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Polimi TIS

#TIS

THESIS INCUBATOR STUDIO

FILL TO FEEL

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

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#TIS_CLUSTER 2020 | 21

Bizzotto Italia

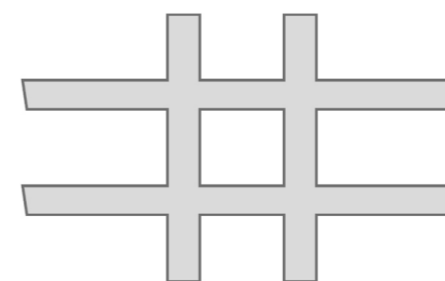
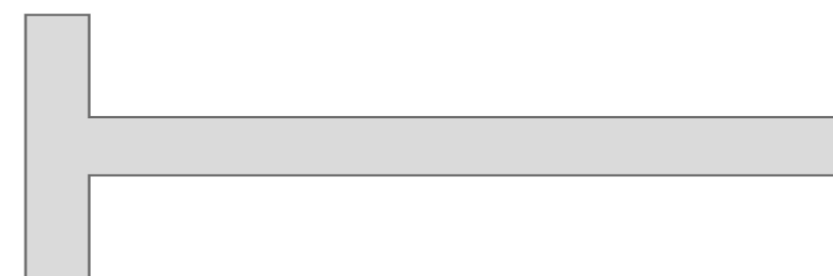
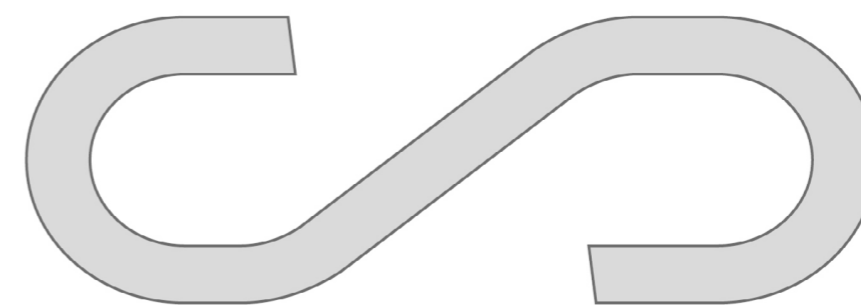
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Juna Londoño Cortés

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THESIS INCUBATOR STUDIO

Fill to feel

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Introduction

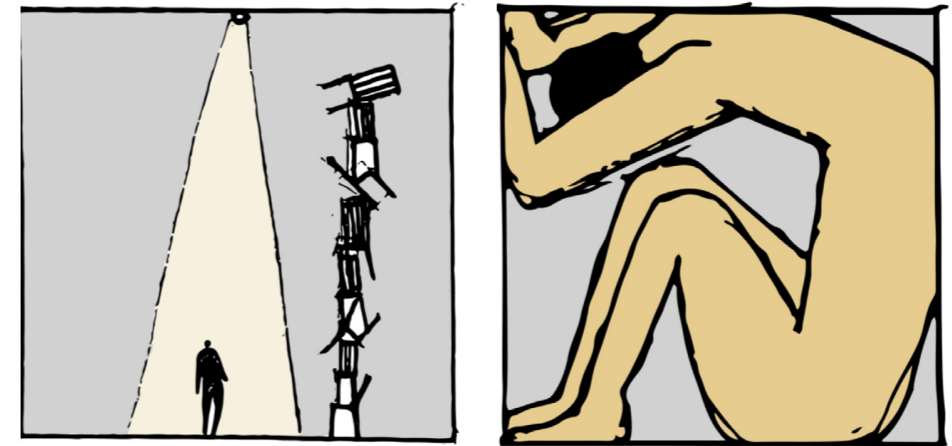
This document contains an exploration that is developed around a search to generate more genuine ways of inhabiting domestic spaces. This is how this project, "Fill to Feel" refers to a sensitive exploration of tools to intervene in space that result in activators of it. It is also related to the game of scales present when inhabiting a space, and it is precisely for this reason that it was born in the midst of an exploration around home furniture, taking as a starting point the company Bizzotto Italia, for being an Italian brand interested in rethink.

It is in this context that the research is oriented towards contemporary ways of life and the universe of the house, with all its functions, users, uses and possible relationships. In the midst of this process, it has been interesting to understand that domestic spaces have a unique complexity and although they correspond to the smallest urban cell, being the minimum self-functional unit, they are composed of an infinity of layers that define human, spatial and object relationships, which result in ways of living.

In the process of exploration and creation, a series of references appeared that allowed us to understand how contemporaneity defines room parameters in constant transformation, generating a constant change in the needs and language of its users. More than a focus on the functions and uses defined in the different spaces, the search is focused on the creation of atmospheres that allow the user's perception to be activated in a sensitive way.

abstract

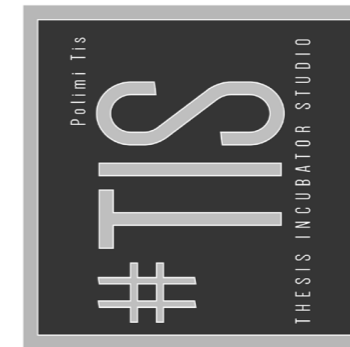
fill to **FEEL**



-Exploring meteorological atmospheres-

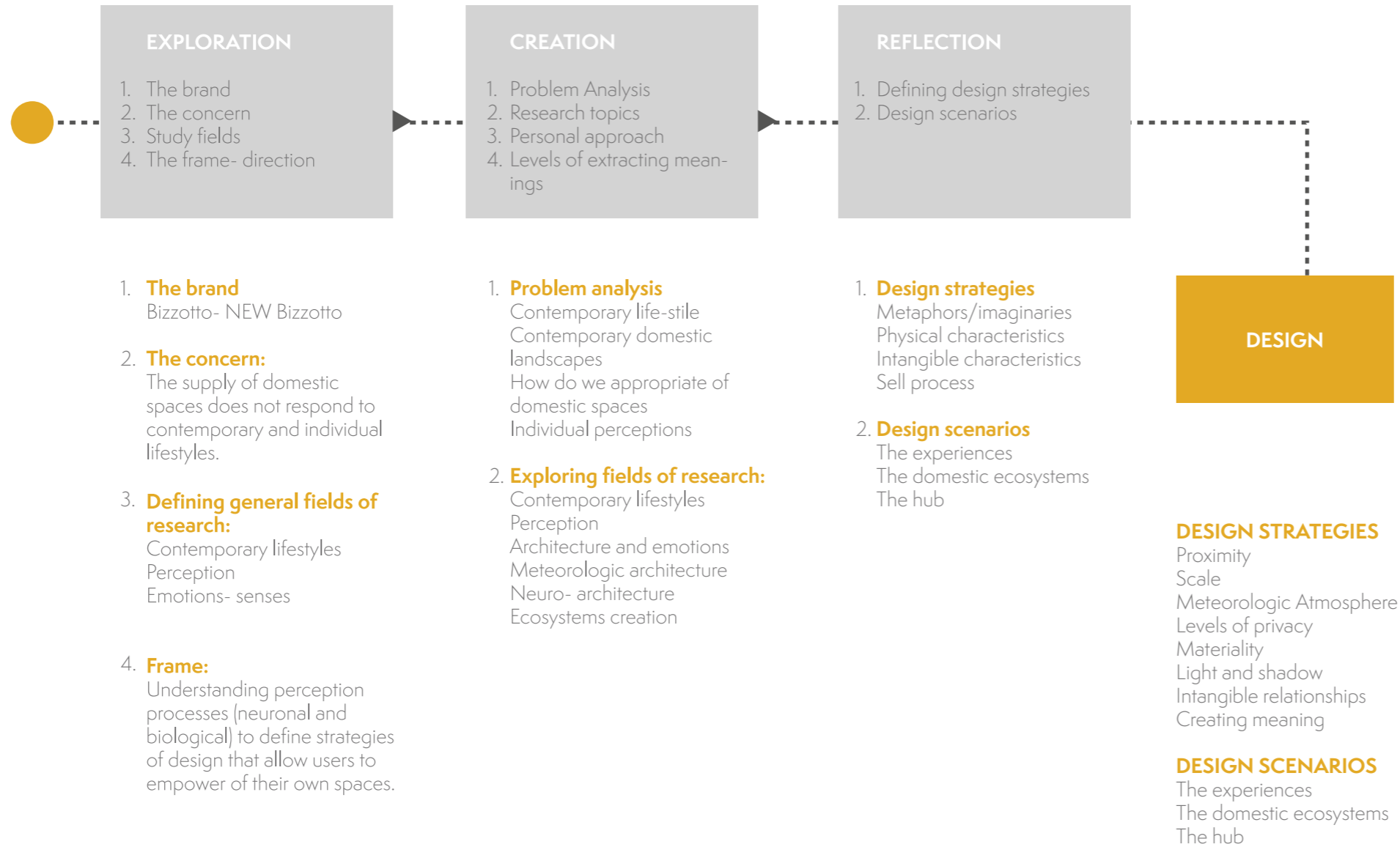
When we think about living spaces, we must ask ourselves about ways of living and inhabiting them. It is pertinent to ask ourselves how objects as activators become a tool for spatial empowerment. We find in the approach to space from ecology an opportunity to develop more sensitive spaces that generate ecosystems that enhance the experiences and interactions of users.

TIS

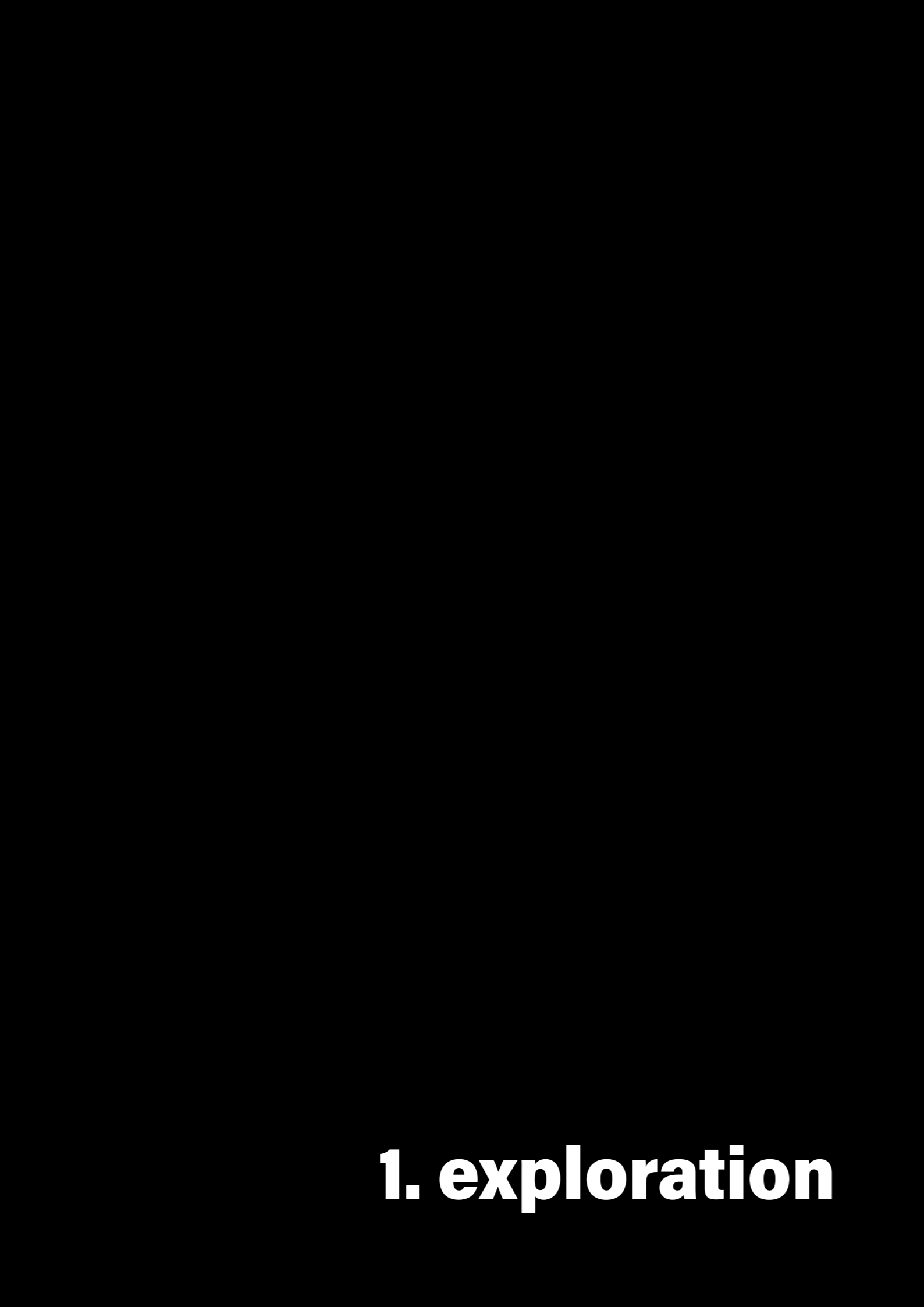


Thesis Incubator Studio, a laboratory of the Politecnico di Milano, aims to connect Italian companies with academia to promote research that allows new innovative approaches in their respective fields. Working with an existing company gives the research a real and objective basis.

In this case, we worked with Bizzotto Italia, a furniture company from Veneto, which has focused on high-quality furniture for domestic spaces in the last decades. Reflections on furniture and space triggered an exploration of ways of living.



methodology

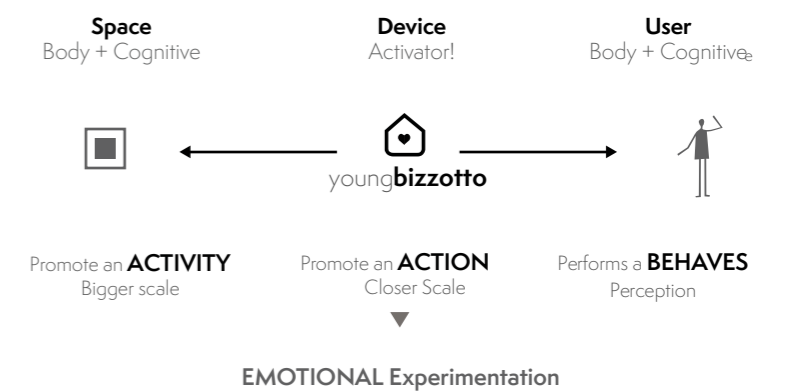


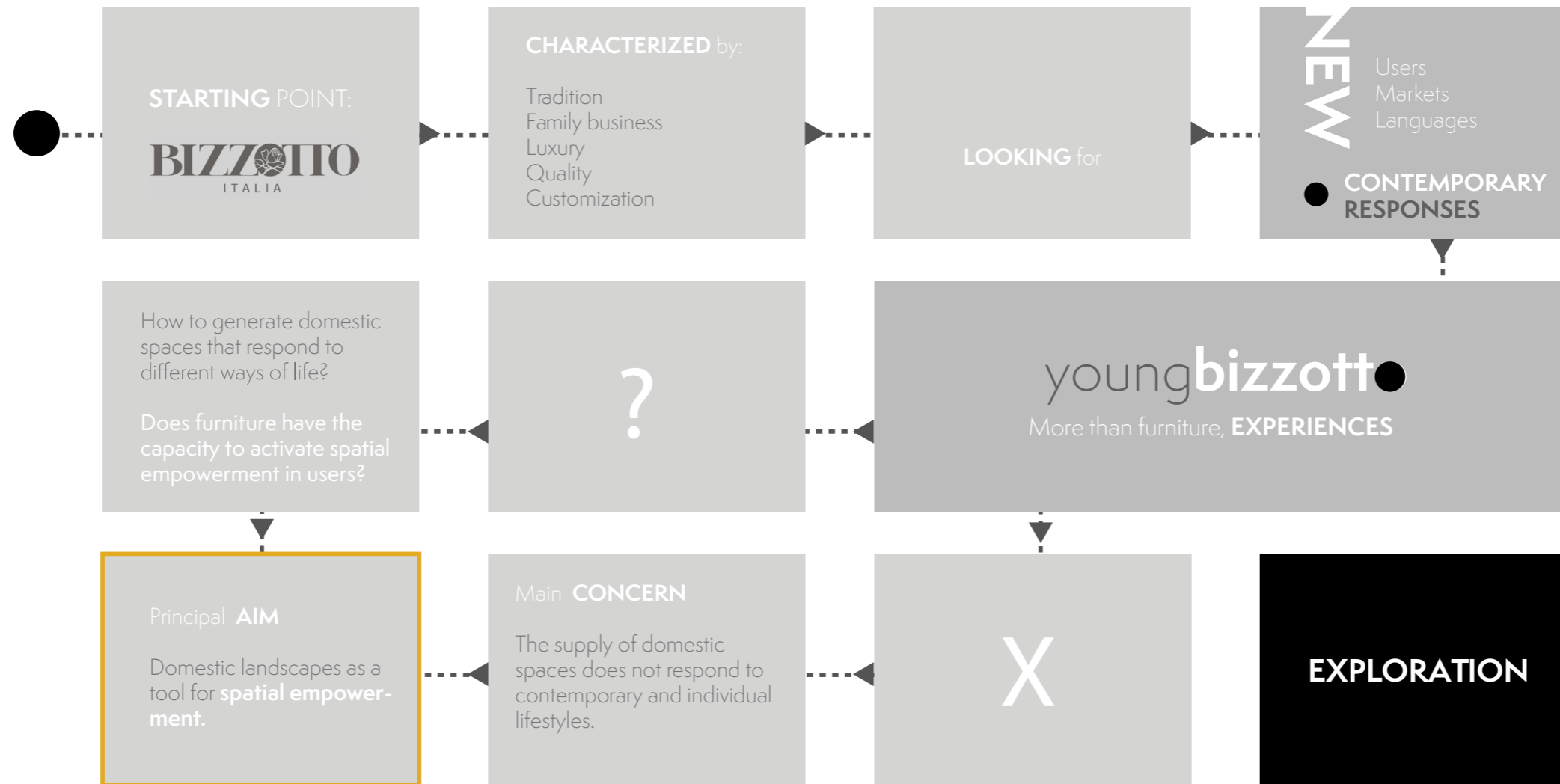
1. exploration

The exploration phase consists of identifying a series of problems about how the brand, and the furniture market in general, responds contemporarily to the changing modes of living. It is for this reason that the Exploration phase has several moments; the first in which the "problem settings" are defined as a way of defining the "aim," the "question" and the objectives to address this research. Once the direction and the route are defined, we proceed to start with an exploration to put in context the "state of things" between the brand and the real needs to be satisfied. This search helps to define a frame of study that, by way of conclusion, results in a "main concern" that will guide the present work in general terms.

However, nowadays, with a changing world that has been affected by several variables that have rapidly transformed the ways of living, such as the COVID 19 pandemic that has taken place in recent years, as well as the accelerated development of technologies that has taken place in recent decades, the socio-cultural changes that have led to new conformations in family structures and the logics of the real estate market that increasingly produces smaller spaces, it is pertinent to ask ourselves how the domestic space can respond in a contemporary and genuine way to these changing logics.

It is for this reason that if we ask ourselves about the role of contemporary Italian design, in addition to seeking an optimal aesthetic and material quality of the object, it is interesting to look at how to design genuine experiences for its users, allowing an exploration of how furniture affects and responds to the new ways of living.





Bizzotto Italia is a family company that, from tradition, focuses on producing high-quality furniture for domestic spaces. It is characterized by the use of luxury materials and custom-made projects. However, when we ask ourselves about its

projection towards a more modern and current brand, taking into account how our lifestyle has changed in recent years, it is an opportunity to use the brand as a field of exploration on ways to inhabit the domestic space in a contemporary way.

problem settings

The problem



The supply of domestic spaces does not respond to contemporary and individual lifestyles.

The questions



General. Does furniture have the capacity to activate spatial empowerment in users?

1. How do we inhabit?
2. How do we design the exchanges?

The aim

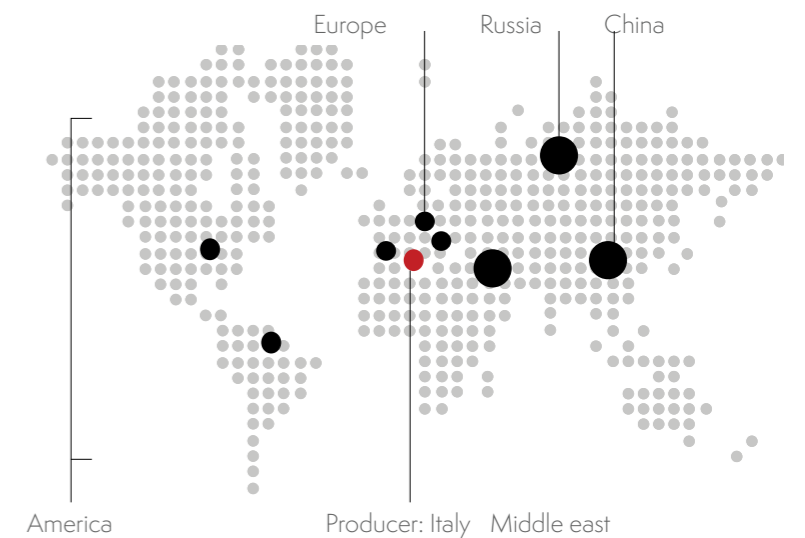


A Hub is proposed as a space for exploration that allows users to connect with other ways of inhabiting. A space that connects users with possible domestic ecosystems, considering them as tools for individual spatial empowerment.

BIZZOTTO
ITALIA

The brand: Bizzotto Italia

Bizzotto Italia
Tiziano Bizzotto
Limited edition. Details
2021



Bizzotto Italia is a furniture company that has been in the market for 45 years, focused on developing high-quality products. It is the product of the work of three generations, who have sought to keep it current, always seeking products that contribute to the path of exploration of its aesthetic language. It is present in almost every continent. Although its original market was Italian, today it is a cosmopolitan brand that trades mainly with users from the following places:

- / RUSSIA
- / CHINA (official dealer)
- / MIDDLE EAST
- / EUROPE
- / ITALY: little.
- / AMERICA: little
- / AFRICA: rarely, through private clients or international architects



“New generations are bringing a cosmopolitan dimension to the company which looks to the future”

“Becoming the interpreter for a new way of experiencing inhabited space, the expression of a lifestyle that is constantly evolving through stimuli and influences from different cultures.”

1. The brand: Bizzotto Italia

It is an Italian family-owned high-end furniture company, which from tradition has built a solid company, whose main focus is on the quality of its products. One of its slogans is “Made in Italy” an Italian seal that over the decades endorses the products produced by Italian companies, which values the design by designation of origin based on the whole tradition of design that supports the Italian culture. Bizzotto Italia has used this image as its slogan, making evident its focus on high-end furniture.

Bizzotto Italia
Tiziano Bizzotto
Limited edition. Details
2021



“The inspiration for all our creations comes from an inexhaustible technical-artistic tradition, transformed day by day into new interpretations of style with a strong personality and unique details.” *Tiziano Bizzotto- Creative Director*



Natural/ artificial: materialities

It is also worth mentioning that it is from this research on the brand that the question of the natural/artificial duality appears for the first time. In this case, Bizzotto explores it mainly from the materiality applied in its products. Under the premise of quality and aesthetic concept, he combines a series of materials, highlighting the beauty of those of natural origin. The company constantly contrasts surfaces in their “raw” state, such as large wooden stems, highlighting their grain and irregularities as part of their unique qualities, and contrasts them with highly polished surfaces and pure geometries. In the same way, he also uses certain technical details, such as the work of joints or the insertion of logos, to achieve this contrast of materialities.

! ? :

What does it mean?

Why it is important

How could be reinforced



Art (historic influences) Crafts (techniques) Regional origins	Quality Durability
--	-----------------------

Reliability	Durability
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Root's connection Site specific techniques	Material research Sustainability
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45 Years of history (3 generations) of experimentation

Reliability

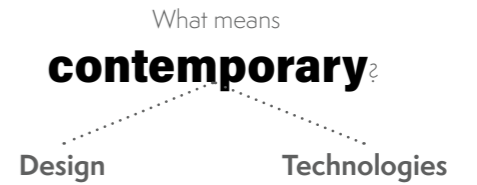
Making stronger the positioning of the brand in the market

Personal Attach

In the general market it is positioned as brand, but not as a particular designer

Personal motivation

Reinforcing the attachment to Italian design



Research of a contemporary language

To be adaptable to new

Creating a line of design based innovations and new targets

Technologies

To find sustainable and innovative techniques, technologies and materials

Environmental responsibility

Researching and innovating in all the fields

Context

Trying to understand the brand universe that defines the way Bizzotto Italia works today, it is pertinent to review a series of values that define the brand and that somehow encompass the products and the vision of the company. This analysis will later help us to understand how to highlight some of its values or how to contribute different ones, which will allow Young Bizzotto to orient itself as a contemporary way of activating domestic spaces. In the diagram above we also try to analyze what each of these values means, why it is important and how we could work to enhance it in a future projection.

Quality

At Bizzotto, as in many other local design brands, they use the "Made in Italy" seal as an indicator of quality. This seal is intended to give a sense of reliability, which gives greater security to the user when buying a product. It is a strategy that goes back a few decades, and has to do with the flourishing of the industry, after the appearance of new technologies and materials. In the field of furniture, it is often considered an added value that it is designed in Italy, since historically they have been pioneers in the design of furniture and are recognized for a high quality workmanship, reinforced by materials of good durability. Today, under the logic of globalized markets, these quality seals based on their denomination of origin have lost their validity.

Among the values of this approach we can highlight the careful development of craft in which the company has specialized, as it helps to perceive quality at different scales.

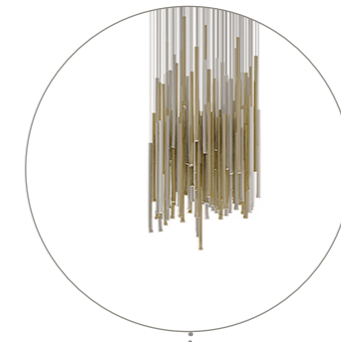
Tradition

In its commercial strategies, the company focuses on reinforcing the idea that it is a family business with a history that has accompanied at least 4 generations. However, since it is not a well-known brand, the backing of the family's trajectory does not necessarily transmit reliability and possibly helps to position the company as a niche company, making it difficult to approach new age groups or users in general. Perhaps it is important to emphasize that from tradition.

The value of the legacy lies in the possibility of having very specialized teams that have been formed throughout very long processes of consolidation of the brand, however, it seems essential not to close to the same approaches. It is for this reason that thinking of young bizzotto as a variant of the brand is very relevant.

Language

The contemporary language in terms of furniture and space design can be considered from different points of view. The company is constantly seeking to remain relevant and to meet new user groups. And for this it explores in terms of materiality, contemporary aesthetics and sustainable processes and raw materials. However, in this particular historical moment where several scenarios have converged and transformed lifestyles, perhaps the question about the contemporary language of our time has more to do with rethinking the ways of habitat than the aesthetic constraints, without forgetting of course the factors of impact on the environment and the health of its users.



PH: <https://nararoesler.art/artists/27-carlito-carvalho/>

Young **BIZZOTTO**

more than Furniture
Experiences!

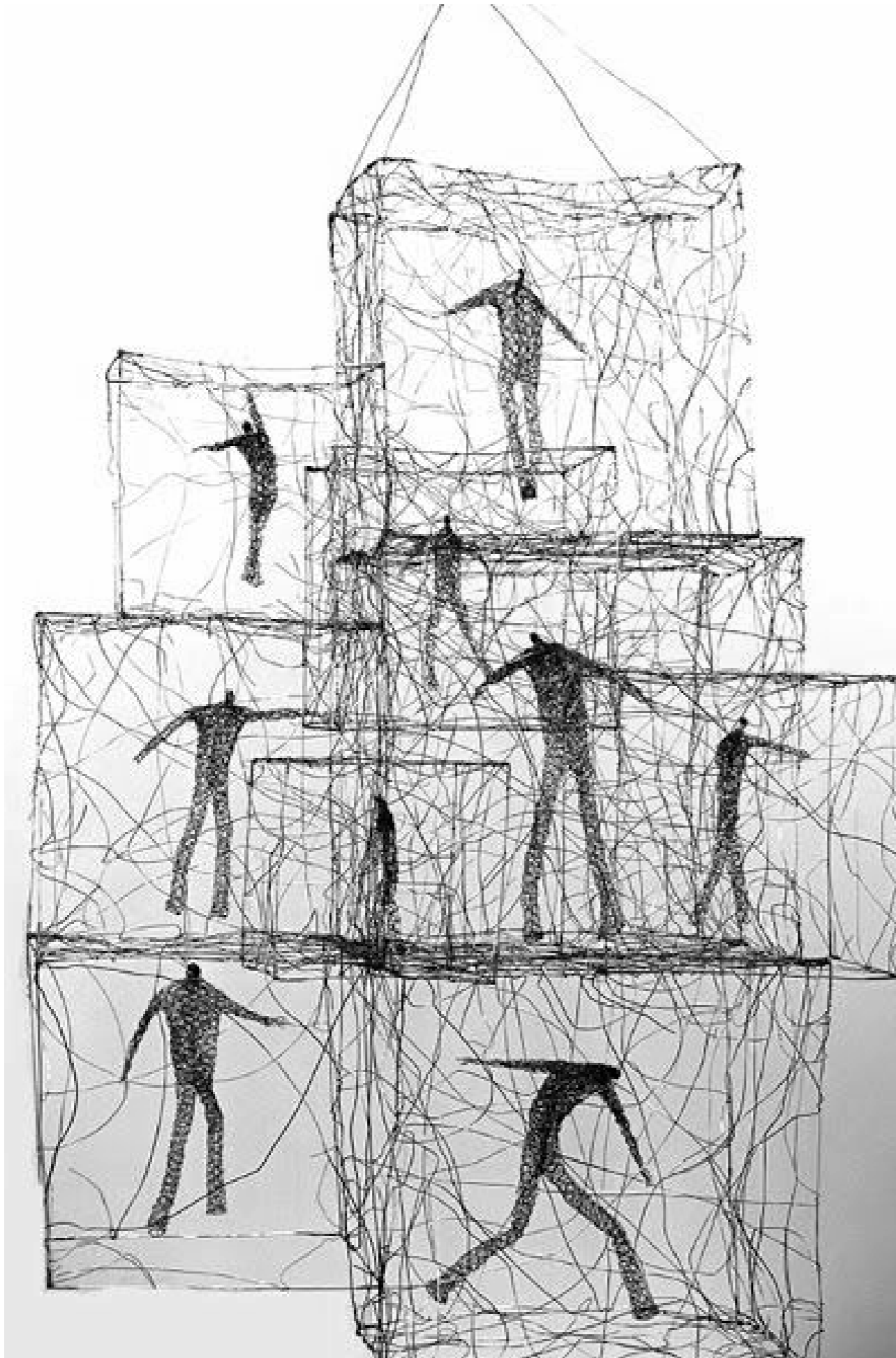
inhabitational spaces/
contaminated ecosystems

If there are
Diverse users

They should have
Particular inhabitational responses

How to avoid
Generic domestic spaces ?

They should have
Particular inhabitational responses



The market

Bizzotto Italia faces different realities; on the one hand, it is positioned today in a specific market of customers looking for high-end custom furniture and who especially value the quality and the quality of their projects. It is present in different countries in Europe and Asia, but its brand identity is associated with Italian design. Today it responds to a traditional target and can be considered a luxury brand. Its design approach follows different guidelines, but its interest in precise and technical development stands out, revealed in the manufacture of its products' ties and the materialities applied.

However, if the brand intends to explore new targets and arouses the interest of new types of users, the ability to adapt its furniture proposal to a changing society becomes imperative. It must respond to new ways of living. Its role can be linked to the understanding of furniture as an intermediate scale in our way of interacting with the world, which must therefore be sensitive to different needs and possibilities. Furniture then becomes an activator that helps us connect to our environment, generating more genuine interactions within our humanity and more sustainable and transversal relationships with our surroundings.

The new approach

Rather than establishing a list of specific needs, it may be helpful to draw up a list of exploration guidelines that will direct the research and, therefore, the future products of the brand in its Young Bizzotto version:

- Young Bizzotto as an enhancer of sustainability in production processes and lifestyles.
- Sensitive exploration of space, generating collective and individual responses.
- Enabling new forms of appropriation of space in terms of form and activities
- Capacity to adapt to different family conformations and lifestyles

Barbara Licha Wizard
2016
Ph: <https://lichabarbara.wordpress.com/>

2.

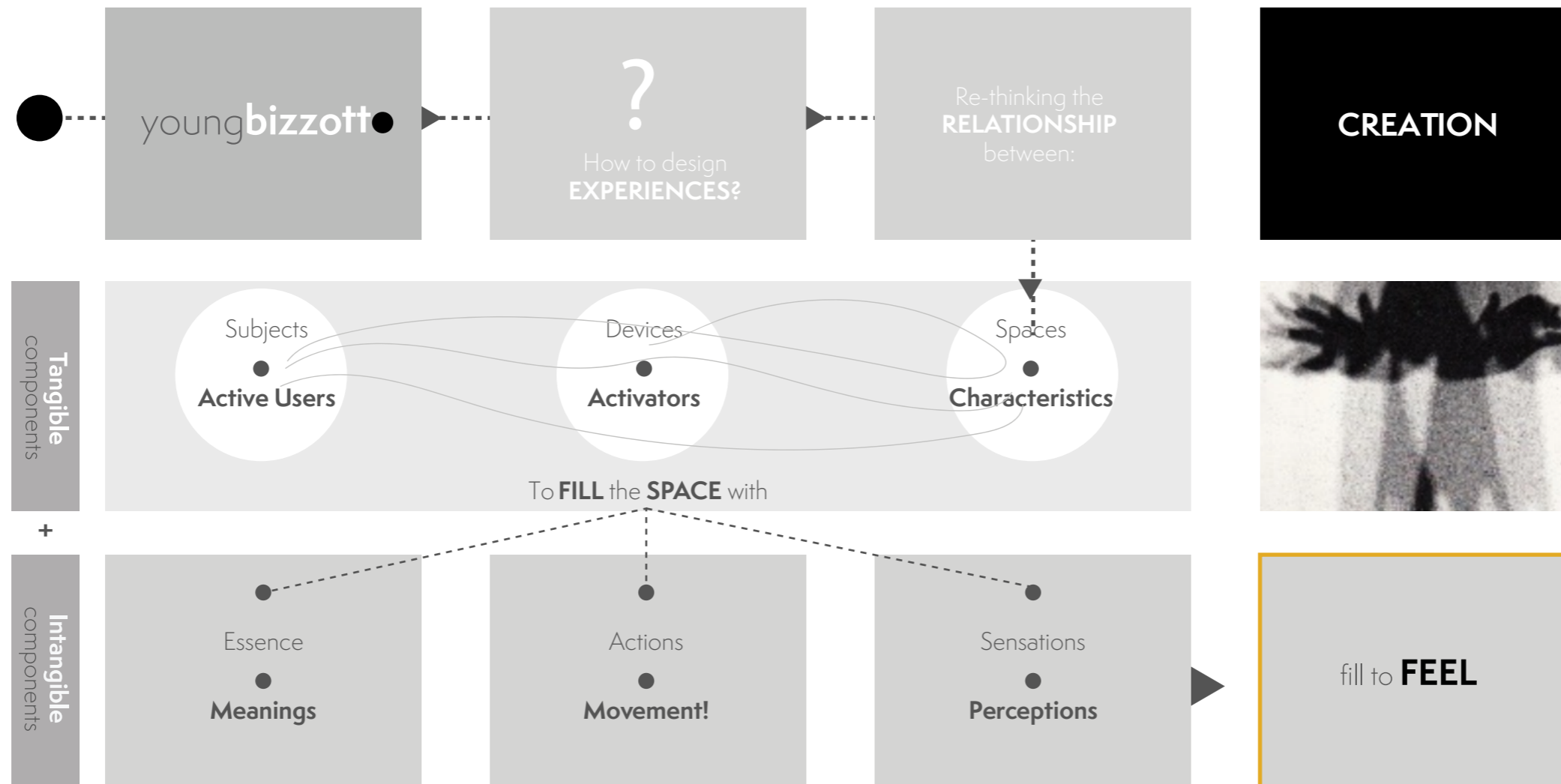
creation

Once the main concern to work on has been defined and a direction has been defined, the "Creation" phase begins, where a research process is carried out on specific fields of interest.

Fundamentally in this sense, we focus on understanding:

1. Contemporary domestic landscape
2. Processes of perception of the environment
3. Relationship between emotions and space
4. Natural/Artificial: Biological features on the space.

The interest in these fields of exploration arises from the understanding that we must understand contemporary ways of life as well as look for strategies that allow us to modify spatialities more genuinely. The interest in perception arises from the sum of different findings, which help us to understand how human beings perceive, understand and remember space due to very specific bodily processes. In the same way, the research on Rahm adds value to this search, since he precisely uses meteorological factors, to intend how users relate to space and how their body, even at chemical and biological scales, reacts to it.



It is precisely in this game of scales, when we understand the relevance of furniture within the process of appropriation of space, since, being the closest scale to the user, it becomes an activator, which enables actions and movements. It is through perceptions that a living being relates to its environment. This is a process that in

volves different simultaneous physical and cognitive processes that allow the user to read his environment, which translates into the possibility of moving, feeling, remembering, using, and understanding the space.

problem analysis

In order to further explore contemporary lifestyles and how space and ways of living have adapted, we will establish a framework of study that defines three significant concerns. The first is about contemporary lifestyles, the second about how the body responds to space, and the third about how space might enhance our relationship with the environment. Therefore, the following fields of analysis are proposed, with their respective case studies:



1. Habitational spaces and lifestyle: contemporary habitational environments

Develop: Habitational spaces, contemporary lifestyle, identity

| Moma, Italy, the new domestic landscape.

| Ossidiana, Eartyhly bed

Moma

Italy, the new domestic landscape
New York
1972

2. The alive bodies on the space: understanding physiological, hormonal, and emotional responses

Develop: Neuroarchitecture, hormonal responses, feelings and emotions, furniture as activator

| Louis Kahn

| Doris Salcedo

Doris Salcedo

Untitled
Technique: Sculpture (10.1 × 6.1 × 6.1 m.)
Istanbul
2003

3. The alive spaces: transversal relationships on meteorological ecosystem

Develop: Meteorology, space as ecosystem, organisms

Phillipe Rahm

Hiroshi Sambuichi

Louis Kahn

Phillipe Rahm

Interior Weather, Canadian Center of
Architecture
Montreal

1. Habitational spaces and lifestyle: contemporary habitational environments

The company Bizzotto has focused on the development of furniture for domestic spaces. This position places the exploration of the brand in a particular context, as it makes it pertinent to ask ourselves how domestic spaces respond to contemporary lifestyles.

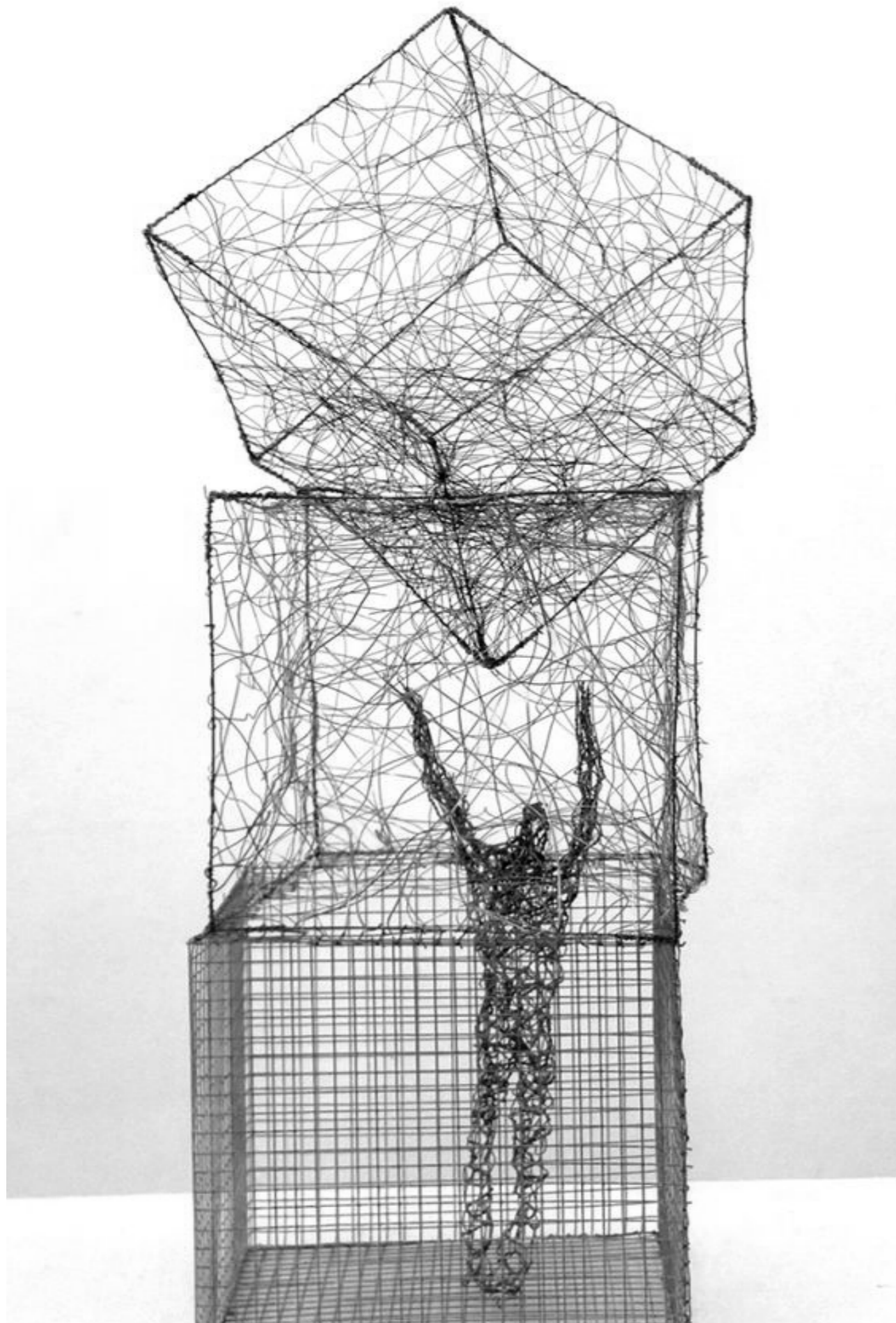
Throughout history, the relationship between the individual, the house, and the city has undergone different changes based on the transformations of its social, political, and technological context. In order to come closer to understanding how spaces are inhabited today, several variables should be taken into account.

