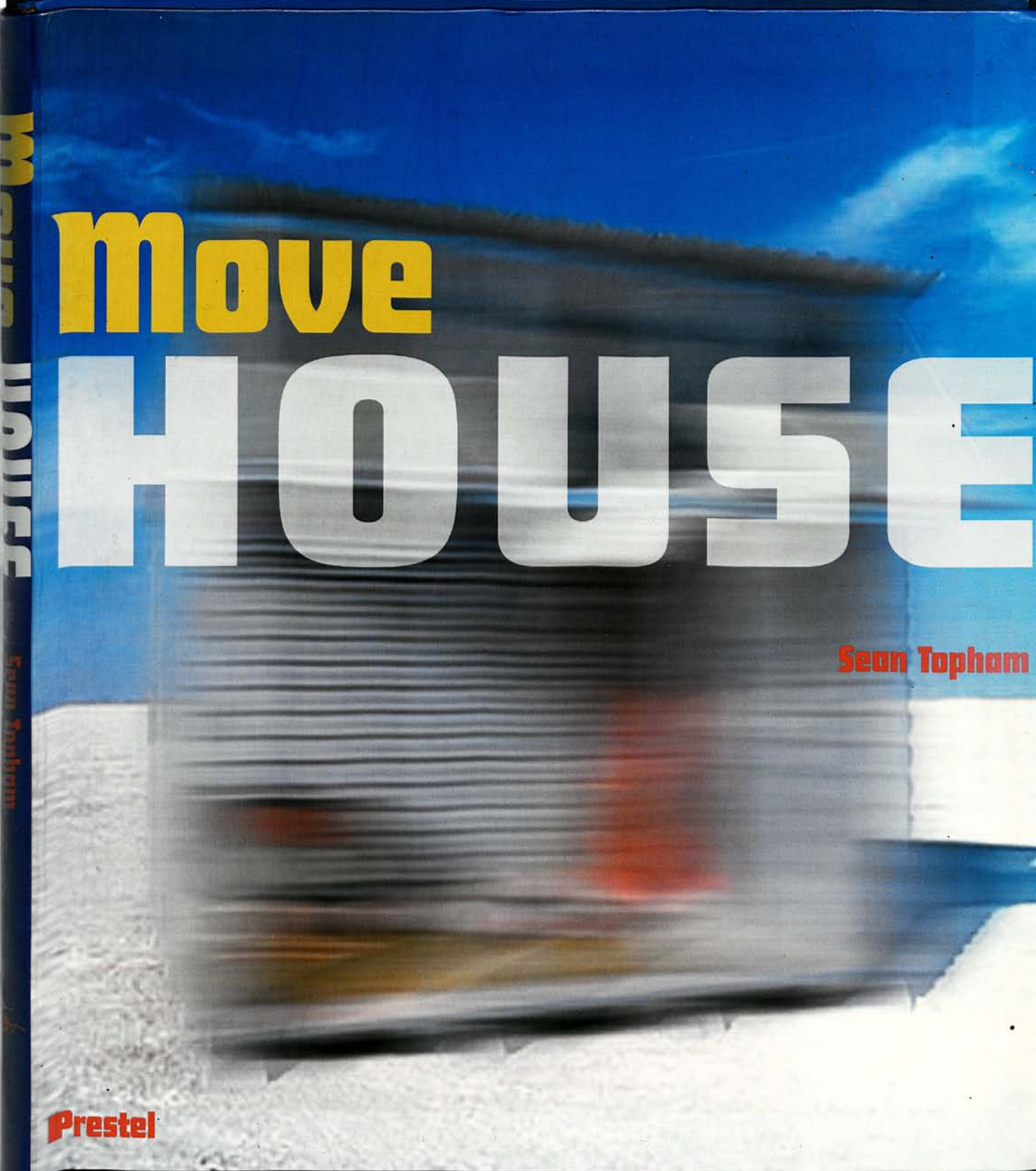

Move
HOUSE
Sean Topham
Prestel

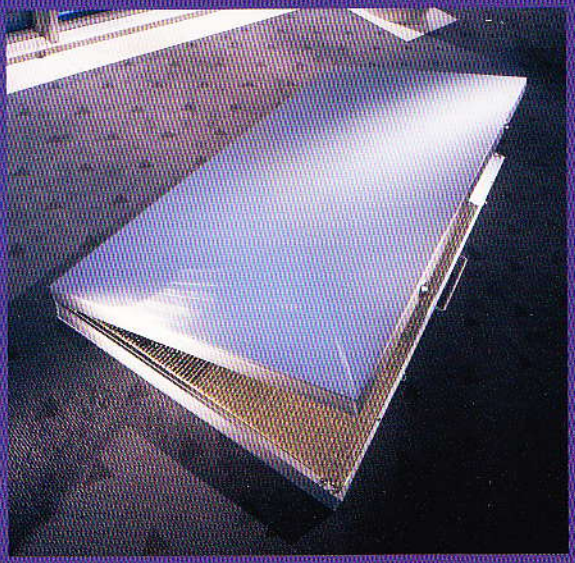
Toshihiko Suzuki, Japan

Mobile ICHIJYO / 1, 2001
Mobile ICHIJYO / 2, 2002

The So-an / Mobile Chanoyu Room is a prime example of Toshihiko Suzuki's ability to update traditional Japanese architecture using modern technology. The room derives from the special spaces associated with Chanoyu or Way of the Tea, the Japanese art of preparing and serving tea. *So-an* is the name given to the simple, rustic style that has been associated with the Way of the Tea since the 16th century. Suzuki carefully marries this traditional aesthetic with materials such as aluminum honeycomb panels coated in rice paper. Incorporated into the wall panels are small lights that cause the paper covering to glow and follow a gentle sequence of illumination. The whole room can be dismantled and packed away into a set of fifteen carry cases for transportation or storage.

Mobile Ichijyo 1 and 2 are also portable rooms dedicated to the preparation of tea, only smaller than So-an / Mobile Chanoyu Room. An *ichijyo* is the area covered by a single tatami mat, which traditionally is enough room to sleep. The first Mobile Ichijyo is exceptionally beautiful and resembles a simple paper lantern. It folds out of an aluminum carry-case, which splits to form the floor and ceiling of the room. A curtain of white mosquito net hanging between the ceiling and base separates the space inside from the public realm. The second incarnation of the Mobile Ichijyo also opens from a flat case and covers the same floor area as the first. However, instead of using a screen to create an intimate space Mobile Ichijyo 2 has a shelter made from a complex array of cables, tubes, and fabric.

