

A grayscale photograph of a person standing on a beach, looking out at the ocean. The person is centered in the background, and the ocean waves are visible in the foreground. The overall mood is contemplative and serene.

**wait 4 the moments...**

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Unit 3 - **Develop and Deliver**

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## Who I am

I'm Matteo from Italy.  
I graduated at Politecnico di Milano in 2021  
then I worked for almost two years as an  
interior designer for a fashion luxury brand  
based in Milan.  
I'm here to share with you and develop my  
idea of design by experiencing other people's  
culture, thoughts and traditions.

## What I do...

This is a deeply personal struggle that seeks  
to extend support to all those affected by this  
condition. By sharing their journey, they aim to  
illuminate a path forward, revealing the light at  
the end of the tunnel for others who are fighting  
similar battles.

"This project was born from suffering with the  
aim of giving hope to those who have lost it.  
This is a project for everyone, of everyone.  
This is not a project, it is a possibility.  
This project is power."

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**Sequence 23: Craft/Build**



**Sequence 24: Trace/Define**



**Sequence 25: Layer/Destructure**



**Sequence 26: Deepen/Analyse**



**Day 0: Stillness**



**Day 61: Tension**



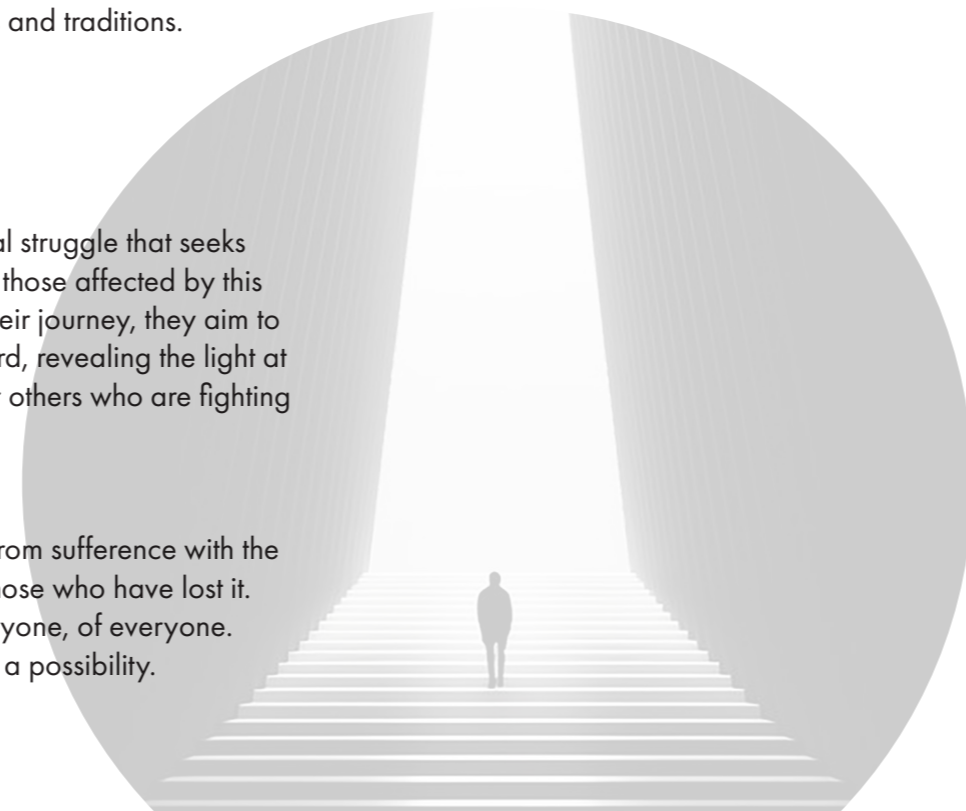
**Day 121: Relentlessness**



**Day 181: Fateness**



**Technical Drawings**



# Evolution - Filtering - Finalization

## Intro...

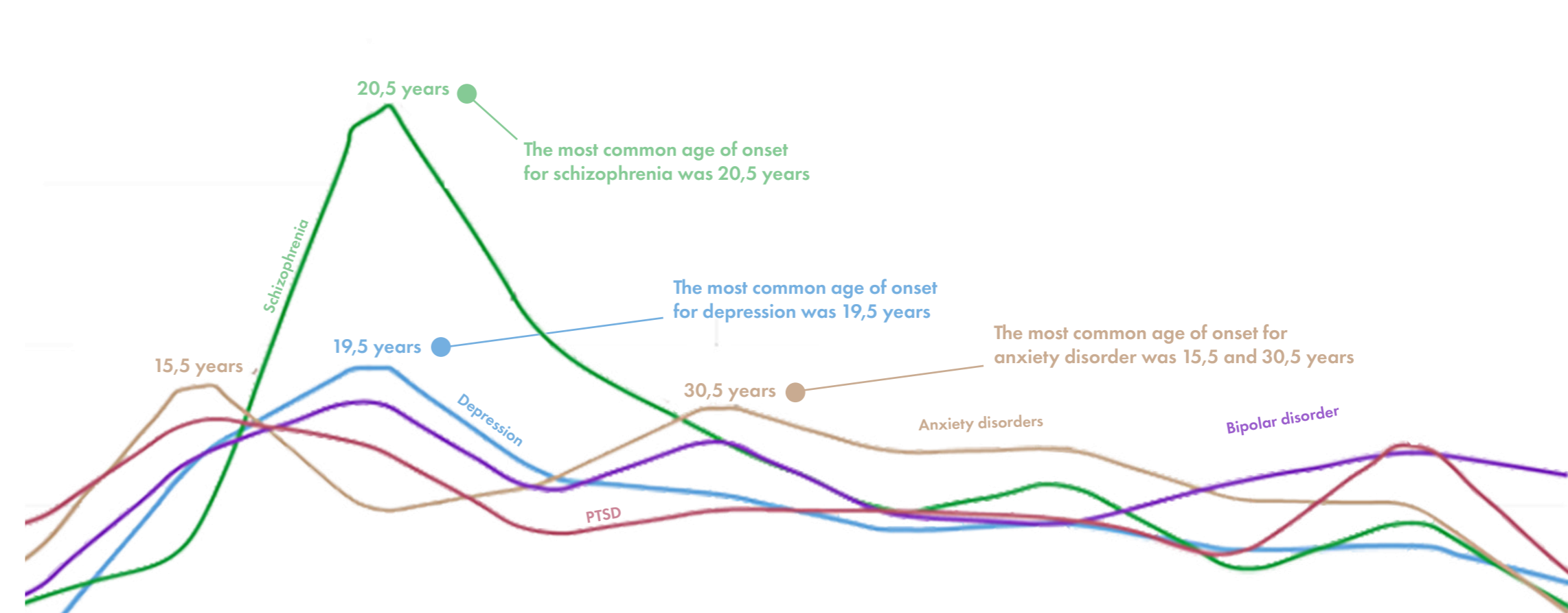
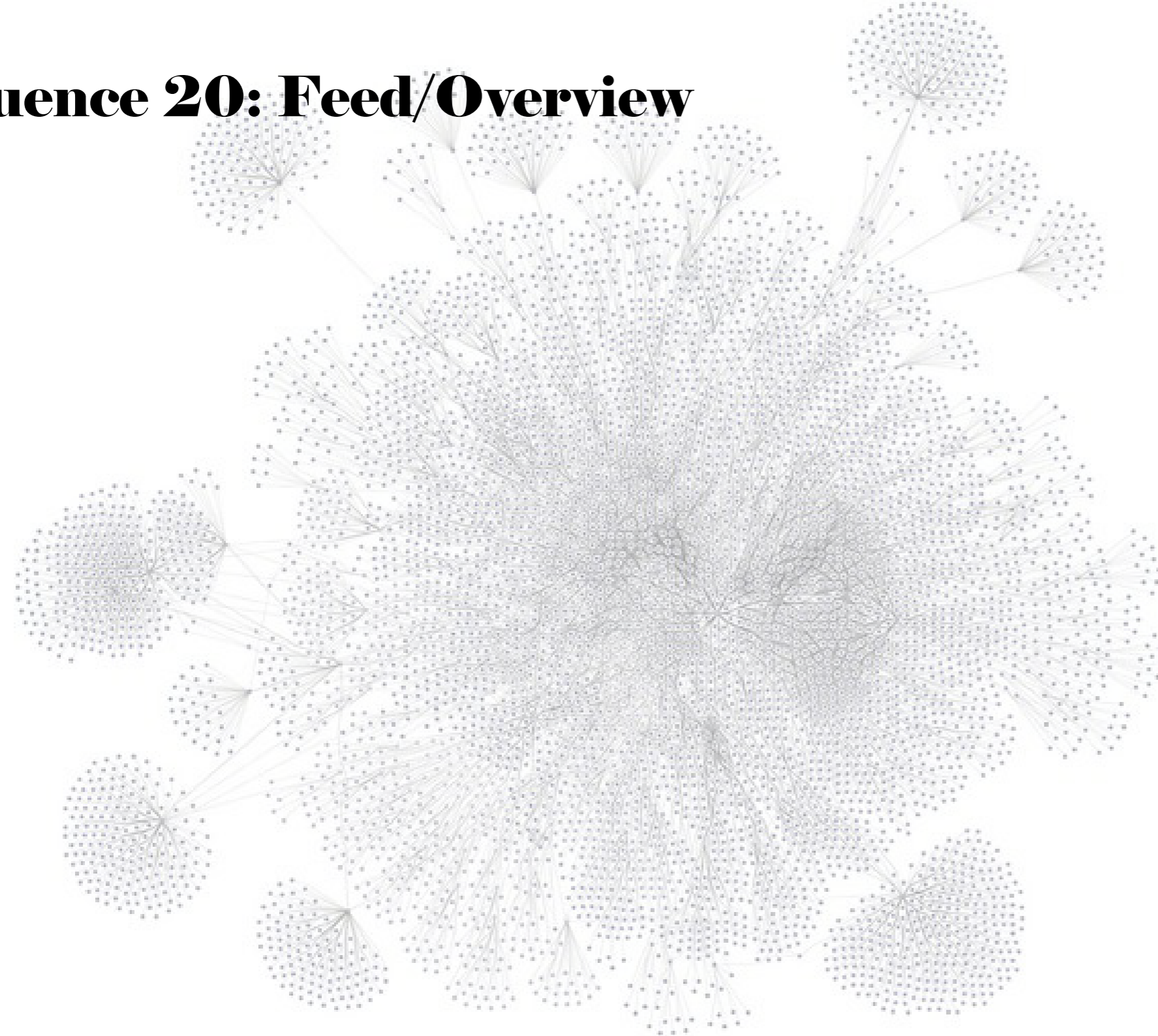
Once all the pieces have been broken down, they are filtered, selected and subsequently recombined together to generate the final output. The latter is identified in an all-round evolution of the project, where ideas are increasingly refined to highlight new design characteristics. The result of this process hopes to bring out the multiple facets and spatial details with the aim of revealing the soul of the project in the purest and most transparent way possible.

### FOCAL POINTS:

- Multi-layering as a method of narration
- Communicate the soul of the project
- Highlight the relationship between the healing process and the lived space
- Provide a new therapy process to give an active contribute to the society

This project was born from a mind that suffered.  
This project is for all those who are suffering.

# Sequence 20: Feed/Overview



## What is depression?

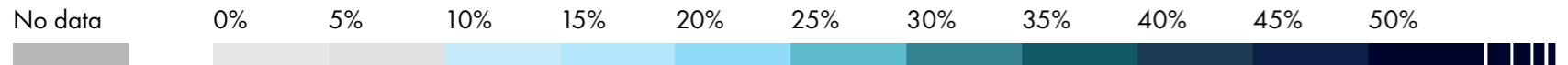
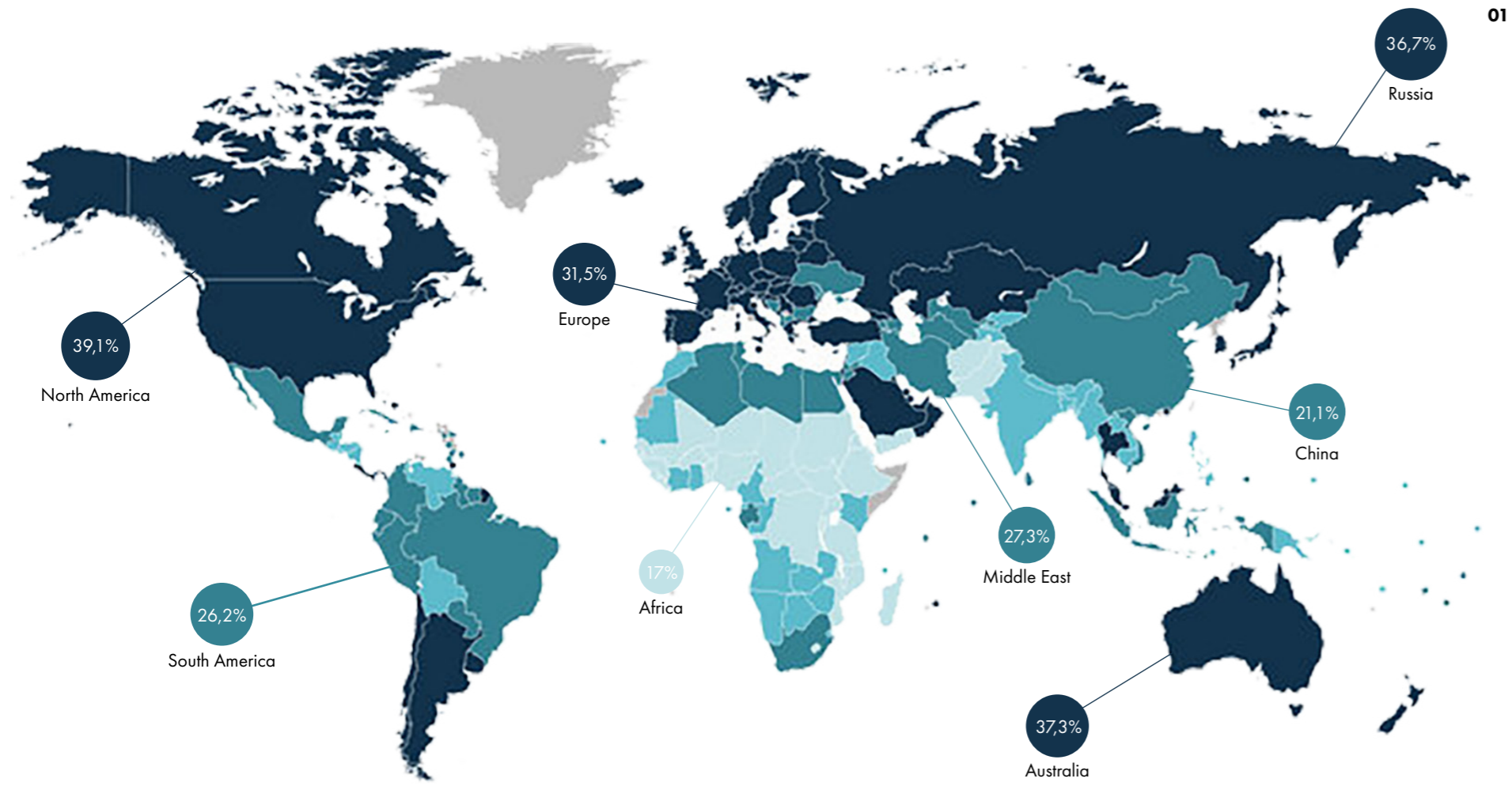
Depression feels like an invisible weight pressing down on your chest, making even the smallest tasks feel overwhelming. It's waking up and realizing that the things that once brought you joy now feel distant or out of reach. You might find yourself going through the motions of life, smiling on the outside but feeling hollow inside.

It's those moments when you're surrounded by friends or family, yet still feel profoundly alone. You crave connection but struggle to reach out, feeling like you're stuck in your own bubble of sadness. Every day can feel like a climb, with hope appearing just out of sight.

You may remember times when laughter came easily, but now it seems like a distant memory. It's a mix of sadness, fatigue, and frustration, where everything feels harder than it should. But even in the darkest moments, there's a flicker of hope—a desire for things to change, to feel lighter, to reconnect with the world. It's a journey, and while it can feel lonely, it's important to know that you're not alone in this struggle.

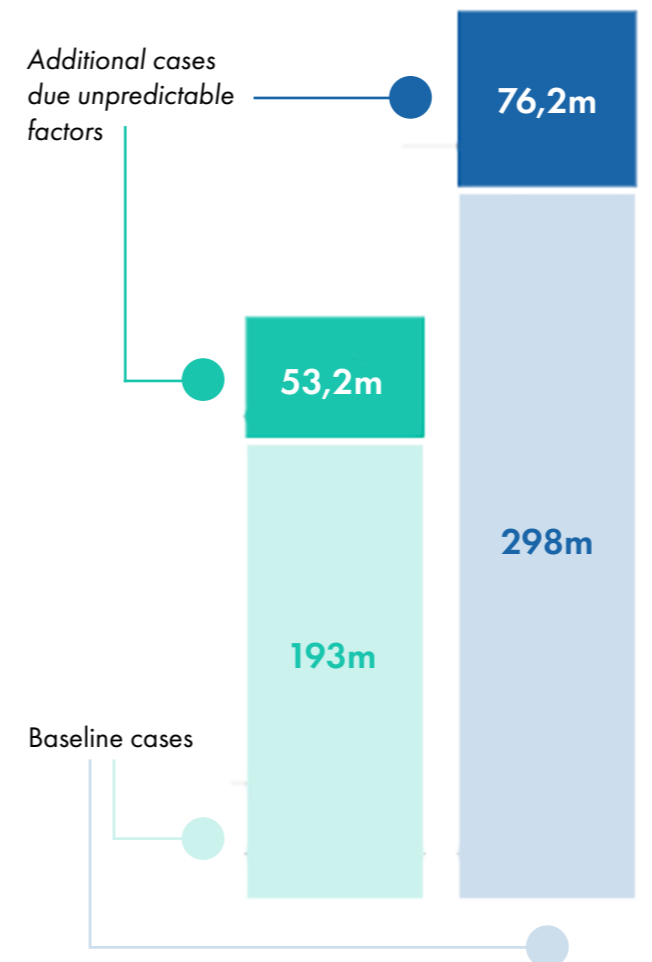
# Get in touch with it...

Have you ever been so anxious or depressed that you could not continue your regular daily activities as you normally would for two weeks or longer? Here's the answers.



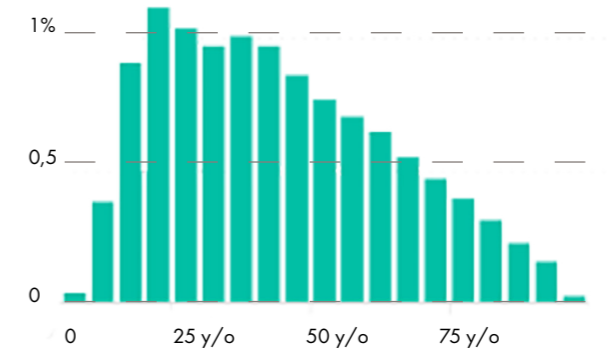
Cases of mental disorders rose sharply in the last 5 years

- Majority depressive disorders
- Anxiety disorders



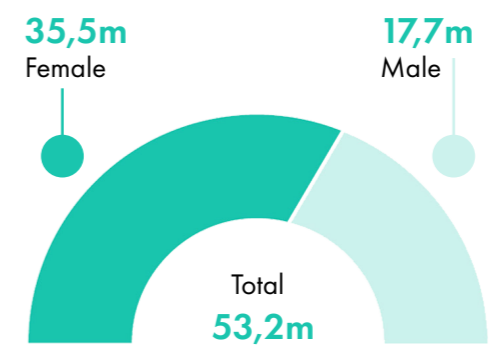
Youngest people were hardest hit

- Majority depressive disorders



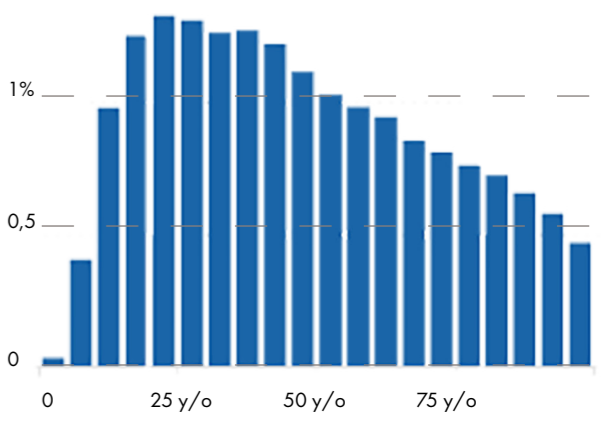
Increases were higher among females than males  
Additional cases due unpredictable factors

- Majority depressive disorders

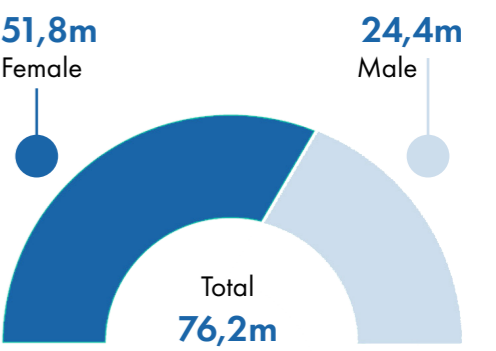


01/Scattering of Depression phenomena - Chart 1  
02/Scattering of Depression phenomena - Chart 2

- Anxiety disorders



- Anxiety disorders



# Sequence 21: Show/Explain

This project was born to answer one question: Can space be a valid support to heal from depression?

**Yes.**

How?

**Just go on reading.**

## Moment 1 (restroom)

'Intended for sleeping, storing clothes, etc...'

Laying down  
 Sleeping  
 Eating  
 Relaxing  
 Listening to music  
 Drawing  
 Studying  
 Videocalling  
 Tidying  
 Caring  
 Preparing myself  
**Losing time**  
 Working  
 Smart-working  
 Inspiring myself  
 Walking around  
 Resting  
 Charging  
 Stocking clothes  
 Drinking  
 Getting bored  
*Thinking*  
*Overthinking*  
 Deraming  
**Being lazy**  
 Reading  
 Feeling comfy  
 Writing  
*Watching videos*  
 Smoking

**Taking medicines**  
 Drinking tea  
 Having snacks  
**Dining**  
 Cleaning  
*Seating*  
 Preoccupying  
 Moving around  
 Walking  
 Watching outside  
 Hearing sounds  
 Getting up

## Moment 2 (eatroom)

'Intended for the preparation (also consumption) of food.'

Cooking  
 Cleaning  
 Washing  
 Stocking food  
 Stock cooking tools  
*Watching videos*  
 Listening to music  
 Coffee making  
 Pizza making  
 Cake making  
 Eating  
*Thinking*  
*Overthinking*  
 Washing hands  
 Trash can  
 Drinking  
 Walking around  
**Working**  
 Watching outside  
 Making tea

## Moment 3 (bathroom)

'Have a bath/shower and can have sanitaris.'

Showering  
 Having bath  
 Washing teeth  
 Brushing teeth  
 Cleaning floor  
 Stocking products  
 Stocking towels  
*Thinking*  
*Overthinking*  
 Feeling cold  
 Refrshing  
 Listening to music  
 Doing primary needs  
 Seating  
 Preparing to go out  
 Mirroring  
 Using shampoo  
**Creating**  
**Problem solving**  
 Washing hands  
 Drying hair  
 Hearing sounds  
 White sounds  
 Listening silence  
 Listening myself  
**Training**  
 Holding breath  
 Breathing  
 Bending  
 Feeling comfy  
 Using towels

Texting  
*Watching videos*  
**Feeling bored**  
 Preparing to training  
 Smoking (?)  
 Repeating  
*Studying*  
 Body caring

## Moment 4 (toilet)

'For washing and ironing laundry.'

Watching films  
 Washing clothes  
 Bending  
 Cleaning  
 Stocking towels  
 Stocking bodywasher  
 Having shower  
 Brushing teeth  
*Seating*  
 Moving  
 Observing  
 Moving while cleaning  
 Asking me questions  
 Watching around  
 Watching outside  
*Overthinking*  
 Drying hair  
 Drying my body  
 Taking towels  
 Washing hands  
 Clothing up  
**Resting**  
**Dancing**  
**Singing**

## Moment 5 (studio)

'For work and administrative tasks.'

Moving around  
**Walking**  
**Distracting**  
 Watching outside  
*Thinking*  
*Seating*  
 Getting bored  
*Studying*  
 Repeating  
 Drawing  
 Finding space  
**Lying down**  
 Getting comfy  
 Eating a snack  
 Charging phone  
 Concentrating  
*Sleeping*  
 Reading

## Moment 6 (lived room)

'For communal eating and socializing.'

Eating  
*Studying*  
 Meeting people  
 Lunching  
 Dining  
 Working  
*Thinking*  
*Overthinking*  
 Drinking  
 Stocking tools  
 Chatting  
 Hosting  
 Drinking Tea  
 Doing homeworks  
**Training**  
 Cleaning  
 Washing  
 Realazing  
*Watching videos*  
 Preparing food  
 Resting  
*Sleeping*  
 Watching outside  
 Listening to music  
 Conversating  
 Videocalling  
 Socializing  
 Reading  
 Playing  
 Partying  
 Lying  
 Tidying

Rearranging  
 Preparing food  
 Cooking  
**Experimenting**  
 Stocking stuff  
**Experiencing**

01 / Moment 1 (restroom) sketch  
 02 / Moment 2 (eatroom) sketch  
 03 / Moment 3 (bathroom) sketch

01 / Moment 4 (toilet) sketch  
 02 / Moment 5 (studio) sketch  
 03 / Moment 6 (livedroom) sketch

## Moment 7 (oasi)

'Intended to be an architecture extension'

Dining  
Lunching  
Studying  
Reading  
Writing  
Cooking  
Tanning  
Drawings  
Listening to music  
Cleaning  
Seating  
*Thinking*  
*Overthinking*  
Tidying  
Drinking tea  
Having snacks  
Smart-working  
Walking around  
Losing time  
Smoking  
Getting bored  
Texting  
Watching videos  
**Training**  
Stretching  
Videocalling  
Relaxing  
Sleeping  
Being lazy  
Enjoying

**Conversating deeply**  
Looking around  
Waiting  
Yawning  
Stressing  
Moving  
Taking off clothes  
Meeting friends  
**Receiving people**  
Stocking tools  
Playing cards  
Playing games

## Moment 8 (walkroom)

'Intended to be a non-place'

Walking around  
*Thinking*  
*Overthinking*  
Paintin walls  
Opening doors  
**Studying**  
Repeating  
Working  
Videocalling  
Texting  
*Feeling alone*  
Reading  
Drinking Tea  
**Seating**  
Clothing up  
Taking off shoes  
Sweating  
*Breathing*  
Smoking (?)  
Listening to music  
Charging phone  
Running  
Playing  
Taking pictures

01

## Moment 9 (1 lane pool)

'Intended for swimming'

Walking  
**Feeling alone**  
**Feeling afraid**  
Feeling cold  
Observing  
Drinking  
Drying up  
Seating  
Training  
Exercising  
Stretching  
*Listening to music*  
*Breathing*  
Struggling  
Doing fatigue  
Moving  
Eating fruit  
Having a snack  
Resting  
Relaxing  
Listening to music  
Watching videos  
Carrying bags  
Tidying my items  
Cleaning  
Focusing  
Distracting  
*Thinking*  
Overthinking  
Lifting weights  
**Feeling free**

Showering  
Stocking clothes  
Stocking towels  
Having a massage  
Charging phone  
Watching around  
Watching the roof  
Swimming  
Wandering  
**Dreaming**  
Washing  
Influencing  
Racing  
Feeling sad  
Clenching teeth  
Feeling exhausted  
**Losing body control**  
**Losing mind control**  
Recovering  
**Recovering focus**  
Exhaling  
Inhaling  
Warming up  
Feeling better

02

## The Rest...

In addition to those previously mentioned, there are other places, or non-places, which, in my opinion, are not given enough importance. In particular, the following map mentions some environments belonging to the domestic world which are used as "transition phases". On the contrary, they too can become an integral part of the routine. How? Giving meaning to human action within them.

Non-places such as corridors for example, are used as transitional phases within the day, but if we analyze the context, we discover that a series of more or less important actions are carried out in them too but which still have a value. I therefore think that it is a question of giving meaning and purpose back to those non-places that are not considered sufficiently.

### QUESTIONS:

- What are those non-places that we don't give enough importance to?
- If there are, which of them can actually become places?
- On the other hand, are there some places that are actually overrated and deserve to be considered as non-places?

01 / Moment 7 (oasi) sketch  
02 / Moment 8 (walkroom) sketch  
03 / Moment 9 (1 lane pool) sketch

# Other Spaces

- Receiving hosts
- Recovering
- Meeting medical staff
- Meeting parents
- Meeting relatives
- Meeting clients
- Training
- Breathing (the space)
- Feeling alone
- Not feeling alone
- Writing
- Reading
- Getting up
- Walking
- Dancing
- Singing
- Drawing
- Cooking
- Creating
- Modeling
- living
- Curating
- Dining
- Eating
- Building
- Acting
- Painting
- Resting
- Stretching
- Stocking items
- Watching videos
- Listening to music
- Realizing
- De-realizing
- De-personalizing
- Engaging weaknesses
- Memorizing
- Handmaking
- Partying
- Exploring
- Fighting feelings
- Thinking
- Overthinking
- Crying
- Disperating
- Wondering
- Dreaming
- Planning the future
- Depressing
- Downturning
- Emabracing
- Managing
- Having a nap
- Having a snack



01

## Some considerations...

It is about "deconstructing" normal rooms to find a superspace dedicated for any action taken.

CAUSE (weakness)

EFFECT (co-acting with space)

Analyse what we do in a domestic space and try to give credit to the unconventional actions.

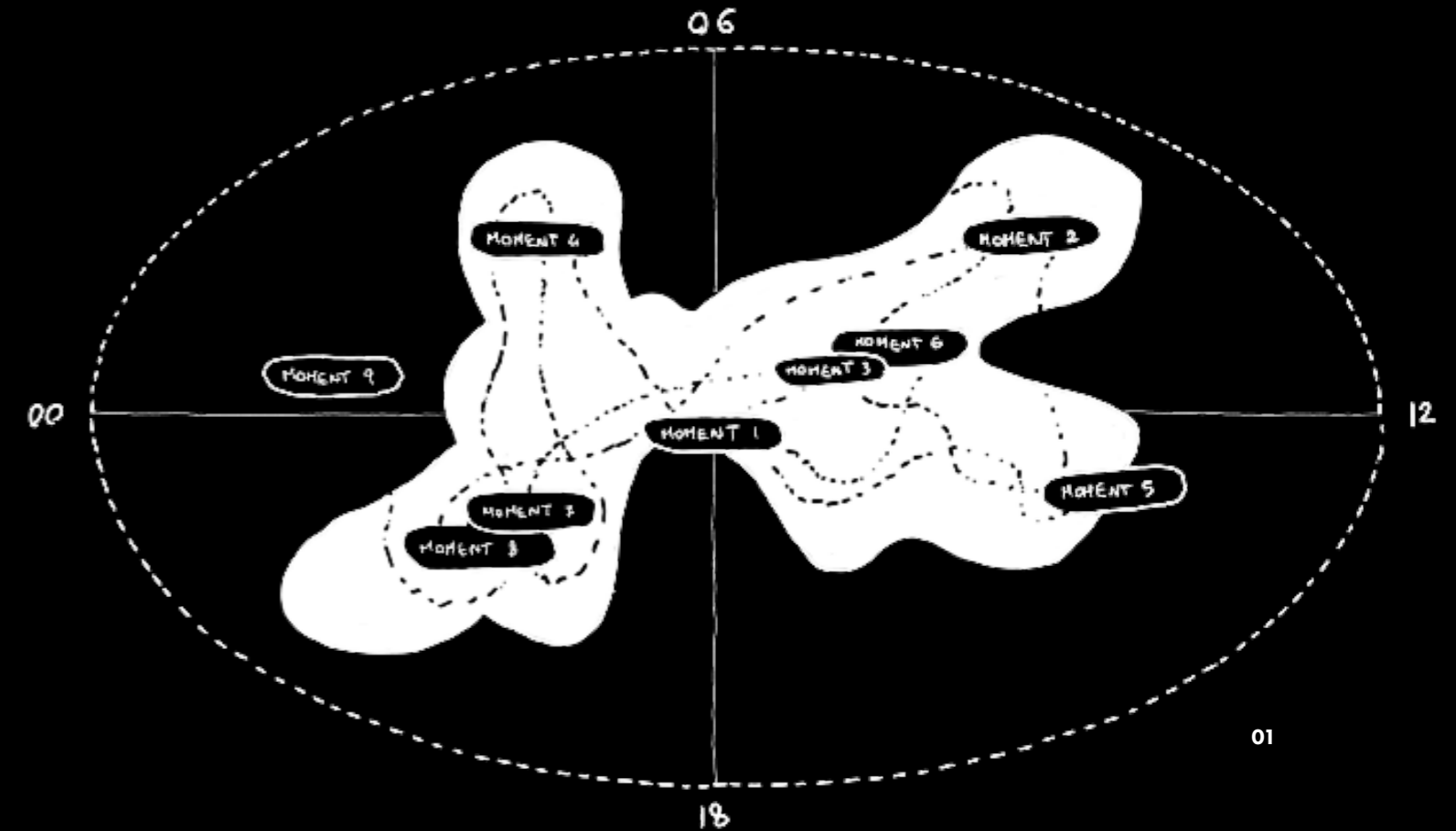
- CONCEPT OF PRIVACY

- CONCEPT OF PERSONAL GESTURES

## DIAGRAM 1

Each of the 9 moments, to which a series of spaces/actions are associated, can be contextualized within a temporal diagram. It shows us how within a generic routine, moments are associated with a specific phase of the day which corresponds to a time slot.

Despite being in different quadrants, the moments communicate with each other, as if their arrangement within the day was dictated by an underlying common thread.

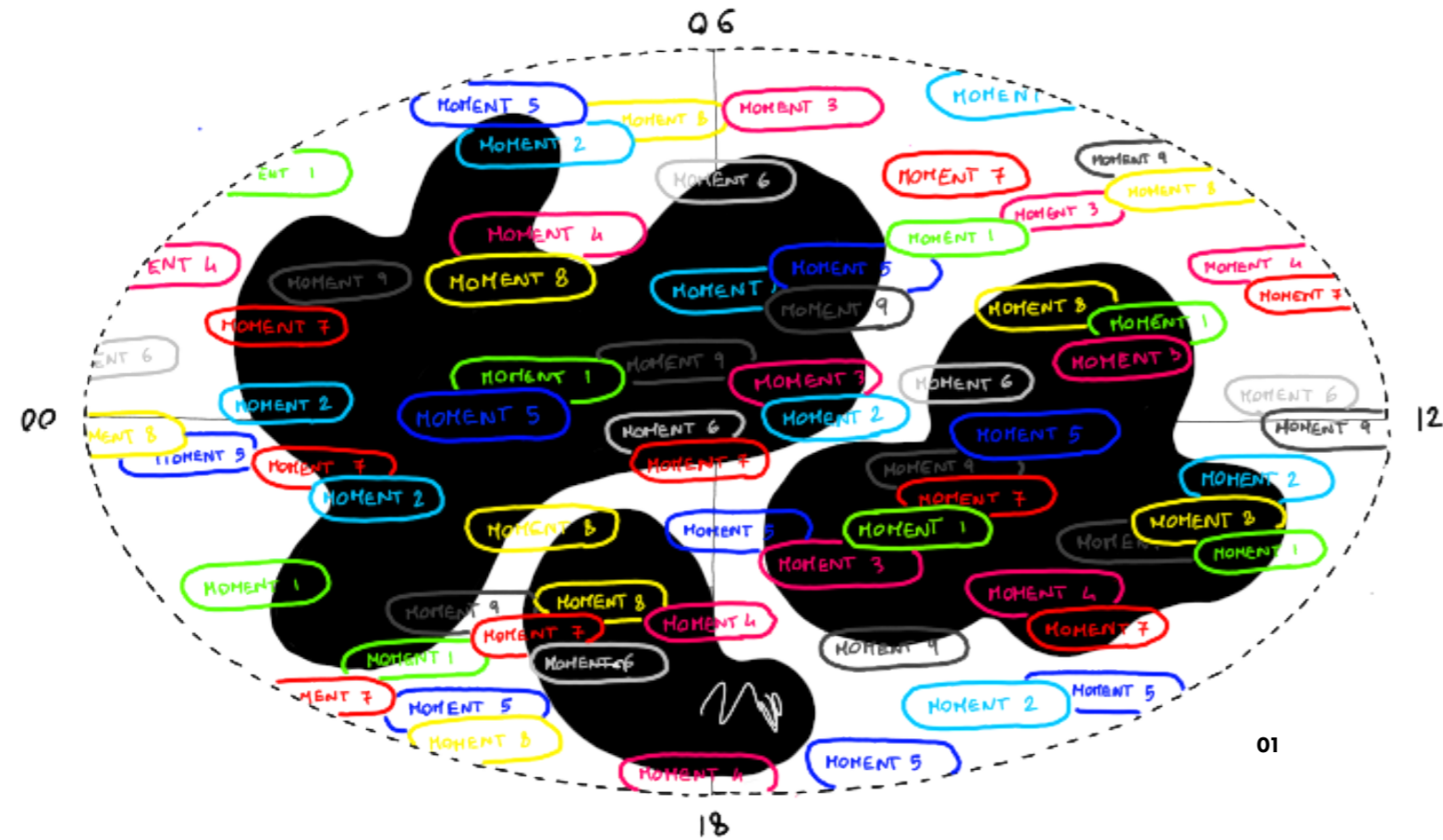


01

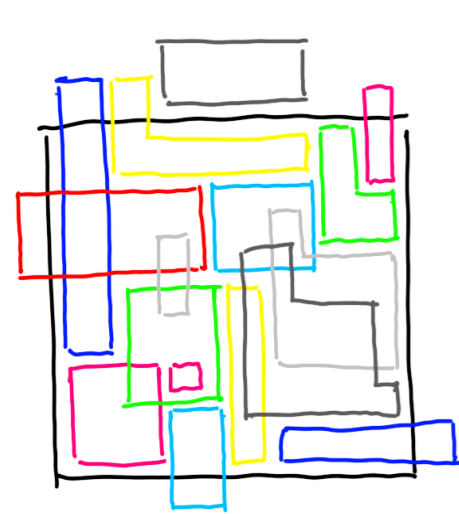
## DIAGRAM 2

In this case, however, there seem to be no rules.  
The moments almost seem to overlap each other and there is no underlying dictate that regulates their arrangement in the four quadrants.  
Each moment can manifest repeatedly at any moment of the day, hence the concept of routine can be understood from a different perspective.  
In fact, this is intended to be the representation of a routine based on our habits, where these habits:

- DIFFER
- OVERLAP
- INTERSECT
- REJECT
- CONVERGE AND DIVERGE

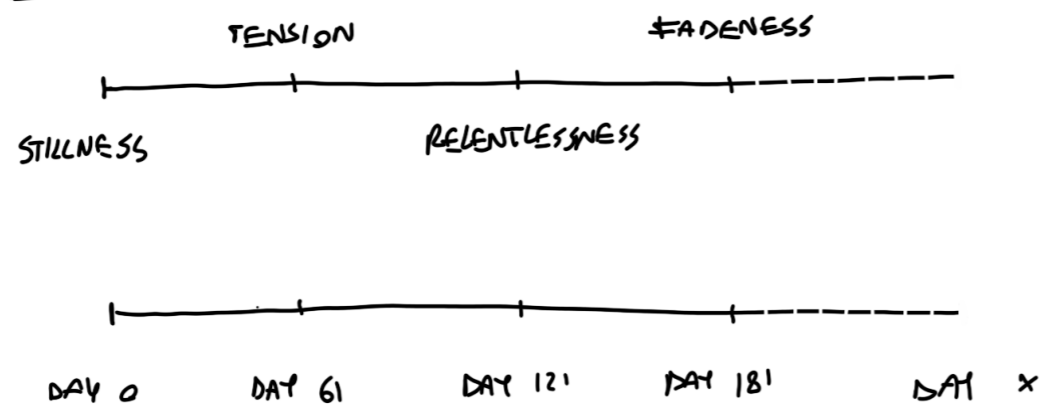


## Sequence 22: Develop/Make

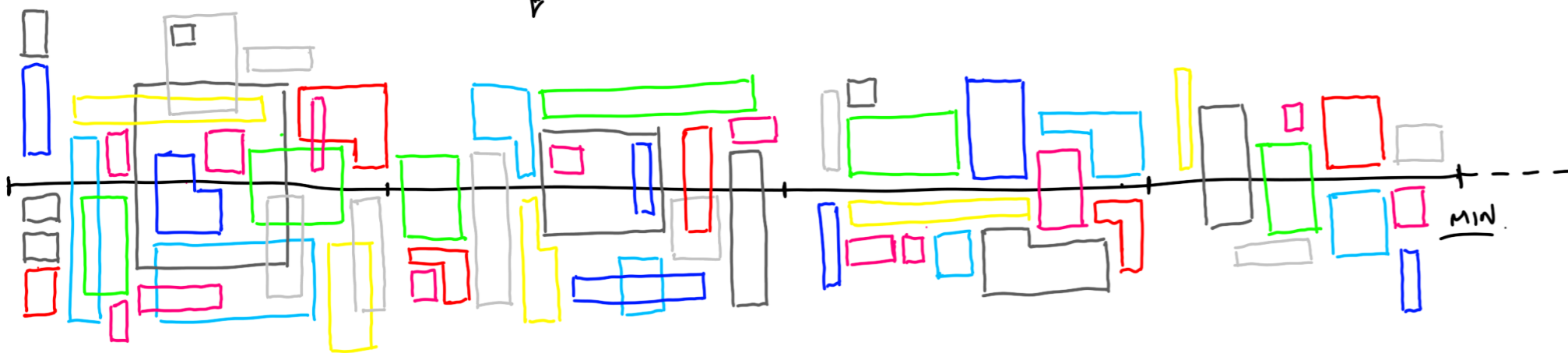


• FIRST "MACRO MOMENT"  
 STILLNESS  
 DAY 0  
 MIN. EFFICIENCY AND  
 MAX. DIALOGUE WITH SPACE.

DAY 0 - STILLNESS = MOMENT OF  
 MAXIMUM SCATTERING OF THE  
 MOMENTS.



• THE DIAGRAM BELOW REPRESENTS  
 THE LEVEL OF SCATTERING  
 THROUGHOUT THE TIMELINE  
 OF THE HEALING PROCESS.

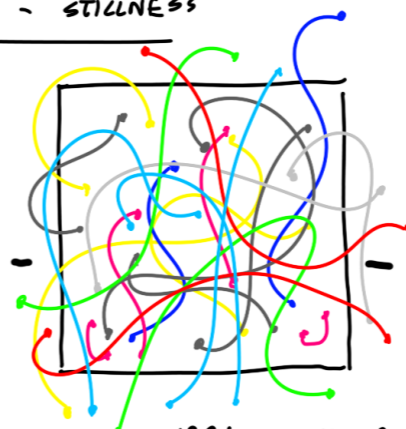


• METAPHORE OF "EFFICIENCY" AS  
 A KEY OF NARRATION TO  
 READ THE STORY OF THE  
 HEALING PROCESS.

SPACE/DEPRESSION

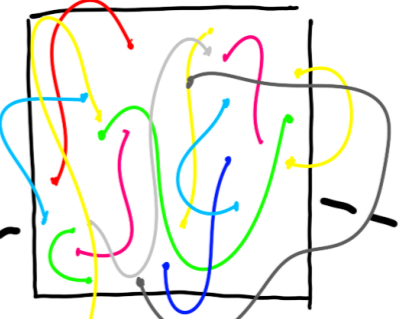
MAX. EFFICIENCY  
 MIN. EFFICIENCY

DAY 0 - STILLNESS



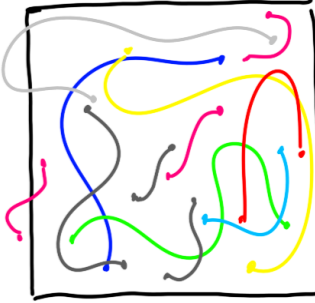
• VERY LOW ENERGY  
 VERY LOW SPACE EFFICIENCY  
 HIGH MOVEMENT

• MID ENERGY  
 MID SPACE EFFICIENCY  
 LESS MOVEMENT



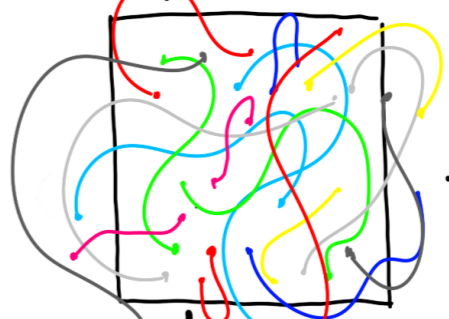
DAY 121 - RELENTLESSNESS

DAY 181 - FADENESS



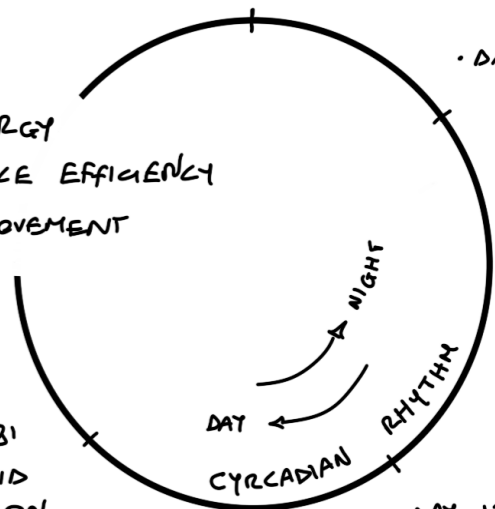
• MID ENERGY  
 HIGH SPACE EFFICIENCY  
 LOW MOVEMENT

DAY 61 - TENSION



• LOW ENERGY  
 LOW SPACE EFFICIENCY  
 HIGH MOVEMENT

• DAY 0 - SEVERE DEPRESSION  
 • INVERTED RHYTHM

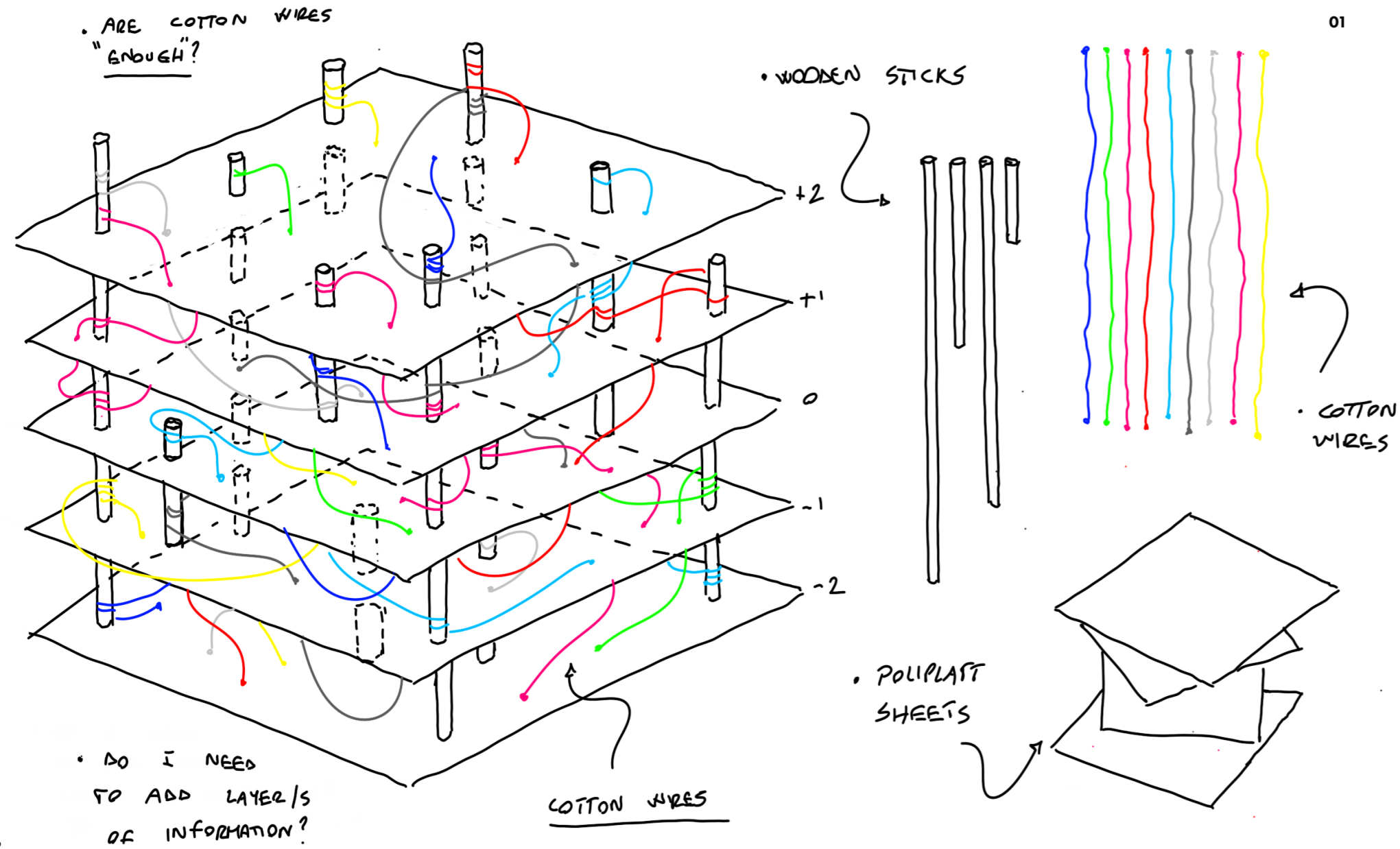


• DAY 61 - HIGH DEPRESSION  
 • INVERTED RHYTHM

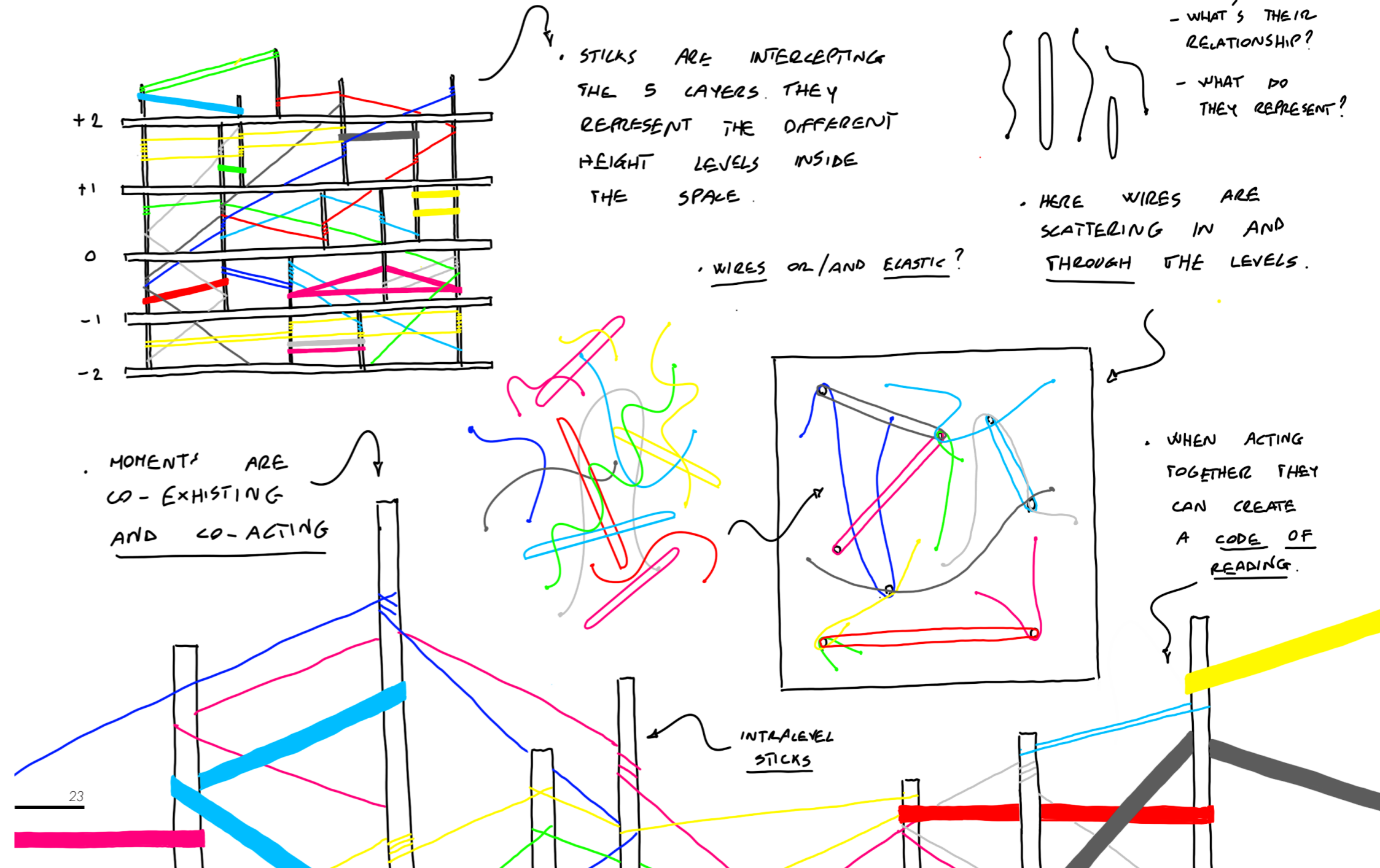
• DAY 181  
 LOW - MID DEPRESSION  
 • NORMAL RHYTHM

• DAY 121 - MID DEPRESSION  
 • RHYTHM STABILIZING

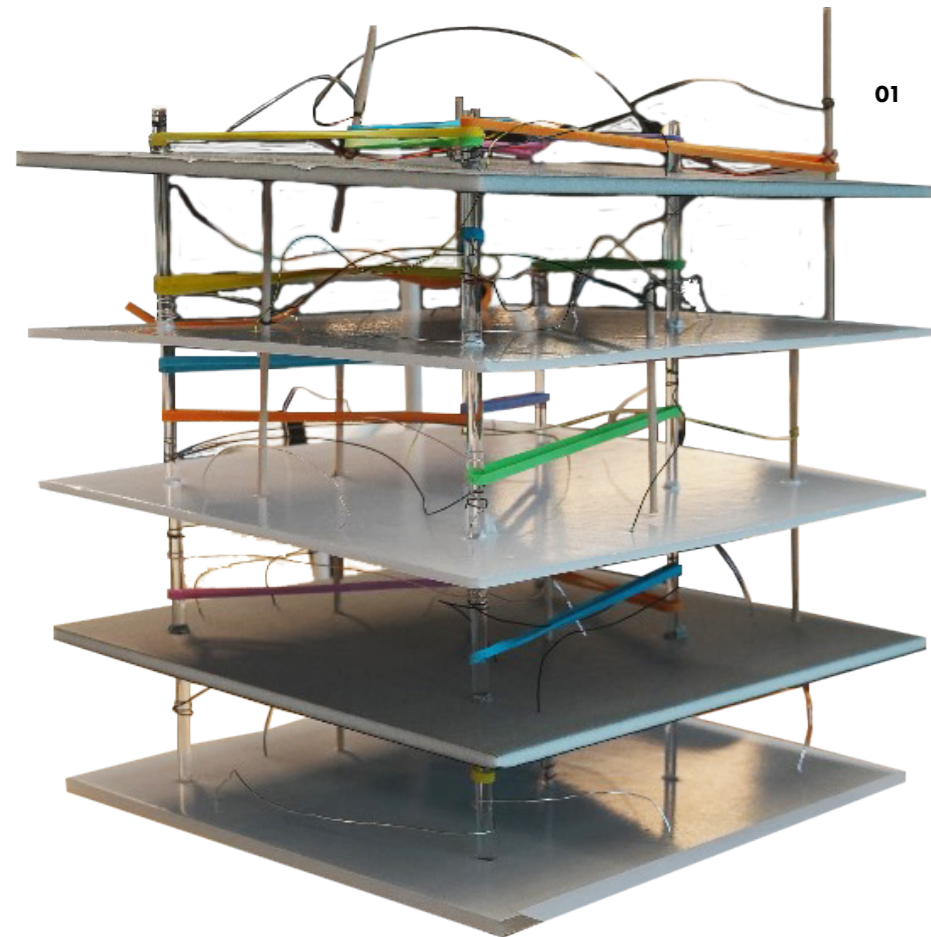
# Final stage - Model 1



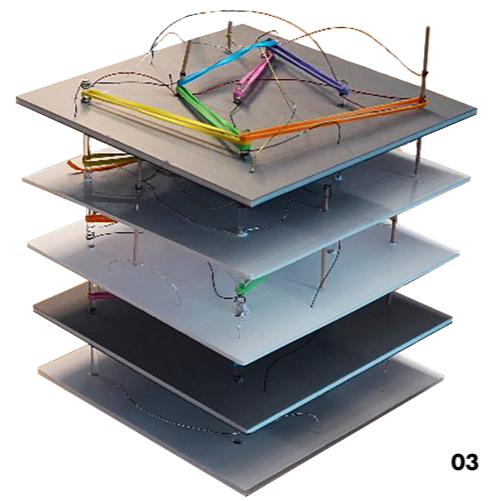
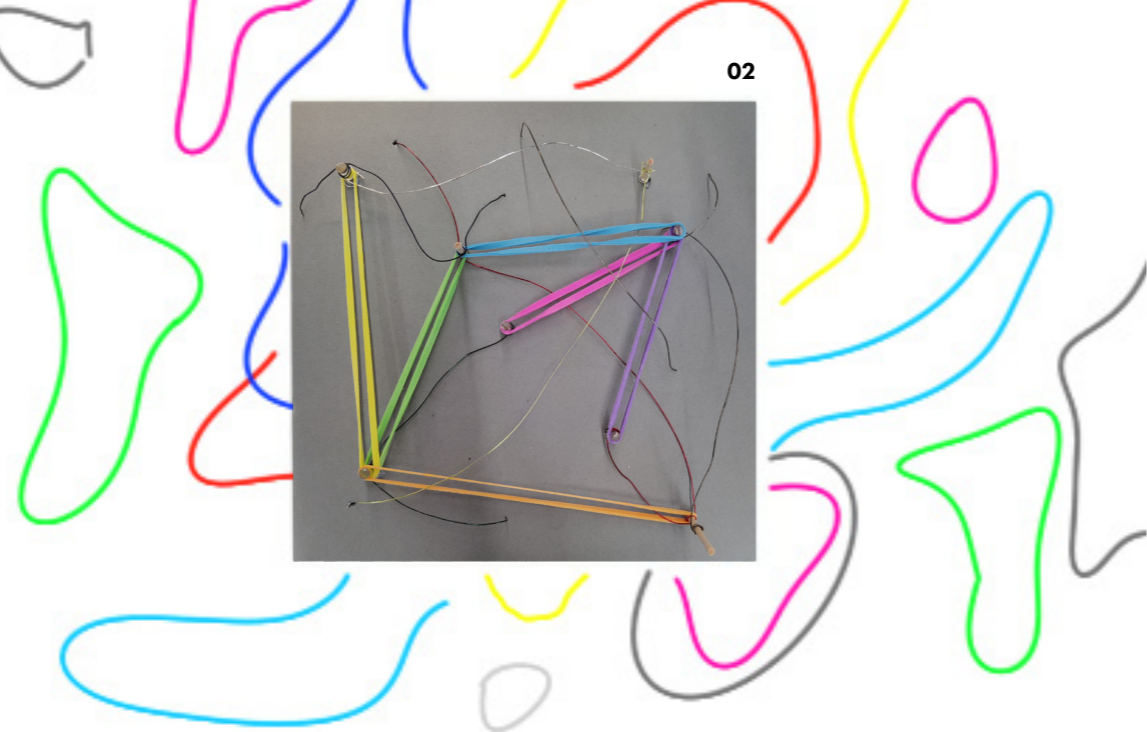
01/Final stage - Model 1 sketch 1  
02/Final stage - Model 1 sketch 2



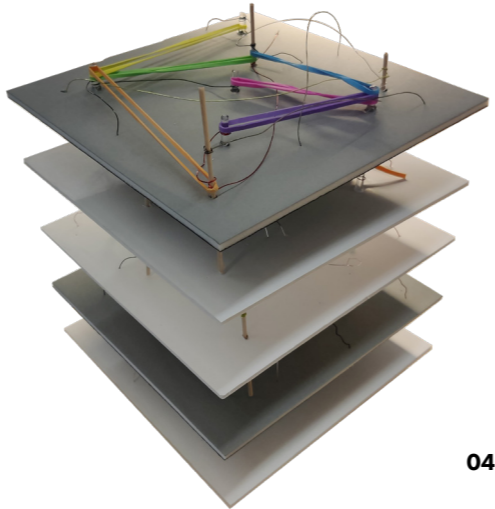
01/Final stage - Model 1 side view 1  
02/Final stage - Model 1 top view



03/Final stage - Model 1 side view 2  
04/Final stage - Model 1 side view 3



03



04

• THIS MODEL HAS THE INTENT TO SHOW HOW MOMENTS ARE RELATING IN THE SPACE THROUGH THE LEVELS.  
• THICKNESS DETERMINES INTENSITY.

