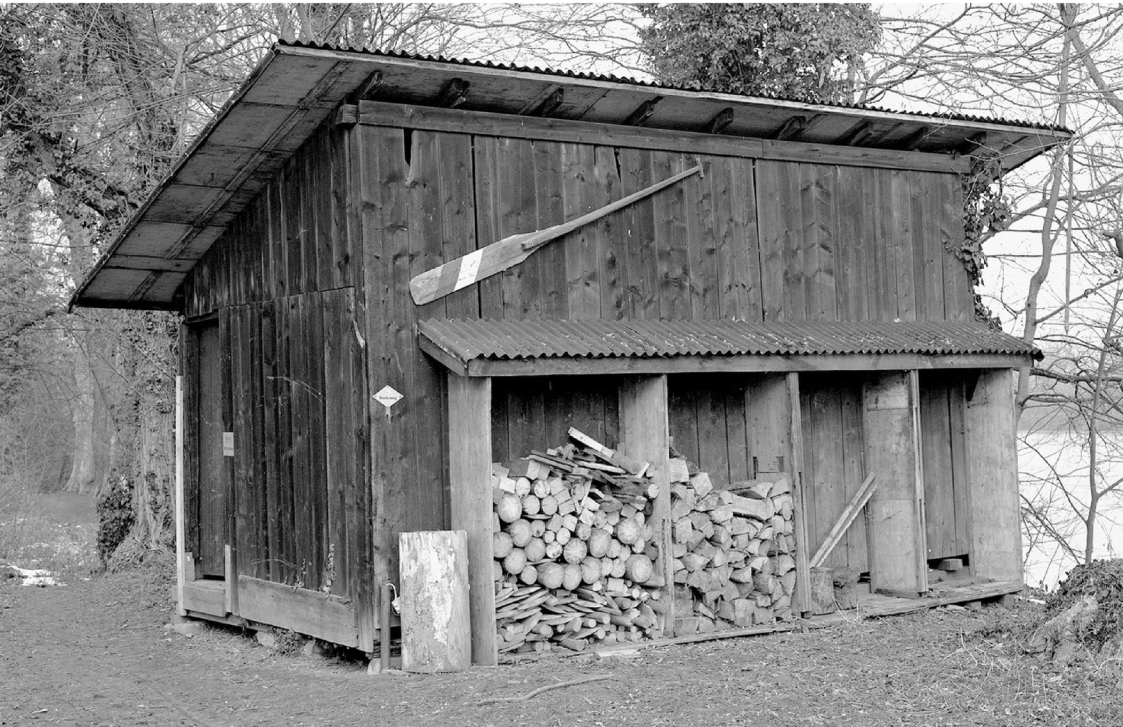


LIF Studio Jo Taillieu 2026-2027



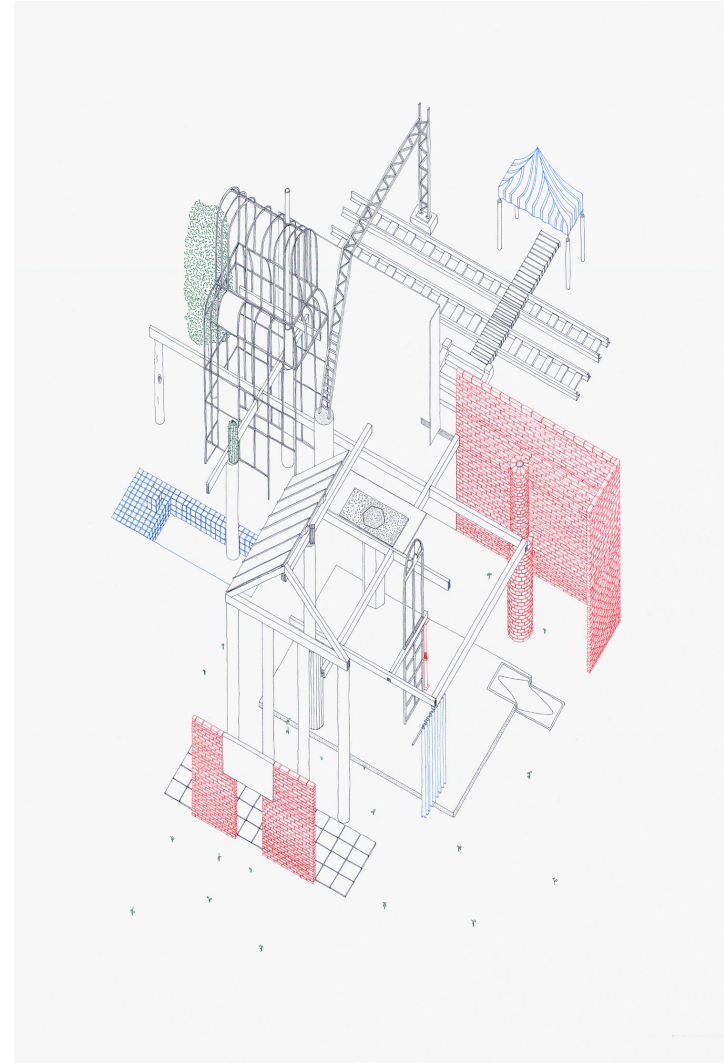
EVER AND AGAIN

Prof. Jo Taillieu, Eline Faché, Benoît Perrier, Céline Carrière, Amandine Chessex
Simon Stirling, Shedboatshed (Mobile Architecture No. 2)

A house is the simple topic of this studio. A matter of simple complexity. Learning about a house is learning about architecture.

Starting from references - building a solid foundation of inspiration for the imagination

Studio jo taillieu - LIF composes with the idea of the reference, your personal frame of reference, but also its place within architectural practice. The studio teaches a methodology of composition and construction detail. Constructing architecture starts from the small scale, the detail, towards the bigger scale, the whole. It allows one to understand how a detail can give qualities to a space as much as a whole constructive system for a whole building. Observation and contemplation are key, rather than analyzing. Imagination, rather than concept. These attitudes are part of the studio methodology. This studio believes strongly in the variety of media: from handmade drawing and crafted modeling to digital and analog drawings. Mediums are not only a result but rather an ongoing method to think, compose, and conceive your architectural intervention. Your hand is a tool, an instrument on the table to conceive your vision.



