



Tea house in the Garden

Japanese Tea house by David Maštálka and Vojtech Bilisic

Caroline Pile

Japanese tea ceremony

The Japanese tea is a traditional ritual for preparing and serving Japanese green tea, called Matcha, along with a traditional sweet to soften the bitter taste of the tea. The whole ceremony is not about drinking the tea but about aesthetics and preparing the tea from their heart. The host of the tea ceremony always considers the guest with every movement and gesture. The placement of the utensils is chosen in consideration from the guests point of view.

6 steps of a Japanese tea ceremony

- Step 1: The Host Prepares for the Ceremony
- Step 2: The Guests Prepare for the Ceremony
- Step 3: Cleaning the Tools
- Step 4: Preparing Matcha
- Step 5: Serving Matcha
- Step 6: Completing the Ceremony

Yakan (water pitcher)



Kama / Chanoyugama (iron pot, or kettle)



Kensui (waste water bowl)



Natsume (tea caddy)



Cha-ire (tea caddy)



Chasen (whisk)



Chashaku (tea scoop)



Chawan (tea bowl)



Dashibukusa (silk cloth)



Futa-oki (lit and ladle rest)



Hishaku (Ladle)



Ro (sunken hearth)



Japanese design

"The principles of Zen aesthetics found in the art of the traditional Japanese garden, have many lessons for us, though they are unknown to most people. The principles are interconnected and overlap; it's not possible to simply put the ideas in separate boxes."

There are 7 important Japanese aesthetic principles.

1. Simplicity or elimination of clutter - Kanso
2. Asymmetry or Irregularity - Fukinsei
3. Naturalness - Shizen
4. Subtlety - Yugen
5. Break from routine - Datsuzoku
6. Stillness, Tranquility - Seijaku
7. Austerity - Shibui/Shibumi

Many of these Japanese design principles are slowly seeping into western design. For example 7. Austerity - Shibui/Shibumi. As many designers are going to a more minimalistic look yet they consider this to be the reason for its beauty.

Many of these design principles can be related to a Japanese garden or originate from the idea. The Japanese garden or "dry landscape" garden, is often called a Zen garden. People create miniature stylized landscape through carefully arranged rocks, water features, moss, pruned trees and bushes, and uses gravel or sand that is raked to represent ripples in water.



1. Things are expressed in a plain, simple, natural manner.

2. The idea of controlling balance in a composition via irregularity and asymmetry is a central tenet of the Zen aesthetic.

3. Absence of pretense or artificiality, full creative intent unforced.

4. Profundity or suggestion rather than revelation.

5. Freedom from habit or formula. Escape from daily routine or the ordinary.

6. Energized calm (quite), solitude.

7. Beautiful by being understated, or by being precisely what it was meant to be and not elaborated upon.

David Maštálka

David Maštálka is a Czech designer/architect

He was the main designer/architect of the Tea house in the garden. David is part of the AI architects firm. Additionally, David has worked on 2 other tea houses, the hat tea house and black tea house. To get an understanding of the nature of Japanese design and the tea ceremony, David Maštálka spend 2 months in Japan. Before design the Tea house in the garden in 2008.

Vojtech Bilisic

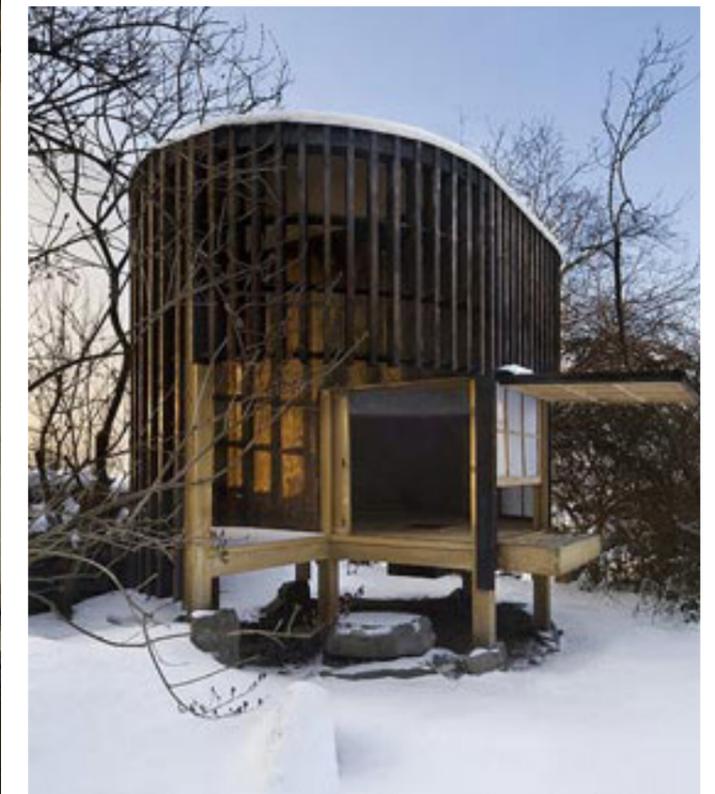
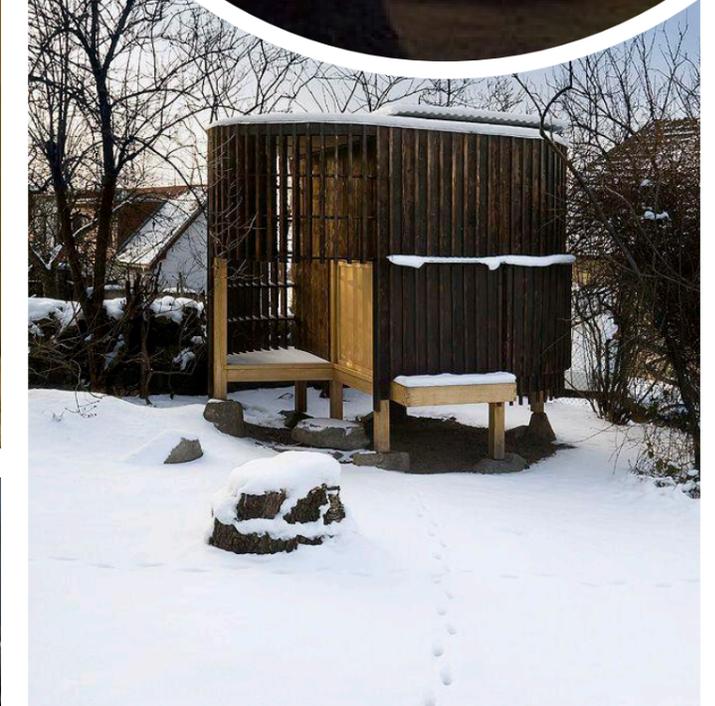
Vojtech Bilisic is a sculptor and carpenter.

He was commissioned to build the Tea house in the garden. He used traditional Japanese joining techniques, that don't involve nails or glue. Vojtech was able to construct the whole tea house in 35 days in April and May in 2008. Additionally, David Maštálka also commissioned him to built another tea house.



Section I: Research

Tea house in the gardenw by David Maštálka





Inside this hidden world time flows at it's own pace.

The outside of the tea house gives a inconspicuous structure, whereas, on the inside it gives you an unexpected surprise that give them a different perspective of the surrounding garden.

*House and dewy ground
Guest and host
Drinking together a cup of tea
In quiet contemplation
In spiritual symphony*

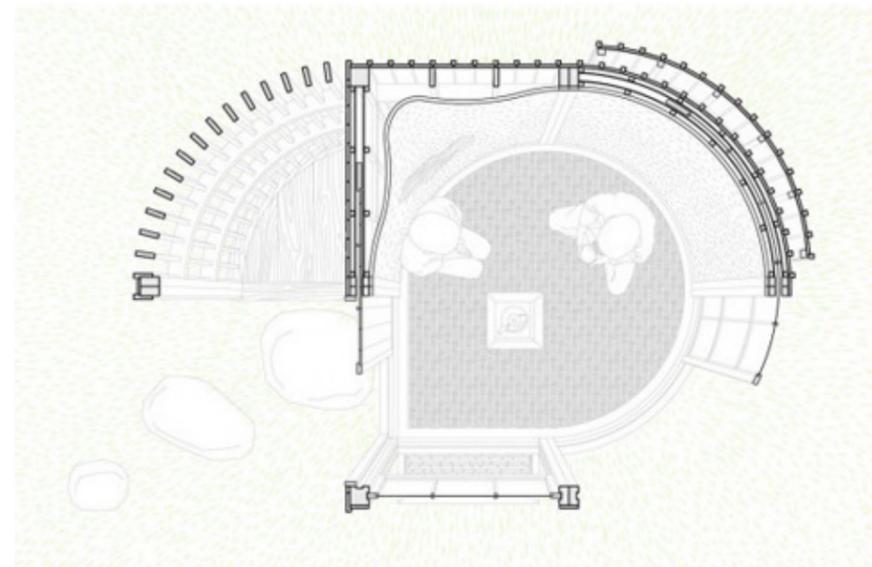
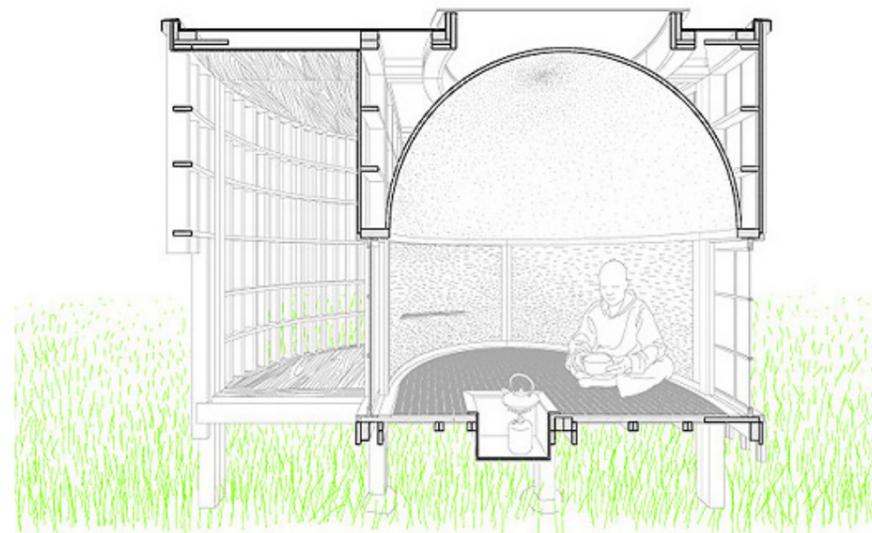
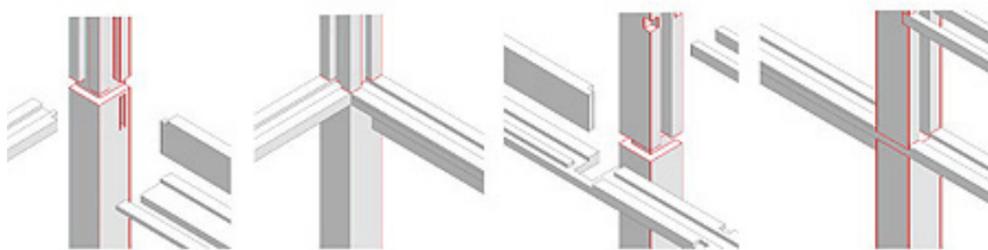
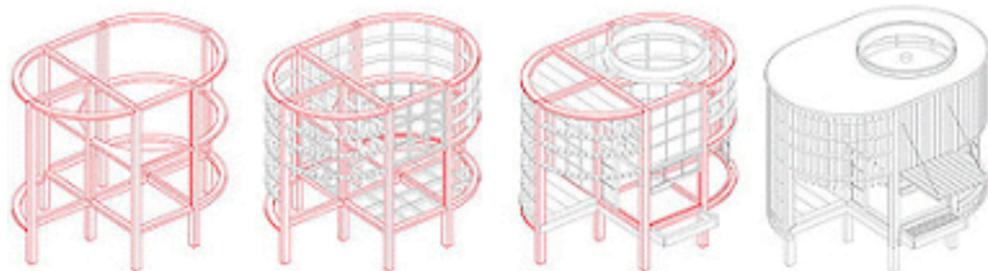
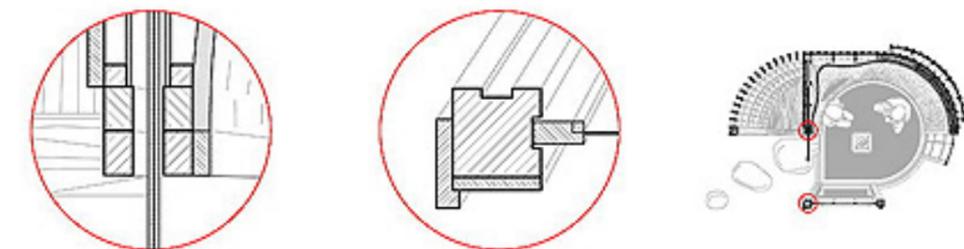
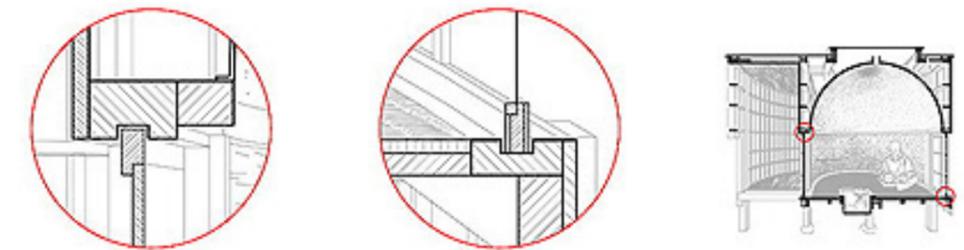


The Location

At the Bottom of the hill dividing Hloubetin and Aloisov you'll find a small garden. Where inspiring the apple and cherry trees blossom. Creating an unpretentious , slightly wild, yet graceful garden. A perfect place to build a tea house.



