



FAR Laboratory of Construction and Architecture

Design studio BA5-MA1

2024-2025

FAR from home - Architects from the border

A MATTER OF GENDER

Women's Centre in Wau, South Sudan

Riccardo VANNUCCI

This document constitutes the program of the activities foreseen for the design studio and a series of organizational aspects concerning its practical management.

The design studio is part of a two-semester program focused on the theme of architecture in the domain of international cooperation, on the dual front of development (fall semester, 2024) and humanitarian aid (spring semester, 2025).

The two design studios have many elements in common, and a conceptual continuity between them and with the Laboratory's past experiences; nevertheless, they are independent in terms of specific content.

Even if the general approach is given and responds to the didactic proposal as a whole, individual elements may be subject to reconsideration during the course of the design studio and in relation to the necessary and inevitable interaction between teachers and students.

For any clarification: riccardo.vannucci@epfl.ch

Tout se résume dans l'Esthétique et l'Économie politique.

Stéphane Mallarmé
"La Musique et les lettres", in Œuvres complètes, Paris : Bibliothèque de la pléiade, 1945, p. 656

CONCEPTUAL FRAME

(objectives)

FAR FROM HOME ARCHITECTS FROM THE BORDER

The border is the geographical border and also the limit of the architectural discipline, observed through the lens of a sectorial domain, humanitarian design.

Considering the current media favour of these kind of projects, it is crucial to develop a critical reflection on the assumptions and implications which characterise them, beyond their photogenic appeal. Ethical concern does not justify simplifications and/or errors. Not only the type of project to be produced but also the manner of its communication should be more appropriately scrutinised.

The use of the words humanitarian aid and development is in itself problematic and requires caution: the expression 'development' is today, perceived in its political dimension, full of ambiguity, and the very distinction between development cooperation and emergency cooperation tends to become less and less defined.

The program is in continuity with previous experiences conducted within the Lab. The design studios respond (also) to the interest of many students about the reality of a sector, and a professional market, that are expanding in relevance and presence in the media.

From this point of view, the proposed content is intended as an exercise centred on the relationship between ethical commitment and the limits of disciplinary/professional instrumentation, in contexts that are, by definition, foreign, and distant, not only geographically, from the student's reality.

The fundamental issue of the relationship between functional program and context acquires special value under these circumstances: the possibility of operating at a distance, and the limits of this condition, must be reconsidered in the light of the opportunities made possible by the communication techniques and information available today.

OBJECTIVES

1. an apparently 'conventional' project, consisting of 'ordinary' drawings (plans, sections, elevations), in an extraordinary context (remote, extreme, unknown and essentially unknowable), with a stringent, articulated functional programme
2. a pre-text, set in a 'specialised' field (international cooperation), which requires respect and attention but which can also be approached constructively by the neophyte, precisely because of, rather than in spite of, its 'extraneousness' to the matter
3. a disenchanted look between demagogic exoticism and technocratic temptations, seeking a difficult balance between not always compatible demands such as sustainability and development, participation and responsibility
4. the sharing of a possible, conventional meaning to be attributed to certain notions/words such as building, architecture, design, project, and a method for approaching design as a complex, multidimensional, multidisciplinary, iterative, incremental process
5. a reflection on the ambiguous relationship between ethical aspirations and the material reality of the architect, on the limits of categories such as 'humanitarian design', 'social architecture' etc., and on the appropriateness of disciplinary instrumentation, particularly pertinent at a time when the ontological status of architecture as practice is undergoing (yet another) transformation
6. a work that is inevitably radical in its approach rather than in its forms, guided by peremptory indications to be, if need be, justifiably broken, in which everything can and must be questioned
7. the intent of the design studio is to respond effectively to the functional mandate while attempting, in fulfilling it, to go beyond it: compliance with requirements, however stringent these may be, does not exhaust the architect's role. Being correct is necessary but not sufficient.
8. even in education and training, particularly when explicitly 'architectural', the critical approach to the existing, to the business-as-usual (of which one must be aware), must animate our action. Exemplary, from this point of view, is the often ambiguous role attributed to technique as the decisive key to the project: it must be known, and indeed mastered, in order to gain independence and authentic freedom of expression.

ASSUMPTIONS

The design studio pursues a realistic and pragmatic approach to architecture.

The close relationship with reality implies the need to measure, literally, the project in terms of economic feasibility and overall sustainability. A particular aspect then concerns the relationship between different cultures: the proposition of a functional program that in part opposes local practices and traditions is itself controversial and must be handled with caution.

The theme of transcultural relations, particularly central in post-colonial contexts, is integrated by many of the issues which animate public debate today, well beyond architectural boundaries: responsible use of resources, inclusiveness, impact of climate change, participation.

It is a question of trying to answer questions such as:

- to what extent, and under what conditions, can the architect make a useful and significant contribution to cooperation projects?
- is the instrumentation with which the architect is equipped (intellectual, technical, expressive) adequate or must it be reconsidered, and how?
- what feedback can be expected, precisely on the architect's identity and instrumentation, from design experiences in such extreme and unfamiliar contexts and conditions?

FRAGMENTS OF A (SYNCRETIC) THEORETICAL FRAMEWORK

1. The theory of architecture defines what is meant by architecture, how it is produced, what an architect is, etc.
2. The interpretation of an architectural object can be reduced to two fundamental dimensions, political economy and aesthetics; the political economy for the issues related to the material production of the building, the aesthetics for its symbolic-cultural connotations
3. Architecture is a social, ideological construct: the assessment of architectural value is relative to a given group of people, at a given time and in a given place
4. The needs that a building must satisfy can be roughly divided into two categories: those that can be translated into requirements, quantitative parameters that can be associated with numerical indicators, and those that can be expressed through attributes, aspects of a qualitative nature
5. Requirements are usually socially controlled (normed) and pretend to be objective and not negotiable; they include safety, security, sustainability, all non-negotiable
6. A building can be very summarily interpreted from different points of view, while respecting its integrity: typology (the organisation of the functional elements, their distribution), topology (the object's relationship with the place, understood globally), technology (how the object becomes built material), morphology (the perceived appearance of the object)
7. In relation to these four (arbitrary) points of view and their interaction, it is possible to identify four aesthetic attributes that characterise architecture; presence, spatiality, tectonics, significance; any ethical and/or political value are commendable but not relevant
8. Typological innovation constitutes a specific domain for the composition of the binomial construction/form so peculiar of architectural identity
9. Architecture stands as transcendence of the functional (practical and symbolic) needs that the building interprets and is called upon to satisfy, and is independent of scale and complexity, and often of the presence of an architect; as a result of this approach, architecture is a very rare product compared to the enormous mass of what is built
10. The project prefigures something that does not (yet) exist; the architectural project is developed with the aim of achieving an architecturally relevant result; however, this is not sufficient to guarantee the project, and the resulting building, architectural quality
11. A project is ontologically different from a building; an architectural project is the result of architectural design, a complex, multi-dimensional, iterative process which is substantially aimed at a simulation (for the moment): a building, and an architecture, implies physical, personal experience
12. The project is defined in the relationship between a context and a programme: the context considered in its global dimension (socio-cultural landscape, geographical reality, landscape of production, etc.), the programme in its functional (activities) and symbolic (values) components
13. The aesthetics, and the political economy, of a project differ from the aesthetics, and the political economy, of a building

METHOD

APPROACH

The balance between the students' need to experiment and express themselves freely and the teachers' mandate to guide, support and stimulate their work is often unstable and difficult to achieve. In the absence of pre-established formulas, everything relies on the ability to dialogue constructively and the clarity of the conditions under which the experience is conducted.