The tea rooms work in conjunction with a large portable shelter Suzuki devised for his Atelier in a Mountain. The shelter sits beside Suzuki's 1963 Globe Trotter Airstream trailer on a patch of land he leased in the mountains of Yamagata, Japan. Because of a clause in his lease, Suzuki is not permitted to build anything that will leave a mark on the site when eventually he vacates it. His solution is the Atelier in a Mountain, a fully portable live / work space that can be dismantled and moved to a new location without leaving a trace of its existence.

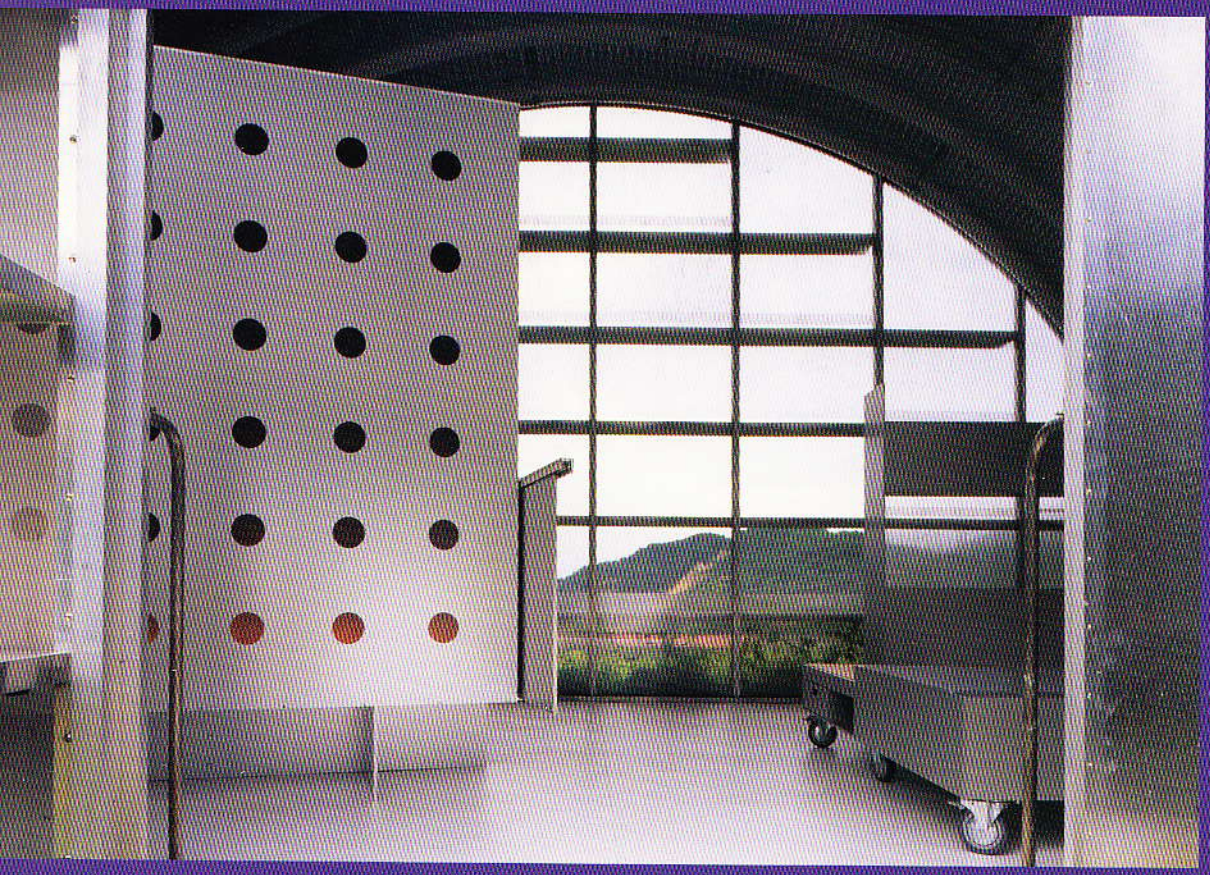


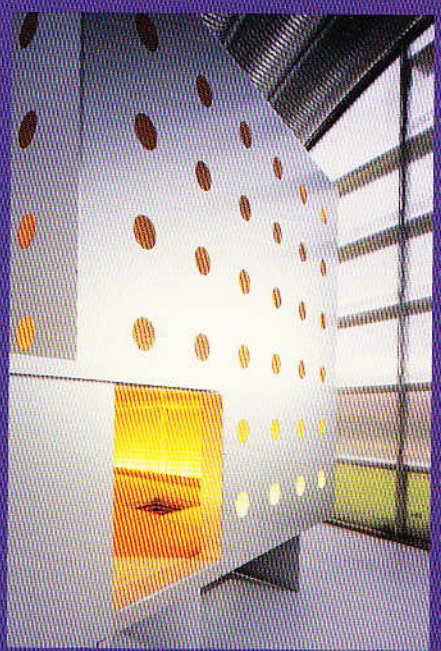
Mobile ICHIJYO/1 is a portable tea room that packs away into an aluminum case. The roof is suspended from above by a series of cables hooked on to nearby supports. A translucent curtain creates an intimate room for quiet contemplation with enough space for one person to conduct a traditional tea ceremony.

Mobile ICHIJYO/2 covers the same floor space as its predecessor (one tatami mat or Ichijyo), but it creates a separated environment through a system of cloth canopies, cables, and tubes.

Toshihiko Suzuki, Japan

SO-AN / Mobile Chanoyu Room, 2000
Atelier in a Mountain, 1998 and ongoing





Suzuki's Atelier in a Mountain consists of an aluminum shelter and an Airstream trailer, which the architect fitted out with a new floor and furniture. The shelter is constructed from precisely cut aluminum panels that are light enough to be lifted by only two people.

So-an/Mobile Chanoyu Room is a collapsible tea room made from aluminum honeycomb panels. The assembled structure measures 2 square meters and is mounted 30 cm above ground to allow room for the fireplace installation. Lights mounted inside the honeycomb panels cause the room to glow and are programmed to follow a delicate pattern that appears to continually flow around the walls.

