[ALICE Y1]

[BECOMING LÉMAN]

ALICE ET LA COMMUNAUTÉ DE L'ÉTUDE
EPFL SECTION D'ARCHITECTURE
PREMIÈRE ANNÉE 2019/2020
SEMESTRES 1 & 2

JOURNÉE D'ACCUEIL

ACCUEIL
Présentation SAR
Première année
BECOMING LÉMAN
8:45 @ Ateliers

CRAFTS

« L'HOMME PENSE PARCE QU'IL A UNE MAIN » – ANAXAGORE
The phase CRAFTS is an initiation into the world of TECHNE. Where Making and Thinking are one, and where excellence and knowledge of the hand meet precision and experience of the mind. CRAFT delivers this tools and an active theoretical mind-set upon which the rest of the year will be built. Drawing and modeling constitute the pillars of the first encounter with architecture. Experimentation is physically experienced during these initial four weeks that introduce collective agency and individual responsibility in making – and the love and care for well crafted things and thought.

"...techne, derived from the Greek verb tikto, meaning to produce. This term means simultaneous existence to both art and craft, the Greeks failing to distinguish between the two. It also implies knowledge, in the sense of revealing..." Frampton, Kenneth, Casa, John (ed.), Studies in Tectonic Culture: The Poetics of Construction in the Nineteenth and Twentieth Centuries, MIT Press, 1995, p.23.

- ● 13:15 @ STCC
Auditoire A
CRAFTS
14:45 @ Ateliers

- ● 13:30 @ House of Commons
TECHNE
La table (PG)
Construire une condition d'espace (RB)
13:30 @ Ateliers

- ● 09:15 @ SG1
INTRODUCTION
Code(SE6)
Le détail (PG)
La maquette comme outil (RB)
Sur la photographie. La construction de l'image. (VM)
12:00 @ SG1
PRESENTATION
Photographie CEPY
Rétrospective Becoming Léman – La barrière
13:30 @ Ateliers

- ● 09:15 @ HALL SG
REVIEW CRAFTS
09:15 @ SG1
OUVERTURES (DZ)
Relating to Land: An Introduction to Michael Heizer's Earthworks
MEASURES (DD/TC)
13:00 @ House of Commons
CODEX DISCUSSION
REVIEW Crafts
13:30 @ Ateliers

- 11:3, 1.1 | papier, bois | I+IP

- 11:3, 1.1 | papier, bois | projection de monge, axonométrie, collective model | 1+IP

- 11:10, 1.3, 1.1 | papier, carton, plâtre | projection de monge, axonométrie éclatée, moule, moulage | 1+IP

- 11:8, 1.1 | papier, carton, plâtre | projection de monge, axonométrie, moule, moulage | 1+IP

○ To make an analysis of a Greek-Roman Space, the plan (pavement of the rotunda) in drawing and model.
○ Construct a measured sketch of an element of the structural model or the pavement.
○ Construct a second collective model with the given wood profiles, 1:3 in plan, 1:1 in height.

○ Projection de Monge, 1/2 scale of model.
○ Axonometry, 1/2 angle of model.
○ Construct a second element and assemble them as a collective model, correcting and reducing where necessary
○ Photo Documentation
○ Blog post

○ Projection de Monge of the cardboard formwork, 1:10 in plan, 1:3 in height
○ Exploded axonometry of the formwork, 1:10 in plan, 1:3.33 in height
○ Cast the space of the structural element in plaster (volumetric element), 1:10 in plan, 1:3.33 in height
○ Photo Documentation
○ Text 50 – 100 words
○ Blog post

○ Use the projection de monge drawing to construct the perspective view of the volume
○ Abstraction
○ Make a second cast of the element and assemble the cardboard as a collective model, correcting and reducing where necessary.
○ Photo Documentation
○ Text 50 – 100 words
○ Blog post

