service concepts. During the research activities of this project, the first author of this paper conducted design ethnography to observe the potential context where relevant information happens for impacting design (Stickdorn et al., 2018; Hanington & Martin, 2019), in this case for the DxIA approach. Two full days were spent in two villages in the south of Italy (Riace and Camini) to understand aspects of two models of immigrant hospitality (see Driel & Verkuyten, 2020; Ranci, 2020). In these contexts, the researcher interacted with the local communities, as well as with the founders and the former policymakers (including the former mayor Domenico “Mimmo” Lucano) who created the case study. Pictures, notes, and a brief diary of the days have been produced by collecting information through direct observations, contextual interviews, and spontaneous focus groups to understand how local communities changed or reshaped, their attitudes towards immigrants. The ethnography activity aimed to observe the context of Riace’s model shaped by people not trained in design. The focus was on understanding how designed artefacts (e.g., services), design processes, or practices contributed in this context and how they can impact the DxIA approach.

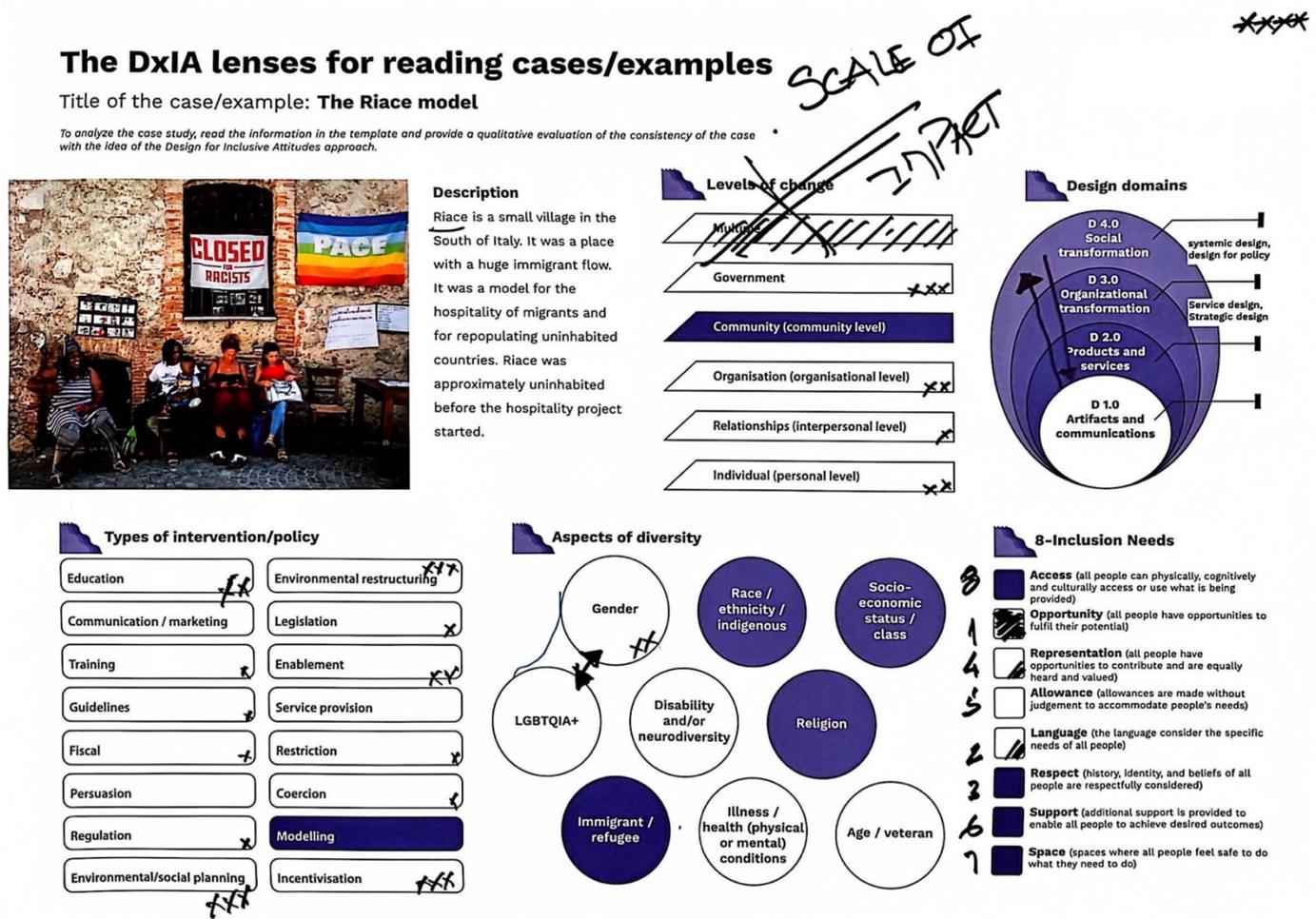


Figure 2. One of the templates participants used during the workshop: an example.