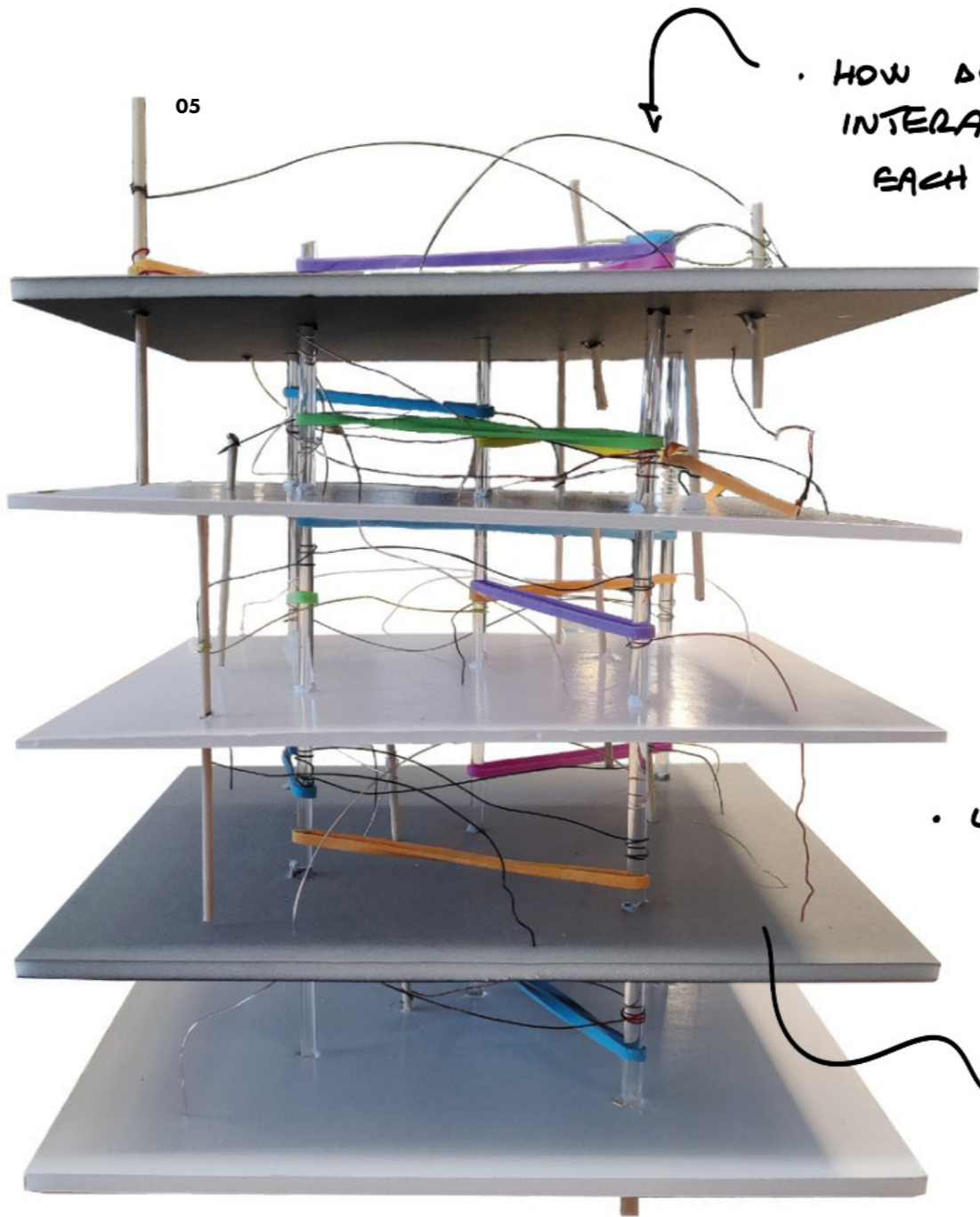
+2

+1

0

-1

-2



05/Final stage - Model 1 side view 4  
06/Final stage - Model 1 detail 1

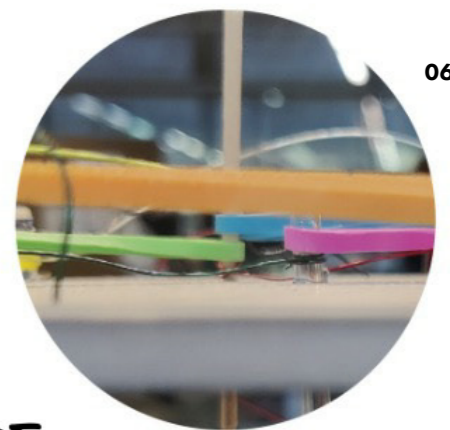
07/Final stage - Model 1 detail 2  
08/Final stage - Model 1 detail 3

• HOW DO LACES INTERACT WITH EACH OTHER?

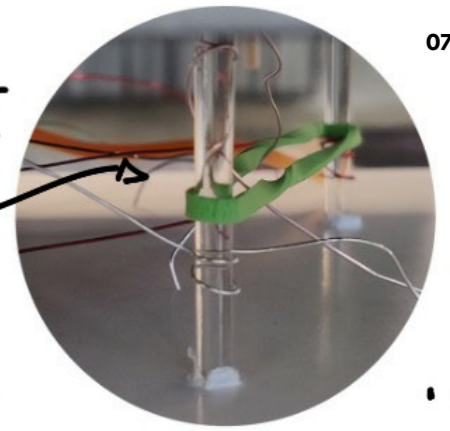
• SOME OF THEM INTERSECT

• LACES ARE MOMENTS. WIRES ARE THREADS.

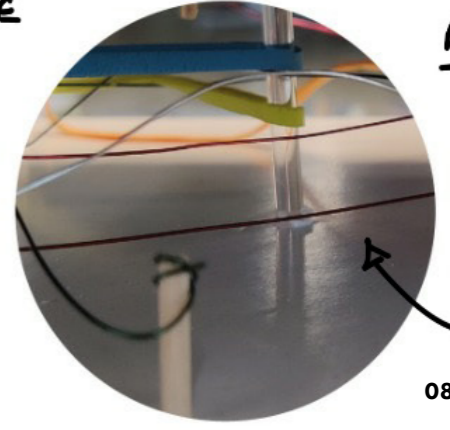
• SOME OF THEM REPEAL



06

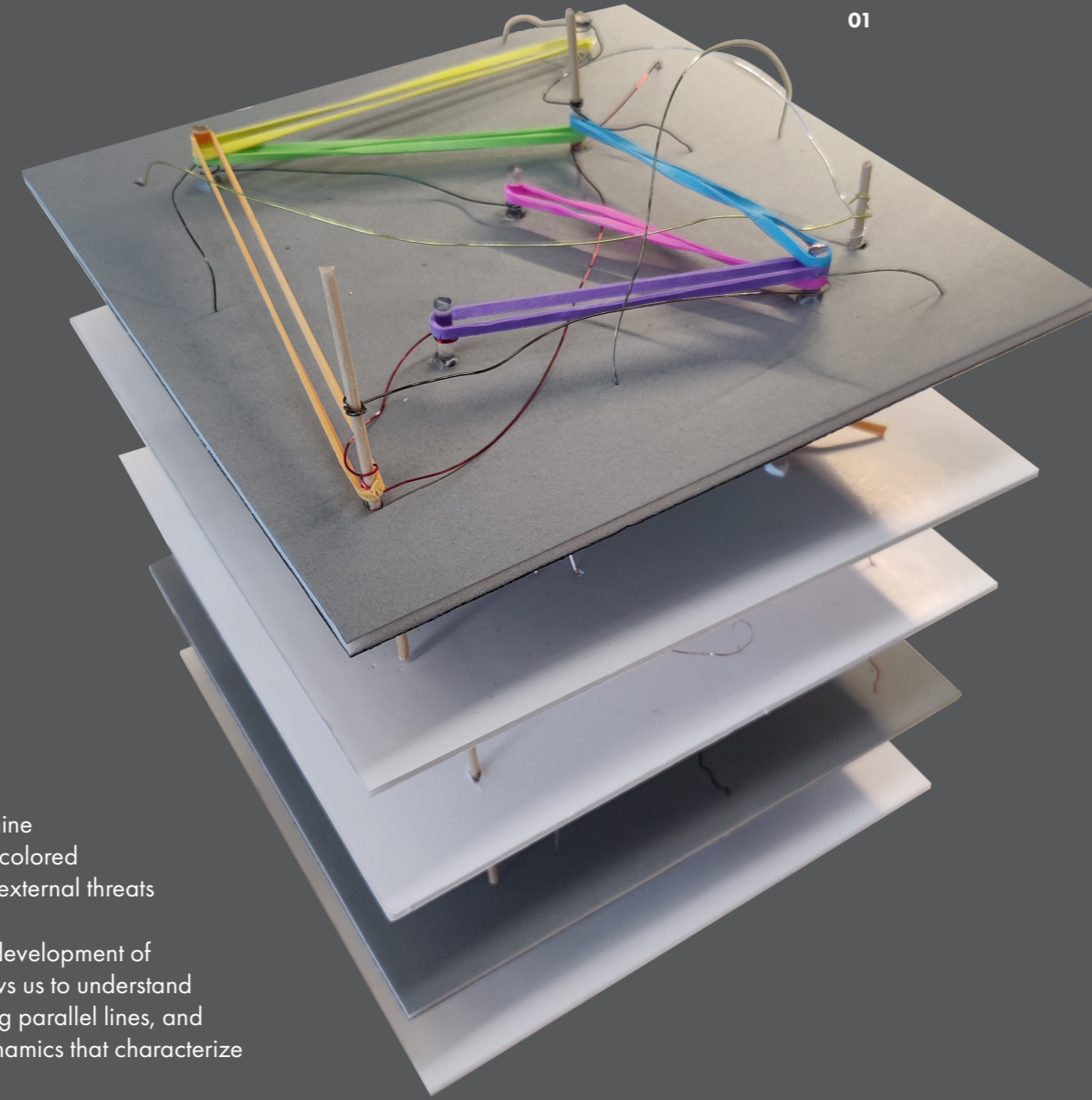


07



08

01 / Final stage - Model 1 side view  
02 / Final stage - Model 2 sketch



### FINAL STAGE - MODEL 1

The main purpose of this model is to conceptually represent how the nine moments can interact with each other. Each moment is depicted by a colored elastic band, which coexists in space with metallic wires symbolizing external threats and intrusive thoughts.

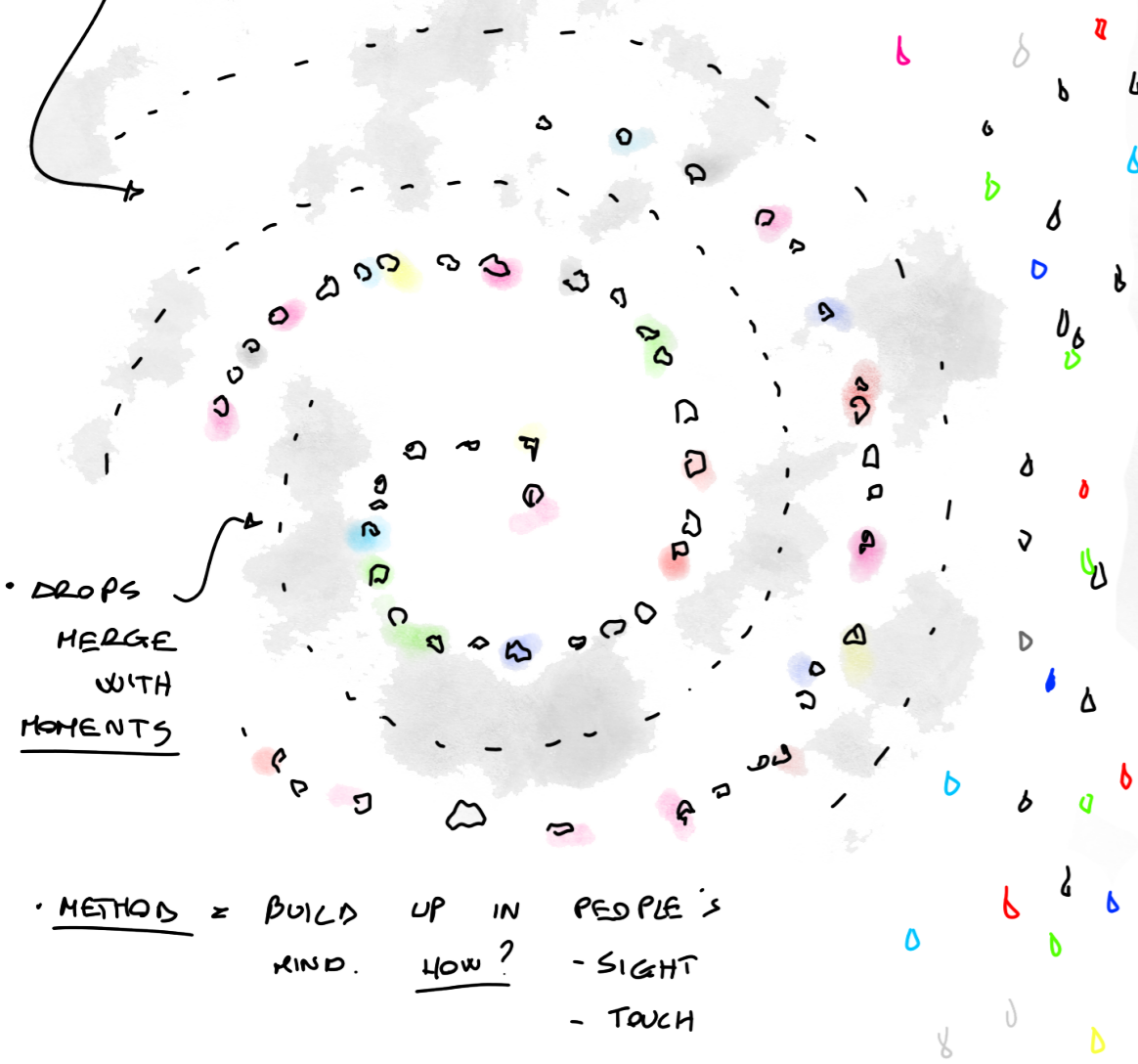
The model develops across multiple "floors", referencing the vertical development of moments that will repeat through multi-level units. This approach allows us to understand which moments intersect, which create connections, which travel along parallel lines, and which repel each other. In this way, we can visualize the complex dynamics that characterize the interactions among the various elements of the model.

## Sequence 23: Craft/Build



# Final stage - Model 2

• WATER DROPS TO SUGGEST RAIN.  
 DRIPPING MOMENTS TO GENERATE SHAPES



• DROPS  
 MERGE  
 WITH  
 MOMENTS

• METHOD = BUILD UP IN PEOPLE'S  
 KIND. HOW?  
 - SIGHT  
 - TOUCH

02

"FAST"  
 WATERFALL

"CALM"  
 POOL

"QUIET"  
 WAVES

"STILL"  
 AQUARIUM

29

07



• BOX AS A  
 SYMBOL OF  
SHELTER

06

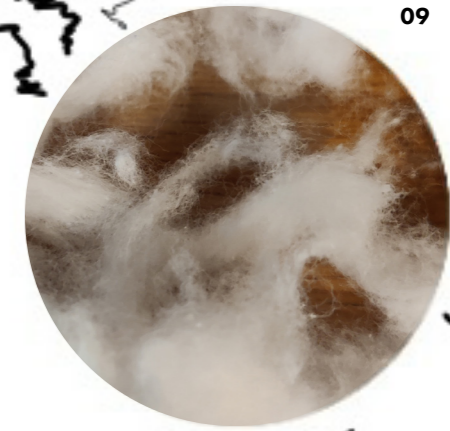


PURE SOUL

08

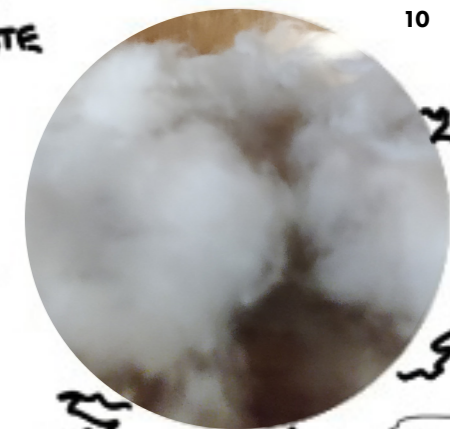


09



• INSIDE  
 WE CAN  
 FIND OUR  
 ESSENCE.

10

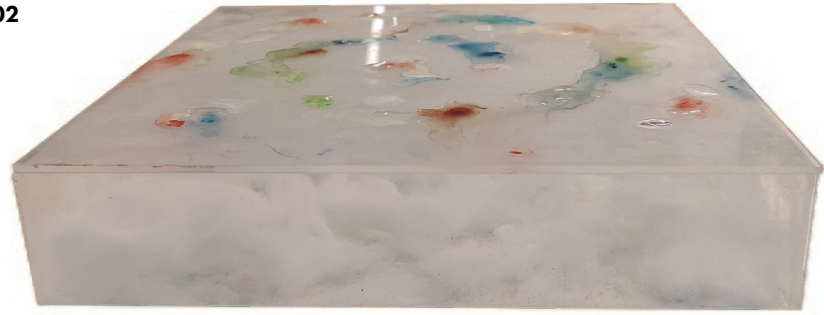


• IT'S THE  
 MOST PURE  
 AND DELICATE  
 PART OF  
 US.



28

02



• HOW TO PHYSICALLY REPRESENT THE RAIN IMPACT ON A SURFACE?

01

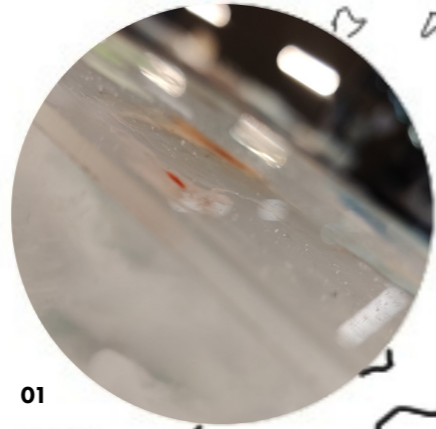


• WATER IS LEAVING ITS TRAITS ON THE GLASS.

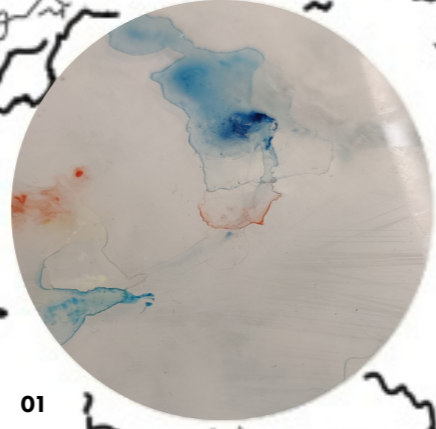
• AS A RESULT WE HAVE A DEFINED SHAPE

- A VORTEX OF COLORS

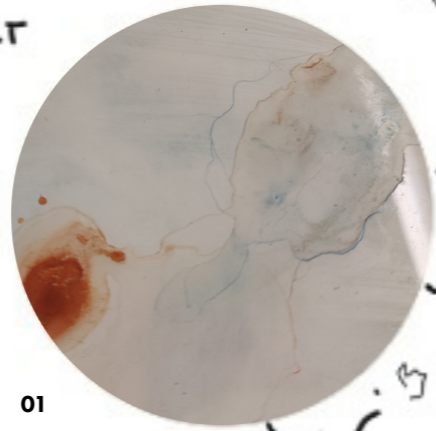
GENTLE RAIN



01



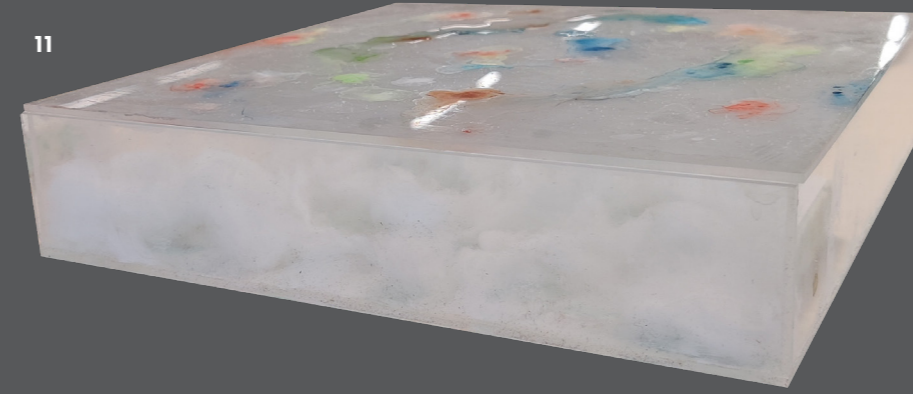
01



01



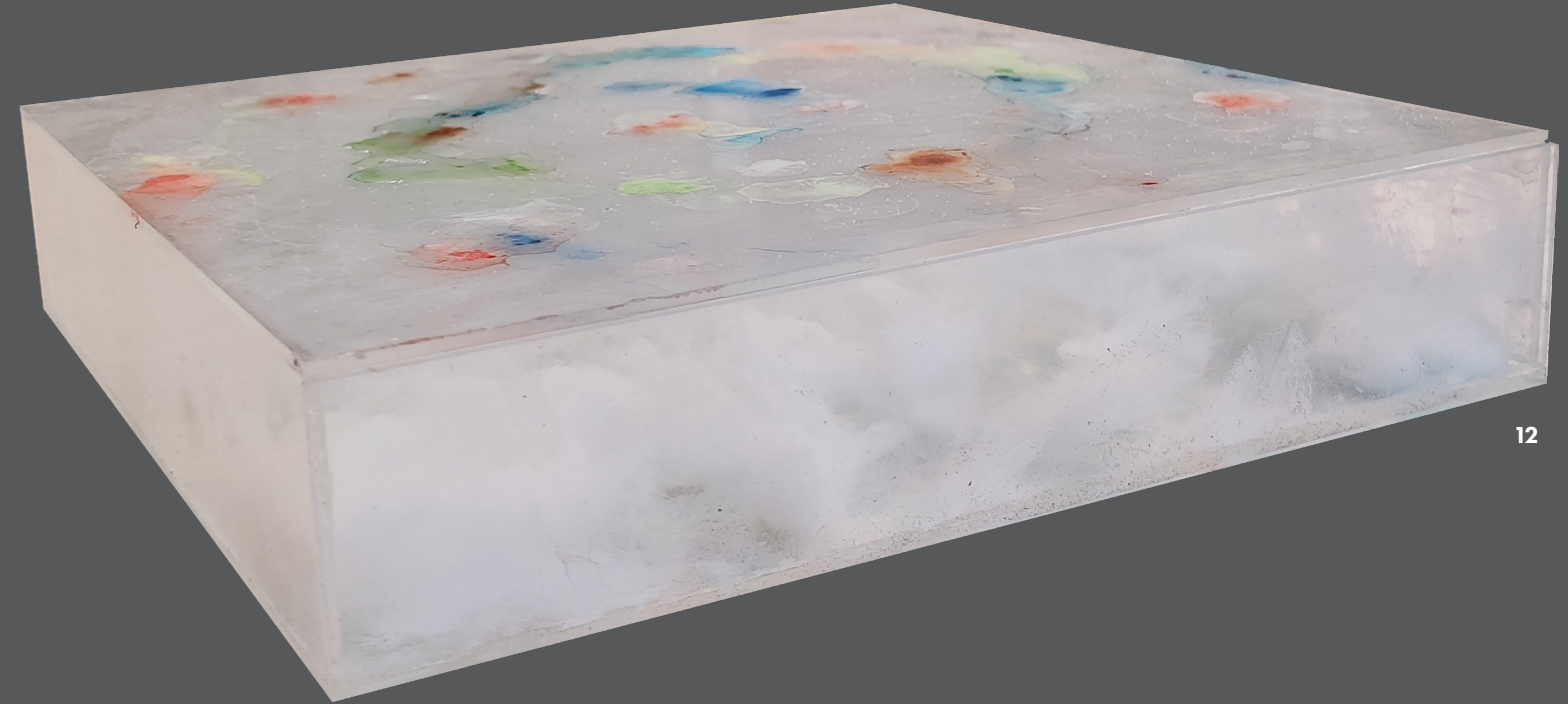
11



**FINAL STAGE - MODEL 2**

This second model is dedicated to water, a symbol of healing power for the soul. The inner part of the shell represents our most intimate and emotional dimension, while its exterior serves as a shield, composed of our certainties. The intention is to evoke a colorful rain that metaphorically envelops the person, spreading its healing power. This happens through the rhythm, cadence, and sounds that water produces, both when it falls and when it remains still or moves.

12



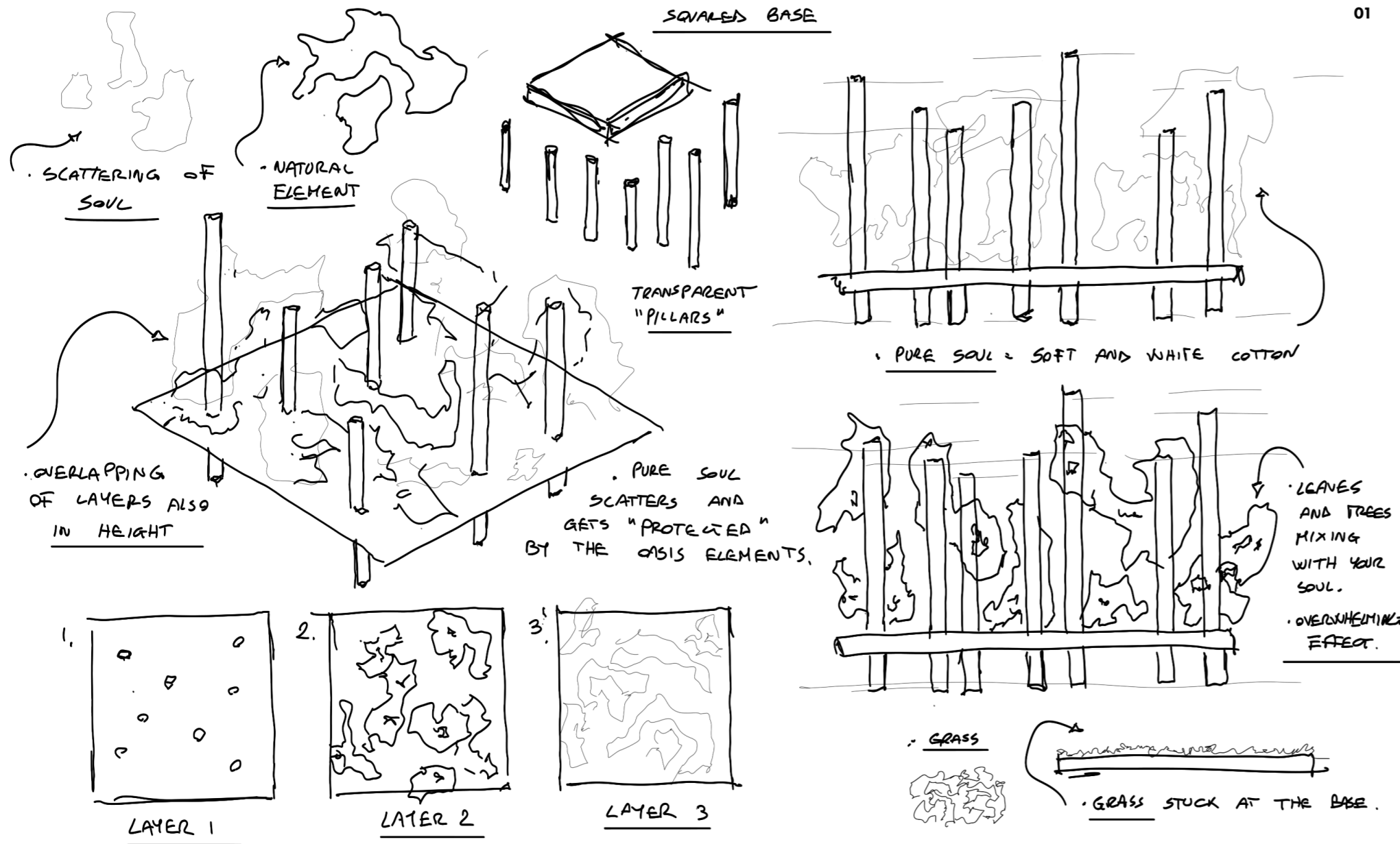
01/Final stage - Model 2 top view  
02/Final stage - Model 2 side view 1  
03/Final stage - Model 2 detail 1

04/Final stage - Model 2 detail 2  
05/Final stage - Model 2 detail 3  
06/Final stage - Model 2 top view 2

07/Final stage - Model 2 side view 2  
08/Final stage - Model 2 detail 4  
09/Final stage - Model 2 detail 5

10/Final stage - Model 2 detail 6  
11/Final stage - Model 2 side view 3  
12/Final stage - Model 2 side view 4

# Final stage - Model 3



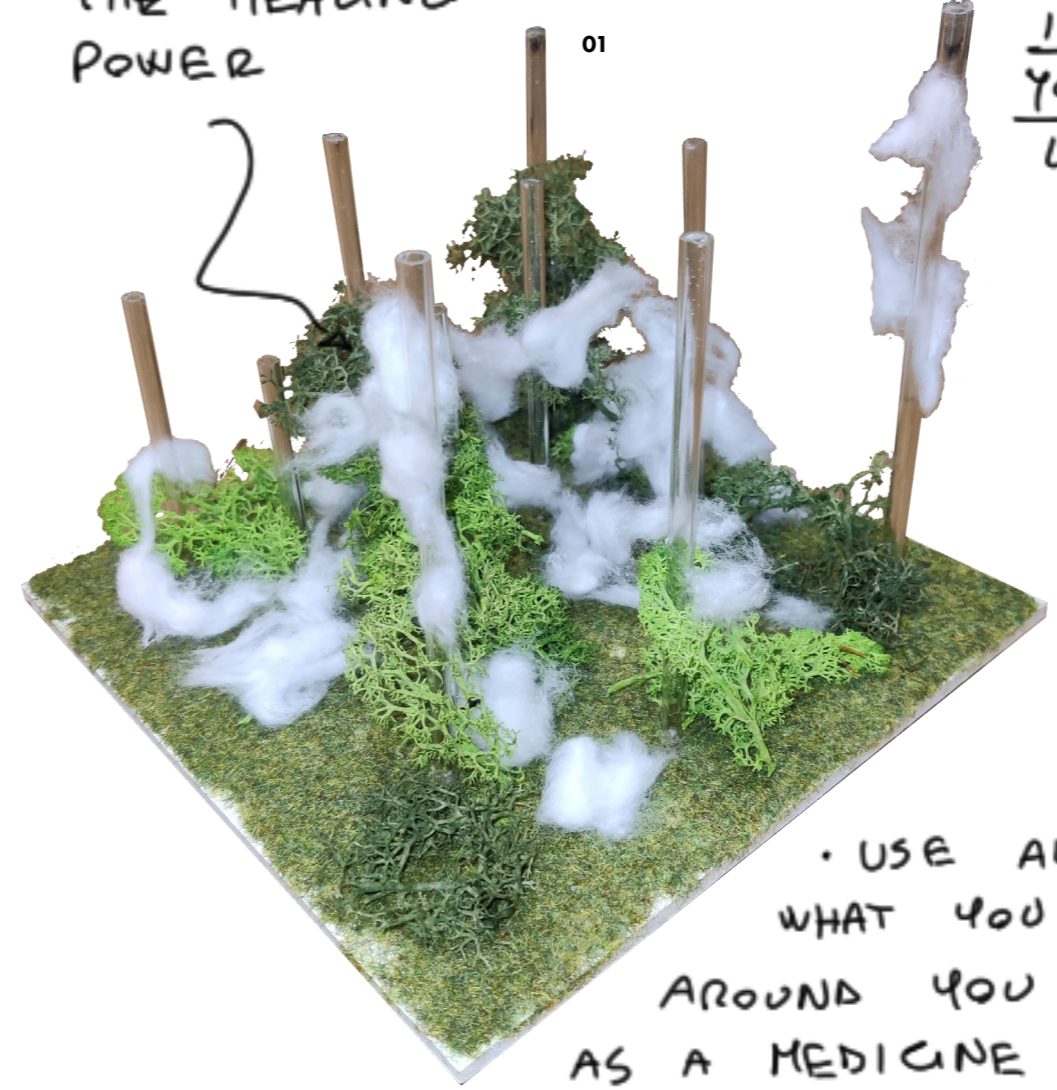
01

01/Final stage - Model 3 side view 1  
02/Final stage - Model 3 top view

03/Final stage - Model 3 side view 2  
04/Final stage - Model 3 side view 3

PURPOSE IS TO EXTRACT THE HEALING POWER

AS IF THIS PLACE INVITES YOU TO LIVE IT



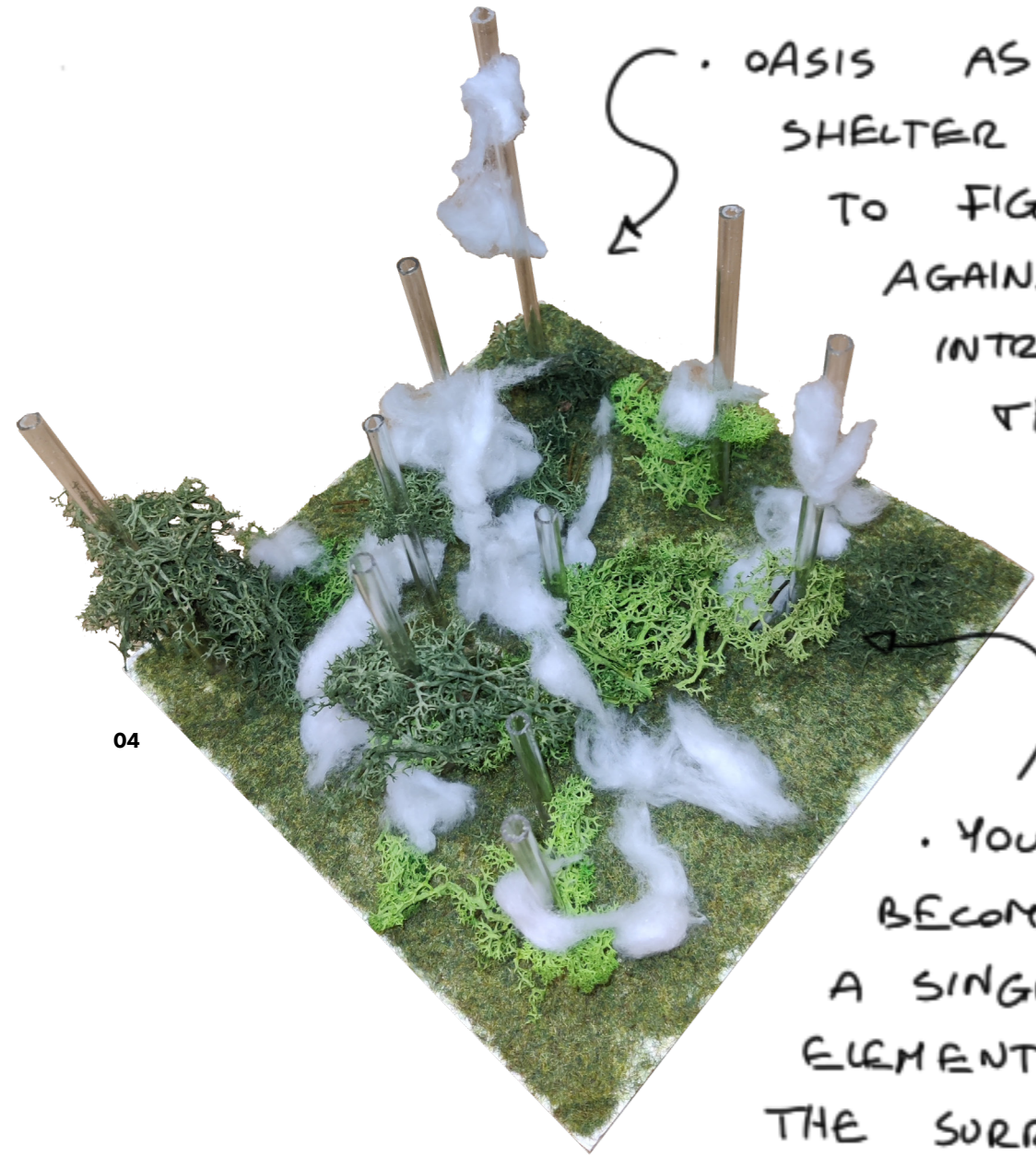
01

USE ALSO WHAT YOU SEE AROUND YOU AS A MEDICINE

03



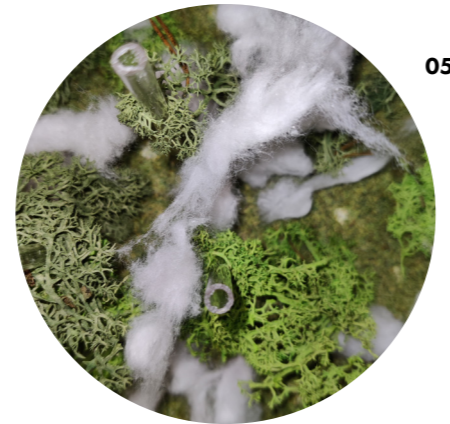
02



04

• OASIS AS A SHELTER WHERE TO FIGHT AGAINST THE INTRUSIVE THOUGHTS

• YOUR SOUL BECOME ALMOST A SINGULAR ELEMENT WITH THE SURROUNDINGS.



05

• SOUL ENTER IN A SYMBIOSIS WITH NATURAL ELEMENTS



06



07

- TREES
- LEAVES
- PEACE
- LOSING FOCUS
- FEEL BETTER

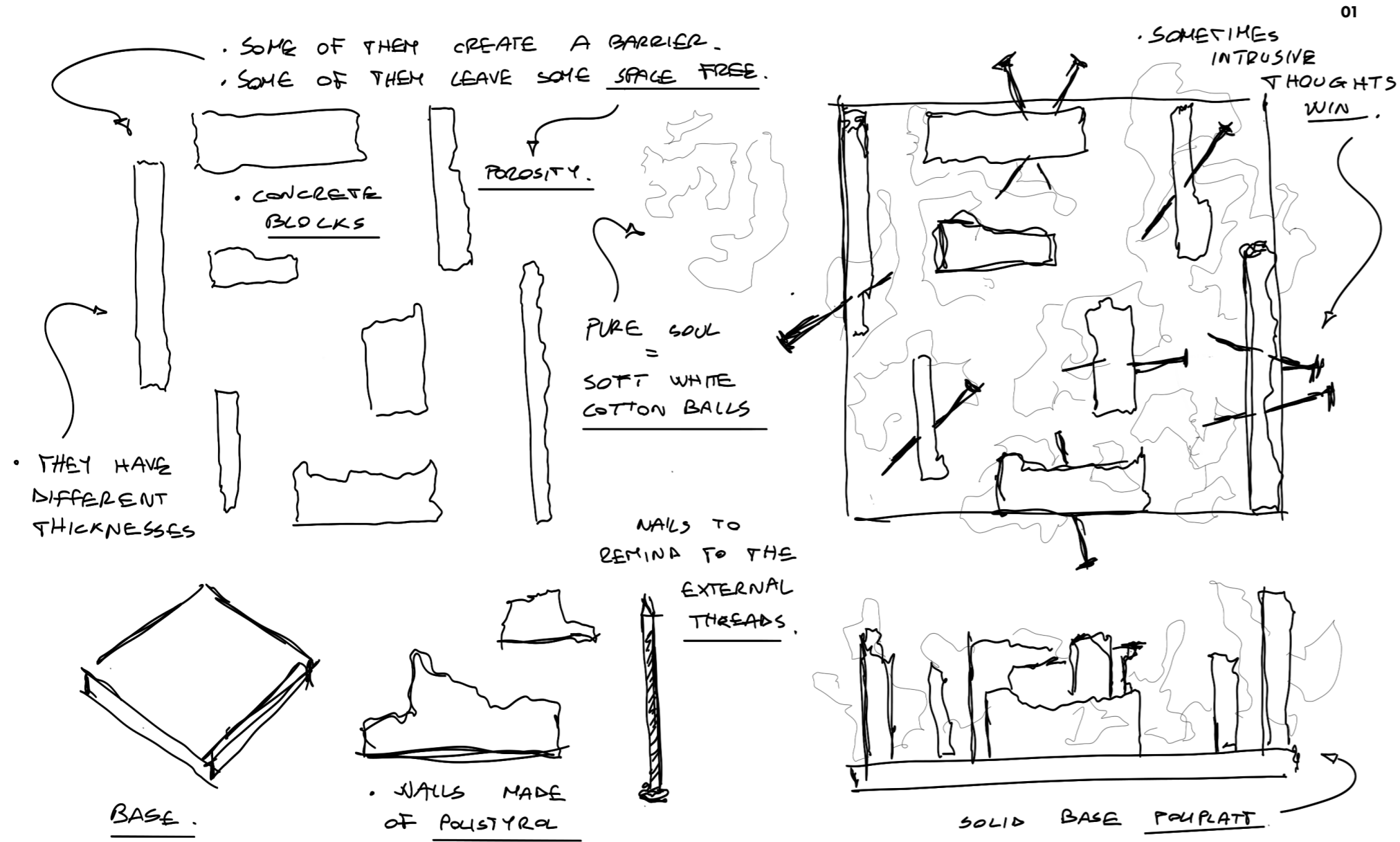


08

FINAL STAGE - MODEL 3

This model is meant to symbolize the relationship between the patient and their experience in moment 7 (Oasis). Just as water has healing qualities, here the natural element at the center is vegetation. The sound of wind rustling through the leaves and the calm atmosphere become a form of natural medicine, offering comfort when the patient is struggling. The goal is to shift attention away from intrusive thoughts and let the healing power of the environment take over. It's about creating a connection between the person and nature, where both elements coexist in perfect harmony, helping the individual find balance and peace.

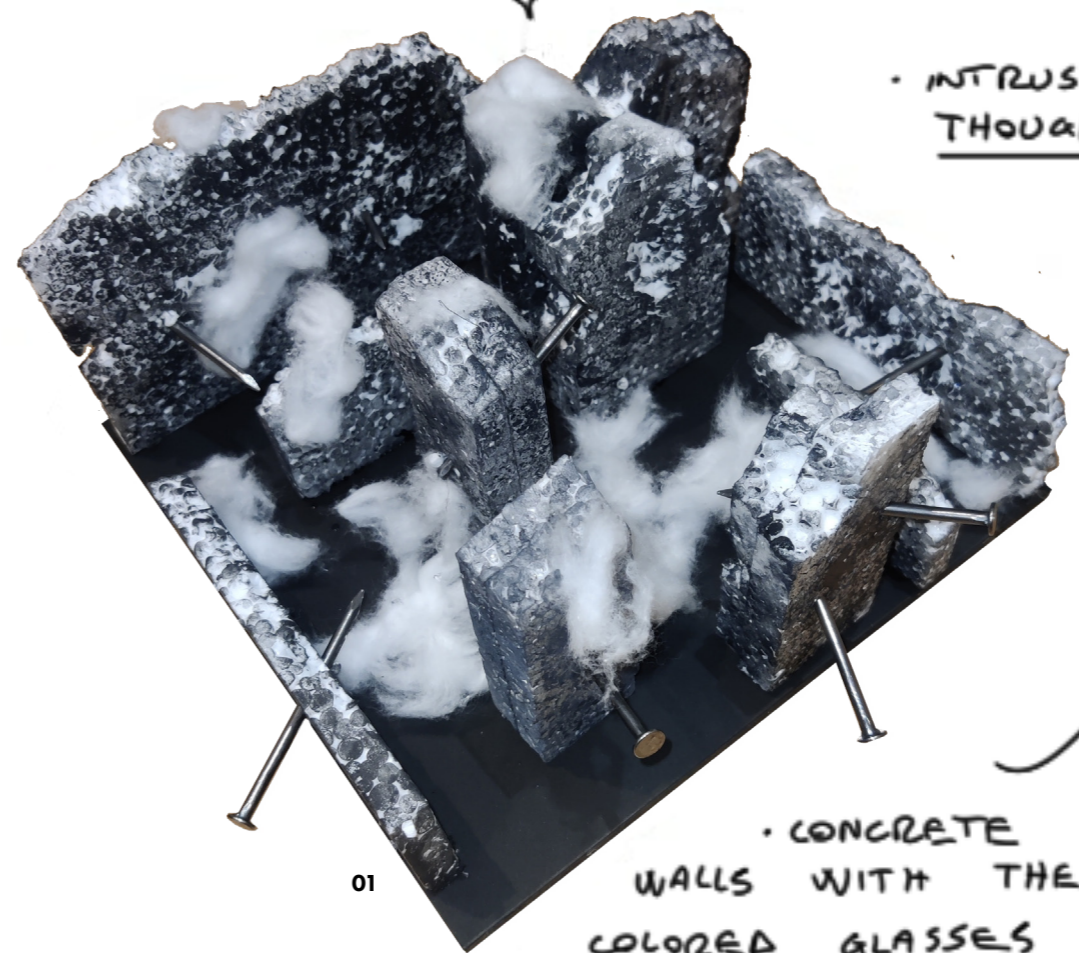
# Final stage - Model 3



01/Final Stage - Model 4 sketch

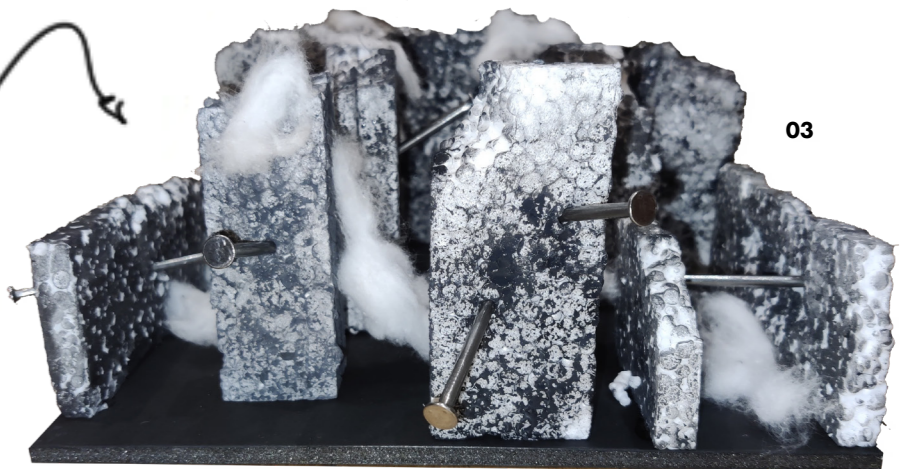
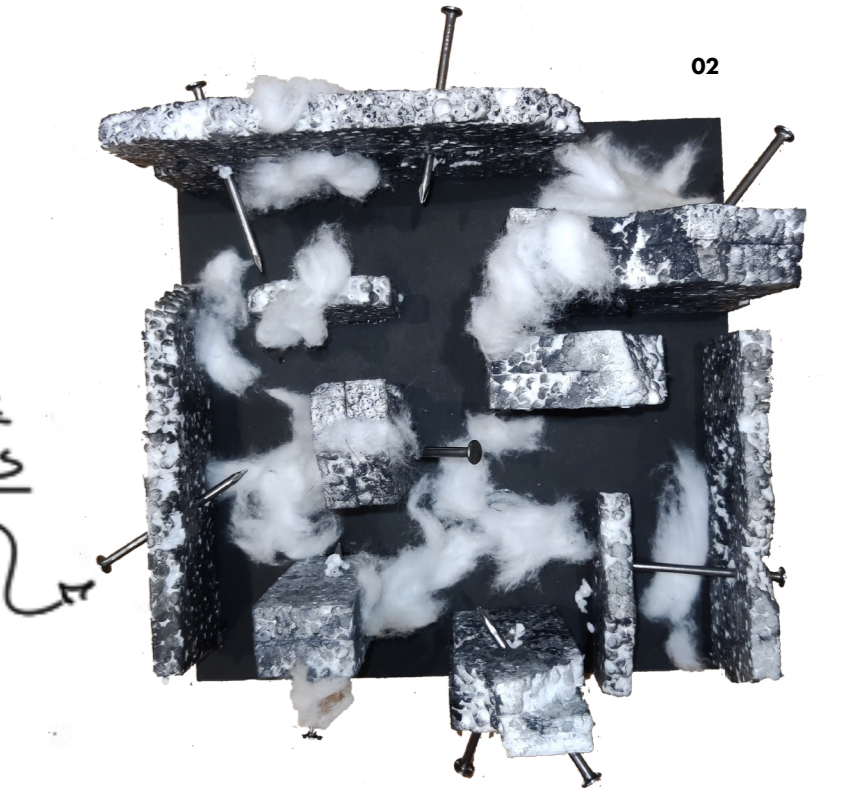
01/Final stage - Model 4 side view 1  
 02/Final stage - Model 4 top view  
 03/Final stage - Model 4 side view 2  
 04/Final stage - Model 4 side view 3

. NOT ALWAYS WALLS ARE PROTECTING YOU FROM WHAT'S OUTSIDE



. INTRUSIVE THOUGHTS

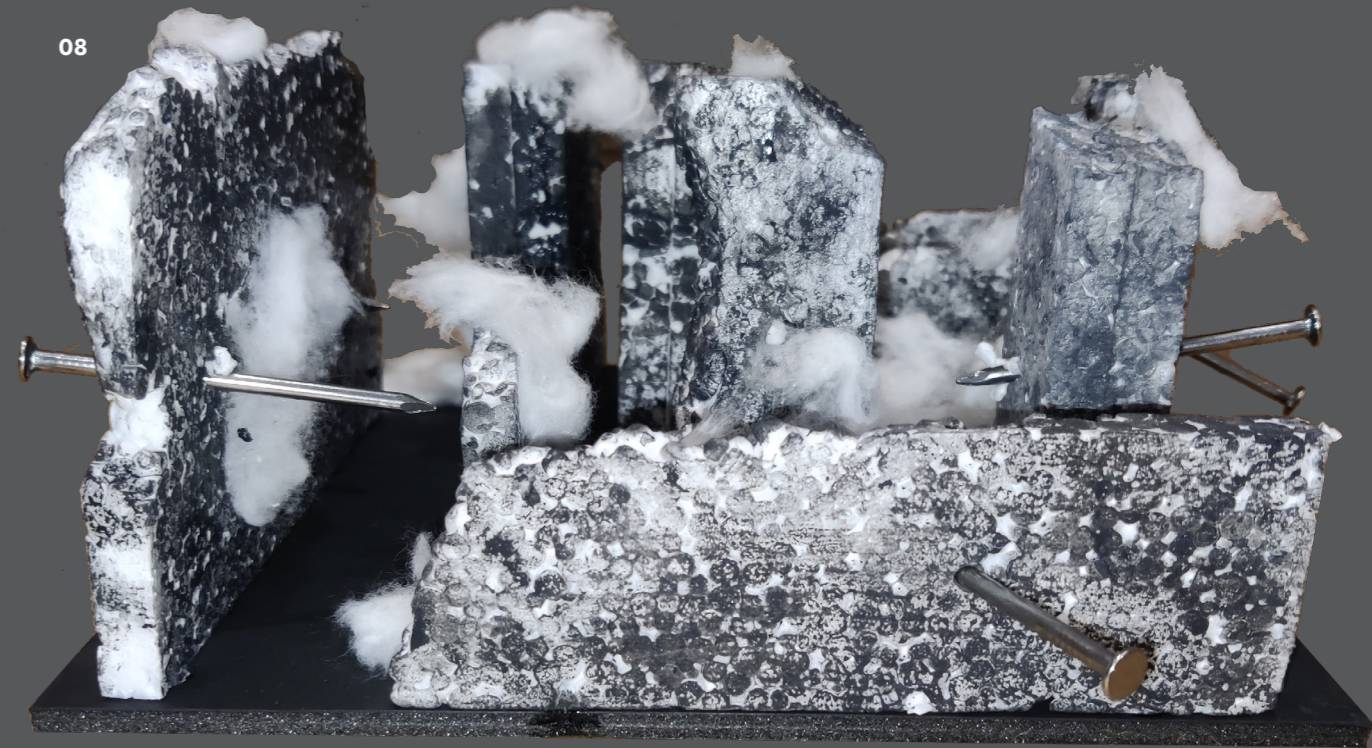
. CONCRETE WALLS WITH THE COLORED GLASSES WORK AS AN "EMOTIVE SHELTER".





05/Final stage - Model 4 detail 1  
06/Final stage - Model 4 detail 2

07/Final stage - Model 4 detail 3  
08/Final stage - Model 4 side view 4



FINAL STAGE - MODEL 4

This model looks at the relationship between the inner world of the space we inhabit and the external one, focusing on the interactions—both positive and negative—that shape our experience. The walls, which seem solid and protective, aren't always enough to shield us from outside threats. In fact, they're not completely impermeable. The gaps between the walls are filled with colored glass, which controls how much we can see and how much contact we have with the outside world. The glass acts as a filter, regulating not just the flow of information from the outside but also the nature of the interactions between the two worlds.

# Sequence 24: Trace/Define



## Scattering as a Method of Doing: From Chaos to Clarity

In the creative process, we often find ourselves in a maze—starting with a flurry of scattered ideas and emotions that eventually come together. This journey reflects the idea of "begin to end" and "end to begin".

### SCATTERING: THE START OF A JOURNEY

At first, everything feels chaotic. We explore a mix of thoughts and inspirations, which can be exciting but also a bit overwhelming. It's in this messy phase that true creativity sparks, even if it leaves us feeling uncertain.

### CONVERGENCE: FINDING ORDER

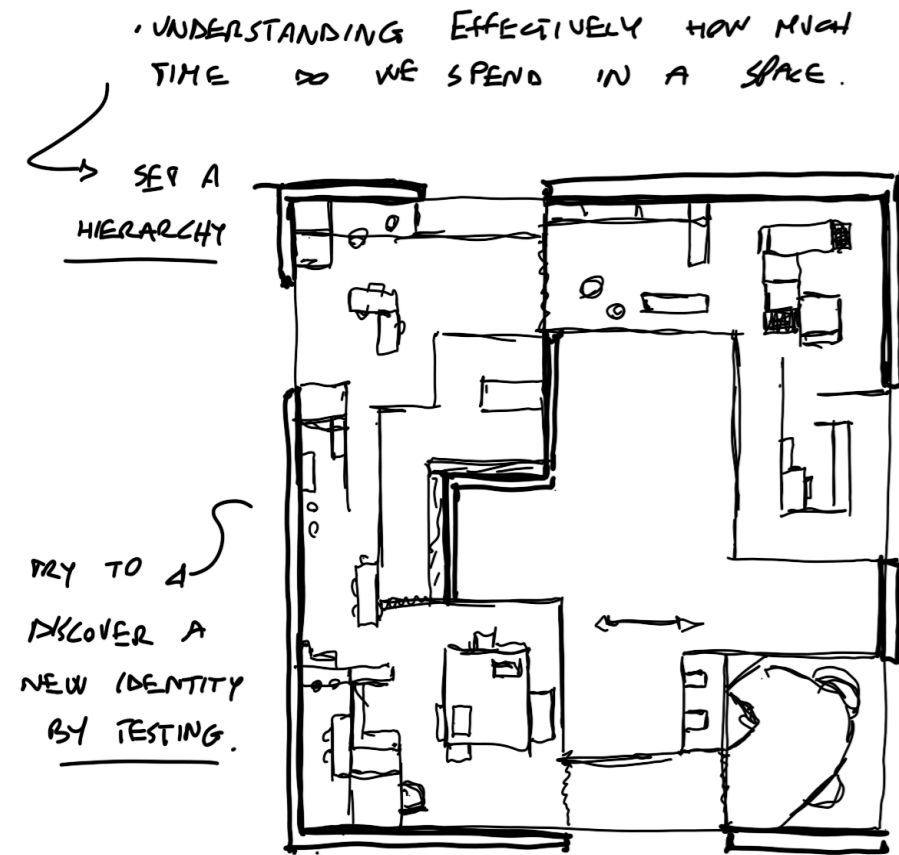
As we continue through this maze, those scattered pieces begin to connect. Patterns emerge, and we start to see a clearer path forward. This shift from chaos to order is not just about our projects; it changes how we feel. We move from confusion to confidence, and that transformation is powerful. Picture a scattered labyrinth slowly aligning into a single path—this represents our journey, where each ending becomes a new beginning filled with lessons learned.

### EMOTIONAL REFLECTION AND DESIGN APPROACH

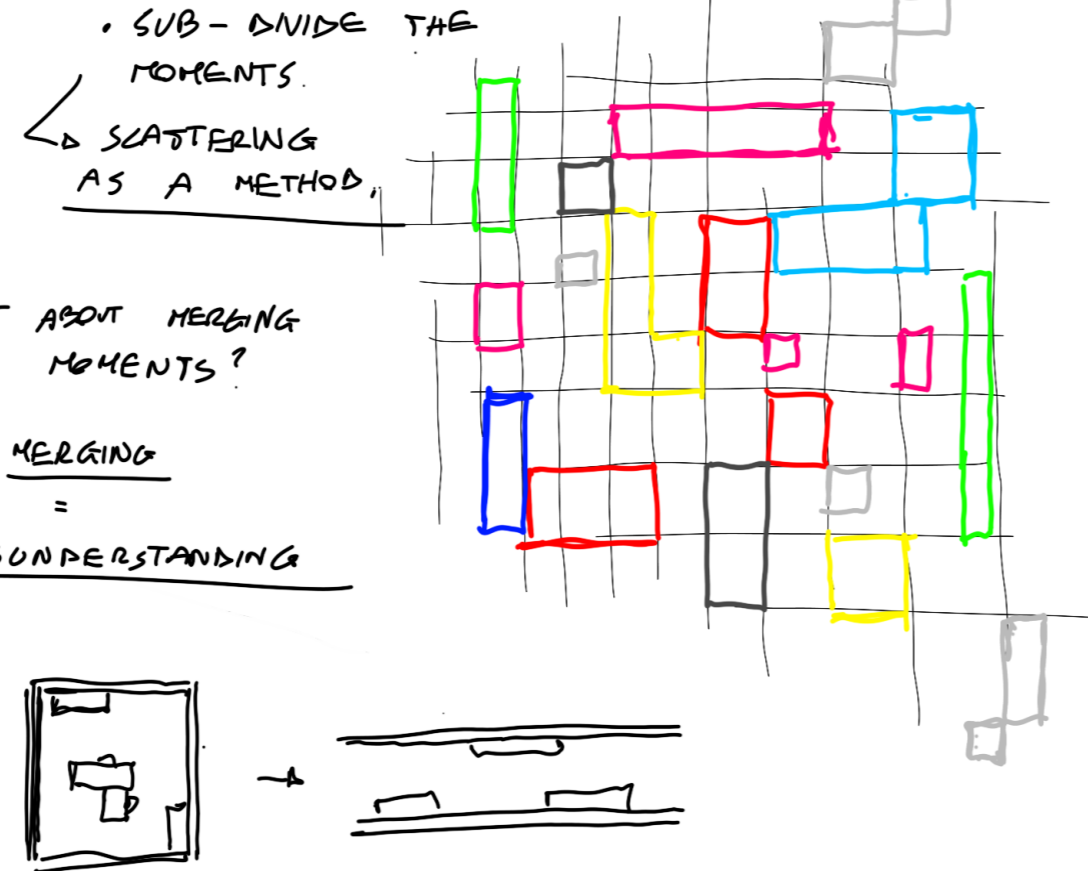
Our emotions play a huge role in how we create. Embracing the chaos helps us build resilience, while finding order gives us direction. By recognizing this cycle, we can approach challenges with a fresh perspective, seeing them as opportunities to grow. Ultimately, this journey enriches not only our work but also our understanding of ourselves.

