Architecture Form(s) Identity

Spaces for the Absence of Memory

Edited by
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Spatial Pathologies

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Nowadays, our global societies are increasingly fascinated by the experience of an eternal present and are affected by a kind of anthropological shift that engages the meaning of memory. The idea of memory is supported by ICTs[1] and web research tools and it is based on the possibility to access a large amount of data, more or less filtered, that we are less confident with and less conscious about. Wikipedia, the online encyclopedia that is always on hand if we have a Wi-Fi connection of any kind, no longer seems to function as a simple encyclopedia to consult when needed, but has become a part of the world's collective memory that we always carry with us. It acts as if it were an artificial extension of our brain from which information that is supposed to be soon re-entered in the search page of the computer is extracted, following a sort of continuous circular process. In the early nineties of the twentieth century, Paul Virilio had already prophesied, for post-industrial humans, the constitution of a new "undivided" body, able to mix its bowels and organs with technology: "today, technology is part of us; it is starting to become a component of our body" (Virilio 1993, 20). This is an interesting passage in Virilio's thought since it goes beyond the evolutionary vision of Darwinian origin, according to which every metamorphosis originates from a previous stage of the subject, whether animal or vegetable, maintaining in the following phases the memory of the former features. Virilio, on the contrary, declares the start of a radical overcoming of the idea of continuity rooted in evolutionary theory. This deep and conscious change, that is planned and not natural at all, defines a bond between the artificial and the natural, where even the "foreign body" represented by the inter-organic intrusion of nanotechnologies inside our body, would produce the effect of making "the body itself vibrate in harmony with the machine" (Virilio 1993, 18).

This process implies that the contemporary man loses the memory of himself. Its morphology or its human essence does not disappear, but the approach to things, the relationship with

space and the actions that are carried out in it change completely following a discontinuous and non-evolutionary path.

> From now on, with nanotechnologies, man can swallow technology. The body must therefore be considered as a 'structure'. And it is only by modifying the architecture of the body that we can reshape our consciousness of the world (Virilio 1993, 20).

Even if it looks paradoxical, it is possible to affirm that this new "un-naturality of mankind", this attitude to go out of oneself to be reconverted into some kind of superhuman being, halfway between artificial and natural, leads man himself to assume a new and more substantial position of centrality. The Modern Movement had already placed man at the centre of the scene, outlining, at least in the proclamations, a built environment that would have been totally at its service. However, in that environment, man was "alone" and totally "naked", able to rely only on himself and on his own abilities. Nevertheless, it was an ambitious project that overturned a historical condition that had removed him from the centre of the scene: Copernicus evicted him from the centre of the universe, then Darwin, with the theory of natural evolution, deprived him of responsibility in front of the forms of his same evolution, then he suffered the coup de grace with the discovery of the unconscious by Sigmund Freud, who declared him a helpless spectator of the states of his conscience and of the impulses that guide his life and future (La Rocca 2012). Today, a new alliance between organic and technological brings man, as if he were endowed with superpowers, into a predominant position and allows him to regain control by passing from the infinitely large space of the planetary environment to that of the infinitely small, suited to his scale and entirely dominated by him. It is an alliance between man and technology that, almost thirty years after the intellectual machinations of Paul Virilio, continues to have its own

relevance. It is a condition that is also underlined in the very latest Venice Architecture Biennale, which investigated the theme of how it could be possible to continue living generously together with other living beings in a context of growing political and economic divisions, further exacerbated by the divisive effects of the current pandemic. Among the proclamations indicated at the beginning of the exhibition, we read:

> We have all become cyborgs. New technologies have penetrated our bodies to improve our performance and raise our awareness. We have also discovered and accepted the diversity of our genders and ethnicities, and have engaged more in the politics of our own body and in that of others (Sarkis 2020, 102).

