

Melvin Sokolsky, "Bubble Seine", Harper's Bazaar, 1963 (photo Melvin Sokolsky, courtesy Staley-Wise Gallery, New York). La bolla trasparente diventa negli anni '60 un'icona della comunicazione visiva. Un'immagine che oggi è tornata di grande attualità.



COREOGRAFIE DI UNA NUOVA PROSSEMICA

Con l'obbligo al **distanziamento sociale**, come cambiano le gestualità, le relazioni spaziali e umane?

Francesca Lanzavecchia suggerisce alcuni **spunti di riflessione** per le sfide che il mondo del progetto è chiamato ad affrontare

testo di Domitilla Dardi

Francesca Lanzavecchia, "Lungo come Viaggio" for "Design Destinations", MAXXI, 2014. Ph: Davide Farabegoli. Una gonna come valigia: l'abito diventa casa-mobile che accompagna il corpo con oggetti d'affezione e delimita lo spazio del movimento e della prossemica.



Ugo La Pietra, "Immersione Caschi sonori", ambiente audiovisivo realizzato alla Triennale di Milano (con P. Rizzatto), 1968 (courtesy Archivio Ugo La Pietra, Milano). Tra i primi a sperimentare l'isolamento sonoro come nuova forma di convivenza sociale, La Pietra dedica negli anni '60 una serie di ricerche sul tema dell'immersione con diverse modalità di esperienza.



Hans Hollein, "Mobile Office", 1969 (copyright: Private Archive Hollein; courtesy Generali Foundation Collection - Permanent Loan to the Museum der Moderne Salzburg). Hollein immagina un ufficio mobile e adattabile, contenuto in una struttura gonfiabile.

