



CON-TEMPORARY LIVING

Unexpected Housing Solutions
in Public Spaces

Laura Galluzzo

politecnica


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My parents and My big family.

In this book we will analyse the meaning of the word temporary in relation to the change between space and time, time and use, use and memory. Specifically, we will look at the value of the temporary nature of design as applied to the world, the city and its inhabitants, the temporary urban solutions (Fassi, 2012), and finally the key place designed to host people's life: the home.

Although it can be said that today the meaning of the term "living" is broader and indicates more than a place to sleep, and therefore to the small domestic space of a house. This is shown by the fact that today we live at work, we live on the go, we live in the movement, but, the house still plays a central role (Galluzzo, 2018).

We will then draw up a categorization of the different types of temporary housing. Examples that in the world of design are multiple and, especially in recent years, have increased exponentially.

Temporary design has become an excellent instrument to occupy peripheral, degraded and underutilized areas of the city, to give them a new personality and new value, and to then find a more permanent form of use for them. In this sense, the temporary city is one that takes its least used areas and aspects and transforms them to accommodate new uses, new identities and new inhabitants.

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Laura Galluzzo



INDEX

* Preface <i>by Davide Fassi</i>	10
* Introduction	12
1. TEMPORARY LIVING	14
1.1 Temporary cities and temporary users	17
1.2 Temporary places	26
1.2.1 Time and Space	33
1.2.2 Time and Use	39
1.2.3 Temporary use, temporary structure but permanent memory	44
2. FROM TEMPORARY URBAN SOLUTIONS TO TEMPORARY HOUSING SOLUTION	50
2.1 Temporary Urban Solutions (TUS)	53
2.2 Private and Common Spaces in the Pandemic Era	54
2.3 Future Scenarios of Domestic and Public Spaces	61
3. TEMPORARY HOUSING SOLUTIONS	70
3.1 Con-temporary Houses	73
3.2 Classification of Temporary Housing Solutions	80
Spontaneous Shelters	82
Wearable Houses	90
Emergency Houses	98
Workers' Houses	108
Students' Houses	120
Temporary Hotels	132
Holiday Houses	146
Living the Travel	156
Living the Event	170
Urban Camping	182
Capsules	196
Mobile Homes	206
Parasite Architecture	218
Technologies for Sustainable Houses	230
Houses for Extreme Conditions	240
3.3 Maps of Temporary Housing Solutions	252
Valentina Facoetti	

4. TEMPORARY SPACES AND SERVICE DESIGN	268
4.1 Temporary Housing Solutions and the City	271
4.2 How Big is a House? The Dimension of Contemporary Dwelling Space <i>Riccardo Ronzani</i>	277
4.3 Materials and Technologies for Temporary Housing Solutions <i>Simone Cimino</i>	286
4.4 Services behind Temporary Housing Solutions <i>Gabriele Leonardi</i>	298
4.5 Temporary Housing Solutions in Extra-urban Contexts <i>Ambra Borin</i>	306
* Bibliography and References	315

PREFACE

by Davide Fassi *

In 2012, I published *Temporary Urban Solutions*, a book named after an optional cross-curricular course in Design at the Politecnico di Milano. It was a course in which I experimented with students each year to see what it meant to do design in the field. I took them out of the classroom and let them experience first-hand how to deal with people, how to design solutions with them to improve their everyday life and their experience of the city, transforming it, even if only for a little while, into something else. It was indeed only a short while because the course lasted seven intense days, almost all of them consecutive, and ended with a presentation of the results in the form of an event for which the students had to take charge of the direction, communication and effectiveness.

Year after year, for over a decade, we used the tool of temporariness to collaboratively understand how to prefigure long-term solutions. That is, we tried to prefigure solutions that were not just on paper or on screen, but that, with the tools and resources we had at our disposal, could show and stage a design of the space that was different, visionary and inclusive, and that somehow made the people involved fall in love with what had been done, so they would then naturally continue to take care of it.

Low-cost; lasting only a short time; with the participation of those who would then use that place; design of potential and relevant services; all these were involved in trying to create a system within the territory in which we were placed.

Long gone was the time of tactical urbanism, which radically changes places or non-places in cities, and of which Milan is the internationally recognized standard-bearer. EXPO 2015 had not yet arrived, the pandemic was a disaster movie story, and a global crisis a few years earlier had taught us how to be resilient and how bottom-up initiatives could make a difference in city living.

We were not dealing with domestic spaces, but with everything domestic the city could offer. This gave rise to urban agriculture initiatives such as 'Coltivando – the convivial garden at the Politecnico di Milano' (2012); research projects to establish certain practices and effective such

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as 'campUS – Incubation and settings of social practices' (2014); and a palimpsest of initiatives that would try to build on the experiments and ensure they continue, 'Il Sabato della Bovisa' (2013-14).

In the 2012 book, I examined how talking about temporaneity in urban contexts was relevant to design, by meeting with some of the international collectives that were finding new ways of doing design. I had the opportunity to meet Collectif etc. and Exyzt in France, as well as Prostoroz in Slovenia and Raumlaborberlin in Germany; and to witness some of the most important events ("Sculpture by the Sea" in Australia, "72 hour Urban Action" etc.). A panorama of research and design emerged that provided ideas for rethinking the city as a place of experimentation, an "actress city" that became the protagonist of a design *mise-en-scène*, which, through the layer of temporariness, investigated its long-term potential.

I handed this course over to Laura in 2018 because she had completed her PhD thesis that complemented the work done in previous years by adding the domestic dimension, linked mainly to the world of major international events, which opened up new potential to the theme of temporariness linked to the home.

This book, therefore, comes precisely ten years after *Temporary Urban Solutions* and continues the continuous work that moves between research and teaching done by Laura within the Polimi DESIS Lab, the research laboratory on Design for Social Innovation at the Design Department of the Politecnico di Milano. While updating the theme of the relationship between public and private spaces, she also explores the theme of domesticity, of living between private domestic and public urban spaces.

She does so with that extra awareness enforced by recent events that have made the theme of temporariness a primary issue of knowing how to design today. That is, being able to react to change when change takes on the dimensions of a significant event, a pandemic or a social evolution (smart working, digital nomadism), and inevitably suggests changes in our daily lives.

Laura's book uses the taxonomic tool to give substance to these reflections, presenting an exciting number of best practices and analyzing them not only from the point of view of the transformation of space but also of how service design plays an increasingly interconnected role in their definition. This is a further building block for the definition of S+S, a transdiscipline straddling spaces and services (De Rosa, 2022). I believe reading and disseminating this book will be of help to students, professionals and researchers who are engaged in designing "Con-temporary Living".

INTRODUCTION

Living conditions have constantly changed over the centuries, and particularly during the last century, they have been radically transformed. From a Western point of view, the notion of temporary living emerged among the other characteristics of habitation, along with its own aesthetic value (Crippa & Di Prete, 2011).

In this book we will analyse the meaning of the word temporary in relation to the change between space and time, time and use, use and memory. Specifically, we will look at the value of the temporary nature of design as applied to the world, the city and its inhabitants, the temporary urban solutions (Fassi, 2012), and finally the key place designed to host people's life: the home. Although it can be said that today the meaning of the term "living" is broader and indicates more than a place to sleep, and therefore to the small domestic space of a house. This is shown by the fact that today we live at work, we live on the go, we live in the movement, but, the house still plays a central role (Galluzzo, 2018). Initially, an attempt is made to define the relationship between public and private spaces, starting with the definition of Temporary Urban Solutions, investigating the changes in these relationships in the period of the COVID-19 pandemic, and then defining possible future scenarios for the urban context, again in relation to the concept of living between private domestic and public urban spaces.

We will then draw up a categorization of the different types of temporary housing: from spontaneous shelters, wearable houses and emergency houses; through workers' and students' houses, temporary hotels and holiday houses; to the examples of accommodation for travellers and events; not forgetting urban camping, capsules, mobile homes and parasite architecture, sustainable and tech houses and houses for extreme conditions.

Next, we will present maps that aim to show the countless number of project proposals, based on a variety of criteria, that have been presented by designers internationally during the past century. The types we propose should not be considered as final, or strict categories having no relationship between them; some case studies actually in more than one type, some areas of cataloguing

overlap and, depending on interpretation, they may fall into several categories. Above all, the definition of these fifteen groups is ongoing and evolving, and should not be regarded as definitive. Examples of temporary spaces in the world of design are multiple and, especially in recent years, have increased exponentially.

Temporary design has become an excellent instrument to occupy peripheral, degraded and underutilized areas of the city, to give them a new personality and new value, and to then find a more permanent form of use for them. In this sense, the temporary city is the one that takes its least-used areas and aspects and transforms them to accommodate new uses, new identities and new inhabitants. It is interesting to investigate the relationship between space and time because, in the past, the temporary nature of a project was seen as a disadvantage for the place that housed it. However, temporariness today has become a key element for redevelopment, thus strengthening the relationship between space and time. "Nothing lasts forever...and because of their architectural shells, interiors are often perceived as being more permanent than they are. But this is an ideal, reinforced by notions of everlasting good design, partly promulgated by architectural modernism. While interiors may be altered or changed over time, even from day to day, this usually only affects the character or function of the interior. What about the interiors whose purpose is temporary specifically, unplanned, or makeshift?" (Massey & Turpin, 2013).

After investigating models of temporary living to create a classification of different typologies of temporary housing solutions, the book aims to analyse the phenomenon from the point of view of Spaces+Services Design (Fassi, Galluzzo & De Rosa, 2018): how these typologies work in terms of service design, especially in the relations they build with the existing urban fabric, and, on the other hand, to study the dimensions, structures, materials and qualities of the temporary spaces.

The last chapter focuses on an analysis of the spaces and services design of the viewed case studies. The disciplines of reference for the study are mainly interior and service design.

01 - TEMPORARY LIVING

Living conditions have constantly changed over the centuries, and particularly during the last century, they have been radically transformed. From a Western point of view, the notion of temporary living emerged among the other characteristics of habitation, along with its own aesthetic value, as was comprehensively investigated by Davide Crippa and Barbara Di Prete in their book *Verso un'estetica del momentaneo. L'architettura degli interni: Dal progetto al processo* (2011). In this chapter we will analyse the meaning of the word temporary in relation to the change between space and time, time and use, use and memory. Specifically, we will look at the value of the temporary nature of design as applied to the world, the city and its inhabitants, the temporary urban solutions (Fassi, 2012), and finally the key place designed to host people's life: the house. We will then draw up a categorization of the different types of temporary housing and will thus present maps that aim to show the countless number of project proposals, based on a variety of criteria, that have been present-ed by designers internationally during the past century.

1. TEMPORARY LIVING

1.1 Temporary Cities and Temporary Users

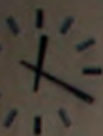
In order to introduce the theme of habitation of a temporary nature, there is nothing more efficient than Andrea Branzi's preface to the Luciano Crespi book *Da spazio nasce spazio*: "What came from the Third Industrial Revolution is a society that no longer operates through strong, focused final projects but through weak, diffuse, flexible devices, which allow it to adapt to the constantly changing markets, technological changes and the internal structures of a reformist society that no longer has a single reference model, but must constantly adapt to meet local social and political balances in constant change" (Branzi in Crespi, 2013).

As Jean Luc Nancy also maintains, today we live *en passant*, like "a passer-by rushing or a flaneur, busy or idle, passing along other passers-by, so close and so far away, familiarly strange, whose stops are only temporary: in the middle of traffic, purchases, transports and routes, ports continuously opened and closed on homes that are secluded yet still filled with the buzz of the street, from the noise and dust of a world that, as a whole, passes" (Nancy, 2002). Yet, as Crespi indicates in his *Da spazio nasce spazio*, at the same time, the importance of physical places and of specific symbolic sites is affirmed: "globalization is not able to eliminate the territoriality" (Crespi, 2013).

In this context, we can cite the famous concept of the global village, through which Marshall McLuhan points out that in today's world we have cancelled the distances of time and space so as to turn it into a sort of little village, bringing ethnicities, languages, traditions, and customs to be more similar to each other. Appadurai (2001) calls this new landscape of cultures and complex social groups an "ethno-scape". And similarly, "in contemporary society, the extraordinary propensity to travel and change places is the result of a process of adaptation and imitation that derives from a greater potential for movement for all (...) The stress on departures and arrivals, the charm of novelty and transience mark our civilization as one where the individual desires omnipresence, a wish to be in several places at the same time, regardless that these points multiply themselves" (Nuvolati, 2007).

A phrase used by Bauman seems to describe individuals and their increasingly frequent travel round the world: "fluids move with ease. They flow, overflow, spread, filter, engulf, drip, drop and leak out" (Bauman, 2012).

We travel for work more and more often, and in the days, months and years spent outside our own cities and homes we grow accustomed to living on the move wherever we are in the world, passing quickly and superficially through it. We live like vagabonds, "without direction or points of departure and arrival, unless they're chance-like. The vagabond with this lifestyle may be a point of reference for the future of humanity if time turns out to speed up processes now underway that show signs of increasing rootlessness" (Galimberti, 1994).



**ALL PALACES ARE
TEMPORARY PALACES**



← 1.1
Robert Montgomery
All palaces are
temporary palaces
2012

A look at the <http://planefinder.net> website, with its real-time reporting of all the airline flights above our heads, confirms the idea that, empirically, we all possess the speed and ease of travel today even over long distances through air links. The figure is very high, and it clearly shows what we mean when we talk about compression of time and space in the contemporary age. And thanks to new technologies like video calls and messages in real time you can 'be' in several places at once.

Mobility becomes a foundational trait of contemporary person, and in particular it is closely linked to the temporary nature of contemporary living, showing the changes of post-industrial society. In fact, while the mobility of modern society was called 'PushPull' as migrations took place according to the attractiveness of areas based on job opportunities, in contemporary society's more complex structure, mobility transforms and responds to different and more varied needs (Montanari, 2008). The theories of economists such as Pine and Gilmore in *The Experience Economy* (1999) and Rifkin in *The Age Of Access: The New Culture of Hypercapitalism, Where All of Life is a Paid-For Experience* (2000) relate transformations of the contemporary era to the increasing value of the experience – the invasion of new technologies, and the importance of access as a way of life, such as participation in what is happening in contemporary art in the rest of the world – all of which lead to a new hyper-capitalism founded on access to their own temporary experiences.

From these considerations it is a short step to understand the transition from an economy based on private property to one in which the value of sharing becomes central as is testified every day by social networks, the growing sense of community and new tribes (Fassi & Galluzzo, 2011), and the increasingly large number of examples of collaborative consumption. Researchers from Globality, the Commission of the International Geographical Union on "Global Change and Human Mobility", have raised a number of questions about the theme of contemporary mobility:

- *What are the fundamental conditions that have changed the characteristics of mobility? What has been more important, technological innovations or those regarding the attitudes of human beings?*
- *What is the relationship between mobility and the connection between local and global?*
- *What is the scale and what are the new forms of mobility?*
- *What are the social, economic, environmental, cultural and political implications of new forms of mobility?*
- *In what way can you interpret and predict mobility?*
- *In what way will the new forms of mobility have an impact on policies? (Montanari, 2008).*

In order to analyse other studies on the topic of mobility we refer to research conducted by Urry, Larsen and Axhausen in 2006 on different types of mobility: physical travel of people, goods and things, those of the imagination that rely on memory, and virtual travel through the internet and those forms that require direct communication between people, by mail, phone, fax, and video conferencing. In 2004, Creswell puts mobility at the centre of his work as one of the key concepts of contemporary life and examines the physical and social mobility of the human race over the last 150 years. To Creswell, mobility is an empirical and ideological reality as are freedom, transgression and creativity; it is a way of being in the world. We can say with certainty that postmodern society is a society in motion (Montanari, 2008).

The Globality researchers also identified some of the phenomena that promote human mobility:

- economic imbalances between countries and within the same country;
- different stages of the demographic transition, creating a surplus working-age population in developing countries and an ageing population in developed countries;
- technological innovations, especially in the field of transport and communication, which allow for frequent, low-cost movement and communications;
- the spread of means of communication on a global scale;
- political, ethnic and religious conflicts, which increase the flow of forced migration and refugees;
- the role and specificity that the territory and the local dimension tend to acquire in their process of development in relation to global structures.

Globality also argues that the characteristics of mobility are influenced by the following economic and social processes:

- the internationalization of economic activities that creates new forms, ways and timing of work;
- new forms of leisure, recreation and tourism;
- the strong dynamic in the transformation of production systems and the decentralization of certain production activities in areas where labour is more abundant and less costly;
- the change in working hours and the introduction of new forms of flexibility and the ability to retire at the height of their physical and psychological capacities (Montanari, 2008).

When talking about contemporary cities, Andrea Branzi writes: "the patterns of weak urbanization refer to a concept of reversibility and "crossability" typical of Agriculture, they show an understanding of the structures as a temporary, light, elastic reality (...) An architecture in which time returns as a variable in an equation which is imperfect

and incomplete but that adapts to change. (...) It is therefore through experimenting with new models of weak urbanization that we find the possibility of adapting the project to overcome these historical ties, making it more suitable for a changing time and a society that is renewed" (Branzi, 2006).

Or to put it as Stefano Boeri wrote in his *L'Anticittà*, on the character of the contemporary metropolis: "never before as in recent years has the European city become a sort of giant camp; the venue for temporary stops and moving livelihood projects" (Boeri, 2011).

Modern cities are crossed by continuous streams of information, data and people. The city is no longer occupied, as the traditional city was, by those living and working in it: the twentieth century has led to a radical change, the daytime population is not the same as the population at night. Today it is not only residents who live in the city, so do new populations of commuters, businesspeople and city users. City users are tourists, street vendors, non-resident students, visitors, etc. (Martinotti, 1993; Nuvolati, 2007), each with different needs and different perceptions of the city's spaces, and each seeking to satisfy these needs (Fassi, 2012).

The relationship between inhabitants and urban land changes dramatically: in the case of commuters, it becomes an instrumental relationship, for city users it takes on a predatory nature.

The past typical relationship of identification between inhabitants and their city is now rather weak for these categories of people because they are marked by the abruptness of the transition, relationships that follow the logic of consumption, "the city is for a little sightseeing, shopping on Saturday afternoon, the Sunday match, nightlife. It once again disappears, overshadowed by its functions, by its consumerist prerogatives that tend to conform as a result of the globalization process that unites all the major cities on the planet and their visitors" (Nuvolati, 2006).

For a clearer definition of the different types of urban population, it can be useful to show Nuvolati's chart on different people who visit a neighbourhood and their various reasons for doing so.

The distinctions are also made between tourists, migrants, transhumance and new nomads as seen in a study by Chadwick in 1987, then reworked by Montanari in 2008 which shows the different types of temporary inhabitants in the city, the purpose of travel and consequently the primary and secondary activities for each category. It can be said, as Davide Fassi does in his book *Temporary Urban Solutions*, that "if it is true that there is a flexible and multifunctional city with increasingly fragmented internal and external borders that is generating situations (places) 'of another kind', which are non-programmed, following the flow, there is also a contemporary traveller (Careri, 2006) who appropriates these places in his wanderings, creating dynamics and generating 'misbehaviour' (O'Sullivan) which

turns the 'third landscape' (Clément, 2004) into his own landscape, forcing it to answer to his needs with means-actions and move on which a narrow line between design and spontaneity" (Fassi, 2012). As also stated, "For decades, pioneers have been showing how the strategic use of unused space influences life in a city. (...) Aldo van Eyck who, between 1947 and 1978, transformed more than 700 neglected squares, street corners, vacant lots, meadows and courtyards into playgrounds for children; or Liz Christy who, in 1973, together with the Green Guerrillas occupied a wasteland in New York's Manhattan, created a community garden and thus laid the foundation for the now internationally deployed guerrilla gardening; and what of the German landscape architect Klaus Overmeyer, whose *Urban Pioneers* (2007) showed the importance of temporary use for the development of the city and who has since organized his Urban Catalyst Studio around this issue" (Van de Wiel & Zoe-teman in Rietveld et al., 2014). The debate on durability and the ephemeral is certainly not new: in 1997, in *Harvard Design Magazine*, Kenneth Framton, Gavin Stamp, Luis Fernandez Galiano and Henry Petrosky warned about the danger of contemporary designs, the loss of consistency and solidity, and the use of perishable materials over time.

That same year, in a special issue of *Domus* dedicated to Durability, Botond Bogнар, Francois Burkhard and Pierre Restany expressed an opposing view, arguing that durability is not a value in itself.

This leads us even to say that today we are aware that what is true is not eternal (Crippa & Di Prete, 2011).

Speaking of temporary, changing and mobile projects, essentially includes the designs by Archigram: *The Walking City* (1964), *Plug in the City* (1968) and the *Instant City* (1968), examples of cities that are transportable, flexible, ready to be rebuilt and reused in different places, and fully expressing the concepts of contemporary mobility, ephemeral design, and temporary dwelling.

Another emblematic designer for the development of the themes of temporary dwelling is undoubtedly Buckminster Fuller, famous for designing geodesic domes, the foundation of common tensile structures and other similar structures. He designed the *Dymaxion House*, an energy efficient home that was never produced, but an example can be found at the Henry Ford Museum in Dearborn, Michigan. Designed in the 1940s, it consists of a spherical structure containing functional innovations in its furniture and systems, and was designed to be delivered in two cylindrical containers, and sold by local retailers. Made of aluminium and steel, it occupied 90mq and the designer envisioned serial production by the industries that produced airplanes during World War Two, but the company went out of business and the house was never produced. Despite this unhappy ending, Buckminster Fuller's experiments are still the basis of design proposals on the subject.

In the United States following the war, the theme of nomadism was central in the cultural debate in general, and not only in the architectural field. Evidence of this, in addition to the practices mentioned above, is the famous Whole Earth Catalogue, which contained a number of tips and products that could help people find and develop an ideal living environment around them.

Literature has investigated in depth different figures that can be traced back to 'modern man', from the figure of the flaneur poetically described by Baudelaire – a gentleman who wanders the streets, enjoying the scenery and getting lost in it – who was later revisited by Edgar Allan Poe and Walter Benjamin.

The latter wrote extensively on the subject and interpreted the flaneur figure in the first person through his behaviour. For Baudelaire and Benjamin there is no flaneur without his city par excellence: Paris. More recent literature places him instead on the outskirts of towns and in malls (Amendola, 1997), and in *The Consequences of Modernity* Giddens makes him a "symbol of advanced modernity" (Nuvolati, 2006). Nuvolati also writes in *Lo sguardo vagabondo: il flaneur e la città da Baudelaire ai postmoderni*: "being a flaneur in our day calls for a *modus vivendi* that is no longer cut out of a single reality or urban area, but with a much wider range of action, typical of global society" (Nuvolati, 2006).

The fact remains that we do not know who the flaneur really is because he has always been described only by his behaviour or the situations he experiences. Defining who he is today has become much more complex: hyper-bourgeois, student, hippy, hobo, poet, immigrant? Certainly, the contemporary flaneur still proposes a "recovery of sensitivity as a form of alternative knowledge" (Nuvolati, 2006), looking for the "centrality of space and time: [he is] in the right place at the right time" (Ibid.). He is where one finds culture and research, where fashion is created, in a place ahead of its time. In contemporary society, it is probably more correct to speak of a cyber-flaneur, "who loves to mingle with the crowd, in this case virtual, without losing anonymity; he is a voyeur who wants to watch without being seen. (...) He has a virtual mobility that is much more schizophrenic, that tends to make many con-tacts yet without being able to experience them in a concrete form. (...) The road is no longer his main hunting-ground (...); the only point from which to observe the world therefore remains the home" (Ibid.).

While for other urban populations, "the concept of identification is being replaced with the concept of usability" of the territory, the flaneur is the only figure who is able to maintain a central role in the understanding of contemporary society as a true interpreter of the identity of places, "at the centre of this process of decoding and reconstruction" (Ibid.).

Another figure used to describe the man of the times in the literature

of recent decades is that of the contemporary nomad. Attali, in *L'uomo nomade* (2006), traces a true story of the nomadic nature of man up to post-modernity, by giving the figure of the nomad a central role as the protagonist of a massive force for innovation and creation. Since we talk about cities and nomads, one cannot avoid mentioning the experiment of *New Babylon*, the project by Constant for "a city for homo ludens", a "gypsy camp on a global scale", which was created in 1956 in Alba, in the camp of Piedmontese Sinti, and hosted by the painter on his Pinot Gallizio lands. Its creator describes it as "a new Babylon where you build under a canopy, with the help of mobile elements, a common dwelling; temporary housing that is constantly re-modelled; a nomad camp on a planetary scale" (Constant, 1974). Francesco Careri wrote about the project: "There are those who continued along the utopian, visionary road of anti-architectural nomadism – perhaps the most fascinating aspect of *New Babylon* – and I think of the *Walking City* by Archigram, the energy grids by Superstudio up to the recent and sometimes ridiculous versions of neo-pop digital. And, again, there are those who build computer networks, creating a *New Babylon* on a digital scale; those who experience free life in occupations, self-managements and new communities; those who remember the creative and interdisciplinary approach of unitary urbanism searching for answers for the current multicultural city"¹.

The idea of the city of the future is changing more and more and coincides "with the evanescent forms of the non-city and models of anti-urban reference." The non-city and the post city coincide. And again, "wandering takes the appearance of a work in progress and uprooting is the basis of knowledge of the ego submerged" (Altarelli, 2006).

Among the many temporary inhabitants of the contemporary city, in addition to the flaneur and the new nomad, there has also been much talk of what is called the creative class, which, as Florida explains, sets itself apart from the working class and those in the service industry because they are paid not to produce or provide services but to conceive ideas. This leads to strong autonomy and flexibility, which enables these creative people to move and travel like never before. Florida writes of their ideal as living an exciting life, full of authentic and intense experiences. In addition, Florida, in 2002, and Mazzoleni, in 2006, also addressed the issue of the environment related to their lifestyle; the rule for them is that the environment helps to foster their creativity, and it is quite evident that creative people tend to live in the same places and are attracted to the same cities and neighbourhoods with a high presence of their own social class. Hence, creative people who seek to live temporarily in places are attracted to places characterized by authenticity and uniqueness, places with a strong cultural identity. Mazzoleni writes that "In the

creative class there is an apparent change in attitude with respect to the concept of home and belonging”, a number of factors, such as high real estate prices and the high mobility of the labour market “leads the members of the creative class to feel a greater degree of separation from the idea of a place as home” (Mazzoleni, 2006).

This digression on (con)temporary habitation comes from the close link between spaces in the city and those who live there, and in order to understand contemporary urban complexity it is essential to refer to some studies in urban sociology that have not yet been mentioned, such as reflections on serendipity, and the urban poetic and urban text that are centred around the concepts of unpredictability and fragmentation of the postmodern urban experience (Nuvolati, 2006).

Temporary design has become so typical of the contemporary era and specifically of urban reality that the Sandberg Institute in the Netherlands has established the Temporary Studio Vacant NL Programme, which trains specialists in the temporary use of vacant buildings and sites, or experts in temporary design. “This way of design-ing diverges from traditional design process: the relationship between thought and realization processes is different, as is the relationship between the designer and the end user” (Van de Wiel & Zoeteman in Rietveld et al., 2014).

Temporary design has become an excellent instrument to occupy peripheral, degraded and underutilized areas of the city, to give them a new personality and new value, and to then find a more permanent form of use for them.

In this sense, the temporary city is the one that takes its least used areas and aspects and transforms them to accommodate new uses, new identities and new inhabitants.

Its temporary nature has transformed the contemporary city, as Amendola (1997) writes, into collage-city, city-DIY, scenic city, city of desires, hyper-reality and simulation of communication. “Constant characteristics of the postmodern urban experience are: indeterminacy (ambiguity, vagueness and fractures); fragmentation (the breaking of meta-narratives, the appreciation of differences, fragmentation, patchwork and DIY project); decanonization (the mass legitimacy of codes and conventions, meta-languages, and demystification and mass ‘patricide’, subversion and rebellion); the crisis of self and lack of depth (such as identity problems and the diffusion of light, shifting identities); hedonism and pursuit of beauty (replacement of the principle of utility with that of pleasure, consolidation of beauty as a widespread value); the enhancement of the unrepresentable and the non-representable; irony; hybridization; parody, disguises, pastiches (the reduction of the past to the present and the revival of Heidegger’s same-timeness in an ironic and postmodern interpretation); carnivalization (life as a game, a mask and a celebration); leadership and participation (the city as a work

in progress open to the meanings of each person); subjectivism (the primacy of the individual construction, the individual militant of oneself, the coexistence of different and even conflicting hypotheses of the world); randomness and stochasticity (fall of predictability and predetermination, the primacy of chance and probability)” (Hassan, 1985). Amendola also points out that: “the contingent, the fragmentary, the relative, the temporary become, if only whispered, keywords in the new urban planning.” It is what could “be called the weak city” (Amendola, 2010).

1.2 Temporary Places

As we said, examples of temporary spaces in the world of design are multiple and, especially in recent years, they have increased on a large scale. Let us mention a few to better frame the issue, starting with the interesting chapter dedicated to Vagabond Architecture in *The Architectural Uncanny* (1992) by Anthony Vidler (also repeated in *Cardboard Architecture* (2005) by Miyamoto Ryuji), accompanied by the travelling architecture of John Hejduk. The latter writes of his movable objects: “This film crew travels with me from town to town, from place to place, in cities I’ve been to before and towns I’ve not yet visited. The cast is like a city with its inhabitants. Some of the objects are built and remain in the city; others remain for a certain period and then are dismantled and disappear; some are built, dismantled and taken to another city where they are rebuilt” (Hejduk & Shkapich, 1989). Vidler also writes: “These furniture items you could also perceive a general critique of conventional monumentality, urban architecture established once and for all, a position in favour of what is mobile and nomadic” (Vidler, 1992).

The designs by Archigram – the Living City, the Walking City, the Plug-In City, the Instant City, the Tuned City – are responses to the theme of contemporary nomadism, and all contemporary projects on the theme of mobile living are rooted in examples like these. Even liquidity and dissemination, key terms in the No-Stop City manifesto by Archizoom, can be considered the foundation of most of the example designs that base their essence on the temporary, mobility, and transience.

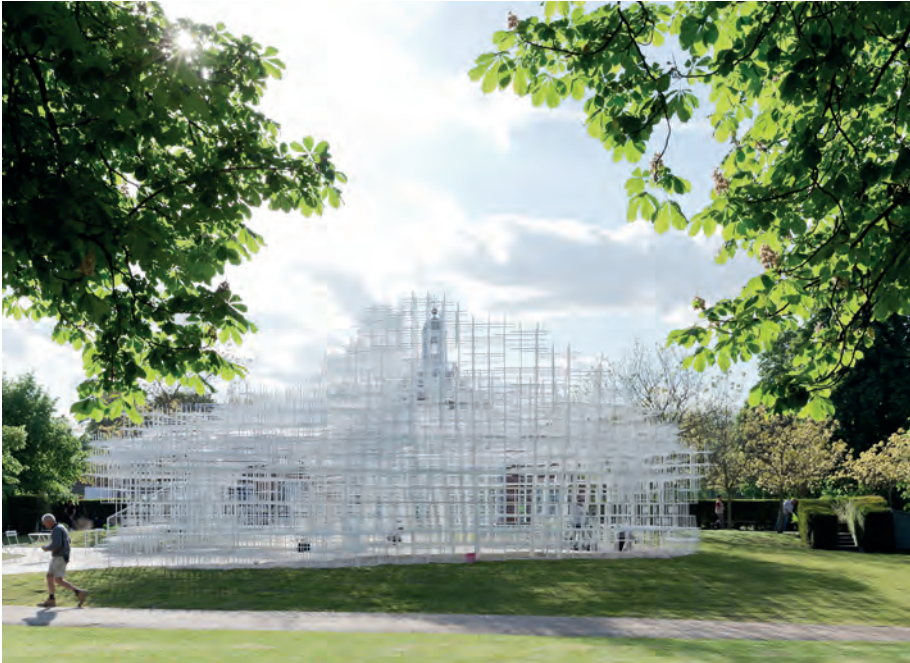
A prime example in recent years is undoubtedly the Serpentine Gallery in London. Since 2000, a temporary pavilion is built every summer, destined to be dismantled at the end of the season. The designer changes every year and recently the proposals have become a veritable manifesto of the poetry of the architect called in to face this challenge: Zaha Hadid, Olafur Eliasson, Toyo Ito, Daniel Libeskind, Oscar Niemeyer, Alvaro Siza, Frank Gehry, Kazuyo Sejima, Jean Nouvel, Rem Koolhaas and Cecil Balmond, Peter Zumthor,

1.2 →
Serpentine Pavilion, 2000
Designed by
Zaha Hadid

Herzog & de Meuron and Ai Weiwei, Sou Fujimoto, Smiljan Radić, Selgascano, Bjarke Ingels Group (BIG), Francis Kéré, Frida Escobedo, Junya Ishigami, Counterspace and Theaster Gates. The success is guaranteed by the big names of the designers involved. The pavilion always features a bar and a space for events, but the real purpose of the place, as always, "Is that the ephemeral trace of their architecture should survive their contents and, once freed from precise needs and functions, attain the autonomy of a work of art"².

But the Serpentine Gallery is not the only example of a temporary museum. Another is the Nomadic Museum by Shigeru Ban, designed to house the works of Canadian photographer Gregory Colbert. Consisting of one-hundred-and-fifty shipping containers, a roof and an internal structure of cardboard tubes, it has already been hosted by the ports of several major cities, including New York, Los Angeles and Tokyo. The exhibitions should, of course, be held at places which represent the concept of transport: "Ports have been chosen not only to evoke the idea of transience and passing, but also for reasons of 'logistics': the museum, in fact, moves by sea. Once the exhibition is dismantled and the building materials stored within the same containers it's composed of (around thirty), it is loaded onto ships and transported across the ocean to its new destination. Finally, the ports are points of supply of building materials which, in turn, are rented







← 1.3
Serpentine Pavilion, 2013
Designed by
Sou Fujimoto

← 1.4
Serpentine Pavilion, 2015
Designed by
Selgascano

↑ 1.5
Serpentine Pavilion, 2021
Designed by
Sumayya Vally,
counterspace

out – as in the case of the containers – or purchased to be resold, as in the case of the gravel and wood for the flooring of the interiors”³. The assembly time is about five weeks.

There are also temporary theatres, such as the Osaka Contemporary Theatre festival, designed by Jun Igarashi Architects to host small shows, and built to be movable, assembled and unassembled in a week. With a size of 150mq, it can accommodate 150 people.

We should also mention the project of a temporary cinema on a boat. “The Floating Cinema is a project to create a floating structure to accommodate intimate onboard film screenings; larger outdoor film events and shops provide a basis for film-related activities led by artists Nina Pope and Karen Guthrie (known collectively as Somewhere). The structure is navigating the waterways of the five Olympic host boroughs during the summer 2011”⁴.

Another project by Shigeru Ban, although it has a totally different function than the museum just mentioned, is the Paper Temporary Studio, a temporary office for the Japanese architect himself, located on one of the terraces of the Pompidou Centre in Paris. Built from long, narrow (34 m) cardboard tubes, it was built by student volunteers.

Another prime example of temporary experiences in cities today is the Box Park in London, an actual shopping mall created to be temporary but then made to stand on site on a permanent basis.

temporary living



1.6
Paper Temporary Studio
Shigeru Ban
2004

© Didier Boy de la Tour





Consisting of sixty containers customized by individual brands on the inside, it hosts clothing, accessories, and art and design brands.

The use of containers is quite common in the construction of temporary buildings. One studio that turned containers into a fundamental tool of its architectural expression is LOT-EK. Shops, homes, offices, whatever the final function of the space will be, the reuse of shipping containers and other former industrial items has become a specific language of temporary aesthetics.

Designs for a temporary city can also be very ephemeral, actual events such as DuoMovie, a series of screenings on the spires of the Duomo of Milan during the summer of 2014, or the event Pause, an installation consisting of a series of screenings also at the Duomo of Milan, held in 2004.

The common characteristic of these events is undoubtedly that they are short-lived (lasting only a few evenings), but there is also a shift in the central role of the use of the space by the observer, a change that generates a strong experience and an attachment to the memory of the event itself; therefore, as we shall see later, temporary fruition often generates a permanent memory.

Finally, we should mention the exhibition of contemporary environmental art entitled The Snow Show, which brings together thirty installations, the result of collaborations between artists and architects who use snow and ice as building materials.



This unusual and ephemeral material is in contrast with the idea of the permanence of architecture. The character of the installations is very suggestive and, in some ways, brings to mind the design of The Blur Building, the Diller Scofidio + Renfro Swiss pavilion designed for the 2002 Expo in Switzerland, surrounded, and therefore hidden, by a cloud of mist, which emphasized the evanescence and immateriality of the project. And again, in the case of the Ice Pavilion by Olafur Eliasson in 1998: the pavilion consisted of a light metal structure and ice that, of course, melted over time, thus providing a constantly changing architectural object. Or, further back in time, the Ice House in Minneapolis in 1971 by Gianni Pettena, a building (in this case a school) covered with ice before its demolition. “The school maintains its typology, the typical form of its type, but once incorporated in ice, the ice is the matter that transforms it, and becomes alive because it is worked on by nature”⁶. Underlying these designs there is definitely a relationship between space and time and between time and use, relationships we will explore further in the following paragraphs.

↑ 1.8
Blur Building
Diller Scofidio +
Renfro Swiss
2002

©Beat Widmer

1.2.1 Time and Space

In these examples, it is interesting to investigate the relationship between space and time because, as we said in the previous





paragraphs, the temporary nature of a project was seen in the past as a problem for the place that housed it. Whereas today, temporariness has become a key element for the redevelopment of areas, thus strengthening the relationship between space and time. In this regard it is interesting to take a step back to better investigate this relationship.

“Western architecture has its origins in classical tradition, tradition that had its roots in the pagan myth of Kro-nos (time), the father of all gods, who ate his children, continually destroying his offspring. To save architecture from this fatal destiny, it was necessary to define a space that placed itself outside of time. The architecture of the Greeks and [Romans] rested on this foundation, produced by the separation of space from time. The monument was the best witness of history, but did not belong to history. Classical architecture was not evolving, it repeated itself out of time. (...) Only with the collapse of pagan culture and the advent of Christianity was time divided into a before and an after. (...) Time therefore became a linear concept. (...) Western architecture, while participating in this evolution with its styles, also retained its classic status of eternity, it is a presence that defies time and penetrates intact seasons and history. (...) Now, modernization has been accomplished and progress does not correspond to a linear process but to a dispersed galaxy. The future is not singular but multiple, distributed, and its force of attraction is becoming weaker.