The real space represented by any physical or geophysical extension therefore gives space to the immediacy of the technologies of the present time. This cancels out the measurement of time and also the location of actions and spaces in relation to it. We are increasingly inclined (I would say forced) to act in a dissonant way with respect to natural rhythms, and this leads us to constantly renegotiate the timing of our actions. As the relationship of actions with time disappears, the value of memory is inevitably lost, cancelled by a time that is continually present. This situation produces overlapping and co-existing spaces, whose qualities are different from the physical ones normally used to classify their value: this is a new and different dimension of contemporary space. Virilio says:

> Ensuring that the body and its vital energy catch up with the tele-technologies of instantaneous transmission means abolishing the classic distinction between internal and external to the advantage of a new type of centrality, or rather hyper-centrality: that of time, that of a "present" time, not to say "real", which definitively overcomes the distinction between

periphery and centre, just as anti-sleep pills suppress the alternation of wakefulness and restful rest (Virilio 1993, 18).

And, I would add, which definitively supplants the distinction between inside and outside, between hot and cold, between real and virtual, between time and space. The result is a more mental and allusive space, often also metaphorical, but certainly more imaginative:

[...] the imagination has become a field of social practices, a form of work [...], and a form of negotiation between sites of action [...] and globally defined fields of possibilities. [...] The imagination is today essential to all forms of action, it is in itself a social fact and the cornerstone of the new global order (Appadurai 2007, 50).

Arjun Appadurai even speaks of "deterritorialized spectators" with a nostalgia for situations and places without a precise memory:

Today the past is not a land to return to in a simple politics of memory but has become a synchronic repository of cultural scenarios, a kind of central archive of time, to be referred to as you prefer, according to the film to be shot or the scene to be repeated (Appadurai 2007, 49).

At this point, a problem of "identity" of the spaces emerges, which, if reconsidered in the light of an eternal present, would seem to lose their memory, their value and perhaps even part of their legitimacy. In addition, there is the fact that in global cities, the characters of spaces, images and signs that qualify and distinguish them migrate from one side of the earth to the other, always proposing themselves in the same way wherever they are. This is the case, for example, of the shopping streets of world megalopolises, of commercial malls, of many waterfronts, of some new residential districts located on

the edges of many large cities, etc. You can thus find yourself in New York while remaining in the centre of Shanghai, or in Paris while remaining in any other geography of Europe or the world because now the places no longer seem to be linked to the physical territories from which they originated.

To connote these spaces, we can perhaps more reasonably speak about "cultural markers" (Bourriaud 2020) located in any place on the globe that they are destined for, thus separating places from territories. It seems that today no spatial condition can ensure the univocal character of a culture any longer while it prevails as a general idea of uprooting or even denial of the sense of origin. Abercrombie & Fitch, an international fashion brand, even resorts to programmed anonymity, placing stores in the cities of the world without external signs, but being recognisable by the smells or good looks of young clerks at the entrances. All this leads us to consider that since our way of looking at reality has profoundly changed, the problem of establishing what the representation of the contemporary metropolis and the spaces that identify it can be now offers almost insurmountable difficulties. And to return to the question of memory, in such a complex and disjointed landscape, it is increasingly difficult, and probably now partly superfluous, to recognise the origin of the phenomena or the underlying theme that generated them. It would probably help to talk about different levels of discontinuous and fragmented reality rather than continuous and cohesive systems:

One of the founding principles of current aesthetics is to connect different areas that official representations consider separate, to create circuits that connect different levels of reality and bring together areas that in the current imagination are distant from each other (Bourriaud 2020, 24).

It could even be argued that the identity of contemporary spaces resides precisely in the lack of a unique identity. In this regard,

François Jullien denounces the fact that today a generalised feeling of cultural identity and a return to nationalism as a reaction to globalisation is taking hold in the world. This raises the problem of how to reconcile the defense of each individual identity with its history and memory with respect to the now pressing need for universality that globalisation would seem to impose. So, the solution for Jullien lies in the fact that:

> [...] we can no longer speak of "differences" that isolate cultures, but rather of gaps that are constantly confronted, therefore in tension, and which promote something common among them. And we can no longer speak of identity either—since the specificity of culture lies precisely in the act of changing and transforming itself—but of fertility, or of what I would define as resources (Jullien 2018, 1-2).

