UPDATING WAYFINDING LITERATURE AND TEACHING METHODOLOGY

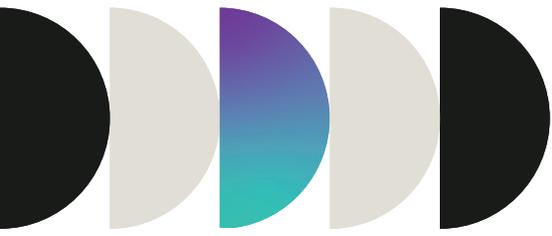Emanuela Bonini Lessing[a], Daniela D'Avanzo[b]*, Monica Pastore[c]
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ABSTRACT | The introduction of a theoretical course on wayfinding, offered for the first time to secondyear interior design students at the Università Iuav di Venezia, was the starting point for reflecting on the methodology of teaching wayfinding design. By the structuring of the course, it emerged that the disciplinary bibliographical apparatus, although foundational, is meager and dated, where the most recent volume dates back about ten years. This analysis highlighted the need to implement the common bibliography primarily from a contemporary design perspective, thus offering a selection of interdisciplinary theoretical and methodological contributions to build a common background among students.

These theoretical and methodological reflections have set off the absence of any disciplinary tool capable of integrating both the load-bearing and historical aspects of the discipline and the knowledge on complementary contemporary design themes, that together can shed light on the many facets of wayfinding. One of the main results of the course is the construction of a glossary of up-to-date wayfinding design, written and designed by the students in a co-partecipative way. In the form of an analog flexible design artifact, it can be used as a teaching tool in future classes and it can be expanded by future students, even in an asynchronous co-creation model.

KEYWORDS | DESIGN EDUCATION, TEACHING METHODOLOGY, WAYFINDING, CO-CREATION, GLOSSARY

1. Starting and positioning the wayfinding design teaching

In the 2020-21 academic year, the new Interior Design curriculum was envisioned within the Bachelor of Product and Communication Design at Università Iuav di Venezia - a study program already existing for more than 15 years. The "Wayfinding Design" course was included as compulsory teaching in the second and final year and it was first taken by students in the 2022-23 academic year.

Beforehand, the new curriculum had to be accredited by the Italian Ministry of University and Scientific Research, following a documentation process involving several key steps until final approval and actuation. Alongside this, a documentation was conducted to justify the activation of the new curriculum by comparing it with the offerings of other actual degree programs at national level. The comparative reconnaissance carried out consulting the ministry's database showed that there are 15 public universities (including Università Iuav di Venezia) who make it possible to earn a degree in product design and/or visual communication - these are broadly the names of the curricula accredited

since the beginning of the 2000s - to which are added 2 Polytechnics and 4 ISIAs - Istituto Superiore per le Industrie Artistiche/ Higher Institute for Artistic Industries, for a total of 21. Each of these institutions propose Bachelor's degree programs, while only 12 of them (including Università Iuav di Venezia) also offer Master's degree programs.

Overall, only 2 institutions explicitly had a curriculum in Interior Design before 2021-22.

Regarding the inclusion of the teaching of wayfinding design in the new study track, an equally articulate comparative study was not required by the ministry. Nevertheless, we - the lecturer in charge since a.y. 2022-23 and the teaching assistants for respectively the years 2022-23 and 2023-24 - have conducted a reconnaissance aimed at verifying the existence of a similar subject, in order to best define the content of the new teaching. The observation, conducted consulting the curricula submitted by each university on its respective website, revealed that none of the 21 product/ visual/ interior design degree programs included a compulsory teaching class that dealt explicitly with wayfinding design.

This does not mean that topics related to orientation and signage systems have never been the subjects of theoretical studies or design studios before. More likely, they might be addressed within intensive workshops or in shorter activities than the stated teachings, or they can be addressed in specific extracurricular activities, or else it can be that wayfinding is the subject of studies or exercises within courses and labs identified by different names, usually more generic ones (e.g., "Visual communication studio," "Product design studio").