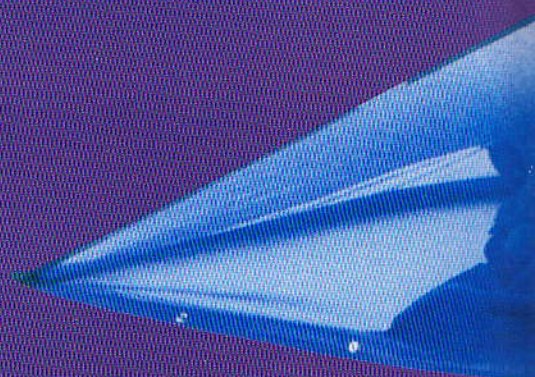
Moreno Ferrari, Italy

Parka / Air Mattress (for C. P. Company), 2001

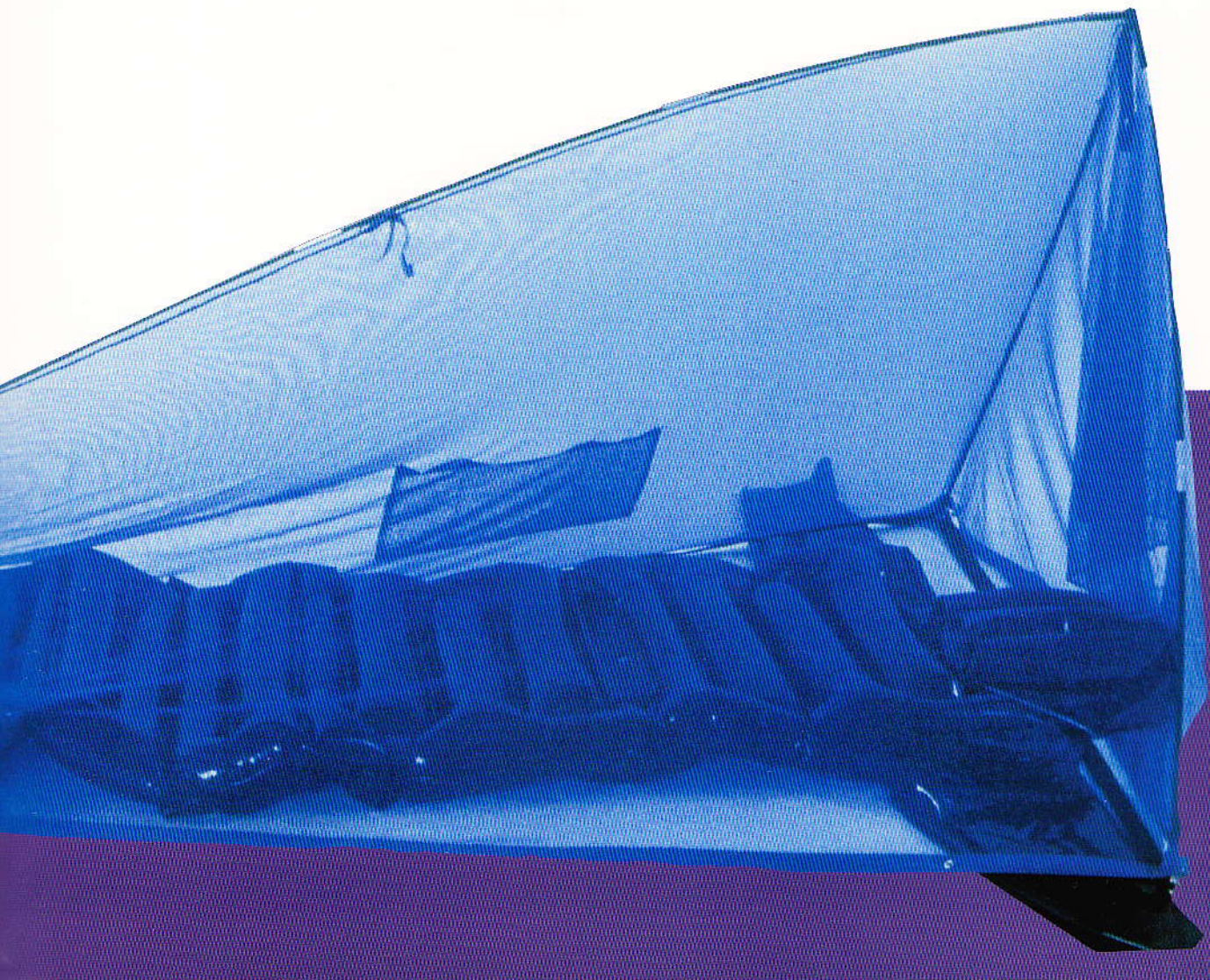
Moreno Ferrari has created a series of garments that transform into instant, take-anywhere shelters. Tent (p. 62) is a long white hooded coat that transforms into an urban igloo. It is made from rubberized rip-stop nylon, a material that gives protection from both wind and rain. Parka/Air Mattress is a bright blue polyurethane coat that converts into an inflatable bed. It comes with an air compressor, torch, and a fine nylon mesh tent supported by telescopic carbon rods. The two instant dwellings respond to a desire for a familiar space that can counteract anxious feelings brought on by new and unfamiliar locations.

Tent and Parka / Air Mattress are clothes or shelters for individuals but Serra (Greenhouse) (p. 63) is an inflatable structure formed by the coming together of three hooded coats: one for a mother, one for a father, and one for a child. It is a jigsaw of separate parts that together form a soft shelter supported by a framework of air-filled tubes. As a greenhouse is a fertile environment where plants are nurtured, nourished, and protected from the elements, similarly Ferrari's Serra is a space of well-being and relaxation. Where Tent and Parka/Air Mattress are very urban and dynamic in appearance, Serra is decorated with a soft, natural pattern inspired by delicate butterfly wings.

Ferrari's outfits are made with semi-transparent material that switches attention away from the object itself to the person inside. It can also act as a kind of camouflage that causes the outfit to merge into its surroundings. The designer states that the transformable clothes were inspired by ideals such as self-sufficiency, individual freedom, and defending one's dreams. The spaces formed by his clothes are highly personal enclosures that encourage imaginative thinking and quiet contemplation.



Parka/Air-Mattress is made from waterproof polyurethane that can be inflated to transform it into an air bed. The garment comes with a pump, a small torch, and a fine nylon tent supported by telescopic carbon rods.



Oskar Leo Kaufmann, Austria

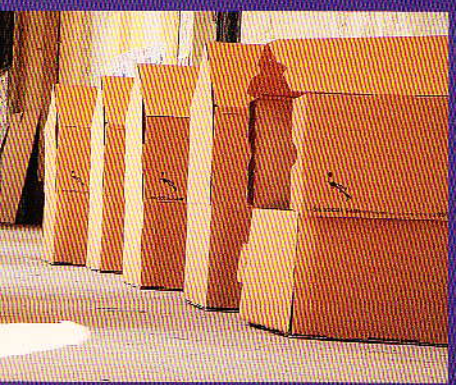
Carton House, 2002

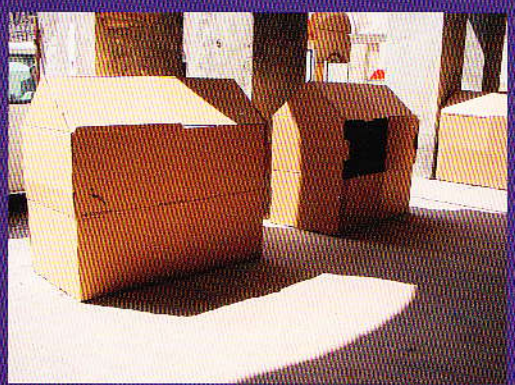
Architect Oskar Leo Kaufmann has built a strong reputation for his innovative approach to prefabricated buildings. Carton House is a departure from the sophisticated finish of Kaufmann's other portable houses such as Su-Si (2000) and Oa-Sys (2003), but its charming appearance captures perfectly the architect's passion for mobile dwellings.

