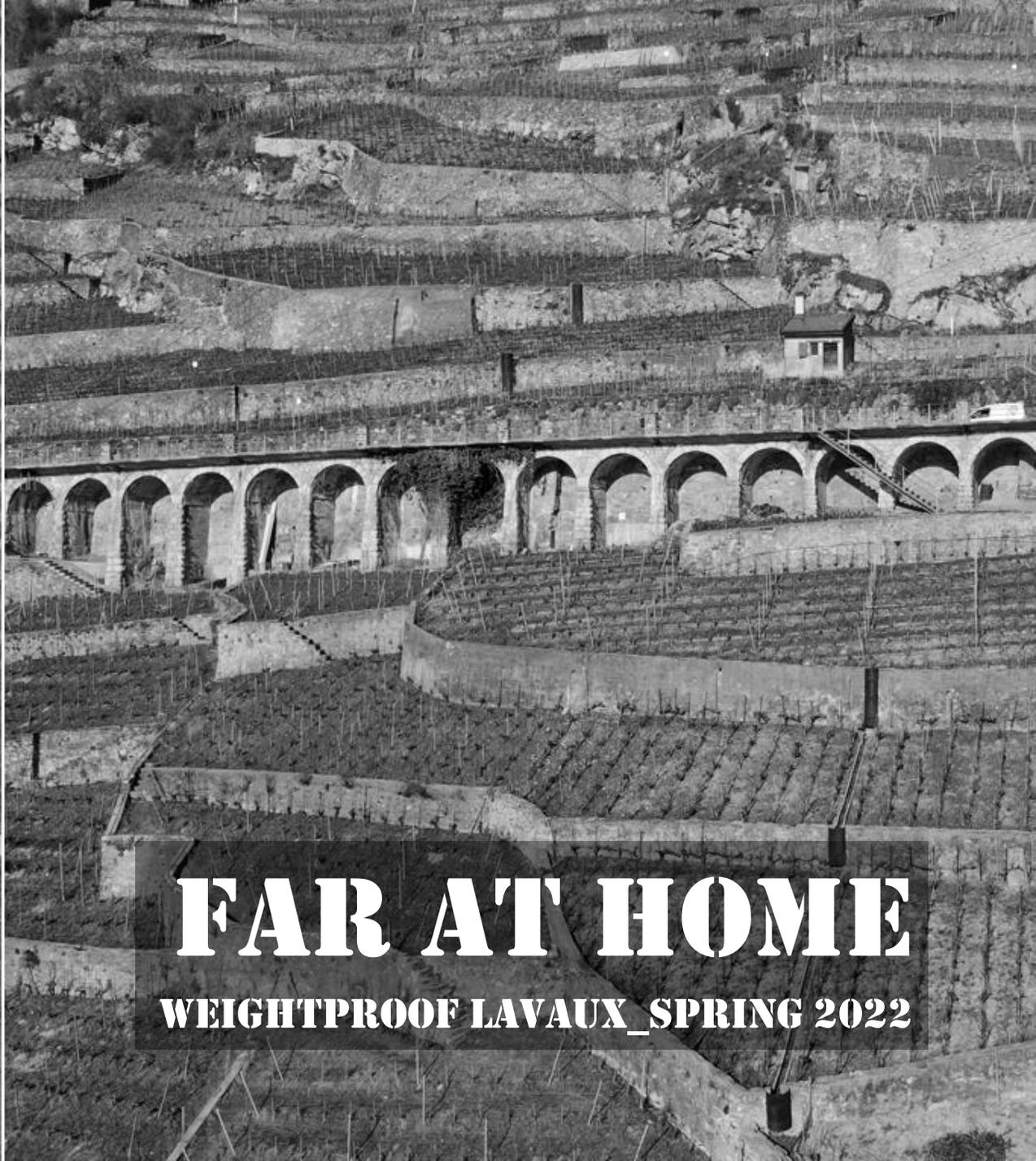




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# FAR AT HOME

WEIGHTPROOF LAVAUX\_SPRING 2022

## FALL 2021: FAR FROM HOME

FAR EPFL | ENAC | IA  
LABORATORY OF CONSTRUCTION AND ARCHITECTURE

EPFL



AR-402 / FALL 2021

## FAR LESS



ANDRÉ ULLAL

RICCARDO VANNUCCI

## SOUTH SUDAN

*Health facilities in Malakal*

## SPRING 2022: FAR AT HOME

FAR EPFL | ENAC | IA  
LABORATORY OF CONSTRUCTION AND ARCHITECTURE

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AR-402 / SPRING 2022

## FAR MORE



PAOLO TOMBESI

RICCARDO VANNUCCI

## WEIGHTPROOF LAVAUX

*Dispersed hotel in the vineyards*

**FAR LESS** has dealt with scarce building resources in underdeveloped environments. The studio was about constructing boundaries that generate space needed.