This reconnaissance shows that the Wayfinding class in the Interior Design curriculum at Università Iuav di Venezia, approved by the ministry and first activated in a.y. 2022-23, is - still - the only one available in Italian public universities.[1]

The Wayfinding course was thus born closely related to the Interior Design curriculum at Università Iuav di Venezia. The teaching of interior design is as scarcely practiced at the university level in the country as much as the teaching of wayfinding, and each of them still needs further reflections for their theoretical definition, in a mutual and continuous cross-reference between the two parts.

The nature of interior design has been the subject of a series of lectures and classes given cross-curricularly at Università Iuav di Venezia in the academic years 2021-22 and 2023-24. Richard Buchanan, who conducted an online lecture to design students, defined it as the field that deals with the transformation of the space around us into an environment that enriches the human experience in a meaningful and substantial way (Buchanan, 2019). In truth, this attitude is shared among many areas of design, ranging from graphic and industrial design to interaction design, service design, organizational design, and complex systems design. Indeed, all areas of design involve the transformation of the surrounding space into the environment. This concerns both physical and digital aspects because design must also deal with how to transform information space into an information environment (Buchanan, 2019) and how to connect and integrate physical and real aspects with virtual and digital ones (Buchanan, 2019). As it has been highlighted by reflections conducted at Università Iuav di Venezia in the framework of crosscurricularly lectures, interior design is a pluralistic practice with different dimensions of attention to the issues and practices of communication, artifact construction, and interaction design (Bonini Lessing et al., 2024). Thus, interior design would be the discipline that is able to provide responses appropriate to the contemporary condition in which we live and operate, because of its constitution, its dimension and mediation between technical-scientific components and cultural and people-relationship ones. In a few words, the ideal framework in which reflections on wayfinding training can be developed.

1 A more recent reconnaissance still in progress showed some new results:

NABA - Nuova accademia di belle arti, a private institution based in Rome and in Milan that grants a degree recognized by the ministry, proposed in a.y. 2023-24

1.1 Wayfinding Design course preparation

These briefly exposed remarks, aimed at defining what interior design is about, were fundamental in structuring the new teaching course of Wayfinding Design, in a substantial absence of comparisons in the Italian university system.

Moving from the specific field of interior design to other design fields, academics agree that we all operate in complex and interconnected systems, characterized by disciplinary transversality which therefore require an interdisciplinary approach (Norman et al., 2016; Dubberly, 2017). In Italy the need for transdisciplinary dialogue and research has been repeatedly stressed too, including in scientific meetings among SID - Società scientifica del design/ Scientific Society of Design members (Di Bucchianico et al., 2019).

Rejecting the call for hyperspecialization that was widely popular in the last decade of the twentieth century, what would then be the disciplines that should lay the ground for interior designers today? What scientific fields of research should cooperate among each other? Can wayfinding teaching play a role in such a context?

These questions were essential in guiding the preparation of the didactics of the Wayfinding course, which was structured along two main lines: the definition of a specific and historically consolidated field-related bibliography, the search for insights in the contemporary design debate that can reframe wayfinding in our society.

In other words, the purpose was to define a body of specific consolidated knowledge on wayfinding enriched by other design studies "transversal" to it, like visual communication design, product design and others. In this way, the teaching of wayfinding would become an ideal area of experimentation within interior design, understood as a pluralistic and systemic dimension of all forms of design that responsibly intervene in an ecology of relationships between people, the natural and artificial environment (Buchanan, 2019).

As it will be seen in the next section, we conducted an extensive literature search to sustain the choice of the topics and of the scopes of each lecture. Then we decided to present students with a set of broad and multifaceted references, so as to stimulate further multidisciplinary research, rather than narrowing the knowledge down to a few specific contributions. In the same direction went the request to the students to cooperate, to debate and eventually collectively construct the most suitable disciplinary and didactical tool still missing, the glossary of wayfinding terms, which will be accounted for in a dedicated section of this contribution.

