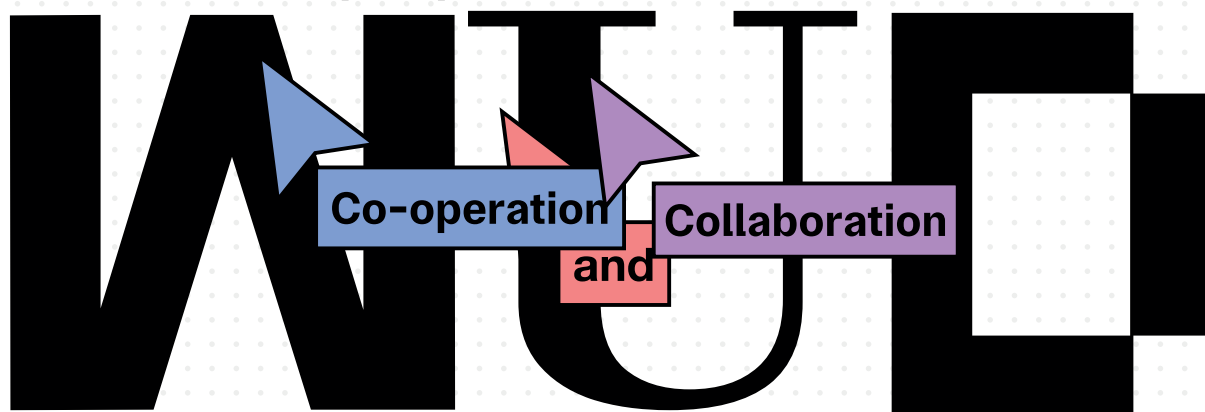


World Usability Day Bozen-Bolzano 2023



Edited by Letizia Bollini, Chiara Facchini & Matteo Moretti



AIAP EDIZIONI

Collaboration and Cooperation. World Usability Day Bolzano 2023

WUD Bolzano 2023, Vol. 1

Letizia Bollini, Chiara Facchini & Matteo Moretti



AIAP EDIZIONI

To all those who, through collaboration and cooperation,
help make the world a better place.

Letizia Bollini, Chiara Facchini & Matteo Moretti (Eds.)
Collaboration and Cooperation.
World Usability Day Bolzano 2023, Vol. 1

Scientific Committee

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Chiara Facchini
Matteo Moretti

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Sheldon.studio
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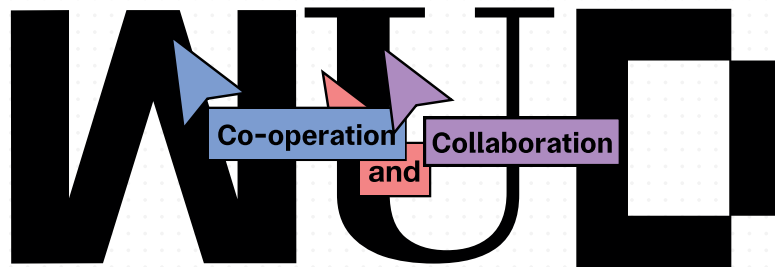
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BOLZANO

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World Usability Day



Get ready for the return of **Wud Bolzano** and bring together the issues of usability, co-design, and user experience to the forefront of the local debate. A diverse group of twelve speakers from business, activism, and academia will share their insights on the power of collaborative and co-designing practices. They will discuss how these practices have helped bridge the gaps between science and society, academia and industry, and different segments of the population, leading to new forms of awareness and cooperation.

Curated By

The event in Bolzano is organised by Letizia Bollini, professor of Communication & Interaction Design at the **Faculty of Design and Arts** of the Free University of Bolzano and Matteo Moretti, co-founder of **Sheldon.studio** specialising in data-design, in collaboration with **NOI TechPark** and **Exeen** a Milan-based company that promotes digital innovation paths and processes for companies, products and services and promoted by **AltoAdigeinnovazione**, **DRIN** and **OnTopic** and side event of **SFSCON 2023**



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The Education of Public Designer

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Biography

He is Associate Professor of Communication Design at the luav University of Venice. He is founder of the Lcd communication studio in Florence and a member of the User-Lab research laboratory. His research concerns communication design applied to social innovation and complex information in the field of public utility. He was a consultant to the Minister for Technological Innovation and to the Digital Transformation Team for the 'Repubblica Digitale' project. He was a member of Agid's Steering Committee for the definition of the 'Design Guidelines for the PA Web'.