**FAR MORE** is about addressing space that requires proper boundaries and reflect on the role of architecture in a rich, environmentally sensitive and economically specialised setting.



The location chosen for the investigation is Lavaux, the terraced vineyard and stone landscape east of Lausanne, that stretches along the south-facing north shore of Lake Lemman. Exploiting a land-use system dating back over a thousand years, Lavaux was inscribed on the UNESCO World Heritage List in 2007 and is now protected from development.

The existing territory is a natural landscape transformed by the wine production, where the high value of the land in economic terms and of the landscape in cultural terms gives little room to physical transformation, however the passing of time, the incorporation of new technologies, the need for better connectivity and for the broadening of the activity spectrum (from exclusively productive, to touristic and service driven) call for a constant evolution of the highly regulated built environment. It is within the boundaries of this restricted yet welcoming context that students will have to dwell for the duration of the studio.

In the case of Lavaux, the centrality of the relationship between context and programme is absolutely inescapable, precisely because of the far from 'natural' nature of this context: it is a question of inserting oneself in a way that is not only generically sustainable but, as far as possible, reversible and 'weightproof'. The context is not understood (only) in its morphological dimension but includes the landscape of production in which the project is placed and the symbolic universe it interprets (or is called upon to structure).



The design studio will examine the role of architecture in an environmentally friendly, productive and culturally rich region such as Lavaux. The students will study the installation of a peculiar interpretation of the notion of 'dispersed hotel', made up of functionally distinct units, to be set up according to criteria of integration, reversibility and lightness in an absolutely non-natural landscape with very restricted constraints.

Could one consider infrastructural interventions aimed at ameliorating the local organizational capacity of the wine-making industry while expanding the service offer for environmentally conscious and culturally attuned tourism?

In the belief that answering a question such as this is critical at the more general level of the possible living relationship between heritage sites and places of production, the atelier will concentrate on a design proposition for hostelling facilities within the Lavaux terraces.

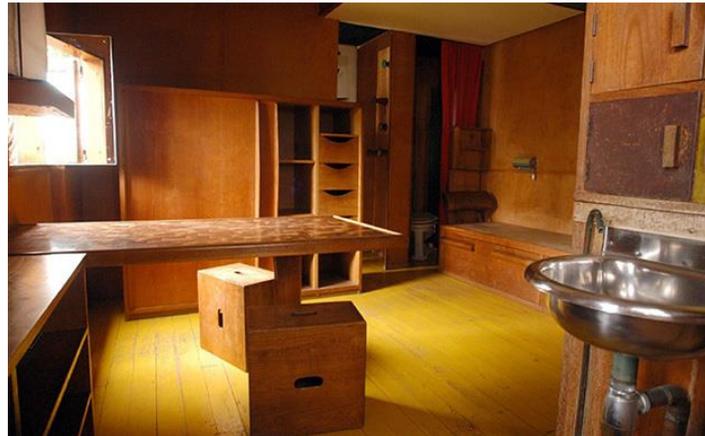
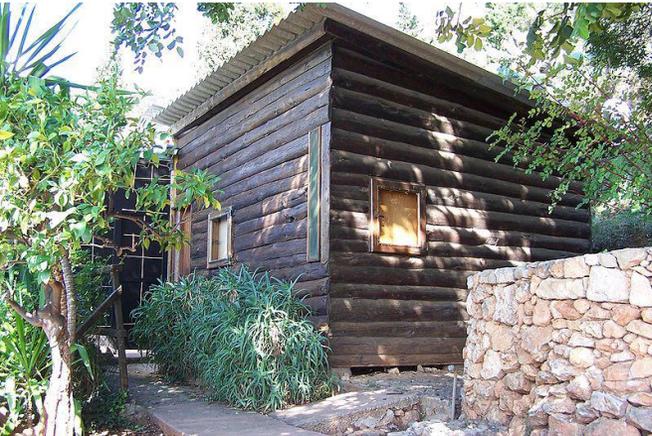
Consequently, the atelier will focus on the development of a strategy proposal for an intervention in the Lavaux area, that considers the limitations and restrictions inherent to the place and also the potential of small-scale interventions that provide activities and further development of the area.

