



# DESIGN FOR THE BUILT ENVIRONMENT MSc

FIVE YEARS  
EXPERIENCE

edited by Massimo Perriccioli

**Design for the Built Environment MSc.  
Five Years Experience**

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ESPACE  
ESPACE LIBRE  
ESPACE CLOS  
ESPACE FORCLOS  
MANQUE D'ESPACE  
ESPACE COMPTÉ  
ESPACE VERT  
ESPACE VITAL  
ESPACE CRITIQUE  
POSITION DANS L'ESPACE  
ESPACE DÉCOUVERT  
DÉCOUVERTE DE L'ESPACE  
ESPACE OBLIQUE  
ESPACE VIERGE  
ESPACE EUCLIDIEN  
ESPACE AÉRIEN  
ESPACE GRIS  
ESPACE TORDU  
ESPACE DU RÊVE  
BARRE D'ESPACE  
PROMENADES DANS L'ESPACE  
GÉOMÉTRIE DANS L'ESPACE  
REGARD BALAYANT L'ESPACE  
ESPACE TEMPS  
ESPACE MESURÉ  
LA CONQUÊTE DE L'ESPACE  
ESPACE MORT  
ESPACE D'UN INSTANT  
ESPACE CÉLESTE  
ESPACE IMAGINAIRE  
ESPACE NUISIBLE  
ESPACE BLANC  
ESPACE DU DEDANS  
LE PIÉTON DE L'ESPACE  
ESPACE BRISÉ  
ESPACE ORDONNÉ  
ESPACE VÉCU  
ESPACE MOU  
ESPACE DISPONIBLE  
ESPACE PARCOURU  
ESPACE PLAN  
ESPACE TYPE  
ESPACE ALENTOUR  
TOUR DE L'ESPACE  
AUX BORDS DE L'ESPACE  
ESPACE D'UN MATIN  
REGARD PERDU DANS L'ESPACE  
LES GRANDS ESPACES  
L'ÉVOLUTION DES ESPACES  
ESPACE SONORE  
ESPACE LITTÉRAIRE  
L'ODYSSÉE DE L'ESPACE

# Living in a living space

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*“But an empathy box”, he said, stammering in his excitement, “is the most personal possession you have! It’s an extension of your body; it’s the way you touch other humans, it’s the way you stop being alone”.*

Philip K. Dick (1968)

As part of the Industrial Design course during the 2019/2020 academic year, students participated in an engaging laboratory focused on experimentation and research related to small-scale living. The selection of educational products presented in this essay represents a synthesis of the productive teaching activities led by Professor Massimo Perriccioli in the Master of Science Design for the Built Environment, with whom I had the opportunity to work as a tutor. This contribution recognizes the development of content pertaining to disciplinary issues that are closely connected to our contemporary times, wherein the teacher offers students concrete opportunities for engagement. The teaching activity presented in this context adopts an experimental approach informed by contemporary research in the field of interaction design, which is a transdisciplinary discipline employing an open methodology to continually explore the role of humans in today’s society, which is shaped by ever-evolving technology. Through a selection of thematic areas, lectures, and exercises, the course was structured into several well-defined but converging theoretical and practical layers, with each layer setting the terms for the final project. The lectures covered fundamental concepts in design, the design thinking approach involving critical thinking, investigative research, storytelling, material prototyping, and conceptual speculation to design objects, systems, and experiences, as well as the study of form and tectonics, aimed at developing visual and formal values for designing compositional systems in two and three dimensions. The course provided continuous stimulation to students through brainstorming sessions, weekly or daily challenges, and even immediate time frames, allowing them to practically apply and experiment with the issues discussed during theoretical lectures or design pills, both individually and in teams. This challenge-based learning model created a collaborative learning space where students could direct their research towards real-world issues and critically think about how to apply what they have learned. In this non-hierarchical and horizontally structured space of experimentation, the roles of participants are redefined. The teacher’s role shifts from merely distributing information to guiding the construction of knowledge by students around initially defined problems. Conversely, the student’s role solidifies into a call to action that inherently requires them