Here it is worth pointing out how the most recent edition of the volume "Environmental Graphic Design" (Calori & Van den Eynden, 2015) has been a central point in defining the

course objectives and has significantly oriented the approach of the course, since it includes diverse areas of design theory and practice that deal with the themes of orientation and signage in a broader sense. The authors of the book identify environmental graphic design as the discipline that aims to transform spaces into places, proposing a synthesis between the needs to identifiably connote a public space, provide narrative, analog or digital support to users, while encompassing design aspects of orientation and signage. The volume proposes the need for a mix of professional expertise to operate in the areas of placemaking, signage, interpretation (Calori & Van den Eynden, 2015, p. 5), which go beyond the skills of graphic or product designers. The design project, which involves continuous intersections between different fields, would thus become a stimulus to continuous solicitations, narratives and evocations, and never as a definitive landing place of knowledge.

In Italy, there are relevant contributions reflecting on the opportunity to juxtapose different areas of design theory and design, aware that this implies the blurring of boundaries between them, activating processes and leading to final results that re-discuss the integrity and existence of design in the traditional sense (Bortoloni & Dal Buono, 2020; Bucchetti, 2020; Lussu, 2010). This assumption also implies an idea of direction of both theoretical and factual components of design that no longer empowers only one discipline in the coordination of the others (Anceschi, 1988). Instead, its driving force

would lay in the need to mediate among all actors involved in the design process (Celaschi, 2008), from design concept phase to the final fruition of the physical space - often enhanced including the digital dimension - , involving complex and interconnected domains of knowledge, through a plurality of tools (Trocchianesi, 2024). Another assumption that played fundamental role in structuring the teaching was to confer to the theory and design of wayfinding not only a functional value of spatial orientation, but also the cultural orientation, stimulating the knowledge of the people who resort to such supports. Fostering orientation in an additional cultural sense facilitates the process of identifying people with spaces/places unfamiliar to them through design artifacts and systems, analog or virtual (Cerri, 2022), with potentially unprecedented social and ethical reverberations. In this way, wayfinding becomes an area of contact between narrative and functional, theoretical and design components, conferring coherence and connection between the parts.

2. State of the art: bibliography of references

Communication, product, interiors, urban planning: wayfinding design can be placed in each of these areas, and from each of them it can be differently approached depending on whether the emphasis is on the message to be communicated, the medium to be used, or the positioning in space. Given the multidisciplinary nature of the topic, which is one of its intrinsic richness, it was necessary

to determine the appropriate angle for the course: it is precisely from the analysis of this cross-disciplinarity that some texts emerged as cornerstones of the discipline. The first text examined, the one that can be called foundational to the discipline, is "The Image of the City," written by Kevin Lynch in 1960. In this text, the term wayfinding is coined as a word composed of the two English terms that stand for "finding the way." In this first definition, Kevin Lynch inscribes wayfinding within the framework of urban planning. The author is an urban planner and therefore he works mainly on the aspect of wayfinding related to the city and its key elements, he takes into consideration other disciplines as well: among them, psychology, linking it inseparably to some of the pivotal themes presented in the book, such as the definition of the five elements that contribute to the creation of a mental image of the city and the concept of imageability of urban space. This text, which is still considered a reference for the field of planning, left behind a gap of about thirty years before another equally relevant one could stand alongside it in establishing a bibliography on the subject. The second book analyzed is therefore "Wayfinding. People, Signs and Architecture" by Paul Arthur and Romedi Passini from 1992, which reconsiders and expands the earlier hypotheses, moving them from the purely urban field to the architectural design field. Nevertheless, in this text as well as in some other relevant papers of the same years, the two authors emphasize how wayfinding is a multidisciplinary field, placing alongside the architectural approach that of visual

communication design and some aspects drawn from the human sciences proper to the perceptual field, such as psychology. Although the professional practice of wayfinding design has continued over the years with numerous major design projects and some issues on spatial orientation are dealt with in other texts pertaining to the human sciences - think of Reginald Golledge (1999) and his studies on mind maps -, another ten years or so go by before another volume on the subject is written. This time not from the point of view of urban planning nor from that of architecture but from that more purely of communication design. "Wayshowing. A guide to environmental signage," written by Per Mollerup in 2005 and reissued in 2013, posits a shift in perspective from the theory to the practice of wayfinding, bringing the work of the wayfinding designer to the center by proposing the meaning of 'wayshowing,' that means, showing the way rather than finding it. In this paradigm shift, Mollerup invests great relevance in the figure of the wayfinding designer, who, in his design action of wayshowing, integrates the many aspects of professional practice by not limiting it to one area. The author also reiterates the importance of design practice as a level of reading and communicating of and with place, placing special emphasis on the communicative aspect of wayfinding systems.

