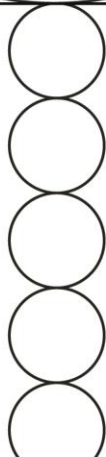
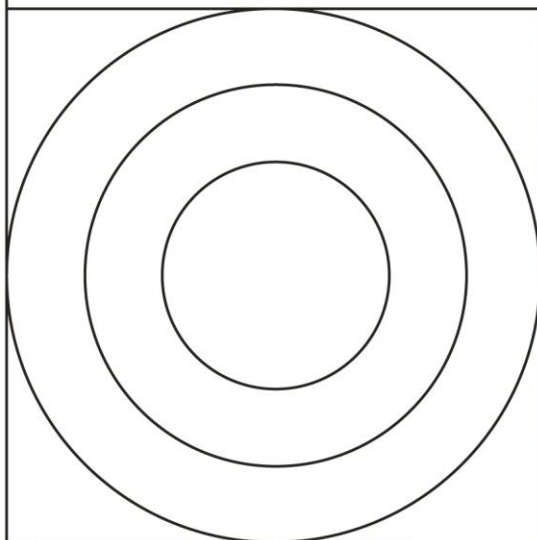
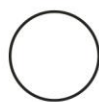


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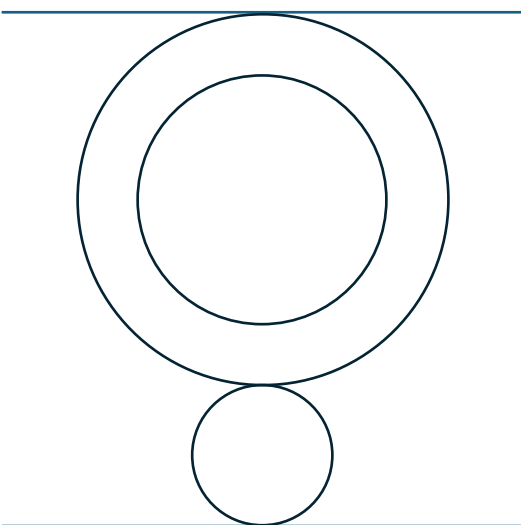
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[In]tangible

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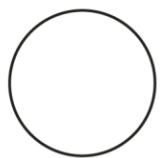
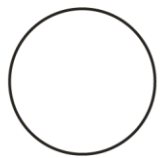
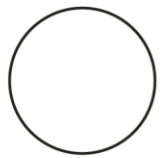
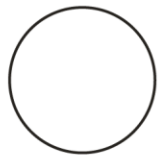
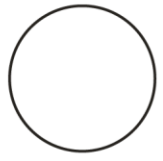
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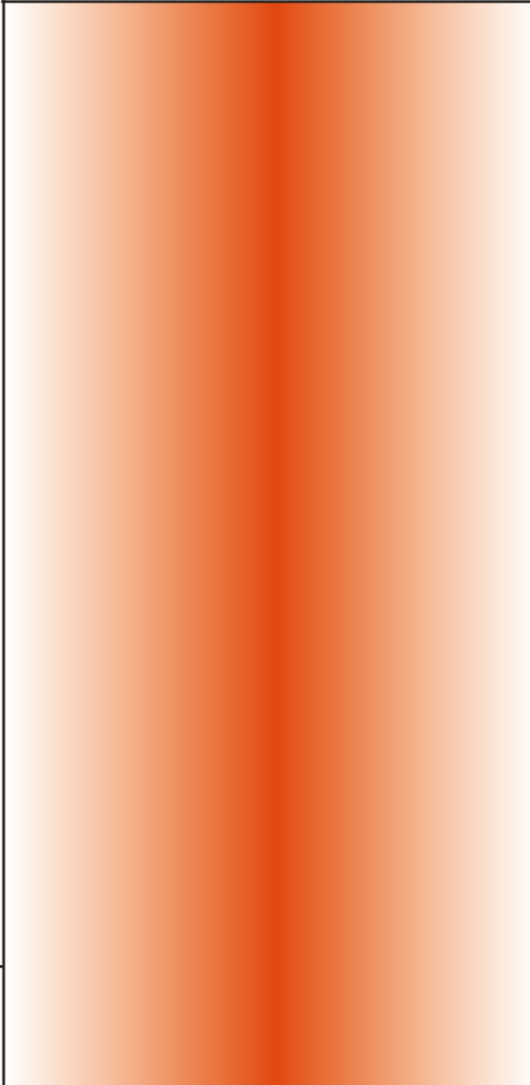
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[In]tangible interactions