← 1.9
Ice pavilion
Olafur Eliasson
1998

Stainless steel, water, sprinkler,
hose 300 cm l ø 500 cm -
Installation view: Pfefferberg,
Berlin, 2010
Photo: Thilo Frank / Studio
Olafur Eliasson the artist;
neugerriemschneider, Berlin;
and Tanya Bonakdar Gallery,
New York

© 1998 Olafur Eliasson

↑ 1.10
Ice House
Gianni Pottena
1971

(...) In a sense, time is back to being elliptic, reversible, seasonal; and space becomes unlimited, natural, traversable in all directions. The boundaries, the limits belong to history and geography but they no longer belong to our culture, to virtual spaces and real time web culture. (...) The perception of time and space, therefore, is likely to change according to new models, which also involve the way we design" (Branzi, 2006).

The eternal myth of the permanence and persistence of reality (Bishop & Williams, 2012) and especially of the places, spaces, and buildings around us – which has been passed down for centuries thanks to the deeds of kings, emperors and popes – is now being debunked; the desire for a lasting legacy proved to be but a dream. In contemporary society, movement, dynamism and change are part of the very nature of the current historical period. The true nature of human life is temporary. What is it then if not a brief passage and the opportunity to leave a mark, no matter how long it lasts? It is important to distinguish between the temporary nature of existence and the permanent mark that we have the opportunity to leave, even after the end of our brief presence on earth.

Pierluigi Nicolini, in conversation with Luca Ronconi, says: "For architecture the notion of time inevitably brings the challenge of the duration usually assigned to the monuments. Because architecture continues to aspire to an everlasting condition it continues, despite everything, to try – either explicitly or, more often, covered by a certain modesty – to achieve the utopia of a timeless dimension" (Nicolini, 2001). But this dimension of architecture is now changing. It is a new form of time, or at least a different interpretation of it: "The time cycle is already dominant in the experience of nomadic peoples, because they are in the same conditions as those they find themselves in during every moment of their passage. Hegel observes that "the wandering of nomads is only formal because it is restricted to uniform spaces. The society that, looking at itself locally, gives content to space by means of the establishment of individualized places is thereby locked inside of this location" (Debord, 2008).

We can therefore say that "The Vitruvian triad of *venustas*, *firmitas* and *utilitas*, or beauty, strength and function, standards obsessively repeated over the centuries to define some essential precepts of architecture, is therefore now seriously put into question. Certainly, it makes no sense to speak of *venustas*, that is, beauty as an absolute value, as "complementary and hierarchical proportion [as] perfection, as a framework made immobile, valid forever because designed in a timeless dimension" (Leone, 2001) because any aesthetic value is being conveyed and reinterpreted in light of the dynamic nature of building structures. (...) Of the three Vitruvian principles, what appears to be the most outdated, however, is the *firmitas*, because of the contemporary condition brings out the temporariness of architectural

interventions: today matter barely participates in the consistency of the walls, and even the emergence of images and projections in urban landscapes is already a statement of the prevalence of the ephemeral over the eternal. (...) Instead of *venustas*, *firmitas* and *utilitas* we should then speak of dynamism, flexibility and transience or invoke the dissertations of B. Tschumi about space, event and movement (Tschumi, 2005)" (Crippa & Di Prete, 2011).

Many artists have worked on the relationship between space and time, positioning their installations so that the use by the viewer was dependent on the position taken by the subject with respect to the object, and also with respect to the movements they were both making, and therefore the work was located at the intersection of multiple personal perspectives of individuals, and so would become instruments in the realization of the installation. The entire kinetic art movement is moving in this direction, such as: works by Olafur Eliasson, like the famous Weather Project that was installed in 2003 in the Turbine Hall of the Tate Modern in London, can be considered an example of relational art, where the work and its use by the observer become central thanks to the relationship between space, time and motion; *Look at You* by Chiara Dynys was focused on the cognitive process and the relationships between the piece, the exhibition environment and its audience.

If we return to the architectural environment, the famous concept of Le Corbusier's architectural promenade is based precisely on the relationship between space, time and the perception of the person who observes and interacts with the architectural object; an object that changes, and changes in relation to the subject. The decisive role of walking in the understanding of the area and in particular the city that surrounds us is also the basis of the interesting Walkscapes by Francesco Careri, for whom walking, once basic needs such as finding food have been fulfilled, "has become a symbolic form that has allowed humans to inhabit the world" and "the path was the first aesthetic action" (Careri, 2006).

In contemporary architecture we speak more often of fruition and, as suggested by Crippa and Di Prete (2011), we have moved from the opposition of form /function to that of form /fruition, as the latter takes into greater account the dynamic component of architecture.

Also, with regard to interior spaces, we are faced with projects with a life of their own and a relationship with time and its passing. In contemporary society it is particularly difficult to establish the boundaries of space and time: as far as domestic spaces are concerned, it is difficult to distinguish between inside and outside as we are always connected with the rest of the world. What has changed is the perception of time in a world in which everything flows and everything passes.

The concepts of time and space in the world of design change in

the fluid society in which we live (Bauman, 2012). “Nothing lasts forever... and because of their architectural shells, interiors are often perceived as being more permanent than they are. But this is an ideal, reinforced by notions of everlasting good design, partly promulgated by architectural modernism. While interiors may be altered or changed over time, even from day to day, this usually only affects the character or function of the interior. What about the interiors whose purpose is temporary specifically, unplanned, or makeshift?” (Massey & Turpin, 2013).

This is design that is temporary, not programmed, distributed, liquid: “today when we talk about the city with-out architecture and architecture without city it does not denote anything dramatic, but only a natural condition that is gained through the long process of modernity; but that modernity has kept hidden or denied. (...) Instead, today an era of deregulation is beginning, one where every gesture of design helps to create the conditions for a flexible, multi-centred system; reversible because disarticulated inside. (...) A fuzzy design system, therefore, relativist and “possibilist”, which makes local equilibrium possible but does not assume a more extensive synthesis. (...) So a calm, weak, diffuse project. (...) The great, the ultimate, the perfect must be seasonal values, because otherwise it becomes a limit to freedom to consistently look for them. When we speak of a society without cathedrals we are talking about its rejection of the eternal on earth. And when we speak of architecture made of isolated brands, we mean a relative, temporary and reversible eternity” (Branzi, 2006).

Returning to the relationship between space and place in the modern world it is very clear what Ida Farè says: “Temporality referring to a place is, therefore, history, or rather a double experience of personal and collective history. Time has an effect on a place, it preserves it and degrades it: the signs of ageing in a place relate to the subject in a stream of differences” (Farè, 2000).

On the topic of space/time the forerunners in the world of design were surely the Situationists, who extolled playful and multi-sensory architecture in which “temporality took precedence over space, action over representation and existence over art” (Puglisi, 2002). The most representative among their projects was New Babylon, the utopia of a nomad city that Careri describes as: “above all a passionate declaration of love for humanity, a political manifesto that aims to remind us that all men are free” (Careri, 2001).

As Davide Crippa and Barbara di Prete thoughtfully illustrate in their work on the aesthetics of the momentary, the theory of relativity radically altered the perception of time and space, but it was, however, with the IT revolution that the two terms came into sync: “space and time are annihilated in durable and aesthetic instantaneity of an instant that becomes the icon of the eternal present” (Ceresoli, 2005).

We can conclude the section dedicated to the relationship between space and time by stating that in the contemporary world, just as the distinctions between public and private, between resident and designer, have collapsed or weakened, the distinction between space and time has also become more and more unstable to the point that they coincide and disappear. As Amendola wrote, “a world where time and space are compressed and deprived of meaning: in the new city, everything is present and contemporary as the past no longer exists and distance no longer exists. (...) In this timeless society, scenes and forms from the past or from distant countries acquire the ‘currentness’ and immediacy of the present and the immediate future. (...) Hyper-reality does not even have a place to use as reference as it is in continual expansion” (Amendola, 2010).

1.2.2 Time and Use

In addition to the space/time relationship, the relationship between time and the use of the project is also constantly changing. The statements made previously about the fruition of the project are closely linked with its use, and the architecture of the ephemeral is made up of a fruition opposite to that in the past, as time radically affects the use that is made of the project.

In his prophetic *La Société du spectacle* (1967), Guy Debord wrote that “the general time of human non-development also exists under the complementary aspect of a consumable kind of time, returning towards every-day life of society, starting from this determined production, as a pseudo-cyclical time. (...) Time that has its base the production of goods is itself a consumable commodity. (...) Consumable pseudo-cyclical time is spectacular time. (...) Spectacular time is the time of reality that transforms, that is experienced as an illusion” (Debord, 2008). Amendola wrote that the contemporary, postmodern city becomes more and more a city-scene “The city land-scape is transformed into a show city. Everything is a spectacle, everything becomes a show so that the city can represent dreams and desires and make them come true” (Amendola, 2010).

Architecture has always aimed for a permanence of buildings over the centuries, and durability is a concern of the architect who works with heavy, stable, durable materials. As kings and emperors who always dreamed of the elixir of eternal youth for themselves and their empires, architects have in some way always envisioned the utopia of a timeless dimension of their art.

It is interesting, however, to distinguish between time and duration: the latter also means the trace that remains in the memory and in the perception of the viewer or visitor.

“Event” is another term that is intertwined in these arguments, but duration goes beyond the event itself, it remains and is subject to



1.11
Space Buster II
Raumlaborberlin
2009



constant change by the person who has experienced a work of art or a space (Nicolin, 2001).

Walter Benjamin was the first to comprehend the two characteristics of the contemporary metropolis: non-finality and porosity, which showed "as the final word cannot find space in the contemporary city that is constantly moving and cannot reach a state of equilibrium that is stationary both because this is possible within ever-changing realities and, especially, because there is no reference model to which homologate. The segmentation (...) is a structural fact of the contemporary metropolis. (...) The contemporary urban reality is marked by this ongoing infection and hybridization of images, experiences, codes, cultures" (Amendola, 2010). One of the features of contemporary design is without a doubt "the indeterminacy – understood as uncertainty, variability, flexibility and reversibility, but also as unpredictable as the opening and development of the potential – could symbolically describe the complex facets of contemporary society" (Crippa & Di Prete, 2011). If we think about the relationship between time and use, and thus also between contemporary architecture and the ephemeral and the enjoyment of it, we cannot but share the point of view of Crippa and Di Prete, who stated: "The aestheticization of the use therefore represents the utmost expression of that temporary and ephemeral qualities that characterize contemporary architecture: it is yet another aspect of this trend that raises the value of time in design. (...) Time thus becomes a key parameter not only in relation to the life cycle of a building, but also to its formal-figurative connotation. For this reason it is important that architects aim at dealing with this aspect as well so that the ephemeral is analysed (and controlled) –from the functional, material or technological points of view as well – even in its potential impact on the aesthetics" (Crippa & Di Prete, 2011).

What is interesting is the distinction Davide Fassi makes between the terms temporary, ephemeral and provisional: "Temporary is on the border between provisional and ephemeral. Ephemeral is all that has a short life, generally of one day, very often used in the field of biology to describe what is born, grows and dies within 24 hours, leaving little trace of itself due to its intrinsic nature. Provisional is an event originally intended for a medium-short term but which, for various factors whether external or internal to its provisional nature in itself, moves into the medium-long term. Provisional refers to all that substitutes what is real, appearing as an expedient in place of reality which is reproduced, shown, represented. From these two extremes what is temporary takes certain characteristics, building its own autonomy: it has a time limit like the ephemeral but it might have the opportunity of living longer than initially foreseen, of extending its own life-cycle, dying to be born again somewhere else leaving traces of its own passage. At the same time it shares some characteristics

with the provisional, although it maintains its own qualities and does not appear as a mere substitute for reality. It generates added value to the existing world. The temporary is developed with a precise, programmed objective, with a scheduled time horizon and with well identified aims" (Fassi, 2012).

Let us take the example of the Eiffel Tower, built for the 1889 World's Fair in Paris as a temporary structure and then kept after the event, quickly becoming the architectural symbol of the city. This has become an emblematic example of the value of temporary structures. Many other cases testify, as often happens, that the architecture designed to be temporary, for example in the wake of a disaster – architecture for emergencies – remain for years, sometimes for decades, becoming permanent structures.

Contrary to the Tour Eiffel, one cannot speak here of emblematic and virtuous examples but only of politics and administrative inefficiency. This is the case with housing in Fondo Fucile Messina (Italy) that was built for the survivors of the earthquake in Messina in 1908, which have been modified and adapted for 50 years to meet the needs of their residents (Zunino, 2010).

Vitaliano Trevisan offers interesting reflections on the topic in the *Domus* article, *Bellezza imperfetta*, where he tells of the project under construction for the homes of refugees from the Naples earthquake of 1980 (Trevisan, 2013), with considerations that are close to the issues of the occupation and adaptation (Galluzzo, 2018).

Finally, as already mentioned and as we shall see again later, the size of temporary designs in the contemporary era has increasingly become a tool for the appropriation of urban space. One example is Spacebuster in New York⁶, a pickup truck carrying a huge translucent ball with a fan that pumps air into the bag. In a few minutes, the vehicle and balloon form a mobile architecture that moves through the streets of the city confronting the social fabric of the city and trying to revive abandoned areas where Spacebuster stops to host, inside itself, groups of people who chat, watch screenings and exhibitions, eat and drink with the aim of rediscovering and re-appropriating the city. Other examples are projects by the group Exitz, such as the Casa do Vapor association in Portugal⁷ or the Esterni association of Milan and their annual initiatives, In Public Space We Trust - Public Design Festival at Milan Design Week, and groups like Collective, Pop-Up City, Urban Active, and many others.

These initiatives differ in their geographical areas, methodologies and assumptions but they all share common characteristics: "Theory and practice, design and construction seem to merge into a single moment when the designers get their hands dirty on the field, while citizens re-appropriate public space through bottom-up public initiatives" (Fassi & Galluzzo in Fassi, 2012). Thanks to these projects, spaces, services and events, these groups can raise awareness,

and sometimes even the attention of the political class, causing a permanent redevelopment of the urban space in question.

1.2.3 Temporary Use, Temporary Structure but Permanent Memory

Temporary projects may be principally distinguished in two different categories based on the object of the temporariness. These may be projects that have a permanent structure yet offer their “users” temporary use, such as homes for students or holiday villages. Or they may be temporary structures designed to be dismantled after a short period of time, in which case both the structure and the use remain temporary for a given period of time. In both cases, however, the memory of that particular spot may be permanent. As previously said, duration is understood as the mark that a project, place or event leave on the memory of the users, even in the case of temporary structures and temporary uses that may be characterized by a longer-lasting permanence. Such is the case of the temporary projects just mentioned, which were created to revitalize and reclaim unused zones of the city that then trigger long-running processes that end up leaving an indelible mark on the city, on space and on the uses of the site. For this reason, we like to speak of temporary structures and uses but of permanent memory.

The role of design for the temporary project is now in a state of change and is looking for a new form; on this issue it is interesting to note the vision had by the authors of *Vacancy Studies*, who also bring a particular design of the temporary into the realm of education and give design a temporary role of support to the project from one place to another: “In the context of this so-called sequential temporariness, temporary design interventions can be seen as a cultivating machine that accompanies users from place to place. The designer thus becomes an intermediary between users and unused spaces and possible and deploys his design as a catalyst for new types of use. (...) This way, designing for temporary use is not limited to a single location, but moves on so it can have a larger impact on a city’s public domain” (Van de Wiel & Zoeteman in Rietveld et al., 2014).

The real purpose of temporary pavilions at exhibitions or even museums like the Serpentine Gallery can be highlighted in the fact that the ephemeral mark made by their architecture survives the structure and content. These projects are in fact characterized by a minimization of the temporal and spatial dimension, almost freed from precise needs and functions; they become a true manifesto of the thoughts of a designer, iconic representations and experiments of his/her own thoughts in the form of an essential space (Bassoli & Di Francesco, 2010). It can be said that the temporariness has become a characteristic feature of the design world that somehow contrasts with the role and purpose of traditional architecture, whose

goal remains durability and persistence over time; this ensures that even the materials and technologies adopted from one discipline or another are of different origin and possess contrasting characteristics that satisfy different needs. Through the topics covered so far, one can easily understand why it can be stated that there is a close link between the contemporary city and scenography as a temporary, ephemeral installation. While set stagings were once used exclusively for shows and events, today their use is becoming more widespread, so that one can trace a relationship between architectural and scenographic projects, between the city and the show.

In *La Société du spectacle* (Debord, 1979) the role of architecture as a medium of communication and image is crucial, as is the task of the spectacle to find new spaces to be pervaded by new functions. Urban areas have become actual scenes of a show that continually flows and swells. Future scenarios of these disciplines seem to intertwine more and more. There are many types of relationships between design and performance spaces: urban spaces or abandoned buildings that host concerts, parades and other events; temporary installations of art and design that are appearing more and more in public spaces; abandoned buildings used as film sets; and the list goes on – all examples in which the architecture itself takes on scenographic characteristics.

The intertwining between architecture and performance are endless if we argue that “the theatre can get everywhere in the city, on top of any background, because the first stage is the background of social life, is the image of the city” (Cattiodoro, 2007).

Reality today is itself a show, and so architecture is transformed into a support for communication, image, and information. The aesthetics of space change; the surfaces of buildings speak, communicating with their surroundings; urban spaces are enriched with digital content, media and advertising. The city is becoming the scene in which the show is held: constant, fluid, pervasive.

If scenography is the “technique and art of creating and realizing a theatrical set, the environment within which the story represented moves” then “by extension [it is] also the environment in which it operates” (Santella, 1998). When we speak of “the environment in which it operates” we no longer refer to a well-defined physical space, a place dedicated to the show. “Unlike in other periods, the theatre is always looking for spaces that belong to it, and it travels and appears in the most diverse places” (Spreafico in Salvadeo, 2009). It increasingly inhabits public spaces, the more diverse spaces of our cities, which are transformed into sets for performances of various kinds and types (concerts, television programmes, theatre performances). Today, the set design for plays increasingly uses the method of re-use of abandoned spaces (see the example of the former Breda crane factory in Sesto San Giovanni, Lombardia, Italy).

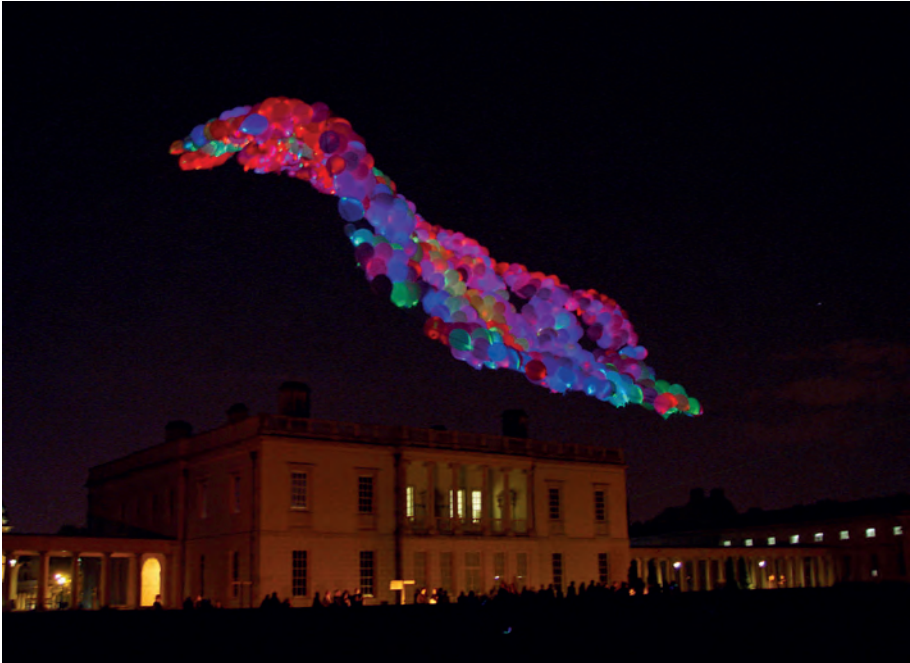
If we also start to consider the museum display as another form of scenery, there are countless examples of exhibitions and museums located in abandoned places that were used for other functions in the past (the Tate Modern in London, PS1 in New York, Hangar Bicocca in Milan, etc.). And again, if one widens the field to include film sets, you may notice another increasing trend: the abandonment of old studios, the immense Fellini reconstructions that give way to real locations, spaces and places, both urban and suburban, sometimes maintaining the original function and at other times modifying it.

Set design was once defined by Luca Ronconi as “architecture without foundation” (Nicolin, 2001) and today this characteristic can be found in a large portion of contemporary architecture: the architecture of the ephemeral, projects of temporariness, installations in public spaces. “The architecture of our day has many debts to the experience of stagecraft: it tends to build metaphors, use the environment as a backdrop, it seems arise from the desire to seduce and to produce spectacular effects and is continually prone to the ephemeral and the occasional” (Masiero in Cattiodoro, 2007).

Temporary installations use materials and technologies of their own design rather than those of traditional architecture, and this gives them a better chance to experiment within urban space, allowing them to create unexpected spaces that excite and amaze. As a key feature, they always use dialogue with the surroundings, without which they would not create a substantial relationship between the space, the installation and the viewer, which makes these forms of experimentation so interesting.

The tools and techniques used in the design of temporary installations in urban spaces are often borrowed from the world of stage design: light and colour are used as indispensable materials in the Evoke project by Haque Design + Research in York, where large and powerful animated projections illuminate the facade of York Minster (the city’s cathedral), creating a “scenic square” and transforming a public place in the city for a limited time. Also, in the installation Sky Ear by the same authors, designed for the National Maritime Museum in Greenwich, the light and colour generated by the combinations of six LEDs play a key role in the performance of the major theatrical forms floating in the sky, created by a large number of balloons tied together. The project Eco Halos by Dante Leonelli and Philip Gumuchdjian also interprets the concept of urban lighting through suspended lights in the form of coloured halos.

The spectacular character of these three installations is certainly determined by their large-scale intervention, but there are other cases of ephemeral architecture on a medium and small scale that still manage to maintain a scenic nature, as in the case of Spacebuster by Raumlaborberlin, mentioned in the previous section. It is a van that goes around the streets of New York that occasionally stops and creates an inflatable space in the rear, which can be entered



through a door. The air bubble can accommodate up to 80 people, and can be decorated, it interacts with the surrounding urban space and is in constant motion, creating unexpected scenarios and taking on different characteristics, depending on where it stops. Also, the It living unit by It Design has the same features: inflatable, portable, installable in city streets, but its function is even more radical: the air bubble is home to the decor of a residential unit and suggests a possible vision of the future residence.

Then there are temporary projects dealing with urban spaces as if they were domestic interiors, giving them a connotation of hospitality, convenience and comfort that distinguish a private space from a public one. This is the example of the Enzi of PPAG Architects at the Museum Quarter in Wien, Austria, an actual set of furniture consisting of blocks of polystyrene foam that are large but lightweight so as to enable the inhabitants of the square to move them with ease and determine infinite combinations.

Thanks also to the formal variety and colour that characterizes the mobile units, there is a great dynamism of the installation and the square itself. The blocks can be used as seats but also as modules to build temporary architecture, to define semi-enclosed or closed, covered or uncovered spaces, totem poles, walls, etc.

The interactive nature of ephemeral architecture, and the relationships it creates with the surrounding space and with the viewer/user

↑ 1.12
Sky Ear
Haque Design + Research,
2004



← 1.13
Liquid Sky
Ball Nogues
at PS1 Contemporary Art
Center, Queens, NY
2007

© Ball-Nogues Studio

are crucial elements of the “scenic city”: designers often generate feelings of awe and wonder, sometimes creating fun through the installations’ playful aspect.

This happens in a project like Liquid Sky by Ball Nogues, the winning design of MoMA/PS1 Young Architects Program 2007. It consists of a large canopy made of petals of mylar, a polyester film that covers one of the patios of the PS1. The sunlight passing through these translucent discs creates a wonderful, constantly moving light show on the floor. Beneath the cover intimate spaces are formed, isolated due to the presence of wooden pallets that suggest boundaries, and within one of these spaces are the “drench towers” that get the visitors wet if they stop there, amusing and surprising them. What is in this case the boundary between the architecture of reality and the architecture of the shows, events and entertainment experienced by the viewer when visiting the patio installation?

Le Corbusier says: “Architecture is judged by the eyes that see, by the heads that turn, by the legs that walk. Architecture is not a phenomenon. In sync, but successive, made of shows that are added to each other and follow each other in space and time. These words, which seem to refer to the discontinuity, i.e., to a model of vision and a way of representing proper of the cinema, in offering a fragmented perception of reality or of reality through frames and separate images, (...)” (Gelsi, 2007). And this vision, common to architecture and entertainment, is fragmented and discontinuous, never static – thus creating astonishment and surprise for the viewer – to allow the future prospects of the two disciplines to intertwine and experiment with new forms and methods of intervention in spaces we live in every day.

The dramatic character of the contemporary city that we have just investigated is based increasingly on the ephemeral and temporary duration of the project, but, on the other hand, the memory it leaves with the visitor, the memory of the experience of the project and the space itself, becomes increasingly permanent.

NOTES

- 1 <http://www.domusweb.it/it/architettura/2005/10/25/constant-e-le-radici-di-new-babylon.html>
- 2 Bassoli, N., Di Francesco, V. (2010) “This is the Serpentine Gallery”, *Lotus*, 142: 62.
- 3 http://www.archinfo.it/nomadic-museum/0,1254,53_ART_196129,00.html
- 4 <http://europaconcorsi.com/projects/177701-The-Floating-Cinema>
- 5 <http://www.giannipetena.it/opere/icehouse1/>
- 6 <http://raumlabor.info/space-buster-ii-generator-ny-city/>
- 7 <http://www.casadovapor.org/pt/fotos/>

**02 -
FROM
TEMPORARY
URBAN
SOLUTIONS
TO
TEMPORARY
HOUSING
SOLUTIONS**

The previous chapter traced the characteristics of temporary projects such as the relationship between space and time, the relationship between time and use, and the difference between temporary structure and temporary use compared to a permanent memory that remains even after the use by the users. Now, in this chapter, following Davide Fassi's book *Temporary Urban Solutions (TUS)*, we describe the possible relations between TUS and THOUS (Temporary Housing Solutions).

What are TUS? What role do they play in contemporary urban spaces? And how do they relate to temporary living spaces?

This chapter presents the relationship between domestic and public spaces, including in the light of the COVID-19 pandemic that has characterized recent years. How have public spaces changed compared to private spaces? What are the new uses by inhabitants? What roles have semi-public spaces played in-between private and public spaces?

And after outlining the current characteristics of the occupation of private and public spaces, an attempt is made in the final section to define possible future scenarios of urban contexts, again highlighting possible relationships between private and public spaces.

2. FROM TEMPORARY URBAN SOLUTIONS TO TEMPORARY HOUSING SOLUTIONS

2.1 Temporary Urban Solutions (TUS)

“We live in towns that are in daily, continuous and sometimes instantaneous, transformation. Cities that find innovative force from bottom-up initiatives where spatial and service designers act as facilitators of processes. Their temporary urban solutions generate urban scenarios and create places, they interact with a city that is an actress in a daily spectacle” (Fassi, 2012).

But first, let us define what we mean by Temporary Urban Solutions: “[they] are design responses, put into effect by design professionals and/or by groups of people possibly led by a team of design specialists, which turn into devices, settings, collective actions, contingency displays. They are design strategies which functionally and perceptually transform a single building, a building agglomerate, an urban interior, an open space, or a place of transit for temporary events associated with hospitality, sales, recreation or entertainment. So temporary urban solutions adapt the current city tendency towards fluid, changeable spaces, which depend on a functionalization of living and working places, which no longer think in the long term but work in the “here and now” (Fassi, 2012).

The different TUS can be divided according to spatial and temporal dimensions. Fassi distinguishes them as sedentary or itinerant, and to these he adds the feature of replicability, thus arriving at four different categories: sedentary; touring; touring and replicable; sedentary and replicable. He also applies another distinction based on the relationship that develops between the installation, event, action and space that hosts it: TUS of space, in space and for space. The first is a design solution for a specific amount of time conducted by a designer, commissioned by a client, that uses the objective conditions of a space and interacts with it through a close relationship. The second consists of instantaneous collective actions, with a facilitator (a professional or layperson), using the space as a container, and letting the city take on a secondary role. The third are projects, activities, and installations that do not necessarily relate to the context in which they are located and are “donated” to the space by groups of professionals or laypeople.

Finally, the author groups TUS according to functional criteria: trading, hosting, showing, entertaining, working. For each category two case studies are presented, together with other examples of projects that relate to that theme.

Let us now further explore the category of hospitality, which is the one most related to our research. First, the solutions are distinguished between those for tourists and those planned as a result of natural disasters. The former is further divided into three categories: housing for the basic cells; communities for the design of public spaces that accommodate primary functions of sociability and refreshment; and networking, which includes the network of

connections between the spaces and the equipping of existing public spaces. The housing solutions respond primarily to a demand that cannot be satisfied by traditional offers (hotels, guest houses, B&B, campsites), and that require a low-cost form of itinerant units, some sort of emergency solutions. The most popular solutions are temporary hotels, urban camping, bed sharing and couch surfing, which often finds space in unused warehouses in former industrial areas in the city. Solutions related to the community instead provide all the equipment dedicated to socializing and all related activities beyond hospitality intended as a place to sleep. Lastly, the projects that are part of the class networking address the issue of the links between adjacent regions; they are walkways, seats, benches, signage, tunnels.

It's interesting that Fassi states: "Temporary installations, performances and urban actions organised in public spaces have been one response to social, cultural and spatial differences. (...) The city is read as a container of public space even though (...) the distinction between public and private is now obsolete" (Fassi, 2012). This last consideration is key to the theme of this chapter, the relationship between public and private spaces and the role of temporary installations in the construction of future scenarios of living in the city, in domestic and common spaces.

What are the relationships between Temporary Urban Solutions and Temporary Housing Solutions presented in this book?

What evolutions and changes have they undergone in the years of the COVID-19 pandemic? And above all, what scenarios of hybridization between public and private uses and functions can we imagine in our future?

2.2 Private and Common Spaces in the Pandemic Era

Almost two years after the start of a global pandemic, one thing is clear: the pandemic has permanently changed certain aspects of our daily lives. Nowadays, reflection on public space is crucial within a more sustainable and inclusive development at the urban scale, which is amplified by the ongoing experience of the pandemic that persists. Public space offers a true opportunity to test new urban and social models, thus becoming a principal catalyst for positive changes in the entire urban context. It is therefore necessary to reestablish a relationship between public space and its inhabitants, providing a system of proximity by highlighting the human and non-human dimensions and, consequently, connecting services, relationships, and opportunities.

Pandemics have always shaped cities and our spaces – public and private – and COVID-19 is also already doing that the same.

From the Athens plague in 430 BCE, which brought about profound changes in the city's laws and identity, to the Black Death in the Middle Ages, which transformed the balance of class power in European societies, to the recent wave of Ebola epidemics in South Africa, which highlighted the growing interconnection of today's hyper-globalized cities, public health crises almost never fail to leave their mark on a metropolis. And these, of course, are followed by the COVID-19 pandemic, "The significant relation of health promotion and architectural design is highlighted more than in the past" (Dietz et al., 2019). The control of people's social interactions, as a means of contagion prevention, has disturbed ordinary activities. On the other hand, "The mental effects of such isolation have compromised the mental health of the citizens especially in cities" (Zaharieva, 2020). Therefore, architecture as the context for most of humans' activities plays an important role in enhancing mental and physical health, controlling disease prevention and providing a safe platform for society to return to normal life. In an epidemic situation people tend to feel safe in controlled places.

Evolutionary biologists refer to "The theory of punctuated equilibrium, in which evolutionary changes are not cumulative and gradual, but rather transpire in specific moments" (Gould and Eldredge, 1993). Kuhn (1962) conceptualizes these changes as paradigm shifts: "These breaking moments are opportunities to embark on radically new and bold projects".

In the coming years, state and local governments may not have the money to implement long-term plans and large fixed infrastructure costs. In the post-lockdown on the periphery of the city, we will have to develop new ways to use the places we share, from public toilets to restaurants, classrooms, corridors, subway cars and sidewalks. Driven by fear, we will develop new social foundations. We don't know how to feel when we move on land that we cannot completely control, it will take a long time before most of us adapt to a new social and private normality. As the world continues to fight the rapid spread of the coronavirus, confining many people to their homes and radically changing the way we work and think about our cities, some wonder which of these adaptations will last beyond the end of the pandemic and what life could be like afterwards.

The transformation our cities have undergone in the last months is very evident: long panoramas of deserted public spaces, like a film with no sound, no noise, no human presence, no traffic, but above all no pollution. Among the various photographic projects left as a trace of this epochal event, Giovanni Hänninen's tells of a silent Milan, pausing from its usual bustle, through the relationship between architecture and visual communication.

The missing piece. Milan, Chronicles of the Lockdown is in fact the portrait of the urban fabric emptied of its most common voice:



2.1
da The Missing Piece
Piazza Cordusio
Milan - April 2020



CIMKA

IS THE GET
UNIVERSAL
BOOKING

AFTER LEONARDO'S
LAST SUPPER
ONLY THE METRAN

LEONARDO
LAST SUPPER
ONLY THE METRAN

INTEN SANSKA

INTEN SANSKA

INTEN SANSKA

INTEN SANSKA

advertising. Empty spaces, white canvases, vacant frames on the facades of buildings are like a missing piece of a puzzle. Giovanni Hänninen (2020) affirms that he “decided to use these posters as a metaphor for the period we’re living in, for this break (...) and for the story of life during this epochal emergency. The city is not completely empty and the uses, even if minimal, change with time”. The reason he decided to document this moment is first of all to “create a memory for the future” (Hänninen, 2020), in order to remember a temporary silent pause in a future busy ordinary in our cities.

In modern cities, the public spaces reflect our shared values. They are our community heritage, owned, preserved and used by all members of society. The coronavirus epidemic and its immediate impacts, such as social distancing, have raised many questions about the role of public space in these times. In spite of this, we have also seen instances of collectivism and urban resilience.

Not only in Italy, has the national lockdown forced people to create a new type of public space. Citizens are taking to their balconies and windows to enjoy music together, sharing songs across buildings and above streets. Also, people have been thanking medical workers by clapping from their balconies; a sports instructor offers his neighbours a free aerobics class; many have been leaving notes and letters for their neighbours to offer help to the elderly, etc. It's a reminder that connection and interaction are integral to our society even in times of crisis.

The inside towards the outside becomes a slogan to which Hänninen's research aimed at overcoming the limit between private and public space. According to La Pietra (2001) “The home that each of us lives in is slowly taking a new shape that is more compatible with our renewed existential dimension, the digital hermit one. [...] More than instructions for living in the city now we need to formulate new instructions for living at home. We have learned to listen to the city and its needs through a more active perceptive sphere. From the windows, balconies, stairs, of our private homes we collect sounds and smells that distracted life has never allowed us to hear, and we can afford to enter a fragile and emotional city landscape. Each of us has wondered at least once in this period if the state of isolation was not the right occasion to stop and reflect on the tomorrow that will be at the end of this pandemic. In this situation the balcony is salvation, the only possibility of still feeling, at least in part, in urban space”.

The reality is to start thinking about a new possibility. In particular, imagine a collective enjoyment of culture in the spaces available to us in quarantine, starting from an individual experience. The private space comes out of the walls that contain it. It shows itself outside to interact with the public space. The result of this intersection is the enhancement of semi-public spaces in the living sphere: they have the power of connection, communication and transition between

a private and a public world. Benjamin (1995) supposed that the home is that spatially localized, temporally defined, significant and autonomous physical frame and conceptual system for the ordering, transformation and interpretation of the physical and abstract aspects of domestic daily life at several simultaneous spatiotemporal scales, normally activated by the connection to a person or community such as a nuclear family.

In this context, however, there is a space we have revalued most of all, that of balconies, windows and terraces. A revolutionary architectural element that was previously considered a demarcation point of the domestic boundary and is now the part of the house from where it is still possible, indeed it somehow stimulated, the relationship of proximity with the neighbours and a connection between private and public space. In Oggiano's article (2020), he says that the "wireless communication took place through the windows [...] And thanks to them we found beauty in the most hidden place of adulthood, but when we were kids it seemed like the edge of the world: the courtyard". La Pietra (2014) anticipated "the balcony has been revalued by many and considered a stage for relations, from which it is still possible to express, perform and communicate". The term *balconanza* describes this emerging activity of relationships between people from balconies and terraces. Following on from these activities, other semi-public spaces of proximity have been involved in an almost progressive way starting from the experience of individuals with their own apartment and progressively spreading to the remaining condominium spaces: courtyards, stairs, elevators, terraces, etc.

The city is a complex, ambiguous, and uncertain environment (Sennet, 2018) but it is often synonymous with opportunity. In cities, chance encounters can take place that might open new doors, new possibilities, or simply introduce us to a new point of view. The city is a place of experimentation and innovation: within it, ideas are fluid, they can flow and urban space becomes a laboratory for the generation of interactions and combinations that may cause new practices to emerge. Cities are poles of attraction for excellence: people have always moved around cities in search of a dynamic environment, new possibilities, and opportunities.

This has inevitably led to a steady increase in density within the urban fabric, a phenomenon that has only slowed slightly in the most recent historical period, when the introduction of new work and distance-learning dynamics have diminished some of cities' gravitational pull. Public space is considered the entire combination of places in which the city acts and stages its activities. Public space is the connector between the buildings that make up the city and the life that takes place in it day to day. Therefore, it is the essence of the city: there can be no city without public space. If it had to be inscribed within a definition, public space could be considered that "Space delimited

and recognized by the community as public, i.e., ideally open to all: therefore, it is a physical space with its extensions and limits, which defines the image of the formal city, but at the same time it is also a relational space, a shared place of urban living, usable and accessible to most people" (Torricelli, 2017).