The design studios are in direct connection with similar experiences carried out by the Laboratory in the past years: this allows and indeed demands a critical look at what was set up, and what was produced, in those circumstances.

The sharing of such experiences is an integral part of the teaching process, which is intended as a pragmatic process in respect of which not a few academic conventions can be reconsidered and, if necessary, set aside.

Projects are reviewed in such a way as to emphasise the incremental nature of the project experience, so as not to dissipate the efforts made and to maximise the active participation of the students.

From this point of view, an attempt is made to interpret the substantial difference between instructing and educating. The general approach is to provide students with references within which to operate, and also with templates to be respected, but then to allow and indeed to encourage initiative and autonomy in the formulation of their proposals, subject to the need to give clear and coherent reasons for their choices.

LECTURES

Ex-cathedra lectures are concentrated in the first two phases of the exercise, up to the mid-term review. Particular attention is paid to

- agreeing on a common vocabulary regarding fundamental concepts
- raising the question of the relationship between the heteronomous nature of the project and the role of the architect, between context and occasion
- underlining the existence, and importance, of design methodologies
- reflecting on the architectural project as a moment of synthesis of knowledge and positions (theoretical, intellectual, technical, expressive)

Topics include:

1. International cooperation; colonialism, post-colonialism, neo-colonialism
2. Africa, South Sudan
3. Design brief
4. Buildings; architects
5. Topology, typology, technology, morphology
6. Requirements, attributes; architecture (ethics / aesthetics)
7. Projects; representation
8. Composition
9. Design process
10. Resources
11. Project critique
12. References

GUESTS

The design studio benefits from the contribution of experts who enrich its content. These are engaged, depending on the circumstances, in presentations and/or participation in the two critiques, review and final.

The guests are invited on the basis of their knowledge, the specific value of their testimony, and their ability, above all, to interact in a stimulating and fruitful manner with the students. To this end, an attempt is made to focus on figures who combine professional experience and academic practice. The guests of the mid-term review are the same as those of the final critique, so as to ensure continuity and homogeneity of judgement.

TUTORING

Tutoring is a central element of the whole design studio experience. It is the moment of confrontation between different experiences, and sometimes positions, where very often fundamental questions of communication arise.

It is divided into three different activities:

- thematic seminars, aimed at addressing, with all the students and in class, issues that emerge during the work, in-depth studies suggested by the teacher or requested by the students
- project workshops, in which the group works and discusses with the teacher in an immersive and participatory manner; an authentic working meeting aimed at overcoming moments of impasse or simply stimulating discussion within the group; they can be 30-45' minutes long
- project reviews, with the aim of verifying the progress of the project and the solution of specific elements requiring teacher intervention; they are of limited duration to 15-20' per group

THEME

(pre-text)

WOMEN'S CENTRE IN WAU, SOUTH SUDAN

The object of the design studio is a Women's Centre, located in Wau, South Sudan.

The subject of gender equality appears to be increasingly more of a priority than any other instance and brings fundamental, and sensitive, social, cultural and political issues out into the open.

The design brief refers to real conditions and circumstances: this implies not only to consider and respect the local environmental situation but also to the need to measure, literally, the project in terms of economic feasibility and overall sustainability.

CONTEXT

For forty-two of the past sixty years, there has been war in southern Sudan - both before and after the state of South Sudan was created in 2011. The country descended into civil war in 2013, leading to widespread hunger. As warring militias continue to fight, vital food being brought in to support the South Sudanese people has been blocked and aid workers have been attacked. In some areas, around 50% of harvests have been destroyed. Severe drought has intensified an already fragile situation. In October 2016, South Sudan's inflation rate reached 836% making it the highest in the world. The world has turned its back on South Sudan: the 2017 humanitarian appeal for aid has only reached 0.9%. South Sudan is a forgotten crisis, one of the least discussed and under-funded in the world.

https://www.rescue.org/uk/article/whats-happening-south-sudan?gclid=Cj0KCQjwi7GnBhDXARIsAFLvH4m0q6dy6pYC9Obbe3pANe4RhbRULmagbxaquaxvggsPbsDifDjQuUEaAmkCEALw_wcB

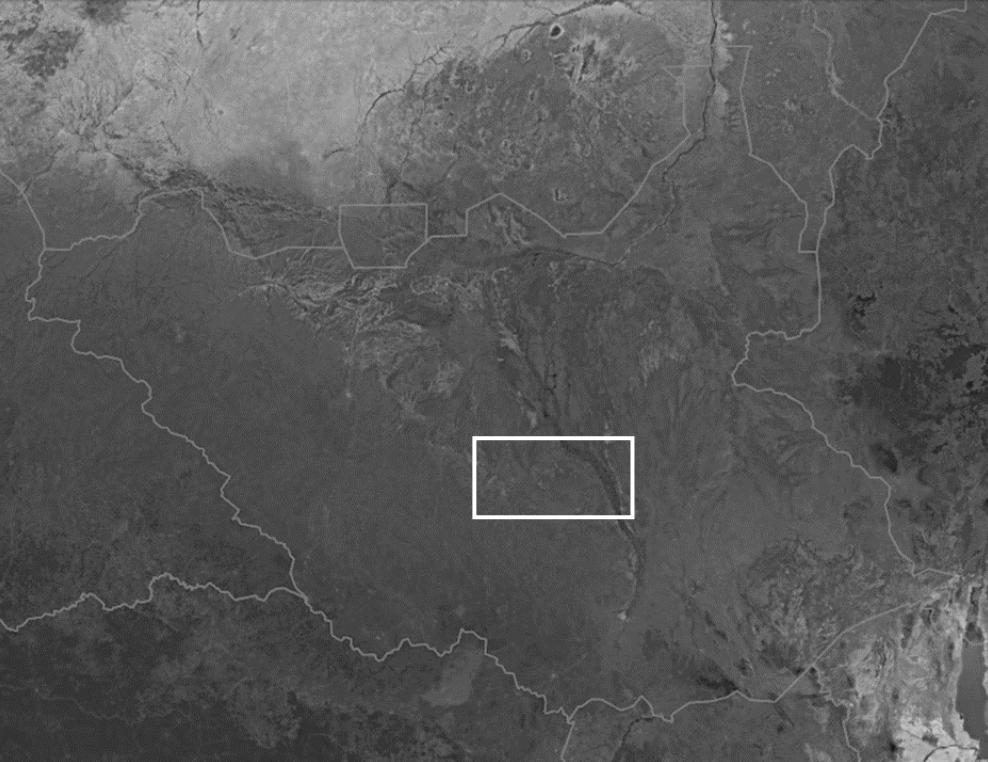
According to the United Nations, there are 8.3 million people in need of humanitarian aid in South Sudan as of January 2021. South Sudan is acknowledged to have some of the worst health indicators in the world. The under-five infant mortality rate is 135.3 per 1,000, whilst maternal mortality is the highest in the world at 2,053.9 per 100,000 live births. In 2004, there were only three surgeons serving in southern Sudan, with three proper hospitals, and in some areas there was just one doctor for every 500,000 people. The epidemiology of HIV/AIDS in the South Sudan is poorly documented but the prevalence is believed around 3.1%. According to a 2013 study, South Sudan "probably has the highest malaria burden in sub-Saharan Africa".