Benoit Perrier

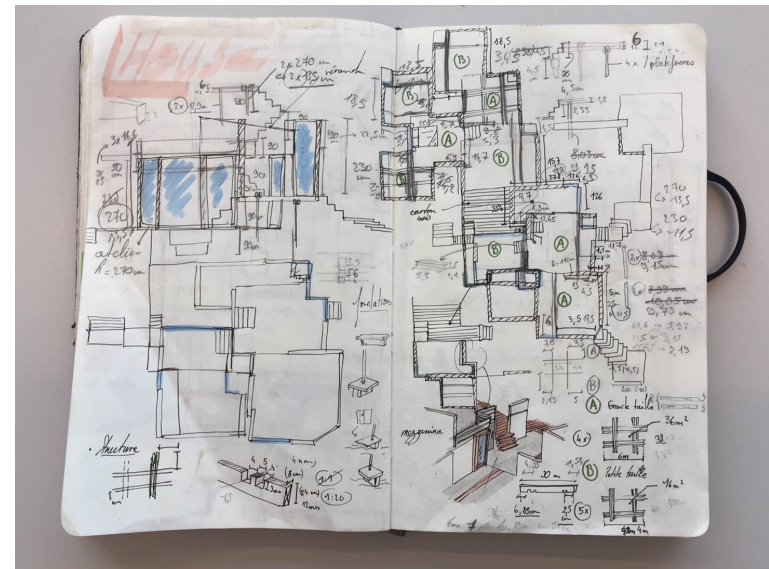
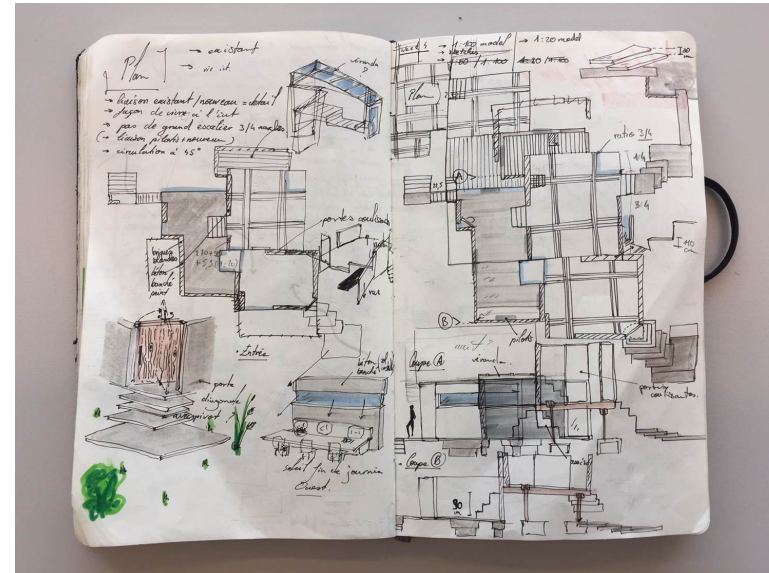
	Column de Vylder Vinck Taillieu House de I-berg 2018		Column Constantin Brancusi Atelier Brancusi 1904-1957		Fireplace Aldo Van Eyck Apartment Van Eyck 1947		Fireplace Joep Van Lieshout Fisherman's House 2000		Gutter Peter Stutchbury Bangalay House 2005		Fireplace Peter Markl Atelierhaus Rümisberg 2014
	Column Filip Dujardin Memorial 1 2015		Column Mies van der Rohe Barcelona Pavilion 1929		Fireplace Isamu Noguchi Keio University 1951		Fireplace Le Corbusier Roof Garden, apartment 1920		Gutter Sauter Von Moos House with a Tree 2013		Gutter Juliaan Lampens Villa Van Wassenhove 1974
	Column Frank Lloyd Wright Johnson Wax Headquarters 1939		Column Shigeru Ban Embassy of Brazil 2014		Fireplace Pablo Picasso Picasso by the stove 1939		Fireplace Peter Markl Atelierhaus Rümisberg 2014		Gutter Alfons Hoppenbrouwers Playground Westrand 1973		Gutter Herzog & de Meuron House for an Art Collector 1986
	Column Aldo Van Eyck Playgrounds Amsterdam 1947-1978		Column Kazuo Shinohara House under high voltage lines 1981		Fireplace Georgia O'Keeffe Abiquiú home 1940		Fireplace E. Gunnar Asplund Summer House at Stennäs 1937		Gutter Casey Brown Permanent Camping house 2007		Gutter Glenn Murcutt Riversdale Boyd Education Centre 1999
	Column Hans Döllgast Friedhof München 1953		Column Valerio Olgiati Gelbes Haus 1997		Fireplace Sigurd Lewerentz St.Peter's Church Klippan 1966		Fireplace Kengo Kuma Experimental House 2011		Gutter Jo Van den Berghe WoSho Belgium 1986		Gutter Wim Goes Gallery House Landegem 2022

TEACHING VISION - METHODOLOGY

Detail makes space - Life as a definition of space

This course teaches a project methodology based on a strong theoretical foundation of references, with the aim of teaching an approach that starts with an architectural detail and progresses to the whole - a cohesive whole that combines function, the significance of the site, construction and composition through imagination with a simple program : the house.

Through hand-drawn sketches, drawings and models, students learn tools to communicate and develop their ideas. The course is based on learning a methodology that is simple yet complex, enabling students through a sensitive site analysis, imaginative consideration of uses and a mastery of construction to propose well-considered architectural interventions.