In the first place, we could consider understanding in general terms the importance of domestic space for our individual and collective development and how habits and ways of living have been affected by technological innovations.

It is also worth highlighting the social repercussions of the period we are currently living, with its particularity associated with being linked to a post-pandemic process (Covid-19), one of the most relevant historical events of the last century that unquestionably marked transformations in terms of socialization dynamics and the execution of different activities in the city.

Additionally, it is worth mentioning that, to understand the essence of the residential space in its current state, we would also have to enter into a sociological analysis that reviews the demographic variations in the composition of the family nuclei. This constantly changing characteristic defines particular conditions in each urban context and period.

However, to delimit the exploration, we will focus on some fields, which are transversal to all geographical contexts, providing us with a frame of reference.



Relevance of the house: Construction of identity

Perhaps one of the main characteristics of the house within the development of man is that the domestic space plays an important role in the construction of human identity, since its condition as a private space allows it to be modified and configured voluntarily (or sometimes also organically and involuntarily) by those who inhabit it. Although the house is a tangible space, physically located within the city of the territory, several authors have referred to how, beyond being a physical space, it acquires value through the individual construction around it. The philosopher Emanuele Coccia explores this direction. He suggests that what we inhabit is not the house as a container, but the objects, which also become subjects and somehow become extensions of our bodies. In this sense, the house and its meaning is rather a construction of identity, which transcends the fact of being our physical space in the world, and becomes how we prolong ourselves extracorporeally.

Emmanuelle Coccia
"Le cose della Casa"
2018. P22

"Because a house is not just a space or a set of bricks, but a disparate series of objects and people: a kitchen of the world. Happiness is not an affection or a figure of the will but a material form, a structure of this world. Ethics is no longer a doctrine of good intentions, but the theory and practice of the material transformation of the world" Emmanuelle Coccia

The way we inhabit domestic spaces responds to the search for happiness, the human idea of feeling good and it is for this reason that the house is also a moral idea, where there is no difference between our mental and physical state, where there is no unequivocal separation between matter and spirit.

"happiness is not an emotion, nor a purely subjective experience. It is the arbitrary and fleeting harmony that momentarily binds people and things in a relation of physical and spiritual intimacy." Coccia The things of the house

Barbara Licha Wizard
2016
48 X 24 X 24 cm
2016
Ph: <https://lichabarbara.wordpress.com/>

“Individual establishes an empathetic relationship with the reality that surrounds him, himself as a part of a whole, a continuous space, and a complex system that supports life.”

The role of the house was deeply rethought in the last century as a result of modernity, which was a current that, as a moral revolution, proposed to rediscover everyday life, exploring the construction of an individual's identity mainly from two pillars; work and love. Coccia talks about how the social and architectural effects of the division of labor and productive spaces have been over-studied, leaving little space for understanding love, which is the foundation for understanding the construction and meaning of the house.

It is precisely for this reason that it is necessary and pertinent to rethink design and architecture today, to understand how we inhabit domestic spaces and the city and how our environment connects us with the world around us.

Today, many of our interactions occur in the virtual realm. Social networks are spaces built on a domestic imaginary, allowing us to link houses from a large digital corridor that transforms the experience of intimate space, transforming the house into a denser and richer space, gradually taking spaces away from the city. It is a tool that breaks down barriers and generates new shared intimacies, which in some way will be reflected in the development of domestic space in the coming years.

Post-Pandemic and reintroduction of nature

In the period of isolation due to the Covid 19 pandemic, the effects of confinement, in some sense, caused the end of modernity. The activities that had been happening in the city returned to the house, such as work and other public interactions.

In the post-pandemic context, the interest in introducing more natural elements into our spaces resurged. The spirit of this era demonstrates a growing interest in connecting with nature in our spaces. This intention does not consist only of an aesthetic decision but of understanding ourselves as part of nature itself.

In this sense, the analysis of the house responds to the sum of different ingredients; architecture as the mineral, tangible component, and objects that correspond to extensions of those who inhabit it. The house is the space that enables different types of interactions between subjects of different categories; humans, nature, objects, and architecture, whose relationship is becoming more transversal and ecosystemic.

The nature of the resurgent interaction between man and nature will not be as it was initially because artificial human design processes will mediate it. Until now, the interaction with nature in cities had been more of a landscape relationship, but by reintroducing it closer to the domestic scale, we can generate sensitive links again.

The aim is to generate an interaction that, although in some way artificial, created by a human decision, reverses the previous hierarchies, producing a more transversal interaction that understands man as part of the ecosystem and not as the center of it. In this sense, ecology as an aesthetic issue, as the construction of a shared sensitive world, is ignited.



It is imperative to find the balance between our way of living and how we reinterpret our role in nature, balancing our existence in space from a more ecosystemic point of view.

In "Climatic Writings" Philippe Rahm speaks about "The Coronavirus or the return to normality" explaining how technological and medical advances in recent decades have distanced us from our nature, to free us from simple material concerns of our existence, such as health or temperature. Vaccines, antibiotics, and devices to control the conditions inside the home (such as humidity and temperature) had been in charge of maintaining these variables in parameters that allowed us to live safely and with a certain degree of comfort. In this post-modern era, human fragility had been annulled to a certain extent. However, this condition of human dominion over the environment is not sustainable on time regarding that pollution, and global warming quickly became evident. Different scientists throughout history have theorized these phenomena, but by the 1980s, Hubert Horace Lamb had already begun to explain quite precisely the effects of climate change. Today the effects are indisputable, and the transformations in the way we live are imperative.

Rahm cites that in humans, about 80% of the body's cells are bacteria, a concept that helps us to situate ourselves within a natural relationship that is more transverse than pyramidal. Furthermore, it is precisely within this logic that post-modernity, in contemporary currents of architecture and urbanism, is moving towards reinterpreting the relationship with nature. Within this framework, Rahm introduces his meteorological approach to the intervention of spaces as a way to achieve a natural balance that generates a positive effect for man and his environment.

In this sense, we can conclude that in contemporary lifestyles, we face a change in the way of inhabiting spaces, which has brought new activities to the home and was reflected in new ways of interacting. As a result, new domestic relationships that transcend the physical barriers of the city have been created. It is also imperative to find the balance between our way of living and how we reinterpret our role in nature, balancing our existence in space from a more ecosystemic point of view.



Italy: The New Domestic Landscape

MOMA + diverse authors
New York
1972

"Italy: The New Domestic Landscape" was an ambitious MOMA exhibition directed by Emilio Ambasz in 1972. The exhibition featured 160 objects for domestic use developed in Italy in the last decade by 100 designers. As well as 12 environments developed for the show. This alliance was made with designers from Italy, considering that it was not only one of the pioneers in the design field but also revealed various concerns as an industrial society. For this reason, models were commissioned to illustrate various possibilities, limitations, and critical contemporary problems of their time. The exhibition was organized into two parts: Environments and Objects.

Environments were commissioned to individual studios and professionals in order to obtain an interpretation of their contemporary gaze. Others were assigned by a competition to young designers under the age of 35, who were invited to compete with their visions. The resulting prototypes were developed in Italy and then sent to New York.

In general, the environments represented two typologies; the permanent house and the mobile unit. To respond to two logics "counter-design" and "pro-design". "Counter-design" responds to the visions according to which rather than adding elements to existing spaces, which respond to the logic of consumption, it aims to change how our society is physically shaped. In turn, "Pro-design" responds to designers whose vision aims to improve the physical qualities of the environment in order to improve lifestyles.

In the second modality, space changes shape as a result of lifestyle transformations, which also respond to new visions of the family and the territory and result in an exploration of materials and production techniques. The aim was to reflect on the spaces, their form, ceremonies, rites, and behaviors that gave them their meaning. Regarding the environments, each one had dimensions of 16 x 16 feet. Among the participants, we can mention the participation of:

Italy: The New Domestic Landscape

The Museum of Modern Art Exhibition Records, 1004.108.

May 26, 1972–September 11, 1972

Photograph by George Cserna.

Ettore Sottsass- With a sample of the microenvironment in plastic.
 Joe Colombo: fixed plastic units for bath, kitchen, sleeping, and storage, which could be arranged in an existing space.
 Gae Aulenti: molded plastic elements that can be combined to create a multipurpose architecture.
 Rosselli: Aluminium mobile house whose characteristic was that it could be expanded from 7x 14 feet to 20 x 29 feet.
 Zanuso- Sapper: aluminum container from which two plastic model shells housed bathroom and kitchen telescope units.

Mario Bellini: "Glass-Walled" scanning La Pietra; Proposes a bridge between "Pro-Design and "Counter-Design".
 Gaetano Pesce: "Underground Room" represents a room built-in 2000 to be discovered in 3000, consisting of a 6 x 6 feet space, with Polarized Glass enclosures and a grid on the floor. This space is fed by tubes that allow air, food, and water to enter and communicate with the outside.
 Archizoom group: "Empty room" "containing only a microphone over which come harsh words about the destruction of objects and institutions, followed by a pleasant voice describing a Utopian world."

In turn, the objects section allows us to understand various positions of Italian designers in the last ten years. The objects section illustrates three prevalent attitudes toward design in Italy today: "conformist," "reformist," and contestatory.

Conformist: "concerned with exploring the aesthetic quality of single objects such as chairs, tables, bookcases, which answer the needs of traditional domestic life. Bold use of color, imaginative utilization of the possibilities offered in new hard and soft synthetic materials, and advanced molding techniques characterize this work." p3
 It corresponds mainly to a personal search but not to a socio-cultural critique and therefore corresponds more to an aesthetic exploration that combines function and form. About 60 % of the objects followed this category.

Examples:

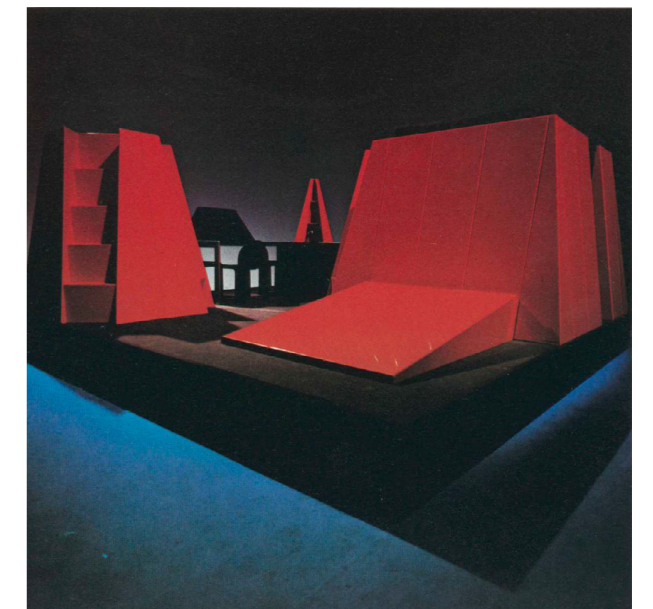
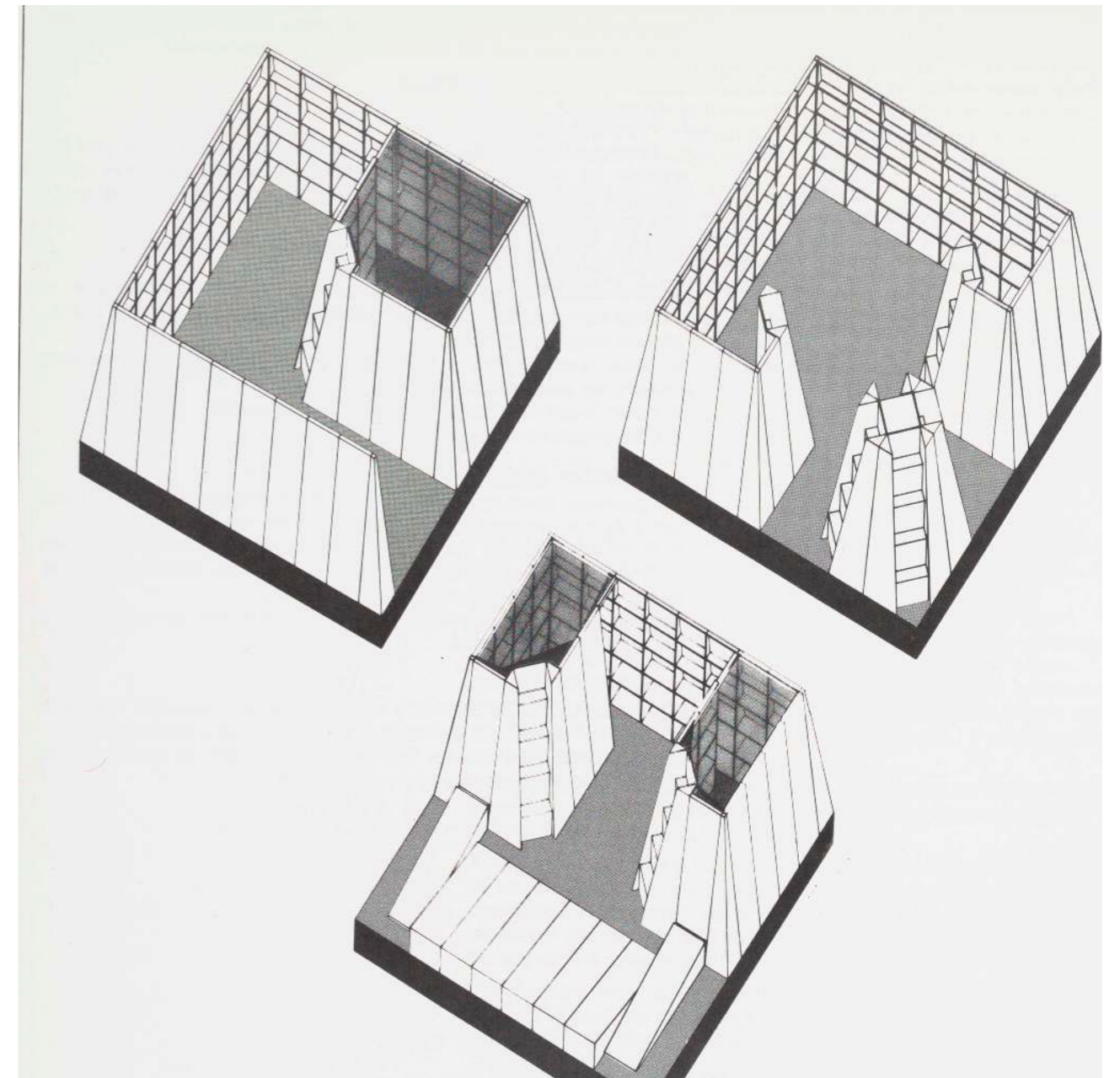
Joe Colombo: "Poker" stratified laminate table (1968).
 Tobia and Afra Scarpa : "Soriana" lounge chair (1970)
 Achille and Piergiacomo Castiglioni: "Arco" floor lamp (1962)

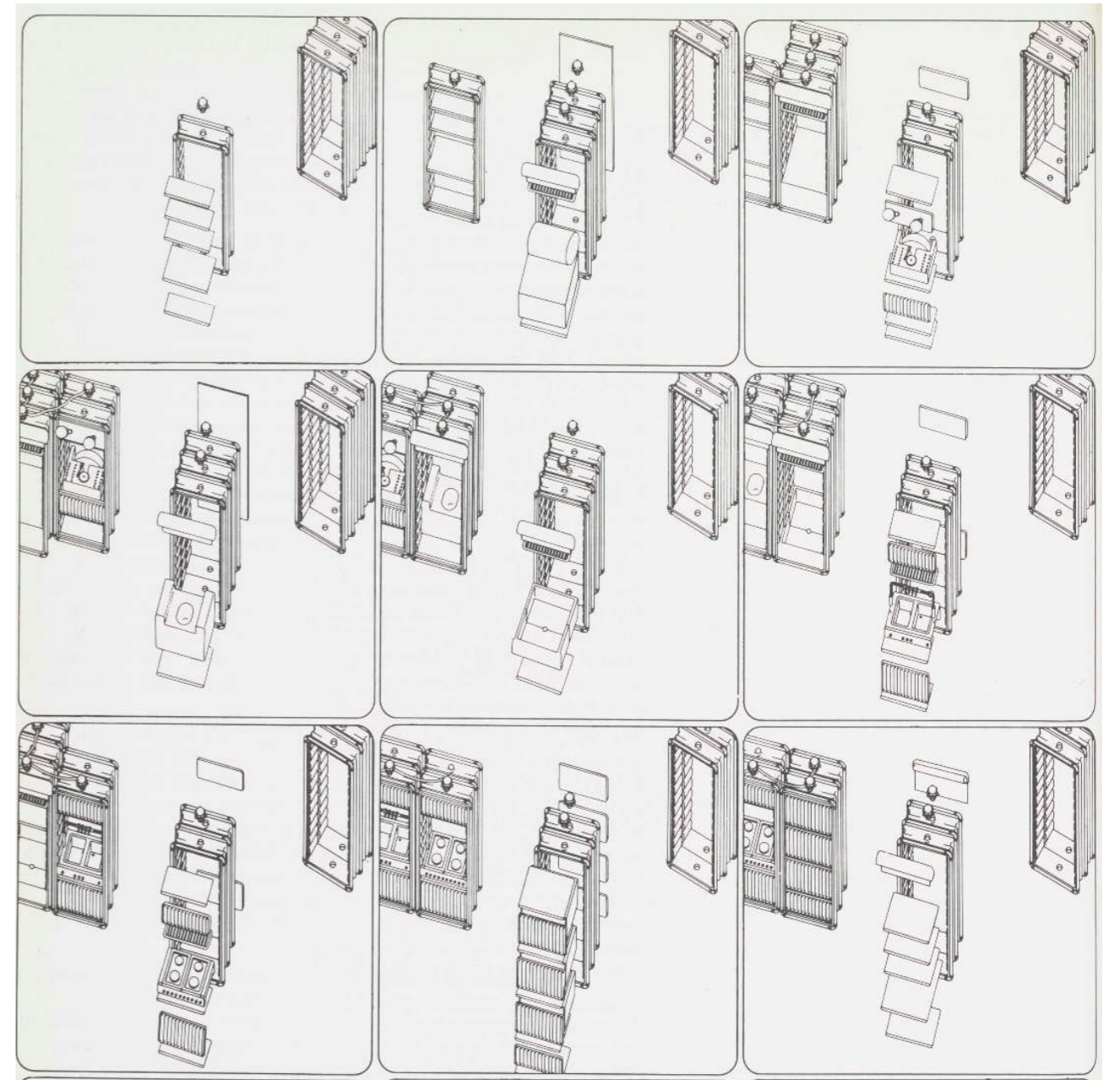
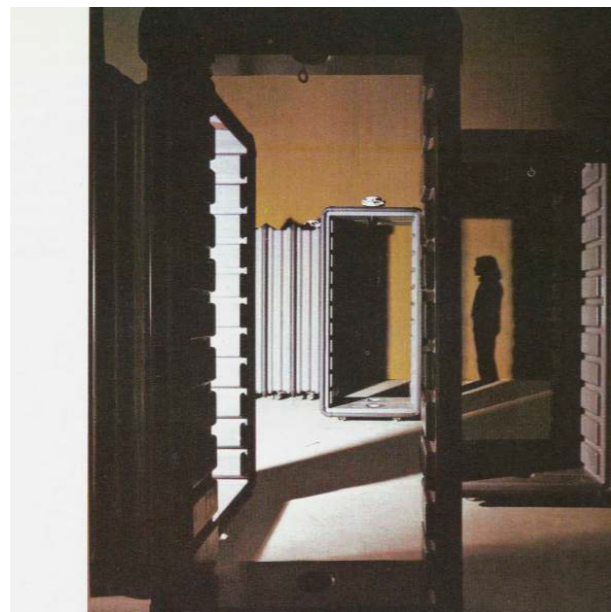
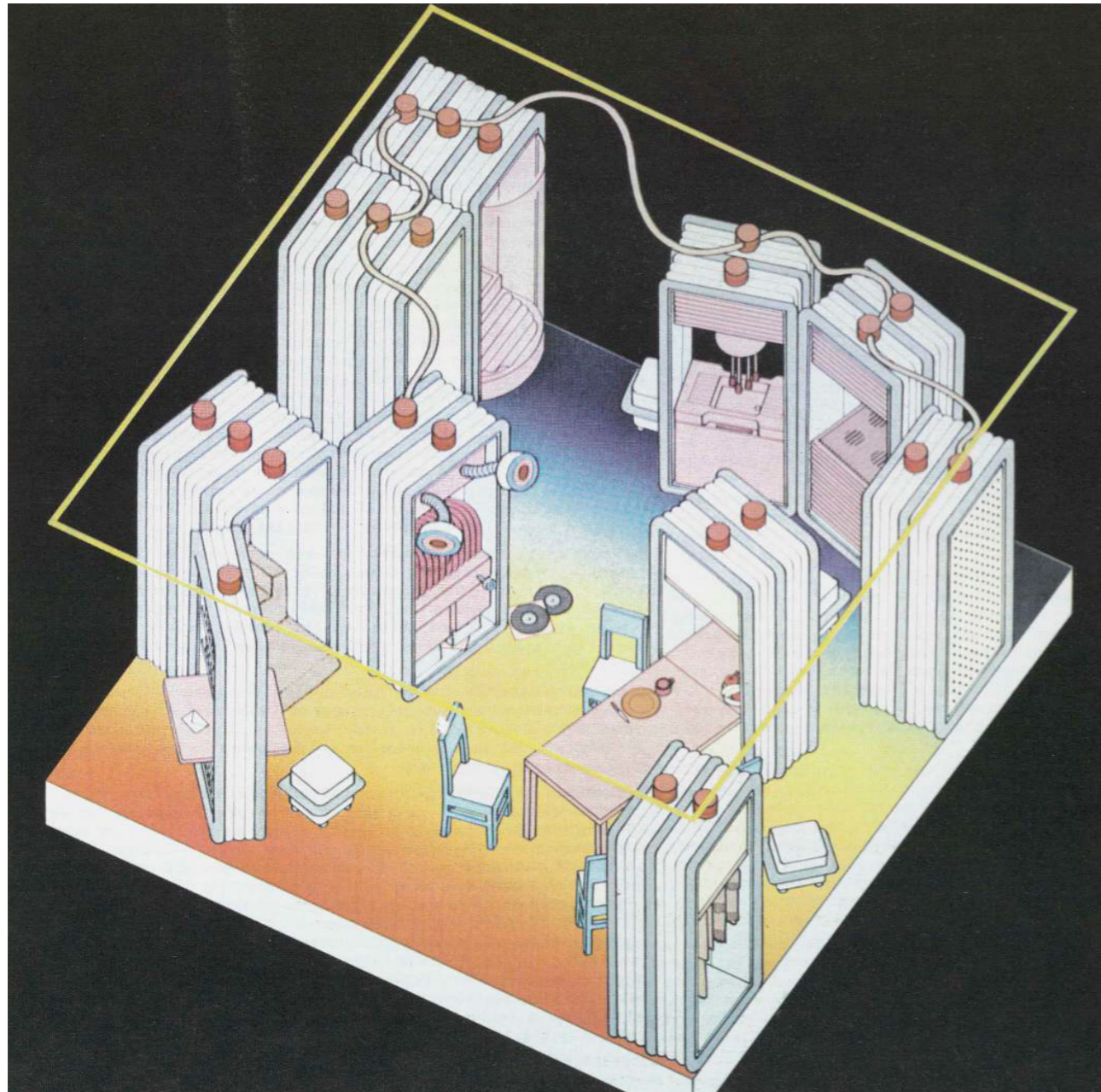
Reformist: "that they do not invent substantially new designs but rather re-design known objects with new, ironic and sometimes self-deprecatory socio-cultural and aesthetic references" P4.

The first category is related to the reflection on the designer's role in consumer society. They do not invent substantial changes but rather engage in a rhetorical operation of re-designing traditional objects. Often their approach has an ironic tone and consists fundamentally of a critique of the consumer society.

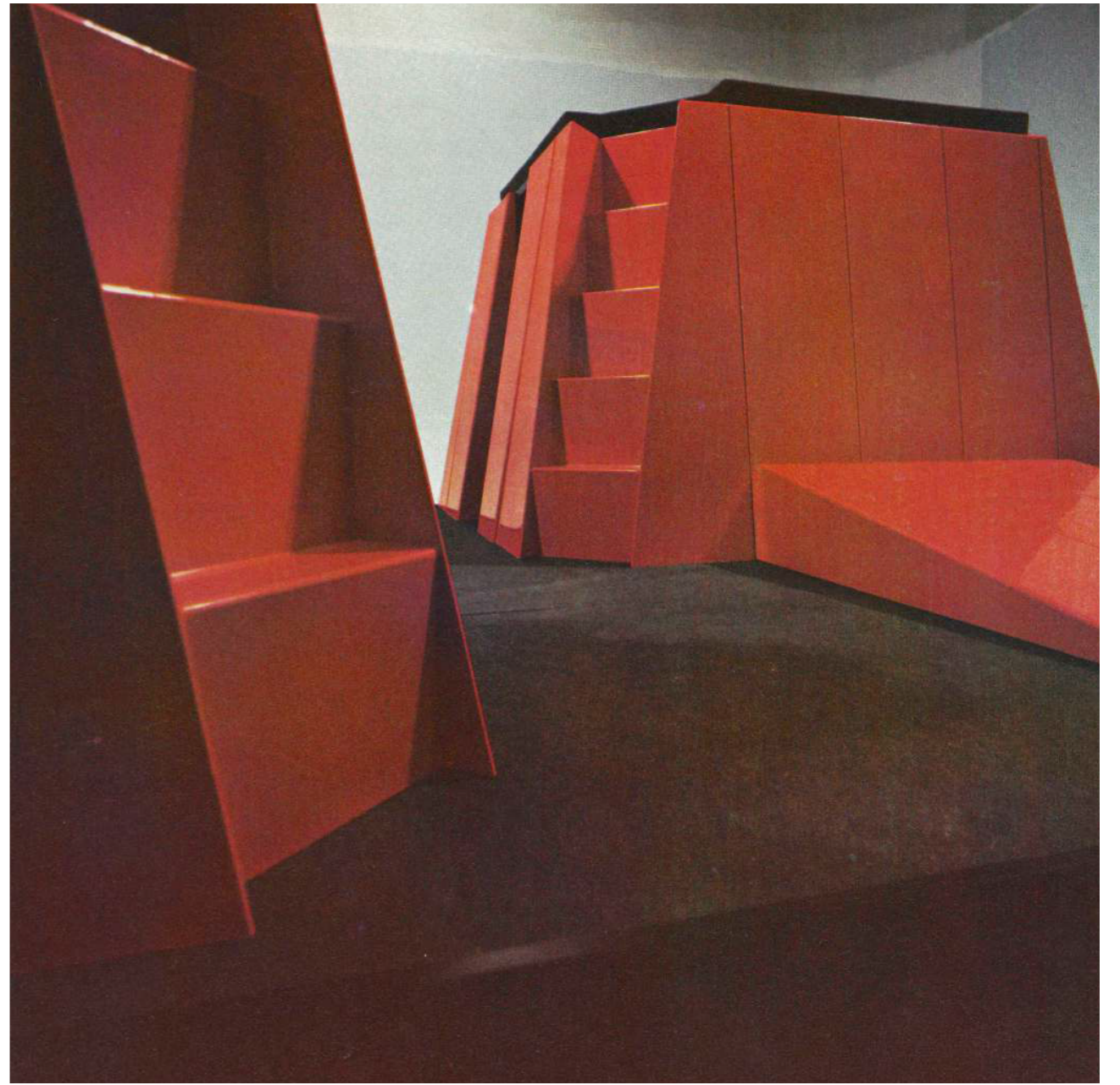
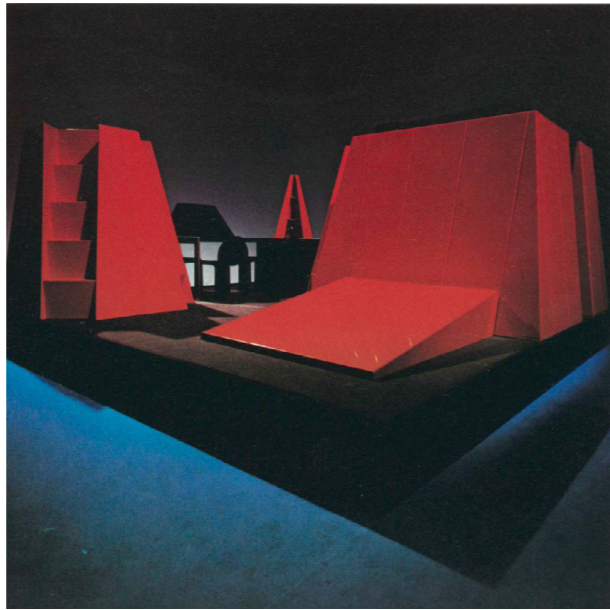
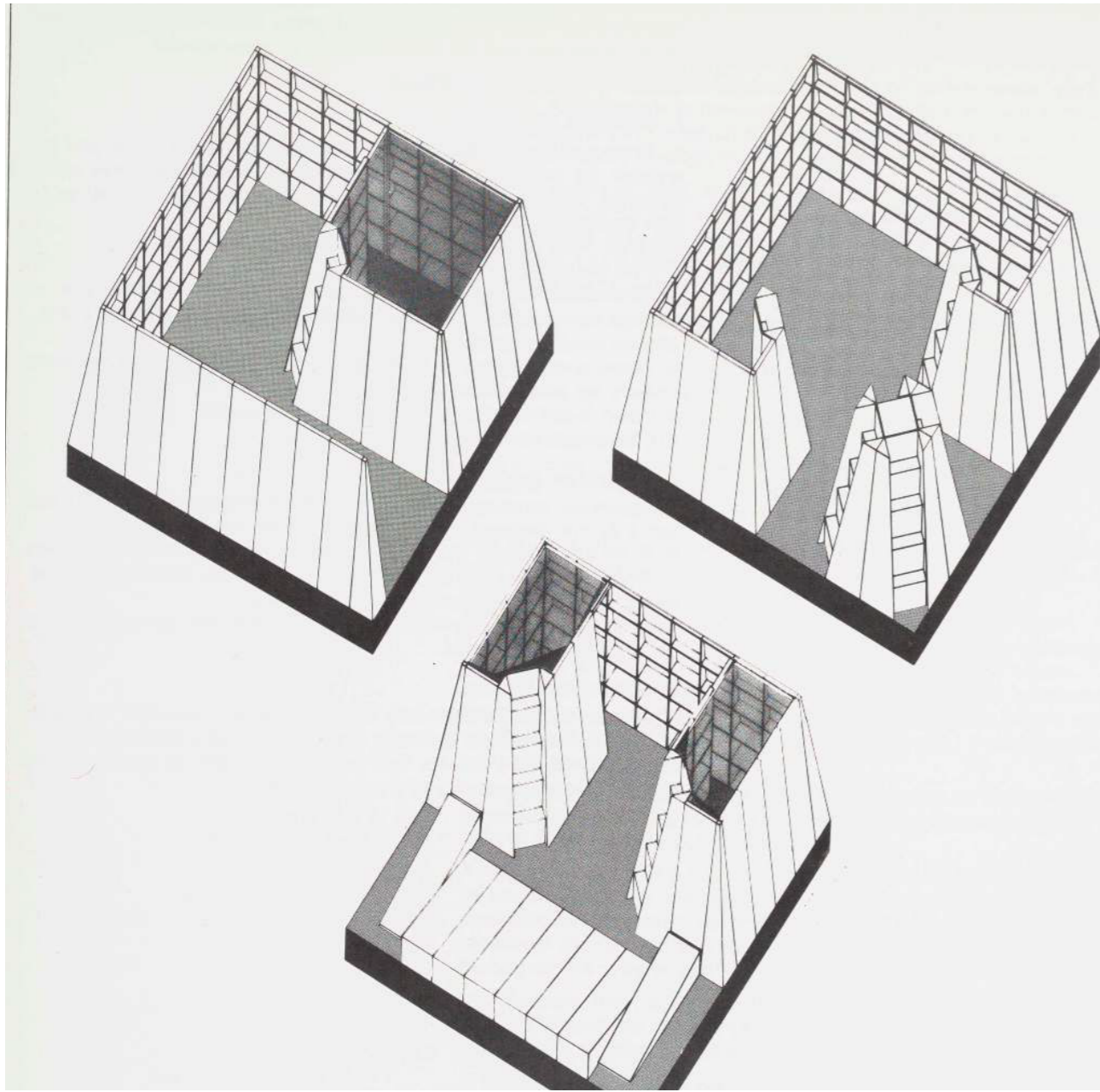
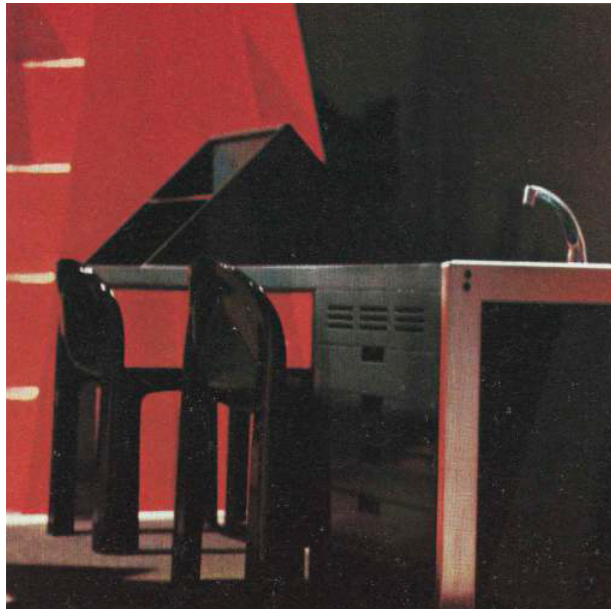
Confronting the view of the simplistic doctrine of functionalism, designers often produce objects where the function is not predictable from form.

Designer: Gae Aulenti
 Patrons: ANIC-Lanerossi; Kartell
 Producers: Kartell; with the assistance of Zanotta
 Film: directed by Massimo Magri

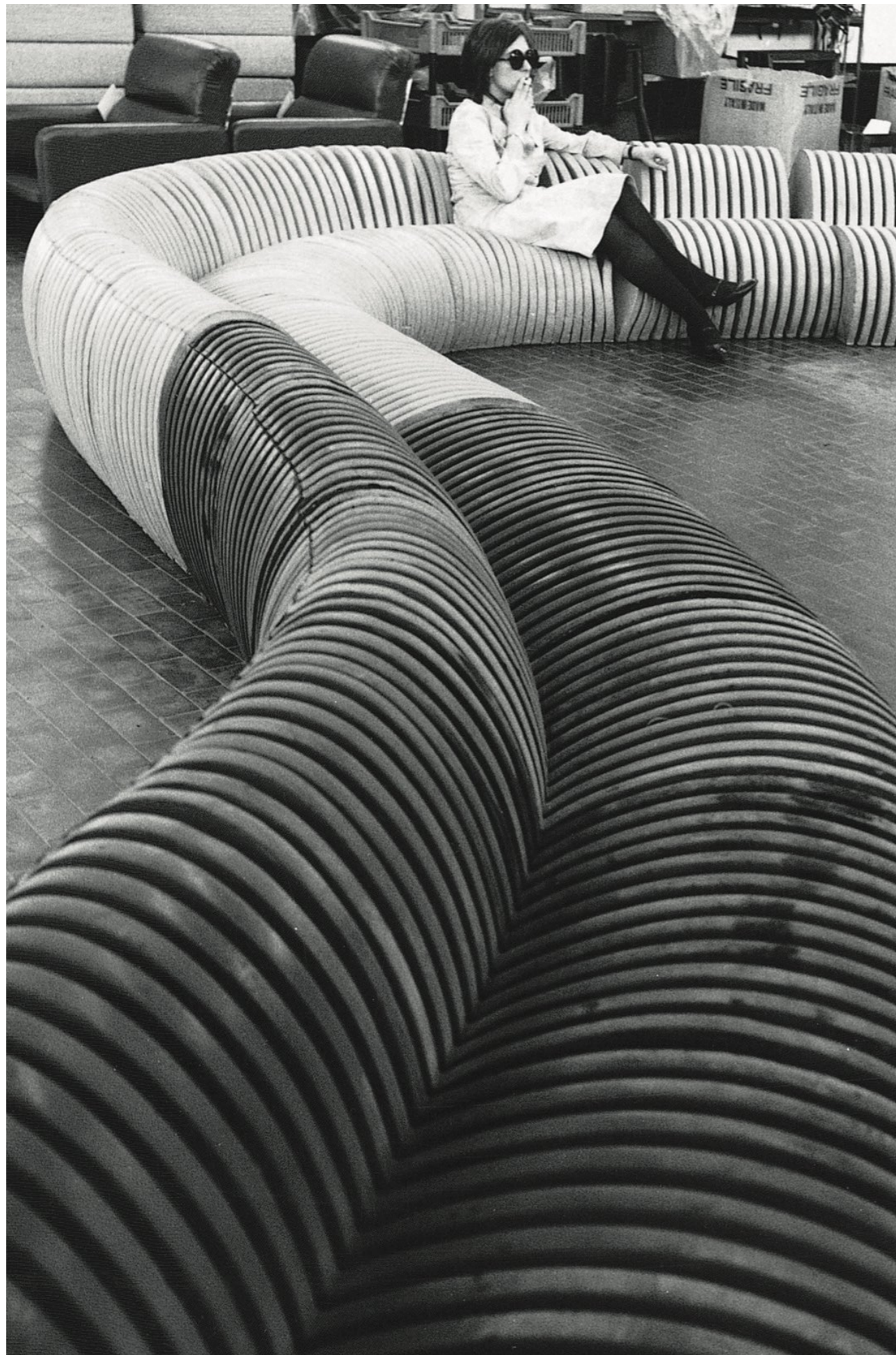




Designer: Ettore Sottsass, Jr.
 Patrons: ANIC-Lanerossi, Kartell, Boffi, Ideal-Standard
 Producers: Kartell, Boffi, Ideal-Standard; with the assistance of Tecno
 Film: directed by Massimo Magri



Designer: Gae Aulenti
Patrons: ANIC-Lanerossi; Kartell
Producers: Kartell; with the assistance of Zanotta
Film: directed by Massimo Magri



Examples:

Piero Gilardi: "Donna" armchair with footstool (1969) shaped like a woman.

"Sassi" stones De Pas, D'Urbino, and Lomazzi: "Joe" sofa (1970), designed to look like a baseball glove in polyurethane and leather

Contestatory:

"an object can no longer be designed as a single isolated entity, their reaction is to conceive of their designs in terms of environments and to propose objects that are flexible in function and permit multiple modes of use and arrangement. The results of this mode of Italian design do in fact seem to correspond to the preoccupations of a changing society".

The first consists of "Moratorium" and corresponds to the absolute refusal of designers to be part of the consumer society, and from this point of view appears the "anti-object" position, a political and philosophical position that leads to the abolition of the creation of objects. The other position assumes that the object can be designed as an independent entity, isolated from its physical and socio-cultural context, and consists of a critical reaction that studies the interrelation between object and user and proposes changes in this interaction. It corresponds to a holistic approach that is not only concerned with the aesthetics of the object but also with its modes of use, reflecting its concerns about the social change that this implies.

Examples:

Alberto Salvati and Ambrogio Tresoldi: "Tavoletto," (1967) a low table on casters with folding bed inside.
Cini Boeri: "il Serpentone" (the jumbo snake) consists of a settee of unlimited length that can be bent into concave or convex curves of any radius to suit the user's needs (1971).
Gatti, Teodoro, and Paolini: "Sacc" or bean bag chair in polyurethane filled with little balls (1969)
Umberto Catalano and Gianfranco Masi: "Ghiro" mattress-lounge chair (1967) in polyurethane and fabric

In general, in this part of the exhibition, it was considered that good design was not enough, "the object is no longer conceived as an isolated entity, sufficient unto itself, but rather as an integral part of the larger natural and socio-cultural environment.

This exhibition reflects a state of "provocation" that contrasts different positions on design, lifestyles, and production processes.

For the authors, design was a way of making a social critique where the designers conceived that the design of domestic landscapes had a repercussion at different scales, impacting the way of building the city and society.

