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In the fall of 2013 Alice set out on a new adventure. We asked students to directly confront urban space from the first day of their studies. Their task was to design and construct a table for a specific site in Lausanne—tables that proposed a program creating interaction with the public. Curious passersby wandered upon these unexpected creations: the tables became spatial devices, acts of architecture in the physical and social environment of the city.

At the same time that students engaged with the table's horizontal plane of exchange, they considered a grid structure that we described as a field. The field became an instrument for reading potentials: a physical object that defined a conceptual reference plane that made it possible to measure and locate themselves within four sites of action: four sites in Lausanne.

This field of potentials also situates activities in space: a plane, pure in the beginning, activated by people, their things, and the events that bind them together. The world described by these relations can no longer be understood through a dualistic exchange. It must be re-made: visible, mirrored, reflected, obscured. Between the person and the eye there is something more connecting our being with an environment. This notion is not visual. It is conceptual and gravitational.

If ground is not owned, but made—not by one person, but by many—the relationship to space and to living space is fundamentally imbued with the idea of collectivity. We cannot drain swamps alone. In replicating ground as a collective act—banning individual ownership while maintaining land as collective property—value becomes rooted in production rather than solely on ownership. This new ground of the mind—this new ground of the city—can be inhabited both mentally and physically.

A wall inscribed on the horizon articulates a gravitational condition, placing verticals on the field. Like a body, the wall has the potential to correlate spaces and programs.

Also like bodies, towers reach to the heavens. They may serve

to look out or to defend a territory. They replicate ground. Small towers often have propelled fantasy. As one amongst a group, a tower can become an agent of the city, a protagonist in a play of space and people.

Alice has made 256 towers, each student investing her or his imagination in a 30 meter portion of ascending and descending space: worlds of the mind in space, next to other worlds, 256 towers.

I hope these works will contribute to your future architectures: adventures in space.

*Dieter Dietz
Lausanne, August 2014*

		Guest
		Alexa Den Hartog Alexander Hertel Alexandre Noël Alexandros Fotakis Alicia Velazquez Aline Dubach Andrea Pellacani Andy Rauchut Angel Borrego Cubero Anja Kobyłka Anne Romme Anne-Chantale Rufer Benjamin Loiseau Brent Patterson Caroline Dionne Christian Meili Christophe Antipas Christophe Berther Christopher Tan Daniel Zamarbide Dario Negueruela Darius Karacsony Diane H. Lewis Eberhard Tröger Eduardo Navadijos Emu Masuyama Francois Nantermod Frank Minneart Hanna Kronstrand Jessica Reynolds Joseph Bedford Julie Larsen Katerina Kourkoula Konrad Hofmann Laura Lupi Laurent Chassot Luis Burriel Bielza Lukas Lenherr Malaïca Cimenti Manuel Potterat Marcin Koltunski Nader Seraj Nicolas Durr Odile Decq Oliver Regazzoni Olivier Ottevaere Patrick Ayer Pierre Cauderay Roger Hubeli Salomé Gutscher Samir Alaoui Sébastien Le Dortz Sibylle Kössler Sizhou Yang Stefania Boggian Stephane Grandgirard Teresa Cheung Thibault Brevet Tomasz Sachanowicz Toru Wada
9	Interview	
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25	Studio Baur	Team Alice Students	Yeon Wha Hong Yves Seiler Raffael Baur Alizée Constance Marie Vaucher Clémentine Faivre Delphine Anne-Marie Charlotte Dufour Eric Nardini Federica Elena Maria Grassi François Xavier Del Valle Hugo Bonvin Isa Claudia Carvalho Rocha Lerna Adrienne Bagdjian Manon Kivell Marie-Isabel Moron Mathias Tristan Weidmann Pierre Girard Sébastien Maurice Rouge Séverine Cécile Routhier Souheil Alami Idrissi
33	Studio Cabay	Team Alice Students	Edouard Cabay Amandine Vallotton Arzu Cögür Aurèle Lieven Gheyselincx Benjamin Bonnard Cédric Nicolas Bernard Wehrle Coline Kieffer Grégory David D'Antonio Kevin Rodriguez Luca Mosella Lucie Morand Nadav Sharabi Ricardo Silva Aguia Séverine Roulin
41	Studio Devabhaktuni	Team Alice Students	Sony Devabhaktuni Gerald Roth Louise Simine Flore Badarani Marie-Aude Bardyn Marion Moutal Noemi Dolci Olivier Monteil Robin Bollschweiler Simon François Jobin Vincent Bianchi
49	Studio Erckrath	Team Alice Students	Charlotte Erckrath Adrien Blondel Annabelle Odile Madeleine Marie Thüring Cécile Madeleine Tedeschi Daphné Morgane Keraudren Florian Charles Millius Julien Moustapha Pierre Fawaz Maxime Jacot Quentin Baptiste Louis Touya Samuel Michel Jean Galmiche Sandrine Joanne Badoux Sarah Marina Gebhart Simon Cristiano
57	Studio Fantini	Team Alice Students	Manon Fantini Anselm Von Zimmermann Arnaud Gaëtan Miguet Benjamin Solal Irion

			Cecile Attardo Charlotte Inès Clémence Cécile Marie Thimonier Elodie Marie Monique Edith Bricout Floriane Marie Cécile Fol Lina Dinia Lothaire Harald Adadé Creppy Raphael Etienne Marie Bonbon Théophile Ray Valentine Marie Robin
65	Studio Formery	Team Alice Students	Sara Formery Amélie Gaillard Camille Alice Geneviève Schoen Charlotte Roche-Meredith Clémence Sophie Richoz Déréck Yoël Nelson Rauzduel Joséphine Bouvet Laura Ardizzone Léa Rouiller Loïc Kritzinger Mathieu Michel Viennet Nicolas Richner Omar Imadiouni Philipp Henestroza Romain Youri Tom Claus Timothe Pablo Beuret Tracy Bonzon
73	Studio Guaita	Team Alice Students	Patricia Guaita Antoine Louis Ulysse Favier Aurèle Pulfer Caroline Stich Cynthia Da Silva Gaëtan Iannone Héloïse Mathey-Doret Dit Doret Jonatan Maddalena Laura Odile Bourret Loris Bastien Vendrami Mohamed Houssam Ben Hallam Rebecca Jordan Roberta Calabrese Tatiana Reverchon Valentin Locher
81	Studio Jesop	Team Alice Students	Satchmo Jesop Alicia-Marie Sarah Borchardt Amos Pirotta Andrea Van Anne-Michèle Savoy Clara Alice Ansselin Constance Steinfels Emanuele Dioguardi Evariste Marie Jacques Exposito Florence Revaz Lucas Bastos Vieira Quentin Huegi Thomas Jacques Lutz Valentine Olivia Jaques
89	Studio Magnussen	Team Alice Students	Kasper Magnussen Alexandra Nora Fuchs Armin Christian Aschenbrenner David Barth

			Dominic Ender Jean-Loup Tscheulin Johanna Blum Mara Rutigliani Marion Fonjallaz Philippine Anne Radat Sophie Alice Marcolini Vanessa Zumsteg Vianney Marie Huart Victoire Mathilde Marie Courtaux Younes El Mehdi Louhichi
97	Studio Masson	Team Alice Students	Arabella Masson Céline Louise Feugier Charlotte Tu-Anh Din Donika Alidemi Fiona Uka Grégory Dos Santos Henri Pierre Wahlen Lukas Steiner Marc Bardelloni Marie Majeux Mathieu Gerôme Hofer Quentin Pilloud Salla Noora Sivunen Sébastien Lorenzini Valentine Aliénor Blaser Xiaochen Du
105	Studio Meystre	Team Alice Students	Olivier Meystre Agathe Loeb Alexandre Pierre Louis Tiarri Cécile Anne Zaugg Coline Françoise Nelly Pernet Etienne Gérard Claude Bernard Moulin Jasmine Juliette Aebi Kimberley Anjali Berney Louise Alice Husi Roxanne Marie Sierro Simon Maxime Paratte Sofia Francesca Ferrari Vincent Christian David Dorfmann
113	Studio Nieveen	Team Alice Students	Rudi Nieveen Adeline Wendy Sieber Aude Frédérique Marie Céline Faure Benjamin Christophe Lamps Camille Marie Cecile Helene Paragon Claudia Nathalie Zajaczkowski Clara Charlotte Josepha Copiglia Francisco Martin Julien Tacca Kouros Alexandre Azar-Pey Lois Rubin Bouche Marie-Christine Bérès Michele Giacomo Pani Morgane Hofstetter N'Faly Ismaël Camara Pierre Robert Longhini Simon Etienne André Cerf-Carpentier
121	Studio Othenin-Girard	Team Alice Students	Guillaume Othenin-Girard Alison Walpen Anton Furazhkin

			Francesco Anfosso Inès Marie Anne Véronique Baudry Julia Oswald Juliette Jeanne Marthe Contat Mélanie Kim-Uyên Lai Melchior Armand Deville Michèle Patricia Alexandra Fardel Nicolas Youri Goulpié Rita Haodiche Samy Stosik Silouane Fellrath Yasmin Sgroi
129	Studio Peake	Team Alice Students	Nigel Peake Arnaud Eric Loïc Andrier Camille Denise Guntern Cyprien Zufferey Gregory Gabriel Marcel Devaud Karoline Susan Endres Lara Fornage Natacha Schopfer Nick Böwing Noémie Vetterli Séverine Marie Oppliger Sophie Fanny Anne-Pia Laura Bastianutti Tancredi Kusch
137	Studio Seewang	Team Alice Students	Laila Seewang André Bernard Ignace Marie Dib Camille Laura Ehrensperger Flore Jeanne Marie Andréa Guichot Isabelle Geneviève Marie Paule Cochevelou Jonas Kuratli Kevin Gonçalves Luzio Linda Marina Balegamire Marigona Kolgeci Pavo Andelic Raphael Bruno Delmuè Rémy Ziyad Ryser Sophie Nicole Heini Tania Catherina Emilia Versteegh
145	Studio van der Woude	Team Alice Students	Wynd van der Woude Alessandro Kevin Accardo Alexia Yoshiko Théodra Kaas Apolline Christine Marie Chartier-Kastler Cindy Sarah Julie Grohe Cynthia Coucet Elodie Andréa Verdu Loïc Godon Marie Odette Christine Le Drean Noel Gustav Napoleon Rydenvald Annell Pierre Jean Théo Wüthrich Rahel Elisabeth Dürmüller Zoé Orama Salomon
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	Urs Egg
	Charlotte Erckrath
	Manon Fantini
	Thomas Favre-Bulle
	Sara Formery
	Stéphane Grandgirard
	Patricia Guaita
	Satchmo Jesop
	Darius Karacsony
	Shin Koseki
	Kasper Magnussen
	Arabella Masson
	Olivier Meystre
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	Ingrid Gjermstad
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	Michaël Claude
	Morgan Hempler
	Myriam Treiber
	Nicolas Bornand
	Pauline Schroeter
	Pierre-Yves Adant

Alice	Having spent the day critiquing the sixteen studios of Alice, what struck you?
Angel Borrego Cubero	The amount and quality of work, that is, the general quality of the work. There were of course the more brilliant students, but what brought the point home was that all students displayed a great drive and interest in what they were doing and achieved a very high level of architectural thinking for a first year design course. It was impressive.
Alice	What does one have to learn in the first year?
Angel Borrego Cubero	A very interesting and important question, but one that could have many answers. Or perhaps it only has one answer...perhaps the most basic learning the student needs to get familiar with is the process of architectural learning in itself. It is a discipline, in a way, like no other, and perhaps what distinguishes it from others is the issue of learning as practice, as process. Getting familiar with it is perhaps the most important single aspect of any architectural study, and even more a first year design course.
Alice	What could be the most vivid moment of a first year architecture student?
Angel Borrego Cubero	I would say that, without doubt, two generic moments would stand out. One is private, where struggle suddenly transforms into finding and discovery. The other is public, when those private moments are put to the test of criticism and comment. That is exactly what architecture is about, the meeting of a personal creative process with the need of objective criticism; the negotiation between private and public spaces ...
Alice	What is formal?
Angel Borrego Cubero	This is difficult. The concept of formal changes deeply with context. For our purposes here I would stress that formal is that which, at its heart, has not been subjected to public discussion or criticism, and has not taken this public condition of architectural thought as an integral part of its creation process.
Alice	Where do you begin?
Angel Borrego Cubero	One always has to begin by doing. The gap between analysis, intuition and design needs to be as short and small and possible and these three need to remain in close contact throughout. In fact, only design brings the previous two to their precise boiling points. Design will naturally change many times since its first steps. I would dearly recommend the book <i>The Logic of Failure</i> to anyone. If anything can be learnt from it, perhaps it is that one has to

keep the doubts, the questions and the drive to act that mark the start of anything for as long as possible. So, the beginning could be curiously irrelevant in a process that should always display the characteristics proper to those same beginnings.

Alice What does it mean to think?

Angel Borrego Cubero In a way, I would need to give the same answer as to the previous question. Thought is an explosive mixture of previous knowledge, intuition, analysis and (and I stress this last item) design. Having to commit to a design, albeit temporarily, sharpens the mind to the point where thinking becomes relevant.

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

Angel Borrego Cubero Probably. I could be convinced of it. Sometimes, the futility of action does not prevent it completely from happening. If it helps to jump-start another design or thought process, dancing (or any other action) would be helpful. Of course, any questions about the morality of these actions need to be addressed elsewhere.

Alice What is real?

Angel Borrego Cubero Bruce Nauman would say it was a baseball bat hitting you in the back of the head ... it may be extreme, but it helps to bring home the point that any work needs to be both personally and culturally relevant in a, let's say, obvious way....

Alice What makes a tower a tower?

Angel Borrego Cubero I guess there is no single, or simple answer. The drive for verticality could be an immediate one, either if through structure, stacking, proportion, movement, gaze, etc. If what an architect (de la Sota) once said is true: "man (humanity) crystallizes in the cubic system," gravity being one of the main axes of this system, dealing intently with this system will produce towers somewhat naturally. Perhaps the definition is to be left open-ended ...

