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# **MAPPING THE MEDITERRANEAN THE DESIGN THIRD SPACE**

# Places in Lieu. Mediterranean Sedentary and Nomadic Living Spaces

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## **Keywords**

Interface between Union and Division, Nomadic Transhumance, Full and Void Spaces, the Third Space, Co-Design with Communities.

## **Abstract**

The Mediterranean landscape represents an interface between two different shores, a skin dividing an inner from an outer space, a fullness from a void, which are generated by two symbolic ways of living and construction of space: the *space of staying* that is sedentary, solid, full and the *space of going* that is nomadic, fluid, void (Careri, 2006).

This research proposes a reflection on how the territory's surface is invested with meanings, playing the role of link between different languages and means of identity construction (Dal Buono & Scodeller, 2016), thus offering a double overview. On the one hand, on how the nomadic transhumance of several populations affects the creation of a new Mediterranean landscape and on new forms of living the individual and common spaces, which generate a different aesthetics and a new way of experiencing the city time. An unpredictable aesthetics that in some places becomes void, as in the abandoned and depopulated Mediterranean areas, while in others it gets full of new migrants thanks to resettlement measures.

The void left by the old inhabitants, abandoned spaces waiting to be repopulated, residues devoid of an apparent function that get new meaning and become shelters for diversity (Clément, 2005): for plants, as well as for allochthonous people that driven by force majeure, move from one garden to another, generating a reborn and an increase in the biodiversity hotspots (Clément, 2011).

On the other hand, we wish to investigate the role of design in its various facets, methodologies and contemporary tools as a means to foster the relationship between landscape and citizenship, to let them achieve its own identity representation and fill the socio-cultural void of the territory. The project's practice can be a tool to trigger policies of self-determination of the imaginary, allowing those who live in the territory to be involved in making their own story, according to a sense of belonging when they make a representation of their community (Colafranceschi, 2015).

Focusing on design actions and multiple case studies – such as urban regeneration labs, social cooking, social engaged art and participatory interaction practices through digital media – which have been able to generate and encourage relationships between different cultural, identity and aesthetic aspects of the Mediterranean area, sparking short and long term moments of contemplation, sharing and discussion.

## 1. Introduction

Our aim is to broadly investigate the Mediterranean landscape trying to describe its spaces according to macro-categories taken from a series of works and projects without however delimiting its geographical or political boundaries. We will therefore have in-between spaces or border spaces, solid spaces and fluid spaces, nomadic spaces and sedentary spaces, full spaces and void spaces. Landscapes where man's action, both tangible and intangible, can generate a representation of a Mediterranean seen as a shared public space.

## 2. Mediterranean: interface and integument of union or division

In-between spaces and border spaces. Solid spaces and fluid spaces.

Borders divide space; but they are not mere barriers. They are also interfaces between the spaces they separate. As such, they are subject to opposing pressures and are therefore potential sources of conflict and tension (Bauman, 2009, pp. 24-25).

Is to live in a place to take possession of it? What does taking possession of a place mean? As from when does somewhere become truly yours? (...) Is it when you've experienced there the throes of anticipation or the exaltations of passion, or the torments of a toothache? (...) To put down roots, to rediscover or fashion your roots, to carve the place that will be yours out of space, and build, plant appropriate, millimeter by millimeter, your "home" (Perec, 1974/2004, pp. 84 e 34).

Tracing lines on a page, describing the space between these lines and then name it; this gives man the right to appropriate his spaces.

Yet it is strange to think that a strip of land and even more a portion of sea can be *territorialized*, charging it with symbols and geopolitical ideologies (Paci, 2018). “Every nation is free to travel to every other nation, and to trade with it” claimed Hugo Grotius, a Dutch jurist of the seventeenth century in his *Mare Liberum*, stating in the first chapter of *The Freedom of the Seas*, that by the laws of nations navigation is free to all person whatsoever. Therefore, the sea should have been regarded as a common good of non-exclusive property, which served to communicate and for the transit of people and goods (Carnimeo, Di Caffio & Leandro, 2013, p.42).

The Mediterranean has always represented a place/non-place, interface between union and division, between North and South, East and West, Christianity and Islam, above and below, between those within the system and those who are outside it, by choice or due to historical circumstances.

