

Methods of Assembly EPFL

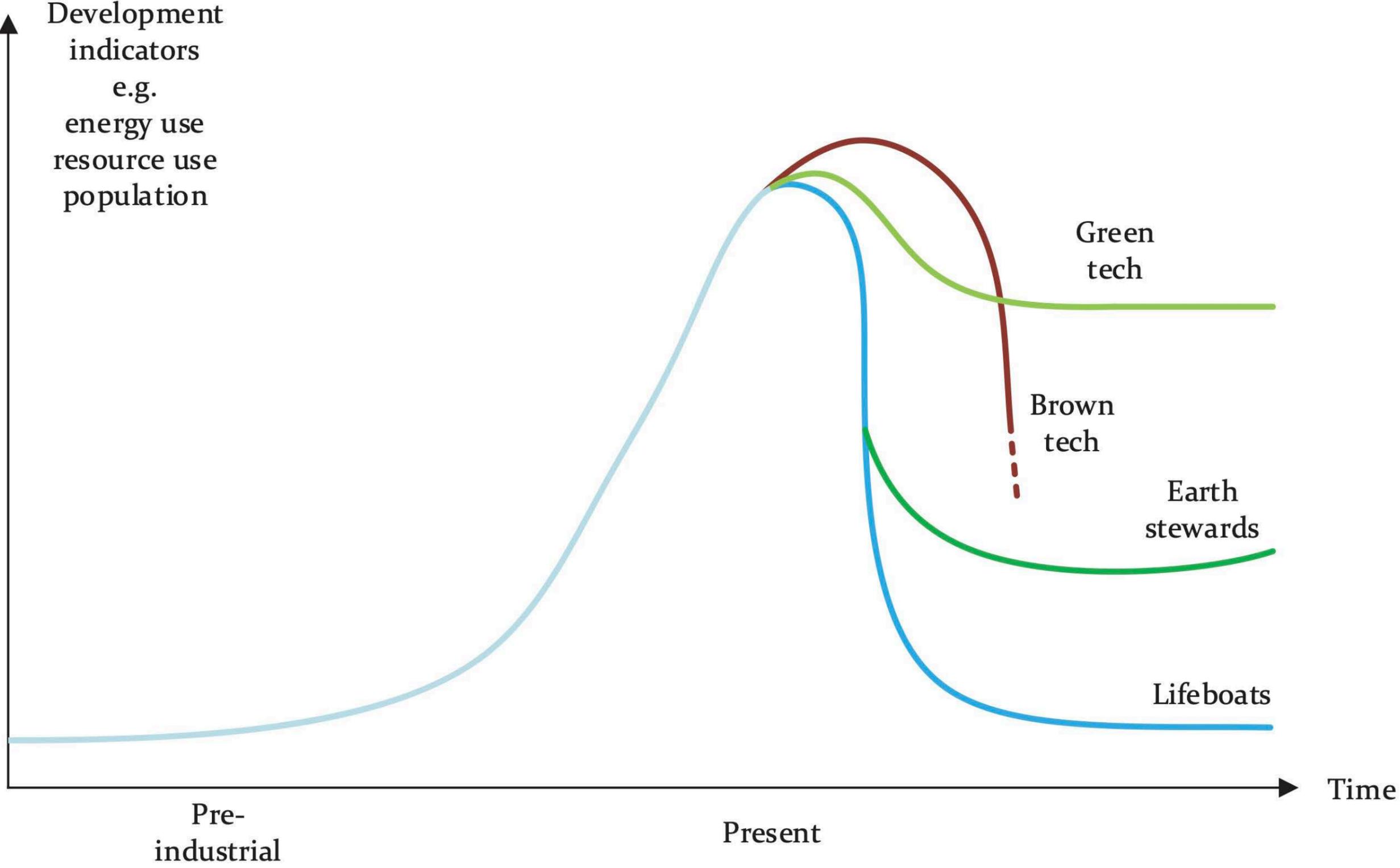
2025—6



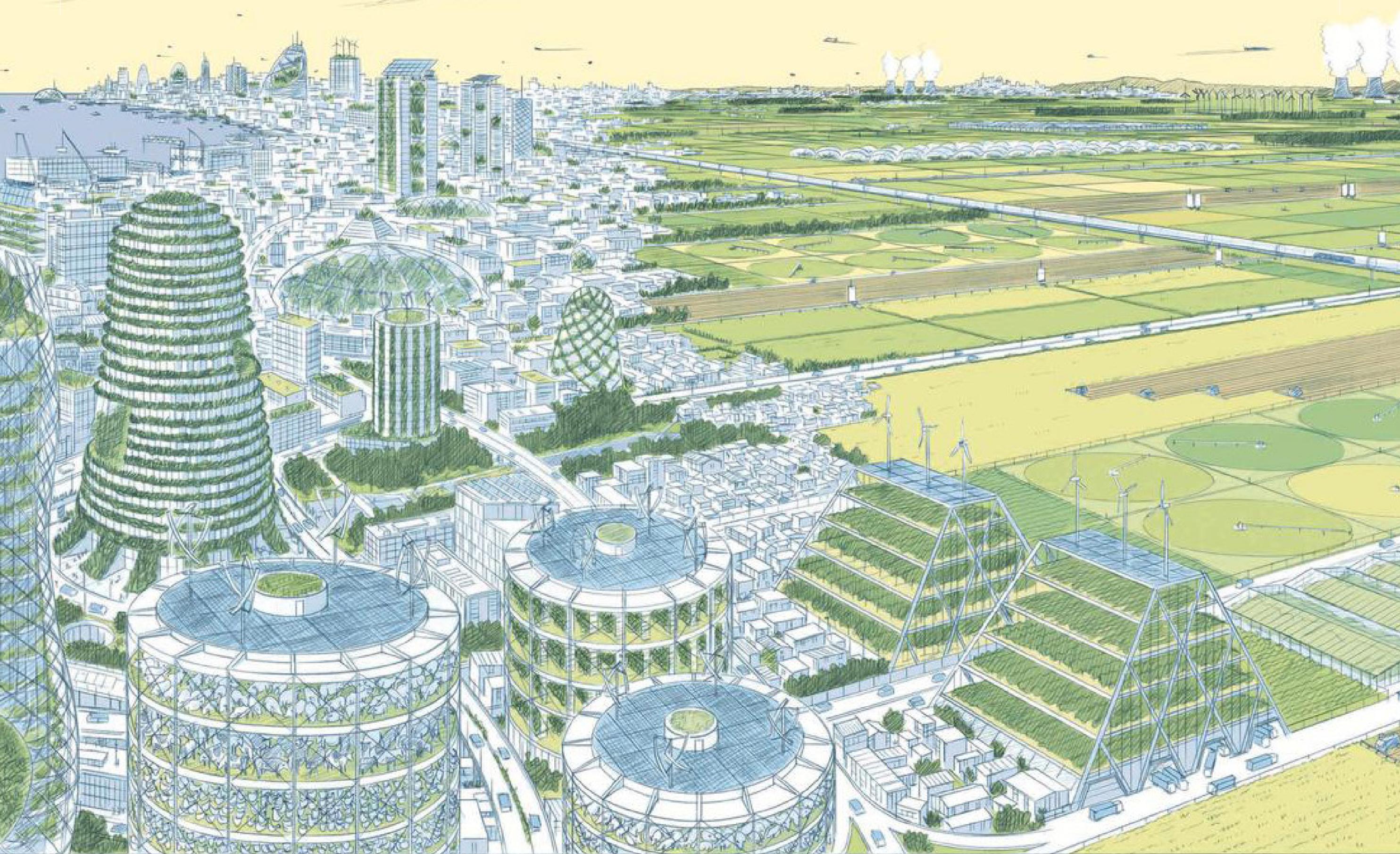
Ambrogio Lorenzetti, Effects of Good Government in the City, Palazzo Pubblico, Siena, 1338–39.



Ambrogio Lorenzetti, Effects of Good Government in the Countryside, Palazzo Pubblico, Siena, 1338–39.



