

1

CAMPAGNUZZA: BETWEEN THE VILLAGE AND THE JUNGLE •

Vulnerabilities
and inclusive spaces
in temporary
and collective housing

Giuseppina Scavuzzo, Nicla Indrigo
Paola Limoncin, Alex Ferletti

Exhibition
of didactic works
from the Laboratory
of Architectural
and interior Design

2

index

- p. 3 **Campagnuzza: Between the Village and the Jungle •**
Authors' introduction
- p. 4 **Traces •**
Giuseppina Scavuzzo
- p. 6 **Game •**
Alex Ferletti
- p. 10 **Fragility •**
Paola Limoncin
- p. 12 **Detail •**
Nicla Indrigo
- p. 14 Exercises of *serio ludere*:
10 housing models
and 10 game boxes
interpreting the area
of Campagnuzza in Gorizia,
A.Y. 2024-2025
- p. 15 **Living Without Rooting •**
Silvia Cattiodoro



pamphlet series on teaching architecture.
Words, ideas, methods and projects;

directed by Thomas Bisiani and Adriano Venudo;

pamphlet 06/2025

Campagnuzza: Between the Village and the Jungle •

Vulnerabilities and inclusive spaces
in temporary and collective housing

on the exhibition of didactic works
on **Architectural design, Interior architecture, technologies for interior design**
of the Master's Degree Course
in Architecture of the University of Trieste

This *pamphlet* benefits from

the ideal intellectual patronage of
Hannah Arendt, Judith Butler
and Rosalind Krauss;

the material inspiration and spiritual appeal to
Peter Eisenman, Kenneth Frampton,
Friedrich Fröbel and the other great
creators of games and toys.

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The contents of the exhibition are
the outcomes of the teaching
from the Design Laboratory
of the Contemporary City
A.Y. 2024-2025

The exhibition presents 10 housing models and 10 game boxes that interpret, through an exercise of *serio ludere*, the project area of **Campagnuzza** in Gorizia. This area is located between the Villaggio dell'Esule — a settlement built in the post-war period to house Istrian-Dalmatian refugees — and the wooded area along the banks of the Isonzo River.

At certain times, migrants traveling along the

demolished. Within the same plot, there is now an apartment building managed by a **social cooperative**, providing emergency housing and pathways toward independent living for young adults with **disabilities**.

This small area — situated between the **Villaggio** and the **Jungle** — presents an exceptional concentration of diverse forms of habitation, both temporary and permanent. Some forms of dwelling were initially intended as transitory but later became stabilized. It has housed individuals commonly defined, for various reasons, as vulnerable inhabitants: exiles, migrants, people who, due to economic constraints, cannot access the housing market, and individuals with disabilities.

Students were invited to reflect on the conditions of **temporary living**, on the different models of dwelling that have emerged in this area over time, and to propose their own collective housing projects. Their designs aim to respond to contemporary needs at multiple scales, as explored within the course — ranging from architectural and urban-scale interventions to that of **interior design solutions** for individual housing units, extending to the development of architectural and technological details.

CAMPAGNUZZA: BETWEEN THE VILLAGE AND THE JUNGLE •

Balkan route have camped along the riverbank, despite being officially accommodated in various reception centers in the area. Many preferred to spend time outdoors here, freely cooking their traditional meals. For this reason, the area has been referred to as the "**Jungle of Gorizia**," drawing a parallel with the more well-known Jungle of Calais.

Campagnuzza also bears traces of six houses originally built by the military as emergency shelters for Istrian-Dalmatian exiles, which were later

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4
The sites on which the Architecture degree program at the University of Trieste operates are often located along the eastern Italian border, a frontier that has shifted over time. The mobility of borders frequently leads to the displacement of people, sometimes involving exoduses and conflicts. This displacement spatializes in more

TRACES •

or less temporary living places. A particularly emblematic case is the narrow plot of land in Campagnuzza, where, until five years ago, six houses stood. These were originally built by the military in the immediate postwar period as emergency housing for Istrian-Dalmatian refugees and remained inhabited until the 1990s. Today, only the foundations remain — a line of house

Traces • where the outlines of walls and the flooring of various rooms from different periods can still be discerned. These remnants, like a land art installation, stand between the Village of the exile and the Gorizia Jungle — where migrants are settling in informal camps today — bearing witness to the successive flows of exiles, refugees, and migrants who have passed through this area.