[In]tangible interactions

In a historical context characterized by profound technological, social, and environmental transformations, the relationship between the tangible and intangible dimensions is gaining significance taking on an increasingly central role in design processes. Systems, services, and artifacts can no longer be interpreted exclusively as material or functional entities, but rather as components of hybrid ecosystems in which human, artificial, and environmental factors interact. In this scenario, design cultures are called upon to assume a critical mediating role, capable of making complex interactions legible, accessible, and negotiable. The [In]tangible Interaction track fits within this interpretative framework, offering itself as a space for interdisciplinary discussion on the changes taking place in the relationship between design and technology. In particular, the goal is investigating how contemporary design practices are increasingly oriented towards working with intangible elements, data, relationships, memories, behaviors, and experiences, without losing the connection with material, corporeal, and situated dimension of interaction. Exploring how design can contribute to the construction of more inclusive, accessible, and sustainable experiences, overcoming physical, cognitive, and cultural barriers, became one of the targets of this collection. The main objective is to investigate the role of design in the representation, and activation through enhancing the relationships between tangible and intangible, with particular attention to the impacts. Especially, this cluster investigates how contemporary design practices are increasingly oriented towards working with intangible elements, data, relationships, memories, behaviours, and experiences, without losing gaze of the material, physical, and situational dimensions of interaction. A second goal is represented by the delving on

how design can contribute to the creation of more inclusive, accessible, and sustainable experiences, overcoming physical, cognitive, and cultural barriers.

The contributions collected address the topic from different but converging perspectives, highlighting design as a cultural and operational infrastructure capable of translating complexity into understandable and participatory interaction systems. Researchers, designers, and technologists responded to the call for action by presenting theoretical studies, applied experiments, and critical reflections that interpret design as a device for mediation between people, data, and systems. In this sense, the discipline of design is understood not only as a practice of formalization, but as a process capable of orchestrating interactions between heterogeneous actors, human and non-human, and generating new forms of shared knowledge. This approach is particularly relevant in application areas such as cultural heritage, public services, inclusive mobility, data visualization, and the relationship between society and artificial intelligence. The contributions selected and presented in this section outline a complex panorama of research which, although operating on different scales and in different contexts, share a design-driven vision focused on the centrality of experience, social responsibility, and the construction of collective value. A first set of works addresses the theme of cultural heritage, both tangible and intangible, as a dynamic ecosystem of relationships. The original contributions dedicated to landscape, collective memory, and industrial know-how underline how design can operate as a tool for mapping, narrating, and activating distributed knowledge. In these studies, heritage is not understood as a static entity to be preserved, but as a living process, renewed through participatory practices and design devices capable of making often

invisible values like knowledge and identities, visible. In this case, the focus on the intangible dimension translates into methodological approaches that integrate field research, co-design, and digital tools, providing a systemic and situated knowledge overview.

A second thematic axis concerns the role of design in public services and systems, with particular reference to accessibility and inclusion. Contributions dedicated to Digital Twins, public services, and mobility for elderly or fragile populations show how technologies can become enablers of social innovation only if integrated within human-centered design frameworks. In these cases, design acts as a mediator between complex infrastructures, data, and citizens' needs, helping to translate abstract information into understandable interactions and to design experiences capable of reducing inequalities and barriers to access. considering that, focusing on tangible and intangible interactions allows the development of multi-level solutions, ranging from systems to services to products, while maintaining a design consistency oriented towards equity and sustainability.

