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Image: Michaelmore, Roeger & Russell, *Chester House*, Belair 1966, State Library of South Australia BRG 346/28/6/2.

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A Transformation of Leisure in the Architectural Imaginary: Could the Tiny House Movement Learn from Megastructuralism?

Berna Göl
Yeditepe University

Keywords

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Abstract

Architecture culture inevitably revolves around the idea of leisure including its many connotations, such as recreation, reproduction, education, entertainment etc. As a concept, it not only corresponds to many spheres of everyday life, but also designates how time is being or should be spent via functions associated with architecture (such as leisure parks), through challenging architectural imagination (experimentation with pavilions or museums) as well as discourse built around particular examples of architecture.

In the post-war world, leisure society was a prominent expression and had direct effects on architectural production through cultural centers, educational facilities and a vast range of public spaces that were meant to serve all individuals of society. On the other hand, leisure, arguably, is now being replaced by other ideas such as well-being or happiness. It is possible to observe a shift from a societal imaginary onto an individual one.

This paper takes this shift in ideas around leisure and traces its possible extensions in the architectural culture via two trends in architecture: Megastructuralism and the tiny house movement. While the megastructralists of the 1960s imagined self-sufficient cities and communities, the tiny house movement of the past decade has been looking for self-sufficiency through singular houses/households. Departing from major texts such as Fumihiko Maki's *Collective Form* (1964) or Reynar Banham's *Megastructures* (1976) to old and new critical articles on the tiny house movement, this paper investigates references to leisure and ideas around it. It explores the tiny house movement and the megastructuralism; mapping their parallels in responding to crises of their era, their ways of experimenting and challenging architecture's limits and finally aims to address what the two movements may display about one another as an attempt to enhance present architectural theory.

Figures 1: A scene from the movie Nomadland. Fern and in front of the parked vans.

63. P. Overy, *Light, Air and Openness*, (London: Thames and Hudson, 2007), 9.

The Oscar winning movie Nomadland (2020, by Chloé Zhao, Fig. 1) tells the story, or rather accompanies the journey, of sixty-year-old van-dweller Fern, who lost her house due to the shutting down of a company village, now on the road across Northern American landscapes, working in temporary jobs to survive. As the fictional character Fern travels, the viewer is introduced to many people cast as themselves, and hears their stories of why they ended up being on the road. Some describe their economic desperation, some talk about a yearning for traveling, while a majority implies how the healthcare system or the social security mechanisms have failed them beyond their understanding. While the nature of work is changing, so are the conditions of a steady job and retirement plans, along with the modes of leisure and its connotations, all of which an individual's life is built on.

The movie displays an answer to a crisis. It depicts the story of a kind of dwelling and working which stems from social and financial desperation that many across the globe can relate to. One of the reasons behind why Fern's journey resonates in other cultures is the fact that the forms of leisure have been transforming, while the work-leisure separation has been diminishing. Fern's story is not solely a story of the loss of a house, a loved one or of financial desperation; it is also the story of a new way of life based on a new arrangement of leisure-work relationship. Work options are temporary, possibly mobile, not secured, unpredictable, nor are they equally accessible by everyone. The structures to hold these activities, thereby, also transform and adapt, taking their place in the architecture culture. The tiny house movement of today's world and Megastructuralism of the 20th century-architectural world can be seen as such attempts, shaping and shaped by leisure.

Leisure is an ambiguous concept. It encapsulates ideas such as entertainment, amusement, play, and vacation as much as education, reproduction, recreation, healthy living or simply well-being. It is a matter of the everyday with an extensive political implication.[1] Leisure is traditionally defined as the contrast of work, but extends beyond it with a cultural connotation of its own, representing and represented by existing relations.[2] Furthermore, it may produce and reproduce present asymmetries in the world.[3] Despite the ambiguity around the word leisure, I claim that taking leisure and ideas around it at the center can help explore architecture culture – in this case the tiny house movement and Megastructuralism – from a unique perspective. In this context, leisure is something beyond the idea of freedom and responsibilities;

