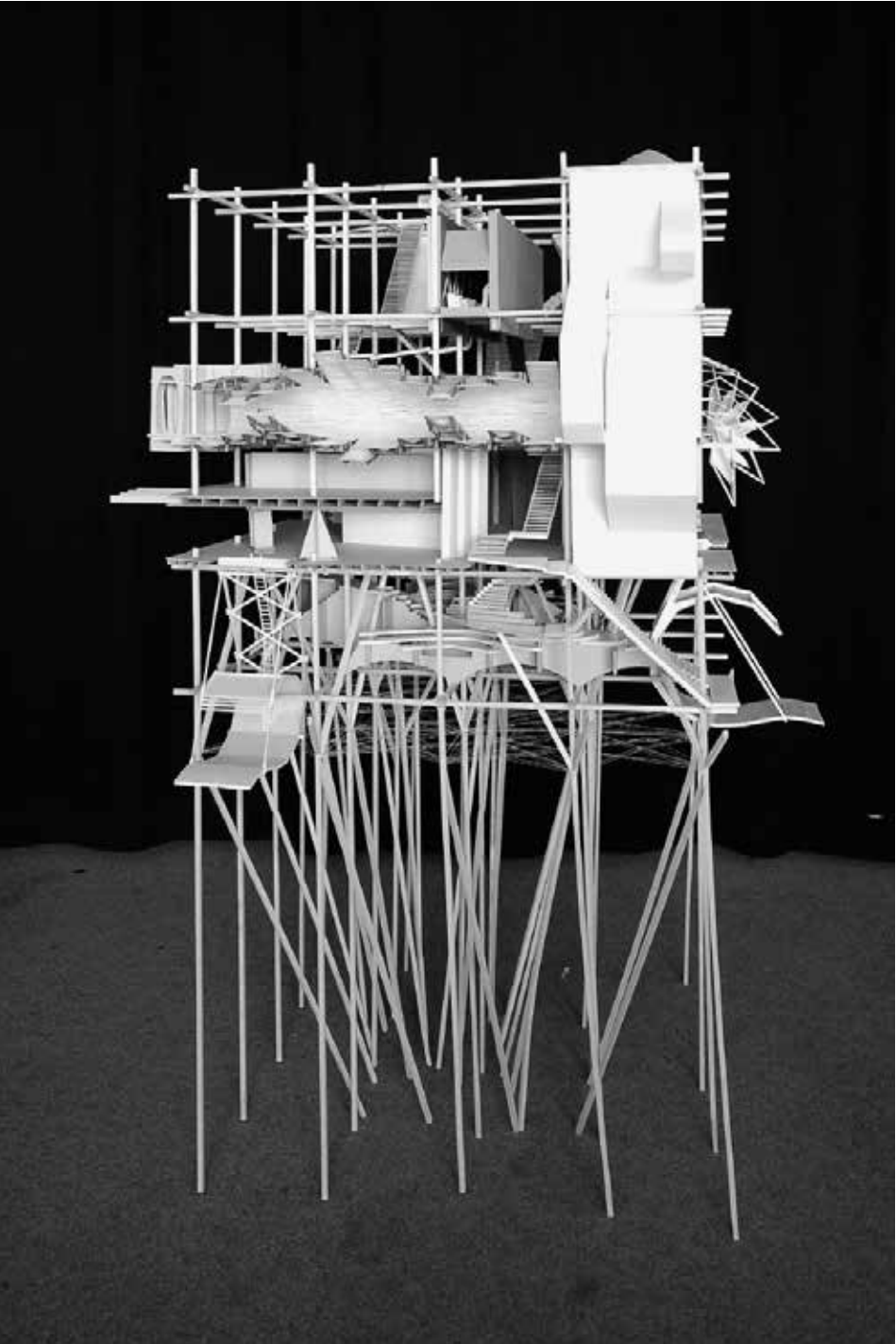


ALICE  
2012/2013 (Y1) AIRBORNE

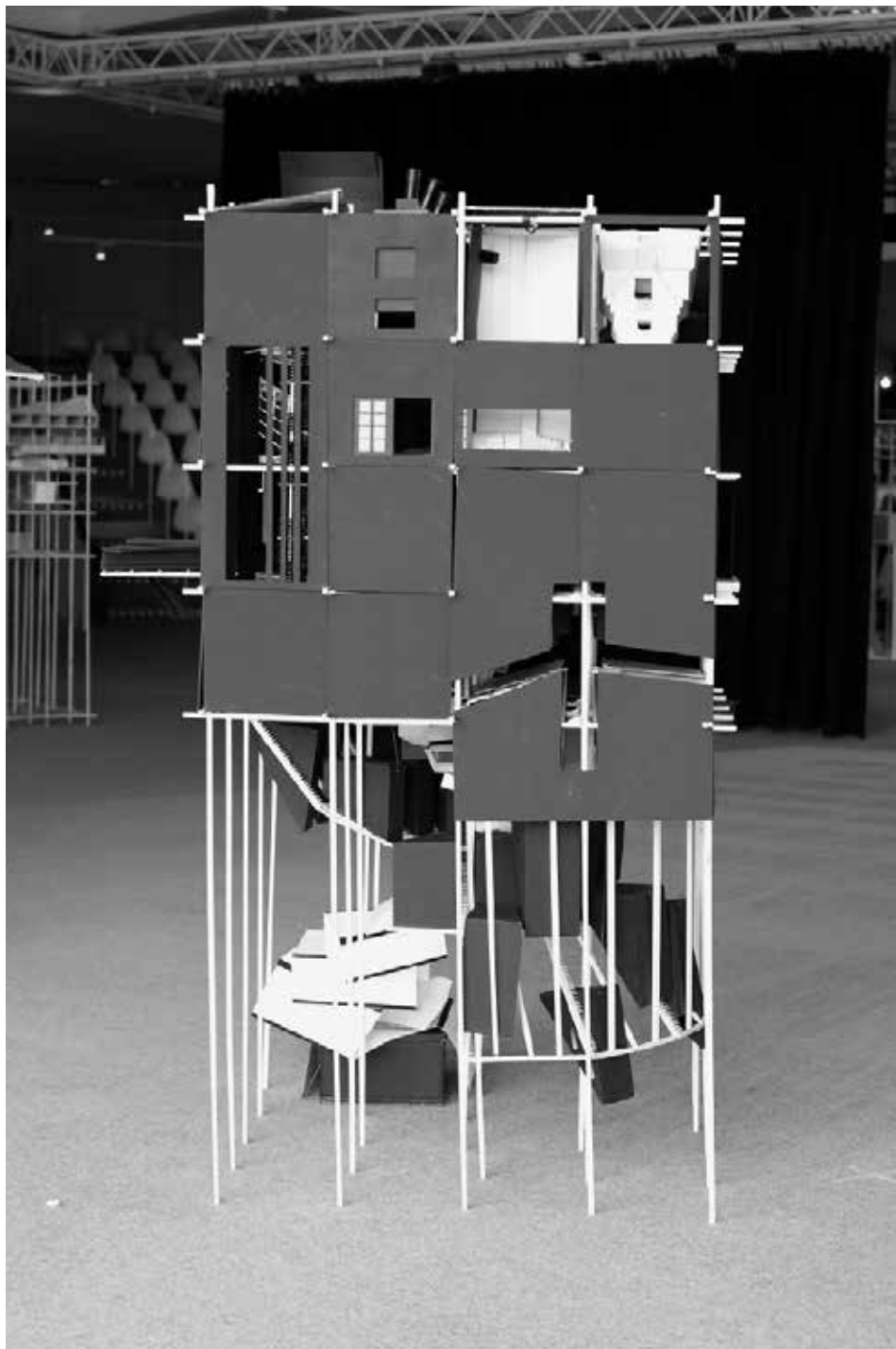
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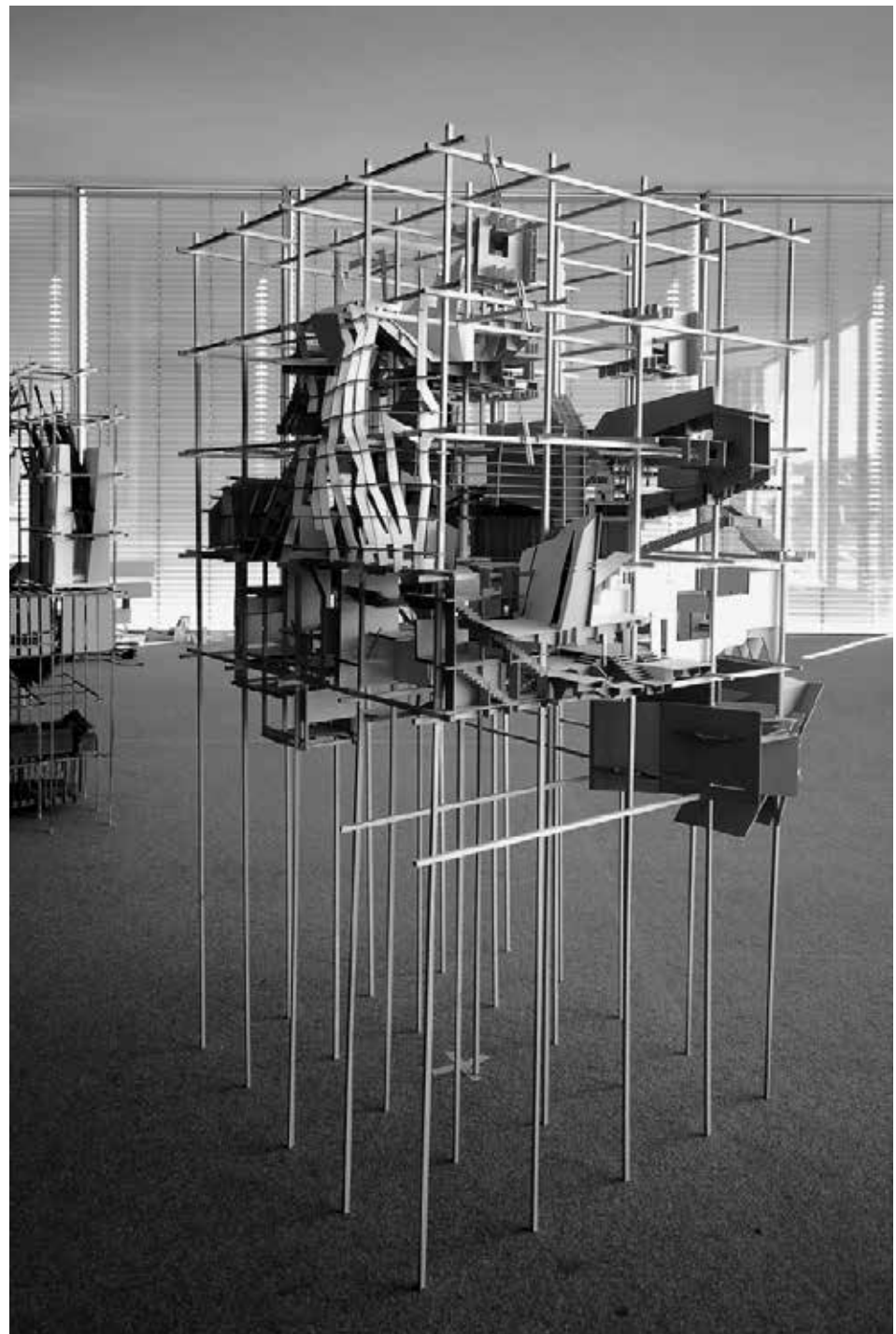




STUDIO VANDERWOUDE



STUDIO LENHERR



STUDIO GUAITA





## INTRODUCTION

### YEARBOOK 2012/2013

After three years of the ALICE Visible Worlds first year program in architecture, we are coming to an end of a cycle. In 2013/2014, we will begin with an entirely transformed program, crafted from our experience of the past years. During this time, we have been using the Rolex Learning Center as an instrument for the first engagement with architecture and space. Each year, students started on their very first day by confronting their body with a construct, that is measuring their own physical existence against space that is expanding.

The book is structured in reverse chronology: The Airborne: Non-Site / Earthwork semester culminating in the Final Critique—taking place again in the Learning Center—introduces the work of the students and the ALICE team at the end of the one-year program, where it was discussed both amongst guests as well as ourselves. Impressions and images from that event with nearly 300 students are followed by a selection of student projects, where an abbreviated version of the process is presented. Detailed information can be found on our y1 blog on our webpage. The chapters thereafter show the sequence of phases that led to those individual and group projects. The latter part of the book follows the same build-up for the Visible Worlds semester. Interviews with our guests are included at the beginning—here I would like to thank Peter Cook, Christina Condak, Charles Tashima, Laurent Stalder and Edouard Cabay, who contributed their insight not only during the days of critiques, but were ready to respond to a series of questions that we had prepared in the context of the first year.

If the book shows a large variety and intensity in the work of the students themselves, it is not capable

to transmit the beehive of languages and the immense energy that is part of what we hope to be a rich learning environment for students in architecture in the 21st century. Our atelier is structured into 16 studios, each led by a studio director from all over the world. These differences in educational and cultural backgrounds, made explicit in the framework of a clearly structured, yet open program, make up for an important part of the mission that we believe to have as educators: to expose students to diversity and to foster their ability to communicate and collaborate in conceiving space and forms of cohabitation.

It would fill several pages to thank all the many people who make an adventure like ALICE possible. I would like to refer to the appendix in the back, where guests, students and the team are mentioned. The contributions and energy provided by all these people reverberate throughout this book.

Finally, it is my desire to conclude with a reply. We all, as Alices—team and students—have received our very first love letter. It is printed at the end of the book as a conclusion.

We love you too, Hélène Chavamal!

Dieter Dietz  
Lausanne, August 2013



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A Peter Cook, you have been at the EPFL yesterday for the first time after 38 years, for the final critique of the first year architecture course with our lab ALICE and gave a fantastic lecture in the evening. I am very happy that you are now taking the time for a few questions that we are posing to all of our invited guests. We've already briefly touched upon the topic yesterday—what does it mean to be in first year and what do you think a student should learn during the first year of architecture?

PC In very many years of teaching, I've never attempted to teach first year. I've always been afraid of it. I think that you have to be a very nice person to be running a first year. You have to be more interested in people than in architecture, and you have to deal with people who are bewildered by the whole business of architecture wherever they come from and who are, in a curious way, cheeky and very fragile. I have inherited students from a bad first year that were damaged for the next five years and I've inherited people from a good first year, like Elias Zenghelis' one, who were fantastic and remained optimistic right through the five years. When I went to the Bartlett, my first task was to find a first year runner and I stole one from the AA, this wonderful lady called Frosso Pimenides who works a 14-hour day and knows every one of the 100 students personally. She knows all their stories, she mothers them, but she knows when to call the line. I still don't know enough about yours, but I can observe that it's very creative. It is also quite systematised, which I think is probably a Swiss situation. I think that it has to be structured in a way because to

some extent, the kids are just coming out of school. One of the interesting things in a good architecture school is that the kids find that actually, coming from high school into architecture school is a release. It's not imposing more rules. In fact they say that it's going to be very difficult, and then they find, "Wow! It's wonderful! We can do things that we never thought we could do." I think that there are some first year curricula that put the students through such a lot of hoops—they expect performance, performance, performance. I think it's very useful to kick out crappy students at the end of first year and I think it's important to maybe reduce the number by half, but you also have to keep in a few eccentrics and unfortunately, very few schools outside of the AA and the Bartlett, and perhaps two or three others—I think Stuttgart Art Academy is one—actually interview the students who come, and therefore you are able to say, "Ah! I'll have Johnny because he's a weirdo. We'll have Jenny, because she'll be a really good, dynamic person. We'll have Waldo, because it's really interesting to have a hard-working American in amongst the group." That I apply too, which is that you're building up a cast where you need dynamos, you need weirdos, you need nice people, you need fuck-faces, you need a really interesting combination. I think that it's very difficult, first year, I return to that. I'm more interested in architecture. I claim to be more interested in architecture than interested in people, although I think over the years I've become very interested in people. Certainly in my middle years teaching, I was so interested in architecture that I wanted to have architectural discussions, not the "This is what a brick is" kind of conversation.

A You mentioned yesterday in fact, that at a very young age, you were already extremely fascinated in architecture before you began to study architecture.

PC At 14 I already wanted to become an architect.

A We have also a lot of students who may not be entirely sure that they want to do architecture. What do you think we should confront them with in order to be spark interest?

PC Well you know I think people's motives are different. I'm amazed that there is so little work for architects and yet, there are more and more architecture schools opening up all over the world, and more and more people wanting to do it. I think you can take a cynical view, which is to say that architecture is a very enjoyable baseline pursuit, but that doesn't necessarily mean that you want to become an architect. I think that there are a lot of people in the media, there are a lot of people who are taxi drivers, there are a lot of people who are running furniture stores who have studied architecture. Italy has this sort of attitude where you have thousands of people who are meant to be some sort of architect and hardly any architecture going on because they are all driving taxis or running furniture stores, or being rather grand on a hilltop. I'm a bit more basic than that. I think if you study architecture, for fuck's sake you ought to be doing some buildings at the end of it, or at least it ought to connect. I think that architecture itself, if I take the 50 years that I've been involved, hasn't really moved forward. I don't think architectural education has moved forward. I think there is more narrow-minded-

ness now than there was in 1960. There are more people with PhDs, and there are more people with bright academic records on the faculties but I think the actual teaching of architecture has become more prescriptive and narrower.

A Why do you think that's the case?

PC

I think that it's an international pursuit of box-ticking. Ticking boxes. And it's also the nervousness on the part of universities that they don't quite know what to do with architects. They want to push them into being like any other academic pursuit, and it favours the kind of architectural teacher who is an academic, who is good at ticking the boxes. Suddenly you get an architectural school that is run by people who have no real feeling for building, but who are very good at moving their way up the academic ladder, going to conferences, getting their PhD, ticking box, ticking box, ticking box. Suddenly they're telling the people who know something about architecture what to do, and I don't like that. I'm a lone voice, but not a completely lone voice. I see the tide of dreaded academe, but I also believe that there's another thing going on. It's a bit off the point but I think that a lot of bright young architects realise that it's more important to have the credential of having worked in an important office than necessarily having academic credentials and I think what you might get, and I wrote about this in a book that Hitoshi Abe put out, that you might get a situation in ten years' time where you get what I call "the gentlemen and the players," to use a cricketing term, where you get the people who are in academe and are architectural academics and have

a lot of theory and a lot text, and you get the guys who are just building some stuff, who might be just as intellectually bright, but they don't play that game. And then what you get—I have a hypothesis—you get little Charlie who has come out and got his Masters and maybe goes and works in an office and discovers Fred, who is just some sort of guy who had a rather minor bachelor's degree or maybe not even that, who is now running the job and says "Oh well, Fred's just some sort of practical guy." Actually, Fred is the smartest, smarter than Charlie, who is bewildered. "How can this smart person, who has a brain, who can think, who can even think conceptually but who hasn't done the whole academic thing, be running an enormous job?" Then they're slightly left with their legs in the air. A lot of these people go diving back into teaching. Now this is me, being an old cynic. I'm writing these scenarios because I don't like what's happening in architectural education. It's getting narrower and narrower and there's a certain type of architectural teacher, which is international—they say that they're doing some architecture, claiming to have a practice, but if you get closer, they haven't actually produced a drawing for probably years. I don't like that. I think it is also being made harder by many institutions for part time teachers, for people who actually would like a leg in both camps. I was taught at the AA by people like James Gowan and Peter Smithson, who were doing stuff. They weren't doing as much stuff as other people, but they were doing significant buildings and I admired them because I could also go to see their building sites, and not only listen to their lectures.

A Actually that's a model that is still being pursued in Switzerland, so all teachers are also in their own practice. It nevertheless is not a guarantee that it might not be a box-checking atmosphere because you can also frame a building with box-checking, so to speak. What I would be interested in is that notion of how you introduce a different type of thinking at the very moment you start exiting your curriculum in high school, where all of a sudden, you are confronted with a different world. What we are trying to do is to combine both a very personal approach where the student brings in his own vision and expertise into a process, but one that is also embedded in—as you called it—a systematised, larger framework where these “takes” that a student is proposing are also confronted with others.

PC I think one can cut through all of this because the important thing for first year is to have key players, at the teaching end, who are personalities. I don't think it would even matter if they were teaching the wrong stuff or if they were pulling them in the wrong direction if they had spirit, and if the students developed enthusiasm, because the interesting ones will develop their own position anyway. I would rather have first year run by somebody exciting, who's doing weird stuff that I personally wouldn't approve of, or showing them buildings that I think are crappy, or telling them to read books that I think are a pain in the arse, as long as there is fire in their eyes. What is awful is the attitude of, “Well, the school up the road does that in first year so I suppose we'd better do this,” or “The Bologna Agreement recommends that we do this so I suppose we'd better do

that,” or “When I was a student, we did that exercise so we'd better do that,” and the students think “Oh, uh, oh, um...” I think a lot of it has to do with personalities and enthusiasm.

A Maybe that brings me to our next question. In your eyes, what could be the most vivid moment for a first year student entering the field of architecture?

PC I think to be taken by somebody who is an enthusiast to see a wonderful building. I remember Frosso, some years ago, and it was at a time when the Bartlett first year had this idea to combine the planning first year, the building management first year and the architecture first year in certain projects including the trip—the first big visit. There they were, 150 kids in a room and Frosso got up there (she's Greek and she's wild and mad), and she said, “Alright, in a month we are all going to New York!” and there was a visible sound in the room. Now maybe half those kids had already been to New York, but the fact that she simply said, “We're all going to New York in a month!”—it was a great thing to do, and knowing her and the people that she would know there, obviously they would see some extraordinary things. You imagine some planning first year student who was a bit of a swat in Newcastle or so, probably the furthest they've been is to London, and suddenly they go with these mad architecture students to New York. It's an easy one, but something like that. Being taken by James Gowan to see his Ham Common Flats under construction was wonderful. Even when I was in Bournemouth there was a rather good local architect who took us to see a building he was building in South-

ampton. We had to go up a ladder and jump on the concrete, in the days when pre-stressed planking was very fashionable. The amazing thing is that we jumped on a piece of concrete and the concrete bounced. That was better than endless structural lectures. We saw that there were things going on, and England was very fond of pre-casting at that point (with some disasters too). Then we were taken to see drains. We were taken to see what happens when you pour blue liquid down a drain, and the drains were all open and you saw it, that sort of thing. Even though I'm not a person big on drainage, I remember it, which was fifty years ago, I remember basically what drains do. An experience can be amazing to be taken to see some building that is so full of glass that you've never seen a building with so much glass. Another one of the great teachers or lecturers that we had at the AA was Sir John Summerson, who wrote all the books on Georgian England. What was interesting, I had only thought of neo-classical architecture as something I'd gone off. I wasn't really into it, I'd gone off it and never had been a classicist anyhow, but he would have enthusiasm. There were certain architects of the 18th Century he didn't like, and certain architects he thought were fantastic. He would wax as if they were alive, as if he knew them. When you read his books you see he writes a lot about the gossip and the business acumen of these guys. It wasn't just "that guy deals with the dentils rather well or the stringcourse rather well or the pediment is broken," no. It was about these guys and their personalities and how that affected the scene. That's when, in my own mind, I had to reassess my view of

neo-classicism. I'm still not a classicist at all, but I realise there's some people with some balls to actually do classical buildings.

A The next question, very direct, what is formal?

PC What is formal.... Well I get confused with "formal" because there seems to be two uses of the word "formal." Some people criticise interesting buildings they say it's just formalism. I use the word "formal" more for "procedural." These are two different uses of the same word and I don't know which is the fashionable one here. I take "form" to be a positive, not a negative. I take "formality" to be negative rather than positive. Does that answer your question?

A Yes, I would say so. Maybe it also connects to the next question, "Where do you begin?"

PC What, when I design?

A For instance.

PC I'm not a great sketcher. I don't do beautiful sketches. I was never a good drawer at school. In fact, even at the little school in Bournemouth there were other people in the year who were better drawers. I have taught myself various tricks, by which it looks as if I can draw, and art galleries buy my work, but it's not natural drawing. I can't draw those two cameras over there and the bloke with a beard, not very well, but I have used constructs. I'm fascinated by trying to make something. I usually start by establishing, in my mind, what is the first move. It's very difficult to say, it depends on whether you are working on your own or working with a colleague. It's very nice working with a colleague because you can usually sit beside the table and just say, "We



could do that couldn't we," and you do it with very simple diagrams, with a pen, usually with a fountain pen. I like a fountain pen because it moves around like that. Pencil I'm not... fountain pen. But if you're doing it on your own, you go and you suddenly think, "Hmm, that would be important." For example, in the project I am working on now, the little studio for Bournemouth University, the client is very clear what he wants. He wants a room for drawing that all 17 different departments can use. He said, "You're an alumnus of this place, you're known for drawing, you do the drawing building." And I thought, "The window is very important, I will use the old studio window tradition, the big window, even if you could light it some other way...yes! Let's go for that, and let's make it! Let's make it in the manner of a studio window." In other words if you just make it square, it could be a factory window, but if you make it shaped, it has overtones of almost the art nouveau, of the big room in the Belgian House, the art nouveau house where you have this. There's something ticking in my mind, so I say, "Right, it's going to be a more or less square room with a window." Then I sat, actually in America, I was going around America doing some lectures, and I usually use gridded paper for the very reason that it reminds me of scale. Even at the first move I'm very hard on students or people working for me who are not reading scale. They do something that would be marvellous, but would be ten times too big or ten times too small. So I work very early on with gridded paper so I know so many metres by so many metres. Then it took about an afternoon, I had it. There's the window, I'm going to take the grid on the di-

agonal, then I'm going to smooth it, then I want a porte clocher, and I wanted mystery. I wanted a certain degree of mystery as you enter this thing. I wanted a piece of secret light. I wanted to use three types of light—the big wash of light, the reflected light off the back wall, and the secret light. It's just two or three moves. I thought a little building like that can take only about three moves, no more. It's too small to do more with it. Now this is from, I guess teaching also has an effect on yourself—you don't say, "I am going to sit down and take these procedures," you just DO. Get an idea in you head and you say, "It's going to have that window somehow. Okay, let's put it there and see what happens," very quick. A thing like that designs itself really.

A A construct could be something directly linked to architecture but perhaps also more abstractly linked to some theory?

PC Well, it's unlikely to be linked to theory with me. I've never read any of the French philosophers. I tried to read Derrida once and thought that he was so pompous I put it down. I read Paul Virilio because I know Paul Virilio. I finished the book and thought, "Well, this is obvious. What he's saying is not really very interesting. We already know that." And I've never bothered with the other guys. I've sat on innumerable juries and discussions where Deleuze and Guattari are mentioned. I don't even know what they did. I'm almost viciously aggressive in this. I don't want to read them, it will just get in the way, it's bullshit. I don't care. I've never heard anything that people quote from those guys say that really seems to be particularly relevant or interesting. My

culture is architecture. I read a lot of books and I write very easily as a journalist, but I'm not interested in reading theory. I just think "Uh, uh, uh, what a pompous fart! Oh God!" Or it's got nothing to do with it. I'm interested in people's psychology, I'm interested in stuff, I'm interested in funny things that happen, and I like drawing as best I can. I think that's enough, thank you very much. Why I should load my head with some bullshitting guys from earlier in the 20th century who thought they were so damn clever...I'm not interested. I'm aggressively not interested. Even if somebody gave me one as a present it would just go on the shelf.

A You've often mentioned doing and acting directly. How do you relate that to thinking? What does it mean for you to think?

PC I think largely pictorially. I'm not an abstract thinker. Even if I am imagining up something, I need a real reference in my head. I think I can conceptualise, I think I can strategise quite well actually, but I don't use any known method. I think I could run a military campaign quite effectively because I would be interested in military strategy—my Father was an army officer—and Gavin, who I work with, is a big fanatic on military war games and we often discuss larger projects in terms of a military manoeuvre. You bring in this force, you bring in that, you counter attack, you drop parachutes down, you have a sniper, you have a left-hand move, forward move, and then you follow through. It's to do with action. So I think I can strategise. Strangely, I find myself, as I get on, I have no money, I'm very poor and I don't invest in anything, but I read the financial pages of the newspapers.

I'm fascinated if Nestlé, to take a local example, takes over an old, English chocolate company, or if an American company that makes soup takes over a razor blade company. I think that's interesting, so I watch the markets even though I have no money and I don't invest in anything, but I'm really fascinated by things that happen. I gave a lecture recently in Berlin on the subject of "Culture Cities," that was what Matthias Sauerbruch asked me to do, and I was fascinated by—I was asking you just now about the relationship between Lausanne and Geneva—pairs of towns because they have this pride. I lived in this provincial town called Ipswich, but about 70 kilometres away was a better provincial town called Norwich, and because I know both of these towns, I say, "We lived in Ipswich because the Cook family came from Ipswich, but it's a miserable town." It's nearly as big as Norwich, but Norwich has all the nice things. It has the painting tradition, the music tradition, the beautiful cathedral, the beautiful castle, the art nouveau arcade, the market, it has the Foster building and all these things in it, and poor old Ipswich, it's just a big town and it cannot compete. Then I compare Malmö with Copenhagen because Malmö is facing Copenhagen and feeds it, but cannot be Copenhagen. I look at Shenzhen vis-à-vis Hong Kong, and you see how the one still has personality, and the other is just trying desperately. I'm fascinated by these conjunctions, Antwerp to Brussels, Glasgow to Edinburgh, Chicago to LA. I'm fascinated because it's like two people in a room, where one is very brainy and the other very beautiful. How do they handle each other?

A And then tension that starts to exist.

PC

I'm fascinated by forces. Even a razor blade company taking over a chocolate firm might be of interest. What is the thinking? What is going to be the result? How is it going to affect us? So I read about Airline takeovers, partly because I take a lot of aeroplanes. I read about chocolate firm takeovers because I like eating chocolate. It tells you about the world as it is. The world is different from when I was young, very different, and we all decry that every high street looks the same because it has the same 20 stores. If you go to America, one of the frightening things about Houston is that you can drive for 30 kilometres, and every six kilometres you get a repeat of the same conglomerations—you get a Walgreens pharmacy, then you get a Seven Eleven. You go another five miles up the road and there's another Walgreens and another Seven Eleven except that now, the Seven Eleven is on the corner and the Walgreens has a little bit of a neoclassic stringcourse around it and you say, "That is boring!" But it's very good for one's antennae because in a boring place, you have to be extremely observant. Anyone can go to London, Rome or New York and be impressed with these places because it's all out there. It's made for tourists, but if you go to a boring place, you have to really work at it. I was in Calgary the other day. It's the most boring place I have ever been to, unbelievably boring! I just about lasted for three hours through a good Italian meal, and I was on the plane. It's fascinating because we work in that field, we work in "Let's make life more interesting." I think architecture is really the busi-

ness of making life more bearable. Actually that's its primary function, rather than making it work. A computer can make a building work, but an interesting, smart architect can make it more bearable. Like the building yesterday, somebody might say it's absurd to have to climb up and down a hill to get to the gent's toilet but wow! That's much better than going down a very straightforward corridor in a German Techniker Hochschule and going through a door that says "Gent's Toilet". What experience is that? Nothing! Instantly forgettable unless it's got a very interesting door handle and you can't open the door, whereas the perversity of going up and down that hill, even if everybody can smell the food, as I was told, throughout the building, that's great! Life is rich! At least their sense of smell has not been destroyed.

A

Maybe the next question that relates to forces and what you've just talked about—what is real?

PC

What is real... that's rather philosophical isn't it? What is real...what is real...I don't even know how to answer that. What is real? It's all real. I like the surreal sometimes, I like people who are able to imbrue into something overtones that are not immediately obvious. I like mystery, but I think mystery has to be attached to that which is real. I'm not a great moviegoer but I've had two wives, both of whom are movie buffs, in both cases dragging me to the cinema and because I'm very selfish, I don't like to have to listen throughout to somebody else's ideas. So I never go to the opera because it's stupid. I love music, and I like dance because I can think my own thoughts. But the real... if a movie or something on television is surreal from the beginning, I lose interest. If,

on the other hand it appears to be real and then certain nuances suggest all is not what it seems, that becomes immediately interesting. The surreal has to be mixed with the real, and I don't know if that has anything to do with what you're asking. I'm not quite sure what the motive of the question was. I could say that all that is real is what I have personally experienced. I can't comment on, and I don't know how to design for Tibet because I have never been to Tibet, and if I were to go, I might have a completely different view of it than what I vaguely imagine. That's not the sort of place I would go to, but assuming I did, I wouldn't presume that you handle Tibet in the same way you handle Hong Kong, even though it's vaguely sort of Asia.

A I think what is fascinating is the tension that you can start to imply by thinking what might be real—I'm just thinking about the towers you showed yesterday.

PC Ah yes, ok. As I look back, one of the things that the Graz building did, was that after it was done, it suggested that a lot of stuff that my friends and I had worked on was also realisable. I remember Rem Koolhaas, who is rarely in London although his original wife is still up the street from us and we know her, a few doors up the street...so when he's around he's up the street and we bumped into each other—this was about five years ago—on the corner. We had just started to gossip about people who we'd remembered teaching at the AA and who had all been dismissed by the general scene as “artistes.” We were all “artistes,” and this covered everyone from Ron Herron at one end through Peter Wilson, Rem and obviously myself, Nigel Coates—20

to 30 people—and by the time we had the conversation, nearly everybody on that list had built buildings. And we said, “What will they say now?” because it was very convenient for the other world to say, “Oh they're just artists, they're just interested in drawings on the wall.” What do they say when you start building buildings? So some of those towers—back to your question about the towers—the Oslo towers would be perfectly buildable. They're not outrageous in any particular way, they're not using any odd structural principles, you can build them. They're not really conceptual, they are statements of how I would put four towers in Oslo. Even the same with the Tel Aviv towers and the Brisbane tower. Okay, the Swiss Cottage tower is a little bit more of a, in a way, a graphic exercise, but only a bit. Virtually all those towers are immensely buildable, and I see them, I can visualise them being built. I think that one of the things I have to say, even from Archigram times, is that when you look at something like Plug-in City, you will find that the escalators are at the correct pitch, and that they have overruns of approximately the correct amount, and that they do contain toilets and even some bits contain handrails. I always felt, even at the time that that made it different from the Italian or the French people who were doing radical projects, because they're more interested in the concept. We were interested in them being buildings, and in a way we're a bit mechanistic. Afterall, Ron Herron and Warren Chalk had built quite a lot of buildings with the LCC.

A That leads me to a question that I am personally interested in. When we look at films today like “2001: A Space Odyssey,” done also in the sixties where, with a really

very sophisticated vision of the future, and all the work that you did with your colleagues that were really proposing progress on many levels, and if you now look back at the fifty years since, how would you analyse the development of the field of architecture and how we build our environment?

PC

I think it's more exciting now in many territories than it was twenty years ago. It got really dreary at the end of the seventies. It got terribly dreary, and we had the postmodern thing, and then we had rationalism, which won't go away, and now I hear even that the postmodern is coming back again. In the AA, we managed to avoid postmodern, while everywhere else was doing it, almost. We actually managed to bypass it, just about. I think that was a terrible period. It was a second rate period.

A

But that's still about architectural discourse. Let's say those visions, all the visions you propose with Archigram, were about our society and not just architecture—also what Kubrick did, I think there was a more, kind of...

PC

Yeah I think I can only speak for myself because if you were to talk to David Greene, he would have a different take on it than me. He's much more philosophical and less optimistic than me. I've always been a bit of a mechanist optimist, so a "Let's fucking do it and see what happen afterwards" person. I never really had a social agenda in my head. I would say that I am politically in the tradition of what I call a wet-Liberal, and I was always extremely suspicious of Marxism. I was always extremely suspicious of the people we used to run into in France and so on, who were in the '68 thing and all that,

and what happened to them? I always used to say, even then, "They've got a Mercedes parked round the corner! It's the conscience of the rich." What happened to those guys who were marching to the barricades—they were the first guys to do stuff for big business. They were the guys doing stuff for some of the worst, most corrupt clients, so I felt vindicated. I was extremely cynical about it. I never believed it. I was always a bit "Yeah, yeah..." I was a little left of centre but only just. I wasn't right-wing. The image behind projects like "Arcadia City" that I didn't show yesterday was more or less a nice version of my childhood, essentially kind of low-key bourgeois. And I realise, as I get older, I am instinctively bourgeois. I like nice, comfortable chairs, travelling in comfort and streets with trees down them and I don't apologise for that. I realise that if you take a world-view, not everybody can travel comfortably, and have trees down their street, but it would be nice, wouldn't it? And that's a bit wet. I've always found Italy and France to be very questionable because they get so excited about complete bullshit and rhetoric, empty rhetoric. I'm more interested in observing the world as it is and then saying, "How can we make it better?" but not dramatically better, otherwise it might be scary. Does that answer your question?

A

I think so. You have to catch a plane in Geneva, so I have one last question for you. "Talking about art is like dancing about architecture." Would you agree?

PC

What is the phrase again?

A

"Talking about art is like dancing about architecture."

PC

Oh God, I don't know. It's like any old phrase isn't it. It's ones of those clever phrases, clever



er, clever question...I never dwell on things like that. I always find them a bit irritating. C'mon, what are you trying to say? I think that if that triggers a comment...my first wife is a painter, so I've hung out with art people a lot, and at the Academy I hang out with art people there, and I've taught at art colleges, and I'm not big on artists. I found when I was a professor in Frankfurt at the Städelschule, that some others of the most interesting artists who were professors there, people like Rückriem and Per Kirkeby and some, their views on architecture are extremely narrow-minded. So I'm a bit off artists. I think on the other hand that architecture has borrowed from art and continues to borrow from art, and that probably pisses artists off. I hate what artists do, trying to be architects. They're usually terribly tiresome and irritating. So I don't have a lot, just a few artists amongst my friends, but no more than other people. Maybe I've had too much time hanging out in art colleges, so I'm very suspicious of them. But we do borrow from art, even now. We borrow from art all the time. Compositionally, that raises another thing, which we haven't got time to discuss, which is the role of composition in design. I gave a lecture, I think it was at the AA, a year or two back on "The Lost Art of Composition," and all I will say is that when Colin and I were doing Graz, we had to move the restaurant from the long piece of cantilever sitting on the top down to the ground floor because of fire regulations, and then the city said, "Oh well you don't need it, do you?" We said "No, no, no, no, no, no! Compositionally, it's very important for the building and I would maintain that, that there is a sort of third force or whatever,

which is called composition, which again goes back to strategy, which goes back to how you organise forces, that there are certain things in designing where there is a necessary irritant or a necessary thing that you bounce on. The analogy is to be found in music endlessly. Counterpoint, for example, which interests me a great deal, the notion of counterpoint, and how that can be used in architectural compositional terms.

A Peter Cook, thank you very much for having been with us and for this interview.

PC Thank you. There we are! We covered a lot of ground didn't we?



A Having spent the day critiquing the 16 studios of ALICE, what struck you?