Another conceptual core explores the relationship between data, their visualization, and derived behavioral change. Research on the representation highlight how the design of visual feedback can affect individual and collective attitudes, promoting more conscious and sustainable practices. In this sense, the intangible dimension of data is made perceptible through interfaces, dashboards, and that translate complex information into meaningful signals. Design emerges as a discipline capable of orchestrating such translations, taking into account cognitive, and social factors, demonstrating how interactions can become a lever for learning and transformation. Beyond the specific themes, the contributions to the track share some key elements that outline virtuous design approaches. First of

all, there is a strong focus on the participatory dimension of the project: users, communities, and stakeholders are not considered mere recipients of solutions, but active players in the processes of co-creation and evaluation. This orientation reinforces the role of design cultures as a relational practice, capable of building spaces for dialogue and negotiation. On the other hand, many contributions adopt a systemic perspective, recognizing the need to address complexity through multilevel and interdisciplinary models. Disciplinary mediation thus acts as a bridge between technical and social knowledge, capable of integrating advanced technologies, such as artificial intelligence, immersive systems, and digital platforms, within visions oriented towards the common good.

Finally, the sharpest outcome of this section highlights the potential of design to make the intangible aspects of experience visible and operational. Whether it is memory, data, behaviour, or relationships, the project action becomes a tool for translation and materialization, capable of transforming abstract elements into meaningful experiences. In this perspective, [In]tangible Interaction has established itself as a space for advanced reflection on the role of design in the future of interactions, helping to outline scenarios for a more inclusive, and sustainable society. At the same time, the variety and effort recordable in the collected contributions, confirm the need for more places where theoretical research and design experimentation can converge. Through design-driven approaches, the works presented show how design can operate effectively in the borderlands between tangible and intangible, offering critical and operational tools for addressing contemporary challenges. This cluster is not only a space for presenting research, but also a cultural platform for imagining and designing new forms of interaction between people, technologies, and environments.

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Heritage Landscapes – Interactions and Transition

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ABSTRACT

Landscape is a complex entity in which the tangible and intangible are intertwined in a network of dynamic interactions. Material elements, such as territories, monuments and infrastructure, are not simply static containers, but supports through which intangible values such as memory, traditions, identity and knowledge are expressed. This mutual interaction shapes a living heritage, capable of evolving over time and responding to contemporary challenges. In the context of the Anthropocene, understanding the relationship between the tangible and intangible becomes crucial to promote collective care practices that foster a balance among different ecosystem actors. Through a planet centered vision, innovative and inclusive design driven approaches, it is possible to preserve and reinterpret these connections, strengthening a sense of belonging, spreading awareness, and promoting participatory management of heritage as a cultural and symbolic ecosystem.

LANDSCAPE | CULTURAL HERITAGE | TRANSITION | PRACTICES

1. Introduction

The landscape is a privileged context for analyzing and researching the interactions existing among the different agents of an ecosystem: it is the place where contemporary hybrid ecosystems co-

evolve. At the same time, it guards tangible and intangible heritage values capable of representing memory and ecological consciousness: as it was defined by Eugenio Turri a *landscape-theater* (Turri, 1998) in which culture and nature meet and knit together. Investigating in the landscape the interrelationships present between human, artificial and environmental, delving into innovative research approaches that can pursue a vision of ecological balance represent the initial prerequisites of a research path interested in identifying new collective care practices for the Anthropocene that are able to find new ways of fruition and enhancement of natural and cultural heritage. What does it mean to analyze a landscape starting from interactions?

A first step could be the search for those landscapes that are still able to express the concept of wilderness, the desire for the wild as an anthropological category of the imaginary (Rametta, 2011). Places that characterize unprecedented, hybrid landscapes in which wilderness meets the built environment, giving rise to what is referred to as a *fourth nature* (Kowarik, Körner, 2005): a form of nature that emerges spontaneously within urban and anthropized environments, shaped by human presence yet not intentionally designed. These spaces become a fertile ground for experimentation and innovation. Carefully analyzing typologies of built and unbuilt space highlights the need to study and experiment with the interactions existing between these different typologies to record the intensity of relationships present within the artificial, human and environmental contexts and try to experiment/generate the same intensity of relationships within the generated encounter space (Metta, Olivetti, 2019).

