

TAKK

The
Trans-Historical Life
of
Contemporary
Domestic Spaces

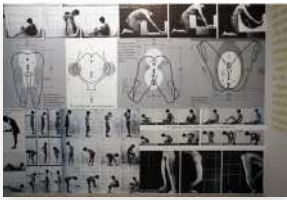
The domestic spaces we inhabit are anything but neutral. Bedrooms, kitchens, bathrooms, living rooms, dining rooms, dressing rooms, gardens and terraces may appear to be ordinary and almost inevitable components of a house, yet each of them is the result of a long accumulation of cultural, economic, religious, climatic and political forces. Much of the contemporary Western home still reproduces the spatial organization of the nineteenth-century bourgeois house: a collection of specialized rooms connected by corridors, organized around particular ideas of privacy, property, gender, family and comfort.

While this spatial model has remained surprisingly stable, the societies that inhabit it have not—and will continue to change. Household structures are becoming more diverse, gender roles and forms of care are being renegotiated, relationships with other species are being reconsidered, and the climatic and energetic conditions that sustained twentieth-century domesticity are rapidly disappearing. Architecture can respond to these transformations, but it can also anticipate and participate in producing them. Rethinking domestic space means asking not only how we want to live in the future, but how architecture might help those futures emerge.

The workshop proposes to explore this question through seven familiar domestic typologies: the bedroom, living room, dining room, dressing room, garden or terrace, kitchen and bathroom. A first phase investigates the different forces that have historically shaped these spaces, looking for moments in which domestic life operated according to other material, social or environmental logics.

History is particularly revealing when examined through the conditions under which architecture had to operate. Before the availability of cheap fossil energy, thermal comfort required different relationships between bodies, rooms, materials and other species. Before centralized infrastructures, obtaining, storing and sharing resources such as water demanded other spatial arrangements. Elsewhere and at other times, spaces now considered private were collective, domestic activities were organized differently, and distinctions between humans and other species were negotiated through architecture.

These investigations do not provide models to reproduce. Instead, together with contemporary social, political and ecological concerns, they expand the range of possibilities from which to speculate. The second part of the workshop proposes alternative domestic typologies: spaces without predetermined gender associations, architectures for collective forms of care, interspecies cooperation and new forms of intimacy, and environments less dependent on fossil resources. Rather than designing houses for a predetermined future, the workshop asks how domestic architecture itself might become an instrument for making different futures possible.



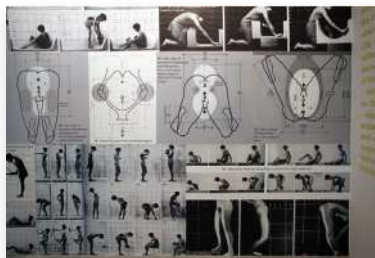
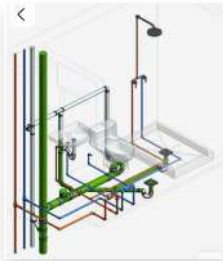
- 01* Bedroom
- 02* Bathroom
- 03* Dining Room
- 04* Dressing Room
- 05* Garden
- 06* Kitchen
- 07* Living Room

01

*movability
watertank
pressure*

BATHROOM

“The Bathroom Tower” is a sustainable, movable bathroom that is just as useful as it is a place for entertainment and socialising. The tower is subdivided into different levels for different uses of the classical bathroom. Challenging the terms of privacy and secrecy that are typically thought of when it comes to a bathroom, the showers and toilets can be used singularly in private as well as joined together, with curtains on all levels allowing this freedom of visibility. Rainwater is caught in a funnel-like roof, then kept and cleaned to be reused for showering and hand washing in the sinks. With the goal of creating awareness of our daily water use, the water flow and circulation is visible in every aspect: through see-through bottles the usage can be seen in real time while showering. Not only the water is reused, but also the compost of the dry toilets, which returns into the cycle of materials of the tower. The garden space on the first level creates a social and green space, its soil fertilized by the outcome of the dry toilets to complete the cycle of reusing.



