

Preethisakana Mathisekar

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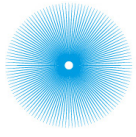
THESIS INCUBATOR STUDIO

THE NEW SOCIAL HOUSE



POLITECNICO
MILANO 1863

SCUOLA DEL DESIGN



POLI.DESIGN
FOUNDED BY POLITECNICO DI MILANO

Project developed within the Thesis Incubator Studio - Politecnico di Milano
in partnership with Bizzotto Italia

CORSO DI LAUREA MAGISTRALE IN INTERIOR AND SPATIAL DESIGN
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#TIS_polimi TEAM

Giovanna Piccinno, coordinator and professor

Anna Barbara, professor

Francesca Murialdo, visiting professor

Daniele Mazzinghi, assistant

Alice Zingales, assistant

#TIS_CLUSTER 2020 | 21

Bizzotto Italia

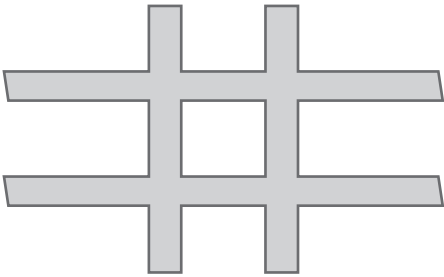
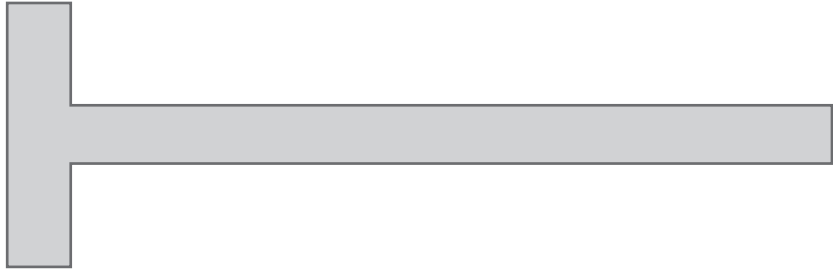
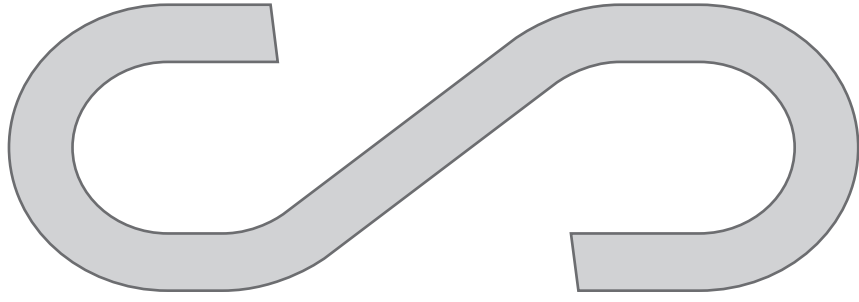
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THESIS INCUBATOR STUDIO

THE TOTAL SYSTEM

THE TOTAL SYSTEM

From the

House of

Young

Bizzotto Italia

ABSTRACT

The research focuses on improving the values of Bizzotto Italia and at the same time find new values for Young Bizzotto Italia. The analysis concerns the strengths and weaknesses of the brand and tries to conquer new opportunities by identifying various design strategies that will attract new audiences. The new brand space will develop new meanings to the furniture brand combining the brand experience and community engagement. In the current scenario, furnitures are no more just objects but rather experiential attributes enhancing the spatial and social meanings.

The idea of modernity has modeled us to the integration of human beings, space and the furnishings that give concrete form and meaning to functions, needs, desires and emotions. The idea is to find a new meaning to a home brand by shifting it's value towards a social aspect by inducing more comfort through the qualities of domestic environment that will construct meaningful spatial environment by rethinking space object and space human relationship.

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METHODOLOGY

<Problem Finding>

Bizzotto Italia is a home furniture brand trying to address the needs of domestic interiors. As the main service focuses on home solutions, the research initiates with the understanding of domestic interiors trying to analyse the evolution of domestic spaces over time and how furnitures as main attributes of interiors play major role in influencing the space and people.

<Problem Setting>

Home itself like architecture, is a mere reflection of society and its social conditions. With the ongoing pandemic situation, we have become aware of the importance of the domestic environment in our day to day lives. For many of us, the quarantine limited the physical space inside of our homes. The new context has changed the use of spaces, the way we exploit them, and their primary function. Forced to combine and reorganize all the activities in a pre-defined space all of our spatial routines fundamentally mutated during covid. This isn't only the issue of working from home but also a mixing of different activities performed at the same time by different users of the house which has been prevalent from time immemorial. The need for multiple spatial configuration has to be addressed by understanding the spatial patterns and organisations. Thus the research focuses on analysing spatial patterns and human activities through the understanding of social and cultural factors of day today life.

<Problem Analysis>

While discussing about space, the problem of the space is not just about the objects that it accommodates; it is also necessary to understand the relations between these objects. The investigation begins with the physical formation of the space as how shape configures a space and how the objects make a spatial configuration. Nevertheless, Hillier & Hanson (1984) argues that the ordering of a space in buildings is mainly about the ordering of relations between people where humans are themselves the social objects through their very form as objects.

<Problem Solving>

As the research initiated a good understanding about the objects, its relations and spatial configuration, the project moves further in finding a solution for Young Bizzotto Italia from the values of Bizzotto Italia. Characteristics of space depends on the ability to configure using scale, function and perception.

<Decision Making>

The new strategy for Young Bizzotto Italia directs towards the introduction of total system generation using objects in different aspects both objectual and spatial in the domestic and social interiors which will address the multi-functional requirements of the current scenarios in the global market. The new value will be taken to the new users through the implementation of a brand space which will function as an amalgamation and an extension of domestic and social experience by accommodating the brand and community interaction.

EXPLORATION

Problem Finding

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BIZZOTTO ITALIA

Known for authentic Italian luxury, Bizzotto Italia is a high-end contemporary furniture company founded in 1973. Located in Bassano del Grappa, in the Province of Vicenza, at the foot of the Alps, Bizzotto Italia is a company formed by an Italian family running the brand for three generations. Each family member is part of the team and works for the company keeping the family tradition. The family believes in creating unique Italian style that reaches out to and incorporates the global world. The brand is well-known to produce high quality luxury furnitures using finest materials and local craftsmanship that results in both beauty and utility. Each piece is customised in it's production according to the requirements thus calling it "Tailor-made". The customisation is followed both in terms of materials and in production processes. According to the brand, each piece is a work of art based on experience, creativity and quality.

Recently their famous B-Lab combines art and technology to create new ideas of home furnishings. Bizzotto specializes in selecting natural materials of wood, fiber, and leather. The designs are simple yet elegant. To touch our interest, all wood and raw materials are harvested through sustainable processes and offers wide range of finishes. Special processes include gold, silver and copper leaf decorations that are ideal for customisation. Their famous resin filling, butterfly joints and crocodile inlays stands out in the industry.

Philosophy + Process = Performance

“Through our product we want to tell a story of innovation, research, style and far-reaching aesthetic vision, which is the true heart of a dynamic company”

Deborah Bizzotto
Marketing Director

Bizzotto is a company with a history characterised by tradition but also innovation. It is a company that believes that renewable energy sources and the respect for the environment are an added value that underlines its professionalism and dedication. In 2012 Bizzotto decided to become a member of Bioforest, the association for environment regeneration. Its aim is to raise awareness as regards eco-sustainability and the blue economy. Bizzotto's manufacturing plant fits into the natural landscape; there is a close bond with the land which translates into respect, custody and safeguarding of the surrounding heritage. As a result, the company has decided to use renewable energy sources by implementing a photovoltaic system.

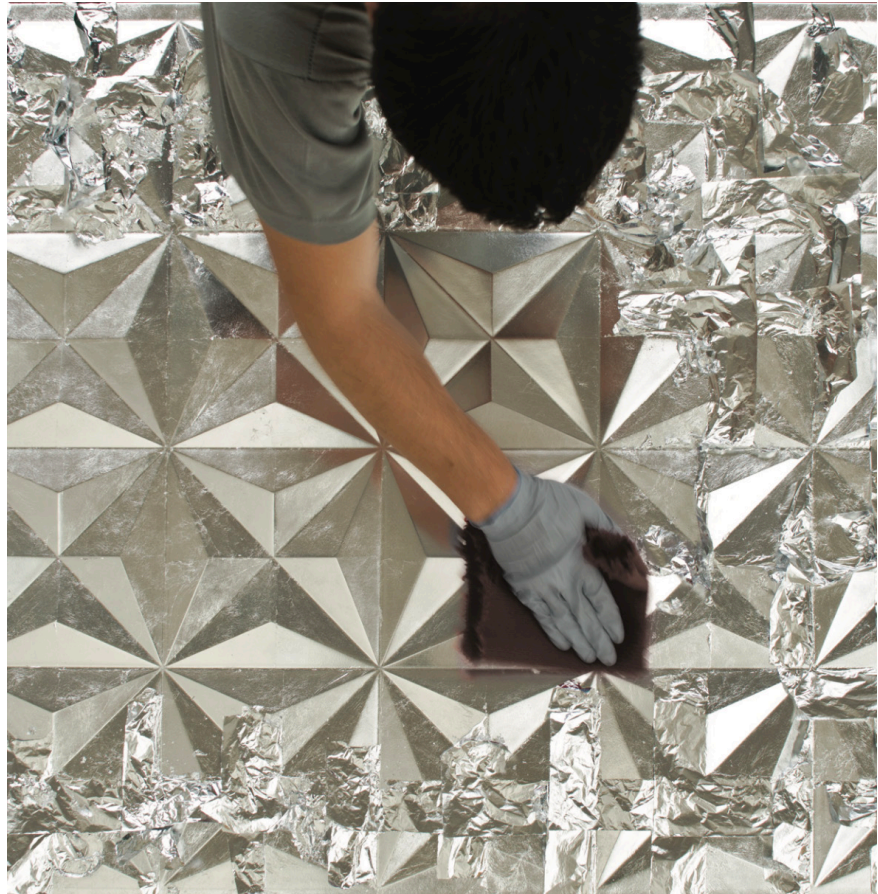
Bizzotto's works are said to have the authentic "Made in Italy" mark due to their exclusive partnership with Italian artisans for their supply chain and Italian wood resource. Not only do they offer products but also complete furnishing solutions including accessories for the overall interior spaces such as living area, sleeping area, office, kitchen and bathroom.

Moving towards the global market, Bizzotto has marked its presence in the International market over years through a wide range of collaboration with architects and designers. Their main presence could be traced in China, Middle east, Russia, America and Africa.

The future goal is to strengthen the authentic Italian brand and launch a new brand with a new strategy while holding the traditional roots to power up the quality to new consumer segment.

"Designing for us means listening to customers and translating their emotions into a design"

- Tiziano Bizzotto
Creative Manager



YOUNG BIZZOTTO ITALIA

The whole notion towards Young Bizzotto is to develop a new design driven strategy for furniture of the future digital design era. In the current pandemic situation, the world of home has taught us a lot. While time changes, the idea of home is also changing converging all the activities at one place changing the behaviour of people according to the needs. The new brand is to meet the needs of the new audiences and offering the market a concrete and innovative contribution. The main challenge is to identify the new young face of the brand that can create great opportunity for the brand and the consumers while still following the tradition. Combining local materials and artisans with new creative skills and traditions. The new innovations should reach the loud audience creating a new lifestyle while focusing long-term sustainable solutions.

Some of the main highlights by Bizzotto includes the following :

- Future of furniture design
- Meaning of high quality design
- Re-inventing luxury
- The new home hub
- A space that can evolve and transform over time



SWOT ANALYSIS

Strength

- » Authentic Italian family brand having a trademark of "Made in Italy"
- » High end luxury furniture brand
- » Classic and modern collection supporting all range of customers.
- » Great craftsmanship making it unique and authentic.
- » Customised furniture products
- » High quality materials and production
- » Present in the international market
- » Open for new innovations
- » Sustainable production process

Weakness

- » No mass production so customisation process is time consuming and technically requires exquisite skills
- » Customisation is cost effective and complex extending the project time and budget
- » Lack of digital evolution
- » Lack of brand engagement and marketing towards customers
- » Lack of unique brand experience and contribution towards revolution in the furniture market

Opportunity

- » Moving towards a new identity and new audiences
- » New innovations in materials, production and techniques
- » Promote local community to global platform by introducing new technology
- » Creating experiences more than furnitures
- » New space for brand experience and customer interaction
- » Taking the brand closer towards the community and creating a social transformation
- » Creating new strategies and goals to improve the existing brand

Threat

- » Brand improvement without good customer experience cannot survive the market
- » People nowadays focus not only on the product but rather brand experience. So the new space should condense the brand identity and at the same time give a sense of community.
- » Innovation should be more practical and economical to make it work
- » Meeting the competitive local and global market in this digital era requires new strategies.
- » The brand cannot be static, it needs to evolve over time to meet the changes in consumers and society.