CC I was struck by the handwork. I like seeing so much of it, especially the drawings. All of the drawings together give one a sense of a common quest for something. I felt at home with this.

A What does one have to learn in the first year?

CC I guess they need to have the experience of becoming truly engaged in work, the process of uncertainty, and to trust their intuition. If they can do that, then they can learn.

A What could be the most vivid moment of a first year architecture student?

CC When they make something they did not expect to come from themselves and find that there is so much to say about it.

A What is formal?

CC In the best sense formal is the three-dimensional expression of something; manifestations which have meaning behind them, and belonging to some rules that we can recognize.

A Where do you begin?

CC I don't like to begin, so I avoid it. I am not the type to go straight into something. I usually start doing something else, as a way of laying the groundwork for work, which is in it-self actually the work, and then you realize you are already in the middle.

A What does it mean to think?

CC When you are not sure about something, so you have to look at it in many ways and listen to others and then you try to put it together for yourself.

A Talking about art is like dancing about architecture. Do you agree?

CC No.

A What is real?

CC Real is something that we all share, but real is not the same for everybody. Yet, it is something we agree on belonging to some bigger thing that we are able to discuss.

A Having spent the day critiquing the 16 studios of ALICE, what struck you?

CT I was struck by: the sheer size of first year; the studio's high level of energy and productivity; delight in the process of discovery and learning whereby product is clearly secondary to process; the courage of the students and teachers to wander, explore and discover; the relationship of the individual designer to the group and the problems and solutions it produced; the studio's fascination with space and spatial sequences; some great drawings and models...

A What does one have to learn in the first year?

CT Develop an early understanding of: drawing, making and creating; connecting the imagination with reality; space and spatial experience; visual and verbal communication—speaking, making and representing are integral to architecture; the potentials of your imagination—controlling it through an organic, creative, critical and analogical thinking; identifying a problem; asking a good question; harvesting new questions and insights through each stage of your work, whereby new questions arise out of each discovery; the importance of theory and history in architecture; references and precedents within and outside of architecture and how these can inform your designs; the value of the context of architecture—where it is is as important as what's in it and what it's made of; architecture as a complex synthesis—good synthesis, like good architecture, almost always looks simple; how architecture can better engage with our natural environment; working with scale, from micro to macro; working with materials; architecture as a form of

knowledge with the power to influence other disciplines; learning how to learn—practice, practice, practice; manage your time.

A What could be the most vivid moment of a first year architecture student?

CT Vivid moments should include: first experiences in all you do; discovery of the thrill and challenge of architecture; the happy accident; the first successful realization of an idea into a space; working in the context of the group—struggle, think and learn together, and from one another all the hours...; and the satisfaction in doing a great drawing.

A What is formal?

CT Something that is formal: is the opposite of informal. An example of an architecture of the informal would be a medieval village; is sometimes polite and ordered—wearing a coat and tie is formal as is a formal garden; has shape—form is the substance of making space. Is it possible to conceive of architecture that is formless? When spoken of negatively, formal is shape without intention, content, meaning, use or function.

A Where do you begin?

CT Begin with: anything, anywhere and at any point in time, whether here or there, at the start, middle or end; an idea, an object, memory no matter how small it may be—let it grow and let it evolve and change; something you don't know or something that you wish to know; something seen from an alternative point of view; your imagination.

A What does it mean to think?

CT As an architect you need to learn how to think, with all your senses; spatially, materially, narratively, analogically—to aid in finding new things in all that surrounds us.

A Talking about art is like dancing about architecture. Do you agree?

CT Yes.

A What is real?

CT Anything that can be manifest in the imagination has the potential of becoming real.

A Having spent the day critiquing the 16 studios of ALICE, what struck you?

LS La qualité de l'approche formelle. Espace architectural (lumière, couleur, surface), perception, appareils de perception semblent des catégories connues et en partie bien maîtrisée par les étudiants.

Ce qui me semble manquer par contre est un ancrage concret des approches proposées. Programme, construction, matières etc. ne sont guère abordés.

Cela me semble dangereux, puisque cette approche comprend l'architecture comme un problème purement formel ou même purement artistique. C'est le plus grand risque qui guète les praticiens contemporains.

A What does one have to learn in the first year?

LS La relation entre forme et ses conditions matérielles, techniques, économiques, programmatiques, etc.

A What could be the most vivid moment of a first year architecture student?

LS La découverte des langages de l'architecture (à côté de l'écriture, de la parole, etc.)

A What is formal?

LS Ce qui à trait à la forme (en opposition à la matière)

A Where do you begin?

LS Par le programme.

A What does it mean to think?

LS Donner un sens.

A Talking about art is like dancing about architecture. Do you agree?

LS Non, car les analogies nous empêchent de nommer les choses.

A What is real?

LS Ce qui est pensable.

A Having spent the day critiquing the 16 studios of ALICE, what struck you?

EC A bi-chromatic world—or the absence of colour. White auditorium, black dresses, black objects, black curtains. Yet within this very narrow colour spectrum an incredible diversity of ideas. If colour would have been invited, some of us would probably have died of an overdose.

A What does one have to learn in the first year?

EC Architectural education is about learning to unlearn. The more we know, the less we invent. We have to learn to cultivate this naivety which helps us to question the accepted, that is what makes us escape the banal and constantly situates us within the ground of the uncertain.

A What could be the most vivid moment of a first year architecture student?

EC When he realises that there is not a correct way to do things like it is often taught in the previous years of general education. When he realises that the wrong is true, that the uncertain is possible, that failure can be success.

A What is formal?

EC Formal is a term which finds its etymology in recent linguistic science, or in the contemporary architectural jargon. It consists of an alliance of two words taken from different languages: “for” from the English and “mal” from the French. In other words “for the worst”. It states the danger of the expression of the form, which is the constant dilemma of the architect since it is difficult to design formlessly.

Accept that everything has a form, it is a matter of never ignoring that fact and, whether placed at the centre of the process or rather as a by-product it needs to remain a constant interrogation in your work.

A  
EC Where do you begin?

Things have to start from somewhere. But this “where” does not actually matter, what is important is that it starts. The beginning is always the hardest, besides the trauma of the white page, the question of the selection of a valid starting point is a tedious one. There is no right way to start a process and in a way, the starting point has no value in comparison to the development of an idea. As Godard said: “It’s not where you take things from—it’s where you take them to.”

A  
EC What does it mean to think?

It means to shower, to clean clothes, to sit on the metro, to wait in the queue of the bank, to smoke a cigarette. It is this moment when your body achieves this automatic task repeated thousands of time before for which it does not need the brain. It is at this very moment that the mind escapes to unknown territories and encounters the unexpected. So by cleaning the dishes you might achieve two things, in the worst case one; while if you sit down to think you could end up with zero...

A  
EC Talking about art is like dancing about architecture. Do you agree?

Many people talk about art, while I haven’t come across many dancing architecture. The first seems quite evident while the other triggers the imagination. It is a little like viewing photography and pic-

turing an eye, or like calculating a spoon and cooking chemistry, or planting a text and thinking a bird. What I like about them is that they relate fields that don’t seem to belong together yet always triggers value by its improbable association.

A  
EC What is real?

Everything you can think of is real.  
Robert Wilson.

AIRBORNE:  
NON-SITE / EARTHWORK  
PHASE

STUDIO	CHEUNG	DEVABHAKTUNI	ERCKRATH	GUAITA	JESOP	FANTINI	FORMERY
1	FRAGMENTS						
2	TRANSFORMATIONAL SEQUENCES						
3	TRANSFORMATIONAL SEQUENCES						
4	TRANSFORMATIONAL SEQUENCES						
5	TRANSFORMATIONAL SEQUENCES						
6	CRITIQUE INTERMEDIERE						
7	CRITIQUE INTERMEDIERE						
8	SPATIAL SEQUENCES						
9	SPATIAL SEQUENCES						
10	FLYING						
11	FLYING						
12	FLYING						
13	FLYING						
14	FLYING						
15	CRITIQUE FINAL						

WEEK

PAGE

90 55 59 65

LENHERR	MAGNUSSEN	MASSON	MEYSTRE	NIEVEEN	NOEL	OTHENIN-GIRARD	PEAKE	VAN DER WOUDE
FRAGMENTS								
TRANSFORMATIONAL SEQUENCES								
TRANSFORMATIONAL SEQUENCES								
TRANSFORMATIONAL SEQUENCES								
TRANSFORMATIONAL SEQUENCES								
CRITIQUE INTERMEDIERE								
CRITIQUE INTERMEDIERE								
SPATIAL SEQUENCES								
SPATIAL SEQUENCES								
FLYING								
FLYING								
FLYING								
FLYING								
FLYING								
CRITIQUE FINAL								

69

76

86



Architecture is about what, and how we would like to world to be. The second semester “Airborne” beginning with “Non-Site” and culminating in “Earthwork” attempts to reflect upon this statement, of what the world is, how we see it, and what it means to live in it. Students are asked to confront a site, a matrix that is a potentially infinite system with a tectonic fragment derived from a photograph, from which spatial and programmatic ideas are born. As the fragments simultaneously develop towards an architectural project, ideas of property, proximity, coexistence, cohabitation and connectivity arise, resulting in the negotiation of an ever-evolving and dynamic environment questioning not only the way in which we live, but also the way in which we work as architects. The semester outcome becomes a small universe created collectively by each studio.

TOBIAS CEBULLA STUDIO DEVABHAKTUNI How are different events linked in time? How do these moments add up to a total? Can one escape time, escape three-dimensional space? My project is based on such questions about time, movement, events. A language consists of words that as such are limited. To express something, words are combined. Ana Akhmatova overcomes the aforementioned limit with her poetry; overcomes it by assembling given words to verses that form a whole. We don't know how to say goodbye: we wander on, shoulder to shoulder. ...Let's step inside a church and watch baptisms, marriages, masses for the dead. ...Or else let's sit in the graveyard on the trampled snow, sighing to each other. My "language" consists of five tectonic elements with which I try to overcome this limit by establishing a spatiality to three pairs of verses of "We don't know how to say good bye...". A passage through three equivalent but different spaces is created, always composed of the same elements. A characteristic one also finds in a Japanese Palais.

blacks. fll - blacks, blacks

"We Don't Know How to Say Goodbye..."

*time / passage*

We don't know how to say goodbye:  
we wander on, shoulder to shoulder.  
Already the sun is going down;  
you're moody, I am your shadow.

Let's step inside a church and watch  
baptisms, marriages, masses for the dead.  
Why are we different from the rest?  
Outdoors again, each of us turns his head.

Or else let's sit in the graveyard  
on the trampled snow, sighing to each other.  
That stick in your hand is tracing mansions  
in which we shall always be together.

*separation / transparency / linear movement*

*step / closed*

*transparency*

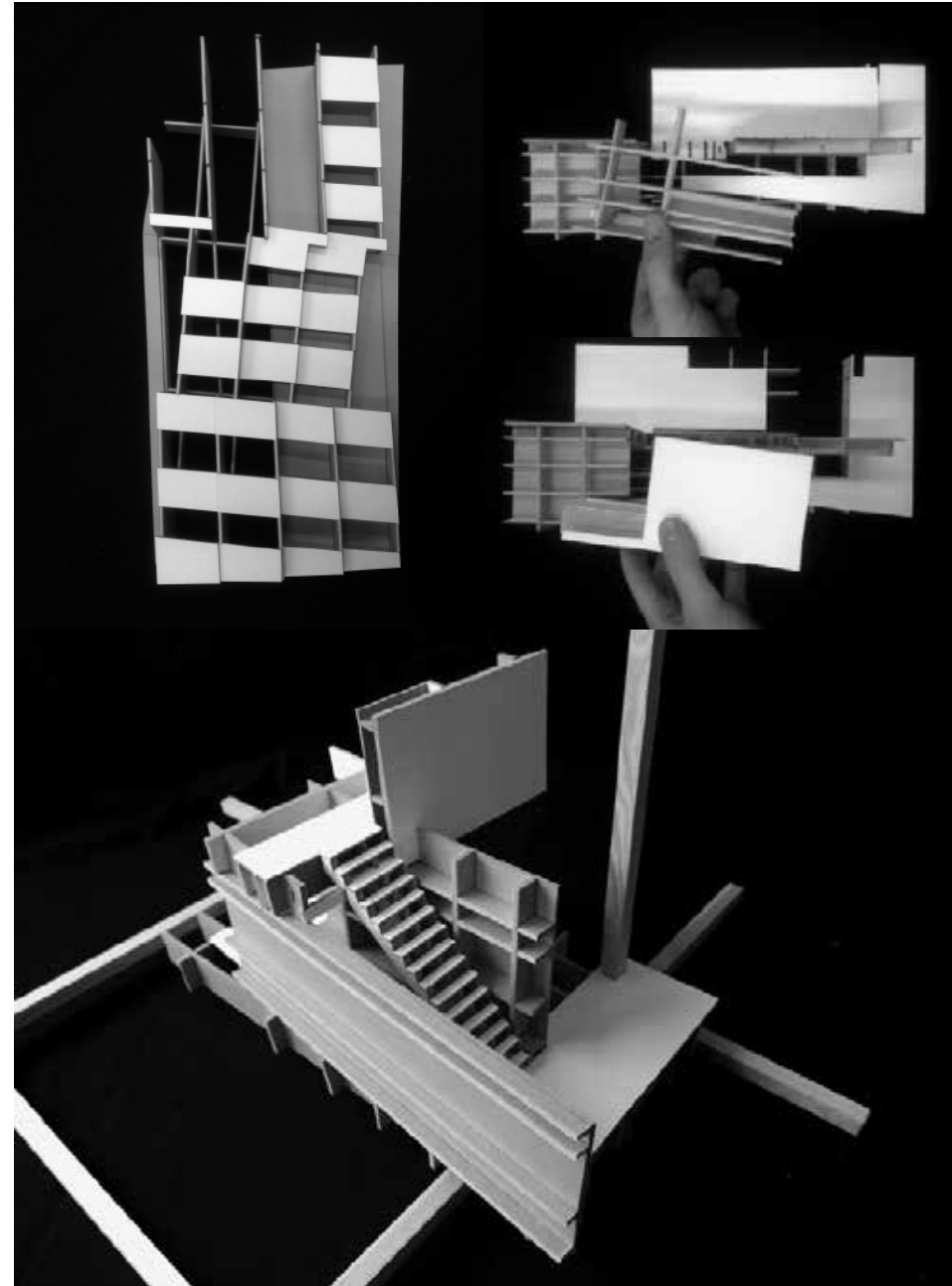
*pass through*

*separate some*

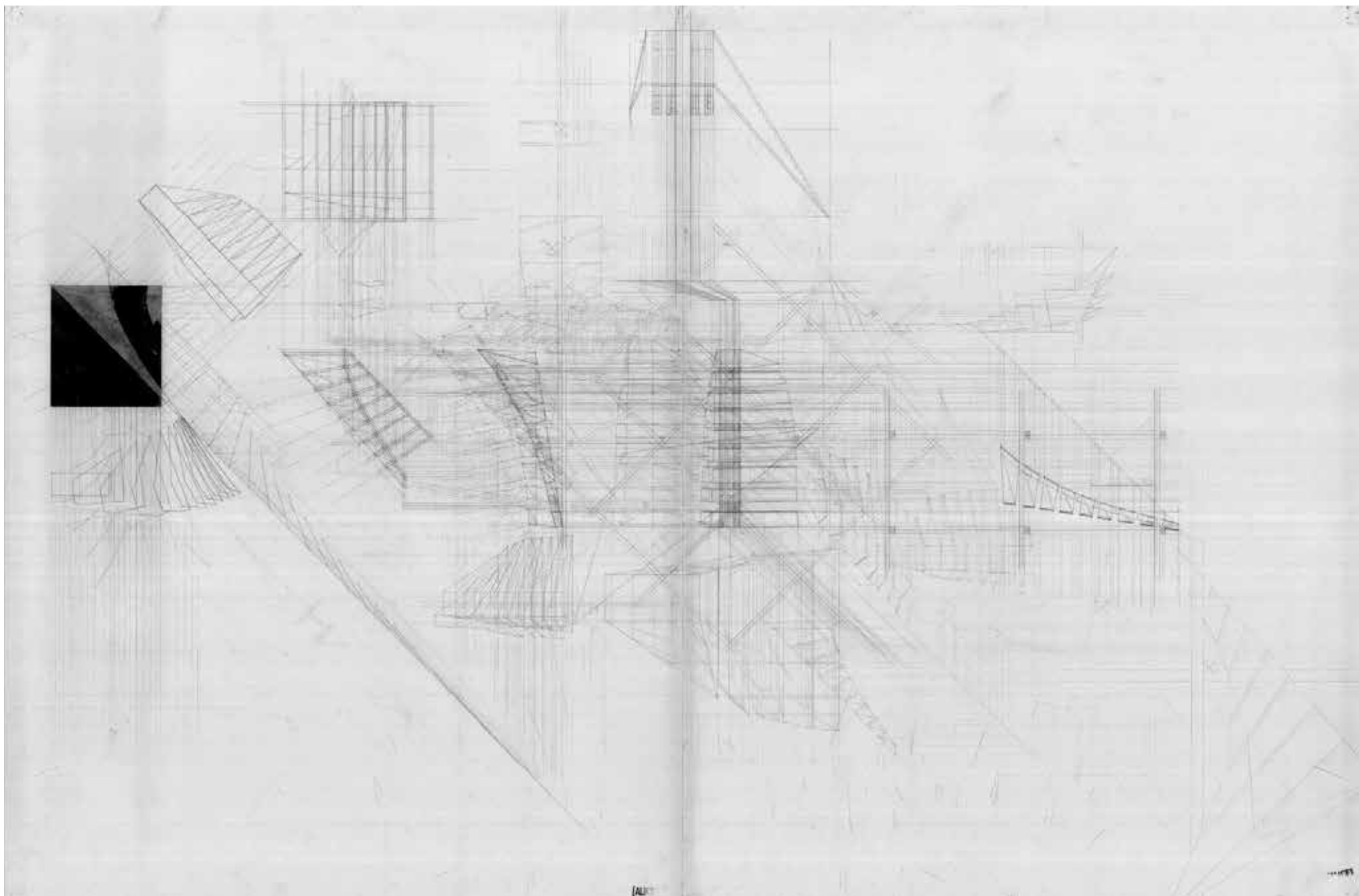
*pass by drop through*

*time*

*drop*

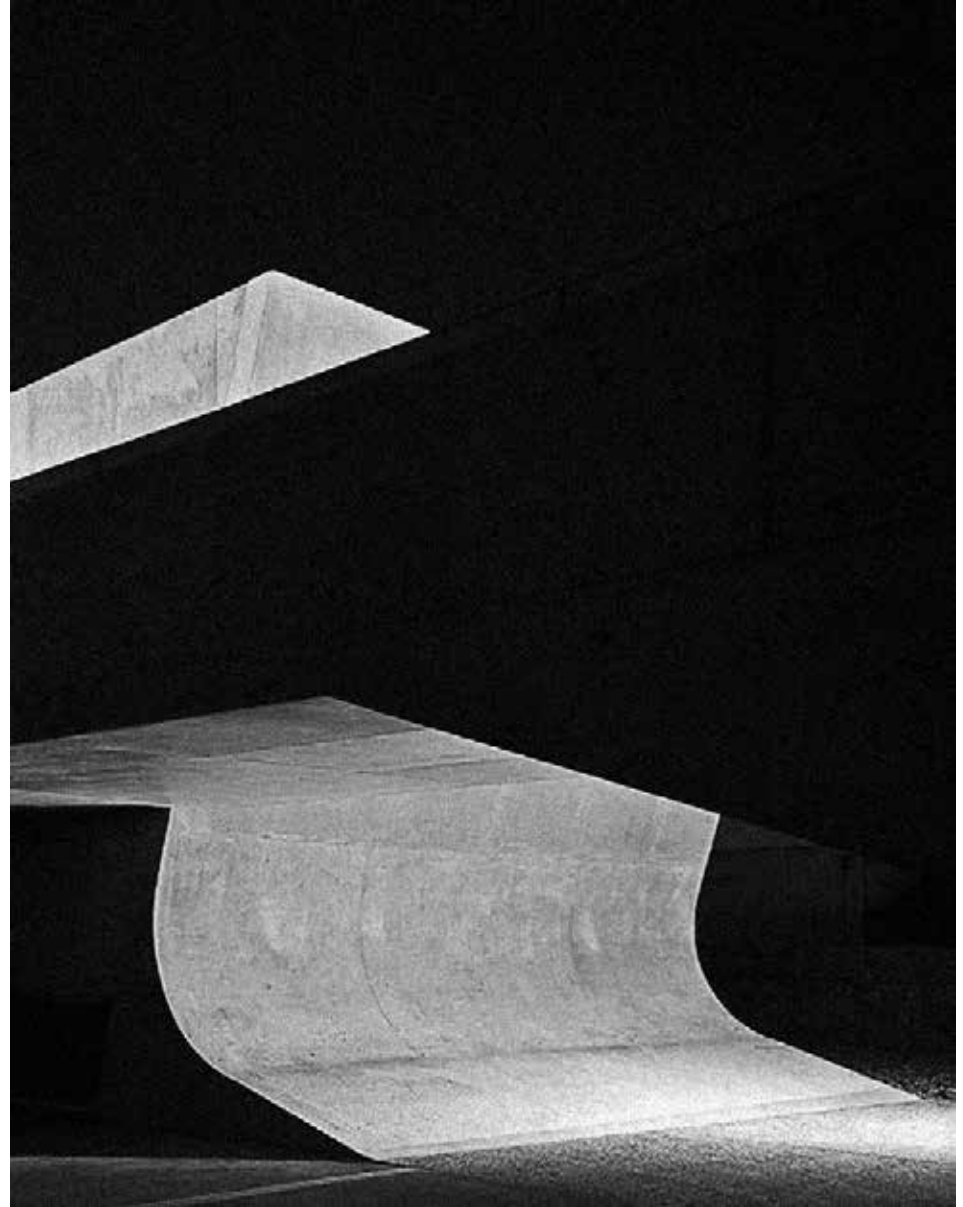
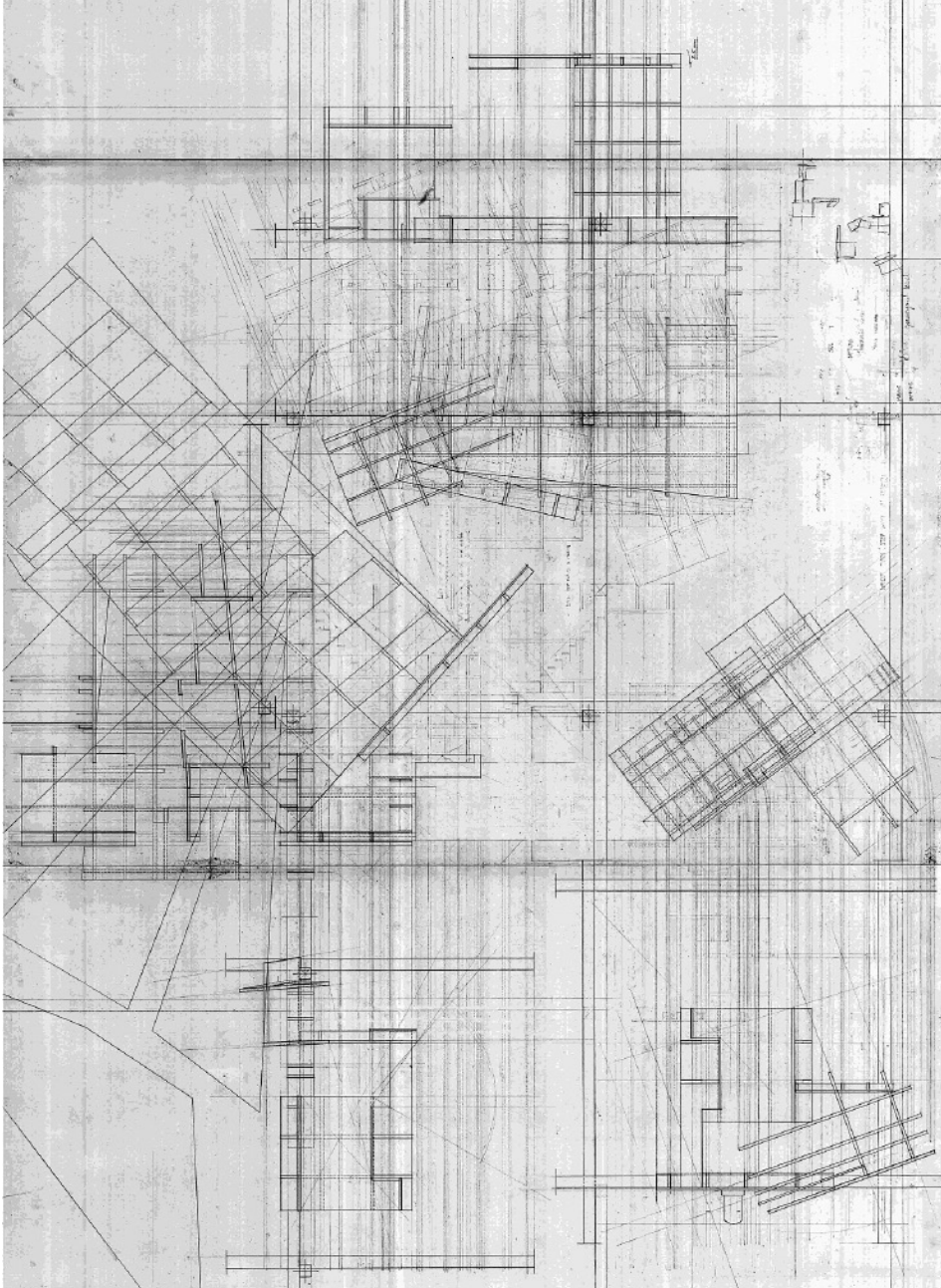


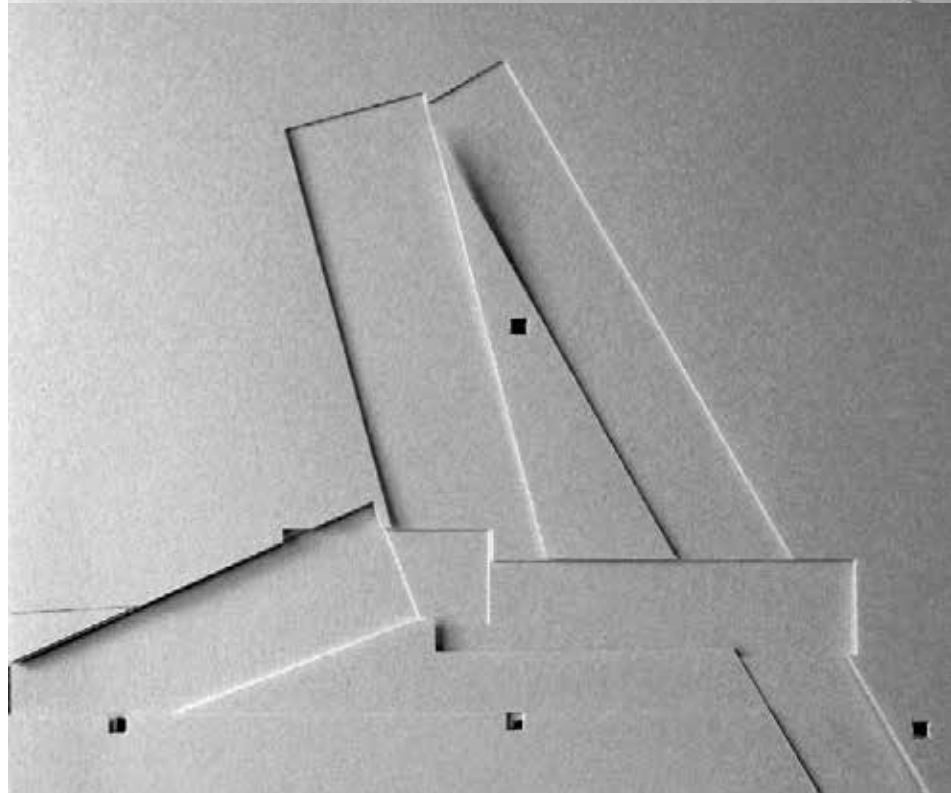
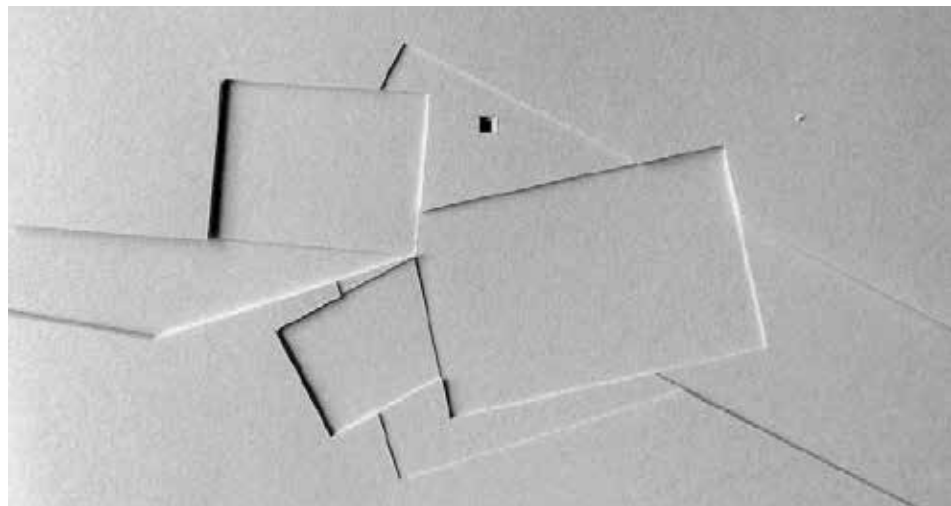
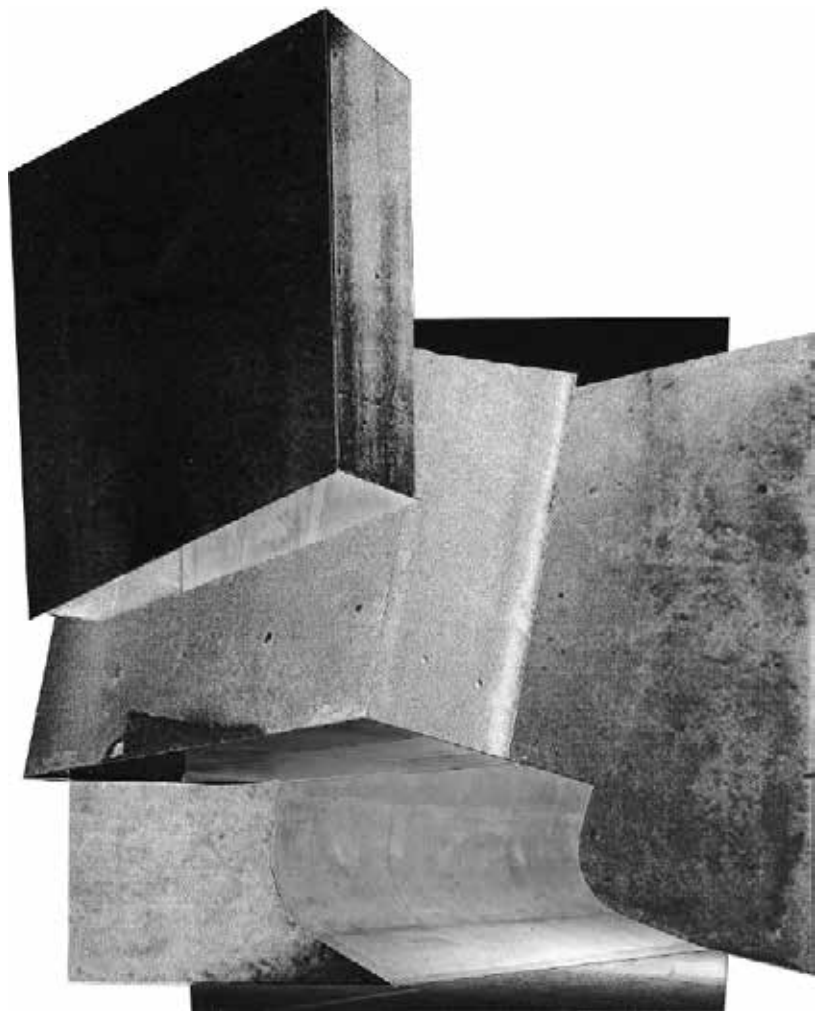
events that lead to something unknown / new



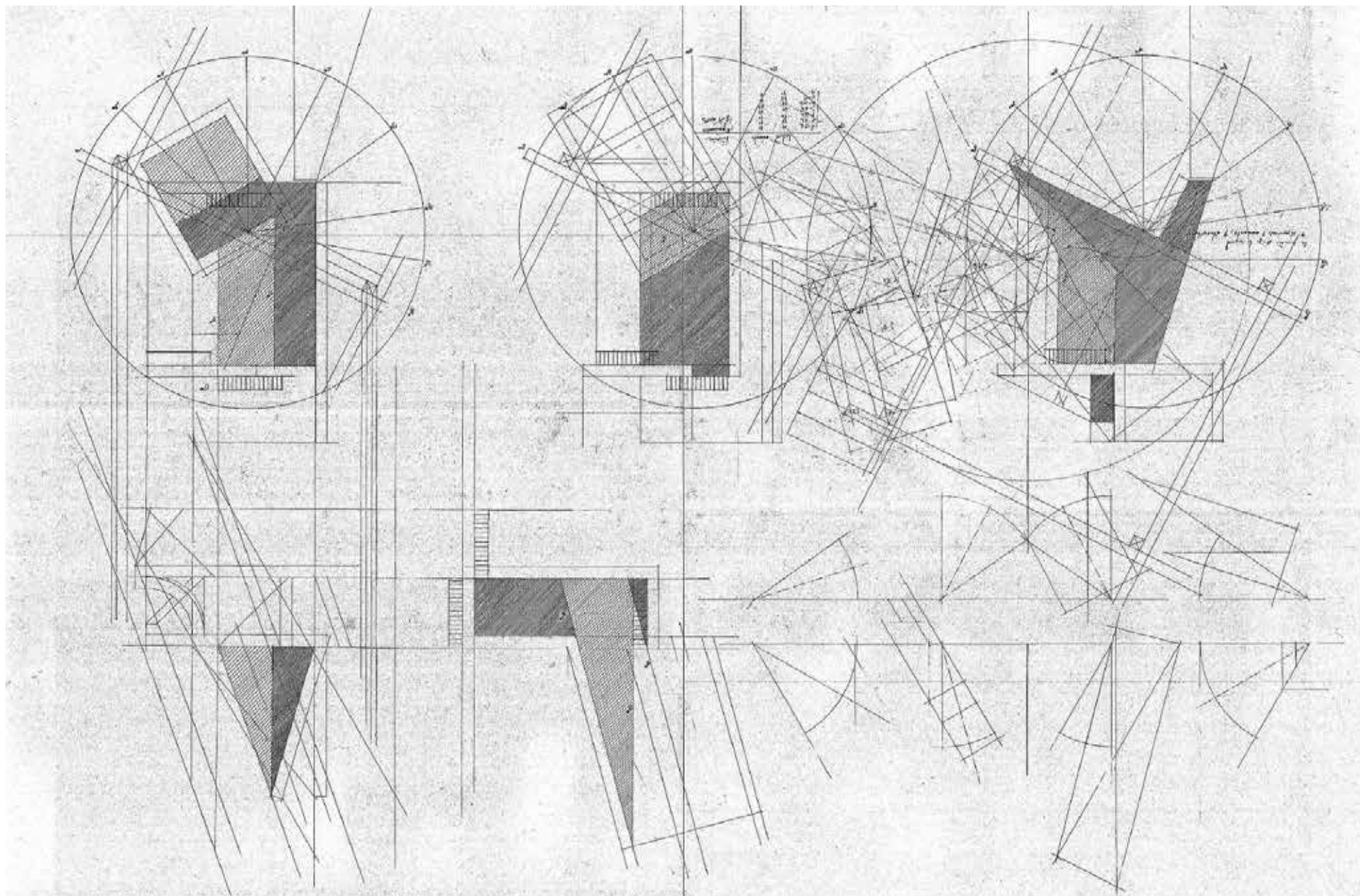


TIM SIMONET STUDIO ERCKRATH The changing light conditions during the day are the driving interest in Tim Simonet's project. In order to create a spatial dramaturgy the sun is channeled in light shafts at different times of the day and so models a sequence of spaces. Translating from a volumetric study to an analytical paper model allows engagement with the framework and the context around the project. Inside, the inhabitant finds himself being guided by specific casts of light on walls, platforms and stairs, leading from space to space through the architecture. The sequence of movement becomes a ritual for celebrating the course of the day.



