

9-10-2023

Proceedings of IASDR 2023: Life-changing Design

Daniela De Sainz Molestina
Politecnico di Milano, daniela.desainz@polimi.it

Laura Galluzzo
Politecnico di Milano, laura.galluzzo@polimi.it

Francesca Rizzo
Politecnico di Milano, francesca.rizzo@polimi.it

Davide Spallazzo
Politecnico di Milano, davide.spallazzo@polimi.it

Follow this and additional works at: <https://dl.designresearchsociety.org/conference-volumes>



Part of the [Art and Design Commons](#)

Citation

De Sainz Molestina, D., Galluzzo, L., Rizzo, F., and Spallazzo, D. (eds.) (2023) *Proceedings of IASDR 2023: Life-changing Design*, 9-13 October, Milan, Italy, Design Research Society. <https://doi.org/doi.org/10.21606/iasdr.2023.001>

This Book is brought to you for free and open access by the DRS Conference Volumes at DRS Digital Library. It has been accepted for inclusion in DRS Conference Volumes by an authorized administrator of DRS Digital Library. For more information, please contact dl@designresearchsociety.org.



THE 2023

IASDR Congress

Life-
changing
design

Milan 9th–13th October

PROCEEDINGS OF IASDR 2023

EDITORS:

Daniela De Sainz Molestina

Laura Galluzzo

Francesca Rizzo

Davide Spallazzo



POLITECNICO
MILANO 1863

SCUOLA DEL DESIGN
DIPARTIMENTO DI DESIGN

POLI.DESIGN
FOUNDED BY POLITECNICO DI MILANO

Life-Changing Design

Proceedings of the 10th Congress of the
International Association of Societies of
Design Research (IASDR 2023)

EDITORS:

Daniela de Sainz Molestina

Laura Galluzzo

Francesca Rizzo

Davide Spallazzo

Proceedings of the 2023 IASDR Congress

International Association of Societies of Design Research International Congress

9 – 13 October 2023

Milan, Italy

www.iasdr2023.polimi.it

Cover and congress identity design by Daniela de Sainz Molestina

Proceedings compiled by Lenny Martinez Dominguez

Editors: Daniela de Sainz Molestina, Laura Galluzzo, Francesca Rizzo, Davide Spallazzo



This work is licensed under a Creative Commons Attribution-Non Commercial 4.0 International License. <http://creativecommons.org/licenses/by-nc/4.0/>

ISBN 978-1-912294-59-6

<https://doi.org/10.21606/iasdr.2023.001>

Published by the Design Research Society

85 Great Portland Street

London, W1W 7LT

United Kingdom

IASDR 2023 Organization

General Chairs

Luisa Collina, Politecnico di Milano
Alessandro Deserti, Politecnico di Milano
Francesco Zurlo, Politecnico di Milano

Programme Chairs

Laura Galluzzo, Politecnico di Milano
Francesca Rizzo, Politecnico di Milano
Davide Spallazzo, Politecnico di Milano

Doctoral and Graduate Consortium Chairs

Paola Bertola, Politecnico di Milano
Peter Gall Krogh, Aarhus University
Anna Meroni, Politecnico di Milano
Lucia Rosa Elena Rampino, Politecnico di Milano
Doctoral and Graduate Consortium Associate Chairs
Elena Mariele Elgani, Politecnico di Milano
Clorinda Sissi Galasso, Politecnico di Milano

Pictorial Chairs

Marco Quaggiotto, Politecnico di Milano
Umberto Tolino, Politecnico di Milano
Pictorial Associate Chair
Sabrina Scuri, Politecnico di Milano

Short Paper Chairs

Erminia D'Itria, Politecnico di Milano
Silvia Maria Gramegna, Politecnico di Milano
Xue Pei, Politecnico di Milano

Short Paper Associate Chairs
Ambra Borin, Politecnico di Milano
Gianluca Carella, Politecnico di Milano

Martina Carraro, Politecnico di Milano
Laura Cipriani, Politecnico di Milano
Mattia Italia, Politecnico di Milano
Francesco Leoni, Politecnico di Milano
Claudia Mastrantoni, Politecnico di Milano
Erin MCauliffe, Politecnico di Milano
Vanessa Monna, Politecnico di Milano
Angelica Vandi, Politecnico di Milano

Theme Chairs

[Changing] Organizations and Policies

Sabrina Bresciani, Politecnico di Milano
Sabine Junginger, Lucerne University of Applied Sciences and Arts
Euiyoung Kim, Delft University of Technology
Marzia Mortati, Politecnico di Milano

[Changing] Organizations and Policies Associate Chair
Hedwidge Serot Almeras

[Changing] Products and Production

Chiara Colombi, Politecnico di Milano
Venere Ferraro, Politecnico di Milano
Markus Holzbach, Offenbach University of Art and Design
KwanMyung Kim, Ulsan National Institute of Science & Technology

[Changing] Products and Production Associate Chairs
Valentin Brück, Offenbach University of Art and Design
Kwon Hyosun, Kookmin University
Tufail Muhammad, The Hong Kong Polytechnic University
James Andrew Self, Ulsan National Institute of Science Technology
Ziyu Zhou, Offenbach University of Art and Design

Identities and [Changing] Identities

José Allard, Pontificia Universidad Católica de Chile
Anna Barbara, Politecnico di Milano
Valeria Bucchetti, Politecnico di Milano
Peter Scupelli, Carnegie Mellon

Identities and [Changing] Identities Associate Chair
Reejy Atef Abdelatty Mikhail, Politecnico di Milano

[Changing] Ecosystems

Camilo Ayala García, Libera Università di Bolzano
Cindy Kohtala, Umeå Institute of Design, Umeå University
Valentina Rognoli, Politecnico di Milano
Carlo Vezzoli, Politecnico di Milano

[Changing] Ecosystems Associate Chairs
Alessandra Caroline Canfield Petrecca, Politecnico di Milano

Hang Su, Politecnico di Milano
Sofia Duarte Poblete, Politecnico di Milano
Elena Albergati, Politecnico di Milano
Luca Alessandrini, Politecnico di Milano
Barbara Pollini, Politecnico di Milano
Alessia Romani, Politecnico di Milano

[Changing] Communities

Susana Gonzaga, Universidade da Madeira
Ki Young Nam, Korea Advanced Institute of Science & Technology
Agnese Rebaglio, Politecnico di Milano
Daniela Selloni, Politecnico di Milano
[Changing] Communities Associate Chairs
Stefana Broadbent, Politecnico di Milano
Young Ok Choi, Brunel University

[Changing] Education

Elena Caratti, Politecnico di Milano
Silvia Ferraris, Politecnico di Milano
Silke Lange, Central Saint Martins, University of the Arts London
Zang Yingchun, Tsinghua University
[Changing] Education Associate Chairs
Ingrid Calvo, Universidad de Chile
Nina Trivedi, University of the Arts London
Shencheng XU, Northeast University
Chao Zhao, Tsinghua University

