URBAN + INTERIOR

Suzie Attiwill, Elena Enrica Giunta, Davide Fassi, Luciano Crespi and Belén Hermida.

INTRODUCTION

The conjunction 'urban + interior' brings together two conditions which are often posed as dichotomies. Here rather than a relation of either/or – *either* interior *or* urban – the relation is one of addition, of putting together in a propositional manner.

Making relations between interior and urban is not new, and especially not in the discourse of interior design and interior architecture. The writings of the philosopher Walter Benjamin are often cited in histories and theories of interiors – dynamics between interior and urban expressed in the relation between the private interior of the collector and the urban industrial city; the flâneur's urban meanderings and outside-in gaze. Over a hundred years later, the question of how to inhabit the urban is still pertinent but the conditions are different. Delineations of private and public, spatial and temporal relations inflected by industrialisation, globalisation, migration and digital technologies have transformed interior and urban environments.

The proposition of the conjunction urban + interior posed in the current issue of this journal invites consideration and experimentation in relation to questions of inhabitation in urban environments and how might the urban infiltrate interior environments. This involves not only thinking about the conjunction coming from interior design in relation to the urban but also the transformation of the interior by the urban. The photographs and writings of Mark Pimlott, addressing the issue of interior territories and the public interior, and the architectural historian Charles Rice and his work on interior urbanism are significant contemporary contributions to and examples of the criticality and potential of this conjunction.

The impetus for this issue is the pressure of an expanding discipline – interior design and interior architecture – developing practices and techniques in ways that are not necessarily framed by an architectural context as a determining factor but focus on ways of living, questions of wellbeing and belonging, social and cultural practices

In November 2013, in a restaurant in Milan, a group of us – academics from three different universities and cities, and sharing a passion for the potential of urban interior design – decided to propose a special issue of the *IDEA Journal* to bring attention to the topic and extend the conversation to other colleagues around the world. We were also curious to see what kinds of propositions and concerns arose from putting urban and interior together.

The fact that this proposition came from design academics inflects the nature of the call for submissions. There is a focus on the conjunction as a design proposition that could be posed to students in design studio briefs, and a motivation to gather current thinking and practice with a view to informing design research and teaching practice. There is an aspiration for the articulation and capturing of this research to enable and give further impetus to the new discipline – urban interior design and interior urban design – that is emerging.

Like the lunch in Milan, this issue of the *IDEA Journal* brings us together to share and discuss the conjunction of urban + interior and its potential. By way of introduction, we will each describe our urban + interior conjunctions situated within different institutions and cities – RMIT University, Politecnico di Milano and the Universidad CEU San Pablo; Melbourne, Milan and Madrid respectively. And then – by way of concluding and also opening up potential trajectories and future concerns – we gather some of the refrains that circulate through the submissions, brought into focus by those who have joined the conversation, critical thinking and research.

We hope readers will also make their own connections and that the emergence of urban interior design will continue to flourish, as it is evident that it is a rich and fertile area for research, designing, thinking and transformation; and for the disciplines of interior design, interior architecture, urban design and architecture.

URBAN + INTERIOR | {UI} URBAN INTERIOR
Suzie Attiwill

Since the early 1990s, the Interior Design program at RMIT University has had an intense engagement with the city of Melbourne as an interior project. At this time, an expanded idea of what interior design practice could be was introduced and for the past twenty-five years the city has been a laboratory for design studio projects. This was also due in part to the fact that the RMIT campus is located right in the city of Melbourne and also that Melbourne is a city of interior qualities and atmospheres. The central city area is composed of laneways and arcades – many of which, in the early 90s, were overlooked and neglected spaces. Student projects addressed 'the space in-between', ephemeral happenings and events with the Situationists as precedents for many design studio topics and final major projects. A culmination of this period was the publication of *Interior Cities* (1999)[1] – a book that documents seven years of outcomes from the Interior Design program, addressing the design of interior space through 'work that is deeply urban and the

configurations, reflections, references and forms of expression emerge from the study of urban space'.[2]

In more recent times, the criticality of being situated in the city of Melbourne, and a focus on the urban, became central to RMIT University's strategic plan (2010-2015). The changes to the city of Melbourne over the past twenty years have been significant – transforming from a central business district (CBD) to a residential environment, and this continues (between 2004 and 2014, the number of residents increased by 142 percent[3]). There is also an increase in cultural diversity and hence different ways of inhabiting the city – such as informal eating, small bars, and all-night weekend transport (introduced in January 2016).

