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Full Project for Human Settlement, the Care of Interdependencies, the Responsibility of the Common Good

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**Relating Systems Thinking and Design
(RSD12) Symposium | October 6–20, 2023**

Full Project for Human Settlement, the Care of Interdependencies, the Responsibility of the Common Good

Veneranda Carrino

Outlining scenarios of the new possible as a propaedeutics to the systemic project and for complexity

A hypothesis of didactic exercise as a utopia acted, which roots in the student in thinking in systems on the "human project", and goes beyond the dimension of the individual project towards the realisation of a project that operates on the care of interdependencies. This a project of relationships for social cohesion or for the possibility of giving rise to an awareness of the self-activating participation in reality, and of the other from oneself and from us.

Examples of narration of the possible of becoming a civil community are proposed as urban places to experience the relationship in the dimension of maximum heterogeneity.

Projects for a didactic were to experience complex relationships. Concepts of technological artefacts and personal services (collective being) are presented, favouring social aggregation dynamics and enabling a dimension of co-responsibility of the system's users. The research activity was developed with first-year Communication and Product and Service Design students (Master of Systemic Design).

KEYWORDS: systemic design, design for complexity, socioecological design

RSD TOPIC(S): Methods & Methodology.

Introduction

The eccentric reasons of the system, the relations project, the structure open

A hypothesis of didactic exercise as a utopia acted which roots in the student a thinking in systems on the "human project" ("by "human project" I mean the kind of society that we would like to create and in which we would like to live." Floridi, 2020, p.103), on a project that goes beyond the dimension of the individual project towards the realisation of a project that operates on the 'care of interdependencies' ("today it would be preferable to reason in reticular terms and therefore focusing on the nature and construction of relationships rather than on the nodes and therefore on the individuality of the parts." Floridi, 2020, p.117), a project of relationships for social cohesion or for the possibility of giving rise to an awareness of the self-activating participation in reality and of the other from oneself and from us ("It would be preferable to approach the establishment of social relations from an "eccentric" point of view, that is, in such a way as to place relations at the centre and humanity at the service of the world." Floridi, 2020, p.116).

Two examples of narration of the possible of becoming a civil community are proposed: a hospital garden and a church garden as urban places to experience the relationship in the dimension of maximum heterogeneity (Figure 1). It is a research activity developed with first-year students (Master of Systemic Design). It reflects on the possibility of inscribing the quality of new social spaces within categories corresponding to anthropological archetypes as facilitating narratives shared by the system's actants. It is plausible to make that transition from the project of objects to the project of relationships that determine changes, and therefore, a Polis of Connection operates here with the archetype of the Artist who determines Narratives, a Polis of Enchantments operates here with the archetype of the Angel who favours Hospitality, a Polis of Knowledge operates here with the archetype of the Wise who activates Laboratories, a Polis of Choices operates with the archetype of the Oracle who promotes initiatives.

Projects for a didactic were to experience complex relationships. Concepts of technological artefacts and personal services (collective being) are presented, favouring social aggregation dynamics and enabling a dimension of co-responsibility of the system's users.

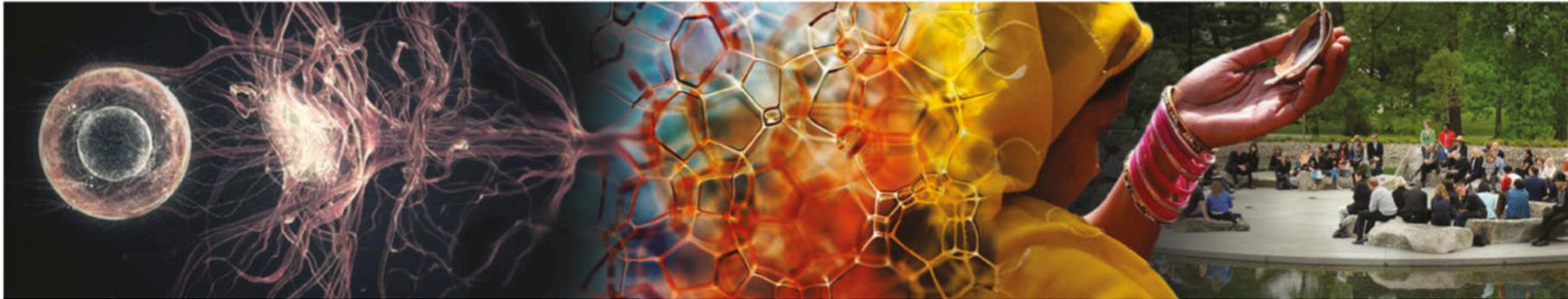


Figure 1. Orto dei Legami. Giardino come Chiesa. Hortus of Connection. Garden as a Church. Concept visual tale. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19 (detail taken from the concept drawing in Figure 16). Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

Outlining scenarios

The new possible as a propaedeutic to the systemic project and for complexity

It is plausible to operate that transition from the project of the objects to the project of the relationships that determine changes, and therefore operate a didactics, that is, a maieutic not only for the purposes of knowing how to do together but knowing how to project a look of the possible change for solidarity and civil coexistence forward. We can still clarify that in the intentionality of designing a system, the scenario placed must be set in the working group as a macro-system where systems coexist and therefore place the attention of the class of students in a collaborative network dimension and a capacity to implement links and exchanges at multiple dimensional levels of design intervention. "In the systemic conception, we realise that the objects themselves—the organisms in an ecosystem or the people in a community—are related networks, immersed in wider networks. For the systemic thinker, the relationships are primary." (Capra, 2022, p.222) It is here that the ability to act between formalisation (open structure) and its declination of context intervenes as necessary. In support of the creative design reasoning, the linguistic formalisations also intervene, which, through the use of archetypes, help the class group to encapsulate support actions (exchange between the systems in macro-system) since they operate from different but necessary prospects.

