

DESIGNING FOR TOMORROW: INSPIRING STUDENTS TO SHAPE A BETTER WORLD

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This article focuses on a pedagogical practice implemented in an academic context with undergraduate Communication Design students at (university name to be added), since 2016. In the degree in Communication Design, we encourage students to participate in national and international competitions, allowing them to challenge with new briefs, stimulate their creativity, and compete with peers from other institutions and countries. One notable competition we participate in is the International Poster for Tomorrow, which focuses on social and environmental issues where our student's work is often recognized. The paper is structured into four main parts: Introduction, Literature Review, Work Methodology, and Final Considerations. The creative process was done using the Design Thinking methodology (problem definition, project ideation, prototyping, and implementation). This pedagogical practice has proven to be valuable in several ways: (i) Firstly, it enables the integration of students in social projects and fosters an empathetic mindset beyond commercial considerations, addressing critical issues for a better world; (ii) recognition from previous years motivate new students; (iii) interdisciplinary approach helps students develop a broader range of skills that prepare them for future challenges in their design careers; (iv) it provides an excellent opportunity for the selected poster authors to have their work recognized, published, and disseminated; (v); it helps improve their portfolio.

Keywords: Pedagogical Practice, Design Education, Societal and Environmental Competition, Holistic Approach, Student Empowerment, Communication Design

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1. Introduction

Design educators have a crucial responsibility beyond teaching technical skills and theory. By instilling a holistic approach, they can empower students to become not just proficient designers but also responsible contributors to society. Encouraging a mindset that considers the broader impact of design choices ensures that future designers are equipped to address the pressing challenges of our interconnected world. In this way, design educators must inspire higher education students and future designers to address global challenges.

The initial phase of studies in Communication Design should concentrate on holistic education, furnishing students with the proficiency to navigate the diverse realms within which Communication Design presently functions: encompassing poster design, identity, editorial, illustration, packaging, infographics, typography, and multimedia. In the Communication Design Bachelor program, we actively foster collaborative practices, integrating guest lectures, exhibitions, workshops, and studio tours as supplementary avenues to enrich the curriculum and enhance student's knowledge, skills, and overall success. Our course is strategically designed as a collaborative environment, encouraging students, tutors, and practitioners to collaboratively explore and analyze several topics. Through these initiatives, we aspire to furnish our students with the essential tools not only for academic success but also for their future careers and to stimulate debate on issues that affect us all. Furthermore, we encourage students to participate in national and international competitions. This allows us to challenge them with new briefs, stimulate their creativity, and compete with peers from other institutions and countries. One notable competition we participate in is the *International Poster for Tomorrow* focuses on social and environmental themes. Our student's work is often recognized for its quality. One of the reasons behind this success is that we incorporate interdisciplinary practices into our courses every year, based on the competition's themes. This allows us to leverage the university's resources and provides an advantage to students by enhancing their knowledge and the value of their poster solutions "Design must become an innovative, highly creative, cross-disciplinary tool" (Papanek, 1971, p.10). Course programs should be regularly reviewed and adapted to ensure the curriculum's relevance and partnership in the academy. Design is a dynamic field, constantly evolving with new technologies, trends, and user expectations. Students benefit from an up-to-date curriculum that integrates the latest knowledge, tools, and techniques relevant to their future careers. Each year, since 2016, the design professors have included international competitions in the program such as *The International Poster for Tomorrow Competition*¹. This is an

independent, non-profit organization based in Paris to encourage people, both in and outside the design community, to make posters to stimulate debate on issues that affect us all. In over 10 years it received over 40,000 posters from more than 150 countries and hosted more than 1000 exhibitions in 5 continents. According to the organization, one person can make a difference, but when ten or even a thousand people join together, it becomes a movement that cannot be refused, and if we want to think about a better future, we need to do so globally, and "We must reject the politics of confrontation and stop thinking in absolute terms of right and wrong, of them and us"². For the last seven years, *Poster for Tomorrow* has focused on basic human rights, from freedom of expression to the universal right to healthcare, believing that the number of posters received each year shows the potential of social communication: *Freedom of expression* (2009), *Death is not justice* (2010), *Right to Education* (2011), *Gender Equality Now!* (2012), *A Home for Everyone* (2013), *Work Right!* (2014), *Right to Healthcare* (2015), *Make Extremism History* (2016), *Freedom of Movement* (2017), *A Planet for Tomorrow* (2018), *Fake News* (2020), *Do the Right Thing* (2021), *We Stand With Ukraine* (2022).