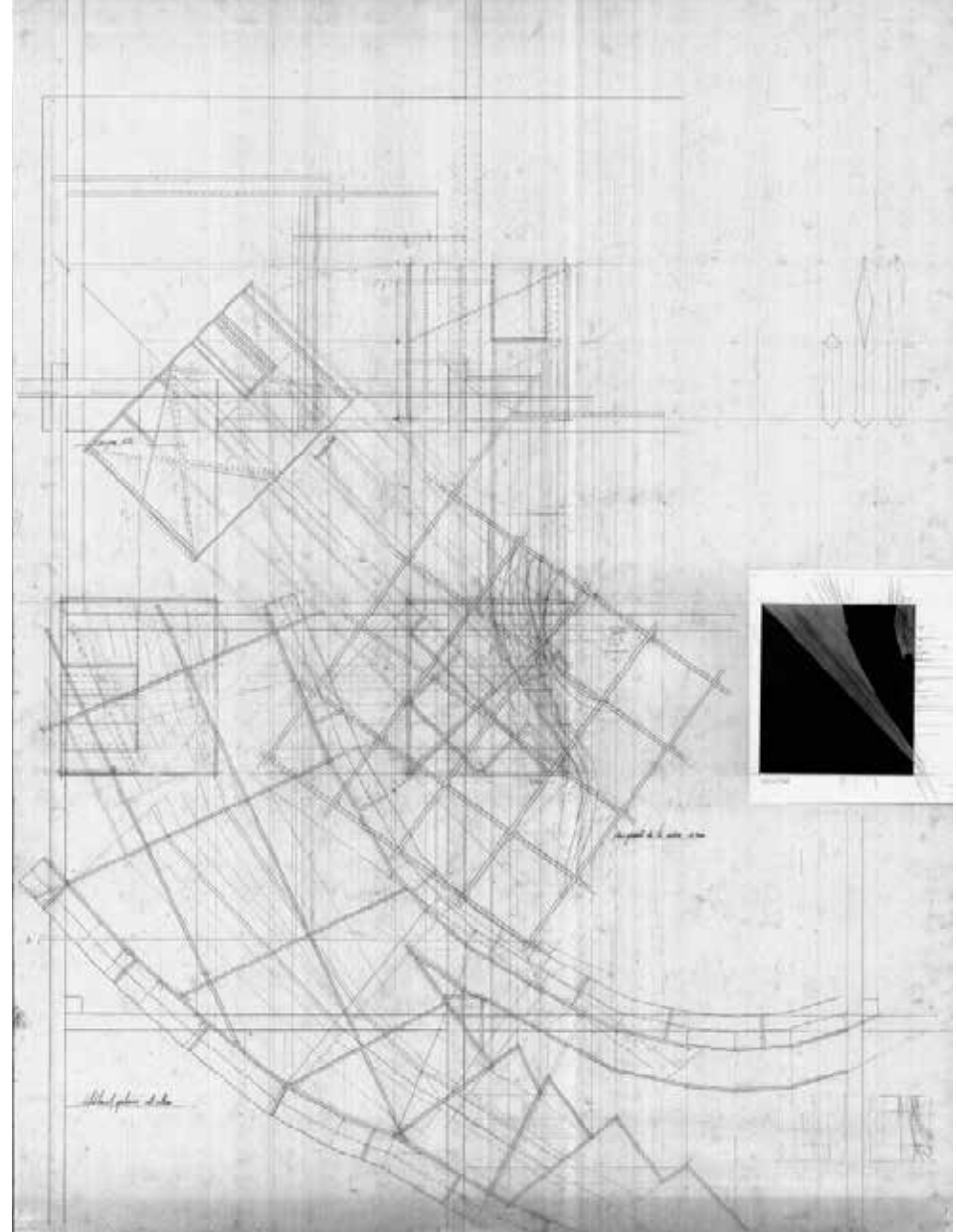
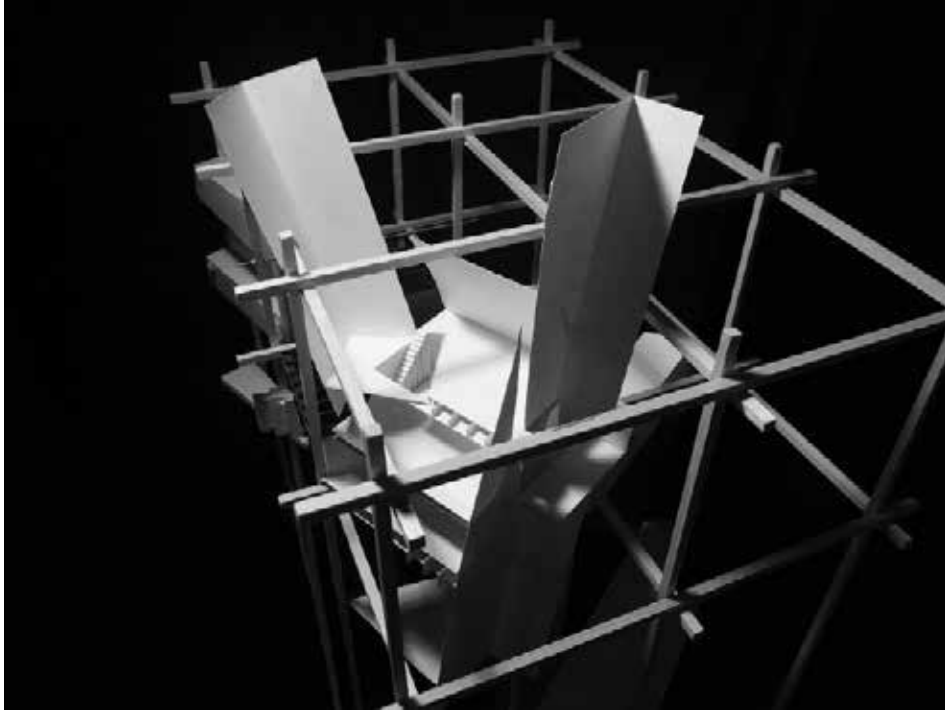


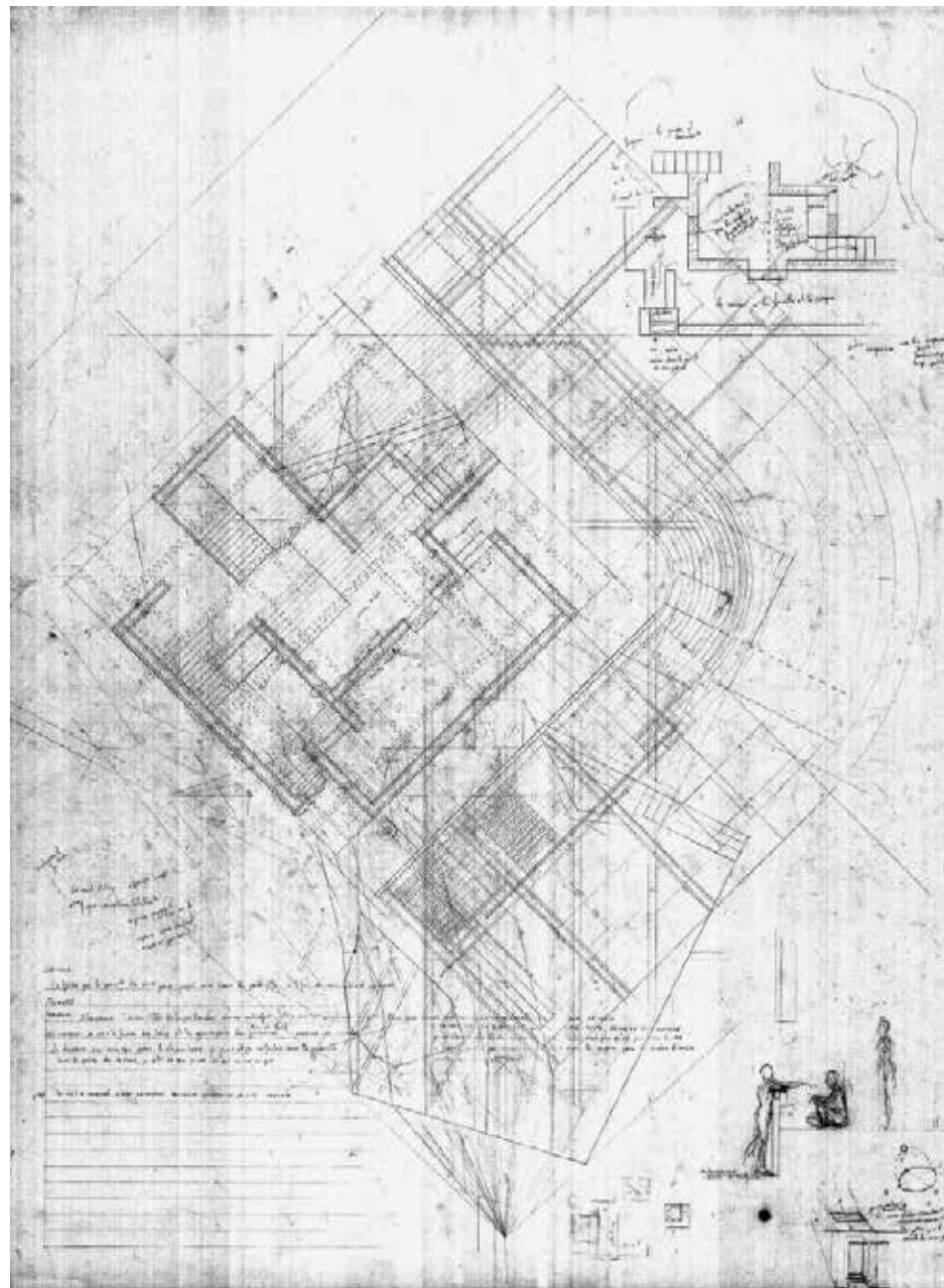
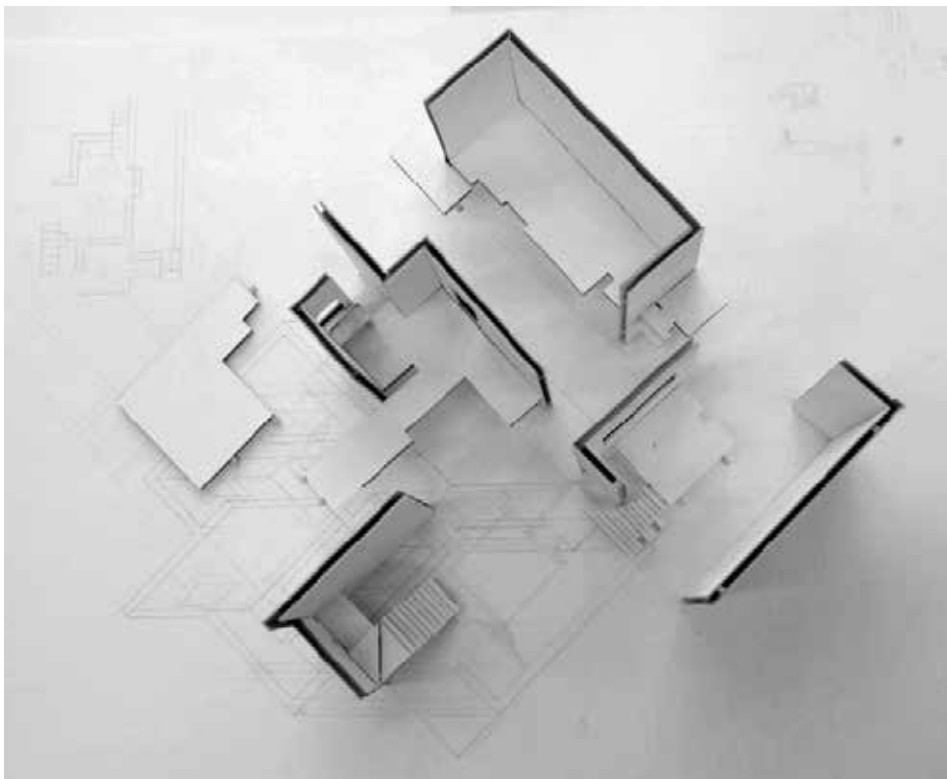




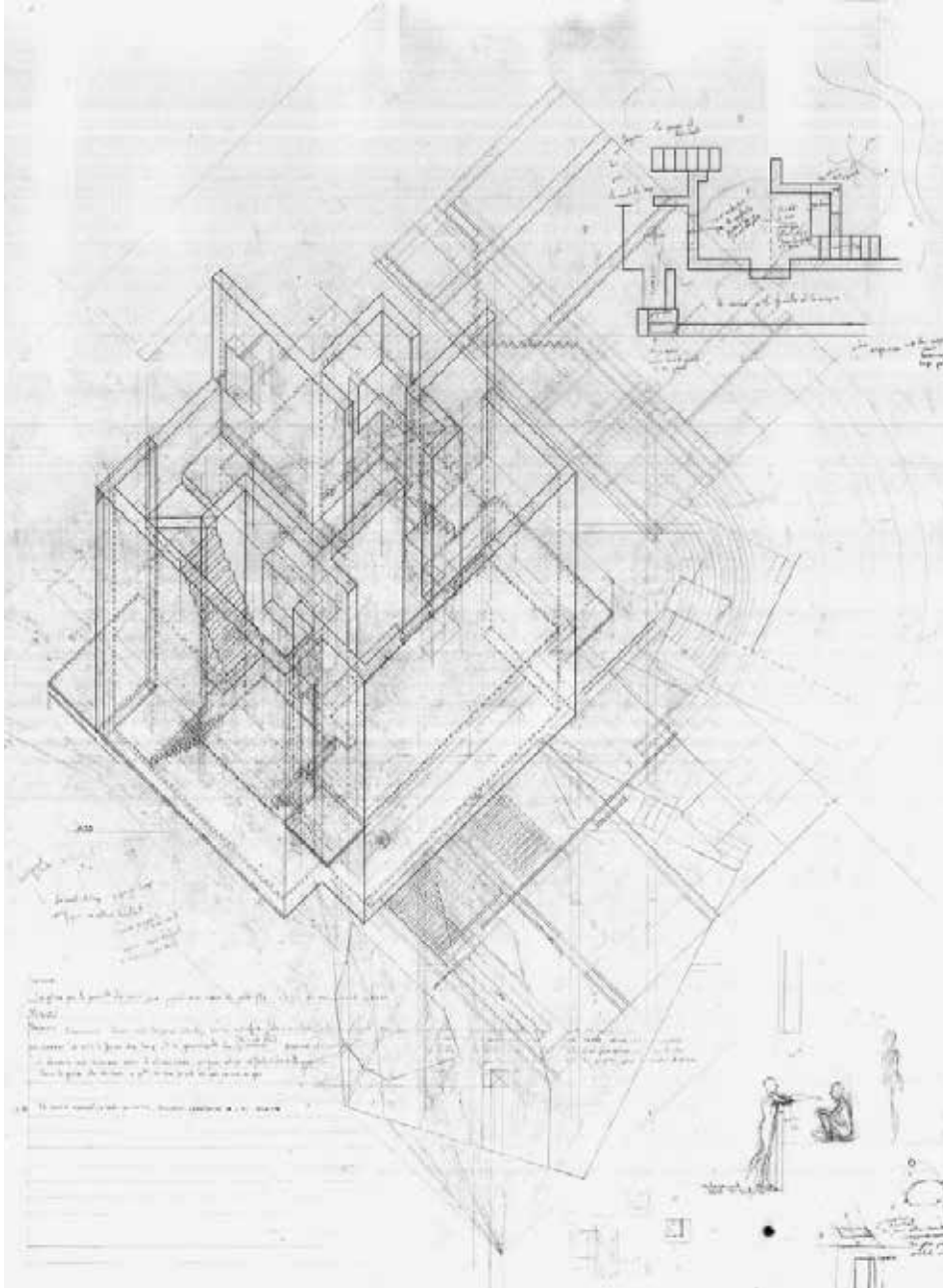


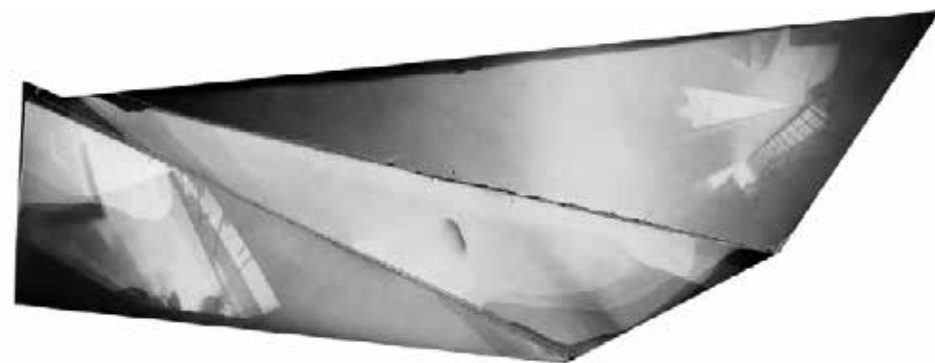
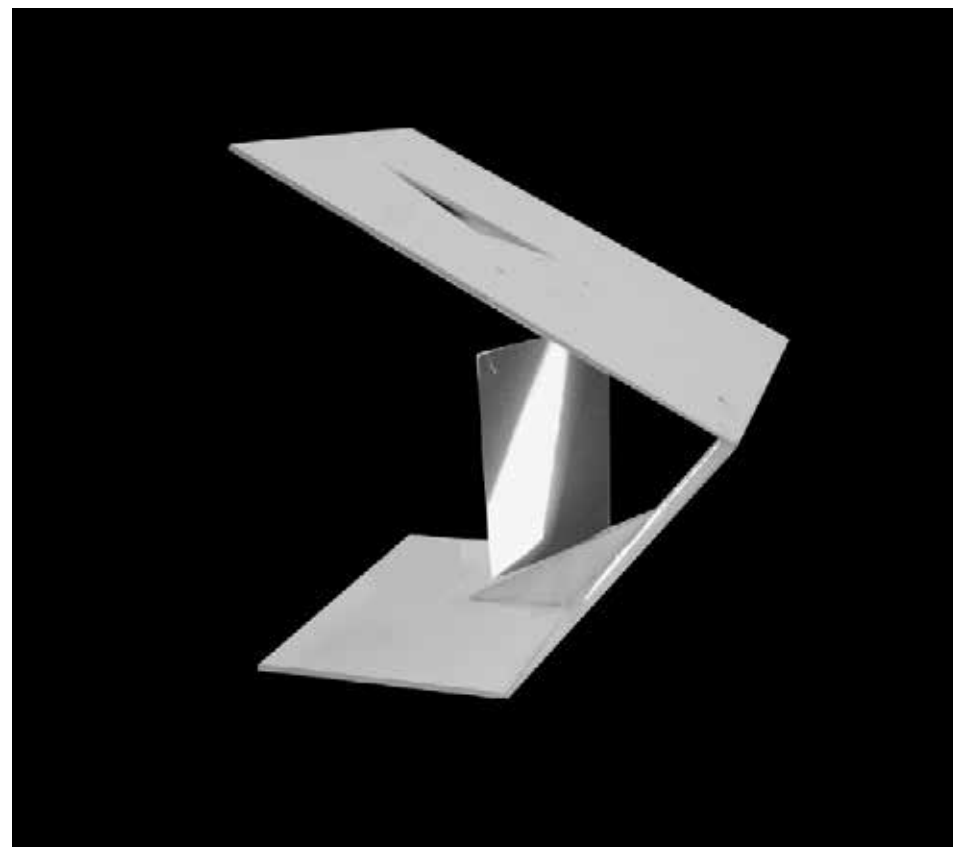
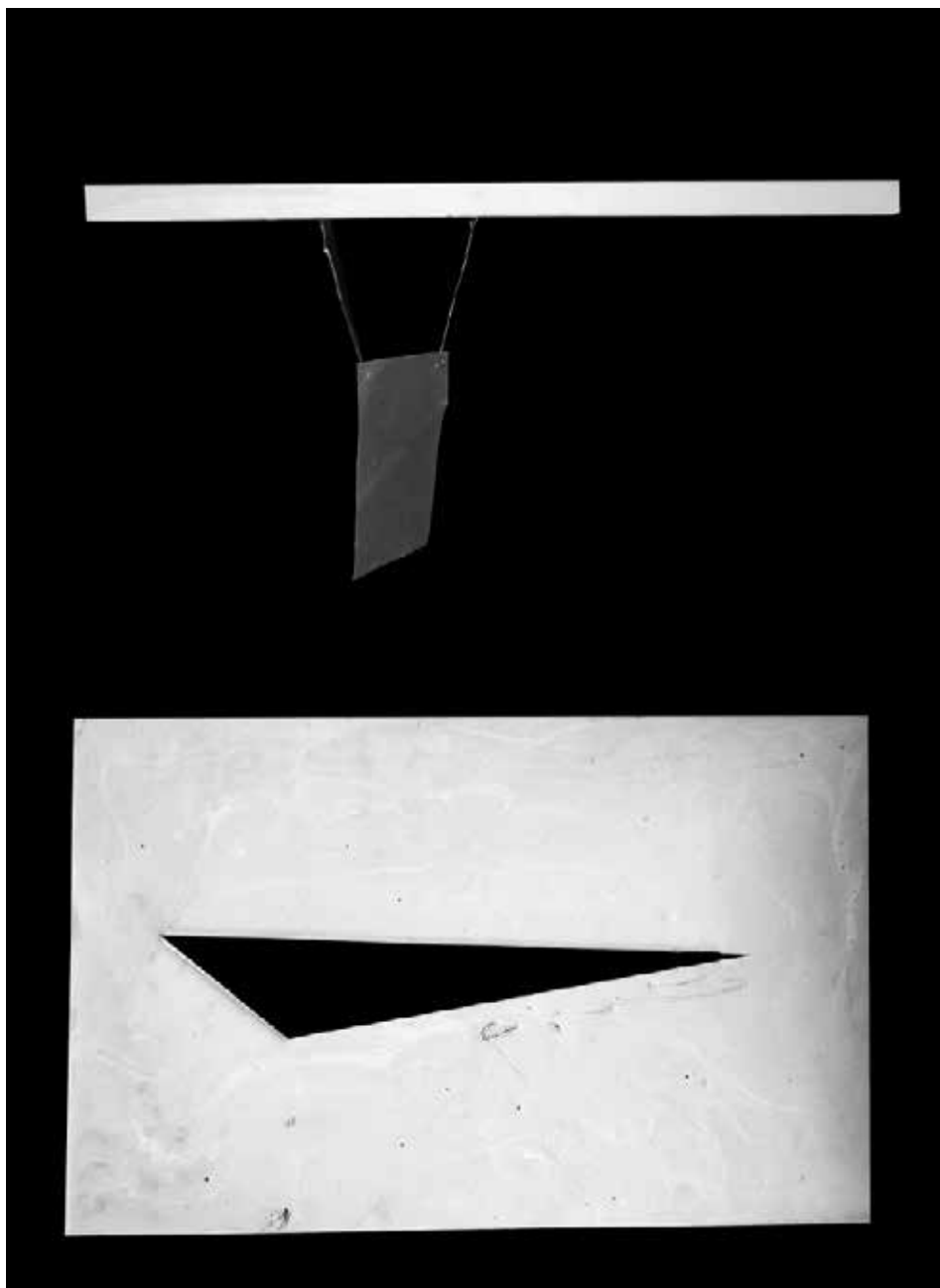
JUSTINE EGLOFF STUDIO GUAITA The writer sits at his table, frenetic. He leaps to the pages as earlier he would have stepped into the water, confident and lighthearted. Some might say the writer creates out of pure imagination. But this one wanders through the realms of memory. Going from one place to the other, from one encounter to the other. Because what are places without the people they hold? The first thought brings him back to the day where his was born falling in love with a wolf in its cage. He would hold this thought for as long as it would accept to stay. But the timeline engraved in his body would soon bring him to his next memory- his parents, the clown his brothers, around the living room table running screaming dancing crying, and then again running, the fugues, the courtyard and children scheming away as the rain pours. But the writer is still sitting here, at his table. Emerging from the pages he raises his head. Looking out the window, his eyes catching a bird, anticipating its flight.



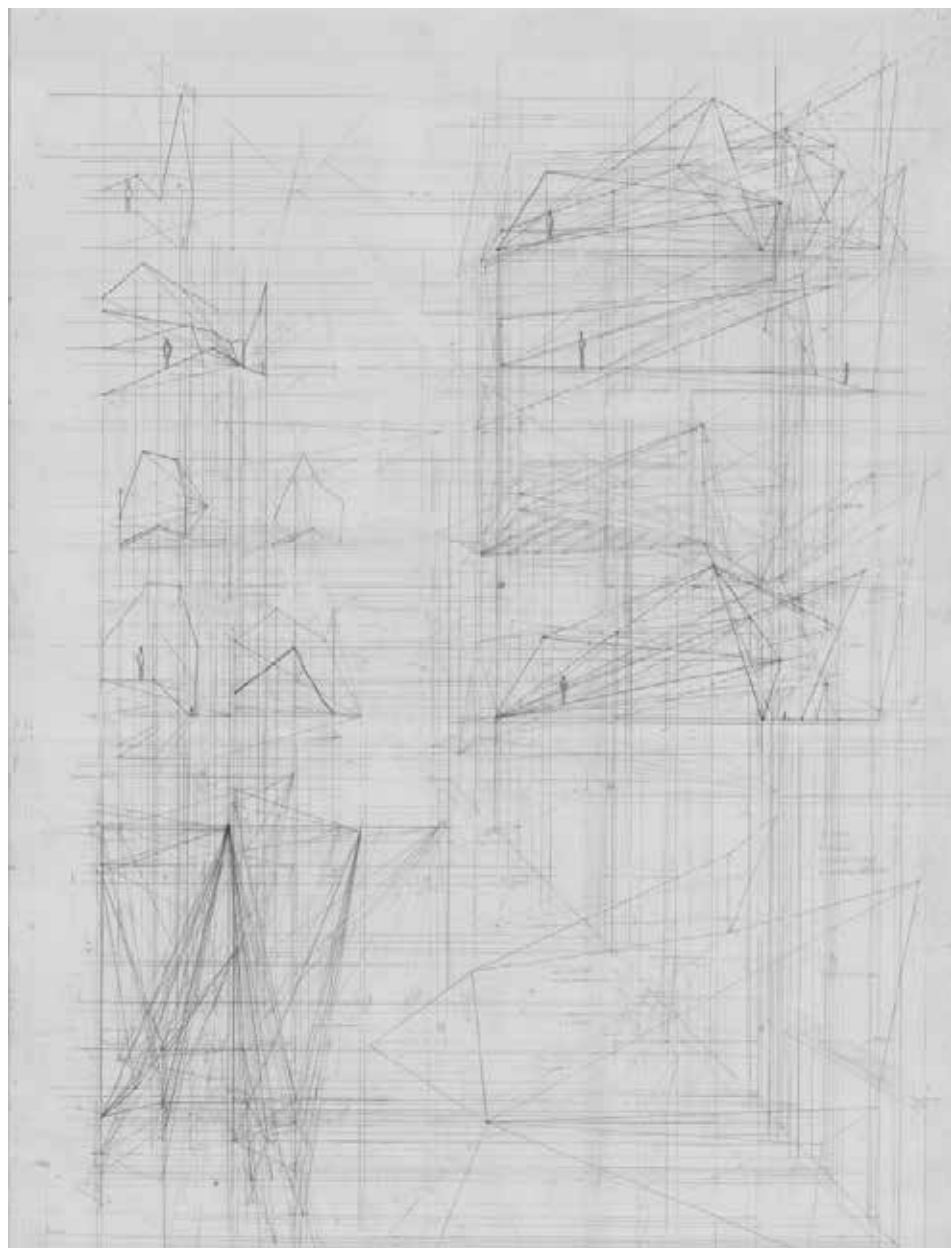


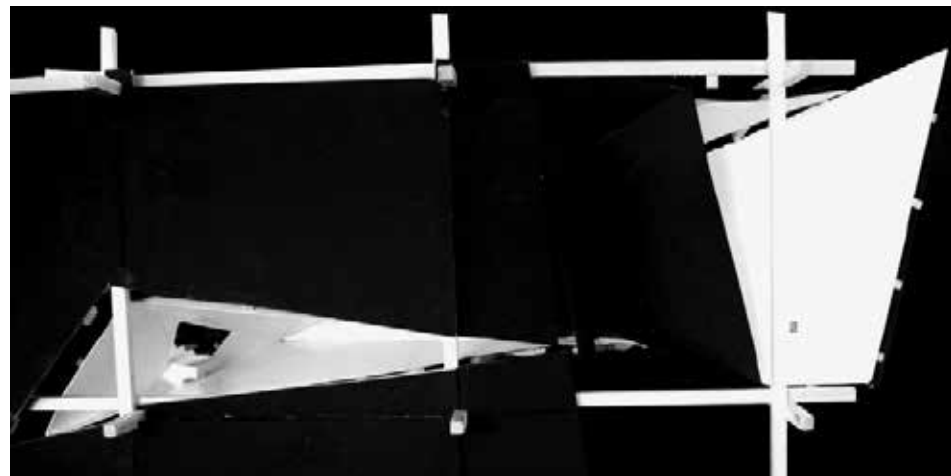
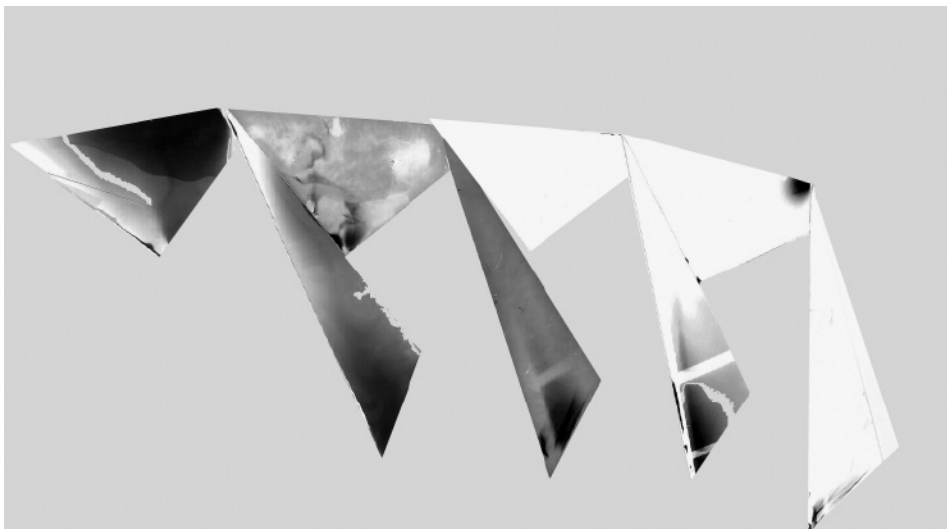
EIRINI PERAKI STUDIO LENHERR Enveloping Light Deux vides. Un point qui lie les deux vides. Un espace. Deux qualités lumineuses différentes. Un espace avec deux ambiances différentes. Camera obscura utilisée comme outil pour définir l'espace. Mon projet fonctionne selon le principe de "Camera Obscura", le point de liaison étant le trou d'où pénètre la lumière et l'espace créé par ce point. Le projet permet d'obtenir des photos d'un triangle noir (la surface éclairée par la lumière) et d'une photo d'un trapèzoïde blanc (manque de lumière). Grâce aux deux ambiances différentes générées par la source lumineuse les gens pourront circuler dans l'espace pour afin de comprendre ce qu'il se passe. Les gens rendent vivant l'espace en se promenant dedans.





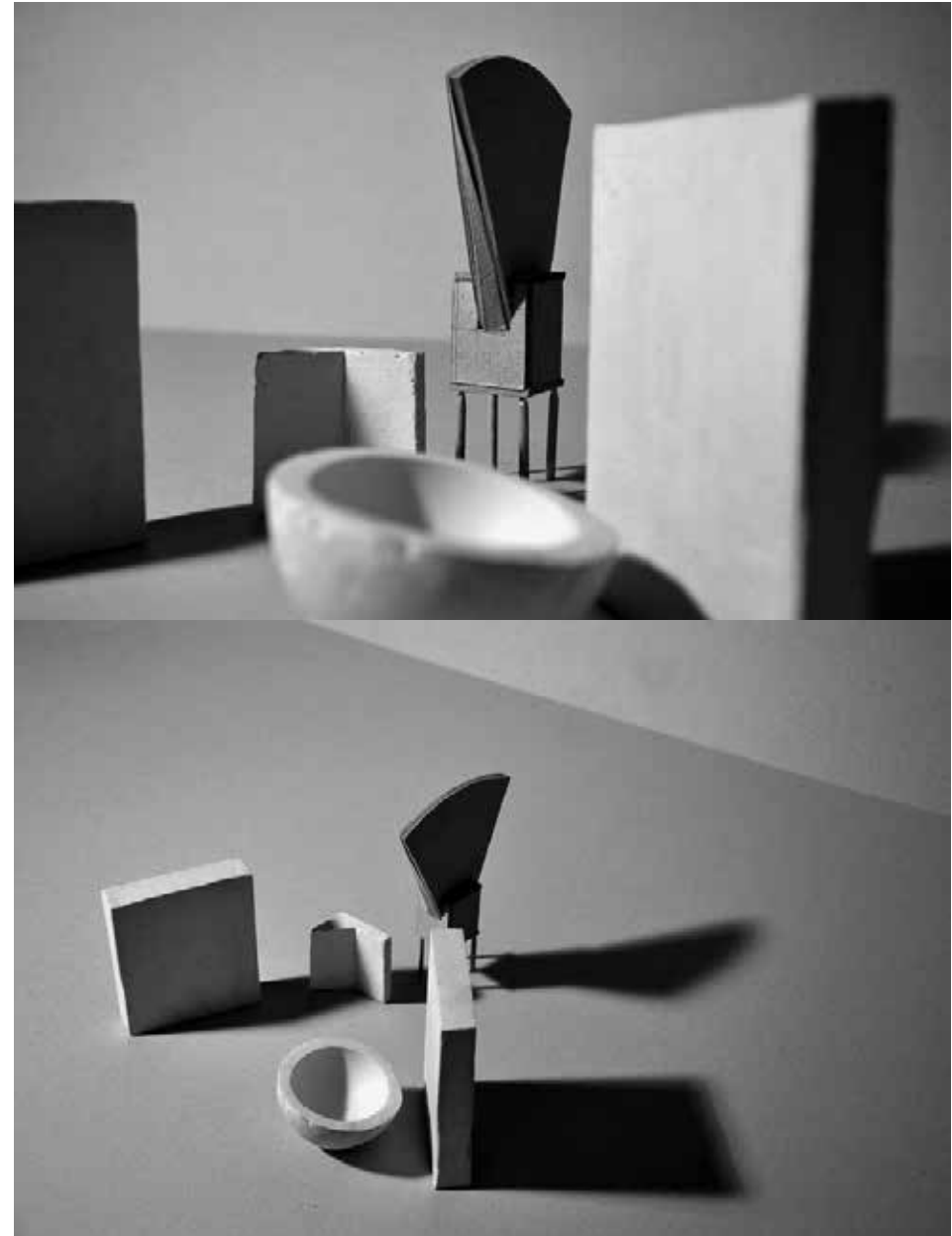
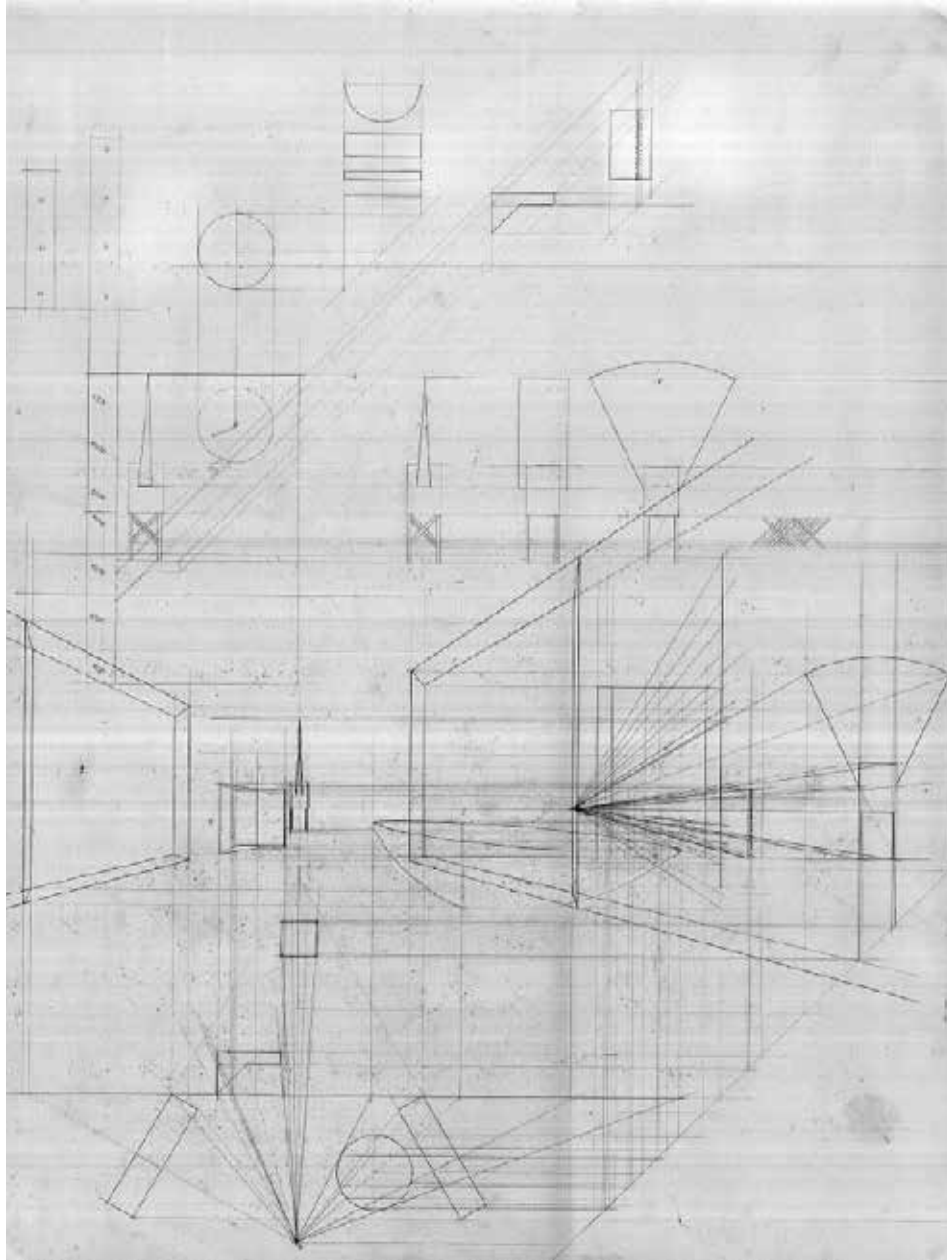


