

Ephemeral Domesticity: Campsite

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Abstract

The fleeting nature of life and the resulting transformation of inhabited spaces into artefacts that take on different socio-spatial forms through temporary shelters such as cabins, tents, and trailers is a major theme explored particularly in the 1960s and 1970s that introduced the concept of time into the formation of transient communities. This article focuses on the issue of the endless interior generated by transience in group living linked to tourism and recreational leisure, specifically elective nomadism, which represents alternative models of colonisation and the relationship between habitat and nature. Although the origins of these ideas can be traced back to projects and manifestos of experiments in utopian cities, some aspects of these avant-garde principles can be seen in communities linked to vacation, leisure, and free time today. Lastly, the campsites in Girona serve as an example and case study where these theoretical principles have been spontaneously implemented and are now subject to regulation. They have shaped a model where the city is internalised and transformed into an expanded model of domesticity.

Keywords: *ephemeral city, camping, domesticity, endless interior, tourism*

Introduction

In 1960s Italy, a collective of young architects formed a radical movement critical of classical modernity. What defined this group was not a stylistic, linguistic, or methodological unity, but rather the fact that they designed a proposal for a hybrid and ambiguous domestic space that freed itself from the object and operated at both the domestic and urban scale, conceiving an infinite interior through their proposals. The paradigm shift lies in the fact that the interior, instead of filling a delimited space, activates an infinite space. The activated space takes on a temporal dimension and the architect's role shifts to that of a generator of events. The room no longer constitutes the minimum unit of domestic space; it is replaced by a map of conditions and gradients of intimacy that activate events in dynamic spaces. In an architectural landscape where standardised solutions were expanding globally, architecture and furniture had become consumer objects. The infinite interior eliminates frictions and conflicts, making it impossible to define organisational parameters such as dispersion or compactness. The furniture is not measured in contrast to the architectural space; it neither defines nor enhances it. With the disappearance of architectural space, furniture takes on the role of defining the domestic space, transforming it into a medium that establishes a stable equilibrium with the natural environment.

Some radical utopian urbanism projects, such as those developed by Yona Friedman or groups such as Archigram (including Plug-in City, Computer City, and Walking City), question the modern city and its lack of sensitivity to times, flows, and effervescence. Cedric Price expresses it through the idea of the indeterminate and relates it to the idea of time as a sequence of events. Price (1978) adopted this theory, developed by the philosopher Henri Bergson, to claim the designer's role as an observer of life. "If the designer pays more attention to life/performance and sequential operational capacities than to end products, then he may at last find himself in the position of a social innovator" (as cited in Hardingham, 2016, p. 435).

These proposals for open systems that adapt, adjust, alter, and modify, that are articulated, stackable, removable, and transportable, make up the idea of the unfinished and ephemeral architectural object. According to New York's Museum of Modern Art, the Fun Palace, Cedric Price's project was "the first of many projects that supported Cedric Price's idea that architecture should not determine human behaviours but rather enable possibility" ("Anti-building," n.d., para. 6). This idea is openly known as the *anti-building* that can be dismantled and reassembled to fulfil different needs. Price intended to allow the community to be involved in developing the

life of Inter-Action past the point of his own involvement. The Inter-Action Centre "implies that something should be done to it" (Price, 1978, as cited in Hardingham, 2016, p. 110). In these proposals, the role of the architect becomes to activate and enhance the space and transformation processes, both urban and domestic.

The classic text on this topic was published in 1969 in the magazine *New Society* in a collaborative article written by journalist Paul Barker, architect Cedric Price, urban geographer Peter Hall, and architectural historian and critic Reyner Banham (Banham et al., 1969). The article *Non-Plan: An Experiment in Freedom* proclaimed an approach to urban design through a series of unstable systems in constant change, transformation, and reorganisation that was capable of instantaneously absorbing, expanding, and contracting to the requirements, where the architect's role is to read and interpret these vectors in order to act, control, and shape this growth. *Non-plan* promoted the idea of involving people in decision-making on the spaces they inhabit and the places where they work. Architecture becomes a facilitator, a reader of behaviours, and a generator of events that respond to a participatory logic where the architect is one more community member.