Designer: Cini Boeri
Patrons: Modular sofa in polyurethane foam, sold by the meter
Producers: Arflex



Doris Salcedo

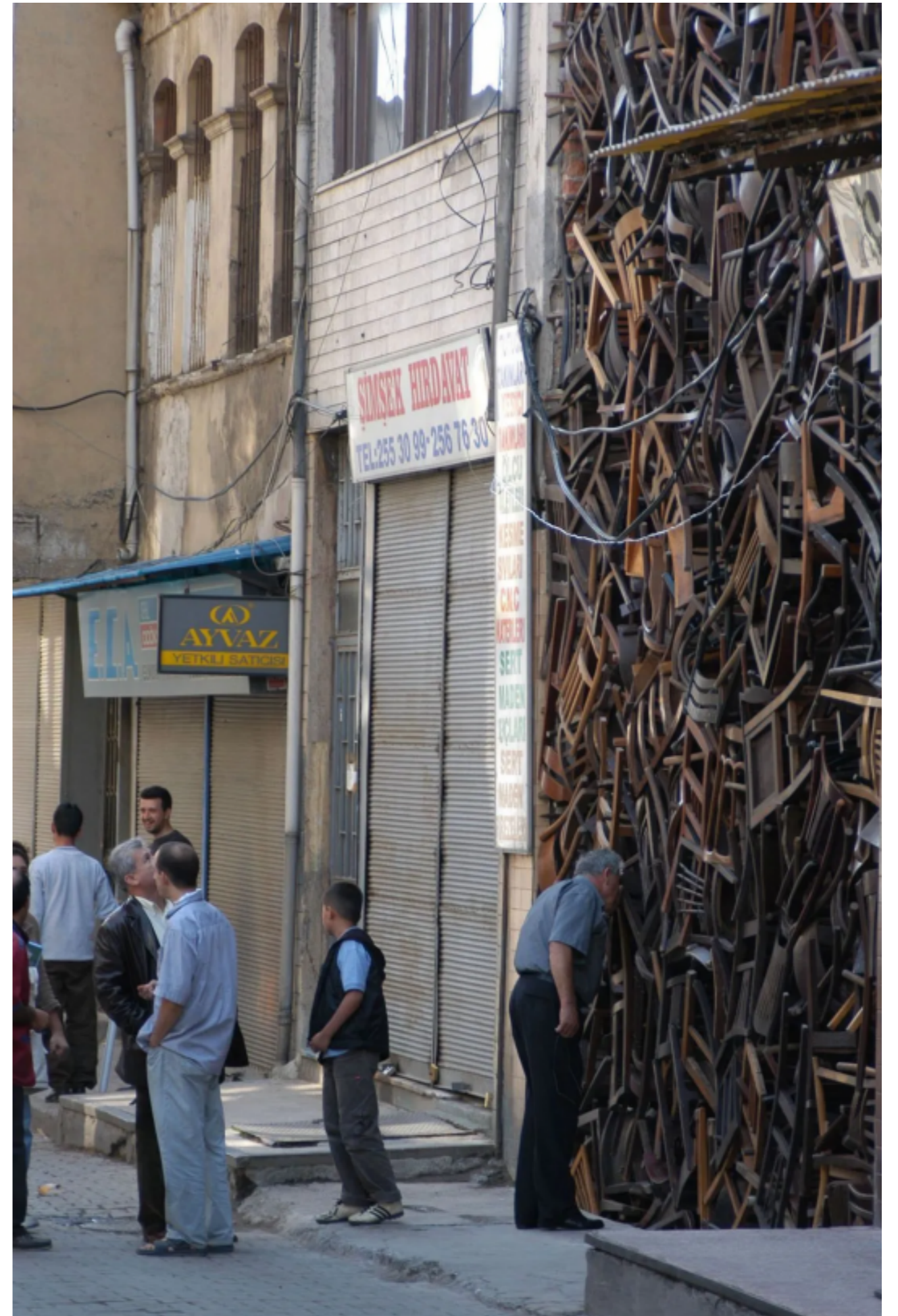
Untitled
Technique: Sculpture (10.1 × 6.1 × 6.1 m.)
Istanbul
2003

A second reference consists of the work of Doris Salcedo, who, in repeated installations, uses elements of the scale of furniture to fill a space with new meanings, frequently reconfigured based on the evocation of memory.



Doris Salcedo

Untitled
Technique: Sculpture (10.1 × 6.1 × 6.1 m.)
Istanbul
2003



2. The alive bodies on the space: understanding physiological, hormonal, and emotional responses

For several centuries, since man began to be concerned with analyzing the way he lived and began to design the spaces in which he lived, there has been an early search to understand the relationship between body, mind, and space.

The approach to this research has varied widely throughout history, responding to different cultural values, philosophical and architectural trends, and the technologies available at any given time.

Since the beginnings of architecture, attempts have been made to decipher the relationship between space and human behavior. Aristotle and Vitruvius were already discussing the concepts that gave rise to this trend. Vitruvius spoke of Beauty (Venustas), Firmness (Firmitas), and Utility (Utilitas) and their effects on experience and behavior. From these investigations, it was understood that space was a complex structure that responded as a whole whose value exceeds its materiality, a concept adopted from Holistic Architecture.

In Holistic Architecture, space is understood as a “whole” that, even if it is composed of diverse characteristics and values, transcends the fact of being the sum of them and, in their complex coexistence, is transformed into a more significant “whole.”

It was during the last century, when thanks to the development of various technological advances, several characteristics of the brain and the physiology of the body began to be studied, developing some research that allowed a better understanding of perception and, therefore, how man receives and relates to the various stimuli that he captures from the world around him. This exploration was deepened within the field of Neuroarchitecture. This current combines different areas of knowledge, architecture, and design with specialties related to the sciences, applying knowledge from the fields of biology, medicine, and psychology, seeking new answers to interpreting the relationship between man and the spaces he inhabits.



Although they have very different conceptual bases, Neuro architecture and the Holistic approach have in common that they seek to study the relationship between man and space in a more complex sense. In both approaches, the value of space exceeds the singular value of the parts since it is precisely in this interaction between the various factors that make up a space (biotic and abiotic) that an added value is generated, which is dynamic and conditions the experience. The main objective of these currents is to conceive spaces that respond to individuals' physiological and psychological needs, achieving more profound states of well-being.

The emergence of Neuroarchitecture is a discipline that combines Neurology and Architecture and studies human brain processes according to the stimuli of the space that surrounds him, studying the various fields of sensory perception and synaptic processes that enable the understanding of space. Perception, learning, memory, emotions, movement capacity, and decision-making are associated with different types of neurons. The neuro-architectural approach focuses on understanding from the design phase the possible physiological, psychological and behavioral effects on users from a technical and scientific point of view. Possibly reducing and qualifying the experience as a response mainly associated with our physiology and brain structures has been one of the most debated points. The main contradictors clarify that, although it is a technical, scientific, and multidisciplinary approach, which seeks to establish hypotheses about our responses as organisms to spatial stimuli, it is difficult to foresee the variations related to the individuality of the users themselves.

Some of the matters of research on neuro-architectural are taken as approximations to understand the processes of perception. Even though it is clear that it does not correspond to a unique formula that allows predicting the behaviors and individual or collective reactions in its broadest sense, it somehow explains some bodily processes, fundamentally the cerebral ones. Furthermore, this research can help us understand our interaction with the environment.

Perhaps, one of the more critical advances in this field is that it has found some concrete and measurable design parameters. These guides have been applied mainly to spaces linked to physical and mental health, such as hospitals and prisons. They have helped to establish guidelines to define the technical and legal regulations.



THE SYNAPSE OF SPACE BRAIN, PERCEPTION, AND SPACE

The brain is a highly complex organ. Our body has about one hundred billion neurons, with functions and structures of various categories. The perception of space is based on the superposition of information provided by various types of neurons. Some are in charge of coding color, shape, texture, position, proximity, and temperature, among others.

When we ask ourselves about how living beings interact with a space and the psychological and physiological effect on them, in repeated sources, we find that there is an approach that understands the essence of the place as a factor produced by the sum of the elements contained, but conjugated in a "holistic" way in what in some sources has been cited as atmosphere.

The definition of atmosphere, according to the Oxford dictionary, has two meanings;

- The envelope of gases surrounding the earth or another planet.
- The pervading tone or mood of a place, situation, or creative work.

And it is precisely in the comparison of both that, once again, we can find relationships in terms of the sensory perception of a place and how we relate it to how the planet naturally also shapes its logics, which combine a series of rules (chemical, physical, thermodynamic, for example) to make the coexistence of diverse species viable. And somehow, it is related to what happens inside the spaces, which are infinitely reconfigured according to the relationships between the elements that compose them, thus affecting the experience perceived by those who live it.

The atmosphere has both a material and immaterial existence since, to a certain extent, it is related to tangible characteristics, even measurable and qualifiable, and at the same time, it also has an intangible scope, which refers more to the affections that result in experiences, feelings, and sensations that it produces. To this extent, they have a singular character and are linked to individual perception. However, what is interesting is that, to some extent, they transcend singularity and respond to some extent to a collectivity and a typical affective response.

In his article "Affective atmospheres," Ben Anderson gives a historical and conceptual account of the meaning of atmospheres and how they affect the effects and emotions of those who enter them.

Anderson talks about the concept of "Affects," citing several authors, such as Gilles Deleuze and Felix Guattari. At the end of the last century, they tried to understand how effects are becomings, which respond to lived experiences that therefore have a state prior to and an effect after that experience. They also refer to meteorological factors as experiences that have effects of the same category on the body and how, in the history of art, both in visual representations and in literature and music that has permanently established a common language between meteorology and emotionality, becoming a valuable tool to express moods, perhaps because the way it is perceived is linked to the emotion itself.

"Thinking affect through the ephemerality and instability of meteors reminds us that intensities may remain indefinite even as the affect. Perplexingly the term atmosphere seems to express something vague. Something, an ill-defined indefinite something that exceeds rational explanation and clear figuration." P78 BEN

But somehow, this ephemeral and changing condition of both meteorology and affects responds to the nature of both, since they are factors that can transform themselves and are necessarily linked to an experience situated in time and space. This mutable characteristic also responds to their transpersonal condition, which transcends the barriers of singularity.

"Affective atmospheres are a class of experience that occur before and alongside the formation of subjectivity, across human formation of subjectivity, across human and non-human materialities, and in-between subject/object distinctions (after Seigworth (2003); see Anderson and Wylie (2009)). As such, atmospheres are the shared ground from which subjective states and their attendant feelings and emotions emerge." P78 BEN

In the essence of atmosphere often converge opposite concepts, which coexist, giving it its meaning, such as "materiality," "ideality", singularity and generality, "determined" and "determined."



“to attend to affective atmospheres is to learn to be affected by the ambiguities of affect/emotion, by that which is determinate and indeterminate, present and absent, singular and vague.”

For this reason, sometimes, when describing an atmosphere, it is given characteristics that denote a behavior; it is conceived as calm, relaxing, and comforting. Often we also relate meteorological factors to affective atmospheres, giving these environmental conditions emotional characteristics.

Atmospheres are in constant construction and destruction, in constant change, because they are linked to the mutable relationship between the bodies that compose them. This vision has to do with the phenomenologist Mikel Dufrenne, who studied the bodily experience of the individual through his aesthetic experience in the Greek sense of *aisthēsis* - ‘experience of the senses,’ which is based on a mutable and unfinished experience. Atmosphere, in its etymology, comes from the Greek and means:

a word-forming element meaning “vapor,” from Greek *atmos* “vapor, steam sphere” (n.) mid-15c., Latinized spelling of Middle English *spere* (c. 1300) “cosmos; space, conceived as a hollow globe about the world,” from Anglo-French *espere*, Old French *espere* (13c., Modern French *sphère*), from Latin *sphaera* “globe, ball, celestial sphere” (Medieval Latin *spera*), from Greek *sphaira* “globe, ball, playing ball, terrestrial globe,”

The atmosphere can then be conceived as indeterminate and is posited within a duality in which, first, its existence is linked to the perception and experience of the user, and second, it is somehow contained and emanated by the elements that compose it. This affective quality of the atmosphere is expressed in feelings and then translated into emotions. For this reason, atmospheres have commonly been considered an intermediate point between a subjective or objective condition of spaces.

In the “sphere,” the spatial condition of the term is understood and a certain type of envelope is conceived, surrounding that which gives back its affective condition, which is to some extent indefinite and unstable, and is born precisely in the relationship between all the living and inert bodies present in the space. The atmosphere is nourished by different values of light, sound, texts, symbols, color, and many others that help to generate or intensify affective responses; however, the atmosphere emanates from the whole but to some extent, becomes an autonomous entity that exceeds the sum of values.

Apparently, its definition is linked to the ambiguity between subjectivity, objectivity, narrative, semiotics, feelings, and emotions, factors that are conjugated when the different elements and bodies that compose a space enter in relation but that is constantly redefined in a dynamic and variable relation, and that responds to its organic nature of the interaction between the parts.

THE HORMONES

For all his activities, the human being must provide basic conditions of comfort, which refer to establishing the spaces within reference margins of different values. But there are also different physical and chemical factors of the atmosphere that stimulate the organism, creating particular reactions that favor different types of activities. It is precisely under this premise that we determine the main characteristics that can favor each type of stimulation of the space towards the user,



Salk Institute

The Salk Institute was developed under these premises since the researcher Jonas Salk, who was researching polio, was convinced that there was a close relationship between neural processes and the inhabited space and commissioned the Salk Institute project to Louis Kahn where they investigated together precisely this hypothesis.

In Rahm's case they converge in what we call participating-technological humanism. Rahm's exploration also denounces how modern architecture has deprived man of the climatic, temporal, geographic and astronomical conditions of space. It seeks to return to the point where we can put man not only in front of, but within reality. This concept stems from Heidegger's concept of Dasein (being-there) and Sloterdijk's sense of "being in the world", allowing the user to create empathic relationships with their environment and its reality.

Phillipe Rahm
Météorologie intérieure/Interior
weather
2006



u-term

Earthy Bed

This referent confirmed the pertinence of a common question that has to do with the possibility of rethinking the furniture of the house as more flexible structures that allow varied interactions. This project consists of installing a bed-device during the Open Studios at the Jan Van Eyck Academie in Maastricht. It took place at the Berlage Instituut in TuDelft during a symposium following Beatrix Colomina's masterclass on "The bed in the age of social media." This installation is based on the reflection of the bed as an open and sensorial platform for socializing where different rituals can take place. It is conceived as a concise, portable, and foldable architecture, which, more than a piece of furniture, becomes geography, a folding of the architecture itself, made up of different materials, shapes, and thicknesses where planned and unforeseen interactions between production and leisure are foreseen, a "microcosm of activities." Within the same landscape logic, other elements are attracted as rocks, proposing what is required to complete the experience: a sound device, an odor vaporization device.

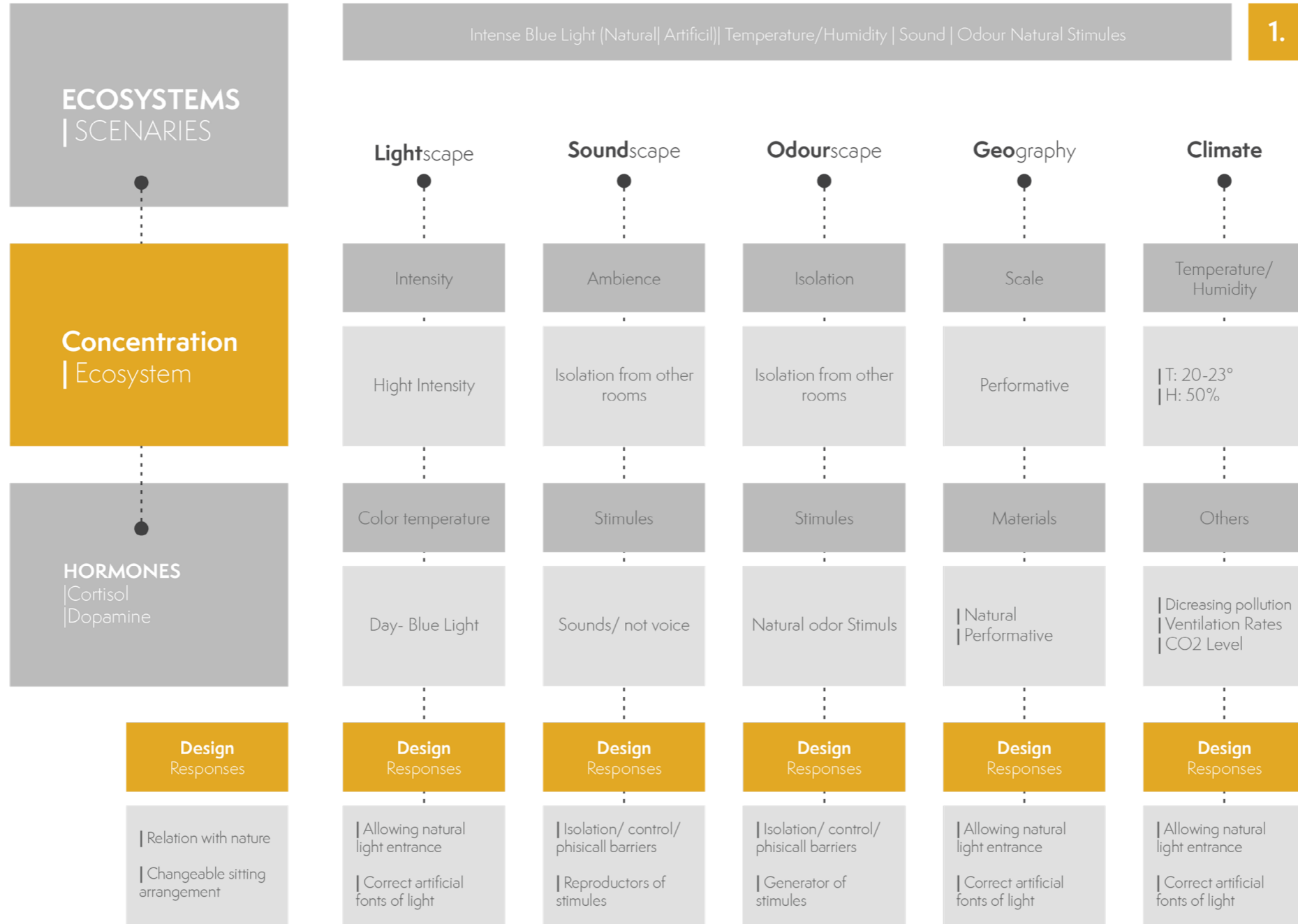
Ossidiana. Francesco Apostoli and Manfredi Bozzi partner: Van Eyck Academie, Stimulerings Fonds
Location: Maastricht (NL)
2017

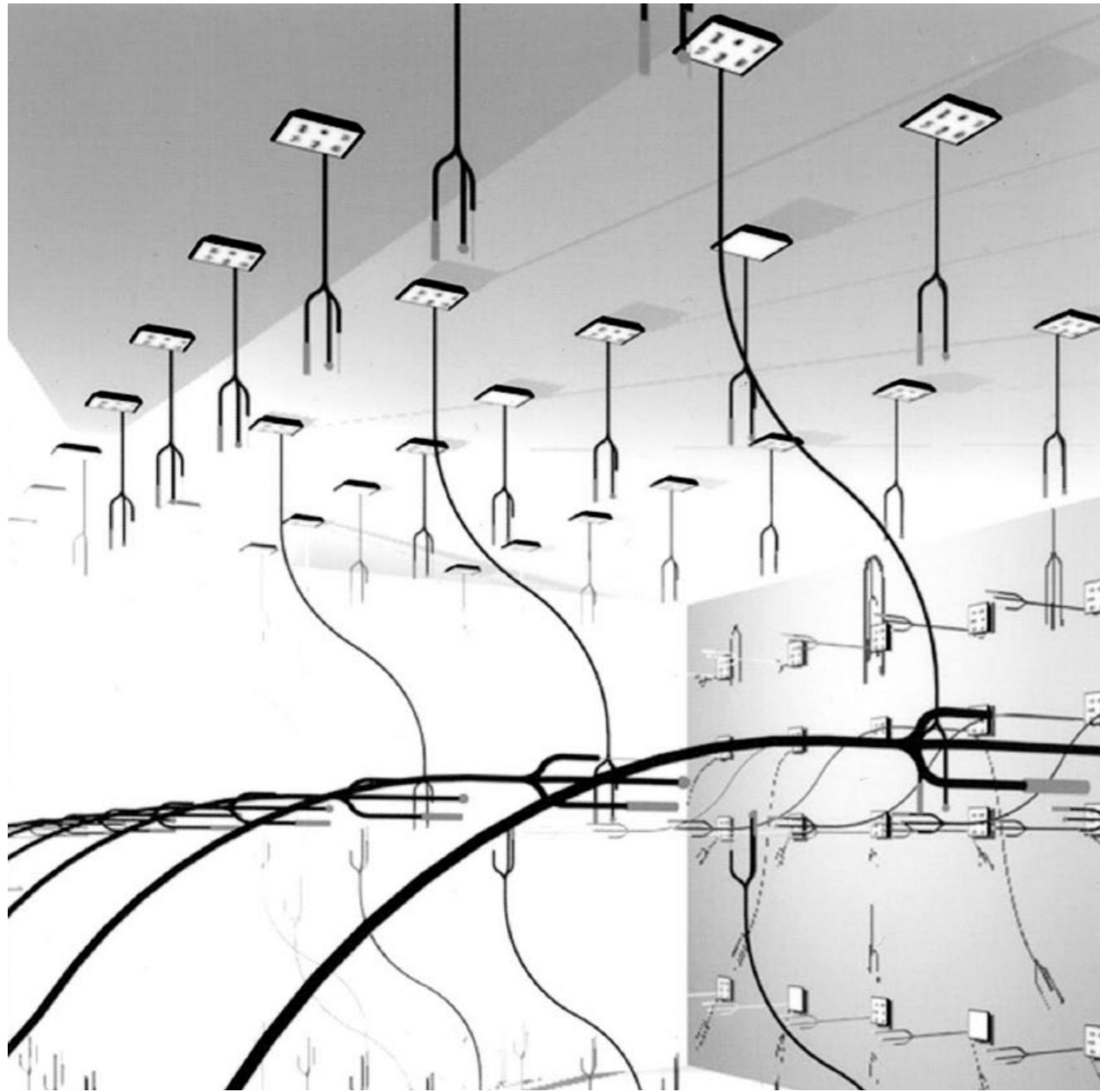
**3. The alive spaces: transversal relationships
on meteorological ecosystem**



The human being for all his activities requires to supply some basic comfort conditions, which refer to establish the spaces within reference margins of different values. But additionally there are different physical and chemical factors of the atmosphere that stimulate the body, creating particular reactions that favor different types of activities. It is precisely under this premise that we determine the main characteristics that can favor each type of stimulation of the space towards the user,







1. Philippe Rahm

In the research process, the architect Philippe Rahm appears as a reference, who materializes and investigates with his specific approach questions related to the main concern defined in this work as a starting point. Throughout his career he has been developing the concept of “meteorological architecture” which is particularly relevant in this search. In general terms, Rahm works with architecture from a scientific approach, which comes from his question about how to generate contemporary answers about our way of inhabiting and designing spaces. In his approach, the relationship between the natural and the artificial is fundamental, considering that since the era of industrialization we have begun to control our entire natural environment, why not also pertain to interiors with nature. He specifically proposes to analyze the interiors from the point of view of meteorology, a condition that directly affects the human being in his corporality, controlling aspects such as temperature, light, humidity, to generate more sustainable and sensitive interiors.

In Rahm’s case they converge in what we call participating-technological humanism. Rahm’s exploration also denounces how modern architecture has deprived man of the climatic, temporal, geographic and astronomical conditions of space. It seeks to return to the point where we can put man not only in front of, but within reality. This concept stems from Heidegger’s concept of Dasein (being-there) and Sloterdijk’s sense of “being in the world”, allowing the user to create empathetic relationships with their environment and its reality.

“Individual establishes an empathetic relationship with the reality that surrounds him, himself as a part of a whole, a continuous space, and a complex system that supports life.”

Phillipe Rahm
Météorologie intérieure/Interior weather
2006

Phillipe Rahm
Homonorium
Venice Biennale
2002



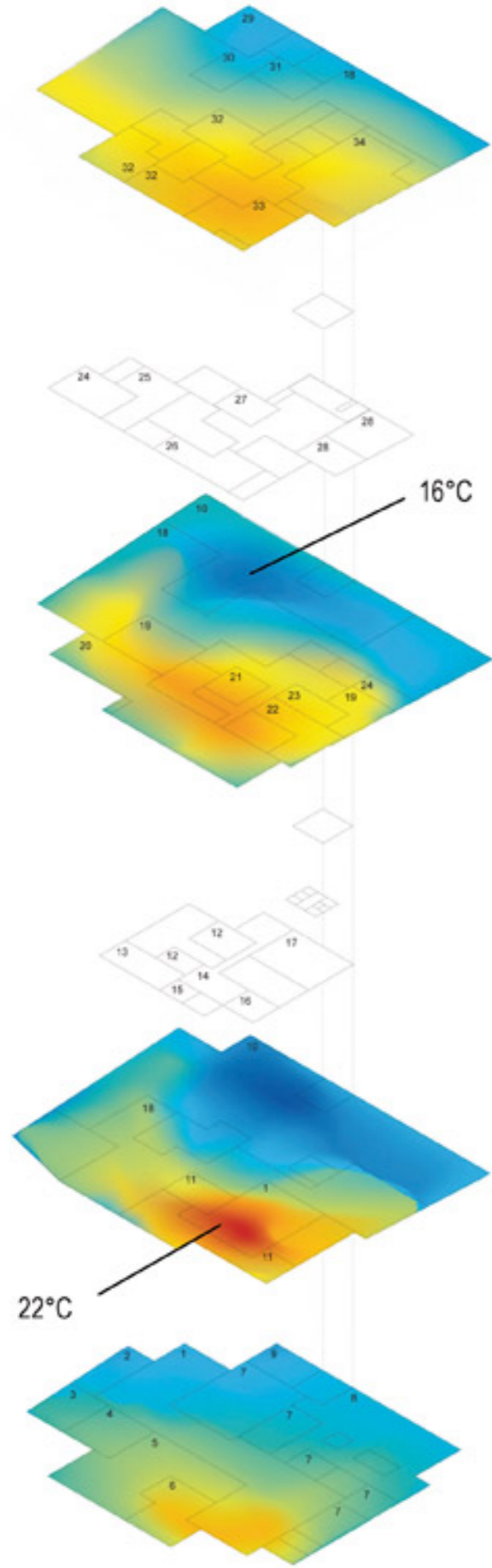
His search comes from a critique of the traditional approach to architecture, as happened in modernism that projected architecture from a mostly functional point of view, considering that space, beyond the elements that make up its container, corresponds to the “empty” content.

His search comes from a critique of the traditional approach to architecture, as happened in modernism that projected architecture from a mostly functional point of view, considering that space, beyond the elements that make up its container, corresponds to the “empty” content. Among others, it raises how it has been through the development of science in recent years that we have been able to understand that the vacuum is actually full of particles that respond to physical and chemical laws and it is precisely in the interaction between them and with the user who appears the possibility of applying this scientific research as a spatial and architectural investigation.

As Rahm exposes in his book “Architecture Météorologique” in the Atmospheres chapter, it is clear that space affects even with its imperceptible variables the humor of human beings. And it is that humor as a physical symptom of this reaction makes evident those intangible conditions of space, such as the chemical composition of the air or the electromagnetic rays that travel through the air. And it is that they are factors that enter all the structures of our body and go through us, permeate us and affect us.

Modernity developed artificial physical environments. There is an invisible modern condition in space that has been valid up to a certain point of studying how man responds to some stimuli, allowing more or less determined effects to be produced in him. But the architecture could also be analyzed from the secondary effects, those not projected that affect the user. In various conditions, the possibility of generating particular hormonal responses appears, just as with light we can produce melatonin release, but in the opposite direction, inadequate lighting could affect mood, producing sadness and low libido, a disorder called SAD (Seasonal Affective Disorder), a medical condition that can be treated with light therapy.

Phillipe Rahm
Domestic Astronomy
Denmark
2009



It is an architecture with a sustainable approach, but above all with an interest in producing more sensitive interiors, a new contemporary language, where a contemporary language is not built from a visual and aesthetic response, but from explorations that allow us to experience new behaviors and lifestyles.

The difference between sculpture and architecture is that in sculpture you work with the solid and in architecture with the atmosphere, with space, the void. In sculpture you are outside and in architecture you are inside. But for a long time, architecture focused on the container and not on the space. But science has been "filling" this gap from its understanding, as well as the understanding of the composition of the air, or the existence of microorganisms and bacteria, or electromagnetic waves.

"If the architecture of the past were reduced to work on the solid, today we are more and more able to work directly on the space itself and to design atmosphere by shaping temperature, smell, light or vapor." Meteorological Architecture. 2.1 Conversation with Philippe Rahm and Massimiliano Scuderi

Phillipe Rahm
Convective Museum, Wrocław,
Poland,
2008



Hiroshi Sambuichi

Hiroshi Sambuichi is a master at balancing the relationship between nature and architecture. He cares about the movement of earth, wind, air, water, and sun as integral parts of his buildings. His approach allows daylight always to be present as a potentiator of the experience. For him, natural light experience is a rich value that highlights the characteristics of the place and has a nature fluid, timeless and variable

“To me, architecture is ideal when you look at its form and the moving materials around the site, such as when the wind, water and the sun become visible. A close examination of changing wind directions and intensities in daylight influences the site and enables me to understand what kind of architecture is really needed on each location.” *

“A close examination on how changing wind directions and intensities in daylight influences the site, enables me to understand what kind of architecture is really needed on each location.”*

<https://thedaylightaward.com/laureates/hiroshi-sambuichi/>

He considers that architecture should not be the protagonist but should allow the users to connect with the environment and should potentiate that relationship.

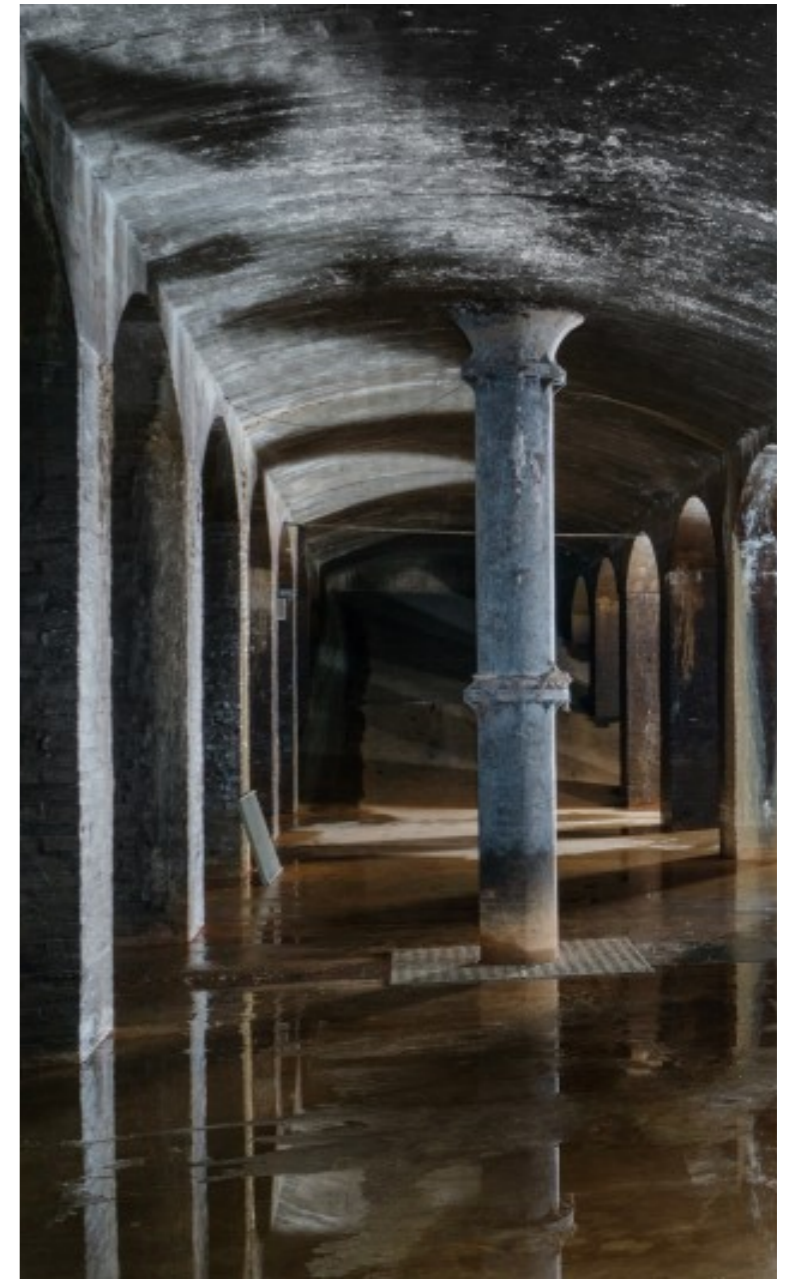
In this work, Sambuichi works with the characteristics and the story of the place by using natural surfaces and water to enrich the experience. The architect uses water to highlight the valuable characteristics of the space. In this case, at the “shrine-like” installation, Sambuichi reopened the ground above the cistern for the first time in 150 years, proposing an intervention using water, natural light, moss, and time as primary resources. Sambuichi works always considering the natural characteristics conductive and reflective of the water.

He constantly studies the composition of the space, the elements, and the users’ movement, considering that when they stop moving, they start feeling the moving natural materials, such as air, water, and sun.

Hiroshi Sambuichi
“Shrine-like” installation
Cisterns Museum
Copenhagen, Denmark
2002



Horishi Sambuichi
"Shrine-like" installation
Cisterns Museum
Copenhagen, Denmark
2002



Horishi Sambuichi
"Shrine-like" installation
Cisterns Museum
Copenhagen, Denmark
Taked from: Danish Architecture and Design Review.



Horishi Sambuichi
"Shrine-like" installation
Cisterns Museum
Copenhagen, Denmark
2002

3. reflection

Having defined the frame of reference that directs the exploration that will be carried out in the Young Bizzotto Hub (by Bizzotto Italia), we proceed to define how these concepts are applied to the design to provide the brand with a space that allows it to connect with new audiences, as well as to execute innovative marketing and research processes that will be beneficial to the brand.

To link the previous research with an approach to the project, we will organize this chapter in the five "Wh" questions to cover in an organized way all the strategies and justifications that will support the project.

WHY?

The pertinence of re-define the user experience.

WHAT?

Hub for experimentation

WHERE?

Possible Locations

WHEN?

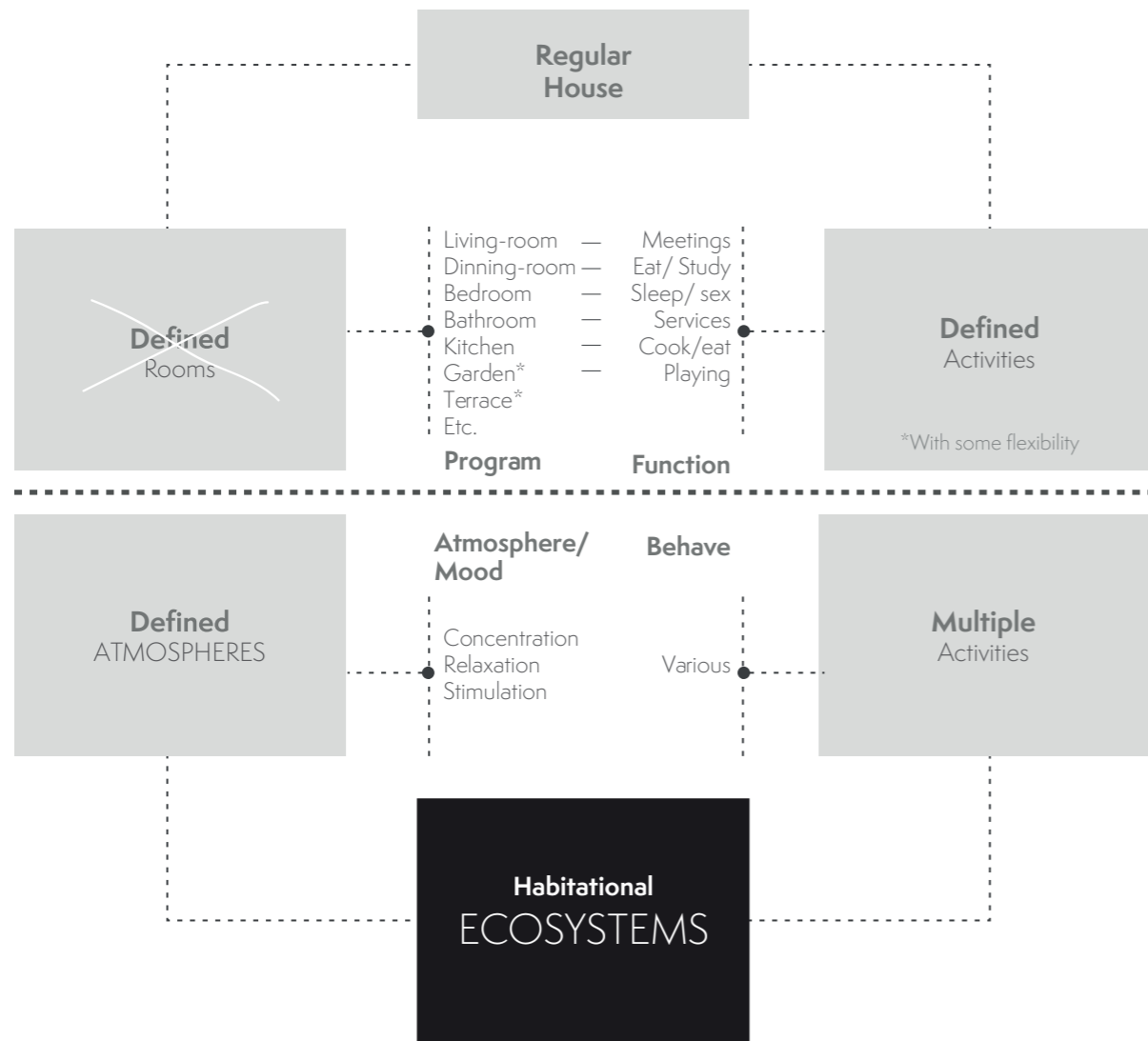
Chronos and temporality

WHO?

