

AR-401(o)

**Studio MA1 (Gil)**

Gil Lopesino Eva

Cursus	Sem.	Type
Architecture	MA1, MA3	Obl.
Mob. AR	H	Opt.

Language of teaching	English
Credits	13
Withdrawal	Unauthorized
Session	Winter
Semester	Fall
Exam	During the semester
Workload	390h
Weeks	14
<b>Hours</b>	<b>6 weekly</b>
Courses	2 weekly
Project	4 weekly

**Number of positions**

**Il n'est pas autorisé de se retirer de cette matière après le délai d'inscription.**

**Remark**

Inscription faite par la section

**Summary**

Fiction is one of the laboratories that architecture uses for its tests. This should not come as a surprise, since architecture has always been a "science of fiction". The studio holds by elii [architecture office] will work on housing and fiction. Madrid will be the site for both semesters.

**Content**

Domestic theatres, shared futures

1. 'HOME STORIES'. The text that opened the exhibition 'Home Stories 100 Years, 20 Visionary Interiors', inaugurated last February 2020, at the Vitra Design Museum, states: "Our homes are an expression of the way we live, they shape our everyday routines and fundamentally affect our well-being." Perhaps, today, in the radical time we are living in, this statement has taken an unexpected turn: a month and a few days after the opening of this exhibition, focused on the history of domestic innovation, the WHO declared the pandemic worldwide For Covid-19 and millions of people were forced to remain confined to their homes. In this short period of time, households have drastically transformed and become spaces for participation in public health policies. For the moment, home spaces are the only effective "vaccines" to control the pandemic. Housing has become the main "battlefield" to face the planetary emergency.

During the last months, domestic fictions have been radically transformed. Our homes have become the main "battlefield" to face a planetary emergency due to COVID-19. Citizens and experts from different disciplines have been called to take part in a collective "ordinary" experiment, where our homes have become new social laboratories. The daily routines that previously took place in different locations has been concentrated in a few rooms. What used to happen "out there" has been confined "inside". Narratives inherited from the recent past has to be immediately examined and updated. All of a sudden, various collective crystallized notions about domesticity, such as intimacy, the public-private relationship, shared spaces, work, health, safety, housework, education, leisure, care, sexuality, coexistence, etc., have been challenged, displaced, questioned and radicalized. Our homes have become domestic theatres. Our rooms, have become stages where new scripts and new domestic fictions have been performed.

2. NEW 'HOME STORIES'. The old modern narratives that used to describe the home as an interior space, as the area reserved for individual freedom, as a neutral framework, alien to the social, political or natural processes, have been challenged. Paradoxically, in this radical situation, reality challenges us to rethink our domestic fictions. We have been able to confirm that domestic spaces (these days, confinement units) have always participated in urban and territorial metabolism; that they have never stopped being crossed by all kinds of social dynamics, gender roles, body politics, care rituals, normative biases, health practices; that they were part of a socio-technical and infrastructural continuum; that they were co-involved in many worlds, both material and symbolic; that they participated in a decisive way in the political ecology of the common; that they were enrolled in sanitary, disciplinary, regulatory and economic models; and that they

were experimental places. What we have experienced these days is "the city inside our homes". And, therefore, that thinking of domesticity means, at the same time, rethinking other different scales, both in material and symbolic terms; because all these spheres co-belong and co-determine.

It is, from this ecosystem condition, from where, we think, we need to open up a reflection on domesticity. It is from this point of view from which we must resume the invitation of 'Home Stories' to rethink how "our homes are an expression of our way we live; they shape our everyday routines and fundamentally affect our well-being".

3. LEARNING FROM FICTION. We need new domestic fictions. How can we face this issue? Following an important tradition in architecture, one that could be called a 'learning from' (Las Vegas, Manhattanism, Tokyo, the four ecologies of Los Angeles) tradition, we shall transform our studio into a laboratory in order to explore how fiction determines our way of understanding, perceiving, performing and inhabiting reality. Architecture-fiction projects are true testing grounds for domesticity and are capable of challenging the prevailing disciplinary narratives.

