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DIGITAL ARCHIVES

**NEW MATERIALITY
AND INTANGIBLE HERITAGE**

Maranola Digital Memories

Narrating Multimedia Archives as Didactic Outcomes for Communicating the Memories and Traditions of the Town of Maranola

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Narrating Archive, Digital Memories, Multimedia Design, Didactic Experience, Cultural Heritage.

Abstract

The article describes the objectives, the approach, and the results of an experimental didactic experience that engaged design and performing arts students in recovering and restoring the memories of the medieval town of Maranola. The teaching's main objective was to enhance the memories of the place by designing a *narrating multimedia archive* that tells and transmits feelings, emotions, and values and strengthens and communicates the collective identity through interactive and multimedia narrative mechanisms. The use of visual storytelling and multimedia communication languages and tools becomes a means to build an emotional and educational physical experience and a digital archive with artistic and historical value since it evokes, narrates, and reconstructs the local reality and allows users to participate in it. Students' path adds a design component to the historiographical dimension of the traditional archives and contributes to the spread of knowledge of the community, its traditions, and of Maranola's artistic richness. In fact, since 2011, the town has hosted five editions of the *Environmental Art Festival Seminaria Sogninterra*. The database of the works created during the past editions of the festival provided inspiration and suggestions for the students. The developed projects exploit interactive and audiovisual tools, work with forms ranging from physical to virtual, and create narratives that metaphorically explore the traditions and memories of the place.

1. Introduction

Spatial reference points “enable us to anchor and order our memories” (Truc, 2011, p. 148). According to the philosopher Maurice Halbwachs (1992, 2008), the material quality of places, buildings, and streets affects collective and personal memories and sometimes defines them. Places treasure memories of different people, objects and events that can seem unrelated. However, as they are rooted in the same spatial substance, they share a “coherent system of collective images, [and are] innervated by the thought and feeling of the people” who crossed them (Bastide, 1970, p.81). Hence, the relationship between memories and places needs to be preserved and enhanced to contribute to building and strengthening a community’s identity.

Starting from these premises, the article illustrates the creative brief, the methodology and the results of an experimental teaching experience that engaged design and performing arts students of the *MA in Design and Visual Communication* from the Sapienza University of Rome in recovering and restoring the rituals and memories of the medieval town of Maranola. Since 2011, the town has hosted five editions of the *Environmental Art Festival Seminaria Sogninterra* (meaning seeds in the air and dreams on the ground), an opportunity for national and international artists to spread knowledge of the community and its traditions (Ciuffo, 2020). Students had the chance to imagine, design and prototype a multimedia project within a possible scenario: *Seminaria Sogninterra* special edition, called *XY*, promoting innovation in multimedia technologies applied to artistic and cultural projects. The teaching’s main objective was to enhance the memories of a place that feeds on the

territory and in which historical events and individual stories are inscribed. The globalized and technologically oriented framework of contemporaneity acts as background but also stimulates actions aimed at reconfiguring a local community in which memories, connections, documents, people, and the territorial context itself participate to communicate and preserve a social, artistic and cultural dimension. The developed projects place themselves as new tools for archiving and narrating these memories through the design of multisensory, multimedia and interactive paths. This multimedia archive, defined as *narrating*, invades a specific place, the town of Maranola, amplifies the space and establishes new connections with a site that is – and has been – the setting for stories collected and narrated by the archive itself.

2. Narrating Multimedia Archives

Archives are the oldest human attempt to gather sociocultural data and create a framework for social memories and cultural histories (Peters & Besley, 2018; Jo & Gebru, 2020) by collecting and conserving physical and intangible heritages and recognizing them “as a vital factor for the promotion of cultural identity” (UNESCO, 2021).

In the digital world, technology has made access to this knowledge widely available (Peters & Besley, 2018) and has also altered the identity of the texts hosted in the archives and the modalities of interaction with the embedded memories. Digital memories and digital archives, more than any other form of mediation, have weakened the distinction between archival memory and lived memory by combining the function of storage and ordering on the one hand and of presence

and interactivity on the other (Haskins, 2018). In this evolving scenario, multimedia communication languages and tools for collecting and displaying the traces of the past have been applied especially for preserving intangible cultural heritage expressions, mostly through participatory exhibitions and audiovisual documentary artefacts (Bertini et al., 2020; Boiano et al., 2018, 2019). Therefore, the heritage's modality of fruition has evolved, embracing the idea of dynamic and participatory experience (Fonti & Caruso, 2012; Dal Falco, 2018) and getting interactive by taking advantage of VR digital technologies to enjoy spaces that are virtually reconstructed. Technological media, furthermore, allow to add other dimensions to the storage of the traces of the past. Digital archives open up possibilities to create multimedia experiences and visual performances to be interactive and convey narratives (Damiani, 2018). The new archive model aims at increasing emotional involvement, arousing curiosity, and facilitating the learning of the narrated history and contents. To create experiences capable of meeting these requirements, the design of communication strategies and the use of interactive experiences and technological devices have taken on a decisive role in the formulation of a new idea of the digital archive, not just made of digitized data and information, but also dynamic, visually appealing and with a multimedia narrative (Jenkins, 2010; Mandelli, 2017; Salvetti & Scuderi, 2019).