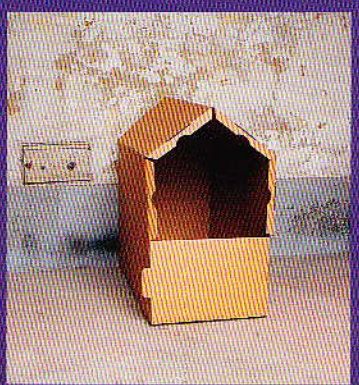
Carton House is a small cardboard house that folds out from a hand-held carry case. Each case comes wrapped in a colored plastic sheet that can also be used as a protective cover for the completed house. Instructions demonstrating how to assemble the foldaway dwelling are printed on the plastic wrapper and, if followed, the house should be up and ready to use in three minutes. It weighs just 12 kilogrammes and when unfolded measures 2 × 1 × 1.75 meters. There is enough room inside for one adult to lie down quite comfortably and the cardboard floor gives some insulation against cold from the ground below.

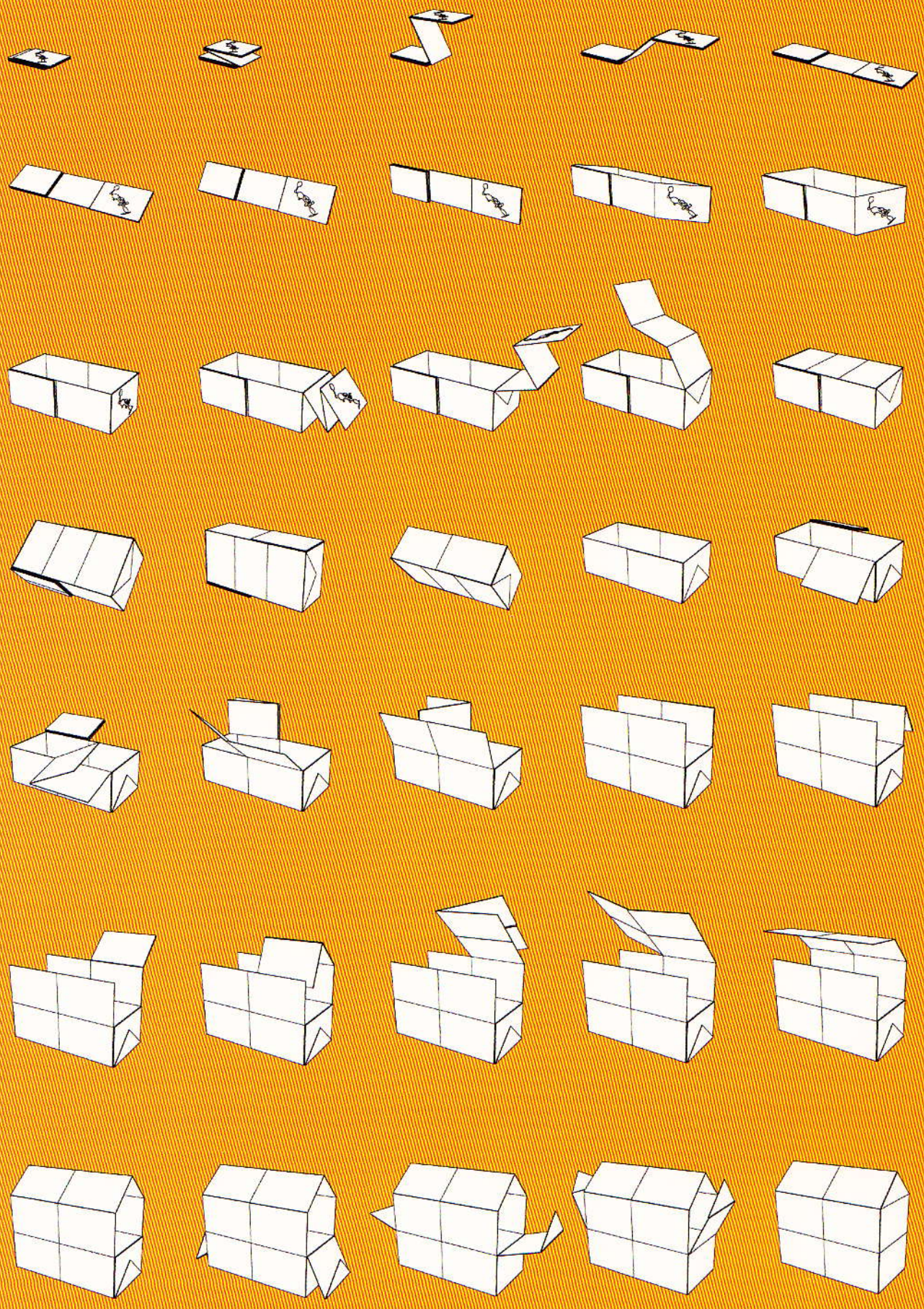
Fifty Carton Houses were deployed on the streets of Turin, Italy during the city's Biennale Arte Emergente in 2002. It is shaped to resemble a typical house and acts as a symbol of home. The witty design is accessible and instantly appealing. Assembling the house is like a puzzle or a game and the finished object looks very much like a child's playhouse. However, Carton House also alludes to the cardboard dwellings put together by homeless people and Kaufmann has suggested that it could be used as a basic shelter for sleeping on the streets. The idea that the Carton House can be both a plaything and an essential shelter may not sit comfortably for some, but it illustrates the enormous range of perceptions we have of the place we call home.

The small folding house is pictured at Big Torino 2002, the Biennale Arte Emergente, Turin, Italy. Carton House folds away into a case measuring 85 x 56 x 16 cm and can be reassembled in a matter of minutes.