As a result, the design ethnography helped us understand how the Riace model can contribute to DxIA. All the data captured were thematically analysed (Braun & Clarke, 2006) to support the observed context as a case study exploration (Yin, 2018). The obtained insights can be framed through the following themes:

- The Riace hospitality model promoted inclusive attitudes among local communities through collaborative services among locals and immigrants;
- The exchange values of the provided services put everyone on the same level by responding to the needs of long-term residents and immigrants;
- Successful and innovative services were generated because immigrants' and residents' intersectional needs were manifested and used as drivers to find solutions that work for all;
- Third-sector entities played a crucial role in establishing encounters, connections, and organisational and ethical values for the involved stakeholders, both locals and immigrants.

2.3 Analysis of the Virtual Workshops

After the in-person workshop run at the international design conference, and as a result of the encounters at the same conference, an international RIA collective was established and developed virtually, including design researchers from different backgrounds and six different countries. Specifically, insights from a thematic analysis (Braun & Clarke, 2006) of data collected via virtual workshops (with the support of Miro) from October 2023 to January 2024 have been used to set important design conversations (cf. Laszlo & Laszlo, 2008; Glanville, 2007) around the RIA concept. Three main themes have been discussed by the RIA collective in these design conversations, as follows:

- (i) the RIA people; i.e., who are those who impact and are impacted by the idea of the radicality of inclusive attitudes;
- (ii) the RIA applications; i.e., how the RIA concept can be applied in complex, real-world situations;
- (iii) the RIA visions and references; i.e., where the RIA concept is driving/motivating the people (design researchers) invested in radical inclusive attitudes.

3. The RIA Framework

Data from the co-design workshop, the case study, and the design conversations contributed to the research questions (RQ) related to the framing of the RIA concept (Figure 3). Every set of data provided specific insights that allowed us to structure components of the RIA framework. Findings support RIA as a novel approach for navigating and exploring social complexities while prototyping solutions for a given challenge or situation. RIA has two core ideologies:

- (i) a commitment to inclusion and justice, which critically examines existing approaches and transcends disciplinary boundaries;
- (ii) inculcating a commitment to inclusion and justice as an ingrained social attitude.

These ideologies have been developed through the insights in Figure 3. Also, the insights we gained from the data triangulation stimulated the formulation of the framework which we present next.