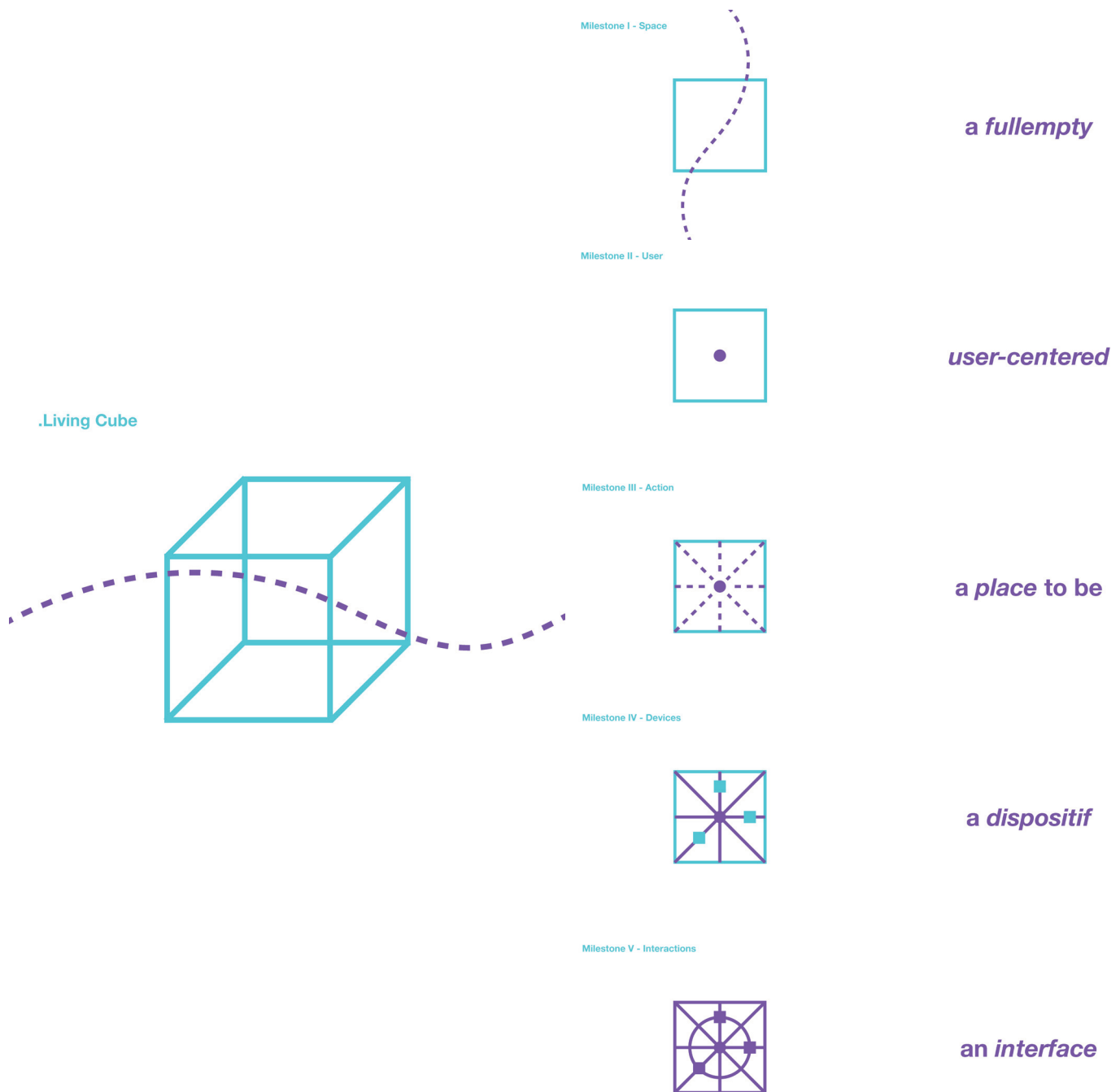


to take concrete steps. The course was organized into several phases, with the terms for the final project being defined at different stages. These included six preparatory exercises, such as Your Type 3x3, Antiprimadonna, Into Gestalt, Visual Tale, Sempering (fig. 2), Abitacolo Reload (fig. 3) and the final project Living Cube (fig.1). Within this framework, the core of the course emerged, providing students with the opportunity to develop the ability to define problems related to contemporary living, understand the needs expressed by potential inhabitants, and generate environments, experiences, and narratives (fig. 4-5). Storytelling plays a crucial role in bringing forth the narrative dimension in design, as it lends legitimacy to design by addressing human attitudes towards dwelling. This narrative approach poses pertinent questions, making design a potentially critical practice in relation to existing conditions.