Julia Stankowska, Maja Rabe, Yaitana Thimsuwan





BEDROOM

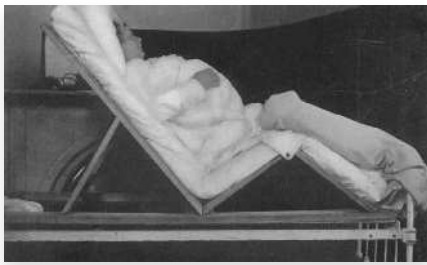
The project begins by questioning one of the most normalized assumptions of domestic life: that sleep should happen once, at night, for eight uninterrupted hours. Rather than accepting this rhythm as a biological necessity, we understand it as a condition reinforced by the demands of a productive, capitalist society. The project therefore proposes an architectural intervention that allows the body to reclaim agency over when, how long, and in what posture it sleeps.

The intervention is organized around multiple sleeping arrangements rather than a single bed. Different inclinations support different durations and states of rest, from a brief pause to a nap to prolonged sleep, allowing the body to establish its own rhythm instead of conforming to an externally imposed schedule. In this sense, the project is an act of desynchronization from the productive clock.

At the same time, it introduces a second operation: synchronization. While sleep is detached from social time, the body is brought into closer dialogue with its own physiological needs. A series of rotating environmental panels creates localized conditions around the sleeper through varying degrees of porosity, transparency, darkness, ventilation, and red-light exposure. Rather than conditioning an entire room, the architecture adjusts the immediate environment of the body, supporting the chemical and thermal processes that facilitate sleep.

The project therefore reframes the bedroom not as a passive container for a standardized eight-hour routine, but as an environmental instrument that negotiates the relationship between the body and its surroundings. Architecture no longer organizes the body around productivity; instead, it gives the body the freedom to determine its own rhythms of rest.

Alina Logunova, Nabil Farhat, Nora ElAssaad





PORTO ACADEMY



TAKK



03

*inside - outside
play
seasonality*

DINING ROOM

A room in which meals are eaten.

A typical modern dining room consists of chairs and a table on which food is served. People sit in their allocated spots and wait for the prepared food to arrive to them. This creates a dynamic where the food is secondary to the human.

With this project we challenge this notion of hierarchy by placing food on a higher level and to the ground and lowering the people to give a sense of power to the food. These cave-like systems create both good cellars to cool food, and natural 'dining tables' out of the ground itself. But rather than having fixed sitting areas, people are invited to move around, stand, sit, or discover new postures for dining.

The highest layer of the roof consists of different fruit and vegetable plants that grow on the strings of garden twine. Underneath the plants hangs a canopy, that besides providing shade also acts as a sort of fruit catcher that collects the falling produce. If you're lucky, you might see and hear them falling and rolling on to the canopy while enjoying the dining area below.

All of this together creates both a room in which meals can be eaten, but also a shared space that blurs the hierarchy between food, earth and people.

Liisa Marii Matthisen, Katariina Kangro, Khaled Almann









04

*materiality
privacy
scale*

DRESSING ROOM

The conventional dressing room is rethought through three interconnected aspects: privacy, materiality and scale.

Historically, this socially hierarchical and often political space has evolved into a personal imago generator, where preparing oneself is no longer hidden but becomes part of a performative transition between the private and the public. The project unfolds as a journey through three phases: Hide, Seek and Play. Rather than fixed rooms, a continuous curved structure creates a sequence of adaptable conditions that could exist anywhere within a home.

Hide is the most intimate space, where undressing and exposing oneself takes place. Seek moves into a semi-private setting, where choosing outfits, getting dressed, applying makeup or asking for advice transforms dressing into a shared ritual. Finally, Play opens towards the public, where accessories and outerwear complete the preparation before reaching the mirror tower, offering a final overview before stepping onto the performative stage.