What is then decisive is the dimension of movement of what the system can determine as flows of interrelations, addressing with a cross-eye both to a pole of experiences that are dedicated to the single individual user and to a pole where the interactions are generated by dynamics group and therefore favouring recognition within ourselves, or between peers as a reflection and recognition that forces me towards/to sociality, and finally implement that more difficult common ground of leaving the peer group and the possibility of weaving experience with other groups, or in maximum heterogeneity. We write this dynamic, which is placed as a necessary skeleton in the systemic intervention with a circular and non-hierarchical string: <me> <we> <them>. It is a form that does not want to privilege one pole at the expense of another but warns the designer to place these three experiential conditions in the construction of a system (products and services, in reality, and as a digital twin) that operates on the human settlement.

A further aspect that increases the complexity within the system is the attention that must be paid not only to the type of synergistic nodes (products and services) for the purpose of achieving strategic objectives, but their positioning on complementary areas corresponding to polar couples, such as private space area and public space area.

The dialectical dimension in the system is necessary to implement a real response, therefore, it is necessary to weave relationships also in the dialectical couple relating to the dynamic individual place and collective place. The texture of the relationships operates as a design intervention in terms of a semiotic square, wondering about the exchanges between the various factors: $S1$, $S2$, $\sim S1$, $\sim S2$.

If the context relationships to be answered with the nodes are required in the system, the design action also insists on a more hybrid parameter or "the interactions between organisms", the project of the quality of the interactions (design of the interactions) aimed at both to the human organism (cognitive and kinaesthetic) and to the city organism (as an urban environment endowed in turn with a mode of expression that is both functional—such as the regulatory infrastructures and which we can assume here as a datum of anatomical structure, and its ability to acquire and correlate information and which we can assume here as a cognitive datum).

For the design research group, it is necessary to support this phase of analysis with visual formalisation tools, which help to describe the proposed system variants since they are formulated with an open structure (a common framework for the working groups but which can be declined in variants for more specific objectives).

The formalisation through diagrams will allow a further didactic step in the acquisition of a systemic intervention logic (Figure 02). Exchange flows between nodes, areas and organisms. Flows (first, second and third level) that implement relational interchanges and allow design attention to be paid to more diversified aspects (Figure 03).

Finally, if the meaning of placing the design intervention as a system or as an integral project is to be understood, it is necessary to think about the profound sense of relationship with the user(s). The system achieves its strategic and value objectives over time, i.e. in long cyclical periods and must be foreseen as capable of evolving in mimesis with organic ones, which are complex self-organising, i.e. emerging systems. If we give as necessary a circular thought enabling the skills of the users up to them over time in

terms of creative community (and therefore co-responsible actors) in the system, the circular articulation phases of the system in temporal succession will provide an initial phase of welcome, a central phase divided between a phase of activity (passive involvement) and subsequent central phases for expert users of creative participation (active involvement), and always a final phase of verification and consolidation. The latter is indispensable for the self-regulation of the system both to simplify procedures that could be in implementation phases needing greater support both on the contrary to evolve, thanks to the acquired codes. (Figure 8–13, 18–23)

Having outlined this, and in parallel, it is necessary to address the issue of the form that the nodes and the system will take as a coherent semantic field. If the form is always a sign, it is, therefore, a complex system of indications and references to promote the vision of the new, a reasoning of a creative order that again interweaves references of a direct and indirect order (associative chaining).

Here, too, we can operate on dialectical pairs of values (e.g., internal/external, real/imaginary, proximity/distance) and create a visual glossary of these through strong non-didactic images with which to create a visual story that explains the value scenario for the language of form. It is a meta-design exercise that opens and does not close the subsequent phases of defining the visual identity with its codes for the construction of forms according to the most canonical aspects of feasibility of implementation and complete clarity in the method of use.

Marking the relational dimension

The design of a system: screenwriting exercises where experience generates an image and the image reaches consciousness

The Garden as Hospital, briefly presented here, is an example of a teaching exercise as a system meta-project that prefigures a supportive relational scenario between the digital device aid and the interconnected place. Ethical values are promoted, i.e. starting from the dimension of care and towards a plausible scenario of design intervention. We intend to pre-figure the system with elements that favour collective relational dynamics.

In the case of the Garden as a Hospital, we worked on the metaphor of choral sound, on realising the possibility of creating a sense of community belonging through the translation of different voices into a melody.

We are in the Polis of Enchantments—here, the Archetype of the Angel operates for friendly experiential journeys. This denomination refers to enchantment as the amazement and wonder of the gift in solidarity but also wants to denote a vision of the reality of an interconnected city where care and assistance must be guaranteed by services and performative artefacts.

System scenario

A graphic format containing the system's salient aspects (Figures 4, 5, 14, 15) is presented, followed by a format for the script of the system articulation phases and describing the dynamics of the relationships promoted (Figures 8 – 13, 18—23).

The Garden as Hospital system falls into a type of implemented and elaborate place: it is an Automated Garden, once you cross its threshold, you enter a Garden of Enchantments. In fact, we will see how the interactions of care and cultivation—of plants and of themselves—in this hortus are promoted and stimulated by enchanted sound elements (performance in the performance of the nodes of the system), which generate enchanting beneficial resonances (feedback of consensus and guidance in relationships with users) or improve acceptance of the new condition that the person/patient/ill person finds himself facing. (Figure 4).

The attendance of this urban green place is characterised by friendly journeys of well-being.

The garden Hortus of the Enchantments plays the role of caregiver towards its patient visitors. The good relational practices promoted are aimed at learning the Balance of Measure in support of Fragility. Practices that aim to accompany the patient throughout his stay, encouraging acceptance of medical treatments and the new condition he finds himself facing.

The elements (Figure 5) denoting the Garden/system are:

- The Areas of the garden/system are, from the outside to the inside, a first outdoor forest perimeter ring that continues in a second ring divided into small pavilions, to finally flow into the central Green Piazza.
- The Actors involved in the garden/system are healthcare professionals who promote specific care activity (senders), patients and professional care loans (recipients), voluntary animators and promoters (helpers), centres of care for the continuation of the therapies (companies located on the territory/supporters).
- The Relational dynamics fall within what we can define as daily paths aimed at psycho-physical well-being, implementing the state of recovery of the patient in the hospital structure, and the conscious acceptance of his new condition as an inpatient.