The final work required a deeper focus on the design of an indoor living cube – for one person – which was designed to facilitate physical and ubiquitous interactions between users and their environment. Within a 260 x 260 x 260 cm framework, the living cube aimed to create a space dedicated to intimacy and privacy, while also establishing connections with the social and spatial environment it is situated in and the outside world. This “nomadic condition” reduces the home to an essential, lightweight, and minimally symbolic provision that enables a return to a bodily connection with habitable space through the daily use of increasingly ubiquitous technologies and devices. Consequently, a new existential model emerges, based on a renewed relationship with space (and time), introducing an idea of architecture understood as the most adaptable and multi-layered membrane possible, capable of facilitating temporary survival.

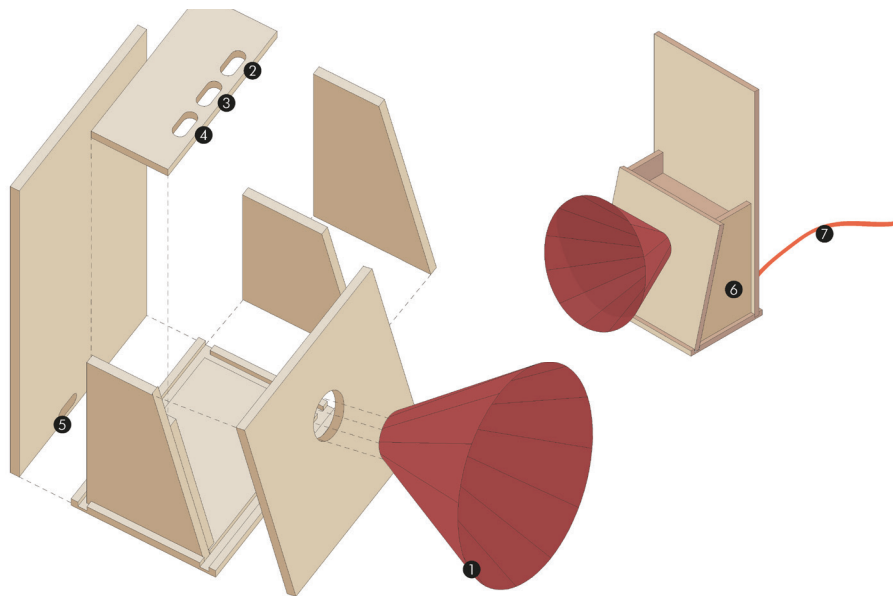
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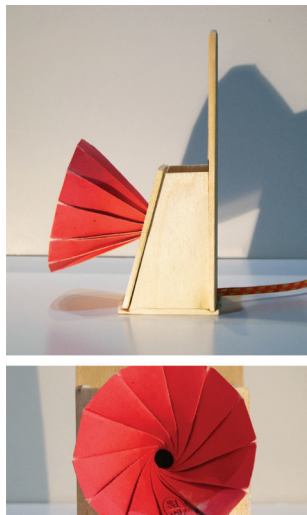
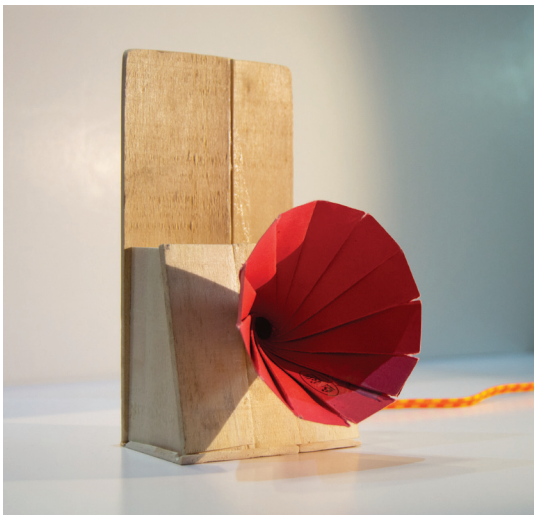
1