Gregorio Brugnoli-Errázuriz and students at the Architecture School, Faculty of Architecture and Urbanism, Universidad Central de Chile, Santiago, Chile

Emergency Modules A, C, and E, 2002

The Emergency Modules are a series of instant dwellings designed for situations where traditional construction techniques are just too slow, such as shanty settlements and squats. This precarious occupation of land carries with it the ever present danger of forced eviction, which can leave people without even the most basic type of shelter. The materials used to manufacture the Emergency Modules are practical, inexpensive, and readily available. All five dwellings are built using plastic tubes for the structural framework and various types of plastic sheeting as a skin.

Module A is essentially an open cubic space with smaller, private compartments projecting from its sides. A transparent skin covers the core area. but opaque black plastic is used to provide privacy around the sleeping bunk and dressing room. Square frames made from the plastic tubing make up Module A's framework. The plastic sheeting hangs from this frame and expands and contracts like bellows. The sleeping bunk is raised above the ground and can also be folded away in this manner when not needed.

Modules B and D are a mixture of public and private spaces defined by opaque screens. The screens shield parts of the modules from public view and can be rearranged as needed. A dining table and bench are built into Module B using the pipes and thick vinyl sheets. Module C is the only one to be coated with patterned fabric. One of its walls opens out to form an awning. Neat square frames form the strong-looking structure of Module E, and the whole unit collapses down to be as wide as its bed.

Emergency Module A by Carolina Castillo, Juan José Leguina, Felipe Godoy, Diego Yurjevic, Eduardo Garate, and Carmen Aguilar.

ergency Module E by
ette Steger, Nicolás
dariaga, Constanza
tibáñez, Andrea Pérez,
tor Matamala, and
riga Haverbeck.

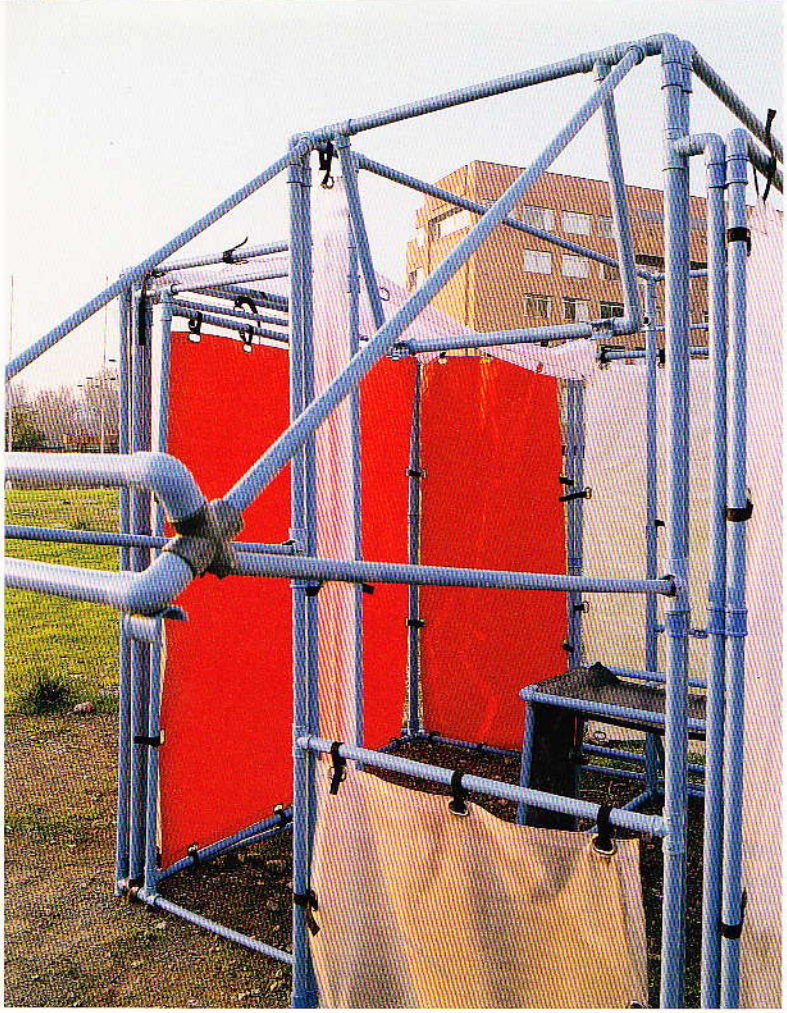
Emergency Module E by Carla Barría, Daniel Toloza, David Barrios, María José Valenzuela, Catalina Millán Silva, and Francisca Ramírez.

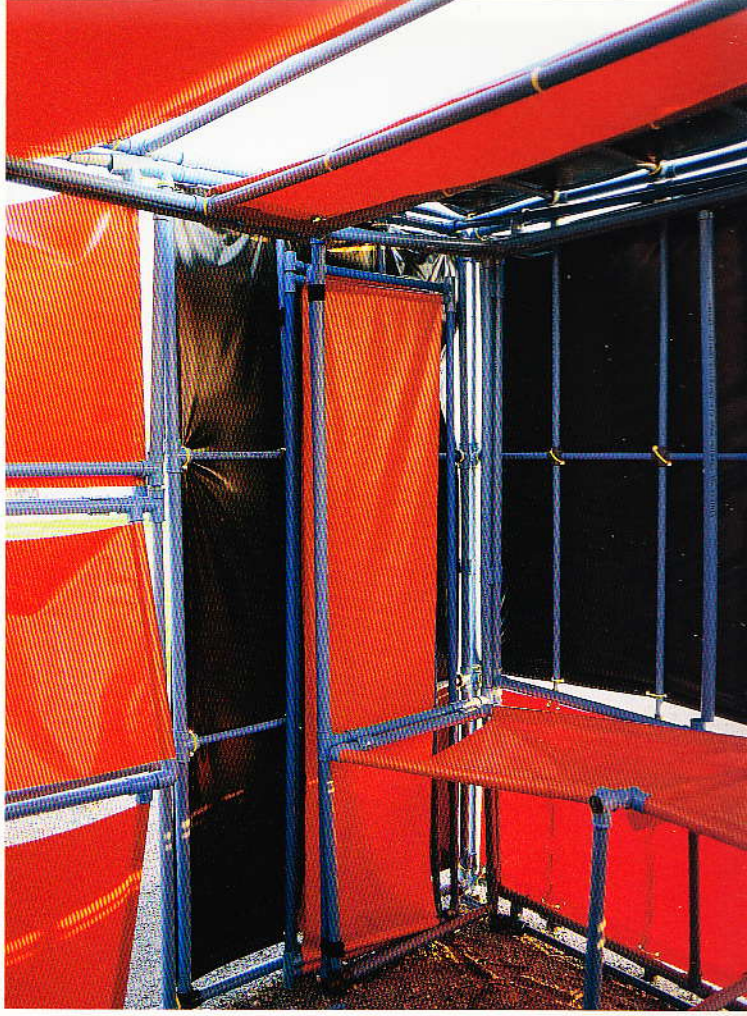
Gregorio Brugnoli-Errázuriz and students at the Architecture School, Faculty of Architecture and Urbanism, Universidad Central de Chile, Santiago, Chile