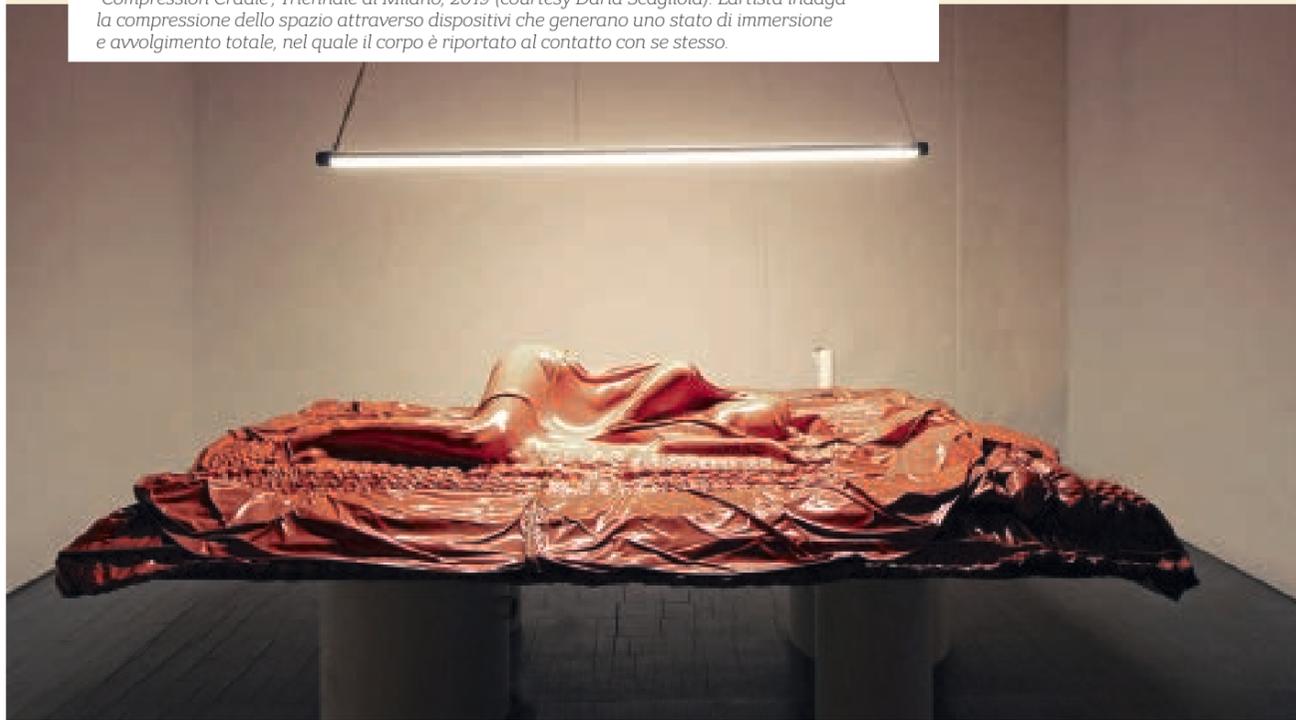


Uno degli effetti più duraturi della quarantena è sicuramente l'obbligo al distanziamento sociale. Se nella Fase 1 della pandemia l'emergenza ha fatto sì che ci si adeguasse con quanto disponibile nell'immediato, la Fase 2 è quella in cui sono entrate in azione le forze progettuali. Non più quindi solo nastri adesivi a terra, dissuasori improvvisati o lastre di plexiglass. Le riflessioni dei progettisti su questo tema sono state diverse e per settimane hanno acceso il dibattito sulla rete e sui social. Tra le tante proposte, quella che ci ha particolarmente intrigato è stata una ricerca che Francesca Lanzavecchia ha pubblicato sul suo profilo Instagram. Non si tratta di soluzioni o progetti, ma piuttosto di una raccolta di references e riferimenti visivi ricchi di un'attitudine all'osservazione che da sempre contraddistingue il lavoro della designer pavese. Con lei abbiamo discusso di alcuni passaggi che riguardano questa fase della progettazione rappresentata dalla raccolta dei dati, dalla ricerca pre-progettuale, dove le componenti che entrano in azione non sono solo quelle dell'utilità pratica a breve raggio, ma anche quelle che si riferiscono alla nostra percezione delle cose in senso lato. Da questo dialogo è nato un piccolo breviano di riflessioni sulla prossemica e il distanziamento sociale, che qui riassumiamo per argomenti.

SPAZIO PUBBLICO CONTINGENTATO
La strada è il luogo del primo confronto con lo spazio contingentato. Alla fine degli anni Sessanta Hans Hollein proponeva il suo Mobile Office, un ambiente di lavoro racchiuso dentro una bolla trasparente, immagine che torna oggi di prepotenza nella nostra attualità. Se allora l'idea era quella di sperimentare nuovi spazi dell'abitare ragionando sul dialogo tra paesaggio naturale e antropizzato, tra dimensione stanziale e nomadica, oggi quelle immagini divengono gli apripista di una fruizione contingentata dello spazio pubblico. Anche le visionarie Bubbles degli Archigram o la moda Space Age si caricano di inaspettate capacità di previsione. "Quando oggi incrociamo una persona per strada", spiega Lanzavecchia, "reagiamo come calamite di polarità uguali, generando quasi un campo magnetico opposto che ci respinge l'uno dall'altro". Così la bolla preservativa della nostra salute trova nella trasparenza del micro habitat l'analogia più spontanea. Anche l'universo regolato da un ordine imposto ha generato immagini di una potenza performativa che supera ogni finzione artistica. E allora torna in mente la Supersuperficie dei Superstudio, l'idea di uno spazio strutturato cartesianamente da un pattern grazie al quale



Sopra, Lucy McRae, "Compression Carpet", 2020 (courtesy Scottie Cameron). Sotto, Lucy McRae, "Compression Cradle", Triennale di Milano, 2019 (courtesy Daria Scagliola). L'artista indaga la compressione dello spazio attraverso dispositivi che generano uno stato di immersione e avvolgimento totale, nel quale il corpo è riportato al contatto con se stesso.



Lucy Orta and Jorge Orta, "Nexus Architecture x 50 Intervention Köln", 2001 (foto Peter Guenzel, courtesy Lucy + Jorge Orta). In questa performance i corpi sono trattati dagli Orta come una serie di sculture interdipendenti, organizzate in una struttura comunitaria che indaga il potere della solidarietà, attraverso il simbolismo del legame.