Alice Having spent the day critiquing the sixteen studios of Alice, what struck you?

Anne Romme The sixteen small studios within the larger studio are a beautiful manifestation of what an architecture school must be: Small, tight-knit communities of friendly competition in which individual work always relate to a larger, shared project. Giving the studio directors the freedom and responsibility to take their own risks with their group of students clearly results in a real, lively exchange of ideas across studios and within the faculty.

All this, of course, is tied together by the truly amazing drawing curriculum, which weaves through all of the studios. The beautiful and precise hand drawings obviously function as a shared language, through which radically different approaches to the various assignments can be compared.

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

Anne Romme Spatial intuition. It is simple, but difficult to spell out. It is a question of serious commitment and of practicing rigorously enough to get a sense of when a drawing, a model, an idea of a space and—eventually—a project works or not. I am endlessly grateful to my first year teachers for insisting that I try over and over again, each time getting a little better, more skilled, more able to articulate ideas and develop new thoughts through work rather than through speculation. It constantly needs to be sharpened, but, like riding a bike, spatial intuition is embodied knowledge, never entirely lost once established.

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

Anne Romme Architecture is a lifelong study, and first year is the fresh, innocent but also courageous attempt to grapple with the fundamental site and program of the discipline of architecture: the human condition. Thus the most vivid moment could be the realization that studying and practicing architecture is simultaneously the act of constructing spaces and places for oneself and for all others.

Alice What is formal?

Anne Romme In architecture schools, "formal" is often used in a derogative way, implying superficiality and an excessive emphasis on form. But isn't architecture at its best exactly in the inseparable relationship between form and program, the aesthetic and the ethical? Architects are suspended in between an immediate fascination with the formal object and a sincere desire to understand the structure

behind. On the one hand the immediate joy of creating tactile models, drawings that capture the eye, meticulous objects made with care, communication through form. On the other, a critical and relevant approach to the contemporary built environment requires a deeper knowledge—theoretical, analytical and historical.

Alice Where do you begin?

Anne Romme As an architect you begin by understanding that your discipline has a common ground. Architecture is an accumulated collective knowledge out of which every architectural project is made.

Alice What does it mean to think?

Anne Romme To me it is impossible to separate thinking from doing, the mind from the hand, the abstract idea from its potential realization. I think while I draw and build models or prototypes, and I construct my ideas and thoughts.

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

Anne Romme Not sure that I understand the nuances or implications of this question, my answer will have to be literal. Studying and talking about architecture (as an art form) is a serious matter, and it does not exclude dancing. I like the intensity of both.

Alice What is real?

Anne Romme When teaching and studying architecture, I am mostly interested in the very concrete and the purely abstract, and less in that in between. Just like students of medicine do not “play doctor,” architecture students should study the anatomy of architecture in the most real and most abstract sense.

Every model and every drawing is real. It has its own reality, its own site, program and structure. In a particular first year studio, in which I was teaching, we used to say: If you can imagine it, you can draw it. If you can draw it, you can build it. If you can build it, it is real.

Alice What makes a tower a tower?

Anne Romme A tower displaces and multiplies a piece of the ground, projects it into a privileged position.

In Lucca, in Northern Italy, there is a beautiful tower with a small forest on top of it. The otherwise singular, powerful position is a projection of a common ground of trees.

Alice Having spent the day critiquing the sixteen studios of Alice, what struck you?

Daniel Zamarbide The thing that struck me the most is the level of exigency that has been asked to the students. It's quite impressive to see how they are “thrown” into the architectural reflexion and project making from the very first moment of their studies.

The “mise en scene” of the 256 projects in the RLC is also quite astonishing. I think this is extremely important for the students. They have to learn very quickly that presenting ideas in the right manner does make a difference, and that modes of presentation can be utilized strategically. It is simply part of our job, whether we like it or not.

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

Daniel Zamarbide This is a tricky question for me. I never thought that there is one way to it but a huge variety of approaches. Are the Steiner school or the Montessori methods better than the traditional primary educational systems? Arturo Benedetti Michelangeli, my favorite Debussy interpreter and one of the best pianists of the twentieth century searched for perfection through a tremendously rigorous work and apprenticeship. Thelonious Monk never really learned how to play the piano ...

One of the things that is as important as to learn the basics in the first year is to unlearn what a student can consider the basis. I think the word “realistic” should be banned in the first year, or maybe also in the second, and third, and fourth.... By unlearning I mean a way to open the doors to the potential of possibilities—as opposed to the idea of constraints or impossibilities—and creating the tools that allow yourself to think, discover and build.

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

Daniel Zamarbide The moment when your first architectural idea finds a material realization. And the discovery of the history of architecture. If I go back to my studies, I really think that discovering the world of architectural history (particularly in the second half of the nineteenth and the twentieth centuries) has had an enormous impact in the way I practice. It gives you a “companion” to make the journey with. This companion is rich with historical moments, buildings, drawings of unrealized projects, incredible biographies. Installing a dialogue between your own projects and this rich history has to be done from the first year, and probably it makes you feel less lonely in your researches.

Alice

What is formal?

Daniel Zamarbide

I do not know exactly but I definitely think that the quest for “forms” is something that does not really belong to our time. Probably in the beginning of the twentieth century, form was an issue. When the pulse of the avant-gardes of the twenties (in art and architecture) was so concentrated in invention, in redefining everything after the wars, maybe form was a problem to be discussed among the architects and designers. Form was the symbol of the new. Today I feel that we are in the opposite movement. Absolutely everything has become design. Design has even gained a non-negligible amount of terrain within the architectural sphere. Buildings are thought as scaled product-design objects. Form has thus been so much exploited for the sake of the object-making that form does not mean anything today. I am interested in meaning and the connections that an architectural project is able to make with its physical and cultural environment, and this does not go through the research of form *per se*, but at one point, an architectural project materializes and form inevitably appears. In our practice in bureau a we do quest for beauty, but beauty is relative and once again it depends very much of the cultural background in which the projects “install” themselves. If an architectural project is culturally dialoguing with vernacular architecture, beauty might come from construction assemblages for example.

Another thing that we are interested in is in types. Types are usually related to some sort of formal logic. But this interest in form comes, once again, from our general interest in looking into the history and culture of architecture, whether it is the official culture of the non-official ones.

Alice

Where do you begin?

Daniel Zamarbide

There is no such thing as a start in project making. There is an accumulation of preoccupations and interests that pile up with time and that somehow (and sometimes in a completely irrational manner) get together at the starting point of a project. The project is space to canalize a number of things that are already there, before the project even exists.

Alice

What does it mean to think?

Daniel Zamarbide

To think is the opposite of consuming. To think is to organize ideas in a introspective way. There are probably two ways of thinking: One without purpose (which is basically

meditation) and one which would be purpose driven. The second is the one that is mostly used by creative people. Usually there is a misunderstanding between thinking and being cultivated. Culture can be read as a cumulative process to create one’s personal “archives” and cultural environment, but if the archives are not constantly activated, they are just dust. Thinking helps to do this work. Switching on the cultural stock that we all have and putting it into a certain dynamism so it can be “used”.

Alice

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

Daniel Zamarbide

I don’t. Talking can just not be like dancing. Art does not really mean much unless it is defined in a more specific manner. Is Jay-Z’s music art? Yes, but is it the same art as Jeremy Deller? No. I’d like to think that architecture has the same spectrum, extremely wide, but it is not really like that. Architecture is usually kind of trapped in its own culture and time. Architecture has long been understood as the creative process that leads to building. If we look into the history of architecture, there are many interesting examples of another kind of approach, more temporary, experimental, utopian, communicative. Architecture can be understood as a medium. Only then can we talk about dancing in relation to architecture. But then again I am thinking about popular and “spontaneous” dancing and not necessarily classical ballet which would be closer to the complex process of architecture. Talking about art is like talking about anything else. Dancing about architecture is (once again I am considering only popular dancing) would be closer to a sort of lightness, performing the understanding of architecture through our body and expressing what architecture provokes emotionally through body movements. I quite like this idea of transforming an intellectual activity (talking about art) into a physical expression process (dancing about architecture).

Alice

What is real?

Daniel Zamarbide

Everything! Or everything that one wants to consider real. Dreams (or unconscious mental activity) are as real as physical reality. I believe very much in the strength of the mind. But Alice knows this much better than me since the studio presents itself this year with Lewis Carroll’s seminal text.

Alice

What makes a tower a tower?

Daniel Zamarbide

Proportions.

Alice

Having spent the day critiquing the sixteen studios of Alice, what struck you?

Diane H. Lewis

The idea of giving a tectonic concept as the overarching principle for which a group of diverse studios are structured to study a particular “subject or typology” is a good model. It was especially effective in having a guest critic experience a wide range of architectural roots into the subject for discussion. Its most important aspect is for the students of each studio to understand that each faculty member has structured a philosophical approach to the design of a tower and witness and observe the diverse outcome from each. The faculty were extraordinary in their exploration of the project of the tower.

Laila Seewang took an existential approach, putting emphasis on the derivation of each specific tower as a response to a site. Each site and model plan defined the condition of a beyond, the surroundings, and required the student to design a tower that addressed its selected context.

Nigel Peake took a literary approach, asking for a tower that gained inspiration from the writing of great authors, constructors of text such as Gabriel García Márquez, John Steinbeck, William Faulkner and Toni Morrison.

Charlotte Erckrath rooted the study in typology; as did Sara Formery.

Rudi Nieveen required horizontality to effect a definitive structural field in which the vertical axis of a tower would need to emerge;

Edouard Cabay effected the tower with twentieth- and post-twentieth-century conditions of gravity: suspension and cantilever.

These are the critiques I participated in among many, and were just a random selection of the explorations that comprised the studios of the first year as defined by the individual faculty. The thinking and effort was rich. On the difficult side of what I observed, I think it's a tragic thing that the first year is building models in paper.

Professors Dietz and Egg are respected and acknowledged for the precise, exquisite, and radically exploratory wooden models in the studios they perpetuated. The students need the experience of thickness, joint, connection, cantilever, and cavity to fully achieve and inform their visions. As a guest I insist that my observation of the need for the first year to jump in to build models in wood and with elements that are structurally conceived as elements be emphasized to the school at large to get these marvelous projects into the workshop.

The immense work of the students without the shop is a testimony to their desire and readiness for the enrichment of their work with the proper resources of the school.

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

Diane H. Lewis The critical relation between plan, section and elevation. The structural field. What is tension, compression and shear in terms of joints and structural expression. How to imagine ambulatory and define and effect it both implicitly and explicitly in plan, section, and elevation. Scale, and how to draw the decisions that were made in one scale, into other scales, larger and smaller. Principles of the free plan and its continuing transformation both syntactically and theoretically. Structural elements/non-structural elements. The dialectic and the expression of the structural to the non-structural. The origin of program in the existential aspects of pure tectonic form: standing, sitting, reclining. On to the stair, ambulatory, and the ability to inhabit the drawing as an architectural spatial field of operation. Models that correspond exactly to the drawings.

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

Diane H. Lewis Learning the impact on a section or elevation of having moved an element in plan. Changing a joint in a model to represent levitation, suspension ... a phenomena of gravity ...

Alice What is formal?

Diane H. Lewis Mies said "our argument is not against form, but against form as an end in itself". Formalism is form as an end in itself. It's form without being tempered by the forces and existential conditions through which something beyond form can be carried in form.

Alice Where do you begin?

Diane H. Lewis I begin with the struggle for a definitive plan formulation constructed within a tableau of the existing conditions as I have critically defined them ... within time, memory, and space.

Alice What does it mean to think?

Diane H. Lewis *Cogito ergo sum*—I think Descartes' statement means: When I am thinking, I exist.

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

Diane H. Lewis I don't really get that, perhaps you are referring to gesture. But I love to both talk and dance with great talkers and great dancers.

Alice What is real?

Diane H. Lewis Real has to do with true.

"Surreal," was a word invented by Breton, or maybe Apollinaire, who wished to confront the repressive use of real as a value during the rise of twentieth-century. Fascism.

Surreal could mean on the subject of the real, implying that there are many conflicting sets of information and philosophy that can exist in parallel without forcing the contradiction. That's an approach to intellectual freedom.

But in architecture schools, real is a word often used with repressive outcome for students at critiques by practitioners who have a purely utilitarian understanding resulting in building, as opposed to architecture. Concrete is a better term in architecture in dialogue with the imaginary.

Alice What makes a tower a tower?

Diane H. Lewis There's a question I have spent many hours on, with delight. I love a particular tower in Venice that comes down to the pavement and is about fifteen feet square and maybe sixty feet high. I love the towers of Bologna which stand stuck into urban fabric, and those that are exposed within an open piazza with portals in their bases. And I am one that believes the Leaning Tower was designed to lean, as it sits among the cathedral and the baptistery on their plinth raft bases, in a sea of green like a bell buoy for the seafaring republic of Pisa. These towers, among others that I think of all the time, are visceral experiences.

The shared ground is registered under the foot, energized, given depth, weight, mass and expanse. The towers of Manhattan are experienced from a distance, in the air, in the skyline.

Only the projects of Mies at Seagram's, and Bunschaft with Noguchi at Chase allow the twentieth-century equivalent of that powerful medieval and renaissance experience of walking across the void, the flat or subtly tipped piazza toward the point condition of the tower; the landed or suspended element, the vertical component of space.

The space of New York can be enriched and transform its urban fabric to reveal its towers as an architectural condition rather than a developmental one. Its natural potential is toward this spatial and visceral experience. I have given a number of studio projects at Cooper to explore this, as I have envisioned the continuous spatial field and suspended conditions of the contemporary tower in my practice here.

Alice Having spent the day critiquing the sixteen studios of Alice, what struck you?

