



MA2 SPRING ATELIER 2021

January 2021

This is a presentation of what we do at FAR, and what we will be doing in the Spring Atelier MA2, in collaboration with our friends and colleagues from **Mijong**, Carole Pont and Celine Guibat.

LESS \neq MORE (=)

FAR, as you may know, stands for **FOR** an **ARCHITECTURE** of the **REAL**. Indeed, we associate buildings with 'real' resources. Firstly, because of what goes into producing them, secondly because of the life they enable once they are built. We do not take buildings lightly. They are more than an intellectual exercise.

We divide our curriculum accordingly, by associating resources with **less** and **more** – that is with what happens when we work in conditions of scarcity (i.e., poverty) or in conditions of abundance (i.e., wealth).

The educational message we want to transmit is that, while there is a difference in what we can do, there should be no difference in how we go about doing it, that is in the ethos underlying the work and the values being upheld by it or through it.

FAR LESS

FALL

BOUNDARIES AND SPACE

Our year is usually organized according to this polarity.
Fall semester – FAR LESS – deals with scarce building resources in environments of need.
Spring semester – FAR MORE – reflects on design in environmentally sensitive but economically rich settings.

FAR MORE

SPRING

SPACE AND BOUNDARIES

So, Fall semester is about constructing boundaries that generate needed space.
Spring semester is about addressing space that requires proper boundaries so as to function well.



FAR FROM HOME

This year we have maintained our usual distinction, while giving it a strong geographic connotation.

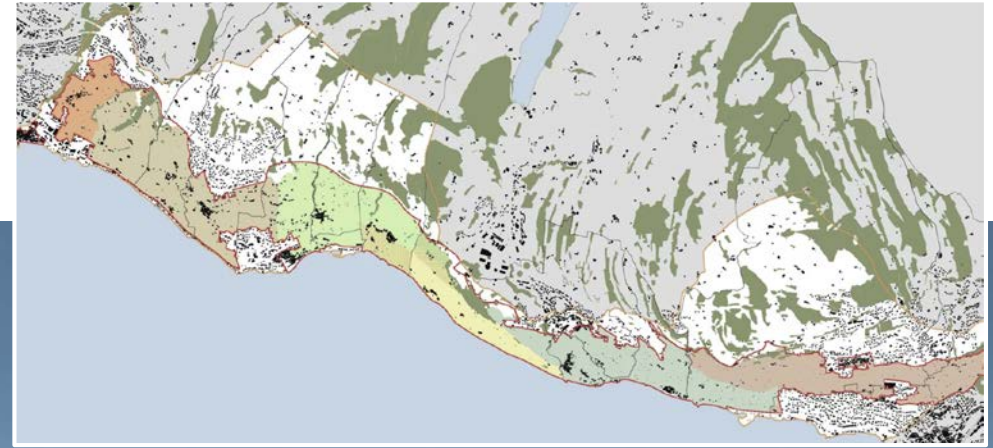
In the Fall semester we offered FAR from HOME, where we delved into one of the most dramatic plights of our time, the displacement of people from their homes.

FAR AT HOME

In the Spring semester we will offer FAR at HOME, where we look at the distance that can exist between much closer and more familiar territories, nestled within each other.



L A V A U X



Specifically, we will be working on Lavaux, a sliver of land between Lausanne and Vevey. Here we will undertake the design of a residency compound for guitar musicians, which we see as a spatial microcosm requiring the ultimate and absolute integration of construction, architecture, engineering, material craft, environmental science, culture.

All this against an heroic landscape inscribed in the UNESCO list of world heritage sites in 2007, thus now protected from development. This will call for adaptation to the environment, for economy of means, and ultimately, for deference to the site.



MIJONG

Values of Mijong / <https://youtu.be/dzWvGtVjr10>

Sounds of Mijong / <https://www.youtube.com/watch?v=k-FYndHKngU>

The work will be done in close collaboration with Celine Guibat and Carole Pont, the founders of Mijong, the women-led architectural firm based in Sion and Zurich.



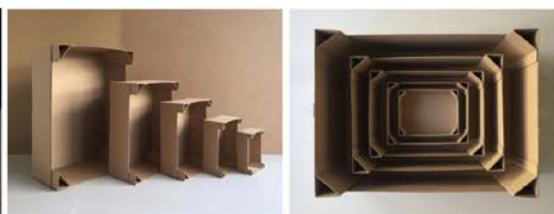
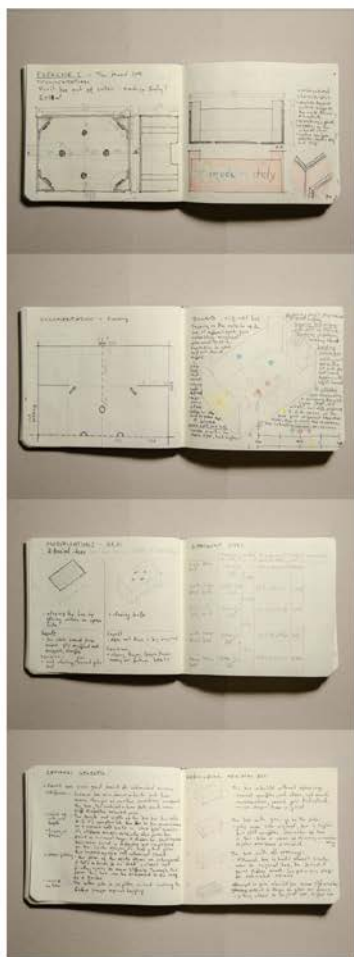


SOUND

Sound will be important to the atelier.
The performance of the instrument in
space will in fact be used to recognise and
validate design decisions in the building
fabric as conceived and represented.