The Nodes (primary and secondary) of the system/garden (Figure 5) activators of good practices—well-being practices in the garden are:

- Wearable accessories or input-output devices for interaction intended for the person include an auricular cap located on the external pavilion of the ear, which, allows the accommodation of the care seed and the reception of beneficial sound frequencies.
- Totem Viewer of the patient's state of well-being and here the patient's data are developed through a mirroring procedure, and a specific sound sequence at each meeting is provided with dynamics of interaction that simulate the benefits of a gong-equaliser.
- Phytomorphic dispenser of the care seed, plant with a key recognition device alongside a sensor of the patient and personalised access key to the friendly care journeys in the garden.
- Co-robot with the function of mini assistant greenhouse for the germination of the seed of treatment, mono plant nursery-cot for development in the early stages of the vegetable organism/sort of avatar of the patient, which will then be implanted in the ground continuing to be monitored (issue release at the end of the activity).
- Proximity thresholds or areas with proximity sensors performance activators placed in the walking plan recognise the person, collect data, and develop an

acoustic, visual dynamic in the landscape as rustling in the cuts of light-shadow specific for the patient (accompany them/guide them) in their journeys.

- Poliline elements are virtual interference and guidance signals, or digital sensorial signs inserted in the garden environment that urge the interest and recall of the patient by providing olfactory, chromatic and sound stimuli in the ether to discover how new it is in the journeys (implementation and/or variations of the daily cure).

The primary node of the system

In every system project (of a system), it is considered necessary to define the primary activating node of the innovation process that the system (like any project-related intervention) intends to bring about in terms of innovation. It reflects on its quality as a driver of change or an enzyme capable of generating a new vision even in secondary nodes by aggregating them in a coherent thought or synergistic action for the achievement of value and strategic objectives.

In the didactic exercise of the garden as a hospital, the key object of the whole system is a harmonising gong (display totem), a tool that puts the user in a position to manage his own state of mind and psycho-physical well-being. By monitoring the breath and heartbeat of the user, it will advise through dynamic patterns, appropriate gestures and beneficial behaviours; these practices translated into assonances or dissonances will then allow the patient to contribute and promote a sound-frequency melody equivalent to a breath sound for the hospital ward (Figure 6).

It was considered important to act through a symbolic mediation that the object possesses but which is such at the very moment in which it activates relationships (due to its conformation and, therefore, the ability that the form has to signify).

This will take place by inserting the specific seed of cure into the specific gong-equilibrator. Once the seed and user are in tune (completion of the proposed activity), you can proceed with seeding (gift of yourself) inside the hospital garden, contributing to the melodic harmonisation for the ward.

Giving form to relational subjectivity

Focus on speculative value.

In a preparatory exercise to carry out the design gaze on how to restore weight and value to the relational process, we imagined a place where technologically plausible products allowed us, specifically as designers of form, to dramatise the systemic relationships that place the user in the system as activating the emergence or the achievement of value and strategic objectives. "The emergency is a surprising systemic notion that the sciences begin to integrate. The emergency is the type of new reality, with its own quality and properties, which is formed, is constituted, concretises starting from the organising assembly of elements not endowed with the qualities and properties of this reality." (Morin, 2018, p.30)

Each element that plays the role of a node in the system is both a relationship activator and a translator of the quality of the relationships activated.

The speculative research project has made use of interaction design skills, considering not only the shape of the nodes as a priority element of the design action, but also the shape of the exchanges and their choice on the sign level of communication of what is through dynamic generative patterns (Figure 6, 7, 16, 17).

It is a question of finalising some experiments carried out in the field of interaction design also aimed at the connection between action (event) and its delineation as open information, but still capable of generating knowledge or an aesthetic.

In the system, therefore, the set of individual actions (<me><we><them>) leads the image to become aware of the dimension of being collective. Interferences are currently not evaluated in the order of performance effectiveness (such as the direct indicative sign) but precisely in the order of the constitution of an aesthetic experience anticipating the reflection of thought. It is on the basis of discernment and discrimination that further stages of reasoning can occur.

In a propaedeutics of systems design that activates inter-relationships, it is precisely through making a form that relational dynamics can take root as a value of conscience. Therefore, the reasons for the form (structure) and the taking shape in the systemic processes generated by the interrelationships (open structure) become the object of open didactic research.

'However, we will sometimes use the term "structure" as a synonym of form: but a structure is a form not as a concrete object but as a system of relationships, relationships between its different levels (semantic, syntactic, physical, emotional; level of themes and level of ideological contents; level of structural relationships and the structured response of the receiver; etc.). Thus we will speak of structure instead of form when we want to highlight , of the object , not its individual physical consistency , but its analyzability , its ability to be broken down into relationships , so as to be able to isolate the type of relationship between these fruition exemplified in the abstract model of an open work.' (Eco, 1962/2023, p.LXIV)

It is necessary to leave a non-didactic trace that is not figuratively concluded because it thus interrogates the consciousness of the observer-actor (user/s) in the system.

The anthropological value of the archetype returns in the definition of the identity of the system aimed at inducing a semantic field of reference as a language of the form (direct signs and indirect signs as associative chains of an emotional type for the knowledge/consciousness of the experience in the system itself).

Form is a process of synthesis, which in itself implies an ability to intertwine complex factors, especially if given as changing or growing. The reasons for the form wrap around the reasons for the system through the idea that the object, too, has a cyclical destiny and that if not owned but shared, it is a real witness of a passage of experience. In teaching, it is necessary to redeem the image and place it in the world of conscience (macro-value objectives in the system).

In the teaching of the systemic project proposed here, we also work in favour of knowledge/awareness and, therefore, on a glossary of lemmas that seek in the etymological root of the word to enclose both explicit meanings and investigations on possible indirect meanings such as cross-references or associative chains, but useful for marking macro-objectives of a value-based, i.e. ethical, nature in the project of the system. So when does the project of things end in teaching, and when does one enter into the project of political participation in the common good?