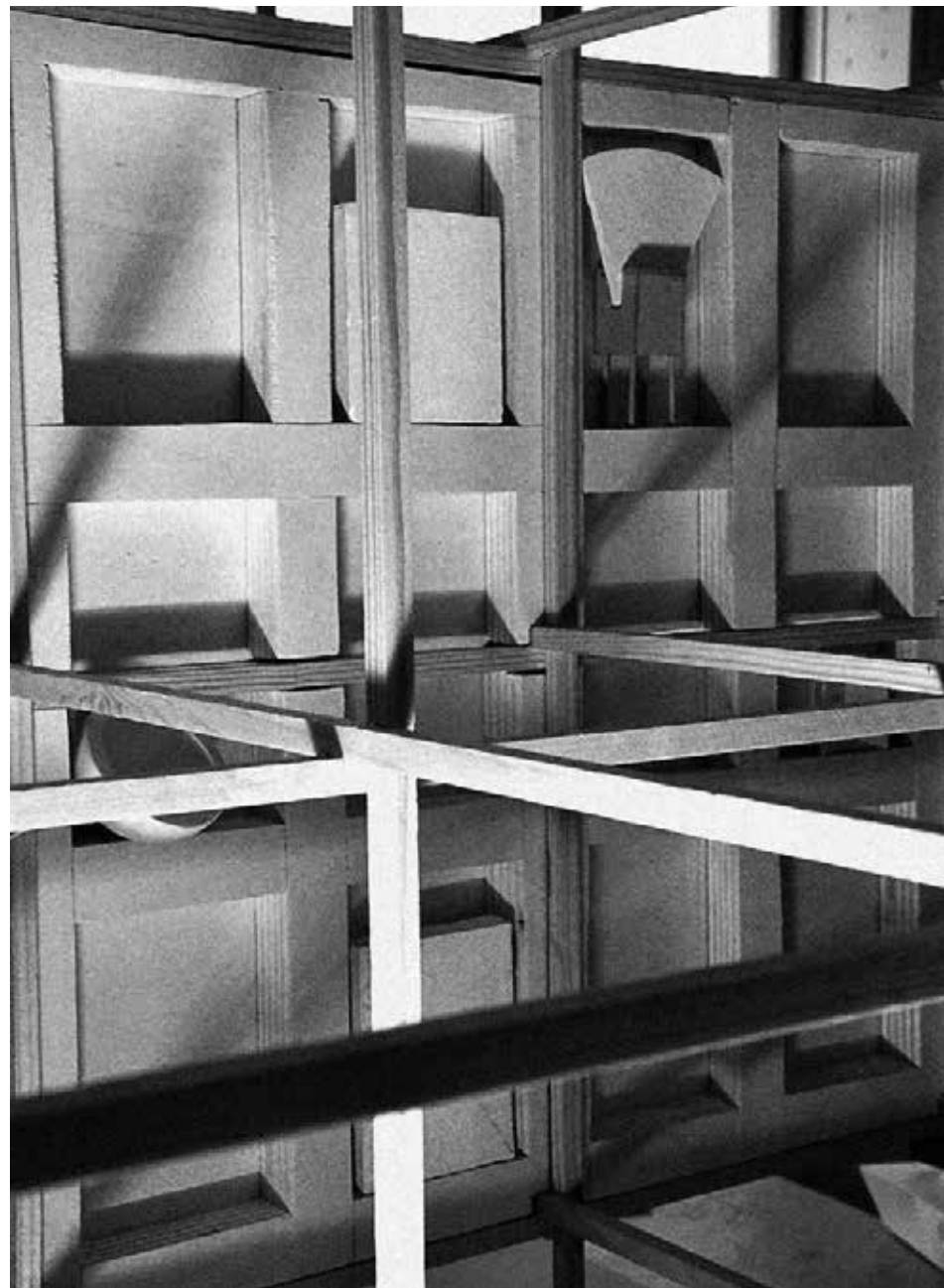
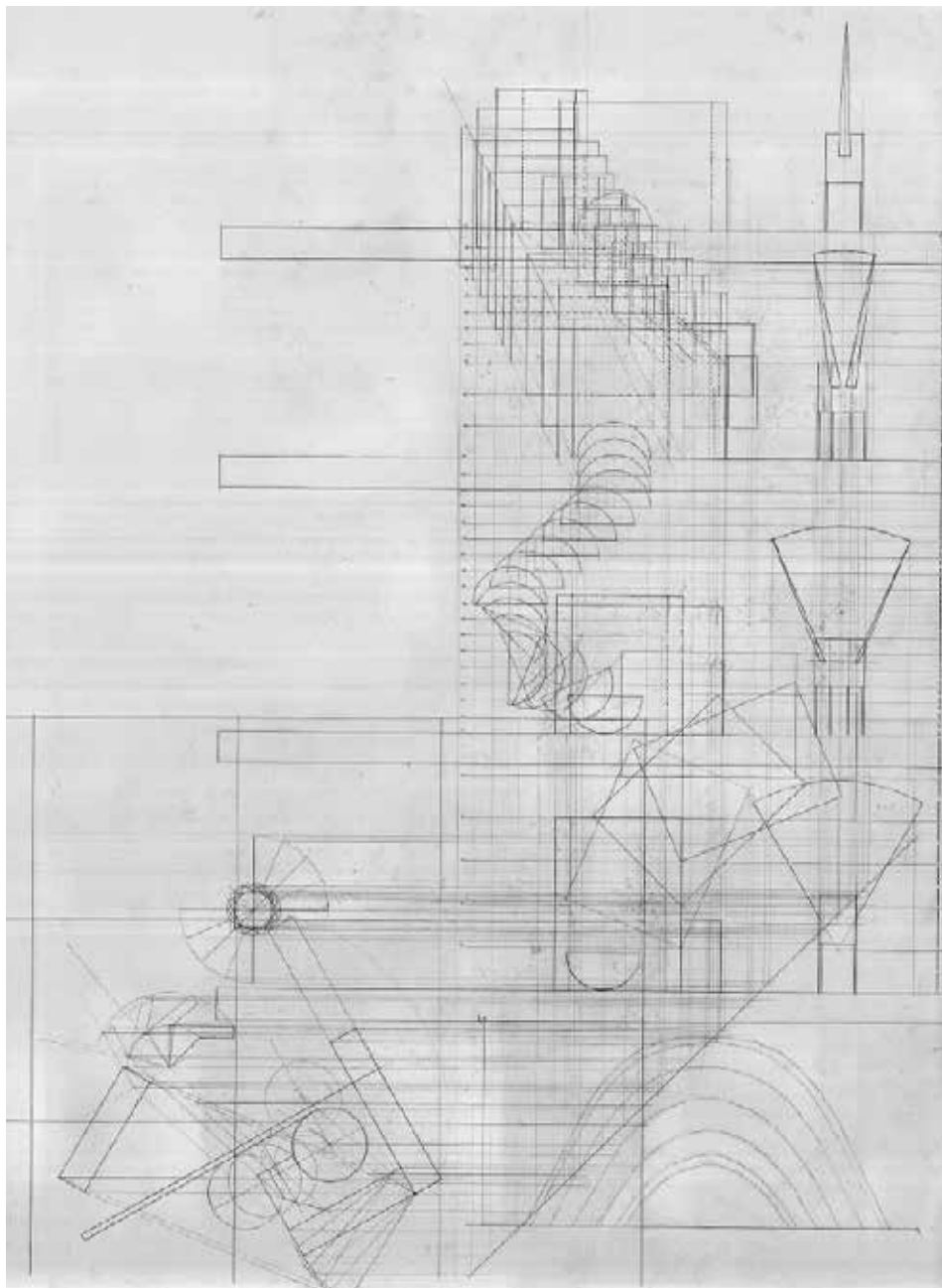






LOUIS CHABOD STUDIO OTHENIN-GIRARD Les signes d'une histoire "Je trace d'abord sur la surface à peindre un quadrilatère de la grandeur que je veux, et qui est pour moi une fenêtre ouverte par laquelle on puisse regarder l'histoire (historia)" Leone Battista Alberti. Ainsi le fragment donné se trouvait être la fin de l'histoire et je voulais en retrouver le commencement. En reconstituant un scénario, je me suis très vite intéressé à la nature des ces nouveaux personnages qui composent le noyau central de ce dernier ainsi que leur rôle à jouer, en particulier sur la notion d'attraction et de tensions spatiales créées lors de leurs différentes interactions. Ces "distances" sont projetées sur ma table en plâtre—la scène de mon narratif, où la couleur des ombres portées devient trace et décompose ainsi mon narratif selon la course solaire. L'empreinte devient alors la présence d'une absence ou serait-ce plutôt l'absence d'une présence?










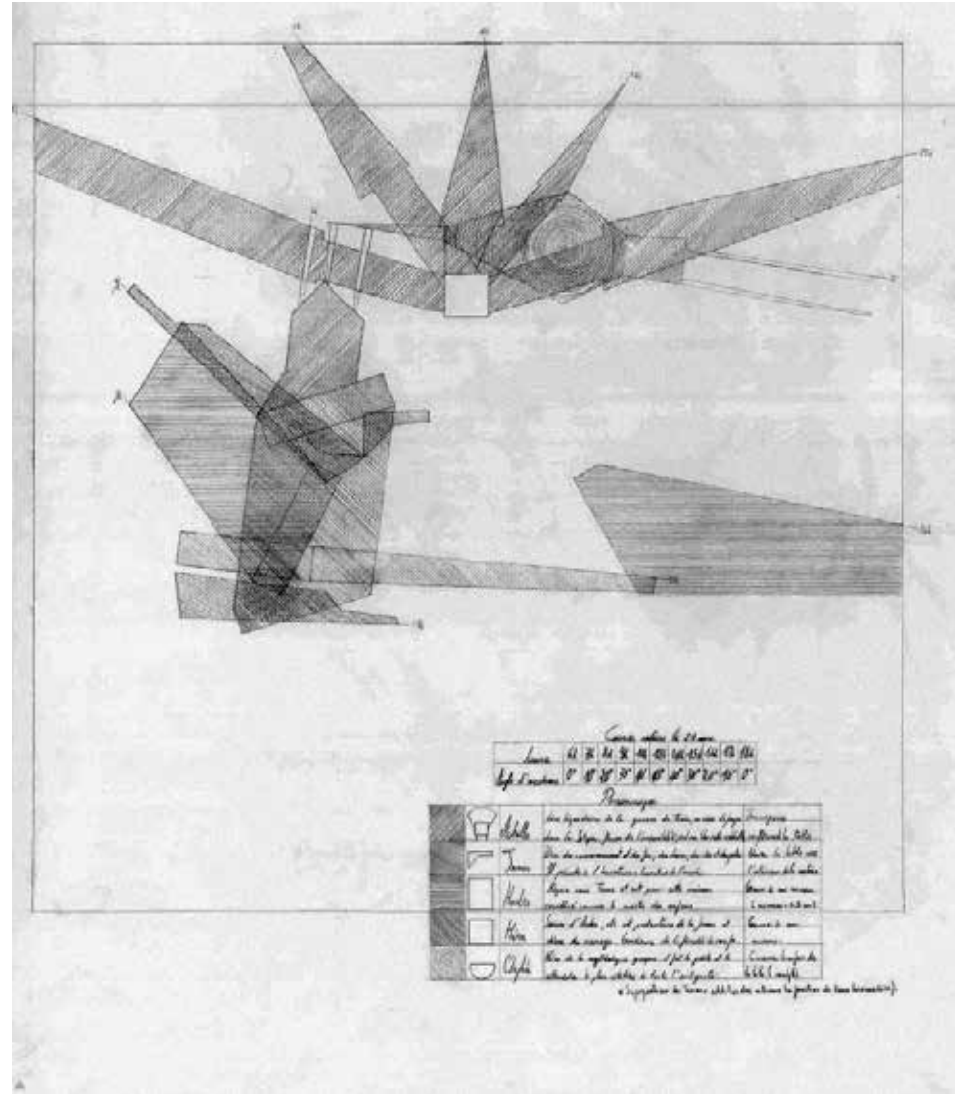
Course Solaise le 24 mars.

heure.	6h	7h	8h	9h	10h	12h	14h	15h	16h	17h	18h
angle d'incidence.	0°	20°	30°	30°	40°	45°	40°	30°	20°	10°	0°

Personnages.

1		Achille	héros légendaire de la guerre de Troie, on mise le plongé dans le Styx fleur de l'invincibilité, seul son talon reste vulnérable.	traverse complètement la table.
2		Hades	régné sous la Terre et est pour cette raison souvent considéré comme le maître des Enfers.	creuse à son niveau (0,5cm).
3		Héra	sœur d'Hades, elle est protectrice de la femme et déesse du mariage. Gardienne de la fécondité du couple.	creuse à son niveau (0,5cm).
4		Aphrodite	héros de la mythologie grecque, il fut le poète et le cithariste le plus célèbre dans l'antiquité (charmeur et sensible).	creuse la surface de la table (sauf en surface).
5		Janus	dieu des commencement et des fin, des choix, des clés et des portes. Il préside à l'ouverture de l'année et à la mission de la guerre.	creuse la table vers l'intérieur de la matrice.

\* Superposition des traces = addition des actions en fonction de leur hiérarchie.



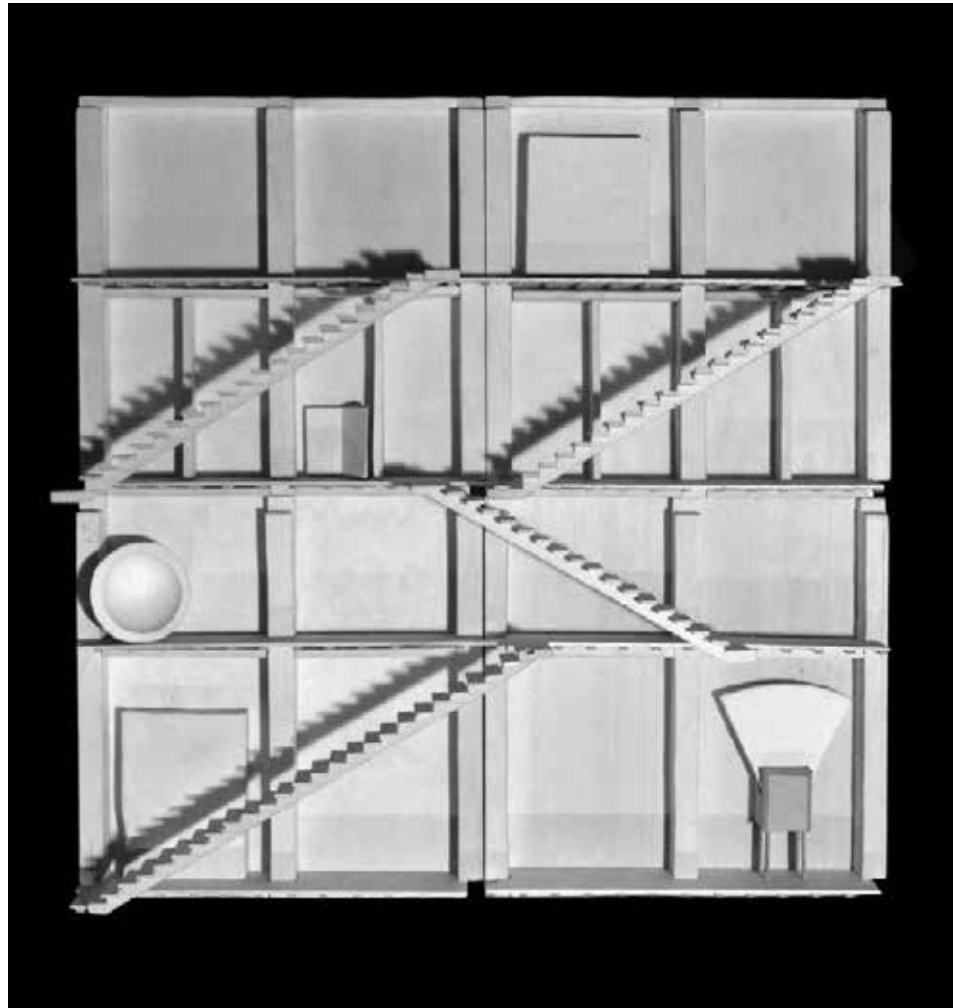
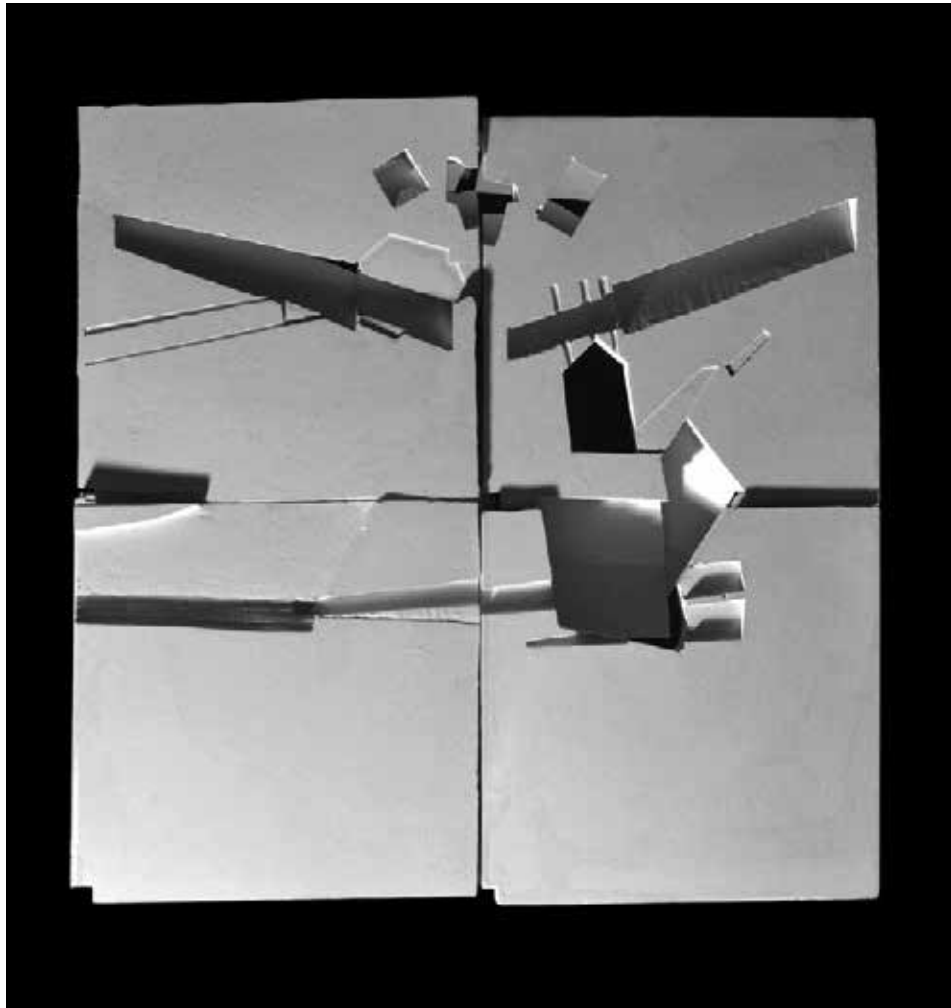
Course Solaise le 24 mars.

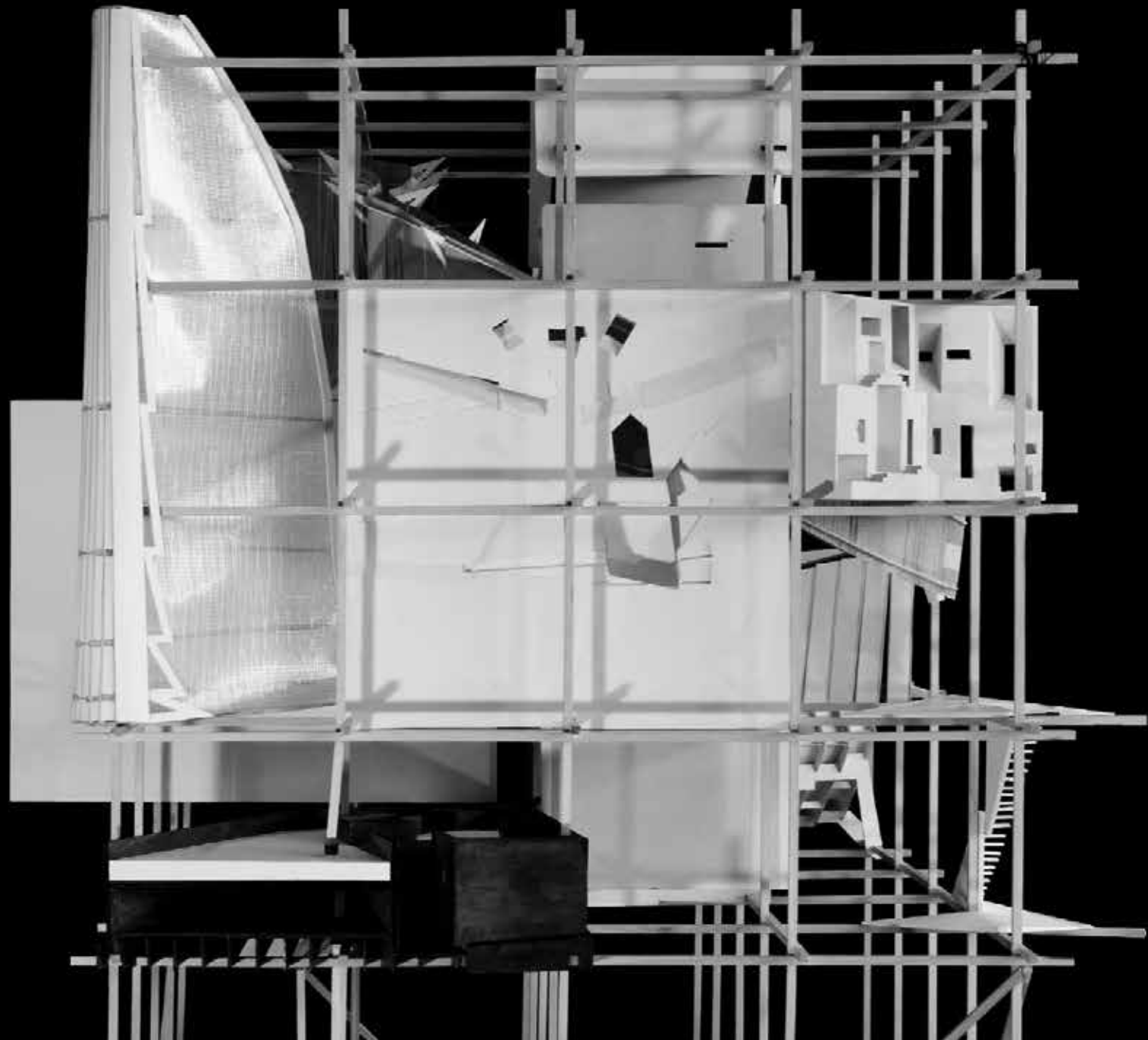
heure.	6h	7h	8h	9h	10h	12h	14h	15h	16h	17h	18h
angle d'incidence.	0°	20°	30°	30°	40°	45°	40°	30°	20°	10°	0°

Personnages

	Achille	héros légendaire de la guerre de Troie, on mise le plongé dans le Styx fleur de l'invincibilité, seul son talon reste vulnérable.	traverse complètement la table.
	Hades	régné sous la Terre et est pour cette raison souvent considéré comme le maître des Enfers.	creuse à son niveau (0,5cm).
	Héra	sœur d'Hades, elle est protectrice de la femme et déesse du mariage. Gardienne de la fécondité du couple.	creuse à son niveau (0,5cm).
	Aphrodite	héros de la mythologie grecque, il fut le poète et le cithariste le plus célèbre dans l'antiquité (charmeur et sensible).	creuse la surface de la table (sauf en surface).
	Janus	dieu des commencement et des fin, des choix, des clés et des portes. Il préside à l'ouverture de l'année et à la mission de la guerre.	creuse la table vers l'intérieur de la matrice.

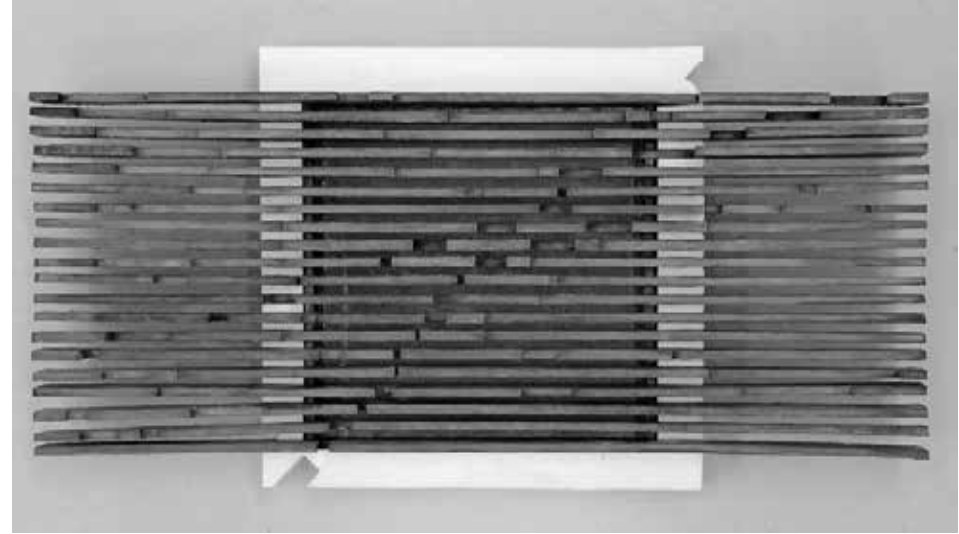
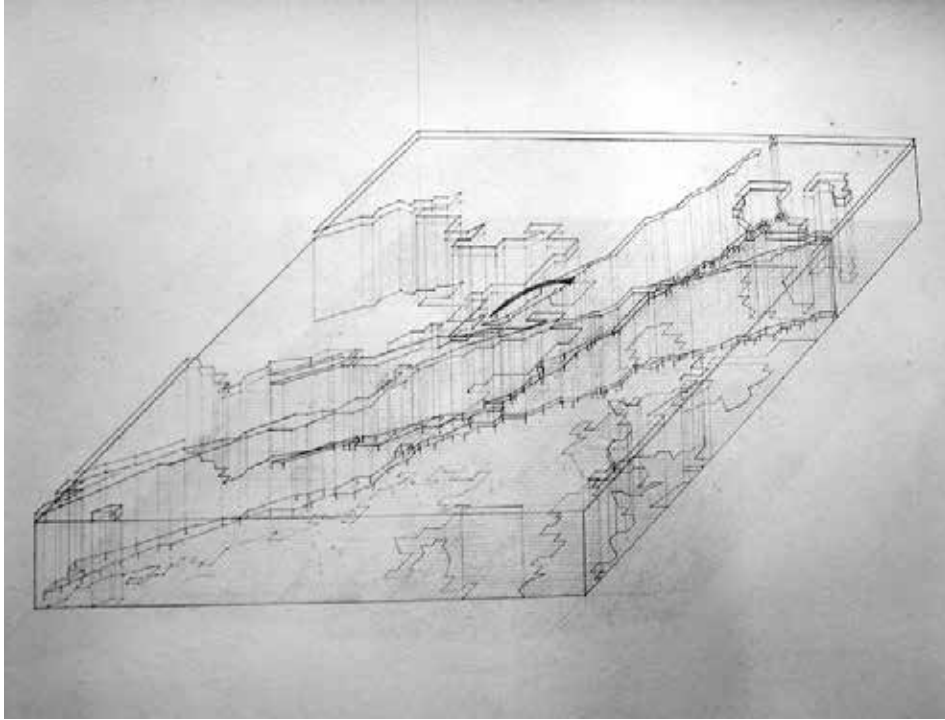
à l'ouverture de l'année et à la mission de la guerre.



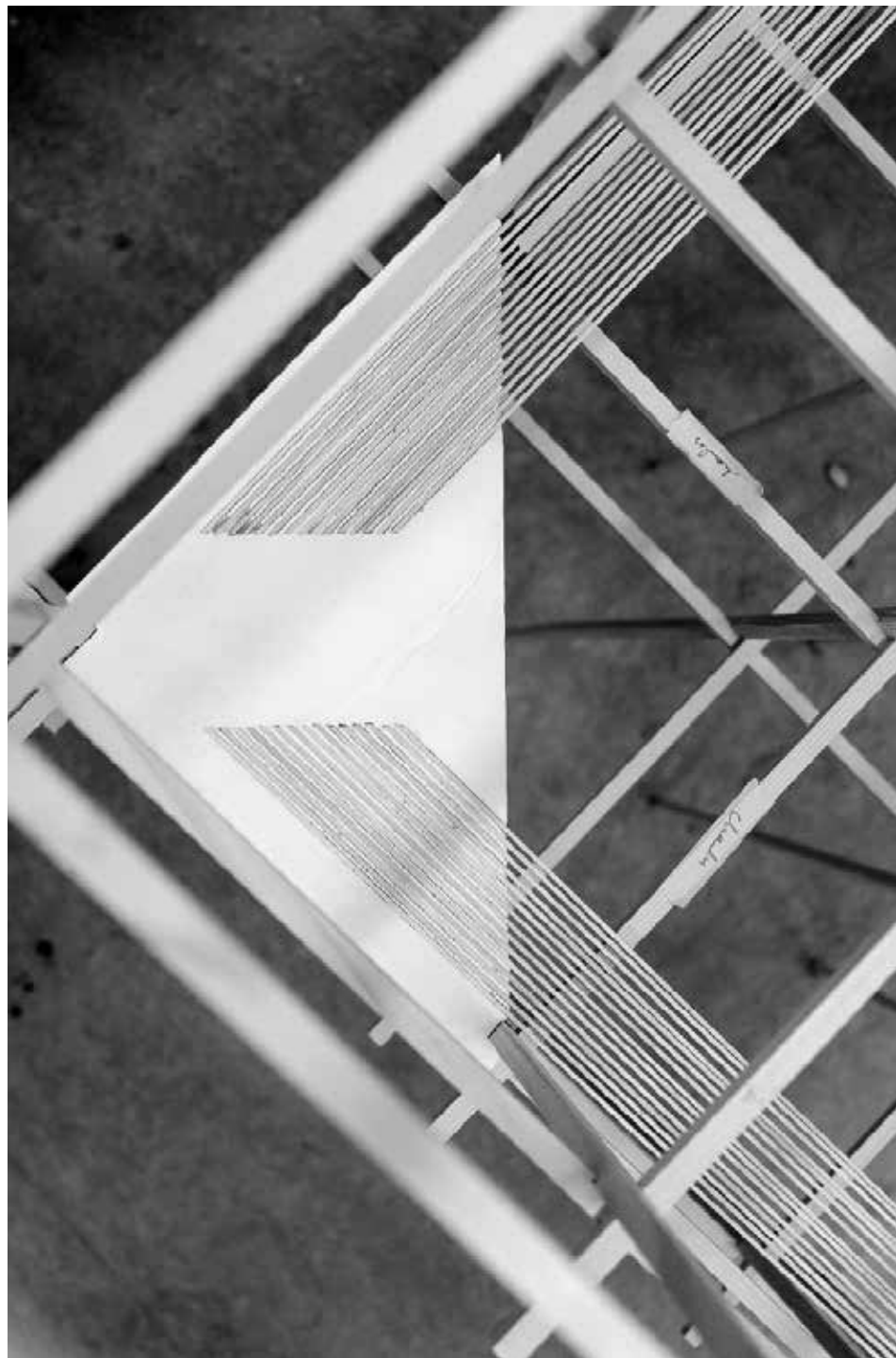
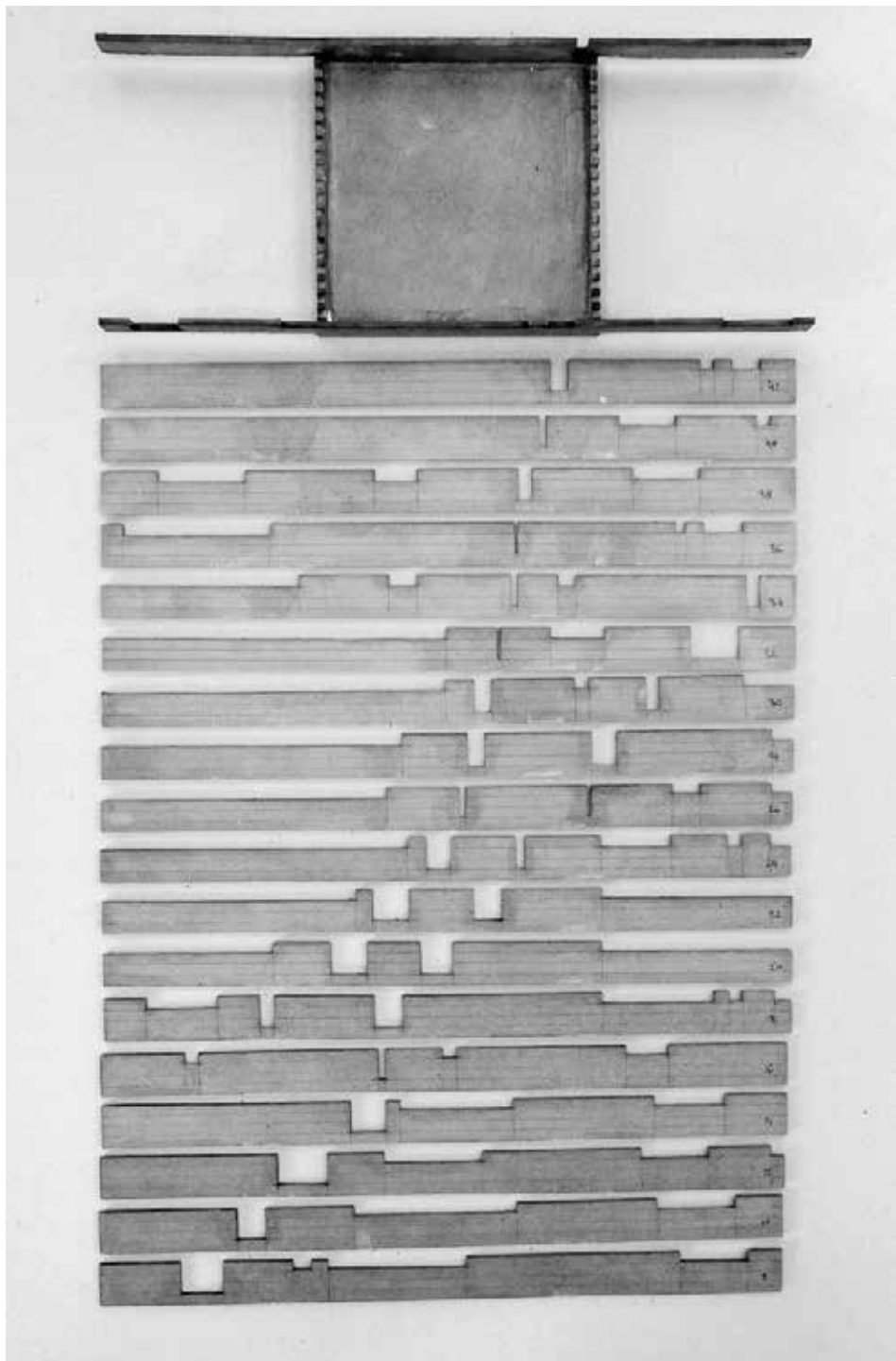




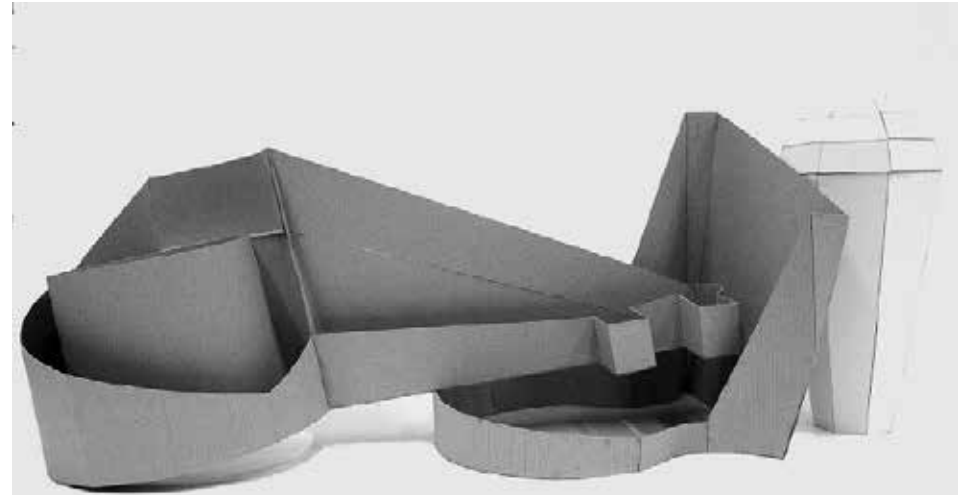
CHARLES GASTAUD STUDIO PEAKE In this project, I have been exploring the notion of inside and outside—the periphery. What defines it and how it occurs side by side, and when it is crossed through a threshold. This was done through a series of drawings and models, each time testing a thought and then responding and reacting. From the first move to the most recent, this questioning was done through framing and limiting. The series of walls create open and closed conditions, big and small spaces, each in relation and in isolation to one another. The project focuses on one corner of the matrix, I imagine it would encompass the whole co-ordinate system.