[Changing] Spaces and Services

Brian Dixon, Ulster University
Davide Fassi, Politecnico di Milano
Daniela Sangiorgi, Politecnico di Milano
Lou Yongqi, Tongji University
[Changing] Spaces and Services Associate Chairs
Annalinda De Rosa, Politecnico di Milano
Francesco Vergani, Politecnico di Milano

[Changing] Interactions

Mauro A. Ceconello, Politecnico di Milano
Sangwon Lee, Yonsei University
Panos Markopoulos, Eindhoven University of Technology
Margherita Pillan, Politecnico di Milano

[Changing] Interactions Associate Chairs
Tommaso Elli, Politecnico di Milano
Chris Hamamoto, Seoul National University

[Changing] Heritage

Carlo Franzato, Pontifical Catholic University of Rio de Janeiro

Rodolfo Maffei, Politecnico di Milano

Marco Mason, Northumbria University–Newcastle

Raffaella Trocchianesi, Politecnico di Milano

[Changing] Heritage Associate Chairs

Francesca Dolcetti, University of Essex

Rosella Locatelli, Politecnico di Milano

Umair Shafqat Malik, Politecnico di Milano

Federica Rubino, Politecnico di Milano

Elena Spadoni, Politecnico di Milano

IASDR 2023 Organizing Committee

Luisa Collina, Politecnico di Milano

Francesca Rizzo, Politecnico di Milano

Laura Galluzzo, Politecnico di Milano

Davide Spallazzo, Politecnico di Milano

Daniela de Sainz Molestina, Politecnico di Milano

IASDR Executive Board

President

Toshimasa Yamanaka, Japanese Society for the Science of Design (JSSD)

Vice president

Peter Lloyd, Design Research Society (DRS)

Secretary-General

Tek-Jin Nam, Korean Society for Design Science (KSDS)

Treasurer

Fong-Gong Wu, Chinese Institute of Design (CID)

Board Members

Martyn Evans, Design Research Society (DRS)

Byung-Keun Oh, Korean Society for Design Science (KSDS)

Kenta Ono, Japanese Society for the Science of Design (JSSD)

Tung-Jung Sung, Chinese Institute of Design (CID)

Co-opted Member

David Durling, Design Research Society (DRS)

Peer Reviewers

Mehdi A. Fallah
Elena Abbiatici
Syeda Tanveer Ahmed
Sunghee Ahn
Marco Ajovalasit
Elena Albergati
Luca Alessandrini
Anwer Ali
Noris Alice
Jose Allard
Iyad Alsabouni
Akosua Mawuse Amankwah
Mariana Amatullo
Qingfan An
Laura Anselmi
Anna Anzani
Eddie Appiah
Venzio Arquilla
Wai Dik Au
Valentina Auricchio
Elena Aversa
Steve Awoniyi
Camilo Ayala Garcia
Mata Ayoub
Laura Badalucco
Joon Sang Baek
Margarita Maria Baena Restrepo
Ladan Bahmani
Mark Bailey
Nilanjana Bairagi
Sharmistha Banerjee
Anna Barbara
Shahidha Bari
Gabriele Barzilai
Sanem Bayar
Sandra Bedaf
Andrea Benedetti
Estelle Berger
Renato Bernasconi
Maresa Bertolo
Elisa Bertolotti
Massimo Bianchini
Tom Bieling
Arianna Bionda
Mario Bisson
Thea Blackler
Johan Blomkvist
Spyros Bofylatos
Elizabeth Boling
Natasha Bonnelame
Sofie Boons
Ambra Borin
Alessandra Bosco
Marc Boulianne
Stephen Boyd Davis
Mariana Fonseca Braga
Antonio Erlindo Braga Jr.
Frederico Braidà
Sabrina Bresciani
Maria De Los Angeles Briones Rojas
Stefana Broadbent
Cara Broadley
Camen Bruno
Miguel Bruns
Valeria Bucchetti
Fabienne Bünzli
Dorothea Burato
Isadora Burmeister Dickie
Sonia Cabral Matos
Valentina Caiola
Daniela Anna Calabi
Barbara Camocini
Raquel Canaan
Alessandra Caroline Canfield Petrecca
Marita Canina
Silvia Cantalupi
Elena Caratti
Gianluca Carella
Lawrence F. Caruana
Marina Carulli
Rossana Carullo
Federica Caruso
Jose Luis Casamayor
Daria Casciani
Magdalena Cattán
Marta Elisa Cecchi
Vanessa Cesário
Sejal Changede
Amy Chen
Jing Chen
JiaYing Chew
Lin Chia-Hua
Tseng-Ping Chiu
Eun Ji Cho
Hyungjun Cho
Suji Choi
Anirban Chowdhury
Mariana Ciancia

Laura Cipriani
Adriana Cobo Corey
Alessandro Colizzi
Silvia Colombo
Alice Comi
Matteo Conti
Paola Cordera
Elisa Cordero-Jahr
Anna Cornaro
Marta Corubolo
Fiammetta Costa
Vincenzo Cristallo
Barbara de Oliveira Cruz
Silvia D'Ambrosio
Erminia D'Itria
Doriana Dal Palù
Manuel Damásio
Bharati Das
Amrita Datta
Amalia de Götzen
Juan Alfonso de la Rosa
Paola De la Sotta
Valentina De Matteo
Annalinda De Rosa
Ng Debbie
Barbara Del Curto
Mariagiovanna Di Iorio
Chiara Di Lodovico
Barbara Di Prete
Cyriel Diels
Francesca Dolcetti
Dario Donetti
Ana Paula Silveira dos Santos
Dimitra Dritsa
Wu Duan
Palak Dudani
Daniel Echeverri
Duha Engawi
Silvia Escursell
Susan Evans
Fabricio Farias Tarouco
De Luca Federico
Vaz Federico
Cinzia Ferrara
Ana Margarida Ferreira
Eleonora Fiore
Francesca Foglieni
Francesca Fontana
Elena Maria Formia
Elsa Franco Franco
Brian Franklin

Teresa Franqueira
Zhiyong Fu
Rossana Gaddi
Rosendy Galabo
Brenda García Parra
Silvia Gasparotto
Pamela Gatica
Krity Gera
Giulia Gerosa
Valentina Gianfrate
Lion Giovanni
Nandhini Giri
Leonardo Gómez Castillo
Nilton Gonçalves Gamba Junior
Sara Gonizzi Barsanti
Susana Gonzaga
Silvia Maria Gramegna
Adriana Edith Granero
Sandra Groll
Emily Groves
Francesco E. Guida
Pelin Gultekin
Simone Gumtau
Weiwei Guo
Marisela Gutierrez Lopez
Julier Guy
Young Ae Hahn
Chris Hamamoto
Eduardo Hamuy
Kim Han-Jong
Ammer Harb
Robert George Harland
Yasuyuki Hayama
Leah Heiss
Leigh-Anne Hepburn
Lorenz Herfurth
Ricardo J Hernandez
Clive Hilton
Elise Hodson
Stefan Holmlid
Fei Hu
Jun Hu
Nan Hu
Li-Ting Huang
Huang Huang Yan
Karl Hurn
Gordon Hush
Claudia Huxtable
SunMin May Hwang
Kyung Hoon Hyun
Mulder Ingrid

