

Identities and [Changing] Identities: A crossroads of cultures, translation, and digital innovation

Bucchetti, Valeria L.*^a; Barbara, Anna ^a; Allard, José^b; Scupelli, Peter^c; Mikhail, Reejy Atef Abdelatty^a

^a Design Department, Politecnico di Milano, Milan, Italy

^b Pontificia Universidad Católica de Chile, Escuela de Diseño, Santiago, Chile

^c School of Design, Carnegie Mellon University, Pittsburgh, USA

* valeria.bucchetti@polimi.it

doi.org/10.21606/iasdr.2023.894

Will the design system be emancipated enough to contribute to the transformation processes of identities in different cultural contexts? The notion of identity constitutes a fundamental axis for reflecting on design's renewal and transformations. Identity is not immutable; it transforms with growth and social changes from a multicultural and intercultural perspective. The paper critiques the contributions submitted to the Identities and [Changing] Identities track for the tenth Congress of the International Association of Societies of Design Research (IASDR 2023). The contributions reflect on four main areas: cultural identity concerning the identity roots of design, the authorial identities with their poetics, identity hegemony with the implications of a 'monolingual' of design, and reductive forms of identity homologation. Secondly, the identity-alterity relationship in its theoretical formulation, in the local dimension and related to other cultures, and in elaborating actions aimed at overcoming the fixed identities of gender, class, and religion. The third area is identity concerning translation processes, reflecting on the revision of systems, tools, and programs for translating and communicating identity. Lastly, identities in physical/digital environments and futures are an area that focuses on the relationships between identities and designed habitats.

Keywords: *alterity; translation processes; identity systems; social design*

1 Introduction

Boundaries between cultures, languages, and physical and digital realms are continuously changing, and the concept of identities has emerged as a focal point of interdisciplinary paradigms. This research paper, critically assessing and evaluating the contributions submitted to the Identities and [Changing] Identities track for IASDR 2023, encompasses a multifaceted exploration of identities and their transformative nature. Particular emphasis is placed on their dynamic interplay within the diverse domains of design, culture, translation processes, and physical/digital environments.



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The backdrop against which this investigation unfolds is one marked by globalization, rapid technological advancements, and profound sociocultural changes. In this era, the understanding of the intricate nuances of identity and its complex relationship with alterity is considered of paramount significance. The Identities and [Changing] Identities track contributions provide a unique lens through which these phenomena can be examined, as they represent the collective wisdom and insights of scholars, practitioners, and researchers engaged in the cutting-edge discourse of design and identity.

As this journey of exploration is embarked upon, the aim is to unravel the intricate tapestry of identities and delve into how they are adapted and interacted with in the ever-changing landscapes of our world. The contributions serve as a rich repository of ideas, methodologies, and perspectives to guide us in this endeavor. By traversing the realms of design, cultural studies, translation processes, and physical/digital environments, a more profound comprehension is sought of how identities are manifested, evolved, and influenced by our collective and individual experiences. Ultimately, our exploration aims to shed light on how these identities are shaped by the futures that lie before us and their profound implications for our evolving global society.



Figure 1. The four areas of Identities and [Changing] Identities track. Source: authors

2 The Identity-Alterity relationship in the design field

At the heart of the discussion is the role played by design and its responsibilities: through the design of artifacts, cultural content, identities, social relationships, and lifestyles are defined. They see the project as the interpreter and witness to how a society designs and structures itself (Baule & Bucchetti, 2012; Papanek, 1971; Resnick, 2019).

In this perspective, design, in its various vocations, places identity at the center, thus working on identities and building them in a constant relationship with alterity.

Reflecting on the identity-alterity relationship means dwelling on an axis with two polarities that feed each other in a dialectical relationship in continuous redefinition (Costa, 2011). In this relationship, the design arises both as a dialogical exchange between cognition and project and as the moment in which that is theoretically elaborated is put to the test. Placing itself at the center of this dialogic node

– between doing and thinking – design cannot fail to look critically at cultural complexity; it cannot think of itself outside of history and its contradictions (Zingale et al., 2022).