As professors Gregory Currie, Heather Jane Ferguson and Stacie Friend said "We are sympathetic to the idea that readers learn from fiction." During the first weeks of the semester, we shall "learn from fiction", analysing a series of domestic fictions that challenge cohabitation frameworks, forms of habitation, home routines, relational environments on different scales, experiments with subjectivity itself, etc.

4. SHARED STORIES, SHARED FUTURES. Fictions and myths are always shared matters. They build us as a society. Fiction imaginaries virtualise other possible shared futures and conceive other ways of living together. The last part of the semester will focus on the shared dimension of domesticity, putting together all that knowledge "learned from fiction" into a collective housing project, related to cooperatives. As Laborda (a Spanish cooperative) once stated: "We build housing to build community". We could add "to build other futures". The first phase in a collective housing project is a shared fiction: a future world in common.

#### Théâtres domestiques, futurs partagés

1. LES "HISTOIRES DE FAMILLE". Le texte qui a inauguré l'exposition "Home Stories 100 Years, 20 Visionary Interiors", ouverte en février 2020 au Vitra Design Museum, déclare que « nos maisons sont l'expression de notre mode de vie, qu'elles façonnent notre routine quotidienne et affectent fondamentalement notre bien-être ». Peut-être, aujourd'hui, dans la période radicale que nous vivons, cette déclaration a-t-elle pris une tournure inattendue: un mois et quelques jours après l'ouverture de cette exposition consacrée à l'histoire de l'innovation domestique, l'OMS a déclaré la pandémie mondiale du Covid-19 et des millions de personnes ont été contraintes de rester confinées chez elles. En ce court laps de temps, les ménages se sont transformés de manière drastique et sont devenus des espaces faisant partie intégrante des politiques de santé publique. Pour l'instant, les espaces domestiques sont les seuls "vaccins" efficaces pour contrôler la pandémie. Le logement est devenu le principal "champ de bataille" pour faire face à l'urgence planétaire.

Au cours des derniers mois, les pratiques domestiques ont été radicalement transformées. Nos maisons sont devenues le principal remède pour faire face à l'urgence planétaire due au COVID-19. Des citoyens et des experts de différentes disciplines ont été appelés à participer à une expérience collective, dans laquelle nos maisons furent transformées en laboratoires sociaux. Les routines quotidiennes qui se déroulaient auparavant dans de multiples endroits ont été alors concentrées dans quelques pièces. Ce qui se passait à l'extérieur a été confiné à l'intérieur. Les récits du passé récent doivent être immédiatement examinés et mettre à jour notre vision de la domesticité. Tout à coup, les notions collectives portées sur la domesticité, et considérées comme acquises, telles que l'intimité, la relation public-privé, les espaces partagés, le travail, la santé, la sécurité, le ménage, l'éducation, les loisirs, les soins, la sexualité, la coexistence, etc. ont été questionnées, mises à l'épreuve, transformées, et radicalisées. Nos maisons sont devenues les théâtres de la domesticité. Nos chambres sont devenues des scènes où de nouveaux scénarios et de nouvelles fictions domestiques ont été joués.

2. DE NOUVELLES "HISTOIRES DE FAMILLE". Les anciens récits modernes qui décrivaient la maison comme un espace intérieur, comme l'espace réservé à la liberté individuelle, comme un cadre neutre, déconnecté des procédés sociaux, politiques ou des cycles naturels, ont été remis en question. Paradoxalement, dans cette situation radicale, la réalité nous met au défi de repenser nos fictions domestiques. Ces événements ont confirmé que les espaces domestiques (aujourd'hui, les unités de confinement) ont toujours participé au métabolisme urbain et territorial. Ils n'ont jamais cessé d'être traversés par toutes sortes de dynamiques sociales, de jeux de rôles de genre, de politiques corporelles, de rituels de soins, de préjugés normatifs, de pratiques sanitaires. Ils se sont toujours inscrits dans un continuum sociotechnique et infrastructurel. Ils ont été présents dans de nombreux mondes, tant matériels que symboliques. Ils ont participé de manière décisive à l'écologie politique du commun. Ils se sont jusqu'alors inscrits dans des modèles sanitaires, disciplinaires, réglementaires et économiques. Enfin, ils étaient des lieux d'expérimentation. Ce que nous avons vécu ces jours-ci, c'est "la ville dans nos maisons". Et, par conséquent, penser aujourd'hui la domesticité signifie, repenser les échelles, à la fois matérielles mais aussi symboliques ; parce que tous ces modèles cohabitent et s'équilibrent.