The Dissolution of the Room: Happening and Active Space

The infinite interior is directly linked to the disappearance of the room. A temporal parallel can be established between the disappearance of the room and the emergence of the definition of the concept of *ephemeral*. During the 1960s and 1970s, the Italian magazine *Domus* played a crucial role in conceptualising the idea of *ephemeral* through promoting different types of space activators: the happening, environments, and active spaces. The magazine published texts, projects, and installations and promoted exhibitions that introduced two theoretical positions which gave rise to the concept of *ephemeral spaces* that acted as catalysts for change in domestic spaces.

The first theoretical position was based on Pierre Restany's text, *The American Attempt at a Synthesis of Artistic Information: The Happening* (Restany, 1963), while the second theoretical position was based on the text *Sul Concetto di Spazio Attivo* (Ballo, 1965). The former promoted an art form related to theatre that takes place in a specific time and space, while the latter encouraged experimentation with disciplinary extremes in the visual arts to search for new means of expression (Ballo, 1965). These concepts offered a way of looking at the domestic space from its fragmented, isolated, and temporally limited capacity, involving society in its conception and assuming indeterminacy as a field of experimentation. These principles formed

the basis for the ideas of *non-plan* and *anti-building*, which were transferred to objects and everyday life. They reinforced the idea that domesticity could happen anywhere independently from home, from architecture and its limits.

In his article, Restany (1963) described a movement that took place in New York's Lower East Side. The so-called 'Pop artists' embraced a spirit of complete freedom, self-expression, and communication. Fascinated by the sense of 'urban nature,' city life, and the productive context, they rejected traditional forms of representation and sought to express their 'ambiences' in a more direct, active, and involved way. Restany (1963) credited Allan Kaprow with promoting *happenings*, which he defined as an art form that fills a room (or external space), surrounding the visitor with colour, sound, and lights. Kaprow (1963, as cited in Restany, 1963) also described *happenings* as an art form related to theatre that takes place in a certain time and space, with a structure and content that extends beyond the 'environments.'

The second is the concept of *active space* developed by Guido Ballo in the article *Sul Concetto di Spazio Attivo* (Ballo, 1965). The concept of *active space* suggests that the objects that occupy a space do not work as elements to be contemplated or composed but rather activate the space. An *active space* is a room for a brief stay where the effect is perceived instantly and objects manipulate the air, charging it with effects. Here, the subject plays the role of observer. In contrast to *happenings*, active space is more like an installation that reflects on the architectural space and focuses on the effects that can be produced. It is an effect of action and reaction without actors, a specific duration, or speech with ideological or formal positions.

Campsites, Parkings, and Bubbles: Endless Interior¹

Everyone and everything move. The family home, as the paradigm of a static social order and a fixed sense of orientation, is replaced by transit hotels dispersed throughout the structure. The old sense of orientation within a clear spatial order gives way to a pervasive 'Principle of disorientation.' (Archizoom, as cited in Andreotti & Costa, 1996, p. 80)

Archizoom's project for the MoMA exhibition entitled No-Stop City proposed a kind of urbanism that rejected the traditional hierarchy of spaces and structures, advocating instead a continuous, homogeneous environment where people were free to shape

¹ Part of the content in this section has been developed by the author in her doctoral thesis.

their own domesticity. The project featured an empty room as a representation of this new domestic space devoid of objectual allegories and discursive metaphors.

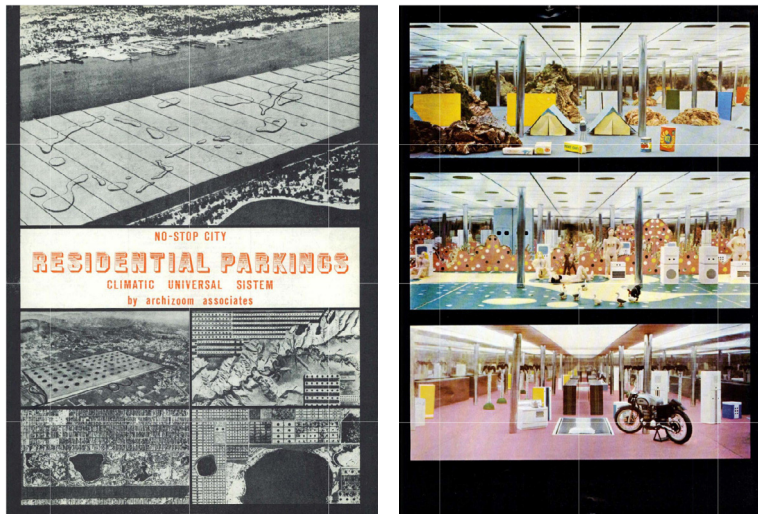


Figure 1
Residential Parkings
by Archizoom
Associates, *Domus*
No. 496 (Images by
Archivio Domus.
Quotation right)