The word interface<sup>1</sup> expresses an idea of connection between two entities and from the IT world it can be transposed to identify any tool that allows us to interact with the outside world (Francavilla, 2004). Connecting something inside with

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1. According to Luigi Comi: the interface is the control room through which instructions are entered to perform the tasks for which the computer is designed (Comi, 1997, p. 50), or the set of devices, hardware and software, which allow us to interact with a machine or a program in the simplest and most intuitive way (Ciotti & Roncaglia, 2000, p. 182). According to another definition by Clemente Francavilla the interface represents the channel that allows the exchange of information through a correlation of input-output data (effectors-receptors) between human-computer where communication, that is the form of language between them, represents the interface (Francavilla, 2004, p. 27)



something outside, creating a link with the spatial and imaginary aspects of a territory. We can consider this space of union/division of several territories as the border place and a space to think, with the aim of delimiting and separating one thing from another, but also of encouraging exchanges and relationships. Therefore, the sea as a conveying surface, a liquid surface useful for transport, but also a solid surface, like a wall that is interposed between one bank and the other. Continuing our reading of the Mediterranean in a metaphorical key, the terraqueous interface (Schmitt, 2002) seems to have two images of the system that do not match: the two entities above and below the sea are not connected, and the inputs entered by one side, often generate unintelligible outputs on the other side; not only due to different communication systems, but also to different needs and expectations of users at either side of the interface. And this without taking into account the objectives behind the political and economic dynamics of the two connected entities, which do not allow a clear understanding of the interface. The perfect interface, on the other hand, would be invisible, since it would establish apparently immediate relationships – that is not mediated – with the environment and with the other human beings that are part of it (Bergamo, 2016, pp. 120-129) as well as the human epidermis. The skin, in fact, is a protective and sensitive surface likewise and represents the ideal means of mediation between inside and outside, perfectly adjusting the temperature, absorbing the sun's rays, communicating tactile stimuli to the brain, and functioning as a sexual stimulus through the emanation of odors and hormones (Dal Buono & Scodeller, 2016). Moreover, the signs of the time are engraved on the skin as well as those

of previous experiences and the same analogy of a functional, but also symbolic nature, can be applied to the Mediterranean landscape, which can trigger relationships and exchanges, as well as isolate and protect. The body, like the landscape, presents sagging, fractures, scars. It is made of shaded or light areas, soft or angular curves, glabrous or hirsute areas, rugged or smooth parts. If we considered the landscape as part of our body, would we treat it the same way? The landscape is not static, but it is a variable space like our bodies, and it changes in relation to the entity that it contains; moreover, it is potentially inclusive, because it could incorporate all the settlement, production and economic actions of man, stratifying them in the cultural and rocky sediments of the territories, leaving useful information to the next users.

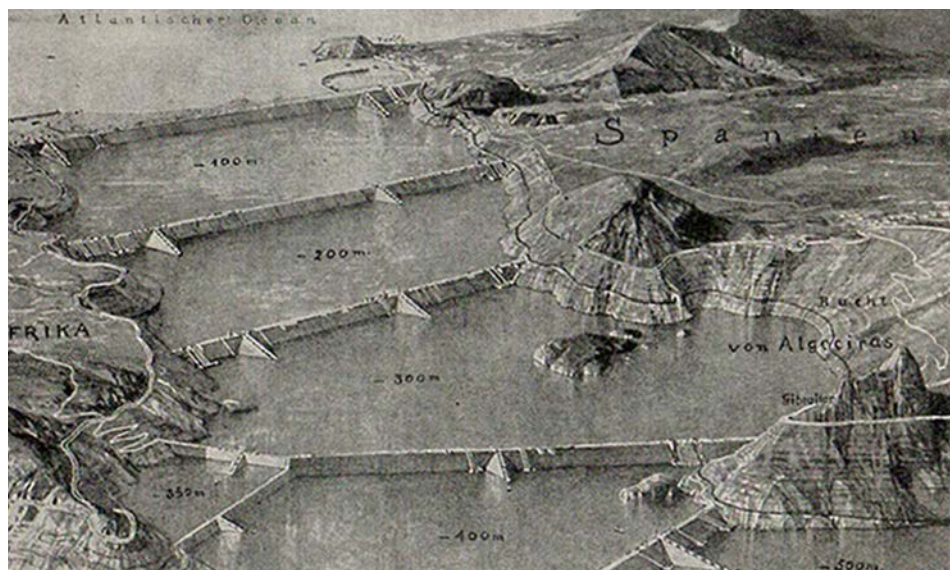
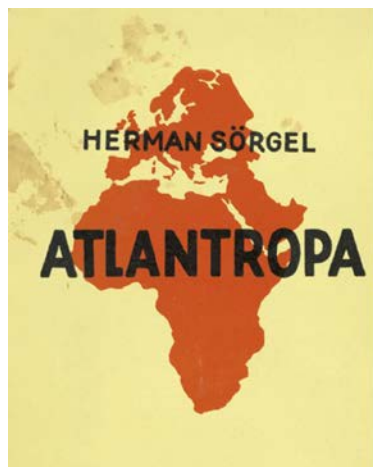
The Mediterranean as an interstitial space of communication between countries, religions and ethnic groups, join many territories, not only for its mild climate, the kinds of plants, the proxemics of the space and human behavior in landscape geography, but also for those common stories of populations and migrations that have characterized the border areas. The concept of the border, however, recalls the idea of a frontier - an image opposed to that of a communication interface - that is linked to a national identity to be preserved and to a place belonging to a small group of people. In the Maltese pavilion of the 58th International Art Exhibition of *La Biennale di Venezia*, the video installation *Between the Lines*, which includes *Atlantropa X* (Fig. 1) by the artist Klitsa Antoniou, tells us about the trauma of geographical dislocation, shared by the populations on the edge of the Mediterranean.