(...) South Sudan has a very high rate of child marriage. Violence against women is common in the country, and South Sudan's laws and policies have been criticized as inadequate in offering protection.

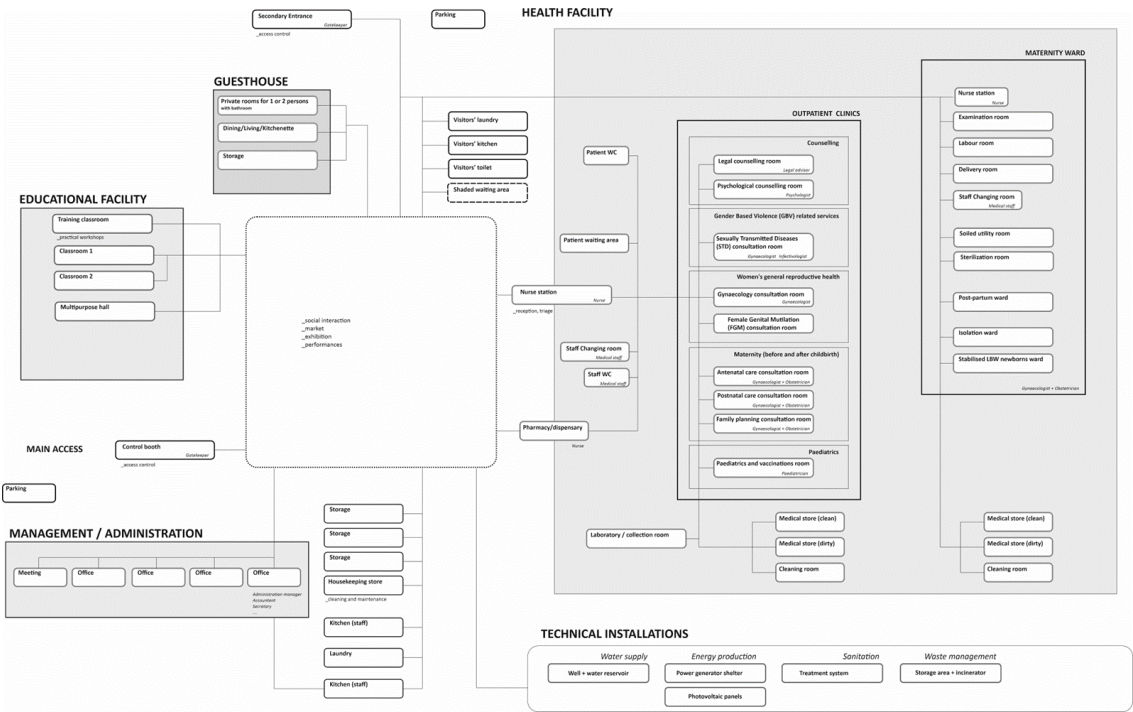
WKP

Wau is a city in northwestern South Sudan, on the western bank of the Jur River, that serves as capital for Western Bahr el Ghazal (and formerly Wau State). It lies approximately 650 kilometres (400 mi) northwest of the capital Juba.

WKP



DESIGN BRIEF



ACTIVITIES

Outpatient Clinic

The centrepiece of the programme is the Outpatient Clinic. It is a very simple functional organism, perhaps the lowest degree of healthcare facility. It is NOT a hospital.

Educational and training facilities

Educational and training facilities complement healthcare activities but have their own autonomy.

Guesthouse

Six-unit guesthouse for staff and visitors.

The Centre, which includes all technical installations and services essential for its functionality, must be realised considering at least three distinct phases.

REQUIREMENTS

The Centre must respond to security, safety, accessibility, sustainability, replicability, incrementality, adaptability.

It is essential to develop an integrated building system, which, considering locally available materials and techniques, favours the dissemination of the proposed model.

FULL DESCRIPTION will be provided at the due time.

ORGANIZATION

(time planning)

CALENDAR

PHASE 1 - Week 1-2: Context, Programme

PHASE 2 - Week 4-5: Design strategy, topology/typology

MID-TERM REVIEW: Week 6

PHASE 3 - Week 7 -12: Technology/morphology

CHARRETTE: Week 14

FINAL CRITIQUE: Week 15

Monday

Students work independently in the atelier

Tuesday

Morning 9:15 (Classroom)

Lectures → Seminars
first 5 weeks week 7 - 12

Afternoon (Atelier)

Tutoring

In the first stage, week 1-2, students, on the base of the design brief and the specific approach the design studio enforces, should gather the information necessary to effectively characterise the context, in the broadest sense of the term.

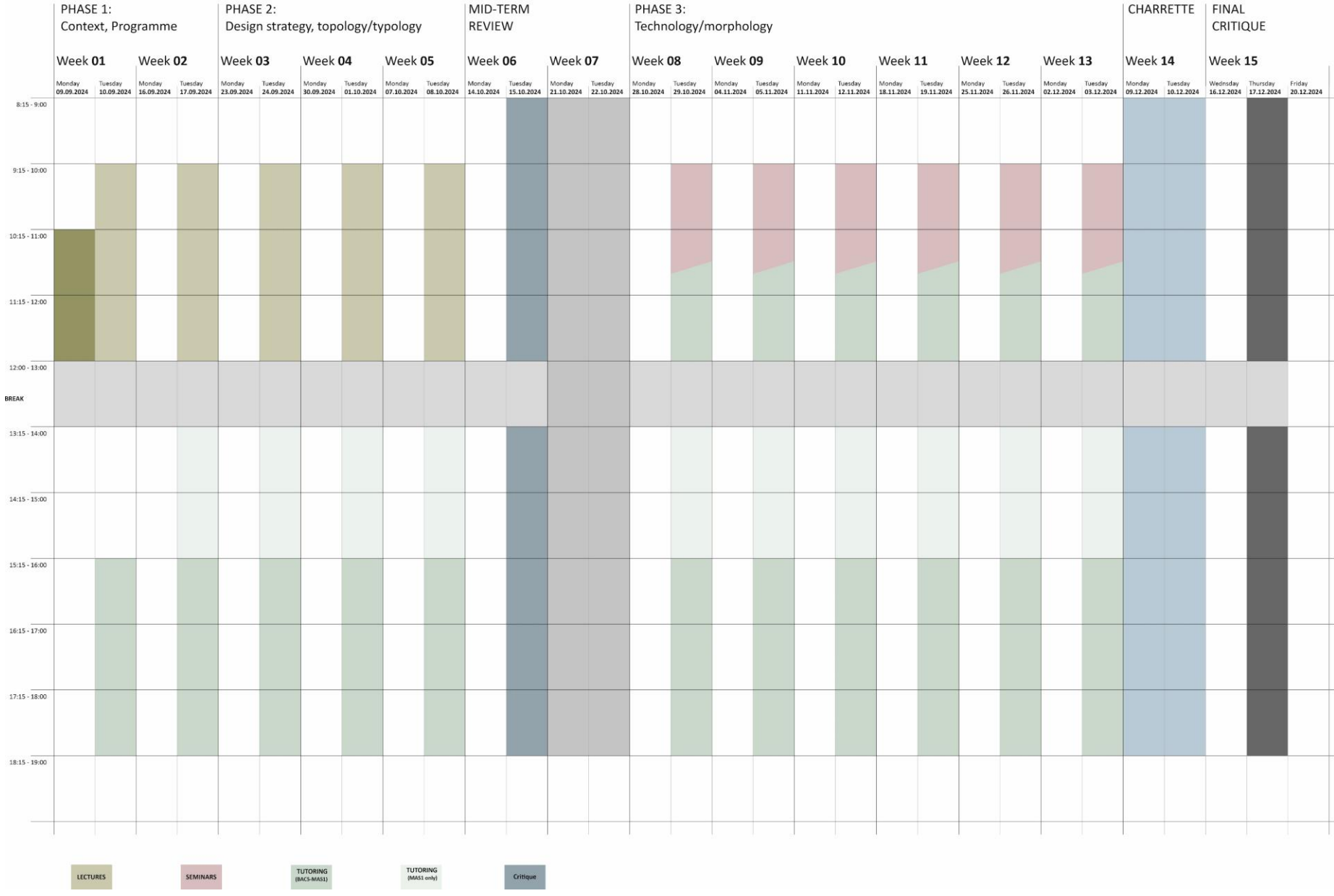
The work should take the form of a wide-ranging, deductive analysis, which defines the areas of intervention considered most consistent with the fundamental parameters assumed for the project. This means identifying the attributes according to which the architectural project should be developed, and their relationship with the generic notion of 'architectural quality'.