In this reasoning, alterity is present not only on the margins, beyond borders, but in the very core of identity. It takes on a function of co-essentiality since it is inevitable (because one cannot do without it) because identity (what “we” believe to be our identity, what we most identify with) is also made up of alterity (Remotti, 1996).

Therefore, reflecting on identity necessarily implies introducing incorporating (whether we like it or not, whether we explicitly state it or not) alterity in the formative and metabolic processes of identity.

Paraphrasing Jullien (2016), one wonders: what could characterize the design and its cultural dimension if not precisely the tension of the 'different' generated by the deviation from the norm, which makes it work and, therefore, constantly change?

In this dichotomy between identity and alterity, design is involved on several levels. Not only in its dimension of doing, as a translation act that moves entirely and constitutively within the scenarios of alterity, but it is also, above all, in its very theoretical formulation, dealing with nuclei of alterity that deeply marks its status disciplinary (Baule & Caratti, 2022).

The notion of alterity allows us to reflect on the forms of representation and self-representation of society, addressing the discourse starting from some recurrences in which alterity is substantiated, which goes on to intercept forms of alterity that are denied, violated, distorted, relegated, silenced), thus bringing to light the different forms at the origin of the "excluding matrices" (Bucchetti, 2022).

According to this perspective, the need arises for a reflection on the very identity of design to focus on its privileges and prejudices. It is a reflection that finds support in some theories in the foreground today, which constitute the catalysts at the base of the self-reflexive process that belongs to the discipline. From the 'Decolonial' to the Pluriverse, from the third wave of feminist theories that embrace the theme of intersectionality, up to the theory of point of view and Critical race theory as mentioned in *Pursuing positionality in Design*.

The task of the design discipline - capable of exploiting methodologies such as Autoethnography and research tools on Participatory action - is to discover the Other and gain knowledge of it, grasp the complexity of changes, and observe historical courses. As well as being able to prefigure their flows through the elaboration of performative actions to support the transformations concerning the cultural paradigms aimed at overcoming the fixed identities of gender, class, and religion, their behaviors have governed the forms of living on which they based community interactions and related artifacts and symbols were designed.

A specific field, which constitutes a paradigmatic example, which better helps us to understand the point of view, is represented by research on bias in AI (Benjamin, 2019; Broussard, 2018, 2023; D’Amico, 2020; D’Ignazio & Klein, 2020).

However, from precise research on conversational interfaces, such as chatbots and virtual assistants entitled *Speculating gender in conversational interfaces*, and from observing state-of-the-art on the gender biases that characterize them (which bring out an apparent lack of diversity and points of

view), this demonstrates a gap that gives rise to services geared solely towards a particular group of users, ignoring the needs and perspectives of others.

The dialogical relationship between identity and alterity is expressed in the design practice by incorporating alterity in the formative and metabolic processes of the identity itself. In particular, this relationship is evidenced by the research on the traditional textiles and costumes of the Tripuri tribal women of Tripura entitled *Evolving Identity: A Study on Changing Choices in the Clothing of Tribal Women of Tripura India*. It shows the local dimension and its relationship with other cultures.

The relationship between alterity and identity finds evidence in the preferences for the tribal costumes of the Tripuri tribal families residing in rural and urban areas. It remodels itself according to the different forms of change, be it demographic or religious, or determined by the influence of media and communication or, more generally, by the various forms of cultural exchange.

In other words, the textiles and customs of the tribes become emblematic interpreters of the various cultural identities in transformation, permeable to the influence of transculturality.

In the same way, the dialogic relationship between identity and alterity takes shape through self-reflection practices, typical of design, when one questions how this relationship affects social interactions, influencing the ways of meeting and putting in contact with the other. For example, through the gift seen as a social behavior located in the cultural and economic context, it can present itself as an act that can be read as an imposition of identity on the other, as explored in the paper *Is Gift a Token of Gratitude or An Imposition of Identity? Facilitating Positive Consequences of Gift-Giving with Receiver-Centred Design*.