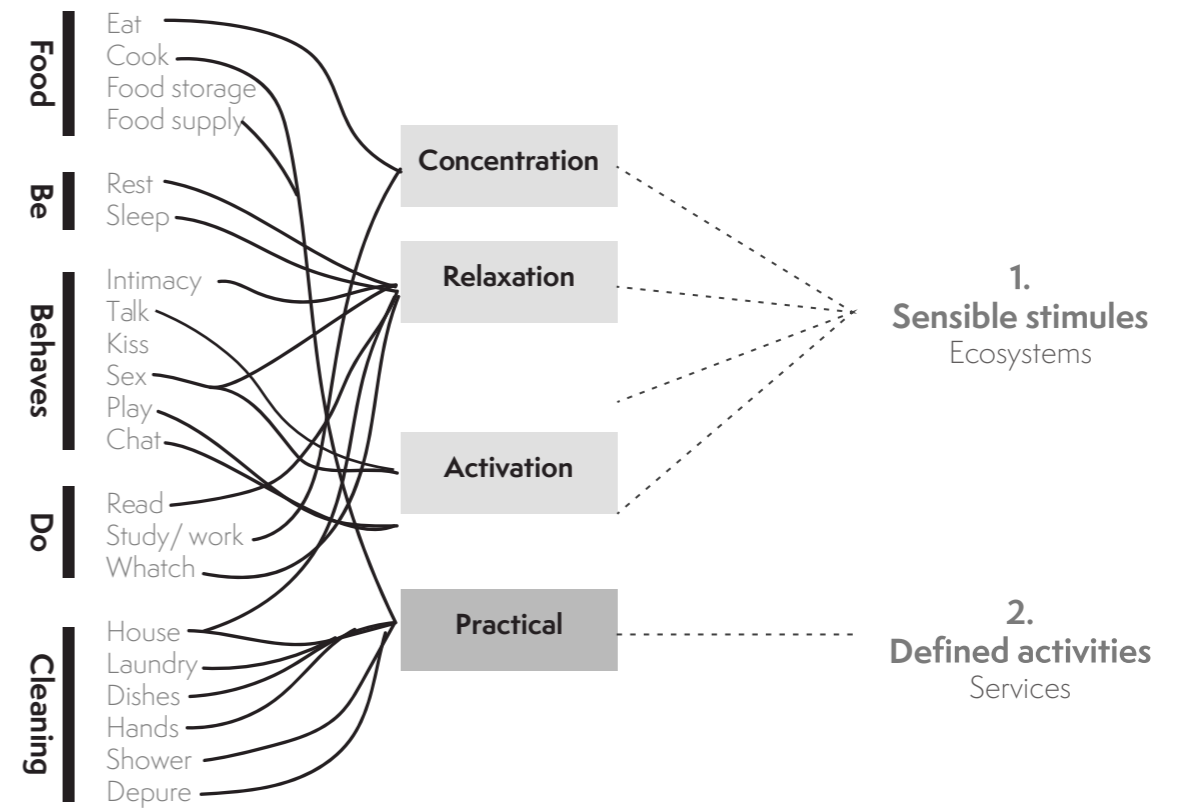
Relationship between brand staff, specialists, and users

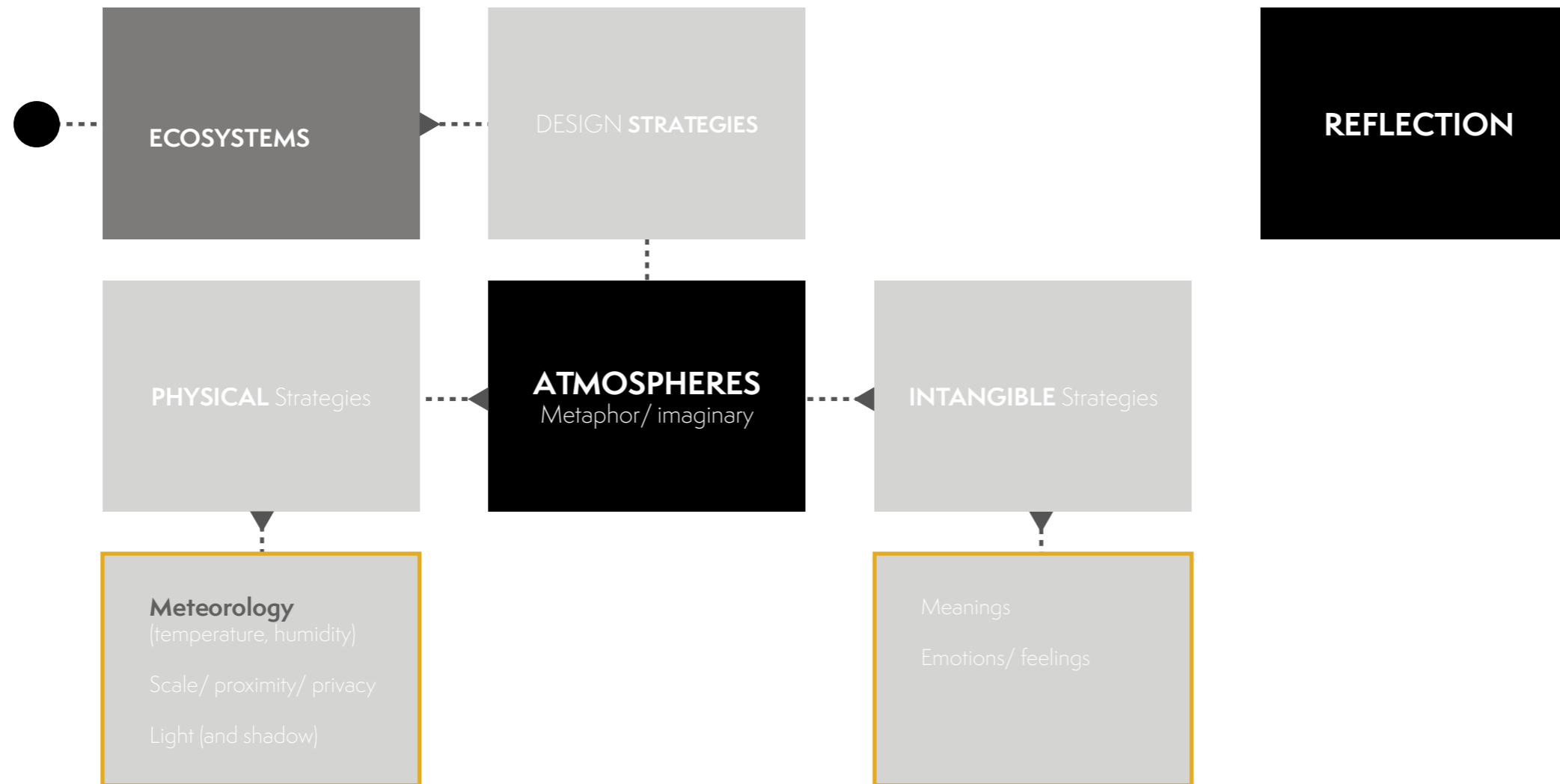
HOW?

Strategies and Mechanisms



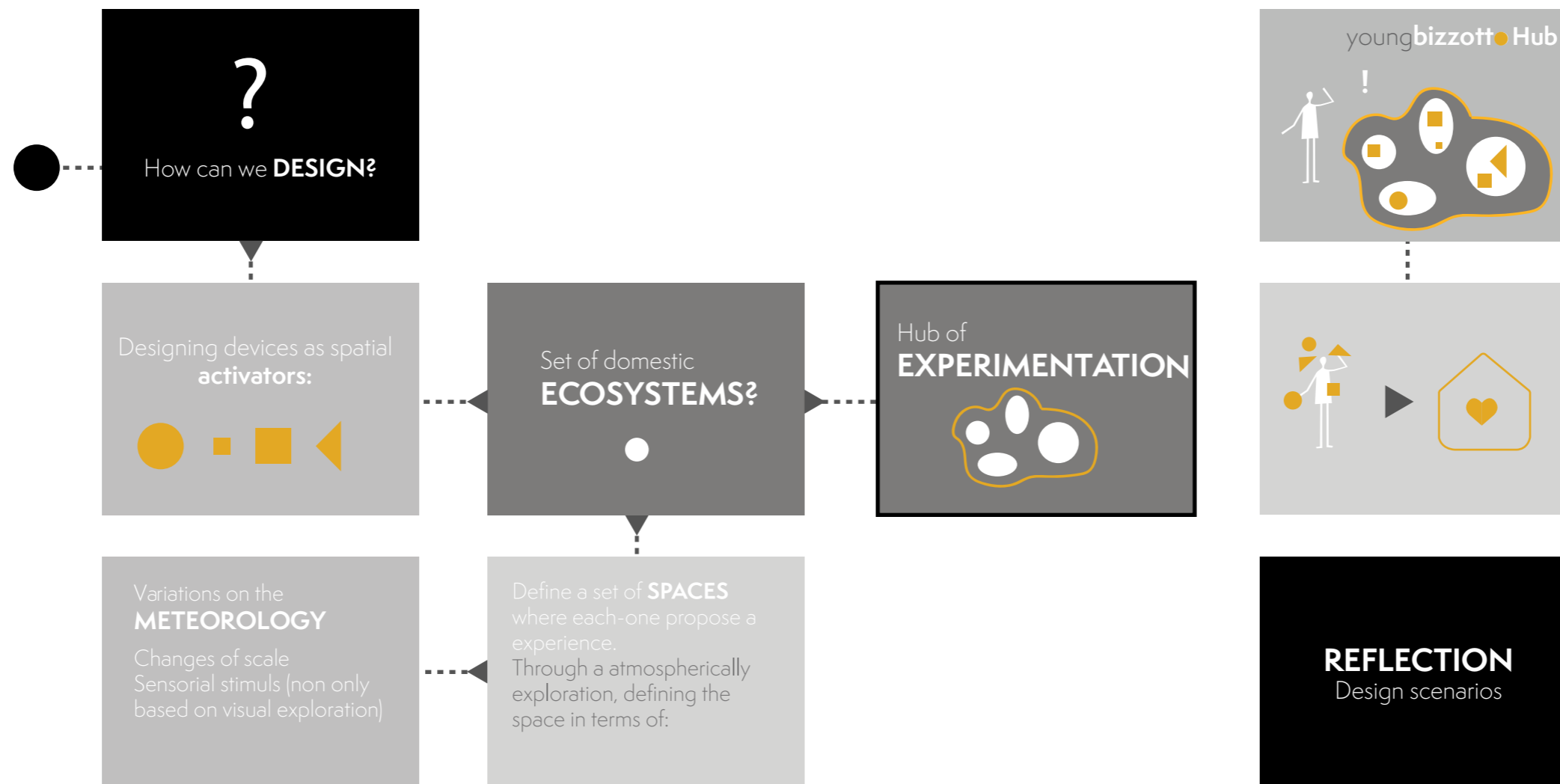
1. How do we inhabit?





As for the design strategies to define the domestic ecosystems, the first step is to define an Atmosphere for each one, which is linked to a metaphor, an imaginary, that guides the design line. Then we proceed to define the physical strategies (related to meteorological exploration, scale/proximity/privacy, and lighting condi

tions) seeking to predict and design some intangible spatial characteristics, such as possible meanings, emotions, and feelings. This reflection on the domestic space is important, taking into account that it is where intimacy is protected and the identity of an individual is built.

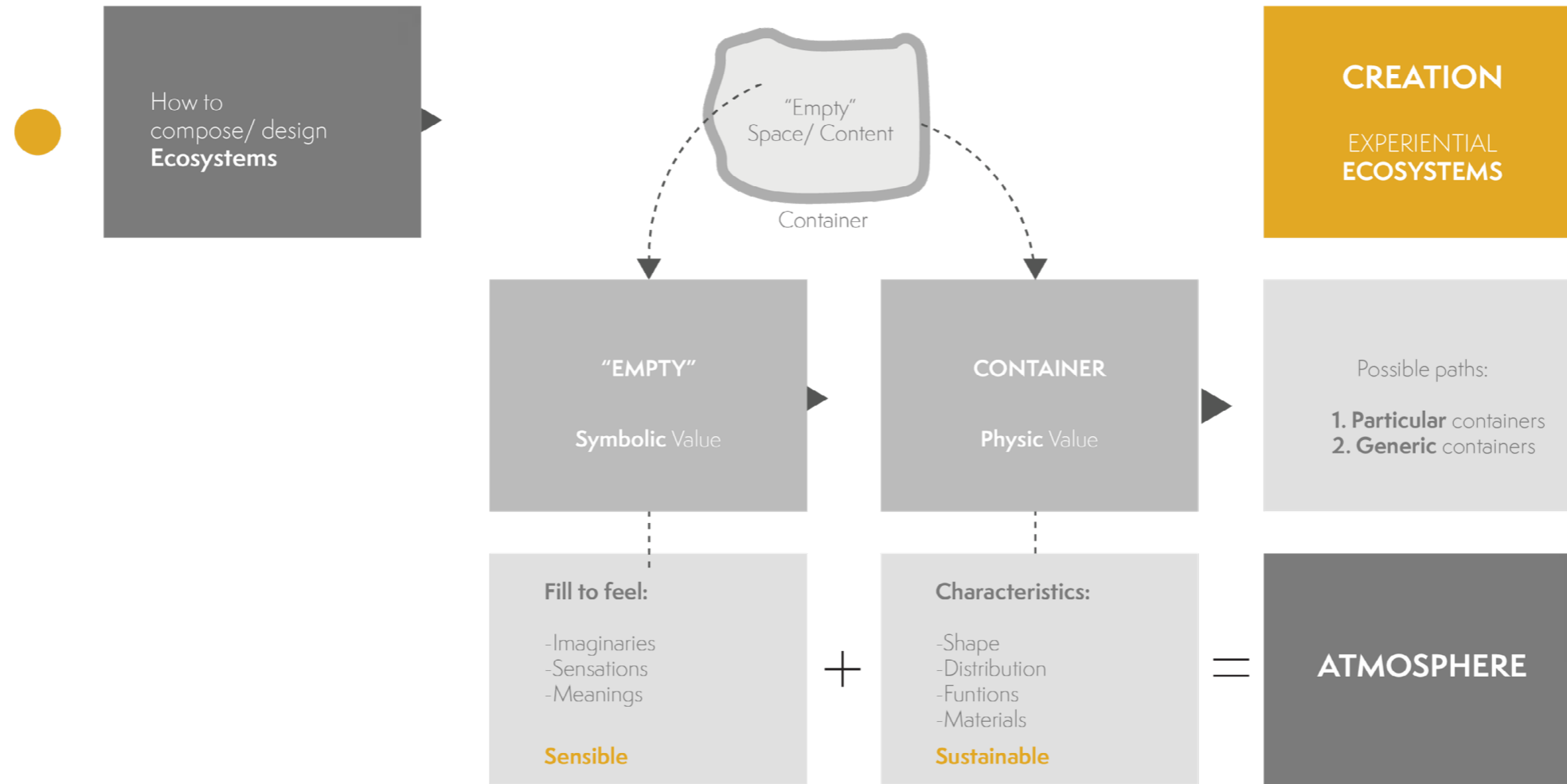


To propose design strategies, it is useful to understand furniture as spatial activators that enhance the experience. These activators will then be applied in the ecosystems, to define particular atmospheres that allow users to explore the ways of inhabiting domestic spaces. These ecosystems will be grouped in the Young Bizzotto

Taking into account that beyond asking ourselves about the functions and forms of furniture and spaces, we are inquiring about ways of life and ways of living, the main objective when designing would be how to enable genuine and individual experiences. As an answer appears the possibility of exploring a series of domestic

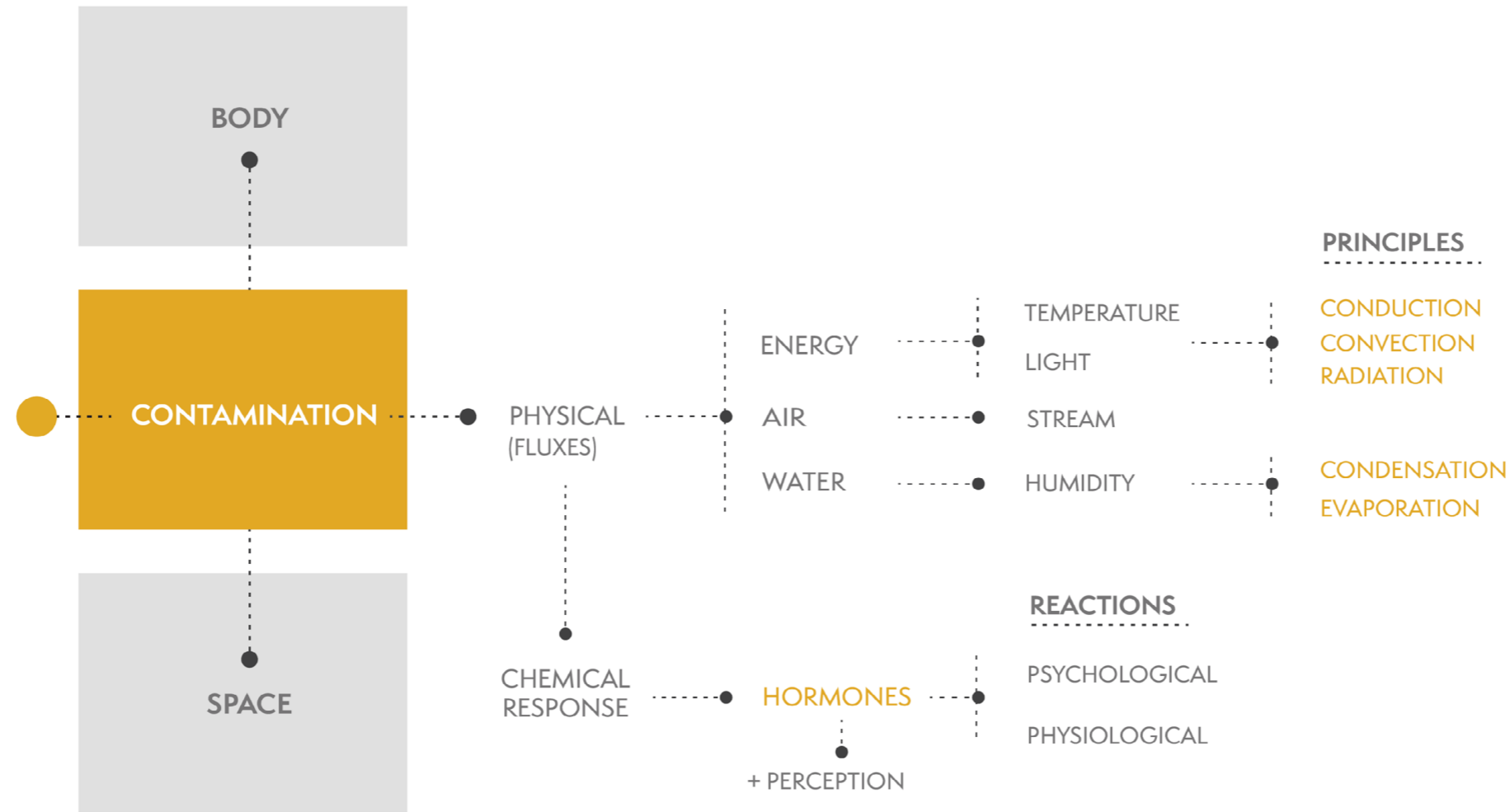
Hub. Where users and potential clients of the brand will be able to experience them in an immersive way, since it consists of a series of temporary living spaces, where the user can reflect, consciously or unconsciously, on other ways of inhabiting.

ecosystems, understanding the ecosystem as the set of living and non-living factors that interact in a space looking for balance. The Bizzotto Hub would be precisely a space that would house the different ecosystems, allowing users to explore them



DESIGN

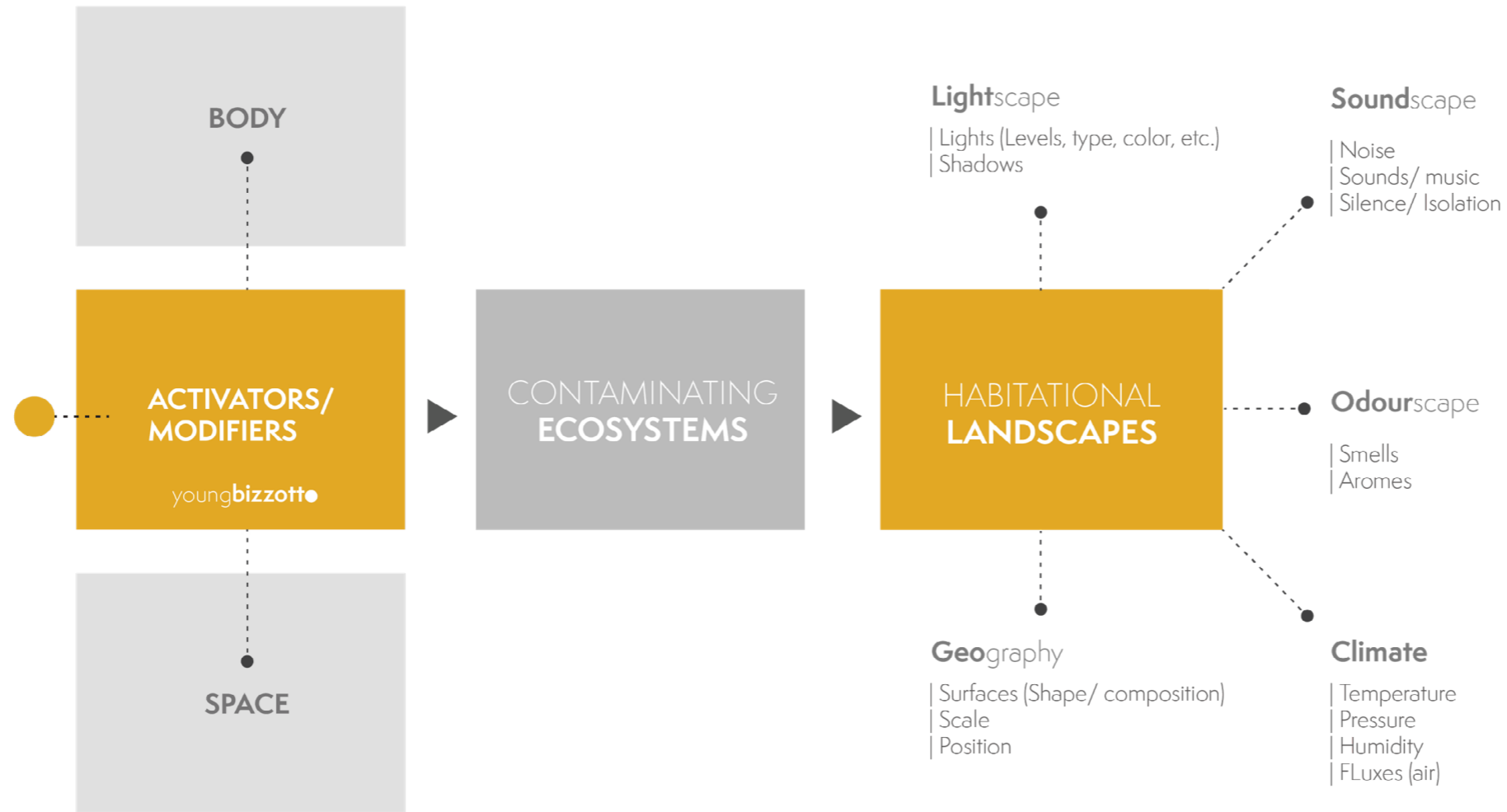
To define domestic ecosystems it is necessary to understand that as delimited spaces they are made up of their container (architecture) and the contained space (empty). It is precisely in the interaction between the two that the possibility of working with the physical characteristics of the space to endow it with a symbolic value appears. However, the relationship between container and content is not unidirectional, since it will be the imaginary of the content that establishes the design criteria that will allow precise characteristics and materials.



HOW

By analyzing the way in which the user affects the space and vice versa, we can understand that this relationship is mediated by a constant contamination, where different stimuli are exchanged. Variations in the environment can be analyzed from physical and chemical reactions, which translate into air, water and energy flows. These variations have physiological effects on the body, producing different types of physical and mental reactions in the user.

CONTAMINATED ECOSYSTEMS | **METEOROLOGICAL** ATMOSPHERES

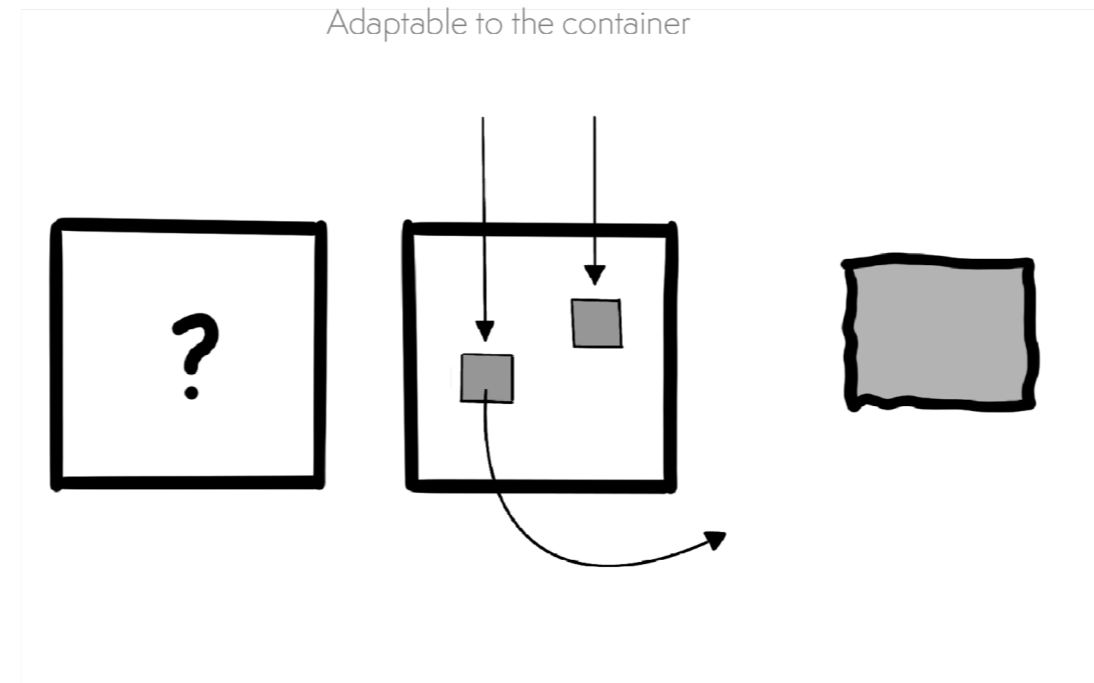


HOW

Young Bizzotto's products will be used as activators that will allow to intensify the contamination between user and space, thus allowing the design of habitational landscapes. Defining a new way of configuring the Habitational Landscapes, Young Bizzotto focuses on creating elements that, as activators, allow to provide each of these ecosystems with the necessary conditions to help the user to connect with different mental states, suitable to carry out different activities.

WHAT

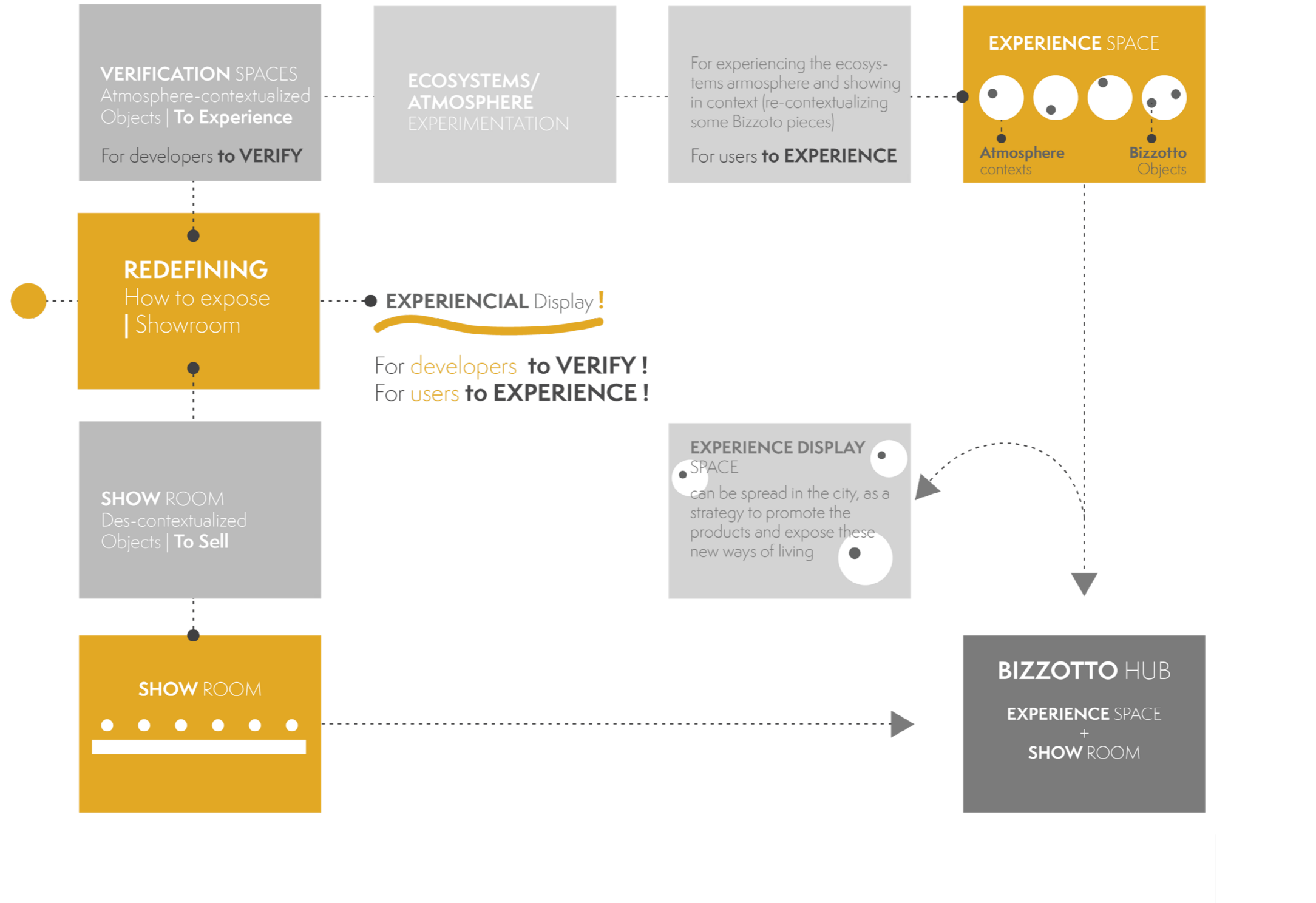
ECOSYSTEMS | ATMOSPHERES FOR RE-CONTEXTUALIZE

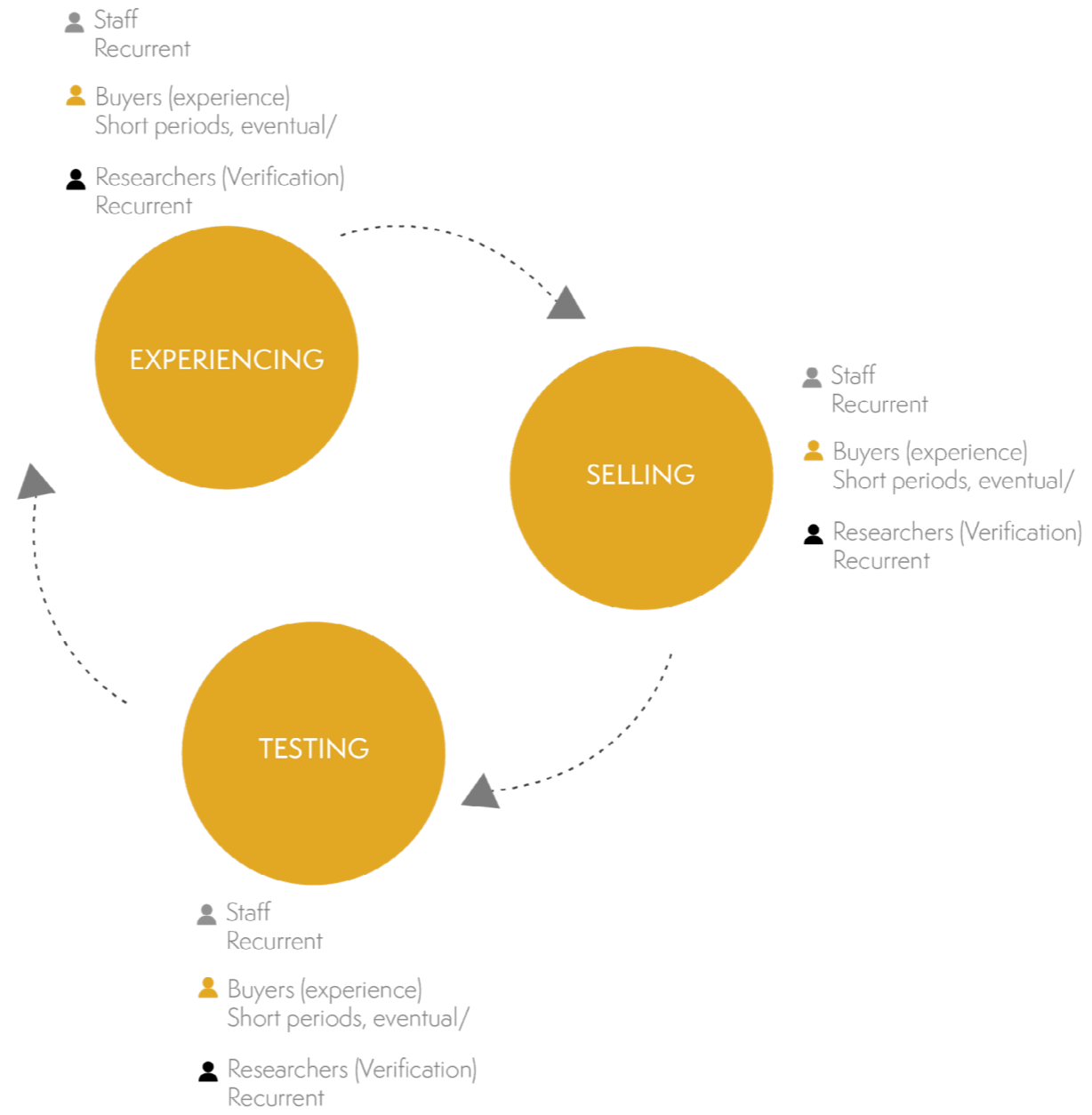


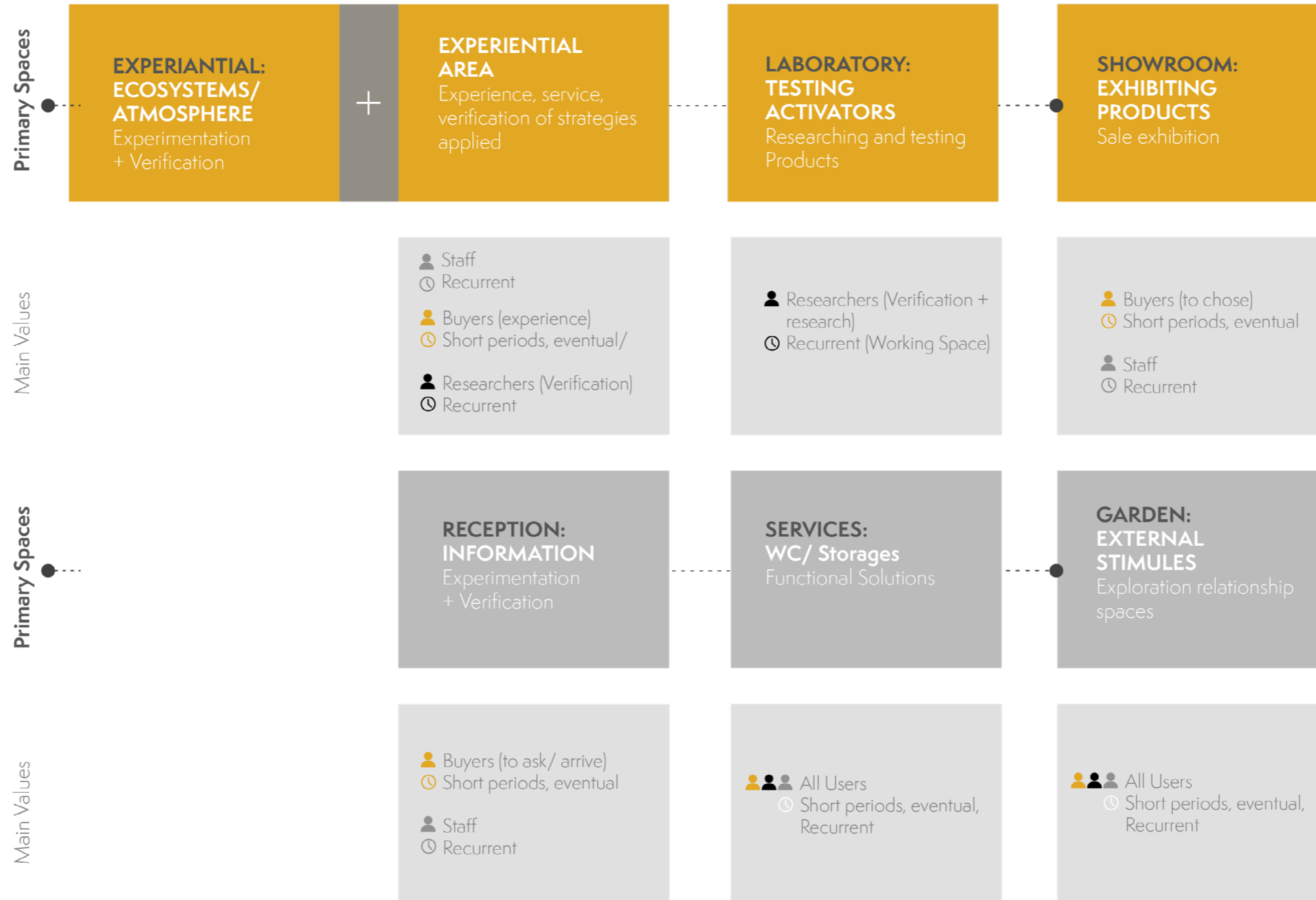
EXPERIENTIAL DISPLAY

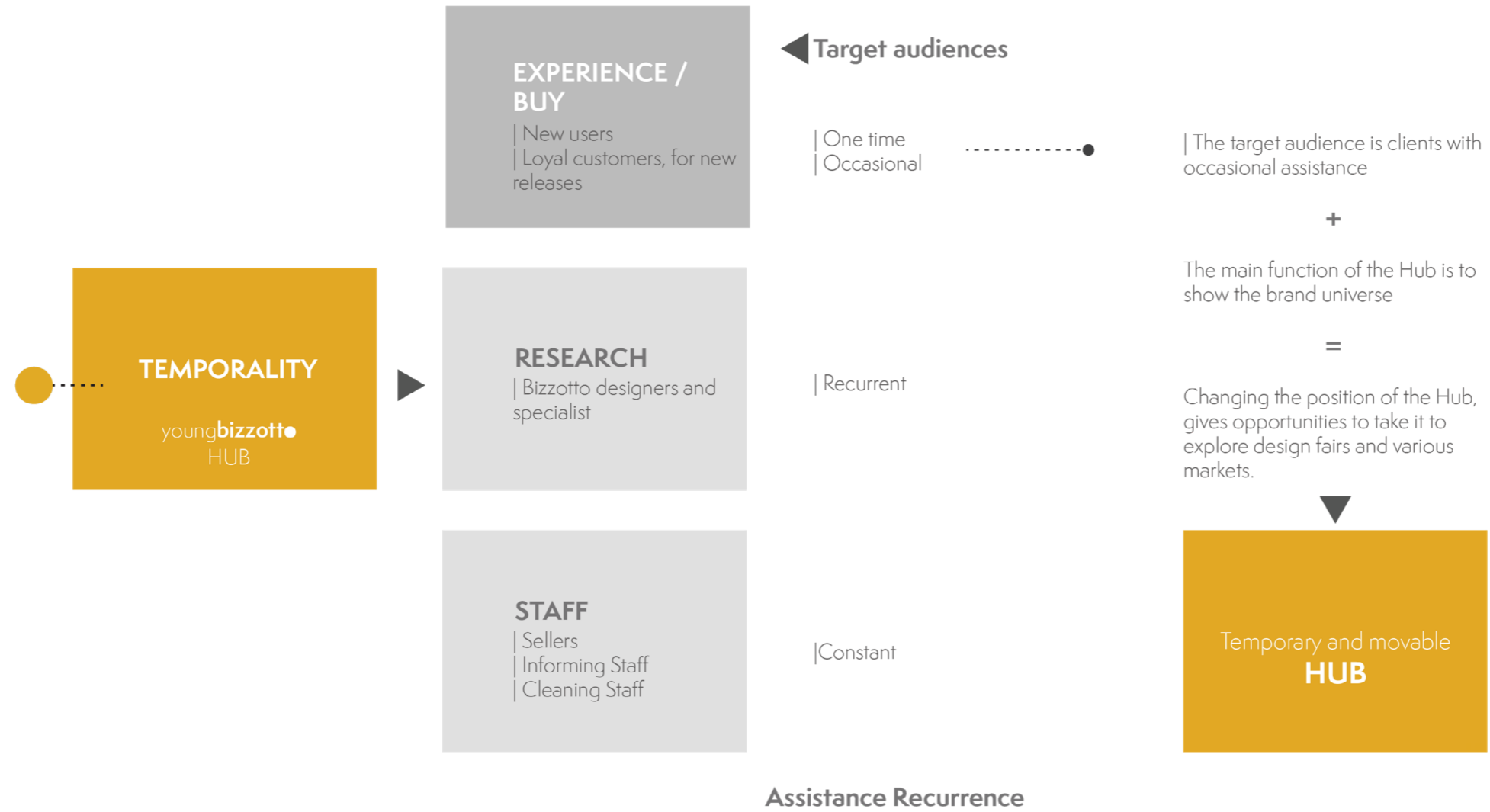
Using the ATMOSPHERES to RE Contextualize the products

The creation of these experience and verification atmospheres is useful because it allows the company to use a space that replicates the desirable conditions, but that can be transversal to various collections of its products, since it does not commit to a particular response applied to a specific living space.

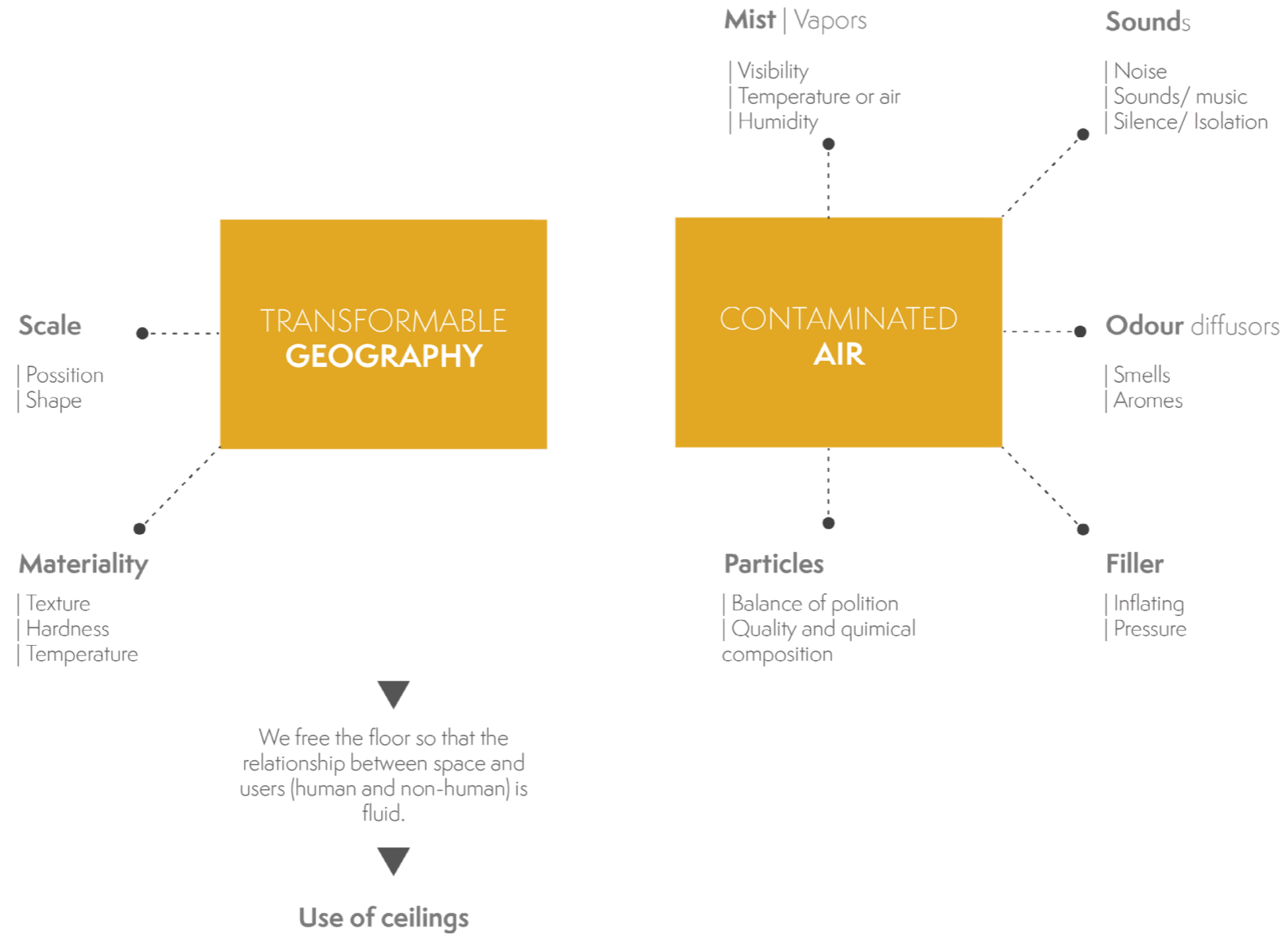








WHEN



PRINCIPES

SOIL AND AIR

Keywords: Air, pollution, contamination

The space design will focus on two categories of nature: Air and soil. We consider the ground the bearing surface, which by the gravitational nature of our environment, is our basis of relationship and connection with the world. And air, understanding it as that substrate that surrounds and permeates us, that which contaminates us and is contaminated by our existence.