Overall, Archizoom's work challenged traditional notions of architecture and domesticity and advocated a more fluid, adaptable, and participatory approach to space and design. No-Stop City–Residential Parkings by Archizoom (1971) is a city conceived as an empty parking lot with no fixed routes, where the freedom of movement between objects and free space is related to the way beings move in nature, thus nullifying the hierarchy imposed by architecture.

In No-Stop City, this social dimension became a spatial dimension: the mirrors inside the models reflected images by multiplying them ad infinitum, going beyond the limits of architecture and interior space. The metropolis was seen as one large interior, a single space, air-conditioned and artificially lit. (Branzi, 2006, p. 135)

In his introduction to No-Stop City, Bianchino stated that "The space of the No-Stop City would be important—the space of the interiors of individual houses—for other links and references as well" (Branzi, 2016, p. 135). Archizoom promoted the "destruction of the object" reducing them to neutral and disposable items (Archizoom Associati, 1971/2020, p. 228). Necessary objects are reduced to simple utensils and design is the nullification of design as a product.

The exhibition *Eurodomus 4* (1971) included a project by Donato D'Urbino based on the hypothesis of camping architecture—a large tent designed as a collective space for relaxation—and a proposal for a nomad house, a white tent supported by a crane under which a sofa and a bed were placed as the only objects that evinced a human presence, while the bathroom and the kitchen are two generic, compact volumes.

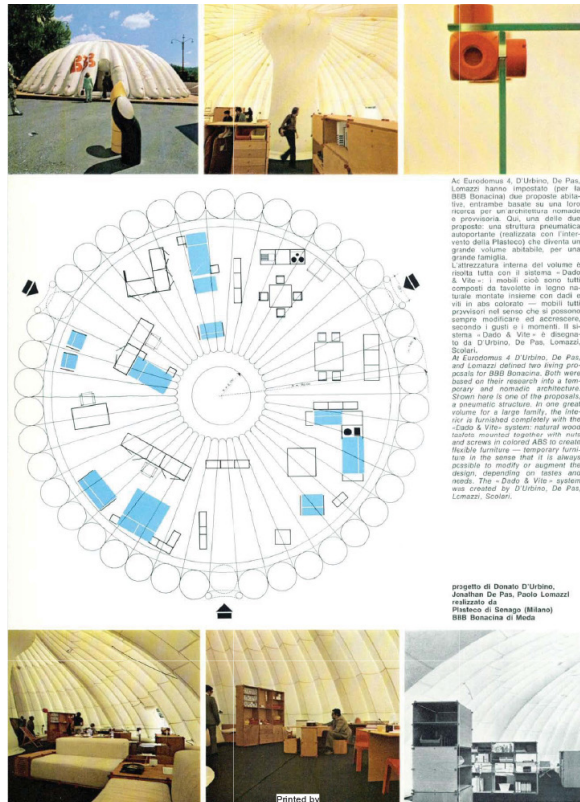


Figure 2
Project by Donato
D'Urbino,
Domus No. 512
(Image by
Archivio Domus.
Quotation right)

In 1967, *Domus* magazine dedicated a special issue to pneumatic systems (Ponti, 1967) that compiled the paradigmatic experiments of this type of structure, from Walter Pichler's experiments in Vienna and the Archigram collages to Hans Hollein's pneumatic monument and pneumatic experimental houses. In an article by Costantino Corsini (1967), examples of pneumatic furniture appeared as a possible kind of ephemeral solution that flatly denied the meaning of furniture that prolongs its presence in the home, "an object made of nothing and only for one use" (p. 62). The material used for this furniture was not restricted to a specific type—it could be used to create beds, armchairs, cushions, modular elements, and

more. Vinyl's transparency allows for a wide range of colours and the technique required is as simple as what is used in clothing. This material makes it possible to consider housing solutions through pneumatic technology with elastic materials of varying shapes and sizes. Inflatable furniture has no socioeconomic implications and challenges the notion of furniture as a consumer object. Moreover, it does not require complex construction systems and has a minimal economic impact.

