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**Spaces of Tourism.
Design, Architecture,
and Landscape of Travel**

Editorial Universidad de Sevilla

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Sevilla 2026

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An Introduction to Spaces of Tourism. Design, Architecture and Landscape of Travel Workshops

The series of workshops on design, architecture, and tourism organized by the ULYSSEUS University Alliance aims to reflect on the relationship between tourism, the city, and the landscape, including their socio-economic implications, and to design specific temporary interventions to improve the built environment in support of citizens and visitors. This includes actions to adapt to social changes and the effects of climate change. The summer courses have been designed to connect students and professors from the universities that make up the ULYSSEUS Alliance, embracing diversity as the main value of the university alliance. Led by teams from the Universities of Genoa, Haaga-Helia, and Seville, the summer courses benefit from the interdisciplinary nature of both faculty and students, covering fields ranging from architecture to economics, design, and tourism. This publication presents the outcomes of the first workshop, ‘Spaces of Tourism. Design, Architecture and Landscape of Travel’, held in Genoa at the Architecture and Design Department in August 2024. It addresses the challenge of experiencing the coastal landscape through local and sustainable tourism, linking the dynamics of the Ligurian territory with the construction of the coastal landscape in the small town of Sestri Levante. It also marks the beginning of a series of publications that will, in turn, compile the work derived from future summer courses in the cycle.

Mário Passos Ascensão, Haaga-Helia University of Applied Sciences

Vittorio Pizzigoni, Università degli Studi di Genova

Carlos Plaza, Universidad de Sevilla

Coordinators of the series of workshops

ULYSSEUS European University



Baia del Silenzio, Sestri Levante, 1930-1940.

An Introduction to Sestri Levante Workshop

Vittorio Pizzigoni

This publication presents the outcomes of the international workshop ‘Spaces of Tourism. Design, Architecture, and Landscape of Travel’. It was the first in a series of three workshops dedicated to the themes of tourism and the city, to be held over three consecutive years by three different European universities: in Genoa (2024), Helsinki (2025), and Seville (2026).

The collaboration between the University of Genoa, Haaga-Helia University of Applied Sciences (Helsinki), and the University of Seville was initiated within the framework of the European alliance ‘Ulysseus’. The initiative also involves students and academic staff from other universities within the same alliance cluster. The ‘European Universities Alliances’ represent a collaborative network of higher education institutions across Europe, promoted and supported by the European Union. Likewise, the workshop was funded through the Erasmus+ programme under the ‘Blended Intensive Programmes’ (BIP) initiative. This programme aims to enhance European student mobility by supplementing traditional Erasmus exchanges with shorter, more flexible forms of mobility – thus encouraging participation from those who may not yet feel ready for longer or more demanding international experiences.

The international workshop ‘Space of Tourism. Design, Architecture, and Landscape of Travel’ took place in the summer of 2024. It began with an

online phase in July, which introduced the design themes and explored key theoretical issues. This was followed by an in-person phase – from 26 to 30 August 2024 – held between Genoa and Sestri Levante, during which students developed their project proposals.

The workshop was organised by Alberto Bertagna and Vittorio Pizzigoni on behalf of the Department of Architecture and Design at the University of Genoa. It was coordinated by Andrea Pastorello and Giulia Sola, with the collaboration of Marianna Giannini and Simone Lavezzaro.

A total of thirty-four students from five different universities took part in the workshop: the University of Genoa; Haaga-Helia University of Applied Sciences (Helsinki); the Technical University of Košice (Slovakia); the University of Montenegro (Podgorica); and the University of Seville (Spain).

During the asynchronous online phase in July 2024, the project context, main themes, and selected intervention areas – defined in agreement with the Municipality of Sestri Levante – were introduced. The in-person phase started on Monday 26 August. On that occasion, I introduced the workshop by outlining the broader context, the schedule of activities, and the methodology to be adopted, with support from professors Carlos Plaza Morillo (University of Seville) and Mário Passos Ascensão (Haaga-Helia University). The interdisciplinary structure of the workshop proved particularly fruitful: bringing together students from different disciplinary backgrounds to address real-world issues concerning urban and tourism development in a coastal city enabled tourism and economics students to reflect on the concrete implications of their choices, while architecture and design students were able to ground their proposals in robust data and strategic insight.

Following this introduction, the workshop coordinators Giulia Sola and Andrea Pastorello provided a more detailed overview of the opportunities and challenges specific to each project area. Students were asked to form small groups of three to four participants, within which they began to define their strategic approaches and select the sites on which to focus. The first day concluded with a visit to some of Genoa's most significant architectural landmarks. On Tuesday 27 August, the day commenced in Sestri Levante, where

Councillor Giuseppe Ianni officially opened the workshop on behalf of the Mayor. The Municipality of Sestri Levante endorsed the initiative and graciously provided Palazzo Fasce, situated on Corso Colombo, for both the workshop sessions and final presentations. I coordinated the visits to each project site, during which students presented their preliminary proposals, sparking informal yet highly productive discussions. The day concluded with a visit to the MUSEL Museum, offering insights into Sestri Levante's history and culture from prehistory to the present day.

Wednesday and Thursday were dedicated to refining strategies and proposals. Wednesday's work took place again at Palazzo Fasce, where Paolo Galelli of The Nassa Network – a local youth association – attended the mid-term review. On Thursday, the workshop continued at the Department of Architecture and Design at the University of Genoa – affording access to university facilities for the preparation of final presentations. Finally on Friday 30 August, the final presentations occurred at Palazzo Fasce, in the presence of Councillor Ianni.

While the overarching theme of the three-workshop series, 'Spaces of Tourism', spans multiple tourism contexts, this first edition concentrated on coastal tourism – with its inherent temporal and spatial dichotomies of summer versus winter, coast versus hinterland, activity versus stillness. In this setting, student work focused on improving access to bathing areas and sea entry infrastructure, as well as evaluating provisions for dining, rest and leisure – particularly in sites often marginalised by mainstream economic-tourism development and thus neglected.

The following publication presents not only a selection of the projects developed during the workshop, but also a series of essays – contributed by the participating lecturers, coordinators, and collaborators – that expand upon research themes which emerged from the discussions held during that week.

L'éphémère est éternel

When the holidays start and city-dwellers leave their work for a few weeks, there is a peak in the use of transport. The city is deserted by its workers and tourists from other cities replace them, tourists who pass through the city in search of adventure – the modern nomads. This temporary population makes different demands on the city from those the permanent population makes. They require not homes but hotels, not places to work but places of entertainment. And their comings and goings are concentrated where normal city-life is least manifest – where the city opens up to admit the outside world.

City on Holidays—This quote is from C. Nieuwenhuys, *On Traveling* (1969), in M. Wigley, *Constant's New Babylon. The Hyper-Architecture of Desire*, 0/10 Publishers, Rotterdam 1998, p. 200.









The swimming pool of the Grand Hotel dei Castelli, Sestri Levante, 1968.

The Ephemeral Turn. Architecture and Design in Coastal Tourism Destinations

Mário Passos Ascensão

Coastal tourism refers to the travel and recreational activities that take place along coastal areas, including beaches, seaside resorts, and maritime towns. This phenomenon significantly impacts ecosystems, local communities, and businesses. While it contributes to job creation and regional identity, it also presents challenges that require innovative and context-sensitive approaches. Central to these challenges is how to design built environments that accommodate seasonal flux, environmental precarity, and the experiential demands of modern tourism. Increasingly, architecture and design in coastal tourism destinations are undergoing what can be termed ‘the ephemeral turn’, a shift towards temporary, mobile, and responsive spatial interventions that engage deeply with the character of place.

The ephemeral turn addresses the lack of attention, by other turns¹, to the increasing temporality, impermanence, and event-like quality of contemporary tourism experiences and infrastructures, particularly in the face of climate change,

global precarity, platform capitalism, and evolving modes of socio-spatial inhabitation. The ephemeral turn foregrounds impermanence, transience, and temporariness as central analytical categories for understanding coastal tourism destinations. Within this framework, tourism development engages with architecture and design to highlight the temporary formations of spaces, identities, infrastructures, and atmospheres. These elements constitute tourism not as a fixed or stable system, but as a fleeting assemblage.

To understand this shift, it is critical to reconceptualize coastal destinations as more than scenic backdrops. They are landscapes, not merely in geographic terms, but as cultural, material, and affective assemblages shaped by human practices, environmental forces, and designed interventions. Landscapes are lived and experienced through activities and engagements². Coastal areas embody this fluidity in their very being as they are liminal³ zones, situated between land and sea, permanence and change, the local and the global. They are imbued with rhythms, e.g. tidal, seasonal, socio-cultural-economic, that render fixed architecture inadequate and sometimes even inappropriate.

Within this fluid context, ephemeral architecture and design, i.e. temporary structures such as pop-up beach bars, modular kiosks, art installations, and mobile pavilions, offers a compelling alternative. These are not merely pragmatic solutions for accommodating visitor influxes; they represent a design philosophy attuned to temporality, sustainability, and experience. They punctuate the landscape without overwriting it, allowing architects and designers to respond to the seasonal cycles, ecological sensitivities, and cultural narratives of a place without imposing irreversible transformation. In the Experience Economy, it is argued that economic

value increasingly derives not from goods or services alone, but from staged experiences that are personal, memorable, and emotionally resonant. Coastal tourism exemplifies this paradigm shift: visitors now seek not merely passive visual consumption of landscapes, but immersive, multisensory engagements with place⁴. Ephemeral architecture and design play a critical role in facilitating such experiences, through structures that heighten the affective dimensions of novelty, wonder, and temporality. *Mirrored Beach Hut* installation on Worthing Beach in the UK generated significant experiential value and international visibility through its temporal exclusivity. Similarly, the *Sculpture by the Sea* installations in Australia or seasonal floating saunas found in Nordic countries demonstrate how transience can enhance the experiential richness of place while maintaining ecological sensitivity.

However, ephemerality should not imply superficiality. As Stephenson suggests⁵, landscapes are constituted by forms, practices, and relationships. In coastal contexts, this might include the physical features of dunes and boardwalks (forms), local traditions like fishing or storytelling (practices), and the enduring emotional bonds between people and place (relationships). Ephemeral architecture and design must therefore be contextually embedded, deliberated in dialogue with cultural memory, local knowledge, and environmental stewardship. For instance, the Nomadic Museum designed by Shigeru Ban, demonstrates how mobile architecture can be materially sustainable, culturally symbolic, and logistically flexible, offering a model for coastal applications. This notion of mobility and impermanence as a meaningful design approach is further explored in the Moveable Estates project, which takes the form of a 30-minute audio-guided walk. Rather than relying on a built structure, the project mobilizes

the listener's body as a mode of spatial engagement and reflection. This relational approach challenges architects and designers to consider how temporary structures can carry enduring meaning. Even when dismantled, ephemeral architectures and design interventions can leave behind intangible residues, for example memories, images, rituals and stories, that continue to shape the coastal destination. They serve as mediators between the visitor and the lived environment, inviting both reflection and participation. The Italian beach club⁶ phenomenon, where seasonal structures are erected and dismantled annually, exemplifies how temporality can be ritualized, creating cycles of anticipation and return that enhance visitor loyalty and community identity. Designing for ephemerality in coastal destinations is thus a critical practice, not merely an aesthetic one. It responds to the volatility of climate, the fragility of ecosystems, and the economic unpredictability of visitor flows. Yet it also aligns with a broader experiential turn in tourism, offering immersive, place-sensitive, and temporally resonant engagements. As climate change accelerates and global tourism becomes increasingly mobile, the ephemeral turn in coastal architecture and design may be not only desirable but essential. By embracing the ephemeral turn, interventions can become more resilient and experiential, while ethically attuning coastal futures that honour the transience of the coast without compromising its identity or character.

1 Within tourism theory development over the past decades, a series of conceptual and epistemological 'turns', each reflecting broader shifts in the social sciences and humanities have been postulated. These 'turns' indicate a move away from positivist, economic, and managerial understandings of tourism towards more nuanced, critical, and interdisciplinary approaches. Cf. P. Mura, S.N.R. Wijesinghe, *Critical Theories in Tourism. A Systematic Literature Review*, in "Tourism Geographies. An International Journal of Tourism Space, Place and Environment", vol. 25, no. 2-3, 2023, pp. 487-507.

2 T. Ingold, *The Temporality of the Landscape*, in "World Archaeology", vol. 25, no. 2, 1993, pp. 152-174.

3 In tourism, the concept of liminality refers to the transitional or in-between spaces and experiences that tourists encounter during their travels. The term 'liminal' comes from the Latin word *limen*, meaning 'threshold,' and it is often used to describe states or places that are neither here nor there, but exist in a state of flux or ambiguity. V.W. Turner, *The Ritual Process: Structure and Anti-Structure*, Cornell University Press, Ithaca 1977.

4 Place should be understood as space that has been given meaning by human experiences, interactions, or perceptions. It is a space that has become personalized, significant, or culturally valued because of the people who inhabit it or the events that occur within it. Cf. Y.-F. Tuan, *Space and Place. The Perspective of Experience* (1977), University of Minnesota Press, Minneapolis 2001.

5 J. Stephenson, *The Dimensional Landscape Model. Exploring Differences in Expressing and Locating Landscape Qualities*, in "Landscape Research", vol. 35, no. 3, 2010, pp. 299-318.

6 'Italy is one of the most popular 3S destinations in the world, and surely the first in terms of exclusive beach clubs (lido in Italian). [...] Even if the term lido (lidi in plural) is usually associated with beach clubs, it does not have a direct translation in other languages as it covers a wide variety of private beach complexes, from modest restaurants to extensive luxury clubs', A. Mooser, G. Anfuso, E. Pranzini, A. Rizzo, P.P.C. Aucelli, *Beach Scenic Quality Versus Beach Concessions. Case Studies from Southern Italy*, in "Land", vol. 12, no. 2, p. 3.



View from Villa Cappuccina, Sestri Levante, 1953.

Ephemeral Architecture and Fragile Territories

Giulia Sola

The Ligurian coast is a fragile territory. Its geomorphological configuration is characterized by a mountainous orography that descends steeply to the sea, resulting in a narrow coastline with constrained spatial availability for anthropogenic development. The limited space between the mountains and the maritime boundary forces the restriction of urban development. Despite difficulties, the intervention of humans is impressive being able to design in this territory large settlements and multimodal infrastructure network. The impact on the territory is elevated, and the region is highly susceptible to hydrogeological risks, including landslides, floods, and coastal erosion. Approximately 58 percent of Liguria's territory is classified as being at geohazard risk¹. The fragility is exacerbated by intense rainfall events and a lack of sufficient natural drainage, which often leads to waterlogging and slope instability. The concentration of settlements in narrow coastal and fluvial zones amplifies vulnerability, as these areas are often located along rivers or at valley mouths

where water flow converges. Urban expansion and land consumption have further strained the delicate balance between natural systems and human settlements. In Liguria most of the areas susceptible to flooding coincide with urban centres², making the region one of the most exposed in Italy in terms of population at flood risk. This spatial overlap between risk zones and dense urban settlements represents a critical challenge for regional growth planning. As a result, Liguria is recurrently engaged in the development of emergency management scenarios. The region has invested lots of resources in large-scale public works aimed at protecting the resident population. These interventions – ranging from flood containment systems to slope stabilization projects – are emblematic of a broader model of risk governance that relies heavily on technical infrastructure. While such measures are necessary, they also raise critical questions regarding the long-term sustainability of responses to environmental vulnerability. This dynamic highlights the need for integrated strategies combining infrastructure resilience, land use regulation, and early warning systems.

To frame the context, it is interesting to look at the case study of the evolution of Bisagno river catchment in Genoa, which during the past century, has undergone intense anthropogenic transformation, turning a floodplain into a densely urbanized corridor. From the early 20th century onward, rapid population growth and industrial expansion led to the channelization of the Bisagno, the burial of tributaries, and the construction of infrastructure within the natural flood zone. These modifications reduced the river's hydraulic capacity and disconnected it from its floodplain, significantly increasing flood risk. Major flood events – in 1970, 1992, and 2014 – exposed the consequences of these choices, resulting in severe economic

damage and, in some cases, even loss of life. Today, the Bisagno basin exemplifies the compounded risks of urban development in fragile, hydrogeologically active terrains.

Another example can be found only an hour driving from Genoa, the Cinque Terre region faces a persistent landslide, driven by its steep slopes and supported by external factors³ as the above-average precipitation events in the last years, with the warming trends and shorter intense rainfall bursts increase shallow landslide risk and the human abandonment of traditional agriculture and traditional dry-stones terraces. Dry-stone terraces, once essential for stabilizing the terrain, have deteriorated as rural depopulation left vast hillside areas uncultivated. Without regular maintenance and water infiltration have accelerated slope instability, leading to frequent shallow landslides, particularly during intense rainfall. These events not only endanger the local population but also compromise the region's ecological and cultural integrity.

The arrival of large cruise ships and mass tourism adds pressure on Liguria's fragile coastal ecosystems. The sudden influx of visitors often overwhelms local infrastructure straining both resources and community well-being. For example, the existing network lacks the capacity and flexibility to effectively manage the simultaneous demands of mass tourism and routine urban movement. The public mobility system, primarily reliant on rail and maritime transport, faces significant challenges in accommodating the growing number of cruise ship arrivals. This strain on infrastructure has resulted in disruptions to the daily mobility of local residents and commuters, particularly affecting the transport of workers. Waste management systems in these areas also face considerable strain, particularly due to the extreme seasonal fluctuations in population. In towns typically inhabited by

only a few hundred residents, the influx of tourists during peak months leads to a sharp and sudden increase in waste production. This surge overwhelms existing infrastructure and complicates the implementation of efficient waste separation practices. The mismatch between permanent capacity and temporary demand exposes structural weaknesses in the management system, contributing to environmental stress and reduced service quality. These challenges underscore the need for adaptive and scalable waste strategies in tourism-intensive regions. The request from locals to improve organization and territory management generated important debates and scenario planning and publications by researchers to enhance the difficulties to control the phenomenon. The decision seems to be about embracing the tourism growth or limiting it in order to preserve the life and business of locals, but there is much more which can be done in promoting awareness in tourism, offering diversified experiences and itinerary to a deeper understanding of the local culture. Setting a maximum ceiling of daily visitors doesn't seem an effective method in the managing of tourism, this is the reason why it is so important in order to propose alternatives spatial solutions to enlarge the benefits of living in a touristic city.