The remnants of the floorings exposed to the elements, are progressively disintegrating, gradually overtaken by vegetation. Despite this state of precariousness, these **Traces •** have become part of history: they reveal the stratification of lives in transit and, in a way, the inevitable fate of cities to return to the ground. Rethinking this area, as planned by the local administration, designing new places for hospitality is the focus of this didactic design experimentation. The architectural challenge lies in establishing a relationship between the project, the **Traces •** and history that produced them, while simultaneously opening it up to the future of those who are to be hosted here.

The meaning of “**Trace •**” that we have used is the one described by the art critic and theorist

Rosalind Krauss in the 1970s. The term “index” or “**Trace •**” in Krauss — unlike the symbol, which is tied to conventions, and the icon, which is linked by resemblance to the object it refers to — establishes its meaning based on a physical relationship with what it refers to and is connected to the issue of absence and presence.

Peter Eisenman, who applies this concept to architecture, gives an example from the novel Robinson Crusoe. Crusoe’s discovery of a footprint in the sand reveals to him the presence of another human on the island. The footprint is a depression in the sand produced by a foot; it is a void, the **Trace •** that a man has been on the island, and it records the time elapsed between the presence and absence of the person who left it.

The students were invited to adopt an indexical strategy in their project, embracing the **Trace •** of the old dwellings — now missing — as an index of a broader concept of hospitality and transient living. Working with **Traces •** in the project is an attempt to position oneself between what has passed and what is absent, missing — the hospitable dwelling — but can be expected.

The indexical treatment of the project area and its signs aim to produce an open work, suspended between memory and expectation, tending toward something that is not here and not now but is yet to come.

Giuseppina Scavuzzo
Architectural
and Urban Design



Michela Bussani, Gaia Turochetto



María Rubio, Arántxa Corpas González,
Berenice Formigoni, Margherita D'Arco
ABITARE LA TRACCIA.

Within the course “Laboratory of Architectural and Interior Design,” the module “Architectural Composition 3” is aimed at the design of fixed and transitional dwellings in the Campagnuzza area, located between the Villaggio dell’Esule and the Jungle of Gorizia. A fundamental part of the module was the development, by the stu-

GAME •

dents, of a **Game •** capable of analyzing and interpreting the project site.

The concept of the **Game •** was understood as *serio ludere*, an oxymoron that combines the dimension of seriousness — understood as commitment and rigor, “serious” meaning “having or showing commitment [...] opposite or distant from any joke or frivolity” — with that of play — from *ludere*, meaning “activity with recreational and educational goals.” The **Game •**, in fact, can take on various levels of meaning, ranging from an educational function to one more strictly related to entertainment/pleasure.

Moreover, **Game •**, considered in its social dimension, is the primitive form of learning also found in the animal kingdom. Animals, in fact, reproduce through play behaviors that are usually used in other contexts, such as predatory ones.

The activity carried out by the students culminated in the design and creation of a toy-**Game •** capable of providing an interpretation of the Campagnuzza site, attempting to tell the story of this place, rich in situations and history, making it easily interpretable to someone approaching it for the first time. The only instructions given were the internal dimensions of the box intended to contain it (34 x 56.5 x 10.5).

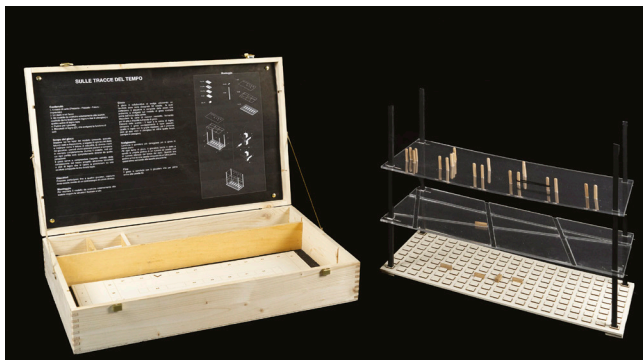
The results obtained were heterogeneous: some groups analyzed the types of living spaces present in the area and their related degrees of privacy, others focused on the urban fabric, while some used the **Game •** as a design tool, almost like recalling Froebel’s gifts.