In the Garden tea house by David Maštálka - Construction



Materials

The main structural element of the tea house is made from oak.

The oak structure is cladding with burnt larch. To mimic the other buildings in the garden. Also, as the focus is on the inner world. Which is discovered after entering the tea house.

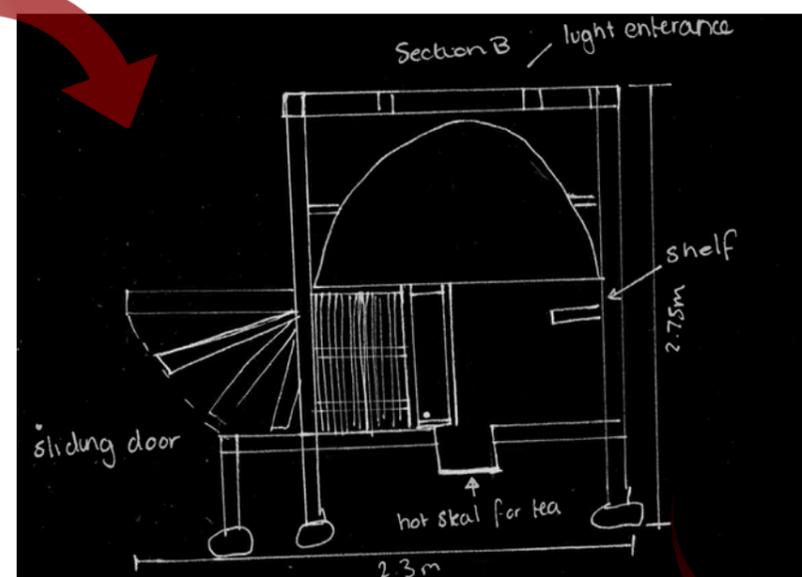
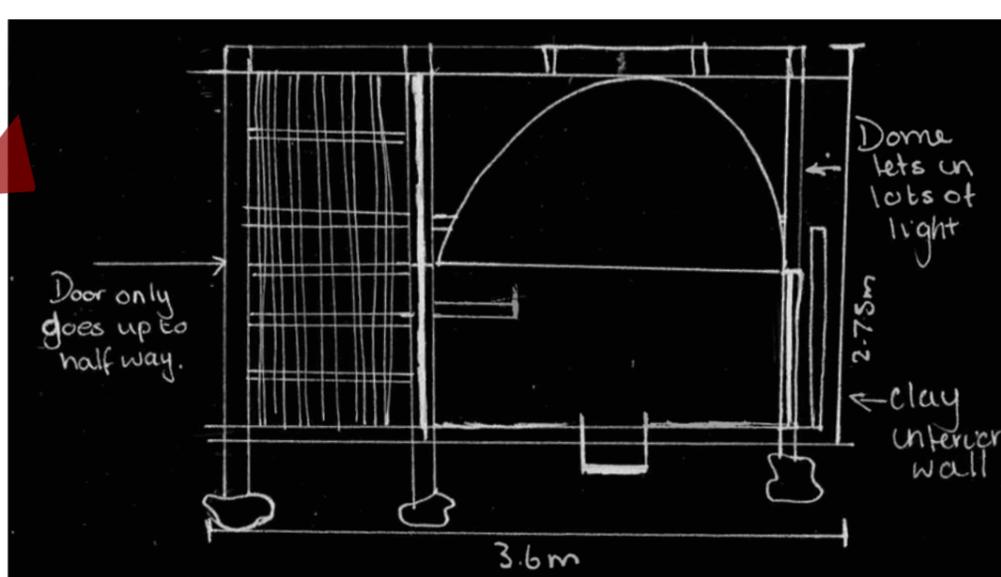
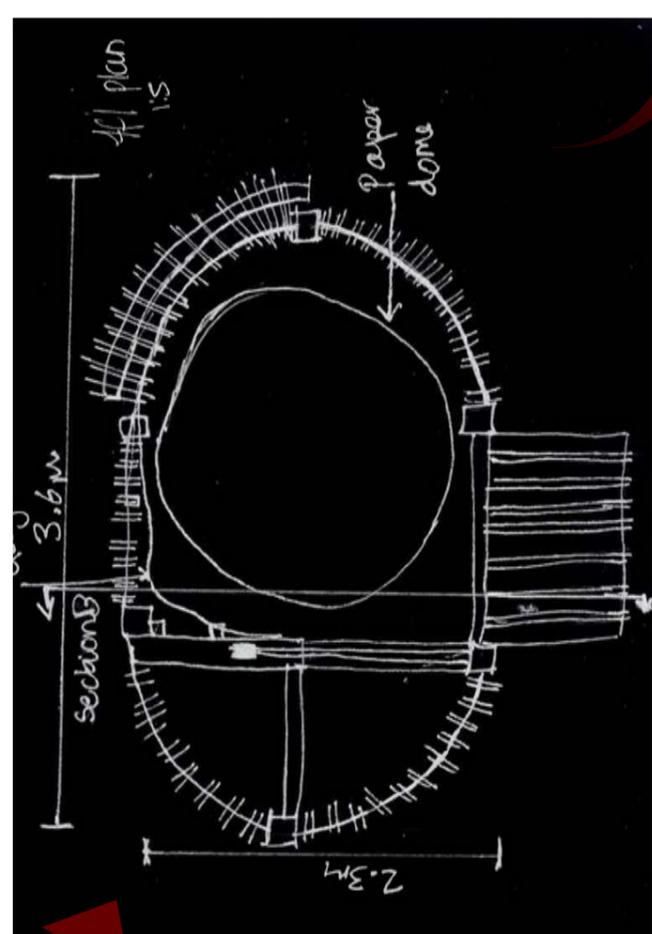
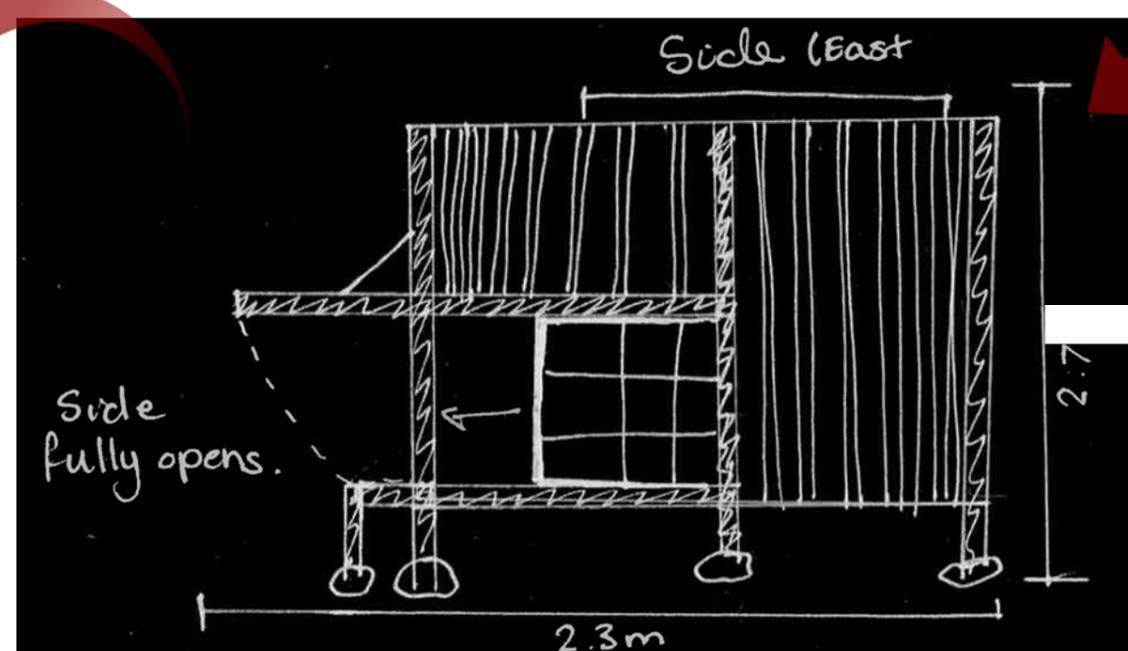
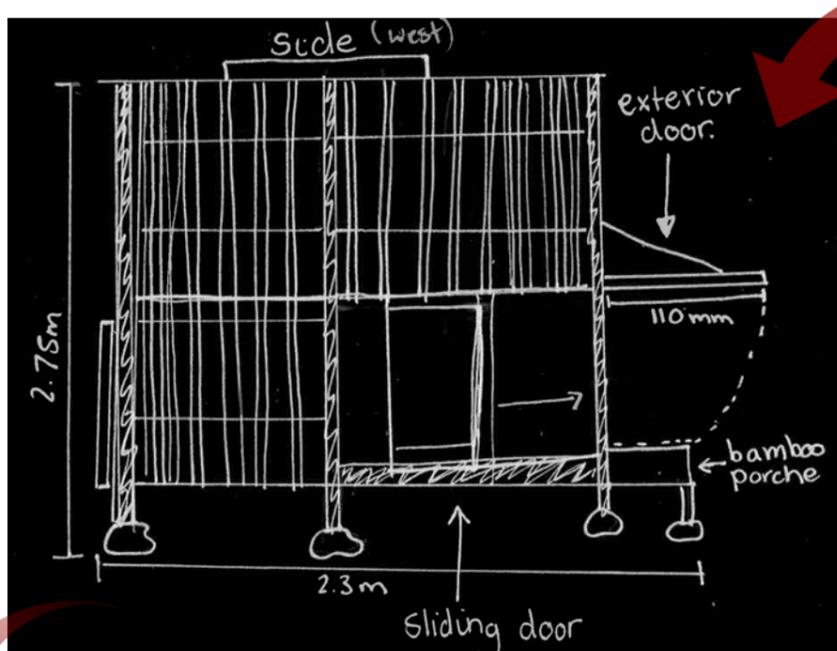
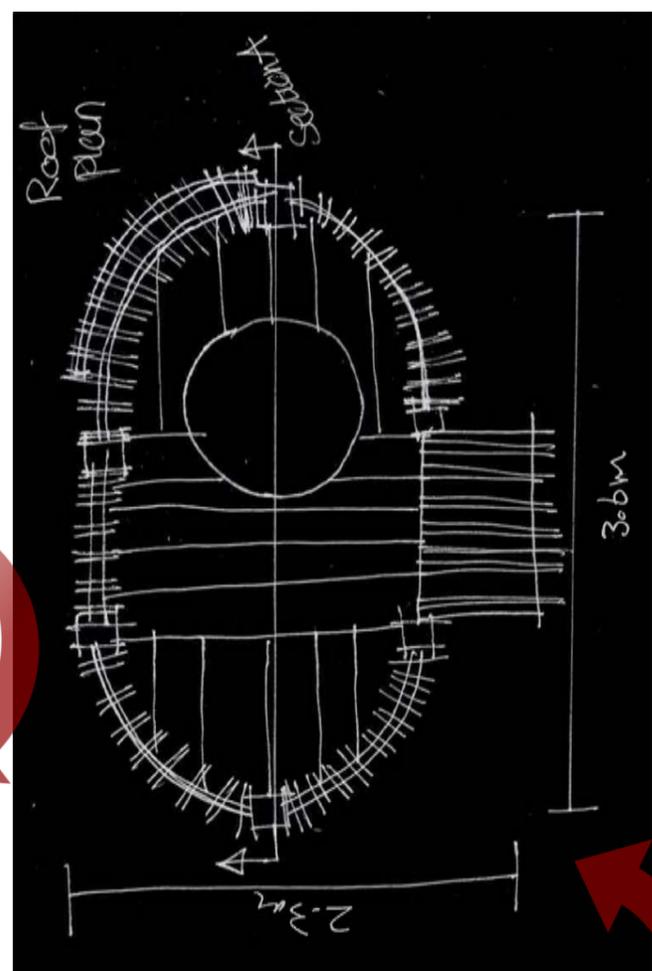
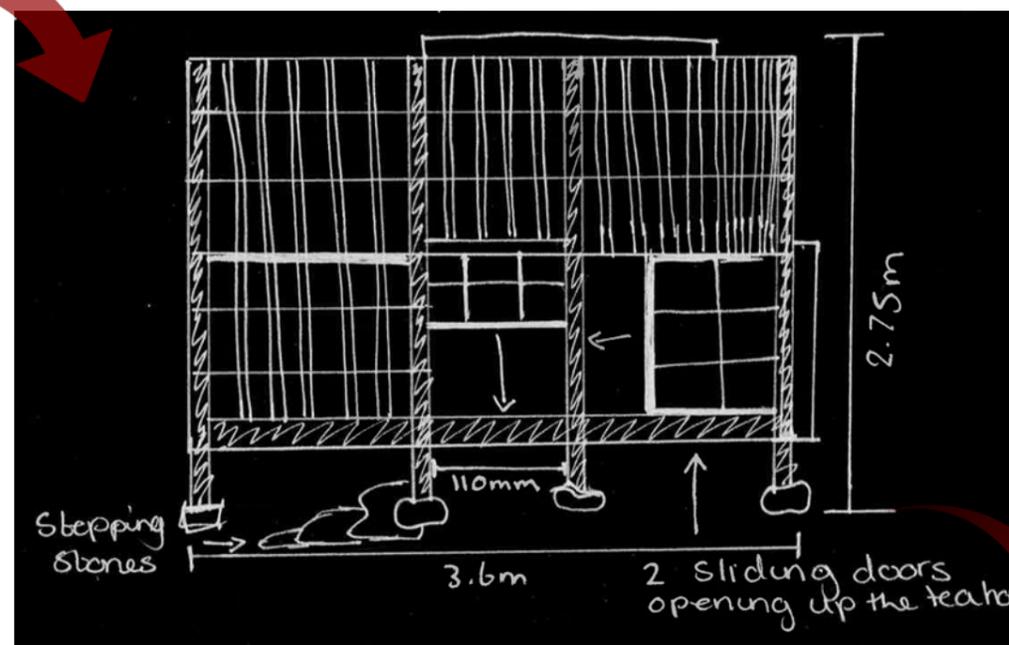
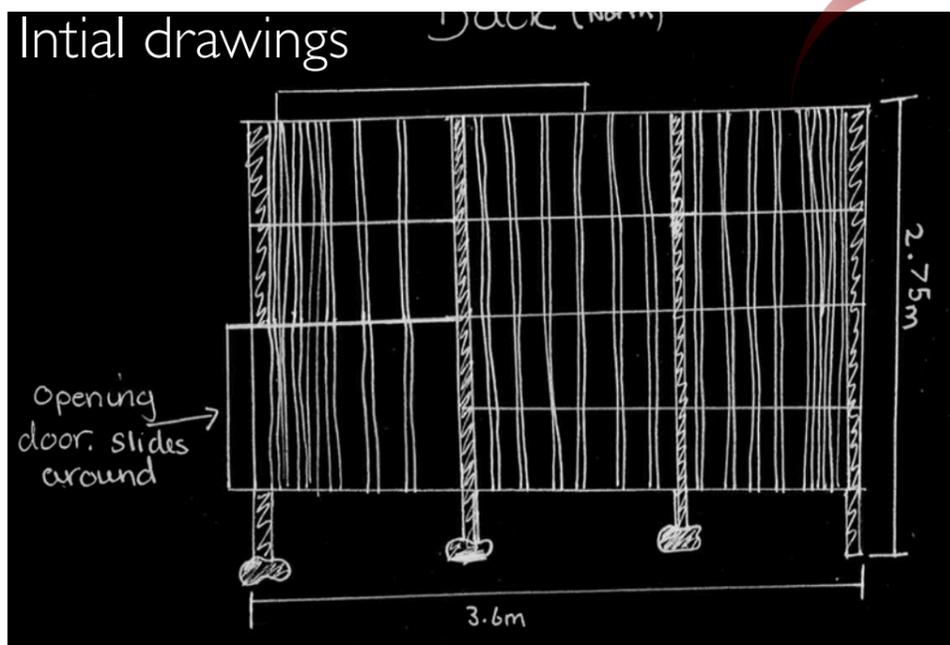
The structure genitally rest upon several variety of rocks.