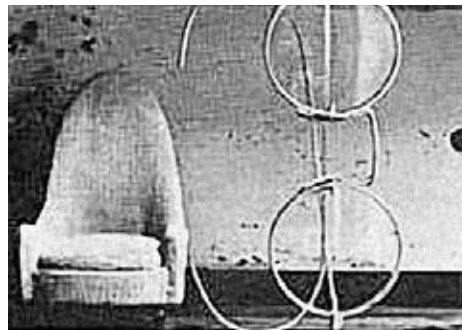
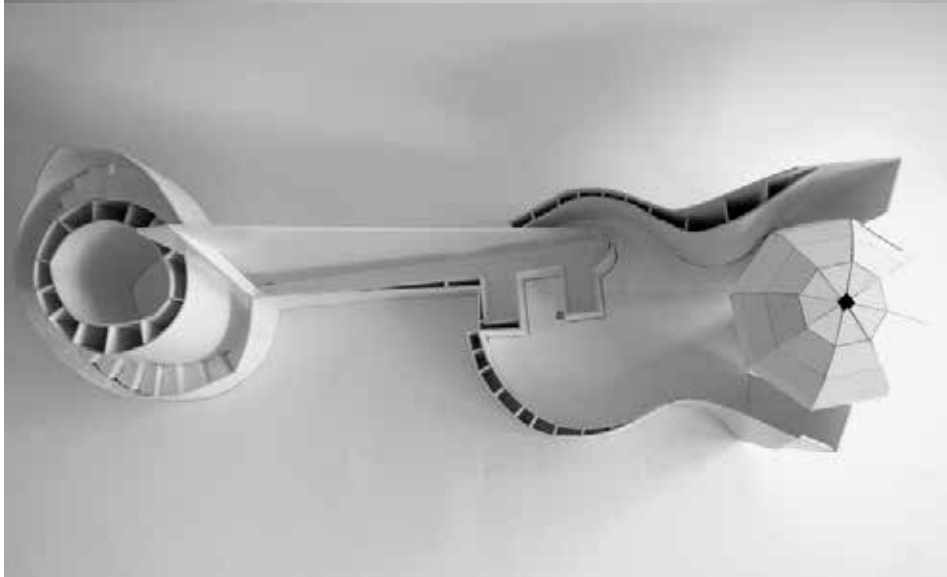
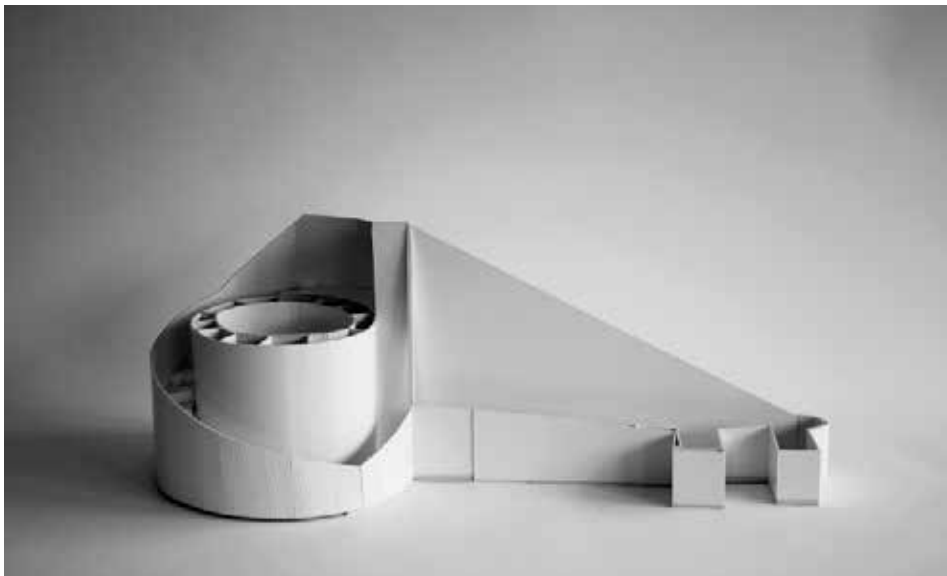






TANIA DEPALLENS STUDIO CHEUNG Leur rêverie s'éveille Par le dessin et une carte, l'espace se crée à partir des "Aventures d'Alice aux Pays des Merveilles". On suit, tête en bas, cette petite fille tombée dans un terrier, dans cette chute, qui paraît sans fond. "Où Mémoire ourdit son fil fin". Une montre, un pot de confiture, mais surtout le trou de serrure, irrésistible, avec sa clé. C'est une course dans ce monde aux règles nouvelles et qui remettent en question les qualités spatiales de ces objets telles qu'on se les figurerait. Quitte à perdre Alice on préférera suivre le Lapin, toujours en retard. T.D





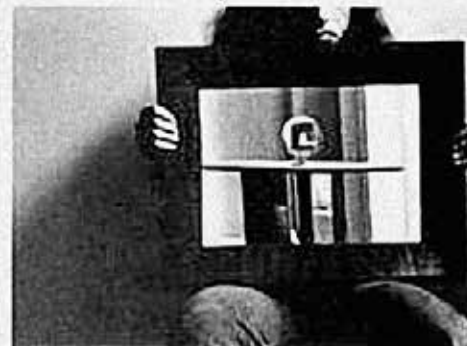
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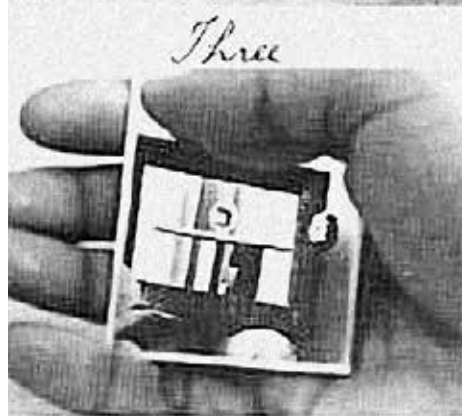
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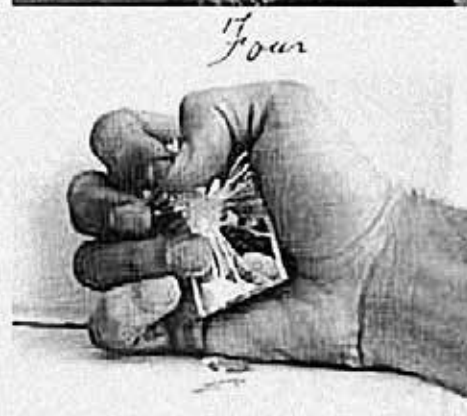
Three



Four

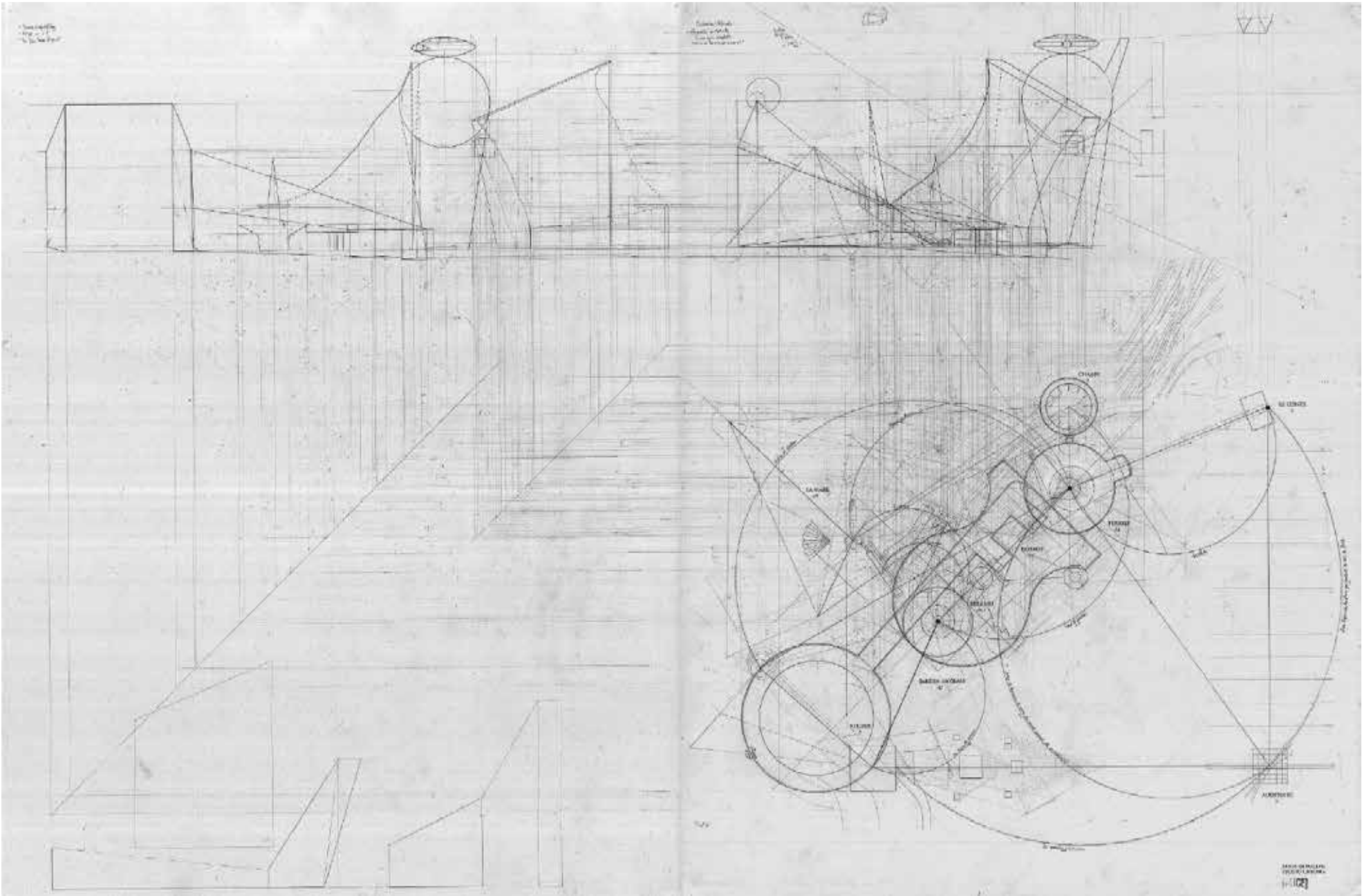


Five



Six





AIRBORNE:  
NON-SITE / EARTHWORK  
PHASES

P 8	FRAGMENTS	98
P 9	TRANSFORMATIONAL SEQUENCES	108
P 10	SPATIAL SEQUENCES	116
P 11	FLYING	122

## Tectonics, Coordinates, Scale

Dealt with a series of photographs of architectural moments by the photographer H el ene Binet, students begin the semester by analysing and deducing the tectonic information within—a series of architectural elements bearing relationship to each other—through a set of drawings and study-models in order to produce a tectonic fragment with a defined point of origin. In order to bring this fragment into a context, programmatic information is also extracted from the photograph, permitting students to bring into relation references such as texts, works of art, objects, techniques or phenomena. Once both the tectonic fragment and the context are derived, the point of origin and resultant coordinates are mapped onto a larger system that is the matrix, a 4 x 4 x 4 airborne grid.

STUDIO CHEUNG  
LIONEL SAUVAGEAT



STUDIO DEVABHAKTUNI  
ALICE FAKHRI



DJUNA SPAGNOLI



STUDIO ERCKRATH  
LUCIEN BERSET

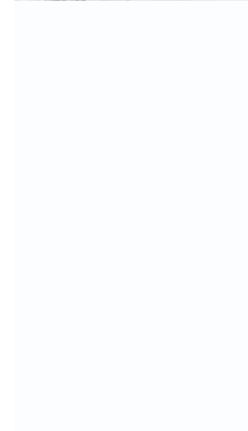


PAUL COIFFIER

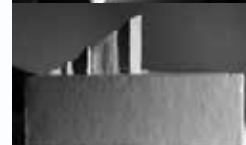
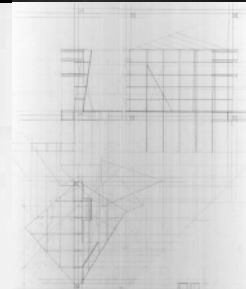




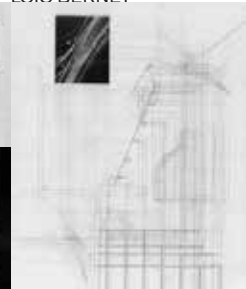
STUDIO ERCKRATH  
DAVID RICHNER



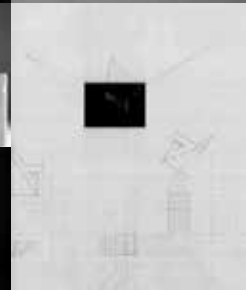
STUDIO GUAITA  
OLMO VISCARDI



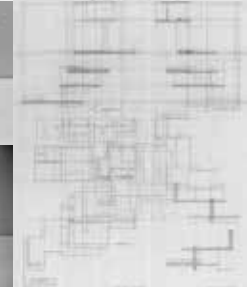
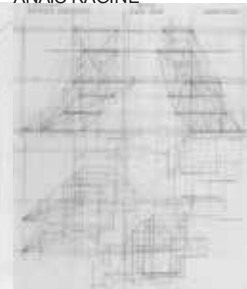
LOIC BERNET



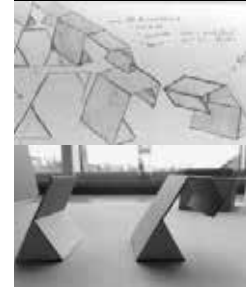
RIMA BOUNEMER



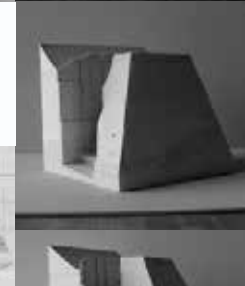
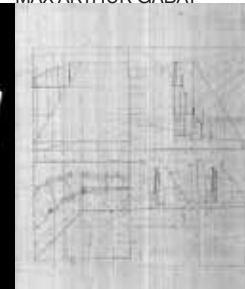
STUDIO JESOP  
ANAIS RACINE



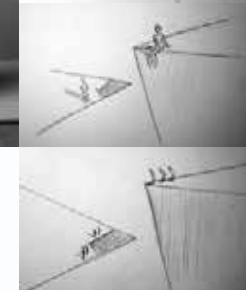
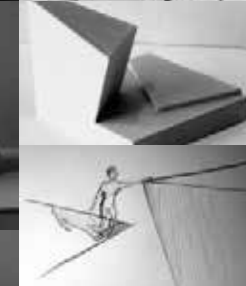
LIGAYA SCHEIDEGGER



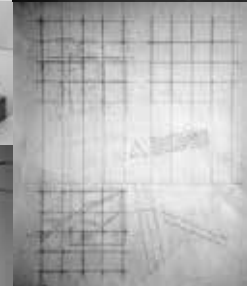
MAX-ARTHUR GABAY



STUDIO FANTINI  
JONAS MUELLER



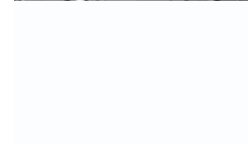
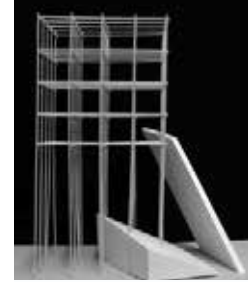
STUDIO FORMERY  
CAMILLE VALLET



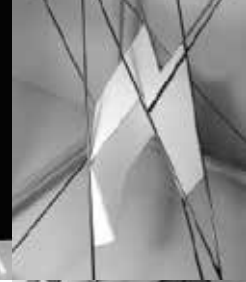
MARION MOUTAL



CLEMENT CATTIN



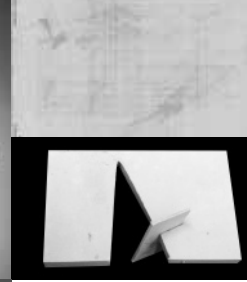
OLIVIER FABER



STUDIO LENHERR  
ANNIE BAVAREL



EIRINI PERAKI



VALERIAN BITSCHNAU



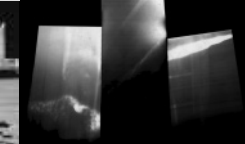
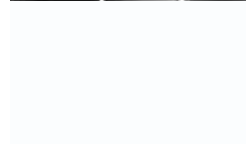
MATHIEU IFFLAND



MELANIE LACROIX



ELIF ADIGUZEL



IVANA MILOSEVIC



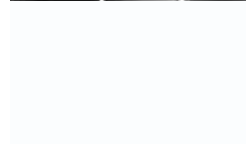
MICKAEL MINGHETTI



MARC VERTESI



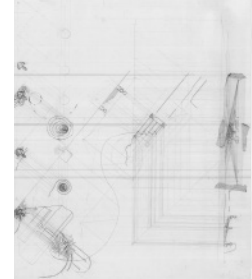
MATTHIEU RAPIN



FELIX CHASE



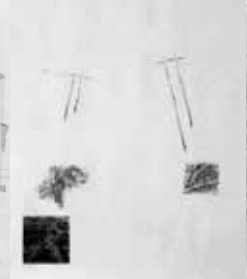
STUDIO MAGNUSSEN  
JONATHAN PERRET



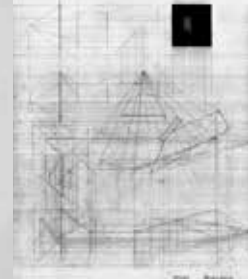
JULIEN AUDEMARS



PHILIP BUERGI



THEOPHILE LEGRAIN



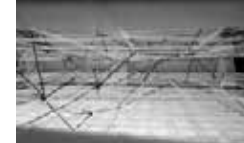
WENDY TOKUOKA



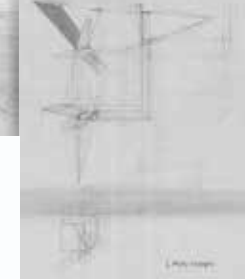
STUDIO MASSON  
ROMAIN DUBUIS



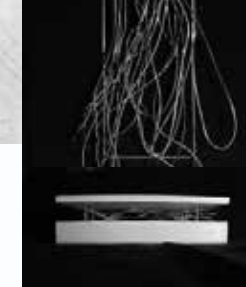
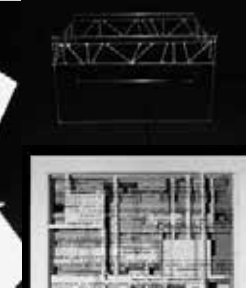
STUDIO MEYSTRE  
ELSA GAUGUE



LOUIS MERLE D'AUBIGNE



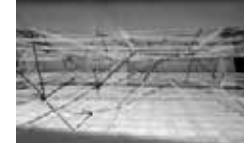
STUDIO NIEVEEN  
LEA MERCIER



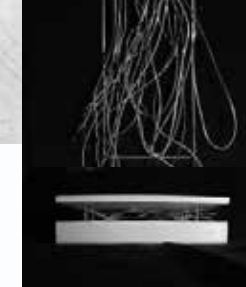
MARGAUX DEQUAIRE



FLORENCE VOLET



LOIC BERGER





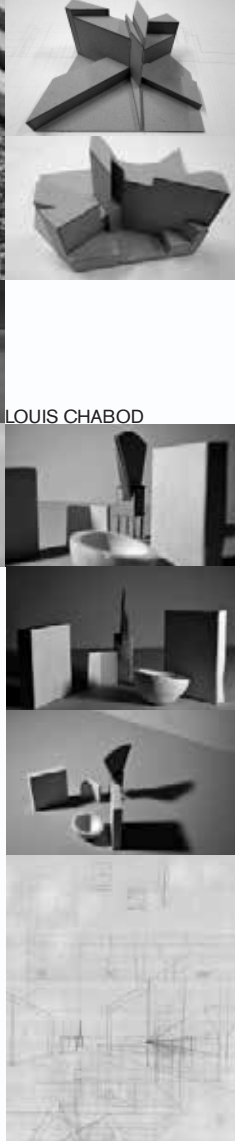
MARINE WYSSBROD



STUDIO NOEL  
AURELIEN FROT



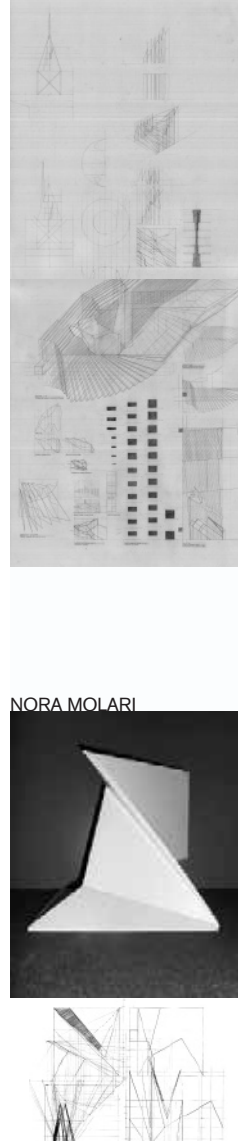
STUDIO  
OTHENIN-GIRARD  
ANDRE GRUAZ



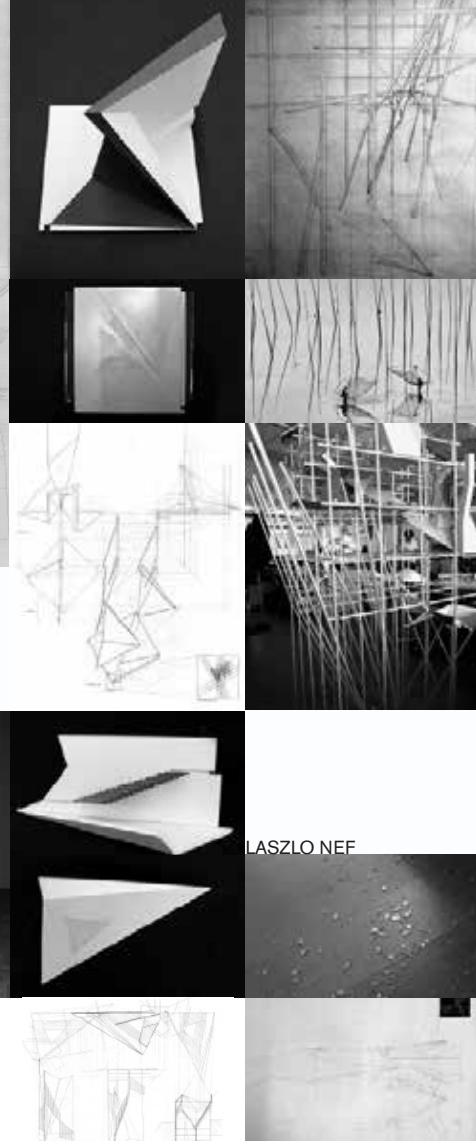
SAMI FARRA



STUDIO PEAKE  
SOUHEIL ALAMI-HIRISSI



STUDIO VAN DER WOUDE  
EMMANUELLE VERNET

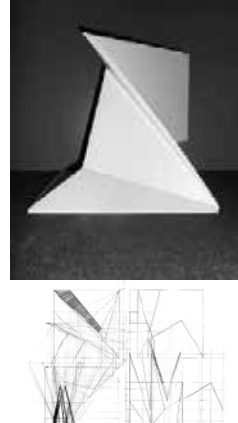


LOUIS CHABOD

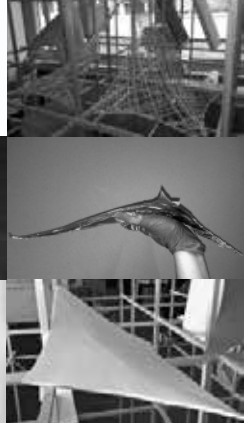
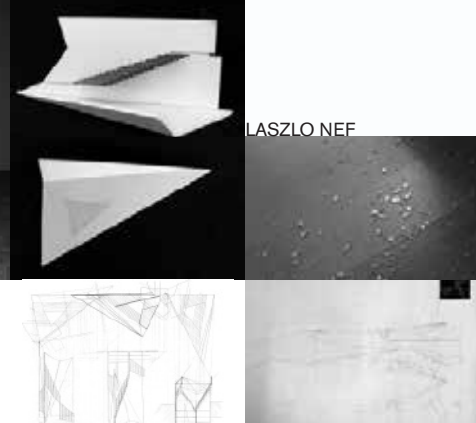


NOEMIE RESBEUT

NORA MOLARI

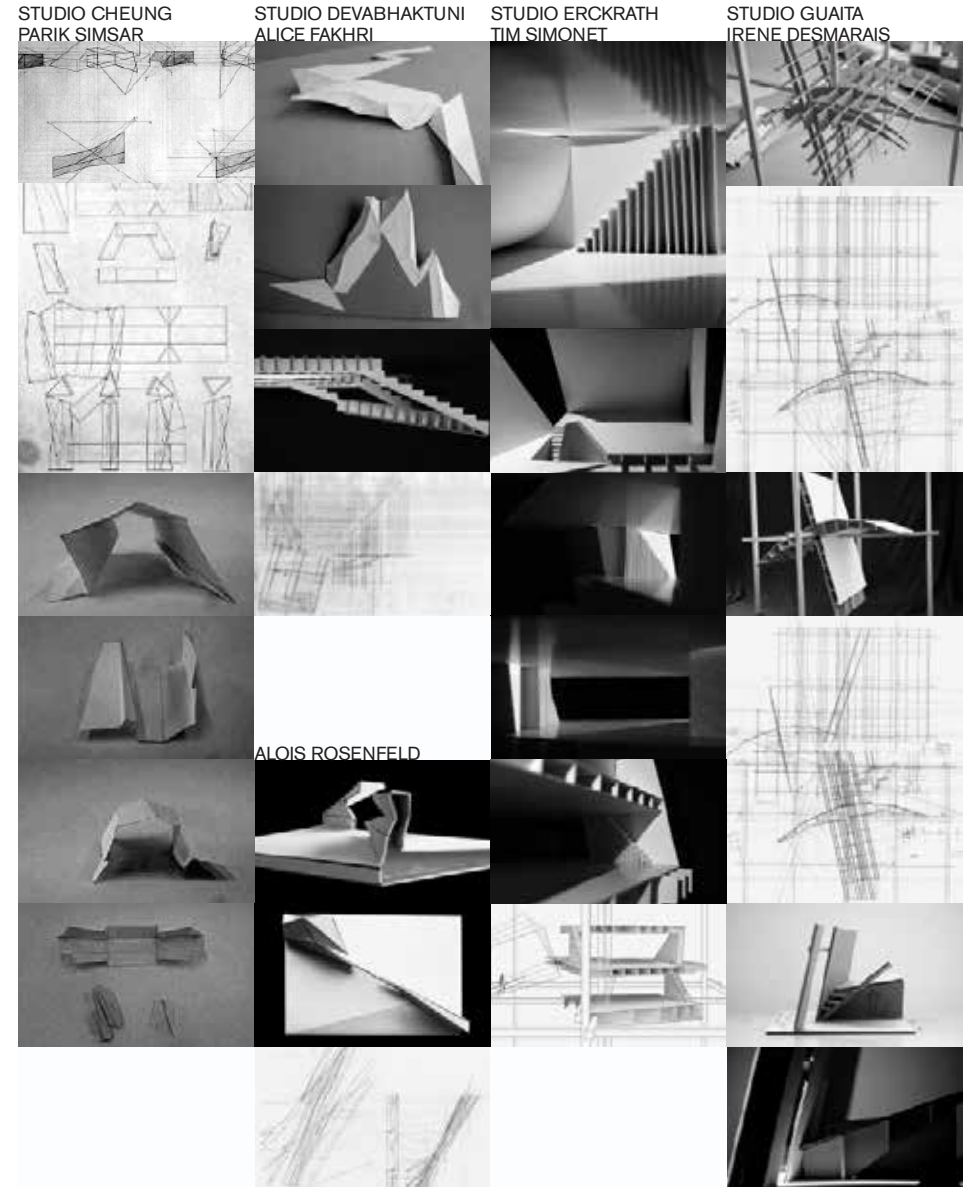


LASZLO NEF



## Scale, Altitude, Programme

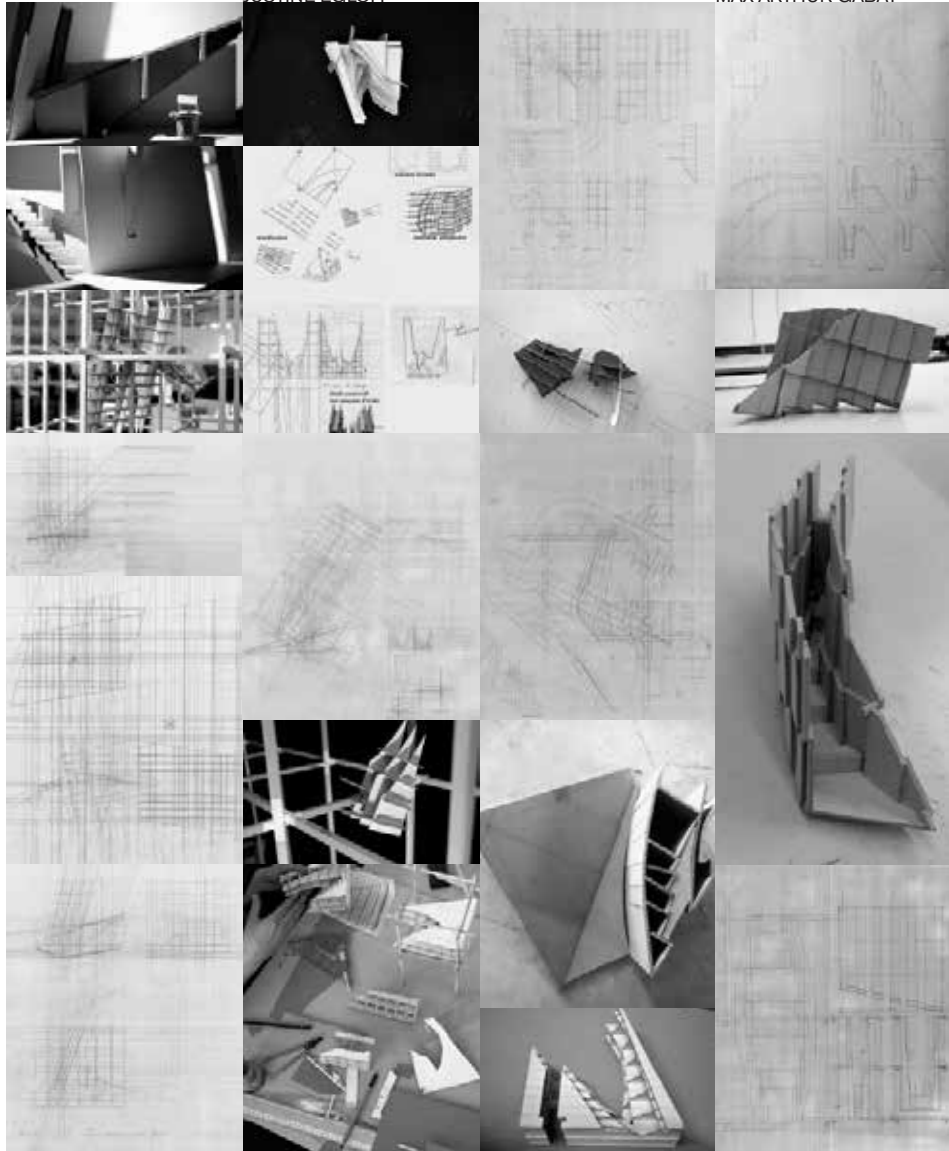
The architectural project continues to develop from the fragment, addressing not only tectonic qualities, but also spatial and programmatic ideas through a series of transformational sequences. The tectonic fragments, now localised within the matrix, begin to define a datum that, when ascribed with an altitude, determines specific conditions for the matrix as a site. Such implications, in conjunction with information derived from the collected references begin to construct an operational device that defines the way in which ideas are transformed into tectonics, resulting in space, and thus the evolution of the project. Students experiment with scale and proportion by noting the consequences of reading the matrix at three different scales.





JUSTINE EGLOFF

STUDIO JESOP  
MAX-ARTHUR GABAY



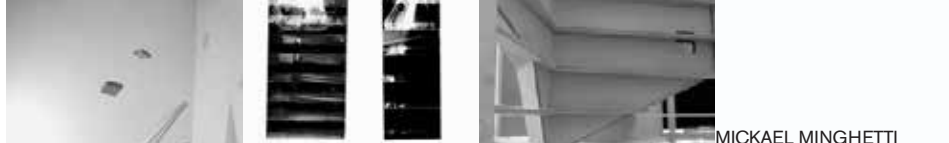
STUDIO FANTINI  
JONAS MUELLER

STUDIO FORMERY  
CAMILLE VALLET

CLEMENT CATTIN



VALERIAN BITSCHNAU  
STUDIO LENHERR  
CHARLES JENNY



MICKAEL MINGHETTI



FRANCOIS SALMONA



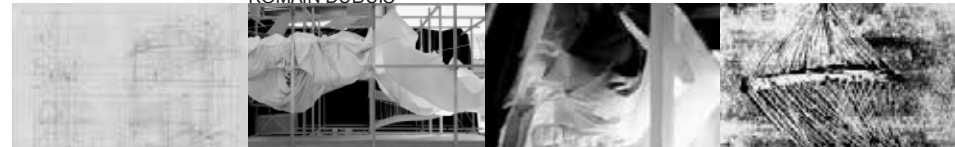
MICKAEL MINGHETTI

FIRINI PERAKI

FELIX CHASE



STUDIO MASSON  
ROMAIN DUBUIS



MARC VERTESI



STEPHANIE AMSTUTZ



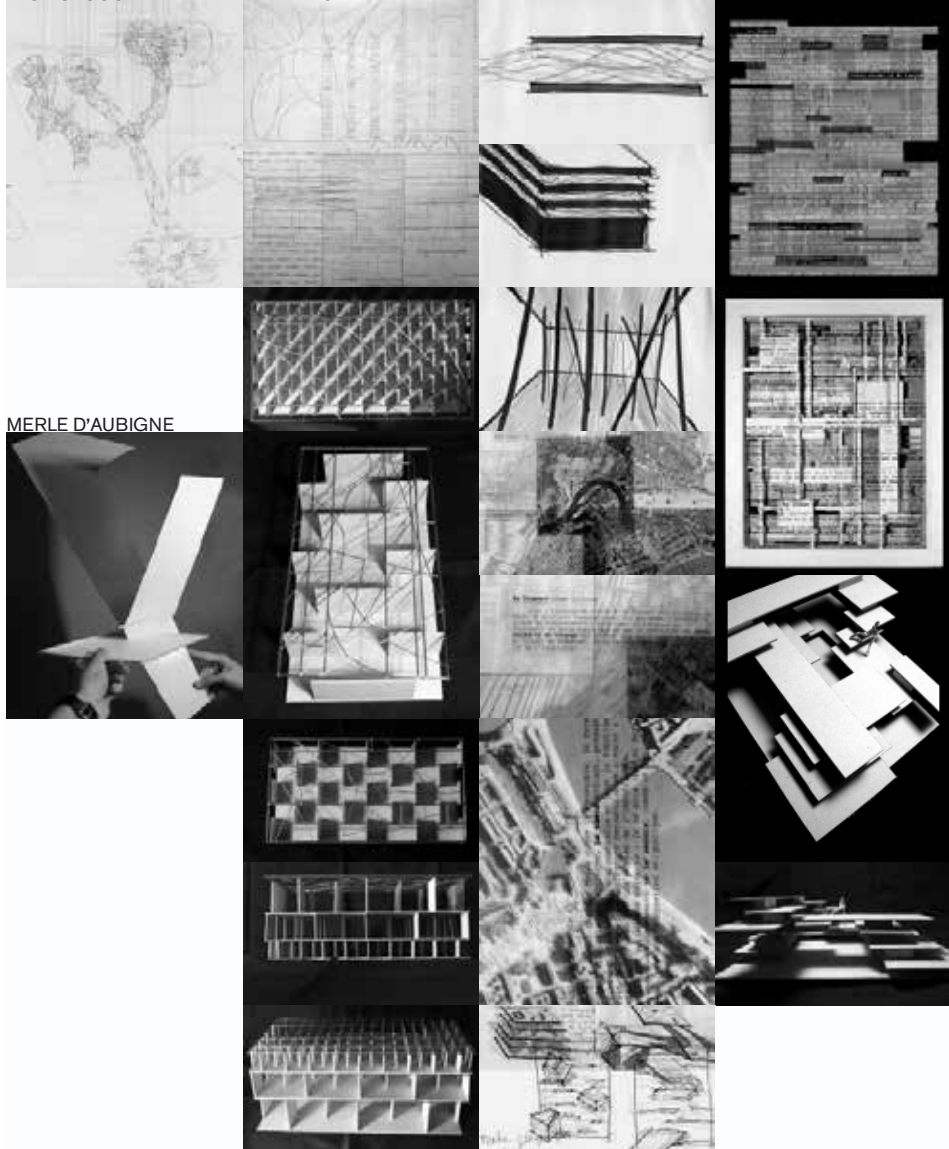
LEWIS WILLIAMSON

MATHILDE BERNER



STUDIO MEYSTRE  
ELSA GAUGUE

STUDIO NIEVEEN  
LEA MERCIER



MERLE D'AUBIGNE



STUDIO NOEL  
ANNA MORONI

STUDIO OTHENIN-GIRARD  
ANDRE GRUAZ

STUDIO PEAKE  
CHLOE JOLY-POTTUZ

STUDIO VAN DER WOUDE  
TARA MABIALA



LOUIS CHABOD

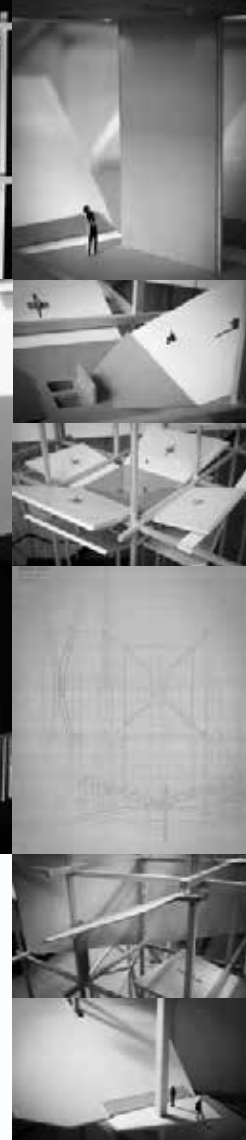




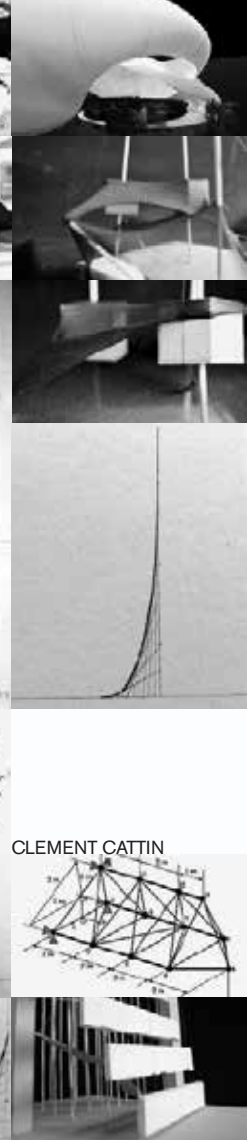
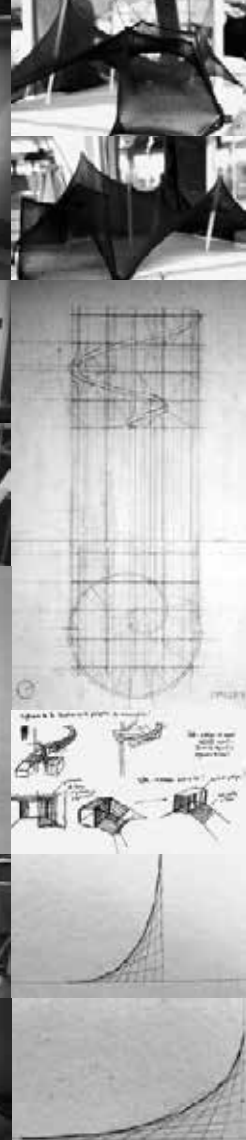
STUDIO JESOP  
ANAIS RACINE



STUDIO FANTINI  
MATTHIEU FRIEDLI

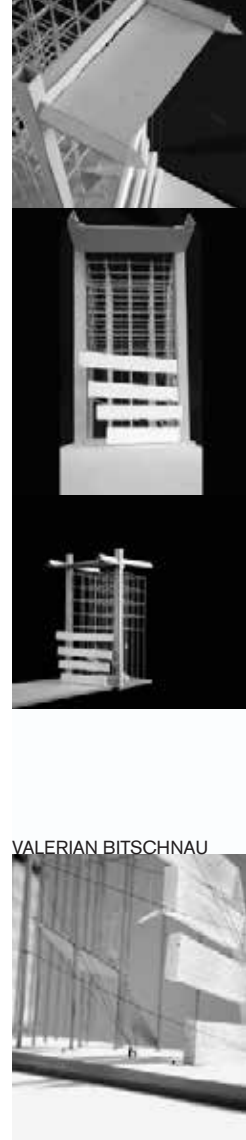


STUDIO FORMERY  
CAMILLE VALLET



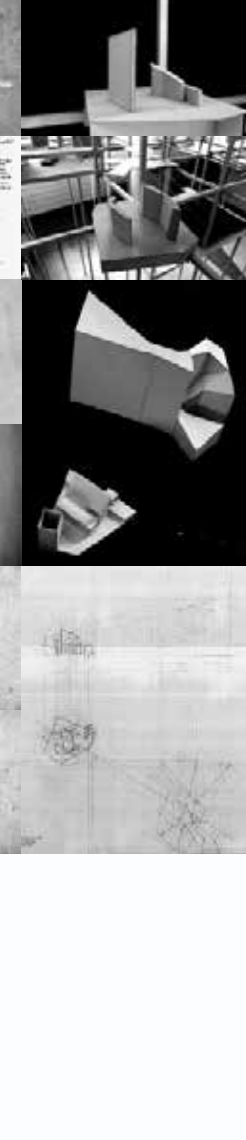
CLEMENT CATTIN

STUDIO LENHERR  
FRANCOIS SALMONA

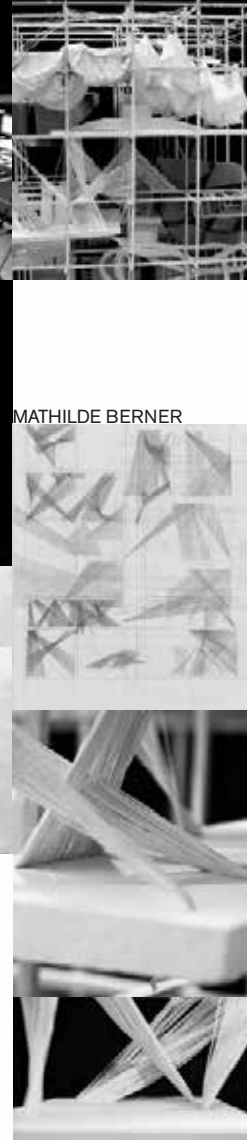


VALERIAN BITSCHNAU

STUDIO MAGNUSSEN  
WENDY TOKUOKA



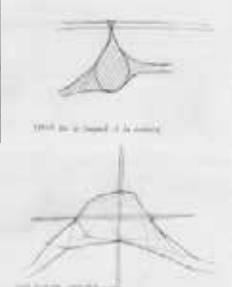
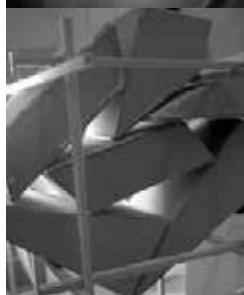
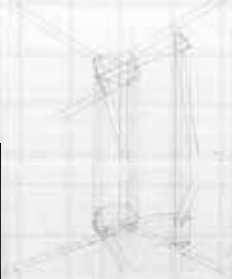
STUDIO MASSON  
LEWIS WILLIAMSON



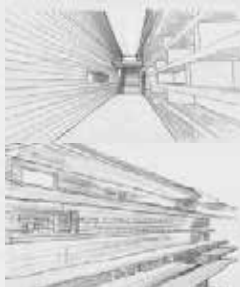
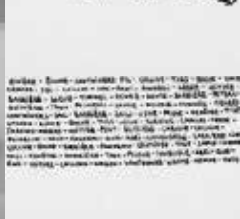
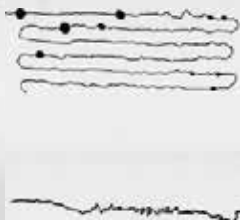
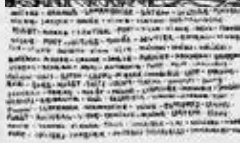
MATHILDE BERNER



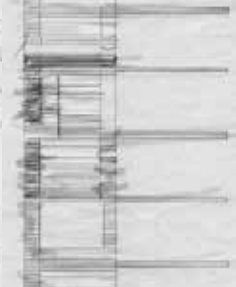
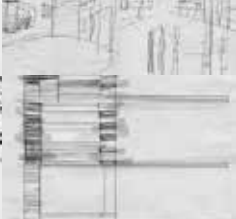
STUDIO MEYSTRE  
FLORENCE VOLET



STUDIO NIEVEEN  
LEA MERCIER



LEA MERCIER



STUDIO NOEL  
SARAH MARCHINI



STUDIO OTHENIN-GIRARD  
JACQUES ED PEREZ



STUDIO PEAKE  
LOUIS DONNET



STUDIO VAN DER WOUDE  
LASZLO NEF



## Project, Negotiation

The final phase of the semester continues the development of, and bringing to a certain conclusion, an architectural project within a constantly evolving matrix. During this time, students are encouraged to reflect upon, and to address the following questions:

What is the matrix?