RESEARCH INITIATION

From the current analysis of Bizzotto Italia in comparison with the competitive market it is now evident that Bizzotto Italia needs a new brand strategy to attract whole new customers and at the same time provide a new design strategy for furniture industry. As the brand focuses more on home products, the research begins with the understanding of domestic spaces and how human behaviours are influenced spatially with the presence of the objects and vice versa.

What is the role of Young Bizzotto as a brand today with respect to the changes that have affected the market and consumers? How can we think of a new meaning to Home furniture?

Domestic space in the singular has become a generic term for the private space of the house, the household, or the home as opposed to the public space of the street or the urban space of the city as a whole. In the current changing world, privacy is under rated. Our social media and zoom calls have taken over the privacy in our domestic space making it a more social territory to connect with the world. The idea of modernity has modeled us to the integration of human beings, space and the furnishings that give concrete form and meaning to functions, needs, desires and emotions. Can we find a new meaning to the home brand by shifting it's value towards a pragmatic solution that will extend the brand strategy into a whole system solution? Can we construct meaningful and more functional spatial environment by rethinking space object and space human relationship ?



CREATION

Problem Setting and Analysis

<Problem Setting>

Home itself like architecture, is a mere reflection of society and its social conditions. With the ongoing pandemic situation, we have become aware of the importance of the domestic environment in our day to day lives. For many of us, the quarantine limited the physical space inside of our homes. The new context has changed the use of spaces, the way we exploit them, and their primary function. Forced to combine and reorganize all the activities in a pre-defined space all of our spatial routines fundamentally mutated during covid. This isn't only the issue of working from home but also a mixing of different activities performed at the same time by different users of the house which has been prevalent from time immemorial. The need for multiple spatial configuration has to be addressed by understanding the spatial patterns and organisations. Thus the research focuses on analysing spatial patterns and human activities through the understanding of social and cultural factors of day today life.

<Problem Analysis>

While discussing about space, the problem of the space is not just about the objects that it accomodates; it is also necessary to understand the relations between these objects. The investigation begins with the physical formation of the space as how shape configures a space and how the objects make a spatial configuration. Nevertheless, Hillier & Hanson (1984) argues that the ordering of a space in buildings is mainly about the ordering of relations between people where humans are itself the social objects through their very form as objects.

DOMESTIC SPACES

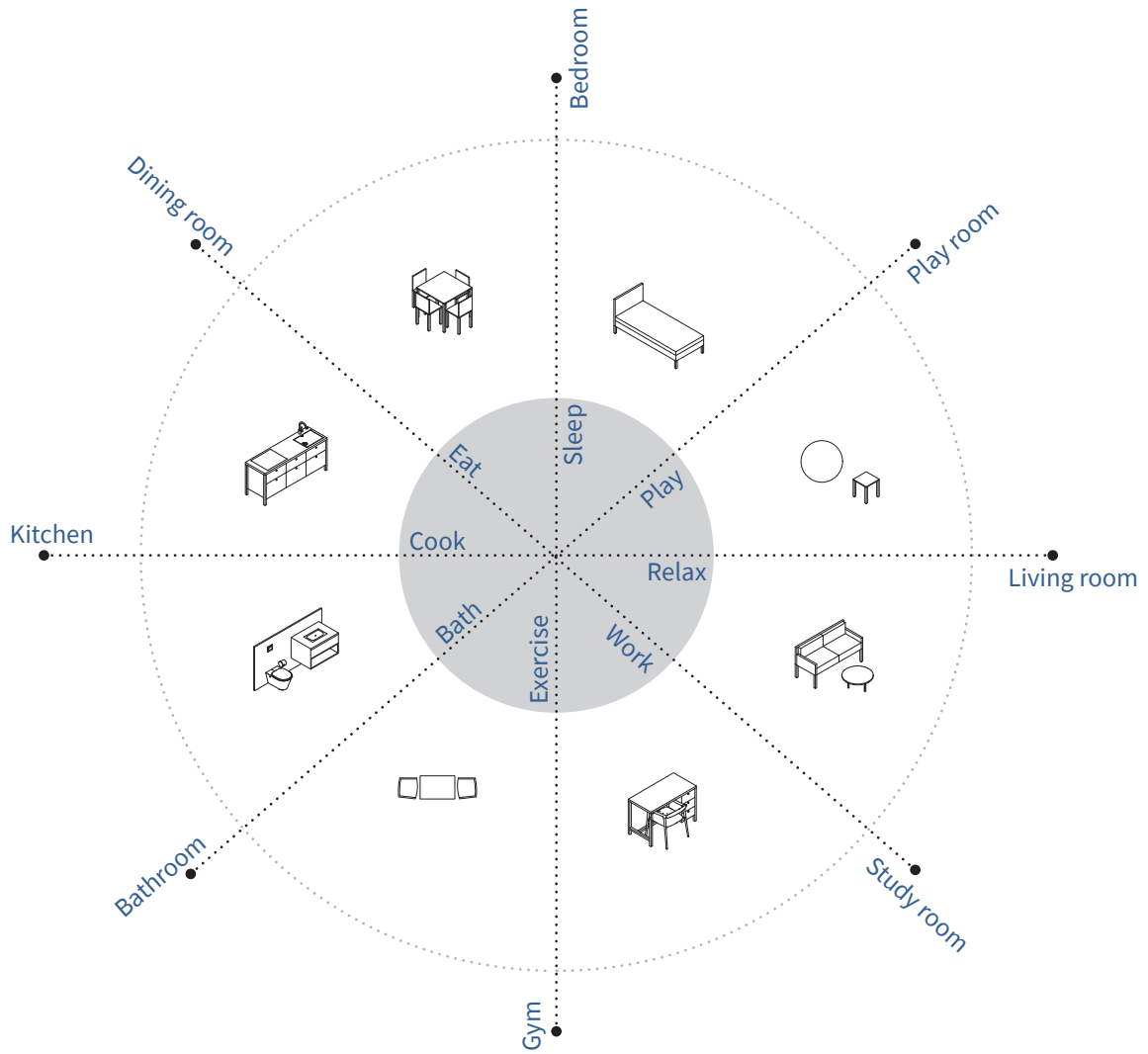
The term “domestic space” came into existence in 1970s, whereas its function as a household’s living space within an enclosed structure of a house existed for thousands of years. as demonstrated in different archaeologists’ maps of prehistoric excavated settlements. The remains of materials serve as testimonial to possible functions of each space, such as traces of a fireplace might indicate the main living area. It must be noted that the term “space” was not used before late nineteenth century which was when the new concept of “domestic space” came into the light.

The concept of “Domestic space” was first introduced by British social anthropologist Mary Douglas (1972) to an audience of archaeologists in 1970. She considerably presented the anthropological and symbolic interpretation of tribal settlements and their use of domestic space as a possible narrative for understanding and analysing the symbolic meaning of spatial patterns in excavated settlements. While her examples illustrated spatial arrangements and material traces, anthropologists relied more on symbolic interpretation of human behaviours and practices. In other words, she was rather pessimistic about the possible archaeological analysis of understanding the meaning of domestic space from material remains alone.

With the adoption of the concept of domestic space in the writings of archaeologists, the discipline witnessed a shift of focus from the function to the meaning of spatial divisions in settlements. Nowadays, anthropological studies on symbolic interpretations of tribal spatial arrangements have become a source of inspiration for archaeologists, and so too have sociological studies of behavior in public and private space, providing the availability of written sources as in the case of classical antiquity (Nevett 2010).

Looking at a more later use , there was a shift of focus on a scholarly literature of domestic space. Initially, the boundary between domestic space of the house and public space of the street was of prime importance, especially concerning feminist scholars. Also, in the traditional anthropological and symbolic interpretation according to Mary Douglas, the threshold acts as the border between the inside and the outside of the house representing an important ritual boundary which is still obeyed. With the more recent shift towards the internal zoning of domestic space according to users function, age and gender not only has the threshold as the border between inside and outside blurred its importance as a ritual boundary but so as the walls of the house as the confines of the domestic domain.

The domain of present-day domestic spaces most likely extends the domestic territory into the exterior such as the domestic garden, popular outdoor kitchen, or onto the roof terrace. Even seasonal influences on these outdoor spaces are considered by all time weather resistance furnitures and domestic comforts such as fireplaces, heating devices, awnings,etc., In today's scenario of domestic spaces, the traditional interiority of domestic space is not defining anymore, but rather the domestic usage even in outdoor spaces. Where the garden or the roof terrace is used for cooking, dining, relaxing, or gathering guests, it becomes one of the many domestic spaces in and around the house. More than anything, the scholarly history of domestic space illustrates the human geography's concern that space and place are more than just containers of social processes, they are the social processes itself (Short 1999: x).



“To speak of domesticity is to describe a set of felt emotions, not a single attribute. Domesticity has to do with family, intimacy, and a devotion to the home, as well as with a sense of the house as embodying — not only harboring — these sentiments.” (Rybczynski, 1986, p. 75).

UNFOLDING DOMESTIC SPACES

From the evolution of the domestic space it is evident that any space is defined by a society that surrounds it and vice versa in accordance with how it is inhabited. Mostly in Western society it has been influenced by evolution in the form of production. Indeed industrial revolution has made a huge impact in the space of modern landscapes, cities and dwellings and the way in which we perceive them. In 21st century, Western world changed the way in which people work, connect and live starting from the new social relationships, unfolding through spatial configuration the new ways of life of digital society.

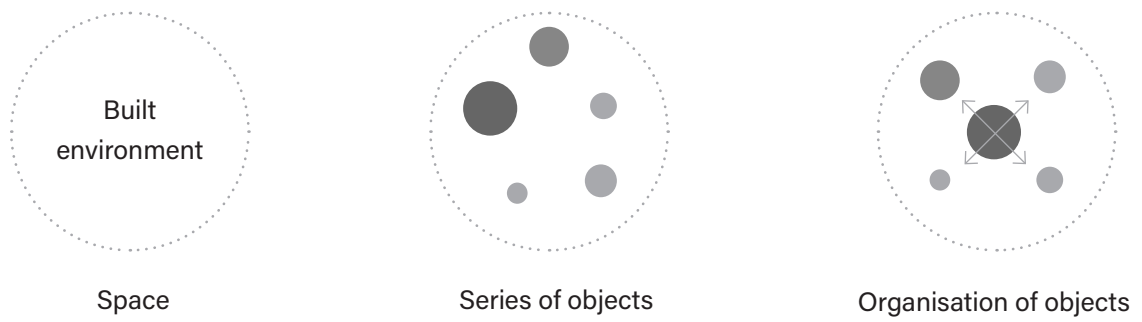
New advancement in technology has transformed living rooms in place of exchange, encounter and confrontation while absorbing the character of the town square in a dematerialised way. A symbolic case is the sociological phenomenon of the Second Screen: sitting in their domestic private space, people are at the same time spectators of what is happening outside their house, but capable of interacting with the events through the hands of social media. The home is not just a private space anymore, but an integrated space focusing at harmonising every component of contemporary life, the old ones and new ones arising from the digital paradigm. Thus it is evident that the research further needs a focus on how adaptability and flexibility plays a major role in drawing attention towards understanding the spatial and social needs and human behaviours.

SPATIAL CONFIGURATION

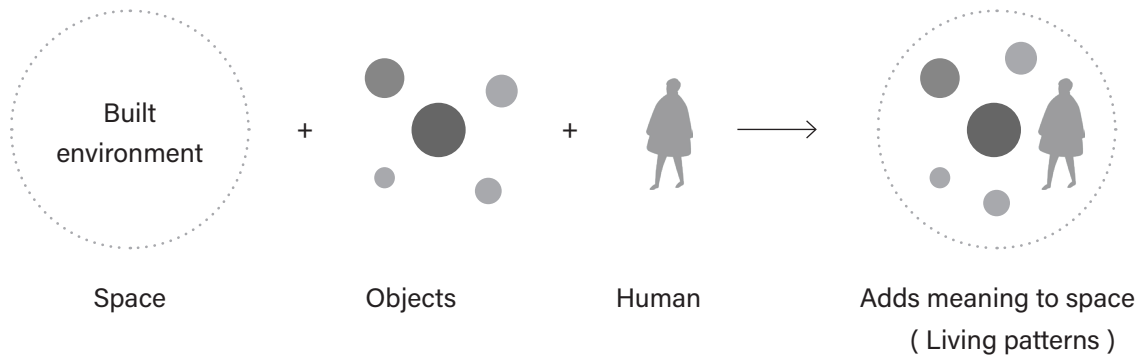
While analysing the domesticity of space, it is also important to understand how spatial configuration has evolved over time and how it constitutes with the user in the space. This could be investigated through formation of space and social experience of the user by understanding patterns of space and patterns of culture. Spatial configuration can be defined as a continuous process which connects the built environment and the human spatial experience and behaviour. Apart from this connection the configuration of space also has a cultural meaning which relates with the everyday living patterns. Investigating spatial configuration helps us understand social dimension in human environment.

