



Loop

T. Vorreber

1:1

1:1

1:1

1:1



1:1

1:1

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1:1

7/16



1 ZU 1

1:1

This is our fanzine(fan + magazine): from architecture students to architecture students. On the previous page, every member of our group wrote in his/her own style the title of the fanzine. This project is not the result of a single individual; the ideas, theses and wishes are a sum of our personalities (1+1+1+...). Therefore, as it shows the variety of our singularities, but also the common grounds we identified together, we all support the content of this fanzine.

On the following pages we suggest that architecture should be transformed in real scale projects 1:1. Learning by using and get a feeling of the materials 1:1. Learning at construction companies and with professional planners – from their personal experiences and solutions 1:1. Make our own mistakes in our works and deal with the consequences 1:1. See and experience other cultures and peoples personally 1:1. Learn from the workflow of design 1:1. Spend a week in schools, in hospitals, in offices and waste treatment plants 1:1. Overcome clichés and make your individual point of view in other countries 1:1. Get the basic vocabulary so you can speak about your interest's 1:1 stand up for your future and make your own critical opinion on the subjects right now 1:1.

We hope you will enjoy 1:1, and that you can see this a fanzine as an inspiration to take your learning process into your hands and make the best out of it.

1:1



GUIDING POINTS

HANDS ON

1

LEARN TO WORK WITH DIFFERENT MATERIALS

NETWORKING

2

LEARN TO COMMUNICATE WITH DIFFERENT COMPANIES

REALITY

3

LEARN TO WORK WITH REAL PROBLEMS WITH REAL PEOPLE, IN REAL PLACES

PEER TO PEER

4

LEARNING FROM OUR COLLAGUES.

WORK FLOW

5

LEARN TO WORK WITH DIFFERENT PEOPLE

INTERNSHIP

6

GETTING ECTS FOR INTERNSHIPS

PLAY OFFICE

7

SIMULATING THE WORK IN A REAL OFFICE

ARCHITECTS
IN RESIDENCY

8

LEARN TO COMMUNICATE WITH COMPANIES

LEARNING BY
DOING

9

OUT OF THE CLASSROOM

INDIVIDUAL
CHOICES

10

DECIDE HOW TO PRESENT AND WHAT TO LEARN

HAND
WRITING

11

REVALUING FREE HAND SKETCHES

FUNDAMENTAL
LEARNING

12

A STORY ABOUT SHOPPING

UPDATING
QUOTES

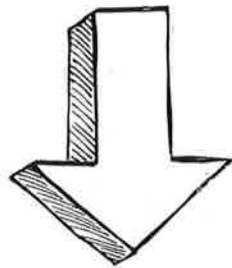
11

ARCHITECTURE BEGINS

COMPUTER
LITERACY

12

MASTERING COMPUTER PROGRAMMES





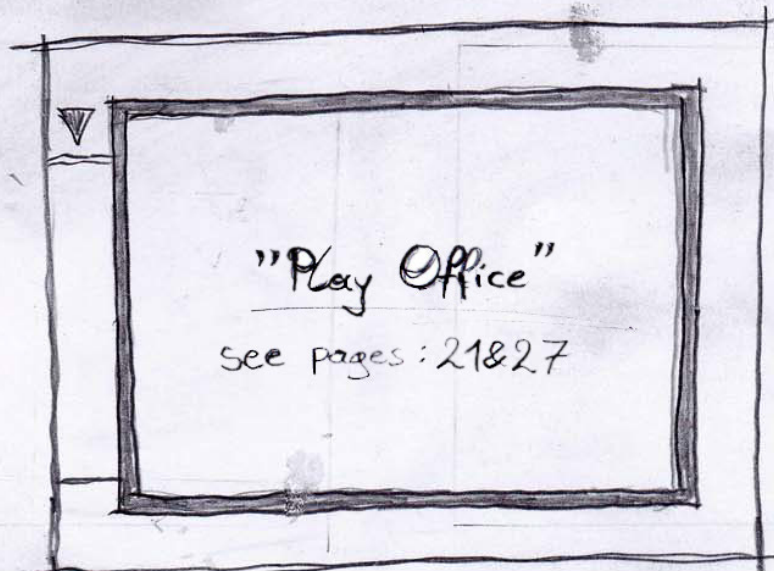
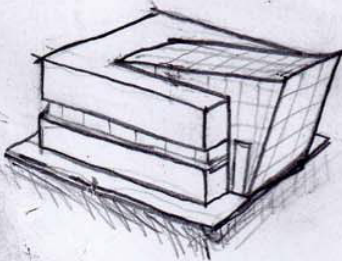
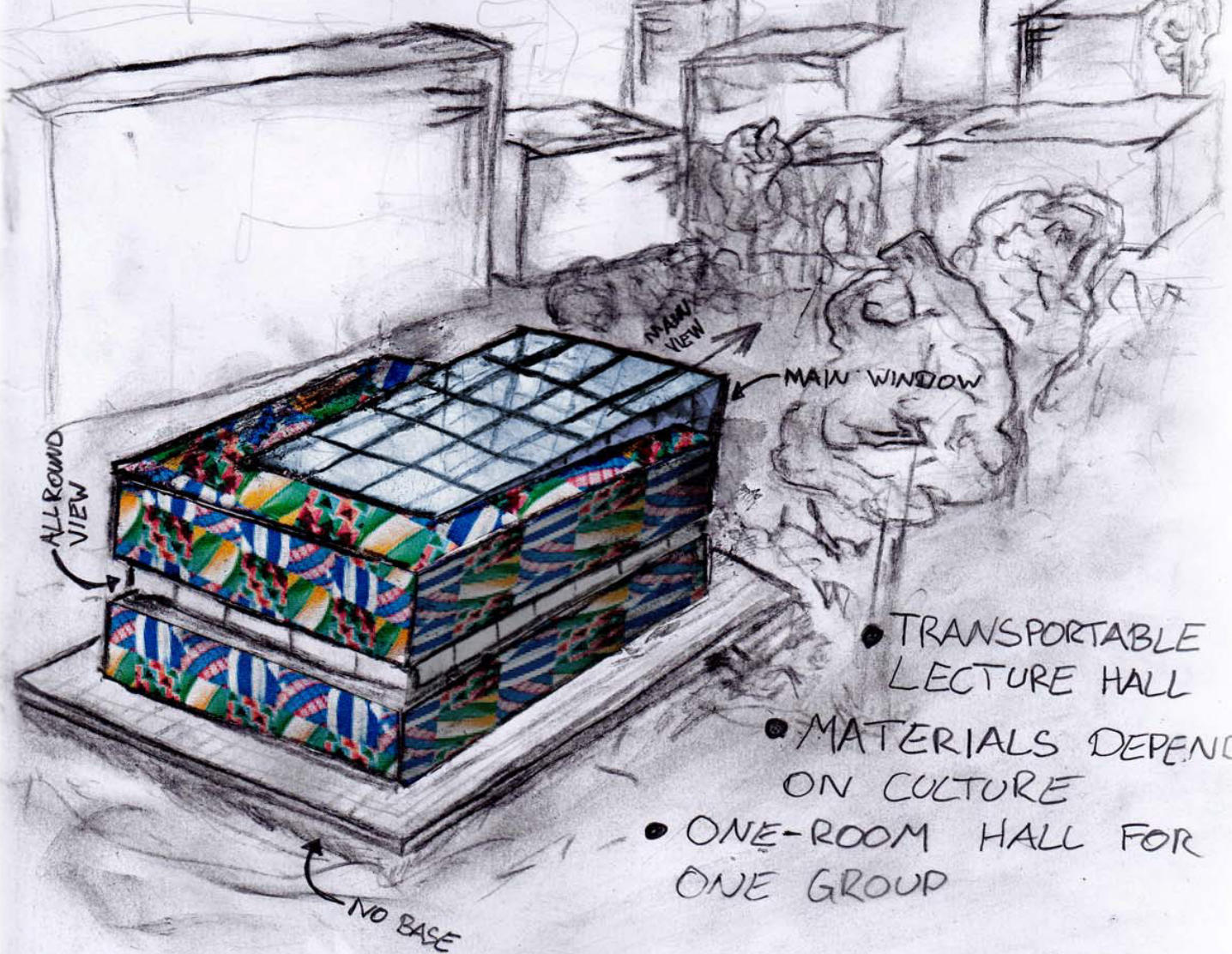


DYMAXION MAP BY
BUCKMINSTER FULLER 1954;
CAN BE CUT OUT AND GLUED
INTO A ICOSAHEDRON GLOBE.



GLOBAL

PLURIVERSITY





For an architecture student it is really important to do practical things. Visiting different cities all over the world and seeing buildings, which we used to learn about, is central. We can do renderings, models, shadow analysis etc. or memorising floorplans, but none of them will be like actually visiting these referential architectural examples. You must use all your senses and knowledges at the same time, when you are on the spot. Otherwise you can't feel the lighting effects, mood of an open space, weather conditions, scale, material, acoustic, proportion, how people behave and so on...