Where is the matrix?

Who is / are your neighbour(s)?

What do you understand as a fragment?

What is tectonic?

What do you understand as a transformational sequence?

What do you understand as a spatial sequence?

Do you like your project? Why?

What is the story of your project?

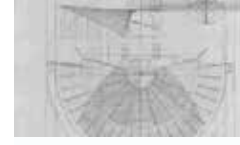
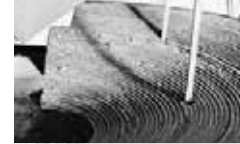
What is the value of your work?

How does your project embody your ideas?

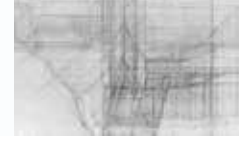
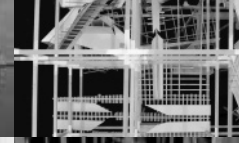
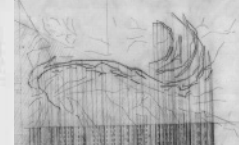
Where do you find your ideas?

What is materiality?

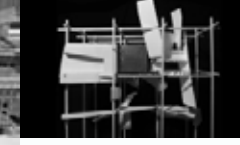
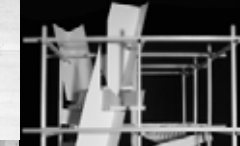
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JEREMY SALAMIN



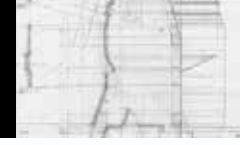
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ALICE FAKHRI



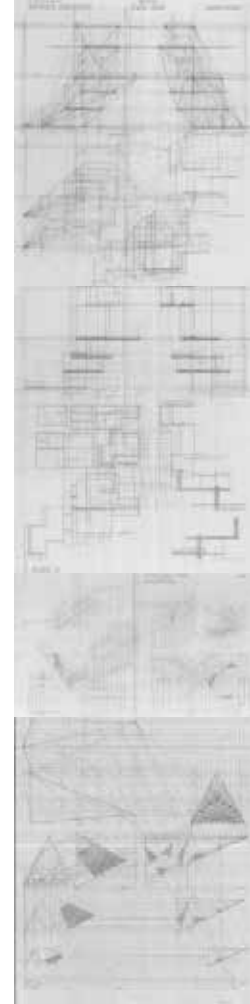
STUDIO ERCKRATH  
TIM SIMONET  
DAVID RICHNER  
FANNY PUCCI



STUDIO GUAITA  
VISCARDI & LOIC BERNET



STUDIO JESOP  
ANAIS RACINE



STUDIO FANTINI  
MATTHIEU FRIEDLI



STUDIO FORMERY  
CLEMENT CATTIN



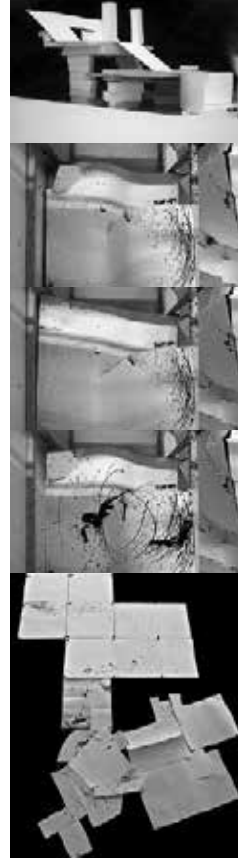
VALERIAN BITSCHNAU



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FELIX CHASE



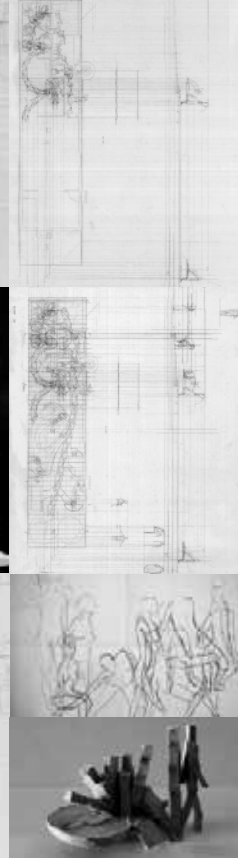
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JONATHAN PERRET



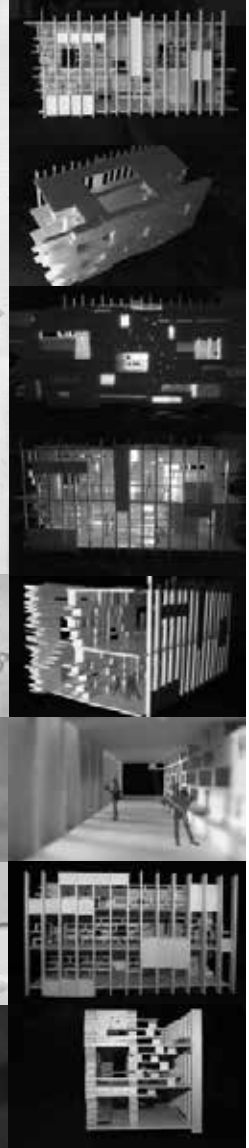
STUDIO MASSON  
STEPHANIE AMSTUTZ



STUDIO MEYSTRE  
ELSA GAUGUE



STUDIO NIEVEEN  
LEA MERCIER





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AURELIEN FROT

STUDIO OTHENIN-GIRARD  
LOUIS CHABOD

STUDIO PEAKE  
CHARLES GASTAUD

STUDIO VAN DER WOUDE  
LASZLO NEF



MONDES VISIBLES

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MASSON																
MEYSTRE																
NIEVEEN																
NOEL																
OTHENIN-GIRARD																
PEAKE																
VAN DER WOUDE																
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The first semester invites students to immediately engage in the relationship of body and space through the exploration of, and immersion into their own horizon. Within a context rooted in the Renaissance discovery of perspectival depth, students were guided through a series of consequent operations—an architectural process that requires parallel intellectual and physical production—raising awareness of the relationship between the mind and the hand, and therefore the notion of embodiment. Such fundamental operations such as surveying, drawing, plaster casting, equilibrium and framing raised ideas of scale, projection, solid and void, gravity and immersion, ultimately resulting in the transcription of perceptual phenomena into a three dimensional space.



...structure au structuré, du chaos à la pureté, de la  
lumière irrégulière et striée à la lumière directe. Contraste entre la légèreté du  
chemin et la monumentalité des éléments principaux.









ARPENTER

(A)PERCEVOIR LA GRAVITE

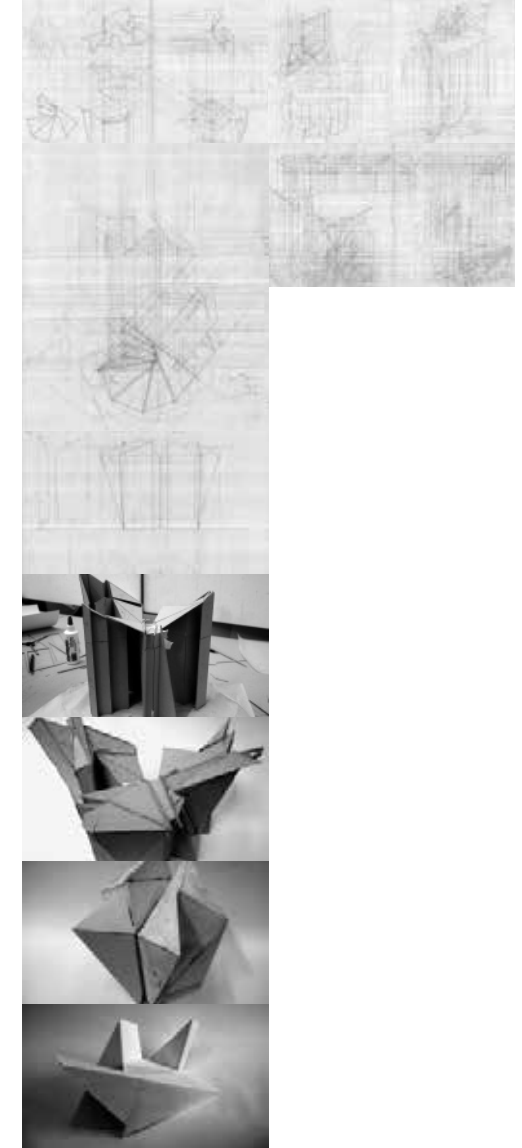
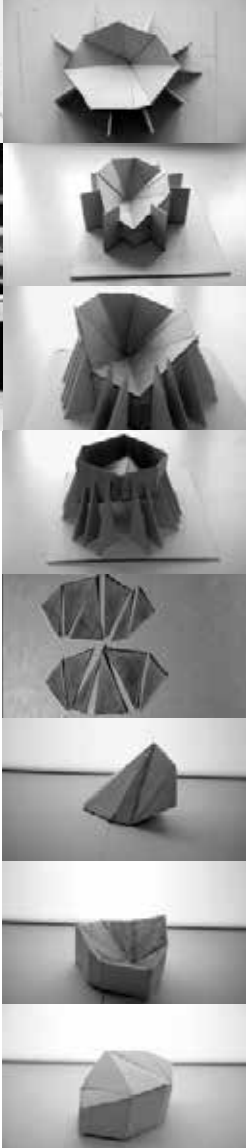
A PROPOS DE L'ŒIL

PYRAMIDE VISUELLE

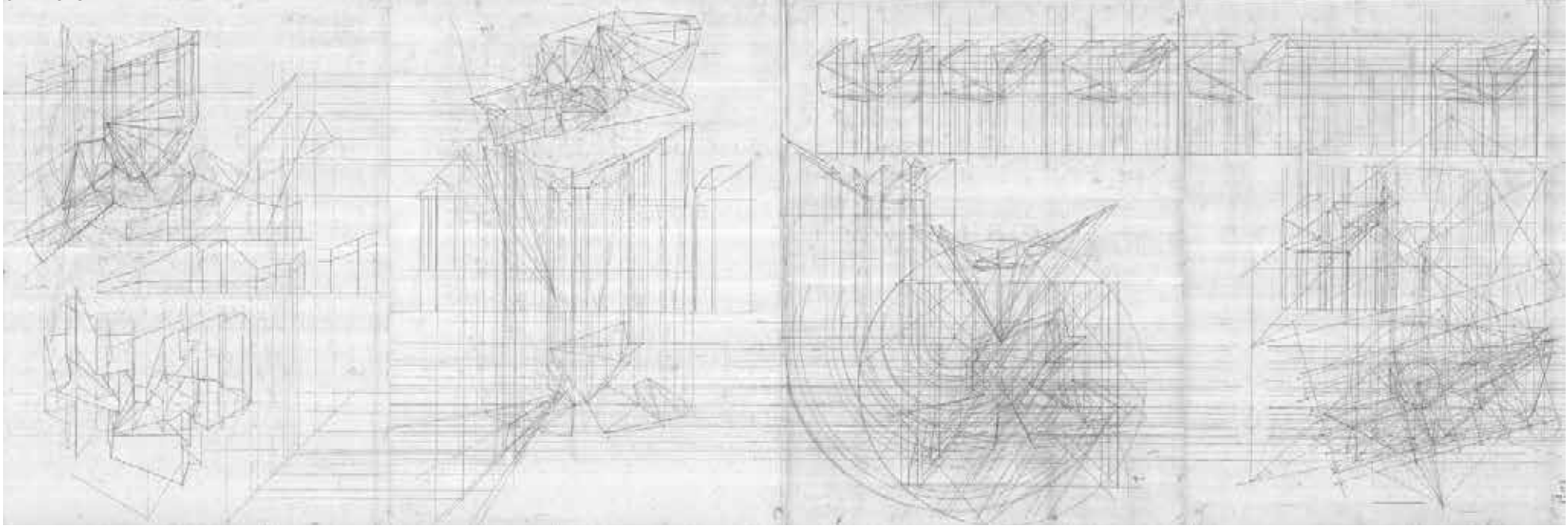
HABITER MON HORIZON

LUMIERE CREUSEE

CADRAGES



CADRAGES



ARPENTER

(A)PERCEVOIR LA  
GRAVITE

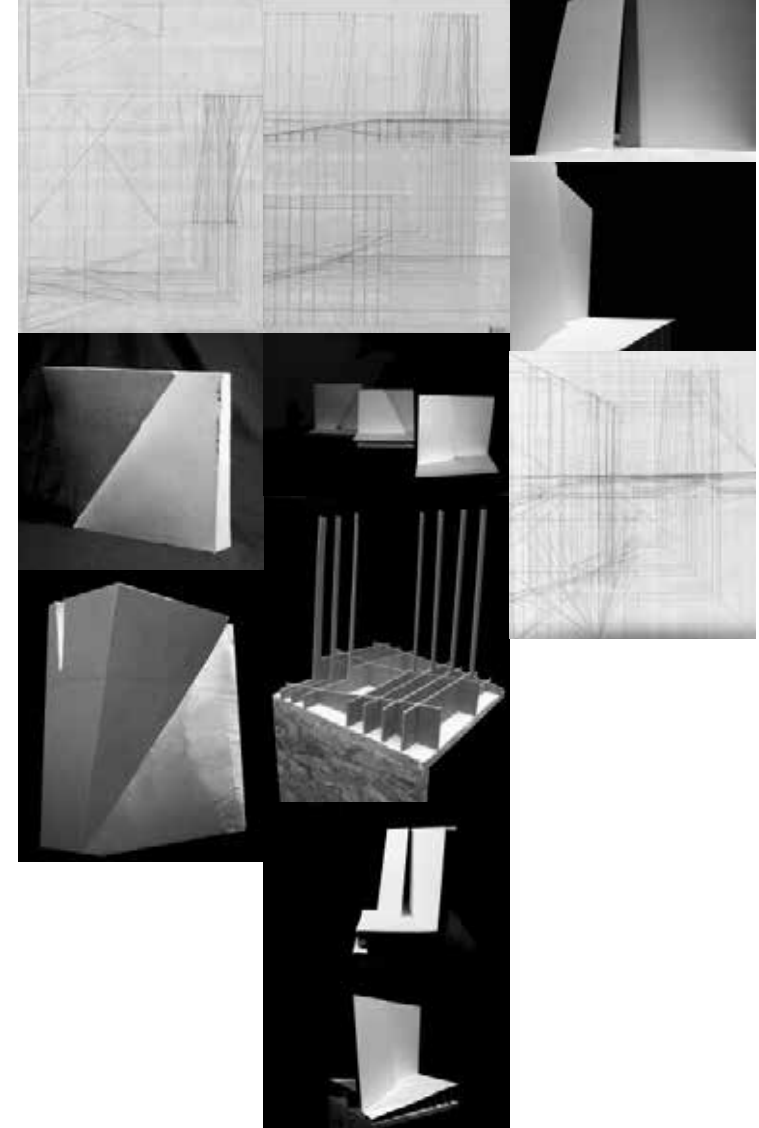
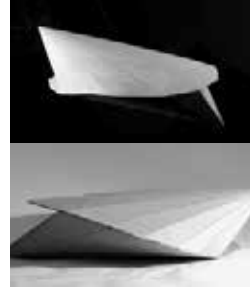
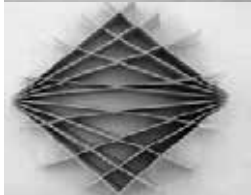
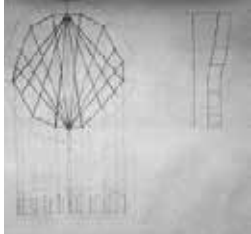
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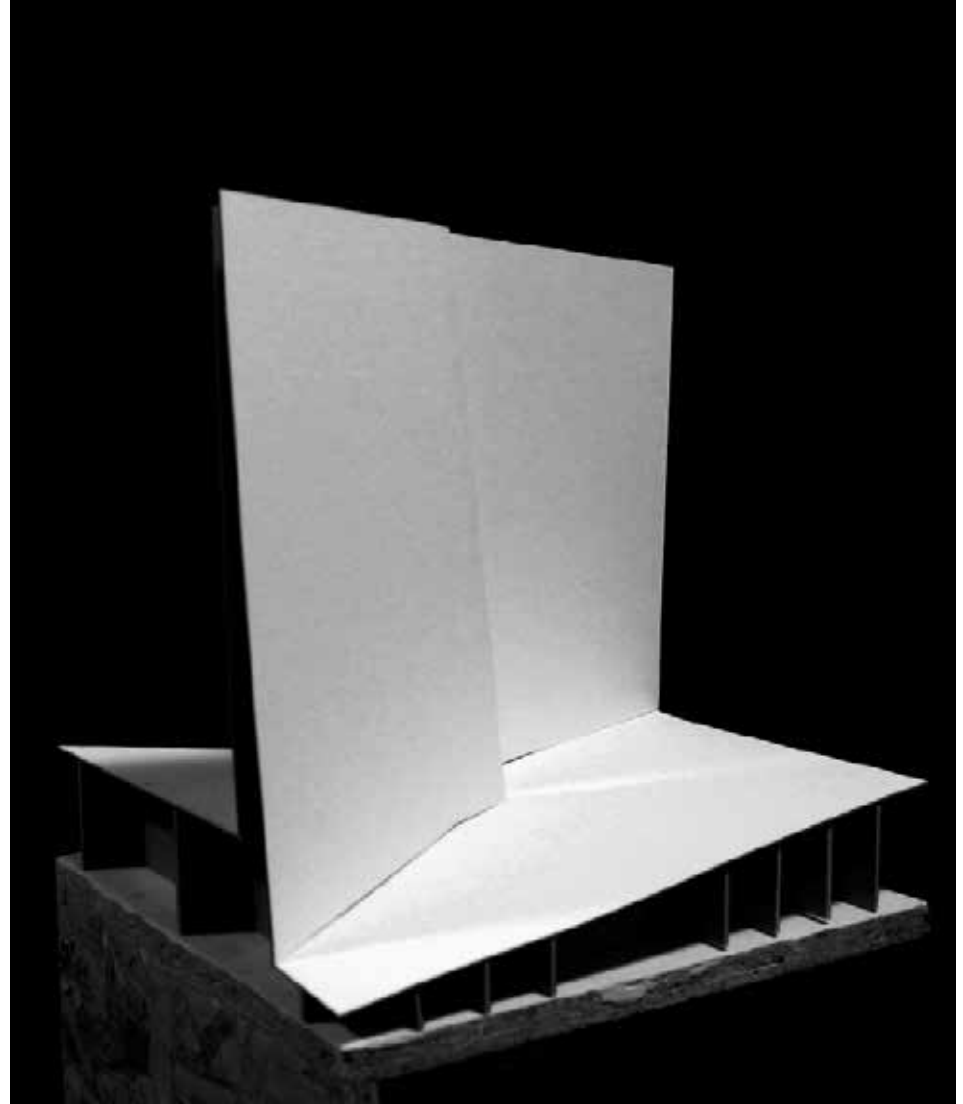
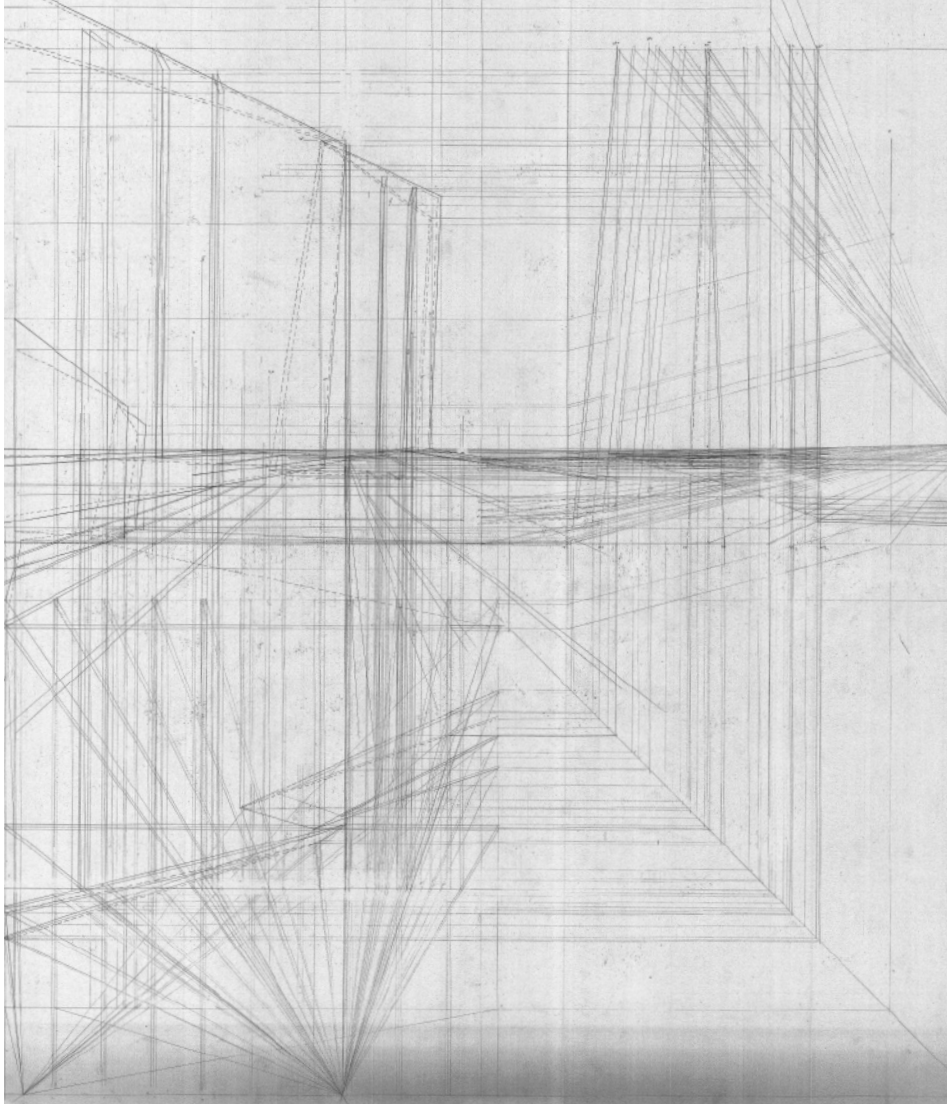
HABITER MON  
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LUMIERE CREUSEE

CADRAGES



CADRAGES





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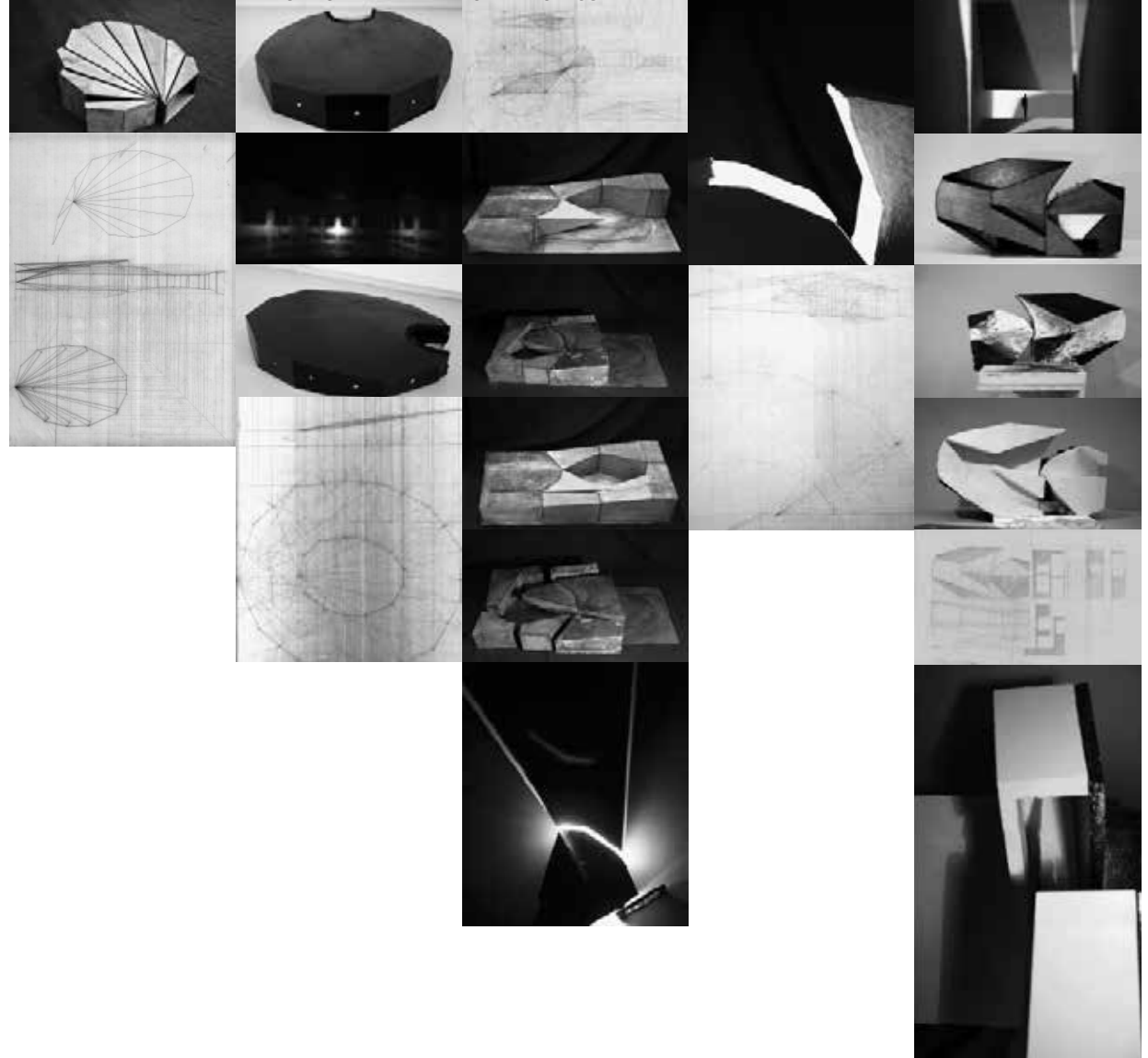
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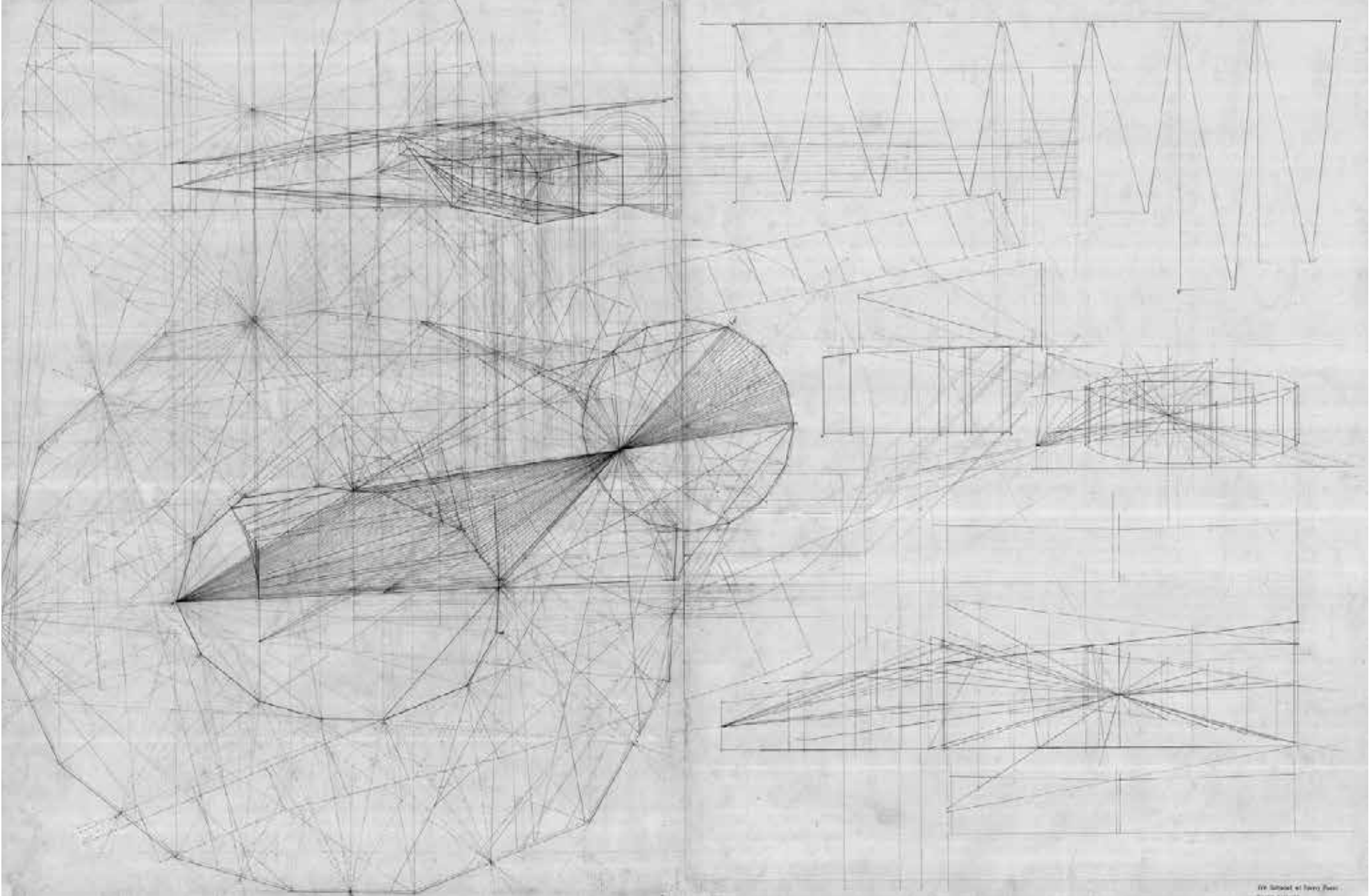
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HORIZON

LUMIERE CREUSEE

CADRAGES



LUMIERE CREUSEE

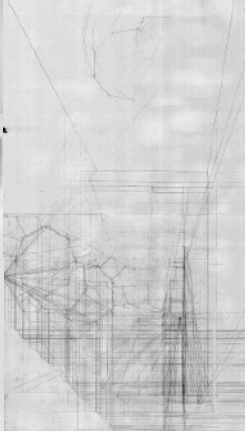


ARPENTER

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GRAVITE



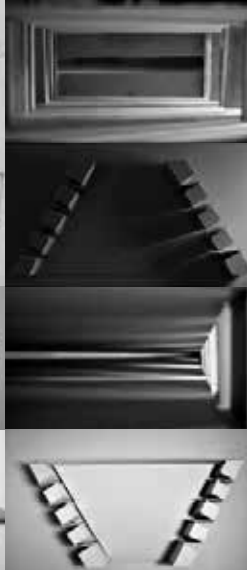
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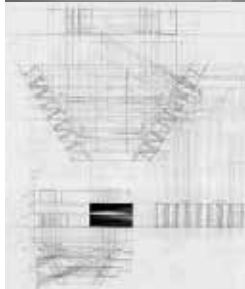
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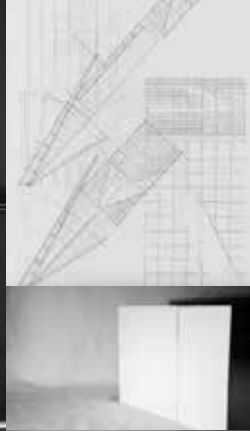
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HORIZON



