23

PAD

DIGITAL MEMORIES

PAD. Pages on Arts and Design
International, peer-reviewed,
open access journal
founded by Vanni Pasca in 2005

Editor-in-Chief
Marinella Ferrara
Politecnico di Milano, Italy

Advisory Board
Tevfik Balcıoğlu
Arkin University, Kyrenia, Turkey
Murat Bengisu
Izmir University of Economics, Turkey
Isabel Campi
Design History Foundation, Barcelona, Spain
Eduardo Corte Real
UNIDCOM/IADE, Lisbon, Portugal
Antonio da Cruz Rodrigues
Universidad Lusofona, Lisbon, Portugal
Soumiya Mikou
Moroccan Design Association, Casablanca, Morocco
Ely Rozenberg
RUFA, Rome University Fine Art, Italy
Mireia Frexia Serra
Gracmon, Universitat de Barcelona, Spain
Andreas Sicklinger
Università di Bologna, Italy
Fedja Vukić
University of Zagreb, Croatia

Managing Editor
Chiara Lecce
Politecnico di Milano, Italy

Editorial Assistant
Giorgia Bonaventura
Politecnico di Milano, Italy

Editorial Board
Giuseppe Amoruso
Politecnico di Milano, Italy
Helena Barbosa
University of Aveiro, Portugal
Michela Bassanelli
Politecnico di Milano, Italy
Stefania Camplone
Università di Chieti-Pescara, Italy
Roberto De Paolis
Politecnico di Milano, Italy
Cinzia Ferrara
Università degli Studi di Palermo, Italy
Francesco E. Guida
Politecnico di Milano, Italy
Ashley Hall
Royal College of Art, London, England
Elif Kocabiyik
Izmir University of Economics, Turkey
Lia Krucken
Creative Change, Brazil and Germany
Carla Langella
Università degli Studi della Campania Luigi Vanvitelli, Italy
Giuseppe Lotti
Università di Firenze, Italy
Tomas Macsotay
Pompeu Fabra University, Spain
Nicola Morelli
Aalborg University, Copenhagen, Denmark
Alfonso Morone
Università Federico II, Napoli, Italy
Raquel Pelta
Universidad de Barcelona, Spain
Daniele Savasta
Yaşar University, Izmir, Turkey
Alessandro Squatrito
Politecnico di Milano, Italy
Rosanna Veneziano
Università degli Studi della Campania Luigi Vanvitelli, Italy
Li Zhang
Beijing Information Science and Technology University, China

Publishing Consultant
Vincenzo Castellana, Architect, Italy

Art Direction
Francesco E. Guida

Web Site
Pietro Forino, www.pietroforino.com

Correspondents
Amina Agueznay (Morocco), **Hèla Hamrouni** (Tunisia),
Vesna Kujovic (Montenegro), **Can Özcan** (Turkey),
Ana Perkovic (Croatia), **Filip Roca** (Montenegro),
Azadeh Sabouri (Iran), **Marco Sousa Santos** (Portugal),
Pascale Wakim (Lebanon)

Reviewers
Helena Barbosa, Alfredo Calosci, Rossana Carullo,
Francesca Casnati, Andrea Di Salvo, German A. Duarte,
Priscila Lena Farias, Cinzia Ferrara, Roberto Iñiguez Flores,
Luciana Gunetti, Emanuela Bonini Lessing, Ilaria Mariani,
Maristella Matera, Francesca Mattioli, Alvise Mattozzi,
Michele Mauri, Ivica Mitrovic, Pier Paolo Peruccio,
Marco Quaggiotto, Michela Rossi, Carla Sedini, Giulia Sormani,
Davide Spallazzo

PAD
via Festa del Perdono 1 – 20122 Milano – Italy
via Roma 171 – 90133 Palermo – Italy
info@padjournal.net – editors@padjournal.net

Publisher
Aiap Edizioni
via A. Ponchielli 3 – 20129 Milano – Italy
aiap@aiap.it – www.aiap.it

PAD © ISSN 1972-7887
#23, Vol. 15, December 2022
www.padjournal.net

0. EDITORIAL #23

Digital Memories. What future for the past? What past for the future? 006
by Letizia Bollini & Francesco E. Guida

I. MEMORIES IN TIME OF CRISIS

Mnemonic Wars, Ephemeral Narratives and Contested Terrains. Collective Memory as a Conflictual Space of Confrontation 021
by Andrea Facchetti

Digital Design Interstices. A Space for Collective Counter-Memories 041
by Sabrina Melis & Daniele Murgia

The City as Text. A Kilometric Scroll through the Memory of the Uprising In Chile, 2019 064
by Carola Ureta Marín & Marcos Chilet Bustamante

Mapping Diversity. The Memory Street Names Celebrate 086
by Matteo Moretti

Design Experiences in Pandemic Times. Constructing and Enhancing the Memory of the Present in Museums 106
by Alessandra Bosco, Silvia Gasparotto & Margo Lengua

II. DESIGN HERITAGE AND VISUAL MEMORIES

The Importance of Printed Ephemera in New Type Making. Between Historical Research and Reuse of Tangible Heritage 133
by Elettra Scotucci & Andrea Vendetti

Poster World. Bespoke AI Meets Curator Expertise for Public Engagement 162
by Andre Andrade, Lara Défayes, Emily Groves, Nicolas Henchoz, Delphine Ribes, Mathieu Salzmann & Andrea Schneider

The Italian Government Interface. From the Spoils System to the Guidelines 186
by Ilaria Ruggeri & Gianni Sinni

III. DIGITIZED & DIGITAL-NATIVE MEMORIES

Are Memories an Interaction Design Problem? 217
by Alessandro Pollini & Michele Zannoni

Hypersensing Creative Acts. The Role of Design in Transmitting Intangible Cultural Heritage through Digital Tools 238
by Daria Casciani & Angelica Vandi

The Invented Mnemotopes Archive. Design Digital Practices for the Memory of Places 264
by Clorinda Sissi Galasso

Exploring Futures of Infinite Data Storage through Speculative Design 286
by Agnieszka Dutkowska-Zuk

IV. BIOGRAPHIES

About the Authors 312

II

DESIGN HERITAGE AND VISUAL MEMORIES

The Italian Government Interface

From the Spoils System to the Guidelines

Ilaria Ruggeri
Università IUAV di Venezia
Orcid id 0000-0002-6975-057

Gianni Sinni
Università IUAV di Venezia
Orcid id 0000-0002-6672-4859

Keywords
Interface, Public Communication, Government Website, Design Guidelines, Spoils System, PA Digitization.

Abstract
In 1998, the year Macromedia Flash went mainstream and in which internet users were about 3.6% of the world population, the web presence of the Italian Government began. In the evolution of the Government website, a first period from 1998 to 2014 can be identified, which sees the site as an integral part of that spoils system that has often accompanied the numerous changes of the political majority in Italy and the related Governments in office. We can then identify a second period, from 2015 to today, which begins with the publication of the Design Guidelines for PA Websites that sees instead the establishment of some general principles of interface design based on the usability and accessibility of the contents. These principles have allowed the Government website to become a *super partes* communication structure, independent from the political expression of the Government in office and part of a digital transformation strategy that sees the introduction, for the first time in Italy, of a centralized governance based on technical skills.
Thanks to documentary material and direct testimonies, the contribution intends to highlight both the evolution of the Government website from a political communication tool to an institutional communication site and the very idea of institutional communication in Italy in relation to the growing digitization and the need for an active online presence.