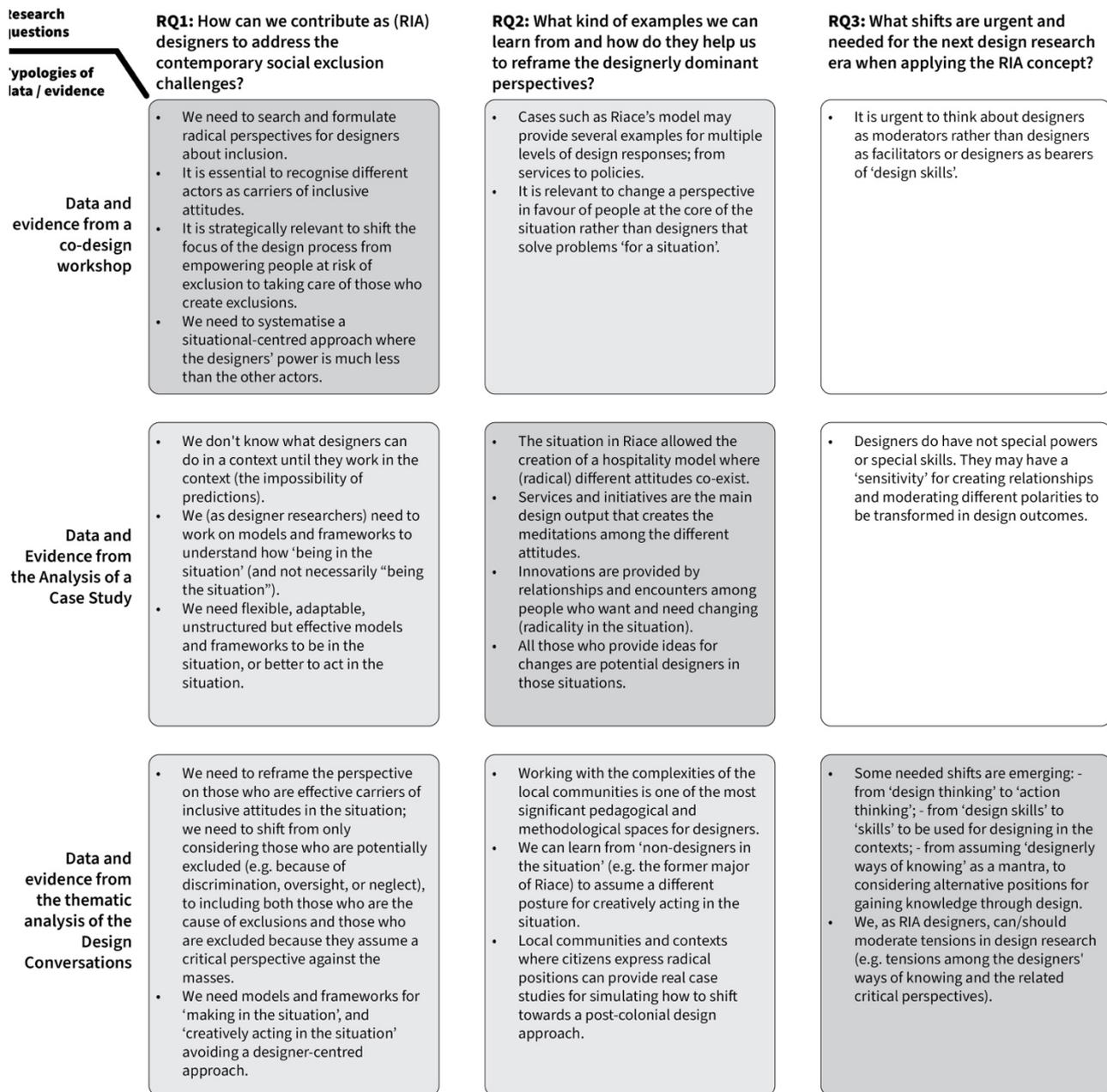


Figure 3. Insights from each data set in correspondence with the research questions (RQ).

3.1 The RIA Framework Components

By following the insights gained from the data triangulation, the RIA framework emerged with four main areas of interest related to:

- i) how can we understand the existence of the RIA concept and perspective (i.e., the RIA design ontology);
- ii) how can we learn by assuming an RIA perspective (i.e., the RIA design epistemology);
- iii) how can we (best) design by adopting the RIA framework (i.e., the RIA design praxiology);
- iv) what kind of outputs and outcomes we can frame through the RIA concept/framework (i.e., the RIA design phenomenology).

The RIA framework manifests itself as a conceptualisation to produce a new kind of design experience that is useful to co-designers (including non-designers, participants, citizens, etc.) (cf. Manzini, 2009) in a given

situation. So, by assuming Cross' (2006) taxonomy in design research and by considering the paradigms for qualitative research (Lincoln et al., 2018), we described the RIA framework through components that are made by dimensions and groups of people such as:

- i) those potentially excluded (e.g., because of discrimination, oversight, or neglect);
- ii) those excluding others (e.g., they create the conditions that exclude underserved, underrepresented, and marginalised groups);
- iii) those 'not involved' but still persuadable (e.g., they may hold controversial views outside of the mainstream but are still open to conversations).