The whole Riviera of Liguria always based his economy on seasonal tourism, as clear example it is important to cite the phenomenon of *Rapallization*, during the seventies, which took to a dizzying expansion of the cities of the coast, due to the demand of for holiday homes, when visitors tripled the local population, generating problems to the organization of cost cities, which used to lack for an urban planning. The urban design of many coastal towns developed during the years to locate the highest number of people, uncontrolled land consumption. When coastal town regulated themselves with urban

instruments, the phenomenon of tourism changed its movements and dimensions. Tourism embraced short periods and involved bigger masses. Cruises reached the incredible number of users of about 14 million visitors in 2018. These numbers are difficult to integrate with the local population. Most of the touristic places have been transformed by the massive tourism, generating problems in the quality of life of the residents, most of them moved away to rent their apartment during the high season, undergoing population decline in some areas of the coast. The environmental footprint of cruise tourism compounds existing ecological vulnerabilities. Balancing economic benefits with environmental sustainability has become a critical concern for policymakers and local communities. The phenomenon is more evident in the city of La Spezia, which progressively transformed from a military, industrial and port city to a city with an increasingly significant tourist dimension⁴ (confirmed also by the latest data from the Liguria Region) especially since 2015, when the new cruise terminal is inaugurated. Tourist from all over the world are attracted by the landscape beauty and artistic and cultural heritage in places such as Portovenere, Palmaria island, Lerici and Cinque Terre. In response to the intensifying pressures of mass tourism, several political proposals and policy measures have emerged in the Cinque Terre region aimed at regulating visitor flows and mitigating the socio-environmental impact. Among the most debated interventions is the temporary closure of the Cinque Terre National Park to tourists during peak seasons, a strategy periodically considered by local authorities to preserve the ecological balance and reduce anthropic stress. Another significant measure includes the reopening of the iconic Via dell'Amore – the coastal pedestrian path between Riomaggiore and Manarola

– as a ticketed, controlled-access route, both to fund maintenance and to limit overcrowding in a fragile corridor prone to landslides. Additionally, the increase in regional train ticket prices during high tourist influx periods represents a form of demand management intended to discourage excessive day-tripping while generating revenue for infrastructure upkeep. These proposals, although controversial, reflect a shift toward more deliberate spatial and economic governance of tourism in Liguria's most sensitive coastal areas. Some of these interventions had the opposite effect to interdict some specific areas to local, having zero impact on tourists' fluxes. It is important to know that during a cruise tour people are motivated to see the most beautiful *paysage* and the most instagram-worthy sport, while locals tend to avoid crowded sites.

Today the spatial configuration of the characteristic towns doesn't allow to efficiently absorb and integrate the number of daily visitors, this is the generative idea of the BIP workshop. The case study of Sestri Levante appears as an occasion to investigate in the proposed theme, especially linked to the regeneration of fragile territories. The connection between the port and the internal territory needs to be re-established, with a contemporary view in urban development and management of touristic and local flows. This case study represents a potential resource for innovative design solutions, improving the quality of local's life. Coastal towns, many of which are UNESCO heritage sites, face the challenge of preserving cultural and natural heritage under growing tourist demand, which is usually consuming instead of reinforcing resources.

It is important to notice that overtourism is a seasonal phenomenon, concentrated primarily in the spring and summer months. The temporal imbalance generates significant

socio-economic distortions, as the influx of visitors during peak periods contrasts with the economic down scaling of the off-season. Residential housing is increasingly withdrawn from the long-term rental market, remaining vacant for much of the year to be reserved for short-term tourist use, thereby exacerbating the housing shortage for local families. Furthermore, many local businesses struggle to maintain year-round openings due to insufficient demand outside the high season, leading to closures that weakens the local economic tissue. This cyclical boom-and-bust dynamic mines community stability and raises critical questions about the long-term sustainability of tourism-dependent economies. To contrast the cyclical change in fluxes, the design of the city can be an ally to attract people and create engagement that resists to the variation in residents' dimension. Urban design is capable absorb the concept of constant change in the quantity of users, for example through cyclical evolution in terms of use of temporary pavilion, artistic installation and ephemeral architecture. Ephemeral architectures, defined by their temporary and adaptable nature, have emerged as potent instruments for revitalizing urban spaces and stimulating architectural innovation. These transient installations actively transform public areas, engaging communities and provoking reflection on the potential futures of urban environments. Ephemeral architectures invite both architects and public to reconsider the possibilities of urban living, through temporarily reconfiguration of spaces. The temporary dimension can be a response to the needs of cyclical adaptation in the number of users. These pavilions, installation or urban decoration are intentionally designed for short-term existence, making use of lightweight, low-cost, and easily dismantled materials. This condition makes them particularly well-suited to fragile

territories like Liguria, where permanent construction can be ecologically and culturally disruptive. They can be adapted to seasonal fluxes, in order to respond to peak tourism or environmental rhythms, activating spaces when needed and retreating without leaving scars. This reversibility supports environmental stewardship while enabling experimental design. In sensitive landscapes, such strategies offer a minimal-impact alternative to traditional interventions.

One of the funding ideas of the BIP workshop in Sestri Levante is that it is possible to enhance the importance of cultural tourism as a sustainable alternative to mass and rapid tourism. Addressing Liguria's fragility requires integrated strategies that respect the region's unique environmental and cultural identity while mitigating risks and managing tourism impacts responsibly. The workshop forges connections between institutions in education and the arts, civil society, and local communities, aiming to foster tourism development that is both socially responsible and oriented toward long-term sustainability. This model prioritizes diverse visitor experiences while enhancing the well-being of residents. By promoting this approach, the project safeguards cultural heritage, reinforces cultural identity and values, improves quality of life, and stimulates the local economy, advancing the cultural visibility of destinations while respecting their unique cultural characteristics. The initiative further seeks to facilitate intercultural dialogue, promote cultural diversity and exchange, and support sustainable development through small projects, from architectural to design ones. During the workshop students were asked to explore this direction in greater depth, analysing small sites in order to envision interventions that can reconcile diverse needs of Sestri Levante, keeping in mind the dual nature of the place: addressing both the needs

of tourists and those of the local population. While there are various possible approaches to achieve this goal, our primary objective is to develop opportunities that foster interaction and cohesion among people with differing interests.

This can be done with temporary construction, that acts as spatial landmarks and occasion to improve sensibility of people. On fragile territories, such as coastal cliffs or historic cost town, their presence can draw attention to overlooked or underused spaces without permanent alteration. These striking installations invite public interaction, reframe the landscape, and prompt reflection on the territory's identity and challenges. Their aesthetic power can be harnessed to create moments of collective attention and awareness. This symbolic role enhances their capacity to generate dialogue in vulnerable or contested areas.

Temporary construction, as said, can be used as a testing ground for architectural and digital innovation, free from the long-term constraints of permanence. In territories with environmental risks, such as Liguria, emerging tools like AI and augmented reality can be embedded in these structures to visualize geological data, simulate climate scenarios, or narrating ecological stories. This strategy can enhance local's and tourist's understanding of complex territory while reinforcing an intelligent relationship with local geography. The format allows experimentation without institutional inertia, encouraging risk-taking in traditionally conservative context, in this perspective innovation becomes not just a design feature but an instrument of education and engagement.

Over time Sestri Levante experienced a different type of tourism. It had a steady growth, characterised predominantly by a pattern of extended and leisurely stays. Visitors typically spent several months in the town during the summer

season. It was common for individuals to reside in Sestri Levante continuously from June to September, effectively inhabiting the area for the entire summer period. For example, many residents of Genoa owned secondary residences in Sestri Levante. In these cases, mothers and children often relocated to the town for the season, while fathers commuted between Genoa and Sestri Levante, typically staying in town for three or four days each week due to work commitments. Alternatively, in families where both parents were employed, it was customary for children to spend extended periods in Sestri Levante under the care of grandparents. The nature of tourism in Sestri Levante has undergone significant transformation in the last decade, shifting towards a much faster-paced model. Most visitors can no longer afford to spend several months of the year in Sestri Levante, resulting in the increasing prevalence of short-term stays. Although this trend is not yet as pronounced as in other parts of Liguria, it is beginning to manifest in Sestri Levante as well. Liguria, with its strong identity and protective stance toward its heritage and landscapes, is an example of resistance to changing. Temporary interventions position themselves as reversible experiments, giving an idea of flexibility that opens space for dialogue, participation, and gradual acceptance. The objective of understanding ephemeral architecture was to involve students in understanding the need of the territory and propose some temporary small construction based on a strong idea.

During the workshop students proposed intervention is intended to be ephemeral in nature – temporary yet conceptually strong – and designed to stimulate reflection on the relationship between space, community, and landscape. I am currently reviewing the work of various architecture studios whose

approaches align with this vision. The references I'm sharing reflect my own research interests, but I strongly encourage you to explore other modes of engaging with reality, as long as they foster meaningful connections between tourists and residents. One relevant example is the work of Studio Ossidiana, which explores the idea of 'encounter' between species – humans and animals – through spatial and institutional devices such as cages, zoos, and nature preserves. Their projects critique how such spaces produce representations of nature and construct boundaries of proximity and distance. In focusing on birds, their thesis reimagines how alternative spatial and legal models might create new forms of interspecies interaction. This concept also emerges in their *Paper Gardens* project, which redefines man-nature relations through fragile, transient structures. Another example is a recent installation presented at a festival in Logroño, Spain, which adopted a playful, inclusive approach to reconcile multiple uses and needs within a public space. Similarly, Not Vital's minimalist interventions – such as a simple stairway offering a new vantage point – illustrate how subtle actions can enhance the human-nature relationship. Studio Orizzontale demonstrates how small-scale architectural gestures can hold symbolic power. In one project, an isolated roadside fountain is reimagined as a focal point for community by simply emphasizing its presence in the surrounding space. AgorHub further illustrates how ordinary infrastructure – like a parking lot – can be transformed into a shaded public oasis for gathering, rest, and celebration. Another idea was to study the work of Edoardo Tresoldi, which introduce the notion of constructing ephemeral architecture through absence, using transparent wire mesh to suggest forms without imposing them. Similarly, festival architecture, such as BIG's installations for Burning Man, offers

a rich catalogue of temporary yet impactful spatial experiments. During these weeks of summer, students were invited to reflect on these themes and to bring one case study of ephemeral architecture that you find inspiring – especially one that speaks to human connection and contextual sensitivity. Keep in mind that our intervention site will be the beach, a space with unique ecological and social dynamics. Although designed to be transient, it is interesting to reflect how some ephemeral installations sometimes achieve cultural resonance, transforming into permanent fixtures through public affection or demonstrated utility. Social media exposure and high visitor engagement can elevate their status, making them symbols of place or tools for community gathering. When this shift occurs, it offers a moment for critical assessment: has the installation responded to an unspoken need, or is it a victim of its own success? These cases allow cities to evaluate the real value of spatial interventions and whether they warrant preservation or reinvention. Some architectural inventions, while limited in physical scale, hold strategic significance within the urban context, aiming to act as powerful carriers of meaning, function, and engagement. Rather than occupying large footprints, capable of transforming the perception of space.

Before visiting the sites and know the exact context, they were invited to present their idea of urban strategy and ephemeral architecture. One interesting example was the *¡Qué faena(r)! | What a job(r)! Pavilion* (O Mar de dentro e o Mar de Fora) by Óscar Cruz García and Pablo Paradinas Sastre, the idea was to engage a local tradition from Cadiz, which is a city traditional involved in fishing and net repairing, to explain it to the city, building a pavilion with net over a wooden structure. This example brought the important theme of understanding

the value of tradition and present it to the general public. Another interesting example was *The Floating Piers* in Lake Iseo built in 2016 by Christo and Jeanne-Claude. The example of a floating architecture inverts the perspective, allowing people to observe the city from another point of view. The concept was understood and used as an example in some of the projects developed during the workshop. Also, the technical idea will be used by some student to better characterise their floating objects. Finnish students also brought to the attention of the participants the importance of respecting nature and spaces, reasoning on trash reduction and bringing up the theme of recycle. The purpose of their case study was to give tourists the opportunity to reduce their impact, with beach facilities that contrast the overcrowding on local beaches answering to the need inclusive, accessible space for everyone as in the Harbor Baths in Copenhagen built in 2003 by PLOT - Bjarke Ingels & Julien de Smedt or Allas Sea Pools in Helsinki by ALA architects. Many of the case study presented by students were built with light materials, such as curtains as in the projects called Ephemeral Lookout built in Cottesloe Beach, Western Australia, 2021 by Lee Yang Yang or in the Ashui Pavilion built in An Phu, Vietnam, 2023 by MIA Design Studio or again in the Beeline Maat built in Lisbon in 2020 by Studio SO-IL. The light material was chosen as a reference to the beach and an imaginary recalling the sunset and season on the coastal small town.

Ephemeral architecture offers a powerful strategy for engaging fragile territories by using temporary, adaptable interventions to provoke reflection and activate space. By borrowing tactics from set design, retail windows, sensory installations, and public art, designers can ‘hack’ the landscape – introducing small but impactful disruptions that communicate

values, tell stories, and stir collective emotion. These projects, though short-lived, can highlight overlooked issues, spark dialogue among residents and visitors, and reframe perceptions of place. In contexts where permanent change is met with resistance, ephemeral interventions provide a low-risk platform for experimentation and awareness. When rooted in local needs and narratives, they become tools not just for design, but for civic engagement and ecological consciousness.

1 According to Table 'PAI landslide hazard areas on a regional basis - Mosaic 2020-2021' reported by the Istituto Superiore per la Protezione e la Ricerca Ambientale (ISPRA) in the document: A. Trigila, C. Ladanza, B. Lastoria, M. Bussettini, A. Barbano, *Dissesto idrogeologico in Italia: pericolosità e indicatori di rischio*, ISPRA, Report 356/21, Roma 2021.

2 Cf. B. Lastoria, M. Bussettini, S. Mariani, F. Piva, G. Braca, 2021. *Report on flood hazard conditions in Italy and associated risk indicators*, reported by the Istituto Superiore per la Protezione e la Ricerca Ambientale (ISPRA), Report 353/21, Roma 2021.

3 Cf. A. De Simone, D. Calcaterra, A. Cevasco, G. Pepe, *Assessing Stability Conditions of Terraced Slopes in Cinque Terre under Hydrological Scenario*, 2024, available online at www.issmge.org/uploads/publications/84/130/FV_158_-_MT_4_-_FV.pdf; M. Fiorucci, G. Pepe, G.M. Marmoni, M. Pecci, *Long-Term Hydrological Monitoring in Cinque Terre Terraces*, 2023, available online at www.frontiersin.org/journals/earth-science/articles/10.3389/feart.2023.1285669/full.

4 A. Amore, B.A. Adie, *Global Importance, Local Problems: Degrowth in Italian World Heritage Destinations*, in C.M. Hall, L. Lundmark, J.J. Zhang (eds.), *Degrowth and Tourism: New Perspectives on Tourism Entrepreneurship, Destinations and Policy*, Routledge, Abingdon 2021, pp. 85-99.

Beach and Society

There were certainly more people than at Saint-Marc, but space was not yet an issue. Small groups were scattered horizontally about a dozen metres apart across the golden expanse of ‘Europe’s most beautiful beach’. I was at the café when, finally, I had a revelation. It was three o’clock and the beach was starting to fill up quickly. I realised that there were already a lot of people in La Baule, but that beach life has its own rhythms and hours. I knew this, of course, I should have remembered it, but it was demonstrated to me here, given the relative scarcity of ‘mid-season’ customers, who were slower and therefore more conspicuous. In less than an hour, the gap between the groups in line went from twelve to six, then to three metres, but the staggered arrangement remained. What would it be like in mid-July and during high tide?



Sissi Cesira Roselli, *Modernism. One and Many*, Roquebrune-Cap-Martin, 2025.





Villa Piuma, Sestri Levante, 1928.

Architecture, Landscape, and Citizenship. Designing Coastal Tourism Spaces in Europe

Carlos Plaza

Salvatore Settis has linked landscape with the exercise of citizenship rights in his work – most recently in *Architettura e democrazia. Paesaggio, città e diritti civili*¹ – ultimately defining it as the ‘theater of democracy’ and advocating for a landscape ‘to live in’ and not just ‘to look at’.

The term ‘landscape’ etymologically refers to the shape of the territory, but its meaning has long since expanded beyond the aesthetic or formal aspects of untouched or human-altered natural environments. It now encompasses the effects of the evolving relationship between human activities and their urban or territorial context. Far from having immutable cultural values, its nature as a cultural construct means that the landscape is in constant redefinition, seeking balance between its geographic foundation and human activity. Since the landscape is a setting ‘to live in’ and not merely ‘to look at’, society must question how we inhabit it in relation to contemporary phenomena. This is especially evident along the European coastline, where the usual beauty

of the landscape holds cultural values beyond its aesthetic component. The coast becomes, particularly in summer, a place of tourism where the influx of visitors – rather than being seen solely in terms of economic exploitation – can be an opportunity to enrich both citizenship and the landscape of coastal environments.

Tourism can raise awareness of the landscape's value as a cultural and identity-bearing element and as a foundation for the sustainable development of local communities. This is particularly true for local tourism in small towns or coastal areas frequented during the summer. Citizens' enjoyment of the coast would thus be part of a broader territorial project that enhances place awareness, following the theories of Alberto Magnaghi, while also ensuring the civic right to use and enjoy the coast as a central element in the construction of the coastal landscape itself.

The European Union has for years implemented policies to promote public use of *European coastlines*. *The Recommendation of the European Parliament and of the Council concerning the implementation of Integrated Coastal Zone Management in Europe* (2002) establishes the need for all member states to adopt a strategic approach to coastal management based on, among other things: the protection of the coastal environment; recognition of the threats posed by climate change and the dangers of rising sea levels and increasingly severe storms; appropriate and ecologically responsible coastal protection measures, including the safeguarding of coastal settlements and their cultural heritage; sustainable economic and employment opportunities; a functioning social and cultural system in local communities; and adequate areas accessible to the public for both aesthetic and recreational purposes. The 'Design, Architecture, and

Tourism' workshop series aims to reflect on the relationship between tourism, the city, and the landscape, including their socioeconomic implications, and to design specific temporary interventions to improve the built environment as a support for citizenship, including actions to adapt to the effects of climate change. The summer courses benefit from the interdisciplinary nature of the faculty and students, spanning fields from architecture to economics, design, and tourism. The first workshop, 'Spaces of Tourism. Design, Architecture, and Landscape of Travel', held in Genoa, addresses the challenge of experiencing the coastal landscape through local tourism, linking the dynamics of the Ligurian territory with the construction of the coastal landscape in the small town of Sestri Levante. This small town hosts many daily visitors during the summer who come to its coastal spots from their residences in the Ligurian region. Its urban morphology and coastal edges are not equipped to handle this population increase. Therefore, ensuring access to the beach or coastline for visitors, while promoting coexistence between residents and the needs of visitors, becomes essential.

The goal of the exercise was to propose urban and landscape design actions in Sestri Levante that respond to the needs of both visitors and residents in experiencing the coastal landscape, while also improving the urban environment and coastal edge. The collaboration among professors and students from different disciplines and cultural backgrounds allowed the projects to incorporate both socioeconomic and architectural aspects, resulting in various proposals for selected sites in Sestri Levante. The outcomes, presented in the final part of this publication, showcase concrete projects that address the broad theme of designing tourism spaces through a specific case study. Ensuring citizens' access to the use

and enjoyment of cultural coastal landscapes is one of the challenges at the European level. This includes both environmental preservation – as part of rich ecosystems – and the reconciliation of visitor access with local dynamics, aiming for mutual enrichment.