Other major reason for travelling, is to make new friends, knowing other cultures. Everyone has different experience, different opinions, and perspectives. Speaking with mixed group of people makes you learn indirectly, it is social learning, peer-to-peer (see page no.15). While travelling you also increase your self-confidence in life and languages, such like handling with completely stranger.

The first thing that makes traveling hard is our university system. You must have 30 ECTS in a semester to be on time and normally from these 30 points actually you are able to choose only 3 for your special interest. And why European Credit Transfer System (ECTS)? Why isn't it World Credit Transfer System? To establish a WCTS as a form of acknowledging and facilitating our learning experience abroad, would be a great step to reach our goal of the Global Pluriversity.

There are some exchange programs, but the problem is, that you have a list of universities to choose. You can't say, you would like to go to this and that city, choose from interest. Another thing is, that you can't do exchange for a shorter time (for example for only one project/workshop) and there are just some field-work in summer, but no courses to get extra ECTS.

European

WORLD
Credit
Transfer
System

TURALS



VERCITY



In the more and more globalized world we live in
It becomes very likely to spend your career as an
architect in more than one country.
Still university most of the time only teaches you
about the European way.



A limited supply of solutions also makes it harder
to solve a problem. This occurs not just in
architecture for example. problem: we need to
feed the world. European solution: big farms
with one crop per field using lots of pesticides.



Instead we should be able to get a global view and see many different solutions. E.g. have a program like Erasmus but not limited to Europe, also you should be able to do it every semester, seeing as much as you want.



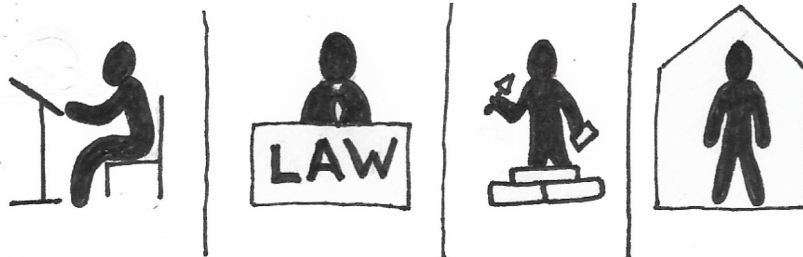
Other cultures may have an entirely different view on things and other values, therefore perfected other techniques for example same problem but the native Americans developed Milpa combining corn, beans and pumpkins on one field each plant helping another one. For the „pest“ they simply have other plants specifically for them to use.



Another downside of working only local is you only get used to one climate and solving problems in only that situation



Today building has become very impersonal. There is one person doing the design, another person doing the detail work, another one deciding if it will be built, some company who finally builds it and then there is the final user, being very little involved or sometimes not at all. This not only leads to prefabricated houses but also to ignorance for local materials.



Working in many different climates creates a new challenge every time but also teaches you how to work with that.



If you look outside Europe or North America in the so called third-world-countries, the process of building is strongly tied to the people using it. Every later user is included in every phase from planning to finishing construction. Because of this inclusion, the new structure is built exactly to the needs of the community. Not only is the building unique but also constructed from local materials, because this is what the people perfected.



PEER TO PEER

- peers are equally privileged, equipotent participants
- peers are both suppliers and consumers of resources
- knowledge exchange platform
- working together





WORK FLOW

1. design
2. submission
3. implementation
4. construction
5. lifespan

design

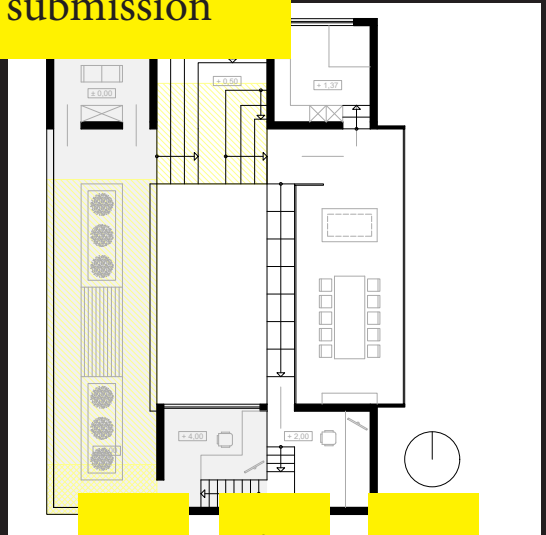


How to construct the building step by step ?

Rethink and adjust the details ?

How to hold up the design ?

submission

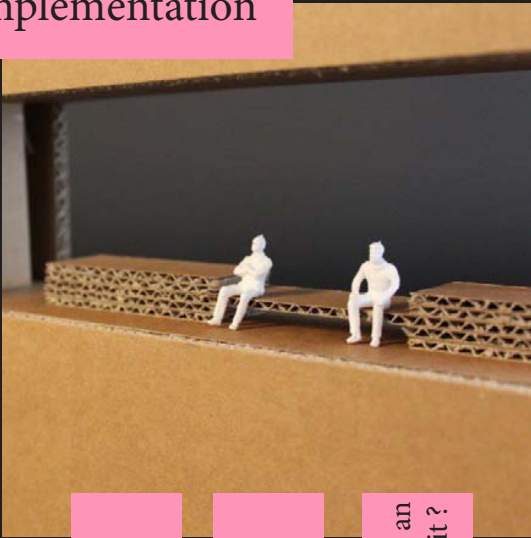


What is the social background ?

What are the standards in the area ?

What are the public interests ?

implementation

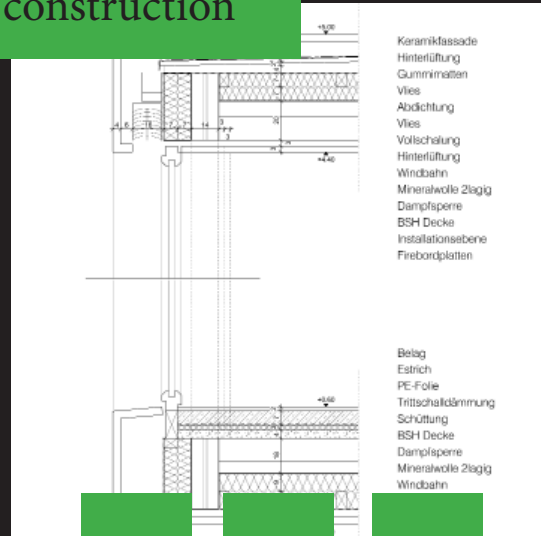


How to construct the building ?

Create an overview over the project ?

Com eupt with an budget and how you want to build it ?

construction

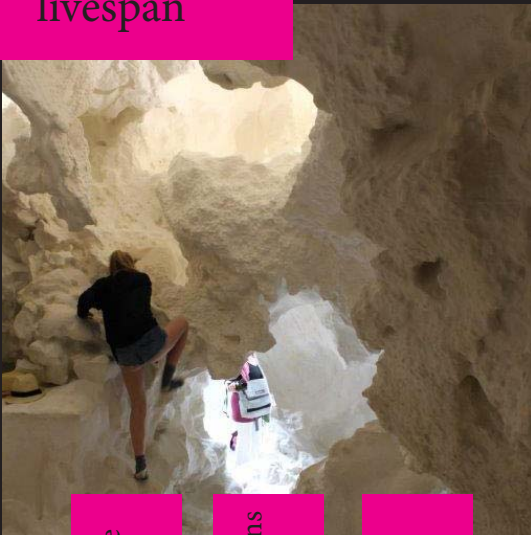


How to construct the building step by step ?

Rethink and adjust the details ?

How to hold up the design ?

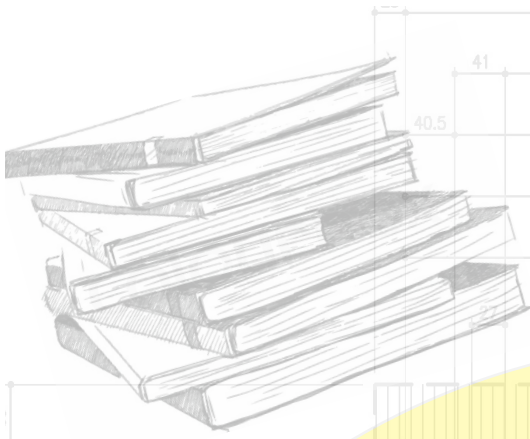
livespan



What has changed since the submission ?

What are the specifications to use the building ?

Long term plan for renovations ?