1. Introduction[1]

From its proclamation to today, the presidents of the Council of Ministers of the Italian Republic have been thirty and have presided over a total of sixty-seven Governments. Among the peculiarities that characterize the history of the most recent Italian Governments, we can include the Government's online presence starting from the first initiative undertaken in 1997 by the Prodi Government to communicate Palazzo Chigi to the outside through the internet and the *World Wide Web*.

Starting from this first experience, following the evolution of the Government website allows us to highlight the development of the very idea of institutional communication in Italy in relation to the growing digitization and the need for an active online presence. It helps us in this investigation that the fifteen versions of the Italian Government website (or at least of its homepages) that followed each other over time from 1997 to 2021, before the site actually in operation, have fortunately not been lost, but as official documents to all intents and purposes,[2] they are archived and can be consulted in a special section of the Palazzo Chigi website named *Siti archeologici* (*Archaeological Sites*).[3]

A qualitative research methodology was chosen in writing the paper in order to integrate the documentary material with semi-structured interviews with two of the managers who, at

1 Disclaimer: one of the authors, Gianni Sinni, took part in the 2015 Italian government website redesign project.

2 With the law n. 59 of 1997, the full legal recognition of digital documentation is confirmed.

3 https://www.sitiarcheologici.palazzochigi.it/index.html?page=1.

different times, have personally followed the project: Claudio Caprara,[4] journalist and Head of the Palazzo Chigi website for the D'Alema Government from 1997 to 2000, and Roberta Maggio[5] responsible for online communication with the Letta, Renzi and Gentiloni Governments, from 2014 to 2018.

2. The First Website

The first website of the Presidency of the Council, created and managed externally by the Italian Journalistic Agency (AGI), was presented to the public for the first time in September 1997. As Claudio Caprara and Lucio Picci describe, it was configured as the typical *showcase site*, the result of a journalistic conception of the web and not at all integrated with the "concrete work of the building" (Caprara & Picci, 2001). Created by the Prodi Government with the coordination of the then Undersecretary of the Prime Minister and Head of the Information and Publishing area, Arturo Parisi, those first web pages, with the images mounted on the classic gray background of the early days of HTML (Fig. 1), represented, however, a significant technological advance considering that in 1998 the only wired part of Palazzo Chigi – the large four-storey historic Government building – were the three rooms of the Prime Minister's secretariat. Executives and officials could access the Internet only using generally obsolete modems, and for the majority of employees, the *network* had, at most, as we recall with undisguised irony, a fishing significance (Caprara & Picci, 2001).

4 Interview to Claudio Caprara, 20/5/2022, videocall.

5 Interview to Roberta Maggio, 5/5/2022, videocall.

Figure 1. Prodi Government and D'Alema Government (1997 - August 1999).

In 1996, in fact, for the general public, the internet was still an unknown quantity. The arrival of Windows 95 and Microsoft's Internet Explorer was progressively making the web more accessible, and more people wanted to get involved in websites, starting to experiment with its possibilities (Ford & Wiedemann, 2019, p. 30). In 1997 Macromedia released Flash, a software that allowed users to create vector graphics and animations, overcoming the limits of the HTML and experimenting with the expressive and narrative potential of the web. These are also the years in which the first reflections on web design are formulated. Giovanni Anceschi (1997), in the first review on Italian web design, underlined the maturing of a "rhetorical or rather directorial awareness" and the shift of attention from the technical structure to look and feel and multisensory quality. While Erik Spiekermann (1999) highlighted its narrative capacity: "a good website has to tell a compelling story, lest it bore any but the hardcore information seekers".

In Italy, it was in the months following the fall of the Prodi Government (October 1998), with the inauguration of the D'Alema Government (21 October 1998 - 22 December 1999), that a process of organization and definition of the project for the Government website was started (Caprara & Picci, 2001). Claudio Caprara says that although all ministries perceived the internet as an opportunity, there was a complete lack of awareness of its potential: the network in Italy was still very limited and concerned a few thousand users. The intuition, in some ways pioneering, was to get out of the logic of the *showcase site,* that is, a site that has the purpose of presenting

information without involving the public, characteristic of the first online phase of public administration in a period between 1997 and 2003 (Lovari, 2013).
A journalistic editorial staff was defined, and the offices of the Presidency were invited to participate with the aim of later bringing the various ministries to use the website as a tool to make daily political activity transparent and accessible.

These are the years of the first reforms of a communication revolution in the country aimed at building and strengthening – albeit slowly and not without ambiguity – an efficient model of bidirectional public communication between PA and citizens, with a view to greater participation and transparency. Law no. 150/00, approved in 2000 and relating to the "Discipline of information and communication activities of public administrations", recognizes the essential role of the communicative function of administrations as a cornerstone of the democratic system and still represents the main regulatory reference on Italian public communication today (Papini, 2014, pp. 32-34).

The programmatic speech with which D'Alema had gained the Parliament's confidence became the core of the web initiative. The addition of referral links to the Government's proposals then had the purpose of making it possible to trace the parliamentary legislative path, thus offering "a possibility of control over what was objectively the work that was being produced inside Palazzo Chigi".
From a technological point of view, the Presidency of the Council and its IT department were not ready for the imple-

mentation of the site, which, therefore, through a public tender, was entrusted to the Matrix company, the same company that in 1996 had launched the web directory Virgilio (Bergamini, 1997, pp. 92-93). The infrastructure management was not without its criticalities mainly because the new activity had to be inserted within an organizational structure so settled over time that Caprara defined it as "geological". The management of the contents of the site was entrusted to an internal editorial staff made up of editors from different offices.[6]

The dynamics described by Caprara outline some elements that will characterize the communication model of the Government website for many years: an intense relationship between politics and communication to support the President in achieving his political goals. However, the uncertainty about the duration of the Government needed to allow it to work on the initial ambition to create a platform independent of political governance. The site's primary objective was more aimed at promoting the Prime Minister as a politician than communicating Palazzo Chigi as an institution. This connotation of the Government site, together with another peculiarity of the Italian political system – the frequency with which Governments have succeeded in the various legislatures (15 Governments in the last 7 legislatures) – will affect, as we will see, all the future developments of the website.

6 Other ministries opted for different choices as in the case of the Ministry of Justice which had entrusted Cineca with the creation of its website (Bergamini, 1997, pp. 140-141; Galli & Nannini, 2004, pp. 148-149).

However, the time available and the precariousness of the politics are not the only factors that Caprara underlines as critical: the rigidity of the structure, the impermeability to change and innovation of the public administration,[7] a fragmented majority of Government, the inadequacy of resources and the structure available made the operation, in Caprara's words, *a monstrous effort*, but also of great satisfaction because it allowed the Italian Government to be the first in the world to join the W3C (World Wide Web Consortium).
The site never went fully operational but remained at a work-in-progress level. A great deal of work was done on legislative monitoring. Once online, the idea of having a useful tool for the very work of the Prime Minister and officials was understood and embraced with greater availability.

From the interface point of view, the deliberately journalistic slant gives the site the formal and content characteristics – a three-column grid, names, interviews, and photographic images with a reportage slant – aimed at increasing the credibility of the Government, promoting the idea of a *palace* of power close to the citizens. In the header, the photos of the clerks (real employees of Palazzo Chigi) depicted, in a literal form, the idea of welcome and transparency that inspired the site (Fig. 2).

7 In the essay by Claudio Caprara and Lucio Picci (2001) the authors tell a particularly representative anecdote in this sense: within the project it was proposed to include the electronic press review, but the operation was stopped by the officials involved who literally pulled the plug from the machines because they feared losing their comfortable professional condition.