Corsini (1967) noted that for this generation, an armchair is just an armchair without any symbolic significance. *Ephemeral furniture* does not imply a precarious or superficial quality, as the term itself means 'lasting a day' according to its Greek etymology. Corsini (1967) believed that furniture could be replaced and changed just like clothing that durability and permanence were now subject to different standards.



Figure 3
Quasar Khanh's
pneumatic house,
Domus No. 462
(Image by
Archivio Domus.
Quotation right)

Domus magazine published a project by Jean Louis Lotiron and Pernette Martin-Perriand called *La Casa in Viaggio* [The house in Viaggio], which describes a house that can be easily transported. When travelling, the house is reduced to a 'service cell' (kitchen and bathroom) with a volume of 5.98 m³, but it can quickly 'develop' into a habitable dome measuring 24.8 m² on the chosen site in less than half an hour. The service cell serves as the structural and organisational

core of a hexagon that inflates around it, allowing the perimeter to be occupied with five inflatable beds (Loitron & Martin-Perriand, 1968).

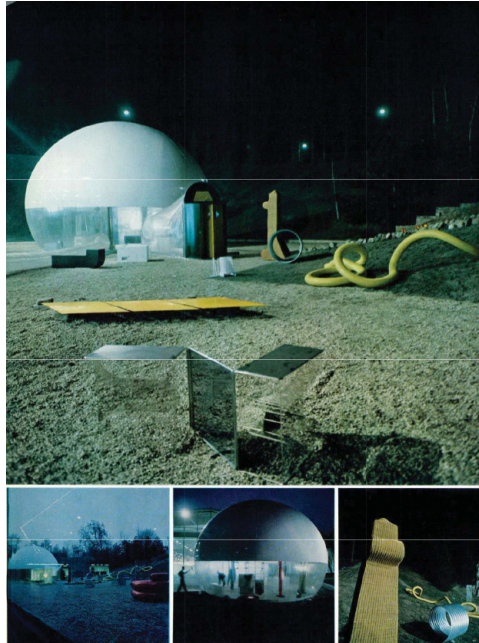


Figure 4
Dome and Park,
Domus No. 463
(Image by
Archivio Domus.
Quotation right)

In his introductory text for *Eurodomus 2*, Gio Ponti mentioned a "transparent PVC dome that suggests how new processes have transferred new technology to design" (Ponti, 1968, p. 62). The dome was designed by Zanotta and it featured interior and exterior objects that created a lunar landscape of unrecognisable, scattered elements.

Subsequently, Laurids Ortner, a member of the Haus-Rucker-Co collective, published an article in the same magazine entitled *Provisional Architecture* (Ortner, 1977), in which he condemned the poor quality of the urban landscape and its irreparable condition of anonymity and interchangeability and called for actions to revive it through the injection of provisional structures.

It is not the environment which has become so threateningly alien but rather the speed of a development process which places a permanent stress on our power to respond. Conditioning our senses to this intensity of change will become increasingly impossible with every step we take if we fail to keep pace with this development. Our physical

and rational world has turned into an erratically changing provisional structure. (Ortner, 1977, p. 30)

Ortner (1977) proposed provisional structures that supplanted the need for experiences that traditional urban planning is incapable of producing for a certain time. "Provisional structures become elements of a temporary architecture: In order to subdivide and complement existing structures, in order to wall off space and to block off squares, in order to provide information and orientation, to decorate and experiment" (Ortner, 1977, p. 30) and he then points out, within urban areas, natural provisional structures have already shaped the general appearance to a large extent: the 'everyday architecture' of traffic lights, advertising billboards, traffic signs, posts, and wires has long since overcome classical architecture; the commercial designer and sign-painter, not the architect and the planner, determine their visual design. The architect's architecture underlies it and constitutes the background structure along which this exuberant growth of informative signals can thrive (Ortner, 1977).

