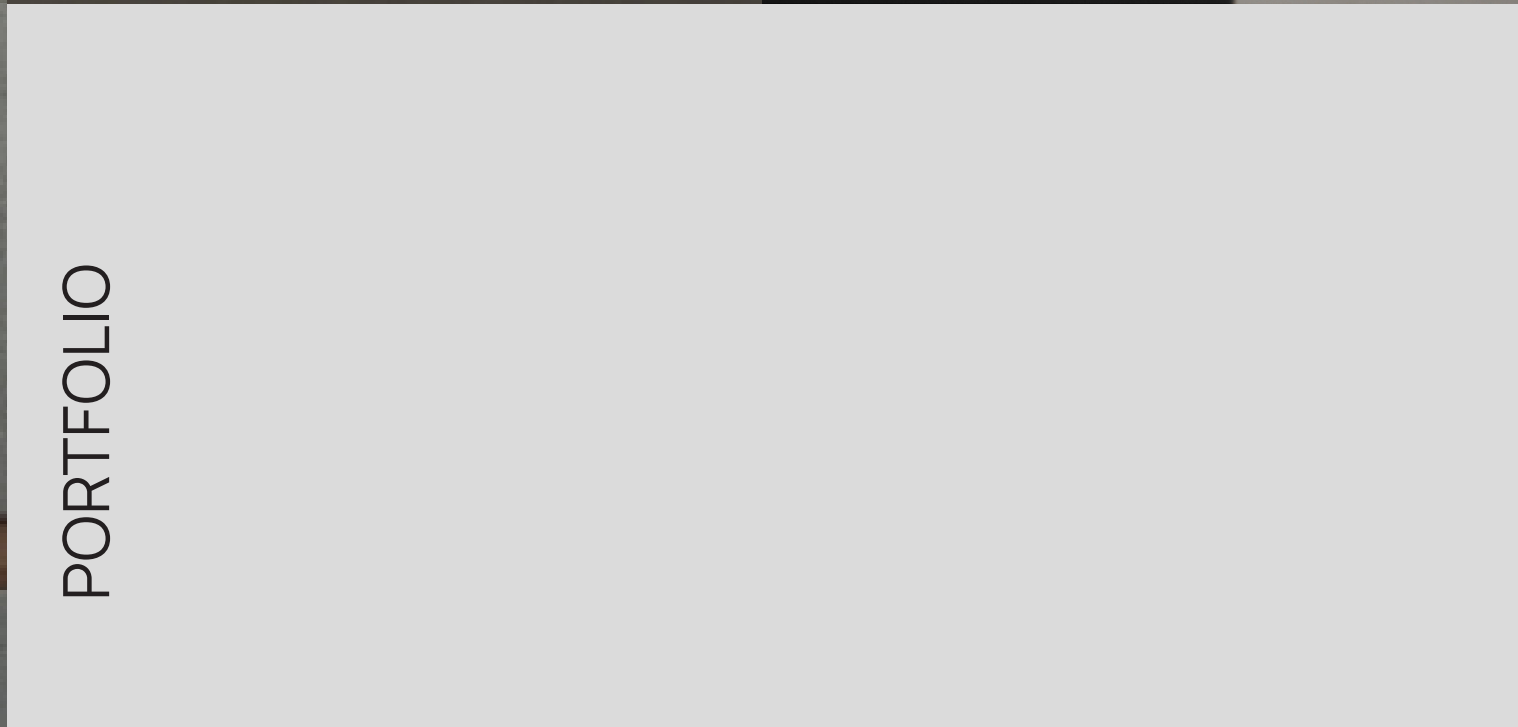
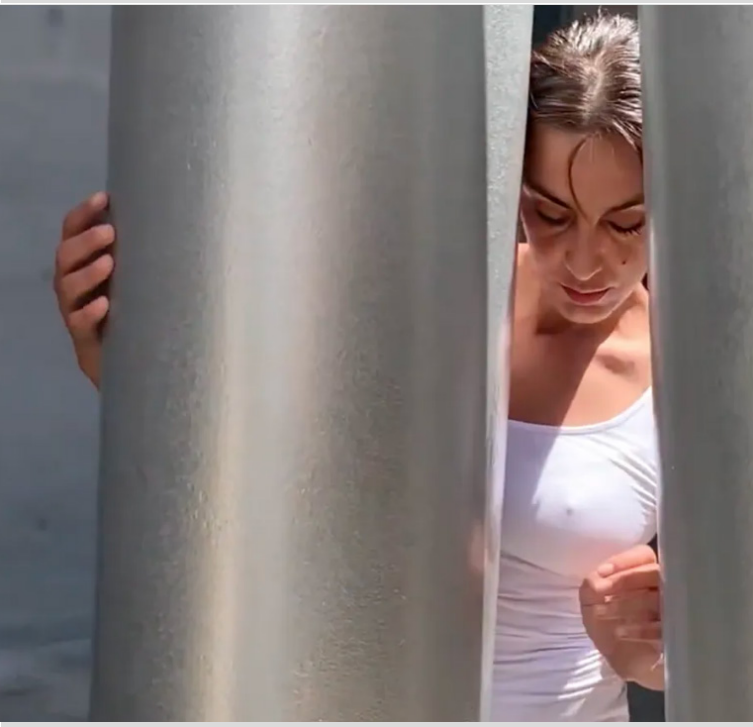
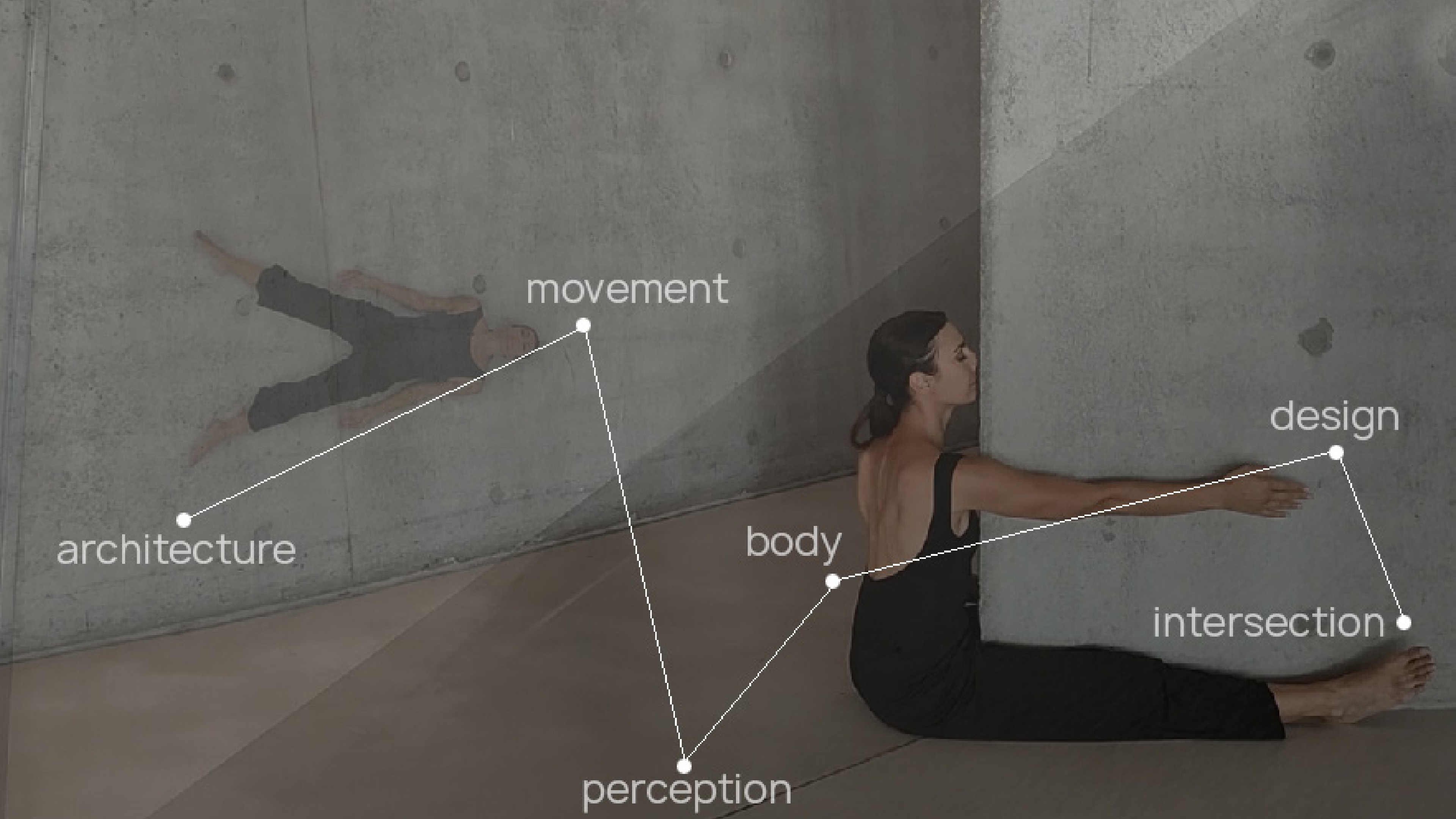