David Holmgren, Four Energy Descent Scenarios, 2009, illustrated by Andreas Kamp, 2016.



Sebastian Marot and Martin Etienne, Incorporation, Taking the Country's Side, 2019.



Sebastian Marot and Martin Etienne, *Infiltration*, *Taking the Country's Side*, 2019.



Sebastian Marot and Martin Etienne, *Secession, Taking the Country's Side*, 2019.



Agroecological Site Managed by the Ecological Land Cooperative (ELC), Greenham Reach, Devon.



Market Garden at Ragmans Lane, an ELC Site, Herefordshire.



Ragmans Lane, an ELC Site, Herefordshire.



Ad-hoc Improvements to a Static Caravan on an ELC Site, UK.



Rural Agricultural Dwelling in the UK.



Ad-hoc Improvements to a Static Caravan on an ELC Site, UK.



Processing Small Scale Hemp Trial at Denhay Farm, Bridport, Dorset.



Processing Small Scale Hemp Trial at Denhay Farm, Bridport, Dorset.



Material Cultures, Flat House, Hemp construction, Margent Farm, Pidley, 2020.

The Team

Amy Perkins

Guest Professor

James Binning

Guest Professor

Camille Sineau

Teaching Assistant

Noémie Zurbriggen

Teaching Assistant

Estere Savicka

Student Assistant

Henna Burney

Material Research

Harry Johnson

Construction Research

Peter Laidler

Technical Input (Structural Design)

Barbara Jones

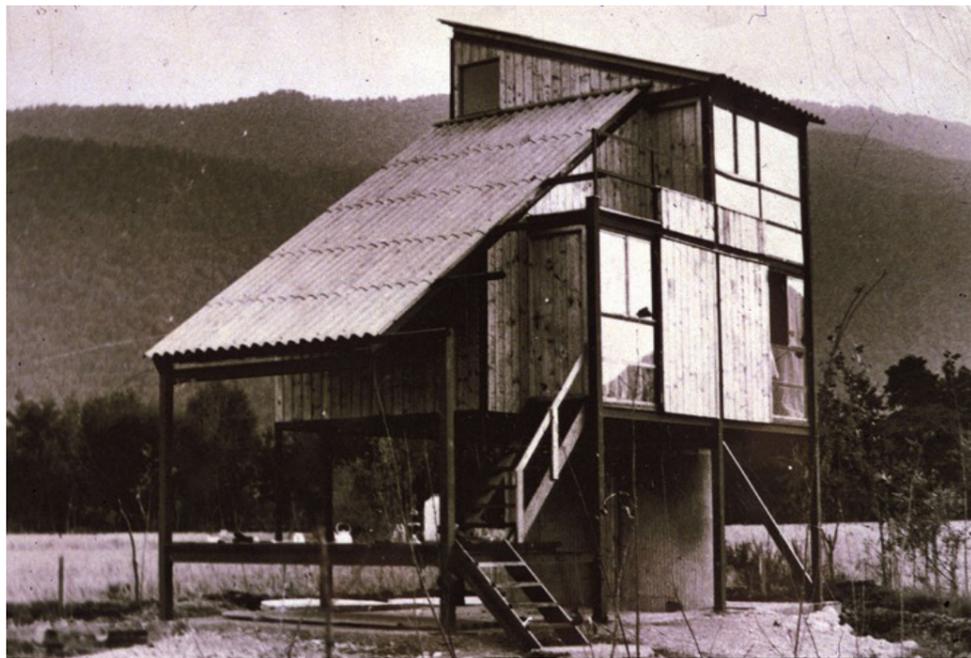
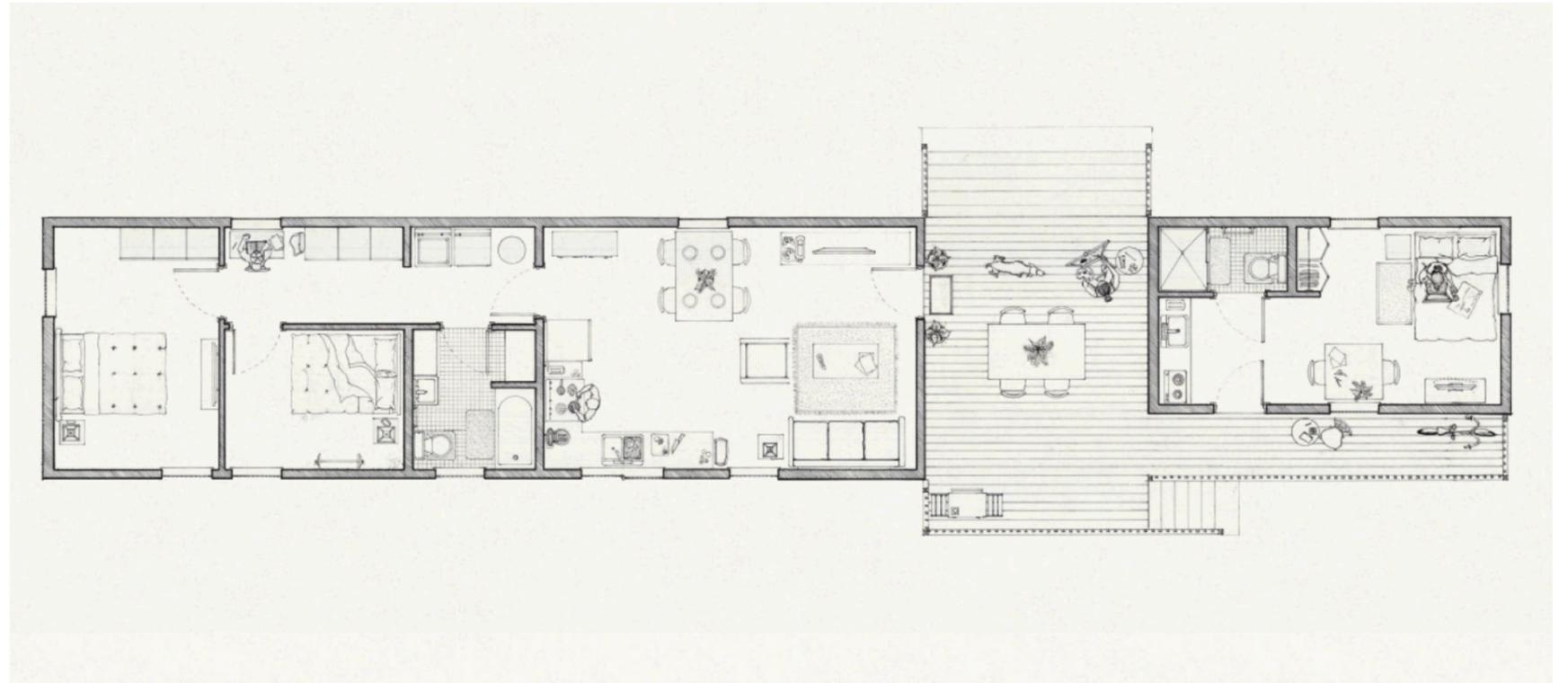
Technical Input (Straw Construction)

& other guests

Brief 1: Learning from Examples

Winter Semester Week 1-8

We will begin by researching historical and contemporary rural housing projects. Through archival work and the production of drawings and models, we will explore and examine the potential that these projects have to inform contemporary approaches to living on the land and supporting ways of living as part of a system of agroecological production.