- 13.9.19
- 17.9.19
- 23.9.19 / 24.9.19
- 30.9.19 / 1.10.19
- 7.10.19 / 8.10.19

MEASURES

« NUL N'ENTRE ICI S'IL N'EST GÉOMÈTRE » – PLATON
In MEASURES we relate ourselves to architecture and learn that observation is an active act. A world without measure – metric or poetic – remains unobserved. The most important task of an architect is to understand our environment with an engaged attitude towards what into spatial and relational qualities. In careful consideration of ground and landscape, PLANES entail a place where activities change in nature. Horizontal, vertical and/or oblique articulation of elements introduce a place that is delineated by geometry and related to gravity and the body, forming referential ground and border conditions. Space is an experience, within which everything moves and happens. MEASURES is a moment where the tools for this sensible task of widening our observation are developed. The acquired skills of drawing, modulating and modelling allow us to reconstruct a universe that is both grounded in the physical existence of the world we live in and in the mind we dwell in.

- ● 09:15 @ SG1
OUVERTURES (DZ)
Investigating Space through Planar Research and Emptying Exercices: Jorge Oteiza
PLANES (DD/TC)
TECHNE
Travail du bois (RB)
13:00 @ House of Commons

- ● 09:15 @ House of Commons
WORKSHOP PART I
13:30 @ Ateliers

- ● 09:15 @ House of Commons
CODEX DISCUSSION
TECHNE
De la synthèse écrite à l'oral (CL)
Sur la photographie. Images multiples. (VM)
11:30 Ateliers

○ 07:30 @ Lausanne–Ouchy (lac)
Bateau direction Évian-les-Bains

○ GIVENS Exant 1:10 | apercil, papier, carton, plâtre | projection de monge, axonométries éclatées, moule+moulage | groupes de 2
○ OBJECTIVES/PROCESS/ELEMENTS DE RENDU Through measurement and analysis, develop in parallel 1) an idea about an interstitial space within the structure in Évian and 2) a demounting strategy.
○ DRAWING **] Construct a drawing that accounts for both the interstitial space that is measured and the process of measuring. 1:10. **Construct a series of drawings that reveal the way in which the structure is constructed. 1:10. **Create a folio of drawings that document the interstitial space, its relation, limit, pack and transport a fragment of a structure in Évian. 1:10.
○ MODEL **Make a drawing of and construct a cardboard formwork of the interstitial space and cast in plaster. 1:10.
○ PHOTOGRAPHY **A series of photographs about the spatial qualities of the planes and their relationship to the site.
○ TEXT **A concept text between 50 – 700 words.
○ BLOG All required elements listed above and any additional elements of process.

REVIEWS MEASURES

DÉMONTAGE À ÉVIAN
Further details to be announced.

DESSINS MEASURES
MAQUETTES
MEASURES
FRAGMENTS COULÉS
PHOTOGRAPHIES
SYNTHÈSE ÉCRITE
POST SUR LE BLOG

- 14.10.19 / 15.10.19
- 21.10.19 / 22.10.19
- 28.10.19 / 29.10.19
- 4.11.19 / 5.11.19

PLANES

« ON APPELLE ‹LIMITE› L'EXTRÉMITÉ DE TOUTE CHOSE; À LA FOIS LE PREMIER POINT EN DEHORS DUQUEL IL N'Y A RIEN ET LE PREMIER POINT EN DEDANS DUQUEL TOUT SE TROUVE. » – ARISTOTE
The phase PLANES builds on the act of measuring and delineating, transforming that act into spatial and relational qualities. In careful consideration of ground and landscape, PLANES entail a place where activities change in nature. Horizontal, vertical and/or oblique articulation of elements introduce a place that is delineated by geometry and related to gravity and the body, forming referential ground and border conditions. Space is an experience within the new relation of planes. RLC located in the plain territory around the Rhône, the reading of north and south, limit and un-limited. ROOMS is a way to capture the still prevailing idea of architecture as objects. During this phase, the spatiality of our body and its immediate environment will be explored. Following the assumption of how planar elements can form specific spatial conditions that relate to existing ones, ROOMS is an act of inhabitation, where one's body "enters the scene" and opens the question of how space is occupied.