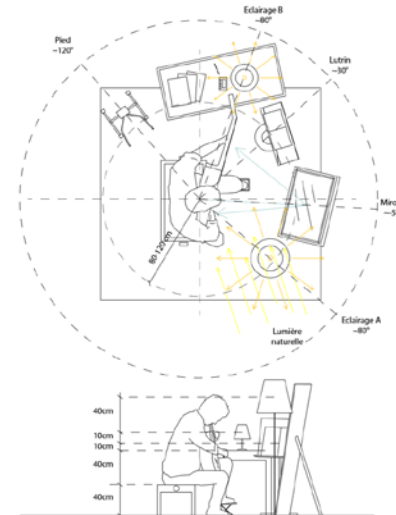
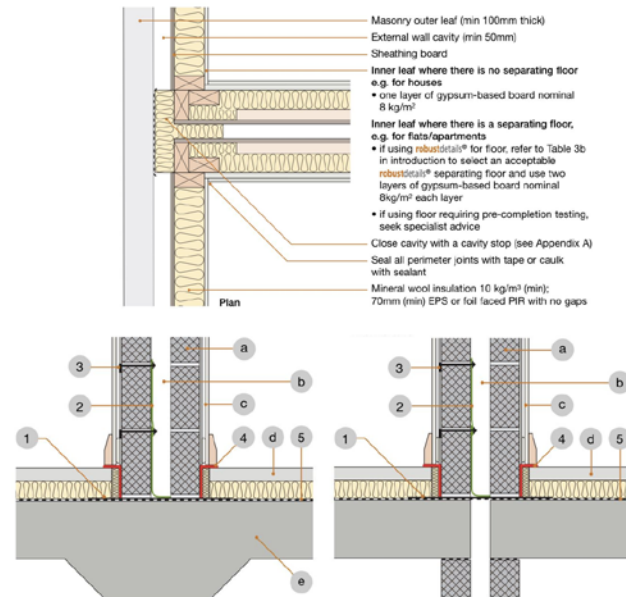
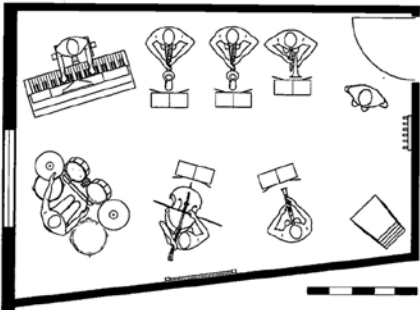
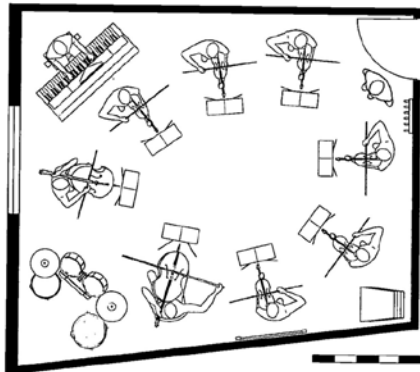