The coastal landscape is a key element of European cultural identity, not merely the foundation of the tourism industry. Understanding it as a landscape open to transformation through conscious and culturally sensitive design actions offers an opportunity to enhance its potential as a ‘theater of democracy’², promoting the role of mindful tourism in shaping cultural landscapes rather than being their main threat. This theme formed the basis of the academic work in the summer course held in Genoa, ‘Spaces of Tourism. Design, Architecture, and Landscape of Travel’, which, while addressing a broad European-scale issue, provides concrete and specific responses through the case study of Sestri Levante.

1 S. Settis, *Architettura e democrazia. Paesaggio, città e diritti civili*, Einaudi, Torino 2017.

2 *Ibid.*



Peninsula, Sestri Levante, 1950.

Can Lis and Sestri Levante. Tourism and Architecture as Critical Practice

Marianna Giannini

In the heart of the Mediterranean, on a Mallorca consumed by mass tourism and photographed to exhaustion, stands Can Lis¹. It does not impose itself. It is not immediately visible. It does not shout. And yet, for over fifty years, it has remained inhabited by silence. Today, it is known worldwide as one of the most renowned and contemplative works of Jørn Utzon, the architect of the Sydney Opera House, yet it continues to resist all forms of monumentality.

This house, designed by Jørn Utzon between 1971 and 1972, reveals itself only to those willing to slow down, to those who know how to move through the landscape with care, as one enters a room still empty. Can Lis is not merely a retreat or an architectural manifesto, but rather a work that is both complete and open: a body fragmented into five distinct volumes – respectively dedicated to the day, the night, the kitchen, the study, and the guests. The volumes are arranged along the coastline, following slight rotations that orient each one towards a different atmospheric condition: the morning light,

the sea breeze, the depth of the sunset. The building unfolds across the terrain like a constellation of gestures, each of which acknowledges and reflects fragments of the landscape. Every transition between these islands requires a conscious movement; each threshold becomes a measure of time, inviting a meditative form of dwelling. This open, non-hierarchical layout marks a rupture with the more standard structure of the Mediterranean house, as well as with the earlier phase of Utzon's work, where the distributive core – the courtyard or central space – served as the organising matrix. The space between the parts becomes the true field of design – the other space, that of air, of silence, of time stretched out.

The genesis of Can Lis is intrinsically tied to a crucial moment in Utzon's career. Following the troubled abandonment of the Sydney Opera House project, the Danish architect chose the silence of Mallorca's eastern coast not to retreat entirely from the professional scene, but to redefine his approach to design and rework his relationship with architecture. In this sense, Can Lis marks a new beginning: not an escape, but a regeneration. The distance from any urban or media context is translated into a radical form of attentiveness. There is no aesthetic indulgence, no demonstrative intent. Every choice is necessary, minimal, precise. In this way, Can Lis becomes a concrete expression of an architecture of distance: a deliberate stance that moves away from iconic rhetoric, from the advertising image, and from visual performance.

The very material of the building confirms this striving towards the essential: marés, the local limestone, carved and left exposed, becomes structure, finish, and furnishing. Rough wood, lime, and ceramics coloured with natural pigments complete a language shaped by tactility and light. Ornament, in the sense of decoration, is absent here: ornament

is rather the variation of light on the wall, the shadow cast by the shutters, the framing of the sea through a precisely cut opening. The house is a laboratory of perception, where space is measured against the body, the sun, and the sound of the wind. The relationship between interior and exterior is mobile, porous. Thresholds do not divide but establish communication, the voids between the pavilions function as temporal interstices. One does not move from one room to another, but rather crosses pauses, interruptions, silences. To walk through Can Lis is to learn a new rhythm. Nothing is direct: everything is slightly offset, as if the architecture were inviting its inhabitants to deviate, to pause, to observe. The fixed stone seats are not designed for immediate comfort, but for a vigilant, almost ritual posture. Dwelling is not spontaneity, but a conscious act, a slow gesture, a form of practice. Light, too, plays a constructive rather than decorative role. Can Lis is a house that builds light: it channels it, refracts it, modulates it. The openings, almost everywhere full height, are not windows in the conventional sense, but devices of exposure: the maritime horizon enters the interior with such intensity that it abolishes the very notion of boundary. Yet this openness is never absolute. Lateral views between the pavilions are denied; each built volume is focused on its own horizon. It is a house that looks out but does not allow itself to be looked at. And within this perceptual tension, a rare sense of intimacy is produced. This approach to residential design highlights a transformation in Utzon's design method, which typically involved a sequence of spaces arranged around a central courtyard conceived as the heart of family life. At Can Lis, the composition is liberated from such previous logic; the house is conceived as an assemblage, not as a linear sequence. Each volume maintains specific autonomy, with slight

rotations that allow each body to engage with different elements of the surrounding landscape. Can Lis does not seek to camouflage itself, but rather to adhere to the rhythm of the land, to the direction of the sun, to the gravity of the materials. In this sense, one might say that the house is not built *on* the landscape, but *with* the landscape.

The sensation of a consciously chosen solitude is heightened by the construction of the gaze, which is always directed towards the infinite horizon of the Mediterranean, preventing lateral visual connections between the various volumes and turning its back to the road and the nearby town. This call of the sea – of its immensity and its force – stems, as so often, from the past and from Utzon's childhood, as the son of a man connected to the world of navigation, and resurfaces in a moment of reconciliation with the self.

If Can Lis represents the first outcome of this process of redefinition, Can Feliz – the house built twenty years later on a hill in the inland of Mallorca – constitutes its other half. The form becomes more compact, and the architectural gesture returns to a distributive clarity. This comparison allows us to understand the uniqueness of Can Lis, its fragmented, interrupted, and irreproducible character. It is a work that resists replication, that does not lend itself to typological classification. In this sense, Can Lis is a temporal device.

A machine that constructs slowness. A project that does not accumulate space but expands time. Here, shadow is a material, emptiness is an act, and silence is an integral part of compositional grammar. Every detail – from the seats to the shelves, from the niches to the ceramic mouldings – is conceived not to assert, but to suggest. Nothing is ostentatious, yet everything is present. In a time when architecture is often called upon to respond to urgency with immediacy

and visibility, Can Lis offers a silent but powerful lesson: architecture can deactivate haste. It can choose to remain on the margins. It can be small, precise, hidden – and yet intensely eloquent. In this sense, Can Lis is a continuous threshold – a project that constructs intervals rather than merely spaces. Shadow is regarded as an integral part of architecture. The stone seats are not conceived for immediate comfort, but to encourage a conscious posture. The windows do not simply frame the sea; they refract it, reinterpret it. There is no evident centrality, but panoramic points from which to look out, like rocks, prompting dwelling to become an intentional experience rather than a mere act of consumption. For these qualities, Can Lis is not only a virtuous example but a true paradigm of opposition. It stands as a concrete form of resistance to the logic of accelerated tourism, compulsive imagery, and *prêt-à-porter* architecture.

It was probably – almost certainly – not Utzon's ultimate intention. In designing this house, he openly disregarded the logic of consumer society. Yet it is precisely through this approach, and through this work, that Utzon teaches us that architecture can withdraw, can remain on the margins, and still act with incisiveness. In this view, authorship may coincide with attentive listening to place and time, and the project itself may expand the observer's experience of time, inviting a slower and deeper engagement.

Can Lis is taken in this text as an evocative metaphor – a starting point for a broader reflection on the relationship between space and appropriation, design and imagination.

In August 2024, the summer workshop 'Space of Tourism. Design, Architecture and Landscape of Travel' took place in Sestri Levante. Yet Sestri Levante is not merely an example of overtourism; it is also a territory that retains the capacity to

activate layered imaginaries and experiences a constant tension between beauty and appropriation, between possibility and consumption – in ways that, in certain respects, echo the island of Mallorca. The metaphor of Can Lis proved evocative not so much in its architectural form as in the critical attitude it embodies: a careful, measured approach capable of engaging with mass tourism without resorting to immediate or reductive solutions. Tourism was not approached as a problem to be solved, but as a complex condition to be understood – a phenomenon to be explored through its spatial, social, and perceptual effects. Likewise, architecture was not conceived as a merely functional or problem-solving device, but as a critical act – an action capable of generating experiences and provoking reflection. This is the deepest lesson Can Lis seems to suggest: to dwell does not simply mean to occupy a space, but to traverse it consciously. Every built threshold is also a temporal one; every project, if it is able to listen to the place, can generate a different time – a slow, porous time, capable of welcoming the unexpected. In this sense, the distance between Mallorca and Sestri Levante was symbolically dissolved. Can Lis, while remaining a singular work, acted as a discreet beacon, radiating not a model, but a method. Perhaps it is precisely within this different sense of time that a new form of tourism may find space: no longer consuming but revealing. A kind of tourism that does not rush toward the image to be captured, but pauses – and in pausing, begins to recognise.

1 For an in-depth look at the Can Lis project cf. L. Molinari, *Le solitudini dell'architetto* | *The Solitudes of an Architect*, in “Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory”, no. 4 (*Esili e esodi* | *Exiles and Exoduses*), Fall-Winter 2020, pp. 100-113.

A Way to Getaway

Thought becomes bourgeoisified in reason. We settle down, we put down roots: we no longer understand nomads, and we lock up vagabonds... | But nomadism is a way of being, a state of mind. It is at once the ‘Empire of the Steppes’, the movement of things through space, the adventure of men transforming themselves through travel. We have perceived and inscribed our lives in time and history. We have left aside the immense experience of journeying across vast expanses. | This is a vast, unexplored domain that we must attempt to penetrate. Not only because it explains a hidden part of human behaviour, but also because it has regained, today, in modern transport technology, an obvious and poorly understood importance. | It is possible that the direction taken by our societies towards a ‘concentrationary universe’ has made us forget the ‘vehicular universe’: an immense matrix of utopias, dreams and knowledge. Travel, movement and translation are perhaps at the source of the price of priceless things — whose value we can only measure by immobilising them...

Out of History—This quote is from J. Duvignaud, *Esquisse pour le nomade*, in *Nomades et vagabonds*, Union Générale d’Éditions, Paris 1975, p. 9.



Sissi Cesira Roselli, *Tide*, Le Mont-Saint-Michel, 2017.



Sissi Cesira Roselli, *Tide*, Le Mont-Saint-Michel, 2017.



Sissi Cesira Roselli, Tide, Le Mont-Saint-Michel, 2017



Laundress on the beach, Sestri Levante, 1900 ca.

Tourisms: Suitcase Projects

Alberto Bertagna

Dreaming of absoluteness, the Fallen Angel, expelled from Paradise, loses the unity of the vision he represents, he becomes a representation of uprooting in search of an area in which to relocate. Not, as before, sure of eternal salvation even if crushed in a firm direction, but to regulate a space within which security in liberation, in uncertainty, is possible. Since its origins, architecture has constituted itself as a dam, the setting up of an enclosure that confirms the hoped-for order of becoming against its inevitable unpredictability, the delimitation of a part with respect to the whole, a controllable part because it is circumscribed, a protected and protective partiality. But in this process that fulfils the need for dominion or government, the foundation of an architecture causes the loss of the original continuity with the whole: the delimitation becomes *exclusion*. With his new world of boundaries, the Fallen Angel loses the infinite dimension of existence: he discovers the limits of his earthly life and builds the physical limits of the space of his living. The awareness of finiteness, however relegated to the

unconscious, guides the construction of places: space, like time, is limited on Earth. The architectural project materializes as a field of prediction: it is the epistemic construction of a predictable outline and the materialization of the split of apart from the whole, the expression of Emil Cioran's fall into time¹. Inside the shelter that architecture determines with its forms, nothing is terrifying, if compared to the surrounding infernal noise, because nothing is unknown; becoming – time – is marked by a thousand clocks, therefore known, and at least apparently therefore predictable, space is verifiable. But like the yearning for metaphysics, the tension for immortality resurfaces at every moment, so the excluded space soon becomes an urgency to be re-appropriated to exorcise its subversive charge. The split that the Fallen Angel has produced soon becomes the reason for the search for a unity to be recomposed. The boundaries that it has marked with respect to the other from itself to the infinity of nature, tend to become less clear, less rigid: the architecture opens up, includes that from which it protects itself, from which it designs itself over time.

Louis Kahn's De Vore House is built primarily from a wall², which constitutes the founding act of separation and the logical operator of control. The rooms, a repeated square, come temporally later; they are independent of each other, but all collaborate with the wall to the possible determination of other rooms, open to the outside even if conceptually belonging to the inside, to the part embanked in front of the unpredictability of the world. The sense of lack, determined by the separation of a sphere from the whole, moves the attempt to recover the infinite by introjecting it within the self, within one's own limited being. The courts specified by the squares are spheres of representation of the world: from

which one flees because it is unpredictable, but from which one does not want to definitively separate oneself. This attempt to combine the whole with the part, the controlled and predictable space with the opening to the infinite, is the same as Mies van der Rohe's Resor House, even if the programmatic instance is different. The dematerialization of the wall, the glass, does not work to include a posteriori a lost exterior, but comes from the desire to verify whether what was foreseen happens. A simulation space of the world is no longer prepared, a part that tries to tell the whole, or that constitutes a copy of it, but the part is opened to the whole, while maintaining it, in some way, preserved. The photo-montage with which Mies summarizes the project speaks of this³: the construction of the white room of the Fallen Angel is complicated by the vision of what happens *outside*: it represents the attempt to overcome the limitation with respect to the whole implicit in every architecture, which simple holes that allow only parts of the whole to be glimpsed do not resolve. It is no longer sufficient to reproduce a condition, to pretend a reality that escapes anyway. It is necessary to try to participate in it with what is defined inside, it is necessary to *embrace* the outside: to know it; to include it. It is not enough to control a part of the whole: the representation of oneself must be open to the *whole* and no unpredictable thing can compromise what is given. Everything must be foreseen, or the prediction must be total: through the Miesian operation the room, as a *device*, becomes control of the whole landscape, a paradise on earth.

Tourisms: suitcase Studies, the fifty Samsonite suitcases that are both carriers and showcases of the contents of the exhibition by Liz Diller and Ricardo Scofidio, the tourist attractions of the fifty states of the United States ordered

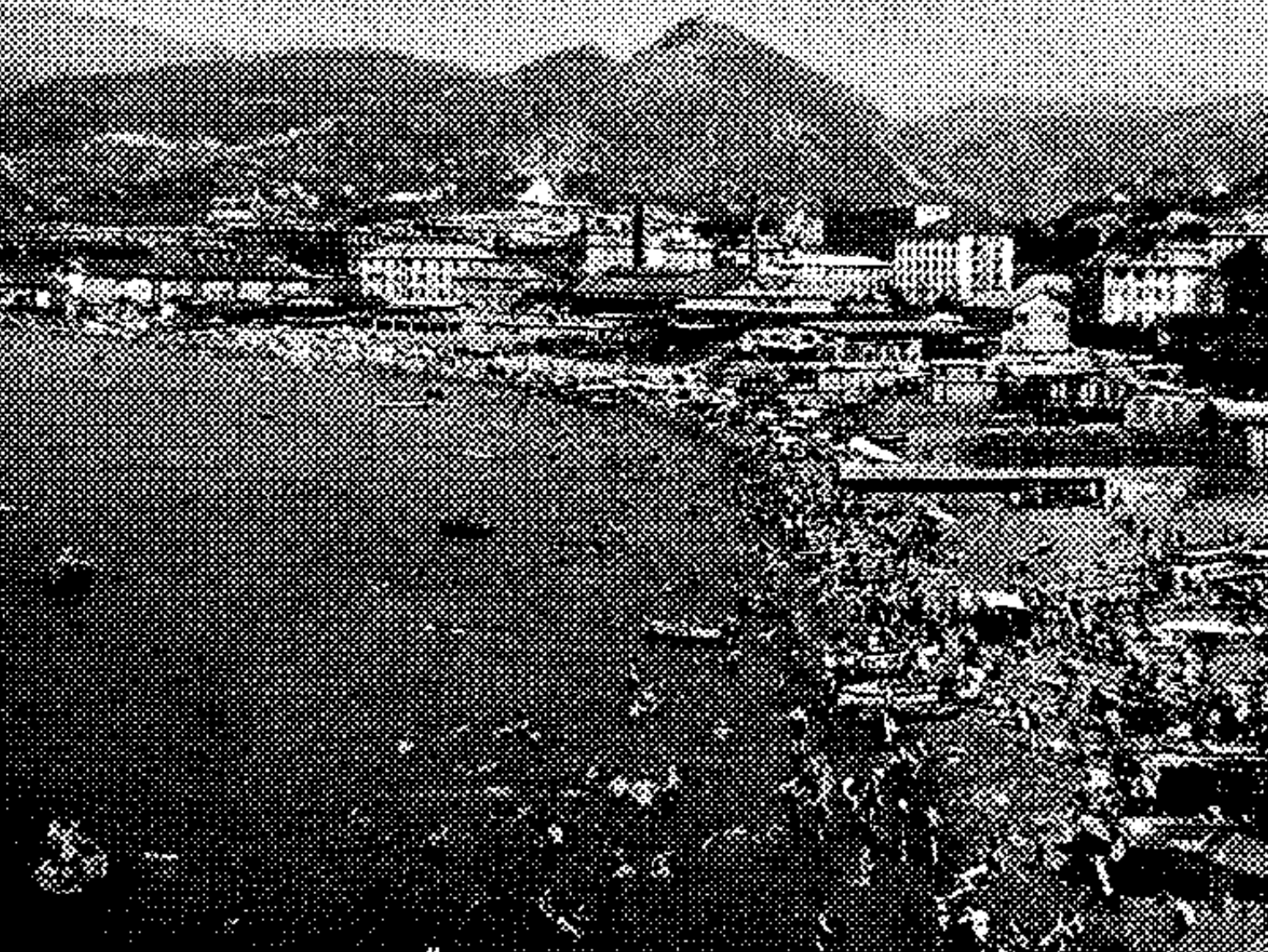
geographically, alphabetically and by economies that produce, summarizes the tourist for what he is in his depths. By becoming surrogates of precise presences, the fifty Samsonite suitcases are nothing other than the mirror of indisputable absences: they reproduce pure reconstructions. That which simply refers, the bed of the sixteenth President of the United States or Little Bighorn, objects or places fixed in their own time or furtively observed as if they were something else than what they are now; these two simultaneously present temporal conditions, the moment of observing and the moment of the reconstructed past, are the object of our interest here. Hypostatisation in its double meaning: on the one hand the absolutisation of a space or a time that, instead, is relative; on the other, the concrete representation in a rigid space and time, free of context, of an abstract essence that has vanished. The dislocation carried out by Diller and Scofidio, the shifting of these facts from their real environment into the suitcases, highlights that what tourists observe is a simple alteration of the real, a fold in the nexus between things. The parallel introduced in Tourism reveals the isotropy of time, that synchronism of space experienced by tourists on battlefields or around the beds of former Presidents; that illusory dislocation that projects different times and spaces onto a single plane, that translates visitors into an altered context, altering them in turn⁴. Here it is then what is the tourist in his depths: who, fallen into his own finiteness, is lost in his own absoluteness and seeks a representation of what he has lost, that is, the totality of the world. And like that exhibited at the Walker Art Center in Minneapolis, so does every architecture: we are all tourists, ultimately, intent on seeing and therefore building our own theory, our own representation of that world that is there, outside of us.