This article underscores the educator's pivotal role in preparing students for contemporary challenges and promoting positive change through design intervention; encourages students to take responsibility and commit to social and environmental projects proactively. Benefits include cultivating empathy, interdisciplinary approach, publication opportunities, and portfolio enhancement.

2. Literature Review

Design education plays a crucial role in preparing students for future challenges. Trathen (2009), Trummer (2012), Fleischmann (2022), and Wright (2019) have highlighted its significance. Trathen stresses the importance of a clear and communicative conceptual model, whereas Trummer provides an overview of the evolution and future of design education. Fleischmann emphasizes the need for multidisciplinary collaboration and design educators to stay updated with technological advancements. Wright introduces the concept of "design-led educational innovation" and the Design-led Education Innovation Matrix, which can assist educators in developing and evaluating the knowledge, skills, and mindsets required for lifelong learning in the 21st century. These studies collectively emphasize the importance of continuous improvement and innovation in design education to meet the ever-changing demands of the world. Design must be used to impact positive social change "As methods and tools make the development of a business, program, or project more accessible, designers can actively use their amazing talents to educate and inform, fight injustice, build community, and make the world a better place" (Heller & Vienne, 2018, p.76). According to Rawsthorn & Antonelli, "An essential first step is to ensure that design is seen, both inside and outside the design community, as being capable of addressing complex problems, rather than continuing to be confused with styling." (2022, p.13). Resnick argue, "I believe we are at a global turning point. Design now has to be for social good and I'm shaping a vision of what a 'good society' could be and how design and designers could help to bring it about." (2019, p.5). Designers can bring special value to almost all organizations: governments, Non-Government Organizations (NGOs), businesses, healthcare, etc. However, design education often fails to prepare students for challenges (Meyer and Norman, 2020).

The Sustainable Development Goals³ (SDGs) is an action plan for global well-being, environmental sustainability, and prosperity. The agenda emphasizes collaborative efforts among all nations and stakeholders to ensure its implementation. With a commitment to liberate humanity from poverty, the SDGs aim to foster a sustainable and resilient world. The 17 goals and 169 targets underscore the ambition to fulfil human rights, promote gender equality, and integrate economic, social, and environmental dimensions. Over the next fifteen years, this universal agenda seeks transformative actions crucial for humanity's and the planet's well-being.

Papanek (1971) argued that designers should use their skills to help segments of the population who cannot afford design services. Both Margolin (2014) and Manzini (2015) focus on the concept of social design. While Margolin believes that social design involves designing a good society at large, including institutions and social systems, Manzini defines it as a way of addressing problematic situations, such as extreme poverty, illness, social exclusion, and natural disasters. Manzini states that design can play a role in both top-down and bottom-up processes of social innovation and defines design for social innovation as "everything that expert design can do to activate, sustain, and orient processes of social change toward sustainability" (Manzini, 2015, 62).

¹ <https://www.posterfortomorrow.org/en/about>

² <https://www.posterfortomorrow.org/en/projects/community-for-tomorrow>

³ <https://sdgs.un.org/2030agenda>

There is a growing interest in social design within the design community (Gaudio, Franzato & De Oliveira 2016) and an increasing number of design students, schools, practitioners, and scholars use the term (Tromp & Vial, 2023, p.215).

Rawsthorn and Antonelli argue, "Design is not a miracle cure, but is a powerful tool that can help us to address these issues if it is applied sensitively and responsibly." (Rawsthorn & Antonelli, 2022, p.12)

Our students have been consistently acknowledged in the *Poster for Tomorrow International Competition* for their outstanding work on social and environmental themes. We attribute this achievement to our commitment to integrating interdisciplinary practices into our courses every year. By aligning with the competition's themes, we ensure that our students acquire the essential skills needed for continuous improvement in their work. Yonggi argues, "During these years, traditional aesthetics and function-based design definitions have already changed significantly. These changes can be listed in brief as follows: from objective to strategy, from disciplinary to interdisciplinary, from design to design thinking, from creation to innovation" (Yonggi, 2011, p.5). He also states, that using design as a proactive tool to address contemporary challenges can transform the design discipline. As a result, design education needs to undergo a corresponding transformation. Design schools must actively engage in using design as a dynamic tool to tackle present challenges (Yonggi, 2011, p.5).