The focus on the cultural, anthropological, aesthetic and material features can be preserved and expressed by constructing *narrating multimedia archives* as the main means of communication (Damiani, 2018). Concetta Damiani formu-

lates the idea of *narrating archive* by addressing an archive capable of telling stories and transmitting feelings, emotions and values and strengthening and communicating a collective identity through narrative mechanisms (Cirifino et al., 2011). In a *multimedia narrating archive*, the visitor, the citizen, and the person are the protagonists of a multimedia and interactive journey and pass through an identification process in which stories, documents, people, places, and social and cultural contexts contribute to the construction of a new collection of memories (Damiani, 2018). A narrating multimedia archive defines a new series of advantages by depicting personal stories and collective history and mixing interactive installations, virtual devices, and fictional media. It makes the narrated heritage widely and easier accessible and understandable also for non-insiders. Eun Seo Jo and Timnit Gebru (2020) state that a digital archive has to be inclusive in terms of accessibility for the public and the quality of collected information. “Rather than starting with datasets by availability, – according to them – data collection in archives starts with a statement of commitment to collecting the cultural remains of certain concepts, topics, or demographic groups” (Jo & Gebru, p. 310). *Furthermore, narrating multimedia archives* need to gather different media to follow a transmedia strategy and, in doing so, to stage also the premises, the characteristics and the process of construction of the archive itself, from the collection of data to the design of the multimedia outputs. The recording and sharing of archival strategy “will eventually serve future generations” and witness the “many layers of supervision by archivists, curators, records creators, and records managers” (Jo & Gebru, p. 312).

A further requirement treasured by narrating archives concerns the ethical questions. Archives must “ensure accountability and transparency, preserve a diverse set of materials, select materials responsibly, and keep records for the sake of future generations” (SAA, 2011). Oral and intangible heritage have a sensitive nature and are often demanded with privacy or even closed to outsiders of the explored community, making their preservation complex and even impossible. The use of multimedia approaches and visual narratives in explaining the roots and the connections between different forms of traditions provides an unprecedented integrated perspective in reading, displaying and narrating cultural heritage and re-designing the experience of archives.

The archive concept has evolved over the years and has incorporated new parameters such as emotional engagement and narrative mechanisms to tell the past, capture the present and reinforce and communicate a collective identity. The educational experience described in the following sections uses multimedia interactive projects as new tools to store and narrate the memories of the town of Maranola. The experimental journey driven within this University course emphasizes the active role of design in preserving, organizing, transmitting and presenting the heritage to future generations.

3. Maranola and *Seminaria Sogninterra*

Building a *narrating multimedia archive* has been the challenge at the basis of the *Seminaria Sogninterra XY edition*. In order to reach this objective, students accessed the traditional archive of the past editions of the festival, where most of the material produced has been collected, such as texts,

interviews, digital compositions, contemporary pictures, old photographs, and videos (Fazzi, Indolfi & Pizzuto, 2015; Fazzi & Indolfi, 2020). Furthermore, they have been invited to visit the location and to meet and talk both to people from the town and the curators and artists of the festival.

Environmental Art Festival Seminaria Sogninterra was founded in 2011 in Maranola, a small medieval town geographically set between Rome and Naples, a few minutes away from Formia. The town is an enclosed terrace overlooking the Gulf of Gaeta, protected by the Aurunci Mountains at its back. Surrounded by medieval walls, accessible only through two portals, and impossible to drive around in except through very short alleyways, the town is a microcosm that contributes uniquely to human and historical knowledge. Fifteen hundred residents, a school, a pharmacy, three churches and a small market are all left in this town suffering from a heavy wave of depopulation. The cultural program of this town depends entirely on ten non-profit associations, one of which is *Seminaria Sogninterra*. Considering the value of this historical site means considering it as a whole, a sum of different factors that new cities have never achieved: a vibrant mix of urban density, functional variety, high social engagement, and symbolic and figurative references. Direct experience in the context is the only possible way to really understand its entire complex of function and form, its social and existential values, typical of a medieval town (Pandakovic, 1978). Designers and artists come from all over Italy and abroad to participate in *Seminaria's* residency project: they are invited to breathe the local air, live temporarily in the hamlet, and conceive and realize projects for and with the community.

The results are usually site-specific works developed in relational art, performance, sculpture, and temporary installations. The Biennale events occur every two years, usually for three days in late summer. During these days, Maranola is transformed into a place where art, the environment and the local community become a unique mix of life experiences, a kind of open-air theatre piece. The town's alleys, public spaces and private houses host the exhibition, temporarily transforming into a unique art trail for seven hundred or more visitors every night. Artists-in-residence are challenged to research and highlight the set of little things that make this community so unique. The community's demands constitute a new level of engagement for them, but the focus of their work is usually more in the process than in the result. The community and the visitors might get involved in this process, becoming collaborators, spectators, or actors (Birchall, 2017). This whole experience of external perspective helps the community to recognize its own identity, to put it back on stage, and finally to open the village to the outside world.

As Francesca Guerisoli explains in *Arte nei borghi. Brevi note storiche a margine di Seminaria* (2015), in the main Italian cultural events that have placed contemporary art in urban settings, it is possible to distinguish a few kinds of relationships developed between the artworks and the context: the city used as mere set and background for independent artworks; the city as an experimental space for happenings, actions, performances, and installations; the city as a place of relationships with the active participation of citizens to elaborate collective issues. *Seminaria Sogninterra XY* goes over the three categories listed above and adds a layer to the relationship between

city, community, and design process: the city becomes a stage for its *narrating archive* that gets multimedia as its main tool. The need to rethink the artistic and design experience that invades the village by giving it an archival, multimedia and multimodal connotation stems from observing the rapid obsolescence to which those actions are subjected. Except for a few works, conceived from the very first moment as permanent interventions and still present in the alleys, and the particular case of *Apocrypha*,¹ most of the artistic interventions that have occurred over the years now live only in social memory or, at best, as beautiful images printed in Festival catalogues.