1 Cf. E. Cioran, *La chute dans le temps*, Gallimard, Paris 1964; En. tr. *The Fall into Time*, Quadrangle Books, Chicago 1970.

2 Cf. Y. Saito, *Louis I. Kahn. Houses*, Toto, Tokyo 2009, pp. 236-237.

3 Cf. N. Levine, *The Significance of Facts: Mies's Collages Up Close and Personal*, in "Assemblage", no. 37, 1998, pp. 70-101.

4 'Of course, one danger here is that to further the confusion of architecture and media is to serve an already pervasive environment of special effects and faux phenomenologies.[...] Nonetheless, the postulate of a 'post-voyeuristic, post-paranoid vision' is provocative, especially given that our primary accounts of the gaze [...] are indeed inflected with a paranoia that positions the subject of the gaze as its object-victim as well'. H. Foster, *Architecture-eye: Hal Foster on Diller Scofidio + Renfro*, in "Artforum", February 2007. Cf. also T. McDonough, *Diller + Scofidio: Critical Structures*, in "Art in America", October 2003, pp. 90-95.



Panorama and the beach, Sestri Levante, 1951.

Overtourism Project. Or Demolition Tourism

Simone Lavezzaro

We move, fly, document and consume landscapes as products; we collect experiences as figurines. We are more and more tourists, and less and less inhabitants. What opens before us is no longer the world, but its repeated, mediated, simulated envelope. Tourism is no longer a process of encounter but of consumption, of power. It is the age of *overtourism*. Cities empty themselves of life to fill themselves with ephemeral presences. Coastlines crumble under the impact of ‘second-home’ construction. Old towns become theme parks, while the simulation of authenticity is organized in tropical resorts. What we visit is often a world already ruined by our own presence. The contemporary tourist does not discover: he demolishes.

The most recent World Tourism Barometer data released by UN Tourism reveals that more than 3000 million tourists travelled internationally in the first three months of 2025. This is 14 million more than in the same period in 2024, an increase of 5 percent year-on-year and 3 percent over 2019.

These numbers clearly expose the steady growth of global tourist flows¹. This is not just a trend but a component that structures contemporaneity. We inhabit liquid modernity² in which every aspect of being is fluid, unstable and subject to a continuous process of dissolution.

It is clear from the etymology of the word ‘tourism’ that the term derives from the French word *tourisme*, which echoes the English word *tourism* and which in turn sinks into the roots of the French *tour*, or ‘to go around’. The reference to the *Grand Tour* further clarifies this origin, a journey reserved for elites to refine the culture of young travellers. But tourism is something else entirely. From these considerations it is noted that tourism is what refers to the activity of visitors and that the visitor is ‘A visitor (domestic, inbound or outbound) is classified as a tourist (or overnight visitor), if his/her trip includes an overnight stay, or as a same-day visitor (or excursionist) otherwise’³. Therefore, the *Grand Tour* is supplanted by a radical transformation. The suffix *-ism* marks the modernity of the term: from elite practice it passes to mass phenomenon, from individual experience to industrial machine⁴. Today we are witnessing the crisis of tourism, in the ‘Tafurian’ sense of the term, in which the new version⁵ of the given is spelled: *overtourism*. The latter is thus a phenomenon produced by contemporaneity, and it transforms the city by fostering the processes of real estate speculation. Mass tourism, ‘like a grim King Midas’⁶, demolishes cities and the territories it passes through: it empties historic centers of their spaces and societies. Everything is replaced with what Rem Koolhaas, in *Dilemmas in the Evolution of the City*, calls: ‘The ¥€\$ regime’⁷.

Tourism is emerging as one of the true phenomena of the century. Travel becomes objects to be purchased, prepackaged

experiences to be consumed. Marc Augé in *Rovine e macerie. Il senso del tempo* addresses the phenomenon by emphasizing its ambivalences, one of which ‘Is also that of our world in general, it is the ambivalence of the real and its copy at a time when the copies are increasingly realistic and the real increasingly penetrated by simulacrum and fiction’⁸. Between the real and the copy reflects the condition of our time, in which copies appear increasingly realistic, while the real is increasingly permeated by simulacrum and simulation. Within this logic, the tourist is no longer the traveller of the past. His gaze is guided by a consumerist idea of the world, perceived as a large shopping mall. Thus, the tourist is structured around a distorted truth, fuelled by the success of theme parks such as Disneyland, where simulacra of the present, history and the future are proposed, spectacularizing their reality. This process, however, no longer concerns only amusement parks, i.e., tourist spaces delimited by precise boundaries, but involves entire cities. Venice, for example, is not only a symbol in Italy, but also a replicated and imitated model in the world. The *Venices* scattered throughout the world represent simulacra of the historic city, so it is evident that ‘It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real, that is to say of an operation of deterring every real process via its operational double, a programmatic, metastable, perfectly descriptive machine that offers all the signs of the real and short-circuits all its vicissitudes. Never again will the real have the chance to produce itself – such is the vital function of the model in a system of death, or rather of anticipated resurrection, that no longer even gives the event of death a chance. A hyperreal henceforth sheltered from the imaginary, and from any distinction between the real and the

imaginary, leaving room only for the orbital recurrence of models and for the simulated generation of differences⁹.

The phenomenon of tourism has thus changed profoundly over the past three decades, as can be seen in photographic works such as: *Small World* by Martin Parr and *Tourist Tsunami* by Nicolò Rinaldi. Both bear witness to mass tourism from two different perspectives and temporal contexts. Martin Parr, with *Small World*, aims his magnifying glass at tourism in the 1980s and 1990s, returning images charged with irony and criticism. His is a tourism tied to analog dynamics: extended families traveling, shots posed in front of iconic monuments, postcards mailed, and directions received by voice. Parr's photographs show a collective tourism in which the desire to see the world is accompanied by a ritual sense of identity. In *Tourist Tsunami*, Nicolò Rinaldi traverses sur-modernity¹⁰. His gaze photographs an increasingly individual, solitary tourism even when it is instead collective, entirely mediated by technology¹¹. The world is captured in images that become nothing more than the object-remembrance¹². The figure of the tourist tends to overlap and eventually replace that of the traveler. If the traveler represents the idea of a subject who tends to be moved by knowledge and interaction with territorial otherness, the tourist is now configured as a consumer of spaces. Tourism is thus not only a phenomenon of mobility and leisure, but a veritable machine of territorial extraction that devastates places and transforms them into commodities for consumption.

The processes of anthropisation of European coasts offer a clear demonstration of the phenomenon; most coastlines are now urbanized. If we point our gaze to the Spanish coast, we can see how Benidorm, a city on the Costa Blanca, represents a paradoxical case. Starting since the 1980s, the city

has undergone a process of building densification that has profoundly altered the traditional landscape, giving rise to an urbanization made up of skyscrapers and tourism spaces. A city designed and built entirely for tourism in which the landscape is only a background element. However, Benidorm is not an exception. The Venetian case was seen earlier, and in numerous urban contexts, tourism has assumed the power to redesign the structure of spaces, altering their land uses. Another example of the unbridled power of tourism can be found in Monaco, where the Mareterra operation involved the most recent in a series of artificial land expansions. The operation, completed in 2025, added about six hectares of marine land to the Principality's urban space, increasing the total area by 3 percent.

In a process of eternal return, even places marked by traumatic events are incorporated into the logic of tourism, becoming spaces of collective memory and spectacularisation. All this is defined by dark tourism, a concept theorized in the literature in the late 1990s¹³ and described as the set of tourist practices oriented toward places associated with death, suffering and trauma. 'Trauma' or that 'Term with which medicine defines an event experienced by an individual as critical, that is, exceeding the sphere of normally predictable and manageable occurrences'¹⁴. Places like Auschwitz, Černobyl, Ground Zero in New York are the spaces of dark tourism consumed by the tourist's gaze¹⁵, that is, the search for the other and the authentic as a form of escape from everyday life even when it means confronting trauma and death. Angkor Wat, for example, is nothing more than the product of a city that has dissolved into the jungle. If therefore Angkor Wat does not exist because it ceases to be useful¹⁶, it continues to exist because it has become useful as a

simulacrum. The same is true for other cities related to the genocide carried out by the Khmer Rouge between 1975 and 1979. Phnom Penh, with the Tuol Sleng Museum, or Along Veng, Pol Pot's last stronghold are the places that survive in memory and in the local economy under the presence of trauma, which is exhibited to fit the consumption of the outside gaze. This is the paradox of dark tourism; memory not only becomes a tool of public narrative, but also of control. Deciding what to remember, how to tell it, to whom to show it and in what form is already control. The past is here selected and packaged to meet contemporary needs. Memory becomes a device for managing the present, ruin is no longer a remnant but a useful project in the contemporary tourism system. In Japan, mass tourism has not only flooded Tokyo and Kyoto, but has also spread to those areas marked by catastrophe. After the 2011 tsunami and the Fukushima nuclear disaster, a discussion has opened up around the *Fukushima Daiichi Genpatsu Kankochika Keikaku*¹⁷ (Fukushima Nuclear Power Plant No. 1 Tourism Plan), a project by philosopher Hiroki Azuma, together with artists and architects, to transform the Fukushima Daiichi Nuclear Power Plant into a tourist destination by 2036. The project consists of the restoration of buildings to their post-explosion condition, the integration of augmented reality technologies to recreate the nuclear explosion, and events simulating the disaster. Reality is replaced by representations that are worth more than reality itself. The reproduction of the catastrophe through reality augmentation at Fukushima is the hyperreal replacing the tragedy¹⁸. Tourism is configured as a total and layered phenomenon: architectural, economic and political. It is a narrative machine, simultaneously producing and demolishing the territories it traverses. The landscape of trauma is then

staged and transformed into an immersive performance where everything can be visited.

'Je hais les voyages et les explorateurs'¹⁹, the traveler always arrives later, when the place is already ruined by contact with the other. It is probably necessary to demolish the total idea of tourism to break it down into its parts. It is necessary to dissociate it from travel; the truly radical gesture is not to travel at all. In 1899 the French writer Remy de Gourmont attempted to theorize a process capable of renewing thinking, starting with the demolition of clichés. There are two methods of thinking in the human mind: the first is to accept ideas as they are originally transmitted; the other, more complicated, is to break them down, to separate them from habitual associations in order to seek new combinations. The latter resembles chemical analysis, which seeks to break down its elements and then combine them differently, resulting in something new²⁰. In 2008 Philippe Rahm designed, the *Plage d'hiver*, at LIFE Saint-Nazaire, France. A winter beach characterized by a horizon of ultraviolet and iodized sea spray. An electromagnetic landscape is recreated here where UV-A rays are perceived only at the skin level. An iodine mist simulates marine aerosol, acting on the body through respiration, and the space is kept stable at a temperature of 28°C, simulating the atmosphere of the beach in summer. In 2017, the Musée des Arts Décoratifs in Paris hosts *The Beach*, an installation designed by Snarkitecture. The space is invaded by 300.000 balls of recycled antimicrobial plastic, simulating a beach, suspended between reality and simulation. Two years later, in 2019, the Navy spaces are also used for the first time as an exhibition area during the Venice Art Biennale. In the Lithuanian pavilion, *Sun & Sea (Marina)* is staged: a performance that reconstructs a beach within an

enclosed space. The audience, observing from above, witnesses a seemingly mundane scene. Actors lying on the sand, engaged in everyday moments. But through fragments of dialogue, the tensions of our time emerge: from complaints about minor sunburns to disturbing reflections on impending catastrophes. The beach, then, is no longer that natural place that Marc Augé recounts *Disneyland e altri non luoghi*, referring to beach life in La Baule. That is, a free space, which during the day is organized according to an urban logic, with bodies arranged in a checkerboard pattern, like the most famous of city grids. The vacation becomes, thus, the spectacularization of today's restlessness.

In this scenario, the tourist doesn't reach the destination, but the destination is created for the tourist everywhere. The beach is built where there is no sea, the mountains are designed where there are no reliefs. Tourism is no longer displacement in space, but a spectacularizing event. Reality is reproduced until it replaces the original, within a dissolving real. One must then ask whether it is still possible to inhabit the world or to let it dissolve into the processes that inhabit it. Perhaps, as Lévi-Strauss suggests, the truly radical response today is not to leave but to escape. After all, 'For some time now, we have been walking and flying over ruins. The only moments of relaxation are when we move from one place to another. I don't think this process is reversible, partly because almost all cities seem clean and exciting. Perhaps death has already occurred, but no one has noticed. I like to think of these roads I am sending you, which lead nowhere and come from nowhere. I met Robert Smithson here, visiting his spiral. We talked at length, but he is afraid of getting bogged down in discussions about architecture that are a little less than ironic'²¹.

1 Cf. *UN Tourism*, available online at www.unwto.org/news/international-tourist-arrivals-grew-5-in-q1-2025.

2 Cf. Z. Bauman, *Liquid Modernity*, Polity Press, Cambridge 2000.

3 *UN Tourism*, available online at www.unwto.org/glossary-tourism-terms#T.

4 Cf. H. Azuma, *The Philosophy of the Tourist*, Urbanomic Media, Falmouth 2022.

5 We refer to what Marco Biraghi writes: 'in the critical act, therefore, Tafuri sees something more than what is "naturally" there: not so much, or only, an orderly analytical dissection, a "tearing apart" that nevertheless leaves each element in its place, but rather a shattering that mixes, transforms, and results in a new version of the "given"'. M. Biraghi, *Progetto di crisi. Manfredo Tafuri e l'architettura contemporanea*, Marinotti, Milano 2005, p. 18.

6 L. Tozzi, *Dopo il turismo*, notteteempo, Milano 2020, p. 9.

7 We refer to what Rem Koolhaas writes: 'Waning public power; increasing private power. The speaker from Demos said that every generation needs to define its own relationship with globalisation; if one puts the yen, euro and dollar signs next to one another, one creates the word ¥€\$. The essence of this ¥€\$ regime is that the power of the public has been waning, and that of the private has been increasing. At the moment, we are living in a period of intense negotiation around the two, and one of the main areas where this negotiation is taking place is architecture in the city; in other words, your domain'. R. Koolhaas, *Dilemmas in the Evolution of the City*, conference held for the Commition for Architecture and Built Environment, London, 16 January 2006, now published in "Area", no. 100 (*Changing Cities*), June 2014, pp. 172-179.

8 M. Augé, *Rovine e macerie. Il senso del tempo* (2002), Bollati Boringhieri, Torino 2004, p. 34.

9 J. Baudrillard, *Simulacra and Simulation* (1981), University Michigan Press, Ann Arbor 1994, p. 4.

10 On the concept of 'surmodernity'. Cf. M. Augé, *Non-Places. Introduction to an Anthropology of Supermodernity* (1992), Verso, London-New York 1995.

11 Cf. G. De Dominicis, *Tourist Tsunami. Lo sguardo di Nicolò Rinaldi sul turismo di massa*, available online at www.thestreetrover.it/tourist-tsunami-lo-sguardo-di-nicolo-rinaldi-sul-turismo-di-massa/.

12 Cf. W. Benjamin, *Über den Begriff der Geschichte* (1940), in *Idem, Werke und Nachlaß*, edited by G. Raulet, Suhrkamp, Frankfurt am Main 2010; En. tr. *On the Concept of History*, in *Idem, Selected Writings*, Harvard University Press, Cambridge Mass.-London 2006, vol. IV (1938-1940), pp. 389-400.

13 Cf. J.J. Lennon, M. Foley, *Dark Tourism. The attraction of Death and disaster*, Continuum, London 2000.

14 L. Trevisani, *Custom car commando. Ovvero non tutti i viaggi sono vacanze | Custom Car Commando. I.e. Not All Travels Are for Leisure*, in "Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory", no. 1 (*Supervenice*), Fall-Winter 2019, p. 188.

15 Cf. J. Urry, J. Larsen, *The Tourist Gaze 3.0*, Sage, New Delhi 2011.

16 Cf. H.U. Obrist (ed.), *Re: CP*, Birkhäuser, Basel 2003.

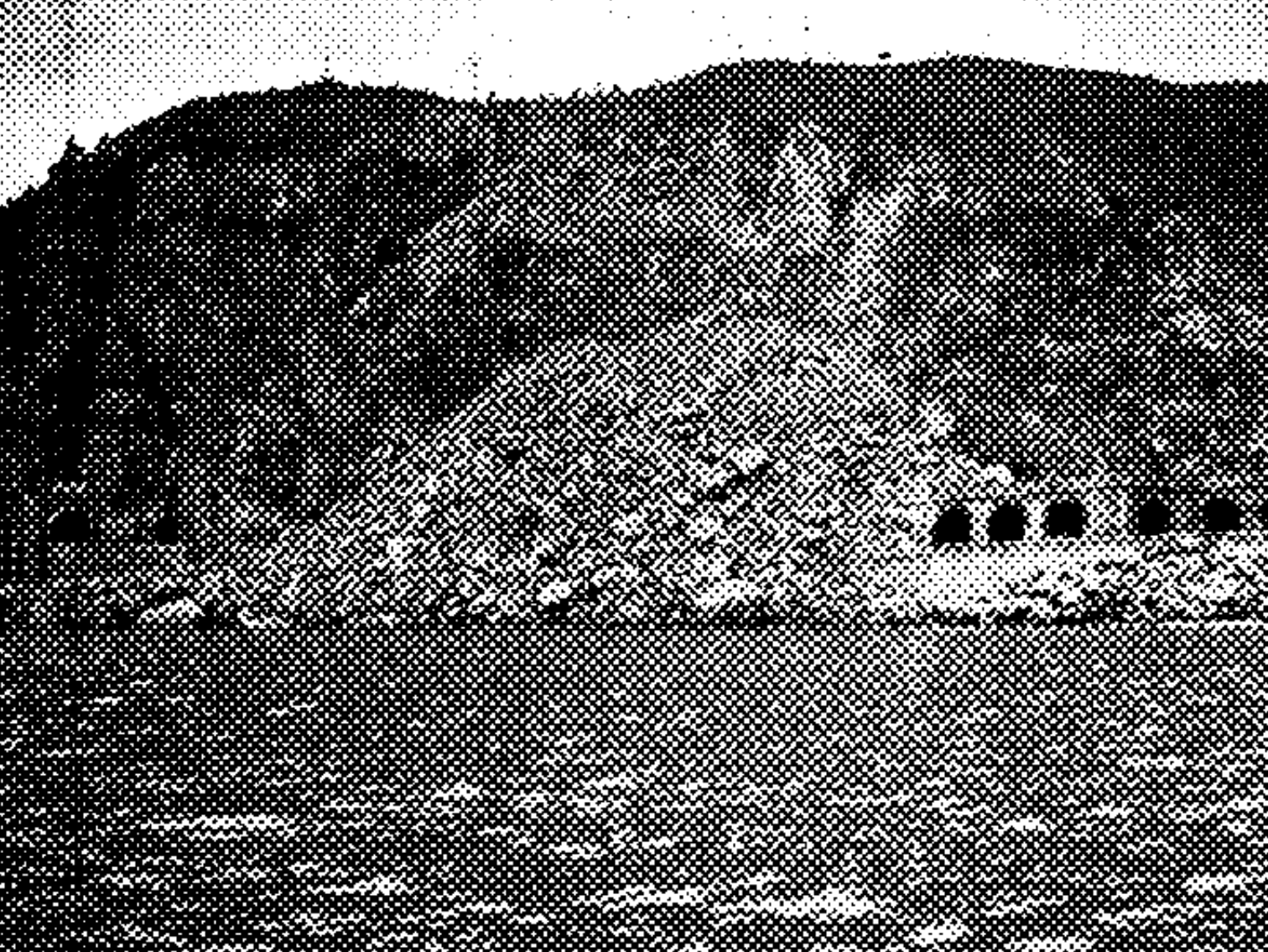
17 Cf. H. Azuma, *Fukushima Daiichi Genpatsu Kankochika Keikaku*, Genron, Tokyo 2013.