C'est à partir de cet écosystème qu'il faut, nous pensons, ouvrir une réflexion sur la domesticité. C'est sous cet angle que nous devons poursuivre la prémisse de "Home Stories" et réfléchir de quelles manières « nos maisons sont l'expression de notre mode de vie » et comment « elles façonnent nos routines quotidiennes, affectant fondamentalement notre bien-être ».

3. APPRENDRE DE LA FICTION. Nous avons besoin de nouvelles fictions domestiques. Comment pouvons-nous faire face à ce problème ? S'inscrivant dans une culture d'apprentissage architectural traditionnel (Las Vegas, Manhattanisme, Tokyo, les quatre écologies de Los Angeles), nous allons utiliser notre studio comme laboratoire d'exploration et tenter de comprendre comment la fiction détermine notre façon de percevoir et d'habiter la réalité. Les projets d'architecture-fiction seront de véritables terrains d'expérimentation du rôle et de l'essence de la domesticité. Au travers de ceux-ci, les récits disciplinaires dominants portant sur les espaces domestiques seront remis en question. Comme l'ont dit les professeurs Gregory Currie, Heather Jane Ferguson et Stacie Friend : "Nous sommes favorables à l'idée que les lecteurs apprennent de la fiction". Au cours des premières semaines du semestre, nous allons "apprendre de la fiction", en analysant une série de fictions qui interrogent sur les types de cohabitation, les formes d'habitation, les habitudes domestiques, les environnements à différentes échelles, les expériences qui sont elles-mêmes subjectives, etc.

#### 4. DES HISTOIRES PARTAGÉES, DES AVENIRS PARTAGÉS.

Les fictions et les mythes ont toujours faits partie de la mémoire collective. Du passé, jusqu'à aujourd'hui, ils ont contribué à façonner notre société. Les imaginaires et les fictions du présent envisagent d'autres futurs possibles, ils rêvent et projettent de nouvelles façons de vivre ensemble. La dernière partie du semestre se concentrera sur la domesticité du commun, en rassemblant toutes les connaissances collectées des fictions analysées dans un projet de logement collectif coopératif. L'association coopérative, Laborda, déclare : « Nous construisons du logement pour bâtir une communauté. ». Le long du semestre nous tenterons de compléter cette phrase « en construisant un autre futur ». La première phase d'un projet de logements collectifs est un imaginaire partagé, celui d'un avenir en commun.

### Keywords

Fiction, Domesticity, Housing, Architecture, Cooperative, Collective Intelligence, Negotiation, Future, Madrid

### Learning Prerequisites

#### Required courses

We suggest our students to follow these subjects:

AR-521 De la structure à l'ornement Prof. Picon

AR-427 Histoire de l'habitation Prof. Ortelli

AR-467 UE C : Logement collectif Prof. Ortelli

#### Recommended courses

We recommend our students to follow these subjects:

AR-488 Familiar horror-critical history of domestic space Prof. Aureli

AR-472 Swiss cooperative housing: a critical overview Prof. Davidovici

AR-451 Architecture et construction de la ville I Prof. Gilot

AR-452 Architecture et construction de la ville II Prof. Gilot

### Important concepts to start the course

Due to the covid-19 situation, semi-presence and online teaching methods are going to be implemented next autumn semester 2020-2021. Laptop and/or computer, a good internet connection at home and headphones are necessary to follow properly our classes.

