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MULTISENSORY INTERIORS

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PAD #30 | MULTISENSORY INTERIORS**0. EDITORIAL #30****Multisensory Interiors. Comfort and Regeneration in the Reuse of Spaces**

by Anna Anzani, Barbara Di Prete & Emilio Lonardo

006**I. REUSE AND REGENERATIVE BEAUTY****From Regenerated Spaces to Restorative Places.****An Interdisciplinary Approach to Multisensory Reuse**

by Elena Fatone & Simone Greco

021**Multisensory and Crossmodal Strategies for the Reuse of Abandoned Interiors.****Between Fascination, Comfort, and Regeneration**

by Paulo Eduardo Tonin & Marinella Ferrara

044**Disaster-Affected Spaces as Multisensory Living Labs.****Comfort and Regeneration through the Reuse of Abandoned Spaces**

by Laura Giraldi & Francesca Morelli

077**II. MULTISENSORY INSTALLATIONS****The Asylum is Full of Flowers, but You Can't See Them**

by Sara Masoero & Massimo Schinco

095**Beyond "Seeing". A Pilot Audio/Tactile Experiment for a Synesthetic Approach to Museum Accessibility**

by Dina Riccò & Weihuan Hou

126**III. BIOPHILIA IN INTERIOR DESIGN****Multisensory Ecological Attunement.****Engaging with the More-than-Human Through Design and Pedagogy**

by Hannah Moriarty, Lucia Ratti & Alastair Reed

151**Enhancing Domestic Built Assets through Multisensory Cohabitation.****An Organism-Driven Approach to Communal Well-Being**

by José Luis González Cabrero, Ana Margarita Ávila Ochoa & Norma Alejandra González Vega

178

IV. SPATIAL PERCEPTION AND THE CONTRIBUTION OF NEUROSCIENCE

Multisensory Urban Regeneration in Practice. How Everyday Governance and Spatial Management Shape Perceived Comfort and Attachment in African Inner-City Precincts **206**
by Lesley Takunda Mashiri

Multisensory Design Approaches in Contemporary Interiors **222**
by Anna Anzani, Barbara Di Prete & Emilio Lonardo

V. BIOGRAPHIES

About the Authors **247**



BIOPHILIA IN INTERIOR DESIGN

Multisensory Ecological Attunement

Engaging with the More-than-Human Through Design and Pedagogy

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Multisensory Design, More-than-Human Design, Ecological Attunement, Sensory Literacy, Design Pedagogy.

Abstract

This article explores multisensory design as a practice of ecological attunement, arguing that sensory experience can operate as a critical framework for engaging with more-than-human environments rather than as a decorative layer of space. Drawing on contemporary case studies, the paper identifies four modes of multisensory engagement: Perceiving, Inhabiting, Embodying and Imagining. These modes are then placed in dialogue with a pedagogical context through the RMIT design studio *Downstream: towards an ecological interior*, which used *dérive*, ecosystem mapping and written field reflections to examine the Royal Society of Victoria as a dynamic system of organic, inorganic, spatial and temporal relations. The studio demonstrates how sensory attention can be translated into spatial propositions through ecological and relational analysis. The paper argues that multisensory ecological attunement offers practical methodologies for developing sensory literacy, supporting students and practitioners to move from static spatial authorship toward responsive, systems-based design.

1. Introduction

Human experience of spaces and places is a multisensory lived experience (Pallasmaa, 2011), in which perception unfolds through connection rather than detached observation. Sensory values are therefore inseparable from social values, with sensory contact functioning as social contact from the outset (Howes, 2019, 2025). Perception is not merely visual or cognitive, but a relational, bodily and ecological way of being in the world, through which values and meanings are perceived directly from the environment (Gibson, 1986/2015).

Within multisensory design, the sensory dimension is often treated as a decorative layer or atmospheric enhancement, frequently organised through visual perception and oculocentric modes of representation. This paper instead understands perception as a relational process operating across inorganic, organic, spatial and temporal domains. Within this framing, multisensory design becomes generative and ecological: a process of attunement to more-than-human environments in which spatial propositions arise through collective, reciprocal and interdependent relations rather than single, self-contained solutions.

Recent work expands multisensory design beyond isolated sensory inputs. Spence (2020) argues for designing for the multisensory mind, while Fradette (2024) extends the designable sensory field to proprioception and vestibular perception. These approaches shift attention from discrete stimuli toward relational and embodied processes of perception.

This shift has particular force in more-than-human design, where environments are not passive backgrounds but active participants in design decisions. Bennett's (2010) account of vibrant matter and Mithal and Gajjar's (2025) description of the built environment as a sentient ruin both suggest that organic and inorganic bodies shape the conditions of coexistence. The task of design, then, is not only to represent these relations but to amplify the sensory and social interactions between humans and nonhumans in shared habitats.

There is also a need to integrate multisensory attentiveness into everyday environments as a fundamental condition of designing for people. Despite increasing recognition of sensory diversity, design practice often relies on assumptions about a typical user and prioritises visual coherence or regulatory compliance over lived experience. As Imrie (2003) argues, this can produce exclusionary spatial conditions in which variability between bodies, perceptions and physiological responses is overlooked (see also Colomina, 1992; Grosz, 1992). Multisensory design therefore shifts from an added layer to a critical framework for engaging with embodied experience through movement, sensation and time rather than abstracted into static visual compositions.