"L'attenzione si spostava dalle architetture tridimensionali alle performance delle donne e degli uomini che attraversavano il pianeta Terra" (Cristiano Toraldo di Francia). Il progetto dello spazio regolamentato per il distanziamento può così essere l'occasione per l'attivazione di forme performative indotte o per organizzare quelle spontanee.

ESTENSIONE DEL CORPO

"Il corpo abita il mondo creandolo attraverso l'ordine degli strumenti che lo rendono presente ovunque, perché tutti gli si riferiscono e in essi il corpo si estende", scriveva Umberto Galimberti nel suo noto saggio *Il Corpo* (Feltrinelli). Per il designer di prodotto questa è una base imprescindibile: l'oggetto come estensione del corpo e come mezzo per conoscere il contesto spaziale. Francesca ripensa a molte ricerche del mondo artistico: dai costumi Bauhaus di Oskar Schlemmer agli uomini-arredo di Erwin Wurm, alle performance di Sissi. Sopra tutti però è il lavoro di Rebecca Horn. "Del suo lavoro", ci spiega, "la cosa che mi piace moltissimo è la dualità nel



creare un cocoon per allontanare gli altri, ma anche per accoglierli in casi particolari. Quindi c'è allontanamento, ma anche accoglienza. Nel suo oggetto-ventaglio c'è questa dualità". L'estensione del corpo, la protesi, l'oggetto indossabile come manifestazione del proprio Io è sempre stato presente nel lavoro di Lanzavecchia, sotto forma di copri-dita da novella Dafne o come gonna porta-oggetti, versione indossabile di una valigia di ricordi da portare come abito nel mondo.

PRIVAZIONE

La privazione della libertà di movimento crea nuove prossemiche anche negli ambienti comuni interni. Paradossalmente lo spazio costretto è alla radice anche di terapie per soggetti con patologie psichiche. Nel lavoro di Lucy McRae questo aspetto è centrale e porta semi di riflessione molto interessanti. Nella prossemica animale, per esempio, esiste la necessità di rispettare la cosiddetta "distanza critica" e spesso l'aggressività nasce quando non c'è la segnalazione del limite (Lorenz). Così le sbarre, i distanziatori sono limiti fisici che proiettano quelli mentali e il linguaggio della restrizione medicalizzata sortisce il suo effetto tranquillizzante. "Stiamo domesticizzando la dimensione ospedaliera", riflette Lanzavecchia. "Sono sempre stata contraria a questo tipo di assimilazione tra mondo medico e quotidiano. Ma mi rendo conto che ora abbiamo bisogno di questo immaginario che ci fa sentire più al sicuro: nella crisi mi affido alla scienza prima che alla bellezza. Dopo ci sarà una normalizzazione, un bisogno di assorbire tutto questo nella complessità del quotidiano".

NUOVI RITUALI

Nuovi saluti, tutorial che c'insegnano come e per quanto tempo lavarci le mani, gel antisettici negli ingressi come benvenuto. Tutto questo quanto durerà e che forme prenderà? "Ci sarà un nuovo galateo tutto da impostare, perché il codice comportamentale è sempre relativo al contesto. Noi che siamo animali culturalmente sociali torneremo appena possibile al contatto fisico, mentre in Asia adotteranno sempre l'inchino e lo scambio di biglietti da visita. La vera domanda è: quanto siamo disposti a limitarci per gli altri, per creare questa coreografia comune? Credo che quella che rimarrà più a lungo sarà la paura verso le superfici. Psicologicamente il contatto fisico sarà ripristinato appena possibile, invece il timore da contatto con le superfici, con elementi materici inanimati persisterà. Quindi dovremo riconsiderare il modo in cui aprire le porte, utilizzare il bancomat, prendere merci dagli scaffali del supermercato. Tutto questo può diventare anche un'occasione di apprendimento di nuove modalità relazionali". ■