The large wall at the back of the tea house is made from clay. Keeping the interior very simple not to distract from the garden.

The translucent, laminate, pasted paper dome, which allows in the light. It shines and invitingly illuminates the space inside, In the centre. The dome resembles the sky and is also a projection screen for shadow play elderberry leaves leaning over the tea. The circle shape directs your attention to the hearth, where the tea is prepared and creates a close bondage of all present.

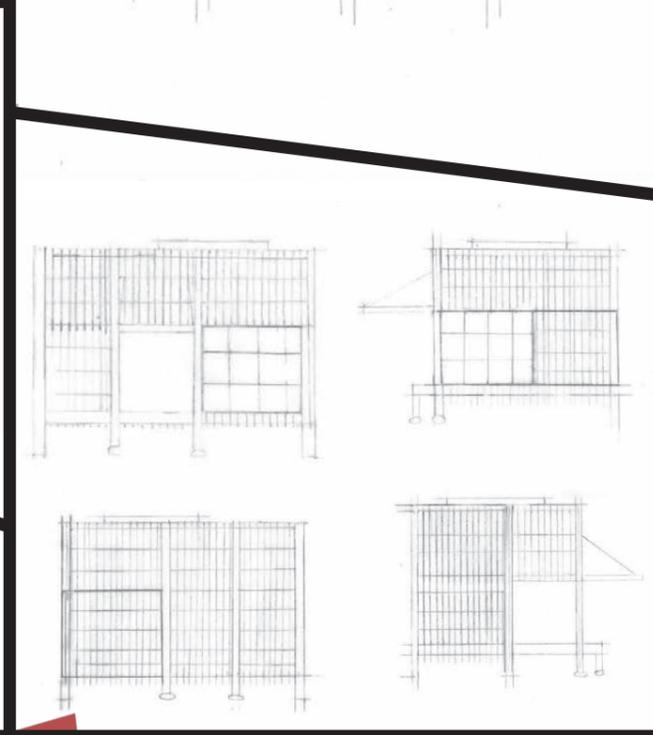
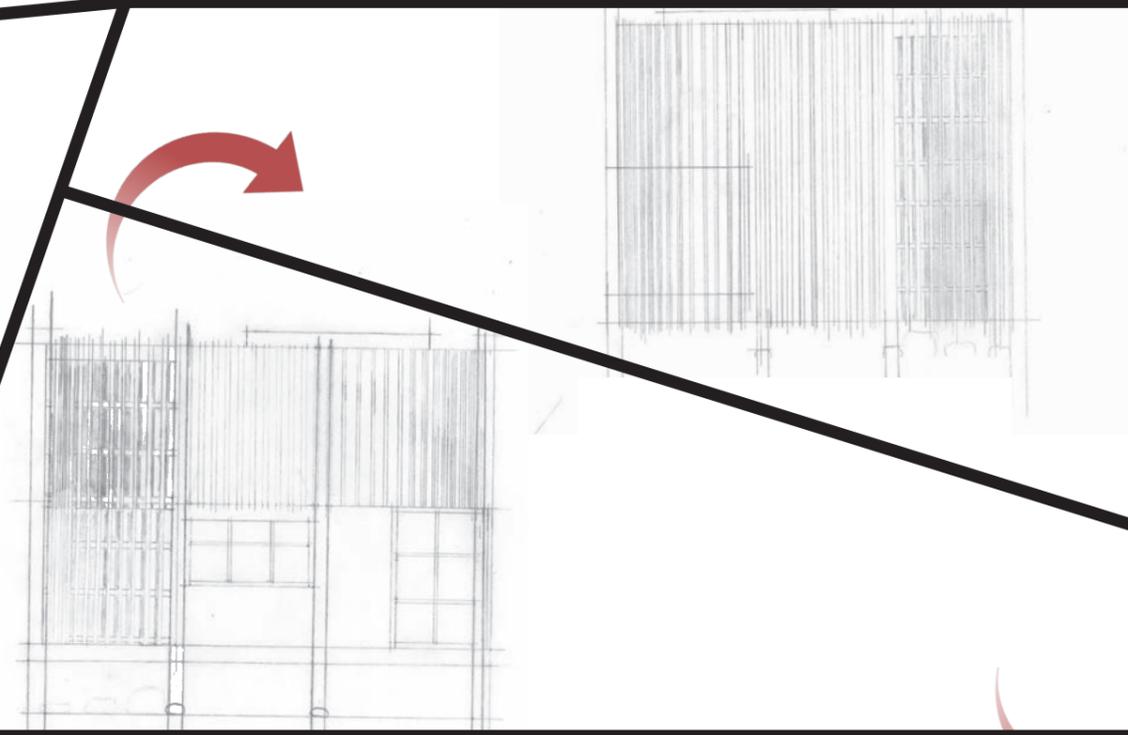
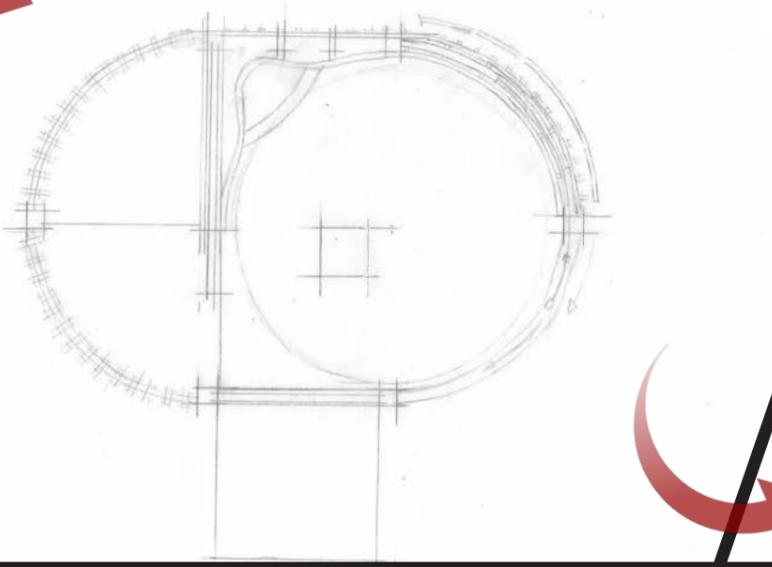
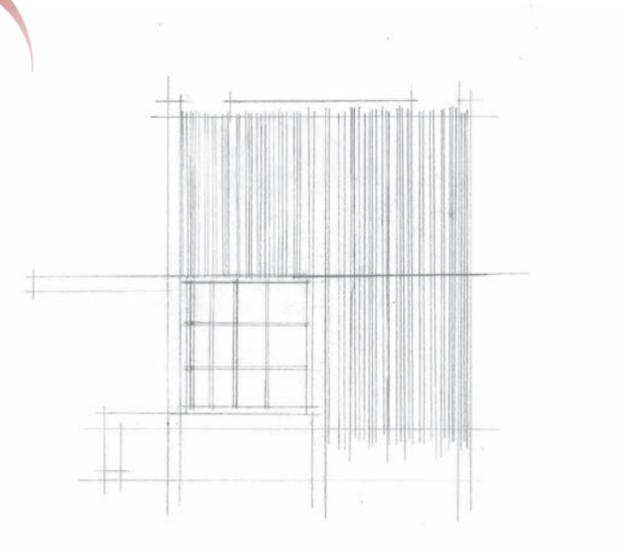
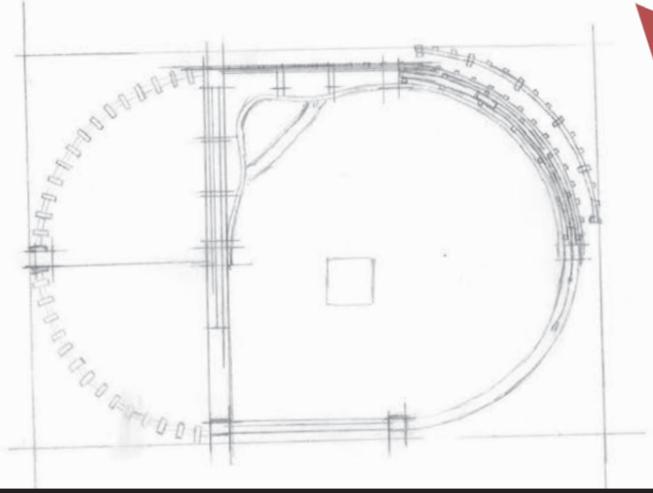
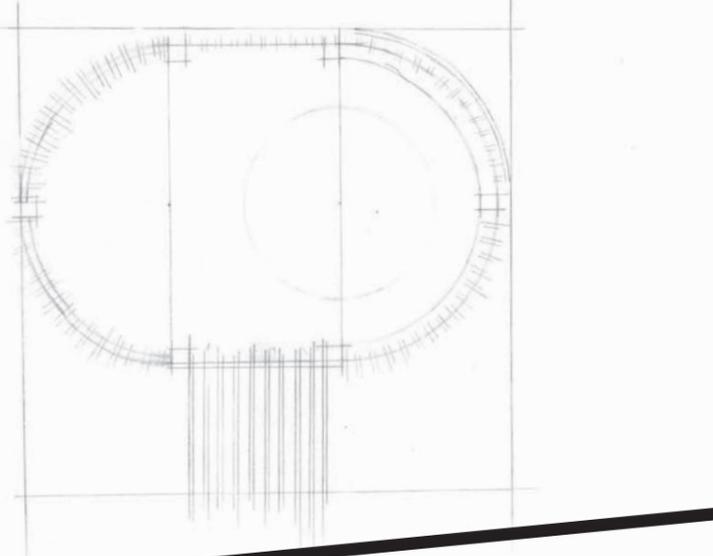
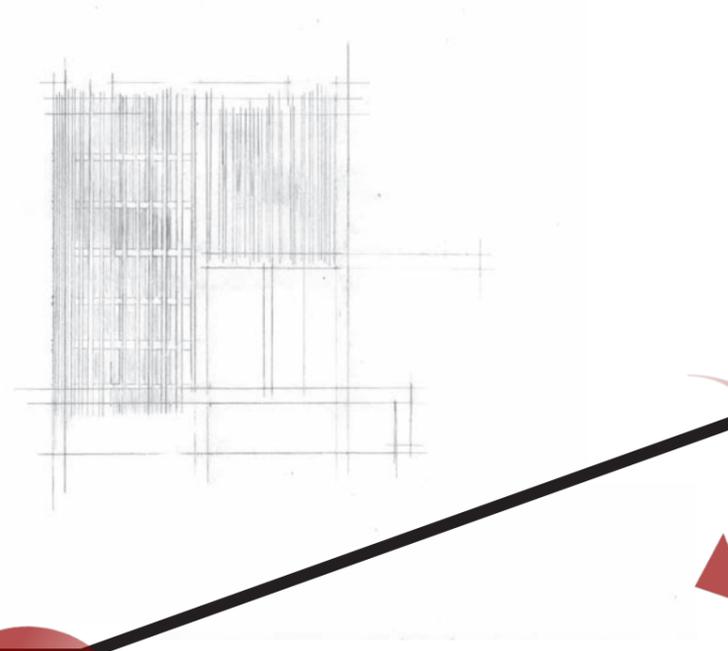
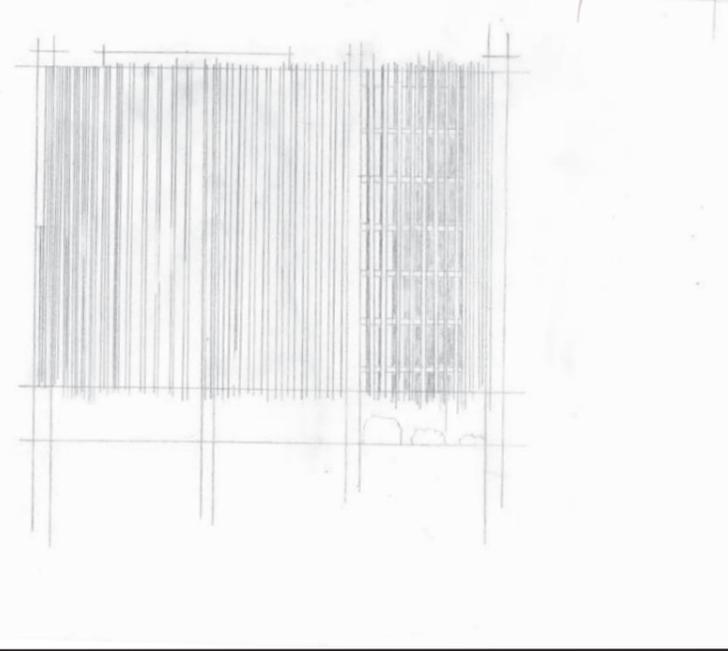
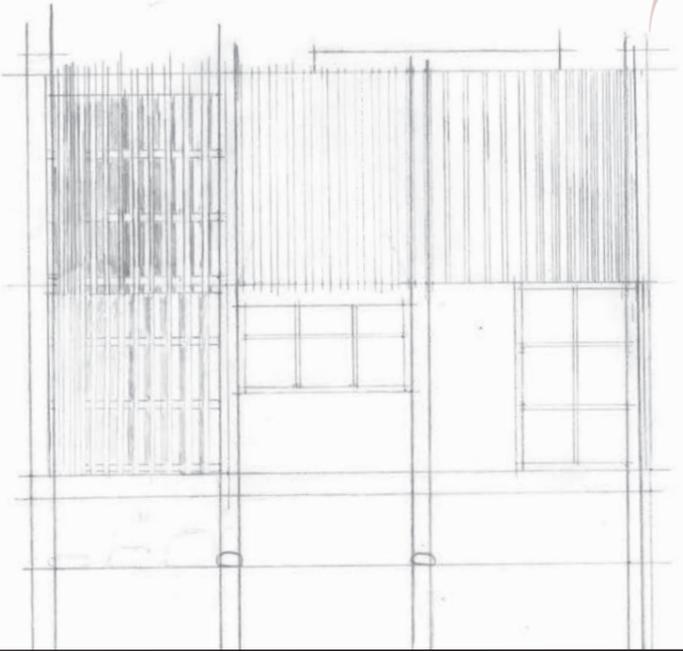
The oak cantilever is filled with a few bits of bamboo.