PRACTICE



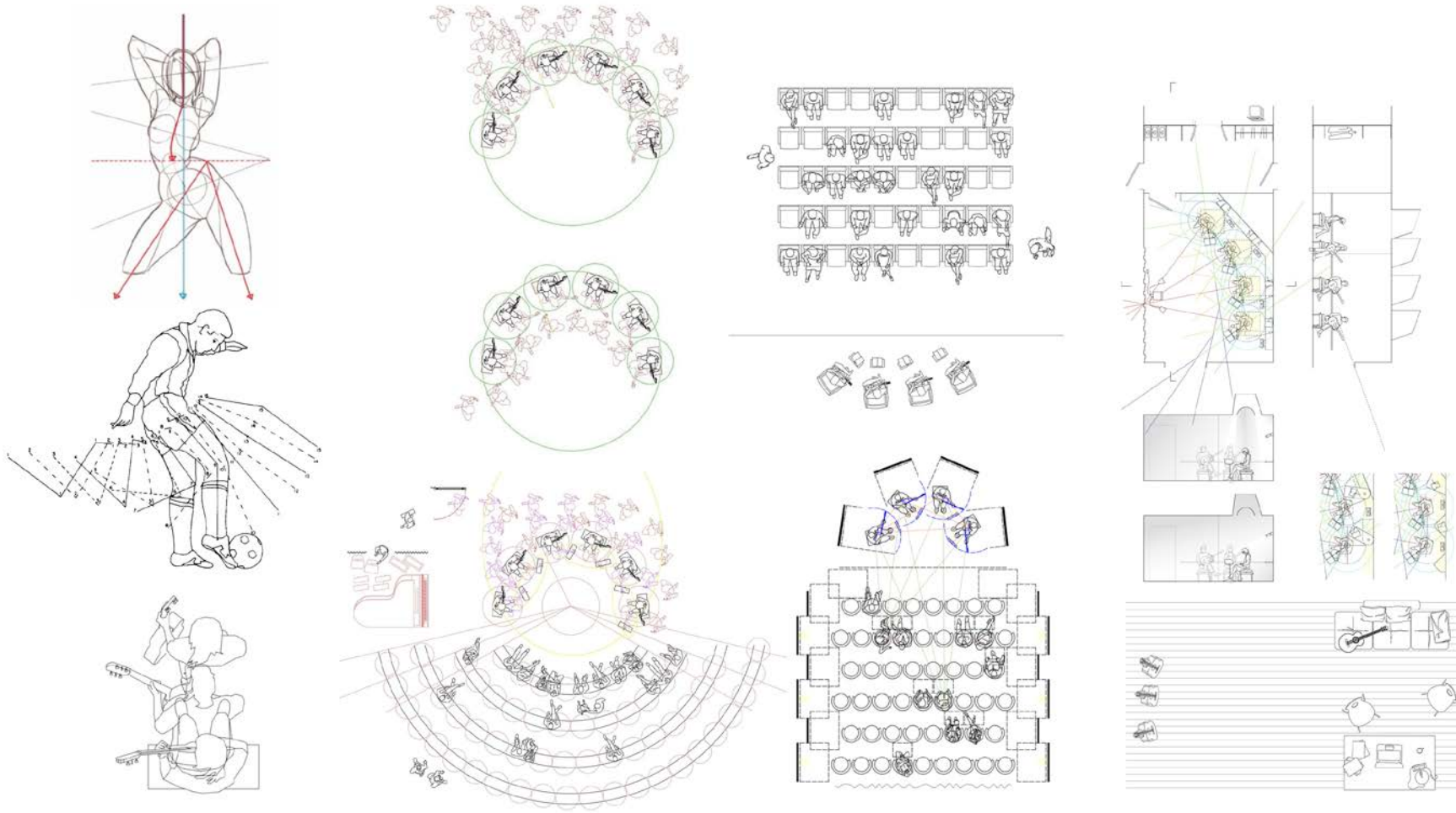
The work will have an empirical component to help students familiarise themselves with the subject matter, by experimenting with the sound of materials and assemblies against mass, volume, rigidity, reverberation.

THEORY



Empiricism will intertwine with theory building about acoustics and professional playing requirements.

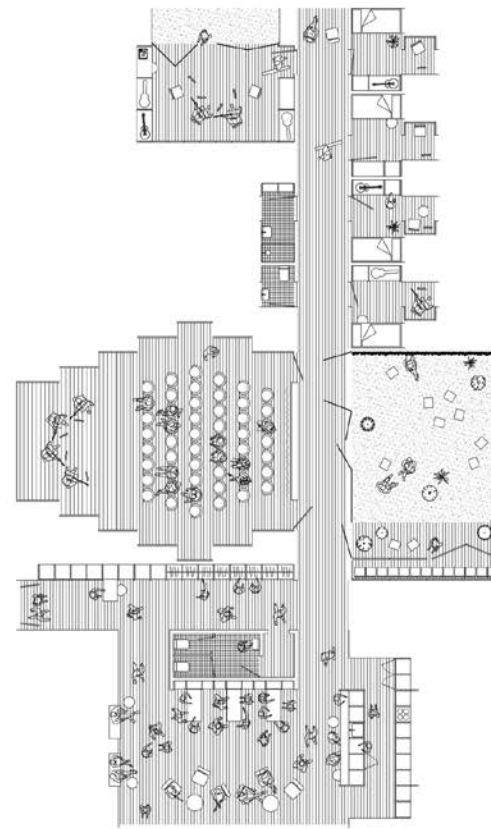
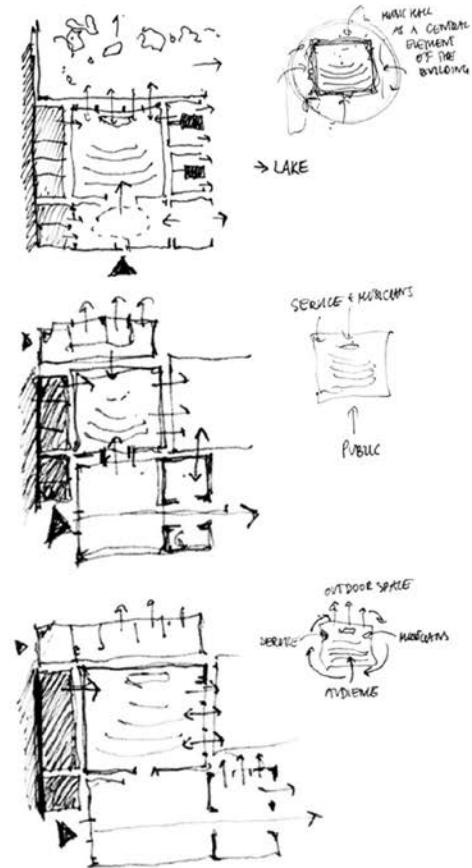
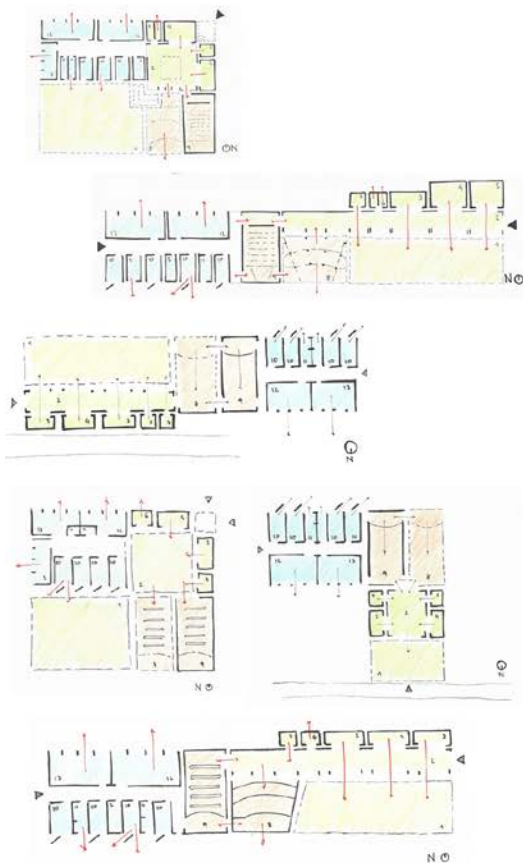
SPACE