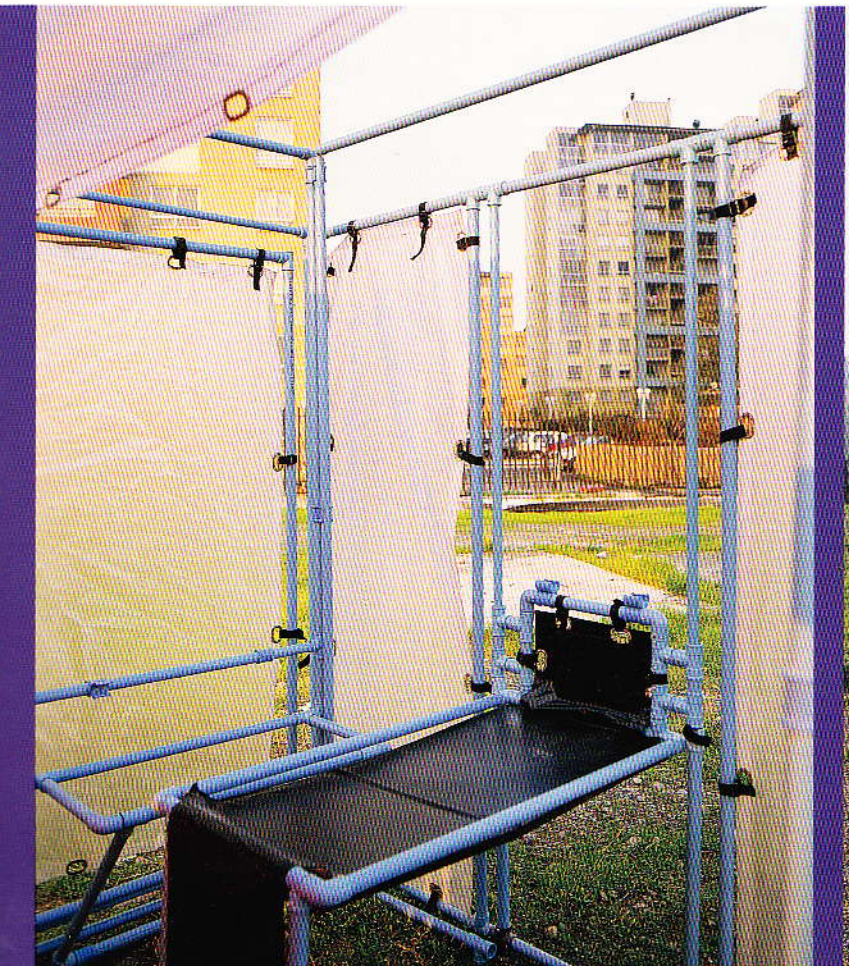
Emergency Modules B, and D, 2002

Emergency Module D by Eduardo Basaure, Rodrigo Rojas, Richard Rivano, Cristian Chadid, and Bárbara Morgado.

Emergency Module B by Paloma González, Harry Fieldhouse, Loreto Arce, Pablo Alvarez, Rodrigo Buron, Aarón Fernández and Octavio Ulloa.







Matali Crasset, France

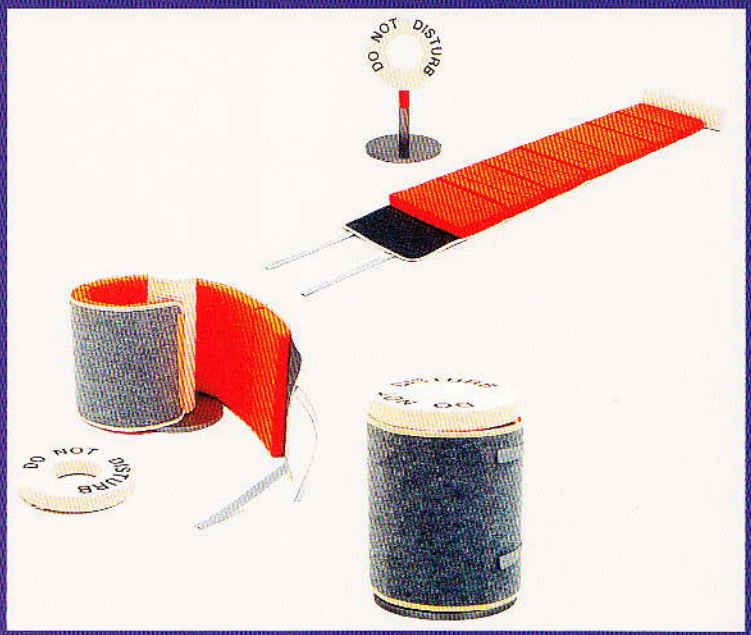
When Jim Comes to Paris, 1995
Téo From 2 to 3, 1999
Popup Space, 2002

Anybody who has spent nights sleeping on the floor of a friend's apartment will appreciate Matali Crasset's When Jim Comes to Paris. The hospitality tower was inspired by the cramped studio apartments of Paris and is designed to make overnight guests feel welcome—even when the host has a minimum amount of space to offer.

The floor-standing column of gray tufted felt unzips to create a base for a mattress that is rolled up inside. For some designers this would be an ample solution to the fold-out bed, but not for Crasset. She has considered other needs of her guests and included a personal lamp and an alarm clock, just in case Jim forgets his own.

Téo From 2 to 3 is a similar device in that it provides a temporary place for rest. However, the "siesta stool" is designed for taking naps in the work place rather than the home. The mattress and pillow wrap around a small holding pole when not in use and take up about as much space as a waste-paper bin. When unrolled, a large donut-shaped sign reading "DO NOT DISTURB" is fixed to the top of the pole to alert colleagues that someone is having a snooze.