The flooring is weaved from dry plants.

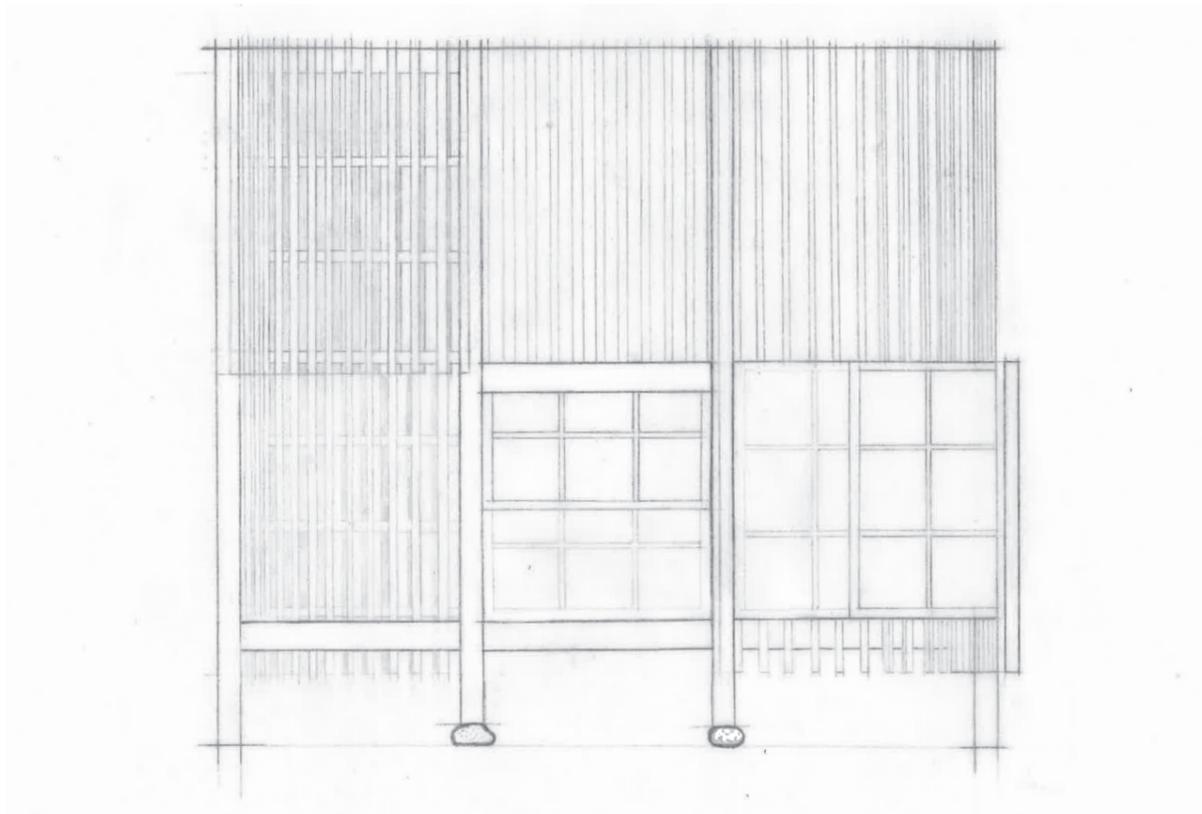


Section 2: Creative representation

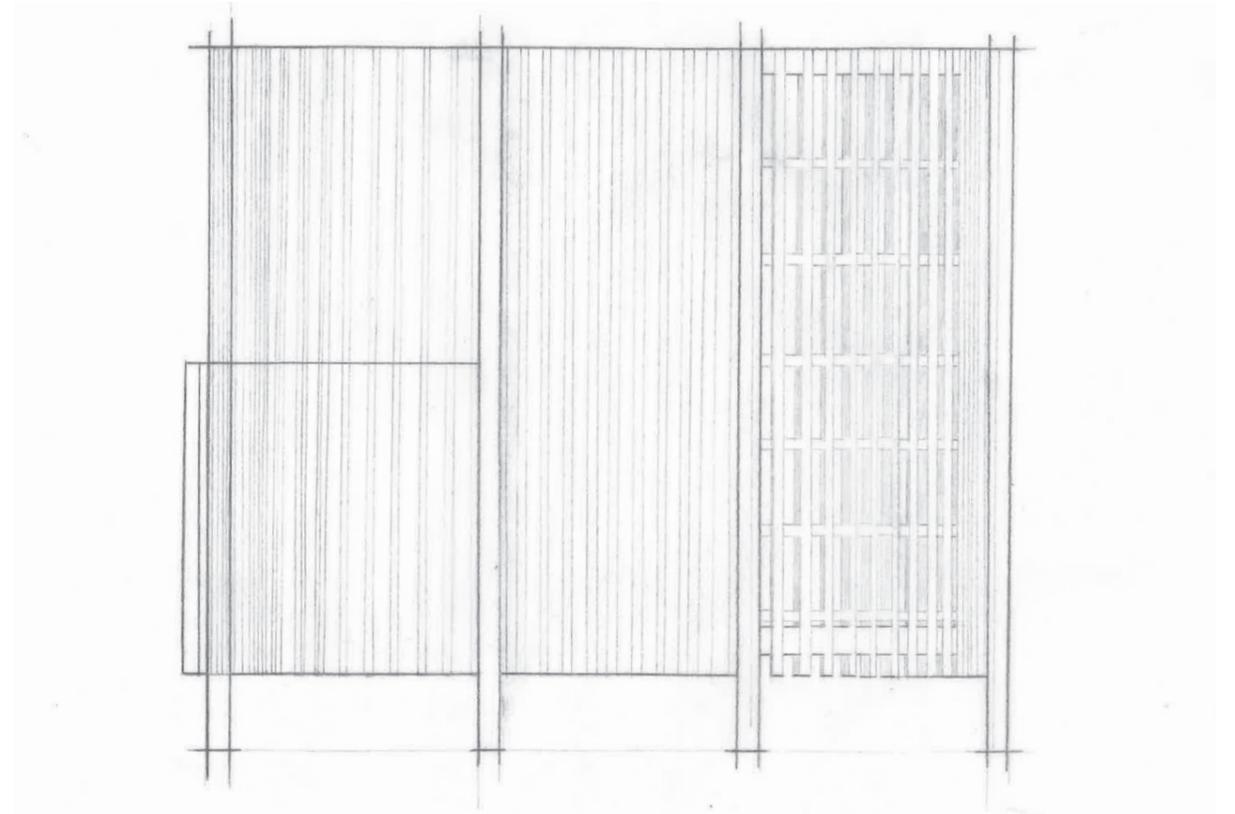
Initial scale drawings



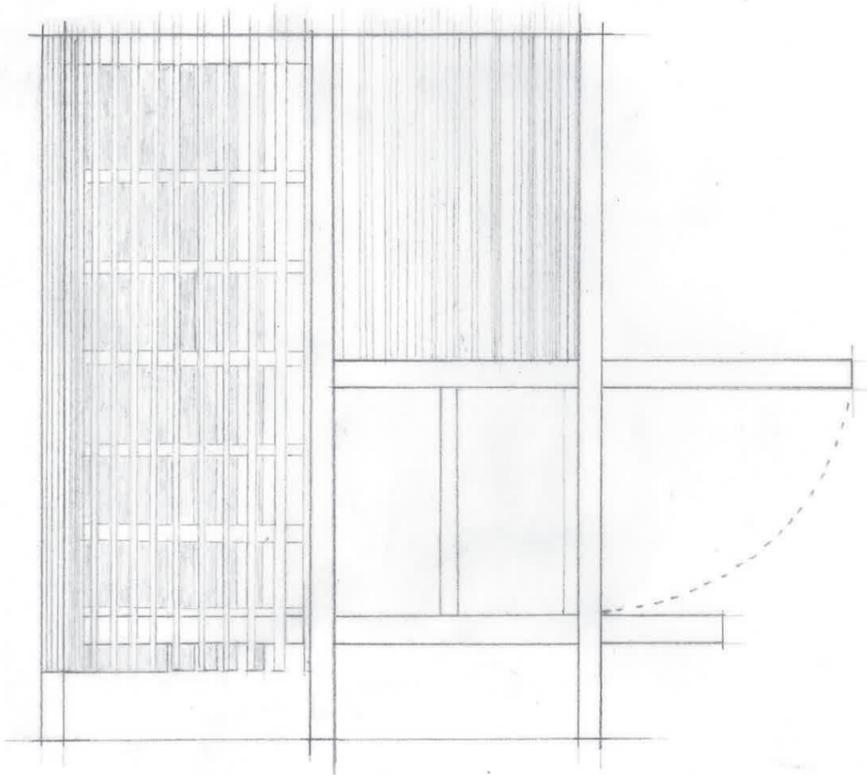
Section 2: Creative representation



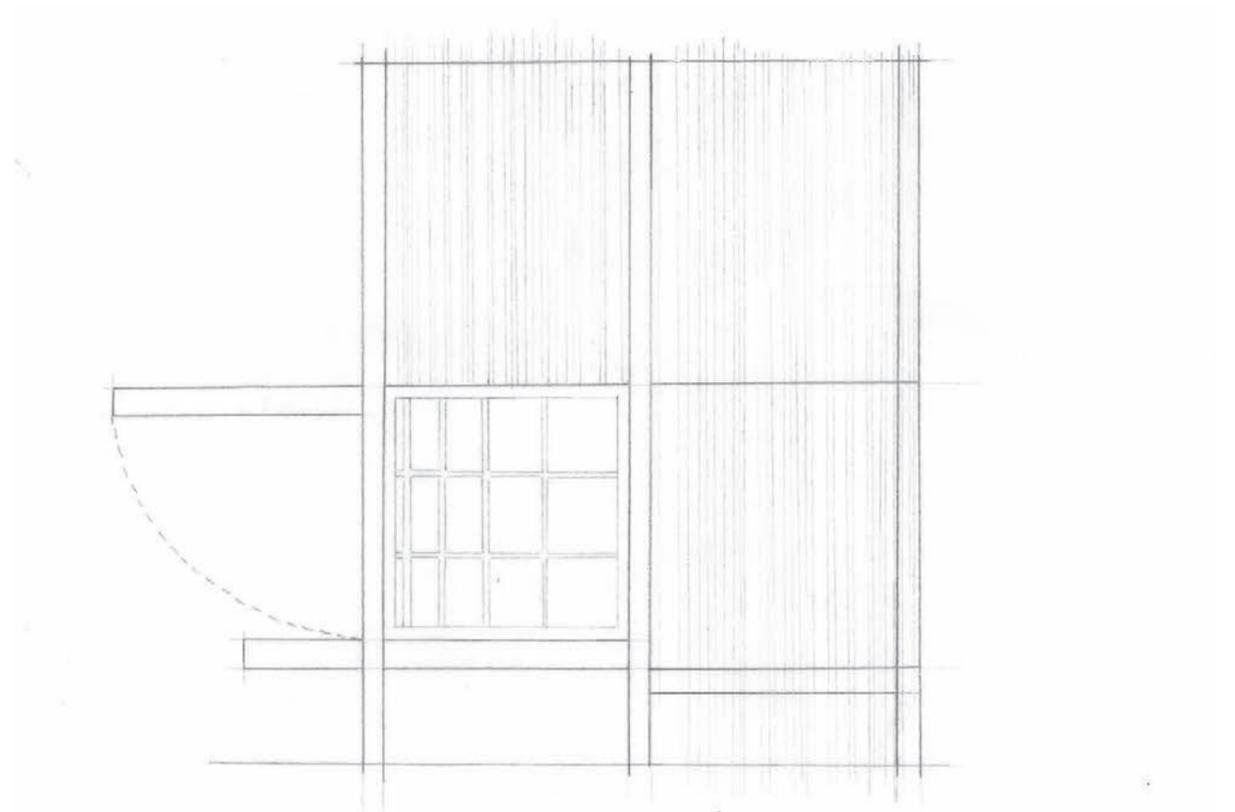
South elevation
hand drawn at a scale of 1:20