# Begin to End

01



- MISUNDERSTANDING MOMENTS EQUALS TO TAKE AND REMOVE THEIR INITIAL IDENTITY. (I.E. KITCHEN MIGHT BE SEEN AS A CORRIDOR)

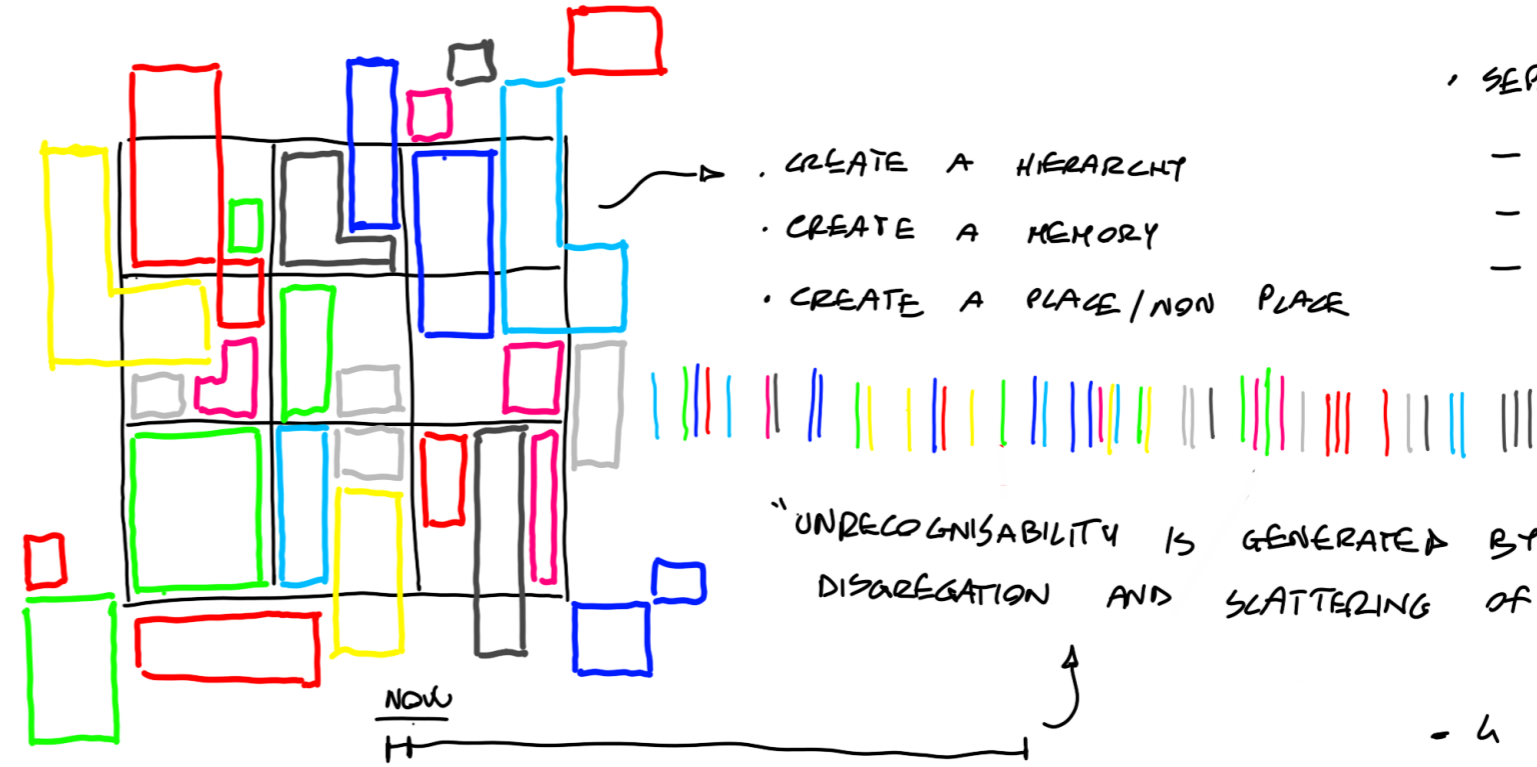


CORRIDOR SHAPE

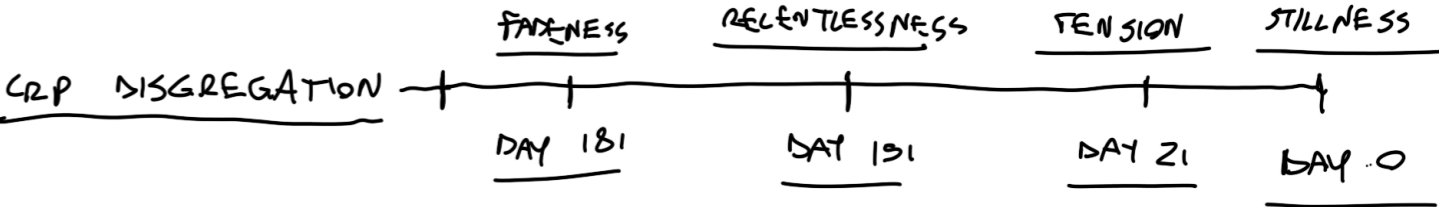
KITCHEN AS A "NON-PLACE", A NON-PLACE WHERE TO "LOOK" (SPENDING FEW MINUTES)

# End to Begin

02



• TIME CHANGES SPACE. SPACE CHANGES MOOD. MOOD CHANGES PEOPLE.



- SEPARATION OF THE:
  - ACTIONS
  - ROOMS
  - OBJECTS
- THINGS ARE BROKEN DOWN. USE A "METAPHOR OF EFFICIENCY" TO REPRESENT DEPRESSION.
- 4 MACRO-MOMENTS
- 4 LIVING EXPERIENCES
- 4 HEALING UNITS

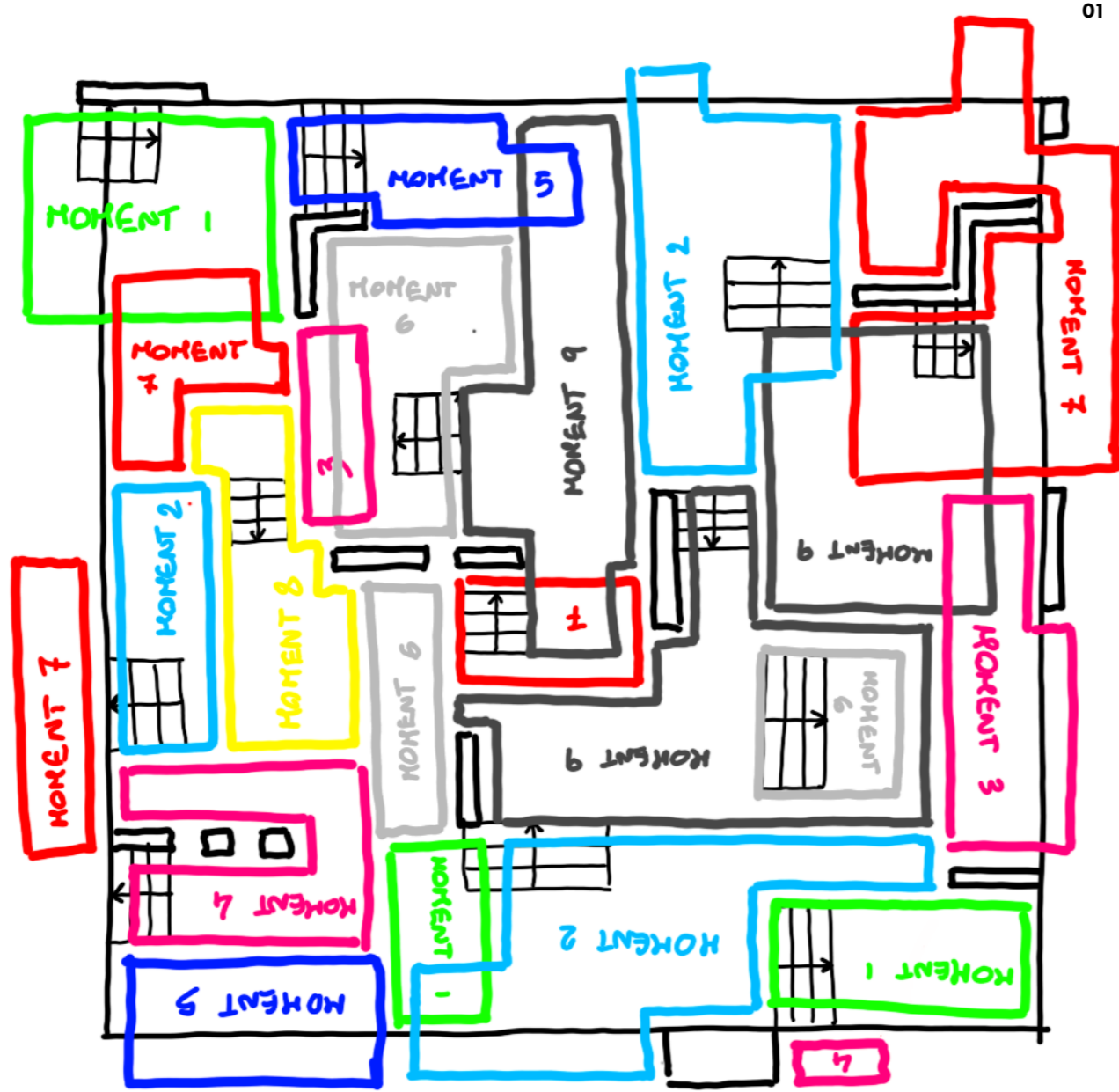
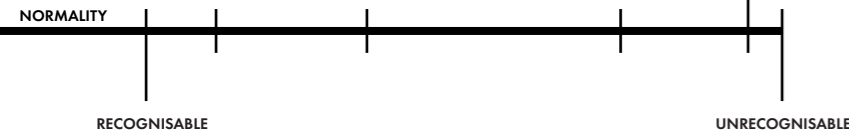
# Retrothinking - 4 on 4

- Moment 1 (restroom)
- Moment 2 (eatroom)
- Moment 3 (bathroom)
- Moment 4 (toilet)
- Moment 5 (studio)
- Moment 6 (lived room)
- Moment 7 (oasi)
- Moment 8 (walkroom)
- Moment 9 (1 lane pool)

## Day 0 - STILLNESS

I don't know if it was a good idea to take this route, but in the end I have nothing to lose. Let's try.  
 It's like I'm in the middle of a disorder, or maybe tidy disorder. Is that my mental disorder? Things here seem as crowded as they are extremely far from each other. Everything seems so far, too far.

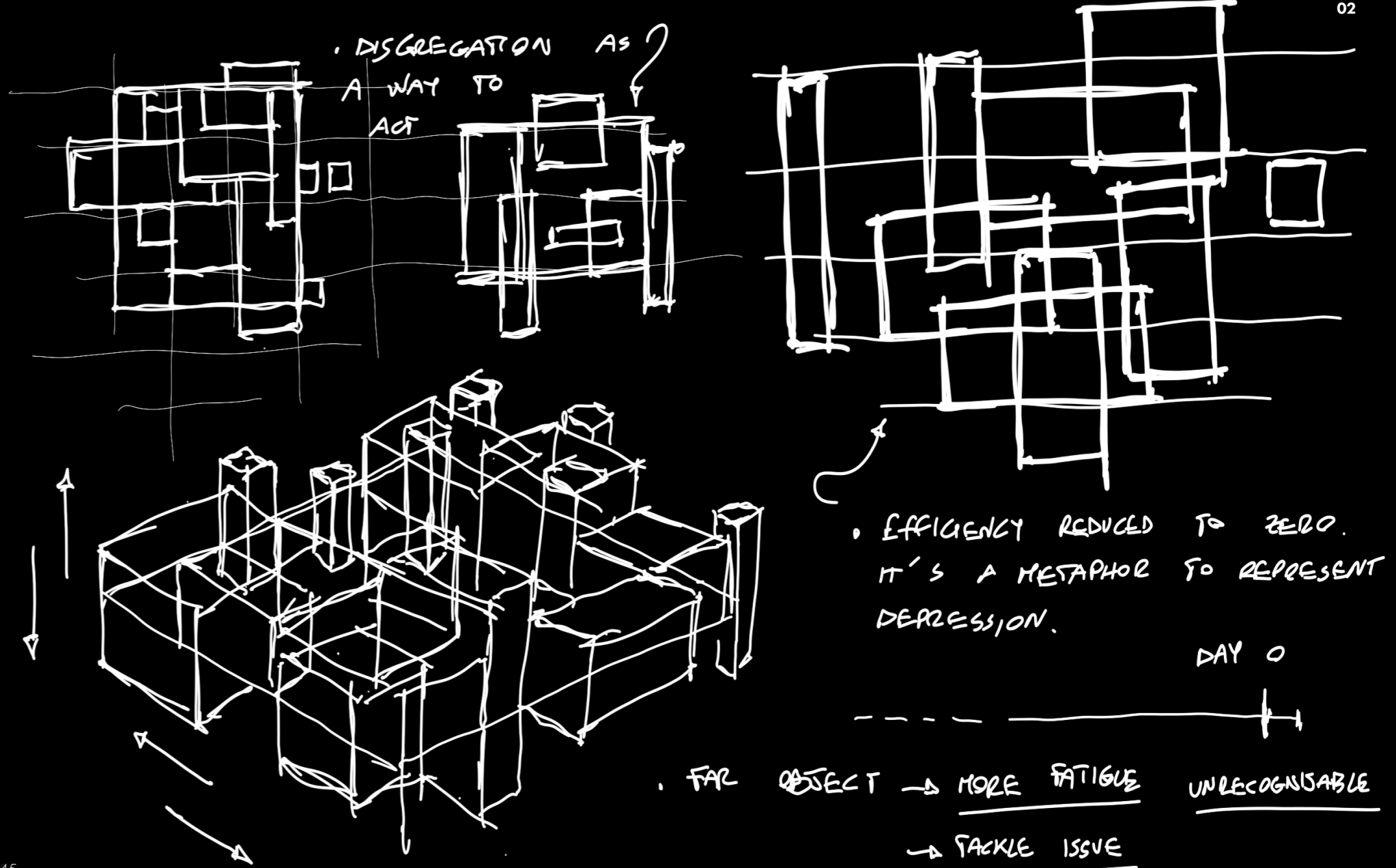
DAY 0 - STILLNESS



01

01/Retrothinking - 4 on 4 Sketch  
 02/Day 0 - STILLNESS sketch

# Day 0 - STILLNESS



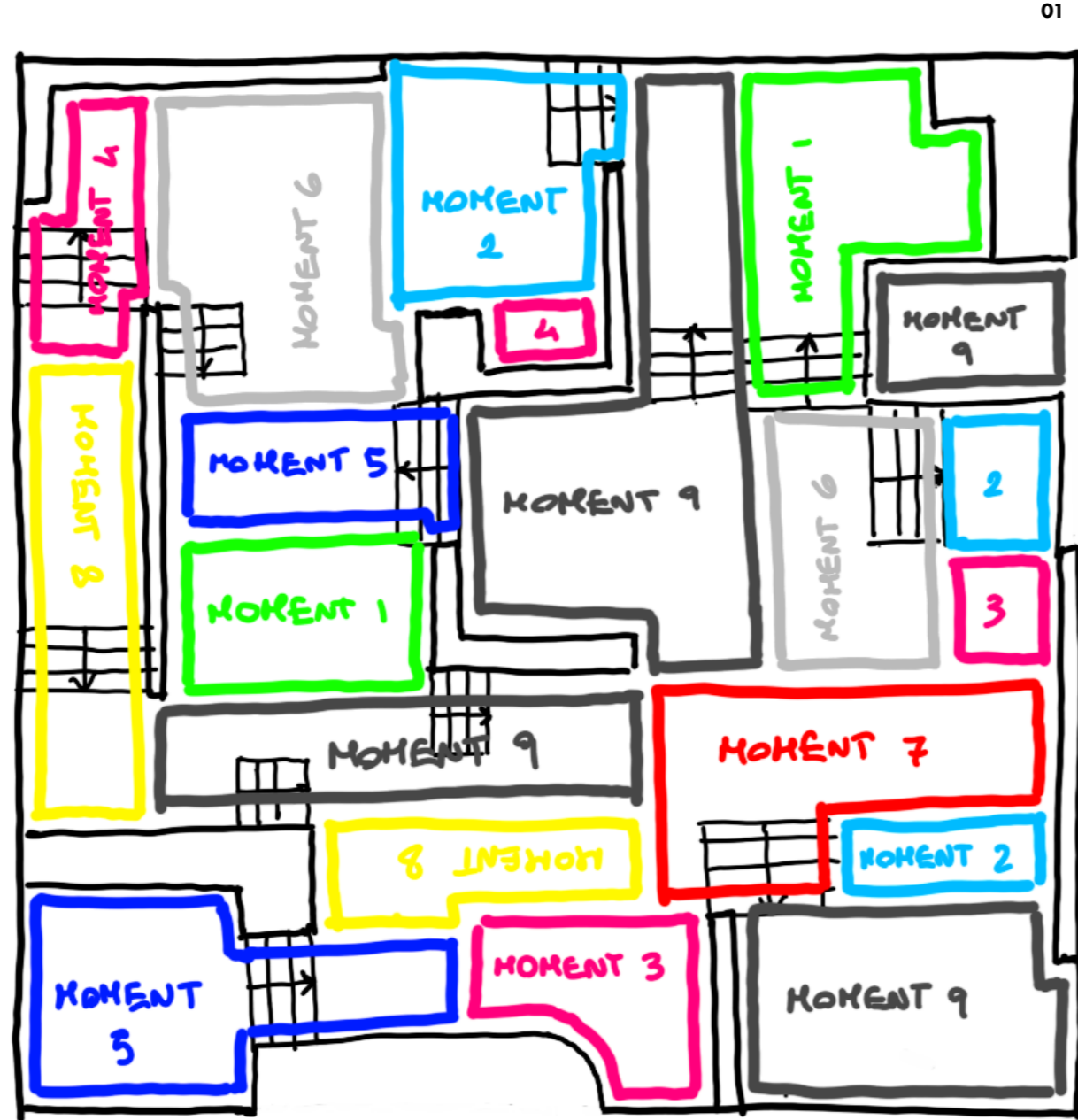
02

# Retrothinking - 3 on 4

- Moment 1 (restroom)
- Moment 2 (eatroom)
- Moment 3 (bathroom)
- Moment 4 (toilet)
- Moment 5 (studio)
- Moment 6 (lived room)
- Moment 7 (oasi)
- Moment 8 (walkroom)
- Moment 9 (1 lane pool)

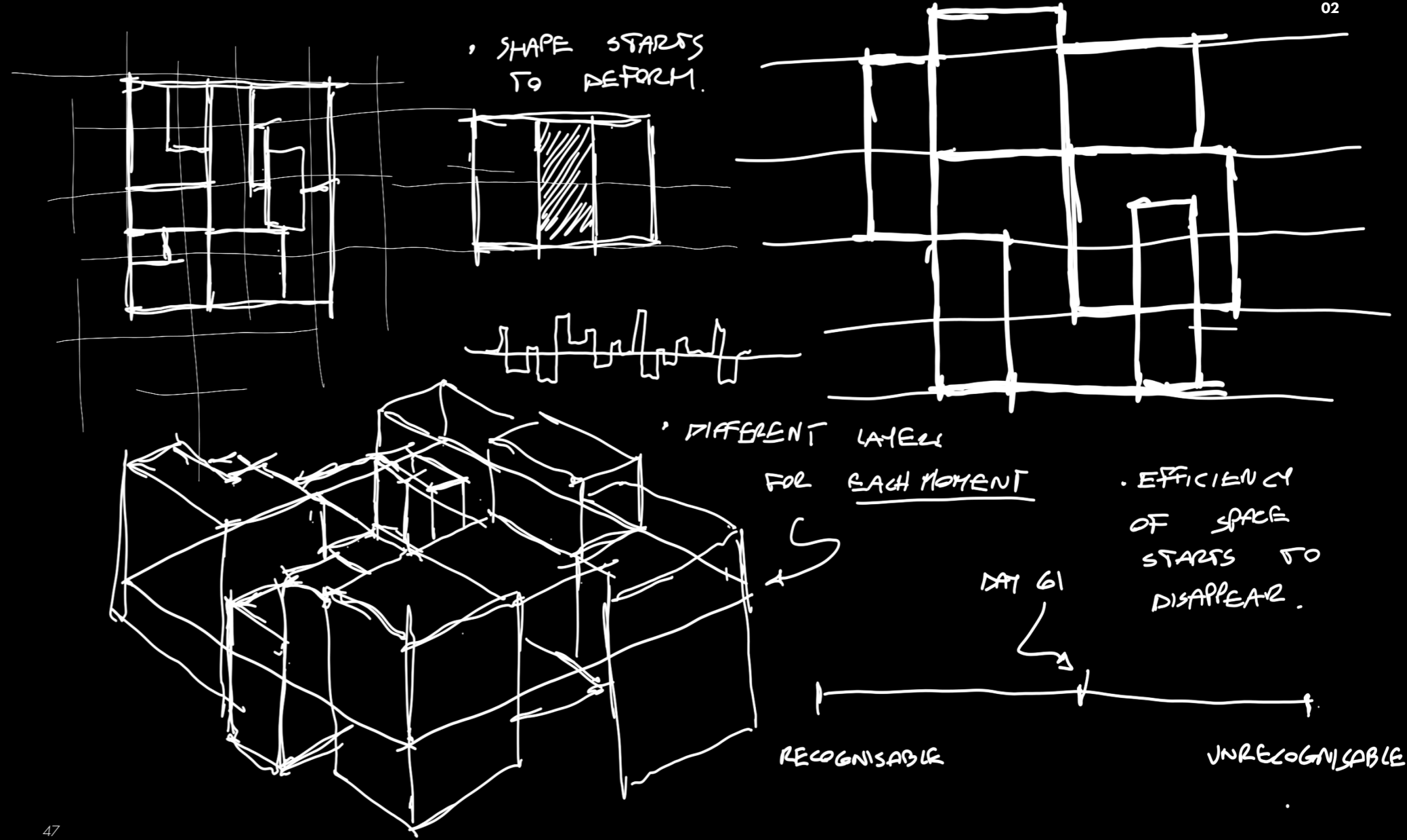
## Day 61 - TENSION

I'm in the second unit but I can't see much difference. Doctors promised me that after three weeks the medicines would have kicked in, but I feel always the same. Why am I like this? Why doesn't it get better? Everything around me is as similar as it is reorganized.

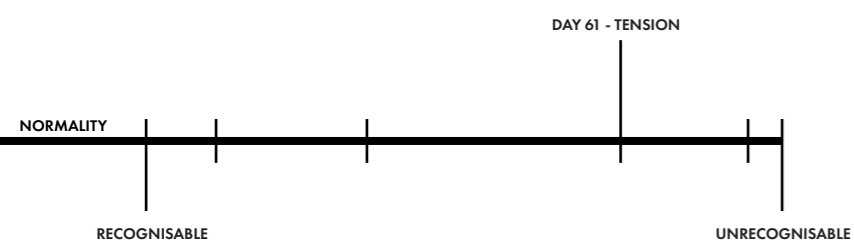


01

# Day 61 - TENSION



02

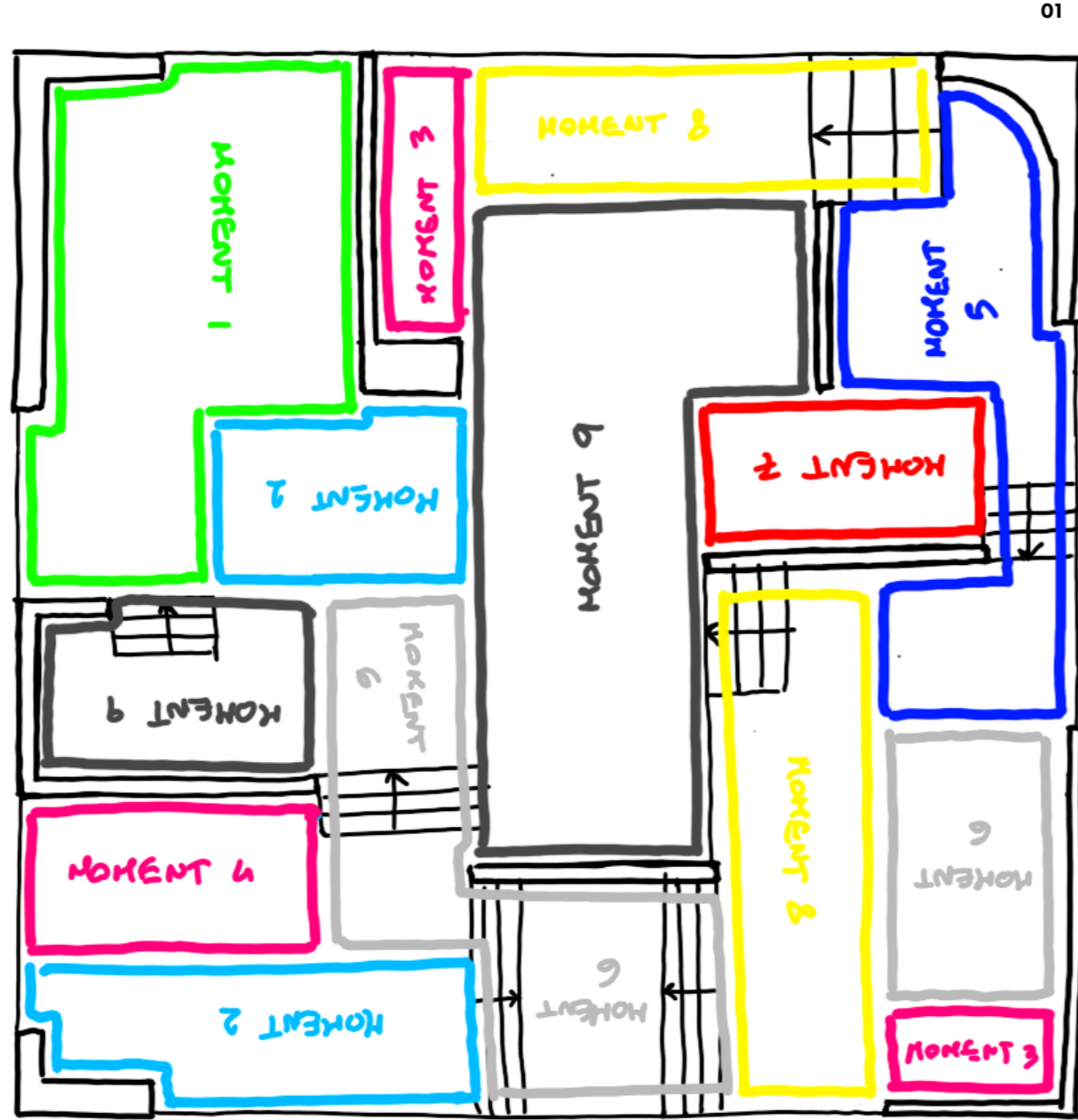


# Retrothinking - 2 on 4

- Moment 1 (restroom)
- Moment 2 (eatroom)
- Moment 3 (bathroom)
- Moment 4 (toilet)
- Moment 5 (studio)
- Moment 6 (lived room)
- Moment 7 (oasi)
- Moment 8 (walkroom)
- Moment 9 (1 lane pool)

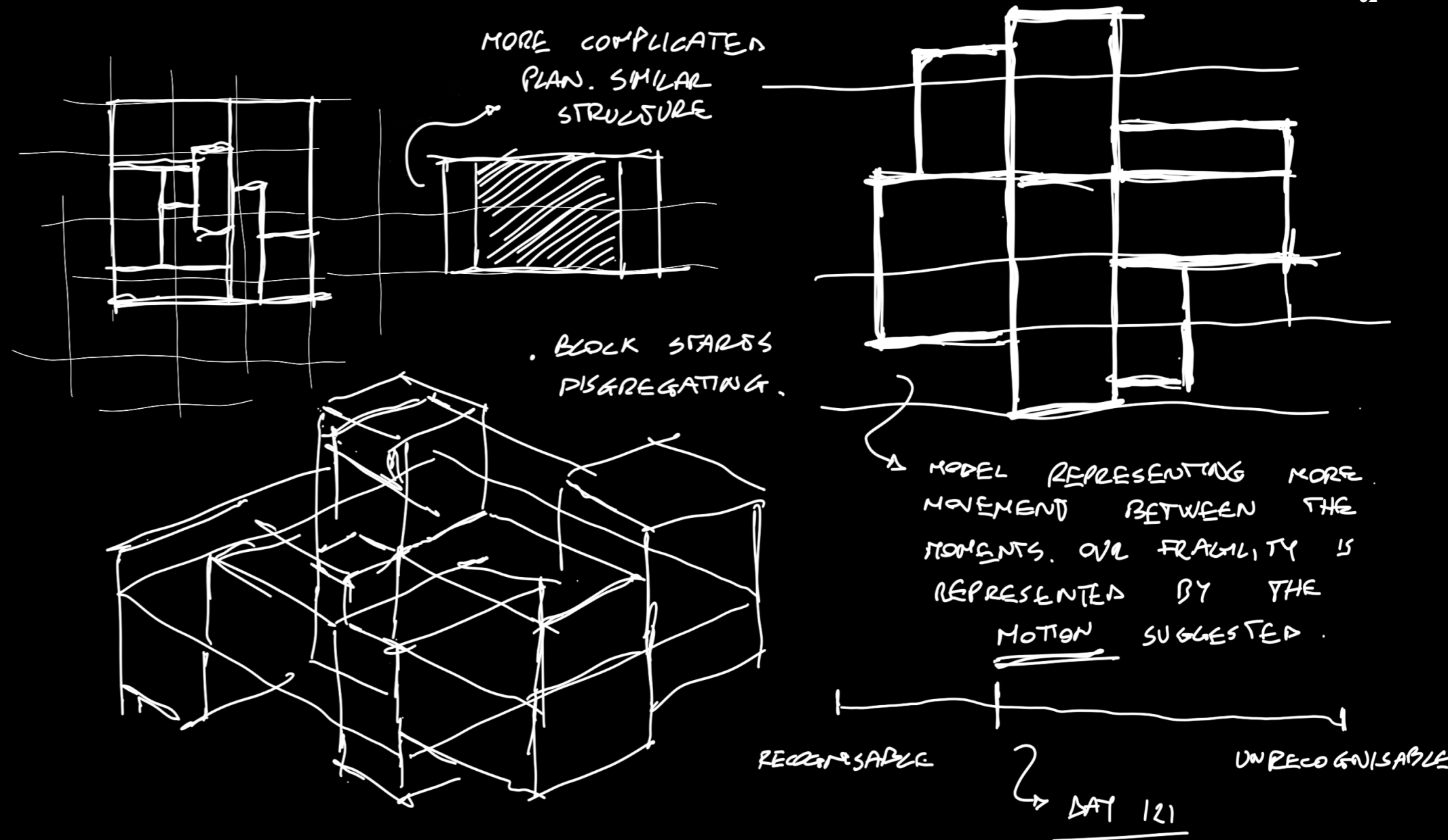
## Day 121 - RELENTLESSNESS

Here too everything appears to be out of place, out of time. Actually, something seems to remind me of home, but I'm still struggling. The sounds calm me down, the water calms me down. Sometimes I feel like I'm taking 10 steps back. My habits have completely changed, I act completely out of context. Is this space the transposition of my state of mind?



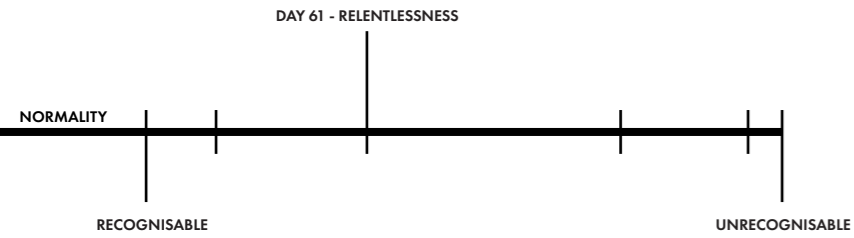
01

# Day 121 - RELENTLESSNESS



02

49



01/Retrothinking - 2 on 4 Sketch  
02/Day 121 - RELENTLESSNESS sketch

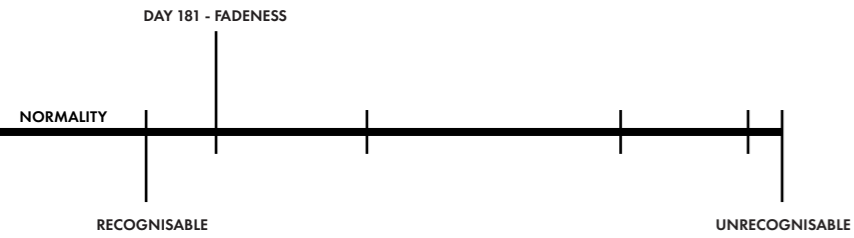
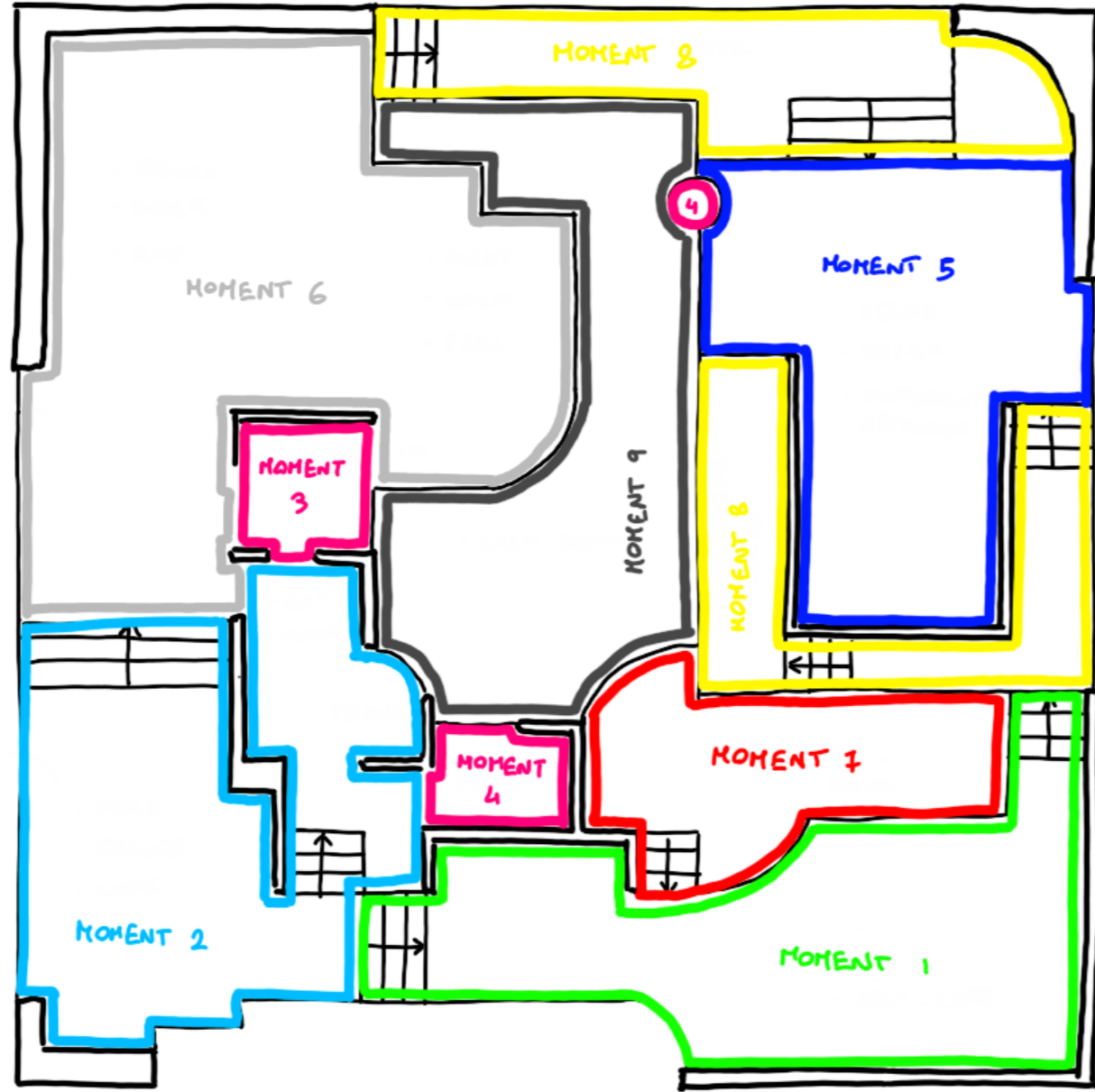
48

# Retrothinking - 1 on 4

01

- Moment 1** (restroom)
- Moment 2** (eatroom)
- Moment 3** (bathroom)
- Moment 4** (toilet)
- Moment 5** (studio)
- Moment 6** (lived room)
- Moment 7** (oasi)
- Moment 8** (walkroom)
- Moment 9** (1 lane pool)

**Day 181 - FADENESS.**  
 It looks like I have lived five lives in the recent months.  
 This space recalls me to a supposed normality, even if it  
 seems to be a space that marks the end of my journey.  
 Or it is a new beginning...



01/Retrothinking - 1 on 4 Sketch  
 02/Day 181 - FADENESS sketch

# Day 181 - FADENESS

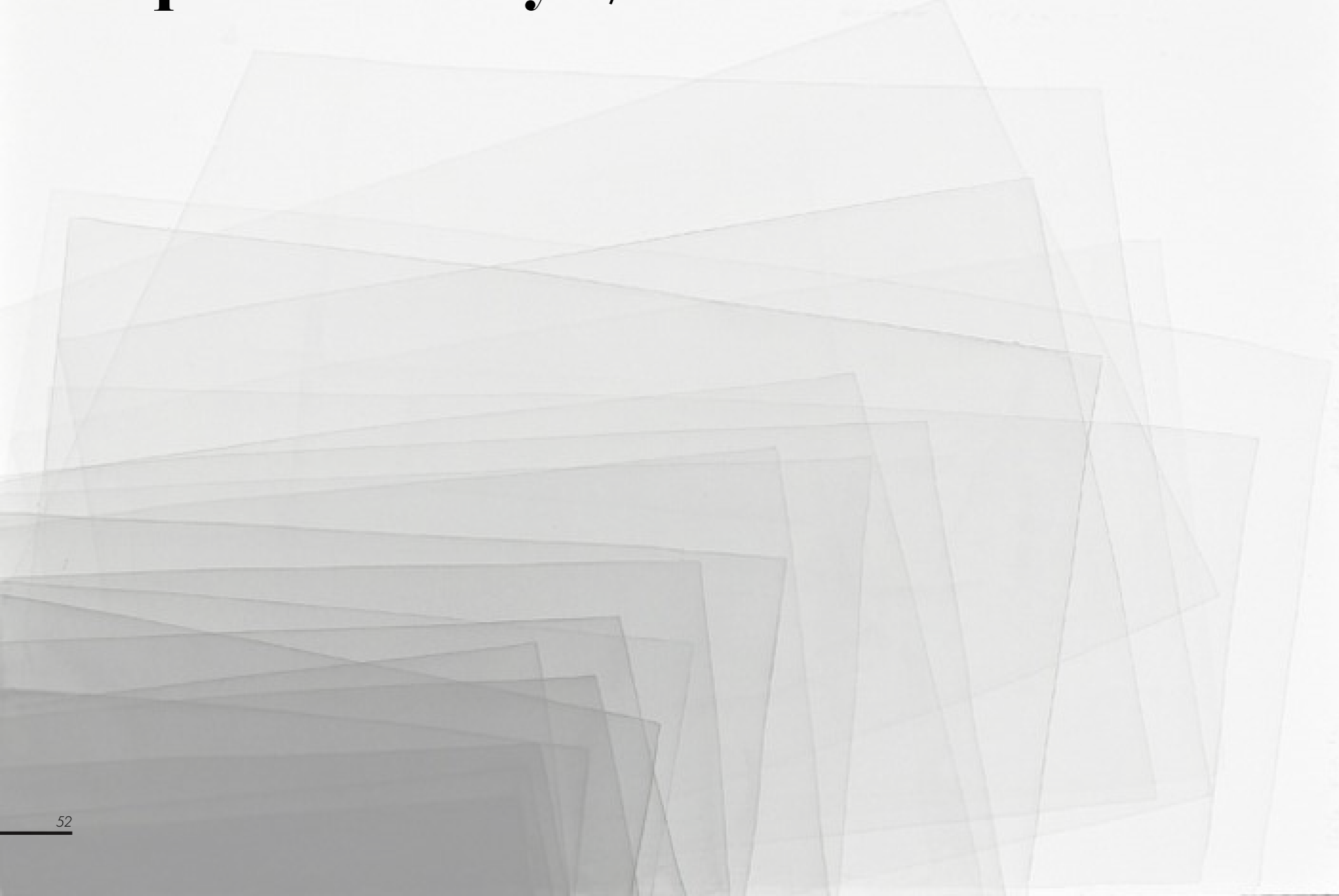
• CONSIDER THE OUTER STRUCTURE AS WELL. (PLAIN / FULL)

• MOVING MOMENTS BUT WE CAN RECOGNISE THE MAIN CORE.

• WELL DEFINED IDENTITY OF SPACE. IT'S MIRRORING THE INNER SITUATION OF THE PATIENT.

DAY 181 → ENDING THE THERAPY

# Sequence 25: Layer/Destructure



## INFLUENCE

The efficiency paradox is used as a designing method. In fact, in the initial stage of the therapeutic process, a depressed person is less inclined both mentally and physically to make efforts. Therefore space and its features become a co-protagonist, forcing the patient to stand up and move to carry out any action.

## POROSITY

The porosity of the space allows no real boundary between inside and outside to be delineated. The internal structure is composed of a single environment scattered in several pieces. Although each action can take place in any area, the actions themselves move in a "choreographic" manner in each of the units.

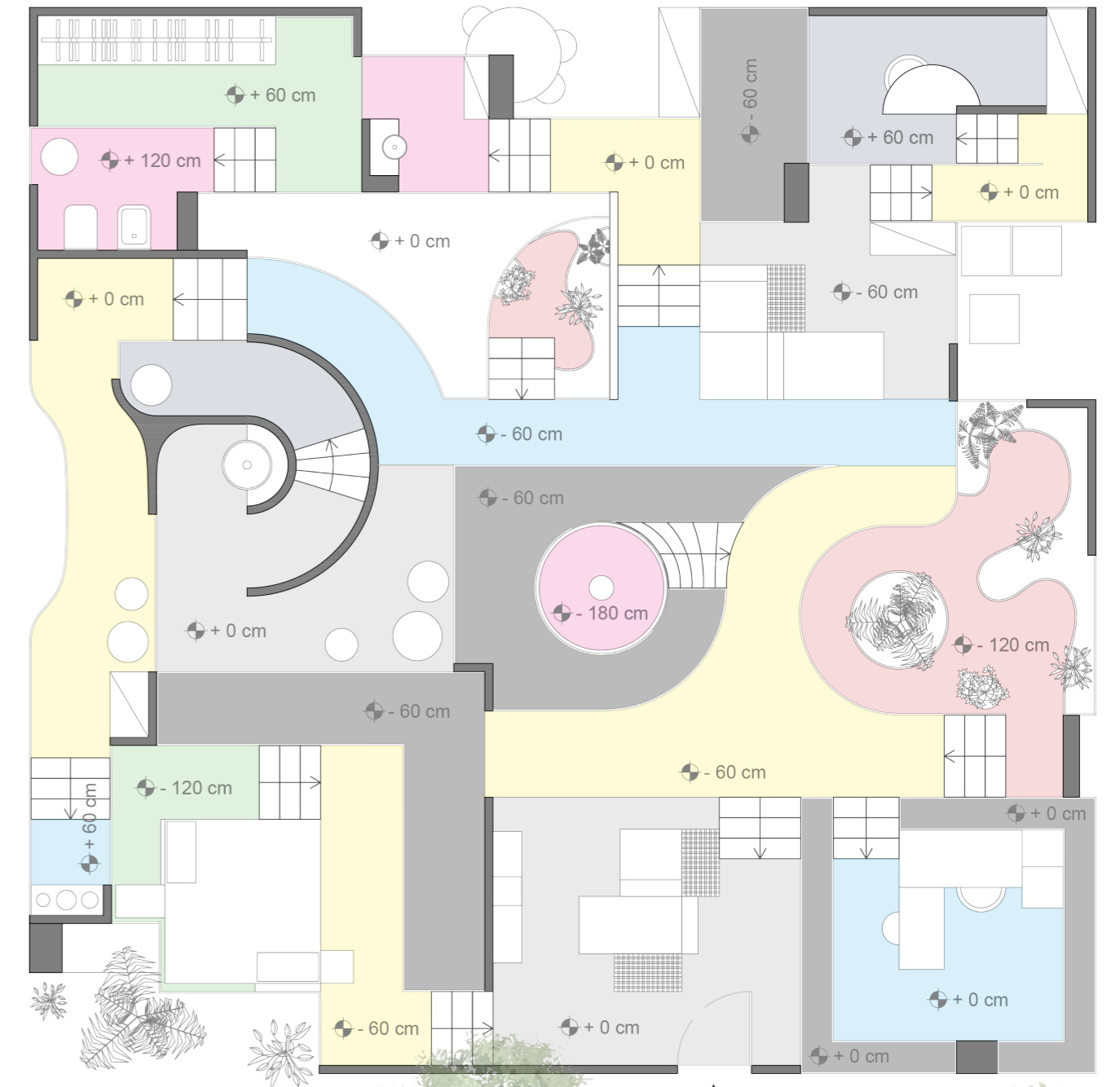
### HIERARCHY OF LEVELS

The multi-level structure divides the environments by creating a hierarchy between them. It is not a hierarchy based on importance but rather determines the type of spatial-visual relationship by influencing the patient's psyche.

### 7 AND 9

Both Oasi and the Pools scattered throughout the unit have been designed so that they can be visible from any point of the house. In fact they are a refuge and a natural cure when depression overcomes us. Water, light and plants; thanks to the visual and auditory effects they naturally reproduce, patients can have a calming effect in moments of strong anxiety.

## Multilayering - 4 on 4



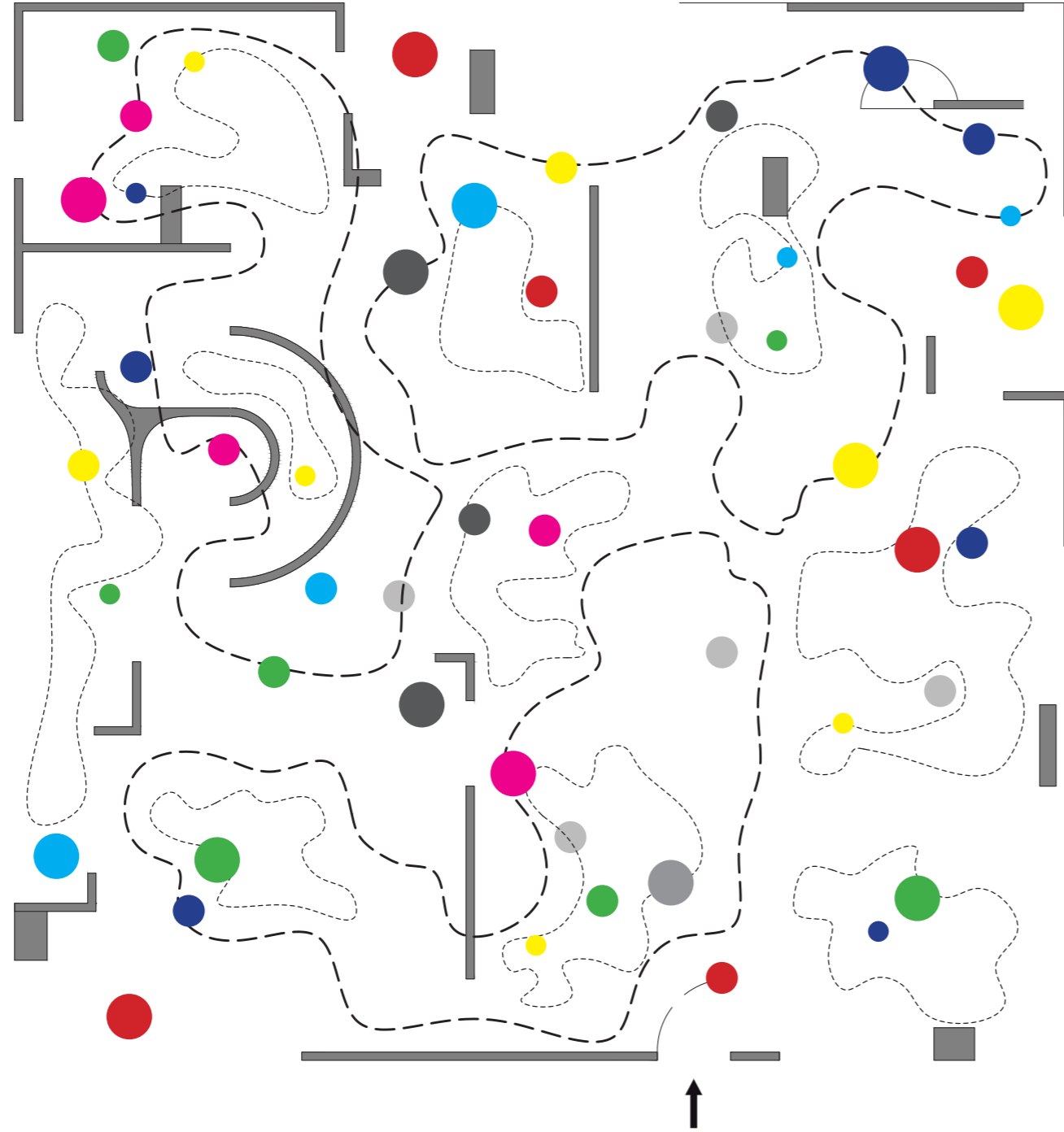
01 / Multilayering - 4 on 4 Moments plan

# Scattering

Here the dispersion of moments is fully uncontrolled, resulting in an unfamiliar environment with characteristics that diverge from normality. Each action struggles to find its place in a vague and undefined space, making the associations between place and action increasingly unclear.

- **Moment 1** (restroom)
- **Moment 2** (eatroom)
- **Moment 3** (bathroom)
- **Moment 4** (toilet)
- **Moment 5** (studio)
- **Moment 6** (lived room)
- **Moment 7** (oasi)
- **Moment 8** (walkroom)
- **Moment 9** (pool)

● ● ●  
**INTENSITY**

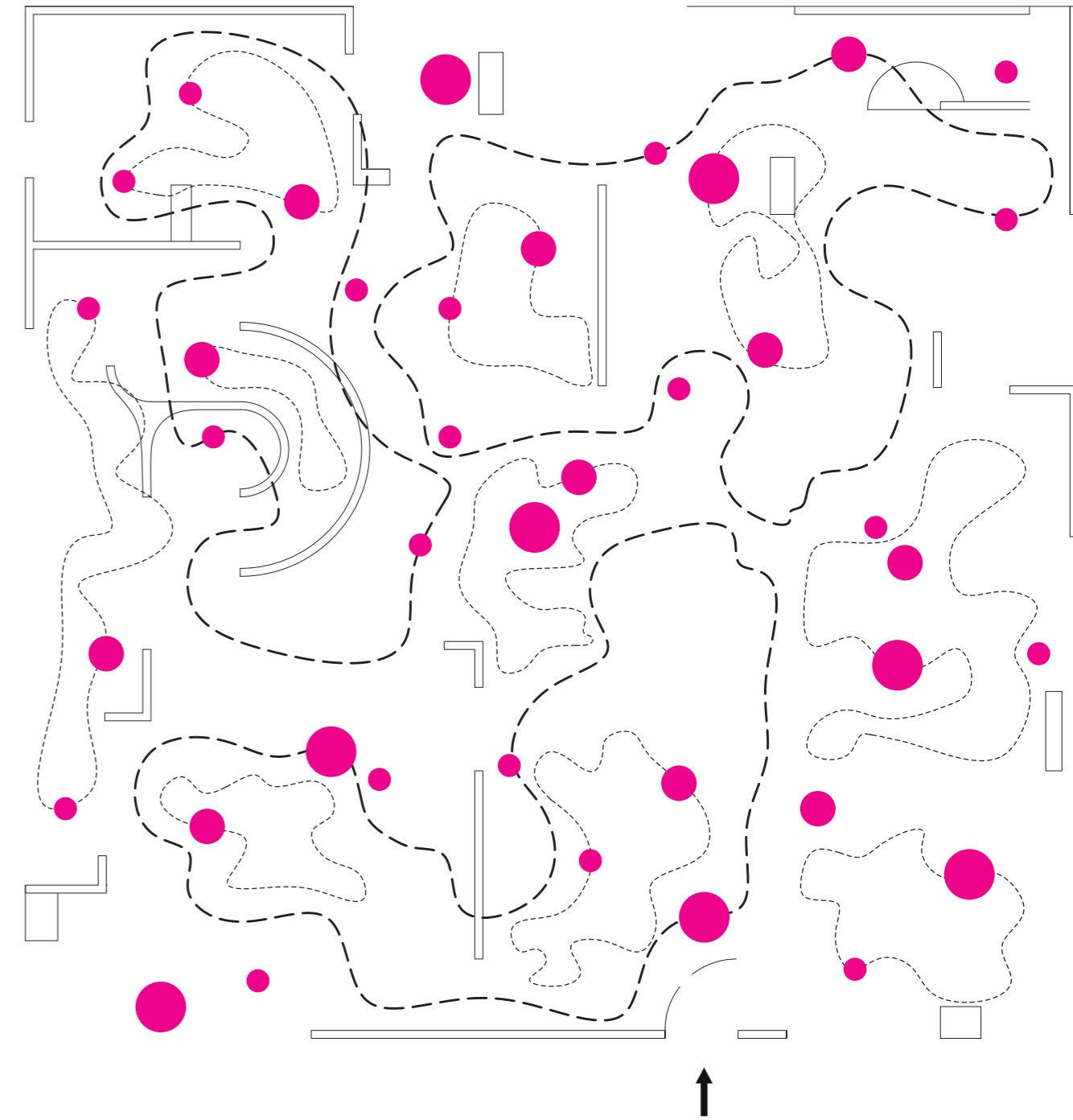


01

# Influence

This phase marks the beginning of the healing process, so the impact of each "moment" feels more effective than in the upcoming stages. The space and the paths that emerge from it seem to pull away from any sense of comfort. Everything feels distant, out of reach, and more exhausting. The effort required in daily life becomes disproportionate compared to the development of the space, which feels chaotic and disorganized.

● ● ● ● ●  
**Healing Time**      **Efficiency**

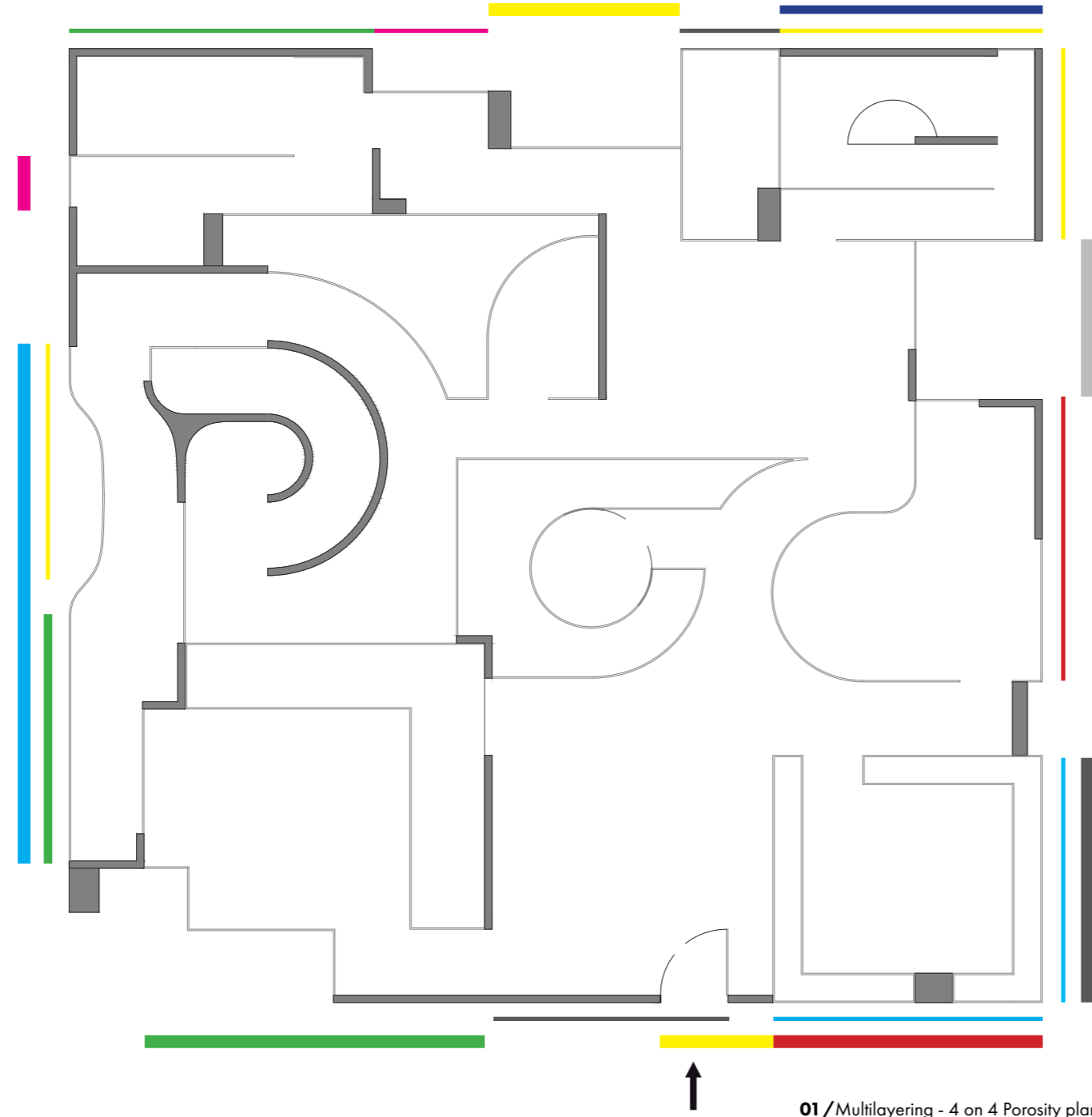
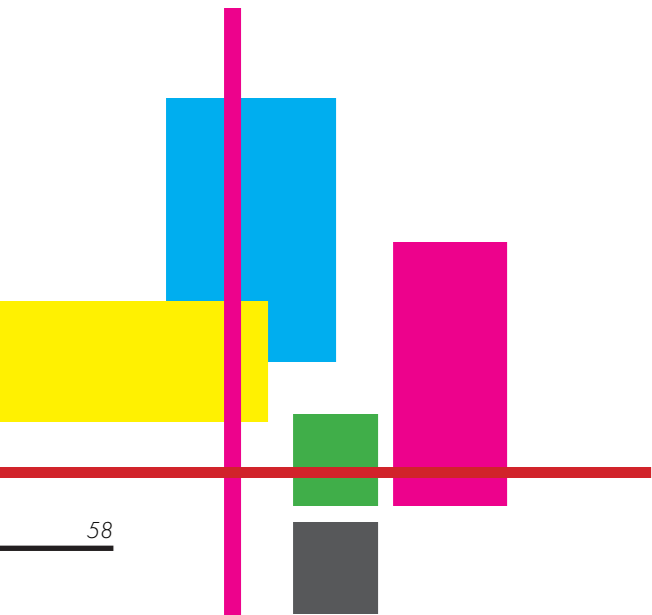


01

# Porosity

In the first stage of the therapeutic journey, the emotional barrier between the inner self and the outer world tends to be liable. This leads to a retreat from the environment which is marked by an increased use of protective filters (given by the colored glasses). This structural element evolves alongside others, rendering the overall design increasingly distinct and unique.

Low  
Mid  
High



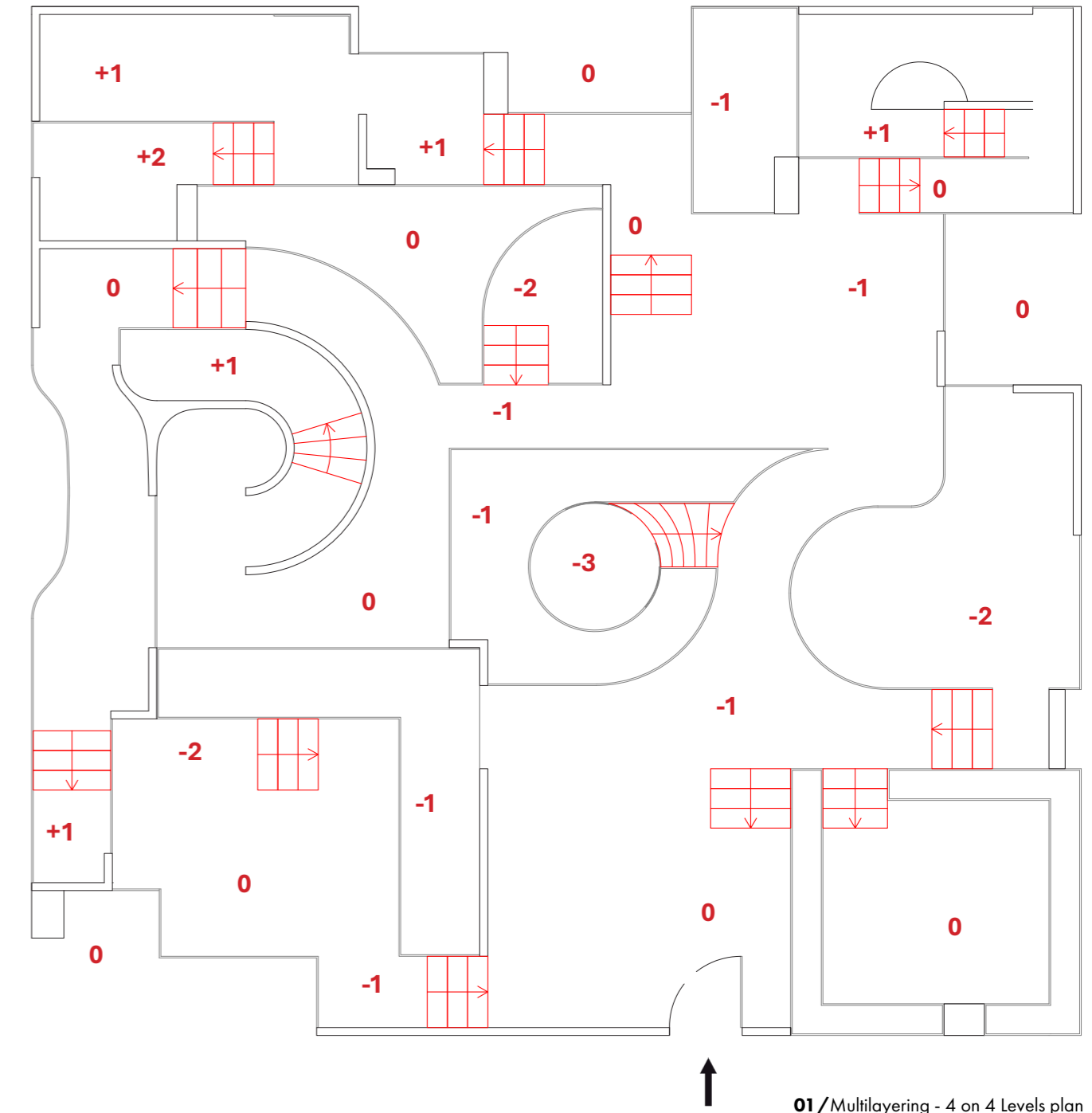
01/Multilayering - 4 on 4 Porosity plan

# Leveling



The shift in levels within the space creates a rich hierarchy of elements and their related actions. Different heights offer new perspectives on objects, changing how we perceive them in significant ways. For example, being surrounded by water acts like a soothing balm. Its energy feels vibrant, much like the multi-level oasis nearby. Ultimately, these changes in height allow the patient to be fully immersed in an environment that truly expresses its healing power.