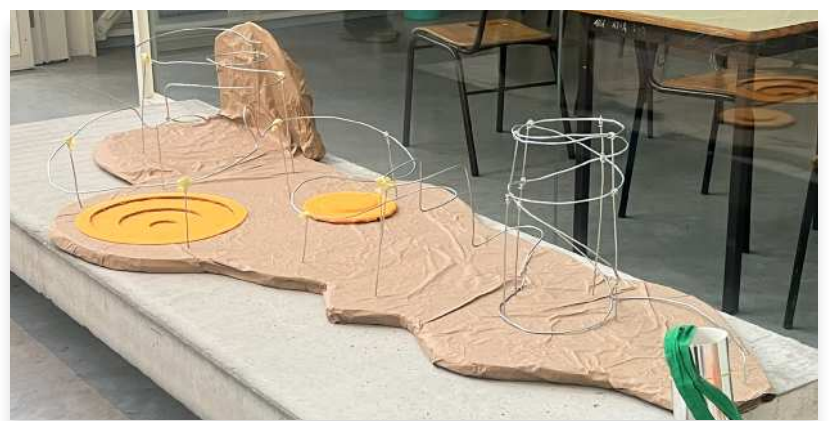
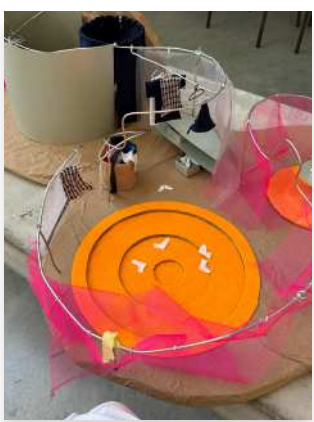
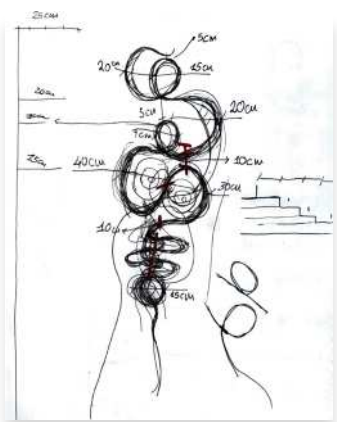
Materiality plays a fundamental role in defining these transitions. Different layers of mesh curtains, mirrors and organic forms create varying degrees of transparency, allowing privacy to be negotiated rather than enclosed. A continuous steel structure is complemented by lightweight fabrics and reflective surfaces, recalling the way clothing wraps, folds and adapts to the body.

The scale of the installation remains flexible and personal. Its modular elements can be rearranged, expanded or compressed according to different users and domestic contexts. The dressing room is therefore no longer conceived as a single enclosed room, but as an evolving spatial experience that accompanies the transformation from intimacy to performance.

Elisabeth Tomingas, Kelly Grahv, Matilde Sforzi

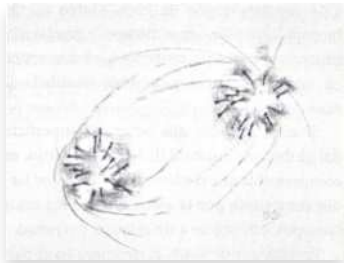






TAKK

PORTO ACADEMY



05

*respect
co-existence
architecture as assistant*

GARDEN

All spaces without clear function become the garden.

Clara Murchison, Elisabeth Teener, Liis Mottus







06

children
cycles
autonomy

KITCHEN

A playground kitchen where children learn to cook independently while reconnecting with the origins of their food is at the centre of this project. This link has been increasingly severed by delivery apps, dark kitchens, and ready-made meals.

The design breaks cooking down into clear, explorable stages: growing food in a garden, preparing and washing ingredients, storing food, cooking, and sharing meals together. Woven through these stages are the natural processes behind them: the water cycle, sources of cooking energy, and plant growth cycles; made visible and tangible rather than left abstract.

