Pop-up Home

Evidencing an urban nomad's distributed domestic intimacy beyond a sedentary home

Weiyin Ma
Royal College of Art
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Abstract

"A home is not a house" can be read as a design hypothesis for an alternative urban domesticity and an attempt to explore a more distributed mode of existence than what a fixed house might have presumably confined for its users. In this design hypothesis, the sedentary narrative for the design of a fixed house was questioned, mostly on its physical forms and as well, on its social implications. As a design research, Pop-up Home further explores this design hypothesis in a refreshed context of a distributed home and on a focused subject of domestic intimacy. For Pop-up Home, domestic intimacy can be defined as a spatial "sense of home" which can be found extending beyond a sedentary home.

Pop-up Home takes on a combination of an auto-ethnographic and a participatory action research. Through the perspective of an auto-ethnographic urban nomad, the design research collects a set of "lived-experience" ranging from being a compact home renter, to a "rug sojourner", then to a "rickshaw-bed rider", and to a "digital nomad" with a lifestyle of "living as service" via distributed accommodation platforms such as Airbnb and Couchsurfing, etc. Through this perspective of the urban nomad, the MPhil thesis explores spatial evidence for alternative forms of urban domesticity which are not based upon a fixed house, but rather which take a more distributed form. Through the same perspective, the thesis also explores an alternative design narrative of urban domesticity in which a new social form of domestic life in a more distributed mode is emerging. The collected examples of urban nomads and their distributed domestic intimacy have been captured through the auto-ethnographic work and experiential encounters in Hong Kong, Pune India, and London.

Documenting and curating the above set of examples, and based on the theoretical framework of "spatial agency", the design research constructs both an empathetic and an intellectual framework for understanding the evidenced changes in urban domesticity, in relation to the increasingly precarious conditions of life in modern economies. The MPhil thesis, as a phase of the design research overall, aims to focus on the conflicts between the institution of the sedentary home and the nomadic nature of a "creative user"; and to evoke a positive ideology where a fixed house could be planned, transformed, maintained, and/or altered creatively by these users. This framework for a distributed home might lead to a specific method of "participatory design" to think, practice, and finance future urban domesticity in a "small, local, open and connected" design scenario of a world city, and contribute to a more genuine human-centred design method and design thinking for future urban domesticity.

Introduction

Before arriving at this MPhil thesis, Pop-up Home has been a self-driven design research throughout the years, starting from a MArch thesis Pop-up Home (2009)[1], and including a series of short projects i.e. the Pop-up Dance (2012)[2], Pop-up Cinema (2013)[3], Pop-up Car (2013)[4], and a short film Pop-up Home (2014)[5]. After gaining some inferences throughout the journey of this design research, for most of the past 5 years till now, I've dwelled - i.e. been collecting the "lived-experience" (Norberg-Schulz, 1971) of a home, in mostly 3 cities, Hong Kong, Pune India, and London, intentionally looking for a deeper insight into the design research. During this time, I've appeared mostly a regular room renter in a fixed house, by a sedentary convention: on one hand, as a result of my nomadic lifestyle and so a constant sojourning; and on the other hand, as a result of the sky-high property prices in the common sedentary housing markets of all these cities. Besides, living abroad - i.e. in a "foreign country" (although I've never really thought I have a "home country") - one of the sedentary institutions that the fixed house often relies on - might have added to the reason why I did not buy a property but kept being a sidelined "nomad" in this sedentary narrative.

However, as an auto-ethnographic (Chang, 2009) and participatory action (Katoppo, 2015) researcher to have an authentic nomadic perspective, to me, buying a property did not seem to mean to buy a home. Practically, yes, I might have been still probably contributing rent to this sedentary housing market every month: first to the, sometimes, a house owner of 3+ properties, then to the central banks and private developers who decide a 2.5-3.5%+ interest rate - of a mortgage, and last to the "big landlord" - the government - who sets up even higher thresholds here and there for the "home buyers" - not to mention their expense cutbacks on developing public and/or social housing. And yet, staying as one of the precariat "nomad" inside the big picture of a sedentary narrative, I was not confused. Not owning a fixed house might have made me houseless, but definitely not homeless[6]. Instead, finding myself a houseless "urban nomad"[7] became an effective perspective for the design research Pop-up Home. Dwelling wherever I could in spite of the precarious lifestyle, forced me to be creative to see and do things out of the box: e.g. what to do with my limited resources; how and what to share and not to share; and what to exchange in order to get a better "existential-space" (Norberg-Schulz, 1971) for my every ephemeral home, etc. The conflicts between the institutional fixed house and my nomadic lifestyle did not succeed to define my

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[1] This MArch thesis includes a paraphrase of the hypothesis by a street cat and 4 urban nomads; some of the illustrations can be found in here: https://issuu.com/yinzigloria/docs/portfolio

[2] https://atelierpopup.hk/events/pop-up-dance/

[3] https://atelierpopup.hk/objects/pop-up-cinema/

[4] https://atelierpopup.hk/events/pop-up-car/

[5] 22 min short film Pop-up Home (2014): https://www.imdb.com/title/tt5301988/; trailer: https://youtu.be/cp5mvUn9X9U

[6] This is a shared inference with a fellow urban nomad and RCA MA Architecture student Lavinia's work Houseless Not Homeless.

[7] Based on Nomadology, "urban nomad" is an invented term to represent the protagonist of an alternative social narrative who is potentially capable to act collectively as a means of social innovation in the specific context of the research. This will be further discussed in later sections.

place in the world, either physically or socially; instead, they reshaped my way of thinking domesticity, both in its spatial reasoning and, social reasoning.

Specifically, and through the encounters in various forms with other fellow urban nomads along this auto-ethnographic journey, I figured that the above discussed - perhaps an "epiphany" or an inference, is not just a personal opinion or a denial mechanism. It might have hinted an underestimated qualitative insight on the design of urban domesticity, based on the common cognitive understandings, physical needs, and most importantly a sentimental "sense of home", that can be actually detached spatially, socially, and even financially to these manmade housing commodities in a common sedentary narrative. Because of this authentic "sense of home" to each end user of the generic housing commodity of a fixed house, I've been, perhaps, instead of just a "regular home renter", one of these urban nomads in an auto-ethnographic real life, collecting various lived-experience along with the relevant others to be a stimulant to resist the status quo that the sedentary narrative of a fixed house might have tried to impose on us, and yet failed.

In a sedentary narrative for the design of urban domesticity, domestic intimacy is often predefined by certain geopolitical institutions such as a country, a class, and a biological family, etc., in which a design convention is to precondition and simplify its spatial users accordingly. In these designs, most often in the form of a fixed house, the "sense of home" is often limited to the satisfaction of a kind of domestic intimacy that is subject to these generic institutions. And yet, for these urban nomads, the domestic intimacy can be defined as a spatial "sense of home" which can be freed beyond a sedentary home because of their creative abilities. As a design researcher, this question then came to me: has anyone - a thinker, a designer, or a strategist, ever tried thinking, practicing, and financing domesticity in a different way other than this design narrative of a sedentary home? What if the design, and epistemology of a home, is perhaps fundamentally different from that of a fixed house?

Indeed, "a home is not a house", as Banham has discussed in the 1960s along with some of the works from the thinkers' group Archigram, can be read as an alternative urban domesticity other than a fixed house. And this design hypothesis is not just about the physical space, but also a social meaning of domestic intimacy. "A home is not a house" can be read as a design hypothesis for an alternative urban domesticity in attempt to cope with a more distributed mode of existence beyond the confining institutions within the sedentary narrative. And in Home: A Very Short Introduction, the author has also collected examples of homes to show a similar view on how the design of a home is perhaps more of a source for designs, rather than an established yet limited knowledge field of building design: "Historical accounts and speculations about homes are fascinating and richly productive of useful knowledge. Yet above all, what we learn from them is that homes provide ways of connecting with each other, with our surroundings, and with the history of the place we are in. Humans have clearly evolved to be home-builders, home-makers, and home-nesters. So we come to the result that in spite of linguistic subtleties, architectural variations, and cultural specificities, homes are where people dwell, and they have been dwelling everywhere for as far back as we can trace or imagine."[8]

Starting out from the above, as a design research, Pop-up Home conjectures to look for the answer in the field of design, tracing back to the role of an architect as a designer, and, a

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[8] Home: A Very Short Introduction, pp.48-49

design researcher. When it comes to the design of domestic intimacy - the spatial form of an individually defined "sense of home", the design researcher also starts its inquiry with what is the dragging factor to make the majority of a civic architect obedient to the sedentary narrative of designing an urban home up until nowadays that seems to no longer work for most of the fellow urban nomads. As IDEO - one of the leading design consultants in the practice of human-centred products and services has thought through: this design researcher might want to "craft the expedition to uncover the human needs that a great design connects deeply to"[9]. Besides, this design researcher, might have inherited a human-centred design and research method that is profoundly originated from the design thinking coined as early as in the 1970s in the Royal College of Art by Bruce Archer et al. with the "design with a capital D"[10], which "begins with deep empathy and understanding of the needs and motivations of people, and brings to life the voice of the people who are designed for."[11]

Again, as Banham (1965) might have envisioned for long, it'd be consciously examined in a direction of "a home is not a house" where an auto-ethnographic approach to design and research domesticity will involve this creative user of an urban nomad. As an original work and a design research overall, however, Pop-up Home seeks to think and design urban domesticity in this new way other than the sedentary narrative of a fixed house. For Pop-up Home, the domestic intimacy can be defined as a spatial "sense of home" which can be freed beyond a sedentary home because of this urban nomad. This distributed domestic intimacy will form the subject matter of this MPhil thesis and be elaborated and explored in the following sections respectively:

Section 1 will serve as an overview of the design research before the detailed evidence to be discussed in Section 2; and deal with: 1.) In this design hypothesis of "a home is not a house", the sedentary narrative for the design of a fixed house was questioned, mostly on its physical forms and as well, on its social implications.

Section 2 will serve as the main part of the thesis with detailed evidence to analyse. It will begin with intentions, aims and research process to be explained about how these examples of urban nomads and distributed domestic intimacy were collected; and why the particular 3 cities Hong Kong, Pune India, and London, are relevant to these examples beyond a sedentary home. Section 2 will deal with: 2.) a combination of an auto-ethnographic and a participatory action research, explaining these two methods as the researcher understands them, and setting out the findings from both; 3.) the explored experiential evidence for alternative forms of urban domesticity; 4.) further examples and their implications on an

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[9] "Great design connects deeply to human needs, and design researchers craft the expedition to uncover them. design researchers lead clients and teams through a journey of human-centred research and inspiration to discover, interpret, and communicate insights and opportunities in an inspiring way. They bring to life the voice of the people we're designing for."
https://www.ideo.com/jobs/design-research/cambridge/1185349/senior-design-researcher/

[10] In Nigel Cross' Designerly Ways of Knowing, he analysed the 3 cultures of research, which were first discussed in their report - Royal College of Art, 1979 - by Bruce Archer and his colleagues, where they distinguished 'design with a capital D' in order to "contrast design with the sciences and the humanities", which is found "a useful, if crude, way of beginning to be more articulate about it".

[11] Ibid.

alternative design narrative for urban domesticity in which a new social form of domestic life in a more distributed mode is emerging.

Section 3 will serve as both the conclusion of a MPhil research and an opening for further research projects and collaborations, which will be more focused in the context of a world city and its "small, local, open, and connected" design scenario for a reflective design proposal potentially. Section 3 will deal with: 5.) the theoretical framework of "spatial agency" and how to use it regarding the points 1.)-4.); 6.) a constructed empathetic and intellectual framework for understanding the evidenced changes in urban domesticity, in relation to the increasingly precarious conditions of life in modern economies; 7.) the claims that focus on the conflicts between the institution of the sedentary home and the nomadic nature of a "creative user"; and an evoked positive ideology where a fixed house can be actually planned, transformed, maintained, and/or altered creatively; 8.) the above framework in 7 further elaborated for a design of a distributed home that will lead to a specific method of "participatory design" in a "small, local, open, and connected" design scenario of a world city, which will also act along a more genuine human-centred design method and design thinking for future urban domesticity: so a design and social narrative for an nomadic approach towards urban domesticity, in a potential form of social innovation - can be fostered.

Section 1

Scope and background of research

Where is home, if not confined by a fixed house?

In Reyner Banham's essay A Home is Not a House (1965), there seems to underline a design hypothesis "a home is not a house", through which the author might have actually questioned the definition of home to be the same of a house. For Banham, the definition of a "fixed house" might have imposed in its shapes all the building services and utility infrastructures that does not necessarily contribute to a "home", thus pointing to a new differentiation between a home and a house, as well as a new differentiation between architectural design and the structural and infrastructural properties of a domestic building. Looking it this way, in this design hypothesis "a home is not a house", the sedentary narrative for the design of a fixed house was questioned, although mostly on its physical forms and yet as well, on its social implications as what it means to be a home.

Like Banham, there are many architects who are interested in the idea of "a home beyond a house" and yet, only what it might have entailed and yet not fully visualised. In fact, throughout history, many architects, designers, sociologists, and even some entrepreneurs in the last decade, have, consciously or unintentionally, prepared for an avant-garde way to look at domestic buildings as a start. "A home is not a house" in its physical forms has probably revealed many hints in the design of a distributed home throughout history and yet which have been under-discovered. These collective efforts might have explored an

alternative urban domesticity and, a more distributed mode of existence than what a fixed house might have presumably confined for its users.

John Habraken, for instance, even pushing it further, considers a fixed house as an infrastructure[12] kind of built entity, which is composed of various parts, i.e. the structure, elevations, and partitions. Because of their uneven lifespans of the building parts, Habraken and his fellow open building theorists suggest a way of open design to best adapt to them respectively, so that the spaces in between these seemingly dead building parts can live a much more vivid life where a much more user-driven programmes of spaces can be best supported - and which, can be then, instead, considered architecture. Fujimoto, as a practicing architect, whereas, imaginatively designed an unrealised project "Network by Walk" (1996) where "the 'house' is composed of fragmented rooms, [which are] not fully finished, and scattered out in the neighbourhood." This house, according to Fujimoto in his lecture at Barbican, Architecture on Stage (2017), "similar to Toyo Ito's House of Life at the time, provides some quasi-artificial, quasi-natural, semi-public and semi-private experiences and endless interactions in the neighbourhood".

Sociologist Eva Illouz also projected a romanized "home" in her book chapter Alone in Public (1997): "When romance meet the market, these mass markets of goods moved the romantic encounters from the familiar confines of home to new locales that were both public and anonymous." This vision is shared in the co-living business models, in which a future of lifestyles where "the globetrotting 'digital nomad' has an element of romance in the tech community, and something that feels like a different mode of living".[13] These simultaneously social and spatial imageries of romance, similar to the idea of intimacy, socially and spatially speaking, seem to have indicated a "home beyond a house" where a seemingly intangible domestic intimacy can be manifested into an architectural design. Similarly, in the micro-housing[14] that shares with the co-living's a common characteristic that "encourages voluntary social interaction"[15], this seemingly intangible domestic intimacy seemed to be lightly noticed.

And yet, none of these examples might have provided a solid answer to the question "where is home, if not confined by a fixed house" - or a solid spatial design or social narrative that attempt to explore further Banham's design hypothesis of "a home is not a house". For Pop-up Home, the major reason for this is that these works haven't yet dealt with the conflicts between the institution of the sedentary home and the users of its product of a fixed house, and so finding a way to identify the potential spatial unit that could be found "beyond a fixed house" for an architectural design to take shape. In this light of the architectural design, Banham, specifically, used the term "home" most consciously in the aspiration for the advancement of its spatial design, despite that it was then one of the most popular

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[12] Preface, Proceeding of Dense Living Urban Structures, International Conference on Open Building, 2003, Edited by Dr. Jia Beisi.

[13] http://uk.businessinsider.com/co-living-startups-turn-normal-2016-7?r=US&IR=T/

[14]

https://static1.squarespace.com/static/56eddde762cd9413e151ac92/t/5c41d02f0ebbe8aa256c361c/1547817061183/Size+Doesn%27t+Matter+%E2%80%94+Vera+Kichanova.pdf/

[15] The Royal Society of Arts (2018). Co-Living and the Common Good.

subject at Archigram and its interconnected design experiments - such as Situationist International founder Guy Debord's Naked City (1957), Constant Nieuwenhuys' New Babylon (1959-74), and Superstudio's the Continuous Monument (1967) etc. - and yet at the same time the most obscure subject. In a similar vein, although only obscurely, Norberg-Schulz, has also identified an "archetype of dwelling" as the essence in domesticity: "Dwelling, is being at peace in a protected space, thus enclosure, as the act of making or differentiating a place within a space, becomes the archetypal act of building and the true origin of architecture."[16]

From his way of reading home in the essay A Home is Not a House, and further, Norberg-Schulz (1985) and Heidegger (1951)'s phenomenological way of analysing the archetype of dwelling, this spatial "home" can be perhaps read as a various spatial forms of domestic intimacy - where the subjective "sense of home" that an end user understands and cares the most can be best interpreted into a spatial unit in order to be investigated by others, be it whom with building knowledge - architects for example, or whom without - service designers for example. The fixed house rooted in a sedentary narrative might not necessarily confine the "sense of home" of an end user's; and vice versa, how this "sense of home" can be freed from a fixed house is not necessarily just decided by an architect who merely follow the sedentary narrative to design a fixed house. What "a home is not a house" might have implied, is that this domestic intimacy, i.e. a spatial form of the "sense of home" is subject to each individual user.

The creative power of a home seeker

Further to the physical forms of urban domesticity, "a home is not a house" has perhaps also gave an under-discovered hint on its social implications on the sedentary narrative whose user can be freed from it as a confining social institution. In fact, more than a social meaning that can be liberating, on the contrary to what a fixed house might have attempted to achieve, under the precarious circumstances that this confining social institution has tried to define its users, the creative power of a home seeker within a sedentary home is shaped. Starting from the conflicts between the institution of a sedentary home and its end users who is instinctively a natural home seeker, the design research further explores what it is that these end users are looking for when it comes to their own ideas of a home. We all ask ourselves where is the "a place to call home", and sometimes, under the distress of a sedentary home, this place to call home can become diminished and vain. And yet, it might have been the creative power of this home seeker that has from time to time rekindled the light in the search for this "a place to call home".

The protagonist of a home seeker, therefore, in order to design his domestic intimacy, seems to be inevitably another major focus of the research Pop-up Home. And in order to better understand this seemingly subjective focus of domestic intimacy, this home seeker probably would be better placed in "a home beyond a house" investigation that challenges the

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[16] Christian Norberg-Schulz interpreting "dwelling" via Heidegger's 1951 essay Building Dwelling thinking in his The Phenomenon of Place (1976); this will be further discussed in Section 2's subsection research methodology.

established brief of housing design where the construction of domesticity is considered the only so-called objective and yet hegemonic solution for urban domesticity. One major spatial phenomenon that challenges the established brief of housing design, is that where an end user dwells in a distributed home that scattered beyond a fixed locale, like a nomad (Gestalten & Galindo, 2015; Braidotti, 2012; Deleuze & Guattari, 1986), and yet in a refreshed socio-technological context.

In the last decade, a new mode of urban living perceived as "living as a service" has emerged and been rapidly maturing. Since 2008, by providing an online platform for its users' listing of their extra rooms, Airbnb has started to, reading from the perspective of its users a digital nomad, distribute accommodations to those who travel and need a temporary home. As of July 2016, Airbnb has welcomed its 100 millionth guest arrival[17]. While when traveling with a low budget, one can instead of paying to stay in one of these Airbnb[18] houses, write a request to surf on one of the Couchsurfing[19] network's free couches, for 1 night or 2 each, and stay all the way free by in return only sharing food, experiences, or a refreshing traveler's vibe to the hosts.

These online platforms specialising in distributed accommodation, seem to have underlined a new form of nomadic dwelling. The "digital nomads", i.e. users of these platforms and the spaces operated by these platforms, are enabled to dwell in a domestic space that is not necessarily tethered to a fixed locale, be it a city, or a house. Instead, this nomadic dwelling can take place in a series, or a sequence of domestic - and/or non-domestic spaces, that are scattered in the city, and, freed from a specific fixed house. Moreover, through these distributed accommodation platforms and/or social networking platforms, the "digital nomads" are choreographed, although only unconsciously, or only driven by survival purposes or practical conveniences, to experience, operate, and transform the fixed house within this distributed home. Airbnb for example, has boosted an interior alteration in private homes where their owner creates a "private entrance" and "smart lock", etc. to enhance privacy for their guests[20]; even Tinder for example, has created "a five-block radius" by socially fielding a dating spot to avoid bumping into an old flame[21]. However, in this nomadic dwelling that might already have become an embryo of a typological distributed home, the "digital nomads" are not yet given as enough attention as they deserve as a creative user; their creative abilities, are only unconsciously or by chance stumbled on, and are only found as an outcome of these online platforms, which comes like a surprise to the platform's creators like the Co-founder of Airbnb, Joe Gebbia, who says in an interview in 2015: "You create a platform, people join it, and they bring a lot of creativity which you never imagined."

This serendipity might be as romantic as potentially valuable for the knowledge field of architectural practice and theories, particularly in domesticity. As a home seeker in this distributed home, these "digital nomads" seem to have been forecasted as a creative user

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[17] "Airbnb's 100 Millionth Guest Arrival": 2016. Available from <https://www.bloomberg.com/news/articles/2016-07-11/airbnb-faces-growing-pains-as-it-passes-100-million-users/> (accessed 11th July 2016).
[18] The design researcher's Airbnb user profile: https://www.airbnb.co.uk/users/show/5101677/
[19] The design researcher's Couchsurfing user profile: https://www.couchsurfing.com/people/yinzigloria/
[20] https://learnairbnb.com/airbnb-hosting-beginners-guide/
[21] www.therecord.com/living-story/6708745-i-tried-to-date-local-by-sticking-to-a-one-mile-tinder-diet/

who is yet to be fully captured, and further, enabled to contribute to a genuine spatial design of a home where they can find a tailor-made spatial solution to their respective needs of domestic intimacy. The established brief for a sedentary home could have been probably due to a patriarchal convention that architectural practices have been historically determined by the obedient societal role of an architect. On top of these spatial disruptions discussed above, a user's creativity might mean a social rebellion, or at least a liberation on an individual level, to the power structure that predominates an architect's brief of a predetermined built environment. If consciously directed, these subconscious acts and choices of the "digital nomads" can perhaps run much deeper than they appear to be. These "digital nomads", might have matched the criteria that a Deleuze's nomad who is freed from the conventional stereotype of a household institution that a patriarchal sovereignty would love him to stay with. Similarly, through the examination of Critical Theory, these "digital nomads" might have also demonstrated a certain degree of a Frankfurt School's individualist for their "commitment to resist the deformation of an individual"[22] by the established brief of housing typologies under this same power structure, as well, their conscience to resist its subsequent established housing commodity in the predestined housing markets. This rebellion against having to own a fixed house, also shows an elaborated liberation towards a practical ideal that "resources that are expensive to own become cheap to use"[23].

Situated in this context, an urban nomad, i.e. the "digital nomad" that has both a liberating and creative ability i.e. a creative user, who dwells in this distributed home as its protagonist and end users, is identified for the research. And the key question regarding it, is how to make this urban nomad visible to the diagrammatic spatial unit where their creative power can be enabled into the design process of an examination and innovation beyond the conventional or presumed solution of the fixed house in the sedentary narrative. By returning this creative power to the end users of domesticity, a human-centred design approach can be then probably rescued in the design of urban domesticity, which might help better translate a collective subjectivity in the interpretation of home into a spatial design of home, and help these home seekers to find and create their own domestic intimacy.

From nomadic dwelling to "living as a service"[24]

Nomadic dwelling has had different forms in history, and yet not necessarily only so within common sedentary-oriented geopolitical narratives where nomadology tends to be considered an absolute opposition to sedentary (Deleuze and Guattari, 1986). In Hong Kong, for example, the lived-experience of the 1970s Yau Ma Tei boat-men's and the 1980s cage-men's, where both the urban dwellers scattered their home activities in the built neighbourhood outside their confined sleeping unit, have demonstrated how a flexible spatial

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[22] Critical Theory: A Very Short Introduction, pp. 2-3
[23] During the VC bidding of the "Our Place in the World Challenge" initiated by the innovationRCA, co-designer Dave Richard concludes the approach to design the business model for Pop-up Home as an online platform.
[24] As already appeared previously but here's the detailed source: https://www.thecollective.co.uk/ - Home ownership is set to become a thing of the past, according to the entrepreneur behind London co-living start-up The Collective, because socially liberated millennials are more likely to choose "living as a service" - Dezeen interview, July 2016.

operation within a static built environment can be perceived as one possible form of nomadic dwelling (Pop-up Home MArch thesis, 2009[25]).

This flexible and user-driven spatial operation, likely as an unconscious and natural result of these urban dwellers' lived-experience, triggered great aspirations in a design. In an actual social scenario, the fixed house does not seem to necessarily equal to a home; domestic space, or the spatial form of "social intimacy" (Illouz, 1997 & 2013), from my auto-ethnographic journey so far, does not necessarily seem to be restricted within a tethered or, family-based, house/flat either. The domesticity for an urban nomad, as much as it is perhaps ignored cartographically in history, has perhaps been under investigated to be an alternative narrative for the design of a home, or at least underestimated only as a counter existence to the sedentary's home.

Fast forward 30 years, in the age of globalisation 4.0, in some metropolitan cities there seem to have been maturing a different socio-technological landscape - i.e. a "small, local, open and connected" (Manzini, 2015, 2016) urban scenario, for this nomadic dwelling to develop its contemporary form: a distributed home. As discussed, some market - and yet only vaguely, social and spatial - examples, of this distributed home, are Airbnb, Couchsurfing and the Collective[26] etc., where an urban nomad gets access to distributed accommodation in a place-free manner via these online platforms.

However, these distributed accommodation seem not yet a satisfactory distributed home, mainly due to the many social and spatial conflicts between the nomadic quality of "distributed systems" (Manzini, 2015, 2016) and the sedentary nature of the fixed house. And for a precarious urban nomad like me, these kind of distributed accommodation platforms still seem to represent some kind of "rent-seeking behaviours"[27] that contribute to the same sedentary narrative where there might be actually a "usury"[28] in the sedentary housing market. In fact, a lot of the distributed accommodation platforms are still reinforcing this private rent in the sedentary narrative of "the state protecting the right of existing property owners and speculators hoarding housing stock"[29] - such as Airbnb - you have to be a house owner first before you make use of the house to proceed the rent-seeking behaviours. In these distributed accommodation platforms, although a "digital nomad" and their "living as a service"[30] lifestyle has been foreseen (or wished) and, experimented, as a

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[25] Refer to previous footage Pop-up Home (2009).

[26] https://www.thecollective.com/

[27] As a common knowledge, in public choice theory and in economics, rent-seeking involves seeking to increase one's share of existing wealth without creating new wealth. Rent-seeking results in reduced economic efficiency through poor allocation of resources, reduced actual wealth-creation, lost government revenue, increased income inequality, and (potentially) national decline.

[28] For Pop-up Home, private rent in a sedentary housing market can be identified as a usury - an islamic conception developed in ancient local trades according to A Little History of Economics (2017). In other words, it is an unethical earning that keeps taxing the same housing commodity for million times more than it was originally sold for. Hence created is the vicious-cycling inflation in most sedentary housing markets that the majority still assumes to be normal.

[29] https://www.citymetric.com/politics/rise-vacant-properties-exposes-housing-shortage-myth-4521, accessed in March 2019.

[30] Further to previous footnote, in his interview by Dezeen in July 2016, James Scott, co-living entrepreneur for start-up The Collective said, "The median age of marriage has shifted from 20 to 29

collective effort, an in-depth social design, or, social innovation, might still needs to be forged so as for a more genuine and satisfactory design of a distributed home to take shape, and for Pop-up Home, this seems to require a new way to look at the urban domesticity other than from the sedentary narrative, but potentially from from this unique perspective or an urban nomad.

Based on the observations and inferences of the conflicts between the institution of the sedentary home and the nomadic nature of a creative user, i.e. a home seeker that is under the precarious pressure of an established sedentary housing market of a fixed house, the design research Pop-up Home developed a subject matter which is a spatial "sense of home" that can be freed beyond a sedentary home i.e. a distributed domestic intimacy and the protagonist of an alternative design narrative; as well, an auto-ethnographic perspective of an urban nomad who represent both the creative power and desire to find a make a home. To help find and make "a place to call home" for this urban nomad, within the context of the distributed home, becomes the mission of this design research.

This distributed home is different from "living as a service" as in how Airbnb, Couchsurfing, and other specific examples of distributed accommodation platforms might provide for the design research Pop-up Home to begin its investigations with. For Pop-up Home, these distributed accommodation platforms are not yet providing a satisfactory form of distributed home. The creative home seekers, however, might accidentally bumped into some of the design potentials of a distributed home that might actually satisfy their individually defined "sense of home" - and this is the differentiating factor between the nomadic dwelling that has been stereotyped to be an absolute opposite to a sedentary home, and, a distributed home that is beyond this stereotype. What Pop-up Home scopes to investigate is a distributed form of urban domesticity that can satisfy "a place to call home" for each of these protagonists of urban nomads. Pop-up Home also scopes to differentiate this "nomadic thought" that potentially gives an alternative social narrative for urban domesticity from "the thought about nomads" that's often applied in a policy making procedure within the existing sedentary narrative e.g. how to define and control the demographic of "urban nomads". And in the technological present time, the distributed accommodation platforms that create the "living as a service" kind of distributed mode of existence might have illustrated a potential in the new form of "a home is not a house" that Pop-up Home might be closely looking at, before its reflective design hypothesis of a nomadic approach to a distributed home can take shape.

Design researcher's intellectual journey

Design and narrative

Since my MArch in 2009, I have worked simultaneously as an architectural designer and a filmmaker, for about 10 years now. My intellectual journey leading towards this design

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in the past 40 years. This suspended adulthood and the rise of the digital nomad result in an increase in mobility and a reduced desire to settle. As we decouple the function of living from the physical location, we need to help positively curate more communities. Eventually, we will move to a model of subscription homes or providing living as a service. In the future we will all be 'homeless'."

research started with storytelling about designs. As a film enthusiast, on one hand, other than for sure having entertainment from time to time, I also often found it easy to gain empathetic understandings in complex social narratives, by simply relating to a protagonist's emotions and feelings. And on the other hand, as a trained architect to be, the first-hand experiences of designing a building according to a brief also helped me understand intellectually the civic narrative for an architectural practice and its place in a societal context. This design research in architecture, Pop-up Home, therefore started with an inference that there might be an affinity between design and narrative more than just in general, and a hunch that a crucial intellectual linkage between the two can be further examined in the design thinking framework and its maturing method of human-centred design, and potentially for the specific field of architecture.

Having made some salary as an architectural designer and yet not too much because of a draw towards a nomadic lifestyle, I've never bought a fixed house. After all these years of sojourning mainly across 3 cities Hong Kong, Pune India, and London, instead of owning a fixed house, I eventually figured that the architect is perhaps also a real-life film director, or a spatial notator. The building, such as this fixed house, is perhaps just one of the means of a spatial notation; and the architect can actually play the role of a curator for his users' life experiences. And a building might not be the only means for this spatial notation. What is more powerful than to notate a space through the language of a certain building, is perhaps to notate a specific experience, or to directly notate each spatial user inside and outside the building. The deeper I went down the intellectual journey, the more I've learned what an architectural practice can actually do is to notate each spatial user's specific lived-experience at a certain time and space, by intervening the traditional building practice with some perhaps "inappropriate" design narratives, so as to maximize a spatial user's satisfaction.

But such an intervention sometimes makes me feel a bit self-righteous. As a (not very outstanding) architectural designer and a marginal civic architect, what qualifications do I have to direct other people's life experiences? Similar to how the proliferation of automation and big data nowadays tends to imply, most practicing architects seem to think that a top-down approach to manipulate the users' spatial behaviours might be a right way, or at least a safer way, towards a better design. It seems to some that the more established a design brief is, or the more quantitative data is presented and analysed, then the closer it is to a correct answer to a certain design decision. But what if exploring a design from the perspective of each space user and hear their individual stories? Complaints from the spatial users of a conventional domestic building in Hong Kong, for instance, would probably make a valid design narrative based on their true life stories of compact home situations. Eventually along my intellectual journey, I started to develop a skepticism that the lived-experience of each specific user is the more reliable quantitative and, empathetic basis, for a research and design.

Architect and storyteller

The theoretical guidance of spatial agency, phenomenology, and a specific study of a situationist architect and creative user, have then helped me continue on exploring the design inquiry started off with this skepticism. And based on my own lived-experience as a "nomad" who does not own a fixed house, the design inquiry has eventually landed on the subject of domesticity, and eventually more specifically landed on the focus of domestic intimacy - the spatial form of "sense of home". My inference in the intellectual linkage between a design and a narrative makes me aware in each of the domestic building projects I have encountered in the established practices, and hardly I've found any that's activating the praxis of any of the mentioned theories. Thereafter, I subsequently started to incorporate this skepticism into a storytelling for the design and research of Pop-up Home, in order to specifically explore a possible spatial notation from the perspective of each spatial user.

In the past 5 years of the intellectual journey, I traveled to many more countries and cities. In the process of thinking this spatial notation with its design inquiry, I have met and deepened my understandings of many old and new friends, mainly from the cities of Hong Kong, Pune India, and London, under a - perhaps not yet consciously then but eventually deliberately combined method of auto-ethnographic and participatory action research. What I excitedly observed is that many of them share a common characteristic: a nomadic nature. The more one is with this nomadic nature, the more immune he becomes towards institutions, and so more authentic for his lived-experience: free from ideological manipulations, but full on in his critical thinkings and creative powers. In fact, the nomadic nature of a creative user might be a unique and inspirational perspective that thousands of more people hold and yet effectively represented by these old and new friends of mine - the urban nomad - I'd call them.