4. Performing Arts and New Media Studio

The second-year students of the *MA in Design and Visual Communication* from the Sapienza University of Rome were challenged to expand the archive's typical documentary and historiographic dimension, making it take on a new form and applying visual storytelling and multimedia narrative paradigm. They designed both a technological and performance-oriented collection of experiences and storage of personal and collective memories that enhance the identity of the place and its inhabitants and return it to the public. Using a *learning-by-doing* approach (Bruner, 1966; Dale, 1969), the *Performing arts and new media Studio* required students to work by setting up a team and dealing with the concept, design and communication of a multimedia project within a possible scenario: the *Biennale Seminaria*

1 Art piece from Christian Ghisellini presented in *Seminaria 2012*, bought from the community at the end of the Festival. The art piece is related to the tradition of *Madonna Lactans*, and the special Cripta discovered under San Luca Church in 1997 during the restoration of the building.

Sogninterra Edition XY. The course provided the tools for designing a multimedia archive according to the following phases: to consult a database of design works created in past editions of the festival; to meet the protagonists of the festival involved as local ambassadors; to define main keywords and topics; to elaborate concepts; to design; to fulfil budget and schedule for carrying out the project; to communicate the project through the production of audiovisual material.

The initial anthropological research and direct experience on the field allowed students to exploit the stimuli and contradictions that emerged from the interaction with the inhabitants. The following design phase engaged students in suggesting a new vision capable of exploring and acting in the town and enhancing and preserving its tangible and intangible cultural heritage through digital technologies and different languages. Developed multimedia design projects range from physical or virtual interactive installations to the creation of audiovisual artefacts that provide a metaphorical narrative of the traditions and memories of the place through promotional video trailers suitable for *Youtube* and *Instagram* platforms.

The multimedia (re)construction of stories and habits has amplified the traditionally adopted paradigm for enhancing cultural heritage. Students' design experience ended with a public presentation open to the residents' community, which took place in Maranola's documentation centre. Moving images and interactive installation projects performed an imaginary invasion of the town with a multitude of sound and visual stories, shadows and archive fragments, a task for centuries entrusted to objects, environmental reconstructions and theatrical performances (Cataldo & Paraventi, 2007; Mandelli, 2017).

5. Students' Narrating Multimedia Archives

Students' projects offer a structured and digital form of memory communication, which sides and integrates the tested specialist communication of the traditional archives. In this archive of memories, it is possible to encounter physical and virtual interactive experiences and moving images. Starting from the keywords *stories/connections/sense of belonging*, students designed different outputs: interactive, immersive and participatory installations that recall the town's history and audiovisual artefacts that document this path and the concept's genesis with the methodologies and structures of visual storytelling. Selected projects investigated memory in relation to the following criteria: objects that hold documented memories, habits and rituals; materials linked with gestures and traditional activities; places that reveal the passage of time and that evoke events and remind characters linked to a past that asks to be remembered.

5.1. The Memory of Places

The *Mo Studio team* with the project *Altrove* questions the stories of places and the bond that connects people to them. Each place has a story to tell, and certain places have or have had in the past value for the inhabitants. The project answers the question: how many lives have passed and inhabited a certain physical place? The group collected the stories of a small unused room that had been a tailor's shop in the past. Through video mapping and interaction design technologies, students reconstructed the room on the threshold as it appeared in the past, inviting viewers to cross the door and enter an augmented space where a sensorial experience evokes the feeling of ancient tailoring through sound and lights.



Figure 1. Mo Studio, *Altrove*, still frame from the animated video © Gabriella D’Aniello, Roberta Favia, Pasquale Micelli.

The associated audiovisual artefact traces the same story and, through digital cut-out animation, allows the user to cross the tailor’s environment, made up of two-dimensional silhouettes of objects, fabrics, wallpapers and people (Fig. 1).

With the project *Maranola. Memorie di un paese*, the *ELSE Design Studio team* celebrates the daily and past stories in which the town is immersed by designing an installation that allows reviving a photograph taken 60 years ago.² The installation consists of 5 historical photographs, projected in the specific place where they were taken and set in motion through animation software (Fig. 2).

2 A professional Photographer provided historical pictures from Maranola, Luigi Simione, who made his published works accessible to the students.