According to the RIA framework, these three different groups of people inhabit three important dimensions of the world-in-the-making, i.e.; the praxeological dimension, the phenomenological dimension, and the ontological dimension, which we describe next:

- i) RIA design praxiology is a component that describes the processes we conceptualised for the application of RIA action thinking. Specifically, we renewed the concept of 'making in the situation'. It is developing a situated process or a situated-centred approach that emerges from case studies such as Riace's model. A situated-centred approach requires empathising with the context by adopting an ethnographic approach as it can be applied in design ethnography. Essentially, a designer in the RIA framework is not an all-knowing designer with a special way of knowing (cf. Herriott, 2023), they are more an active citizen who makes themselves available to the 'situation' and discovers how to be a designer in these relationships. Conceptually, it is a form of active citizenship, a way of acting through design in the situation;
- ii) RIA design phenomenology is a component that includes a set of reasonable and sustainable kinds of design output in the application of the RIA framework in the context. By referring to orders of design (Buchanan, 2001; Mortati, 2022), design contents (Young, 2008), and design domains (Jones, 2014) we expect to work with design disciplines such as product-service system design, service design, systemic design, strategic design, urban design, and design for policies;
- iii) The RIA design ontology is a component that describes what it is and how it is possible to understand its existence. RIA is not an approach, a method, a technique, or a toolkit. RIA is a way of understanding and designing. It is a way of living a given experience. So, we question, what is a radical attitude? It is a radical evaluation of the phenomena that generate inclusion and related values (e.g., equity, dignity, equality, respect, etc.). Essentially, RIA is a radically positive cognitive, affective and behavioural (cf. with the multi-component model of attitudes in Eagly & Chaiken, 1993; 2007 as also adapted by Maio et al., 2019) status in front of a complex condition of inclusion needs.

4. Discussion

4.1 How Does RIA Complement Previous Frameworks

For a better understanding of what RIA is we can provide a discussion by comparing the RIA framework with resources and approaches we introduced at the beginning of this paper. We should premise that RIA is not an approach that purports to substitute or replace existing methods/approaches that are useful for designing for social challenges. Rather, it would provide a broad foundation to support existing approaches while simultaneously promoting positive attitudes towards diversity, inclusion and the unfamiliar and unexpected conditions in situations where social challenges happen (e.g., migration flows and related issues). To use a metaphor, RIA is a new quality of cement to joins known bricks that are needed to build a specific situation. We are not proposing a new kind of bricks, but rather a new kind of cement. In terms of comparing RIA with the approaches and frameworks we mentioned at the beginning of this paper, the following are some similarities, differences and thus novel aspects that can be framed.

Firstly, about the RPD (Udoewa, 2022), as well as radical positions about inclusion - e.g., the radically inclusive design (Barcham, 2021) we can provide the following comparisons:

- similarly, to these approaches, RIA embraces a situatedness action approach and apply a decolonised approach about the concepts of participation and inclusion through design; equally similarly design is a common resource among the parts and design processes the results of the mediation among communities, and the other actors of the actions (including formally recognised designers);
- different to these approaches, the RIA framework focuses on creating the conditions for promoting a diffused culture of inclusion and participation by tackling the attitudes of people as a pre-condition to address real radical acts in the situation.

Second, approaches to design for inclusion:

- similarly, to the emergent approaches, the RIA framework focuses on creating the conditions to design intangible things such as services, strategies, and policies by also focusing on social and psychosocial aspects that affect the way a design artefact is inclusive;
- different to the traditional approaches on design for inclusion, the RIA framework focusses on the inclusive attitudes as a cultural value to be promoted through the design of services, strategies and policies.

Third, let's focus on the design justice framework (Costanza-Chock, 2020) as a relevant approach that adopts the intersectionality theory through a design perspective:

- similarly, RIA, as it is based on the DxIA approach (Busciantella-Ricci, 2023a), is considering a (radical) intersectional perspective to adopt a systemic approach to diversity and inclusion; the aim is to focus on inclusion needs, rather than on very specific issues about diversities (e.g., cf. Wilson, 2023);
- differently, it radically focuses on different targets respect the design justice framework; the main target of an action driven by the RIA framework are not those suffer a condition of exclusion, abuse of power, or marginalisation but on those who generate those conditions; it radically focuses on those cause or contributes to the perpetuations of understanding diversity as a problem; in parallel, it also creates the condition to be emancipated from that abuse of power, i.e. decolonising design process.

Fourth, by taking into account the transition design framework:

- similarly, the RIA framework presses towards diversity as a natural human condition (towards the natural world); RIA looks for a radical change through design in terms of finding radical actions to look at human diversities;
- as a real comparison among the frameworks is not possible, RIA takes the transition design logic to provide a radical interpretation and to be adopted for diversity and inclusion purposes.