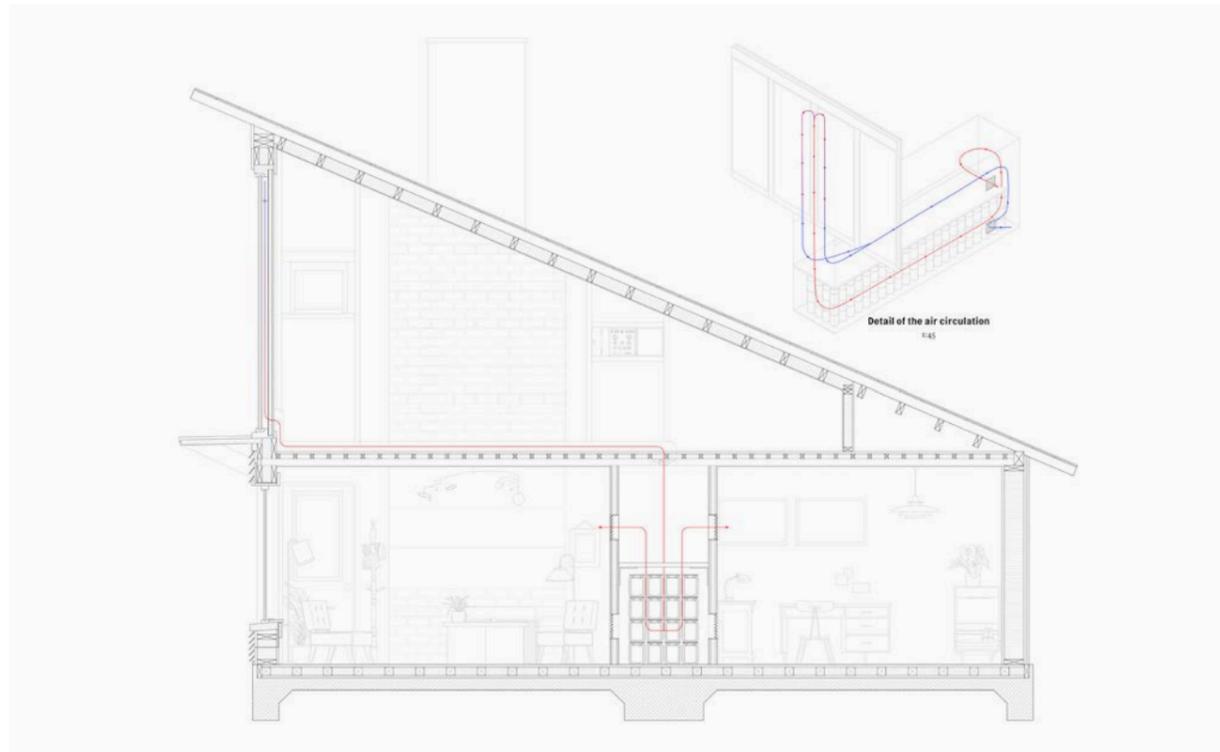
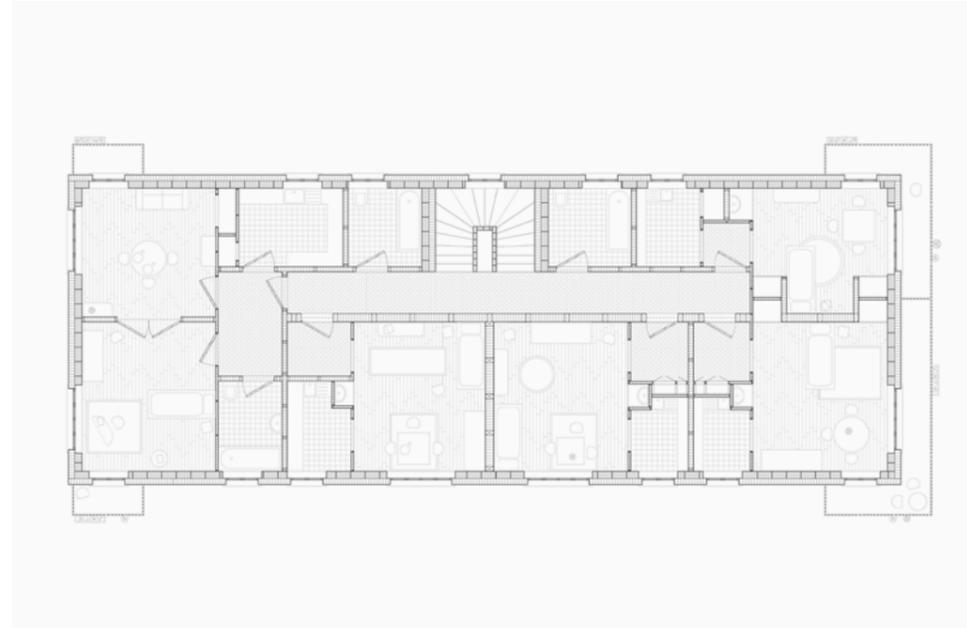


Left: Ali Akbar Saremi, Shomal House, Mazandaran, Iran, 1973.

Top right: Rural Studio, Income House, Alabama, USA, 2004.

Bottom right: Charlotte Perriand, Refuge Tonneau, France, 1938.

Brief 1: Learning from Examples



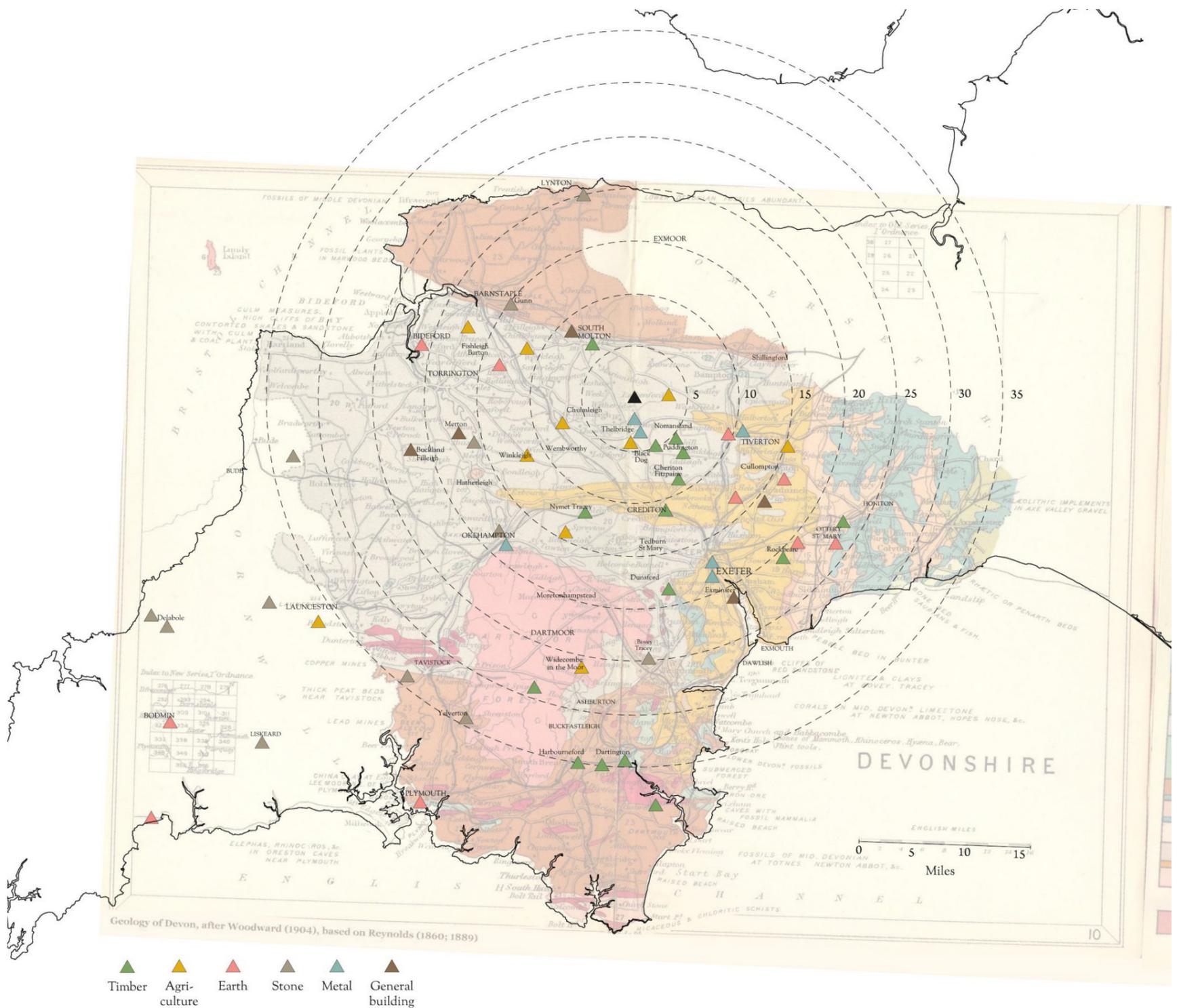
Left: Lilas Couture & Luna Faundez, Research on Eleanor Raymond's Dover Sun House, Assemble Studio EPFL, Autumn 2024.