that has forced us to come to grips with a reality we have pushed into the background for too long. When after weeks of silence surrounded by firm restrictions (lockdown) but without a horizon of reference (an unnerving lack of clarity in any possible strategy), life has resumed. But what awaited us was not the ‘normality’ we left behind. We are in a different world, a narrower place of limited quotas, desynchronized and ‘distanced.’ All this is happening now, at the start of a new decade. As already happened on other occasions in the past, once again the opening of a new decade forces design culture to reset its foundations and venture into an unexpected (but not unforeseeable) future. In particular, the model of economic wellbeing we have cherished till now, based on aggressive exploitation of natural resources, is no longer sustainable – not for the planet, which in any case proceeds towards its cosmic and necessary outcome – but for us. The question is no longer ‘if’ we will pass to a less arrogant economic system in relation to the environment: whether we do it or not, the environment has already begun to react, in a drastic way, and if the decisive clash finally comes it is not hard to predict who will be defeated. But this isn’t the point. It is not about the assertion of the values of the economy ‘against’ those of sustainability. Instead, it is about how to defuse this conflict, to undo the opposition between manmade and ecological. We have to all, directly, take a step back, to detoxify ourselves from a model of ‘wellbeing’ that in spite of the best intentions (when they exist) is presenting us with a costly bill to pay, which is no longer affordable. This is the epochal challenge for design. To work to dismantle this contradiction. To orchestrate the aesthetic and functional narrative of the contemporary world through a constellation of responses conceived for a planet at the boiling point, for seas that eat up lands, for viral contagions that can’t be stopped. And if the gravity of the situation is proportional to the radical thrust of the solution, how deep will design’s self-critique have to be? How high will the obstacle be that we have to overcome in our hearts? From a philosophical standpoint, every ‘project’ is based on a preliminary ‘rejection’ of reality, every design intervention, that is, comes from the will to modify reality and to better suit it to an ideal image considered more positive, more desirable. But in the moment in which – due to the exceptional technological development of recent decades – the power of human intervention on the earth has boundlessly grown, this assumption is no longer valid. And when things get out of hand we are assailed by hubris, the blind pride that leads man to think he is omnipotent in the face of nature, leading to a violent reaction when things try to return to their proper order. This time, a bit of kintsugi will no longer suffice to mend ‘broken nature.’ It’s time to say goodbye to the old world and to seriously set about constructing a different relationship between human and nonhuman. A relationship that is no longer based on the denial of the measure of the world. There is no more time left for nostalgia and recrimination (we are in any case all responsible). The new world has already begun, and from now on design will have to have quick reflexes (as in the case of the diving masks transformed into respirators) and support the mandate of a more aware way of caring for the everyday world. In particular, the necessity of a long coexistence with the virus will make the formal, chromatic, material, spatial and experiential redefinition of the domestic dimension even more important, beyond the development of new proxemics and social gestures. A dimension that will be increasingly ‘blended’ between the real and the digital, the pragmatism of solutions and the lyricism of the habitat, necessary austerity and equally necessary emotional experience (but with greater justice, tact and measure). Furthermore, the new design horizon will have to narrate the resolution of the opposition between cultural freedom and natural inevitability, encouraging its homeopathic absorption in the sensibility of the user. Design will have to make users ‘sense’ that the product is not a final result but a phase of a circular process in which each phase leads to the next. The energy will have to flow, that is, between the forms of design, the way energy flows between the postures of Tai Chi, never blocked, always in circulation, constantly accepted and reproduced. This idea of energy seen not as a reserve to be consumed but as a resource to be managed is precisely that of Zen, whose teaching moves through koans, short anecdotes containing a paradox that have the purpose of awakening awareness in the disciple. Of course a single design object cannot change the world; it can, however, like a koan, contain a full idea of a different world. As a material photogram of another vision of things, the object-koan gathers into itself darkness and light, gravity and liberty, inertia and openness. The works of Ferréol Babin can be considered koan-objects, in this sense, moments of a personal pathway made of nimble synergies between sign and respect, acceleration and expectation, in which the abstract beauty of digital clouds closely coexists

with the ancestral opacity of telluric forces. Stone and poetry, technological and humanistic respect for material, artisan wisdom and the possibilities of industry converge in the concrete clarity of Babin’s design, giving rise to calm, vibrant, eternal and transient objects. Messengers of the dawn/dusk of a new/ancient world.

