Chapter 3.

Housing Begins With a Hug: *Homefullness* on a refugee rescue ship

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Abstract

Housing has often been associated with permanence, but temporary housing is just as necessary and for different reasons: from rapid responses to natural catastrophes to socially redistributive transitory homes; from flexible housing for irregular populations to adaptive housing for refugees. When temporary housing is understood as a live, active collaboration between experts and users rather than a paternalistic top-down imposition, the socio-political benefit of temporality soars.

This chapter addresses *Homefullness* in the extreme site of a refugee rescue ship, drawing on Keller Easterling's notions of real estate as an active form, subtraction as a design technique and medium design as a conceptual framework. It centres on the authors' experience with the *Navire Avenir* project, a collaborative initiative to imagine, design and build a rescue ship for the Mediterranean. It proposes radical approaches to an expanded idea of housing and posits design as a way to address questions of domesticity, comfort, and intimacy in a drifting heterotopia: '*...we need* (floating) *cities of* homefullness'.

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Introduction

Homefullness: A Manifesto, which is included at the start of this edited collection, ends with a characteristically epic statement: 'We do not need more crisis or emergency housing, we need cities of *Homefullness*.' (Macarow, Haslem & Knutagård, 2021). And yet, crises are on the rise throughout the world and the need to respond swiftly to housing demands are becoming ever more pressing. Addressing the causes of this global situation, we note that this crisis is rooted in inequality. As architects and designers, we believe that we should take a stance now and respond to the housing crisis by embracing the limitations and contradictions that beset housing, and harness design's capabilities to transform our habitats and enact change.

One way to address this crisis is to understand housing in its most radical and most basic sense: housing begins with a blanket. The notion of a wearable architecture – with echoes of Semper's *Urkunst* or his understanding of weaving as the 'original art' (Semper, 2004, p. 242) and Loos's *Principle of Cladding* that posits covering as the oldest architectural detail (Loos, 1982, p. 66-69) – finds its most radical embodiment in mylar thermal blankets. These blankets are used as first aid to protect people from crises of homelessness that are common globally and are caused by natural disasters usually associated with human hubris and climate change, forced migration, refugee crises and all-out wars: intolerable dramas that we not only tolerate but (silently) acquiesce.

Our current understanding of housing is deeply informed by the American-led post-World War II merging of ownership, economy, suburbanisation, technification and distributed control, as Beatriz Colomina's exploration of the origin of hegemonic forms of domesticity aptly exposes (Colomina, 2007). From the 1950s to the 1990s, housing played an important role in securing economies in the West through the construction of civil engineering and architectural structures, which indirectly de-politicised citizenry through an emphasis on the 'American dream' version of suburbanisation. This prompted class segregation through the construction of socially (and racially) homogeneous communities and minimised the often creative and sometimes subversive

inner-city social friction that takes place in more complex, heterogeneous and denser city centres. It also laid the foundation of distributed forms of government and societal control, prompted by the Cold War's nuclear anxiety, that brought with it (amongst many other things) exacerbated forms of individualism and the internet.

In more recent times, following the implementation of global digitalisation (including the ubiquitous expansion of the internet and information technologies) and the crazed era of runaway capitalism (Meyer & Kirby, 2012), housing was transformed from a home into real estate and became one of the main drivers of the world's economy. This is especially true since real estate has become a refuge value for highly speculative stock, making it a Trojan horse to inject huge amounts of capital into legal economies. Economists and scholars such as Wolfram Elsner (2012) have even correlated the explosion of fictitious capital in the FIRE sector (finance, insurance, and real estate) particularly since the 2007-2008 global financial crisis, with a slow but clear tendency towards anti-democratic practices and regimes. One need only recall that real estate was at the heart of the most recent global financial crisis, due to falling housing prices and the rising number of borrowers who were unable to repay their mortgage loans. Indeed, many of the current world's wicked problems are inextricably linked with the financialisation of privately owned real estate – the process where real estate, and housing in particular, traditionally viewed as a physical asset, becomes increasingly treated as a financial instrument, traded and invested in for profit. Because of this housing is not only an essential, necessary, and inalienable right, but also a major player in the exploitative, extractive and fundamentally unfair forms of capitalism that characterise Western economies.

The commodification of housing is so widespread that it is almost belligerent today, to re-assert its use value. Indeed, to claim that housing should fundamentally serve people's basic needs rather than be designed and produced with an eye to its market value is now dangerously close to a revolutionary statement. This is nonetheless the angle explored in this chapter, which frames housing outside the realm of the financial economy to situate it at the core of new economies of desire that (should) lead towards living better lives.

There are, of course, different ways to explore this path. Focusing on governance and ownership, the non-for-profit foundation La Dinamo actively promotes novel forms of communities based on cooperative housing (Baiges et al., 2020) and collaborates with architects, policy makers and local stakeholders to build an alternative model of non-speculative, inclusive and sustainable housing and collective ownership. Focusing on typology, the architects and scholars Tatjana Schneider and Jeremy Till (2007) have researched the impact of flexible housing, addressing the value of adaptability as a way to address changing needs. Focusing on temporariness, Laura Galluzzo (2022) has compiled temporary housing prototypes that range from spontaneous shelters to houses for extreme conditions. The urbanist and educator Rahul Mehrotra (2022) has rigorously studied the field of ephemeral urbanism and impermanent settlements worldwide, which point to the contemporary relevance and strategic value of traditionally shunned forms of housing. However, it is Keller Easterling's notions of real estate as an active form, subtraction as a design technique and medium design as a conceptual framework that most strongly resonate with this chapter's approach to *Homefullness*.