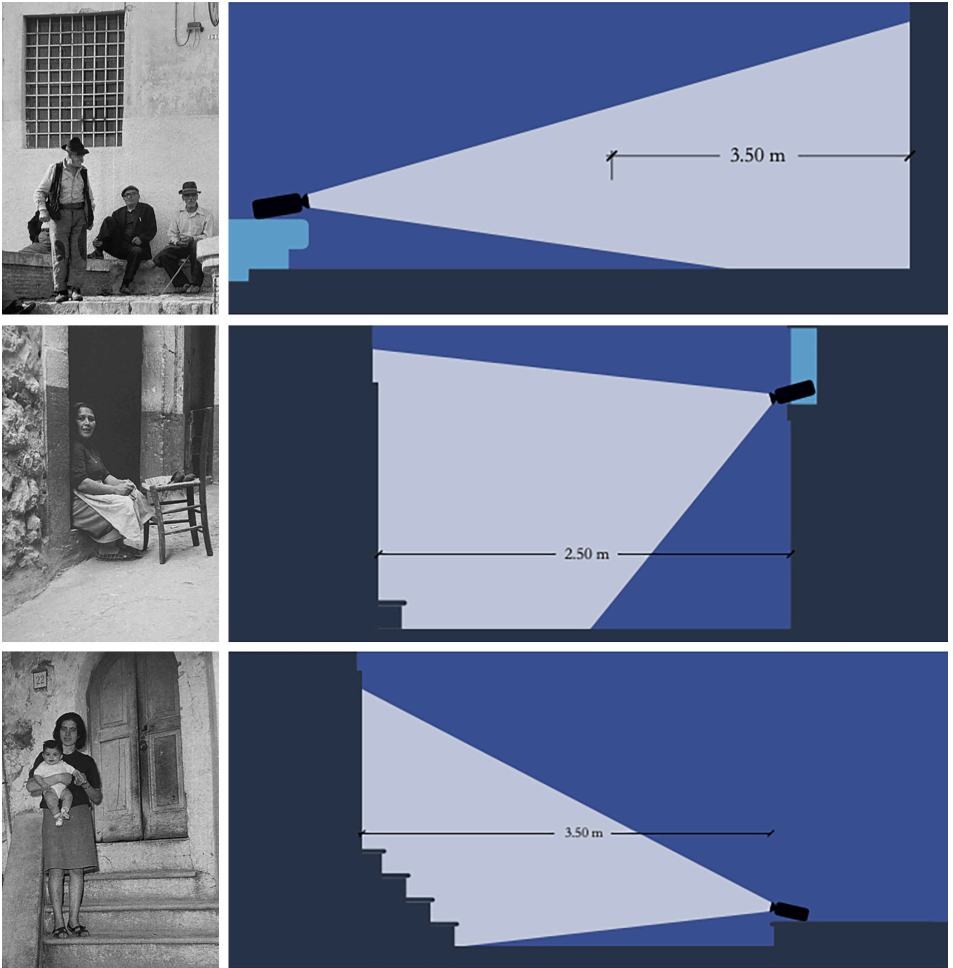


Figure 2. ELSE Design Studio, *Maranola. Memorie di un paese*, projected photographs and projectors' position © Silvia Cucurru, Licia Maraziti, Elena Micacchi.

A slight change in facial expression, the hint of a smile, a small movement of the head or eyes allow that moment to be relieved for a few seconds (Fig. 3). Next to the projections there is also an electronic device, made using the *Arduino* hardware platform, which plays some sound recordings relating to the people depicted in the photos.



The project brings to life a crystallized time and stories related to private and intimate experiences that bind people to the places of their daily lives. The created animations are then collected in a video that virtually crosses the places with live-action footage.

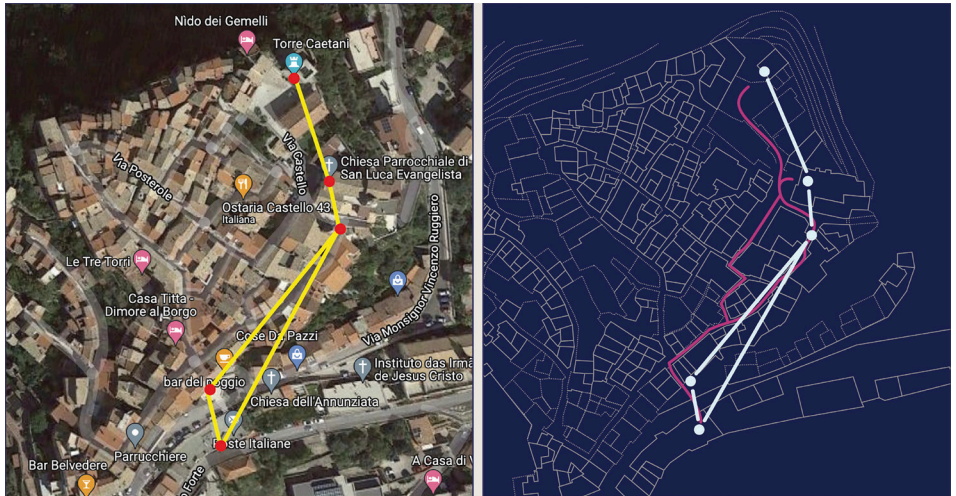


Figure 4. SVG Studios, *Astrum Maranulae*, the constellation of Maranola based on the geographic location of each identified place © Elisa Buonadonna, Florencia D. Medina, Margherita Merola.

The *SVG Studios team* worked on the historical memory of places by metaphorically reinterpreting the constellation theme as a representation of the connections between the inhabitants and the stories of the places. A constellation is a group of stars that form an imaginary line or figure on the celestial sphere. The project stems from creating a new constellation, the *Astrum Maranulae*, which identifies the five most representative places in the village. Each point (star) evokes a historical episode or represents a place necessary for the inhabitants (Fig. 4). In the five places identified, a particular binocular allows the viewing of animated videos (Fig. 5).