During the second stage, from week 3 until the mid-term review in week 6, students will develop a comprehensive design strategy integrated by a typological reflection which addresses the opportunities and the constraints identified in the analysis. Lectures will be focused on typology, construction, form.

The third block, after the mid-term review and up to the end of the design studio, deals with student's own way of turning theory into practice. Students are expected to engage with the practical aspects of their proposal, assessing the technology used, programming the building process and describing its impact on the context. In this phase, the tutoring work will be complemented by seminars dedicated to specific issues arising during the exercise. No frontal lectures are planned for this stage.

The linear organisation of activities is only indicative: it is expected, and desirable, that there will be feedback effects between one processing phase and the others up to the final synthesis.

FALL SEMESTER



The lectures before the mid-term review are organised horizontally by macro-themes. The topics covered in each lecture are never exhausted in the lesson itself, in order to advance knowledge incrementally; the lectures are changed as we go along. At the end of the first phase of the course, the lectures are reorganised in the form of thematic notebooks.

PRELIMINARY TASKS

At the very beginning of the design studio, three preliminary tasks are carried out before the inception of the project; for each of these exercises, the objective is to produce an A1 board where the assignment is addressed.

The tasks are intended as incremental: the week following the assignment a preliminary version of the proposal is discussed with students and groups; thereafter, it is the responsibility of the student, or group, to continue to improve/adapt the product according to what has emerged during the course.

PRELIMINARY TASKS

TASK 1: CONTEXT

The exercise is aimed at familiarising the students with the context; groups are asked to plunge into the physical and symbolic reality of the context as understandable from the available documentation.

TASK 2: DESIGN BRIEF

A critical analysis of the design brief is required, which also includes the possibility of modifying some of the proposed functional and symbolic contents, with justification.

TASK 3: CRITIQUE

Students analyse projects produced for the same context and with the same design brief in order to exercise the critical action that the design studio assumes when it is presented as *'Thorie et critique du projet'*.

PROJECT

The project required is structured with reference to what is normally done for a project competition: a design brief, referring to a specific context, aimed at eventual construction. This implies the production of a set of drawings including plans, sections, elevations, coordinated and coherent with each other, and a model integrating the graphic documentation.

Although this is certainly not the typical way of acquiring projects in the context of international cooperation, it is considered useful to bind the reflection to the preparation of a 'conventional' product that is accessible to the non-expert, possibly not self-referential, limiting as far as possible the self-indulgences so widespread in current practice.

Group member/s: XXXX (M or B).....

Motto
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DELIVERABLES: PROJECT IDENTIFICATION

During the course of the work each group has to activate and update a summary document containing some basic elements of the project. The aim is to force themselves to build the narrative of the project, to verify over time the intellectual scaffolding on which the project is structured. The suggestion is to use the proposed format to make explicit and fix ideas, positions and assumptions of the work. The document must be presented at the mid-term critique and the final critique, and it is advisable to have it at every table critique.

DELIVERABLES: DRAWINGS' FORMAT



In view of the spirit and object of the design studio, its orientation, it seems necessary to go in the direction of minimising the environmental impact of the work produced by the students, limiting the waste of money, time and material to the bare minimum; for this reason, the students are invited (not obliged) to use only A3 sheets, on ordinary paper and possibly with limited use of colour (preferably avoided altogether).

The A3 sheets should be assembled (with adhesive tape) so that they form horizontal A1 boards. Incidentally, this type of is also in line with the productive reality of the contexts in which projects such as the one the design studio is dealing with are produced.

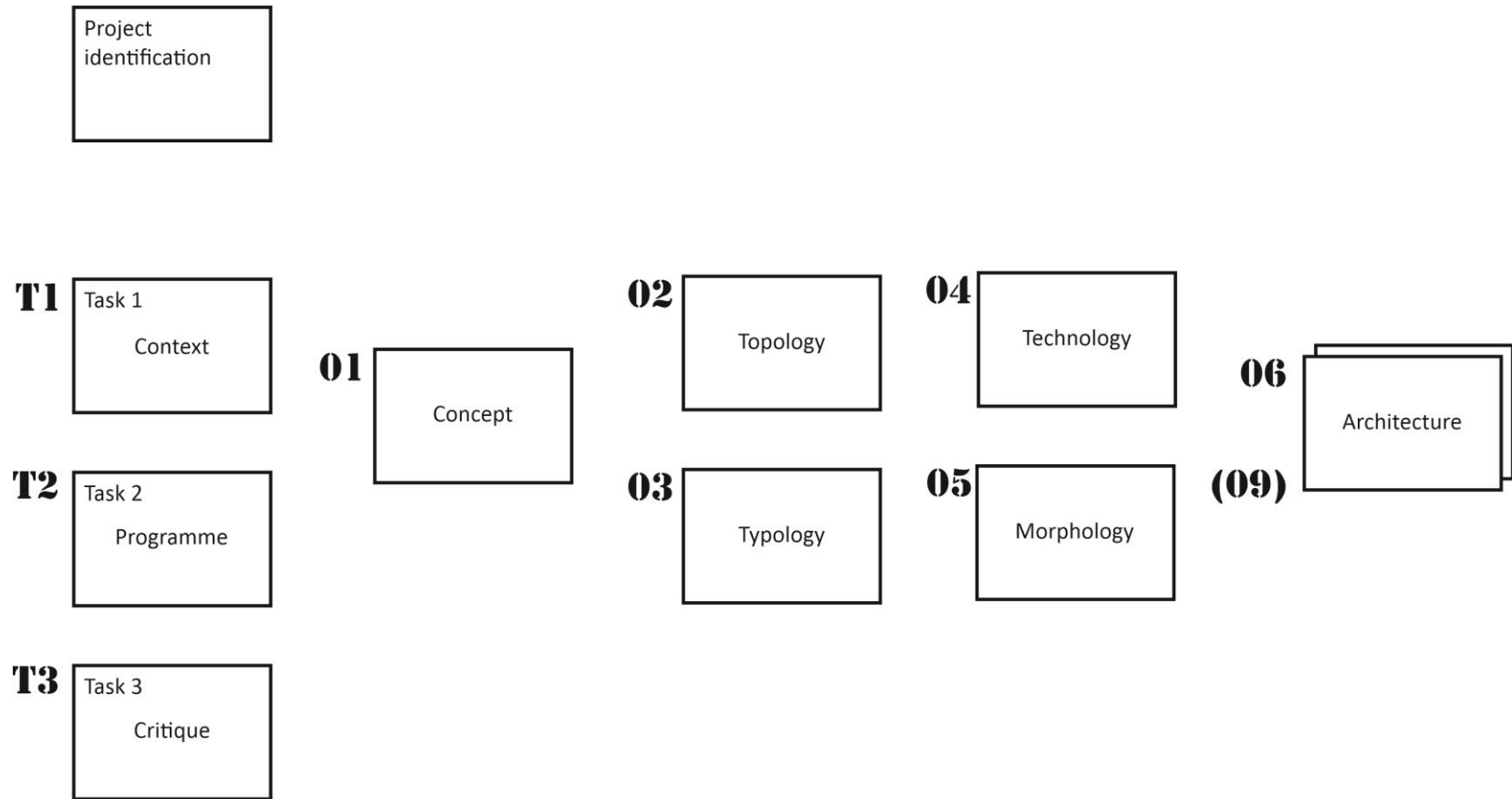
It is also, in part, a matter of going against the habits and expectations even of the students, who are prone to certain forms of self-celebration, entirely normal in the narcissistic environment of architecture: perhaps this is also an aspect on which it would be time to open a constructive debate.