Through this perspective of an urban nomad, I started to observe more behavioral patterns of these creative users in a series of experiential encounters. These behavioral patterns are often subject to the dynamics of their lived-experience, i.e. their spatial appropriation and temporal appropriation of an existing built environment. Some of them have more to do with space; some have more to do with time. Some of these creative users are more able to take a space as their own, making it a "place"; some can temporarily change a space and create an "occasion." The behavioral patterns learned from this preliminary spatial notation became an effective shortcut to understand both empathetically and intellectually what creative capacity of each spatial user can potentially activate. For a creative user, space becomes a "place of activity"; time becomes an "occasion of activity"[31]; and the house becomes a home.

Before soon, in this intellectual journey, I subsequently arrived at a stage where I started to play a fusioned role of an architect and storyteller, who is specifically intrigued in the protagonist of an urban nomad and their creative capacity in finding and making their homes. The perhaps unconscious stumbled on nomadic lifestyle has provided me an enduring auto-ethnographic research inquiry on domesticity. And it has become sharpen particularly after the participatory action research process of living this research myself, as both an architect and, a storyteller; and as both the designer, and the protagonist - the urban nomad, of a potentially new design narrative.

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[31] Refer to literature review in later section on Aldo Van Eyck's critique of Gideon's Space, Time and Architecture

Developing the perspective of an urban nomad

The intellectual journey of the design researcher, has eventually constituted to the research methodology that takes on a combination of an auto-ethnographic and participatory action research, which resonates with the interdependence between design and narrative in general, and the interdependence between an architect's designer role and his another role of a storyteller that might have been under discovered. The intellectual, and empathetic, journey of this design researcher, has provided a unique and critical perspective of an urban nomad to sharpen the design inquiry. This perspective also helps the design research to sit in a literature review that relies on not only the established fields or absolute boundaries of knowledge, instead - the collision of them - i.e. a "theory blending"[32] in a way that it helps to specify the research area, and to prepare a qualitative foundation firm enough to allow any answers that might respond to the urban nomad's search for a "home".

The evidence hidden in the seemingly profit-driven business models like Airbnb, The Collective, and Roam[33], etc., for example, did not make an enemy to the design research. In fact, many of these business models - some "business designs"[34] in fact - are probably aligned with this design researcher's social, and spatial motifs, or at least, much more like a innovation way of handling business. Again co-founder of The Collective, one of the co-living start-ups, for instance, intends to redesign co-living to suit the "digital nomad" and "grown-up kids" who look for a "dorm for an adult" in their "suspended adulthood"[35]. Roam, for another instance, has started to find an innovative way to enable their communal inhabitants to sign a "mobile lease"[36] instead of collectively owning a house.

These are the business designs that an evolving and liberating generation including many more urban nomads, might be actually looking for. The criticism on these co-living start-ups are sometimes too focused over their accumulations of wealth, or over their controversies in legal terms[37]. And yet as a matter of fact, these quasi-businessmen have courageously casted a pioneering vision to redesign for their users' changing needs in domesticity. Many of these entrepreneurs actually do have a design or even architectural vision in their careers.

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[32] Practice-based Design Research, p.93, Thomas Markussen
[33] https://www.roam.co/
[34] A term coined by IDEO as a specified practice that lead by a "business designer": "Business designers take juicy, creative, human-centered innovation and make it succeed out there in the real world. We use strategy, analysis, and financial modeling as generative design tools, and help organizations turn their biggest, wildest ideas into businesses with long-term viability." - https://www.ideo.com/jobs/business-design/
[35] Refer to earlier footnote on "living as a service": "the median age of marriage has shifted from 20 to 29 in the past 40 years. This suspended adulthood and the rise of the digital nomad result in an increase in mobility and a reduced desire to settle."
[36] "Roam provides short-term apartments with a communal feel" - with a "mobile lease" - "for today's digital work-from-anywhere nomad." https://www.fastcompany.com/3059469/instead-of-renting-an-apartment-sign-a-lease-that-lets-you-live-around-the-world/
[37] There are many reports in the news media and some also touch upon the rent-seeking behaviours of these distributed accommodation platforms; and yet what can't be denied is these platforms did help to a degree on the increasingly precarious of life in some overpopulated metropolitans.

And what they have decided to leave behind is perhaps actually a conscious decision from a mastermind that understands beyond a presumed role of a civic architect in this subject of domesticity. As bold as it might sound, these business models do have demonstrated the capacity of their creators to actually think out of the box which a sedentary home tends to be set-up for: "home ownership is set to become a thing of the past" - because "socially liberated millennials are more likely to choose 'living as a service', even this might appear seemingly to some as 'homeless'"[38].

Being a nomad is no-mad; instead, it means being the authentic and intrinsic home seeker despite the imposed sedentary narrative of domesticity. For example, this home "ownership" is probably a common desire in a sedentary status quo for someone who worships only a hierarchical power, relies only on authoritative institutions, or at least prefers institutional controls and orders, e.g. to own a marriage, a title, or a "social proof", over the born authenticity of an individual's. And yet what I've observed from the auto-ethnographic journey is that, to have a home is not about having a social proof. It's about relating. On the contrary to having a fixed house which is about some forms of social proof in the sedentary narrative, having a home is probably about the freeing of it. The design researcher's perspective of an urban nomad thereafter holds a specific importance in introducing an alternative design narrative for urban domesticity other than the sedentary narrative as the only or presumed option, and where a nomadic thought towards the domesticity question can be allowed and explored.

What I've also observed from this auto-ethnographic journey is that, and yet, without a social and spatial design, the sense of home in this distributed home might not be fulfilled at all if through only a business design. For example, as touched upon earlier, when Brad Hargreaves, the co-founder of Common[39], talked about the convenience of "someone being able to move easily from a Common building in San Francisco to New York, getting into the flow, and meeting people wherever they go", he has probably also raised up a different mode of social intimacy to be addressed, or a different "sense of home", which can be read as "an element of romance in the tech community"[40] needing to be translated into a spatial form. One major blindfolds might be that this "living as a service"- despite of its success in a business term, might still have been, at least up to this moment, very far from a full design satisfaction to fulfill a domestic intimacy - in either a social or spatial terms - so that an user of these distributed accommodation platforms can finally say "yes" when asked "is it a home to you?"- because of the satisfaction of the sense of home. The further along the design researcher's intellectual journey, this research inquiry in search of a sense of home for this urban nomad, has become a clearer motif of the design research Pop-up Home.

Literature reviews and concepts developed

The housing question and "a home is not a house"

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[38] Ibid to earlier footnote on the Collective.
[39] https://www.common.com/
[40] http://uk.businessinsider.com/co-living-start-ups-turn-normal-2016-7?r=US&IR=T/

In the housing question, which is a socio-economic and socio-political proposition within the sedentary narrative, the fixed house was mostly projected as an institution defined by geopolitical identities such as a country, a class, and a biological family, etc., in which a design convention is to precondition and simplify its spatial users accordingly. The social implications of this fixed house, can be very well represented in this housing question, directing the spatial users of a fixed house to very limited categories such as a monogamous married couple raising a child in a local neighbourhood where a class-appropriate kindergarten is also located. The housing question has then also implied, therefore, to further examine the physical form of a fixed house, in order to provide an articulation to the working class spatial users who do not necessarily have the luxury or yet to live in this bourgeoisie stereotype of life-situations.

Human behaviours are arguably shaped by their built environments, but this process is not static or single-way. In return, the built environments can be drastically appropriated by human behaviours; and it is a reflective process of a perhaps still underestimated importance for many design practices including architecture. As Aldo Van Eyck's critique of Gideon's Space, Time and Architecture says: "Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion."

For a civic architect, whose spatial understanding of human behaviours surrounding the concept of "home" is often obedient to this sedentary narrative, this one way static influence from a built environment to notate the human behaviour is one of the most common presumptions that a conventional design of a fixed house is based upon. A fixed house is often taken for granted to be the only spatial solution, to the brief of designing a home. A fixed house as a spatial structure in a civic society is put much more attention to in both the design thinking and, practice, of domesticity. For Pop-up Home, the reason why "the housing question" has never found its "answer" is probably that it's always asked in the sedentary narrative about home.

Whereas, the hypothesis of "a home is not a house" has never find a question with a design impact to answer to - also because it's always proposed within the sedentary narrative. Although, the conflicts between the institution of a fixed house and the creative power of a home seeker might have been reflected in this design hypothesis of "a home is not a house". It can be read as a design hypothesis in search of an alternative urban domesticity and an attempt to explore a more distributed mode of existence than what a fixed house might have presumably confined for its users. In this design hypothesis, the sedentary narrative for the design of a fixed house was questioned, mostly on its physical forms and as well, on its social implications. For Pop-up Home, "a home is not a house" has perhaps indicatively distinguished the instrumental design of a house and the humanistic prospects of a home which might often not necessarily comply with the sedentary brief of a fixed house.

Thanks to some critical theorists and architectural designers of our times, however, the appropriation by the human behaviours to their built environment put more and more attention to, and eventually studied in the stream of spatial agency - a practical and theoretical guidance where the "construction of a building is not necessarily the best solution

to a spatial problem"[41]. And yet promoting an alternative spatial solution other than building anew had a longer history, particularly in the design history of domesticity. For instance, as early as the 1930s, Karel Teige has already probably captured an effective example that summarise a phenomenological way of seeing the built domesticity, and/or built environment, and its potential for a spatial choreography, in his Towards New Forms of Dwelling The Minimum Dwelling: "Many of the functions of the old family based household, such as cooking, laundry, ironing, and sewing, are already being eliminated in house plans and are provided outside the home by commercial services. In general, the trend is toward a comprehensive shift to many dwelling functions from the private to the collective sphere. This also includes the emergence of new public service agencies and institutions." His prediction was perhaps the embryo of distributed accommodation like Airbnb and Couchsurfing can be recognised as one of the appropriation.

If further reading it without the presumption of a built domesticity - a fixed house - imposed in a geopolitical setting, this example might also shows a tangible spatial notation of domesticity and its corresponding design possibilities. How domestic buildings can be interpreted differently by an architect and their actual users is also brought into light. And yet even until today, these readings of domesticity have not yet effectively informed a phenomenological means to design domesticity. There seems to be an urge to revise the spatial understanding of domesticity up to date and explore the potential in an alternative in designing a home along this phenomenological direction. As Norberg-Schulz writes in his Phenomenology of Architecture: "Phenomenology was conceived as a 'return to things', as opposed to abstractions and mental constructions. So far phenomenologists have been mainly concerned with ontology, psychology, ethics and to some extent aesthetics, and have given relatively little attention to the phenomenology of the daily environment. A few pioneer works however exist, but they hardly contain any direct reference to architecture. A phenomenology of architecture is therefore urgently needed."

"Spatial agency" and the nomadic nature of a "creative user"

The fact that the common architectural practices in urban domesticity might have been stereotyped as a fixed house, is perhaps also a result of the overly instrumental understanding of architecture as a knowledge field. Besides, traditionally, architecture, and architecture as a practice, has perhaps mostly been considered an art and a science of buildings. And yet, the subject matter of architecture as a field of human knowledge, as a matter of fact, has been shifted from the making of a building towards the physicality of a space since as early as the 1930s, first by the movement of some modernist architects[42] and later, given on top of this spatial subject a social meaning by the writings of some philosophical thinkers, sociologists and/or anthropologists[43]. Modern theorists and

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[41] In 1974, Cedric Price spoke of a similar ideology in his talk about Fun Palace, refer to later section.
[42] Traditionally, architecture was considered to be a craftsmanship; the theory of modern architecture is arguably only about 100 years old, and most of the theories in the knowledge field have chosen to begin with the subject of space, rather than buildings. Some modernist architecture - the "free plan" in Villa Savoye by Le Corbusier, for example, has been a co-responding practice to his writing in the 1927 book Toward an Architecture.
[43] The Production of Space by Henri Lefebvre, 1974, for example, has been one of the guidebook for opening up this discourse.

practitioners have been opening up the discourse into "space" more and more when the technological supports to enable them to have shifted from the industrial 19th century to the, perhaps, computational and algorithmic 20th century.

Owing to some of these modern theorists and practitioners, the design thinking, to be evoked in a collective modern architect, might be further illuminated. The phenomenologists, starting from the 1960s, in particular, along with the discourse, have been reminiscing a particular "space" in its original interpretation, a perhaps more conceptual place where the humanistic nature of architecture rather than the instrumental or technical aspects of the profession might have dominated the meaning of architecture. This bodily interpretation of a space from the phenomenologists might have given a perfect chance for the design thinking and human-centred set of methods a new meaning in architecture: "Heidegger's famous reversal of the notions of 'building' and 'dwelling', for example - wherein one thinks of dwelling less as something that happens within buildings than as a state of being in the world that illuminates how we should build - is a shift in awareness from beings to their larger ontological context and ground (Heidegger 1971, 145-9). By effectively raising architectural thinking to the level of ontological thinking, Heidegger has become a crucial figure in contemporary efforts to reconnect architecture with ultimate human concerns."[44] And more specifically, this bodily interpretation of a space from the phenomenologist point of view might have given a refreshed focus of the user for the design thinking and human-centred set of methods in architecture: "In a spontaneous creative process, it is difficult, even today, to separate completely the abstract geometrical definition of a building from its realization in a particular material and from the world of experience of the users."[45]

This focus onto the user, as a perspective to reflect on the architectural practice, has been probably a result of the profession where a building is designed and built mostly by someone else rather than the user, as in the mainstream practices. The phenomenologists have perhaps unconsciously discovered an intellectual infinity between this way of reflections to an alternative stream of practices that characterised by a reservation and retreat from an overly active production of buildings. In specific, again, "spatial agency" (Till et. al, 2011) has given quite some theoretical meanings to the practices in architecture where the "construction of a building is not necessarily the best solution to a spatial problem". It has probably also, to a certain degree, legitimately entitled a common tendency in these architectural practices which indicates a preference towards "not to build" over "to build", when both choices are available for an architect, a developer, or a user of a space. Lacaton and Vassal, as a representative in this body of works, once shares, during their guest lecture at the Royal College of Art in 2016, one of their design motifs: "Do not build or nearly not; never demolish, never remove or replace; always add, transform, and reuse."

The rationale behind this kind of practices, which is due to be examined, perhaps has been since the 1960s, cognitively inclined towards to a qualitative way of reasoning rather than a quantitative, or in other words, a rationale on an empathetic level. This qualitative way of reasoning might be useful for the spatial and social understanding of the "sense of home" of this design research. Pop-up Home doubts that the seriousness of a quantitative research might have actually been a baffling factor for general design researches to take on this more empathetic, more experiential, and more "playful" - but in fact a more intelligent level. The

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[44] Gadamer for Architects, pp.103-104
[45] Architecture in the Age of Divided Representation, pp.3-8

observations on Cedric Price' Fun Palace (1964), for example, might have hinted a profound intuition in this seemingly "playful" way of rationalising architectural design. Furthermore, this pioneering project in the practices of "spatial agency", had probably implied, at the time already, an empathetic trust from its architect to its end users. This kind of trust might have been exactly what has resulted in a successful open design that was "built little" by the architect and yet ended up much more comprehensive than it could have been otherwise.

However, the idea of "not to build" or "nearly not", did not seem to have given a practical guidance, either by a design, or by a theory, on how these users of a space can be effectively enabled to interact with, or, interfere, this "lazy" architect's open work, nor did it clearly provide a practicable guideline in the specific subject of urban domesticity - in response to what it can help in order to design that "home beyond a house". In many open building implementations, for example, users' involvements in spatial appropriations, even when it's aimed for a so-called a "flexibility" and/or "adaptability", seem to be only restricted within their shares of unit as an end product, and/or within the common spaces where the community can alternate certain spatial arrangements after it's mostly still decided already within a fixed house. In participatory design practices, whereas, even though the building design is partially determined by their institutionalised users possibly from the beginning, there still seems to be very little room for the end users to adjust the design once it's turned into a construction. And worse still, many of these appropriating users were pre classified within the sedentary institution before they are able to actually participate in the design of their individual definitions of home.

Fortunately, "creative users" (Hill, 2003) are identified by later spatial design theorists and elaborated into a much more invaluable design practice that rooted from the situationists (Debord, 1957). The "situationist architects" (Hill, 2003) and their "creative users", together, might have provided a possible direction where this missing practical guideline might be found. In Pop-up Home, the identification of "spatial agency" is therefore focused on this missing bridge between these situationist architects' work and their creative users' ideal spatial needs. And to respond to the study's subject matter domesticity - more specifically domestic intimacy - this missing bridge is examined beyond a purely physical construction of domesticity - in the form of a fixed house and by the design brief of a sedentary narrative normally.

Home as an "existential space" and domestic intimacy as a "lived-experience"

Pop-up Home is a phenomenological research in the design of urban domesticity. The phenomenologist approach in architecture has offered the design research Pop-up Home an intellectual framework to take into account of the value of the human body as an agency/percipient of a first-hand/subjective lived-experience, i.e. a spatial agency, over the generalised/abstracted accounts of experience in a data-driven quantitative research that tends to contribute to a structuralist approach in architectural design. In this phenomenological framework, the lived-experience surrounded by a certain design normally consists of a place and an occasion of an individual user who is in a certain mode of existence, or in a certain life-situation. And in the design of urban domesticity, a fixed house is normally first a space that's designed by an architect; then the sense of home, is

experienced by the user as a sense of place, and subsequently built upon accumulated occasions of home activities that take place in the fixed house.

Within this phenomenological approach, domestic intimacy can be defined as an existential space that is based on the lived-experience with its spatial and temporal characteristics related to the sense of home of a creative user's. This creative user, as a spatial agency consisting of the human body, and/or better understood as a "human agency", is capable in rendering "the richness of space through deliberate engagement with the indeterminate and independent possibilities of the world"[46], through a series of unconscious or conscious notation of his existential space. This creative user becomes an effective spatial agency in the finding and making a better domestic intimacy that matches with his own sense of home. And as a concept developed specifically for this design research, this focus subject of domestic intimacy is a spatial form of the sense of home that can be of a "space" that is not necessarily found or made only at a fixed locale.

Moreover, what has been observed so far, in the early stage of the design research already: within a fixed house, this domestic intimacy is not necessarily always best satisfied; especially when the actual operation of the fixed house is not determined, but only appropriated by the user living within it. According to the questionnaires on Home and domestic intimacy answered by 90 percipients aged between 20-40+[47], the creative user in the scenario can be quite often a lodger, a sojourner, or a transient dweller who is looking for a more permanent place to call home. In this kind of a life-situation, the percipients confirm that there seems to be a phenomenological dissatisfaction between the design of the fixed house and, the sense of home, that a creative user needs to bridge. In other words, they don't find this fixed house their home yet. Particularly, in this kind of existence mode and life-situation, the domestic intimacy is challenged even more upon the creative user's appropriation of their respectively existential space. In this appropriation, a participatory design for this distributed home become possible.

In simpler words, this phenomenological dissatisfaction shows that a generic or homogenous designed-house might not always match with an individual creative user's phenomenological sense of home. What makes a distributed accommodation a distributed home might require the bridging of this phenomenological dissatisfaction. In an hypothetical distributed home, as a mode of dwelling, the design of it should give an existential space accessible and adaptable for the creative user to enrich its sense of place and occasion by injecting certain home activities, and with the aids of certain home-related evocative objects that are associated with their individually defined domestic intimacy. In other words, domestic intimacy in a distributed home seems to need further notations in its finding and making. An appropriation that is properly notated, i.e. a participatory design in a relevant form is in need to enable and assist these creative users to find and make respectively their own existential space of domestic intimacy. Fortunately, according to the examples of domestic intimacy collected for this design research Pop-up Home, this phenomenological dissatisfaction can be just about things of everyday life, and it's remedy is not necessarily dependent on the

[46] August, Karan. (2019). The Thinking Body: a Study of the Architectural Ramifications of Maurice Merleau-Ponty's Rendering of the Human Body's Capacities.
[47] Refer to later footnotes on the questionnaires elaborated in Table 1b and later sections.

redesign of the fixed house. Instead, it is more dependent on the actual lived-experience of a creative user's; and this lived-experience is often qualitative, specific and tangible, mostly reflected in the sensual experiences that directly come from the human body.

Besides, the evocative objects attached to these lived-experience, can be as simple as a kettle, a lamp, a certain flavour/smell, and/or the encounters and operations of them. Concluding from the researcher's 20+ encountered flatmates and the 70+ Airbnb hosts and guests interviewed throughout the research[48], in particular, the domestic intimacy that one finds in an everyday detail can influence heavily on their sense of home in this distributed accommodation. For example, in a renter's bedroom without a door lock, or a proper sound insulation, the sense of home can be decreased drastically because of the lack of privacy; whereas, in an Airbnb listing with a separate entrance to the ensuite bedroom can attract much more guests because of the increased sense of home despite of its functional reality as a holiday room.

Section 2

Research methodology

A reflective practitioner's design research

Setting out the research materials in the above scope and background of Section 1, the following Section 2 with its subsections can be then read, both as a progress report of the design research overall, as well as a reflective conversation with its present phrase as an MPhil thesis, for this design research Pop-up Home. In order to eventually provide both a theoretical and practical formation for a human-centred design in urban domesticity that can induce a more genuine domestic intimacy for an urban nomad in a distributed home which might require a much more comprehensive set of methods and data, Pop-up Home is open to a "reconstruction of the initial coherence"[49] in later stages of this design research overall.

As a MPhil thesis, in this reflective conversation, as Donald Schön also writes in his book - The Reflective Practitioner, Design as a Reflective Conversation with the Situation - is a continuously reflective process that aims to provide a good process of design, rather than the direct speculations of one: "In a good process of design, this conversation with the situation is reflective. In answer to the situation's back-talk, the designer reflects-in-action on the construction of the problem, the strategies of action, or the model of the phenomena, which have been implicit in his moves."[50] And as well, a reflective process that aims particularly, as a phrase of the design research overall, to acquire a more empathetic understanding of the domestic intimacy in the scope of the research and so its potential call for an alternative design narrative other than the sedentary one.

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[48] Refer to later footnotes for Table 1b and later sections.
[49] Also, in Educating the Reflective Practitioner, pp.41-42
[50] The Reflective Practitioner, Design as a Reflective Conversation with the Situation, pp.77-79

In his book, Schön also pioneered the concept of "reflective practitioner" to step in the user's perspective and reflect a design practice with empathy. For Pop-up Home, this proposition of being a reflective practitioner has induced an effective path to follow as a design researcher in architecture - if not looking from its instrumental role in a civic society, more of a qualitative research by nature. This path has indicated a two-fold process: firstly, it is a reflective process, meaning the purpose of a research is to understand what works and what doesn't - and why; secondly, it is an action of a practitioner's, meaning the purpose of the research is to participate the reflection in action.

Schön's fellow research theorists at the time, together with his later successors, also discussed the invaluable reflective process, particularly in most kinds of qualitative research including social sciences and humanities - if not design research directly. And in particular, in Nigel Cross' work Designerly Ways of Knowing, he pointed out that it is a designer's way of knowing, or, "a designerly way of knowing" in his own words, that a design research can find an answer to its unique way of inquiry: "The central concern of design is 'the conception and realisation of new things'", in contrast to science and humanities, "design has its own distinct 'things to know, ways of knowing them, and ways of finding out about them'."[51]

For Pop-up Home, in spite of its civic role and yet by nature, architectural design is more of a qualitative discipline than a quantitative research activity. Therefore, in an architectural research, the role of being a reflective practitioner and a design researcher might play the same importance as in any other qualitative research. The societally accepted "core" discipline of architecture, that probably has been also commonly narrowed down to a limited instrumental role of architecture and thus generated a thirst for logical productions of design proposals, often in the form of buildings, is one of the research obstacles in the beginning for Pop-up Home to form its research methodology. The conventions of quantitative methods and research norms that have been established in natural sciences, or sometimes presumingly, in social sciences, have probably also preoccupied many of the research references in architecture that Pop-up Home has tried to borrow from and yet eventually failed to find as the right fit. Surprisingly however, some of the emerging qualitative research methods in design, i.e. auto-ethnography in social science research, as well, in arts and humanities, i.e. participation action research, are found useful for Pop-up Home in both empathetic and intellectual relevance.

For Pop-up Home, therefore, being a reflective practitioner fits perfectly for its conscious choice of the combination of an auto-ethnography and participatory action research. On the contrary to this combination, looking from the objectivist approach as a set of quantitative research methods, in the studies of social sciences mostly, the sedentary narrative is perhaps a familiar topic where this objectivist approach is often adopted. There are the empirically structured sub-narratives around this topic, too: for instance, Marx and Engels' Housing Question (1872) that deals domesticity with class, labour and scarcity, etc., to attempt to answer the familiar question of "housing crisis". And yet many of these

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[51] Also refer to earlier notes on "design with a capital D"

sub-narratives are rooted firmly in the established field of political economy that also very much bases on an objectivist approach and thus affects the presumed research methods.

The public expense on social housing, for another instance, makes a widely discussed subject from many politicians, activists, and sociologists' work, whose efforts are founded upon the same established political economy. And yet, for Pop-up Home, this objectivist approach might not be of most relevance when it is applied to understand comprehensive human behaviours and/or, psychologies at times. For example, quite few of these works have courageously questioned the political spectrum to rethink why there are simultaneously the "housing crisis" and "empty houses"; or more directly, what about those individuals whose worldviews and values do not fit in any precise position within an existing political spectrum or perhaps even wisely chose to walk away to maintain sanity at times.

For Pop-up Home, furthermore, it looks for a "designerly way" of design research, and a "human-centred design way" of design thinking. The set of methods and research activities are all aimed to serve this purpose of the design research. Therefore, the auto-ethnography and participatory action research can be viewed as an effective pair of methods for a constructivist design researcher's critical and, reflective, point of view - as an urban nomad - to provide an alternative to the perhaps presumed objectivist approach to the subject of urban domesticity. The urban nomad's perspective is a reflective practitioner and human-centred design researcher's perspective. Pop-up Home doubts that domesticity, as in its essence, has been misplaced in the field of political economy and so diluted its original purpose; and the sedentary narrative which is attached in the political economy, as a result, has been the main reason why the subject of urban domesticity has been unable to be examined out of this orthodox in order to find an alternative route to "return home".

Despite a perhaps inevitable competition between being a seemingly "subjectivist" and an objectivist approach, Pop-up Home also suspects that this constructivist epistemology shows a much more reliable humility of a design research, and forms a much more resilient theoretical rationale for interpretation and pattern constructing, or in other words, a rationale for both the processes of coding and decoding in this qualitative research in architecture: "[Auto-ethnography] engages you in a constructive interpretation process. [It] is interpretative in a sense that your personal perspectives are added in all steps of research, whether in data collection where certain memories are selected, in data analysis where certain themes are probed, or in data interpretation where certain meanings are searched. It is also constructive in a way that you are transformed during the self-analytical process."[52]

The interpretation process also forms a patterning and code constructing. According to Cross, again, in defining his designerly ways of knowing which "are embodied in these 'codes'", "this pattern-constructing feature has been recognised as lying at the core of design activity by Alexander (1964, 1979), in his 'constructive diagrams' and 'pattern language'. The designer learns to think in this sketch-like form, in which the abstract patterns of user requirements are turned into a concrete patterns of an actual object. Hillier and Leaman (1976) suggested that it is like learning an artificial 'language', a kind of code which

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[52] Auto-ethnography as Method, p.140

transforms 'thoughts' into 'words': 'Those who have been trained as designers will be using just such a code... which enables the designer to effect a translation from individual, organisational and social needs to physical artefacts. This code which has been learned is supposed to express and contain actual connections which exist between human needs and their artificial environment. In effect, the designer learns to 'speak' a language to make a useful transaction between domains which are unlike each other by means of a code or system of codes which structure that connection.'"[53]

Pop-up Home is a design research in architecture. For Pop-up Home, the research is focused on the humanistic aspect of architecture and the qualitative nature of the discipline. The human-centred method for design and research, is therefore a major concern that the reflective practitioner and design research has inherited before the execution of the research methods to discuss follow. For Pop-up Home, empathy in the understanding of a human behaviour and thus the spatial and social reasoning for a design in architecture, plays the same part as the intellects in the understanding. To step in-and-out of a user of the urban domesticity forms the research methodology for the design research in architecture. In order to explore an alternative narrative for the design of urban domesticity, Pop-up Home takes on a particular perspective of the reflective practitioner that combine the research methods of auto-ethnography and participatory action research.

An auto-ethnographic inquiry of an urban nomad

As discussed earlier in the earlier subsection - design researcher's intellectual journey, the design research specifically picked up a perspective of an urban nomad as an auto-ethnographic and critical point of view for this qualitative research in architecture. Through this perspective of the urban nomad, the design research explores spatial evidence for alternative forms of urban domesticity which are not based upon a fixed house, but rather which take a more distributed form. The observations and collected examples of the distributed domestic intimacy to discussed as followed, were intellectually and empathetically guided through this auto-ethnographic inquiry of an urban nomad, who, ultimately as the presumed user of a fixed house, did not seem to be satisfied with the sedentary home or the confining institution it has provided with its limited form of a housing commodity.

Recognising the examples on the social and spatial implications of a sedentary home, from the collected examples to discuss in later subsections, Pop-up Home's inquiry is also based upon the evidence extracted and drawn about a more distributed mode of social life and social intimacy beyond what a fixed house has tried to define and yet failed on this urban nomad. And by allowing this research inquiry to be clarified over an open reflection, Pop-up Home's focus of domestic intimacy is further sharpened within an intellectual framework that aligns with more than a civic architect, but also other forms of designs including some entrepreneurial visions that some examples have provided, such as Airbnb, Couchsurfing and other distributed accommodation platforms. For Pop-up Home, these examples are not necessarily commercial distractions or merely advertisement type of research materials. In fact, from the perspective of this urban nomad, these examples were not examined only

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[53] Designerly Ways of Knowing, p.21

focusing on the business front of it - instead, as a "business design" with its proliferated social and spatial fronts; so that a substance into the root of a design prototype can be potentially allowed - where more inclusively, other than just the start-up ideas are involved. By doing so, Pop-up Home's research inquiry, although having started with a tipping point of domestic intimacy, might become an effective device to enable more urban nomads to participate the metamorphosis process of any emerging new housing typologies - even some of which are still just yet developed from within the sedentary narrative - like Airbnb.

This auto-ethnographic inquiry of an urban nomad, gives the design research Pop-up Home a "the personal" perspective, seemingly subjective, and yet arguably the same rigorous as an objectivist or positivist perspective of a design researcher, if not can be more. The process of being a reflective practitioner wearing the shoes of an urban nomad has provided a counter voice on the methodology of a sedentary convention or perhaps, even on its biased conventions at times. By bringing back the notion of a home back to the archetype of dwelling and, the authenticity of an urban nomad, this design research has probably went through this "political" resistance against the tyranny of the sedentary narrative by reactivating the notion of "the personal is political":

"A popular slogan from the 1960s and 1970s was that 'the personal is political'. This means that the boundary between the public and private spheres is indistinct at best, and that issues and dynamics traditionally supposed to be confined to the former cross over into the latter and are replicated there, but also the reverse. People's private lives, and their relationships to those with whom they cohabit, are subject to many influences originating in the public sphere. Government regulations, such as laws concerning norms of sexual conduct, what counts as a legitimate marriage, reproductive rights, and gender equality, have a major impact on the way people's private lives are conducted, as well as their quality of life. And in a reverse motion, when people vote according to their beliefs, they project and affirm their privately held opinions and values in the space of public life."[54]

Throughout this process, the research inquiry has been sharpened over time, mostly along the direction towards an alternative narrative to think, design, and finance urban domesticity. and thus generating some further research questions as in each aspect to guide the research process:

From the social aspect, the shifting technological landscapes of a distributed home might have affected both the cognitive and instinctive reasoning behind, and affected the social definition of a home. Pop-up Home aims to measure this shifting social needs of a home under these technological landscapes through the protagonist of an urban nomad. Learning from a human-centred approach in design and research, this perspective helps to provide an intellectual bridge between the intrinsic social needs from a user and the artificial outcome of a designed artefact that Pop-up Home aims to provide and envision. The emerging urban nomads have a capacity to demonstrate and amplify a social intimacy that comes from an alternative mode of existence to sojourn in several cities including those as a "second home", without possessing a conventional settlement of a fixed house or shaping their

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[54] Home: A Very Short Introduction, pp.78-80

hegemonized lifestyles around their biological families, nationalities or other preoccupied identities or social institutions, instead, tending to find and/or make their own home through each' individually encountered and/or chosen intimacy (Illouz, 2013 & 1997; Turkle, 2013; Jamieson, 2012).

In this aspect, the digital nomad who belongs to an internet community might give one good example of this protagonist of an urban nomad. "Internet communities provide evidence for a detachment of identity and belonging from the bounded limits of state territory and sovereignty. The premise of 'shared interests' has given rise to a wide range of new international communities. Some of these online communities are global humanitarian, environmental, or religious movements with specific ideological objectives, such as the International Committee of the Red Cross, Greenpeace, or nebulous Islamist extremist groups. Others are simply intended for socialising, entertainment, and leisure, such as online dating services, gaming groups, or social network websites." [55]

Facebook[56], as a social media platform, shows an effective example of an online community that is built beyond geographical boundaries and the overly simplified identifications built upon them. Although criticised for its controversial reputation in directing social values and its potentially negative effects in mental health of those who overly attached, research has shown the potential positivity of an online community as such are able to rescue an existential sense of "liquid identity" that is fluid and alive despite any social or cultural boundaries. For another instance, despite that the "gentrification effect" that the business-oriented Airbnb might have brought to its community, a sense of attachment to the local community is still yet to be discovered, most of which can be found in the multicultural and social-integration that the online community of Airbnb might have initiated. In some rare cases, community-led housing where the practical co-living and collaborative-design in a physical community are limited to a physical proximity can be mapped onto an online community too.