### Learning Outcomes

By the end of the course, the student must be able to:

- Develop independently an architectural and canonical definition form different cultural products.
- Analyze and understand architecture as a fiction matter.
- Develop in group a precise and consistent architectural project.
- Develop in group shared narratives.
- Produce models, drawings, prototypes, storyboards, films, scripts and other documents, elaborating on the idea of their design.
- Conduct a research based on fiction

- Apply models, drawings, prototypes, storyboards, films, scripts and other documents, elaborating on the idea of their design.
- Design architecture from an urban, collective and ecosystemic approach.

### Transversal skills

- Plan and carry out activities in a way which makes optimal use of available time and other resources.
- Negotiate effectively within the group.
- Demonstrate a capacity for creativity.
- Identify the different roles that are involved in well-functioning teams and assume different roles, including leadership roles.
- Make an oral presentation.

### Teaching methods

By the time of the elaboration of this course book, EPFL is still working on the design of the methodology for the next autumn semester, on course 2020-2021.

Probably, we will combine physically present classes on campus and online classes, live streamed and recorded through a digital platform as ZOOM or Microsoft TEAMS. Our Studio will be 14 weeks long, with classes every Monday and Tuesday, from 8:15 – 12:00 and 14:15-18:00. We will provide the students a complete syllabus, schedule and calendar, including activities, the procedure week by week and the rating system.

The students acquire the capacity of working individually and in groups for three people.

The teaching activity will develop through lectures, specific workshops and online table work.

Students will present their work regularly, every week, some times in a public pin-up session. Intermediate and final reviews with guest critics.

### Expected student activities

Visiting at the beginning of the autumn semester 2020-2021 the exhibition “Home Stories: 100 Years, 20 Visionary Interiors” at Vitra Design Museum, in Weil am Rhein (Germany), (depending on the covid-19 situation at that time). Possible travel to Spain (Madrid and Barcelona) to visit the environment and some examples of spanish cooperative collective housing (depending on the covid-19 situation at that time).

### Assessment methods

We will provide the students a complete syllabus, schedule and calendar, including activities, the procedure week by week and the rating system.

There will be a Midterm Review in the middle of the semester with several guest critics to give feedback and critics to all the students. During the 14th week, there will be a Final Review with some invited critics.

Rating and grades will be based on continuous evaluation, attendance and participation in class, the evolution of each project, the collaboration level achieved with their peers and the content of the middle review, the final review and the final submission. Rating and grades will be based on the EPFL usual code.

The evaluation of the studio LEARNING FROM FICTION will be collective. All students will be attending this, to learn from the feedback as provided by the invited critics and the tutorial team.

The feedback-session spans two days, each proposal will have an in-depth and thorough evaluation of sufficient duration each.

The discussion and reflections among the critics and tutorial team is part of the didactic aims of the studio, students are invited to fully participate in this. We will develop dynamics and activities to enrich this participation in multiple ways.

The invited critics will have the value of certain percentage of the final evaluation, the tutorial team will have the rest.

The tutorial team consists of Eva Gil Lopesino (leading the Studio), Carlos Palacios Rodríguez and Uriel Fogué Herreros from elii [architecture office], with the assistance of Léonore Lemec, as part time assistant.

## Supervision

Assistants	Yes
Others	Léonore Nemeč, architect, part time assistant at Théorie et critique du projet Studio MA1 (Gil), Orientation Housing AR-401(o)

## Resources

### Virtual desktop infrastructure (VDI)

No

## Bibliography

*Alfred hitchcock & PauHof: The wrong house* (2007). . Antwerpen. Amberes: deSingel.