Right: Asya Padlina & Sarah Wood, Research on The Shaker Community's Shaker Houses, Assemble Studio EPFL, Autumn 2024.

Brief 2: Good Translations

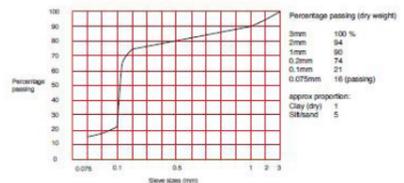
Winter Semester Week 8 – 15

Students will investigate how materials and simple energy principles shape territories, economies, and ecologies. Through an understanding of locally available resources, historic vernacular building practices, and the application of a series of different energy principles, students will translate their precedent projects into characterful, low energy housing proposals that investigate the relationship between how we inhabit and use buildings and the performance of fabric.



Analysis of site materials Clay

In order to make a successful clay mortar for the plaster and flooring, sand will need to be added to the clay material. A good proportion is 1 part clay to 3 parts silt/sand (when materials are dry). This graph illustrates how the mortar would look with the correct proportion of clay to aggregate.



Brief 2: Good Translations

Original	Wall U value: 0.28 w/m ₂ K	Wall U value: 0.16 w/m ₂ K	Carbon Copy
<ul style="list-style-type: none"> • 10mm Cement tiles • 20/40 Timber battens and counter battens • 50/80 Timber studs with 52mm Rock wool insulation • 15mm Plasterboard • Brick-Cavity Party Wall • Spanned Timber Floor • Concrete Foundation 			<ul style="list-style-type: none"> • 10mm Clay tiles or Wooden shingles • 25/50 Timber battens and counter battens • 50mm External corkboard insulation • 220mm I-Joists with Sheepwool insulation • 15mm Wood wool board • 10mm Clay render • Adobe brick party wall • Spanned timber floor • Flint trench fill foundation
22			23

Study Trip 7.2.26 – 14.2.26

We will start the spring semester with a study trip to an agroecological site in England. We will begin the site visit itself with a construction workshop using locally available materials.

We will conduct physical and sociological fieldwork as well as documenting and surveying the landscape and existing buildings.



Brief 3: Home Landing

Spring Semester Week 1-15

We will adapt our design proposals into resilient housing for rural workers on UK agroecological farms. The focus will be on local resources, simple construction, and low-energy strategies. Projects will consolidate spatial, material, and environmental principles, while testing adaptability to specific sites and demonstrating potential for wider application.



Winter Term Structure

Reviews

	Monday am	Monday pm	Tuesday am
Week 1 / 08.09			
Week 2 / 15.09			
Week 3 / 22.09	Holiday	Holiday	Holiday
Week 4 / 29.09			
Week 5 / 06.10			
Week 6 / 13.10			
Week 7 / 20.10	Break	Break	Break
Week 8 / 27.10	-	Review 1	Review 1
Week 9 / 03.11			
Week 10 / 10.11			
Week 11 / 17.11			
Week 12 / 24.11			
Week 13 / 01.12			
Week 14 / 08.12			
Week 15 / 15.12	-	Review 2	Review 2

Winter Term Structure

Reviews Events

	Monday am	Monday pm	Tuesday am
Week 1 / 08.09	Group Intro	Group BBQ	Intro Talk
Week 2 / 15.09			
Week 3 / 22.09	Holiday	Holiday	Holiday
Week 4 / 29.09	Unlearning		
Week 5 / 06.10			
Week 6 / 13.10			Reading
Week 7 / 20.10	Break	Break	Break
Week 8 / 27.10	-	Review 1	Review 1
Week 9 / 03.11	Talk		
Week 10 / 10.11			
Week 11 / 17.11			
Week 12 / 24.11	Talk		
Week 13 / 01.12			Reading
Week 14 / 08.12			
Week 15 / 15.12	-	Review 2	Review 2

Winter Term Structure

Reviews

Events

Skills Workshops

	Monday am	Monday pm	Tuesday am
Week 1 / 08.09	Group Intro	Group BBQ	Intro Talk
Week 2 / 15.09			Skills 1
Week 3 / 22.09	Holiday	Holiday	Holiday
Week 4 / 29.09	Unlearning		
Week 5 / 06.10			Skills 2
Week 6 / 13.10			Reading
Week 7 / 20.10	Break	Break	Break
Week 8 / 27.10	-	Review 1	Review 1
Week 9 / 03.11	Talk		
Week 10 / 10.11			Skills 3
Week 11 / 17.11			
Week 12 / 24.11	Talk		
Week 13 / 01.12			Reading
Week 14 / 08.12			
Week 15 / 15.12	-	Review 2	Review 2

Winter Term Structure

Reviews

Events

Skills Workshops

Technical Workshops

	Monday am	Monday pm	Tuesday am
Week 1 / 08.09	Group Intro	Group BBQ	Intro Talk
Week 2 / 15.09			Skills 1
Week 3 / 22.09	Holiday	Holiday	Holiday
Week 4 / 29.09	Unlearning		
Week 5 / 06.10			Skills 2
Week 6 / 13.10			Reading
Week 7 / 20.10	Break	Break	Break
Week 8 / 27.10	-	Review 1	Review 1
Week 9 / 03.11	Talk	Technical	Workshop
Week 10 / 10.11			Skills 3
Week 11 / 17.11	Technical	Workshop	Pin-up
Week 12 / 24.11	Talk	Technical	Workshop
Week 13 / 01.12			Reading
Week 14 / 08.12	Project	Week	Workshop
Week 15 / 15.12	-	Review 2	Review 2

Winter Term Structure

Reviews

Events

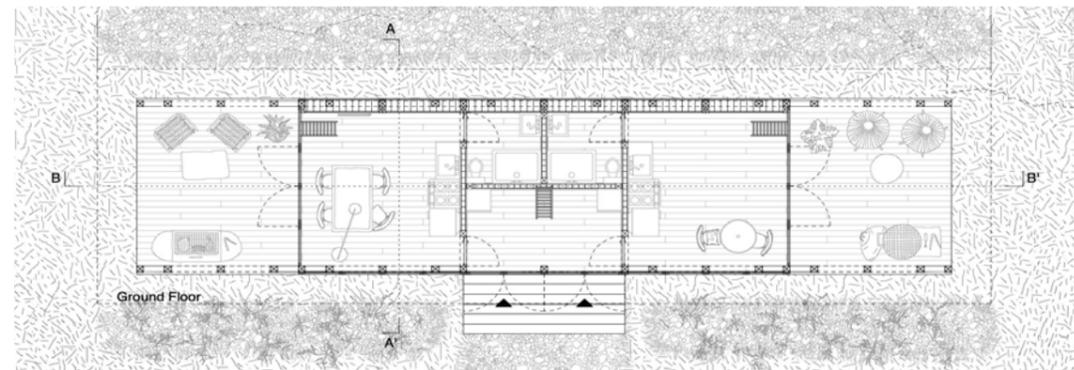
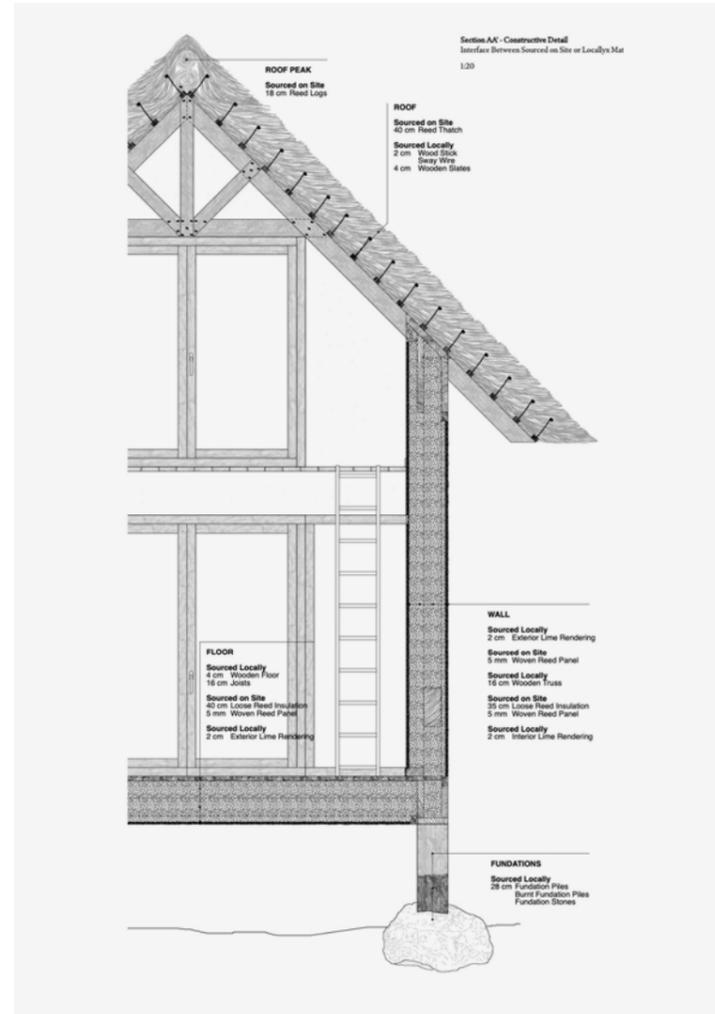
Skills Workshops