**Figure 1.** Klitsa Antoniou, *Between the lines* and *Atlantropa X*, Maltese Pavillion, 58th International Art Exhibition of *La Biennale di Venezia*, 2019. Image credits Klitsa Antoniou. Retrieved from [www.klitsa-antoniou.com/](http://www.klitsa-antoniou.com/)

This is represented by fluid topographies with ongoing cultural, social, political and economic transformations, which however do not take into account the silent memories of people rejected and then erased and forgotten, both in life and in death. By *Atlantropa* the artist tries to recreate the fragments of these crashed memories, referring to the engineering and utopic project of the German architect Herman Sörgel

(Fig. 2), which in the 1920s proposed a Eurocentric vision of union between Africa and Europe in a single supercontinent, as opposed to Asia.



**Figure 2.** Herman Sörgel, *Atlantropa*, archive images from 1927. Image credits Rivista Studio, retrieved from [www.rivistastudio.com/atlantropa/](http://www.rivistastudio.com/atlantropa/) and Italia Star Magazine, retrieved from <https://bit.ly/2kKW4HJ>.

Through a series of hydroelectric plants, dams and bridges, to lower the level of the Mediterranean Sea, the idea was to exploit both more agricultural land which was born out from the drying up of areas in southern Europe and northern Africa, and to get more easily the resources on the African continent. Beyond its idea of exploitation of new resources – which initially began as a collaborative project among all the countries that overlooked the Mediterranean and then it changed following the Nazi's rise to power – the project was welcomed with enthusiasm, because it would have allowed millions of Europeans rebuild their lives in the new Euro-African coast of the supercontinent. However, these marine bridges, figment of the imagination, are today closed, forgotten, hidden and keep being voiceless memories. If we overturn the full (the continents) with the voids (the sea) to think on the idea of exchange of lives and geo-political events, on reversal of conflicts, climate and social dynamics, we would still like these marine bridges to remain silent? Men feel more protected by barriers as it is a natural instinct, but at the same time barriers limit the discovery of the “elsewhere” and of the “other-selves”. Building imaginary bridges to get in touch with the stranger has become the focus of many artists and designers today.

### 3. Full space and void space

Aesthetics of nomadic space.