These are often interstitial spaces that, from a *planetary garden* perspective (Clément, 2008), assume a particularly important role in the process of ecological transition. At the European level, the launching of the *Green Deal* policies and its operational declination of the *New European Bauhaus*, has set the course for European cities to follow and to be on to facilitate the process to a just transition that is able to repair the damage done in the past and create new relationships of interest for the future. In doing so, we move away from the crystallized vision of time stability to embrace a new active perspective, of socio-ecological ecosystem, a complex system where the basis is instability (Manigrasso, 2022). The hoped-for ecological transition process espouses the multidimensional morphology that territories are assuming given the constant ongoing mutations involving territories, citizens, communication and production patterns, consumption and services. Consequently, innovation processes are also increasingly conceived as open systems where different actors collaborate and interact thanks to an equally open and inclusive governance system aimed at supporting the participation of all actors, old and new, in innovation.

A second step is to recognize the fact that climate change is a major global challenge and threat affecting every aspect of our life on the planet, including World Heritage: according to IUCN's World Heritage Outlook 3, which monitors the conservation of all World Heritage natural sites published in 2020, climate change is assessed as a high or very high threat in 33 percent of World Heritage natural sites (Osipova, et al., 2020). Climate change generally affects all types of tangible and

intangible cultural heritage (Borotová, 2022). The division between tangible and intangible cultural heritage (Buonincontri, et al., 2013), as indicated by Article 2 of the relevant 2003 Convention¹, highlights the dynamic character of heritage by drawing attention to people as creators and active agents of a constantly changing and evolving culture (UNESCO, 2009). We often link the concept of heritage to the past, as a means of accessing, remembering or celebrating, but it is necessary to highlight its value as a dynamic process: heritage is about the present, lives in the present and is received, practiced and consumed today (Rodney, 2010) and as such can assume an important role in future processes of ecological transition. Reference to the intangible is not explicitly associated with natural heritage as well, but it is evident how nature can express intangible value, enshrined within the complexity of landscapes (Jakob, 2009). A complexity that sees the territory itself as complex cultural heritage where the production of value and the enhancement of territorial heritage are closely linked to both the identity factors of the territory and its community (Gaddi, 2018).

The next step is to recognize the complexity of this overlapping of interactions present in landscapes that requires innovative knowledge mediation skills; skills that design has historically assumed through its ability to explicate the relationship between functions, forms, values, and meanings (Celaschi, 2008).

The following article summarizes the initial phase of a doctoral research focused on the study of design - driven practices for ecological transition, delving into innovative approaches related to the enhancement and fruition of complex cultural heritage starting precisely from the tangible and intangible interactions present in hybrid ecosystems. This research adopts a qualitative and experimental approach, combining case study analysis, field observation, and mapping tools to investigate the interactions between human, artificial, and environmental components of the landscape. The methodology draws from design research practices and systems thinking, aiming to identify emerging patterns of collective care and spatial transformation. These tools allow for a situated understanding of landscape dynamics, supporting the formulation of context-sensitive design strategies.

¹ UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage, 2003, Paris

2. Interactions



Fig. 1

Cityscape.

Bologna, spring 2024.

Credit: the Author.

To map the existing interactions between nature and culture, it is necessary to take up the approach to design brought forward by Posthuman Design (Forlano, 2016) and reconsider the relationship between nature and culture. No longer a relationship of duality, but rather an interaction in continuum, in a cooperative (Braidotti, 2013), collaborative alignment between human culture and nonhuman nature. The call to overcome the dichotomy between culture and nature is based on the idea that both dimensions are closely interconnected, forming a unique heritage that includes both cultural and natural elements. In this view, cultural heritage is not limited to monuments or works of art, but also includes natural landscapes and the environment, as their value is enriched by human interactions over time. This action delineates a new horizon of interaction with the nonhuman, namely the postnatural (Institute for Postnatural Studies, 2023), in which nature is not described in opposition to humans and in which it is recognized that the processes of which we are a part derive from humans as well as from what is not human. A vision of nature that includes within it that of culture (Bernardi, Labor, 2023), but above all a plural vision that embodies a horizontal idea of an ecosystem in which different actors move within a network of equal exchanges.