Farina Isabel
Yoshimune Ishikawa
Mattia Italia
Ruben Jacob-Dazarola
Shiva Ji
Yan Jin
Michael Pierre Johnson
Eui-Chul Jung
Sabine Junginger
Esther Kang
Heimin Kang
Takeo Kato
Janet Kelly
Sebastian Kernbach
Danish Khan
Ahmee Kim
Chajoong Kim
Chorong Kim
Dongwhan Kim
Kyulee Kim
Miso Kim
Yujin KIM
Sara Klohn Reader
Nobuyuki Kobayashi
Cuiting Kong
Yoori Koo
Chirumalla Koteswar
Lia Krucken
Gwendolyn Kulick
Hyosun Kwon
Yun Kyungwon
Luiz Lagares Izidio
Anna Maria Lambri
Silke Lange
Carla Langella
Lorna Lares
Meile Le
Minh-Nguyet Le
Chiara Lecce
Brian Yu Hin Lee
Changyeob Lee
Jieun Lee
Jung-Joo Lee
Kyung-Ryong Lee
Kyungho Lee
Minha Lee
Sangsu Lee
Sungeun Lee
Sunok Lee
Zune Lee
Miikka J. Lehtonen
Francesco Leoni
Beatrice Lerma
Mortara Letizia
Melanie Levick-Parkin
Honghai Li
Zihan Li
Vittorio Linfante
Baisong Liu
Fang Liu
Helene Liu
Long Liu
Wei Liu
Simon Lockrey
Leon LOH
Richard Lombard
Emilio Lonardo
Teresa Lopes
Imbesi Lorenzo
Dirk Loyens
Catalina Loyola
Min-Yuan Ma
Shuhao Ma
Yuemei Ma
Valerie Mace
Suzanne MacLeod
Adriano Magliocco
Umair Shafqat Malik
Andrea Manciaracina
Anastasios Maragiannis
Antonio Marano
Bertoni Marco
Unanue Mariane
Ilaria Mariani
Victoria Marshall
Patrizia Marti
Rodrigo Martin-Iglesias
Mazzarello Martina
Mauro Martino
Marco Mason
Claudia Mastrantoni
Sandra Mathey García-Rada
Francesca Mattioli
Markus Mau
Anna Mazzanti
Marianne McAra
Erin McAuliffe
G. Mauricio Mejía
Michele Melazzini
Maura Mengoni
Coral Michelin
Reejy Atef Abdelatty Mikhail

Kyungbo Min
Keita Mitomi
Tomohide Mizuuchi
Fahim Mohammadi
Vanessa Monna
Carolina Montoya Rodríguez
Lee Moonhwan
Brian Morgan
Carole Morrison
Margherita Motta
Martina Motta
Najla Mouchrek
Louise Mullagh
Mia Münster
Francesca Murialdo
Ki-Young NAM
Attilio Nebuloni
Oscar Nespoli
Minqing Ni
Morelli Nicola
Christiaan Nieman Janssen
Nithikul Nimkulrat
Valentina Nisi
Sophia Njeru
Murteza Noor
Renee Noortman
Raquel Noronha
Christine O'Dell
Pedro Oliveira
Takuya Onishi
Doenja Oogjes
Bryan Orthel
Yunyu Ouyang
Siiri Paananen
Stefania Palmieri
Berto Pandolfo
Pierri Paola
Stefano Parisi
Hyoung-June Park
Hyunyim (Shera) Park
Jaewan Park
Shera Hyunyim Park
Young-Woo Park
Seungho Park-Lee
Leonardo Parra Agudelo
Irene Pasina
Anke Pasold
Luciana Pastor
Milica Pavlovic
Xue Pei
Emanuele Pellegrini
Barak Pelman
Paolo Perego
Bruno Perelli
David Perez
Nancy Perlman
Daniela Petrelli
Elena Peverada
Francesca Piredda
Sofia Poblete
Alessandro Pollini
Barbara Pollini
Lubomir Popov
Vesna Popovic
Patrick Pradel
Catia Prandi
Alison Prendiville
Zoe Prosser
Yue Qiu
Alexandra Raeva
Alejandro Ramírez Lozano
Charlie Ranscombe
Vivek Rao
Lucia Ratti
Agnese Rebaglio
Price Rebecca
Steffen Reiter
Michael Renner
Dina Riccò
Valentina Rognoli
Alessia Romani
Weihan Rong
Maiara Rosa Cencic
Emilio Rossi
Qassim Saad
Nicole Sacchetti
Noemi Sadowska
Juan Salamanca
Lara Salinas
Seo Sang-Duck
Carlos Santos
Chiara Scarpitti
Scott Schmidt
Martina Sciannamè
Peter Scupelli
Sabrina Scuri
Carla Sadini
Juhri Selamet
Daniela Selloni
Andi Setiawan
Bahareh Shahri
Xiaolin Shen

Xin Shen
Yvette Shen
Chi-Fei Shih
Moe Shimomura
Jorge Sierra-Pérez
Wouter Sluis-Thiescheffer
Wina Smeenk
Silvia Soares
Bjorn Sommer
Jun Soojin
Omar Sosa-Tzec
Álvaro Sousa
Pedro Soza Ruiz
Carlo Emilio Standoli
Michael Stead
Tim Stephens
Hang Su
Suahg Su
Qian Sun
Irina Suteu
Aleksandra Sviridova
Kim Taesun
Anna Talley
Zhengyu Tan
Kelly Tang
Shen Tao
Yuki Taoka
Virginia Tassinari
Fabio Andres Tellez
Jan Tepe
Susanna Testa
James Thorp
Pieter Tilroe
Gabriella Tisza
Cyril Tjahja
Danielle Tran
Paola Maria Trapani
Viviana Trapani
Lorena Trebbi
Kate Tregloan
Nina Trivedi
Konstantinos Tsiakas
Elena Vai
Sander Valk
Anna Vallgård
Francesca Valsecchi
Roy van den Heuvel
Nansi Van Geetsom
Koen van Turnhout
Angelica Vandi
Philippe Vanrie
Santanu Vasant
Giasemi Vavoula
Francesco Vergani
José Vicente
Melania Vicentini
Kelly Walters
Qi Wang
Wujun Wang
Xinyi Wang
Zixuan Wang
Andrea Wechsler
Huaxin Wei
Lai Wei
Amy Winters
Jiayu Wu
Yichen Wu
Yiyi Wu
Nan Xia
Yumeng Xie
Long Xu
Shencheng XU
Toshimasa Yamanaka
Hideyoshi Yanagisawa
Aria Yang
Ya-chun Yang
Zhi Yang
Xinhui Ye
Zaiqiao Ye
Tse-Yen Yeh
Zang Yingchun
JungKyoonyoon Yoon
HoYoung Youn
Luwen Yu
Gahui Yun
Ilma Yusrina
Mariana Zafeirakopoulos
Feiran Zhang
Jun Zhang
Yi Zhang
Chao Zhao
Yang Zhao
Bing Zheng
Ling Zheng
Wenqi Zheng
Jiwei Zhou
Marco Zilvetti
Lee Zune
Henfeng Zuo

The Tenth IASDR congress. An Introductory Address from the IASDR Board

IASDR 2023 is the 10th biennial congress of IASDR, and the first to take place after the crisis of COVID-19. With this congress we re-confirm the importance of discussion and debate for the network of researchers in design, as well as the importance of developing younger researchers for the future of the Association.