The aim of this research is to analyse the relation between the spatial object and the social subject while examining the structural formation of the space. It is a discussion how the organization of the space originates from the social life and how the existing social patterns harmonise with the spatial organization.

A social theory of space would account first for the relations that are found in different circumstances between the two types of spatial order characteristic of societies — that is, the arrangement of people in space and the arrangement of space itself - and second it would show how both were a product of the ways in which a society worked and reproduced itself (Hillier & Hanson, 1984). Then additionally, another objective is to make a theoretical link to the patterns of the space and the culture.



Human Space Experience



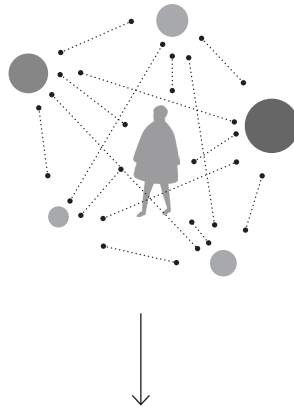
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Space as social reality

Relation between

Space
Objects
Human



Ordering of space

+

Ordering of relation



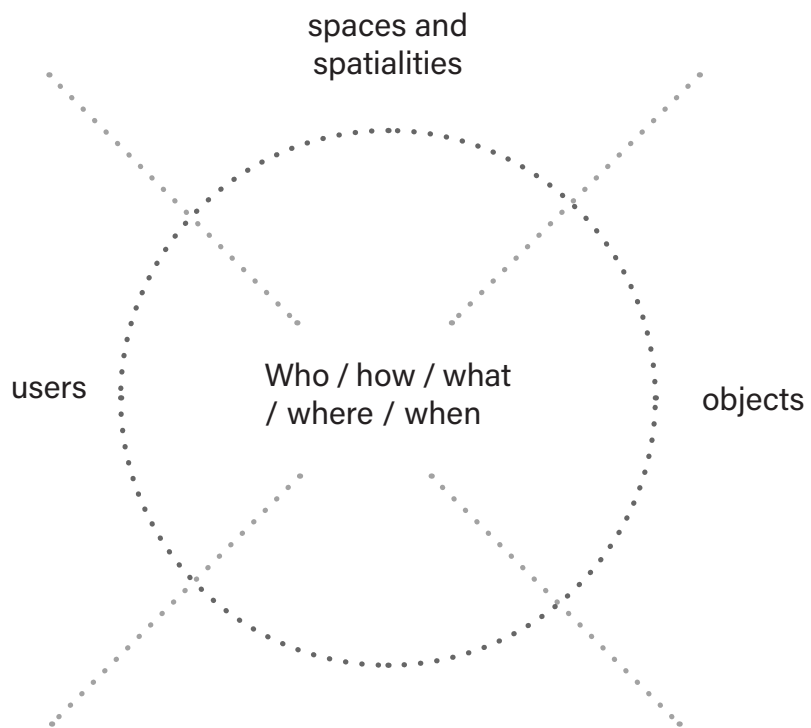
Objects
as spatial
& social
denominators
influenced by
humans

SPACE - PHYSICAL FORMATION

The physical formation of the space can be described as the materialist part of the space theory. The formation can be started with the built shape which it can be also described as form. Then after seeing the general built shape, in order to understand the physical formation it is important to see the internal structure; the spatial organization.

Peponis (1997) defines built shape referring to the set of all wall surfaces of a complex. The built shape generally consists of the vertical and horizontal surfaces which figures out the division of space while configuring the spatial shape. By the way, the term spatial configuration is used to refer to "The structure of potential movement and copresence as determined by the placement of boundaries in space and by the connections and disconnections between areas that results from the presence of boundaries" (Peponis,1997).

The bodily existence of the space in human's perception is visibly seen in the objects and the integration of the objects that come together. The formation is about the form of the space; however the argument is to see the configurational form of the space which can be briefly explained as ordering the objects. Nevertheless, ordering the objects is not only making the relation between the physical objects, it is also the process of ordering the relation between the human. Thus, on the other part, it becomes important to analyse the social experience of the human.

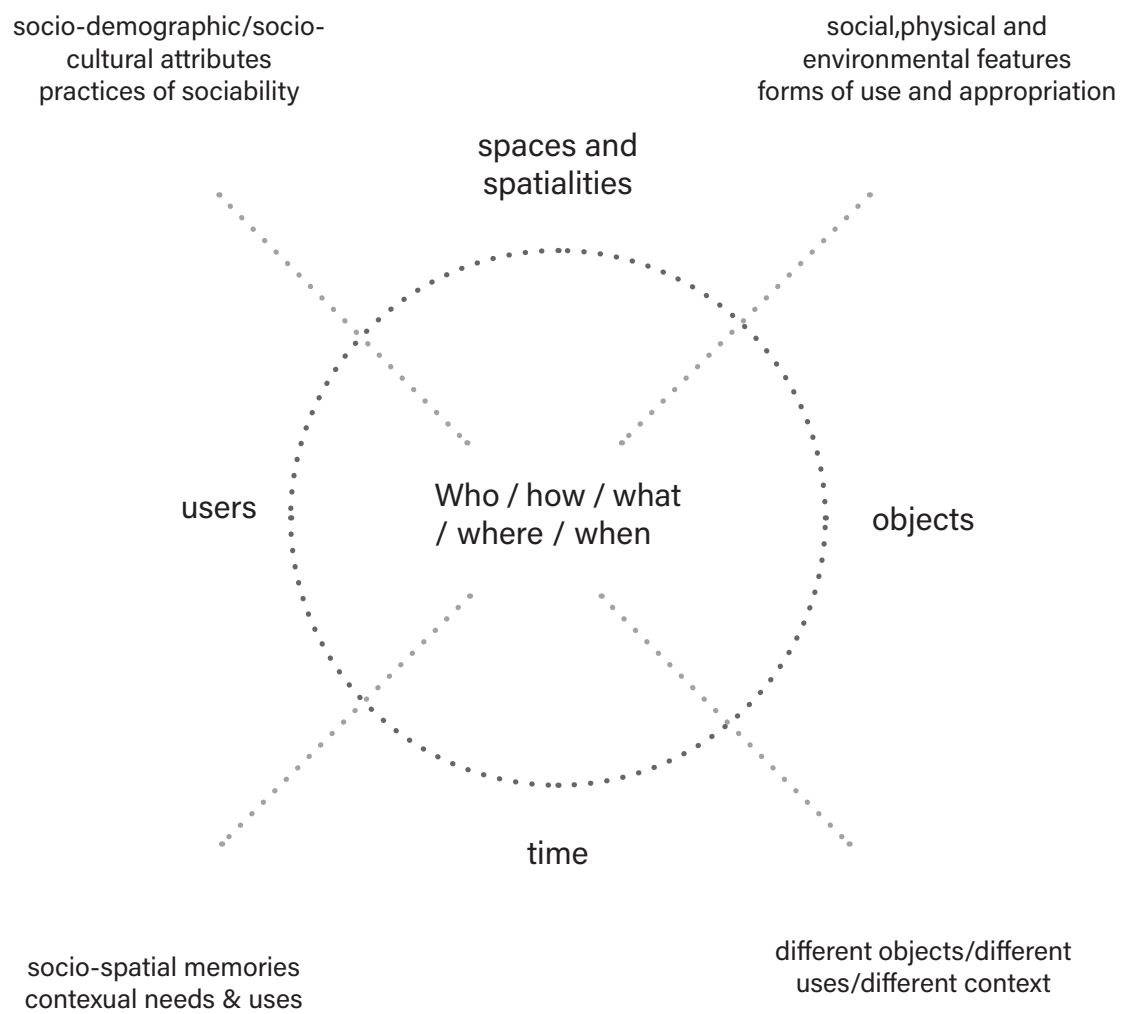


SPACE - SOCIAL EXPERIENCE

Cuisenier (1997) defines the spatial study generally conducted in two ways, from the observation of buildings tracing back to the experience of users or builders, or from the living experience of built space followed by speculation about how spaces are created. While talking about the space with its all contents, as done by the spatial studies, it is pragmatic to look from the experience of the human in the space.

Between the built environment and the human spatial experience, the spatial configuration can be divided into two groups: one is the spatial cognition and the other is the spatial behaviour (see Fig.2). The cognition work of the theory is how the configuration of the space relates with the human's perception while the behaviour work is about how the configuration be reference to the human activities in space. Kim (1999) connects these two and combine them in analysing configurational knowledge. The configurational knowledge is the spatial understanding which results in the human spatial experience.

Thungsakul (2001) describes the configurational approach of spatial arrangement based on the theoretical concept that if built space is composed of organizational units, it is because they are responding to precise living patterns and the way space is organized by its inhabitants gives a deeper understanding of experience taking into account a social system. While examining the physical configuration of the space, the other way is to see the social configuration of the space which has a two-sided relation. Shape and the spatial configuration of the space configures a spatial layout that constitutes an experiential platform for human which includes an cultural meaning.



Most of the patterns of the space differs from culture to culture; but we see that the general characteristics or some defined properties are subject to social knowledge which are the human habits of doing or the culture in everyday life. While designing a building, the configuration depends on various subjects, but indeed there is also the non-discursivity where the configuration comprises from the social and cultural meaning of the human. Goonewardena, & Kipfer & Milgrom & Schmid (eds) (2008) explains the designer's direction as, therefore, a representation of space—not only is it a prescription for the configuration of form, but it makes assumptions about the spatial practices of the users, their understanding of the space, and the symbolism carrying the designer's intention. So the architectural platform is also investigating the spatial and physical form relating with the cultural form.

Architects investigation about the experience of the human in the built environment are mostly depend on the visual perception of the observer. Benedikt (1979) defines a new term for this issue as the "isovist": Thus a description of an environment by means of isovists allows one to study not only the environment but also something of the visual experience of it, space-contingent and spatial behaviours that are also isovist-related behaviours are thus open to discovery and investigation (see Figure.3).

PATTERNS OF SPACE & CULTURE

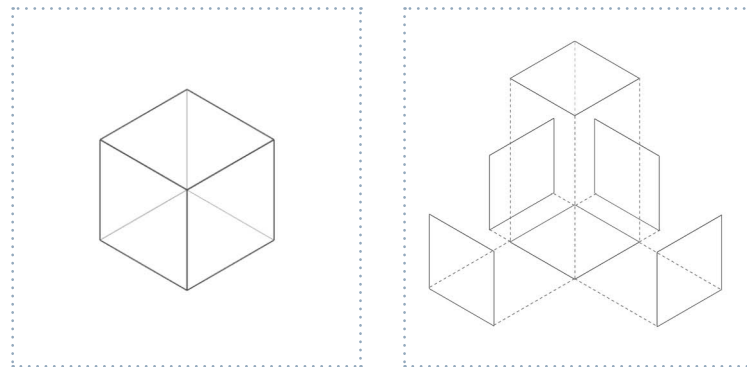
The analysis concerns the interpretation of architectural space from different patterns of interior circulation that are formed regarding daily life experience. In order to create a supportive built space, the arrangement of space depends on the nature of activity, users, cultural values and norms (Thungsakul, 2001). The formation of the space can not be described as a static object; time makes every object in a changeable way. Thus, the change in human concludes also the change in the space, making the space having a dynamic character. To see the patterns of the space, the patterns of the culture becomes substantial to be compared and clarified. Everyday intuition tells us that the space created by buildings and cities exists for us as patterns of differentiated and related spaces, which somehow reflect or embody patterns of life (Hillier, 2005). The organization that can be discerned in stories about space in everyday culture is inverted by the process that has isolated a system of places (De Certeau, 1988). Spatiality consists of being a system; a system of creating a spatial and cultural phenomena. Society creates a spatial system that is influenced by the everyday living patterns. But the spatial system also affect the people, comparatively. The spatial system or in other words the system of spaces makes the patterns of the space, additionally understanding the society itself. "The conclusion is that configurations of spaces have not only a grammar, but also a 'syntax': the pattern of relationships between spaces. Investigating the information processing in the built form and the configuration of the space, "Space Syntax" comes into the stage as a set of representational technique. Space Syntax is a system of understanding the social relation in human environment. Objective of the spatial configuration becomes fundamental to understand the social logic of a settlement. So the patterns of the space relates with the other spaces that comprises a settlement which is the research field of the Space Syntax.