Technical Workshops

Tutorials

	Monday am	Monday pm	Tuesday am
Week 1 / 08.09	Group Intro	Group BBQ	Intro Talk
Week 2 / 15.09	Tutorials	Tutorials	Skills 1
Week 3 / 22.09	Holiday	Holiday	Holiday
Week 4 / 29.09	Unlearning	Tutorials	Tutorials
Week 5 / 06.10	Tutorials	Tutorials	Skills 2
Week 6 / 13.10	Tutorials	Tutorials	Reading
Week 7 / 20.10	Break	Break	Break
Week 8 / 27.10	-	Review 1	Review 1
Week 9 / 03.11	Talk	Technical	Workshop
Week 10 / 10.11	Tutorials	Tutorials	Skills 3
Week 11 / 17.11	Technical	Workshop	Pin-up
Week 12 / 24.11	Talk	Technical	Workshop
Week 13 / 01.12	Tutorials	Tutorials	Reading
Week 14 / 08.12	Project	Week	Workshop
Week 15 / 15.12	-	Review 2	Review 2

Brief 3: Home Landing



Teaching principles

Situated Practice
Collaborative Work
Shared Accountability
Tools of the Trade
Models and Prototypes
Scales
Technique

Mobile Sawmill,
Les 2 Rivières, in the forest of Burtigny, 2022
Photograph by Hannah Kraus

Situated Practice



As a studio we want to work in a specific place in a sustained way and with recognition that in doing this, we need to offer something equal to what we are getting from the situation ourselves. Drawing on the work of people like Tim Ingold, we want to develop approaches to working in a place which is not extractive or exploitative, which is based on there being a mutual and equitable exchange of knowledge and information.

Situated Practice



Situated Practice

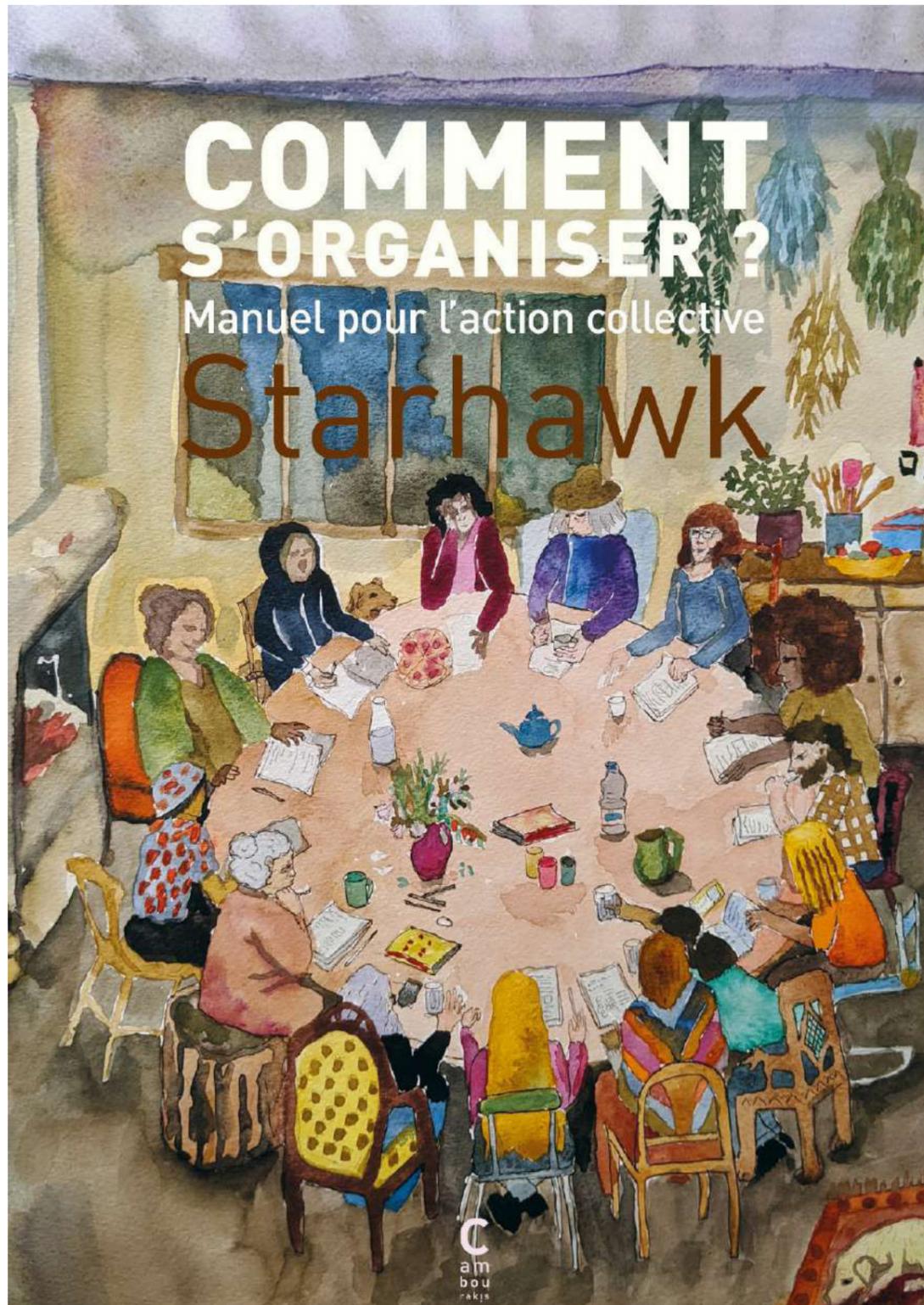


Left: Photos and Interviews of Inhabitants in Burtigny, Assemble Studio EPFL, 2022-24.

Top right: Drawings made as “Gifts” for Inhabitants, Assemble Studio EPFL, 2022-24.

Bottom right: Workshop and Presentation of the Work in Bridport, Assemble Studio EPFL, Spring 2024.

Collaborative Work



We are interested in working in larger groups, of 3-5 students, with the belief that it allows for a richer, more open dialogue, with students and more focussed work on skills. It offers more, scope and space for different skills within a group to be valued, while in practice the ability to co-operate effectively, take, responsibility for specific aspects of a project and trust in the, judgement and capacity of others are critical skills.

Collaborative Work



Top: Workshops and Collaborations with LocalWorks Studio, Assemble Studio EPFL, 2022-24.