This concern with lived experience extends multisensory design beyond general ecological responsiveness toward care, adaptability and inclusion. Designing from lived and disability experience can reframe spatial priorities around bodily variability and responsiveness (Vermeersch et al., 2018), aligning design with ecological principles of interdependence

and continuous adaptation, where environments are understood as dynamic, evolving systems rather than static, bounded spaces. Accordingly, species do not exist independently of their surroundings but are “tightly woven into the ecosystems in which they live” (Wilson, 1992). Designing through sensory attunement therefore allows spatial environments to respond to shifting conditions such as light, temperature, sound and material change. Meaning in space is continually regenerated through interaction (Baumers & Heylighen, 2010) and through habits of action (Määtänen, 2007), making experience over time central to design. Multisensory design thus recalibrates spatial practice around relational awareness rather than exclusive standardisation, recognising difference, variability and perception as integral to more inclusive and adaptive forms of inhabitation.

Interior design education has likewise favoured visual modes of representation, limiting the development of multisensory approaches (Ebbini, 2026). This misrepresents design knowledge as primarily oculocentric and egocentric, rather than embodied, relational and situated. Many pedagogical approaches still isolate individual senses rather than considering their interaction (Altay, 2017), creating a gap between graduate skillsets and contemporary interior practice, which increasingly seeks to produce relational environments (Almirón Cuentas & Bernedo-Moreira, 2024). A systems approach supports more robust and cross-disciplinary modes of learning.

This paper synthesises work from hybrid research groups at Politecnico di Milano Design Department and RMIT Uni-

versity, School of Architecture and Urban Design, bringing together ecologists, interior designers and life scientists. It investigates the role of multisensory design within more-than-human and cross-disciplinary frameworks, and its integration into higher education. First, contemporary case studies are reviewed to examine projects in which perception, material conditions and environmental interactions co-produce spatial outcomes. The paper then presents the *RMIT studio Downstream: towards an ecological interior*, which extends these principles into a pedagogical context and evaluates their methodological implications, offering insight into how multisensory and ecological thinking can be further integrated into design education.

Methodologically, the paper combines interpretive case-study analysis with pedagogical reflection from the Downstream studio. The case studies were selected for their mobilisation of multisensory experience as a means of engaging with more-than-human actors, rather than treating sensory design as atmosphere, aesthetic effect or isolated stimulus. They were read comparatively through patterns of sensory engagement, spatial relation, embodiment and speculative projection, from which the four modes of Perceiving, Inhabiting, Embodying and Imagining were synthesised. The studio component was evaluated qualitatively through analysis of student field notes, *dérive* documentation, written field reflections, ecological mapping exercises, critique discussions and final spatial propositions. Rather than treating attunement as a psychophysical variable, the paper examines how sensory attention was documented, interpreted and translated

into design methods. In this sense, attunement is understood as the capacity to notice, describe, map and work with relational conditions across organic, inorganic, spatial and temporal domains.

2. From Estrangement to Engagement: Mapping Multisensory Design Practices for More-than-Human Encounters

“Design, carried forward through information, media, technology, goods and services, has tremendous impact on the way that human activities impact nature, and on how people perceive nature.” With these words, Dr. Louise St. Pierre (2019, p. 92) frames a historical account of this relationship, tracing the influence of a mechanistic mindset that has long shaped design through ideas of progress and mastery.

Against this trajectory, more recent approaches to designing with nature foreground “humility, understanding and relationship” (St. Pierre, 2019, p. 105), positioning design as a relational practice that engages with ecological systems rather than imposing upon them.

Within this evolving landscape, the more-than-human turn in design (Forlano, 2017; Giaccardi & Redström, 2020; Wakkary, 2021; Nicenboim et al., 2024) has brought renewed attention to the challenges of engaging with nonhuman actors. As De Roo et al. (2025) suggest, these include a persistent sensibility crisis, namely an attenuation of perceptual and affective capacities (Morizot, 2022); a culturally entrenched human-nature divide rooted in Western thought (Stengers, 2007; Vogel, 2011); and the complexity and uncertainty inherent in ecological systems (Tănăsescu, 2025).