Figure 2. D'Alema Government – D'Alema II Government (September 1999 - March 2000).

3. The Spoils System Era

Due to the connotation strictly linked to the political communication of the head of the *pro tempore* Government, the subsequent versions of the site maintained a temporary nature linked to the life of the Government and became, in effect, an integral part of a communication model suitable for the *spoils system*.[8] So for many years – until 2015 – the bell ceremony, the traditional rite of passage of power, also marked the start of a new interface project and the organization of the contents of the Government website. The initial maintenance of the previous graphic version (with a curious dualism that characterizes many Governments, Figs. 3 & 5) was justified only by the development time needed to make the new project operational. The rapid succession of Governments has also affected the technological aspect. Given that the update of the IT structure could have taken longer than the duration of the Government itself, no one has ever taken charge of it.

By maintaining the static structure of the site over the years, with pages created manually with Dreamweaver[9] even when the CMS, the Content Management Systems, had become widespread, the opportunities for dynamic content management and the offer of services were severely limited.

8 The spoils system is the political practice, born in the US, which provides that senior executives of the public administration are appointed by the incumbent Government and are replaced as this changes. In Italy, the Prime Minister must appoint all the new Heads of the Presidency of the Council, in accordance with the provisions of Law no. 400. The appointments also include trusted collaborators who make up the staff, including the heads of the press office and the secretariat.

9 Dreamweaver is a software produced since 1997 by Macromedia (later acquired by Adobe in 2005).

Figure 3. D'Alema II Government – Amato II Government (March 2000 - October 2000).

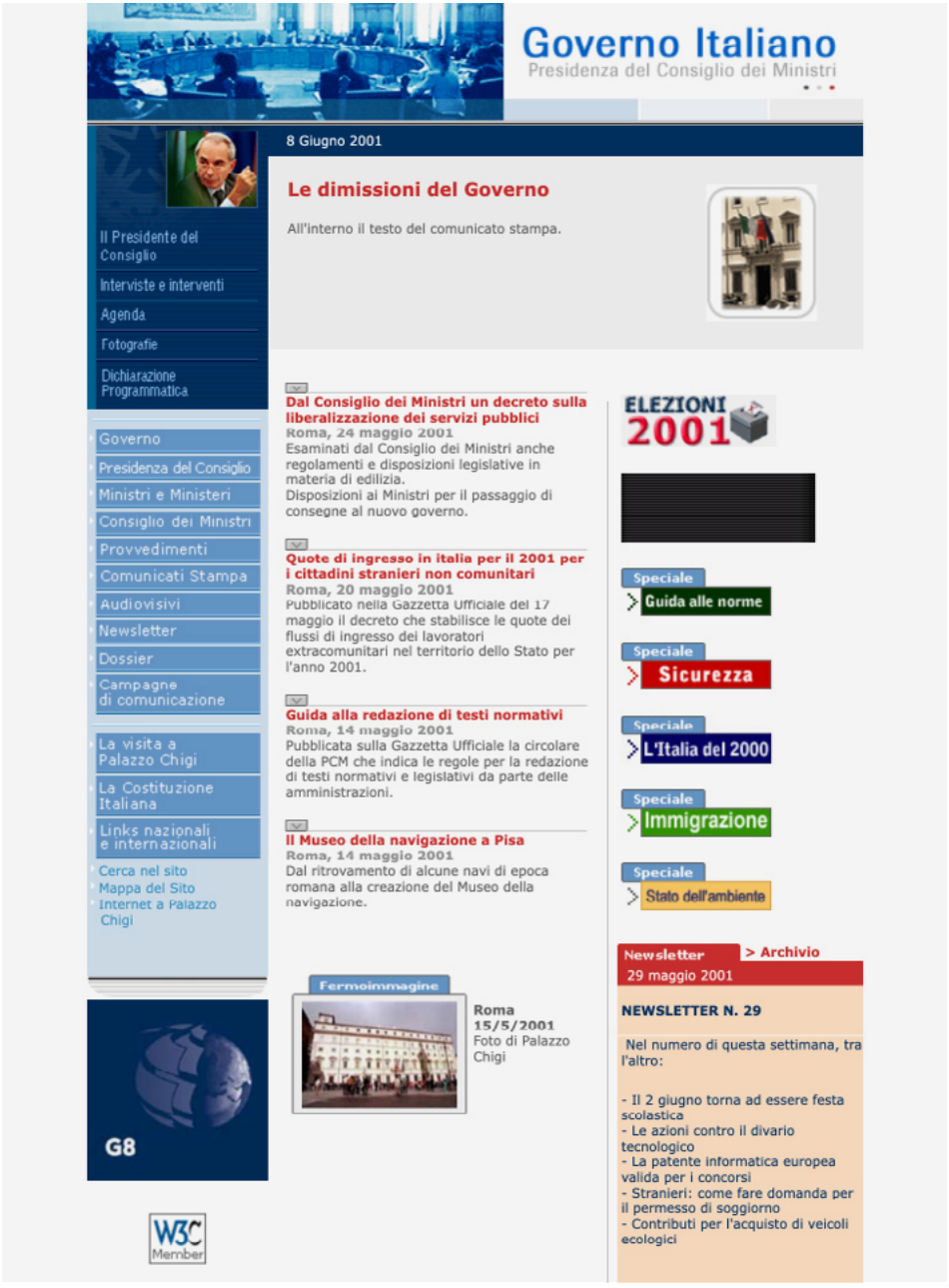

Figure 4. Amato II Government (October 2000 - May 2001).

Figure 5. Berlusconi II Government (June 2001 - December 2002).

The political staff was replaced at each passage of Government, while the internal editorial structure, which had gained specific experience in the field, remained steadily in business, being assigned a substantially professional and *super partes* task.
With the D'Amato II Government, after a few months necessary for the IT transition, on October 31, 2000, the new site was released, abandoning the testimonial image of the clerk of the previous version in exchange for a more institutional Council Chamber and acquiring the title typographically composed of "Italian Government / Presidency of the Council of Ministers", which from then on will feature on all subsequent versions. The grid is also modified by adding the navigation column on the left (Fig. 4).

With the 2001 elections, the majority returned to the center-right coalition, and Silvio Berlusconi rose to the Government for his second term. It will take over a year and a half before the new graphic design of the website will be released on 11 December 2002. Several elements characterize this version that will accompany the Government until the end of the XIV Legislature. The fixed grid of the page (620 pixels) is abandoned to opt for a fluid layout, while the header becomes a real logo with the tricolor inscription "Italian Government" combined with the emblem of the Republic (the *Stellone*). The wording "Presidency of the Council of Ministers" hints at the calligraphic cursive of the traditional printed letterheads of the ministries (Fig. 6) (Sinni, 2016).
It was a particularly intense period for public online communication. In 2002, we can say that by now, almost all administrations, at each central or peripheral level, have their website (Lovari, 2013, p. 97).

Figure 6. Berlusconi II and III Governments (December 2002 - May 2006).

The Berlusconi Government approved important measures regarding the quality of the online presence of the public administration. Among these, the most significant is the *Legge Stanca*, Law no. 4/2004 on *Provisions to facilitate the access of disabled people to IT tools*, which introduced in Italy the legislation, still in force, relating to the accessibility of websites for public administrations.

In 2006 the new legislature began under the second Prodi Government and with the maintenance of the Berlusconi web template until May 2007, when an updated version was published bearing the name of *Portal of the Italian Government*.

Figure 7. Prodi II Government (May 2007 - May 2008).