The working premise for the project is that the local producers would benefit of a network of small-scale interventions that serve a touristic purpose, that provide a strategy of small scale development for the area.

As a group or individuals, students are to choose an area of intervention within the territory analysed. For this area they should define a strategy. This strategy makes each individual proposal part of a small network. The programme consists of designing accommodation structures with which to create a tourist settlement inspired by the *albergo diffuso* model.

In doing so, the design studio will critically reflect on the relationship between vernacular references and current production, trying also to capture what can be found in the historical dimension of projects that can be referred to as precedents.

Particular attention will be paid to the logic of creative action and the methodology of design as a specific dimension of the architectural project.



*Cabanon de Vacances, Le Corbusier, Roquebrune-Cap-Martin, France, 1951*

*Unités de camping, Le Corbusier, Roquebrune-Cap-Martin, France, 1956*

While the first design studio was marked by the remote location of the project context, the rigidity of the functional programme, the absolute scarcity of resources and the problematic environmental conditions, the second deals with the opposite extreme, characterised by proximity, accessibility and (at least apparent) abundance of means. The link between these two pre-texts, which the design studio intends to explore, consists of a series of complementary questions that can be summarised as follows:

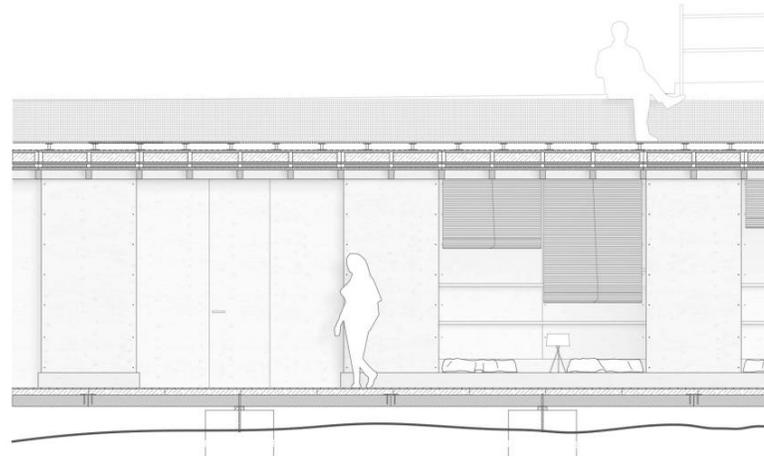
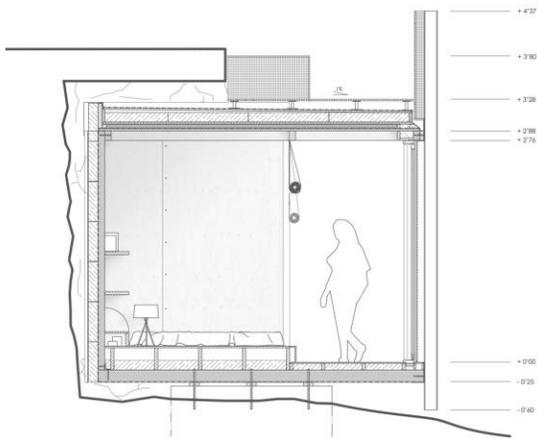
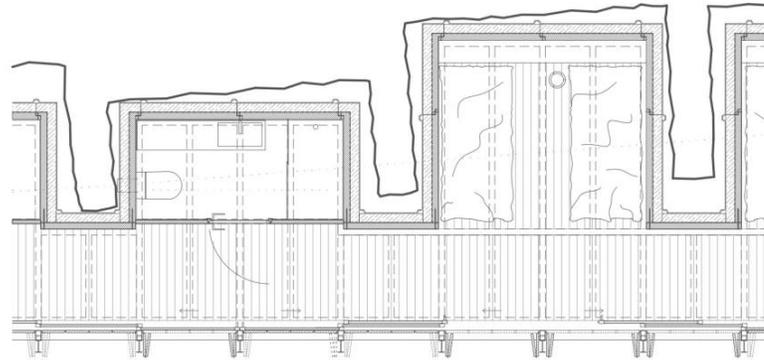
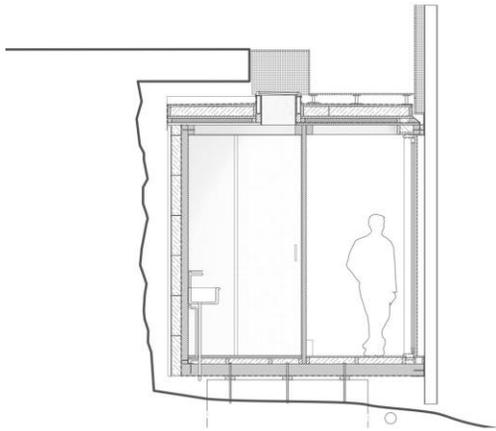
- to what extent does the disciplinary instrumentation so far acquired by the students lend itself to the production of an architectural project that, although placed in very constraining contexts, is capable of providing sensible and responsible answers?
- whatever the circumstances (context and programme), are there elements of continuity with regard to design methods and strategies?
- what is the role of form in determining architectural choices, both expressive and technical?
- what relationship is established between the ability to analyse/interpret both the context and the functional programme and the freedom of expression?