Memory as an absolute value now seems to play a minor role compared to other contemporary tensions. Meanwhile, our globalised cities continue to "proliferate" (Koolhaas 2006) the generation of spaces that no longer need to be known but can at least be "recognised" (Amin and Thrift 2001). Our globalised cities seem to lose their original identity and their memory, an absence of memory that can be interpreted as a kind of contemporary pathology.

The term pathology, as explained in the manuals, normally refers to a suffering condition of the organism, such as a disease, which generates some dysfunction or disorder. However, it can also partially extend its meaning to describe abnormal conditions due to peculiar political or social situations or refer to degraded or degenerated human relationships or behaviours. This meaning expansion also became part of our common language when, in order to describe a continuous and repetitive situation that we consider anomalous or wrong, we hastily defined it as pathological. Starting from these possible extensions of the term, I would like to talk about some pathologies that in history had some influence on the inhabited space, tracing an analogy with the current *pathological absence of memory*.

Starting from afar, I would like to recall how the Italian Plague was generated by a city without hygiene standards, where houses were built against each other, without sewage systems as we conceive them today and with narrow and poorly ventilated streets. This epidemic broke out in Northern Italy between 1630 and 1631, decimating the population and raging with particular virulence in the city of Milan, which was among the most populous cities of the region at that time. As described in Manzoni's *Promessi Sposi*, the plague spread easily also because of the state of extreme poverty and deprivation that the people were experiencing after two years of terrible starvation and after the movements of troops and the looting that took place in the areas involved in the war for the succession of Mantua, which saw Spain opposed to France.

Another significant case is the one of England, where, between 1760 and 1830, the radical changes in the production processes of the manufacturing sector gave rise to a real industrial revolution that soon spread across Western Europe: this is the so-called Industrial Revolution, which produced deep transformations in society and a progressive change in people's lifestyle. In addition to the alterations in the relationships between different social classes, the appearance of the cities also changed, especially the larger and more densely populated ones. One of the first consequences of this revolution was the increase in the population, which began to be concentrated mainly in the cities where the factories were located. The new system changed the figure of the worker who, from being a self-employed artisan, became a wage worker, and it also caused the displacement of peasants in search of work from the countryside to large cities. This situation implied the dawn of real workers' districts around the factories, which were often unhealthy and overcrowded, with precarious hygienic conditions that favoured the spread of epidemic diseases such as tuberculosis, typhus and smallpox.

At that time, the factory, especially the Fordist one, also produced serious stories of alienation caused by the difficult working conditions, where the highly efficient production rhythms that used the assembly line method generated psychological situations that were often frustrating and difficult to bear. Indeed, it was the very space of the factory that accentuated this sense of continuous repetition, where the machines placed in a row sequence were supposed to follow the gestures of the workers, who were all considered the same.

Ignazio Filippo Semmelweis, a Hungarian doctor who lived between 1818 and 1865, was the first to discover the causes of puerperal fever. He understood that the deaths of many mothers were actually caused by infections from the lack of hygiene of the same doctors and medical students who, before visiting them, had dissected bodies without washing their hands afterwards. Semmelweis imposed the use of disinfection agents, but this caused him a series of incredible misunderstandings and persecutions from the part of colleagues and superiors. The number of accusations brought against Dr. Semmelweis finally caused his expulsion from the hospital and, later, also from the university chair in Budapest. After the publication of his most important work, *Etiology: Concept and Prophylaxis of Puerperal Fever*, the opposition against Semmelweiss became even more fierce, so much so that the doctor, tired and disappointed, fell into a long period of depression. His enemies then took advantage of this situation and forced his internment in an asylum where he died shortly after. Fifteen years after his death, the obstetrics clinic in Vienna was named after him and in 1894 a monument was erected for him in Budapest. Semmelweis did not speak explicitly about space, but the places where he hoped to operate were aseptic and protected places: the real image of our contemporary surgery rooms, an idea of hospital space that seems obvious for us today, but which actually was not so evident at that time.