The International Association for Societies of Design Research (IASDR) was established in 2005 through a collaboration of four academic societies: Chinese Institute of Design (CID), the Design Research Society (DRS), Korean Society for Design Science (KSDS) and Japanese Society for the Science of Design (JSSD).

The history of international collaboration in Design Research in the Asian region can be traced back to 1996 when JSSD organized the first Japan-China Industrial Design Symposium which was hosted by Beihang University in Beijing, 1996. This started a series of international conferences in design research known as the Asian Design Conference. Conferences took place in 1997 (Daejeon, Korea at KAIST), 1998 (Taichung, Taiwan at National Taichung University of Science and Technology), 1999 (Nagaoka, Japan at Nagaoka University of Technology), 2001 (Seoul by National Seoul University), and 2003 (Tsukuba, Japan at Tsukuba International Congress Center). At the 2003 congress – the 6th Asian Design Conference – the three Asian academic societies agreed to welcome the Design Research Society into a new association.

We thus began the International Association of Societies of Design Research for the field of design research in 2005, in Taiwan. Since that time, we have enhanced the network of researchers and fields of design research and promoted design research education. We will continue to build this incomparable network of design research as we move towards our 2025 congress, at Tapei, Taiwan.

Our deepest thanks go to Luisa Collina, and the entire Politecnico Milano team who have worked so hard, as hosts for IASDR2023, to ensure its success. Your leadership throughout the process has been excellent and we think the result will be much appreciated by the IASDR design research community.

Toshimasa Yamanaka
President

On behalf of the IASDR Board
Peter Lloyd
Tek-Jin Nam
Fong-Gong Wu
Lin-Lin Chen
Byung-Keun Oh
Rebecca Cain
Kenta Ono

Life-Changing Design. Introduction to the Tenth IASDR congress

The International Association of Societies of Design Research (IASDR) has long been at the forefront of advancing design research, providing an international platform for researchers, scholars, and practitioners to engage in robust discussions, share insights, and explore the ever-evolving landscape of design research. IASDR 2023, the association's 10th Congress, stands as a pivotal juncture in the trajectory of design research, offering a comprehensive perspective on its current state while charting its future directions.

Over the past decade, design research has witnessed a remarkable transformation. From its roots in aesthetic considerations and form-centric approaches, design research has evolved into a multifaceted discipline, extending its influence beyond traditional boundaries. Contemporary design literature now encompasses a wide array of facets, each addressing critical aspects of design's impact on diverse domains, including organisational culture, public policies, product development, and the creation of immersive spaces, services and systems. This transformation underscores the dynamic nature of design research, as it continuously adapts to our society's changing demands and challenges.

The central theme of IASDR 2023, "Life-Changing Design", resonates profoundly in the wake of global events, particularly the unprecedented disruptions caused by the COVID-19 pandemic. This theme invites us to reflect on the profound transformations that have unfolded and continue to reshape our world. The pandemic has brought to the forefront questions about the role of design in navigating these changes, challenging us to explore how design can facilitate adaptation, resilience, and innovation in a rapidly changing world.

IASDR 2023 has been organised and host by Politecnico di Milano, where design keeps strong roots in the made in Italy tradition and where at the same time design opens up to the new territories of design research and to the new trajectories of innovation.

IASDR 2023 encompasses an array of thematic tracks, each dedicated to exploring critical dimensions of design research. These tracks serve as focal points for discussions and investigations, providing a framework for researchers to delve into specific areas of interest.

The following thematic tracks guide our exploration:

[Changing] Organizations and Policies

This track examines the transformative potential of design in the realm of public sector organisations and policies. It aims to foster social justice and sustainability by challenging traditional notions of prosperity. Researchers investigate how design equips itself with tools, methods, and frameworks to support systemic transformation, thereby promoting well-being and addressing complex societal challenges.

[Changing] Products and Production

This track focuses on the transformation of manufacturing processes and their impact on products and

systems. It explores the proliferation of digital fabrication and digital craft, analysing their potential to revolutionise product development, sustainability, and business models. Researchers delve into how design can envision emerging materials, artefacts, and future scenarios from a sustainable perspective.

Identities and [Changing] Identities

Cultural identities and their evolution in an increasingly multicultural world take center stage in this track. Researchers delve into the roots of design's influence on identity, considering factors such as authorial identities, identity hegemony, and the implications of design on gender, class, and religion. Additionally, this track explores the role of design in translation processes, which involve revising systems, tools, and programs for communicating and preserving identity.

[Changing] Ecosystems

Addressing the imperative transition toward sustainability, this track examines how design contributes to the socio-ethical and economic dimensions of sustainability. It explores design for sustainable materials, energy, business models, and transitions, focusing on fostering positive environmental and social change.

[Changing] Communities

Community empowerment and sustainable behavioural change through design interventions are central to this track. Researchers investigate how design can enhance collaborative processes, co-design knowledge, and tools while addressing urgent public interest issues. The track emphasises shared decision-making, democratic participation, and the evolving roles of individuals, communities, and entities in supporting systemic transitions.

[Changing] Education

This track reflects on the evolving landscape of design education, recognising the complexities and challenges inherent in this domain. Researchers explore the inspirations for change in design education, the transformations it engenders, and the existing gaps and issues. This track seeks to foster clarity, identity, and adaptability in designing educational goals while embracing diversity and differentiation.

[Changing] Spaces and Services

Integrating spatial and service design to create innovative living environments and services is the central concern of this track. It explores how design interventions across various scales, from micro to macro, can drive transformative actions, enhance public participation, and guarantee inclusivity and diversity in service offerings.

[Changing] Interactions

The dynamic interplay between technology, social changes, and design forms the core of this track. Researchers investigate how digital technologies, augmented reality, virtual reality, and mixed environments impact interactions, communities, processes, and professions. This track emphasises the role of Interaction Design in shaping technology-based innovations responsive to social and contextual changes.

[Changing] Heritage

Preserving and reinterpreting cultural heritage in the face of global change is the central focus of this track. Researchers explore how design research can offer novel approaches to knowledge preservation and cultural experiences related to tangible and intangible heritage. This track seeks to activate participation dynamics that reintegrate relevant portions of cultural heritage excluded from current development paradigms.

IASDR 2023, with its overarching theme of “Life-Changing Design” and its diverse thematic tracks, presents an exceptional opportunity for researchers, scholars, and practitioners to engage with the dynamic landscape of design research. The conference serves as a platform for robust discussions, knowledge sharing, and the exploration of innovative solutions to society's complex challenges.

By examining these thematic tracks and their intersection with the central theme, “Life-Changing Design,” we aim to contribute to the ongoing dialogue surrounding design research and its transformative potential, fostering a deeper understanding of design’s role in shaping our world.

