

9-10-2023

## Proceedings of IASDR 2023: Life-changing Design

Daniela De Sainz Molestina  
*Politecnico di Milano*, [daniela.desainz@polimi.it](mailto:daniela.desainz@polimi.it)

Laura Galluzzo  
*Politecnico di Milano*, [laura.galluzzo@polimi.it](mailto:laura.galluzzo@polimi.it)

Francesca Rizzo  
*Politecnico di Milano*, [francesca.rizzo@polimi.it](mailto:francesca.rizzo@polimi.it)

Davide Spallazzo  
*Politecnico di Milano*, [davide.spallazzo@polimi.it](mailto: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](mailto:dl@designresearchsociety.org).



THE 2023

# IASDR Congress

Life-  
changing  
design

Milan 9<sup>th</sup>–13<sup>th</sup> October

PROCEEDINGS OF IASDR 2023

EDITORS:

Daniela De Sainz Molestina

Laura Galluzzo

Francesca Rizzo

Davide Spallazzo

*iasdr*



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](http://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  
Venanzio 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 Cattani  
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 Matteò  
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 Sedin  
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  
Yiying 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  
JungKyoon 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

# Developing a community-engaged homemaking approach to elicit a sense of belonging in people with dementia

Gramegna, Silvia Maria<sup>\*a</sup>; Biamonti, Alessandro<sup>a</sup>; Fossi, Lorenzo<sup>b</sup>

<sup>a</sup> Department of Design, Politecnico di Milano, Milan, Italy

<sup>b</sup> EQUA Cooperativa, Milan, Italy

\* [silviamaaria.gramegna@polimi.it](mailto:silviamaaria.gramegna@polimi.it)

[doi.org/10.21606/iasdr.2023.493](https://doi.org/10.21606/iasdr.2023.493)

This paper presents a research-action case which explores how homemaking processes and dynamics, enable people with dementia to create and establish a sense of belonging towards the care environment they are living in, after relocating from their home. In particular, home-making practises encompass the involvement of archetypical elements and material possessions in the form of objects owning an intrinsic emotional value, which are capable of enabling habits, conversations and social interactions. Through the presented case study, we want to investigate their role in contributing to homemaking and placemaking practises. The research encompassed semi-structured interviews, observations, and storytelling focus groups with guests and staff, and adopted a community-engaged homemaking approach, which comprises a three-step method including inspiration, ideation, and implementation phases.

***Keywords: homemaking; placemaking; dementia Care; interior design***

## 1 Introduction

Nowadays, it is acknowledged that dementia is an increasing social concern. As stated in World Alzheimer report (2009) "...it is estimated that worldwide there would be 36 million people living with dementia in 2010, increasing to 66 million by 2030 and 115 million by 2050". Dementia, also referred to as a "major neuro- cognitive condition," is a combination of symptoms brought on by a disease rather than a single illness. It negatively affects one's memory, behaviour, reasoning, and social skills to the point where it interferes with daily tasks and social autonomy (World Alzheimer Report, 2020). Memory loss, confusion, aggressive behaviour, language difficulties, and a number of physical conditions that affect eyesight and mobility are among the symptoms shared by many diseases that cause dementia. Moreover, leaving a domestic and familiar environment to join a care space like an assisted living facility always represents a delicate moment in the life of older adults with dementia. In the majority of the cases, a change in the living environment causes confusion, agitation and



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International Licence](https://creativecommons.org/licenses/by-nc/4.0/).

disorientation. The person hardly feels a connection to a totally new environment or to the people around him/her. As a result, people with dementia (PwD) can experience feelings of loneliness and anxiety when they move.

Our goal is to shed light on the dynamic process by which PwD balance their strengths and limits as they interact with environmental and social elements surrounding them as an essential component of "social health". In particular, WHO definition of health, developed in 1948 as "a state of complete physical, mental, and social well-being, and not merely the absence of disease or infirmity", has given rise to the concept of social health. Accordingly, Vernooij-Dassen and Jeon (2016) made an argument for the necessity of addressing the social health component of dementia. In fact, since the beginning of this century, there has been a gradually growing interest in learning more about the daily lives of those with dementia, particularly their relationships to new living environments and urban contexts (Holst & Hallberg, 2003; Milligan & Thomas, 2016; Phinney, Kelson, & Baumbusch, 2016).