Public space is "the privileged place of relationships, from social to economic and productive, from physical mobility to communication" (Mattogno, 2002). It is therefore impossible to talk about public space without asking who lives in it and experiences it every day. *Public* from the Latin *poplicus*, means that it belongs to all people: it therefore concerns what is felt by all, and this 'all' stands for the entirety of actors responsible for the space in which they find themselves. The environment in which we live every day is the result of our actions, what we do and how we do it. A need emerges to rethink the relationship between the urban environment and those who inhabit it, creating a new way of considering and experiencing public space. For years, the aim of urban planners and designers has been to connect distant points. The translation of modernism on an urban scale has led us to consider public space as part of a system organized by functional rules: it is what connects buildings and urban areas. Monumental streets are travelled by thousands of cars every day, connecting (but at the same time dividing) work, life and leisure. As early as the 1960s, Jane Jacobs had theorized a complete reinterpretation of the urban planning model: transforming cities, particularly large American cities, through the concept of "living cities" (Jacobs, 1961). It consisted of a model of the city developed on a human scale, far removed from that of the great infrastructures: it was considered necessary to reappropriate public space to develop mixed societies and cancel the dependence of citizens on the machine, promoting the attitude of discovering the city, its squares and other settings for a new urban life. For example, no longer conceiving streets as spaces for transit, or simple means of connection built for cars, but as potential spaces for new public areas. In continuity with this research, Jan Gehl made his contribution in the 1970s, based on his observation of human behaviour within public spaces, or more specifically, the spaces "between buildings" (Gehl, 1991). Gehl divides the activities that are possible in the urban context into three general categories: necessary activities, i.e., indispensable or obligatory activities that we cannot do without (such as going to school or work, shopping, waiting for the bus, etc.), and are not particularly influenced by the characteristics of the space where they take place; voluntary activities, which we perform at will and if the place and the weather conditions permit (walking outdoors, sitting in the sun); and last, social activities. This final category includes activities that depend on the presence of other people, such as playing (in the case of children), conversing, but also simply listening to or observing

others. These are totally spontaneous and are largely facilitated by a better quality public space. Unattractive, low-quality streets and urban spaces do not encourage any kind of activity, whereas hospitable, favourable environments stimulate a much wider range of human relationships. Therefore, the basic idea is that everyday life and ordinary situations must be the focus of attention of those who design or modify the environments we inhabit. If the designer is the facilitator and generator of a project, we imagine that he or she could become the programmer of the motor-city, the head-processor of urban evolutions in which projects and new scenarios “contribute to the full exercise of civil rights” (Settis, 2004) by weaving together spaces and times, junkspace and cultural heritage, countryside and homes, and people and feelings. Inhabitants should be ready to revitalize vibrations that were generated while being together in multiple and naturally democratic places, and that have now been damaged by a social, cultural and environmental crisis. The current crisis is the ideal context to force us to rethink the spaces that can be used for human needs.

Unconstrained by social pressures and emptied by a worn out capitalism, the needs that drive human nature and its claim on the city emerge purely, as pilotis for a free plan of potential actions.

What else would we really like to do?

And in its place, what have we recently rediscovered as being essential in these Internet addicted days that we would not be willing to give up?

2.3 Future Scenarios of Domestic and Public Spaces

It is necessary to re-establish a relationship between the physical space of a territorial area and its inhabitants, to investigate the context in depth in accordance with proposed new models of proximity capable of placing the human dimension at the centre of a system of services, relations and opportunities. The spatial designer takes on the role of facilitator of transformative and regenerative processes: for the purpose of triggering inclusive urban development, it is essential to listen to the territory and give a voice to those who inhabit it daily. By working in direct contact and continuous dialogue with people through co-designing practices, the specific problems of the local context can be overcome, and citizens become the protagonists of new projects. This is a starting point for public space reactivation processes, creating new forms of community. The relational space is decisive for the performance of the activities, as a place of exchange and meeting of the inhabitants, who are no longer just the final users of the transformation but also, and above all, active participants in this transformation. Their needs and requirements are the point of

reference from which spontaneous reactions emerge, outlining and bringing to the surface urban and social issues: groups of citizens organize themselves to clean up uncultivated or abandoned areas; urban vegetable plots and community gardens are created; and gatherings of cyclists and skaters ride along roads usually besieged by traffic. This generates the need to re-establish a relationship between the physical space of a territory and those who inhabit it. The urban fabric becomes the scenario in which it is possible to experiment with new relationships between design and human behaviour. Generating or regenerating a public space from interdisciplinary and participatory initiatives favours the creation of places where new forms of sociality can be born and mature, where citizens live the space daily, are able to benefit from the improvements made and simultaneously be the creators of them.

The relational space, the place of exchange and meeting is decisive for the performance of the activities by the in-habitants, who are no longer just the final users of the transformation but also, and above all, become active participants in the transformation. It is time to move from urban planning to designing urban life. This means transforming the space of the city, which is still highly monofunctional with its different specialized areas, into a polycentric reality, based on four main components – proximity, diversity, density and ubiquity – in order to offer within a short distance the six essential urban social functions: living, working, providing, caring, learning and enjoying” (Moreno & Breslin, 2020). At this point, it is worth introducing the ‘15-Minutes City’ a concept that Carlos Moreno has been aiming to implement since 2016. The 15-Minutes City espouses the concept of a city, or a portion of it, built at human scale, in which everything you need for everyday life is available and easily accessible, within a few minutes’ walk from your home. It is a territory to be lived in, an extended, habitable space in which private residences are connected with the public spaces of their surroundings and the services they offer. “Originally, the idea of the 15-Minute City was motivated by ecological, social and economic reasons. Today, the COVID-19 catastrophe is teaching us that social resilience and urban regeneration must be based on a new idea of living and proximity. This is precisely what characterizes the city of 15 minutes” (Manzini, 2021). Everyday life becomes an opportunity for new neighbourhood relations, but also for new values and practices that constitute a reaction to the current environmental and social crisis. In this connection, the idea of the 15-Minute City was not specifically developed to overcome the constraints of the pandemic; they only accelerated its implementation. It is an adaptable model, that proposes a more sustainable city created on a human scale and, made up of interconnected neighbourhoods in which the concept of proximity is not only understood as physical,

featuring greater accessibility to everyday services, but also social: solidarity, inclusiveness and active participation of citizens become the tools for creating new realms of social cohesion. For many people, the lockdown caused by the COVID-19 restrictions has marked a discovery of the local dimension and the opportunities offered by neighbourhood relations and micro-sociality. Neighbourhood life has acquired a new meaning, and the principles of 'proximity' have become central to city planning. Carlos Moreno's 15-Minutes City theory is just one of the many facets of this model. For example, in Melbourne, Australia, a 20-minutes neighbourhood model is being applied, thus slightly widening the scale of proximity. San Francisco already achieved its 10-minutes walk target in 2017, ensuring that 100% of its citizens have accessibility to a public park within 10-minutes on foot. Jeff Speck finds the key to creating urban spaces on a human scale in the concept of 'walkability' (2013): increasing the number of a city's walking areas is possible and can significantly improve citizens' quality of life in peripheral zones. Promoting walkability does not mean banning vehicle traffic but rather offering real alternatives that can have a positive impact on health and sustainability. Valuing neighbourhood territories, which Speck recognizes as optimal in the 5-minutes neighbourhoods, therefore becomes a necessary strategy for the positive development of future cities. Urban-scale application of regenerative proximity-based strategies is another weapon in the fight against climate change (C40, 2020). Many cities in and outside Europe are adopting such strategies, implementing services in their more peripheral areas, and improving pedestrian and cycling infrastructures. Public space plays a fundamental role in these processes and represents a clear opportunity to experiment with light and temporary interventions, which respond well to cities' urgent and sometimes sudden needs.

→ *Acting Strategies in Post-pandemic Frames*

As we have seen, cities are organisms in continuous transformation: molded by the societies that inhabit them, they develop new habits and new ways of living, and even withstand unforeseen, uncalculated phenomena like a global pandemic. The pandemic and post-pandemic periods have shown how natural agents, and therefore the non-human world, began to reclaim their spaces. The roots of trees and plants continued to grow within the urban fabric as cities came to a standstill: in pots on balconies, in flower beds, but also in cracks in walls, and on pavements. New uncultivated spaces have grown in urban interstices, weeds and roots have made their way through asphalt streets, trailing plants have climbed on buildings and terraces. When confronted with a type of nature that we do not know how to define as clandestine or legitimate, we suddenly

find ourselves without an instruction manual. All the usual ways of interpreting public space as ordered and controlled no longer apply. The city allows itself to be contaminated. Green space is no longer an obsession for control but an expression of the unexpected, the uncertain, of possibility and encounter with the different. From this point of view, even wild and uncultivated places become intentional and an object of planning. “This forced interruption is an opportunity to reflect on the proximity between animals and humans, an opportunity to negotiate new forms of proximity and distance”, says Giovanni Bellotti (2020). There is no longer an outside. We all live in a large planetary interior, with no space to isolate ourselves, or in which to isolate other species. Moving this threshold, even by a small amount, enables us to rediscover fauna and flora that can change in the blink of an eye, in the space between tides. This strange new normality should be cultivated to rediscover other types of beauty and behaviour. Another realm of behaviour that should definitely be studied and enhanced in the new post-pandemic scenarios and strategies is that of children. The perspective is that our cities will come back to life with children playing freely on their streets.

But to open up city spaces to less alienating and destructive use, to make it more open and hospitable, we must first succeed at imagining it. Children are fundamental allies in imagining new uses for urban spaces, because they are not yet affected by the lazy realism that imagines the thought processes of too many adults. And enjoying with their own eyes the sight of a city without cars is an opportunity that cannot be wasted. Over the last few decades, a number of projects have been tried to free up streets and squares for children to play in, define specially designated pedestrian routes, or facilitate children and young people walking to school independently, without their parents. The ‘Children’s City’ is a visionary project. Unfortunately, it has seen more success in other countries than in our own, despite the tenacity of its creator, Francesco Tonucci, who is convinced that “a city fit for children is a city fit for all” (2021). From an urban planning point of view, the city of Milan has changed a great deal, and the difficulties in this historical moment are evident. One case in point is the need for businesses like bars and restaurants to expand their outdoor seating, inevitably altering the public space. In just two months, over 2,000 licenses have been granted for shops, bars and restaurants to expand their outdoor seating. This has helped support struggling businesses, but it has also improved citizens’ quality of life by offering them new services.

The first project strategy was *Piazze Aperte*, launched in 2018 and promoted by the Municipality of Milan. The project aims to achieve the urban regeneration and sustainable mobility goals of the Piano di Governo del Territorio Milano 2030. *Piazze Aperte* is designed to enhance public space as a place of aggregation at the heart of

neighbourhoods. The strategy promotes a tactical urbanism approach that envisages – as intended by the project’s call for tenders – the rezoning of areas through pedestrianization actions, the installation of urban furniture structures and the insertion of new elements of public green areas, all using low-cost materials. Some projects, such as Porta Genova and Piazza Spoleto now called Piazza Arcobalena in Nolo District (Milan, Italy), with *Piazze Aperte* initiative have been carried out, returning 10,000 new square metres of pedestrian areas to citizens, with peak activity occurring during the lockdown period. Milan also intends to enhance proximity by adopting the 15-Minutes City model.

Starting from a territorial approach, the aim is to push proximity beyond the dimension of a single neighbourhood, through the hybridization of spaces and a functional reorganization process. Citizens can propose interventions, and projects are carried out collectively by networks and local inhabitants: the *Patto di Collaborazione* (Collaboration Agreement), an agreement through which one or more active citizens and a public entity define the terms of collaboration for the care of tangible and intangible common goods, plays a fundamental role in this process, although it has not been used in all interventions.

The *Strategia di Adattamento Milano 2020* is based on five main themes: governance, rights and inclusion; economies, resources and values; work; sustainability; and time, space and services. As part of the strategy, the *Strade Aperte* project was launched. It focused on relevant changes made to the streets of Milan in recent times, especially those related to mobility. The project has brought about a revision of the city’s mobility for both pedestrians and cyclists and the reorganization of public space and neighbourhoods. The aim is to provide safer and more liveable streets to users, not just for the present, but as a permanent project that will enhance citizens’ quality of life. Therefore, the process is accelerating something that was already on Milan’s agenda: bringing about a change in the rhythms of the city and moving closer to the 15-Minutes City concept. Among the results are new cycle paths and an overhaul of roadways to facilitate bicycle traffic. Other examples include the so-called “zone 30”, refurbished residential streets, new pedestrian city blocks, and a general reorganization of public spaces, all built with a bottom-up approach in conjunction with economic operators who have presented specific proposals. This new strategy averted a long-standing reaction of local businesses opposing any attempt by the municipal administration to enlarge public spaces. In the new scenario, much of the demand for change actually came from the private sector, as they grasped the enormous opportunity it presented. The POLIMI Desis Lab research group of the Design Department at Politecnico di Milano (Italy) is still partially involved



in this project; from June 2020 to the present, their role has been to carry out strategy and project feasibility support for some 20 shops in the Nolo district of north-east Milan. Other actions carried out in the post-pandemic scenario have been used in joint design activities with international students of the School of Design of Politecnico di Milano. In April 2020, 30 international students participated in Cultural Resiliency Experiments, the core part of an elective course called Temporary Urban Solutions (TUS). This course, taught during the first lockdown, consisted of bringing the concepts of city, public space, personal relationships, collective and performative activities into the private dimension of people's homes.

The goal was to develop new artistic and interpretive forms starting from disciplines like dance, art, music, theatre, cinema, literature and culture. This attached value to the act of using (as temporary urban stages) the semi-public spaces of people's own condominiums: balconies, windows, stairs, terraces, courtyards, elevators, neighbouring streets, etc. For example, the "In-Between" project is a result of the course that consists of a digital-analogue spatial installation for people living in apartment buildings. Its main goal is the creation of a collection of opinions and suggestions about cinema by connecting different individuals and places, and In-Between is designed to interact with people of all ages. The approach is mainly

2.2 ↑
Piazza Spoleto
AMAT + Vestre
at Nolo (Milan, Italy)
for Piazze Aperte Initiative
2020
© Matteo Gastel and Vestre

analogical, although the people involved are also invited to share their experiences on the project's Facebook page.

There they can meet other participants and even discover cinema content. In addition, In-Between is an evolving project which aims to enable people and spaces to grow along with it.

In Spring 2021, another 15 international students worked on a different TUS course called Inclusive Neighbourhoods. It was based on the construction of hypothetical future scenarios for the city of Milan, starting from the concept of neighbourhoods as hospitable districts that are inclusive for all. The results of this research open various reflections on the processes that need to be implemented to propose these as feasible scenarios in the not too distant future, and not just as interesting ideas. Moreover, one of the determining factors in this design research and teaching experience is time. This means time understood as now, an agent to design opportunities for social redemption, but also understood as later, which introduces the concept of legacy. This period's legacy can have multiple characteristics: material, social, or even experiential memory. As it concerns spaces, a legacy can be composed of discarded materials, or reusable structures, but also by memories of the experiences that were had in a space and in the enjoyment of the project itself. This is especially true for temporary installations.

→ *Potential Futures*

The ability to resist and be resilient to these transformations, which, despite being foreseen, found us unprepared, are giving new meanings to ideas, concepts, and expectations we once thought were clear. In this unprecedented pandemic scenario, anyone involved in design is called upon to act, with the intention of envisioning potential solutions from the short term to a long-term legacy. Many research and system experiments are already reflecting on possible future scenarios, developing solutions that could allow a transition to the new post-pandemic world. Through this contribution, in which we focus our attention on the different points of view related to the topic through historic, scientific, and literary insights and with the opinion of experts in specific disciplines, we wish to address the possibility of starting ongoing processes of design, strategies and interpretative approaches to create both potential small-scale solutions as well as major transformations in future city scenarios.

This is only a starting point for the near future, and not only an objective vision but a reasonable action landscape for our present. When it comes to public and private spaces, we must design relationships with others and intercultural connections.

It is essential to attach importance to the time factor, thinking of short-term actions and models to long-term impacts in the different

realms of everyday life. Even amidst unpredictability, it will be about changing from a fragile present to a mutable future thanks to a capacity for acting in new socially resilient systems of spaces. While we are experiencing the COVID-19 pandemic in the world, we ask ourselves about many aspects of our lives, and above all if some behaviours and habits will remain the same as in the past or will undergo transformations. In this panorama we try to imagine future scenarios for our cities, for a different more inclusive use of public spaces, which responds to the needs and desires of different urban populations: children, elderly, animals, non-human agents, etc.

It is estimated that by 2050, "70% of the population will live in cities" (Bebbington and Unerman, 2018). This leads both citizens and local authorities to realize that there is a real need to find a way of dealing with these numbers and transformations. With an ever-increasing global population and rising urbanization, creating safe, resilient and sustainable cities is right at the top of the green agenda. The United Nations included this mission among its 17 Sustainable Development Goals, which together form a blueprint for collectively addressing the challenges facing the world.

The possible futures of cities must be linked to the issue of sustainability, which is no longer one of the possible choices but is the only reasonable approach to be able to continue to imagine different scenarios. 360-degree sustainability, including environmental and also social sustainability. The scenarios can be multiple but we must be able to build them from the perspective of social sustainability; the involvement of citizens is essential, together with policy-makers in imagining other possible futures for urban environments.

Nowadays, cities face the challenge of improving the quality of life of their citizens by adopting the best technologies, forms of communication and advanced infrastructure. Technology can be an answer, but does not seem to be enough to cope with factors such as population growth, food and water sustainability and mobility. This leads to shortcomings related to the more human sphere, including the desire to establish social and community relations and a sustainable economy.

Through educational activities with students of the School of Design of the Politecnico di Milano, we worked on the construction of hypothetical scenarios of the possible futures of the city of Milan, starting from the concept of neighbourhood, of a hospitable district that is sustainable and inclusive for all.

The results of this research are not only interesting visualizations in the format of a postcard, but they also reveal various reflections on the design processes to be implemented in order to be able to propose these scenarios as feasible futures.

Students imagined getting a postcard from the future, more precisely from Milan 2033, telling how a metropolis has changed in terms

of inhabitants, spaces, functions and even impossible scenarios. What do they expect to notice different about the city? What are the qualities that make it inclusive? Which vulnerable categories populate urban spaces? The main concept in which to imagine the postcards is the 'Inclusive City, through a graphic visualization of inclusive Milan 2033, as a scenario/vision or mood board that valorizes the existing vulnerable categories as nature, children, women, elder people, people with disabilities, etc. The students involved had to specify the vulnerable categories they wanted to investigate, and name their future inclusive city. They were free to use different graphics or tools such as analogue or digital mood, to apply a pop up or 3D model, enhance photos/polaroid, or add value and express concepts with words and thoughts. The results obtained as a first experiment were unique and diverse, interpreting and exploring different understandings interpretations of the concept of inclusion, such as spatial, social, relational, functional and communicative. Among the various postcards created, some presented good starting points to activate intelligent and healing changes for a global territory damaged in the post-pandemic period. For example, cities have been hypothesized with a single language for communicating and expressing oneself among the streets around the world, to verbally bring together all the people who inhabit and live in the spaces, a communicative and relational inclusion putting everyone on the same level. Then, starting from a dimension of rethinking a city ready for possible catastrophes or having useful spaces for emergencies, we imagined a city with decompression zones to help, save or isolate individuals in moments of ex-treme danger. Temporary capsules are activated, when necessary, like large balloons in the middle of streets, woods, bars, and dark alleys to prevent aggression, to provide a space to those who cannot afford it, or who momentarily need to isolate themselves from the chaos of the metropolis – a space that preserves the human dimension from times of danger in situations of danger. The first experiments, carried out in an academic sphere, are easy to replicate and generate new social challenges. They offer a starting point for possible future scenarios, in terms of: the spaces we live in and use every day; relationships with others; intercultural connections; and how to give importance to the factor of time. Surprisingly, changing from a fragile present to a mutable future, thanks to creating new inclusive and innovative possible systems, is achieved with imagination and followed with project proposals. The ability to resist and be resilient to the transformations give a new meaning to ideas, concepts, or expectations that we thought were clear. In this never beforeseen pandemic scenario, we are all called upon to act, especially those involved in Design discipline, with the intention of envisioning potential solutions from the short term to a long-term legacy.

03 - TEMPORARY HOUSING SOLUTIONS

This chapter deals with the central theme of the book: Temporary Housing Solutions (THOUS).

First and foremost, a classification of about fifty examples of temporary housing designed for different purposes and functions is presented. The classification is open and some cases can be placed in more than one category. The 15 categories can be updated and expanded and should be interpreted by the reader in a fluid and open manner. The examples of temporary houses are predominantly contemporary, but from time to time more historic cases are included to emphasize that this type of project has ancient roots. The contemporary examples are linked to the theme of nomadic living, designed for a contemporary, travelling inhabitant who temporarily stops in places for various reasons that often also characterize the very living space of the accommodation he or she occupies. The cases are analysed individually, and also by comparison with others, by means of maps that narrate and compare various specific aspects.

3. TEMPORARY HOUSING SOLUTIONS

3.1 Con-temporary Houses

Although it can be said that today the meaning of the term “living” is broader and indicates more than a place to sleep, and therefore to the small domestic space of a house. This is shown by the fact that today we live at work, we live on the go, we live in the movement, but, the house still plays a central role (Galluzzo, 2018).

As Angela Ponzini writes: “Home is the place of the familiar par excellence, of feeling good, not feeling uncomfortable or totally deprived of one’s habits. The house is the place of encounter, of affections: within its walls we experience the joy of a human and cultural exchange which is totally disinterested” (Ponzini, 2013). It can be said that humans have always known the dimension of travelling, of wandering, as they moved around looking for other places, and that they often brought with them some kind of protection, refuge, shelter, even one that was lightweight and portable: the tent in all its forms, Oriental, Asian, African, Arab, has always been the first living cell unit (Marcenaro, 2011).

As we saw earlier, on the one hand, the contemporary home finds its origins in the machine for living by Le Corbusier, and on the other, it goes against the modernist model, as stated in “Vagabond Architecture” in *The Architectural Uncanny*: “or progressive modernists, the traditional model of a house”, “heavily attached to the earth by the depth of its foundations and the weight of its thick walls”, “the symbol of immutability, la Maison Natale, le Berceau de la Famille, was obsolete” (Vidler, 1992).

The con-temporary house is the home of the flaneur, contemporary vagabonds, new nomads. When speaking of temporary houses, it is interesting to start with the representations of Hejduk. “For, like the vagabond they emulate, Hejduk’s constructions literally construct ‘situations’ from the part-random, part-preconceived intersection of objects and subjects, insistent provocateurs of the urban unconscious” (Vidler, 1992); they take their cue from Baudelaire and Rimbaud, the Surrealists and the Situationists, the bohemian and the flaneur of Benjamin. His is a “vagabond architecture” that is a good starting point for the description of concurrent temporary homes for the relationship that is created between the structure and its inhabitants.

One of the main characteristics of con-temporary homes is their temporary nature, whether it be a temporary use or a temporary and ephemeral structure. Con-temporary homes are temporary, and because of this we exploit the similarity between the two words to make a small play on words and use the expression con-temporary, as we have done for the con-temporary inhabitant.

As written by Kenko, a Buddhist monk: “A house, I know, is nothing but a temporary home, but what a joy to find harmonious proportions and a pleasant atmosphere in it” (Kenko, 1967).

With this, let us try to further explore the subject of temporary housing – taking as given, and common to several examples that we will mention, the im-portance of the temporal dimension – and look more closely at other features and qualities.

The reasons we experiment with temporary housing today are varied, and obviously the phenomenon of new-nomadism is central in this. As for mobile units for the civil population, the greatest masters were Richard Buckminster Fuller, with his first Dynamic Maximum Car and Dymaxion Dwelling Machine, and Jean Prouvé with his initial experiments on light prefabrication and the use of steel, in particular for the project and for the Maison Papillon Tropical. Both can be considered to be the basis of subsequent experiments on living in motion. We should also mention the projects on the theme by Albert Carl Koch, especially his folding home of 1947; Andrew Geller with the Beach and Reese Houses; and the first tensile structures studied by Paul Frei Otto. In the 1970s “different concepts came into play, such as versatility, a ‘single model applicable in different contexts’, to be joined by modularity, extensibility, integration” (Marcenaro, 2011). The radical movement of the ‘60s and ‘70s produced several examples of temporary architecture. “The invasion and intervention in the social realm with repeated actions of disruption of the habits and the architectural references of the city are undoubtedly one of the most incredible and scenographic aspects of the ephemeral that, in the sixties and seventies of the twentieth century, translated in Italy into the particular actions of the Group T and UFOs, with regard to the avantgarde and the radical in the field of art and architecture”¹. The T in Group T stands for Time: “It exhibited at the debut exhibit *Miriorama I*, at the Pater Gallery in Milan, the *Great Pneumatic Item. Environment with Variable Volume*, in 1960. This was their first exposure, and it was like a happening where the huge inflatable object, consisting of tubes made from transparent PVC, inflated to invade and spread into the surrounding environment, becoming a challenging and ephemeral element that involved the public, which came into action and turned into a spectator-actor. The proof of this active and decisive intervention is evidenced by the provocative and Duchamp-like label ‘Please touch’ with which the artists of the group accompany the exhibition of their works”².

Also, the Viennese group Haus-Rucker-Co presents projects related to the topic of the temporary through the use of structures made of pneumatic transparent material. “Haus-Rucker-Co’s installations served as a critique of the confined spaces of bourgeois life by creating temporary, disposable architecture, whilst their prosthetic devices were designed to enhance sensory experience and highlight the taken-for-granted nature of our senses”³.

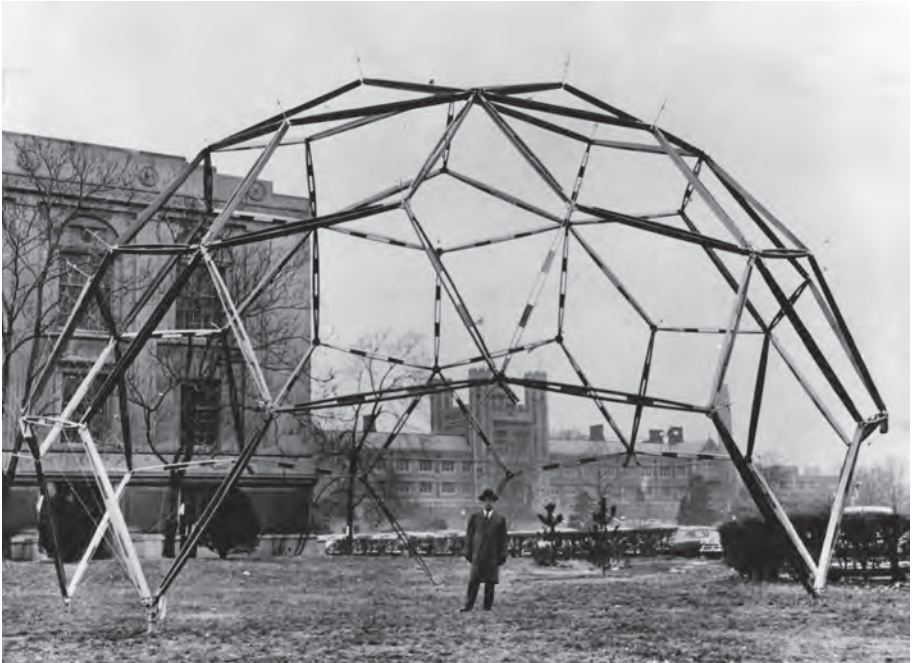
As we previously mentioned, the 1972 MoMA exhibition, *Italy: The New Domestic Landscape* marked the history of the project.

3.1. →
Geodesic Dome
Richard Buckminster Fuller
1954

© Courtesy of
The Estate of Richard
Buckminster Fuller

3.2 →
Dymaxion House
Richard Buckminster Fuller
1930

© Courtesy of
The Estate of Richard
Buckminster Fuller



The exhibition featured numerous experiments on the theme of capsules and in particular mobile homes, mobile architecture, etc. “Curated by Emilio Ambasz in 1972, the exhibition *Italy: The New Domestic Landscape* showcased the forefront of Italian design and commissioned a series of experimental domestic “environments” and attendant films by the most vibrant Italian architects and designers of the period: 9999, Archizoom, Gae Aulenti, Mario Bellini, Joe Colombo, Group Strum, Ugo La Pietra, Gaetano Pesce, Alberto Rosselli, Ettore Sottsass Jr., Superstudio, and Zanuso/Sapper. Utilizing a unique organizational method, works in the exhibition were separated into two distinct categories: Objects, which were subdivided into three groups – reformist; conformist; and contestatory – and Environments, which were divided into design as postulation; design as commentary; and counter-design and postulation”⁴.

If we talk about temporary living, specifically minimal living and minimum self-assembly, one cannot ignore the design of the Cabanon by Le Corbusier. It is important, as Nicolin writes, “to interpret the hut in Roquebrune with an attitude that is more interested in the aspects of collage, assembly, the multiplicity of languages, and above all see the Cabanon as a makeshift house. I do not really know if this solitary hut, the work of a stubborn genius of architecture, is influenced by certain visits to the Brazilian favelas but it certainly looks like a display of the wish to live in extreme conditions. (...) The demonstrative choice in the construction of his holiday cabin and the performance of a naturist lifestyle” (Nicolin, 2010). Nicolin imagines placing the installation of the Cabanon made for the exhibition “*Entrer Lentement*” on the edge of a contemporary metropolis, in an area where we find the huts of the current favelas, the cardboard architecture of the homeless, and other spontaneous constructions. The study on housing done by Le Corbusier was certainly not limited to the design of Le Cabanon, but also through research on *Maison Domino*, *Maison Voisin* and *Maison Citroen* and their different applications, it carries on the important modernist concept of the house as a machine for living in such a way that it connects with the research on minimum living of the last seventy years, and also to some extent, with the issues of living temporarily.

Modernism and the concept of home as a machine for living, rationalism, and particularly the concept of Existenzminimum are essential in the history of temporary living.

Also, the Japanese minimal housing tradition is critical and we cannot avoid avoid up the theme here by quoting the beautiful *Shadow Line* by Tanizaki, from 1933, a sort of exaltation of the traditional Japanese house as opposed to the western one: a contrast that unfolds through the data regarding the average area of a dwelling in 1959: 41mq in Japan and 80mq in the United States (Oshima, 2010). Nomadic living is a short step away from the self-production of



"This book is dedicated to all of you who are still choosing instead of thinking; you know, traveling instead of feeling. You have arrived, finding yourselves instead of getting down."
Helen, *Parables of Jesus*, 2010

"The task of transforming is the only course through which knowledge can be obtained."
Buddha, 2000

"It is my firm belief that the amount of conviction is the pleasure of life."
Norman Cherner, 1950



houses and furniture. Thus, following the trail made by the project Autoproduzione by Enzo Mari, Raumlabor propose nomadic furniture that they describe in this manner on their website: "Raumlaborberlin is designing the exhibition Nomadic Furniture 3.0 at the MAK Vienna this June. Taking as reference the publications Nomadic Furniture 1 and 2 by Victor Papanek (1973/74). This exhibition addresses the DIY movement as a contemporary phenomenon, tracing its origins and development until today. Raumlabor has conceived the entire space as one big workshop space, emphasizing the role of the everyday man in this chapter of design history while simultaneously inciting visitors to participate and build their own furniture"⁵.

It is interesting to reflect on the centrality of the materials previously introduced in the temporary project, to quote the work of Shigeru Ban, often the result of his experiments with paper, cardboard and bamboo. The architect is often confronted with the issue of temporariness, especially in emergency situations.

For example, following the Kobe earthquake of 1995, he devised a solution made from cardboard tubes, boxes for beer bottles and sand; his many other projects use similar materials, such as the project for the L'Aquila Temporary Concert Hall after the earthquake in Abruzzo, the Takatori Church, and the Japanese pavilion for Expo 2000 in Hannover.

Since the '90s, the subject of temporary homes in post-disaster environments and the issue of emergency homes has grown progressively. In Italy there is the MAPI system, a transportable mobile home, a container that needs little time and effort to be assembled and be ready to use. With housing for emergencies it is interesting to take inspiration from the publication of the *Emergenza del progetto: progetto dell'emergenza* which collects the results of the workshop "Architetture Con-Temporaneità, Emergenza del Progetto, Progetto dell'Emergenza" held in Florence in 2003. The central theme is the relationship between design and emergency: on the one side the contribution given by architecture and design to solve some of the problems of post-emergency situations, and on the other side the stimuli that the subject of the emergency can give to the scope of the project, so we can rethink the tools and methodologies of the discipline. In general, it can be stated that temporary homes are characterized as light, adaptable, flexible, reusable, sometimes transportable and economic, and the reasons that lead to the use of temporary houses are different and very varied.

Sometimes they are composed of mobile units which, if interacting, form actual mobile cities. This happens for example in the case of large infrastructure works (for example, oil and gas wells), at events or for military operations. As clearly illustrated in *Mobile City* (2011) there are many kinds of mobile cities and the author Roberta Marcenaro compiles a sort of classification according to the functions for which

they were designed and made. Reading the book, you realize that the phenomenon of temporary living is vast and far more prevalent than one might think. The phenomenon of mobile homes in the United States has been a way of life for thousands of people for decades.

Following Marcenaro's classification, there are three different models: temporary mobile cities, temporary dynamic mobile cities, and standing mobile cities. The first are settlements that are closely related to their function and use and, if they depend on the function itself and it disappears, this results in the total disposal of the city. In the second case it is the city that moves from one place to another (the so-called frog leap), and therefore the shape may vary depending on location; these are widely used as settlements near major infrastructure works, oil reservoirs etc. The third type includes settlements whose existence can last for an indefinite period.

The issue of temporary housing is extensive, very present, and involves inhabitants of the whole world, in spite of the methods being very different. It will suffice to say that a billion citizens of the world, about 33% of the global urban population, live in huts, makeshift constructions, or illegal housing. These poor and informal spaces are everywhere, and they are devoid of any thought of classical architecture but are spatially complex, expressive of their inhabitants' lifestyles (Boeri, 2010). Given the vastness of the topic, in this research we will focus mainly on examples related to the north-western part of the globe and we will not address the specific issues related to temporary housing in developing countries and in the southern hemisphere in general.

Often, however, the housing crisis was the main motivation for studies like the \$300 house by Vijay Govindarajan and Christian Sarkar, presented for the first time in the Harvard Business Review in 2011: it had many advocates, and the project went ahead thanks the support of companies, sponsors and advisors.

On the website 300house.com the presentation of the project reads: "We started with five simple questions:

- *How can organic, self-built slums be turned into liveable housing?*
- *What might a house-for-the-poor look like?*
- *How can world-class engineering and design capabilities be utilized to solve the problem?*
- *What reverse-innovation lessons might be learned by the participants in such a project?*
- *How could the poor afford to buy this house?*

The goal is to design, build, and deploy a simple dwelling which keeps a family safe from the weather, allows them to sleep at night, and gives them a little bit of dignity. If we can give the poor a chance to live safely and build an inclusive ecosystem of services around them which includes, clean water, sanitation, health services, family planning, education, and micro enterprise, maybe we can start

reducing the disease of poverty. By helping create this ecosystem, we believe companies can make money while providing services needed by the poor at an affordable cost. The poor deserve a chance, a real chance, to make it out of poverty". (Govindarajan and Sarkar, 2011) Or the similarly entitled project, the \$100 house, a gamble carried out by a group of American designers that focuses on the economic impact of the whole operation, or the WikiHouse, an open-source module for a building system used to build furniture but also small household shells. Even the furniture company Ikea brought forward a number of projects including a low-cost temporary hotel called Vardshuset, capsules for motorists to rest in along the Paris-Rhine-Rhone highway in France, and the project BoKlok⁶, which consists of the design and construction of prefabricated homes, furnished and ready for use, which are transported and assembled on site in less than a day.

In the following section, we will try to give order to the vast world of temporary living, by examining a series of case studies and proposing a classification of temporary houses (derived mainly from the scope of the project) on the basis of certain specific characteristics.

3.2 Classification of Temporary Housing Solutions

We have spoken so far of temporary housing in general, and we have drawn a kind of history of temporary, mobile and flexible domestic space. Given the breadth of the topic and the vast number of examples of design for temporary housing, at this point it would be interesting to try to categorize the different examples of temporary living according to the different typologies that exist. For each type we will present three case studies that are considered emblematic, to better explain the type they represent. The examples presented in this section are all united by their essence as domestic and hospitality spaces, but will differ by type: houses for holidays, houses of refuge for the homeless, homes for students and employees away from the office, temporary hotels, urban campsites, etc.

In some cases, they are capsules, single units with well-defined functions that are suitable to accommodate only one resident or family. In other cases, the systems are composed of several residential areas within which heterogeneous groups are housed, which creates a collective living situation, to be shared with strangers, often with different backgrounds, cultures and uses that require common areas that respond well to these different needs. Angelo Sampieri describes this characteristic of contemporary living: "In the contemporary design imagination, inhabitation goes back to a condition that is expressed by a sharing of practices, functions, consumption, values that takes shape and form by partial aggregations. Collective buildings, neighbourhoods, villages" (Sampieri, 2011).

The types we propose should not be regarded as closed, strict categories with no relationship between them; some case studies can be made to fit in more than one type, some areas of cataloguing overlap and depending on interpretation they may fall into several categories. And above all, the definition of these fifteen groups is ongoing, evolving, and should not be regarded as definitive.

The fifteen categories we have identified are:

- Spontaneous Shelters
- Wearable Houses
- Emergency Houses
- Workers' Houses
- Students' Houses
- Temporary Hotels
- Holiday Houses
- Living the Travel
- Living the Event
- Urban Camping
- Capsules
- Mobile Homes
- Parasite Architecture
- Technologies for Sustainable Houses
- Houses for Extreme Conditions

NOTES

- 1 <http://www.panspeech.eu/ca/inherit/challenge-3-heritage-and-innovation/heritage-and-innovation-contributions-list/item/submitted-item-75>
- 2 <http://www.panspeech.eu/ca/inherit/challenge-3-heritage-and-innovation/heritage-and-innovation-contributions-list/item/submitted-item-75>
- 3 <http://www.spatialagency.net/database/haus-rucker-co>
- 4 http://grahamfoundation.org/public_exhibitions/5040-environments-and-counter-environments-italy-the-new-domestic-landscape-moma-1972
- 5 <http://raumlabor.info/nomadic-furniture/>
- 6 <http://www.boklok.com/>

temporary housing solutions

case studies

Spontaneous Shelters

Spontaneous shelters can be considered one of the earliest forms of protection human beings feel they need, right after protecting themselves from physical attack, which is the very first form of protection. In contemporary times, and particularly in the north-western regions, it is the homeless who continue to need and use spontaneous self-built shelters. In the first example we see a series of photographs that immortalize the self-built shelters in the residual spaces of large cities. In order to have examples that illustrate the interaction between resident and self-construction we propose two cases that are very different. Fernando Abellanas' project investigates the reuse of unused public space through an easily assembled structure that can be embedded in the wall structure of viaducts, giving a new function to these invisible and unused spaces. The U-Build system, using a series of prefabricated modules, makes it possible to build an independent house in just one day, encouraging users and communities to build their own space.