Social spaces, like the media spaces we inhabit, express our experience of alterity. If the value of allowing individuals to interact through discussion is recognized in the public space (Arendt, 1958), to favor the encounter with the other and, therefore, if the public space has the function of allowing me to discover who I am, at the designed space, and therefore to design, is delegated the task of escaping from the reiteration of partial and crystallized models that affect the construction of a plural public space, capable of guaranteeing the recognition of alterity and, consequently, of being functional to the encounter with the other (Bucchetti, 2022).

3 Cultural identities

When we think of cultural identities, we mainly refer to origins, to that heritage, genetic, social, artistic, popular, etc., those elements in common among members of the same community, nation, or society, which constitute a unique, fixed, static, in some ways immutable.

However, this interpretation is dangerous because cultural identity takes shape not only in similarity but also in otherness. Identity, which tends to form on common elements in order to extrapolate its essence, works in that intersectional whole that produces a reduction, banishes complexity, and minimizes diversity in order to exalt homogeneity disguised as unity. Identities, which are constructed through the consolidation of common elements, are permanently stunted, asphyxiated, static, and mystified. Complexity leads us to argue that identity is not necessarily synonymous with unity; indeed, cultural identities are not based on what is called intersection but on union, which includes elements

in common and those that are different. Precisely, the latter, which constitutes the differences rather than the similarities, is the guarantee of life and the development of identities.

The single cultural identity of a people, district, or country is historically represented by coats of arms, flags, and heraldic symbols that lead to exclusivity and oppression toward the outsider. On the other hand, it is an approach to cultural identities that refers to a kind of DNA of places, communities, and their cultures, composed of qualities that can combine to produce multiple, variable, and living identities depending on the protagonists, contexts, and desires. This DNA can be visible and intangible. The former is based on possible combinations of colors, positioning, repetition, rotation, resizing, shape transformation, and content variation. In contrast, intangible DNA, a kind of Sensorial Identity Card, is an identity that extends to invisible qualities, not only colors, shapes, styles, materials, and finishes, but also sounds, smells, tastes, etc.

The cultural identity focused on in the paper *Identity Construction of Folk Craftspeople and Re-design of Folk Handicraft in China - A Case Study of Dong Brocade in Tongdao, Hunan* is intangible in nature. It explores how contemporary re-interpretations of brocade handicrafts in the Hunan region in China can constitute a rediscovery and emancipation of that Intangible Cultural Heritage (ICP) based on the diversification of the social identities and sensory heritage of the craftspeople, and not just the visual one. A concept that goes back to "imagined community" (Anderson, 2020) explores how identities are also constructed through imagined and shared narratives.

In addition to the plural and varied dimension of identities, it also becomes strategic to consider a temporal extension that allows it to change over time through a dynamism that continuously shapes identity forms. It is, therefore, an evolving living system; it is not a static and final condition. The dynamism of identities can be temporary or permanent depending on the needs of development in different habitats and contexts, but also hybrid (Bhabha, 2004) emerging from encounters between different cultures and intersections (Anzaldúa, 2015).

However, identity forms are within dynamic and situated processes, influenced by media representations and social dynamics (Hall & Evans, 2013).

Dynamic visual identities (DVI), also defined in the literature as variable, mutating, flexible, and liquid, are the subject of the paper *Community Voices in Visual Identity. A Reflection on The Social Significance of Dynamism in Visual Identity Design* is proving increasingly effective for potential impacts from a social perspective. This definition denotes all those systems that exhibit variability, non-linearity, variety, performativity, relationship to context, and coherence.

In a community context, dynamic identities can foster inclusion, relationship, involvement, and participation. The proposed case study represents the fact that practices of participatory construction of plural identities by a community are tools for creating social value, both in terms of processes and outcomes.

Dynamic qualities are more open, suitable for generativity, collaboration, and participation, operating simultaneously on multiple levels, representing and valuing the individual, community, and society.