North elevation
hand drawn at a scale of 1:20



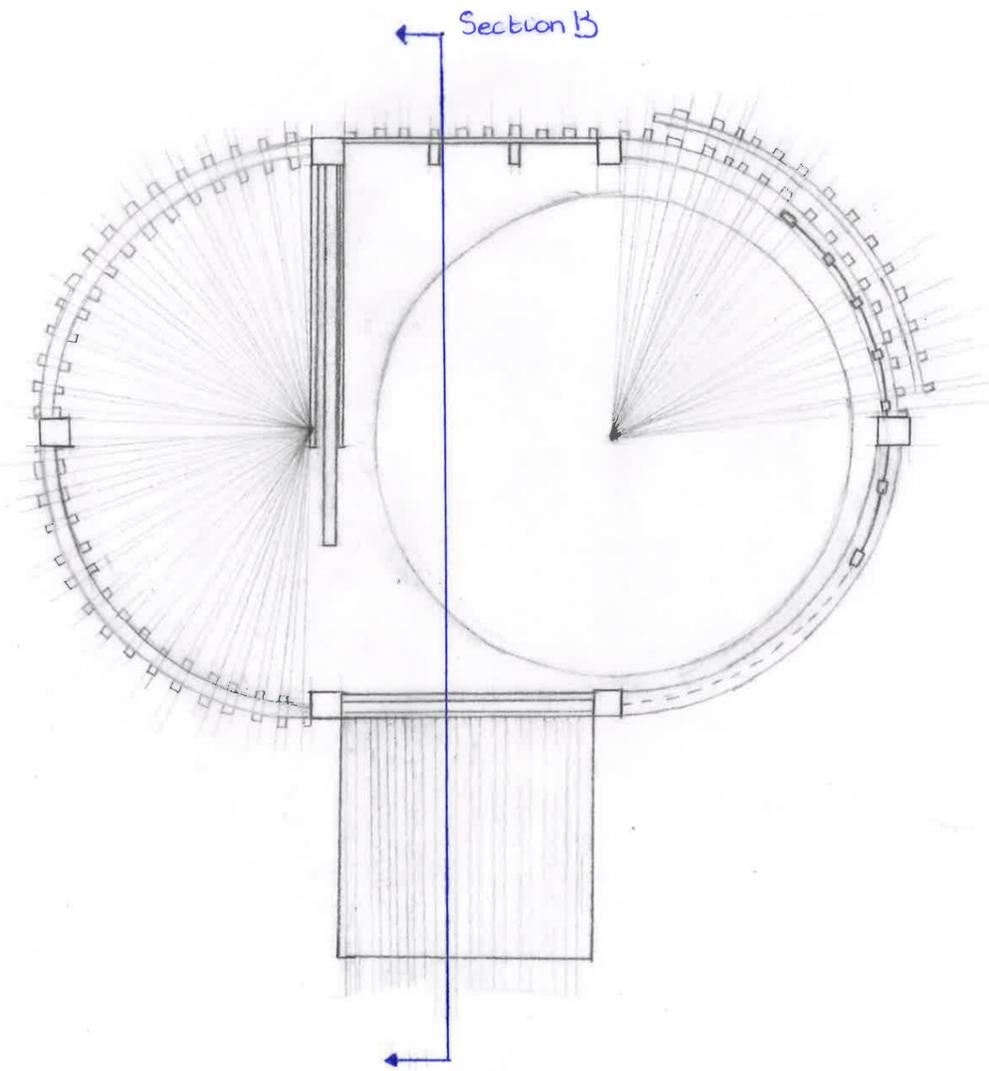
West elevation
hand drawn at a scale of 1:20



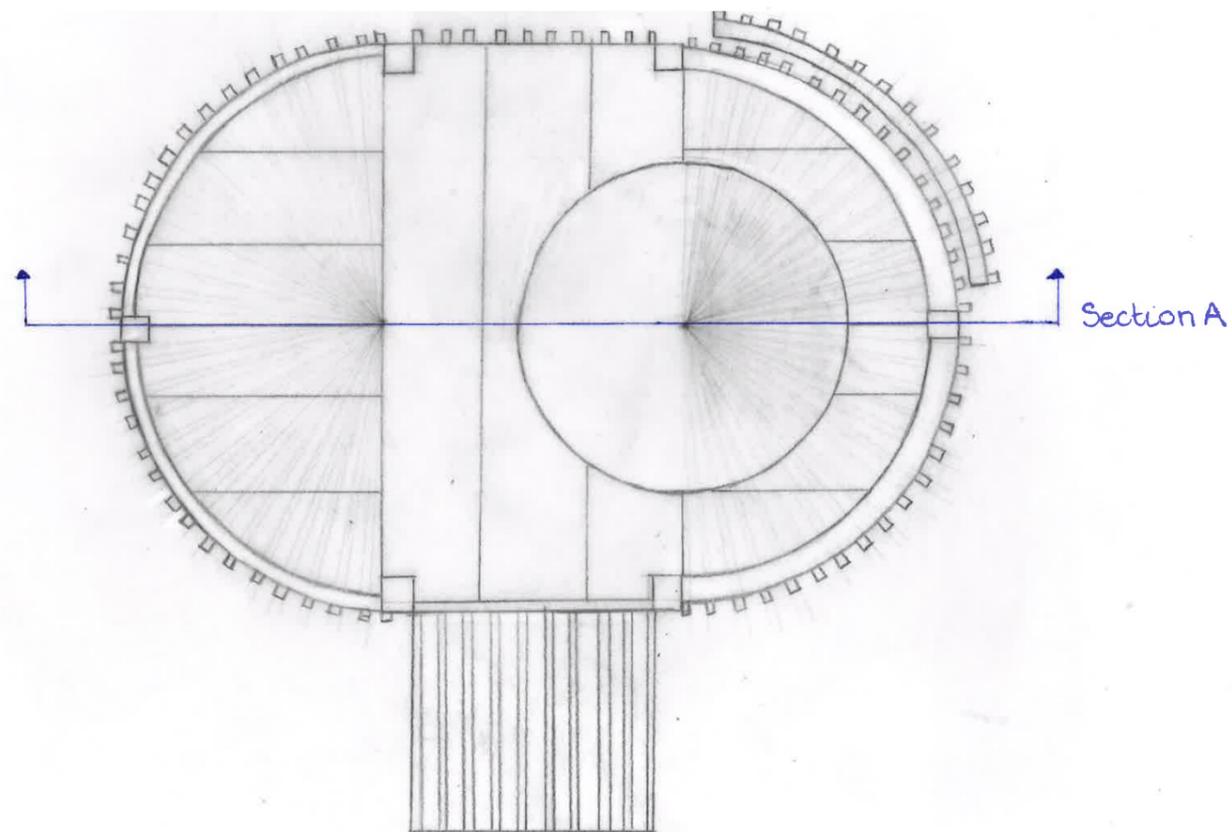
East elevation
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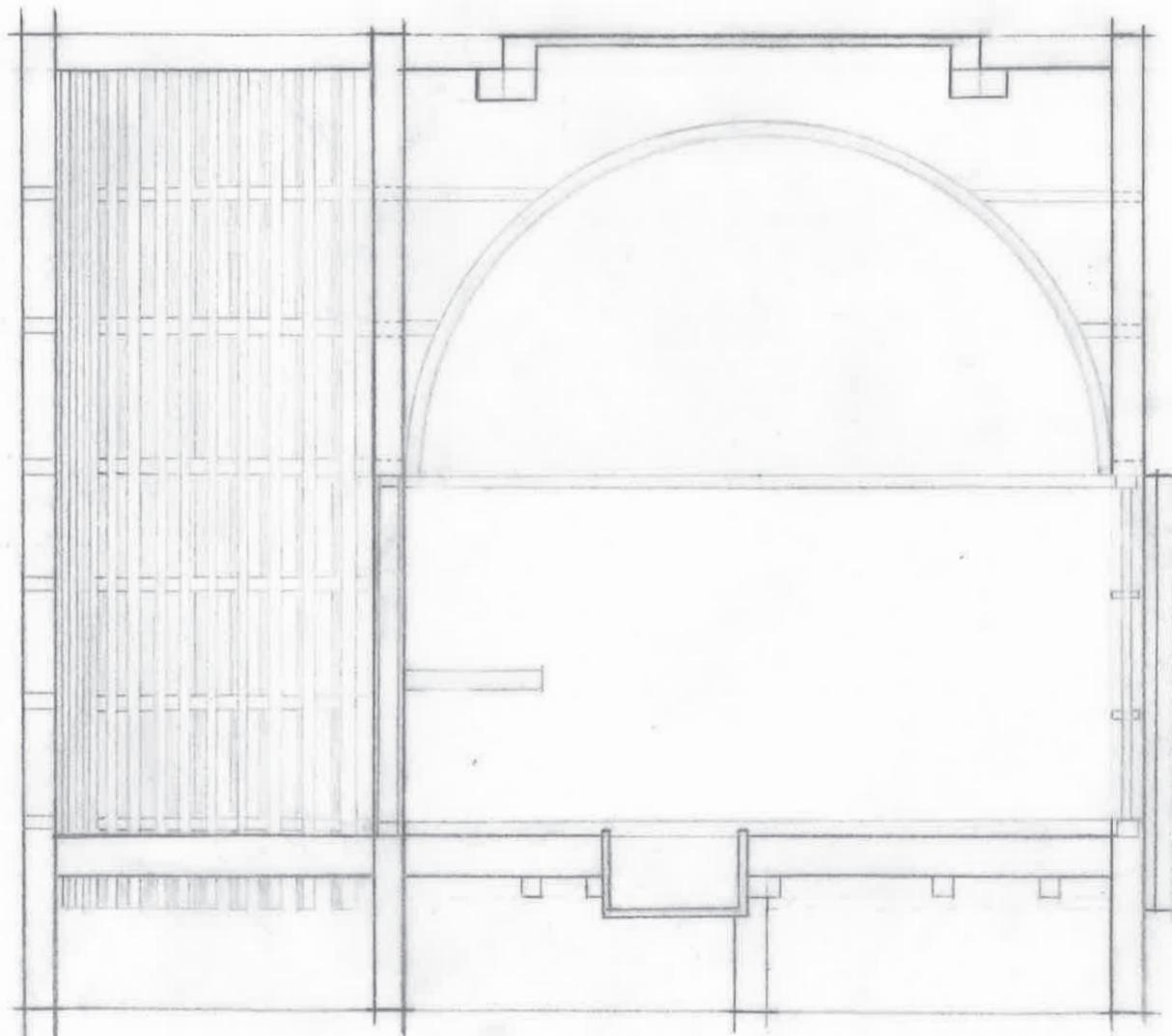
Section 2: Creative representation