Moving beyond the centrality of the human subject means embracing a planet-centered method and vision rooted in the ecosystem concept. The dimension represented by sustainable development, which promotes environmental, social and economic well-being in an integrated way that arose with the first signs of ecological crisis in the 1960s and 1970s and was later formalized with the publication of the Brundtland Report in 1987, has seen a strong evolution since those very years. The concept of sustainability contained within the report started from a strongly anthropocentric view, paying particular attention to the issue of social justice and human needs, framing sustainability within a particularly static definition. Thanks to the productions and literature offered in the following decades by environmental movements, institutions, and the world of research, the term has increasingly taken on an environmental prerogative, recognizing this dimension as a kind of *sine qua non* capable of

defining the other aspects of development as well, particularly by providing necessary sources for economic and technological development (Gaziulusoy, et al., 2019). In this way, the concept has evolved from a dimension of static to a strongly more dynamic one that identifies sustainability as a goal that can respond to the growing understanding of the interdependencies between social and ecological systems.

A planet-centered vision generates an operational mode that can engage humans and nonhumans, entrusting project cultures with the responsibility of aggregating creative practices and facilitating the co-evolution of sociotechnical aspects underlying transitional phenomena (Geels, 2005). This vision shifts the focus from human-centered frameworks to a broader perspective where both human and nonhuman elements—such as ecosystems, climate, and natural processes—are seen as interconnected and co-dependent. It emphasizes a holistic approach to design, one that integrates the needs of the planet alongside those of human society, recognizing that our actions must align with the ecological limits and systems that sustain all life forms. Diversity is a key element in developing a planet centered design approach that can foster sustainable transformations guided by the idea of maintaining a socio-ecological balance. Paola Antonelli, in the introductory essay to the XXII Milan Triennale entitled *Broken nature*, emphasizes, through the definition of reconstituent design, the political act that design thinking assumes in a context of paradigm upheaval. A design that seeks empathy and awareness that we are also part of nature and not its masters (Antonelli, Tannir, 2019).

Foundational within this vision are the networks of relationships that are generated: value is generated from exchange. It is precisely on this concept of value that the development of ecosystem services is based (Millenium Ecosystem Assessment, 2005), a way to give economic value to the services that nature offers for free and that human activities increasingly put at risk, but that we sorely need (Metta, Olivetti, 2019). An anthropocentric concept at first glance, but one that, when delved into, leads us to recognize the value of such natural goods/services unrelated to their use; a relative value given simply by their existence. The research approach we want to build espouses the planet centered view and starts from the framework proposed by Transition Design (Irwin, 2015), trying to overlay it with the conceptual models of Responsible Innovation and Advanced Design (Formia, et al., 2023). Transition Design is also a useful process and methodology for establishing interactions, linking different types of solutions by identifying numerous tools that can support the application of Responsible Innovation in real-world contexts: co-design processes have been the most widely used to bring the principles of Responsible Research and Innovation from conceptual visions to experimentation contexts (Formia, et al., 2023). Among these, the promotion of participatory co-design practices that can promote the well-being of territories and the formation of new multi-species alliances is of paramount importance (Institute for Postnatural Studies, 2023).

The very places where these actions of relational exchange and interweaving take place today are very different from premodern community organizations, explicitly linked to the spatial dimension of

the village or neighborhood, to which members usually belonged by birthright (Manzini, 2018). Today, this type of community is joined by new types of communities that are more open, dynamic, and intentionally built around a project. More important, these modern communities exist by choice: they often arise from a need or desire that acts as a catalyst and shapes an idea to be realized collaboratively. When the goal of the community is the production of organized, quality knowledge, we speak of communities of practice (Montévil, 2024). In these communities, each member aims for continuous learning through awareness of his or her own knowledge and that of others (Wenger, 2009). Awareness is an excellent starting point: providing information, data and insights that can foster a sufficient level of understanding is essential to facilitate a participatory experience that can promote change. Change is a multidimensional process, and the transition from individual to community change is far from linear. To foster these dynamics, it is essential to offer participatory experiences based on meaningful and conscious exchanges that promote innovative and responsible collective action (Formia et al., 2023). Through these virtuous co-design processes, it is possible to include communities in the enhancement of tangible and intangible cultural heritage, fostering territorial innovation centered precisely on community processes.