LUMIERE CREUSEE

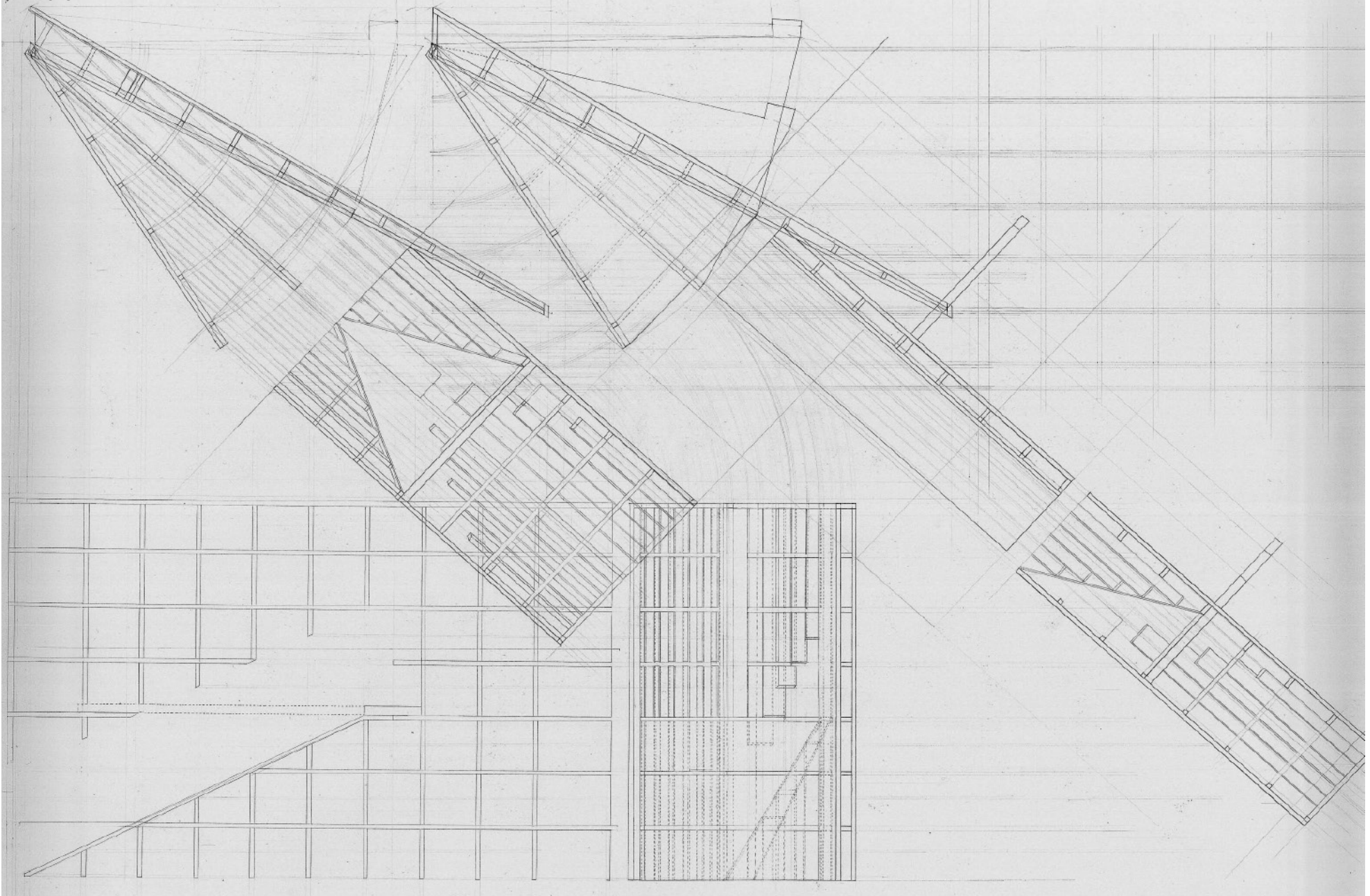


CADRAGES





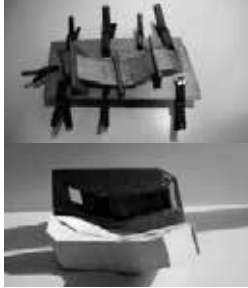
CADRAGES



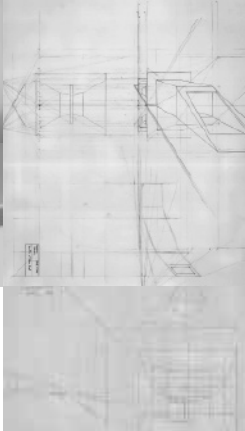


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A PROPOS DE L'ŒIL



PYRAMIDE VISUELLE



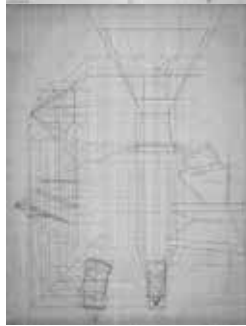
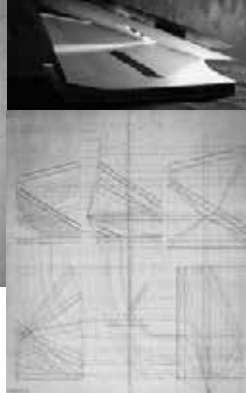
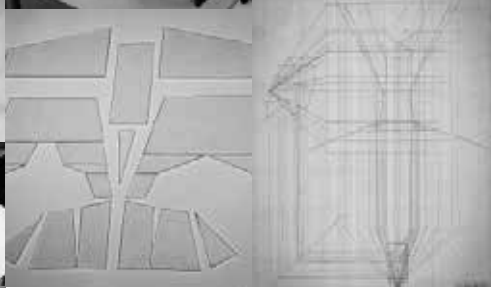
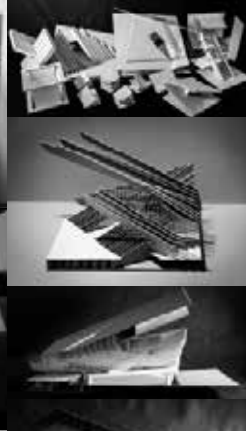
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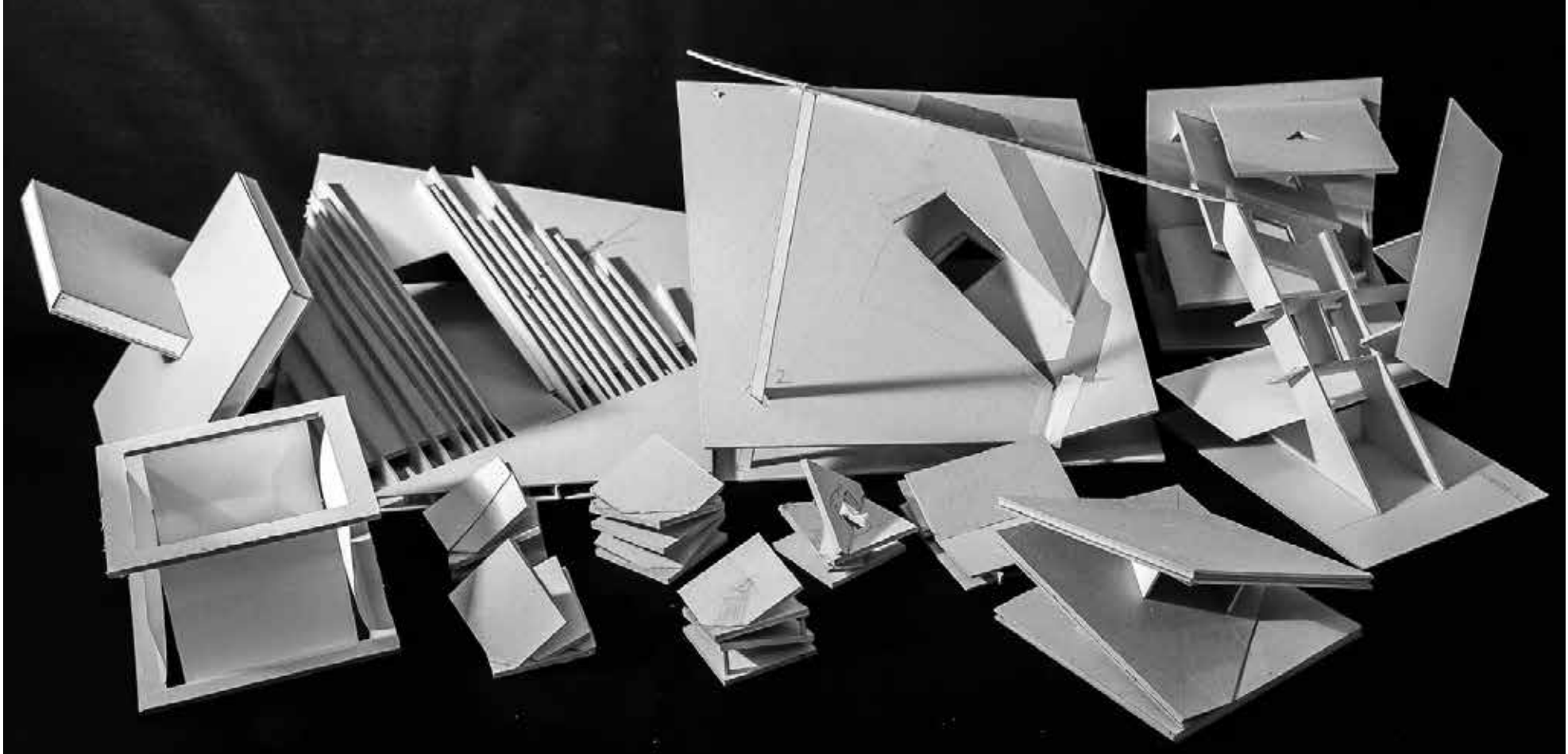
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CADRAGES



CADRAGES

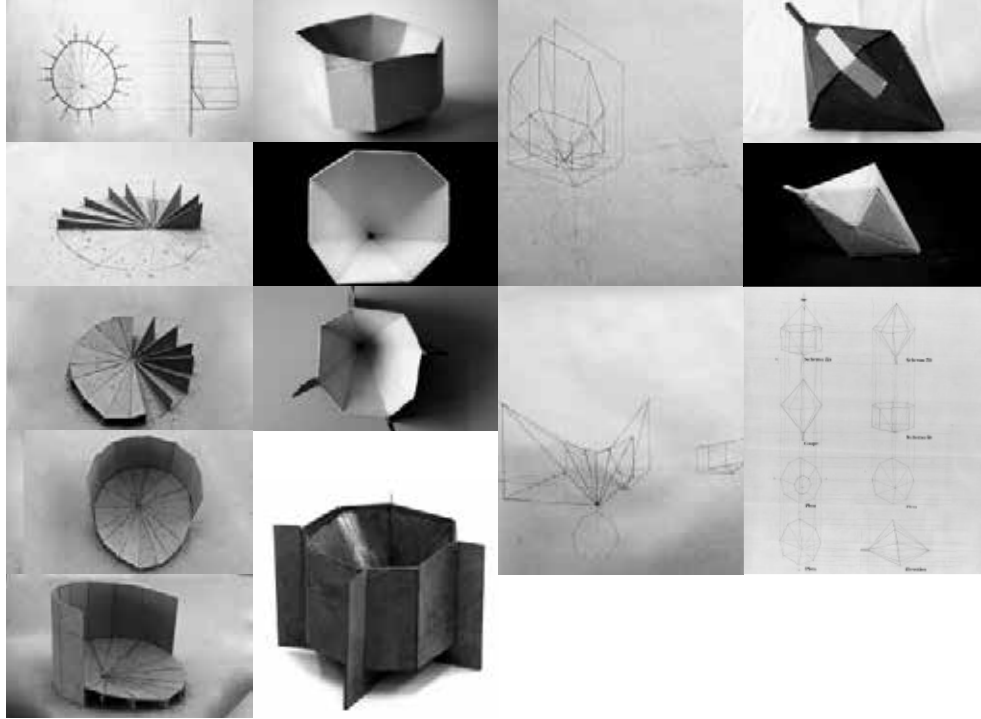


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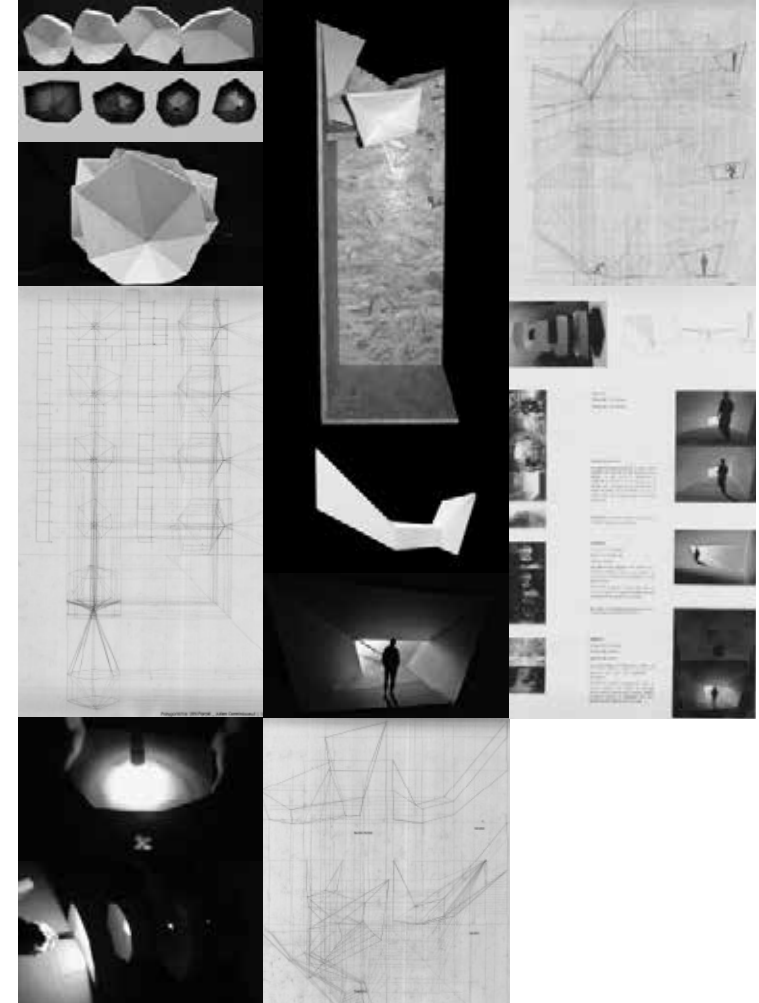
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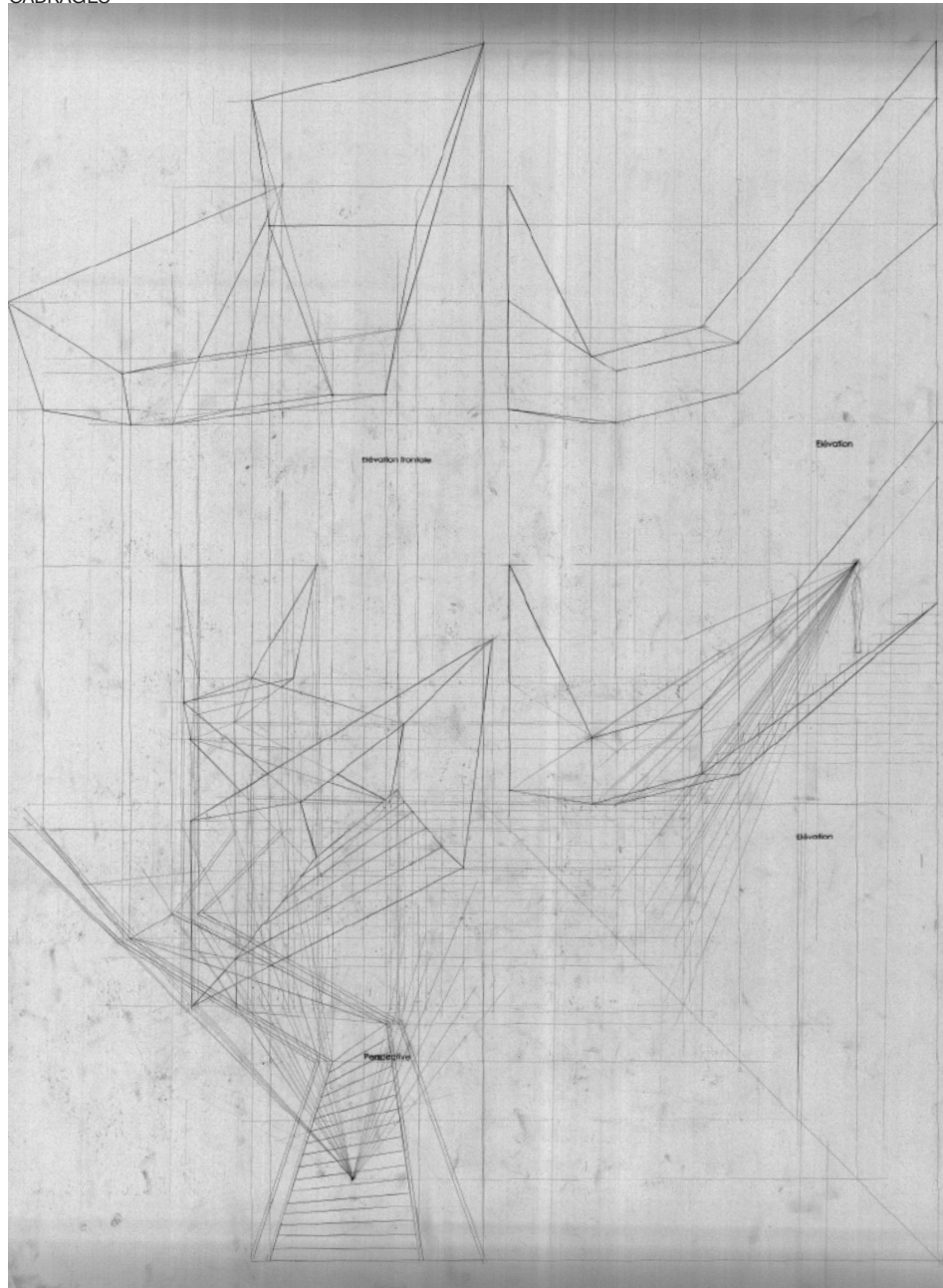
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LUMIERE CREUSEE

CADRAGES



## CADRAGES





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Measuring ground—Site: Rolex Learning Centre  
Intuitive abstraction / Method and innovation

Beginning with the fundamentals, students conceptualise and implement a method to survey, using their own bodies as standards of measure, bringing into consciousness not only their experience and observation of the world through themselves, but of their being in the world. Through conducting their specifically designed methods, students face challenges such as height and accessibility, and the complex geometry of what they are to measure—a void that is a patio at SANAA's Rolex Learning Centre. These measurements are carefully recorded and then, in the studio, plotted into drawings that become a blueprint for a meticulously constructed cardboard mould to create a plaster cast.

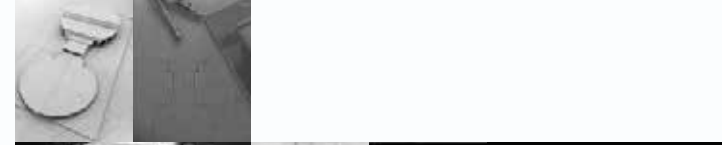
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TANIA DEPALLENS  
TAZIO CHOUN



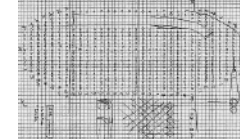
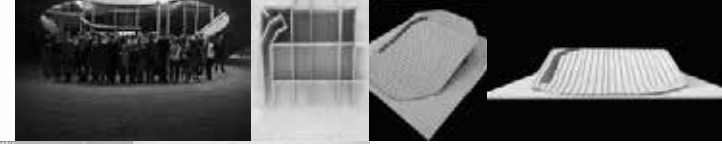
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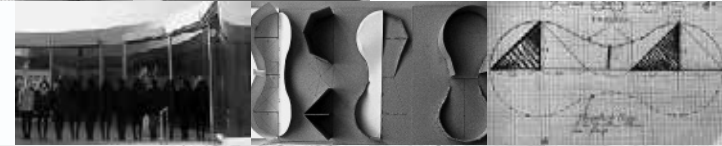
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PIERRE FRIEDLI



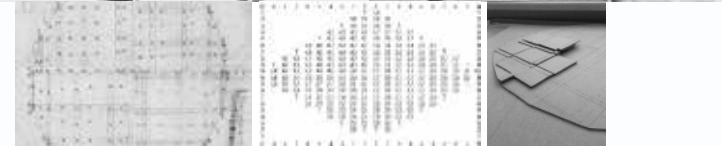
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DEBORAH GEHRI  
JUSTINE EGLOFF



STUDIO JESOP  
BENEDICTE VALLA  
MAUREEN SOUPE



STUDIO KOESSLER  
LARA ZEPIC  
DELPHINE MILLET



PAUL ALLANFRANCHINI



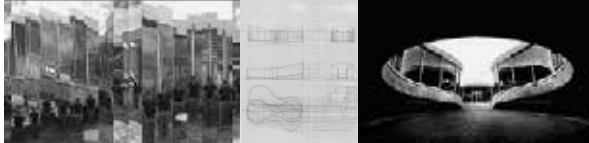
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JULIEN CORMINBOEUF  
EIRINI PERAKI



STUDIO MAGNUSSEN  
JONATHAN PERRET  
MAILYS MARTY



STUDIO MASSON  
DAN RELECOM  
DANAI KARAIKOU



STUDIO MEYSTRE  
FLORENCE VOLET  
GABRIELA JEANRENAUD



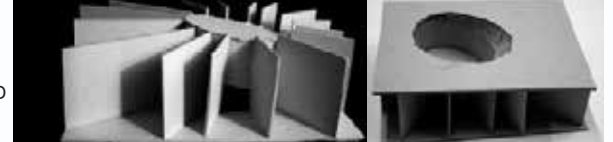
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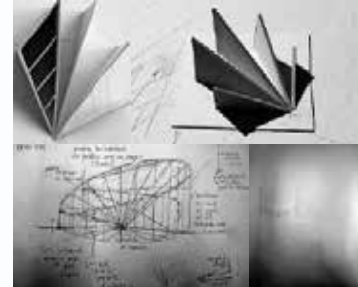
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AURELIEN FROT  
NICOLAS ZUERCHER



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FRANCOIS OTTEN



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WILLIAM DODIN



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NORA MOLARI



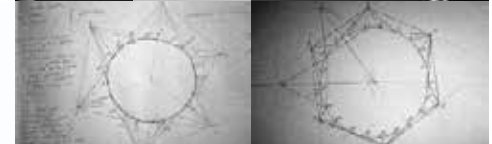
STUDIO VAN DER WOUDE  
EMMANUELLE VERNET  
HUGO MAZZA



MONICA RIVAS  
MEGAN KREBS



NOEMIE RESBEUT  
ANNA PONTAIS



## Spotting gravity—Site: Conceptual Interpretative analysis / Equilibrium

Having surveyed a patio at the Rolex Learning Centre and accurately plotted the measurements in a drawing, students now learn to craft a functional cardboard mould that is structurally sound for casting plaster. Both artefacts—the mould and the cast—are constructed to reflect the process by which the measurements were taken during the survey. The casting of plaster inevitably demands that the mould takes into consideration the notion of gravity, the direction of the cast, and the notion of enclosure and reinforcements. Continuing with the foundations, students learn to draw, in descriptive geometry, their plaster casts.

STUDIO CHEUNG  
TANIA DEPALLENS  
TAZIO CHOUN



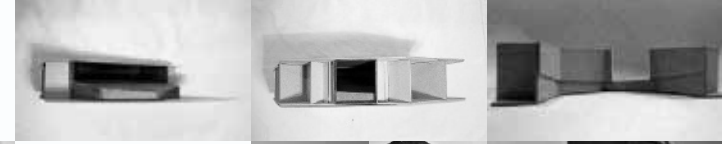
STUDIO DEVABHAKTUNI  
TOBIAS CEBULLA  
ISABEL SCHMID



STUDIO ERCKRATH  
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STUDIO GUAITA  
NOAH STEINER



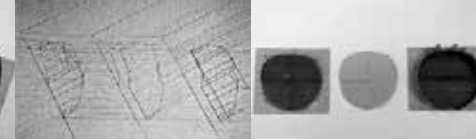
NOAH STEINER  
GWENDOLINE DARD



DEBORAH GEHRI  
JUSTINE EGLOFF



OLMO VISCARDI



STUDIO JESOP  
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JOLAN HAIDINGER

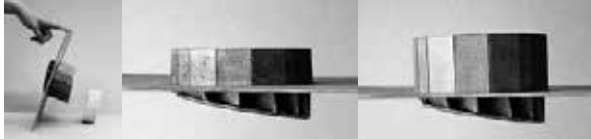




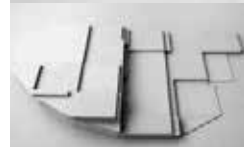
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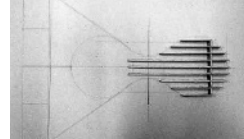
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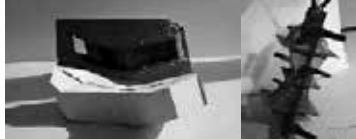
LARA ZEPIC  
DELPHINE MILLET



STUDIO KRONSTRAND  
LORRAINE GENGE  
JONAS MUELLER



SOPHIE HEINI  
MATTHIEU FRIEDLI



SOPHIE HEINI  
MATTHIEU FRIEDLI



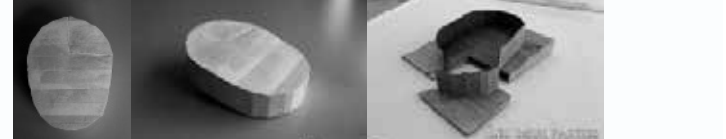
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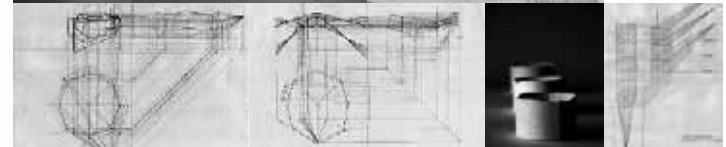
STUDIO LENHERR  
RAPHAEL BONBON  
JULIEN FAWAZ



SARKIS CHAKARDJIAN  
MATTHIEU RAPIN



STUDIO MAGNUSSEN  
ARZOO SALIMI  
VANESSA DELESSERT



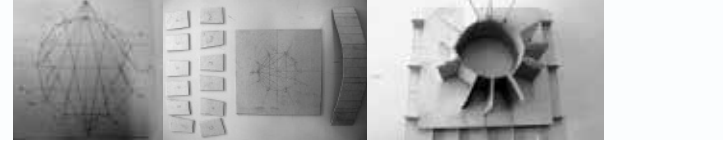
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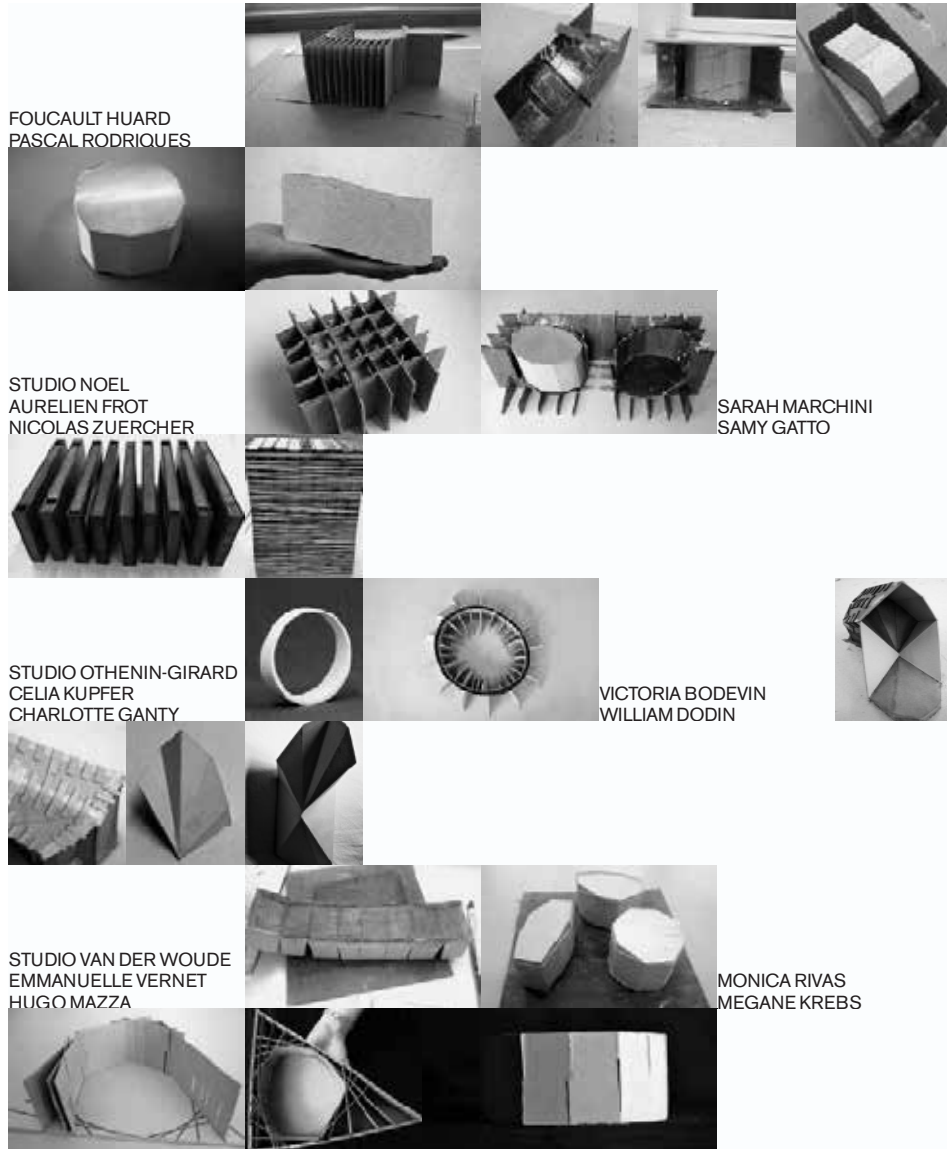


STUDIO MEYSTRE  
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ELSA GAUGUE



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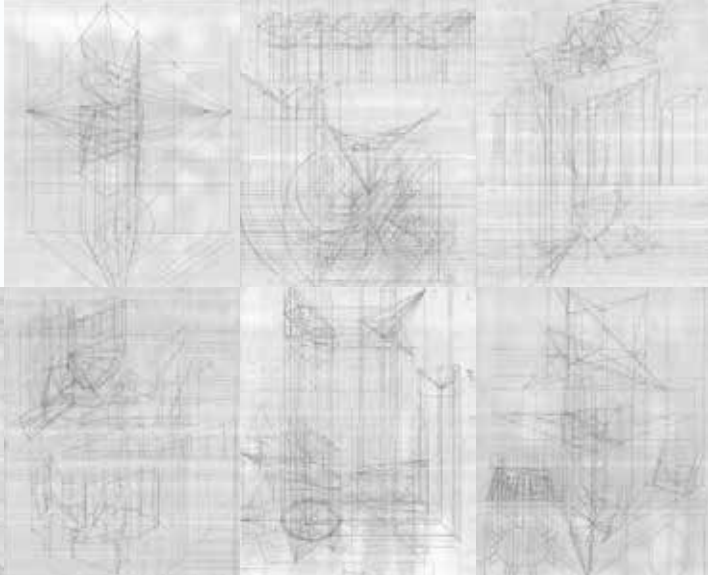




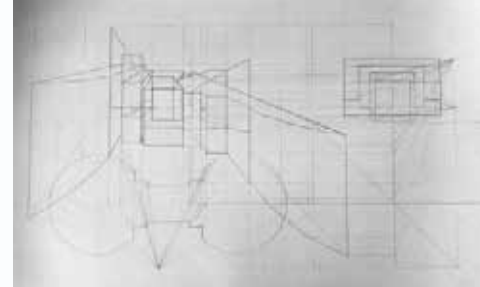
### Drawing on the eye—Site: Conceptual Projections / object versus space

The project evolves to bring into understanding the function of human spatial perception through different types of projections. Students begin to explore differences in the perception of an object in space; the spatial conditions of interiority (being inside) and exteriority (being outside) by engaging with perspective drawing. Through the exploration of the different parameters of a perspective such as the location, height and distance of the viewpoint, the position of the object and the picture plane, the drawings bring into question notions of scale (the relationship of the body to space) and proportion (the relationship of the tectonic components that create space).

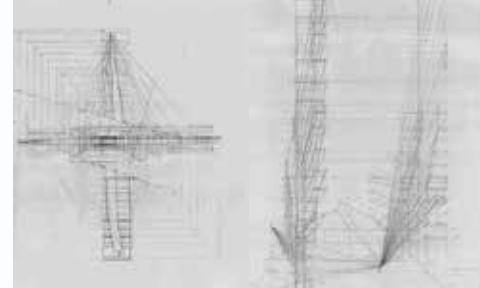
STUDIO CHEUNG  
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TAZIO CHOUN



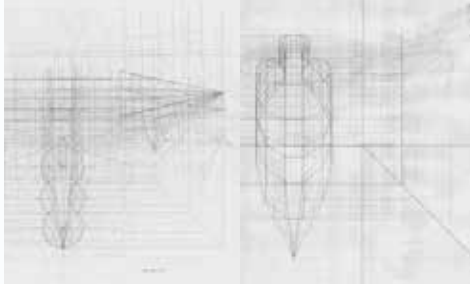
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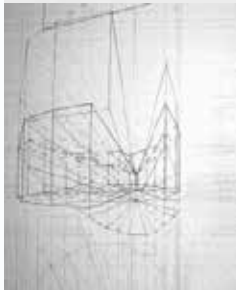


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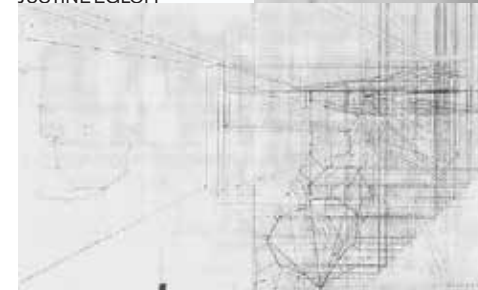
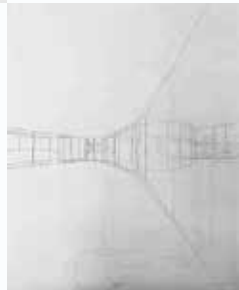


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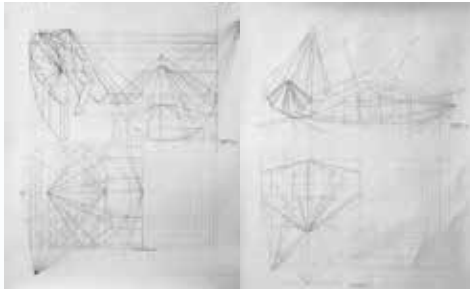
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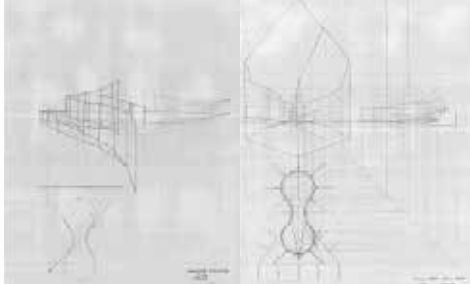
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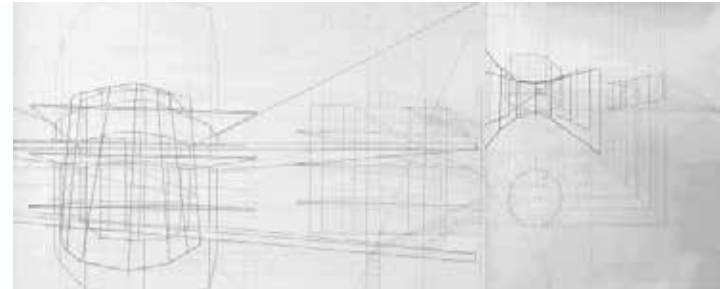
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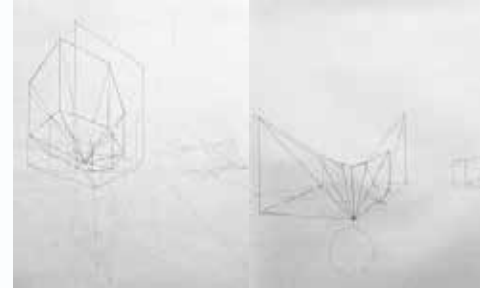
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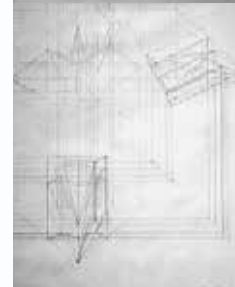
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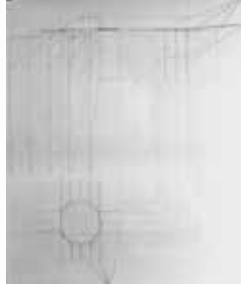
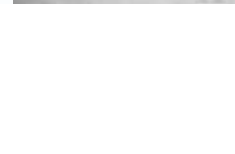
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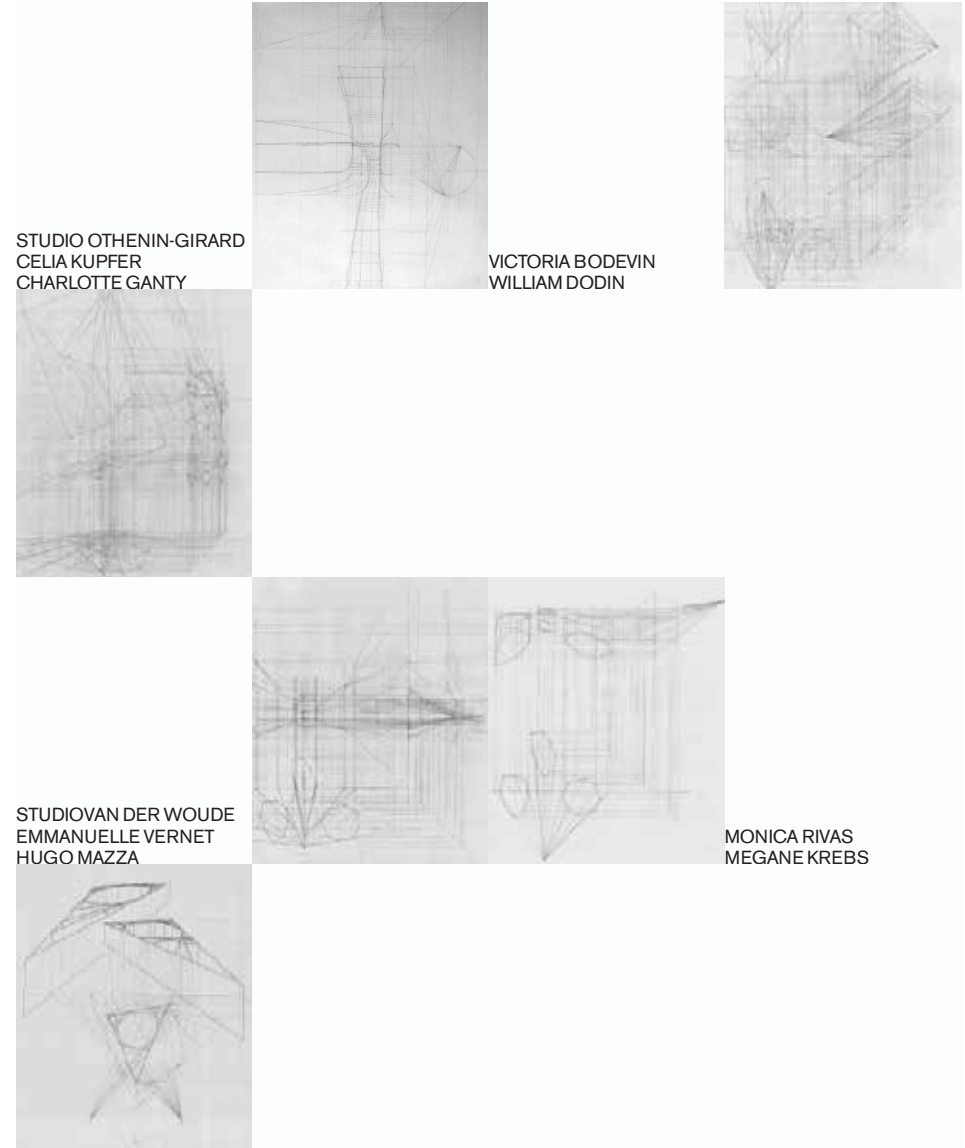
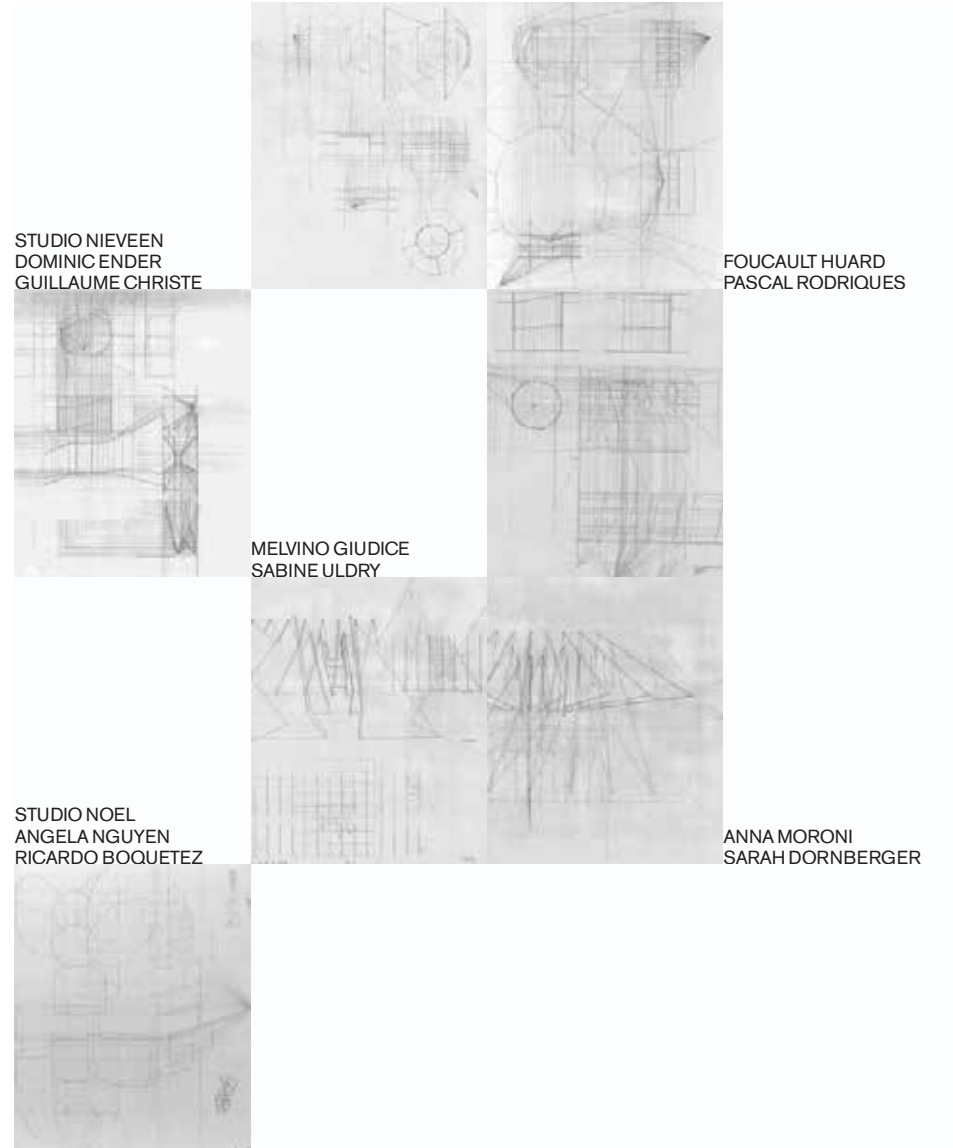
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STUDIO MEYSTRE  
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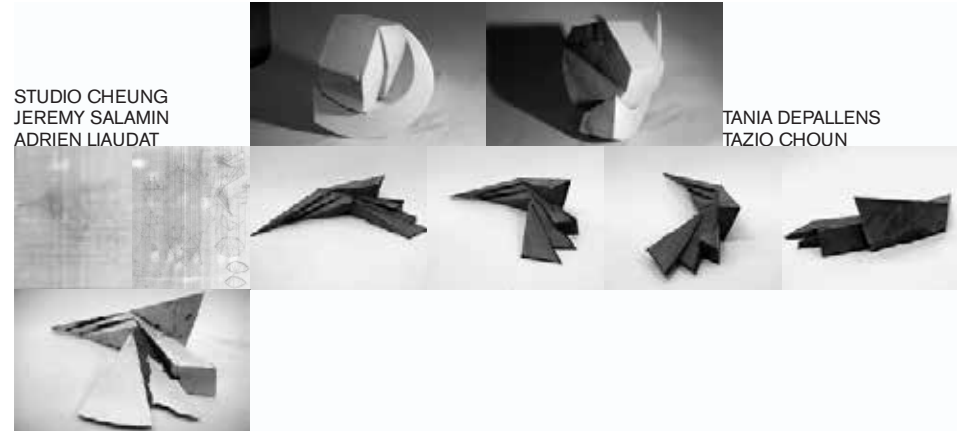




Cone of vision—Site: Conceptual  
 Vituality / Bodily reality

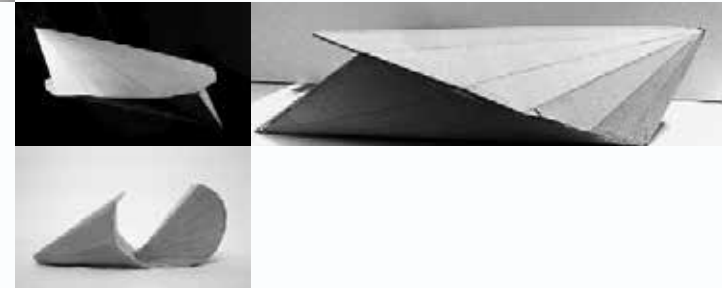
Becoming increasingly aware of being in space, students now delve into understanding the principles of the gaze. Through a series of drawings that explore the space between the eye and the object that is the cone of vision and thus the relationship between the subject and object, observations are made on how a change in scale results in a transformation of perception of space. These studies of a conceptual space are then materialised in the form of another mould and plaster cast.