Floor plan from finished floor level at 1.5m
Hand drawn at a scale of 1:20

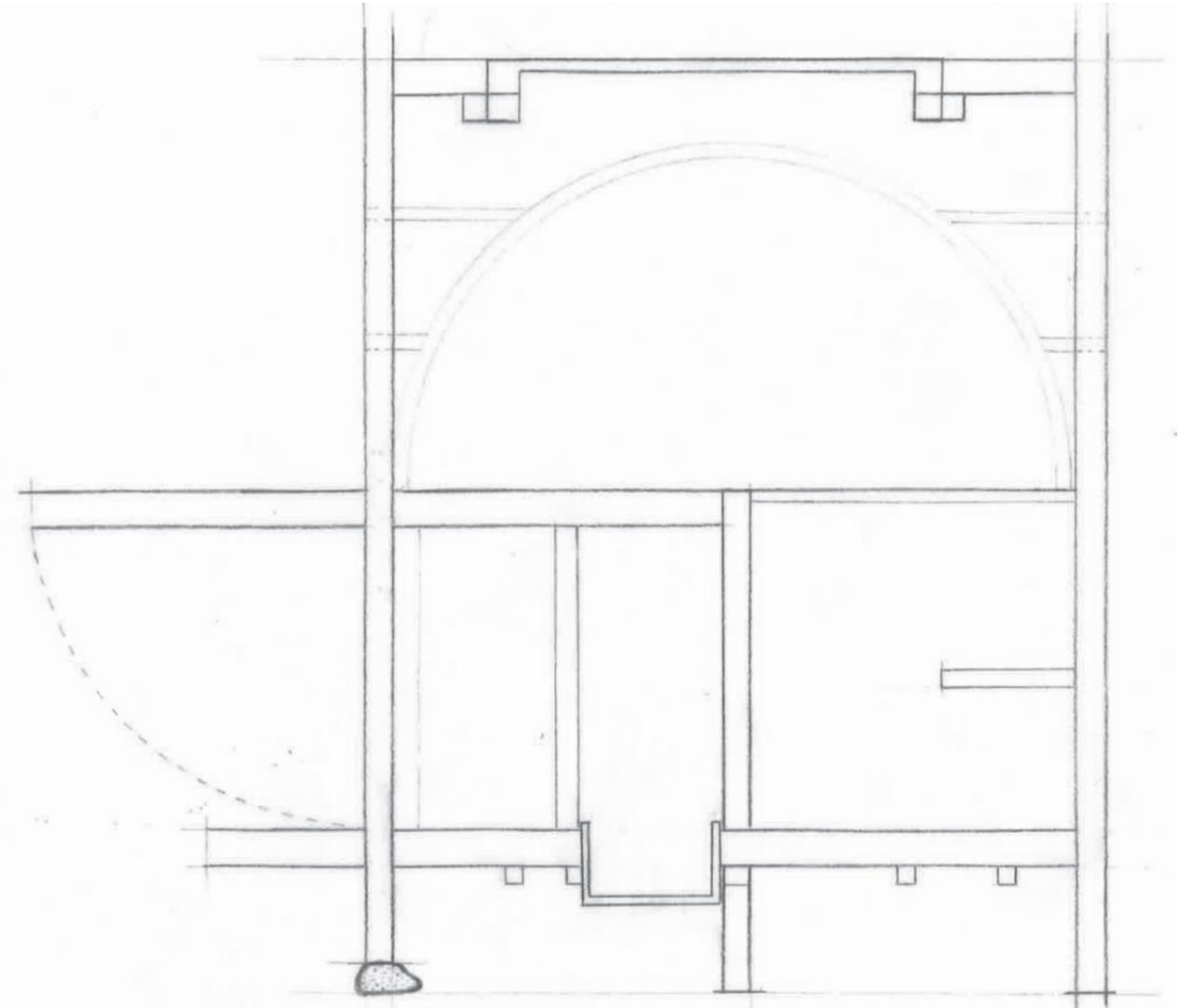


Roof plan at 1.5m
Hand drawn at a scale of 1:20

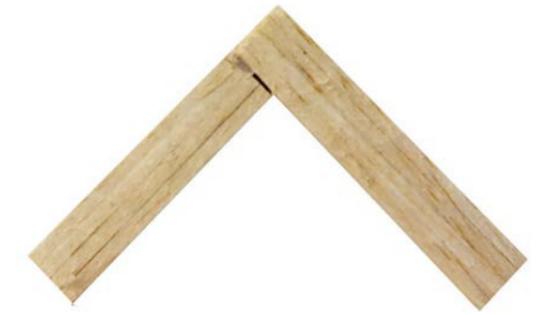
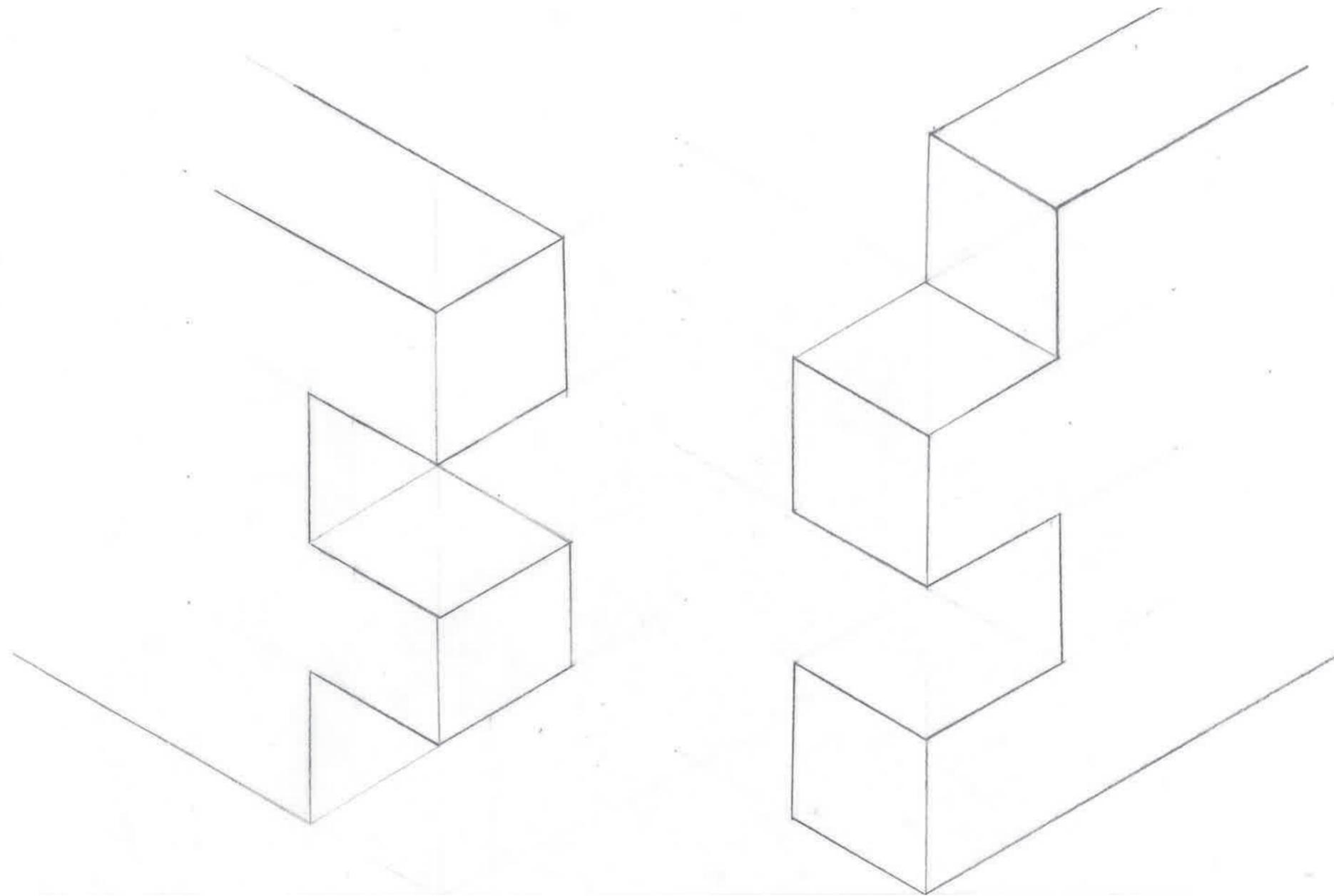