Geographies

When we think of a space, many times, we refer to the “empty” content of that space. But in fact, it corresponds in reality to the air that we inhabit, that surrounds us and permeates us.

Although perceptually we relate it to the absence of matter, emptiness has its consistency and materiality and runs through our bodies inside and out. It surrounds us and permeates us. And it is because of this relationship that our bodily interaction with the environment is mediated primarily by this substance. Air is the first threshold between our matter and the world.

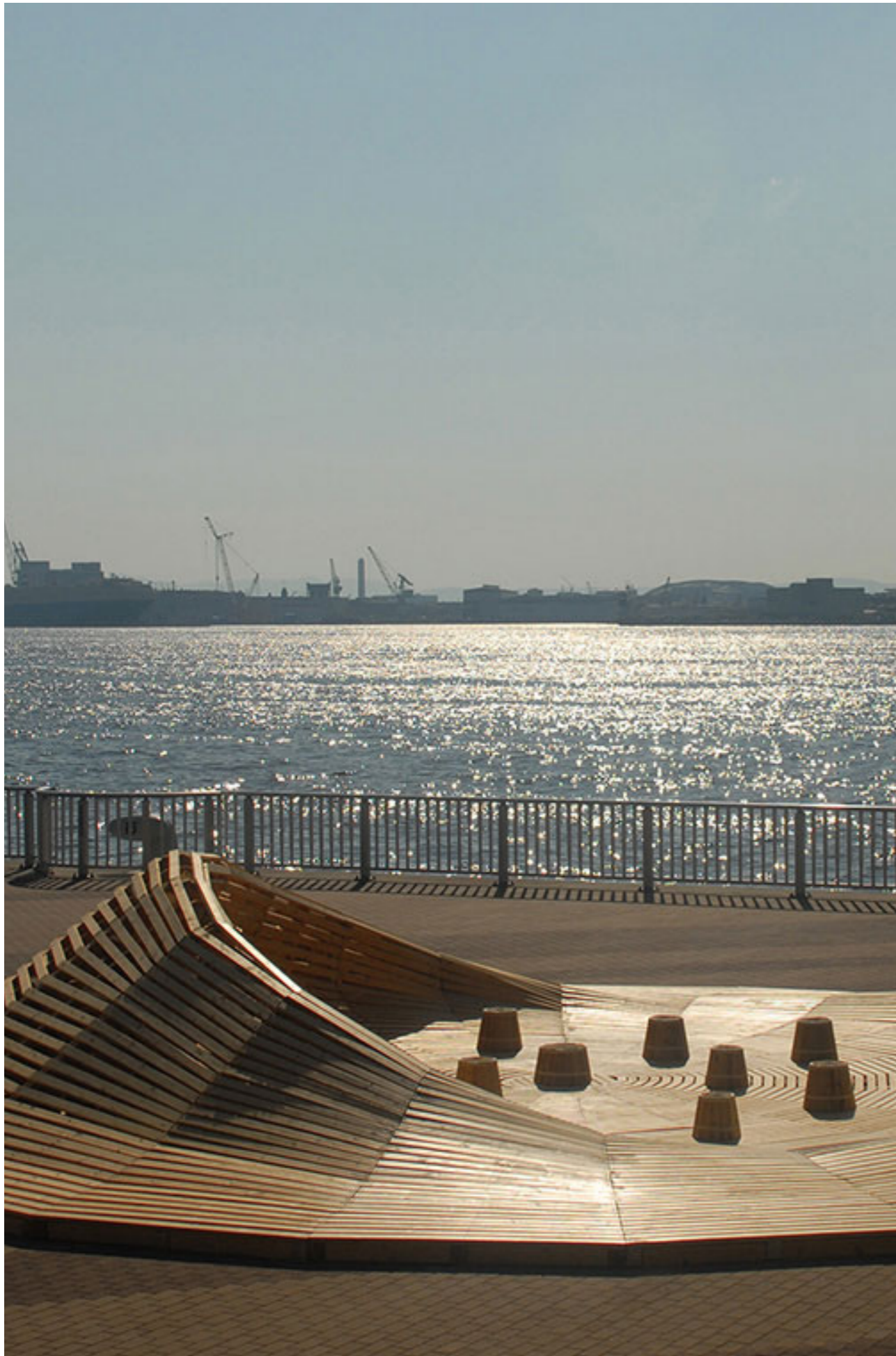
Topography refers to the physical conditions of a surface on earth, it refers to its shape, but also its composition. If we translate it to the change of the built space, we would be talking about defining the shape and the materiality of the horizontal base surface.

Taking into account that architecture consists of the artificial appropriation of the land, where a man tries to give it the most appropriate characteristics to achieve a general comfort, the shape of this horizontal plane has generally been reduced to a continuous plane, which allows the displacement without requiring any attention on it, putting us in a passive attitude towards the horizontal plane, because it no longer requires attention to the displacement. This condition in general, allows us to focus our attention on other factors. However, it also eliminates possible interactions that existed with the ground, where the shape or materiality suggested possible forms of interaction. If we consider it as an example, taken to nature, if we are walking in an open field or a hill and want to take a break, we will base the decision on the shape of the land itself and its composition substrate, its material.

But not in modern architecture, except in particular conditions often. But this has to do with cultural decisions and the level of comfort. It is evident that the first approach to how we inhabit has to do with the cultural relationships we have established with the spaces, and so each culture has adapted its base plans to it. Even today in Japan and other oriental cultures, it is common to sit on the floor. Consequently, the surface provided for this purpose is separated from the floor, generating an air chamber underneath it, which changes its thermal conditions. Likewise, it acquires particular materialities, such as in the “Tatami room,” whose fundamental characteristic is the hardness and materiality of the base plane.

In most western cultures, there has been a tendency to separate activities from the base plane, and this has different repercussions at the level of behavior and movement within the space. As a first step, the furniture seems as a mediator of almost any activity since a “Particular” condition is required for each function, generating different types of furniture. In general, the relationship of the body with the space, when mediated by traditional furniture, is much more passive since they correspond to delimited and reduced areas, where the position of the body must be kept more or less constant. This can be seen in almost any furniture, but we can think of it, for example, in a chair, which restricts us to a specific body position. When inhabiting the floor, the freedom of the body is stronger since it corresponds to continuous surfaces that do not suggest particular positions.

Still, within the category of artificial, constructed spaces, we find the structure of the playground as an example of a space where “topography” is used as an activator, in this case, physical and mental. Because of its spatial variety, which commonly explores materiality and form, it puts the users (generally children) in a state of activation; mental, since it is more stimulating because it generates more possible narrative structures and motor, because it implies a corporal activation that incites the body to interact in different ways with its surroundings.



Ref- Geographies

Crater Lake

This project was developed as a multi-use environmental facility. The design was influenced by the Great Hanshin-Awaji Earthquake of 1995, which devastated all the constructions, revealing only nature and the attitude of its residents, who had to overcome the destruction and strengthen themselves as a community. It is precisely for this reason that it is conceived as a meeting device.

It was developed for the Kobe Biennial in 2011 and is conceived as a landscape structure. It is developed in 20 panels that form a continuous structure that presents variations in its 360 ° generating different visuals and interactions with the surface. It is intended to look for soft surfaces that encourage the interaction of people of different ages in activities such as playground, relaxation, or socialization.

It is made of pine for its good structural performance outdoors and its texture to the touch, which generates the desired continuous smooth surface.

Crater Lake
24° Studio
Kobe, Hyogo
2011



Ref- Green System

Vertical Gardens

In association with the Centre National de la Recherche Scientifique de Paris, French biologist has been in charge for four decades of studying how plants can live without soil, the substrate is only a medium. Based on this premise, in 1982, he patented his "Green Wall" where plants grow without being bound to any substrate but instead to materials with high capillarity. His patented invention was composed of only three elements:

- A main metallic structure (either self-supporting or to be fixed to another surface)
- A plastic sheet 10 mm in thickness that lends sealing, rigidity, and stability to the surface
- 3 mm thick layer of polyamide felt strapped to the PVC

For this system to work, irrigation is done from the top, and some nutrients are added.

Airplantman

Josh Rosen dedicated his work to implement the Thai Airplants, which as the main characteristic, can live without the need of substrate or any surface and stand out for their variety in shapes, shades, and textures. These plants belong to the Bromeliaceae family and are a species commonly associated with Thailand but are also found in South America, Central and South America, in various ecosystems, from forests to deciduous forests.

It is a way to create interactive vertical gardens and explore new ways of defining spaces.

This type of plant helps improve air quality and, due to its characteristics, generates a much lighter aesthetic than traditional gardens, which have been used in search of a more minimalist aesthetic.

The main qualities of his work are that it is creative, flexible, and simple.

Crater Lake

24° Studio
Kobe, Hyogo
2011



Ref- Inflatable Surfaces

"The design competition was held in April 2005, where 578 artists registered, and 117 applied with their ideas. The construction budget was 10 million yen. On March 16, 2004, the final open competition was held, and one Grand Prix winner and 5 special awards were given. The winner of the Grand Prix was Jun Igarashi. The competition judges were Yasutaka Yamazaki, Norihiko Dan, Yukichi Matsumoto, Yukio Fujimoto, Jun Kobori, and Masahiro Iwasak, Shigehumi Fukatsu.

The Osaka Contemporary Theater Festival aimed to be an ambiguous space yet real. The theatre had a round shape divided by 313 polyethylene air tubes and cloth curtains. The audience could enter the theatre from anywhere, which was wonderfully charming."

Jun Igarashi Architects
Playhouse
Osaka Contemporary Theater Festival
Material: Air tube Curtains
2005

4. implementation

The Bizzoto Hub is searching for a balance between nature and architecture. This is why Hub Bizzotto uses air as a substrate and ecology as an end.

The aim is an ecology that allows a transversal relationship between living beings, objects, architecture, and space.

Contaminating the air is a matter of design where we give it non-visible characteristics that modify the experience.

We studied four types of body states that occur due to different environmental and situational factors; relaxation, concentration, stimulation, and interaction.

We studied four-body states produced by different environmental and situational factors; relaxation, concentration, stimulation, and interaction. Understanding how they function in the body also allows us to understand how to enhance them from spatial characteristics. These will define the programmable characteristics according to different atmospheres.

In the Hub, there is an experimentation area, a customization area, a showroom where users can see physical furniture and re-contextualize in a virtual world (VR), and a sales area.

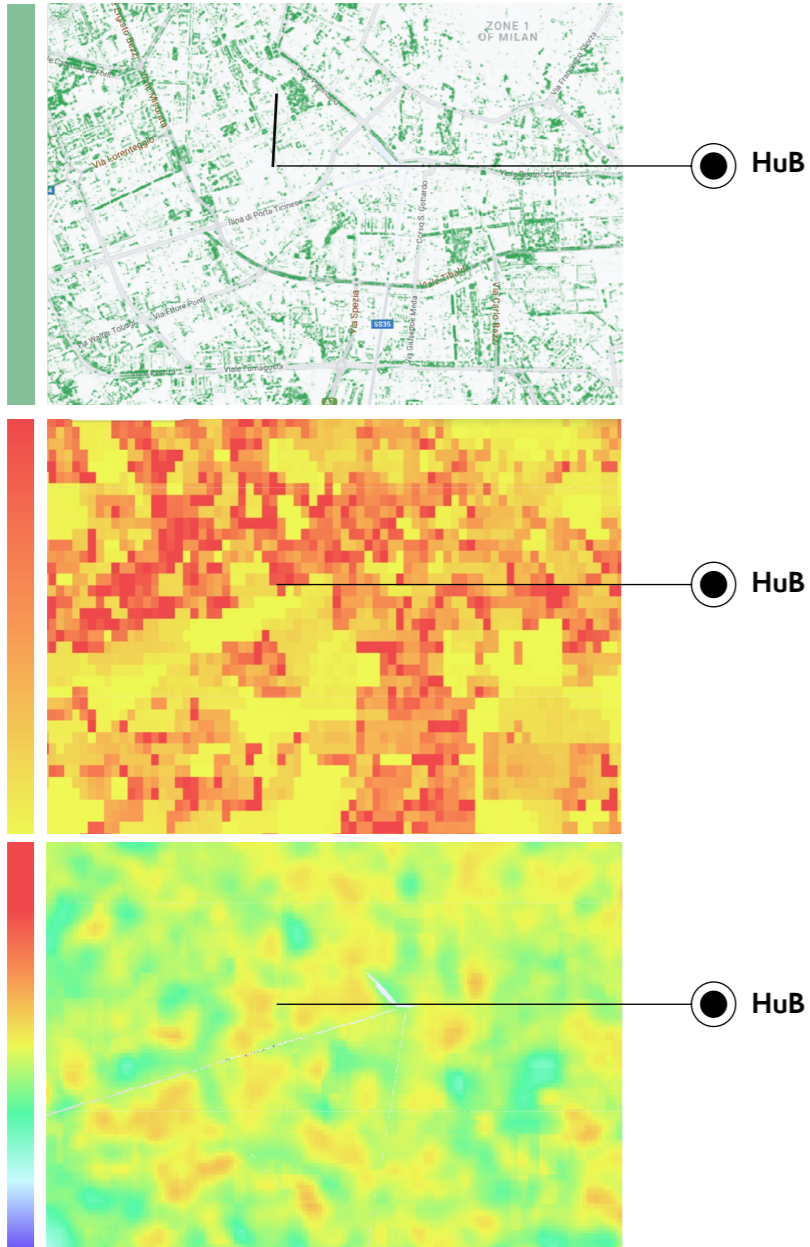
It is focused on three groups of users:

1. Buyers: who want to understand the Bizzotto universe to join it.
2. Sellers: who mediate the experience
3. Designers: who use the Hub as an exhibition space but also as an exploration laboratory.

The experience is designed around different triggers; light, temperature, humidity, textures, geography, scale, air currents, and scent.

The primary devices consist of diffusers of the various stimuli, which in some cases also allow the insertion of nature as a modifying agent since it is more than pertinent to think of diverse ecologies with mutual benefits.

HuB
Young Blzzotto Hub
Via Bergognone, 34, 20144 Milano MI



1. Location the huB. MILANO

Young Bizzotto develops a modular system that can be used as a living space or showroom hub, applicable in different contexts. However, it is interesting to propose one in Milan as it is one of the capitals with the most significant innovation in terms of design, which is why it constantly hosts, but also on an itinerant basis, various people interested in researching and finding new approaches to design.

But additionally, it is pertinent to consider this type of space in Milan since it is also one of the most polluted cities in the region. We can explore the houses as a design tool that helps us to control the exchanges between interior and exterior spaces, giving its users healthier conditions for improving their quality of life.

xx
Playhouse
Osaka Contemporary Theater Festival
Material: Air tube Curtains
2005



2. The place. BASE MILANO

Base is a cultural center located in Via Tortona, Milano. It is a research space where art, design, and technology meet. It is defined as a space for social innovation and cultural contamination. It has workshop and exhibition spaces, which are transformed to accommodate various events. As part of the project also has a creative residence, where guests of cultural events are hosted. It has at least 12,000 sq.m of space.

URBAN REQUALIFICATION

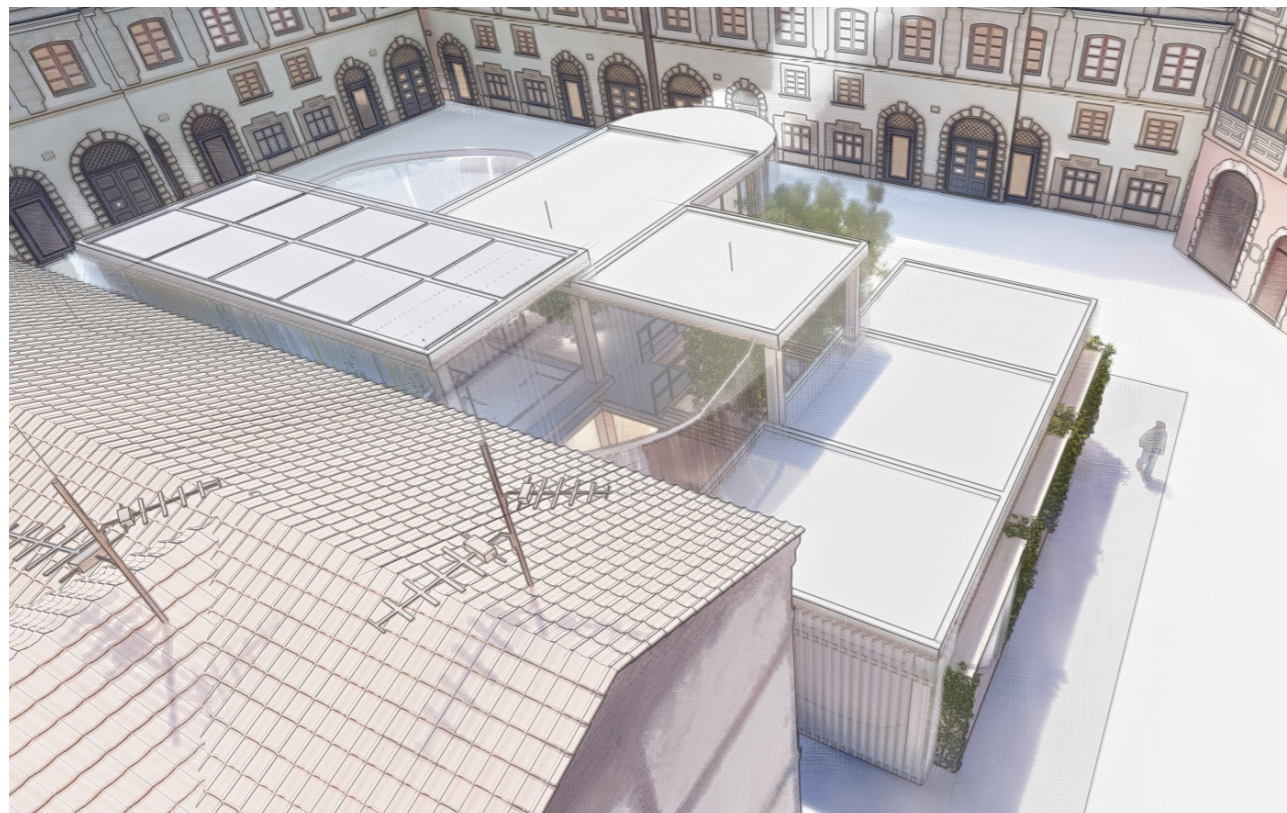
The role of this space within the urban fabric is related to a requalification project. This area had undergone several changes over time, from being an agricultural area in the 800s, when the periphery of Milan began to expand and gradually began to connect with it. Towards the beginning of the next century, this complex of buildings was built by a mechanical company and later sold in the 1960s to Ansaldo. From then on, it functioned as a production area for automobiles and railway carriages. However, towards the end of the century, the Municipality of Milan acquired the property as part of a requalification process, where its cultural use was established, and its main activity was designated as the laboratories of the scale.

In 2014 it was taken over by a partnership that gave it its current character.

xx
Playhouse
Osaka Contemporary Theater Festival
Material: Air tube Curtains
2005



huB
Young Bizzotto Hub
Exterior frontal view



Base
Artistic districts.
Exterior roof perspective view

huB
Young Bizzotto Hub
Exterior roof perspective view

RELEVANCE AS A DESIGN SPACE

Today it is connected to various artistic institutions, forming an area of high cultural and social relevance that attracts numerous activities and users in their daily lives, but also in relevant international events such as Design Week.

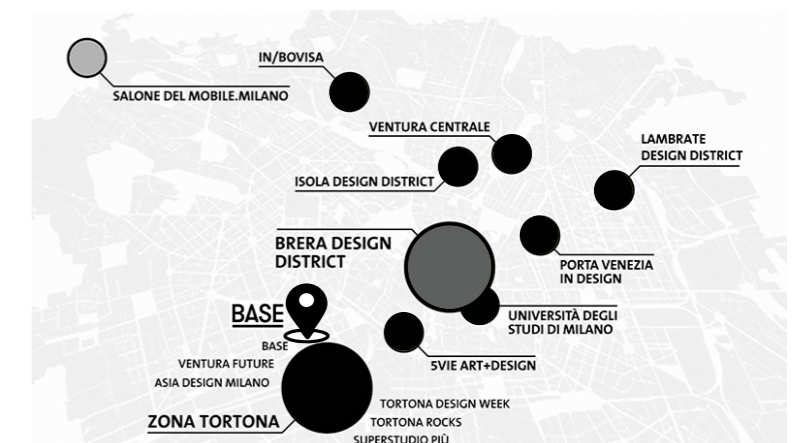
It is a living space, a laboratory of constant, open, and collaborative research. It consists of spaces such as:

- Casa Base, Artistic Residence
- Buró, a space to develop innovative projects, favoring the contamination of ideas and collectivity.
- bistroBase
- MusicRooms- Dedicated to music production.
- Outdoor bar- small outdoor cafe, which comes to life in different seasons, becoming an extension of the space offering cafe/ bar services.

BIZZOTTO HUB

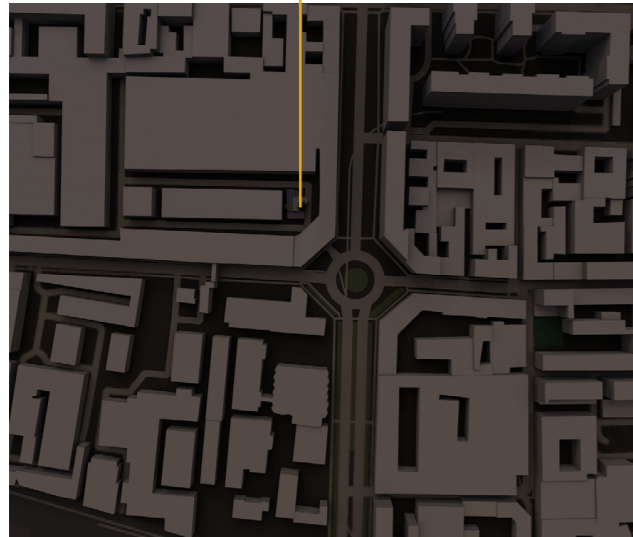
In this context, we found the perfect opportunity to establish a Young Bizzotto Hub in Base Milano as a space for research and socialization of innovative forms of inhabiting. Here the Hub will propose a series of Domestic Ecosystems, spaces for stimulating different behaviors and developing various activities.

It would be placed precisely where this outdoor bar is located, which demonstrates the relevance of the service.

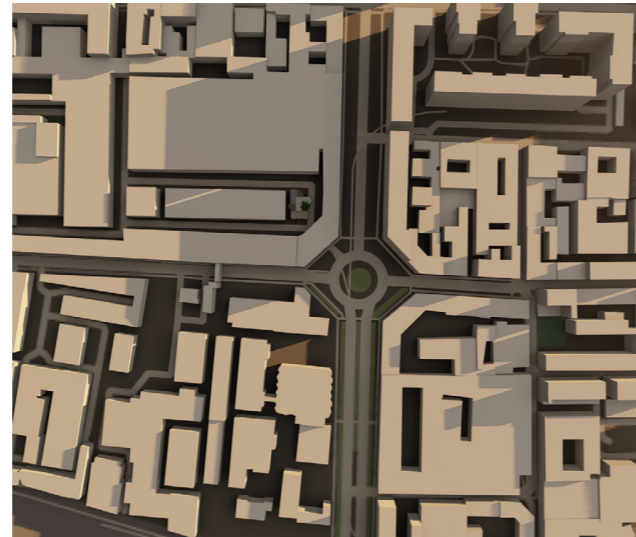


Milano.
04-04-23
Via Bergognone, 34, 20144 Milano MI

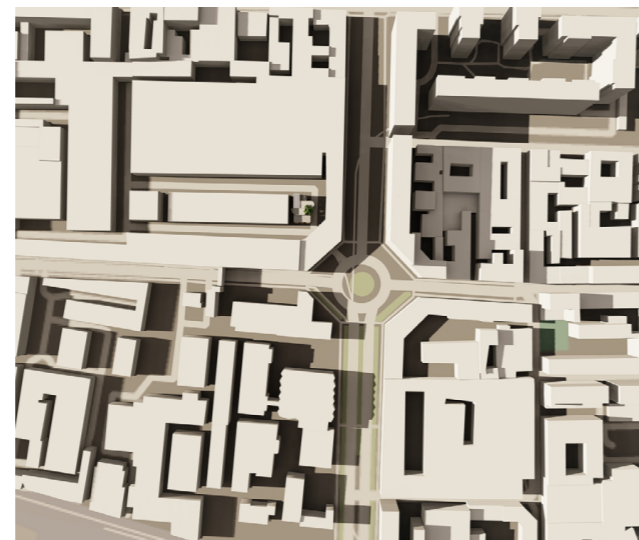
HuB
Young Blzzotto Hub
1:00 am



7:00 am



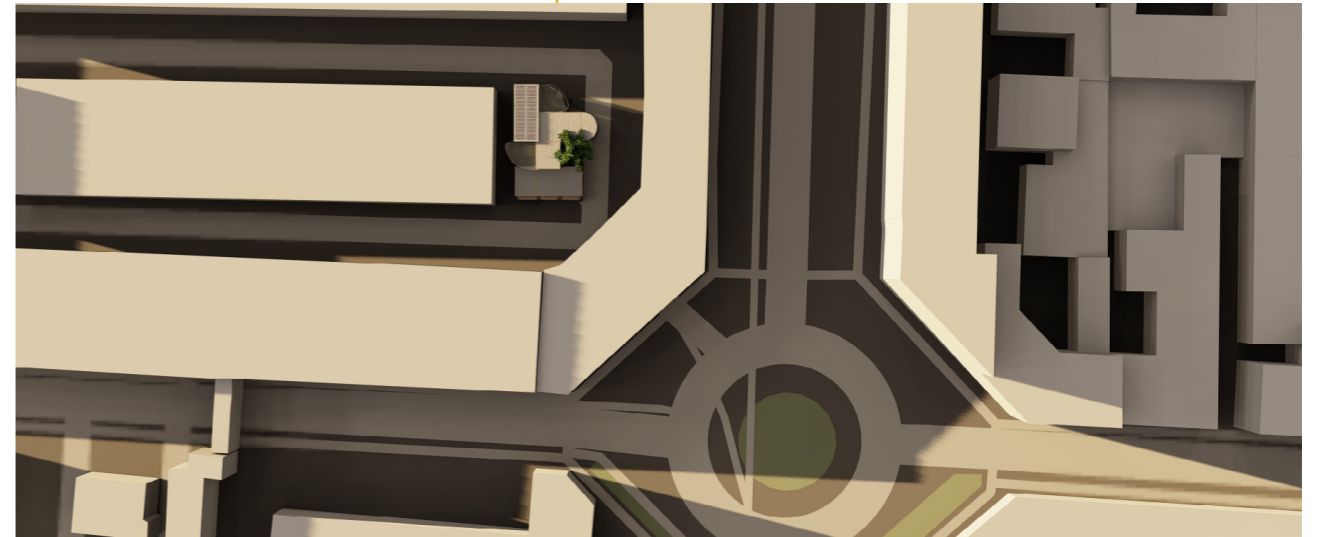
1:00 pm



7:00 pm

HuB
Young Blzzotto Hub

7:00 am



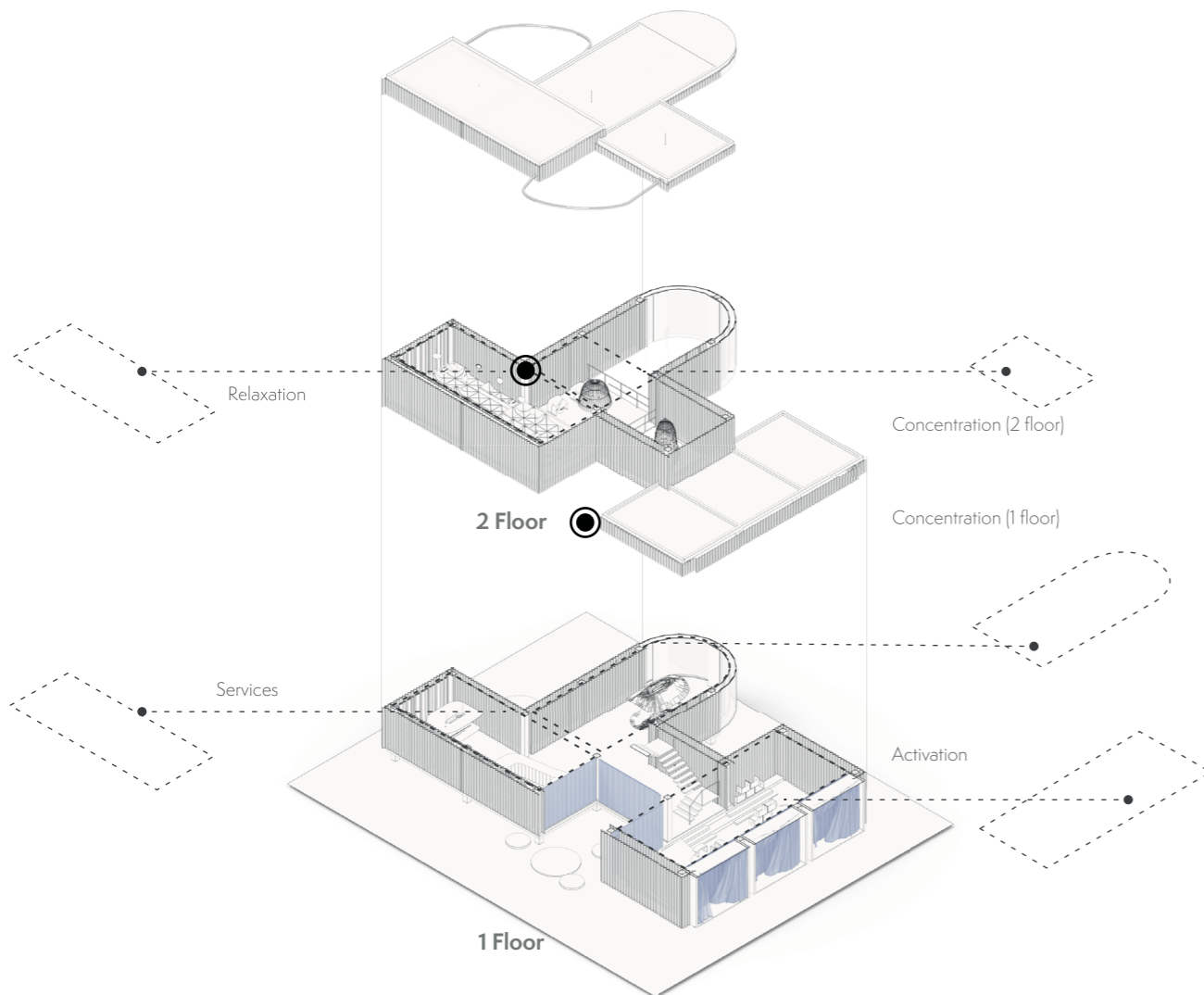
7:00 pm



GENERAL

Although the primary use is an experiential showroom for the brand, a café is also installed inside, within the spatial typology of services (services, concentration, activation, relaxation). This activity was proposed to promote a daily occupation of the structure. Furthermore, considering this cultural center's floating population is mainly related to design, the transversal reflection on space and the ways of inhabiting and relating to the outside takes relevance. The "Café" becomes an excuse, an invitation to visitors to experience the huB (Young Bizzotto Hub) in an organic and everyday way. Moreover, it becomes for the company a structure to showcase its approach to domestic design and to exhibit its products. At the same time, this space will be used by Bizzotto designers to test users' responses in terms of innovative explorations in the same direction.

Experiential Hub| Interactive LAB



MODULARITY

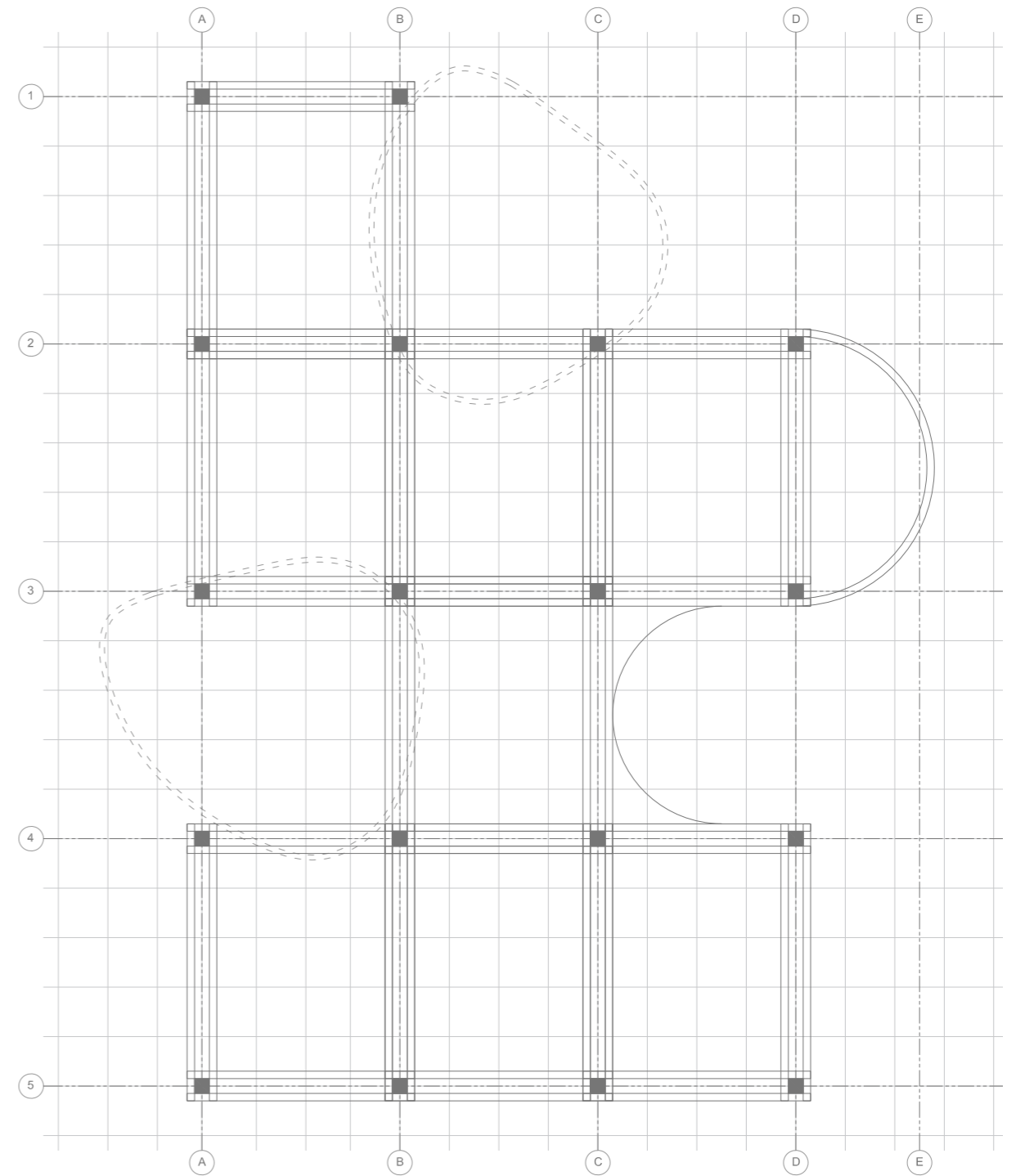
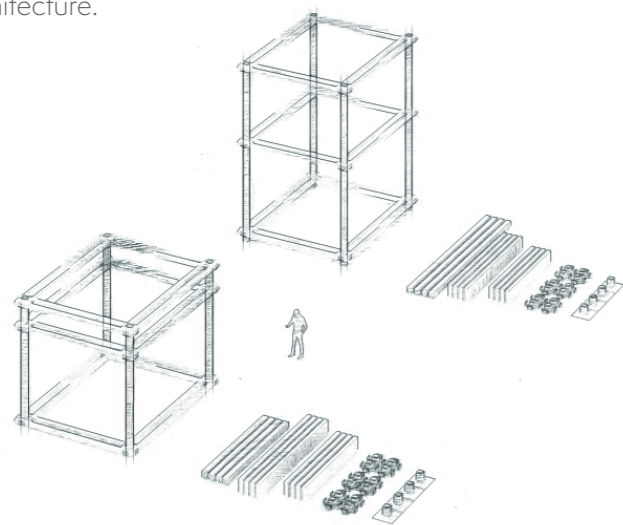
The huB (young Bizzotto Hub) is an experiential showroom space that can be replicated in different conditions. Based on this precept, the composition of this Hub was made with a modular structure that would allow consolidating spaces to adapt to diverse circumstances.

The module will be composed by

- The frame
- Horizontal surfaces
- Skins

The horizontal surfaces and skins are chosen according to the requirements of the proposed space. Instead, the frame corresponds to a generic structural piece, replicable, assembled, disassembled, and easy to install. To define the module's scale, we define that it will be developed on wooden frames. Defining materiality allows us to understand the maximum spans to be respected and the type of possible spaces. A grid is defined, and the minimum unit has dimensions of 4 x 5 m, with variable heights. We start from a grid with units of meters, considering that it is the closest measure to our body's proportions. The measure of 4 x 5 m is an intermediate scale without structural requirements of great complexity in terms of resistance, bending, installation, or transport. An area of this dimension can host a collective space (of public character) but could also work for domestic housing units. Understanding the enclosures and the skins within this modularity makes them developable within the local productive scale. Since this Hub is being proposed in Milan, where furniture production is relevant, this change of scale in the architecture takes value. Providing architecture elements dimensions from the furniture industry allows a possibility of market opening.

This possibility is directly connected to the interests of Young Bizzotto, who will explore skins and elements within the language of architecture.



Second Floor Plan
Esc 1:125



MATERIALITY AND SUSTAINABILITY

Sustainability in construction has to do with different processes. It is constantly related mainly to the origin of its materials, and although this is a determining factor, it can be better understood as a cyclical process, which should evaluate three main instances

- Construction | Provenance of materials
- Life cycle | Consumption and maintenance
- End of cycle | Disassembly, reuse, and/or disposal

The use of materials with sustainable, non-polluting, recyclable, and low ecological impact origins should be sought. It should also be considered waste in the construction phase and possible disposal of at the end of its useful life. Regarding its useful life, the material's durability and performative capabilities should be considered to reduce the building's energy consumption. Considering this project is a structure with medium-term durability that will last for seven months, there were proposed materials of medium-lasting, lightweight, and high recyclability. For each of them, their performative capacities were studied, such as insulation, air permeability, light permeability of pollutants, and vapor permeability, among others.

APPLIED MATERIALS

-Polycarbonate corrugated tile.

Sustainability: Due to its dimensions in the market, waste is minimal. Highly recyclable polymer.
Performative: impermeable surface to water and air flows, allows directing air currents.
Timing: Easy to install. It could be placed into non-orthogonal shapes. **Reusability:** Reusable.
Cons: Not effective as a thermal or sound insulator.
Haptic: Cold to the touch, quickly absorbs heat but cannot retain it. Smooth finish.

-Polycarbonate ribbed tile (variable opacity).

Sustainability: Due to its dimensions in the market, waste is reduced—highly recyclable polymer.
Performative: surface impermeable to water and air flows, allows directing air currents.
Timing: Relatively easy to install. Possible to reuse.
Cons: It is not effective as a thermal or sound insulator.

-Mogu

Sustainability: Highly sustainable product, produced without any plastic component, based on proprietary technology, using as primary substrate soft, foam-like mycelium materials and upcycled textile residues. Biodegradable and biobased 100%.
Performative: High acoustic insulation, thermal insulation, and thermal insulation.
Timing: Intermediate practicality installation
Cons: Costs, durability
Haptic: Soft and warm to the touch. Comfortable feeling

Textiles

Sustainability: Various textiles have been applied, especially for the enclosure of thresholds due to their particularly permeable and fluid condition. Today, several research projects are underway to develop textiles with a sustainable origin, which also help to improve indoor air quality by absorbing particular pollutants. Reusable.
Performative: Based on insulation. High permeability.
Timing: Easy to transport. Reusable, Easy to install.
Cons: Durability. Its pertinency will depend on the level of security and privacy required.
Haptics: Soft to the touch. Comfortable feel.