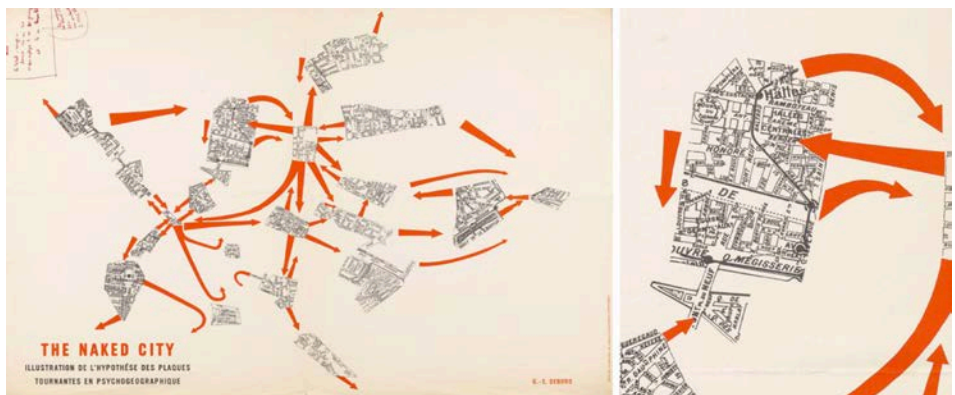
Walking is an indicator species for various kinds of freedom and pleasures: free time, free and alluring space, and unhindered bodies (Solnit, 2001).



The history of mankind is linked to walking from the beginning of its existence. Crossing the space has always been a basic human need since its birth, to search for information and interpret the context, but above all to address basic needs, such as the search for water and food or more favorable weather conditions. As a way of example, over the centuries, the transhumance has linked mountains to plains, leaving indelible routes on the territory, like scars on the skin. Routes to which each population has given a name: *cañadas* in Castile, *camis ramadas* in the eastern Pyrenees, *drailles* in Languedoc, *carraïres* in Provence, *tratturi* in Italy, *trazzere* in Sicily, *drumul oilor* in Romania (Braudel, 1977/1995, p. 23), and which today are crossed by hikers, rather than by nomadic populations or shepherds.

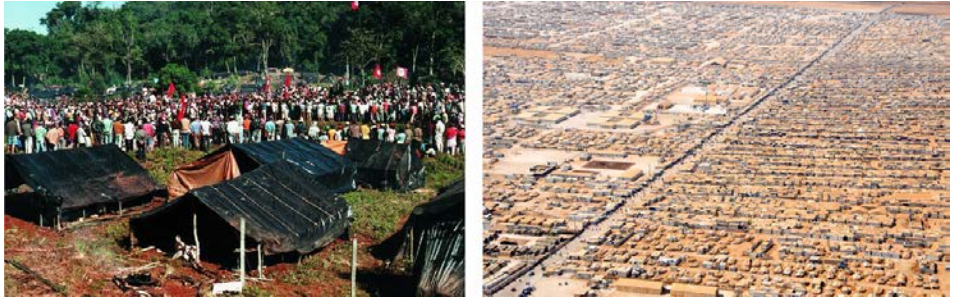
When the perspective of walking is detached from the basic needs of survival, it becomes *transurbance* (Careri, 2006), that is art practice and symbolic act through which man interacts with the territory and transforms it. The path becomes a personal narration to catch traces of existence, but also a critical tool to investigate the landscape and the housing patterns of the places. First with the *urban ready made* of the Dadaists, which gave value to the empty, banal and useless space – and no longer to the artwork – then with the surrealist *deambulation*, in which the artists made a mental map of the territory to carry out an automatic and unconscious writing at the edge of real space; walking becomes a playful-creative art practice that invites you to get lost in space. But it also becomes a way of reading and appropriating the territory with the *cartes mentales* of the Situationists' cartographies or the

*cartes psychogéographiques* of the Lettrists, whose aim was to describe through the use of different colored backgrounds, a map of feelings and psychological effects associated with places. Guy Debord's *Naked City map* of 1957 (Fig. 3), for example, is made of pieces of a tourist map of Paris, which was then reassembled randomly by the artist. This gives rise to itineraries conceived as *drift* or *dérive*, that is where people follow random trajectories. Now as then there were full spaces typical of the sedentary space, *the space of staying* with long-lasting architectures and artifacts made to occupy and use a place, digging and leaving indelible marks on the territory; and void spaces typical of *the space of going*, conceived with artifacts and nomadic architectures that do not leave any lasting marks on the territory (Careri, 2006). The tent is good example of nomadic artifact, as it occupies the territory without seizing it. It has often been associated with catastrophes (the tent cities of the earthquake victims or those of war refugees – such as those in the Darfur refugee camp in Chad or in the Za'atri one in Jordan), has had negative connotations



**Figure 3.** Guy Debord, *The Naked City map*, 1957. The artist reassembled a Paris' tourist map connecting it randomly. Image credits Frac Centre. Retrieved from <https://bit.ly/2HsVKGJ>.