18 Cf. J. Baudrillard, *Simulacra and Simulation*, cit.

19 C. Lévi-Strauss, *Tristes tropiques*, Plon, Paris 1955, p. 9.

20 Cf. P. Rahm, *La dissociazione del paesaggio*, in A. Bertagna (ed.), *Paesaggi fatti ad arte*, Quodlibet, Macerata 2010.

21 G. Pettena, *Di passaggio per Salt Lake City*, in "In. Argomenti e immagini di design", no. 6, 1972, pp. 62-65.



The landslide on the S. Anna tunnels, Sestri Levante, 1953.

Architectures, Nomads, Wanderers

Andrea Pastorello

The minute they have a couple of days of freedom, the inhabitants of Western Europe dash off to the other side of the world, they go halfway around the world in a plane, they behave – literally – like escaped convicts. I couldn't blame them, since I was preparing to do just that. My dreams are run-of-the-mill. Like all of the inhabitants of Western Europe, I want to *travel*. [...] [T]o put it more bluntly, what I really want, basically, is to be a *tourist*.¹

First Warning, or What We Escape From

Tourism, to borrow Michel Houellebecq's words, is the means by which, at the first opportunity, we *behave like escaped convicts*. It is, in fact, a *divertissement* in the etymological Latin sense of the word: a deviation, a turning elsewhere or in the opposite direction, a distancing (*de*) from the unfolding (*vertere*) of everyday life. Tourism is a distancing from the sedentary nature of residence to inhabit domiciles. The position from which we deviate, therefore, is that expressed in *L'architettura dell'enclave*.

*La possibilità di un progetto totale*²: in this context, we will investigate the possibility of a nomadic and wandering architecture, in opposition – however apparent – to the voluntary imprisonment previously elevated to paradigmatic living conditions of the contemporary world; hence, the full, closed space of everyday life will be opposed by the empty, open space of nomadism from which we come³; the striated space of walls will be opposed by the smooth space of the desert⁴. Although, in fact, the spaces for welcoming temporary nomads (*nom-de-plum* of the many tormented ‘tourists’) can be configured as exclusive enclaves or homologating and homologated architectures⁵ – ‘the idea has taken hold that tourists are citizens of a state composed of countless enclaves wedged into as many states, where the inhabitants are finally spared the permanent shock of foreignness by closing themselves off in compounds and resorts’⁶ –, nomadism, if radical, can have a subversive nature and create spaces of resistance against statehood⁷, or private entities: ‘Nomadism opposes the current homogenizing hegemony of urbanization processes by creating spaces of resistance that constantly challenge “privatopic” techniques. These devices experiment with government devices based on the privatization of spaces’⁸. So, here we will move away from the theorization of a world resolved in a plethora of immune monads barricaded behind imposing surveillance systems, to deviate – *transitorily* – towards the possibility of a nomadic and wandering architecture – inhabited by mobile, thieving and stealing away singularities⁹ – in the awareness that, like all of us, *ce que je souhaite au fond, c’est pratiquer le tourisme*.

Second Warning, or On the Rhapsodic Architecture of Escape
This essay is structured along a few hit-and-run lines – just as hurried is the temporality of that tourism through which we

try to gorge ourselves as much as possible on the space of the world. We will follow paths that we may return to tomorrow, nomadic thoughts that bounce around in space and do not seek to construct a logical architecture¹⁰, but rather a wandering one, and in this find her ultimate reasons¹¹, an architecture for escape or multiple escapes, for *exiles and exoduses*¹², as eternal as they are fleeting, as planned as they are the result of a sudden and unexpected abandonment. The text will resemble a few sparse notes from journeys, from *endless traveling*¹³, and will wander among voices and projects in search of an unattainable and wandering nomadology¹⁴.

Wanderers!

In the 1960s, 113 countries, led by UNESCO, carried out a monumental work of anastylosis that saved the Abu Simbel temple complex from destruction. In 2012, Junya Ishigami created the Hikiya project and, with Home for the Elderly, promised to save around forty small houses scattered throughout Japan from demolition and transfer them almost intact to Akita, in the form of a new center for the elderly intended for residents of the same age as the buildings themselves. Or, furthermore: the crossing of Aldo Rossi’s Teatro del Mondo in 1979, the relocation on a raft of the Lieb House – designed by Robert Venturi and Denise Scott Brown – in 2009¹⁵, and the shipwreck of the Croatian ‘floating’ pavilion, designed by fourteen architects, at the 2010 Venice Biennale. Architecture is wandering and adrift, as Anthony Vidler, via John Hejduk and his specters of Berlin, Riga, or Vladivostok, teaches us: ‘Hejduk’s horde contains its own threat: emulating those vagrants, vagabonds, and *strangers* that were so distinctly disquieting to nineteenth-century social order, it invades its ‘host’ cities like a band of ruffians. [...] It is as

if, by some disquieting automatism, Hejduk's players roam the city not so much like tourists but more in the manner of those little groups around Guy Debord in the late 1950s and early 1960s, *lettristes* and *situationnistes*, as they stumbled into the practice of the *dérive*¹⁶. We are drifting wanderers, and our architecture wanders with us. Thus, in 1960, Cedric Price designed an unrealized proposal for a weekend home that could be transported by truck to a seaside location in North Wales, the *Hague Hole*, which took the form of a machine made of expandable boxes that wandered and overflowed into the maritime landscape¹⁷. The extendable boxes are accordion-shaped with cross-reinforcements and are designed to be pulled out with a car from a fixed central core on structural sections of tracks levelled on jacks.

But the truck can become our most intimate architecture, our most wandering architecture: Ant Farm, a collective active between 1968 and 1978, developed the *Truckstop Network* project around 1970. They proposed a mobile network of 'stations' along US highways, a sort of fragmented city designed to meet the needs of media nomads – i.e., individuals on the move who produce and exchange media content independently of traditional channels (an Instagram *ante-litteram*?) thanks to the development of cybernetics: 'The plan was for a "city" of services that would be physically fragmented with many neighborhoods in different parts of the country. To retain a sense of community throughout the system there were many common institutions and communication links via television and a central computer. [...] Access to the computer would tell him what services were unique to other Truckstops. [...] Citizens of Truckstop Network could move about freely within the system'¹⁸. To make the trip, they equip a Chevrolet van with a transparent plastic dome,

an antenna, a TV window, silver speakers mounted on the roof, and a camera on the dashboard. 'Thus Truckstop Network was more than a road trip tour; it was also a statement about mobility itself. Standing on the hinge between auto window and computer window, it proposed a countrywide network of truck stops for "media nomads". Placed just off the highway, each truck stop would offer an array of services for those living on the road: housing, electricity, and water; truck repair and a communal kitchen; and also communications services – computers and video equipment – seen, "like food and gas, as nutrients necessary for survival"¹⁹. And so, from travellers we all turn into wanderers, not striving towards a destination within an eschatological conception, but ready to appropriate the world we pass through: 'whereas for the traveller the lands he encounters do not exist, because he is only interested in the destination, for the wanderers the lands he crosses, precisely because they are freed from the destination, are his homeland, his life'²⁰, his game.

Playful Nomadism

The cover of the May 1972 issue of "Casabella" reproduces a drawing by Ettore Sottsass whose caption in the table of contents states: 'Rafts for listening to chamber music. They set off from the sources of the Tocantins river, in the midst of the jungle, and reach the sea. During the pause on the shore one can change rafts, or stay on the ground collecting fruit or mushrooms growing there, if so desiring. (Or look at the bird of Paradise, the pale-blue polychrome phenomenon, cloud of feathers or flying cushion)²¹. In the same issue, his project-narrative *The Planet as a Festival* is published, a planetary, wandering architecture for a post-productive mode populated by nomads, possible perennial tourists: 'The explosive decentralization of

consumer goods distribution has pulverized the cities, has eliminated them from the face of the earth. They have been consumed by the jungle, by the silk-cotton trees, by the desert. There are no longer men going to work because men are not needed in the factories, and neither are there any temples to productivity and income any longer, since there is no directive to work – I mean no kind of directive, since one works only when one feels like it, since there is the super-possibility of communication. In this way we have all become artisan-artists, furnished with super-instruments for doing what we feel like by ourselves. We are also nomad-artists (or even not nomads) [...]’²². Moreover, a few years earlier, Constant Nieuwenhuys had begun to prefigure a new existence for human beings: ‘Human beings are leaving the closed community for a nomadic existence that will cover ever larger areas. Their existence is becoming more adventurous, their impressions more varied, their horizon wider, their need for change, for excitement, greater’²³. And, along with a new existence, Constant designs a new future for the nomadic machine of architecture that he would materialises in *New Babylon*: ‘With no timetable to respect, with no fixed abode, the human being will of necessity become acquainted with a nomadic way of life in an artificial, wholly ‘constructed’ environment. Let us call this environment New Babylon and add that it has nothing, or almost nothing, about it of a “town”, in the traditional sense of the term’²⁴. A new planetary consciousness²⁵, therefore, or at least the possibility of a nomadic architecture and for nomads seems to invest the theory of architecture of the 1960s, steeped in hippy instances – in which the playful is mixed with ecology – conveyed by Stewart Brand’s the “Whole Earth Catalog”. The aim and assumptions of the magazine, whose first issue was published in 1968 when the hippie movement swept across

America, are reiterated from the opening page, where the development of an intimate and personal realm of power is recorded, articulated in the power of the individual to conduct his own education, find his own inspiration, shape his own environment and share his own adventure with anyone interested. The catalogue therefore researches and promotes the tools – ‘Access to tools’ is the subtitle – that aid this process, and ‘nomadics’ is one of the categories that already appears in the index of the first issue. Specific operational catalogues and instruction manuals will later be dedicated to Nomadicism, the cross between community and the desire for mobility and unfettered freedom. *Nomadic Furniture 1*²⁶ and *Nomadic Furniture 2*²⁷, by product designers Victor Papanek and James Hennessey, provided designs based on simplicity of construction, inventiveness of materials and ecological consciousness. But the possibility of a flexible and nomadic architecture – characterised by its short durational span and its ability to generate ever-changing encounters – combined with a playful aspect, is at the basis of pneumatic architecture, including that designed by the Austrian collective Haus-Rucker-Co, whose trajectories, stripped of a posture of political critique²⁸, reach contemporary playful nomadism through, among others, the AirDraft project by Thomas Randall-Page and Benedetta Rogers: in 2018, they two proposed a pneumatic pavilion resting on a barge for the third edition of Antepavilion, an architecture competition organised by the Architecture Foundation in London. Hence, although spatially weaker, although the carpet is among the archetypes of architecture, the inflatable beach mattress is nothing more than the remnant of a radical pneumatic architecture with which, like nomads, to plough the sea, leaving behind the stables cabins on the beach.

Cabins

There is no point in dwelling on the role of Elba's cabins in Aldo Rossi's theoretical and design thinking, given its notoriety. Suffice it to quote the famous excerpt: 'The cabins represented a completed architecture, but they also existed very much in the present, aligned along the sand and the white streets on timeless, unchanging mornings. I admit that in this sense they represent a particular aspect of form and happiness: youth. Yet this aspect is not essential, although it is bound up with my love for summers spent by the sea'²⁹. There are, however, other beach cabins, expressions of *other cultures*, of marginal cultures and new rituals: these are the seaside 'villas' on Cagliari's Poetto beach at the centre of Ugo La Pietra's broader research on beach culture. Unlike Rossi's, the Poetto cabins, real summer 'residences', are not universal or always the same; on the contrary, they record a "desire to possess and to own", a need that sometimes emerged through clear "signs". These signs grew increasingly urgent and substantial, until they gradually took the form of small architectural works built without permission. Thus, each creator/builder's primary concern was to put their own "defining" mark on the place, the object and the architecture. For a social group with little or nothing, the need to possess something often finds expression in an attitude and a dedication (to the work that it finally manages to construct) that is full of enthusiasm and exuberant creativity. This is the characteristic that I believe has conditioned many "minor" works that have shaped and given meaning to our landscapes and communities. I refer to the ephemeral, provisional or seasonal architectures from seaside structures to the dry-stone pagliaras of Salento'³⁰. The Poetto 'villas', whose theoretical design interest is framed in the radical

season of extra-urban material culture, are referable to a social stratum made up of workers and small shopkeepers residing in Cagliari, and their typological organisation, built for seaside holidays, is, albeit in difference, used in all the examples: the volume on the beach is raised by a series of wooden or cement pillars and the structure, excluding the roof, is made of wood. Two distinct zones divide the space: the first, towards the sea, is defined by a series of partitions that open outwards, transforming the space into an open loggia; the second, towards the interior, consists of a higher volume, almost totally enclosed, and houses the sleeping area. At the centre of La Pietra's interest, 'was that they all adopted the same design/construction approach in terms of layout, size and materials. Yet within this pattern of common elements, every structure also displayed invention and subversion, personalising the various components. What is hard to describe even today is the range of formal and decorative factors that typified these "dwellings": bright colours like classic beach architecture, wooden structures like beach huts but with clear allusions to "middle-class" villas and to the private beach facilities (with their rows of sun loungers and umbrellas, often raised on stilts above the beach and the water level. [...]) But these structures' importance is also due to their singular collective impact on the landscape. Indeed, the main feature of that part of the coastline, even as late as the 1970s, was the sharp contrast between those huts and the detached houses (second homes by the sea) that the lower-middle and middle classes had been building here for some time'³¹. The Poetto 'villas' thus assume a political significance, a possibility against the prevailing models of the resort or tourist village as *paradises for the masses*³²: typologies of colonisation of the holiday landscape.

Resort

However, the architecture of the resort seems to have become the paradigm of the contemporary urban condition: 'We are seeing that the city is no longer built mostly of substance that is necessary for our survival, but of substance that we essentially do not need, and for which different metaphors are becoming applicable. It is, therefore, no surprise that, in the ground floor of the business centre, we now have the language of the resort, which informs the public realm [...]. For me, the word "resort" is very important, because our model for life in the city is, conceptually, shifting from work to leisure and, therefore, the aesthetics of the city are increasingly shifting from serious enterprise to resort conditions. A resort is not somewhere where one lives, but where enjoyment is the main activity, and where there are no obligations such as maintenance, or other forms of contribution'³³. Has a global New Babylon been built, then? What is certain, beyond nomadism, is that the urban condition is more and more intense and linked to the concept of *transit* and of the subject's *no-ness* in relation to its own space and the network to which it belongs. The current urban condition is thus a 'more-than-urban' condition: 'the more-than-urban is the horizon of interested people, linked by interest, in the etymological sense of the word *inter-esse*, to be-between, to be in between. [...] The notion of interest must be stripped of its subjectivistic and selfish aspects and understood in its social, relational, interpersonal dimension, as adherence to a dynamic structure whose elements cannot be changed at the will of the individual'³⁴. Interest designates 'a posing-between that implies the abandonment of any subjective desire, together with a readiness to transit from the same to the same. In recent times, this transit has been conceived

as drifting and as nomadism. The difference between transit and these notions lies in the subjective dimension they retain. The transiter is not a subject, he is someone who has made himself a nobody, in order to potentially go anywhere. This experience of no-ness, pursued not as the cunning of Ulysses, nor as the mystical symbol of human nothingness, but as the place of externality and publicity, constitutes an essential aspect of the more than urban'³⁵. And so, the architecture that accommodates the world's tourists, in the age of globalisation, has made itself nobody, in order to be able to nomadise and potentially go anywhere. This is the assumption behind the project *Interclone Hotel*, presented at the Atatürk Airport in Turkey for the Istanbul Biennial from October 5 to November 9, 1997, by Elizabeth Diller and Ricardo Scofidio. The architects propose a fake promotion campaign for an imaginary hotel chain in six locations (Baku, Bangalore, Ho Chi Minh City, Kampala, Ljubljana, and Tijuana), in which, being emerging economies, globalization is erasing cultural distinctions. In each hotel, a standard prototypical room is customized with the selection of features that balance the comfort of familiarity with 'exotic' cultural inflections. The architecture of tourism - which after all, Koolhaas argues, is exactly that of our cities - thus seems to live in a muddy space of ordinariness and homologation to global standards of comfort: 'The irony that cities and resorts are becoming interchangeable is very evident [...]. We have turned the city into a surface where no square inch is left unspoken for within the context of some kind of vision'³⁶. We have therefore reduced our cities into those hyper-controlled places in which to practise our daily tourism and experience those visions of happiness that we identically, but delocalised, seek in the architecture as the destination of our wanderings: 'I spent the last day of my grace period in

various travel agencies. I liked holiday brochures, their abstraction, their way of condensing the places of the world into a limited sequence of possible pleasures and fares. [...] Back at the office I told Marie-Jeanne that I needed a holiday. Marie-Jeanne is my colleague³⁷. You can go through as much jetlag as you can, but you will always remain imprisoned in a controlled escape space³⁸.

Jetlag

Jet Lag is a theater production created by Diller + Scofidio with playwright Jessica Chalmers and the Builders Association, which debuted in 1999 at MassMoca and then toured various European cities. The show is based on two stories reported in the media, whose protagonists, in search of continuous nomadism, experience factual immobility. The first story concerns Donald Crowhurst, an English electrician and sailor who, in 1969, set sail on a solo round-the-world race, equipped with film equipment provided by the BBC to record his journey. Within a few weeks, he encountered heavy seas in the South Atlantic and abandoned the race during the first leg. Obsessed with the fear of failure, Crowhurst falsified his logbooks and radio communications, sailing in circles in the middle of the sea for months and transmitting false positions. As he resumed the race for the final leg, the specter of social humiliation drove him to take his own life by drowning. Authorities found his boat abandoned off the Azores. Crowhurst, like a vagabond, built his architecture in a deferred space, in a perpetual limbo suspended over the vast ocean surface.