The protagonist of an urban nomad has a capacity to build up a user identity intellectually connected to a creative user discussed earlier in Section 1. The creativity of a user is inter-dependent on and inter-related to the creative community where a constructed user identity is can be found resonating and, probably more appealing to the user's other preoccupied identities if otherwise. In both of the death of community[57] thesis, and the birth

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[55] Borders: A Very Short Introduction, pp.102-103

[56] "Making the world more open and connected": Mark Zuckerberg and the discursive construction of Facebook and its users, 2018

[57] Sociological and social historical interest in community studies is long-standing. The nineteenth-century intellectual founders of sociology, Karl Marx, 1818-83, Emile Durkheim, 1858-1917, Georg Simmel, 1858-1918 and Max Weber, 1864-1920, were all concerned with the ways in which the development of industrial capitalist societies transformed the basis of social relationships. While the theories they offered were never as simple as 'modernity destroys community', for a brief period of the history of sociology, in the 1950s and 1960s, this death of community thesis became something of an orthodoxy, although there were always dissenting voices. In this orthodoxy, a sense of belonging to, and being one with, the people of a particular locality, united by ties of neighbourliness, kinship and friendship, was an experience of a relatively homogeneous, premodern or traditional society, which was incompatible with complex modern society, except in remote rural or highly traditional backwaters. The demands of geographic and social mobility combined with the

of a global community thesis popularised by again Doreen Massey's "world city" and Benedict Anderson's "imagined community", a social need for a constructed user identity so as to provide their cognitive and instinctive interactions is constantly visible if reading from a social perspective. An illustration for this kind of constructed identity can be read from the social media communities and other online platforms that reserve to categorize their users based on their ethnicity, age groups or other social classes, rather, based on a proximity and ephemeralness that provide excuses and/or a similar to the co-living situation's "voluntary social interactions" for these users to openly generate practical interactions for social, survival or therapeutic purposes. And yet an open culture is created as a result.

Therefore the research inquiry that Pop-up Home asks in this social aspect is, what are examples of urban nomads and the distributed domestic intimacy evidencing in the set of methods to design the alternative forms of domestic intimacy and vice versa, their corresponding social parameters to help a positive construct of this community identity?

From the spatial aspect, instead of directly providing a design prototype or speculate a new housing typology, or directly providing design tactics that align with the existing norms of an architectural-design, Pop-up Home aims to provide a refreshed intellectual framework, for potential new prototypes and design speculations. This prototyping for a spatial design, however, intends to be measured only in a scale that a practical design brief that can be contextualised and contrasted with an existing practical reference, so that a relevant advancement of the spatial design, in other words, a reflection on the existing spatial design practices can be evaluated.

For example, as discussed earlier in the Research project section, the design of Airbnb as a distributed hotel - might not have taken enough account into the spatial thin line between the public i.e. that for the guests and, private ie. that for the hosts to begin with. The spatial design from Airbnb, if there were ever any, in regards to the domestic intimacy, however, can hopefully be better articulated so as for this domestic intimacy to be critically reassured or improved, with the set of methods that Pop-up Home provides. For another example, when Breather[58] enables an office to enter someone's private kitchen as a distributed office, the design parameters of the domestic intimacy affected might not be easily measured yet. But with the set of parameters that Pop-up Home assembles, both the offices and kitchen users can be hopefully better satisfied in the sense that a domestic intimacy for these users are better choreographed.

Therefore the research inquiry that Pop-up Home asks in this spatial perspective is, what are examples of urban nomads and the distributed domestic intimacy evidencing the set of

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preference for private family-based personal life were considered to be incompatible with strong community ties. The death of community thesis became part of a conservative rhetoric which contrasted a rosy past in which everybody helped and was friendly to everybody with an unpleasant selfish present. Few scholars subscribe to this simple 'bad present' versus 'good past' view of the world but some nevertheless accept a 'death of community' has occurred. As Graham Crow and Graham Allan put it, 'intimacy implies a degree of intensity and uniqueness which it would not be possible to sustain with all members of a community, because intimacy and community imply different principles' (1995a, p.10). - Intimacy: Personal Relationships in Modern Societies, p.80
[58] https://breather.com/

methods to design the alternative forms of domestic intimacy and vice versa, their corresponding spatial parameters, in order to decode the design implications on domestic intimacy in a distributed home, that might have been sidelined in most distributed platforms for non-domestic use, such as distributed hotel and office platforms?

From the economic aspect, Pop-up Home connects the dots of the above parameters, and find a tackling point that disassemble and reassemble the domestic intimacy from a space to an item of space of home and intimacy - in doing so, provide a refreshed framework for potential social innovations. As strategist Manzini has pointed out, "Distributed systems are the result of complex, innovative processes in which technological components cannot be separated from social ones. (...) No distributed systems can be implemented - and therefore, no resilient systems can be realised - without social innovation."[59]

Business design, and therefore its interconnected discourse in social innovations, especially those who specialised in Internet of Things, platform economy (Srnicek, 2016) and market networks[60] has been chosen as the tipping point for this research inquiry of design research - although not limited to this MPhil thesis. By categorizing the collected examples into this aspect, Pop-up Home aims to provide an intellectual framework and design parameters for a potential social innovation that might fall in a market network "that combines the best elements of [social] networks like Facebook with business designs like Airbnb"[61] and yet, still which is grounded on the profound human-centred concerns discussed in the above two aspects of the social and spatial.

Economy, as in its Greek/linguistic origin, means the art of household[62]; throughout history, to understand the socio-economic environment of a town/city, the spatial production of a home seems to have been a must-read - and vice versa. In Pop-up Home, the lens of the business design is thus chosen, as an socio-economic lens, to examine the architectural-production of Pop-up Home in the contemporary urban setting - an urban setting where online platforms and Information Communication Technologies have been accelerating the social and cultural connections among cities from different geographical locations - despite that this connectivity, and arguably the acceleration of the intersectionality, has perhaps started to build up ever since the 1960s, only slower then than the recent 20 years.

In particular, a general economic concern of the free market, which is popularly believed to be rooted from "laissez-faire economics"[63] and first brought to the table by Adam Smith's

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[59] Manzini, E. 2016, Distributed Systems And Cosmopolitan Localism: An Emerging Design Scenario For Resilient Societies

[60] https://www.nfx.com/post/10-years-about-market-networks

[61] Ibid.

[62] "Economy" as a linguistic term is originated from Greek οίκος – "household"; and νεμομαι – "manage".

[63] "French for 'leave alone', laissez-faire is an economic theory that became popular in the 18th century. The driving idea behind laissez-faire as a theory was that the less the government is involved in free market capitalism, the better off business will be, and then by extension society as a whole." by definition at http://worldbusinesspedia.blogspot.co.uk/2016/01/laissez-faire-definition-of-laissez.html; and a brief explanation about its connection to Adam Smith's works: https://www.britannica.com/topic/laissez-faire.

"invisible hand"[64] in the 18th century, then later, Milton Friedman, F.V. Hayek's and Frankfurt School's favoured "free trade" in the 1970s, is practically focused on, in parallel to examine a seemingly shifting social definition of home along these modern years - from one that's more for a traditional household in a fixed locale as the basic unit of dwelling, to one that's more of an individual urban nomad in a precariat condition and therefore might have induced the distribution of accommodations is seen to already emerge towards a potential of a new housing typology, again, enabled by these same online platforms and Information Communication Technologies, e.g. Airbnb and Couchsurfing etc. - and particularly with the interactive and semiotic characteristics in their current stage of Web 2.0[65].

Perhaps as foreseen already by Karel Teige in his 1930s The Minimum Dwelling that, "The hotel [holiday rental as we can read], originally intended only for short, temporary stays, has the potential of becoming a place of permanent residence as well… with all its modern rationalised and mechanised common services [online platforms and Information Communication Technologies as we can read], must be considered the most technologically advanced housing type existing today [early modern times as we can read]. In effect, it is an early precursor of proletarian housing and represents in embryonic form the future style of collective dwelling in socialism; in addition, it offers the most efficient solution for providing housing service functions (sleeping, eating) under present capitalist conditions."[66]

As stated in this highly-quoted metaphor by Adam Smith, the 2nd father of Classical Liberalism and, whose economic concepts of "invisible hand" and formation of "laissez-faire" nails the groundbreaking spirit of free market: "It is not from the benevolence of the butcher, the brewer, or the baker, that we can expect our dinner, but from their regard to their own interest."

Therefore the research inquiry that Pop-up Home asks in this economic aspect is, what are the design implications learned from the examples of urban nomads and the distributed domestic intimacy that might provide a suitable model to catalyze the social innovation design and, support the architectural production of this social innovation design?

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[64] As an economic phrase, the "invisible hand" was introduced by Adam Smith in his book 'The Wealth of Nations' (1776), meaning "the unobservable market force that helps the demand and supply of goods in a free market to reach equilibrium automatically", source: http://economictimes.indiatimes.com/definition/invisible-hand.

[65] Web 2.0 is widely believed to be first coined by Darcy DiNucci, an information architecture consultant, in her article Fragmented Future published in 1999, where the term is used to describe the interactive and semiotic characteristic of internet in its emerging stage then. It primarily means "the second stage of development of the Internet, characterised especially by the change from static web pages to dynamic or user-generated content and the growth of social media." And as described and foreseen by the DiNucci by then, "the Web we know now, which loads into a browser window in essentially static screenfuls, is only an embryo of the Web to come. The first glimmerings of Web 2.0 are beginning to appear, and we are just starting to see how that embryo might develop. The Web will be understood not as screenfuls of text and graphics but as a transport mechanism, the ether through which interactivity happens. It will appear on your computer screen, on your TV set, your car dashboard, your cell phone, handheld game machines, maybe even your microwave oven."

[66] pp. 325 - 333,Towards New Forms of Dwelling, The Minimum Dwelling, 1932.

Documenting distributed domestic intimacy as a participatory action

It is based on the research methodology as discussed that Pop-up Home takes on a combination of an auto-ethnographic and a participatory action research. And through the perspective of an auto-ethnographic urban nomad discussed above, with the sets of research inquiry in mind, the design research collects a set of "lived-experience" ranging from being a compact home renter, to a "rug sojourner", then to a "rickshaw-bed rider", and to a "digital nomad" with a lifestyle of "living as service" and, co-living via distributed accommodation platforms such as Airbnb and Couchsurfing, etc. The collected examples of urban nomads and their distributed domestic intimacy, have been captured through the auto-ethnographic work and experiential encounters through the design researcher's participatory action across different cities and mostly in Hong Kong, Pune India, and London [67] - if not focusedly or yet looking at them as a set of world cities.

Documenting this set of examples of urban nomads and their distributed domestic intimacy, has been an intentional qualitative approach to the design research Pop-up Home. This qualitative approach, in a similar gesture to Donald Schön's proposition, Susan Roth contrasted the difference between a designer's qualitative approach in research from a quantitative one, which is more focused on a positive impact of "what ought to be" that a qualitative designer strives to bring to most situations; as well, on this same , and more specifically a reflective practitioner's conscious reservation on "what is": "According to David Hamilton qualitative thinking originated with the writings of Immanuel Kant during the 18th century in reaction to the quantitative and objective thinking promoted by Descartes in the 17th century: 'Kant revived the distinction between theoretical and practical knowledge. Practical reasoning - or applied social science - relates, therefore, to the application of moral/judgements in the realm of human actions. What we do relates not only to what is, but what ought to be.'

It is in this aspect that design identifies most closely with the qualitative approach. Designers have always been concerned with what 'ought to be' rather than 'what is', and strive to leave the world a better place as a result of their efforts. human-centred qualitative research methods are key to understanding the issues surrounding design, although valuable information can be derived from quantitative methods as well. Some of the methods associated with quantitative and qualitative research are listed below."[68]

Quantitative	Qualitative
Written surveys	Observation/notation
Demographics	Participatory research
Statistical analyses	Personal interviews

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[67] Refer to Table 1b.
[68] Susan Roth, The State of Design Research

Anthropometrics	Diaries; self-reporting
Structural testing	Video ethnography
Standardised tests	Experiential sampling[69]
Experimental situations	Cultural inventory

(Table 1a: Susan Roth, The State of Design Research)

This set of methods for a qualitative approach for the design research, is in fact, probably all resulted from a profound understanding on a relativity in truth as an epistemological tendency towards constructivism, in other words, an understanding in the infinity between a reflective practice and constructivist epistemology. The design researcher, and more specifically a reflective practitioner, from this epistemological point of view, is due to examine his work, which is by nature biased to a certain point, by constantly reexamining and critically assessing his rigour through the interaction with others, be it a process of communication, a reference to their practical work, or their writing upon a similar subject, and the reflections upon them[70] - as close as how a participatory action research practitioner is understood. And from the words of its various forms, the auto-ethnographic practitioners' for example: "Auto-ethnography shares with other postmodern forms of qualitative research this turning away from the certainties (and arrogance) of the 'grand narratives' of modernist social science."[71]; and it is where "the life of self is the primary focus of inquiry, and others are explored only in auxiliary relationship with self".[72]

In this way, again, participation action research and auto-ethnography can be viewed as an effective pair of methods for constructing the reflective practitioner's critical point of view and, eventually a design hypothesis, and to constitute to the research methodology: a designerly way of design research, and the design as in design thinking and human-centred design. The intellectual linkage between the set of methods and research activities that this design research Pop-up Home has conducted and envisioned to conduct so far, can be concluded in the following Table 1b:

Quantitative	Qualitative	Pop-up Home
Written surveys	Observation/notation	MArch thesis (2009)[73]
Demographics	Participatory research	Pop-up Home 1.0[74] (2018)

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[69] Commonly referred to as "the Experience Sampling Method (ESM)", which is a research procedure for "studying what people do, feel, and think during their daily lives".
[70] Further refer to later subsection.
[71] http://fashion.semiotix.org/2013/02/the-auto-ethnography-of-creative-design-from-medium-to-shift/; Papen, U. (2008) 'Pregnancy starts with a literacy event: Pregnancy and antenatal care as textually mediated experiences', Ethnography 9(3): 377-402.
[72] Chang, Heewon. auto-ethnography as Method. Walnut Creek, Calif: Routledge, 2009.
[73] Thesis includes a paraphrase of the hypothesis by a street cat and 4 urban nomads; some of the illustrations can be found in here: https://atelierpopup.hk/2016/07/06/6-july-2016/
[74] http://www.popuphome.app/

Statistical analyses	Personal interviews	Rug Interview (2016)[75] Airbnb casual interviews (2017)
Anthropometrics	Diaries; self-reporting	Rental home lock study (2016) [76] Rickshaw-bed simulation (2017)[77]
Structural testing	Video ethnography	Pop-up Home (2014)[78]
Standardised tests	Experiential sampling	Questionnaires (on Home, 2015[79]; on Intimacy, 2016[80])
Experimental situations	Cultural inventory	Pop-up Home 2.0 (2019)[81]

(Table 1b: Pop-up Home's Auto-ethnography & Participation Action Research)

From the collected set of examples of urban nomads and their distributed domestic intimacy, the MPhil thesis explores spatial evidence for alternative forms of urban domesticity which are not based upon a fixed house, but rather which take a more distributed form. In this table, the set of methods have been assembled before it's elaborated in detail in the later subsections.

In short, in order to decide what was it that the conflict is caused and how this can be resolved, Pop-up Home has conducted a series of transcribed and then, the subsequently reflective "personal interviews" in order to obtain a deeper empathic understanding on these alternative forms of urban domesticity. Most of this auto-ethnographic reflections were first started in the Rug Interview (2016) which was back then a reflective interview based on the 2 major questionnaires on Home (2015) and Intimacy (2016) as a form of "diaries and self-report" and "experiential sampling" of the design researcher's "participatory research" journey. The "observation/notation" out of the Rug Interview (2016) as a "video ethnography" which has been a useful starting point for the further collection of more examples of urban nomads and their distributed domestic intimacy, and particularly their contribution to the experiential evidence for the research inquiry. The "cultural inventory" process in this auto-ethnographic work also played an important role as this was a leap forward in the

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[75] 10 min documentary Rug Interview (2016): https://youtu.be/AcBPwXQc_1c
[76] Exhibited in WIP Show 2016.
[77] Some of the snapshots and descriptions of the work and the exhibition can be found on: https://www.instagram.com/atelierpopup/.
[78] Refer to Section 1.
[79] "Questionnaire What Kind of a 'Home' Are You Looking for?": 2015. Available from <https://docs.google.com/a/network.rca.ac.uk/forms/d/e/1FAIpQLSdJdQ_L75E0OsDUagBAFJvxaRW DRzkbCZqwvRRViU6VKlSfkg/viewform?c=0&w=1>.
[80] "Questionnaire If Pokemon Were on Tinder: What Kind of a 'Intimacy' Are You Looking for?": 2016. Available from <https://docs.google.com/forms/d/e/1FAIpQLSfvHMp5F4xr6DWMtuZKmk-N82UKCc9FGYYH2kq4yrm RMQ_l9Q/viewform?c=0&w=1>.
[81] Refer to Section 3; and for now, an illustration of the iOS app in here: https://marvelapp.com/335b7fd (password: nanasleeping)

direction of an alternative narrative other than the institutional - and perhaps even a little culturally hegemonic-inclined - sedentary narrative.

Quantitative	Qualitative	Pop-up Home
Statistical analyses	Personal interviews	Rug Interview (2016) Airbnb casual interviews (2017)
Anthropometrics	Diaries; self-reporting	Rental home lock study (2016) Rickshaw-bed simulation (2017)
Standardised tests	Experiential sampling	Questionnaires (on Home 2015, on Intimacy 2016)

(Table 1c1)

Key examples

Framework for inquiry

The key purpose of this design research is to look for a new design narrative that could contribute to the unsolvable question asked in the sedentary narrative on housing. In the context of the emerging new forms of nomadic dwelling collected in the study, instead of finding "building as the absolute spatial solution", the research inquiry seeks to find out to what extent and how can the sentimental sense of home become designable in its spatial, social, and financial terms in order to satisfy each unique individual users' needs for home. In this research inquiry, the expandable sub inquiries and their each individual focused protagonists, examples, narratives and methods are shown as in the table below, to visualize the rationale of each focused aspects, i.e. the spatial, social, and financial, of a designable sense of home:

Sub inquiries	Key protagonists	Key examples	Key narratives	Key methods
Auto-ethnographic preparation	"Compact home renter"	My ownlived-experience in Pop-up Home	An extended home beyond a fixed house	Initial questionnaires
Spatial	"Rug sojourner"	6 interviewees' Pop-up Home	A spatial intimacy beyond the fixed house and the confining sedentary narrative's version of spatial intimacy	Further questionnaires and interviews

Social	"Rickshaw-bed rider"	London rickshaw rider community	A social intimacy beyond the fixed house and the confining sedentary narrative's version of social intimacy	Storytelling, observations and insights, mapping of films and realities
Financial	"Digital nomad"	Airbnb, Couchsurfing, and other platforms for distributed accommodations	"Living as a service" as a new form of nomadic dwelling	App design mypopuphome.app and its simulations
A designable sense of home in satisfactions of the above aspects	"Urban nomad"	Distributed domestic intimacy in its various forms	An alternative sense of home that's designable beyond a fixed house and the confining sedentary narrative	Design research with a capital D

(Table 1b1: Pop-up Home's Frameowrk for Inquiry)

The idea of looking at the sedentary narrative in relation to a subjective sense of home is a critique itself that roots in the phenomenological and auto-ethnographic methodology, which counteracts the geopolitical norm that often tends to confine and oversimplify an individual user by his/her geopolitical attributes, e.g. country of origin, and tends to impose a sense of belonging towards the institutions associated to them. The thesis based on this methodology aims to raise an alternative awareness which emphasizes the essence of existence for each individual home user that's more sentimental and autonomous beyond the geopolitical categories which often fail to address a genuine sense of home on an empathetic level. The nomadic thought that's been discussed in the literature review backs this approach and also acts as a rationale in the sorting and reviewing of the qualitative data collected, and helps reflect on the sedentary narrative in its geopolitical foundation. The questionnaires and interviews, the observations and insights, together with the curated references, are all based on this central rationale that surrounds the archetype of home where the actual sense of home has been eventually found to be refreshingly irrelevant to the portray of a fixed house imposed by the sedentary narrative, where nationality, race, age, sex and other identities are often dealt with more as a matter for geopolitical controls.

"Compact home renter" and the questionnaires

Living alone, as a home renter, or being a lodger or tenant in a flatshare, might be the most common life-situation for an urban dweller in most cities including Hong Kong and London,

not limited to but especially so for those who of the age group 20-40+[82]. As a home renter in Hong Kong, this life-situation could be even worsen by the fact that most of the rental homes are much compact than a livable standard. In the years between 2007 and 2009, during my Master's studies, I encountered the experience to have become one of these compact home renters in the city centre of Hong Kong close to my university.

However, **being a compact home renter, and by living alone**, the most important thing I've found out was, the compact home, which is a 10 square meter studio with the space for one bed, one barely-a-pantry-if-not-just-a-countertop, and one loo+shower, isn't all the space where my home activities were taken place (MArch thesis Pop-up Home, 2009[83]). What I did unconsciously at the time maybe, was to scatter my home activities and, expand the sense of a social intimacy into the immediate neighbourhood and particularly, into those semi-public, semi-private spaces including the 7-11 convenience store, the Starbucks cafe, and the little bistros and restaurants around in the neighbourhood of Ladder Street (close to the central escalator and the Soho Hong Kong, a nightlife area, but a much quieter residential neighbourhood). This nomadic lifestyle in a spatial form, as much as it was perhaps not as obvious as a spatial choreography to others, has provided me a unique spatial and social lived-experience in during my time of life aged between 24-26.

As an extension to my MArch thesis, which was a study of this spatial choreography, particular on the 4 other urban nomads' journeys in the neighbourhood of Ladder Street Hong Kong, I have created a series of spatial documentations[84] composing of the spatial gamuts encountered collectively in the same neighbourhood; and subsequently, with a metaphor of "living like a street cat"[85], I've further developed a fictional drama as communication of the urban story, Pop-up Home (2014), which has then become an effective means to refresh my thinkings and designs from the MArch thesis.

All of these works, that at the time would have been a purposeful studio work, was all based on this special mode of existence as a compact home renter in the city of Hong Kong. For example, the 7-11 convenience store as a nighttime snack bar or my "personal kitchen in the neighbourhood" where I can extend my home activities into such as having a late night snack or drink together with a bunch of close friends after studio deadlines, were all forced into because of this tiny 10 square-metre compact home. It is indeed this "basic unit", if not a "cell"[86] for my solitary life-situation at the time. And yet by leading this solitary lifestyle and by making the advantage of this compact renter home as a spatial device, I was indeed lucky enough as well, to have stumbled upon a very different sense of social intimacy because of this distributed lived-experience that I've encountered. The sense of home to me became a very free term that does not necessarily mean the sense of a house or a place where the norms for a house should be all available.

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[82] The natural respondents from the "Questionnaire What Kind of a 'Home' Are You Looking for?" (2015) has confirmed this age group, as the public data also demonstrated: https://www.theguardian.com/money/2015/sep/25/flatsharing-40s-housing-crisis-lack-homes-renting-london/

[83] Refer to earlier footnote on Pop-up Home (2009).

[84] https://youtu.be/eXxiAmv5WK4/ and https://youtu.be/gUm8XEEaVg4/ for instance.

[85] https://atelierpopup.hk/

[86] Living together is only possible if there is always the possibility to be alone

From this lived-experience of making a microwave in the 7-11 convenience store "mine", to studying in the cafe with a wifi wearing a pair of slippers and jumpers, and to meeting up friends at the cheap bistros listening to some of their gigs that did not appeal to too many fans but only the close group of neighbours and frequent guests of the bistro owners (Joyce Is Not Here, a bar at the Peel Street, for example, was one of these live music bistros that I did visit as a frequent guest), and etc., I have learned to appreciate a different sense of home wherever I made a "social mark" with my existential space of home. And this spatial choreography has brought me to a different way to look at the compact home that I was renting - painfully to the others - but not me. This distributed mode of existence as an urban nomad, and the freedom and creativity activated in finding and making the most out of the limited resources in order to satisfy a better sense of home, turned out to be at times very enjoyable. And more than a poetic means to look at the situation, this distributed mode of existence as an urban nomad was proved to be actionable as a form of self-emancipation free from the fixed house and its sedentary narrative; and further, it has probably even provider a unique social sense of domestic intimacy that was therapeutic enough to put my sense of belonging to the neighbourhood, the city and the world - back into perspective: if ur wasn't directly a sense of home just yet.

After I've moved to London and started to live as a lodger in a flatshare, things became a little different. Some other daily things in the flatshare have became a major concern other than the sense of home which has become a higher requisition. The rent was still being paid; and the lived-experience of a home is more confined within the house, and yet the sense of home is mostly not there - or even not at all. While on the contrary to having more freedom to do whatever as it's supposed to be a very functional fixed house - the original design of it did not seem to be prepared for a lodger at all - or at least in the sharing situation with the fixed house' owner at the same time.

So the first lived-experience in this perhaps, funny flatshare situation, was that the house owner has forced a "no-guest policy"[87]. This was a shock, not because that I wanted to actually have a guest, but that the "house rule" was a "fixed policy" and a "no deal" policy too. And yet already then I was signed up for a contract, and I had nowhere else to go. In order to "rebel" against this "no-guest policy", as an urban nomad with a dataset of anti-policy ideas to maximise the sense of home in any situation, I conducted the "rental home lock study (2016)"[88] in which I designed and renovated a set of locks for the change of the situation in order to combat the "no-guest policy" by preserving both the lodger and the owner a right sense of privacy and so, a perhaps enhanced sense of home for the both. In the brief of the WIP Show (2016) exhibiting this study, I (perhaps naively way) wrote:

"Pop-up Home is a discourse on home, with a focused demographic of the young urban nomads, who doesn't own a house and yet, leads a relatively mobile lifestyle in both its social and architectural contexts of a city. Pop-up Home consists of its Part 1/2: a design

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[87] This flatshare is Sharon and Shir's owned fixed house, i.e. the B+B+B house in the Rug Interview (2016)'s special thanks list.
[88] Refer to earlier footnote in Table 1b.

research through relevant literatures within the fields of architecture, urban design, interior design, and anthropology; and part 2/2: a film project titled the same.

The discourse treasures both intellectual insights and an universal nature of mankind across different cultures, as well, the voice of a designer as equally important as anyone else' to speak the language of a non-professional. Through this film project, a sci-fi comedy of 90 minutes set in a slightly futuristic and utopian backdrop of Hong Kong 2030, Pop-up Home is intended to reach an audience of a broader population beyond professionals and academics, so as to provoke a resonance and further dialogues among them, particularly, some new orman nomads who might embed a different power to initiate change.

The discourse is thus also intended to contribute a critical review in such a way, so that the collective mind on home, in many developed cities worldwide but Hong Kong and London as the major examples, can be liberated through a laughter, which might have been only seriously reinforced by both the worships and wars towards their very similar private housing markets and so, might have been in need of a sarcasm to wake up.

The Work-in-progress Show displayed is a set of twin models of the present place where the researcher and practitioner - i.e. myself is staying, as an example of a Pop-up Home in the city of London. Being one of the many urban nomads, I dream, everyday, of making this rental homestay my real home by all means, of which some affordable alternations, as simple as adding or eliminating a lock, can actually make some sense.

In the light of these dreams, the displayed model on the left is what it is in reality, while on the right, one of the possible Pop-up Home to make come true, without an architect, or an activist, or me angrily reading newspapers on housing crisis, or dreadfully learning to rob the bank and buy a house."

The exhibition also concluded the **questionnaires and online pooling of a focus group on the topic of home conducted in the Royal College of Art**, including a questionnaire on "home" and another on "intimacy"[89]. In this questionnaire, I further extended my own research inquiry from being an urban nomad who does not own a fixed house but figured different modes and means to extend the lived-experience of home and practice the existential space of home by tweaking the spatial and social attributes of a given place and occasion. The more I've encountered the interesting answers, and the data drawn from these questionnaires, some of which will be discussed in later subsections, the more I've come to confirm the inference that each end user of a fixed house, including the owner, the lodger, the tenant, or the friends and guests sharing just for one night or two, are all the same in a universal sense when it comes to the need for a home. And yet very rarely does

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[89] Refer to earlier footnotes especially those for Table 1b. By "home" I refer to the questionnaire What Kind of a "home" Are You Looking for? in which I wrote: Some say a home is where the heart is, others say a home is where the butt is. Well, it is always a bit confusing about this question that what on earth is a "home", especially when you live in a world like this today - a world full of uncertainty, mobility, and yet connectivity. What is a "home" to you? What kind of a "home" are you looking for? In this questionnaire there are collected some simple questions that are maybe not as simple to answer. Hope you can help in our searching, or else, hope these questions might help in your searching, of a "home"...

the satisfaction for this very individually defined sense of home actually provided by this very design of a fixed house; and in fact, more as a matter of fact, destroyed by it because of their unfit of the original design narrative of the fixed house for a sedentary household.

For example, from the answers to the probing question to gain an empathetic understanding on "sense of home", out of the 5 answers to the question "What do you think a 'home' means to you?", over 35% and the most respondents replied with the choice "a place in an abstract sense where you feel that you belong to" as their answer; and while to the question "What do you hate the most about a 'home'?", almost 27% and the most respondents replied with the choice "that I feel like I don't belong here" as their answer. Although the sense of home in a form of belonging was not even very obviously articulated in the questions or the introduction of the questionnaire, these answers have proved that for many home renters aging between 20-45 have chosen this to be their highest concern about a home, and more directly, a "sense of belonging" as the almost 39% of the respondents' answer to the question "What would you speak about it, if you are asked, what a 'home' would lead you to?" And while lastly asked "Which part of your "home" would be most essential to you?" with an answering option "the sense of home", almost 30% of the respondents chose it; and even the 2nd biggest group have chosen "the people I live with, or, not live with" to take up the next 20%. The sense of home; and the sense of intimacy because of the people, are proven to be the most essential concern of a home for almost half of the respondents.[90] It only seemed to be just a very important step to translate this social sense of home and sense of intimacy - into a spatial form.

As a design researcher, my primary research interest has been always the spatial form of domestic intimacy. The social and cultural aspects of the distributed existence of one who dwells in such distributed home, i.e. the distributed domestic intimacy and the urban nomads, are also the research interests that expands from the core interest. The urban nomad is an individual who obtains such a distributed existence in an unconscious or conscious way, just like this compact home renter and those who looking for an individually defined sense of home - whose contribution to a participation design of this distributed home can become possible. From these collected lived-experience and data reflections, the narrative and grandiose novelty of a fixed house in the "housing question" might not be necessarily the only question suitable asked in order to "find a home". Instead, the renown thesis of "a home is not a house" might need further expansions into the right direction of socio-technological landscape of the 21st century's journey of finding a home.

These examples of the auto-ethnographic lived-experience that I've collected as a "compact home renter", and the subsequently and/or interreferenced conducted experimental speculations and probing questionnaires[91], have provided some useful research materials to think with as a start for this design research Pop-up Home. And to further think with the

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[90] For all the answers in pie charts please find them in (accessible via an RCA email address, otherwise please request for access):
https://docs.google.com/a/network.rca.ac.uk/forms/d/1iPlnMQ38ZiECzmfrgDdHiEd9a6AvyPqF8jKbRkFUv6c/viewanalytics/
[91] The data collected from these questionnaires are discussed in various subsections whenever appropriate.

indicated spatial forms in some of this distributed mode of existence, and in particular, the spatial form of the "sense of home", the researcher then moved on to further collect the examples of more urban nomads and their distributed domestic intimacy in the following research activities and live projects - all of which in a form of participatory action research - focusing on the lived-experience of the design research as a "rug sojourner" in London and Pune India, and a "rickshaw-bed rider" in the neighbourhood of Covent Garden/Soho London. Beyond the spatial examples, through the perspective of urban nomad, Pop-up Home evokes to further explores an alternative design narrative of urban domesticity in which a new social form of domestic life in a more distributed mode is evidenced merging out of these examples.

"Rug sojourner" and the interviews

For this design research on the topic of home, the mode of existence is a term used in a specific meaning. In an intellectual discourse, the mode of existence is often a label linked to a society where the collective mind sometimes plays an important role on the definitions in customs, ethologies, and/or habits etc. And in a way, these social definitions tend to be less dependent on the individuals' changing life-situations, but more dependent on their static or expected roles that they play for a economic or political system. Ontologically speaking, however, the mode of existence can be an identification linked to a much more independent life-situation that does not rely on any external influences, but a pure form of authenticity of an individual despite of the groups or collective mind that they share with other individuals. By using the mode of existence in the latter way, for Pop-up Home, the intellectual discourse is broadened up to a more resilient realm where the existential and phenomenological existence of an urban nomad can be examined - whose life-situations are allowed to be more resilient and versatile.

From January 2014 to August 2017, in the timespan of 3.5 years, I've sojourned on-and-off in Pune India, for 5 times and half a year altogether. During this time, I came across many spiritual seekers, alternative lifestylers, and solo travelers etc., because of the lived-experience in this unique city that attracts these similar minds on their individual paths. The mode of existence that allowed these alternative and evolving but not settled life-situations, for many of them, became in effect a common - if not collective, identity: sometimes referred to as a vagabond, and/or "diaspora" of "flexible citizen" and/or "world citizen"[92]'s qualities for example. And because of this, as independently as they lead their respective lives, these similar minded groups of individuals became quite easily and naturally bonded than those in a more defined societal mode of existence, and as one of these similar minds, I've also befriended many of them quickly.