01 • Cardboard Houses / Miyamoto Ryuji, 1985 - 1999

02 • Refugiarse de la Ciudad en la Propia Ciudad /
Fernando Abellanas (Lebrel Studio), 2017

03 • U-Build System / Studio Bark, 2019

01 • CARDBOARD HOUSES

Miyamoto Ryuji
from 1980's to the mid 1990's

Cardboard Houses consists of a series of photographs taken by Miyamoto tells how the artist has drawn attention to the social aspects of urban living, portraying the makeshift shelters constructed with pieces of cardboard by the homeless. The artist describes the temporary housing he portrays in his shots: "these were built as separate isolated single dwellings, not collective settlements, nothing like the squatter slums one sees in the great cities of Asia, Africa and Latin America. No, these had none of the boisterous energy of family life that overflows those slums; these were quiet, solitary retreats. As if someone had sought out hidden seams and buffer zones in the constructed urban fabric in which to stake individual claims and hide away unseen. Tacked together out of scavenged refuse materials commonly discarded in all big cities – cardboard boxes, scraps of wood, polystyrene packs, mattresses, plastic tarps, umbrellas – these dwellings attest to the consummate skill of their builders, persons alienated from both society and family working today in exactly the same mode as humans in primeval times who gathered their own materials to build their own shelters in the wild. However cramped and rickety they might appear, these 'homeless' cardboard houses are the product of earnest efforts to utilize empty urban spaces. Existing within the contemporary city whose every spatial assignation is determined by economics and politics, they stand wholly apart from consideration of efficiency and power. Each individual Cardboard House has a presence like a wedge driven singlehandedly into the urban mass, exposing diverse contradictions and social issues therein. As if to say that no matter how highly informative the contemporary city, that city still exists in the natural world, and even city dwellers still must live by graces of nature. These Cardboard Houses give a glimpse of early humankind's primal struggles for survival, and those who live in them are the huntergatherers of the contemporary city. The Cardboard House is an archetypal human dwelling" (Miyamoto, 2003).

02 •

REFUGIARSE DE LA CIUDAD EN LA PROPIA CIUDAD

Fernando Abellanas (Lebrel Studio)
2017

The self-taught designer Fernando Abellanas installed a hidden studio under a graffiti-covered bridge in the Spanish city of Valencia, using the existing concrete infrastructure to form a roof and walls for the hiding place. Abellanas, who designs furniture and lighting under the name of studio Lebrel, created the small hut out of wood and metal structures in just two weeks.

He never reported the exact location of the shelter within the city, but said he was often attracted by the design of urban spaces by making the most of unused spaces, whose potential can't be seen by everyone who passes. They are places that have become unusable because of their architecture, their location or their size, but Abellanas feels a great attraction for this type of place by intervening directly and spontaneously with a project: "it is a personal intervention that wants to give more value to this type of spaces. It is also about recovering those sensations of the huts that we used to make as small hiding places and places to live in extreme situations. To remain isolated but at the same time close to our home, the city"¹.

This workspace is conceived as a hidden urban cabin, to isolate itself and offer shelter from the hustle and bustle of the city, even though it is located directly under a busy street. "In this case, we are not suggesting an idyllic hut in the middle of the woods, but rather small spaces recovered from the city itself, where one can hide from the busy rhythm of the city"². The metal and wood structure slides along the beams on rails to complete a single living space: there are wooden shelves, and for a possibly longer stay, a shelf and plastic chair, a set of bedding and a lamp.

1. <https://thespaces.com/fernando-abellanas-designs-secret-studio-bridge-spain/>

2. <https://www.theguardian.com/cities/2017/aug/31/valencia-parasite-architecture-studio-hanging-under-bridge-fernando-abellanas>



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© Jose Manuel Pedrajas



03 • U-BUILD SYSTEM

Studio Bark
2019

This project is an environmentally friendly solution for affordable, quality accommodation in empty buildings.

The module takes one day to build and minimizes waste because it can be removed and rebuilt at another site. It was designed to respond to the shortage of housing solutions for young people, who are often looking for short-term accommodation and have difficulty accessing the real estate market. The aim is to take advantage of the enormous heritage of abandoned properties, of which there are some 600,000 in the UK.

U-Build consists of a simple modular manufacturing system designed by Studio Bark, which aims to encourage users and communities to build their own spaces. "U-Build's design principles were born out of a desire to make construction truly accessible and truly self-built, opening the prospect of a self-built construction to a greater part of the public"¹, explained the studio.

The design system is based entirely on a kit of wooden flat-pack parts and components, and the ability to make the construction affordable in the true sense of the term to the public. Component parts can be easily snapped together as elements of a large puzzle that can be fitted together and then easily reassembled and disassembled directly into the chosen space. The concept of being able to disassemble the various parts over and over again allows the user to reuse them at different times to generate new spatial compositions and multiple uses. "The U-Build system is reusable, environmentally responsible and incredibly cost effective without sacrificing quality"².

1. <https://www.dezeen.com/2019/05/10/ubuild-studio-bark-modular-architecture/>

2. <https://studiobark.co.uk/projects/the-shed-project/>

temporary housing solutions

case studies

Weareable Houses

Wearable houses are a type similar to those above, but in this case the designer is involved. It consists of houses/shelters that are in close contact with your body and therefore do not have the facilities of a real home, but are characterized mainly by a protective function; they're like a second skin for the person wearing them.

They are often provocative artistic projects connected with the personal vision of the contemporary world of the artist/designer.

The work done by the Horta studio in this area is particularly vast, although we are going to limit ourselves to a single case study.

The project of Martín Azúa, which has been part of the permanent collection of MoMA since 2007, is a very thought provoking representation of how each of us could carry around our own home simply by putting it in our pocket, and it touches on the nature of modern humans, seen as an accumulators and consumers who are attached to the objects that surround them, objects they can no longer do without. Finally, Denise Bonapace's project investigates the theme of objects that inhabit our homes and how their meaning and role changes in the age of nomadism.

04 • Refuge Wear - Habitent / Lucy Horta, 1992 - 1993

05 • The Basic House / Martín Azúa, 1999

06 • Wearable Homes / Denis Bonapace, 2018

04 • REFUGE WEAR - HABITENT

Lucy Horta
1992 - 1993

When speaking of wearable houses, one has to refer to the work of Lucy Horta. On her website we read: "Her Refuge Wear openly manifests man's procedures of space definition, that is to say, how he produces his spatial condition. In this way, as underlined by Daniel Sibony "to inhabit a space is to assimilate it to a body". The body is a building, and society too has a spatial morphology. Refuge Wear - Habitent, being a necessary element of an individual's need for a minimum personal space, allows the wearer to isolate himself from the world and create a place of reflection and meditation; a closed, four-dimensional universe. It is similar to a mountain refuge, that is to say a temporary shelter providing a basic comfort where he can stop off before continuing on his way. Refuge Wear can help him rebuild an inner strength and, like any house, allows him to plant his axis mundi. The artist developed the Refuge Wear series in conjunction with certain homeless people whose paths she had followed over a number of years.

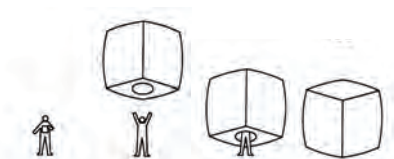
The aim of the Refuge Wear is to serve as objects of meditation, made more poignant as some of the homeless have since succeeded in reintegrating into society. Unlike the committed political artists of the sixties, Lucy Horta prefers to confine herself to the world of art rather than seeking to denounce the 'deficit-generating' systems in society. she confronts reality face to face; a reality that she herself has summoned by acting on the very terrain of these actions"¹.

1. <http://www.studio-orta.com/en/artwork/3/Refuge-Wear-Habitent>

05 • THE BASIC HOUSE

Martín Azúa
1999

Here, we again provide a description of the project through the artist's own words: "The basic house is an habitat volume; foldable, inflatable and reversible – experimental prototype made from metallized polyester. Our habitat has turned into a space of consumption in which an unlimited number of products satisfy a series of needs created by complex systems and relations that are difficult to control. Cultures that maintain a more direct interaction with their environment show us that the idea of habitat can be understood in more essential and reasonable terms. Influenced by these ideas and using the most advanced technology, I came up with an almost immaterial house that self inflates with body heat of from the heat of sun; so simple and versatile that it protects us from the cold and from the heat when reversed; so light that it floats; and moreover, it folds up and fits into your pocket. Ideal for a life on the move without material ties. Having everything without having almost anything. Basic Home is not a product, rather a concept of extreme reduction. Some years ago I was impressed with an Ezio Manzini's sentence, an Italian theoretical of sustainability, he said that Design's role, in a future, will be to make poverty attractive. Science away the tools of change, but Art and Design are which, somehow, propose or imagine new scenarios. Basic home tries to make a very radical proposal attractive. It is evident that the saturation of products in "developed societies" doesn't mean already a sign of progress, rather it is becoming a threat for the planet. If a house is kept in a pocket, it is obvious that it can contain anything and breaks with our lifestyle based on consumption of products"¹.



1. <http://www.martinazua.com/product/basic-house/>





Elisa Testori's Home
© ph. Maria Teresa Furnari

06 • WEARABLE HOMES

Denise Bonapace
2018

But what about the subjects, that is, the primary and permanent inhabitants of the houses, in this passage of constantly changing renters? What is their role and meaning in the age of nomadism? The most direct answer is to imagine that those who choose nomadism predict separation from things, with the exception of portable and adaptable ones. Do you need a house to live in?

These are questions that Denise Bonapace asks herself by exhibiting different interpretations of the concept of Living under the name WEARABLE HOMES, during the exhibition *999 Domande sull'abitare contemporaneo* at the Triennale di Milano in 2018. A performance of wearable mobile homes, that become places of narration full of emotions, projections, desires; the result of identity and ritual choices that dress us; accompanying each of us on our own personal journey. Houses, apartments and places that talk about us, built with elements that represent us and express who we are. Elisa Testori's idea of home is expressed with these words: "Wherever home is, a bowl for my dog and the necessary to prepare and enjoy a good meal, alone or in company. Music in the air, good books to make me think about the many words and the many ways to express ideas. And a little Italy, always reminding me where I come from!"¹ Instead, Vittorio Cosma's house is identified "Like a turtle. I tend to take the house with me. The agenda is an attempt to put order in the thousand things in life. Ginger is for me the medicine par excellence, the natural protection against (almost) all evils. CDs because music is my life"².

1. <https://denisebonapace.com/installazioni/wearable-homes/>

2. <https://denisebonapace.com/installazioni/wearable-homes/>

temporary housing solutions

case studies

Emergency Houses

Temporary solutions for the home are often linked with the theme of emergency. More and more often designers are faced with the difficult themes of living in fragile situations, such as after a disaster. The text *Emergenza del Progetto: Progetto dell'emergenza* (Bologna & Terpolilli, 2005) recounts a series of projects that arose in this very context. It is a very broad topic because there are many types of emergencies: homelessness, earthquakes, floods, but also the poor conditions in some villages in Africa and other areas of the planet, and consequently, the designs are very different from each other. Numerous designers of international fame have delved into this issue in recent years, especially after the earthquake in Japan in 2011, as we will see in the case studies presented. There are also a number of projects, such as the third in this section, SOS Save Our Soul, that were created for the emergence of the homeless or refugees and to solve different types of emergencies, not associated with one particular event. This area, within the theme of temporary living in the very near future will be faced with increasing awareness by international designers, offering a better chance of refuge to many people in the world who do not yet have their own home, increasing the right to housing as much as possible.

07 • Container Temporary Housing / Shigeru Ban, 2011

08 • Home for All Project / Toyo Ito, 2011 - 2022

09 • SOS - Save Our Souls / Achilleas Souras x Moroso, 2017

07 • CONTAINER TEMPORARY HOUSING

Shigeru Ban
Onagawa Miyagi, 2011

If you talk about temporary housing due to emergency, it is necessary to mention the projects of Shigeru Ban and his use of paper and cardboard as a building material. The examples are many, and not just of houses: he also designs churches, concert halls and other common areas used after disasters. Here we mention a domestic project built after the 2011 earthquake in Japan. Here too, however, common areas are provided by the architect to be used as a market and community centre, because the social dimension is crucial at a time as sensitive as a post-disaster. The designers explain: "Since the March 11th earthquake, we have visited more than 50 evacuation facilities and installed over 1800 units (2m x 2m) of our Paper Partition System to ensure privacy between families. During that time, I heard the news that the town of Onagawa was having difficulty to construct enough temporary housing due to the insufficient amount of flat land. Therefore, we decided to propose three-storey temporary housing made from shipping containers. By stacking these containers in a checkerboard pattern, our system creates bright, open living spaces in between the containers"¹.

The standard temporary houses issued by the government are poorly made, and there is not enough storage space. "We installed built in closets and shelves in all of our houses with the help of volunteers and with the donation fund. It will become a breakthrough and precedent to new government standards of evacuation facilities and temporary housing"².

1. <http://www.archdaily.com/489255/the-humanitarian-works-of-shigeru-ban/>

2. <http://www.designboom.com/architecture/shigeru-ban-onagawa-temporary-container-housing-community-center/>



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08 • HOME FOR ALL PROJECT

Toyo Ito
2011 - 2022

After the devastating March 11th earthquake, some of Japan's most renowned architects came together to form the *kisynnokai*, a group including Riken Yamamoto, Hiroshi Naito, Kengo Kuma, Kazuyo Sejima and Toyo Ito. The architects talked with the affected people from Sendai, trying to find a way to help with the reconstruction of the city and to improve the community's daily life. The result was the Home for All (*Minna no Ie*) project, a place where people could feel at home, meet, relax and talk about the future of their city. The first Home for All was finished by Toyo Ito and three architects in Sendai in autumn 2011: it is a small traditional timber structure that allows people to look to the future once again.

At the 13th Venice Architecture Biennale, the Japan Pavilion presented Home for All at the *Architecture Possible Here* exhibition, the current research to develop the project's other iteration in Rikuzentakata, in the form of dozens of study models for the project.

Commissioned by Toyo Ito, this research was conducted by young architects Kumiko Inui, Sou Fujimoto and Akihisa Hirata, and the exhibition also included the work of photographer Naoya Hatakeyama. Home for All isn't a home in the traditional sense.

It has a "homeness" in regard to scale and the division of rooms, but it isn't inhabited. Instead, it functions as an informal meeting point for the community. Ito describes it as "an attempt to provide places where those who've lost their homes in the tsunami can meet and enjoy a little breathing space"¹. The temporary housing erected for those made homeless by the disaster provides little in terms of individuality or even comfort, so the Home for All spaces focus on bringing people together, serving as important nodes in a society that has little else in terms of public space. The function becomes that of rebuilding the community spiritually while the restoration of the physical infrastructure is yet to start.

1. <http://www.domusweb.it/en/interviews/2012/09/03/toyo-ito-home-for-all.html>; <http://disegnodaily.com/magazine/toyo-ito-s-home-for-all-completes>





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09 • SOS - SAVE OUR SOULS

Achilleas Souras x Moroso
Milan Design Week, 2017

During Milan Design Week 2017, artist Achilleas Souras used hundreds of life jackets to assemble an igloo for the SOS Save Our Souls installation in the Moroso showroom. Born in London and raised in Athens, London and Barcelona, where he currently resides, Achilleas is a sixteen year old student who wanted to intertwine his interests in both architecture and design with his sensitivity towards social issues with this project. Starting from the construction idea of Lego, the young artist has used life jackets to create a waterproof and thermal igloo ideally conceived as a shelter and as a first place of welcome for men, women and children fleeing their countries.

The designer had shown, before this installation, a structure similar to the shape of an igloo at the Maritime Museum of Barcelona. To create the installation in Milan, SOS Save Our Souls used 52 jackets for the first igloo and 1,000 clothes abandoned on the coast of Lesbos (Greek island) that has become a regular landing point for refugees entering Europe: Souras cut and folded the jackets to resemble blocks of ice before assembling them together. The resulting waterproof structure is intended both as a refuge and a reception point for incoming migrants. In a simple and spontaneous way, Souras confronts us with reality.

The title of the project is obviously also a metaphor: if we continue to ignore this tragedy that is repeated daily, we put our soul's salvation at risk: Save Our Souls thus becomes a motto that Achilleas addresses to the spectator, a warning to the international community that brings with it the hope of being able to give support to thousands of refugees.

Precisely for this reason, Achilleas Souras hopes that his project can one day be used in rescue operations to effectively help these people. The exhibition has the recognition, moral support and official patronage of UNCHR, the United Nations High Commissioner for Refugees, and the Greek Embassy in Rome.

temporary housing solutions

case studies

Workers' Houses

This category is based on the type of people that temporary houses will accommodate: workers who work outside the office, far from their homes towns. This consists mostly of workers who work on the construction sites of large highways, railways or plants of various kinds; or migrant produce pickers; or the staff of events (cultural, religious, music or sport). In recent years, this classification has also included remote workers who seek temporary solutions where they can live and work in order to get away from their daily routines. The examples in this category are numerous and widespread, although often poorly designed, and with rather poor aesthetic qualities. In the case of settlements at major construction sites, container systems are often used. Here we show three very different types in order to give as extensive an overview as possible.

10 • Villaggio ENI / Edoardo Gellner and Carlo Scarpa, 1954

11 • ColoNY / Moma PS1 / a77, 2013

12 • Remoto Community / Alice Mela and Irene Ameglio, 2020

10 • VILLAGGIO ENI

Edoardo Gellner and Carlo Scarpa
1954

The ENI holiday village in Borca di Cadore (BI) was built between the end of the 1950s and the early 1960s, thanks to the ambition and drive of Enrico Mattei, the founder of ENI, who created a mountain settlement capable of representing his idea of progress, based on taking care of the worker (and his family) both in the time marked by production and in the leisure time of holidays. It is a large complex (over 100,000mq), with a construction articulated over several structures, and built, according to innovative criteria, in a large forest at the foot of Mount Antelao, about ten kilometres from Cortina d'Ampezzo. "The idea behind this visionary and innovative project site, was a sort of social town planning scheme, conceived by Mattei, and later realized, by Edoardo Gellner in the first instance, and in collaboration with Carlo Scarpa for some parts. Although the village consists of: a colony for 600 children and two hotels, in the valley; the church, located on a hill; and 270 single family cottages and the fixed tent camp for 200 children, on the edge of the forest, it does not alter the image of the alpine landscape, but integrates harmoniously with it"¹. This is achieved by locating the buildings according to a scheme sloping down towards the valley, also using an innovative language evoking that of mountain architecture. The constructions curve along a winding road, from which the accesses to the individual units branch off, located so as to occupy as much as possible the areas devoid of vegetation. This adaptation to the initial natural condition contributes to making the Village perfectly integrated into the forest. It is an exceptional and unique site in Italy, in which the relationship between the strong aspects of landscape and natural environment merge in an astonishing way with the organic architecture, which today the forest literally devours. "Over the years, the Villaggio ENI was abandoned, its social and architectural value having been forgotten. Today it is being restored and redeveloped, once again giving life to the social value that distinguished it"².

1. <https://www.atlantearchitettura.beniculturali.it/villaggio-eni/>

2. <http://www.progettoborca.net/anna-de-salvadoruna-scheda-sul-villaggio/>



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11 • ColoNY / Moma PS1

a77
2013

We begin with a very special example of temporary houses for workers: it is a museum installation which hides a housing function and is for a very specific kind of person: artists and designers.

As part of the Expo 1: New York festival in 2013, the courtyard of the MoMA PS1 was filled with a series of caravans, brought in by the Argentinean architectural firm a77. ColoNY is the name of the installation designed by a77, which was interpreted by curator Pedro Gadanho as an open experiment, an opportunity to rethink the political and social function of architecture within the festival's general theme – an exploration of ecological challenges in the context of early 21st century economic and socio-political instability.

“The devastating effects of natural disasters and economic volatility have spurred architects to reconsider how to build a tumultuous world”¹. The Argentinean architectural firm a77 created a colony in MoMA PS1’s outdoor courtyard in which artists, thinkers, architects, and other cultural agents were invited to live and work communally. At both stages of its construction and occupation, the Expo Colony sought to find alternatives for future housing and use of public space. “It is also a proposal for a different exhibition format; one that stresses process over product and collective creativity over the individual artist. Each week MoMA PS1 invited different hosts to live and work with their collaborators for the duration of their stay”².

1. <http://www.momaps1.org/expo1/module/colony/>

2. http://www.domusweb.it/en/architecture/2013/06/26/constructive_action.html





12 • REMOTO COMMUNITY

Alice Mela and Irene Ameglio
2020

Remoto Community is a project created by Alice Mela, interaction designer, and Irene Ameglio, freelance project manager, both from Turin. In 2020, during the lockdown caused by the COVID-19 pandemic, they had the opportunity to move to work remotely in the Alps. It was supposed to be a COVID-19 escape of some weeks, but it turned into a permanent choice.

From this experience they came up with Remoto Community, a high-altitude co-living project. The two creators rented flats in a mountainous area to host people who want to experience smart working from a mountain location. Guests can stay from one to three weeks and have all the comforts of a hospitality service including breakfast and the opportunity to cook together with the rest of the community. The locations of the Remote Community change from season to season, depending on the spaces available for rent.

“The hospitality service offer guests a space to sleep, eat and work in peace and quiet, and they can participate in common activities with other guests, such as nature walks, talks, musical evenings, watching films and documentaries, as well as special activities such as wine tasting, yoga or workshops”¹.

1. <https://www.remoto.community/>



© ph. Laura Cantarella



© Remoto Community

temporary housing solutions

case studies

Students' Houses

As in the previous case, this category is based on the precise definition of the type of resident: non-resident students who live for longer or shorter periods outside their town of origin. Residence halls are usually permanent structures but these are often used by students for temporary periods, thus effectively becoming temporary houses. In some cases, however, in recent years, things have been progressed and temporary solutions have also been designed in the structure itself. There are very different types, including the “solution container”; a cluster of individual units that, when put together, form an actual housing complex that is closer to the idea of the capsule – as in the case of the project *Hotello*, which was imagined to be placed, alone or with other units, in former industrial buildings, in unused spaces, etc. Or, like 10 smart SQMs, they are small, self-sufficient units, which can be easily moved and aggregated into housing complexes.

13 • *Hotello* / Antonio Scarponi and Roberto de Luca, 2013

14 • 10 Smart SQM / Tengbom Architects, 2013

15 • *Urban Rigger* / BIG, 2016

13 • HOTELLO

Antonio Scarponi and Roberto de Luca
2013

Hotello is a portable space packed into a trunk that contains all the necessary elements needed to work and rest.

“It consists of a metal structure that supports a translucent and sound-absorbent curtain, and it can be combined and aggregated in different configurations”¹.

Hotello, designed by Roberto de Luca and Antonio Scarponi for the Swiss firm Daskonzept, is a 10m³ form designed to live extemporaneously in large enclosures that have been abandoned by contemporary cities. “It is stored in a portable case that contains all the basic elements needed for a living cell: a bed, a desk, a lamp, a chair, and it was first presented during the Milan Design Week 2013 at the Steam Factory”².

1. <http://www.conceptualdevices.com/2013/03/hotello-somnia-et-labora-a-portable-office-hotel-room-designed-with-roberto-deluca-for-daskonzept-at-fuorisalone-2013/>
2. <http://www.viafarini.org/italiano/mostre/hotello.html>



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14 • 10 SMART SQM

Tengbom Architects
2013

Tengbom Architects have designed a unit for students which is affordable, environmentally friendly and smart, in terms of design and choice of materials.

The small houses can easily be moved around, which makes the concept flexible and easy to implement on a temporary basis, and thus, gives universities the option to quickly adapt their student housing according to the number of registered students.

The project is a collaboration with wood manufacturer Martinsons and real estate company AF Bostäder. "To meet the needs of students in a sustainable, smart and affordable way was the key question when Tengbom worked in collaboration with students at the University of Lund to designing this student unit of 10mq. The unit was displayed in the Virserum Art Museum during 2013; in 2014, 22 units were built and ready for students to move into"¹.

The truly compact houses offer a comfortable sleeping loft, kitchen, bathroom and a small garden with a patio. Sustainable and affordable building techniques are used to reduce the construction costs and make the modules affordable. Due to an efficient design and the use of cross laminated wood as a construction material, the rent can be reduced by 50%. Moreover, the modules reduce their ecological impact to a minimum. The housing concept challenges some common ideas about student housing, which in many places is organized in multi-storey blocks of flats, while the regular single family house is the most appreciated form of living worldwide.

"So what about students? Tengbom's units scale down the concept of the single family house to a size that meets the needs of the student. It's small, like any other student room, but it has a garden and immediate access to the public domain. Altogether the houses could form new micro villages with an interesting new role for the space between them"².

1. <http://www.tengbom.se/en-US/projects/207/smart-student-units>

2. <http://popucity.net/tiny-pop-up-modules-change-the-way-students-are-housed/>

15 • URBAN RIGGER

BIG
2016

The Urban Rigger housing unit is a unique property designed by BIG studio for the port of Copenhagen; it comprises nine maritime containers stacked and arranged on a floating base, to create 15 studio residences on two levels: protected, patented, floating, flexible, energy efficient and mobile, for a total of 745m² distributed in 9 dwellings, 3 individual student residences, a shared green courtyard, a kayak basin, a bathing platform and a barbecue area, plus 65 m² of common rooftop terrace. Downstairs, below sea level, the 220 m² pontoon (basement) consists of 12 apartments, a large living room plus kitchen, a technical room and a fully automated communal laundry. The blocks are angled with overlapping ends to frame a communal garden in the centre of the mobile platform – also designed to protect the dwellings from the threat of rising sea levels. The containers are connected to each other by glazed spaces similar to greenhouses. Windows and doors are punched at the ends and sides of the corrugated metal blocks, which are painted in brilliant aquamarine. The flat roofs of the three containers forming the upper floor each have a different function. One provides a terrace, another houses solar panels, and the final roof is covered with grass. Using the additional construction principles for connectivity, it has been possible to achieve unprecedented flexibility in the floating elements, so that the concept can be easily assembled into floating apartment blocks of varying sizes according to needs and wishes, a place that contributes to the quality of life in all its aspects: economic, social and cultural. As the number of students continues to grow, further student accommodation will be needed to welcome them. As a result, the architects used the underused but centrally located port of Copenhagen as a stage to present a type of building optimized for cities adjacent to water. The standard size of a shipping container ensures that urban transport units can be transported by road, water or air anywhere in the world at a very low cost. In addition to the use of upcycled shipping containers, the design employs many environmentally sustainable solutions; including water source heating, solar energy and energy efficient pumps.







temporary housing solutions

case studies

Temporary Hotels

All hotels can be considered temporary homes given the short use made of them by the inhabitants, yet there is a particular category of hotels, temporary hotels, that are temporary in their structure or their life cycle. Designed for a particular event, a specific context, or the summer season, after a limited period of time it ceases to function. We will now present other examples that highlight the characteristics of this type, and in particular, we will show how the standard hotel room can be radically rethought when faced with the increasing demands of those who use it.

16 • Hotel Shabby Shabby / Raumlaborberlin, 2014

17 • (W)ego / MVRDV, 2017

18 • StarsBOX / Studio Officina82, 2018

16 • HOTEL SHABBY SHABBY

Raumlaborberlin
2014

The Hotel Shabby Shabby is a collective project by Raumlabor that questions the use of the hotel room and its characteristics. The authors write: "In May 2014, we invited all creative geniuses, students of architecture and professionals to a competition in search of a commission to build the hotel room of their dreams. Made from the city of Mannheim's trash, 22 single hotel cabins with 'individual comfort' were created by 120 people from France, Belgium, Switzerland, Portugal, Poland, England, Austria and Germany in the purpose built construction camp next to the National Theatre of Mannheim. From this central hub – the open workshop and camp area – the construction teams spread out into the city, where each group set up and installed one hotel-cabin in a selected location around Mannheim: in parks, next to statues, along the banks of the Rhine and the Neckar, on the site of former US bar racks and on the roofs of houses. From May 22nd to June 8th (the entire length of the festival 'Theater der Welt 2014') the hotel cabins could be rented for one night by anybody, who has always dreamt of spending their "Ferien (holidays) in Mannheim"¹.

The following year, in 2015, the same collective launched a second edition of the collective project: "The Shabby Shabby Apartments in Munich. On this occasion, the initiative was not about solving the problem of housing affordability in Germany as it was about encouraging debate among residents. The Shabby Shabby Apartments project wanted to send the message that social housing needed to be addressed through design and art. Many of the solutions presented were self-contained structures, others utilized existing structures and delivery spaces, such as passageways between buildings or spaces under construction"².

1. <http://raumlabor.net/hotel-shabbyshabby/>

2. <https://raumlabor.net/shabbyshabby-apartments/>



Lichter Hotel by Nathalie Fournier, Cécile Rotarier, Camille Delaunay, Simon Durand, Benjamin Le Roux and Mathieu Le Roux © Raumlaborberlin



Schlafdom für Theaterpilger by Wiebke Lemme, Nataliya Sukhova, Viktor Hoffmann, Andreas Helm © Raumlaborberlin

HALLO
WELT

HALLO
WELT

HALLO
WELT



THEATER
DER WELT
Raumlabor
berlin

Hotel Shabby Shabby
© Raumlaborberlin



HOTEL
SHABBYSHABBY

120 PEOPLE
7 DAYS
22 HOTEL
ROOMS

MANNHEIM 2014



Yellow submarine by Laura Petruskeviciute, Paulina Naruseviciute and Kurt Cleary
© Raumlaborberlin - ph. Matthias Kestel



Our shower brings all the surfers in the yard by Tamara Popovic and Andjela Brasanac
© Raumlaborberlin - ph. Matthias Kestel

17 • (W)EGO

MVRDV
2017

During the Dutch Design Week 2017, MVRDV studio built a colourful and futuristic hotel with nine rooms that can be reset in different configurations. (W)ego is an accommodation concept that can adapt to the different needs of each future inhabitant, whether they are families, students or refugees. MVRDV developed the project in collaboration with The Why Factory, a research institute at TU Delft, founded by MVRDV co-founder Winy Maas. It is part of an exploration of how cities will develop in the future, in the face of issues such as climate change, resource decline and rapid population growth.

The city of the future is flexible.

Have you ever dreamed of sleeping high in the air? How does it feel to sleep in a vertical roof garden? What if your room was made of stairs? Would you have the courage to sleep in a room that was a billboard? Or inside a glittering cave? Which is your dream room? In this installation, nine rooms were created to realize these idealistic but selfish perspectives in a limited space.

Today, individual needs prevail over the needs of others: each colour is chosen to accommodate a different occupant and their desires, though must be in relation to the desires of others.

The playful construction refers to the idea of confronting the dreams of others when living in a limited urban space, forcing users to negotiate with each other to optimize its uses. A yellow attic, a purple space with shelves, an acid green section with hammocks and stairs, a multilevel pink suite. In this way, the (W)ego installation hopes to represent a window on the future to adapt the dwelling to the needs of the user, as well as promoting the coexistence of multiple lifestyles in an optimized and dense reality.







©MVRDV

18 • STARSBOX

Studio Officina82
2018

StarsBOX is a temporary living project that reflects on contemporary mountain life. StarsBOX was born from an analysis of the temporary living solutions of migrant shepherds, who would visit the mountain pastures in the Ligurian Alps during the summer months.

The project offers shelter but can also open up to the sky to offer visitors the most beautiful mountain views. Its design combines the archetypal forms of a shelter with sophisticated interlock-ing technology of its various wooden components.

Presented by the Officina82 architecture studio in the summer of 2018, the project to date counts 70 small houses installed in Italy and other parts of Europe that create a network of hospitality facilities. StarsBOX is conceived as an alternative to camping, combining the comfort of a bedroom with the possibility of being in contact with nature and the sky. The wooden structure can be easily transported, allowing it to be moved as required. In fact, the con-structions are designed to be used only during the summer period and dismantled towards the end of September, in order to reduce their impact on the mountain landscape.

“The project stems from the idea of creating a network, or rather a constellation, of temporary living solutions in remote areas in contact with nature in order to increase the accommodation capacity of refuges, campsites and agritourism in a more widespread fashion”¹.

1. <https://www.officina82.com/starsbox>



© ph. Francesco Salvaggio



© ph. Simone Mondino



temporary housing solutions

case studies

Holiday Houses

Continuing on the heels of the previous case study we now present some examples of solutions using temporary houses for holidays. These are small mobile homes, cells, capsules or other solutions which share the same function: accommodation solutions during holidays. In some cases, such as the Walden, it is a single inhabitable cell; in other contexts, such as the TreeHotel or Glamping for ArchiGlam, it is a set of structures that form an actual complex, a kind of camping or holiday village. In this category the relationship with the surroundings is fundamental, in particular with the surrounding nature. Excluded from this category are standard holiday villages because in their case, as well as for hotels, it would only be for temporary use by the user, while the structure remains permanent and unchanged over time. Here instead, we find a collection of structures that are also temporary and ephemeral.

19 • Walden / Nils Holger Moormann, 2006

20 • TreeHotel - Blue Cone / Sandellsandberg, 2010

21 • Glamping by ArchiGlam / ArchiWorkshop, 2013

19 • WALDEN

Nils Holger Moormann
2006

The designer's description reads: "Walden. Or Life in the Woods is a story from the American writer and philosopher Henry David Thoreau, written in the mid-19th century, which describes his life and relationship with nature. This concept of a simple life influenced the garden-project from Nils Holger Moormann, which invites one to live outdoors. "Determined garden owners are able to store various tools such as shovel, rake and wheelbarrow in this 'wooden box' of unusual proportions. Easy goers have to decide whether to take a seat at the table in the seating cabin, or climb a ladder to the upper level. There it's possible to enjoy the view or to stretch out and guess cloud shapes or count stars under the sliding sunroof. The obligation of a campfire is created in a swinging fire cauldron, and right beside it, the necessary space for firewood.

"As a whole, Walden offers lots of room for things we associate with 'garden' and 'outdoors' and honours them with a layout, in which they can be seen: birdhouse and bird sees, flower pot and water can, grill utensils and picnic table"¹.

1. <http://www.moormann.de/en/furniture/other/walden/description/>



© ph.Jäger & Jäger



© ph.Jäger & Jäger



© ph.Jäger & Jäger

20 • TREE HOTEL - BLUE CONE

Sandellsandberg
2010

The idea behind TreeHotel is to offer high-standard accommodation in a harmonious setting where daily stress quickly fades away and guests can enjoy the peace and purity of unspoiled nature. Together with some of Scandinavia's leading architects, five uniquely designed treerooms were created in Harads, approximately fifty kilometres outside the city of Luleå. The treerooms are located 4-6 metres above ground all with spectacular views of the Lule river. A very important part of the concept is to have a minimal ecological footprint. Therefore, the hotel is built around the ecological values in which substantial resources have been devoted to finding sustainable construction and energy solutions.

The Blue Cone, one of the structures of TreeHotel, is built around ease and simplicity, both in terms of choice of materials and design. The room is a traditional wooden construction with three pillars on the floor, to give a sense of height and lightness and at the same time provide stability. The ground underneath the room is inclined, which adds to the feeling of being high up. Inside the room is a double bed with a spectacular view, which is doubled by a reflective mirror behind the bed.

The long ramp, slightly tilted from the other side of the building to the entrance, makes the room accessible even to those needing assistance. In addition, the room has an extra spacious and therefore accessible bathroom. The exterior is made of pine shingles, a material traditionally used to cover the roofs of old houses in the area.

21 • GLAMPING BY ARCHIGLAM

ArchiWorkshop
2013

Located in the rolling countryside of Korea, the ArchiWorkshop studio in Seoul has developed a tent village that includes several trendy camping units. Combining the principles of ecology, comfort and modern design, Glamping by ArchiGlam allows guests to establish a closer bond with nature through two distinctive types of design. The first, called the 'stackable donut', reflects the circular nature of pebble stones, while the "modular flow" is conceived as an extendable structure made up of juxtaposed floors: both types offer a flexible, transportable and high-level accommodation. Inside, each tent is equipped with a toilet cabin with an artistic wall finish; the custom made furniture, also made by ArchiWorkshop, is equipped with folding sofas that become beds for the nights. The canopies are wrapped in a waterproof and fireproof membrane that also protects against UV penetration, while the double-layer leathers offer resistance to the harsh climate of the region. Each of them also has a glass entrance to allow light inside.

It is place where nature, ecological values, comfort and modern design combine for an exciting adventure. With these architectures it is possible to recreate these collective spaces in any place with different climatic conditions.

The studio combines the affinity of conventional outdoor camping with hotel facilities, including comfortable bedding and fine food. They have set out to create a glamping tent that gives people the opportunity to experience nature up close, while offering a uniquely designed architectural experience: there are many glamping sites in Korea, but they are not of a very high standard. With this project they have managed to raise the level of holiday facilities in terms of comfort and architecture.





© ArchiWorkshop



© ArchiWorkshop



© ArchiWorkshop

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Living the Travel

In line with the last category, these are temporary houses related to recreation and travel. In this case, however, living is intrinsically linked to movement, in fact, the means of transport is what turns into a dwelling. The most common example of this type is undoubtedly the camper or caravan, but there are also more innovative and interesting examples, such as the Spacebuster, a small pickup truck in the back of which is an inflatable space that goes around the streets of New York, stops in abandoned spaces, inflates and welcomes in residents for various purposes and activities. This is not a domestic space, and for this reason it is not included here. That leaves room for solutions such as Bivaccourbano_R, a haven for artists placed inside a tram, or the *Instant Exhibition Trailer* of Winfried Baumann designed for urban nomads, that are always on the road. In general, it can be said about this issue that modern people move and travel more and spend more of their time on the move, occupying and using means of transport that long ago one could never have imagined: eating on a train, working on a plane, talking on the phone in the car, etc. All this makes it increasingly easy to imagine a true transformation of means of transport into accommodation where it is possible to feel at home.

22 • Bivaccourbano_R / Progetto Diogene, 2007 - 2022

23 • Urban Nomads / Winfried Baumann, 2001 - 2010

24 • Tricycle House / PAO + PIDO, 2012

22 • BIVACCOURBANO_R

Progetto Diogene
2007 - 2022

Bivaccourbano_R is a design experiment: situated in a public space in the city of Turin within a housing module consisting of a used tram car on a length of unused railway track on Corso Regio Parco and the corner of Corso Verona. This structure, will constitute the skeleton of a system for a place for an artist to live and work. For over ten years it has hosted meetings and open studios in just a few square metres. It currently serves as an atelier and temporary home (with a micro kitchen, bathroom and bed) for the guest artists of Progetto Diogene. In this case the tram remains static in a pre-established location, but the idea behind it is that one could live inside different forms of transportation, such as planes, trains, cars and trams. "Each year, especially from 2009 to 2017, the group who created the project, Progetto Diogene, holds a competition and selects an artist to live and work inside the tram for a number of months, thus turning the old, disused means of public transportation into a living space/workshop. Then, at the end of their stay, the artist presents the work created during their time there"¹.

In September 2021, Progetto Diogene launched a new project action to respond to the needs of artists in the face of the crisis caused by the COVID-19 pandemic. "By rethinking the historical residence, Bivaccourbano_R, born in 2007, into the Bivaccourbano_Studio project, the Diogene association is making its space available to the creative community of Turin, as a space for doing, working and experimenting by local artists currently lacking a studio/laboratory in which to carry out their work"².

1. <http://www.architetti.com/diogene-bivacco-urbano-programma-di-residenza-per-artisti.html>
2. http://www.progettodiogene.eu/bivaccourbano_studio/



23 • URBAN NOMADS

Winfried Baumann
2001 - 2010

One cannot speak of temporary living without mentioning the work of Winfried Baumann and the collection of projects named *Urban Nomads* (Nuremberg, 2014), published in a book by the same title. The collection of projects is divided into several categories: Shopping Cart IH, IH Cabin Cruiser, Instant housing WBF, Instant Housing H3 and H4, Instant Cooking, Instant Help, Instant Housing Trailer, Trailer Exhibition Instant, Instant Exhibition WBF, Instant Housing Shelter, Instant Suitcase Housing, Housing Cruiser Instant and Instant Housing Cageman. Each type is characterized by a well-defined function and specifically by its very different formal characteristics. Some homes are built out of a shopping cart, others out of a suitcase, cage, small vehicle, etc. In particular, the Instant 'Exhibition Trailer' responds more to our *Living the Travel* category.