The new version restores the fixed grid and replaces the head with a flag in the wind (Fig. 7). However, it will be a very short-lived layout. The premature fall of the Prodi Government and the return to power of Silvio Berlusconi will lead to the immediate replacement of the website with a version that graphically

refers to the experience of 2002-2006, stabilizing the Government's tricolor logo in a real header. Of note is the presence on the homepage of the oval emblem of the Prime Minister wanted by Berlusconi in the image and likeness of the American presidential seal. Furthermore, the section "Archaeological sites" appears for the first time in this adaptation, documenting the previous versions of the Government site.

In 2010, over 40,000 sites owned by public administrations were registered, and it is to these that, following a Minister for Public Administration and Innovation Directive,[10] the *Guidelines for websites of public administrations* are addressed to "suggest to PA criteria and tools for the reduction of obsolete public websites and the improvement of active ones"[11]. Since 2012, the Working Group for Usability (GLU) has also been established at the Department of the Civil Service[12] to develop and distribute a protocol (called eGLU) that was affordable for all editors to identify the critical issues of the web interfaces of the public administration.

The 2008 graphic layout will remain in place without substantial changes until November 2015, well beyond the end of the Berlusconi Government, having not had the subsequent Monti Governments (November 2011-April 2013) (Fig. 8) and Letta (April 2013-February 2014) the time (and perhaps not even the will) to make a redesign of the site.

10 Directive n. 8 of November 26, 2009.

11 https://www.promopa.it/images/pdf/linee_guida_sitiwebpa.pdf.

12 https://www.funzionepubblica.gov.it/mission.

Figure 8. Monti Government (November 2011 - April 2013).

In this period, the arrival of institutional communication on social platforms should be noted, starting with Twitter, introduced under Mario Monti's Presidency, to which Youtube, Flickr, Storify and Slideshare were added with the Government of Enrico Letta.

4. The Introduction of the Guidelines

The turning point in the transformation of the Government website from a political communication tool to an institutional communication site was in 2014 when on February 21, Matteo Renzi formed the new executive branch. This step was the theme of the interview conducted with Roberta Maggio, former head of new media of the Democratic Party, who arrived at Palazzo Chigi at the end of 2014 as head of the Government's web communication.
With a technological system not updated for almost sixteen years, a geological era from a digital point of view, it was immediately clear that it would not be possible to continue updating the site only at the interface level as had been done until then. A radical change was necessary, starting with the management structure, which, without a CMS, was completely inadequate to meet the editorial needs and, above all, to satisfy the expectations of an increasingly demanding public.

In 2014, internet users reached around 42.3% of the world's population, and online sites were close to one billion (Ford & Wiedemann, 2019, p. 495). In Italy, according to the ISTAT report *Citizens and new technologies*,[13] the share of families who

13 https://www.istat.it/it/files//2014/12/Cittadini_e_nuove_tecnologie_anno-2014.pdf.

had access to the internet from home and a broadband connection was constantly growing (64% and 62.7%, respectively), while the users who accessed public administration sites to obtain information were 29.8%. The goal was, therefore, to design a government site that "lived in the present" and that, in addition to technological and software updates, could effectively apply the principles of usability and accessibility with a responsive approach to web design. There was also the need to transform the language: in the post-communication era, a bureaucratic model that has its legitimacy in the dimension of *doing* was no longer sustainable, and that left a residual space for dialogue with society (Papini, 2014, pp.13-14). It was, therefore, necessary to undermine the idea that the communication of institutions must necessarily be distant, obscure and monotonous, turning the attention instead to those relational skills useful for seeking hybrid spaces of interaction in which the citizen is no longer considered as a passive subject and uncritically hospitality (Ducci, 2017, pp.14 and 51; Papini, 2014, p.14).

The urgent need to renew the Government website, Roberta Maggio recalls, found essential support in the AgID, Agenzia per l'Italia Digitale (Agency for Digital Italy), given that the online communication of Italian public administrations suffered in many cases from the same problems. In 2015, the Government launched the Italia Login project on the Innovation Advisor Paolo Barberis initiative, which, within the Italian digital agenda, indicated the path to make digital services to citizens finally efficient and usable. Italia Login envisaged a substantial paradigm shift in the administration-citizen relationship from

a citizen-centered perspective: "we must bring all the relationships between the citizen and the public administration and between companies and the state" (Barberis, 2015).

The first result of the Italia Login project was the development of the *Design Guidelines for PA Websites*[14] to define the design perimeter that should, hopefully, characterize the interface and user experience of the public websites of the Italian administration. The alpha version of the 2015 Guidelines presented an *open* identity system based on a limited number of elements to allow for a wide range of variations. The visual identity elements consisted of an institutional color, blue #0066cc, a typeface, the Titillium Web, the layout grids based on the *Bootstrap* framework (Sinni, 2015, 2016) – to which further sections were then added on accessibility and usability, on info-architecture and the editing of contents.

Thanks to this convergence of interests between AgID and the Presidency of the Council, the project of the Government site had the opportunity to make a qualitative leap by becoming the pilot project of the Guidelines and a perfect viaticum for the latter, which were thus applied in the first instance to the most representative site of the public administration.
Almost nothing was maintained of the previous site: accessibility, transparency, inclusion, and usability were the reference points of the project and Dreamweaver was definitively abandoned as a web editor in favor of an open-source content

14 The current version of the Guidelines, 2020.1, can be consulted at https://docs.italia.it/italia/designers-italia/design-linee-guida-docs/it/stabile/index.html.

management software such as Drupal,[15] which is very widespread in the public administration. In the initial phase, a grouping of two external companies, Lcd[16] and Manafactory,[17] took care of applying the Guidelines and the site development, which will introduce the modular logic typical of design systems.

The internal editorial staff of about six people had the heavy task of manually migrating the contents from the old to the new website. In addition to the technical effort to bring an obsolete system into the present, Roberta Maggio states that the real difficulty was to convey the idea that the new Government site project should no longer be part of the spoils system but rather become a communication tool at the service of the institution and independent from the *pro tempore* political governance. Continues Maggio, the Prime Minister himself – who had always shown a particular familiarity in using the web and social media – was particularly convinced of this approach. Integrating the main social networks within the platform was necessary to increase, simplify and diversify the access points to the new Government site. This naturally required a radical transformation, also in operational terms, of the editorial staff itself, which was required to constantly update various multimedia contents, possible only with a suitable management tool.

15 Drupal is a free and open-source CMS (Web Content Management System) written in PHP and distributed under the GNU General Public License.

16 https://lcd.it/portfolio/italia/.

17 http://manafactory.it/projects/governo-it/.