Luisa Collina
Alessandro Deserti
Francesco Zurlo

Community voices in visual identity. A reflection on the social significance of dynamism in Visual Identity Design

Rossi, Michela^{*a}; Tolino, Umberto^a; Visconti, Pamela^a

^a Politecnico di Milano, Milan, Italy

* michela1.rossi@polimi.it

doi.org/10.21606/iasdr.2023.373

In a context where Dynamic Visual Identities (DVIs) are becoming increasingly widespread, this contribution aims to explore their potential from a social perspective. The focus is shifted from the characteristics and mechanisms for regulating variability to their ability to produce a positive impact and build value in a community context, fostering inclusion, relations, involvement, and participation. The presentation of the case study Milano 0.18 provides an example of a Visual Identity System that draws on dynamic features, generativity, and participation to operate simultaneously on multiple levels, representing and valuing the individual, the community, and society. The aim is to foster reflection on the tools and methods to create social value through a Visual Identity project, both in terms of the design process and its outcomes.

Keywords: *dynamic visual identity; communication design; social design; community engagement*

1 Introduction

Identity is a complex concept determined by and existing only in the relationship and opposition to the Other. In recent decades, the «awareness that identity lives dialectically in continuous dialogue with otherness» has led the communication project to move increasingly towards exploring and recognizing otherness, through the search for «new systems of visual representation, especially for public identity, that differ from previous ones. Models that emphasize the collaborative and participatory dimensions resulting from the introduction of generative and open-source practices into the project space» (Sinni, 2018 p.158 authors' translation).

Due to the constant evolution of society and rapid progress in technology, the concept of dynamism has gained importance in the design of visual identity, growing in prominence alongside the traditional value of stability. Even though the logo retains a central role, it no longer develops as a static element, an immutable seal of visual identity. Instead, it becomes a beating heart, able to spur change and adapt to circumstances, serving as a clear sign of a design that is alive, actively participating and contributing to the transformation of the world and society (Hughes, 2012).



The evolution of the identity system according to the principle of dynamism introduces new design and communication opportunities. For instance, variation within the visual identity can enable two-ways-communication, represent a broad spectrum of values and personalities, and reach a more extensive and diversified public. Due to these potentials, experimentation in this design field has been chiefly performed in contexts that value dynamism and changeability, especially in the public realm, in cultural settings like museums or theaters, and in the identity of regions and cities (Guida, 2014b).

The literature in this area mainly focuses on reasons and implications of the transition from static to dynamic visual identities (Guida, 2014a; Hu & Chen, 2010) and on the definition of paradigms and models to classify and categorize variation (e.g., Kreutz, 2001, 2005; van Nes, 2012, Martins et al., 2019), while the impacts and potential effects of a visual identity project, especially in a social and community context, remain largely unexplored. In this context, visual identity can play a crucial role in communicating cohesion and shared values, serving as an instrument for constructing identity within social formations, and reinforcing distinctiveness and internal cohesion through the creation of a sense of belonging and association.

The purpose of this contribution is to examine the dynamic qualities of visual identity and, through the presentation of the case study Milano 0.18, to emphasize their potential in social and community settings. It also aims to foster discussion on the approaches and tools for an inclusive visual identity project that can convey diversity and variety while still being recognizable, have positive effects, and generate value for society through the design process and its outcomes.

2 Dynamism in Visual Identity

Academics and professionals employ a variety of terms to discuss Non-Conventional visual identities (cf. Kreutz 2001, 2005). For instance, literature refers to them as dynamic (Felsing, 2010; Van Nes, 2013; Martins et al., 2019), variable (Kopp, 2002), mutant (Kreutz, 2005), flexible (Hollington, 2011) and liquid (Elali et al., 2012). In this work, we decided to adopt the adjective dynamic and to use the expression Dynamic Visual Identities (DVI) to indicate all those systems that exhibit characteristics of variability, non-linearity, variety, performativity but also processuality, context-relatedness, and consistency (Felsing, 2010 p.13; Guida, 2014b p.122).

DVI are defined and determined through the relationship between essential properties, constant and invariable elements of the system, and accidental properties, subject to variation (Sinni, 2018). Fixed components are essential for the user to recognize the brand, while the variability gives it room to live and evolve (van Nes 2012). The essence of DVI lies in the different possibilities of combining these two elements, described as a sort of Controlled Randomness (cf. Siswanto, Dolah, 2019), where randomness represents an opportunity to expand the boundaries of the identity to incorporate a certain amount of otherness (Sinni, 2018), and the control lies in managing the multiple variables of a continuous mutation, and especially its constants (Ciuccarelli, 2007) to find a balance between consistency and change (Hughes, 2012).

What could vary – A visual identity design involves more than defining the identity sign. It encompasses a systemic direction of its relationships with artifacts and people (Tonkinwise, 2019). Therefore, constancy and variability are not limited to the graphic mark: they can affect its logogrammatic and pictogrammatic components (cf. Anceschi, 1981) individually or simultaneously,

but they can also impact the entire system, modifying visual languages along with any aspect of identity, from how it is applied in various contexts to its physical and material characteristics (Felsing, 2010; Hollington, 2011; Martins et al., 2019).

How it could vary – In *Dynamic identities: how to create a living brand*, Irene van Nes argues that there are several possibilities to generate a Dynamic Visual Identity system, and the key is to provide as much room for dynamism as possible while preserving recognition (van Nes, 2012). Based on this premise, in a context of variability, it is crucial to designate specific constants to ensure an identifiable connection between the different variations (Felsing, 2010 p.22). Consistency can be achieved by defining the system's fundamental components: a list of "ingredients" that can be combined with one another or with other elements to produce new variables. It can also be attained by establishing a variation rule, a general principle that can be applied to different subjects and objects to create a new image each time, or by identifying codifiable parameters to design "control knobs" and determining the degrees of freedom to operate¹. While these principles can contribute to building a sense of stability, there are numerous possibilities to produce dynamism through the individual components of identity. According to Martins et al. (2019) eight variation mechanisms can be identified that can be used either separately or in combination to achieve multiple variability effects: color variation, combination, positioning, repetition, rotation, scaling, shape transformation, and content variation.

Therefore, it is conceivable to affirm that «constancy and variability can be produced either within a sign through its various aspects (characteristics), or through various elements of the visual identity as a whole» (Felsing, 2010 p.17), and can be managed applying different rules and in accordance with multiple variation mechanisms.

When the variation occurs – Dynamism can be either a temporary characteristic connected to a specific circumstance or period or a permanent trait when the variation forms the core of the identity. In the first scenario, there is likely to be a hierarchy that favors the main image as the representation of the fundamental values above the variations that become bearers of a specific and ephemeral meaning. It is different when variability is an essential component of identity, in which case there is no dominant version, and the sense is produced by the sum of the expression of all its variants (Lélis, Kreutz 2019).