Olivier Ottevaere The collective identity of each studio and their infinite imbalance. I was quite intrigued by the sixteen independent voices before delving into any particular projects. The collective project, I believe, is the hardest thing to achieve in education or the most challenging one, pedagogically. The ability to synthesize a collection of individual works within a relevant common hypothesis also gives students a true measure of their own performance against their peers. Of course, this type of structure would generate contrast between studios (some quite solid, other less so), but it is one that is healthy and self-cleansing, one that gives each teacher some stakes and claim in the teaching and that provides transparency and exposure to the program. It is the best way, I feel, to keep pulling the program forward year after year.

Overall, for a midterm review (work-in-progress), I was quite enthused by the level of energy present in the room and by the further potential development of the work towards the end of the semester. Hope it all went well!

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

Olivier Ottevaere The list could be long, but just three immediate things come to mind, all synthesized in the meaning of the word "Project"; "Pro-jectere" in Latin: "To throw out". Or to constantly throw the rock ahead of oneself, in an effort to play catch up. Ideally, one would hope to never get too close, too early:

1 Evolution; or the sheer will to formulate ideas from the onset that is being continually and incrementally revisited, flipped on its head or even possibly contradicted throughout the design process.

2 Methods; design methodologies that engage with an iterative process which provokes non-linear thinking and which promotes design agility. As designers, we often search for contraptions or non-direct procedures that can resist that first sketch or "parti," to use a "Beaux Arts" term. Methods or design procedures, in this respect, become quite essential in extending that first impulse.

3 Autonomy; To not become too precious too quickly with one's own work, but rather to learn how to repeatedly interrogate the "work-in-progress" and assess if it is outdoing its early premises. To begin to assess, one would need to establish a set of external criteria along with the evolution of a project. This could allow any outsiders to evaluate and appreciate the work independently of its author's need

to explain or sometimes to narrate. I often tell my students that to let your project speak for itself, you just need three great things; a plan and a section (which are moments of verifications) and a spatially convincing model. The rest are just support materials.

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

Olivier Ottevaere Pure discoveries from a design exploration. In other words, things emerging out of an early hypothesis that were not premeditated but on the contrary, came out of a productive struggle through drawing, modeling or making.

I am still quite interested in the “What if?” before the “Why?” in the unique exploratory aspect of architecture. I simply like to remain open to new possibilities as late as possible.

Alice What is formal?

Olivier Ottevaere Everything tangible acquires a form, eventually. The critical stance becomes how you arrive to it, if form is ever an issue. Personally, I have other priorities, even though I have to admit my critics would often say my work is formally pronounced. These priorities are double: Structure and Material. More on this later, maybe.

Alice Where do you begin?

Olivier Ottevaere By trying to analyze and identify what does not exist yet within a given context. I believe it is essential to contextualize one’s work, it being in direct response to a physical site and/or in relation to a frame of references (i.e. relevant precedents).

By initially situating one’s action(s) in an effort to pull away with imagination and a bit of conviction.

Alice What does it mean to think?

Olivier Ottevaere I will rephrase your question as what does it mean to think while doing, rather than thinking in isolation. For me, thinking is an active process, which gets agitated while drawing, modeling or making physical experiments simultaneously, in no preconceived order.

To allow a project to evolve would be to continually reassess its design procedure; attacking a question from various vantage points or zones of focus, whichever is more pressing at any given time or whichever becomes the fittest in its capacity to impact best the overall entity of a project.

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

Olivier Ottevaere No, this sounds way too blurry to me. The question is difficult. All I can say as a generalization is that I sense architecture has to take on more responsibilities than art does. But again, exceptions contradict that claim radically... so I will pass this one.

Alice What is real?

Olivier Ottevaere Gravity, at least. Yet, this comes first in my design priorities. I have a biased fascination with structure and its direct complicity with material behaviors and construction procedures. At the onset of any project, I try to initiate a set of physical experiments that helps to instigate a design pursuit and guide the articulation of a specific architectural language that is operational.

For instance, I am currently quite obsessed with formwork methods in reinforced concrete that propose structural alternatives to the rudimentary cast-in-place skeleton frame (columns/slabs) which have been dominating the globe across all building scales (from a house to a high rise). To do so, I embarked on prototyping a series of towers acting simultaneously at 1:1 and at 1:100 scales. At 1:1, they perform as columns exploring diverse formwork methods that are more responsive and adaptive to the material properties (i.e. weight/mass relationship, liquid to solid transition, etc...).

At 1:100, they act as urban speculations in the context of Hong Kong. What has emerged so far out of these concrete explorations are other types of architectural languages that condition and organize living spaces within a high-rise typology quite differently from what the skeleton frame would generally impose (i.e. more agility in scale transition (from public to private), more heterogeneity in living units).

Alice What makes a tower a tower?

Olivier Ottevaere A dual relationship between ground-tower and tower-sky, if one is able to conceptually tackle the ends, one has a claim to rise. Otherwise a one-storey house is as valid and complex.

STUDIO BAUR

Une table est une table

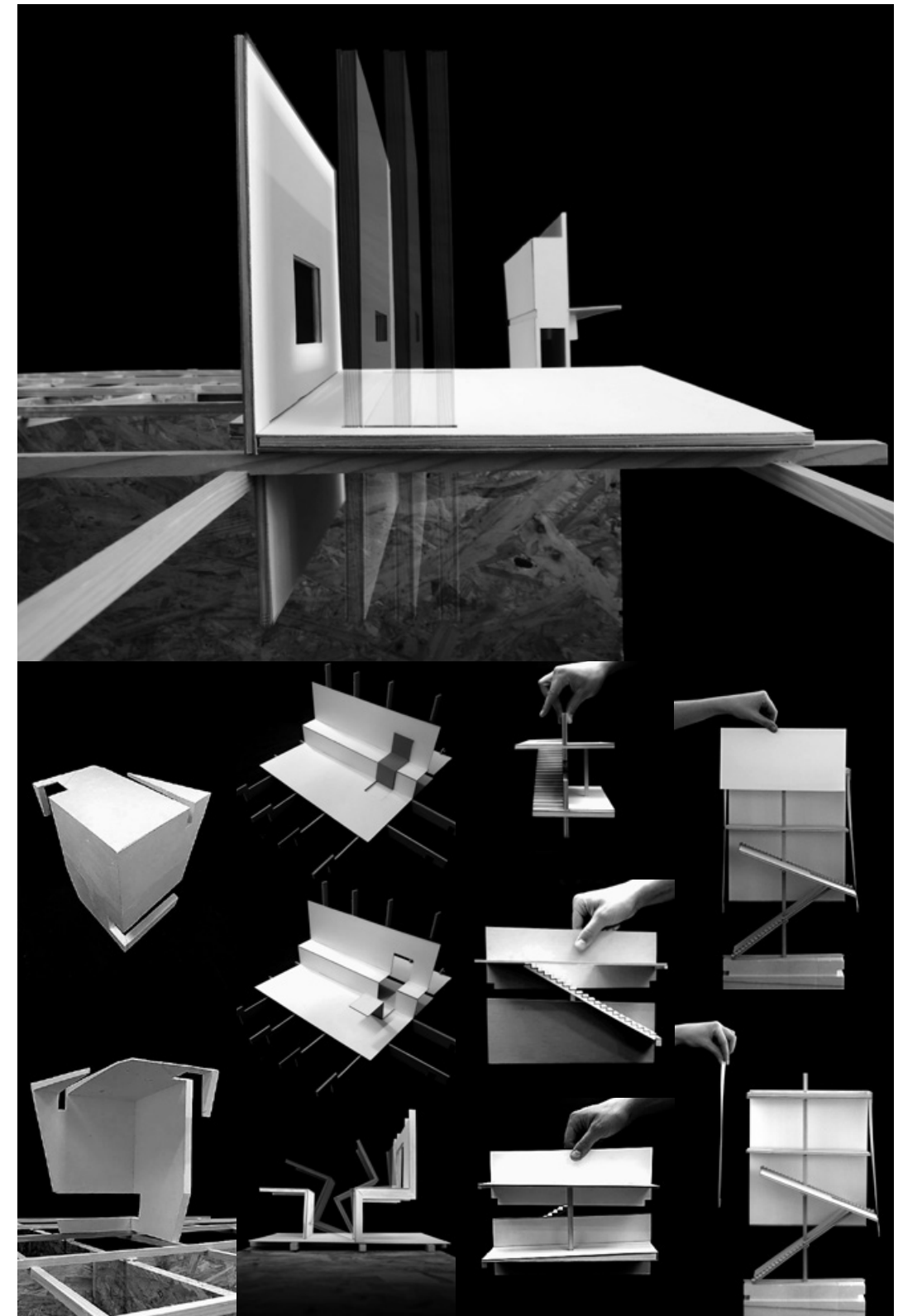
«Toujours la même table, dit l'homme, les mêmes chaises, et le lit, et le portrait. Et la table je l'appelle table, le portrait je l'appelle portrait, le lit se nomme lit et la chaise se nomme chaise. Au fait, pourquoi? En anglais on appelle le lit "bedde", la table "teibel", le portrait "pictcheur" et la chaise "tchair", et on se comprend. Et les Chinois aussi se comprennent.»

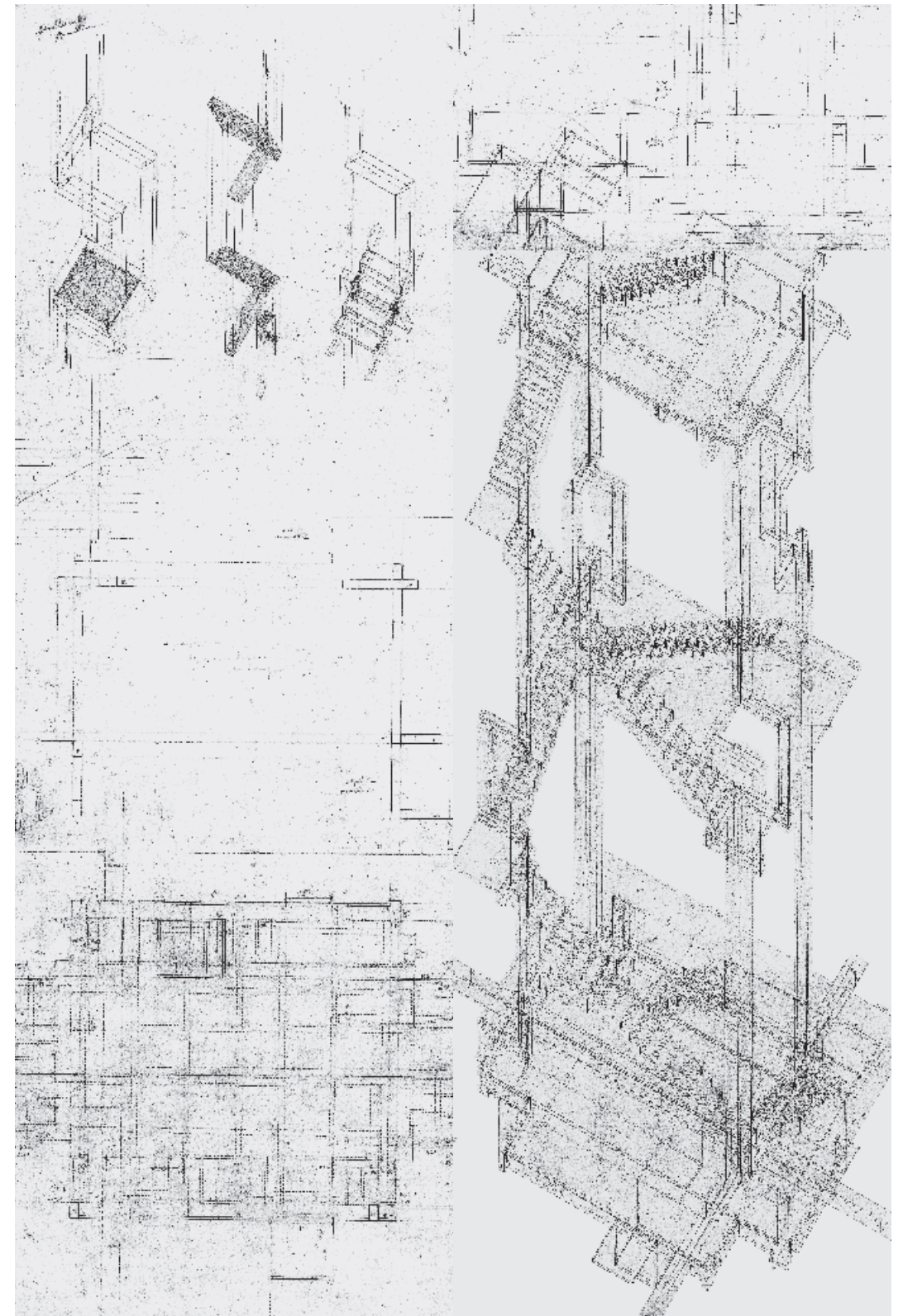
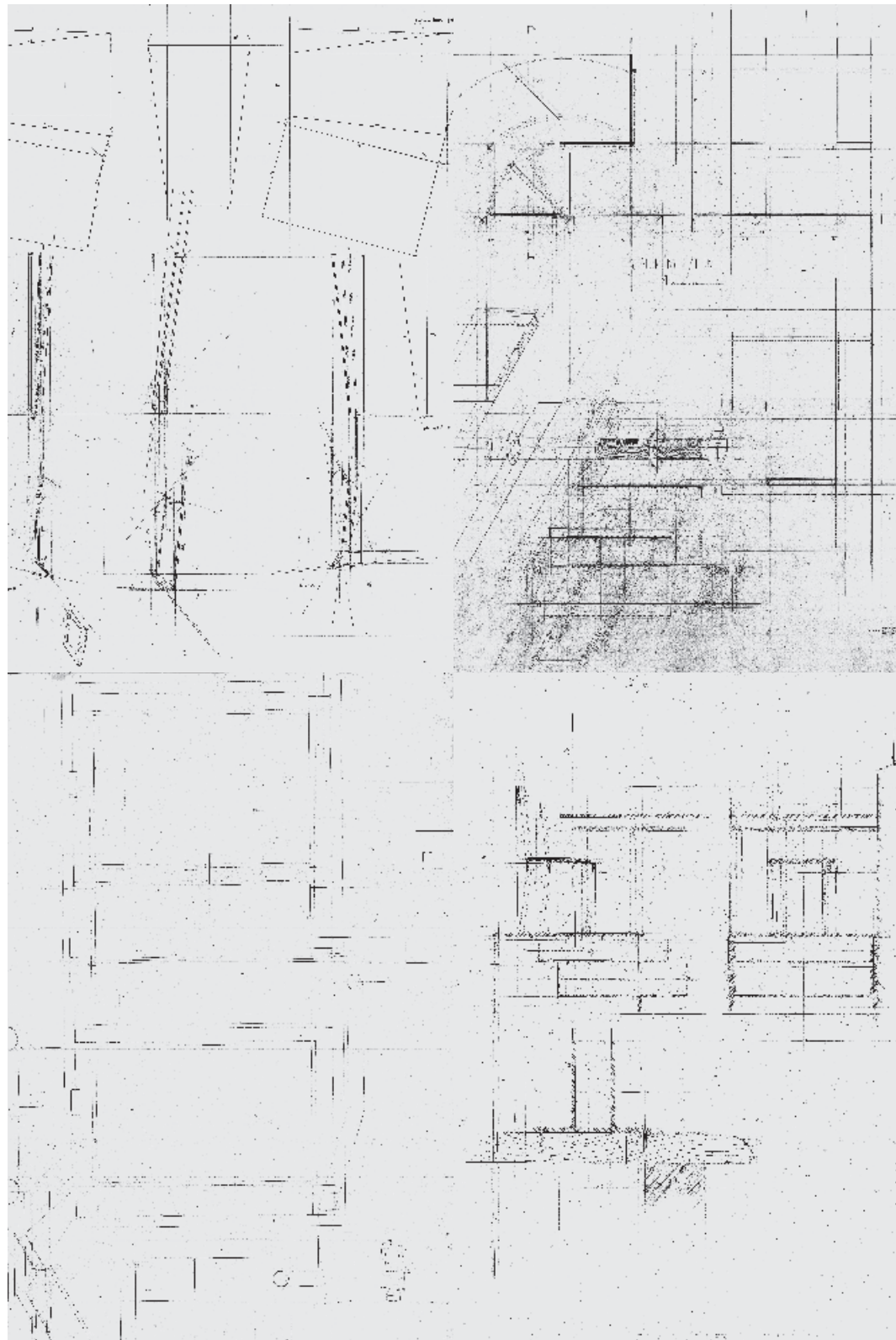
«Pourquoi le lit ne s'appelle-t-il pas portrait ?» se dit l'homme, et il sourit, puis il se mit à rire, et il rit, il rit tant et si bien que les voisins tapèrent contre le mur en criant «silence !».