CAPTIONS: pag. 49 Ferréol Babin (*creator of all the projects shown on these pages*) has focused on the making of an open series of spoons in beech and cherry wood (facing page) as a way of ‘side-stepping’ the syncopated rhythms of the world of design. To make these one-of-a-kind pieces, with a patient process that is more like ‘taking care of’ than ‘designing’ the wood, he has developed the form of each, helping it to ‘grow’ in tune with the morphology of the material. Above, the *Écume* collection of stools in enameled beech, finished with transparent lacquer. The painting process, intentionally left with a margin of randomness, generates fascinating chromatic vortices that make the skin of each piece unique, resonating like aesthetic counterpoint to the structural honesty of the form. **pag. 51** *The Aika project, made for a benefit auction organized by La Source, takes form as an operation of carving by hand of the iconic stool designed by Alvar Aalto in 1933 for Artek. Two pieces have been made, one colored black (facing page), the other transformed into spoons. Above, Fusion is a collection of one-offs that combine raw and natural elements with technical materials produced by man. The results are objects that are hard to classify, mixing archaic methods and technology, dissolving the boundaries between industrial rigor and the irregularity of minerals. In the photo, Mirror #3.*

P52. CHOREOGRAPHIES OF A NEW PROXEMICS

article Domitilla Dardi

WITH THE MEASURES OF **SOCIAL DISTANCING**, HOW WILL OUR GESTURES, HUMAN AND SPATIAL RELATIONS CHANGE? **FRANCESCA LANZAVECCHIA** SUGGESTS SOME **POINTS FOR REFLECTION** TO MEET THE CHALLENGES FACING THE WORLD OF DESIGN

One of the most lasting effects of lockdown is undoubtedly the continued reliance on social distancing. While in Phase 1 of the pandemic the emergency made people adapt with what was immediately at hand, in Phase 2 the forces of design come into play. No longer just adhesive tape on the floor, improvised barriers or sheets of plexiglass. The reflections of designers on these issues have been varied, and for weeks there has been an ongoing debate on the web. Among the many proposals, we were particularly intrigued by the research conducted by Francesca Lanzavecchia and posted on her Instagram profile. These are not solutions or projects, but a gathering of varied visual references based on observation, as always in the work of this designer from Pavia. We spoke with her about certain passages of this phase of design, represented by the gathering of data, pre-design research, where the components in action are not just those of short-range practicality, but also those associated with our perception of things in the wider sense of the term. The result is a short handbook of reflections on proxemics and social distancing.

FIXED-QUOTA PUBLIC SPACE The street is the first place in which we come to terms with fixed-quota space. At the end of the 1960s Hans Hollein proposed his Mobile Office, a work environment inside a transparent bubble, an image that returns today with powerful pertinence. If the idea at the time was to experiment with new habitat spaces, thinking about the dialogue between natural and manmade landscape, between settlement and nomadism, today those images open the way for fixed-quota use of public space. The visionary Bubbles of Archigram or Space Age fashion take on unexpected value as forecasts. “When we cross paths with a person on the street today,” Lanzavecchia says, “we react like magnets with equal polarities, almost generating an opposing magnetic field to push each other away.” So the bubble that preserves our health finds its most spontaneous analogy in the transparency of the micro-habitat. The universe regulated by an imposed order has also generated images of performative power that goes beyond any artistic fantasy. We are reminded of the Supersuperficie of Superstudio, the idea of a space constructed on Cartesian coordinates by a pattern thanks to which “the focus shifted from three-dimensional architecture to the performances of women and men crossing the planet Earth” (Cristiano Toraldo di Francia). The design of space regulated for distancing can thus be an opportunity for the activation of induced forms of performance, or to organize spontaneous forms.

EXTENSION OF THE BODY “The body inhabits the world, creating it through the order of the tools that make it present everywhere, because all people

make reference to them, and in them the body is extended,” wrote Umberto Galimberti in his famous essay “Il Corpo” (Feltrinelli). For product designers this is an indispensable foundation: the object as extension of the body and as a means of knowing the spatial context. Francesca thinks back on many researches in the world of art: from the Bauhaus costumes of Oskar Schlemmer to the human furniture of Erwin Würm, and the performances of Sissi. Above all, however, she looks at Rebecca Horn. “In her work,” she explains, “I very much appreciate the dualism of creating a cocoon for distancing others, while also welcoming them in particular cases. Thus there is distancing, but also welcome. In her fan-object we see this dualism.” The extension of the body, the prosthesis, the wearable object as a manifestation of the Self, have always been parts of Lanzavecchia’s work, in the form of fingerstalls like modern-day Daphnes, or a skirt that carries objects, like a wearable suitcase of memories to wear as a garment in the world.