These viewpoints establish design educators as crucial agents of change, with the potential to shape a more socially conscious future.

3. Objectives

The primary goals of this educational initiative include fostering holistic *Design Thinking*, empowering individuals to become responsible contributors, addressing global challenges through comprehensive education in communication design, promoting collaborative practices, encouraging active participation in competitions, integrating interdisciplinary approaches, ensuring continuous review and adaptation of the curriculum, advocating for social engagement through design, enhancing portfolio and publication opportunities, cultivating empathy and an interdisciplinary mindset, and emphasizing the pivotal role of educators.

The attainment of these objectives is geared towards shaping well-rounded, socially conscious designers who possess the capabilities to make a meaningful impact in the field of Communication Design.

4. Methodology

Every year, since 2016, undergraduate Communication Design students from the 2nd and 3rd years have participated in *The International Poster for Tomorrow*. This pedagogical practice has involved other subjects from the Design course or other departments based on the given issue: *Make Extremism History* (2016), *Freedom of Movement* (2017), *A Planet for Tomorrow* (2018), *Fake News* (2020), *Do the Right Thing* (2021), *We Stand With Ukraine* (2022). However, in 2019, the competition was not proposed due to the pandemic.

The creative process followed the *Design Thinking methodology*, involving seven classes (equivalent to 20 hours) dedicated to the project. The *Design Thinking* process unfolded sequentially, encompassing *problem definition, ideation, prototype development, and implementation/problem solution* (Brown, 2005, 2009; Ideo, 2015; Lupton & Philipps, 2011; Tschimmel, 2011; Wyatt & Brown, 2010).

Problem Definition: The process began with the briefing. The topic is delivered with goals taking into account the theme, available time, and a schedule with all relevant dates.

It is a common practice for students in the Bachelor of Communication Design to incorporate insights from other disciplines, depending on the specific themes they are addressing. This approach serves as a means to enrich and enhance their work, aligning with the notion that design should evolve into an innovative, highly creative, and cross-disciplinary tool. In addition to this methodology, we consistently emphasize the value of our internal network of academic resources, considering it a source of benefit and inspiration for the creative process. Our students derive significant advantages from being part of a university that offers a wide array of courses, facilitating the exchange of knowledge and leaving a substantial impact on their projects. An illustrative example of this collaborative approach was evident in the *11th International Poster Competition Poster for Tomorrow*, where undergraduate students from Journalism prepared a class on the topic of *Fake News* for presentation to Design students. The students showed interest and enthusiasm, and this approach proved to be successful not only in engaging students but also in providing holistic knowledge. The information shared by the Journalism course was used in the creative process of Design students, and the resulting outcomes generated greater confidence, more creativity and informed students, and the possibility of generating better solutions.

Once again, the university founded its principles on the need to establish new collaborative working methods and encourage interdisciplinarity. In addition to specific skills, pedagogical and training practices must play a role in the service of the holistic development of their students, comprising and integrating a range of skills. This collaboration resulted in obtaining more knowledge and the generation of a greater number of ideas than would have been possible if the Design students had worked alone. Beyond our established methodology, we aim to use our internal academic network as an asset for inspiring the creative process. However, "most schools are still reluctant to confront the challenge of interdisciplinarity and, operating in a system based on the distinction between subjects, design teachers do not feel encouraged to establish new collaborative working methods." (Margolin, 2014, p.66).