In times of COVID, the studio will be about being human and interacting with others on specific tasks.

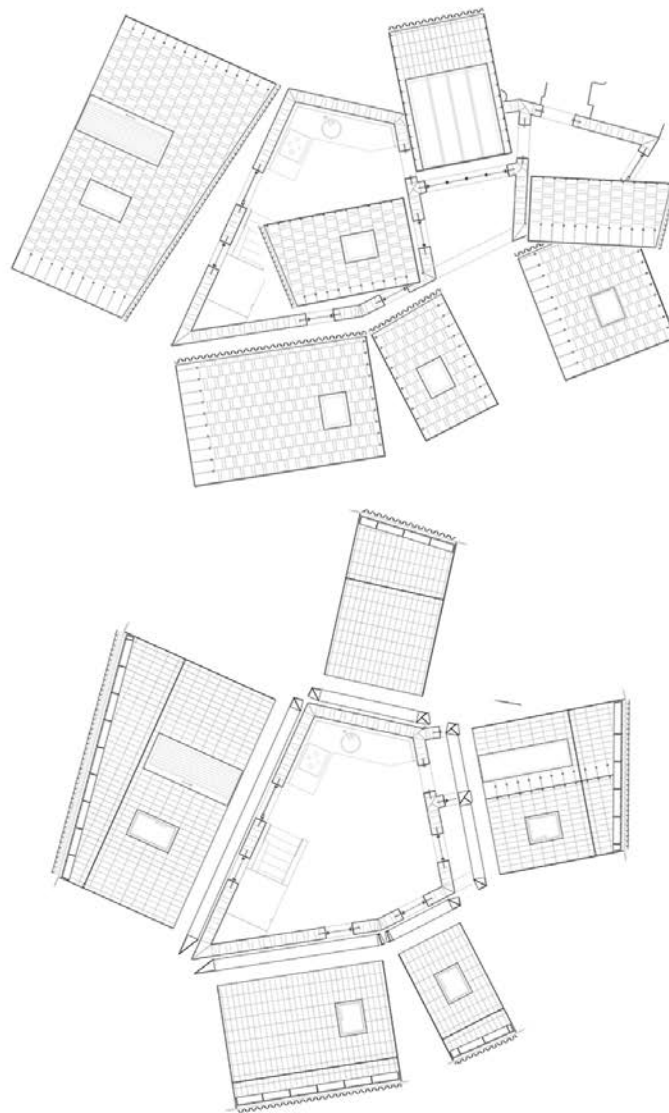
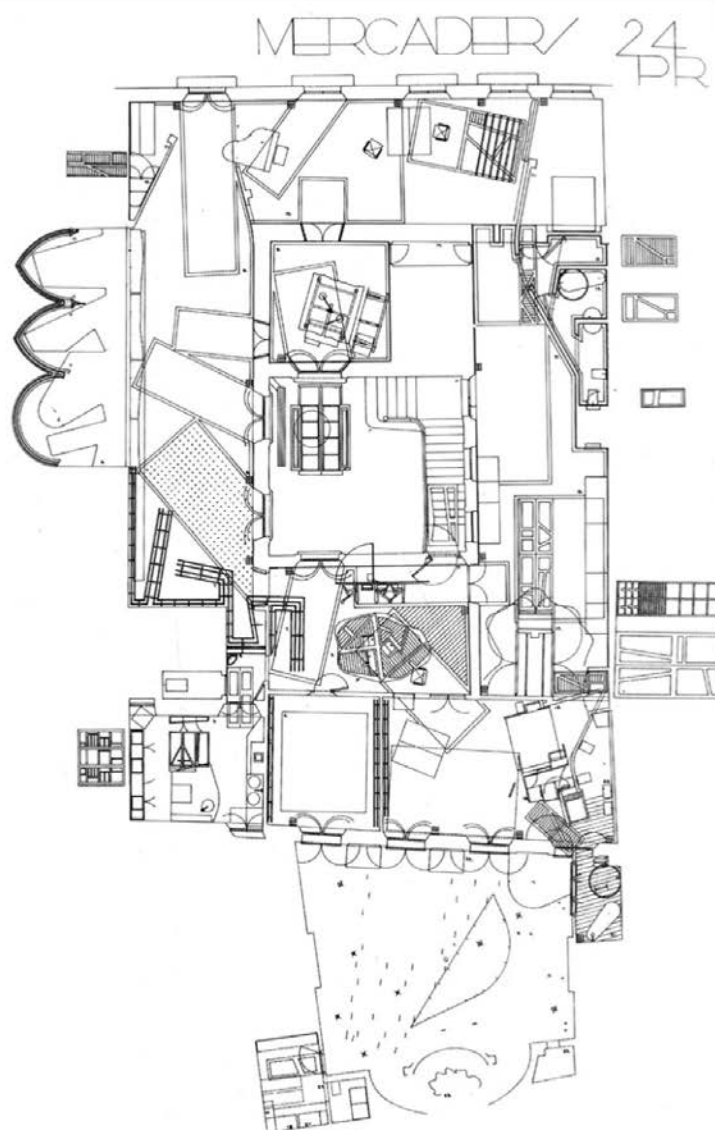
Rather than wall placement, at least at first, it will be body mechanics, and above all proxemics, literally the science of proximity and distancing, which will be at the centre of students' attention.