(the imaginary of the gypsy tent cities), but has also become a symbolic element of the eternal wandering (the tents of the Bedouins of the desert), or a political instrument of protest, which transforms and gives the landscape new meanings. Like the black plastic tents of the *Sem Terra Movement* (MST) in Brazil, which have become the symbol of the resilience and civil disobedience of a part of the population (Losano, 2006), which occupies portions of land for cultivation, often exploited lands from landowners, who deplete the land with monocultures and then abandon it (Fig. 4).



**Figure 4.** On the left: Tent camp *Hugo Chavez*, Movimento Sem Terra, Brasil, 2016. Image credits MST Rondônia, 2016. Retrieved from <https://bit.ly/2lQ9MJy>. On the right: Syrian refugee's camp in Za'atari, Jordan, 2013. Image credits United States Government Work. Retrieved from <https://bit.ly/2mdFWPy>.

Nomadic artifacts that have inspired over time utopic projects such as *Terrains vagues* by Constant (Fig. 5), hanging dwellings like infinite constructions and tents that integrate each other, in a succession of full and empty spaces, a nomadic camp on a planetary scale, inspired by the tent cities of some gypsies that the Dutch architect saw in the Italian town of Alba in Piedmont region. And yet, *Le Città Ideali* by Superstudio, the Fuller's geodesic dome, the nomadic furniture by Papanek and Hennessey, pioneers of nomadic design, and the many examples of inflatable design (Fig. 6).





**Figure 5.** On the Left: Nieuwenhuys Constant, *Terrains vagues* example. In Careri, F. (2001). *Constant. New Babylon, una città nomade*. Torino: Testo & Immagine editore.  
On the right: Superstudio, *the 6th city, The magnificent and fabulous Barnum jr.'s city*. Retrieved from <http://raecordi.blogspot.com/2012/07/le-dodici-citta-ideali.html>.



**Figure 6.** On the left: Pierre Stephane Dumas, *Casabubble*, example of inflatable design. Retrieved from <https://bit.ly/2m8XNqH>.  
On the right: Victor Papanek and James Hennessey, *Relaxation Cube*. In Hennessey, J. & Papanek V. J. (1973). *Nomadic Furniture 1*. New York: Pantheon Books.

However, the two spaces, sedentary and nomadic are linked by some sort of osmosis: the sedentary spaces take advantage of the nomadic spaces for commercial purposes as well as nomadic spaces live thanks to the sedentary ones, which are used for short/medium periods, before moving again. This relationship takes place through in-between spaces like the Mediterranean, an intermediate space between the sedentary city and the nomadic city, between full, solid and dense spac-

es, circumscribed by walls, and void, liquid, smooth spaces, made of dynamic paths that constantly keep moving.

The only trace is left by walking, like the work *A Line made by walking* of 1967 (Fig. 7) that Richard Long makes trampling the grass on the ground just by walking back and forth. The artifact completely disappears, what remains is art in its pure form, the creative and symbolic act made with his body as the only tool to measure the space. An act that becomes a non-violent action to leave a temporary mark on the ground, a line that represents both the presence and the absence of the action and the artist.

But when the action of walking is made again as a basic need for the survival, for a better future, for climatic reasons or



**Figure 7.** Richard Long, *A Line made by walking*, 1967. Image credits Richard Long. Retrieved from <https://bit.ly/2kIg1z3>.

wars, can also a symbolic transformation of space – intentionally or unintentionally – take place? This is what the contemporary artist Hiwa K is wondering with his sculpture and performance *Mirror* (Fig. 8), an artifact arising out from the combination of prefabricated objects, a *ready made* composed of motorcycle mirrors mounted on a stick and kept in balance on the nose, while he crosses the landscape. The experience of the path itself becomes a form of art, but above all it becomes a way of self-determination and a political act. The sculpture reflects the journey that the artist made as a child, when he fled from Iraqi Kurdistan, walking through Turkey, Greece, Italy, to Germany, where he still lives.



**Figure 8.** Hiwa K., *Mirror project*. Image credits Hiwa K. Retrieved from [www.hiwak.net/projects/mirror/](http://www.hiwak.net/projects/mirror/).

