



CON-TEMPORARY LIVING

Unexpected Housing Solutions
in Public Spaces

Laura Galluzzo

politecnica


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EDITORE

A Pancho

A special thanks to Ambra Borin and Valentina Facchetti, without whom this book would not exist!

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My parents and My big family.

In this book we will analyse the meaning of the word temporary in relation to the change between space and time, time and use, use and memory. Specifically, we will look at the value of the temporary nature of design as applied to the world, the city and its inhabitants, the temporary urban solutions (Fassi, 2012), and finally the key place designed to host people's life: the home.

Although it can be said that today the meaning of the term "living" is broader and indicates more than a place to sleep, and therefore to the small domestic space of a house. This is shown by the fact that today we live at work, we live on the go, we live in the movement, but, the house still plays a central role (Galluzzo, 2018).

We will then draw up a categorization of the different types of temporary housing. Examples that in the world of design are multiple and, especially in recent years, have increased exponentially.

Temporary design has become an excellent instrument to occupy peripheral, degraded and underutilized areas of the city, to give them a new personality and new value, and to then find a more permanent form of use for them. In this sense, the temporary city is one that takes its least used areas and aspects and transforms them to accommodate new uses, new identities and new inhabitants.

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Laura Galluzzo



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mapping

Maps of Temporary Housing Solutions

by Valentina Facoetti *

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Valentina Facoetti is a PhD Candidate at the Design Department of Politecnico di Milano. Her PhD research investigates how Service Design can improve community-based tourism services from global to local scale. She is also involved in research aimed at enhancing school and education settings at spatial and service level through the application of Design for Social Innovation tools and approaches. She is Teaching Assistant at the School of Design of Politecnico di Milano for Interior and Spatial Design and PSSD Master's degree courses.

The previous chapter presented forty-five case studies and outlined fifteen typologies to classify the numerous existing examples. Although all the projects analysed refer to the concept of temporary living, the different categories define more precisely how temporary living space is used in the context of reference by stating the theme of temporariness in relation to its use in time and space.

Starting from this structured classification, in this section, we explain aggregation hypotheses through the construction of maps based on the characteristics that most distinguish the examples presented above. The maps presented are intended to be a first tool to a better understanding of the concept of temporary living through the analysis of the internal dynamics of society and the city in the broadest sense. Concerning the more bottom-up examples specifically, users living in the city can offer us innovative local knowledge that can be replicated, adapted and scaled to different urban and private contexts.

The maps below refer only to the case studies presented in the preceding paragraphs but are intended to be an open, dynamic and flexible tool that can constantly be expanded and extended by relating to new examples.

The forty-five case studies are a representation of a more significant number of samples that can still be classified and analysed using the tools used in this book.

- Historical maps: from the 1950s to today
- Mapping the relationship between space and inhabitants
- From spontaneous interventions to designed solutions

3.3.1 Historical Maps: from the 1950s to today

The first map is a historical view, a timeline containing the different contributions to the theme of temporariness throughout the century from the 1950s to the present day. In it, we investigate the theme of temporariness through the actions of designers and inhabitants. The spaces presented in the previous chapter differ not only in their structure, forms, materials used, and the context in which they were designed, but in the way in which each is distinguished by the meaning and value it has constituted for the time in which it was conceived and lived. This first analysis is intended to be a detailed overview of most of the case studies presented and an introduction not only to the historical time map, but also to the next two maps.

While in the past temporary projects were based on more traditional and more durable architectural canons, from the 1990s onwards, the experiments of the previous decades were translated into a desire to push technology and new discoveries to the limits of their possibilities (Branzi, 2015). At the end of the Second World War, design faced the beginning of reconstruction, years characterized by intense experimentation not only in forms and materials, but above all, design's value to society. In this context, between the end of the 1950s and the beginning of the 1960s, is The ENI Village in Borca di Cadore¹. The design of the village is an operation of social value that emphasizes the importance of sharing leisure time to strengthen social relations. The theme of temporariness in this first case study might not seem very present but rather constitutes its duality. The project was created with the idea of lasting in the medium to long term but becoming active through temporary cyclical moments, i.e., during the holiday weeks of ENI employees. In this sense, therefore, the space is permanent and the concept of temporariness refers to the way and time of experiencing the space.