Ortner's proposal suggests completing the urban landscape with ephemeral air structures that put architecture in the background and inject 'natural beauty' into interior landscapes. This approach recreates a designed landscape for enjoyment, where the focus is on the experience rather than the built environment.

Provisional, ephemeral, and nomadic architectures arise in response to a claim for isolation without this implying confinement—isolation as a claim to an obsolete urban model for the social needs of the moment and the opening of an interior space that is reconfigured from soft limits and colonising objects. Domesticity expands in an infinite urban interior. As Debord (1958) argued,

The most elementary unit of unitary urbanism is not the house but the architectural complex, which combines all the factors that make up an ambience, or a series of distinct ambiances, on the scale of the constructed situation. The spatial development must consider the emotional effects that the experimental city will determine... The comrades who call for a new, free architecture must understand that this new architecture will primarily be based not on free, poetic lines and forms — in the sense that today's 'lyrical abstract' painting uses those words — but rather on the atmospheric effects of rooms, hallways, and streets, atmospheres linked to the gestures they contain. (p. 80)

The Campsite: Case Study in Girona, Catalonia

The campsite is perhaps the best accommodation settlement experiment that combines the nomadic principles of New Babylon, the freedoms embedded in Cedric Price's projects, and the manifestos of Guido Ballo (1965) and Pierre Restany (1963), and turns everyday life into a happening while colonising and activating the space. It is where the utopian collages of Archigram, Superstudio, Archizoom, and many others converge with the prototypes of Prouvé, Charlotte Perriand, Le Corbusier, and Buckminster Fuller. It is also where the bubbles of Haus-Rucker-Co meet the concept of the *infinite interior*, taking the form of expanded domesticity.



Figure 5
Camping Cala Gogó,
Catalonia, Spain
(Photograph by
Pablito Fons García
Cortés. INSPAI,
Diputació de Girona)

Camping promotes living in nature by combining the two origins of human settlement: "nomadism and sedentary lifestyle. Nomadism establishes relationships with the natural environment without altering or modifying it, only taming it to transform it into a habitable place, while sedentarism incorporates a subtle and semi-permanent transformation of the environment" (Tost & Duran, 2020, p. 24).

Although the origins of European campsites go back to camper clubs, in Spain they emerged as tourist camps linked to mountain hiking. They later turned to the coast, promoted especially by investments from private entrepreneurs. 'Sun and beach' tourism activates the coasts and the agricultural landscape is transformed into a plot for tents following pragmatic planning.

From the second half of the 20th century, the tourist boom in Spain acted as a trigger for growth and opening of borders. The country

became more European and it is precisely in the campsite as 'no man's land' where the maximum social exchange takes place.



Figure 6
Camping Cala Gogó,
Catalonia, Spain
(Photographs by
Pablito Fons García
Cortés. INSPAI,
Diputació de Girona)

In Catalonia, the Urban Master Plan for Camping Activities in Catalonia was approved in 2021, which regulates and establishes urban planning, economic, and landscape standards (Generalitat de Catalunya, 2021). Currently, the impact of tourist activity on the Catalan economy represents 12% of GDP. Among them, camping travellers represent 1,856,780 people and it increases every year. In Catalonia, there are 350 camping establishments that can be classified into two large groups: coastal and mountain. Each one represents a model in which dimensions, temporalities and profiles differ. The regions of Girona concentrate 50% of the establishments and in almost 30% of the municipalities, there are more camping places than population, up to six times the stable population and some even occupy an area of 10 ha.

The campsite has evolved from a virgin landscape where you can set up a tent to a model where up to 50% are fixed or semi-mobile accommodation units. In Catalonia and particularly in Girona, there are campsites designed and planned by renowned architects (such as A. Bonet, J. Puig, and F. Mitjans), while others are only ordered by

the landowners, who replicating urban models and design landscapes with the sole objective of obtaining maximum economic performance. These ephemeral cities follow various patterns of occupation and growth and present singularities where, for example, the swimming pool is the central organising element, the bathrooms operate as micro-centralities of maximum social cohesion, and the water tanks are the milestones that allow establishing a reference point. At the campsite, planning and occupation temporalities overlap and residence times translate into ephemeral and lasting constructions, shaping a landscape and a model that is promoted as 'sustainable.'