We have already anticipated the theme of landscape/territory as a form of complex cultural heritage in which to find aspects of identity and value for the communities that pass through it, live in it. It is also an interesting aspect to analyze the representative tools that can illustrate this network of interactions, visible and invisible, that are established within the landscape. Among these, it is worth mentioning the tool of community maps, born in England in the early 1980s under the name of Parrish Maps (Bianchetti, 2013). These are maps built with the active participation of the population and serve to represent the heritage, tangible and intangible to which the community attaches value, with the aim of strengthening local identity and as an active and dynamic working tool for planning future transformations. They are temporally dynamic representations, where the tangible and intangible are layered, capable of containing traces of a widespread heritage and able to dialogue with those who consult them (Bolletti, 2022). A permanent and always updatable archive that includes memories, often collective ones, actions and relationships, values and facts that are often closer to the actors of the territory than to the geography itself (Magnaghi, 2010). This is only one of several existing tools capable of narrating important and identity-related aspects of a territory, such as collective memory, and that can represent and translate the visible and invisible stratifications of systems of interactions hidden in a landscape. Collective memory through responsible and innovative curation practices can promote greater environmental and cultural awareness (Succini, et al., 2021), similarly the analysis of the tangible and intangible interactions existing between the different actors in a landscape, thanks to a design-driven approach, can become a tool/agent for change.

3. Practices

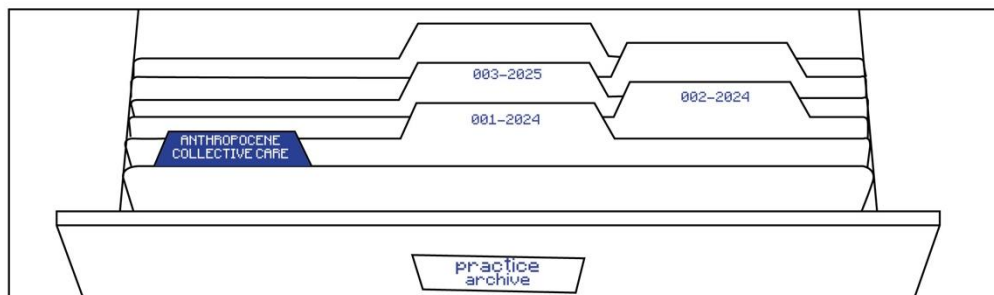


Fig.2
Archive of
projects.
Anthropocene
section.
Credit: the
Author.

Building on this conceptual foundation, the following section explores how these principles of planetary design can be translated into real-world practices. Through the examination of experimental case studies, we will see how the theoretical ideas discussed earlier are being put into practice.

The following experimentations of practices are the result of project processes, the first concluded, the second and third still ongoing, related to the theme of ecological transition, responsible and sustainable choices, and climate change adaptation measures. These practices emerge from the analysis of interactions between tangible and intangible elements, focusing particularly on cultural productions (such as exhibitions, festivals, and workshops) as tools for promoting awareness and collecting data. The aim is to harness these cultural tools to make the practices not only agents of change but also vehicles for engagement and collective action. By emphasizing the use of these cultural platforms, the practices encourage a high level of audience interaction and participation, thereby fostering a greater sense of ownership and responsibility for ecological issues. They are systematized and synthesized into cards, useful for cataloging and future creation of an archive. Archiving becomes an action to systematize and promote enabling processes. In fact, the proposed experiments of practices aim to define conscious design guidelines, evaluating what to archive, what to eliminate and what to enhance, to maximize the positive impact on communities and the environment in favor of collective care practices for the Anthropocene. The archive, from this point of view, is not merely reduced to a container of memories/memories, but is transformed into an organic, almost living tool, capable of changing and growing together with the communities that interrogate and nurture it.