- ● 09:15 @ House of Commons
WORKSHOP PART I
10:15 @ SG1
OUVERTURES (DZ)
Relating to the Body: Space and Movement in the Bauhaus: Oskar Schlemmer
ROOMS (DD/TC)
13:30 @ Ateliers

- ● 09:15 @ House of Commons
WORKSHOP PART II

- ● 09:15 @ House of Commons
CODEX DISCUSSION
TECHNE
Tisser un manteau à plusieurs voix (CL)
11:00 @ Ateliers

○ Le Rhône / Lac Léman | échelles diverses | matières diverses | individuel+collectif

○ GIVENS RLC (extérior) | 1:100, 1:10, 1:1 | apercil, papier, carton, plâtre, bois, linéaire | dessins, maquettes, construction en bois | groupes de 4
○ OBJECTIVES/PROCESS/ELEMENTS DE RENDU Develop from the interstitial space of Measures a vertical and horizontal condition in relation to a specific site, proposing a constructional relationship between a wall, a slab and the site of the RLC.
○ DRAWING **] Continuing on the drawing of the interstitial space of Measures, develop a vertical and horizontal plane in relation to the site. 1:10. **Working as a studio, develop a site drawing of all the planes in constellation. 1:100.
○ CONSTRUCTION DRAWINGS / STUDY MODELS / MOCK-UPS / CONSTRUCTION **] Develop a system of construction through drawings, study models and mock-ups, 1:10, 1:1. **Construct the meeting of the two planes in wood and locate on site at the RLC. 1:1.
○ PHOTOGRAPHY **A series of photographs about the spatial qualities of the planes and their relationship to the site.
○ TEXT **A concept text between 50 – 700 words.
○ BLOG All required elements listed above and any additional elements of process.

REVIEWS PLANES

DESSINS PLANES
PROTOTYPES
COLLECTIVE
MAQUETTES
PLANES
MOCK-UPS
PLANES
CONSTRUIT
PHOTOGRAPHIES
SYNTHÈSE
ÉCRITE
POST SUR
LE BLOG

- 11.11.19 / 12.11.19
- 18.11.19 / 19.11.19
- 25.11.19 / 26.11.19
- 2.12.19 / 3.12.19

SCAFFOLDING

Refer to special SCAFFOLDING programme

- 9.12.19 / 13.12.19
- 17.12.19 / 18.12.19 / 19.12.19

ROOMS

« L'ESPACE EST LÀ OU IL A QUELQUE CHOSE À FAIRE » – MERLEAU-PONTY
ROOMS is an open concept pertaining to the aspect of interiority. It is places may indeed build up a room. Gottfried Semper's four elements of architecture – Earthwork, Hearth, Roof, and Enclosure – tell a story of cultural and social embeddedness, of spatial construction and its making pertaining both to the immersive into actual architectures, but also into the processes of their making. ROOMS is a way to capture the still prevailing idea of architecture as objects. During this phase, the spatiality of our body and its immediate environment will be explored. Following the assumption of how planar elements can form specific spatial conditions that relate to existing ones, ROOMS is an act of inhabitation, where one's body "enters the scene" and opens the question of how space is occupied.

- ● 09:15 @ House of Commons
WORKSHOP (PART I)
Prototype, Fixationture and the Body
Territory and Ground
PRESENTATION –
Photographer CEPY:
Autour du Rhône

- ● 09:15 @ House of Commons
WORKSHOP PART II

- ● 09:15 @ House of Commons
INVESTIGATION
LEXICALE (SE6)
10:15 @ SG1
OUVERTURES (DZ)
Body in Space and Movement in the Bauhaus: Oskar Schlemmer
ROOMS (DD/TC)
13:30 @ Ateliers