Keywords: Design for Public Sector, Public communication, Digital Transformation, Design Guidelines, Public Designer

Abstract

This study explores an experience of collaboration between university design courses and Italian public administrations. Public administrations acknowledge the importance of design in effective communication, and the university system responds with specific training for future designers. The expansion of public digital services has highlighted the crucial role of design, starting from user experience and interface design. Ethical and inclusive design is also increasingly encouraged by the European Union. The described project experimented with a visual narrative model to support change related to digital transformation in the public sector. Using the method of data storytelling, students' work highlighted design strategies and support tools. The results were published and shared in open-source mode, promoting the strategic value of design in the public sector and opening up to further collaborations.

This text aims to trace the experience of an unusual collaboration that, in recent years, has connected, with various degrees of interaction, several workshops of the Master's degree course in design at the luav University of Venice with central public administrations and public bodies, including the Department for Digital Transformation of the Presidenza del Consiglio, the Designers Italia platform, the Ministry of Infrastructure, and the inter-university consortium Cineca.

The reason for this convergence of interests can be summarized in the growing awareness on the part of public administrations of the need to have the tools that design offers to build effective communication methods and, on the part of the university educational system, to respond to this need by promoting specific training for future designers in the field of public communication.

In the last two decades, the increasing development of public digital services has confronted the public sector with new challenges in which the contribution of design, and communication design in particular, becomes crucial both in terms of experience (UX) and interface (UI) design, and in terms of understanding and modeling complex interaction ecosystems.

It is from this perspective that we can grasp the calls for ethical and inclusive design coming from the European Union, based on the Charter of Fundamental Rights of the European Union. Definitions such as “ethical by design” and “privacy by design” encourage a conscious design approach where designers are asked to responsibly avoid, for example, the use of dark patterns or extensive extraction of users' personal data. In doing so, the designer assumes a role that we could define as an enabler or gatekeeper, implying the introduction, from the early stages, of design principles that refer to sustainability, equity, and fairness.

On the other hand, public projects are a context that communication design has the duty to oversee, if only for the sake of respecting the tradition of ethical design that has characterized the discipline, from public utility graphics to design for social innovation (Resnick, 2019). Pursuing this goal means renewing the shared intentions that characterized the collaboration between the public sector and design in a perspective that we could define today as “public utility 2.0”.

It is in this context that the demands of design have also begun to find space within the Italian public administration. Perhaps it is with the definition of the Design Guidelines for PA websites, within the Italia Login project, that the term design was first welcomed into the field of public communication in 2015, recognizing its contribution. The subsequent establishment of the Designers Italia platform, the first reference point for the design of digital public services developed by the Digital Transformation Team (now Department), has definitively consolidated, at least at a central level, the presence of a design garrison within the Italian public administration.

It is therefore no coincidence that it was with the Department for Digital Transformation that the luav University of Venice established a first collaboration in 2021 aimed at experimenting with a visual narrative model to support, within the public sector, the reasons for change in the context of digital transformation (Sinni et al., 2024).

The project's objective, which involved students in three successive workshops, was to investigate the context of public administration services, addressing the issue not from a historical or legislative perspective, but from a sociological, ethnographic, and ontological level with the realization of data storytelling (Dykes, 2020; Feigenbaum & Alamalhodaei, 2020), a narrative developed through infographics and data visualization, to highlight the context, critical issues, and design prospects of the main areas of public services.

The project also aimed to verify how the narrative approach could be an effective tool for addressing resistance to change within complex organizations such as those represented by the public sector, characterized by a classic VUCA (volatility, uncertainty, complexity, and ambiguity) context and where concerns and resistance to change sometimes take on strongly emotional and non-rational dynamics (Nelson & Stolterman, 2012, pp. 19-21).