One thing great about befriending these sojourners, is that in most of the conversations and interactions, the friendship is not a conception built upon a "common goal" or "expected

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[92] Refer to "flexible citizenship" and "world cities" in later subsections.

roles" of any groups or institution i.e. being a "ladder climber"[93] together, but simply, to relate to each other. The unique free-spirit setting of the city Pune India, as referred to as "global village" in some of these sojourners' life stories, or a "refuge" for others in their hectic societal competitions that they had in somewhere, makes the reason mostly why they have chosen to be away in here and spend some time alone to reflect or retreat. From time to time they come back, just like I did, and return to the same neighbourhood - mostly of the Koregaon Park area where a unique history of the Ashram[94] have influenced the energy and set-off the "vibe"[95].

And interestingly, besides being with people and simply relating to each other as much as the time together allows, these sojourners, some of which are a meditator some are not, would also spend solitary times in this neighbourhood and occasionally, contemplating their experiences about their spiritual or, non-spiritual paths leading them up to this point. For them, the institution of a sedentary home, for sure might be one of the many institutions that they have escaped in these kinds of paths - although not necessary always, but for example, marital, religious, or biological families etc. - many of these sojourners took the courage to rebel, or at least challenge them by joining this much more independent paths - and yet stumbling upon a mode of existence much freer of the confining institutions. The religious institution that, in some extreme cases for some religions, influences on other societal institutions such as marriage and other forms of social security, was particularly challenged by this although controversial but non-religious, it not a "spiritual" retreat of the Ashram, and thereafter attracted a very diverse group of "free-minded" people in their any forms of thinking revolution or enlightenment process.

In fact, for Pop-up Home, the Ashram did perhaps qualify as a renowned spiritual retreat that might have shared a nomadic vision with the comunes of many hippies and their spiritual seeking since the 1970s and over the course of more than 40 years of its existence now - which for sure needs a much deeper study into the history in another occasion, but at least useful to be understood in a non-religious and therefore non-institutional (or at least at the time and regarding the politics of the Ashram) organisation for this design researcher. Its founder and a somehow controversial but still a very bespoken spiritual teacher, Osho, also frequently referred to as a zen master, has influenced many of these spiritual seekers back in the 70s and since then even after his death in 1990, in the spiritual discourse that focuses on their individual and authentic paths.

During the Rajneesh movement, Osho, more commonly known as Bhagwan Shree Rajneesh back then, has established this Ashram in Koregaon Park Pune India during the years 1974 - 1981, where he has given many philosophical lectures and public satsangs that opened up a series of enlightenment discourse that overwrite the common religious assumptions at the time, especially those in the Catholic West and Hinduism India. As the first base of the very first wave of his enlightenment movement that later spread towards

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[93] A term to describe a social achiever in a societal context, coined by Osho; for further readings: https://www.osho.com/iosho/library/read-book/online-library-mantra-sleep-good-ca0ccae6-5b9?p=700c363deae4156ff0f2a9213bf4fc89/
[94] Short for the Osho Ashram in Pune and also known as the Osho International Meditation Resort.
[95] Rfer to similar library https://www.osho.com/iosho/library/read-book/

Northern America and Europe and eventually formed some more ashrams and communes of sannyasins where it's reached, the Pune Ashram has attracted and inspired many free-spirits that managed to have escaped the religious institutions already then.

Some of the key concepts Osho has covered in his thinkings and perhaps marginally speaking - preaches, among the many topics and almost all-rounded interconnecting topics from international politics to interpersonal relationships, has surrounded the very key focus of the "self", more commonly referred as the delusional "ego". Osho advocates this "self" to be freed from any religious institutions that are forced upon this "sheep", and thus freed from the religious conditioning and, other conditionings that are imposed upon the body-mind of a human being who would be naturally able to be a "lion". These concepts includes the "multi-university", the "intelligence" and the "buddha nature", and in his own words, a vision of the lion but not a "sheep":

"The greatest fear in the world is the opinion of others, and the moment you are unafraid of the crowd, you are no longer a sheep, you become a lion. A great roar arises in your heart, the roar of freedom. Be the light onto yourself."[96]

This "lion vision", interestingly, resonates with the nomadic vision that is developed parallel to the enlightenment discourse, and influenced a wider context into Deleuze work in the 1980s such as A Thousand Plateaus and later on Nomadology, mainly because of their shared them of anti-ideology, counter culture and individualism. Although considered by some as a mystifier or cult preacher, Osho's way of influence into the many societal aspects at the time attracted multigenerational and multinational awakening movements. As a meditator, and not even a philosopher but a practitioner of the "way-of-life" according to Osho himself, he has demonstrated the possibility to regain a centred self that is free of the conditionings mainly coming from the religious institution in a societal setting, i.e. those which have influenced on the "sheep".

It was a different time when ideological revolution was perhaps mostly called for because of the many institutional suppressions in the post-war societies which no longer necessarily apply for the modern and/or the contemporary societies. And yet because of the Ashram, Pune has become a unique city that not only qualify a birthplace of communes for the multicultural vagabonds, and/or "diasporas" but also a unique city of great historical and cultural relevance that produces interesting examples of the domestic intimacy outside a sedentary home particularly in its religious aspect and even today.

Pune India is essentially a communal home for many of its sojourners and/or at least a epitome and/or benchmark for more communal homes/commones in the 70s-90s spreading out across Western Europe and Northern America which more of the sannyasins[97] from the

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[96]

https://innerself.com/content/personal/attitudes-transformed/fear-and-worry/5741-greatest-fear-of-all.html/ and more related teachings at: https://www.osho.com/highlights-of-oshos-world/

[97] A common name translated from Hindu for some spiritual seekers, and more specifically the disciples of Osho during the Rajneesh movement.

Ashram initiated elsewhere from Pune. Of course there might have been some criticism[98] on some of these evolving forms of the communes on their religious or cultural appropriateness, but for the subject matter of Pop-up Home, Pune India has definitely provided a great example of the domestic intimacy or a sojourner, as one of the urban nomads, who, instead of being politicized everything he does, or institutionalised at least, whose mode of existence of a "lion" has been happily depoliticised, and even, deterritorialized and so that, his domestic intimacy in this unique social and spatial context of Pune India became freed from the sedentary narrative where the "sheep" of the times tended to follow for. This is perhaps an ideal "life in common" that described by Roland Barthes in his book How to Live Together:

"In his book How to Live Together, Roland Barthes used the monastic community as a model for an ideal life in common. The early monks who decided to live together would occupy single huts loosely aggregated around a central space, often the church. As Barthes remarked, this condition allowed the monks to live together but apart, with each being able to preserve, as he put it, their own 'idiorrhythmy' (from the Greek idios, particular, and rhythmos, rhythm, rule). In this condition they would be both isolated from and in contact with one another in idiorrhythmic clusters. Within the clusters, living together did not wholly deny the possibility of being alone."[99] In Pune, what I've learned as a spiritual seeker at the time and so in a sense a "lion" has helped me to adopt the lived-experience of this idorrhythmy. From another reader's way to disclose this:

"How to Live Together predates both of these achievements, a series of lectures exploring solitude and the degree of contact necessary for individuals to exist and create at their own pace. (...) In this work, Barthes focuses on the concept of 'idiorrhythmy', a productive form of living together in which one recognizes and respects the individual rhythms of the other."[100]

I went to Pune, Koregaon Park to be specific, for the first time after my near death experience in 2013[101]. After clearing my thoughts and calming down the "satori" that I've experienced, I decided to have taken a break from my routine and gone for the spiritual inquiry - which did require some quasi-monastic type of mindset, or the "lion vision" as a nomadic thought to be specific, to begin with. With a certain experience in the spiritual journey and being a meditator with the Vipassana[102] practice, and a skeptic but frequent scripture reader of those by Mooji, and Eckhart Tolle, etc., I came across Pune India easily and decided to go for it a unique trip of sojourn there. However, I did not go for Osho but his disciple Dolano - a disciple in the first place but who also went on for other teachers including Gangaji, Poonjaji, and most lovably Ramana[103]. Dolano has a different method to

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98 For example, some of the criticism can be found in these questions and answers:
https://medium.com/@dickonkent/what-wild-wild-country-didn-t-say-57-questions-answered-by-a-teenage-rajneeshpuram-resident-a1d32821a5f8/ extracted from an interview of a commune resident's lived-experience in the Rajneeshpuram, Oregon, one of the many communes in US starting from the 1980s.
99 https://www.architectural-review.com/essays/soft-cell-the-minimum-dwelling/10033401.article/
100
https://books.google.co.uk/books?id=OVKrAgAAQBAJ&printsec=front_cover&redir_esc=y&hl=zh-TW/
101 For more information please refer to the Couchsurfing profil of the researcher.
102 A non-religious meditation teaching method: https://www.dhamma.org/
103 For further readings: http://www.dolano.com/about.htm/

teach and guide the spiritual seekers: in fact she only chooses to guide those who are at the end of their spiritual paths and ready to "jump"[104]. By this she also might have made herself clear that she's not doing the teaching as a professional and she's outside the spiritual institution; instead, she is emphasising the importance of being an authentic - again, the "lion" - or in a better way, the importance to "be a light unto yourself"[105].

During the time, I have met many more similar minded people in the Aviram House - a retreat accommodation recommended for Dolano's Intensive Satsang, where the communal kitchen on the roof top of a 4 storey building acted as an meeting place. It was in this meeting place that I met with and befriended some who have eventually become the interviewees of my a Rug Interview (2016)[106] based on my own experience as an urban nomad in Pune India and London, carrying a plot plant Aloe Vera that I've brought all the way from Hong Kong, a bell, and a rug - a 1.4 metre x 1.7 metre rug that I often meditate and sometimes do yoga on - as well, to retreat on my own at times, wherever I sojourned.

In this interview, I've encountered and probed this question of **"What would you carry with you as part of your home, if it's possible?"** to these 6 urban nomads that I encountered who sojourned in Pune India and London UK during March/April 2016, including Anne (Pune India), Michael (Pune India), Frederic (Pune India), Gabby (London), Raul+Yana a couple (Pune India), and Connie (London), 4 of whom I have met at the Aviram House; while 2 of them are respectively from 2 Airbnb flatshares in London including Franco+Lisa's place and Daniele's place[107]. Besides finding the very similar pattern in their way of thinking, I find in these quasi-monastic residents a nomadic pattern that surprisingly matches with the meditation centres and the Dolano's retreat accommodation, which could be an "effective way of living-together" or "an ideal common life" that respect the individual's rhythm which is "idiorrhythmy". These answers of the 6 urban nomads to the question are respectively, **"my hippie car"[108]**, **"my kitchen or nothing"**, **"a sexy bed"**, **"a gift wallet from my sister"**, **"my toilet and my girlfriend"** and, **"a 24/7 green space"**. Besides, these answers, also surprisingly matched well with the spatial and social attributes that a "idorrhythmy" might have indicated, and similar to the zen master Dolano's way of "being at home":

"Dolano starts to tell her story… For years she lived in Koregaon Park, meditating in a bamboo hut without any electricity. Various extraordinary experiences took place, but in all of it she says, to use one of her favourite words, she 'overlooked' herself. A couple of years after Osho's death she, like so many sannyasins, went to see Poonja. She didn't really 'get

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[104] A description origined from Dolano; for further reading: https://friendsofdolano.org/
[105] For further reading: http://www.dolano.com/frm_page.htm/
[106] Refer to earlier footnotes for Table 1b, and, as a description of the content: "Rug Interview is an interview conducted in March/April 2016, with 6 urban nomads who sojourn in Pune India and London UK, in exploration of the potentiality of a spatial agency embedded in each urban nomad to find and make spaces of home and intimacy as an individual city dweller."
[107] The visual gamuts are collected from these places and two more flatshares where I stayed before and after this period of time, i.e. B+B+B and, Leona's sublet at William's place - both in Brixton London
[108] https://www.facebook.com/kitschmycar/

it' from Poonjaji, though the trip started that process of ever-deepening relaxation, of let-go, which seems to be the key factor in awakening."[109]

Here, where this "idiorrhythmy" as one "model for social coexistence" can be better designed according to each person's mode of existence free of the institutionalising or social conditioning imposed by the external forces, and in a simpler way - a model for social coexistence that respects this "being at home" without being "absorbed in any particular rhythm of their own activity" or "excluding of all others" as some worries: "As a model for social coexistence, idiorrhythmy seems to carry within it a danger of fragmentation into atomised individualism. A key question is the extent to which members of such a community become absorbed in the particular rhythm of their own activity and its expression to the exclusion of all others."[110]

Similarly, this "idorrhythmy" has been also discussed in relation to Teige's work, and provided a spatial translation to this unique sense of social intimacy that does not require a labeling of a social group and respect the individual's unique mode of existence and their versatility:

"A disruptive force in the history of domesticity was the rise of 'minimum dwelling', a form of housing that goes beyond the family. Following Karel Teige's famous diagram of this typology, we can understand minimum dwelling as a form of domestic space organised around two poles: the individual cell and collective facilities. Even though – as Teige argued – the diffusion of minimum dwelling coincides with the rise of the labouring classes, it is possible to argue that a more extended genealogy of this typology brings us back to the rise of the early monastic communities. (...) With their urge to find solitude, early hermetic monks found their home in the cell. The etymology of the word 'cell' derives from the Latin word cella, which means small room or store room. At the beginning of its history, monasticism can be understood as an attempt to balance solitude and common life in a way that these two conditions were not in conflict."[111]

This conflict, perhaps like the spiritual teacher Dolano describes in the state of meditation, is a conflict needing to be resolved in order to provide a balance between an individual's nomadic nature being at the mode of existence of a "lion"; and a social coexistence and common life where there's no forcing "samsara games" from the collective institution of any forms, even the collective institution of spirituality: "Spiritual measurement dissolved, it all disappeared. More or less advanced, enlightened or anything. Something completely disappeared there, and it was very beautiful, because it pulled me out of this game - this samsara, this spiritual samsara game."[112]

In order to decide what was it that the conflict - i.e. that between the sedentary institution and the individuals' "lion vision" - is caused and how this can be resolved, Pop-up Home has conducted a series of transcribed and then, the subsequent reflective "personal interviews"

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[109] http://www.sannyasnews.org/sannyasnews/Pages/Dolano.html/
[110] http://theatrum-mundi.org/library/idiorrhythmy/
[111] https://www.architectural-review.com/essays/soft-cell-the-minimum-dwelling/10033401.article/
[112] http://www.sannyasnews.org/sannyasnews/Pages/Dolano.html/

in order to obtain a deeper empathic understanding the reasons behind. Most of this auto-ethnographic reflections were first started in the Rug Interview (2016) which was back then a reflective interview based on the 2 major questionnaires as a form of "diaries and self-report" and "experiential sampling" of the design researcher's "participatory research" journey. The "observation/notation" out of the Rug Interview (2016) as a "video ethnography" has been a useful starting point for the further collection of more examples of urban nomads and their distributed domestic intimacy and particularly their contribution to the experiential evidence for the research inquiry. The "cultural inventory" process in this auto-ethnographic work also played an important role as this was a leap forward in the direction of an alternative narrative other than the institutional - and perhaps a little again, hegemonic-inclined - sedentary narrative.

"Rickshaw-bed rider" and the encounters

The rickshaw community of urban nomads can be probably considered as my "home" in London. I have been an on-and-off rickshaw rider[113] myself starting from July 2016, and a owner of a rickshaw for two years from November 2016 to November 2018. As an active participatory action researcher, and practically an urban nomad because of this unique mode of existence as a rickshaw rider for real, I have joined the life-situations, shared the sweats and tears, and learned the insights of the rickshaw community.

The rickshaw community represents a group of urban nomads who lead a precarious life and experience a distributed mode of existence because of it. The term urban nomad, in a traditional sense, already projects a way of life that's not tethered to a geographical locale, and in the specific meaning of an urban nomad who is simultaneously a rickshaw rider, it projects further on the day to day lived-experience of scattering their home-related activities in a certain and series of distributed spaces. The main drive for these kinds of activities is certainly not intentional to start with, but a practical solution to their limited resources for survival and, marginal resources for entertainment. For example, for some of these urban nomads, decorating their rickshaws are not just a means to attract customers, but more of a ways to established their styles as in the community by their creative selections and installations of speakers, ornaments of different colours, finishings, and/or lightings etc.; and to make their little moving "cocoon" a little more cheerful to their daily-life even it's not just for the business.

Whereas as a basic unit of resting and at the same time a basic unit of earning, hese urban nomad of a rickshaw rider who owns, or rent their rickshaw, would normally spread their home-related activities such as eating and chilling in this mobile space and/or, the spaces that this basic unit brings them to in a certain neighbourhood that they are familiar with. These urban nomads know where and when to have bargain meals, what to do in order to find cheap drinks, and how to connect and socialise with the local network of small business owners who can often in exchange offer them commissions and/or discounts with which they can make their daily living cheaper or earn extra from only riding their rickshaw as a laboured taxi. The base where they park their rickshaws, besides, would act as a base for

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[113] Also known as "pedicab" or "eco-taxi" to local customers of London.

their socialising activities on top, where they can meet other fellow urban nomads to exchange information about both their networks and businesses. The more often these urban nomads hang out with each other, the more grounded they often become with their neighbourhood and "territories", which is often not a fixed locale because of the nature of their lived-experience, and very organically distributed to their own tastes and interests of things in the neighbourhood and "territories".

The social and cultural backgrounds of these urban nomads, often merge and diverse because of this process of social networking and interpersonal interactions. The customers, shop owners, and restaurant and/or bar attendants etc. would also contribute to this dynamic development of each urban nomad's own sense of belonging to the rickshaw community. These seemingly random encounters of people - a complete "stranger" to others but an ephemeral friend to them maybe - because of their "job" would sometimes bring them social interactions that benefit them beyond business. For instance, when one rickshaw rider is commissioned with a tour, the friends and fellows of him might be able to called upon to join the job and in exchange, expand their own network and distributed social intimacy, be it a new token for discount or a membership to a gym. The cycle goes on when the next time these other urban nomads in turn get their commissions, and the barter process would reverse and the similar effect would take place and act upon the network and distributed social intimacy of the first urban nomad to start with.

Besides, because of the fact that many of these rickshaw riders are alone in London, their biological family away, the festive seasons are sometimes difficult if not the existence of their community. As a rickshaw rider, low season business can be much more frustrating than the festive season business, and therefore some of them would even only work during the Christmas seasons or summer holidays when their kids and families are most in need of them in a transitional sense. Without a fixed house living with them, or the financial inability to combat the precarious life condition, they often live alone in London during these seasons and spend almost 90% if their awake time staying on the rickshaw in hope of earning as much as possibly and so to return to them as soon as they can. And the mental stress during this time is imaginable. As one of a married rickshaw rider recalls, "I have to call my kids in Poland during the Christmas Eve to say hi while I work continuously riding around with stranger customers with their kid celebrating the holiday."[114] And therefore, the rickshaw community becomes a refuge for them. The emotional comfort is somehow obtained by sharing a beer or two when they take breaks and so they can vent about their life struggles and have a laugh about their individually lived precarious life stories. As one of the rickshaw riders myself over two of the Christmas holiday, I can guarantee the emotive ups and downs because of this life-situation. And I can relate to each other urban nomads their stories in a way that the rickshaw community has backed them up in such difficult times.

Alongside the social sense of belonging, the community also provide them a practical support and sometimes even a more intimate sense of security. At the base of Shoe Lane back in 5 years, when it still existed, there used to be Christmas parties the rickshaw community hosts for the riders who stayed for work in the most nostalgic times; and

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[114] By just another rickshaw rider of the many, Jacek.

sometimes this can provide them emotional boost and at the same time extra chance to exchange their off-business talents such as guitar playing, singing, dancing or video shorting. Some rickshaw riders and the mechanics are quite well educated in their own "home countries" but because of the London job markets did not seem to favour them, many are sidelined and pushed to the "social margin" where they no longer would be able to pursue their old endeavours. But because of these gathering they get to know each other and can start finding new ways to cooperate as a group and/or participate joint ventures with their other skills. This has been witnessed to be a very satisfying experience for many of them, for example, those who good at carpenter works can find a ways to utilise their skills and make some extra money out of it; while others might find a cheap plumber because of a previous client; and some might even meet a fling or romantic interest because these friends of friends from the rickshaw community, etc.

The distributed lived-experience of each of the urban nomads in the rickshaw community has helped them build upon their precarious life a resilient social network and sense of belonging that contribute eventually to their distributed domestic intimacy in the neighbourhood of Covent Garden/Soho London, and beyond. Some might argue that they are not doing a "real job", or find biased support in right wing news media that often project them as the "rip-offs" or "drug-dealers"[115], but the reality as my participatory action research has proved these to be not the case. Yes there might not be a perfect representative of an urban nomad who does not have to suffer the survival fear and thereafter act as a generous Robin Hood and/or a free spirit artist who live romantically in the streets without asking for nothing back, but the truth of the rickshaw community is that these urban nomads do resemble the positive qualities required for a genuine protagonist of an alternative social narrative where the distributed domestic intimacy can be organically brewed and grown.

Myself as the design searcher as a "rickshaw-bed rider" aiming to document and capture more of the distributed domestic intimacy discussed briefly above, I have been conducting casual interviews and probing discussions with these fellow urban nomads in order to transcribe and gain further insights into the community, their way of life, precarious life-situations and mode of existence.

And out of these research activities, the most communicated research documentation is the rickshaw-bed simulation that's been worth the effort and has provided feedback in returns, from both its intellectual and academic feedback and the comments and advice from the fellow urban nomads. Because of the rickshaw-bed, one ideal of the lived-experience of an

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[115] There are tons of examples for these kinds of "reports" that tried but fail to generalise the community and stereotype the rickshaw riders e.g. this one: https://www.mirror.co.uk/news/uk-news/rip-rickshaw-driver-caught-camera-7051045. The truth is that the more of these media reports tend to project, the clearer perspective of the rickshaw community is gained that the societal status quo has acted upon their being sidelined and marginalised. Fortunately however, there also have been licensing debates, legal consultations involving Transport for London in response of these kinds of biased projections such as this one: https://www.london.gov.uk/moderngov/documents/s67450/Appendix%201a%20-%20Pedicab%20Con sultation.pdf. Although some of them might appear to be focusing on the legitimacy of rickshaws and the rickshaw community, there still seem to be a much more rigorous method in the social evaluation process without a fixture or establishment in the presumptions and, a much deeper insight into the business maturity and cultural values.

urban nomad is visualised and communicated and thereafter has been simulated in return. The rickshaw-bed also has attracted a photographic documentation and collaboration project with a fellow photographer's artistic documentation series "No Place Like Home" exhibited in September 2017. The rickshaw-bed itself together with the communicated materials of the lives-experience which have been already exhibited in February 2017 at the RCA WIP show [116] has been elaborated from a third person's perspective because of this photographic documentation, namely as described by the photographer:

"Soho London: PhD student Weiyin is experimenting staying in a converted rickshaw in Soho that she rides for work, as research into future typologies of housing." - as part of the exhibition of No Place Like Home that "investigates Londoners' complex emotional relationship to their diverse living situations through photographs and voices, and looks at the way we form homes and the unique relationships we have to them, whatever and wherever they may be."

- No Place Like Home Exhibtion 16-22 September Platform Southwark[117]

The best part of being a rickshaw-bed rider is to adopt the perspective of an urban nomad that's rare for an architect, or a student from an institution in architecture. And **further reflections include** interesting thing about doing a research in architecture is that you get to find out that architecture is not just science; nor is it actually, just social science. Architecture is design. And when it comes to design, it has to be dealing with people; and when it comes to people, an anthropology, and especially in this context - a cultural anthropology is inevitable. In a sedentary narrative, the biological rootedness is a rationale for the design of a fixed house; and from this ideology, the urban nomad, who are the character in a way "divergent" from this main story, might therefore become an presumed negative ideology.

And in particular, again, the term "urban nomad" might have come from the rickshaw community[118], and yet not necessarily in a positive ideology - from a cultural anthropologist's point of view[119]. In the documentation about this rickshaw community, the poor living conditions of the base and as well, their the projected image of a ripping off taxi driver from the mainstream media like London Evening Standards of which most of the reports come from. Some of these mainstream media might have even identified these rickshaw riders as a rough-sleeper, if not a homeless. Then the black cab drivers might interfere, saying that the community are taking their customers away from the "local business" and causing traffic issues, while the rest of the "local car parks" would file complaints from the residents saying that these "immigrants are bringing drugs and noises to the neighbourhood"[120].

And yet, as an experiential evidence captured and the first hand experience from the auto-ethnographic researcher as well as a part-time rickshaw rider, all these portraits of the

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[116] Refer to earlier footnotes for Table 1b.
[117] For more info: https://www.theprintspace.co.uk/no-place-like-home-jonathan-donovan/
[118] https://vimeo.com/81446251/
[119] For an cultural anthropologist, Ruth Benedict for example, "the purpose of anthropology is to make the world safe for human differences".
[120] As told by the car park management company during the forced evacuation of the rickshaw community out of one of the rickshaw bases at Saint Giles Hotel as of October-November 2018.

urban nomads are simply a construct that mostly results from the cultural pattern[121] of a cosmopolitan. The main issue is not how each individual rickshaw rider behaves, but the collective cultural identity that the social construct has forced them into. Many of these rickshaw riders do resemble certain characteristics of a cultural hybrid, being either a sidelined Londoner or an immigrant, of whom the social or cultural stereotype in a common sedentary narrative couldn't be identified if say, not a "rough-sleeper".

The rickshaw community, did, however, create a lot of live projects and lived-experience within the neighbourhoods across central London, in the base, streets, and the public spaces where the rickshaws hangout, and choreographed a beautiful patterns of alternative culture and ideology where they own the streets as they know them so well. Some examples include the gyms where they can have free access to the shower; the backlanes where the bike racks are safer to park; where to get the cheaper coffee or tea at certain time; and all the other grey area public spaces where their rickshaws are welcomed to park around for some time for them to chill, etc.

As an event inspired by the ideas of Hong Kong Hitchhikers[122] and Couchsurfing, the rickshaw-bed has become a way to test this spatial choreography to a point where these rickshaw-riders' creative lived-experience could be shared and become practically useful for the tourists to enjoy the local neighbourhood as their own place. By placing this advertisement on Couchsurfing; and Airbnb Experience as a temporary attempt too:

"I am a rickshaw driver for 3 months now (since late July 2016), and I've been with my rickshaw in places around Covent Garden/Soho and other areas of Central London. These places include restaurants, bathrooms, parks and cafes etc. When you stay in my rickshaw, I will be able to bring you around to these places and, share with you some of the facilities which I have access to - they will include at least a wifi when I'm there with my phone and a bluetooth speaker, also some good/clean toilets/and a gym's shower room. The rickshaw in the picture is what I have right now but the one with a rug is under construction and will be completed soon. You will be staying on an extended/expandable seat with a rug on it when it's done. I am a research student in Architecture and this design is tailor-made to be a movable home."[123]

And as a later work with the rickshaw-bed simulation, that how this listing onto Couchsurfing has made the observations becoming a transcribed experiential evidence; of the urban nomads, and in a positive ideology. The rickshaw-bed simulation has also reconstructed a pattern in this protagonist's hybrid culture: one that is beyond a sedentary narrative's stereotypes. These urban nomads might inherit an underdiscovered capacity to forge positive change in a new cultural pattern for a new narrative to read differently their life-situations and mode of existence. Borrowing psychological anthropologist[124] Margaret

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[121] Patterns of Culture, Ruth Benedict
[122] https://www.facebook.com/groups/HongKongHitchhiking/
[123] Again refer to the design researcher's Couchsurfing profile: https://www.couchsurfing.com/people/yinzigloria/
[124] Scheper-Hughes, Nancy. "The Margaret Mead Controversy: Culture, Biology and Anthropological Inquiry." Human Organization, vol. 43, no. 1, 1984, pp. 85–93. JSTOR, www.jstor.org/stable/44125657.

Mead's words, "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only that that ever has." - probably especially when there is stress and there is rebelliousness. Similar to the way how Mead's generations in the 80s have tried, what this cultural hybrid of an urban nomad might have to done is to provoke a different human potential, i.e. to "encourage the proliferation of social theories that deny the possibilities for change and for the development of new human potentials, and which argue instead for the biological rootedness and determinants of sex roles, temperament, intelligence, and achievement."[125]

The urban condition, in a sedentary narrative, might have also clearly distanced the urban domesticity off from "the streets", and therefore made the urban nomad a marginal "homeless" stereotype. The rickshaw-bed simulation, has therefore also questioned the distribution of domestic intimacy can only take shape within the confining boundaries of the urban domesticity. The refreshed urban condition for an urban nomad has provided a potential focal point of distributed domestic intimacy to be captured beyond a sedentary urban home.

For sure, Mead once called the quantitative method an "anecdotal"[126] handling of data, meaning it's relying on short stories of interesting incidents for proof, the qualitative insights about this distributed domestic intimacy might have still fallen in the a controversial neglection of conventional social science research methods. And yet, Pop-up Home's main concern the behavior of individual urban nomads within a given social setting of the sedentary narrative, but not with the development of institutions. And as well, Pop-up Home also collected and captured the transitional forms between quantitative and qualitative data in this research, and this in particular has given an empathetic framework for the research to develop further. Perhaps this is a way to describe the accuracy of a qualitative way of handling data through telling a proverb as followed:

"A Portuguese professional from barcelona was driving in a remote area of his country when he came upon a sizable herd of sheep being driven along the country road by a shepherd. Seeing that he would be delayed until the sheep could be turned off the road, he got out of the car and struck up a conversation with the shepherd.

'How many sheep do you have?' he asked.

'I don't know,' responded the young man. The professional was embarrassed for having exposed what he assumed was the young shepherd's lack of formal schooling, and therefore his inability to count such a large number. But he was also puzzled.

'How do you keep track of the flock if you don't know how many sheep there are? How would you know if one was missing?'

[125] Scheper-Hughes, Nancy. "The Margaret Mead Controversy: Culture, Biology and Anthropological Inquiry." Human Organization, vol. 43, no. 1, 1984, pp. 85–93. JSTOR, www.jstor.org/stable/44125657/
[126] https://www.encyclopedia.com/people/social-sciences-and-law/anthropology-biographies/margaret-mead/

The shepherd, in turn, seemed puzzled by the question. Then he explained, 'I don't need to count them. I know each one, and I know the whole flock. I would know if the flock was not whole.'"[127]

And as this proverb shows, by living the qualitative research myself, there become only a clearer way of knowing and communicating in this seemingly subjective topic of distributed domestic intimacy. As this proverb tells, qualitative research requires the experiential knowledge of a certain activity, and in the rickshaw community I've been built up to obtain the eye of one of these unique urban nomads'.

"Digital nomad" and Airbnb/Couchsurfing

Continuingly using this eye of the urban nomad and learning from **my digital nomadic lifestyle encounters as an Airbnb and Couchsurfing user**, by being a digital nomad, it sometimes can be a "rewarding lifestyle" i.e. a nomadic lifestyle through which "you can travel from place to place and experience the world while working on your business" - although, "there are certainly challenges[128] that come with the lifestyle" such as those "with hostels, cafes and Airbnb" that "weren't always the most productive or efficient places to work"[129] - or sufficient places to live at. I have been one of these digital nomads myself. And for me, the Airbnb and Couchsurfing experience might be the most frequently participated lived-experience throughout my digital nomad lifestyle of about 10+ years right now. I have been hosted, by about 20 Airbnb hosts, 4 of them in London i.e. Evelyne (east London), Franco+Lisa (northeast London), Daniel (northeast London), Karen (southwest London), 3 in Hong Kong, 2 in Tokyo, 2 in Paris, 2 in Valencia, 1 in Niece, 1 in Venice, and 1 in Waterford Island[130]. And on Couchsurfing, I have been hosted, by about 10 Couchsurfing hosts, 4 of them in Haikou China (2013), 2 of them in Kanazawa Japan (2013), 1 in London (2014), and 1 in Padua Italy (2006)[131]. During these stays, I have conversed with most of these Airbnb and Couchsurfing hosts, with some of which even having held recurring conversations when I revisited their listings over time.

Many of these hosts, especially those on the Couchsurfing who were not asking for rent as the only repository method but shared food and travel expense etc. instead, have been kept in touch with me for a long time till today. The alternative lifestyles, which might have been also closely connected to the nomadic lifestyle that some of these hosts have been leading, i.e. as a freelance and transient worker, yoga teacher and a self-employer with a home-office, etc., have also given some critical insights or reflective questioning to my, perhaps, quite sedentary-institutionalised lifestyle somehow, at the time. As a guest, I've been also able to experience their hospitality and authentic way of local daily life that these distributed accommodation platforms have been attempting to either commercialise or

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[127] https://us.sagepub.com/sites/default/files/upm-binaries/64990_Patton_Ch_01.pdf/
[128] https://www.forbes.com/sites/rachelritlop/2017/05/22/digital-nomads-challenges/#797c638e2af1/
[129] Refer to laer foot note on article 5 Co-Living And Co-Working Spaces For Digital Nomads.
[130] Refer to earlier footnote on Airbnb user profile.
[131] Refer to earlier footnote on Couchsurfing user profile.

promote: "belong anywhere"[132], or "travel like a local"[133], etc. These examples of the nomadic lifestyle and its projected lived-experience was inspirational for me as an alternative social domestic intimacy that I was not yet aware of at the time.

This nomadic lifestyle that has been recognised in the Airbnb and Couchsurfing distributed accommodation platforms was not just a monologue raised by me, but discussed and inquired by many more users, both as a host and a guest (more often) - for example like Erin and Jay - travel bloggers of bnbnomad.com - the Best of Airbnb from Fulltime Guests. When I enquired on their website in order to dig in the shared knowledge in their lived-experience as a fellow digital nomad, Erin replies in her email in January 2019:

"My husband and I love to travel and are Airbnb enthusiasts. The nomadic lifestyle was such a wonderful phase of our life, and as we continue to focus on developing the blog, we have so many ideas about the future. When we first started the blog, we'd already been traveling for six months, and while we have other businesses that we run, our Airbnb adventures were more interesting to our family and friends than anything else we were working on. We wondered if folks outside our personal circle might be interested in Airbnb advice and adventures from the perspective of guests (most of the Airbnb blog space is run by hosts).