The second story concerns Sarah Krasnoff, a 74-year-old woman who flew 167 times in six months from New York to Amsterdam and from Amsterdam to New York with her

grandson to save him from his father, who wanted to have him committed. Wandering through airports and living in transit, the journey ended with the woman's death in Amsterdam due to jet lag. Are the characters in these stories perhaps true nomads precisely because, in the end, they are immobile in their condition? 'We know all too well that nomads are unhappy in our regimes: we use any means necessary to pin them down, so they lead a troubled life. [...] But also, the nomad is not necessarily someone who moves around: some journeys take place in the same place, they're journeys in intensity, and even historically speaking, nomads don't move around like migrants. On the contrary, nomads are motionless, and the nomadic adventure begins when they seek to stay in the same place by escaping the codes'³⁹. In both cases, the outcome is the same: these are final journeys at the end of life, journeys at the end of architecture.

Journey to the End of Architecture

In 1971, Emilio Ambasz invited Superstudio to participate in the famous exhibition *Italy. The New Domestic Landscape*, held at MoMA in New York in 1972. Superstudio presented an *environment* and the short film *Supersurface. An Alternative Model for Life on Earth*, which, with the new title *Vita*, would become the first episode of the series *Gli Atti Fondamentali (The Fundamental Acts)*, a long journey through human life as the only possible architecture – and as a possibility for the *invention of a new architecture*⁴⁰. The alternative model is a nomadic one: the Earth's surface, made homogeneous by a network of energy and information, becomes the natural support for a new, enhanced, wandering life; it becomes the support for temporary camps and permanent journeys; it becomes a support for a process of territorialization by the inhabitants⁴¹.

Thus, the narrator prefigures life inside an encampment: ‘You can be where you like, taking with you the tribe or family. There’s no need for shelters, since the climatic conditions and the body mechanisms of thermoregulation have been modified to guarantee total comfort. At the most we can play at making a shelter, or rather at the home, at architecture. Interpersonal (changed) distances generate the forms of assemblage and thus the “places” [...]. Nomadism becomes the permanent condition: the movements of individuals and groups react to each other by creating continuous currents’⁴². To inhabit, therefore, means to take on the role of a perpetual tourist, to travel from A to B, where B is not a definite destination but a projection aimed at wandering across the earth’s surface, at roaming, like a wanderer, through the unpredictable⁴³ – ‘There: will be no further need for cities or castles. There will be no further reason for roads or squares. Every point will be the same as any other (excluding a few deserts or mountains which are in no ways inhabitable). So, having chosen a random point on the map, we’ll be able to say my house will be here for three days two months or ten years. And we’ll set off that way (let’s call it B) without provisions, carrying only objects we’re fond of. The journey from A to B can be long or short, in any case it will be a constant migration, with the actions of living at every point along the ideal line between A (departure) and B (arrival)’⁴⁴. For the nomads of the *Supersurface*, points are spare parts on a journey; they are strictly subordinate to the journeys that determine them⁴⁵. But traveling to the end of architecture can also be a posture⁴⁶. Also in 1971, when Superstudio began writing what would become *Gli Atti Fondamentali*, Sottsass embarked on a journey with Eulàlia Grau through the Spanish deserts and the Pyrenees – which would keep

him busy until 1978 – in search of a physical relationship with the cosmos and a nomadic architecture made up of a few sparse elements, arranged in the immensity of the landscape like metaphorical constructions: ‘I felt a deep necessity to visit deserted places, mountains; to re-establish a physical relationship with the cosmos, which is the only real environment, precisely because it can’t be measured, foreseen, controlled or known... it seemed to me that if anything was to be regained we would have to begin by regaining microscopic gestures and elementary actions, the sense of one’s own position’⁴⁷. Many of the photographs taken by Sottsass during his semi-nomadic years were exhibited in 1976 in the exhibition *MANtransFORMS*, curated by Hans Hollein at New York’s Cooper Hewitt Museum, which sought to provide an anthropological understanding of architecture and design: ‘The social concerns of the day suggested the need to direct attention to issues far deeper than good taste’⁴⁸. It seems, therefore, that to inhabit non-tourist architecture – as opposed to what we essentially inhabit in our resort cities – and go beyond taste, to touch the depths of meaning, the only possible journey is to the end of architecture, to the roots of human endeavour, to the place of architecture without architects. ‘But the journey is not over yet... While waiting for further news, one naturally wonders: “Will our heroes succeed in finding the mysteriously disappeared architecture?”’⁴⁹. Perhaps all that remains is to live, as heroes, architectures, nomads, wanderers.

1 M. Houellebecq, *Platform* (2001), A. Knopf, New York 2003, p. 20.

2 A. Pastorello, *L'architettura dell'enclave. La possibilità di un progetto totale*, Quodlibet, Macerata 2024.

3 'But the question to ask in this regard is this: does the vastness and emptiness of the nomads' space represent a real condition of freedom for them, as in our vision of people oppressed by urban saturation, or rather a constraint, a form of slavery? The question stems from another, more general one: are we, as humans, beings of full space or empty space? [...] Looking at the results of thousands of years of history, the answer is that humans tend to favor full space and shy away from empty space [...]. But it is also true that we carry within us the legacy of when we lived in empty spaces, and that every society has adapted by adopting specific behaviours towards space. Nomads, lacking any experience of urban and rural spaces, of full spaces, carry within themselves an intact habit of empty spaces.' E Turri, *Gli uomini delle tende. Dalla Mongolia alla Mauritania*, Mondadori, Milano 2003, p. 168.

4 'Sedentary space is striated, by walls, enclosures, and roads between enclosures, while nomad space is smooth, marked only by "traits" that are effaced and dis-placed with the trajectory. Even the lamellae of the desert slide over each other, producing an inimitable sound. The nomad distributes himself in a smooth space; he occupies, inhabits, holds that space; that is his territorial principle.' G. Deleuze, F. Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia* (1980), University of Minnesota Press, Minneapolis-London 1987, p. 381.

5 Cf. C. Díaz Moreno, E. García Grinda, *Aegean Paradise*, in "Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory", no. 10 (*Progetto Eden | Eden Project*), Spring-Summer 2024, pp. 170-174.

6 R. Calasso, *L'innominabile attuale* (2017), Adelphi, Milano 2020, p. 66.

7 'The nomads invented a war machine in opposition to the State apparatus.' G. Deleuze, F. Guattari, *A Thousand Plateaus*, cit., p. 24. Franz Kafka, in *An Old Manuscripts*, chronicles, through

the arrival of some savages in the capital's square, the conflict and opposition between the city, connected to the State apparatus represented by the Emperor's Palace, and the nomads. In the novel, the walls of the building and its striated space contrast with the open, smooth space of the nomads. 'I have a cobbler's workshop in the square that lies before the Emperor's palace. Scarcely have I taken my shutters down, at the first glimmer of dawn, when I see armed soldiers already posted in the mouth of every street opening on the square. But these soldiers are not ours, they are obviously nomads from the North. In some way that is incomprehensible to me they have pushed right into the capital, although it is a long way from the frontier. At any rate, here they are; it seems that every morning there are more of them. As is their nature, they camp under the open sky, for they abominate dwelling houses. They busy themselves sharpening swords, whittling arrows and practicing horsemanship. This peaceful square, which was always kept so scrupulously clean, they have made literally into a stable. [...] Speech with the nomads is impossible. They do not know our language, indeed they hardly have a language of their own. They communicate with each other much as jackdaws do. A screeching as of jackdaws is always in our ears. Our way of living and our institutions. they neither understand nor care to understand. [...] The Emperor's palace has drawn the nomads here but does not know how to drive them away again. The gate stays shut; the guards, who used to be always marching out and in with ceremony, keep close behind barred windows.' F. Kafka, *An Old Manuscript* (1917), in Idem, *Selected Short Stories*, The Modern Library, New York 1952, pp. 161, 162, 163.

8 T. Villani, *Ethos e pathos. Mutazioni del corpo-territorio nel tempo dell'adesso*, in "Millepiani", no. 28 (*Gilles Deleuze. Spazi nomadi. Figure e forme dell'etica contemporanea*), 2004, p. 53.

9 'Today, however, we are uncovering a world of pre-individual, impersonal singularities. They are not reducible to individuals or persons, nor to a sea without difference. These singularities are mobile, they break in, thieving and stealing away, alternating back and forth, like anarchy crowned, inhabiting a nomad space.' G. Deleuze, *Gilles Deleuze Talks Philosophy* (1969), in Idem, *Desert Islands and Other Texts. 1953-1974* (2002), Semiotext(e), New York 2004, p. 143.

10 Cf. A. Bertagna, *Dov'è la mia casa? Il primato dell'architettura*, Quodlibet, Macerata 2024, p. 19; cf. in particular footnote 15 that refers to G. Grassi, *La costruzione logica dell'architettura*, Laterza, Roma-Bari 2002.

11 'He who has attained to only some degree of freedom of mind cannot feel other than a wanderer on the earth – though not as a traveller to a final destination: for this destination does not exist. But he will watch and observe and keep his eyes open to see what is really going on in the world; for this reason he may not let his heart adhere too firmly to any individual thing; within him too there must be something wandering that takes pleasure in change and transience.' F. Nietzsche, *Human, All too Human. A Book for Free Spirits* (1878), Cambridge University Press, Cambridge 1996, vol. I, p. 203.

12 'Two movements, perhaps antithetical, affect space. Individuals exclude themselves, exit (*exilium*, *exsul*, *ex-solum*), come out of their own land, withdraw into another circumstance, depose power from within, shun *the power that withholds*. Exile can be an individual choice, but it can also be a constraint that involves, cumulatively, a large number. At the same time, peoples, animals, and plants are in exodus, moving, fleeing, migrating, changing the design and the sense of territory and geographies. Three figures take shape from these movements: the space of the journey and the traces of the crossing, the destination or just the place of arrival, and finally the image of the house, of the city, or of the abandoned "homeland". These figures unite the two movements: certainly in exile the journey can be instantaneous; it can last as long as it takes to make a decision, to refuse, to write a text, to close a door. During the exodus, by contrast, the journey can prove to be the destination itself – in flight one may have to stop from necessity, by force, or by choice.' S. Marini, *Exiles and Exoduses*, in "Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory", no. 4 (*Esili e esodi | Exiles and Exoduses*), Spring-Summer 2021, p. 12.

13 C. Magris, *L'infinito viaggiare*, Mondadori, Milano 2005.

14 'History is always written from the sedentary point of view and in the name of a unitary

State apparatus, at least a possible one, even when the topic is nomads. What is lacking is a Nomadology, the opposite of a history.' G. Deleuze, F. Guattari, *A Thousand Plateaus*, cit., p. 23.

15 Cf. Vesper Editorial Staff, *Lieb House. Building a Second Life*, in "Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory", no. 4, cit., pp. 170-173.

16 A. Vidler, *The Architectural Uncanny. Essays in the Modern Unhomely*, The MIT Press, Cambridge Mass. 1994, pp. 209, 211.

17 Cf. C. Price, *Hague Hole*, in "Architectural Design", vol. 40, no. 511, October 1970.

18 F. Scott, *AntFarm Timeline*, in Eadem (ed.), *Living Archive 7*.

19 T.-H. Hu, *A Prehistory of the Cloud*, The MIT Press, Cambridge Mass. 2015, p. 28.

20 U. Galimberti, *L'etica del viandante*, Feltrinelli, Milano 2023, p. 359.

21 Cf. "Casabella", no. 365, May 1972, p. 1.

22 E. Sottsass, *The Planet as a Festival*, in "Casabella", no. 365, cit., p. 46.

23 C. Nieuwenhuys, *Unitary Urbanism* (1960), in M. Wigley, *Constant's New Babylon. The Hyper-Architecture of Desire*, 0/10 Publishers, Rotterdam 1998, p. 133.

24 Idem, *New Babylon. Outline of a Culture* (1972), in *ibid.*, p. 160.

25 'In the mysterious and terrible, if not distressing, Universe, the wanderer thus finds a homeland: the Earth, which is the habitat of his wandering in close contact with nature, to which man is bound by an organic symbiosis and is therefore invited by it to preserve its diversity, guide its development, and protect its living beings, all living beings, in the name of that "New Alliance" [...]. U. Galimberti, *L'etica del viandante*, cit., p. 416.

26 J. Hennessey, V. Papanek, *Nomadic Furniture 1: How to Build and Where to Buy Lightweight Furniture That Folds, Collapses, Stacks*,

Knocks Down, Inflates or Can Be Thrown Away, Pantheon Books, New York 1973.

27 Idem, *How to Build and Where to Buy Lightweight Furniture that Folds, Inflates, Knocks Down, Stacks, or is Disposable and Can be Recycled. With Many Easy to Follow Illustrations*, Pantheon Books, New York 1974.

28 Cf. E. Choi, *Atmospheres of Institutional Critique. Haus-Rucker-Co's Pneumatic Temporality*, in A. Blauvelt, *Hippi Modernism. The Struggle for Utopia*, Walker Art Center, Minneapolis 2016, pp. 31-43.

29 A. Rossi, *A Scientific Autobiography*, The MIT Press, Cambridge Mass. 1981, p. 25.

30 U. La Pietra, *Other Cultures*, in Idem, *Other Cultures. The Seaside 'Villas' on Poetto Beach in Cagliari, 1978*, Corraini, Milano 2017, p. 12.

31 *Ibid.*, p. 14.

32 Cf. F. Deambrosis, C. Franco, *Paradises for the Masses in "L'Architecture d'Aujourd'hui" in the 1930s*, in "Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory", no. 10, cit., pp. 152-157. In the same issue of "Vesper", on the same subject, compare the other two contributions within the 'Archives' section: V. Gioffrè, *Hortus and Paradeisos, Sylva Today*. Pietro Porcinai's Design Work for the Nicotera Marina Village Resort, pp. 144-151; F. De Dominicis, B. Di Donato, *The Genesis of the Valtur Villages in the Correspondence of Luisa Anversa, 1965-1971*, pp. 158-164.

33 R. Koolhaas, *Dilemmas in the Evolution of the City*, conference held for the Committed for Architecture and Built Environment, London, 16 January 2006, now published in "Area", no. 100 (*Changing Cities*), June 2014, pp. 172-179.

34 M. Perniola, *Il più che urbano*, in Idem, "Ágalma. Rivista di studi culturali e di estetica", no. 24 (*Presa diretta. Estetica e politica da Nietzsche a Breivik*), 2012, p. 96.

35 *Ibid.*, pp. 96-97.

36 R. Koolhaas, *Dilemmas in the Evolution of the City*, cit., p. 178.

37 M. Houellebecq, *Plateforme*, cit., p. 11.

38 See, for example, Gabriele Mastrigli's Foucauldian reading of Cristiano Toraldo di Francia's *Macchina per vacanze a Tropea* (Holiday Machine in Tropea): 'While machines undoubtedly have a revolutionary power, freeing man from the slavery of manual labor and promoting social progress, at the same time their destiny is inscribed in a coercive logic whose nature is primarily symbolic. From this point of view, the "holiday machine" in Tropea is an updated version of Foucault's Panopticon: a device capable of inducing behaviour precisely because of the invisibility of its mechanism'. G. Mastrigli, *Superstudio*, in *Superstudio, Opere 1966-1978*, a cura di G. Mastrigli, Quodlibet, Macerata 2016, p. XL.

39 G. Deleuze, *Nomadic Thought*, in Idem, *Desert Islands and Other Texts*, cit., pp. 259-260.

40 'After having cast a quick glance at a few historical cities, treating them with the same coherency as modern ones, and having attempted an architectural journey from the Earth to the Moon, we came to the conclusion that the only journey worth undertaking was the one inside Man, his mind, his culture, therefore our mind, our culture. Saying over and over to encourage one another: "The only architecture will be our lives", we went ahead through Lives, Educations, Ceremonies, Loves and Deaths. [...] As you can clearly see, our journey, far from being a zigzagging course without a real destination, as was often reproached us, was according to me remarkably consistent and logical. A descent, perhaps apish but resolute, from one branch to the other, down to the roots of human doing, down to where Architecture is without Architects. To the only mental place where we might have been able to find (maybe!) the magic formula for the *Invention of the New Architecture*'. G.P. Frassinelli, *Journey to the End of Architecture*, in P. Lang, W. Menking, *Superstudio. Life Without Objects*, Skira, Milano 2003, pp. 80, 82.

41 'With the nomad, on the contrary, it is deterritorialization that constitutes the relation to the earth, to such a degree that the nomad reterritorializes on deterritorialization itself. It is the earth that deterritorializes itself, in a way that provides the nomad with a territory. The land ceases to be land, tending to become simply ground (*sol*) or support. The earth does not become deterrito-

rialized in its global and relative movement, but at specific locations, at the spot where the forest recedes, or where the steppe and the desert advance'. G. Deleuze, F. Guattari, *A Thousand Plateaus*, cit., pp. 381-382.

42 *Superstudio, Life. Or the Public Image of Truly Modern Architecture - Supersurface. An Alternative Model of Life on Earth*, screenplay published in Idem, *Vita, Educazione, Cerimonia, Amore, Morte. Cinque storie del Superstudio*, in "Casabella", no. 367, July 1972, p. 24.

43 'The wanderer [...] accepts to live in uncertainty, in the unpredictability that presents itself at every step along his wandering, which is neither walking towards a radiant goal nor stopping in resignation and discouragement, but remaining faithful to his unknown adventure, promoted precisely by the loss of the future as a promise'. U. Galimberti, *L'etica del viandante*, cit., p. 358.

44 *Superstudio, Life*, cit., p. 25.

45 'The nomad has a territory; he follows customary paths: he goes from one point to another; he is not ignorant of points (water points, dwelling points, assembly points, etc.). But the question is what in nomad life is a principle and what is only a consequence. To begin with, although the points determine paths, they are strictly subordinated to the paths they determine, the reverse of what happens with the sedentary. The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo. Even the elements of his dwelling are conceived in terms of the trajectory that is forever mobilizing them'. G. Deleuze, F. Guattari, *A Thousand Plateaus*, cit., p. 380.

46 'This nomadic way of coping with internal and external events is the one that I myself prefer. I always like to strive, as children do, right up to the limits that my circumstances impose. Perhaps I am apologising for it, but that is the way I am. Maybe that is why I never stay long in one place, and why I have never had really fixed ideas'. E. Sottsass, *Preface*, in P. Sparke, *Ettore Sottsass Jnr*, The Design Council, London 1982, p. 5.

47 E. Sottsass, in B. Radice, *Metaphors*, in E. Sottsass, *Metaphors*, edited by M. Carboni, B. Radice, Skira, Milano 2002, p. 9.