The mid-term review could be an opportunity to test the actual feasibility and implications of this approach, without prejudice to the students' right to do as they see fit.

This, of course, does not exclude, far from it, that the result may present the graphic quality to which the student rightly aspires.

Considering the context to which the project refers, and the observation that English is in any case the dominant language in international exchanges, all groups are invited to use English for the drawings.

DELIVERABLES: STRUCTURE



The required deliverables are organised according to the proposed design process model, and conceived as incremental: they are progressively modified over time. They range from a minimum of 9 to a maximum of 12 A1 to match the production capacity and presentation strategy of each group, subject to the criteria of consistency, completeness and clarity.

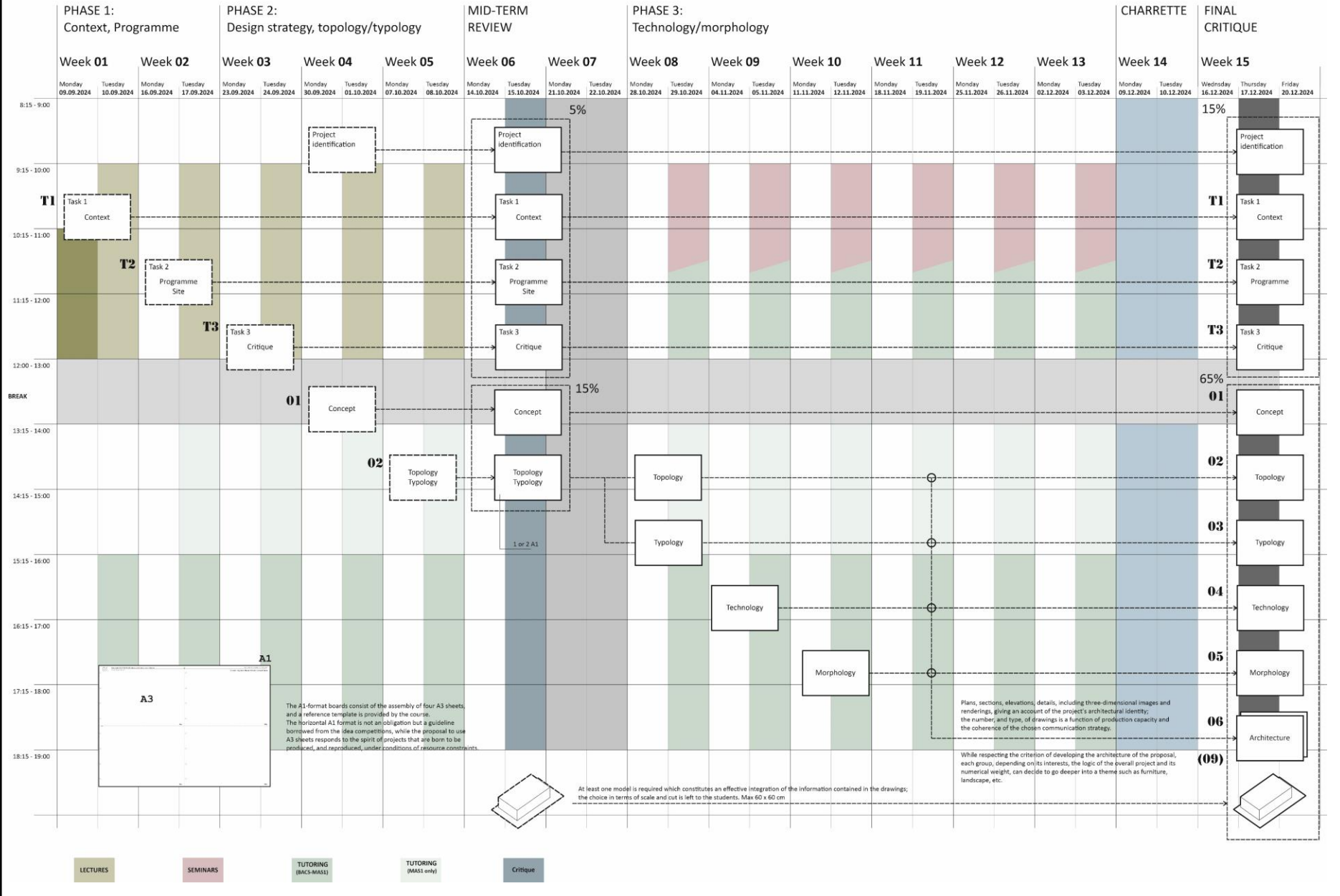
DELIVERABLES: MODELS



With regard to the use of models, at least one model is required; the choice is left to the students but