Semiotics is a valuable discipline for students competition by providing them with the analytical and interpretative skills needed to create visually compelling and conceptually rich designs that effectively communicate the given issues. As the study of signs and symbols and their interpretation, this discipline played a vital role in guiding students in interpreting the themes proposed each year by the *International Poster for Tomorrow*. In this context, semiotics played a significant role for several reasons:

- Semiotics helps students understand the symbolic nature of visual communication. In a poster design competition, where conveying messages through symbols and imagery is crucial, a semiotic approach aids in deciphering the meaning behind different visual elements.
- Semiotics takes into account the cultural context of signs and symbols. Since the *International Poster for Tomorrow* may involve themes that are rooted in specific social and environmental contexts, semiotics enable students to navigate and interpret these nuances effectively.
- Posters are a visual medium for communication, and semiotics provides a framework for analyzing how messages are conveyed through visual elements. It helps students make informed decisions about the use of symbols, colours, and other design elements to effectively communicate the intended message.
- The cross-disciplinary approach often required in design projects students can integrate insights from various disciplines to enrich their understanding of the themes and create more meaningful solutions.
- Encourages students to go deeper into the conceptual aspects of their designs. By understanding the underlying meanings and connotations of symbols, students can create more thoughtful and effective designs for their posters and visual communication. This process allows students to add a greater level of depth and meaning to their work.
- Fosters critical thinking skills, enabling students to analyze and interpret symbols critically. This skill is invaluable in a competition setting where innovative and insightful interpretations of themes can set a design apart and acquire recognition.

Ideation: Ideas were generated with tools such as words, images, colours, and shapes. Students presented the creative process and a set of ideas, an exercise that starts with a divergent process to create a large range of options. The exercise intentionally began with a divergent process, encouraging students to explore a wide range of possibilities without prematurely narrowing down their options. This phase aimed to foster creativity and open-mindedness. These key elements guided students through an exploratory process that encouraged creativity, lateral thinking, and the development of a rich range of ideas. By employing a variety of tools and techniques, students were equipped to navigate the initial stages of design, laying the groundwork for the subsequent phases of refinement and execution. Keys for guiding students to beginning an exploratory process. Throughout the design process, different tools were used by students to generate ideas. Techniques such as *brainstorming*, *keywords*, *action verbs*, *visual brain dumping*, *mood boards*, and *individual and collective mind maps* were used to explore and refine their creative concepts (Figs. 1 and 2). The exercise began with a divergent process aimed at creating a broad spectrum of options. *Brainstorming* involved free-flowing idea-generation sessions where students quickly listed and explored concepts related to the given theme. This encouraged the expression of a multitude of thoughts without immediate evaluation. Through keywords, students identified and focused on words related to the theme, which helped them extract essential elements and build a foundation for their creative exploration. *Keywords* served as anchors for idea development. Incorporating *action verbs* injected dynamism into the ideation process, helping students visualize and conceptualize how their designs could convey specific actions or movements related to the theme. The *visual brain-dumping* technique involved the spontaneous creation of visual sketches related to the issue. It allowed for the uninhibited expression of ideas and helped students visually explore different directions for their designs. *Mind Maps* helped students organize and connect various concepts, themes, and elements related to their project. It provided a visual representation of the relationships between different ideas. The students used a *mood board* to collect visual elements, textures, and colours that represent the tone of their project.

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This visual reference guided the aesthetic direction of their designs. Also, during the exploratory process, students do exercises using stylistic resources of the Portuguese language such as metaphor, hyperbole, personification, irony, and more. Integrating these exercise resources into the exploratory process empowers students with creativity and expressive communication skills, providing an impactful, versatile, and effective toolkit for design. These experiences also encourage them to think beyond conventional design approaches, fostering innovative thinking and adding layers of expression to design solutions. By understanding and employing these linguistic devices, students can effectively foster a more thoughtful and strategic approach to visual communication. At the end of this phase, students were required to present their creative process, showcasing the evolution of their ideas. This presentation served the dual purpose of documenting their progress and fostering self-reflection for concept improvement. Furthermore, the exposure to peer presentations and guidance from the teacher provided valuable learning experiences for all students. Also, this interim presentation serves to instill effective work and time management, preventing last-minute project completion on the final delivery date.