*Where are you based?*

*On my feet.*

*Then where are your feet based?*

*Feet are never based.*

This way Hiwa K describes its sculpture, as an extension of his body, organs and senses, useful for those who can get lost in the cities they pass through. The landscape, fragmented in the mirrors, is deconstructed and filled with new meanings, through walking. The sculpture becomes a survival kit to adapt to the landscape and to balance not only the body in space, but above all the mind during the journey, in order not to lose the will and the reasons for shifting and help the artist complete his journey. The mirror represents the nomadic work par excellence, useful to reconstruct personal geography and the map of places constantly evolving, so as not to lose landmarks in void and abandoned spaces, often invisible to the natives. Holes that are filled and come back to life thanks to allochthonous settling there.

#### **4. The third space as a refuge for biodiversity**

The void spaces of the possibility.

The city is a psychic landscape constructed by means of holes, entire parts are forgotten or intentionally suppressed to construct an infinity of possible cities in the void (Careri, 2006, p.72).

A double Mediterranean: the visible one – ours – and the invisible one – of the stranger, of the immigrant, or as Geneviève Makaping defines migrants' *eccentric subjects*, that is those far



from the center or who possess a different center (Lavia, 2018). A double Mediterranean that meets seldom in the interstices of the possibility, in the middle areas between the Sicilian/Calabrian/Campania/Emilia/Veneto countryside and the cities. Void and nomadic spaces where people self-define themselves. Normally suburban spaces, abandoned and difficult to control, which are at the edge with other nomadic spaces and then tend to modify their space-time faster than the one in the center. Fluid spaces to escape rules imposed from above, from the power that tries to reclaim them, because they represent a threat to the urban project on language, aesthetic, economic and political homogenization. We defend ourselves against the invasion of the foreigner by raising walls, using the sea as a frontier and impassable boundary, enhancing an apparent pure cultural identity.

Even plants, dear memories of Mediterranean traditions – such as the orange trees of the Riviera, the cypresses of Tuscany, the chili peppers or dried tomatoes of southern Italy – as well as human beings, represent a Mediterranean resulting from a graft of different populations, of salt and water, of fluid space bounded by straits and mountains, that are the solid space of continents. Mountains with moving shapes and that, like a stone skeleton, pierce the skin of the Mediterranean territory (Braudel, 1977/1995, pp.11-15), changing over the centuries with man's passage, through the culture of terraced cultivation, dry stone walls, quarries and mines.

Through the anthropization of the landscape, man uses the environment and, unlike the other animals that live in it, he

lives on it, modifies it to make artifacts, unsatisfied with his ecological niche but constantly looking for new needs (Francavilla, 2004). However, when he tries to uniformly transform the landscape, it generates a decrease in the variety of behavior of rural space, as well as urban space. The homogeneous design of the landscape leads, therefore, to a reduction in the possible spaces of diversity, while the landscape used and then abandoned by man, because no longer useful, generates empty spaces, undefined and unproductive, the *friche* (brown-field): marginal landscapes deriving from previously useful spaces, that become a reserve of biodiversity that is expressed through the number of species on the planet and the variety of behaviors (Clément, 2005, p.27). The lack of interest among institutions of these abandoned residual spaces makes possible *the third landscape*, whose behavior will depend on the freedom of action and the capacity of adaptation as much of plants as of people. The void spaces of the Mediterranean landscape redesigned as a *third space* – which recalls a third state – that is: the extra space (...) in which different cultures, although they are neighboring and contiguous, do not add up nor are opposed, but give life to new forms of meaning and new strategies of identification, as stated by Lidia Curti (Lavia, 2018, p.125).

If we imagine these marginal territories as spaces of possibility, prearranged to constantly re-invent themselves, we can imagine a *garden in motion* (Clément, 2011, own trans.), which refers to the *Walking City* by Archigrams, making-itself by respecting the movement of the already existing entities and energies. Giving shape to the landscape is indeed just an illusion

of forming a living thing like a plant, which keeps moving. Rather than designing a living ecosystem as the landscape, it is better to co-design with nature, making use of the diversity offered by the territory.