Another case is that of the AIDS disease, which originated in Africa from some monkeys and then spread among the populations of the third world. Simultaneously with its birth, the post-1968 western societies had adopted new, freer and more open life habits, including sexual costumes, which in the long run facilitated the spread of the disease in Western civilizations. In this case, it is not easy to say which kind of space corresponded to the new way of being of the post-1968 societies. It is certainly a space that refuses the bourgeois salons, expanding into the streets and squares and using the city with its most authentic truths as its own scene. Therefore, every era is characterised by its own social and economic conditions, which correspond to certain behaviours of individuals and certain possible pathologies. These diseases can assume specific names as they are classified by medical science, as in the few cases mentioned, or they can appear in forms that cannot be precisely classified on a scientific level. In this case, they are more clearly recognisable from the point of view of people's behaviour or from their reactions to certain social or environmental situations.

These behaviours can have negative or positive characteristics and can cause dysfunctions or merits, putting people in positions of weakness or strength, but, in general, they always produce consequences of a spatial nature, often setting a curious parallelism between what could be defined as an actual pathology and what has become a common practice.

To continue with other examples, this time much more common, I would like to recall the abused term *Stress* that affects millions of people around the world every day. A syndrome that is typical of our contemporary society, *Stress* is a psychophysical response to an excessive number of tasks that the person is called upon to perform for various reasons and which can be very different from one other, being of an emotional, cognitive or social nature. In 1936, Hans Selye (1907-1982), a Canadian doctor originally born in Austria, was the first to speak about *Stress*, defining it as a "non-specific response of the organism to every request made on it" (Selye 1936,

56). A stressful event can be very painful for somebody but can also be positive or beneficial for someone else, promoting, in particular situations, a greater receptivity and vitality for the organism. In this case, *Stress* can be seen as a state of overexcitation that could be generated by a situation perceived as dangerous or difficult to manage in the external environment.

Among the possible manifestations that can be generated by a stressful situation, there is the one of experiencing a feeling of confusion with intrusive thoughts that overlap one another in a disorderly manner. In this momentary disorder of thought, we might recognise an analogous upheaval of the space we live in, which today looks mixed between real and virtual, inside and outside, here and there.

We are now more and more used to living in hybrid spaces, which are difficult to frame under a specific definition. The same type of space, in fact, can exist in several places and at the same time. We also experience the same condition, having the possibility of being virtually, in several places at the same time through any social media, interacting directly with people and things, looking in many different ways and playing many different characters that are able to coincide, even if they are very different from our personality. Or, maybe we could also appear at the same time in different places that are far from each other as we would be affected by a kind of bipolar disorder, accompanied by dissociated and intrusive thoughts typical of *Stress*. Or, again, we could also consider the so-called "internet of things", which is able to connect us at the same time and without mediation with spaces of a different nature, similar, in a positive sense, to the fears of those who live in a situation of stress and continually imagine the recurrence of the event considered traumatic by them.

Passing to another pathology, an interesting case is that of *Autism* which, according to statistics, seems to affect about one in every fifty individuals. *Autism* compromises social interaction and causes some severely debilitating deficits, both in verbal communication

in personal care and in the ability to socialise. The autistic subject is characterised by a general narrowness of interests and repetitive behaviours. There are many symptoms that can lead to a diagnosis of *Autism*, so many doctors prefer to speak more correctly about *Autism spectrum disorders*, defining in this way a whole series of pathologies or syndromes having some common denominators that are very similar to the characteristics mentioned, with varying degrees and intensity levels. In this case we may also recognise, as in the case of *Stress*, some of our well-established behaviours, which we could reconsider non-pathological forms of *Autism*.