The advent of the 1990s marked a clear shift in perspective in which temporary living was reflected more in research and experimentation; on the one hand, in relation to innovative materials and, on the other, through new ways of using public space. About this last theme the examples presented interpret temporariness in two different but parallel directions. A first line investigates temporariness in relation to the concept of movement and, thus, in reference to space. The projects by Allan Wexler, Lucy Horta, Martín Azúa and the photographs by Miyamoto Ryuji tell of living spaces in movement which, thanks to their product-spatial configuration or the materials with which they are made, can be adapted to different contexts. The living space, its location in space, and the way it is used are decisions that are left to the user, making the product mutable in time and space. The second line, on the other hand, narrates the private-public dualism. In this

case, Michael Rakowitz's *Parasite* works by overcoming this barrier by temporarily bringing some elements of private and domestic space out into the world outside². Among the case studies that animated this decade, we can observe how experimentation and the study of plastic materials influenced the design of the dwelling, which finally frees itself of rigidity, takes on soft lines, and reduces in size, coming into close contact with the body, like a second skin. *Refuge Wear Habiten* by Lucy Horta openly manifests the procedures for defining a person's space, i.e., how she produces her own spatial condition over time³.

The transition from the 20th century to the current one has been characterized by the large number of innovations that have impacted all sectors, but also by the social phenomena that have involved us, from the web to the mobile phone to the virtual communities that followed (Ortoleva, 2010). In these years, experimentation related to the theme of movement continued, culminating in the exemplary work of Winfried Baumann in which the concept of temporariness refers to the frenetic lifestyle of the new "urban nomads" (Baumann, 2001). The project also brings to light another theme that characterizes that period, namely artistic provocation as a means of social denunciation. Baumann (2001) writes "Instant Housing offers a place to stay to people who, above all, are victims of various social changes; but it also helps modern working nomads, for example, who have to show permanent spatial and temporal flexibility due to their work. Although suitable for an everyday context, the living space for urban nomads is also an artistic space; its sculptural-functional character draws attention to the changes in our postmodern, mobile society. What do they mean today, and what will they mean in the future, a roof over one's head, a shelter, a home and a dwelling? The Instant Housing project lies between material functionality and an artistic concept that responds flexibly to a changing and more mobile society with its spectrum of needs". The project shows how art can incorporate certain social imperatives and contemporary architectural issues. Art production is not only a reflection on the social condition of the time, but also a tool for imagining more or less utopian future scenarios reflected in futuristic architecture. Andrea Zittel says of her project that "blending both communal and private spaces, the encampment reflects a sci-fi pioneer aesthetic. Everybody has their desert fantasy; my particular fantasy was probably living on an alien landscape"⁴. Compared to the previous decade, the reflection around public-private space also continues with works such as *Rucksack House* by Stefan Eberstadt, *Urban Camping* by import.export Architects. Architecture or the project *Bivaccourbano_R* by Diogene Project, in which public space is populated over longer or shorter periods of time by more or less communal living arrangements.

The digitization of contemporary cities is producing an enormous amount of information, providing new means with which to

understand our lifestyles and social dynamics. “City users can now provide local knowledge through a bottom-up approach, contributing information through the use of technologies that are widely spread through smartphones and apps. By posting photos, checking in at specific locations and sharing georeferenced content as part of their daily experiences, people are increasingly making information available about how they live, use and perceive urban spaces” (Ciuccarelli, Lupi & Simeone, 2014). This period, from 2010 to the present day, is characterized by a dense activity in design and architecture that combines technological development, as a means of innovation, with a focus on the growth of interest in environmental issues. By consciously addressing the process of adaptation to economic, social and climatic changes and generating new uses of space, it is possible to investigate what implications urban transition may have in the reorganization of cities, but also of rural and remote places (Solero & Vitillo, 2022). 3D printing or laser cutting technologies offer the opportunity to make living space easily self-realizable using simple materials such as wood or plastic. The space thus becomes extremely flexible, adapting to the user’s needs. The designer does not sell a pre-packaged space, but designs the time of the experience the inhabitant will live in that space. WikiHouse conceived by Open Source Housing, U-Build System by Studio Bark or TECLA by WASP and Mario Cucinella Architects speed up production installation times by constituting a functional choice for permanent or temporary living needs. New building technologies also respond to the increasingly evident need to give everyone the chance to have a home and to make liveable even those places where it is more complex to live or build ‘traditional’ dwellings. The solutions in response to these needs are many and interpret the theme of temporariness as an act of sharing. Private space is therefore no longer a space owned by the individual, but is shared over time by different users. The living space can thus be stable and unchanging in its form, while taking on a different value for each inhabitant who lives in it. Examples of this are residences for workers or students such as Urban Rigger by Big, Light House 1.0 by ALL(ZONE), One SQM House by Van Bo Le-Mentzel or H-Vac Antepavillon by PUP Architects in which the space lives of human relationships are in constant evolution.