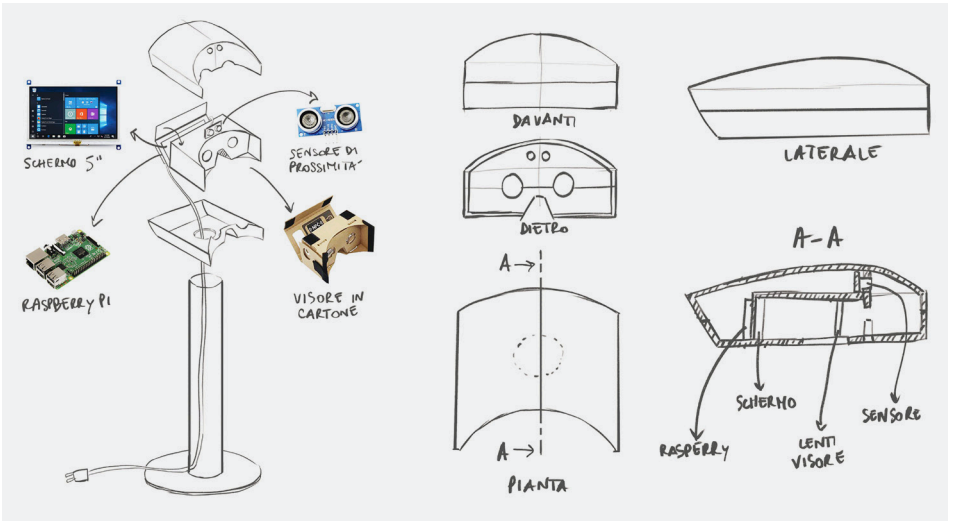


Figure 5. SVG Studios, *Astrum Maranulae*, the design of the binoculars for viewing the animated video © Elisa Buonadonna, Florencia D. Medina, Margherita Merola.



Figure 6. SVG Studios, *Astrum Maranulae*, still frame from the animated video © Elisa Buonadonna, Florencia D. Medina, Margherita Merola.

These technological tools, with an evocative and captivating aspect, act on physical spaces making them meaningful, capable of telling stories and events of a community, and of discovering what is not visible. The audiovisual narrative used to present and explain the project uses the language of 3D animation. It builds an evocative story in which two generations, a grandfather and a grandson, looking at the sky, specifically at the constellation of Maranola, find themselves connected to each other and the urban fabric made of stories, memories, anecdotes, dreams and realities (Fig. 6).

5.2. The Memory of Objects

Nucleus team well-defined its artistic line starting from the name itself. The group's name can be divided into *nucle+us*, highlighting the ending *us*, which stands for the will of binding people together to reach something bigger. The narrative project combines tradition and innovation with particular attention towards inclusivity. From the first site visit, the group has been inspired by the warm welcome from the inhabitants and their comfort in being involved in the creative process. That is why their proposal asks people to lend an object, their *cucchiara*, and tell a story about their family. Every family in this village owns at least a wooden spoon (*cucchiara*), so *Nucleus'* proposal is to collect many of them and set them in an old empty shop in the village, on a temporary wall (Fig. 7). Each *cucchiara* owner has also been interviewed, and via *Arduino* programming and proximity sensors visitors could activate a narration and light up each *cucchiara* just by standing next to them. Each visitor could create a unique sound atmosphere based on the number of spoons activated (Fig. 8).



Figure 7. Nucleus, *Essenza*, 3D models of wooden spoons (cucchiera) © Rebecca Faccani, Sofia Leone.

The evocative functioning of the project is then communicated by a 3D animated video in which candles, warm colours, sounds and *cucchiera* reveal the personal narratives provided by interviews and pre-recorded voices from the Festival Archive (Fig. 9).

Margherita Magnani's project *Tessuto Connettivo* is an interactive and immersive installation that combines analogue solutions and technology to reveal the hidden relationships between people in Maranola. The goal of the project is to explore the invisible net of relationships between the inhabitants of Maranola using as a metaphor the areolar connective tissues of a living organism, as a bunch of different parts which can all work together. The project is set in a medieval tower in the village and proposes to place a crochet workstation where people can join the building of a giant net, which could grow day by day during the festival.



Figure 8. Nucleus, *Essenza*, interactive installation using light and sound © Rebecca Faccani, Sofia Leone.



Figure 9. Nucleus, *Essenza*, still frame from the animated video © Rebecca Faccani, Sofia Leone.

The project aims to deal with the effort you need every day to build relationships and how much this is a process rather than just a result. During the night, a moving headlight in the room could show the same place from a different point of view, highlighting the elaborated and tangled net of wires and shadows. The net is also the protagonist of the audiovisual project, during which it grows and gets lighter and stronger.

6. Conclusions

The article describes an experimental design process that engaged students in creating *narrating multimedia archives* that stimulate the following thoughts and reactions. From the point of view of the inhabitants and the curators, projects have received positive reviews in their attempt to give voice to the memories and the history of Maranola, and the festival curators have made themselves available to develop and implement

some of the concepts for future editions. From the designers' point of view, the students, the approach with which many of them have found the helpful information to collect, preserve and communicate reveals, on the one hand, great attention to the intimate and private dimension of this information, but on the other hand, a joint effort towards the universalization of the evoked emotions. Even personal memories have been manipulated to tell something that interests the community. Places and objects have, therefore, become the storage of personal and collective memories. Marcel Proust's, by formulating the idea of *involuntary memory* (1954, p. 160), suggested that the past, the present and every hour of our life are embodied and hidden in something else, a material object, a photograph, a place, a gesture, and it remains prisoner forever, unless we come across that object, that image and that place.