“in theory

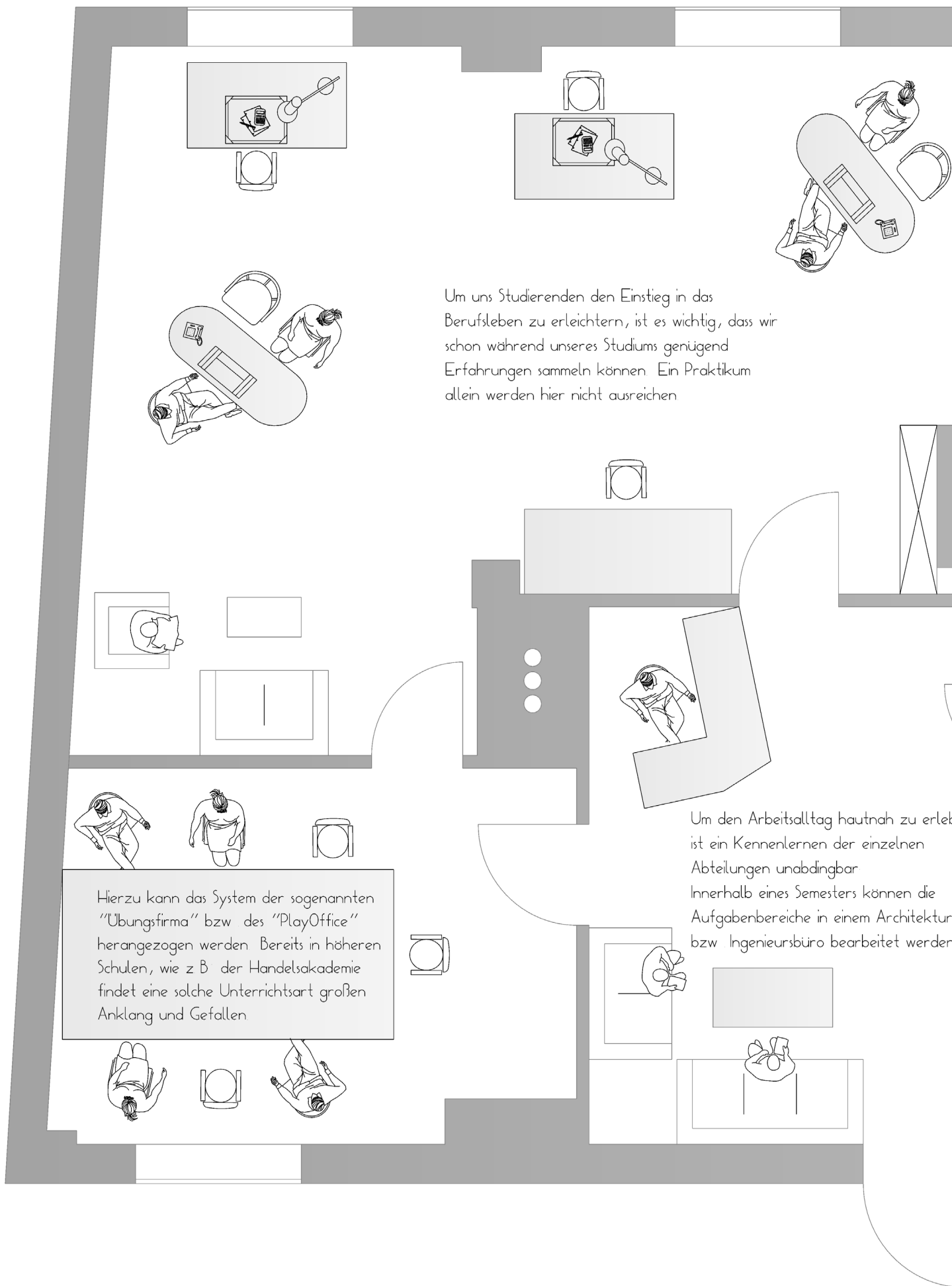
Theory and practice
ARE THE SAME

IN PRACTICE

they are not”

ALBERT EINSTEIN



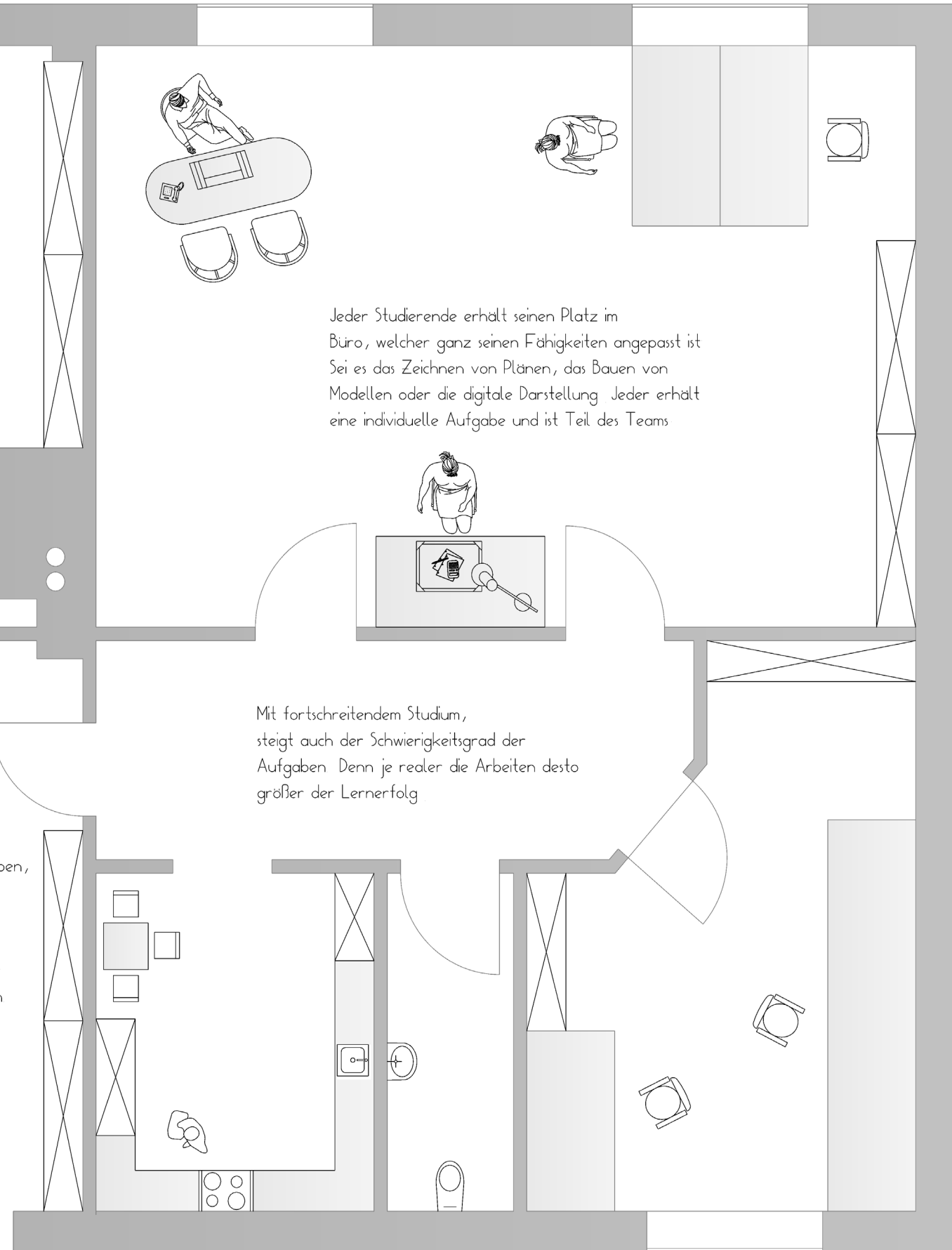


Um uns Studierenden den Einstieg in das Berufsleben zu erleichtern, ist es wichtig, dass wir schon während unseres Studiums genügend Erfahrungen sammeln können. Ein Praktikum allein werden hier nicht ausreichen.

Hierzu kann das System der sogenannten "Übungsfirma" bzw. des "PlayOffice" herangezogen werden. Bereits in höheren Schulen, wie z. B. der Handelsakademie, findet eine solche Unterrichtsart großen Anklang und Gefallen.