Finally, concerning RIA in the DxIA approach: RIA introduces the concept of “radicality” in the DxIA model. We have adopted the political interpretation of the word, which is related to taking an unconventional, revolutionary, extreme, reformist position. RIA promotes inclusive attitudes in an unconventional, revolutionary, reformist way. Radical 'participation', 'inclusion', or 'ideologies' are critical positions towards a subject matter that, if adopted, can influence the way people live and/or how they respond to challenges.

So, the primary objective of RIA is to advocate for altruism as an essential core principle and foster an ideological shift in the way people relate to one another, towards acceptance rather than rejection; prompting individuals to give (back) more than they take (from) (e.g., in our relationship with the natural world we need to understand that resources are not endless); and to practise sharing rather than withholding (e.g., developing altruism and social justice levels). This represents the essence of our concept of “radicality”. We aim to develop new ways to reinterpret and understand our beliefs and connect different methods underpinning cultural experiences. Bringing together different cultures can generate true appreciation for the diversity and depth of human life (refer to transcendental phenomenology in Moustakas, 1994). This approach and understanding will, hopefully, help RIA researchers to actively participate in shaping the world we all live in.

4.2 Moderation as Radicality

As initially presented in the introduction of this research, the objective of the RIA methodology seeks to provide situation-centred strategies rooted in design justice principles (Costanza-Chock, 2018; 2020) to push the boundaries until resistance is met. This inherent but favourable tension allows for the emergence of creative energy and new, diverse conceptualisations of the complex, everydayness contexts we are responding to.

RIA challenges power structures by shifting from top-down processes to revolutionary, multidirectional perspectives, similar to the outcomes of the Ripple Framework (Soares et al., 2023). This approach aligns with Husserl's concept of horizontalisation (see van Deurzen et al., 2019), necessitating the construction of novel connections between various actors and situations. This reorientation is supported by a new attitudinal behaviour, i.e., “moderation, as radicality” which allows for new situational understanding in a permanent evolving context, providing a new, and more optimistic horizon, which can be translated to ‘hope’.

The dynamic framing of RIA facilitates an increased devolution of power amongst all societal participants, regardless of their background, gender, sexual orientation, age, or socioeconomic status. The objective of this paradigm shift is not only to contest the existing assumption that design by itself can make the world better but to enable new transdisciplinary mechanisms to explore humankind's innate ability to permanently adjust, assimilate and incorporate new things into their existence, i.e., to take action. This would subsequently generate better design processes and enable RIA practitioners to continually adapt to the continual changes and complexity of everydayness in daily experiences: in other words, a world currently under construction as we have been stressing the world-in-the-making.

4.3 RIA Implications and Potential Audience

The findings of this study underscore significant considerations for a few areas of implications concerning design and potential audience such as:

- I) Design research: our findings suggest a need for shifting from a design-centred perspective to a situation-centred perspective; or, better yet, towards a design-uncentred perspective in the situation; we are observing relevant shifts in design research (e.g. from ‘design for inclusion’ to ‘design justice’ - Costanza-Chock, 2020; as well as demystifying the ‘designerly ways of knowing’ - Herriott, 2023) and through this work, our data triangulation confirms the necessity of moving from the application of ‘design thinking’ to ‘action thinking’ approaches, as well as from a design-driven perspective to a ‘moderation in action’ or ‘moderation in action through co-design’; those who adopt a research through design approach to address social impacts about diversity and inclusion are the main beneficiaries of these aspects;
- II) Civic innovation/civic design: in the introduction of this paper we discussed the importance of embedding relevant resources for the RIA concept such as radical design positions (e.g. Udoewa, 2022; and Barcham, 2021), and approaches that include interdisciplinary perspectives such as

