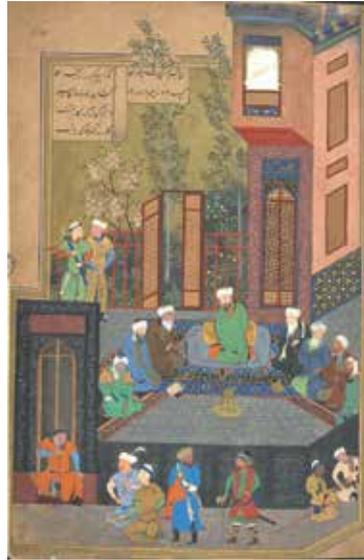


Domestic Fragments

21st June - 25th June 2021

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MASTER IN COLLECTIVE
HOUSING



Questions

A reflection on the problems and challenges of current housing production raises three central questions:

Innovation in housing?

This first question is based on the observation that housing, as an architectural discipline, changes very slowly and is largely conservative. The conformity of urban schemes and floor plan configurations is reinforced by the dominance of private investment. As states relegate the provision of dwellings to developers, housing becomes subject to market speculation. Risk-aversion leads to the suspension of innovation. How have architects and clients responded to and continue to respond to these conditions?

Housing for whom?

The second question is based on the observation that the predominant bourgeois housing models fail to reflect the wider changes perceptible in society, from family structures and population ageing to immigration and multiculturalism. Rising prosperity in Europe over the last fifty years allows almost everyone to shape their future according to their own desires. The plurality of concepts of life leads to a high differentiation in the patterns of demand and individual expression. How does architectural design respond to these changing conditions?

Housing and climate?

Private households still produce far too much CO₂ for heating and cooling the interior. We want to design exemplary projects that rethink form, space and material from the principles of a specific energy resource and a specific climatic zone and develop a unique form of living from it. For this we distinguish different forms of energy, such as solar radiation, geothermal energy or waste heat. How does a house in a medium climate, a lot of fog and rain showers differ from a house with harsh temperature differences between summer and winter?

Verbs of Activities

Washing
Sleeping
Bathing
Showering
Cooking
Dressing
Reading
Studying
Working
Eating
Watching television
Dancing
Play a music instrument
Listening to music
Inviting guests

Accommodating guests
Painting
Storing
Collecting
Doing nothing
Barbecuing sausages
Smoking
Thinking
Woolgathering
Game-playing
Dreaming
Working out
Repairing
Blow-drying

Spatial Elements

Window
Fireplace
Stairs
Door
Ceiling
Wall
Floor
Carpet
Shelves
Bed
Table
Curtain
Wardrobe
Pillar

Luster
Lamp
Armchair
Dome
Arch
Vault
Fridge
Alcove
Niche
Loggia
Balcony
Balustrade
Oriel /Bay window
Elevator

Climate conditions

1. Very dry, bitterly cold winter. Freezes everything organic that is not covered. Even toilet paper. Only 5-6 hours of daylight. They have temperature differences between winter and summer of more than 85°C.
2. Hot enough to fry an egg on the surface. It has a lot of wind and heat-absorbing surfaces on the ground. It is such a hot environment that there is almost no plant life.
3. High humidity and rainfall throughout the year. No thermal oscillations throughout the year. More rain in summer than in winter.
4. High seasonal variability. Very dry season in summer when most of the flora dries out with clear skies. Rainy season in winter, with thunderstorm flooding and warm temperatures with cloudy skies.
5. Foggy 95% of the days of the year with high wind gusts recorded, but with sultry weather during the summer. Snowstorms for 4 months in a row.
6. Continuous rainfall throughout the year. It rains 90% of the days. Very short and hot summers and very hot winters.
7. Climatic conditions with dry and hot summers with average temperatures. Wet and rainy winters with mild temperatures. The colder it gets, the more rain and the hotter it gets, the drier it gets.
8. Humid temperate climate with hot summers and cold winters, although not extreme. An average of eight meters of snow thickness is recorded each year.
9. Climate with little rainfall and temperatures below 10 degrees Celsius and 0 degrees Celsius in winter. These territories are covered with mosses, lichens and small bushes and are usually swampy areas.
10. Climate with little thermal oscillation and pleasant temperatures. Cool and dry winds in winter, however in summer wind changes direction and produces hot and humidity with torrential rains.

1. Extreme Subpolar climate, 2. Extreme Arid climate, 3. Humid temperate Oceanic climate, 4. Temperate Tropical climate, 5. Alpine climate, 6. Equatorial tropical climate, 7. Mediterranean climate, 8. Hemiboreal climate, 9. Tundra Arctica, 10. Tropical Monsoon climate

2. Assignment

A critical intellectual engagement with forms of contemporary urban housing serves as the focus of the studio project, in the design of an apartment. In this, design is to be understood as an instrument for experiencing the present age and generating knowledge. The modest scale of the projects will allow us to concentrate on the many themes of the interior, the form of dwelling, fundamental architectural elements and the climate.