Aureli, P. V., & Giudici, M. S. (2016a). Familiar horror: Toward a critique of domestic space. *Log*, 1(38), 105-129. Retrieved from <https://www.anycorp.com/store/log38?category=Log>

Boudet, D., Kurz, D., Davidovici, I., Schärer, C., Simon, A., & Claus, S. (2017). In Boudet D. (Ed.), *New housing in zurich. typologies for a changing society* (1<sup>a</sup> ed.). Zurich: Park Books. Retrieved

from [https://park-books.com/index.php?pd=pb&lang=en&page=books&view=co&book=827&booktype=filter\\_5\\_title&subje](https://park-books.com/index.php?pd=pb&lang=en&page=books&view=co&book=827&booktype=filter_5_title&subje)

Colomina, B. (2006). *La domesticidad en guerra*. Barcelona: Barcelona Actar.

Colomina, B. (2007). *Domesticity at war* (1st ed.). Cambridge: The MIT Press.

Cumming, S., Greenberg, G., & Kelly, R. (2017a). Conventions of viewpoint coherence in film. *Philosophers Imprint*, 17(1), 1-28.

Currie, G. (1990). *The nature of fiction* Cambridge University Press.

Davidovici, I. (2017). Ideology and collective life. In D. Boudet (Ed.), *New housing in zurich: Typologies for a changing society* (pp. 78–86). Zurich: Park Books.

Entrepatis – otra manera de vivir. Retrieved from <https://www.entrepatis.org/>

Fogué Herreros, U., Palacios Rodríguez, C., & Gil Lopesino, E. (2015). In Palacios Rodríguez C., Gil Lopesino E. and Fogué Herreros U. (Eds.), *What is home without a mother* (1<sup>a</sup> ed.). Helsinki, Madrid: HIAP, Matadero Madrid.: HIAP, Matadero Madrid. doi:<http://hdl.handle.net/11268/5952>

Freeman, H. (2014). *The time of my life: Un ensayo sobre cómo el cine de los ochenta nos enseñó a ser más valientes, más feministas y más humanos*. (1st ed.). Madrid: Blackie Books.

Freeman, H. (2016). *Life moves pretty fast: The lessons we learned from eighties movies (and why we don't learn them from movies anymore)*. New York: Simon & Schuster.

Garcia, i. M., Adrià. (2016). *Designing with transitioning communities — the case of la borda* doi:10.13140/RG.2.2.10376.42247

García-Carpintero, M. (2016). Introduction recent debates on learning from fiction. *Teorema*, 35(3), 5-20.

Jacobs, S. (2007). *The wrong house: The architecture of alfred hitchcock*. Rotterdam: Rotterdam 010 Publishers.

Kries, M., Eisenbrand, J., Morrison, J., Sparke, P., Grima, J., Rawsthorn, A., Taylor, A. J. (2020). In Kries M., Eisenbrand J. (Eds.), *Home stories: 100 years, 20 visionary interiors* (1st ed.). Weil am Rhein: Vitra Design Museum.

La Borda. (2016). *La borda – construïm habitatge per a construir comunitat*. Retrieved from <http://www.laborda.coop/en/>

McCausland, E., & Salgado, D. (2019). *Supernovas. una historia feminista de la ciencia ficción audiovisual* (1st ed.). Madrid: Errata naturae editores.

Venturi, R. (1977). In Scott Brown D., Izenour S. (Eds.), *Learning from las vegas: The forgotten symbolism of architectural form* (Rev. ed. ed.). Cambridge (Massachusetts) etc.: Cambridge Massachusetts etc. The MIT Press.

## Ressources en bibliothèque

- [The nature of fiction / Currie](#)
- [Learning from las vegas / Scott Brown](#)
- [Home stories / Kries](#)
- [New housing in Zurich / Boudet](#)
- [Domesticity at war / Colomina](#)
- [Life moves pretty fast / Freeman](#)

- Log, no 38 (2016), pp. 105-129 : Familiar horror
- The wrong house / Jacobs

### Websites

- <https://www.design-museum.de/en/exhibitions/current-exhibitions.html?desktop=40>
- <http://elii.es/en/portfolio/what-is-home-eng/>
- <https://desingel.be/en/programme/architecture/alfred-hitchcock-pauhof-the-wrong-house>
- <http://www.laborda.coop/en/>
- <https://www.entrepatis.org/>
- <https://www.cooperative-equilibre.ch/>