If Per Mollerup stresses the communicative issue, Chris Calori and David Van den Eynden, only a few years later, emphasize the link between the communicative aspect and the environmental one of the design

intervention, dealing in a broader sense with Environmental Graphic Design, in another of the founding texts for the discipline, "Signage and Wayfinding Design" of 2007. In this contribution, the authors devote ample space to the methodological part focusing on the three main components of a wayfinding system namely the information contained, the graphic system and the structural system.

A few years later, all these arguments are projected into the growing debate around the public space. In 2009 David Gibson writes "The Wayfinding Handbook: Information Design for Public Places," which positions itself as a useful tool for practitioners and anyone interested in better understanding the profession of the wayfinding designer.

Thus, our review of the books that are considered fundamental in the creation of a bibliography related to wayfinding design, a shift emerged from the earliest in chronological order that deal with the subject from a purely theoretical point of view, to the latest that instead turn out to be almost manuals for professional practice. Many other volumes have since been published that are mainly collections of case studies and projects carried out in the field of wayfinding, categorized by distinctive features, but rarely introducing theoretical or major innovations for the discipline. In addition, in recent years there has been a growing publication of papers that, however, have only partially explored the topic, although in some cases

they have brought interesting reflections. Examples include Quentin Stevens' "The Shape of Urban Experience: A Reevaluation of Lynch's Five Elements" (2006), which proposes a revision of one of the most relevant concepts addressed by Kevin Lynch (1960) considering the contemporary social and economic system, and Lund's (2003) "The public debate on Jock Kinneir's road sign alphabet", which takes up a historical case to address issues of typographic legibility applied to signage and it explores the possibilities of applying scientific research methodologies to this field. Also relevant are the ethical aspects of wayfinding addressed by Linda Knight's (2021) contributions, which touch on issues related to the sense of caring for the history and politics of a place and its inhabitants. In this perspective, the strong and rapid social changes that have taken place in recent decades highlight the need to place the historical assumptions of wayfinding in a contemporary design perspective, exploring them in a more coherent and extended way. We placed great importance on how the issue of wayfinding was addressed in Italy, enhancing some perspectives that could mirror the multidisciplinary nature of the topic. Considering at the same time that the interior design curriculum does not offer any historical, theoretical or design teaching specific to the field of visual communication, we felt it was also relevant to enhance the bibliographic references from that field and others bordering it. Among these, we selected the text "The Images of the City"[2] by Mario

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2 Translated by the authors from the original title "Le immagini della città", Piazza (2009)

Piazza (2009), which reconnects the theme of wayfinding to the concept of territorial visual identity by considering the perspective of communication design applied to urban public space. Mario Piazza approaches the issue from a historical point of view, highlighting some case studies of design and historical relevance in Italy, such as Mimmo Castellano's wayfinding and visual identity of the Aeolian Islands, which began in 1976 and developed over several years. With the same framework based on case studies, but this time contemporary, Susanna Cerri (2020) in "Sign in the public space" deals with the theme of visual communication applied to public space from the perspective of orientation, identity and participatory design. Bonini Lessing's two texts on Luigi Ghirri (2014, 2019) deal with some timely aspects related to cartography and its graphic representation, a specific but relevant issue in wayfinding systems. Also considered was Raffaella

Trocchianesi's volume "Design and Narratives for Cultural Heritage"[3] (2014), which expands the theoretical field to include the concept of communication of place as storytelling, moving from the urban environment to the built environment of the museum space, becoming a kind of link with interior design and leading to an in-depth examination of the theme of orientation and signage in museum spaces.

