

AR-401(aj)

**Théorie et critique du projet MA1 (Baumgartner et Camponovo)**

Baumgartner Marianne Julia, Camponovo Luca

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

Langue d'enseignement	français / anglais
Crédits	12
Retrait	Non autorisé
Session	Hiver
Semestre	Automne
Examen	Pendant le semestre
Charge	360h
Semaines	14
<b>Heures</b>	<b>6 hebdo</b>
Cours	2 hebdo
Projet	4 hebdo

**Nombre de places**

**It is not allowed to withdraw from this subject after the registration deadline.**

**Remarque**

Inscription faite par la section

**Résumé**

STAY A LITTLE LONGER étudie les potentialités du bâti existant. Les outils de représentation du projet de transformation -Existant/Noir, Démolition/Jaune, Nouveau/Rouge- structureront l'exploration architecturale et graphique. Le premier semestre investit Crusch Alba, un hôtel désaffecté à Lavin.

**Contenu****SITE AND PROGRAM**

The autumn semester takes place in Lavin, a mountain village in Graubünden, that faces the challenge of retaining committed talents who contribute to the community's vitality, especially as the housing crisis and high rents drive them away. The need arises for a home that offers security, relaxation, and a supportive environment for living and collaborating. Meanwhile, Crusch Alba, an unused hotel located in Lavin, holds the potential to address this need. The history of Crusch Alba dates back several generations, initially starting as a restaurant and dining room and later expanding into a small hotel. However, changes in the context and the rise of alternative forms of accommodation, such as Airbnb, have made it challenging to sustain the hotel-restaurant business. Furthermore, the village is experiencing an exodus of workers and a housing crisis.

The idea emerges to repurpose Crusch Alba into a home for the village's seasonal workers, both local and those from distant lands. This home would cater to their lifestyle, aspirations, and financial capabilities. The plan involves creating small apartments for workers, hotel rooms for visitors, as well as production spaces and communal spaces for inhabitants. The intention is also to offer spaces to engage with the larger village community.

The focus is on the concept of inhabiting, where private, collective, and public functions coexist within the small structure of Crusch Alba. The architecture should allow for flexibility, tolerance, and adaptation to accommodate different inhabitants and the uncertain programmatic future of the place, ultimately enabling residents, as well as the building, to stay a little longer.

**ATELIER**

The atelier works as an office, that emphasizes shared knowledge and personal development. Beginning with a collaborative work at the scale of the atelier, you will gradually develop your own approach, while benefiting from the collective knowledge continuously collected. Through drawings and models, you will explore the multiple design phases of a transformation project, following the structure below:

**I - Existing fabric (black)**

The first exercise involves exploring various aspects related to Crusch Alba and its surroundings, including topography, technical systems, materials, and construction methods. A trip to Crusch Alba will be organized to conduct an architectural survey of the house, document the site, and interact with the village's daily life and concerns. You will

translate the knowledge gained from these experiences into a collective drawing and a shared library of materials. These common productions will be continually developed, while ensuring that the accumulated knowledge is always available to everyone.

### II - Demolition (yellow)

Once you've gained a thorough understanding of the site, you'll individually or in groups of two (depending on enrollment) start developing a transformative project for Crusch Alba. When working on an existing site, what is removed is an integral part of the project process. Based on the observations of the existing condition and your way of imagining the spatial translation of programmatic needs, you will imagine what should be removed. What specific value of the building should be kept? What is not necessary? What are the structural implications? Can the material extracted be reused elsewhere in the building? While investigating these questions, you will express your ideas through model drawing yellow lines.

### III - New (red)

Finally, you will imagine what needs to be added. Intervening in what already exists requires a daring and imaginative attitude, which must nevertheless take into account multiple aspects, just as when extracting. How does the new interact with the old? How does it serve new functions while embodying value beyond programmatic requirements? Does the new reintegrate elements of the old? How is it built, and what does it look like? How does it feel like? By tackling these questions, you will develop a project from first sketches to construction detail, building a 1:1 model that displays your investigation of construction methods, materiality, and overall attention to details.

### Mots-clés

Care  
 Commons  
 Craftsmanship  
 Details  
 Drawings  
 Elements  
 Heritage  
 Inhabiting  
 Layers  
 Materiality  
 Models  
 Observation  
 Palimpsest  
 Reuse  
 Resources  
 Tolerance  
 Transformation

### Acquis de formation

A la fin de ce cours l'étudiant doit être capable de:

- Observe, experience, analyse, and document a site
- Interpret existing fabric in relation to transformation requirements
- Think at different scales
- Develop an architectural project based merging contextual elements and personal intentions
- Research materiality and construction details
- Represent the project through an adequate figurative approach
- Elaborate and present a coherent discourse

### Méthode d'évaluation

Evaluation Criteria

Process 50%

- Meaningfulness of the procedure, relation to the objectives
- Orientation and reflection in the course of the process
- Dealing with criticism, translating the advice and criticism given
- Participation in the discussion, content and diligence of the argumentation

Project 50%

- Quality of perception and interpretation of the task: location, inventory, programme
- Transfer of the analysis and programme formulation to the architectural project
- Quality of architectural and constructive implementation
- Stringency in dealing with the existing building
- Stringency in dealing with the programme
- Congruent relationship between narrative and project
- Quality and adequacy of the means

Students will receive verbal feedback in the various meetings and critique formats throughout the semester, as well as brief written feedback after Midterm Reviews.