1. Henri Lefebvre, *Critique of Everyday Life Vol.1*, Translated by J. Moore, London-New York: Verso Books, 1991.

2. B. Hunnicutt. "The History of Western Leisure, inside A Handbook of Leisure Studies." In *A Handbook of Leisure Studies*, edited by C. Rojek, S.M. Shaw, A.J. Veal, Newyork: Palgrave Macmillan, 2006. Chris Rojek, *The labour of leisure: The culture of free time*. London: SAGE publications, 2010. Veal, A. J. "The Elusive Leisure Society, School of Leisure" Sport and Tourism Working Paper 9, Sydney: University of Technology, available at: http://datasearch.uts.edu. au/business/publications/lst/index. cfm and at www.leisuresource.net, 2009.

3. Henri Lefebvre, *Critique of Everyday Life Vol.1*.

it refers to activities, a division of time as much as particular spaces associated with the concept. Leisure serves architecture in the profession's responding to crises, it can trigger architectural experimentation, and designate words and meanings delivered about the two architectural trends. The change in reception of leisure – especially throughout the 20th century – may as well imply a change in architecture and its imaginary.

The Changing Leisure, Changing Architectural Imaginary

The postwar period circa 1950s and the 1960s witnessed a time in which the theory of leisure society was prominent. This theory would foresee a future without mandatory work for citizens based on technological advances of the era. With the welfare state policies of the period, many geographies experienced the discourse around leisure facilities that could ideally be accessible by every member of that society. The recent decades, on the other hand, have witnessed the elimination of the word from the political conversation as much as from the everyday. The word, it is possible to claim, has been replaced by words such as happiness and well-being, focusing on the individuals rather than a societal condition.[4] Some scholars even argue that well-being is a more efficient concept to study people's "quality of life" rather than the mid-20th century understanding of the term leisure.[5] May this shift in the social imaginary, from a societal one to an individual one, have any parallels with a shift within the architectural imaginary?

This paper uses the expression architectural imaginary for a particular purpose. Unlike in architectural imagination, here the emphasis is to include the idea of social, as in social imaginary, which can be described as "patterned convocations of the lived social whole," in which meanings, ideas and sensibilities, or maybe even tendencies are deemed self-evident.[6] The idea of crisis cannot be thought about without a social imaginary, a dominant set of views of the world that appear as absolute to people.[7] Has architectural imaginary, in terms of attempts to solve a crisis of the modern world, went from Megastructuralism to singular tiny houses, from a holistic scope on to an individualistic one? The way these two trends try to answer crises and the way their contrasting design approaches are responding to these crises as well as an attempt to propose what to make out of such contrast are what follows in this paper. Can the tiny house movement learn from Megastructuralists of the past century, can the tiny house movement teach architectural theory new ways of viewing Megastructuralism?

Two Trends: The Tiny House Movement and Megastructuralism

The tiny house movement is one of the many ways in which architectural imaginary tries to find a solution to modern day crises ranging from financial inadequacies to taking action to reduce carbon footprint; from a quest to escape the big city to an attempt to live off the grid. Just as Nomadland's Fern switches to a van life as a solution to her problems, seemingly many people are looking for ways to survive or nurture their everyday, where it gets difficult to tell if the change is obligatory or voluntary. Even though the tiny house movement has its

4. William Davies, *The happiness industry: How the government and big business sold us well-being*. New York: Verso Books, 2015.

5. Robert Snape, John Haworth, Sandie McHugh, and Jerome Carson. "Leisure in a post-work society." *World Leisure Journal* 59, no. 3 (2017): 184-194. doi.org/10.1080/16078055.2017.1345483

6. Manfred B.Steger and Paul James. "Levels of subjective globalization: Ideologies, imaginaries, ontologies." *Perspectives on Global Development and Technology* 12, no. 1-2 (2013): 31. doi:10.1163/15691497-12341240.

7. The word imaginary, in this context, separates from the word ideology. Imaginaries appear as common sense, they are the accepted and embedded forms of ideologies (Steager and James, 2013).