As a result, we concentrate our research on practises and processes through which PwD interact on a daily basis with the actual features and characteristics of their new care environments. In particular, this paper presents the research-action case study PIAZZA GRACE, an urban integrated dementia village in the city of *name-removed*. This research-action case study explores how home-making processes and dynamics, enable PwD and their caregivers to create and establish a sense of belonging towards the care environment they are living in, after relocating from their home. In particular, home-making practises encompass the involvement of archetypical elements and material possessions in the form of objects owning an intrinsic emotional value, which are capable of enabling habits, conversations and social interactions. Through the presented case study, we want to investigate their role in contributing to homemaking and placemaking practises. In fact, when PwD experience a shift from their home to a care facility or generally to a new living environment, the sense of belonging that is inherent to every individual is mined. Accordingly, changes in the living environment can cause confusion, annoyance, and disorientation. Therefore, homemaking practises are crucial for integrating, including, and fostering relationships between residents and their surroundings when unrelated people coexist in a community.

## **1 Homemaking and placemaking practises**

The simplest definition of Placemaking will suffice (Wyckoff, 2014): "Placemaking is the process of creating quality places that people want to live, work, play and learn in". In particular, with the term "quality place", we intend a building, location, or space that possesses a strong sense of place. Quality Places are active and unique sites - interesting, visually attractive, filled with meanings, references to memories or atmospheres, and cultural referrals. Moreover, placemaking refers to a collaborative process by which we can create our domain to maximise shared value, strengthening the bond between people and the places they share. A crucial aspect of the placemaking debate is the idea of community involvement and the impact that the act of "making" has on the community as a whole (Project for Public Spaces, 2015a; Silberberg, Lorah, Disbrow, & Muessig, 2013). From a historical perspective, people who are thought of as experts in the creative process have been entrusted with the responsibility of community development.

In fact, people develop meanings attached to objects and environments, be these art objects, personal things, or other people in their lives (Bachelard, 1969; Csikszentmihalyi & Rochberg-Halton, 1981).



These meanings arise through interactions that occur within spaces such as our homes. The distinction between “place-making” and “home-making” is subtle since they both capture the social and material practices that occur to make a space more desirable. Elwood et al. (2015, p.125) defined place-making as “...the cultural, discursive, and material practices through which people imagine and transform places”. This is similar to Baxter and Brickell’s (2014, p.134) definition of homemaking as “...the suturing of social relationships, identities, and materialities into a place called home”. Strategies of home/placemaking can be seen as attempts to make a safe and enjoyable living space as well as to offer individuals a stronger sense of belonging and comfort in a specific location. Placemaking, in particular, supports imaginative patterns of usage by paying close attention to the physical, cultural, and social identities that characterise a place and encourage its continual development.

### **1.1 Sense of place**

The idea of "sense of place" encompasses the various ways in which people connect with the surroundings they live in (Cross, 2001; Ruddick, 2014). According to the context in which they are being analysed, sense of place definitions can range from: anthropological perspectives pertaining to the symbolic connection people have with a piece of land (Low & Altman, 1992); environmental perspectives, which describe the experience an individual has when in a specific setting (Low & Altman, 1992); geographic perspectives, which describe the aesthetic, tactile, or emotional bonds people form with a geographic place or setting (Steele, 1981); historical perspectives, which describe the connection people make through the presentation and repetition of historical events (Tuan, 1974); and sociological viewpoints that take into account local feeling and community attachment based on how people see and comprehend a place (Jackson, 1994).

Yi-Fu Tuan wrote: “Space is abstract. It lacks content; it is broad, open, and empty, inviting the imagination to fill it with substance and illusion. Place, by contrast, is the past and the present, stability and achievement...” “Space” and “place” are familiar words denoting common experiences. We live in space ... Place is security, space is freedom: we are attached to the one and long for the other. There is no place like home. What is home? It is the old homestead, the old neighbourhood, hometown, or motherland ... Planners would like to evoke “a sense of place.” ... Space and place are basic components of the lived world. When we think about them, however, they may assume unexpected meanings” (Tuan, 1977, p.3). Place is actually more than simply a physical location; it is a unique thing with a history and meaning, or a “particular ensemble” (Lukermann, 1964, p. 70). A place embodies the experiences and objectives of a people. In addition to being a reality that needs to be explained in the context of space as a whole, place is a fact that needs to be clarified and understood from the views of the people who have given it meaning. Additionally, a sense of place or experience includes the sentimental ties, ideals, significance, and symbols associated with a location. According to Diener and Hagen (2022), a place is made up of complex interactions between physical components, human residents, tangible objects, and elements such as atmosphere, values, memories, and situations that are specific to the place for the individual. The complexity of these elements produces the thoughts and feelings that make up a person's "sense of place". Accordingly, the experience of places is defined by Yi-Fu Tuan as “all the modes by which a person knows and constructs reality” (Tuan, 1977, p. 151).

Accordingly, community is often used as a synonym for place and that creating a sense of place is important because it also develops a strong sense of community among those who live there. Ellery & Ellery (2019) indicate that a sense of place or community is a type of social capital that helps

residents establish their individual identities, encourages a sense of community rootedness in a place, gives us a sense of how liveable that place is, and improves our own sense of wellbeing. The use of participatory strategies and placemaking can help to create a sense of place, which is now a crucial component of modern community planning and development practise (Ellery & Ellery, 2019; Aravot, 2002; Friedmann, 2010; Madanipour, 2006).