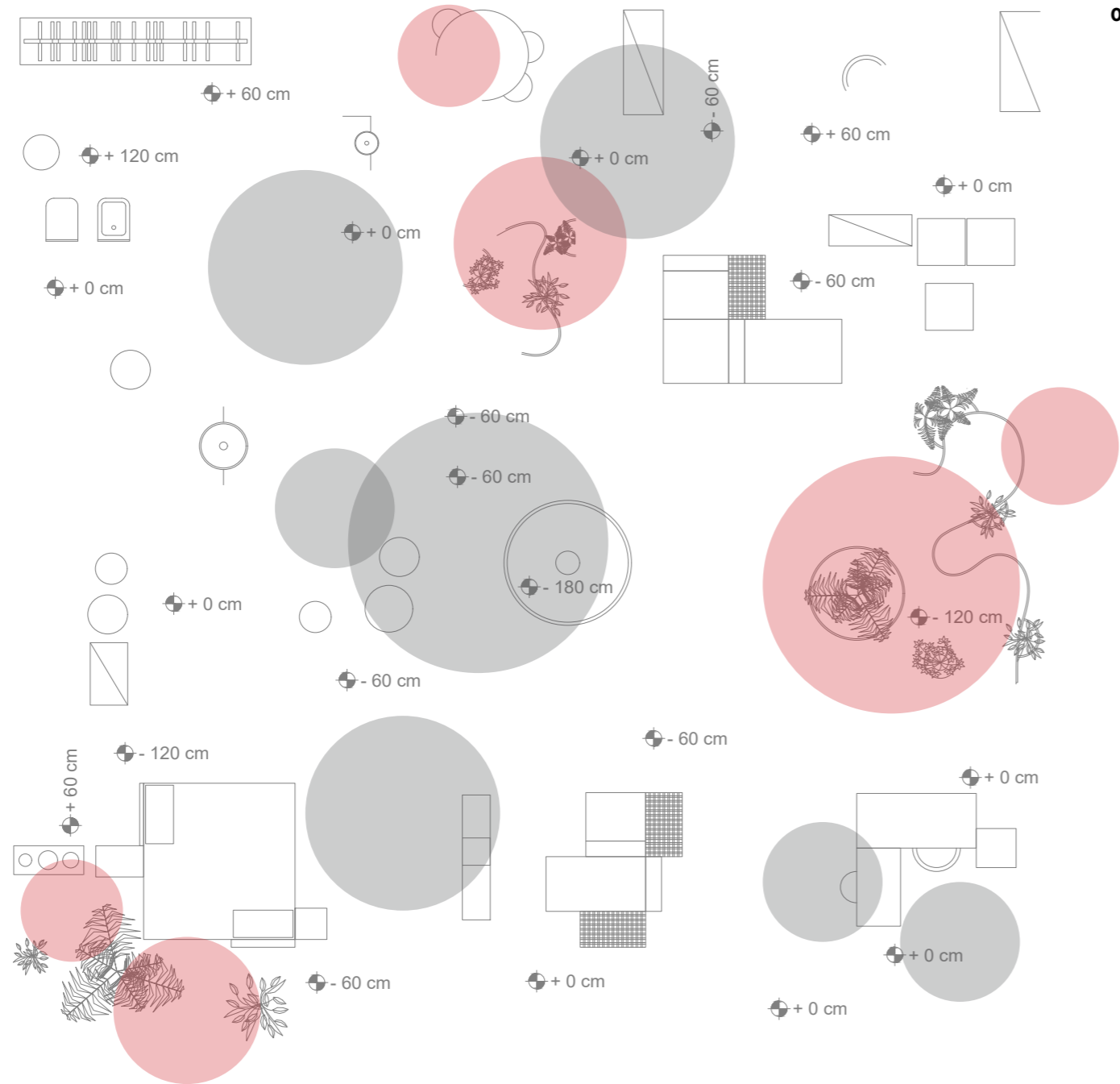
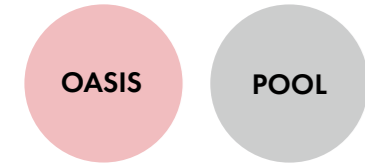
- 0 / ground level
- 1 / - 60 cm
- 2 / - 120 cm
- 3 / - 180 cm
- +1 / + 60 cm
- +2 / + 120 cm



01/Multilayering - 4 on 4 Levels plan

# 7 and 9

In this time frame, moments and their associated actions can be barely defined. The "Oasis" and "1 lane pool" spaces are abundant and blend seamlessly with the surrounding area. Each of these two moments has its own identity, but can be interpreted and used according to one's needs. This symbolize the first step of an ongoing evolution that has yet to reach its final stage.

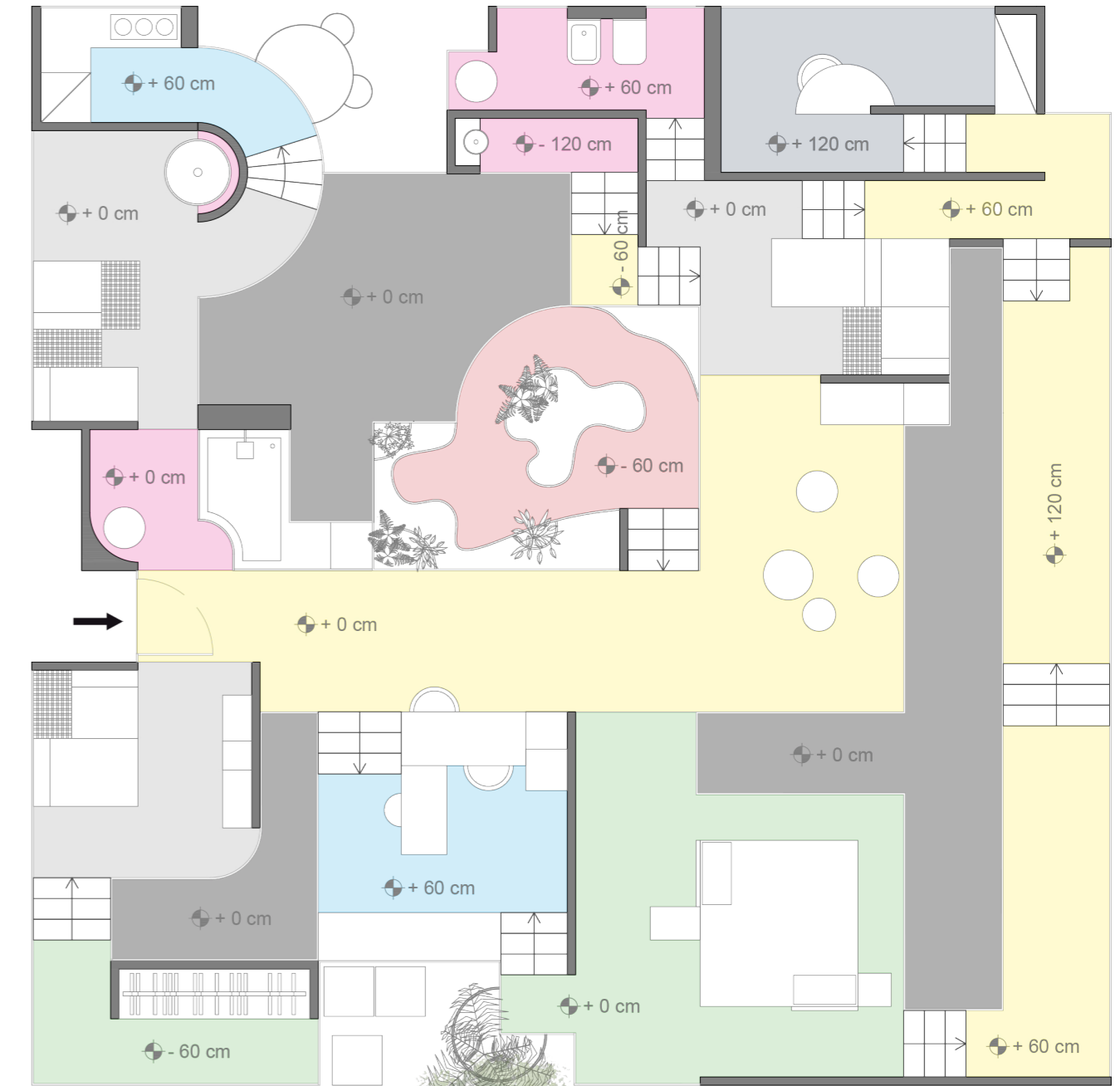


01

# Multilayering - 3 on 4



61



01

01/Multilayering - 3 on 4 Moments plan

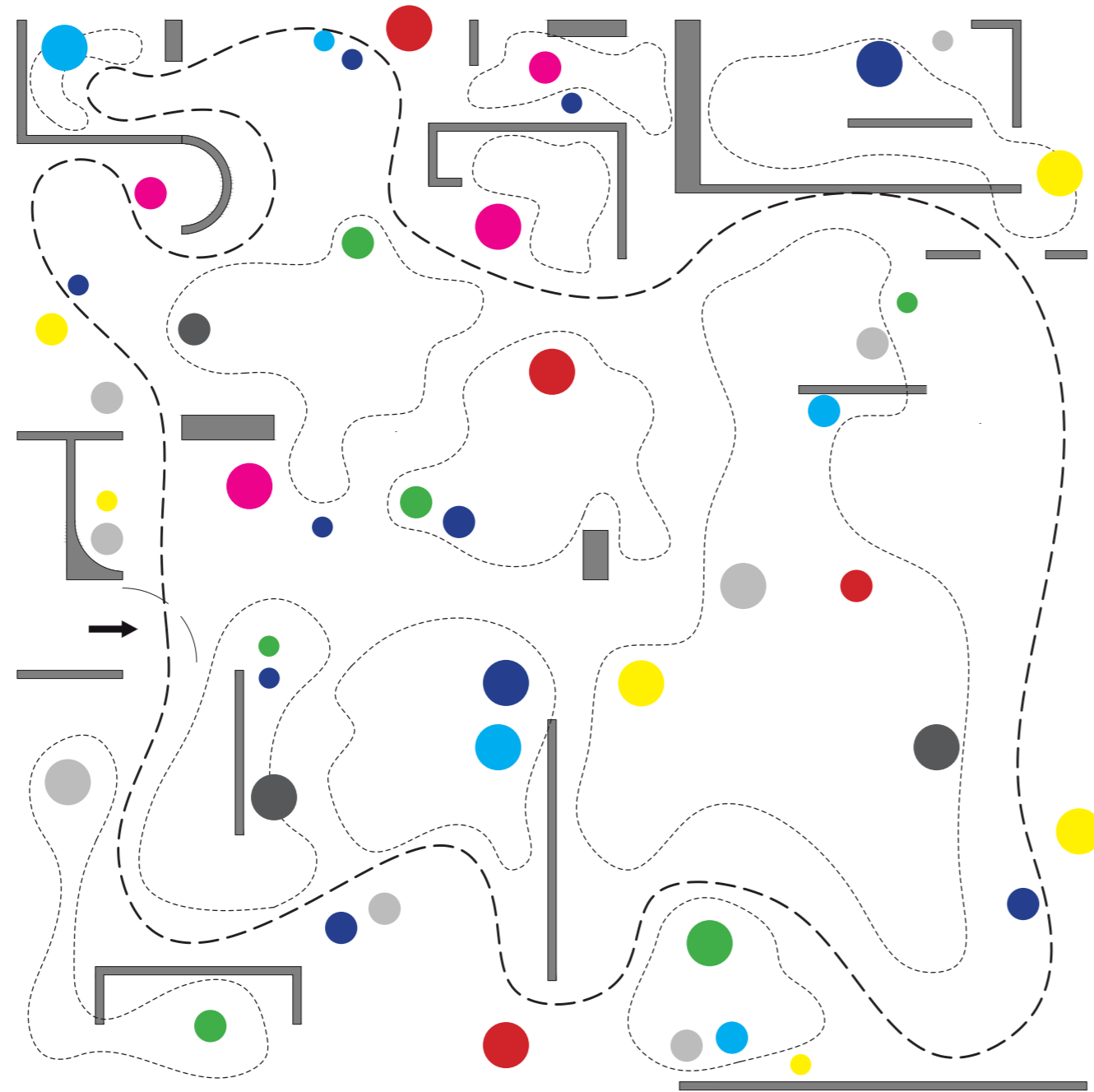
60

01/Multilayering - 4 on 4 Moment 7 and 9 plan

# Scattering

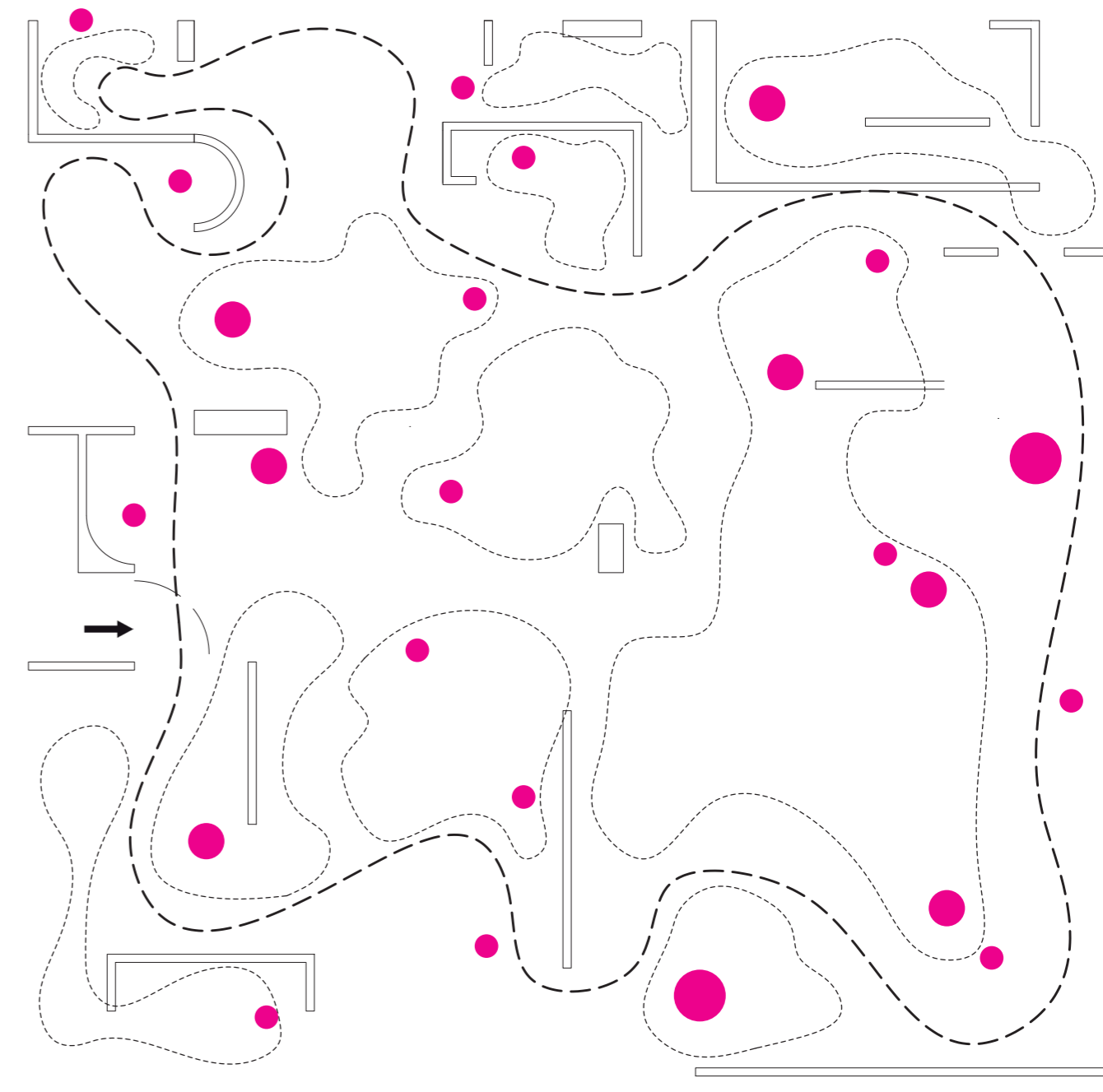
In this environment, the control over the scattering moments feels a bit more rational compared to the previous unit. The identity of the space becomes more familiar, even if there is still a strong feeling of randomness. Some objects seem to find their "own spot", but the connections between them is not fluid and well defined. This blurring creates a landscape where relationships feel increasingly subjective and open to interpretation.

- **Moment 1** (restroom)
- **Moment 2** (eatroom)
- **Moment 3** (bathroom)
- **Moment 4** (toilet)
- **Moment 5** (studio)
- **Moment 6** (lived room)
- **Moment 7** (oasi)
- **Moment 8** (walkroom)
- **Moment 9** (pool)



# Influence

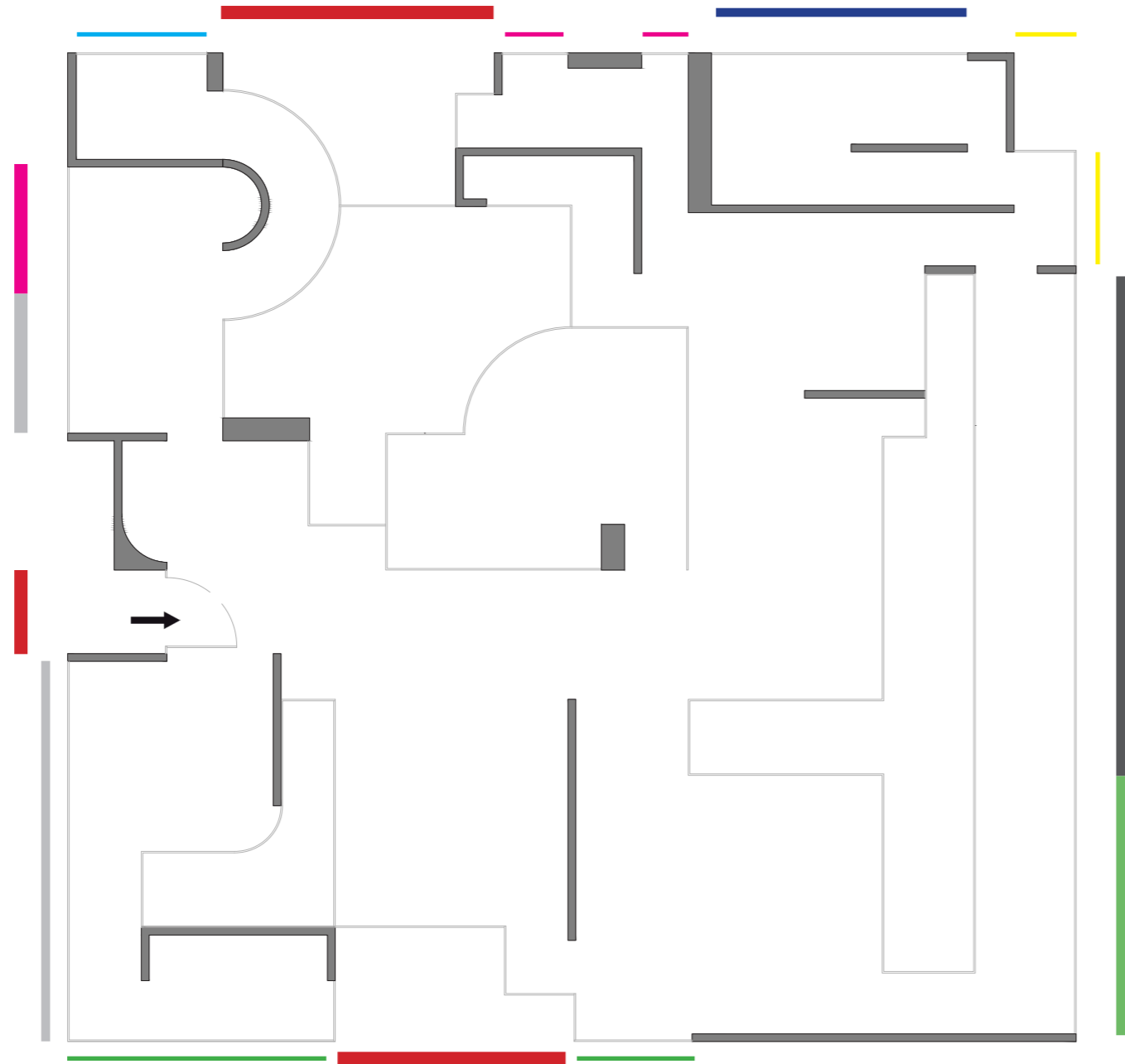
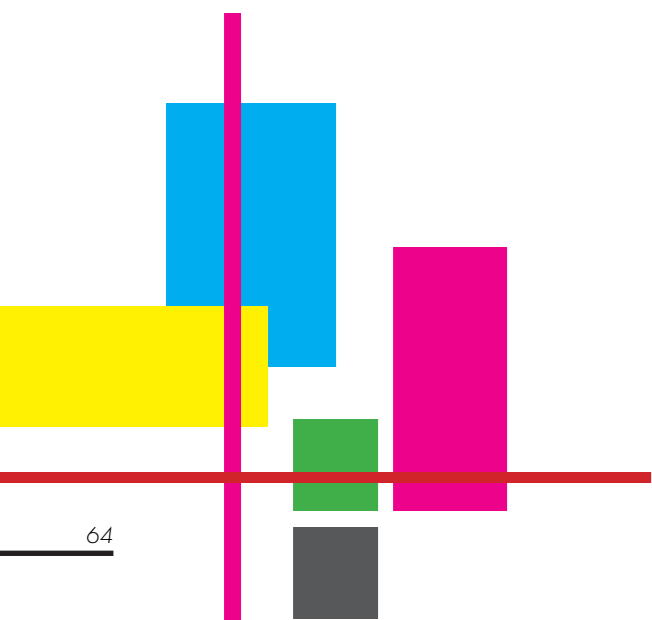
The second phase reveals very little progress in the healing path. Each "moment" carries weight, but the path to comfort remains rocky. While things seem closer, the struggles feel heavier, making healing a challenge. Daily efforts often clash with the evolving space, which, despite some organization, still feels chaotic. Progress is visible, but significant hurdles remain. Nonetheless, the familiarization with the surroundings starts to be effectful on the patient's state of mind.



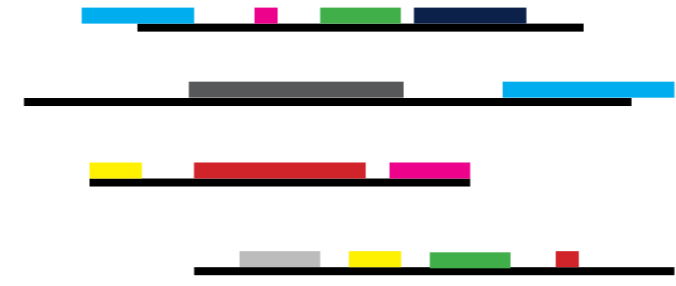
# Porosity

In the second stage of the therapeutic journey, the emotional barrier starts to shift. While there's still some retreat from the outer world, individuals become more curious about their surroundings. The protective filters begin to fade, allowing for more interactions with the outside. This evolution adds new layers to the experience, as the inner landscape transforms by mixing vulnerability and strength into a sense of hopefulness.

- Low 
- Mid 
- High 

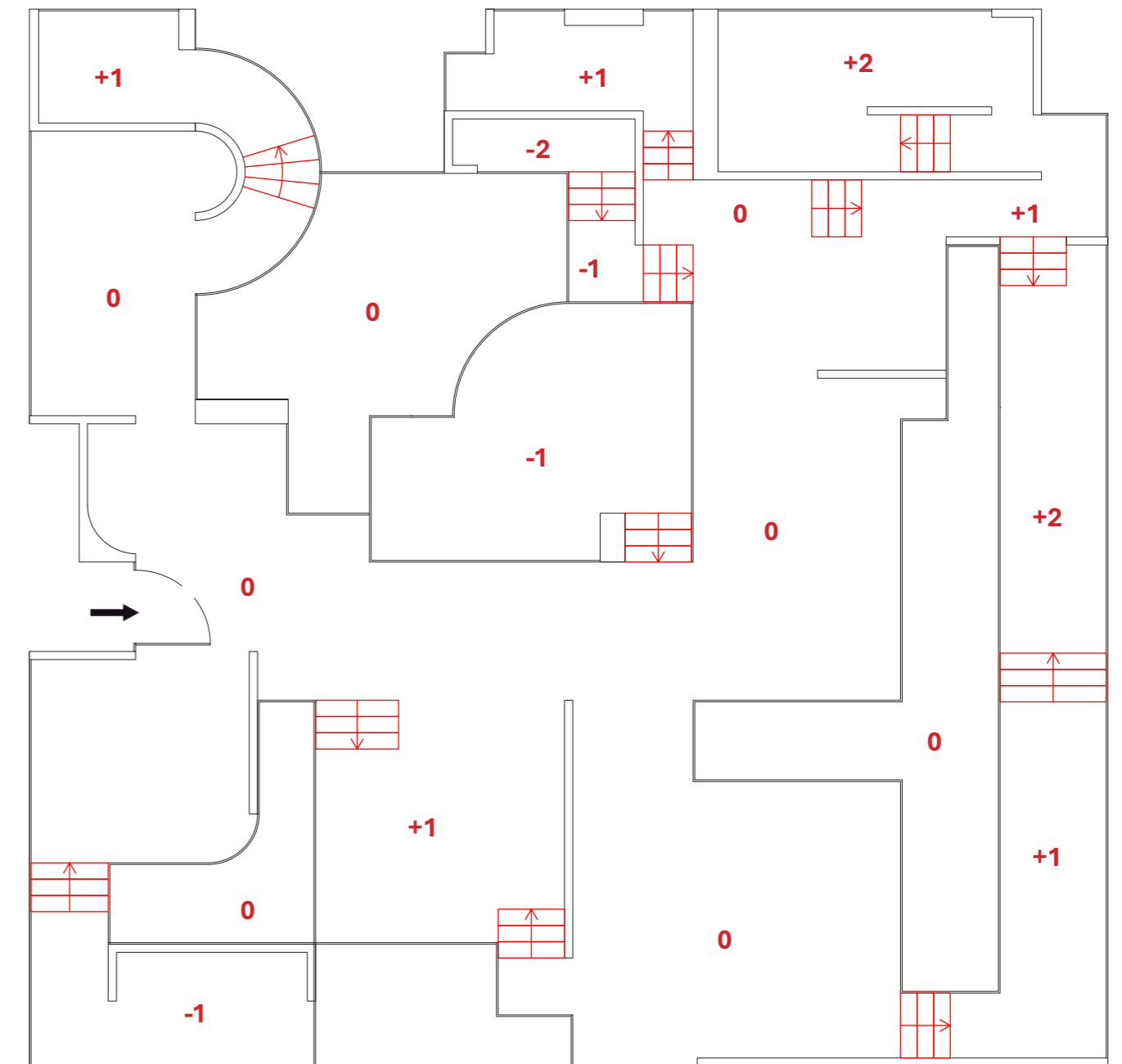


# Leveling



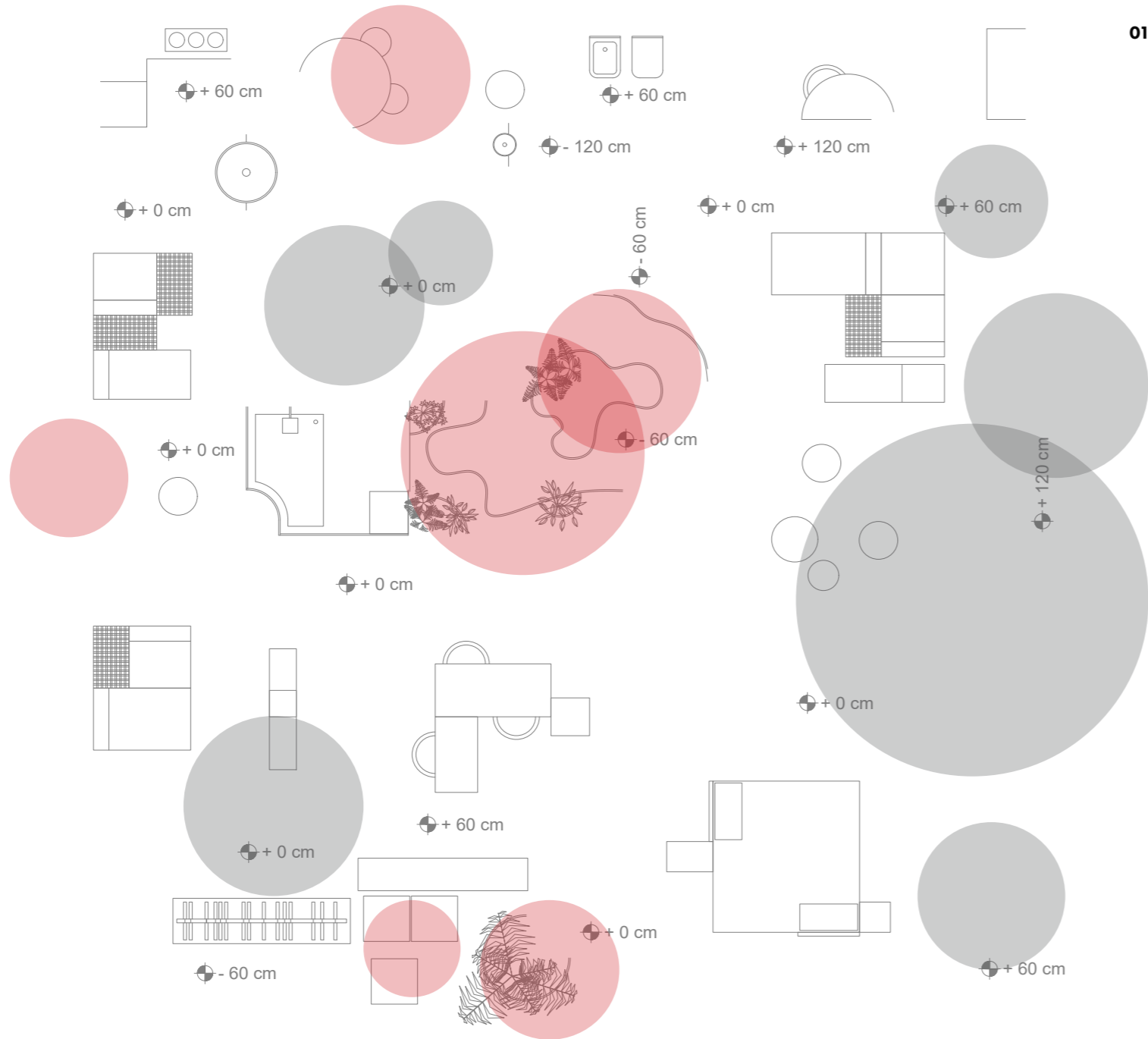
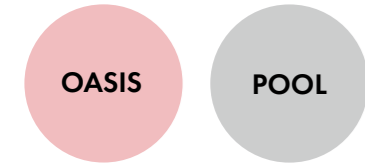
The varied levels within the space have the role of start flattening the chaos. As the hierarchy of elements becomes less pronounced and frequent, each height provides us a clearer view of the space around. These changes allow the patient to dive less deeper into their environment compared to the first stage. Nonetheless the alteration of levels still continue to keep a precise hierarchy inside the structure, by hiding some corners and forcing the patient to take action.

- 0 / ground level
- 1 / - 60 cm
- 2 / - 120 cm
- +1 / + 60 cm
- +2 / + 120 cm



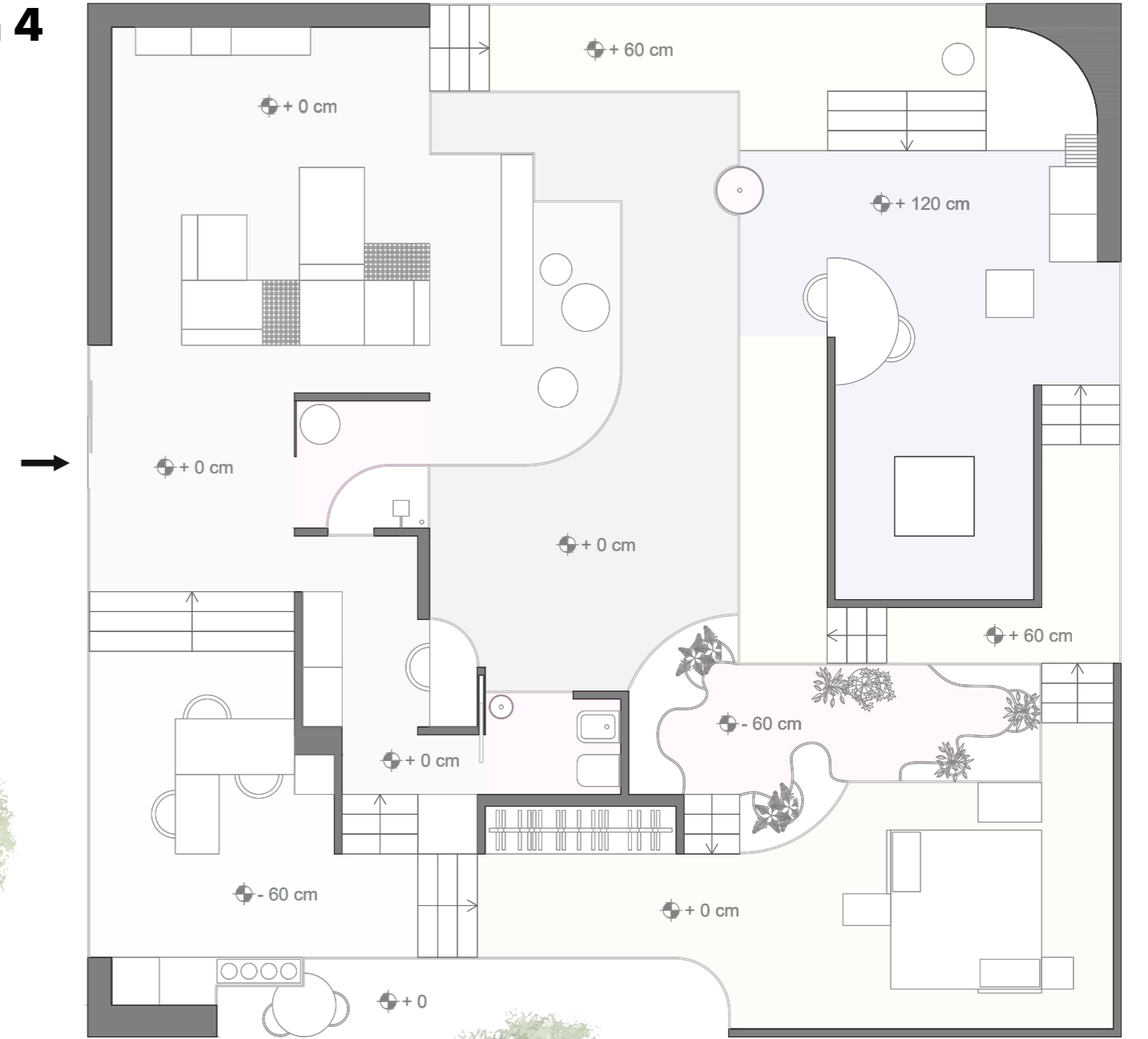
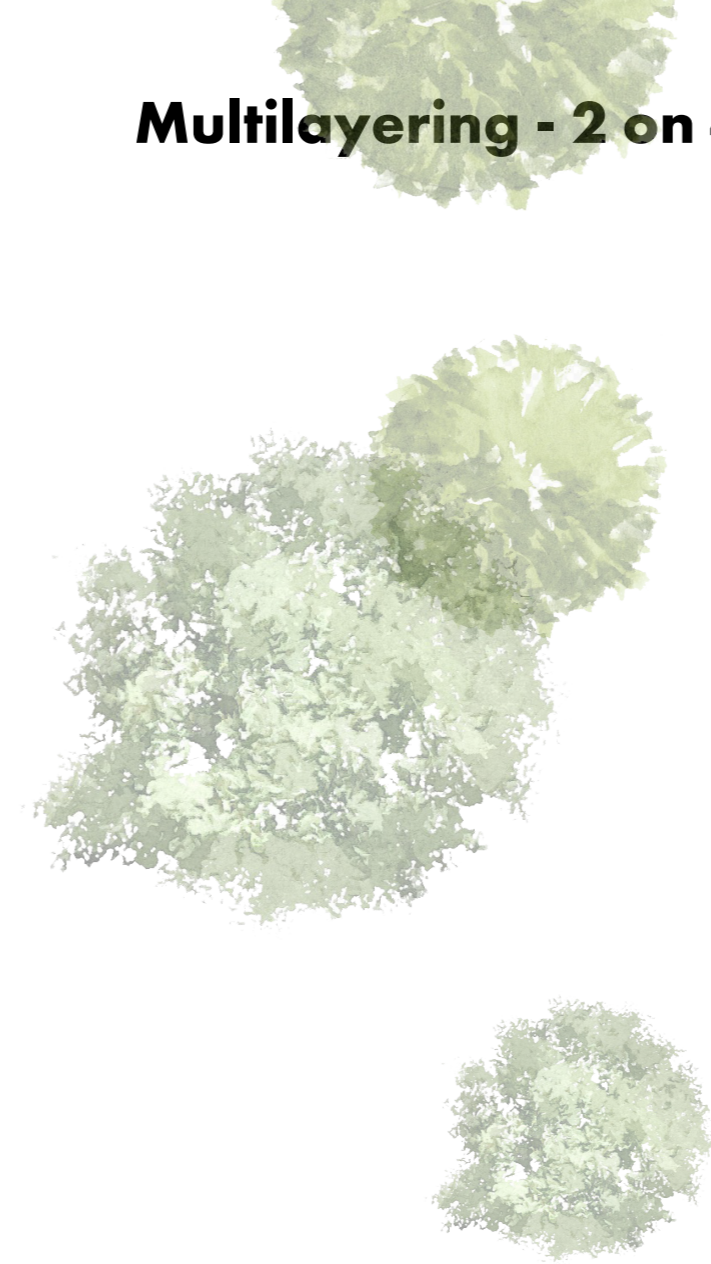
# 7 and 9

In this next phase, these two moments look clearer and a bit more meaningful. The "Oasis" and "1 lane pool" spaces appear less often and stand out more, rather than mixing in with everything else. Each moment still has its role, but now it feels a bit more defined, reflecting a sort of change that is happening in patient's mind as well. This clarity marks an important step in the healing journey, helping you better familiarize with your intrusive thoughts and the solution to them.



01

# Multilayering - 2 on 4



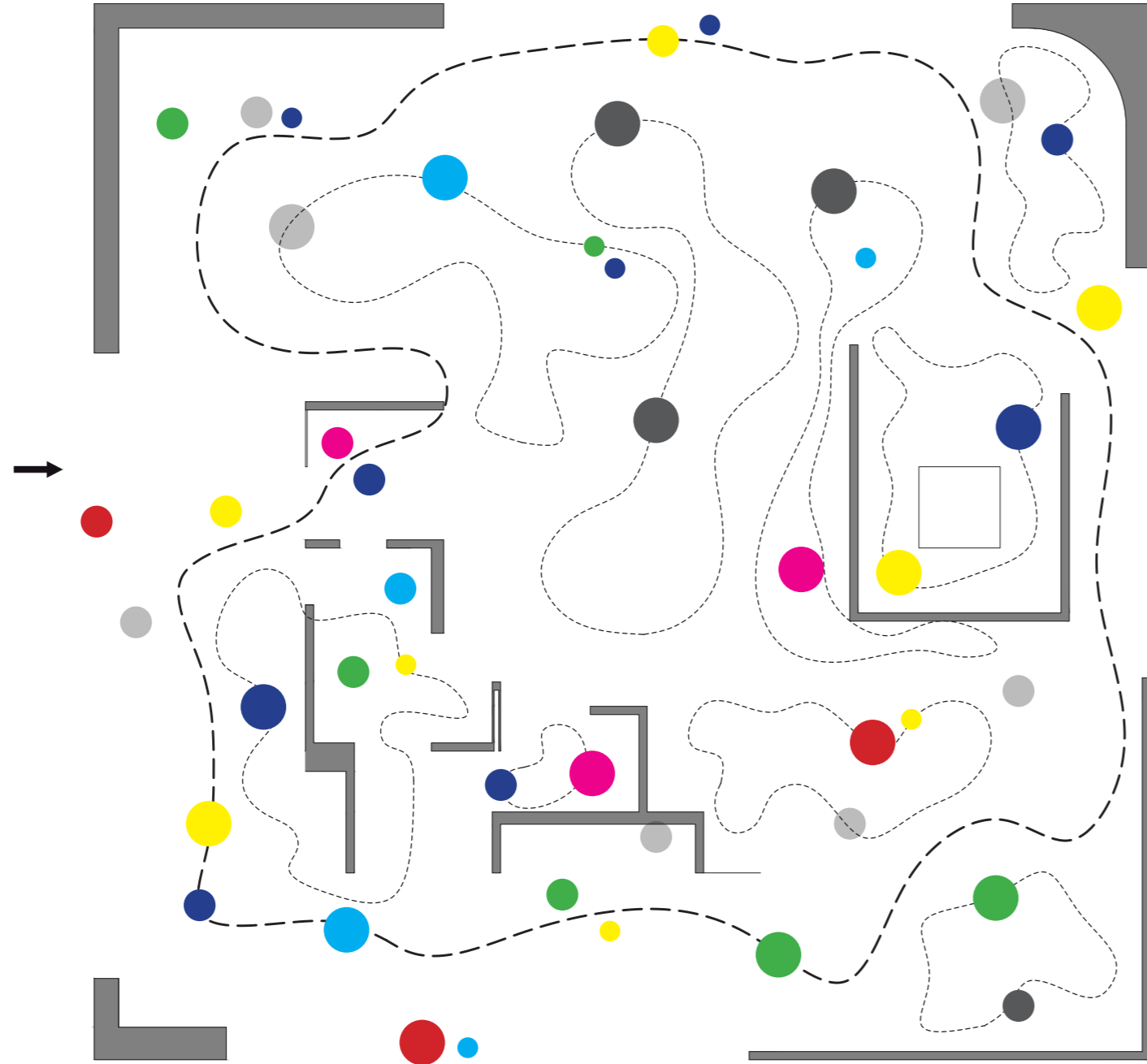
01

# Scattering

The dispersion of moments becomes to be more integrated, creating a sense of recognisable space. Actions and their places are better defined, making it easier to understand where each moment belongs. This clarity is reflected in an improved stability of patient's mind.

- **Moment 1** (restroom)
- **Moment 2** (eatroom)
- **Moment 3** (bathroom)
- **Moment 4** (toilet)
- **Moment 5** (studio)
- **Moment 6** (lived room)
- **Moment 7** (oasi)
- **Moment 8** (walkroom)
- **Moment 9** (pool)

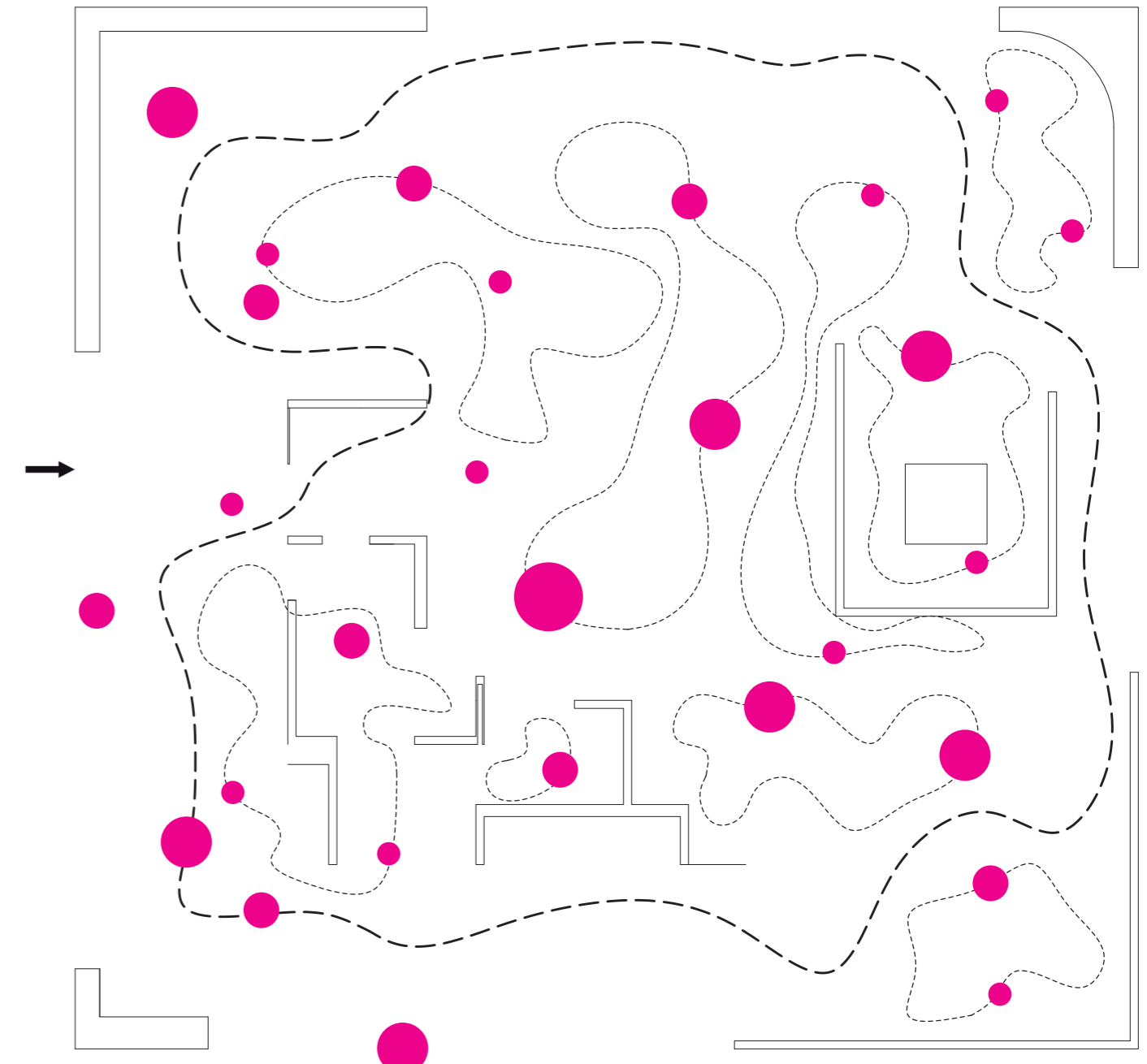
● ● ●  
**INTENSITY**



# Influence




The third phase marks the nearing end of the healing process, but it still has its challenges. While each "moment" feels different, the path toward a comfort zone isn't completely smooth. Things seem closer and more reachable, yet there are still struggles reminding us that healing takes time. Daily efforts start to match the evolving space, which is becoming more organized but still feels a bit fluid. It's a progress, but hurdles remain.

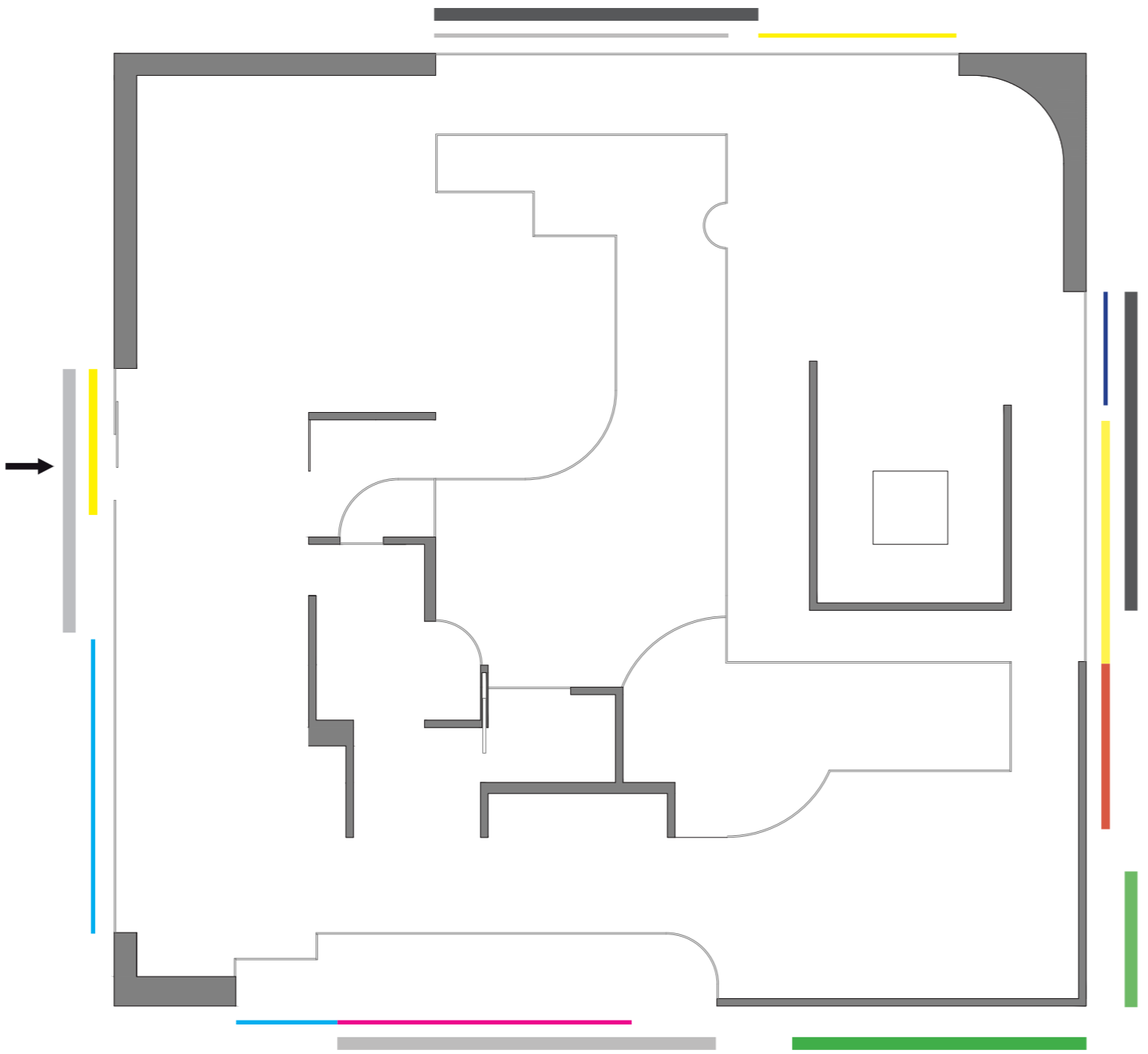
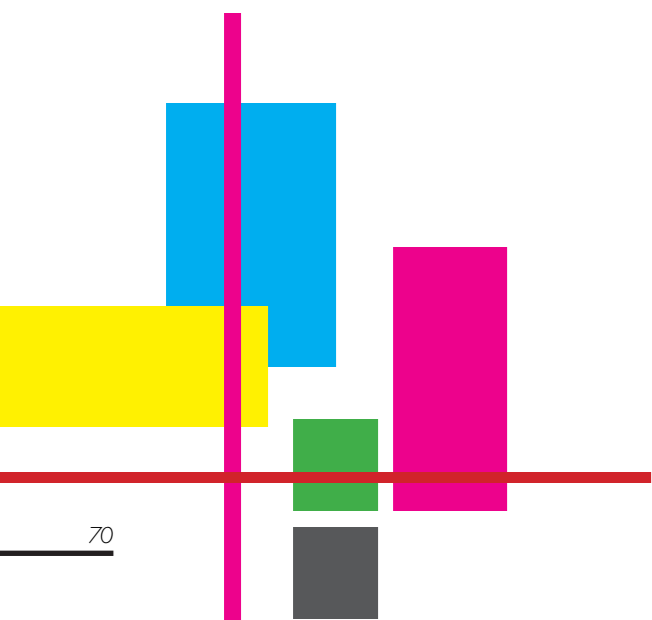
● ● ● ● ●  
**Healing Time**      **Efficiency**



# Porosity

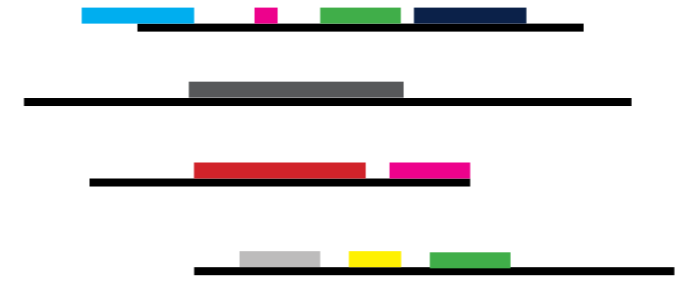
In this transitional phase, the emotional shield between the internal and external worlds starts tightening. While there's still some retreat, patients feel more drawn to their surroundings. The number of colored filters fade is coming less and less, reducing the porosity of the walls. This shift blends vulnerability and fear of the future, forcing the patient to rely more on his own rather on the support given by the space he is living.

Low   
 Mid   
 High 



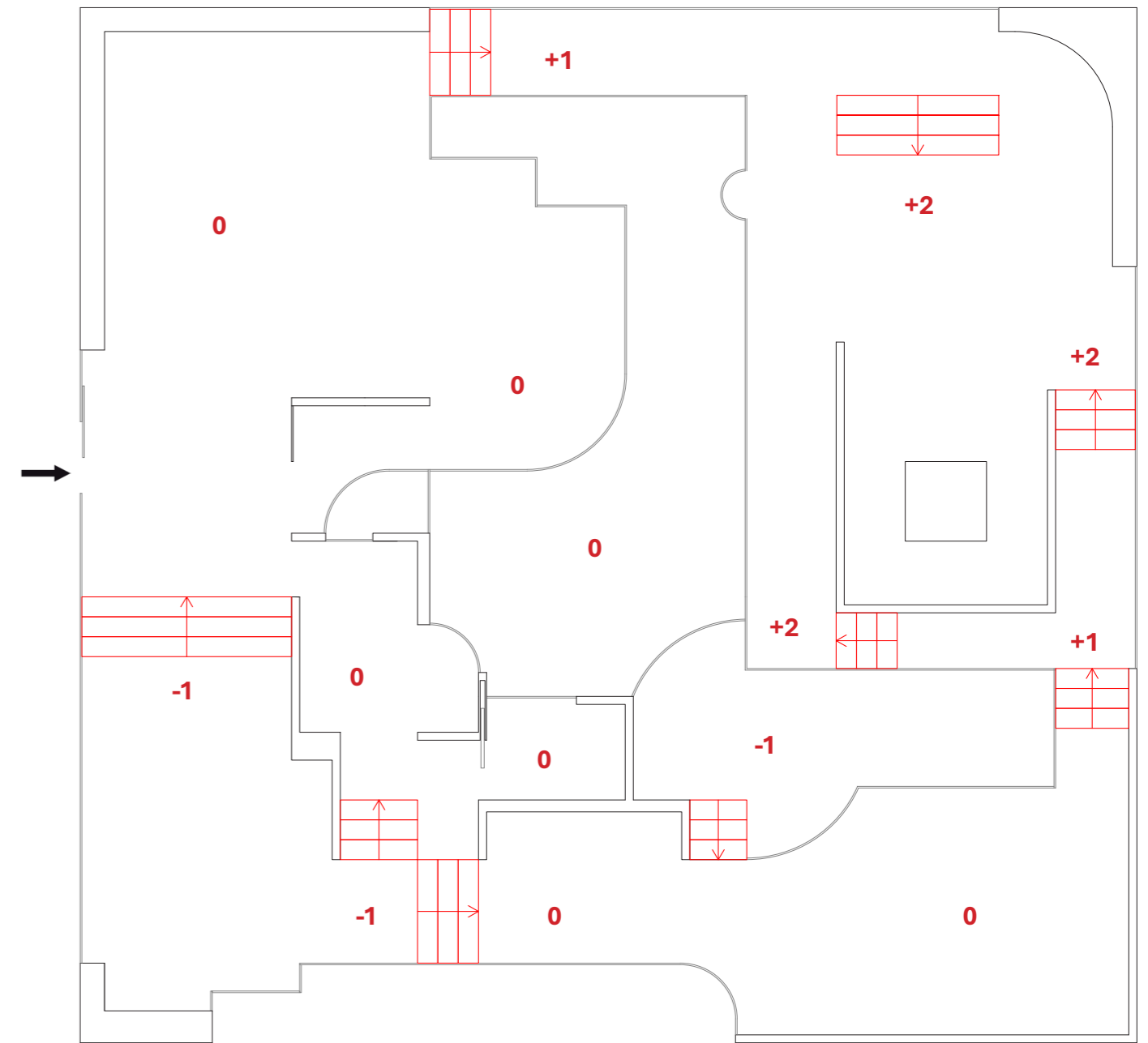
01 / Multilayering - 2 on 4 Porosity plan

# Leveling



The flattering of heights in the space help to create order to the caos. With the hierarchy becoming less noticeable, each level offers a clearer view, making it easier to move around. Although patients may not explore as deeply as before, the layout still hides some areas, encouraging them to investigate. Anyway this sharp change from the previous unit still encourages an active engagement with the surroundings, helping people to be more aware about their position related to their illness.

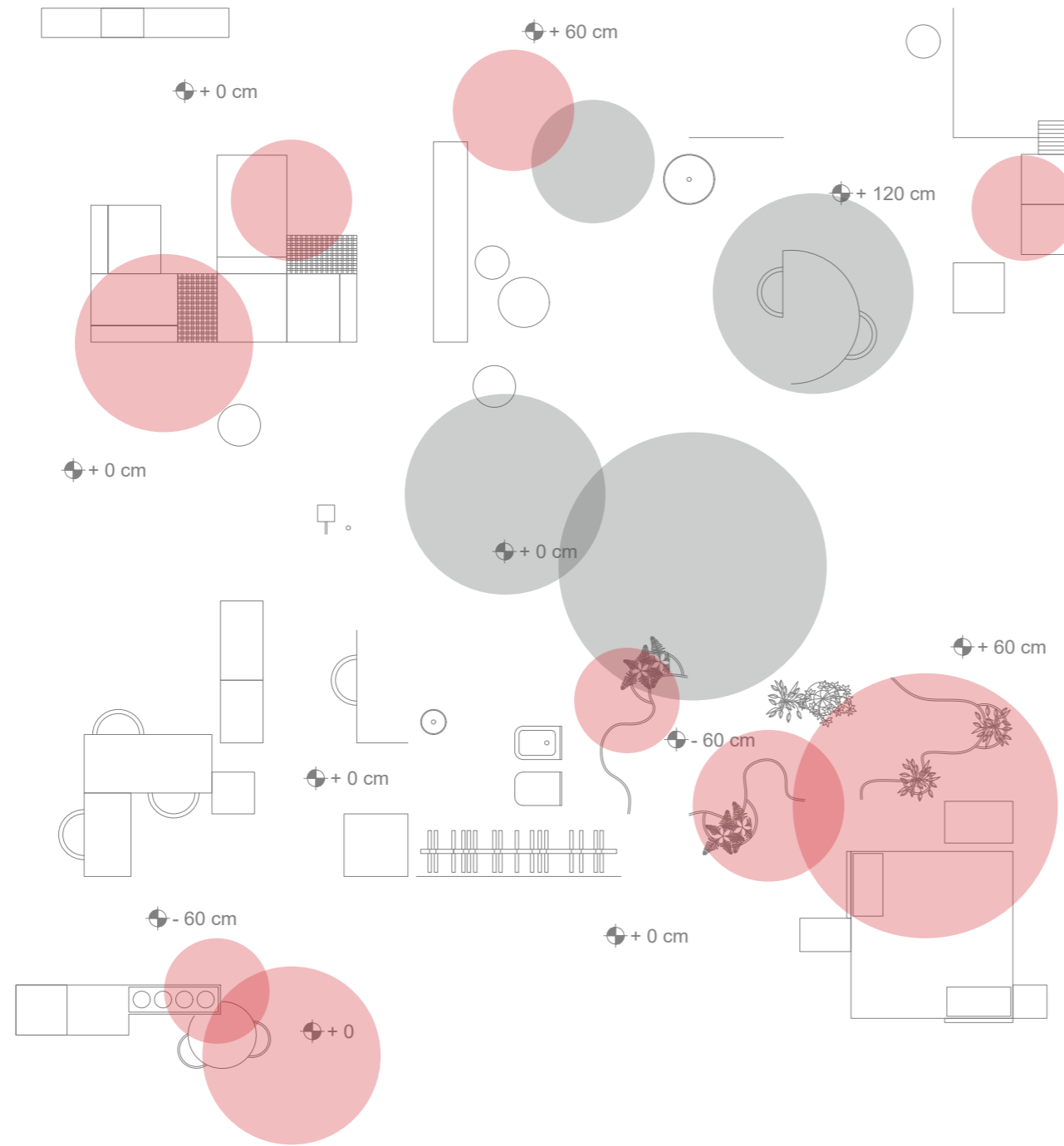
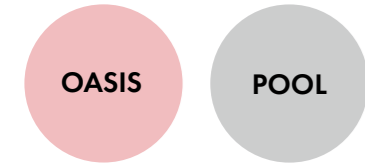
0 / ground level  
 -1 / - 60 cm  
 +1 / + 60 cm  
 +2 / + 120 cm



01 / Multilayering - 2 on 4 Levels plan

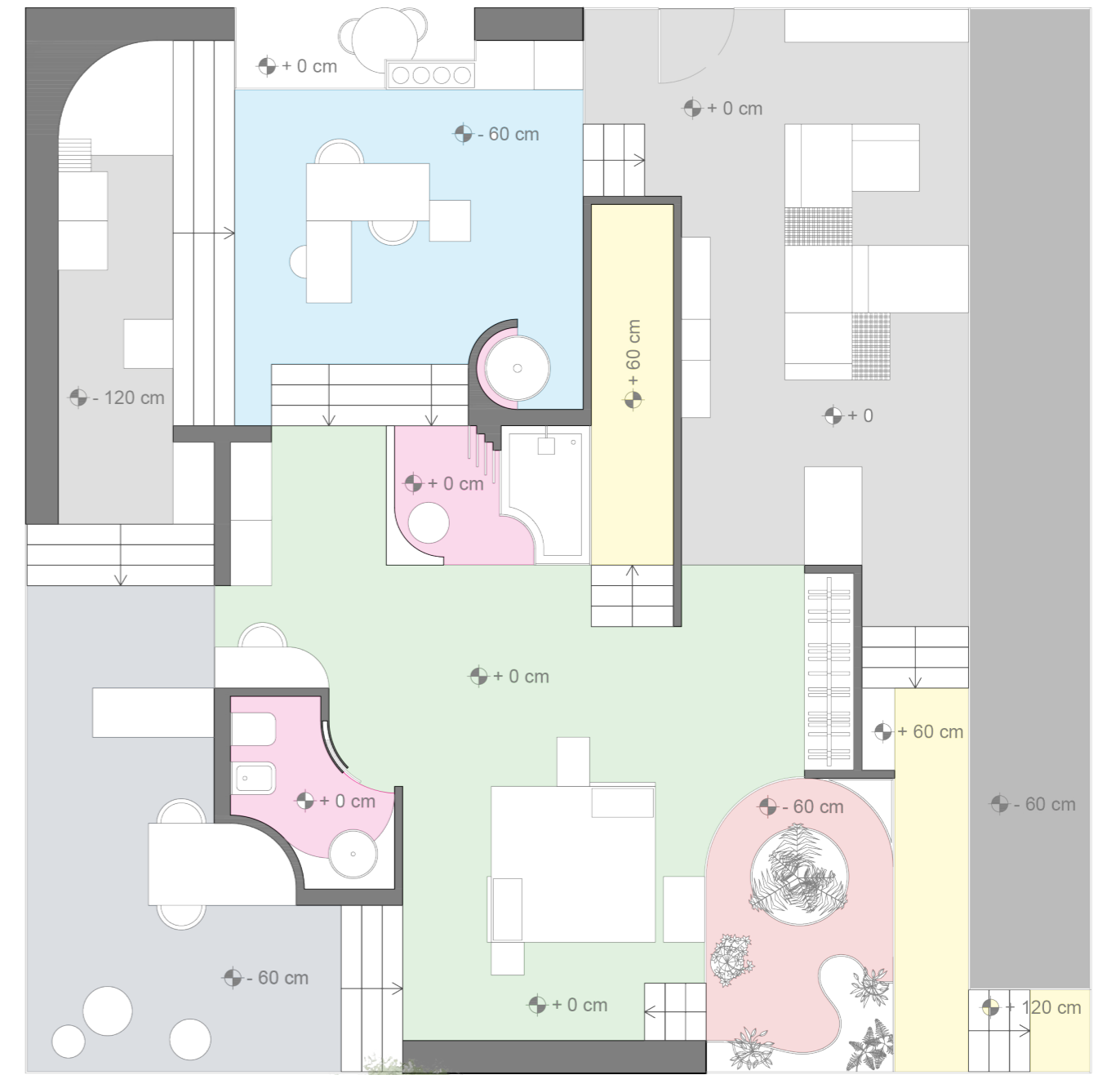
# 7 and 9

The "Oasis" and "1 lane pool" spaces become more purposeful. They still stand out, but their roles fit better into the overall environment, creating balance. This helps individuals connect with their feelings and encourages reflection. As the space becomes more "identified", patients find it easier to manage intrusive thoughts, building resilience and a stronger sense of control when they physically get in touch with these two moments.