The designer of urban spaces and gardens begins to resemble to a *spontaneous designer* (Clément, 2011), who does not have any utopian expectations, but is concerned with investigating a place, observing it and studying its behaviors and hidden dynamics, as well as the culture and the vernacular expressions of both geographical and human environments. People who live in that place, for their side, whether for short or long term, actually live the space only when they participate in its representation, when they fill it with old and new symbols to establish a more conscious and responsible relationship. Co-designing, as with nature, even with permanent or temporary inhabitants, in order to have a common representation of the territory, suitable to establish relations both between different individuals and between individuals and places. This encourages an “empirical bond that combines the ideation and the realization/transformation”, which in turn convert the landscape into something that conveys a sense of ownership with regard to the object we have transformed and a sense of taking care of it (Colafranceschi, 2015, p. 214).

An example is the *ReCollocal* project, an urban regeneration platform that pays attention to marginal places, especially the small communities in the abandoned villages of inland areas, and launches processes of co-design and co-production between permanent and temporary communities, inter-

twining different fields, ranging from architecture, urban planning, video-storytelling, and ethnography. *Transluoghi* is one of the projects on nomadic residencies that since 2016 the platform relaunches every summer for a week in the Cilento area of Campania region in Italy. The residence is combined with the discovery of landscape and on-site informal learning through design and self-construction workshops, urban regeneration, landscape photography, social cooking, video-storytelling and participatory social-interaction practices, community branding and soundscape design. The residences allow the user to experience the landscape by interpreting the needs of the two communities, sedentary and nomadic, through the design of spaces of interaction and exchange, which over the years have produced lots of outputs, whether tangible or intangible, including: realization of country-style and street furniture to live the landscape in a slow way (from the seats, to the nomadic work stations, to wooden cones where to rest in the nature and amplify the sound, up to olfactory cones left in the middle of the historical center, covered with plants and typical Cilento spices); photographic installations; soundscape or acoustic environment performances; digital and virtual media taken from video-storytelling labs, and culinary products used as relation activators (Fig. 9).

Among Italian migrants there were landscapers, architects, designers, storytellers, photographers, artists, cooks and walkers, and also African and Bangladesh migrants joined some editions, such as during the *Magnète* Kitchen and Design lab, an experiment of social eating led by *Cozinha No-*



*made* (Fig. 9). *Sui generis cuisine* from Bisceglie in Apulia, Italy, which uses food as a storytelling about the territory and an opportunity for dialogue with the neighbors and with culinary nomads coming from different countries.



**Figure 9.** Above: *Transluoghi* event, during the *Design and self-construction Lab* in Morigerati, 2018. Image credits ReCollocal. Retrieved from <https://bit.ly/2kffkNl>.

On top left: *Transluoghi* event, during the *Soundscape Design Lab* in Morigerati, 2018. Image credits ReCollocal. Retrieved from <https://bit.ly/2kylPw9>.

On top right: *Cozinha Nomade* during the event *Cozinha dal mondo: Marocco, Bisceglie*, 2019. Image credits Cozinha Nomade. Retrieved from <https://bit.ly/2lM3CKL>.

Food as a convergence point was also the focus of another social experiment, the *Chikù* tavern held in the often vilified areas of the Neapolitan district of Scampia, set up by a non-profit organization *chi rom e ... chi no* and by the company *La Kumpania srls*. Among the various activities that the two associations carry out in the district, which for years have faced the issue of accepting gypsies – in particular the gypsies from the *Cupa Perillo* illegal camp set up 20 years ago – there is the *Chikù* experiment of integration and cross-cultural food (Fig. 10), which includes a group of women from the district, who over the years emancipated themselves through the valorization of food. Again food becomes a means to combine knowledge and flavors, breaking down that wall of initial mistrust towards the gypsies, and above all, it allowed women – both gypsies and Neapolitans – to generate micro-economies.



**Figure 10.** *Chikù*, intercultural gastronomy group in Scampia, Napoli. Image credits *Chikù*. Retrieved from [www.chiku.it/](http://www.chiku.it/).

And between a dish and the other, the women talk about their choices, sacrifices and how to win respect in marginal territories, abandoned by local administration, such as Scampia. But this lack of interest of marginal territories among the political and administration bodies makes the *third space* pos-

sible, where experimentation and sharing become possible, as well as the re-imagination of the territory. Interpreting the image of a territory from its margins, its suburbs, from the subdued people, the losers, the new nomads, those who reject definitions and who do not consider “any identity as permanent” (Scorza, 2018, own trans.).