Continuing in this vein, therefore, "In Praise of the Labyrinth Museum"[4] by Salvatore Zingale and Fiorella Carità (2013) and "Museum

Accessibility"[5] by Dina Ricc (2024) were examined in depth. The first because it deals with the theme of orientation as inherent in the organization and planning of space with a point of view that articulates from semiotics toward interior design. The second one because it integrates aspects proper to communication design to the museum context by opening the field to the issues of inclusion and accessibility to multiple categories of users, a pivotal theme of a contemporary wayfinding approach.

3. The participatory glossary: a teaching tool for wayfinding design theory

Parallel to the construction of a theoretical-critical apparatus of references capable of highlighting the multidisciplinary nature of wayfinding, we found it necessary to identify a teaching tool suitable for the course's educational objectives.

As highlighted in the previous paragraphs, one of the major critical issues encountered was precisely the scarcity of specific literature, most of it dating back to the 1990s or the very early 2000s, and therefore not sufficiently up-to-date on contemporary instances. Thus, we identified the construction of a "wayfinding glossary" as the most appropriate teaching tool. Students were asked to identify and compose a corpus of foundational and representative lemmas of the discipline that takes into account the terms already covered in the

3 Translated by the authors from the original title "Design e narrazioni per il patrimonio culturale", Trocchianesi (2014)

4 Translated by the authors from the original title "Elogio del museo labirinto", Zingale e Carità (2013)

5 Translated by the authors from the original title "Accessibilità Museale" Riccò (2024)

wayfinding literature, but also, and above all, to find new ones to meet the theoretical and design needs of the current contexts of space use, with the aim of implementing the theoretical and action field. Thus, first pupils studied in depth the bibliographic sources proposed by the professors and, second, they identified terms of different nature derived from publications and references not necessarily pertaining to the field of wayfinding or other design areas (e.g. literature, arts, ect.). In addition, working on word definitions characterized by ambiguous meanings was encouraged, along with the possibility of clarifying them through the visual support of selected virtuous or successful design examples.

This teaching tool is centered on a co-participation process in which students are involved on several levels: all of them are required to construct the content apparatus, while few of them, because of their personal interests, were involved in designing the graphic layout through a cross-over discussion with one of their colleagues from the Communication Design curriculum at Università Iuav di Venezia, during the academic year 2022-23.

Before continuing with the description of the organization of the content and specifications of the graphic layout of the glossary co-developed by the students, it is necessary to present the analog and digital models taken by us as pre-reference and to explain the selection criteria applied. As for the analog examples - the publications -, the choice fell

on the volumes with apparatuses dedicated to both bibliographical and iconographical in-depth references of the topics covered, while for the digital examples the participatory and choral approach was preferred.

3.1 Typological references for the construction of the glossary

The first type of publications examined is that of design dictionaries and encyclopedias, in which the foundational terms of the discipline are collected. The survey began with international volumes, such as "The Bloomsbury Encyclopedia of Design" edited by Clive Edwards and published in 2015. This volume, in addition to providing coverage of terms relating to 250 years of design history and theory, falls within the two criteria identified: it presents both images and reference and further reading accompanying the various headings, and it is a choral operation, as each term is written by leading international scholars and design historians. A further relevant aspect is the division of terms into a container term, to which terminological subcategories refer to principles that were used in the construction of the course glossary.

The second volume analyzed is "Design Dictionary. Perspectives on Design Terminology" edited by Michael Erlhoff and Tim Marshall in 2008, a handbook designed for all those who deal with design in the profession or in education, which is enriched by the choral work of several academic figures and a number of designers and which provides in-depth bibliographical references.

Unlike the "Bloomsbury Encyclopedia", it does not supply images.

The last category observed is the anthological collection of specific design themes. Reference is made to Grahame Brooker's 2018 volume "50/50 Words for Reuse - A Minifesto: an anthology of terms on reuse practices" containing an iconographic and bibliographical apparatus, boosted by added sitographical and illustrative project references inherent in each term presented, providing the reader with a complete picture of the subject matter. In addition, the volume proved very useful particularly because of its pocket format, a feature taken up in the design of the graphic layout of the course glossary.