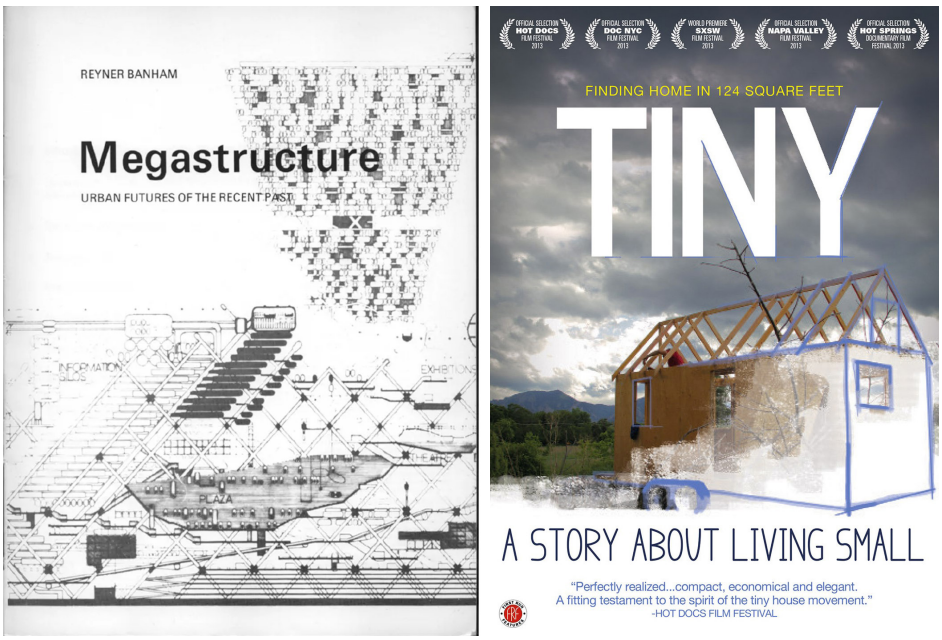
roots as far back as in the 19th century with the famous book Walden by Henry David Thoreau, it appears to have escalated with the 2009 global financial crisis. However, literature on the tiny house movement is rather scarce. They are either limited to "how to's" and "practical tips" for building, including physical and material descriptions; or they are, with a partly critical tone, written by people outside architecture. That is to say, written material on the tiny house movement is mainly lacking theorization from within the field of architecture[8] (Ford and Gomez-Lanier, 2017).

As the tiny house movement proposes a new way of living as a solution to a diverse range of problems of the modern day, it bases its premise on a fundamental shift in the way people live. Considering the limited literature on the subject, this paper will compare this radical premise with the Megastructuralism of the post-war era, a movement, an *ism*, an attempt to propose another radically different architecture for an ever changing world and its problems. The two movements or trends, as a part of architectural imaginary may appear as categorically different and incomparable at first glance. While Megastructuralism was about imagining entire cities with gigantic scale, the tiny house movement concentrates on single households with a search of a minimum in size and scale, as well as the way of living. Yet, this contrast between the scopes of their respective imaginations will help view the other from a clearer perspective. A systematic approach to compare and contrast both trends will help articulate literature, especially on the tiny house movement with an architectural theoretical view, as well as on megastructures rethinking the premises of the day in terms of what they correspond to decades later.

Two Trends Responding to Crises (Crisis in the World, Crisis within the Field)

The two trends in architecture, the Megastructuralism and the tiny house movement represent two particular architectural imaginaries (Fig 2). They are architectural imaginaries as they respond to crises of their time, but their way of answering is different from one another. The focus on leisure displays two trends' ideas about self-sufficiency, nature and their conception of work.

8. Jasmine Ford, and Lilia Gomez-Lanier. "Are tiny homes here to stay? A review of literature on the tiny house movement." *Family and Consumer Sciences Research Journal* 45, no. 4 (Baltimore: American Association of Family and Consumer Sciences 2017): 394-405. doi.org/10.1111/fcsr.12205



Figures 2: Reyner Banham's book Megastructure: Urban Future of the Recent Past and a poster documentary on Tiny Houses from 2014.