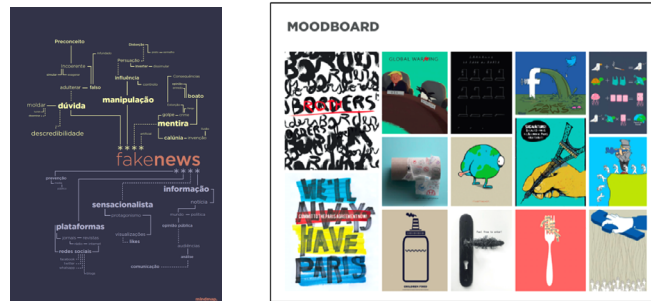


Fig. 1. The 2020 edition, *Fake News*. Mind map and mood board created by Sarah Nogueira's student.
Source: Sarah Nogueira.

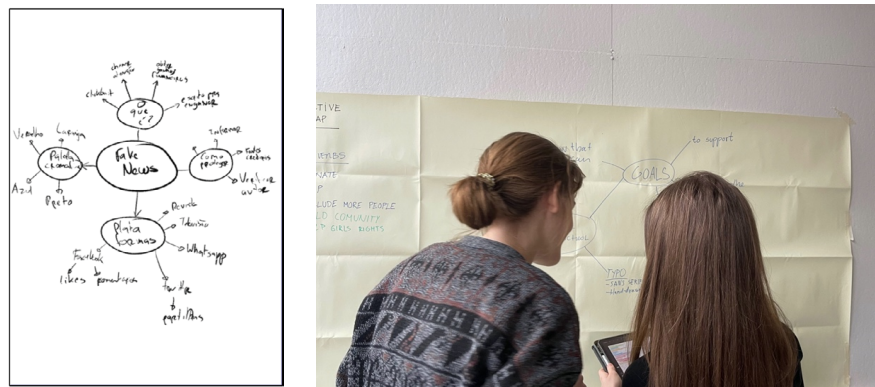


Fig. 2. Individual (left) and collective (right) mind map for the 2020 edition of *Poster for Tomorrow*.
Source: Fernando Barbosa student (left image) and the author of this article (right image).

Prototype. Testing poster ideas through an exploratory process. In this term, after testing their ideas students presented the advantages and disadvantages of each possible solution, in a convergent process. According to Brown "By testing competing ideas against one another, there is an increased likelihood that the outcome will be bolder, more creatively disruptive, and more compelling" (Brown, 2009, p.67).

Strategies used for successful prototype testing include nurturing creativity, establishing evaluation criteria, and delivering effective design presentations:

- Define objectives by outlining the goals of the prototype testing phase to guide students in their exploratory process.
- Encourage creativity by fostering a creative environment where students feel free to explore different ideas without fear of criticism.

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- Provide criteria for evaluating prototypes, including aspects like visual appeal, effectiveness in conveying the message, and feasibility.
- Establish a feedback loop to gather insights from peers, professors, and colleagues.
- Emphasize the importance of interaction. Encourage students to refine and improve their ideas based on feedback and evaluation.
- Guide students in systematically evaluating the advantages and disadvantages of each prototype to inform their decision-making.
- Develop presentation skills by training students in effectively presenting their findings, emphasizing clear communication of the rationale behind their choices.
- By following these tips, students can undergo a robust prototype testing and evaluation process, leading to a well-informed and effective final design for their poster or project.

Implementation (problem solution): The final solution was developed, finished, and presented together with the creative process and with all steps justified accordingly. The final assessment incorporates considerations such as creativity, concept, impact, and legibility, ensuring a comprehensive evaluation of the implemented solution.

4.1. The interdisciplinary approach value

The interdisciplinary approach is crucial to Design students for several reasons:

- Holistic solutions allow students to gain insights from diverse fields enriching their understanding of the competition's themes. This results in more effective and impactful visual communication.
- Innovation and Creativity: Interdisciplinary collaboration fosters innovation and creativity. Exposure to ideas from different disciplines can inspire innovative thinking and unconventional approaches to problem-solving, leading to unique and standout designs.
- An interdisciplinary approach reflects the complexity of the professional design landscape, preparing students for the diverse challenges they may encounter in their future careers.
- Engaging with different disciplines helps students develop a broader skill set.
- Interdisciplinary collaboration encourages the cross-pollination of ideas. Students can exchange insights with peers from different disciplines, leading to the synthesis of diverse perspectives and the generation of innovative solutions that might not have emerged within the confines of a single discipline.
- The professional design world often requires collaboration with individuals from diverse backgrounds. Exposure to interdisciplinary teamwork during their education prepares students for the collaborative and dynamic nature of the design industry.