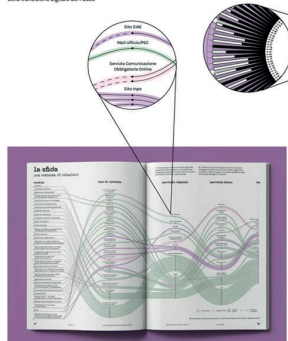
The design tools allowed students to identify representative patterns for the design of change strategies and to experiment with resources and tools to support digital transformation in public organizations. The visual presentation of the investigations carried out on ecosystems, archetypes, touchpoints, as well as recurring patterns in different public services, thus constituted the original content of a series of publications, the *Atlas of Digital Transformation of PA* and the *Vademecum*, and

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L'ultima evidenza a cui ci siamo dedicati è stata quella dei casi studio. Abbiamo studiato 8 comuni, suddivisi per area geografica e abitanti; per poi rappresentare le caratteristiche di ognuno - relative ai loro sportelli fisici o digitali - con un grafico che avesse simboli da decodificare con una legenda.

Per questo film degli eventi culturali pensa spesso come esempio di persone inerte, statiche, prevedibili e convenute, non pronte dalle regole ed avvertire il livello di difficoltà del lavoro dell'organizzatore. In questa esperienza abbiamo analizzato le diverse variabili che vanno a modificare il processo di registrazione amministrativa e il dialogo con la Pubblica Amministrazione, per poi definire un nuovo sistema della transazione digitale del Paese.



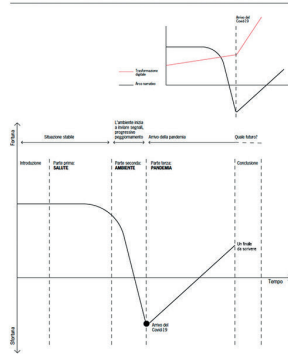
Racconto della prevenzione

Per raccontare la trasformazione digitale della prevenzione abbiamo scelto di adottare un formato di racconto che si presta a essere letto in modo lineare, ma che può essere anche letto in modo non lineare, attraverso un percorso di navigazione personalizzato.



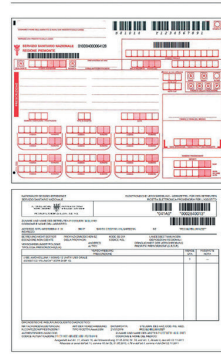
L'arco narrativo

La struttura dell'arco narrativo è un modello di scrittura che si presta a essere letto in modo lineare, ma che può essere anche letto in modo non lineare, attraverso un percorso di navigazione personalizzato.

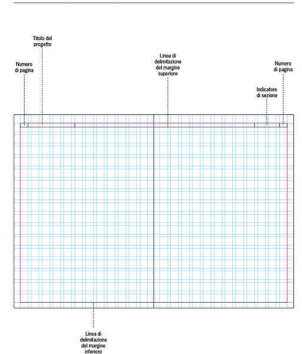


Inspirazioni

Le ispirazioni sono le immagini che ci aiutano a pensare e a progettare. Sono le immagini che ci danno un'idea di come potrebbe essere il nostro progetto.



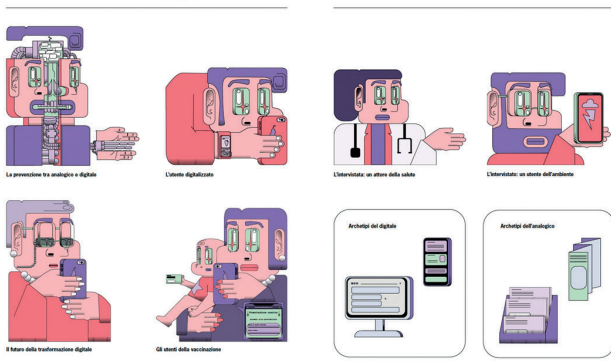
Le ispirazioni possono essere anche immagini che ci danno un'idea di come potrebbe essere il nostro progetto.



Illustrazioni

Quelle che vogliono per illustrare i nostri contenuti? Quelle che vogliono per illustrare i nostri contenuti? Quelle che vogliono per illustrare i nostri contenuti?