## **1.2 Interior design as a meaning-making process for dementia care**

Design of interior spaces needs to consider the above meaning-making process, especially if we think about vulnerable and fragile human beings, such as PwD, in a particular moment of their life: relocating from home to a care environment. As dementia worsens, a person may eventually need to transition into full-time or residential care in order to receive more care and support. This might be the case because a care facility can more effectively address the individual's needs. Or perhaps, as symptoms and impairments increase, it becomes challenging, and sometimes even not safe, for PwD to continue living at home. Therefore, it becomes necessary for those elderly to relocate to a care environment to receive adequate care and support. Leaving a domestic and familiar environment to join a care space like an assisted living facility always represents a delicate moment in the life of older adults with dementia. In the majority of the cases, a change in the living environment causes confusion, agitation and disorientation. The person hardly feels a “connection” to a totally new environment or to the people around him/her. As a result, people with dementia can experience feelings of loneliness and anxiety when they move. Accordingly, In the last two decades, physical and social environment gained importance, and recognition, in supporting the person with dementia (Verbeek et al., 2009). Despite efforts to move aged care away from a medical model, based on the hospitalization, to a more balanced social model of care, still the focus and the aim of most of the care providers is centred on decreasing the symptoms of the disease, and only a smaller percentage is focused on providing experiences and meaningful engagement to people with dementia. In recent years, new living models for dementia care have been developed. Their common aim is to recreate “enriched environment” (Nolan, 2013) essential to enhance well-being and quality of care for people with dementia. These change, was made possible by an increasing understanding and acknowledgement of the “experience” of dementia. Emphasizing the experience of living with dementia, rather than focusing on symptoms and impairments, represents an important change in the vision, that enables the creation of environments that allow the person with dementia to actively participate in everyday life rather than just passively receive care.

## **2 A case study for community-engaged homemaking approach: PIAZZA**

### **GRACE**

Beginning in January 2018, our research team, Lab.I.R.Int, and EQUA Cooperativa, a third sector cooperative that works to care for older people with dementia, established GRACE\_Lab, an experimental living lab for the creation of environmental solutions for dementia care. GRACE\_Lab is housed within a day care centre for dementia in Milan, where six days a week, daily care assistance is provided to 30 older people with dementia. GRACE\_Lab is an experimental laboratory involving designers/researchers, therapists, medical professionals and caregivers. Its goal is to create and develop environmental strategies, products, and services that will improve dementia care, non-pharmacological dementia therapies, and quality of life in daycare facilities and private homes. In the

day care facility, therapists collaborate with designers to create environmental solutions that will increase the effectiveness of care approaches and boost patients' wellbeing. With the assistance of therapists and carers, designers can observe and engage with the patients; therapists can tell designers what the patients require for everyday living.

The research-action case presented in this paper is part of a larger study on therapeutic environments for PwD conducted within GRACE\_Lab. The goal of this ongoing research is to determine the aesthetic / functional identity of care environments in order to improve comfort and sense of belonging. PIAZZA GRACE, a Dementia Village (DV) in Milan represented the pilot project: it consists of six apartments, each of which can accommodate two individuals and is furnished with a kitchen, bathroom, and a bed that can be adjusted. All the living environments are surrounded by a neighbourhood, shared with local citizens, which comprises shops and other commercial activities, a public pedestrian square, and other living facilities. Furthermore, the DV comprises a daily care center, to provide specific therapies, and adequate medical and cognitive support, to older adults with dementia. The purpose of a DV is to provide residents with dementia with a place to receive care, to live, and to participate in social interaction. It is possible to comprehend it as a place that lies between the public and the private, as well as between the institution and the home. On the one hand, it is a care facility with a non-pharmacological therapeutic nature that aims to compensate for PwDs' cognitive and physical function. On the other hand, it is also a place of residence that gives one a sense of home, identity and a sense of belonging.

The research activities started in 2021, through semi-structured interviews, observations, and storytelling focus groups with guests and staff of the DV, in the period between April 2021 and March 2022. The community-engaged homemaking approach adopted in this research encompasses a three-step method that includes the phases of inspiration, ideation, and implementation. In order to get inspiration, designers need to interact with the PwD community in various methods, such as narrative/storytelling focus groups, community events, and immersion. Each of these methods aids in collecting pertinent data from PwD in a manner that does not look intrusive to the community members. Additionally, these methods foster a sense of understanding and empathy between participants (including PwD community, staff, caregivers and designers).

Ideation and implementation phases went along firstly by allowing PwD to implement DV spaces supported by therapists and staff. Then, designers noted and framed the actions and activities made by the community, framing them into more implemented solutions for interiors.