Céline Carrière

TEACHING VISION - TOOLS

DRAWING

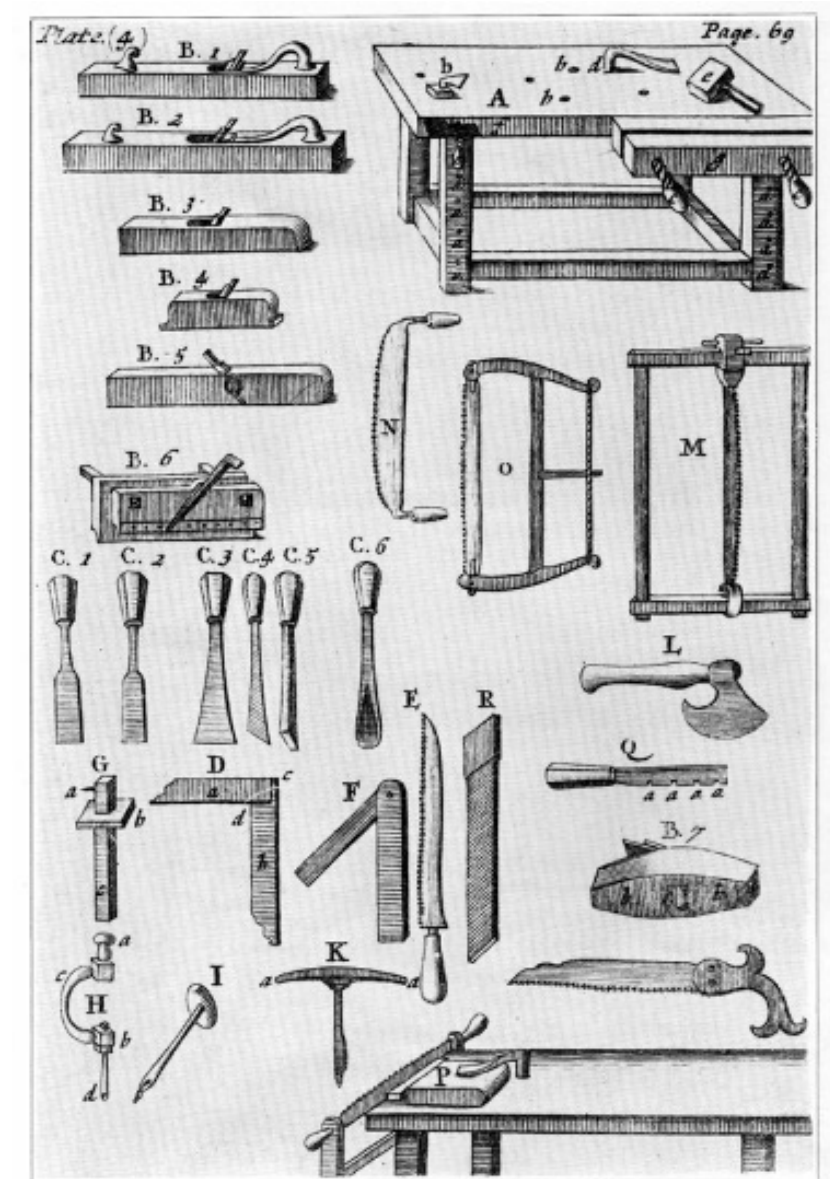
Understanding how detail makes space, how space makes detail or one cannot be without the other one.