REFLECTION

Problem Solving

Problem Solving

With the general overview of the research, the investigation reflects on understanding space object relationship and rethinking a different design strategy for Bizzotto Italia to understand how the young brand can take its new form.



Dissmantling Bizzotto Italia

Fragmentation

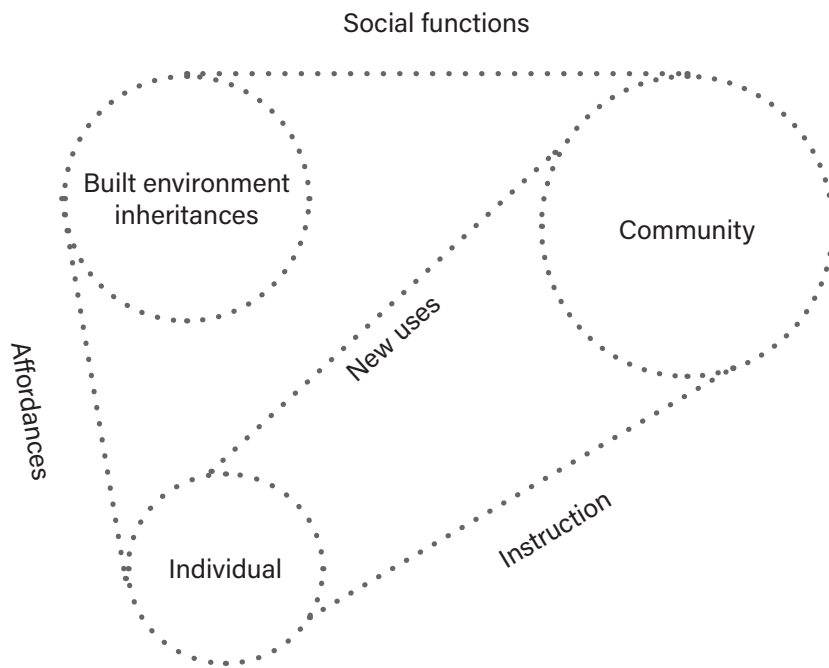
THEORY OF AFFORDANCES

“To See Things Is To Perceive What They Afford”

“The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill.”

James J. Gibson's Concept of Affordance

Gibson proposed affordances theory based on an ecological approach to the psychology of perception and behavior it provides while describing the relationships that exist between organisms and their environments. The research will focus on the idea of affordance, borrowed from perceptual psychology of James J. Gibson, being applied to the domain of design and objects. In this regard, affordances can be used as a conceptual framework to understand the relationship between environments and occupants, especially with respect to form and function. The research allows for a common theoretical basis to improve the design strategy concerning affordances to be used as a tool to explore the connection between the intentions of the design with how the object is actually used and the properties that an object possess to communicate possible actions to a user.

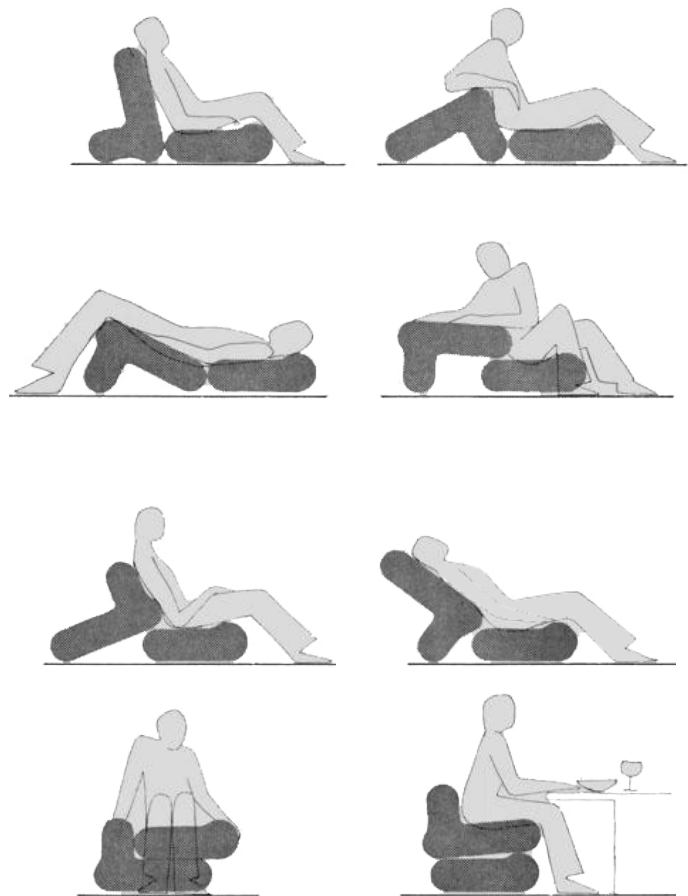
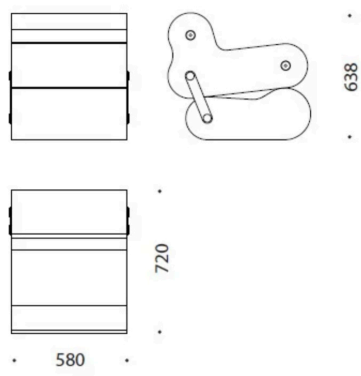


CASE STUDIES

<Multichair> Joe Columbo

The Multichair design embodies the maximum cross-disciplinarity theme, demonstrating the way in which the multi-faceted combination of two cushions can develop into different seating systems, designed to accommodate the various positions of the human body. The design suggests affordance between furniture and user communicating multiple actions possible. Being a simple product, the Multichair comfortably adapts to various functions and ambience.

/ Furniture affordance /



<Additional System> Joe Columbo

The Additional System armchair (1967-1968) thoughtfully combines mobility and modularity. It is based on a modular system which consists of 6 vertical elements of different sizes, fixed on aluminium slats. The system can be arranged and expanded in various ways, which results in using it as an armchair, ottoman or sofa. The idea of single element used in different scale to combine different functions.

/ Furniture affordance /

<Inference>

Inhabitable system that could be adapted to any situation in space and time



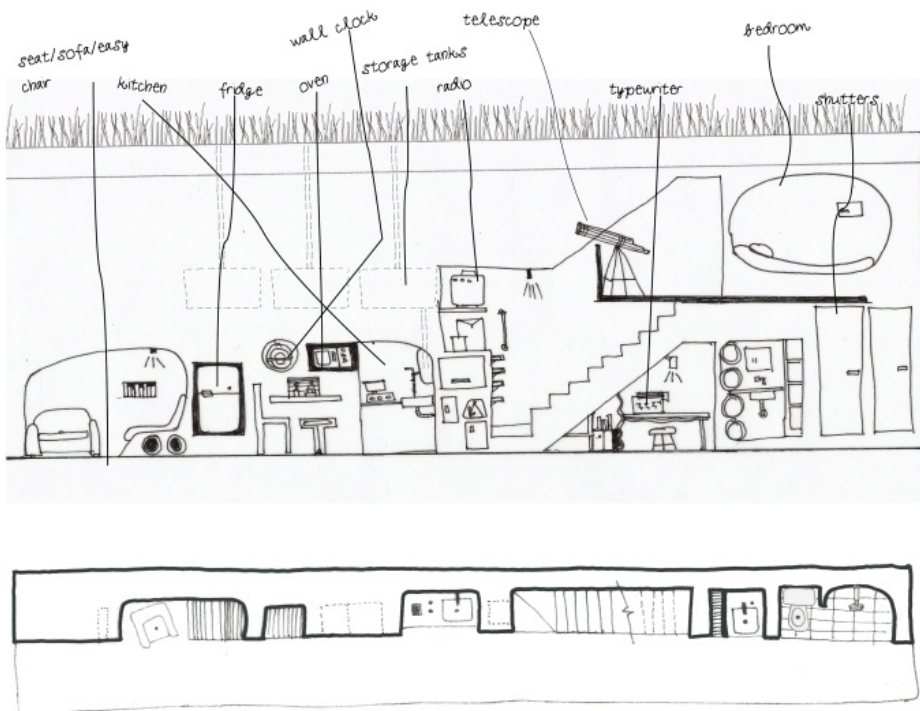
CASE STUDIES

<A wall as a house> SRDA, India

Spaces within a space. Play of voids & volumes

The installation redefines the utilitarian purpose of the wall as a separator of space to be the container of space itself. Walls have been used as spaces of hiding, service and shelter whereas in several urban areas today, walls have become infrastructures and extensions for homes and temporal entrepreneurship. The installation attempts to rethink the architectural element of the wall not as a separator, but something that brings people together. The 'Wall as a Room' is an experiment in anthropometric norms, material, and spatial experience of one's habitat with the environment. It provokes us to think of inhabiting the boundary between the inside and the outside; private and public; the individual and the other creating new affordances and behaviours.

/ Spatial affordance /

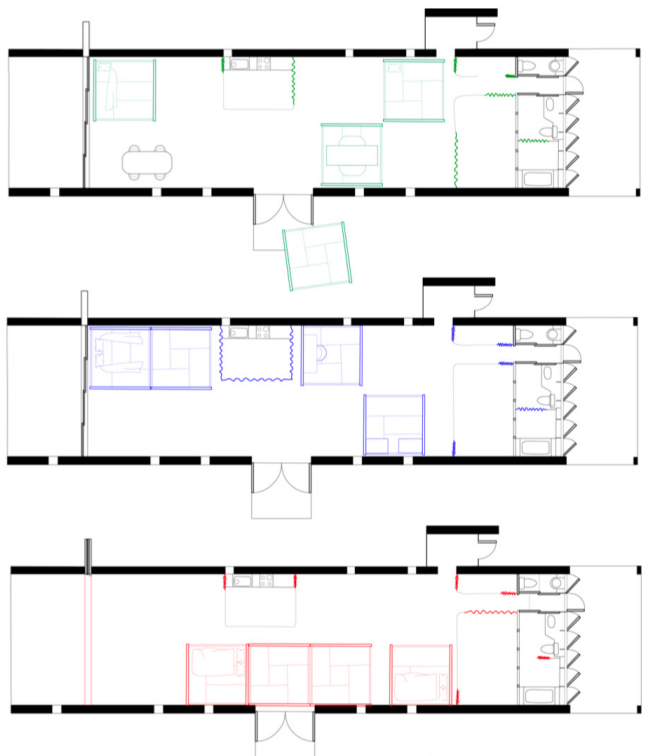


<Naked House> Shigeru Ban , Japan

Spaces as objects ; Spaces that can move

The main idea of Naked House investigates how objects can work as spaces and how spaces can be made as objects. The house provides individual activities in a shared space. The essence of adaptability in this house is the freely configurable interior objects. The same system can be used in several different ways adds different meanings to the space. Bedroom areas can be combined to form one large semi-private room or to extend outside the house. The upper cover of the bedroom is an additional space that is used, among other things, to play with children. The whole house works on affordances of different actions.