This experience allowed for reflection on the **Game •** also as a design product. Its creation required the students to confront the objectives of the **Game •** (educational, interpretative, knowledge-based, etc.), up to the choice of **Game •** type (role-playing, fully informational, pure chance, statistical, etc.). Subsequently, the rules were developed, the model was created, and the appearance of the finished product was defined.

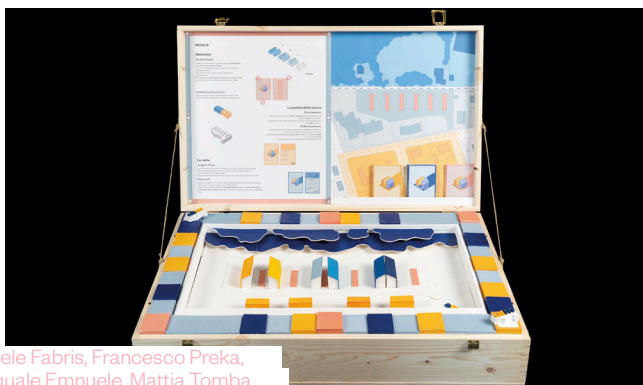
A key part of the project was the graphic design, particularly the communication of the **Game •** to users, which is the packaging.

Therefore, the goal of the work was not limited to the design and realization of the **Game •** itself but aimed to make the complexity of the historical and spatial framework that characterizes the project site understandable. This framework extends beyond the plot of land in Campagnuzza, also encompassing the Villaggio dell’Esule and the Jungle of Gorizia.

Alex Ferletti
Architectural
and Urban Design



Lucrezia Fonda, Nadia Mezzacasa, Gioele Holjar
SULLE TRACCE DEL TEMPO.



Daniele Fabris, Francesco Preka,
Pasquale Emnuale, Mattia Tomba
LA CASA SPEZZATA.



Michela Bussani, Gaia Turchetto
ABITIAMO.

8



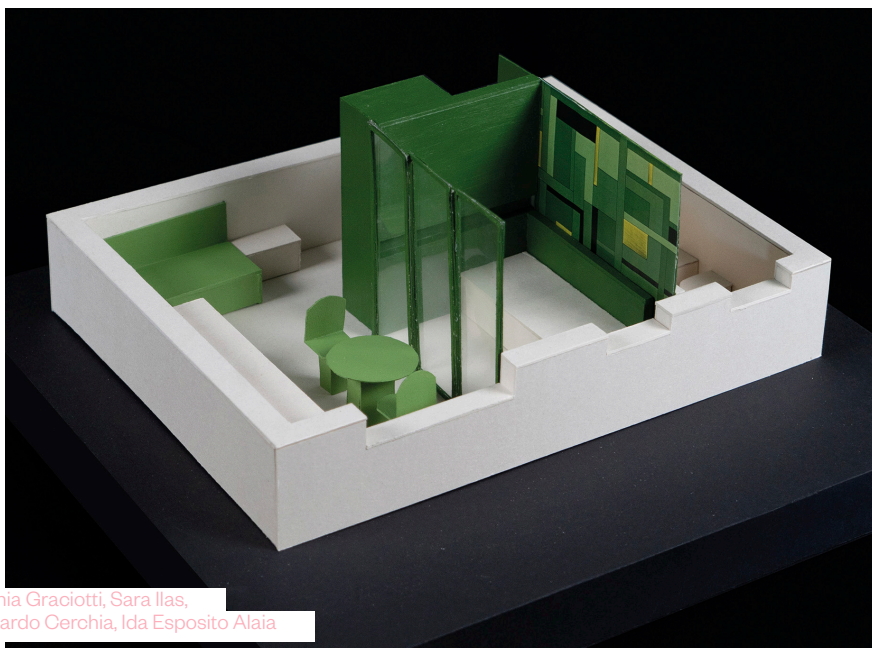
Valentina Cocito, Angiolina Zanzarelli, Andrea Testoni, Yaroslav Guido Bokorev
MONOMEMO.