Although Baumann's first inspiration to get into movable micro-architecture came from the homeless, the scope of his work has become much broader. The homeless, after all, are not the only category of urban nomads – the businessmen that spend most of their time waiting at airports are urban nomads. Or street vendors in cities like Hanoi and Bangkok, the cage people in Hong Kong, or urban campers that try to experience cities all over the world in a new way. All these groups share one main characteristic: their lifestyles are not focused on one location, they're always on the road, and they need new concepts to live, rest and work in.

"From the start Baumann has not depicted the urban nomads as poor people with no future. All his designs are modern, neat and clean – almost clinical. The names of his projects, such as 'i-ex Plane Q' and 'IC 1050 Combi', sound more like names for a series of new digital cameras than names for homeless shelters. Also, the straightforward studio photography that was used to shoot the projects suggests that this is a luxury product for urban nomads and not just another 'funny' design solution for the homeless"¹.

1. http://www.instant-housing.de/?ID_CAT=1; <http://popupcity.net/urban-nomads-design-for-a-lifestyle-on-the-go/>



© Winfried Baumann



© Winfried Baumann



© Winfried Baumann



© Winfried Baumann

24 • TRICYCLE HOUSE

People's Architecture Office (PAO) + People's Industrial Design Office (PIDO)
2012

Designed by People's Architecture Office (PAO) + People's Industrial Design Office (PIDO), the Tricycle House aimed to address the theme of the 2012 *Get It Louder* exhibition. The inability to own land is a fundamental condition in China, and neither is it unique in many Western countries. The Tricycle House suggests a future in which the temporary and public nature of the relationship between people and the land they occupy is embraced: it is an experiment with bent plastic as a construction method.

With a CNC milling machine every piece of the house is cut and engraved, then curved and welded into shape. The plastic used, polypropylene, is unique in that it can be bent without losing its strength. The home itself can then expand like an access to the outside, to increase space and connect to other homes. The material is also translucent, ensuring that the interior is always well lit both by the sun and at night.

"Thanks to this design, single family homes can be affordable and sustainable, parking spaces are not wasted at night and traffic jams are avoidable. The Tricycle House is human powered and allows people to live off the grid. House services include a sink and stove, a bathtub, a water tank and furniture that can be transformed from a bed to a dining table, bench and worktop: the sink, stove and bathtub can collapse into the front wall of the house"¹.

In accord with the house, the garden can be planted not only with grass, but also with trees and vegetables and several gardens can be combined to form a large public green space.

1. <http://www.peoples-architecture.com>



© PAO + PIDO



© PAO + PIDO





2012
BIG smile

BIG smile

2012
BIG smile

2012
BIG smile

2012
BIG smile

2012
BIG smile

2012
BIG smile





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Living the Event

This category contains projects developed for a specific event and are therefore closely related to the location and theme of the event. They are temporary hospitality projects that accommodate workers, staff and visitors.

For major events, facilities and villages are provided to accommodate staff, as in the case of the Olympics and World Expositions; in the case of smaller events, there is often no type of housing planned by the organizers of the event and as a result planners and various organizations find a way to offer new forms of hospitality: this is what happened in the examples given here.

25 • Festival of the World / Southbank Centre, 2012

26 • B-AND-BEE / One Small Step and Achilles Design, 2014

27 • A letto con il Design / IDEAS Bit Factory and GIGOS Idea, 2017

25 • FESTIVAL OF THE WORLD

Southbank Centre
2012

During the summer of 2012, the Southbank Centre created the 'Festival of the World', a site-wide summer festival including inspirational arts projects from the UK and around the world.

At the heart of the festival, the Southbank Centre wanted a space where all the participating artists, Southbank staff and volunteers could meet, connect and socialize. It also wanted a place that had the flexibility to perform multiple functions from a rehearsal space to a dining space and from a touchdown workspace to a space for private meetings. It was intended that this 'Festival Village' would be a hub, functioning both as a practical and social space where new friendships and collaborations could flourish.

"A 5,000ft² space under the Queen Elizabeth Hall was selected for this pop-up 'Festival Village', with Studio TILT and LYN Atelier leading the design. Two key principles underpinned the brief for the project: first, that the space was regenerative, bringing new life to an underused part of the Southbank; and second that the space was conceived and delivered through participation"¹. An open call out to London's creative community and beyond was made and several 'co-design' workshops were held with volunteers to develop the design. "The community of volunteers were invited back to practically engage in 'co-making' days in the space, giving them an opportunity to implement their designs"².

1. <http://studiotilt.com/projects/festival-village/>

2. <http://www.archilovers.com/projects/87722/festival-village-codesign-comaking.html>

26 • B-AND-BEE

One Small Step and Achilles Design 2014

Every year, millions of people go to their favourite festival with a tent and sleeping bag in hand, and the Belgian company Achilles Design aims to bring them a little extra comfort – and save space – with its B-And-Bee honey-comb shaped hut.

B-and-Bee, imagined by Compaan and Labeur Vzw, is a mobile, modular and stackable sleeping cell launched at Gentse Feesten 2014. They then decided to join forces with One Small Step and Achilles Design to apply for the CICI 2014 innovation scholarship, promoted by Flanders DC and IWT. Their Honeycomb Hotel concept was selected as one of 16 projects and began a full year of development, prototyping and testing. The CICI scholarship formed the financial basis for the first six B-and-Bee sleeper cells. The project started with focus groups of festival enthusiasts whose needs, concerns and expectations were translated into specifications to determine the requirements that the B-and-Bee sleeper cells had to meet. The first prototypes were immediately tested in quick card-board and ergonomic models, followed by a functional, full-scale wooden B-and-Bee. To meet all the specific requirements and stakeholders' needs, the team was in constant consultation with security agencies, festival organisations and urban services.

The B-and-Bee can be installed quickly, anywhere and with a very small footprint. Each cell has a luggage room, a locker, a light and a power supply. The king size bed can also be easily converted into a lounge chair. The designers have developed a sophisticated product-service system that includes transport, operation and maintenance: B-and-Bee is an excellent example of socially and environmentally responsible industrial design and the services behind B-and-Bee are based on a social economy. The materials used are durable and help to reduce the heavy ecological footprint festivals have.

1. <http://studiotilt.com/projects/festival-village/>

2. <http://www.archilovers.com/projects/87722/festival-village-codesign-comaking.html>



© One Small Step and Achilles Design







© One Small Step and Achilles Design

27 • A LETTO CON IL DESIGN

IDEAS Bit Factory and Gigos Idea
2017

From the collaboration between MakersHub, IDEAS Bit Factory and Gigos Idea comes the temporary Design Hostel, a space that fuses hospitality and exhibition. Proposed during the Milan Design week 2017, A letto con il Design is a temporary hostel for creativity with 40 pop-up rooms for designers and their creations to exhibit and live together, a place where the daily life of designers mixes with exhibitions to show the public how sharing can give accomplished form to creativity.

The space was set up in Bovisa District, inside a former factory that now hosts MakersHub and IDEAS Bit Factory (via Cosenz 44/4 in the north-west part of Milan).

Free entry allowed visitors to attend performances, installations, workshops, meetings and evening events. In addition to enjoying the exhibitions in the hostel's common areas, the public could also visit the artists' rooms, work with them and stay overnight in the facility.

"The space is articulated as an unusual hybrid hostel, halfway between the concept of a temporary home and that of a habitable factory: a hybrid dimension that is also reflected in the coexistence of analogue and digital machinery used for the installations. Each guest designer in the structure has customised the temporary accommodation with his or her productions, becoming an integral part of the collective exhibition"¹.

The initiative was organised by MakersHub and IDEAS Bit Factory with the collaboration of POLI.design, the School of Design and the Department of Design of the Politecnico di Milano².

1. https://www.domusweb.it/it/notizie/2017/04/03/a_letto_con_il_design_design_hostel.html
2. <https://ghigos.com/letto-design-design-hostel/>



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temporary housing solutions

case studies

Urban Camping

This category brings together examples of hospitality that combine an increasingly popular form of ancient hospitality, the campsite, but transport it into new contexts of the city rather than the traditional context of natural. Featuring a variety of uses and functions, it accommodates different people depending on the occasion.

Here we present a case similar to the previous one of hospitality at a specific event, the Milano Design Week, organized by the Esterni association: urban camping that hosts young designers and design enthusiasts.

Another example, designed by import.export Architecture, seeks to offer a compact and organized space for urban camping through a multi-level structure; and finally Nest Tent that provides a compact shelter for on the go adventurers that takes up minimal space on a car roof.

28 • Urban Camping / import.export Architecture, 2009

29 • Public Design Festival / Esterni, 2013

30 • Nest Tent / Sebastian Maluska, 2018

28 • URBAN CAMPING

import.export Architecture
2009

Belgian architects Import.Export have created a mobile multi-storey structure that allows people to camp in urban areas.

Urban Camping is a steel structure supporting four platforms on which tents can be pitched. The structure was inaugurated in Antwerp and then moved temporarily to Copenhagen and Amsterdam. At this moment the UC is put up back in Belgium in the Hoge Rielen.

import.export Architecture (Oscar Rommens and Joris Van Reusel) designed a new type of small-scale urban camping.

Usually, camping is defined as getting away from an urban area, and enjoying nature, spending one or more nights at a location. As such, the phrase *urban camping* seems to contradict itself. Urban camping informally and unexpectedly revealed itself in examples such as parents camping in front of a school to enrol their kids, or Harry Potter fans camping in front of a store to buy the newest release. A new interest in city travelling has sparked a rise in low budget travelling accommodation requiring a rethinking of sleeping solutions for the urban visitor.

On the other hand, campers trying to visit cultural city centres on their drifting routes often encounter camping areas located in the city's anonymous expanding outer limits.

"This structure can be implanted into any city centre that likes to experiment with this new type of urban camping and that is open to creating a place for local and international travellers who want to 'escape' into rather than away from city life. It creates a place where adventurous city wanderers can stay overnight, meet other campers, and have a safe shelter with basic, designed practical facilities offering extraordinary vistas of city exploration"¹.

1. [http:// www.dezeen.com/2009/06/18/urban-camping-by-importexport/](http://www.dezeen.com/2009/06/18/urban-camping-by-importexport/)

More info on this project can be found at: https://www.iea.nu/index.php?page=Project@Projecten@024_05_Urban%20camping&language=EN

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29 • PUBLIC DESIGN FESTIVAL

Esterni
Milan Design Week, 2013

Since 2005, the Esterni association has developed alternative hospitality projects – experimental solutions that are a creative and effective response to the demand for hospitality during major events in the city of Milan.

“Home-hostels, widespread networks of hospitality and camping for overnight stays not only offer low-cost accommodation but also create spaces for open discussion and socializing”¹.

In addition to the houses we have previously seen, Esterni has organized urban camping for many years at the *Milan Design Week* to make up for a lack of accommodation and the high cost of rooms during the week of the event.

In 2013, for example, the camp was organized in the premises of Argelati pool, the first public outdoor pool in Milan, built in 1958. From 8th to 14th April 2013 the outdoor urban campgrounds welcomed students of architecture and design, faculty, and journalists and guests from around the world who were in Milan for Design Week. “There were over 50 tents, a relaxation area equipped with tables and chairs, wi-fi, reception and common areas where designers could meet, exchange ideas, showcase their work and conceive new projects”².

1. <http://www.esterni.org/ita/home/>

2. http://www.publicdesignfestival.org/portal/IT/handle/?ref=2013_Public%20Camping





30 • NEST TENT

Sebastian Maluska
2018

As a product design student at the renowned art and design university École Cantonale d'art de Lausanne (ÉCAL), designer Sebastian Maluska has come up with some seriously innovative designs, and his latest creation is no exception. Maluska created his tent for adventurous young people who want to travel on a budget, or go to remote areas.

Geared towards the adventurous spirit in us all, the Nest Tent is a simple, pop-up rooftop tent – made of nothing more than aluminium and fabric – that turns any vehicle into a home in seconds.

He designed the Nest Tent's shape and size to provide a compact shelter that takes up minimal space on top of a car roof. According to Maluska, his inspiration for the concept came from the sailing world – specifically, using lightweight but durable materials inspired by those used in sailing boats. It is created from two lightweight aluminium frames covered with waterproof sailing fabric, and when open, the Nest Tent provides sleeping space for two people.

A ladder is stored in a fabric pocket under the sleeping surface of the tent and can be pulled out and hooked on either side of the structure. The tent itself can be accessed through zip-openings on both sides, and has two side windows.

The tent's fabric was key in creating a sturdy protective cover but was also incorporated as a structural element. Rope is used to connect the fabric to the frame and the car's roof, creating a more comfortable sleeping experience.





temporary housing solutions

case studies

Capsules

In this category we bring together examples of formal living areas that are even more distant from the idea of home. These experimental living cells are sometimes even provocative.

Capsule housing has a long history; since the 1920s designers have been dealing with this issue, which is closely connected with the issue of Existenzminimum.

These cases show that housing capsules are very small in size and can help us imagine how they could be homes of the future.

Often disconnected from the traditional role of domestic living, they are actual shelters to isolate oneself from the rest of the world.

31 • Cocoon / Micasa Lab, 2013

32 • Wagon Station Encampment / Andrea Zittel, 2000

33 • One SQM House / Van Bo Le-Mentzel, 2012

31 • COCOON

Micasa Lab
2013

Zurich-based designers Micasa Lab have built Cocoon, a mobile room that you can escape into for a quick break.

It's a transparent plastic bubble about 1.8m in diameter and "is a new space within existing spaces", claims designer Per Ericsson, who worked on the project. "My house is tiny, and I always have problems when looking for a private place to read or relax. This was my solution"¹. Fitted with a set of colourful LEGO-like modules, Cocoon can be adapted for changing needs: "We have a kitchen module with a sink and stove, a media module where you can install a hard drive and wi-fi router, a storage module and a couple of blocks that you can use as backrests and seats"², says Ericsson. Although it weighs about 100kg when empty, it is collapsible and can be easily transported. "You can hang it from a tree, put it on your roof or your balcony or have it in the garden. It is almost completely silent when you're inside, and it's very peaceful"². It is a self-sufficient living pod deconstructing the notion of a sanctuary. The design is an outcome of ongoing research by the firm exploring the complex idea of human space and living.

1. <http://www.wired.co.uk/magazine/archive/2013/03/start/ball-of-seclusion>
2. <http://www.designboom.com/design/cocoon-module-living-by-micasa-lab/>

32 • WAGON STATION ENCAMPMENT

Andrea Zittel
2000

Artists and writers wanting to play out a “desert fantasy” can rent a tiny sleeping pod at a remote campsite in southern California, which looks like a scene from a sci-fi film. Called the Wagon Station Encampment, the experimental project was conceived by US artist Andrea Zittel, who is known for her explorations into self-sufficient and sustainable living systems. The desert is an enduring symbol in the visual arts – it serves as a metaphor for solitude and peace, an Edenic respite from the bustling concrete jungle. In contemporary art the desert has become the physical site of burgeoning art communities, like Donald Judd’s minimalist haven in the Texas town of Marfa, or the Burning Man Festival that descends upon Nevada’s Black Rock Desert every summer.

For Andrea Zittel, the desert is more than just an escapist fantasy – it is her actual home. Zittel’s 70-acre estate unfurls across the California desert, on the edge of the Joshua Tree National Park, where she has established “A-Z West”, a multipurpose residential and studio complex. In an interview in 2015, the artist described her “Wagon Station Encampments,” a series of modular sleeping pods dotting her property, where she’s invited artists to pursue their own work in a communal environment.

The site consists of 10 sleeping pods, called Wagon Stations, as well as a communal outdoor kitchen, open-air showers and composting toilets. It is sort of a cross between a retreat and a residency and a normal campground. The metal and wood shelters are meant to evoke the classic family station wagons often found in suburbia, along with the covered, horse-drawn wagons that were common in the old Wild West. “Living units also represent the capsule concept even if with bigger dimensions and more complexity than the Wagon Stations. While the pods do not have wheels, they can be easily collapsed, moved and reassembled. Guests enter their pod by unlocking and lifting up the front panel, which can be propped up and left open”¹.

1. <https://www.zittel.org/>

© Andrea Zittel - ph. Lance Brewer



© Andrea Zittel - ph. Lance Brewer



© Andrea Zittel - ph. Lance Brewer

33 • ONE SQM HOUSE

Van Bo Le-Mentzel
2012

The smallest house in the world has finally arrived. It's the One SQM House project by Van Bo Le-Mentzel of Hartz IV Möbel, a native of Laos, who fled his hometown as a refugee, he spent his life exploring the concept of home until he joined Corinne Rose of the BMW Guggenheim Lab in Berlin to grow a global village of these small mobile homes. As the name suggests, the One SQM House house occupies only one square metre, but it is remarkably adaptable. It can be placed flat for sleeping or placed upright to serve as a miniature mobile shop or meeting place. And because it is equipped with wheels, it can be moved to another location. Le-Mentzel's project was born from the desire to have at least one square metre of space in the world that was his, and only his.

Made from everyday materials, the wooden structure can be mounted with a cordless screwdriver and a saw. The waterproof exterior is equipped with a sliding window and a lockable door. Weighing 40 kilogrammes, the gabled house can be easily moved to the position desired by the inhabitant, determining the view and the surrounding environment. At a height of 2 metres, the unit can be turned sideways to become a perfectly sized bed for sleep, with the sloping roof forming a comfortable sitting area for the back.

A workshop day at the BMW Guggenheim workshop allows visitors to build the house for its basic cost for supplies, 250€. If the price is too high, individuals can participate and then resident artists, students, travellers and homeless people can stay inside the assembled house for 1€ per night to cover the cost.





temporary housing solutions

case studies

Mobile Homes

In the USA, mobile homes are really quite common, but in reality they often abandon their temporary nature to remain in one place and turn into permanent housing. Of the cases that we present only one partially describes this great phenomenon of American culture, while some examples of innovative mobile homes can be considered very similar to the “capsules” category just presented, but differ from the latter in size and functions.

34 • Create House / Allan Wexler Studio, 1990

35 • LoftCube / Aisslinger Studio, 2003 - 2011

36 • Drake / Land Ark RV, 2018

34 • CREATE HOUSE

Allan Wexler Studio
1990

Allan Wexler cannot be excluded from this list of temporary dwellings either. Created for an exhibition at University of Massachusetts Gallery entitled *Home-Rooms*, the *Crate House* compresses an entire house into an eight-foot cube and four crates. This house examines our present lives as if they were historical.

Each crate is like a diorama in an anthological museum, and each function is studied in isolation: kitchen, bathroom, living room and bedroom. When one function is needed that crate is rolled inside the core. At night the entire house becomes a bedroom and when the occupant is hungry the entire house becomes a kitchen.

“The basic activities are pared down to essential artefacts as needed and desired. The pillow. The spoon. The flashlight. The pot. The salt. Isolated they are sculptures, and their use becomes theatre. In this case the project is in between the idea of the capsule and the mobile home, but with its articulation and its close connection to the theme of the different functions it definitely fits into this group of projects”¹.

1. <http://www.allanwexlerstudio.com/projects/crate-house>





living room

35 • LOFTCUBE

Aisslinger Studio
2003 - 2011

This project is really emblematic of its typology.

It is an actual house, small in size but more detailed than the capsules, and easily movable and portable. We include here a description of the project that comes from the Aisslinger studio's site: "Imagine a place... where your spirit can fly and the windows are 360° wide. A place where you can work, relax and share life with your friends. Imagine the endless possibilities of thrilling spaces and exceptional panoramas; a treasure of unique moments. An exclusive mobile loft, an extraordinary living space. Attractive and convenient for temporary or everyday lifestyle. Futuristic architecture, space enough for air and light, individual design options, high-quality materials, lightweight and easy to install"¹.

The LoftCube combines spectacular views, light-flooded spaces, cosy warmth and innovative technology.

"Feel at home – even when you are a long way from home" is Werner Aisslinger's quintessence. A wide range of innovative ideas have gone into the development of the LoftCube, in order to create this environment for you. The result is a set up time of only three days including the interior. The inviting new living space can be used for working, living, and relaxing. Step back from the world and still remain close to nature. Welcome to the LoftCube!"²

1 - 2. http://www.aisslinger.de/index.php?option=com_project&view=detail&pid=10





© Land Ark RV

36 • DRAKE

Land Ark RV
2018

The Colorado Land Ark RV start-up revealed its first mobile home, with angled walls, black metal cladding and white pine wrapped interiors. At 33 m², the Drake is Land Ark's debut mobile dwelling. The company was founded in 2016 by husband and wife, Brian and Joni Buzarde, and is based in Buena Vista – a city in western Colorado. The couple lived in Texas, where Brian studied architecture, and Joni studied management and marketing.

The project was guided by the notion of 'form following function'. Instead of being a simple box, the mobile dwelling has sloping walls that give it a sculptural appearance. The front and rear walls not only create more usable space with the same footprint, but perhaps more importantly, they make the space more expansive rather than boxed. The frame is made of cold-rolled steel.

The outer walls are clad in black corrugated metal and are punctuated by a series of windows of different sizes. An additional layer of insulation allows the mobile dwelling to be comfortable during heavy snowstorms. Both ends of the house contain mezzanines, accessible via ladders.

Under one mezzanine there is a bathroom with WC and bath/shower, and under the other there is a flexible room with a barn door and two built in wardrobes. The house is equipped with LED lighting and waterproof vinyl floors reminiscent of wooden planks: the ceiling and walls are wrapped in white-washed pine, which gives the interior a bright and airy atmosphere.





temporary housing solutions

case studies

Parasite Architecture

This type of living is characterized by a strategy for the installation of temporary housing solutions. It is in fact made up of structures that cannot exist by themselves as independent objects, but require existing and permanent structures to which they can "stick", just as parasites need to feed and be fed by other buildings.

We will describe three projects with very different scales.

The first is a refuge for the homeless that uses the heating in buildings in the city and "sticks" to ventilation grates. The second are the size of a room, an appendix which connects through windows to existing structures, whereas the last is an extension of an existing studio. The structure is located on the roof of the building and is camouflaged in the form of mechanical equipment.

These case studies are therefore not characterized either by a well-defined function or by a specific type of target but by the context of the setting and the relationship with their environment.

37 • paraSITE / Michael Rakowitz, 1997

38 • Clip-On / Atelier Van Lieshout (AVL), 1997 - 2005
Rucksack House / Stefan Eberstadt, 2005

39 • H-VAC Antepavillon / PUP Architects, 2017

37 • PARASITE

Michael Rakowitz
1997

This is a very interesting example of a temporary parasite structure, specifically defined as a shelter for the homeless.

Each version of the project takes its name from the person inhabiting it, based on whose demands the designer started to find design solutions, so each project meets the specific requirements of its inhabitant. In the words of the artist: "Parasitism is described as a relationship in which a parasite temporarily or permanently exploits the energy of a host"¹.

This temporary and transportable shelter for the homeless is dependent on the outtake duct of a building's heating, ventilation, and air-conditioning system for its form and source of heat.

paraSITE is a conspicuous social protest, not a long-term solution to homelessness. "It is very much an intervention that should become obsolete", Rakowitz says, "These shelters should disappear like the problem should. In this case, the real designers are the policymakers"².

1. http://www.moma.org/collection/object.php?object_id=94026
2. <http://michaelrakowitz.com/projects/parasite/>

38 • CLIP-ONE RUCKSACK HOUSE

Atelier Van Lieshout (AVL), 1997 - 2005
Stefan Eberstadt, 2005

In this case we make an exception and present two different projects as if they were only one. The concept behind these two interventions is the same. It is a sort of "extra room", as an annexe of an existing building. As stated on AVL's website: "The director of the Central Museum wanted a small extension in which to work, sleep and relax. AVL's solution was to devise a piece that is mounted with large bolts onto the museum's outside wall. Since AVL tends to build without detailed drawings, the works evolve inside the studio and often change in unforeseeable ways during the construction process. In this case, AVL began with the three basic elements of the extension – a table, a bench and a bed – and then started building the space around them. The final piece on the outside of the museum was not designed: its appearance is the result of the coincidental form of the space needed inside the structure"¹.

Eberstadt describes the project thus: "Perched between art and architecture, form and function, the Rucksack House is a walk-in sculpture with its own spatial quality. A hovering illuminated space that looks like a cross between temporary scaffolding and minimal sculpture. As mobile as a rucksack, this mini-house is intended to be an additional room that can be suspended from steel cables that are anchored to the roof or to the facade of the existing building. (...) The Rucksack house offers a way of improving housing quality on an individual basis. It is a direct visual sign and reactivates the idea of the self-built anarchistic tree house, but one that is more prominently placed and structurally engineered. New space gets slung onto an existing space by a simple, clear, and understandable method"².

1-2. http://www.convertiblecity.de/projekte_projekt02_en.html



39 • H-VAC ANTEPAVILLON

PUP Architects
2017

PUP Architects have erected a temporary structure clad in reversible Tetra Pak shingles on top of a complex of art-ists' studios on a canal in east London. The 'front pavilion' project takes advantage of UK building legislation, which allows mechanical equipment to be installed on the roof without permission.

Entitled H-VAC Antepavillon, the project suggests that if homes could be disguised as air conditioning infrastructure, thousands of pop-up micro-dwellings could be built throughout the city.

The pavilion invites discussion on the occupation of the city's rooftops, highlighting that development rights are allowed in a relaxed way. The linear, secretly extroverted form is functional but surprisingly sculptural and is clad in silver shingles cut from a scrap Tetra Pak printed roll. The Antepavillon was built by PUP with the assistance of carpenters and a team of volunteers, and with the technical support of AKTii structural engineers.

Visitors can access the rooftop shelter via a hanging ladder without having to go outside. Inside, the pavilion includes a small room with two benches designed to accommodate up to six people at a time. The structure is lined with readapted Tetra Pak tiles, which have been folded back on themselves to protect the cut edges from delamination when wet and exposure to waterproof film.







#ANTEPAVILION

#ANTEPAVILION





© PUP Architects - ph. Jim Stephenson

temporary housing solutions

case studies

Technologies for Sustainable Houses

In recent decades, the advent of technology has also infiltrated the construction sector. When it comes to housing, technological solutions are divided into building technologies and automation technologies for intelligent home management. In this section in particular, we have tried to emphasize the role of technologies in order to achieve more sustainable housing solutions, both from the point of view of the materials used and the way they are built, and in terms of the management of energy and water resources by the users who will inhabit them.

For example, the WikiHouse project allows users to build their own house by downloading models of modules, which can be easily made with a CNC machine. Or the use of 3D printing combined with concrete to 'print' quick-build masonry houses.

Finally, Renzo Piano's Diogene project illustrates how it is possible to build a minimal self-sufficient living unit that minimizes its own environmental impact thanks to the domotics management of the entire unit.

40 • WikiHouse / Open Source Housing, 2011 - 2022

41 • TECLA / WASP and Mario Cucinella Architects, 2020

42 • Diogene / Renzo Piano Building Workshop, Architects x Vitra, 2011 - 2013

40 • WIKIHOUSE

Open Source Housing (project by OO, Espians, Momentum Engineering and Beatrice Galilee)
2011 - 2022

This example can be considered as self-building 2.0 thanks to the use of new technologies.

WikiHouse is a real project that is not just a spontaneous refuge but allows anyone to build their own house, their own spontaneous domestic space, according to their own tastes and needs.

WikiHouse is an open-source construction set. The aim is to allow anyone to design, download, and 'print' CNC-milled houses and components, which can be assembled with minimal formal skill or training. WikiHouse is a project instigated by OO, Espians, Momentum Engineering, and Beatrice Galilee. The project, launched in September 2011 with the aim of creating an open-source housing standard and web platform to allow users to share digital designs for structural house components; modelled in SketchUp, cut using a flat-bed CNC mill from structural plywood, and assembled by hand. The WikiHouse project has received worldwide support and acknowledgment, having achieved global media coverage and recognition as winner of the TED Cities 2.0 Award 2012.

The WikiHouse construction system is based on plywood fins of varying size and shape, spaced evenly part according to the selected gauge of the construction grid. Once connected together and clad they form a robust timber frame structure. The roof profiles of these series can follow more or less any form, provided it is structurally viable. Equally, footings can respond to sloping topography.

All designers are invited not only to use these rules, but to develop and change them as they improve on the construction set.

"The purpose of the WikiHouse construction set is that the end structure is ready to be made weathertight using cladding, insulation, damp proof membranes and windows. The houses built to date are of different types: single or two storey, mountain or city, with wood or metal cladding. Today, the WikiHouse project is constantly evolving and seeks to provide the opportunity for anyone to build sustainable homes according to their needs"¹.

1. <http://www.wikihouse.cc>



© WikiPavillon x Urban Fabric - ph. Pulp Build/Pooleyville



© LAMA x WikiHouse - ph. Jake Balston

41 • TECLA

WASP and Mario Cucinella Architects
2020

TECLA is an innovative 3D-printed prototype house, combining research on vernacular building practices, the study of climate and bioclimatic principles, the use of natural and local materials, and the application of the most advanced 3D printing technologies.

Developed in collaboration with WASP and Mario Cucinella Architects, TECLA was born in 2020 to satisfy the need for the green home at km 0, taking inspiration from the potter wasp, as a re-sponse to the great global theme of the housing emergency to be faced, both in the peripheral areas of large metropolitan cities and in the crisis contexts generated by global migration and natural catastrophes. It is a project inspired by the desire to get closer to people's needs and which finds in the earth an answer for the earth.

TECLA represents the first habitat to be entirely 3D printed using only the raw earth available on the construction site; a zero kilometre biodegradable and recyclable material that will effectively render the construction free of any form of waste. "Designed to adapt to a variety of environmental conditions, the entire process can be realized and self-produced with the technological support provided by WASP's Maker Economy Starter Kit. This approach will limit the production of industrial waste and provide a sustainable model that can significantly boost national and local economies, improving the well-being of the communities involved"¹.

"The envisaged scenario will help to speed up the construction process thanks to the fundamental help of 3D technology in producing the entire structure in a single solution. The production of living spaces using this technology makes it possible to build temporary structures in a very short time using few materials. Structures thus realized in the future could potentially be self-printed and thus be self-constructed by those who will then inhabit them. Furthermore, the flexibility of the structure allows these types of houses to be easily moved and relocated to a different location"².

1. <https://www.mcarchitects.it/progetti/tecla-technology-and-clay>

2. <https://www.3dwasp.com/casa-stampata-in-3d-tecla/>





© TECLA - ph. Iago Corazza



© TECLA - ph. Iago Corazza

42 • DIOGENE

Renzo Piano Building Workshop Architects x Vitra
2011 - 2013

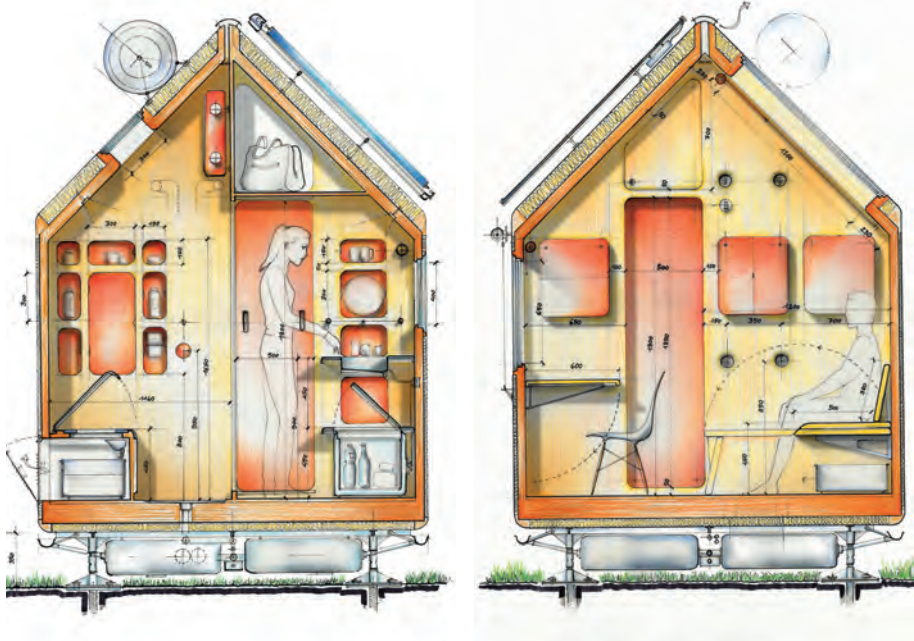
With Diogene, Renzo Piano takes on the theme of minimal housing and temporary architecture with the small tiny House, autonomous and self-sufficient, that can stay anywhere. Diogene is a small mobile wooden dwelling which, in its 7.5mq (2.5 x 3 metres) surface area, encompasses all the essential functions of living.

Diogene is not designed as emergency accommodation, but as a “place of voluntary retreat”. Through this project, Renzo Piano investigates the minimum living space. Diogene condenses these aspirations and, by skilfully exploiting technology, creates an autonomous and self-sufficient product, capable of feeding itself. Diogene combines art and technology, engineering work that guarantees the highest standards of energy efficiency and durability, both in operation and in production and disposal. This is why it has studied bioclimatics in depth, and its plant and technological equipment to make the best use of the natural resources present. An efficient off-grid system: sun, wind, light, water, air are the natural elements captured by Diogenes to exploit their potential for the benefit of living. “The tiny house has all the necessary living facilities. Inside, the space is divided into two areas: a living space and, beyond a partition, a shower, toilet and kitchen. In the two pitch wall, there is a thin, solid exterior door, which opens into the living space. Here, under the skylight, there is a pull-out sofa/bed. At the other end, opposite the large window, is a folding table and chair. In the other wing of the cabin, an equally slim but rectangular door with a small window opens into the service space: on one side, the small kitchen has an integrated sink and refrigerator; on the other side, the bathroom includes composting and a shower tray. Storage units have been cleverly incorporated everywhere: on the walls, floors and even under the roof”¹.

*Design team: S.Scarabicchi, E.Donadel (partner and associate in charge),
E.Rossato-Piano, M.Menardo, P.Colonna*
*Consultants: Favero & Milan Ingegneria (structure); Transsolar Energietechnik
(MEP); Vitra AG (project management, cost control)*

1. <https://www.infobuildenergia.it/progetti/diogene-tiny-house-autosufficiente-renzo-piano-vitra/>





© RPBW - Renzo Piano Building Workshop Architects



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temporary housing solutions

case studies

Houses for Extreme Conditions

This type of housing is characterized by the installation of temporary housing solutions in extreme environmental conditions, such as very low temperatures, pandemics or natural disasters.

These are housing structures that can be easily transported and assembled, are lightweight, but at the same time allow for protection and safety. For example, Frame Home, is a temporary home for researchers and scientists working in remote places on the planet in extreme climatic conditions, where temperatures can reach as low as -50°C.

In this section, we also present a more conceptual example through the Lighthouse 1.0 project by ALL(ZONE), which investigates the possibility of creating temporary locations for workers who cannot afford adequate accommodation in the cities – also during pandemic/epidemic era – and by exploiting void and disused places.

43 • Lighthouse 1.0 / ALL(ZONE), 2015

44 • Refugee Housing Unit (RHU) / IKEA Foundation, 2013

45 • Frame Home / LeapFactory, 2013

43 • LIGHTHOUSE 1.0

ALL(ZONE)
2015

The All(zone) studio in Bangkok has developed an alternative dwelling that seeks to free itself from structural rigidity and solid materiality. The prototype unit was designed for individuals living in large tropical metropolises: Lighthouse 1.0 is a small temporary house that can be placed inside an unfinished skyscraper in such cities. The unit was conceived as a solution to the current global housing crisis, which finds many workers who cannot afford adequate accommodation in the cities. In addition, the study believes that the current changing social and economic situation invalidates the purchase of one-off housing: several modern skyscrapers are often left dormant, unfinished or uninhabited.

The semi-temporary nature of the home allows individuals to start occupying these previously neglected spaces.

The scheme of the unit can be quickly installed on a platform and covered by a roof, forming an urban housing unit in the short and medium term. Being almost 14mq in size, the box micro-dwelling is located on a laminated plastic plywood floor. Its structure consists of a polyethylene coated metal grid, which also serves as an internal shelf. The structure consists of several layers of perforated walls, which give shape to the 11.5mq living space and selectively filter the external elements. The residence can then be dismantled and reassembled somewhere else.

The first prototype Lighthouse 1.0 was built in an abandoned parking lot in downtown Bangkok, where two young design professionals lived for a few days. Their experience was filmed and then presented at the *Architecture Biennale* in Chicago as a documentary about the possibility of living in these houses. The film was acquired in a permanent collection of the Art Institute Chicago in 2016.









44 • REFUGEE HOUSING UNIT (RHU)

IKEA Foundation
2013

The Refugee Housing Unit (RHU) is an independent, sustainable and affordable shelter designed in collaboration between UNHCR, the Better Shelter social enterprise and the IKEA Foundation. The RHUs are equipped with panels to create the bedrooms, a kitchen area, a lockable door and an LED lamp that provides more than six hours of light. Designed to last three years, the prototype IKEA shelter is a shelter-like structure made of light polymer panels, laminated with thermal insulation, which hooks onto a steel structure. The shelters take four hours to assemble and are packed flat with panels, pipes, connectors and wires in cardboard boxes just like an IKEA bookcase. There is also a sheet of fabric with aluminium woven into the material that stretches over the roof, reflecting the sun during the day and maintaining heat at night. A solar panel laminated onto a thin plastic film powers the lights and a USB socket.

The refugee accommodation unit is a family shelter of 17,5 mq. It is characterized by a modular design consisting essentially of a self-supporting ultralight steel structure that carries all loads such as roof panels, walls and gables. A second component is a shading net for thermal control to be placed 20 cm above the roof.

A third component is a shading net for thermal control – to be placed 20 cm above the roof, which has the added value of housing a light and flexible silicon solar panel that provides light for 3-5 hours a day and electricity to recharge mobile phones and low voltage devices. The frame lasts for 10 years, while the panels can last up to 3 years. The advantage of this frame is its high flexibility. If a panel is damaged, it can be easily replaced with a new panel, while a damaged curtain needs to be completely replaced. The panels are made of polypropylene and undergo a lamination process for UV protection. Compared to cotton canvas, polypropylene offers better thermal and sound insulation. It is fully recyclable, commonly available in the global supply chain and suitable for high-volume production. Unlike organic materials, it can be stored in any climate for long periods of time without fungicides and toxic pesticides.