SILVIA CASSETTA



PORTFOLIO



architecture

movement

body

perception

design

intersection

CURRENTLY

Lecturer
RUFA (ITALY)
Hainan Normal University (CHINA)

Ph.D.
in "Cross Innovation Design
for Cultural Industries" RUFA
(Rome University of Fine Arts)

International Exchange as Ph.D.
student at FH Salzburg
(for four months)

2023

S-muove
Performance

2021

Danzasia
Performance

FROM 2015

Founds her own
creative atelier in
Rome

2013

Dancing Shape
whasbasins
collection

2008-2009

Architect in the company "Design international"
in London

2007

Registered Architect

2007

Architect for
A. Ferlenga Architects,
Milan

2005

Master's degree
in Architecture

2025

Author of
"Corpo esteso"
Il Sileno Edizioni

2024

Author of
"DanzaèArchitettura"®
Liberedizioni

2022

Festival Demanio
Marittimo KM-278

Master's degree
in Choreography

2020

Lira di Luce
Performance

2014

Designs and Patents
the Pipoliva

2008

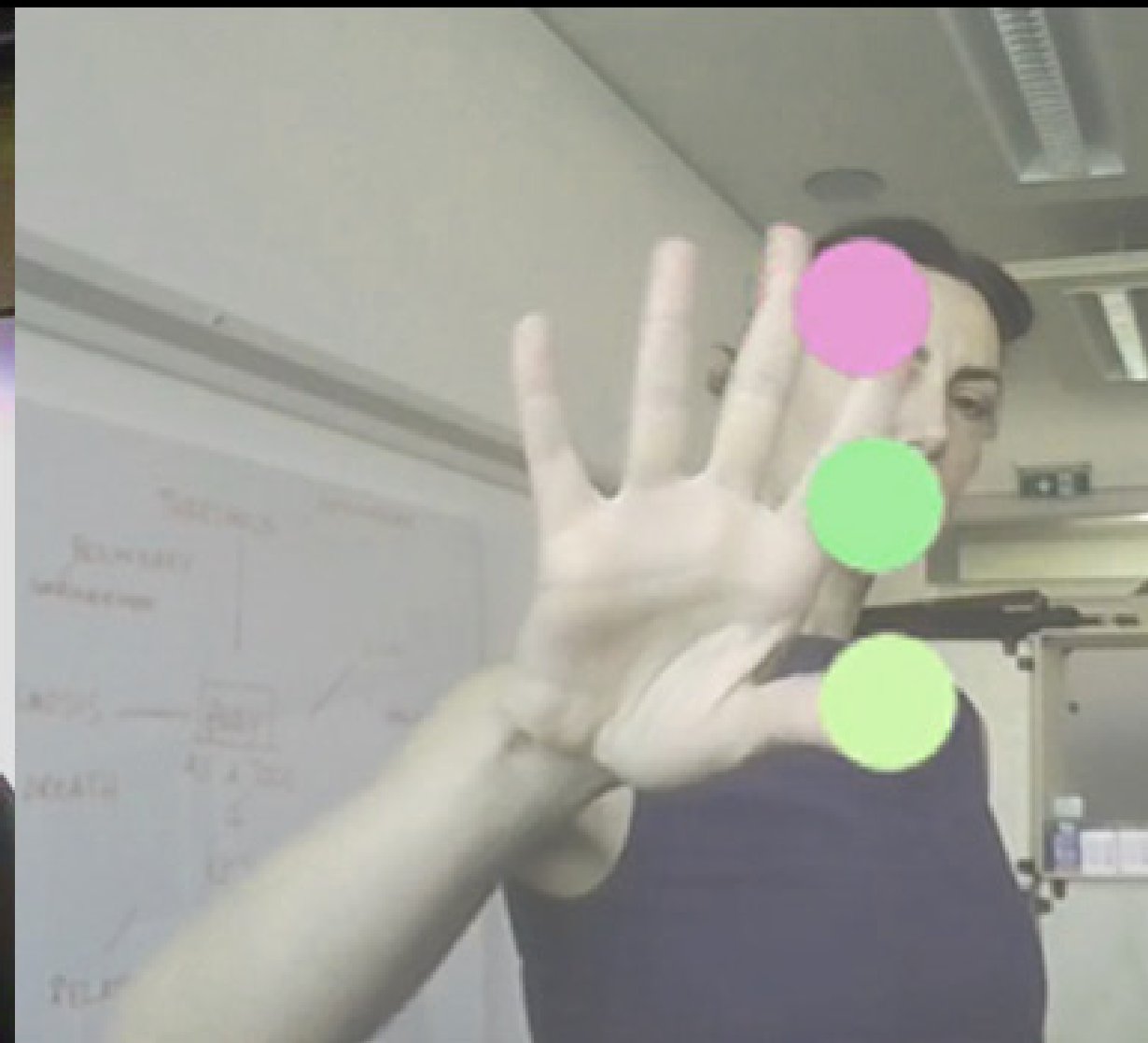
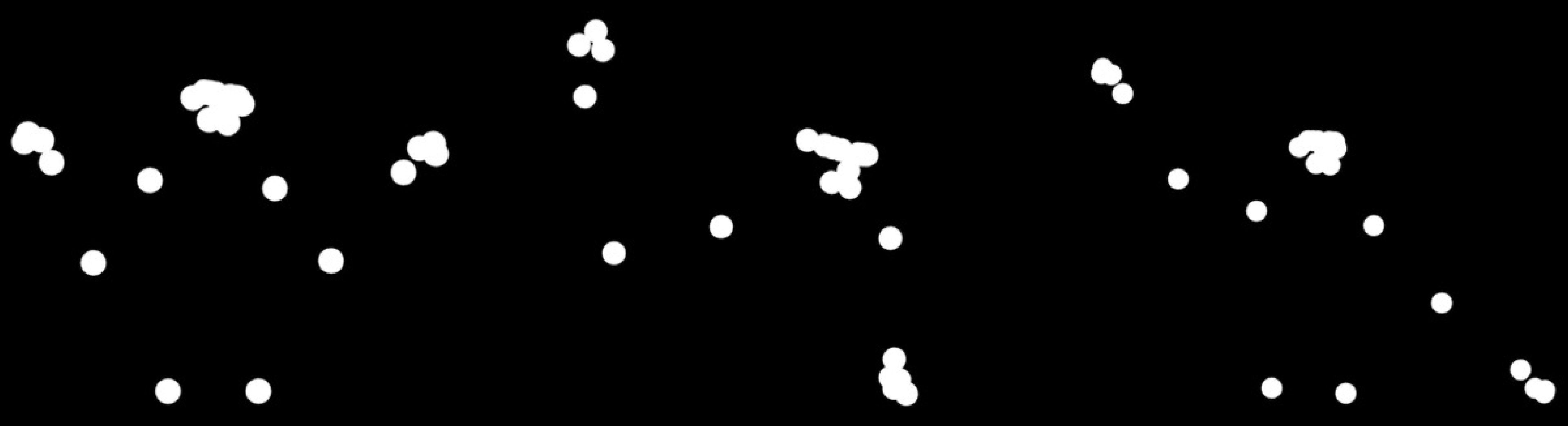
Postgraduated program in
Interior – Exhibit Design, SPD
Polytechnic School of Design, Milan