- intersectionality theory (Crenshaw, 1991); consequently, we argue the RIA framework may work as a civic education device for third-sector entities, policy-makers, and design researchers engaged in these realms; they may benefit from the RIA framework due to its capacity to create a common space of reflection in action and by giving a moderation model; the RIA framework can support the encounters between designers engaged in social innovation practices with those communities that know and live the situations;
- III) Design practice: we discussed calling for radical positions in design to look for a new perspective that can address the inclusion issues; effectively, through the data triangulation emerged the need to shift towards radical positions in design for supporting world-in-the-making in the situation; the RIA framework supports mediations through a model for creatively acting in the situation where the fifth order of design (Mortati, 2022) is the main one interested about design, and where the concept of “object” (e.g. the “eclipse of the object” in Findeli & Bousbaci, 2005) is latent and relative; service and strategic designers, as well as those interested in applying design for policy could use the RIA framework as a tool to guide their introduction in the situations;
 - IV) Design education: the RIA framework calls attention to the role of the designers that attempt, on the one hand, to dominate the participatory process (cf. Udoewa, 2022), and on the other hand, assume an ambiguous position on the acquisition of knowledge (e.g. as discussed in the Herriott, 2023 discourse); as emphasized by the data triangulation, the RIA framework provides a model for better simulating designers' role in real life where diversity is a systematic variable, and the contexts are full of tangible and intangible complexities that shape the situation; in these contexts, designers need cultural drivers rather than toolboxes; this may inevitably change the way design education (especially in the field of service design, strategic design, systemic design, information design and design for social innovation) is conceived, designed, and distributed.

4.4 Opportunities for Further Work

To understand RIA, it is important to critically reflect on the idea that design can improve the world. Designers who manifest a radical inclusive attitude know that our ontological world requires flexibility, long-term commitment, perseverance, and, more importantly, the need for (new) approaches that simultaneously embrace diversity and create methods/processes that lead to greater understanding. RIA provides a way for us to translate and untangle the twists and turns (or difficulties, challenges) of day-to-day situations, which can often be seen as uncertain and complex. For these reasons, we are positioning the RIA concept as a non-design-centric approach. However, we have used methods which mostly involved people engaged in design research, even though they have very different backgrounds. Despite the case study being fully from a non-design context (with non-designers), and despite most of the experiences of the involved people in the RIA community being design researchers engaged in informal, third-sector, and community-based contexts, the methodology can provide a contradiction concerning the proposal of a non-design-centred perspective. This can be a limit of this work and an opportunity for further research. For instance, further research can focus on replicating the same process in contexts non-led by design(ers) or providing the framework in specific case studies with community-dominant initiation (cf. Udoewa, 2022) processes.

Also, the RIA framework is the result of a joint work of the RIA community that is self-reflecting - in this stage - about the need for design-uncentred approaches that shift from 'design thinking' to 'action thinking' where design is a "mutually constitutive process" (Barcham, 2021). This is quite evident, and where we are learning from, in cases such as the Riace model. For instance, the former mayor of Riace (namely Domenico Lucano - “Mimmo” Lucano) has been recognised as the main creator of Riace’s model (see Ranci, 2020). As design researchers, we recognise that Mimmo Lucano is the best example of an RIA person (or RIA designer) who assumed action thinking and contributed to designing services, strategies and policies for applying the ideating, developing and delivering phases of Riace’s model. Mimmo Lucano was not formally trained in design. We hypothesise that he applied a radical inclusive attitude and at the same time, he designed artefacts because this kind of attitude can be promoted among the local communities.

Observing and assuming this practice for the RIA framework means recognising the need for a new decentred role of design(ers) and design researchers in those contexts.

5. Conclusion

To conclude, we introduced the concept of RIA as a supporting framework for emerging perspectives in design that follow situation-centred approaches; we refer to this new perspective as design-uncentred. Design-uncentred is not at odds with a design-centric perspective; rather, it extends the design-centric to a new, multi-centric dimension that shapes the situation. This multi-centric perspective requires flexible interactions between designers and the people we design with.

The RIA framework should also be seen as a cultural model for addressing social complexities and global challenges where actions and mediations are rather more relevant than design-driven, design thinking, and design-centred (ego) perspectives.

According to this position, we are calling for shifts from ‘design thinking’ to ‘action thinking’; from promoting design-driven processes to supporting the ‘making in the situation’; from design for inclusion and human-centred approaches to cultural models that practise radical positioning towards inclusive attitudes. These shifts can be supported by the RIA framework as we presented in the way of the RIA ontology, praxeology, and phenomenology. It is a framework for supporting the world-in-the-making where conceptually the process of doing, undoing, and redoing is essential for addressing the complexities of certain contexts.

Finally, we highlighted the implication of the RIA design framework for design research, practice, and education, as well as in the civic innovation realms where the third and voluntary sectors and policymakers play crucial roles. We recognise that the RIA representative cases and principles—which are foundational components for understanding how to creatively act upon universal human rights—produce results that might be perceived as intangible, however, we believe the work still provides opportunities for further research.

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