The tiny house movement advocates that "homeowners can reduce the environmental impact and increase affordability by reducing their spatial footprint," mainly through "minimizing, de-cluttering and downsizing."[9] It responds to two crises simultaneously: the environmental crisis via reducing carbon footprint and the economic crisis through minimizing living / building costs. These two crises combine and appear as a counter-cultural response that intends to step away from conspicuous consumerism.[10] The motives behind the movement are about a change in lifestyle with the premise to be self-sufficient.[11] In many cases, tiny houses, despite their mobility, are meant to be located in relatively remote places; staying away from the city, making the premise of self-sufficiency an absolute necessity.

While the idea of self-sufficiency within the tiny house movement often focuses on singular households, the Megastructuralism of the post-war era covered entire towns, if not complete cities. Megastructuralism was a radical phase within the architectural world in which as Todd Gannon puts it, such a structure would be "a massive usually extensible building or building complex that comprises a permanent structural frame supporting demountable programmatic units," which was meant to serve as a "counterproposal to orthodox modern architecture".[13] Many of these Megastructuralist projects were "dominant progressive concepts of architecture and urbanism" that recognized crises around intricate issues that Reyner Banham lists as "pollution, crime, congestion, dysfunctions of municipal services and the rest of the litany of Nekropolis."[14] Of course, Megastructuralist projects do vary in context, approach and scope, often according to the geography. This was the mid-20th Century following the Second World War, which made the existing circumstances of different geographies and countries even more distinct. The Japanese Metabolist projects proposed entire cities on the sea due to scarcity of land (Fig. 3), while within Italy megastructures were to create a cultural leap to solve existing urban problems.

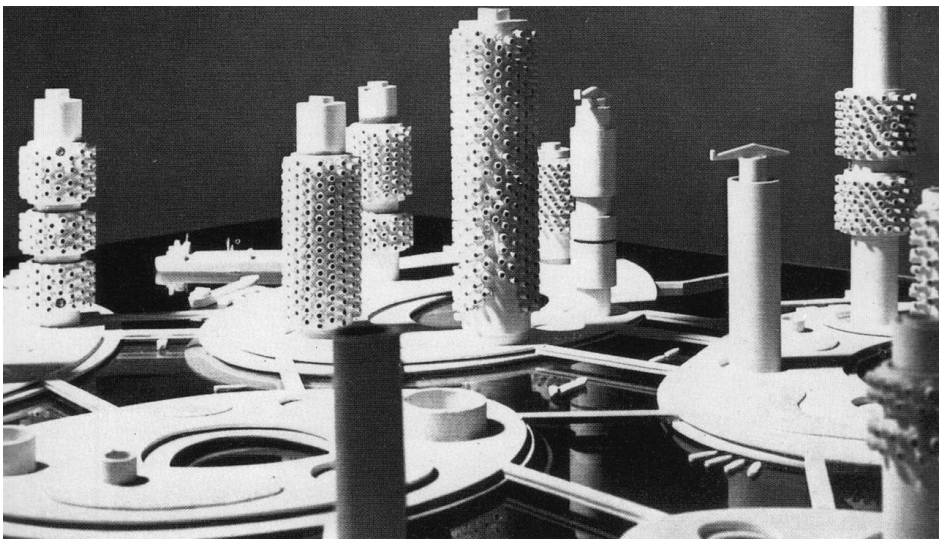
9. Ford, Jasmine, and Lilia Gomez-Lanier. "Are tiny homes here to stay? A review of literature on the tiny house movement." 394.

10. Heather Shearer and Paul Burton. "Towards a typology of tiny houses." *Housing, Theory and Society* 36, no. 3 (2019): 298-318. doi.org/10.1080/14036096.2018.1487879.

11. Hesselberth, Pepita. The Grid as Structuring Paradox: A Case of Tiny Living. *Soapbox*, 1(2), 119-138.

13. Todd Gannon. "Introduction" In Reyner Banham, *Megastructure: urban futures of the recent past.* Newyork: Monacelli Press, 2020, 4.

14. Reyner Banham, *Megastructure: urban futures of the recent past.* London: Thames and Hudson, 1976, 11.



Figures 3: An example to Megastructures: The Marine City projects by Kiyonori Kikutake designed between 1958 and 1963, Japan.