A woman in a white leotard is captured in a dynamic pose, possibly a dance or movement study. She is leaning back with her arms raised, and a large, dark shadow of her figure is cast onto the wall behind her. The scene is dimly lit, emphasizing the silhouette and the form. The text "In Process" is overlaid in a purple font.

In Process

exploring HCI
through movement



OSMOSI

2026



2026

OSMOSI is the visual trace of an action in which the body inhabits the material

The result is a series of panels printed as frames of a video work on the interaction between body and material

The surface acts as an active agent, not as a support, but as a threshold that reveals the body itself, redefines its boundaries, and alters its legibility. The body emerges as the result of pressure, as a temporary configuration generated through its interaction with a material that both resists and gives it form

OSMOSI



The skin no longer coincides with the anatomical boundary; instead, it extends into a relational field. It becomes a site of exchange, translation, and continuous slippage between interior and exterior

Dimension 50x66 and various



GLIMPSE

2025

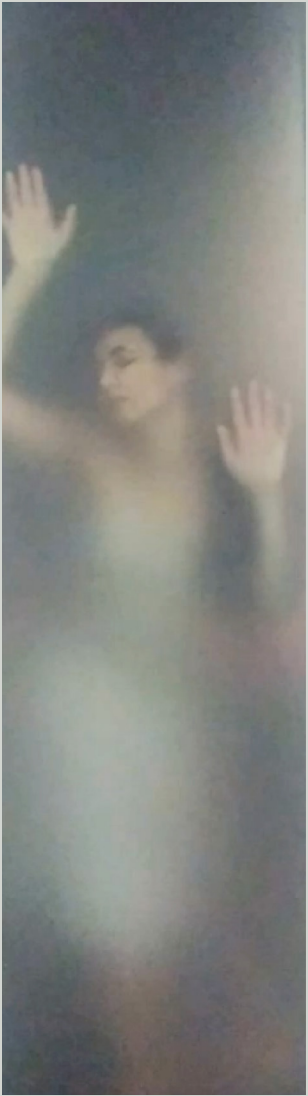


2025

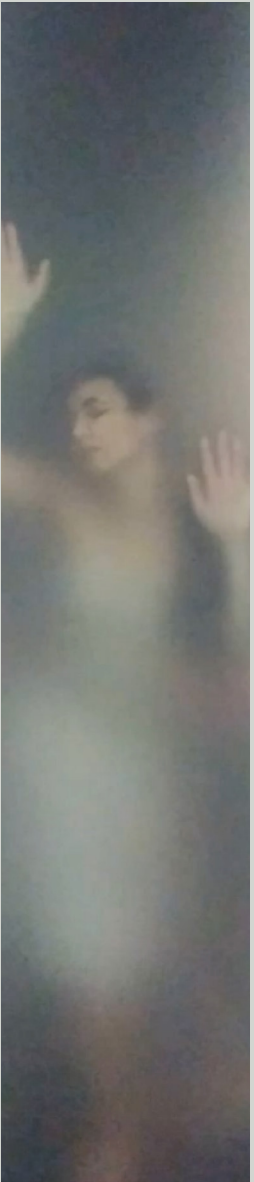
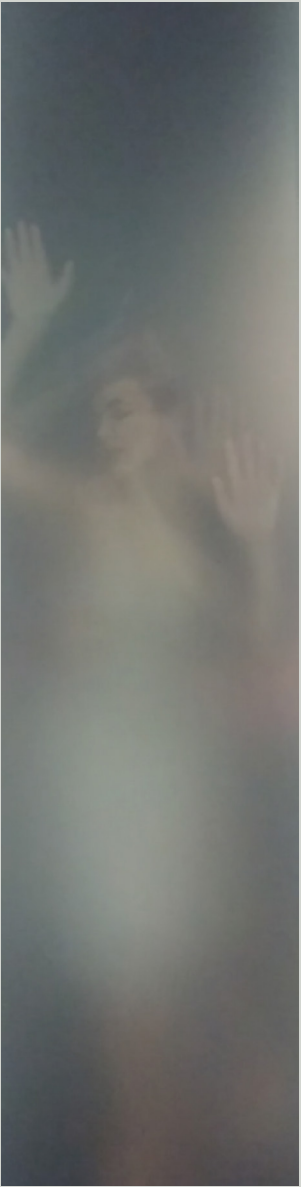
GLIMPSE is a work that seeks to capture a moment of movement

An act of interaction between skin, body, and material

A frame from the artist's choreographic exploration, intimate, profound, and deeply embodied



The body moves toward an unknown abyss: a space to discover, immerse itself in, and ultimately emerge from once again