01

# Multilayering - 1 on 4



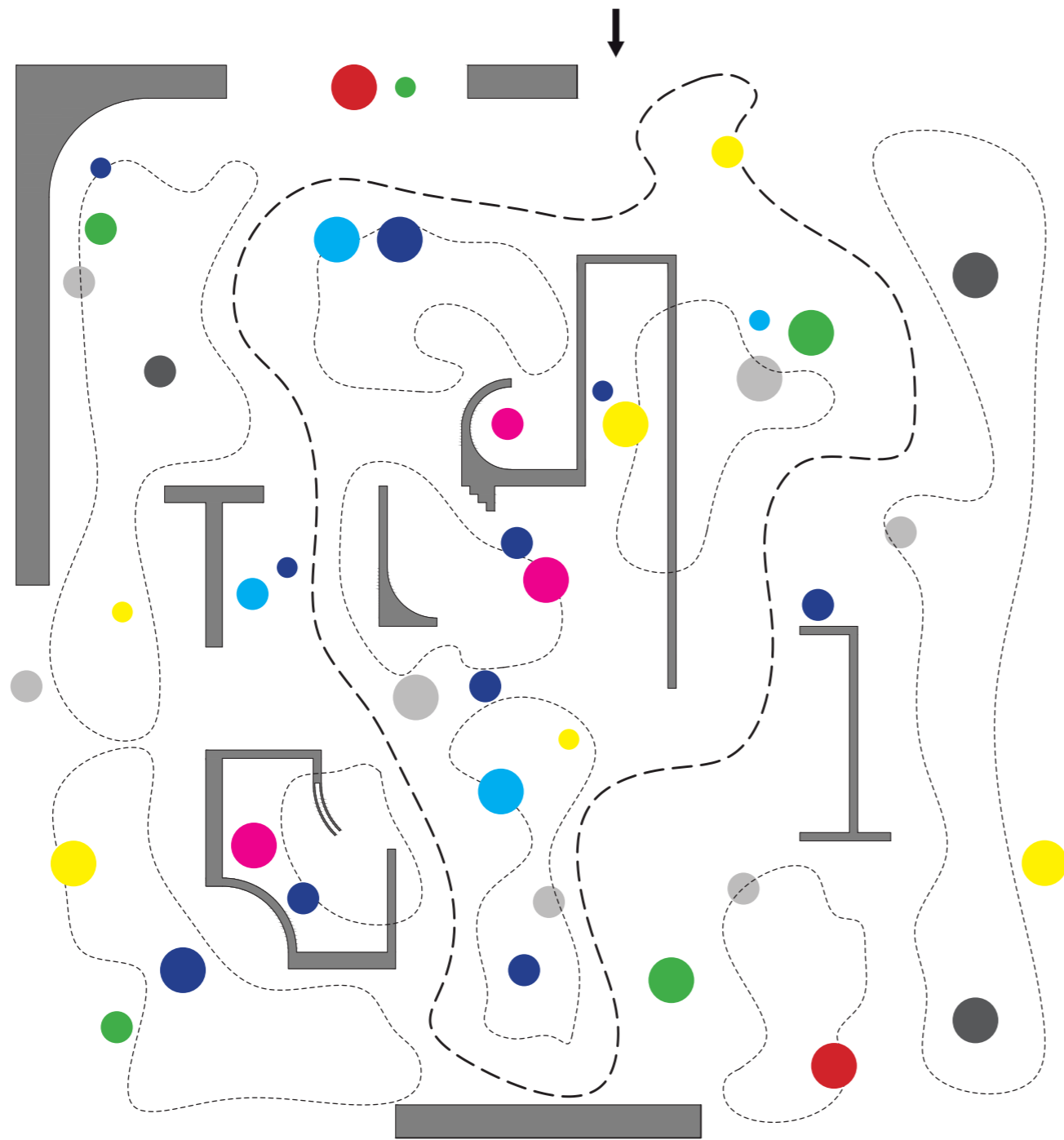
01

# Scattering

In this space the dispersion of moments looks more and more controlled, in fact the result is a familiar space with characteristics that can be traced back to normality. Each action finds its place in a more or less defined space and the place/action association is increasingly clear.

- **Moment 1** (restroom)
- **Moment 2** (eatroom)
- **Moment 3** (bathroom)
- **Moment 4** (toilet)
- **Moment 5** (studio)
- **Moment 6** (lived room)
- **Moment 7** (oasi)
- **Moment 8** (walkroom)
- **Moment 9** (pool)

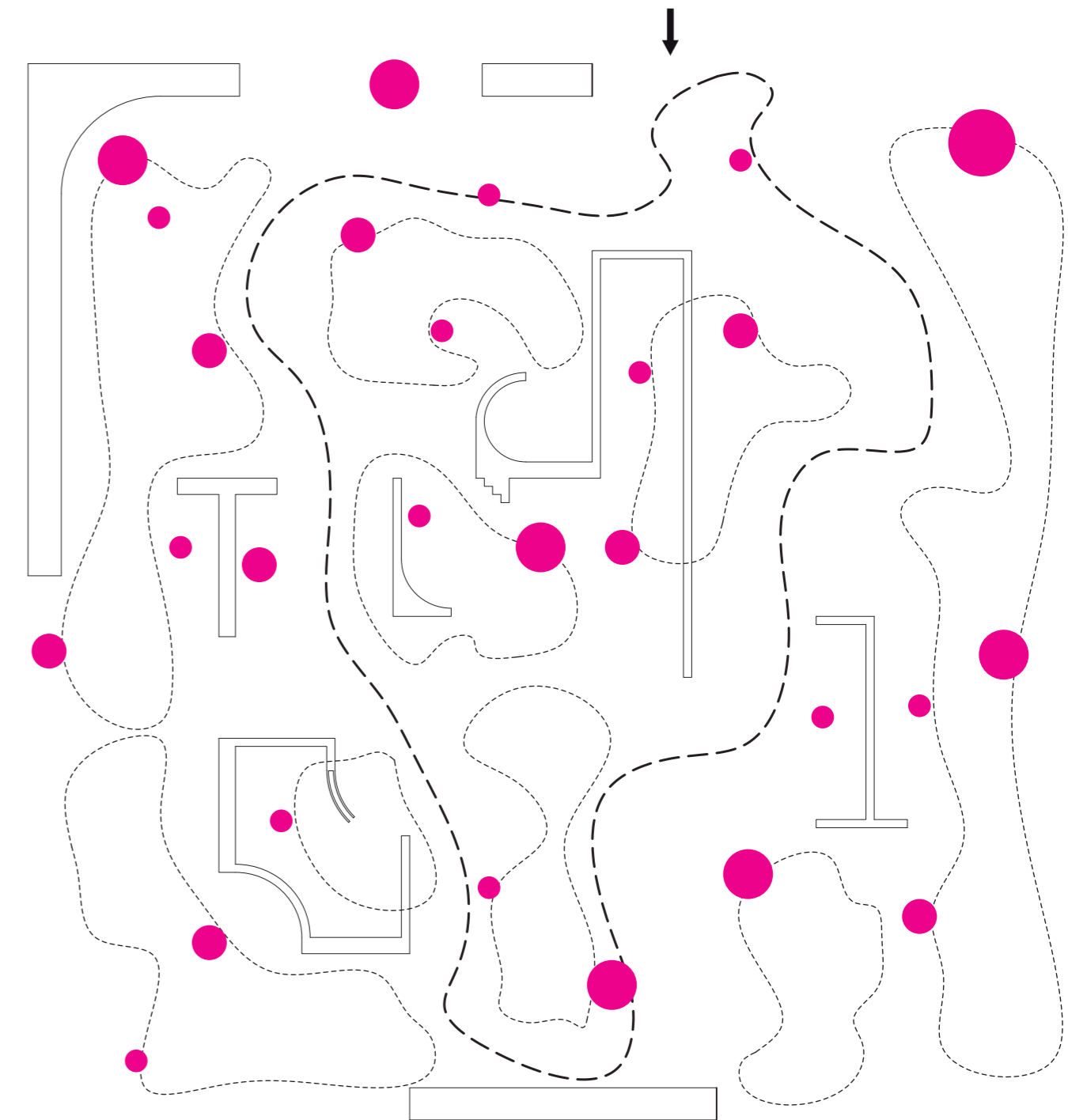
● ● ●  
**INTENSITY**



# Influence

The last phase corresponds with the end of the healing process, therefore the beneficial impact of each "moment" will also have a different efficiency compared to the previous units. In fact, the space and the paths that derive from it seem to lead towards a "return to a comfort zone". Everything is closer, everything is more reachable, everything is less tiring. The effort in the routine is directly proportionate to the development of the space, which has a fluid organization chart.

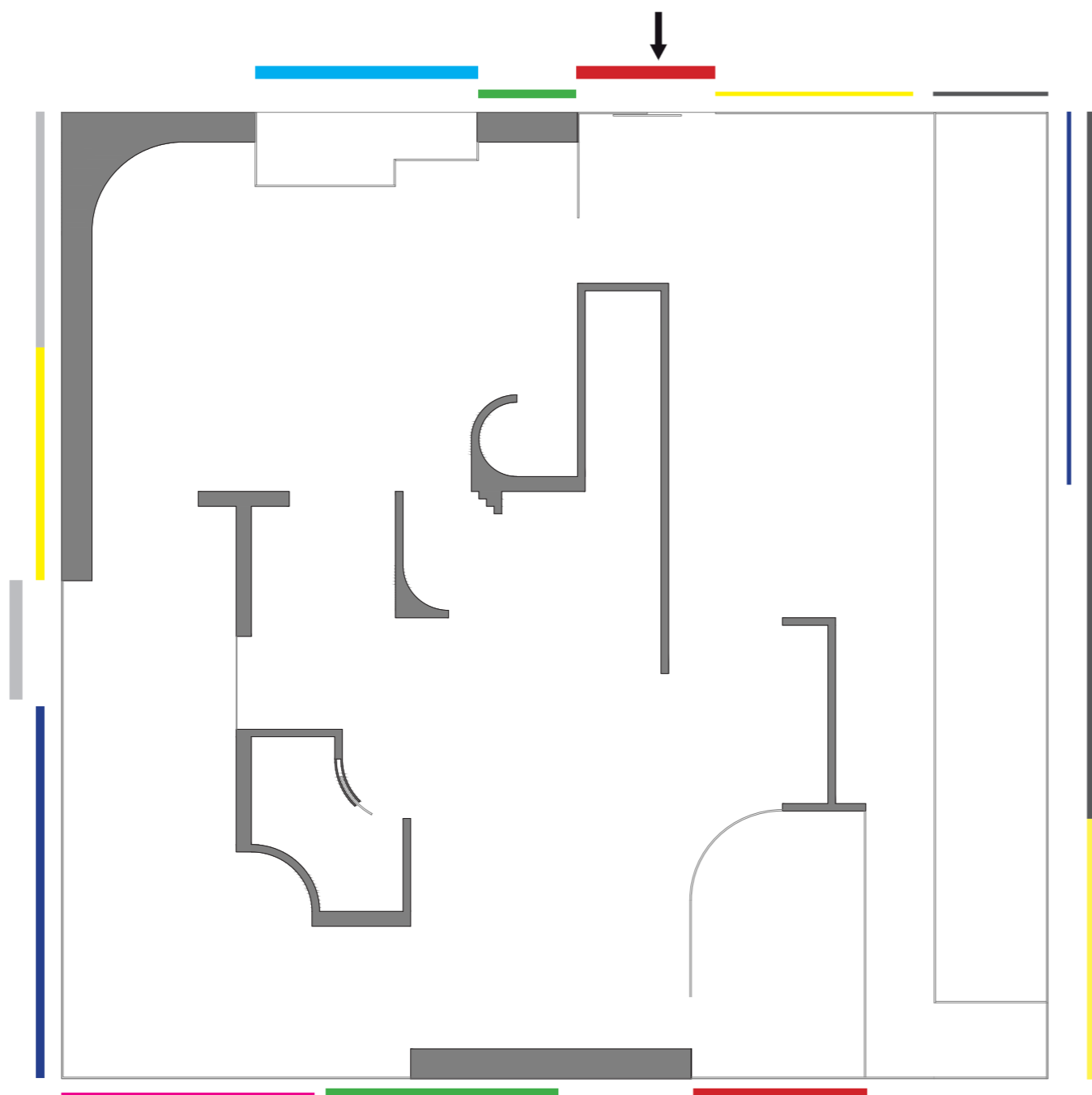
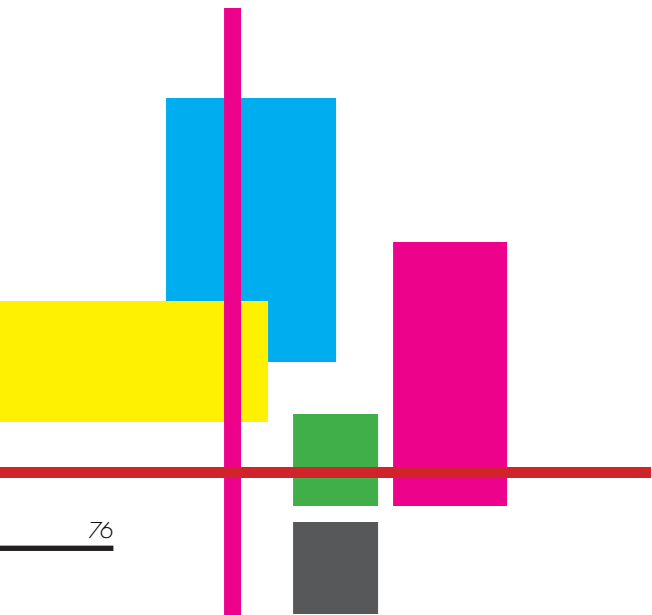
● ● ● ● ●  
**Healing Time**      **Efficiency**



# Porosity

In the last phase of the therapeutic process, the emotional shield between the internal and external world also tends to thin. This corresponds to a greater opening towards the environment, which is characterized by a smaller quantity of chromatic filters within the space. This design aspect also changes hand in hand with the others, making the structure less and less "characteristic".

Low ———  
 Mid ———  
 High ———



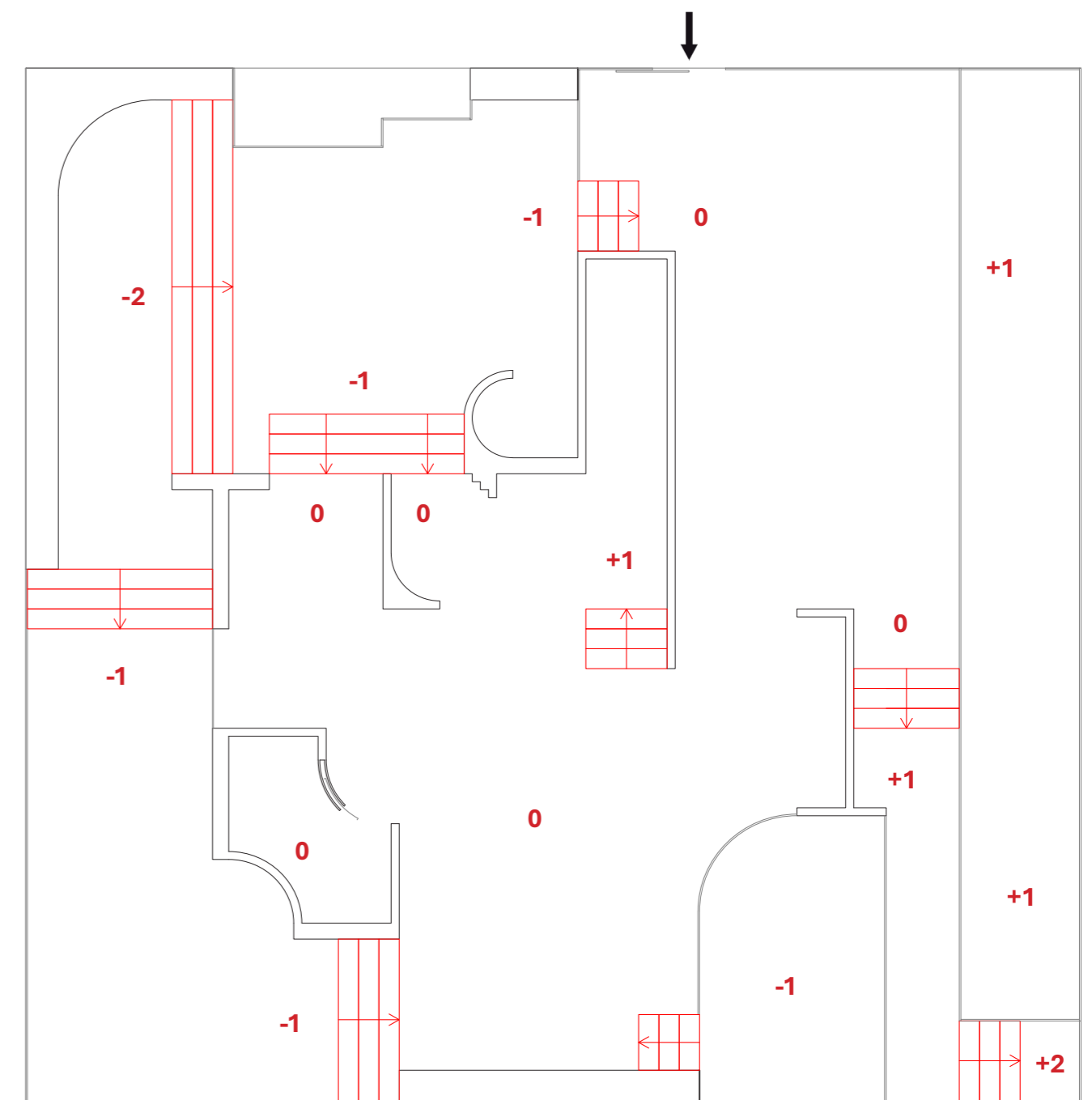
01 / Multilayering - 1 on 4 Porosity plan

# Leveling



The change of level in space coincides with a precise classification of the elements and the actions related to them. Furthermore, varying the height corresponds to different perspectives with which objects are seen. Depending on how they are seen, their perception also changes. Thanks to the change in level we see how the healing power of water evolves. In fact, at the beginning of the journey it was an all-encompassing element, designed to calm the mood. Here, however, this power lies dormant, as at first glance it resembles a normal pool.

0 / ground level  
 -1 / - 60 cm  
 -2 / - 120 cm  
 +1 / + 60 cm



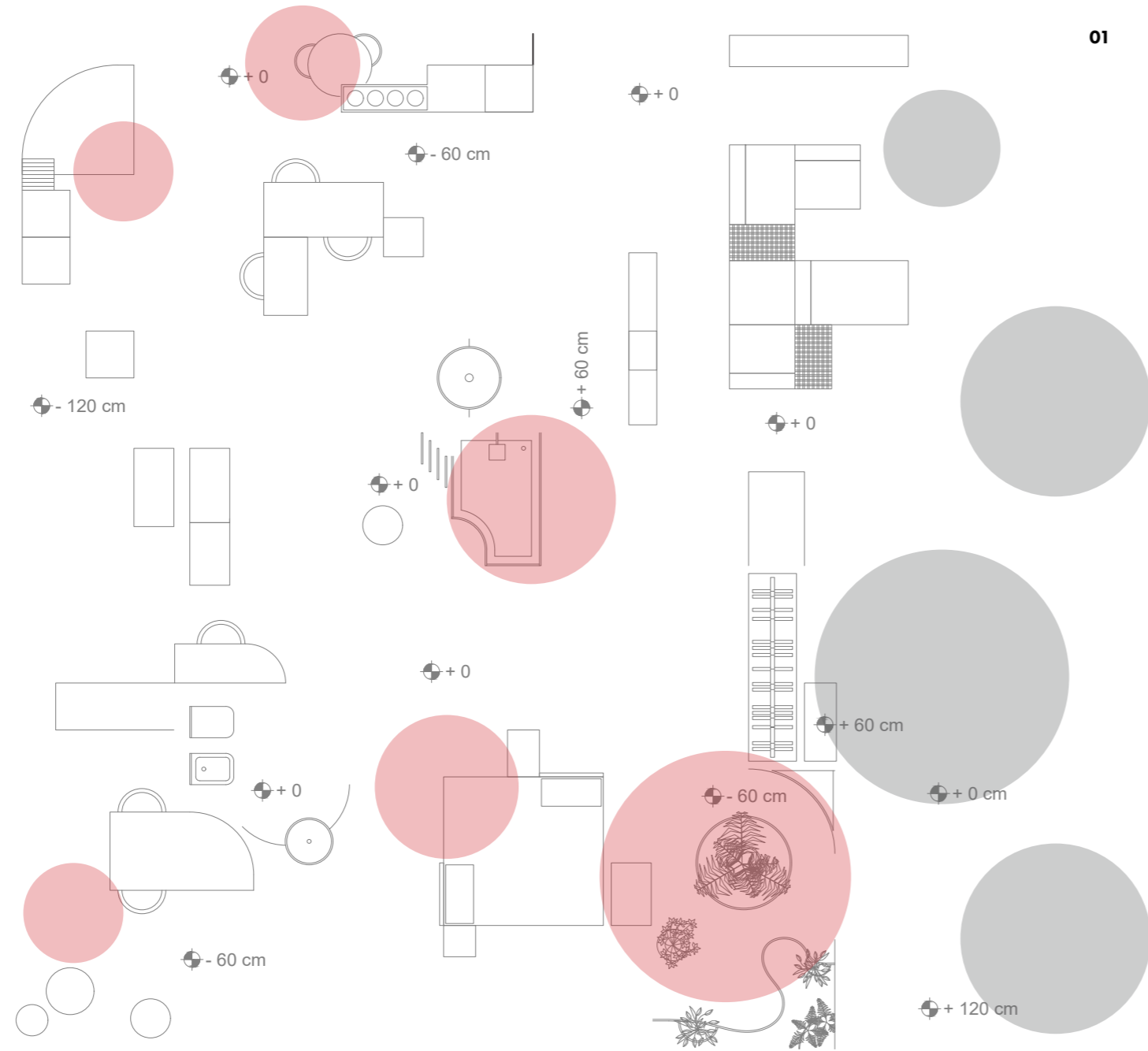
01 / Multilayering - 1 on 4 Levels plan

## 7 and 9

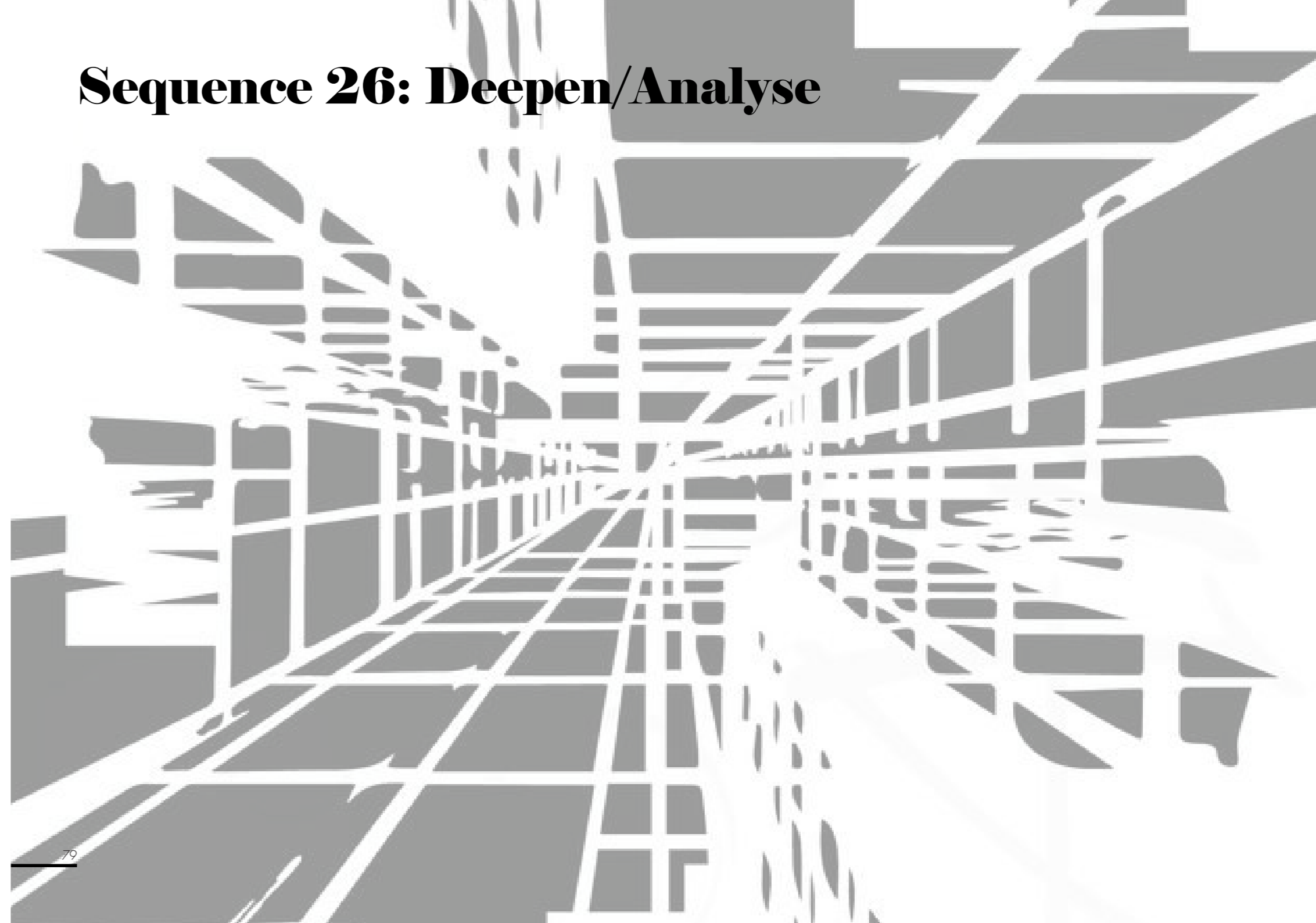
Moments and their associated actions are well-defined in this time frame. The same happens for the "Oasis" and "1 lane pool" spaces, in fact they are present in smaller quantities compared to the previous units, suggesting they are no longer so much impactful. Each moment still has its function but it is as if its identity were more marked, as if it symbolized an evolution that has reached its final stage.

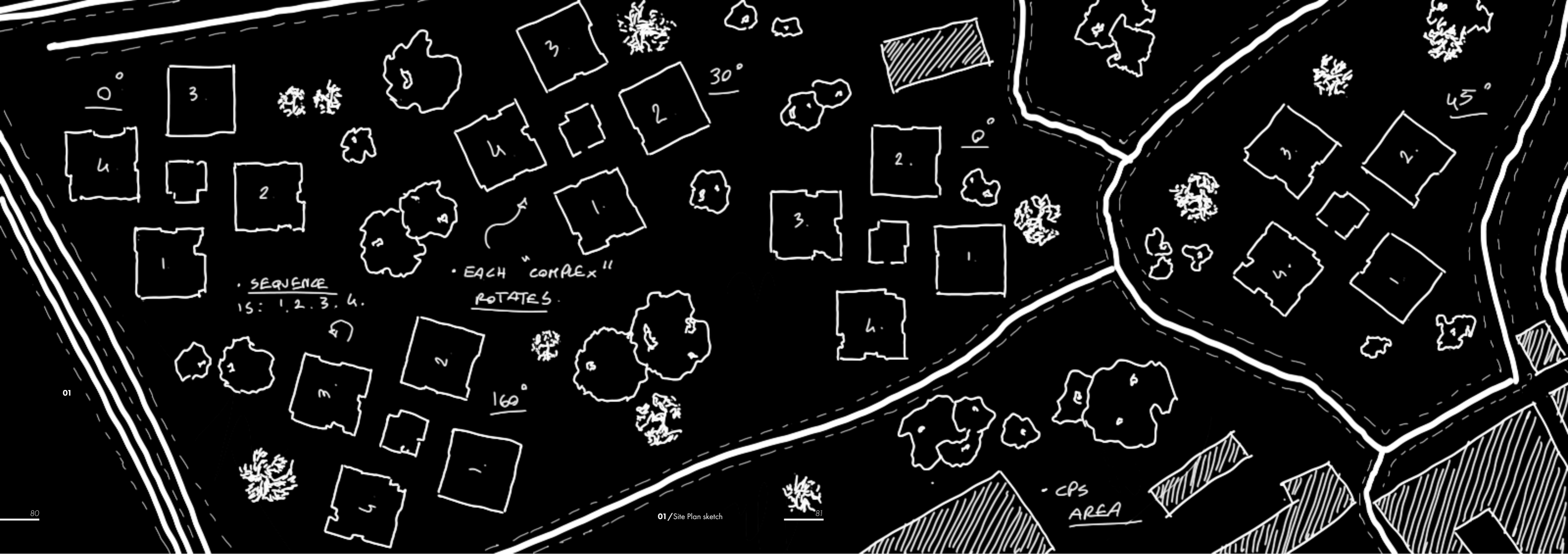
OASIS

POOL



## Sequence 26: Deepen/Analyse

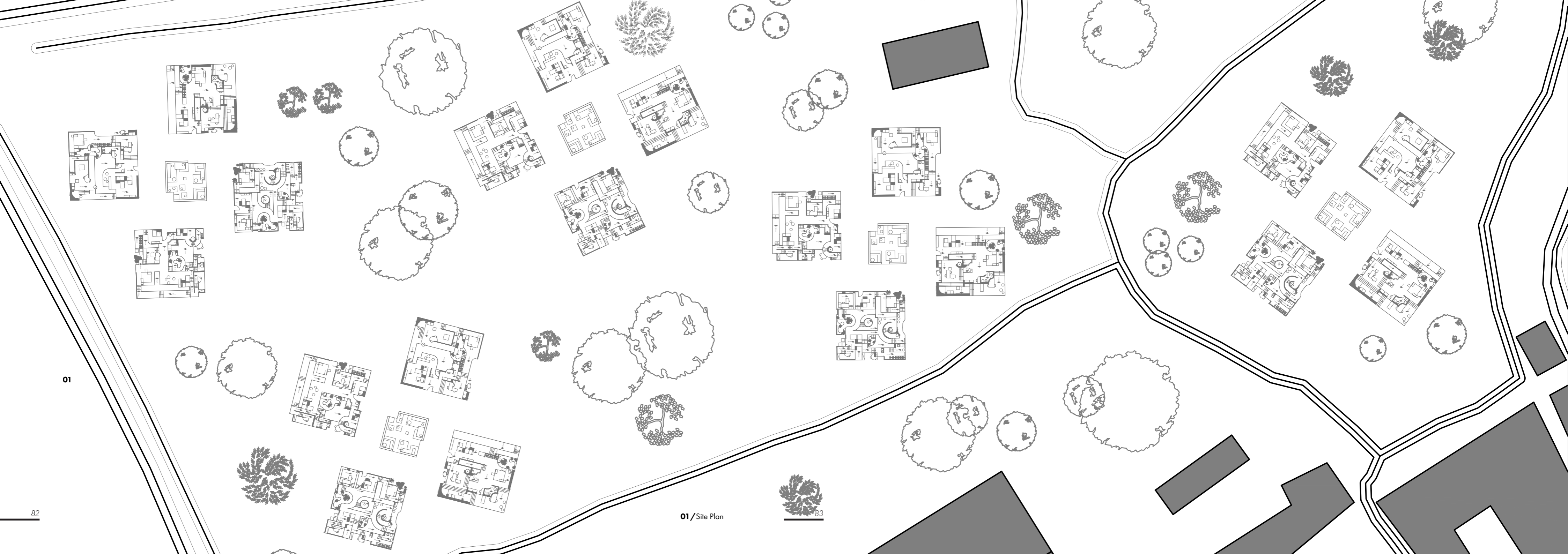




SEQUENCE  
15: 1. 2. 3. 4.

EACH "COMPLEX"  
ROTATES






CPS  
AREA

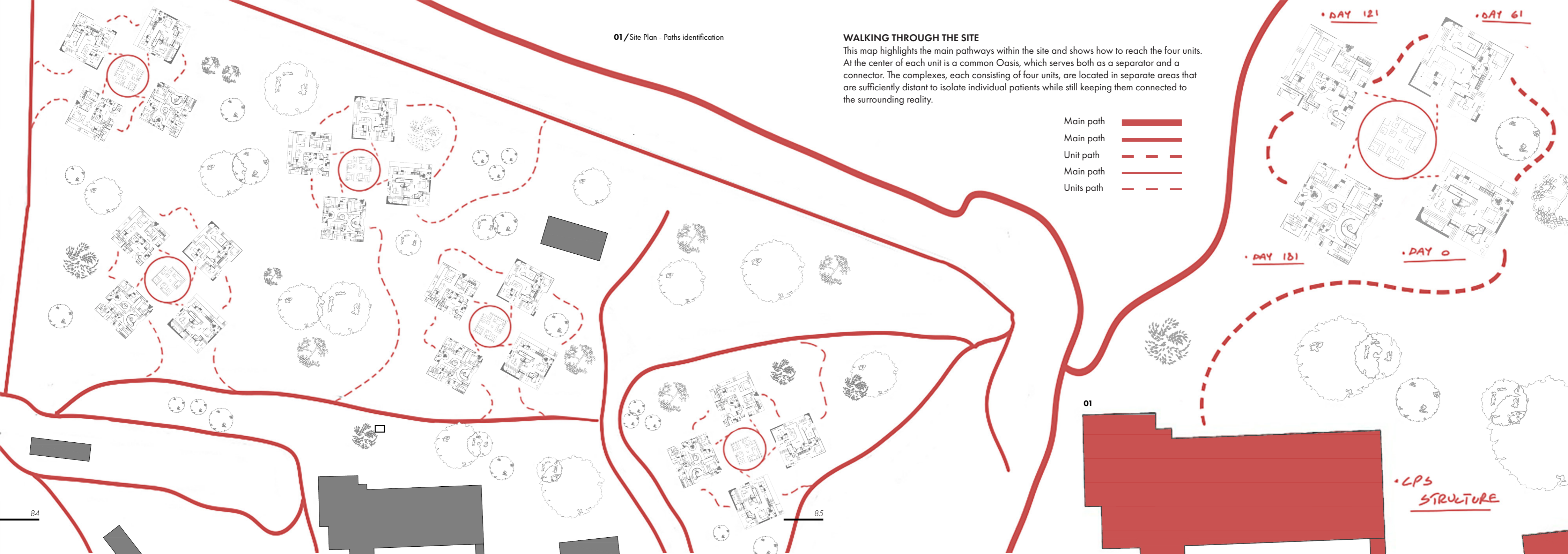


01

### WALKING THROUGH THE SITE

This map highlights the main pathways within the site and shows how to reach the four units. At the center of each unit is a common Oasis, which serves both as a separator and a connector. The complexes, each consisting of four units, are located in separate areas that are sufficiently distant to isolate individual patients while still keeping them connected to the surrounding reality.

- Main path 
- Main path 
- Unit path 
- Main path 
- Units path 



CPS  
STRUCTURE

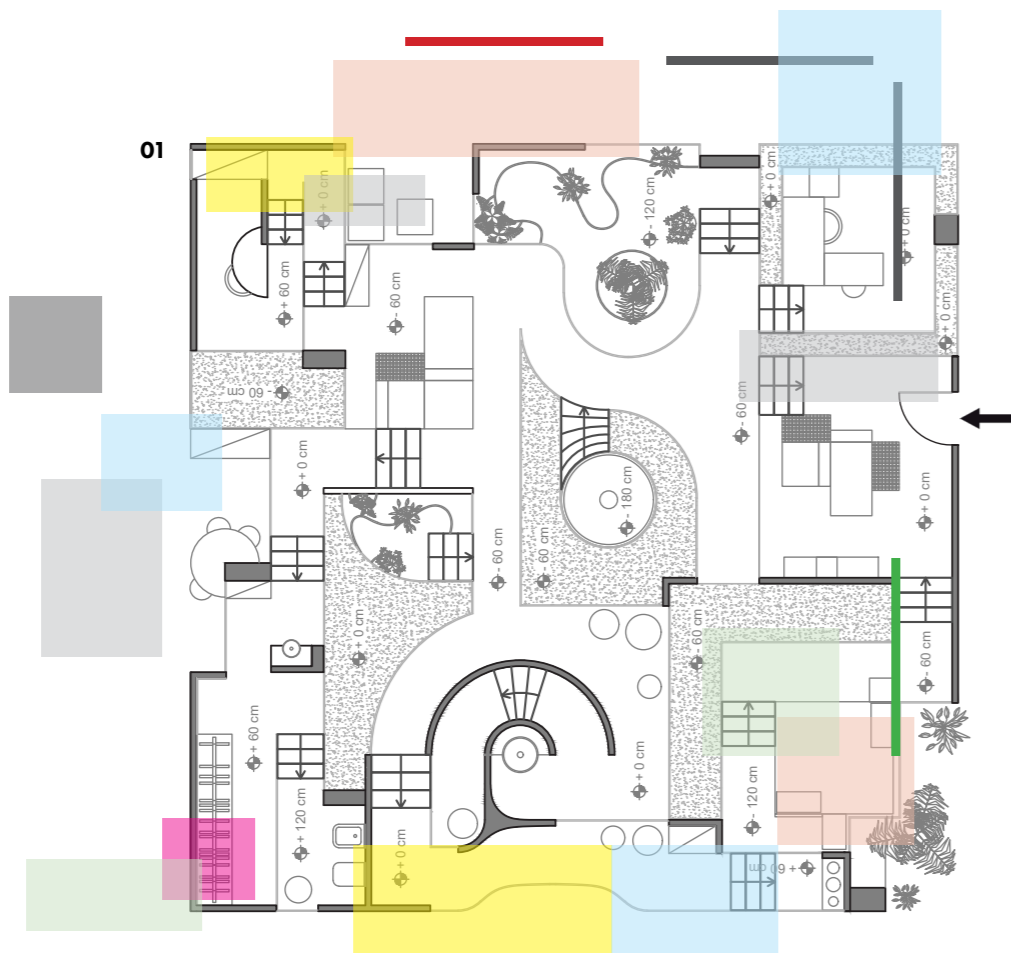
- **Moment 1** (restroom)
- **Moment 2** (eatroom)
- **Moment 3** (bathroom)
- **Moment 4** (toilet)
- **Moment 5** (studio)
- **Moment 6** (lived room)
- **Moment 7** (oasi)
- **Moment 8** (walkroom)
- **Moment 9** (pool)

- **High transparency**
- **Mid transparency**
- **Low transparency**

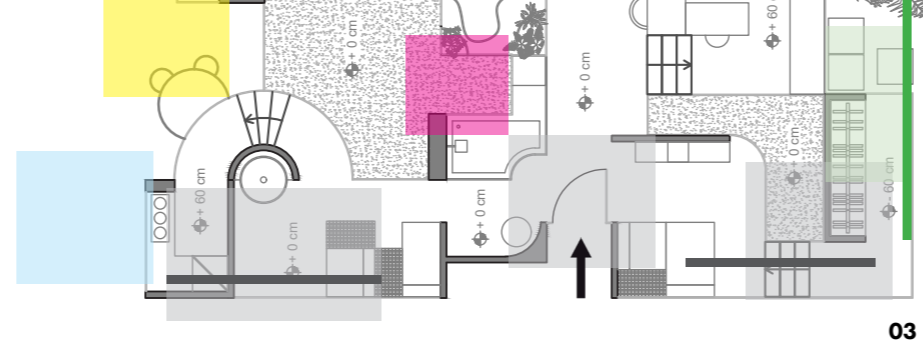
**INTIMACY OF SPACE**

A fundamental aspect of the project is the visual-emotional interplay among the four distinct units. Each unit connects thoughtfully with the others, influenced by the transparency and porosity of the building's design. The innovative use of colored glass allows for selective visibility into the activities within each space, creating a hierarchical scale of patient privacy that adapts to varying needs.

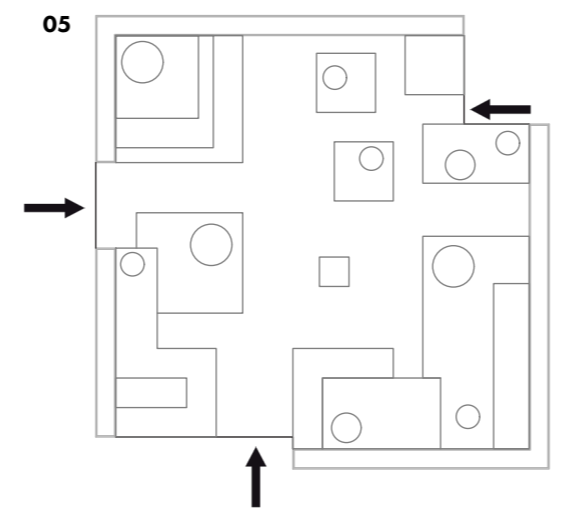
From an external view, the building appears bare and unfiltered, inviting onlookers to engage with its essence and encouraging curiosity about the activities within. This openness fosters a sense of community and connection, emphasizing the importance of visibility in shared experiences.



01/Unit 4 - Plan  
02/Unit 1 - Plan



03



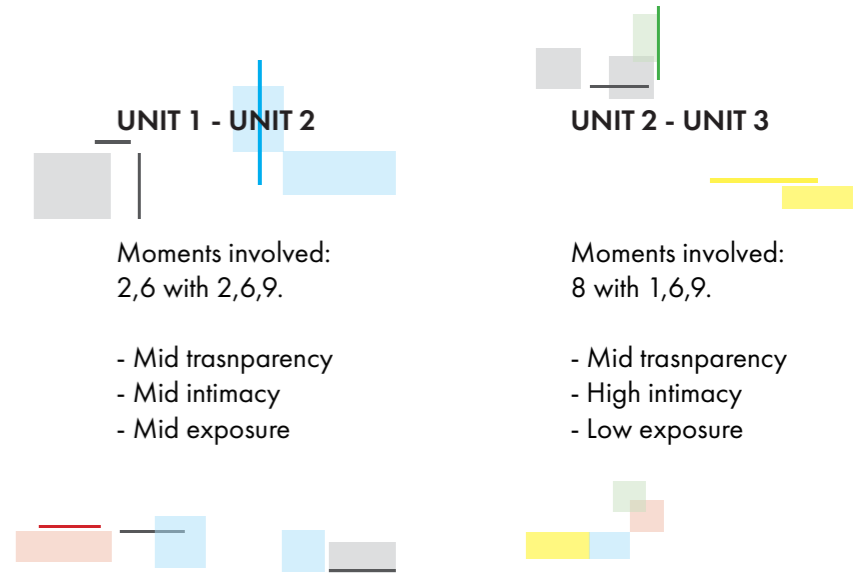
05



04

However, as the level of intimacy increases within the interior spaces, more filters are gradually applied. This thoughtful layering obscures the view of what occurs inside, providing essential pockets of privacy that enhance personal comfort and security.

This design fosters a dynamic balance between openness and privacy, enhancing both interaction and personal space. By carefully calibrating the level of transparency, the project encourages a fluid movement between communal engagement and private retreat, allowing individuals to experience a deeper sense of well-being. Ultimately, this interplay contributes to a more holistic experience for each patient, enabling them to navigate their environments rich of connections. The result is a space that is not only functional but also deeply responsive to the human inter-relationships.



UNIT 1 - UNIT 2

Moments involved:  
2,6 with 2,6,9.

- Mid transparency
- Mid intimacy
- Mid exposure

UNIT 2 - UNIT 3

Moments involved:  
8 with 1,6,9.

- Mid transparency
- High intimacy
- Low exposure

UNIT 3 - UNIT 4

Moments involved:  
2,6,9 with 2,6,7,9.

- Low transparency
- High intimacy
- Mid exposure

UNIT 4 - UNIT 1

Moments involved:  
1,2,7,8 with 2.

- High transparency
- Low intimacy
- Low exposure

03/Unit 3 - Plan  
04/Unit 2 - Plan  
05/Central Oasis - Plan

CONCEPT OF MEMORY  
WHERE EVERYONE CAN  
WRITE THOUGHTS,  
SENTENCES OF HOPE,  
ETC...

GROUND

LOCATED INSIDE  
THE EXTERNAL  
OASIS

AS SOON IT GETS FULL OF  
THOUGHTS, ITS LEVEL RAISES UP



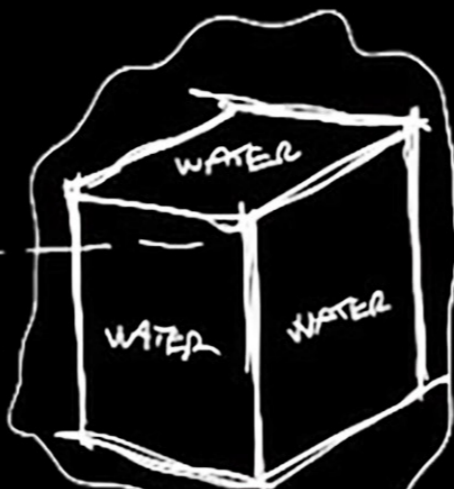
TREES

WATER  
WALLS



CEILING

OVERWHELMED  
BY WATER



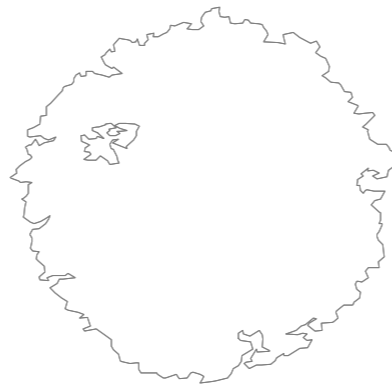
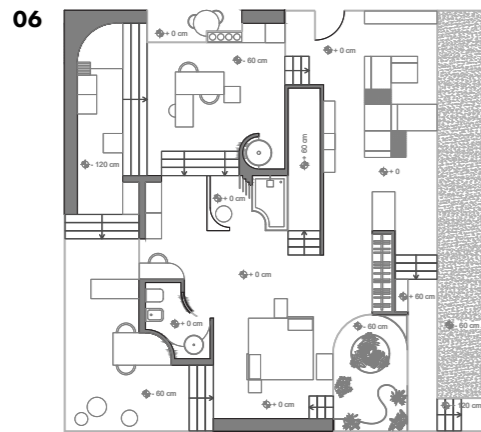
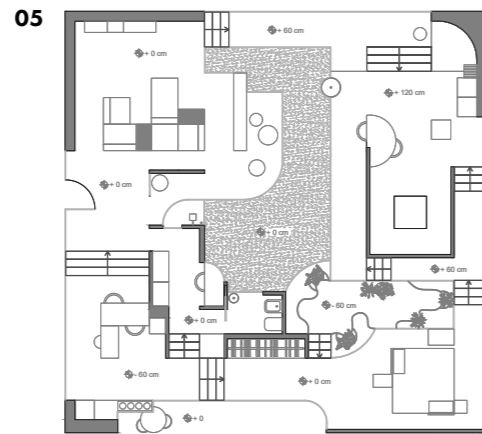
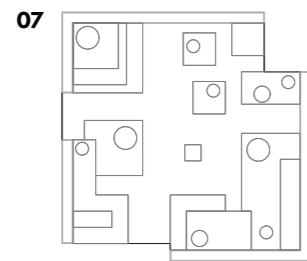
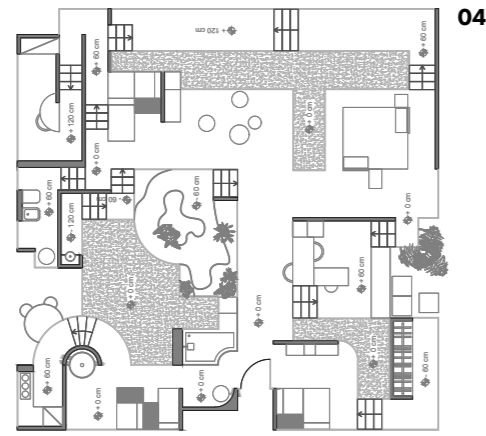
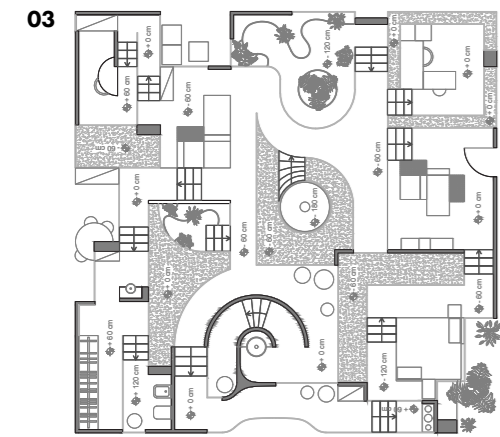
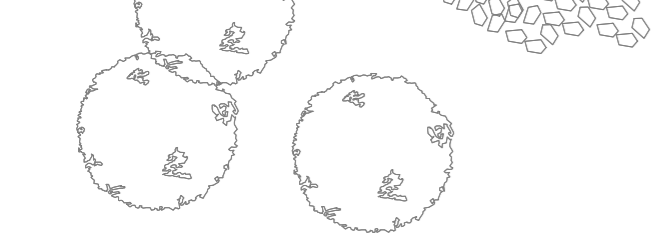
TAKE INSPIRATION  
FROM "MONUMENT  
AGAINST FAUST"  
BY ESTER AND  
JOACHEN GERZ.  
(1966/93)



THIS IS A PLACE WHERE  
TO MEET RELATIVES,  
OTHER PATIENTS AND  
DOCTORS.  
IT'S A FURTHER  
SHELTER.

USED AS  
SEATS





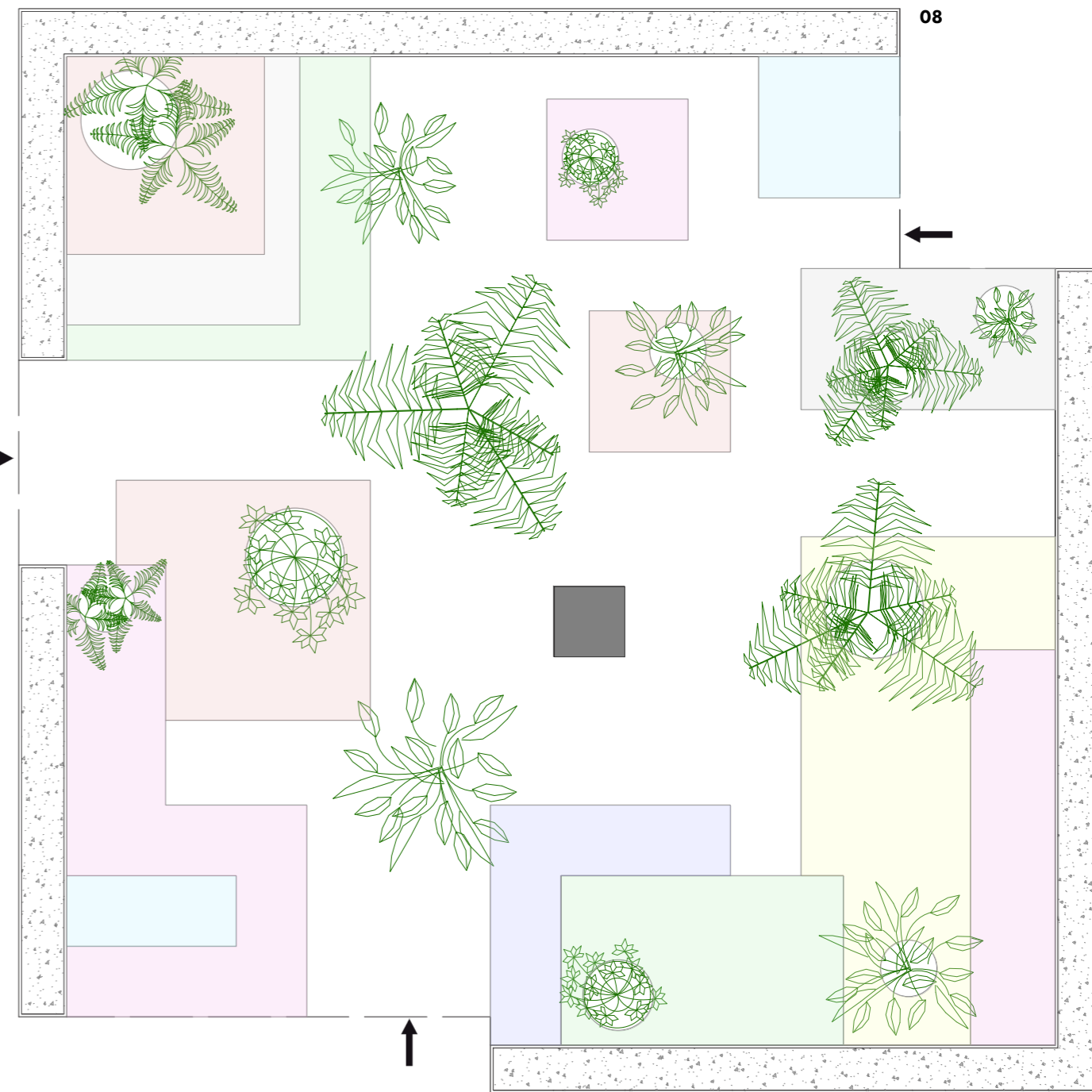
### 1,2,3,4 + CENTRAL OASIS

This space is thoughtfully designed primarily as a communal area where patients can interact with doctors and their relatives throughout their therapeutic journey. It serves as a vital hub for support and connection, fostering open communication that can enhance the healing process. Additionally, this space acts as an emotional refuge; when intrusive thoughts become overwhelming, patients have a safe place to seek comfort and protection by engaging with one another, promoting a sense of solidarity and understanding.

## Common Oasis

The design principles mirror those of the four units, highlighting the significance of natural elements. Water is the focal feature, harmonizing with lush greenery to create a tranquil environment. Patients are enveloped by a calming water wall, providing both soothing sounds and visual serenity. Colorful modular seating enhances the atmosphere, fostering social interaction and shared moments.

At the center, a pillar invites patients to express their thoughts, engaging them in a meaningful activity. By writing down their experiences, they contribute to a collective memory for future visitors. This initiative not only offers a therapeutic outlet but also creates a lasting connection, allowing individuals to leave behind something tangible for others to draw inspiration from. Overall, the space is designed to nurture individual well-being while promoting communal support, enriching the therapeutic experience.



- 01 / Central Oasis - sketch 1
- 02 / Central Oasis - sketch 2
- 03 / Unit 1 - Plan
- 04 / Unit 2 - Plan
- 05 / Unit 3 - Plan
- 06 / Unit 4 - Plan
- 07 / Central Oasis - Plan
- 08 / Central Oasis - Scattering



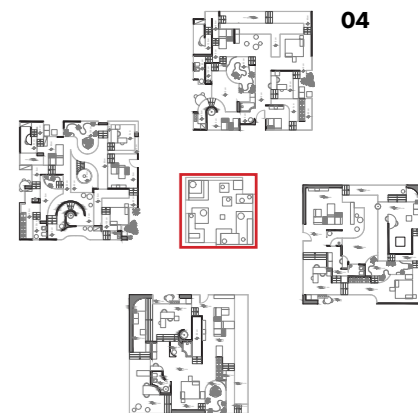
01 / Central Oasis - Inner view 2



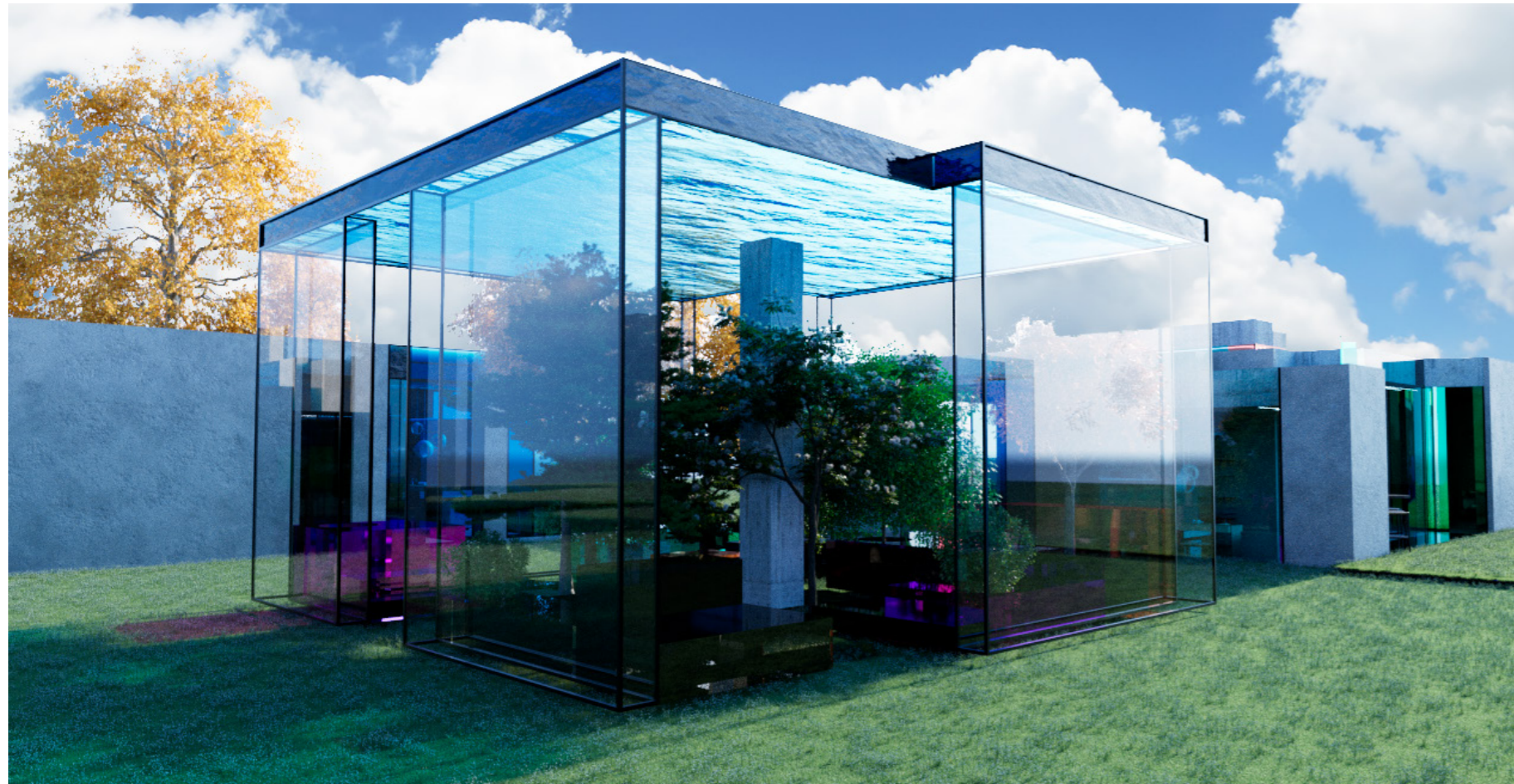
02 / Central Oasis - Side view 1  
 03 / Central Oasis - Side view 2  
 04 / Keyplan - Central Oasis



03



04



"Inside each complex there is a common space, a multipurpose space used to meet those who wish to see us, to exchange thoughts and concerns with other patients and to receive care and advice from doctors. I consider this space a bit like an emergency shelter when intrusive thoughts overcome all our protective barriers and never abandon us again."