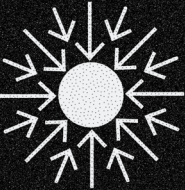
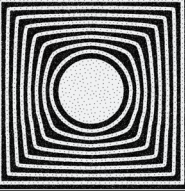
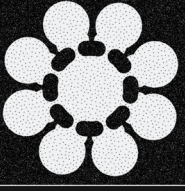
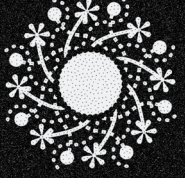
CATEGORY	ACTION	Project	Sensory activations
PERCEIVING 	MULTI-TUNING / BEYOND SIGHT	<u>SONIC KINESTHETIC FOREST</u> Tang et al., 2024	• Natural & musical sounds _ hearing • Spontaneous & coreographed exploration _ proprioception + movement
		<u>PSYCHOSOMA</u> Eva Merriel Hurst, 2024	• Natural fragrances _ smell • Water flow _ touch • Light and colour shifts _ vision
	TRANSLATING / SENSORY LANGUAGE	<u>PLANTSLATOR</u> Eros Risiglione, 2023	• Tactile interactions _ touch • Biofeedback-generated sounds _ hearing
		<u>PLANT SENSORIUM</u> Hansen & Rolighed, 2024	• Tactile interactions _ touch • Biofeedback-generated outputs _ vision + sound
INHABITING 	BREATHING IN / IMMERSION	<u>AUSTRIA EXPO 2015</u> Breathe Earth, 2015	• Temperature & Humidity shifts _ touch • Fog diffusion & VOC _ smell • Immersive enclosure _ vision
		<u>AIRSHIP_02-EVAPOTREE</u> Breathe Earth, 2017	• Temperature & Humidity shifts _ touch • Mist diffusion & VOC _ smell • Shielded & redirected sunlight _ vision
	BEING WITH(IN) / COHABITATION	<u>INSIDE THE FLOWER</u> LAVA, 2017	• Contact with organic surfaces _touch • Edible plant extracts _ taste • Immersive enclosure _ vision
		<u>ALUSTA</u> Suomi & Mäkelä, 2024	• Decay-enhancing materials _ vision • Porous & "hospitable" surfaces _ touch • Facilitated plant proliferation _ smell
EMBODYING 	FEELING / EMPATHY	<u>ENTANGLED HABITATION</u> Ariaxiying, 2023	• Tactile-somatic coupling _ touch • Biofeedback- mediated movements _ touch
		<u>THE FLORENCE EXPERIMENT</u> Höller & Mancuso, 2018	• Sliding movement _ proprioception + movement • Physical stewardship of plant _ touch • Emotion-generated VOC _ smell
	BECOMING / IDENTIFICATION	<u>PLANT BECOMING PROJECT</u> Bui Adalsteinsson, 2021	• Performative exercises _ proprioception + movement • Stillness & environmental exposure _ touch
		<u>POLLINATION EQUIPMENT</u> Ance Janevica, 2019	• Wearable extentions _ touch • Manual engagement with flowers _ smell • Task-based enactment _ proprioception + movement
IMAGINING 	ACCESSING / NARRATIONS	<u>TALE OF A TREE HUMAN</u> NonHuman Nonsense, 2020	• Embodied alignment with imprints _ touch • Auditory storytelling _ hearing • Sculptural eyes on trees _ vision
	EXPERIENCING / ALTERNATIVES	<u>MITIGATION OF SHOCK</u> SÜberflux, 2017	• Scarce & artificial light _ vision • Compressed living spaces _ proprioception • Elevated humidity _ touch + smell

Figure 1. Lucia Ratti, case study synthesis table, multisensory design practices and more-than-human engagement modes, 2026.

Multisensory design practices offer a response to these conditions by foregrounding relational engagement between human and nonhuman worlds. Drawing on ongoing PhD research into design’s role in fostering Plant Awareness (PA), this analysis examines a series of case studies selected for their multisensory engagement with nonhuman actors and their distinct

relational strategies. Cases were identified through purposive sampling across university platforms and major exhibition venues using keywords related to more-than-human design and the dimensions of PA (Dünser et al., 2025), supplemented by snowball sampling. Through thematic analysis, and using De Roo et al.'s three challenges as an organising framework, four modes of engagement emerge: Perceiving, Inhabiting, Embodying, and Imagining. Together, these operate as a gradient of engagement, moving from the activation of attention through spatial immersion and corporeal integration toward speculative projection (detailed in Fig. 1).

2.1. Perceiving: Multi-tuning and Translating More-than-Human Expressions

Perceiving is framed here as a response to the sensibility crisis, seeking to expand how natural environments are registered beyond conventional sensory channels. Perceiving nature in a sentient manner becomes a way of establishing relation, “not with the eye but through correspondences with our surrounding natural and physical worlds” (Segers, 2025, p. 199), operating through sounds, smells, signals, and movement. Projects in this category extend the perceivability of vegetal beings through multituning across sensory channels or by translating plant signals into human-perceivable forms.

Projects such as *Sonic Kinesthetic Forest* (Tang et al., 2024) expand perception through embodied and multisensory practices, combining landscape design and dance to develop “movement vocabularies” around trees in a Canadian forest and explore how “kinesthetic empathy” emerges through

integrative experience. Similarly, *Psychosoma* by Eve Merriel Hurst (2024) engages multiple sensory channels through plant fragrance and ritualised contact with water, inviting reflection on plants' healing properties.

Other projects explore the translation of nonhuman signals into alternative sensory modalities, an approach common within Human-Computer Interaction research (Hansen & Roli-gheid, 2024; Janicki et al., 2024; Wu et al., 2025). While many rely on visual outputs, some adopt cross-modal approaches, such as *Plantslator* by Eros Risiglione (2023), which transforms electrical plant signals into sound patterns, enabling a more immersive and non-visual mode of relation.

2.2. Inhabiting: Breathing in and Being With(in) More-than-Human Atmospheres

Inhabiting is positioned as a response to the human-nature divide, foregrounding the body's continuous porosity to its environment. The spaces we inhabit permeate the organism through breathing and ingestion, establishing physiological, psychological, and cultural connections (Naves & Duarte, 2026). When made explicit, this condition can counter the "delusion of grandeur" that separates humans from other life forms (Margulis, 1998).

Projects in this category use immersion to make ecological processes experientially tangible. The Breathe Earth Collective (n.d.) exemplifies this through microclimatic environments in which photosynthesis and evapotranspiration are encountered through smell, humidity, and touch, creating a direct bodily link between human and atmosphere.

Other projects extend immersion into co-inhabitation, emphasising shared ecological conditions between human and nonhuman actors. Inside the Flower (LAVA, 2017) and the Alusta Research Pavilion (Suomi & Mäkelä, 2024) create inhabitable environments that foreground growth, decay, and seasonal change, positioning visitors within ongoing systems where material transformation, temporal rhythms, and multi-species presence become directly encounterable.