DEPRIVATION The deprivation of freedom of movement creates new proxemics in shared interior spaces as well. Paradoxically, tight space is also at the root of therapies for patients with psychological pathologies. In the work of Lucy McRae this aspect is central and leads to very interesting considerations. In animal proxemics, for example, there is the need to respect the so-called ‘critical distance,’ and aggressive behavior can happen when there is no marking of the limit (Lorenz). Hence bars and separators are physical limits that project mental limits, and the language of restriction can produce a calming effect. “We are domesticating the dimension of the hospital,” Lanzavecchia comments. “I have always been against this type of assimilation between the medical world and everyday life. But I realize that now we need this imaginary, which makes us feel safer: in the crisis, I trust in science before beauty. Afterwards, there will be a normalization, a need to absorb all this in the complexity of the everyday world.”

NEW RITUALS New greetings, tutorials that teach us how and how long to wash our hands, antiseptic gel at entrances as a sign of welcome. Will all this last, and in what form? “There will be a new etiquette that has to be set up, because our behavioral codes are always related to the context. We are culturally social animals, and we will return as soon as possible to physical contact, while in Asia people will still bow to each other and swap business cards. The true question is: how much are we willing to limit ourselves for others, to create this shared choreography? I believe that what will remain with us longest is the fear of surfaces. In psychological terms, physical contact will be restored as soon as possible, while the fear of contact with surfaces, with inanimate material elements, will persist. Therefore we will have to reconsider the way we open doors, the way we use an ATM, or how we take goods off the shelves at the supermarket. All this can also become an opportunity to learn new relational modes.”

CAPTIONS: pag. 52 Melvin Sokolsky, “Bubble Seine,” *Harper’s Bazaar*, 1963 (photo Melvin Sokolsky, courtesy Staley-Wise Gallery, New York). *The transparent bubble becomes an icon of visual communication in the 1960s. An image that is once again very timely. Francesca Lanzavecchia, “Lungo come Viaggio” for “Design Destinations,” MAXXI, 2014. Ph: Davide Farabegoli. A skirt like a suitcase: the garment becomes a mobile home that accompanies the body with objects of affection, and defines the space of movement and proxemics. pag. 53 Ugo La Pietra, “Immersione Caschi sonori,” audiovisual environment at the Milan Triennale (with P. Rizzatto), 1968 (courtesy Archivio Ugo La Pietra, Milan). Among the first to experience with sonic isolation as a new form of social coexistence, in the 1960s La Pietra conducted a series of research projects on the theme of immersion with different modes of experience. Hans Hollein, “Mobile Office,” 1969 (copyright: Private Archive Hollein, courtesy Generali Foundation Collection, permanent loan to the Museum der Moderne Salzburg). Hollein imagines a mobile, adaptable office contained in an inflatable structure. pag. 54 Above, Lucy McRae, “Compression Carpet,” 2020 (courtesy Scottie Cameron). Below, Lucy McRae, “Compression Cradle,” Milan Triennale, 2019 (courtesy Daria Scagliola). The artist investigates the compression of space through devices that generate a state of total immersion, in which the body is put back into contact with itself. pag. 55 Lucy Orta and Jorge Orta, “Nexus Architecture x 50 Intervention Köln,” 2001 (photo Peter Guenzel, courtesy Lucy + Jorge Orta). In this performance bodies are treated by the Ortas as a series of interdependent sculptures, organized in a community structure that explores the power of solidarity through the symbolism of ties.*

P56. FROM SMART TO SAFE CITIES

article Valentina Croci

HEALTH, SAFETY AND DISTANCING ARE THE GUIDING TERMS OF THE DESIGN OF A **REFUNCTIONALIZED CITY**, WHERE THE VIRTUAL WILL PLAY A FUNDAMENTAL ROLE IN THE DESIGN