Vittorio Sante Ometto, Ludovica Daria Cipollone, Marilena Vosca, Kouame Nicaise Amani
QUESTIONE DI FLUSSI.



Vanessa D'Alessandro, Elizabeta Jugovac,
Ema Milovan, Loreana Petrović



Sophia Graciotti, Sara Ilas,
Riccardo Cerchia, Ida Esposito Alaia

10

Human and architectural **Fragility•** represents a central theme in contemporary architectural design, particularly in contexts characterized by transient or unstable forms of dwelling. The Third-Year Laboratory of Architectural and Interior Design has focused its investigation on the area of Campagnuzza,

FRAGILITY•

situated between the Villaggio dell'Esule and the so-called Jungle of Gorizia. This site hosts an extraordinary variety of housing conditions, ranging from temporary settlements to structures that have gradually become permanent, accommodating individuals facing different forms of **Fragility•**, including exiles, migrants, economically disadvantaged individuals, and people with disabilities.

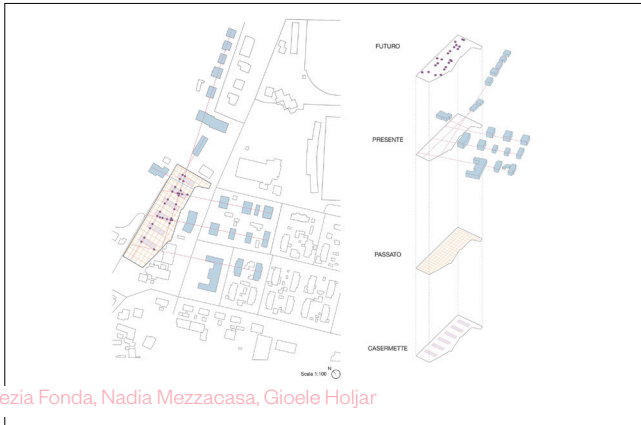
The concept of "**Fragility•**" is often associated with social, physical, or mental vulnerability. However, such categorization risks reducing individuals to their clinical or biographical conditions, overlooking their personal identity and complexity. A key aspect of the Laboratory's approach has been the focus on interior design, understood not only as the creation of physical spaces but also as an expression of the inhabitant's identity. The etymology of the term "interior" recalls the notion of interiority, highlighting the intrinsic relationship between lived space and personal dimension.

At the same time, architectural **Fragility•** concerns the built environment in a state of deterioration due to obsolescence, abandonment, or adverse climatic events. However, it can also manifest as the inability of spaces to adapt to the changing needs of their users. Through architectural regeneration interventions, students developed innovative solutions aimed not only at providing safe shelter but also at fostering inclusion and autonomy for vulnerable individuals. The project

centered on the rehabilitation and adaptive reuse of a building owned by the Municipality of Gorizia, currently serving as temporary accommodation for individuals lacking familiar and social support networks. The objective was the creation of a solidarity-based housing complex — an infrastructural, social, and environmental resource designed to respond to diverse housing needs within a complex and vulnerable community.

In Gorizia, the historical presence of migration flows — from Istrian-Dalmatian refugees after World War II to the more recent arrivals along the Balkan route — has underscored the necessity of designing flexible housing solutions. Furthermore, the collaboration between the University and the cooperative managing the site — already engaged in initiatives related to "Abitare Possibile" and housing solutions for **Fragile•** individuals — has reinforced the importance of adaptable residential models. Consequently, students have developed projects that critically engage with the temporality of dwelling, proposing transformable spaces capable of fostering different forms of belonging. Ultimately, the project demonstrates how critical conditions can reveal an unprecedented form of architectural anti-**Fragility•**, in which the precariousness of the built environment and human vulnerability intertwine to generate new perspectives on inhabitation. In this way, through their spatial experiences, fragile inhabitants offer a renewed lens on the quality of dwelling, contributing to a redefinition of inclusion and belonging within contemporary architectural discourse.