This project was approved by the ethical committee of Politecnico di Milano and the internal ethical committee of EQUA Cooperativa. The researchers interviewed 15 elderlies with dementia and 6 people from the staff to collect information about the life histories and life experiences associated with different places and home-making practices of older adults living in care homes.

In order to provide a more thorough understanding of both the DV and the intimate and personal spaces used by elderly people, information was also acquired through observation. Observations of the physical environment of the care facility, the material things used by the older people, the methods in which the older people interacted with various material possessions, and the activities of the older people were used to contextualise the information previously noted.

### 3 Spatial strategies to support home(place)making actions

Initially, PwD became involved in the design of DV spaces by allowing them to use the space to arrange objects and furniture to meet their needs best, supported by DV staff and their caregivers. Flexible spaces using portable furniture, plants, and features allow PwD to set up spaces that are meaningful, manageable, and comprehensible to them. PwD were allowed to bring some of their personal furniture, as well as their personal belongings. The placement and arrangement of their furniture was left free, supported by the staff and caregivers. Each guest freely arranged their space, emphasizing photographs, mementos, and furnishings that have an intrinsic sentimental meaning. The spatial organization of these elements highlighted certain rituals or habits specific to each guest. Designers then noted the activities and environmental arrangements that had been created by the community as they looked to more permanent design features and arrangements for that environment. Moreover, storytelling focus groups allowed designers to collect individual memories and personal narratives elicited by the personal objects and belongings brought to the DV spaces by PwD community. Storytelling techniques allowed the designers to collect specific personal stories and habits related to home from individuals living with dementia in PIAZZA GRACE. Moreover, each session was aimed at encouraging reminiscence, fostering connections, and gaining insights into the participants' experiences with home life. Each session lasted 45 minutes and welcomed a small group of residents with dementia (max three to four), two members of the staff, one therapist and one family members per each PwD. Each session included questions such as "What was your favourite room in your home, and why?"; "Do you remember your house? Can you describe it? Which style?"; "Tell us about a cherished memory from your home" or "Share a daily habit or routine you used to do at home". Designers gently encouraged PwD to share their stories, also supported by their relatives or family members and the staff, and if necessary, provide gentle prompts or follow-up questions to delve deeper into the narratives. In addition, a set of interior images were used during the conversations as inspiring tools to explore styles, imaginary and references of PwD involved. Storytelling focus groups represented an iterative process, focused on also identifying archetypes and cherished possessions crucial to trigger positive emotions and memories, and foster a sense of community (Figure 1).

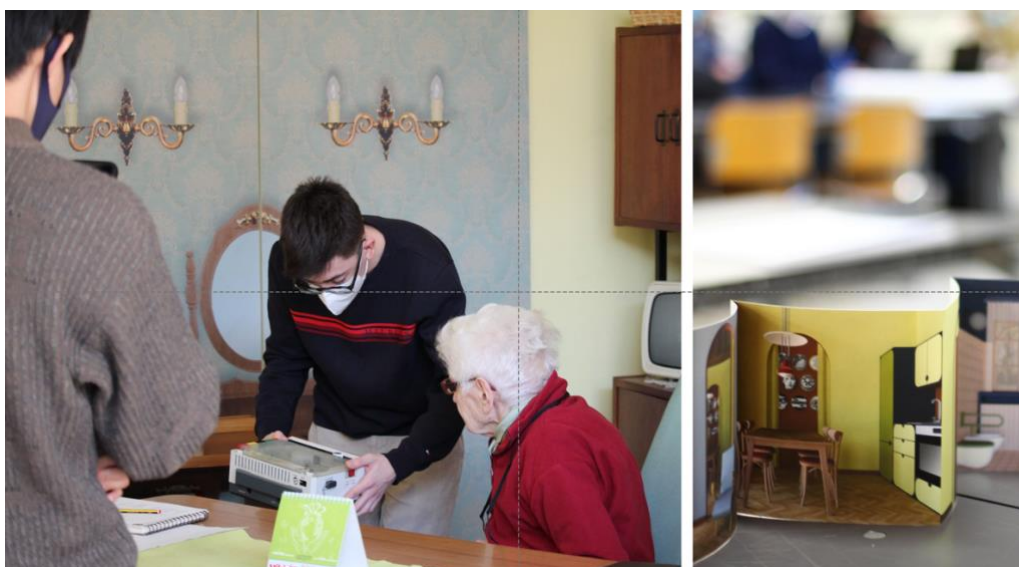


Figure 1. Storytelling focus groups: the use of inspiration images and objects to foster memories.