Bottom: Lunch and Workshop in Milan with Studio Albori, Assemble Studio EPFL, 2021-22.

Shared Accountability

We believe the best way to build good working relationships and an enjoyable and productive studio culture is through mutual respect, good communication, clear expectations and a shared sense of responsibility. In her book "Teaching to Transgress: Education as the Practice of Freedom", bell hooks describes excitement as a key component of liberating education. According to hooks, excitement in education can be fostered by creating an environment that is both challenging and supportive, an environment where everyone is excited about learning itself — where we are engaged, curious, and eager to explore new ideas and perspectives.

We begin the year by co-writing the 'STUDIO CONSTITUTION' that we — the teaching team, and students — will agree on. We hope that this will establish a common framework for how we want to function as a group over the next 9 months.

Co-creating excitement relies on a non-exhaustive set of conditions. These conditions are bound to change throughout the year. Please underline them, cross them out, remove, add, modify.

Studio constitution

(i)

OPEN COMMUNICATION:

communicate in a respectful and generous way, be open and responsive to different needs and concerns, create opportunities for everyone to express their own ideas and opinions, raise issues of any kind (conflicts, emotions, communication, language difficulties, workload, etc.) when they occur, announce absences and obligations, ask if anything is unclear, combine studio requests in a single email, communicate the common calendar, including the schedule of other courses, ensure fairness and leave time for discussion about studio choices (references, sites, themes, etc.), set up roles to clarify who is responsible for what within the studio, draw up a document describing the different roles, who takes them on and for how long, publish the constitution on a google doc accessible to all.

(ii)

CRITICAL THINKING AND PRODUCTION:

challenge to think critically and creatively, question the assumptions and beliefs that underlie dominant cultural norms, engage with complex and sometimes uncomfortable ideas, challenge our own preconceptions and biases, be clear about teaching expectations, structure the working process, establish what is the baseline level of production, what is a review for, and how the grading system works, value everyone's competencies, be responsible and accountable for our own work and progress, choose the way we present our work, be critical about feedback content and reviews unfolding.

(iii)

MUTUAL RESPECT:

show respect for one another's experiences and perspectives, values diversity, encourages dialogue, exchange of ideas and disagreements, respect personal limits — not everyone has the same ones, consider affect and emotions to be an integral and powerful part of collaborative work, but also more pragmatically, respect the different capacities of expressions and english levels, be present, involved and committed, respect the programme and the breaks, listen when someone is talking, don't interrupt, ensure that the speaking time is distributed fairly, acknowledge each other's work, ask if you want to use someone's resource, be aware of the group.

(iv)

CREATING A SUPPORTIVE ENVIRONMENT — SOCIAL AND PHYSICAL:

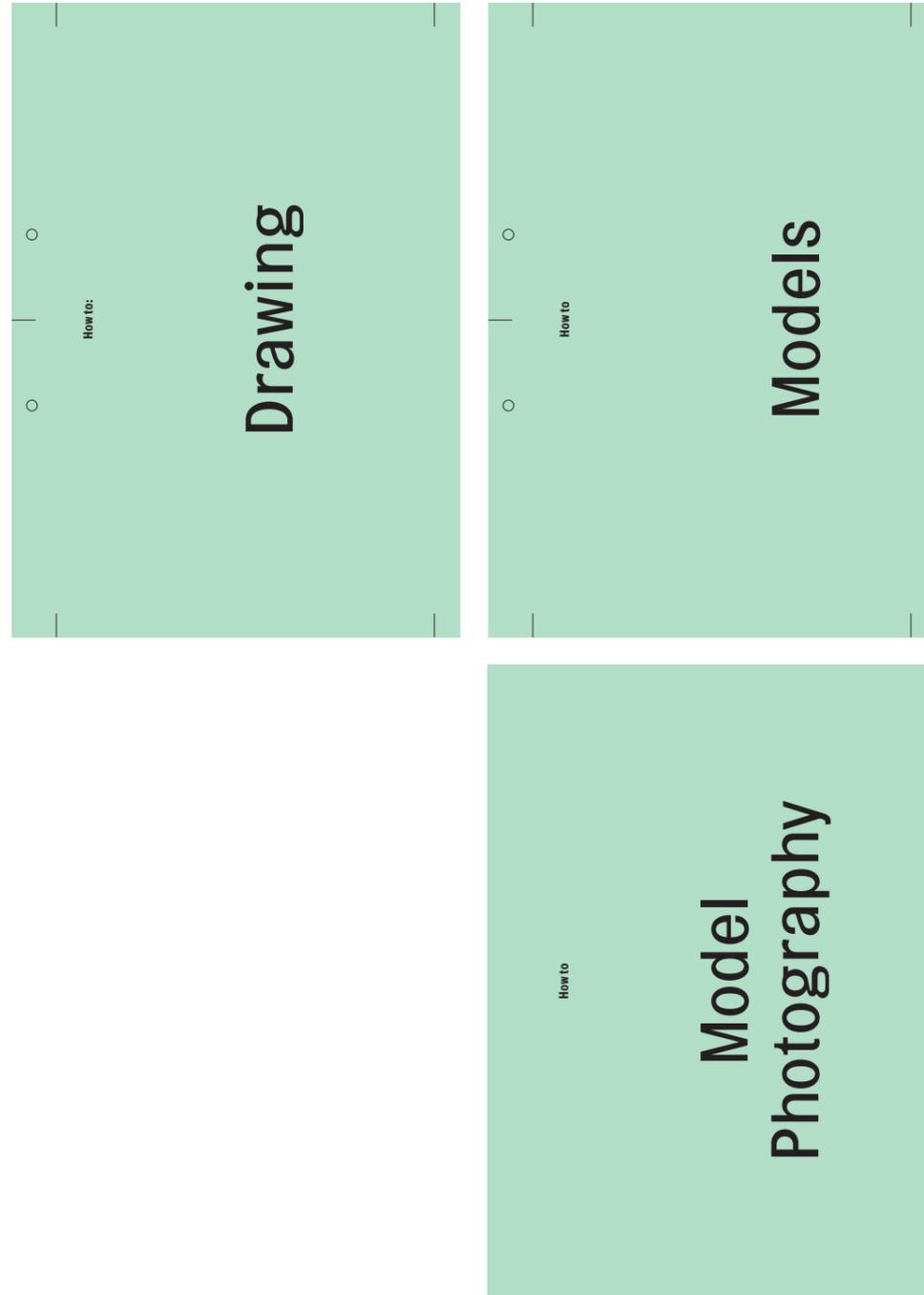
be sensitive to the diverse needs and backgrounds, be attuned to the different learning styles and abilities of individuals, provide the resources and support that everyone needs, propose your help to people in difficulties within the studio, create opportunities for collaboration and co-operation, value informal moments to share and discuss, emphasize the importance of working together towards shared goals, acknowledge that the disposition of space where we teach, learn, and study is powerful and shape how we relate to each other, create an enjoyable shared spatial environment, respect the calm in the workspace, take care of the studio space, clean it, take an active role in setting the spaces for discussion and reviews, and clean them.