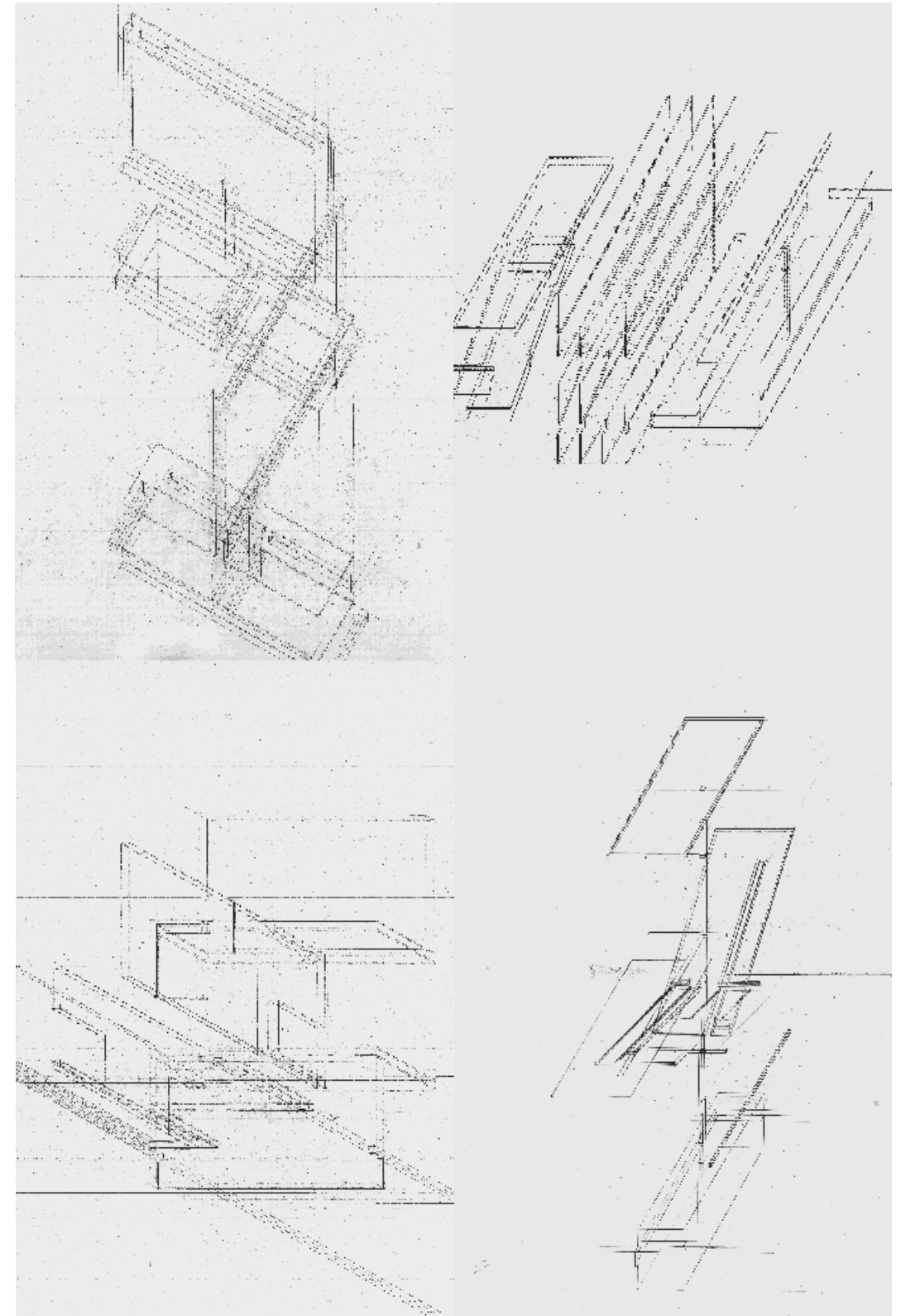
«Maintenant ça change !» s'écria-t-il, et désormais il appela le lit «portrait». «Je suis fatigué, je vais aller au portrait», disait-il, et souvent, le matin, il restait longtemps au portrait, se demandant comment il appellerait la chaise, et il nomma la chaise «réveil». Il se levait donc, s'habillait, s'asseyait sur le réveil et posait ses coudes sur la table. Mais la table ne s'appelait plus table, elle s'appelait maintenant tapis. Le matin donc notre homme sortait de son portrait, s'habillait, s'asseyait sur le réveil, devant le tapis, et se demandait comment il pourrait bien appeler les choses. Le lit, il l'appelait portrait. La table, il l'appelait tapis. La chaise, il l'appelait réveil. Le journal, il l'appela lit. Le miroir, il l'appela chaise. Le réveil, il l'appela album. L'armoire, il l'appela journal. Le tapis, il l'appela armoire. Le portrait, il l'appela table. Et l'album de photos, il l'appela miroir.

Alors voilà: le matin, le vieil homme restait longtemps au portrait; à neuf heures l'album sonnait, l'homme se levait et se mettait sur l'armoire pour ne pas prendre froid aux pieds; il prenait ensuite ses vêtements dans le journal, s'habillait, se regardait dans la chaise accrochée au mur, puis il s'asseyait sur le réveil devant le tapis, feuilletait le miroir et s'arrêtait à la table de sa mère.

Peter Bichsel







STUDIO CABAY

— « C'est chez vous, mon cher Chevalier, qu'il y a ce fameux philosophe qui vit sur les arbres, comme un singe ? Moi, flatté, je ne pus m'empêcher de lui répondre :
 — C'est mon frère, monsieur, le baron du Rondeau. [...]»

— Mais c'est pour approcher du ciel que votre frère reste là-haut ?

— Mon frère soutient, répondis-je, que pour bien voir la terre, il faut la regarder d'un peu loin. Voltaire apprécia beaucoup cette réponse. »

Italo Calvino, Le Baron Perché, Gallimard, 1957

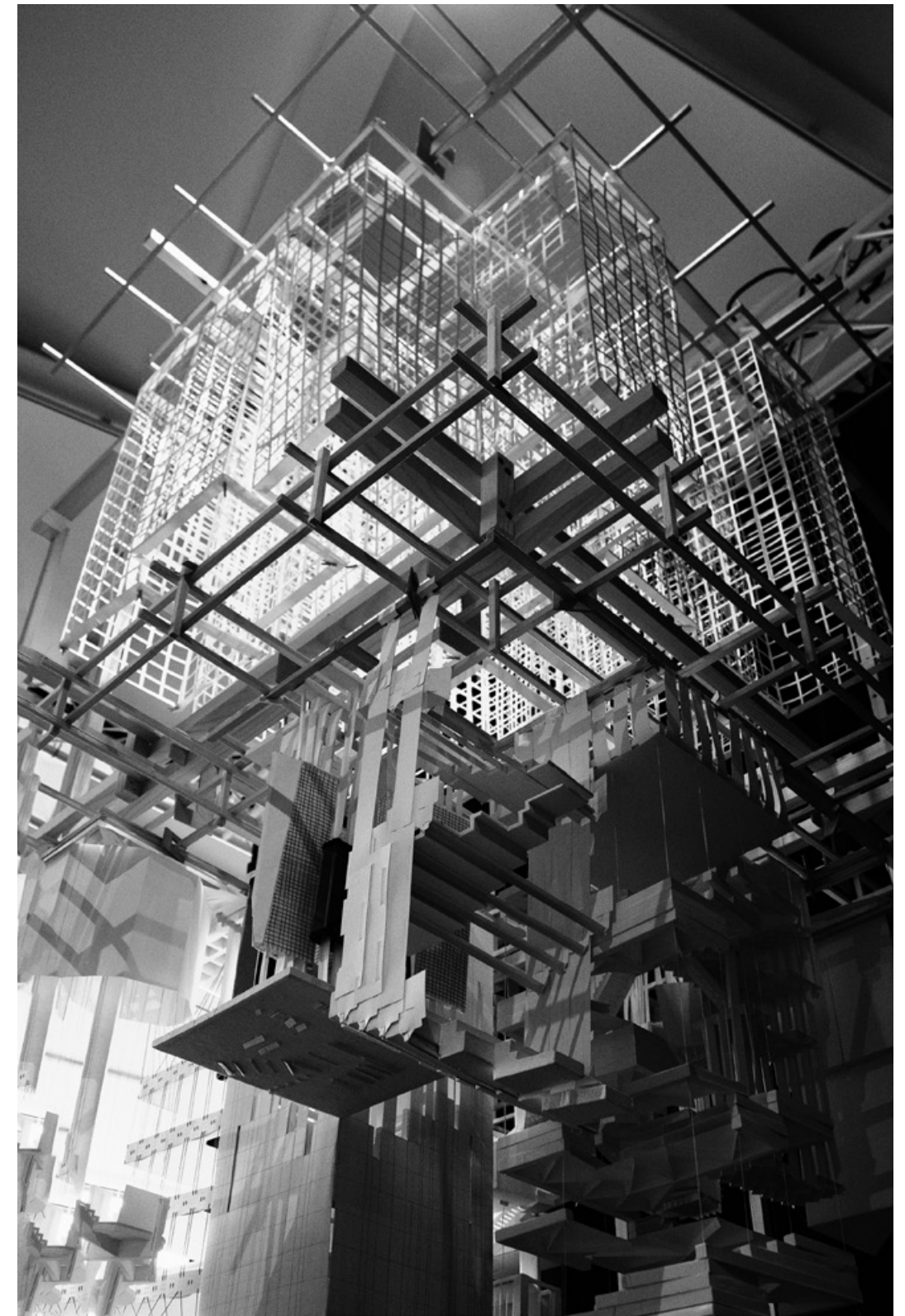
En 1767, suite à une dispute avec ses parents au sujet d'un plat d'escargots, le jeune Côme Laverse du Rondeau monte dans l'yeuse du jardin. Il ne descendra plus des arbres jusqu'à sa mort, s'y éveillant au savoir et à l'amour, à la solitude comme à la fraternité. Conte philosophique en hommage au siècle des Lumières, autoportrait d'un excentrique épris de liberté, *Le baron perché* enchante par son humour généreux, ses constantes inventions, son humanisme intemporel.