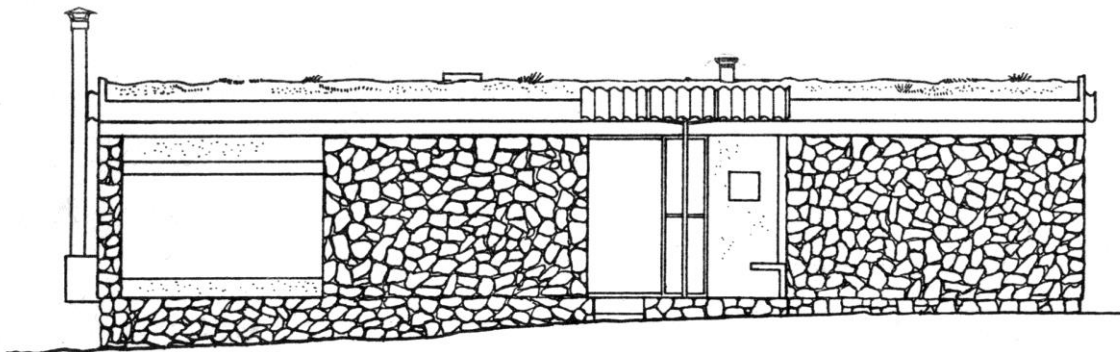
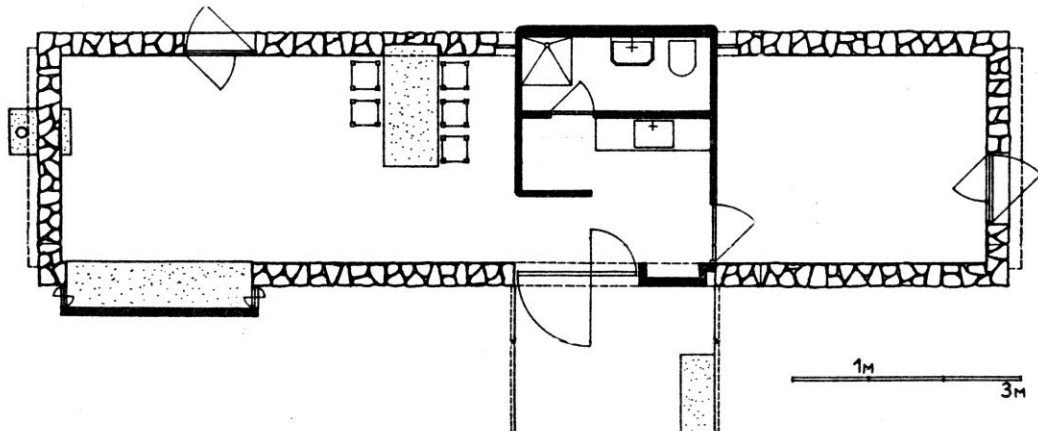
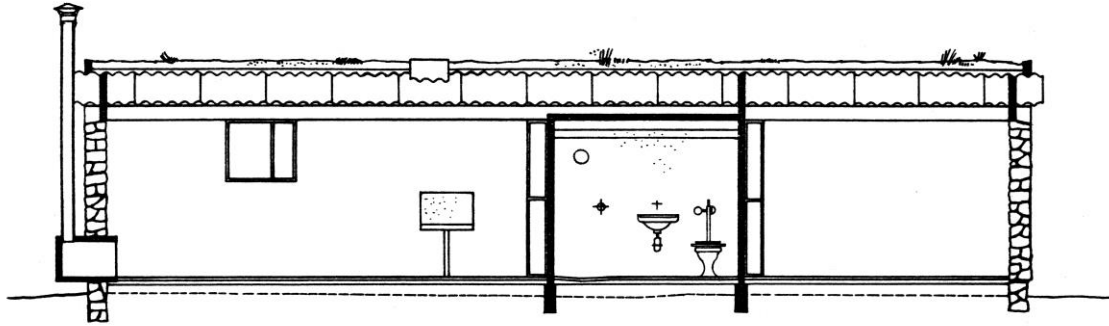
- it should be a model not intended for the generic 'promotion' of the project but for the illustration of aspects that cannot otherwise be represented graphically (study model)
- the model must have been produced at least two weeks before the Final Critique
- consistent with the spirit of the Design Studio, it should be a meaningful model but made with modest materials (paper, cardboard, etc.), limiting waste to a minimum

FALL SEMESTER



The calendar in relation with the envisaged sequence of deliverables.

REPRESENTATION STYLE



In the end, what will remain of this experience are drawings. It is through drawings that we will relate, and it is drawings, or perhaps some models, that the students are called upon to produce.

Effective graphic communication must be distinguished from self-indulgence and complacency; there is a graphic economy to be pursued to guarantee the three fundamental characters of communication: clarity, completeness, coherence.

EVALUATION



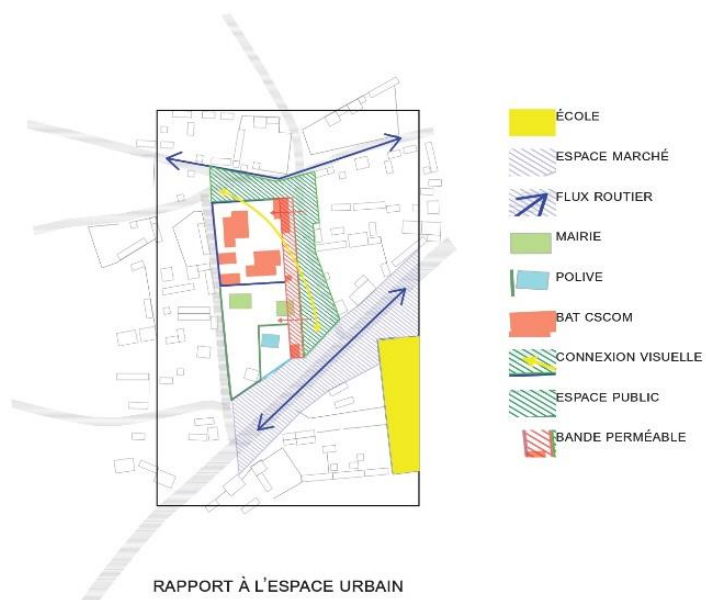
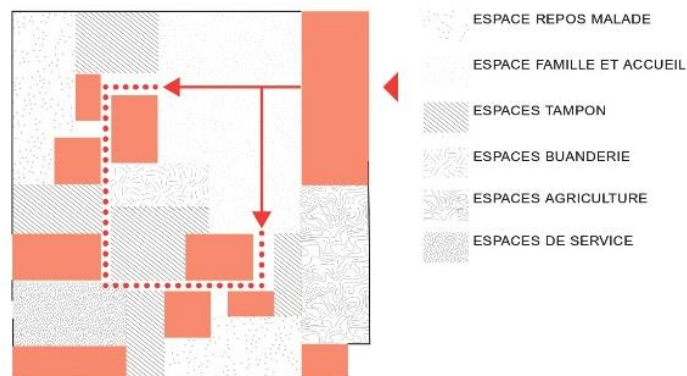
MID-TERM REVIEW

Purpose and spirit of the mid-term review

The mid-term review will consider the results of the first two phases of work, territorial analysis and definition of design strategy + typological approach, and preliminary tasks.

- the mid-term review is placed fairly early in the overall timetable so as to provide the students with the earliest possible guidance for their work
- the review is organised as a moment of work rather than as a 'check' aimed at assessing 'performance'; it is deliberately run in an 'informal' way, with the aim, on the part of the students, of acquiring material for reflection
- for this reason, it is desirable that students, as far as possible, participate in the various sessions, in addition, of course, to the one in which they are called upon to give an account of their work
- the review envisages the presence, together with the teacher, of an external expert who will also participate in the Final Critique and who, fully acquainted with the contents of the Design Studio, will provide indications for the development of the project
- the presentations are held in French or English

MID-TEERM REVIEW



1. Design strategy concept (1 A1)

A graphic conceptualization of the design strategy which includes:

- Identification of the need/problem/potential of the site and area.
- Interpretation of the program: how what was requested takes form addressing what the concept intends.
- Description of the concept of the project: a synthesis statement that describes and defines the intervention.

2. Topology/typology (1 or 2 A1)

It includes two main elements:

Site plan 1:500/1:200

The site plan illustrates the location of the fundamental elements of the project in relation to the general context; consequently, it is advisable to have a framework at an adequate scale (1:500) and a detailed study (1:200) in which the different functions, circulation, accesses, and the use of outdoor spaces are highlighted.

Typological study

The typological study represents the *gesture* of the project and its main characteristics in a clear graphic statement (sketches, collages, drawings, or other techniques can be used). It must include at least 1:100 - 1:50 plans, sections and elevations, axonometries of the proposed typological solutions; the plans should explain the spatial and structural logics of the building and provide a critical base for understanding subsequent steps of the process.

