

disclosure of tectonic qualittes

characteristics	description	image	graphic reformulation	expression	impression	interactions
grid as base	a regular grid forms the basis for the elaboration of the spatial structure and determines the possible positions of the elements - (vgl. BRUTHER, Pezo, ...)			Logic, comprehensible structural design rules	bodily perception through movement	
exposure of parts	the components remain exposed and visible Screws, connecting parts, etc. are not hidden			What is it made of? the components are recognizable, joined into a new whole that creates it's own character	Haptic I know the parts and understand how they are joined - the building process remains comprehensible - I could easily disassemble it <i>„Viewers want to get to know, understand and touch the structure“</i>	
finishing	Conscious decisions on surfaces and textures: the elements can be given a superficial treatment such as colour			Refinement of materials Haptic qualities Character is strengthened, e.g. elegance	Visual/ Haptic Associations are evoked architecture appears as a homogeneous whole <i>„The architecture appears appears mysterious and confrontational.“</i>	
force to form	shape of the elements and the way they are put together always has a relationship to the forces acting on them (vgl. Sekler)			Proportions and relations of the parts to each other make it possible to experience the forces aesthetically and sensually - use their structural potential creatively embodiment	bodily forces perceptible function of elements comprehensible	
ontological ornament	constructive and structural specifications are highlighted to determine the architectural appearance (vgl. Frampton)			Proportion, aesthetic relations of elements, dialog of elements, structuring of the façades, e.g. rhythm harmony	visual/ bodily Rules recognisable Rhythm Progressions of forces are accentuated aesthetic and well proportioned <i>„... Interplay between narrowness, Width and height.“</i>	
repetition and exception	Elements and joints are repeated to create a spatial structure, exceptions and differentiation is created afterwards by breaking the rules (vgl. BRUTHER)			Comprehension, proportion, rhythm, cohesion BUT also stimuli through refraction, the unpredictable	bodily familiar, i dive in, follow the rhythm, experience a surprise, try to comprehend, explore. <i>„...because of this forest of pillars, views that lead very deep into the expanse.“</i>	
gestures	Elements, components, joints correspond to human gestures, such as grabbing something or holding something			Embodiment Arch takes on human traits - dialogue is stimulated Elegance	bodily I can physically feel the gestures I understand which elements are held and which hold <i>„As if she was standing on tiptoe but in a very safe and elegant way, like a dancer.“</i>	
simple constructions	making use of simple and known principles of joining elements - allow for self-construction			creative exploitation of existing and familiar constructions simple but meaningful process of building remains comprehensible	visual I can see how the whole is put together, even how it was assembled could probably even build it myself <i>„The whole construction shows how it is built...“</i>	
Reduction to a few EVERYDAY materials	easily accessible materials are used (price, availability, processing possibilities)			Accessibility via well known materiality to everyone - inclusive (vgl. Minimal Art) no overstimulation controlled and accessible complexity	haptic I am familiar with the material and its properties - I can feel it by seeing. I can assess the structural function	
density	how much distance is needed to allow functions and still create a coherent structure?			Scale, closeness to the body/ hand the Arch comes close to you > forced confrontational not neutral and reserved	bodily complexity, stimuli, proximity a confrontation with the pillars is unavoidable movement <i>„...relatively narrow grid, but you never feel constricted...“</i>	
structural hierarchies - primary and secondary structure	1) Use of elements that clearly serve the necessary construction. 2) Insertion of subordinate elements that have no or only a subordinate load-bearing function but determine the spatial character and the architectural expression			Construction process readable Constructive function emphasised Change of secondary structure possible	visual I understand which parts hold the construction and which are theoretically replaceable or changeable maybe I'm trying to change some of elements of the secondary structure, e.g. the textiles <i>„In the pavilion, the structure no longer appears austere, the multiple visual relationships become more interesting for the eye.“</i>	
Structure to Form OR No Typology but Geometry	the form does not primarily follow external influences, but follows the internal logic of the structure			corporeal - the limbs show themselves not a superimposed form I see what I see (vgl. Minimal Art) typologically ambiguous no functional specifications open to interpretation	visual Associations are awakened it is not a building/house challenging mysterious I can interact with it and use it freely <i>„... like a multi-legged animal“</i>	
changeable - buildable and dismantlable	the joining principles also allow the structure to be built up in a different form			a momentary state not a final state - adaptations are always possible entire structure easy to change	visual/ bodily/ haptic invitation, participation I can change individual points by adding or omitting elements or even rebuild the whole in a different way mental or actual change of the structure	
without scale	Scale components, such as openings, are developed from the structure - no use of common components, such as windows or doors			open to interpretation, no functional pre-programming through known images Scale difficult to grasp	visual Associations arise - free of too familiar architectural images I want to get to know it and understand it, I can use it how I want, e.g. climbing <i>„The architecture appears appears mysterious and confrontational.“</i>	
human scale in the elements	the elements used are limited in size and usually follow the possibilities of self-construction - parts must be able to be carried and processed			the small parts makes the large whole the human scale shows itself in the used elements	haptic I reach for the pieces, because they seem handy. I almost feel I could take them and carry them away	