The last decade brings with it a long reflection on how our way of experiencing public and private space has changed. It brings to light the need for a reappropriation of public spaces as places for sharing the common good. Private space comes outside the walls that contain it; it shows itself outside to interact with public space. The result of this hybridization identifies places of temporary experimentation where short-term actions take place, but where different factors may turn into medium or long-term (Fassi, 2012). Going beyond the concept of home defined by Benjamin (1995) as a localized space defined

in time, we identify a new framework of living characterized by movement, mutability and interrelational richness. Raumlaborberlin with Hotel Shabby Shabby, for example, experiments with this mode of aggregation by hybridizing and blurring private space into public space through a network spread throughout the city. Similarly, Esterni during Milano Design Week 2017 or ColoNY by a77 investigate the permeation of public space through temporary localized actions. During the years of the pandemic the theme of temporariness returned in general, highlighting even more the fragility of our sedentary lifestyles. This phenomenon triggered a desire to return to origins, simplicity and authentic places, bringing with it a rediscovery for exploration. Thanks to "working from home", it becomes possible to detach the space of private life from work. Remoto Community speaks volumes about overcoming this cohesion by defining a new dichotomy. The project challenges the creation of a new model of living that allows everyone to get out of the city routine, increase well-being and build new networks of social relations. We are talking about digital nomads who live and travel with the essentials, moving from one destination to another, defining new forms of living marked by the loss of a settled space in which to weave the threads of their existence (Pisanu, 2019). Communities of remote workers shape the places and horizons of their everyday life through the immateriality of the home, translating the concept of the temporary into new ways of conceiving, organizing and experiencing their space.