Most of the residents described their material belongings as cherished or treasured possessions, as they brought along memories, stories, and nostalgic feelings. Accordingly, designers implemented spatial strategies aimed at supporting social dynamics and home(place)making actions observed in the PwD community, spatial recognition, and sense of belonging. Hereafter, Figure 2 shows a schematical plan of PIAZZA GRACE’s communal spaces and the main spatial implementations described in detail in the following paragraphs.

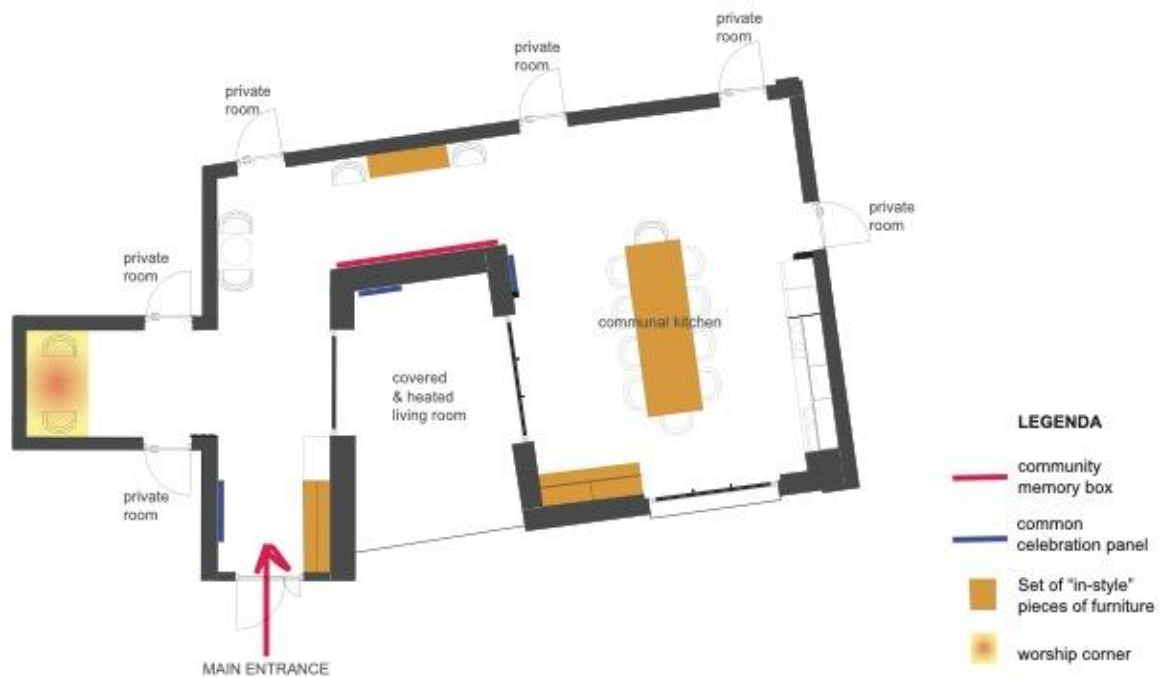


Figure 2. Schematical plan of the communal spaces, encompassing archetype furniture.

### 3.1 Archetypes to enhance sense of belonging and orientation

Archetypes are commonly referred to as: the original model or a perfect example of something. Often, when we find ourselves operating in an architectural context that has already been transformed, we come across a series of recurring images and forms that are repeated over and over again around us, the meaning of which we always seem to know (Barbara, 2011). Those represent archetype elements, which act as a guide to change the sense of places and to modify and enhance their meaning (Nuttall, 2002). In PIAZZA GRACE, we introduced some archetypal elements inside the interior spaces to enhance orientation and spatial recognition and stimulate a sense of belonging towards the environment. In particular, the living and dining spaces and the floors of the rooms are characterized by the presence of archetypal elements defining areas for common activities shared among the PwD community. Those elements encompass objects or furniture that characterize and identify certain domestic spaces and are commonly intended as shared symbols that connect the conscious mind with subconscious significances (Gramegna et al., 2022). As a result of the storytelling focus groups, a set of small “in-style” pieces of furniture were introduced in the communal spaces, resembling the personal tastes of the residents, to evoke familiar past experiences, memories and past habits (Figure 3).



*Figure 3. In-style and archetypal elements introduced in the spaces. Those elements are used also to display residents' cherished possessions.*