Milan 0.18 represents an interesting case study to explore the potential in the public sphere, whose intentions are precisely to generate inclusive identities that can convey diversity, plurality, and variety

while remaining recognizable, generating value for society and producing positive effects for the communities involved.

Cultural identities are thus not given, predetermined, and concluded structures but can be projected qualities to aspire to, such as emancipation or evolution from the original ones. The contribution *Textile Autobiographies: Crafting Shifting Identities with Refugee Communities* explores the case of refugee communities in London in the context of fashion and textiles. In that context, cultural identities are used to understand and redefine design for cultural sustainability and community resilience through the lived experiences of participants with asylum-seeker or refugee status to resist the recurrent dynamics in colonial systems, often repeated in host cultures, in which the formation of new identities is influenced by processes of assimilation and erasure of source identities (Fenon, 2005).

The reconfiguration of cultural identities thus becomes a critical space for reflecting on oneself. One is evolving identities, coping with isolation in transient worlds, and aspiring to build a life in a new place.

4 Identities in relation to translation processes

The concept of identity has emerged within modernity and is defined by various cultural categories and social organizations, such as age, gender, sexuality, religion, class, ethnicity, disability, education, and nationality. The place, whether the local area, the nation, or the global context, remains one of the most influential factors in shaping people's identities (Sparke, 2019).

"Eurocentric principles of modern design were conceived as egalitarian tools of social progress, but they served to suppress differences among people worldwide."(Buckley, 2020). Paradoxically, globalization can both intensify social relations and shape local practices. In today's interconnected world, designers from one culture can design for another, highlighting the importance of understanding the cultural context of users. This has paved the way for many practitioners and researchers, many from the global south and former colonies, to explore how design can help revive old local identities and develop new hybrid ones (Sparke, 2019). Indeed, alternative identities that flourish outside the norms of the Western design paradigm are emerging with different backgrounds, abilities, and perspectives (Buckley, 2020).

Current design theory, process, and research, such as the contributions to this track, have progressed to incorporate the intersectionality of identities and how socio-cultural agendas can be translated and shape people's identities. More diverse scholars with varied backgrounds and abilities are contributing to design research, resulting in more inclusive and situated design histories, pedagogies, and practices that address their struggles and interests (Costanza-Chock, 2020).

The fields of translation studies and design are closely intertwined and have many similarities. Designers can be seen as "translators" mediating, transferring, and re-transcribing between departure and arrival systems of meaning and identities (Baule, 2016).

According to Baule and Caratti (2017), "Design is Translation." The field of design requires the ability to translate between different codes and registers to adapt to the constantly shifting boundaries between disciplines, areas of knowledge, and production models. Therefore, translation can be seen

as a basic model for design, where it involves making communication accessible and identifying the most appropriate form of expression for different media and formats.

Understanding the translation model requires analyzing communication forms designed for a cross-language and cross-cultural universe that includes multiple cultures, supports, systems, and languages. The relationship between design and translation is also informed by other disciplinary fields, such as semiotics, media studies, and social studies. These fields can provide designers with valuable insights into how meaning is created and communicated. This relationship can be observed in several of the contributions submitted for this track, applied to different areas of design, such as fashion, social advocacy, knowledge management, and sustainable design (Baule & Caratti, 2017).

Wearing Black when Feeling Blue: An Exploration of the Relationship Between Clothing and Mood examines how clothing choices can influence mood and identifies key garment characteristics for four distinct moods (tense, cheerful, gloomy, and relaxed). The study provides insights into how clothing can affect the mood and well-being of the wearer. It also suggests that fashion can be used to communicate, reflect, and translate our identities. Each mood has a distinct set of clothing characteristics that can influence, enhance, communicate, and "translate" that mood.