Evolving and revolving by drawing making as a way of thinking

Thinking by drawing
Making by thinking

MODELING

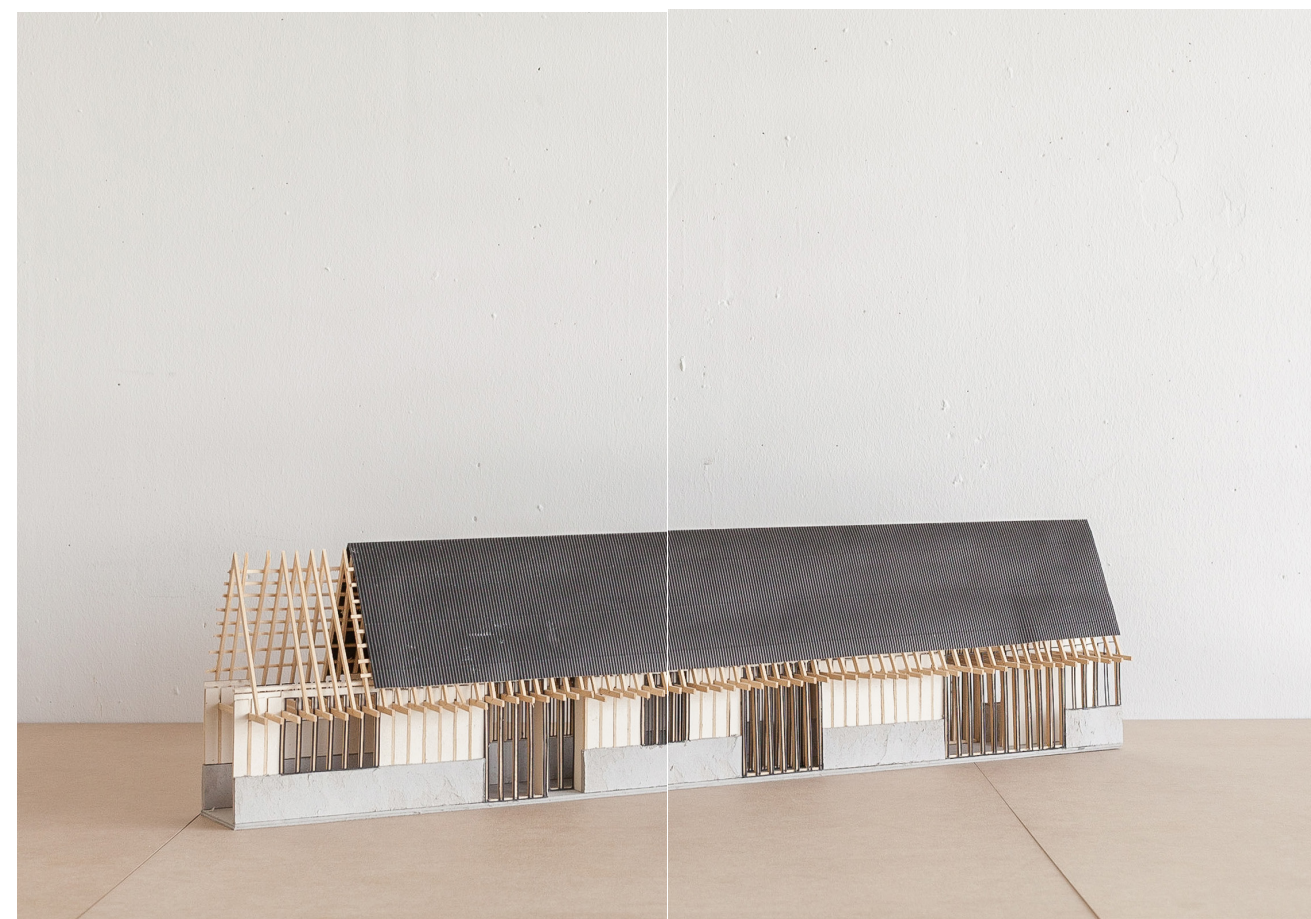
A strong belief in the variety of media - from handmade sketches, crafted modeling to hand drawings not only as a result but rather as an ongoing method - are the instruments on the table. A studio where we take your pleasure seriously.



Encyclopedia, Diderot and d'Alembert



Valentine Lueder



Justine Prim



François Xavier Pfyffer van Attishofen

MOVEMENT I - CROSSING

Exercice in duo

The first semester's exercise is about construction, structure, composition of elements, and certainly about atmosphere. How details make spaces and how construction makes composition are central focuses of our teaching.