In 2007, as part of the development of research groups within the university, Professor Leon van Schaik, leader of the *Customising Space* research cluster at RMIT's Design Research Institute, initiated the *Urban Interior Research Group*. He brought together a trans/multidisciplinary group of researchers from the School of Architecture and Design to address the significant changes happening to the urban fabric of Melbourne as a result of increase in population and cultural diversity.

This became *urban interior {UI}* – a term which acts an umbrella under which people gather. A temporal and mobile space which opens to accommodate and connect people – U and I – in processes of exchange and production. *urban interior* is not a term which is defined in advance of activity so much as a problematic continually posed through research and projects. As a collective, its composition changes as different people connect and collaborate on projects. To date this collective has included different practices and disciplinary nuances from interior design, industrial design, landscape architecture, architecture, visual art, craft, fashion, performance-based practices and sound. The professions traditionally charged as experts of the urban environment – urban planners and urban designers – are absent as new ways of inhabiting and experimenting in the urban environment are foregrounded. The group transforms according to the project, the space and time.

A series of {UI} colloquia have been held with key figures from government, arts organisations, other universities and professions being invited. Undergraduate design studios offered resulting in a series of design scenarios. An example is *Urban Rooms* – an interior design studio that asked students to propose an urban interior for central Melbourne.[4] There was also an expansion of *urban interior*'s activities to Berlin as part of an academic exchange by one of the founding members, Rochus Urban Hinkel. During this time, Rochus ran a colloquium and offered design studios at TU Berlin addressing the provocation of urban interior. Colleagues in other cities also contacted *urban interior* to establish potential exchanges. One of my co-editors for this issue – Elena Enrica Giunta – joined us while we were in Berlin for a {UI} Colloquium and participated in the *Temporal Occupations* field trip I organised with RMIT Interior Design students. At that time, Elena was working on her PhD, which addressed the concept of urban interior. Exhibitions were another important mode for experimentation. While there were several, the *Urban Interior Occupation* at Craft Victoria in 2008 has been the most significant and involved a ten-day occupation of a gallery space.[5] In 2011, the group published a book that included a chapter by each {UI} member and also invited others to contribute their research, thinking and/or practice connected to the topic of urban interior: *Urban Interior. Informal explorations, interventions and occupations.*[6]

And from there, the connections have proliferated. Davide Fassi, another co-editor of this journal, initiated and edited the book *Temporary Urban Solutions*, inviting me to contribute a chapter on the urban interior research I was doing – the chapter is titled 'A Temporal Consistency'.[7] This was followed by an invitation to offer a workshop in November 2013 as part of the Masters Intensives, School of Design, Politecnico di Milano – an invitation extended by my co-editors Luciano Crespi and Davide Fassi. The workshop addressed the topic of 'urban interior' and invited the students to become interiorizts.[8] Further connections have been made with colleagues at the Universitas Indonesia in Jakarta who held a conference addressing interiority and urban conditions.[9] The conjunction of urban and interior has – much like the multidisciplinary beginnings of the *Urban Interior Research Group* – engaged other design and craft disciplines such as jewellery and

textiles. I was invited to guest edit an issue of *Craft Design Enquiry* addressing design and the urban environment – the title became *A World in Making. Cities Craft Design*.[10]

All of the above signal the vibrancy and vitality of this emerging discipline for practice, research and education as a field of experimentation that embraces diversity and change; where concepts and conditions of urban and interior – separately and conjunctively as urban interior and interior urban – are transformed and transforming.

URBAN + INTERIOR | DESIGNING SCRIPT
Elena Enrica Giunta

The nature of design disciplines, which are underpinned by a concern with the user's/community's perspective and an approach towards radical innovation, means that this concern and approach is brought to the condition of the urban. The effect is a focus on issues of regeneration, appropriation, temporary inhabitation and the urban environment as a participatory laboratory. My professional and academic practice is sensitive to these topics in relation to the design of spaces and supportive equipment for more livable interiors of our cities.