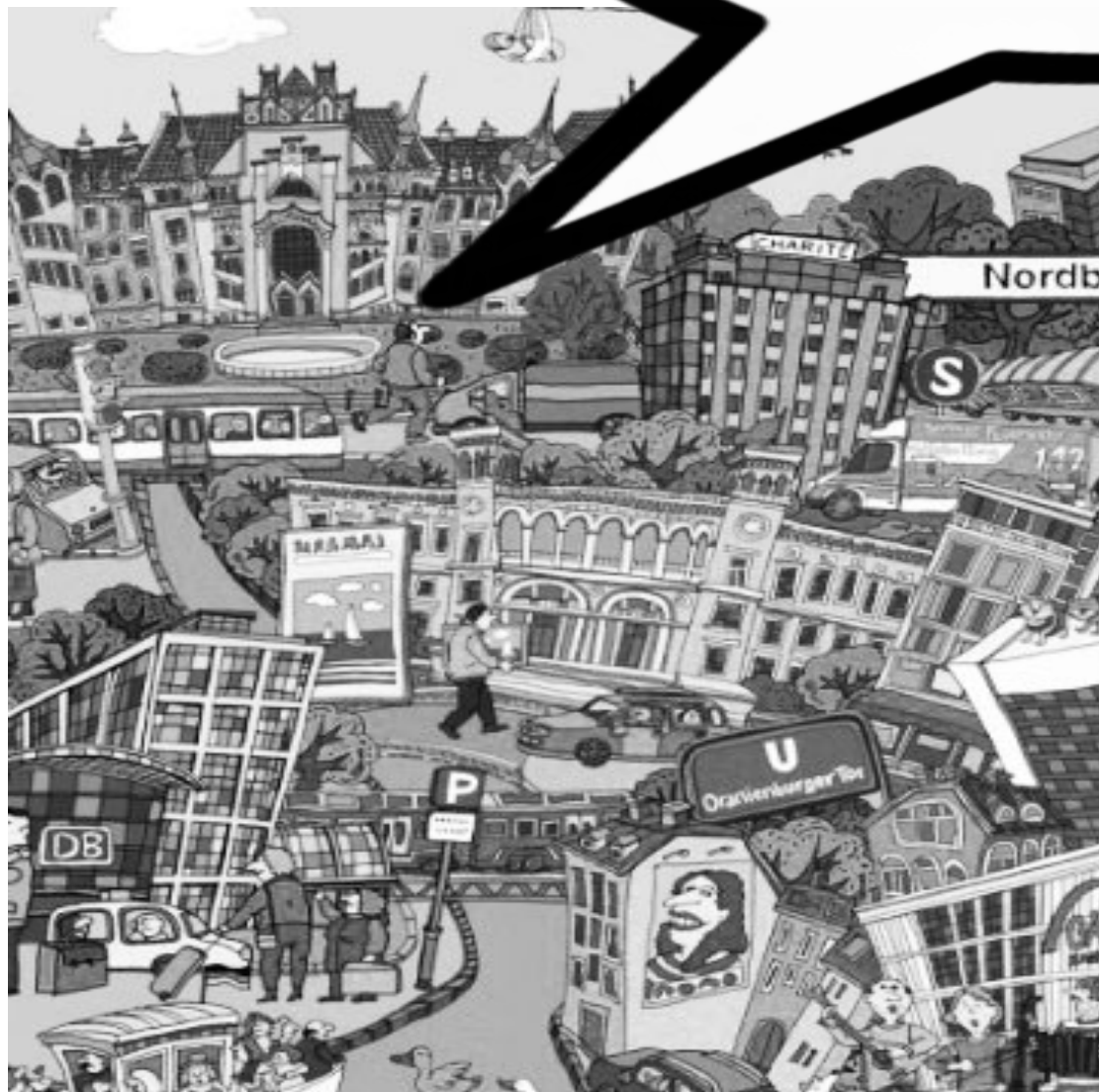
Um den Arbeitsalltag hautnah zu erleben, ist ein Kennenlernen der einzelnen Abteilungen unabdingbar. Innerhalb eines Semesters können die Aufgabenbereiche in einem Architektur- bzw. Ingenieurbüro bearbeitet werden.

PlayOffice



Architect

How does it L



Step 1:

Select the building
of your choice.

Step 2:

Apply For a one Week
residency.

L
FUN

CS-IN-RESIDENCY LOOK ON THE INSIDE?

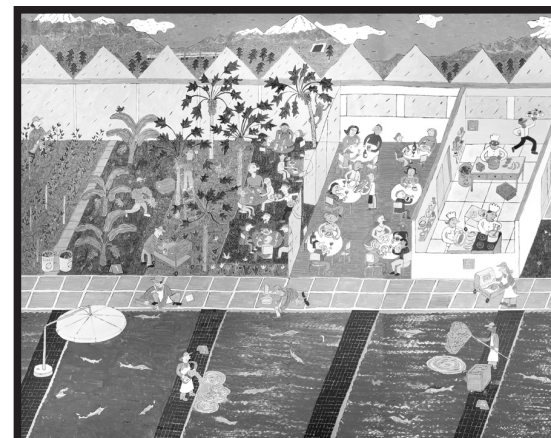
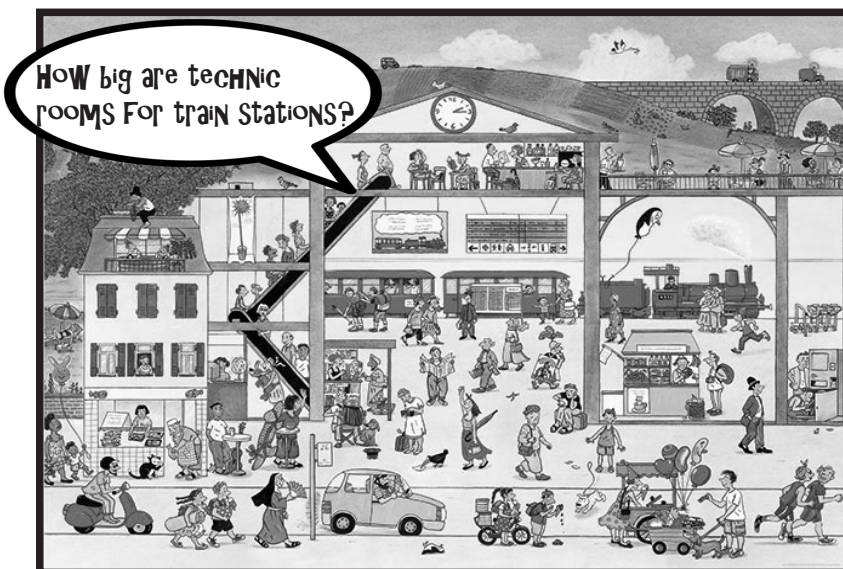
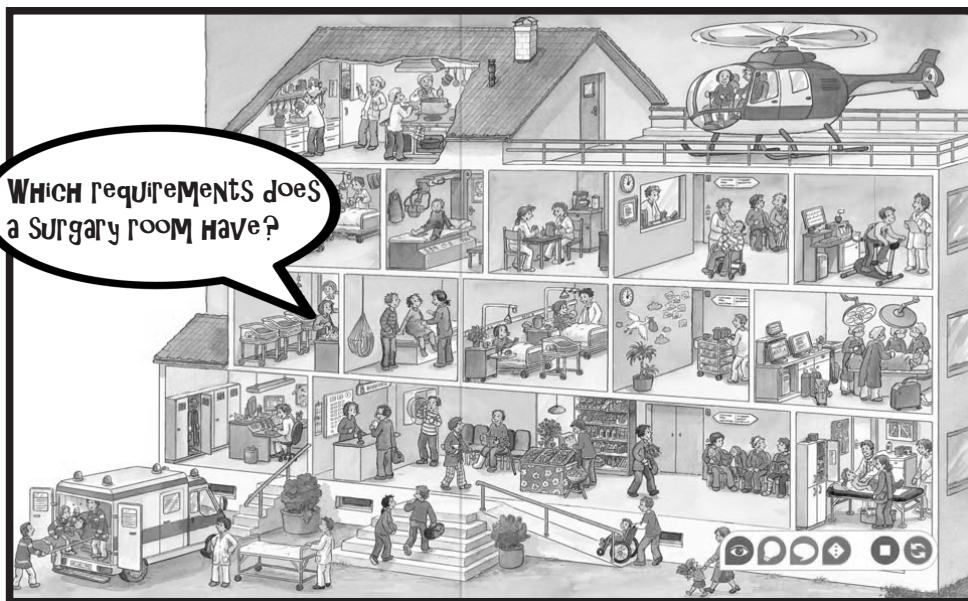
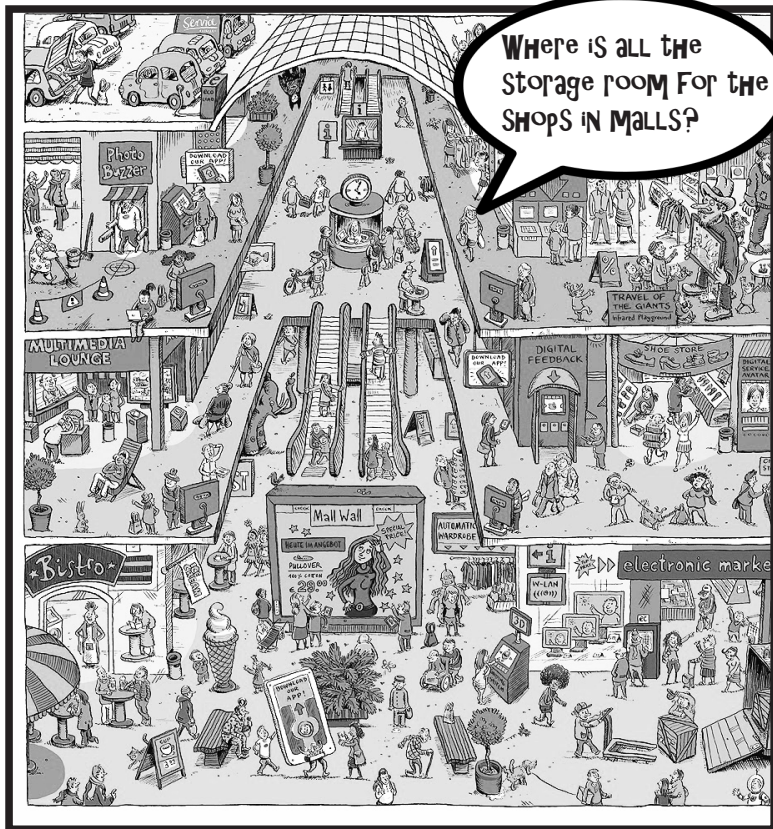