/ Spatial affordance /



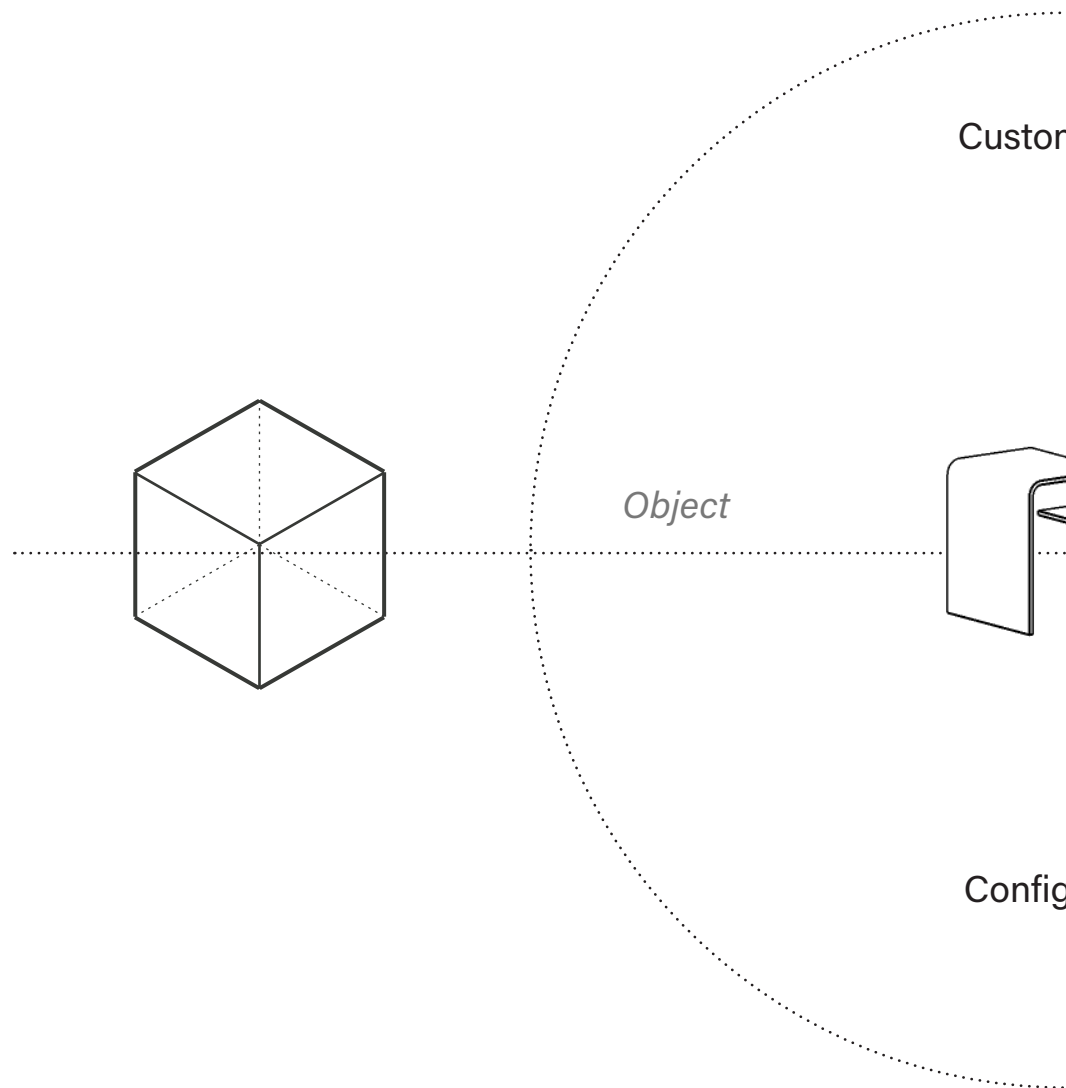
Main question!

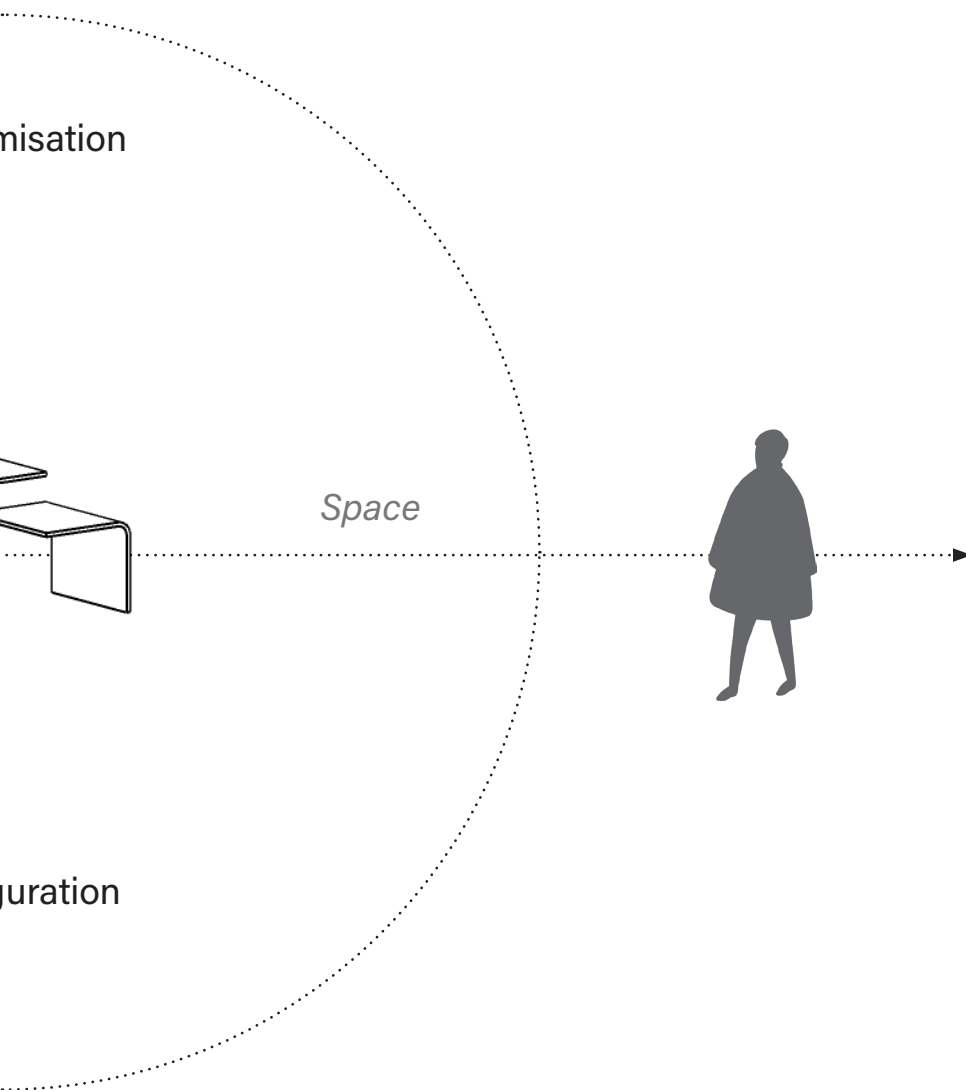
How Young Bizzotto Italia can create a new brand value in terms of space and identity that provides dynamic spatial environment and at the same time gives new meaning to the contemporary lifestyle?

Design Strategy

The project will strategise new value for young Bizzotto Italia through an intervention of TOTAL SYSTEM generation that will shape the space of our everyday life to construct new meanings and behaviours. First, elements are extracted from Bizzotto Italia to create a modular tool kit. One element from the modular tool kit will be used to demonstrate different configurations and combinations of the system using scale, function and material. The same configurations will be used to create a prototype living showroom that converges the idea of home & city, interior and exterior. These spatial objects will promote the identity of the young brand and at the same time offer spatial interaction through variation in scale, function and material. Deconstructing Bizzotto Italia to construct THE TOTAL SYSTEM of Young Bizzotto Italia that is global and functional.

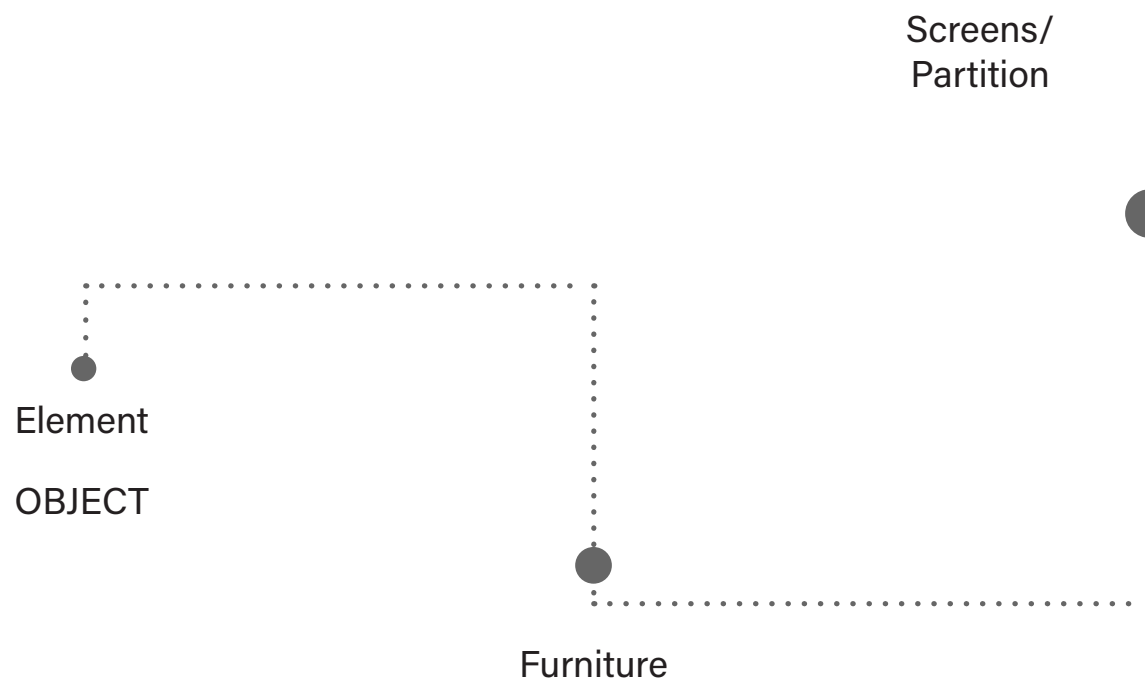
A space for furnitures become a space for people;
a brand space becomes a space to socialise and experience the
TOTAL SYSTEM of Young Bizzotto.





*| Understanding the relationship
between space-object-user to
generate a new Total System*

THE TOTAL SYSTEM



THE TOTAL SYSTEM Customisation /

Scale

+

Function

+

Customisation

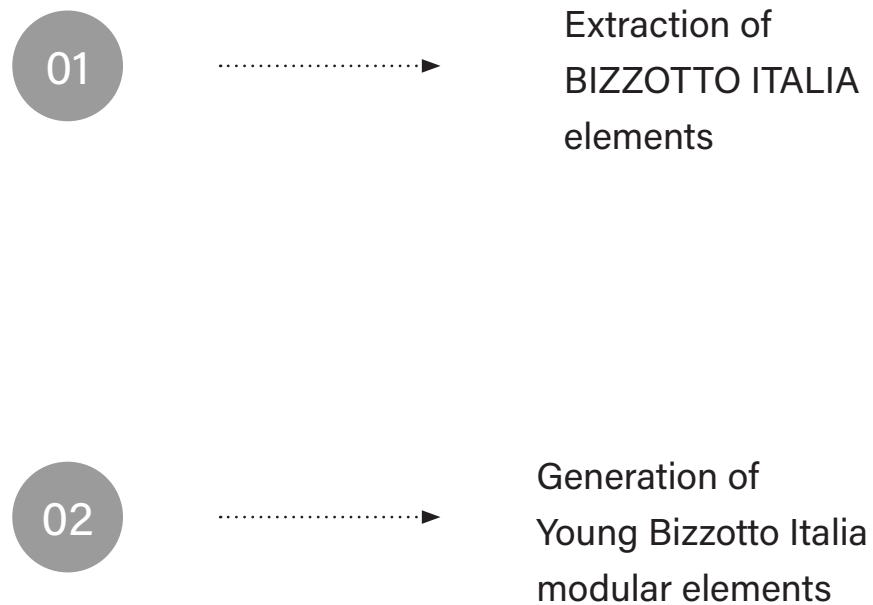
Integration of different scales starting from element upto architecture to create a total system

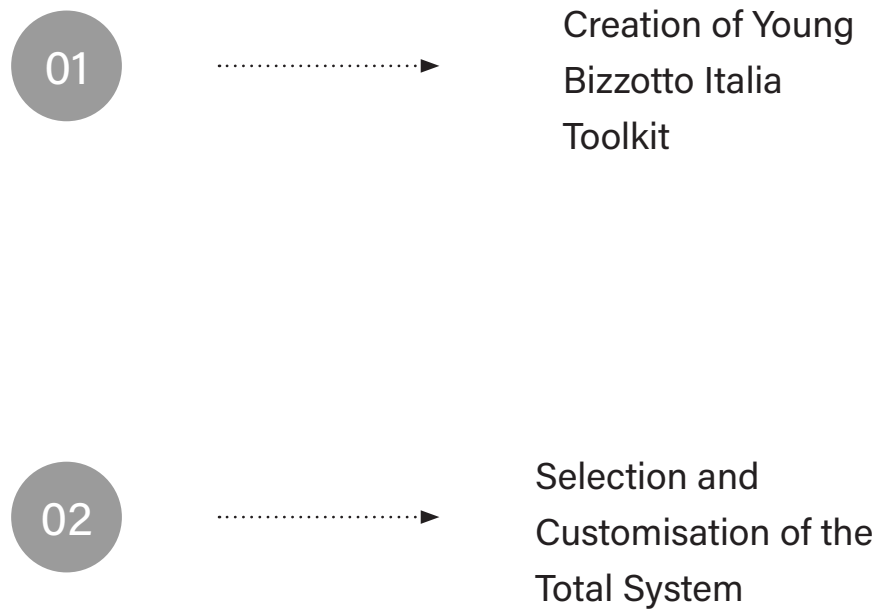
With changes in scale and position the affordances will also change thus provoking different actions from the user to introduce different functions.