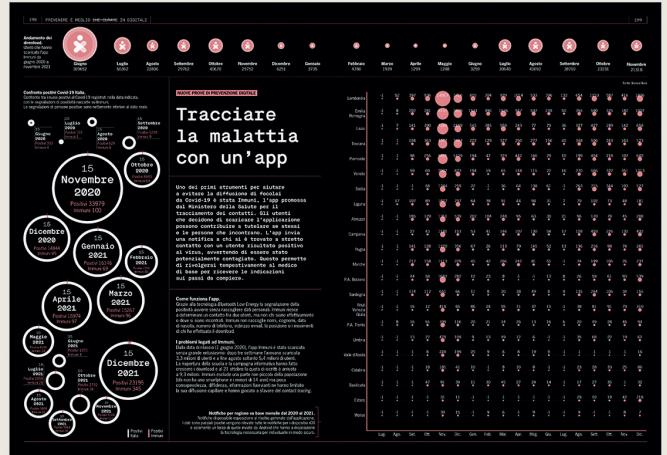
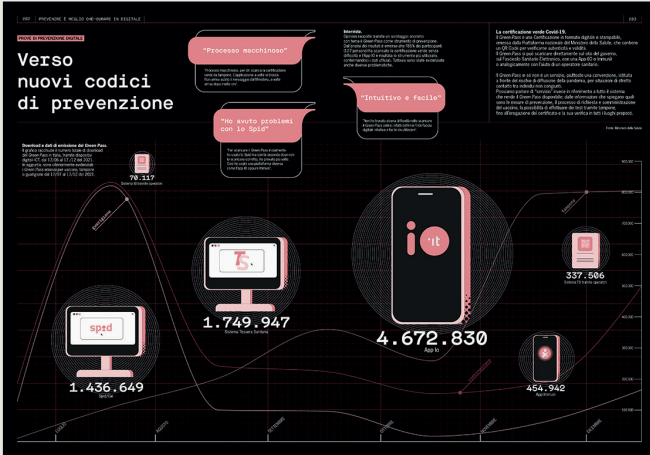
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Palette cromatica

La scelta della nostra palette è il frutto di un lavoro di ricerca che ha portato alla creazione di una palette cromatica che si presta a essere letto in modo lineare, ma che può essere anche letto in modo non lineare, attraverso un percorso di navigazione personalizzato.

La prevenzione è un percorso che si presta a essere letto in modo lineare, ma che può essere anche letto in modo non lineare, attraverso un percorso di navigazione personalizzato.



in collaboration with Cineca, the *Galactic Guide to the University*, which were made freely available with a consistent choice for open-source sharing.

The Laboratory's activity went through various phases of research and content development. A first phase involved desk research on regulations and available literature together with the census of available datasets, a starting point for the qualitative research conducted in the field with an extensive corpus of interviews. In the subsequent phase of data processing, various narrative tools of service design and user research were used: from ecosystem mapping to empathy maps, from user's journeys to scenarios (Stickdorn et al., 2018; Stickdorn & Schneider, 2012). Special attention was paid to defining recurring patterns and corresponding archetypal figures, including collective ones such as communities and organizations. Finally, there followed a phase of conceptualization and visual presentation of the collected information following the formula of data storytelling, a visual narrative based on data rather than a simple presentation of data. The construction of the visual narrative required students to effectively combine three key elements of design: data, visualization, and plot.

The method developed in the experiment was subsequently presented in a series of events both in the design and public administration fields, while dissemination meetings were addressed to decision-makers in the public sector to promote the strategic value of design as an agent of change. This experimentation constituted the first case history of the new section of Designers Italia dedicated to "Teaching design for the PA". A positive sign of the interest developed by this particular articulation of visual storytelling can be seen in the request from other central administrations to activate further collaborations, which are currently ongoing, thus making operational an integration, long-awaited, between design universities and the public sector.

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Images

Figure 1: Camilla Cappellaro, Sarah Maglio, Giorgia Pierobon, Davide Pronterà, Giulia Sacco. Preparation materials for the Atlas of Digital Transformation of PA, Iuav University of Venice, 2022.

Figure 2: Stefania Capuzzo, Andrea Corsi, Marta De Feo, Bea Angela Jaron, Miriana Mancini, Lorenzo Ravagnan. Preparation materials for the Atlas of Digital Transformation of PA, Iuav University of Venice, 2022.