Both trends, the tiny house movement and Megastructuralism intend to form a new relationship with nature. While tiny houses aspire to reduce the carbon footprint and often settle in remote areas outside cities, the Megastructuralist projects, in many cases try not to engage with the ground level, but to form cities on upper levels, trying to interfere with nature as little as possible. In the tiny house movement, nature is something to be associated with global warming, something that that calls for sustainable design and living, but still is framed by tiny house' windows; whereas often in Megastructuralist projects, nature is something to stay away from, as to protect it as it is.[15] These two conceptions of nature reflect in the trends' relationship to ideas around leisure. While in tiny houses the work-leisure separation is partly eliminated (with some wanting to live off the grid and others extending their quality time with less housework), the radical megastructuralist projects treat leisure as particular spaces that are associated with distinct functions. The planning of huge structures in Megastructuralist projects is shaped according to the architects' imagination of leisure and leisurely functions.

15. There are exceptions to this assertion. Paolo Soleri's project Arcosanti, for instance, is a striking example that practices sustainable design, however, some commentators do not associate this project with Megastructuralism especially due to its choice of materials that are nothing but high-tech.

The antecedents of Megastructuralist projects are structures often related with leisure facilities. The centuries old bridges from Florence, Stuttgart and London which could accommodate commercial facilities along with housing and other functions, as well as seaside architecture, as Banham points out Santa Monica Pier in Los Angeles that dates back to 1922 are examples to these huge structures. On the other hand, according to the mostly referenced academic article on tiny houses, The World is My Backyard by April Anson, an antecedent of the tiny house movement is Thoreau's Walden, which is one of many examples of attempts to live with less, either by choice or by present circumstances, radically playing with the idea of leisure with the elimination of a paid job, what is typically associated with work.[16]

16. Anson, April. ""The world is my backyard": Romanticization, thoreauvian rhetoric, and constructive confrontation in the tiny house movement." *In From sustainable to resilient cities: Global concerns and urban efforts.* London: Emerald Group Publishing Limited, 2014, 307. doi.org/10.1108/S1047-004220140000014013.

One of the rare academic studies within the field of architecture and urbanism based on tiny houses is the article by Heather Shearer and Paul Burton titled Towards a Typology of Tiny Houses, asks the question whether it is an individualistic or a community movement.[17] With many

17. Heather Shearer and Paul Burton. "Towards a typology of tiny houses."

examples of the trend being not documented and staying off the grid, this question remains at the heart of this paper. While the idea of leisure has been replaced by words like well-being and happiness within socio-political spheres, the community or societal connotations of the movement remain critical. Megastructuralism on the other hand, tried to come up with every attribute that would make up a complete city, while imagining a radically different design for a different world, which of course, would mean forming of a new leisure-work relationship for all inhabitants. That is to say, imagining a new kind of leisure served as an inspiration for experimenting with design and this experimentation was ideally meant to include everyone.

Leisure as Experimentation: Two Trends Challenging Architecture's Limits

Leisure can serve as an inspiration for architecture to challenge its limits. In the case of Megastructuralism and the tiny house movement, this inspiration corresponds to ideas around flexibility and mobility in design, as well as changing the present ways of dwelling and living, through finding ways around building codes and regulations.

Megastructuralism is an architectural movement that originated from many ideas around leisure. Along with the advances in technology which were meant to designate architecture's future, the everyday would heavily depend on robots and machines which would allow people to have more time for leisure. Early Megastructuralist projects like Jona Friedman's Urbanisme Spatiale would take the idea of play and amusement at the center, translating Johan Huizinga's *Homo Luden's*[18] into a project, blending it with ideas such as democratization of the city, in which citizens could choose their habitation through a computer.[19] Thereby, design had to be flexible, mobile and adaptable. Other architects like the Archigram Group advocated similar ideas, yet experimenting with their projects' representation, using collages and adapting a pop culture style as another medium to be introduced to architecture.[20]

The changing work-leisure relationship within the mid-20th century mainly inspired other Megastructralist projects such as The Fun Palace project designed by Cedric Price and Joan Littlewood (a theater artist). Within the architectural imaginary of the era, Price and Littlewood wanted to come up with a huge structure that would follow and document how people would use a space and thereby change in design on the course of the day. The culture center, the Fun Palace, was an ever-changing complex machine and was meant to be accessible by everyone; in terms of education and culture as well as the interactive relationship that the changing structure offered to people.[21]