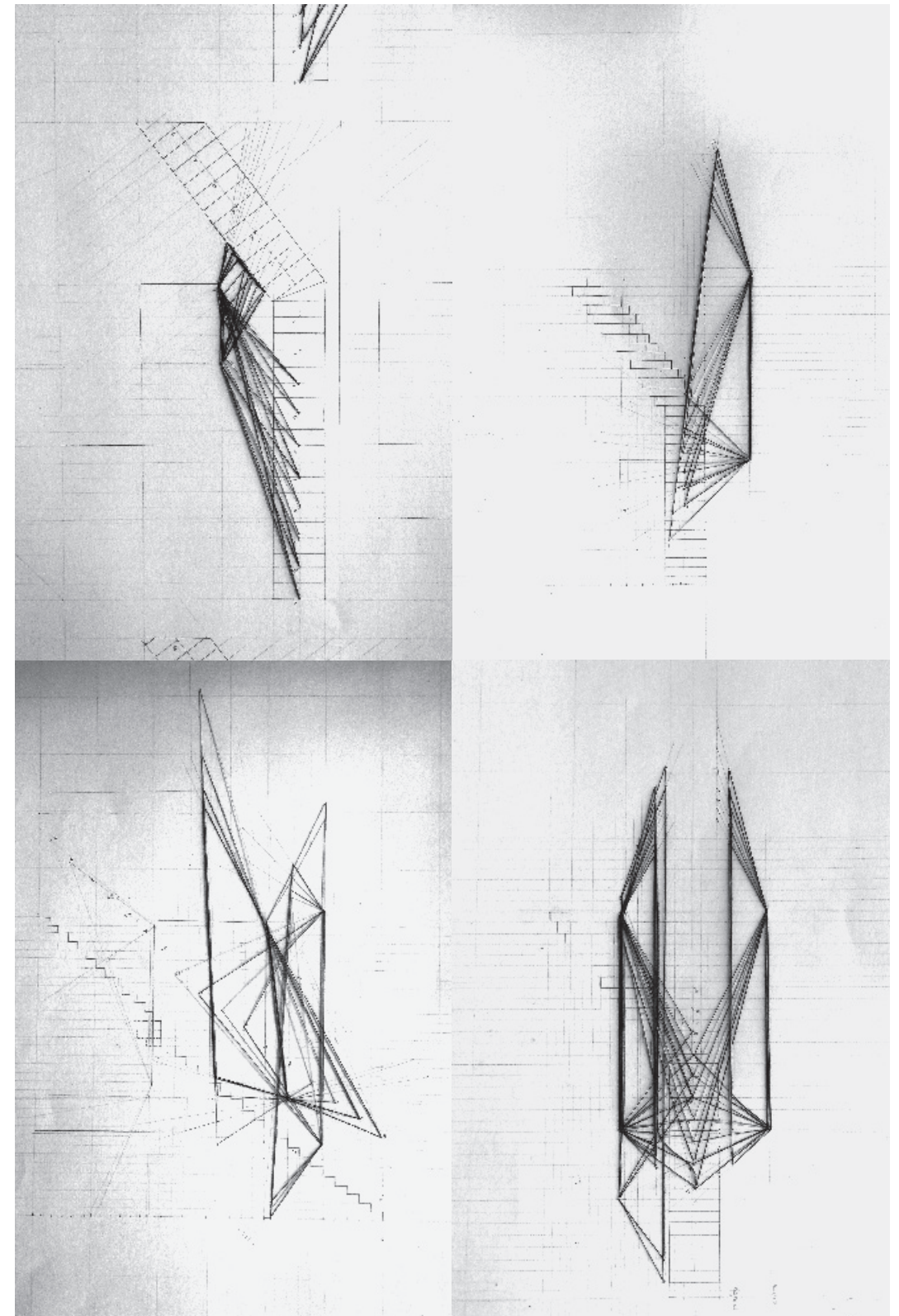
Utilisé tant comme métaphore que comme origine du projet d'architecture, le roman d'Italo Calvino – et son protagoniste, Côme Laverse du Rondeau – nous a permis de définir les bases d'un environnement particulier, dépourvu de sol. La réflexion quant à l'articulation de l'espace du projet, sa matérialité, sa structure, son naratif, etc., nous a permis de nous interroger sur les trois questions suivantes :

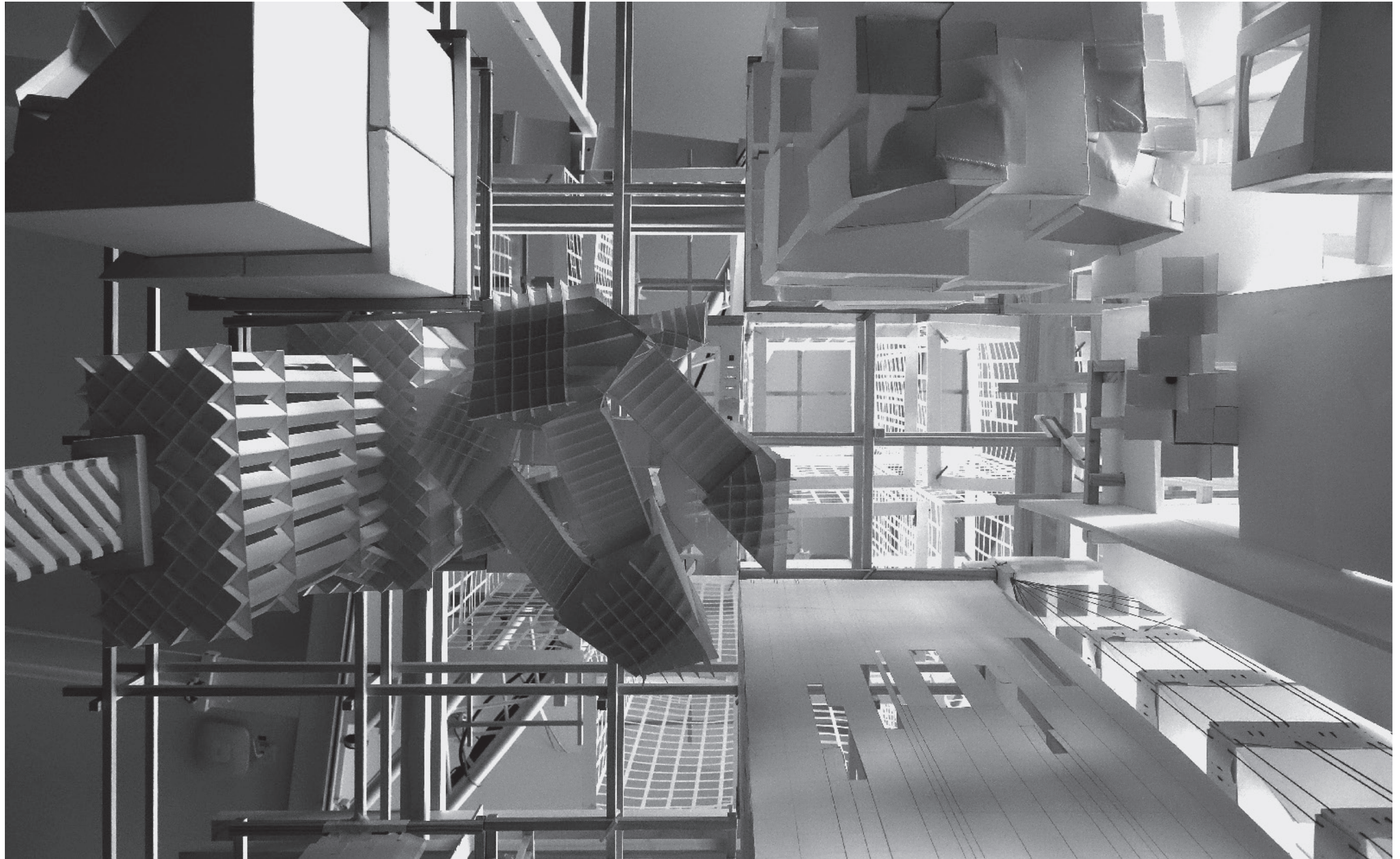
La condition (sus)pendue ; les choses sont souvent posées, et rarement pendues. Le positionnement du champ implique la nécessité de travailler depuis le haut, suspendu. Comment cette condition particulière influence-t-elle l'articulation du projet d'architecture ?

Le sol, surface continue ; la présence d'un sol implique l'existence d'un dessous et un dessus, peut-être aussi d'un dedans et d'un dehors. Où se situe cette surface horizontale qui relie le projet au monde, et quelles sont les implications de son positionnement ?

L'articulation verticale ; Comment organiser – ou ranger les choses – et parmi celles-ci les espaces, dans la dimension verticale, c'est-à-dire de haut en bas, ou alors le contraire ?