Easterling has written extensively about a performative approach to form making which she calls *active form:* 'architecture can design buildings, cities, and landscapes not just as collections of objects, but also as activities – not only object forms but active forms' (Easterling, 2014b, pp. 37-38). An active form is defined by its performance and is likened to a spatial software capable of hacking into the operating system of the global economy and affecting large numbers of buildings and infrastructures. The fundamental characteristic of active forms is their power of mediation and their ability to thrive in the interdependence between financial economies of and economies of desire. *Subtraction*, as a creative act and a design technique that mobilises active forms, is also steeped in relationality. Properly played, subtraction may be a creative act that can hack dominant economies and even open the possibility to 'arrest development or demonstrate the potential profitability of negative development' (Easterling, 2014b, p. 68), to the point that it can generate growth. The relational dimension of active forms is strongly linked to Easterling's concept of *medium design*. From this standpoint, design should not focus solely on morphology, but on the interaction between designed components, situated contexts and specific uses. This approach to design enacts a shift from a nominative to an active register: 'Rather than prescribing solutions, like buildings, master plans or algorithms, medium design works with

protocols of interplay – not things, but parameters for how things interact with each other' (Easterling, 2021, p. 10). In this sense, notions such as indeterminacy or entanglement, which are usually shunned in classical approaches to design, become quintessential and point towards design approaches where 'interplay might distribute authorship and agency to many players or provide those players with a means to act where there is a will to do so' (Easterling, 2021, p. 12).

In this chapter, we propose using this conceptual apparatus, previously applied to organisational architectures, spatial products and global politics, infrastructure space, real estate, and spatial design as a form of activism (Easterling, 1999; Easterling, 2005; Easterling, 2014a; Easterling, 2014b; Easterling, 2021) to address temporary space design formats.
Since 2018, the authors of this chapter have explored several paths to address the creative coupling of temporariness and inhabitation. The arenas for this research include the Design for City Making research lab (DxCM) and the Master in Ephemeral Architecture and Temporary Spaces (MEATS), both based at Elisava (UVic-UCC) in Barcelona, Catalonia. DxCM is a design-fuelled, urban-oriented research lab fostering social innovation, political experimentation, practical agency, and radical imagination, furthering a critical, progressive, and exploratory urban agenda. MEATS focuses on temporary space design formats to explore the emerging opportunities of contemporary habitats and works on projects with high social impact and low cost, harnessing temporality through critical actions and design-built interventions.

Furthering our exploration of alternative forms of housing for refugees, this book chapter addresses the concept of *Homefullness* in the extreme context of a refugee rescue ship, drawing on the authors' experience with the *Navire Avenir/Portable Public Space* project (2021-ongoing), a collaborative initiative to imagine, design and build a rescue ship for the Mediterranean. This case study proposes radical approaches to an expanded idea of housing and posits design as a way to address questions of domesticity, comfort, and intimacy in a drifting heterotopia.

Specifically, we discuss the three iterations of the *Navire Avenir/Portable Public Space* project using Easterling's conceptual triad (active form, subtraction, and medium design) as an operative framework, thus attempting to illustrate and hopefully reinforce its design capacity.

Navire Avenir/Portable Public Space

Navire Avenir is an ongoing international project which seeks to design and build a rescue ship for the Mediterranean. This project is a collaborative initiative promoted by Sébastien Thiéry of the Pôle d'Exploration des Ressources Urbaines, PEROU. Besides being a high-end, functional rescue ship, *Navire Avenir* is the main component of the campaign for the inclusion of acts of hospitality in UNESCO's list of intangible cultural heritage (ICH), and is a meta-project involving writers, photographers, filmmakers, architects and designers from around the world which addresses the global refugee crisis and the humanitarian emergencies it causes. As Thiéry has written:

> Far from the reductive narrative that relegates refugees or exiles to a nomenclature and figures, PEROU takes note of the innumerable life paths that are theirs and of the hospitable and vital acts that are woven between them all. In order to make them known and no longer silent, PEROU has launched a shipyard aiming to design and float a sea rescue boat, a place of welcome and care, a manifest and witness place, a collective work which articulates the engineering specific to the shipyard and the multiple echoes that such a project questions and requires: legal formalisations, artistic translations, driving force of the idea itself and of its realisation (PEROU, 2021).

The main aim of the project is to collectively design, finance and build the *Navire Avenir*, a catamaran 69 metres long and 22.50 metres wide. This ship is the first European vessel specifically designed for rescue on the high seas. Its design is a complex collaborative effort coordinated by Marc Van Peteghem, cofounder of the naval architect's firm VPLP and the designer Marc Ferrand. The design team includes survivors from the Platform for the Reception of Asylum Seekers (PADA), rescue sailors from SOS Méditerranée, caregivers from Public Assistance – Hospitals of Marseille, members of Pilotes Volontaires, chefs from Les Grandes Tables, and nearly 50 teams of researchers and students at universities, faculties and schools of art, design, architecture, social sciences and humanities from Europe and South America.