48 H. Hollein, *MANtransFORMS. Konzepte einer Ausstellung*, Loecker Verlag, Wien 1989, p. 10.

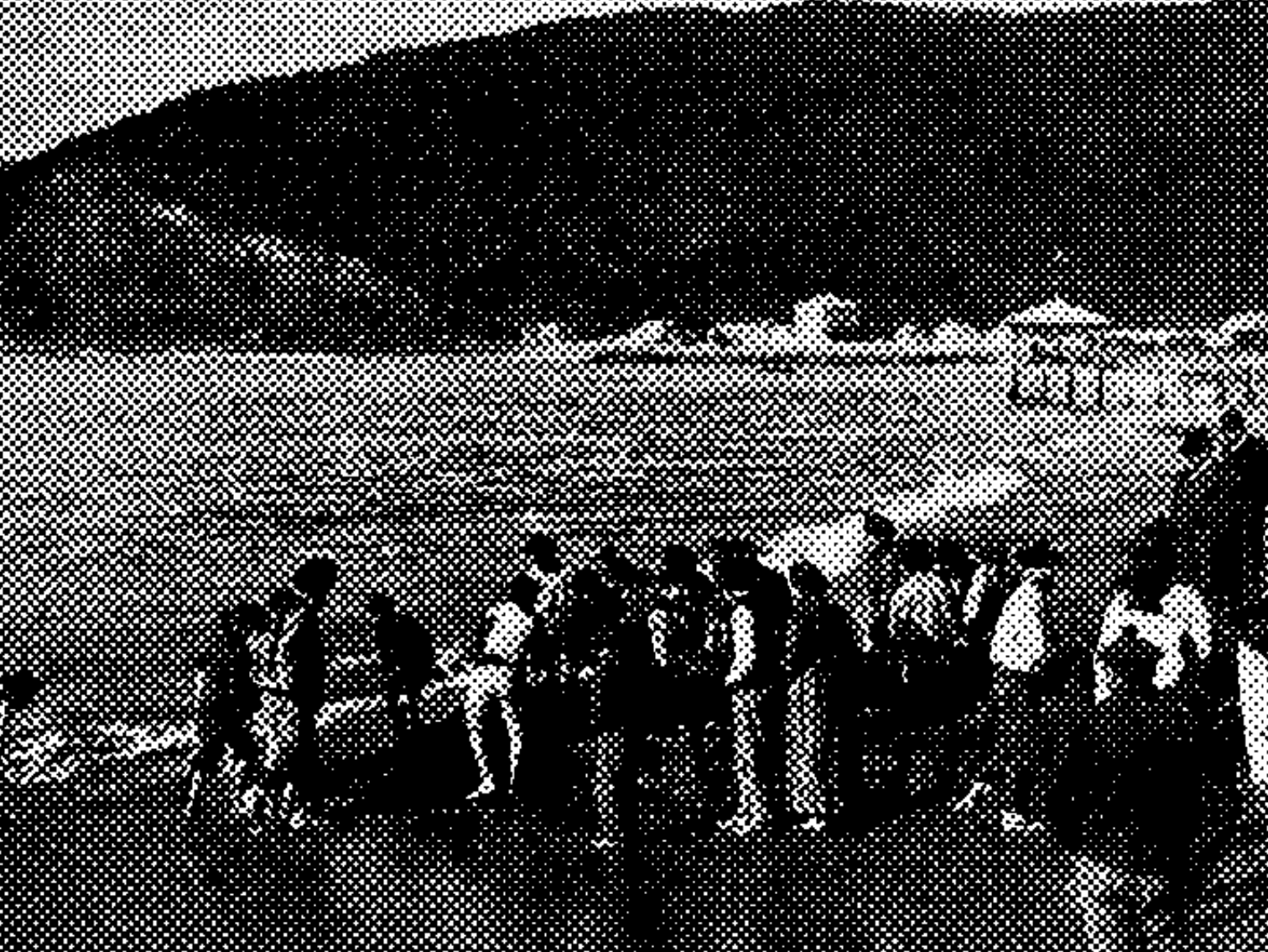
49 *Superstudio, Un viaggio nelle regioni della ragione* (1969), in *Superstudio, Opere 1966-1978*, cit., p. 96.

Check-out

La lumière a lui sur les eaux | Comme aux tout premiers jours du monde. | Notre existence est un fardeau : | Quand je pense que la Terre est ronde ! | Sur la plage il y avait une famille entière, | Autour d'un barbecue ils parlaient de leur viande, | Riaient modérément et ouvraient quelques bières ; | Pour atteindre la plage, j'avais longé la lande. | Le soir descend sur les varechs, | La mer bruit comme un animal ; | Notre cœur est beaucoup trop sec, | Nous n'avons plus de goût au mal. | J'ai vraiment l'impression que ces gens se connaissent, | Car des sons modulés s'échappent de leur groupe. | J'aimerais me sentir membre de leur espèce ; | Brouillage accentué, puis le contact se coupe. | Moments de la fin de journée, | Après le soleil et la plage. | La déception s'est incarnée ; | Je ressens à nouveau mon âge. | Appel de la nuit qui restaure | Dans nos cerveaux las, l'espérance : | J'ai l'impression d'être en dehors | D'une architecture d'apparences | Et de planer dans un non-être | Qui s'interrompt tous les matins | Quand il faut à nouveau paraître | Et prendre sa part du festin. | Dire 'Bonjour' aux êtres humains, | Jouer son rôle, Blitzkrieg social ; | Se sentir très mal le matin, | Et rêver de la loi morale. | Chevauchement mou des collines ; | Au loin, le ronron d'un tracteur. | On a fait du feu dans les ruines ; | La vie est peut-être une erreur. | Je survis de plus en plus mal | Au milieu de ces organismes | Qui rient et portent des sandales, | Ce sont de petits mécanismes. | Que la vie est organisée | Dans ces familles de province ! | Une existence amenuisée, | Des joies racornies et très minces. | Une cuisine bien lavée ; | Ah ! cette obsession des cuisines ! | Un discours creux et laminé ; | Les opinions de la voisine.



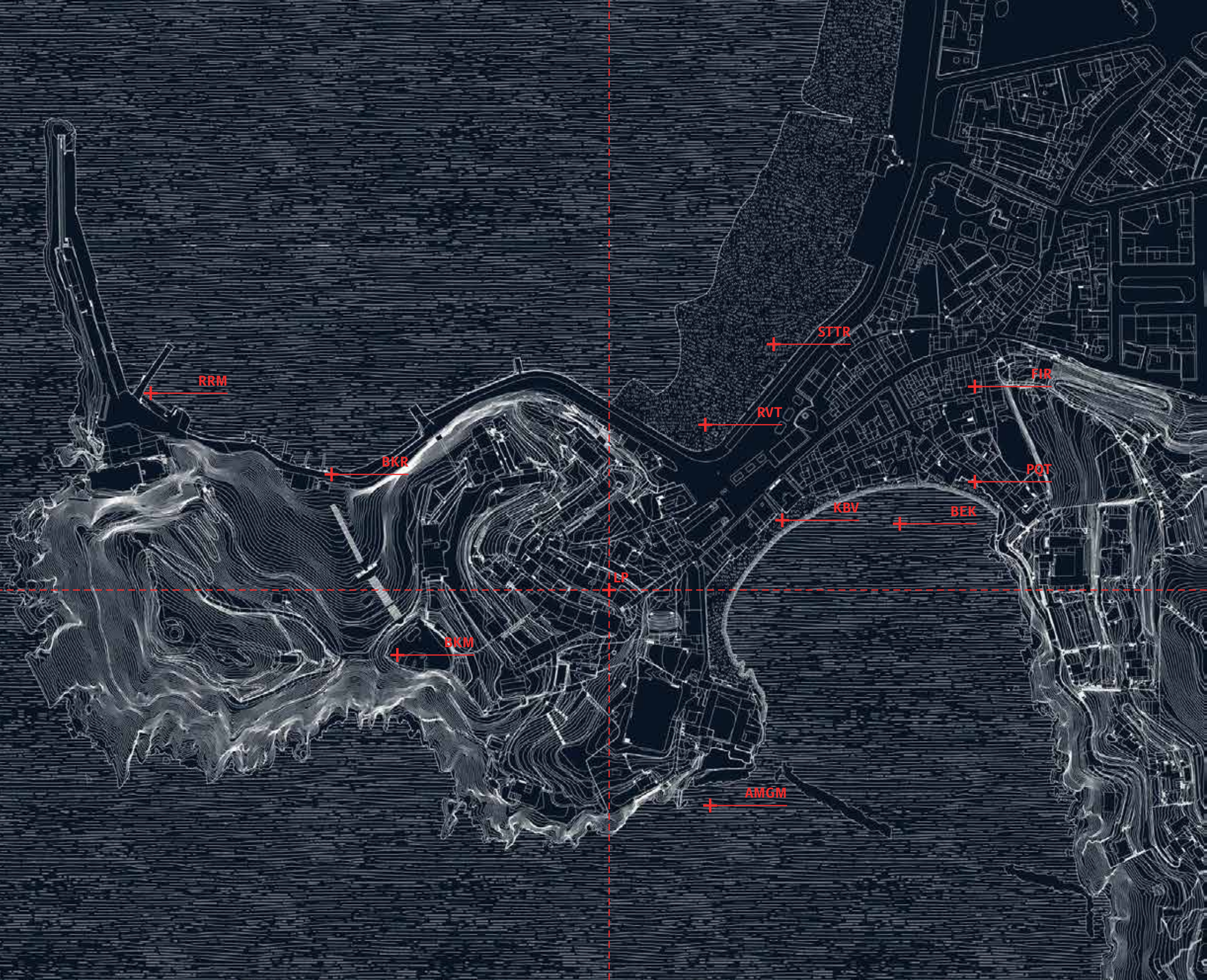




Fishing scene, Sestri Levante, 1920.

Architectural Suggestions

The projects developed within the Spaces of Tourism workshop reflect a plurality of critical approaches to rethinking the relationship between tourism and coastal urban spaces. Through site-specific explorations and analyses carried out in Sestri Levante, students investigated the potential for reactivating marginal or underutilized areas, proposing a reinterpretation of these spaces (Everywhere, Via Cappuccini, Baia delle Favole_Access 01, Via Byron, Corte ex Convento Annunziata, S. Nicola Church, Fish Market, Piazzetta Dina Bellotti, Ferry Via Pilade Queirolo, Baia delle Favole_Access 03, Baia del Silenzio) not only in functional terms, but also as meaningful components of the contemporary tourist experience. Some proposals focused on the design of light infrastructures, aimed at enhancing pedestrian mobility and creating new connections between the historic urban fabric and coastal paths. Others experimented with temporary devices – such as floating platforms or seasonal installations – designed to host cultural events, local markets, and collective practices, with the aim of revitalizing and re-signifying waterfront spaces. Taken together, the student works articulate a vision of tourism as a shared spatial practice, where residents and visitors temporarily coexist within ever-evolving urban scenarios.



Simone Lavezzaro, Andrea Pastorello

In the frantic search for extreme sustainability, I was advised to travel from home; so, sitting in the comfort of my study chair, I project myself to Sestri Levante – what a picture-postcard landscape! – and travel as far as possible, catapulting myself from one point to another like, as Koolhaas said, a crab on LSD.



Yuliia Pichkar, Kausar Qaderi, Alexander Tomaščík

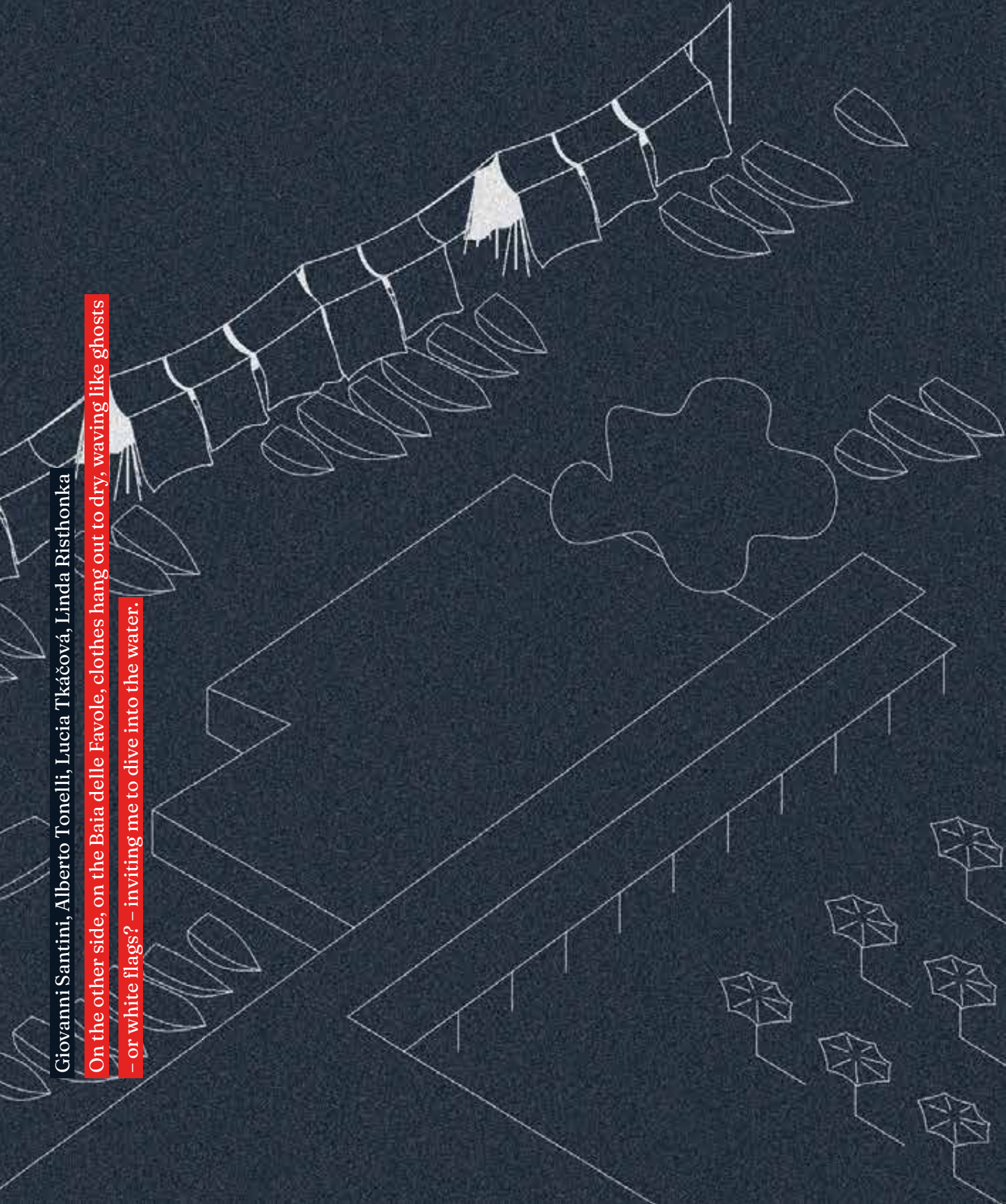
On the easternmost side of the Baia del Silenzio, a few gestures,

like a sinister children's game, equip the beach.



Giovanni Santini, Alberto Tonelli, Lucia Tkáčová, Linda Risthonka

On the other side, on the Baia delle Favole, clothes hang out to dry, waving like ghosts
– or white flags? – inviting me to dive into the water.



Giovanni Santini, Alberto Tonelli, Lucia Tkáčová, Linda Risthonka

So I make a quick escape towards the sea.



Ana Krivokapić, Aleksandra Berta, Martina Vukotić

I return to the Baia del Silenzio where a ville spatiale floats among the old houses of those who were once fishermen.



Ana Krivokapić, Aleksandra Berta, Marina Vukotić

A new access to the beach is marked, an architecture among architectures populates the in-between space.



Harsana Abeyrathne, Teresa Rodríguez Miró, Gábor Ruiz Guerrero, Amador Sánchez Martínez

I then escape towards the former Convent of the Annunciation.



Harsana Abeyrathne, Teresa Rodriguez Miró, Gábor Ruiz Guerrero, Amador Sánchez Martínez

On a walkway leaning against the pier, I reach infinity.



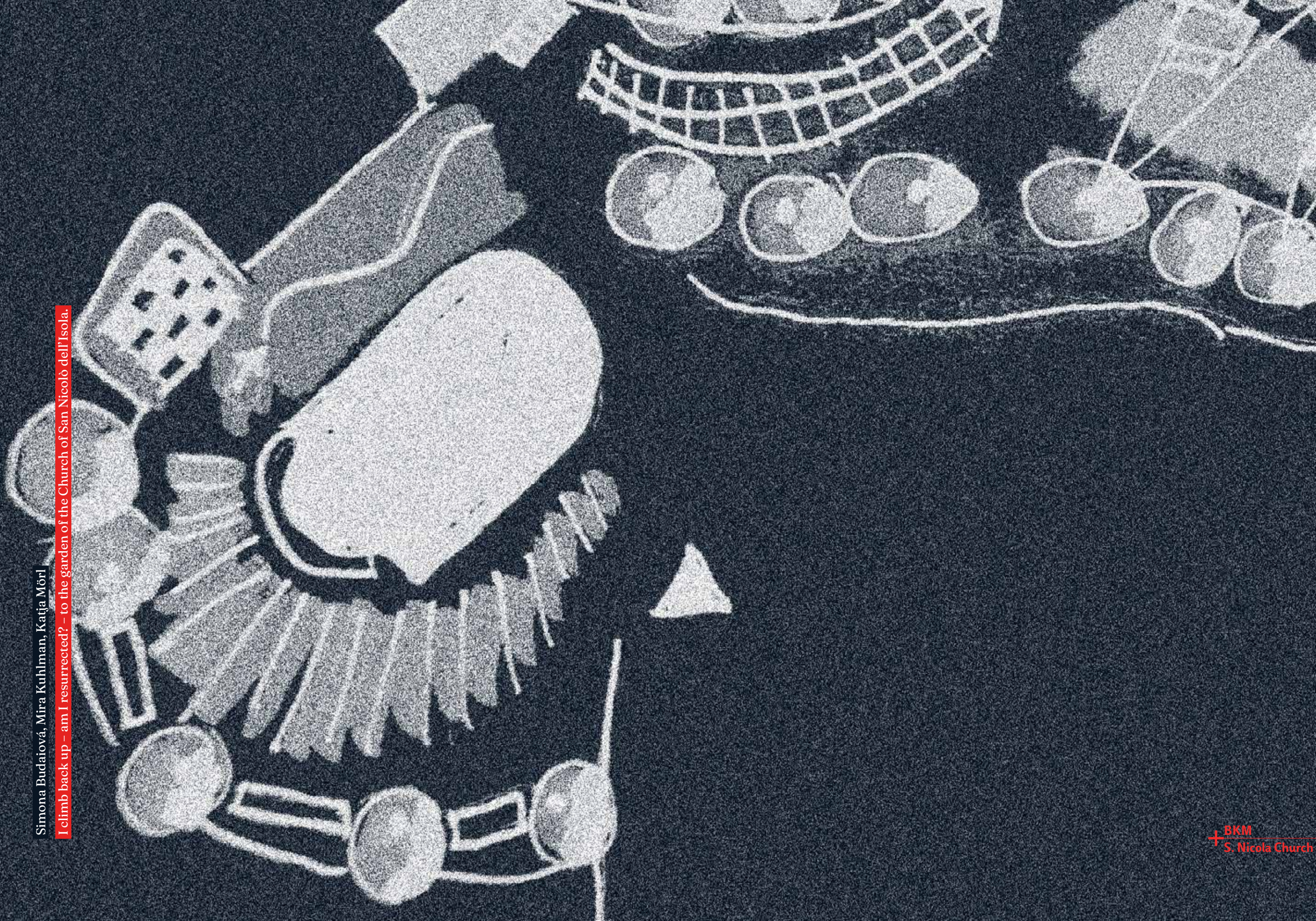
Harsana Abeyrathne, Teresa Rodriguez Miró, Gábor Ruiz Guerrero, Amador Sánchez Martínez

I arrive nowhere, in fact, except back in the waters of an abyss.