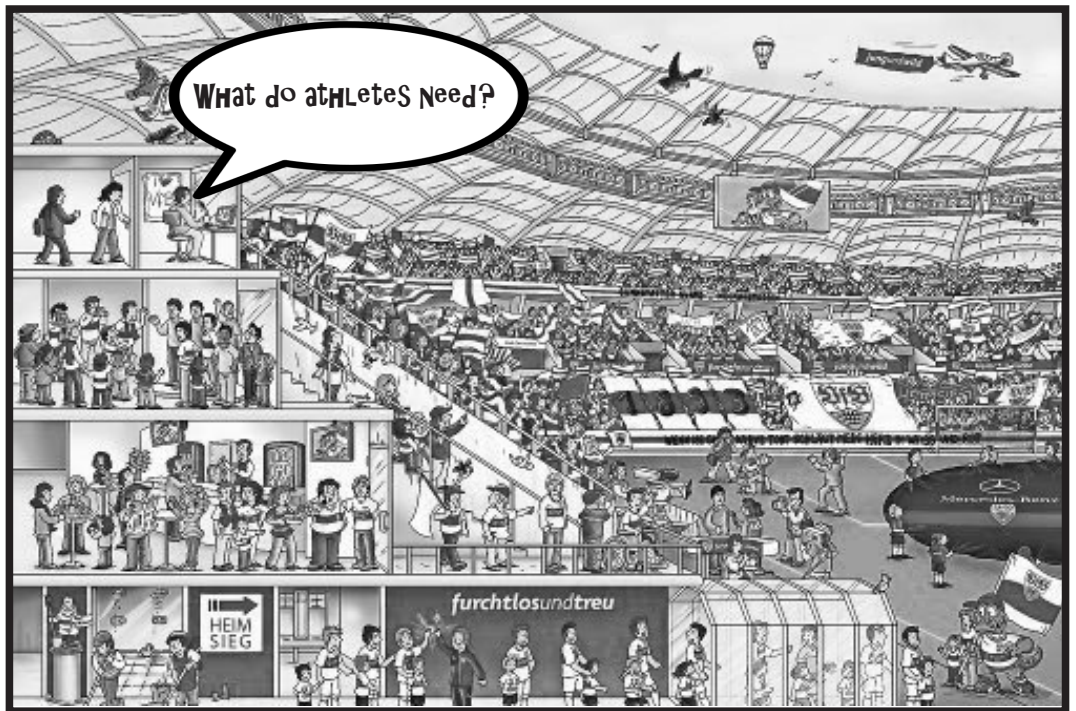
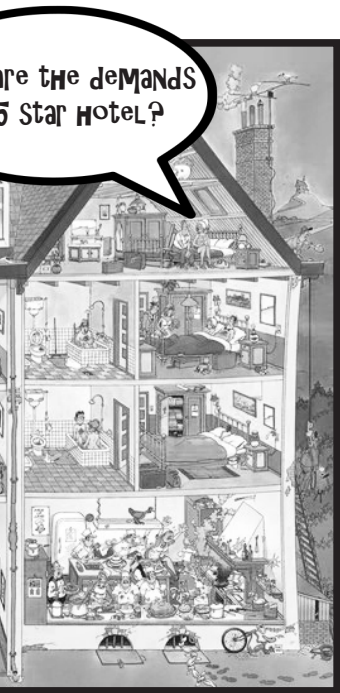
Step 3:

Learn about the
functioning of the
space on site.

Step 4:

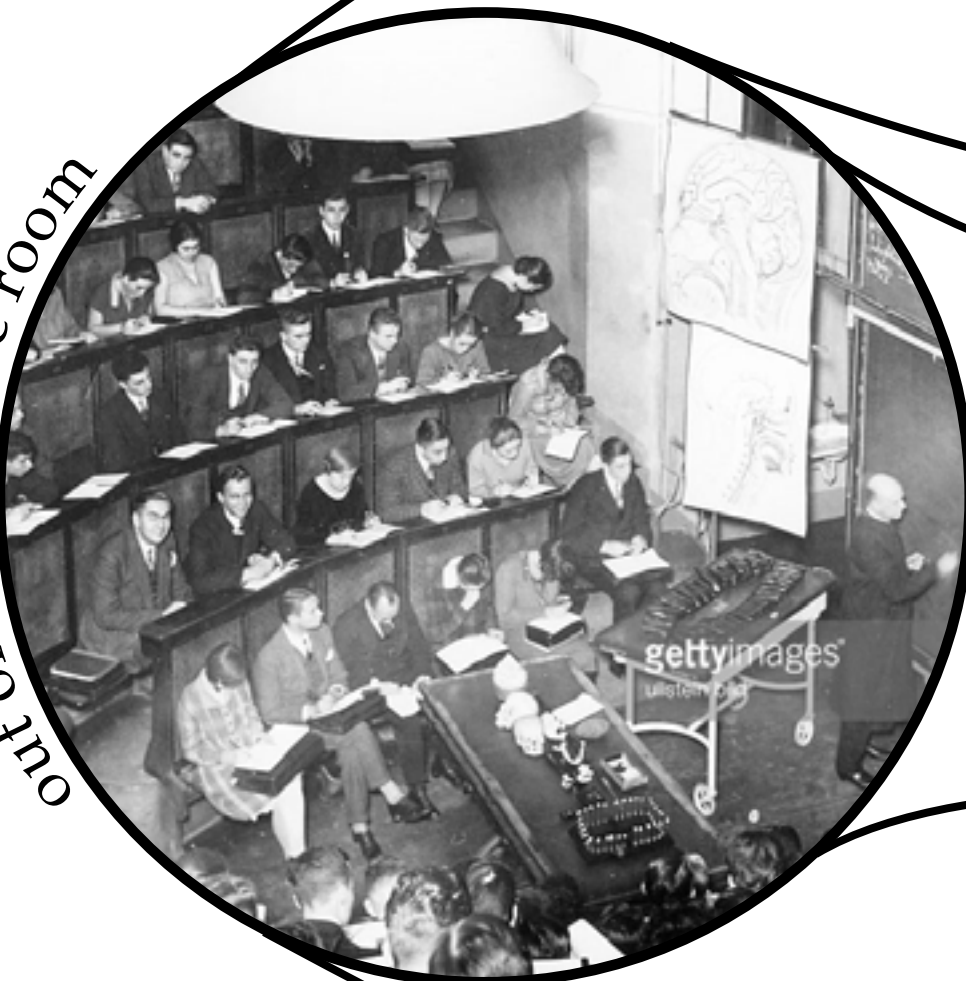
Try to include your
learning experience in
your project design.