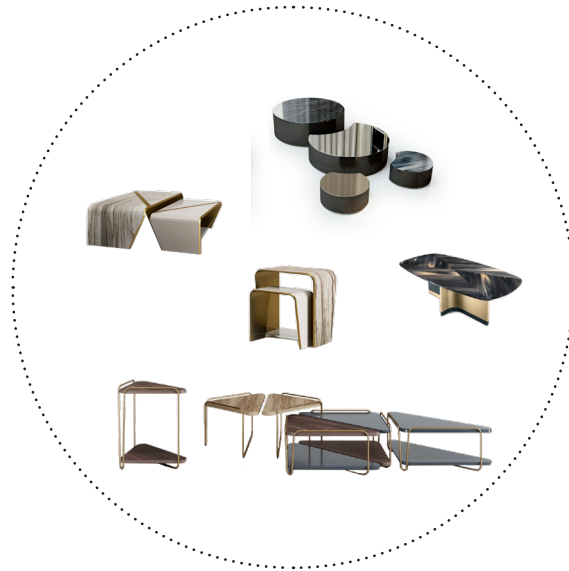
Customization of materials and finishes with respect to user requirements to peronalize the Total system.

IMPLEMENTATION

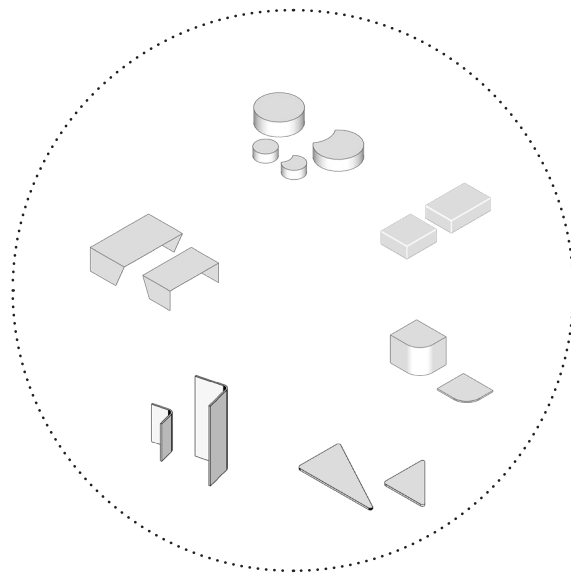
Decision Making







BIZZOTTO ITALIA
furnitures



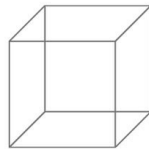
Extraction & generation of
YOUNG BIZZOTTO ITALIA
Modular Elements

Using the modular elements, Young Bizzotto Italia toolkit is created for the users to choose and customise their elements.



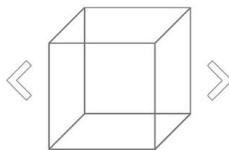
Create your Total System

01



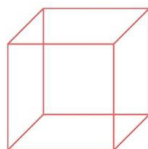
Select your element

02



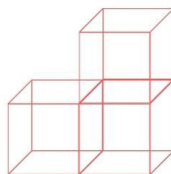
Choose your size

03



Customise your skin

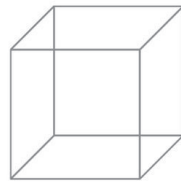
04



Configure your system

01

01



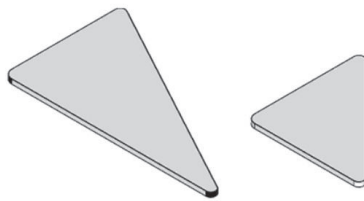
Select your element

02

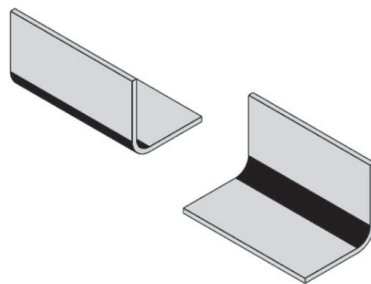
01

Elements

/ a



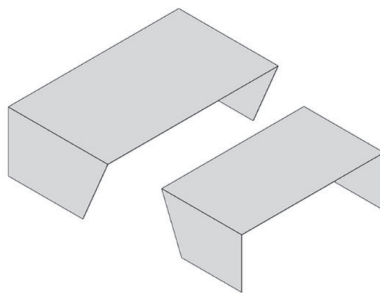
/ b



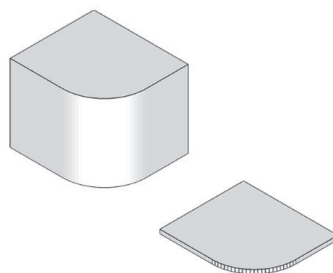
01

Elements

/c



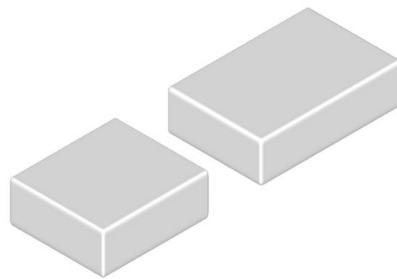
/d



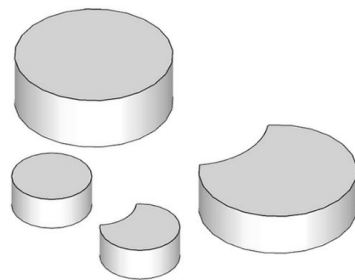
01

Elements

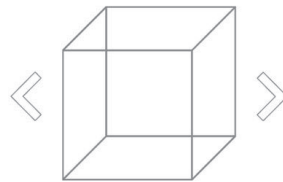
/ e



/ f



02



Choose your size

02

Size

/ size x



l = 30cm
h = 40cm
w = 2cm

/ size y



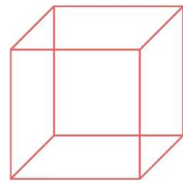
l = 60cm
h = 75cm
w = 60cm

/ size z



l = 130cm
h = 200cm
w = 200cm

03



Customise your skin

03

Skin

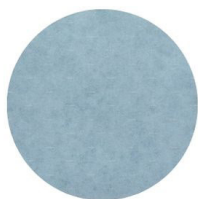
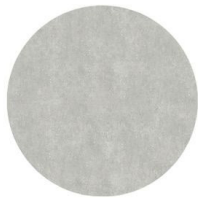
/ Wood



03

Skin

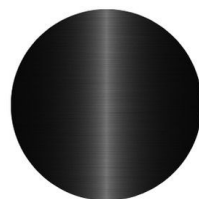
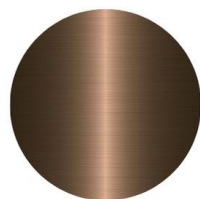
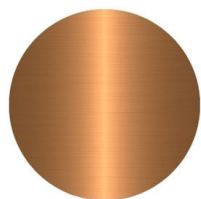
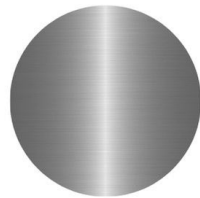
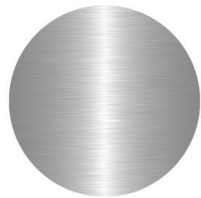
/ Plasters



03

Skin

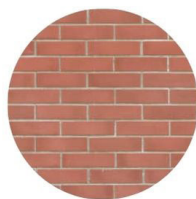
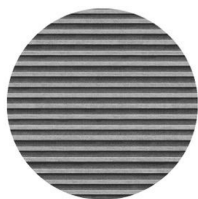
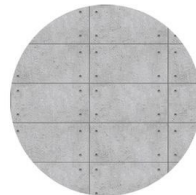
/ Metal



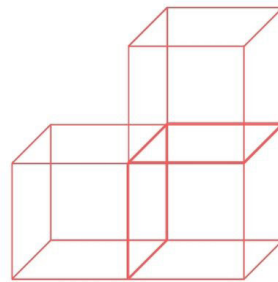
03

Skin

/ Textures and Patterns



04



Configure your system

Configurations

Following figures show the different possibilities of configurations and combinations of the prototype. The configurations can be customised by the users following the The total system guidelines.