These are the preliminary /preparatory versions of what will accompany the entire project evolution and will be presented for the final critique.

Study models that actually have a complementary/supplementary function to the drawings are welcome but not mandatory.

FINAL CRITIQUE



The Final critique will be carried out by a panel of visiting academics and marking will be determined conjointly by the professors of the atelier + guests.

Panel members will be provided with a template allowing them to express opinions about students' performance according to the following criteria:

- Compliance with programme specifications and requirements
- Coherence between proposal and documented conditions
- Consistency across project solutions in relation to project intents
- Degree of comprehension of construction technology and technical awareness
- Feasibility of project materialization based on the documentation produced
- Scope and coverage of information presented, depth of research and analysis
- Effectiveness of communication, legibility and appropriateness of methods (completeness, clarity, conciseness).

The Final Critique will be preceded by a general rehearsal, before the start of the Charrette, to identify in good time guidelines for improvement and presentation strategies. The aim is, as far as possible, to identify actions for improvement BEFORE the exam so that they can be addressed and properly implemented; this requires careful work on the students' time management.

The final critique, and in general all forms of interaction, are not intended as moments of 'judgement', and are certainly not animated by the search for error, inconsistency, etc.: a constructive approach, which knows how to consider the circumstances in which the work is carried out, is far more useful and, in the long run, effective than any preconceived dogmatism.

FINAL CRITIQUE

In addition to what already submitted for the mid-term review, which must be properly updated and integrated (with the topology/typology study anyway split into 2 A1), the following is required:

4. Technology (1 A1)

A study of the proposal as far as construction is concerned, including at least two 1:20 wall sections, from foundations to roofing.

5. Morphology (1 A1)

Representation of the appearance and materiality of the project.

6-9 Architecture (1 to 3 A1)

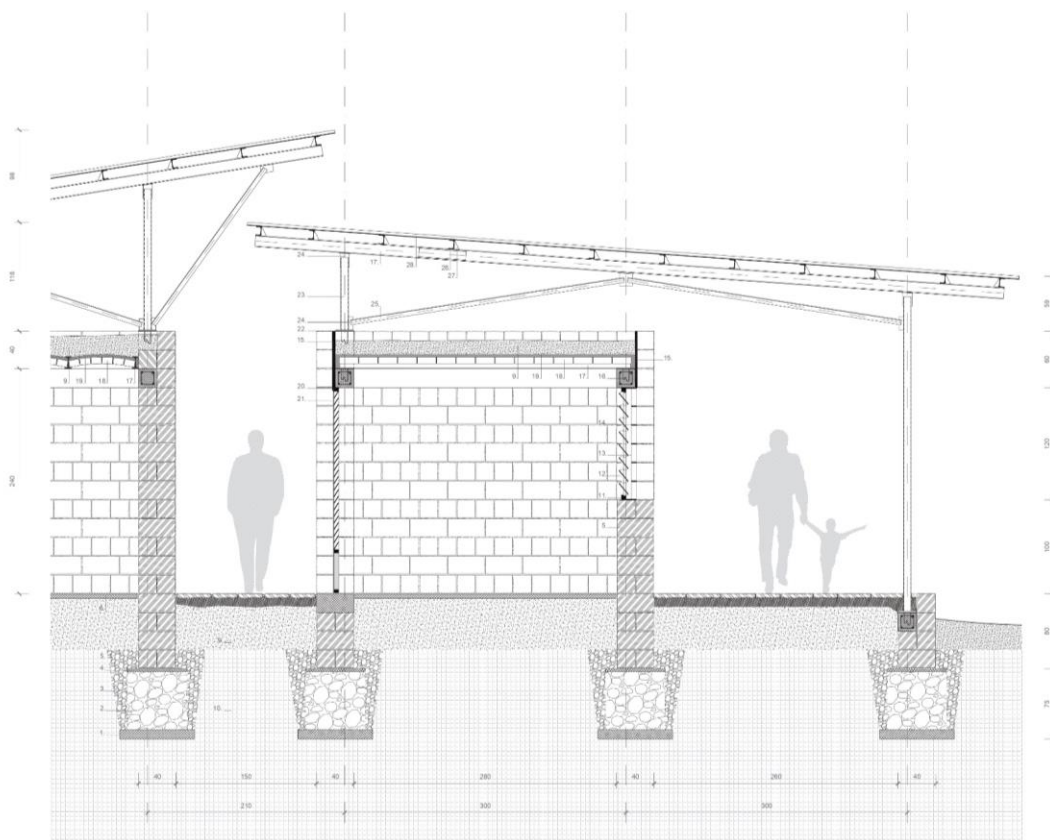
Any representation, including three-dimensional images and renderings, which provides an account of the project's architectural identity; the number, and type, of drawings is a function of production capacity and the coherence of the chosen communication strategy.

Documents produced as a Preliminary Task must also be submitted.

In all drawings there must be clear indication of heights, levels, projections of higher elements, furniture, etc..

What is mentioned is the minimum, but a cost-effectiveness criterion must be applied to guide the communication strategy: once a clear, coherent and complete representation of the project content has been achieved, it is essential to take care of the quality rather than the quantity of what is produced.

While respecting the criterion of developing the architecture of the proposal, each group, depending on its interests, the logic of the overall project and its numerical weight, can decide to go deeper into a theme such as furniture, landscape, etc.



Fondation :
1. béton de propreté (10 cm)
2. remplissage de pierres
3. remblai pierre provenant excavation
4. béton maigre
5. bloc de latérite (20x20x40 cm avec mortier)

Sol :
6. chape de béton (5cm)
7. pierre granit (ép. 4-5 cm)
8. sable
9. terre compactée
10. sol dur / tout venant

Fenêtre jalousie:
11. Cadre métallique
12. lame de verre opaque amovible
13. moustiquaire
14. barreaux de sécurité
15. plaque de métal

16. Chainage
17. Profil acier IPN 120
18. Brique d'adobe (8x11,20)
19. mortier

20. Cadre métallique
21. Porte avec lame métallique

22. plaquette métallique de jonction pour soudure + ferrailage (ép. 1cm)
23. poteau métallique rond (diamètre : 8 cm)
24. Lame d'assemblage des profilés (ép. 1 cm)
25. Profilé L métallique (5x3cm) doublé
26. Profilé en C (5x10 cm)
27. Echantignole métallique pour assemblage des profilés
28. Bac acier (200x100 cm)

DÉTAIL CONSTRUCTIF 1:20

ASSESSMENT



Quality of the proposal

- Compliance with programme specifications and requirements (provision of required functional spaces)
- Coherence between proposal and documented conditions (economy of means and forms)
- Consistency across project solutions in relation to project intents
- Degree of comprehension of construction technology and technical awareness
- Feasibility of project materialization based on the documentation produced
- Scope and coverage of information presented, depth of research and analysis
- Effectiveness of communication, legibility and appropriateness of methods (completeness, clarity, conciseness)
- Presence, identity and cultural significance of the proposal
- Articulation of spatial experience
- Materiality, tectonic, craft

Individual/personal behaviour: participation, commitment, relative advancement....