Therefore, described projects evoke past and traditions and unlock epistemological horizons on the meaning of memory. The interpretation of the meaning of memory, the forms in which it reveals itself and the dimensions in which it is reflected – the community and the intimacy of the individual – constitute a natural thought for deeply understanding the projects designed by students in response to the described brief. Apart from their laying in places and objects, memories are also recognized in relation to two spheres of belonging and expression: the intimate one of personal stories and the shared one of collective history. The sensorial, autobiographical, often unconscious and involuntary memory (Proust, 1954) differs from the historical memory, linked to a collective and shared narrative dimension. However, both contribute to preserving a place's cultural identity and community (Halbwachs, 1992).

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IV

BIOGRAPHIES

Giuseppe Amoruso

Associate Professor of Drawing and Measured Drawing at Politecnico di Milano. He was awarded a PhD in Drawing and Measured Drawing from the Polytechnic University of Marche. He edited over 150 essays and papers on digital media for design & heritage, town documentation, traditional architecture, and cultural and historic urban landscape.

In 2019 he co-edited the book "Cultural Landscape in Practice. Conservation vs. Emergencies" (with Rossella Salerno). He designed the colour code masterplan for the historical centre *façade* of Meldola and Morciano di Romagna and, recently, the proposal for reconstructing the centre of Amatrice after the earthquake. Chair of INTBAU ITALIA, International Network for Traditional Building Architecture & Urbanism, currently he is the director of the International Cooperation Program for the improvement and enhancement of the Folklore Museum, the Museum of Popular Traditions and the Roman Theater of Amman, documenting the 3D reconstruction of the Roman Theatre of Amman and developing the proposal for a "Digital Library of Living Traditions".

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She is an Italian graphic designer. In 2015 she graduated in Design for Innovation at Università della Campania "Luigi Vanvitelli". In 2020 she obtained a PhD in Architecture, City and Design - Design Sciences at Università luav di Venezia with the dissertation "Kono. Analysis and design of a digital archive of visual communication". Her line of research focuses on data visualization, digital design and digital archives. At the Department of Architecture and Industrial Design (DADI) of the Università della Campania "Luigi Vanvitelli", she is a Contract Professor of the course in Digital Representation Skills in the first year of the Bachelor's degree in Design and Communication.

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ARTchitect. Associate professor of Interaction/Communication/Transmedia Design at the Free University of Bozen-Bolzano, she has been working on multimodal interfaces and digital media at the intersection of communication design, social research, and digital technologies since last millennium.

She edited with Francesco E. Guida, also issue 23 of *PAD*, entitled *Digital Memories*.

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He holds a Master of Science in Architecture and serves as an Associate Professor of Interior Architecture and Exhibition Design at the Department of Architecture, Built Environment, and Construction Engineering (DABC) of Politecnico di Milano. With a PhD in Interior Architecture and Exhibition Design obtained in 2000, his specialization lies in the Theory and Design for the Conservation and Enhancement of Tangible and Intangible Cultural Heritage. He is an active member of the Faculty Board of the Architectural Urban Interior Design PhD program at Politecnico di Milano. He actively participates in specialized training programs on national and international platforms and contributes to specialization masters.

Additionally, he is the author and curator of numerous books and articles on Interior Architecture and Exhibition Design.

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Eloisa Casadei

Archaeologist and researcher in cultural heritage studies, with a focus on Middle Eastern Tangible and Intangible Heritage. Currently, she is a research fellow at Politecnico di Milano. Her work focuses on Traditional Handicrafts, the definition of the Cultural Landscape in Jordan, and Community Engagement strategies.

In 2018, she discussed a PhD at Università degli Studi di Roma La Sapienza about the economy and handicrafts of Ancient Mesopotamia. Since 2009 she has conducted researches and field campaigns in Jordan and Iraq, aiming at the reconstruction of the cultural landscape of past societies. She collaborated with several international projects conducted by the British Museum, the University of Cambridge, the Penn University Museum (Philadelphia, Pennsylvania), the Ludwig Maximilians Universität in Munich, and the American School of Oriental Research.

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PhD, Researcher at the Department of Design, Politecnico di Milano. She is an Imagis Lab research Lab member and Deputy Director of the Specializing Master in Brand Communication. Her research deals with new media and participatory culture to understand how multichannel phenomena (crossmedia and transmedia) change narrative environments' production, distribution, and consumption.

The fields of communication design, storytelling, and digital technologies have been investigated in research and educational activities to define processes, methods, and tools since 2010.

National and international publications include books, book chapters, journal articles, and conference proceedings on the transmedia phenomenon, communication strategies, the transformative power of stories, narrative formats (interactive narratives), and audiovisual artefacts.

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Diana Ciuffo

Independent architect and set designer, she studied Architecture in Porto (FAUP) and Rome (La Sapienza), graduating with honours in 2012. As a Leonardo Da Vinci fellow recipient, she moved to the Netherlands in 2013, where she started a long-lasting collaboration with several offices as a freelance architect. During the past Academic Years, she has been first assistant in the Sapienza Design Department (PDTA) and then Adjunct Professor in "Performing Arts and New Media Studio", currently enrolled in a PhD course at the same Department in the field of Urban Studies. Her projects stand mainly in the field of temporary architecture and scenic design (her installations have been set at: Teatro Biondo Palermo, Les Halles Schaerbeek Bruxelles, CSS Udine, TPE Torino, Milano Salone, Pergine and Oriente Occidente Festivals). The relationship between people, inhabitants, spectators and space is the main point of her research.