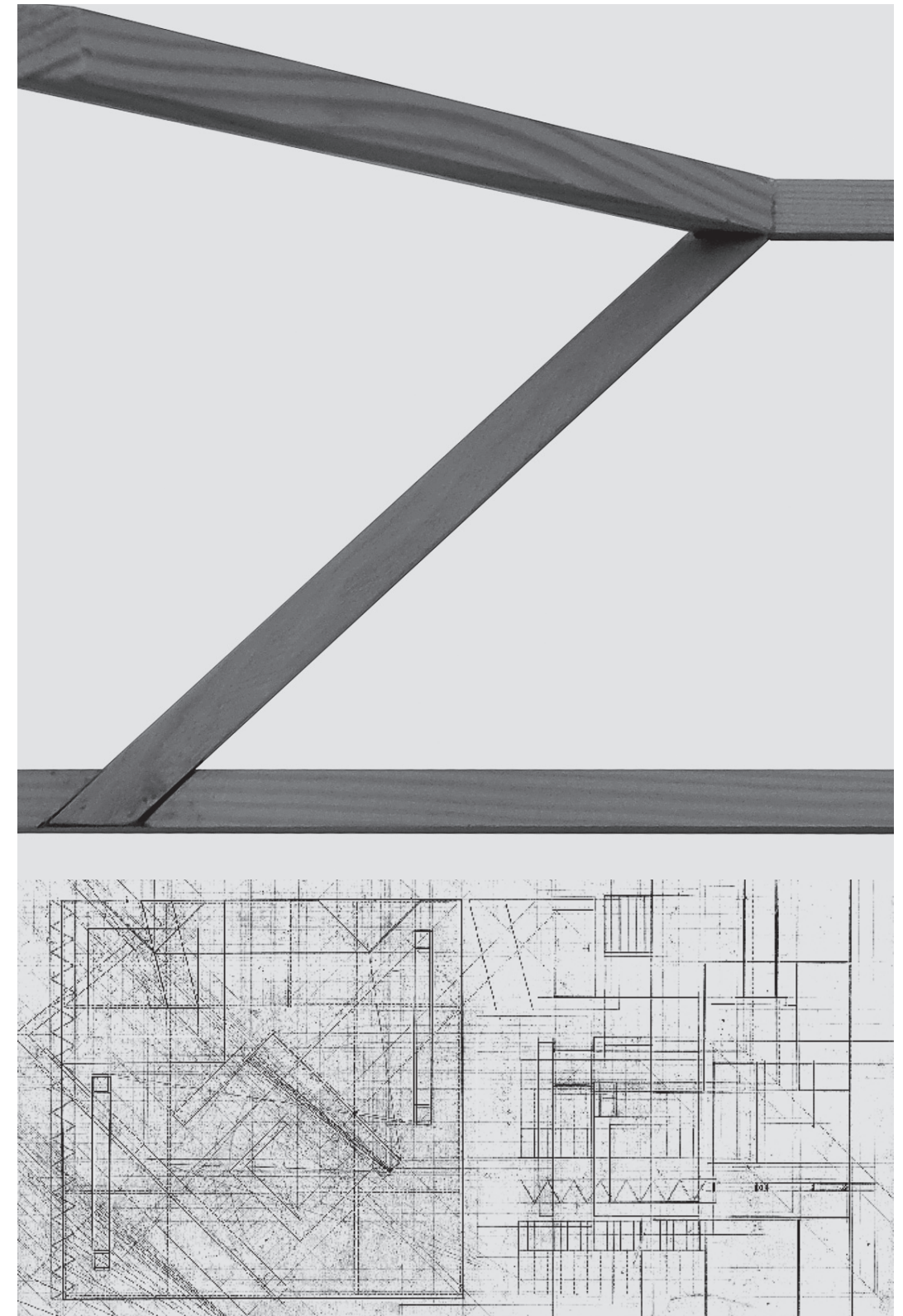


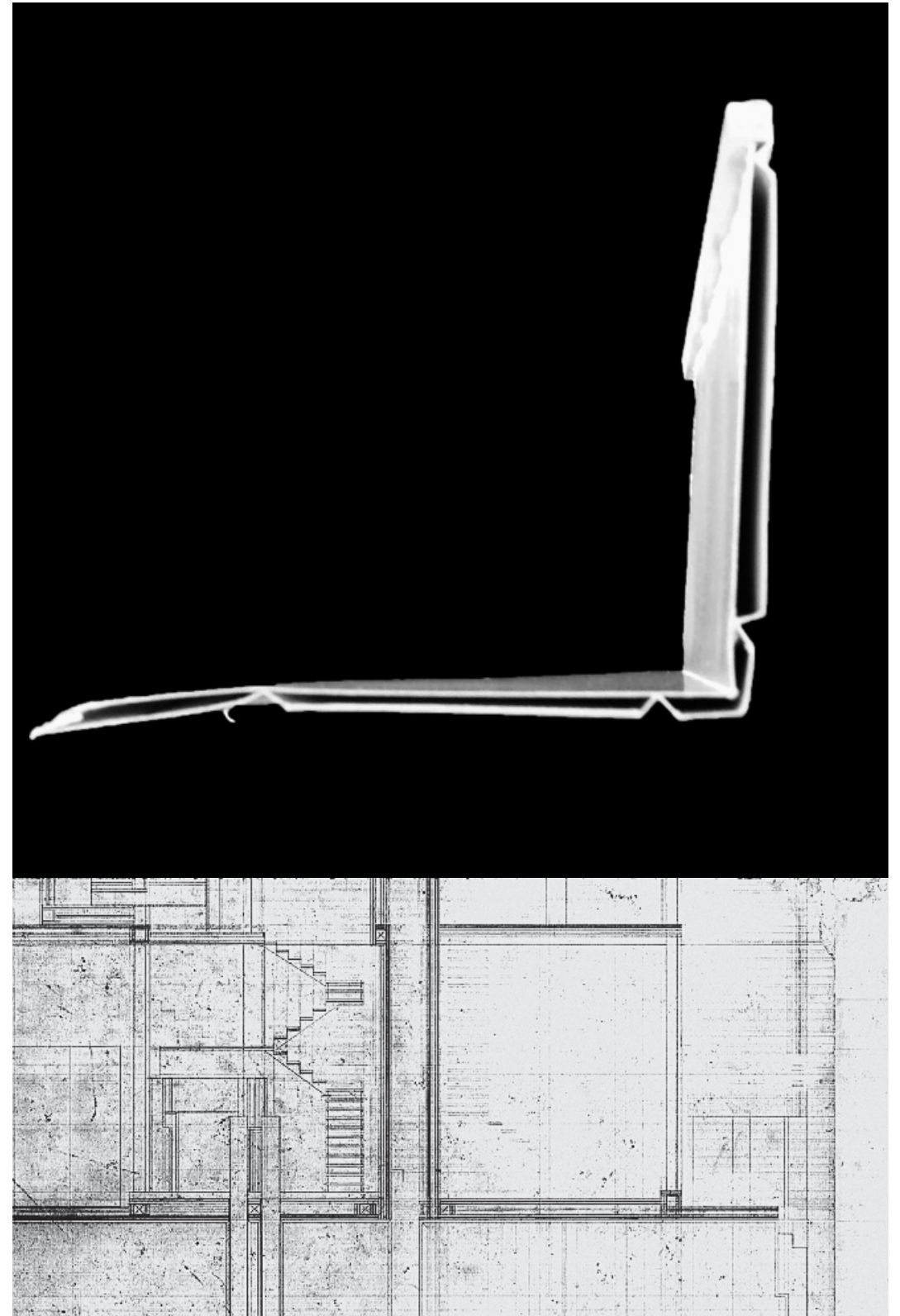
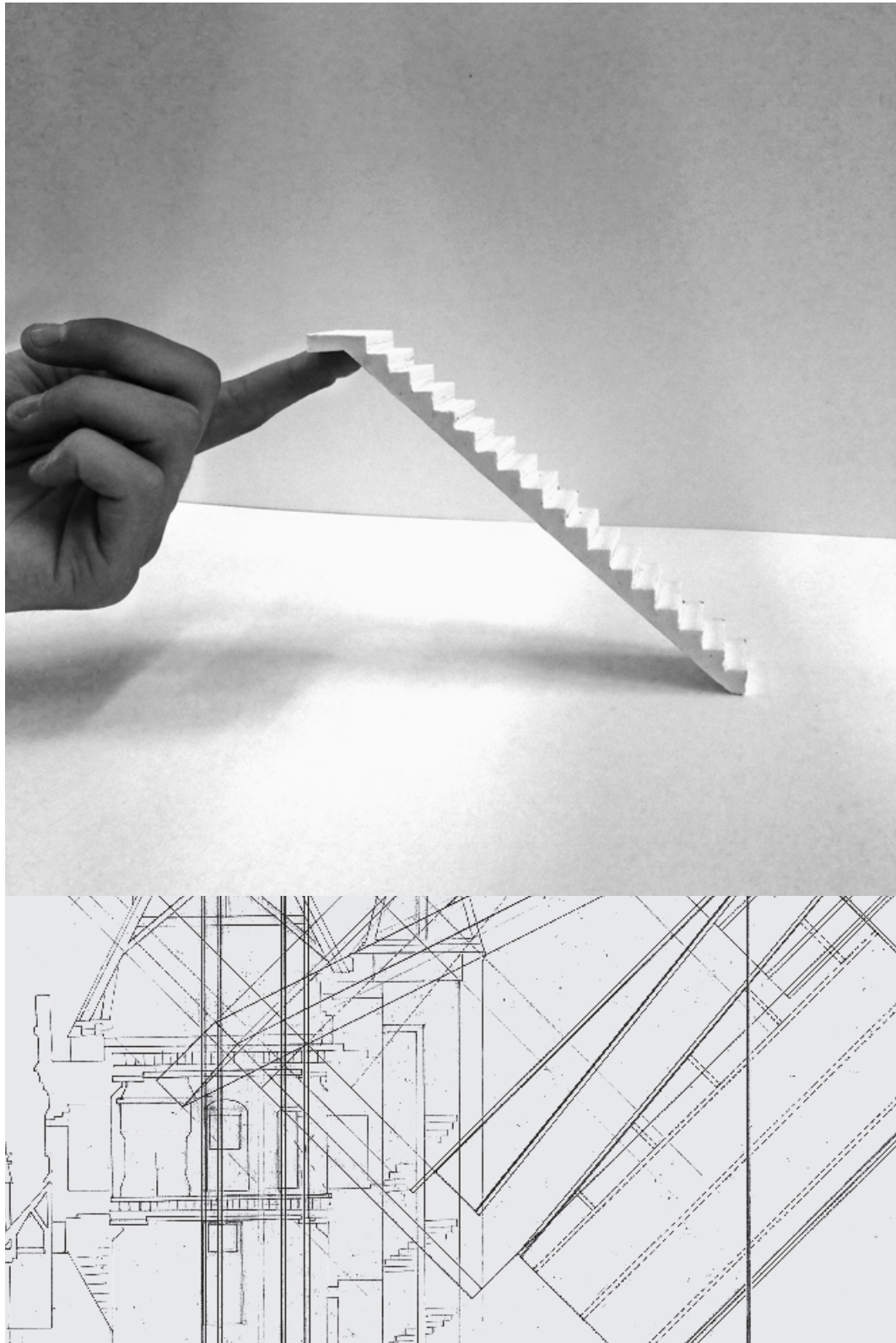
STUDIO DEVABHAKTUNI

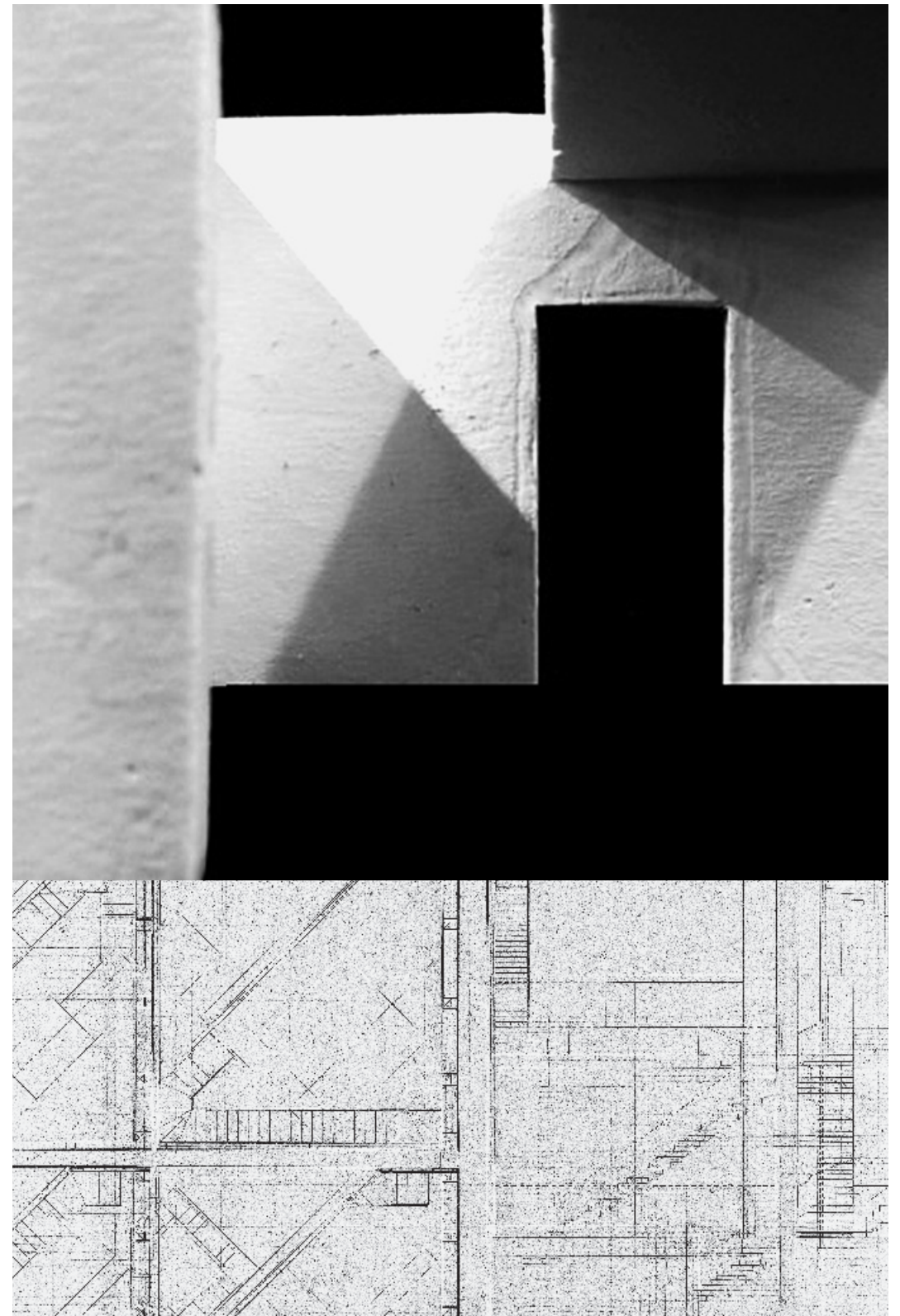
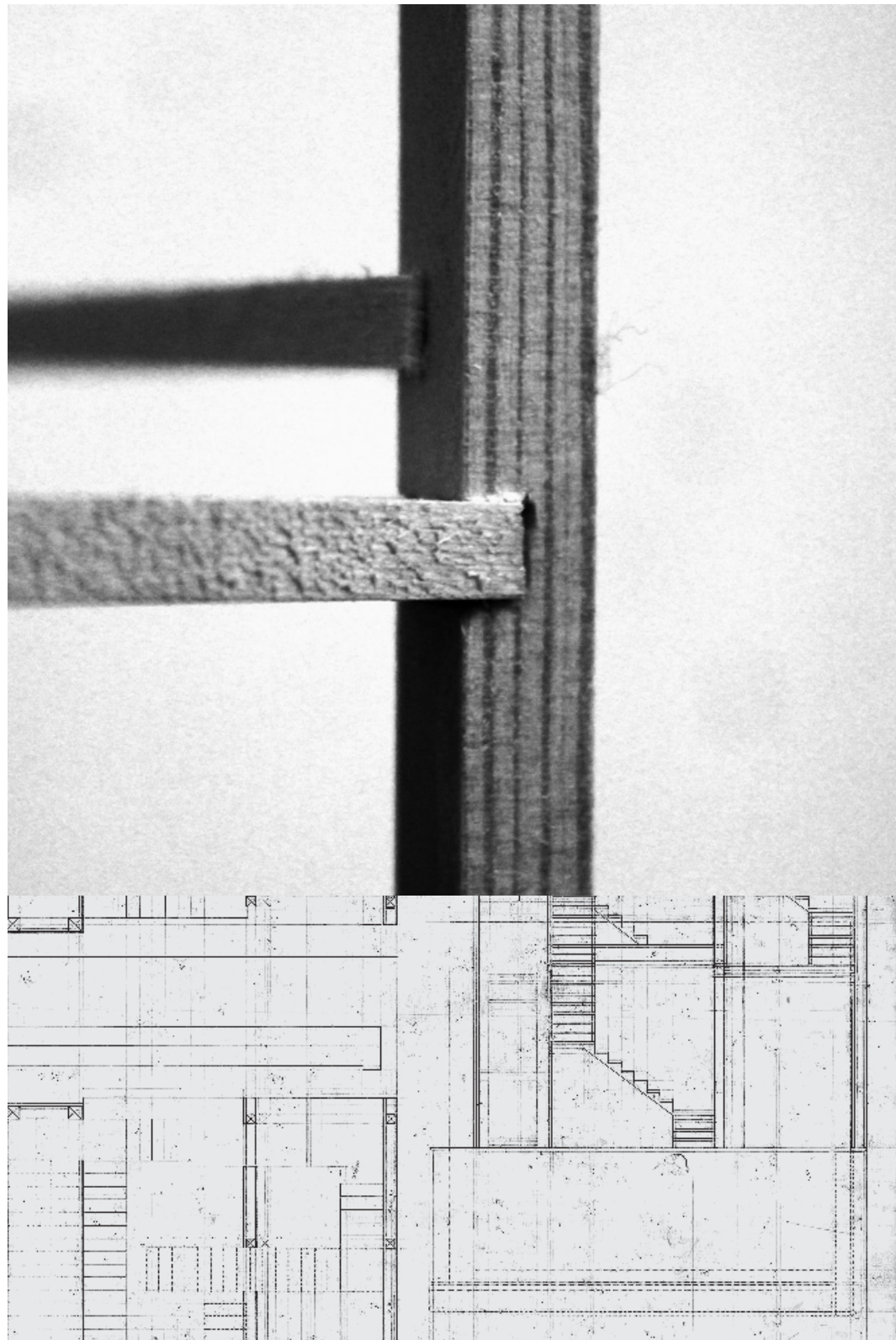
Les villes invisibles

«Et tout cela afin que Marco Polo puisse expliquer ou s'imaginer expliquer ou être imaginé expliquer ou finalement réussir à expliquer lui-même que ce qu'il cherchait était toujours quelque chose en avant de lui, et même s'il s'agissait du passé c'était un passé qui se modifiait à mesure qu'il avançait dans son voyage, parce que le passé du voyageur change selon l'itinéraire parcouru, et nous ne disons pas le passé proche auquel chaque jour qui passe ajoute un autre...»
Italo Calvino

Louise Badarani,
 Les villes effilées
 Marie-Aude Bardyn,
 Les villes et le ciel
 Vincent Bianchi,
 Les villes et les signes
 Robin Bollschweiler,
 Les villes et le désir
 Noemi Dolci,
 Les villes et les échanges
 Simon Jobin,
 Les villes cachées
 Olivier Monteil,
 Les villes et les mots
 Marion Moutal,
 Les villes et le regard
 Géralda Roth,
 Les villes et la mémoire







STUDIO ERCKRATH

1 Explore an interesting moment within the field. Measure the quality of difference that defines this place.

2 Plot your measures on the map.

3 Interpret your measures, construct a cast and place it in the field according to the map.

4 Inhabit the site. Use a plane (100x70) to mediate between the body and the site.

5 Map the plane.

6 Fabricate a table.

7 Extract the essence from your table into a hand-sized cast.

8 Interpret the essence as a wall and slab condition and place it in the field.

9 Develop an architectural project for a protagonist.

10 Cut a 27x27 transparent piece of paper to size. Work with the group on the map to find your position in the field. Maximum one overlap per tower. Minimum one field intersection.