GLIMPSE

50 X 180
canvas prints of video frames



BODY SCANS

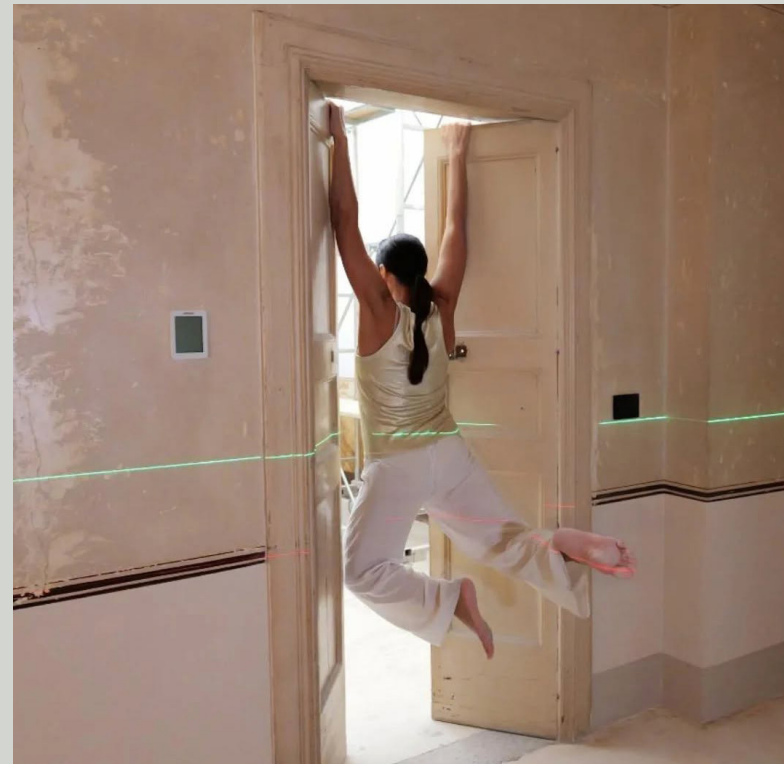
2024

2024

Performance of reading the space through the body in an ancient building in Puglia, Galatina (LE)



Body as a scan of the architecture



It is a visual exploration of the body, scanning the architecture with a construction site laser level and body scans

BODY SCANS

We can choose whether to radiate light and transmit it or be afraid of what we are never given to know



2024

image processing with AI



BODY SCANS



S-MUOVE

2023

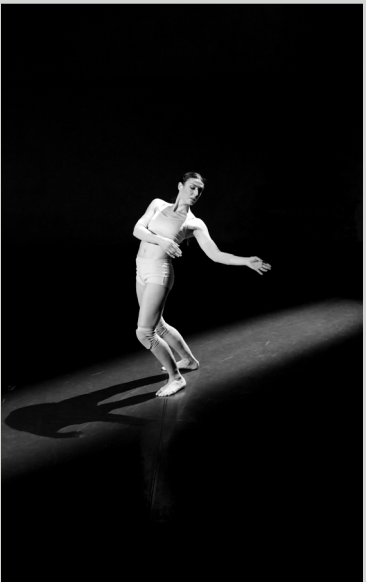
2023

<https://youtu.be/QA5cjGyYLq8?si=nhVh0SxiU5zC1pwg>

Photos © Arrigoni



S-MUOVE is a project of research of movement on the relationship between light, architecture and sound



S-MUOVE



S-MUOVE



Pictures of the performance, dance interactions with laser



MAXXI

2022



2022

https://www.youtube.com/watch?v=CLf4p0EDY84&t=3s&ab_channel=AccademiaNazionaleDiDanza

This is the choreographic Thesis developed for the Second-Level Academic Diploma in Dance Composition at the National Academy of Dance in Rome

The project explores the relationship between dance and architecture, identifying the MAXXI Museum in Rome as a generator of movement. Through a direct dialogue between body and space, specific locations within the museum became the starting points for choreographic exploration, where movement emerged from the architecture itself

The research combined spatial and perceptual analysis, allowing the body to respond freely to the sensations experienced within the museum. The work ultimately becomes a choreographic tribute to the architecture of Zaha Hadid, the Iraqi-born architect who designed the MAXXI

MAXXI



Interaction with the stairs outside the MAXXI

With its sweeping curves, diagonal trajectories, and fluid surfaces, the museum embodies movement and offers fertile ground for choreographic exploration. The body is a tool for reading and interpreting space, establishing a continuous dialogue between movement and architecture



Interaction with the stairs inside MAXXI, Rome



Moments of studies on the space and the corner of walls, inside the MAXXI, Rome

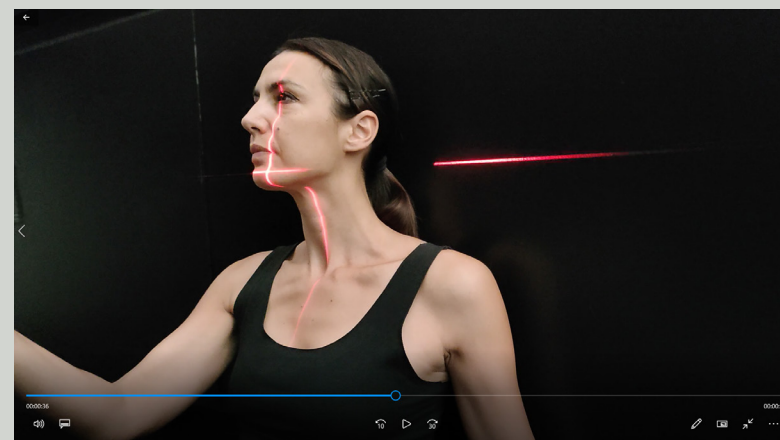
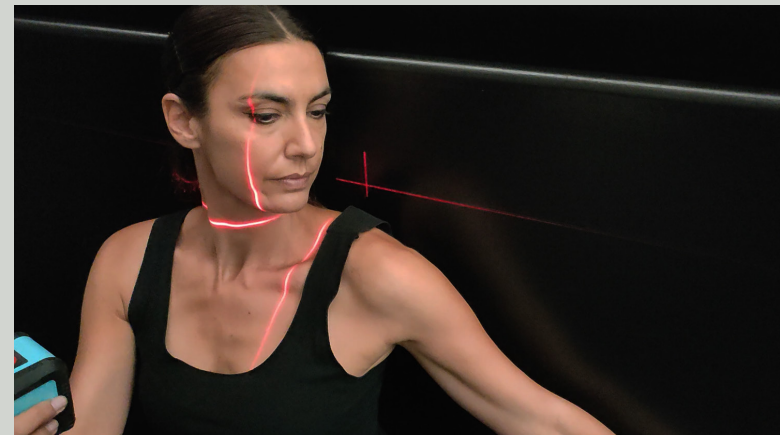
2022

https://www.youtube.com/watch?v=CLf4p0EDY84&t=3s&ab_channel=AccademiaNazionaleDiDanza