2.3. Embodying: Feeling and Becoming More-than-Human Beings

Embodying moves beyond immersion toward direct relations between human and nonhuman bodies. It frames the body as an interface shaped through multispecies interaction (Coccia, 2022), operating through sensing with the other and becoming the other.

Entangled Habitation (Ariaxiying, 2023) and *The Florence Experiment* by Carsten Höller and Stefano Mancuso (Colón et al., 2019) demonstrate affective coupling between human and plant systems. Wearable devices and experimental set-ups translate plant signals into sensory feedback, allowing humans to register stress, vitality or reciprocal physiological response through their own bodies.

The Plant Becoming Project (Mannyrkia, n.d.) and *Pollination Equipment* (Janevica, 2019) explore embodiment through role reversal. Participants temporarily inhabit nonhuman perspectives by performing rooting, watering, photosynthesis or pollination, using direct participation to reflect on ecological dependency and multispecies roles.

2.4. Imagining: Accessing and Experiencing Alternative More-than-Human Realities

Imagining responds to ecological complexity and uncertainty by mobilising multisensory engagement within speculative and narrative frameworks. Accepting that ecological systems exceed full comprehension, and that “ignorance is structural” in ecological relations (Tănăsescu, 2025, p. 44), this category positions speculation as a legitimate mode of engaging with the unknown through “thought experiments” (Dunne & Raby, 2014, p. 147) that embrace uncertainty as a condition of possibility.

Tale of a Tree Human (Nonhuman Nonsense, n.d.) invites participants into a mythological narrative through embodied interaction, where contact with a tree trunk provides access to alternative temporalities and perspectives, using sensory engagement to attune participants to nonhuman modes of existence. Other projects construct immersive speculative environments in which participants experience possible ecological futures. *Mitigation of Shock* (Superflux, 2017) presents a domestic interior shaped by ecological crisis, where indoor cultivation redefines human–plant relations, and where spatial constraints, atmospheric conditions, and sensory density produce an embodied understanding of cohabitation as necessity rather than choice.

3. Pedagogical Framework: Spatialising Multisensory Ecologies

This section introduces the design studio *Downstream: towards an ecological interior* as a pedagogical framework for translating multisensory and ecological thinking into interior

design practice. The studio, developed within the RMIT Bachelor of Interior Design and led by interior designer Hannah Moriarty and ecologist Alastair Reed, operates as a site of experimentation, testing how relational and systems-based approaches can be embedded within design processes. Students are introduced to a core premise: spatial conditions emerge through interconnections rather than isolated elements. To operationalise this, they adopt a systems view, extracting and mapping elements across four domains - organic, inorganic, space and time - and identifying interactions between them as the basis of multisensory experience. By emphasising relationships, the studio positions spatial practice as engagement with interconnected processes rather than independent forms.

A key challenge was translating ecological tools into design methods applicable beyond scientific disciplines. The studio therefore developed a functional dialectic linking elements, roles, and affordances. Students identified two elements across the four domains, described the role one element played in relation to the other, and named the affordance produced, establishing a practical definition of interaction. By connecting contiguous interactions into wider relational webs, students began to understand spatial function as emergent rather than as a collection of isolated features. In this sense, elements could be reconsidered as an interchangeable kit of parts, where emphasis shifted from fixed objects toward the interactions and affordances required for particular programs or activities to occur.

A Dérive

@ Abbotsford Convent

24_07_2025

downstream_task_1

aland_razagho

Moss Growth



Figure 2. Aland Razagho, dérive observations across the four domains, Downstream: towards an ecological interior, RMIT, 2025.

A Dérive

@ Abbotsford Convent

Surface History

24_07_2025

downstream_task_1

aland_razagho



Figure 3. Aland Razagho, dérive observations across the four domains, Downstream: towards an ecological interior, RMIT, 2025.



Figure 4. Reivener Chandra, dendroglyphs mapping time, space, organic and inorganic domains, Royal Botanic Gardens, RMIT, 2025.



Figure 5. Emma J Davis, *dérive* map from Royal Botanic Gardens field mapping, *Downstream: towards an ecological interior*, RMIT, 2025.

Within this framework, the interior designer is reframed as someone who engages with dynamic systems rather than authors homogenised spatial outcomes. Students are encouraged to work with distributed forms of agency, where design propositions are informed by interactions between human and more-than-human actors. This is a practical reorientation of design attention toward variability, responsiveness and interdependence. The *dérive* is introduced as a tool for cultivating attentiveness and multisensory awareness. Its objective is to shift students from directed observation toward open-ended encounter, allowing them to register spatial conditions through movement, duration and sensory exposure. Aligned with Strauss's (2021) notion of slow research, drifting and lingering help students engage with atmospheres, material conditions and patterns of movement as they unfold (Fig. 2–5).