Assignment : Crossing

- * that corner ; a meeting between two walls and ceiling ; or between wall, floor and ceiling ; or between three walls ; or between a column and two beams ; or whatever every other kind of corner ; but that corner that defines a space ; represents a program ; changes in light ; gives color to life ; is different from different angle ; that one day might explain how it is constructed ; the other day only let you dream away in wondering why it is made like that...
- * the 'fragment' - not a 'façade' or building but a 'fragment' of a house
- * taking focus on a 'fragment'; on construction; material; detail; aspects that all define not only by a quality of space but now also by its meaning
- * making of that fragment; is about interpretation of what was; could be in the reference house on a precise topic - it doesn't fall apart -;
- * in fact the issue is; what is material for space; what is detail for material; how does a detail makes space; and in the frame of the fragment: how is that related to the meaning of construction and the meaning of space;
- * will it change it and how will it change; eventually
- * we deliberately do not talk about a facade or building; but about meaning (construction)

The result project will be a FRAGMENT built by a composition of constructive elements.

MOVEMENT I - CROSSING

Exercice in duo

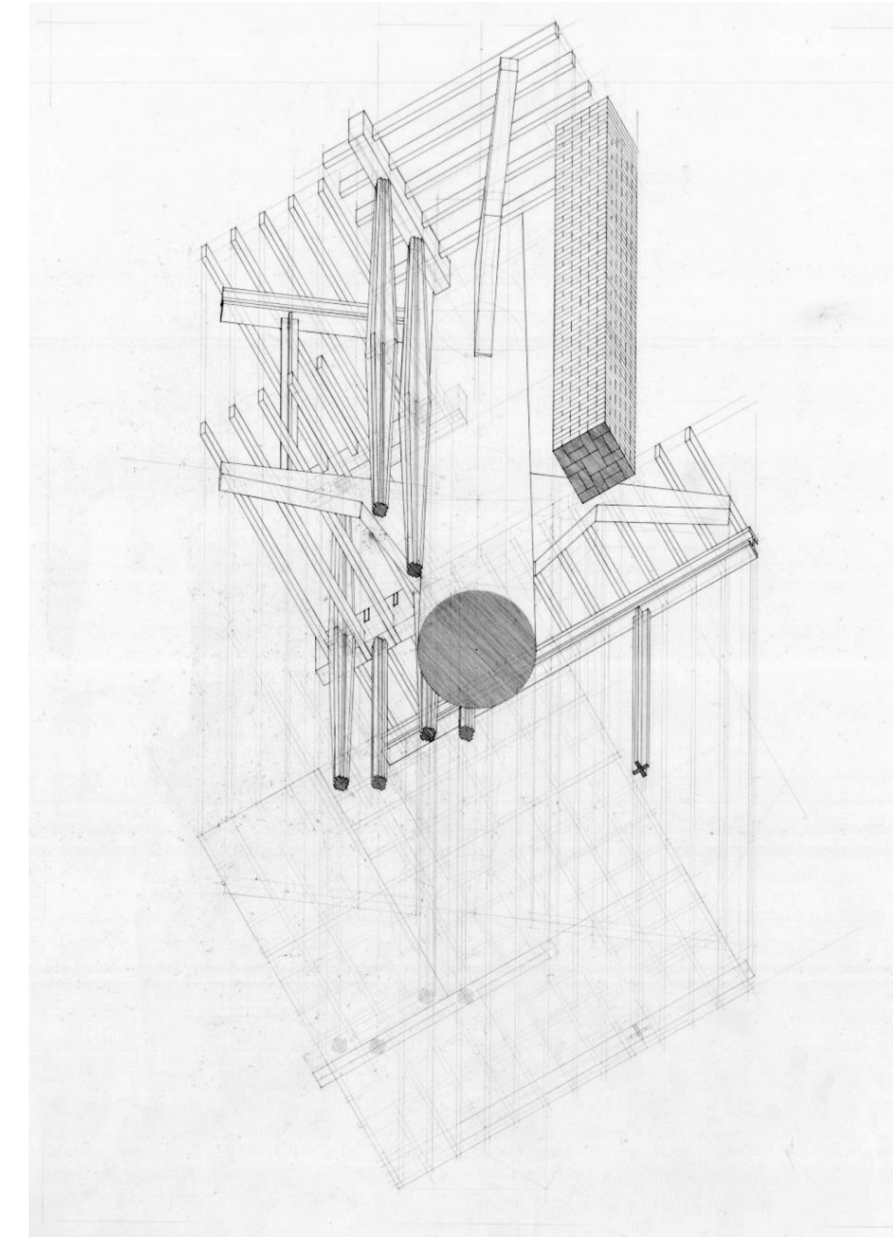
Tools/Hand-in

Model 1/20

Drawing by hand axonometry as an ongoing tool - 1/50 - 1/20 - 1/25 - to choose

Teaching goals

- architectural references
- construction
- learn representation techniques : drawings and model • use
- drawing investigation



Jonas Vincent Müller

MOVEMENT II - REPETITION Exercice in duo

Cascade / Iterations / Repetition / Succession / composition-relation

Assignment : Repetition