In summary, the interdisciplinary approach is essential for developing the skills of students in this competition. It offers them a broader skills toolkit, fosters innovation, and prepares them for complex, real-world challenges in their future design careers.

4.2. The results and recognition of the *International Poster for Tomorrow* competition.

The *International Poster for Tomorrow* competition assigns three Short Lists: Top 10, Top 100, and Top 300.

In the 2022 edition, with the theme *Do the Right Thing*, a student from the 2nd year of the degree in Communication Design was selected for the Top 100, out of a total of 6,000 submissions: Three posters from Sarah Nogueira⁴. *Do The Right Thing* Paris exhibition will be hosted at *Espace Panthea*, showcasing the 100 best posters selected amongst over 6000 entries. More exhibitions across the world will take place in Bosnia & Herzegovina, Brazil, Colombia, Cyprus, Ecuador, Italy, Morocco, Mexico, Tunisia, Turkey and the USA. (Fig.3).

⁴ <https://www.posterfortomorrow.org/en/u/26768>

In 2020, on the 11th edition, with the theme *Fake News*, three students were selected. The poster by student Ana Rita Janeiro⁵, from the 3rd year, was selected for the Top 100, among 6,070 submissions. The posters by 2nd-year students Ana Sofia Almeida⁶ and Fernando Barbosa⁷ were selected for the Short list of the 300 best. (Figs.4, 5 and 6).

In the 2018 edition, under the theme *A Planet for Tomorrow*, the 2nd-year students Margarida Pereira⁸, Irene Peixoto⁹, and Patricia Freire¹⁰ were included in the Top 100 out of a total of 4900 participants (Figs. 7, 8 and 9). The inaugural exhibition was held in Paris, at École Comondo, on September 16, 2021, and exhibit around the world – Azerbaijan, Bosnia Herzegovina, Cyprus, Ecuador, Greece, Hungary, India, Iran, Italy, Kazakhstan, Mexico, Pakistan, Russia, Tunisia, Turkey and the United States (Figs. 10 and 11). As habitual in all editions, a book¹¹ was published with the best 100 posters in the competition.

In the 2017 edition, with the theme *Freedom of Movement*, four 2nd-year students, Margarida Pereira¹², Patricia Freire¹³, and Irene Peixoto¹⁴, were included in the short list of the 100 best posters, out of 5,000 proposals (Figs. 12 and 13).

In the 2016 edition, with the theme *Make Extremism History*, the 2nd-year students Irene Peixoto¹⁵, and Beatriz Silva¹⁶ were included in the short list of the Top 100 best posters, out of 5,000 proposals (Figs. 14 and 15).

In the announcement of the results of the competition, three students from the degree in Communication Design were selected. The poster done by Ana Janeiro, a student from the 3rd year was selected for the Top 100, among 6070 submissions, from 112 countries. Also, posters from Ana Sofia Almeida and Fernando Barbosa, from the 2nd year, were selected for the Shortlist of the best 300. Posters were made in Design disciplines, in the academic year of 2019/2020. As usual, the opening exhibition that displays the Top 100 takes place in Paris at École Camondo. Also, a book¹⁷ is always published with the best 100 posters in the competition.