The blog is now a year old, and the answer, it turns out, is yes! People are interested! From here, that means working diligently to cultivate our knowledge base and experiences in a way that truly helps hosts and guests get more out of Airbnb. We're working on expanding the platforms on which our content can be consumed, trying to reach interested folks, and planning launching a product for hosts in 2020. In five years, we hope that we've distinguished our brand in the travel space and have created a content base that is approachable, engaging, and actionable."

And the Airbnb hosts wouldn't be much of a difference when the similar conversations were held with too. For example, the Airbnb host, Evelyne, a speaker of 5 languges, has a similar view on the nomadic lifestyle that these digital nomads are holding - despite that she believes that a sort of "pop-down"[134] part of the lifestyle of a fixed house - which she owns, is perhaps sometimes helpful for these digital nomads too. Being a food lover and an Airbnb guest elsewhere herself, her idea of having an "Airbnb cookbook", has been brewing in her mind for quite some time ever since she started hosting in her 3 bedroom house in Walthamstow Central. She also envisioned having an "Airbnb kitchen" in her house where she might be able to make the same extra rent for the 2 Airbnb bedrooms that she's been listing. The fact that she's having 2 strangers in the house makes her feel less free and private despite owning her own property. However she made up her mind to continue hosting at the moment because of the mortgage and builders' work she has paid for of the house. Having a traveler's soul, she also envisioned to bring her "Airbnb cookbook" wherever she's going, which will allow her to save up some rent when sharing this cookbook to more people the collected knowledge she has in the multiple/fusioned cuisines across

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[132] Airbnb: this is often seen in the commercials for both Airbnb Homes and Airbnb Experience.
[133] Couchsurfing: Stay with Locals and Meet Travelers.
[134] A term originally earlier given as a comment from guest crit Susannah Hagan at one of the term reviews during my studies at the RCA.

continents. When interviewed about what is the best part being an Airbnb hosts, she answered[135]:

"I have been a superhost since I hosted on Airbnb for over a year now, and I've received this from Airbnb the other day: 'Evelyne, since 2017, you welcomed 43 guests from 13 countries.' I feel inspired! I guess having so many people from different parts of the world enriched my experience on different foods without traveling abroad when I'm paying off my mortgage! This has inspired me to make an expansion project on the 'Airbnb cookbook'."

These kind of practical creative ideas, or shared lived-experience, of the digital nomads or, for the digital nomads, have been a very effective reflection on the potential to combat the fallacies of the existing distributed accommodation platforms, or the travel-agency-like hostel platforms who might sometimes over commercialise or misinterpreting the share economy into a rent-seeking economy (which will be discussed in further passage), and so causing some of the common challenges in the actual lived-experience of a digital nomad[136].The

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[135] The idea of meeting travelers from all over the world is very similar to another host Lisa from Lisa+Franco's place, who has a disabled foot due to a bike accident earlier and since then couldn't travel as much as she wanted otherwise. She has a map of the world with pins which identified every single guest's country/city of origin she has ever hosted.

[136] For example this one found on a collective platform of ephermal share accomodations:
"When Travel Is Not Awesome.

Book and pay for private Airbnb apartment. Arrive at apartment. Apartment is NOT private but sharing kitchen/living/laundry areas with up to five other guests; two of whom are audibly enjoying one another's bodies in room next to mine.

Politely explain to Airbnb host that accommodation is inaccurately listed and, thanks but no thanks, that's not what I paid for. She politely advises me to contact Airbnb.

Trudge entire belongings to dental appointment. Dentist tells me (over three fun-filled hours) that teeth are more or less f**ked, largely thanks to monstrously shite Thai dentists. Pending travel plans brought to indefinite halt.

Call Airbnb re apartment situation. Skype credit runs out.

Call Airbnb again. Pseudo-American Chinese woman interrupts me every five seconds with mmHMM? Says someone will call me.

4.00pm. Have not eaten. Nowhere to stay.

4.15pm. Vomitously overstuffed with sub-par egg sandwich.

5.00pm. Book room at large budget hotel featuring snotty receptionist.

5.30pm. Toilet in large budget hotel room does not flush.

6.00pm. Hotel sends a man with a stick to fix toilet.

10.00pm. Airbnb have not called.

10.30pm. Call for the third time. Assured that resolution will be 'looked into'.

7am. Toilet does not flush.

12pm. Move to new abode in slightly underwhelming industrial area near airport.

1pm. Airbnb message to say they've refunded me. YES!

1.02pm. Zealously bite into piece of pineapple and break dental bridge. Now sporting enormous gap in lower front teeth.

6.45pm. Arrive at supermarket checkout with full trolley. Have no cash. Go to ATM. ATM deducts $211 from Westpac and dispenses zero. (Yes, this is the second time)

6.47pm. Provide Friday night entertainment for locals by having minor (toothless) meltdown in supermarket.

7.15pm. Begin cooking dinner.

many under-recognised and under-communicated examples of distributed accomodations embedded in these ideas are only an embryo for a maturing distributed home where a genuine distributed domestic intimacy can be best supported.

Looking for **a collective effort in forging a positive ideology of an urban nomad**, what the design research has noticed throughout these and more interviews and conversations is that, one of the social implications of a sedentary home, in effect, is the sedentary lifestyle - often characterised by having a mortgage and, a 9-5 day job that might sometimes exhaust your weekdays and, a weekend spent in the pubs, cinemas, and/or fine-dining type of restaurants etc. - where the entertainment you get from there might make you even unsure about your weekly routines. It might also mean a sedentary lifestyle that asked you to completely separate work and holidays simply because of the limited annual leaves on the contract mostly that is often restricted eligatably and thereafter, forcing you to choose between either giving up your distressing but well-paid day job and, to have a relaxing month at the Caribbean beach, for example. The perhaps false security offered by a sedentary narrative or the fear of its contrary might have shaped these social behaviours of their presumed users. And yet the sedentary lifestyle is not the only life supposed to be - or at least just as one option if it's still working for some. The struggle discussed is real but it's only a reflection of what does not work necessarily for every presumed user; instead, the conflict between the sedentary institution and the nomadic nature of a user in this sedentary narrative might be the real issue to tackle, especially for the designers who have a different tool other than the policy makers.

The digital nomad lifestyle, and the distributed accommodation platforms, and sometimes more co-living and co-working platforms etc. - that are supporting them, however, can be read as a collective effort in combating this conflict between the sedentary home and the nomadic nature of its creative users. And this is not just a qualitative observation but one with the quantitative reality backing it. For example, according to this article 5 Co-living and Co-working Spaces for Digital Nomads[137], in the US, "The number of digital nomads is on the rise. 4.8 million Americans[138] describe themselves as digital nomads with nearly a third of those surveyed saying they planned on it in the next 2-3 years. It is estimated that 50% of the total U.S. workforce[139] will be freelance by 2027." For another example, according to this article The World's First Digital Nomad Visa Will be Available in 2019[140] even demonstrates a

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7.20pm. Realise eggs are left behind at supermarket counter.
7.31pm. Am out of tequila.
8.30pm. Take a walk to chill out.
8.46pm. Raining. Drenched.

They say in times like these, all you can do is laugh.
#notlaughing"

137
https://www.forbes.com/sites/amarhussaineurope/2019/03/30/5-co-living-and-co-working-spaces-for-digital-nomads/amp/
138 https://www.mbopartners.com/state-of-independence/research-trends-digital-nomads/
139 https://www.slideshare.net/upwork/freelancing-in-america-2017/1/
140
https://medium.com/nomad-cities/the-worlds-first-digital-nomad-visa-will-be-available-in-2019-2b674c9bd847?source=emailShare-9025a07acae9-1547199726&_branch_match_id=559078226936389041/

possible outcome of this collective effort in authorising an eligibility for this digital nomad lifestyle to cope with the institutional infrastructure partially applicable for the existing sedentary social narrative.

And practically, the collective effort also attempts to provide survival and thrival solutions to this digital nomad lifestyle. For example, according to this article Best Digital Nomad Jobs and Where to Find Them[141] gives a hint on the actual workability for anyone wanting to participate in this hassle free transition from being a 9-to-5er with a fixed locale for both job and home, to being a digital nomad who lives with a paid work wherever he goes. And for another example, according to a popular freelance job platform Upwork[142]'s mission slogan says: "Grow your business through the top freelancing website. Hire talent nearby or worldwide." Sometimes this kind of digital nomad lifestyle is not really intentional but inevitable, due to the changing forms of business and collaborations between them as a result of the changing scales and natures of many of these business. In this light and in the entrepreneurial business particularly, to hire a freelance or contract worker is much more pragmatic in many ways and therefore paying these perhaps commercial platforms their deserved service charge to find someone suitable is often prefered by these entrepreneurial hirers and clients. And this has for sure added to, unconsciously perhaps, the more growth in the population of the digital nomads.

And in my own **design research as an effort**, as a host, during the past 6 years since I was in Hong Kong, I have hosted about 90 guests from Airbnb and 10 from Couchsurfing[143]. These Airbnb and Couchsurfing guests that I have encountered. This was in the beginning a counter solution to my rent paying routine, and yet it eventually have led to more transcribed interviews and conversations that I held to further dig in or start with for my design research as an effort to look at the conflict between the sedentary home and its users. In my Airbnb profile recording 70+ reviews from these guests mostly came to a flatshare where I hosted as a sub-landlord who was not really owning the property, to my surprise, instead of my expected-to-be very controversial comments, I got many good reviews and at times even very praisefully although I was honest with each guest about my grey area being an Airbnb host. By hosting the guests I earn 30% of the Airbnb income and using it as my own rent to pay the owner of the fixed house. I created myself a job essentially as a "live-in host" that I eventually found elsewhere from Spareroom[144], to my surprise again - that was also becoming a "real job" created by some other homeowners who actually replied to my advert listed there:

"I am a PhD student in my mid 30s with my own online business developing. I am experienced with living with others over the past 10+ years, mostly in London, Hong Kong, and the rest of the world sometimes.

Right now I am looking for a flatshare in Brixton/Ferndale without a live-in landlord but where I would be able to manage the house/flat for them if they don't want the hassle.

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141 https://www.travelinglifestyle.net/digital-nomad-jobs/
142 https://www.upwork.com/
143 For details refer to the researcher's Airbnb and Couchsurfing profiles.
144 https://www.spareroom.co.uk/

Particularly, as an active and experienced Airbnb host and guest for almost 5 years, I would be able to assist a live-out landlord who would consider listing their property on Airbnb, and so having a tenant-host to manage it for them. I've been doing this about half a year and yet in a live-in landlord's house, which is in the same neighbourhood, but as my contract finishes I might move on from here, starting from April.

Feel free to get in touch if you are a similar mind and I am open to have a flexible discussion from here.
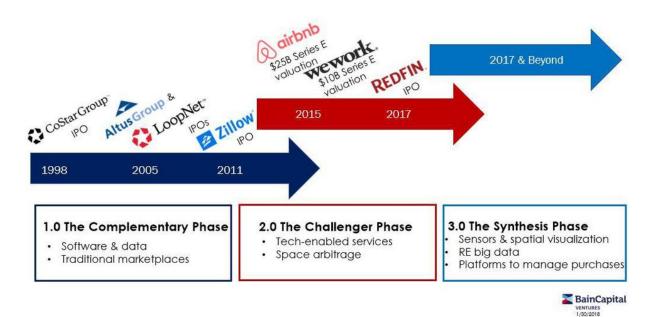
Have a nice day,
Gloria"

As a conclusion so far, the assembled materials from these two key references: Airbnb and Couchsurfing, can be viewed from a spatial, a social and an economic point of view.

From a spatial point of view, both the online platforms are specialised in distributing accommodations. Although functioning a very different way from a business point - and, a social innovation's point of views, these platforms are probably one of the key accommodation platforms that are incubating and shaping a new form of nomadic dwelling in its embryo. The "digital nomads" i.e. users of these platforms, are enabled and notated to dwell in a domestic space that is not necessarily tethered to a fixed locale, be it a city, or a house. Instead, the nomadic dwelling can take place in a series of domestic spaces, that are scattered in a the city, and, freed from a specific fixed house. Through these platforms, the digital nomads are, already intuitively, choreographed to experience, operate, and, and transform the built domesticity within a distributed system. And throughout my experiences as a guests, I have noticed the changes or alternations of a built property or a fixed house, can be varied in order to fit the Airbnb guideline, e.g. those ones popularly used as a self-directory in the hostel blocks listed on Airbnb in Tokyo Japan, and the smart lock and extra entrance to the building - for another example. This nomadic dwelling has become an embryo of a distributed home.

From a social point of view, inevitably, within the scattered series of domestic spaces, a spatial intimacy seems to be affected the most. The sense of a social intimacy, for may of the urban nomads, no longer necessarily comes from a kinship institution that a fixed house was conventionally designed for. Rather, a new sense of social intimacy is synthesised among them through the social interactions within these platforms as an online community. This online community, however, does not seem to be the "24-7 singles' bar in your pocket" [145] or the online dating platforms that provide social evidences that "suggest the internet is boosting interracial marriages by bypassing homogenous social groups"[146] in a physical social setting. This online community, is perhaps less direct to the key word of "sex" or "marriage" but "intimacy" - a domestic intimacy with a spatial parameter.

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[145] In their popular 2016 book Modern Romance, co-authors of comedian Ansari and sociologist Klinenberg portrayed a smartphone as the "singles' bar in your pocket that you're carrying 24-7".
[146] https://www.economist.com/leaders/2018/08/18/modern-love

From a economic point of view, Airbnb, although might not appearing to be, can be critically understood that in effect, it is a real estate agent. The measurement of its success - much related to its "technology component" that involves "significant people-delivered or space-related services", moreover, can be perhaps clearly elaborated through this perspective. In other words, the Airbnb business model can be read as one of the epitomes of an "real estate marketplace" in its "2.0 stage"; and more specifically, as a "space arbitrage" business type in the category of a "real estate tech" that technically care "more about introducing a new way for people to use and consume space" rather than about "ease of search for traditional 'real estate or hotel' inventory (1.0 stage)"

(Table 2: The Evolution of Real Estate Tech, via Forbes; Source: Brain Capital Ventures)

According to the same economic commentary from the same source that Pop-up Home agrees quite much upon: "The majority of the 2.0 success stories", however, "have been businesses which found opportunities to improve on the offerings of incumbents and grow at their expense." Although as much as its advertisements have wanted it to be as an "online community", these accommodation distributors are perhaps just a business-centred design rather than human-centred Design. These business models like Airbnb are still targeting house owners, who are relatively less a victim in the patriarchal housing market, are still the key beneficiaries. In other words, similar to WeWork, that is perhaps more considered to be an innovation in creating diversity in the "space arbitrage" by mixing work and home, Airbnb has perhaps reached a point of equilibrium where its "2.0 phase" might be more or less over, if it can not hurdle over a intellectual barrier where the users who does not own a house - i.e. the protagonists for Pop-up Home - are hardly targeted.

Recognising and speculating this "distributed home" from Airbnb and Couchsurfing, Pop-up Home's research project finds a key spatial reference. Further, by recognizing and speculating the "domestic intimacy" initially from these platforms, and examining them from the spatial, social, and market point of views, Pop-up Home's research project finds further

spatial references by assembling the users' spatial experiences into this domestic intimacy. These spatial evidences might echo with Manzini's ideal "resilient socio-technical system"[147]. The domestic intimacy in a distribute home has perhaps demonstrated, and have the capacity to further crystalise one of the "small and connected creatures of the new emerging world that moves towards a light, flexible, context-related distributed system"[148] in its spatial form and so, the design implications on urban domesticity.

Looking for some further reflections, the reason why most of the users can't answer with a "yes" to the question "Is an Airbnb a home to you?", or to those on other distributed accommodation platforms, is that the sense of home is perhaps not best satisfied because there is a difficulty in getting the abstract "love business" involved - without taking a real turn in actually providing them the lived-experience of the domestic intimacy a user might want to look for when he or she is in search of a home along this direction. In the questionnaire What Kind of a "Home" Are You Looking for?, for example, when answering the question "Which of the following best describes a 'home' to you?", out of the 6 quotes on home touching upon various subjects related to home, almost 28% of the respondents as the highest percentage replied with the option "Where we love is home - home that our feet may leave, but not our hearts." Whereas, the practical ideal of being "comfortable" in this distributed hotel Airbnb - as a matter of fact not a home at all, takes up the 2nd most respondents, agreeing and replying with the option "There is nothing like staying at home for real comfort." And both of this "love business" and sensational "comfort" are very closely connected to the spatial sense of home i.e. the distributed domestic intimacy.

Finding a distributed domestic intimacy, in a distributed accommodation platform, especially for a "digital nomad" who works mostly afar from an office and independently dealing with a the rent and other survival issues, can be very hard at times. The examples collected around this theme of being a precarious "digital nomad" in the public data[149] have provided some grounding facts around it. For instance, for the most of these digital nomads, the most important issue about Airbnb and Couchsurfing is the sense of having a private space. And yet in most of these platforms using the hardware of a fixed house originally designed for a much more intimate family household, this privacy is hardly achievable.

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[147] Manzini, E. 2016, Distributed Systems And Cosmopolitan Localism: An Emerging Design Scenario For Resilient Societies
[148] Ibid.
"How far are we (i.e. how far is our present society and the socio-technical systems on which it is based) from this complex, resilient, man-made environment? In our view, this question has no single, simple answer. Contemporary society demonstrates a contradictory dynamism that forces us, on this point as on many others, to describe what is happening as a double trend: a mainstream one, enduring from the last century and a new, emerging one. The two trends coexist and compete and in this competition we can see, on one hand, 1.) the great dinosaurs of the 20th century, promoting large plants, hierarchical system architectures, process simplification and standardization (the result of which is to reduce bio and socio-technical diversity and consequently increase the overall fragility of the system). On the other hand, 2.) we can see the small and connected creatures of the new emerging world moving in the opposite direction, towards light, flexible, context-related distributed systems."
[149] http://insideairbnb.com/

However, these distributed accommodation platforms have achieved, partially, is the fact that they did provide their users an opportunity to "live in as many places as possible" with the limited constraints that the majority of a sedentary home has put most of these users in. They either not own a fixed house wherever so they won't be able to live there when they travel wherever they are; or they do own a fixed house but only at a fixed locale and worse still, because of the limited budget for travel due to the pressure from the mortgage, they wouldn't be quite willing to pay everywhere the luxurious hotels to "live in". As a response to the question "How would you like to improve your "home" if you are given the magic to?" confirms, most respondents, taking up almost 30% of all, replied with the option when they do figure a way out to escape this dilemma of sojourning: i.e. "I want to travel more and live in as many places as possible, and make myself home wherever I go". The need to explore in a new place yet still obtaining a satisfying sense of home, is indeed a human nature that might have been shunned by the sedentary narrative or at least by its only providing a fixed house for them to struggle in.

The distributed accommodation platforms are not the only problem of this reluctant yes to the question, but the conflict between the institution of the sedentary home and the nomadic nature of some of their users. It seemed to me that sometimes, the conflict is so much a realistic struggle that everyone reading here now can think of their own experiences as an Airbnb or Couchsurfing user, and as much as the latter is perhaps an intentional struggle to gain some traveler's excitement, the former is really a pain when the actual experience is paid for - still with the sedentary rent in effect. This realistic sense of home, and sense of intimacy is very down to earth at times. For example, when answering the question "What do you like the most about your 'home'?", most of the respondents, over 54%, has bruntly chosen the option "that I am able to cry, poop, and get loose just the way I like". We can then surely tell ourselves that this might not be really achievable in any of these distributed accommodation platforms that are executed their spatial notations in an existing fixed house.

Besides, the natural independence between significant others and their intimate interactions, or if you are not in a relationship - the need for solitary or at least the sense of control, might not as fit as in this embarrassing quasi-hotel-quasi-flatshare situation, but unfortunately these qualities of a home are still the intrinsic needs of these urban nomads. For example, when answering to the question "Who do you want to include in your 'home'?", almost 35% of the respondents chose "your significant other" while 30% chosen "Other" to include an authorisation in the flexibility in allowing their own companions. Imposing these distributed accommodation platforms onto a fixed house who is owned by someone else is for sure not the solution for these urban nomads to find a satisfying distributed domestic intimacy.

Other encounters

The above sets of key examples has provided a graduate progression in the research materials for them to be used as evidence for an alternative design narrative for the design of an urban home. And this is indeed not a standalone topic because of the demand for it is not imagined - a demand in its qualitative sense. In the research of IKEA Life at Home 2018,

the results showed that "29% of people don't feel at home where they live."[150] For Pop-up Home, what a qualitative research requires but might be mostly missing to achieve is to consolidate the "way we feel" into useful data and/or a workable spatial reasoning. In this online pooling of the IKEA Life at Home, despite that its original purpose was to create probably a market research that did not intend to challenge the sedentary narrative, the key findings is astonishing. For Pop-up Home, if this ⅓ of the overall users inside a sedentary home - a fixed house, do not "feel at home" - then what would be the alternative design for them? This is probably a shared question that SPACE10 also asked themselves as their presenter at the Design Museum said at the event The Future of Renting 2019: "We probably need to re-design the whole way we build and finance our home", focusing on the aspects of "privacy", "adaptability" and "finance"[151].

The collected experiential examples of distributed domestic intimacy as discussed so far, has been an attempt from this design research Pop-up Home to translate the quantitative "how we feel" i.e. the sense of home, into a spatial form of distributed domestic intimacy that might become useful for the alternative design. What these examples were evidencing as "how we feel" as a sense of home, might be especially important as for an inated quality in each spatial user of a home, including myself and the other urban nomads, who might have been probably missed out in the sedentary presumptions. As a means to rethink the sense of home from this empathetic perspective, the design research further collected other evidence encountered through the following categories including social evidence in films; spatial evidence in practices; and more innovations in business designs, in order to provide further insights, or if not, at least more hints for now - of the emerging urban nomads and distributed domestic intimacy that might eventually crucially influence the design thinking, practice, and finance of this alternative design.

Social evidence in films

Storytelling often has the power to assist communications beyond words and provoke emotional resonances among people, and so enabling them to understand and relate to each other in difficult subjects and/or controversial topics. Storytelling in films, without exception, more often connects people on an emphatic level by bringing them to an emotive journey from the perspective of the protagonists. Be it a fiction, documentary fiction, non-fiction or fiction inspired by true events, the storytelling of each film often brings about the audience's own sense of empathy and can help them sharpen their own perspectives if they haven't yet obtain, and often because of the relatable and resonating protagonist.

Shakespeare says, "all the world's a stage". Emily Dickinson says, "a colour stands abroad on solitary hills that silence cannot overtake, but human nature feels." Without storytelling, the logic-dominant process of making sense of the human condition, or the understanding of a certain mode of existence, might not work as smoothly, neither so for the reasoning of the design of a human society, or an absolute historical stance for certain matters such as social

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[150] https://lifeathome.ikea.com/
[151] Refer to earlier notes on the Design Museum's event The Future of Renting:
https://designmuseum.org/whats-on/talks-courses-and-workshops/the-future-of-renting/

intimacy, relationship intimacy, and/or domestic intimacy that is often implicated by the narrative of these social and relational intimacies. And yet in fact, the social implications of a fixed house, often built upon the sedentary narrative of a biological family, nation,or a fixed locale of a geopolitical institution such as a racial, cultural or societal hierarchy, might sometimes evoke the need to breakthrough for many of its protagonists. And their stories have been communicated through a great body of works in both the commercial and independent filmmaking industries.

Many films, old and new, have told heartwarming stories about **relationship and social intimacies beyond racial, cultural, and societal institutions**. Many of these films are actually fictional documentations of real lifes stories of many famous or indigenous people. For example, the best picture in Oscar 2019, Green Book (2018)[152], told a fictional documentation of a unique friendship between Dr Don Shirley, a world-class African-American pianist, and a working-class Italian-American bouncer who becomes the driver of this pianist on a tour of venues through the 1960s American South. The Big Sick (2017)[153], for another example, told a true story of a loving couple of a Pakistan-born muslim comedian and his white-American wife - a grad student in psychology, who fall in love but struggle as their cultures clash, especially after the 911 terrorism at the time they met, but eventually decide to have chosen their true feelings against their feisty and orthodox family's expectations. And in A United Kingdom (2016)[154], the film brought back even further in history, told another and yet historically memorable love story of an interracial couple - king Seretse Khama of the Bamangwato people, who studies law in London immediately after World War II - and his queen Ruth Williams, a white Londoner whom he eventually marries, despite the protests of both their families and opposition from the British government, which is concerned about relations with South Africa and the stability of the entire region of southern Africa.

In the other films, old and new, there have been told dramatic stories; or at times advocating stories; about **relationship and social intimacies beyond geopolitical institutions**. In the genre of war-reflection or anti-war type of films especially, these kind of stories, many of them are adaptations or based on real life events, often put the audience back into a perspective where the many of the geopolitical institutions, in history till today in fact, have been all no more than a means of social manipulations at a various degree and when it get extreme at times - bring unnecessary hatred, divisions, and killings. Some examples are: Frantz (2016)[155] and All Quiet on the Western Front (1930)[156] - on the first world war; Hart's

[152] For full plot summary and further info refer to: https://www.imdb.com/title/tt6966692/plotsummary/
[153] For full plot summary and further info refer to: https://www.imdb.com/title/tt5462602/plotsummary/
[154] For full plot summary and further info refer to: https://www.imdb.com/title/tt3387266/plotsummary/
[155] IMDB plot summary by Kenneth Chisholm <kchishol@rogers.com>: In 1919 Quedlinburg, Germany, a young woman named Anna is still mourning the death of her fiance, Frantz Hoffmeister, in the Great War while living with his equally devastated parents. One day, a mysterious Frenchman, Adrien Rivoire, comes to town both to pay his respects to Frantz's grave and to contact that soldier's parents. Although it is difficult for both sides with the bitterness of Germany's defeat, Adrian explains that he knew Frantz and gradually he wins Anna and the Hoffmeisters' hearts as he tries to connect with them. Unfortunately, Adrien and Anna discover the truth of his motives and things seem shattered for all. However, when Adrien leaves, Anna has her own struggles with the truth and her feelings until she sets out to find Adrien in France. With that, Anna has her own journey to make in more than one

War (2002)[157] - on the 2nd world war; and The Lives of Others (2006)[158] and Good Bye Lenin! (2003)[159] - on the cold war.

And when it comes to light-hearted type of romantic comedies, the topic on **relationship and social intimacies beyond bio-logical/marital institutions** can often make the audience cry and laugh at the same time - but at times with a much deeper reflection. Being moved by many of these bittersweet and sarcastic stories, there is often a ringing bell about this marital institution that come with the challenges in the plot. Some of these stories of the many more can sometimes touch upon some used-to-be sensitive topics such as same sex attractions, for example Lan Yu (2001)[160]; or upon found families, for example Central Station

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sense, even as they both realize that neither have easy answers to their complex personal conflicts with each other and the dead man linking them.

[156] IMDB plot summary by Michele Wilkinson <mw125@cus.cam.ac.uk>: This is an English language film (made in America) adapted from a novel by German author Erich Maria Remarque. The film follows a group of German schoolboys, talked into enlisting at the beginning of World War 1 by their jingoistic teacher. The story is told entirely through the experiences of the young German recruits and highlights the tragedy of war through the eyes of individuals. As the boys witness death and mutilation all around them, any preconceptions about "the enemy" and the "rights and wrongs" of the conflict disappear, leaving them angry and bewildered. This is highlighted in the scene where Paul mortally wounds a French soldier and then weeps bitterly as he fights to save his life while trapped in a shell crater with the body. The film is not about heroism but about drudgery and futility and the gulf between the concept of war and the actuality.

[157] IMDB plot summary by Anthony Hughes <husnock31@hotmail.com>: In the last months of the Second World War, an American administrative Lieutenant is captured by German forces during the Battle of the Bulge. Sent to a German Stalag Prison camp, Lieutenant Hart is at once thrust into the social order of POWs, where every man thinks of himself first with bribery and trading with German captors commonplace. When two African American pilots become the first non-white soldiers in the camp, one is murdered and the other accused of killing a white sergeant. Lieutenant Hart must then defend the black pilot against charges before an obviously racist American tribunal; unaware that the trial itself is only a front for the real secret of the prison camp.

[158] IMDB plot summary by Shannon Patrick Sullivan <shannon@mun.ca>: In 1984 East Berlin, an agent of the secret police, conducting surveillance on a writer and his lover, finds himself becoming increasingly absorbed by their lives.

[159] IMDB plot summary by Benjamin Stello: East Germany, the year 1989: A young man protests against the regime. His mother watches the police arresting him and suffers a heart attack and falls into a coma. Some months later, the GDR does not exist anymore and the mother awakes. Since she has to avoid every excitement, the son tries to set up the GDR again for her in their flat. But the world has changed a lot.

[160] IMDB plot summary by Michele Wilkinson by Strand Releasing <strand@strandreleasing.com>: Beijing, 1988. On the cusp of middle-age, Chen Handong has known little but success all his life. The eldest son of a senior government bureaucrat, he heads a fast-growing trading company and plays as hard as he works. Few know that Handong's tastes run more to boys than girls. Lan Yu is a country boy, newly arrived in Beijing to study architecture. More than most students, he is short of money and willing to try anything to earn some. He has run into Liu Zheng, who pragmatically suggests that he could prostitute himself for one night to a gay pool-hall and bar owner. But Handong happens to be in the pool hall that evening, and he nixes the deal. He takes Lan Yu home himself and gives the young man what turns out to be a life-changing sexual initiation. Handong and Lan Yu meet often, and the boy is soon very secure in his love for the man. But Handong insists that he wants a play-mate, not a lifelong companion, and warns Lan Yu that they will eventually break up. Meanwhile, he showers expensive gifts on Lan Yu, expecting to deflect the boy's love by turning it into gratitude or dependency. Lan Yu is undeterred, until the night he catches Handong with another boy. They meet again on the night of June 4th, 1989. Handong goes looking for Lan Yu, worried that he might have been caught up in the army's murderous sweep through Tiannmen Square. Handong gives Lan Yu his most lavish gifts yet - a newly built villa on the outskirts of Beijing and a car - and they begin living

(1998)[161]; or upon other interesting topics such as adoption and other forms of "abnormal" bondings, for example Lion (2016)[162] , Delivery Man (2013)[163] and Transamerica (2005)[164].

Spatial evidence in practices

In different geopolitical narratives from the far right to the extreme communism across the political spectrum throughout history, the co-living scenario might be quite diverse, and yet the reason for any difference might mostly come from the spatial arrangements of the building and the community which are both decided by the same "state, the landlord". In **Joseph Brodsky's** essay, In a Room and a Half from Less Than One (1986), for example, it demonstrated one of the communal living situation of the **Kommunalka** that appeared in Soviet Russia where the community one lives in are assigned instead chosen, or mostly assigned because of the clerical categories such as some oversimplified social groups like biological families. Similar to the **communal kitchens in 1960s China**, many of these historical examples of some peculiarly designs of domesticity and the domestic life notated

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together as a couple. But again, Handong shies away from his feelings for the boy. He enters a whirlwind romance with Jingping, a professional translator who has helped his company in trade negotiations with Russians, and marries her. Lan Yu moves out of the village and Handong loses contact with him. Before long, Handong is divorced. He runs into Lan Yu by chance at the airport one day, and an invitation to try Lan Yu's home cooking leads to a resumption of their relationship. Now, at last, Handong is learns to feel and show commitment to his lover - just when his company comes under investigation for smuggling and illegal fund-raising. Handong is facing long-term imprisonment, possibly worse, but to the delight of his sister Yonghong and her husband Daning, he is bailed out by Lan Yu. The boy sells the villa and the car and pools the proceeds with his own savings - yielding enough to get Handong out of trouble. Finally, Handong and Lan Yu can be happy together. But fate can play cruel tricks.

[161] IMDB plot summary by Michele Wilkinson by Fabio Ornelas <fabiornelas@zipmail.com.br>: An emotive journey of a former school teacher, who writes letters for illiterate people at Rio de Janeiro's central station, Central do Brasil; and a young boy, whose mother has just died in a car accident, to Brazil's remote Northeast, in search for the father he never knew.

[162] IMDB plot summary by Noura: Based on the true story of Saroo Brierley who, at the age of 5, was separated from his family in India as he fell asleep on a train and woke up 1600 kilometers away from home. Saroo was later adopted by an Australian couple and after 25 years, he began searching for his Indian family.

[163] IMDB plot summary by DreamWorks Pictures: An affable underachiever finds out he's fathered 533 children through anonymous donations to a fertility clinic 20 years ago. Now he must decide whether or not to come forward when 142 of them file a lawsuit to reveal his identity.