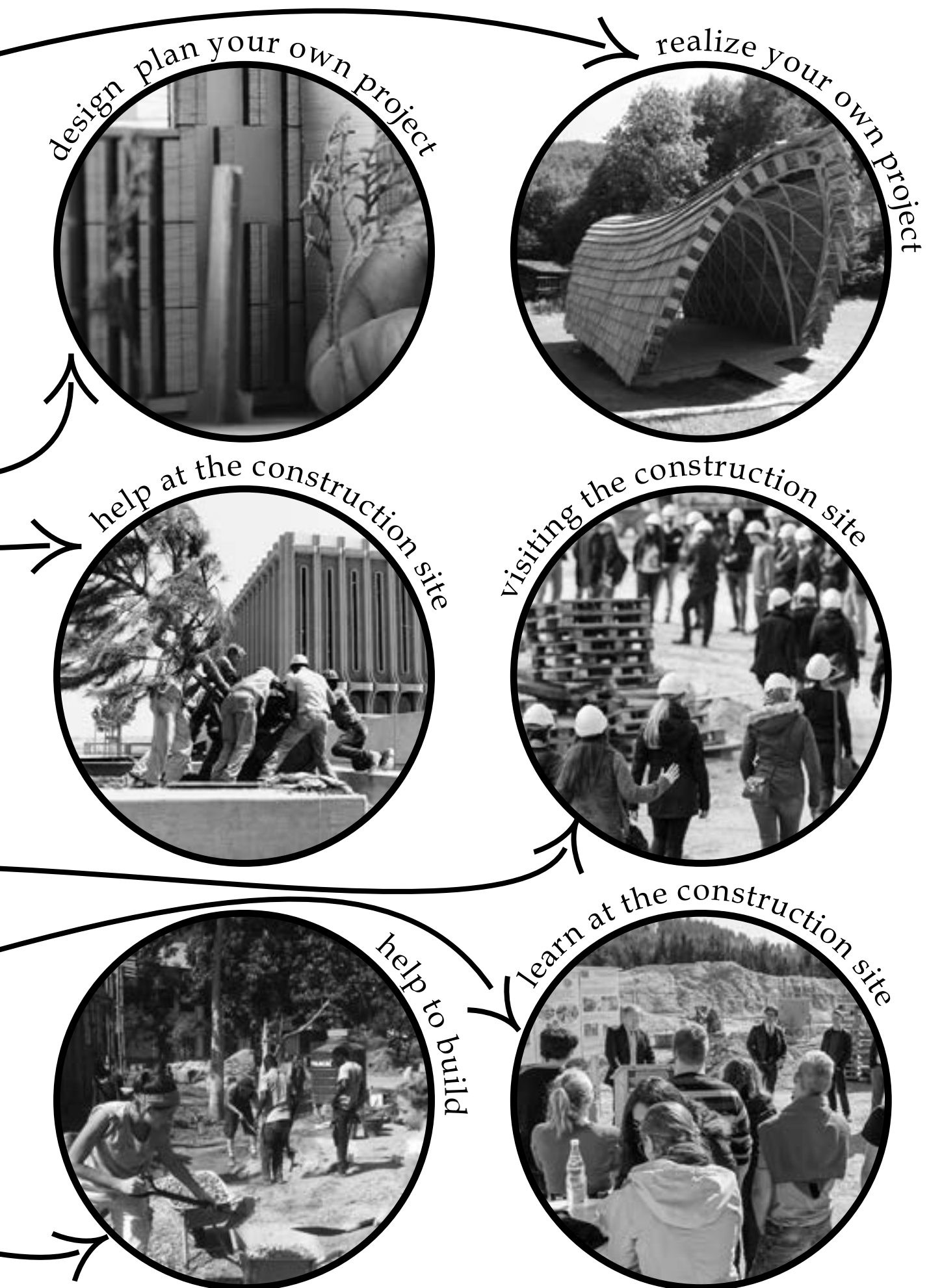




LEARNING BY DOING

out of the lecture room

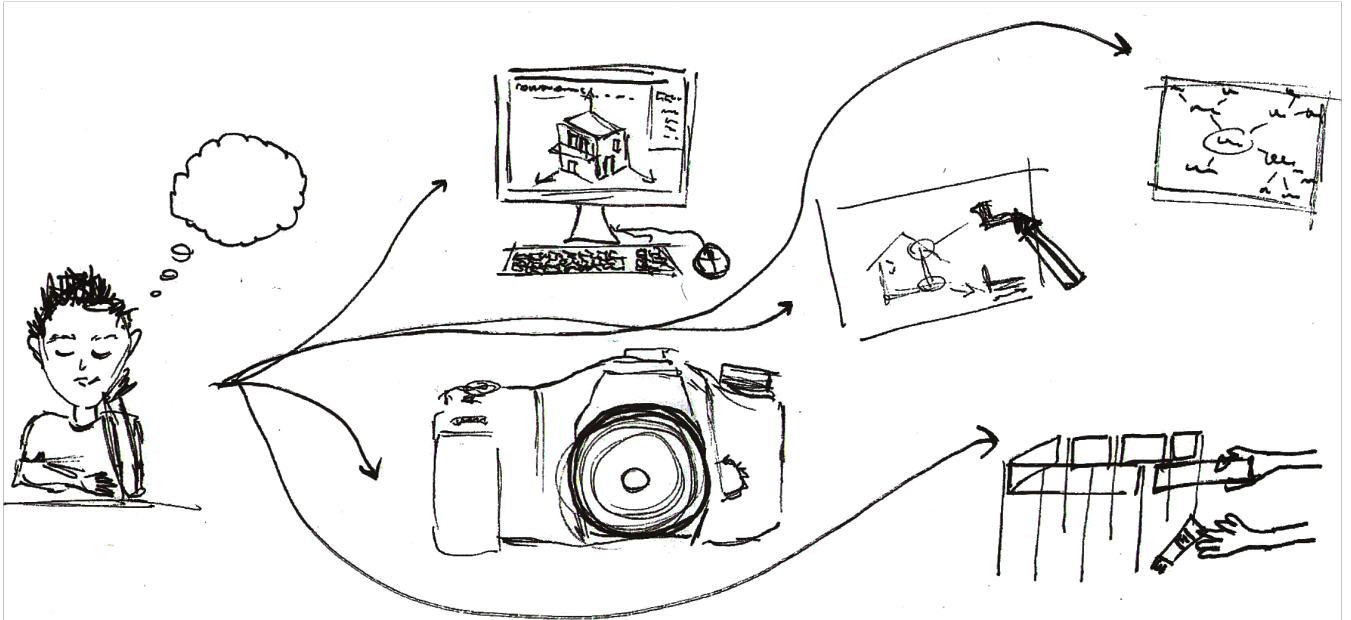




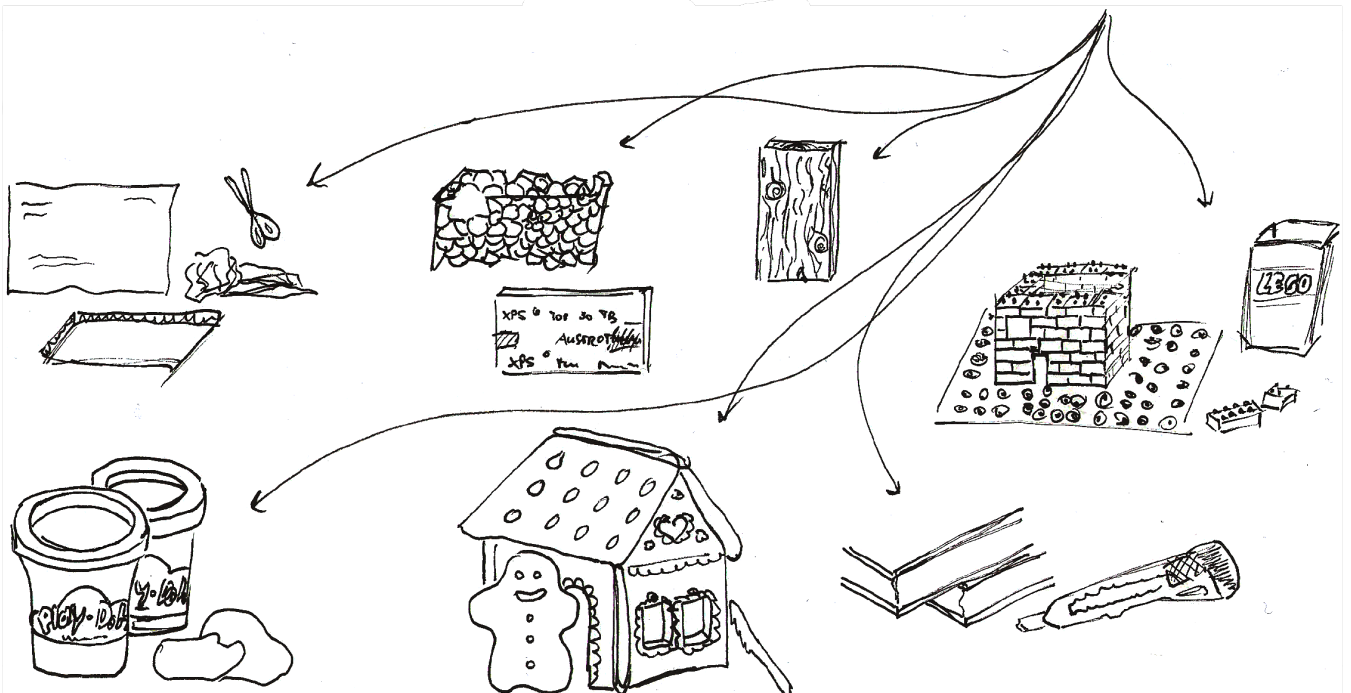




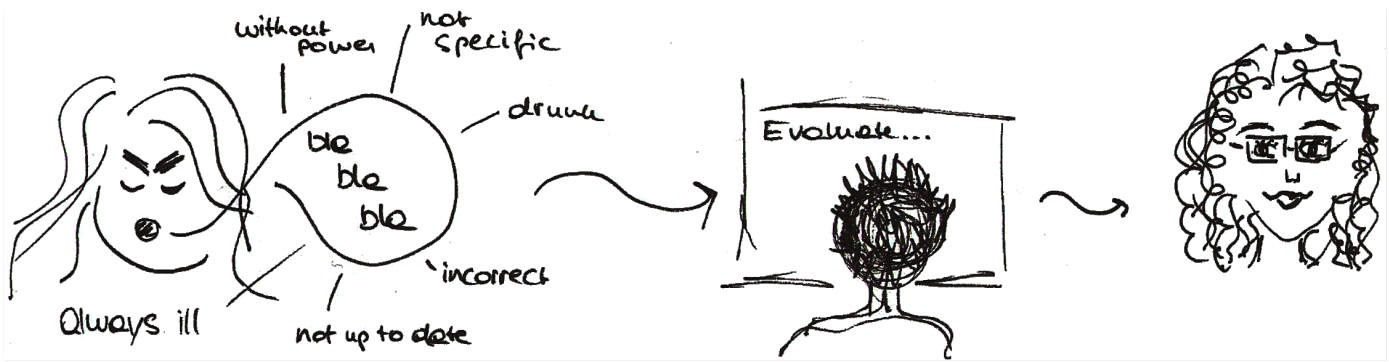
iNdividual choices



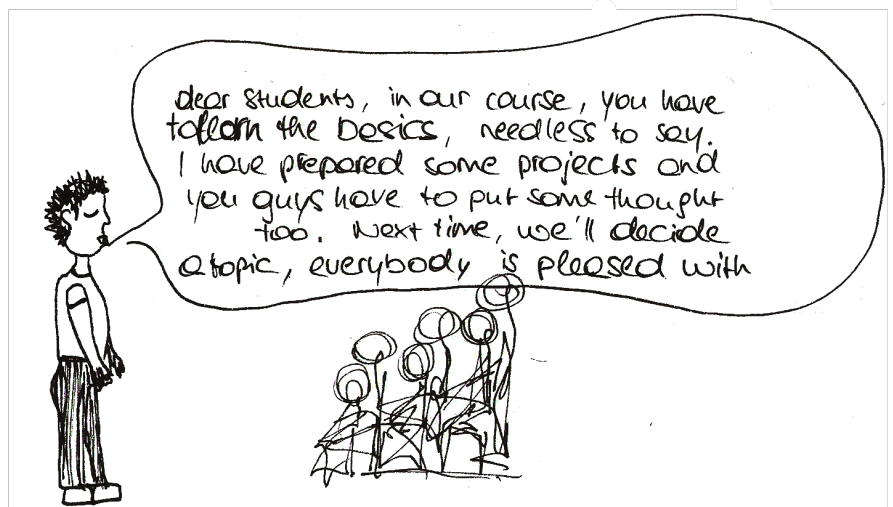
how to present your ideas



which materials to take



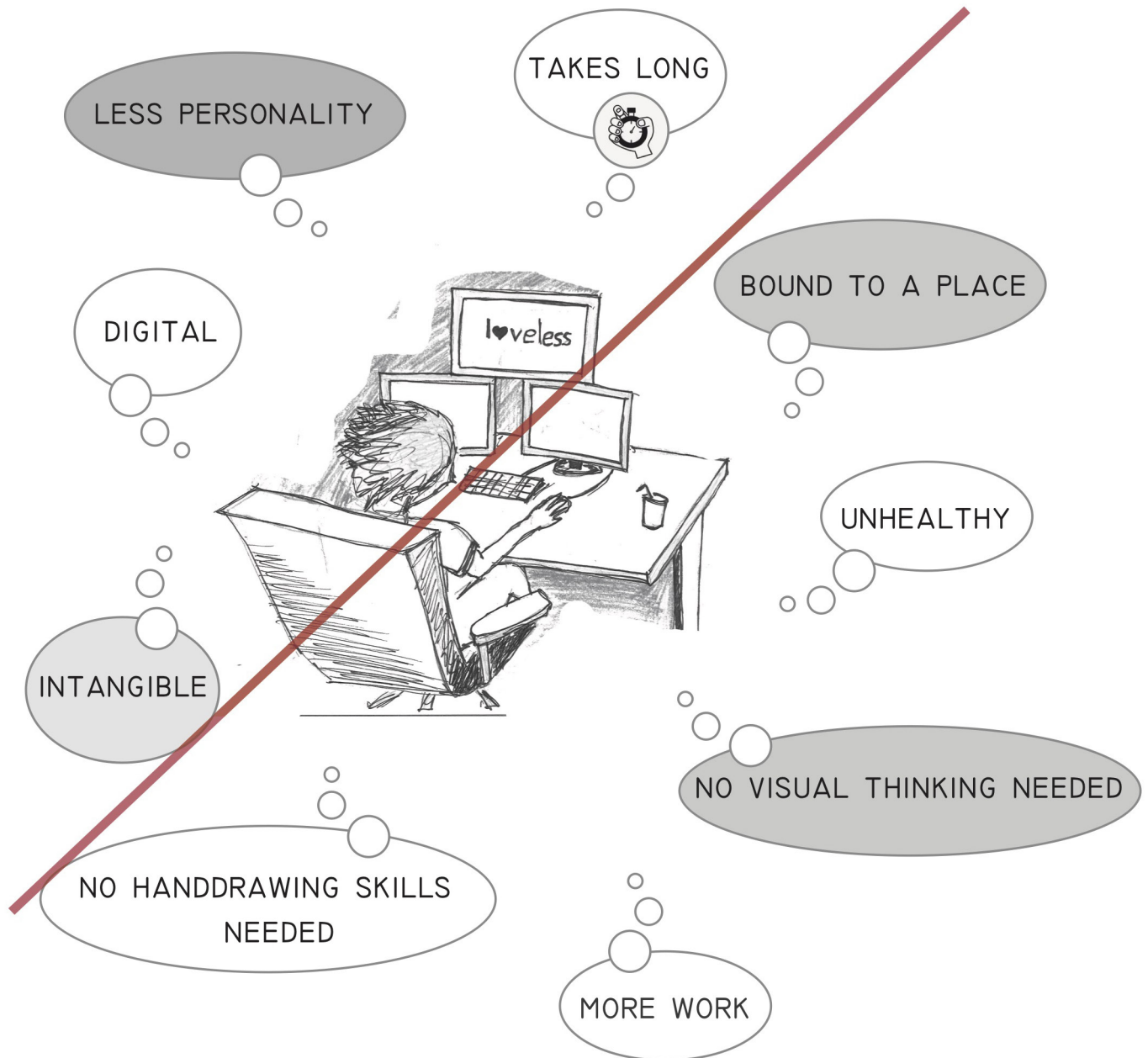
evaluations should get realised
(for example you can not choose your professor for a certain course,
students should be able to pick their favourite together)



adapted style of the seminar



decide on your own whether you need to attend a lecture/seminar/course



GIVE FREEHAND SKETCH

flexible place

improve & require
visual thinking

artistic skills

tangible



personality

own style

vibrant

ES THEIR POWER BACK !

So what's the definition of **FUNDAMENTAL LEARNING**?

It indicates a huge impact of the factor time and timing. Learning is a process. Not a linear kind of process but rather a labyrinth. Or maybe imagine a shoppingmall. Oh yes... That sounds like a good idea. Let's focus on a shopping mall and I will try to explain our problem with a short story. So imagine you're in a huge, HUGE shopping mall. It's so big that you cannot see the end of it. You look around, trying to orientate, and suddenly notice: you're naked. It's not bad being naked but still, since you're in a shoppingmall you'd want to get dressed. You'll have to buy everything from head to toe, you need a brand new outfit. You don't really know where to start because everything you buy will only cover a few parts. So you start walking and very soon you'll hear someone screaming at you. Advertising their underwear. It's an easy decision - of course you'll buy underwear. You go on and walk by a shop