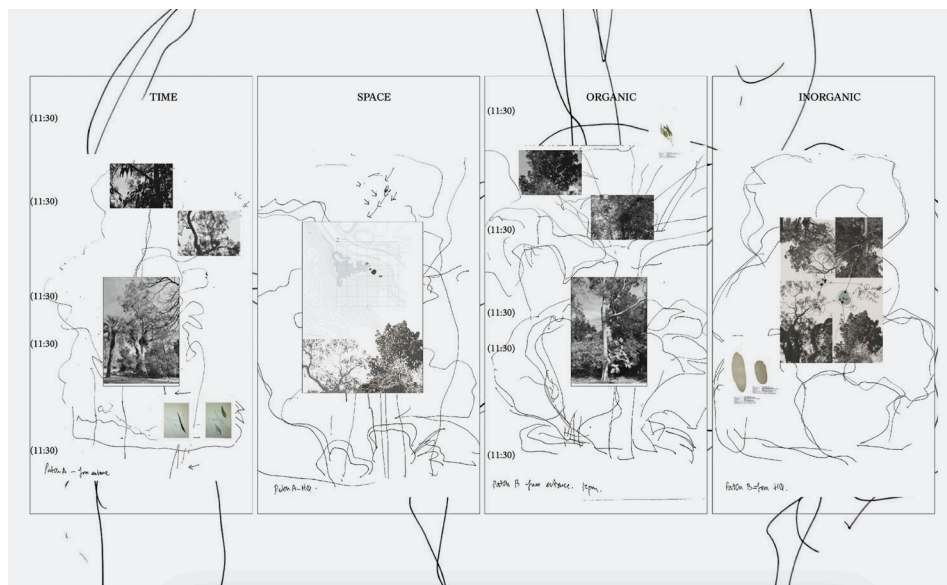


Figure 6. Emma J Davis, spatial mapping across time, space, organic and inorganic domains, Downstream: towards an ecological interior, RMIT, 2025.

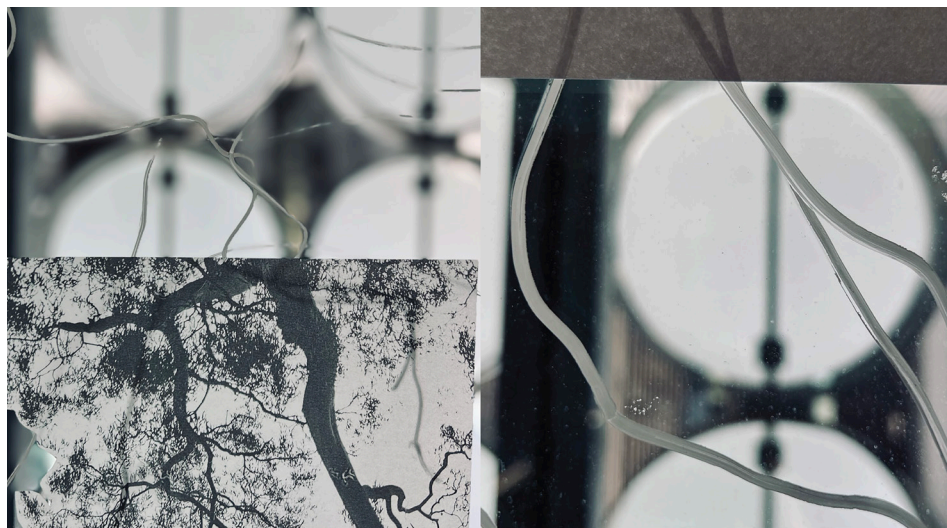


Figure 7. Emma J Davis, spatial mapping translated into an environmental window treatment, Downstream: towards an ecological interior, RMIT, 2025.

This process sharpens their ability to sense how space invites gathering, solitude, care, avoidance or curiosity.

Site mapping then translates sensory and relational observations into legible forms. Initially, students analysed two adjacent forest systems at the Royal Botanic Gardens in Melbourne: a dry sclerophyll forest and a rainforest. This pairing foregrounded time as a condition shaping how systems are perceived, function and afford action. Students used cartography, photography, multi-perspectival observation, journalling, written field reflections and diagramming to record patterns across organic, inorganic, spatial and temporal domains (Fig. 6-7).

These mappings made interconnections visible and provided the basis for later design propositions.

The studio approaches translation as a shift in perspective, treating environments as active pedagogical tools. Following Manning and Heiredal (2024), the studio becomes a site for recomposition, where small shifts in conditions foreground alternative ways of learning and knowing. Students reinterpret observations as spatial propositions, or connected sensory tours (Yatmo et al., 2017), understanding space through movement and relation rather than as a static envelope. In this way, interior design is positioned as an evolving practice, aligned with Elizabeth Grosz (2001) and her notion of space as temporal and in continual becoming.

The major project transfers these methods from natural systems into the built environment through the Royal Society of Victoria (RSV), a historic scientific institution and archive in Melbourne.