The Role of Filter-Driven Variety in Cognition Focused on Logic and Aesthetic Values of Language Familiarity provides a comprehensive analysis of the role of filter-driven variety in language familiarity and how it influences individual biases and emotions in letter perception. The research focuses on two types of filters: logic-driven and aesthetic-driven filters. The findings show that a logic-driven filter reduces misunderstanding in letter perception and influences the individual's well-established biases. However, those biases that intervene in aesthetic emotions do not necessarily lead to beauty. This study demonstrates how translation could be understood as a filtering process affecting logic and aesthetic interpretations.

Contributions of Slow Design to the Valorization of Local Identities in Sustainable Processes explores the concept of Slow Design as a means of promoting sustainable behavior and social innovation while highlighting the unique characteristics of local identity. Slow Design is presented as an alternative to standardized production methods and a contributor to new directions in design for sustainability. By combining vernacular knowledge with emerging technology, Slow Design adds value to artisanal co-production and promotes more conscious and democratic forms of production and consumption. This, in turn, reshapes our relationship with things, people, communities, and their identities. The paper emphasizes the importance of considering different contexts and perspectives in the design process and the potential of the translation paradigm in design research to generate new expressive interpretations, simplifications, or expansions of the source text within an inter/multi/transcultural dimension.

The concept of translation in design is a complex and multifaceted one. It goes beyond the literal act of translation to include the transformation of meaning and identities. It involves reformulating, translating, or transmuting contents from one text to another in order to generate new expressive interpretations, contaminations, simplifications, or expansions of the source text within an inter/multi/transcultural dimension. This process is not the same as pure translation or prefiguration, as it involves creating new interpretations and social habits that renew our relationship with things and, above all, with and among people and their identities (Baule, 2016). This track's contributions

highlight the translation paradigm's potential in design research and offer valuable insights into the relationship between design and different fields of study.

The papers presented in the "Identities and [Changing] Identities" track offer valuable insights into the potential of the translation paradigm in design research and the relationship between design and different fields of study. The process of designing for identities by considering translation requires a nuanced and multifaceted approach that recognizes the political, ethical, and historical nature of design interventions, knowledge, and meaning. Situated forms of knowledge offer an alternative to cookie-cutter design methods (Forlano, 2016) and seek to integrate diverse forms of knowledge, meanings, and identities. However, design methods are often too frequently and universally reused (Forlano, 2016; Simonsen & Hertzum, 2012) and applied as a mold for solving problems in standardized ways. Thus, making in a situated manner invites us to re-enchant design with a new sense of context, places (Tironi et al., 2022), and identities.

5 Identities in physical/digital environments and futures

Identities navigate physical, digital, and temporal dimensions. Will life-changing design be smart enough to represent increasingly heterogeneous realities, to take on the needs and requests of the multiple identities of an increasingly connected and digital world, and to re-design inclusive futures? In this section, we discuss the relationships between identities and designed environments.

As discussed in the previous sections, it is clear that identities exist and are enmeshed at multiple levels, such as individuals, families, organizations, nations, religious groups, etc. From a design perspective, such identities are often represented by individual choices such as clothing, hairstyles, mobility choices (e.g., automobile, train, bicycle, airplane, zero-carbon sailboat), to the design of our lived environments (e.g., homes, offices, stores), our public spaces, collective choices (e.g., public sector vs. private sector politics), national politics (e.g., solidarity or antagonism to immigrants), and so forth.

The companies, services, organizations, and government units also design and express identities. Organizations can enact identities by dictating uniforms or professional dress codes, how people speak and interact with each other, the furnishings of offices or stores, and so forth. As our experiences with brands and organizations become online and physical, identities are expressed in hybrid environments that mix physical and digital experiences.

Identities are designed and expressed for various environments, from physical locations to online experiences. Part of our lived experiences are increasingly shaped by hybrid environments that merge physical and digital components. Such hybrid environments require one to rethink identities based only on physical and analog experiences.