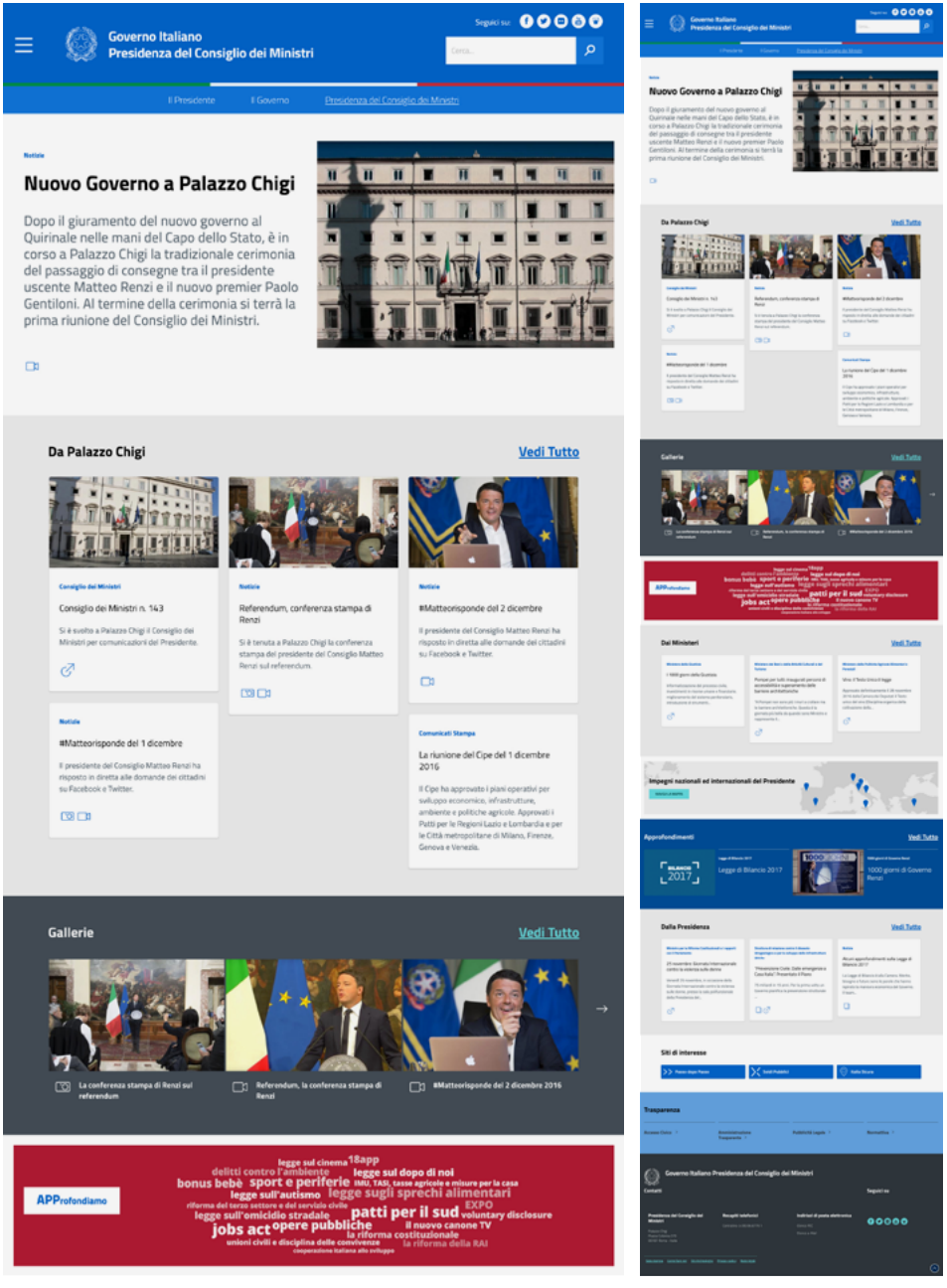

Figure 9. Renzi Government (February 2014 - December 2016).

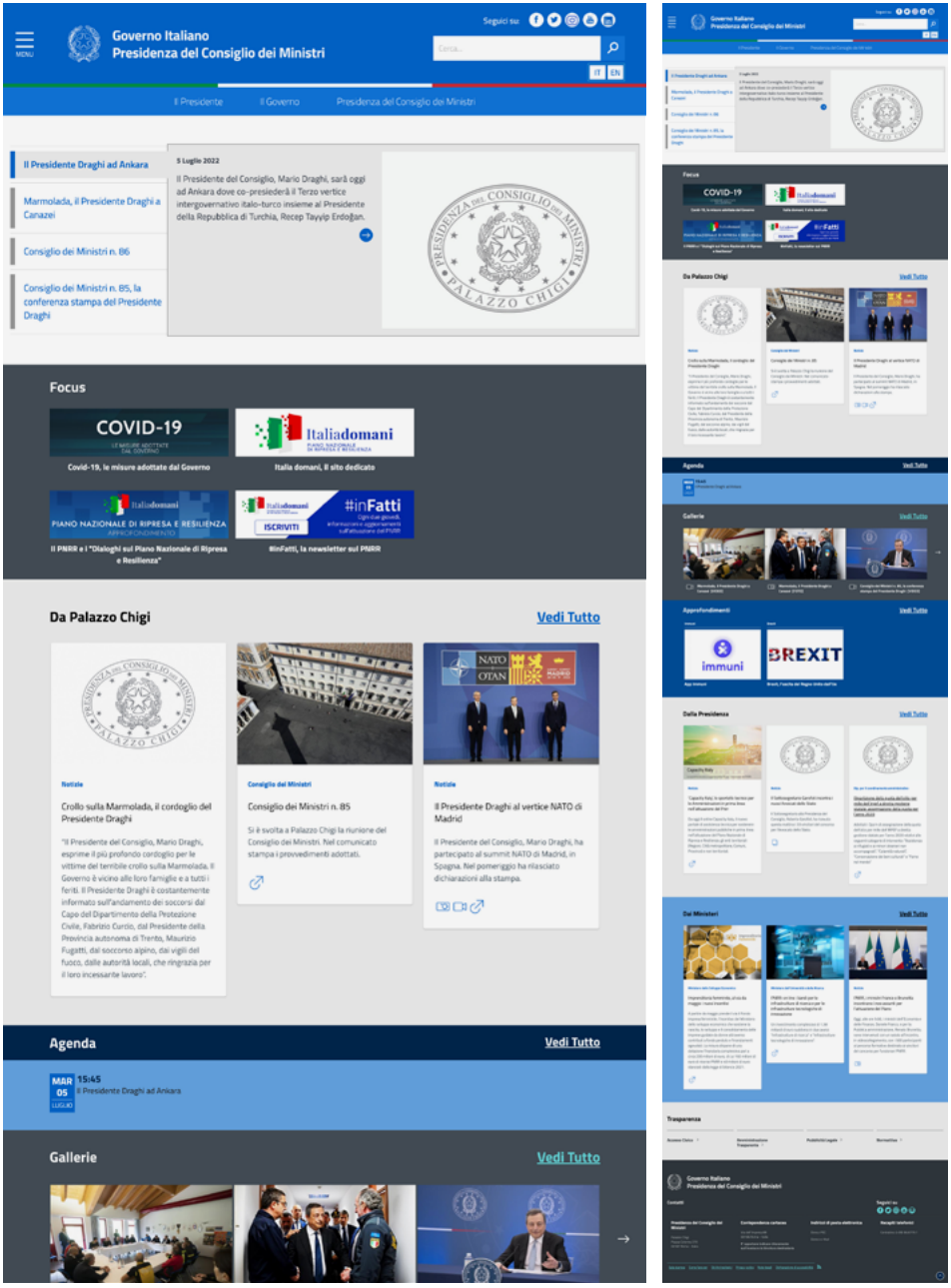

Figure 10. The current website of the Italian Government Presidency of the Council of Ministers (July 2022).

Renzi himself asked the working group to speed up the times to present the project during the first *Italian Digital Day*, which was held on November 21 at the Reggia di Venaria in Turin. According to Roberta Maggio, the effort to meet the deadline paid off from the point of view of communication because it placed the project for the Government site within a national digitization project.
The result that Roberta Maggio is most satisfied with is the fact that the Government website, as she jokingly says, "has set a trend like Jennifer Aniston's haircut". After taking the responsibility of starting a pilot project (Fig. 9) – concludes Maggio – seeing that today the model and the guidelines defined at that time are still in use (Fig. 10), it means that it was the right time and way to start a structural transformation of the digital communication of the Public Administration.