Section A elevation
Hand drawn at a scale of 1:20

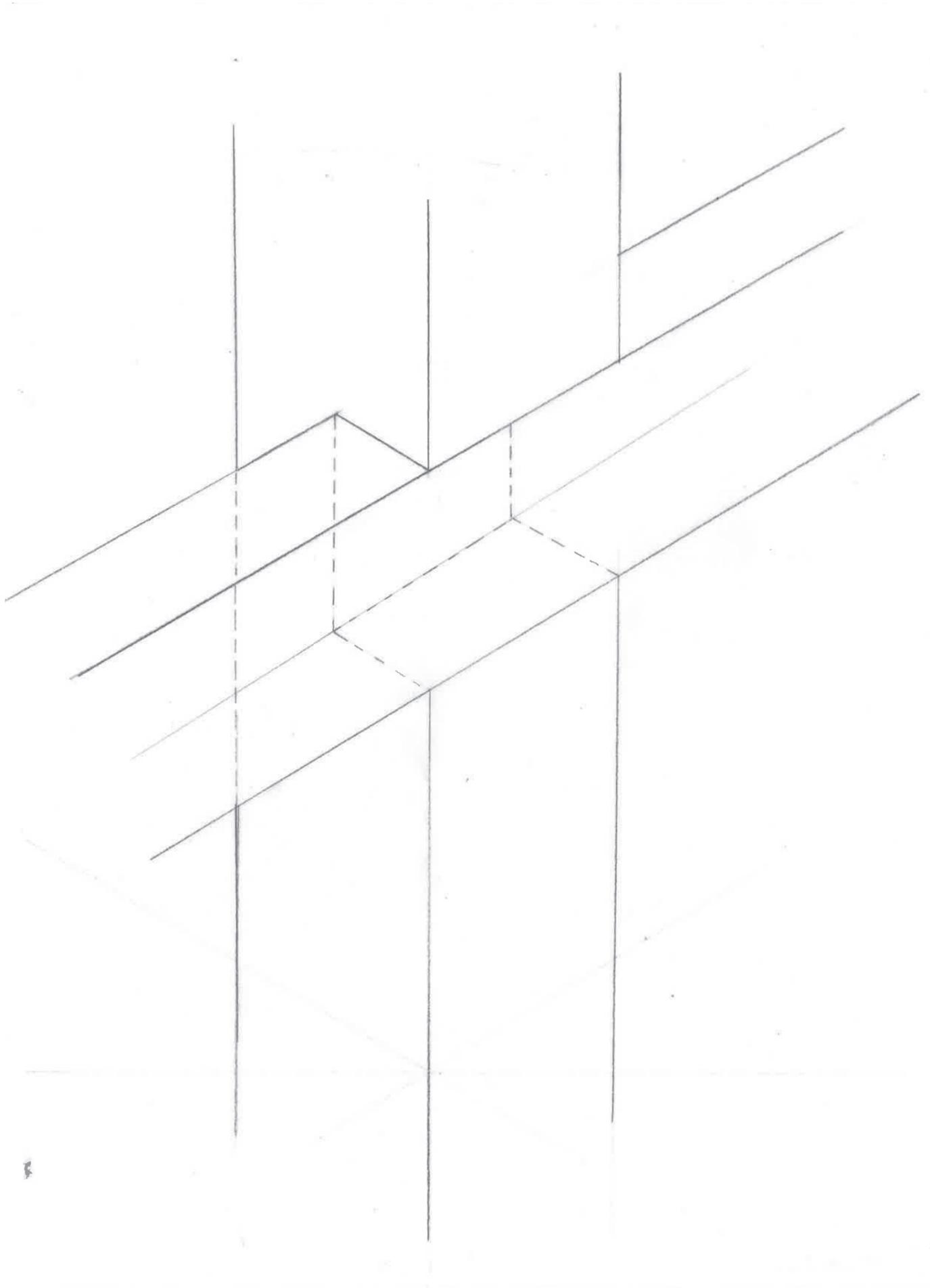


Section B elevation
Hand drawn at a scale of 1:20



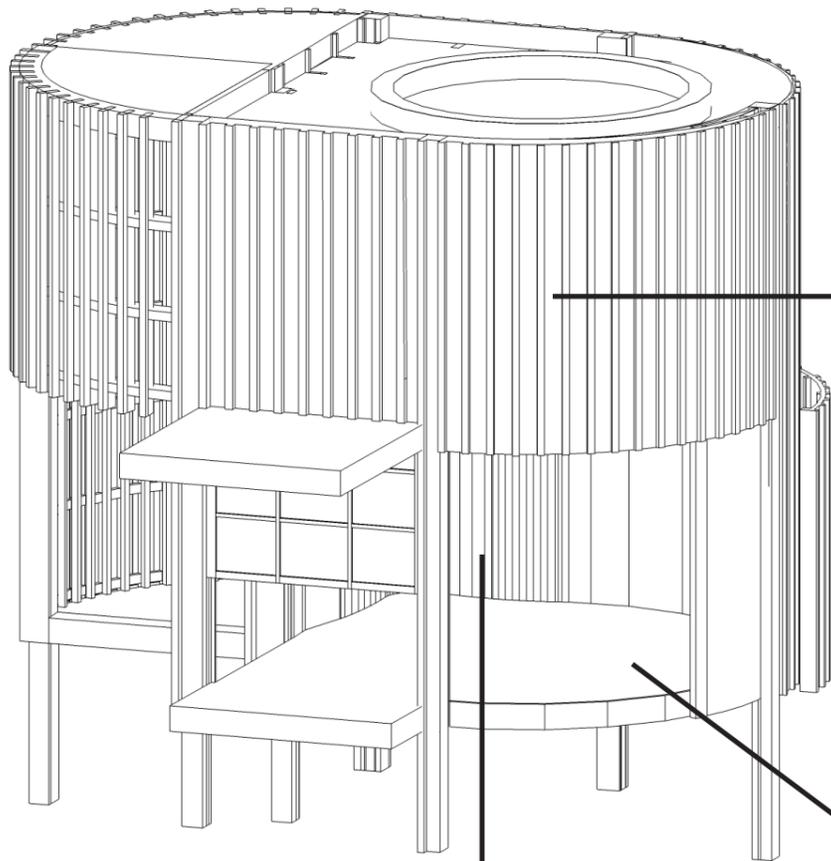
Up close detail of the finger joint used on the cantilever section of the tea house is made out of Oak like the rest of the frame of the tea house. The cantilever adds an extension to the tranquil tea room. Additionally, it has bamboo inside the cantilever frame creating a surface for people to sit on and take in the peaceful atmosphere in the garden. The hand drawing was done to a 1:1 scale and the model was done to a 1:2 scale.





I have looked into how I think the building would have been joined together especially the cladding on the outside section of the building. I have looked into an interlocking system which is has been used in my model making. This joint would be made from both oak and larch. The hand drawing was done at a 1:5 scale and the model at a 1:10 scale.





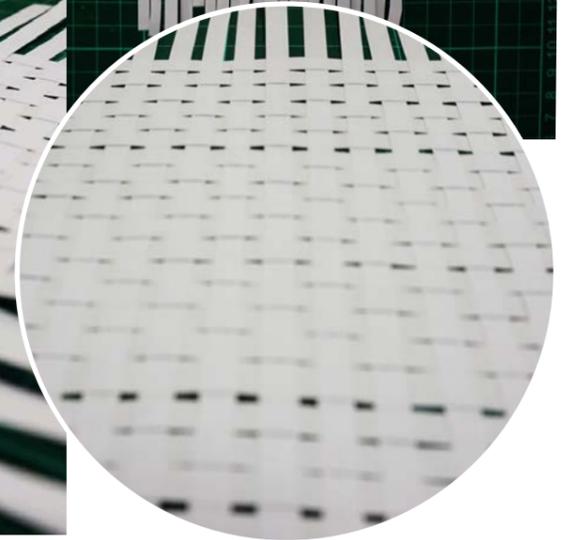
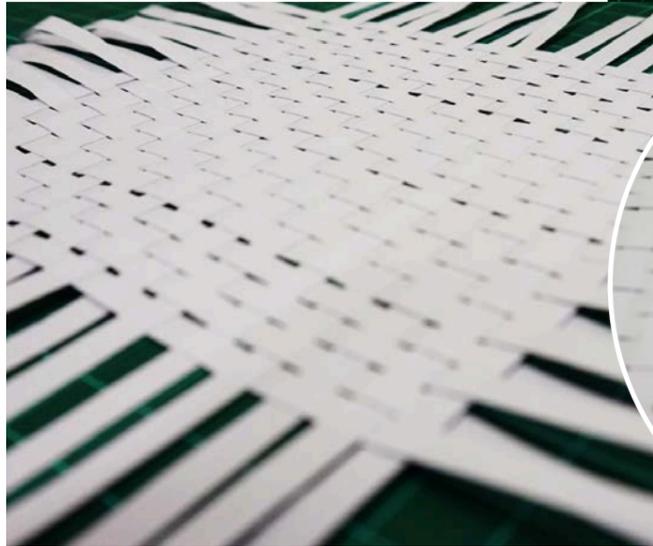
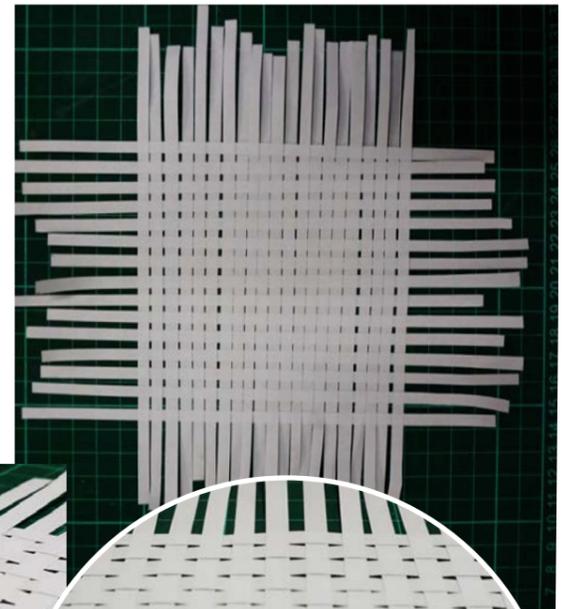
Papermache was used to replicate the translucent dome on the ceiling. The test worked well however, the domes were very wrinkly, and difficult to cut to shape.



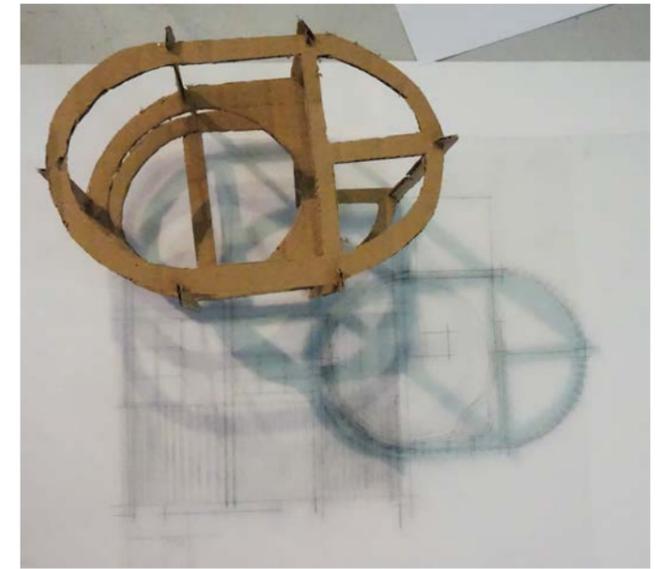
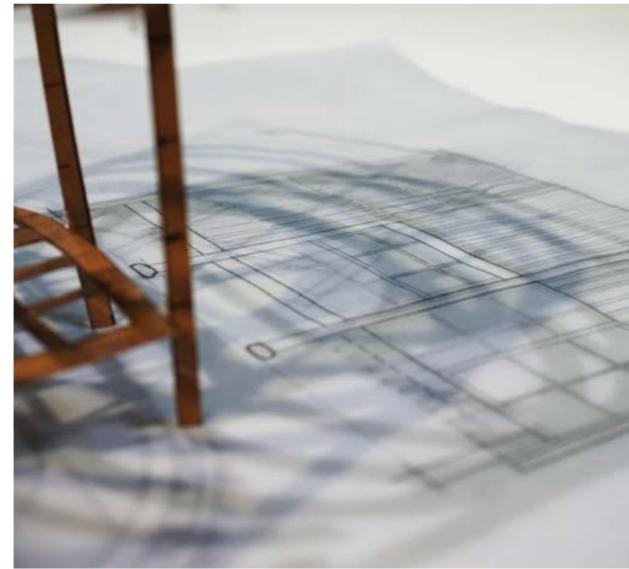
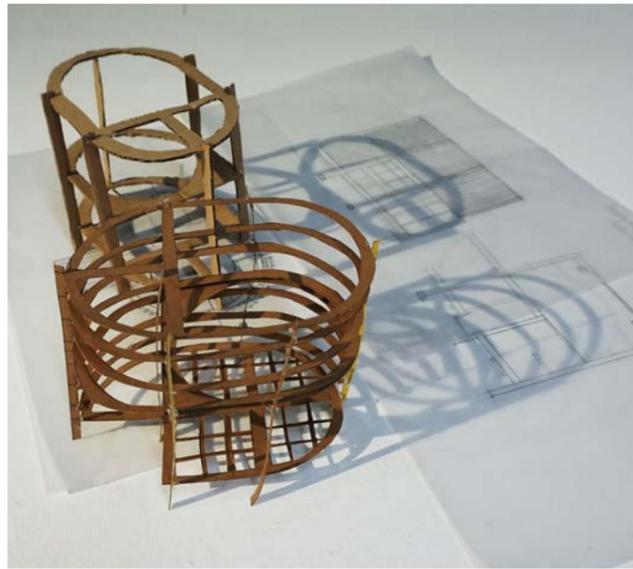
Testing mod rock as a way of recreating the clay wall. It wasn't that neat and left newspaper marks all over it.



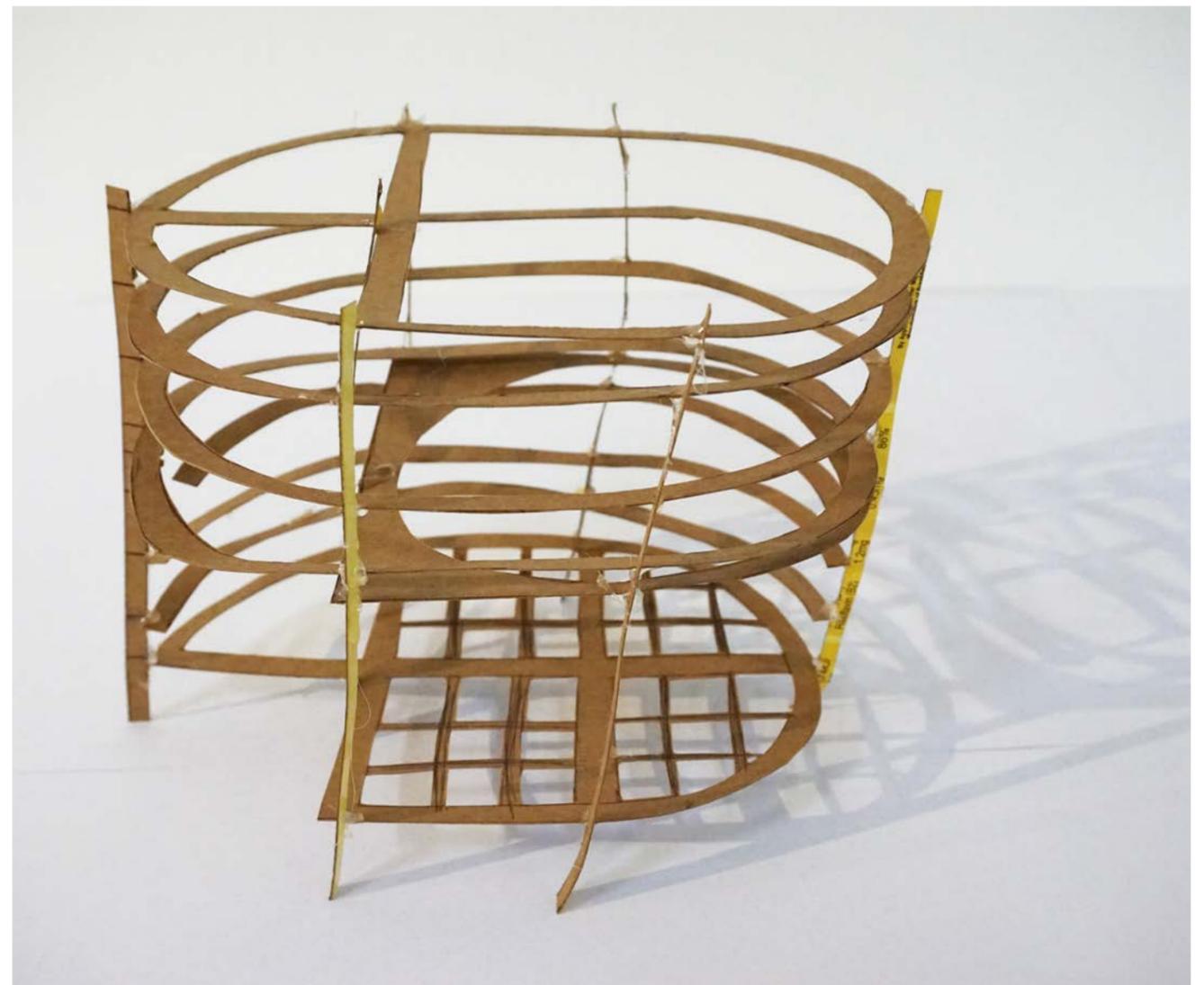
The flooring of the tea house is made from weaving dried plants. It's quite easy to get good results from weaving paper. However, there are lots of long strands that stick out from either end.