MEATS Elisava is amongst the most active of these teams and has been consistently working on this project since 2021.

The *Navire Avenir* ship caters to both the pragmatic needs of a medicalised shelter and to the less obvious but no less fundamental need to build a welcoming space for people in a state of extreme physical and psychological vulnerability. The ship is equipped with all the necessary facilities for the reception and care of survivors. It is also conceived as a portable public space, a floating square, a temporary dwelling and a place of collective life where hospitality is offered. Beyond these immediate and urgent needs, the *Navire Avenir* also functions as a research laboratory to imagine, develop and test desirable futures for communities on both sides of the Mediterranean. The project has been presented and debated in multiple contexts, the most relevant of which are the MUCEM in Marseilles (June 2022), the Centre Pompidou in Paris (October 2023), and on board the Ocean Viking rescue ship while on a rescue mission near Libyan waters (May-June 2024). The technical specifications for the ship's construction are very advanced and are currently in the financing stage with the ship to be built at the Marseilles shipyard as soon as possible



<Figure 3.1. here>

Figure 3.1. Navire Avenir presentation's procession, Marseilles 26 June 2022. Photograph by the authors, 2022.

Portable Public Space is our contribution to the *Navire Avenir* collective project. Since 2021, a team of faculty members from Elisava (including the authors of this chapter and Saúl Baeza, Marc Aliart, Ber Arce, and Curro Claret), have collaborated with Sébastien Thiérry, Marc Van Peteghem, Marc Ferrand, Ruedi and Vera Baur, and 51 post-graduate design and architecture students from around the world to contribute to making the *Navire Avenir* ship a reality. Each year has revolved around a different approach to the project with new layers added as we explore what it means to design and inhabit a 'portable public space'.

The first year's work, *Portable Public Space: Embodied Responses to the Mediterranean Refugee Crisis* (Paez et al., 2022), proposes new approaches to the European refugee crisis through intimate design and practices of care. The second year's work, *Portable Public Space: New Public Space Formats for the Navire Avenir Rescue Ship* (Paez et al., 2023), addresses the design of simple adaptive systems for the ship's deck to respond to the multiple situations on board, both foreseen and unforeseen. The third year's work, *Atlas of the Mediterranean as a Contested Territory of Survival* (Valtchanova et al., 2025), deploy mapping practices to construct an atlas in which the Mediterranean Sea is construed as a contested territory of survival.

All these different approaches deal with notions of 'home'. In the first case, home is construed as a performative, emotional space-time brought about through direct action and embodied, first-person perspectives. Secondly, home is hinted at through the detailed design of survivalist micro-architectures that prompt and facilitate the appropriation of the rough space of a ship's deck by its (temporary) inhabitants. Finally, home is also defined by a multi-scalar reality generated (or at least, buttressed) by the complex, contested imaginaries construed by critical maps which not only visualise some of the complex dynamics framing the Mediterranean refugee crisis but also offer actionable intelligence to transform them towards a fairer future.

PPS1_Embodied Responses to the Mediterranean Refugee Crisis

Portable Public Space: Embodied Responses to the Mediterranean Refugee Crisis is an action-based project to propose new approaches to refugee crises through intimate design practices of care. The Mediterranean Refugee Crisis refers to the period of significantly increased migration and refugee flows into Europe, primarily through the Mediterranean Sea, peaking in 2015 but still raging. Considering the unacceptable position of Europe regarding refugees where each country navigates between public, grand pronouncements on justice and opaque practices of 'terraqueous necro-politics' (Lo Presti, 2019), we felt that the first approach to this extremely complex and problematic subject had to start with ourselves. By avoiding the salvation paradigm, where international rescue is perceived as primarily coming from outside, and as such ends up neglecting the more effective approach of helping people to help themselves in the face of violence (Mégret, 2009), the project instead explores how to substitute European policies of distanced empathy by positing (our own) human bodies as instruments and loci of direct practice instead of merely being passive subjects. Given our limitations, we sought an approach that would allow us to address this grave situation as best we could as architecture and design students/researchers/practitioners. While it is impossible, from our privileged position, to put ourselves in the shoes of refugees, our experimentation with our own bodies explored new forms of politics of care through design, implemented in contexts of everyday life and in the safe space of consolidated urban fabrics.