In *The Brand as Place: A Model for Interpreting Identity In The Digital Age*, Guida and Finesso explore brands through the lens of place. When people experience brands through points of sale, events, websites, packaging, and products, such touchpoints allow people to experience brands. In fluid-changing environments, brands seek flexibility and agility to remain market-relevant. The authors argue for a shift from "touchpoints" to "touch places" in the system of relations between brands and audiences. The shift from "points" to "places" for brands includes spirit, personality, and character. Places like brands are emotional and relational hubs with their own identity and moral character. The

authors provide an interpretation model highlighting the evolution from touchpoints to touch places as places of exchange as key elements shaping experiences.

The relationship between identities and environments is a complex one. Winston Churchill says, “We shape our buildings; then our buildings shape us,” when referring to the United Kingdom Commons Chamber and the parliamentary process in Great Britain¹. One can extrapolate that we shape our environments and that our environments, in turn, shape us. It follows that just as we shape our identities, our identities also shape us. Consequently, identity processes are influenced by both physical environments and digital environments.

In a case study of the Chilean courts during the COVID-19 pandemic, titled *Shifting identities new materialities of power and control*, Santuber and Hermansen argue that “identities as the materialities that produce them” shift as analog worlds become digital. A video conferencing platform interface replaced the traditional courtroom as a physical space to perform judicial identities of those involved in a legal process. The privately owned digital platform shifted the “public authority of the state” as linked to the performance of judicial identities.

There is an enmeshed relationship between our identities and environments as well. One might carefully design their home, office, store, or public place to represent who they are and how they desire to be perceived. There is a shaping of environments so that they represent our identities and a seeking of particular environments that represent or are aligned with our identities. The linkages between environments and identities are expressed at multiple levels by individuals, families, organizations, tribes, nations, etc.

Just like we shape analog environments, so are digital environments. Our physical and digital environments also influence our identities. Moreover, our identities are shaped by our environments, as our identities also shape our environments. For example, a communication designer may identify with specific digital tools as a digital maker. In turn, specific digital tools may shape how one expresses one's identity online. Identity is performed in public analogue spaces and through online experiences. In short, identity is shaped by places, both analogue and digital. Digital platforms that are created in one country and used on a global scale may, in turn, influence identities.

Herman and Aurora, in *Decolonizing Creativity in the Digital Era*, explore decolonizing creativity in the context of the platform's creator economy. They argue that technology has primarily been designed for Western audiences' digital era from the Global North identity everywhere else around the globe. Through fieldwork, they propose a non-Western decolonial perspective on “digital creativity and algorithmic cultures.” They conduct fieldwork in India to produce a non-Western decolonial perspective. Their inclusive approach considers local impacts and vernacular realities of designed creativity platforms. The global-minded research framework used to analyze digital creativity is Creativity as ... Access, Identity, Expression, and Data. They argue for designing platforms with relevant audiences in mind and considering local vernacular when making design decisions.

Identities have a temporal dimension. Our identities are not limited to the present. There are past identities, present identities, and future identities. These identities described through time are stories we tell and can be represented by places we inhabit or visit. Imagine the sense of pride that one might

¹ <https://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/churchill/>

feel when visiting a historic monument that connects with one's history or stories of one's ancestors that evoke a sense of pride and belonging.

In *Fictional Brand Design for Visual Identities in Audiovisual Narratives*, Guida and Bernini explore how fictional brands affirm values, positioning, and identity. Branding works for actual firms as it does for fictional brands. Fictional branding refers to brand design that does not refer to any existing service, product, company or organization (e.g., political institutions, military organizations, Non-Government Organizations). Fictional branding is explored through long-form narrative audiovisual works such as films, TV series, and video games. The fictional branding exemplars are collected in a Fictional Brands Archive.