In this second part of this exercise students make a ‘repetition’ of spaces ; rooms - starting from what has been learned from movement I ; the crossing - not a façade or building but a ‘repetition of rooms, iterations of crossing.

- * Taking focus on a ‘repetition’ of spaces but with a focus once again on construction ; material ; detail ; aspects that all define not only by a quality of space but now also by its meaning (the program of each room) ; having the ‘crossing’ as guiding in deciding and changing depending on meaning of each other room.
- * That repetition ; a meeting between rooms with different meaning ; changing that first idea ‘the crossing’ movement I
- * In fact the issue is ; what is material for space ; what is detail for material ; how does a detail makes space ; and in the frame of the cascade: how is that related to the meaning of space ; will it change it and how will it change ; eventually we deliberately do not talk about a facade or building ; but about meaning (room) once again we make references

The result project will be a fragment duplicated and iterated several times to create a new entity built by a composition of constructive elements.

MOVEMENT II - REPETITION Exercice in duo

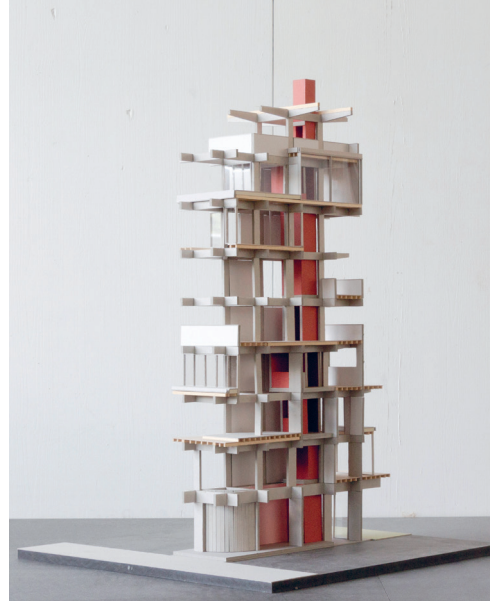
Tools/Hand-in

Model 1/20

Drawing by hand axonometry as an ongoing tool - 1/50 - 1/20 - 1/25 - to choose

Teaching goals

- Evolving to space
- Relation between spaces
- corner to space iterations



Manon Pinget



Lucas Bastos Vieira

PARALLEL MOVEMENT Individual exercise

Assignment : a chair

You find one destroyed/broken chair, organise your destruction if needed, you are master of the level of destruction of the chair,
Then you complete it.

One quality of a chair is to seat on it, you will celebrate the final jury on your own chair. Every student will seat all day during the final jury on his/her chair.