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Giovanni Maria Conti

PhD, Associate Professor, he is currently the Coordinator of Knitwear Design Lab – Knitlab of the Fashion Design Degree at the Politecnico di Milano. Founder and Scientific Coordinator of the website/blog www.knitlab.org, he was executive secretary of the Fashion Design Degree at the School of Design of Politecnico di Milano. He is Istituto Italo-Latino Americano (IILA) expert collaborator in the Pymes Forum for cooperation projects on textile and fashion. He is the director of the Master in Fashion Direction: Product Sustainability Management at MFI (Milano Fashion Institute consortium) and a member of LeNS - International Learning Network on Sustainability.

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Giulia Cordin

She is a designer, researcher and educator. She currently teaches at Studio Image in the Major in Art at the Free University of Bozen-Bolzano, and at the Universität für künstlerische und industrielle Gestaltung Linz (Austria) as an adjunct lecturer in Visual Communication. She is a PhD candidate in the Interface Cultures Program at the UFG Linz and has been an artist in residence at the Jan van Eyck Academie in Maastricht (2015-16). She is on the editorial board of "Progetto Grafico" and collaborates with Museion, the Museum of Contemporary Art in Bolzano as a member of the Art Club.

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Vincenzo Cristallo

He is an Associate Professor of Industrial Design at the Politecnico di Bari. His published books and essays reflect a research activity focused on studying contemporary design and its impact on regional development. In recent years, his scholarly interests have shifted towards the design of infographic languages and their role in facilitating knowledge access.

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Raissa D'Uffizi

She holds a Bachelor's degree in Industrial Design and a Master's in Design, Visual and Multimedia Communication. She is currently enrolled in the PhD in Planning, Design and Architecture Technology" at the Università degli Studi di Roma La Sapienza. Her research investigates the mediation between objects of Italian design and consumers by reflecting on

the evolution of their communication within design magazines (1949-1977). She worked as a graphic designer at Studio Davide Perez Medina (Madrid) and NOAO Studio (Rome). She curated editorial and graphic design projects for international institutions, such as the recent *UNESCO art collection: selected works* (2021). She also has engaged in research projects on the themes of the history of design and visual communication, like *From Dreams to Abandonment: Lina Bo and the Culture of Living in Italy (1939-1946)*, published by *AIS/Design Journal* (2021) or the participation in the editorial project *La Milano che disegna* (2020), on the knowledge of design archives in Milan.

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He is a PhD student in Design Sciences at the Università Iuav di Venezia. He was previously a research fellow at the same institute. His research relates to the design of materials, focusing on the meaning of materials as sources of cultural meanings. He is also a lecturing collaborator, focusing on design for the sustainable management of production by-products and materials resources as contextual actors.

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Daniela Dispoto

Specialized in theatrical architecture and interested in exploring the expressive possibilities of new digital cultures, she has worked in exhibit design with museum and multimedia set-up projects and site-specific interventions. Some projects carried out as a co-designer: *Racconti (IN)visibili* (2021); *110 anni della SAM* (2018); *MUUD - Nuovo Museo Nazionale della Daunia* (2016); *Det Elektriske Akvariet* (2016); *Progetto per Nuovo Teatro Comunale di Empoli* (2022); *Cantieri Teatrali Koreja*; *Nuovo Teatro Comunale Ruvo di Puglia* (2017); *Nuovo Teatro Abeliano* (2012).

She is also a Contract Professor of the Performing Arts and New Media studio of the MA in Design, Multimedia and visual communication at the Faculty of Architecture of the Università degli Studi di Roma La Sapienza.

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Associate professor at the Department of Design and Communication Design lecturer at the School of Design, Politecnico di Milano (<http://www.labsintesi-c1.info/>). PhD in Design and Technologies for the Enhancement of Cultural Heritage.

Scientific coordinator of the Documentation Center on Graphic Design of AIAP, he is a member of the editorial committee of *PAD. Pages on Arts and Design* and past associate editor of *AIS/Design Journal. Storia e Ricerche*.

He edited with Letizia Bollini, also issue 23 of *PAD*, entitled *Digital Memories*.

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Product designer for innovation, he is a PhD candidate and a research fellow at the Design Department of Politecnico di Milano. He also works as a tutor for some Bachelor's and Master's degree courses in Product Design. He is part of the Environmental Design Multisensory Experience (EDME) Interdepartmental Laboratory.

His research primarily focuses on the imaginative processes necessary to implement transformations toward more sustainable futures and to understand immersive technologies' potential role in fostering these processes.

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She is a PhD student in Design at the Department of Planning, Design, and Architecture Technology, Università degli Studi di Roma La Sapienza. Her research centres on the interplay between design theories, design process modelling, and information design, focusing particularly on infographics and data visualization. She has also been involved in research in sustainable architecture and visual communication design.

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Motion Designer and PhD Vincenzo Maselli is a Research Fellow in communication design at the Università degli Studi di Roma La Sapienza and a lecturer in motion graphics at the Università G. D'Annunzio di Chieti-Pescara. His research focuses on motion design and animation with a specific interest in puppetry and stop-motion, studied as fields of technological experimentation and media tools. On these topics, he authored several publications, among which the book *Anatomy of a Puppet. Design driven categories for animated puppets' skin* (2020) and the article *Performance of Puppets' Skin Material: The Metadiegetic Narrative Level of Animated Puppets' Material Surface* (2019), which received the Norman McLaren-Evelyn Lambart Award for "Best Scholarly Article on Animation" in 2020. In 2021 he won the BE-FOR-ERC starting grant for the interdisciplinary research CCODE - Design, material experiences and stop-motion animation as didactic tools for developing creative thinking and cooperative learning.