[164] IMDB plot summary by Shemak: Bree, a pre-operative, male-to-female transgender, holds down two jobs and saves every penny so that she can pay for one last operation that will make her a woman at last. One day, however, she receives a strange phone call. It appears that on the other side is Toby, apparently her son, who must be the product of a somewhat clumsy sexual encounter years ago when she was a man. He is staying in New York, incarcerated. Bree flies from Los Angeles to New York in order to get the boy out of jail. At first she is reluctant to do so, but her therapist persuades her to face up to her past. The boy is handed over to her without a word of explanation and Toby believes the woman to be some Christian missionary determined to convert reprobates to Jesus; Bree sees no reason to clear up the misunderstanding. However, she finds out that the boy just wants to escape from her and hitchhike to Los Angeles. She persuades him to accompany her back to the west coast--secretly planning to leave him at his stepfather's along the way. Toby is happy to take her up on her offer.

by them demonstrated that the way a social narrative can be as powerful as its spatial implications:

"In the U.S.S.R., the living quarters' minimum per person is 9 square meters. We should have considered ourselves lucky, because due to the oddity of our portion of the enfilade, the three of us wound up with a total of 40 meters. That excess had to do also with the fact that we had obtained this place as the result of my parents' giving up the two separate rooms in different parts of town in which they had lived before they got married. This concept of exchange—or, better still, swap (because of the finality of this exchange)—is something there is no way to convey to an outsider, to a foreigner. Property laws are arcane everywhere, but some of them are more arcane than others, **especially when your landlord is the state**. Money has nothing to do with it, for instance, since in a totalitarian state income brackets are of no great variety—in other words, every person is as poor as the next. You don't buy your living quarters: at best, you are entitled to the square equivalent of what you had before. If there are two of you, and you decide to live together, you are therefore entitled to an equivalent of the square sum total of your previous residences. And it is the **clerks in the borough property office** who decide what you are going to get. Bribery is of no use, since the hierarchy of those clerks is, in its turn, terribly arcane, and their initial impulse is to give you less. The swaps take years, and your only ally is fatigue; i.e., you may hope to wear them down by refusing to move into something quantitatively inferior to what you previously had. Apart from pure arithmetic, what goes into their decision is a vast variety of assumptions never articulated in law, about your age, nationality, race, occupation, the age and sex of your child, social and territorial origins, not to mention the personal impression you make, etc. Only the clerks know what is available, only they judge the equivalence and can give or take a few square meters here and there. And what a difference those few square meters make! They can accommodate a bookshelf or, better yet, a desk."

In London Mayor's **Homes for Londoners Affordable Homes Programme 2016 - 2021**[165], however, there have been provided a contemporary example of a refreshed mindset in the policy makers' that inter-informs the practice of domestic buildings. These advocative solutions including fundings for affordable products i.e. London Affordable Rent; London Living Rent; and London Shared Ownership; as well, other relevant provisions such as Community-led Organisations. And luckily the individual architects or architectural designers and thinkers, are still asking "what is possible" and not "what is profitable"[166] in many ways this field of architecture - a practicing field of building designs. In a response to the government's and policy makers linear way to provide a change of design on the fixed house and adjusting them without a in-depth reflections, the designers and thinkers provide spontaneous alternative schemes such as the **Tokyo Sharehouse**[167] - a networked hostel with unique spatial and social curations by its designs and operations; **Wontonmeen**[168] - a local moemory conservative ehibtion + botique hostel by its owner and designer; and

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[165]
https://www.london.gov.uk/sites/default/files/homesforlondoners-affordablehomesprogrammefundingguidance.pdf/
[166] From Chris Prencht's acceptance speech at the Architizer Awards 2016.
[167] https://tokyosharehouse.com/eng/house/
[168] http://www.wontonmeen.com/

Rent-a-kitchen[169] - a specialised event place for events and foods by its owner and placemaker.

Innovations in business designs

Let's be honest with the co-working/co-living examples; it is still perhaps too early to judge all that they can do about an alternative design for home. From a positive note of a business design, some of them are perhaps unconsciously and subconsciously challenging the rent in a sedentary narrative and have been probably creating a mutual benefit between the property owners and the users; and yet from a perspective of a social and spatial design, they might have been only emphasising the gimmick side of a digital nomad for their marketing purpose instead of genuinely designing for these users for what they have been in need of. As SPACE10 included as their mission of finding a design of shared living as their proposed scheme of the **One Share House 2030**[170], they concluded a distinction between the "co-living" type of design solution "a millennial's prison". From the researcher's observation, in this "prison" probably, the sense of home is not yet addressed to a full extent.

And yet, in the collective work of many of these start-ups or innovative business designers, there has been an improving tendency in the development of this kind of "millennials only" way of distributed accommodation emerging, which can be read as fallen in some recognisable patterns in their creative strategies for the reutilizing of an existing built environment. Many of these business designs would often attempt to tackle the dilemma between work and home such as https://breather.com/; and/or to benefit from their dynamic such as http://newterritory.co/ - in the co-working and co-living situations, in order to make their "prison" through the design of these platforms. In many others of these business designs, there are also offered a variety in the innovations in the reciprocatory methods for these co-workers and/or co-livers to "exchange" their equity and gain such as https://mindahome.co.uk/ - an accommodation platform for a skilled pet sitter to stay for free; or, to provide an emotional contribution such as https://www.flashpack.com/ - a short stay platform for a single traveler to meet a local guide, or networking contribution such as https://openp.hk/ - a party room platforms where people can list space for private parties or other events, and https://www.kitchup.co.uk/ - a kitchen renting platform, etc.

Especially, as **WeLive/WeWork** as pair in their design speculations, and **the Collective**, the mission is much closely associated to building a community, which is "more alive, more together and more collaborative" or to create places "where you can meet new people, try new things, and learn something new every day". The collections from some of their buildings as a listing - much more like an innovative realtor's mission, which "are so much more than just bricks and mortar: they redefine the way people choose to live, work and play by providing unique shared environments that unlock inspiration and make every single day extraordinary."[171] The social infrastrcture for this kind of business design is also matruing.

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[169] https://sites.google.com/view/rent-a-kitchen/home/
[170] http://onesharedhouse2030.com/
[171] https://www.thecollective.com/

For example, the **Upwork** again[172], and **Shapr**[173] - both of a platform specialised in connecting freelance professionals and their potential employers i.e. a freelancer community working for a digital nomad's "workforce marketplace"[174], has provided a useful network for the kind of remote work that is very much in need of in a digital nomad lifestyle. These creative-broker-alike and/or networking platforms dealing with the co-living and co-working life-situations of a digital nomad provided a useful reference point for the design research Pop-up Home.

A designable sense of home?

As discussed earlier in Section 1, architecture has a direct involvement with experience, and therefore naturally owes its theoretical grounds to phenomenology, philosophically speaking. An individual users' sentimental sense of home as a subjective bodily experience, as well, owes its relevant design thinking to the phenomenology of home, where dwelling, home, and housing have been identified off from each other since long in some major phenomenologists' works. The sedentary narrative of a fixed house, on the contrary, tends to emphasize on the generic common grounds of these conceptions, and ignore the phenomenology of home of each individual home users. In Pop-up Home, the current and academic references rooted in phenomenology i.e. spatial agency, creative users and participatory design etc., are therefore essential to the rediscovery of phenomenology of home, where the subjectivity of each individual user is allowed to be considered essential for a better home. The information looked for in the transcribed interviews, therefore, focused on the decoding of each individual user's lived-experience; how these lived-experience resonate with their subjective sense of home; and how these lived-experience can potentially generate a creativity that contributes to a designable home.

As Tim Brown says, "the mission of design thinking is to turn observations into insights and insights into design". Applying on Pop-up Home this specific design and research thinking often applicable to UX designs, helps shape the phenomenological methodology of this design research and the auto-ethnographic research journey, which aims to look for an alternative social narrative where a new identity of a creative urban nomad and, a designable sentimental sense of home can be articulated. Despite the appearance of being subjective, this method borrowed is useful for Pop-up Home's central inquiry on a subjective matter of the sense of home. In a more pragmatic sense, the referenced innovations from the field of service designs, in particular, have also demonstrated that the financial aspect could potentially help find a solution for the conflicts between the sedentary narrative that keeps on creating fixed houses, and the individually defined sense of home by each home users that it often dissatisfies. The information gathered from the questionnaires and interviews became an honest reflection of how these home users - urban nomads to be

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[172] https://www.upwork.com/; according to a survey, Upwork has twelve million registered freelancers and five million registered clients as of July 2017.

[173] https://shapr.co/ - Shapr is a networking app that brings you a personalized daily dose of inspiring people to meet.

[174]
https://www.networksasia.net/article/whats-workforce-marketplace-how-work-will-get-done-future.150 0606720/

specific, are capable of changing their individual lived-experience as a creative user despite these satisfactions. Their messages are often simple and clear without too much probing - and therefore fluid on its own as to demonstrate a creativity and yearning for an alternative home design, and as well, to demonstrate an intersubjectivity of a new home.

And these collected messages are also often clearly identifiable in the references of films, where the collective message is that the sense of home is not dependent on, again - any geopolitical identities such as nationality, race, class or even biological families where the fixed house is often portrayed to be associated to, but the social and relational intimacy that each individual home users feels towards the person or group of people who they feel belonged to. In the understandings of the auto-ethnographic methodology, the interviews were then conducted along each interviewers' personal journeys in the search of homes. The questions asked and the conversations transcribed are all based upon this mission of finding the "observations and insights" that are helpful to the hypothesis of Pop-up Home. The spoken conversations created the first layer of the observations, while the editing of the transcriptions and visual gamuts acted as a second layer to provide insights and reflection of the researcher's inquiry, both contributing to the refinement and reflection of the design hypothesis and, narrative.

Section 3

Evidence so far and framework for further research

The institution of a sedentary home

Documenting and curating the above set of examples in Section 2, the design research constructs both an empathetic and an intellectual framework for understanding the evidenced changes in urban domesticity, in relation to the increasingly precarious conditions of life in modern economies. The MPhil thesis, as a phase of the design research overall, aims to focus on the conflicts between the institution of the sedentary home and the nomadic nature of a "creative user"; and to evoke a positive ideology of an urban nomad where a fixed house could be planned, transformed, maintained, and/or altered creatively by these users. Theses conflicts, as an observation of the examples, might have all boiled down to an observation that the sedentary home is an institution that has probably made some presumptions, confines and/or a perhaps tendency of dications at times to its users, that need to be reexamined and even deconstructed, both socially and spatially speaking.

Socially speaking, the presumption of the institution of a sedentary home can be perhaps deconstructed through examining a creative user through the lens of nomadology. In its traditional definition, a nomad is only meaningful in the contrast between sedentarization and its literal opposite of mobilization. Historical examples can be found in those who fight in between sovereignty and national borders where these two choices are only there because of the belief in the borders that exist for a political reason, rather than out of an individual's own authenticity of existence. However, the nomadology of Deleuze and Guattari (1986)'s is

framed beyond this contest between the moving dweller and its either-or choices between "to move" or "not to move", and the architectural implications from this nomadology are as much spatial as social. In the words of some architectural thinkers' reading of this nomadology:

"Architects sometimes like to make the claim that architecture is autonomous, but to make such a claim is merely to deny the legitimacy of some of the multiplicity of planes, which nevertheless remain real even if we do not allow ourselves to talk about them. (...) Architecture is good at monumentalising the institutions that a society values, finding ways to frame the activities that are seen to be valuable in one way or another. However, Deleuze and Guattari's thought tends to promote un-monumental aspects of life, preferring fluidity and creativity ('becoming') to establishing any sort of fixity. Their thought is a challenge for any architects who choose to engage with it, as its volatility is at odds with the profession's traditional preoccupation with form."[175]

Besides, a "digital nomad", in regards to the specific context of a distributed home, gives a technological capacity on top of this creativity. The first restricting factor for the nomadology theory to translate into a technology or practice, is probably the fact that an interconnectivity allowed by the development of the world wide web since the late 20th century was not yet in the bigger picture at the time. Although already forecasted by visionary communication theorists such as Walter Benjamin and, Marshall McLuhan - in his "global village" as early as in the late 1980s[176], this identified technological capacity given to a modern nomad is due to be refreshed in the study of nomadology.

Spatially speaking, the presumption of the institution of a sedentary home can be perhaps deconstructed to be reviewed through examining spatial agency through the lens of phenomenology - a hermeneutics of architecture. As early as the 1930s, again, Karel Teige has perhaps already probably captured an effective example that summarise this hermeneutic way of seeing the built domesticity and/or built environment, and its potential for a spatial choreography. If further reading it without the presumption of a built domesticity - a fixed house - imposed in a geopolitical setting, this example might also shows a tangible spatial notation of domesticity and its corresponding design possibilities. How domestic buildings can be interpreted differently by an architect and their actual users is also brought into light. Unfortunately, according to many of the writings of the successors of Heidegger and Gadamer, the hermeneutic way of seeing architecture is often disregarded or underestimated, at least in the conventions of most architectural practices.

Phenomenologists, on the contrary, values this difference, or, plurality in the interpretation of an architectural design that might contribute better to the methods and procedures of this activity of an architectural practice. Dalibor Vesely for example, "situates hermeneutics within a critique of the application of overly scientific thinking to architecture"[177]. The role of the

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[175] Deleuze and Guattari for Architects, pp.96-98
[176] Will be further discussed in later subsection on a further design research by project.
[177] Vesely, D. 2004. Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production, Cambridge, Massachusetts: MIT Press.

users and how they can play in the design process, in this critique, might be just the right opposite to restore this imbalance of architectural practices in a geopolitical setting - and in the sedentary narrative to be specific.

In the work of many architects that align with the spirit of spatial agency, this imbalance seem to be lessened and, or at least, consciously being addressed. The essence of spatial agency might not have been understood thoroughly, that it is actually a design vehicle for the restoration of this much more balanced architecture. The essence of spatial agency is not about "to build" or "not to build", rather, it is about "what to build" and "what not to build", or at least "not so surely" - in other words, it is about a rescaling on how much, and what, to build - which a geopolitical setting might have overly dictated. Along the same line, spatial agency also demonstrates a respect and trust in its users, especially when it comes to this most personal design brief of a "home" - a design exercise of which so many parameters are probably too subjective to even communicate with an architect, including all the personal spatial needs that, sometimes, most suitable only if reinvention or appropriations with the users' own hands. In other words, spatial agency might also have entailed a rescaling on who to build as a political resistance within a geopolitical setting. As phenomenologist Merleau-Ponty's reading reveals through his "bodily materiality":

"It is our own bodily materiality that helps us resist the imposition of political power, contrary to what many critics have concluded from reading the later work of Foucault and Bourdieu. And it is a similar point made by Kenneth Frampton in his important work on Critical Regionalism, where he emphasizes the role of materiality and bodily experience in the process of political resistance. (...) They may be regarded as archaic agents with which to counter the potential universality of rootless civilization. The first of these is the tactile resilience of the placeform; the second is the sensorium of the body. These two are posited here as interdependent, because each is contingent on the other. The place-form is inaccessible to sight alone just as simulacra [images or virtual 'simulations'] exclude the tactile capacity of the body."[178]

Based on the theoretical guidances of spatial agency, phenomenology, nomadology and the body of works and thoughts radiated from them as discussed above and in earlier sections, the design research Pop-up Home, up to this MPhil thesis, constructs both an empathetic and an intellectual framework for understanding the evidenced changes in urban domesticity, in relation to the increasingly precarious conditions of life in modern economies. To decompose and examine the conflicts between the institution of the sedentary home and the nomadic nature of a creative user, the MPhil research in architecture has developed:

1.) a speculated protagonist of an urban nomad for an auto-ethnographic perspective, and as well, for an alternative design narrative;

2.) a subject matter which is a phenomenological spatial "sense of home" that can be freed beyond a sedentary home i.e. a distributed domestic intimacy for potentially an alternative design narrative for urban domesticity.

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[178] Merleau-Ponty for Architects, pp.109-110

The alternative protagonist of an urban nomad

Urban nomad is a protagonist from a a sociologist/anthropologist' point of view, and that's why it is the tipping point of entering an alternative social narrative. And this social narrative bridging the creativity and nomadic quality of a precarious user of a fixed house might not be necessarily completely new if looking into the theories discussed earlier already. Creativity and nomadism always had an affinity. Deleuze and Guattari, have foreseen the "bold antidote against dogmas and blinding doctrines" as early as in the 1960s as the "counterculture", if not directly a "creative nomadism"[179]. When the thousands of youths fled from their middle-class reality between 1965 and 1973 to join alternative societies such as Drop City in Colorado, for example, what these creative nomads did were not a physical form of nomadism, but the metaphor of it: "they did not want to seek other possible worlds, or, if they didn't find them, create them."[180]

To recap what it means as a creative nomad in its essence, this urban nomad "is not a number, but a 'free man'"[181]. For some of the reader, Deleuze and Guattari have clearly made "creative nomadism as a countercultural statement is not a direct rejection of mainstream culture —and it does not even imply a 'physical' nomadism, a movement of the body: instead, it implies a way of actively being a nomad by refusing categories or definitions; a desire to experiment, explore, learn and grow through what they called the 'line of flight' (ligne de fuite)."[182]

Similar to nomadology, a lot of many connected theories such as psychogeography (SI, 1957; Debord 1967), and its later theories about creative users and its situationist architect (Hill, 2003), and its design indication in the thin line between public space, private space, and the appearing and disappearing of them, are now enabled through this new technological nomad who is probably a node in this new "digital mental map"[183]. The cartographical, spatial, and social capacity of this digital mental map might become a theoretical basis for the further synthesis between a digital nomad and the creative nomad - in other words, the urban nomad as paraphrased earlier. This digital mental map, freeing from a geopolitical territories, might provide more spatial axis that further aligns with the Deleuze nomadology:

"Nomadic thought in the Deleuze-and-Guattari-world is not a matter of making long journeys around the world for the sake of travel. On the contrary, it could happen without stepping

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[179] Lundy, Craig. History and Becoming: Deleuze's Philosophy of Creativity. Edinburgh University Press, 2012. JSTOR, www.jstor.org/stable/10.3366/j.ctt3fgthp.
[180]
http://www.faena.com/aleph/articles/countercultural-innovation-the-creative-nomadism-of-deleuze-and-guattari/
[181]
https://philosophyforchange.wordpress.com/2013/06/18/lines-of-flight-deleuze-and-nomadic-creativity/
[182] Ibid.
[183] Although no significant publications have been found - the researcher believes that she might not have first found this way to frame a modern psychogeography. But if this happens to be the case, then it is again, a made up term to form a theoretical basis together with the urban nomad as discussed.

outside one's apartment. It has more to do with the state of mind of the hefted sheep who has wandered away from the territory, and - for as long as it has lost its bearings - has become nomadic. Most often this sort of deterritorialization is immediately recuperated by a reterritorialization, so that one switches from one common-sense regime to another. One's thought is becoming nomadic in that switch, and is fully nomadic if one has become 'at home' in that state in between, so that it becomes habitual and identity-defining. To be always in between territorializations in this way, though, will have practical drawbacks when one has to deal with other people, so it becomes useful to be able to 'visit' one sort of common sense or another, and to 'speak like everyone else' as occasion demands, before wandering away."[184]

And for Foucault, his concepts of "bio-politics", the "other space" and "heterotopia" can be also read as one of the reinforces for this creative nomadism: "Neoliberalism is a political rationality that tries to render the social domain economic and to link a reduction in welfare state services and security systems to the increasing call for 'personal responsibility' and 'self-care'. In this way, we can decipher the neoliberal harmony in which not only the individual body, but also collective bodies and institutions (public administrations, universities, etc.), corporations and states have to be 'lean', 'fit', 'flexible' and 'autonomous': it is a technique of power."[185]

And for Simmel, "the stranger"[186] and "intercultural communication" are of high relevance to this nomadic social narrative. Derived from Deleuze's nomadology, and further incorporated with Simmel's own concept of the "stranger" - "an individual who is a member of a system and yet also not strongly attached to it", the urban nomad might make the best curator for an online directory for a "connected" home. This "connected" home, is therefore not limited towards the boundaries of a city, and more culturally autonomous. This mode of existence, might also help to tie down this online community towards their primal needs - like Superstudio has once boldly stated in the 1970s: "If design is merely an an inducement to consume, then we must reject design; if architecture is merely the codifying of bourgeois model of ownership and society, then we must reject architecture; if architecture and town planning is merely the formalisation of present unjust social divisions, then we must reject town planning and its cities. Until all design activities are aimed towards meeting primary needs. Until then, design must disappear. We can live without architecture."[187]

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[184] Deleuze and Guattari for Architects, pp.38-39

[185] While Michel Foucault's writings have been used in different branches of geography, his later writings on governmentality and especially bio-politics have not yet received due consideration within population geography. This paper attempts to divert attention to Foucault's writings on population, from his initial medical work to his later governmentality lectures on the regulation of national populations. From his various writings the different scales of bio-politics (subjective, territorial, geopolitical, state, international) and the different analytical levels (episteme, identity, visibility, techne, and ethos) appropriate to them are suggested as being of use to population geographers. Practical examples are given from research on colonial India due to its diversity and the foregrounding of political relations that can be observed there. A review of the debate on how to (re)theorise population geography is used to suggest that Foucault's writings can help population geographers to consider the objects, methods and outputs of their research in a critical and politically active way. Copyright © 2005 John Wiley & Sons, Ltd.

[186] Simmel, 1932, The Stranger

[187] As Adolfo Natalini, founder of Superstudio, wrote in 1971.

In this way discussed above, socially speaking, for Pop-up Home, this redirected dichotomy of nomadology is borrowed as an intellectual lens to look at a creative user, and to reinterpret the social values that they can induce. By doing this, Pop-up Home sees a creative capacity in generating social innovations in the creative "digital nomad" - contextually interpreted as an urban nomad. Pop-up Home believes that "creativity doesn't know boundaries"[188]. Reading nomadology in this way, Pop-up Home hypothetically conceptualised that this creativity is embedded in an urban nomad - who can be curated and choreographed as how a social network such as Facebook, or as how a specific kind of heterotopia, the "hyperreality", as Jean Baudrillard reads the Disneyland[189] - might have done to their users and target audiences, consciously or unconsciously. This creative capacity of an urban nomad, which might have been hypnotised in a geopolitical setting, is only waiting to be liberated. What distinguishes this creative urban nomad from those who only rationalise a preference over sedentarization from a free-zone in a literal term, is a far more rebellious capacity as an individualist who choose his role in a society. In this sense, this urban nomad might also represent an authenticity towards the same direction of a "flâneur" (Baudelaire 1863; Benjamin 1982), and a "drifter" (Debord,1967), who share some of the positive qualities of nomadology, although perhaps only poetically just yet.

The alternative narrative of distributed domestic intimacy

Recognising domestic intimacy as a lived-experience by a creative user in an existential space associated with his or her particularly sense of home, has gave way to the researcher to recognise the examples of domestic intimacy that scattered outside a sedentary home but in a distributed home. And this has been evidenced to be a quite common phenomena that inspires the design of urban domesticity and, seems to indicate an alternative narrative for the design of urban domesticity. Identifying this domestic intimacy as a distributed domestic intimacy, the "place" made and "occasions" participated by a creative user would contribute to the making of a "a home that is not a house". This home i.e. distributed domestic intimacy, outside a fixed house, i.e. a sedentary home, often share these following characteristics:

- They often appear to be a part of a **small** but important detail of an urban nomad's daily lived-experience, and costs for mostly nothing, and it's often based on an object that is of a value that the urban nomad shares the most - i.e. something to remind the familiarity or reminisce of a bigger picture of the "sense of home";
- They often appear to be easily accessed and a bit of a convenience in the way it is achievable with less effort than that of an adventurous or ambitious experience, and so they often take place in a **local** neighbourhood where the experiential home can be repeated and recollected, or added in more activities in the central space;
- They often appear to be "rebellious", to some extent, to the sedentary institution and, provoke the urban nomads to feel more "open-hearted" and "open-minded". In order to find and make their respectively genuine "sense of home", there seems to be a

[188] Jeremy Till, key writer in spatial agency, says in the opening for Central Saint Martin's Creative Union Programmes in 2016: https://www.arts.ac.uk/about-ual/press-office/creative-unions
[189] The Disneyization of Society, Alan Bryman, 2004

need for an urban nomad to walk out of a "comfort zone" that the sedentary institution might have confined them with. Instead, with an **open** perspective, the urban nomad then can revive his creativity for a distributed domestic intimacy that requires a different level of consciousness beyond this comfort zones of: 1.) the ownership institution; 2.) the kinship institution; 3.) other "social proofs" for a social "ladder-climber" etc. - which are some common exteriors of a sedentary institution; so that they can instead, genuinely 1.) be "houseless not homeless"; 2.) fall in love; 3.) obtain a positive sense of content that's independent from all these social approvals from a sedentary institution.

- They often follow the urban nomad's unique gang of community, or a vagabond, and/or "diaspora" that might fall in between a "flexible citizen" or a "world citizen"[190] - and this community is a **connected** community that can be either static or mobile in its physical form - it doesn't really matter which as long as it is connected as it's an existential gang that these urban nomads feel belong to.

How social narratives direct people in finding their societal roles and so direct their actions have been a common knowledge. Medias have mostly occupied the mainstream language. Sometimes this can be a mild therapy when distress in social situations takes place. And yet in extreme cases, whoever fall for a negative story might kill each other when their stories don't match. Terrorism is perhaps an example too: when some extremists of either end believing (or not believing) in different "truths" - to be the storyline. Besides not having a critical thinking when in each story, extreme cultural sensitivities and low consciousness level might be what has made the sedentary narrative still sounds an absolute answer or the only legitimate answer, to some. The Brexiters might mostly think in a sedentary narrative with a nation institution for example; or at least to see themselves in this "imagined community" where they believe to be part of, takes up a heavy part of this storyline. As in the nomadic thought, however, to be a "free man" means not to take part in the storyline at all, or at least not seriously - instead, sincerely listening to his own authenticity - that's how I "took part" in the Umbrella Revolution in Hong Kong (2014) as to combat the struggle between taking either sides where I both have good friends and could relate to, for example.

For Pop-up Home, how domestic intimacy has rooted in the state history and thus created along it a sedentary narrative has probably created a blindfold for the phenomenological perspective of an urban nomad, and as well, a blindfold for their distributed domestic intimacy which has been uncharted on the cartography of this state history. The mode of existence defined by this mainstream history has also probably underestimated the importance of the "bio-powers" that each of the individual urban nomads are originally inherent of.

Again, urban nomads are creative; and they are creative and they are in every sector, class, life status or any other institutional definitions. As long as they are not acting towards their social identifications as the only means to seek their home, these are the potential urban nomads who can become part of an alternative social narrative. What Pop-up Home aims to do, is to reinstate the creative power within an urban nomad, along the way they counteract towards the status quo and the other social and cultural identifications the mainstream

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[190] Refer to "flexible citizenship" and "world cities" in later subsections.

sedentary narrative are probably imposing on them. And in doing so, to remind them an alternative social identity of an urban nomad, who would become capable to forge a positive narrative of the creative nomadism, and so an alternative social narrative for a substantial design and innovation for home.

For Pop-up Home, architecture is another language to tell a social narrative. And when it comes to the topic of urban domesticity yet, the most important message about home is probably not a fixed house, but rather, the new community and social narrative for an urban nomad who can become a creative user of this new spatial home. And if the psychiatrist's drugs are given to the sedentary users as a fixed house; Pop-up Home wishes to give an alternative narrative as a therapeutic healer, or a meditation, who do not emphasis on the external forces and yet, to help heal each of the urban nomads by leading them to see what they already have as the creative power.

For later research and projects, this "spatial agency for home" recognised and communicated in the MPhil in architecture would be further specified to be a reflective design hypothesis where a specific "participatory design" can become actionable, and particularly in a "small, local, open and connected" design scenario of a world city, where the satisfaction of the physical, psychic, social and cultural aspects of the distributed domestic intimacy can all be potentially maximum. Here the project and research aim is a formation for Pop-up Home, a nomadic approach to think, practice, and finance urban domesticity - with this particular "participatory design". "I've never thought about it this way" was the MPhil's purpose - to think differently; while "I've never thought that this way could actually work" is the purpose of further research and project - that this new way of design thinking can be hypothesised and tested as a design. This is going to form the main research inquiry and yet it needs to be further grounded.

In this way, spatially speaking, Pop-up Home reads both an architect and a user as a potential spatial choreographer. Contrasting from a conventional architect who might be most effective in the way how his design intention of the space can be translated into a building, Pop-up Home aspires to discover a phenomenology in its spatial choreography that might not necessarily be best decided right from the beginning, or restricted within the top-down hierarchy of an architectural practice in a common geopolitical setting or its sedentary narrative. Viewing the spatial design of a home in this way, the profound thinkings from the phenomenologists can perhaps find their way to apply their any design theories into an actual performance of these spatial arrangements and sequences - where the end users of an architect's work can find an effective way to lead each movement, interaction, and even an intended uncertainty in regards to their own spatial homes. In fact, as much as the research has stumbled on as an coherent inference, these spatial choreography is perhaps somehow inevitable. As phenomenologist Merleau-Ponty's reading might have entailed:

"Merleau-Ponty's account of the acquisition and execution of behavioural routines therefore suggests a somewhat counterintuitive conclusion: innovation is not only possible within these processes; it is, thanks to our embodiment, actually inevitable. This insight is vital to understanding the creativity and criticality inherent in all embodied activity - whether we are, like Merleau-Ponty, looking at art, literature, philosophy or even architecture. The key thing is

that all these activities involve a certain level of creative randomness in the sense that mistakes are inevitably generated, even by genuine attempts at repetition."[191]

A further design research by project

This MPhil in architecture intends to serve as a theoretical formation and a qualitative data base for its later stage - a milestone for the research overall; and it has shared the common keywords with a further design research by project - if hopefully can be achieved as a PhD in design: nomadic dwelling, distributed home, urban nomad, participatory design, evocative objects, and critical design etc.; except that the focused investigation for this MPhil thesis the spatial recognition and communication of distributed domestic intimacy and urban nomads. The documentation process of these examples of distributed domestic intimacy and urban nomads will also serve as a series of sub-projects for the design research Pop-up Home overall and, to support the main project of the further research by project in its later stage - a PhD in design.

The objective of Pop-up Home as a design research in its later stage is in search of a home for a world citizen - i.e. the protagonist of this nomadic narrative - the urban nomad in the "small, local, open, and connected" urban scenario of a world city. The design of this home thus requires more than just the spatial, but also social understanding of what it truly means for a world citizen's home. Therefore, in its say, PhD stage, the design research will put more scrutinies and investigations into this protagonist urban nomad, in the other aspects of his distributed existence, and to fully recognise and communicate them.

Specifically, the 3 world cities, i.e. Hong Kong, Pune India (to be further investigated in this category), and London, which were selected as the auto-ethnographically encountered cities during the MPhil research, will be further investigated in their historical relevance to evidence the nomadic narrative for the design of Pop-up Home. More supporting literatures about the flexible and global citizenship such as Orientalism (Said,1978; Ong,1999), the discourse of "Empire" (Ong, 1999), etc., might become useful to provide further social understanding of these particular 3 world cities. The spatial case studies and examples discussed above will be re examined and further analysed in order to make a more profound sense of an urban nomad's lived-experience - as a world citizen. In doing so, the design research in its PhD stage will hopefully provide more valuable findings and significant impacts in terms of both a spatial innovation and, social innovation, for the design discourse of domesticity.

Therefore, in Pop-up Home's further stage, the research objective is to further examine an extended hypothesis of "a home is not a house", with a design hypothesis of a distributed home that enables and assists the creative users of an urban nomad in the context of a world city, in their finding and making of a genuine domestic intimacy that's not necessarily confined within the boundaries of a fixed house where they live more permanently. The research inquiry is to find out to what extent and how can domestic intimacy be best satisfied within a distributed home. The design hypothesis is a notation based on the spatial and

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[191] Merleau-Ponty for Architects, pp.96-97

temporal characteristics of each creative user's sense of home. The recognition and communication of this spatial notation will hopefully become useful for the design of urban domesticity, in its further research, and for the constructivist epistemology in the knowledge field of urban domesticity.

Project objective: a nomadic approach to design a distributed home

So far, as an MPhil in Architecture, Pop-up Home has placed its research question in the architectural discourse, and yet in the stream of phenomenology (Norberg-Schulz, 1971, 1980 and 1985; Schutz, 1972; Simmel, 1908), where the policy makers' decisions or architects' debates on buildings and/or, other built forms, might play a less dominant role; instead, the lived-experience of the "creative users" (Hill, 2003) - i.e. the lived-experience of an urban nomad's, and their social interactions are given a higher priority, so as to capture the behavioural and/or experiential evidence, to increase the understanding of human social life in the context, and to envision the spatial notation of it and found basis for the design research at its later stage. The spatial agency for home is specified in the MPhil as a phenomenological means to think, design, and finance the spatial home. This is to get the design research ready for a shift of direction towards the field of design, and possibly a PhD in design by project; and by doing so, hopefully to deepen the spatial and social research on urban domesticity; and to negotiate the existing borders of the architecture discourse for it to become a more open discipline.

Within the same research methodology and research framework, the research project is also intentionally scaled and phased for feasible executions. By scoping down the research inquiry to a much more specific context, the research project starts with an empathy and understanding of a home renter who does not "feel at home" as much as a homeowner in the context of a distributed home. Pop-up Home's potential impact begins with reimagining rent from the perspective of a human-centred design so as to restore the sense of home and intimacy for a home renter. A collective delusion in the private rented sector right now might be that rent is only applicable when what you "list" is a house, a flat - or in Airbnb, a room - that you own. Although Couchsurfing did first think of "listing" a couch, and yet, it hasn't been bold enough to actually go for renting this couch - probably just because it is allocated in the house, the flat, or the room that its user doesn't own. Pop-up Home wants to break this "curse on a renter" by facilitating them to swap, play, and earn back this long lost sense of home and intimacy with what they own and have.

In its later stage, in other words, Pop-up Home seeks a nomadic approach to design domestic intimacy in an urban home (PhD in design by project working title), a distributed domestic intimacy created by an urban nomad, beyond a sedentary home. Through a reflective design proposal of an online "participation design" (Till et. al, 2011) for home as the main part of the design hypothesis, the design research seeks to find out: if "a home is not a house", what does the design of a home ought to be? The design hypothesis is set to inform both the design thinking, i.e. the narrative, and the practice, i.e. the empirical aspect of it. The purpose of investigation seeks to find out the answers to the following sub question: by taking the nomadic approach to read domestic intimacy, to what extend and how can the

lived-experience of an urban nomad's reflect their intrinsic sense of a home? How does domestic intimacy play its part in this narrative? To what extent and how is the nomadic approach useful to make this domestic intimacy visible, both spatially and temporally?