Why the variation occurs – The rationale behind variation activation is closely tied to the ideas of longevity and hierarchy discussed above (cf. Lélis, Kreutz, 2019). Flexibility may be necessary to adapt to various situations or media, to provide more information (Martins et al., 2019), or even to develop a narrative, engage users, forge connections with them, and provide them with a memorable experience (Lélis, Kreutz, 2019).

Who determines the variation – Variation may allow for different degrees of control. Kreutz (2001, 2005) theorized a distinction between two categories of DVIs: programmed, where a finite series of variations to be used according to pre-established timeframes and criteria is already foreseen in the

¹ These principles derive from a reinterpretation of the characteristics defined by van Nes (2012) respectively as DNA, formula and generative.

design, and poetic, where the variation does not have to adhere to a previously determined plan strictly and can, therefore, admit a greater degree of freedom and unpredictability. This option allows for the involvement of those to whom the communication is directed, enabling them to influence the visualization of the identity through an action that prompts a codified response or more freely by co-designing and directly intervening to modify or personalize elements of the identity².

Given these variables, the designer can experiment with multiple combinations, emphasizing some features over others to affect the type of results and the impact generated by the identity project. In the knowledge that «design is not just a practice that produces artifacts: it is a cultural system that affects environmental and cognitive contexts, the structures of thought and the collective behavior, the form of cities, the places of life and every other social reality» (Zingale, 2022 p.24 authors' translation) this contribution intends to investigate the social potential of dynamism within visual identity, how it can generate a positive impact and build value in a community context, as well as the effects it can produce on the entire social ecosystem.

3 Community and Dynamic Visual Identity

Designing in a social context entails a forward-looking approach, focusing on a desired and desirable model of society; it means designing for the common good, understood according to Settis (2013), as the ability to nurture a long-term vision, invest in the future, care for and take responsibility for the community of citizens. Caring and concern for the community are crucial, especially at a time in history when relationships are becoming increasingly fragile due to a pervasive utilitarian attitude, growing individualism, and a progressive depersonalization of relationships (Aime, 2019). From this perspective, even the visual identity project can and must be considered, analyzed, and evaluated in terms of its ability to produce value for society, fostering inclusions, relations, involvement, and participation.

In a complex and layered social context, a visual identity project must operate simultaneously on multiple levels, valuing and enriching the individual, the community, and society. In this work, the term community, according to Aime's definition (2019), refers to a group of people who are connected by a subjectively felt sense of belonging and who share thoughts, feelings, and actions. In contrast, society, indicates a broader entity that can also be denoted as an association, which, unlike the community, rests on a rationally driven relation of interest, such as physical proximity (Weber, 1992; Aime 2019).

Representing the individual – A visual identity in the social sphere must first and foremost be able to represent the individual, enabling them to recognize themselves in the system and to contribute to it by providing their input and expressing their qualities by creatively intervening in the graphic sign, performing actions that can have an impact on the system or sharing thoughts, ideas, and opinions.

² For more information on the different possibilities and potential of the integration of participatory content within identity systems, refer to the contribution of Lélis and Kreutz (2021) *The Realms of Participation in Visual Identity Design*.

An individual-centered visual identity can foster self-determination processes and encourage active participation, sustaining the development of a community in which each member's contribution is perceived and highly valued.

Representing the community – Community is a multifaceted concept encompassing elements of similarity and difference, identity, and otherness (Aime 2019 p.102), and includes individual and collective experiences. A visual identity system that addresses it should be able to translate diversity while conveying a unitary vision, a perceivable and shared representation that allows the community to recognize itself and to differentiate within the broader context of society. The visual identity must also allow the community to communicate itself as a group, collaboratively intervening on the graphic sign, performing actions, or sharing collective opinions and interests. This can sustain the development and reinforcement of internal relations while fostering the ideals of collaboration and sharing, and self-awareness.

Engaging the society – In a social setting, a visual identity needs to look inward towards what it represents, and outward towards society as a whole (Sinni, 2018). It should be renowned, easily identifiable, and serve as a tangible sign and a trace for those still outside the group; it should aim to engage and motivate them to participate, supporting community growth by allowing more people to identify it in its outward expression.

These three principles served as the framework for designing the Milano 0.18 Visual Identity System.

4 Milano 0.18, designing with and for the community

The presentation of the Milano 0.18 case study provides a chance to reflect on the potential for the application of dynamic features in visual identity within the social sphere to create a system that can respond to context-specific demands, promote inclusiveness, enhance the diversity of individualities, and create a unified community image that can be disseminated and recognized throughout the city.

Milano 0.18 is a visual identity system developed in the framework of WishMi. Wellbeing Integrated System of Milan³, a project funded through the European initiative Urban Innovative Actions that aims to enhance well-being among children and young people in Milan through creative initiatives that address child poverty, inequality, and segregation.

The project started with confrontation and collaboration, engaging, in its first stages, 48 people among directors, organizational positions of the Municipality of Milan, and project partners in two workshops and various participatory activities to define the system's qualities and characteristics. The core values identified were Singularity, listening, inclusion, immersion, beauty, and dynamism. These values were employed as design axes to develop the visual identity. Singularity, as the design paradigm focuses on

³ Project lead partner: Comune di Milano. Project partners: Abcittà, Actionaid, Fondazione Politecnico di Milano, Università Cattolica, Design Department – Politecnico di Milano. The visual identity project is designed by the DCXW research group – Communication Design for Welfare: Valeria Bucchetti, Research Coordinator; Umberto Tolino, WP Leader; Pamela Visconti, Project Manager; Team work: Michela Rossi, Tommaso Tresso, Benedetta Verrotti di Pianella).

children and adolescents, with their subjectivity and individuality, as the unquestionable protagonists within the system and identity; listening, as the generative rule, transforms each person's voice, a metaphor for uniqueness, expression, and relation, in the element through which identity develops; inclusion, as the visual grammar, assures singularity and variation, through the use of a personal, yet transversal language; immersion, as the mode of interaction allows participation and activation; beauty, as the expressive translation facilitates accessibility to contents, fostering communication and building a positive, pleasant, and trusting relationship with young people; and dynamism, as the application formula enables the creation of a system in constant transformation and that can be deployed in both the physical and digital environments.

Dynamism, interpreted in this context, presents an opportunity to engage children and teenagers and to communicate the complexity of a community, to develop a visual identity that results from the collective layering of personal traces and that can adapt to multiple scales, serving at the same time as the representation of the individual, the community, and society.

Representing the individual – The need to express individuality through visual identity (why the variation occurs) led to the identification of the voice as the system's defining characteristic. The voice is an example of a personal and transversal language that embodies the values of listening, singularity, and relationship. To create a unique sign for each voice that can be recognizable within a broader system, a logo with generative features was designed (what could vary) that can react to sound and transform accordingly, resulting in potentially unlimited variations. Embracing multiplicity (cf. Remotti, 2010, pp. 52-54) as an identity paradigm, it was necessary from a design perspective to establish constraints and transformative properties to ensure that all elements could be modified without compromising recognizability and traceability to the system. In this instance, typography was designed to undergo elastic transformations, allowing each letter to lengthen and shorten along a vertical axis. Additionally, the underlying pictogrammatic, consisting of three “sunbursts” in three different colors, was conceived to vary according to the principles of expansion and radiation and it is subject to chromatic alternation (how it could vary; see Figure 1 for an example).