In summary, as is apparent by the four examples mentioned in this section. First, identities are connected to both physical and digital places. As such, identities need to be designed and enacted in ways that consider hybrid physical and digital realities. Thus, brands need to operate in manners that consider such hybrid realities. Second, identities shift during transitions between analogue places and digital platforms; as such, processes need to be mindful of the interactions between identities and environments. Third, national and cultural identities can be embedded into digital platforms. To avoid colonization problems with local realities and cultures, digital platforms and ideas from other cultures should be carefully scrutinized and appropriately adapted to local realities. The colonialism that digital platforms currently embody may lead to futures where a fracturing of online platforms so that cultural groups can shape their own identities through platforms and vice-versa rather than unquestionably accepting foreign colonizing platforms. Fourth, identities are created and enacted over the past, present, and future. Exploring the multiplicity of identities over time is essential to learn of new possibilities. It is easy to explore the past histories that happened to us. The challenge in a rapidly changing world is learning to actively anticipate futures by imagining their future. A critical issue for anyone is to decide if such futures and their impacts on identities are desirable or undesirable.

6 Conclusion

In this comprehensive exploration of identities and their ever-evolving nature, a journey has been undertaken through the complex landscapes of design, culture, translation processes, and physical/digital environments. The critical assessment and evaluation of contributions to the Identities and [Changing] Identities track at IASDR 2023 have provided a lens through which these multifaceted phenomena could be examined.

It has been observed that design influences and defines various aspects of society, including culture and identity, emphasizing the dynamic relationship between identity and alterity. It suggests that design's cultural dimension involves embracing and adapting to differences while also highlighting instances of exclusion and marginalization in society. On the other hand, cultural identity is often misconstrued as a fixed, uniform set of common elements within a community, but in reality, it thrives through the fusion of both commonalities and differences, fostering dynamic, multifaceted identities. These identities can manifest visually through a flexible combination of visible elements like colors and shapes and intangible qualities such as sensory experiences like sounds, smells, and tastes, offering a richer and more inclusive perspective on cultural diversity.

In addition, translation processes have emerged as powerful tools for bridging linguistic and cultural divides. The connection between design and translation is highlighted, as designers are seen as "translators" who mediate between different systems of meaning and identities, emphasizing the importance of communication and adaptation across cultures and disciplines. Identities in physical and digital environments have revealed that identities are linked to physical and digital spaces, requiring brands to adapt to hybrid realities. Careful consideration of cultural identities in digital platforms is needed to prevent colonization, and understanding the evolution of identities over time is crucial for envisioning desirable futures in a changing world.

In conclusion, the journey through the multifaceted dimensions of identity has illuminated the fact that it is not a fixed state but a dynamic and ever-changing construct. Our identities are not solitary entities but exist in constant negotiation with alterities and the otherness surrounding us. As we move forward in this rapidly changing world, our ability to adapt, embrace diversity, and navigate the fluidity of identity will be pivotal in shaping a more inclusive and harmonious future. The Identities and [Changing] Identities track contributions have expanded the horizons and deepened the understanding of these crucial concepts, leaving us with the perception that designing new dynamic identities will be one of the most important challenges for the design of the future.

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About the Authors:

Valeria Bucchetti: She is a Full Professor and Chair BSc+MSc Communication Design. She teaches “Communication Design and Gender Culture” in the Design Master Degree. She is member of the “Centro di Ricerca interuniversitario Culture di Genere” board. She won the “Compasso d'Oro” Design Award (1998).

Anna Barbara: She is an Associate Professor and President of POLI.design. She teaches Ephemeral Design in the Spatial Design Master's Degree and Visual Design in the Bachelor of Interior Design at Politecnico di Milano. She is a co-founder of the Global Design Futures Network.

José Allard is an Associate Professor at Pontificia Universidad Católica de Chile and founder of the Public Innovation Laboratory (LipUC). He leads research projects on information design and emergency design and has served on the board of Cumulus Association.

Peter Scupelli is Associate Professor, and Director of the Learning Environments Lab at Carnegie Mellon University. He is co-founder of the Global Design Futures Network. He holds a Ph.D. in HCI, M.Des. in Interaction Design, and Architecture degree.

Reejy Atef Abdelatty Mikhail: Reejy is currently a Ph.D. candidate at the Department of Design at Politecnico di Milano in Italy. She holds an MSc in Interior and Spatial Design from Politecnico di Milano and a BA in Interior Design from Alexandria University in Egypt.