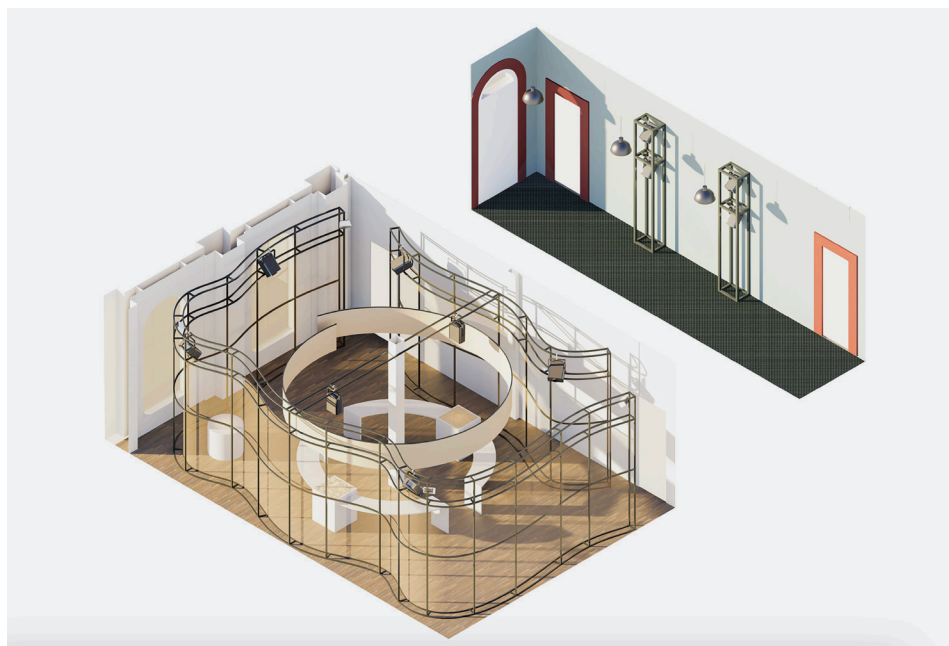


Figure 8. Reivener Chandra, exhibition proposal responding to RSV archive material on rock paintings, Downstream: towards an ecological interior, RMIT, 2025.

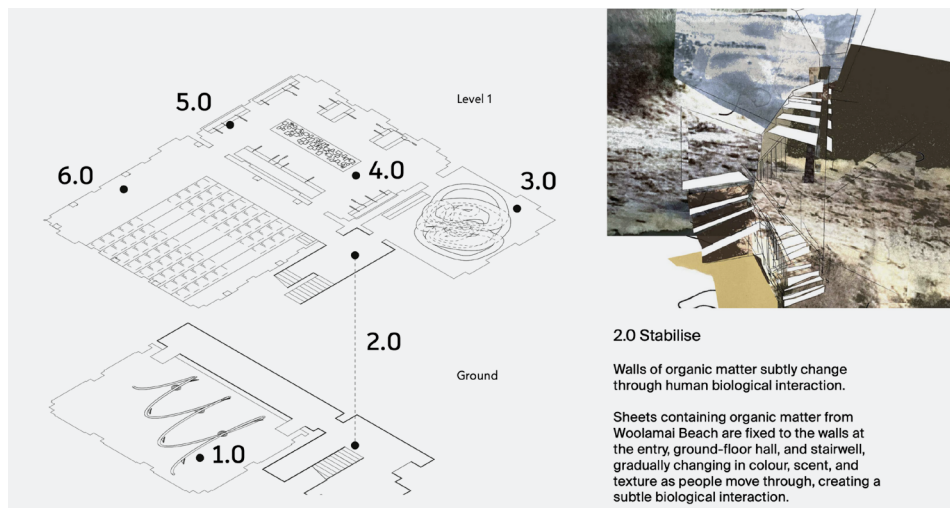


Figure 9. Emma J Davis, exhibition proposal responding to RSV archive material on sand dunes, Downstream: towards an ecological interior, RMIT, 2025.

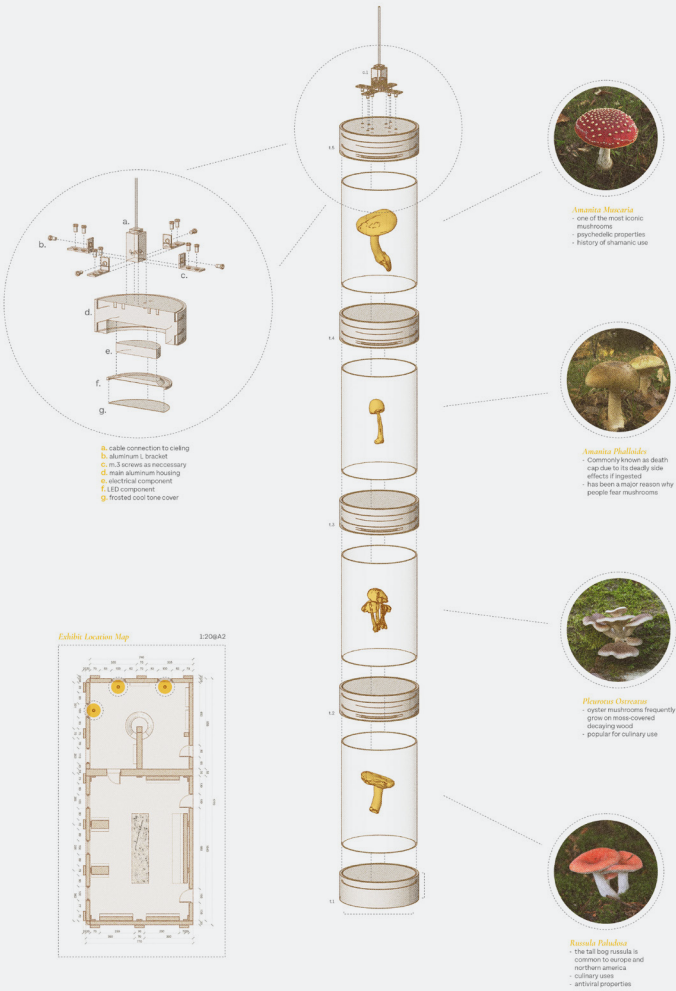
Mushrooms & Their Beauty

rsv_display_02

A simple display can change how something is perceived. By changing the context of how we look at fungi we are able to appreciate these organisms as works of art more easily.

Hardened glass, cold aluminum and diffuse lighting are all synonymous with the gallery context. Holding these specimens here allows 360 view and intimate observation, the first steps of changing what was once fear into awe.