- ● 09:15 @ Ateliers
CODEX DISCUSSION
TECHNE

- ● 09:15 @ Ateliers
STUDIO DAY

DESSINS ROOMS
MAQUETTES ROOMS
PROTOSTRUCTURE
MOCK-UPS
ROOMS COLLECTIF
PHOTOGRAPHIES
SYNTHÈSE ÉCRITE
POST SUR LE BLOG

○ GIVENS Le Rhône / Lac Léman | échelles diverses | matières diverses | techniques en bois | individuel+collectif
○ OBJECTIVES/PROCESS/ELEMENTS DE RENDU Develop a room derived from Planes within the context of the prototstructure and site that proposes a spatial idea related to the body.
○ DRAWING **Develop an idea of the extents and location of the prototstructure on a site. 1:1000. 1:100. **Construct a collective Prototructure in wood. 1:10. **Using all the tools learnt to the tools learnt in Crafts, develop from Planes a Room by incorporating a spatial idea related to the body located within the Prototructure. 1:10.
○ CONSTRUCTION DRAWINGS / STUDY MODELS / MOCK-UPS **Devise a structural solution and develop a system of construction through drawings, study models and mock-ups. 1:10, 1:1.
○ PHOTOGRAPHY **A series of photographs looking from the inside out and the outside in.
○ TEXT **A concept text between 50 – 100 words.
○ BLOG All required elements listed above and any additional elements of process.

- 17.2.20 / 18.2.20
- 24.2.20 / 25.2.20
- 2.3.20 / 3.3.20
- 9.3.20 / 10.3.20

REVIEWS ROOMS

- 16.3.20 / 17.3.20

HOUSES

« LES LE BÂTI EN COMMUN ET LA COMMUNAUTÉ DU TRAVAIL EST EN MÊME TEMPS LE BUT ET LE CONTENU DE L'OUVRAGE QU'ELLE-MÊME » – HEGEL
HOUSES reintroduces the Collective. ROOMS and HOUSES negotiate multiple thresholds of privacy and social encounter both spatially and in the making. Bringing together all that has been learnt...", the built requires into existence out of the constantly evolving interplay of three converging vectors: the topos, the logos and the tectonic." Through this interplay we find a language of exchange and the construction of collective ground. Architecture is not an object. A house is not an object. HOUSES are organisms, sheltering the inhabitants and the collective ground.

"Frampton, Kenneth, Casa, John (ed.), Studies in Tectonic Culture: The Poetics of Construction in the Nineteenth and Twentieth Centuries, MIT Press, 1995, p.23.

- ● 09:15 @ House of Commons
INVESTIGATION
LEXICALE (SE6)
10:15 @ SG1
OUVERTURES (DZ)
GARDENS (DD/TC)
13:30 @ Ateliers

- ● 09:15 @ Ateliers
STUDIO DAY

ÉTAT DES LIEUX

REVUE EXAMINABLE (SE6)
FIN EXAMEN (PU)

GARDENS

« L'ESPACE EST ESSENTIELLEMENT CE QUI A ÉTÉ MÉNAGÉ » – HEIDEGGER
GARDENS situate the immense fragility of life in the thinness of the biosphere. As a collective we will nurture the notion of care in our non-built and built environments. The future may be less about constructing ever more architectures than looking through the looking glass and wondering how to nourish what we already have on the planet, and how the ground around us. Let us then dream how we transform and build on what we find there, an interior full of trees – Where the Wild Things Are.

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ALICE ONLINE
http://alice.epfl.ch

ALICE TEAM
Tiphaine Abenia, Quentin Ardeois, Dieter Dietz, Isabel Bartoli, Rafael Baur, Arthur Blanc, Maxime Bonzia, Teresa Cheung, Elena Chiavi, Dieter Dietz, Aurélie Dupuis, Camille Fauvel, Stéphanie Savel, Sebastian Grossel, Patrice Guéta, Pauline Lefort, Julie Lacaze, Jane Osuzun, Julien Labrosse Cadbois, Pauline Lefebvre, Zoe Lemonis...

○ GIVENS Le Rhône / Lac Léman | échelles diverses | matières diverses | techniques diverses | all
○ OBJECTIVES/PROCESS/ELEMENTS DE RENDU To garden in order two Houses are embedded in Gardens and Gardens are embedded in Houses, and to collectively inhabit that garden with love and care.
○ DRAWING **Continue to observe, map and draw the site conditions to be developed with Houses and Gardens.
○ CONSTRUCTION / MAINTENANCE / CARE **Prepare the ground for construction and engage in the maintenance and care of the site and ground by tending to it at all stages of construction. **To assemble the prefabricated elements to build Houses in relation to the site.
○ PHOTOGRAPHY **Document the process. **Document the presence of the expressing spatial qualities of Houses, Gardens and the site.
○ TEXT **A concept text between 50 – 100 words.
○ BLOG All required elements listed above and any additional elements of process.