A first step on this trajectory was my PhD research: a survey about the changed paradigm of living starting with anthropological literature and terms such as *Homo Videns*[11] or the idea of *Barbarian Age*.[12] The need for new habitats due to changes in the social habitus where the emic perspective as the subjective experience of space interaction, and the ephemeral nature of inhabiting both in physical and in semantic dimensions, is valued. The research drew on a series of transactions between people and things to develop a model of 'personhood' in which goal-directed action and the cultivation of meaning through signs assume central importance. Recent literature on the 'sharing economy' uses the word 'sharing' rather than 'possession' and changes the concept of meaning as something carved out of things to one of collective sense-making practice by use.[13] This changes the approach to the design of interiors, creating a practice of 'scriptwriting' which considers others and

makes relations between bodies (users, inhabitants, citizens, travellers and so on), objects and spaces (both temporary and permanent), and other 'non-designed' aspects such as nature.[14] In this process, the designer can engage directly with 'users' or make open-ended design solutions in order to promote participation and belonging and thereby activate co-producing by use. Participatory processes are necessary to evolve public spaces into collective ones.

More recently, I managed DeCA (Design Culture Accoglienza, which translates as 'design that welcomes diversity')[15], whose aim was to underline the impact of design of the interiors on the everyday lives of refugees in urban reception centres; redefining qualities and design criteria (comfort of environment, accessibility of signage, visibility of services and structures in the city, and potentiality of citizens' engagement) in order to establish better conditions of welcome, shared living, dignity and citizenship reciprocity. This experience further developed the concepts investigated in my PhD and led to further reflection and the identification of 'cultural affordance' as a key value, as well as making clear the profile of the interior designer as an actor able to engage in a multidisciplinary design team, as a socio-technical professional who can support change-making and activism with his/her own tools and nurture a deep cross-cultural approach.

URBAN + INTERIOR | TEMPORARY URBAN SOLUTIONS
Davide Fassi

Temporary installations, performances and urban actions organised in public spaces are nowadays a response to social, cultural and spatial differences. Since 2008 my research and didactic activities have been focusing on how public space can be re-shaped, infrastructured and made responsive to people's needs by moving from a top-down approach to a grassroots one.

I have explored these issues through three main actions: the masterclass *Temporary Urban Solutions* (with one of its successful outcomes: *Coltivando – The convivial garden at the Politecnico di*

Milano), the research project *campUS – Incubation and settings for social practices* (with the support of the DESIS Network – Design for Social Innovation and Sustainability) as well as the Master of Urban Interior Design (MUID).

In 2011, I began an investigation into how hidden public space – such as the Politecnico di Milano's Bovisa Campus – could be opened up by the university community (students/designers/staff) to create extra space for the everyday life activities of residents who live in the area. As part of the investigation, I tested a design education experiment by offering a masterclass called *Temporary Urban Solutions* based on user/community-centred design, using co-design methods and creating a deep immersive experience in the neighbourhood for postgraduate students. We challenged the theory of designers as solution-developers for people and instead posed a model that allows people to design by and for themselves[16] asking the students to open a dialogue with the local community, with associations or informal groups.[17] The students tested the design actions in a one-day event in the campus area called *C'è spazio per tutti / There's room for everyone*. One of the outputs was carried forward and became a permanent project: *Coltivando*, a community garden that brought residents back to the university campus more regularly by involving them in continuous activities (set-up, maintenance, etc.).

The bottom-up actions of active groups of citizens are often combined with top-down actions of institutions[18] that, together, trigger a virtuous process of social engagement. This creates opportunities for social transformation and sustainable growth that modify the current pattern, replacing the old individualistic values with a new sense of community, sharing, exchange of knowledge and information, and mutual support. These two initiatives, a temporary event and a permanent community garden, generated awareness in the local neighbourhood of the role of the campus and the university as public space.

campUS – Incubation and Settings for Social Practices, a funded research project I applied for and which is now financed by the *Polisocial Award* (2014) – a prize that awards social innovation research projects within Politecnico di Milano – explores how projects dealing with urban interiors could be scaled up: from an output incubated in a design department as a temporary solution in a university campus, to long-term solutions to be put into the local context.

URBAN + INTERIOR | THE [MUID] APPROACH
Luciano Crespi and Belén Hermida

'Imageability' is the term used by Kevin Lynch in his masterful 1960 work *The Image of the City*, to define the 'quality that gives a physical object a high probability of evoking a vigorous image in any given observer' and therefore allows the object not only to be seen but also to be 'presented sharply and intensely to the senses'.[19] After the supposed death of public space – according to the American sociologist Richard Sennett[20] – due to the irruption of intimacy in daily life that has

pushed people into searching in the private sphere for that which is denied in the public realm, we are now facing the revival and appreciation of public space for a purpose that, however, appears profoundly changed when compared to the past.