Figure 1. Overview of the generative characteristics of the sign: elasticity, expansion, radiation, and chromorhythmia.

The formulation of these transformational paradigms, or "control knobs," serves as the foundation for operating a generative tool that permits the interaction with the graphic mark. The tool allows people to create personal versions of the logo by transforming it while playing with the voice or manually intervening to add a name or select a color from the available options. This enables each person to affirm and define themselves as individuals by manipulating the mark (see Figure 2 for an example).

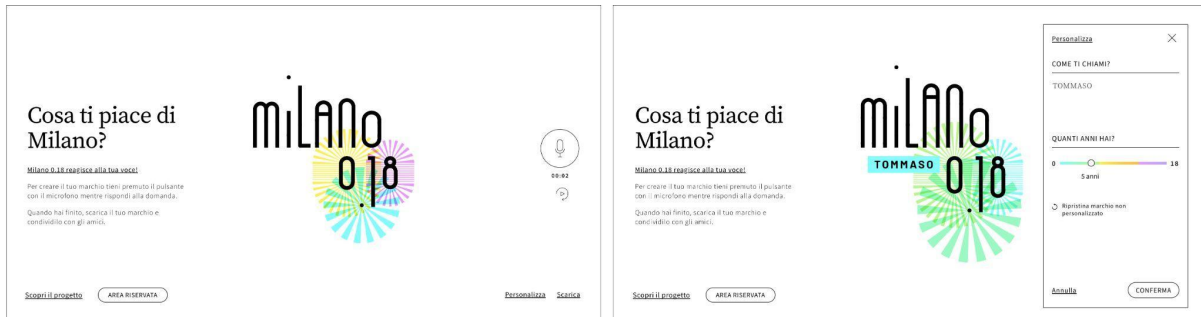


Figure 2. Generative tool interface that allows voice interaction with the logo (available at <https://www.dcxw-milano018.org>). It enables the generation of potentially unlimited versions of the identity sign that can be recognized as expressions of the same system.

In a social context where relationships seem to become increasingly one-sided and narcissistic, where everyone transmits but rarely listens (Aime, 2019), the generative tool was conceived to be more than just a mechanism for interacting with the visual identity. It was designed to serve as an actual listening device, enabling individuals to express themselves not only through the generation of a personal sign but also through sharing their opinions and ideas. The platform is specifically designed to periodically propose questions on issues of interest, providing children and adolescents with an opportunity to contribute by voicing their thoughts (who determines the variation). This feature enhances the value of each individual thought, and creates a "listening basin", a place where various voices can come together to create an asynchronous dialogue (see Figure 3 for an example). The insights gained from these interactions can be leveraged by the institution to take concrete steps towards promoting societal progress, as they gain valuable knowledge about the beliefs, aspirations, and opinions of children and teenagers.

Represent the community – Besides being a generative sign, the logo Milano 0.18 is conceived to incorporate participatory components. The aim is to provide children and adolescents with the opportunity to contribute to the graphic sign directly, experiment with creative languages, and develop a stronger emotional connection and engagement with the identity system and between them (why the variation occurs). Recognizing the importance of artistic activities for young people in developing transversal skills, acquiring of self-esteem, exercising self-determination, and stimulating active citizenship practices (Robinson et al., 2019), creative workshops involving 80 children and young people from 5 to 18 years of age (who determines the variation) were organized in the city. These workshops were conceived as a means to foster expression, listening, dialogue, and personal and collective growth through the experimentation with various artistic techniques, ranging from self-production of stamps for the youngest participants to papercuts and lino prints for the older ones.

The creative activities in this context were planned to promote the visual identity and produce graphic signs to enrich the system, but more importantly, with the desire to develop a meaningful experience on an individual and collective level, inspiring the participants through art and creativity, to recognize

of their value, learn new languages to express themselves freely, collaborate, build relationships and personal connections, share experiences, viewpoints, and interests to encourage the production collective reasoning. Each individual contribution made during the workshops arises from debate and dialogue and only holds a partial meaning. To acquire full meaning, these individual contributions need to be combined with those of others, giving rise to new visions and becoming an integral part of the visual identity (how it could vary; see Figure 4 for an example).



Figure 3. The backend of the generative tool, where voice recordings can be retrieved, and marks created through interaction are stored.

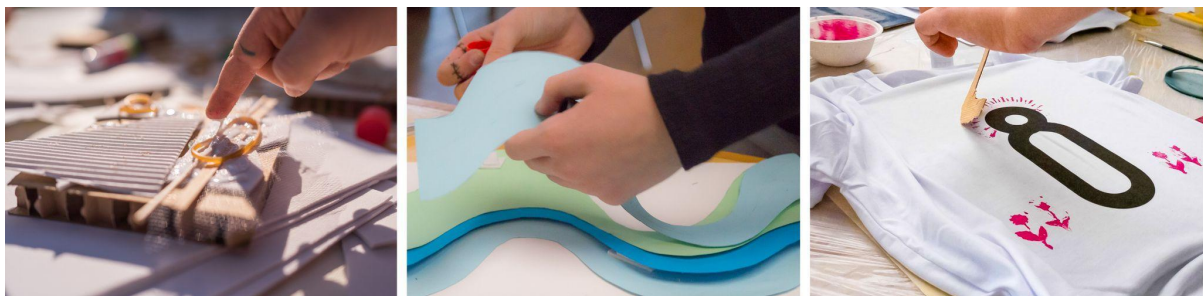


Figure 4. The artistic techniques explored during the workshops: stamping with five- and six-year-olds, papercut with eleven- and twelve-year-olds, and lino print with sixteen- and seventeen-year-olds. Over 3000 new logo configurations can be created by combining the individual contributions from each experience.

At different levels, the workshops and the generative tool have the potential to promote active involvement, foster interpersonal connections, and encourage individual and community self-affirmation. The project emphasizes the significance of people and their active participation within the visual identity, creating a sign that relies on both individual and group contributions to exist. In fact, the Milano 0.18 logo can only take on any configuration with the voice or creative action of children and adolescents).

Engage the society – Milano 0.18 is a contextual visual identity system (cf. Tonkinwise, 2019, p.10) in which the graphic construct is fully expressed in relation to the visual context in which it operates. In the urban setting, the system's dynamism is primarily structured in terms of adaptability and materiality (how it could vary). The logo and identity components (what could vary) were specifically designed to be adaptable to multiple situations and deployable in a physical dimension in dedicated spaces and environments within the urban setting. The system expresses itself through archigraphic signs that reinterpret the graphic mark and permeate the city spaces involved in the system's actions. In addition, the project allows for the translation of the identity's signs and characteristics using a variety of materials according to the circumstances enabling greater customization in leaving recognizable and tangible imprints on the territory (see Figure 5 for an example).



Figure 5. Archigraphic signs in the exterior and interior settings of the city, as well as material characterization, are examples of how the logo can be translated.