Each member of the two juries will award marks on the basis of their own evaluation, and the final mark will be the result of the whole, according to the following:

Preliminary tasks

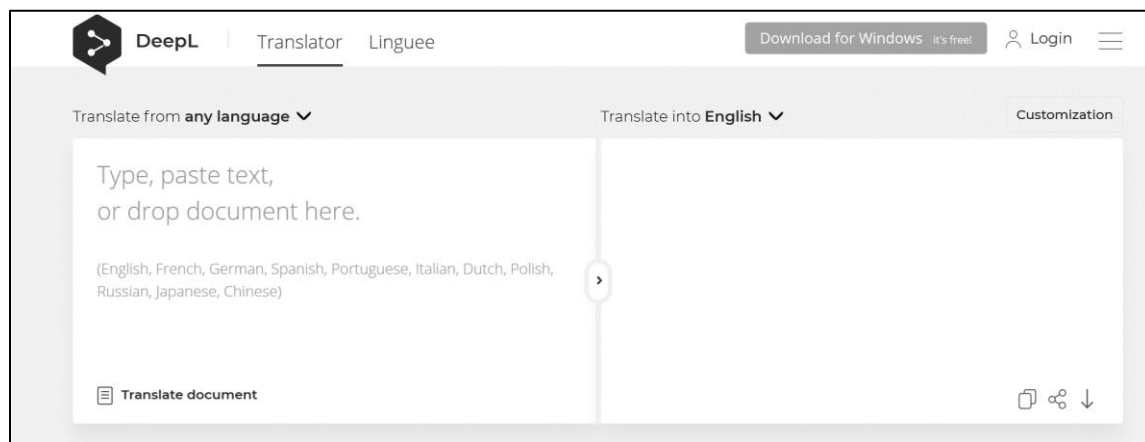
- Mid-term review: 5%
- Final Critique: 15%

Project

- Mid-term review 15%
- Final Critique 65%

PRACTICALITIES

LANGUAGE



The design studio is bilingual, English and French; depending on the needs that arise during the work, the language that ensures the best possible communication will be used. Given the context to which the project refers, and the fact that English is in any case the dominant language in international exchanges, English is anyway to be used for the drawings and communication.

PRACTICALITIES



GROUP AND/OR INDIVIDUAL

In relation to the number of students, the whole design studio is organized for small groups (up to a maximum of three people), who will share judgements and marks; it is however possible to carry out the activity on an individual basis.

The pros and cons of the two formulas depend on various factors and are largely subjective. The constitution of the groups and the management of their internal dynamics are obviously left to the initiative of the students. For organisational reasons, it is possible to modify the constitution of the groups, including the decision to work individually, no later than the beginning of the third week.

EPFL standards require that each student is individually assessed.

Any balance between what is produced by the groups in relation to their numerical dimension constitutes a potentially controversial issue, which the Design Studio intends to address and resolve realistically considering the relationship between the number of students and the amount of material produced, with the case of individual work as an extreme. Two elements are at stake : on the one hand, once the minimum required is met, the quality of the work includes the appropriateness (completeness, coherence, clarity) of the information generated, on the other the project lends itself to being tackled with different levels of in-depth analysis.

Each project must be characterised by a motto, the purpose of which is to help define the intellectual identity of the project also in verbal terms

BACHELOR AND MASTER STUDENTS

The design studio includes Bachelor and Master students. The management of the two types of students must take into account the different position in the training process. These issue will be addressed collegially when the working groups are set up.

MOODLE

EPFL Accueil Tableau de bord Mes cours

Architecture (AR) / AR - Master

Théorie et critique du projet MA2 (FAR)

Cours Paramètres Participants Notes Rapports Plus

! Ce cours est actuellement **masqué**. Seuls les enseignants inscrits peuvent accéder à ce cours lorsqu'il est masqué. Vous pouvez modifier la visibilité dans les **paramètres du cours**.

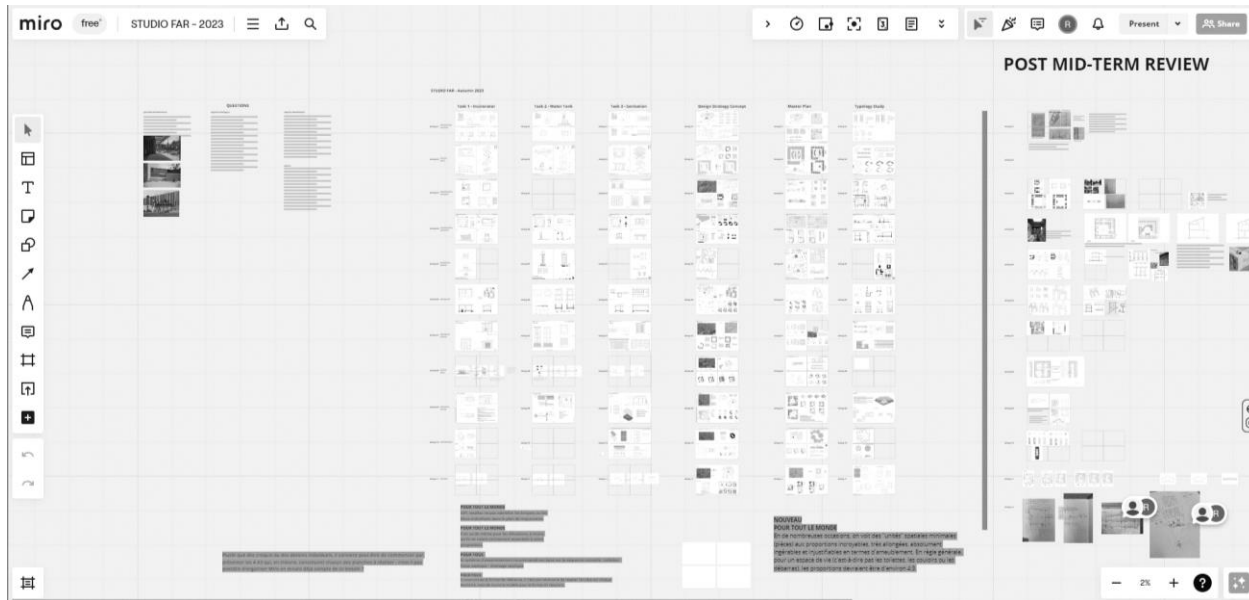
- > 01. Generalities Tout déplier
- > 02. Lectures & Presentations
- > 03. Assigned Tasks
- > 04. Resources
- > 05. Bibliography

EPFL Contact EPFL CH-1015 Lausanne +41 21 693 11 11

The design studio actively uses the Moodle system. The structure adopted is intended to facilitate the use of the tool.

The Moodle page corresponding to the 'Master' component of the Course (AR-402(j)) is the only one on which action is taken, since the one reserved for the 'Bachelor' component (AR-302(j)) is automatically directed to the former.

MIRO



In addition to the Moodle service, a MIRO platform is available for sharing documents produced.

Miro allows the teacher to carry out reviews of the material produced independently of the students' presence, even possibly in response to their specific questions arising outside of class time; at the same time, it allows the students themselves to confront each other, on the assumption that the spirit of the exercise is one of collaboration/cooperation and not competition.

The organisation of the material follows the evolution of the different uploaded documents, which requires the student to be somewhat selective in his or her choice. Each document, and each comment, must be dated. The space is structured according to the expected deliverables.

CARTOGRAPHY, INFORMATION, BIBLIOGRAPHY



The course pursues a realistic approach to information gathering, favouring recourse to the most accessible, and most common, sources today available, and used, without more or less snobbish preclusions.

Selected documents and working tools will be provided during the design studio.

The choice of the proposed material responds to the need to provide targeted tools that are directly functional to the project and realistically usable by the students in relation to the time available to them.