Specifically, we questioned how urban public space acts as a potential catalyst for encounters with otherness (Stavrides, 2019), and what kind of (portable) public spaces could be imagined in the heterotopic conditions of a rescue ship, given that it is a space-time in which people live together without shared cultural, social or spatial codes. Because we cannot intervene directly on the space of the ship or with the bodies of refugees at this stage, we engaged our own bodies in our urban context to address this question. In order to do this, PPS1 deployed a series of affective transactions which referenced the socio-political refugee crisis in the city of Barcelona through a first-person perspective and dynamic experimentation with the body. We do not claim to have reproduced the conditions aboard a rescue ship or to fully understand the ordeal of refugees;

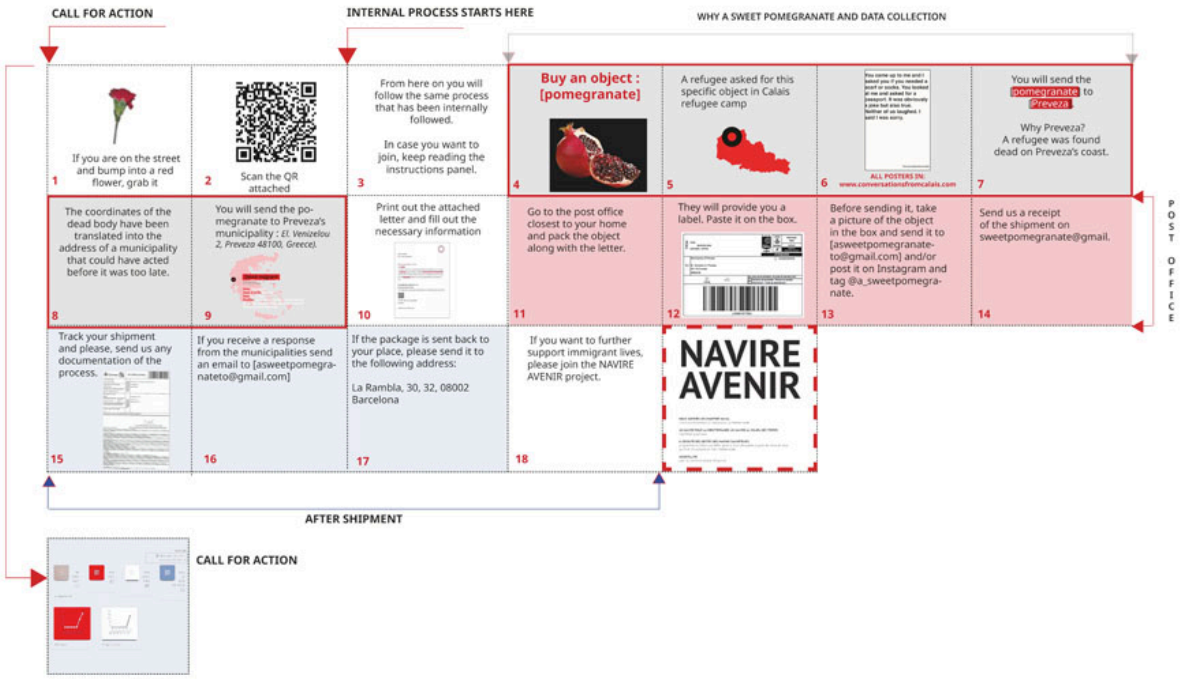
rather, we mobilise our own affectivity and vulnerability to explore the notion of a portable public space in the safe spatial context of Barcelona's consolidated public spaces.

The project was developed through several phases. Firstly, we engaged in body experimentation exercises and used them to proliferate fast, visceral reactions to basic notions of protection, affect and mourning. Secondly, building on the resulting bodily expertise, we used existing databases on the international refugee crisis and proposed a series of actions that literally perform this data in urban public spaces. The outcome of these 'performative mapping actions' is twofold. On the one hand, they infuse consolidated public spaces with new meanings about the refugee experience at sea to generate visibility for a grave societal problem. On the other hand, they induce embodied empathy in the performers, strongly affecting their visceral, intuitive understanding of the problem and thus expanding their capacities as designers to address it. In the final phase, we used game-based protocols to devise and perform further actions to explore and test some of the conditions we may encounter on a rescue ship in the safer space of Barcelona's public spaces.

The main purpose of all these exercises is to 'disrupt any established notion of "we"' (Butler, 2015), using temporary interventions to convert our bodies into counter hegemonic terrains for mourning, critique and responsibility with regard to the refugee crisis. Fundamentally, the project explores potentially new formats of portable public space related to the body-in-transit and proposes radical design approaches to the humanitarian refugee crisis that posit the human body as the locus and the means for a revised practice of care (Paez & Valtchanova, 2022).

PPS1 is a radically formless design proposal, where we posit the notion of medium design to foreground interaction between the main players: the (bodies of the) students, the (still incipient) ongoing collaborative imagining of the Navire Avenir, the (ever present) violence against refugees in European narratives and practices on migration, and our (frustrating) lack of direct agency as designers. The shift from a nominative to an active register is quite extreme, and PPS1's main outcomes – performative mapping practices – are boldly conceptualised and enacted as "protocols of interplay – not things, but parameters for how things interact with each other" (Easterling, 2021, p. 10). In this terrain, "indeterminacy, latency, entanglement and failure

[…], the very things that the modern mind hopes to avoid" (Easterling, 2021, p. 136) come naturally, and the endgame of these messy, embodied responses to the Mediterranean refugee crisis is to shake (our) complacencies and distribute agency.



<Figure 3.2. here>

Figure 3.2. Action protocol for 'A Sweet Pomegranate: A Collective Act of Remembrance'. Elodie Bodart, Mar Gené, Diana Mehrez, Mana Pinto, Sanjana Paramhans, with Roger Paez and Manuela Valtchanova, 2021-22.