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REVIEWS HOUSES/GARDENS

DESSINS HOUSES/
GARDENS
MAQUETTES HOUSES/
GARDENS
PROTOSTRUCTURE
COLLECTIVE
ÉLÉMENTS PRÉFABRI
QUÉS
HOUSES/GARDENS
CONSTRUIT
PHOTOGRAPHIES
SYNTHÈSE ÉCRITE
POST SUR LE BLOG

- 23.3.20 / 24.3.20
- 30.3.20 / 31.3.20
- 6.4.20 / 7.4.20
- 20.4.20 / 21.4.20
- 27.4.20 / 28.4.20
- 4.5.20 / 5.5.20
- 11.5.20 / 12.5.20
- 25.5.20 / 26.5.20

ALICE

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2019/2020
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- ● 09:15 @ House of Commons
INVESTIGATION
LEXICALE (SE6)
10:15 @ SG1
OUVERTURES (DZ)
GARDENS (DD/TC)
13:30 @ Ateliers

- ● 09:15 @ Ateliers/Site
WORKING DAY

- ● 09:15 @ Ateliers/Site
WORKING DAY

In a time when depletion of reason is seemingly becoming a normality and a fundamental disruption of the ecosystem forecasts its proximity through abnormal climatic occurrences, the first and foremost question that comes to mind is about foundation, not only of architecture, but of society and life as a whole. The 'fundamentals' that we have been taught by our teachers, by history, and by how we have been conducting our profession as architects, are these foundations adequate? How should we learn from there, from this incredibly rich and abundant substance built up by the many cultures of this planet? How should we understand it, how should we re-read it? Which values will have to be abandoned or entirely replaced?

With our ALICE year one program we put emphasis on two notions that we esteem to be fundamental to architecture. The first is its processual nature. Architecture does not belong to a world conceived as a series of well-defined problems where architecture would form the objects to bring about solutions to those problems. Rather, architecture is always entangled in questions directly linked to our existence and therefore emergent in nature. As gestures and inventions, architecture has both cultural and technical meaning; these aspects of architecture cannot be separated as they are of one and the same nature. The things that we invent and produce to act upon the space that we live in are extensions of our body. They are in constant transformation, situated in relation to us as living individuals and societal beings, and in relation to the environment that is itself a living organism. Being alive,

we are in a perpetual state of *becoming*, as is our environment and our society. Architecture is therefore both an expression and concretization of this aspect of *becoming* that we share with all humans.

The second aspect that we stress is architecture's collective nature. Architecture is never made alone, it is a means of communicating in society and with the environment. This collective nature and the languages that pertain to architecting play a fundamental role in how we conceive of architecture itself and its role as an exteriorization of our bodies into the world (*ref.* Bernard Stiegler). Gestures – the making and the significations that emerge through these processes – form a cultural and technical language that we craft together. We make architecture together. Making is as intrinsically linked to thinking as is the will of the soul that lets a gesture take place. In our program we emphasize on the collective nature of architecture in making projects as individuals, as small groups and as one large group of people. To emphasize the importance of the collective act we have hypothesized and succeeded to think, design and build one single project with 250 people, all authors and co-authors. The most important aspect in the ALICE series of *Houses* is not their final form but rather the explorative process by the contributors and the capacity of an articulated *mise-en-espace* to support a search for new forms of living together. As such, HOUSES/GARDENS becomes a powerful research tool.

The terms that we have introduced in our first-year program as a journey into architecture are crafted around

a simple idea: they are intended to first help constitute a conception of the world, then to engage with it, and finally to help situate ourselves in it, both as an individual and collectively. The first phase MEASURES can be seen as an expanded idea of correlation and infinite proportion. We then conceive and project PLANES to act upon the world, to correlate ourselves in space and with the environment and people around us, building up supports to situate us gravitationally, and to localize articulated openness and separation. With ROOMS we are creating interiors and considering thresholds and transitions of individual or entirely collective nature. The term HOUSE then is about the organism, about the principles and structures that build up and hold together the above notions.