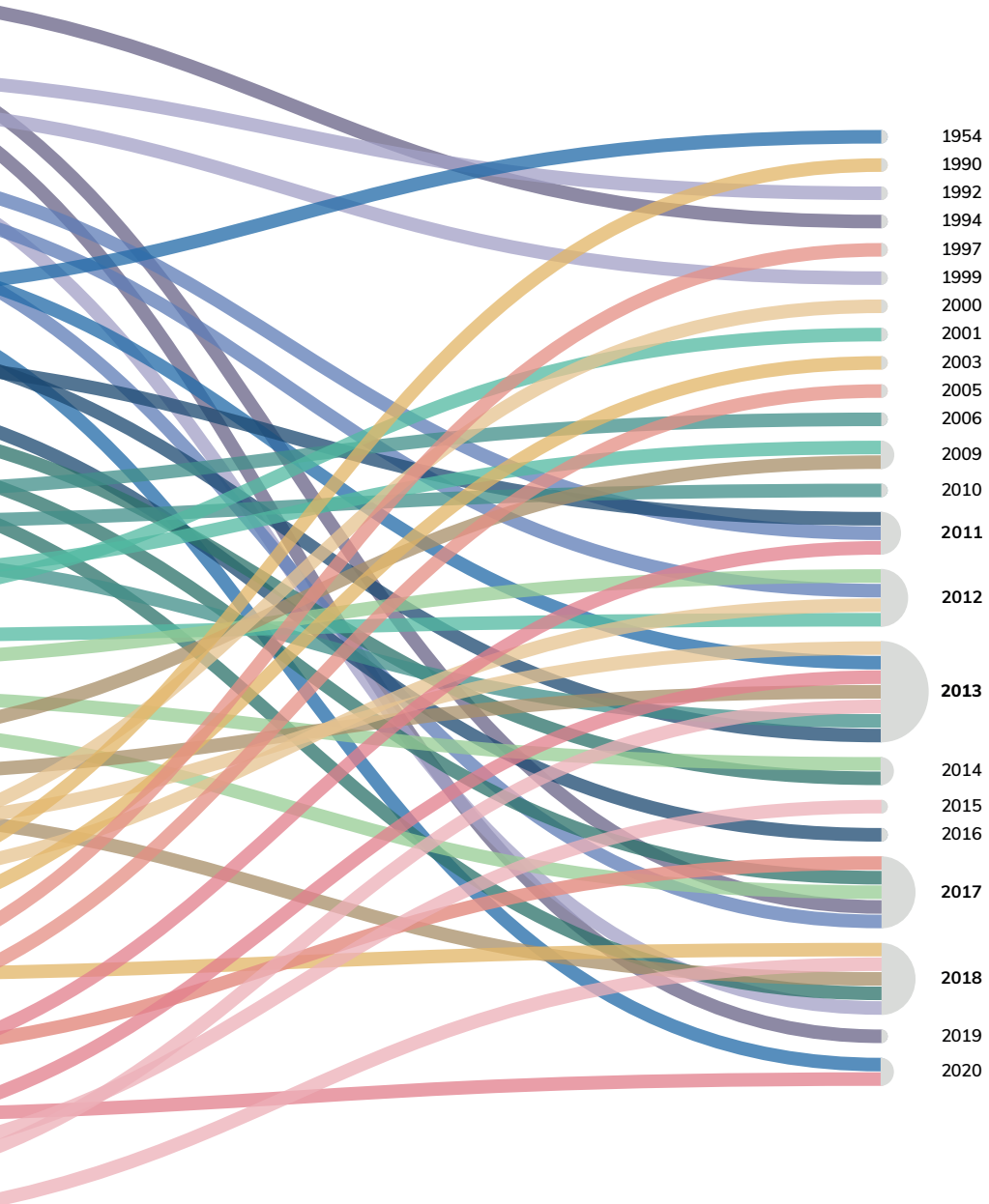
→ Mapping of 15 categories:

- | | |
|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
|  Spontaneous Shelters |  Living the Event |
|  Wearable Houses |  Urban Camping |
|  Emergency Houses |  Capsules |
|  Workers' Houses |  Mobile Homes |
|  Students' Houses |  Parasite Architecture |
|  Temporary Hotels |  Technologies for Sustainable Houses |
|  Holiday Houses |  Houses for Extreme Conditions |
|  Living the Travel | |

NOTES

- 1 <http://www.progettoborca.net/anna-de-salvadoruna-scheda-sul-villaggio/>
- 2 <https://ugolapietra.com/anni-70/internoesterno/>
- 3 <https://www.studio-orta.com/en/artwork/3/refuge-wear-habitent>
- 4 <https://www.zittel.org/>

