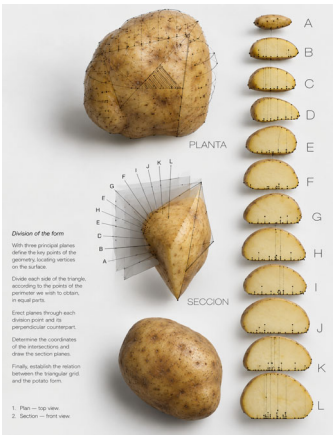
Institut für Gestaltung 1 | Gebäudelehre
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mit Esin Karaosman und Jose Carlos Lopez Cervantes
847155 Entwurfsstudio 1 EM1 WS 2026/ 27

HOUSE ANIMAL

From Potato to Furniture to Rural Habitat



The house is perhaps architecture's oldest obsession—and its most exhausted typology. This studio will attempt to make it strange again.

HOUSE ANIMAL will explore the house not as a neutral container for domestic life, but as a living habitat: part shelter, part machine, part landscape, part creature. The studio will investigate how rural traditions—barns, sheds, silos, porches, greenhouses, corrals, water tanks, fences, roofs, fireplaces, and agricultural infrastructures—can be contaminated by new technologies, artificial intelligence, advanced fabrication, and unfamiliar forms of living.

(tribute to Enric Miralles' how to layout a croissant)

Contents:

The studio will begin with the potato.

The potato is rural, primitive, ordinary, slightly ridiculous, and formally sophisticated. It has no clear front, no ideal geometry, and no interest in architectural elegance. Its mass is irregular but coherent, compact but differentiated, familiar but strangely alien. Each potato is a singular body produced through growth rather than composition.

Students will use potatoes as instruments for mass exploration. Through scanning, photography, drawing, casting, slicing, deformation, aggregation, and digital mutation, the potato will become a starting geometry rather than a metaphor or decorative image. Its lumps, eyes, folds, depressions, asymmetries, and hidden internal organization will generate families of architectural masses.

These forms will be studied through precise geometrical drawings. Plans, sections, elevations, axonometric, sectional perspectives, contour drawings, and analytical diagrams will be used to translate irregular organic bodies into architectural systems.

Drawing will not simply document the project after the fact. It will operate as an active instrument of transformation, measurement, abstraction, and invention.

The potato will be translated, exaggerated, stretched, hollowed, multiplied, hybridized, and eventually detached from its original identity. It may become a chair, a room, a roof, a structural joint, a landscape, or an entire house.

From this initial mass exploration, each student will develop a piece of furniture as a small domestic organism. A chair, table, bed, cabinet, lamp, bench, or hybrid object will become an architectural testing ground: a place to investigate posture, material, structure, comfort, discomfort, ornament, movement, fabrication, and the relationship between body and environment.

Furniture will not be understood as something placed inside architecture after the architecture is finished. It will be treated as architecture before it becomes a building. The object will grow, multiply, deform, and mutate. A chair may become a room. A table may become a roof. A cabinet may become a thick wall. A bed may expand into a landscape. Furniture will become structure, enclosure, circulation, infrastructure, and eventually habitat.

The rural will not be treated nostalgically. We are not interested in reproducing the beautiful farmhouse, the tasteful cabin, or the romantic image of escape from the city. Instead, we will look at rural architecture as an intelligent collection of rough, direct, economical, and sometimes bizarre solutions. Rural buildings are often sophisticated without trying to look sophisticated. They grow through necessity, improvisation, weather, animals, machines, family structures, and available materials.

Students will design a house-habitat in which tradition and innovation become inseparable. The project will move from the potato to the body, from the body to furniture, and from furniture to building. It will ask how one design intelligence can migrate across radically different scales without simply becoming larger.

Rendering will be equally important. Students will produce atmospheric, material, and speculative images that test how these strange domestic organisms exist in a rural environment. Renders should not merely make the project look convincing. They should construct a world around it: weather, vegetation, mud, machinery, animals, domestic rituals, artificial light, and unfamiliar forms of occupation.

A potato may become a chair. A chair may become a room. A room may become a barn. A barn may become a domestic animal.

The studio will work between the primitive and the technologically advanced: potatoes and robotics, timber and composites, mud and artificial intelligence, craftsmanship and digital fabrication, agricultural repetition and computational variation. The objective is not to resolve these contradictions, but to make them productive.

The final project should propose a new domestic organism—recognizable as a house, but only barely. It should be developed through rigorous geometrical drawings, physical and digital models, and a compelling sequence of renders. A habitat that begins with the awkward intelligence of a potato, passes through the intimacy of furniture, and grows into something rural, technological, strangely familiar, and alive. A house inherited from the soil and smuggled back from the future.

Student Learning Objectives and Outcomes

Objective 1: Develop architectural form through abstraction and transformation.
Outcome 1: Students will transform an irregular object into architectural geometry through drawing, modeling, and digital manipulation.

Objective 2: Investigate relationships between body, furniture, and space.
Outcome 2: Students will design furniture that demonstrates relationships between body, material, structure, and architectural scale.

Objective 3: Use representation and simulation as a design tool.
Outcome 3: Students will produce coordinated plans, sections, models, and renders that develop and communicate the project.

Objective 4: Integrate formal, spatial, material, and contextual systems.
Outcome 4: Students will design a domestic habitat integrating site, structure, enclosure, circulation, furniture, and landscape.

Objective 5: Communicate a complete architectural proposal.
Outcome 5: Students will present a coherent final project through drawings, models, renders, animations, and verbal presentation.

Project(s) Overview

The studio progresses through three scales:

Potato / Mass Studies: Transformation of irregular objects into architectural vocabulary.

Furniture Organism: Development of furniture as a bridge between body, object, and architecture.

HOUSE ANIMAL: Design of a domestic habitat combining formal experimentation, sophisticated rustic systems, furniture, structure, material, and landscape.

NEEDS:

Material Requirements:

Students need to bring their own laptops. Software will be accessible through educational licenses.

Tools and Techniques:

In order to apply this specific methodology, students will be instructed in specific software. No previous experience on the software will be required.

Final Deliverables & Requirements & Assessment:

Complete graphic description of the project is expected, including visualizations, drawings, diagrams, research material, and any kind of visual information that support the entire comprehension of it.

Course meetings: Thursdays

First meeting: Wednesday October 7th 4:00 pm