LAYOUT

To define the layout, we started by analyzing the four types of spaces according to the type of stimuli that each of them should provide.

- I-Activation
- II-Concentration
- III-Relaxation
- IV-Services

Considering these types of spaces, it is essential to consider the type of relationship generated between them and the type of stimuli to be provided to the user. A general distribution was made thinking about the access according to the areas with the highest flow of people in the Base Milano structure, defining there the "activation" area, the "concentration" area is related to focus the attention on information about the brand's products. The "relaxation" area is the most isolated and is visually related to the two thresholds/gardens proposed.

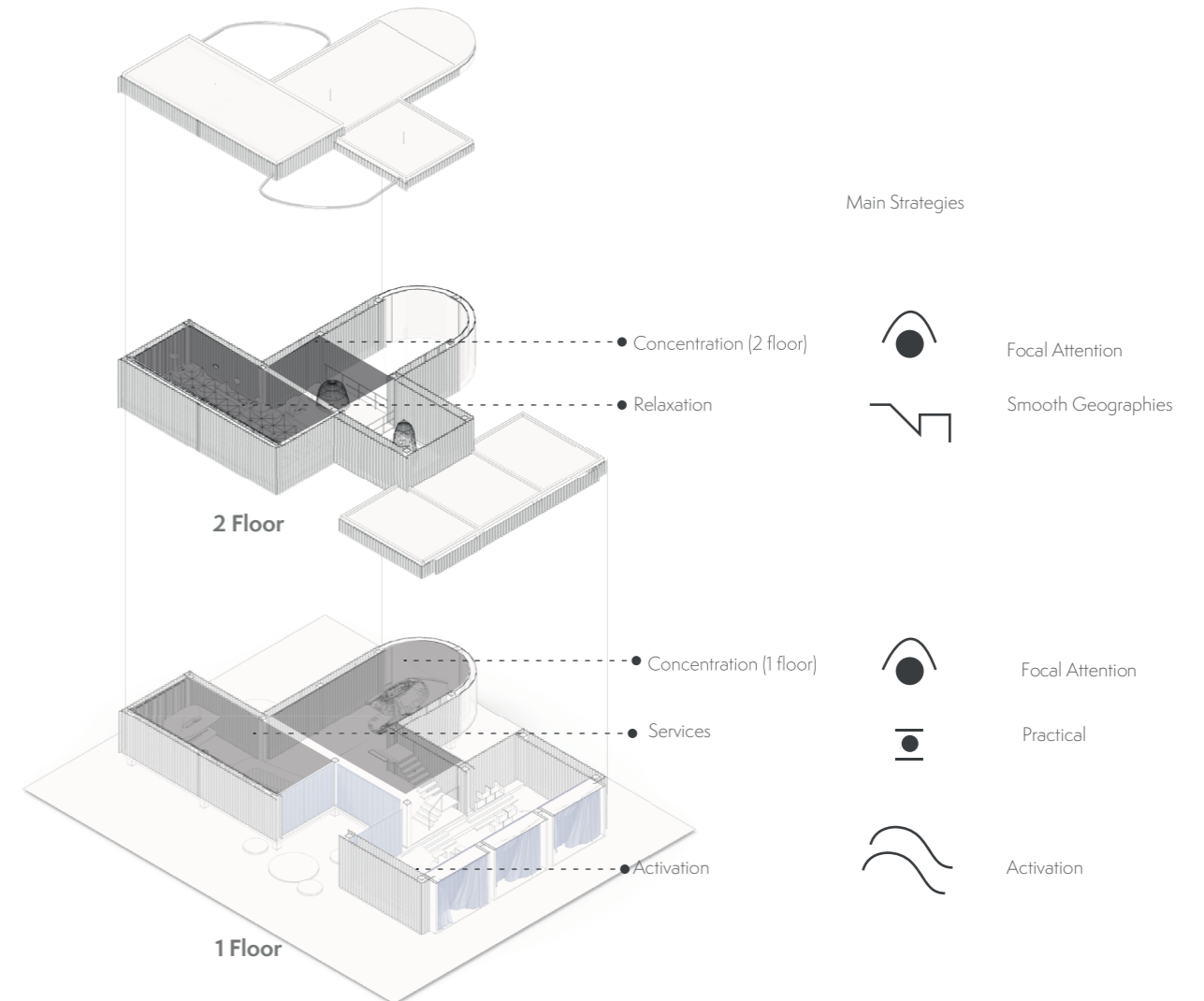
Additionally, two gardens are proposed, which we will call THRESHOLDS. They consist of intermediate spaces, where the primary flow interaction between the interior and the exterior will be mediated.

V- Thresholds

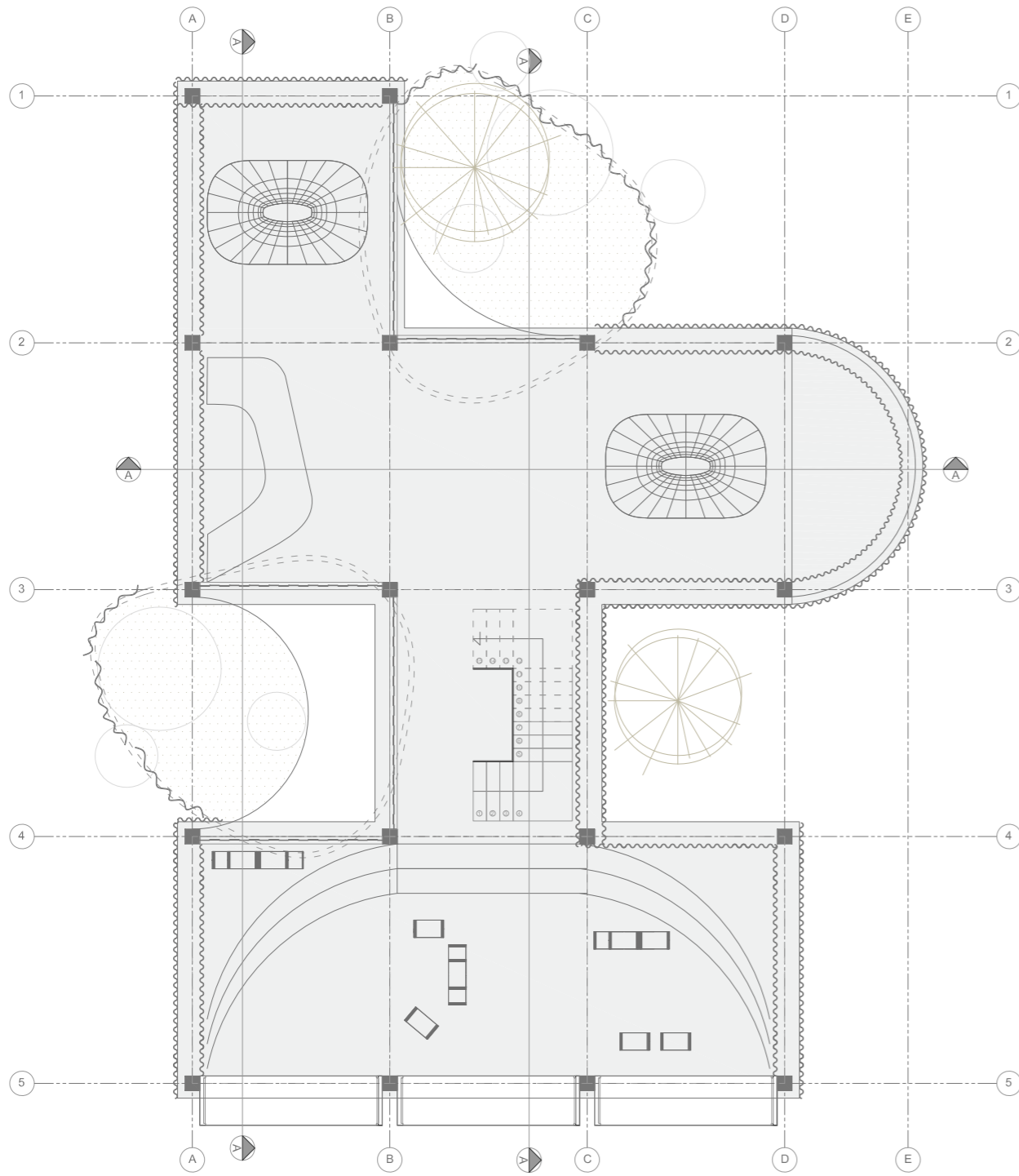
They are mainly characterized by the following:

- They are green spaces with plants that help to improve air quality.
- They have a double membrane enclosure to change the air conditions before it enters or leaves directly (e.g., humidity, air temperature).
- Attract pollinators, helping the ecosystem in general.
- They give back to the inhabited space some of its organicity.

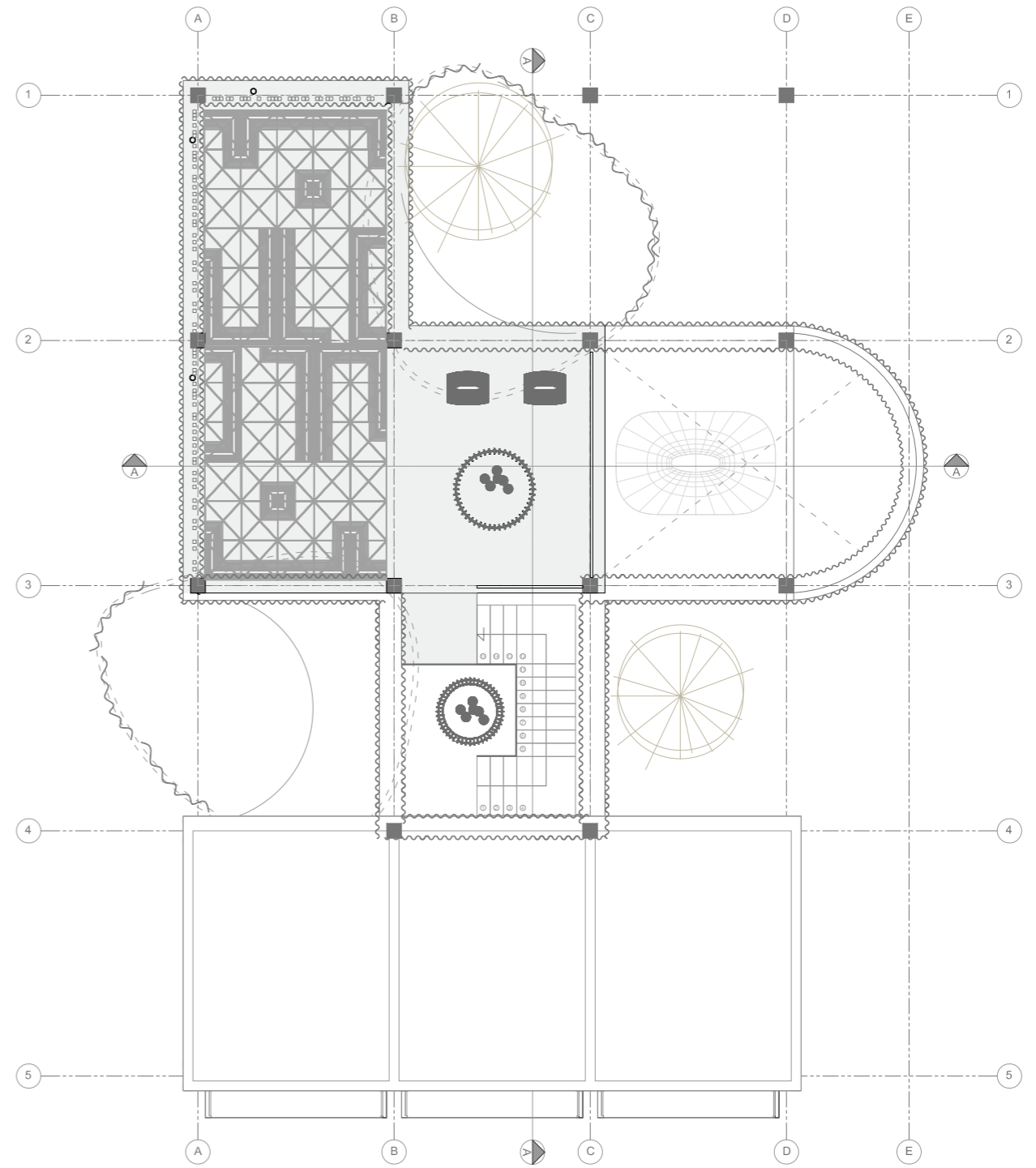
Considering these types of spaces, a general layout was made, thinking about the degrees of privacy, isolation, the incidence of light, the relationship with nature, and the air flows that would be possible between them.



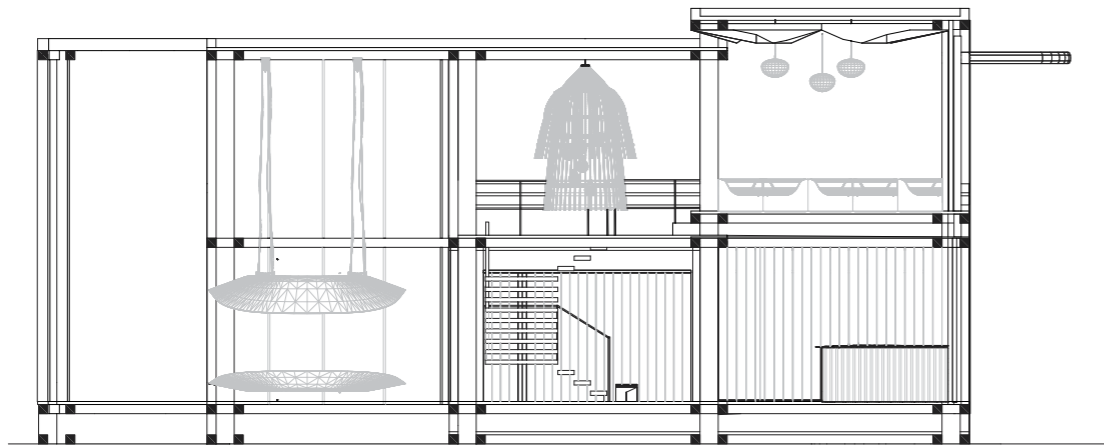
	1 floor	2 floor
Activation	70	-
Concentration	55	43
Relaxation	-	50
Services	50	-
Circulations	24	-
Thresholds (ext)	45	-
Total interior	292	



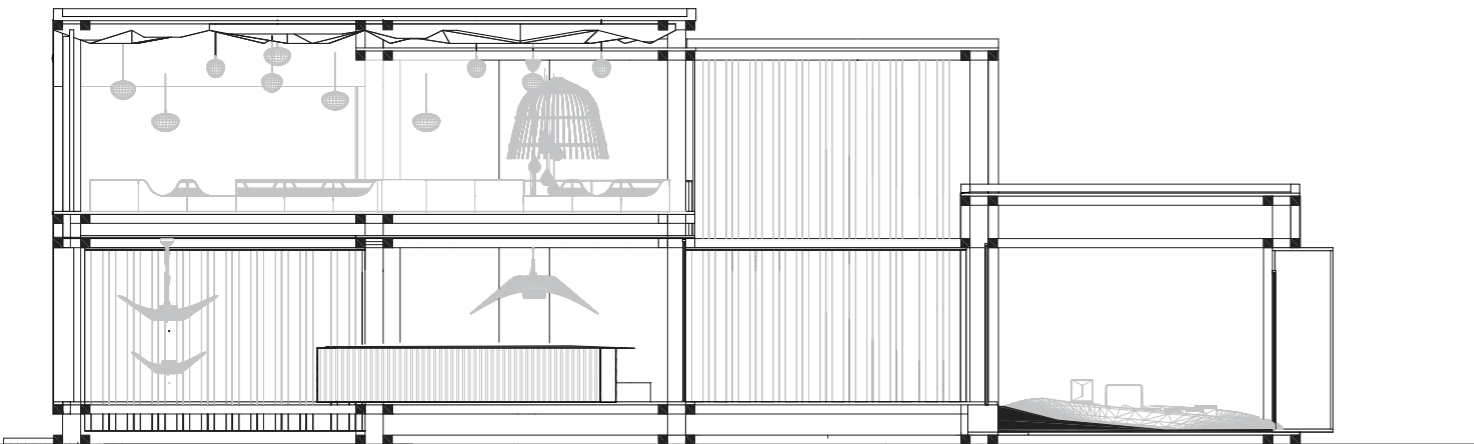
First Floor Plan
Esc 1:125



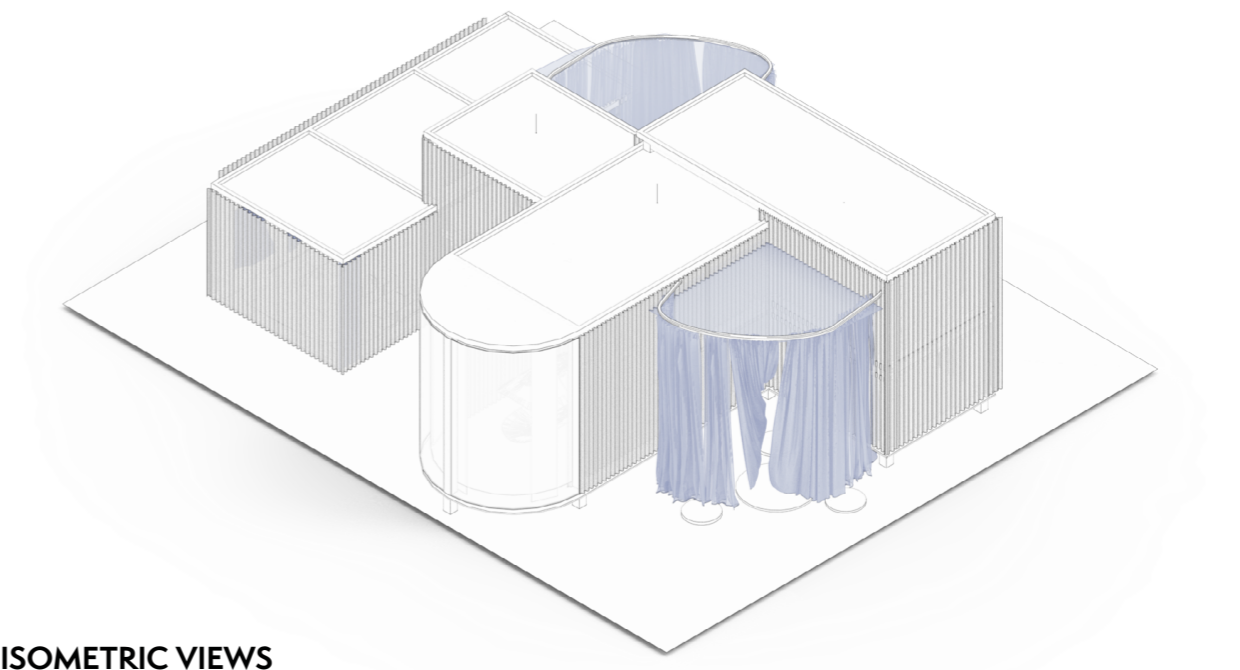
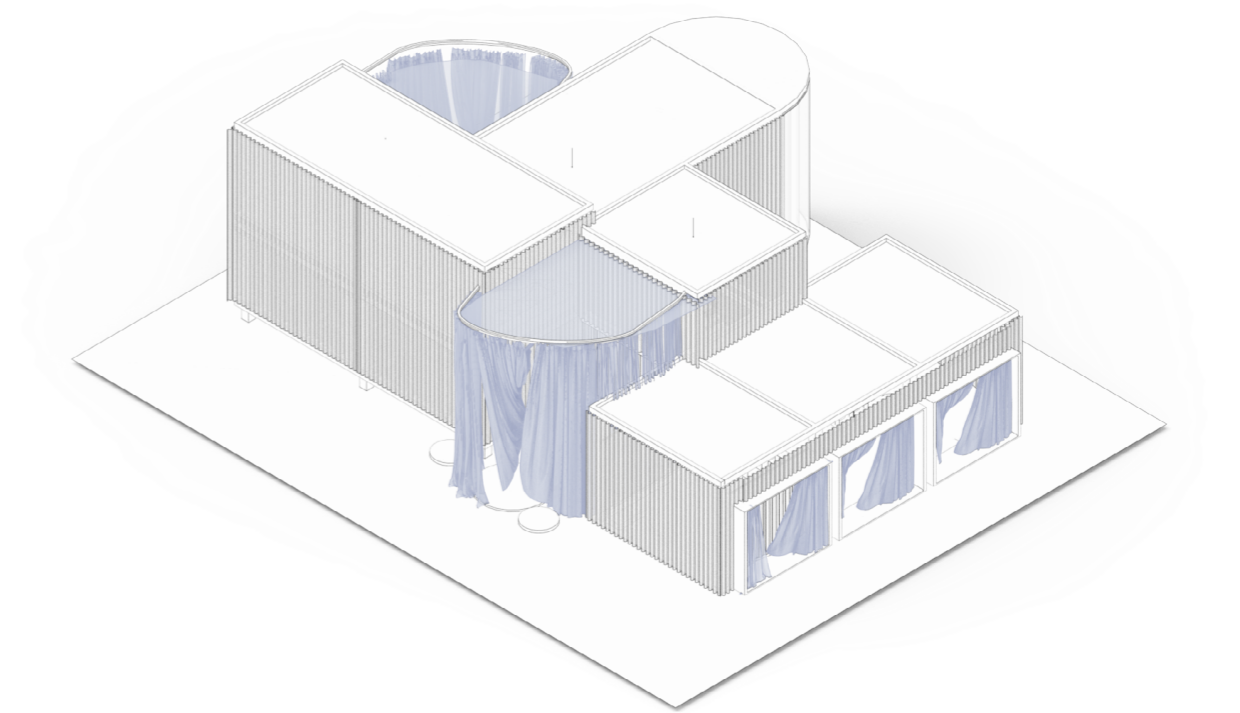
Second Floor Plan
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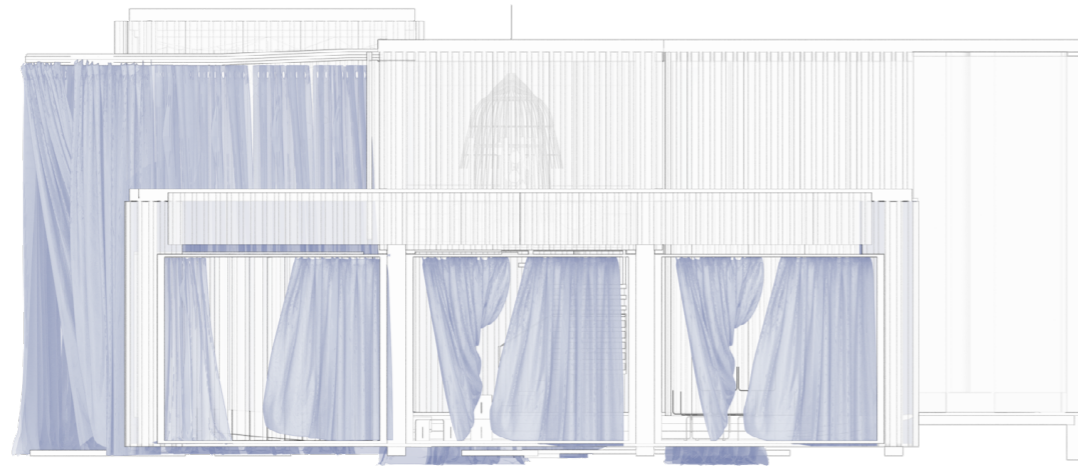
Section AA
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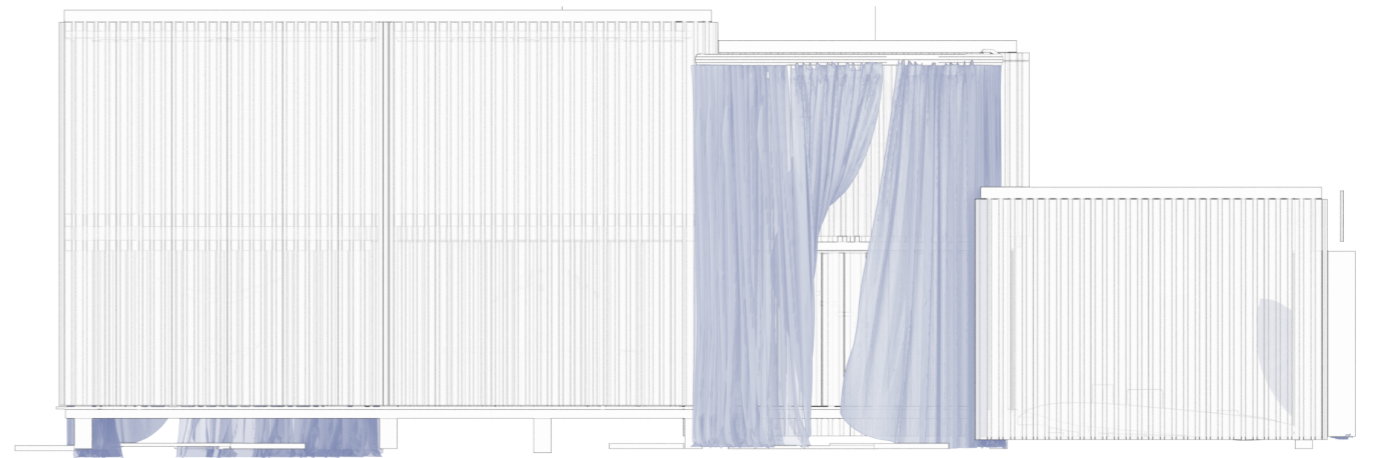
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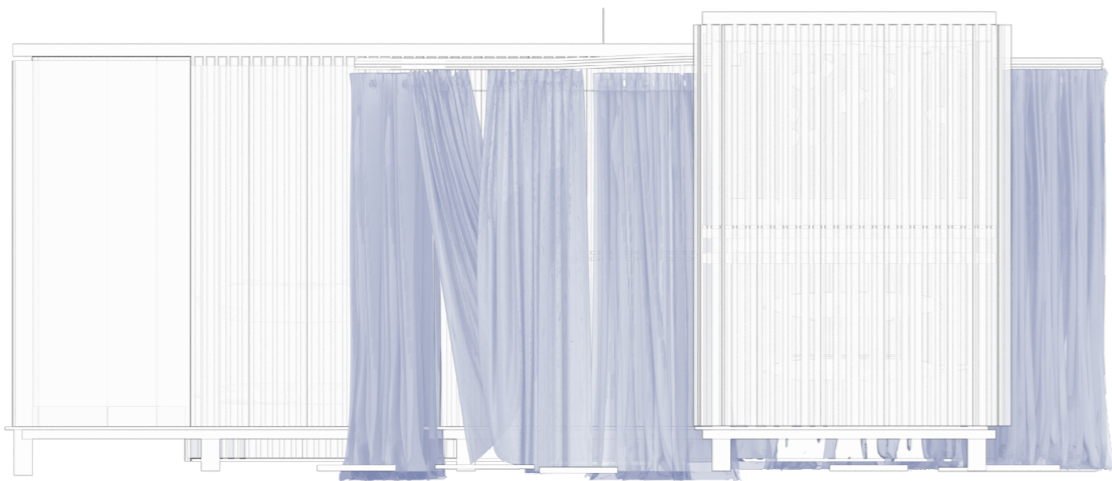
ISOMETRIC VIEWS



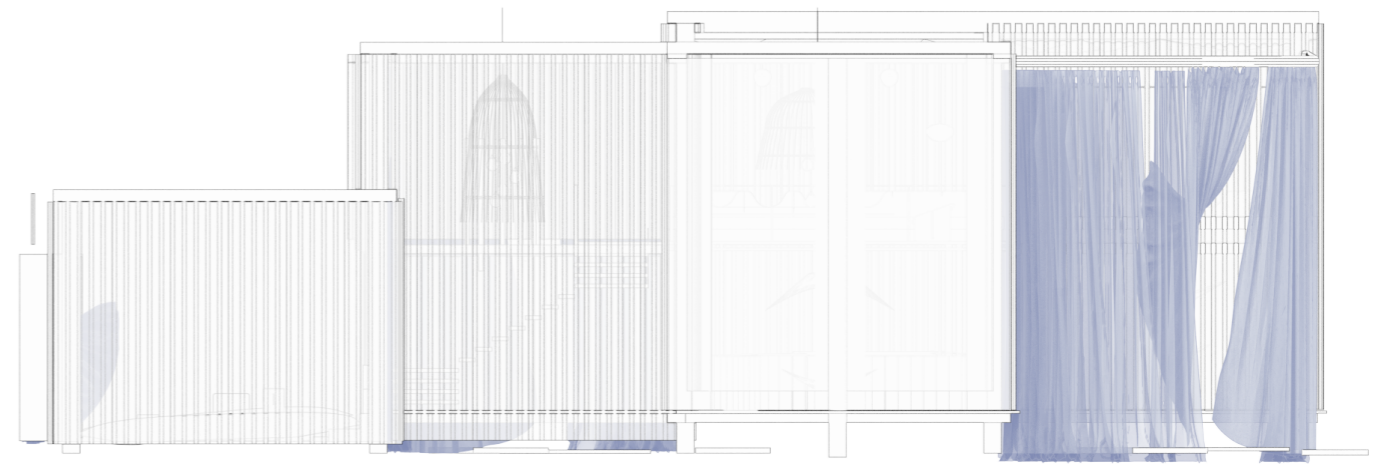
Fort View
Esc 1:125



Lateral View
Esc 1:125



Back View
Esc 1:125



Lateral View
Esc 1:125



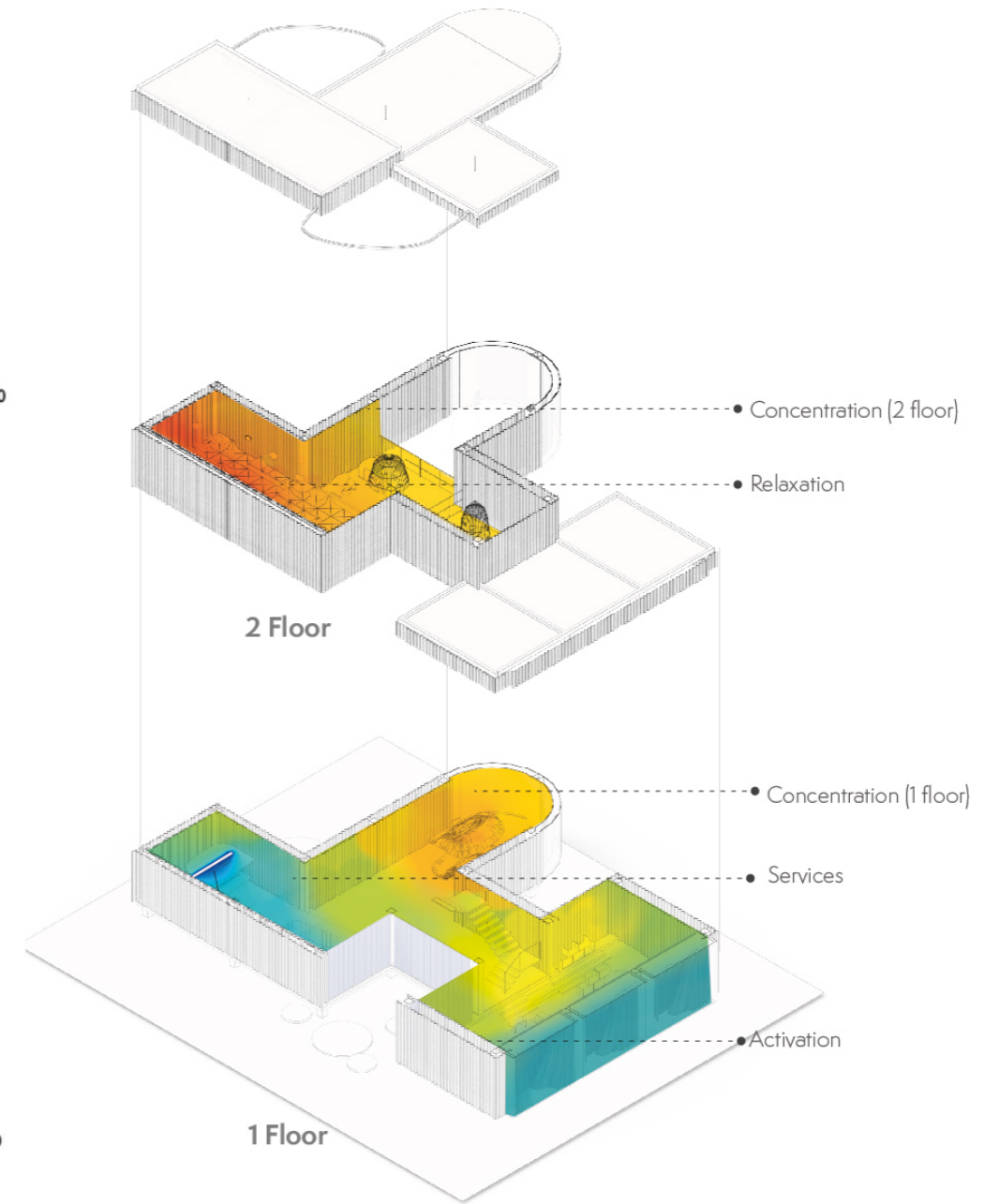
EXCHANGES| FLUXES

Understanding the exchange relationship between all the organisms in the ecosystem is essential. In this case, we will be concerned with understanding how space enables such exchanges in terms of:

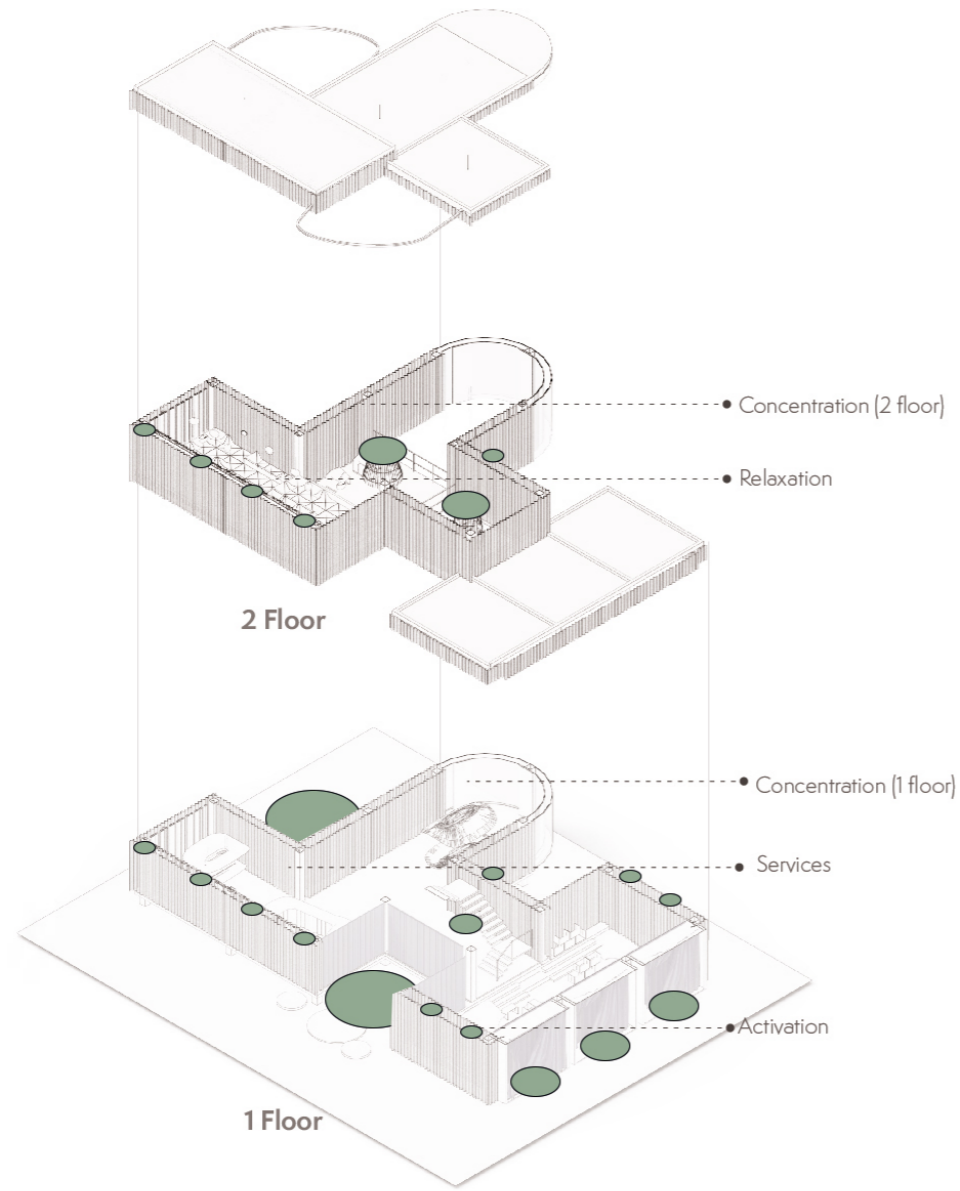
- Air
- Vapour
- Pollution
- Light intensity
- Radiation

It is important to remember that exchanges occur between:

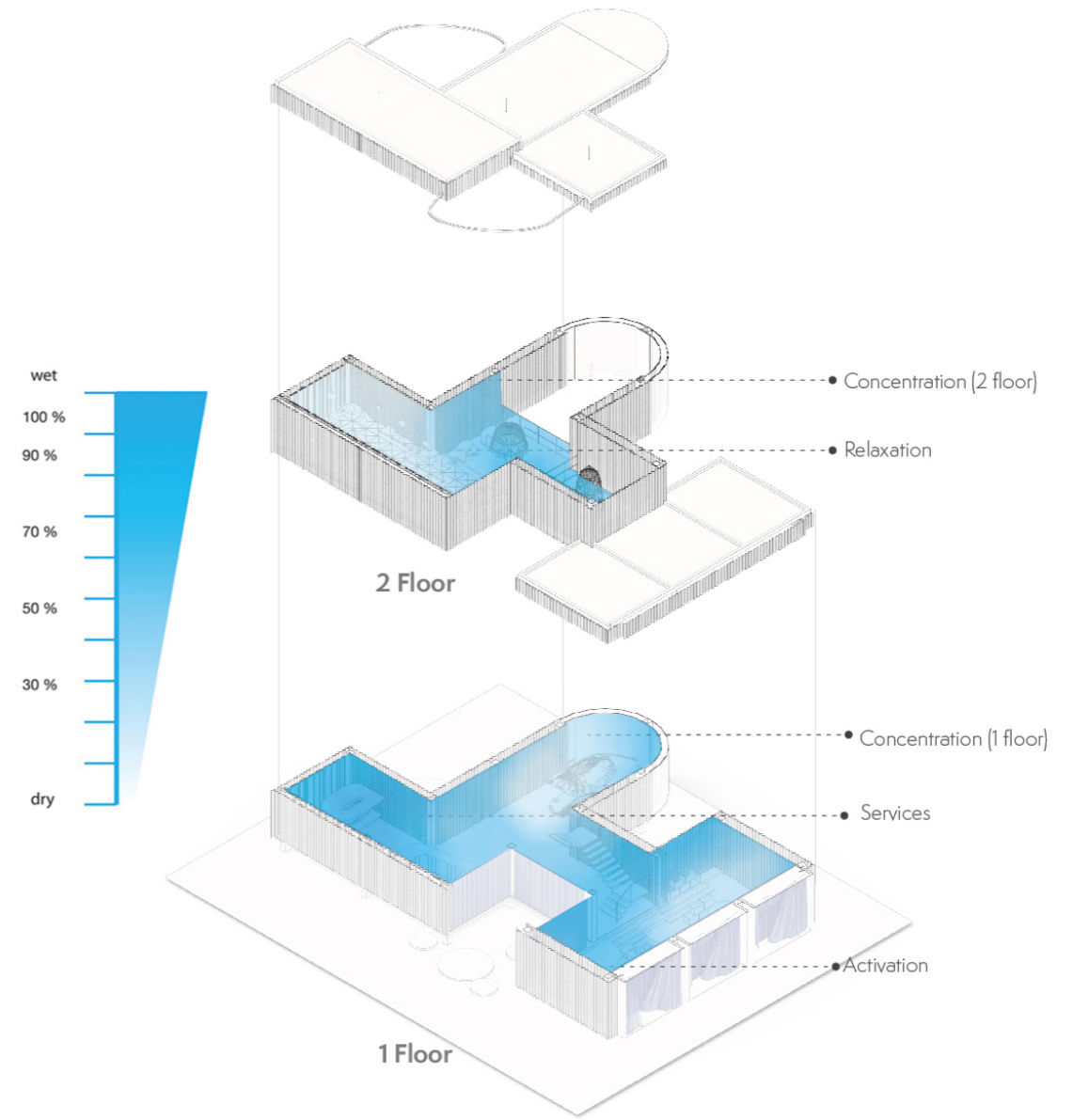
- Interior/exterior
- Different spaces
- Living organisms/spaces
- Living organisms / living organisms



Temperature
temperature variations



Barriers Pollution
Multilayers and thresholds



Humidity
Evaporation and flows

COMPONENTS

To mediate these Exchanges and also in order to generate different stimuli in each type of space, we will start with three categories of components:

- Skin
- Topography
- Air

SKIN

Haptic conditions: In all cases, we consider their haptic conditions regarding how the users perceive the material with different senses.

Performative conditions: The aim is to identify how to make possible the AIR, WATER, LIGHT, AND MOVEMENT flows required for the different spaces.