Reyner Banham, in his famous book *Megastructures of the Recent Past* dedicates an entire chapter to Megasturctures and leisure. Titled Fun and Flexibility, the chapter discusses how the Megastructuralist approach started to lose its radical stance, aligning with consumer culture, which the movement itself opposed to earlier.[22] Towards the end of the chapter, Banham focuses on the architects' work on singular capsules as projects that could also exist autonomously without the

18. Huizinga takes the idea of play at the center and studies various aspects of culture in relation to this idea. It is known to have influenced many artists and designers blending with advances in technology and consumerism of the pop culture. However, many radical artists and thinkers used the book as a prominent inspiration, Constant Niewenhuis being one of them.

19. Jona Friedman's website. Accessed 2021. http://www.yonafriedman.nl.

20. Reyner Banham, *Megastructure: urban futures of the recent past*.

21. Rumpfhuber, Andreas. *Architektur immaterieller Arbeit.* Turia und Kant, 2013. Mathews, Stanley.

22. Reyner Banham, *Megastructure: urban futures of the recent past.*

supporting structure of the megastructures. Were these units proto-tiny houses?

Tiny house movement, as a trend stepping away from dominant modes of architectural production, can be regarded as a much different experimentation than that of the Megatructuralists'. The experimentation occurs in the sphere of ambiguous regulations across the globe. Many tiny house examples try to find property ownership, not conforming to normative housing market.[23] Moreover, in most countries they remain without a legal status.[24] The experimentation within the tiny house experience, thereby, is not about a particular design form, but about escaping regulations and building codes, allowing its habitants living partly off the grid outside the known market relations.[25]

It should be noted that mobility and environmental sustainability is a major focus in tiny house projects. The small size of the houses is another point resembling that of the Megastructuralist projects' dwelling units. Both trends rely on flexibility, mobility and change (or adaptation). The parallel is apparent. The tiny house examples are dominantly autonomous without a preplanned support structure. Within many tiny house projects, the architectural imaginary relies on singular households without much say about common spaces and other facilities that may potentially serve these partly mobile structures in terms of a way to come together and to form a community living.

22. Reyner Banham, *Megastructure: urban futures of the recent past.*

23. Vicki Maree Weetman. "Resistance is fertile: exploring tiny house practices in Australia." *Australian Planner* 55, no. 3-4 (2018): 232-240. doi.org/10.1080/07293682.2019.1636837.

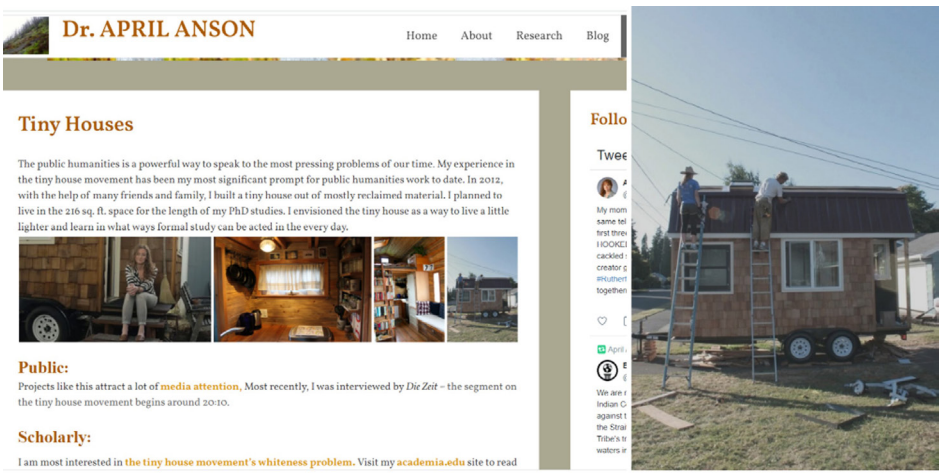
24. Heather Shearer and Paul Burton. "Towards a typology of tiny houses.