For example, the proposal 'A Sweet Pomegranate: A Collective Act of Remembrance' does not offer solution(s) but plays with politically charged dark irony to hit where it (collectively) hurts. This protocol-based project starts by data mining the extensive *Conversations from Calais* catalogue, extracting a series of objects desired by the camp's refugees from the verbatim conversations collected on their website – e.g. a toothbrush, a passport, a sweet pomegranate (Conversations from Calais, 2020. This data set is then connected to data on refugee deaths by drowning in the Mediterranean through a form of activist postal art. A letter is sent to the official closest to the spot where each death occurred, accompanied by a refugee's object of desire

(informed by this catalogue), which is sadly no longer useful. The letter recognises the absurdity of the act and points to the need to urgently address it politically at all levels. Moreover, the extreme specificity of the data (i.e. the precise geographical coordinates where a death occurred and the singular, domestic object sent) brutally highlights the scope of the crisis while demanding effective policies to address it. The project proliferates this dynamic by leaving red carnations labelled with a QR code in Barcelona's public spaces. The QR directs the citizens who pick up the flowers to the project's Instagram and suggests they take action by sending objects that were desired by now-dead persons, prompting a proactive attitude through a collective act of remembrance. The project's cumulative effect is shown in the constantly updated itineraries of the acts of remembrance, in which dead bodies exert an effect on live ones.

Fundamentally, PPS1 proposes direct action protocols that avoid providing answers from allegedly expert designers. Exercising a sort of design *epokhé*, we work through our own bodies to express and inhabit our incapacity to design and to explore the sociopolitical entanglements that make our freedom small and puny with the undeclared hope of finding resilience in this messiness. These apparently absurd explorations enact medium design approaches based on 'generating interplay rather than solution, entangling networks, and multiplying problems' (Easterling, 2021, p. 122).

PPS2_New Public Space Formats for the Navire Avenir Rescue Ship

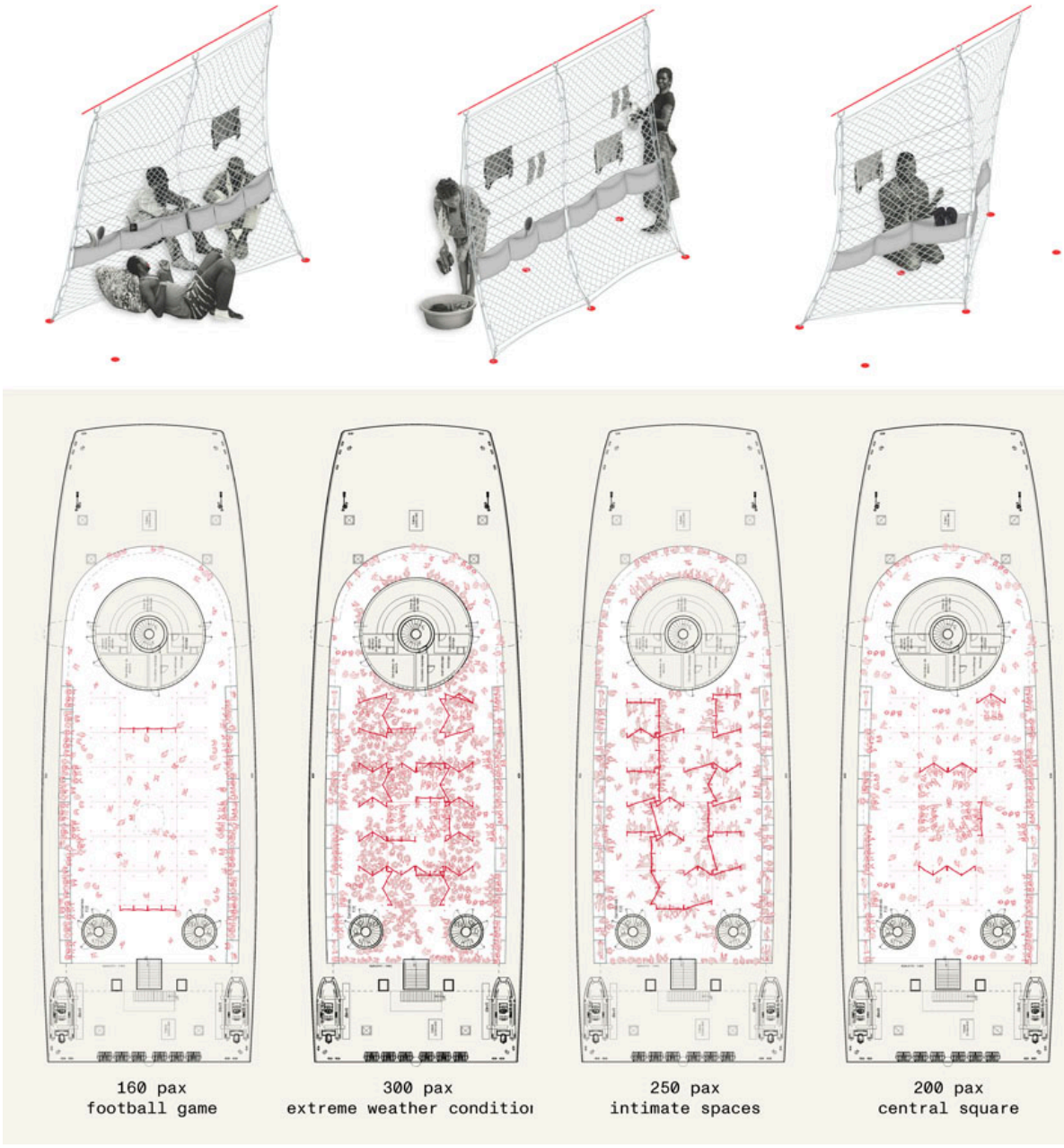
Where PPS1 centred on using our own bodies to transform urban public spaces, PPS2 shifted the focus to the bodies of the refugees on board a rescue ship. As the naval architects moved forward designing the ship, we engaged in contributing to the detailed design of its deck. *Portable Public Space: New Public Space Formats for the Navire Avenir Rescue Ship* addressed the design of simple, adaptive systems for the ship's deck to respond to the multiple situations on board, both foreseen and unforeseen. As the ship's deck is the space where refugees spend most of their time, it was the obvious choice to test how the articulation between body and design can generate a sort of zero-degree public space in a drifting heterotopia. As such, a portable public space can be generated through practices at the intersection of designed systems and bodily actions. This