Don't be Afraid of the F Word
by Moriarty, Ratti & Reed



Don't be afraid of the F word

presented by Moriarty

the mushroom world of fungi garden
presented by Moriarty

17_01_2025

downstream, book 2

Figure 10. Aland Razagho, propositional design responding to RSV archival articles and datasets, Downstream: towards an ecological interior, RMIT, 2025.

Students undertake slow field study attentive to ecological, spatial and temporal conditions, then use ecosystem mapping to read the site as a network of interacting elements. Observation, photography and written field reflections support the identification of relationships across the four domains (Fig. 8–10), allowing students to reinterpret site features as relational conditions rather than isolated objects.

Ecosystem mapping provides an interface between observation and design, focusing attention on flows, interactions and patterns across systems. Observations are translated into spatial propositions through atmosphere, sequence and material conditions, where representation operates as a way of thinking rather than depiction. Design emerges here as a condition shaped through interactions between people, artefacts, environments and time, rather than as a fixed outcome.

Within the RSV, time becomes an active dimension of the interior through engagement with archival material. Journal articles and datasets are treated as elements to be handled, repositioned and encountered rather than static records.

Multisensory installations translate archival material into embodied encounters, allowing information to be felt as well as understood. The interior therefore operates as an evolving system in which knowledge, space and occupation are continuously reconfigured.

4. Conclusions: Multisensory Engagement with Environments as a Designed Practice of Attention and Care

This article has explored how cross-modal engagement with natural environments, particularly through plants as guiding agents, can inform ecological relationships as a foundation

for responsive design. Slow engagement through embodied sensation supports the translation of ideas from natural systems, enabling more nuanced readings of space and helping designers move beyond surface interpretation.

These practices also contribute to sensory literacy (Di Prete & Lonardo, 2026). As multisensory engagement becomes habitual, perception is gradually reconfigured, thickening how spaces are sensed, articulated and interpreted.

Nonhuman actors can therefore operate as intermediaries, revealing latent relations and presences that may otherwise remain unnoticed, highlighting the value of systems-thinking approaches in design practice. This capacity is increasingly important in the context of generative AI, where deeply considered and situated ideas are needed to avoid the homogenisation of creative outputs (Doshi & Hauser, 2024).

More-than-human design challenges the oppositions that have structured Western design disciplines, including nature versus culture, mind versus body, and human versus technology (Forlano, 2017; Braidotti, 2019). Rather than treating these distinctions as fixed, it shifts attention toward relational systems in which human and nonhuman actors co-produce environments (Núñez-Pacheco & Poikolainen Rosén, 2024). Design is therefore understood less as the production of isolated visual solutions than as a situated practice operating through relationships between humans and other-than-human agents, engaging multisensory conditions, environments and time.

This has direct implications for teaching and practice. If design is to engage meaningfully with complex more-than-human

systems, it must develop the capacity to perceive them. Attention becomes a core design skill, enabling designers to register conditions and changes that might otherwise remain unnoticed. The studio work presented here, particularly through the activation of the RSV, demonstrates how this capacity can be developed through spatial and pedagogical methods.

Attentiveness also extends into care as an operational condition of design practice. Puig de la Bellacasa (2017) frames care as the work of maintaining and repairing inhabited worlds, while Tekogul and Forlano (2024) position it as essential to engaging with uncertain and evolving conditions. Attention and care therefore operate together as practical competencies, enabling designers to work with complexity in a responsive and accountable way.

The model also has implications beyond the studio. In professional practice, multisensory ecological attunement can operate as a pre-design method, briefing tool and evaluative framework. Before design begins, it can support site analysis by identifying the sensory, material and temporal relations that structure a place. During briefing, it can expand the definition of users to include more-than-human actors, maintenance systems, seasonal change, archival traces and environmental flows. During evaluation, it can test whether a proposal strengthens or weakens relationships between bodies, materials, atmospheres and time. Scaled in this way, multisensory ecological attunement becomes a practical discipline of noticing, mapping and adjusting relations, shifting design practice from fixed spatial forms toward responsive spatial systems.