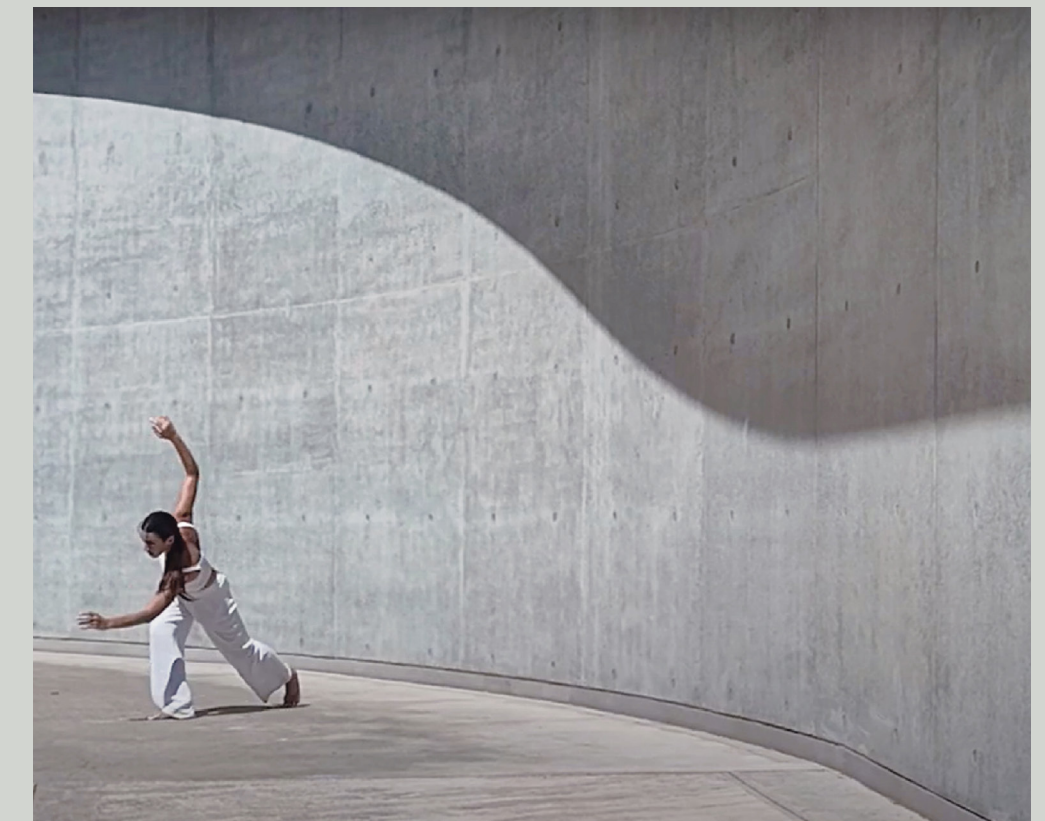


Interaction with the void space at MAXXI

MAXXI



Within this investigation, light plays a fundamental role. An architectural laser is employed as a choreographic device, tracing spaces and surfaces while giving the body new direction, depth, and spatial awareness



Moments of choreographic studies between movement and architecture

DEMANIO MARITTIMO KM 258

2026



zyx

ANCONA (ITALY), 2022

<https://www.rainews.it/tgr/marche/video/2022/07/tgr-marche-web-demanio-marittimo-danza-architettura-castella-no-64023cd8-a03b-4318-9c6a-9650a0a2882f.html>

<https://mappelab.it/demanio/demanio-marittimo-12-edizione/>

Z.Y.X. at Festival Demanio Marittimo Km 258 (Senigallia-AN), Visions &Tools 2022 curated by Cristiana Colli e Pippo Ciorra

Performance on the interaction with exhibit space of Demanio Marittimo Festival, the concept was on the destructuring of Cartesian axes



DEMANIO MARITTIMO KM 258



ANCONA (ITALY), 2022



DEMANIO MARITTIMO KM 258

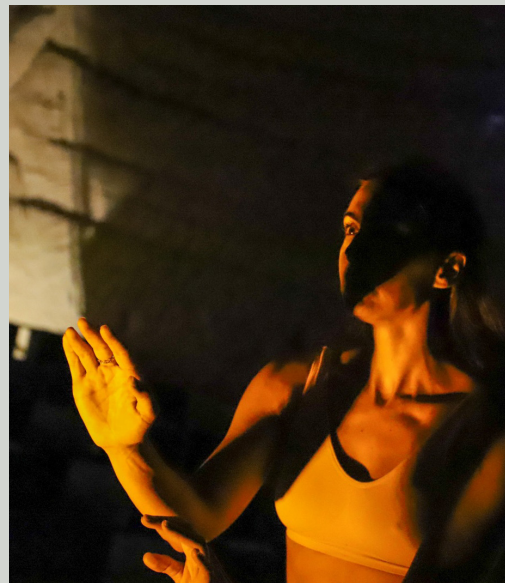


DANZASÍA

2021



2021



DANZASÌA is a project that brings together dance, poetry and light

The dancer's movement is guided entirely by spontaneity. Free from predetermined choreography, she follows the rhythm and voice of poetry, natural sounds, and carefully selected music that awaken the strings, the wind, and the scents of a land, Puglia, rich in contrasts and simplicity

Using improvisation as an exploratory practice means moving beyond classical methods in order to engage with perception on a deeper level

DANZASÌA





PULSE

2019

2019

https://www.youtube.com/watch?v=_6550YsBb_g&ab_channel=SilviaCassetta

PULSE is a project born from the desire to generate a series of “pulses” within architecture, in shared spaces, among materials, and between walls



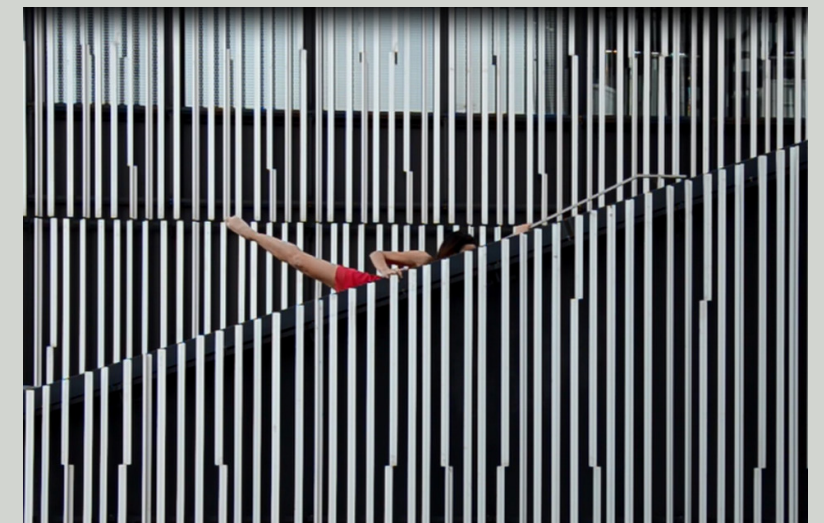
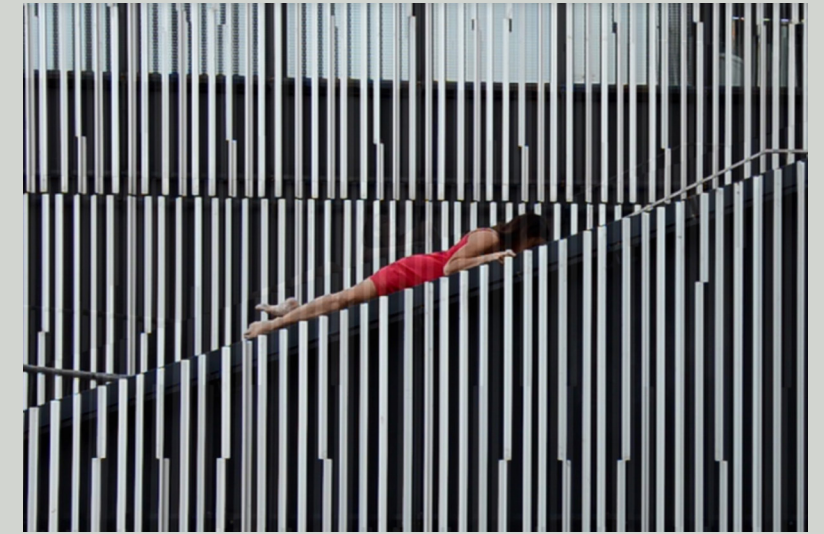
Dance In architecture