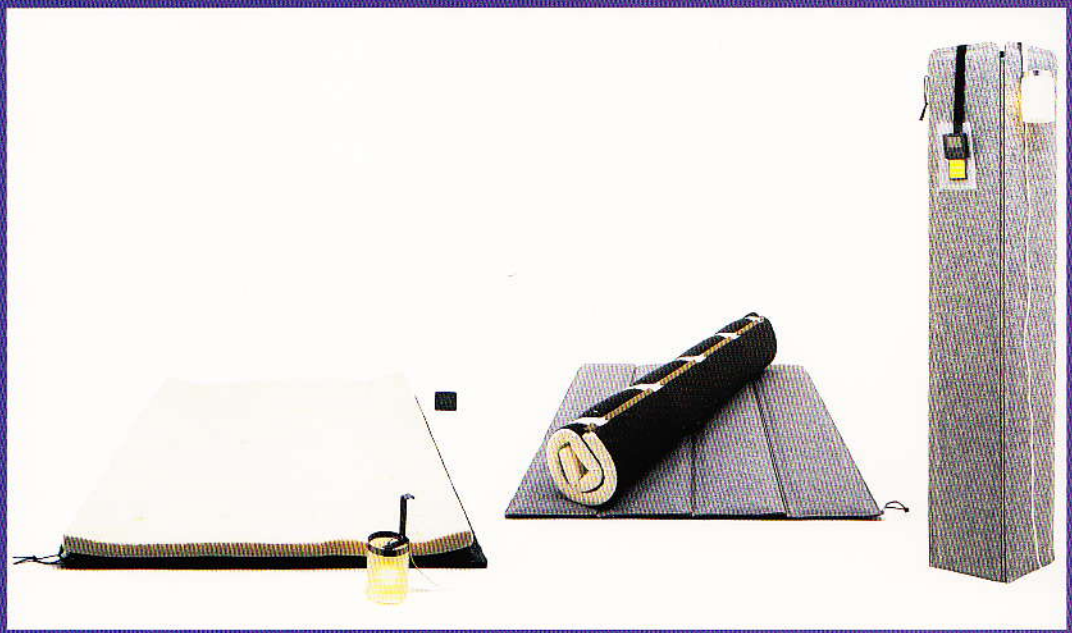
Neither When Jim Comes to Paris nor Téo From 2 to 3 incorporate a physical shelter into their design, but when in use they employ other means to distinguish the space around them. Crasset's Popup Space is a physical shelter in which a dome-like shape can be hoisted up from a flat mat on the floor. Like When Jim Comes to Paris and Téo From 2 to 3, Popup Space seems ideally suited to a room of limited size, which it is able to transform into a space entirely different. The impersonal nature of small apartments and offices can make it difficult to find space for yourself, let alone a guest. Crasset's designs overcome that dilemma and provide guests with a space of their own.



Téo from 2 to 3, 1999
Siesta Stool
Open: 10 x 180 x 45 cm
Closed diameter: 52 x 40 cm
Structure in wood, inside in foam bi-density high-resilience
Outside cover: Coated fabric, double-tufted felt

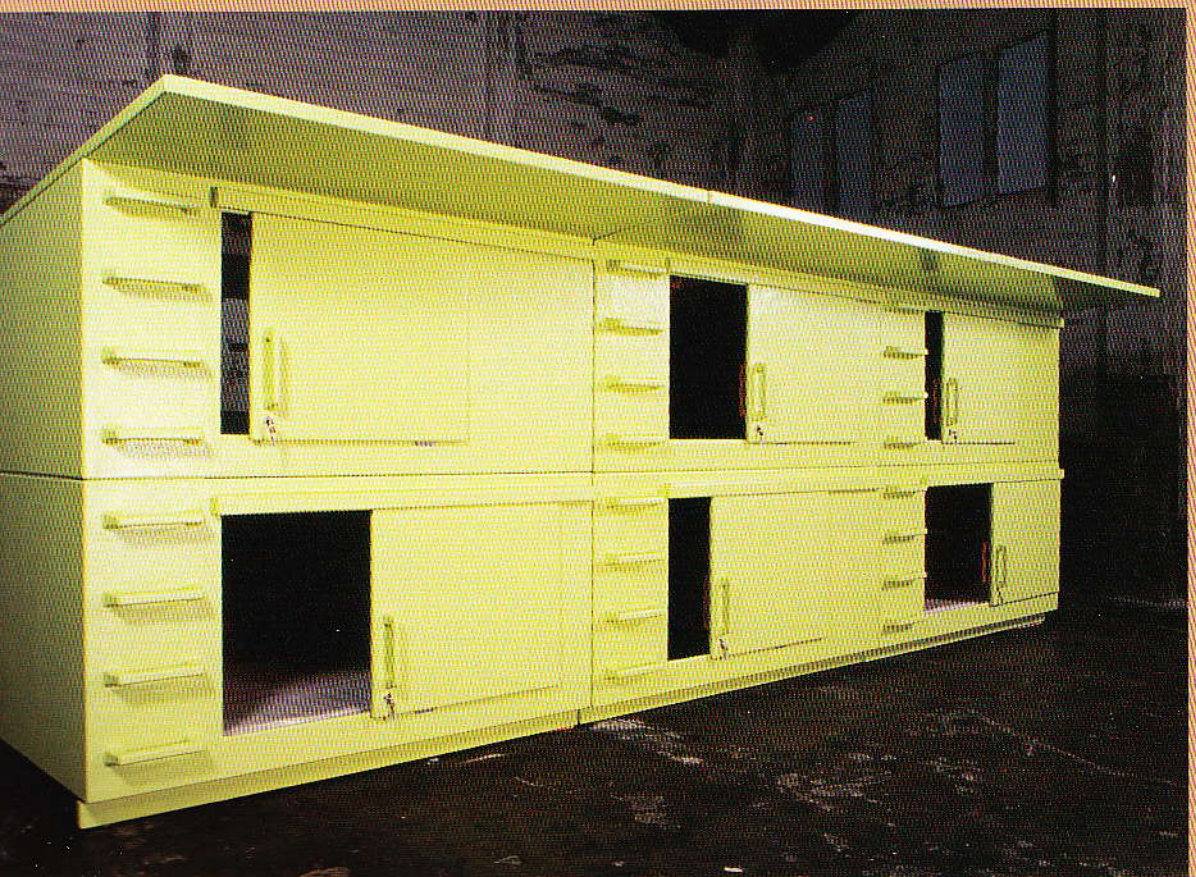
Space, 2002
r Yurt
: 3 x 400 x 400 cm; Opened: 230 x 400 x 400 cm
principle of Oritopi, a living space that expands
ndraws
f Matali Crasset's exhibition, Un Pas de Coté
at MU.DAC – Lausanne, Switzerland.

Jim Comes to Paris, 1985
ility Tower
pen: 10 x 190 x 130 cm; when closed:
34 x 34 cm (without lamp and alarm clock)
re: Tufted felt and foam bi-density high-
ce. Mattress cover and inside: cotton.