Some typical behaviours of the autistic subject, like the inability to get in touch with others and the anxious and obsessive desire to maintain the environment and keep the life habits unchanged, are in fact very similar to the typical attitude of some people who communicate via computer or via smartphone through social networks or various forms of online communication: they feel protected in their personal space and by the fact that words, gestures and expressions are reduced to a written sentence, often expressed in contracted form. This is not just a problem of communication, since this type of relationship with others certainly has repercussions on the quality of inhabited space: on its shapes, its measures, its capacity to welcome, even in quantitative terms, people and things. But we should also remember that autistic individuals, even if some aspects of their life are severely compromised, could have some other aspects that are normal or even better, expressing very specific abilities that could be much higher than the normal, floating free in a sea of disabilities and debilitating deficits. These abilities are very similar to the ones of those who are defined as super specialists in the fields of medicine or science as well as many other types of activities. Perhaps we could also include among the superspecialists the so-called *Nerds*, a noun that briefly describes young people who compensate for some of their shortcomings in terms of relationships with an obsessive passion and a notable inclination for new information

technologies. However, it is clear that super specialisation of any kind presupposes a precise concentration on a specific activity, forgetting, even momentarily, all the rest. As is the case for the autistic subject, the everyday space of action of the super specialist closes in on them, excluding them from any possible interaction with the outside world. However, we may notice that this is exactly the paradox of contemporary space, which we have all experienced with particular intensity during the recent pandemic period related to COVID-19: a limited and circumscribed personal space but at the same time open and in constant communication with everything outside.

Remembering the predictions of Paul Virilio, we could reflect, for example, on the spatial potential of the so-called augmented reality that allows us to have an amplified perception of reality, letting us enter other spaces and other places at the same time: an enlarged perception of reality that may produce in autistic subjects a paradoxical amplification in their sense of colour and noise. Finally, and returning briefly to the first considerations made about the eternal present of our time deprived of memory, I would like to recall the significant case of Alzheimer's disease. Interpreted as the most common form of dementia that covers up to 80% of cases, this term refers to a loss of memory and other intellectual abilities so severe that it interferes with daily life. Therefore, it is also possible in this case to notice an analogy with the spaces of our existences that more and more often become abstract and have no consequential link with the past, often without a conscious memory of what preceded them.

It seems that today's spaces suffer from a kind of "amnesia" state, related to the history of places to which they actually belong: they are often connected to new logical connections and other meanings. Let's think, just to give an example, about the so-called *locations*, which are usually loaded with uses that are absolutely unrelated to the history of the physical spaces they occupy, and where there is a confusion between uses, times and places. It is

an annihilation of the measure of time that places us in front of a disturbing scenario on which we must nevertheless reflect. Today, architecture is no longer used only for its typological, spatial and material qualities, it is also valued as an artifact able to attract a multiplicity of techniques, networks and intangible platforms. The building is no longer just an architectonical space with a recognisable history, it is also a place of immateriality, exchange and communication, where overlapping spatialities coexist, and on which it is possible to build a new urban order and a new system of logical connections.

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Notes

1. ICTs is an acronym for Information and Communication Technologies.

Appendix

Author's biographies

Greta Allegretti is a Ph.D. candidate at DAStU (Politecnico di Milano), enrolled in the programme "Architectural, Urban and Interior Design". After the Master's Degree obtained in 2017, also at the Politecnico di Milano, she deepened her training with the Master in "Architecture and Museography for Archaeology" promoted by the Accademia Adrianea di Architettura e Archeologia and with an internship at Nieto Sobejano Arquitectos in Madrid. Currently engaged in her own doctoral research, she dedicates herself to the themes of the valorization and the project of the heritage.