Paola Limoncin
Architectural
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Lucrezia Fonda, Nadia Mezzacasa, Gioele Holjar



Vittorio Sante Ometto, Ludovica Daria Cipollone, Marilena Vosca, Kouame Nicaise Amani



Giulia Fantino, Vittoria D'Angelo, Giorgio Caporal-**LEGAMI.**

10

The **Detail** is not an accessory decoration but where the project takes shape and manifests itself in its most authentic essence. Every connection between materials, joint and junction must be meticulously studied to confer a deeper meaning to the work and create a unique formal harmony.

Students engaged in a design process that

DETAIL •

spans multiple scales, beginning with the contextualization of the intervention in the Campagnuzza area within the urban background. This analysis considered all its social, historical, formal and landscape implications before delving into the deeper scale, where the architectural principles used to organize spaces naturally extend into constructive **Detail**.

The proposed project, particularly the redevelopment of an existing building into a collective living facility, provided an opportunity for students to reflect on the balance between past and future, memory and innovation. This design exercise transcends different times and technologies, transforming space through a language shaped by materials, forms and functional solutions. In this dialogue between history and contemporaneity, the **Detail** is not merely an ornament but the most concrete expression of design quality, where technique and aesthetics, functionality and symbolism, harmoniously converge.

In contemporary practice, architectural design has undergone a metamorphic process. Today, architecture operates within a more complex production system than in the past, where hand-crafted elements, made *in situ*, coexist with industrially produced systems and components. The latter, on the one hand, ensure high-performance technical solutions, while on the other, allow for a level of **Detail** complexity that would be difficult to achieve through on-site construction alone.

Selecting the appropriate material and shaping it through technologies that enhance its char-

acteristics enables a project to be embedded within an evolutionary continuum, establishing a link between past, present and future. It is through **Detail** that the history of a material is crystallized, making it an integral part of the architectural narrative.

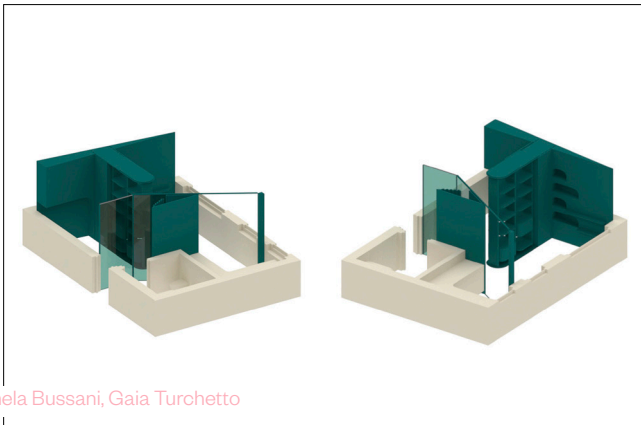
Students were invited to engage with temporary housing models and propose solutions that enhance design **Detail** at both the architectural and interior scales. The adopted approach follows the principles of universal design, developing accessible solutions that do not require adaptations or specialized planning.

History teaches us that **Detail** is the key to understanding and innovating the art of inhabitation. The future of interior design hinges on the ability to merge memory with innovation, craftsmanship with technology, traditional materials with digital solutions. **Detail** is not merely the final touch but a starting point for comprehending design history and exploring new technological possibilities, because only those who master **Detail** can design space with awareness and vision.

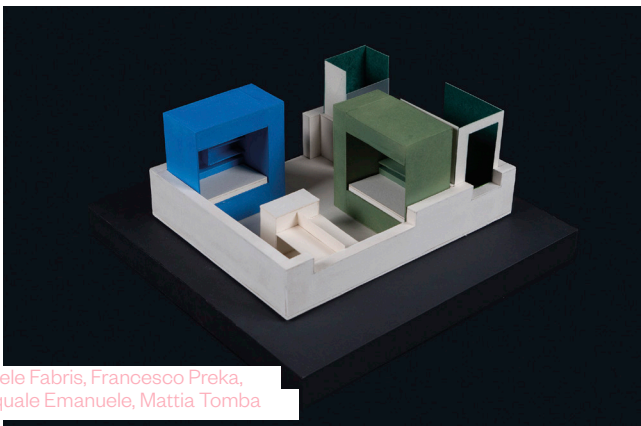
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Daniele Fabris, Francesco Preka,
Pasquale Emanuele, Mattia Tomba