1. Living Cube .your final work through five milestones, the final challenge path of the course / Design by Fabiana Marotta.



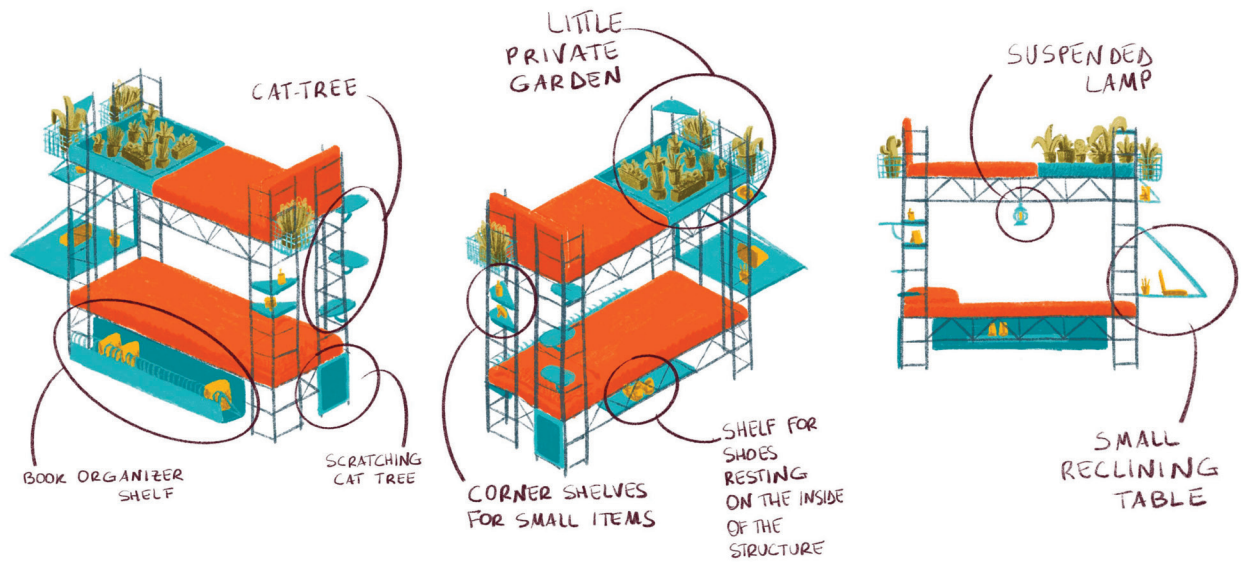
## PHONOGRAM

- ① Origami paper cone (Diffuser)
- ② Right hole for phone speaker
- ③ Central hole for microUSB
- ④ Left hole for phone speaker
- ⑤ Back hole for USB cable
- ⑥ Soundboard (assa armonica)
- ⑦ USB cable