PARALLEL MOVEMENT Individual exercise

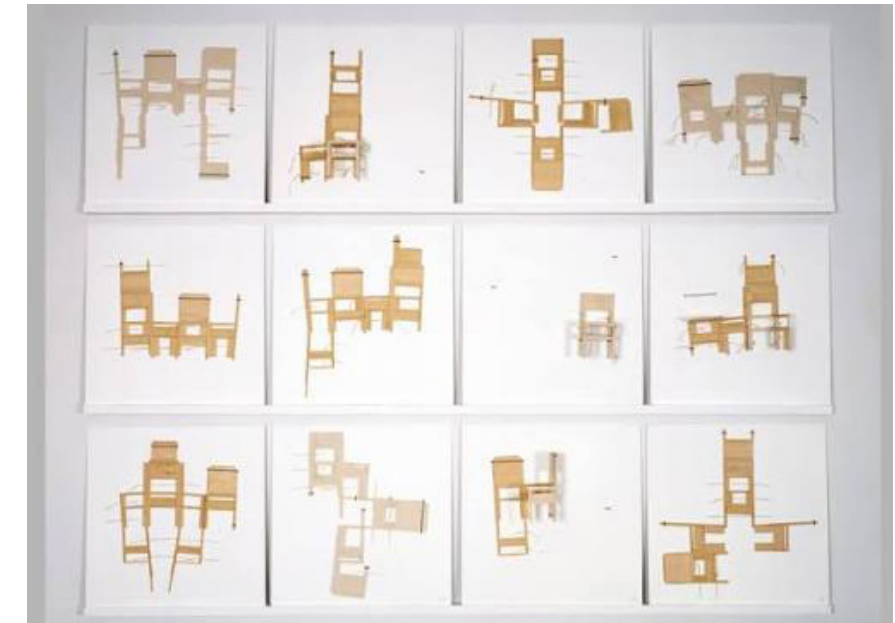
Tools/Hand-in

3 moments to talk of the chair during the semester
- Two A4 format, two pictures, one picture of the starting chair and then the final chair (meanwhile exercice movement I and II), photo paper, two frames.

-the chair completed

Teaching goals

- developing the imagination
- freedom, absurdity, free will,
- constructing from what is existing



Allan wexler

MOVEMENT III - HOUSE Exercice in duo

The second semester is about making your house. Find opportunities where there is no evidence. You will have to choose among the locations at first in the site of Le Grand Hornu. Then, you will start building your house taking into account all of what you learned in terms of construction, structure and composition in the previous semester to apply it to the bigger scale. Coming from details to the whole.

Assignment : House

- * To make a good house
 - * It is about living. About construction, structure, about making.
 - * The question of dealing in an existing context will be tackled and how as an architect can we implement our intervention in it, here, one compact house.
 - * The goal will be to define a relationship between the site and the house, formulate it by the design choices. Analyzing the existing context and its qualities and then composes and position yourself in it. One house for two students in pairs.
-
- * You choose a site
 - * We give you 3 types of references :
 1. fragment/attitude in architecture
 2. interior picture/freedom in combining life aspect and program
 3. art/creativity, imagination, absurdity

Tools/Hand-in

- Common site map/model 1:2500
- Site model 1:50 - in color with layers
- Project model 1:50 - colored and different material
- Drawing 1/50 - 1/25 - to choose : unfolded plans as an ongoing tool
- A4 format, 1 model picture of interior

Teaching goals

- context
- construction
- use
- drawing investigation



Manon Pinget

EVALUATION

SEMESTER I: 30% - 14 WEEKS

Mid-term jury - 15%

Final jury - 15%

SEMESTER II : 50% - 14 WEEKS

Mid-term jury - 20%

Final jury - 30%

GENERAL PROGRESS OF THE STUDENT 20%

Through curiosity and research, development of an opinion for architecture, readings, general attitude, involvement, progress, etc.



Studio of Josef Albers, Bauhaus

FIELD TRIPS

During the year we have two field trips as a great pedagogical tools to learn about architecture by seeing it, walking inside it, observing it and experiencing it. Better than images, better than explanation - experiencing architecture.

Two trips

One in Italy

One in Belgium



Trigon'visit from Heidi and Peter Wenger, Valais trip 2024-2025