CRP - Day 0 to the End

01/Central Oasis - Side view 3  
02/Central Oasis - Side view 4



04/Central Oasis - Inner view 2



01

01 / Site Plan - Overall view 1



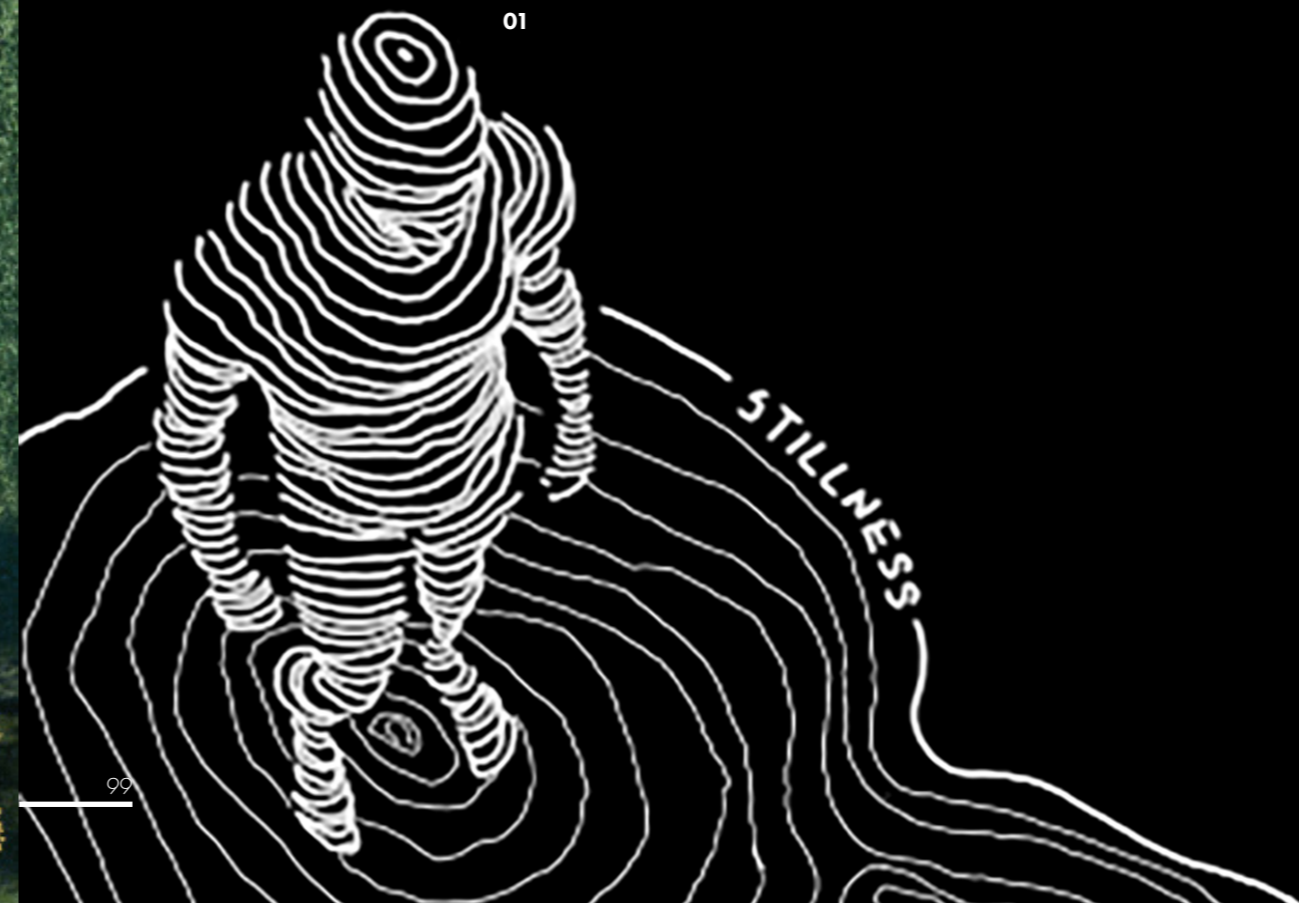
02

02 / Site Plan - Overall view 2



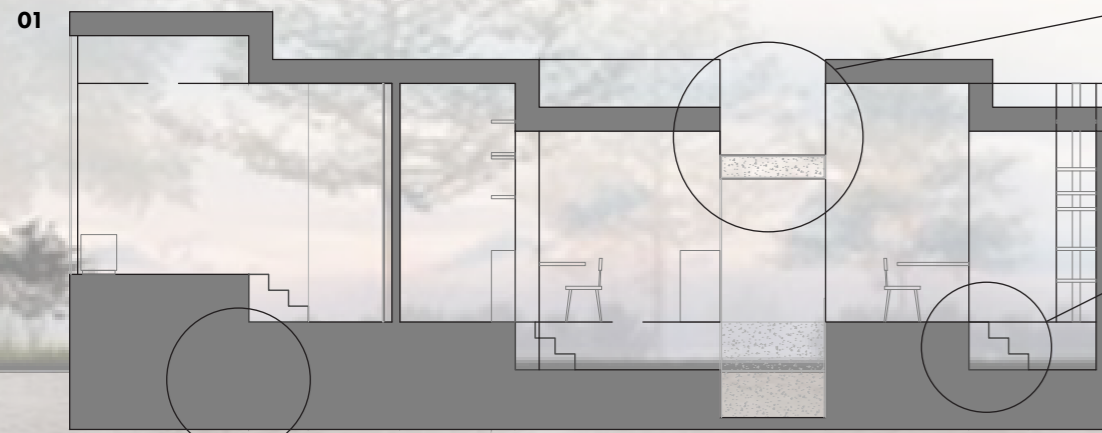
01

# Day 0 - Stillness

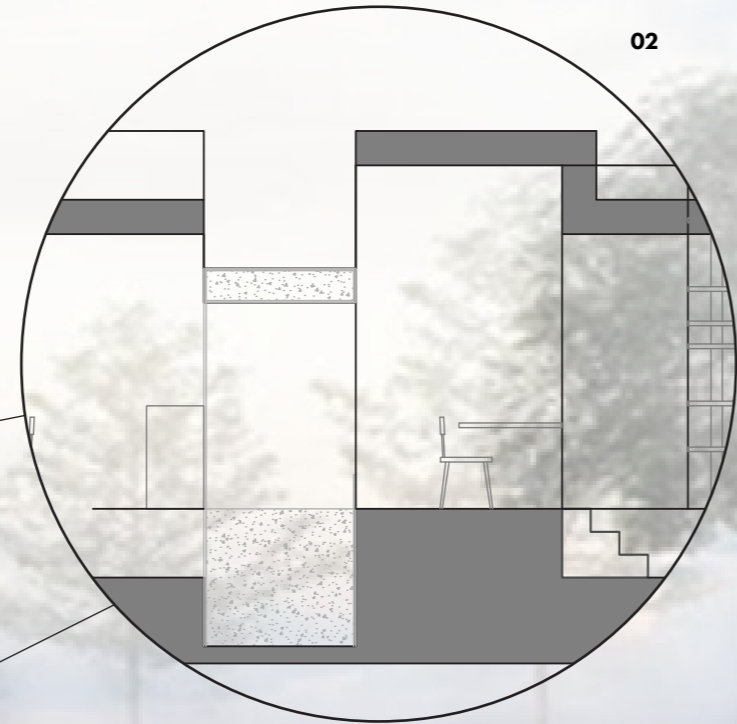


01

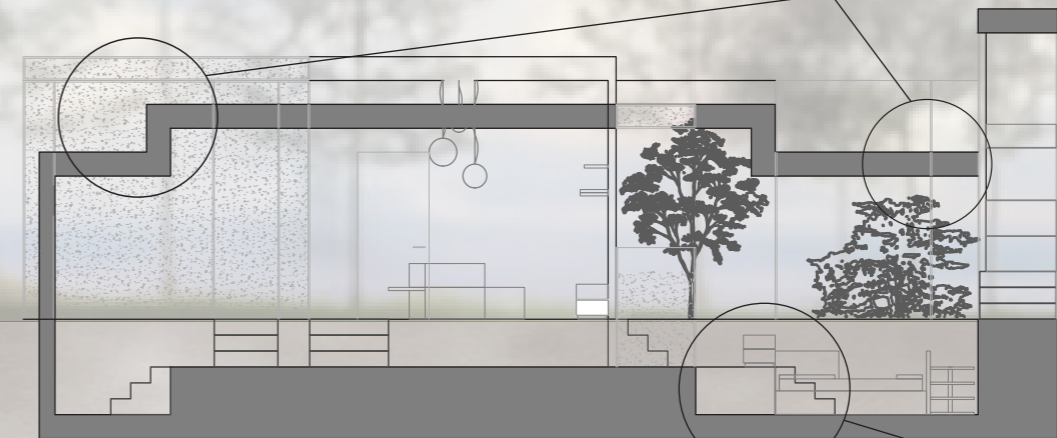




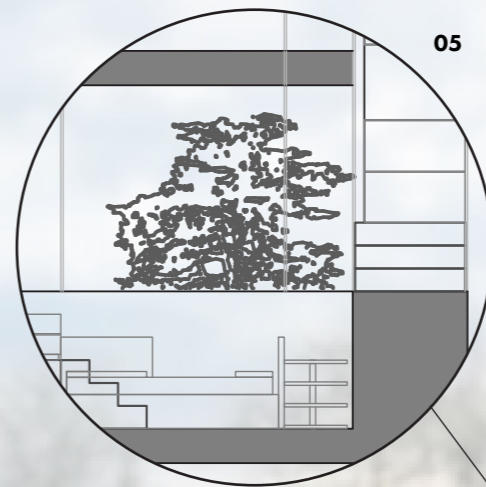
Section A-A'



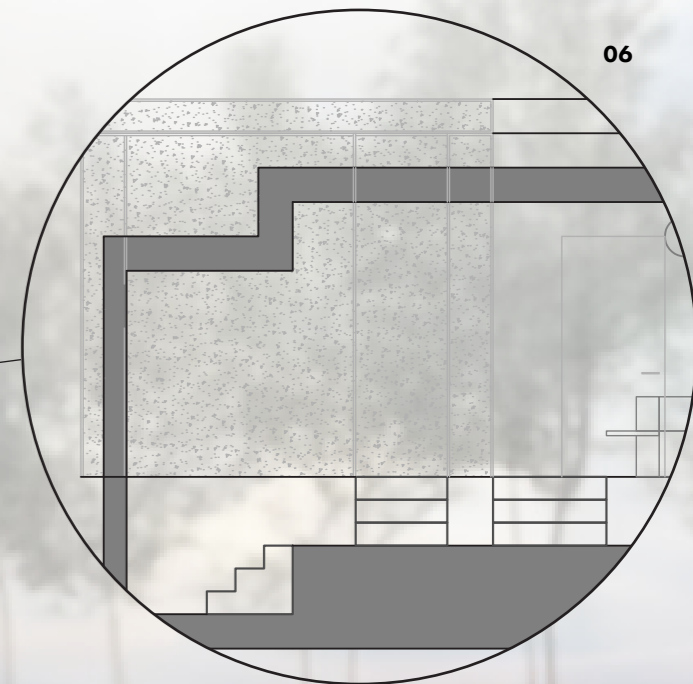
02



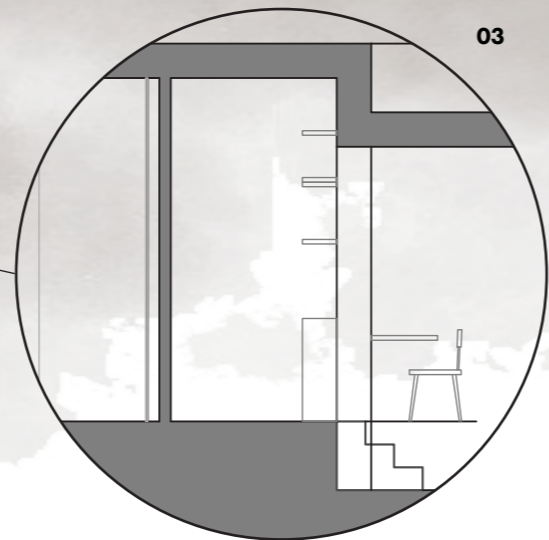
Section B-B'



05



06



03

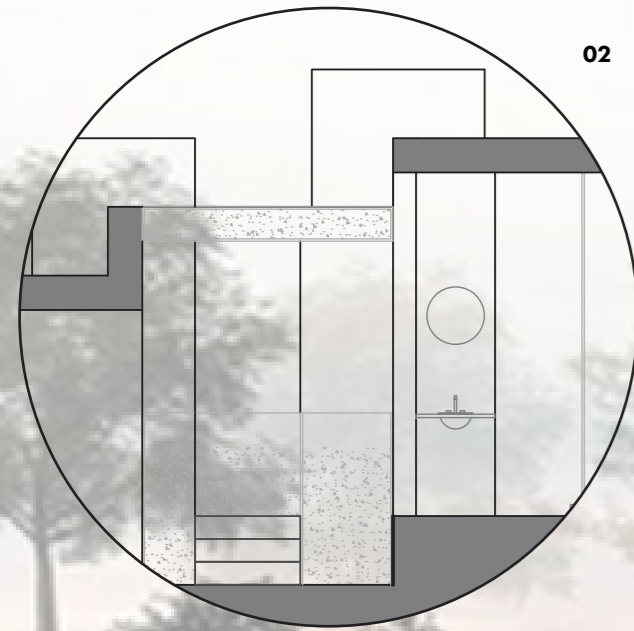


07

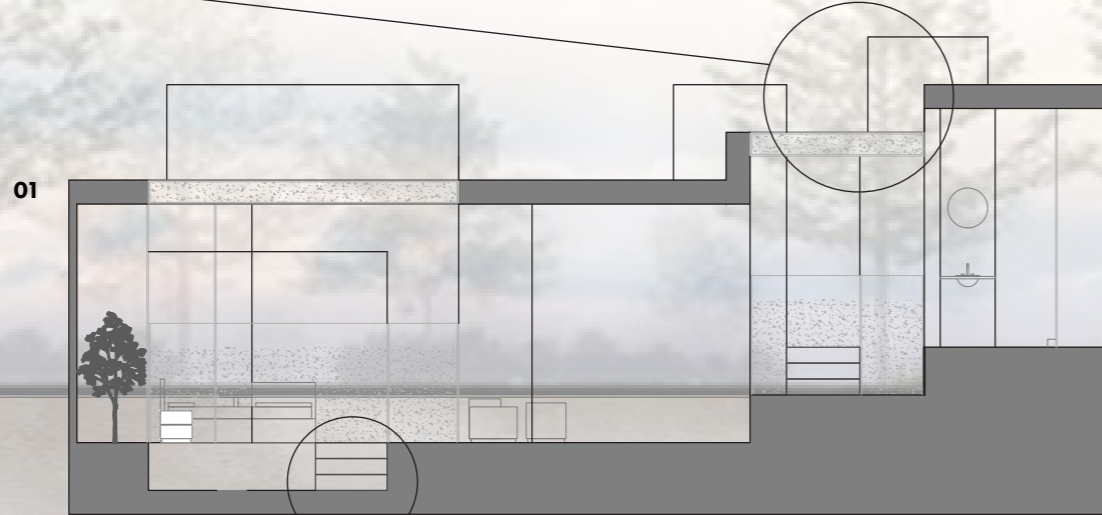
The elevations reflect what happens in the plant layout. The vertical space is articulated across multiple levels, creating a highly complex internal division of the environments. Additionally, the perception of the space changes depending on the perspective from which it is viewed, highlighting how each angle can offer a new interpretation of the architecture.

- 01 / 0 to 61 - Section A-A'
- 02 / 0 to 61 - Section A-A' detail 1
- 03 / 0 to 61 - Section A-A' detail 2
- 04 / 0 to 61 - Section B-B'

- 05 / 0 to 61 - Section B-B' detail 1
- 06 / 0 to 61 - Section B-B' detail 2
- 07 / 0 to 61 - Section B-B' detail 3



02



01

Section C-C'



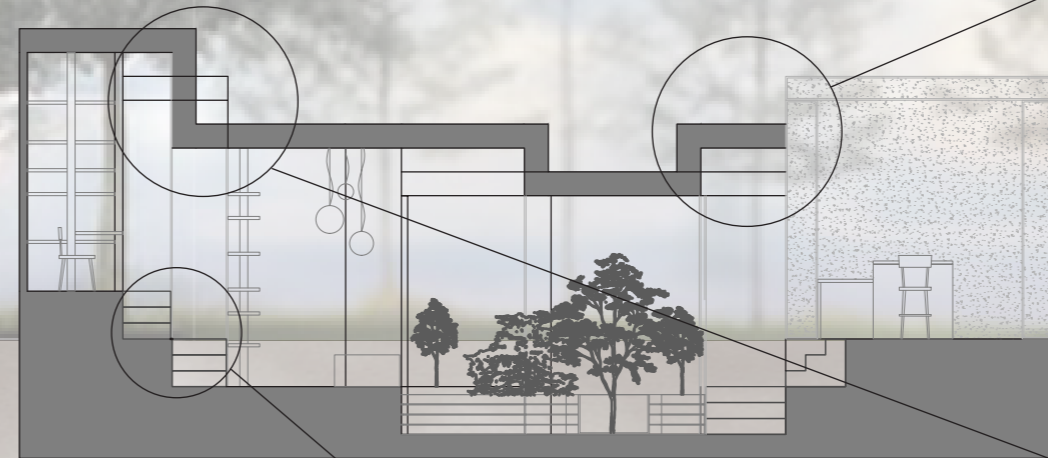
03

01/0 to 61 - Section C-C'  
 02/0 to 61 - Section C-C' detail 1  
 03/0 to 61 - Section C-C' detail 2  
 04/0 to 61 - Section D-D'

05/0 to 61 - Section D-D' detail 1  
 06/0 to 61 - Section D-D' detail 2  
 07/0 to 61 - Section D-D' detail 3

Multi-level frequency: High  
 Space engagement: High  
 Level of support given: High

Space disorder: High  
 Distraction level: High  
 Porosity: High

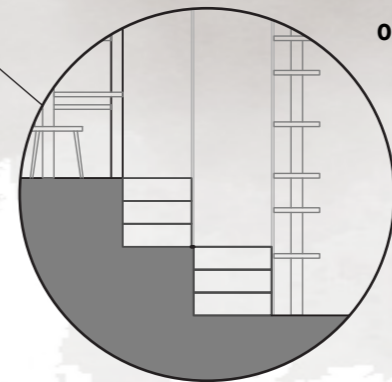


04

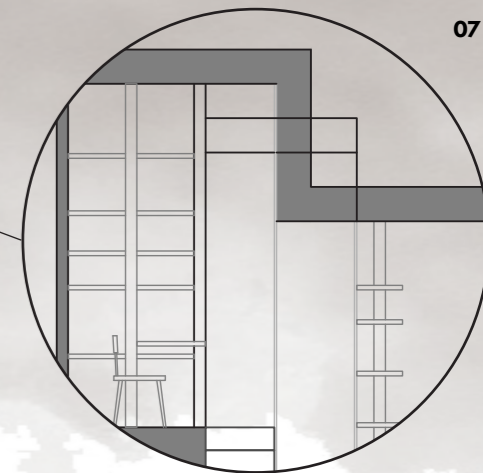
Section D-D'



06



05



07

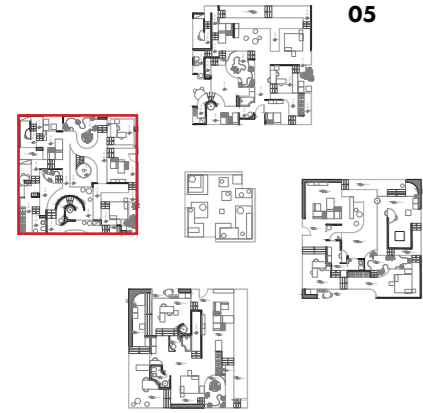


01/0 to 61 - Moment 4,6,9 Render  
 02/0 to 61 - Moment 2,6,9 Render  
 03/0 to 61 - Moment 4,7,9 Render  
 04/0 to 61 - Moment 1,8,9 Render

*"Once I crossed the entrance door, a different world opened up to me. Inside, the light bounces in every corner with different intensities. This is probably due to the presence of colored glass that reflects and filters the external light. Another thing I immediately noticed is the presence of water, which combines its reflections with those of colored light."*

CRP - Day 0 (Stillness)





"After two hours inside the structure I realized how much road I have to travel each time to go from one room to another. It is almost tiring to define a path in here. As the first few days pass I realize how my mind is completely busy trying to understand the space I am in. After a few weeks I soon started to feel differently.

As a matter of fact the moments of panic are almost nipped in the bud as soon as I look around and lose concentration. The walls of water that surround me seem to transmit an absolute calming power, making me lose inside them. This is a muffled world: the game of light, the sounds of the wind, rain and water are amplified."

CRP - Day 0 (Stillness)





09

07/0 to 61 - Outer view Render 1  
08/0 to 61 - Outer view Render 2  
09/0 to 61 - Outer view Render 3  
10/Day 61 - Tension sketch

*"The truth is that there is no routine, if that is what you would call. Every time I have to carry out an action I realize that there is no well-defined place associated with it. The only certainty I have is that I am "forced" by space to move, to live it, in fact each series of daily actions is physically broken up by the scattering of objects."*

CRP - Day 0 (Stillness)

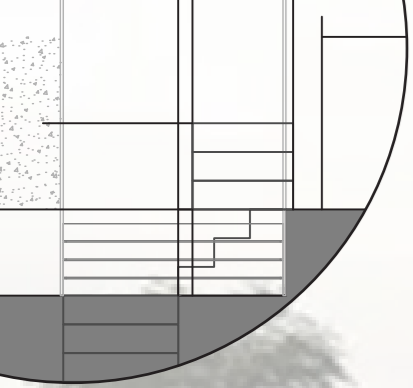


10

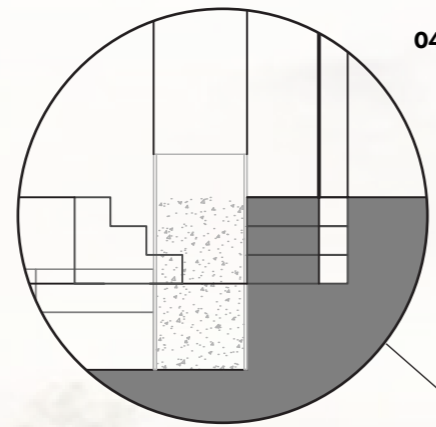
111

## Day 61 - Tension





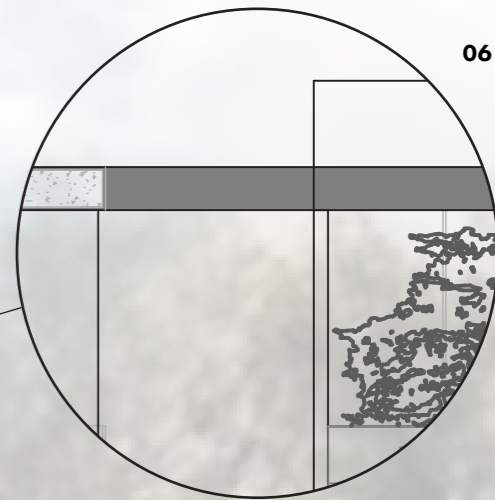
02



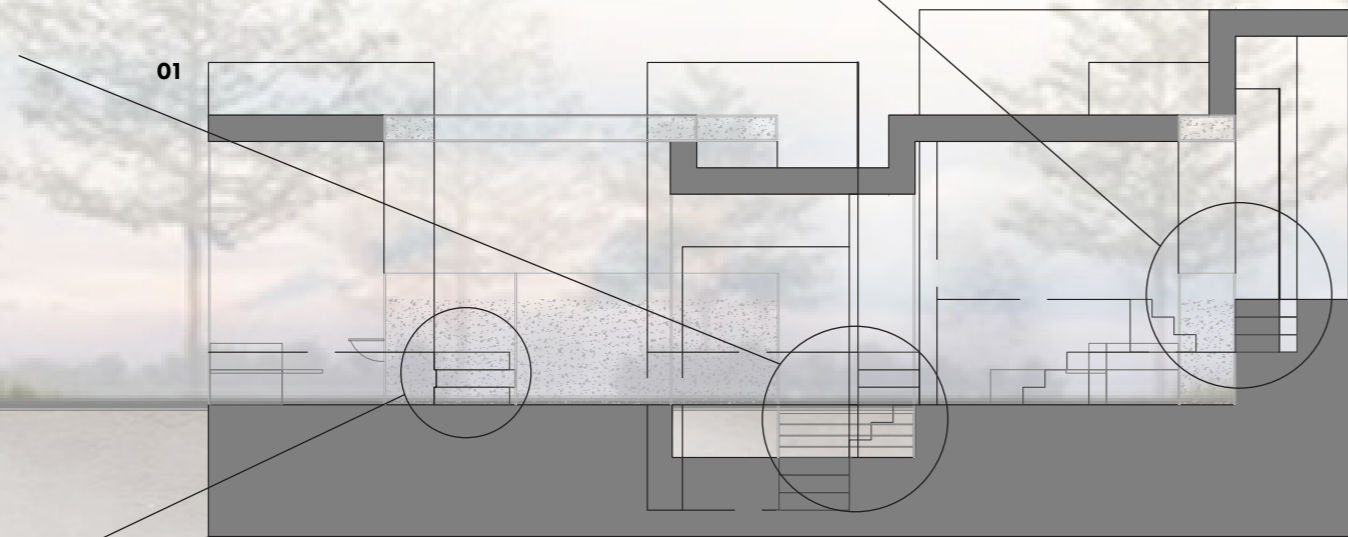
04

01/61 to 121 - Section A-A'  
 02/61 to 121 - Section A-A' detail 1  
 03/61 to 121 - Section A-A' detail 2  
 04/61 to 121 - Section A-A' detail 3

05/61 to 121 - Section B-B'  
 06/61 to 121 - Section B-B' detail 1  
 07/61 to 121 - Section B-B' detail 2  
 08/61 to 121 - Section B-B' detail 3



06



01

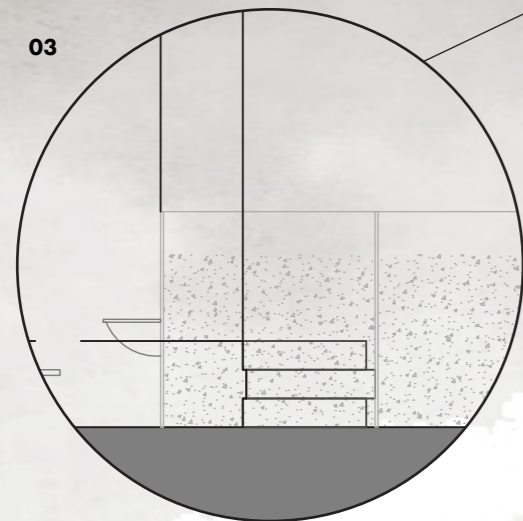
Section A-A'

05

Section B-B'

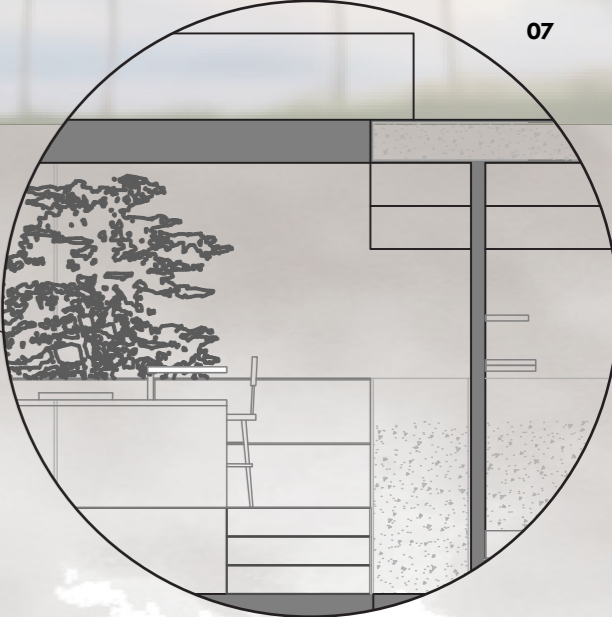


03

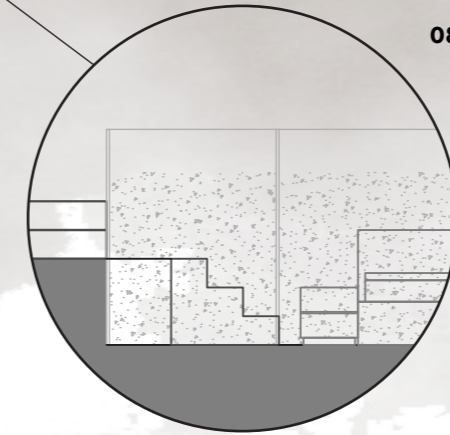


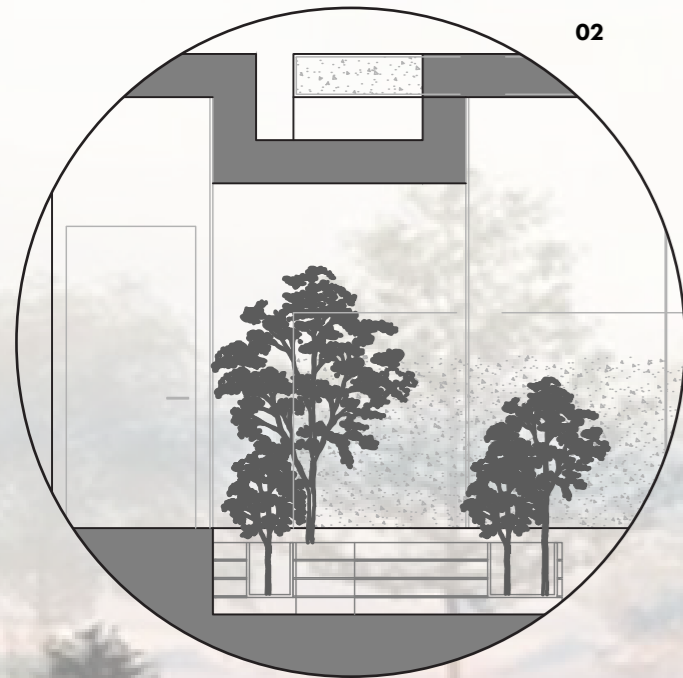
Once again, the elevations reveal how the space is still highly articulated. The continuous change of levels is reflected in the ceiling jolt, which illustrates how different moments alternate within the space. The high level of porosity is also enhanced by the water boxes, which are projected onto the ceiling as well.

07

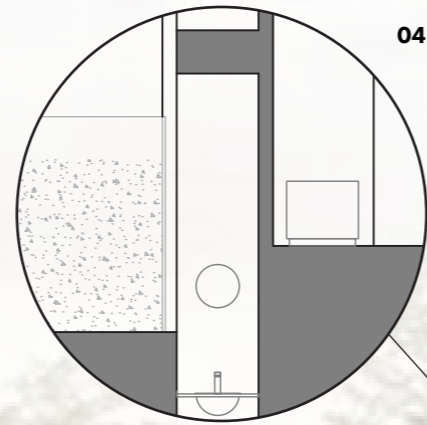


08

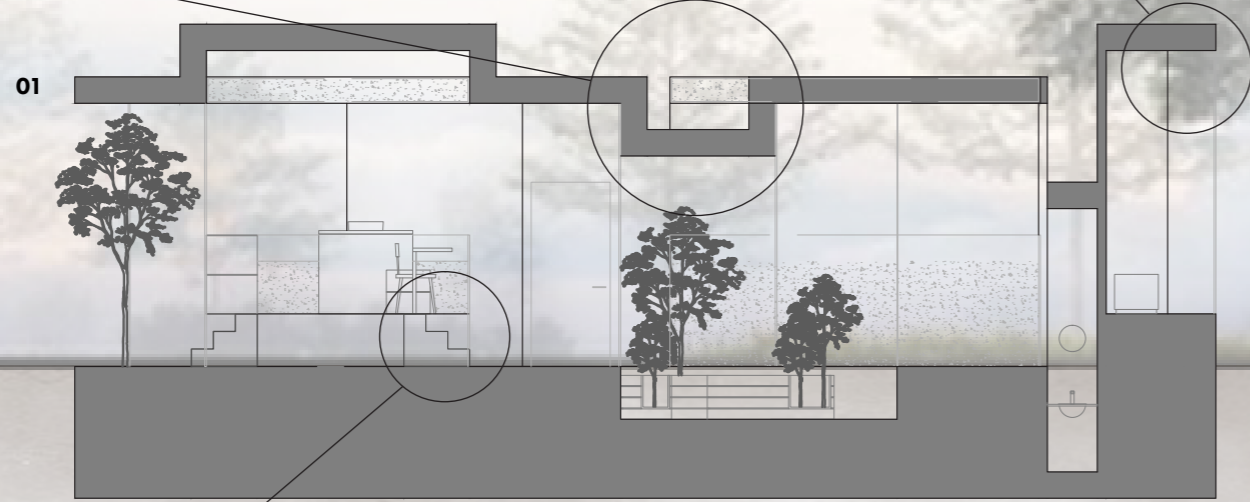




02



04



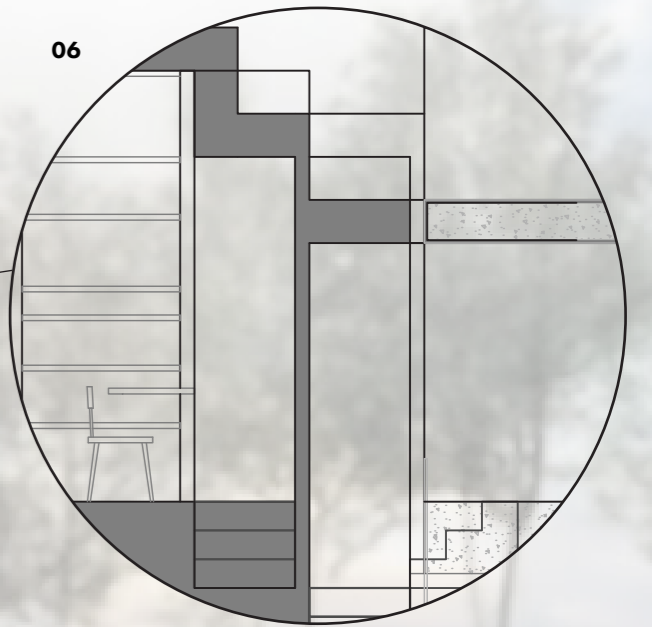
01

Section C-C'

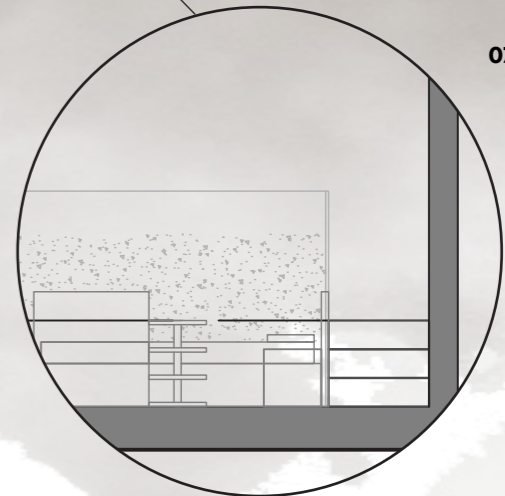


05

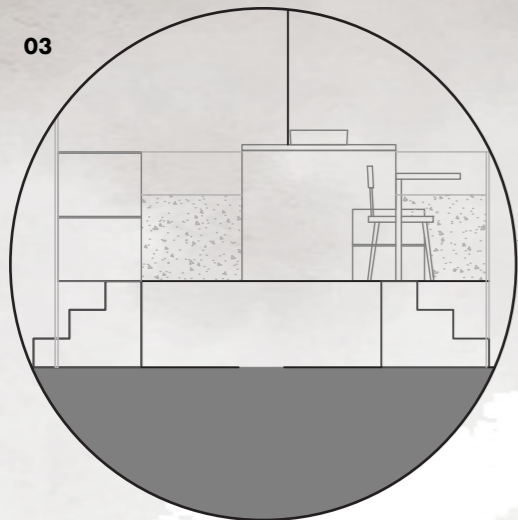
Section D-D'



06



07



03

01/61 to 121 - Section C-C'  
 02/61 to 121 - Section C-C' detail 1  
 03/61 to 121 - Section C-C' detail 2  
 04/61 to 121 - Section C-C' detail 3

05/61 to 121 - Section D-D'  
 06/61 to 121 - Section D-D' detail 1  
 07/61 to 121 - Section D-D' detail 2

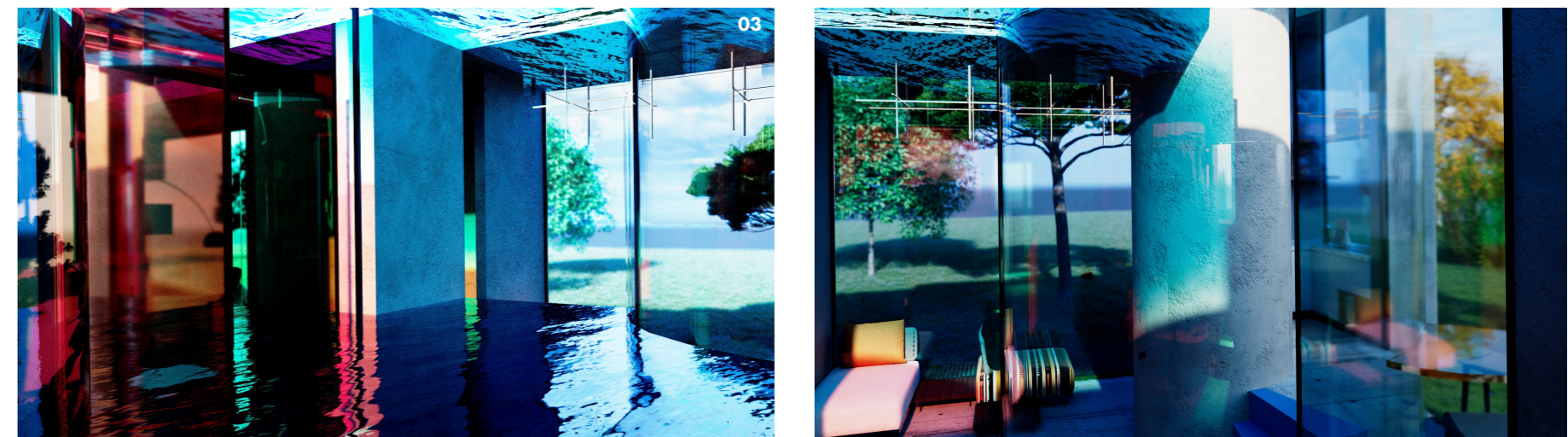
Multi-level frequency: High  
 Space engagement: High  
 Level of support given: Mid-High

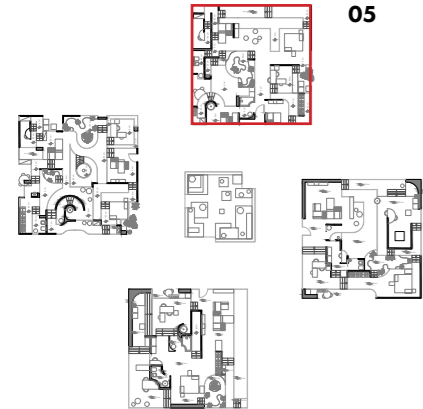
Space disorder: Mid-High  
 Distraction level: Mid  
 Porosity: High



" Once I crossed the entrance door, I noticed how here too the objects are dispersed in space, but perhaps in a more controlled way than in the previous unit. The lights, the water and the reflections flood the space in a different way. The boundaries between one space and another still remain blurred, leaving room for the imagination of being able to live according to one's own habits."  
 CRP - Day 61 (Tension)

01/61 to 121 - Moment 1,6,7,8,9 Render  
 05/61 to 121 - Moment 1,6,9 Render  
 03/61 to 121 - Moment 9 Render  
 04/61 to 121 - Moment 6,9 Render





"Some internal places seem closed and oppressive, but as soon as I move and see the external light, I am overcome by a feeling of calmness followed by one of liberation."

"I have little time to dedicate to my emotional worries because here too I spend a lot of my time simply to move, or carry out actions that in everyday life would require a few minutes. Everything seems extremely far away, but it is exactly this thing that imposes me to get up and try to shape my day. The mind is always busy and does not leave any kind of intrusive thought openings, at least when I am busy during the day."

CRP - Day 61 (Tension)



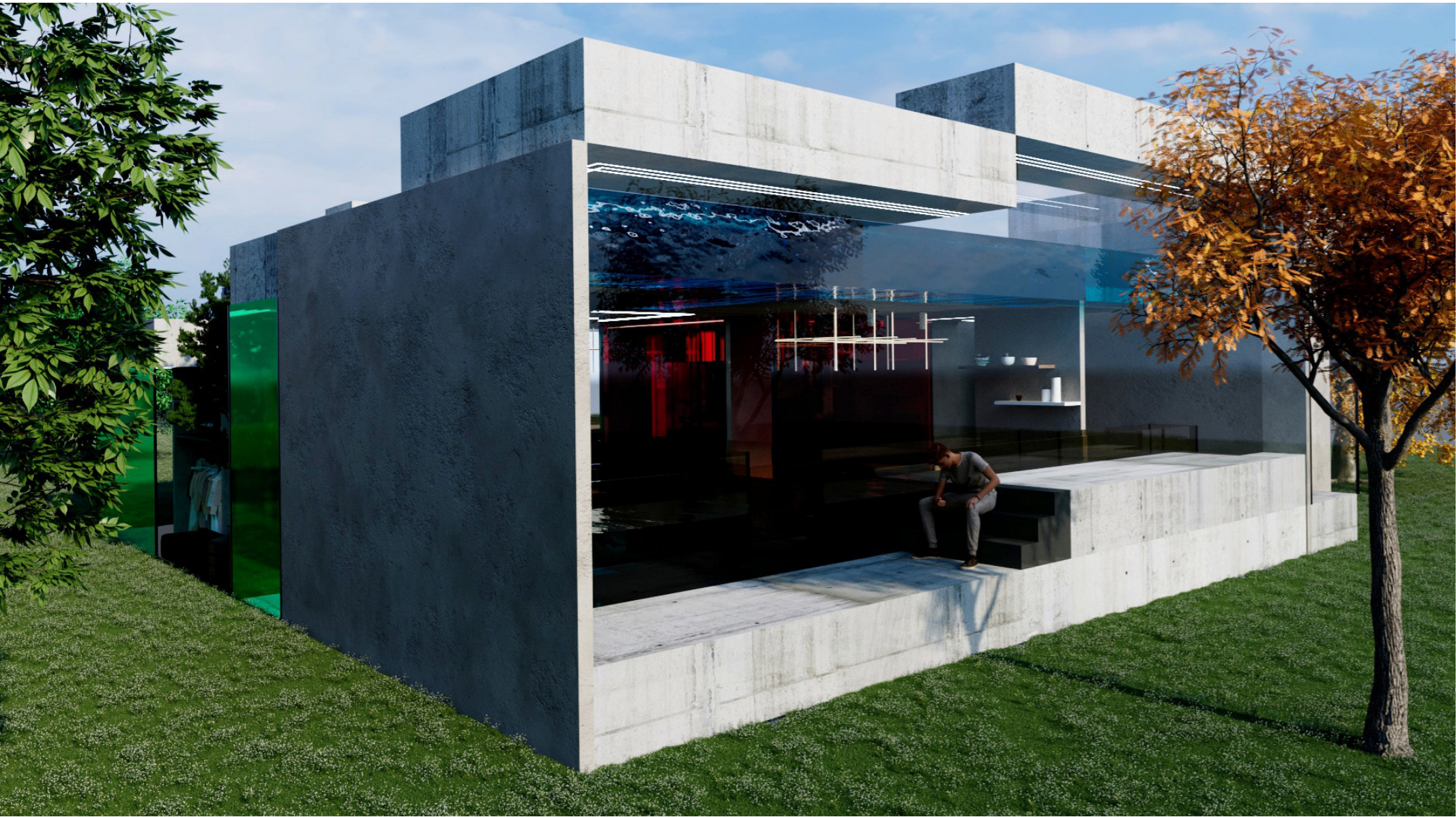
06



07



08



09

# Day 121 - Relentlessness

122

07/61 to 121 - Moment 2,79 Render  
 08/61 to 121 - Outer view Render 1  
 09/61 to 121 - Outer view Render 2  
 10/Day 121 - Relentlessness sketch

*"The concrete shield that isolates me from the outside now changes and disappears, highlighting the cracks and slits that are in it. The glass that served as a patch to both physical and intra-emotional space, is now surpassing the concreteness of the walls, restoring a direct connection with the outside world. the result was that the transitory phase between day and night was reflected inside me."*

CRP - Day 61 (Tension)



123

10

• **MOMENT 6**  
(LIVED ROOM)

• LOW - MID  
LEVEL OF  
SCATTERING  
MOMENTS.

• **MOMENT 2**  
(EAT ROOM)

• **MOMENT 9**  
(POOL)

• **MOMENT 3**  
(BATHROOM)

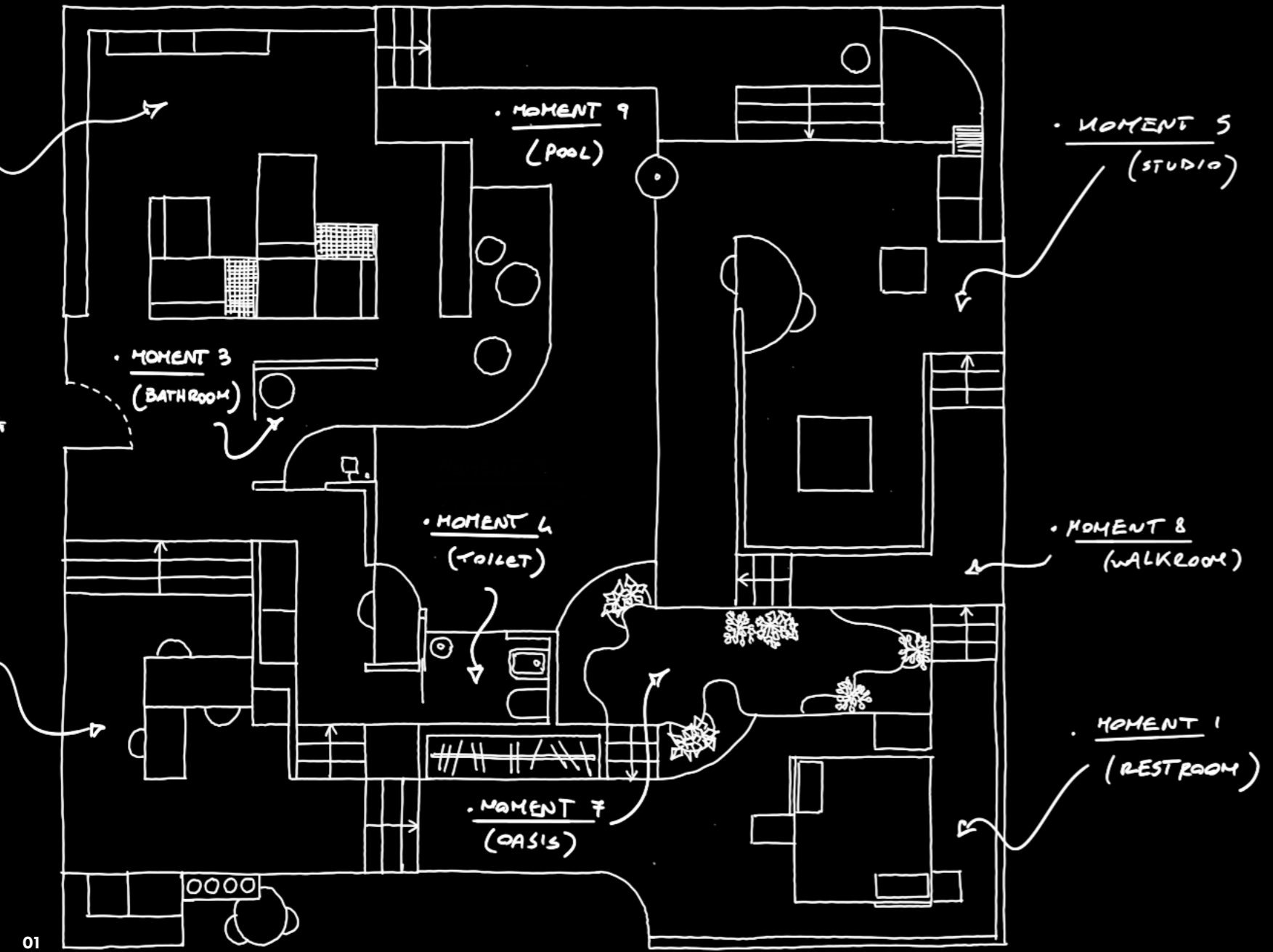
• **MOMENT 4**  
(TOILET)

• **MOMENT 7**  
(OASIS)

• **MOMENT 5**  
(STUDIO)

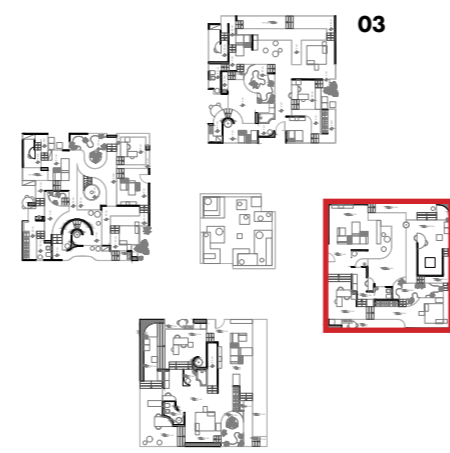
• **MOMENT 8**  
(WALKROOM)

• **MOMENT 1**  
(RESTROOM)



01

# 121 TO 181

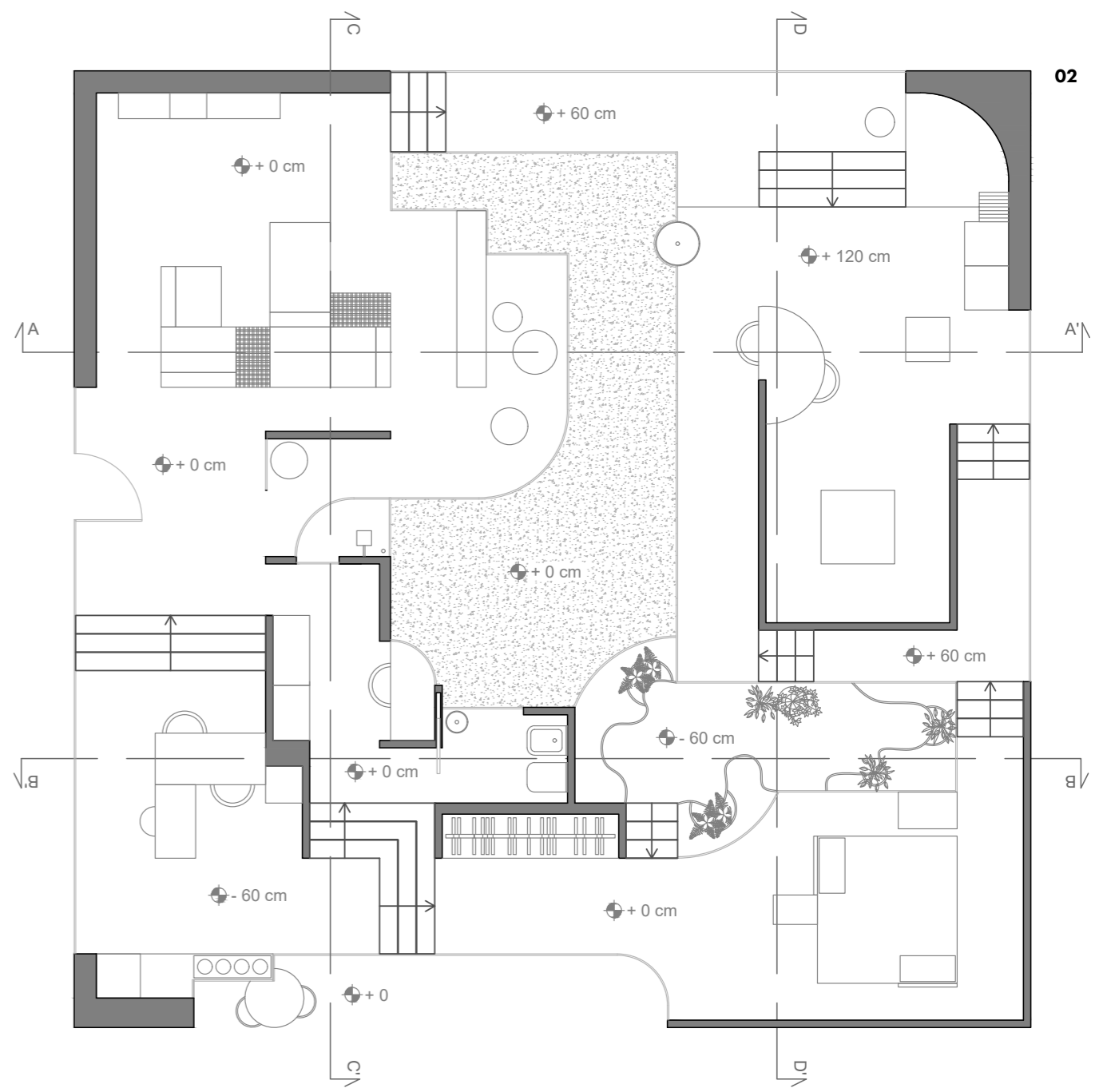


The third and penultimate phase represents a space that undergoes a clear transformation. Its structure no longer leans toward disorder and chaos; instead, it takes on a more rational appearance, aligning with the idea of a "space more faithful to reality." This serves as the beginning of the fourth and final phase, as well as its evolution.

From the 121th to the 181th day the patient is going to stay in this unit. This is where his state of mind starts to change and make him feel better.

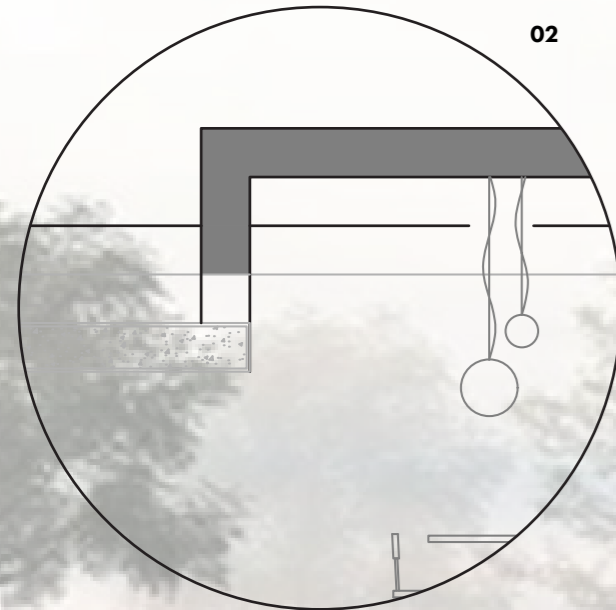
01 / 121 to 181 - Plan sketch  
02 / 121 to 181 - Plan  
03 / Keyplan

125

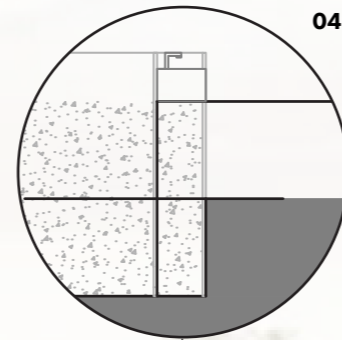


02

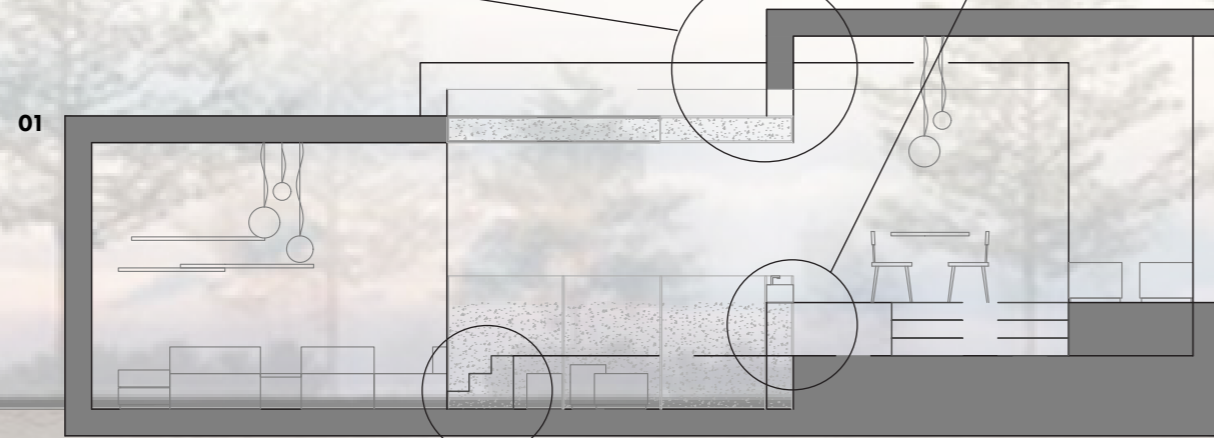
124



02

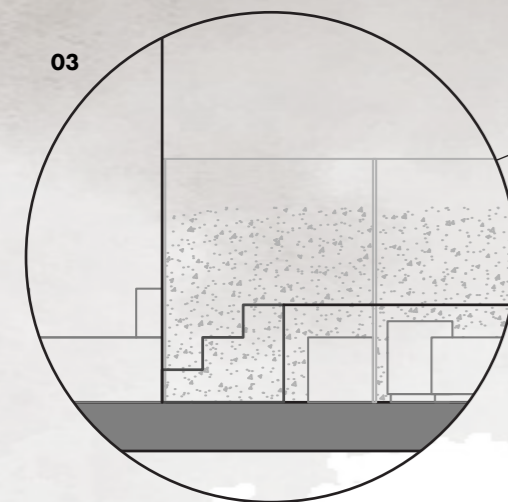


04



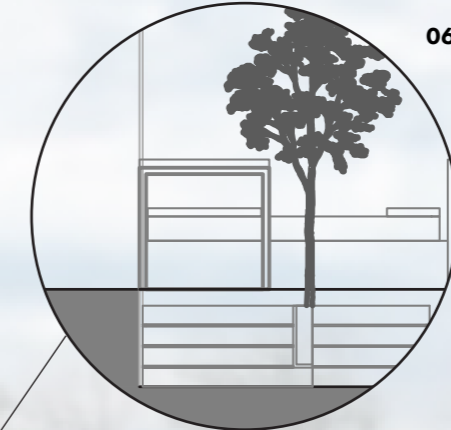
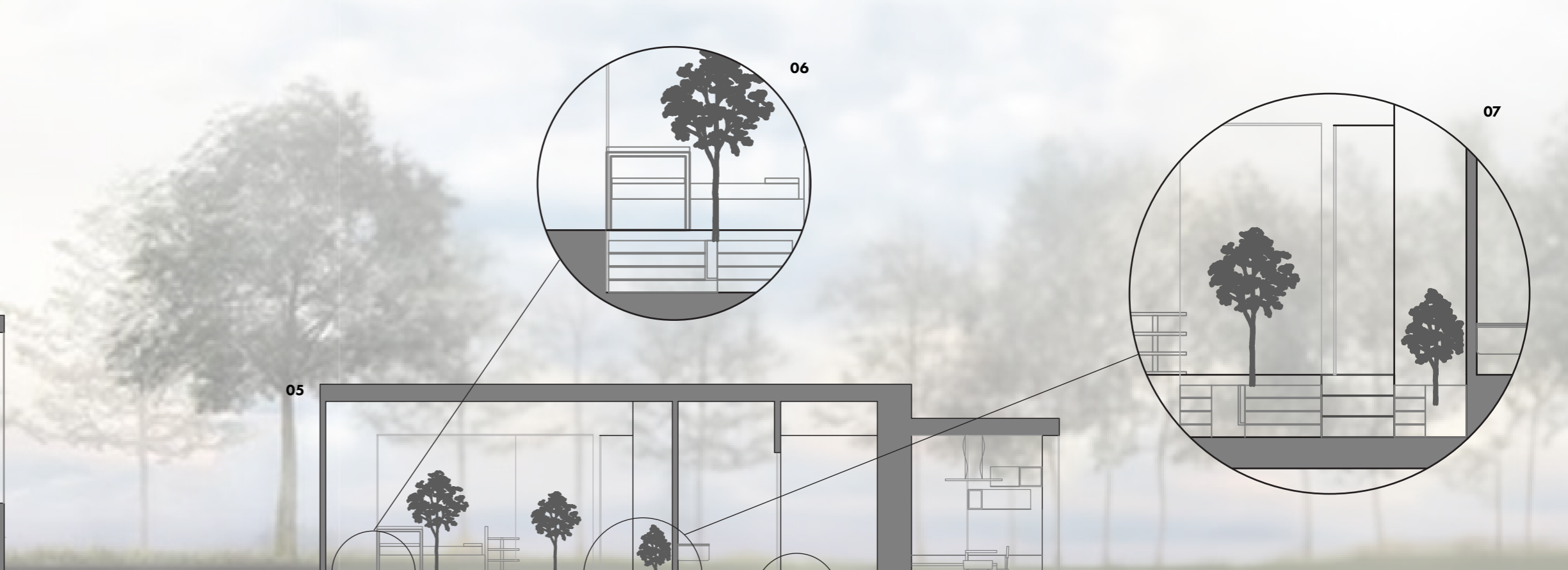
01

Section A-A'

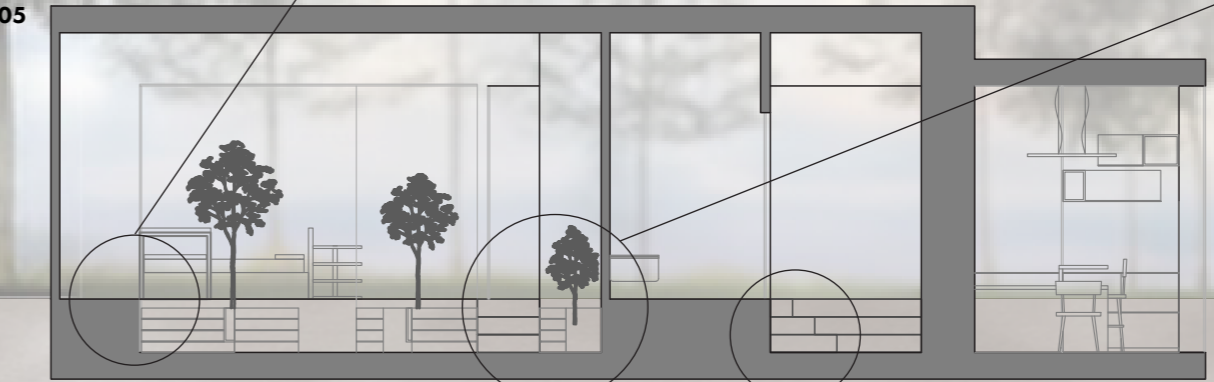


03

From the second to the third phase, a clear change is noticeable in the articulation of the vertical space. The development of the latter begins to be more controlled and rational, almost symbolizing a marked transformation compared to the transitional phase between the first and second units.