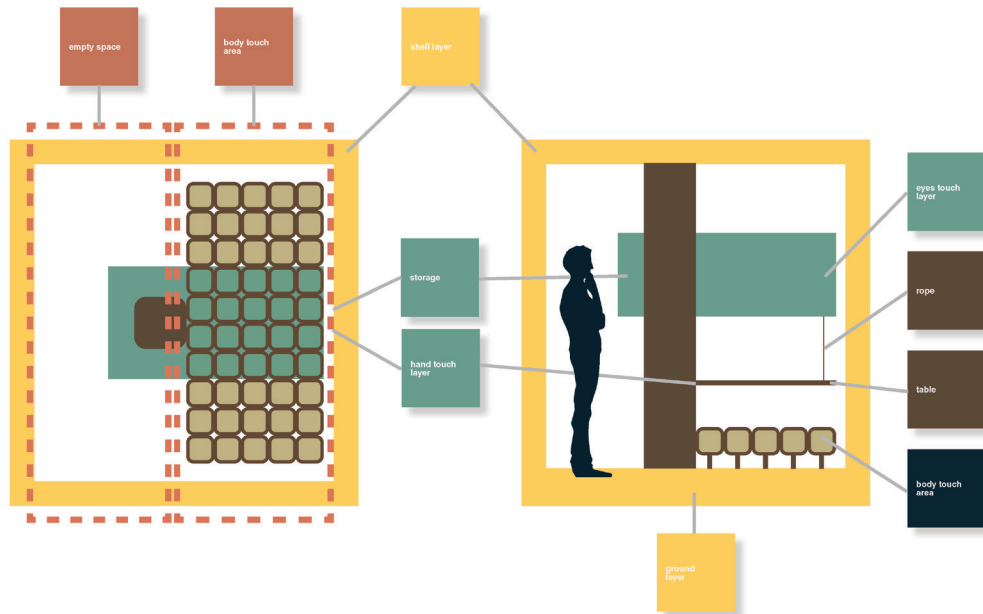
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2. Phonograma small device designed during the unforgettable first lockdown using the Sempering approach / Design by Alessandro Ruoppolo.

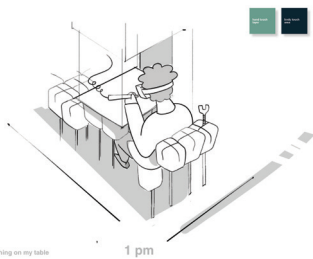
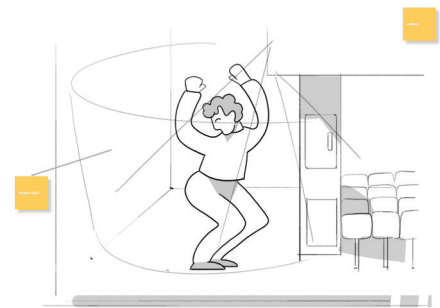
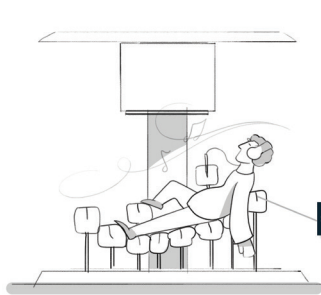


3

3. A poetical overlay on Bruno Munari's iconic Abitacolo, inspired by Miyazaki's animated film Kiki's Delivery Service – there is also the little cat Jiji / Design by SALTY: Sara Arnese, Yang Tianyi, Eleonora Orefice.