45 • FRAME HOME

LeapFactory
2015

Frame Home is a prefabricated modular timber house with an energy-efficient, insulated envelope that is flexible and adaptable to the most extreme climatic conditions. Prefabricated one to two storey houses are available for different sizes and habitable volumes. Conceived and realized by LeapFactory, a Turin based start-up founded by architects Stefano Testa and Luca Gentilcore, Frame Home does not require foundations and is made almost entirely of wood: special LVL (or micro-lamellar) frames with a structural function wrapped in a very effective thermally insulating shell. On the outside, the building is entirely covered with metal shingles that protect the structure even in extreme weather conditions.

Frame Home is the first modular and design house to be built in the Arctic on Disko Island, on the west coast of Greenland, a refuge for scientists in the winter months, where temperatures drop to -50°C. It emerged from the collaboration between Ariston and Leapfactory in 2018, as the Ariston Comfort Challenge.

The project stems from the experience of bivouacs at high altitude; spaces that offer shelter from extreme conditions to mountaineers, sportsmen and researchers for short periods of time.

“The challenge in designing housing solutions in places with extreme climatic conditions lies in the realization of systems that are easy to assemble, and possibly dry, with the possibility of removing the structure while leaving the ground unchanged, thanks to the absence of foundations”¹.

1. <https://www.infobuildenergia.it/appfondimenti/frame-home-casa-modulare-legno-climi-estremi/>







mapping

Maps of Temporary Housing Solutions

by Valentina Facoetti *

*

Valentina Facoetti is a PhD Candidate at the Design Department of Politecnico di Milano. Her PhD research investigates how Service Design can improve community-based tourism services from global to local scale. She is also involved in research aimed at enhancing school and education settings at spatial and service level through the application of Design for Social Innovation tools and approaches. She is Teaching Assistant at the School of Design of Politecnico di Milano for Interior and Spatial Design and PSSD Master's degree courses.

The previous chapter presented forty-five case studies and outlined fifteen typologies to classify the numerous existing examples. Although all the projects analysed refer to the concept of temporary living, the different categories define more precisely how temporary living space is used in the context of reference by stating the theme of temporariness in relation to its use in time and space.

Starting from this structured classification, in this section, we explain aggregation hypotheses through the construction of maps based on the characteristics that most distinguish the examples presented above. The maps presented are intended to be a first tool to a better understanding of the concept of temporary living through the analysis of the internal dynamics of society and the city in the broadest sense. Concerning the more bottom-up examples specifically, users living in the city can offer us innovative local knowledge that can be replicated, adapted and scaled to different urban and private contexts.

The maps below refer only to the case studies presented in the preceding paragraphs but are intended to be an open, dynamic and flexible tool that can constantly be expanded and extended by relating to new examples.

The forty-five case studies are a representation of a more significant number of samples that can still be classified and analysed using the tools used in this book.

- Historical maps: from the 1950s to today
- Mapping the relationship between space and inhabitants
- From spontaneous interventions to designed solutions

3.3.1 Historical Maps: from the 1950s to today

The first map is a historical view, a timeline containing the different contributions to the theme of temporariness throughout the century from the 1950s to the present day. In it, we investigate the theme of temporariness through the actions of designers and inhabitants. The spaces presented in the previous chapter differ not only in their structure, forms, materials used, and the context in which they were designed, but in the way in which each is distinguished by the meaning and value it has constituted for the time in which it was conceived and lived. This first analysis is intended to be a detailed overview of most of the case studies presented and an introduction not only to the historical time map, but also to the next two maps.

While in the past temporary projects were based on more traditional and more durable architectural canons, from the 1990s onwards, the experiments of the previous decades were translated into a desire to push technology and new discoveries to the limits of their possibilities (Branzi, 2015). At the end of the Second World War, design faced the beginning of reconstruction, years characterized by intense experimentation not only in forms and materials, but above all, design's value to society. In this context, between the end of the 1950s and the beginning of the 1960s, is The ENI Village in Borca di Cadore¹. The design of the village is an operation of social value that emphasizes the importance of sharing leisure time to strengthen social relations. The theme of temporariness in this first case study might not seem very present but rather constitutes its duality. The project was created with the idea of lasting in the medium to long term but becoming active through temporary cyclical moments, i.e., during the holiday weeks of ENI employees. In this sense, therefore, the space is permanent and the concept of temporariness refers to the way and time of experiencing the space.

The advent of the 1990s marked a clear shift in perspective in which temporary living was reflected more in research and experimentation; on the one hand, in relation to innovative materials and, on the other, through new ways of using public space. About this last theme the examples presented interpret temporariness in two different but parallel directions. A first line investigates temporariness in relation to the concept of movement and, thus, in reference to space. The projects by Allan Wexler, Lucy Horta, Martín Azúa and the photographs by Miyamoto Ryuji tell of living spaces in movement which, thanks to their product-spatial configuration or the materials with which they are made, can be adapted to different contexts. The living space, its location in space, and the way it is used are decisions that are left to the user, making the product mutable in time and space. The second line, on the other hand, narrates the private-public dualism. In this

case, Michael Rakowitz's *Parasite* works by overcoming this barrier by temporarily bringing some elements of private and domestic space out into the world outside². Among the case studies that animated this decade, we can observe how experimentation and the study of plastic materials influenced the design of the dwelling, which finally frees itself of rigidity, takes on soft lines, and reduces in size, coming into close contact with the body, like a second skin. *Refuge Wear Habiten* by Lucy Horta openly manifests the procedures for defining a person's space, i.e., how she produces her own spatial condition over time³.

The transition from the 20th century to the current one has been characterized by the large number of innovations that have impacted all sectors, but also by the social phenomena that have involved us, from the web to the mobile phone to the virtual communities that followed (Ortoleva, 2010). In these years, experimentation related to the theme of movement continued, culminating in the exemplary work of Winfried Baumann in which the concept of temporariness refers to the frenetic lifestyle of the new "urban nomads" (Baumann, 2001). The project also brings to light another theme that characterizes that period, namely artistic provocation as a means of social denunciation. Baumann (2001) writes "Instant Housing offers a place to stay to people who, above all, are victims of various social changes; but it also helps modern working nomads, for example, who have to show permanent spatial and temporal flexibility due to their work. Although suitable for an everyday context, the living space for urban nomads is also an artistic space; its sculptural-functional character draws attention to the changes in our postmodern, mobile society. What do they mean today, and what will they mean in the future, a roof over one's head, a shelter, a home and a dwelling? The Instant Housing project lies between material functionality and an artistic concept that responds flexibly to a changing and more mobile society with its spectrum of needs". The project shows how art can incorporate certain social imperatives and contemporary architectural issues. Art production is not only a reflection on the social condition of the time, but also a tool for imagining more or less utopian future scenarios reflected in futuristic architecture. Andrea Zittel says of her project that "blending both communal and private spaces, the encampment reflects a sci-fi pioneer aesthetic. Everybody has their desert fantasy; my particular fantasy was probably living on an alien landscape"⁴. Compared to the previous decade, the reflection around public-private space also continues with works such as *Rucksack House* by Stefan Eberstadt, *Urban Camping* by import.export Architects. Architecture or the project *Bivaccourbano_R* by Diogene Project, in which public space is populated over longer or shorter periods of time by more or less communal living arrangements.

The digitization of contemporary cities is producing an enormous amount of information, providing new means with which to

understand our lifestyles and social dynamics. “City users can now provide local knowledge through a bottom-up approach, contributing information through the use of technologies that are widely spread through smartphones and apps. By posting photos, checking in at specific locations and sharing georeferenced content as part of their daily experiences, people are increasingly making information available about how they live, use and perceive urban spaces” (Ciuccarelli, Lupi & Simeone, 2014). This period, from 2010 to the present day, is characterized by a dense activity in design and architecture that combines technological development, as a means of innovation, with a focus on the growth of interest in environmental issues. By consciously addressing the process of adaptation to economic, social and climatic changes and generating new uses of space, it is possible to investigate what implications urban transition may have in the reorganization of cities, but also of rural and remote places (Solero & Vitillo, 2022). 3D printing or laser cutting technologies offer the opportunity to make living space easily self-realizable using simple materials such as wood or plastic. The space thus becomes extremely flexible, adapting to the user’s needs. The designer does not sell a pre-packaged space, but designs the time of the experience the inhabitant will live in that space. WikiHouse conceived by Open Source Housing, U-Build System by Studio Bark or TECLA by WASP and Mario Cucinella Architects speed up production installation times by constituting a functional choice for permanent or temporary living needs. New building technologies also respond to the increasingly evident need to give everyone the chance to have a home and to make liveable even those places where it is more complex to live or build ‘traditional’ dwellings. The solutions in response to these needs are many and interpret the theme of temporariness as an act of sharing. Private space is therefore no longer a space owned by the individual, but is shared over time by different users. The living space can thus be stable and unchanging in its form, while taking on a different value for each inhabitant who lives in it. Examples of this are residences for workers or students such as Urban Rigger by Big, Light House 1.0 by ALL(ZONE), One SQM House by Van Bo Le-Mentzel or H-Vac Antepavillon by PUP Architects in which the space lives of human relationships are in constant evolution.

The last decade brings with it a long reflection on how our way of experiencing public and private space has changed. It brings to light the need for a reappropriation of public spaces as places for sharing the common good. Private space comes outside the walls that contain it; it shows itself outside to interact with public space. The result of this hybridization identifies places of temporary experimentation where short-term actions take place, but where different factors may turn into medium or long-term (Fassi, 2012). Going beyond the concept of home defined by Benjamin (1995) as a localized space defined

in time, we identify a new framework of living characterized by movement, mutability and interrelational richness. Raumlaborberlin with Hotel Shabby Shabby, for example, experiments with this mode of aggregation by hybridizing and blurring private space into public space through a network spread throughout the city. Similarly, Esterni during Milano Design Week 2017 or ColoNY by a77 investigate the permeation of public space through temporary localized actions. During the years of the pandemic the theme of temporariness returned in general, highlighting even more the fragility of our sedentary lifestyles. This phenomenon triggered a desire to return to origins, simplicity and authentic places, bringing with it a rediscovery for exploration. Thanks to "working from home", it becomes possible to detach the space of private life from work. Remoto Community speaks volumes about overcoming this cohesion by defining a new dichotomy. The project challenges the creation of a new model of living that allows everyone to get out of the city routine, increase well-being and build new networks of social relations. We are talking about digital nomads who live and travel with the essentials, moving from one destination to another, defining new forms of living marked by the loss of a settled space in which to weave the threads of their existence (Pisanu, 2019). Communities of remote workers shape the places and horizons of their everyday life through the immateriality of the home, translating the concept of the temporary into new ways of conceiving, organizing and experiencing their space.

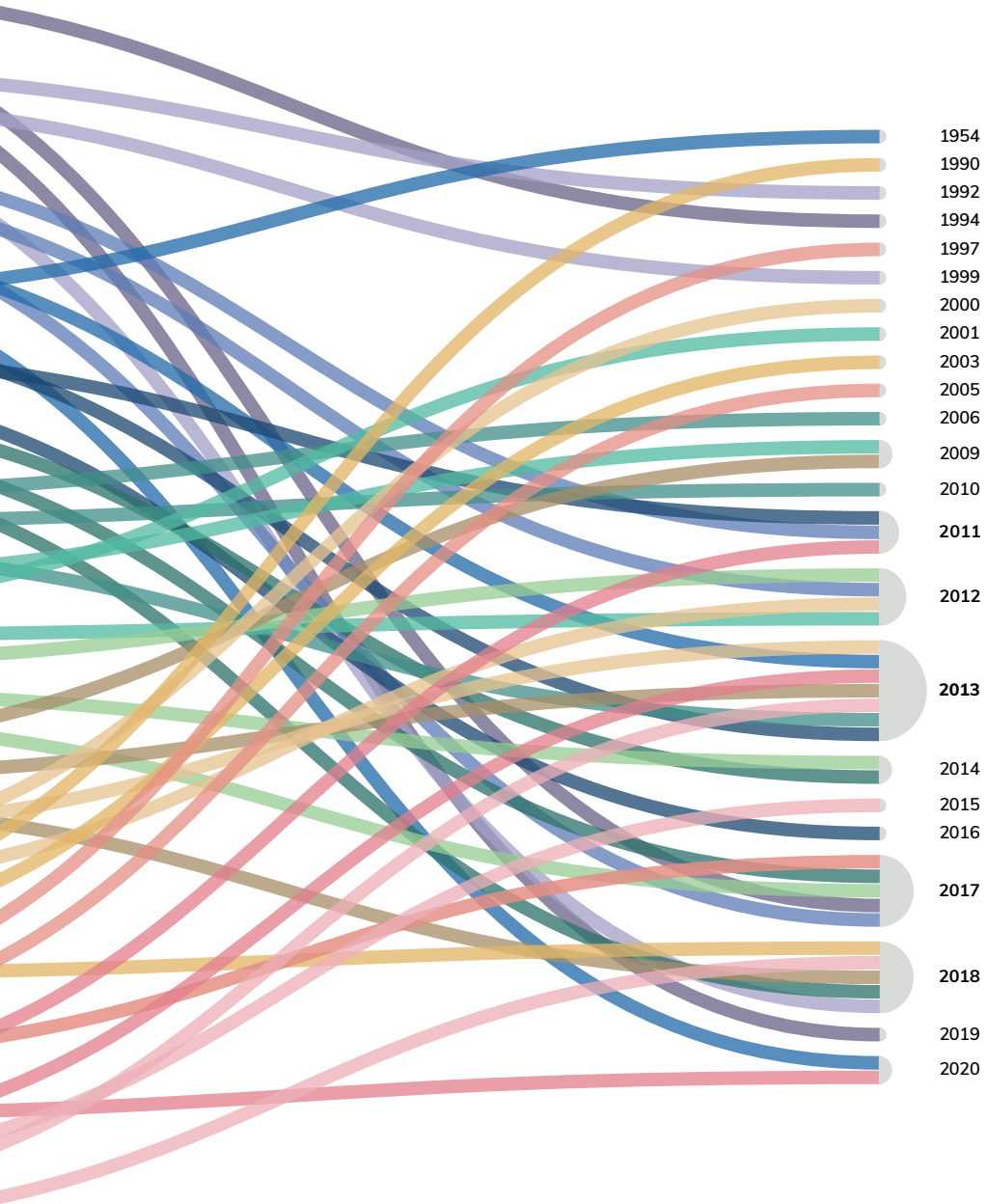
→ Mapping of 15 categories:

- | | |
|--|---|
|  Spontaneous Shelters |  Living the Event |
|  Wearable Houses |  Urban Camping |
|  Emergency Houses |  Capsules |
|  Workers' Houses |  Mobile Homes |
|  Students' Houses |  Parasite Architecture |
|  Temporary Hotels |  Technologies for Sustainable Houses |
|  Holiday Houses |  Houses for Extreme Conditions |
|  Living the Travel | |

NOTES

- 1 <http://www.progettoborca.net/anna-de-salvadoruna-scheda-sul-villaggio/>
- 2 <https://ugolapietra.com/anni-70/internoesterno/>
- 3 <https://www.studio-orta.com/en/artwork/3/refuge-wear-habitent>
- 4 <https://www.zittel.org/>

	CARDBOARD HOUSES / MIYAMOTO RYUJI
	REFUGIARSE DE LA CIUDAD EN LA PROPIA CIUDAD / FERNANDO ABELLANAS
Spontaneous Shelters	U-BUILD SYSTEM / STUDIO BARK
	REFUGE WEAR - HABITENT / LUCY HORTA
	THE BASIC HOUSE / MARTIN AZÚA
Wearable Houses	WEARABLE HOMES / DENISE BONAPACE
	CONTAINER TEMPORARY HOUSING / SHIGERU BAN
	HOME FOR ALL PROJECT / TOYO ITO
Emergency Houses	SOS - SAVE OUR SOULS / ACHILLEAS SOURAS X MOROSO
	COLONY / MOMA PS1 / A77
	REMOTO COMMUNITY / ALICE MELA AND IRENE AMEGLIO
Workers' Houses	VILLAGGIO ENI / EDOARDO GELLNER AND CARLO SCARPA
	HOTELLO / ANTONIO SCARPONI AND ROBERTO DE LUCA
	10 SMART SQM / TENG BOM ARCHITECTS
Students' Houses	URBAN RIGGER / BIG
	HOTEL SHABBY SHABBY / RAUMLABORBERLIN
	(W)EGO / MVRDV
Temporary Hotels	STARSBOX / STUDIO OFFICINA82
	WALDEN / NILS HOLGER MOORMANN
	TREEHOTEL - BLUE CONE / SANDELLSANDBERG
Holiday Houses	GLAMPING BY ARCHIGLAM / ARCHIWORKSHOP
	BIVACCOURBANO_R / PROGETTO DIOGENE
	URBAN NOMADS / WINFRIED BAUMANN
Living the Travel	TRICYCLE HOUSE / PAO + PIDO
	FESTIVAL OF THE WORLD / SOUTHBANK CENTRE
	B-AND-BEE / ONE SMALL STEP AND ACHILLES DESIGN
Living the Event	A LETTO CON IL DESIGN / IDEAS BIT FACTORY AND GIGOS IDEA
	URBAN CAMPING / IMPORT.EXPORT ARCHITECTURE
	PUBLIC DESIGN FESTIVAL / ESTERNI
Urban Camping	NEST TENT / SEBASTIAN MALUSKA
	COCOON / MICASA LAB
	WAGON STATION ENCAMPMENT / ANDREA ZITTEL
Capsules	ONE SQM HOUSE / VAN BO LE-MENTZEL
	CRATE HOUSE / ALLAN WEXLER STUDIO
	LOFTCUBE / AISSLINGER STUDIO
Mobile Homes	DRAKE / LAND ARK RV
	PARASITE / MICHAEL RAKOWITZ
	RUCKSACK HOUSE / STEFAN EBERSTADT
Parasite Architecture	H-VAC ANTEPAVILLON / PUP ARCHITECTS
	WIKIHOUSE / OPEN SOURCE HOUSING
	TECLA / WASP AND MARIO CUCINELLA ARCHITECTS
Technologies for Sustainable Houses	DIOGENE / RENZO PIANO ARCHITECTS
	LIGHTHOUSE 1.0 / ALL(ZONE)
	REFUGEE HOUSING UNIT (RHU) / IKEA FOUNDATION
Houses for Extreme Conditions	FRAME HOME / LEAPFACTORY

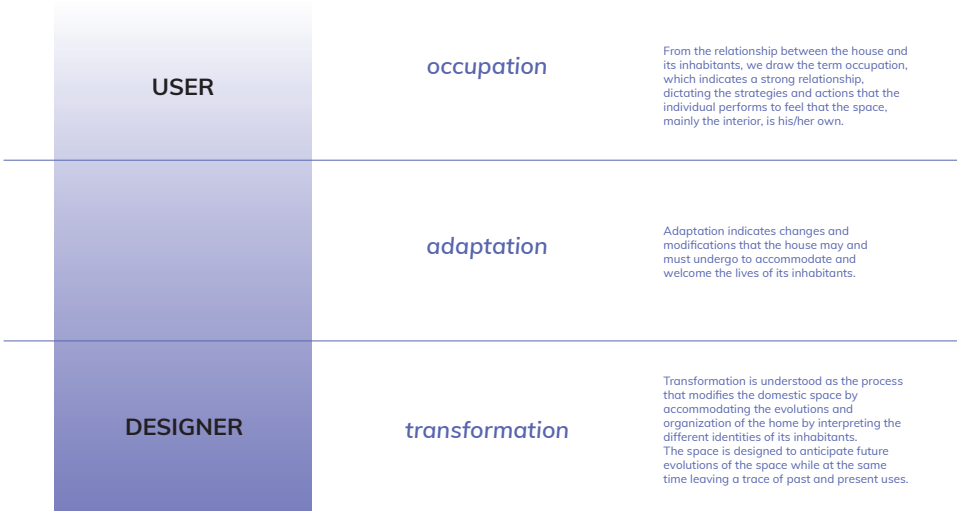


3.3.2 Mapping the relationship between space and inhabitants

In the second mapping, we examine the flexibility of spaces in relation to the interaction with inhabitants. In particular, we investigate how space can adapt to the individual or conversely how the user configures and shapes space according to his or her needs.

In order to better understand this broad theme and correctly interpret the map presented here, it is necessary to refer to the theme of dwelling and domestic space through the two different values it can embody: "home as occupation" or "home as adaptation" (Galluzzo, 2018). In particular, "the first interpretation is seen as the relationship between the space and the inhabitant, and from this relationship emerges the term "occupation", which indicates the strategies, actions and feelings that allow us to "appropriate" the place called home, to make it ours, to establish a deep and intimate bond between it and ourselves. Numerous literary texts point in this direction, as well as various artistic representations, but also psychological writings, such as Freud's famous interpretation, which established a parallel between the interior of the psyche and the interior spaces of one's home" (Galluzzo, 2018).

The space, however, is primarily designed both in technical-material terms and by attributing a design metaphor of meaning to the project.



In this case, the interior designer's role is to predict evolutions and to organize the home in such a way that it can best accommodate transformations and, particularly for temporary homes, the different identities of its inhabitants. This means knowing how to plan adaptations over time, managing the necessary changes so as to take the project in its entirety, in its complete temporality: past, present and, above all, future.

This idea of designing future transformations of spaces and at the same time leaving a trace, a sign of past uses, can be called the legacy of interiors with the intention of leaving something for the future, for the next generations.

There are therefore two levels of interpretation of the flexibility and identity of the inhabited space. On the one hand we find the designer, who through the design decides how and what value that space will take on through time and use, while on the other hand we see the intervention of the user and how through his actions he shapes the temporary inhabited place by modifying it, reinterpreting it and giving it new meanings. In the map presented, it is interesting to note how these two degrees of interpretation are intertwined and how the 'degree of transformation' the designer has designed greatly influences the effect that the user's action brings to the space.

If the adaptation and/or occupation mainly concerns the private interior space, the transformative action can also refer to the public space; particularly, how the private space affects and influences the proximate public space. Through these two complementary levels of interpretation, we can thus denote the overall degree of flexibility of the space in relation to its inhabitants.



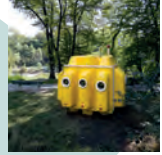
SPONTANEOUS SHELTERS



TECHNOLOGIES FOR SUSTAINABLE HOUSES



TEMPORARY HOTELS



STUDENTS' HOUSES



HOUSES FOR EXTREME CONDITIONS

*REFUGEE HOUSING UNIT (RHU) / IKEA FOUNDATION



EMERGENCY HOUSES



TEMPORARY HOTELS



LIVING THE TRAVEL

ADAPTATION



HOLIDAY HOUSES

*TREEHOTEL - BLUE CONE / SANDELLSANDBERG



HOUSES FOR EXTREME CONDITIONS



LIVING THE EVENT



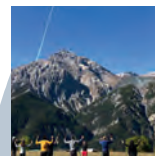
MOBILE HOMES



WORKERS' HOUSES



CAPSULES



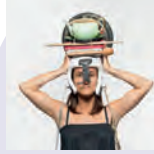
WORKERS' HOUSES



● LIVING THE TRAVEL



● URBAN CAMPING



● WEARABLE HOUSES
*REFUGE WEAR - HABITENT / LUCY HORTA



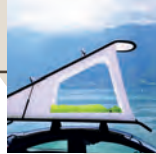
● CAPSULES
*COCON / MICASA LAB



● SPONTANEOUS SHELTERS
*CARDBOARD HOUSES / MIYAMOTO RYUJI

● LIVING THE EVENT
*FESTIVAL OF THE WORLD / SOUTHBANK CENTRE

● URBAN CAMPING



OCUPATION



● TECHNOLOGIES FOR SUSTAINABLE HOUSES



● PARASITE ARCHITECTURE
*PARASITE / MICHAEL RAKOWITZ



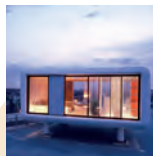
● STUDENTS' HOUSES
*10 SMART SQM / TENG BOM ARCHITECTS



● WORKERS' HOUSES



● HOLIDAY HOUSES



● MOBILE HOMES



3.3.3 From spontaneous interventions to designed solutions

The third map shows the different degrees of the project, ranging from spontaneous solutions – real shelters built around the body with salvaged materials (sometimes just because the artists and designers are making a statement) – to more complex solutions and more successful projects in terms of space performance.

This map is intended to emphasize, as in the previous section, how the cases presented open up to the city and its context, or close inwards, delineating intimate spaces.

Public space increasingly offers the opportunity to imagine, design and experiment new urban models by defining new ways of experiencing space. In recent decades, the boundary between private space and urban context has become increasingly blurred. Transformations of equilibrium occur through the intervention of inhabitants, who through their more or less voluntary actions shape new ways and uses of public, private and semi-public space. In this context, the pandemic period highlighted the value of spaces such as façades, terraces or windows. These spaces, although private, constitute the space of hybridization between the two opposites, facilitating the connection between private and public.

“We live in towns that are in daily, continuous and sometimes instantaneous transformation. Cities that find innovative force from bottom-up initiatives where spatial and service designers act as facilitators of processes. Their temporary urban solutions generate urban scenarios and create places, they interact with a city that is an actress in a daily spectacle” (Fassi, 2012). Starting from these activities, many of the examples we have illustrated work in this direction, identifying semi-public spaces of proximity through their actions. Some began with an individual project with the intention of progressively spreading to other spaces in the cities.

The freer the public space in which we open up, the easier it is to permeate it. In free spaces, people relax, observe, and act, regardless of rules. This happens because “free spaces allow for spontaneous events and practices” (Franck & Stevens, 2006). They are spaces that offer greater aggregation and transformation into common space. In this context, the dichotomy between action and inaction evolves into the relationship between formal and informal, which is closely related to the formal and informal use of space (De Girolamo, 2013).

We can therefore state that the personal action of the individual, and thus the possibility of hybridizing private and public space, occurs more when the architectural design leaves free space for interpretation by the user (Scott, 2008).

Adopting the theme of the ‘living city’ theorized by Jane Jacobs (1960), urban space is reinterpreted by taking the human scale into consideration. Human beings re-appropriate public space to develop

mixed societies and cancel their dependence on the machine, promoting the attitude of discovering the city, its public squares and other settings for a new urban life.

By considering public space as an opportunity, urban planning must recognize the intervention of its inhabitants as a tool for urban regeneration. In urban planning and design, temporariness and permeability must be seen more readily as key components of growth and regeneration (De Girolamo, 2013).



● CAPSULES
*COCOON /
MICASA LAB



● STUDENTS'
HOUSES
*10 SMART SQM /
TENGBOM ARCHITECTS



● TECHNOLOGIES FOR
SUSTAINABLE HOUSES

SEARCH FOR INTIMACY



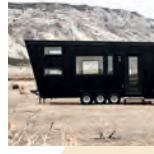
● HOUSES FOR
EXTREME CONDITIONS
*REFUGEE HOUSING UNIT (RHU) /
IKEA FOUNDATION



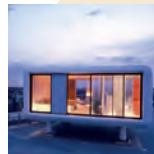
● EMERGENCY
HOUSES



● WORKERS'
HOUSES

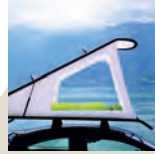


● MOBILE HOMES





● LIVING THE TRAVEL



● URBAN CAMPING



● TEMPORARY HOTELS



● WEARABLE HOUSES

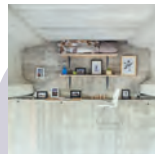
*REFUGE WEAR - HABITENT / LUCY HORTA

OPENNESS TO THE CITY



● PARASITE ARCHITECTURE

*PARASITE / MICHAEL RAKOWITZ



● SPONTANEOUS SHELTERS

*CARDBOARD HOUSES / MIYAMOTO RYUJI



● HOLIDAY HOUSES

*TREEHOTEL - BLUE CONE / SANDELLSANDBERG



● LIVING THE EVENT

*FESTIVAL OF THE WORLD / SOUTHBANK CENTRE



04 - TEMPORARY SPACES AND SERVICE DESIGN

After having investigated the meaning of temporariness, the relationship between public and private spaces, and in particular the characteristics of temporary solutions for domestic and urban contexts, the relationship between spaces and services in a temporary dimension is investigated in the next paragraphs, in light of the classification of design solutions presented in the previous chapter.

In the academic discussion on the relationship between space and service design (De Rosa, Fassi & Galluzzo, 2018), an area of great relevance is certainly covered by urban public spaces, which present a strong relationship between the two sub-disciplines. Also in the topic dealt with in this book, there is an indisputable link between the spatial dimension of Temporary Housing Solutions and their definition in terms of the service offered. In this chapter, more specific issues related to these relationships are addressed.

We begin by defining the relationship of Temporary Housing Solutions and the urban environment, straddling the design of spaces and services; we then continue with an analysis of the dimensions of contemporary housing in relation to past housing; we then analyse the materials of temporary domestic solutions and the possible ways in which they can be realized; and we end with an analysis of possible temporary solutions for non-urban contexts.

This last chapter is composed of contributions written by four external authors.

4. TEMPORARY SPACES AND SERVICE DESIGN

4.1 Temporary Housing solutions and the city

The administration of our cities has completely changed in the last few decades, and we have moved from a Fordist type economy centred on production to a post-Fordist economy aimed at acquiring new tourist flows mainly through the consumption of culture. Urban marketing and the marketing of events has radically changed urban economies and, in particular, how the use of major events has become an actual political instrument for the administration and communication of the territory, as it manages to attract considerable economic and financial resources and a degree of visibility that is unimaginable through other tools.

In this context it is interesting to cite the example of Torino 2006, a city that in the eighties tried to transform and overcome its character as a factory-town. Thanks to a careful and strategic marketing plan of the area that culminated with the 2006 Winter Olympics, it succeeded in transforming its image and giving new spirit to an economy of hospitality and cultural tourism. Glasgow moved in a similar direction in recent decades, transforming itself from the capital of the industrial crisis, where neglect and crime had taken over, to a cultural capital, thanks to an innovative policy for economic recovery based on culture, having been the European Capital of Culture in 1990.

The way a city outwardly conveys itself has changed dramatically in recent decades. Cities are in competition with each other to attract new capital, new features, new tourists and new investors and often do so through events, large and small. Tourism becomes a challenge for all cities but can mean salvation for the city; although they have to be careful not to make the events too homogeneous or to offer the same as every other city; instead they should emphasize the uniqueness and unrepeatable nature of their offer.

In the past, the image of a city was entrusted to the descriptions of writers and stories of film directors; just think how many images of Paris, London or New York each of us already have before we visit them, because of novels we've read, paintings we've seen and films that filter the perception we have of the places we visit, or at least they anticipate that perception.

Of course, as Amendola writes, the story of a city is not the same thing as the city itself, but a city with no image is a paradox, as it is through its image that the city lives and meets people (Amendola, 2010a).

Today, however, the image of a city is no longer given by poets, great travellers and writers, "The image of the city is a variable to be placed under control and manipulated in a very short time, so what in the past was left to travellers and writers today is entrusted to men of marketing and media. The story of the city takes on the logic and structure of the story of advertising. (...) The postmodern city tries (...) to control the impression it makes on others. The city is, in the words of Jukes, image-conscious" (Amendola, 2010a). "In these processes

of territorial transformation and promotion of places, the 'visibility' of the city becomes a strategic element, which has a direct effect on the change of the relationship between population and territory: as we have seen, it the connection between resident, worker and user/ consumer of the city is lacking and there is an increase in commuting, deurbanization processes and flows of 'city users', who consume the opportunities and services that the city offers, but do not live there" (Martinotti 1993; Guala, 2007).

Stefano Boeri in *L'anticittà* writes that "tourism, in its different versions – cultural, recreational and 'business-based' – now brings together a true 'kinetic elite' that consumes thousands of miles every week traveling and now measures geographical distances only in terms of time ('how far away is it?' actually means 'how long does it take to get there?'), while in its intermittent pauses of life is accommodated by a wide range of 'non places': airports, railway stations, major hotel chains, trade fairs, business centers. Spaces now fully dedicated to the needs of an erratic lifestyle that seeks the same comfort (and the same 'environment?') everywhere, and therefore tends to homologate the containers it temporarily inhabits" (Boeri, 2011). It is the task of designers to try to reverse these trends of urban improvement and aim for a strong expression of their local identities.

Regarding the strategies for urban regeneration based on tourism and major events it is interesting to think at the *Urban Tourism* scheme proposed by Montanari, in which it is easy to see how the generation of a new image of the city is the main objective of certain policies of urban marketing.

Let's start from scratch and ask, as Boeri does in *L'anticittà*, "What is a city today? Where are its boundaries? (...) And what is the nature of a city? (...) In other words, is 'city' an entity whose measurement belongs to the sphere of geography or the memory? The contiguity of books or those of its subjects' experiences? (...) The cities are expanding through the territory (...) but in this dizzying spatial extension – which is solid, physical, mineral – the only density that allows these agglomerates to be perceived as a singular entity for us that we who inhabit them is linked to something intangible and uncertain: a shared idea, the image of a place, the collective memory of an experience. Today more than ever either cities are symbols or, simply, they are not" (Boeri, 2011).

In particular we want to address the issue of hospitality, a term used not only in defining the economic sector related to accommodation but also understood in the broadest sense of the term.

Let's start with some data: although we have theorized for years about the so-called escape from the city, and the apocalyptic vision of the death of the city, estimates on the crisis of urban civilization have not come true and the city seems to have regained the ability to reinvent itself and be reborn. In 2008, for the first time in history,

the majority of the world's population lived in cities. In 1900 it was only 13% and by 2050 it is expected to reach 70%. Today there are more than 450 cities in the world with over one million inhabitants; a hundred years ago there were about 20. In Mumbai there are 44 new citizens arriving every hour, 380,000 people per year. This is to give an idea of the numbers, and to indicate that it is a large system we are referring to when we talk about mobility, cities and hospitality.

Let's start by looking at the origins of the term 'hospitality': late 14c., meaning the 'act of being hospitable', from the Old French *hospitalité*, which in turn derives from the Latin *hospitalitem* (nominative *hospitalitas*) 'friendliness to guests', based on *hospes* (genitive *hospitis*) 'guest'.

And it is interesting to see how the subject of the 'act of being hospitable' may be not a person but a city. What strategies should be adopted in order to be truly hospitable?

We spoke extensively of mobility and it is interesting to provide some figures for the migrants of today: each year about 3 million people in the world emigrate from their country of origin. Currently more than 180 million people are living in countries other than those of their origin. And this is increasingly evident in our cities when we come across buildings, neighbourhoods and areas of the city inhabited by migrants who bring with them customs, habits and ways of living that can change parts of the city that adjust with their arrival and their practices of living.

Of course, the examples of temporary accommodation presented in the last chapter are often located within the urban fabric and support the different types of demand for hospitality that characterize our contemporary cities.

Some practices are becoming increasingly common in contemporary cities, such as the occupation of areas that are abandoned and in disuse: "In the logic of reuse and transformation of existing areas, the beautiful, avid, programmed collage of a city took the place, at least in the intentions of the designers, of the functional, no frills, rational, harmonious, intelligent modern city. Next to urban planning, the undisputed ruler of the previous decades, urban design has taken a significant place in the creation of new cities" (Amendola, 2010a).

In the last few years, the theme of interior urban spaces has gained more prominence within the discipline of interior design.

"Talking about urban interiors implies matching two apparently conflicting terms, as they traditionally refer to spaces that have seldom been able to interact with one another, indicating respectively open and closed places. This theme was met with evergrowing interest: numerous competitions and public initiatives were promoted in order to rethink a few 'urban bits' and redesign them to convert them into actual interior spaces. This term, usually related to buildings, conveys a sense of protection, hospitality, shelter, comfort,

well-being and familiarity, typical of enclosed spaces" (Crippa & Di Prete, 2011).

And also "One inevitably wonders whether architecture is capable of elaborating such modernity on a solitary quest, and whether the world of design has the 'means' to transform portions of cities into places that attract, seduce and promote, as requested ever more frequently by administrations and citizens" (Colaci in Crespi, 2011).

Over the past few decades the relationship between the city and its inhabitants has radically changed, as the latter increasingly have an "attitude of curiosity, desire for discovery, openness to surprise, the wish to experience something different"; they have acquired "the eye of the tourist". "Every city can become – and aspires to be – a tourist attraction; everyone can become a tourist in his own city as the word "staycation" claims. (...) Beauty, variety, centrality, accessibility, and safety are considered essential attributes" (Amendola, 2010a). Also, echoing the famous words of Italo Calvino's *Le città invisibili*: "Cities are a combination of many things: memories, desires, signs of a language, cities are places of exchange, as they all economic history books explain, but these exchanges are not only of goods, they are also exchange of words, desires, memories" (Calvino, 1993).

Amendola says: "Today, the new, contemporary city is made of transactions and thrives on symbolic exchanges rather than the production of goods. It is oriented to the outside world and to interconnection, and its image and attractiveness are its most valuable asset. The demands and the needs of tourists, guests and curious visitors, or 'city users', are just as important to administrators as are those who reside or work there" (Amendola, 2010a).

As a result of all the transformations that have taken place in urban areas in recent decades, the practice of urban tourism has strengthened: cities are progressively becoming centres of attraction for tourism and this should make us reflect on the response our cities are capable of giving to the growing demand in this sector. In particular, the aspect of social and environmental sustainability in the management of these flows of tourism is becoming increasingly valuable, so it is essential to talk about the city using the metaphor of the sponge, an image that represents a system that is able to change shape and adapt to the needs of, and the demand for, hospitality.

The metaphor of the sponge is a response to an endless series of examples of the legacy of events that have failed. The planning stage of the event includes calculating and building mega structures for the large number of visitors expected and then, once the event is finished, we find ourselves with huge, oversized buildings for everyday use by the inhabitants of the city. This dynamic is clear when you look at photos of the abandoned pavilions in the *Expo dopo Expo* exhibit: disused buildings, projects designed without thought of a future use for them after the event. Also, monstrous, abandoned, often

incomplete eyesores, as in the case of the buildings built during Italia 90, the Football World Cup, which remained unused for years.

You can imagine the city as a sponge-city that opens during events and welcomes tourists and visitors so the positive charge related to the event doesn't fade quickly, but, on the contrary, enriches the fabric of the city and its inhabitants by slowly releasing the positive effects in the long term, making the most of what has been called the legacy of the event, a concept already mentioned in the previous chapter, and which Amendola called the 'long wave' of the event.

Let us go back and deal with the issue of urban transformations and mutations from the point of view of the world of design.

Andrea Branzi sees "the contemporary metropolis as a genetic reservoir (it is as an intense space of genome exchanges, of economic relations) that constitutes a sort of aquarium filled with amniotic fluid from which they form and in which aggregate forms of a society of exchange and information dissolve" (Branzi, 2006).