PULSE



Its aim is to move beyond architectural design, allowing the body to become a pencil that redraws new places and new possibilities

The architecture of the body, dance, becomes the soul of abandoned or radically contemporary architectures. Yet the physical exploration of space alone is not enough to recover its spirit. Through the dance of a body searching for a new expression of the self, architecture is reimagined as a living, relational, and deeply embodied experience





ALIAS

2008

The concept is to create a space that enhances the qualities of the design products without displaying them directly. Instead, their essence is conveyed through evocative choreographies, emphasizing the expressive significance of form



Art Pause

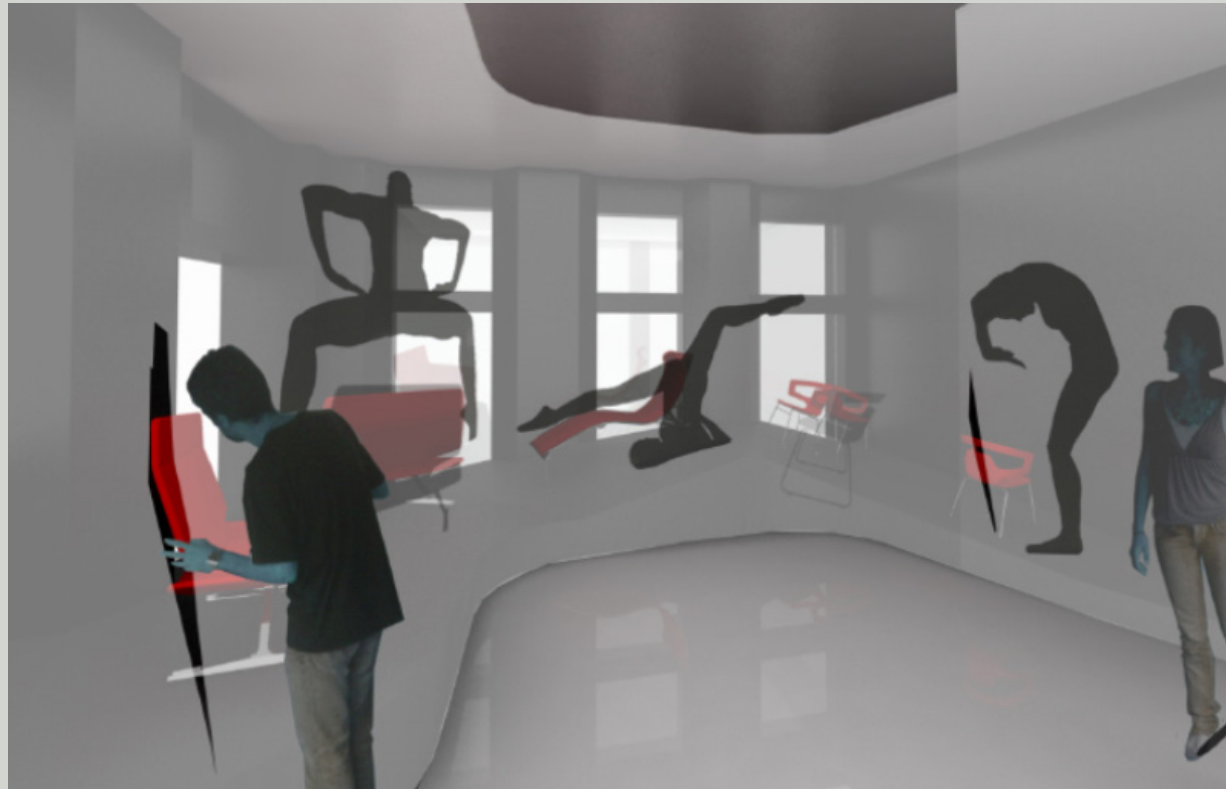
ALIAS

Thesis for the postgraduated master in Exhibit Design at SPD, Milano, 2008