Instead of a conventional kitchen layout, the space takes the form of hilly playground terrain, with cooking stations scattered among vegetable beds and fruit trees that also provide shade. Its centrepiece is a large hill containing a visible water filtration system, where two channels carry filtered water to a reservoir, demonstrating how rainwater or collected water can be recycled for washing and cooking, while also creating a cool, playful landscape feature for children to enjoy.

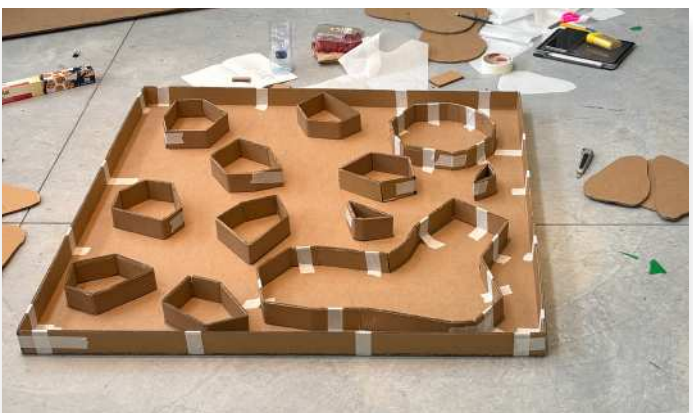
Other elements deepen the hands-on, educational character of the space: a solar-powered cooking station reveals where cooking energy comes from, while an igloo-shaped structure demonstrates underground food storage and natural cooling.

Playful details are scattered throughout, inviting children to discover and engage with each stage of the cooking process at their own pace.

Ultimately, the design makes cooking transparent, intuitive, and playful by transforming an everyday necessity into an environment where children can build genuine confidence and curiosity around food, learning independently through exploration and play.

Aiko Hayashi, Ayumi Unger, Sefanit Dias da Silva







07

*cross-species
hosting
climate comfort
play*

LIVING ROOM

Room of Life situates itself in an ever-urbanising world where rising temperatures increase the need for spaces that provide both physical and mental relief.

Throughout history, the living room has symbolised aristocracy, serving as a private space for socialising and displaying wealth and status. Meanwhile, the lower classes lived more modestly in shared spaces that prioritised climate adaptability and functionality. Inspired by the latter, the living room of the future becomes a publicly accessible and democratic space that encourages social interaction while providing comfort for both humans and other species.

Drawing on the historical use of straw in barns, this agricultural waste material provides opportunities for burrowing and insulation. The straw platform forms the primary inhabitable space, accommodating both individual and collective use for gathering, socialising, sitting, or relaxing. The stepped planters and the crawl space beneath the platform create habitats for pollinators, birds, urban rodents, and pets.

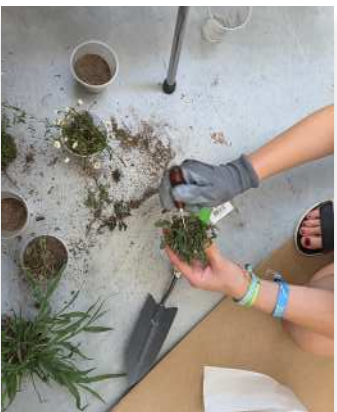
The volcano-like form creates passive ventilation, drawing air from the lower perimeter towards the top and generating a gentle breeze that helps cool users within the space.

Rainwater is collected along the canopy and stored within the structure. During hot, dry weather, it is used to irrigate the plants or to generate a cooling mist from the central chimney, helping to lower the surrounding temperature.

The demountable structure is primarily constructed from timber and recycled sailcloth. Additional components include wheels for urban adaptability, water pipes, integrated lighting, and planters.

Anu Alver, Fred-Eric Pavel, Karmo Viherpuu







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