The websites of the PA, at a ministerial, regional, and municipal level, that have adhered to the Guidelines have grown exponentially over time, giving substance to a design ecosystem for public sites. It is an ecosystem that has allowed the Palazzo Chigi website to be considered a *super partes* space for public institutional communication and thus remaining stable in the general setting in all successive Governments – Gentiloni, Conte, Conte II and Draghi.

5. Conclusions

In the evolution of the Government website (Fig. 11), we can therefore identify a first period that goes from 1998 to 2014, which sees the site as an integral part of that spoils system that has often accompanied the numerous changes of the po-

litical majority in Italy and the related Governments in office. This policy precariousness prevented the continuous implementation of the "creation of the conditions so that certain technological and work process innovations could take place, and then proceed gradually with the introduction of new systems, involving and making the staff of the PA" (Ducci, 2017, p. 108). In this sense, the analysis of the evolution of the Government website shows how the need to build a design culture capable of sedimenting results and building adequate policies in terms of methods, skills, languages and tools of public communication has, in fact, emerged with considerable delay both with respect to technological progress and other European realities such as the English project gov.uk started in 2011.

It is only in a second period that began with the publication of the "Design Guidelines for PA Websites", in 2015, that the affirmation of some general principles of interface design based on the usability and accessibility of the contents will allow to make the Government website a *super partes* communication structure, independent from the political expression of the Government in office and part of a digital transformation strategy. In this regard, it may be interesting to note that it was precisely the introduction of a systemic approach typical of communication design that was the decisive element in *institutionalizing* the government website by removing it from the logic of political narrative. At the end of 2016, Diego Piacentini, then Amazon Vice President, was appointed as Extraordinary Commissioner to "support the simplification of the relationship between the Public Administration, citizens and business" (Piacentini, 2016) and the Digital Transforma-

tion Team was specifically created for entrusted, among other things, with the development of the Guidelines.

The activity of the Digital Transformation Team was divided into several phases: as a reference point for the working methodology and technical skills, inspiring other administrations towards agile, contemporary, and inexpensive structures and operating methods; developing a series of digital platforms[18] that act as an open sharing place (Piacentini, 2016).
Therefore, from 2014 onwards, we are witnessing the progressive construction of a shared and effective design culture that persists regardless of the political expression of the Government in office, avoiding that individual administrations have to "reinvent the wheel" each time (Fabbri, 2019, p. 86).
At the end of 2019, the commissioner structure merged into the Department for Digital Transformation of the Presidency of the Council with an institutional formalization of its activities and, with the recent increase in the workforce, the releases of new components, kits and models have multiplied constituting a vast repertoire of reference for the web of the Italian public administration.

18 These include Docs Italia, Developers Italia, Designers Italia and Forum Italia which respond to the need to build spaces for collaboration and sharing of transversal knowledge but also to measure the efficiency of platforms through the analysis of feedback received from users and inform citizens of the activities that take place inside.

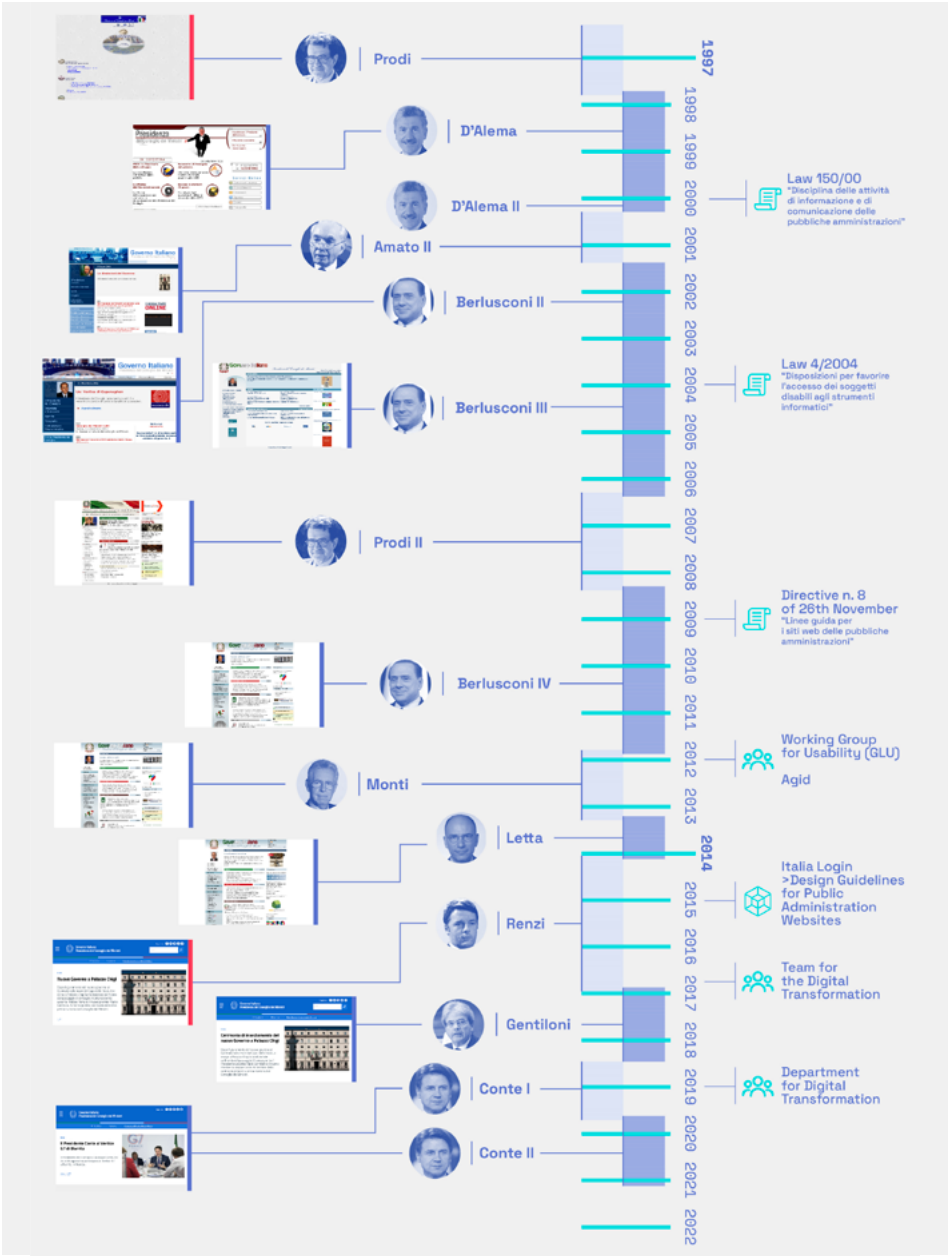

Figure 11. Ilaria Ruggeri, Gianni Sinni. The evolution of the Italian Government Interface from the first website in 1997 to 2021.

References

Anceschi, G. (1997). CD e weborama. In D. Bergamini (Ed.). *NewMedia Italian Design* (pp. 8-9). Italian Press Multimedia.

Barberis, P. (2015, November 19). *L'Italia cambia (inter)faccia*. Medium. https://medium.com/@paolo/visione-e-condivisione-3ae243e8ce0f

Bergamini, D. (Ed.). (1997). *NewMedia Italian Design*. Italian Press Multimedia.