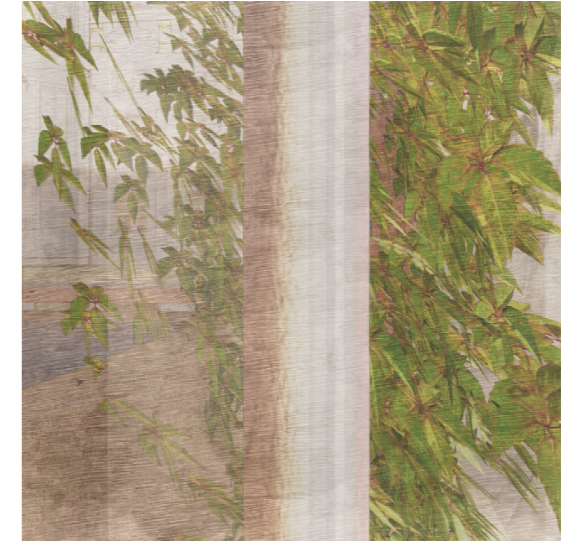
Two main categories are defined:

- THRESHOLDS | PERMEABLE
- INTERIOR | LAYERING

- Air chambers in the facades
- Skin activators

- Light
- Steam
- Vegetation
- Air flows (air quality, temperature) -

SKINS



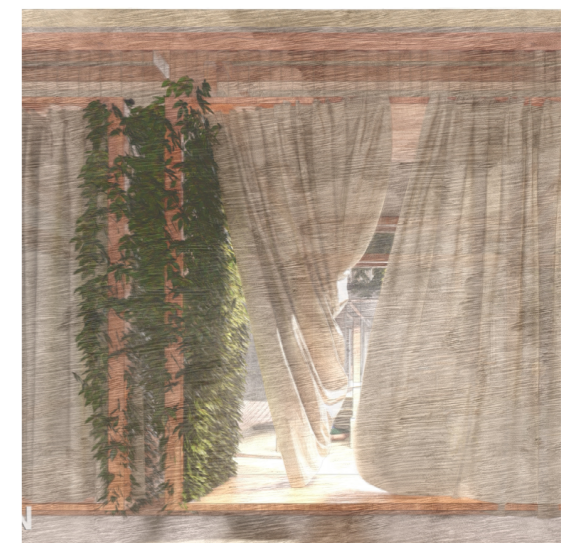
Layers

- General
- Multi-layer enclosures



Permeable enclosures

- thresholds
- Allow fluid movement of users and exchanges



Access

- Space "Activation"
- Permeable and fluid enclosure

TOPOGRAPHY

Previously we had talked about the importance of geographies as an activator of movement and activity in space. In this sense, we explore how to work with topographies, as surface finish, and as a form in different categories of spaces:

General- Level changes between the different activities promote the flow of warm air, which tends to go upwards towards the spaces with the stimuli that require the most.

I-Activation: An undulated but stable surface allows movement and transit.

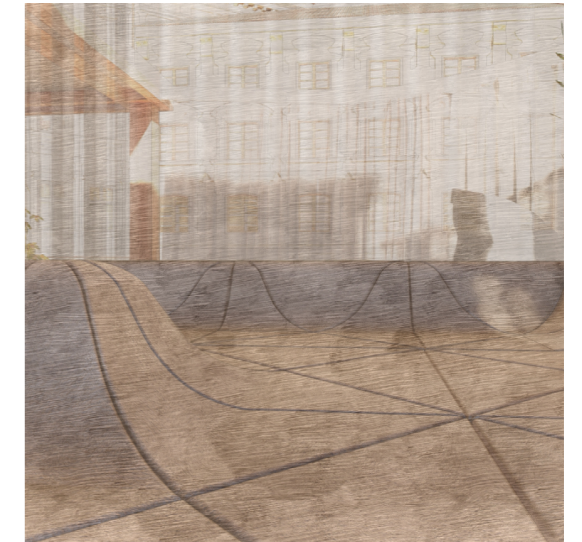
II-Concentration: A rigid and flat surface. In this space, the user should not focus on the floor area.

III-Relaxation - Warm, smooth, and soft surfaces. An emitter of higher temperatures. Geographies tend to create niches.

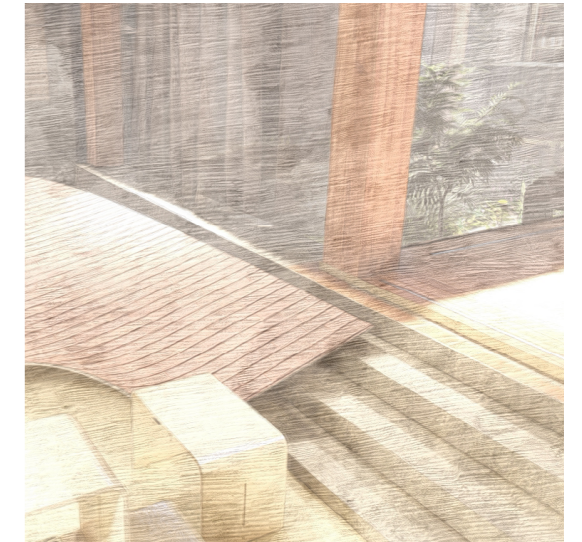
IV-Services- Performative. Flat.

Undulations
"Activation" Space
surface activators

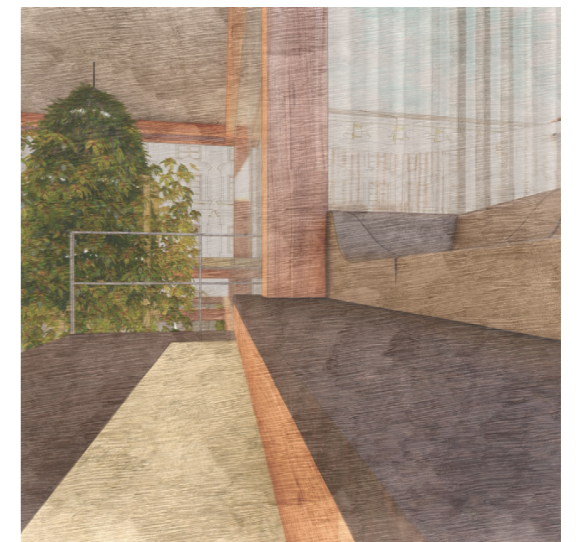
TOPOGRAPHY



Soft surfaces
"Relax" spaces
Comfort



Change of level
General
Level difference between types of



FILTERS

The air conditions required in each space result from the flows created in general for the structure. It should be noted that as a general condition, strategies were sought to reduce air pollution. The general condition following as an organic reference to the skin's functioning, we sought to generate a Layering system. The following factors are particularly relevant:

- Mycelium
- Plants

Fungi

All living beings have enzymes, particles that help them decompose or make molecular bonds, transforming substances through the transformation of new molecular bonds. Fungi are specialized in breaking down other living organisms and therefore have many enzymes. They can break down particles of substances such as polyaromatic hydrocarbons (such as those found in crude oil and gasoline), heavy metals, herbicides, pesticides, cyanotoxins, pharmaceuticals, antibiotics, phthalates, dyes, and detergents have been investigated. These processes convert toxic substances into harmless particles such as carbohydrates, water, and oxygen.

In the project:

- In building materials: Mogu
- In the thresholds and chambers between skins.

Plants

Some plants have a particular ability to help improve air quality by helping to break down harmful and toxic particles. Among them

When water and other liquids fall to the ground, they are absorbed by plants and, through the process of transpiration, are evaporated into the environment. However, due to differences in their polarity, pollutants constantly remain within the roots of plants (e.g., ryegrass) and are processed by them instead of being disseminated into the environment. Because their cellular structures and the pollutant components of some harmful substances are oily in nature, they are absorbed by the plant, often reconfiguring less harmful molecules.

Although in the city, the artificial landscape modified by man, plants have lost space and relevance, their benefits for the reconstruction of healthier ecosystems are evident.

The role of plants has different benefits, such as:

- Improves air quality
- Reduces reflected temperature
- They attract other animals, which in turn help to generate more complex and healthy ecosystems.
- Contact with vegetation produces the release of stress-reducing hormones.

Therefore, in thresholds, semi-contained gardens, we propose the creation of multi-species urban gardens, including plants such as the following:

SKIN ACTIVATORS



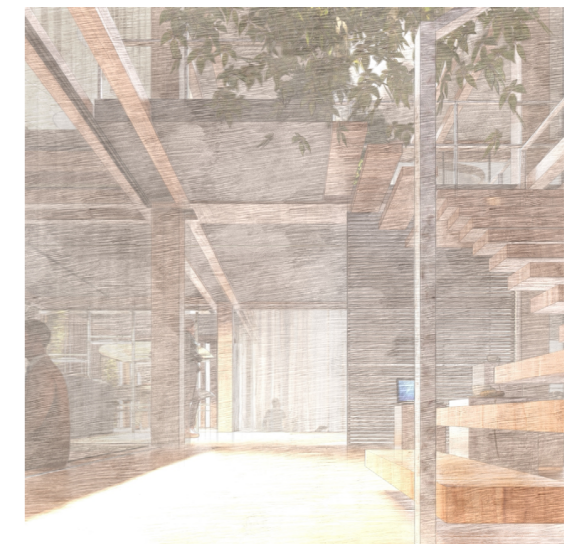
Communication Screens

"Concentration" Space
To showcase brand launches



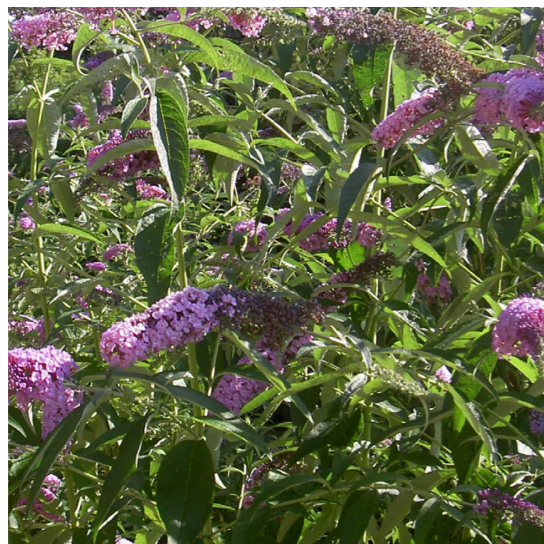
Vegetation

General
Anti-pollution skin activation



Thresholds

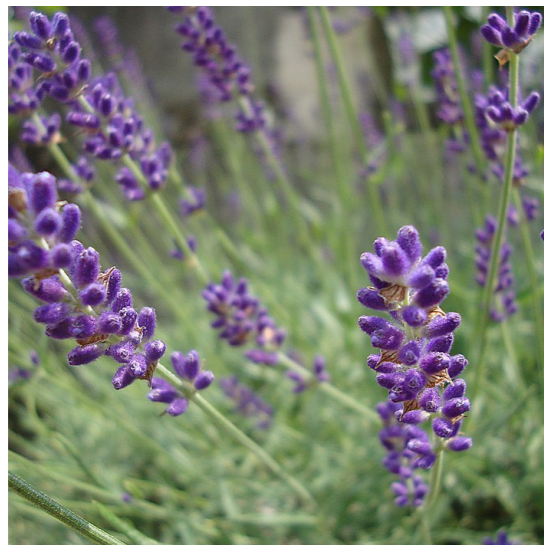
Circulation Space
Exchange between spaces



BUDDLEJA

"Buddleja davidii"

2 to 5 meters in size on average. Imported in 1895 Ca. from China, it soon proved investor-friendly, well-adapted, and cold-hardy. It has now naturalized in northern Italy. Attract butterflies as pollinators (also called the "butterfly shrub")



ROSEMARY

"Salvia rosmarinus"

From 20 cm in diameter onwards. Potential growth to 300 cm. It is an evergreen shrub with deep, strong roots. Aromatic and attractive to pollinating insects, especially bees. It is used as an intellectual and physically restorative. Absorbs a lot of carbon dioxide



LAVENDER

"Lavandula"

From 20 cm in diameter onward. Potential growth. Woody perennial shrub, intensely aromatic and attractive to pollinating insects. It is used as a tranquilizer and balancer of the nervous system. Absorbs a lot of carbon dioxide



DRACAENA

"Dracaena"

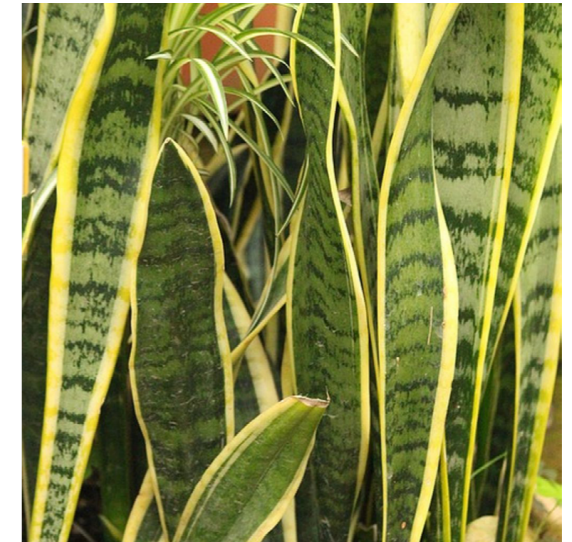
Height about 1.5-2 meters. It is a Medium-sized shrub to be placed in a well-lit place and not too drafty. An excellent air purifier removes xylene and trichloroethylene from the atmosphere.



PHILODENDRON

"Philodendron erubescens"

Climbing, 50 cm to 2 meters. Needs a stake for height growth, warm and shady environment. It can remove harmful chemical vapors from the air, improving its quality



SANSEVIERIA

"Sansevieria trifasciata"

From 30 cm in diameter onwards, it grows primarily in height. To be placed in sunny locations but without direct sunlight. Produces much oxygen at night, absorbs benzene and formaldehyde excellently, and is good against trichloroethylene.







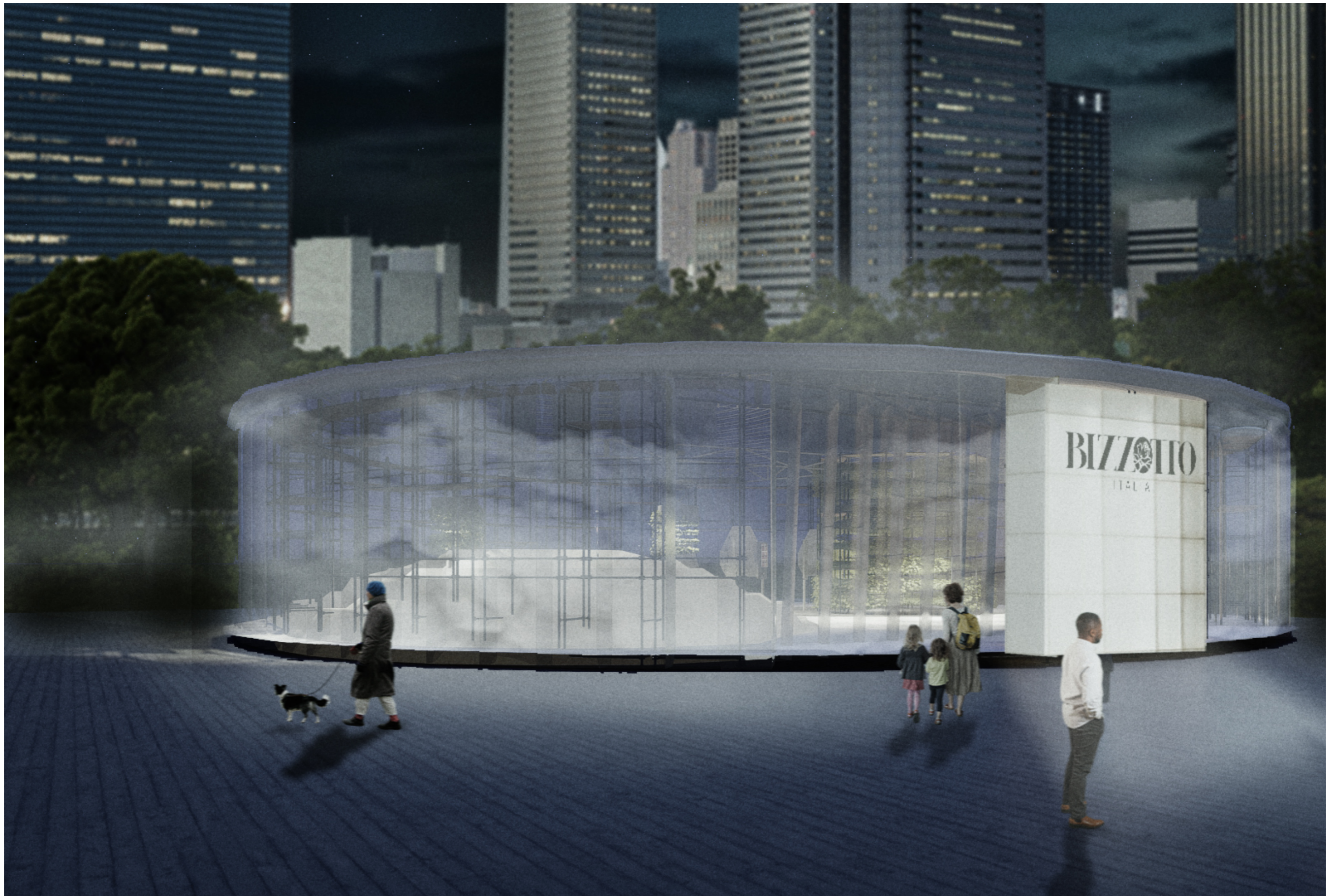


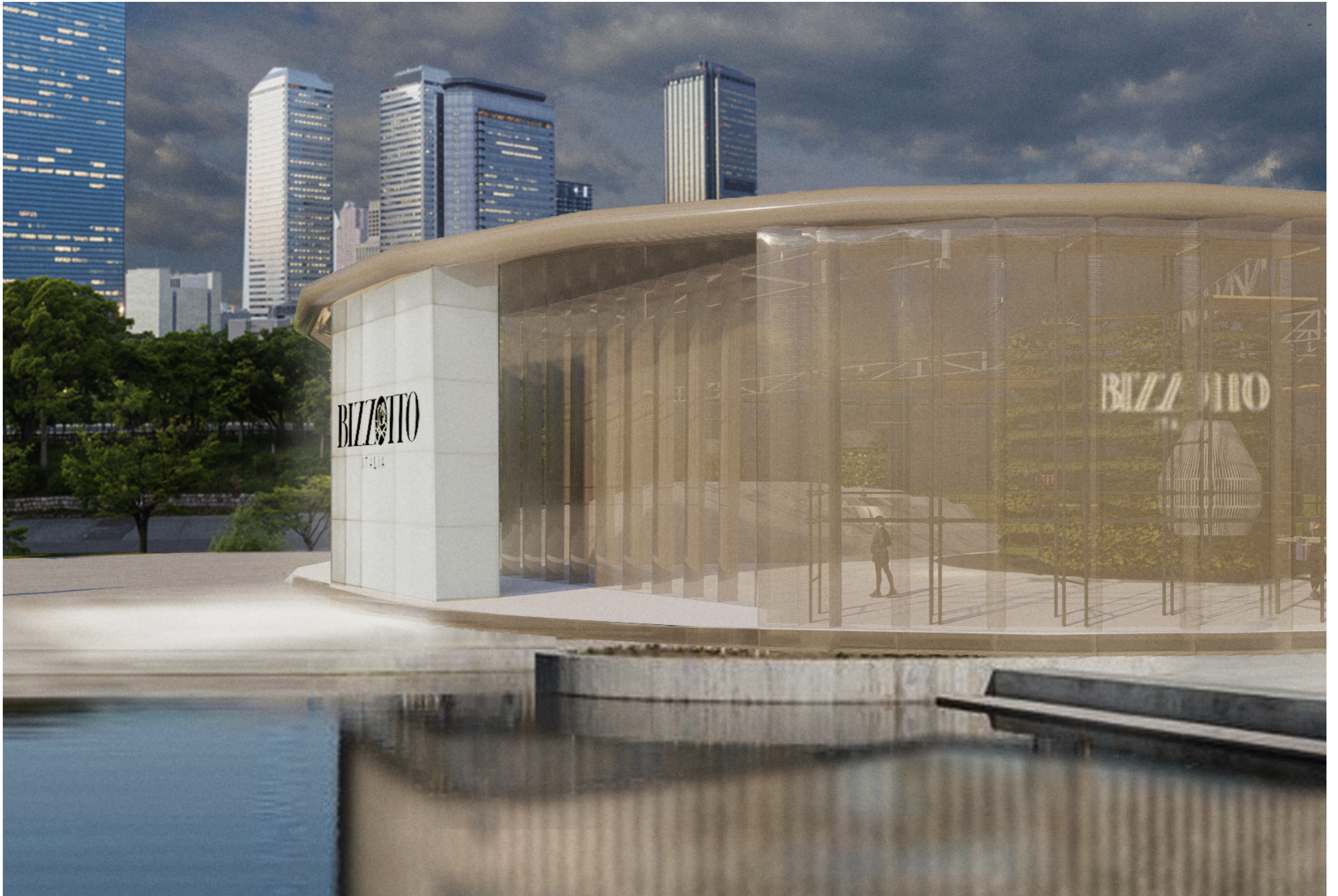


4.1 appendix implementation

INSTALLATION BIZZOTTO HUB

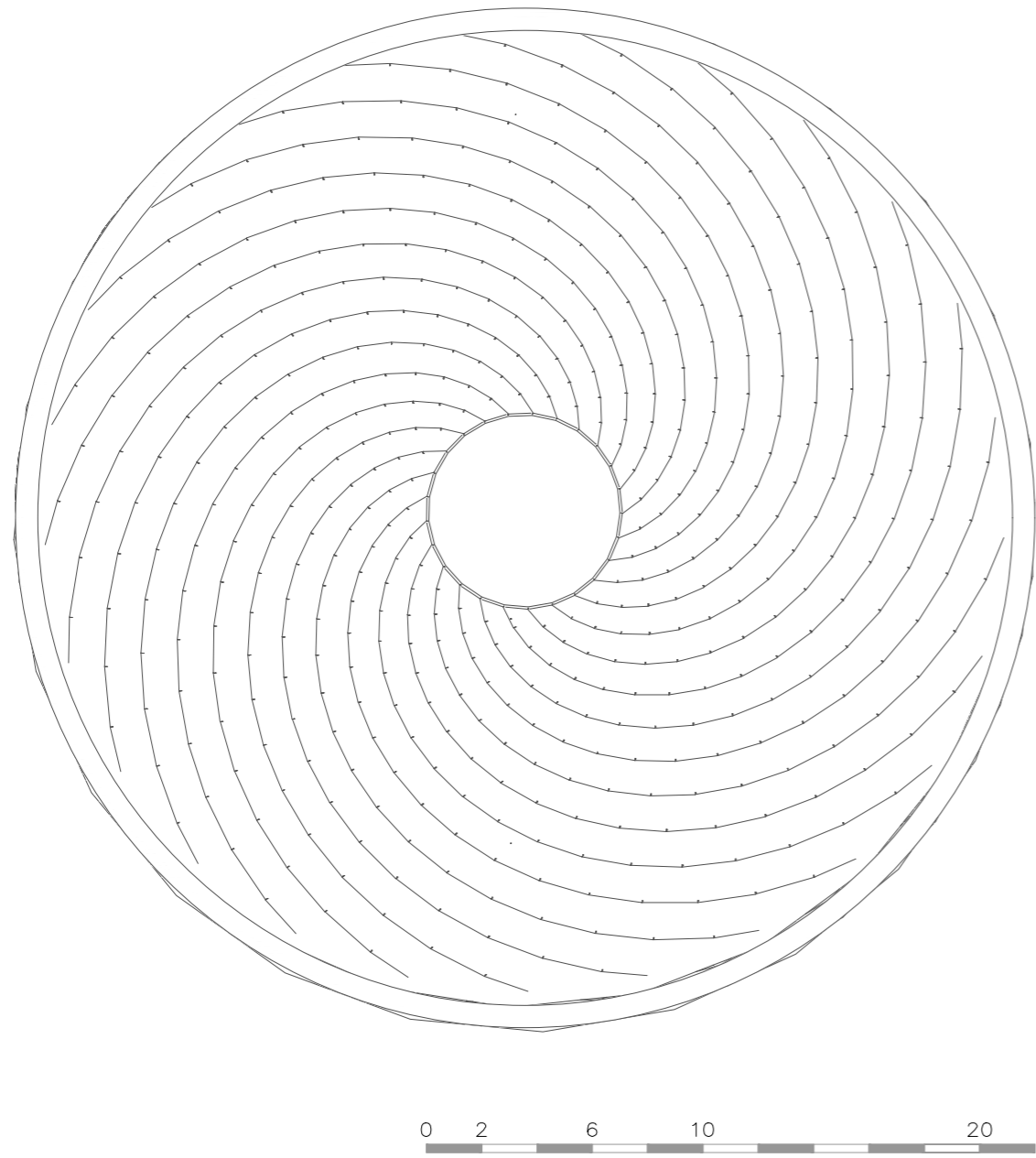
Below is a previous exercise developed during this investigation, applying the same principles in a space with an art installation language. Inflatable surfaces were explored as enclosures and variable topographies, which acquired their shape through density, composition, and air temperature variations.





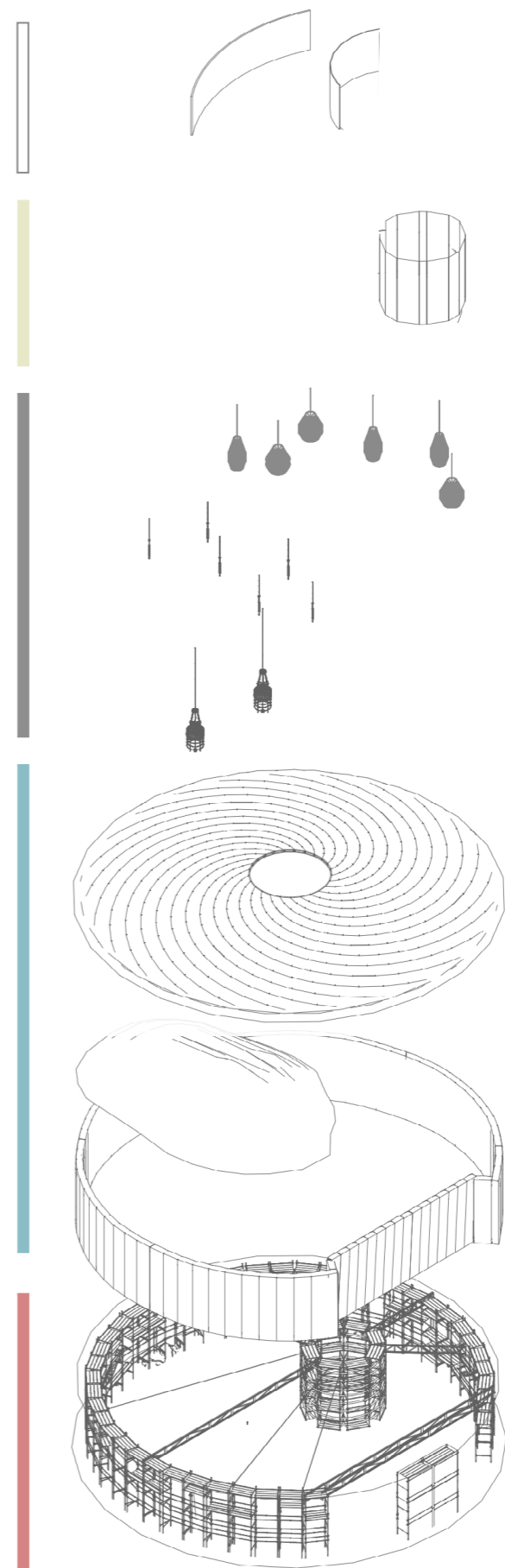
Space	Main purpose	Main Value	Main characteristics Strategies		
Experience	To understand	<i>Changeable</i>	Geography	Inmersive Atmosphere	Interactive
			1.1 Pop up- inflatable geography 1.2 Translucent opaque enclosures serve as a projection surface. Contrast with outside atmosphere 1.3 Suspended elements that react to the number of people, transforming the space. These allow to control different factors of sound, light, humidity		
Show room	To sell	<i>Creative</i>	Focal attention	Atractive	Digital support
			2.1 Suspended exhibitions 2.2 Suspended exhibitions It is possible to coordinate atmosphere, visuals, with elements to highlight Activation of borders by showing Bizzotto Devices Use of technologies for immersion in the pieces		
Customizing	To personalize	<i>Discret</i>	To transform	To decide	
			3.1 Partition with infinite garden. It is possible to control the visual relationships		

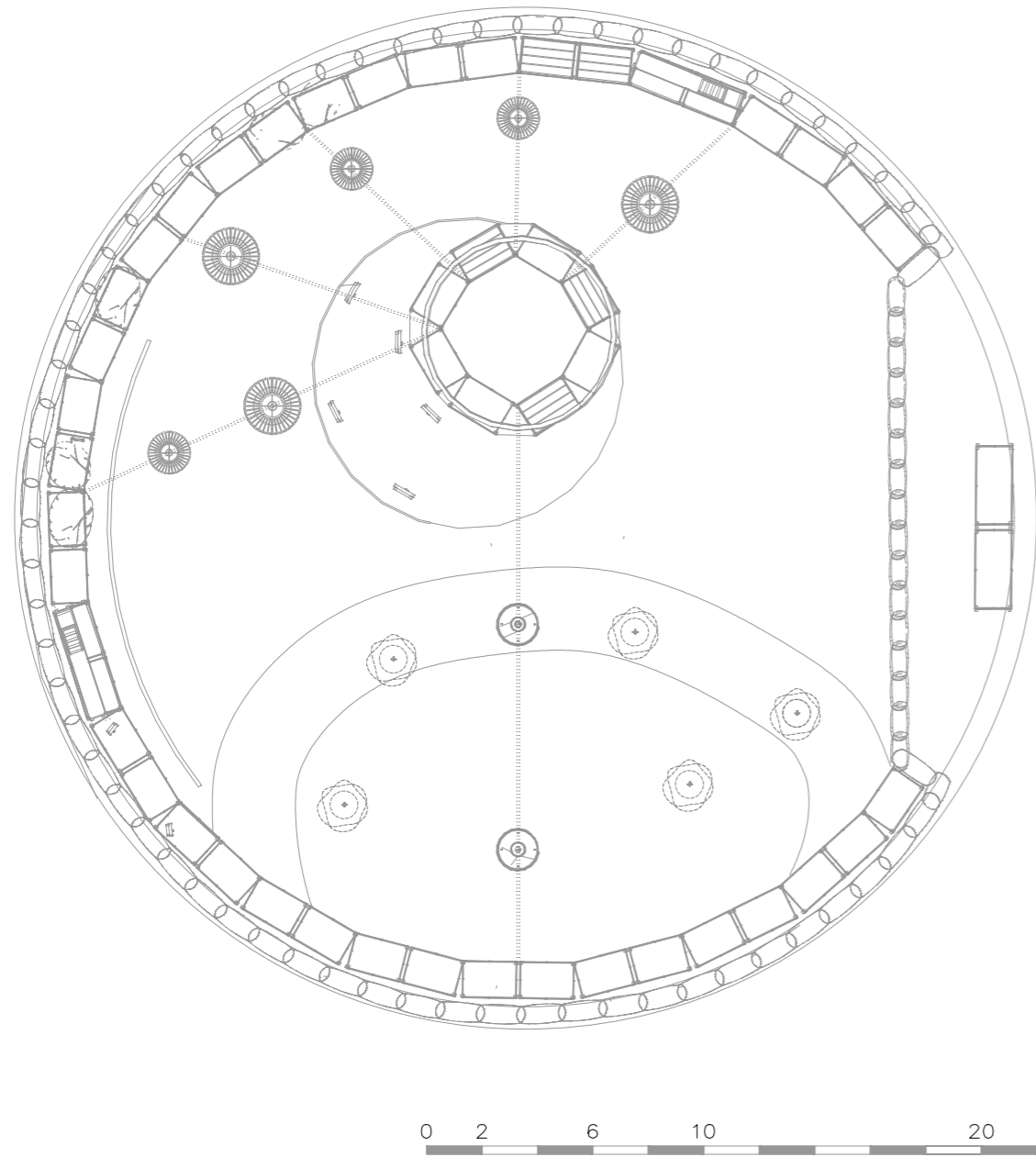
Roof Plant
Esc 1:250



SYSTEMS

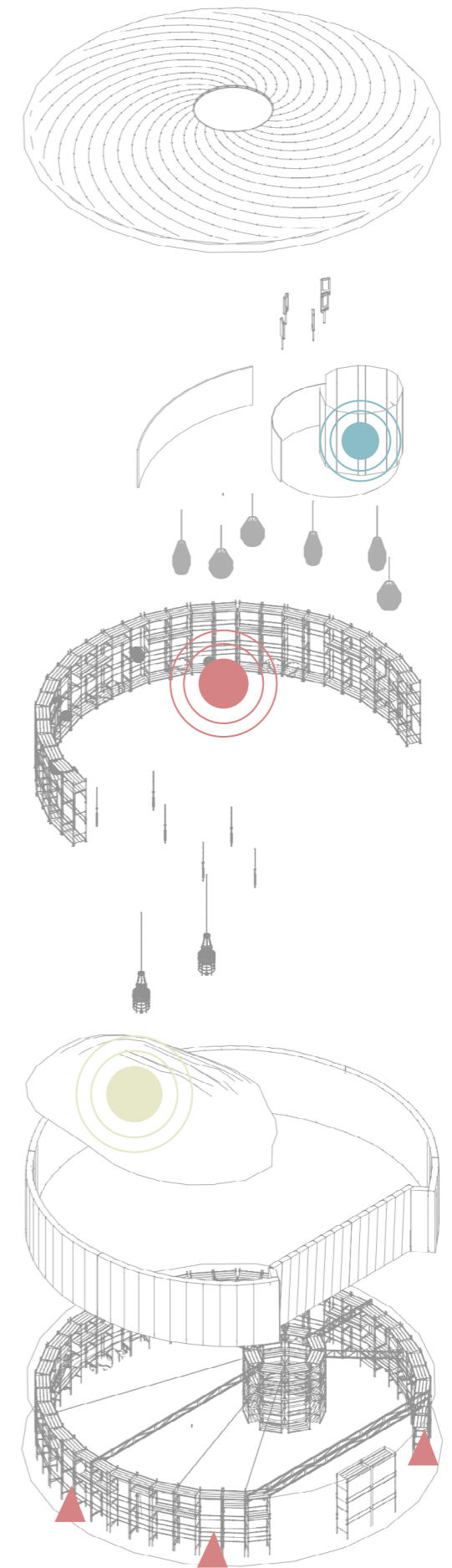
- █ | Devices
- █ | Inflatable
- █ | Structural
- █ | Green
- █ | Mist borders

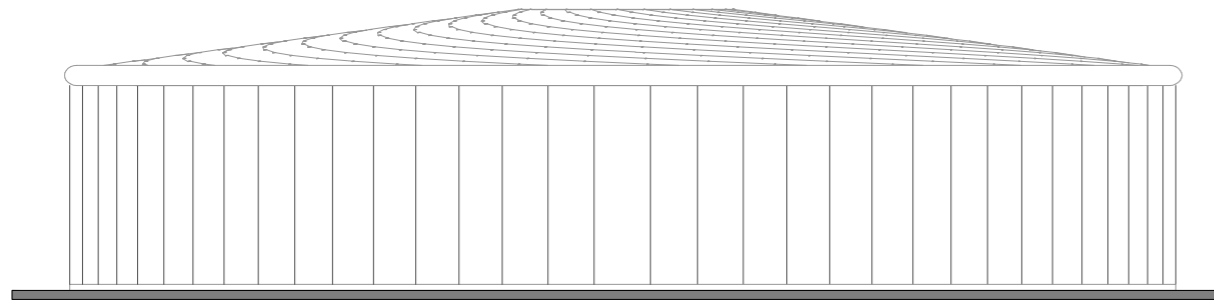




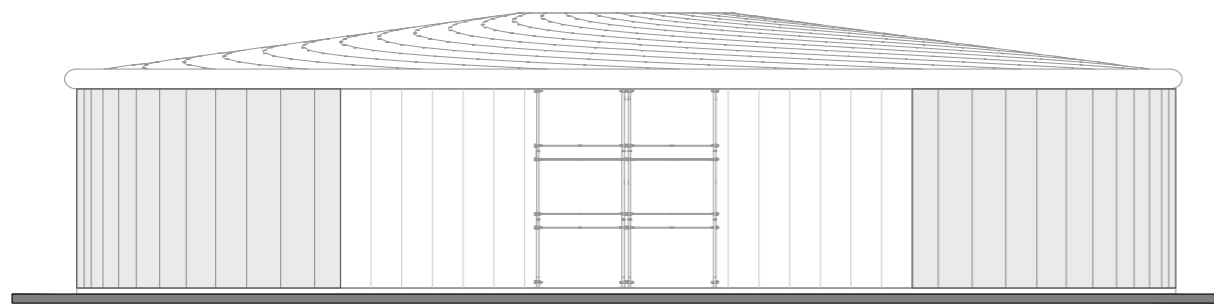
General Plant
Esc 1:250

- AREAS OF EXPERIENCE**
-  | Experiential area
 -  | Show room and customization
 -  | Sales area
 -  | Active borders

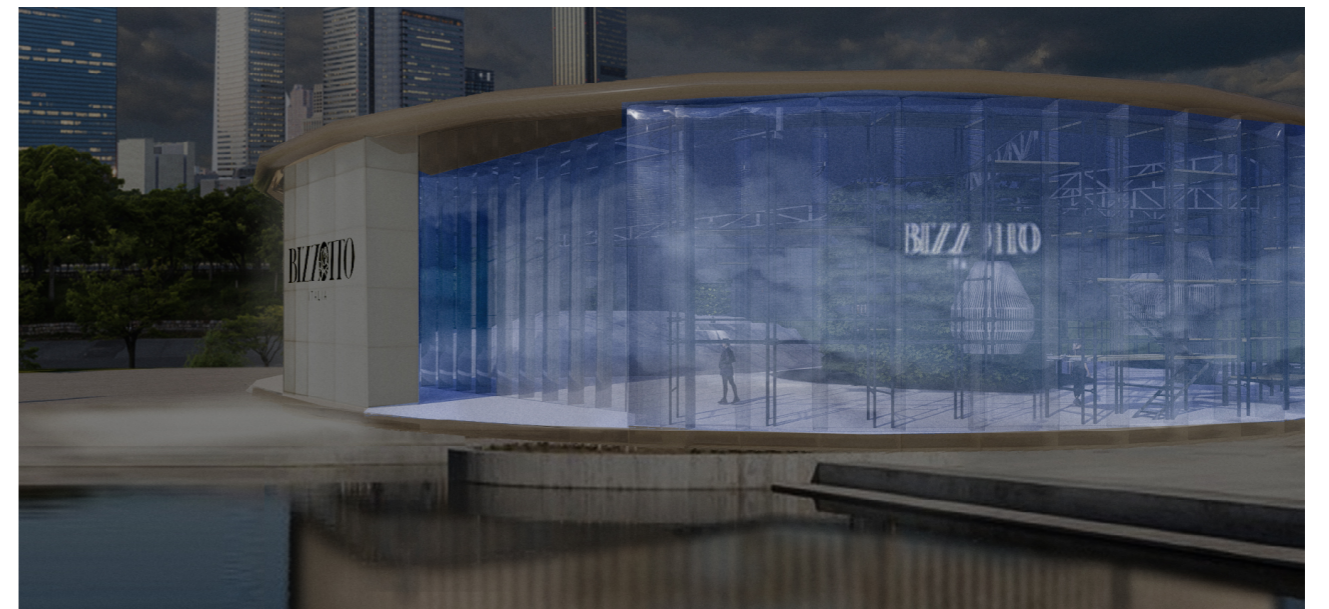
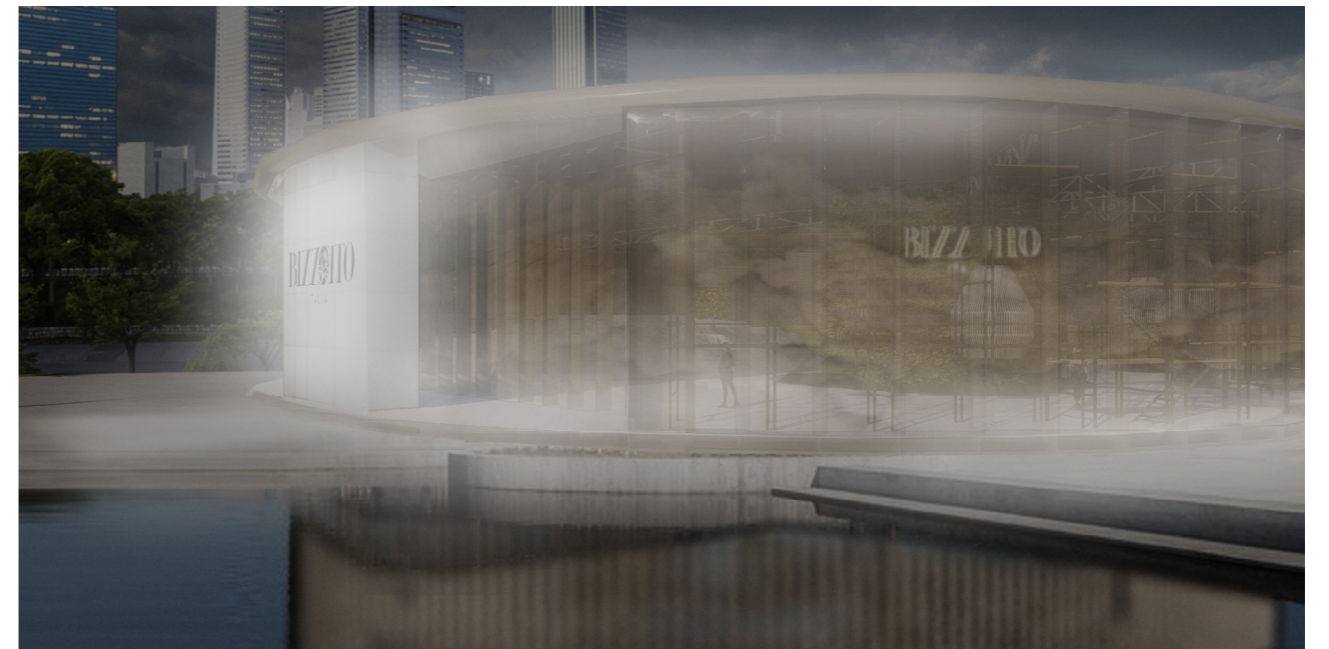
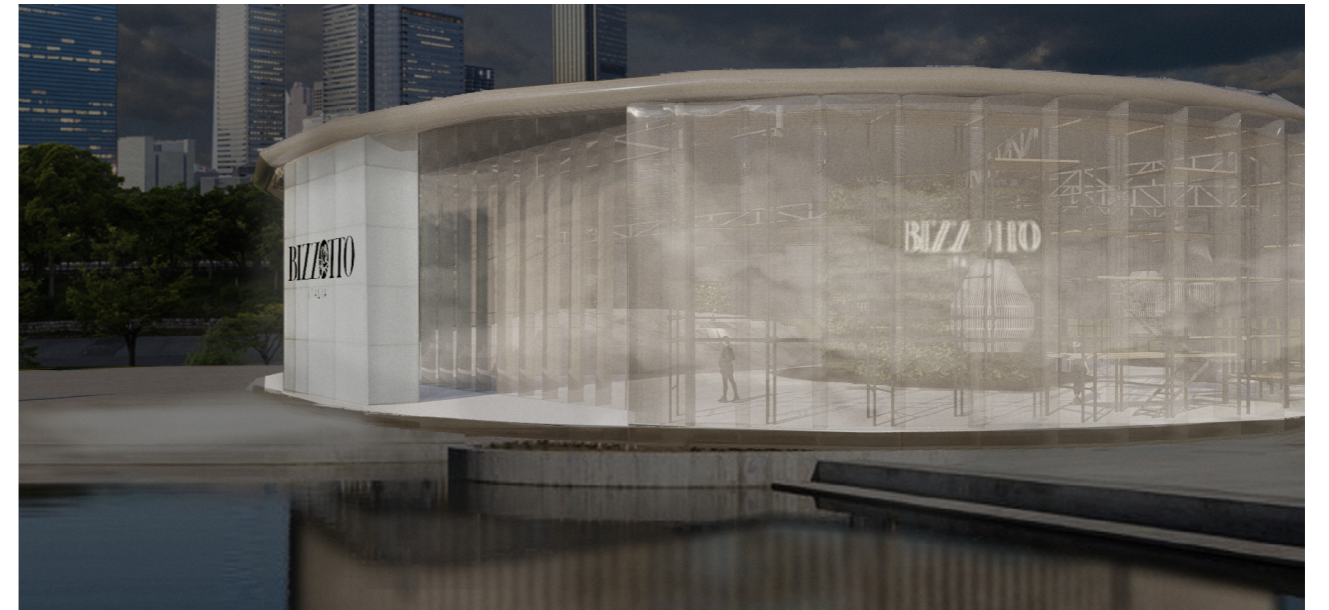