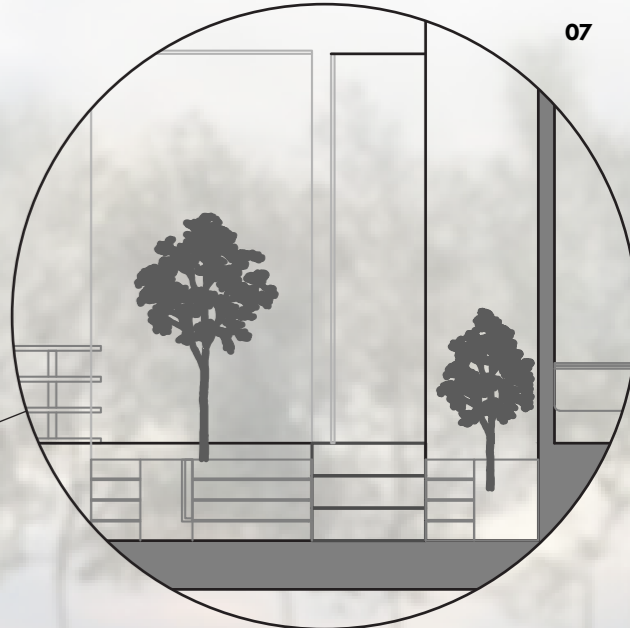


06

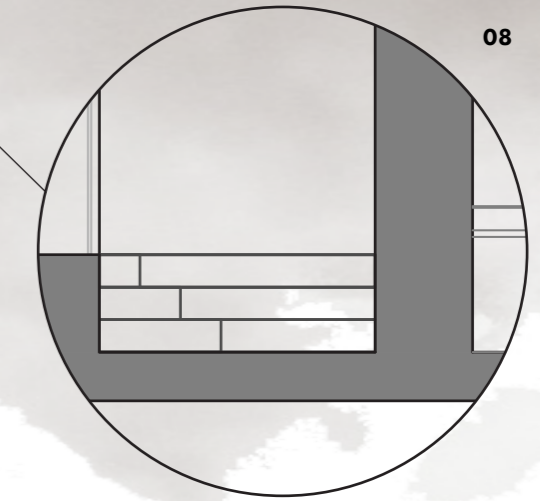


05

Section B-B'



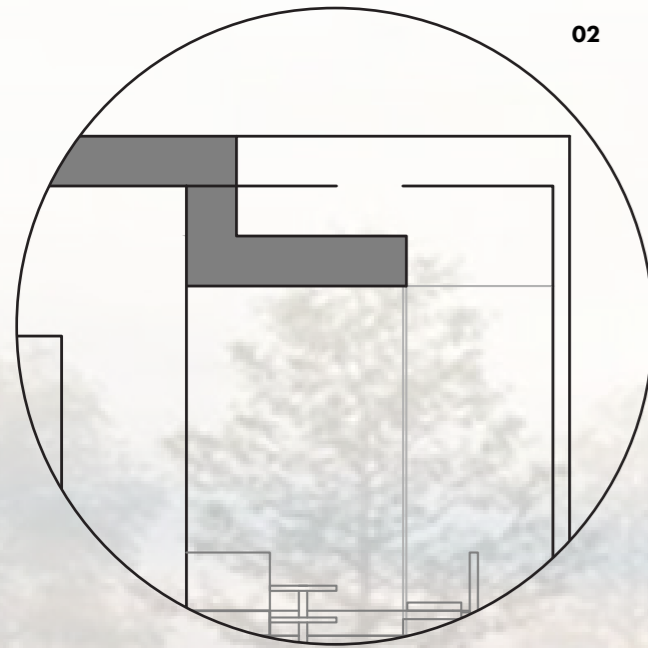
07



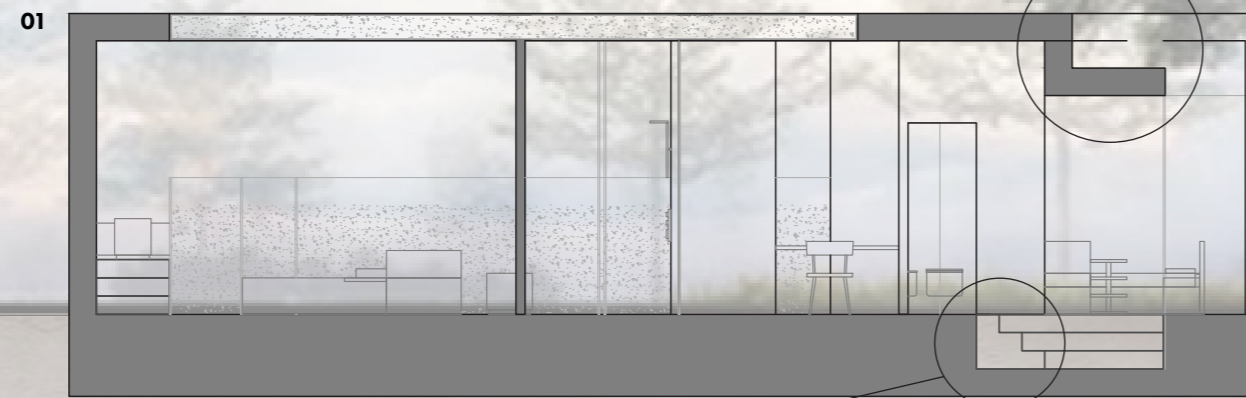
08

- 01 / 121 to 181 - Section A-A'
- 02 / 121 to 181 - Section A-A' detail 1
- 03 / 121 to 181 - Section A-A' detail 2
- 04 / 121 to 181 - Section A-A' detail 3

- 05 / 121 to 181 - Section B-B'
- 06 / 121 to 181 - Section B-B' detail 1
- 07 / 121 to 181 - Section B-B' detail 2
- 08 / 121 to 181 - Section B-B' detail 3

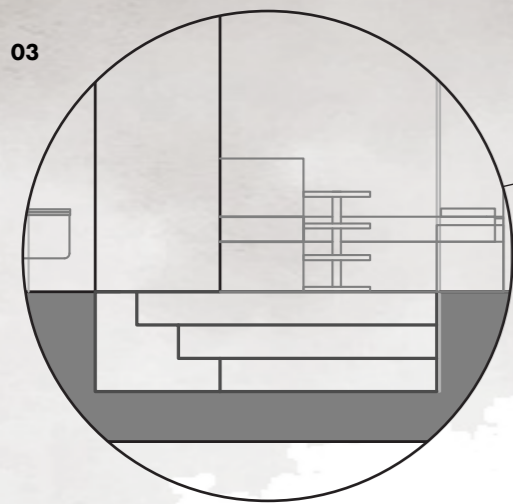


02



01

Section C-C'

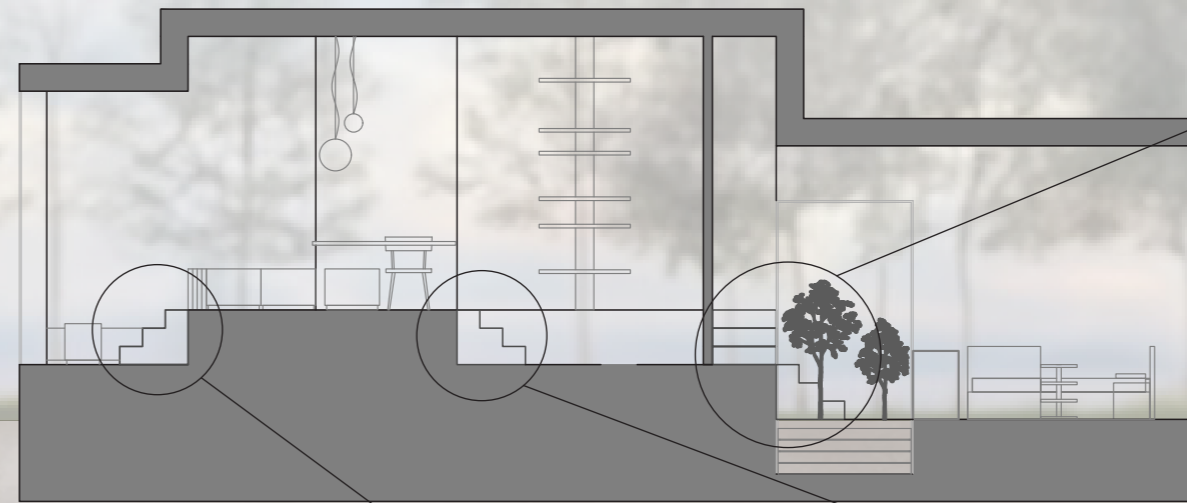


03

Multi-level frequency: Mid-Low  
 Space engagement: Mid  
 Level of support given: Mid-Low

Space disorder: Mid-Low  
 Distraction level: Mid-Low  
 Porosity: Mid

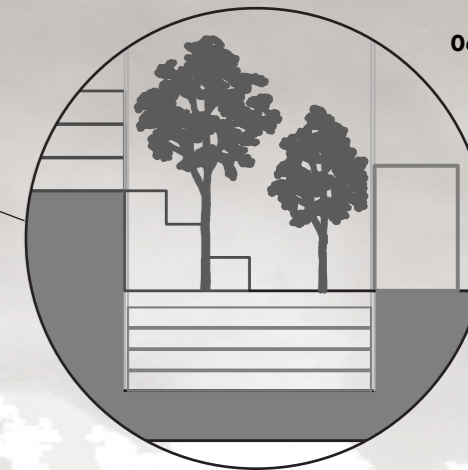
04



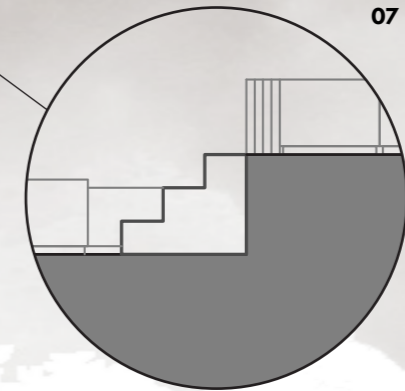
Section D-D'



05



06



07

01/121 to 181 - Section C-C'  
 02/121 to 181 - Section C-C' detail 1  
 03/121 to 181 - Section C-C' detail 2  
 04/121 to 181 - Section D-D'

05/121 to 181 - Section D-D' detail 1  
 06/121 to 181 - Section D-D' detail 2  
 07/121 to 181 - Section D-D' detail 3



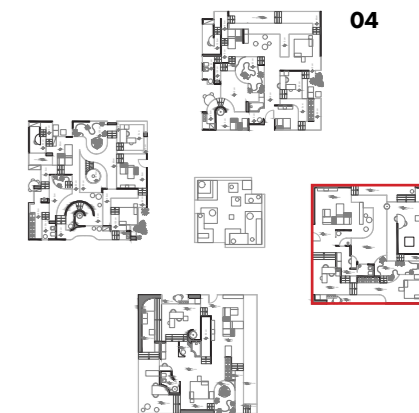
"The atmosphere seems to be evolved, with objects starting to have a much more rational arrangement compared to the previous chaos. I am not saying that "everything is in its place" but this place is starting to seem less characteristic. On an aesthetic level, the traits presented in all the other units are resumed, even if the dispersion of light and objects is much more controlled."

CRP - Day 121 (Relentlessness)

01 / 121 to 181 - Moment 5,7,8,9 Render



02 / 121 to 181 - Moment 6,7,9 Render  
 03 / 121 to 181 - Moment 6,9 Render  
 04 / Keyplan



05



06



132



07

133



08

05/121 to 181 - Moment 1,2,7 Render  
06/121 to 181 - Moment 2,6,8,9 Render  
07/121 to 181 - Outer view Render 1  
08/121 to 181 - Outer view Render 2

134

*"In this period I reassessed the contact with water, whereas before I rarely made physical contact. Now I immerse myself in it, creating a symbiosis between human body and the natural element. here, it seems that moving from one space to another, from one emotional state to another, I have to pass through the water."*

CRP - Day 121 (Relentlessness)

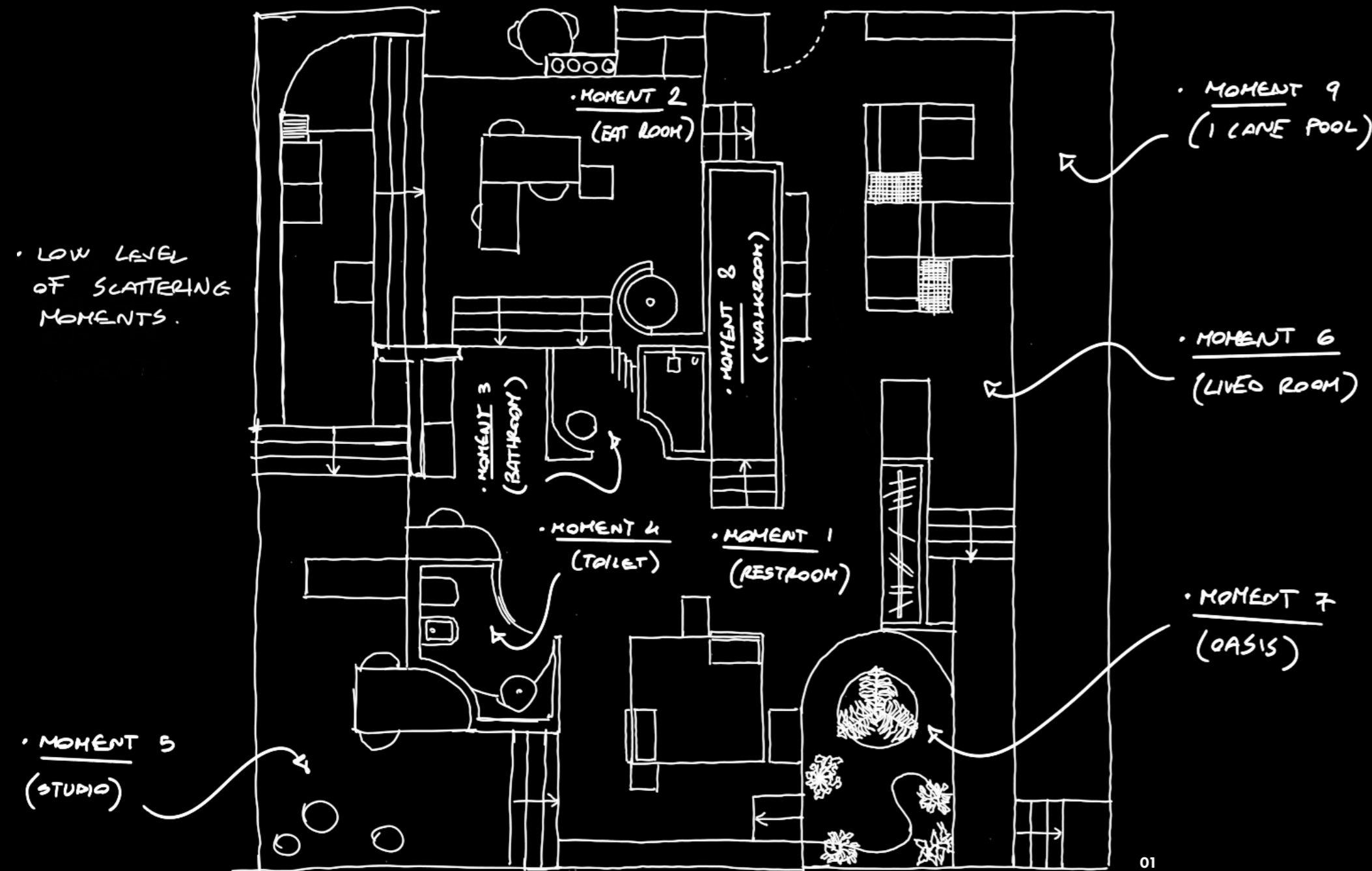
# Day 181 - Fadeness

135

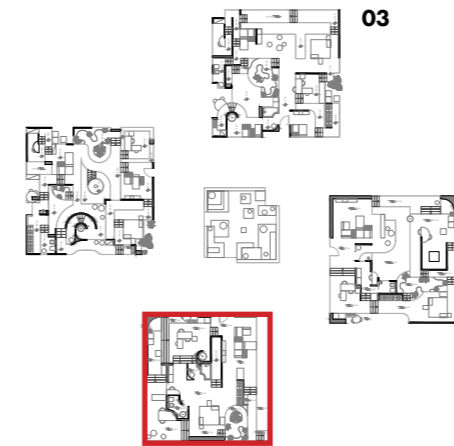
01/Day 181 - Fadeness sketch



01



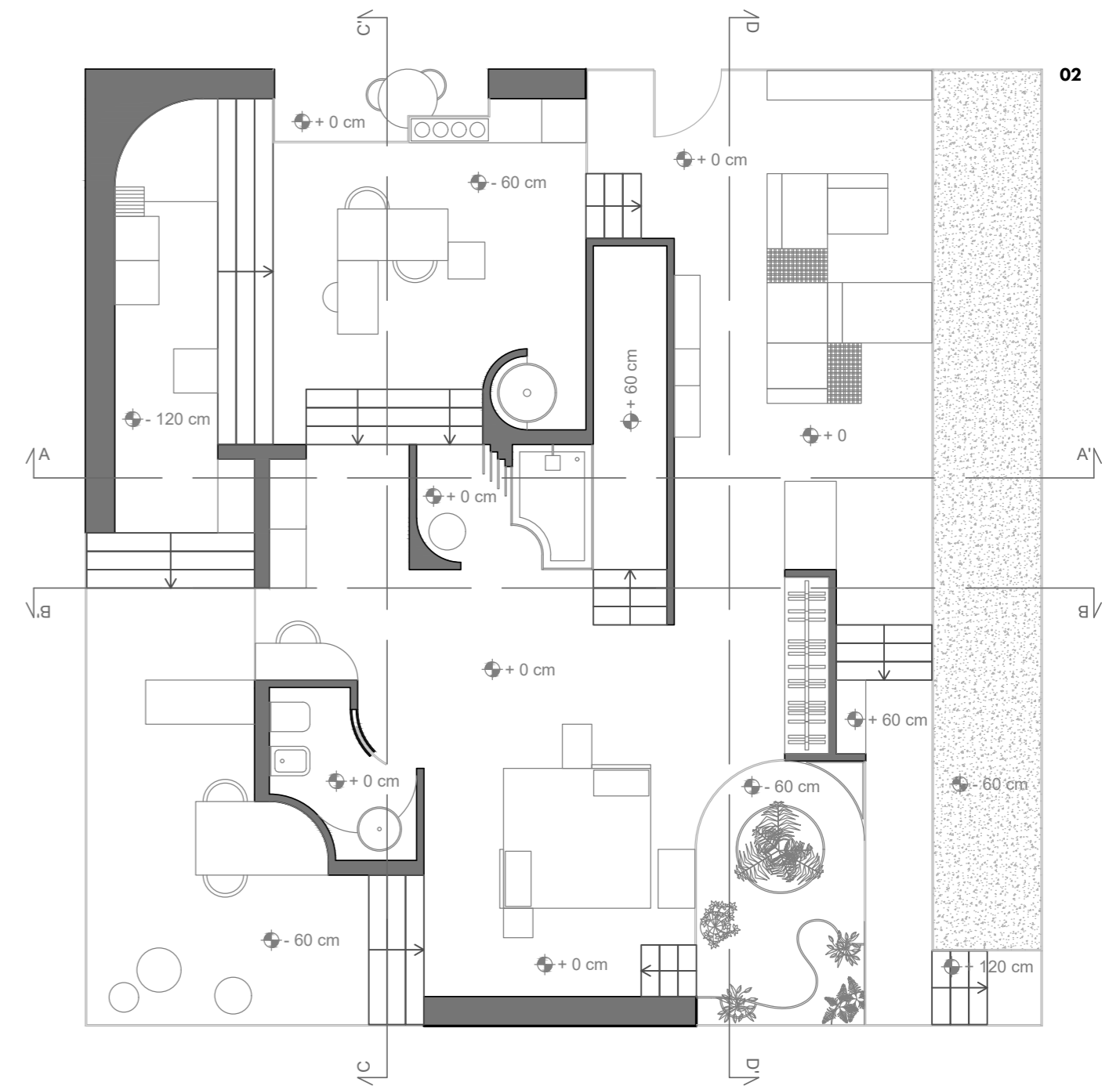
## 181 TO THE END



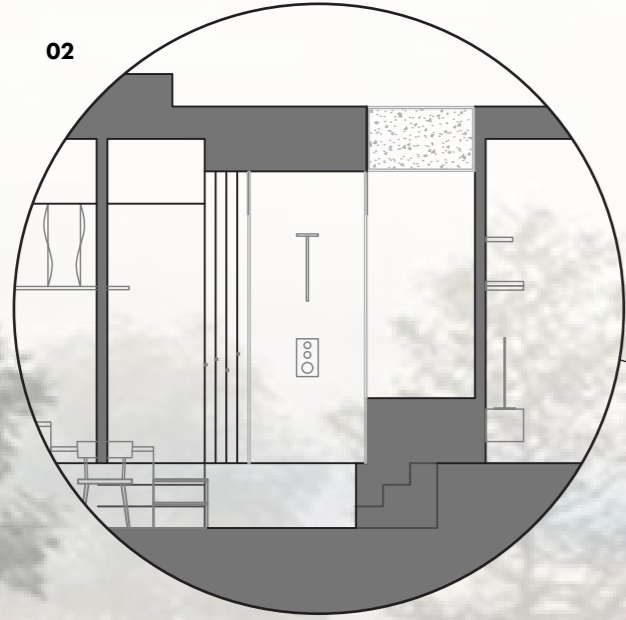
This space is designated for the final phase of the therapeutic process. It will support the patient during the last steps of their rehabilitation journey until their discharge from the facility. This area is designed to provide a calm and encouraging environment, helping patients transition smoothly as they prepare to reintegrate into their lives.

Also in the final stage the estimated permanence is 2 months. Here the patient is not fully healed but will feel much better compared to 8 months before.

01 / 181 to the End - Plan sketch  
02 / 181 to the End - Plan  
03 / Keyplan



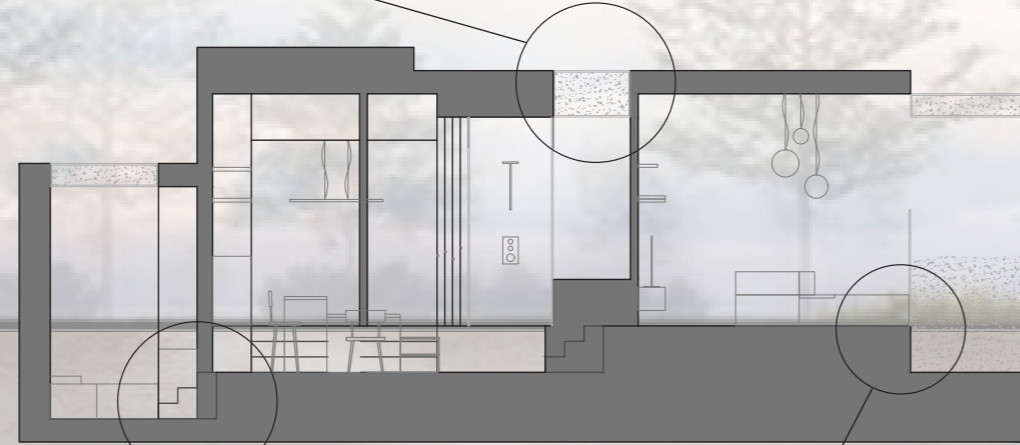
02



01 / 181 to the End - Section A-A'  
02 / 181 to the End - Section A-A' detail 1  
03 / 181 to the End - Section A-A' detail 2  
04 / 181 to the End - Section A-A' detail 3

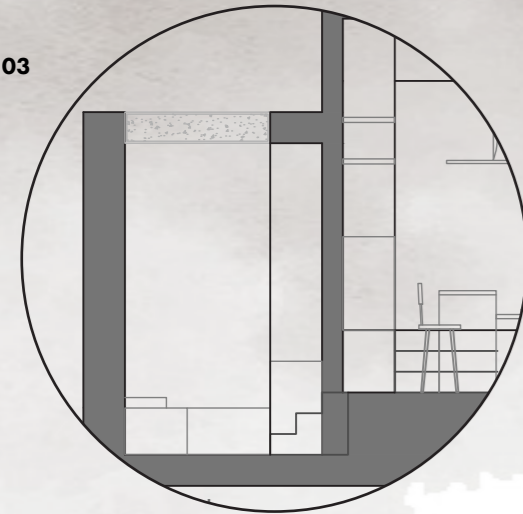
05 / 181 to the End - Section B-B'  
06 / 181 to the End - Section B-B' detail 1  
07 / 181 to the End - Section B-B' detail 2

01

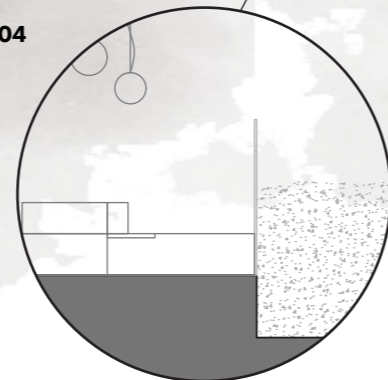


Section A-A'

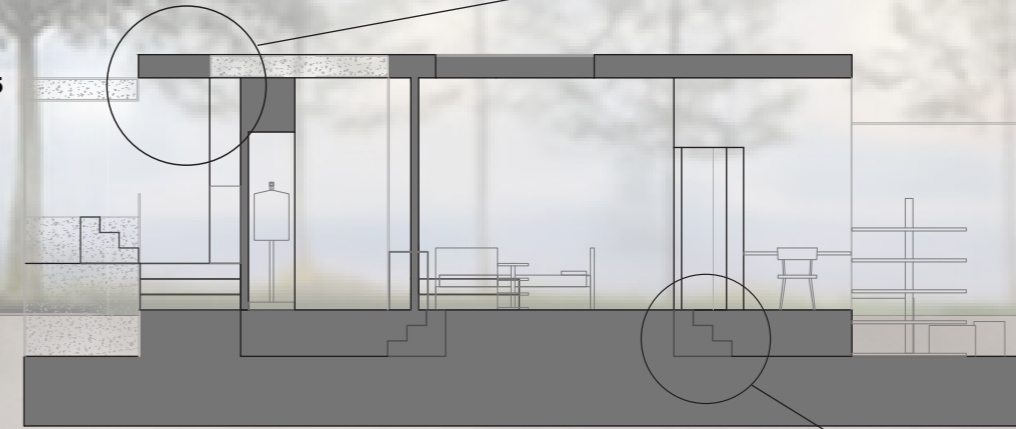
03



04

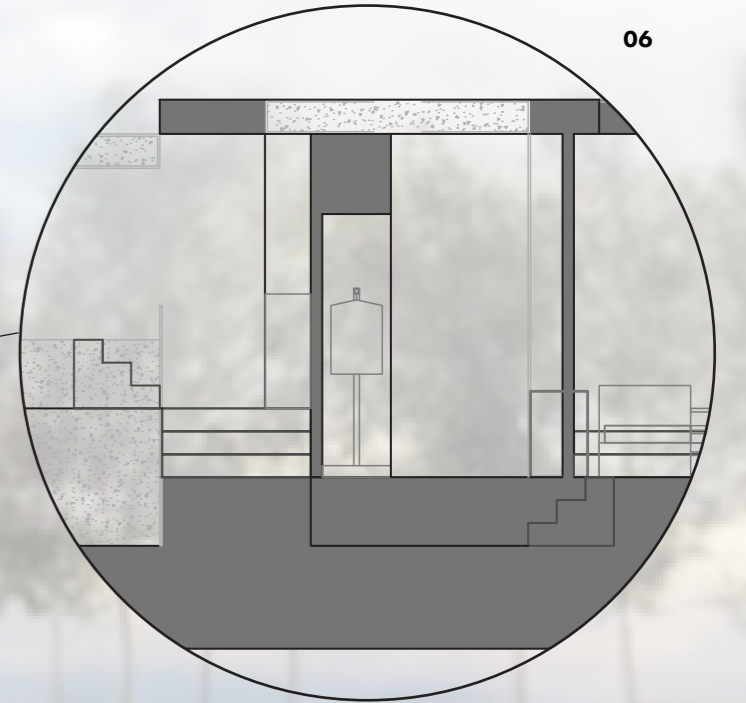


05

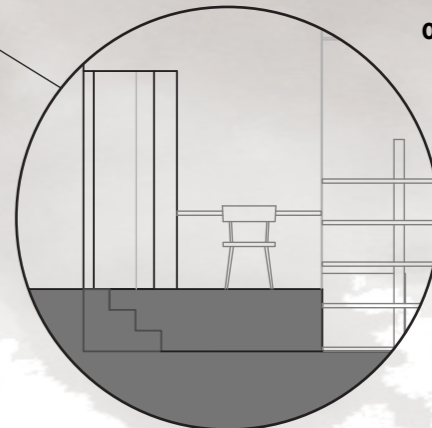


Section B-B'

06

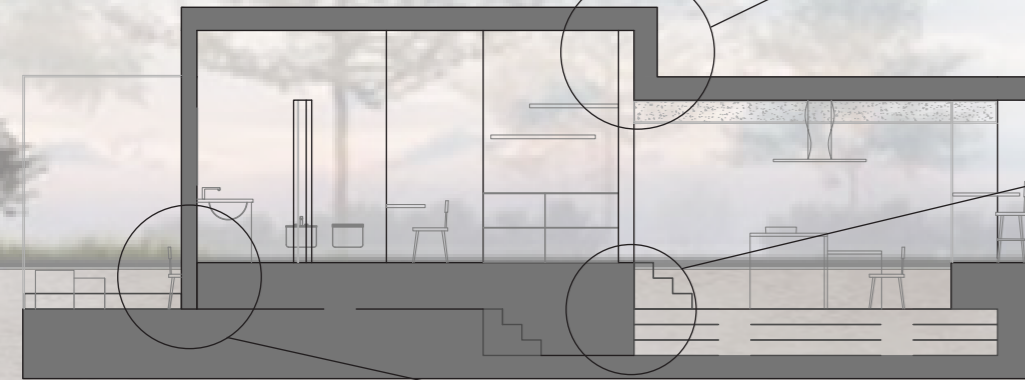


07



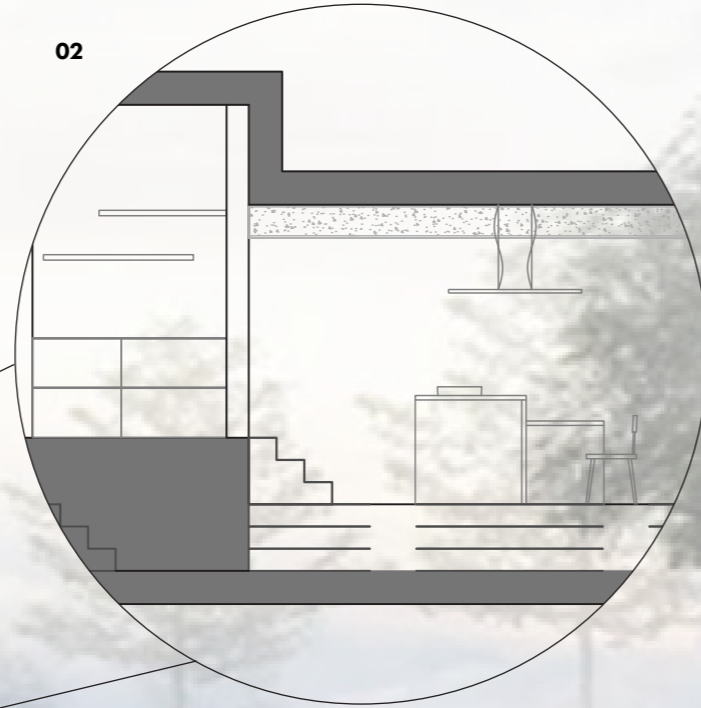
The fourth and final phase of the therapeutic process is characterized by a much more rational space. The environment is far less chaotic and dispersive, even though the objects and actions still lack a well-defined placement. The flattening of the jolt in the space reflects a feeling of calm that begins to prevail over the patient and their inner turmoil.

01

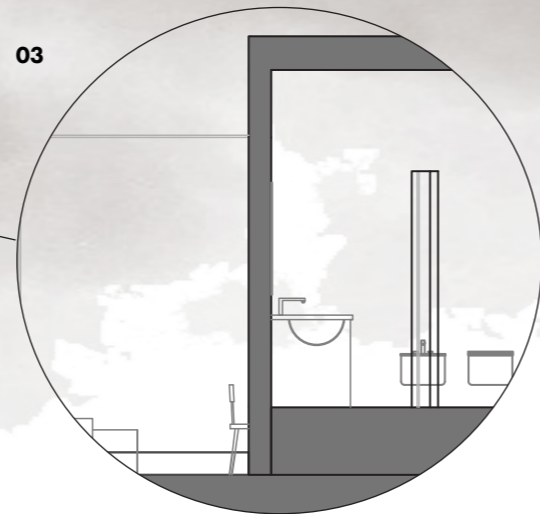


Section C-C'

02



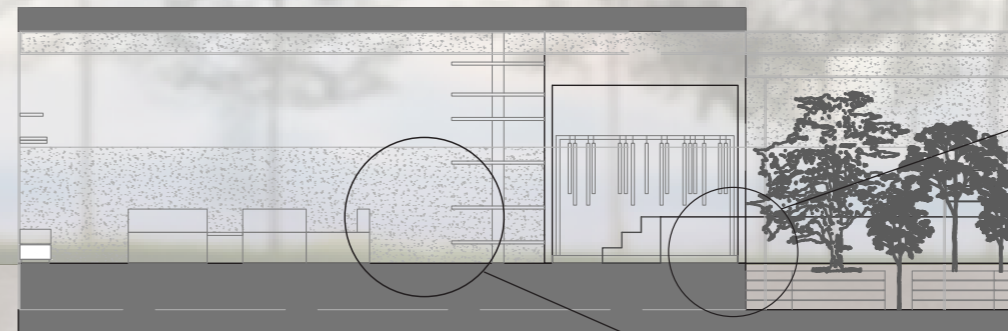
03



Multi-level frequency: Mid-Low  
 Space engagement: Mid  
 Level of support given: Mid-Low

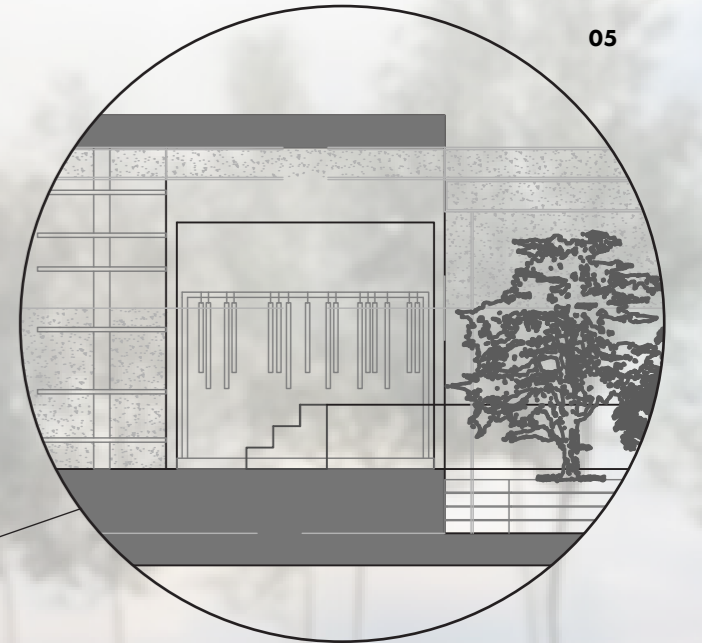
Space disorder: Low  
 Distraction level: Mid-Low  
 Porosity: Mid-Low

04

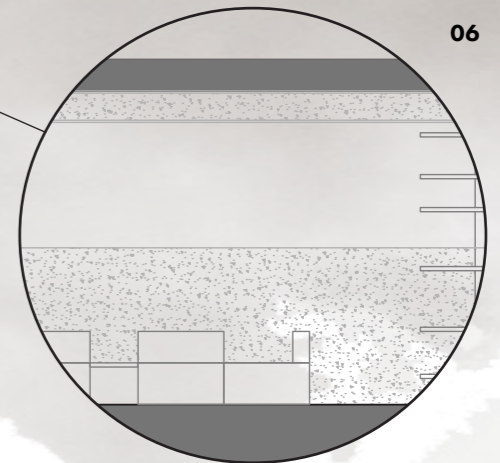


Section D-D'

05



06



01/181 to the End - Section C-C'  
 02/181 to the End - Section C-C' detail 1  
 03/181 to the End - Section C-C' detail 2

04/181 to the End - Section D-D'  
 05/181 to the End - Section D-D' detail 1  
 06/181 to the End - Section D-D' detail 2



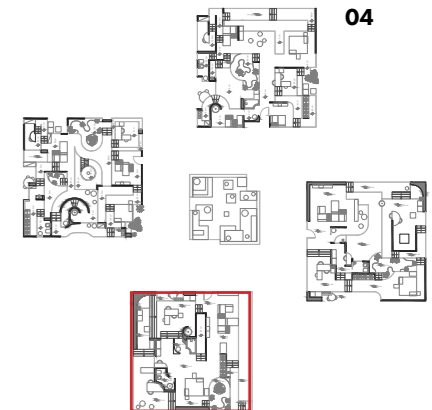
"This time the space I am about to approach appears extremely rational, as if everything had been designed for a very specific purpose. This is a space that, in contrast to the first, reveals itself, strips itself bare in front of those who live in it, showing all its facets. Its development suggests a very specific organizational chart and scheme."

CRP - Day 181 (Fadeness)

01 / 181 to the End - Moment 6,7,9 Render



02 / 181 to the End - Moment 2,6,9 Render  
 03 / 181 to the End - Moment 2,4,5 Render  
 04 / Keyplan





05



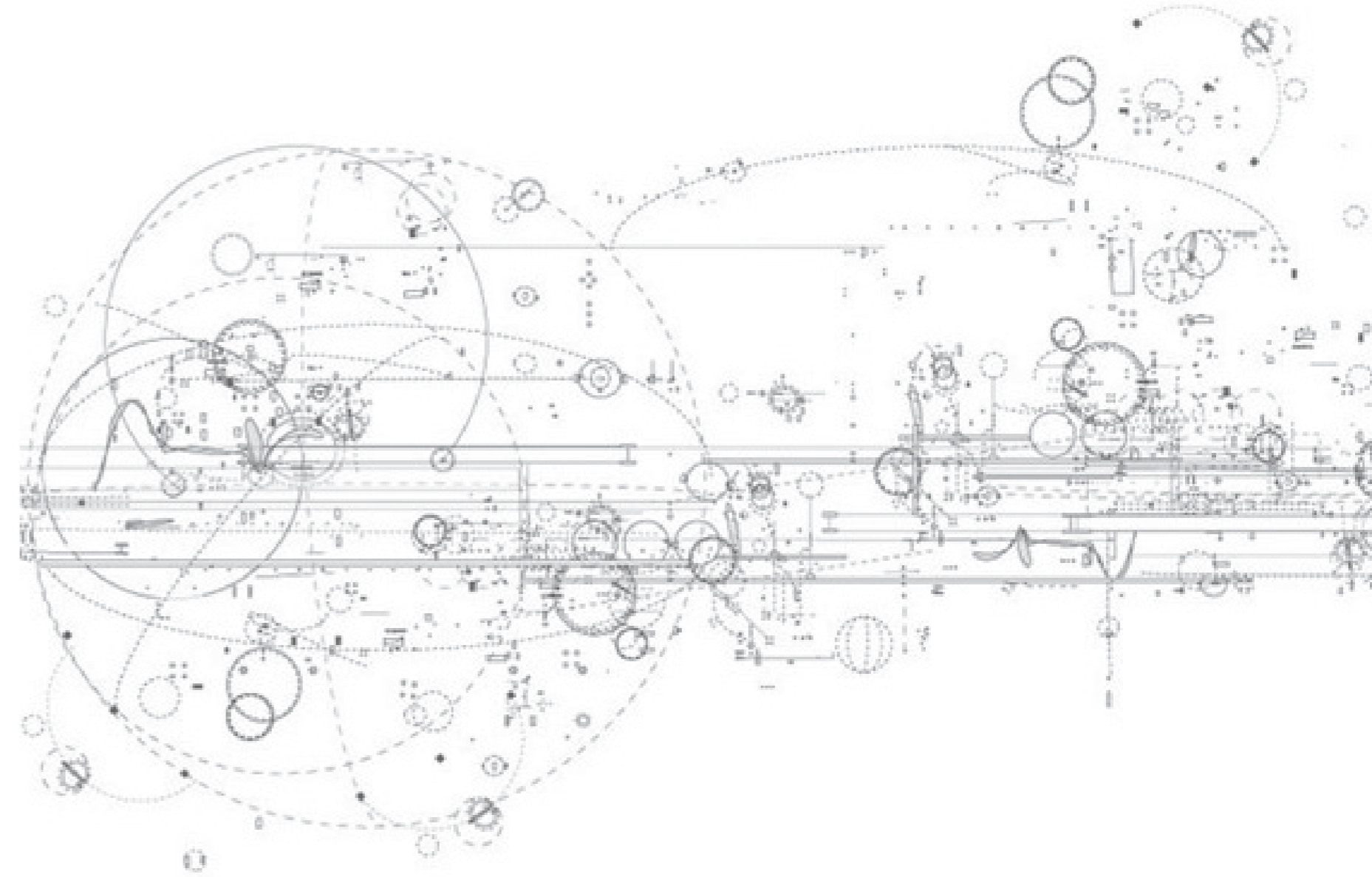
06





08

# Technical Drawings

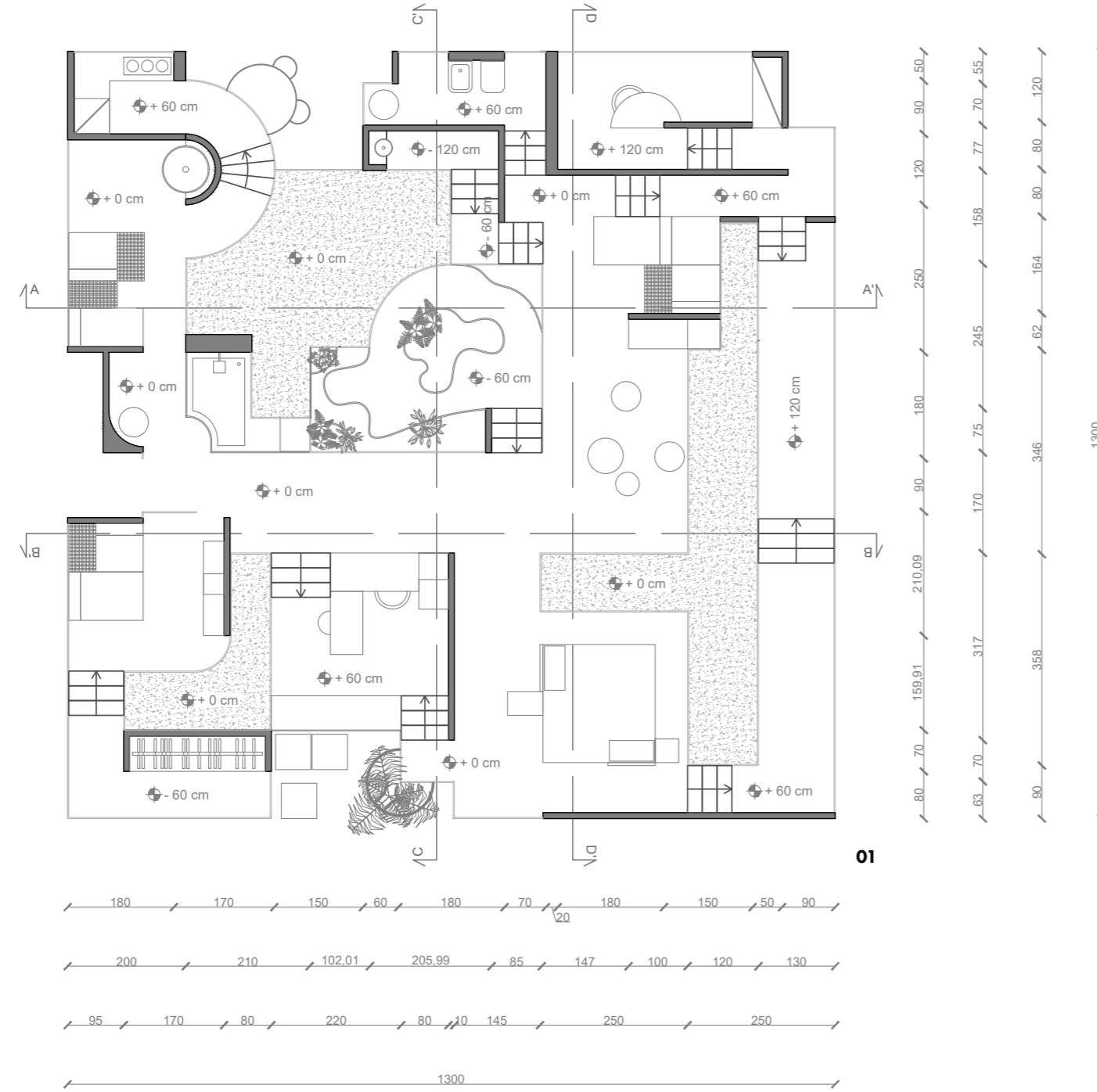
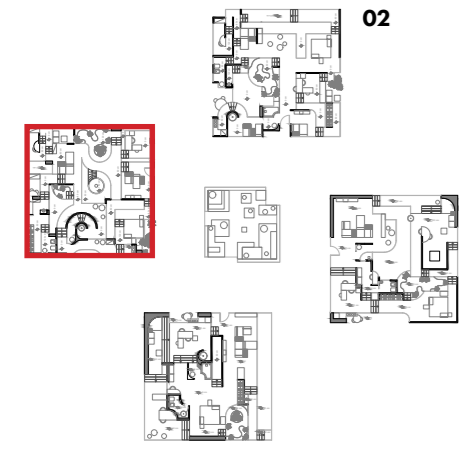


05/181 to the End - Moment 1,3,7,8 Render  
 06/181 to the End - Moment 2,3,4,8 Render  
 07/181 to the End - Outer view Render 1  
 0/181 to the End - Outer view Render 2

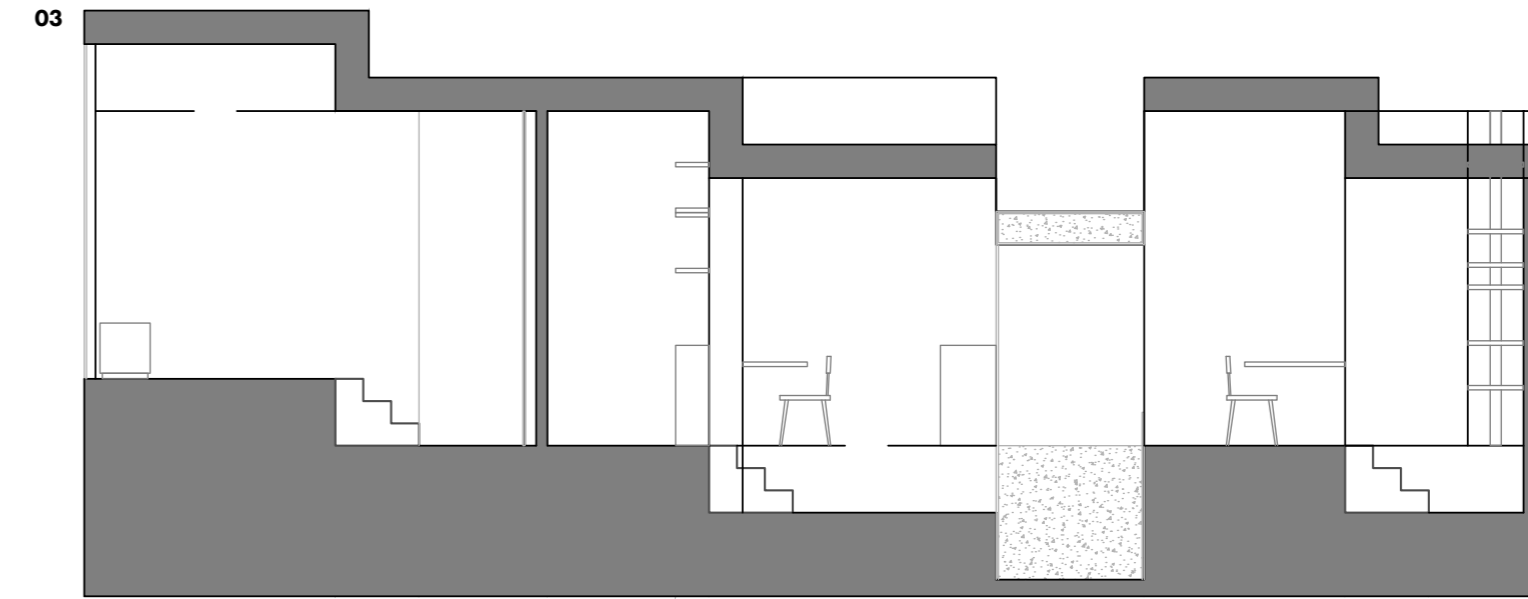
"Actually, even here, every action can be carried out in any place at any time of day, but this has now become pure normality for me. Thanks to this journey, I have learned to live in a space without rules, as if I were the one who had to draw my day and my rules of life on a blank sheet of paper. These structures leave as much freedom of interpretation as they force you to adapt to them."

CRP - Day 181 (Fadness)

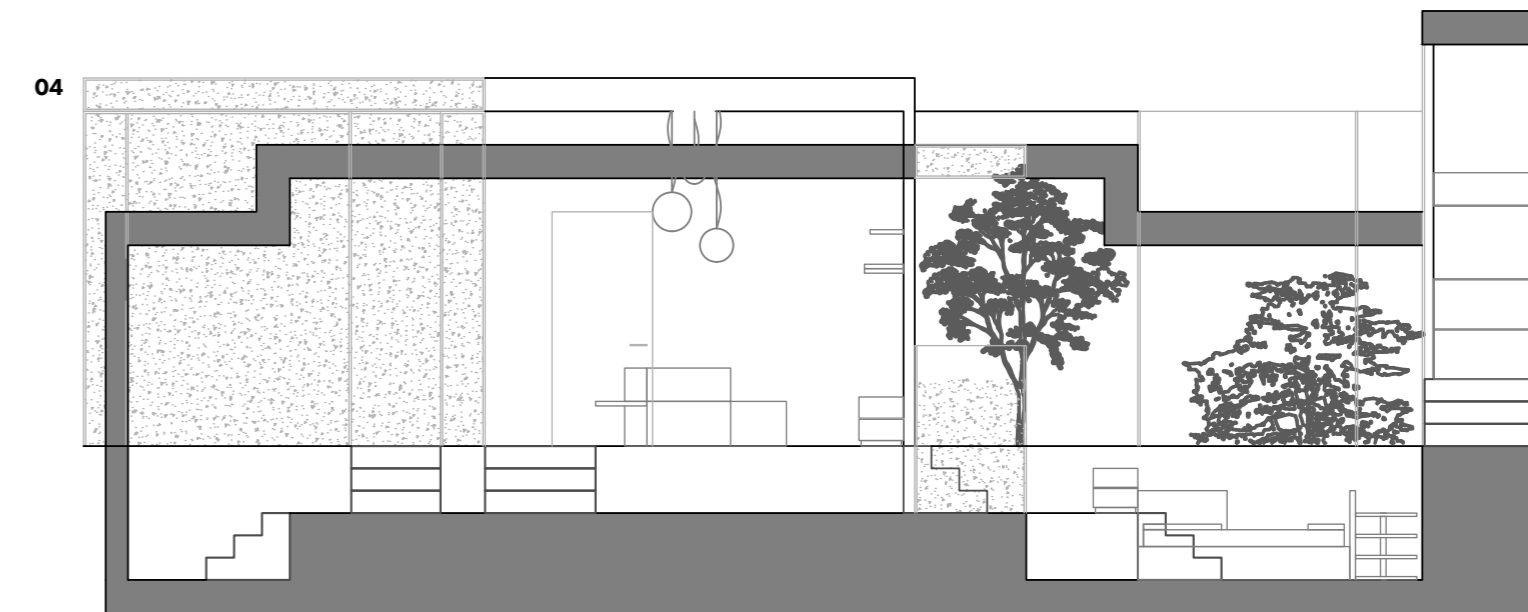
# Day 0 - STILLNESS



- 01/0 to 61 - Plan
- 02/0 to 61 - Keyplan
- 03/0 to 61 - Section A-A'
- 04/0 to 61 - Section B-B'
- 05/0 to 61 - Section C-C'
- 06/0 to 61 - Section D-D'



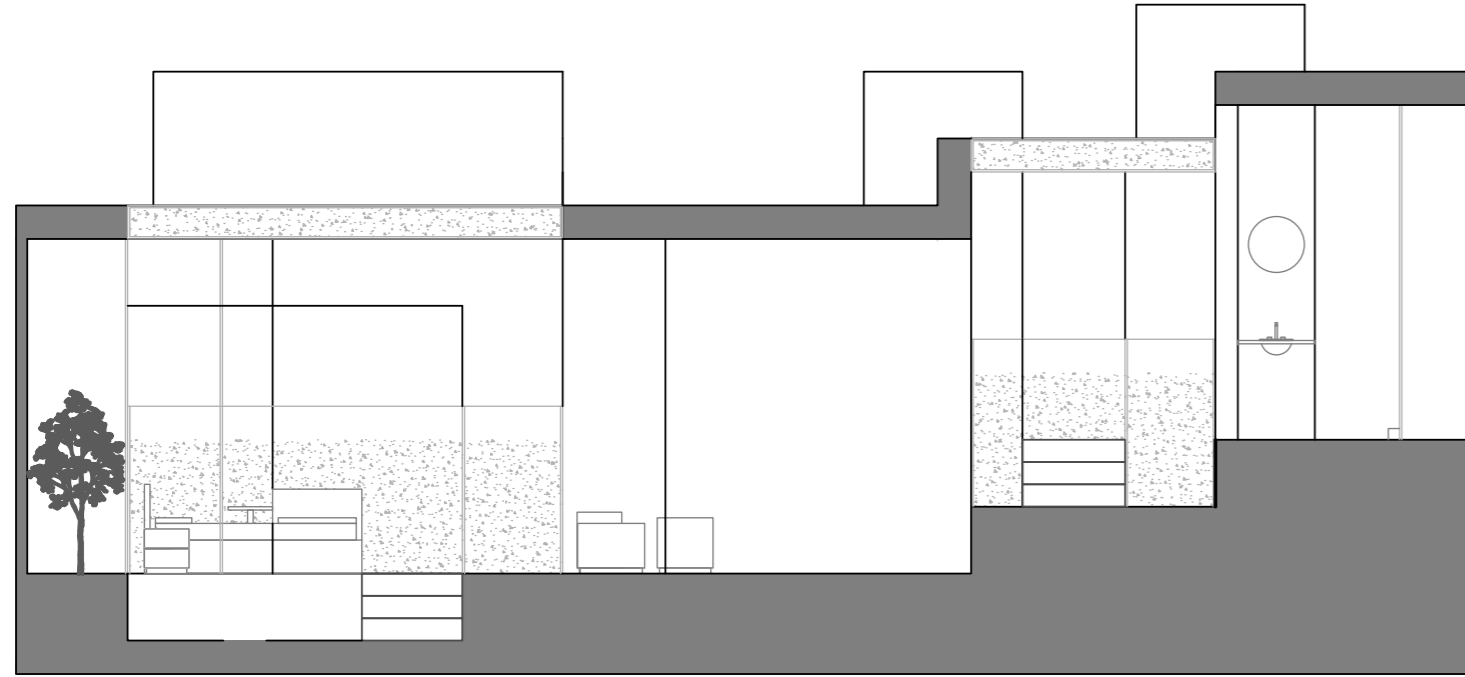
SECTION A-A'



SECTION B-B'

# Day 61 - TENSION

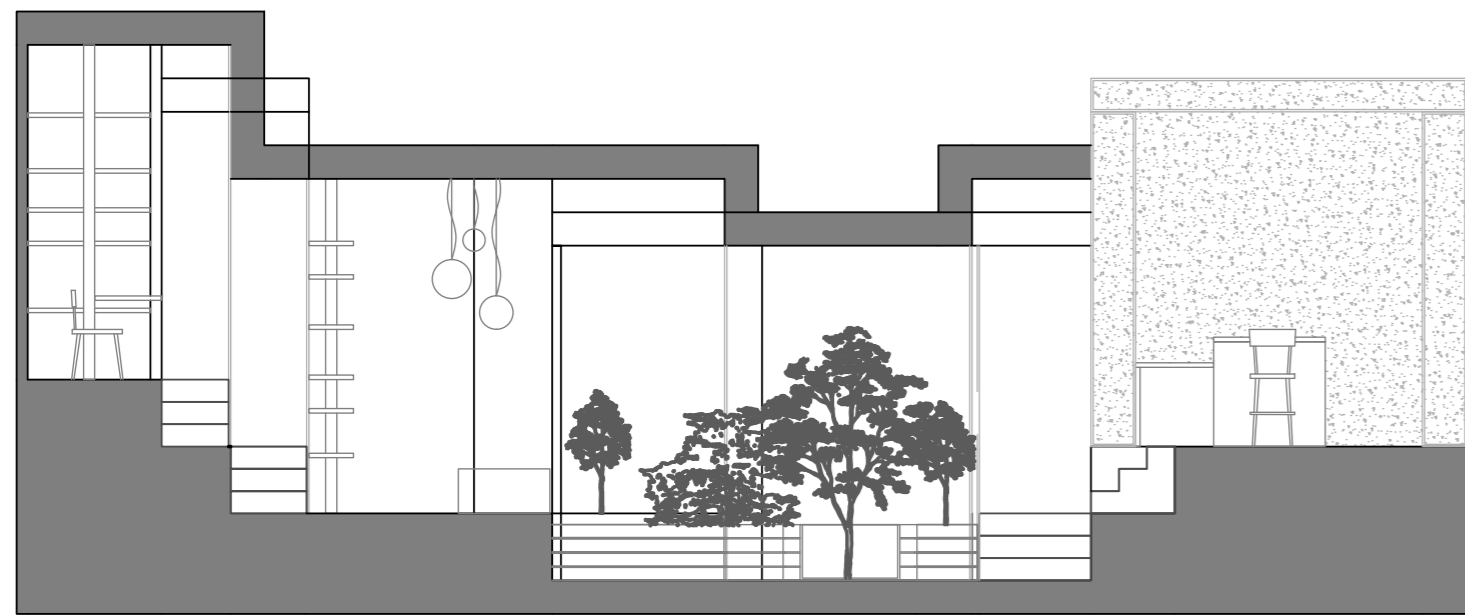
05



SECTION C-C'

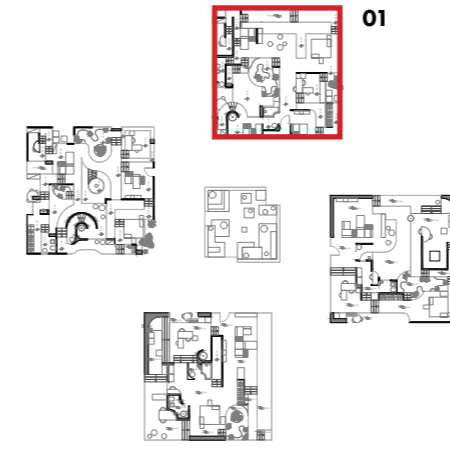
- + 120 cm
- + 60 cm
- + 0 cm\_ground level
- - 60 cm
- - 120 cm