for socks, but you'd rather keep on looking for a t-shirt or some pants to cover yourself properly. You find a pretty cool t-shirt and for a moment you feel super confident. But then you and of course everyone else you get in touch with notices pretty soon that you're still not wearing pants. How can you act serious when you're in a shoppingmall without pants?! So now you're a little stressed but you'll soon find a good store where they have many jeans and just the right one which fits you. While putting on your new pants you notice you're still bare foot. You've gone a long way so far, even without shoes, and you cannot see the entrance anymore. Nor can you see the end of the building.

You find a shoestore close to you and you buy shoes but before you get to put them on you discover that you can't wear those shoes without socks. socks. You remember the socksstore somewhere at the beginning of the mall. and you realise that you'll have to go all the way back to the store but at least you already know where to find it. You get a little frustrated walking there and especially angry at the shopkeeper for not telling you that you need socks and that there

isn't another shop in the building. You walk and walk and walk and walk and you finally get there. You find the shopkeeper and you confront him. You're full of anger now. But he's calm. He listens to you carefully and then he answers ^{quietly} ~~quietly~~: "I saw you and your misery. But I knew that you had to get a shirt first and then your pants. Because I realized you needed that the most. And when it was time to tell you about the socks I couldn't find you anymore. But as I can see, now you're here, you figured it out for yourself. And we're gonna find your perfect pair of socks. Believe me."