Carola D'Ambros is an Architect and Ph.D. Candidate at Politecnico di Milano (DAStU). After obtaining her Master's degree at the IUAV Institute of Venice in 2017, she continues the path of higher education within the international research project "Découvrir la figure et l'oeuvre d'André Bloc (1896-1966)" within the Master 2 Recherche "Architecture et ses Territoires" at the École Nationale Supérieure d'Architecture de Versailles. Currently she is dedicated to research within a Joint Ph.D. program (Politecnico di Milano/Université Paris-Saclay) dealing with History and Architecture of Interiors.

Annalisa de Curtis, Ph.D., is co-founder of the architectural firm Morpurgo de Curtis ArchitettiAssociati. Her recent works include the Shoah Memorial in Milan (which won the Gold Medal Award for Italian Architecture 2015 and the IN/ARCH 2020 National Award). She is the creator of the projects *Il Museo in Tempo Reale* (2019), *Il Museo come Laboratorio del Presente* - which received a medal from the President of the Italian Republic (2018). Her publications include *Museo è Contemporaneità* (2021), *Figurazione* (2015), a reflection on artistic practices through the work of Umberto Riva, with whom she collaborated. She is a professor of Museum Management and Museum Services at the Cattolica University in Milan and a senior lecturer in Architectural Design at the Politecnico University in Milan. As of 2022, she is a member of the governing body of In/Arch, the National Institute of Architecture.

Chiara Lionello is an Architect and Ph.D. candidate at Politecnico di Milano. After the graduation, she worked in the field of Interior and Product Design in several renowned studios in Milan. During this experience, she developed a specific interest for those practices that apply methods, materials and devices

of the interior to the urban context. In 2018 she applied for a position in the PhD program in "*Architectural Urban and Interior Design*", with a thesis proposal about the link between Interior Design and the contemporary city. This theme is the basis of many activities that she does inside and outside the academic context, working with other professors and colleagues that share the interest for the growing ability of Interior Design in the interpretation of the most urgent contemporary issues.

Enrico Miglietta is an Architect and Ph.D. Candidate at Politecnico di Milano, where he graduated in 2016. He is developing his investigation around architectural research by and through design as part of a Joint Doctorate agreement with KU Leuven, where is research associate of the Group 'The Drawing and the Space'. His research mainly focuses on the role of the architectural joint as a primary particle for the construction of architectural corporeality, on the archaeological attitude of Design Driven Research and thus on the relationships between the whole and the fragments, *technê* and *poiesis*.

Andrea Di Franco, Associate professor in architectural and urban design. He deals with architectural design as a social practice in complex contexts. The research takes on the character of action-research: its products take on theoretical-methodological value in the contact between concrete experiments and the reactions of the territories and populations involved. Currently, for some years now, processes linked to the criticality of urban peripheral areas and prison environments are being studied. He constantly publishes the results of its studies, in various forms, from the different research plans of the project. He is active in teaching in Bachelor's, Master's and Ph.D. courses in Architectural, Urban and Interior Design.

Valerio Maria Sorgini achieved his master degree in Architecture at Politecnico di Milano and his bachelor degree in Architectural Sciences at La Sapienza University of Rome, both cum laude. He is registered in the OAPPC of Milan, where he worked in Cino Zucchi Architetti and Goring & Straja studio, after an internship in Gonçalo Byrne's atelier in Lisbon. Currently, he is a Ph.D. Candidate at Politecnico di Milano (AUID), and visiting Ph.D. at ENSA Paris Val-de-Seine, and the topics of his research include the study of design strategies and new uses of open spaces of marginal residential housing districts. Since his graduation, he has always been involved in teaching collaborations in various design studios at Politecnico di Milano.