combination of systems (things) and actions (life) is intended to usher in and nourish a public space of sorts in a context devoid of a stable framework (in spatial, relational or narrative terms), that might promote a sense of intimate protection, trigger a sense of belonging and encourage collective sharing amongst an extremely vulnerable population.

The project was developed in two phases. In the first phase, with the help of the extensive hands-on experience of some of *Navire Avenir*'s partners and their databases, we researched, mapped and visualised possible behaviours and uses for six given scenarios of the deck's temporary use (eat/drink, rest, protect, socialise, play and sleep). This was a crucial task in becoming intimately acquainted with the affordances and limitations of the basic configuration of the ship's deck. In the second phase, we developed several detailed design proposals for a simple system with flexible configurations to respond to the multiple situations on board, promote agency and autonomy for the refugees and facilitate the crew's tasks. A ship's deck is usually designed in a very basic, matter-of-fact way, since it is typically a space of movement. The task we set out to achieve was to design *plug-ins* (Manzini et al., 2022) to enhance the performance of this basic space while preserving its underspecified and ambiguous quality. This is crucial to maintaining the deck's functional flexibility, spatial adaptability and relational temporality in the face of unforeseen situations arising from the 'certainty of uncertainty' (Poerksen, 2004). These proposals employ formats of care-based design to explore portable public spaces for use in situations that lack the framework of conventional public space, while accounting for the harsh physical and emotional conditions of a ship's deck. Moreover, they draw on active inhabitation processes that even, or especially, in this unforgiving context, harness the constitutive unpredictability of human beings and our paradoxical capacity to await surprise (Depraz, 2010).

In PPS2 we used the notion of active form to conceive and design minimal devices that proliferated the affordances of the rescue ship's deck. Each of the six different design proposals that were developed used simple, 'time-released protocols' (Easterling, 2014b, p. 39) to facilitate the temporary generation of portable public spaces aboard the ship. The core idea is that rather than designing specific forms or closed solutions, we designed systems that encourage or cater to activities we know will take place (although we never know when or how) to provide protection from adverse weather, maintain stability in the relentless ship's movement, gather in groups to

talk or sing, quickly convert the ship's deck into an extra space for sleeping or resting, to eat and drink, collectively play or be alone when needed, to name but a few. PPS2 design proposals used nets, slacklines, fabric partitions, storage benches or floors because of their ability to facilitate life on the ship's deck, as well as initiating various forms of (assumed but underspecified) interplay between the rescue ship's passengers and their physical environment through minimal devices. Carefully designed as active forms, a hook may suggest a connection, a net a spatial arrangement, and a bench a form of storage.



<Figure 3.3 here>

Figure 3.3. Design proposal for Navire Avenir's deck, 'Inhabit'. Francesca Moroni, Paola Sala, Iakovina Syrianou, with Roger Paez and Curro Claret, 2022-23.

Aiming to create a versatile and portable public space, "Inhabit" revolved around two key concepts: gathering and agency. Collectively, the proposal aimed to foster a sense of community

and autonomy by providing functional elements such as seating, storage, privacy partitions, and safety provisions, all of which are customisable by the passengers themselves to actively engage with and transform the ship's deck and to address temporary needs and desires. The design comprises 24 benches and 36 nets. The space beneath the benches can be used for storage, including pillows that can be placed on top for added comfort. The nets with hooks for dividers, clothes hanging, and storage pockets, offer privacy and protection from harsh weather conditions. With a remarkable range of movement, they can be inclined, warped, or folded to create diverse spatial configurations – an organic and flexible approach for the best possible comfort and functionality. Not only do the nets serve as dividers, offering privacy within the bridge space, but they also act as curtains, shielding occupants from adverse weather conditions such as strong winds, rain, and intense sunlight. The nets are securely fastened using hooks spanning from floor to ceiling, ensuring a tight and stable placement. This enables passengers to maintain stability by holding onto them for support and safety during the ship's movement. Encouraging active participation from passengers in continuously redesigning the space is a key aspect of this proposal, making simple actions indispensable for the functioning of the temporary elements and empowering passengers to shape and personalise their own spaces, emphasising agency and autonomy and fostering a much-needed sense of ownership of this zero-degree public space.