Methods of Assembly EPFL

2024—5

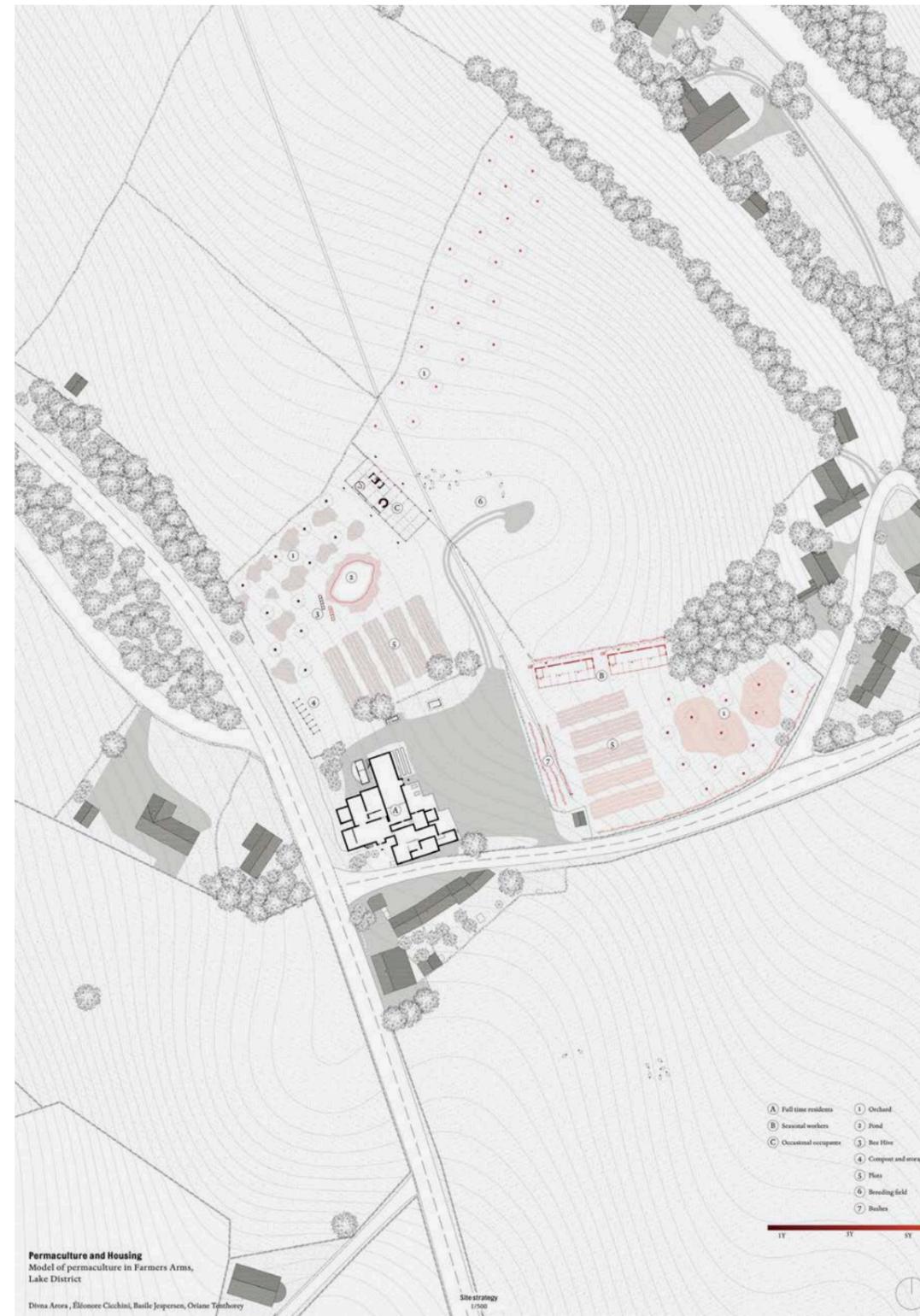
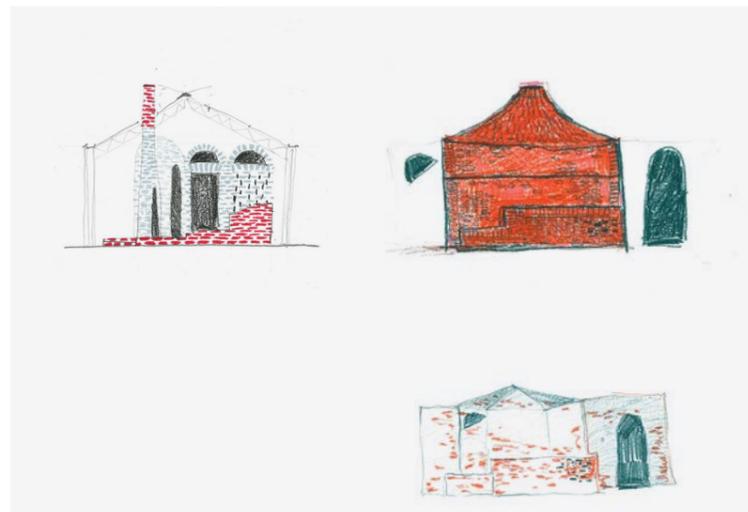
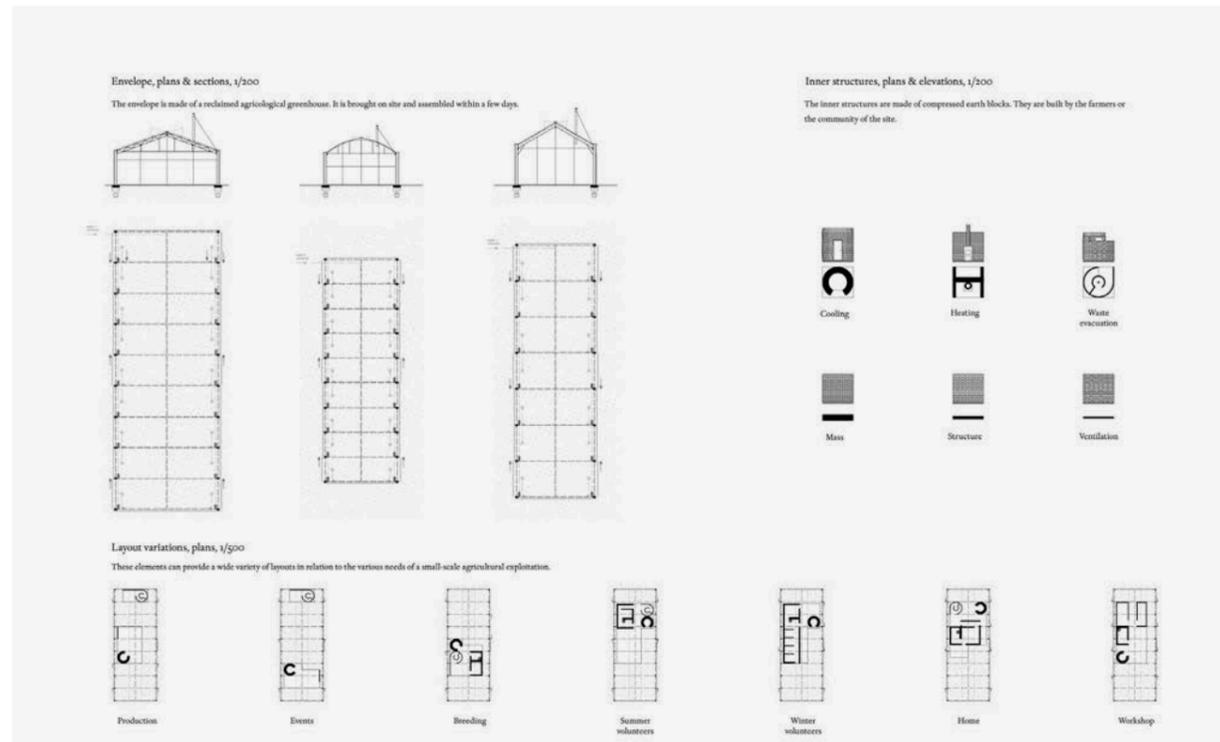
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Tools of the Trade



We will place an emphasis on developing students' ability to draw and model clearly, capably and efficiently. Specific sessions run by assistants or guests at the start of each semester in technical drawing and modelling techniques will be organised to ensure that all the students have a solid grounding in basic principles of drawing and representation of space and construction.

Drawings



Left: Divna Arora & Basile Jespersen, Housing Model Drawings & Facades Drawing Workshop, Assemble Studio EPFL, Spring 2024.

Right: Divna Arora, Basile Jespersen, Eleonore Cicchini & Oriane Tenthorrey, Site Strategy Drawing, Assemble Studio EPFL, Spring 2024.

Models and Prototypes



Left: Noah Curinga, Santiago Mancera, Anna Maerean, Nathan Brichet, Models, Assemble Studio EPFL, 2020-21.