Contemporary cities are composed of a population expressing different expectations, in which images are represented overlapping one another and in which different ideas of the city coexist. In each of these 'desired cities' it is precisely the nature of public space that plays a decisive role. Having long lost its character as a specialised place, the contemporary urban space is now required to accommodate the user's multiple modes of consumption, allowing each one of us to build a sort of personal palimpsest, on the basis of which one can also interact with existing devices. In other words, public space can be understood as a pause in the city's choreography, which must be able to take care of other requirements besides living, in which the individual and the collective dimension must somehow coexist.[21]

This is why one can now think that *urban interior design* represents a new discipline, for which the reference to interior represents both the need to work in the wake of a culture that focuses on the relationship between people and environment, and the search for a new culture of living. The reference to design recalls the need for action in the unresolved spaces through a fit-out approach. Therefore, in the belly of the 'showcase city' the fit-out culture has the opportunity to test its ability to 'stage' events that have their own time, whose ephemeral quality is actually far less significant than the need for them to be a 'meaningful event'. And it is when the fit-out 'comes out', bursts into the city, that new, unthinkable prospects of disciplinary redefinition appear; even new interdisciplinary dialogues. The goal is to make urban interiors not only hospitable, but also full of new cultural, anthropological, symbolic meanings thanks to the use of languages that can synthesise the various disciplines involved to confront the issue of 'imageability' in contemporary environments.

In that context, Luisa Collina – president of Cumulus Association, president of the School of Design of Politecnico di Milano and our mutual friend – introduced us in Milan, back in 2011. As chair of Interior Design at Politecnico at the time, I (Luciano) was already interested in developing an academic context for urban interiors and looking for an international partner in this endeavour. Politecnico di Milano is world-renowned in interior design, while Universidad CEU San Pablo in Madrid is very strong in architecture and urbanism, granting professional registration in Spain. That initial meeting was crucial to discovering common interests and combining the know-how of both universities in an innovative way.

Many other meetings and long conversations finally resulted in the first edition of the Master in Urban Interior Design: Public Living Spaces in Contemporary Cities, [MUID]. Taught entirely in English, this one-year, full-time program includes a dual study experience in Milan and Madrid, in which theory lectures alternate with intensive design workshops. Upon successful completion

of courses and workshops, internships at leading firms and institutions in the public and private sectors offer students the opportunity to put their studies into practice.

[MUID] is an innovative inter-university program based on the construction of the physical identity embedded in the millennial culture of public space in Spain and Italy. It is an opportunity to enhance specific professional skills in an academic and professional context in between two cultures, two methodologies and two countries. The program is a challenge to pay attention to the seams between elements in a city, the interstitial spaces: to 'mind the gap', so to speak. It underlines the importance of urban voids in the collective life of people, offering the experience of a multi-disciplinary international faculty of architects, intellectuals, designers and media professionals in a relationship of inter-disciplinary creativity.

What makes [MUID] special is its dual focus on the design of urban interiors. The program requires a gradual approach to public space from its urban configuration to its vitality and role in civic life, focusing on non-built areas such as squares, streets, parks, roundabouts and other undefined urban voids, taking into consideration both the container and the content. Such urban voids are designed, equipped, furnished, connected and networked. To design the void is not the same as to design in a void. In the first case, we design the urban spatial structure that gives meaning to the city. In the second case, public space is developed and confronted with a people perspective and the temporary nature that characterises our collective life.

Thus, Madrid courses and workshops focus on the design OF public spaces – the CONTAINER of public life in contemporary cities. Classes and workshops address the long term and the taxonomy of public space; exploring topics of creation, transformation, preservation, implementation and management through historical and contemporary case studies.

Conversely, Milan courses and workshops focus on the design IN public spaces – the CONTENT of public space in contemporary cities. Classes and workshops address the short and medium term, the 'temporary city', exploring topics of diversity, reuse, reversibility, event, hospitality and entertainment. The issues addressed in Madrid are developed and confronted with the temporary nature that characterises current and future uses of contemporary public living spaces.

Our alumni and students are architects, interior designers and urban planners who come from all over the world and have different language, culture and education backgrounds. In the first two editions, [MUID] has bred a new generation of urban interior designers – from Spain, Lebanon, Pakistan, Italy, Bolivia, Syria, Canada, Iran, Mexico, Indonesia, Pakistan, Uruguay and Vietnam to name some of the countries involved – who were able to rise to the challenge launched by these two prestigious academic institutions: learning a state-of-the-art design methodology to give concrete form to urban interiors that will host new collective needs and opportunities, according to our places and time. In October 2016, we will offer the third edition of [MUID].