25. Vicki Maree Weetman. "Resistance is fertile: exploring tiny house practices in Australia.

Words and Meaning of the Two Trends

Over a century ago, Thornstein Veblen coined the term *Leisure Class* based on how people's access to leisure depends on social status, deepening existing asymmetries within a society.[26] Even though the tiny house movement appears as a counter-culture against such consumption as mentioned above, its representation of and through leisure, leisurely goods, activities and spaces appear controversial.

26. Thorstein Veblen, *The theory of the leisure class.* Boston: Houghton Mifflin, 1973.



Figures 4: On the left, a still image from Anson's blog on the tiny house experience and on the right an image showing the construction process.

The criticism directed at the tiny house movement is mainly about the inconsistency between how this way of life is represented in the media and what happens in reality. April Anson, as a tiny house builder / dweller

herself, asserts that with the dominant market relations, tiny houses are to become just another commodity, and the promise of the movement that includes "to live deliberately" becomes an option for people who can afford such escape, with an impulse to flee to the woods, running away from the troubles of modern life."[27] (Fig. 4) According to Anson, this is a romantic reduction of Thoreau's ideas; a different way of owning such movement could have been about paying attention to histories of living less, and most importantly, considering Thoreau's political critique directed at accumulation practices of his time. Later, in another text, Anson proposes to view the tiny house movement along with a criticism of settler colonial thinking prevalent across the globe and calls for a recognition of transformative social relations with the Degrowth movement that has a very particular political agenda.[28] The criticism of the movement as well as the potential way out of these disparities is about enhancing the social imaginary that both Degrowth and anti-colonial thinking aspire from. But how can architecture respond to this quest of a social imaginary and make it a part of the architectural imaginary?

27. April Anson, ""The world is my backyard": Romanticization, Thoreauvian rhetoric, and constructive confrontation in the tiny house movement." In *From sustainable to resilient cities: Global concerns and urban efforts*. London: Emerald Group Publishing Limited, 2014, 307. doi.org/10.1108/S1047-004220140000014013.

28. April Anson, "Framing degrowth: The radical potential of tiny house mobility," in *Housing for Degrowth*, edited by Anitra Nelson, and François Schneider, London: Routledge, 2018, 68-79. doi.org/10.1108/S1047-004220140000014013.

According to Reyner Banham the Megastructuralist movement was abandoned by the Left as they had realized that the permissive freedoms that these projects intended to deliver were rather illusory, as they were operating within the capitalist relations.[29] Megastructuralism, indeed, was part of an architectural challenge about being able to build in big urban lands all at once, due to capital reserves of the mid-20th century economy. As the architectural theorist / historicist Alan Colquhoun points out, architects had two main strategies to deal with building super-sized structures all at one; (1) to rely on randomness as in Moshe Safdie's Habibat project from 1967 or (2) to come up with a design form which would refer to traditional architecture in some way or another.[30] The superblocks, as Colquhoun names them, are mainly housing units, which make up the majority of the built environment in any given settlement, however lacking any representational means and meaning for people of these settlements. Arguably, the architectural imaginary of the Megastructuralist projects not only introduced the idea of randomness, but also of introduction of flexible and spontaneous leisure as a potential within any built environment, thereby enriching spatial (and architectural) qualities of a design project. Kenneth Frampton, on the other hand, takes the life in metropolis as an endless space in which megaforms, different from megastructure, would create urban landscapes via attaching to the existing urban fabric and the existing topography.[31] Frampton suggests that the distinction between architecture as structures, urbanism and landscape design are diminishing in megaform projects. The architectural imaginary extends on to the sphere of landscape, just like it does with the idea of leisure and leisure society in Megastructuralist projects.

29. Reyner Banham, *Megastructure: urban futures of the recent past.*

30. Alan Colquhoun, "Essays in architectural criticism: modern architecture and historical change," *Journal of Aesthetics and Art Criticism* 41, no. 3 (1983).

31. Kenneth Frampton, *Megaform as urban landscape.* New York and Boston: University of Michigan, A. Alfred Taubman College of Architecture+ Urban Planning, 1999.