Caprara, C., & Picci, L. (2001). Internet al Governo. In P. Bonora (Ed.), *Comcities: Geografie della comunicazione*. Baskerville.

Ducci, G. (2017). *Relazionalità consapevole: La comunicazione pubblica nella società connessa*. Franco Angeli.

Fabbri, L. (2019). La trasformazione digitale della Pubblica Amministrazione italiana. In R. Tassi (Ed.). *#Service designer: Il progettista alle prese con sistemi complessi* (pp. 79-87). Franco Angeli.

Ford, R., & Wiedemann, J. (2019). *Web Design: The Evolution of the digital world 1990-today*. Taschen.

Galli., F., & Nannini, M. (Eds.). (2004). *Web Design in Italy-0.1*. Happy Books.

Lathrop, D., & Ruma, L. (Eds.). (2010). *Open government: Collaboration, transparency, and participation in practice*. O'Reilly Media.

Lovari, A. (2013). *Networked citizens: Comunicazione pubblica e amministrazioni digitali*. Franco Angeli.

Marcotte, E. (2010, May 25). *Responsive Web Design*. A List Apart. https://alistapart.com/article/responsive-web-design/

Papini, A. (2014). *Post-comunicazione: Istituzioni, società e immagine pubblica nell'età delle reti*. Guerini e Associati.

Piacentini, D. (2016, September 30). *Da Seattle a Roma innovazione digitale per i cittadini e per lo sviluppo del Paese.* Medium. https://medium.com/team-per-la-trasformazione-digitale/da-seattle-a-roma-innovazione-cittadini-talenti-b176c3470d95

Sinni, G. (2015, November 30). *L'identità è aperta*. Medium. https://medium.com/@giannisinni/l-identit%C3%A0-%C3%A8-aperta-e3aa8ed41807

Sinni, G. (2016, January 18). *Un carattere per l'identità italiana*. Medium. https://medium.com/@giannisinni/un-carattere-per-l-identit%C3%A0-italiana-c704f3e4791d

Spiekermann, E. (1999). Learning from Hollywood. In N. Douglas, G.J. Strengholt, & W. Velthoven (Eds.). *Website graphics now* (p. 5). Thames and Hudson.

IV

BIOGRAPHIES

Andre Andrade
He is a Swiss interaction designer. He was a research associate at EPFL+ECAL Lab from 2019 to 2021 and previously worked for INT Studio, a design studio that works at the intersection of art direction, interactive scenography, and creative programming.
info@andreandrade.ch

Alessandra Bosco
Architect and PhD, she is a Researcher at the IUAV University of Venice (Italy). She is the author of numerous contributions and publications and carries out research in the fields of Design for the enhancement of Cultural Heritage and Exhibition Design with a specific focus on collaborative approaches.
amlbosco@iuav.it

Marcos Chilet Bustamante
Professor of Future Scenarios and Speculative Design at the School of Design, Pontificia Universidad Católica de Chile. Designer from the Pontificia Universidad Católica de Chile, and MA in Critical Theory, Goldsmith College, University of London. Recently, he won the most outstanding overall contribution medal as co-curator of the Chilean pavilion at the London Design Biennale 2021.
mfchilet@uc.cl

Daria Casciani
PhD in Design, Assistant Professor at Politecnico di Milano, Department of Design, and member of the Fashion in Process research laboratory. Her research interests concern the influence of technological innovation of advanced manufacturing and smart integration that allow to imagine scenarios, systems, and innovative solutions.
daria.casciani@polimi.it

Lara Défayes
Interaction designer and art director, currently working at EPFL+ECAL Lab.
lara.defayes@epfl.ch

Agnieszka Dutkowska-Zuk
She is a Material Social Futures PhD student in the Department of Languages and Cultures and the Lancaster Institute for the Contemporary Arts at Lancaster University. Her interdisciplinary work is supervised by Dr Emily Spiers and Prof. Paul Coulton. Her PhD explores the future of infinite data storage and scenarios in which we will be able to store everything. She is interested in how human memory metaphors shape computer memory's design and vice versa.
Her research can be generally described as Speculative Design, through which she strives to understand how people and technology (will) interact with each other.
a.dutkowska-zuk@lancaster.ac.uk

Andrea Facchetti
Upon completing a BA in Philosophy, Andrea Facchetti holds a MA in Visual and Multimedia Communication (Iuav University of Venice). In 2017 he completed a PhD at the Iuav School of Doctorate Studies in the program "Design Sciences", where he developed a research regarding speculative practices and knowledge production in visual design.
Since 2018 he is a Research Fellow at the Free University of Bozen-Bolzano, Faculty of Design and Art.
He is co-founder and co-director of Krisis Publishing, an independent publishing and curatorial platform focusing on media culture, politics of representation and social research.
andrea.facchetti@unibz.it

Clorinda Sissi Galasso
She holds a PhD in Communication Design and is currently pursuing an Executive Master in Management of Territorial Tourism Development in collaboration with Touring Club Italiano. Research fellow at the Politecnico di Milano, her studies

are oriented toward memory representation systems and the valorization of documents preserved in historical archives. She is involved in researching a novel definition for the relationship between memory and places from a communication design perspective, focusing on the concept of the mnemotope. In particular, she is concerned with investigating new map-based communication apparatuses for visualizing complex mnemotopic networks. She is Adjunct Professor within the Design of Communication for the Territory (DCxT) research group of the Department of Design at Politecnico di Milano.
clorindasissi.galasso@polimi.it

Silvia Gasparotto
PhD, she is a Researcher at the University of the Republic of San Marino and Deputy Executive Director of the master's degree in Interaction & Experience Design. Her research interests are focused on Design for the enhancement of Cultural Heritage, interaction design, design theory, participatory and collaborative practices.
silvia.gasparotto@unirsm.sm

Emily Groves
She is a design researcher and educator. With a background in anthropology, experience design, and inclusive design, her interests lie at the intersection of technology and culture.
emily.groves@epfl.ch

Nicolas Henchoz
He is the founding director of the EPFL+ECAL Lab which explores the perspectives of emergent technologies through design. Trained as a scientist, he previously worked in science journalism and at the direction of the Ecole Polytechnique Fédérale de Lausanne.
nicolas.henchoz@epfl.ch

Margo Lengua
She is a Research Fellow at the University of the Republic of San Marino. She works on research projects focusing on Design for the enhancement of Cultural Heritage, in particular with the application of game design techniques.
margo.lengua@unirsm.sm

Carola Ureta Marín
Chilean designer and visual communicator based in London, specialises in editorial, cultural development and historical research projects. She was part of the curatorial team of the Chilean pavilion entitled *Tectonic Resonances* that won the London Design Biennale 2021. Frequent speaker at international congresses on Design Studies and Design History. She is part of the editorial team of the *Design for more than human futures: Towards Post-Anthropocentric worlding* to be published by Routledge.
carola.umarin@gmail.com

Sabrina Melis
Sabrina Melis is an Italian artist and designer. She is currently a PhD student at the Department of Architecture, Urban Planning and Design of Alghero. In her practice she intertwines artistic and scientific research focused on the exploration of possible approaches to find a way to integrate complex information avoiding the problem of oversimplification.
smelis1.@uniss.it

Matteo Moretti
Award-winning designer, he co-founded Sheldon.studio the first studio that focuses on immersive information-experience-design. Matteo Moretti was vice-director of the Interaction & Experience Design Master at the University of the Republic of San Marino, lecturer at the Faculty of Design of the Free University of Bolzano, at the University of Florence, at the SPD Milan, and guest professor at the Data-Design Master of the Elisava in Barcelona.
His design research projects, presented in many academic conferences and events such as TEDx and Visualized.io received the Data Journalism Award 2015, the European Design Award 2016 and 2017.