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Additional sections

Since 2005, the academic year of birth for the ISIA of Rome (1973 established) of the two-year disciplinary study path in Systemic Design for Products and Service, the research area that is proposed to students in their first year (and therefore precisely for didactic purposes or for learning and translation of principles into operational practices, since it is in the second year that research is carried out in collaboration with organisations and/or industries in agreed research) is to operate as a systemic class group, the project is always posed as a macro-system, where the groups of students carry out projects on thematic areas of interconnected context, and within the group system, couples decline variants with reference to the poles and areas of the system itself as secondary nodes or as variations of the primary node. The solutions are always narrated as a process enabling the co-participation of the user in the system itself.

Appendix: Figures 2–23

On next pages.

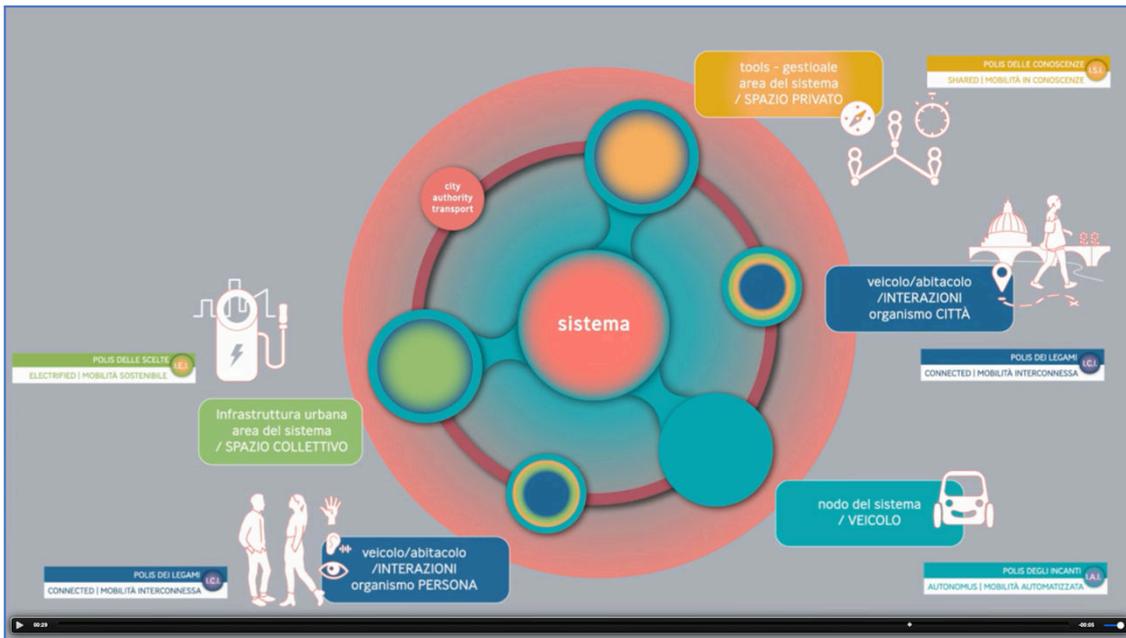


Figure 2. "Envisioning Rome Urban mobility in the 2025 Jubilee "_ system map, circular diagram. A.A. 2021.22. Research conductor: Professor Veneranda Carrino (ISIAROMA Design dei sistemi _ ISIARoma Supervisor, Chairman Roberto Giolito (Heritage, Stellantis)

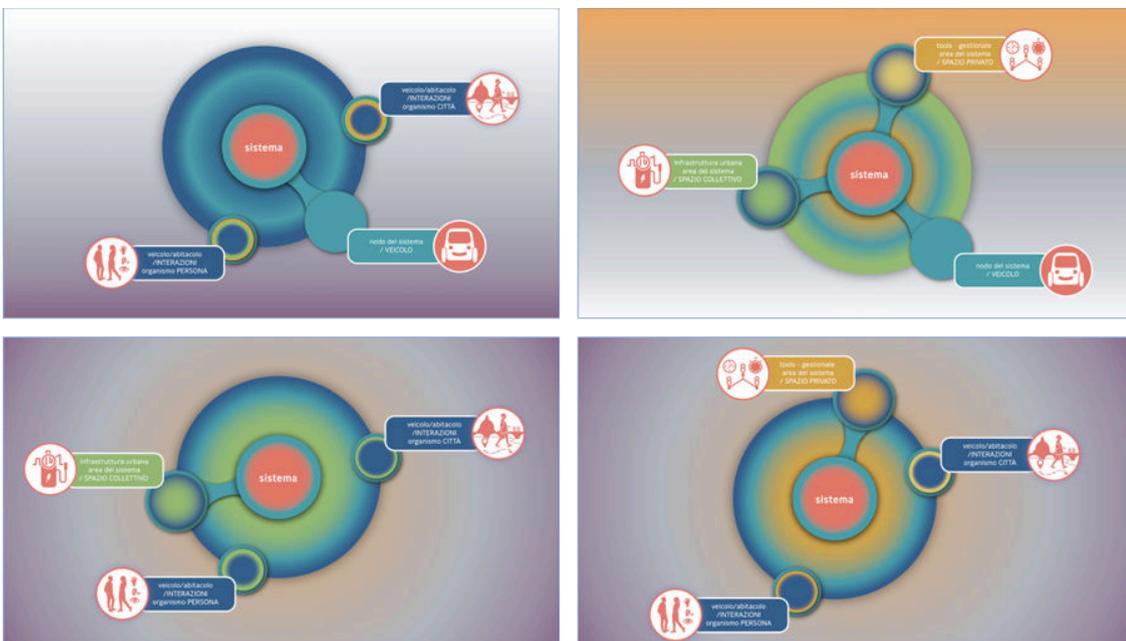


Figure 3. "Envisioning Rome Urban Mobility in the 2025 Jubilee "_ system map, Relational flows. A.A. 2021.22. Research conductor: Professor Veneranda Carrino (ISIAROMA Design dei sistemi _ ISIARoma Supervisor, Chairman Roberto Giolito (Heritage, Stellantis)

CIASIE sensible gardens in 4th INDUSTRIAL REVOLUTION

ORTO DEGLI INCANTI .IAI.