TOPOLOGY



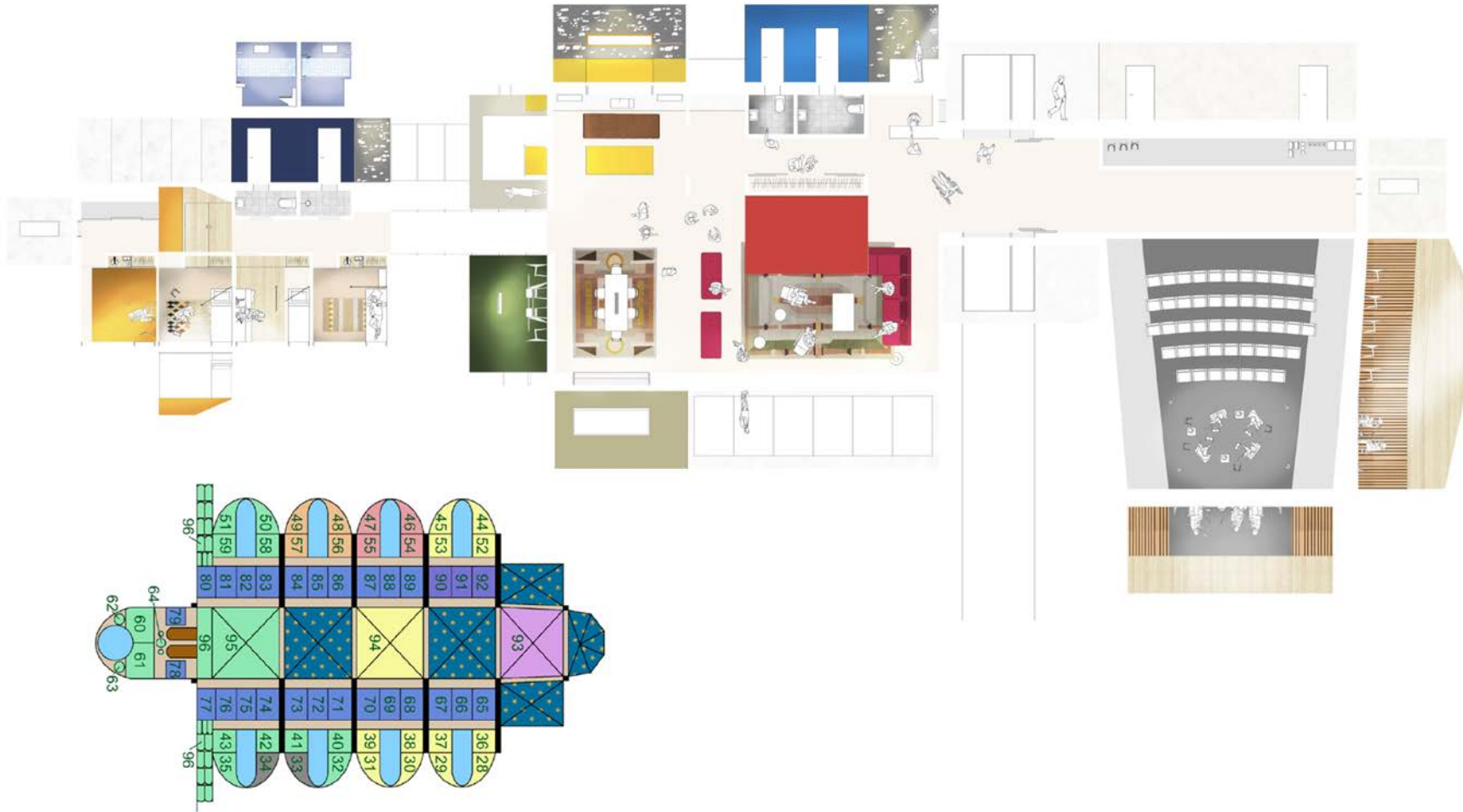
But activities require surfaces; hence, a parallel challenge will be to define topologies of space that will align with the choreographies designed, within the constraints of the place – Lavaux – and those of the program, allergic to water, open space, glass, traffic.