	CARDBOARD HOUSES / MIYAMOTO RYUJI
	REFUGIARSE DE LA CIUDAD EN LA PROPIA CIUDAD / FERNANDO ABELLANAS
Spontaneous Shelters	U-BUILD SYSTEM / STUDIO BARK
	REFUGE WEAR - HABITENT / LUCY HORTA
	THE BASIC HOUSE / MARTIN AZÚA
Wearable Houses	WEARABLE HOMES / DENISE BONAPACE
	CONTAINER TEMPORARY HOUSING / SHIGERU BAN
	HOME FOR ALL PROJECT / TOYO ITO
Emergency Houses	SOS - SAVE OUR SOULS / ACHILLEAS SOURAS X MOROSO
	COLONY / MOMA PS1 / A77
	REMOTO COMMUNITY / ALICE MELA AND IRENE AMEGLIO
Workers' Houses	VILLAGGIO ENI / EDOARDO GELLNER AND CARLO SCARPA
	HOTELLO / ANTONIO SCARPONI AND ROBERTO DE LUCA
	10 SMART SQM / TENG BOM ARCHITECTS
Students' Houses	URBAN RIGGER / BIG
	HOTEL SHABBY SHABBY / RAUMLABORBERLIN
	(W)EGO / MVRDV
Temporary Hotels	STARSBOX / STUDIO OFFICINA82
	WALDEN / NILS HOLGER MOORMANN
	TREEHOTEL - BLUE CONE / SANDELLSANDBERG
Holiday Houses	GLAMPING BY ARCHIGLAM / ARCHIWORKSHOP
	BIVACCOURBANO_R / PROGETTO DIOGENE
	URBAN NOMADS / WINFRIED BAUMANN
Living the Travel	TRICYCLE HOUSE / PAO + PIDO
	FESTIVAL OF THE WORLD / SOUTHBANK CENTRE
	B-AND-BEE / ONE SMALL STEP AND ACHILLES DESIGN
Living the Event	A LETTO CON IL DESIGN / IDEAS BIT FACTORY AND GIGOS IDEA
	URBAN CAMPING / IMPORT.EXPORT ARCHITECTURE
	PUBLIC DESIGN FESTIVAL / ESTERNI
Urban Camping	NEST TENT / SEBASTIAN MALUSKA
	COCOON / MICASA LAB
	WAGON STATION ENCAMPMENT / ANDREA ZITTEL
Capsules	ONE SQM HOUSE / VAN BO LE-MENTZEL
	CRATE HOUSE / ALLAN WEXLER STUDIO
	LOFTCUBE / AISSLINGER STUDIO
Mobile Homes	DRAKE / LAND ARK RV
	PARASITE / MICHAEL RAKOWITZ
	RUCKSACK HOUSE / STEFAN EBERSTADT
Parasite Architecture	H-VAC ANTEPAVILLON / PUP ARCHITECTS
	WIKIHOUSE / OPEN SOURCE HOUSING
	TECLA / WASP AND MARIO CUCINELLA ARCHITECTS
Technologies for Sustainable Houses	DIOGENE / RENZO PIANO ARCHITECTS
	LIGHTHOUSE 1.0 / ALL(ZONE)
	REFUGEE HOUSING UNIT (RHU) / IKEA FOUNDATION
Houses for Extreme Conditions	FRAME HOME / LEAPFACTORY

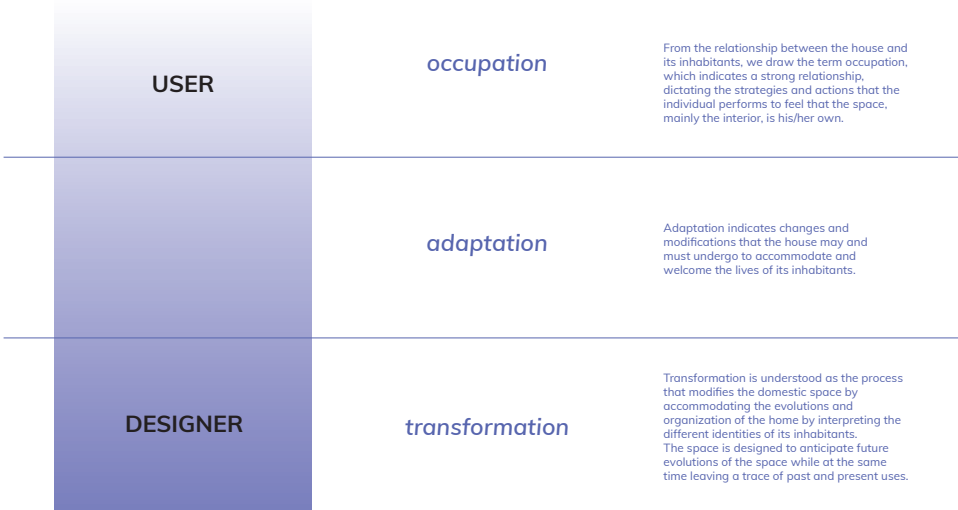


3.3.2 Mapping the relationship between space and inhabitants

In the second mapping, we examine the flexibility of spaces in relation to the interaction with inhabitants. In particular, we investigate how space can adapt to the individual or conversely how the user configures and shapes space according to his or her needs.