Greta Maria Taronna, architect and Ph.D. candidate (DAStU-Politecnico di Milano, visiting at AE+T-TU Delft) graduated, both *cum laude*, in "Scienze dell'architettura" at La Sapienza Università di Roma (2012) and in Architecture at Politecnico di Milano (2015). Teaching assistant, since 2015, in bachelor and master design studios of the AUIC school at Politecnico di Milano, she has always combined her academic involvement with architectural practice. Her research, part of the Excellence Department program, investigates the possibilities of adapting the Italian school heritage (1950-1970) in seismic areas through design actions that simultaneously reinterpret the structural needs and spatial implications on architecture.

Pierluigi Salvadeo is Ph.D. Architect and Full Professor of Interior Architecture at the *School of Architecture Urban Planning Construction Engineering* of *Politecnico di Milano*. He is member of the Academic Board of the PhD Program in *Architectural Urban and Interior Design,* Coordinator of the Master Degree Program in *Architecture Built Environment Interiors* of the AUIC School and Coordinator of the Double Degree Program in *Architecture Oriented to Historic And Heritage Site Preservation* between the Xi'an Jiaotong University and Politecnico di Milano. He is author of several publications and expert adviser to various international seminars of design and national and international conferences and congresses. In 2018 he wins the "Compasso d'Oro" award.

Mina Ghorbanbakhsh is an Architect, a Ph.D. candidate at the Iscte University of Lisbon, and a Research Assistant at ISTAR- IUL research center. Previously she obtained her Master's degree in 2016 at Politecnico di Milano in Multi-scale design in Architecture and Urban Design with honor. After graduation, she worked in several architecture offices in Milan, taught as a teaching assistant for several years, and involved as an organizer and tutor in OC international workshops held in the Piacenza campus of Politecnico di Milano. Currently, she is researching the Digitalization era and digital tools within the informal settlements through the participatory process, especially in Maputo.

Giuseppina Scavuzzo, Associate professor of Architectural Design and director of the MSc in Architecture at the University of Trieste, she teaches architectural design, design theory and interior architecture. She is the scientific manager for the University of Trieste of the SensHome project, funded by the European Union, dealing with architecture for

alternative models of mind, Autism, Asperger's and other forms of neurodiversity. Her latest publication is "Il Parco della guarigione infinita. Un dialogo tra architettura e psichiatria", on the cultural relations between architecture and psychiatry.

Anna Dordolin, Architect, is a research fellow at the Department of Engineering and Architecture of the University of Trieste, in the SensHome project, funded by the European Union. Since 2012 she has collaborated at architectural design and interior architecture courses at the University of Trieste and also in architectural restoration courses. Her research and professional activities are focused on living spaces for elderly people with dementia and in the autistic spectrum.

Paola Limoncin, Architect and Ph.D. in Architectural Design, she is a research fellow at the Department of Engineering and Architecture of the University of Trieste, in the SensHome project, funded by the European Union. Since 2010 she collaborates at architectural design and interior architecture courses at the University of Trieste.
Her research and professional activity focus on architectural and interior design where the theme of the spatial experience and perceptual aspects of people with different abilities play an important role.

Julio Barreno Gutiérrez is Ph.D. Architect and Professor at the University of Sevilla, Spain. His Doctoral Thesis "Actions and reactions. A look at Architecture through its dynamic fragments" (2015) was awarded Outstanding Cum Laude and finalist in the ARQUIA Thesis competition in 2.017. He belongs to the Healthy Architecture and City research group. His works have been exhibited in venues as Biennale di Venezia, B.E.A.U. in Madrid, Triennale Esposizione Internazionale di Milano, A.I.A. in Washington DC (USA), Hoxton Gallery in London (UK), Columbia University New York, Cornell University, etc., and he has taught at other Universities as University of Granada, Faculty of Architecture University of Cambridge, Technische Universiteit in Delft, The Royal Danish Academy of Fine Arts in Copenhagen, Texas Tech University (USA), Universität Liechtenstein in Vaduz, Faculdade de Arquitectura do Porto.