Then several international contemporary online archives were observed, starting with "The People's Graphic Design Archive" (https://peoplesgdarchive.org/about), born from the idea of three designers and teachers - Brockett Horne, Briar Levit and Louise Sandhaus - to launch from the bottom (crowd-sourced) an archive capable of expanding the history of graphic design, in as inclusive a way as possible, continuing to the participatory project of the Portuguese graphic design studio Itemzero "Design Words. Glossary of definitions and meanings" (https://itemzero.com/design-words/back-cover/), a glossary on graphic design lemmas, permanently updated through the active participation of users, invited to collaborate through an on-line form. The component of expansibility typical of digital tools has also become a fundamental aspect of the educational purpose of our glossary. Indeed, such a formula allows it to be implemented from year to year by new Wayfinding students, progressively building the essential foundation of the discipline. Thanks to the analysis carried out, the content and organizational aspects of our glossary have been identified: the treatment of terms in Italian and English[6], the annual implementation of its words, the presence of an iconographic apparatus made with original photographs taken by the students - useful for facilitating the understanding of some lemmas, especially the more ambiguous ones, - and a bibliographical reference apparatus for each lemma.

3.2 The graphic structure of the glossary

The idea of making a flexible, implementable and easily transportable tool affected several graphic-formal aspects of the glossary.

First, we worked on the organization of the content, considering the need of dividing the students into working groups of 5 to 6 persons each. We asked each group to first identify the container term, of which to return the definition (min 400 strokes, max 1090) by selecting the most relevant entries found in the Treccani online Italian vocabulary. This operation was considered essential to demonstrate how (little) the most well known generalist dictionary is able to help define the theoretical and operational system of design. For this reason, students were asked to rework the same term, writing their own

definition together, selecting the sources they felt were most appropriate. Subsequently, they associated secondary words, the contained terms on which to work individually, chosen for the affinity of meaning or understood as nuances of the previous word (min 3500 strokes, max 6000). The working process was similar to the container term: each person started from the Treccani definition of the selected word to move to their own "design-oriented" definition of it.

The textual apparatus of both categories of terms is accompanied by a bibliography - at least 5 references, 3 of which proposed during the lectures -, and by an eventual iconographic apparatus consisting of diagrams and schematics made by the students themselves, or, alternatively, photographs taken by them of existing projects considered virtuous, as an aid to understanding the identified lemmas.

