AMBIENTE VULCANO
Giovanna Silva, Metro, 2017
ARCHITECTURE, OBJECT, TERRITORY

Architecture materializes both cultural and technical answers to primary collective needs. If on one side architecture shelters and protects, on the other, it frames the space for the community.

Following that definition, scale becomes sometimes secondary, if one needs to define a precise border between what is architecture and what is not. If on one extreme, objects of common use could be included for their symbolic value, on the other natural formations certainly play an important role in how we live.

Our studio transcends scales of intervention, questioning the boundaries among actual disciplines and specializations. Urban planning, architecture and design merge back into a unique realm called architecture, where all the different scales are summoned at the same time. In doing that, our studio looks at a certain productive context, which developed in Italy between the 60s and the early 90s, where architects were seen as overarching intellectual figures, capable of navigating between the production of objects and the definition of environments.
Ezio Colombrino ed Enzo Mari, Vulcanello, 1972
Firstly, our studio looks at design objects as fragments of architecture. Objects contain, in fact, all the complexity one can also find in an architectural project. They encourage reflections about how materials come together and how things are manufactured. Ultimately they manifest the value of labor.

This semester we will study the politically grounded design production of Enzo Mari, a seminal figure who operated in Milano. Mari, throughout his projects, never stopped fighting against mass consumerism and the banalization of the message. His design for the people strongly questioned the fundamental acts of living on their very basis.
Enzo Mari, La Falce e il Martello, 1973
Enzo Mari, Autoprogettazione, 1974
Enzo Mari, Operazione Vesuvio, 1972
Secondly, our studio interrogates the interdependence between a specific geographic condition and the way we inhabit a territory. It looks at valleys, high plains, and hillsides as ecologies capable of influencing specific habits.

In a second moment, we will relate Mari’s production to a territory which from time to time inspired his work: the Vesuvian region, centered on the volcano’s crater, and extended to all those areas which are influenced by the presence of the iconic landform.

*During our field trip, we will experience how the intimidating and fertile ground of the volcano became through time the support for an intense popular culture. We will then witness the fragility of a densely inhabited landscape coexisting with a powerful and monumental nature.*

*Back in Lausanne, students, through their projects, will reformulate the connection between the Vesuvian environment and its inhabited slopes. With their proposal, students will infrastructure a Greater Vesuvian Park, relating to the volcano geologic crown rather than to the administrative borders of the actual National Park. They will forcefully work the friction between the volcano and a sparse and discontinuous settlement.*
STUDIO DEVELOPMENT

A. Monograph
At first, a certain number of furniture pieces by Enzo Mari are studied, observed, drawn, and built up to the scale 1/1. Each object carries within it a universe, which is first linked to its daily use, but also to a formal, structural, chromatic and material universe. If on one side these objects are ultimately the materialization, the mirror of the universe of the author, on the other they open to a larger social context. Objects are seen as a simplified version of architectural thought.
Output: 1/1 models in diverse materials and construction drawings.

B. Collection
In this stage, which coincides with the study trip, the Vesuvian territory is sampled through the extraction of meaningful fragments, local icons, objects, buildings of common use, and involuntary monuments.
Output: a coherent collection of physical fragments, pictures, drawings and text.

C. Environment
The next step aims to build a collective comprehension of the Vesuvian territory through a collective territorial model and drawings. The model will become the shared platform where a constellation of diverse projects will interact.
Output: collective model

D. Architecture
This stage is dedicated to the production of the architectural objects, which will ideally resonate with the previous stages (monography, collection, environment). The program and site of the architectural projects are for the student to decide and propose. The projects aim to contribute to the functioning of the larger metropolitan area which encircles Vesuvius and depends on it.
Output: representation of the project at various scales, using both physical objects (models, samples, ...) pictures and drawings.
INGV Temporary Seismic Station
ASSESSMENT METHOD

Evaluation will be based on the quality of the individual and collective processes throughout the semester and the quality of the final results according to the following criteria:

- presence, curiosity, interest
- capacity for dialogue, speaking out, taking a position;
- ability to take part in a collaborative project and to contribute to the wider topic;
- ability to develop a project from an idea and assimilate the themes acquired at various scales
- evolution and progress of the work throughout the semester.
- quality of documents, production and display
- oral ability to communicate about the project;

The different steps of the semester are evaluated as follows:

- Monograph - 25%
- Collection - 15%
- Environnement - 10%
- Architecture - 50%

Students will receive individual written feedback at the end of the semester.
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