URBAN + INTERIOR | CALL AND REFRAINS

The call for submissions sent out through the editors' networks attracted 83 registrations of interest that resulted in 41 full submissions, all of which were double-blind peer reviewed by 58 reviewers, and from which a maximum of eight submissions could be selected for publication. The numbers are cited here to give a sense of the rhizomic nature of the network and the many connections that confirm urban + interior is a significant emerging research area (and as discussed above, one can say discipline given there are now masters programs in this area). The conjunction creates a new lens for seeing existing practices and developing new ones.

To follow is a gathering of some of the reiterated concerns that course through the papers. The individual contributors have not been identified, in order to focus on what might be considered collective expressions of urban + interior. The phrases and concerns of each author(s) will become evident when one reads the individual contribution.

The dominant refrain is one that comes from an interior position and engages with urban, rather than the other way around. Perhaps one could speculate that this is evidence of the expanding nature of interior design as discipline – and that the disciplines of urban design and planning are yet to consider to the concept of 'interior'.

Some refrains:

In relation to the urban, the contemporary city as a place of transience and its effect on a sense of belonging and hence wellbeing inflected many papers, raising questions of how to inhabit the urban environment and the impact of urban density and new technologies on inhabitation and everyday life.

Domesticity is a repeated reference – the connection here with interior design in relation to the urban environment proposes the potential for a new term for urban + interior: domesti[city]. In the submissions, domesticity is often connected with ideas of comfort, intimacy, familiarity, atmospheres and hence belonging and meaning, and how these are transferred outside the house through need, which may also produce political as well as social collective cultures. One refrain was that of the domestic boundaries of inside-outside continually shifting in response to social events.

Boundaries are challenged and traversed, in moves away from defining interiors by enclosure to positioning 'interior' as a relational condition and in the process redefining private and public, inside and outside. Urban + interior can produce 'informal territories' according to a temporal situation; where boundaries become porous. New technologies redefine many existing differentiations between physical and digital space.

The focus on social and cultural production is also foregrounded where urban + interior produces a collective sense of belonging, social cohesion and 'emotionally-involved participation' producing 'instant communities', social networks, 'social streets' and an 'increasingly cosy city'. Crowdfunding and social media become strategies for the production of urban interiors. Temporal occupations created by a sense of continuity through the social and cultural connections where 'spaceless subjects' find a place of 'temporary ownerships'. The experimental and provisional as event-based temporal occupations are foregrounded.

The importance of the 'micro-scale' as an affirmation of interior scale that involves people from the beginning, as distinct from an urban planning overview, is reiterated. The idea of a new 'bottom-up urbanism' based upon collective responsibilities is poised in a shift of roles from urban planners to interior architects/designers. Urban activations and transformations through interior interventions/extensions into the urban environment become strategies for engaging 'interior' in the urban. The effect of the urban on inside spaces is also addressed – and the development of new strategies which are based on interior design priorities; 'soft densification' and the contribution of an interior strategy to these situations as distinct from urban policy.

Pop-up urban planning, virtual networks, activism via installations in the urban environment, bottom-up approaches, 'designing new scenarios to reactivate urban spaces', design studio labs to actualise different scenarios; interdisciplinary approaches bringing together interior design, social sciences and urban planning/design – are offered throughout the journal.

CLOSING | OPENING REMARKS

So, by way of a closing remark that opens up the potential that is apparent in bringing urban and interior together it is worth noting that the call for urban + interior has collected the cities of Shanghai, Manhattan, Jakarta, Hong Kong, London, Stockholm, Madrid, Manila, Melbourne and Milan. The twenty-first century is a time of significant continuing change to urban environments and cities. In 2015, the momentous and unrelenting movement of people seeking refuge in cities other than their own brings to the foreground all of the above issues that have emerged in this journal through the conjunction of urban + interior such as the need for belonging, wellbeing, 'temporary domesticised spaces', 'informal territories', social and cultural participation. The urban environment is being transformed in social and cultural ways – perhaps more so than through the built environment. From the discussions in this journal, the emerging discipline of urban interior design is well placed to address these pressing challenges through interior strategies and techniques.