In the centre of the discussion are the questions raised in the introduction: how is innovation in housing possible and what might it mean? Can housing be said to innovate at all? What is the relationship between activities, functions and space? Can we imagine dwelling spaces whose qualities are not derived primarily from the satisfaction of function, but rather from an abstract spatial dimension? Furthermore: for whom are we building such spaces? In light of the atomisation of people's concepts of life, can we even conceive of dwelling spaces beyond neutral functional programmes? And finally, what does it mean to build in the city? What are the requirements of the contemporary urban cultures of living? How are they expressed in the urban context?

Project

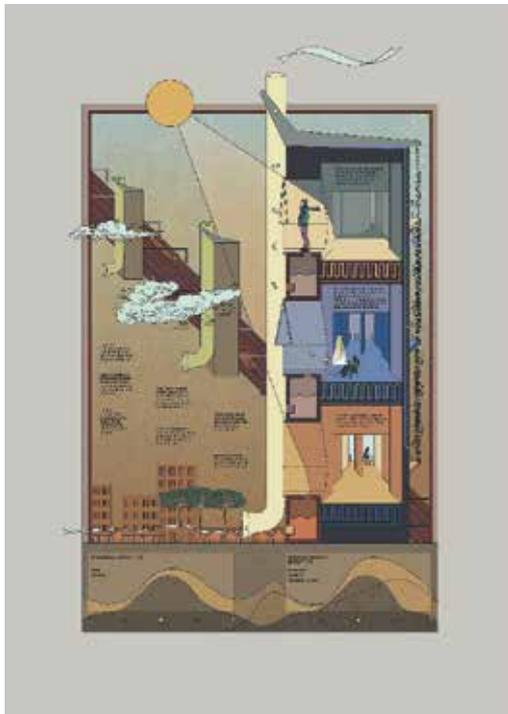
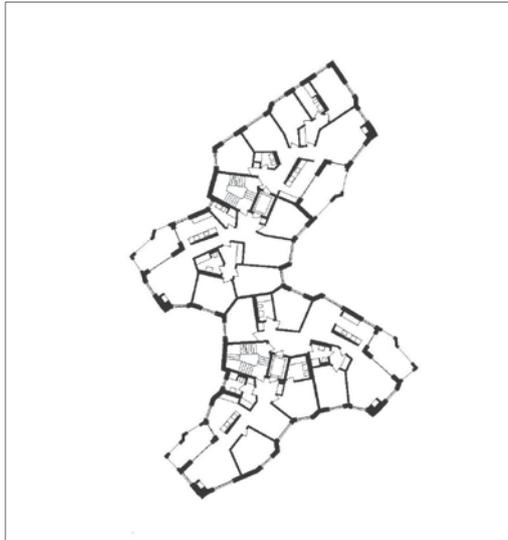
The point of departure for each design will be a specific conception of dwelling. The social relevance of this conception is of secondary importance. At the fore lies its spatial and architectural potential. In

its concrete formulation, the idea might even challenge the notion of 'individual dwellings.' Buildings for collective living are also conceivable, in which such a distinction becomes irrelevant. Just as possible is the idea that these buildings do not solely serve as spaces for dwelling (whereby the immediate question would be what exactly is meant by 'dwelling'), but also incorporating working, contemplation, or other activities. The sole prerequisite is that the apartment can be lived in by several people living independently of one another.

Besides the specific conception of dwelling, a proposition of a particular architectural element can serve as a generative impulse for the design; an element that stands in a definite relationship to the formulated intention, or independent to it providing an additional architectural point of departure. Such elements are to be more broadly understood than simply constructive elements such as structural elements, windows, doors, stairs, fireplaces, etc., but also might include secondary and mobile components such as the elements of kitchens and bathrooms, or beds, tables, curtains etc.

Ultimately it is also conceivable to take such an element as the primary origin of the project, i.e. to develop the dwelling on the basis of an architectural element or a piece of furniture. Can you imagine an inhabited staircase? How would you design a floor plan based on a chimney? Can the placement of columns define a dwelling space? How would a dwelling look that primarily serves sleeping, and in which the bed is at the centre? Who would inhabit such spaces?

3. Submission



Floor plan

The most important instrument for the design project, as well as for its representation, is the floor plan: an abstract yet also the most communicative kind of notation for a spatial configuration. Besides the representation of the architectural space, the floor plan will also serve the investigation of the pictorial and metaphorical qualities of such drawings (to a certain extent, the inherent qualities of this kind of drawing) and to make use of these qualities in the design. Alongside this, a significant emphasis is to be given to the graphical techniques, precision and sensuous qualities of the drawings.

Submission: floorplan (and section) in 1:50, A1

Miniature

The technique of Persian miniature painting interests us in the design because it manages to convey complex relationships - entire narratives - in a single image. A miniature drawing consists of diagrams, axonometries, representations of acting persons, nature (climate and landscape) and a few sentences explaining the project. It works equally well with images and text.

Submission: quadratic miniature on A1

Detail

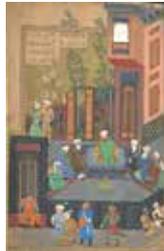
The devil is in the details. Construct and draw a detail relevant to the design at a scale of 1:20 (or 1:10) that reflects the architectural idea.

Submission: Axonometric detail, 1:20 (1:10) on A1

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