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Marco Mason

He is a senior lecturer and design researcher affiliated with the School of Design at Northumbria University, United Kingdom. Holding a PhD in Design Sciences since 2012, his specialization lies in Digital Cultural Heritage Design. His research and teaching experience spans prestigious research centres, including the luav Faculty of Arts and Design in Italy, the Massachusetts Institute of Technology in the USA, the School of Museum Studies in Leicester, UK, the University of Cambridge, and presently, Northumbria School of Design in the UK. His research explores the convergence of Digital Cultural Heritage, Design, and Organizational studies, specifically focusing on human-centred design methodologies like Design Thinking and Service Design. This extends to their applications within cultural heritage institutions, encompassing the realm of visitor experience design involving technologies such as Apps, AR, VR, Wearable Tech, and AI. He is also engaged in researching Museums' Digital Transformation through a design-centric approach.

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Martina Motta

PhD cum laude in Design, she is a Research Fellow at the Design Department of Politecnico di Milano. As a faculty member, she teaches at the School of Design of Politecnico di Milano, in the FIT in Milan program of the Fashion Institute of Technology (NY), and at Milano Fashion Institute.

Her teaching and research activity focuses on knitwear and textile design, mainly on the convergence of traditional techniques with advanced technologies, the evolution of the digital representation of textile products and the enhancement of sustainable design, processes and products.

She has been a visiting researcher and teacher at Birmingham City University, at the Swedish School of Textile and the Faculty of Architecture in Lisbon, and taught in several other international workshops.

Since 2020 she has been the Vice-Director of the Master in Product Sustainability Management at Milano Fashion Institute and a LeNS - International Learning Network on Sustainability member.

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She is a researcher in the Department of Architecture and Design at Politecnico di Torino. She earned her PhD in Management, Production, and Design. Her research is focused on innovative and sustainable packaging design and communication and visualization design of complex data systems within business companies and multidisciplinary learning paths. In 2015, she co-founded the Innovation Design Lab. Since 2022, she has been a member of the magazine *Graphicus*.

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Elisa Rossi

Graduated cum laude in the master course "Design for the Fashion System" at Politecnico di Milano, she is currently working as a knitwear designer assistant in the Italian brand Loro Piana.

Her university career focused on knitwear, attending the knitwear design studio during the last year of her Bachelor's. The same year, she participated in the international competition "Feel The Yarn", realizing two knitwear outfits, then

exposed in Pitti Filati in June 2019. During the last year of the Master, she attended one semester in Rovaniemi, Finland, where she focused on weaving textiles and learned more about art design.

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Paolo Tamborrini

He is a Full Professor in Design and serves as the scientific director of the Innovation Design Lab at Politecnico di Torino. He has overseen numerous research projects in the field of design and communication for sustainability. He is also the director of "Graphicus. Designing communication", a magazine that brings together authors from various disciplines connected to the world of communication. Additionally, he coordinates the Master's program in Eco Packaging Design and has authored numerous scientific publications and design criticism.

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She is an Architect and holds the position of Associate Professor at the Department of Design, School of Design, Politecnico di Milano. Her primary focus lies in Design for Cultural Heritage, encompassing areas such as museography and exhibition design, communication and enhancement of local areas, new models and narratives of cultural experiences, and the relationship among design, humanities and arts. She serves as the director of the specialization Master IDEA_ Exhibition Design. She was a member of the PhD faculties and the coordination teams of the programs in Design and Technologies for the Valorisation of Cultural Heritage. She is in the PhD faculty and the coordination team of the program in Design. Her instructional roles in these programs encompass courses like "Processes and Methods in the Cultural Heritage System", "Research in Design: Academic Case Histories", and "Design Research Context and Resources".

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Mansu Wang

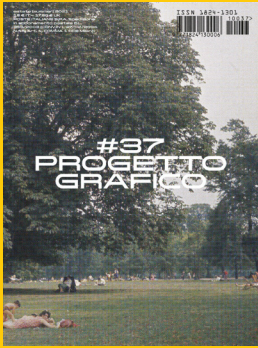
She is a PhD student in Design at Politecnico di Milano. Her research centres on Territorial Museums and Exhibition Narratives, with her doctoral investigations primarily delving into narrative design and the integration of local culture within territorial museums. She holds a Bachelor's degree in Art & Design from the Beijing Institute of Fashion Technology (2016) and a Master's degree in Visual Arts from the Accademia di Belle Arti di Brera (2019).

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She is a PhD student at Politecnico di Milano. Her research domain encompasses sound design and narrative in museums and temporary exhibitions, specifically focusing on sound elements and sensory experiences in museum production. She graduated from Tsinghua University, China, and Politecnico di Milano, Italy, earning her Master's degree in Display Design & Interior and Spatial Design in 2021.

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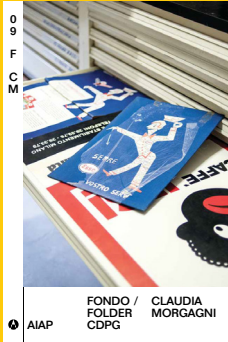
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