Spatial home as a commodity has been so placed in a sedentary housing market that it tends to be based on a presumption that domestic intimacy is only limited within a fixed house and its predesigned spatial arrangements that are conventionally choreographed with physical boundaries and partitions. A preborn human-centred design for architecture, which has been witnessed an evolving prominence in most neighbour design fields, is probably thereafter, constrained and underdiscovered in most design practices for this spatial home. Throughout the years, since the MArch thesis (2009) and the short film Pop-up Home (2014), the researcher has pre-collected a series of relevant design experiments and intellectual inferences that aimed to breakthrough this presumption before the design research Pop-up Home in the school of architecture of RCA was commenced in 2015.

Quantitative	Qualitative	Pop-up Home	
Written surveys	Observation/notation	MArch thesis (2009)	Pop-up Home 3.0 (2020)
		Collaborations with others i.e. Liquid Home[192](2020)	
Demographics	Participatory research	**Pop-up Home 1.0 (2018)**	
Statistical analyses	Personal interviews	Rug Interview (2016) Airbnb casual interviews (2017)	
Anthropometrics	Diaries; self-reporting	Rental home lock study (2016) Rickshaw-bed simulation (2017)	
Structural testing	Video ethnography	Pop-up Home (2014)	Pop-up Home 3.0 (2020)
		Filmmaking as illustration Pop-up Home (2020)	
Standardised tests	Experiential sampling	Questionnaires (on Home 2015, on Intimacy 2016)	
Experimental situations	Cultural inventory	**Pop-up Home 2.0 (2019)**	

(Table 1c: Further Projects)

Pop-up Home in its later stage, intends to, through its research project - an online platform popuphome.app, which serves as both a data collector (in its Pop-up Home 1.0 phase a CMS[193] MVP[194]) and and expected project outcome (in its Pop-up Home 2.0 phase an

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[192] An IDE student project by Nicolas Pujols that Pop-up Home 3.0 plans to collaborate with, which has also been preselected as a proposal to the Reimagining Rent programme by Young Foundation. Pop-up Home has 10% of commitment in the proposal submitted on 20th August 2018.
[193] Content Management System

Android/iOS API[195] depending on budget and VC prospects[196] etc.) - not only to provide a formal critique on the presumption imposed by a sedentary home, but also an intellectual reflection upon the design practices in domesticity that might have suffered from this same presumption of a fixed house in most orthodox sedentary housing markets. The research findings might become useful for future projects in its Pop-up Home 3.0 phase, a phase of future collaborations with other disciplines (filmmaking and, Innovation Design Engineering for example), which might include the major activities of illustrations and implementations of the research outcomes.

What has to be reinforced is that, however, as a design hypothesis Pop-up Home is not a research for design speculations. This is the 1st methodological distinctiveness of the research project - now and then. The research methodology of Pop-up Home has decided the nature of the research project to be a reflective hypothesis; its intellectual link towards the research question to be a testbed for a participatory action research; and its expected outcome to be a hypothetical design that mainly aims to prepare clearer frameworks and theoretical grounds for design speculations later, by others, or at least not until ripe. If the expected project outcome were ever going to be considered an innovation already, it would still be more of a social innovation design than a design speculation in the predefined architectural practices. The interconnected relationship between the neighbouring field of service design and this research project in architecture, is also an inevitable result of the research methodology discussed earlier and so far.

Coming from this same research methodology, and the main research inquiry asked - "what would be the design implications from these new forms of domestic intimacy, and how can they help the architects to design a better sense of home?"[197], Pop-up Home relates to its qualitative data based on an empathy and intellectual understanding that what some new forms of domestic intimacy means for one might mean the same for another. The 2nd methodological distinctiveness of the research project, therefore, is the focus on the user. The online platform Pop-up Home's potential as a social innovation design is therefore seated within the human-centred approach in both its design brief and design process in regards to these new forms of domestic intimacy that directly comes from its users. Pop-up Home intends to act as the bridging processor in deciding how these users' domestic intimacy should be interpreted and visualised and how to make them genuinely useful for the relevant architectural design practices, in its practical and theoretical terms.

As co-authors of the Open Book of Social Innovation have emphasised, these two methodological distinctiveness of the research project has determined most of the research activities and plan of work for Pop-up Home's later stage, some of whose details to be clarified and elaborated in later subtitles: "How the way an innovation is developed is just as important as the innovation itself"[198]. And particularly in the social aspect of an innovation:

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[194] Minimum Variable Product
[195] Application Programming Interface
[196] Pop-up Home has been submitted as an application for the Young Foundation's Reimagining Rent competition on the 20th of August.
[197] To be further elaborated in section Research question.
[198] The Open Book of Social Innovation, p.30

"These two [ways] are linked: the process will have an impact on the kind of innovation developed. In most cases the success of the innovation will rest on the participation and involvement of a wide variety of interests – the users and beneficiaries of the innovation as well as the producers and suppliers." Pop-up Home's research project intends to identify a suitable balance between the research and its potential in design speculations by sharing this same direction a social innovation design would raise its questions about "the nature and form of participation", e.g. "what is the best way to engage and involve people?"[199] and/or, "How do people relate to each other, and what's the culture in the context? What should be changed?"[200]

Furthermore, reading the "living as a service" in a more critical way, online platforms like Airbnb and Couchsurfing can be probably recognised as to have forcefully injected a hotel and holiday accomodations into a home renter's domesticity, in other words, a distributed hotel. WeWork and Breather[201], whereas, have forcefully injected office and conference spaces into a home renter's domesticity, in other words, a distributed office. These technology-amplified business models, despite having decreased the level of privacy of a home renter's by a business-centred means of "space arbitrage"[202], might not have decreased at all the rent that they are paying for the homeowners, instead, adding on top of their rent only more extra incomes for the homeowners.

In the later stage for Pop-up Home, these online platforms will be particularly mapped into its methodology and literature review in both architecture and service design, and specifically, in an overlapping field of "spatial agency". They are also investigated and contemplated along with the first set of spatial evidences and examples of domestic intimacy that Pop-up Home's sub projects[203] have collected so far. The two major references Airbnb and Couchsurfing - both recognised for the research as a distributed accommodation platform, are examined quite differently from within this framework, the former of which a "real estate tech start-up" from a business point of view, and the latter a "human-centred design" from a spatial and social point of view.

Project synopsis: a "participatory design" in a "small, local, open and connected" scenario

Intellectually rooted from the research methodology and research framework composing of the subject matter of domestic intimacy, protagonist of the urban nomad, and the "small local open connected" design scenario, Pop-up Home as a research project is a hypothetical social innovation design that takes care of the research inquiry from the social (think), spatial (practice) and finally: market (finance) perspectives.

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[199] Ibid.
[200] From the design story of IDEO:
https://www.designboom.com/design/dress-code-ideo-and-a-story-of-design-film-04-01-2019/
[201] https://breather.com/
[202] "Space arbitrage businesses seek to create customer value by offering existing physical spaces either for a different use than the owner intended or for a shorter duration than previously possible."
[203] Will be further discussed in Sub projects section.

The aim of Pop-up Home is to choreograph meaningful social interactions among the platform's users so as to facilitate them to find a better sense of home and intimacy, despite within the current private rented sector where home ownership might have predominated the concept of home and thus distorted the true essence of home. To elaborate, Pop-up Home aims to provide its users an excuse to make intimate connections and/or "voluntary social interactions" through a series of home-related social interactions. The key activities of Pop-up Home include:

- Swapping items of domestic intimacy for free;
- Obtaining items of domestic intimacy by giving a sweat equity that is related to domestic intimacy, such as walking a dog, making dinners, or driving someone to work or school etc. - any interaction that an individual user can identify as his/her unique way to evoke domestic intimacy;
- Renting items of domestic intimacy by a virtual currency Pop-up Pound - a token that's given by the platform initially and yet can be eventually accumulated through the above activities.

The impact of Pop-up Home as a social innovation design can be best monitored when the "happiness killer" a.k.a. rent, is reduced by shifting the renting subject from a space of home to an item of home. The impact can be also monitored when the beneficiaries, i.e. the home renters, can practically find their uniquely creative ways to cut their own rent by simply swapping, playing and earning with some sweat equity through some home-related social interactions - in other words, by restoring their respective sense of home and intimacy. This restoration of a true home also means that the home renters are enabled to enjoy these social interactions both online and offline, whichever closer to their definition of home. And most importantly, any impact discussed above that Pop-up Home aims to bring does not depend on building more "empty homes" in the existing private rented sector, or producing more "broken bikes"[204] in the overly "business-centred" sharing-economy.

These design implications on domesticity, in the context of a distributed home, will be focused how the spatial design can be one also becomes different than that of a house, or other forms of the built domesticity within their geographical/geopolitical constraints. From the user experience point of view, as an Airbnb[205] and Couchsurfer[206] myself, the first-hand user experience has provided the initial insights for a new phase of distributed accommodation platforms. And as a "real estate tech", both Airbnb and other co-living platforms like WeWork/WeLive, are seen to reached a point where a new business model emphasising on the empathetic satisfaction is seen on horizon. Pop-up Home wants to participate in this 3.0 "synthesis phase" where this social value can be predicted and related.

The home renters, who are at the same time a "digital nomad" who are adaptable to work and live wherever they are, and who are used to this lifestyle - as co-founder of the Collective has called it - "living as a service". Different than just a Airbnber and Couchsurfer,

[204] We can probably see some broken Ofo bikes to know this without reading into the articles like this:
https://www.theguardian.com/money/2018/dec/25/ofo-hire-bike-yellow-abandoned/
[205] https://www.airbnb.co.uk/users/show/5101677
[206] https://www.couchsurfing.com/people/yinzigloria

these digital nomads are also young individuals who carry a reminiscence on making meaningful relationships on an intimate level. The existing online dating apps like Tinder and Bumble might already have bored them - if not yet Shapr as a work-related version of them. And yet they are not necessarily settled down yet in either an emotional, or, physical place - be it a neighbourhood, a city, a country, or even any geographical boundaries can define. What connects them is how Pop-up Home finds and reaches them. This involves a set of sub projects to support and help develop the main project to be in its progres phase of Pop-up Home 1.0, Pop-up Home 2.0, and Pop-up Home 3.0[207].

Here, further to what has been discussed in the earlier subsection, the institution of a sedentary home, **economically speaking**, the presumption of the institution of a sedentary home can be perhaps deconstructed further in this later stage project of Pop-up Home, through examining a the participatory design in a particular context of an online community, and its creative capacity as a community described first in some design strategists' discussions on "creative communities" (Meroni, 2007; Manzini 2016). Medium has brought the world more interconnected every since communication medium on a placeless form was identified. As early as in 1967, after his first published Understanding Media: The Extensions of Man (1964), Marshall Mcluhan has expanded and clarify his visionary forecast in his work of The Medium is the Massage (1967), on how the effect of an interconnected medium would have on the human sense of community on an individual level. Later, in his another bold statement along this same interpretation of technology, he further explored the potential of an interconnected community the "global village" (Marshall, 1989) when the internet known today was underborn[208].

In this work, McLuhan, among one of the first sociologists who stationed his perspective from a social man, has predicted a unique kind of negotiation of an online community that is enabled by the interconnecting technology. As early as then, the 1980s, centered around a challenged identity before and after this technology, a human sense of existence in a community has been refreshed. And as interpreted later in the 2000s by sociologist Barry Wellman in his article The Network Community: An Introduction to Networks and Global Village (2009): "Across the global village people have reached out and transcended their neighborhood. They are involved in complex community networks stretching across cities, nations, and oceans. Yet the ease with which telecommunications connect friends of friends may also increase the density of interconnections within already existing social clusters. Therefore, the global village's implications on sociological structures are yet to be found, whether it fosters cultural exchanges and openness or not." Sherry Turkle, also translated this important message into the rim of personal interactions in her book Alone Together (2011), although where a criticism on the misuse of these technological equipments are more obvious.

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[207] Refer to earlier Table 1c and later discussions in Tables 1c1, 1c2, 1c3, and 1c4.
[208] As common public knowledge, "the linking of commercial networks and enterprises by the early 1990s marks the beginning of the transition to the modern Internet, and generated a sustained exponential growth as generations of institutional, personal, and mobile computers were connected to the network". Source: http://www.nethistory.info/History of the Internet/origins.html/

However, the sociologists are not looking further into the impact on design, until later in the 2010s, when online platforms become a heated discussion across a diversity of scenes from academia to business. The early works of predictions of McLuhan has eventually inspired the methodologies of most sociologists, and further, designer researchers and strategists, where eventually the "small, local, open and connected" design scenario was depicted among the discussion. Ezio Manzini, for example, further elaborated this design scenario coined by himself earlier, in 2015 book Design, When Everybody Designs, which exemplified a subtle and yet deeply intellectual infinity between the social and design implications entailed by McLuhan's reading of the global village:

"Together, social innovation and distributed systems generate a new vision of how a sustainable, networked society could take shape. In my view, this 'small, local, open, connected' scenario could become a powerful social attractor, capable of triggering, catalysing, and orienting variety of social actors, innovative processes, and design activities." (Manzini, 2015)

And in his 2016 paper, he further digged into the root of social innovations where he finds an infinity between it and the distributed systems, which have further paraphrased this "small, local, open, connected" scenario into a "resilient distributed system": "The good news is that social innovations are spreading worldwide (Mulgan, 2006; Murray et al, 2010) and that the emerging ways of living and producing they generate are largely convergent with the trent toward resilient distributed systems."[209]

This resilient distributed systems worldwide, he further analysed, is perhaps a perfect translation for the "cosmopolitan localism" where more deeper social meanings can be read, and in a similar way to "world cities": "[The emerging cosmopolitan localism, when successfully achieved a creative balance between being rooted in a given place and community, and being open to global flows of ideas, information, people, things and money (Appadurai, 1990, 2001)] creates a new idea of place that, in our view, is very contemporary: a place that is no longer an isolated entity, but that becomes a node in a variety of networks (where short networks generate and regenerate the local social and economic fabric, whilst long ones connect that particular place, and its resident community, with the rest of the world)."[210]

This "small, local, open, connected" scenario, together with the interpretation on the communication technologies that catalyzed a contemporary "cosmopolitan local"[211], helped frame the distributed home in a specific design situation for a social innovation, where practical design possibilities for a new way of participatory design can take place beyond geopolitical presumptions and constraints.

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[209] Manzini, E. 2016, Distributed Systems And Cosmopolitan Localism: An Emerging Design Scenario For Resilient Societies
[210] Ibid.
[211] Introduced by Ezio Manzini again, "Cosmopolitan Localism" is an ideology that the author speculated through the same "small, local, open and connected" scenario in his essay Resilient Systems and Cosmopolitan localism (2014) before he further elaborated both in Design, When Everybody Designs (2015) and later his latest essay Distributed Systems And Cosmopolitan Localism: An Emerging Design Scenario For Resilient Societies (2016)

Hypothesis: a participatory design by an urban nomad for a distributed home in a "small, local, open and connected" scenario of a world city

The hypothesis of Pop-up Home, in its PhD stage, will be concentrated as a nomadic approach to design an urban home. This design hypothesis to be tested to inform both the design thinking, i.e. the narrative, and the practice, i.e. the empirical aspect of it. The online scenario comes after the nomadic theme and it belongs to one of the urban conditions of a world city. It is an online scenario based on the "internet of things" of its "web 2.0" characteristics and, contextualised in a "small, local, open, and connected" design scenario of a "distributed system". The reflective design proposal of Pop-up Home can be described as a future "global village" (McLuhan, 1989; Wellman, 2009) where a "world citizen"'s lived-experience becomes a useful form of "bio-politics" (Foucault, 1978-79) in both its spatial and social terms, rather than being perhaps overly manipulated by the "imagined communities" (Anderson, 1983) of a nation-state.

In the hypothesis, the "small, local, open and connected" design scenario is more an attribute of the "human agency" (Foucault, 1978-79; Kaminer et. al, 2011) i.e. an urban nomad's lived-experience, rather than that of the "architectural agency" (Kaminer et. al, 2011) i.e. a static built form - a house for example. By shifting the protagonist of the hypothetical design narrative from a house to an urban nomad, the nomadic approach focuses on the intrinsic human needs in a built environment, and in this case of domesticity - the sense of home; and gives a higher priority to the actual lived-experience of an urban nomad's, and the design potential of them - probably in a form of bottom-up "participatory design". This approach is intentionally distinguished from hastily proposing another built environment/form to add to/to renovate in the city - like some top-down neoliberal projects e.g. gentrifications/gated communities tend to do.

Executed from the design approach design thinking and human-centred design from its 5 steps understood by practicing designers: empathize, define, ideate, prototype, test and iterate[212], the progress and methods for the research project of Pop-up Home is intellectually monitored and guided in the following sequential and/or concurrent research activities discussed earlier in Table 1b, and the detailedly discussed examples of the distributed domestic intimacy and urban nomads in Section 2.

In short, the sub projects of the design research Pop-up Home overall, which at the moment include the conducted ones of 1.) 2 sets of the questionnaires respectively on Home and Intimacy, 2.) 6 transcribed interviews of 6 urban nomads and casual conversations with fellow urban nomads through the auto-ethnographic experiences from Airbnb and Couchsurfing, and 3.) rental home lock study (2016 WIP show at the RCA) and rickshaw-bed simulation (2017 RIP show at the RCA), all act as the first round qualitative data collection and analysis for the main project that aim to empathize and define for this human-centred design of Pop-up Home.

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[212] https://medium.com/dc-design/what-is-human-centered-design-6711c09e2779/

These sub projects are set out for both qualitative and quantitative data. For example, in a questionnaire "What Kind of a 'Home' Are You Looking for?" spread out in the Royal College of Art in November 2015, 35.2% of the respondents think "home" is a place in an abstract sense where he/she feels that they belong to. In contrast to this answer, only 5% of the respondents think that "home" is a physical place where they are living. Furthermore, to the question "who do you want to include in your 'home'", 36% of the respondent think the significant other would be their choice. And out of respectively 26% and 22% of the respondents which take up the most percentage, "the sense of home", and, "the people I live with, or not live with", made the most essential parts of a "home" to the respondents of this questionnaire, over 80% of which are of the age group of 20-35.

By analysing these data collected, the set of sub projects will act as a process of recurring documentation process of the examples of domestic intimacy throughout all the stages of the research to support the reflections on the hypothesis.

As for the main project, in the later stage of Pop-up Home, a PhD in design by project, will be composed of the 3 phases as followed:

1.) Pop-up Home 1.0 aims to ideate;
2.) Pop-up Home 2.0 as to prototype and test; and
3.) Pop-up Home 3.0 to illustrate and iterate.

The main project of Pop-up Home, together in its 3 phases, aims to provide a reflection on the design hypothesis by testing 3 proportions between the hardware of built domesticity and the software of domestic intimacy in 3 scales: 1.) Pop-up Home 1.0 aims to test a 100% software scenario and collect and capture more pure data out of it; 2.) Pop-up Home 2.0 to test a 80% software scenario but more focused on its correlation to the existing built hardware; and 3.) Pop-up Home 3.0 to test a 50% software by injecting new hardwares, but only such as furnitures and other innovative design products and objects[213] into the built hardware. In here, there are some key points to emphasis again:

- The conflicts between the sedentary narrative and the nomadic nature of a creative user fostered an aspiration for a social innovation.
- The social innovation is to direct a new way to approach urban domesticity in the way we think, practice and finance home.
- The nomadic narrative is a means to think this social innovation.
- The participatory design in a "small, local, open and connected" scenario is a means to practice this social innovation.
- The business design is the means to finance this home.

And when it comes to its practical terms, "man exists in relation to many objects: to physical objects, psychic objects, social objects and cultural objects."[214] All these objects he

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[213] To be further examined in the phemenologist direction as in later paragraph.
[214] Norbert-Schultz, Intentions in Architecture pp.27

encounters at several levels: the levels of things, of house, of city and of landscape. And yet these stills seems to be a natural correspondence between objects and levels; and all suits within the of "small, open, local and connected" design scenario of a world city. And this should be revealed through the examples and experiential evidence.

Towards a human-centred social innovation design

As thoroughly discussed in earlier sections, architecture is a field of design. And in its convention of a sedentary narrative, the brief seems to have determined "what to design" rather than a "design solution", and that's why Pop-up Home is exploring an alternative design narrative. As this article - Why I Like Design Thinking[215] in the UX community has pointed out, "designers always had and will have a variety of technologies and trend ideas to choose from while creating a design solution. Innovation was never a creation of shiny object", or a fixed house, "but solving a business problem."; "the design thinking process has enabled organizations to get on board with a structured framework to bring innovation instead of the dated analytical methods in executive boardroom meetings."

To elaborate, the design research Pop-up Home has to make further reference into the field of design before redefining the role of an architectural practice in relevance to urban domesticity. As the same article continues: "There is now a recognition of roles such as UX, product design, UX strategy etc. in many industry verticals. Designers are no longer benchwarmers and called in only when the business managers have figured out what they want to be designed. Design thinking is enabling designers to become leaders where they can deconstruct business problems using customer insights, and come up with solutions. Designers are using the design thinking approach to create products that affect humans, create market relevance and meaningful results beyond visual aspects. This emphasis on critical thinking has created a stronger economic case for them to have a seat at the business table."[216]

A lot of business models, in the way how "business problem" of the spatial home, even within a sedentary narrative, could be solved by the business strategists such as Flyhomes or Divvyhomes. These business strategists are mostly a broker strategist. The way these broker strategists reorganise the resources, like "Rampell mentioned two other start-ups in which Andreessen Horowitz is not invested, but whose models he likes: Divvy[217], which offers a lease-to-own product, primarily in Cleveland; and Opendoor[218], which, for a fee, offers homeowners the chance to sell their homes to an institutional buyer, on their own timeline, offering what the company claims is more certainty and the ability to plan to move or buy elsewhere. Opendoor's main markets right now are in the southwest and southeast, metros like Phoenix and Las Vegas."[219]

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[215] https://uxdesign.cc/why-i-like-design-thinking-a947a4678d26/
[216] Ibid.
[217] https://divvyhomes.com/
[218] https://www.opendoor.com/
[219]
https://www.marketwatch.com/story/so-remarkably-inefficient-venture-capital-takes-on-the-housing-market-2018-06-06/

In this article it further explains, "one of the big inhibitors of mobility, combined with the idealism of 'you need to own, you don't want to be a renter,' he said. 'It's a really, really important societal thing. If you allow people to not get locked into an asset (such as a home) and organize their lives around it, that's only going to help.'"[220] Except that in here, "a home" here is still automatically assumed as a fixed house. And when I then further contacted Flyhomes, pretending to become a client, and interviewed them on how their broker strategy works. It becomes an even more obvious evidence - that their strategy is based on the sedentary narrative: because they can't get a license for their broker's work unless they are dealing with properties signed up in the US with an accessible social profile e.g. social security number etc.

Evidenced from this MPhil and the further discussions as above, this urban domesticity is calling for a new social narrative, in order to think, practice and finance the new spatial home for an urban nomad. It is through this new social narrative that the spatial home can find a new form to land on. In one of the possible design hypothesis, Pop-up Home allows one to own just a bedroom while paying rent for the kitchen on an hourly basis. Pop-up Home also allows one to own a kitchen and rent it to these bedroom owners and/or, sell the kitchen when one of these homeowners are capable to pursue the ownership of the kitchen. And in most other possible design hypotheses including this, Pop-up Home takes a fixed house as an infrastructure and the rooms are the "pad" that one needs most of his distributed domestic intimacy to take place in; while the rest of the scattered rooms are only part of the lessened versions of the distributed domestic intimacy and that's why the degree of ownership should be matched accordingly. The fractional ownership scheme in luxurious properties might become a reference for the business design of this Pop-up Home. And through owning the place more freely, we can direct the social values of a spatial home more towards the actual lived-experience within it, rather than the monetising factor of a fixed house to add to the precarious lifestyle of an urban nomad's.

In the sedentary narrative, the fixed house is an asset that is built upon an overly done monetisation process of a spatial home. This existential space of a spatial home has been also degraded as a result of the monetisation process; and, although being disrupted in various technological forms including those distributed accommodation platforms, still led to an unsatisfactory of domestic intimacy that was aimed by the archetype of the design. For Pop-up Home, these misplaced - human, home, and urban conditions will be retold in an alternative social narrative in a way that the urban nomad will become a useful protagonist; and in a form of human agency that contribute to the bio-politics of the population overall. As a reflective design proposal, Pop-up Home will also act as the praxis with a dialectical relation to the theory of participatory design and spatial agency in a broader picture. The social design, that's why will be dependent on this protagonist of an urban nomad; and his lived-experience within the distributed home.

A business design is in its essence a social design. And this social design, again, as Alex Rampell, adviser at venture capital giant Andreessen Horowitz calls, "a lack of mobility in the country. One of the big inhibitors of mobility, combined with the idealism of 'you need to own,

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[220] Ibid.

you don't want to be a renter,'" he said. "It's a really, really important societal thing. If you allow people to not get locked into an asset [such as a home] and organize their lives around it, that's only going to help." in an interview, it might not have been necessarily the case that the end users can only choose the "binary rent-or-buy dilemma" of a housing market, but through the design of a distributed home as an asset instead of the fixed house, an urban nomad might be enabled to seek a home beyond this sedentary idealism. And in doing so, to empathise, define, ideate (MPhil in architecture), prototype and test (PhD in design) this design hypothesis of Pop-up Home. Also, by shifting the protagonist of the narrative from the productive sector to the innovative sector of the society, this human agency of a bio-politics then can be examined from a refreshed social economy rather than political economy - and thus becoming more genuinely human-centred social innovation design.

So far, in order to ideate for this human-centred design of Pop-up Home, the set of sub projects has conducted several activities as shown in the table below, focusing on the qualitative prospects of them, i.e. a participatory research:

Quantitative	Qualitative	Pop-up Home
Demographics	Participatory research	Pop-up Home 1.0 (2018)

(Table 1c2)

In order to ideate a participatory research, an online platform popuphome.app has been created and gone alive as of from 31st August 2018 onwards, both as data collector in and Minimum Variable Product in this Pop-up Home 1.0 phase. Furthermore, this web app will be a direct channel to provide user simulations to provide intellectual feedback to the overall main project for the design research in its later stage, and in a practical term, act as a useful user campaigns for its later phase of Pop-up Home 2.0.

At this moment, popuphome.app ideates to enable and curate its users to swap items and spaces of homes for free and for free only. For example, on popuphome.app, a user can "rent" out a microwave in his rental home to another urban nomad in exchange of a free access to an open patio for a weekend barbecue. The MVP of Pop-up Home aims to provide approximately 100 users to swap 500 items and/or spaces as examples of domestic intimacies in a distributed strategy.

In later stage of the research, by end of 2019 hopefully, popuphome.app aims to reach 5000 users, starting from the 100 users based in London, Hong Kong and Pune as the critical mass; and the content to list, i.e. items and/or spaces of homes, can extend to a social activity, better framed as a sweat equity - yet again perhaps just simply excuses and voluntary social interactions e.g. walking a dog, making dinners, or driving someone to work or school etc., if the user can show on his/her profile how this is something that he/she thinks important for his/her domestic intimacy. An ingame virtual currency Pop-up Pound will be eventually applied as a catalyzer that hope to plays down the survival purpose for these social activities but emphasises on the social intimacy that these activities might bring into their life through the online community.

Film: socially thinking Pop-up Home

What Pop-up Home has been trying to do is to create a framework for empathy in design for urban domesticity. Probably we can still add back the synopsis of the feature film long time ago. Social design is a mean to shake societal assumptions; and in a distributed system, it is the urban nomad who attains the "magic" within them to forge an alternative social narrative. As well, it is the eye of love that the perspective of an urban nomad is and it is a hidden/uncharted world that more than just a psycho geographer or flaneur might have known so far. Here the project and research aim is a formation for social design for this Pop-up Home: i.e. how the homes are thought of.

What Pop-up Home has been also trying to do is to communicate these examples and experiential evidence with patterns and shared subjectivities that the researcher, as one urban nomads, might not have touched upon. For example, when we talk about food to the person's culture and upbringing, but we don't have to know all the specificity of the foods from other people's cultures and upbringings. People sometimes says "how being a digital nomad affects your mental health"[221], but it's actually what the conflicts between the sedentary home and the nomadic nature of a digital nomad that hurts the mental health not the fact by merely being a digital nomad. Having to be "open-hearted" and "open-minded"[222] means that it is the nomads are no-mad! It simply needs an alternative design narrative and social narrative - which is a direction towards design social.

Speaking of this, I think of why the fantasy world of the street cat happens in the woods in the short film Pop-up Home (2014). The honest answer is: This is because my design was not thought of at the time. But looking back, although this design may already have a schematic speculation, the woods in the fantasy world in the short film may still be an abstract refinement of the experience brought by this urban design. UX design and service design, for example, is a branch developed in urban design. Due to the development of smartphone and other information communication technologies, these designs affect our experience in the inherent space, although this is of course The wifi signal can occur under the premise. As another example, interior alteration or renovation demonstrates how a local user's spatial curation can drastically improving the lives-experience concerning a sense of home in the inherent space of a built domesticity, and/or built environment.

Perhaps as how Foucault describes his heterotopia and/or "the other space", thinking about Pop-up Home is not just an architectural project but more like a communication project because the main goal is to communicate this nomadic narrative to a broader audience:

"There are also, probably in every culture, in every civilisation, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and

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[221] https://www.thisisinsider.com/how-being-a-digital-nomad-affects-your-mental-health-2019-3/
[222] Travel as a Political Act, Rick Steves, 2009

inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror."[223]

Studio: spatially practicing Pop-up Home

Again, as Shakespeare says, "all the world's a stage". But what is the story told with the language of architectural language? Architecture is a language itself to communicate a social narrative. With what kind of an architectural design, should be there to communicate this alternative approach to urban domesticity?

- popuphome.app
- Atelier Pop-up will work together

How the listing onto the platform provide design sketches and Atelier Pop-up helps to realise the design or even providing a builder to the design; or in the other way around, atelier pop-up, a studio of architects will work on the design of the listed space and provide the user a design sketch while the user modifies and makes it their own style - and in doing so, the space is going to be still listed on the platform but with the user designers' contribution to it; they can build up their own profiles just like an Instagram profile and provide other design schemes as an "honorary designer" suggested by atelier pop-up. The next user can then select that he or she wants a certain honorary designer to help them realise their alternation of a listed space. If they provide the design themselves they will have to pay for the builders work; whereas if they chose Atelier Pop-up's in-house designers or the honorary designer then the builders work will be paid for - and it's all free.

Here the project and research aim is a formation for spatial design for this Pop-up Home: i.e. how the homes are designed. And in the sense discussed above, the following is how the Pop-up Home's research and projects in its later stage can be distinguished from the following:

- Open building implementation - probably more of this rather than the above. And yet still, open building implementation is just a step by the civic architect who might still believe that the sedentary narrative is the only solution towards the house question. As well, by building the same kind of fixed house, the design project can still exist and this open building is not necessarily the compulsory first step.
- AI projects and algorithms for "smart homes" to calculate the tendency based on the quantitative data extracted from a sedentary narrative. The only reason why the research and project is standing firm is the respect for genuine human nature and the empathic understanding of it. It does not have a very tech-savvy way to deal with data but in a qualitative sense it digs in to understand what it means to be a human not a machine. Pop-up Home believes that what makes a house a home is not far from what makes an experience an evidence for the qualitative research. It is the

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[223] Of Other Spaces: Utopias and Heterotopias

methodology that this design research relies on but not the quantitative accumulations of data that comes from a perhaps orthodox sedentary narrative's methodology. Pop-up Home believes that love and empathy is what machines cannot learn to do, or at least not as good as each individually intelligent urban nomad. They don't need a machine to tell them where to find and make their distributed domestic intimacy. And ultimately no matter what the design researchers or architects learn from the machine, these urban nomads are still creative enough to overwrite the design and finally authenticate it. And this is very important for the research in home and intimacy. As Stephen Hawking says, "Intelligence is the ability to adapt to change." And the urban nomads will always do have this inherent intelligence.

- Participatory design in its physical forms: Design helps the way how people relate to each other. For example in this IDEO video again[224], the sexual harassment brief is not responded through a stupid "compliance poster" at the campus but a much more in-depth and empathetic means of addressing the issue that is requiring not a "problem-based" solution but a human-centred solution. Design is not just about the decorative. When a client comes to us and say, "we have a serious issue of sexual harassment in our campus. Can design play a part in helping us solve this problem?" What the client is asking is in fact: "How do people relate to each other, and what's the culture? What should be changed?" And design can help answer that.

App: economically financing Pop-up Home

Domestic intimacy can't be measured - it can be only found. The design of an app is to enable and assist more urban nomads to rediscover their own individually defined "sense of home", outside a sedentary home. In order words, to evoke a domestic intimacy and help them find them again. The distributed domestic intimacy in here; would be spatially and socially translated into the workable objects of the physical, psychic, social and cultural objects and the idea is to find a way to be a natural correspondence between objects and levels; and all suits within the of "small, local, open and connected" scenario of a world city. And this should be revealed through the examples and experiential evidence.

These business designers, i.e. the urban nomads in a business design terms, are not the direct owners of resources. Instead, they tend to use their creative abilities and brainpower to design the allocation of resources. By optimising resources they create business.

The finance of Pop-up Home will be a business design realised by this activity sequence; for example everyone listing their space will provide a service fee and that's the service fee for the design and coordination of the place and potentially half of the builders work but at a much cheaper rate - and then the architect will be able to make a proposed salary/rate after they accept the proposal. And if this is still more expensive than a market rate then the user is free to withdraw the deposit and not go for any actual work (of course the design might be used still but by someone else), and Atelier Pop-up will take up this deposit with no further service to provide.