STUDIO CHEUNG  
 JEREMY SALAMIN  
 ADRIEN LIAUDAT



TANIA DEPALLENS  
 TAZIO CHOUN

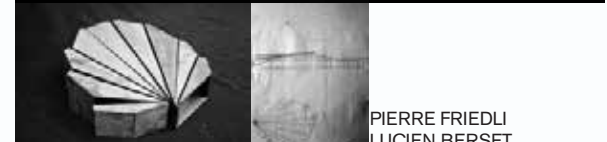
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 JULIETTE JANCU  
 EUGENIA GALVAN



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 JULIEN MARTINEZ



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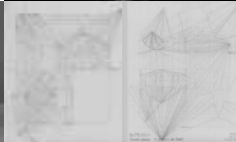
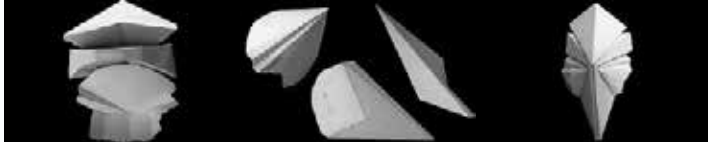
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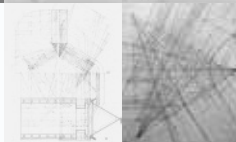
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GWENDOLINE DARD



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JOLAN HAIDINGER  
GERI DAJA



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LARA ZEPIC



ELEISE GREMAUD  
ARZU COGUR



MATHIEU IFFLAND  
VALERIAN BITSCHNAU



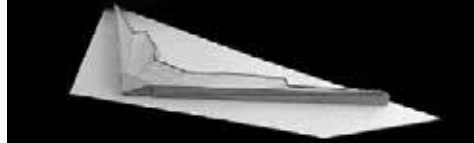
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KANNEWISCHER  
NICOLA ROOS



STUDIO KRONSTRAND  
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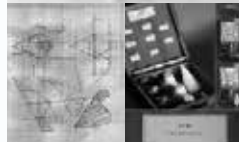
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JULIEN CORMINBOEUF  
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STUDIO MAGNUSSEN  
JULIE GINDRE  
JULIEN AUDEMARS



WENDY TOKUOKA  
NICOLAS CHOQUARD





STUDIO MASSON  
DAN RELECOM  
DANA KARAISSKOU



MARC DOMPNIER  
LEWIS WILLIAMSON



STUDIO MEYSTRE  
LOUIS MERLE D'AUBIGNE  
ELSA GAUGUE



STUDIO NIEVEEN  
FOUCAULT HUARD  
PASCAL RODRIQUES



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RICARDO BOQUETEZ



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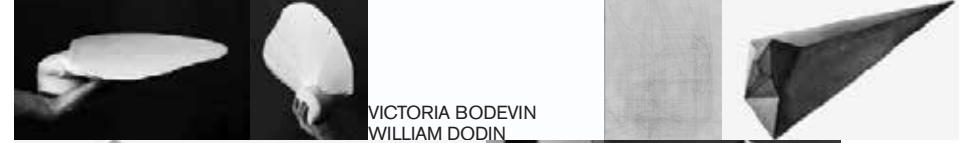
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EMMANUELLE VERNET  
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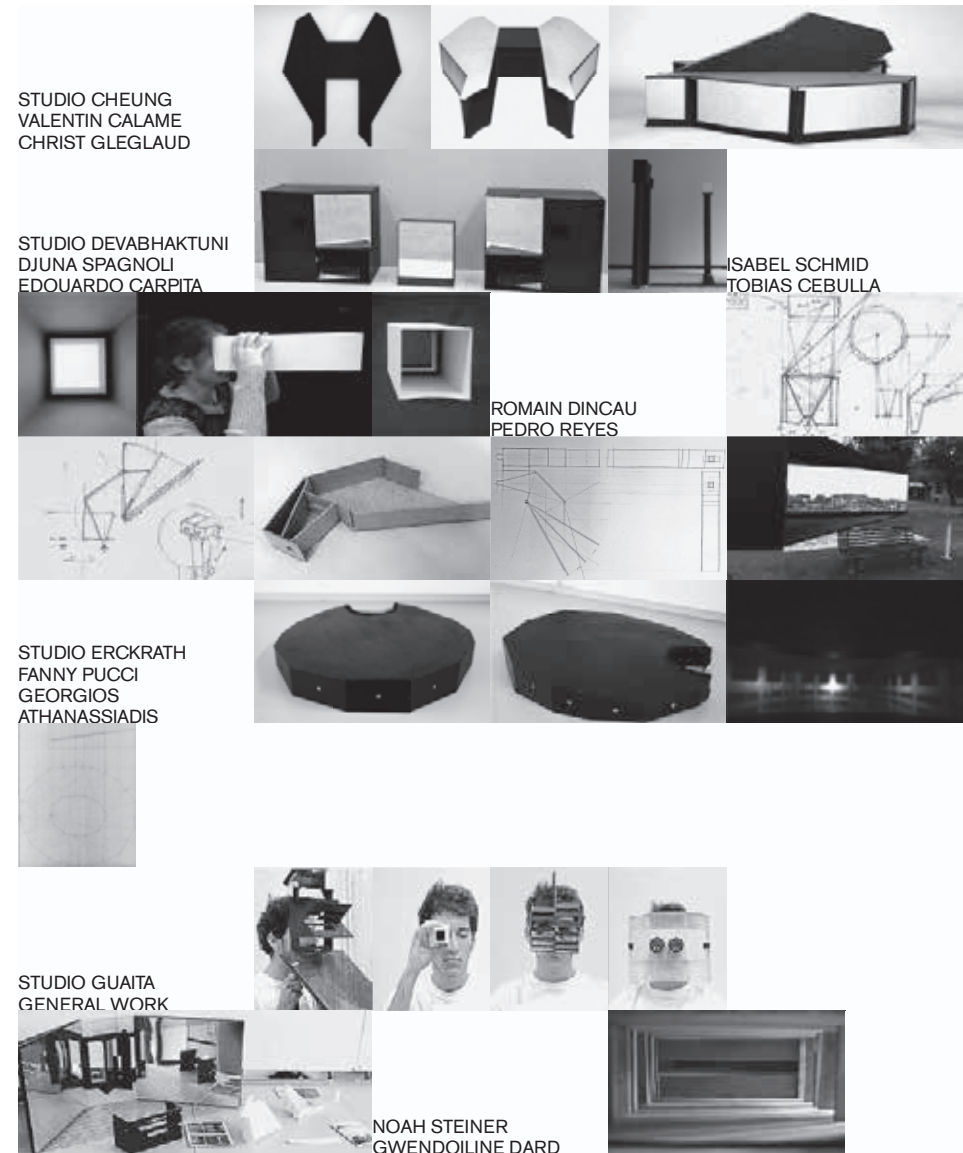
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MEGANE KREBS

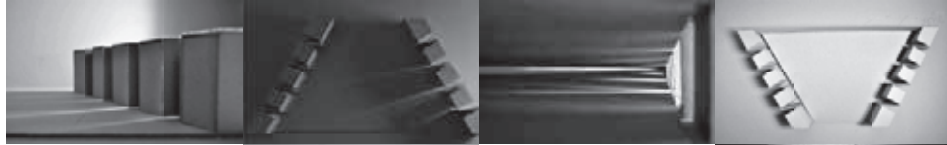




My personal horizon—Site: The body  
Horizon / Auto-localisation

Equipped with the abilities to survey, to experience and observe, an awareness of gravity, scale and perception, and skills in drawing and crafting, Habiter mon horizon draws on all these competences to question the human perception of space in conjunction with the process of auto-localisation. Through the development of a ready-to-wear device that acts upon each personal horizon, students create, in groups of two, an immersive experience—researched, designed and constructed through drawings and prototypes—that alters what they have already discovered in regard to human perception in the previous phases. This experience is then recorded and projected, accompanied by a live performance of the device.





STUDIO JESOP  
ANAELLE NICLI  
ARZU COGUR



ANAIIS RACINE  
MAX-ARTHUR GABAY



JOLAN HAIDINGER  
GERI DAJA



MATHILDE CARTIER  
LIGAYA SCHEIDEGGER



STUDIO KOESSLER  
DELPHINE MILLET  
LARA ZEPIC



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STUDIO MAGNUSSEN  
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PHILIP BUERGI



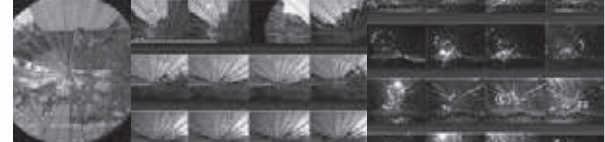
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XAVIER FROMAIGEAT  
SARAH BERSET



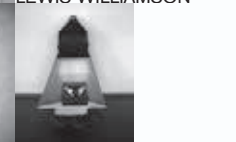
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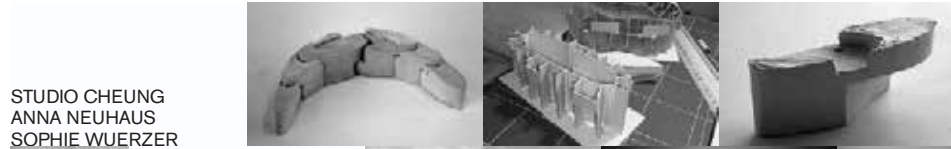
STUDIO NIEVEEN  
FOUCAULT HUARD  
PASCAL RODRIQUES





A light transmitting screen / The Dürer exercise—Site: Conceptual  
The deep Dürer Screen / Chiaroscuro

To further understand the workings of the ready-to-wear device, students now investigate the perceptual phenomenon generated by the device as a function to create space. Using the drawings from the previous phase, students designate a foreground, middleground and background, defining a “deep screen” which is then intersected by the specific behaviour of light and vision according to the device. Whereas previously the conceptual space of the cone of vision is materialised, it is now reversed and used to intersect the screen, introducing the spatial idea of solid and void. The screen is then constructed as a mould and then cast in plaster. Revisiting the principles of the gaze, students explore, through photography, the properties of light on the plaster cast, and its capacity to reveal materiality.



STUDIO CHEUNG  
ANNA NEUHAUS  
SOPHIE WUERZER



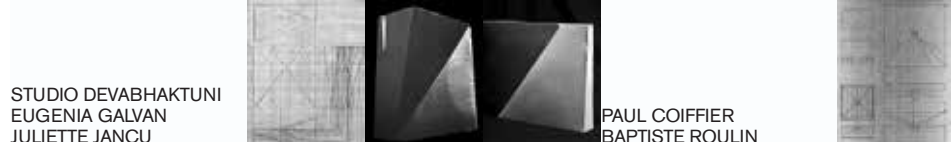
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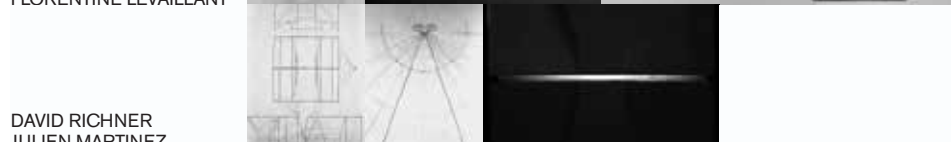
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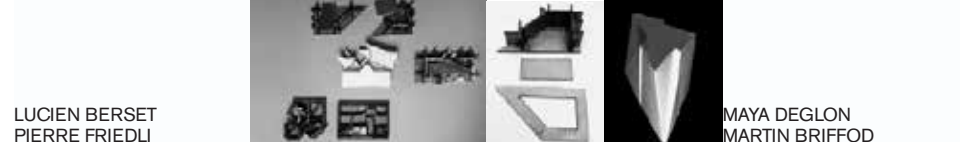
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MARTIN BRIFFOD



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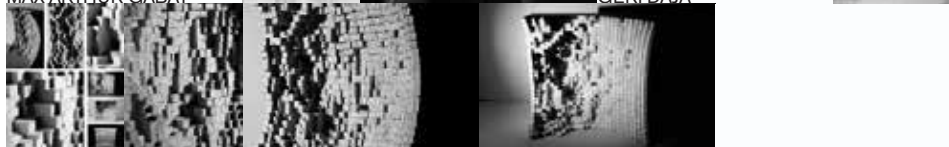




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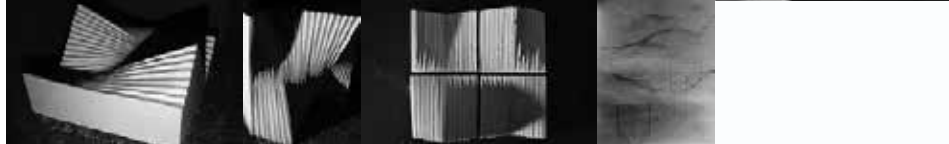
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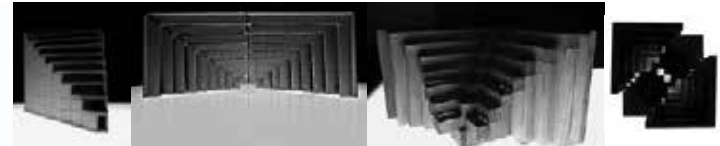
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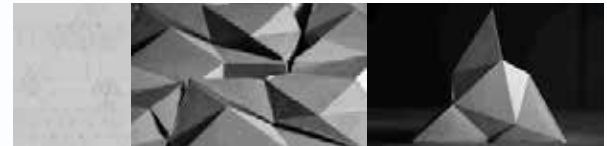
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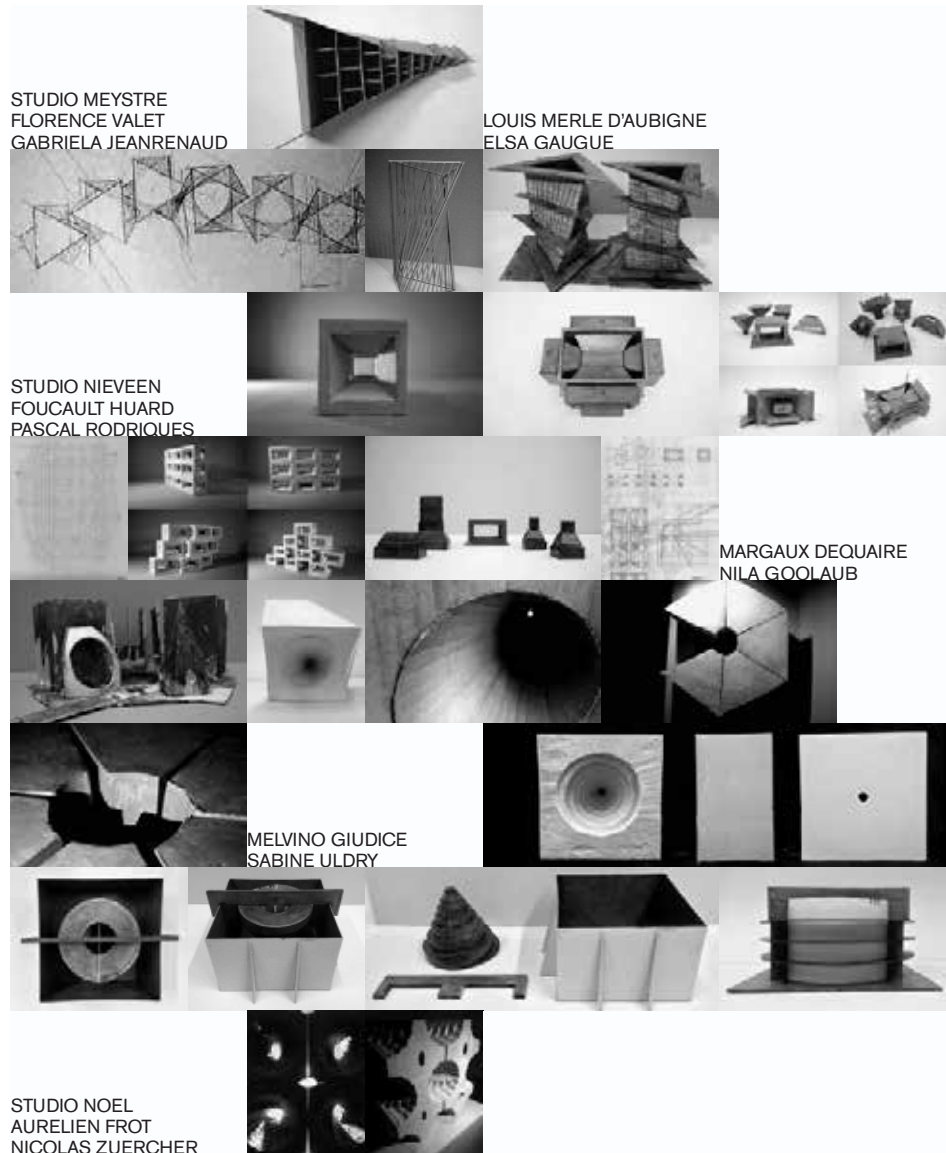


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SARAH BERSET



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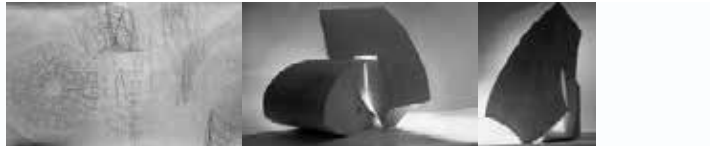




### Scale and gravity—Site: A wall and a slab A wall and a slab / Gravity

The final phase asks students to develop an architectural project with all that they have experienced and learnt throughout the semester. Continuing to develop skills in drawing, students first understand their screens by descriptive geometry, a process through which one begins to imagine the body's interaction. A spatial idea in the form of a vertical or inclined element (wall) and a horizontal or inclined element (slab) are extracted from the drawings, delineated by a virtual cube of 10x10m. Ideas of gravity, scale, and once again the horizon are brought into play in this new condition. Discovering the spatial properties through the displacement of the body, students further explore the notion of a moving horizon, ultimately by examining the implications of vertical displacement through the implementation of a circulation element. The projects are finally presented in an array on a series of plinths with which the projects become integrated.

STUDIO CHEUNG  
ANNA NEUHAUS  
SOPHIE WUERZER



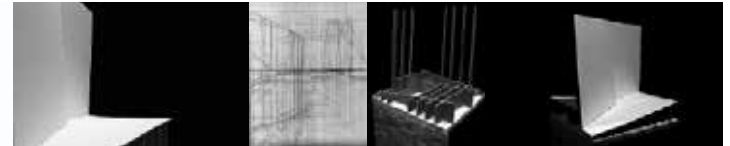
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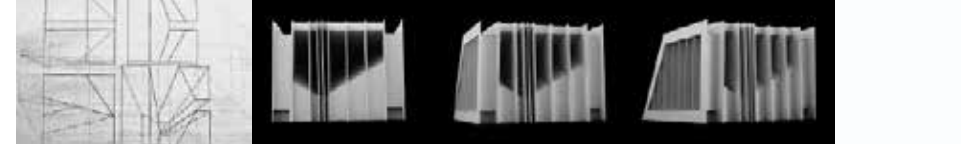
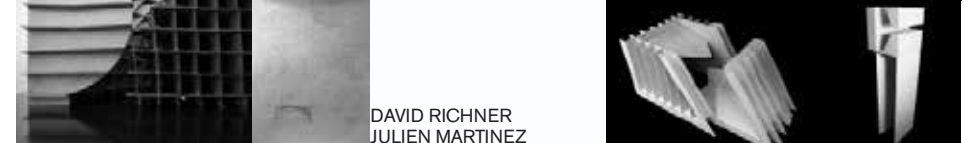
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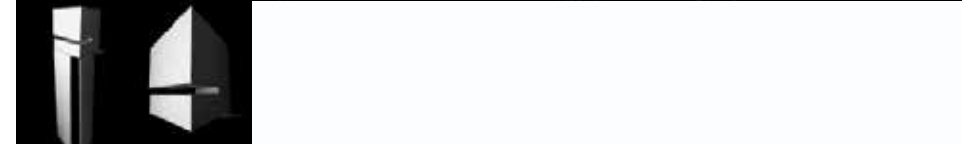
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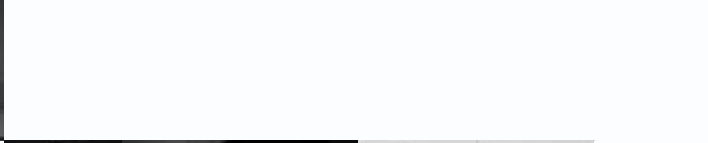
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MELANIE LACROIX



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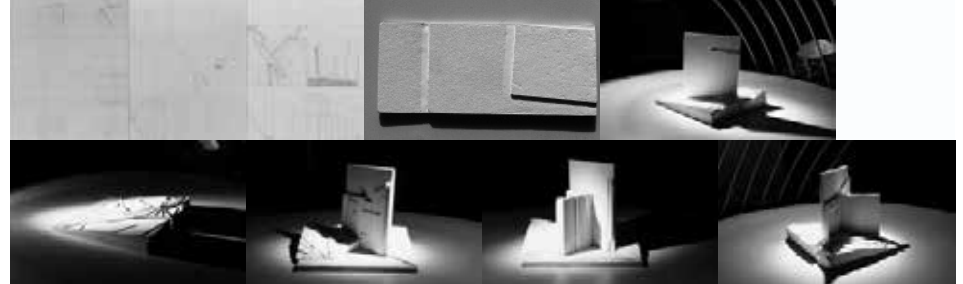
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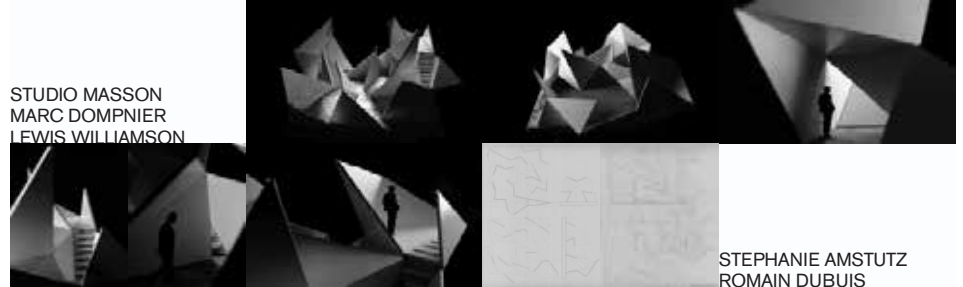
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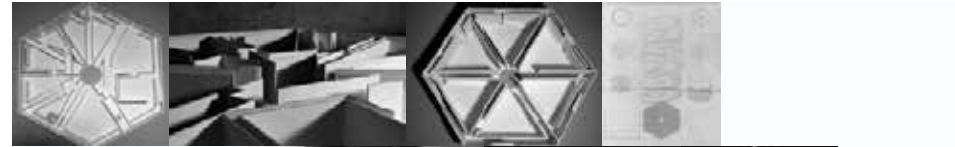
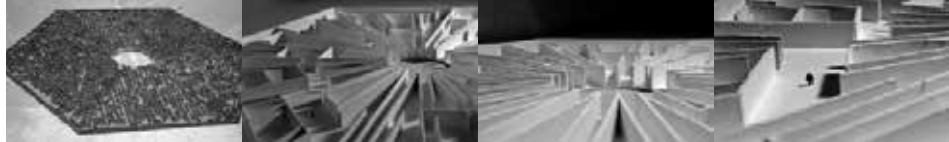
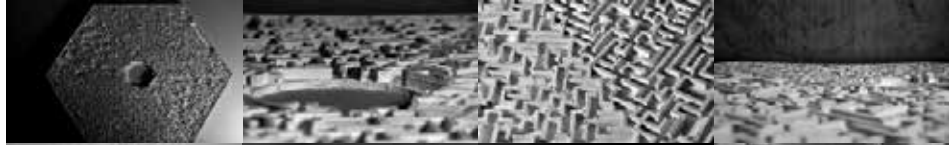


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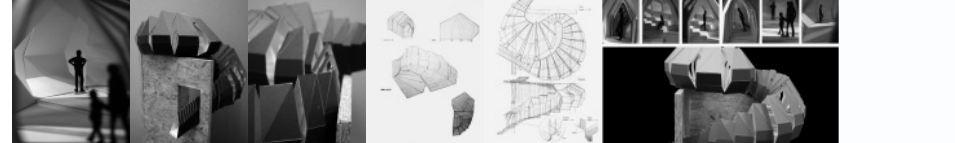
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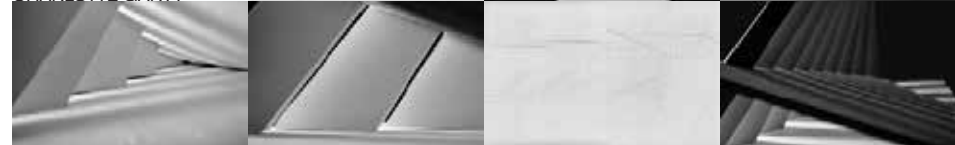
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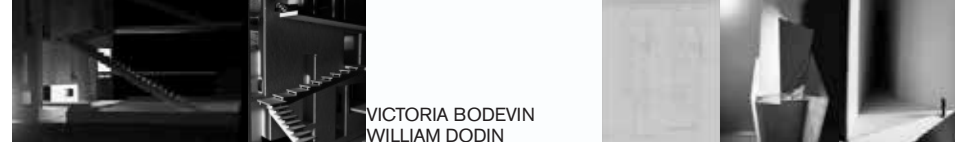
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THANKS TO  
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Ruehle Karl  
Saurer Laurent  
Saether Laura  
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Athanassiadis  
Georgios  
Audemars Julien  
Baldie Amelia  
Baldy Candice  
Bandiera Laurie  
Barros Dinis  
Battaini Francesco  
Baud Betty  
Bavarel Annie  
Beaud Michaël  
Béguin Antoine  
Berger Loïc  
Berner Mathilde  
Bernet Loïc  
Berrut-Maréchaud  
Baptiste  
Berset Lucien  
Berset Sarah  
Bertaux Jérémy  
Bettex Xavier  
Bianchi Vincent  
Bichelmeier Ian  
Bitschnau Valérian

Bochatay Marion  
Bodevin Victoria  
Boimond Nicolas  
Bonbon Raphael  
Bonzon Tracy  
Boquete Ricardo  
Bossel Jonathan  
Bouche Cilette  
Bounemer Messaouda  
Braka David  
Briffod Martin  
Bürgi Philip  
Calabrese Roberta  
Calame Valentin  
Carpita Edoardo  
Cartier Mathilde  
Cattin Clément  
Cebulla Tobias  
Chabod Louis  
Chakardjian Sarkis  
Chapatte Marine  
Chase Félix  
Cherpillod Swann  
Chevalley Sandra  
Choquard Nicolas  
Choukroun Anne  
Choun Tazio  
Christe Guillaume  
Cloesen Hanne  
Cögür Arzu  
Coiffier Paul

Cordeiro Jérémy  
Corminboeuf Julien  
Cruz Lara  
Cuenoud Max  
D'Haenens Elise  
D'Incau Romain  
Daja Geri  
Dania Panagiota  
Dard Gwendoline  
De Giuli Valentine  
Déglon Maya  
Delessert Vanessa  
Depallens Tania  
Dequaire Margaux  
Desmarais Irene  
Din Charlotte  
Dioguardi Emanuele  
Dodin William  
Dompnier Marc  
Donnet Louis  
Dornberger Sarah  
Dubuis Romain  
Egloff Justine  
Ehemba Giulia  
El Hamamsy Laila  
El Hayek Christopher  
El Otmani Ryme  
Elliott Benjamin  
Ender Dominic  
Faber Olivier  
Fakhri Alice

Farra Sami	Haftka Nina	Leblebici Deniz	Nef Laszlo	Rodrigues Pascal	Steiner Lukas
Fawaz Julien	Haidinger Kevin	Leckie Anna	Neuhaus Anna	Roos Nicola	Steiner Noah
Fleischner Ludovic	Haulet Katia	Legrain Théophile	Nguyen Angela	Rosenfeld Alois	Stern Maximilien
Fol Floriane	Heini Sophie	Legrand Charles	Nicli Anaëlle	Rouiller Léa	Tappolet Nicolas
Fontana Gabriele	Hirt Marie	Liaudat Adrien	Ohana Solange	Roulin Baptiste	Terrier Paul-Antoine
Fornage Lara	Hoffert David	Lo Giudice Melvino	Otten François	Ruey Simon	Thévenoz Loris
Friedli Matthieu	Hoffmeyer Matthieu	Longhini Pierre	Peraki Eirini	Ruiz Margaux	Tokuoka Wendy
Friedli Pierre	Horn Bastien	Mabiala Tara	Pereira David	Rutigliani Mara	Tong Duy
Fromageat Xavier	Huard Foucauld	Maloukotsi Afroditi	Perez Jacques-Edouard	Saby Franceline	Uka Fiona
Frot Aurélien	Iffland Mathieu	Man Kelly	Perret Jonathan	Sadler Mui	Uldry Sabine
Furazhkin Anton	Jancu Juliette	Marchini Sarah	Pfefferlé Joëlle	Sadras Noam	Valla Bénédicte
Gabay Max-Arthur	Jeanrenaud Gabriela	Marrucho Andreia	Pillet Valérie	Salamin Jérémy	Vallet Camille
Gagliardi Tobias	Jenny Charles	Martin Annette	Pizzi Marina	Salimi Arzoo	Van De Graaf Julia
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Gastaud Charles	Karaiskou Danai	Marty Maïlys	Rabbath Laura	Savoy Anne-Michèle	Vexina Teo
Gatto Samy	Karpushov Alexander	Mazza Hugo	Racine Anaïs	Scheidegger Ligaya	Viscardi Olmo
Gaugue Elsa	Kaufmann Nessim	Mazza Sabrina	Raffi Ivo	Schindler Carole	Volet Florence
Gehri Deborah	Kiladis Oliver	Mercier Lea	Ramstein Michaël	Schmid Isabel	Wenger Lucas
Gence Lorraine	Kocab Olga	Merle Louis	Rapin Matthieu	Schmitt Olivier	Willemmin Fiona
Genton Anthony	Kohler David	Millet Delphine	Rausis Justine	Schneider Damien	Williamson Lewis
Gindre Julie	Kontesi Efrosyni	Milosevic Ivana	Regazzoni Lorenzo	Schönenberger Manuela	Witkowski Olivia
Gisler Damien	Krebs Mégane	Minghetti Mickaël	Regev Dora	Schürch Nicola	Würzer Sophie
Gleglaud Kouassi	Küpfer Célia	Molari Nora	Relecom Dan	Servent Alix	Wyssbrod Marine
Goolaub Nila	Lacroix Mélanie	Moroni Anna	Resbeut Noémie	Sharabi Nadav	Zen-Ruffinen Alan
Grande Federica	Laffitte Alexia	Mosca Nina	Reyes Pedro	Silva Ricardo	Zepic Lara
Gremaud Elise	Larivé Jean	Moulin Etienne	Richner David	Simonet Tim	Zuber Gaël
Gruaz André	Laurans Timothée	Moutal Marion	Rieder Lionel	Simsar Parik	Zucchinetti Emilie
Gschwend Katherina	Le Drean Marie	Müller Jonas	Rivas Monica	Soupe Maureen	Zürcher Nicolas
Guglielmino Paola	Le Vaillant Florentine	Nachbar Catherine	Roder Isaline	Spagnoli Djuna	Zürcher Olivier
Gürber Kay		Nadeau Valentine			



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Favre-Bulle Thomas  
Formery Sara  
Galatis Eveline  
Guaita Patricia  
Hertel Alexandre  
Jesop Satchmo  
Karácsony Darius  
Koseki Shin  
Kössler Sibylle  
Kronstrand Hanna  
Lenherr Lukas  
Magnussen Kasper  
Masson Arabella  
Meystre Olivier  
Negueruela Dario  
Nieveen Rudi  
Noël Alexandre  
Guillaume Othenin-  
Girard  
Pachoud Caroline  
Pasqualini Isabella  
Peake Nigel

Ruiz Jaime  
Schmit Marc  
Seewang Laila  
Tan Christopher  
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Müller Martha  
Nantermod François  
Rudler Jade  
Tricaud Hadrien  
Walraven Tess  
Wéry Jeanne  
Zamora Marco Valeria  
Zuber Guillemete



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(A) PERCEVOIT  
GRAVITÉ

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À PROPOS DE

9

MUSEUM

MUSEUM

ON









29 mai 2013

Ah, lisses histoires de nos amours estudiantines.

Frissons de nos longues nuits. Je me souviens de tes bras qui m'enlacent, de mes membres fourbus, de nos cerveaux vidés et de nos corps ivres de fatigue. Je me souviens des heures à écrire ou à dessiner pour toi.

Tu as toujours été redoutablement exigeante. Dès les premiers jours, j'ai compris que j'allais devoir sacrifier amis et famille pour pouvoir te satisfaire pleinement. Pour toi j'ai travaillé sans relâche, oubliant parfois de manger et négligeant le sommeil. J'aurais tout donné pour toi ; je me suis ruinée pour toi.

Tu te souviens? Quand le soir, après mes longues journées de cours, je revenais aux ateliers, ces foyers brûlants, ces rires qui fusaient, ce bordel permanent plein d'allégresse, la musique qui nous faisait esquisser quelques pas de danses avant de se replonger dans nos idées folles. Tu étais toujours là, fée des ateliers, belle obsession qui fascinait nos esprits. On ne parlait que de toi à nos amis, tu étais notre déesse sacrée que l'on critiquait en permanence et vers laquelle on revenait pourtant sans cesse. On était fous. Fous de toi.

De tes courbes, de tes traits si fins, de tes rêves qui nous tenaient éveillés des nuits entières... Je me souviens de nos têtes à têtes nocturnes, de ces longues soirées avec pour seule compagnie un thermos de café et un fix-pencil.

Bien sûr, j'essayais de me détacher de ton obsession. Mais combien de fois ai-je renoncé à la dernière minute à des soirées entre potes pour rester en ta compagnie? Combien de fois me suis-je éveillée en sursaut, même entre les bras de mon aimé, arrachée au sommeil par les cauchemars que ma fascination pour toi provoquait? Maitresse exigeante, tu ne nous laissais jamais aucun répit.

Mais sans toi, je n'aurais jamais pu penser aussi loin. Aussi grand. Ce que tu as ouvert mon esprit! Et toutes ces villes visitées ensemble! Lisbonne,

Londres, Rome... Ces croquis faits pour toi, ces souvenirs de chambres d'hôtel où nous développions nos photos et ces pavés arpentés à tes côtés.

Beaucoup d'entre nous n'ont pas eu la force de t'aimer comme il le faut. Près de la moitié a fini par jeter l'éponge, épuisés par tes exigences impossibles et tes paradoxes. Chaque fois que nous pensions avoir saisi au vol une brève de ton mystère pour l'analyser un peu mieux et enfin te comprendre, la preuve s'évaporait et tu te drapais dans de nébuleuses explications.

Certains auront la chance d'être encore avec toi l'année prochaine. D'autres jeunes étudiants frémissants d'espoirs et de rêves ne tarderont pas à venir te courtiser. Pour les autres, c'est déjà le moment de te dire au revoir et de quitter tes nuits blanches pour une autre maîtresse qui les tiendra éveillés des heures entières.

Mais pour nous, Alice, tu resteras toujours la première à nous avoir fait ainsi rêver.

Merci. Et adieu.

Un flash d'Hélène Chavamal

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## [ALICE]

FIRST YEAR	2012/2013
SEMESTRE 1	MONDES VISIBLES
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