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V

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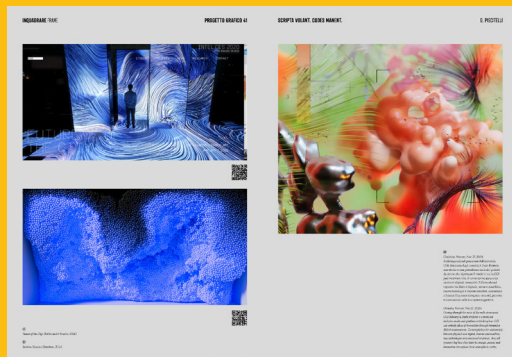
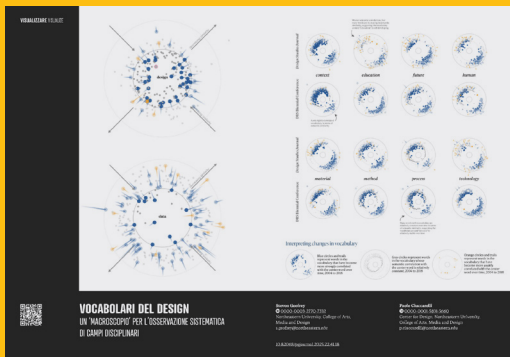
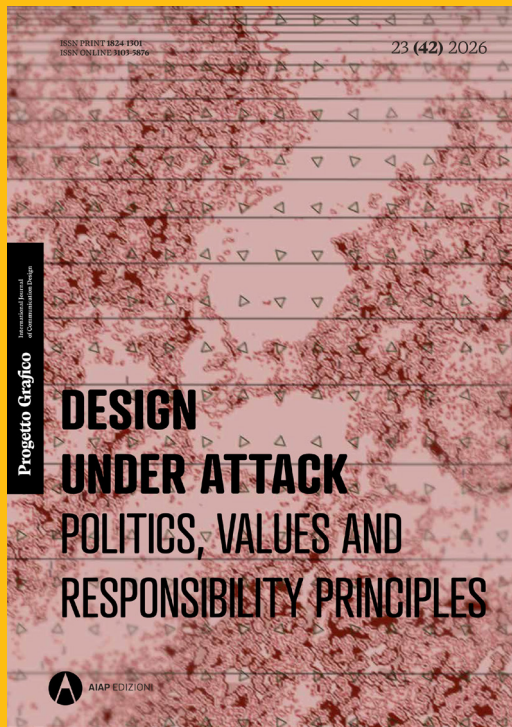
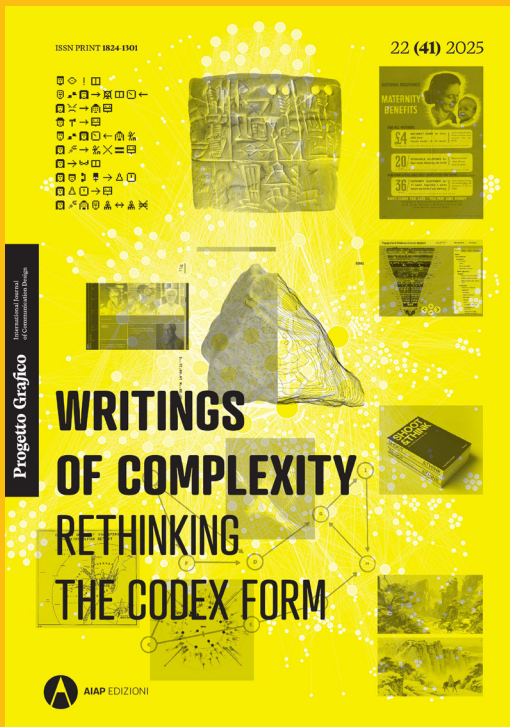
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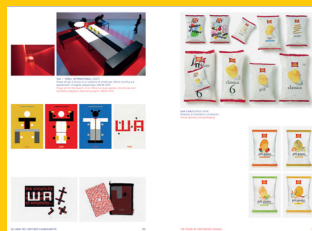
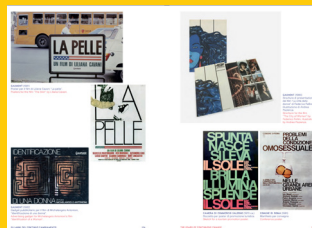
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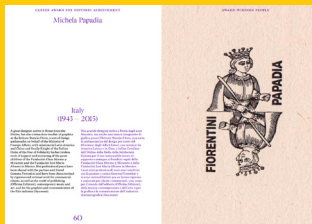
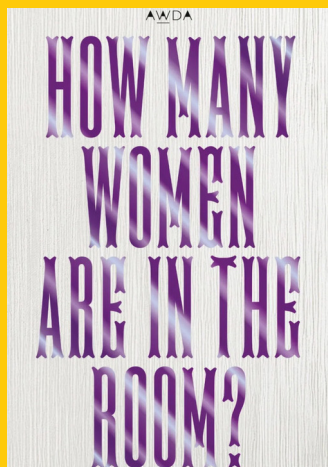
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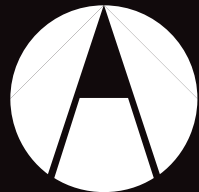
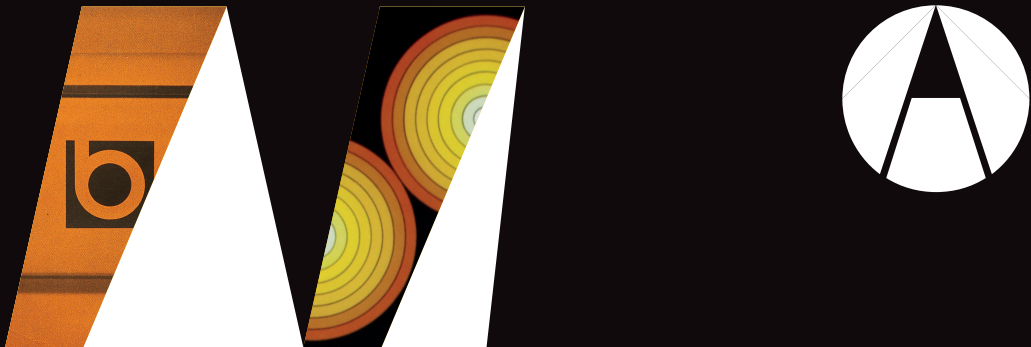
Women of Italian Graphic Design. From the Origins to Contemporaneity



How Many Women are in the Room?

AWDA – AIAP Women in Design Award





**AIAP CDPG > CENTRO
DI DOCUMENTAZIONE
SUL PROGETTO GRAFICO
AIAP CDPG > GRAPHIC
DESIGN DOCUMENTATION
CENTRE**



**PIÙ DI UN ARCHIVIO
MORE THAN AN ARCHIVE**



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