4. Final remarks

Expressing the awareness that the climate crisis we are experiencing, characterized by its strong impacts and consequences, is changing and redrawing the geography of risks in our territories (Manigrasso, 2022) allows us to define a new approach to design, which makes adaptability an

001-2024

TITLE: SCEGLILO SFUSO O RICICLABILE_Experience
TYPE: Exhibition
DATE: May 17-18_2024
LOCATION: Milan_Italy
KEYWORDS: circularity_packaging_experience_responsibility_sustainability

DESCRIPTION: Project curated by Altroconsumo on the theme of packaging and responsible consumer choices involved the Advanced Design Unit, Archeoplastica, and the studio il Vespaio. An interactive exhibition at the spaces of the Milan Triennale to engage visitors in stimulating experiences and practices capable of generating reflections on the themes of waste, the end of life of objects and responsible choices. The collaboration realized with Archeoplastica provides the starting point to witness how musealization practices are assimilated to the idea of "living archives" whose goal is to document and enhance forms of collective care for the Anthropocene.

**TOOLS:**

- _Qualitative and quantitative data collection
- _Starting from individual experience to define collective practices
- _Exposure as a tool for bringing individual and collective experiences to life

Fig. 3

Case 001-2024.
 Credit: the
 Author.

002-2024

TITLE: CULT-UP Upcycling and Cultural Heritage
TYPE: Workshop
DATE: March 2024_Ongoing
LOCATION: Bologna_Turin
KEYWORDS: reuse_end of life_circularity_memory_archive

DESCRIPTION: CULT-UP is a project that promotes upcycling as a form of cultural enhancement, focusing on waste such as plastic and textiles. It aims to create critical reflection on waste management by collecting best practices and proposing upcycling strategies and benefits to stakeholders through a "white paper." The practice focuses on creating moments of interaction and co-design with different audiences to test dynamic digital archiving modes based on the concept of collective memory

**TOOLS:**

- _Identify creative and responsible upcycling techniques
- _Define the architecture of a shared archive
- _Identify forms of evolution related to the concept of waste-patrimony and linked to collective memory

Fig. 4

Case 002-2024.
 Credit: the
 Author.

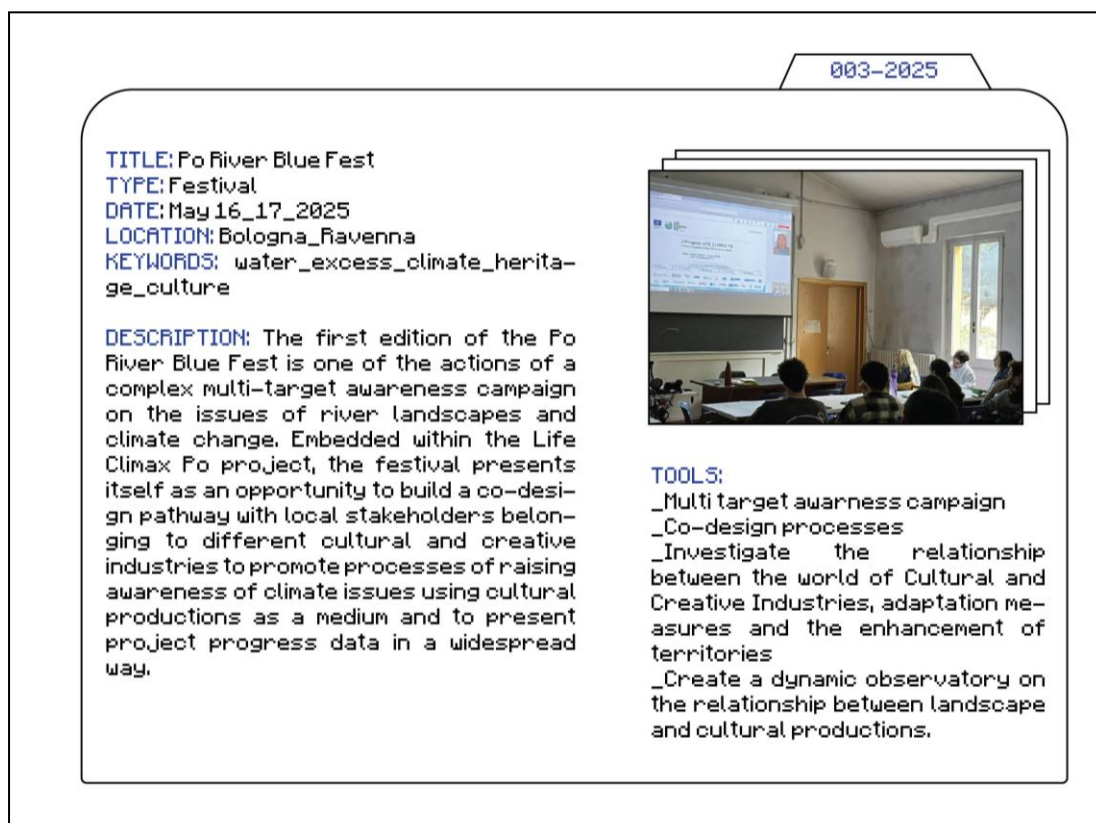


Fig. 5
 Case 003-2025.
 Credit: the
 Author.