NOTES

1.   Ross McLeod, ed., *Interior Cities* (Melbourne: RMIT University, 1999).
2.   John Andrews, "Designing Education," in *Interior Cities*, ed. Ross McLeod, 9.
3.   City of Melbourne. "Future Population (Central Business District)." http://melbournepopulation.geografia.com.au/areas/CLSA01/tables/future-population [accessed 23 January 2016].
4.   For a discussion of this studio and others see: Suzie Attiwill, "Urban *and* Interior: techniques for an urban interiorist," in *Urban Interior. Informal explorations, interventions and occupations*, ed. Rochus Urban Hinkel (Germany: Spurbuchverlag, 2011), pp. 11-24. Suzie Attiwill, "Urban Interior: interior-making in the urban environment," (paper presented at the *2011 IDA Congress Education Conference*, Taiwan, October 4-26, 2011).
5.   A discussion of the Urban Interior Occupation, Craft Victoria is also included in the texts cited above.
6.   Rochus Urban Hinkel, ed., *Urban Interior. Informal explorations, interventions and occupations* (Germany: Spurbuchverlag, 2011).
7.   Suzie Attiwill, "A Temporal Consistency," in *Temporal Urban Solutions*, ed. Davide Fassi (Rimini: Maggioli Editore, 2012), English pp.147-55; Italian pp. 179-85.
8.   For a discussion regarding 'interiorizt' see: Suzie Attiwill, "interiorizt," in *The Handbook of Interior Architecture and Design*, eds., Graeme Brooker and Lois Weinthal (UK: Bloomsbury Publishing, 2013), pp. 107-116.
9.   Suzie Attiwill, "A produced interiority," (paper presented at *Interiority and Interior Architecture*, conference of the Interior Architecture program, Universitas Indonesia, Depok, West Java, September 10-11, 2014).
10.   Suzie Attiwill, ed., "A World in Making. Cities Craft Design," *Craft + Design Enquiry* #5, Canberra: Australian National University Press, 2013. http://press.anu.edu.au?p=255421.
11.   Giovanni Sartori, *Homo videns. Televisione e post-pensier* (Torino: Laterza, 2014).
12.   Alessandro Baricco, *I barbari. Saggio sulla mutazione* (Milano: Feltrinelli, 2006).
13.   Mihaly Csikszentmihalyi and Eugene Halton, *The Meaning of Things. Domestic Symbols and the Self* (UK: Cambridge University Press, 1981).
14.   Elena Enrica Giunta, *PRO_OCCUPANCY. Il design dei microambienti urbani contemporanei tra performatività dell'allestimento e appartenenze* (Rimini: Maggioli, 2012).
15.   DeCA project was developed by a multidisciplinary group based in Milan involving public actors, designers and an environmental psychologist, with the aim of creating some practical guidelines to evolve spaces for temporary accommodation of refugees and asylum seekers within the city. In particular, the challenge was to favour a process of empowerment, projecting some lo-fi design solutions that would be able to transform an environment perceived as totally precarious to a place of virtuous temporariness, also enabling new forms of individual place attachment and identification [Irwin Altman and Setha M. Low, *Place Attachment* (USA: Springer, 1992).]. Scientific coordinator: Agnese Rebaglio. Partners: Cultural Heritage and Environment Department, Università Statale di Milano, ALER, Consorzio Farsi Prossim and Comune di Milano.
16.   Tim Brown, *Change by Design* (New York: Harper Collins, 2009).
17.   Ezio Manzini, *Design when everybody designs* (Boston: MIT Press, 2015).
18.   Geoff Mulgan, *Social innovation: what it is, why it matters and how it can be accelerated* (Oxford: Said Business School, 2007).
19.   Kevin Lynch, *The Image of the City* (Cambridge, Massachusetts and London, UK: The MIT Press, 1960), 9-10.
20.   Richard Sennett, *The Fall of Public Man* (London, UK: Penguin, 2003).
21.   On these issues see: Luciano Crespi, *Da spazio nasce spazio. L'interior design nella trasformazione degli ambienti contemporanei* (Milano: Postmedia Books, 2013); Luciano Crespi ed., *Design Innovations for Contemporary Interiors and Civic Art* (Hershey, US: IGI Global, due for publication 2016).

Overleaf
Martí Guixé, Antto Melasniemi Lapin Kulta Solar Kitchen Restaurant *Helsinki 2011.*
Photograph: Inga Knölke/Imagekontainer