Fundamentally, PPS2 proposes design solutions for the ship's deck that explore the notion of portable public space in an emergency, temporary situation. Exploring the concept of active form, the project uses design approaches that generate affordances to bolster the agency of the people who find themselves caught in this humanitarian refugee crisis, positing the human body as the locus and the means for a revised practice of care. Our research prompts a sense of purpose and a will to make life better for refugees – all in a very minor key and in the dismaying context of a rescue ship, which ideally should not have to exist in the first place.

PPS3_Atlas of the Mediterranean as a Contested Territory of Survival

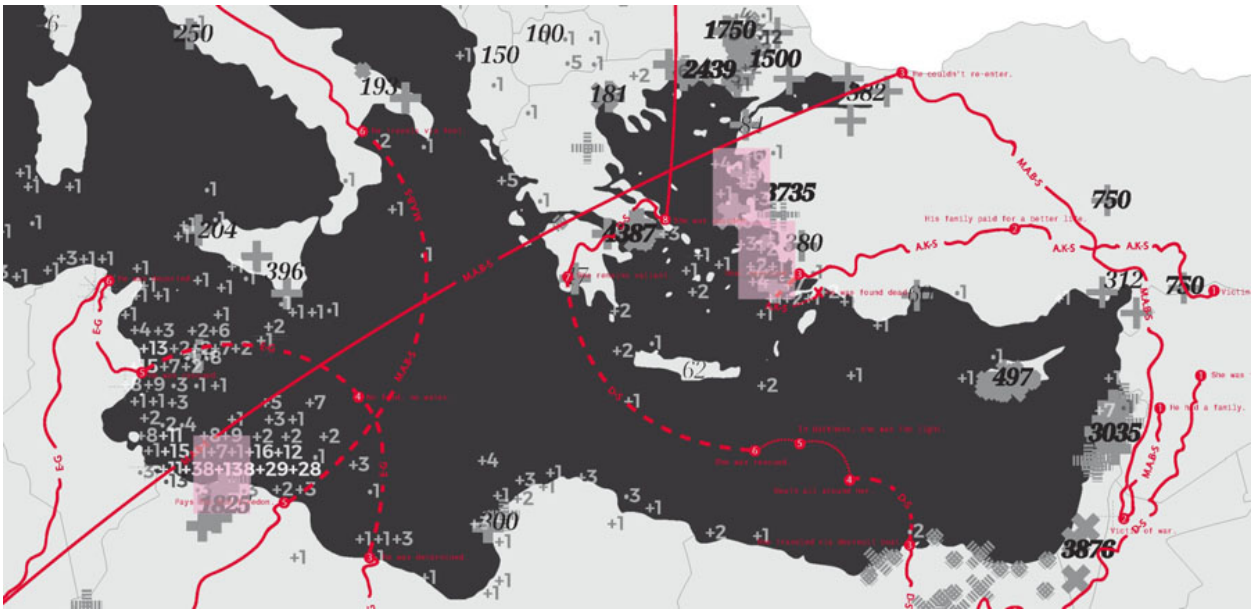
PPS3 centres on the Mediterranean Sea as a 'deathscape' (Lo Presti, 2019, p. 1354), where the act of mapping becomes a critical action to intervene in and contest the hegemonic regime of truths that buttress Europe's unacceptable response to the refugee crisis. In this sense, PPS3 is developed as a multiscale atlas of the Mediterranean as a transnational 'public' space and a contested territory of survival. The project builds original maps that help to identify and visualise the processes of forced migration entangled in the complexity of the Mediterranean refugee crisis.

We place special focus on the need to study and understand this phenomenon as an ongoing global process with historical and colonial origins, in which the word 'crisis' needs to be revisited because 'it is not a transparent term, but rather a pejorative shorthand that produces a specific anti-migrant rhetoric' (Lo Presti, 2020, p. 6). In this context, the term 'crisis' too often serves as a rationale for emergency protocols and the introduction of further control measures (Cantat et al., 2020; Drotbohm & Hasselberg, 2019). In response, PPS3 attempts a critical interception of this phenomenon by developing a forensic perspective on the vast landscapes of places of exceptionality including refugee camps, border walls, maritime blockages, internment camps, and countless dead bodies of refugees who find death therein. The project builds a complex network of 'formations of subjectivity', where working with data on 'the disappeared, the missing, or the hidden' (LaBelle, 2018, p. 27) becomes a practice of resistance confronting the reality of the absent and the missing. One of the main questions triggered by this project is how processes of justice and accountability can emerge from a series of cartographic transactions with data on bodies, politics and events – 'to present the facts about this old world that is in such bad shape and to sketch out innovative proposals that could point out a way out of today's dilemmas' (Baur et al., 2017).

The atlas is divided into three different categories of mapping operations:

The first, 'Mapping conflict: Identification and visualisation of the current sociopolitical conflict', relates to the history of Europe and migration. This series of maps attempts to juxtapose the different conflicts around the Mediterranean underscoring the complexity and the plurality of perspectives on this contested territory. The maps adopt a militaristic vocabulary and

divide the conflicts into four categories: logistics of power, hybrid conflict, war games and kill chain.