THEATRE



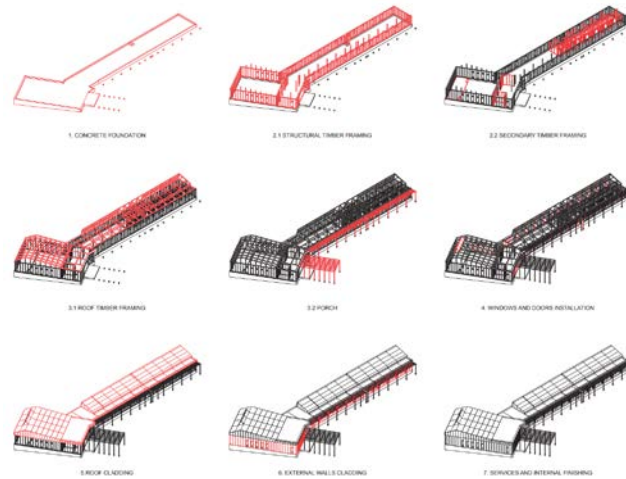
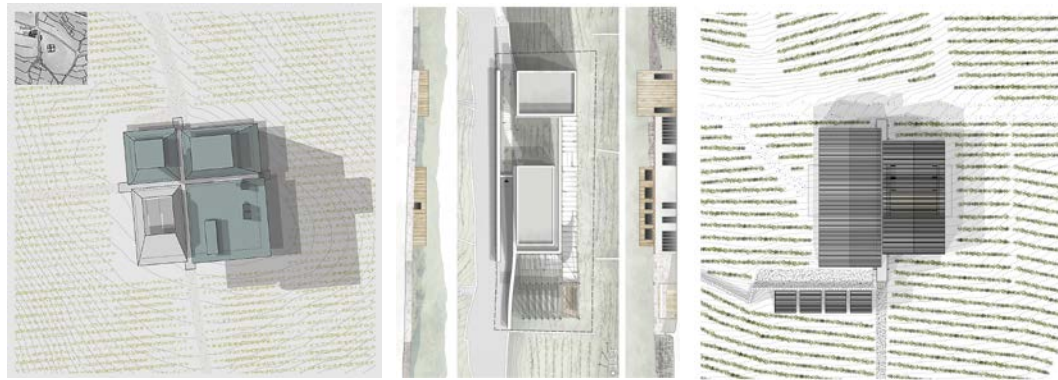
In the end, the work will strive for living theatres, not dead compositions. This will require the adoption of particular descriptive techniques.

SPECTACLE



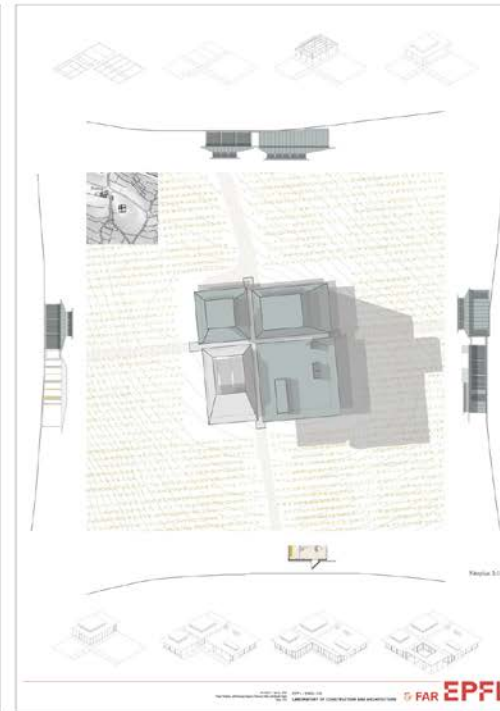
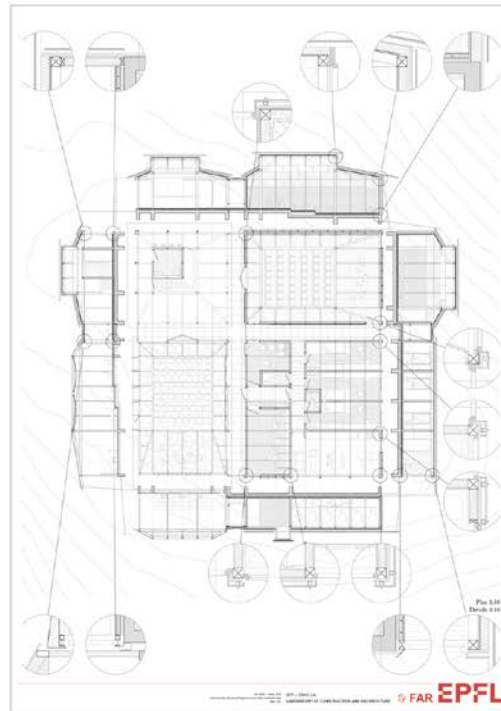
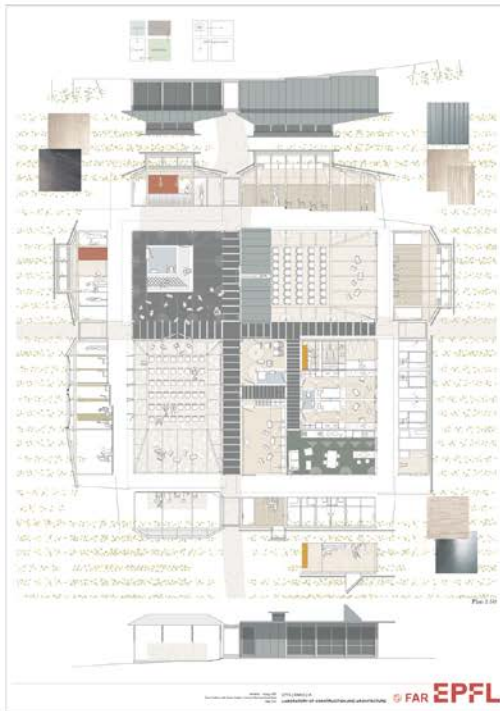
Model-making may be replaced by colour-imbibed fold-out vertical surfaces, to try and do to our little houses of music what we do with Giotto's basilica in Assisi (bottom left), when we attempt to understand the sequence and the logics of the work.