AUTONOMOUS | GIARDINI AUTOMATIZZATI

MAPPA DI SISTEMA : Polo / THEM
Territorio ambito di intervento progettuale: il Giardino come Ospedale

APPRENDERE L'EQUILIBRIO DELLA MISURA A SOSTEGNO DELLA FRAGILITÀ
giardini .IAI. automatizzati traggiti amichevoli nell'orto degli incanti

ISIA ROMA DESIGN

Corso di Design dei Sistemi I
Biennio Specialistico in Design Dei Sistemi
Indirizzo Design del Prodotto

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Figure 04. Hortus of the Enchantments. Garden as Hospital. System Scenario: visual concept. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Professor Veneranda Carrino and Tutor Federica Spera..

CIASIE sensible gardens in 4th INDUSTRIAL REVOLUTION

ORTO DEGLI INCANTI .IAI.

AUTONOMOUS | GIARDINI AUTOMATIZZATI

I LUOGHI:
Luoghi sono sia quelli interni all'ospedale che quelli esterni in cui i fruitori vengono immersi in una dimensione altra che li vede coinvolti in attività differenti a sostegno dell'ospedale.

GLI ATTORI:
I pazienti, i quali sono i principali fruitori del sistema; caregiver, e personale medico. Tutti, interagendo con il sistema stesso portano un beneficio all'ospedale e ai suoi abitanti stessi.

I NODI:
Sono composti principalmente da: dispositivi interattivo /digitali, organismi vegetali, postazioni sonore, che hanno come obiettivo quello di creare un'ambiente armonico con il paziente.

LE DINAMICHE RELAZIONALI:
Tutto è basato su un'armonia dei pazienti i quali esercitando delle attività all'interno dell'ospedale sostengono le fragilità dell'ospedale stesso e degli altri pazienti.

NODI DEL SISTEMA

 <p>accessori trasportabile// orecchie > volto Nel momento in cui si prende il seme, lo si può trasportare portandolo vicino all'orecchio, ad indicare la relazione tra suono e seme.</p>	 <p>totem visualizzatore // frequenza respiratoria e cardiaca > corpo Gong in cui il fruitore rivede se stesso, con le proprie paure e ansie, il quale modula e armonizza il respiro e battito del fruitore.</p>
 <p>dispenser fitomorfo // tonalità sonore > udito Il dispositivo con il suo dondolo produrrà suoni di varie tonalità, identificando pazienti specifici e donando loro il seme.</p>	 <p>soglie // di prossimità > area di coltivazione interna Rappresenta una culla-vivale in cui si coltiverà la propria pianta, assistita proprio da questa mini serra assistita.</p>
 <p>soglie // prossimità > area d'ascolto esterna Piante, distributori di seme e sensori che, sparse all'esterno dell'ospedale, creano un'area d'immersione sonora e visuale.</p>	 <p>polline // interferenze-segnali > etere Suoni, interferenze e segnali guida, inducono il fruitore a interagire con il sistema e a iniziare l'esperienza.</p>

ISIA ROMA DESIGN

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Figure 5. Hortus of the Enchantments. Garden as Hospital. System Nodes. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

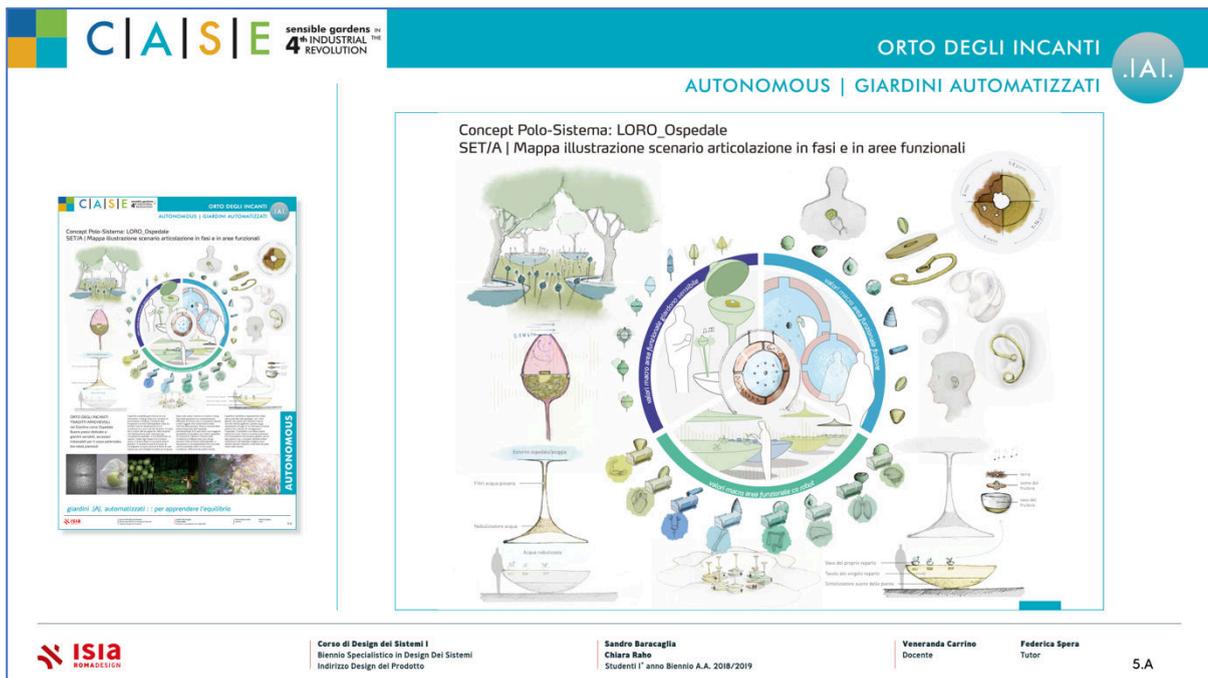


Figure 6. Hortus of the Enchantments. Garden as Hospital. Primary System Node. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