For individuals with dementia, archetypes in interiors might serve as reminders of earlier memories, encounters, and life events. In order to help elderly people with dementia recall past memories associated with a particular atmosphere or style or associated with specific objects found in the interior environment, the archetypal nostalgic components of an interior might serve as triggers for remembrance activities. In fact, archetypal components have been shown to support happy memories and improve mood in dementia patients. Moreover, those archetypes have been mixed with those objects and little pieces of furniture brought along by PwD and placed in the environment in the initial homemaking phases. These archetypes can also be perceived on an empathic level, with strong affective implications. In fact, interior features can act as triggers for reminiscence, enabling PwD to recall past memories connected to a specific ambience or style or linked to specific objects found in the interior environment. Archetypes become the focus points of specific areas, and the trigger to perform certain habits and shared everyday rituals. Rituals, habits and activities can be adapted to the specificity of each PwD, significantly improving their physical, social and emotional quality of life. Archetypal elements arranged in the spaces support the development of specific activities aimed at the development of shared routines among the guests of the Village. Two in particular are mentioned below. Shared dining: encouraging residents to eat meals together can foster a sense of belonging and the creation of a sense of community. For this reason, the village's communal kitchen has a large dining table (at the side of which is a cupboard, typically used to hold plates, dishes and tablecloths) where all the residents gather, and with the support of the therapists, activities are organized every day to involve all the residents and create a shared routine, facilitating moments of conversation. Celebration of holidays and special occasions: recognizing and celebrating holidays and special occasions in residents' lives can evoke a sense of belonging and cultural identity. To facilitate this process, several framed panels have been placed in common areas and personal rooms to commemorate and identify special occasions and common celebrations. On these occasions, relatives and friends of PIAZZA GRACE guests are also involved in the activities.

### **1.1 Material possessions**

Storytelling focus groups enabled designers to collect individual memories and personal narratives elicited by the personal objects and belongings brought to the DV spaces by PwD community.

Accordingly, the material possessions that people with dementia bring with them when they move to a care setting enable homemaking dynamics that evoke memories and emotions. In a new care setting, the memories and emotions embedded in these cherished possessions bring along narratives and habits that are unique to each older adult, promoting a sense of belonging and trust in the new living context (Gramegna & Ciancia, 2023). In light of these concepts, storytelling is a method for expressing ideas, creating realities, and enhancing interpersonal communication that makes use of narratives to generate feelings, memories, involvement, and action. In general, narrative is the representation of events. By recognising the narrative paradigm and referring to people as *homo narrans*, we are also advancing towards a condition where storytelling transcends simple amusement (Fisher & Samuels, 2021). Due to its emphasis on the notion of human-centered design and placement of people at the centre of the design, the design discipline also accepts storytelling as having a place in the design process. The connection between design and storytelling is based on the ability of stories to go beyond the practical, problem-solving aspect of the discipline and offer knowledge that develops new meanings in the ongoing conversation between representation and interpretation. Respectively, in PIAZZA GRACE, designers have arranged elements in the furniture system to accommodate and display the objects, decorating the spaces. This enables older adults to manage their self-identity, self-esteem, social relations and past memories reminiscence. Furthermore, personal narratives and memories generated from those possessions were used to co-design the physical ambience of the DV spaces and to create shared daily activities to engage all residents, promoting a sense of belonging, community and trust towards the new living context, fostering the creation of an inclusive community within the DV. As an example, in the communal kitchen, pictures and handmade objects were put on top of the television, on the shelves, table, and refrigerator. These items were prominently displayed in a very attractive way. From the narratives collected from the residents, religious beliefs were very common among the elderly, and so the staff, together with the local priest, organized weekly prayer meetings to enhance the sense of community. One little corner in the communal living spaces is dedicated to worship and displays holy images.

#### **4 Discussion and conclusions**

The importance of being an active participant in the processes that determine our future and our daily lives is extensively covered by Antonovsky (1979). Many planning procedures now include participatory methods, which may have a good effect on a person's feeling of coherence. Members of a community are exposed a variety of difficulties as a result of their involvement, which also enables them to keep improving their interpersonal skills. In most cases, these person-centered efforts produce results and products that closely align with the demands and interests of the people who were participated in the process rather than those of the people who were excluded from the process.

The context of dementia care offers a novel opportunity for participatory approaches, in order to shape living and care environments tailored on real and actual needs of PwD. In the advanced stages of dementia, when the person is no longer able to manage autonomously his/her life, it becomes necessary a transition from “home” to a facility with health and daily care services. In this new living situation, to guarantee the well-being of the person, it is necessary to preserve personal spaces, to allow the customization of the rooms, and the common areas should consider residents’ memories and living habits. Along with the idea that human beings evolve during their life, accordingly, the interiors we design, should change, evolve, answering to the demands coming from their inhabitants.

If we think of a space that can “take care of the person” perhaps we need to think about a space focused on the people who inhabit it. So, it becomes crucial to analyse what can bring together people who share and inhabit the same place. First of all, the traditions typical of a certain community, which foster social interactions into social rituals, the collective sharing of memories of the territory, the passage of time, the cyclical nature of day and night, the seasons, each one with different peculiarities and shared rituals.