The Urban Master Plan for Camping Activities in Catalonia (Generalitat de Catalunya, 2021) addresses the problem from an exosystemic perspective. The plan recognises the importance of preserving the landscape and natural environment, as well as promoting the integration of campsites into their surroundings while respecting the local cultural and architectural heritage. The plan promotes the diversification of tourist accommodations by encouraging the development of new activities and services that meet the needs and preferences of different types of users. Finally, the plan also suggests alternative ways to outline and integrate camping islands with the existing landscape.

From a cultural perspective, camping is a way of life that values simplicity, freedom, and connection with nature. It is a form of leisure that allows people to escape from the urban environment and experience the beauty of natural landscapes. However, the commercialisation of camping and the emphasis on amenities and services can lead to the loss of these values and the commodification of nature. From a disciplinary perspective, camping can be seen as a laboratory for experimenting with new forms of architecture and design. It poses challenges and opportunities for architects and designers to create innovative, sustainable solutions for living temporarily in nature. Therefore, it is important to reconceptualise the campsite model from a contemporary perspective that combines cultural and disciplinary values. Campsites could become a platform for exploring new ways of living in harmony with the environment.

Although there is an infinite amount of data on campsites, their structure and organisation, factors that determine their condition as variable models such as temporality (in terms of habitability and land use), degrees of privacy, types of domesticity and identification of the factors that determine the degrees of intimacy, have never been studied and incorporated into planning. To explore these factors, this study examines 12 campsites in the province of Girona, including

Amfora, La Ballena Alegre, Laguna, Calonge, Castell Montgrí, Bella Terra, Vall de Camprodón, El Ilac, Bassegoda Park, Illia Mateua, Castell Mar, and L' Escala.

The campsites were redrawn and analysed from the point of view of the topographic conditions, the degrees of flooding, the types of pavements, the degrees of privacy of each plot, the identification of urban elements, the services and their degrees and influence, the distances to community toilets and kitchens, the types and dimensions of open spaces, living spaces and their temporalities, common buildings and their architectural characteristics, the quality and types of limits that define them, and other aspects. Based on these parameters, three potential evolutionary lines are identified that based on the current regulation, promote the camping model as a new urban model of the infinite interior with expanded domesticity.

Endless interior: The limits

The campsite can be defined as a *tabula rasa/tabula plena* in permanent tension. The Master Plan reflects a growing awareness of the environmental impact of campsites and their potential for sustainable development. By limiting the number of permanent structures and promoting mobile and non-permanent accommodations, campsites' impact on the natural environment and the number of resources consumed to operate them can be reduced. Additionally, the emphasis on permeable soils highlights the importance of preserving the soil's natural ability to absorb and filter water, which can help prevent erosion and protect the local ecosystem.



Figure 7
Camping Castell
Montgrí pavement
drawings (Image by
Adrià Matas
Hugas and Eudald
Cadanet Buch)

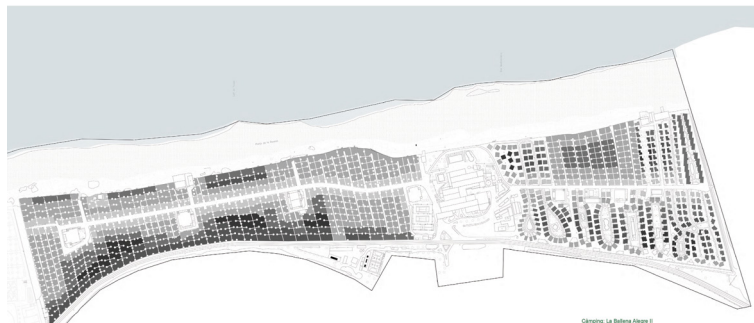
Overall, these regulations suggest that the campsite model has the potential to be a sustainable and environmentally friendly way of experiencing nature, provided that the sites are designed and managed with the right balance between formal and informal organisation and careful consideration of their impact on the natural environment.