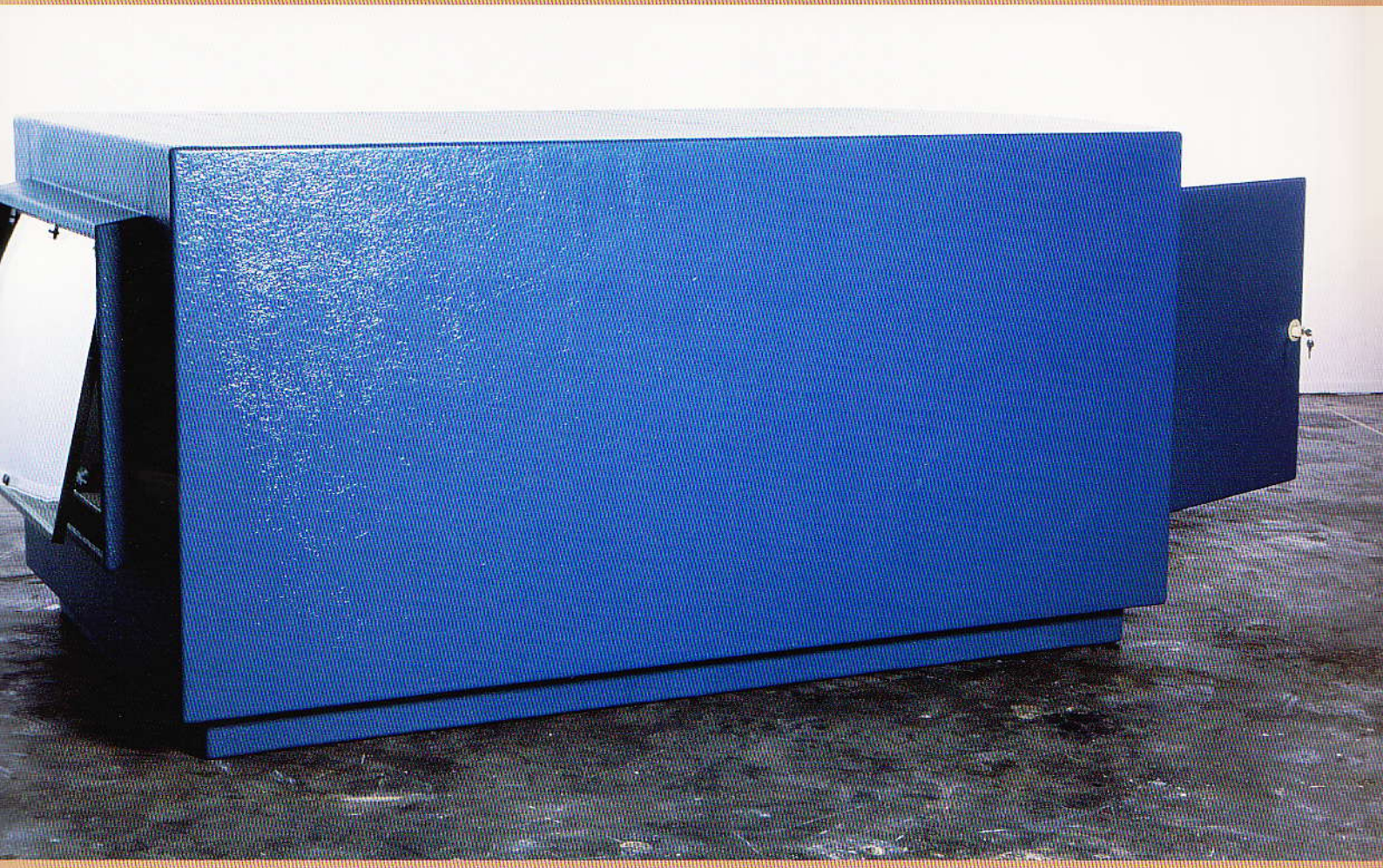
Atelier van Lieshout

Mini Capsule Beige, 2001
Mini Capsule Blue, 2002
Mini Capsule Side Entrance, 2002



Inspired by rabbit hutches and Japanese capsule hotels, AVL's Mini Capsules look like small huts designed for the intensive farming of people.

Mini Capsule Side Entrance (6 units), 2002. Fiberglass, mixed media.



Mini Exposure Range, 2002.
Fiberglass, mixed media.

Mini Exposure Range, 2001.
Fiberglass, mixed media.

Brigata Tognazzi (Walter A. Aprile, Italy; Anna Barbara, Italy; Rachaporn Chaochuey, Thailand; Stefano Mirti, Italy; Akihiro Otsuka, Japan; Luca Poncellini, Italy; Andrea Volpe, Italy)

Polycarbonate House, 2000

It is not easy to accommodate many guests when you live in a small apartment in Tokyo. This was the dilemma faced by Stefano Mirti when three of his friends from back home in Italy decided to pay him a visit. There was no way they could afford a hotel for the three-week stay, and there were no campsites located nearby. Being architects, Mirti and his friends in Tokyo devised a plan to build a temporary house for the visitors. Luckily, the idea coincided with the Mukojima arts and architecture festival where they were offered space to build it.

The house, built entirely from polycarbonate sheeting, was inspired by the neat little shelters built by some of Tokyo's homeless community. It took a great deal of planning before the house was actually built. The friends in Italy worked on prototype models and the friends in Tokyo did all the necessary negotiating to obtain permission for the build and sponsorship to help cover the cost of materials. On arrival in Tokyo the two groups teamed up to build the temporary house, which took one week to complete. The construction process evolved into an event for the local community and people kindly donated stones to make a patio and flowers and candles for decoration. A neighbor offered to connect the house to his own water and electricity services while others maintained a generous supply of sweet green tea.

The finished house covered a floor space of 16 square meters and included a small kitchen, shower, toilet, living room, patio, and sleeping area. The foundation was made with concrete slabs and the walls were attached to a wooden frame positioned around it. No structural framework was required because the polycarbonate sheets are self-supporting. However, further insulation of the sheets was required around the sleeping area to keep it cool in the hot weather. The three visitors lived in the house for the rest of their stay. On the final day it was dismantled in a matter of hours and packed away to be used again sometime.

Living in a small apartment presents a real problem when friends want to stay. One possible solution is to build a temporary dwelling such as Brigata Tognazzi's Polycarbonate House. The narrow house measures 2 x 8 x 2 meters and is easy to erect and dismantle.
It was first built during the Mukojima festival in Kyojima, Sumida-ku, Tokyo, May 2000 and neighbors kindly connected it to their own electricity and water supplies for the duration of the event.


olycarbonateHouse


ポリカーボネイトの家東京向島平成12年6月