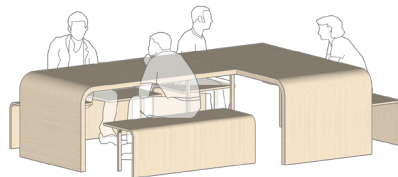
/ Single seater



/ Dining



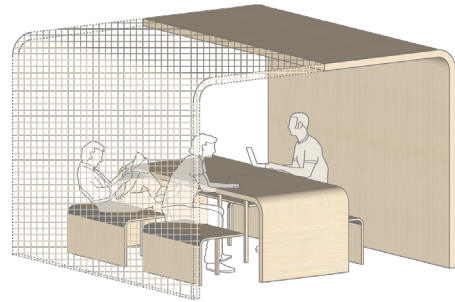
/ Workspace



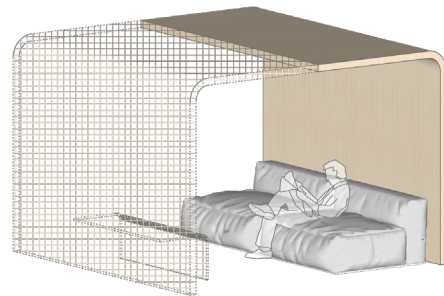
/ Discussion



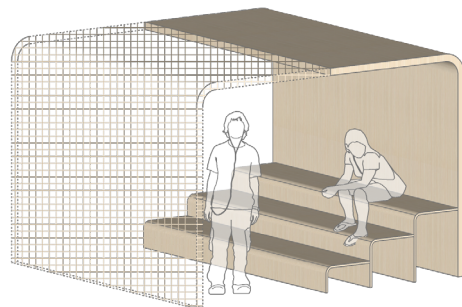
/ Meeting



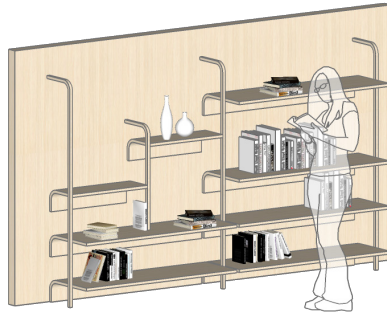
/ Relaxation



/ Projection



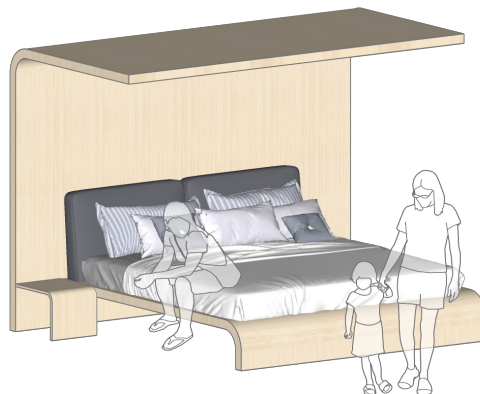
/ Display/shelf



/ Pantry



/ Bed



SPATIAL SCENARIOS

/ Indoor





SPATIAL SCENARIOS

/ Semi Open

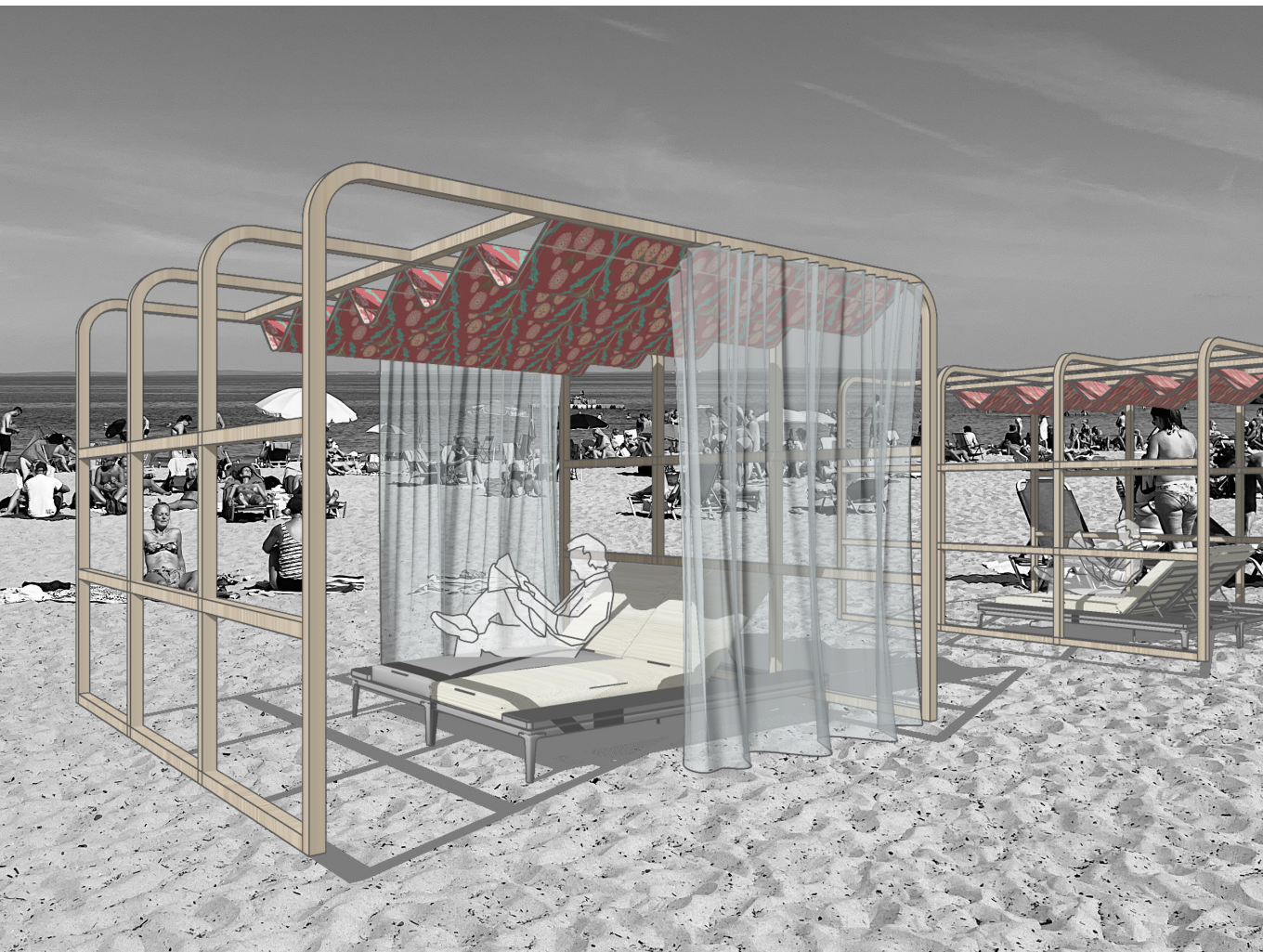




SPATIAL SCENARIOS

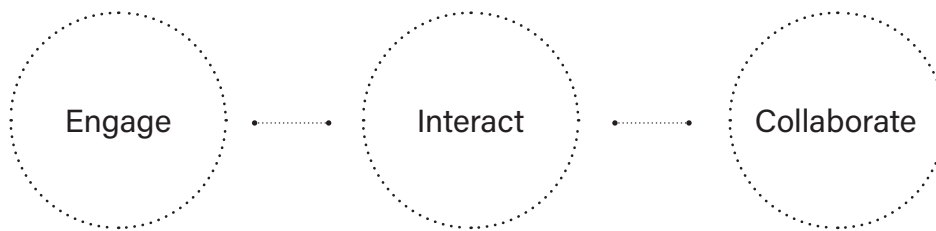
/ Outdoor





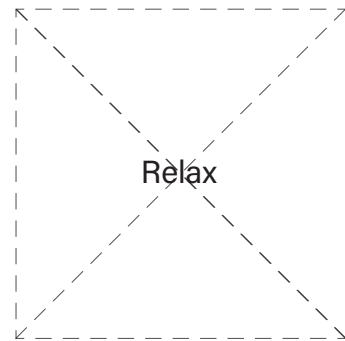
THE NEW SOCIAL HOUSE

Using the total system intervention a spatial visualization is constructed in the form of living showroom where these spatial objects and people act as the protagonists of the space. The same methodology can be used to construct different spaces in different context for different functions. The constructed living showroom is a global prototype of THE NEW SOCIAL HOUSE which is a space to experience THE TOTAL SYSTEM of Young Bizzotto Italia and a space to socialise in a new contemporary setting.

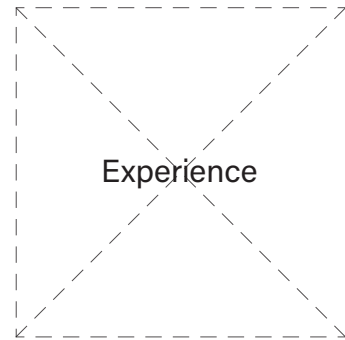


The space explores the idea of urban living room, by offering users a physical showroom and a social space for interaction and brand engagement. The space will exhibit collections of the Young Bizzotto Italia system which itself will become a usable social space by inducing co-working and community space that provides new experiential retail. During certain occasions, such as art exhibits and performances, the space can open itself to the public to create more intimate moments and exclusive engagement promoting the brand as a an extension of domesticity towards a new social reality.