In order to better understand this broad theme and correctly interpret the map presented here, it is necessary to refer to the theme of dwelling and domestic space through the two different values it can embody: "home as occupation" or "home as adaptation" (Galluzzo, 2018). In particular, "the first interpretation is seen as the relationship between the space and the inhabitant, and from this relationship emerges the term "occupation", which indicates the strategies, actions and feelings that allow us to "appropriate" the place called home, to make it ours, to establish a deep and intimate bond between it and ourselves. Numerous literary texts point in this direction, as well as various artistic representations, but also psychological writings, such as Freud's famous interpretation, which established a parallel between the interior of the psyche and the interior spaces of one's home" (Galluzzo, 2018).

The space, however, is primarily designed both in technical-material terms and by attributing a design metaphor of meaning to the project.



In this case, the interior designer's role is to predict evolutions and to organize the home in such a way that it can best accommodate transformations and, particularly for temporary homes, the different identities of its inhabitants. This means knowing how to plan adaptations over time, managing the necessary changes so as to take the project in its entirety, in its complete temporality: past, present and, above all, future.

This idea of designing future transformations of spaces and at the same time leaving a trace, a sign of past uses, can be called the legacy of interiors with the intention of leaving something for the future, for the next generations.

There are therefore two levels of interpretation of the flexibility and identity of the inhabited space. On the one hand we find the designer, who through the design decides how and what value that space will take on through time and use, while on the other hand we see the intervention of the user and how through his actions he shapes the temporary inhabited place by modifying it, reinterpreting it and giving it new meanings. In the map presented, it is interesting to note how these two degrees of interpretation are intertwined and how the 'degree of transformation' the designer has designed greatly influences the effect that the user's action brings to the space.

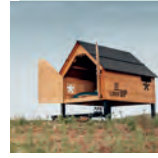
If the adaptation and/or occupation mainly concerns the private interior space, the transformative action can also refer to the public space; particularly, how the private space affects and influences the proximate public space. Through these two complementary levels of interpretation, we can thus denote the overall degree of flexibility of the space in relation to its inhabitants.



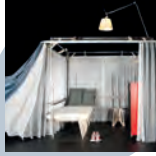
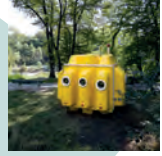
SPONTANEOUS SHELTERS



TECHNOLOGIES FOR SUSTAINABLE HOUSES



TEMPORARY HOTELS



STUDENTS' HOUSES



HOUSES FOR EXTREME CONDITIONS

*REFUGEE HOUSING UNIT (RHU) / IKEA FOUNDATION



EMERGENCY HOUSES



TEMPORARY HOTELS



LIVING THE TRAVEL

ADAPTATION



HOLIDAY HOUSES

*TREEHOTEL - BLUE CONE / SANDELLSANDBERG



HOUSES FOR EXTREME CONDITIONS



LIVING THE EVENT



MOBILE HOMES



WORKERS' HOUSES



CAPSULES



WORKERS' HOUSES

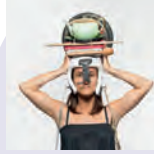
TRANSFORMATION



● LIVING THE TRAVEL



● URBAN CAMPING



● WEARABLE HOUSES
*REFUGE WEAR - HABITENT / LUCY HORTA



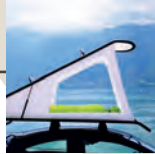
● CAPSULES
*COCON / MICASA LAB



● SPONTANEOUS SHELTERS
*CARDBOARD HOUSES / MIYAMOTO RYUJI

● LIVING THE EVENT
*FESTIVAL OF THE WORLD / SOUTHBANK CENTRE

● URBAN CAMPING



OCUPATION



● TECHNOLOGIES FOR SUSTAINABLE HOUSES



● PARASITE ARCHITECTURE
*PARASITE / MICHAEL RAKOWITZ



● STUDENTS' HOUSES
*10 SMART SQM / TENG BOM ARCHITECTS



● WORKERS' HOUSES



● HOLIDAY HOUSES



● MOBILE HOMES



3.3.3 From spontaneous interventions to designed solutions

The third map shows the different degrees of the project, ranging from spontaneous solutions – real shelters built around the body with salvaged materials (sometimes just because the artists and designers are making a statement) – to more complex solutions and more successful projects in terms of space performance.