Endless interior in the ephemeral city: The ground condition

Its inhabitants are given access to 'powerful, ambience-creating resources' to construct their own spaces whenever and wherever they desire. The qualities of each space can be adjusted. Light, acoustics, color, ventilation, texture, temperature, and moisture are infinitely variable. Movable floors, partitions, ramps, ladders, bridges, and stairs are used to construct 'veritable labyrinths of the most heterogeneous forms' in which desires continuously interact. Sensuous spaces result from action but also generate it: 'New Babylonians play a game of their own design; against a backdrop they have designed themselves.' (Wigley, 1998, p. 232)

Campsites are ephemeral cities that are conceived with the dialectical premise of being infinite and limited interiors at the same time. The campsite is a conglomerate protected by an anti-urban perimeter that proclaims maximum integration into the landscape. The regulations establish three scales of insertion of the campsite in the landscape that translate into three spheres or degrees of interiority. The first is related to the immediate environment, the second to the landscape integration criteria, and the last to interior planning.

Figure 8
Camping La Ballena
Alegre II intimacy
gradient (Image by
Pau Giralt Vidal and
Ferran Domínguez
Hernández)



The first sphere of interiority is made up of the perimeter separating the immediate environment and the campsite, although the landscape expands inside it virtually unaltered. Some campsites use natural boundaries such as rivers or lagoons to create a more integrated boundary into the natural landscape. Much like in a private development, the perimeter provides a secure space that sets

the tone for community behaviour and fosters a sense of belonging. It creates an ephemeral collective, a neighbourhood that can exist for just one day. The new regulations determine this first limit as a border space—a thick strip that works as a transition space and forces it to negotiate with the agrarian or natural character of the landscape.

The second sphere of interiority is made up of the streets, which are often designed in rigid grids, flowing arabesques, or layouts that adapt to the area's natural topography. These streets define settlement areas that are integrated into the natural surroundings. In most cases, the streets are unpaved and made of compacted soil, sand, and stones with irregular edges that allow pedestrians, cars, children, runners, and bicyclists to circulate fluidly. Despite the lack of formal planning, the order of movement is established instantaneously. The streets divide the campsite into mini-neighbourhoods or functional zones.

The third sphere of interiority is made up of plots, whose consolidation depends on the length of stay and type of construction. The boundaries of these plots may be demarcated physically by fences or low hedges, or they may only be indicated by connections to utilities such as electricity and water, or by natural site features such as changes in topography, terraces, or earthen retaining walls. In larger plots where multiple tents are grouped, their organisation depends on the location of the tents before them. The expansion of the domestic sphere follows a logic of opposition, with the 'doors' seeking to colonise environments with varying degrees of privacy based on position, distance, and obstacles such as topography or trees. These aspects define the area of expansion for each plot.

The process of colonising the habitable area in a campsite is self-regulated and governed by informal rules of coexistence. New regulations have been put in place to make recommendations regarding the three layers of interiority. For the first layer, the regulations aim to promote community spaces and encourage interactions between the internal population of the campsite and nearby populations. This regulation is seen as a way to generate synergies, promote integration, and share services to optimise resources. However, it also implies introducing external users who do not belong to the campsite community.

For the campsite's perimeter, the regulations establish three types of separation. The first is related to the distance between existing urban developments and the campsite, in which the number of accommodations allowed depends on the size of the urban centre. The second defines the variations in the type of perimeter depending

on the type of border zone: forest or agricultural zone, for public use, roads, or features with heritage value. The third relates to the physical boundary and its role as a visual sieve between the interior and the exterior.

Endless interior and the expanded domesticity

Campsites offer various accommodation types, including tents, campers, trailers, mobile homes, bungalows, and glamping options, each with unique characteristics. Some of these options, such as campers and trailers, are directly linked to cars and are seen as an expansion of the home. The settlement is the first indication of colonisation, expanding and regulated by the campsite's occupancy density, season, and plot areas. The domesticity of the campsite replicates a second home while emphasising the occupant's individuality. As the architectural identity disappears, objects take on the role of representation, with furniture defining domestic space and establishing a stable balance with the natural environment.