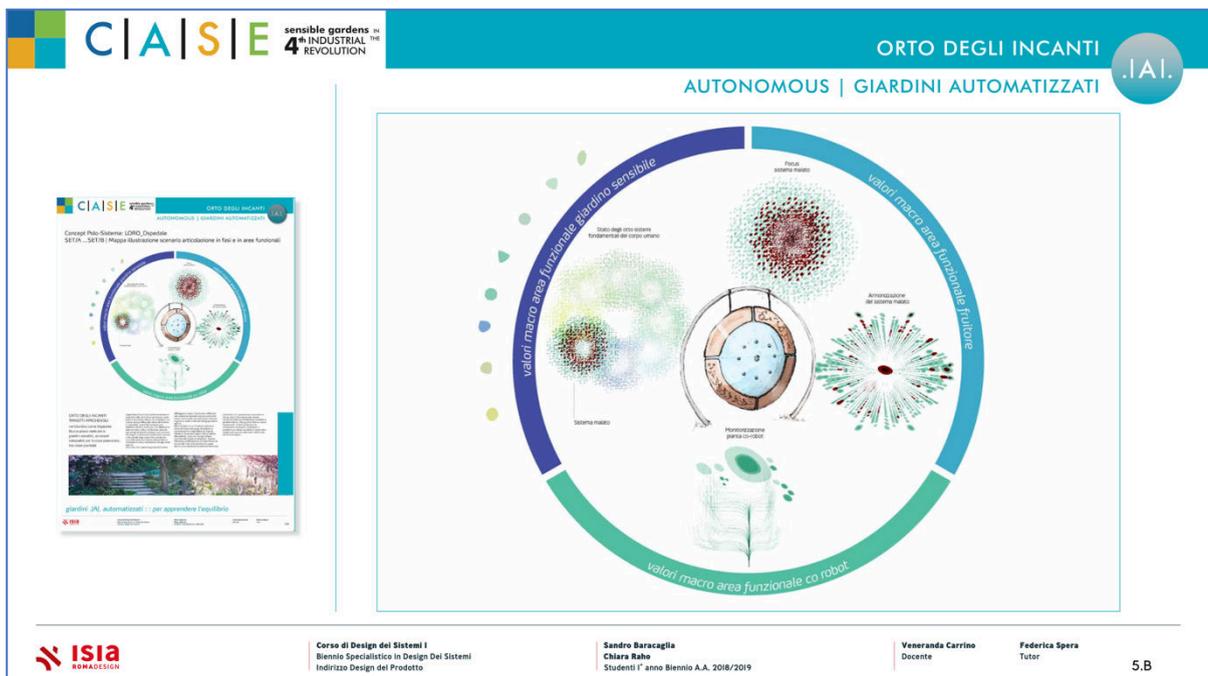


Figure 7. Hortus of the Enchantments. Garden as Hospital. Primary System Node. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

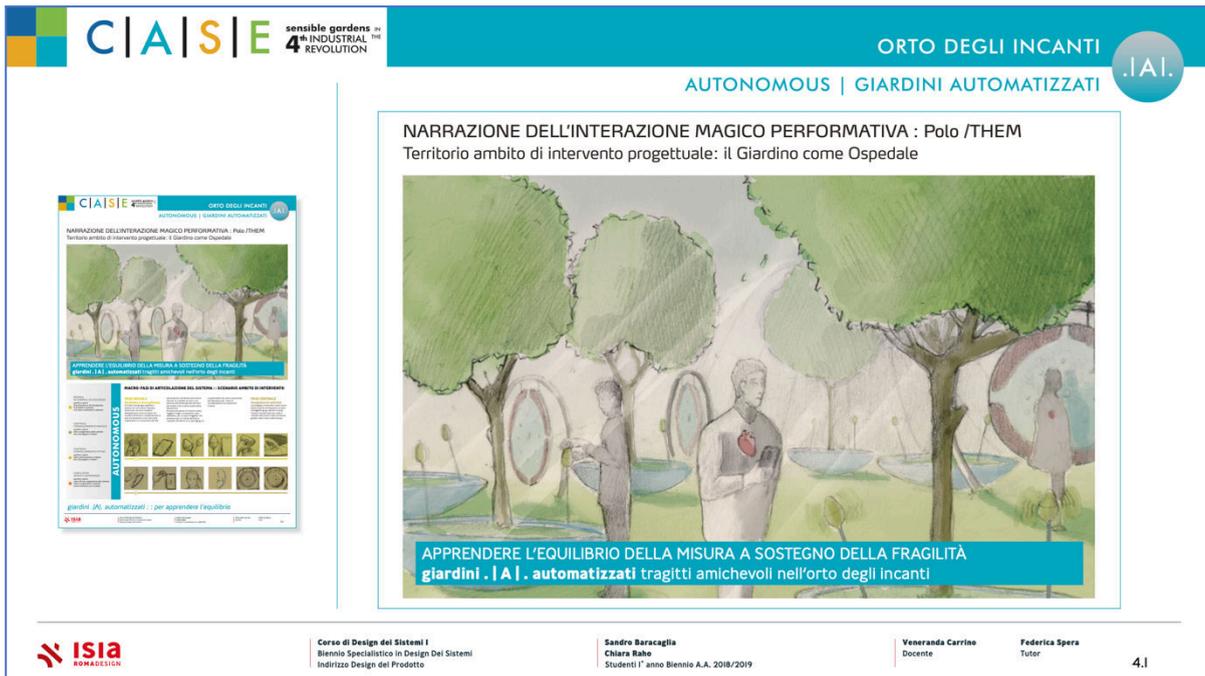


Figure 8. Hortus of the Enchantments. Garden as Hospital. Narration of the interaction in the system: initial and central phases storyboard. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spira.



Figure 9. Hortus of the Enchantments. Garden as Hospital. Narration of the interaction in the system: initial and central phases storyboard. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spira.