increasingly essential variable. Adaptation measures do not cure the causes of climate change, but are concerned with curing the symptoms, with making our territories fit for the many changes to which climate change is forcing us: an adaptive design approach serves to anticipate change. This study focuses on exploring the dynamic interactions between tangible and intangible heritage, and how these can be harnessed to strengthen community-driven adaptation processes. It aims to delve into how innovative hybrid ecosystems within landscapes can promote multi-species alliances and sustainable coexistence, proposing new design strategies to foster interdisciplinary collaboration between cultural, environmental, and social systems.

When we talk about adaptation, the themes of uncertainty, the temporal dimension, the tangible and the intangible turn out to be particularly important aspects offering a new meaning to design actions (Manigrasso, 2022). Adaptation to climate change forces us to revise the linear dimension of time to embrace a perspective of strongly evolving scenarios. The time horizon opens identifying a multifaceted, multidirectional and no recursive conception of time (Manigrasso, 2022). This perspective determines an increasingly open system, which tries to relate problems and solutions, policy makers, technicians, with the intention of anticipating the evolving context and being prepared for unexpected events. Cultural heritage if enhanced in innovative ways can also contribute to strengthening resilience, promote adaptation actions, support transitions to sustainable development, and stimulate social awareness and encourage participation (UAEU, 2021).

Emphasizing that spreading awareness is itself a measure of adaptation gives us the opportunity to enhance co-evolutionary interactions among different actors in hybrid ecosystems and archive useful data to make these interactions the subject of new practices and actions for change.

However, concrete common measures that recognize tangible and intangible heritage as having this transformative power are still lacking. Investigating the scenarios offered by cultural heritage, in light of the reformulation of the culture-nature dualism, would allow its unexpressed potential to emerge and be exploited, for example, by unearthing in landscapes a privileged place for the creation of communities of practice that foster the exchange of interactions, the diffusion of awareness, imagining a new multi-species alliance capable of promoting unusual forms of co-inhabitation and co-existence between human, artificial and natural.

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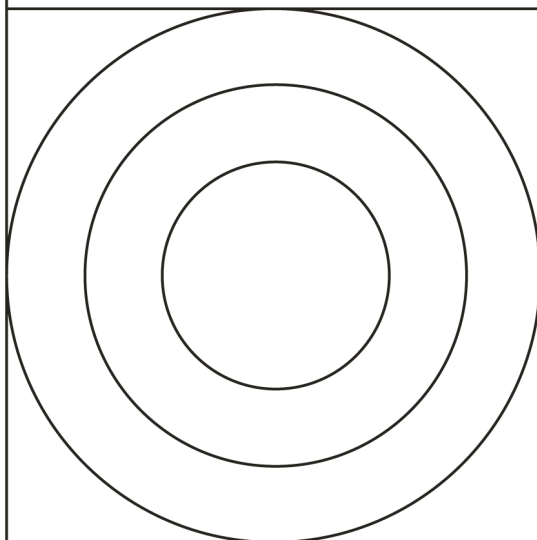
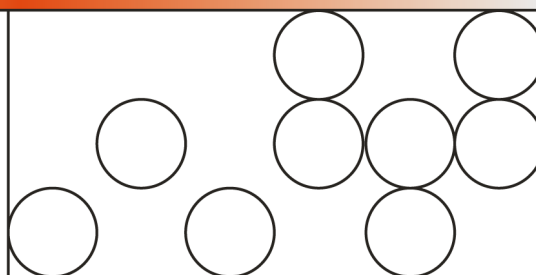
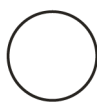
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