The interiors of PIAZZA GRACE Dementia Village were constituted through the interaction of PwD, caregivers, and care staff as active “place-makers” of their living environment as both physical and social. The insights previously described support a “bottom-up”, strength-based approach to interiors meaning and construction and give additional meaning to the global concept of dementia-friendly communities. The findings also demonstrate the dynamic interaction between a person's living environment and their health, particularly their social health. This adds to the amount of research that has already been done on the relationship between the environment and human happiness and well-being in later life (Norstrad, et al., 2013). Moreover, the significance of home for individuals with dementia is consistent with Rowles and Bernard's (2013) assertion that home is “where living becomes active, has meaning and attachment for the individual, and may be viewed as a component of identity”. Lastly, in order to advance the discipline, it is crucial to create participatory social research methodologies that include all PwD, even those who might lack capacity (Calvert et al., 2020). To enable and empower people to engage in ways that may not always entail the spoken word, it is crucial to embrace all facets of creativity (Bellass et al., 2018), including also active actions aimed at reappropriating and signifying spaces with objects, filled with personal stories and memories. These participatory research actions forge a new pathway of understanding that embraces a life with dementia that is drawn from biography, belonging, homemaking and placemaking and a connected sense of self and identity. Without an enhanced understanding of these constructs and intersections, we are at risk of simply repeating the patterns of the past and seeing those of us who are living with dementia only in the “here and now” and as the clinical sum total of a cognitive score. Human life is so much more than that.

## References

- Antonovsky, A. (1996). The salutogenic model as a theory to guide health promotion. *Health promotion international*, 11(1), 11-18.
- Aravot, I. (2002). Back to phenomenological placemaking. *Journal of Urban Design*, 7(2), 201-212.
- Bachelard, G. (1969). *The Poetics of Reverie*, trans. Daniel Russell. Orion, New York.
- Baxter, R., & Brickell, K. (2014). For home un making. *Home cultures*, 11(2), 133-143.
- Bellass, S., Balmer, A., May, V., Keady, J., Buse, C., Capstick, A., & Hodgson, J. (2019). Broadening the debate on creativity and dementia: A critical approach. *Dementia*, 18(7-8), 2799-2820.
- Calvert, L., Keady, J., Khetani, B., Riley, C., Open Doors Research Group, & Swarbrick, C. (2020). ‘... This is my home and my neighbourhood with my very good and not so good memories’: The story of autobiographical place-making and a recent life with dementia. *Dementia*, 19(1), 111-128.
- Cross, J. (2001). What is sense of place? Paper presented at the 12th Headwaters Conference, Western State College, Gunnison, Colorado, USA. Retrieved from: [https://www.researchgate.net/publication/282980896\\_What\\_is\\_Sense\\_of\\_Place](https://www.researchgate.net/publication/282980896_What_is_Sense_of_Place)
- Csikszentmihalyi, M., & Rochberg-Halton, E. (1981). *The meaning of things: Domestic symbols and the self* Cambridge University Press. Cambridge, England.
- Diener, A. C., & Hagen, J. (2022). Geographies of place attachment: A place-based model of materiality, performance, and narration. *Geographical Review*, 112(1), 171-186.