11 Select from your project/territory the relevant elements. Integrate the cross of the tower in the field and intersect with this element. Take out irrelevant parts.

12 Intersect a paper envelope with the field and integrate the paper peripheries in the field.

13 Fabricate a duplicate of cross and paper envelope to be placed in the field.

14 Work on the tower with the integrated fragment/s from the project. The tower will be considered 1:1.

15 Develop a 1:1 device to be taken along on the study trip.

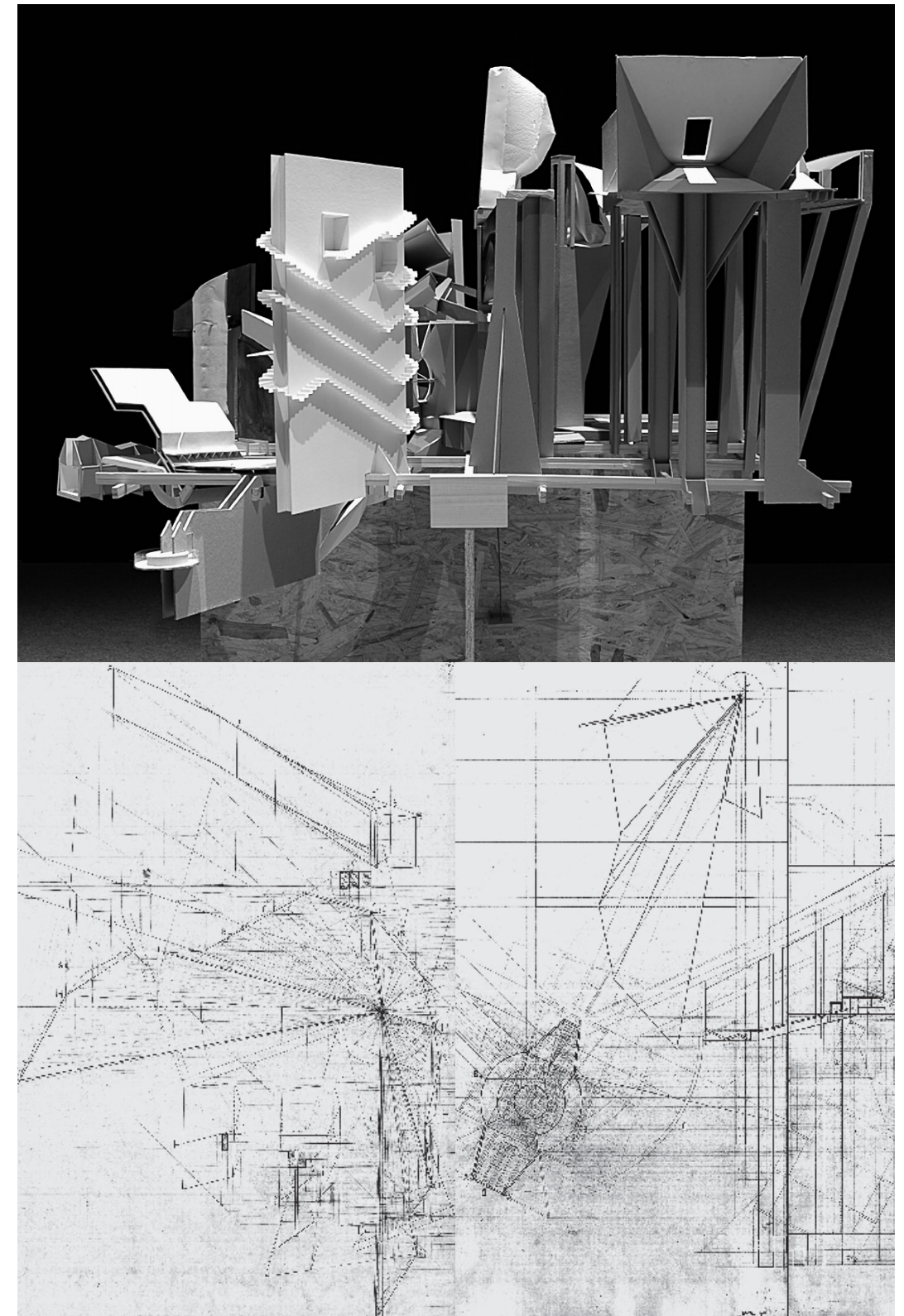
16 Interpret the element from your former project in the new scale. What can this serve for in relation to studying landscape? What landscape might you be interested in?

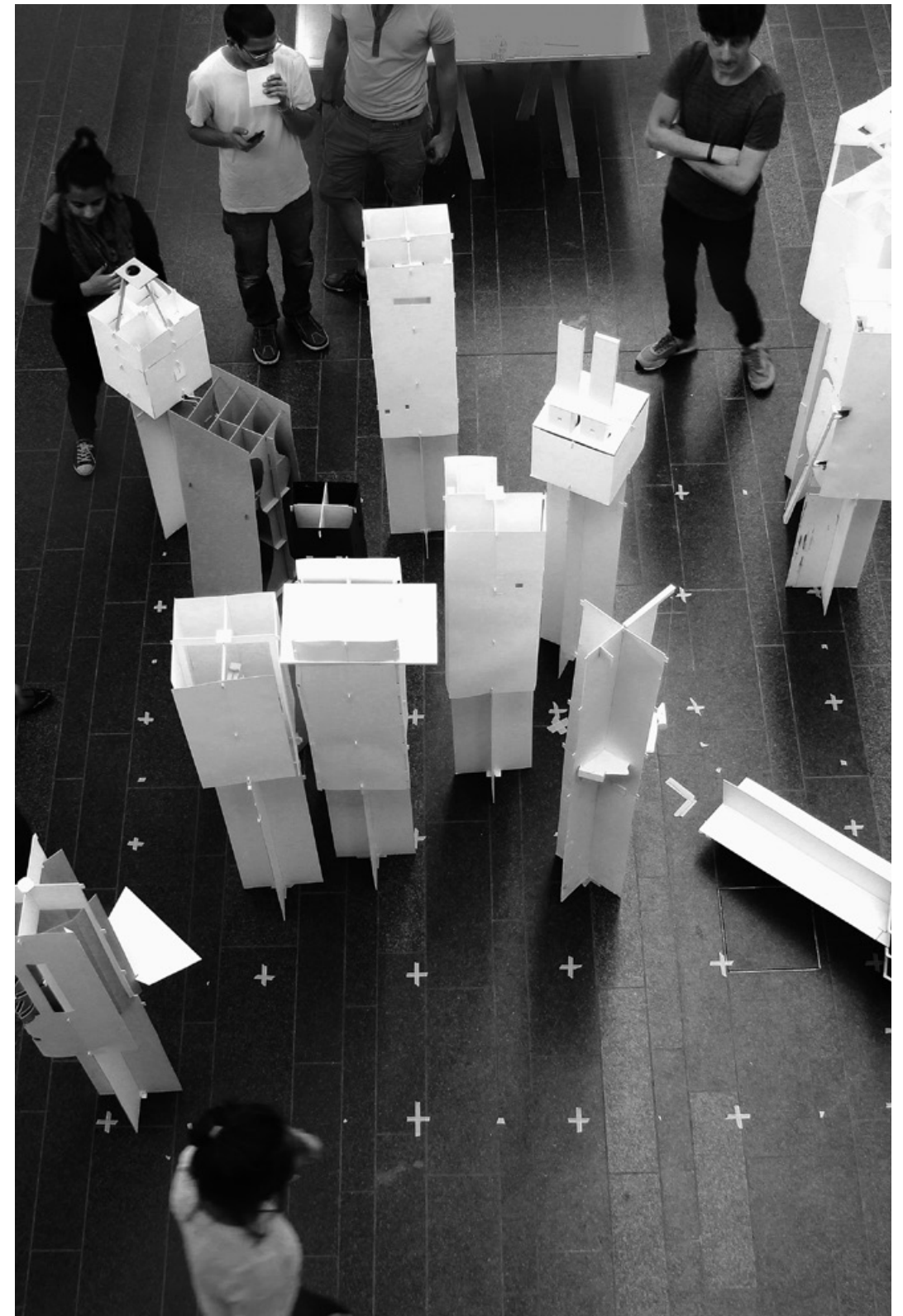
17 Consider the paper periphery as a boundary between the landscape and the interior of your device. Construct the device so that it mediates between the landscape and the interior. How can you translate the landscape across the limit of inside and outside?

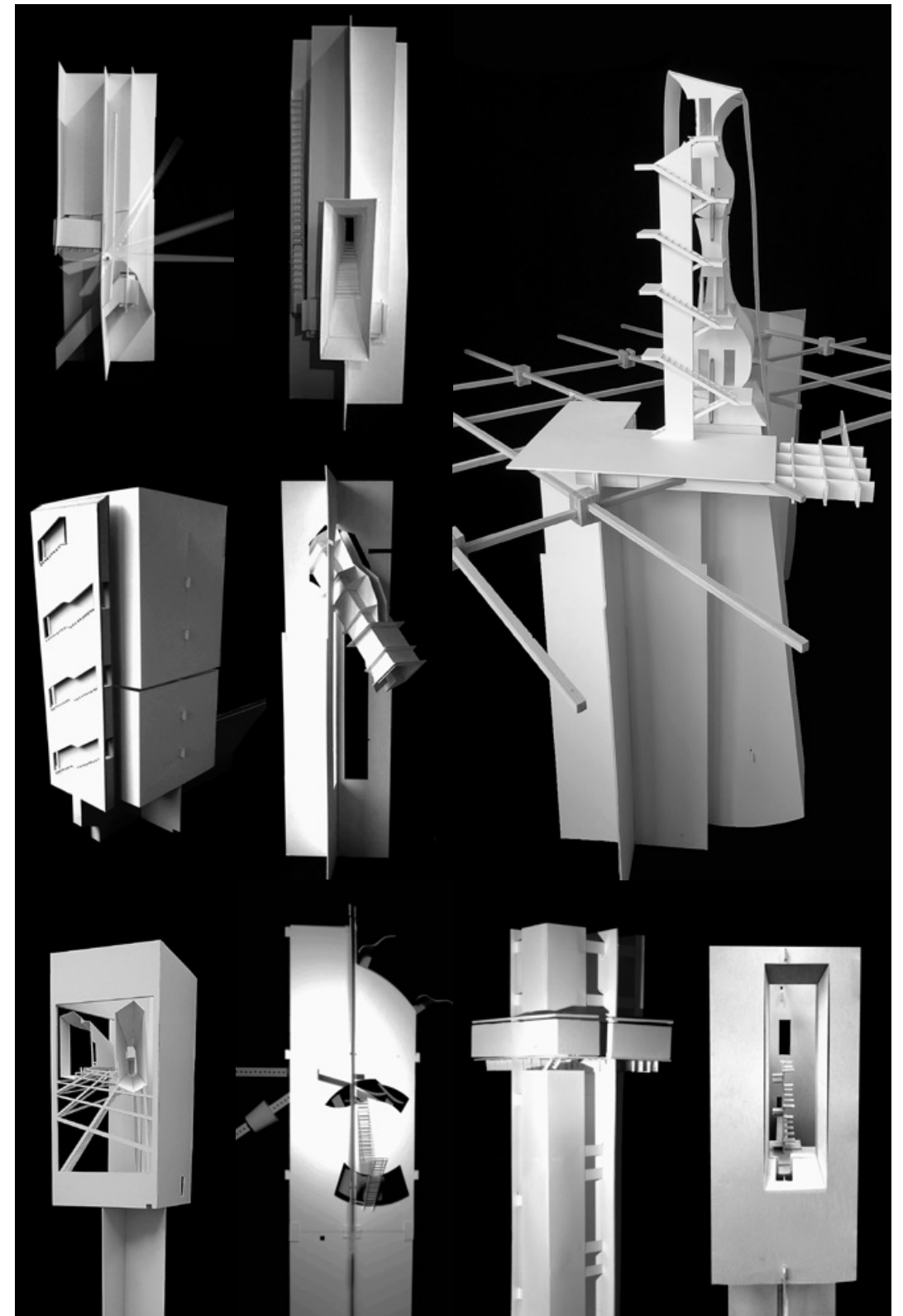
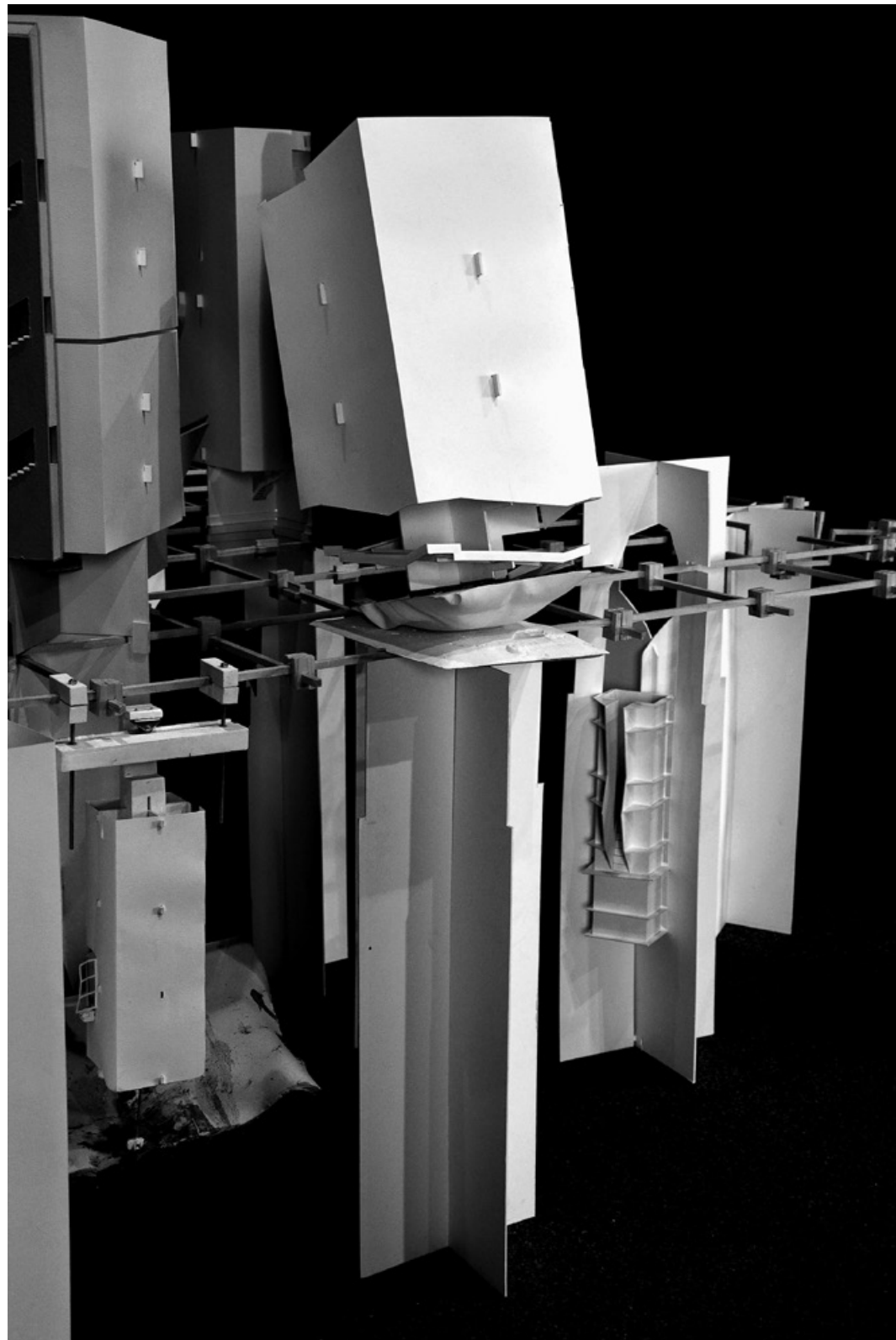
18 What are the paper peripheries for your project? Drawing? Recording device, envelope, cover, container, etc. ?