Figure 10. Hortus of the Enchantments. Garden as Hospital. Narration of the interaction in the system: central phases (passive involvement & active involvement), storyboard. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 11. Hortus of the Enchantments. Garden as Hospital. Narration of the interaction in the system: central phases (passive involvement & active involvement), storyboard. Students: Sandro Baracaglia,

Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 12. Hortus of the Enchantments. Garden as Hospital. Narration of the interaction in the system: central (active involvement) and final phases storyboard. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 13. Hortus of the Enchantments. Garden as Hospital. Narration of the interaction in the system: central (active involvement) and final phases storyboard. Students: Sandro Baracaglia, Chiara Raho. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 14. Hortus of Connection. Garden as a Church. System Scenario: visual concept. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

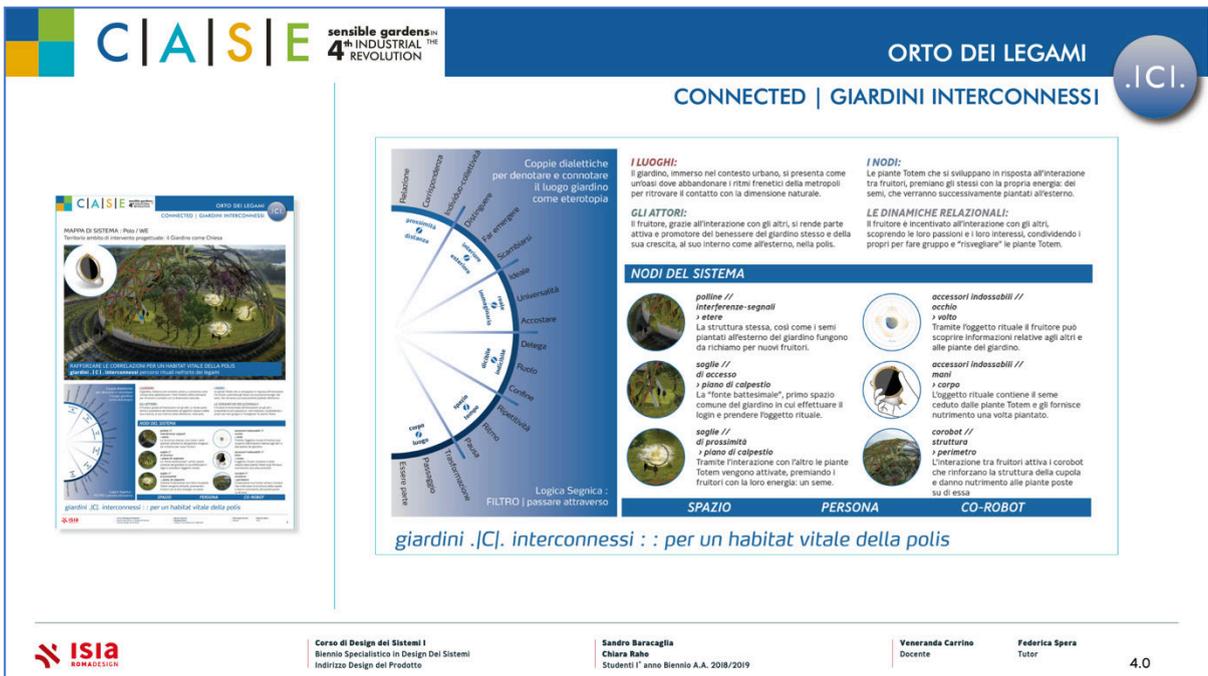


Figure 15. Hortus of Connection. Garden as a Church. System Nodes. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

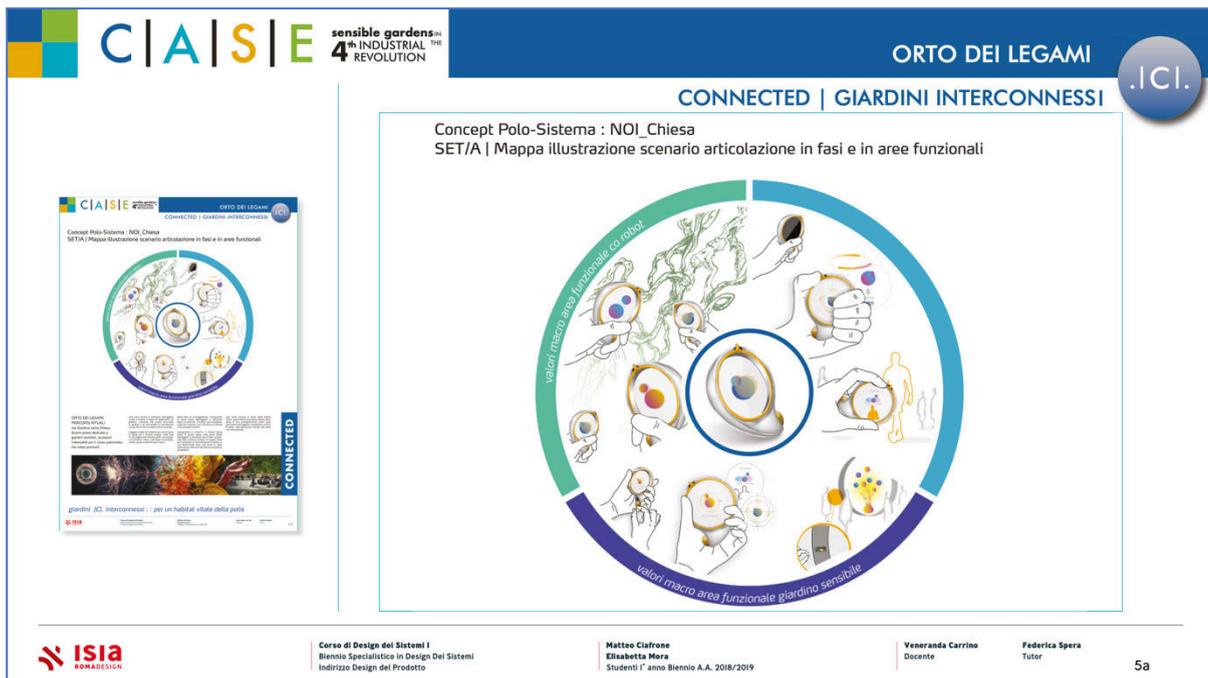


Figure 16. Hortus of Connection. Garden as a Church. Primary System Node. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.

