T–House
1:1 Architectures

Program Fall 2019/20

	Hand-out	Hand-in/Presentation
PART1 — Design Research		
Input 1 — Context+Agents	17/10/19	08/11/19
Input 2 — Reference	17/10/19	08/11/19
Input 3 — Rituals	24/10/19	08/11/19
— Research Presentation		08/11/19
PART2 — Design Project		
Hand-out	08/11/19	
Input 4 — Desk-crits	15/11/19	
Input 5 — Desk-crits	29/11/19	
Midterms 1 — Concept		06/12/19
Desk-crits	13/12/19	
BREAK	23/12/19 – 05/01/20	
Desk-crits	10/01/20	
Midterms 2 — Design		17/01/20
Desk-crits	24/01/20	
Desk-crits	31/01/20	
Layout check	07/02/20	
Final Presentations		14/02/20

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PART 1 — Design Research

Tai-an, Japanese teahouse by the tea master Sen no Rikyu

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In the age of digitalization architecture has lost its physical presence. Rather image than real object, architectures are rendered, materialized and typified as part of the proliferation of standardized models developed for the market and for capitalist interests. Architecture is increasingly losing its presence as a cultural object that conveys more than just profitable value—more and more it is losing its performative qualities, its rituals and its atmospheric character embodying the aspirations for collectivity in the context of specific cultural practices.

The Master studio T-House/1:1 is based on the premise that architecture can regain its presence by concentrating on its basic requisites: contextual insertion, material quality, structural principles, performative use and ritualistic practice. By concentrating on these fundamental components spatial sensibilities are developed for experiences that go far beyond the standard use of architectural space: collective interaction, contemplation, spiritual exploration, scientific investigation, political formation and the production of knowledge are addressed as integral aspects of architectural production.

The T-House is an architectural type which in the first place refers to the traditional spatial compositions of a tea house accommodating ceremonial arrangements from various cultural contexts as well as stemming from new rituals inscribed in specific social constellations—however, it is also standing for T as 'time' or 'transformation' which refers to a more open notion of a time-based practice inhabiting architectural space. The T-House is a site-specific, small-scale architectural intervention that introduces another time dimension to a specific place and that turns the user(s) into an essential component of the spatial configuration. Addressing the architectural performance in an integrated and holistic way, the T-House is aspiring for manifold 1:1 qualities that an architecture of presence can unfold.

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Task 1 / Context+Agents

Participatory Spatial Production, Werkstatt Haus der Statistik

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<u>Task 1 / Context + Agents</u>

Hand-out
Thursday 17/10/19 — 9.30pm

● Hand-in/Presentation
Friday 08/11/19 — 9.30pm-5pm

Assignment

Select a location of the given sites.
Make a field research on the location, a
photographic documentation of the site and a
report on the agents/requirements.

Input

– selected reference site + agents
– template for the photographic representation
of the site

●

Output

– site plan showing (potential) location for the
intervention
– model of the site (scale depending on the
context)
– photographic documentation of the site
(black&white/29x29cm/frontal according to the
given reference)
– report on the agents/requirements (format
open/interview, foto essay, video, etc.)

The T-House is based on the idea that architectural presence is always linked to contextual relationship. The analysis of the context should therefore include all aspects that are relevant to capture the 'genius loci' of the site (in contemporary usage, genius loci usually refers to a location's distinctive atmosphere, or a "spirit of the place"). In order to detect and document this genius loci a field research has to be undertaken that also takes into consideration: how the place is used or inhabited during different periods of the day/ week; what the characteristic elements are that make up the athomspheric qualities of the place; how the people who use the space relate to it with their habits and daily routines.
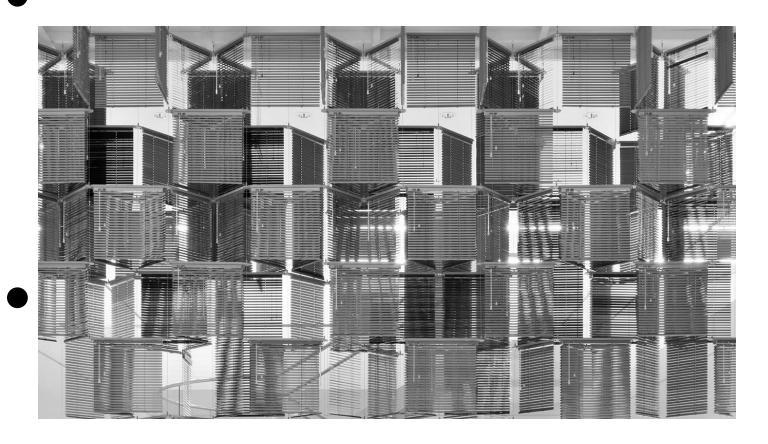
The research of the location is relational in the sense that it takes all aspects (spatial situations, materials, textures, vegetation, actors, etc.) into consideration and detects their interrelations and interactions. The goal of this investigation is to find out where an intervention can specifically take place and to prepare for the development of a script that describes the rituals and performances that should be accommodated by the designed project.

For the photographic documentation it is important to show the specific qualities of the given environments. This refers on one hand to the actions taking place, but also to other athmospheric characteristics determined by materials, textures and the quality of light. It is of particular interest to illustrate existing procedures, rituals and informal practices that potentially could inform the programmatic and performative qualities of the proposed project.

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Task 2 / Reference Research

Curtain of Blinds, Installation by Haegue Yang

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Task 2 / Reference Research

Hand-out
Thursday 17/10/19 — 9.30pm

Hand-in/Presentation
Friday 07/11/19 — 9.30pm-5pm

Assignment

Select a reference work from the given
examples. Analyze the project in regard of its
performative qualities.
Develop a concept model that represents/
translates the 1:1 qualities of the reference
project.

Input

– selection of reference projects from art and
architecture practice

Output

– documentation of the reference work (in text
and image, according to the given template
handed out next week)
– graphic representation of the reference work
in typical architectural scales (1/1,1/5, 1/10,
1/20, 1/50, according to the given template
handed out next week)
– conceptual model in scale 1/1

The purpose of the investigation of reference project is to
detect the guiding design questions for the project: how is
the architecture of the project assembled so that it unfolds
its specific qualities and characteristics? What kind of
materials and textures are used? How are these linked to the
performative qualities (archaic, practical, aesthetic, stylistic,
ritualistic, symbolic, etc)

In order to detect the intrinsic qualities of the works an
understanding of the design intentions of the authors
(architects, artists) is necessary: how does the form convey a
message, trigger certain behaviors, accommodates functions,
evoke certain feelings, refer to qualities beyond function and
aesthetics (social, metaphysical, spiritual, etc.)

The conceptual model can be a (detail) fragment of the
project itself or a translation that represents an interpretation
or transformation of the reference project. It is crucial that
this object in 1/1 scale doesn't 'simulate' of 'abstract' certain
qualities of the reference in another scale (as a model is
usually doing), but rather stands for itself and therefore
shows the material and perfomative qualities in their real
presence and in 1:1 in a direct and analogue relationship to
the spectator or user.