14

**Exercises of *serio ludere*:
10 housing models
and 10 game boxes
interpreting the area
of Campagnuzza
in Gorizia,
A.Y. 2024-2025**

Vittorio Sante Ometto,
Ludovica Daria Cipollone,
Marilena Vosca,
Kouame Nicaise Amani

QUESTIONE DI FLUSSI

Ariadna Acha,
Jimena Castellanos Gomis,
Gabriel Sterle,
Matteo Mogfiazza

LA ROUTA DI CAMPAGNUZZA

Lucrezia Fonda,
Nadia Mezzacasa,
Gioele Holjar

SULLE TRACCE DEL TEMPO

Vanessa D'Alessandro,
Elizabeta Jugovac,
Ema Milovan,
Loreana Petrović

HISTORY

Daniele Fabris,
Francesco Preka,
Pasquale Emanuele,
Mattia Tomba

LA CASA SPEZZATA

Giulia Fantino,
Vittoria D'Angelo,
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LEGÀMI

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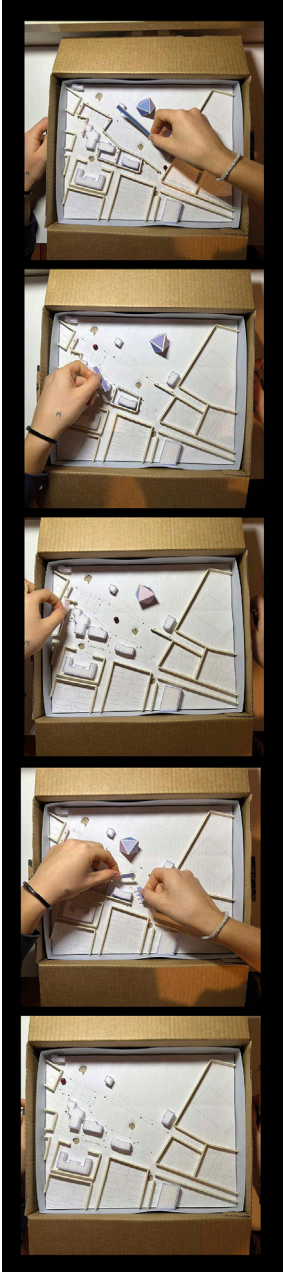
PERCORSI

Michela Bussani,
Gaia Turchetto

ABITIAMO

María Rubio,
Arántxa Corpas González,
Berenice Formigoni,
Margherita D'Arco

ABITARE LA TRACCIA


LIVING WITHOUT ROOTING •
ex post

Presence and absence in the society of the 3rd Millennium have different characteristics when referred to Time or Space. Mass culture, which flattens everything, even the most serious events such as famines and migrations, generates places that affirm their existence through presence rather than absence. The constant movement to which we are subjected determines a concept of presence no longer tied to the present time (*hic et nunc*), but to the past and the future, making discussions on rootedness anachronistic. Composing domestic spaces is a complicated exercise, so the theme proposed by *Pamphilet 06* takes on an even greater seriousness because it seeks to reflect on a place of absence: of homeland, of rootedness, of architecture. New social rules determine new ways of conceiving domestic and proximity space. The method of *Serio Ludere*, carried into our time by O. Calabrese, becomes not only the key to avoid falling into hyper-specialized mechanistic thinking, but above all to remind us that the design process always starts from empathy for someone.

Silvia Cattiodoro
University of Palermo

16

CAMPAGNUZZA: BETWEEN THE VILLAGE AND THE JUNGLE •

Vulnerabilities and inclusive spaces
in temporary and collective housing.

Exhibition of works

from 25th of February, 2025
to 14th of March, 2025
Library Hall of the Gorizia
University Branch,
18 Alviano Street, Gorizia.

Laboratory of Architectural and Interior Design A.Y. 2024-2025

Coordination, overall curatorship
of the exhibition and scientific
responsibility:

Giuseppina Scavuzzo
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Nicla Indrigo
Architectural Technology and Design

Paola Limoncin
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pamphlet 06