Right: Nicolas Delaroche & Camille Sineau

Models Photography



Top left: Farquet Marie, Froidevaux Aïna, Hüni Alexandre, Mansart Thibaut, Moskovitch Germain & Salin Gaby, Interior Photography, 2024.

Bottom left: Matis Althau & Héléna Desplanque-Cortez, Interior Model of Marika-Alderton House, 2024.

Right: Joshua Adu Darko, Nathan Brichet, Merlin Arthur Dubois, Tatiana Goundiaeva, Ilian Noa Khan & Anna Maerean, Interior Photography, 2023.

Scales



We want to work with a range of key scales from 1:1 to 1:50000, with a primary focus on making really large scale study and propositional models and full scale samples and prototypes, bridging with the territorial scale of the material supply chains.

Scales

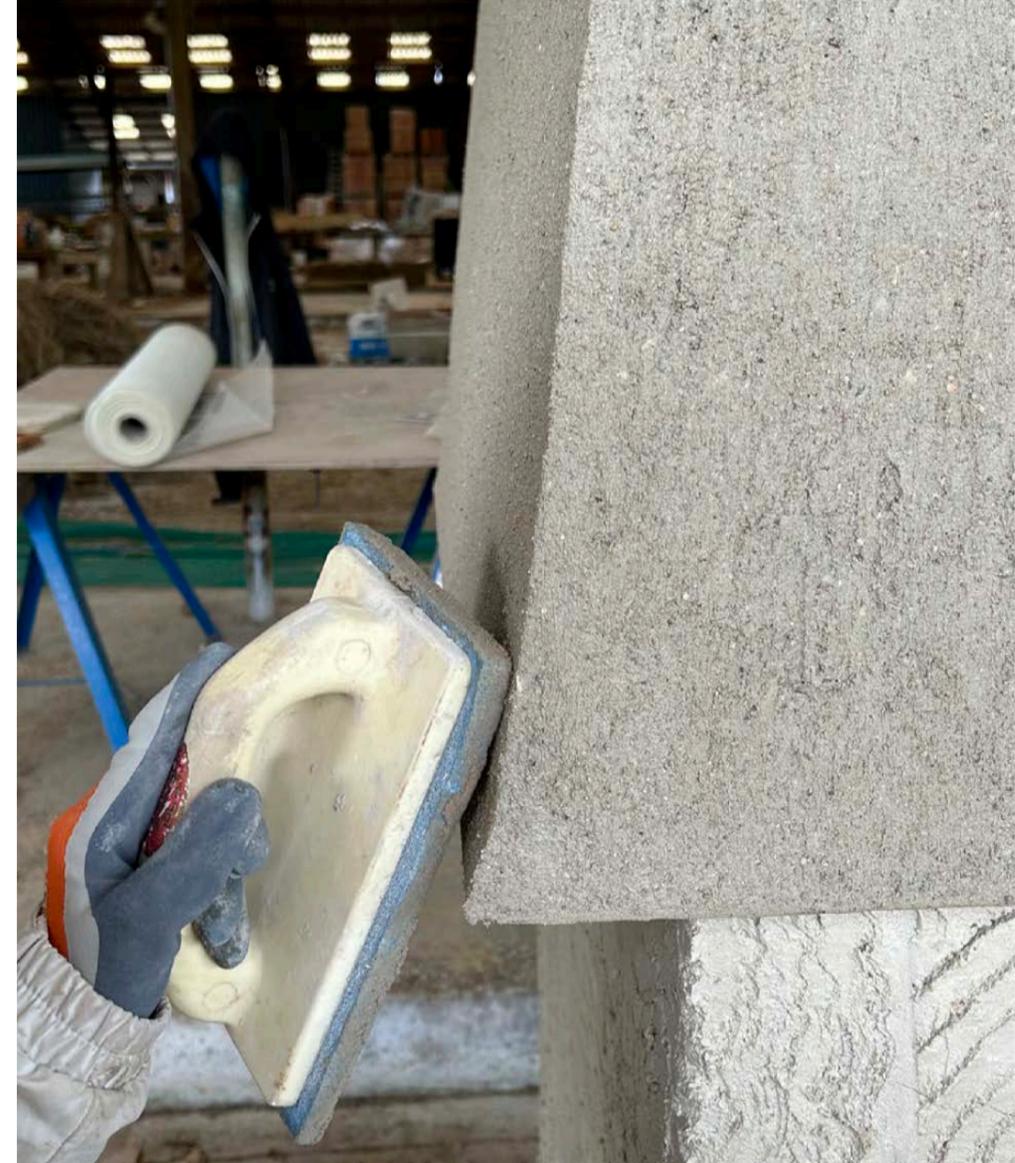


Technique

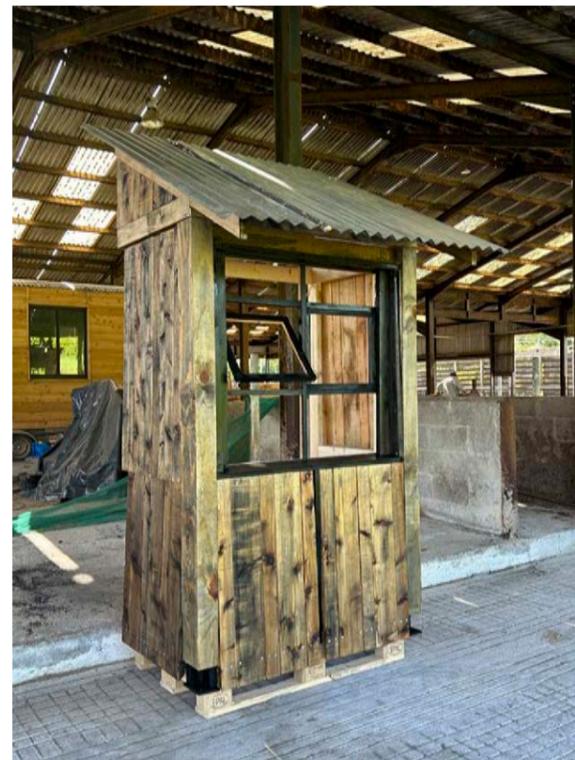
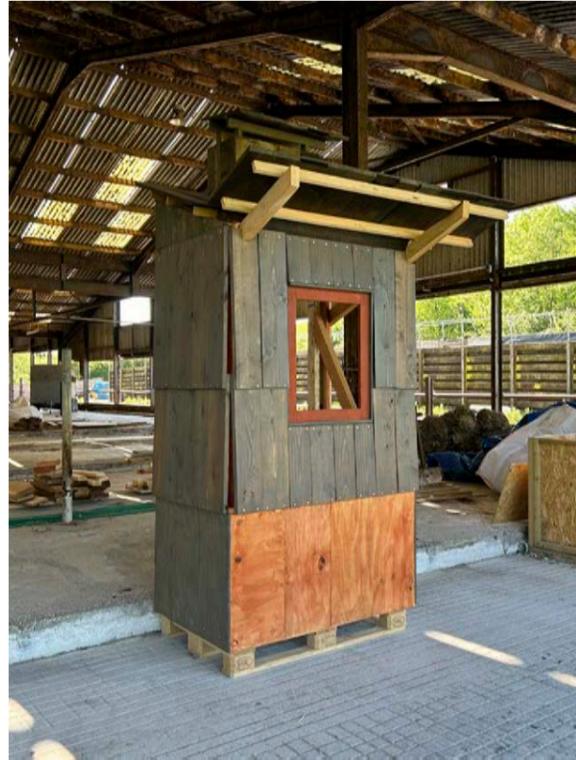
A skill acquired and refined in one discipline can be applied to others, but technical skill in making is now relatively rare in students studying architecture. As an extension of the programme, we want provide the tools and material to enable students to participate in various workshops or skill learning sessions providing an opportunity to develop their level of technical skill over the course of the semester.



Technique



Technique





Esther Chatelain, Nour Keller, Joseph Mazière, Kemmet Saunders-Nazareth, Aurélien Authier & Marie Jelk, Woodprint
"The Return of the Commons,, Assemble Studio EPFL, 2022-23.

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2025—6