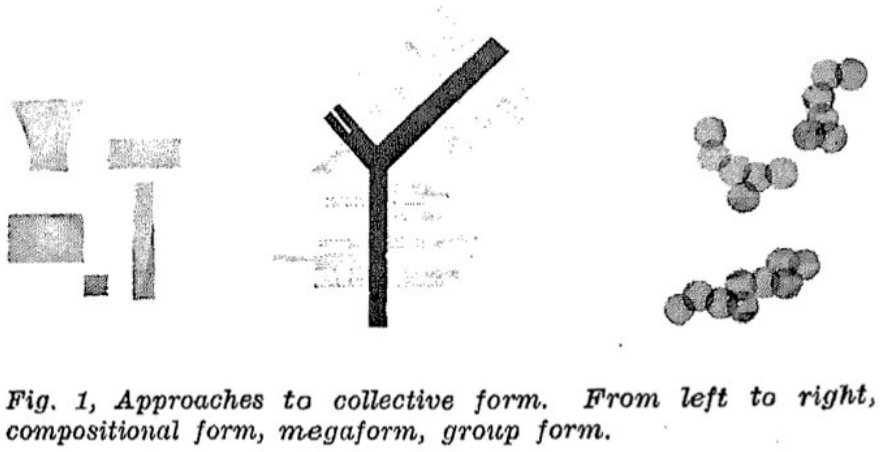


Fig. 1, Approaches to collective form. From left to right, compositional form, megaform, group form.

Figures 5: Fumihiko Maki's book Investigations In *Collective Form*, three apporaches.

Fumihiko Maki's text *Collective Form* investigates a coherent theory in architecture beyond a single building, thereby stepping away from the perception of architecture as individual structures.[32] (Fig. 5) This of course, happens with the quest of a search for meaning within the built environment. According to Maki, settlements around the world "do not lack in rich collections of collective form," and asserts that "most of them however, simply evolved: they have not been designed."[33] While Maki's assertion aligns with Colquhoun's interpretation of challenges within super-block building, it differs as it proposes possibilities that, arguably, the tiny house movement may count on as a strategy. While the details to Maki's suggestions to imagine collective form require a detailed study beyond the scope of this paper, it is important to stress that he was advocating a master program, not a master plan to dictate one particular approach for design. A master program would include the element of time in which things would find their place, thereby allowing any collective form to conform with the flexibility that the modern cities have been lacking.

32. Fumihiko Maki and Masato Ötaka, *Collective Form.* Washington: Washington University School of Architecture, 1964.

33. Fumihiko Maki and Masato Ötaka, *Collective Form*, 5.

Conclusion

This paper has taken two architectural trends, Megastructuralism and the tiny house movement and has discussed them through the lens of the concept leisure. While it has tried to draw parallels, contrasts and deviations between the two, it intends to draw attention to how various quests around leisure – and later well-being – try to respond to the crises of their era, inspiring experimentation in architecture. While the two trends do receive criticism, it is important to display what the newer one, the tiny house movement could look back to borrow from Megastructuralism, which is about remembering the architectural imaginary, a more collective view of the world, to step beyond the limitation of tiny houses as singular entities.

This paper presents an exploration focused on a shift in the architectural imaginary. An outcome of this exploration has been to notice that while literature on Megastructuralism was theorized extensively by scholars within architecture and urbanism, it is remarkable how tiny house literature is quite the opposite. The limited number of texts with a critical perspective are mainly written by people outside spheres of architecture

or urbanism. What does this say about experimentation in architecture? Is it possible to assume that as a practice, architecture is rather aligning with bigger interventions and regards tiny houses as outside of its scope? Or do the architectural imaginary of the architectural spheres require more time to reflect on and theorize the tiny house movement?

The movie Nomadland's closing scene takes back the viewer to the abandoned company town within the Northern American geography, the ghost town with its houses, gardens, streets, cafes and sidewalks. It is an architecture that will no longer serve the changing world. But the scene can serve as a reminder for architects and scholars of the field to dwell on the structures of the past. 20th century company towns will not be accommodating typical worker communities anymore. The work is changing, the leisure is changing. Architecture has to own and theorize the tiny house movement, not as a sole market commodity, not in terms of practical design tips, but in terms of strategies, or even as a potential master program, as Fumihiko Maki had suggested.