Simona Budaiová, Mira Kuhlman, Kaija Mörl

I climb back up – am I resurrected? – to the garden of the Church of San Nicolò dell'Isola.



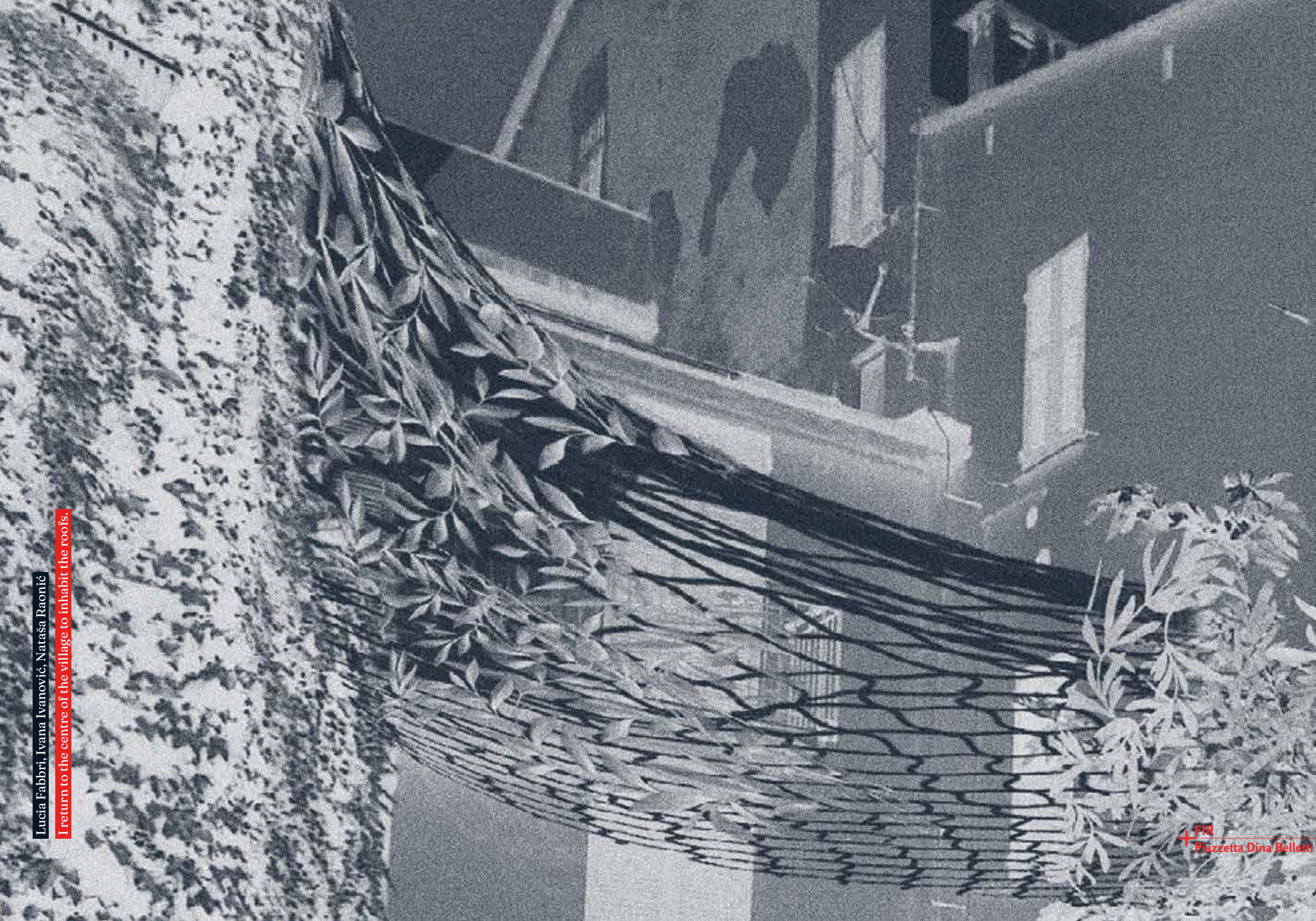
Maria Del Carmen Perez Borrego, Hanna-Leena Kalkkinen, Ela Rohal'ová

And to feel alive, I throw myself to the ground, onto the asphalt, along the winding road of the Castelli.



Lucia Fabbri, Ivana Ivanović, Nataša Raonić

I return to the centre of the village to inhabit the roofs.



Lucia Fabbri, Ivana Ivanović, Nataša Raonić

To reach them, I climb up the nets.



+ FIR
Piazzetta Dina Bellotti

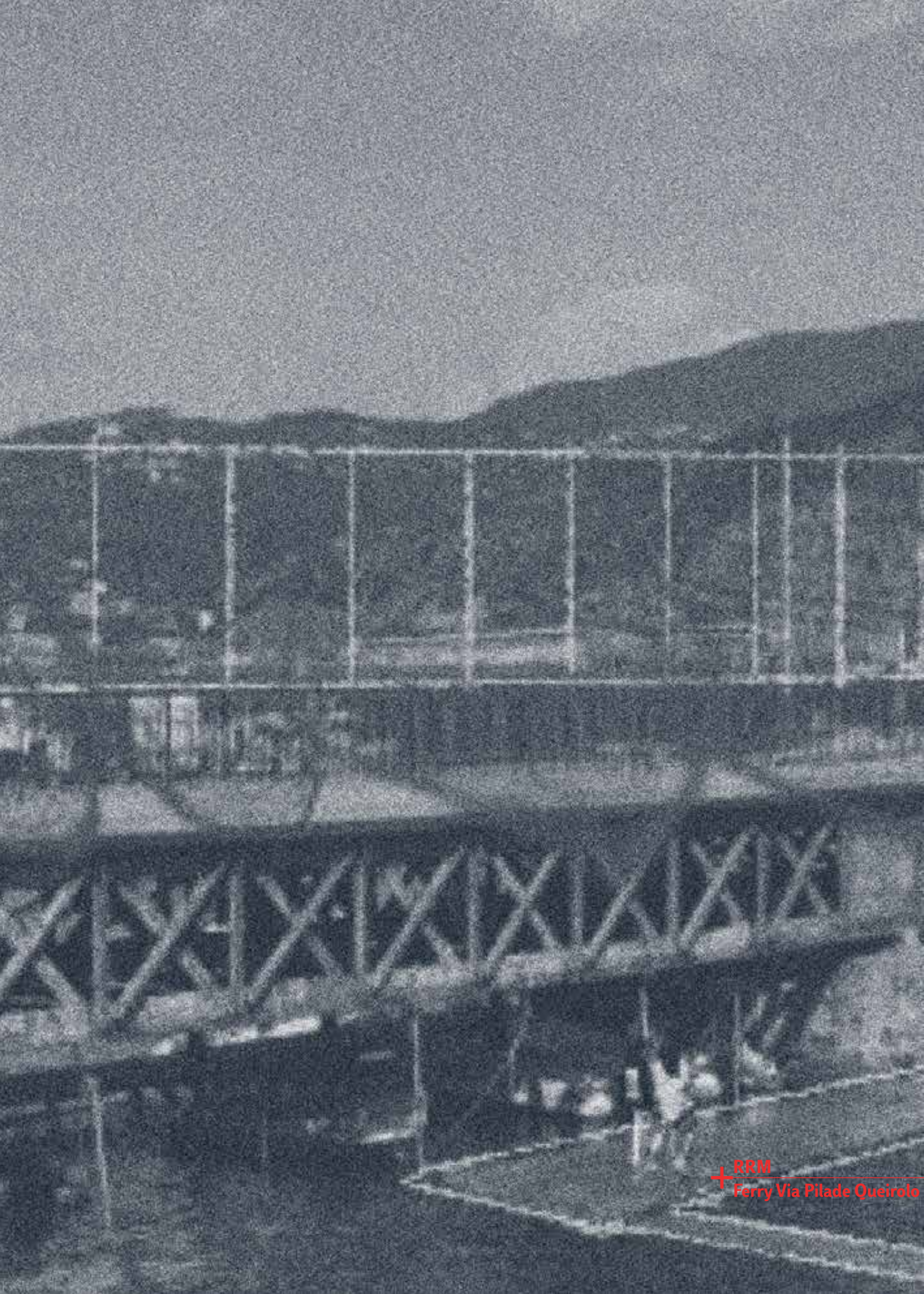
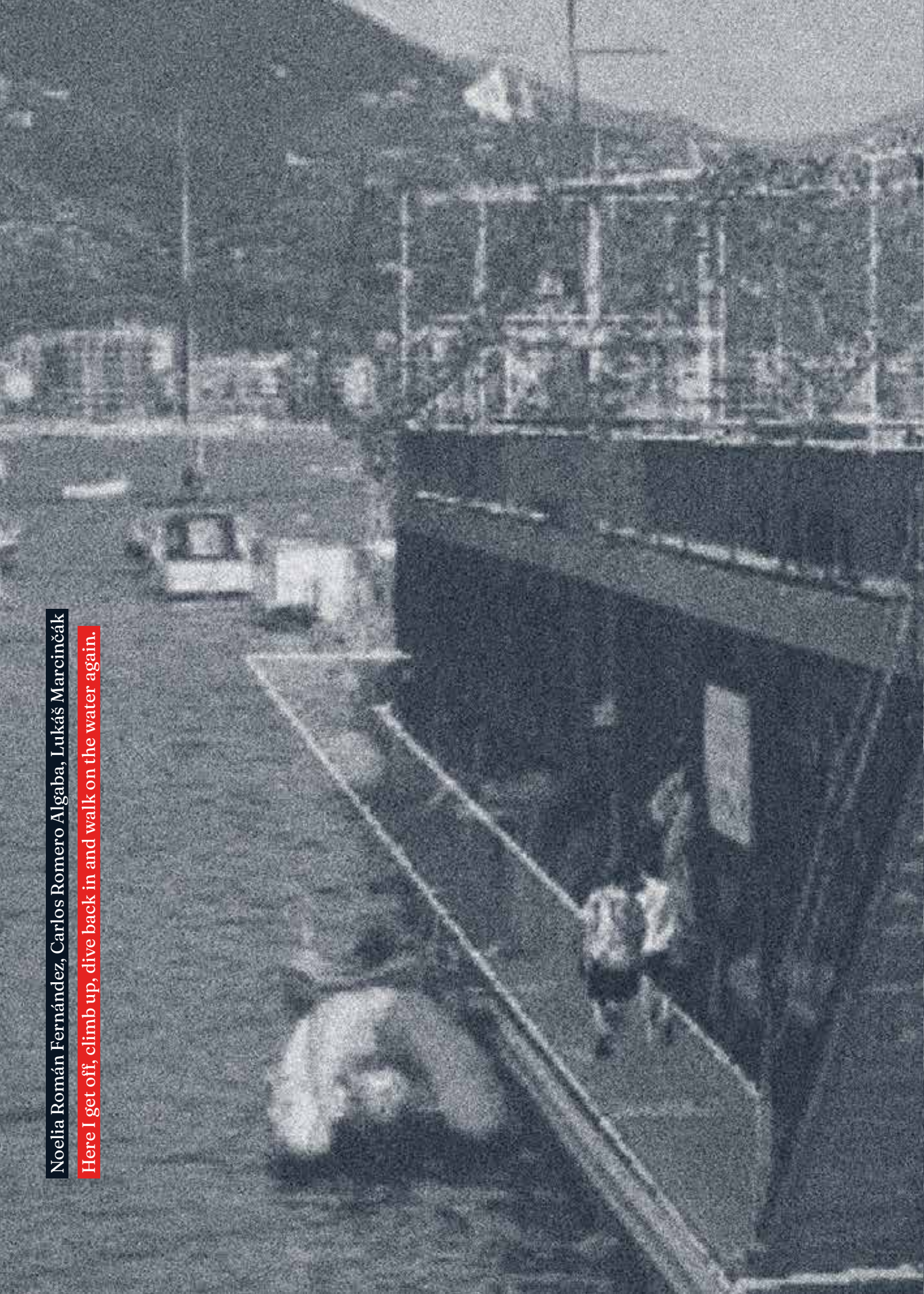
Noelia Román Fernández, Carlos Romero Algaba, Lukáš Marcinčák

And with it, which becomes a tent, I reappear on the ferry pier to Rapallo.



+ RRM
Ferry Via Pilade Queirolo

Noelia Román Fernández, Carlos Romero Algaba, Lukáš Marcinčák
Here I get off, climb up, dive back in and walk on the water again.



Emilija Raonić, Ksenija Vasović, Bojana Tomašević

Once again, I find myself in the Baia delle Favole to strip off my wet clothes.



Sergio Barbieri, Rosa Espinosa Moreno, Kasper Korhonen

Thus, in the Silence that gives this bay its name, I am reconciled.

Ante Deus

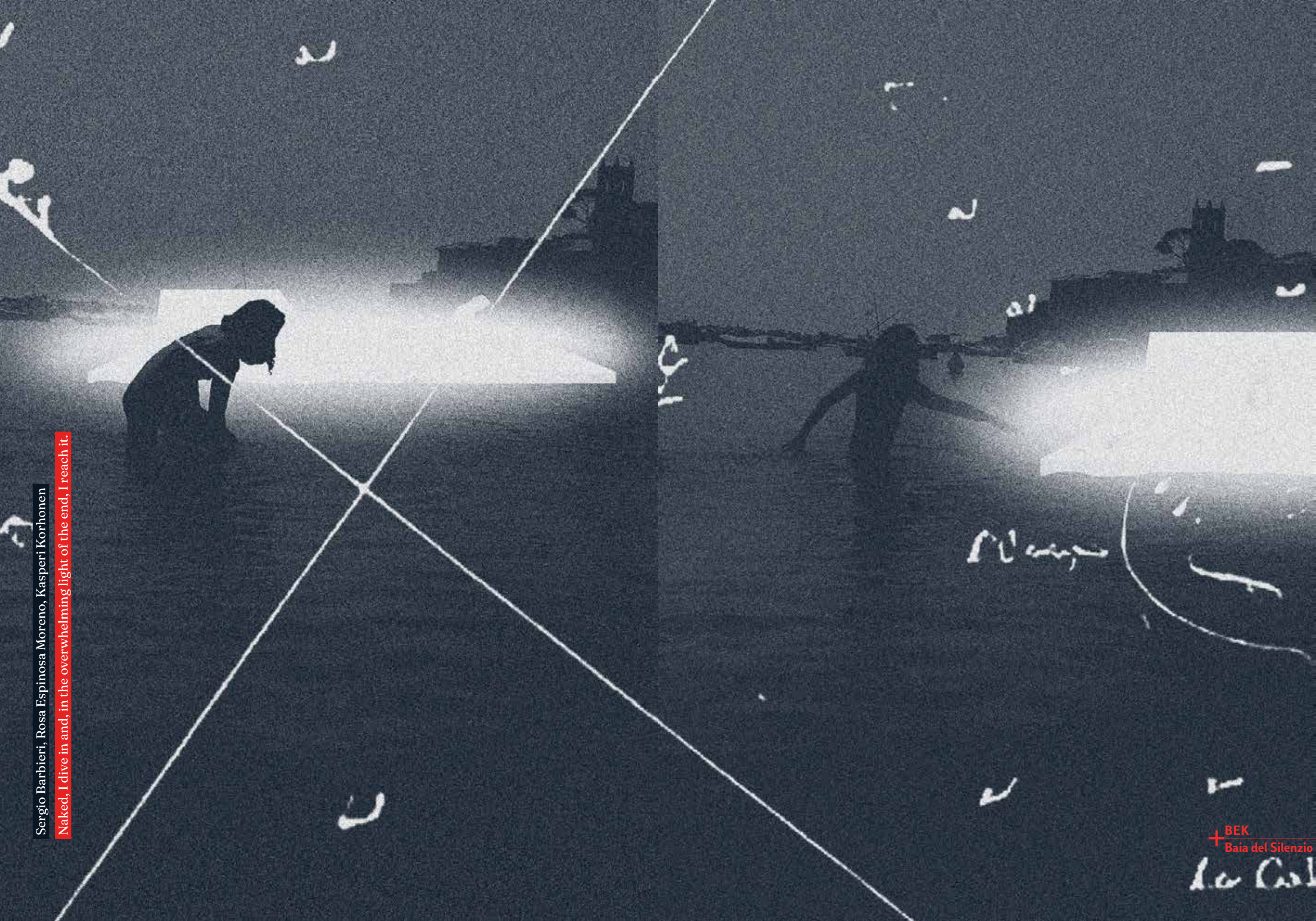
Sergio Barbieri, Rosa Espinosa Moreno, Kasperi Korhonen

In the distance, I see a dazzling raft inhabited by men like me.

Paulo Amaral

Sergio Barbieri, Rosa Espinosa Moreno, Kasperi Korhonen

Naked, I dive in and, in the overwhelming light of the end, I reach it.



University of Genoa: Sergio Barbieri, Lucia Fabbri, Giovanni Santini, Alberto Tonelli. *Haaga-Helia University of Applied Sciences: Aleksandra Berta, Hanna-Leena Kalkkinen, Vanja Kärkäs, Kasper Korhonen, Mira Kuhlman, Isabel Lawrence, Katja Mörl, Ilja Malinin, Kausar Qaderi, Linda Risthonka. Technical University of Košice: Lukáš Marcinčák, Yuliia Pichkar, Ela Rohal'ová, Lucia Tkáčova, Alexander Tomaščík. University of Montenegro: Simona Budaiová, Natália Ilčinova, Ivana Ivanović, Ana Krivokapić, Emilija Raonić, Nataša Raonić, Bojana Tomašević, Ksenija Vasović, Martina Vukotić. University of Seville: Maria Del Carmen Perez Borrego, Rosa Moreno Espinosa, Teresa Rodríguez Miró, Noelia Román Fernández, Gádor Ruiz Guerrero, Amador Sánchez Martínez.*

On the previous page: participating students at 'Spaces of Tourism. Design, Architecture, and Landscape of Travel' workshop.

The workshop was curated by: PhD Andrea Pastorello, PhD Giulia Sola.
Scientific Supervisors: Prof. Alberto Bertagna, Prof. Vittorio Pizzigoni.
Collaborators: Marianna Giannini, Simone Lavezzaro.

colección **INFORMES**

‘Spaces of Tourism. Design, Architecture, and Landscape of Travel’ is the first in a trilogy of international workshops dedicated to exploring the complex relationship between tourism and the city. Held between Genoa and Sestri Levante in the summer of 2024, the programme was promoted within the framework of the Ulysseus European University alliance.

The workshop and the research activities brought together students and faculty from five European universities in an intensive educational and design experience aimed at fostering critical reflection on travel, tourism, and their economic, spatial, and symbolic implications.

This book presents a selection of the projects and the theoretical results developed during the research activities. These contributions offer new perspectives on the spatial, social, and economic dynamics of contemporary tourism, proposing a design-oriented approach to reimagining the travel experience in European contexts.