⁵ <http://www.posterfortomorrow.org/en/gallery/view/53656>

⁶ <http://www.posterfortomorrow.org/en/gallery/view/53484>

⁷ <http://www.posterfortomorrow.org/en/gallery/view/53191>

⁸ <http://www.posterfortomorrow.org/en/gallery/view/50776>

⁹ <http://www.posterfortomorrow.org/en/gallery/view/51923>

¹⁰ <http://www.posterfortomorrow.org/en/gallery/view/51591>

¹¹ <https://www.posterfortomorrow.org/en/blog/fake-news-book-215>

¹² <https://www.posterfortomorrow.org/en/gallery/47933>

¹³ <https://www.posterfortomorrow.org/en/gallery/47596>

¹⁴ <https://www.posterfortomorrow.org/en/gallery/47728>

¹⁵ <https://www.posterfortomorrow.org/en/gallery/47728>

¹⁶ <https://www.posterfortomorrow.org/en/gallery/43346>

¹⁷ <https://www.posterfortomorrow.org/en/blog/fake-news-book-215>

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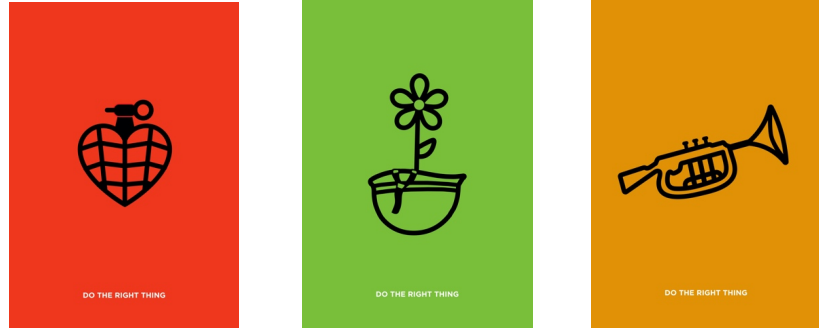


Fig. 3. In the 2022 edition, Design student Sarah Nogueira's Posters were selected for *Poster for Tomorrow's* Top 100.
Source: Sarah Nogueira.



Figs. 4, 5, and 6. In the 2021 edition, Design students Ana Janeiro, Sofia Almeida, and Fernando Barbosa Posters were selected for *Poster for Tomorrow's* Top 100 (from left to right). **Source:** Ana J., Sofia A., and Fernando B.



Figs. 7, 8 and 9. In the 2018 edition, Design students Ana Janeiro, Irene Peixoto, and Patricia Freire Posters were selected for *Poster for Tomorrow's* Top 100 (from left to right). **Source:** Ana J., Irene P., and Patricia F.

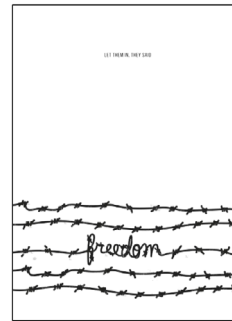
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Figs. 10 and 11. The 2018 edition's inaugural exhibition was held on September 16, 2021, at École Comondo in Paris. Margarida Pereira with one responsible for *Poster for Tomorrow* showing his poster (right image). **Source:** Margarida P.



Figs. 12 and 13. In the 2017 edition, Design students Patricia Freire, and Margarida Pereira Posters were selected for *Poster for Tomorrow's* Top 100 (from left to right). **Source:** Patricia F., and Margarida P.



Figs. 14 and 15. In the 2017 edition, Design students Patricia Freire, and Irene Peixoto Posters were selected for *Poster for Tomorrow's* Top 100 (from left to right). **Source:** Patricia F., and Irene P.

Final Considerations

This article highlights the crucial role of educators in preparing young students and future designers to face contemporary challenges. It also underscores the fact that design is a powerful agent of change and this must be taught to undergraduate students in their early years. This pedagogical practice has demonstrated its value in several ways. Firstly, it enables the integration of students in social projects and fosters an empathetic mindset beyond commercial considerations, addressing critical issues for a better world. Secondly, it offers selected poster authors a valuable opportunity for the publication and dissemination of their work. Lastly, this approach contributes to enhancing students' portfolios. Also, the interdisciplinary practice is crucial for Design students for several reasons: it facilitates comprehensive problem-solving, enhancing their understanding of competition themes and refining visual communication skills; interdisciplinary collaboration inspires unconventional approaches to problem-solving; additionally, it prepares students for the collaborative and dynamic nature of the professional design world.

Recognizing the importance of equipping students with essential skills for creating an equitable future, design educators must prioritize considerations for both people and the planet. While initiatives like the one mentioned have shown significance, it is essential to acknowledge that there is still considerable work to be done in advancing the teaching of Design at the higher education level. Efforts should focus on continuous improvement and innovation in design schools and educators to contribute to innovative practices aiming to address the evolving demands of a changing world.

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