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[224] https://www.designboom.com/design/dress-code-ideo-and-a-story-of-design-film-04-01-2019/

Entrepreneurs fall into this category and as well, the urban nomads. Here the project and research aim is a formation for business design for this Pop-up Home: i.e. how the homes are financed. And in the sense discussed above, the following is how the Pop-up Home's research and projects in its later stage can be distinguished from the following:

- Redesigning Airbnb - Airbnb is a business model that reinforce the sedentary narrative i.e a rent seeking behaviour. And forcing a hotel into a fixed house. But Pop-up Home is the opposite of it - losing the rent seeking business design; and dismantling a home beyond a fixed house. It can happen anywhere beyond a fixed house.
- Couchsurfing - yes except that Couchsurfing is more like a temporary home and it has to take place in a fixed house. For Pop-up Home, the design should allow you to want to stay in it as long as you want and in a way, much more adaptive than the Couchsurfing way of defining distributed domestic intimacy where the urban nomad is still a guest and the host is still just a host. In Pop-up Home, the design should be much more open and connected that the distributed domestic intimacy should be at least mutually exclusive if not all inclusive among the role divisions of "hosts" and "guests".
- Home swapping apps such as https://www.homeexchange.com/ - still, this is a sedentary narrative which reinforces the importance of owning a fixed house in order to swap them. For the research and design of Pop-up Home however, the urban nomad is not necessarily a home owner and even by just being a renter in the sedentary narrative, this urban nomad can still contribute to the type of "participatory design".

Here the project and research aim is a formation for business design for this Pop-up Home: i.e. how the homes are financed. In the end of the design research, Pop-up Home aims to enable its users to ask themselves this question: "Do you want to purchase a sedentary home, or a Pop-up Home?"

In its next phase Pop-up Home 2.0, depending on budget and VC prospects, the research project would aim to prototype and test, focusing on the the creative capacity of its users and the design implications from the user contents, via an Android/iOS API i.e. an app.
In this process, both the quantitative and qualitative methods would become equally important, e.g. experimental situations and cultural inventory:

Quantitative	Qualitative	Pop-up Home
Experimental situations	Cultural inventory	Pop-up Home 2.0 (2019)

(Table 1c3)

For now, a design demo to illustrate the UX design for this iOS app has been done in order to bridge any useful feedback from Pop-up Home 1.0 to Pop-up Home 2.0[225]:

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[225] Refer to earlier footnote for Table 1b.

In this design demo, the researcher is both an architectural researcher and a service designer. As an architectural researcher, the role is to act as the mastermind behind the service designer; and to make use of the platform/app to collect data, analyse them, and provide feedback to the research. Simultaneously and/or in turns, as a service designer, the role is to design the platform/app; and to visualise the design with a set of wireframes - to a degree that the design is such adequately transmitted that it can be conceived as a brief for a coder - and at this preliminary stage, with its 4 design options.

Each design option, at this preliminary stage, represents a slightly different characteristic of the curated demographic of urban nomads. These sub-communities of urban nomads are representatives of certain different characters within the larger community as a whole. On one hand, in each design option, the platform/app is designed slightly differently to a user story that maximises each of these characters' satisfactions, and in return, to test, and in doing so, to unveil clearer design tactics for the final design in later stages. On the other hand, in each design option, the intellectual link to the research is inclined slightly more to a different aspect of the literature review and research framework, so that each design option can reflect on these aspects, i.e. social, spatial, cultural and market aspects - more specifically and/or collect more focused data for the overall research.

In each design option, the following design/production concerns will be eventually fully tackled and elaborated, and which at the moment, are only briefly inferred and conceptualised as in the table below:

Q1. What is the platform/app giving to people?
Q2. What are people giving to the platform/app?
Q3. What are the relations between/among people using this platform/app?
Q4. What are the rules of engagement?
Q5. What have the researcher known from the research so far and what is still missing and requires further research on in order to finalise the design?

Opt.	Sub-community of all urban nomads	Q1	Q2	Q3	Q4	Q5	Design/ production
A	**Practical users**	Alternative **Bitcoin**	**Pop-up Pound**	**Swapping**	Be **"selfish"** and keep it **local**	Theme of **free market; barter economy** (socio-economic aspect)	Architectural-**production**
B	**Sensational users**	Alternative **Tinder**	**Pop-up Love**	**Swiping**	Be **"sexy"** and keep it **small**	Theme of **domestic intimacy; phenomenology** and **psychogeography** (socio-psychological aspect)	Architectural-**design**
C	**Cultural users**	Alternative **Facebook**	**Pop-up Map**	**Posting**	Be **"sexy"** and keep it **connected**	Theme of **nomadology and world cities** (socio-cultural aspect)	Architectural-**production**

D	Spatial users	Alternative Airbnb	Pop-up Common	Hosting	Be "selfish" and keep it open	Theme of participatory design, open building, and urban commons (socio-spatial aspect)	Architectural-design

(Table 3: Pop-up Home 1.0)

The starting point of option A for popuphome.app comes from Michael, Frederic, and Gabby in the Rug Interview (2016), whose answers to "What would you carry with you as part of your home, if it's possible?" are respectively, "my kitchen or nothing", "a sexy bed" and "a gift wallet from my sister". By decoding these answers, together with the analysis of other relevant data from the questionnaires "What kind of a 'home' are you looking for?" (2015) and "What kind of 'intimacy' are you looking for?" (2016), this design option will focus on the intellectual link between the platform/app and the literature review in its socio-economic aspect, and develop its service design with a user story loosely based on these relevant real-life events and data. In this design option, the urban nomads are characterised with their market concerns.

The starting point of option B for popuphome.app comes from Frederic, Raul and Gabby from the Rug Interview (2016), whose answers to "what would you carry with you as part of your home, if it's possible?" are respectively, "a sexy bed", "my toilet and my girlfriend", and "a gift wallet from my sister". By decoding these answers, together with the analysis of other relevant data from the questionnaires "What kind of a 'home' are you looking for?" (2015) and "What kind of 'intimacy' are you looking for?" (2016), this design option will focus on the intellectual link between the platform/app and the literature review in its socio-psychological aspect, and develop its service design with a user story loosely based on these relevant real-life events and data. In this design option, the urban nomads are characterised with their social concerns.

The starting point of option C for popuphome.app comes from Connie, Anne and Michael from the Rug Interview (2016), whose answers to "what would you carry with you as part of your home, if it's possible?" are respectively, "a 24/7 green space", "my hippie car", and "my kitchen or nothing". By decoding these answers, together with the analysis of other relevant data from the questionnaires "What kind of a 'home' are you looking for?" (2015) and "What kind of 'intimacy' are you looking for?" (2016), this design option will focus on the intellectual link between the platform/app and the literature review in its socio-cultural aspect, and develop its service design with a user story loosely based on these relevant real-life events and data. In this design option, the urban nomads are characterised with their cultural concerns.

The starting point of option D for popuphome.app comes from Anne, Connie and Raul from the Rug Interview (2016), whose answers to "what would you carry with you as part of your home, if it's possible?" are respectively, "my hippie car", a "24/7 green space" and "my toilet and my girlfriend". By decoding these answers, together with the analysis of other relevant data from the questionnaires "What kind of a 'home' are you looking for?" (2015) and "What kind of 'intimacy' are you looking for?" (2016), this design option will focus on the intellectual

link between the platform/app and the literature review in its socio-spatial aspect, and develop its service design with a user story loosely based on these relevant real-life events and data. In this design option, the urban nomads are characterised with their spatial concerns.

In its next phase Pop-up Home 3.0 - a stage of post research implementation and future collaborations, the research project will further aim to illustrate and iterate its research findings, focusing on the qualitative prospect as a practical guideline for these activities, e.g. further observation/notation and video ethnography:

Quantitative	Qualitative	Pop-up Home
Written surveys	Observation/notation	Collaborations with others I.e. Liquid Home
Structural testing	Video ethnography	Filmmaking as illustration Pop-up Home (2020)

(Table 1c4)

As discussed earlier, the main project of Pop-up Home aims to illustrate and iterate its 3 proportions between the hardware of built domesticity and the software of domestic intimacy in 3 scales: 1.) Pop-up Home 1.0 aims to test a 100% software scenario and collect and capture more pure data out of it; 2.) Pop-up Home 2.0 to test a 80% software scenario but more focused on its correlation to the existing built hardware, in other words, rules of engagement and the design impacts from the software to the hardware; and, 3.) Pop-up Home 3.0 to test a 50% software by injecting new hardwares, but only such as furnitures and other innovative design products into the built hardware.

For example, in the collaboration with Liquid Home[226] - an Innovation Design Engineering project enabling "home and officer renters to share the same space in a frictionless manner thanks to smart furnitures"[227] - Pop-up Home's research findings might be useful in choreographing an optimised domestic intimacy via a set of design principles for the relevant spatial notations and a set of design rationales for the software algorithm.

The different scalings of the proportion between hardware and software to implement the research findings might also help clarify Pop-up Home's involvement in future collaborations with architectural educators, strategists, and other professionals in the the neighbouring design fields such as service, product, industrial and even business/market designs. Whereas for the illustration of the research findings, empathetic storytelling, and more

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[226] Refer to earlier footnote.
[227] As described by the project's CEO and business designer Nicolas Pujols. And in this project, according to an approximate estimation, a 20% software (meaning the algorithms and design of the platform) and "80% hardware" (meaning smart furnitures and the manufacture of them) can be measured.

specifically filmmaking, is still considered one of the most effective ways to communicate with and relate to a broader audience.

The sentimental sense of home that's beyond a fixed house has been the overall research inquiry during my intellectual journey. The app design, evolved from and contributed to this inquiry, was therefore also an attempt to provide a hypothetical design outcome of the alternative design of this sentimental sense of home in a tangible and workable way. As an architectural designer, I look for a design solution or possibility in designing this spatial sense of home. As an example, the rickshaw-bed simulation is meant to visualize the potential of a mobile home which is attached in a neighborhood where there is a community that the rickshaw drivers feel belonged to. I started the job as a part-time rickshaw rider to survive as a student, and I also started this job as I was in love with someone at the time, who is a rickshaw rider. Both the practical and sentimental reasons made me involved in the community in a special way. The observations and insights collected out of this unique lived-experience has brought me to the light where the social intimacy connecting to the concept of home became crystal clear, and thus a clearer question on the actual design solution: if a house is not a satisfying design for a genuine sense of home, what would we design and how are we going to design it in order to design this sense of home? And it was this question that then brings me towards the design of the app Besides to make it work as a business design, the app was also aimed to provide the spatial solution along with the social insights that it was proved to sit on.

Conclusion

For this perhaps difficult but important topic of "home", the thesis attempts to claim that domestic intimacy can be much less relevant to the sedentary notion of a fixed house, a locale and territory, or the collectively imagined identities around it, than the individually defined sense of home. This sense of home might not necessarily be best achieved in the form of a fixed house as a presumption of the only spatial solution towards the domesticity question. As an evidence drawn from the collected examples, the spatial form of this sense of home i.e. the domestic intimacy of each individual user of a fixed house, can be actually distributed beyond this fixed house and, extended beyond the confining institution of a sedentary home - and also in its social sense.

This sense of home as an phenomenological lived-experience and existential space connected to domestic intimacy, furthermore, can be better captured and utilised through social design and innovations in a broader sense; and it requires a specific means of participatory design to cope with this shifting notion of a distributed home - particularly in the context of urban domesticity where an increasingly precarious mode of existence is amplified as a result of the increasingly precarious conditions of modern economies. The institution of sedentary home might not be as much a problem itself and it might still remain as a choice for it can represent certain geographical and/or cultural significance of a certain place at a certain time; but definitely not as a solution of homogeneity. The geopolitical landscape of a world city, in particular, might vary from that of a conventional geopolitical locale such as a

nationalised capital city; and therefore the distributed existence of an urban nomad in a world city should be paid much more attention to in the development of this kind of social design and innovations for the design research's later stage.

Indeed, in this process of the social design and innovations, there might imply and eventually involve a depoliticising of an urban nomad. However, this depoliticising of an urban nomad might actively represent and nourish the respect and awareness towards a more primal, and human-centred design concern for a home that is not tethered to an oversimplified collective geopolitical identity. In fact, this urban nomad as a protagonist of this alternative social narrative should be studied further along this apolitical, if not bio-political way in order to achieve an alternative ideology which is not necessarily negative. In order to find an alternative solution to the domesticity question, the first step might be to open-mindedly look at an alternative design narrative from the perspective of this urban nomad, and to adopt an empathetic and intellectual understanding of the shifting notion of distributed domestic intimacy in his mode of existence. The spatial agency for home can thereafter land on a design thinking based on this perspective and shifting consciousness of an urban nomad, and constitute to the participatory design method for its relevant spatial and social practices. Urban nomads as a human agency have a positive social potential in forging a new way of design thinking and social narrative for the future design of urban domesticity.

This way of design thinking and social narrative would also inform the re-thinking, practice and finance of urban domesticity in its potential of satisfying an existential sense of home that's inevitably influenced by the built environment including the conventional fixed house, and other forms of built domesticity that's instructed under similar design motifs. And despite of these parallel influences, the adaptability and resilience of an urban nomad and their creativity in making and finding their individually defined sense of home would potentially act as one of the crucial design vehicles for a more genuine approach to the urban domesticity, and therefore should be useful and inspirational for an array of disciplines not limited to or beyond architecture - especially in its instrumental sense. The positive ideology of an urban nomad should be further communicated and translated through effective means into the relevant design fields for these disciplines to potentially contribute to this future design of urban domesticity. The proposed hypothesis of Pop-up Home in its later stage should be only one attempt of the many that will bring together a theoretical and practical formation of this direction towards an alternative narrative for the design of a spatial and, social, home.

Sometimes I hear people say that there are good and bad people in the world; and for a design, any design, there are good and bad ones. But is there really a "bad guy" in the world? I think the answer is no. Human behavior is only guided by some customs and social habits, if not a social construct at times - intentionally or unintentionally; and most of the time unconsciously. And yet some social constructs can sometimes be quite misleading. In fact, there is no such thing as an absolute "good guy" and "bad guy" without a given situation, or ever actually. For Pop-up Home, there may be no absolute line between a "good design" and "bad design" either. What really happens is that we can guide a better way of life through a better way of method for the design, so that the ethics can be maintained more resilient to these sometimes over presumed social constructs. The essence of good design is to guide a person to rediscover their original "good" in a mutual inspiration, so that a humanised good

design can return to the origin. The innocence is a human nature that needs to be provoked again. And this way of re-thinking, practice, and finance - the way of method for the design, is indeed in need of a further design research by project for it to take shape.

As the respondents in the questionnaire What Kind of "Home" Are You Looking for, this "good design" should give answer to the question "Which of the following best describes the contemporary world to you?", as the 33% of the respondents replied: "The world is changing and we need a new way of living". Or as the answers to another question, "How would you like to make your "home" a bit different from others'?", when 85% of the respondents are looking for the following possibilities: "to have a multiple nationality and several homes in the world at the same time" (32%); "to have my own garden and grow my own food, although I live in a city" (24%); "to have my bedroom whose location I can change anytime I wish" (10%); "to share with others some basic home facilities and at the same time enjoy my own private cocoon" (4%); "to be homeless, yet with a lot of money" (2%); and "others" (2%) - only 15% are saying "I am happy with the majority's way of 'home'".

Therefore, after all, the design research is not in any criticism in the sedentary narrative, but provide an alternative stance to critique the architectural design and production for domesticity generated out of the narrative; as well, to challenge the status quo implied or sometimes imposed by this sedentary narrative. Pop-up Home does not take sides in deciding the "right answer" to the domesticity question, but perhaps does pursue an alternative brief to seek the answer to a "good approach to the design" for domesticity. This potential answer, is perhaps very much alike how a "good design" is defined by Design Museum in one of its exhibitions: "In the 20th century the modernists believed that good design was about usefulness - how well an object performed its function. For others, good design is less tangible. It might be something that is capable of provoking an emotional response - perhaps through beauty or wonder. What is good design is open to interpretation. Many people share the belief that there is a moral or ethical component to a design, and that design can be responsible for enriching our lives or 'doing good' in the world. However, if good design can improve our world then presumably bad design can harm it. This highlights the moral responsibilities of designers, and of the people who use their work."[228] And as borrowed from this perhaps controversial but refreshing discourse on organised religions[229]: "If we want the world to remain alive, we have to bring back our ancient childhood days when the religious person had no interest of his own. That's why his eyes were clear, his heart was pure love, his being was nothing but a blessing. Whomsoever came to him was healed, his problems were solved; he was given new insights into rotten old problems."

As a perhaps peripheral observation, there's probably no absolute correctness in either the progressive or the reactionary, or in their corresponding institutions from either end of the political spectrum, to find a common life. But there's probably an absolute authenticity of an individual in finding and making their own home - for both their worldly being and, ontological being. Participatory design, and more particularly, community-based participatory design, has been generally identified as a political model that has its societal function to promote democracy and egalitarianism. However, in recent years, there has been seen an increased

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[228] [Exhibition Designer Maker User, Design Museum](#)
[229] [The Taste of Your Being](#)

awareness within the discourse that, as a political model, this participatory design does need to be further questioned. As a political model, its ideal might not be actually fulfilled unless the institutions and bureaucracies constructed around it are enabled to allow a genuine participation that everyone's voice takes on a real stake. As Markus Miessen puts it in The Nightmare of Participation: "Conventional models of participation are based on inclusion and assume that it goes hand in hand with the social-democratic protocol of everyone's voice having an equal weight within egalitarian society. Usually, in the simple act of proposing a structure or situation in which this bottom-up inclusion is promoted, the political actor or agency that proposes it will most likely be understood as a 'good-doer'. Interestingly, the model of the 'curator', for example, is based on the practice of making decisions and therefore eliminating choice. Participation, especially in times of crisis, has been celebrated as the saviour from all evil. Such a soft form of politics needs to be questioned."

What's a more accessible message by Pop-up Home?

People might have several places in the world to call home nowadays - but not necessarily in the form of a fixed house. As an architectural designer, I researched about what makes one feel home - i.e. a sense of home - in this context, and so as to explore an alternative design of urban domesticity, by this design research Pop-up Home.

To recap, with technology advancement, home users have become more mobile in the way they find a place to live in cities. However, many of the conventional home designs such as a fixed house, might no longer fit these city dwellers' needs. In the last decade, the new mode of urban living - commonly identified as "living as a service" - has emerged and been rapidly maturing. In particular, the online platforms specializing in distributed accommodations e.g. Airbnb and Couchsurfing, seem to have underlined a new form of nomadic dwelling in the cities. The users of these platforms, are enabled to dwell in a domestic space that is no longer necessarily tethered to a fixed locale, be it a city, or a house. Instead, this nomadic dwelling can take place in a series of domestic spaces, that are scattered in the city, and, freed from a fixed house. For these home users, the sense of home might no longer have to be best satisfied within a sedentary house.

And yet, how to satisfy this sense of home for each users beyond a fixed house remains a question for a better design of home. As one of the "urban nomads" - as how I centered my fellow percipients and myself in the investigations, I conducted Pop-up Home, an auto-ethnographic and phenomenological design research exploring the possibility of a more fragmented and distributed lifestyle and its indicated form of home, starting from the city of London. I also participated in a series of lived-experience including being a "rickshaw-bed" rider, an Airbnb "digital nomad" and a "rug sojourner", etc., in several more cities including Hong Kong and Pune India. The protagonist of this new home design i.e. the "urban nomad", as well as the social narrative that comes along with it, has evolved from the "digital nomad" in the context of "living as a service", as well, further explored from its origin of the rickshaw rider community in central London[230] - which has eventually brought up a unique perspective that potentially tackles various issues on racism, classism, ageism and other forms of mis-identifications that often baffle a healthy diversity of protagonists in the sedentary

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[230] The original Bugbugs rickshaw community through their made of Urban Nomads _Trailer_ (2009).

narrative of a fixed house. The research findings and observations of an urban nomad's home, serve to inform the potential changes needed in the architectural designs of urban domesticity, and spotlights an alternative social narrative for home that can be evoked in the collective awareness for an alternative collective home.

As the design research Pop-up Home concludes to the date so far: home design is not about continuously building more - and sometimes empty, fixed houses, for the private rentier market, but about designing the sense of home that makes one feel belonged. There might have been collected a lot examples including some business designs and innovation platforms attempting to achieve this, but most of them are not yet clearly defining the spatial design of this sense of home, nor the social design supporting it. Home design needs a new narrative that provides a wider spectrum in the practice of architecture including the design of products and services that reflect a new social narrative of conscience, empathy and rigor towards a more genuine sense of home, and thus contributing to this alternative home design. Urban home design is not just about to design houses, but to responsively design a new sense of home.

What's next for Pop-up Home?

Again, the aim of Pop-up Home is to define a sense of home in a designable way for products and services, as well, designing it towards a new social narrative where the architectural practices can be informed accordingly. The first step forward, is probably to pick up a more tangible demographic and a more specific home to have a closer look at again - Hong Kong, might provide in this direction some more research materials. In the meantime, an important step is to see how these specific products and services can inspire the change of architectural environment - instead of the other way around in most of the architectural practices. This approach to deepen the research inquiry is also an opposition to the sedentary narrative that works upon borders and top-down operations. The alternative of designing a spatial home should start with this reverse direction that blends multiple disciplines with their respectively unique design elements that deal with the lived-experience on various scales, so as to reset the design towards a genuine bottom-up direction.

Besides, Pop-up Home will also look deeper into an overbuilt of housing commodity in general housing markets, focusing on how and why there has been a "spontaneous order" performed by the accommodation distribution platforms such as Airbnb and Couchsurfing etc., which, collectively, have perhaps acted as an adjustment to how these commodities can be used, accessed, rented or purchased differently. By doing this, the research should then be able to contribute further to a shift of design brief for this housing commodity - as well as the definition of its users off from the definite distinctions e.g. between natives/expats; homeowners/nomads etc. These design briefs have been almost never challenged by most architectural design firms. The civic architects should be also theoretically and practically guided further to take charge of this shift of design instead of passively taking their presumed role that's probably soon no longer functioning the same way in the new scene of urban domesticity. The collected references in this thesis have demonstrated that the finance aspect could be a critical factor to resolve the conflicts between the sedentary narrative and the individually defined sense of home. To adopt collectively a much more imaginative and

entrepreneurial role of an architect could have been an important step in this shifting direction for a new home.

As Dunne & Raby defined in their Placebo Project by writing in Design Noir, "designers cannot always solve problems, (...). Although we cannot change reality, we can change people's perception of it." As a designer, the social and spatial aspects are more like a foundation for any type of design, business design included. In a way, to design the finance of the sentimental sense of home - might sound a bit ambiguous still, but imagine if we can really do it instead of dealing with the perhaps outdated housing commodity that might have killed so many people's sense of home, especially the precariat's - then this business design might then sound right. In the meantime, reading the designable sense of home in this way, it might be also helpful in providing an exit to some geopolitical sufferings due to the shortsighted politicians who are still working on the orthodox geopolitical propagandas, as well as the media wars that sometimes come along with it. The ongoing political crisis for the past 3 months in Hong Kong for instance, is in fact resolvable if looked from a new social narrative that's sentimentally genuine, instead of divisive and exclusive. What home means to one might be different for another, and each individual home user's sense of home might be a changing tide that depends on their phase of life and/or state of mind. The adaptability and responsiveness of the design, therefore, plays an important part in the overall design narrative. The understanding of how each individual home user is capable and crucial in the evolution of this home design also plays an important part in the overall design narrative.

What's the role of films and storytelling in Pop-up Home?

In the viva presentation what I aimed to achieve is to communicate the above message that the sense of home can be potentially designed through both a spatial and social means, by changing the design narrative and the design thinking behind it. The films shown at the presentation as a storytelling process proved an effective step to communicate this message, emphasizing on an alternative narrative portrayed in a fantasy world. Originally, this design research was aimed as a PhD by project, and specifically, a film project - a sequel film to Pop-up Home (2014) to be the research project. The unachieved research project as a film - due to unforeseen circumstances and obstacles, was meant to act as both a spatial hypothesis for this design research and, a social commentary on the conventional sedentary narrative. And yet despite so, the shown films at this MPhil viva served well in the attempt to define the sense of home in a designable way - and as well an alternative social narrative that underlines it.

As a storyteller, I've been focusing on the communication of the sentimental sense of home using the temporality that a film language speaks. The short film Pop-up Home (2014) as discussed, communicated this sentimental sense of home through a fantasy world of a street cat. Instead of appearing melodramatic and vague to the audience, it was surprisingly effective already at the time as in connecting the audience on an emotional level and so, empathetically reflecting some of their own dissatisfactions on the sense of home in their own lived-experience. More specifically, the social commentary about the protagonist's struggle not being able to afford a fixed house (in the film, it was specific about the fixed

house in the private rentier market in Hong Kong) has been a relatable story for most audience. The boatmen, cage-men, as well as the 7-11 pop-up kitchen of Hong Kong as my own lived-experience - as the research prior to this film at the time, also created an effective backdrop for this communication of the sentimental sense of home. The storytelling of a social narrative that might have been text based has been translated effectively into a film's metaphors. The storytelling of the films as an effective communication of a new design thinking or - at least a reflection on the existing design thinking, also served to deepen more protagonists' realities in which they rebelled against the sedentary narrative of a fixed house, in various times and contexts. The temporality of film also brings together a collage of the historic, contemporary and futuristic where the sense of home remains a sentimental constant and essence for each situation.

The alternative narrative that Pop-up Home has been searching for, is one design narrative that can both represent a heterotopic and realistic symbol at the same time to its audiences - in order to provide both inspirations and, critiques. In this design narrative, a built environment and/or the hypothetical spatial design on top of it, which are both tangible, can be effectively overlapped with the spatial story imagined in and/or about it. This overlapping paraphrase of the built and the spatial story works as an important step towards the central inquiry of the research, by translating the sentimental and social sense of home into a designable spatial question and, solution. Perhaps as Schöning (2001) described, "It is when we touch the depths of personal and collective memory that architecture and cinema reveal their constructive force. It is when architecture and cinema deploy their physical means their interactions and their assemblage that they show their mythopoetic inspiration. The production of images by cinema is the epitome of the physical construction of space by architecture."

In the last passage of this MPhil thesis, therefore, a message to an urban nomad, might be a good ending: "The concept behind design thinking is to create products or prototypes with the end user in mind."[231] Pop-up Home would love to design a new way of home for you, and you might be also able to design it the best way to suit you because of this way of design.

(End of thesis)

Ackownledgement

This thesis owes its gratitude to the supervisors, mentors, friends and fellow urban nomads.

Declaration

This thesis represents partial submission for the degree of Doctor of Philosophy/Master of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis. During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

List of tables/illustrations

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Appendix: an extended reference set of films

#1: Relationship and social intimacies beyond racial, cultural, and societal institutions
(some detailed discussion can be found in thesis)

Green Book (2018)

Dr. Don Shirley: Yes, I live in a castle! Tony. Alone! And rich white people pay me to play piano for them, because it makes them feel cultured. But as soon as I step off that stage, I go right back to being just another nigger to them. Because that is their true culture. And I suffer that slight alone, because I'm not accepted by my own people, because I'm not like them either! So if I'm not black enough, and if I'm not white enough, and if I'm not man enough, then tell me Tony, what am I?!

Spider-man: into the Spider-verse (2018)

Miles: How am I supposed to save the whole world?

Spider-man: You can't think about saving the world. You have to think about saving one person.

Aquaman (2018)

Arthur Curry: My father was a lighthouse keeper. My mother was a queen. But life has a way of bringing people together. They made me what I am.

The Shape of Water (2017)

Giles: When he looks at me, the way he looks at me… He does not know, what I lack… or, how I am incomplete. He sees me, for what I am, as I am. He's happy to see me. Every time, every day. Now, I can either save him, or let him die.

The Big Sick (2017)

Kumail: Oh, you think you could understand me? I'm fighting a one thousand four hundred year-old culture. You were ugly in high school. There's a big fucking difference. I'm sorry. I can't lose my family.

Emily: Can you imagine a world in which we end up together?

Kumail: I don't know.

A United Kingdom (2016)

Seretse Khama: No man is free who is not master of himself.

Brooklyn (2015)

Tony: I'm not Irish.

Eilis: So what were you doing at an Irish dance?

Tony: I really like Irish girls.

Her (2013)

Samantha: The past is just a story we tell ourselves.

Pacific Rim (2013)

Stacker Pentecost: Things have changed. We're not an army anymore, Mr. Becket. We're the resistance. Welcome to the Shatterdome.

Avatar (2009)

Jake Sully: Outcast. Betrayer. Alien. I was in the place the eye does not see. I needed their help. And they needed mine. But to ever face them again, I was gonna have to take it to a whole new level.

Titanic (1997)

Rose: I know what you must be thinking. "Poor little rich girl, what does she know about misery?"

Jack: No, no, that's not what I was thinking. What I was thinking was, what could've happened to this girl to make her think she had no way out?

Dead Poets Society (1989)

John Keating: No matter what anybody tells you, words and ideas can change the world.

Wings of Desire (1987)

Homer: Must I give up now? If I do give up, then mankind will lose its storyteller. And if mankind once loses its storyteller, then it will lose its childhood.

#2: Relationship and social intimacies beyond geopolitical institutions (some detailed discussions can be found earlier in thesis)

Frantz (2016)

The Lives of Others (2006)

Good Bye Lenin! (2003)

Hart's War (2002)

All Quiet on the Western Front (1930)

#3: Relationship and social intimacies beyond bio-logical/marital institutions

Instant Family (2018)

Sharon: Pete, I appreciate your cultural sensitivity, but we have every colour of kid in the system. And we have every colour of parent.

Karen: Every colour.

Lion (2016)

Saroo: I'm sorry you couldn't have your own kids.

Sue: We could have had kids. We chose not to have kids. We wanted the two of you (referring as adoption). That's what we wanted. We wanted the two of you in our lives. That's what we chose.

The Jungle Book (2016)

Baloo: Wherever I wander, wherever I roam, I couldn't be fonder of my big home.

The Lady in the Van (2015)

Jehovah's Witnesses: Good afternoon. Does Jesus Christ dwell in this house?

Alan: No. Try the van…

The Secret World of Arrietty (2012)

Arrietty: You protected me after all. I hope you had the best life ever. Goodbye.

Sho: Arrietty, you're part of me now. I'll never forget you, ever.

Midnight in Paris (2011)

Gil: Gil Pender.

Ernest Hemingway: Hemingway.

Gil: Hemingway?

Earnest Hemingway: You liked my book?

Gil: Liked? I loved all of your work.

Ernest Hemingway: Yes. It was a good book because it was an honest book, and that's what ward does to men. And there's nothing fine and noble about dying in the mud unless you die gracefully. And then it's not only noble but brave.

Friends (1994-2004)

Monica: I'm Rachel. I love Ross. I hate Ross. I love Ross. I hate Ross.

Rachel: I'm Monica. I can't get a boyfriend so I'll stumble across the hall and sleep with the first guy I find there.

Amelie (2001)

Glass Man: You mean she would rather imagine herself relating to an absent person than build relationships with those around her?

Lan Yu (2001)

Yu: Yes, I must be sick. For there are so many girls in my university, but I only fall for you.

The Million Dollar Hotel (2000)

Tom Tom: All I ever wanted was to reach Eloise. Just to reach her. I did. And I ended up turning the world upside down along the way, even if just for a moment. Wow.

Central Station (1998)

Isadora: If you ever miss me, take a look at our little portrait. I say this because I fear that you'll forget me as well. I miss my father. I miss everything. Dora.

Leon (1994)

Leon: You need some time to grow up a little.

Mathilda: I finished growing up, Leon. I just get older.

Leon: For me it's the opposite. I'm old enough. I need time to grow up.

Delicatessen (1992)

Louison: Nobody is entirely evil: it's that circumstances that make them evil, or they don't know they are doing evil.

Cinema Paradiso (1988)

Alfredo: Get out of here! Go back to Rome. You're young and the world is yours. I'm old. I don't want to hear you talk any more. I want to hear others talking about you. Don't come back. Don't think about us. Don't look back. Don't write. Don't give in to nostalgia. Forget us all. If you do and you come back, don't come see me. I won't let you in my house. Understand?

Salvatore: Thank you. For everything you've done for me.

Alfredo: Whatever you end up doing, love it. The way you loved the projection booth when you were a little squirt.

The Breakfast Club (1985)

Andrew: We're all pretty bizarre. Some of us are just better at hiding it, that's all.

E.T. the Extra-Terrestrial (1982)

Michael: Did you explain school to him?

Elliott: How do you explain school to higher intelligence?

Michael: Maybe he's not that smart. Maybe he's like a worker bee who only knows how to put buttons or something.

Elliott: He is too smart.

Michael: Okay, I just hope we don't wake up on Mars or something surrounded by millions of little squashy guys.

#4: More inter-institutional/cross-institutional social and relationship intimacies

The Foreigner (2017)

Quad Ngoc Minh: Politicians and terrorists, they are just two ends of the same snake.

The Lobster (2015)

Trainer: It's no coincidence that the targets are shaped like single people and not couples.

Locke (2013)

Ivan Locke:And because the baby was caused by me. That is the decision I have made. I have not behaved in the right way with this woman. At all. I have behaved in a way that isn't like me. But now I am going to do the right thing.

Vicky Cristina Barcelona (2008)

Narrator: Vicky returned home to have her grand wedding to Doug. To the house they finally planned to settle in. And to lead the life she envisioned for herself, before that summer in Barcelona. Cristina continued searching…certain only, of what she didn't want.

Baby Mama (2008)

Kate Holbrook: I'm thirty-seven and I want a baby.

Transamerica (2005)

Toby: Your parent's house is a lot nicer.

Bree Osbourne: My parent's house comes with my parents.

Life is Beautiful (1997)

Giosue Orefice: This is a simple story, but not an easy one to tell.

The Unbearable Lightness of Being (1988)

Sabina: I've met another man. He's the best man I've ever met. He's bright, handsome and he's crazy about me. And, he's married. There's only one thing; he doesn't like my hat.