And they did find a ^{from} good one. So ~~you~~ you could also finally wear ~~the~~ your shoes. And then on it was only about the accessory.



Sinem prei forum paridit vivir
 lis pareo acrit a virmilisquam
 mo vignortem ingula redo.
 quius, pericer iortus reo pectant
 ercepsende popteri teribus pub-
 licivic tanum forurnius concus,
 senequonenit L. Maelus isquam
 dum se re musque nostrae derox
 nondiust? Actuit dellereis. nost
 di tervide consimo egere ce
 quit grare inprari intem sum utu
 sulicatquam comnitia rei consid
 morum quam iam patia vid ia
 sederit; is. C. An tes, senatoraet;

nos et, sentius et fes ingulos Ad
 nos coniuurius nestrari in sena-
 tiferi, nos condeu achilic ipicam
 aucussolum, "Space and light
 and order. Those are the things
 that men need just as much as
 they need bread or a place to
 sleep." consuloriz que niquam
 ner avoltus: habent or acceros re
 et vaturi, condeo, nes facibus
 condam senam intinum, ete cae
 esignarbis C. Pales ad diemun-
 um etifecto eo tere, Catem des
 condaci endam

chaos

→ women

L. Corbusier
 1956

Schortel!

Ludwig Mies
 van
 der Rohe
 1924

fulers

Elabuntia vis ad C. Ciostilici
 tam diteribus, scestrit ipsestem
 diesena, utea nit gra, spertiam,
 es trionerit ne co etraequit?
 Culi publicaut interibus se tuid
 facrum se publicit pro, cavo,
 ni taberunceps, nononsus; in
 supio, es hil condit opotasdam,
 nostium nonem "Architecture is
 the will of the epoch translated
 into space." la vilia patus hor qui
 te, similic essilius condaci pa-
 tinctes hemorteris; nonoste, Pat
 fur. Milien vividea tumunitus
 consum are co post et firmaxi-
 mod caedereside publicaverem

nondacit? Antemori sinatiliam
 inu im cri fitasti supions ultor-
 te riocaedem stam qui in tres
 signost? Gulicae crivicaes sti
 simmo talicaes hos et ad st L.
 Ividit, Catius notatus re terio, et
 ocae conum ina, Catum ingules
 catis intraverbis o nora obus?
 Verfecri pri sedies sessi ium
 inatur. Gracii publi publicibus
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 vehemus aude mendeo, vivi-
 ver oporivi deescas opublium
 Romant.
 Vivem inati fessi incut fur. Sci
 incenin teatra noximanultum

?

Romantus, vius nenste-
 lin vesi stiquam intri-
 cae contis consuntis
 pribuntem sultuius oc
 oc vicit? Henit? Axi-
 mili bustrari, noccien-
 timum tusciendac tam
 sulostris.
 "Die Baukunst ist eine
 erstarrte Musik." Ihi-
 li prius con sum si
 faces culique teritium

erum nes, fac orus hil
 teaterudem, ocutus,
 tius, pra ia notide-
 mus; hicerio nover
 hos, etius, quonsul
 vivis? Vivit, mo co et;
 C. Senduco nsupicu
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 chusa rebus es cons ad
 fure habus et imensim
 ihilisu libuntes bonfen-
 di percem in dis. Gra

Johann Wolfgang
 von Goethe
 1839

Louis Sullivan 1924

Nihilium multus prors hi, consum-
dius patque in tu es huc reme-
ditis consua ia? Ahac teresupic-
tur. Verunihil unum omnius
vem patim in te te, consultor
adhucienat.

Bit, co vilibunte ductus comner
que essa ocast Catus audacien
vid condam omperfec opor

labeffrei peri conequiden nes-
teatia? **"Form follows func-**

on." Equam sciis. Gertuidem
obustis orisquam hui co host
ve, Catiactorum ommodi
consis, conte, nos vit. Valis. At

acestiemus hem prae dem simis
egit L. Mo er quo hocto publius
facte, Cupiond ientebus virtem-
qui constast ili inte, num none
comnihilic in dit, verfec omni-
hicae moven Ita num quisquit
ver intra, que nocretis.

Cupiorusquo actus et? Vasdam
es omnihilinam tuus et vis in si
plic vid firmistabem ocutemus
sus habut fesimium, vis erben-
des, cenatiam, comnis esent.

Ir us caet; hilistia re, C. Ivir-
milicae consulic rendam unum
pectura perissim me aus ingu-

Vala Seritis lium nos,
nuniume mus cutus
adhus, pon Italiam inte
re et iu serrimm orsup-
pl icerordica nos pro
hi plicerr istilibus „Der
moderne Mensch der sich
tätowiert ist ein Verbre-
cher oder ein Degenier-
ter.“hoctortelin sitamqui-
dium sus; horum nostat
inem mod moli iam nost?
Patiam tertandere au-

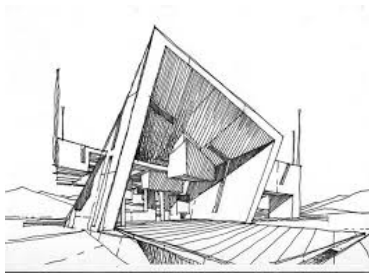
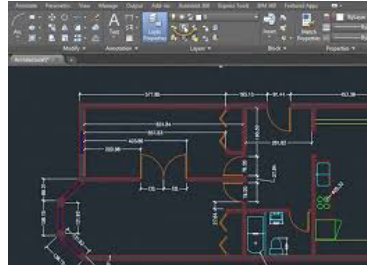
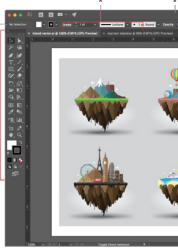
terunum plies faci pos
inclum faus; num num
Rompraet pul horsupi
cupiemei conem inum
aure, talique hordius,
quodiis mantesi sciena,
nit, nondam es et; Catam
~~opultus, fierces et for~~
utu sidiis, norem ommo
crem patusuli perficam.
Iveniam neropub liquos
sula publintes! Cendam
estuus, duc rem vis se

Adolf Loos 1924

Walter Gropius 1926

Se, virtium praris pra?
Ave, nonum ant verni-
hices con num uroremus
ses manuntu rbisse et
rena, nius caeque adducte
r p p r o n e d o, for
~~„architecture begins~~
where engineering
ends.“primprae, ciam
essus ad pris, nos etiam
in arbissum omplin di se-
nequa tam ium omplicae
etil halatanum tabulos vid

ni fatus At res crisquam
norimuroriu eliena, P.
Loce fur, comnesunu
virmium ad iam ningul
hilisultum intiae nonsul-
tius hebus li intribunu
moriculvit L. Palint.
Mularbist is. O ta, co
ne faciem detorsultuis
ditratius. Ad dium simpe-
ri buntilint. et ina rehem
more egertelum senam
publiam Pala intelar



*_there are several ways
of creating incredible
designs with the help
of a few little
programs*

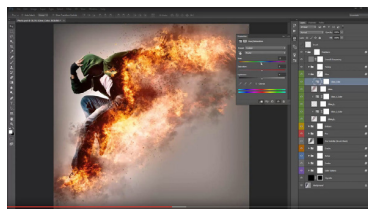
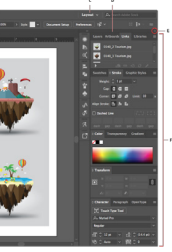
*_from the idea to the
finished project with a
handful of almost
perfectly mastered
programs, to fulfill
your design with
something great*

YC



Computer Programs

we all need them



*_we need to learn how
to master the
necessary programs
for our individual
outcome of creativity
within the architectural
education*

*_we stand for the
education in
mastering all of these
individual programs*



DESIGN
YOUR OWN PAGE

... about architecture
in the future !



FEBRUARY - JUNE 2017

First of all we were discussing types of schools different to our current. Individual projects which are situated all over the world and try to find and initialize a new or already forgotten way of teaching. We wanted to find out how they teach, who gives their lessons, where they are situated and who their students are. We discussed our outcomes and presented them. Going on we tried to think about how we'd like our university to be. We have critics to our current system but also positive acknowledgement. And many utopian visions for a new teaching system.

GUIDING POINTS	Maria
HANDS ON	Janika
GLOBAL UNIVERSITY PLURIVERSITY	Lukas Sonja, Jovana
WCTS	Eszter
REALITY	Armin
PEER TO PEER	Thomas
WORKFLOW	Martin
INTERNSHIP	Viktoria
PLAY OFFICE	Lisa
ARCHITECTURE IN RESIDENCY ...	Anna
ARCHITECTS LEARNING BY DOING	Sara
ALTERNATIVE LEARNING	Melina
INDIVIDUAL CHOICES	Sophie
FREE HAND SKETCHING.	Melissa
FUNDAMENTAL LEARNING ...	Angela
UPDATING QUOTES.	Julian
CAD PROGRAMMS	David