In Italy there are many deteriorated and abandoned spaces, left to themselves, just as there are so many potentialities to readapt them, even through small acts, aimed at a direct involvement of the inhabitants of a district, rather than at pursuing a utopia of the form by designers. By building connections and events through markets, urban gardens, sports facilities, or just encouraging people to get involved, many Italian realities straddling urban regeneration, art, participatory design and social movements “from below” give us the idea that another Mediterranean is possible.

Practices that become a tool to investigate the social issues of a territory, which can help overcome traumas arising from “belonging” to one category rather than another, which may defuse a forced identity and give voice to a plurality of identities (Lavia, 2018).

Art and design practices – which also broadly incorporate the co-design of community services – become a playful means of re-appropriation of space and territory, and self-determinate alternative way to re-create the collective space. Mediterranean as a possible space to re-imagine one’s territorial community (Messina, 2018). Re-appropriation of space to reclaim one’s life.

## 5. Conclusions

Unstable and inclusive spaces.

We want to build walls ... We build besieged civilizations .... In a besieged civilization nothing can arise in creative terms (Galiberti, 2019).

Those born in one of the many territories of Mediterranean need to look for links between the various civilizations that have populated these lands, relating history, the present and the questions about tomorrow, often to answer the contradictions of our era, which see forced readings aimed at creating divisions among peoples, rather than re-establishing their connection points.

It is difficult to observe history only from a stable point of view and from a temporal primacy, likewise one cannot observe the landscape, both natural and artificial, considering spatial geographies as stable and unchanging. We rather have looked to the Mediterranean space considering the human traces left in crossing the territories, both for short and long periods; such as cartographers, who consider territorial representations as unstable, and where the drawing accompanies the transformative movements of the landscape, not only from the geographical perspective, but also from the psycho-social one, as a sort of *sentimental cartography* (Rolnik, 1989) of people and their way of living and transforming places.

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or both academic and informal public conferences. Exploration, strategy, activation, construction, transmission are the phases of Coloco's projects in order to support the relationship between people and the places where they live, all unique and all together. Situations and requests vary indefinitely, but commitment is the same: creating places whose quality is measured by their ability to accommodate the enormous diversity of life.

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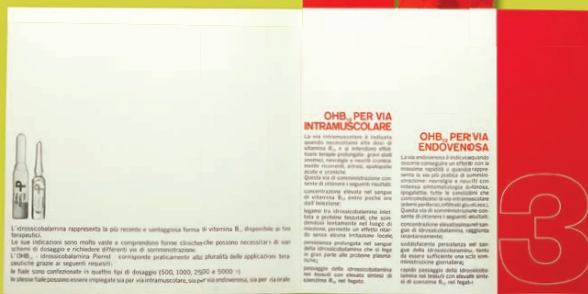
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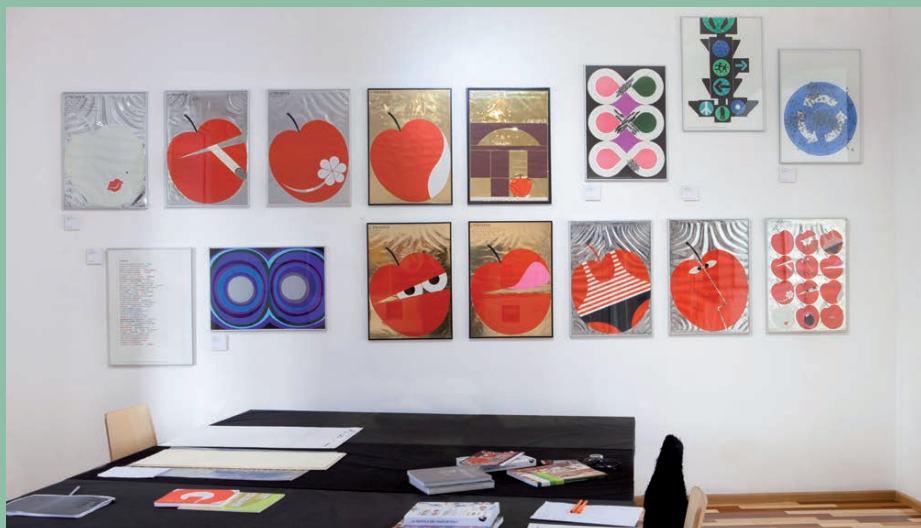


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