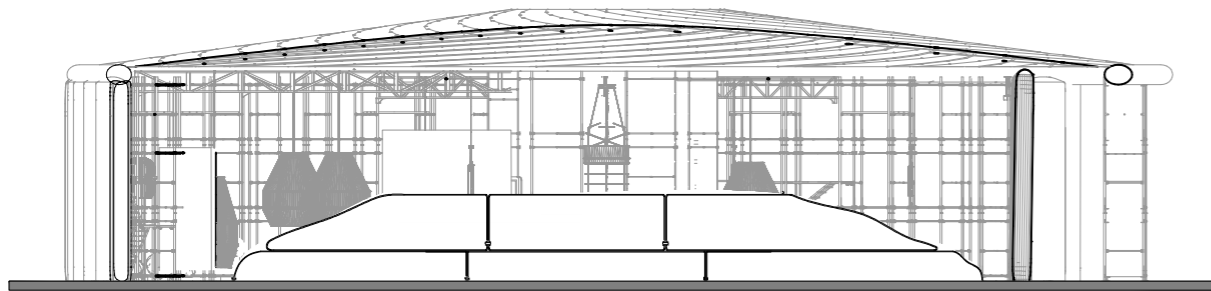


Elevation Lateral
Esc 1:250

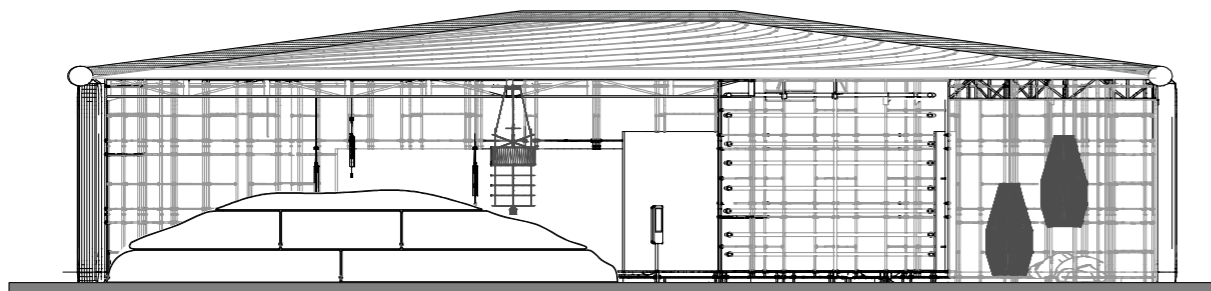


Elevation Frontal
Esc 1:250



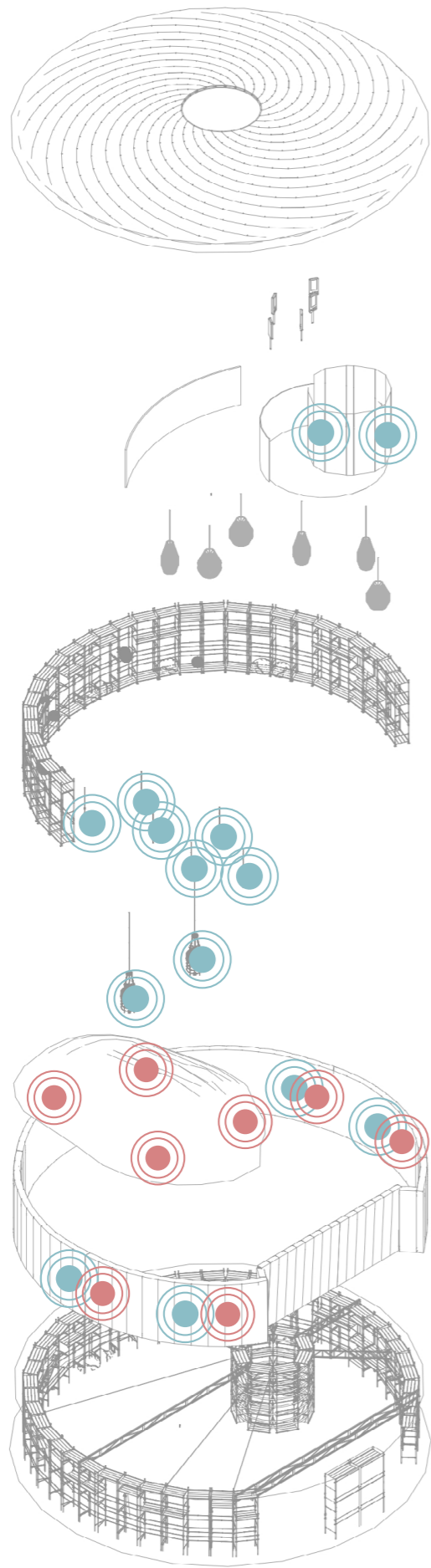


Section AA
Esc 1:250



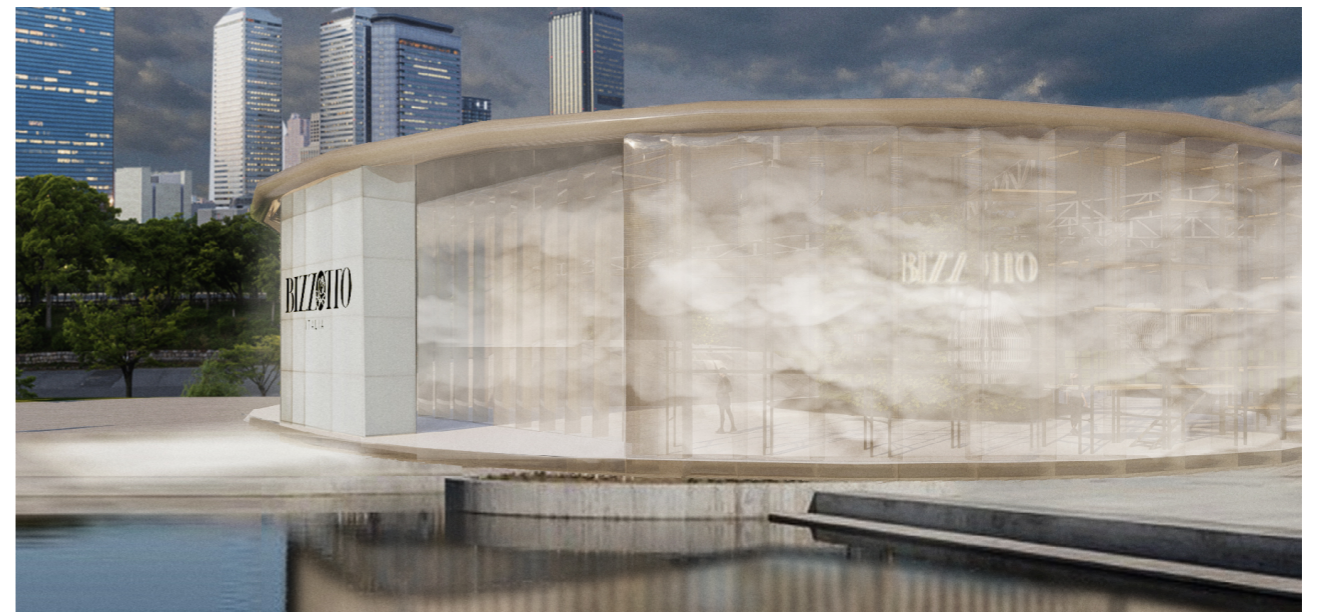
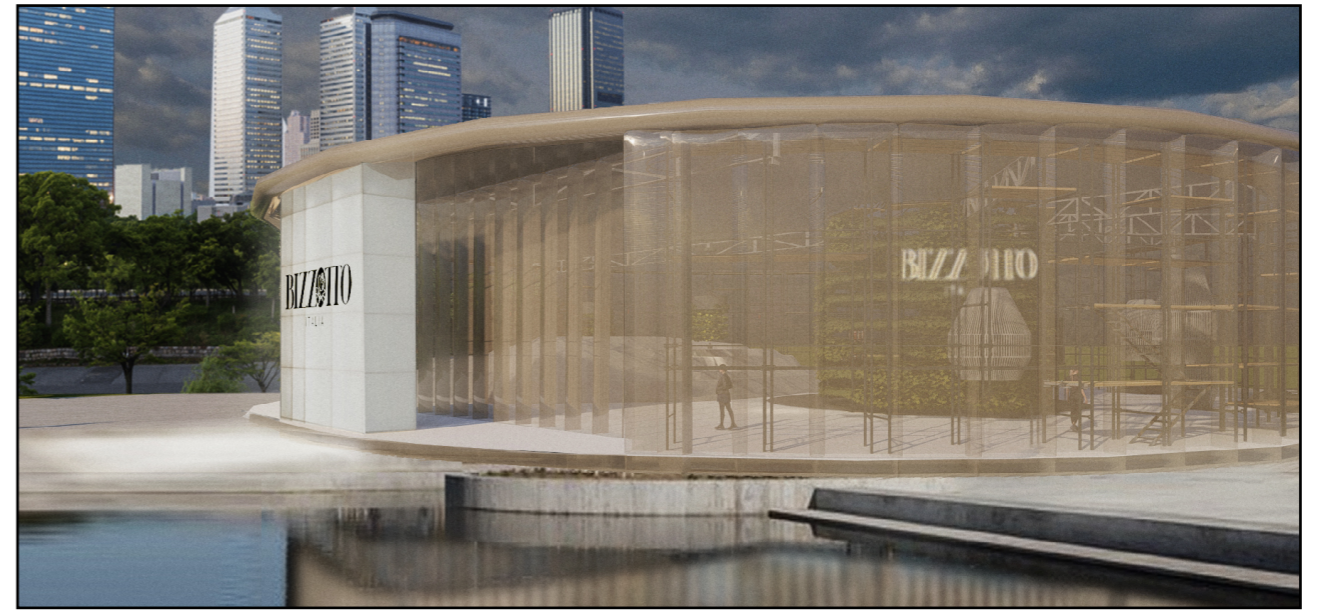
Sección BB
Esc 1:250



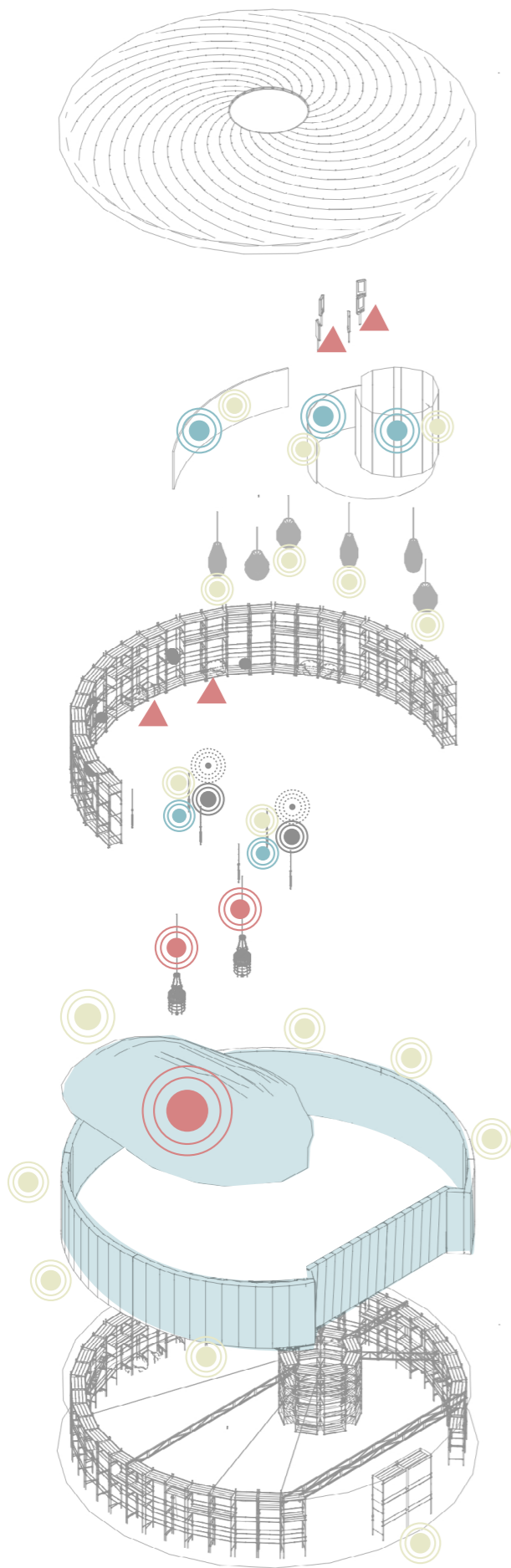


AIR SYSTEMS

- | AIR- Inflate
- | Diffusor: Mist

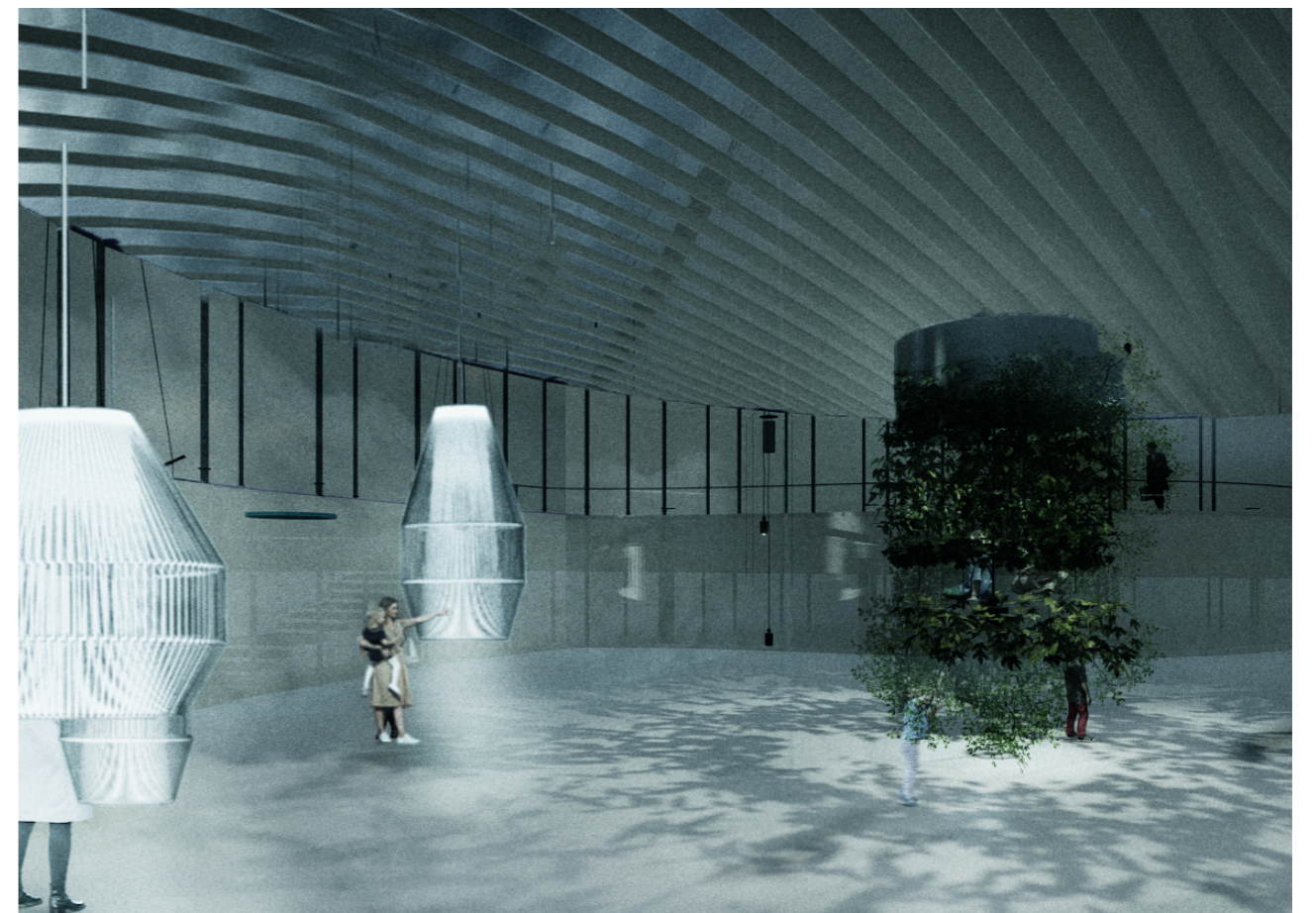
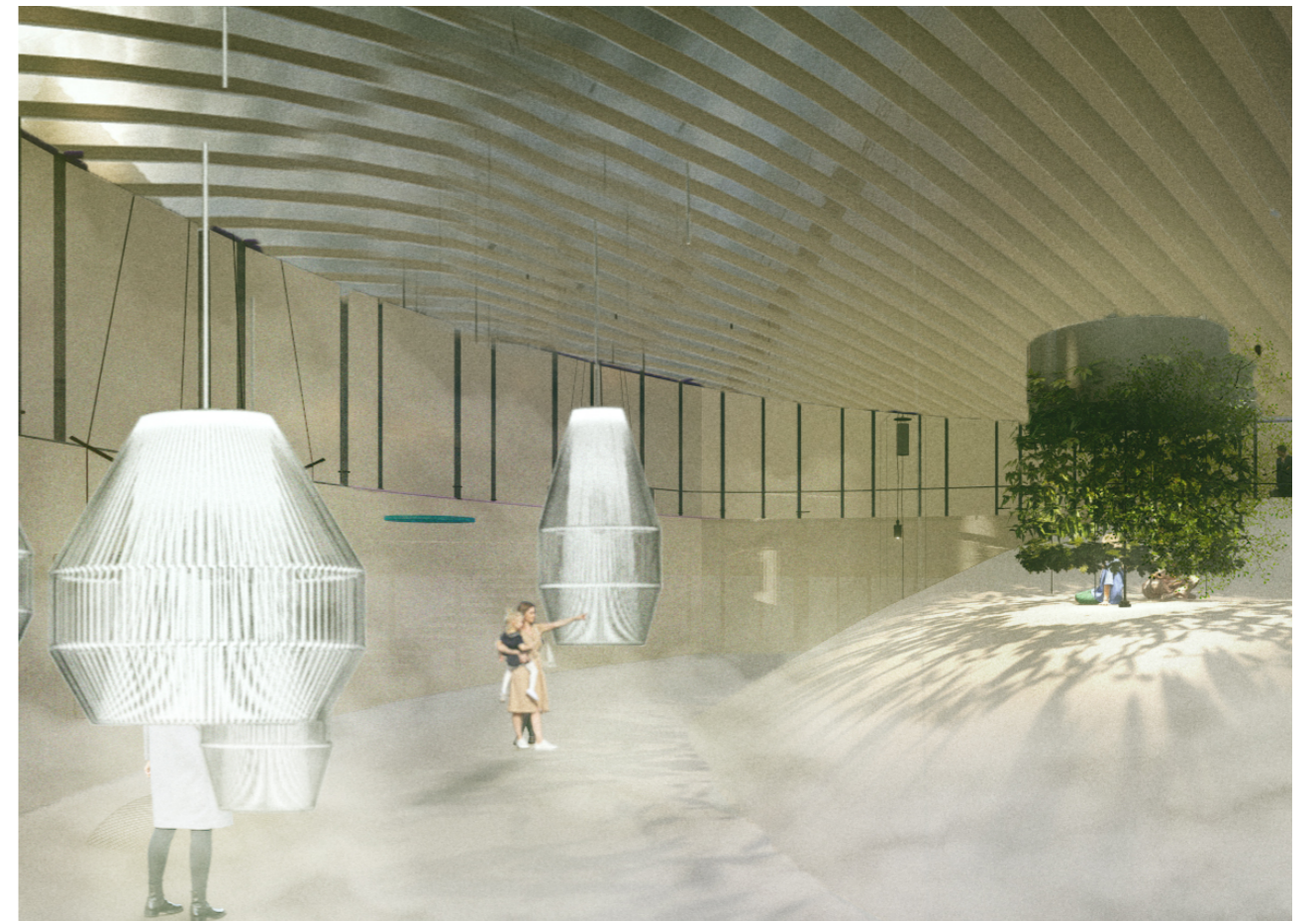




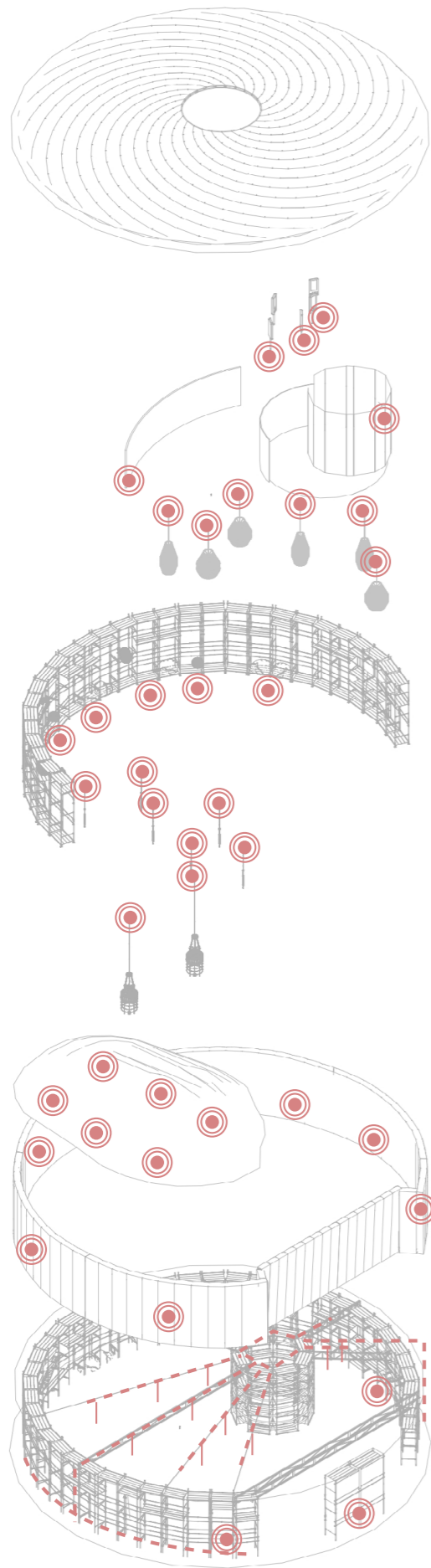


ACTIVATORS

- | Light source
- | Thermal variation
- | Vapor diffuser
- | Diffuse odor
- | Sound/music amplification
- | Technologies: VR/ Displays







ELECTRICAL NETWORK

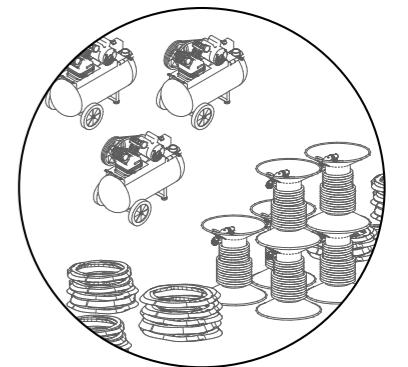
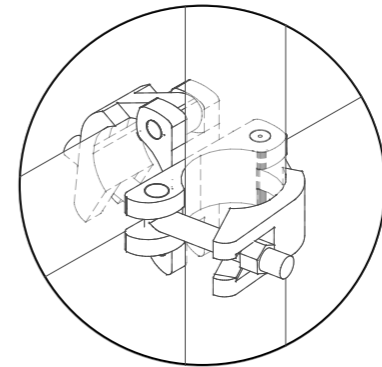
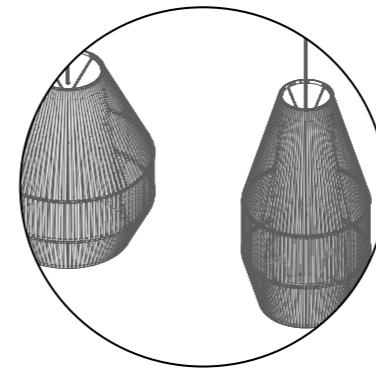
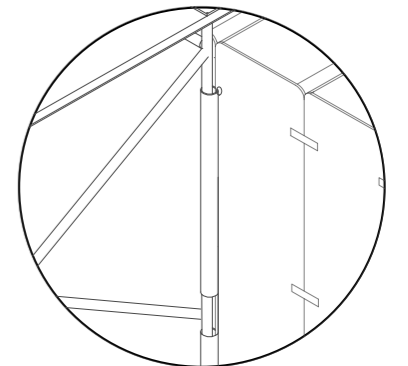
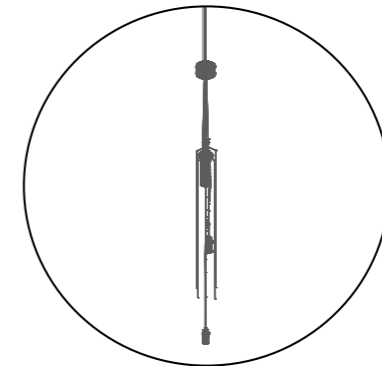
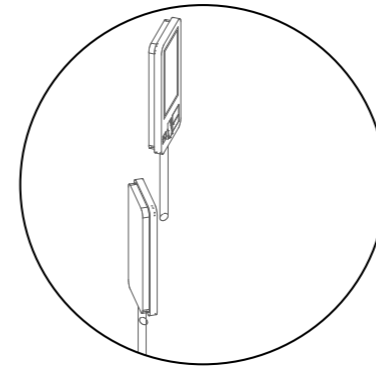
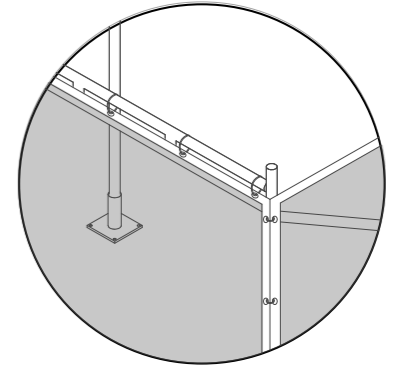
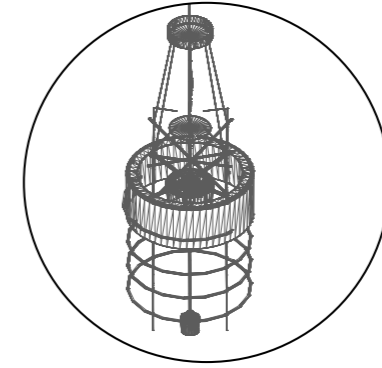
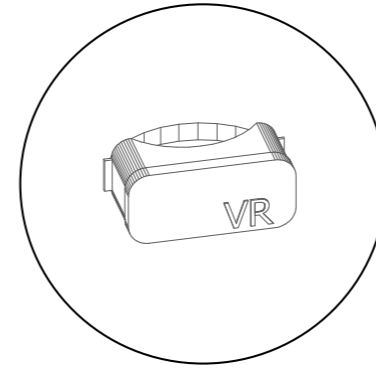
| Electrical supply points (lighting, sound, automation, inflators, sockets, etc.)

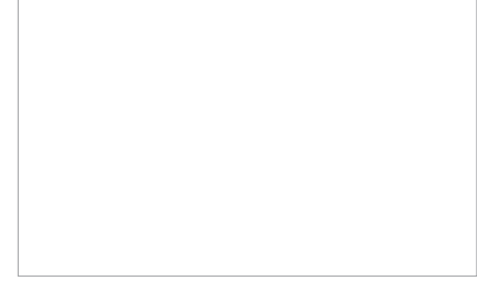
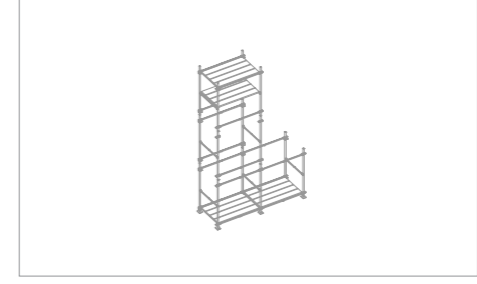
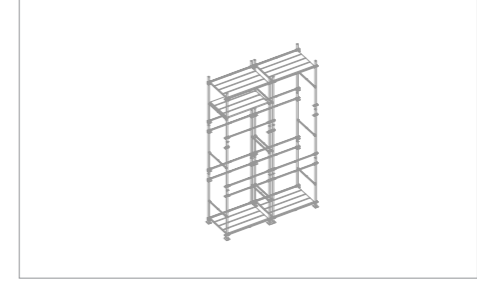
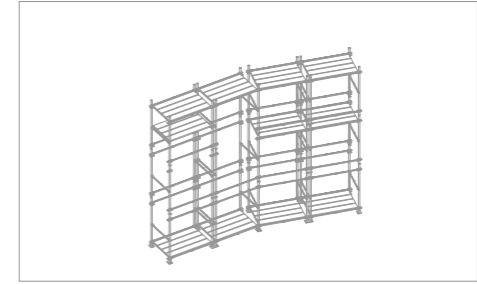
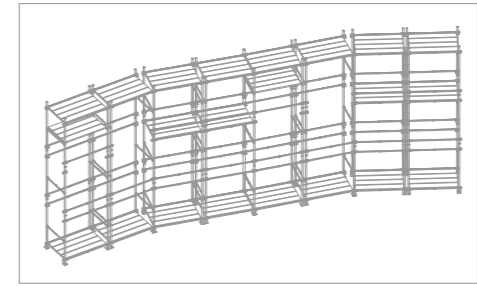
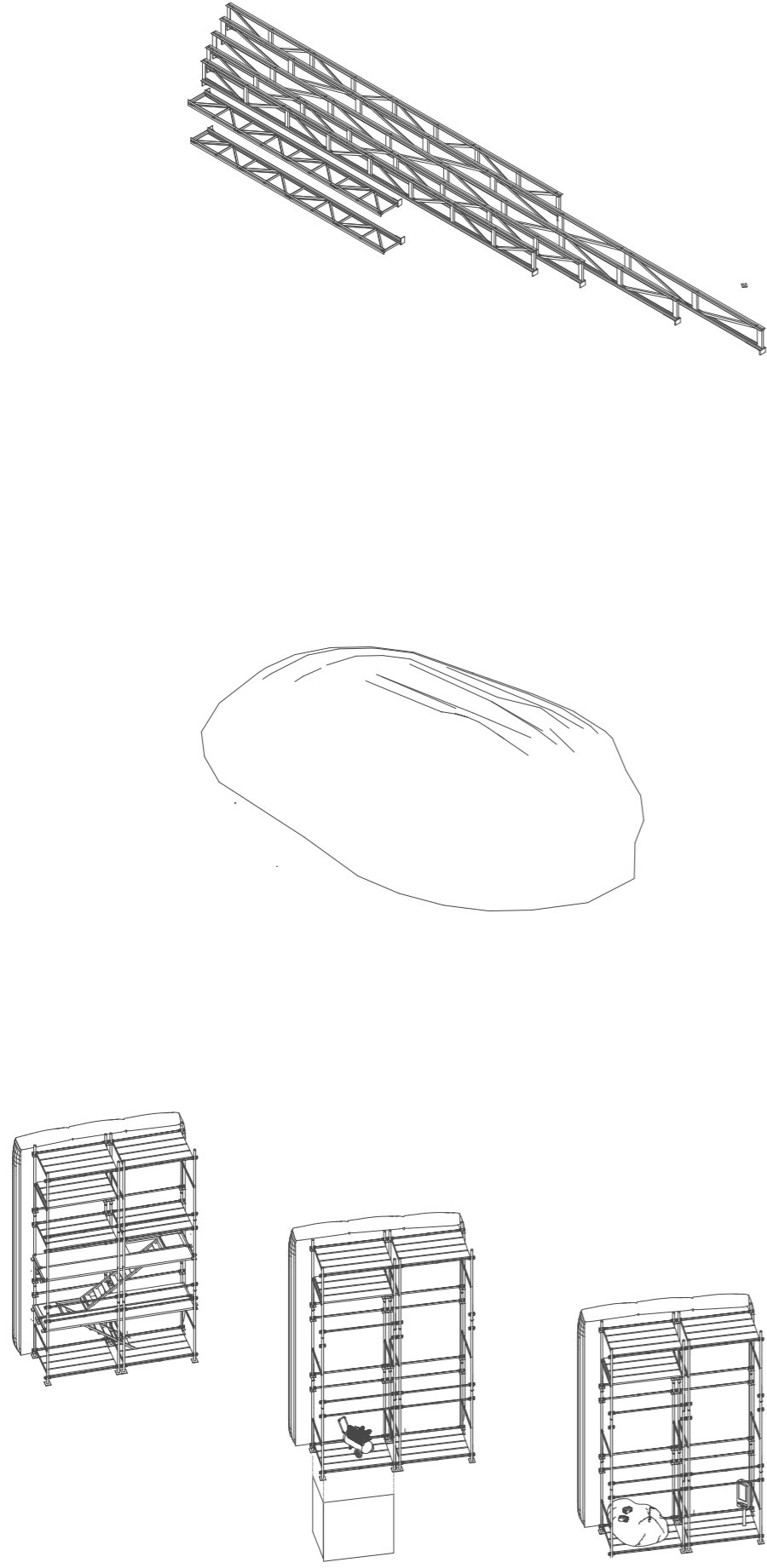


| General connection (Existing network connection)



| Secondary connections (Modality: aerial. Distributed in the perimeter structure and by the beams and central tensors).





Overtreders W

The Roof that goes Up in Smoke
Osaka Contemporary Theater Festival
Material: fabric + polymers
2010



Josh Rosen

Aie Plant Man
Material: Air Plants+ Metal Structure
2020



Serendipity Studio

Playhouse
Taipei Fine Art Museum
Material: scaffolding and polymeric net fabrics



Kimchi and CHips

Robotic Mirrors
Osaka Contemporary Theater Festival
Material: Polyester Mesh
2005



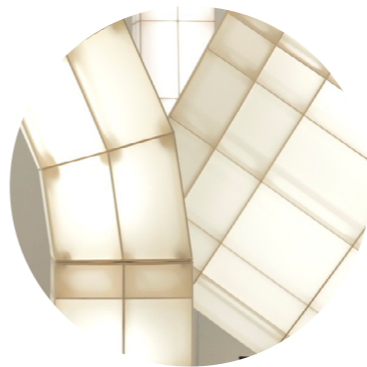
Kengo Kuma

T-room
Ishikawa
Material: Air tube Curtains
2006



Jun Igarashi Architects

Playhouse
Osaka Contemporary Theater Festival
Material: Air tube Curtains
2005



Studio Mieke Meijer

Ventura Lambrate
Material: wooden structures enclosed by a textile cover
2016



Scaffolding

Metal Structure

conclusions

It is always relevant and interesting to approach space more sensitively, seeking physical and emotional well-being and a healthier relationship with the ecosystem surrounding us.

Domestic spaces, the most immediate scale to our daily ways of living, are related to our identity construction. Therefore, providing space with characteristics to generate clearer stimuli about our actions, sensations, and emotions corresponds to finding in our spaces a way to empower us about ourselves and our relationship with the immediate world.

It is also relevant to understand how a more sensitive approach to space is necessarily a more sustainable approach, understanding our existence in its ecosystemic condition, where our well-being can only occur in balance with other species.

More than a definite and finalized result, this exploration opens a research path that aims to search for the physiological and emotional states of humans that can be enhanced through design tools. It is also worth mentioning that "well-being" should be understood as a multi-species objective, understanding as inhabitants of space all the organisms that relate to it, inside and outside. This exploration route opens infinite branches that allow us to explore spaces from the varied perceptions and physiologies of living beings of diverse physiognomies.

This thesis is also an invitation to continue research on skins as a complex exchange mechanism, which could help purify mutual pollutants and which, if done within the balance of the ecosystem, would become a replicable architectural tool and an urban and ecological impact.

It is pertinent to think of a more fluid relationship between architecture and furniture, where the spaces should be stimulating and help the development of diverse activities. In the same sense, it is essential not to lose sight of furniture as an activator of space and to avoid its restrictive effect on the organic movement of the body. The furniture should not always respond to social and habituated agreements, which give a symbolic meaning to the space but do not enhance the exploration and movement of the body.

The domestic space acquires value when we understand it as a spatial laboratory that physiologically enhances our psychological and emotional well-being and activates our body according to the surrounding space.

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web

L

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Figure. Playhouse For Osaka Contemporary Theater Festival

<https://archeyes.com/temporary-playhouse-osaka-jun-igarashi/>

Figure. Skaffolding and platform. <https://chabdesign.jp/works/015/>

Figure. Skaffolding detail. <https://leibal.com/furniture/nouveau-thtre-de-montreuil/>

Figura. Box of light. Milano Design Week: Ventura Lambrate 2016. <http://www.italianbark.com/ventura-lambrate-2016-news/>

Figure. Mist. Kimchi and Chips 2018. <https://www.dezeen.com/2019/10/15/halo-kimchi-and-chips-mirrors-installations/>

Figuro. Airplants. Josh Rosen Airplantman. <https://www.sunset.com/home-garden/flowers-plants/air-plantman-tips-josh-rosen> Figure. Exhibition Devices. NUNO: Eurasian Garden Watershed Weeds. Oita prefectural Art Museum. 2015. <http://www.nuno.com/en/project/eurasian-garden-watershed-weeds/>

Figure. Inflatable Mountain. Kengo Kuma. Troom.

Figure. Inflatable Roof. The-Roof-That-Goes-Up-in-Smoke-by-Overtreders 2010. <https://www.dezeen.com/2010/12/27/the-roof-that-goes-up-in-smoke-by-overtreders-w/>

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Figure. Ossidiana. Francesco Apostoli and Manfredi Bozzi partner: Van Eyck Academie, Stimulerings Fonds

Figure. Hiroshi. Hiroshi Sambuichi at the Cistern. (2017, March 21). *Danish Architecture and Design Review*. <http://danishdesignreview.com/exhibitions-on-now/2017/3/21/hiroshi-sambuichi-at-the-cistern>

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