The present, second iteration of *Becoming* continues the investigations that we have led throughout the previous two cycles, *Visible Worlds and Inside*, and the first iteration of becoming. The first cycle, *Visible Worlds*, focused on the relation that we build up to the world in its appearances and through collective making - how we, as we act on space, communicate spatially. Projects were conceived in a collective matrix space – not as individual objects but as collective artefacts with hundreds of individual qualities. These inventions where emphasized in model space. In the second cycle, *Inside*, we have laid focus on constructing. Being inside of the processes that act upon space, our existential position is by logic one of immersion. Immersion is emphasized as a condition of being-in: in making, and quite literally, in constructing the architectures that we have

conceived and designed. As importantly, we have pushed immersion as being-in space, as a phenomenological architecture so to speak. We have accentuated *insideness* as a collective phenomenon, both in working in large groups, and in leaving the sheltered academic environment and constructing full-scale projects in public places, and as public places, accessible to all. Each of the HOUSES is forum, a place for exchange. To mount these exchanges of ideas, gestures and built space by many souls, to scaffold these communications, we have elaborated and investigated the concept of *protostructure* – itself concretized as a physical support and supporting concretizations of the ideas of a larger collective. The first iteration of Becoming Léman saw this very protostructure becoming fragmented and dissipated into multiple sites across a landscape.

Yet the question of how we situate these architectures persists. Have we perhaps still been focusing too much on architecture as building?

We will now continue to learn how to relate architectures to the ground. How to situate ideas and spatial constructs, not only in society, but also in relation to life in general, to our resources on this planet, and very literally how to root architecture, how we let it live, how we let it *become*. With GARDENS, we will investigate through sounding the waters and sounding the grounds the relations that architecture will have as extensions of ourselves in this marvellous and fragile planetary garden (*ref.* Gilles Clément) that is the biosphere. We hope to simultaneously write architecture and its relation to the ground. We will elaborate,

test and investigate the potential of *protofigure* and *protofiguration* as ways, concepts and ideas on how we inscribe habitat into the land. We hope and believe that such an architecture can shift values. Architectures are not problem-solvers but rather have the potential to relocate values – from profit in a capital fixed economy to an ecology and economy of space and of contribution.

It is in the spirit of an urgency that we propose to work first on values other than efficiency, profitability, or longstanding knowledge of architectural types and languages: in initiating architecture as a thinking and making of space that is aimed at an intrinsic principle of contribution and CARE, based on both individual and collective desire. It is the experience of this very possibility that we would like to share with communities of people in most diverse environments – Houses/Gardens as habitats, imagined, conceived, thought, drawn and built by, and with many. These future spaces that emerge between many souls in constant deliberation will be expressions and contributions of desire, beyond the object, and beyond efficiency.

It is here that such architectures may embark on other routes. They may emerge not as rigidly ordinated and easily legible objects, ready to be consumed as eloquent speech or used as functional machines in view of a purpose. Spaces may rather take on a strange form and resemble organisms like whole cities, with their many imperfections and often less obviously ruled development. They may become constructs embodying collective histories of deliberation rather than of the architectural canon. They may, at times, sound like

symphonies – louder reverberations in the streets followed by quieter whispers in the night.

Grounds, plants, structures, rhythms, details, materials may all evolve by themselves into new forms in the interplay with many and in continual, ongoing deliberation. It is the open field of potential that draws out new collective ideas, to be brought into material life through open operations, intrinsically coordinated. We must think of new canvases and new tools, to unlearn and relearn architecture. Values will shift and form may be very different, and perhaps at times reoccurring from another moment of our histories. Projects and resulting spaces will be material articulations of liminalities – potentials articulated by material and temporal processes – *Becoming* future inscribed in values of contribution.

Such an architecture is again immersive: it is aimed at an ecology of space. As an immersive architecture it must be phenomenological: it evolves the experiential comprehension of the places and the space that we live in. It becomes where we meet other people and our environment. To survive, it must be economical beyond capitalism: it must give us values to live a better life.

Architecture is a political practice. The way we evolve space reconfigures matter, places, people, biological life. To act upon space is a collective responsibility. We must therefore, first and foremost, put into question the values that exercise control in these actions. Who or what governs life and us? What are the values that truly matter?

Dieter Dietz
Zurich, August 2019