SITING & CONSTRUCTION



Due to the UNESCO heritage listing of the area, siting will be a major issue, as will be the building on-site assembly process.

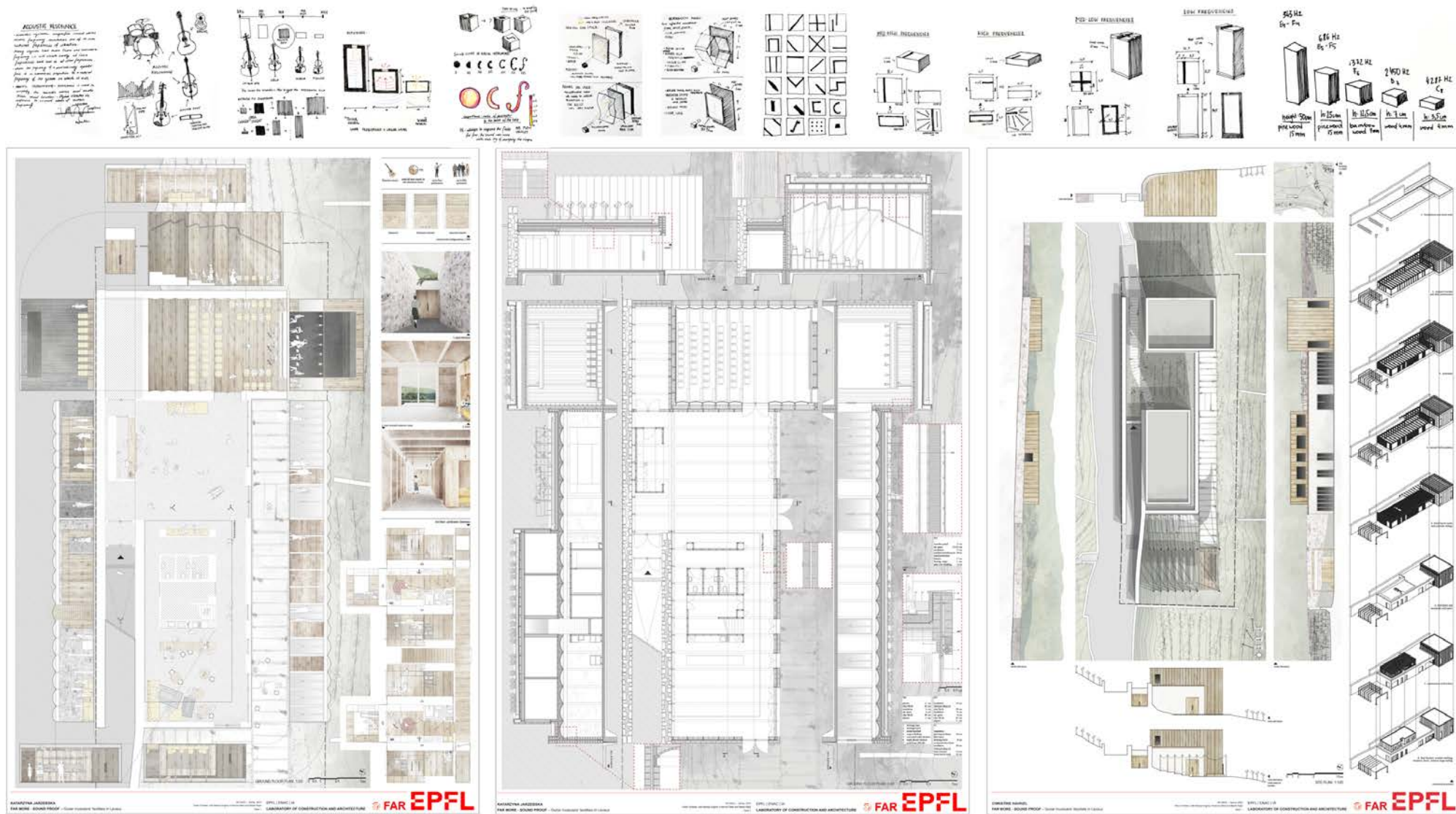
STUDIO REQUIREMENTS



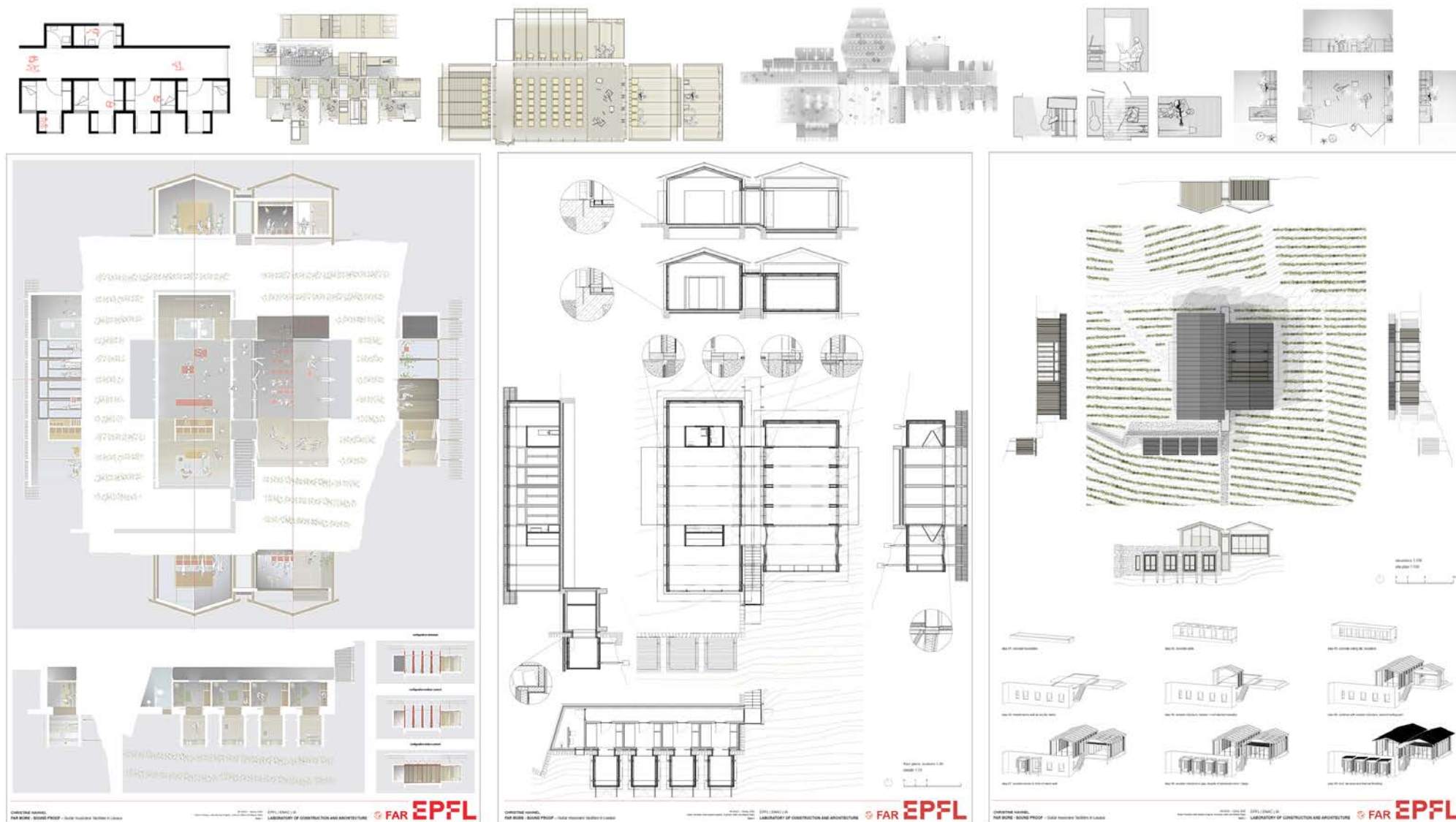
Three large drawings.
The first dealing with human landscape;
a second dealing with the physical
boundaries of such landscape; and a
third dealing with contextual siting and
assembly.

One acoustic analysis and sound check
of the space imagined.

MA2@LAVAUX IN 2020



MA2@LAVAUX IN 2020



LESSONS TO BE TAKEN

Two types:

Methodological – Students will be asked to work in unusual ways on particular issues.

Ideological – The atelier explicitly states the primacy of personal engagement with the world over intellectual detachment from it.



THOSE WHO INHABIT LIFE ALWAYS PREVAIL OVER THOSE WHO PRACTICE DESIGN.

LE CORBUSIER