Giandomenico Amendola describes the postmodern city in this way: "The postmodern city is characterized by the new cultures, dreams, desires and fears of its people, the variety of new urban tribes, the new demands of the city. (...) The cityscape, the physical landscape of the city, is still only partly postmodern, yet the mind-scape, the landscape of the soul and culture of the city, is already deeply affected by the new season. (...) The postmodern city, however, is already more present than we believe in our dreams and in our souls. Postmodernism is already marking the mind-scape of the city into a fragmented and torn state, through the dreams, fears, tastes and consumption of its people. The new city takes shape even before architectures do in cultures, values, ways of life" (Amendola, 2010a). We can cite three major interpretations of the contemporary city in the history of the project. First, the studies of the Situationists and their theory of drifting, as a way of appropriating the city by the flaneur, who abandons himself and gets lost in the urban environment. And then, the city seen as an engine, technology, machine and robot. Archigram, through its Plug-in City, Walking City and Instant City, convey a futuristic concept that they bring to the extreme.

A different trend is found in Archizoom, which instead theorized a city without architecture, such as No Stop-City or the project for Eindhoven by Andrea Branzi. Through his own words: "The human metropolis is therefore a reality that cannot be addressed in unitary operational terms: and perhaps, as the overall result, it cannot even be designed" (Branzi, 2006).

We can add to these visions the contemporary trend of the temporary city, an urban space used as a backdrop for a continuous show that changes over time and depending on the needs of its residents and their uses.

Closely linked with this is the question of reusing empty and

abandoned spaces, former industrial areas fallen into disuse, etc. Giampiero Bosoni (2008) writes: "These buildings (...) are now used with increasing frequency as empty shells, where a vitality similar to that of the hermit crabs uses its empty spaces like parasitic niches with faster and faster cycles."

To describe the trends that characterize the contemporary city we can say that "The city is constituted mainly by the vast sum of its interiors, a set of scenes ready for continuous restaging, for a myriad of small metamorphoses of short duration" (Zardini, 2004).

These installations, as the TUS, are by nature a temporary and transient response the city itself can give to the changing degrees and types of demand coming from both permanent and temporary inhabitants, turning it into a veritable sponge-city. One can cite a number of examples of temporary hospitality, as we have already amply detailed in the first chapter, such as camping or temporary urban hotels, pop-up hotels, disseminated hotels, portals of domestic hospitality and the growingly diverse forms of urban hospitality that allow the city to "open" and "close" for major events.

La città ospitale by Nicolò Costa discusses the subject from the point of view of local tourism and proposes that the actors in this sector – public administrations, bars, restaurants, business, etc. – work together so they can adapt their offerings in response to an increasingly less standardized tourism so that cities can always welcome and meet the demands of an international middle class that is constantly on the move for work and pleasure, and produces positive economic, social and cultural benefits for the local communities. A hospitable city is one that manages to build a strong relationship between its citizens and non-resident inhabitants, building positive outcomes for all the different populations within it at any given time. The term 'hospitable city' has also given its name to a research group of the Department of Design at the Politecnico di Milano: DHOC (Design for Hospitable City).

Years ago (2007-2008) the GIDE Group of International Design Education focused its research on the topic of the hospitable city and produced a final publication, *The Hospitable City*, edited by Davide Fassi and Francesco Scullica. We have seen that Boeri considers the contemporary city as a giant camping ground, and in particular defines it in the *L'anticittà* as: "A 'buzz' of buildings, sudden and abrupt subtractions of space, new expansions and temporary abandonment, incomplete infrastructures and rigid fences that have nothing in common except a frantic search for an identity for those who build them and those who live there" (Boeri, 2011).

It is essential for scholars to know and study the forms of the *Anticittà*, to recognize them and not think they are irrelevant to our life, to understand where and how they operate, what rules they follow, because "The *Anticittà*, whether we like it or not, is us" (Boeri, 2011).

4.2 How Big is a House? The Dimension of Contemporary Dwelling Space

Riccardo Ronzani *

→ *New houses for a new society*

The composition and organization of the house have changed throughout history. As Bill Bryson states in his book *At Home: a short history of private life* (2010), "The house is not represented as a system obtainable through the systematic combination of standardized rooms throughout history. On the contrary, the house is an image of a specific society and its culture, and for this reason, it is a malleable concept. Accordingly, the idea of the house moves away from any type of precise and exclusive definition; and instead, is inclusive of multiple possibilities and unconventional solutions".

This is the reason why we can recognize a house when we observe very different buildings.

In contemporary cities, there is a co-existence of multiple and different dwelling types. Citizens have changed from the past and they are still changing: nowadays the city must find suitable homes not only for traditional citizens, but also for university students, international students, foreign workers, tourists, small-town young people, and so on. This is the "liquid society" described by the sociologist Zygmunt Bauman in *Liquid Modernity* (1999). The Polish sociologist writes that contemporary society is no longer a "solid society", as it was in the past, with defined categories of citizens, conditions and roles.

On the contrary, contemporary society has become liquid, and therefore in a state of continuous transformation: a changeable and adaptable society, with dynamic roles and interpersonal relations. This new type of society is characterized by an essential and profoundly different aspect from those of the past: the temporariness of living. Although historically nomadism has characterized many societies around the world, this contemporary phenomenon is a new type of nomadism. Temporary doesn't mean moving houses into space; it means occupying a house for a limited period, and being constantly ready to change work, house, city or your whole life. Flexibility and adaptability are fundamental requirements to transform dwelling

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spaces for the needs of different dwellers. Within this complex context of different users – and therefore of different needs, habits and lifestyles – the house is taking on completely new shapes, sizes and characteristics; and the housing market is following this trend. Talking about the real estate market within cities, the biggest issue today is the decrease in buying and selling transactions, compared to the increasing number of rental contracts. In addition, there is the theme of the size of living spaces. Several mass media and magazines write that city houses are becoming much smaller than in the past, and today we are in the midst of this phenomenon. Important brands on the market such as Muji (which has launched a new minimum house) or IKEA (which has developed dynamic and flexible furnishing solutions) are developing solutions to adapt to the needs and economic possibilities of contemporary society. One of the main challenges facing designers is the identification of new, small places within the built urban space where solutions for a minimal living can be developed. This is exemplified by the OPod Tube House, designed in 2017 by James Law Cybertecture as a new housing solution for Hong Kong, and which reuses unused modules of the sewage system. This market is the result of theoretical and practical research that began to develop in the early decades of the twentieth century. Just think of the experiments on minimum dwelling conducted during and after the Second World War. Among them, the quality and originality of the solutions identified bring out the Dymaxion House by Richard Buckminster Fuller (1939) or the futuristic Total Furnishing Unit by Joe Colombo (1972). After these initial experiments, the debate about minimum dwelling was carried out by several architects during the last decades of the twentieth century. Particular attention should be paid to the Nakagin Capsule Tower, built in 1972 under the direction of Kisho Kurokawa. This project is interesting for its underlying philosophy rather than for the formal results of the building itself. Kurokawa imagines a “metabolist building”, which means a building interconnected with the society that inhabits it and observes it from the city, and therefore a building ready to change over time following the changes in society. Therefore, the housing capsules are literally attached to the vertical distribution structure, ready to be replaced. This reflection also led to the choice of which functions to insert inside the capsules and which to outsource from the house to the urban space. For this reason, in accordance with the lifestyle of the new metropolis of the late twentieth century, in these little houses there is no kitchen, but there are a radio, television and telephone. The new capsules, which were to be rethought and reassembled on the building, could look at the new social and urban dynamics to choose what to put in the house and what not. Another very interesting aspect of Kurokawa’s project is that the capsules of the Nakagin Tower were explicitly designed for temporary living,

and therefore to respond to the new “liquid” model of life that was beginning to develop in the 1970s and that now permeates the culture of the globalized world.

→ *Existenzminimum as an architectural challenge*

During recent decades, the attempt to design minimal spaces has become a real challenge for architects, who are trying to show their ability to organize small built spaces. But it wasn't always like that. In the past the challenge was reversed, and it was the large size of the buildings that defined the architects' skills. With a good degree of approximation, this assumption could be valid for the field of architecture in general. Regarding residential buildings, examples of enormous houses can be found since ancient times, from the massive medieval fortresses to the elegant palaces and villas of the seventeenth century. The period that contributed predominantly to the spread of huge and luxurious houses was probably the Modern Era, in which the fashion for huge manor houses spread. After the eighteenth and nineteenth centuries, the abolition of the aristocracy and the imposition of the bourgeois class were such profound changes in the social structure as to significantly reduce the symbolic value given to family residences. The architectural challenge thus began to shift, and was also influenced by the discovery and study of oriental architecture and new ways of conceiving and interpreting space. From the excessively large, we gradually moved towards the reasonably small. The theme of living began to touch on topics such as temporariness, cost reduction, sparing use of space, adaptability, flexibility, and comfort. The research conducted by the modernist movement, in particular conducted by the Ukrainian architect Alexander Klein (1879-1961), led to the birth of the concept of “Existenzminimum” (Bevilacqua, 2010). It means a space for living reduced in size but enough for a respectable life and organized to ensure a good quality of life. Linked to this concept, the discipline of ergonomics was born at the beginning of the twentieth century: it is still fundamental in the design of minimum spaces, and it defines many regulatory aspects for the health of inhabitants. Concerning the perception of space, it must be said that the minimum living space has profound repercussions on the psychology of the inhabitants. The space may be minimal, but it must meet specific requirements to be liveable, such as the presence of natural light and a view of the outside, useful to broaden the panorama. With regard to psychology, the aspect of the temporariness of living takes on greater importance, and is therefore an essential factor in minimum living. There is no limit to what it means to live temporarily: the stay can last a few days or a few years; the only essential condition of temporariness is the presence of a defined end date. This means that temporary housing

ranges from occupying a house for two or three nights (as a tourist); a few weeks (Olympic villages) months (students moving abroad); up to years (for study or work experiences).

From the beginning of the twentieth century to the present day, the theme involved the greatest architects of the time. In 1951, the Swiss architect Le Corbusier drew the project for a small hut as a gift for his partner Yvonne. The project was realized and took the name of Cabanon. The very small house of just over 9 m² soon became their favourite residence. The world of architecture looked with amazement at this famous and respected architect who, after a lifetime of projects and research, decided to live in a wooden hut. All his theories on light and space, the knowledge he learned through experience and mastery in shaping shapes and volumes, were essential to the design of this small environment. In the small Cabanon Le Corbusier's design commitment was not only focused on the organization of the space, but also on the flexibility of use of the furniture.

Subsequently, the theme became an interest for many architects, like Renzo Piano. His project for a minimum house is a very small and independent building: a small living module with an iconic "home shape". The project was called Diogene, inspired by the Greek cynical philosopher Diogene of Sinope, who chose to live in a simple barrel. Diogene aspires to be able to be placed in different contexts and moved as needed, aims at essentiality, and assumes a solitary lifestyle. According to the words of Renzo Piano himself, the small house can be useful for different reasons and in different contexts, but it inevitably excludes some specific functions – conversation as well as encounter, hospitality and the social dimension in general are forcibly delegated to the outside world.

→ *Minimum dwelling conditions*

As described above, the idea that certain functions are externalized from domestic to urban space is fundamental to a minimal dwelling. The presence of a contemporary urban context made possible the outsourcing of some services from the house to the city. In this way, the house could afford to reduce its size, literally eliminating some spaces, delegating functions and rethinking the shapes and sizes of the furniture. So, minimum living is not just a matter of size: it is also a matter of context. The design of a minimal house could not exist if the premise was an attempt to compress the same functions in a small space as in a traditional, larger house. Of course, inside the mini houses, the furniture needs to be studied and planned with meticulous attention and creativity. However, this is not enough, unless you want to build an oppressive and suffocating space. The whole system of the house must be rethought, and the concept of living must be revised. So, the theme of minimum dwelling is also a

matter of meaning.

- *What is the meaning of contemporary living?*

Thinking about that, designers must break out of classical patterns of thought, rejecting traditional and standardised solutions, to design completely new domestic environments. As already said, temporariness is an essential aspect of the minimum dwelling. However, this style is specific to certain categories of the population and excludes others, such as the elderly, or families with children. Therefore, minimum dwelling is also a matter of target. The target population includes young people who live alone, for example university students. It also includes non-local workers, who stay in the city for a limited period. Also, some categories of tourists can be affected by these new housing solutions. Finally, minimum dwelling is a matter of architectural type. The isolated and autonomous hut like Renzo Piano's is not the only possible type of tiny house. Within cities, there is the case of minimum housing inside (or between) buildings already built. This phenomenon was born, at least if we look at the European context, in Paris, where the numerous and characteristic attics were configured as the perfect place to insert small apartments. These attics were designed in the midnineteenth century to accommo-date the humblest sections of the population and the servants of wealthy middle-class families. During the twentieth century, the attics were gradually abandoned by the poor, in part to limit the spread of epidemics, and became simple storage rooms. However, the last years of the twentieth century saw the city of Paris become an increasingly popular destination for new inhabitants. In this new context, real estate prices rose rapidly, and these attics once more presented themselves as opportunities for profit. This is how the Parisian studios were gradually born: extremely small studio flats, which do not always provide optimal and affordable living conditions. These mini apartments change tenants more than two or three times a year, going from university students, to workers on the move, tourists, and single people who find themselves in transient situations in their lives. These houses are very small, ranging from 9 to 20 mq on average, and these small sizes inevitably clash not only with tradition, but also with the laws currently in force. For example, when Le Corbusier described his Cabanon in *L'atelier de la recherche patiente*, he noted that "the construction of such a building is prohibited by regulations". So, we must consider that minimum dwelling is also a matter of regulation.

→ *How small a house can be? A regulatory framework*

In 2002, the French Parliament approved Decree N. 120, which sets

the minimum legal size of the house at only 9 mq. The law was born by observing the phenomenon – not yet admissible by law, but increasingly widespread – of the spread of new studios, to deal with the dynamics of the real estate market. The legislation recognizes the efficiency of this type of house and it tried to adapt itself to a fact already in motion. In Italy, the situation was completely different. Here the provision of minimum standards is contained in Art. n. 3 of the Ministerial Decree of 5th July 1975. It imposed the minimum surface area of the accommodation to 28 mq if it is inhabited by one person, or 38 mq if it is inhabited by two people. This regulation refers exclusively to single room accommodation; in the case of accommodation consisting of several different rooms, each room follows the minimum area limitations indicated in Art. n. 2 of the same decree (14 mq per inhabitant; then, 9 mq for a single bedroom, 14 mq for a double bedroom, 14 mq for the living room).

Some aspects of this law must be underlined. First, when we talk about the minimum size for dwelling in Italy, we are required to comply with a regulation limiting this direction. In general, it must be admitted that the decree under consideration is a substantially old law. This is truly astonishing because in recent decades the social structure has been completely revolutionized. Italian legislation does not limit itself to indicating a minimum size, as the French essentially does, but imposes other constraints. For example, in Italy, the inclusion of a bathroom is compulsory if you want to define a house. In France, this is not stated, and this is the reason why studios often share the same toilet. In addition, in Italy no minimum volume measurement is indicated (as in France), but rather a height of 2,70 m. This means that only rooms that are entirely characterized by a height above the minimum can be considered habitable, often reaching higher volume values than in France.

The general and final consideration is that the 1975 Decree has no chance of responding adequately to contemporary problems. A significant example of this is the compulsory presence of the ante-bathroom. The ante-bathroom can be a room of very small dimensions, but still constitutes a significant limit to obtaining mini houses. Thus it must necessarily be wasted space, although there are strategies to make it storage space, or liveable for specific functions. However, despite these strategies, it is still a waste of space: one door for the bathroom is replaced by two (with relative manoeuvring spaces), a new dividing wall must be inserted, the space must be even more articulated, etc. The most interesting aspect of these considerations about the ante-bathroom is that this legislation is not specifically included in the 1975 law, but it is only mentioned in this document. In fact, this requirement was written in the Ministerial Instructions of 20th June 1896, and it is one of the items that the 1975 Health Decree left unmodified. An unchanged late 19th century law

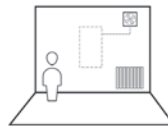
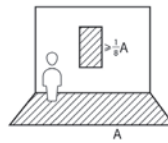
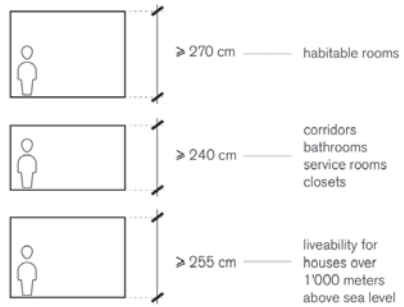
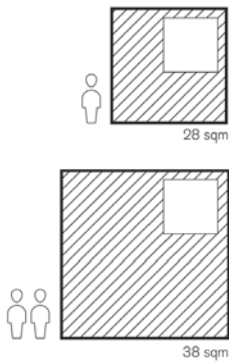
4.1 →
Scheme
Ministerial Decree
of 5th July 1975

© Riccardo Ronzani

Italy



Ministerial Decree 5th July, 1975
 modifications of Ministerial Instructions 20th June, 1896



compulsory presence of the bathroom, with all the essential fixtures

is still regulating the organization and size of contemporary homes. This case explains even more significantly the incredible discrepancy in Italy between a changing reality and an inflexible law.

The relationship between architecture and the regulations that govern it is complex, and its analysis deserves to be the subject of an entire book. First of all, it is necessary to talk about the relationship with different regulations, since the regulations are multiple and superimposable. They can be overlapped in the sense that the national regulations overlap with regional ones, then with provincial ones and finally with municipal ones, with a priori addition of the European or international directives. This system is additive and comprehensive. It is additive in the sense that the restrictions or concessions proposed by a rule of a given rank are added to those already imposed or granted by the higher ranking rules. It is comprehensive in the sense that no law of any rank can be left out, but all must be complied with at the same time. After these considerations, dealing with the issue of the minimum size of domestic spaces in Italy may seem anachronistic. Of course, hypothesizing a regulatory revision is reasonable, but the discussion would stop there: until the revision is made, we could not deal with the subject. Yet that is not the case. Precisely because the relationship between architecture and urban rules is complex and difficult to interpret, many theorists have wondered throughout history if it was the form following the law or vice versa.

In 1995, the architect Arno Brandlhuber created a residential project to be inserted in the urban context of the city of Cologne, Germany. The project was completed over the next two years and was called the 2.56 House. This name clearly explains the difficult context in which the architect had to put the project: the lot was only 2.65 m wide. The legal history of the 2.56 House is particularly interesting. In fact, this is an exemplary case of a building that, thanks to the designer's creativity, reinterprets or contrasts the law leading to its revision. In the 1990s, German regulations and Cologne building regulations stipulated that every structure built within an urban fabric (the urban block typology) should be structurally independent. However, when designing this site, Brandlhuber realized that two side retaining walls would further reduce the living space. He, therefore, decided to agree with his neighbours to lean on the existing side structures. The law thus clashed with the agreements made with the neighbourhood. Today in Germany there is a law called *Verweisbaulast*, literally "reference building space", which cites the case of the 2.56 House as a legal precedent, and which allows the possibility of sharing existing structures in case of specific structural or spatial needs.

This means that Brandlhuber's project was able to generate a legal debate. It had significant repercussions in the world of law, so much so that the need to modify the current legislation has emerged. In this case, it was Brandlhuber's design work that demonstrated to the

complex world of rules that an alternative solution was possible. His action – like others in the history of architecture, led him to consider the relationship between architecture and the regulatory system that governs it as a two-way relationship.

This consideration could be especially important and give positive results in specific cases: for example, for the minimum size of the house, the case of temporary living could be treated as an autonomous theme. The fact that today there is no differentiation in the legislation between long-term and temporary living is a clear sign of the static nature of the legislation itself.

Imposing a minimum living area of 28 mq for an athlete or journalist attending the Olympics, or for a worker working at the Expo or other temporary fairs, is totally different from imposing it on a person who lives constantly and permanently in the same place. Until now, the legislation does not provide for the possibility of standards defined specifically for these hypotheses of temporary living.

→ Society, architecture and regulation

All the reasoning developed here helps us to answer to the question “How big can a house be?” and highlights some important considerations.

First of all, examples of living in tiny spaces can be observed in very different contexts. A tiny house is not synonymous with poverty, and there are examples of minimal living throughout European history; these are seen in a variety of alternative kinds of buildings, such as monasteries, boats, mobile homes, mountain huts and refuges. In some way, we can state that minimum housing started with the beginning of civilization: for example, nomadic houses such as the yurts of the Mongolian steppe. This model of living has been taken up over time in Europe, especially during the twentieth century, and its reinterpretation was not through arbitrary choices. On the contrary, this action was the consequence of a changing society.

Minimal dwelling could be an extremely timely response to the needs of contemporary living even today. The fluid society described by Bauman, the temporary events that travel from city to city, the young “nomadic” inhabitants such as students... in many cases the minimum dwelling could be an adequate response. A particularly efficient response when we consider the current housing emergency or the problem of excessive land use. However, it is a response that is not so easily achievable. Bureaucracy and laws are not keeping up with the increasingly frequent and rapid changes that involve society, economy and technology.

Italian legislators have not yet questioned how changes in social dynamics are affecting the concept and necessity of the home.

At the same time, the issue of how new technologies and new personal

devices – and their continually smaller sizes – are increasingly leading to a reduction of dwelling spaces, has not yet been addressed. This is the reason why in Italy today, it would not only be conceivable but also desirable to revise the regulations. In particular, the case of temporary living deserves, as in other special cases, a specific regulation. A regulation capable of overcoming the stereotypes of living that have remained unchanged since 1975. We can see within the “outside world” (contemporary society, the global market, new social, urban and environmental challenges, etc.) a great opportunity to dialogue with the world of regulations, demonstrating that a change of direction is necessary. While new social, economic and cultural dynamics make clear the importance of a new minimum house parameter, the world of architecture and design would have the essential task of formulating spatial strategies for making the new Existenzminimum effectively liveable. Integration of different functions, shared/collective rooms, site-specifying design approach and attention to some aspects, such as the presence of natural light, or the volume or colours of the spaces. Many design aspects could be considered to transform a small space into a comfortable tiny house. Finally, we can state that if legislation is able to adapt to the contemporary world, it would go from being a limit to becoming a support to design activity. Then, if the design activity engages in the development of spatial strategies for minimum dwelling, innovative concepts of space, house, privacy and house functions will be able to spread throughout contemporary society. In this way, the dialogue between society, architecture and legislation would be more balanced and probably more constructive and efficient.

4.3 Materials and Technologies for Temporary Housing Solutions

*Simone Cimino **

A temporary solution is by definition a structure destined for an established lifetime, whether the design will be dismantled or moved to a different location. Therefore, a smart choice of components related to the life cycle of the design, as well as its transportability, is fundamental to the creation of performing flexible and, preferably, ecological solutions. Depending on this, an accurate selection of materials has to be made.

In the first place, the temporary structure must have minimal environmental impact and be designed to be easily separated and disposed of or, even better, recycled. Philip Jodidio (2011), an accomplished writer in the field of contemporary design, states that architecture is following the common throwaway tendency that is affecting many other branches. Especially in the field of temporary

structures, reuse is therefore becoming a predominant parameter along the selection of materials because, given the nature of such ephemeral solutions, a large number of the elements involved are often still performing when the structure is dismantled and can be adapted to newer systems, even multiple times. However, it is not only important to proceed with an appropriate choice of a certain material, but also with a responsible application of it, ensuring that it will be adequately isolated and that it is not treated with cladding or adhesives that might prevent its reuse (Anink et al., 1996).

The Life Cycle Assessment (LCA) is “a process that investigates the impact of a product at every stage in its life”: this method can be applied both in the architectural and design fields. It is a means through which it is possible to define the best selection of materials and the best way to apply them in a certain solution, defining the environmental impact of each element from its extraction to the implementation and the overall damage caused by the entire structure on the environment (Spiegel & Meadows, 2006).

The best way to ensure a low environmental impact is of course to design self-sufficient structures and making the best use of renewable resources (Pennisi, 2013). This happens to be quite an issue when it comes to temporary solutions because they are often designed to be moved and transported to different locations, where there might not be the same amount or direction of sunlight and wind. Adaptation to a new ground can also be a problem affecting the stability and orientation of the architecture, hence leading to the same consequences.

Possible solutions to these complications consist as well in the use of appropriate materials, providing a significant insulation, an optimal airflow and an adjustable radiation of sun rays. In addition, many temporary solutions are smartly designed with flexible interior spaces, moveable volumes and changing layouts, so that when the entire system's position does not permit an optimal orientation, at least it is possible to take advantage of the interior arrangement and organize it according to natural light and wind, therefore lowering the impact on the site and the consumption of artificial sources (Tomo & Utica, 2011). These means are not only a way to save energy and safeguard the planet, but they are also the best way to provide ease within the structure. Designing temporary houses does not only mean creating short-stay abodes, it also implies that these structures need to be provided with specific features concerning the comfort

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and privacy of those who will live in them. This happens not only from a technical point of view but also in relation to the way the inhabitants will experience the interiors: colours, materials and light are some of the many elements that can be thoroughly studied to improve the space. "The temporality of the architectural installation would inversely demand more meaning, more communication" (Verkerk, 2017): a temporary house is still a house, despite its small dimensions and the use of light materials.

To summarize the concepts stated so far, a selection of materials for a temporary structure must take into account lightness for transportability; environmental impact of the solution; and dynamic layout and comfort of the interiors. Nowadays the number of temporary designs is countless but we examine a few of these smart systems to study their sets of components and the way these elements are integrated into the structure.

Different categories of materials can be defined as we go through the following examples and can be pretty much organized into seven groups: different types of metals and glass surfaces, woods, plastic components, fabric and composite meshes, recycled products and alternative materials.

In most cases, metals and wood make up the structural frame of the system but they are also often used as plugs and coatings. Among the metal elements, steel foils and perforated meshes fulfill these functions, especially on the outer layers of the constructions, where they work as waterproof and weather-resistant skin. This system can be integrated into a double-layer façade, as in *Permanent Camping*, a project designed by Casey Brown that succeeds in answering all the issues of temporary design: this wood-framed moveable residence is plugged with a glass layer on all its sides, while a second skin of corrugated sheet creates a strong barrier that can be opened to let light and air inside. The metal mesh is also used on the roof and, as the facades are opened towards the outside, new repaired spaces are created all around the house. The same mesh is even adopted to make a tank connected to the small architecture: thanks to this material's properties, the water contained inside is naturally heated by the sun and can be used by the inhabitants. *Permanent Camping* is indeed a smart and green solution that perfectly fits in the natural context it is thought for. It considers: the use of light materials, joined together without the use of toxic adhesives; the possibility to change the layout according to weather conditions and location; and the use of renewable sources to run the equipment (Klanten & Feireiss, 2009). An interesting alternative to corrugated metal is presented by perforated meshes. Although this element does not ensure by itself a complete protection for the facade, if combined with a second transparent layer it is the best solution for an adjustable sunscreen: the holes on the surface allow only a certain amount of the sun's

rays to pass through, so the system will provide different shades of natural lighting to the interior space, avoiding glaring when the sunlight is too harsh. This same element can be adopted to filter the quantity of air inside to regulate the air circulation according to external weather conditions. These types of systems take advantage of natural sources to provide the best lighting and air flux throughout the day, hence ensuring a high Indoor Environmental Quality (IEQ) and self-sufficient design, besides generating an overall level of comfort for the inhabitants (Spiegel & Meadows, 2006).

Wooden systems constitute a large part of the temporary solutions: carpentry works are often easily dismantled into elements that are simple to transport. For this reason, and thanks to the properties of each different kind of wood, this material makes a perfect fit for short-term residences and it is therefore involved in numerous designs of different dimensions.

One tiny example is the Rucksack House by Stefan Eberstadt: this 2,50 x 2,50 x 3,60 m volume is fastened to an existing building and is accessible through one of the building's windows. The box is secured using tierods anchored to the roof and a reticular frame is the skeleton on which plywood and glass panels are fixed. What is interesting in this solution is the fact that wood plates are used as a plug both for the external and the internal part of the wall, creating a gap in between the two surfaces that serves as an insulation layer, where it is further possible to insert insulating and noise absorption barriers, therefore improving the interior comfort. Glass panels are inserted on every side of the box, including the ceiling, and let natural light and heat inside.

Together with the double-layered facade, this solution, applied to the small proportions of the house, manages to control the temperature of the interior space by using a renewable source of sunlight. Wood is also used in the interior furniture, consisting of very few elements that can be opened and closed, disappearing inside the plywood walls: in this way, the space is adjustable and gains more area for living, while also being adaptable to different layouts according to the location and orientation of the system (Masotti, 2010).

Of course, plywood is not the greenest material, since it contains glue, but it is recyclable and really strong despite its restrained thickness, and hence its life cycle is quite long. Although, there are alternatives with similar features but with lower environmental impact, such as eco-friendly laminate woods and FSC-certified woods. A great deal of information about these materials has been gathered by different companies and online sites, such as woodguide.org, a guide that defines the strength, life cycle and impact of each kind of wood, suggesting the best way to apply it in the architectural field.

These kinds of laminates appear in a large number of compact projects, some of which are indoor, e.g., Freedom Room by Aldo



Cibic, a small box shaped house with a frame of timber; and some are outdoor solutions, as we see with Summer Container by MH Cooperative, a smart system similar to a Russian doll, in which two wooden cubes are located one inside the other to provide an extendable and dynamic house (Masotti, 2010). Wood is adopted in temporary design in many different forms. For instance, if we look at Werner Aisslinger's Fincube, the structure features wooden sticks on the outer layer and appears as a soft and organic volume detached from the ground. This short-term house is a prefab solution that can be transported as a whole and can be considered a green and smart system: a base elevates the residence from the floor, making it less invasive towards the local environment, while the facade is a double-layer of glass and wooden beams in which the horizontal elements work as a sunscreen. The underlying glass surface covers the whole perimeter of the house and lets natural light inside, minimizing energy costs. Another smart technology about this intelligent design is the possibility of changing the internal layout by moving the partition walls that divide the different areas: in this way, the indoor functions can be organized according to the needs of the inhabitants, and can be adjusted depending on the number of residents as well as the orientation towards the natural light. The top of the cabin can be converted into a green roof and there is space for the placement of solar panels, hence making the dwelling self-sufficient. This house was

4.2 ↑
Fincube
Werner Aisslinger
2010
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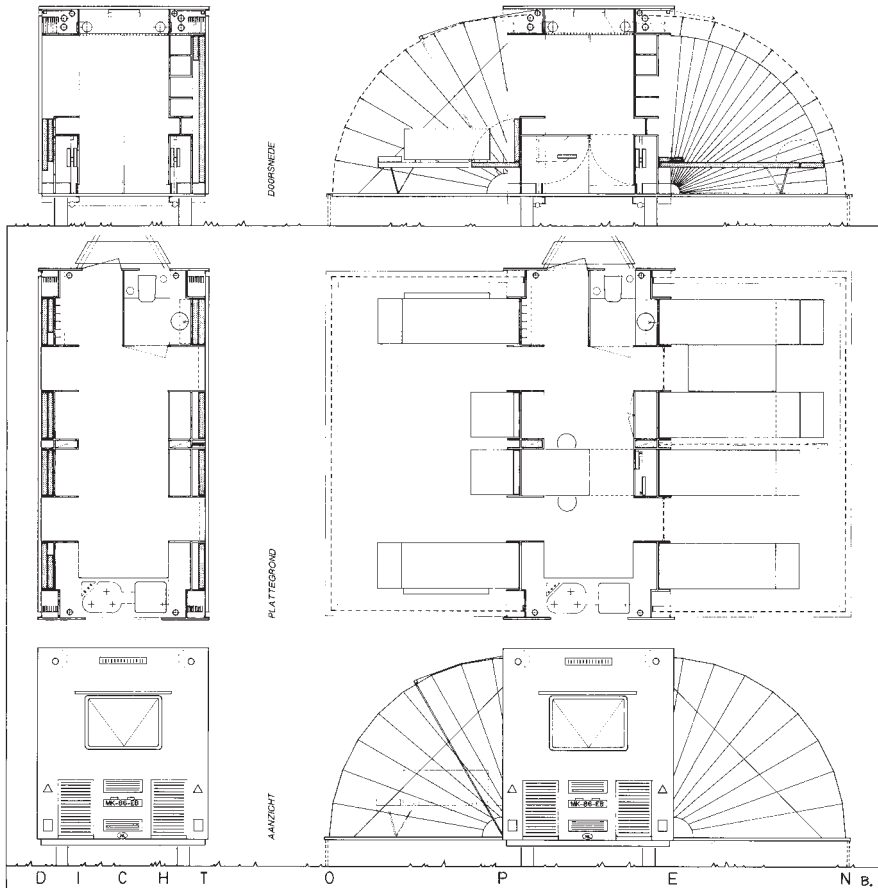
first realized and showcased in Bozen, Italy, and all the wood used in its making comes from the surrounding forests: using local materials lowers the impact of this architecture on the surrounding territory and involves local producers in the manufacturing (Fincube, 2009). Bamboo is one of the smartest choices when it comes to wooden temporary architecture. This plant grows in a very short time and can be used for many different functions inside the structures. Shigeru Ban notably uses bamboo for his designs, experimenting possible reticular solutions by using this flexible, light and renewable material. The same is done by HWCD, a Chinese design firm that realizes sustainable projects involving local sources. One of their illustrative buildings is Tea House Bamboo Courtyard, realized in 2012 in the Province of Guangdong, China a floating system overlooking a small lake featuring walls of bamboo sticks. These elements are aligned and woven together to create static structures and volumes. The bamboo partitions define a multitude of paths and corridors and merge with additional brick buildings. Besides working as a sunscreen during the day, this system generates a lantern effect during the night, when the lights from inside the structure filter through the spaces between the bamboo sticks and reflect into the water. "Natural materials such as bamboo and bricks have low embodied energy and low impact on the environment. The pocket of voids improves natural ventilation within the bamboo courtyard while the thick brick wall retains heat in

↑ 4.3
Fincube Interiors
Werner Aisslinger
2010

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winter, reducing the dependency of mechanical heating and cooling system” (Baker, 2015). The local environment happens to be a crucial component too: in this case, water works as a fundamental factor in lowering the temperature within the structure, while the bamboo system blends with the surrounding nature and becomes a dynamic and adjustable solution. Some other types of wood can improve the energy efficiency of the system too: one example is cork wood, which can be used as an insulation layer. Cork is a renewable, green and light material that can be found on the market as boards of different thicknesses. Thanks to its granulated composition it works both as thermal and sound insulation, while also being waterproof and dampproof – hence, it can be used in moist environments such as kitchen and bathroom. Thin boards of cork can also assume a decorative function since it is possible to shape them into different silhouettes, both for interesting facades and indoor solutions (Cork Insulation). Versatility is indeed one of the key points of temporary structures: numerous systems are designed with the intent of saving space during the transportation phase, which is possible by reducing them to compact volumes with the use of compressible or foldable materials, especially plastic or fabric meshes. Plastic substances are frequently employed in this field because they can be used both in a rigid and elastic configuration. Although plastics are not really eco-friendly in their production and disposal phases, they can be strong and long-lasting materials that can be reused many times if they are left intact enough at the end of the design’s life cycle. Moreover, nowadays these substances are being improved with green components: bioplastic and low-impact PVC have lighter effects on the environment as they are destined to biodegrade faster than common plastic once they are disposed of. On the other hand, their technical performance as part of the structure shows different issues related to ecological and energy-saving aspects: a system made of plastic meshes often lacks good power efficiency and suffers from relevant indoor overheating during the daytime, especially in the hottest months. These designs are indeed thought for very short stays and with a layout that makes them easy to be moved, so they can be located in a spot where weather and light conditions can balance these features. There are even many solutions that combine plastic materials with other components, solving part of the problems related to their efficiency: for instance, bubble wrap can become a good insulation layer if merged with a window glass because the air pockets can retain heat. This can also become a good way to reuse materials (Bubble Wrap Insulation).

An interesting example for this kind of element is Markies, a moving house designed by Dutch architect Eduard Böhntlingk. This system is similar to a caravan that can be opened on two sides to gain more interior space: these mobile wings are covered with foldable plastic shades that disappear inside the main volume once the system is



closed. The two sunscreens are structured like an accordion and made with different finishings: on one side the PVC is completely transparent, while on the other it is opaque and coloured. The difference between the two wings is designed according to the indoor functions so that the opaque wall gives privacy to the night zone while the clear one brings natural light to the kitchen and living area. All the furniture is fixed to the structure and can't be moved, but some items like tables and benches can be pulled out from the partition walls. The plastic covers can also be folded while the system is still open, turning the house into an outdoor space and letting fresh air inside. This solution is certainly interesting for the compact aspect of the design and the expandible layout, although what makes it even more appealing is the extreme lightness of the materials involved, ensuring the camper travels without excessive weight while still

↑ 4.4
MK86 - Markies Böhltlingk
Drawing
1996

© Böhltlingk architecture

providing a large space for living: besides the polyvinyl, thin metal and wood laminates are used to make the load-bearing and partition walls, while the extractable furniture is upholstered and comfortable (Firrone, 2007). PVC and other synthetic composites are particularly helpful when it comes to compact emergency shelters or even structures for events because their waterproof layer provides a safe shelter in case of bad weather. This group of materials contains a vast number of different products differing in strength, stiffness and transparency, features that are based on their molecular structures. One of the most interesting in terms of indoor quality and comfort is polycarbonate, a particular material made of two plastic panels with an empty layer in between. This element can be found with different thicknesses and colours so it can be employed for a large number of solutions: it can be used as a waterproof plug in a steel structure; a transparent window in a temporary house; or even as a light amplifier, if a white panel of polycarbonate is employed as a sunscreen or integrated into a light fixture.

Some fabrics involved in temporary designs are also synthetic products: polyester, vinyl and non-woven fabric are commonly used in compact solutions since they are light and adjustable articles that can be implemented as covering and plugs. If tensed and adapted on structural frames, these sheets can result in very strong and performing elements. In some cases, the features of fabric can even let air pass through and natural light spread indoors. Rice paper and silk screen are thin non-woven fabrics that are not waterproof but that can be integrated into a double-layer facade or inside window frames and work as sunscreens that regulate the light and air fluxes inside (Kim et al., 2012). All the materials that we have considered result in different degrees of environmental damage but they can all be applied in a smart way so that the temporary house has good power efficiency and indoor comfort – primarily given by light and air quality – hence becoming an eco-friendly context. However, some products, that we might refer to as “alternatives”, lie outside the categories studied so far and have good performative features. A good example of this class is green surfaces: these systems are highly sought after in architecture, and appear in extensive and in-tensive roofs. New technologies to translate this material in the field of temporary design are being produced and already in use, for instance as green modules that can cover different surfaces. Green roofs and green facades represent a smart solution for eco-compatible structures because they produce a very low impact on the surrounding environment while enhancing the energy efficiency of the system: the green layer diminishes the heat dispersion, hence ensuring lower energy costs while being a perfect floor on which to install solar panels. Another green option for outdoor temporary solutions is to use plants to define spaces and perimeters, for instance using wire

meshes to farm fast-growth vegetation, always making sure that the greenery will be planted in a safe location after its use.