*Community mortuary building - Stiva da morts – Totenstube, Gion Antoni Caminada, Vrin, Switzerland, 1996-2002*



*Allmannajuvet Zinc Mine Museum, Peter Zumthor, Norway, 2016*



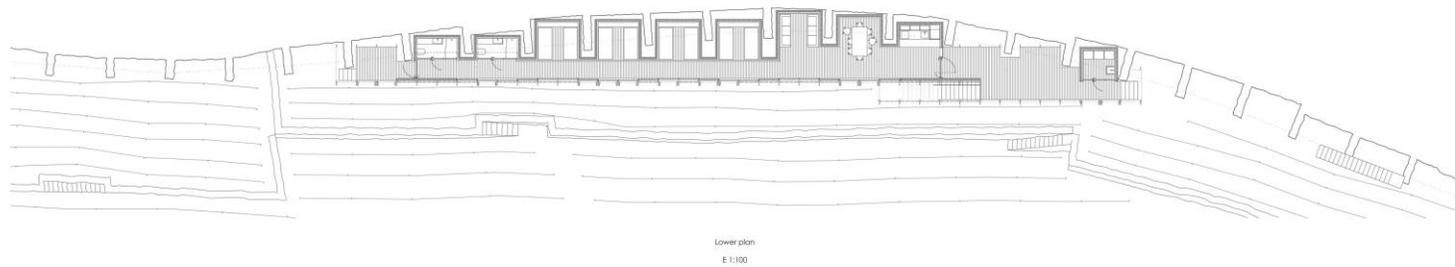
The design studio is organized around three main topics:

- **Integration:** refers to the extent to which designs respond proactively to prevailing environmental conditions.
- **Reversibility:** refers to the extent to which designs respond to prevailing technical conditions and durability requirements, which demand for controlled impact on the context.
- **Lightness:** is the attribute that the course proposes as a reference design strategy in view of the critical relationship between resources and context.

The unifying element of the parameters involved in defining the project is, quite simply, architectural quality.

In its intrinsically conventional dimension, architectural quality is understood as the capacity to resolve, synthesize and overcome material requirements through articulation and richness of space. Architectural quality also includes the significance of aesthetic expression, where evocativeness and relations to local culture play a major role.

The design studio will also carry out a critical reflection on the work carried out in the previous semesters on projects located in the Lavaux region and dedicated to similar themes.



The design studio will be organized in three main stages:

#### STAGE 1: Territorial and site analysis (Week 1-3)

The analysis phase involves the formulation of a summary document in which each group articulates its observations according to specific themes. Still in groups, and on the basis of the results of the territorial analysis, an intervention area (site) is identified for which a detailed analysis is expressed in graphical form.

#### STAGE 2: Design strategy outline and typological proposal (Week 4-8)

At this stage, the students, in groups or individually, draw up a 1:200 scale map of the site and a typological study, to be represented in the most appropriate way, to be defined during the workshop work.

#### STAGE 3: Architectural proposition (Week 9-16)

The students must produce drawings and possible models of their architectural proposal in the most appropriate and consistent with their project formats, scales and techniques.

For the final critique, students must have adequate documentation to show the evolution of their work.

Additional tasks will be assigned for specific topics to complement the workshop activity; their assessment will be integrated into the overall assessment.