This map is intended to emphasize, as in the previous section, how the cases presented open up to the city and its context, or close inwards, delineating intimate spaces.

Public space increasingly offers the opportunity to imagine, design and experiment new urban models by defining new ways of experiencing space. In recent decades, the boundary between private space and urban context has become increasingly blurred. Transformations of equilibrium occur through the intervention of inhabitants, who through their more or less voluntary actions shape new ways and uses of public, private and semi-public space. In this context, the pandemic period highlighted the value of spaces such as façades, terraces or windows. These spaces, although private, constitute the space of hybridization between the two opposites, facilitating the connection between private and public.

“We live in towns that are in daily, continuous and sometimes instantaneous transformation. Cities that find innovative force from bottom-up initiatives where spatial and service designers act as facilitators of processes. Their temporary urban solutions generate urban scenarios and create places, they interact with a city that is an actress in a daily spectacle” (Fassi, 2012). Starting from these activities, many of the examples we have illustrated work in this direction, identifying semi-public spaces of proximity through their actions. Some began with an individual project with the intention of progressively spreading to other spaces in the cities.

The freer the public space in which we open up, the easier it is to permeate it. In free spaces, people relax, observe, and act, regardless of rules. This happens because “free spaces allow for spontaneous events and practices” (Franck & Stevens, 2006). They are spaces that offer greater aggregation and transformation into common space. In this context, the dichotomy between action and inaction evolves into the relationship between formal and informal, which is closely related to the formal and informal use of space (De Girolamo, 2013).

We can therefore state that the personal action of the individual, and thus the possibility of hybridizing private and public space, occurs more when the architectural design leaves free space for interpretation by the user (Scott, 2008).

Adopting the theme of the ‘living city’ theorized by Jane Jacobs (1960), urban space is reinterpreted by taking the human scale into consideration. Human beings re-appropriate public space to develop

mixed societies and cancel their dependence on the machine, promoting the attitude of discovering the city, its public squares and other settings for a new urban life.

By considering public space as an opportunity, urban planning must recognize the intervention of its inhabitants as a tool for urban regeneration. In urban planning and design, temporariness and permeability must be seen more readily as key components of growth and regeneration (De Girolamo, 2013).



● CAPSULES
*COCOON /
MICASA LAB



● STUDENTS'
HOUSES
*10 SMART SQM /
TENGBOM ARCHITECTS



● TECHNOLOGIES FOR
SUSTAINABLE HOUSES

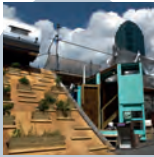
SEARCH FOR INTIMACY



● HOUSES FOR
EXTREME CONDITIONS
*REFUGEE HOUSING UNIT (RHU) /
IKEA FOUNDATION



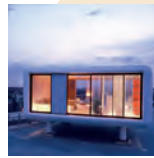
● EMERGENCY
HOUSES



● WORKERS'
HOUSES

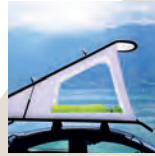


● MOBILE HOMES





● LIVING THE TRAVEL



● URBAN CAMPING



● TEMPORARY HOTELS



● WEARABLE HOUSES

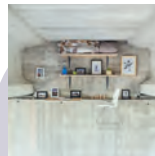
*REFUGE WEAR - HABITENT / LUCY HORTA

OPENNESS TO THE CITY



● PARASITE ARCHITECTURE

*PARASITE / MICHAEL RAKOWITZ



● SPONTANEOUS SHELTERS

*CARDBOARD HOUSES / MIYAMOTO RYUJI



● HOLIDAY HOUSES

*TREEHOTEL - BLUE CONE / SANDELLSANDBERG



● LIVING THE EVENT



*FESTIVAL OF THE WORLD / SOUTHBANK CENTRE

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