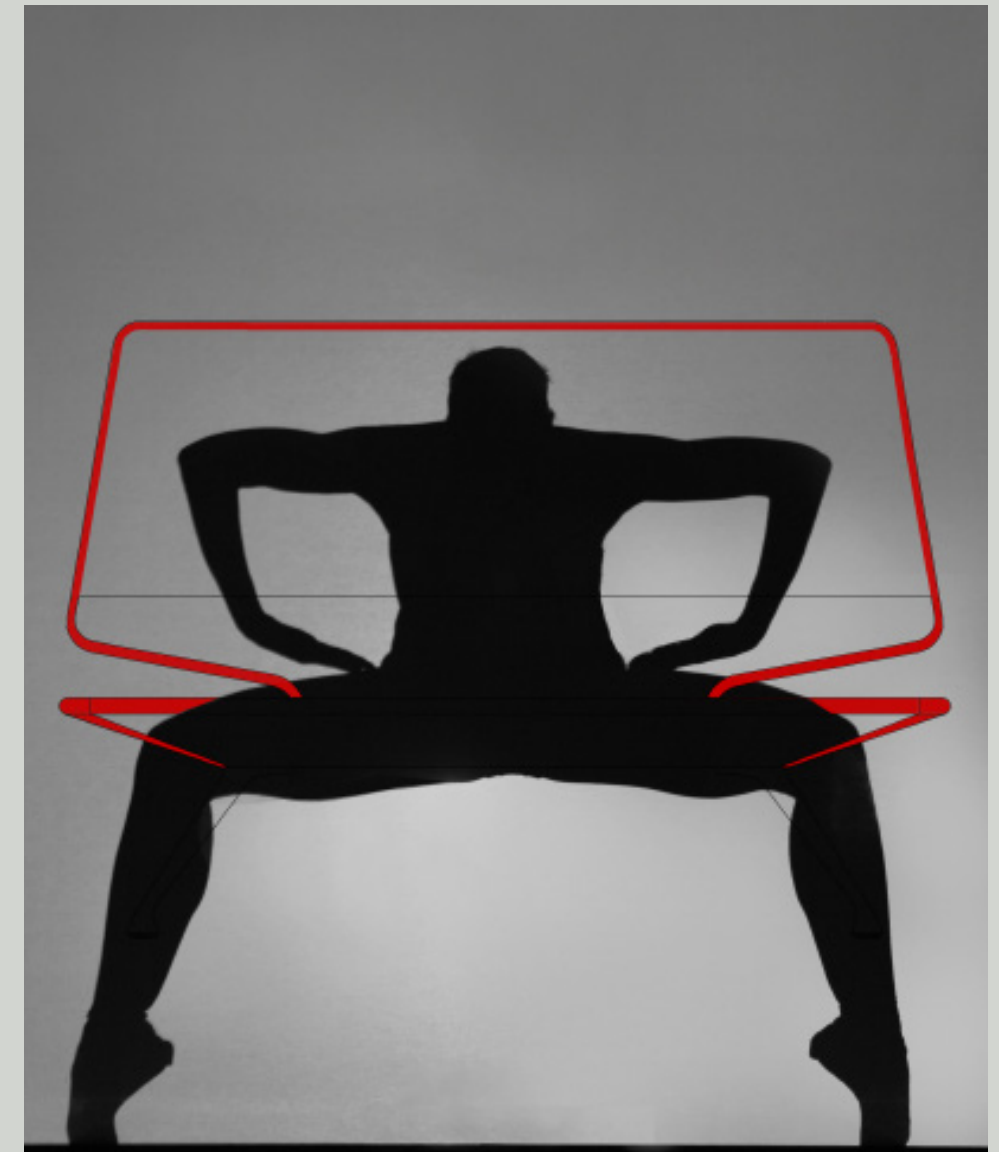
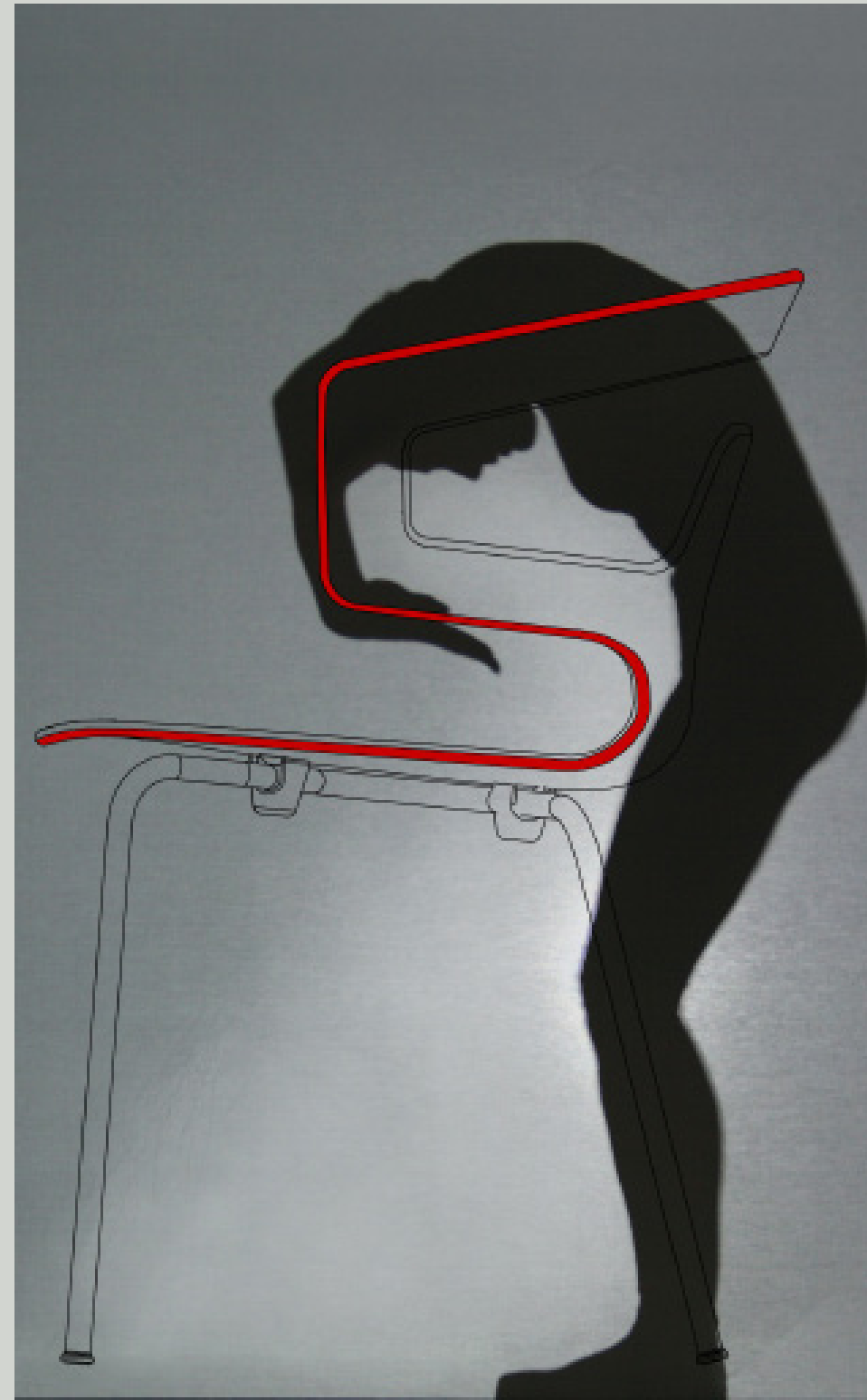


2008

The final silhouette of the selected piece of furniture is reached through a choreographic progression that begins with the body's linear form and gradually evolves into its corresponding evocation. This transformation is achieved by combining the classical language of pointe work with the contemporary practice of shadow theatre



ALIAS



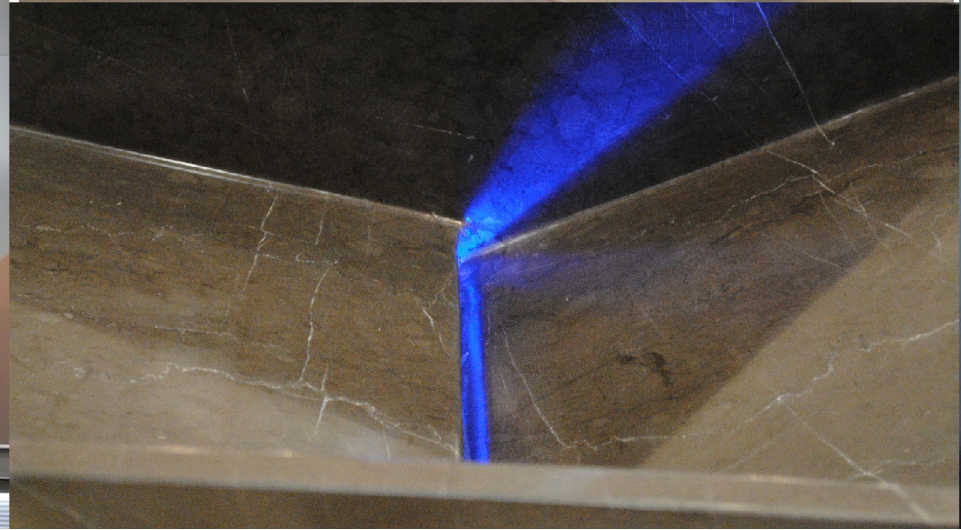
Each object in connection with the
a choreography created exclusively
for its design

“

The body is my pencil



Design projects inspired by the movement



2016

Recycle what remains of the slabs that supported other elements

The Lira collection, Latin for “furrow”, consists of small tables, crafted exclusively with stone bases recovered from Apulian marble sawmills