Paper can be also an interesting alternative material: cardboard pipes are strong and static elements that can bear a temporary structure, while also being cheap, light and easily transportable. Shigeru Ban is one of the most prominent architects adopting alternative materials as a significant source: in 2010 he uses cardboard pipes to design and build emergency shelters for the Haitian population, after the country had been hit by a devastating earthquake.

The ephemeral houses had a skeleton made with a reticular structure of paper, then covered with tensed waterproof meshes. Metal joints connect the pipes at their extremities, granting the stability of the system (Ban, 2010). A large number of materials come from recycled products, and many short-term solutions are made with second-hand elements or even common everyday items, whose function gets completely changed.

Plastic boxes, cases, and shipping pallets are just a few of the objects that can be piled up or joined together onto a frame to create interesting, light and moveable structures (Kim et al., 2012).

Shipping containers are an outstanding example of reuse that has become very popular in recent years. These metal volumes are employed on shipping boats, they are produced with a wide range of different dimensions and some are big enough to provide space for living, if properly equipped. What is very interesting about the involvement of these modules in temporary architecture is the fact that they are already designed to be transported, which is the exact requirement for most short-term houses. Urban Rigger by BIG, for instance, is a floating residence made of piled-up shipping containers, in which some sides are taken away and replaced with windows to let light inside. The different modules are self-bearing and, if joined together, generate large indoor spaces (Campioli, 2009).

Materials are not the only parameter influencing the contemporary project: with the development of new technologies and virtual means, the way of designing is finding other approaches in the field of ephemeral construction. A relevant change in architectural production is represented by 3D printing: "it can be used to produce homes for people that lost their homes in an unfortunate natural disaster, create cheap homes for the homeless, and handle geometries that would be difficult for traditional construction techniques to handle" (All3DP, 2019). This affordable technology speeds up construction timings and can be adopted everywhere with the use of different types of 3D printers loaded with melted concrete. The substance is released on different layers, in such a way that it can form self-bearing partitions, that can be eventually covered with insulation layers. This system is expanding in different countries, lowering housing costs and opening the way to new experimentation both with permanent

and temporary designs. Materials and technologies for temporary houses are fields that are being continuously upgraded. The number of green products is increasing as well as smart and self-sufficient solutions for short living. Nowadays this branch of the design sphere is extremely relevant because mobility is a growing aspect of our culture: working conditions, emergencies and social events are only a few of the factors leading this context and pushing people to continuously move and travel. These are the reasons why new ways of living the temporary space are being studied, according to the elements and the systems that are necessary to provide comfort and ease. The COVID-19 pandemic has deeply influenced the field of temporary design in many ways. In 2020, the enormity of this virus started a situation of healthcare emergency that required fast solutions in terms of infrastructure. A large number of the temporary architectures illustrated in these pages have been adopted as moveable facilities. Containers, tents, caravans, and many similar solutions have been used to expand hospitals and create short-term accommodation for patients. American architect Paul Lukez has researched and listed some of these projects in his online journal, dividing them into three different groups: mobile facilities equipped with all the necessary medical systems; onsite installations with tensile and fabric solutions; and conversion of existing spaces (such as convention centres turned into vaccination hubs and hotels used for quarantines). An example of mobile facility is CURA, an Intensive Care Unit (ICU) by Carlo Ratti and Italo Rota realized inside a recycled container. The space is designed to contain two beds and the project has featured a team of engineers that studied the right ventilation according to the medical parameters of COVID-19. Every unit can be joined to another through an inflatable passage, therefore creating a wider space with multiple beds. The containers have also been provided with a large window to let natural light inside: although the space is temporary, elements such as light and air circulation create a comfortable setting for both the patients and the medical staff (Lukez et al., 2020). Amongst the existing buildings, hotels are probably the most suitable to be converted into medical facilities for the hospitalization of patients affected by COVID-19, or even just for quarantining. Many studies have been conducted to ensure that these spaces can provide a safe environment: hotels are already divided into rooms with private bathrooms and usually feature many important services such as restaurants and functional areas. However, it is very important to design new and more efficient airflow systems that consider the dissipation of exhausted air, carrying possible viruses, and to provide a wider electrical and medical gas infrastructure for the patients. Hence it is necessary to design not only temporary spaces, but also temporary engineering systems that can solve these healthcare necessities (Chrisman et al., 2020). These new design



studies have been focusing on the implementation of safety in the health system but the medical field is not the only one deeply affected by the pandemic. Everyday life has undergone a profound change and the post-COVID space is having to meet the criteria of a new social system. On one side, social distancing and self-isolation lead to the need to create wider spaces and barriers to avoid the spread of the virus. These remedies are all temporary because they have to be set and removed at the time of a new COVID-19 wave. Common solutions for the city include lowering the density of seats in public spaces and on public transport, by restricting the use of certain seats; defining a maximum audience for a live event and providing distanced seats instead of standing for viewers; and creating alternatives such as bike lanes and walking paths, solutions that can be retained in the future, and that also lower the ecological and green impact (Law et al., 2021). The pandemic has also led to a big part of daily activities being moved online: smart-working, shopping, e-Learning and even taking part in events. The post-COVID society has grown the need to redesign the existing spaces according to this new digital tendency. Offices with fewer workers and rotating shifts are designed with flexible temporary spaces that can be adapted to different fluxes and continuous changes; students and teachers have turned their own houses into schools; restaurants and shops are

↑ 4.5
CURA
Carlo Ratti and Italo Rota
Turin,
2020

© Max Tomasinielli

mainly takeouts and have needed to adjust their spaces according to the new distancing rules (Fisher, 2022). The whole approach of design during the COVID-19 pandemic times is still being influenced by constant change, according to new waves of the virus and new ways of preventing it.

'Temporary' has become one of the main parameters defining this new life, whether it is about adjusting a domestic space or creating new hubs for healthcare and public safety.

4.4 Services behind Temporary Housing Solutions

Gabriele Leonardi *

Temporary housing refers to the situation in which an individual decides to spend a predetermined amount of time in specific accommodation. In a way, this statement could be applied to almost any housing situation and it is, therefore, useful to introduce two variables to help in the definition of the term.

The first is the amount of time, as a 6-month or 1-year stay are quite clearly different from a 10-year one and experts refer to temporary housing when the variable tends towards the former rather than the latter (Ehmann et al., 2015). The second is the intentionality of the stay, ranging from a person who has a clear plan to move from place-to-place changing accommodation regularly, to someone who is in a temporary situation due to uncontrollable external forces such as social outcasts or migrants. This study takes into consideration a high degree of intentionality, as this is a time when humans tend to abandon more traditional fixed ways of living and rely on a network of alternative housing possibilities that accommodate new nomadic lifestyles (Richards, 2015). The phenomenon is most noticeable in western-like societies and it is strongly tied to a younger segment of the population, typically under 40 years of age.

There are three trends to point out relative to what can be called a "transitional youth", where the transition refers to both a shift in values compared to previous generations and a physical propensity to movement (Bialik & Fry, 2019). The first significant trend can be condensed into the word "uncertainty", a condition that well explains how difficult is to be young in 2019. A person born between 1946 and 1964, regarded in generational terms as a Baby Boomer, had a fairly

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fixed structure of how to properly conduct themselves in the world, moving from an education pattern to being part of the workforce, to parenting and taking family responsibilities. In following this scheme, the known world and the range of possibilities were complex but manageable, and that meant leading a life, which by today's standards would be regarded as limited and less prone to personal growth, but from a psychological point of view was reassuring and stabilizing. To mention a couple of things that have changed from then, it is now easy and cheap to travel across countries worldwide in a matter of hours, and humans can gain access to more than needed information coming from remote corners of the world.

Young people must choose between university programmes, online courses, experiences abroad to strengthen their curriculum, and then, after education, they have to pick the right internship for the right career, knowing that they must be flexible in rapidly adjusting their skills. Social networks present an endless array of models and examples of what we could be. There are just too many and what happens is that, instead of growing in a certain direction with confidence, our minds jump from model to model without being able to act them out in the real world – an overload of choices that leads to an overwhelming paralysis. Before coming to a halt though, young people are moving incessantly in search of their sweet spot, and this instinctive process is probably the only way to confront the uncertainty. It is estimated that youth travel accounts for 25% of international travel and, more significantly, that 50% of young travellers seek experiences that are quite different from a typical holiday: such as work abroad, language study, higher education, au pairing, and volunteering (World Tourism Organization, 2016). It is a paradigm shift; while for previous generations foreign countries were considered as places of leisure or extended workplaces, for Millennials – people between 20 and 35 years old – the whole world represents an opportunity; it is reachable and often presents a brighter alternative to a problematic local environment. If we combine the movement trend with research conducted by Gallup in 2016 that defines Millennials as an 'unattached generation' – no close ties with communities, jobs and institutions – it is safe to say that young people are today "wanderers with shallow loyalties [...] in search of diversity and adventure" as anarchist Hakim Bey (1985) put it, and they don't seem in a rush either. Those who score high in the personality trait 'openness', which is correlated with creativity and attraction to novelty and the unknown, actually thrive in this uncertain and chaotic situation (Peterson, 2017).

Young people are often disconnected from institutions and social structures and are also free of constraints and questions (Gallup, 2016), which introduces the second trend: the importance of experiences. The tendency is to be critical of any type of conventional

way of doing things, rule, policy or behaviour. The enhanced access to information allows us to imagine alternative opportunities to what is considered the norm, and often young people are willing to sacrifice the order of the current system if that means hope for an improvement in life quality. It does not come as a surprise that this cohort of humans is more likely to postpone a formal arrangement like marriage, push for gender and language redefinition, and prefer a work environment that is open, diverse and stimulating. Abandoning traditional traits and institutions, and static communities like workplaces or religious congregations, young people like to be identified with their actions, with the chosen experiences they undertake to shape the world around them, and consequently their souls. Engaging, intense, memorable experiences are the new spaces where human connection and growth happen, and therefore “when deciding how to spend their money, three out of four choose to buy an experience rather than something desirable” (Eventbrite, 2017). It is truly an experience economy (Pine & Gilmore, 1998). It explains at a deeper level then, why the trend of visiting remote corners of the world, shifting from one job to the next, navigating the world with eagerness and a good dose of anxiety, is so strong.

While these first two trends explain why the number of temporary housing situations is on a rise, the third advocates for the importance of services connected with those situations, especially services that foster community. The trend, formulated with a negative notation as the lack of meaningful human connection, starts from the city and its architecture. As Jan Gehl (2010) notes, the human scale is often lacking in modern cities, with new generations growing up most of the time in flats placed on separate levels in tall buildings. Daily domestic life is characterised by isolation and interactions limited to the small nucleus of the family, people living in the same building don't usually know each other and we go on day by day without really questioning our lifestyle. Strong sociality, which distinguishes us from many other animals, is absent for many young individuals, and it does not just depend on the way the city and domestic spaces are organized, but also on how people interact and form bonds. Humans are wired to cooperate by working towards a common goal, form deep relationships by acting together, often struggling and, in the end, overcoming difficulties. There is an inherent significance in collaborating to achieve or solve something, much greater than having a conversation or playing together for mere entertainment: the whole body retains a strong memory of the interaction and establishes a form of underlying trust with the people involved. Rudolf Steiner, philosopher and founder of the Waldorf school, an open and creative education method, had a similar conception about action; he was convinced that “shared physical activities – when people move the body and vocal cords – bond people at such

deep levels that their connection tends to last” (Steiner, 2013). From this perspective, there is something fundamentally wrong in how we nurture relationships today. Starting from the objective reality, which is the stage for physical action and meaningful connection, advocated by Steiner, we now have a layer of reality which is entirely virtual and that forces action to be mediated and never physical. Young people are spending more and more hours on the Internet and children are given digital devices from an early age. People are obsessed by social networks, and understandably so since they are designed exactly to be addictive and stimulate the do-paminergic brain system. All the time spent cultivating our digital alter ego does not seem to positively affect our well-being and it is mainly because all the connections that take place without face-to-face interaction are destined to remain superficial and easily dismissed. The latest World Happiness Report published in 2019 dedicates an entire section to the role the Internet has in emotional and psychological well-being, suggesting a correlation between social media and depression, anxiety, decreased memory and attention. While it is very hard to assess which is causing which, “both the longitudinal and experimental studies suggest that at least some of the causation runs from digital media use to well-being” (Helliwell et al., 2019). We certainly did not evolve prepared for this radical new way of communicating and bonding, and so it is important to focus on reverting to more connected lifestyles.

What the transitional youth phenomenon creates is a series of more or less intentional temporary zones; areas, buildings and facilities where people do not stop for long, but that at the same time have to provide the necessities for a living comparable to a more permanent stay. One could argue that temporariness allows for a more intense way of living, akin in part to the anarchic idea of the Temporary Autonomous Zone (TAZ). A TAZ is a temporary place free from formal structures of control, in which people arrange themselves in non-hierarchical systems of organization. One of the most famous applications of the idea was the Burning Man, an independent clandestine event that encouraged self-expression as a means to get in touch with the moment and one’s inner nature, an experiment in community and art that became one of the best known and most attended festivals in the world. One of the founding principles of the event reads: immediate experience is, in many ways, the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers. The TAZ is temporary because temporality allows to create peak experiences that stand out from daily life and achieve a degree of intensity that could not be reached in a permanent situation. If, as stated before, experiences are the foremost currency among young people today, it is logical to

witness a preference among this cohort for an array of temporary living situations.

The cases that will follow represent some selected situations that differ greatly in terms of configuration, power structure and service offering. Since today's temporary living is a relatively young occurrence, the majority of the examples lack the level of refinement and daring that comes with confronting a later maturity stage.

The services that are offered mainly tackle the basic needs of someone who desires to spend a limited amount of time in accommodation, with some perks regarding working and studying environments and cultural and entertainment possibilities. The power of service design in this context lies in foreseeing not just what else the user might need but also the elements and systems necessary to enrich and strengthen the core proposition of the specific situation, so that its originality and power can be brought to a higher level. For this reason, each case is presented along with a service opportunity area that, if explored accordingly, would elevate the experience of the accommodation. A first categorization in intentional temporary housing is co-living, a model that shares similarities with co-housing, but differs significantly for a couple of reasons. First, the living complex is not designed by the residents, who are usually renting a room or a small apartment inside an already existing building. It can be a classic urban housing complex or a new building designed by a company for the purpose. Second, the residents are often, if not necessarily lonely individuals, like freelancers or students, and are usually young. There is an inherent temporality about the co-living model, that goes along with the co-working model, essentially a pay-to-use system that gives a lot of flexibility when the person decides to move on to the next life experience. As with co-housing, the core of the model is the shared spaces, but it is ordinary for co-living residents to find it difficult to form deep bonds with the other inhabitants, because there is no common vision to adhere to, as in a mentality more akin to that of the hostel. Sharing is linked more with functionality, efficiency and saving money than interacting and participating in activities; the autonomy and the collaboration features of co-housing are lacking here. There are however exceptions which are represented by all the situations of flat-sharing that possess a higher degree of intentionality and routines of sharing that are formalized and valued. What happens in this kind of shared house is that living together means also organizing weekly occasions for conviviality and communal activities, a trait typical of co-housing sites, where weekly shared dinners are a fundamental part of building and maintaining relationships in the community.

An example of a traditional co-living situation is The Collective in the United Kingdom. Founded in 2010, The Collective offers thoughtfully designed co-living experiences in three different locations: the

original, Old Oak, for long-term stays from four to twelve-month memberships, and the other two for shorter stays. The goal of the organization is to create places where young people can feel part of a community and to do so, their facilities are equipped with well-designed shared spaces for many different activities: roof terrace, spa, cinema, gym and co-working spaces. They have an extensive programme of cultural activities and workshops the residents can take part in throughout the day, encouraging a strong sense of belonging. It is to be noted that the focus of the organization is on affordable housing and its goal is “to build and activate spaces that foster human connection” (The Collective, 2010).

The Collective represents a space of connection for all the community members, who are mostly young and mobile, and therefore a service area that is currently lacking and could be a good opportunity for improvement is transportation. The large number of hosted individuals would benefit from an internal shared transport system, be it car or bicycle based, which would reinforce both communitarian and nomadic spirit.

A different type of co-living that blends living and working is Swiss Escape, a retreat located in the Alps in Switzerland. It is a chalet for a small number of people, open to freelancers, entrepreneurs and companies; in fact, the place offers the ideal opportunity for an entire small company to host a retreat. In addition, activities of different kinds are offered to the residents, divided into summer and winter seasons. Summer activities include hiking, biking and climbing, while winter ones go from skiing to paragliding and ice skating. The co-living has a strong temporary character, designed as a natural escape from the routine and an opportunity for connected isolation. The limited amount of space available makes for a cosy and bonding experience, and the presence of nature is off the charts with scheduled outdoor activities according to the season. New service opportunities could focus on the permanence and sharing of knowledge across users. Since co-living has a strong work orientation and by nature is firmly temporary, having a way to pass on what was learned during the stay and create a virtual/physical continuity of the experience would make the “escape” even more exciting.

If we go to the other end of the spectrum, to bottom-up living situations self-organized by the residents, there are outstanding examples of creative temporariness with a strong focus on community. One of the most interesting is Kubometr in Saint Petersburg. It is part of the trend of revitalizing the old kommunalka, Soviet Union communal apartments that under Lenin and Stalin hosted large numbers of families in cramped spaces, each in a flat with a shared kitchen for everyone. Young people are breathing new life into this dystopian model, creating values-based communal living with a strong emphasis on culture. Kubometr has become a hub for cultural events

and social activities, and that organizes monthly gatherings open to the city – grassroots conferences where anyone can present ideas with a 10-minutes limit per person.

What makes this example fascinating is how they managed to turn an unsustainable model from the past into an innovative and stimulating way of living. The limitation, at the moment, seems to be linked to the isolation of the single houses, and there is a great service opportunity in creating networks of renovated *kommunalka*, by building bridges between the shared houses and transforming the experiments into a larger movement.

Another large categorization of temporary living is the one dedicated to student housing. With networks like Erasmus and increasing opportunities to study abroad, students have become a massive user group for new housing initiatives. Today, a median university student looks for possible degrees worldwide, comparing institutes across the globe and then deciding to spend a certain amount of time in another country with the sole purpose of education. At the same time, the number of young people engaging in high-level studies is increasing with every generation, making cities a melting pot of cultures. The answers to this need are coming from different sides. There are student houses designed by external authorities or organizations, usually profit-based and offering a complete package of facilities and amenities to local and foreign students alike, living together in the same structure. The classic problem with this type of housing is its unintentionality and lack of common values, similar to how some co-living experiments are organized. This can easily lead to a disinterest in interacting with the other residents and to isolation instead of community. A different type of answer is Student Housing Cooperatives. These are self-managed intentional communities fully organized by students for students.

There are several around the world and they all share some principles: affordability, duty sharing, horizontal power structure and activity orientation. Sometimes it can be problematic to manage a large number of students without leaders, but sharing a vision helps in reducing conflict and structural issues.

A positive example of the first approach of student housing is the Danish Tietgenkollegiet, an award winning Danish student dormitory whose shape is inspired by the Hakka Tulou, characteristic of the round self-contained villages from 17th-century China. The building hosts up to 400 students in private rooms, and 30 common kitchens are distributed radially in the residence. Further shared spaces for other activities exist, and events and parties are often organized both indoor and, when the weather is warm, in the central garden; a festival for the residents is organized every year. Tietgenkollegiet is a reference point for student housing as it was designed exactly with the intent of creating community and opportunities for interaction, at

the same time maintaining a balance between individual and private rhythms. While on the surface there are indeed several occasions for the community, the dormitory lacks openness and conviviality is limited to specific sections of the building. A good perspective would be to introduce services that attract other types of citizens inside Tietgenkollegiet and lower its elitist barriers.

One of the most successful Student Housing Cooperatives is the one in Edinburgh (ESHC), which demands affordable rent and a high degree of participation. The place is entirely managed by the students democratically through general meetings and then specific working groups like maintenance, finance, and welfare. All the tenants are members and all the members are tenants. One of the work-in-progress projects of the community is to develop a digital system to assign and manage duties and tasks among the residents. ESHC is part of a larger network that now includes two other housing cooperatives in the UK. Service design competencies would benefit the model by providing a proper scale and structure. This would on the one hand remove some of its DIY feelings, but on the other would improve its stability and create opportunities for better integration in more and various contexts.

Even though this article focuses on intentional temporary living, there is an outstanding case that is worth mentioning that mixes temporary housing for social outcasts and a gathering place for any type of citizen. The Parisian Saint Vincent de Paul hospital, 20,000 m² of built space and 15,000 m² of outdoor space, closed in 2004. Thanks to the joined efforts of Aurore, Yes We Camp and Plateau Urbain associations, it then became the site for Les Grands Voisins (The Great Quarters) initiative, a visionary mix of social care, culture, arts and enterprise. Part of the hospital space was reserved for the housing of 600 social outcasts and their reintegration through labour and education; there were then areas for temporary residents, rooms for start-ups that need an affordable working space, and organized artist residencies. The rest of the site was reserved for indoor and outdoor cultural events and gathering places. Les Grands Voisins was open to the public from 2015 to 2020 and have quickly become a collaborative social hub in the heart of Paris. In future, a further improvement could consist in bringing inclusion, which was a pillar of Les Grands Voisins' initiative, to a new level by implementing services that would bridge the differences between citizens and social outcasts, transforming co-existence in the same space in a relationship. It is useful to trace some trajectories of where these models are headed, given their uniqueness and the mix of services they offer. If we take The Collective, the idea is to serve a heterogeneous group of people with all the comforts necessary for living as if they were in their own house. It is sort of a temporary simulation of its permanent counterpart, and for this reason not

that innovative from a service perspective. Co-living mixed with co-working, as in Swiss Escape, adds a layer of services that simulate a working environment and, in this case, entertainment services that are site-specific, an innovative idea that gives value to both place – a retreat surrounded by nature – and time – seasonal offerings. The trajectory of communal shared housing like Kubometr is different. It does not try to be a replica of a traditional household, instead, it represents a new way of confronting temporary collectively, centred around culture and knowledge sharing. Living is no longer the endpoint but the presupposition for a different kind of sense-making, enriched by a variety of individuals coming together. In a similar way, traditional student housing like Tietgenkollegiet can be compared to the Student Housing Cooperatives. Student dormitories are simulations of apartment living with some shared facilities and services oriented to providing comfort. The cooperatives go further, and the secret ingredient is again the self-management component of the situation; it leads to intentionality, which leads to a collectively shared effort. It is not by chance that in such an environment it was thought to set up a proper service/tool/platform to help organize the community, a powerful and innovative idea that can thrive only in autonomous contexts. Finally, Les Grands Voisins is a unique example because it manages to combine traditional services for housing and entertainment with experimental ones characterized by a stronger social innovation approach. The inclusion of the whole citizenship in the situation and the co-existence of various degrees of temporariness creates here clashes of intensity that make for an exceptional combination of service, housing and care. As mentioned, in every case, service design has the power to make sure these trajectories spiral upwards by anticipating which new offerings would affirm the essence of the specific living situation in a unique way. On top of that, it has also the duty to support modern nomadism so that, along with the triumph of mobility and experience seeking, community and a sense of belonging do not get lost.

4.5 Temporary Housing Solutions in Extra-urban Contexts

*Ambra Borin **

The phenomenon of urbanization has changed cities around the world through the possibility of employment, education and interaction with others. With the spread of COVID-19, the city became less attractive, and flats became stuffy and unliveable during quarantine.

A part of the population left the cities and moved to houses in suburban areas, and with the increasing phenomenon of 'working from home', there was an exodus from the city to more rural and

natural environments. In support of this, Professor Rebecca Katz of Georgetown University Medical Center states that while it is impossible to predict what the new normal will be, it may well be reverse urbanization¹.

Thus, a reverse urbanization involving the marginal and borderline locations of cities may well occur. A drastic, urgent transformation was also made tangible and necessary by the epidemic, enabling the implementation and experimentation of established urban methods on a different scale. Resilience has long been understood as the capacity of communities to respond creatively and constructively to environmental, economic, and social crises. It is characterized by a system of knowledge and behaviours that characterizes the capacity to respond to the unexpected and create new equilibriums centred on a sense of community, such as associations, circles of friends, residents from the same apartment or neighbourhood, etc. The COVID-19 pandemic's consequences could make it even harder to follow established guidelines for managing and planning urban infrastructure (Nahiduzzaman and Lai, 2020), and innovation with a territorial focus that improves proximity networks (Tricarico and De Vidovich, 2021). The public notice of *Piano Nazionale Borghi*² provided by the PNRR (Piano Nazionale di Ripresa e Resilienza) in 2022 and dedicated to small historic villages, aims to promote projects for the regeneration, enhancement, and management of the great heritage of history, art, culture, and traditions in small Italian towns, integrating the objectives of cultural heritage protection with the needs of social and economic and employment revitalization, and combatting dissent. This notice represents a significant opportunity to promote mountain and remote regeneration. Through cultural and social regeneration, it aims to transform a dispersed heritage into a widespread one, and to bring about favourable economic, social, and spatial dynamics (especially in smaller places). Through the regeneration of public spaces, infrastructures and the development of local services and recreational facilities, the means can be provided to transform the local rural and remote landscape and, by extension, improve the image of existing places (Epstein et al., 2018) and related services. The word rural (rural+urban) refers to a geographic territory/landscape which possesses the economic characteristics and lifestyles of an urban area while retaining its

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essential rural area features (OECD, 2020). Remote places, instead, are defined by the European Union (2008) as those contexts where “at least half of its population lives at more than 45 minutes by road from any city of at least 50 000 inhabitants”.

A remote place is a wider territorial unit that can be defined as remote by a variety of criteria (e.i. low population density, geographical barrier/allocation, no good transportation links, difficulties in accessing facilities, social divisions, struggling with economic issues, etc). The last fifty years have witnessed a significant transformation of the city and, thanks to a growing service sector, that of deindustrialization and relocation. The development of tourism and cultural industries has created new opportunities for work and consumption.

“Contexts (urban and extra-urban) emerged as increasingly important actors in this general framework, despite a parallel process of fogging, if not dissolution, of the great national systems, with the effect of atomization and fragmentation of economies” (Chilla et al., 2017); at the macroregional level, they create new systems.

Since the post-Second World War period, a significant part of Italy’s inner areas has gradually undergone a process of marginalization marked by a decline in population, sometimes below the critical threshold; a reduction in employment and land use; a dwindling supply of local public and private services, and social costs for the entire nation; and the degradation of the cultural and environmental heritage (Gaspari, 2016). At the same time, some inner areas have provided a space for good policies and good practices, because of which: the population has remained stable or grown; municipalities in the area have cooperated to produce essential services; and environmental or cultural resources have been protected and enhanced (European Union, 2011).

Communities flourish when they invest in people and look to the future to improve the small and remote areas while considering the social and environmental effects. Investment in education, in the capacity to keep people together, is especially vital for mountain communities, which are becoming increasingly open communities with no defined borders, capable of in-tegrating and confronting old and new, both within and outside (Ravazzoli & Valero, 2020).

This hybridization, on the cultural front, is very important because it brings together different pieces and can produce significant results on the path towards a quality future: identifying and envisioning growth collaborative strategies, it is possible to build a “system of products and services capable of transforming ideas into tangible actions within a certain territory” (Villari, 2012). Regions and metropolitan areas are put on the market and compete with one another on an international scale; they enter into city-marketing transactions, which necessitate increased investments from local budgets. One of the primary goals of new urban competitiveness is to prioritize visitor acquisition at

the national or international level. In these processes, “the service sector and the renewed cultural and tourist towns using the events as an opportunity to reposition the international visibility, economic development and tourism, and urban regeneration” (Sassen, 1997). Design has been characterized by a process of dematerialization, of it embracing not only its tangible side (products, furniture, spaces, artifacts), but also the intangible one (strategies, services, events, experiences etc.). In the tourism sector, the requests for local, unique and authentic experiences have become louder and more frequent and are included in the most important aspects of tourism. Tourism includes the processes, activities, and outcomes arising from the relationships and interactions among several stakeholders: tourists, tourism suppliers, host governments and communities, which are involved in attracting and hosting visitors (Goeldner & Givens, 2006). According to *The World Economic Forum*, the travel and tourism industry is continually growing, generating jobs, reducing poverty, driving growth and fostering development and tolerance. Nowadays the biggest hospitality platforms try to offer a palimpsest of local activities and experiences. In this field, design plays a central role, especially in researching and developing disruptive solutions through its methods and tools and with a strong focus on the involvement of local communities and other stakeholders.

The first strategic scenario in terms of tourism to materialize in recent years in many inland areas, especially in Italy, is the phenomenon of the *Albergo Diffuso* (Toson, 2015). An *Albergo Diffuso* is defined as a structure with unitary management but in which the accommodation units are located in different buildings from the services (no more than 200m away for obvious practical reasons). In order to qualify as a guesthouse, there must be at least seven rooms managed as a unit; and must offer a continuous service and a refreshment area as per national regulations, while an in house catering service is optional. One example is Santo Stefano di Sessanio, a village of medieval origin located 1,251 metres above sea level on the Apennine slopes in the province of L'Aquila (Abruzzo). The history of Santo Stefano di Sessanio took a turn in 1994 when entrepreneur Daniele Kihlgren chose to purchase a house in the village for his own use. He then decided to buy and restore several buildings with the ultimate goal of creating an accommodation facility: thus, the Sextantio project (<https://www.sextantio.it/en/>) was born, and completed in 2004 after a philological reconstruction of the village. It has a capacity of eighty beds, to accommodate tourists attracted by local traditions, which are revived within the village, and preserved by the memory of the inhabitants, who now number about a hundred.

Another significant example is Grottole, a small town of 2,100 inhabitants on top of the Lucanian hills in Basilicata. Today the centre has 300 inhabitants (over 60% over 70) and 629 abandoned houses.

Inhabited since prehistoric times, with a rich Roman and medieval history, during the last 60 years almost all the inhabitants have emigrated, abandoning the village. In this context, *Wonder Grottole*³ is an experimental project involving and connecting people and ideas from all over the world, a social enterprise working to reinhabit the historic centre of the village through the regeneration of abandoned houses and the creation of a new community.

Local and global, material and immaterial, past and future; living well together, and inventing and imagining new ways of living in community. Together with Airbnb, since 2019 they have launched the Italian Sabbatical project, opening the doors of Grottole to the world. Tourism in this case, is meeting with the local community, it is discovering the territory through slow ways, it is nature, it is becoming a protagonist; it is involvement, knowledge exchange, it is creating new bonds. All these premises are embraced by *Wonder Casa*, a widespread accommodation perfect for a type of responsible and sustainable tourism to get in touch with the true identity of the territory without limits.

The choice of a specifically localized site acts as a starting point for the recognition of different subjective pluralities; it is not taken for granted that pre-existing communities will identify themselves in the new inserted space, it is necessary to gradually bring them closer and accompany them in the identification, recognition and sense of belonging of that given space that originates the process and becomes a territory in common. The trigger phase thus originates in a symbolic and emblematic place, which identifies itself as an intermediary between public and private, a place open to citizens, necessarily rooted in the neighbourhood, periphery, and dimension of the area in which it is located. To activate it, then, forms of support for the project are required, which are identified in social structures ranging from the public to local associations, public-private partnerships, and administrative support, which act as guarantors for the durability of the project.

Each space reflects the community and the cultural identity of the place where it is located, and changes under these movements; each peculiarity is the result of a collective need, the result of active protagonists, of a collaborative policy that focuses on the common good, with an eco-systemic perspective. Therefore, if on the one hand, tourism can be considered a relational practice to experience the world, on the other, Johnston (2000) affirms that it constitutes the main threat to local cultures. The meeting between different cultures and the consequent process of cultural integration represents the moment of supreme "human comparison between the local community and tourists; this combination represents a useful competitive advantage for local development, since the tourists themselves endorse new relationships with the host community and become loyal to that type

of human experience" (Bozzato & Guadagnoli, 2021); this experience is characterized by the unrepeatable nature of that context.

On the contrary, if poorly managed, this effect may be asymmetrical and, therefore, determine the prevalence of one culture over another, contributing to an exogenous and instrumental reterritorialization of the places with the risk of building an image of the territory as a mere cultural projection of the investors (Pollice, 2005).

In 2020, the COVID-19 pandemic triggered a series of health, economic and social crises, which had strong repercussions in everyday life. Social distancing is a new dynamic to which the entire population has had to adapt. From the labour point of view, after an initial phase of total standstill, in order to ensure the resumption of activities, most companies opted for flexible and adaptable working arrangements. The moment workers are released from the physical company space, they can choose to change their habits and even their lifestyle. It loses its meaning to maintain one's residence in a crowded and busy city with high costs for renting or buying a house. This opens a possibility for marginal areas of Italy that present all the characteristics of living apart, in the midst of a natural environment. In a way, a process of escape from the city has begun, in search of a safer life, sheltered from COVID-19 and the problems one is subjected to by living in the city. For the first time perhaps, the pandemic emergency has reversed our gaze, leading us to "think of inner areas not as places of needs, but as sources of desires" (Di Baldassarre, 2019).

In Tuscany, a start-up *HQVillage*⁴ was born with the objective of bringing smart-working to small Italian villages, accompanying local administrations and individual property owners through a process of regenerating infrastructures and dwellings that is sustainable, digital, and focused on preserving the authenticity of the place, all in order to offer new locations for companies. From the old model of corporate work, we then moved on to more agile work, understood as working from home, and then back to a physical corporate space that is relocated in the villages in favour of a home and work solution united in a single nucleus, which we can define as a diffuse office model. Over the past ten years, some municipalities have pursued a policy that could be described as a policy of selling off real estate. Unwilling to resign themselves to depopulation and abandonment, some have chosen to give away disused properties, with the intention of encouraging new families to move in. Whether it is one or the other hypothesis, municipalities can now work developing the project of selling houses for one euro. The birth of the phenomenon is placed in the city of Salemi (Sicily); where in 2008 the mayor at the time first proposed the *Houses for 1\$* (Case a 1€) initiative, which was officially presented two years later in Rome, at the headquarters of the Ministry of Cultural Heritage and Activities.

It was based on the idea of assigning empty houses in the historic

centre to allow them to be quickly rehabilitated in the face of a state of almost total abandonment. The houses in the centre of Salemi had in fact been damaged by the Belice earthquake of 1968 and had never recovered. The initiative generated strong interest, especially in the media, with numerous demonstrations of interest from Italy and abroad. Local projects and policies were put in place to attract talents and people interested in living in a better place. Pilot projects like this can experiment with new ways of attracting people interested in being engaged in an active community-building life project.

Thinking about places, today and specifically in reference to urban and rural areas, is an emblematic exercise of democracy if the direct involvement of all the realities concerned is foreseen, as opposed to acting by representation: “we need to practise a beauty that knows how to adapt to the changes that the future has in store for us, without dempowering it; a beauty that speaks of an open, courageous, genuine and welcoming future for the growth of humanity” (Fuad-Luke, 2009). Territorial characteristics and contextual factors influence considerably the emergence and the development trajectories of social innovation initiatives, as well as their evolution and scaling.

The contextual factors refer to the existing set of contextual material and immaterial resources: natural, financial, social, and cultural characteristics that enable or constrain social innovation. In addition, one of the significant strategies in achieving sustainable development goals is by involving people at all levels in social, cultural and economic actions, and designing solutions based on social innovations (Cunha et al., 2022). The existing context significantly influences the actors' capacity to mobilize and transform existing resources.

As mentioned above, the events of today have become one of the key strategies of the urban economy. Urban sociology has, in recent decades, devoted a great deal of energy to the study of these phenomena and how events can really become an accelerator of urban transformation and a catalyst of visibility of the city.

These analyses are carried out through focus on some issues (Guala, 2007): the development of social indicators; the issue of quality of life; the change of context; and the new extra-city users and new marketing strategies.

Cities could be home indeed to different events and entities, and increasingly, the events transform the context, their image and opinions of residents and visitors, as “exceptional events can help (the city) to redefine its development model, and get visibility otherwise unimaginable, [...] reminds them over time” (Ashworth and Voogd, 1995), such as the Winter Olympic Games Turin 2006, for which a well-structured and innovative sustainability framework was realized to assess impacts and legacy.

The large flow of visitors and actors involved in a mountain realm

characterized by small realities to be protected and enhanced offers an interesting scenario on which to reflect and design in a multidisciplinary approach.

In other words, sports Mega Events in virtue of various dimensions, including visitor-friendly attractiveness, destination image and urban transformations, can attract extensive media coverage (Müller & Pickles, 2015).

Therefore, hosting such mega events seemed reasonable as highly expected positive socio-economic, cultural, political and environmental effects were caused after the act (Greenwell et al., 2019): the territory and its localities became more accessible with the interaction between the four components of urban planning system, transport system, opportunities and time constraints, and individual opportunities and constraints. For example, the attraction of actions and innovations may occur in mountain areas during extraordinary events, such as the forthcoming *Winter Olympics and Paralympics Milan Cortina 2026* in Valtellina Area in north Italy, but hosting these in a mountain area can be both an opportunity for new developments and a threat to excessive anthropogenic pressure and long-term footprints (e.g., excessive tourism or unused post-Olympic facilities). The future macro-objective is the event's legacy project and enhancement of the local area through the temporary adaptation of the existing heritage, the design of temporary, reversible, and eco-sustainable modules. In general, the attention paid to the assessment of the social and environmental impacts of each aspect of the project responds to the objectives of the local stakeholders involved as partners in the activities.

According to this development, mountain regions have recently entered a time of renewed vitality, during which relationships with the urban environment are crucial for reshaping cultural values, establishing physical and functional ties with the surrounding areas, and development of urban-mountain networks (Giordano et al., 2016). A substantial change in the nature of work is taking place (World Economic Forum, 2016) and the global demand for tourism has been growing for decades – in spite of economic and health crises – and addressing mountain destinations (Wen et al., 2020), for which potential conflicts can be envisaged between recreational uses of the mountain (Scolozzi et al., 2014), different types of tourism, tourists and local resident communities (Schirpke et al., 2020). In its contradictions, the Alpine macro-region also presents significant opportunities that depend, and will depend, on the adoption of a long-term perspective and a systemic vision capable of promoting local anticipatory governance, which at the same time addresses social, economic and environmental uncertainties.

In conclusion, the new activation urban temporary solutions, future scenarios, and territories' tactics and strategies are offered to bring

the inhabitants and small regional communities into relationships in order to develop new processes of inclusion and social innovation to regenerate extra-urban contexts in a long-term perspectives.

NOTES

- 1 <https://foreignpolicy.com/2020/05/01/future-of-cities-urban-life-after-coronavirus-pandemic/>
- 2 <https://cultura.gov.it/pnrr-borghi>
- 3 <https://www.wondergrottole.it/>
- 4 <https://www.hqvillage.com/en/>

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