<Figure 3.4. here>

Figure 3.4. Map detail of 'Cartographies of Hospitality'. Josefina Gestoso, Kiran Karwal, Diego Mata, Majka Tkaciková, Axelle Van Eupen, with Toni Montes and Manuela Valtchanova, 2023-24.

The second series of maps is 'Cartographies of hospitality: Identification and visualisation of current rescue operations', which focuses on rescue efforts and the death toll of refugees seeking sanctuary. It challenges the concept of 'hospitality' by mapping quantifiable data on un-assisted sea accidents, deaths by drownings, pushbacks and drift-backs intersecting them with a landscape of personal testimonies describing how refugees experienced European hospitality. This collection of maps also develops a critical depiction of the global migration movements in the period 2016-2023, building a diagram of vectors to show the intricate dynamics of migration flows to Europe. By analysing the origins, routes and destination patterns, the study aims to provide a nuanced understanding of the ongoing migration crisis and the evolution of migration patterns between the ten Asian and African nations that contribute to the European migrant population and the European countries where this population is arriving or is currently settled.

The third series is called ‘Heterotopic public space: Identification and visualisation of different instances of heterotopias in the Mediterranean Sea and its shores’. It establishes a range of heterotopic places related to the forced migration crossings in the Mediterranean Sea, understanding the heterotopic migratory public spaces as spaces with spatio-temporal and social conditions, which emerge as a result of the migratory phenomenon. This study delves into the critical entanglement between three key aspects – space or spatial infrastructures and conditions, temporality or the different durations and temporal frameworks of the processes and the implemented operations, and institutional aspects or the formal or informal conditions of management and control. The range of heterotopic spaces was based on places such as ports, borders, informal refugee camps, formal refugee camps and rescue boats. The research examined the organisation, temporal aspects and regulations within these spaces.

For PPS3 we harnessed the notion of subtraction by using maps that powerfully reveal harsh geopolitical realities by very explicitly removing all information not directly relevant to the issue at hand. Mapping is a technique of sense-making through subtraction. Indeed, mapping is a process of selection, a way of construing actionable knowledge through a positive act of restraint. Posting only relevant information (such as accidental deaths at sea, as reflected in Figure 4.1), the map forces us to objectively face often-ignored realities of the Mediterranean, a so-called cradle of cultures now turned into a mass grave of refugees. When making a map, the information posted is as important as the information not posted, as this selection defines its research focus, its narrative and, most relevantly, its operativity, i.e. the map’s capacity to prompt transformative action (Paez, 2019, pp. 50-52). Moreover, in PPS3 the concept of subtraction is also operative because it characterises the Mediterranean Sea through realities of removal and destruction: latent and full-blown conflict, migrants’ deaths, and spaces of exception that support invisibility, exclusion and segregation. Focusing on these bleak realities is not only an ethical must, but also an attempt to provoke a response, using design as a transformative lever: ‘an alternative artistic repertoire takes subtraction in hand and shapes it as a construction rather than a negation. […] Even the most devastating disasters potentially rewire building and landscape networks with new associations and adjacencies’ (Easterling, 2014b, pp. 34).

Conclusion

This chapter proposes different approaches to an expanded idea of 'housing' based on radical temporality in emergency situations and posits design as a way to address questions of domesticity, comfort and intimacy in a drifting heterotopia: '*...we need* (floating) *cities of* Homefullness'.

Keller Easterling's conceptual triad (medium design, active form and subtraction) is a powerful apparatus to frame this debate from the point of view of design. In the three iterations of the *Portable Public Space* project presented in this chapter, Easterling's framework offers fertile ground for exploring new approaches to design and architecture that focus on interplay and do not shy away from (spatial) design's political role. These approaches understand that 'space is an inclusive mixing chamber – an especially potent carrier of overlapping of political, financial, and environmental ecologies that graphically model some of the world's most intractable dilemmas' (Easterling, 2021, p. xi). And intractable, indeed, are the geopolitics that regrettably force us to imagine floating cities of *Homefullness*.

Risk and vulnerability are crucial to enacting this primeval, often brutal form of *Homefullness*. We often forget that the safety of a home cannot be taken for granted for many people all over the world. While we should indeed demand 'support for all members of the community to meet common human needs, affordable rent and sustainable housing for all' (Macarow, Haslem & Knutagård, 2021), we would do well to explore other forms of supporting those demands besides (the extremely necessary) established housing types and conventional housing programmes. For instance, in the extreme case studies presented in this chapter, the (infra)structural elements of design are never, in themselves, a guarantee of certainty or stability, but rather a support to deploy simple, situated acts of inhabitation. Understanding risk as 'openness to indetermination' and vulnerability as our 'permeability and plasticity' (Hans Jonas, as cited in Depraz, 2010), the Portable Public Space project strives to understand home more as a verb than as a noun, a practice more than a structure, thus opening the possibility to infuse *Homefullness* with new

meanings in less testing contexts. In that sense, we should perhaps rephrase our initial statement: rather than with a blanket, housing begins with a hug.

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