Characterizing the physical and urban aspects give the community a sense of place, making its presence visible and recognizable in a broader context. This facilitates learning about the community for those who are not part of it, which can, in turn, lead to greater involvement and participation (why the variation occurs).

5 Conclusions

The case study Milano 0.18 is not intended to be a universally applicable model but rather a catalyst for expanding the conversation about the design of dynamic visual identities, drawing attention to its potential and value on a social and community level, both in terms of the quality of the representation and the impacts generated. In a time when we are moving steadily towards an era of relationally-based, contextually-specific design (Blauvelt, 2008), the project Milano 0.18 provides an opportunity to reflect on the approaches and resources that a dynamic visual identity can provide to embrace diversity, welcome personal contributions, and foster inclusion, involvement and active participation in a local dimension. It also serves as inspiration for the affirmation of an ever-increasing human-centered communication project that focuses on creating value through both the designing process and its results.

From a design standpoint, adopting a community perspective entail changing the visual identity project's axes and objectives. The design focus shifts from the visual sign toward the experience it may provide, aiming at building a memorable encounter that adds value to the identity project by fostering attachment, cohesion, and a sense of belonging rather than just creating a recognizable and high-quality image. The role of the communication designer is also affected by this change, requiring them to approach the design of graphic signs from the perspective of creating significant relationships and experiences and hand over some control of the design outcome to the participants, thus accepting the possibility of unexpected outcomes.

This contribution represents an initial step toward understanding the visual identity design as a social and community project. It mainly aims to raise awareness of its potential for producing positive impacts and effects and to guide reflection toward experimenting with new approaches in order to strengthen the visual identity project's social worth and make it an effective tool for building the future and a society that can be increasingly defined by values of inclusion, dialogue, participation, and cooperation.

References

- Aime, M. (2019). *Comunità*. Bologna, Il mulino.
- Aneschi, G. (1981) *Monogrammi e figure*. Firenze, Casa Usher.
- Blauvelt, A. (2008) *Towards a relational design*. Design Observer <https://designobserver.com/feature/towards-relational-design/7557/>
- Ciuccarelli, P. (2007) La marca come sistema complesso e le ragioni del mataprogetto. *Sistema Design Italia Magazine*, 5.
- Elali, L., Keiser, D., & Odag, Ö. (2012). Logomorphism and Liquid Logos: An Analysis of Google Doodles. *In The Dialogue Imperative* (1a ed., pp. 183–206). LabCom.
- Felsing, U. (2010). *Dynamic Identities in Cultural and Public Contexts*. (Design2context, Ed.). Lars Müller Publishers.
- Guida, F. E. (2014a). Dynamic identities for the Cultural Heritage. In *Best practices in heritage conservation and management - From the world to Pompeii - Le vie dei Mercanti - XII Forum Internazionale di Studi*. <https://doi.org/10.13140/2.1.2248.6087>
- Guida, F. E. (2014b). Generative Visual Identities. New Scenarios in Corporate Identity. In C. Soddu & E. Colabella (Eds.), *GA2014 – XVII Generative Art Conference* (pp. 121–132). Domus Argenia. <https://doi.org/10.13140/2.1.1200.0329>
- Hollington, S. (2011). *Flexible Visual Identity Systems*. Kingston University.
- Hu, H., & Chen, Y. (2010). Application of dynamic logos in modern visual system. In *2010 IEEE 11th International Conference on Computer Aided Industrial Design & Conceptual Design 1* (Vol. 1, pp. 392–394). <https://doi.org/10.1109/CAIDCD.2010.5681325>
- Hughes, P. (2012) Introduction in Van Nes, I. (Edited by) *Dynamic identities: How to create a living brand*. BIS Publishers
- Kopp, R. (2002). Design gráfico cambiante: a instabilidade como regra. *Revista Famecos*, 9(18), 106-117. <https://doi.org/10.15448/1980-3729.2002.18.3177>
- Kreutz, E. de A. (2001). *As Principais Estratégias de Construção da Identidade Visual Corporativa*. Universidade Católica do Rio Grande do Sul, Porto Alegre.
- Kreutz, E. de A. (2005). *Identidade Visual Mutante: uma Prática Comunicacional da MTV*. Universidade Católica do Rio Grande do Sul, Porto Alegre.
- Lelis, C., & de A. Kreutz, E. (2021). The Realms of Participation in Visual Identity Design. *Corporate Reputation Review*. <https://doi.org/10.1057/s41299-021-00134-4>
- Lélis, C., & Kreutz, E. (2019). Narrative dimensions for the design of contemporary visual identities. *International Association of Societies of Design Research Conference 2019 (IASDR)*, Manchester School of Art, Manchester, UK.

- Martins, T., Cunha, J. M., Bicker, J., & Machado, P. (2021). Dynamic Visual Identities: From a survey of the state-of-the-art to a model of features and mechanisms. *Visible Language*, 53(2).
<https://doi.org/10.34314/vl.v53i2.4649>
- Remotti, F. (2010) L'ossessione identitaria, Bari, Laterza
- Robinson, Y., Paraskevopoulou, A., & Hollingworth, S. (2019). Developing 'active citizens': Arts Award, creativity and impact. *British Educational Research Journal*, 45(6), 1203–1219.
<https://doi.org/10.1002/berj.3558>
- Settis, S. (2013) Bene Comune, in Cogoli, G. (a cura di) *100 parole per la mente*, Roma-Bari, Laterza
- Sinni, G. (2018). *Una, nessuna, centomila: L'identità pubblica da logo a piattaforma*. Quodlibet.
<https://doi.org/10.2307/j.ctv2gz3z4r>
- Siswanto, R; Dolah, J. (2019). Exploration to the Most Fundamental Form of Dynamic Visual Identity. *Proceedings of the 5th Bandung Creative Movement International Conference on Creative Industries 2018 (5th BCM 2018)*, 432–438. <https://www.atlantis-press.com/article/125910966>
- Tonkinwise, C. (2019) Is Social Design a Thing?, in Resnick, E. (edited by), *The Social Design Reader*, New York, Bloomsbury Academic, pp. 9-16
- Van Nes, I. (Edited by). (2012). *Dynamic identities: How to create a living brand*. BIS Publishers.
- Weber, M. (1992). Economia e società. Milano, *Comunità*, 1961, vol. I, p.182
- Zingale, S. (edited by). (2022). *Design e alterità: Comprendere l'altro, pensare il possibile*. Franco Angeli.

About the Authors:

Michela Rossi: Ph.D. student in Design, working on communication design for social good, inclusion, and gender equality. Her research focuses on communication design tools and languages to foster social inclusion and enhance dialogue between citizens and public administrations.

Umberto Tolino: Designer and researcher in Communication Design, he is an associate professor at the Design Department, Politecnico di Milano. He deals with topics related to interactive processes observed through communication artefacts, with a focus on digital innovation, visual identity and transformations induced by social media.

Pamela Visconti: Designer, researcher, and lecturer working in communication design for social good. She has participated in national and European projects that have allowed her to investigate, experiment, and apply innovative forms of identity and communication languages in public administration.