Regarding the order of the terms in the final glossary, it was preferred to chronologically distinguish the results of the two years from each other, giving priority to the academic year 2023-24 and then presenting the results of 2022-23. Both sections are preceded by a table of contents and a colophon providing information about the corresponding year. In turn, the terms for each year section are organized alphabetically for ease of use [Figure 1].
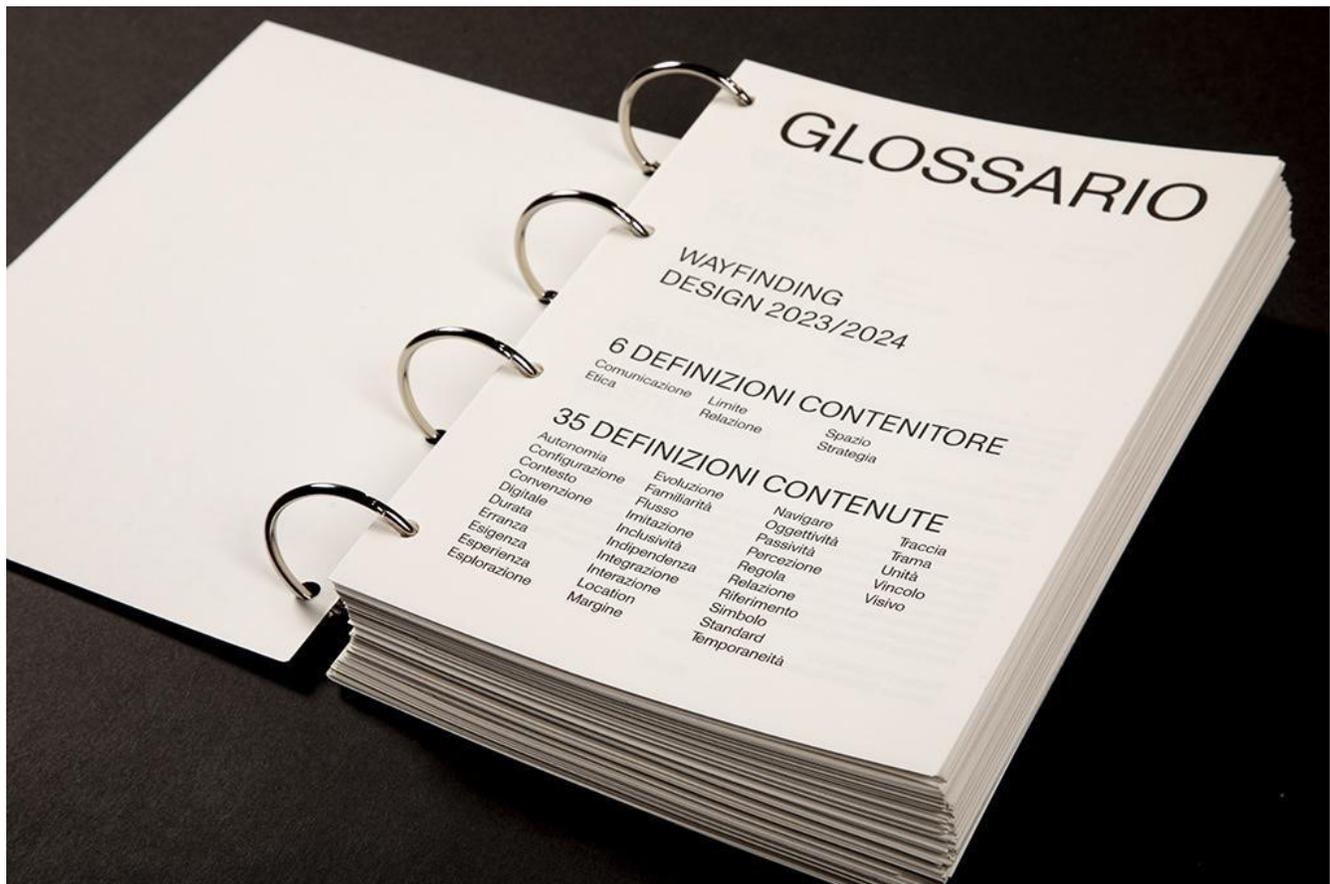

Figure 1. Glossario: index of the chosen words.

What remains unchanged throughout the two years is the organization of the textual apparatus; while the graphic layout was designed during the first annual teaching by two first-year students with the collaboration of one of the Communication Design curriculum. The glossary's graphic layout mainly took into account the need to design a tool that can be implemented over the years, flexible to the different characteristics of each individual lemma and easily transportable. Therefore, the proposed artifact is a paper filing cabinet with a ring binder in A5 format [Figure 2].

To especially highlight the hierarchy between container term and content term students developed a layout that is articulated in two double pages, one suitable for the generic term and the other one for all secondary ones. The textual elements of the first double page are precisely the main lemma and its definition-positioned on the right-hand opening page-and the bibliographical apparatus on its corresponding back page. The layout of the double page of the generic term is also taken for contained terms, differing only in the body of word text and in the addition of a space dedicated to notes. For content terms, three different types of pages dedicated to the inclusion of iconographic apparatus are possible, through the introduction of a special accordion fold available in different sizes - a f.to A5 + ½ A5, a f.to A5 + 12.85 cm, a f.to A4 horizontal 12.85 cm -. This variation was introduced especially for cases where images with strong horizontal orientation were needed, e.g., maps [Figure 3 and 4].

Finally, from the typographic point of view, the use of a stick typeface, ABC Monument Grotesk designed by the Swiss Kasper-Florio studio in 2018, was preferred in order to give an appearance of objectivity to the publication.

Figure 2. Glossario: cover and binding

Figure 3. Glossario: example of a plain text page.

Figure 4. Glossario: example of a page with text and image.