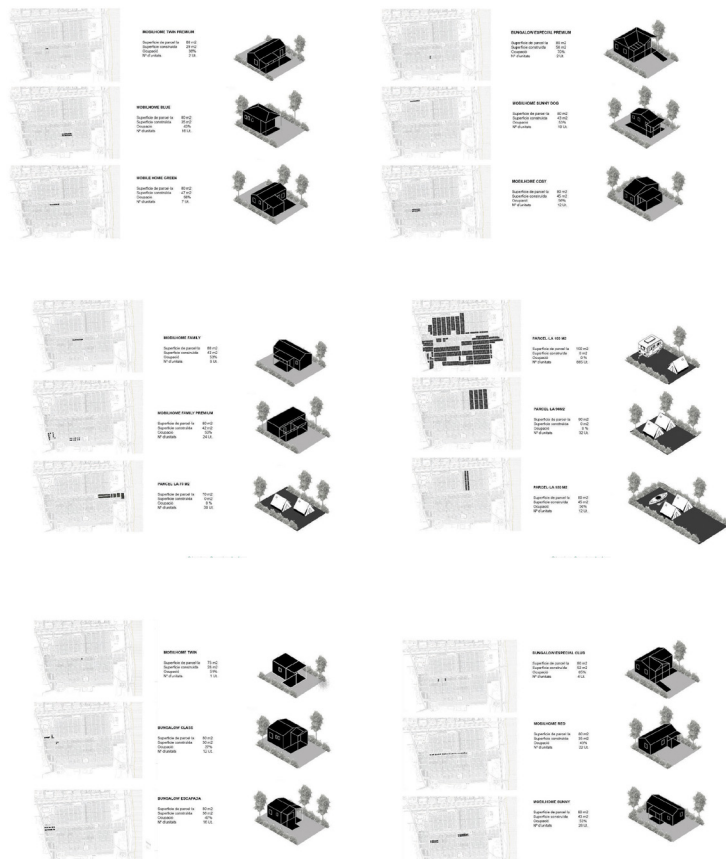


Figure 9
Various types of accommodations in Camping Anfora: Bungalows, tents, and trailers (Images by Arnau Coloma Pérez and David Masbernat i Sánchez)

While kitchens and bathrooms may be either within the camping unit or shared, the more playful and leisure-oriented functions unfold outside, consuming the surface area and reinventing the distribution of the home through tables, chairs, lamps, refrigerators, grills, crockery, carpets, curtains, plants, pets, paintings, and computers. These elements are often left exposed to the elements, blurring the boundaries between inside and outside.

The intangibility of the living space makes the occupants actors in a life that blends leisure and work, where architectural and functional boundaries become ambiguous. The domestic boundaries expand to include shared bathrooms, which complete the home and make it collective. The expanded domesticity of the campsite works by atomising some of the services and adding others like plug-ins that complete and complement it.

The campsite seems to be emulating Dan Graham's proposal in his work *Alteration to a Suburban House* (1978), which addresses the issue of the boundaries between public and private life and stresses the boundaries between 'inside' and 'outside.' It replaces the façade of the house with glass, speculating that the literal transparency of the glass is related to social transparency and the occupants become simultaneously 'object and spectacle.' At the campsite, domesticity becomes a shared spectacle and intimacy is defined by a gradient of environments, not by the limits of architecture.

Conclusion

Catalan campsites are presented as contemporary laboratories for hyper-functionalised ephemeral cities. Contemporary campsites echo the manifestos of the utopian communities imagined in the 1960s and 1970s, and which in 2023 incorporate all the nuances of the hyper-healthy and hyper-consumption society, a collective alienated from leisure that does not intend to escape the infinite interior of a resort of expanded domesticity that can finally surrender to the dichotomy between leisure and work as a mobile activity that minimises the impact of settlement and maximises social exchange without implying permanence and rooting.

The definition of the interior in the camping landscape is a state of permanent tension. The friction between the limits of the campsite and the landscape continuity, the limits of the plots, the topography, and the domestic limits build a permanently redefined network, expanding and contracting its dimension and activating points of intersection where domesticity is diluted and shared. The static

interior is replaced by a map of conditions and gradients of intimacy that activate events in dynamic spaces.

The new camping model exacerbates contact with nature and dissolves the role of architecture, displacing it with belongings and objects. Like a soft framework, architecture establishes a variable order over disorder, imposes a provisional formalisation of informality, regulates permanence and temporality, builds micro ephemeral communities that inhabit nature, and makes camping a new *tabula rasa/tabula plena* model.

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