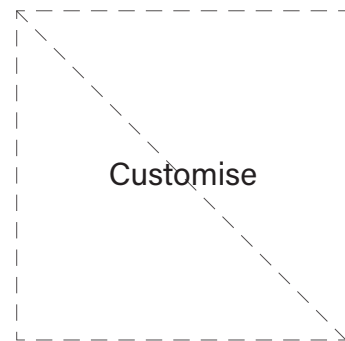
Engage

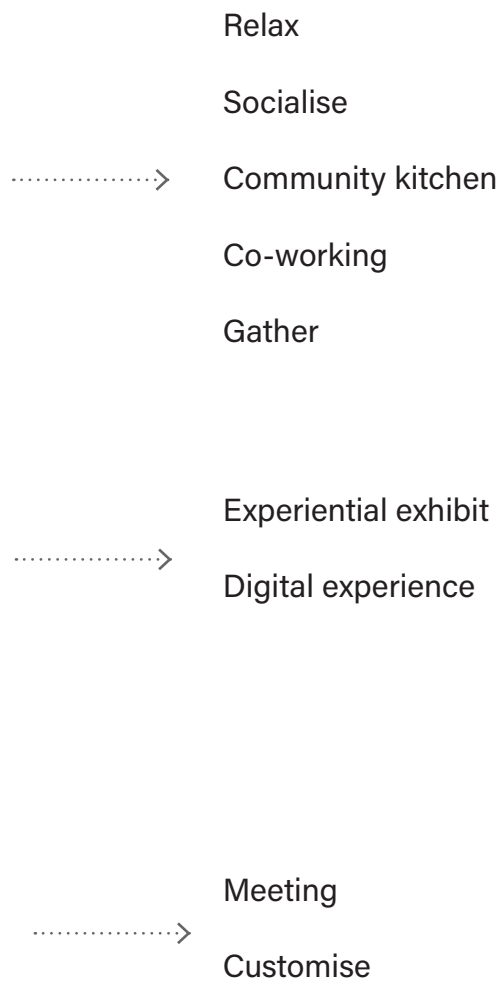


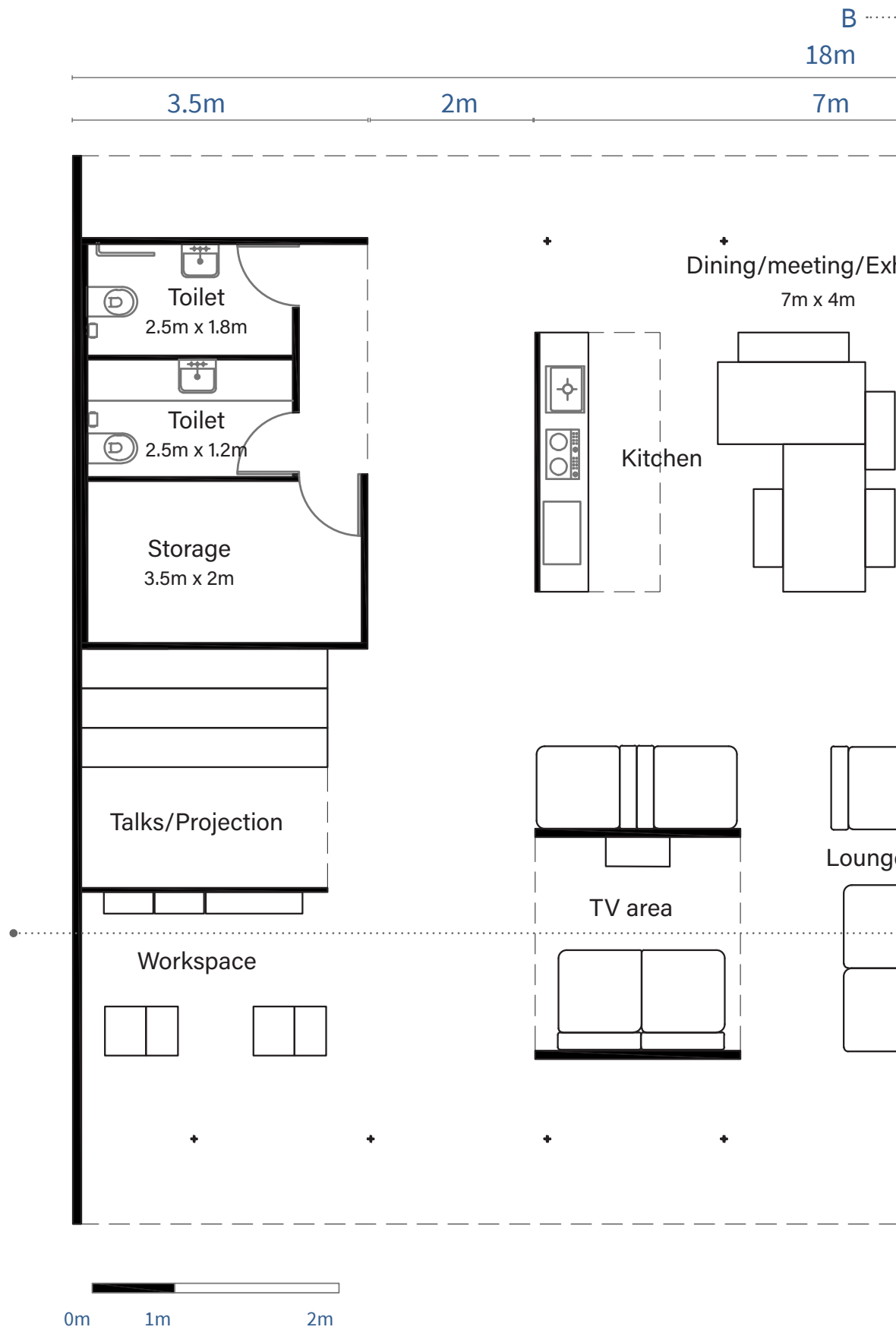
Interact

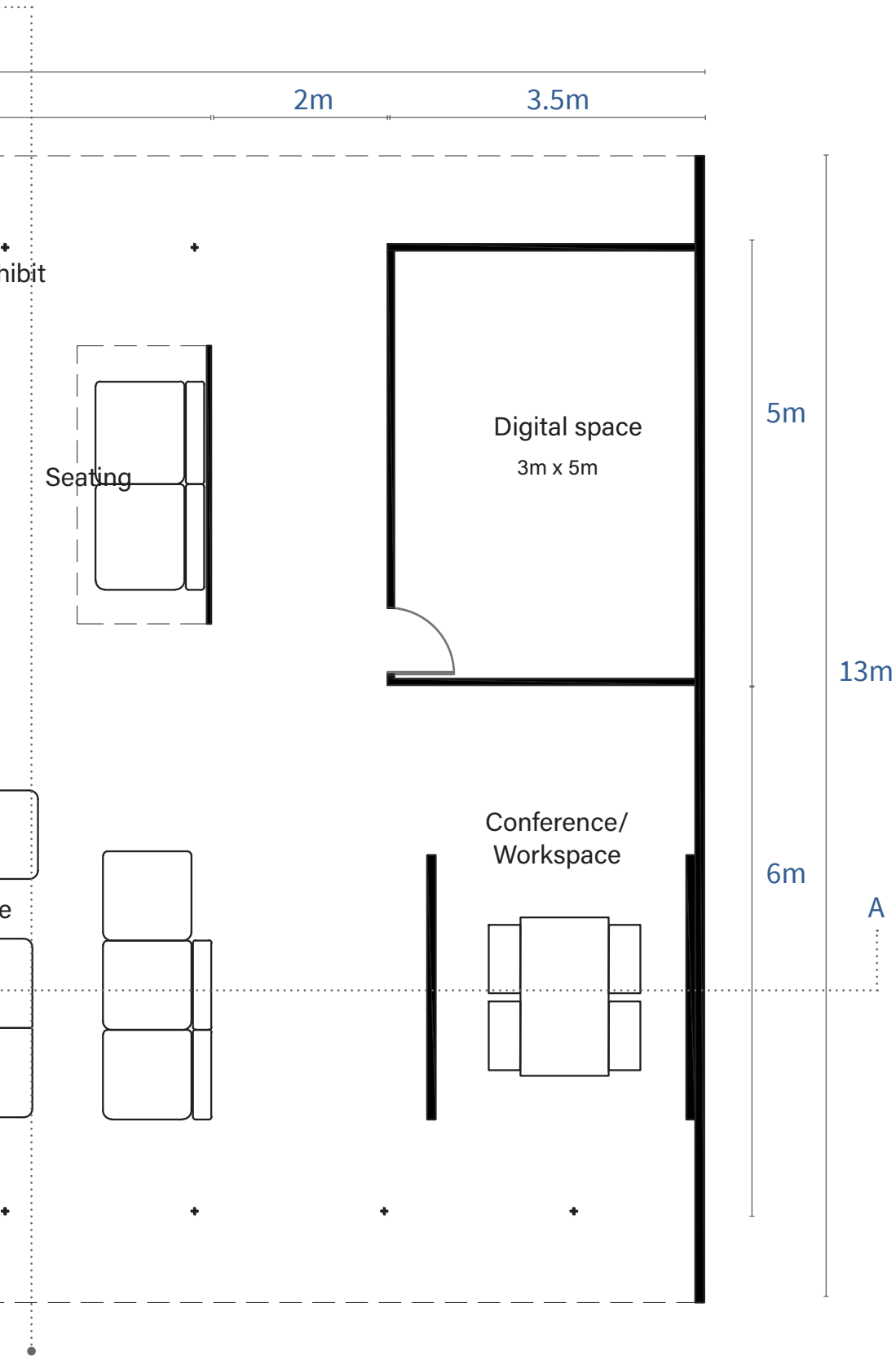


Collaborate

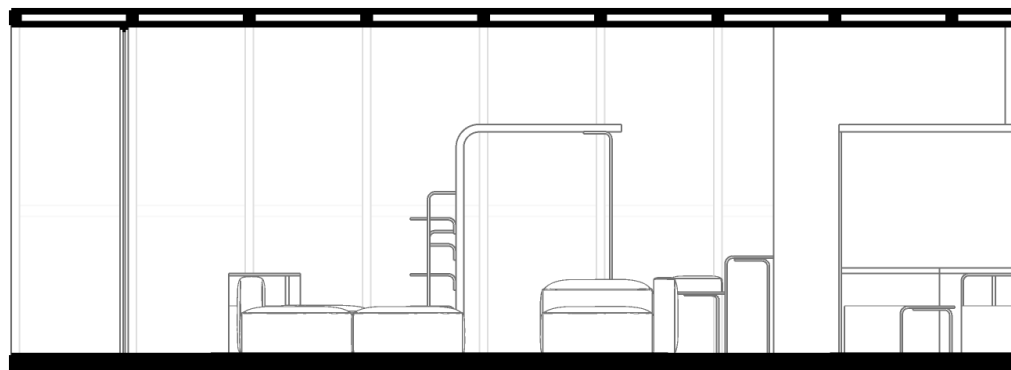
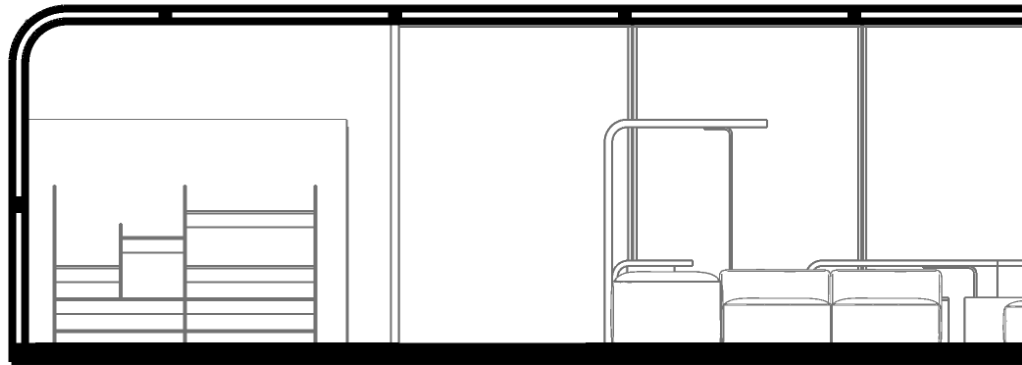


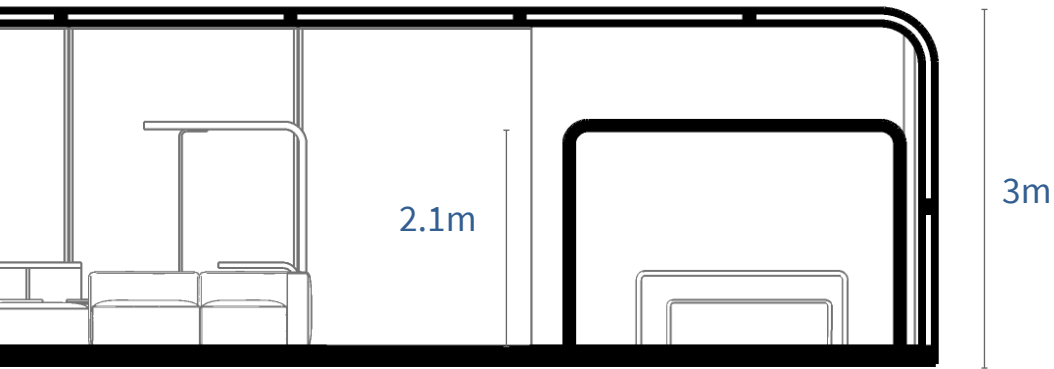




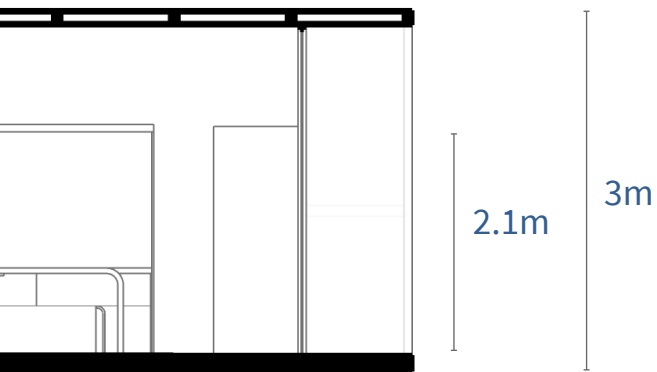


Floor Plan / Scale 1: 100





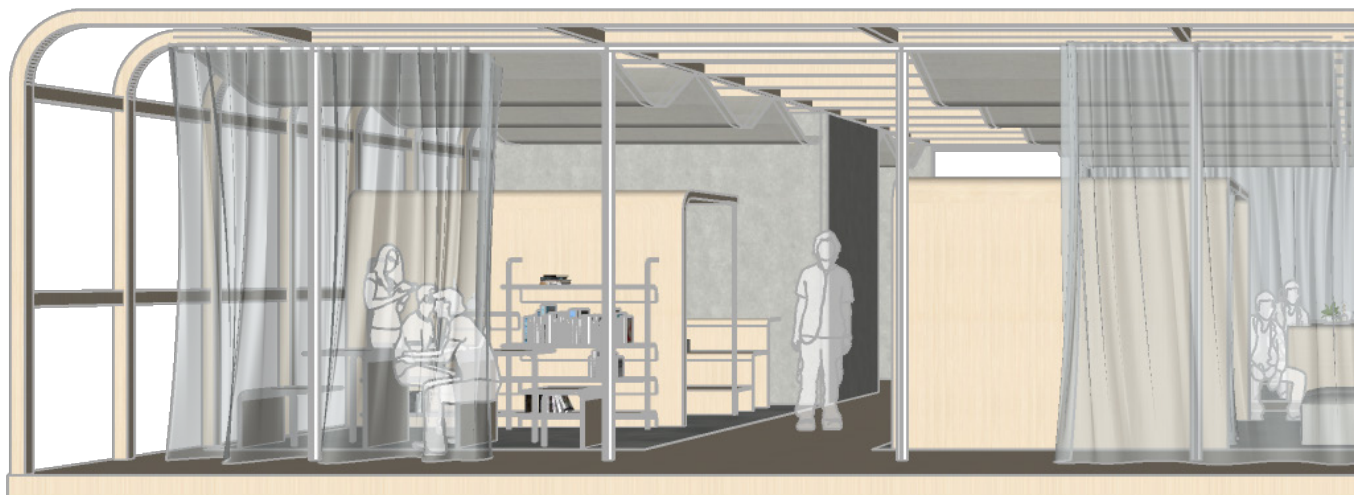
Section A / Scale 1: 100

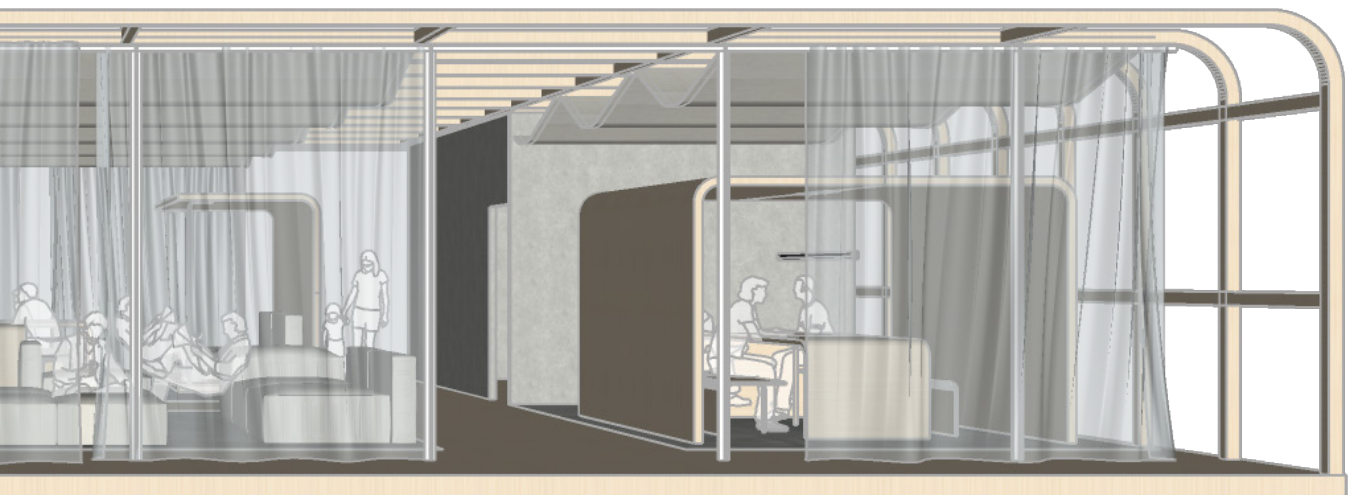


Section B / Scale 1: 100

Using the total system intervention a spatial visualization is constructed in the form of living showroom where these spatial objects and people act as the protagonists of the space. The same methodology can be used to construct different spaces in different context for different functions.

The constructed living showroom is a global prototype of THE NEW SOCIAL HOUSE which is a space to experience THE TOTAL SYSTEM of Young Bizzotto Italia and a space to socialise in a new contemporary setting.





View 01/
Lounge



View 02/
Workblocks,
Video projection



View 03/
Dining,
Meeting



View 04/
Workspace,
Discussion



The same living showroom could be configured even in an existing interior space using different element and customisation





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