Table 1. The wayfinding lemmas identified during the academic year 2022-23[7]

Coerenza	correlazione	gerarchia	identità	univocità
Decodificare	contaminazione	prossimità	sistema	stratificazione
Equilibrio	invisibilità	ridondanza	sintesi	visibilità
Fruizione	accessibilità	barriera	comportamento	densità
	suggerimento			
Identità	codice	coerenza	gerarchia	linguaggio
	pittogramma	riconoscimento	sistema	stratificazione
Orientamento	guidare	riconoscere		
Segno	messaggio	narrazione	nomenclatura	percorso
	pittogramma	segnaletica	tipografia	uniformità
Usability	accessibilità	leggibilità		

7 The lemmas presented in the table have been kept in the original language, for consistency with the printed glossary. he container term is marked in bold, in regular the related content term.

Here follows the translation provided by the authors:

Consistency: correlation, hierarchy, identity, uniqueness

Decoding: contamination, proximity, system, stratification

Balance: invisibility, redundancy, synthesis, visibility

Fruition: accessibility, barrier, behavior, density, suggestion

Identity: code, coherence, hierarchy, language, pictogram, recognition, system, stratification Orientation: guidance, recognition

Sign: message, narration, nomenclature, route, pictogram, signage, typography, uniformity

Usability: accessibility, readability

Table 2. The wayfinding lemmas identified during the academic year 2023-24[8]

Comunicazione	digitale	interazione	simbolo	standard
	visivo			
Etica	esplorazione	familiarità	imitazione	indipendenza
	oggettività	passività		
Limite	durata	inclusività	location	margine
	regola	temporaneità	traccia	
Relazione	configurazione	evoluzione	percezione	trama
	vincolo			
Spazio	contesto	esperienza	flusso	integrazione
	navigare	relazione		
Strategia	autonomia	convenzione	erranza	esigenza
	riferimento	unità		

8 The lemmas have been kept in the original language, for consistency with the printed Glossary.

The container term is marked in bold, and in regular the related content term.

Here follows   the translation provided by the authors:

Communication: digital, interaction, symbol, standard, visual

Ethics: exploration, familiarity, imitation, independence, objectivity, passivity

Boundary: duration, inclusiveness, location, margin, rule, impermanence, trace

Relationship: configuration, evolution, perception, plot, constraint

Space: context, experience, flow, integration, navigate, relationship

Strategy: autonomy, convention, wandering, need, reference, unity

4. Conclusions

We have described how the activation of the Wayfinding course in Università Iuav di Venezia in the academic year 2022-23 provided the impetus for a broad reflection on the theory and teaching of wayfinding design in the university setting and how the topic of signage and orientation, historically linked to the analysis of urban space with Lynch's volume compiled now about half a century ago, needed an update that takes into account both the contemporary social and technological condition and the design outcomes developed in other fields in more recent years. The positioning of the teaching in the field of interior design saw the need to initiate an extensive bibliographic survey, both at international and national level. The ultimate goal was to identify texts that specifically embraced the perspective of interior design on wayfinding, while maintaining a multidisciplinary gaze demonstrating the multifaceted nature of the subject, not only referable to architectural or graphic-communicative issues, but as part of a broader and more inclusive approach.

The glossary was chosen as a useful teaching tool to identify concepts for understanding the discipline of wayfinding, and addressing issues not fully investigated and theorized at the academic context yet. It was interesting to observe the reaction of astonishment of the students of the year 2022-23 in front of the printed artefact, almost of disbelief, given that the Interior

Design curriculum does not require graphic designer skills. While Students in 2023-24 were urged to participate in a call to action to implement the previous year's work. In both cases, alternating face-to-face lectures, conducting exercises in analyzing concrete spaces and the participatory glossary construction constituted a valid method of inquiry. The intention of the authors' working group is to continue with the development of wayfinding theory through the preparation of lectures, the administration of specific exercises and the fostering collaboration with students on the implementation of the glossary in the next academic year. The possible participation of students from the communication curriculum in the next Wayfinding class will certainly provide interesting stimuli and new scientific perspectives.

The glossary, which is still planned to be implemented in paper format the next academic year, may be transformed into an online and open-access tool in the future, so as to speed up the implementation process and facilitate open discussion among scholars of the subject.

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