Section 2: Creative representation

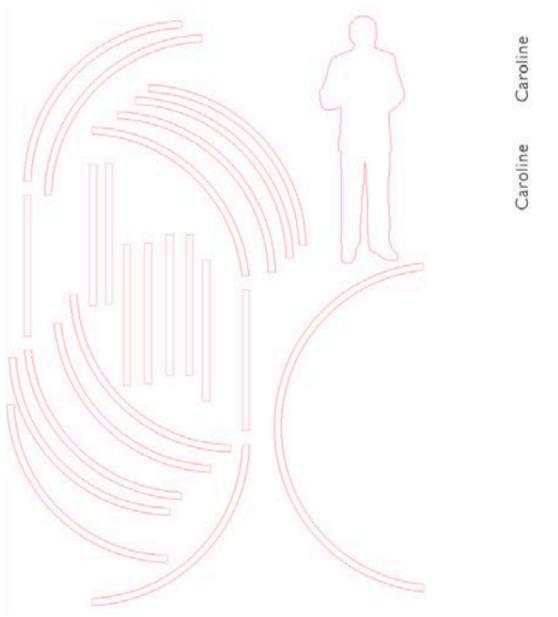


Testing the affect of the shadows from the models with the drawings.

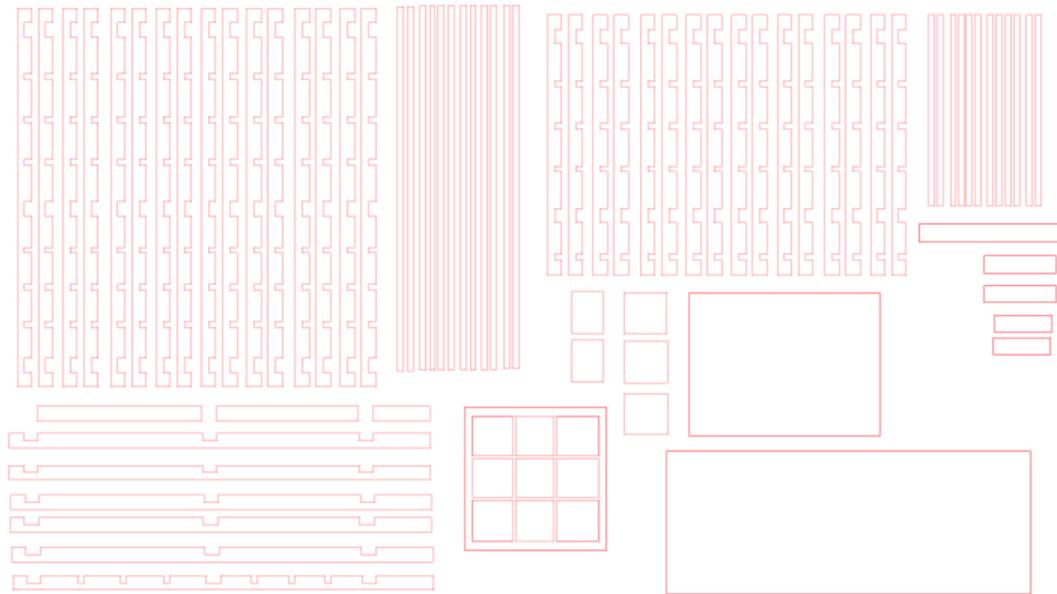
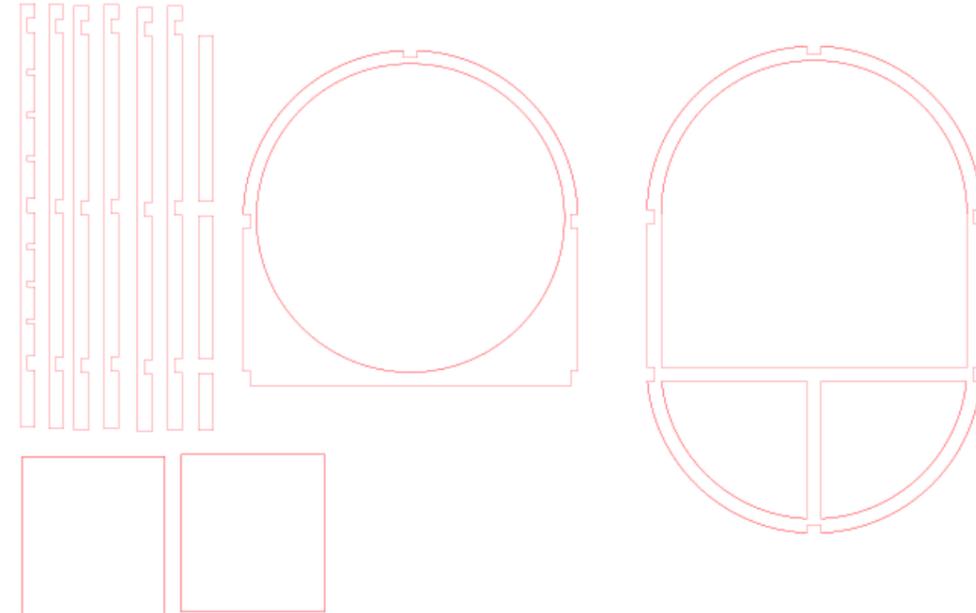
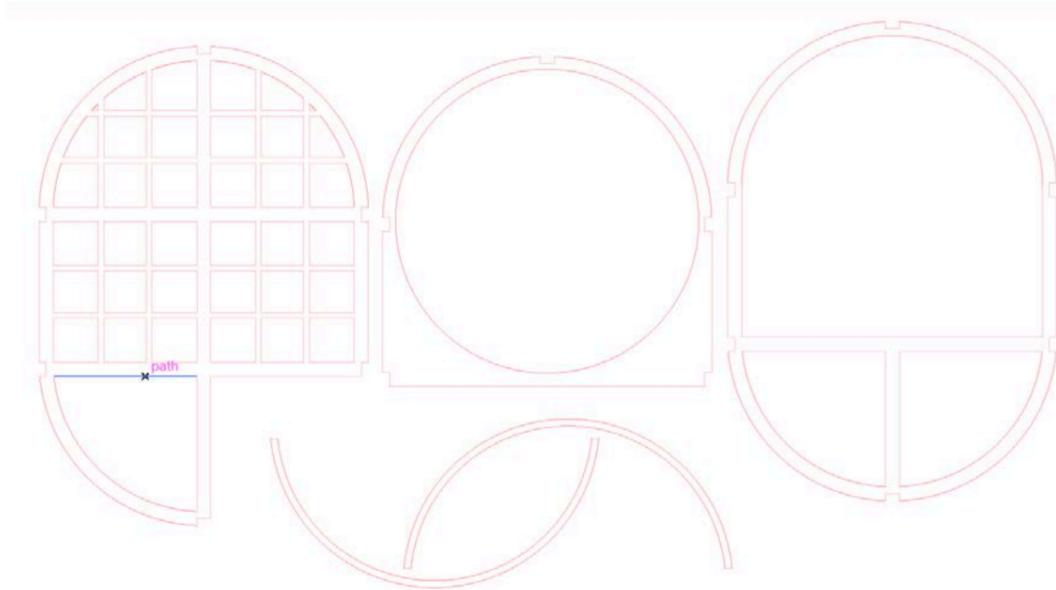
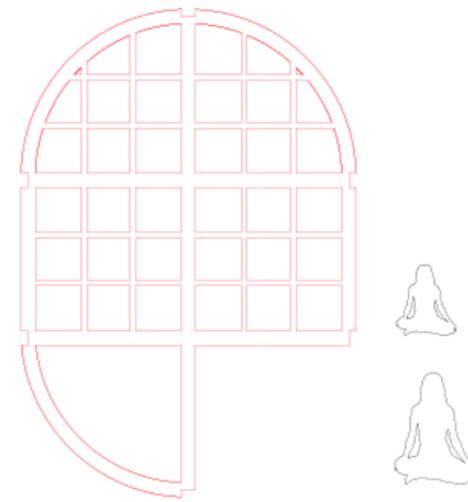


Rough 1:20 cardboard models used to help how to understand the building.

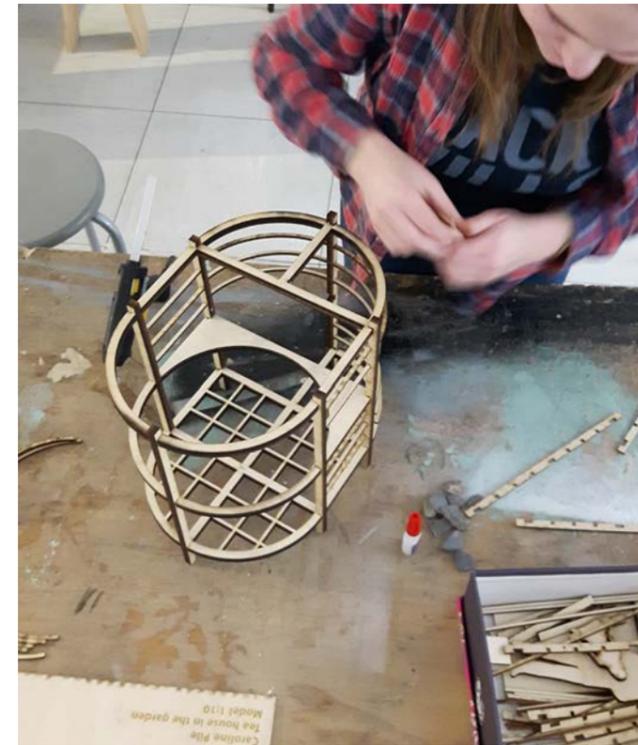
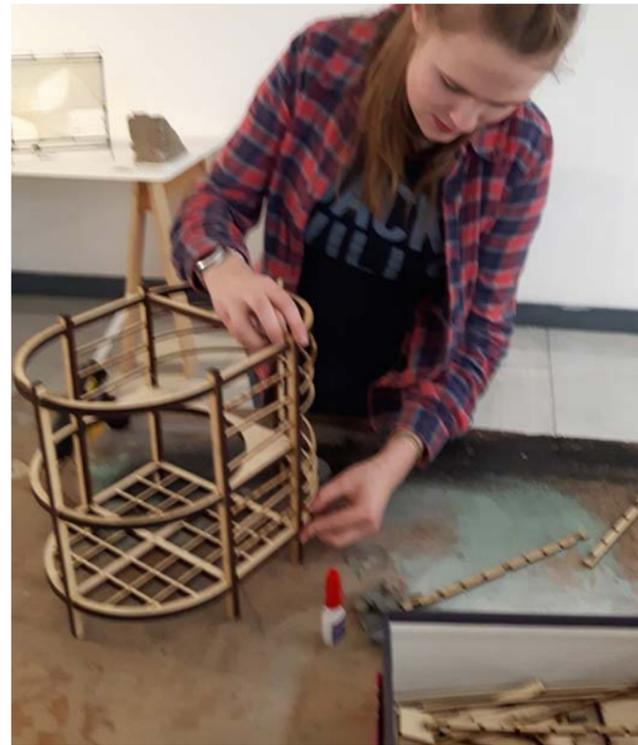
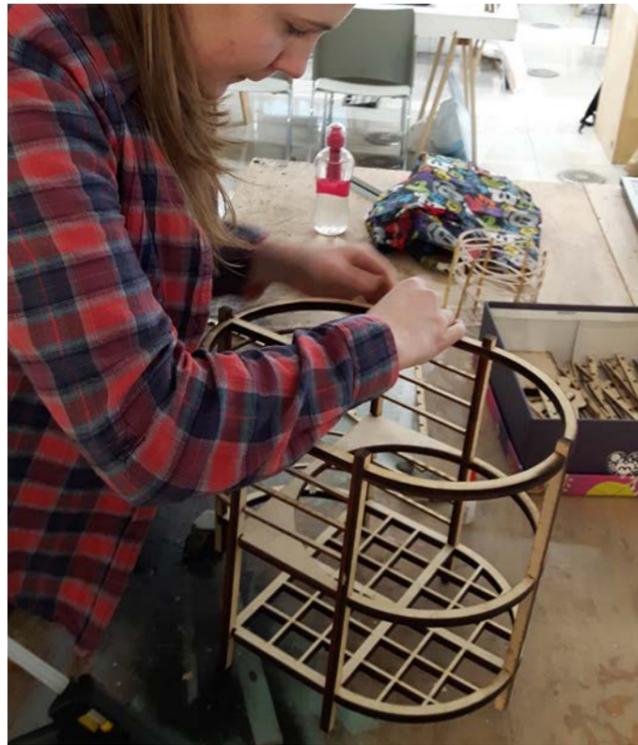
Section 2: Creative representation



Caroline Pile
Tea house in the garden
Model 1:10



Originally, the objects were drawn up on vector works, then converted to autoCAD and finally illustrator, to allow the item to be laser cut. For items to be cut they need to be red and for items to be rastered they need to be black. There was no etching involved. They were 2 different thickness's of lazer ply 4mm and 6mm. This meant the thickness of the model would be to scale. Using the lazer cutter was great as the model would look more professional and be more accurate in size.



Photographs from model making.



Section 2: Creative representation



Section 2: Creative representation



Section 2: Creative representation



Section 2: Creative representation