Moretti has also been a jury member at the World Press Photo 2017-18 (Immersive journalism category) and one of the 100 ambassadors of Italian design in the world 2018, named by the Italian Ministry of Foreign Affairs.
matteo@sheldon.studio

Daniele Murgia
Daniele Murgia is a PhD student at the Department of Architecture, Urban Planning and Design in Alghero.Previously worked as research assistant in SUPSI University of Applied Sciences and Arts of Southern Switzerland, Visual Culture Laboratory. He teaches Physical Computing in Genova at Ligustica Academy of Fine Arts.
As a freelance he works in the Interaction Design, Interactive Design and Music field, focusing his personal research on multi-sensory interface, user experience in digital environments and cross-platform devices.
d.murgia15@studenti.uniss.it

Alessandro Pollini
PhD and Interaction designer, He is Senior Researcher in Industrial Design at the International Telematic University Uninettuno where he teaches Experience Design. His research is on interaction design and, in particular, on design research for empowerment, human-centred automation and the evolution of human-machine interfaces.
alessandro.pollini@uninettunouniversity.net

Delphine Ribes
She is a senior research engineer with a background in computer science and medical image processing. She joined EPFL+ECAL Lab in 2014 to lead the algorithmics, software engineering and digital health activities.
She previously worked as a research engineer and led the clinical research at CAScination GmbH. She also worked as a research engineer for Advanced Clinical Imaging Technology, Siemens Medical Solutions, EPFL innovation park.
delphine.ribes@epfl.ch

Ilaria Ruggeri
She is a PhD in Architecture and Design Cultures at the University of Bologna. From July 2022 she is a research fellow at the IUAV University of Venice and since 2016 she has been collaborating with the Design Courses of the University of the Republic of San Marino in research activities, teaching, organization and communication of initiatives and events.
Her research topics and publications concern visual identity and communication design applied to public context such as Museums, territories, and cultural heritage, with a particular attention on the public utility and impact.
She is co-founder of Studio Taller, a graphic and communication design studio based in Rimini. Since 2018 she has been collaborating as a volunteer and professional consultant for "Il Palloncino Rosso", a social promotion association with which she works on projects for social innovation and cultural promotion, creating exhibitions of regional interest, publications and participatory projects related to the conscious reuse of abandoned buildings.
iruggeri@iuav.it

Mathieu Salzmann
He is a Senior Researcher at EPFL-CVLab with a courtesy appointment at the EPFL College of Humanities, and, since May 2020, an Artificial Intelligence Engineer at ClearSpace (50%). Previously, he was a Senior Researcher and Research Leader in NICTA's computer vision research group.
Prior to this, from Sept. 2010 to Jan 2012, he was a Research Assistant Professor at TTI-Chicago, and, from Feb. 2009 to Aug. 2010, a postdoctoral fellow at ICSI and EECS at UC Berkeley. He obtained his PhD in Jan. 2009 from EPFL.
Mathieu Salzmann's research lies at the intersection of machine learning and visual recognition. He has published over 100 articles at top-tier peer-reviewed machine learning and computer vision venues, including CVPR, ICCV, NeurIPS, ICML, IEEE TPAMI, IEEE TNN-LS.
He regularly acts as an Area Chair for these venues and is an editorial board member for IEEE TPAMI and TMLR.
mathieu.salzmann@epfl.ch

Andrea Schneider
She is a user experience researcher with a background in cognitive psychology. She is interested in researching the interaction between humans, technology and design.
andrea.schneider@epfl.ch

Elettra Scotucci
Visual Communication and Graphic designer, Elettra Scotucci is in the second year of her PhD in Design at Sapienza University of Rome. Her main research topics are Typography and Graphic Design History, and the relationship between Design and New Craft in the field of the contemporary production of display typefaces for letterpress printing.
Together with his Ph.D. colleague Andrea Vendetti, she runs a letterpress studio in Rome, Slab, which is also a key spot for historical research, experimentation, and educational projects.
Currently she is Teaching Assistant in the Type Design course, both in the English and Italian curricula, at the DCVM master's degree, at Sapienza.
elettra.scotucci@uniroma1.it

Gianni Sinni
He is an Associate professor of Communication Design at the IUAV University of Venice. He has been previously Associate professor and director of the Master Degree Course in Design at the University of the Republic of San Marino.
His research topics and publications concern communication design applied to social innovation, complex information and data visualization, with particular regard to the field of public utility.
He has been consultant of the Italian Minister for Technological Innovation and Digitization and of the Team for Digital Transformation at the Presidency of the Council of Ministers for the "Digital Republic" project. He was a member of the Steering Committee of the Agenzia per l'Italia Digitale (Agid) for the definition of the "Design Guidelines for the PA websites".
gsinni@iuav.it

Angelica Vandi
MSc in Design for the Fashion System, PhD student in Design at Politecnico di Milano, Department of Design, and member of the Fashion in Process research laboratory. Her research interests focus on rethinking the ways of modelling, preserving, and transferring fashion cultural reservoir making use of new media technologies, understanding how the digital sphere could be employed to augment the tangible and intangible value of fashion heritage.
angelica.vandi@polimi.it

Andrea Vendetti
After graduating from Sapienza University of Rome with a thesis on the clandestine presses of the Italian Resistance, and after a study period at ENSAD in Paris, he graduated from ISIA in Urbino with a thesis on the historiography of graphic design. He is in the final year of his PhD in Design at Sapienza University of Rome: his research consists of a survey on primary sources for the study of the history of wooden typefaces in Italy.
He teaches Graphic design and History of printing and publishing at Rufa. He works as a graphic designer with archives and associations and is the co-founder of Slab, a letterpress studio in Rome. Slab is a workshop where teaching and research are carried out to safeguard Italian typographic culture, and where workshops, exhibitions and conferences are held. Andrea Vendetti has been an AIAP national councillor since 2022.
andrea.vendetti@uniroma1.it

Michele Zannoni
Associate Professor in Industrial Design at the Università di Bologna (Italy). His published articles and books explore the intersection of interaction processes and visual and product design. His scientific research is concerned with digital and physical products and the evolution of the user interface.
michele.zannoni@unibo.it

Progetto Grafico
From 2003, the only Italian magazine totally dedicated to graphic design

AWDA
The International AIAP Women in Design Award

CDPG Folders
Booklets dedicated to the AIAP's Archives Funds and personalities of Design History.

CAMPO GRAFICO 1933/1939
The Birth of Graphic Design

AIAP PUBLISHES BOOKS, MANUALS, POSTERS, A MAGAZINE AND A JOURNAL. GRAPHIC DESIGN, COMMUNICATION DESIGN, DESIGN.

aiap.it/libreria/

AIAP EDIZIONI

AIAP CDPG, the Graphic Design Documentation Centre. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well as layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help to rewrite the history of graphic design in Italy and to support research and educational activities, as it is the CDGP's intention to make these documents widely available.

A HEART BEATS WITHIN AIAP. FIND IT OUT.

AIAP CDPG
centro di documentazione
sul progetto grafico

AIAP
via A. Ponchielli, 3
Milano
aiap.it – @Aiap_ita

PAD. Pages on a and Design
International, peer-reviewed,
open access journal
ISSN 1972-7887

#23, Vol. 15, December 2022

www.padjournal.net

AIAP
associazione italiana design
della comunicazione visiva