OF **NEW RELATIONAL RULES**, THE MANAGEMENT OF TIME-SHARED SPACES OR OF INFORMATION ON COMMUNITY HEALTH. THE VIEWS OF **PHILIPP RODE** AND **CARLO RATTI** ON TECHNOLOGIES AND PUBLIC SPACE

The meaning of public space and relations among individuals have been disrupted by the epidemic. Life in Phase 2, amidst the need to restart and the need for social distancing, opens a new period of design to respond not only to demands for safety to stop the spread of Covid-19, but also – more in general – for already existing political agendas, correlated to a great extent with the health crisis: public wellbeing, climate change, transformation of global economic models. The virus has not altered the priorities, but it has accelerated the need for intervention. The plagues of the 17th century, which led to the closure of open sewers and indicated the need for larger, ventilated public spaces; or tuberculosis in the 1920s, which sped up modernization in the design of more rational, clean buildings. These are just some examples of what epidemics can do to induce permanent changes in public space. Regarding the relationship between epidemics and urban planning, Sara Jensen Carr, a researcher at the School of Architecture of Northeastern University in Boston, is about to publish the book *The Topography of Wellness: How health and disease formed the American urban landscape, 1840-present*. It is too soon to say what will be the effects of Covid-19, but the health emergency has definitely raised awareness of the role of the digital and its mechanisms of relation with physical life, shifting the question of the smart city to that of the safe city. Priorities like the protection of people in the workplace, fixed-quota numbers and smart working, or the relationship between flows of people and individual vehicle traffic, point the way to a refunctionalized city that avoids the concentration in a few urban areas of activities like education, commerce, healthcare and territorial welfare, instead encouraging their distribution in the various neighborhoods. It is the model of the so-called ‘15-minute city’ promoted by Anne Hidalgo, mayor of Paris, inspiring other cities that are focusing on sustainable, short-range mobility – Milan, Barcelona and London, for example. “If services and professions of primary importance are redistributed in a more efficient way,” says Philipp Rode, associate professor and executive director of the program Emergency Government for Cities at the London School of Economics (LSE), “it is possible to recalibrate the dualism between center and outskirts. This also improves the general conditions of the neighborhoods most at risk: during the lockdown in London assistance services were provided for the homeless or the poorest people, pointing the way to a safer, more inclusive city. But what is needed is the combined action of public policies on urban transports and workplaces, just to mention two areas. Greater decentralization of labor and incentives for smart working – in these months we have implemented a surprising exercise of reorganization of remote work, on which we can now capitalize – can reduce commuting and suggest more flexible hours, avoiding rush hours and indicating new ‘smart’ environments as shared spaces, accessed on the basis of time sharing. This would have an effect on the public transport system, whose use has to be encouraged, but only if there are reliable safety measures – from devices of individual protection to apps to prevent crowding, temperature detectors, automatic sanitizing systems. The redistribution of short-range services and a system of pedestrian walkways, bicycle paths and electric collective transport with assisted driving can offer an alternative to the massive, unsustainable return of the automobile.” Technology seems to play a key role in safety and the use of shared spaces. “Its contribution,” Rode continues, “in the management of public spaces could help to resolve things. For example, in a situation of social distancing, people could reserve time slots, rethinking the space on the basis of time of use. New hypotheses are needed, which can correspond to design solutions that combine physical and virtual presences, in public venues, for example. Towards a new idea of coexistence in a situation of safety.” The architecture firm Progetto CMR has been part of the design task force put together by DesignTech Hub, whose results are summed up in the recent white paper *DesignTech for Future*. Regarding public space, Progetto CMR, heading the work table on this topic, adds that design has to start over from analysis of functions and complementary services, focusing on an offering of differentiated experiences, which also includes the definition of ‘decompression zones’ between physical spaces and functions, where people can spend recreational time without the risk of crowding in a single location. “I believe that over the short term,” says Carlo Ratti, founder of Carlo Ratti Associati and director of the MIT Senseable City Lab in Boston, “we will still have to accept the compromise of reduced use of public space, at least until the creation of a vaccine. Nevertheless, as Aristotle said, ‘man is by nature a social animal.’ It is a characteristic that prompts us to live together in the city, an instinct that has survived calamities and pan-