- Ellery, P. J., & Ellery, J. (2019). Strengthening community sense of place through placemaking. *Urban planning*, 4(2), 237-248.
- Elwood, S., Lawson, V., & Nowak, S. (2015). Middle-class poverty politics: Making place, making people. *Annals of the Association of American Geographers*, 105(1), 123-143.
- Fisher, J. A., & Samuels, J. T. (2021). A proposed curriculum for an introductory course on interactive digital narratives in virtual reality. In *Interactive Storytelling: 14th International Conference on Interactive Digital Storytelling, ICIDS 2021, Tallinn, Estonia, December 7–10, 2021, Proceedings 14* (pp. 462-477). Springer International Publishing.
- Friedmann, J. (2010). Place and place-making in cities: A global perspective. *Planning Theory & Practice*, 11(2), 149-165.
- Gramegna, S. M., (2022) Reminiscence and Nostalgia: Design Feasible Solutions for Dementia Care. *International Journal of Business and System Research*, Vol. 16, (2), 199 – 217. ISSN: 1751-200X
- Gramegna, S.M., Biamonti A., Valusyte, R., (2022) The role of interior design materialities in dementia care: mundane elements from the past. In *Dementia Lab 2022: The Residue of Design*, Proceedings of the 6th Dementia Lab Conference, Leuven, Belgium ISBN 978-3-031-14466-0
- Holst, G., & Hallberg, I. R. (2003). Exploring the meaning of everyday life, for those suffering from dementia. *American Journal of Alzheimer's Disease & Other Dementias*, 18(6), 359-365.
- Jackson, J. B. (1994). *A sense of place, a sense of time*. Yale University Press.
- Low, S. M., & Altman, I. (1992). *Place attachment: A conceptual inquiry* (pp. 1-12). Springer US.
- Lukermann, F. (1964). Geography as a formal intellectual discipline and the way in which it contributes to human knowledge. *Canadian Geographer/Le Géographe Canadien*, 8(4), 167-172.
- Madanipour, A. (2006). Roles and challenges of urban design. *Journal of urban design*, 11(2), 173-193.
- Milligan, C., & Thomas, C. J. (2016). Dementia and the social model of disability: does responsibility to adjust lie with society rather than people with dementia?. *Signpost*, 21(3), 5-16.
- Nolan, M. (2013). Creating an enriched environment of care for older people, staff and family carers: relational practice and organizational culture change in health and social care. *Patient-centred health care: Achieving co-ordination, communication and innovation*, 78-89.
- Norstrand, J. A., Glicksman, A., Lubben, J., & Kleban, M. (2013). The role of the social environment on physical and mental health of older adults. In *Environmental Gerontology* (pp. 322-339). Routledge.
- Nuttall, J. (2002). Archetypes and architecture: The conjunction of Canary Wharf. *Psychodynamic Practice*, 8(1), 33-53.
- Phinney, A., Kelson, E., Baumbusch, J., O'connor, D., & Purves, B. (2016). Walking in the neighbourhood: Performing social citizenship in dementia. *Dementia*, 15(3), 381-394.
- Project for Public Spaces. (2015). Eleven principles for creating community places. Project for Public Spaces. Retrieved from <http://www.pps.org/reference/11steps>
- Rowles, G. D., & Bernard, M. (2013). *The meaning and significance of place in old age* (No. 24, p. 3). New York, NY: Springer.
- Ruddick, S. (2014). Diverse conceptions of people, place and space. In J. J. Gieseking, W. Mangold, C. Katz, S. Low, & S. Saegert (Eds.), *The people, place and space reader*. Routledge, London
- Silberberg, S., Lorah, K., Disbrow, R., & Muessig, A. (2013). Places in the making: How placemaking builds places and communities. *Massachusetts Institute of Technology*, 72.
- Steele, F. (1981). *The sense of place*. Boston, MA, CBI Publishign Company.
- Tuan, Y. F. (1974). *Topophilia: A study of environmental perception, attitudes and values*.
- Tuan, Y. F. (1977). *Space and place: The perspective of experience*. U of Minnesota Press.
- Verbeek, H., Van Rossum, E., Zwakhalen, S. M., Kempen, G. I., & Hamers, J. P. (2009). Small, homelike care environments for older people with dementia: a literature review. *International Psychogeriatrics*, 21(2), 252-264.
- Vernooij-Dassen, M. and Jeon, Y.-H. (2016). Social health and dementia: the power of human capabilities, *International Psychogeriatrics*, 28, 701–703
- World Health Organisation (2006). Constitution of the World Health Organisation. Available at: [http://www.who.int/governance/eb/who\\_constitution\\_en.pdf](http://www.who.int/governance/eb/who_constitution_en.pdf)
- Wyckoff, M. A. (2014). Definition of placemaking: Four different types. *Planning & Zoning News*, 32(3), 1.
- Zeisel, J., Bennett, K., & Fleming, R. (2020). World Alzheimer Report 2020: Design, dignity, dementia: Dementia-related design and the built environment.

### **About the Authors:**

**Silvia Maria Gramegna:** Designer and Ph.D, member of GRACE\_Lab and Lab.I.R.Int. - Lab. of Innovation and Research on Interiors – Silvia Maria Gramegna is an Assistant Professor at the Department of Design of Politecnico di Milano. Her research work addresses issues that explore the substantial anthropological value of Design. Her covered research topics encompass the development of therapeutic environments for elderly aimed at enhancing the quality of life and subjective well-being.

**Alessandro Biamonti:** Architect. PhD in Industrial Design and Multimedia Communication. Associate Professor at the School of Design, Politecnico di Milano, where he coordinates Lab.I.R.Int. - Lab. of Innovation and Research on Interiors. Currently member of the Faculty of Design KTU of Kaunas (Lithuania), visiting researcher at DML of Ritsumeikan University (Japan) and member of the Scientific Committee of the Center for Design Studies of UEMG (Brazil). His work deals with the anthropological aspects of the discipline, specially focused on Spatial and Interior Design.

**Lorenzo Fossi:** Designer, MSC in interior and Spatial Design. Currently working with EQUA Cooperativa in the spatial development team. His work deals with the development of aesthetic and functional identity of the care environments managed by EQUA.

**Acknowledgement:** We extend our profound acknowledgments to the outstanding staff, therapists and management team of EQUA Cooperativa and PIAZZA GRACE, whose remarkable dedication and expertise have been pivotal for the development of this research. We express our deepest gratitude to all the elderly involved in this study and their relatives: their contributions have proven invaluable in fostering a deeper understanding of dementia and have underscored the importance of family involvement in the therapeutic process.