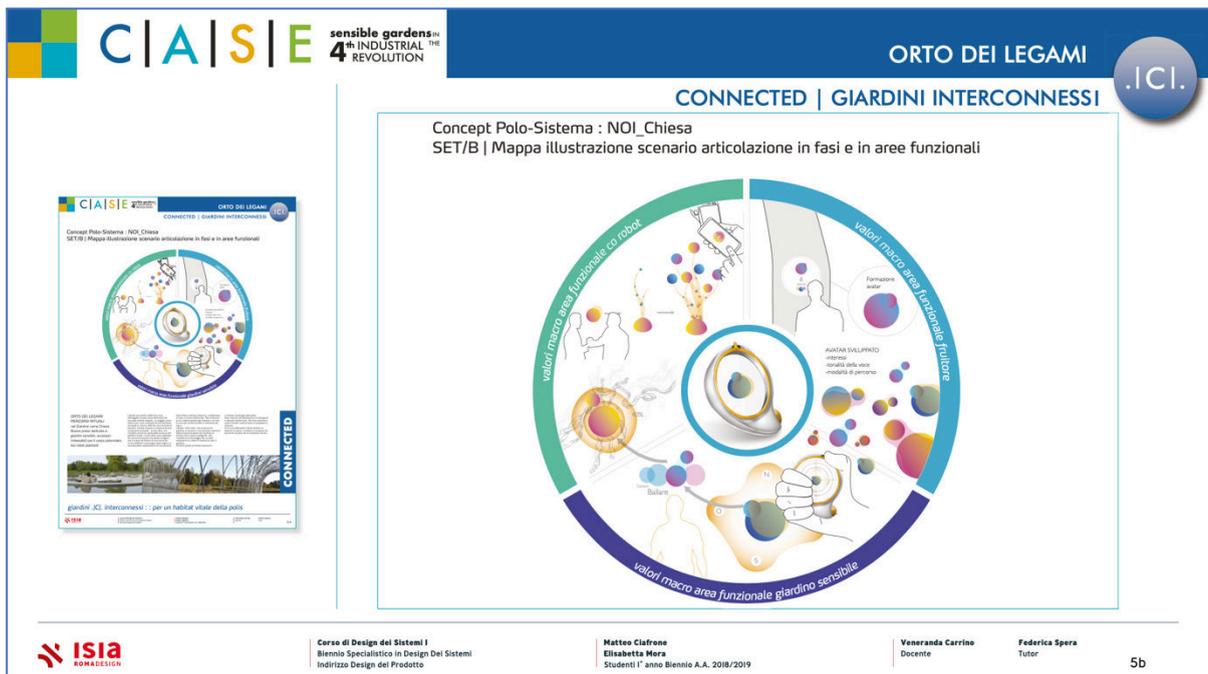


Figure 17. Hortus of Connection. Garden as a Church. Primary System Node. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 18. Hortus of Connection. Garden as a Church. Narration of the interaction in the system: initial phase storyboard. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 19. Hortus of Connection. Garden as a Church. Narration of the interaction in the system: initial phase storyboard. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 20. Hortus of Connection. Garden as a Church. Narration of the interaction in the system: central phases (passive involvement & active involvement), storyboard. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor: Professor Veneranda Carrino and Tutor Federica Spera.



Figure 21. Hortus of Connection. Garden as a Church. Narration of the interaction in the system: central phases (passive involvement & active involvement), storyboard. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor Professor Veneranda Carrino and Tutor Federica Spera.



Figure 22. Hortus of Connection. Garden as a Church. Narration of the interaction in the system: final phase storyboard. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor Professor Veneranda Carrino and Tutor Federica Spera.

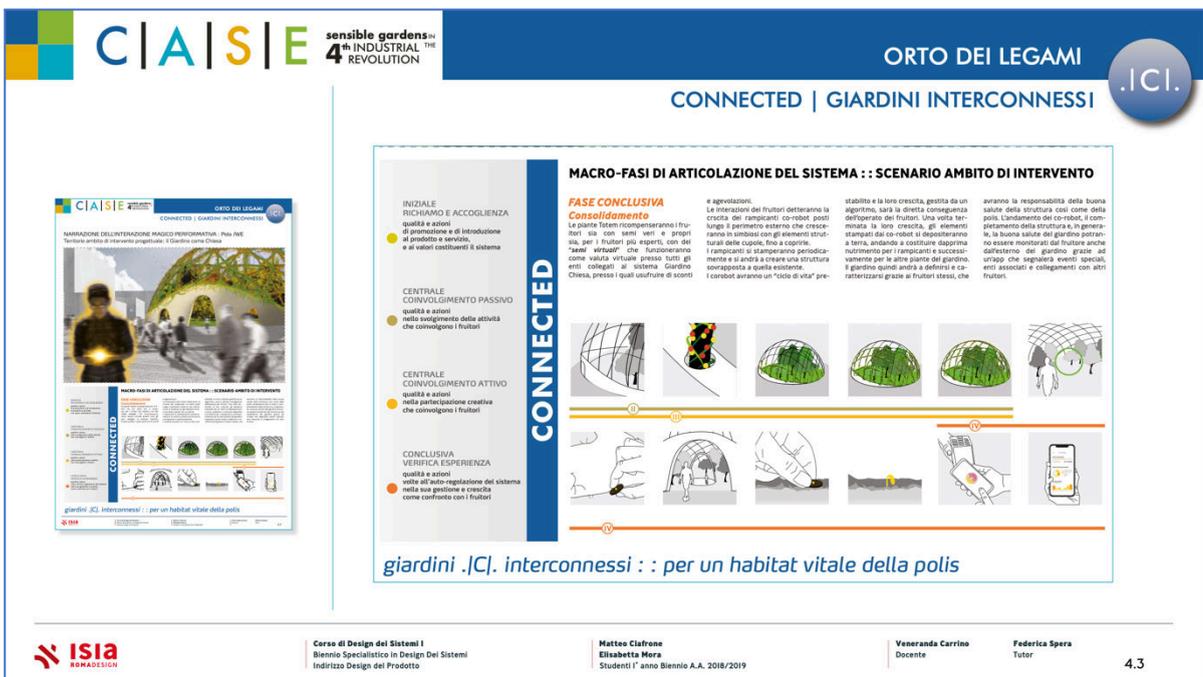


Figure 23. Hortus of Connection. Garden as a Church. Narration of the interaction in the system: final phase storyboard. Students: Matteo Ciafrone, Elisabetta Mora. A.A. 2018.19. Research conductor Professor Veneranda Carrino and Tutor Federica Spera.