06

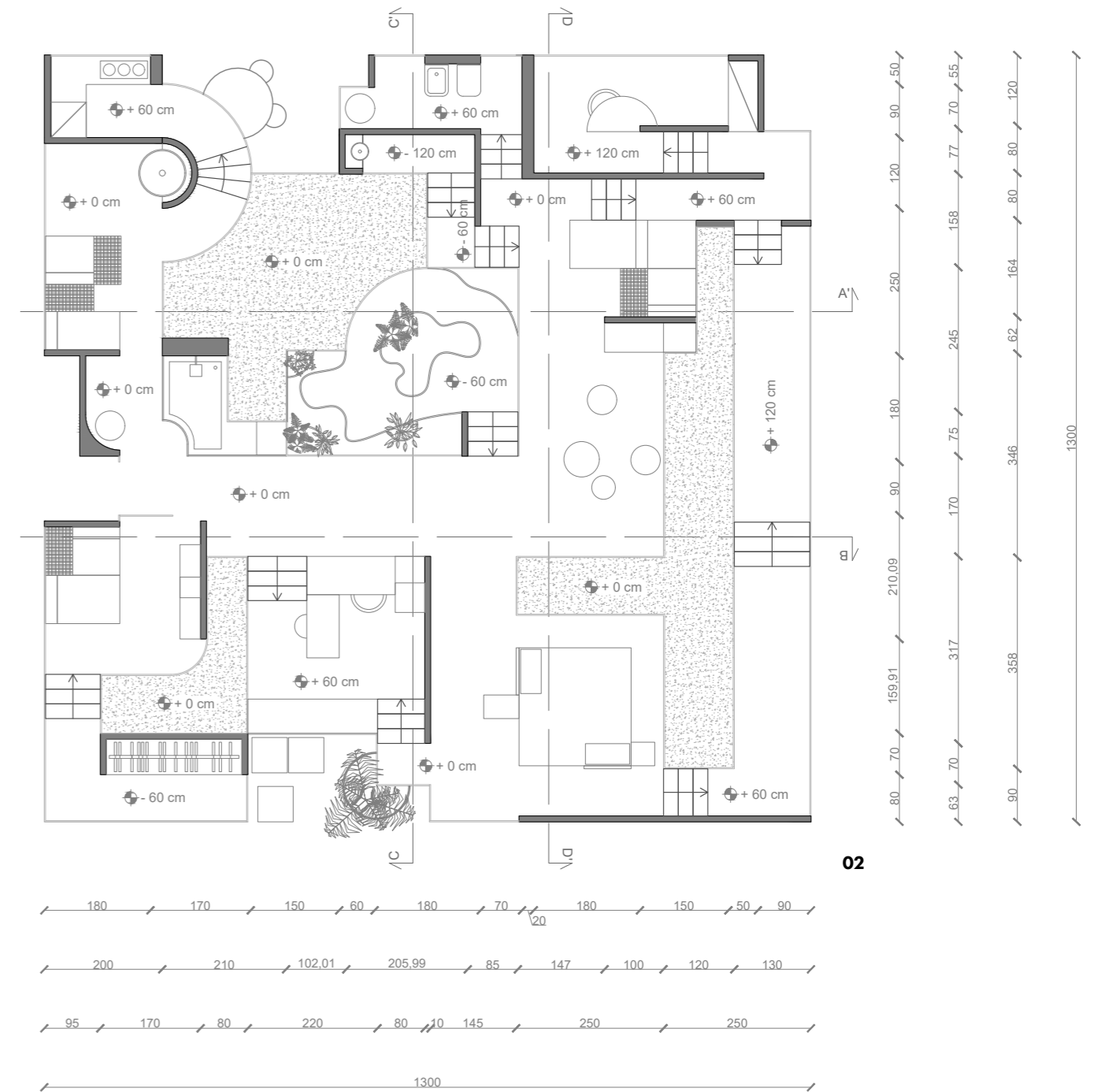


SECTION D-D'

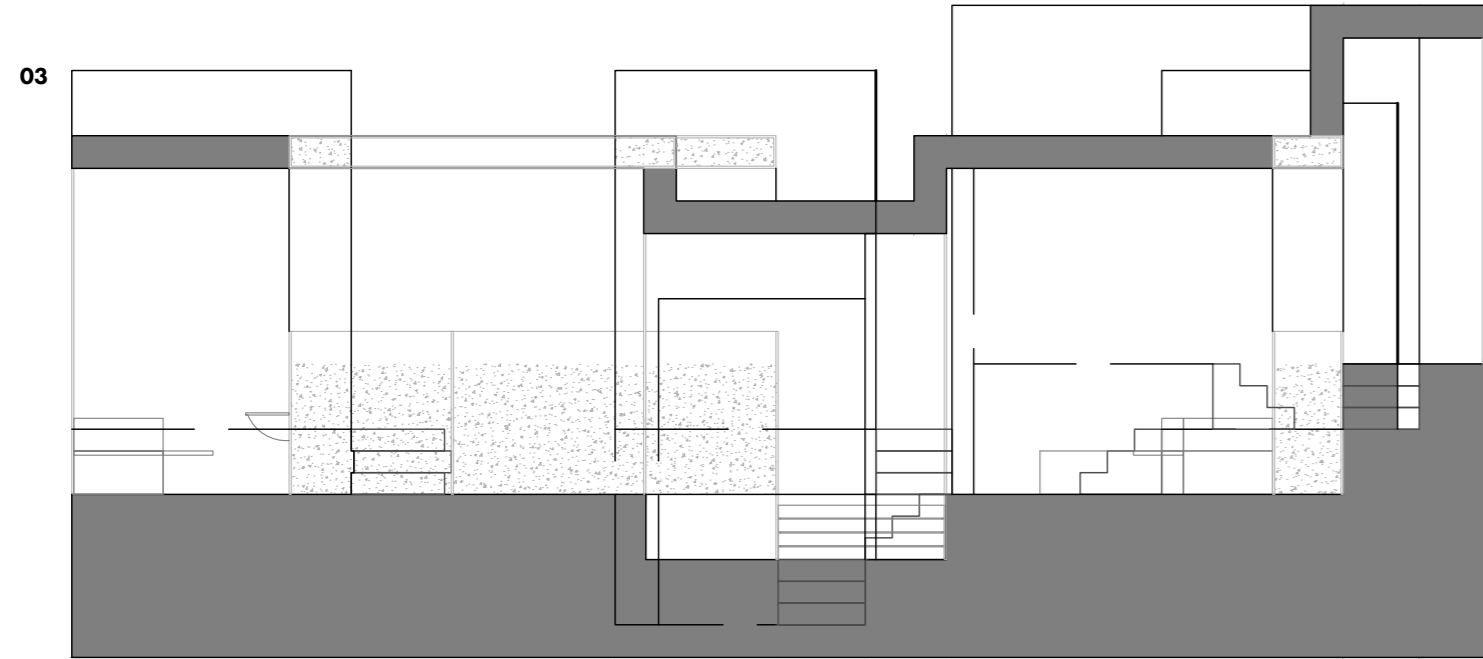
- + 120 cm
- + 60 cm
- + 0 cm\_ground level
- - 60 cm
- - 120 cm



01

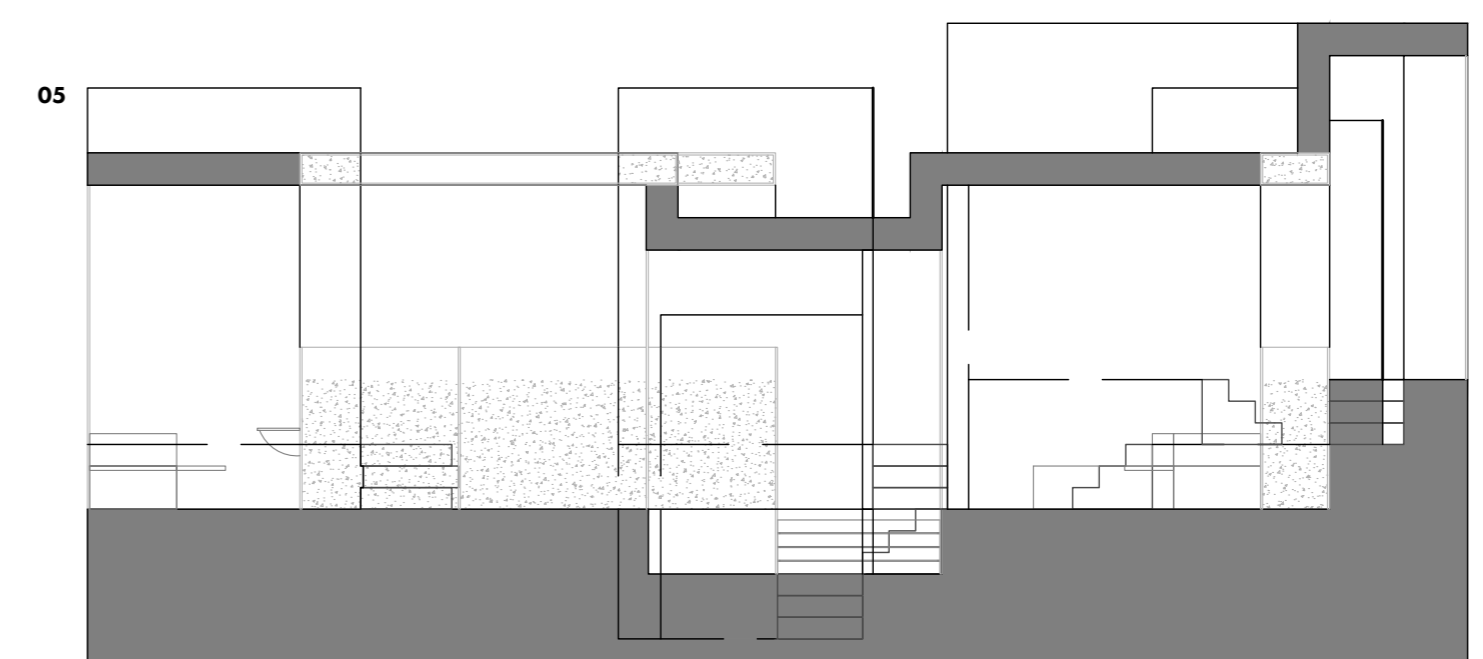


- 01/61 to 121 - Plan
- 02/61 to 121 - Keyplan
- 03/61 to 121 - Section A-A'
- 04/61 to 121 - Section B-B'
- 05/61 to 121 - Section C-C'
- 06/61 to 121 - Section D-D'



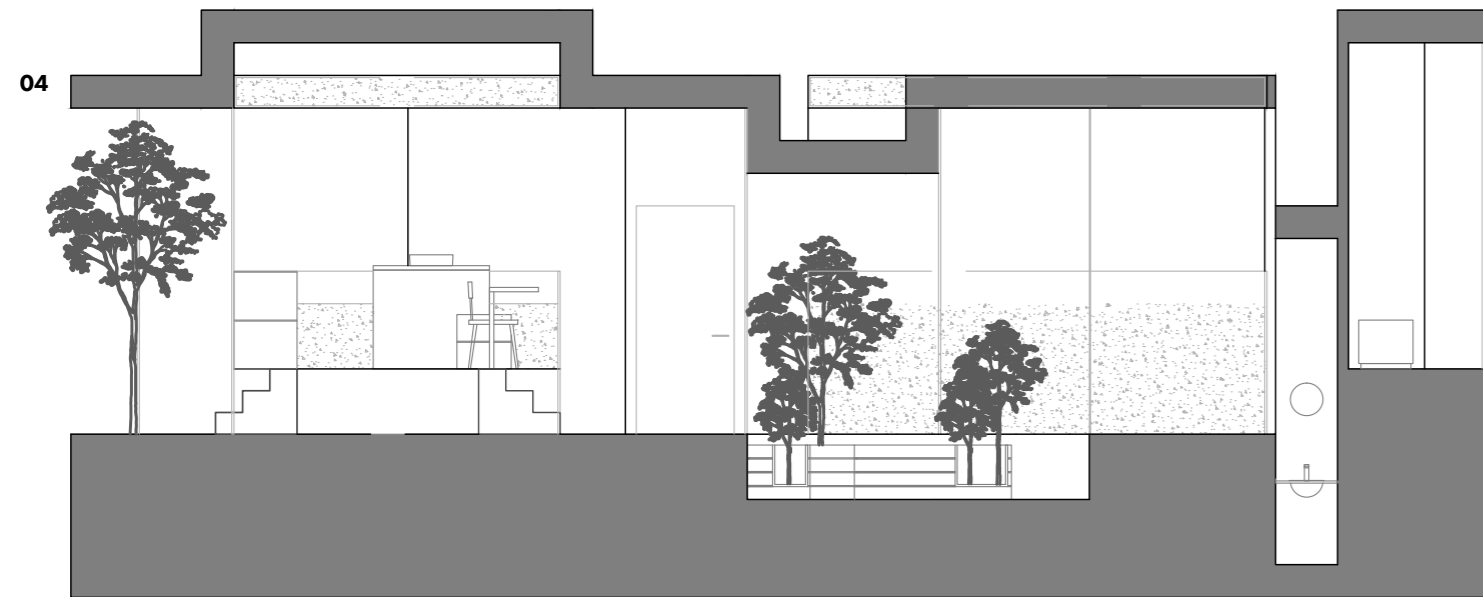
- ⊕ + 120 cm
- ⊕ + 60 cm
- ⊕ + 0 cm\_ground level
- ⊕ - 60 cm
- ⊕ - 120 cm

SECTION A-A'



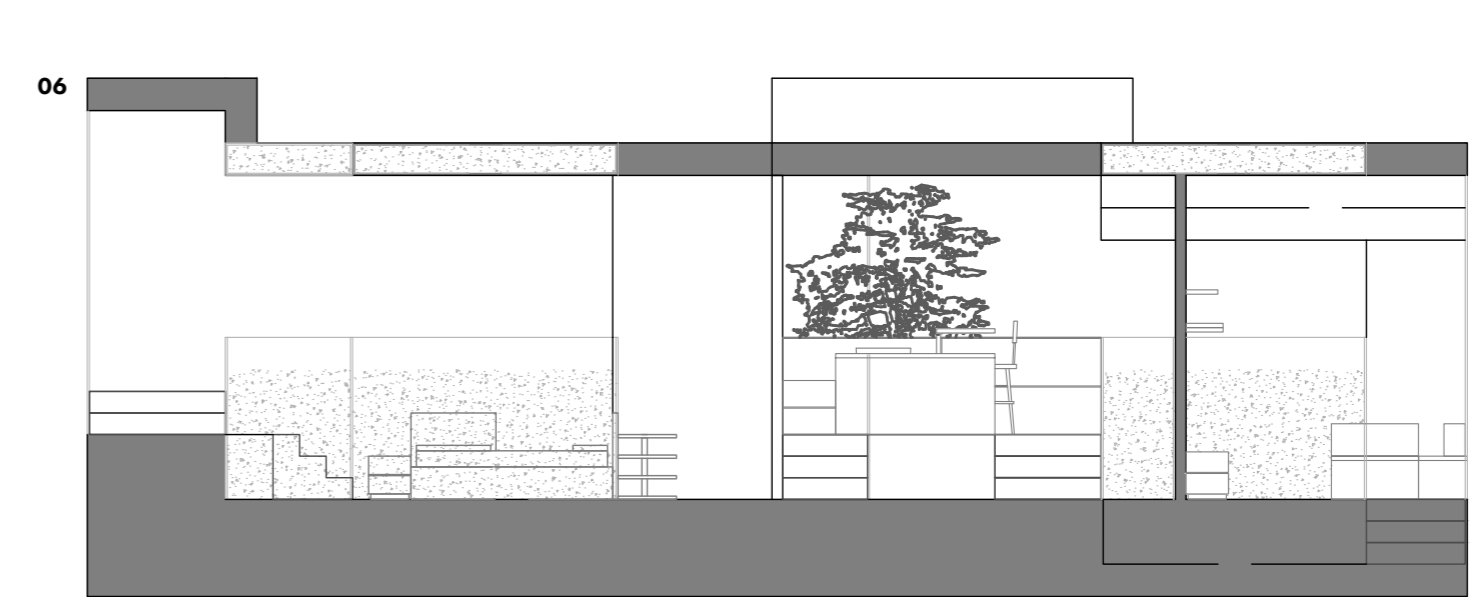
- ⊕ + 120 cm
- ⊕ + 60 cm
- ⊕ + 0 cm\_ground level
- ⊕ - 60 cm
- ⊕ - 120 cm

SECTION C-C'



- ⊕ + 120 cm
- ⊕ + 60 cm
- ⊕ + 0 cm\_ground level
- ⊕ - 60 cm
- ⊕ - 120 cm

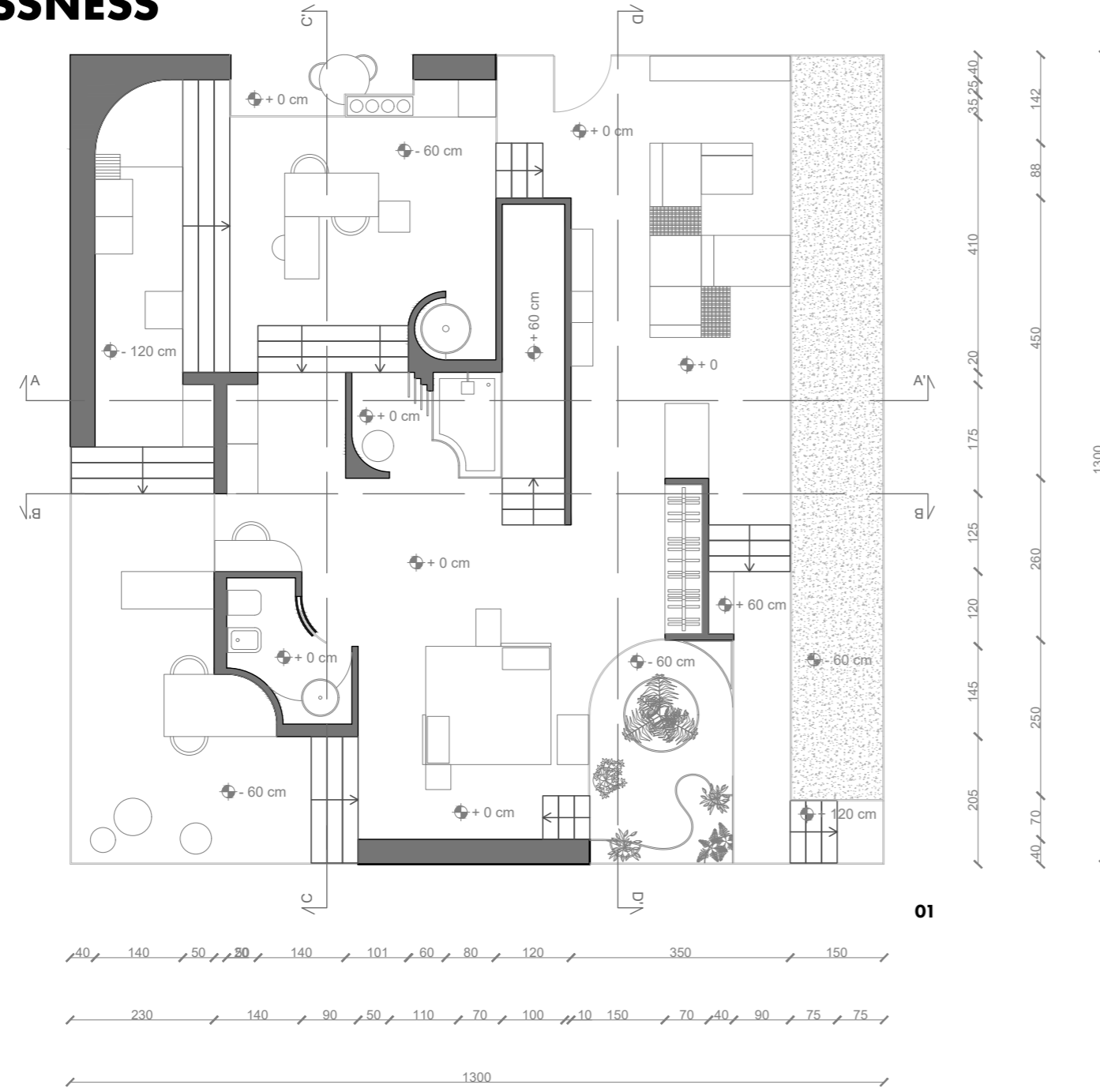
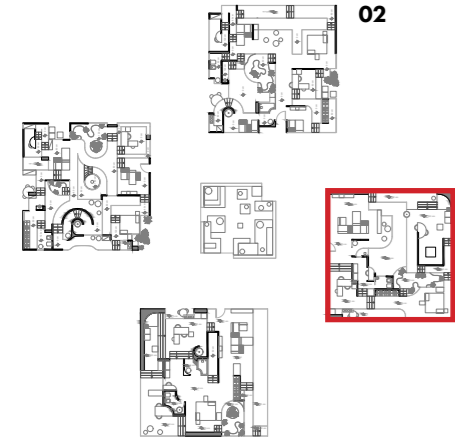
SECTION B-B'



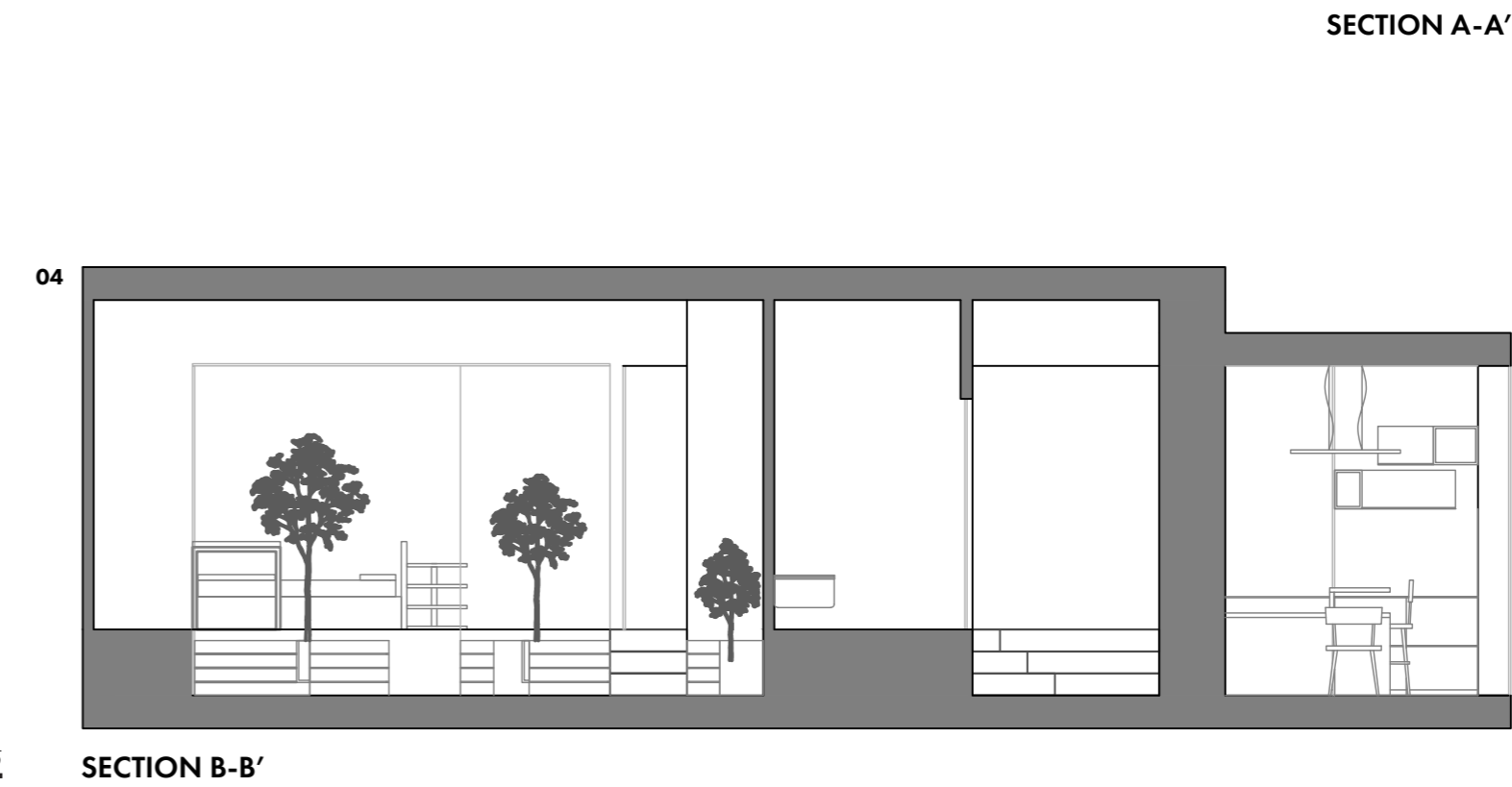
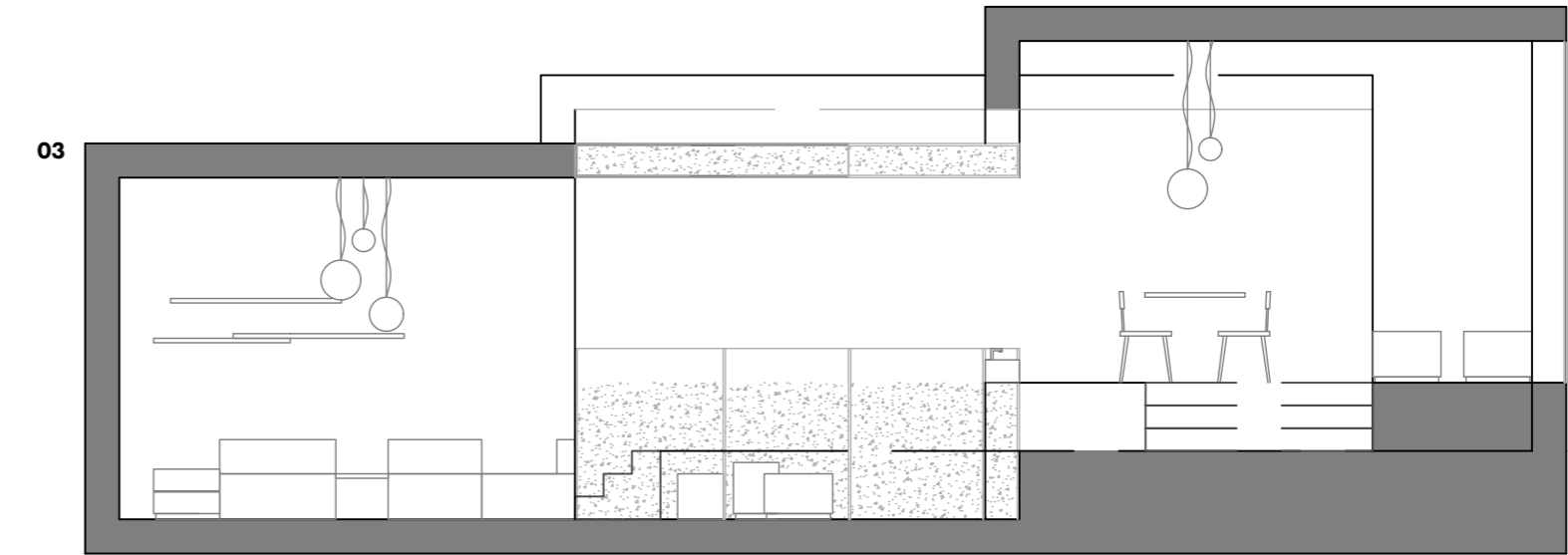
- ⊕ + 120 cm
- ⊕ + 60 cm
- ⊕ + 0 cm\_ground level
- ⊕ - 60 cm
- ⊕ - 120 cm

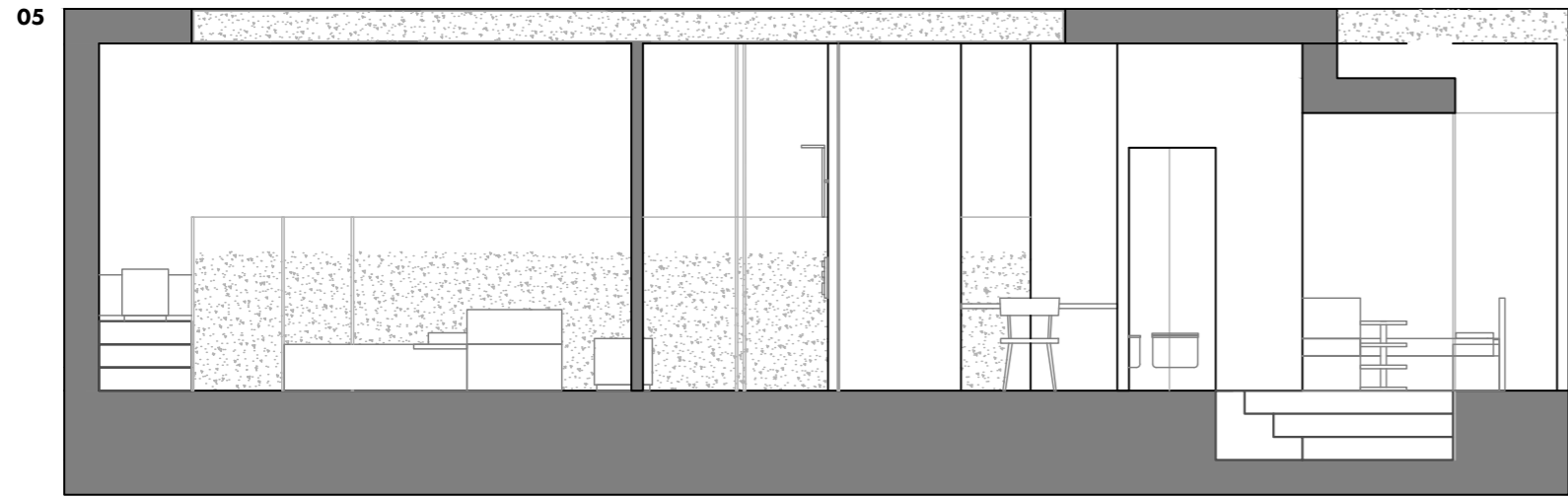
SECTION D-D'

# Day 121 - RELENTLESSNESS



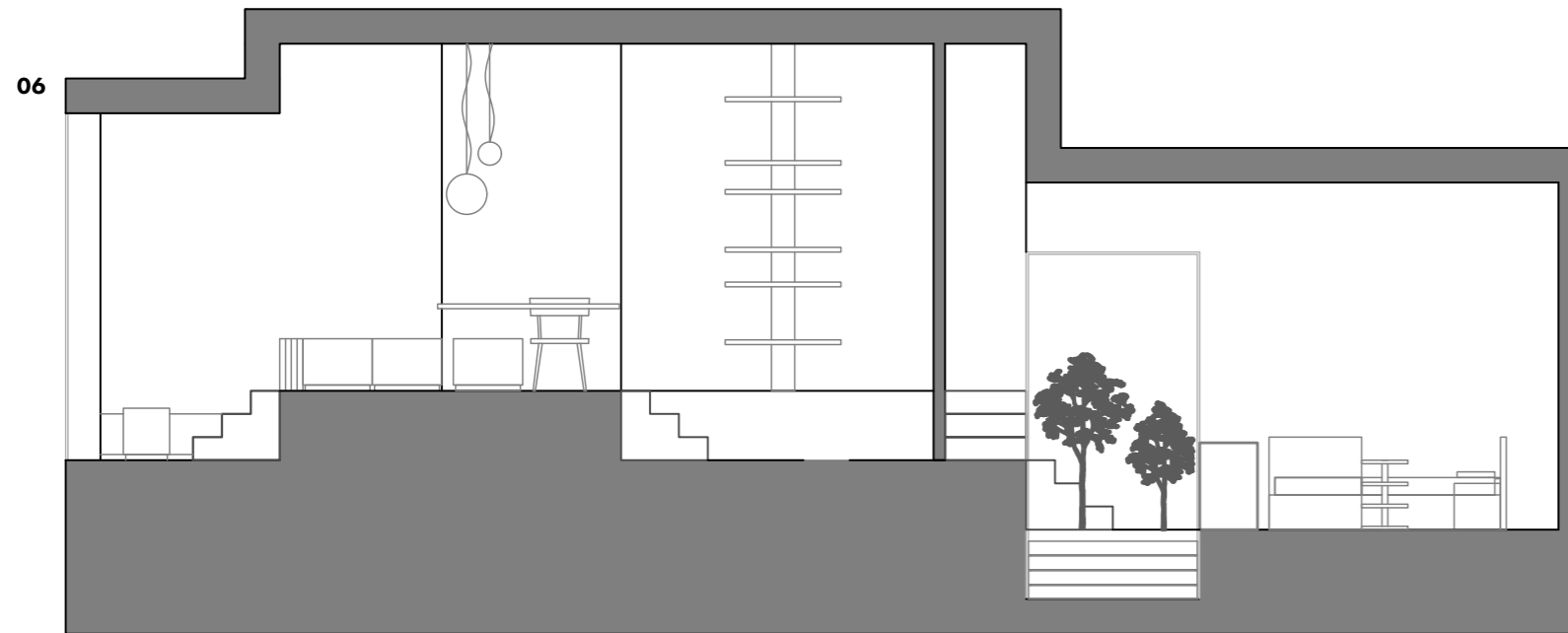
- 01 / 121 to 181 - Plan
- 02 / 121 to 181 - Keyplan
- 03 / 121 to 181 - Section A-A'
- 04 / 121 to 181 - Section B-B'
- 05 / 121 to 181 - Section C-C'
- 06 / 121 to 181 - Section D-D'





SECTION C-C'

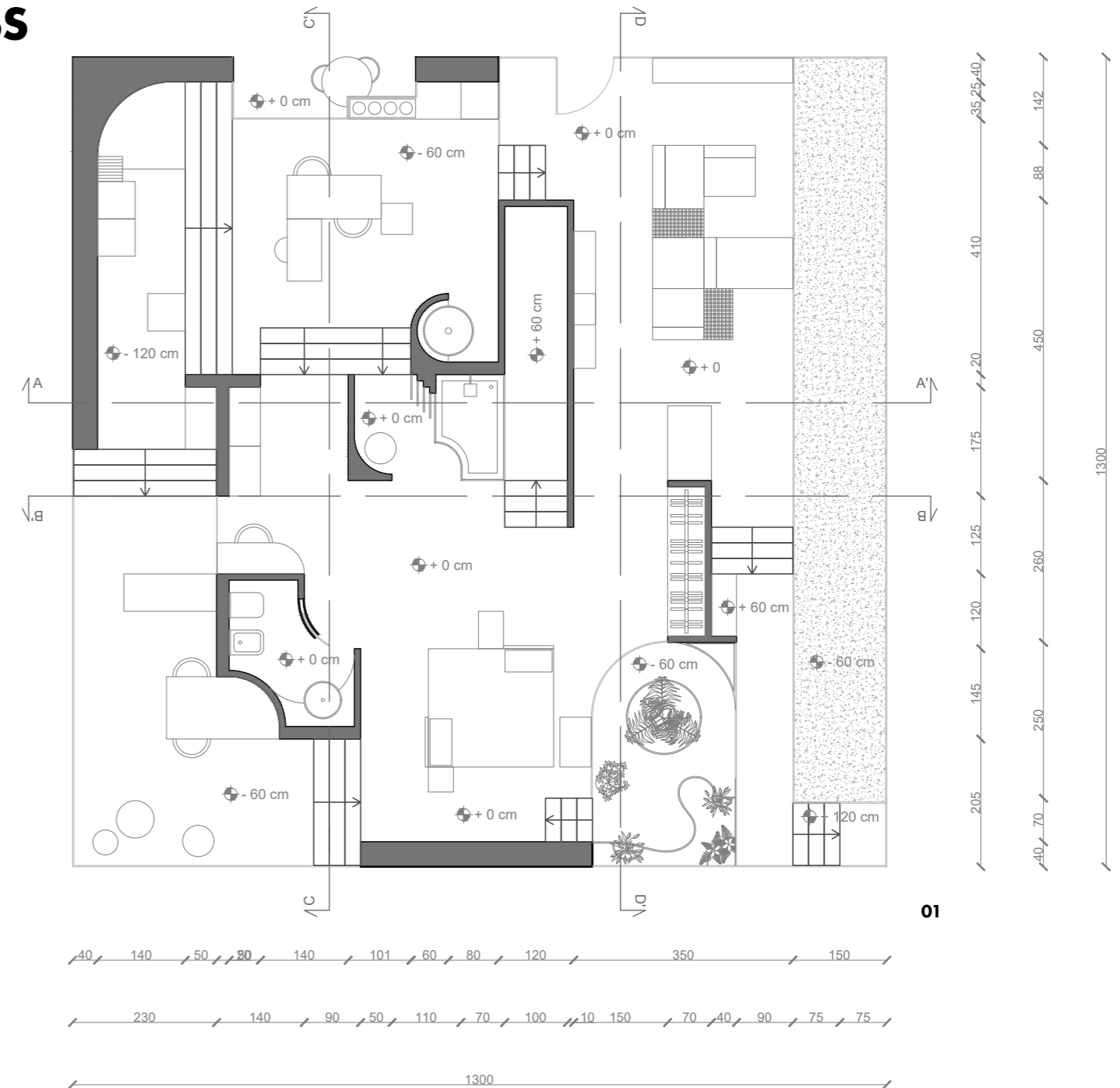
- ⊕ + 120 cm
- ⊕ + 60 cm
- ⊕ + 0 cm\_ground level
- ⊕ - 60 cm
- ⊕ - 120 cm



SECTION D-D'

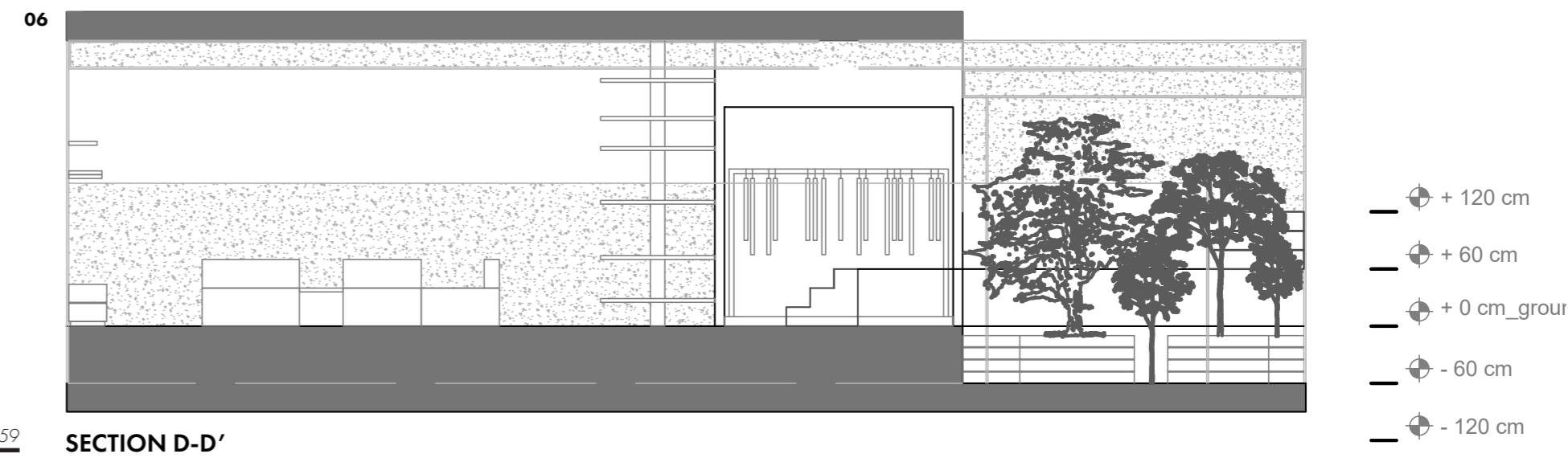
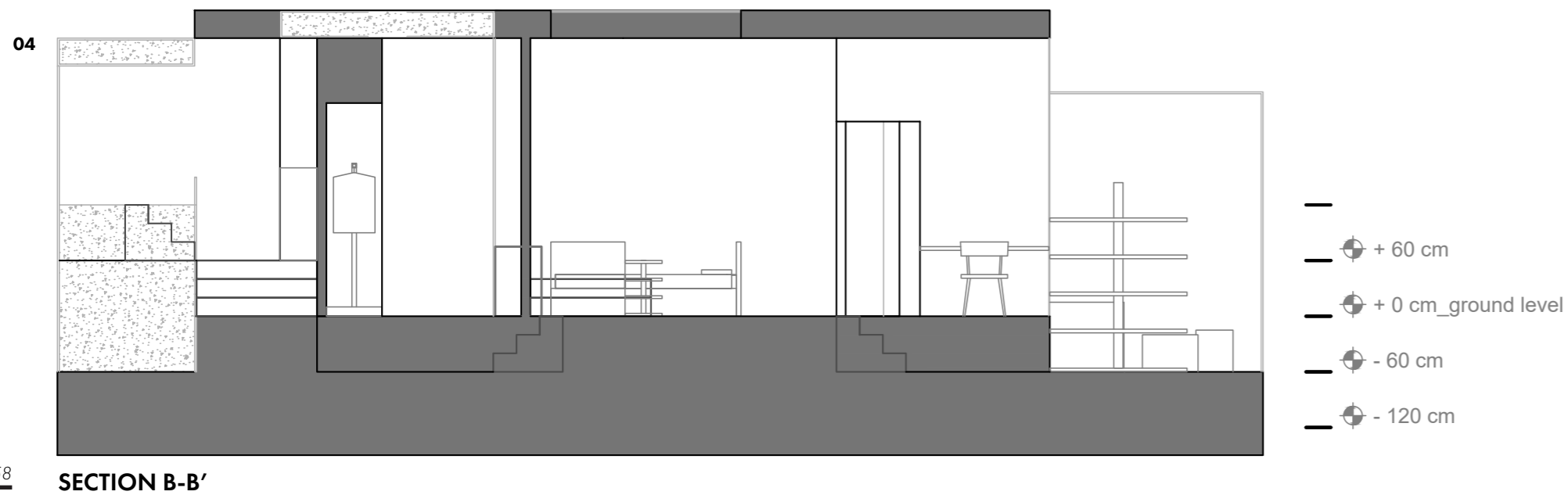
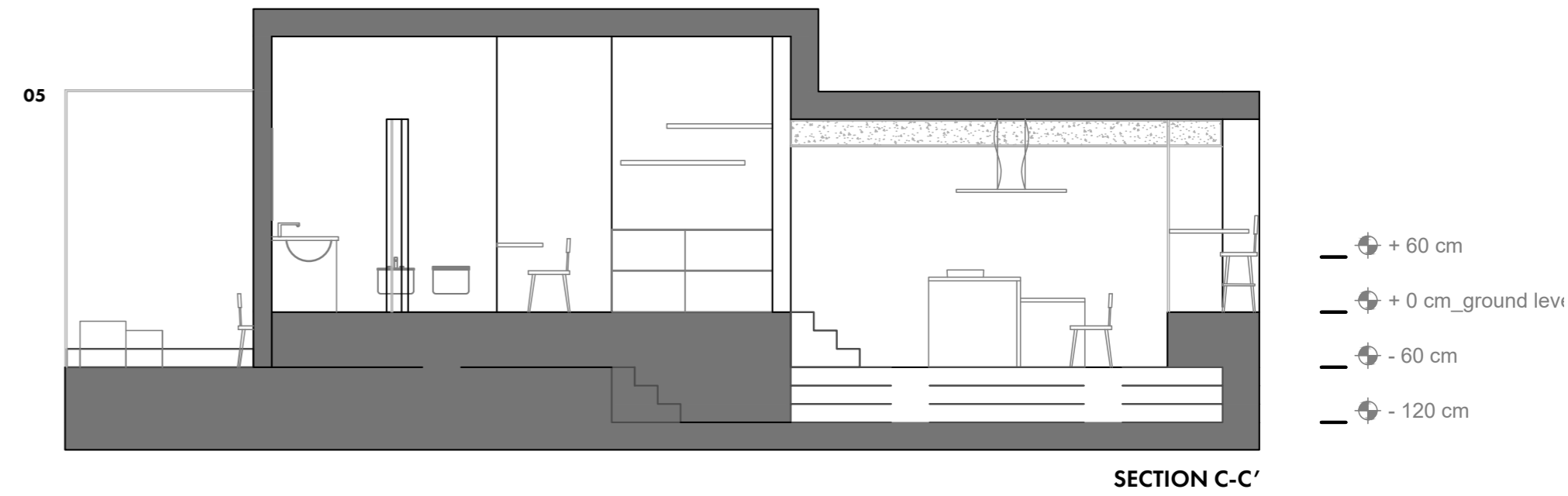
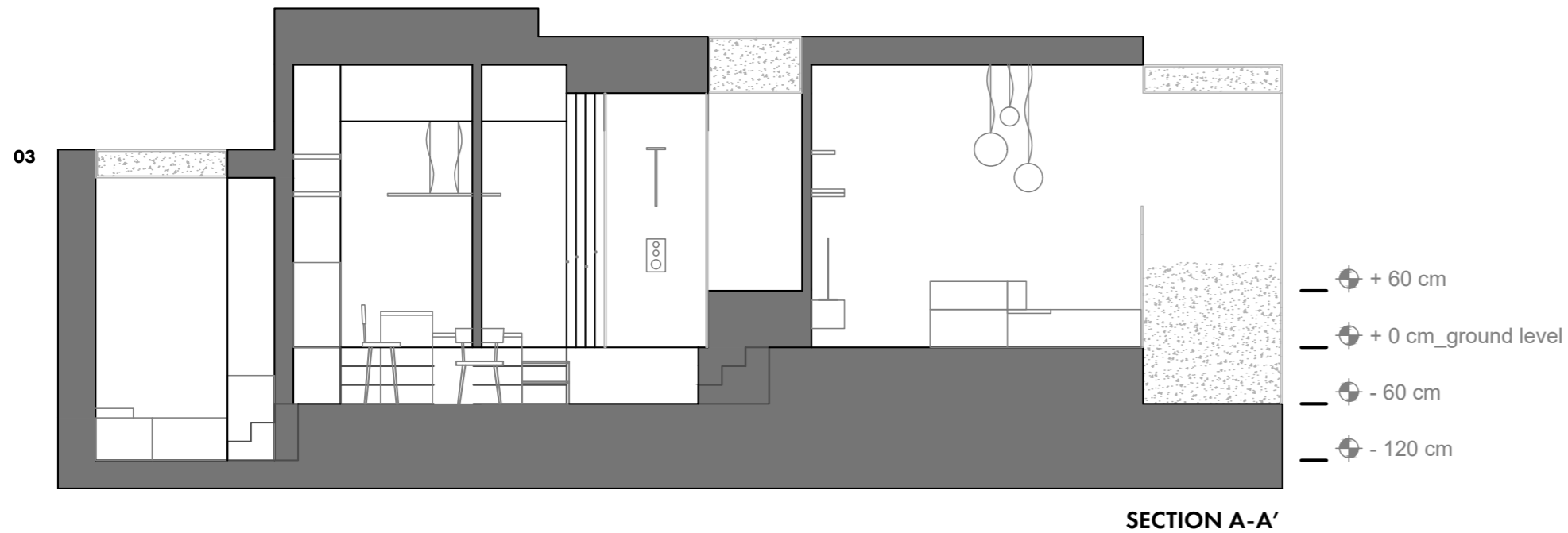
- ⊕ + 120 cm
- ⊕ + 60 cm
- ⊕ + 0 cm\_ground level
- ⊕ - 60 cm
- ⊕ - 120 cm

# Day 181 - FADENESS



01









- 01 / 181 to the End - Plan
- 02 / 181 to the End - Keyplan
- 03 / 181 to the End - Section A-A'
- 04 / 181 to the End - Section B-B'
- 05 / 181 to the End - Section C-C'
- 06 / 181 to the End - Section D-D'











# Scattering of Materials

01








Moment 1 (Restroom)

-  **\_01** Water
-  **\_02** Pine
-  **\_03** Concrete flooring
-  **\_04** Concrete walls
-  **\_05** Recycled plastic stairs
-  **\_06** Colored glass
-  **\_07** Fabric
-  **\_08** Fabric





Moment 2 (Eat room)

-  **\_01** Recycled plastic stairs
-  **\_02** Colored glass
-  **\_03** Concrete flooring
-  **\_04** Concrete walls
-  **\_05** Walnut
-  **\_06** Water
-  **\_07** Black marble
-  **\_08** White marble









Moment 3 (Bathroom)

-  **\_01** Recycled plastic stairs
-  **\_02** Colored glass
-  **\_03** Rocks
-  **\_04** Concrete flooring
-  **\_05** Walnut
-  **\_04** Concrete flooring
-  **\_07** Fabric









Moment 4 (Toilet)

-  **\_01** Recycled plastic stairs
-  **\_02** Colored glass
-  **\_03** Concrete flooring
-  **\_04** Concrete walls
-  **\_05** Black marble
-  **\_06** White marble

Moment 6 (Studio)

-  **\_01** Veneer
-  **\_02** Pine
-  **\_03** Concrete flooring
-  **\_04** Concrete walls
-  **\_05** Recycled plastic stairs
-  **\_06** Colored glass
-  **\_07** Fabric
-  **\_08** Fabric

Moment 6 (Lived room)

-  **\_01** Recycled plastic stairs
-  **\_02** Colored glass
-  **\_03** Concrete flooring
-  **\_04** Concrete walls
-  **\_05** Walnut
-  **\_06** Water
-  **\_07** Fabric
-  **\_08** Fabric

Moment 7 (Oasis)



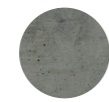
\_01  
Rocks



\_02  
Trees and leaves



\_03  
Wengè



\_04  
Concrete walls

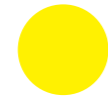


\_05  
Recycled plastic stairs



\_06  
Colored glass

Moment 8 (Walkroom)



\_01  
Recycled plastic stairs



\_02  
Colored glass



\_03  
Concrete flooring



\_04  
Concrete walls



\_05  
Water



\_06  
Fabric

02

Moment 9 (1 lane pol)



\_01  
Water



\_02  
Colored glass

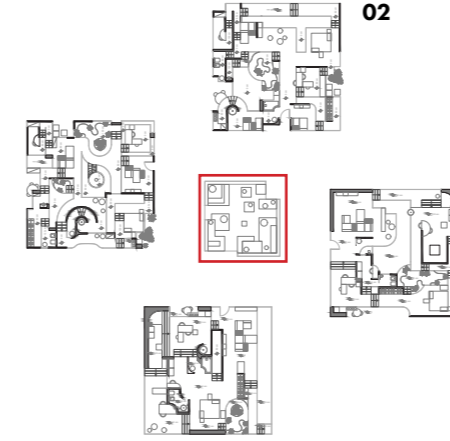


\_03  
Concrete flooring



\_04  
Recycled plastic stairs

# Central Oasis



\_01  
Water



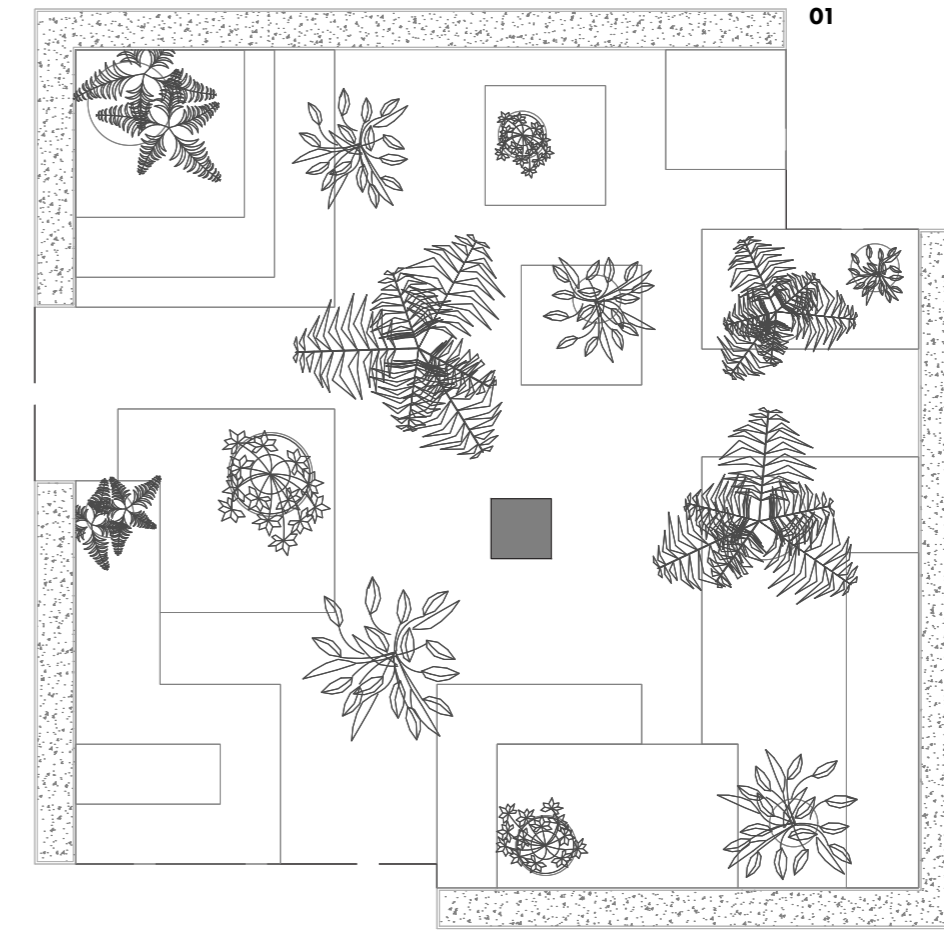
\_02  
Colored glasses



\_03  
Concrete flooring



\_04  
Trees and leaves



34 140 25 50 125 100 50 100 110 34

34 35 180 155 100 50 180 34

34 120 50 130 50 120 50 120 60 34

768

34 140 25 50 145 85 220 60 50 50 120 34

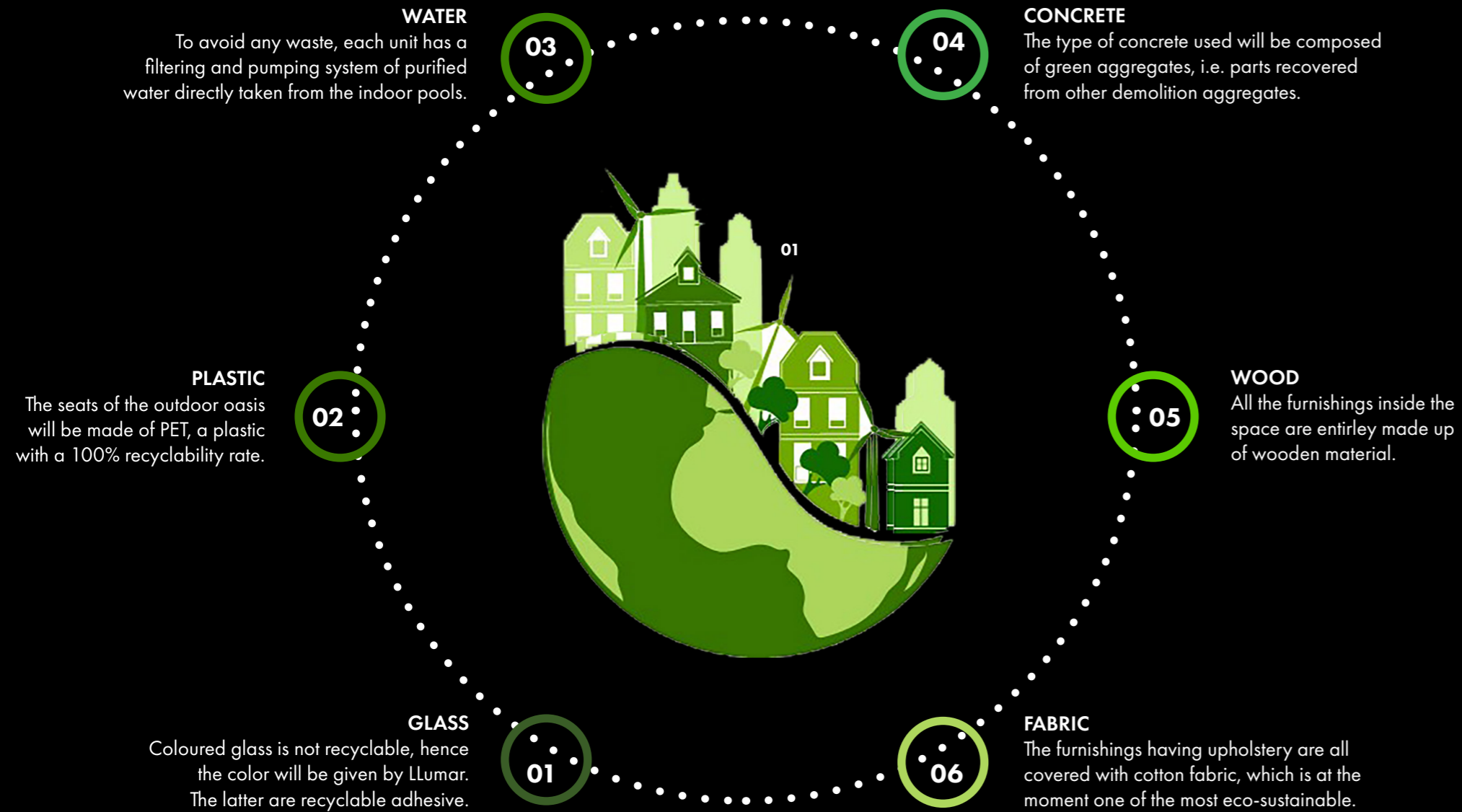
34 100 85 85 170 90 100 50 100 30 34

34 280 80 80 100 50 100 34

768

01/Central Oasis - Plan  
02/Central Oasis - Keyplan

# Eco-Sustainability



It's hard for me to talk about, and it seems to be hard for everyone to talk about...

...so much so that no one's talking about it.

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pp. 60-61. Fossati, M. (15 July 2024)  
'Multilayering - 4 on 4 Moment 7 and 9 plan'.  
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pp. 62-63. Fossati, M. (15 July 2024)  
'Multilayering - 3 on 4 Scattering plan'.  
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pp. 62-63. Fossati, M. (15 July 2024)  
'Multilayering - 3 on 4 Influence plan'.  
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pp. 64-65. Fossati, M. (15 July 2024)  
'Multilayering - 3 on 4 Porosity plan'.  
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pp. 64-65. Fossati, M. (15 July 2024)  
'Multilayering - 3 on 4 Levels plan'.  
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pp. 66-67. Fossati, M. (15 July 2024)  
'Multilayering - 3 on 4 Moment 7 and 9 plan'.  
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pp. 66-67. Fossati, M. (16 July 2024)  
'Multilayering - 2 on 4 Moments plan'.  
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pp. 68-69. Fossati, M. (16 July 2024)  
'Multilayering - 2 on 4 Scattering plan'.  
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pp. 68-69. Fossati, M. (16 July 2024)  
'Multilayering - 2 on 4 Influence plan'.  
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pp. 70-71. Fossati, M. (16 July 2024)  
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pp. 70-71. Fossati, M. (16 July 2024)  
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pp. 72-73. Fossati, M. (16 July 2024)  
'Multilayering - 2 on 4 Moment 7 and 9 plan'.  
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pp. 72-73. Fossati, M. (18 July 2024)  
'Multilayering - 1 on 4 Moments plan'.  
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pp. 74-75. Fossati, M. (18 July 2024)  
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pp. 74-75. Fossati, M. (18 July 2024)  
'Multilayering - 1 on 4 Influence plan'.  
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pp. 76-77. Fossati, M. (18 July 2024)  
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pp. 76-77. Fossati, M. (18 July 2024)  
'Multilayering - 1 on 4 Levels plan'.  
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pp. 78-79. Fossati, M. (18 July 2024)  
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'Site Plan - Paths identification'.  
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pp. 88-89. Fossati, M. (6 September 2024)  
'Central Oasis sketch 1'.  
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pp. 88-89. Fossati, M. (6 September 2024)  
'Central Oasis sketch 2'.  
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pp. 90-91. Fossati, M. (18 September 2024)  
'1,2,3,4 + Central Oasis plan'.  
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pp. 90-91. Fossati, M. (18 September 2024)  
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pp. 92-93. Fossati, M. (22 September 2024)  
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pp. 94-95. Fossati, M. (22 September 2024)  
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pp. 96-97. Fossati, M. (22 September 2024)  
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pp. 96-97. Fossati, M. (22 September 2024)  
'Site plan overall view 2'.  
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pp. 98-99. Fossati, M. (23 September 2024)  
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pp. 98-99. Fossati, M. (23 September 2024)  
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pp. 100-101. Fossati, M. (24 September 2024)  
'4 on 4 unit sketch'.  
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pp. 100-101. Fossati, M. (27 September 2024)  
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pp. 102-103. Fossati, M. (27 September 2024)  
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pp. 102-103. Fossati, M. (27 September 2024)  
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pp. 104-105. Fossati, M. (27 September 2024)  
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pp. 104-105. Fossati, M. (27 September 2024)  
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pp. 106-107. Fossati, M. (27 September 2024)  
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pp. 108-109. Fossati, M. (3 October 2024)  
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pp. 110-111. Fossati, M. (3 October 2024)  
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pp. 110-111. Fossati, M. (4 October 2024)  
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pp. 112-113. Fossati, M. (4 October 2024)  
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pp. 112-113. Fossati, M. (5 October 2024)  
'61 to 121 - Plan'.  
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