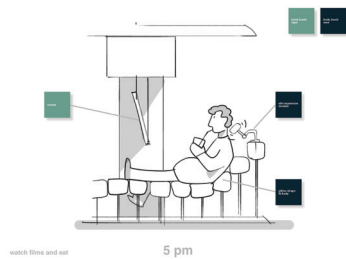


*.a day with Viktor*



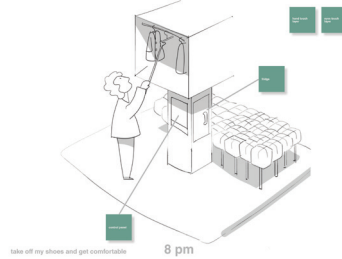
fix something on my table

1 pm



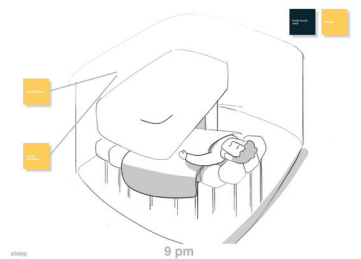
watch films and eat

5 pm



take off my shoes and get comfortable

8 pm

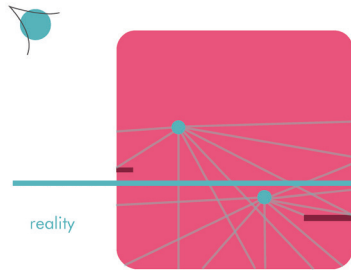


sleep

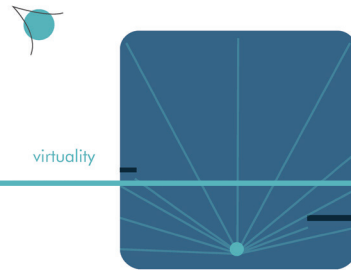
9 pm



Gigi's point of view:

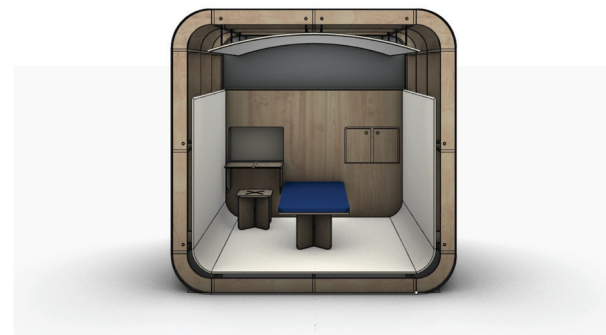
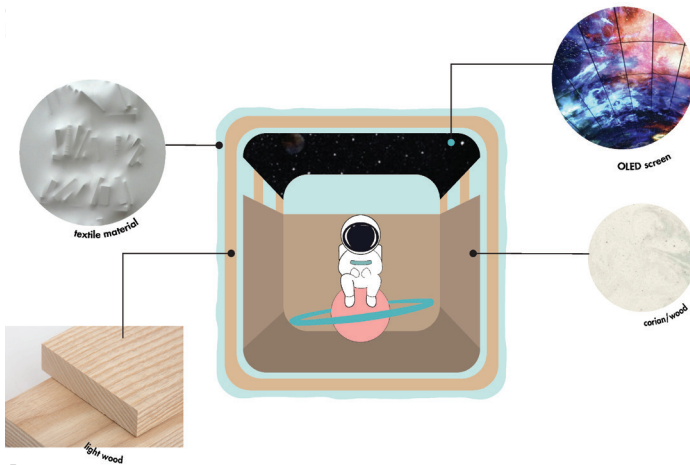
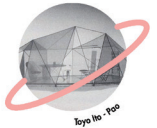
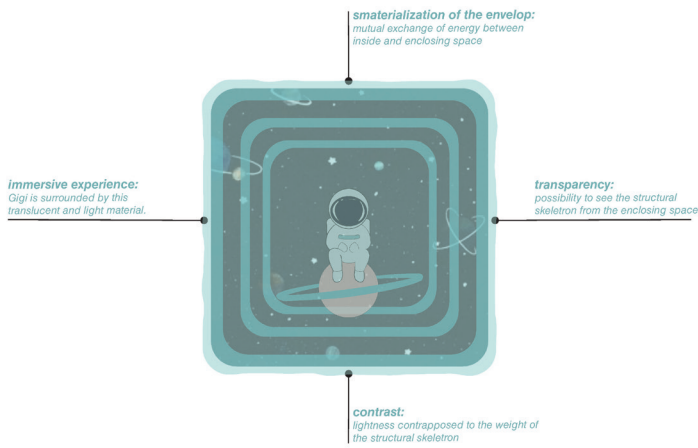
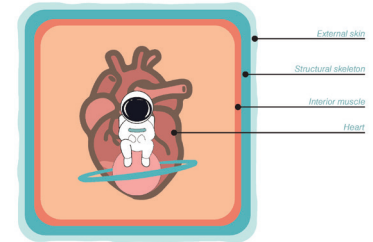


Gigi's point of view:



virtuality

reality



5

5. Gigi's point of view, navigating the realms of reality and virtuality. From concept to final idea / Design by FLATM: Paola Buccaro, Alessandro Ruoppolo, Miaomiao Yuan.