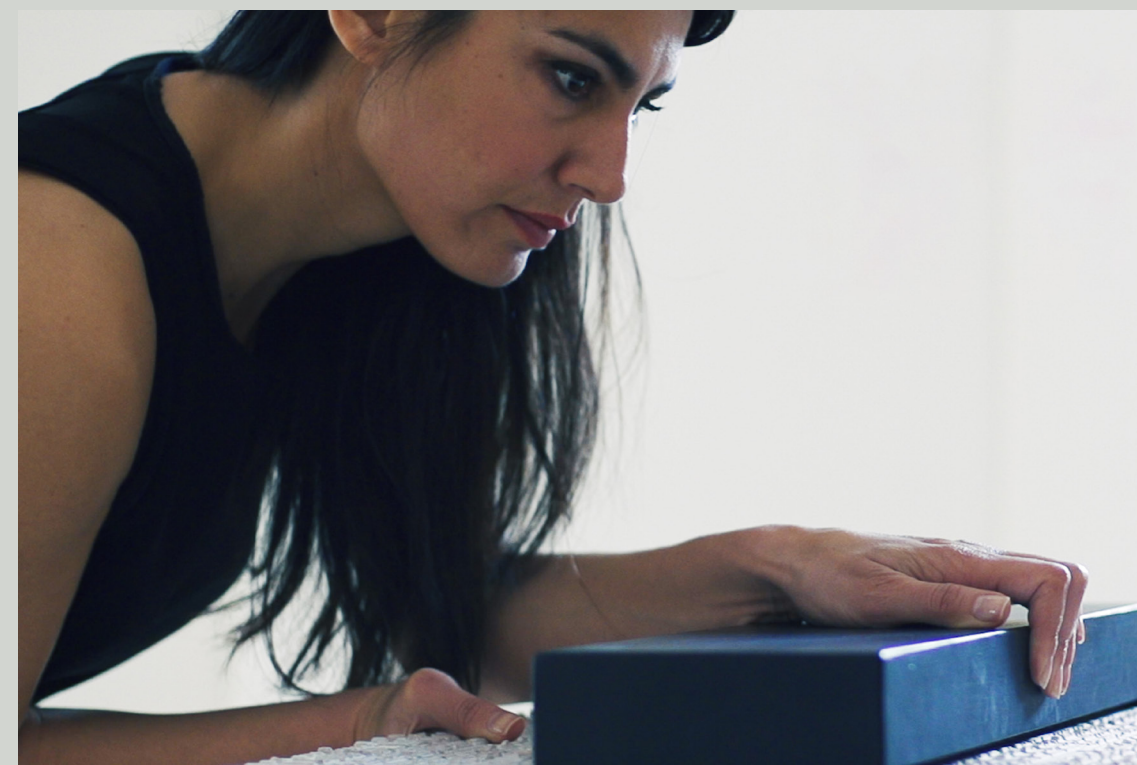


LIRA is a concept of a series of coffee tables, made with stone slab scraps, furrowed and marked, which otherwise they should be thrown away

LIRA



These stones used are full of grooves and scratches, random result of precise processing cuts, that the rotating discs of diamonds carry out to sculpt other stone elements, with precise identities

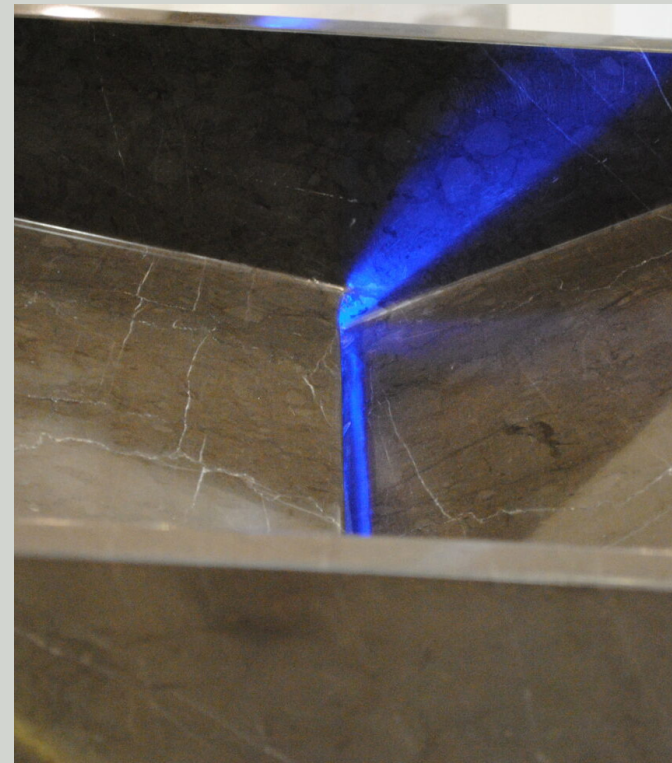


2013

There is something special in the unfinished shape...as if it could speak more than a perfect result



give lightness to the stone with dynamic shapes



Drawing thinking about stone is as if it were a chance to reveal the infinite possibilities of expression of what is immobile but ready to explode



DANCING SHAPE

washbasins collection



silviacassetta@gmail.com



+39 3404593218



Silvia Cassetta is an Italian architect, designer, choreographer, and researcher whose multidisciplinary practice explores the intersections of architecture, design, movement, and the body; declining his projects into visual and performative outputs.

She is currently pursuing a Ph. D. in *Cross Innovation Design for Cultural Industries* at **RUFA – Rome University of Fine Arts**, (with an exchange at **FH Salzburg**, MultiMediaArt, from 15th of May to 15th of June and from September to November 2026) where her research investigates the body as an active design tool. Her focus places the body at the core of the creative process, studying how movement and the physical relationship with space can generate new approaches to design, exploring also some technological skills.

She is the author of *Corpo Esteso* (Extended Body), published by Il Sileno Edizioni in 2025, a research publication investigating the relationship between the body, space, and artificial intelligence. The book proposes the body as an active agent in design, capable of initiating and shaping creative processes. In 2024, she published *DanzaèArchitettura®* (Dance is Architecture), published by Liberedizioni, presenting her research on the relationship between dance and architecture.

She graduated in Architecture at UNICAM SAAD (Ascoli Piceno) with *Summa cum laude* in 2005 and completed in 2008 a postgraduate program in Interior and Exhibit Design at **SPD - Scuola Politecnica di Design** in Milan. Since 2007, she has been a registered architect.

Alongside her architectural practice, she pursued advanced studies in choreography, earning a second Master's degree in Dance Composition at the **National Academy of Dance** in Rome in 2022, graduating *Summa cum laude* with a research project integrating dance and architecture, accompanied by performances at **MAXXI -National Museum of 21st Century Arts**.

Based in Rome, where she runs her own creative studio, she develops projects both in Italy and internationally. She teaches History of Design at RUFA and is also involved in the University's international lecturing program at Hainan Normal University in China.

Her artistic practice combines dance, architecture, light, and site-specific performance, often incorporating both structured and improvised movement while collaborating with artists and musicians. Recent works include S-muove (Brescia, 2023), Danzasia (Matera, 2021), and Lira di Luce for the 11th Land Art Festival in Furlo (2020). In 2022, she was invited as a performer to **Demanio Marittimo KM-278**, curated by Pippo Ciorra and Cristiana Colli, presenting an interactive performance exploring the relationship between exhibition design, light, dance, and audience participation.

Her experience as architect includes collaborations with Alberto Ferlenga architects in Milan, where she contributed to the Classico Manifesto installation for the Milan Triennale, and with the company Design International in London in 2008 for one year.

As a designer, she has developed her own projects characterized by dynamic forms, including Dancing Shape, a collection of washbasins presented at the Milan Fuorisalone in 2013, LIRA a coffee table using recycled scretched stones and Pipoliva, an innovative patented food-design tool selected for Roma Design Lab 2014.