19 Crossover—Workshop scale in relation. 1st Move: Start position. Place your tower in the relation you already have established. 2nd Move: Who am I? What is your face? What are you interested in? 3rd Move: Key Relations What is your key relations? Start dialogue.

19 Crossover—Workshop scale in relation. 1st Move: Start position. Place your tower in the relation you already have established. 2nd Move: Who am I? What is your face? What are you interested in? 3rd Move: Key Relations What is your key relations? Start dialogue.







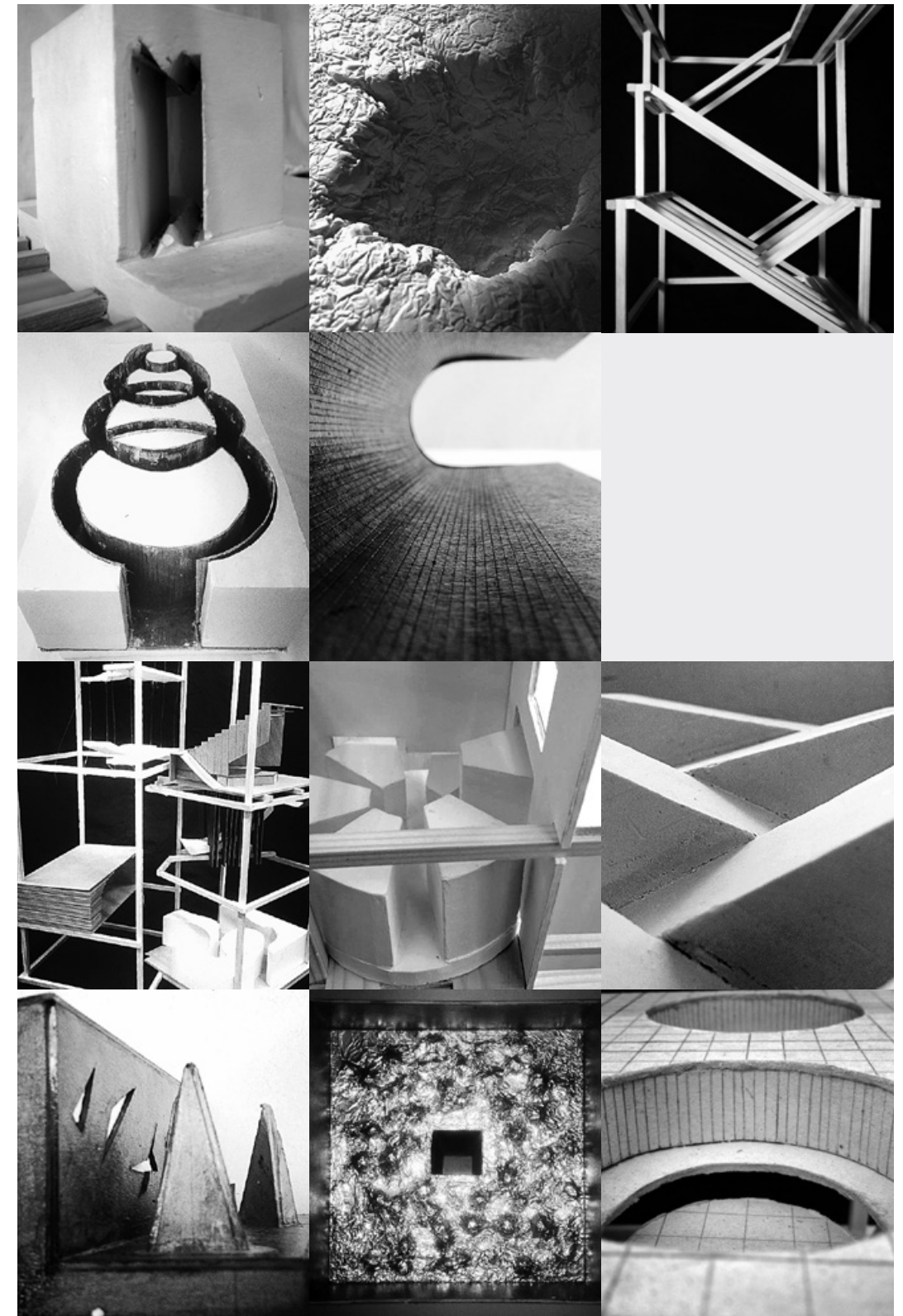
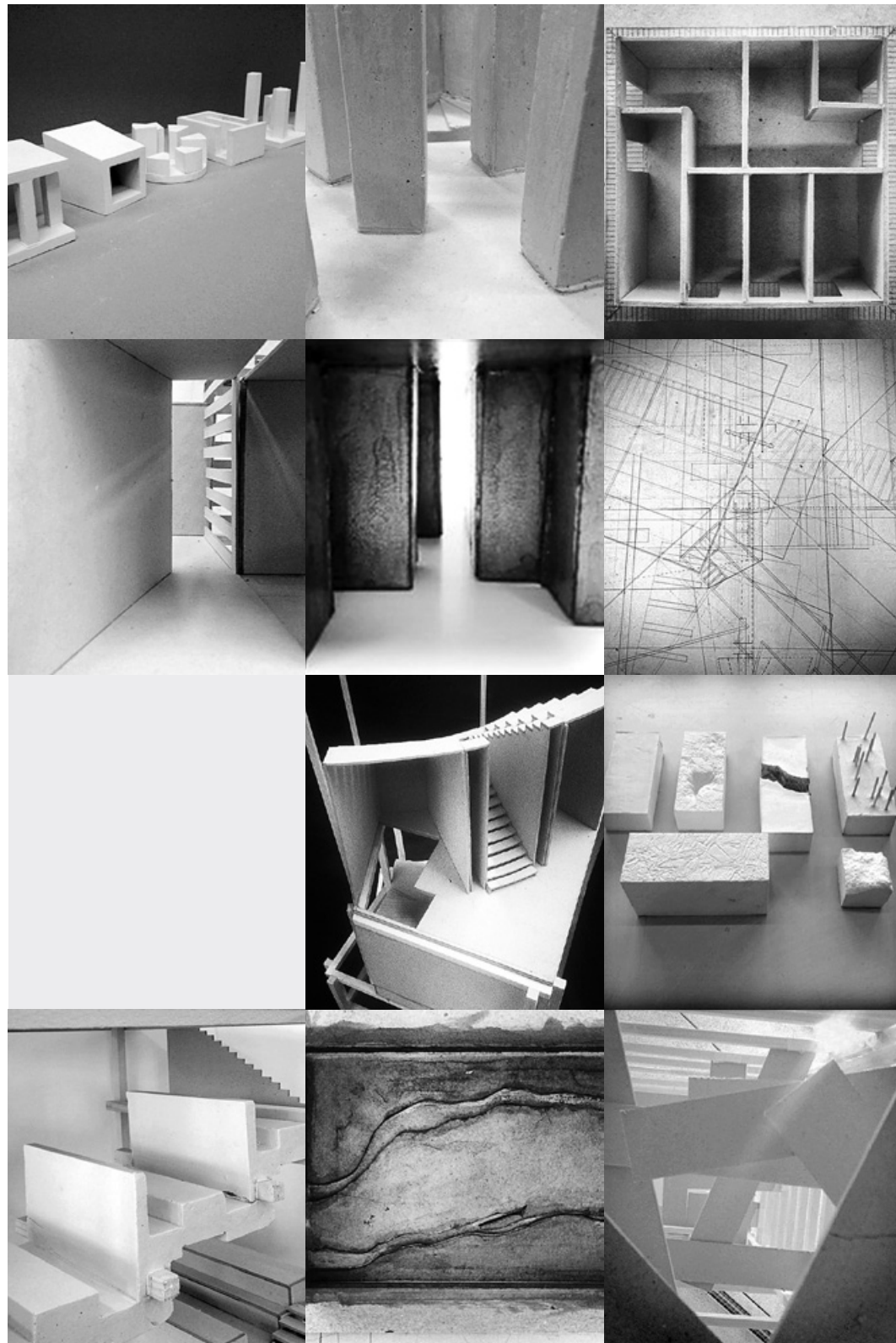
STUDIO FANTINI

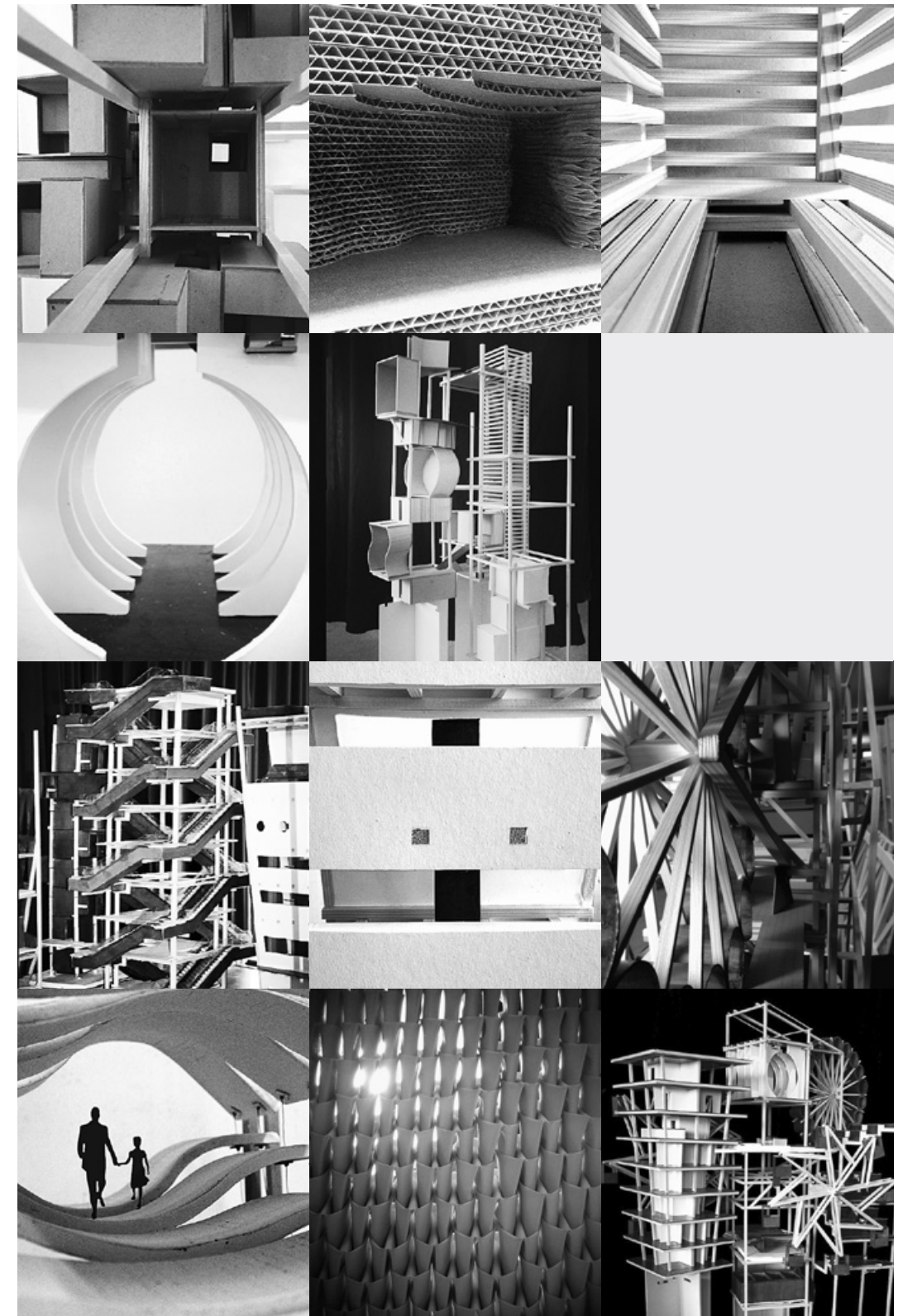
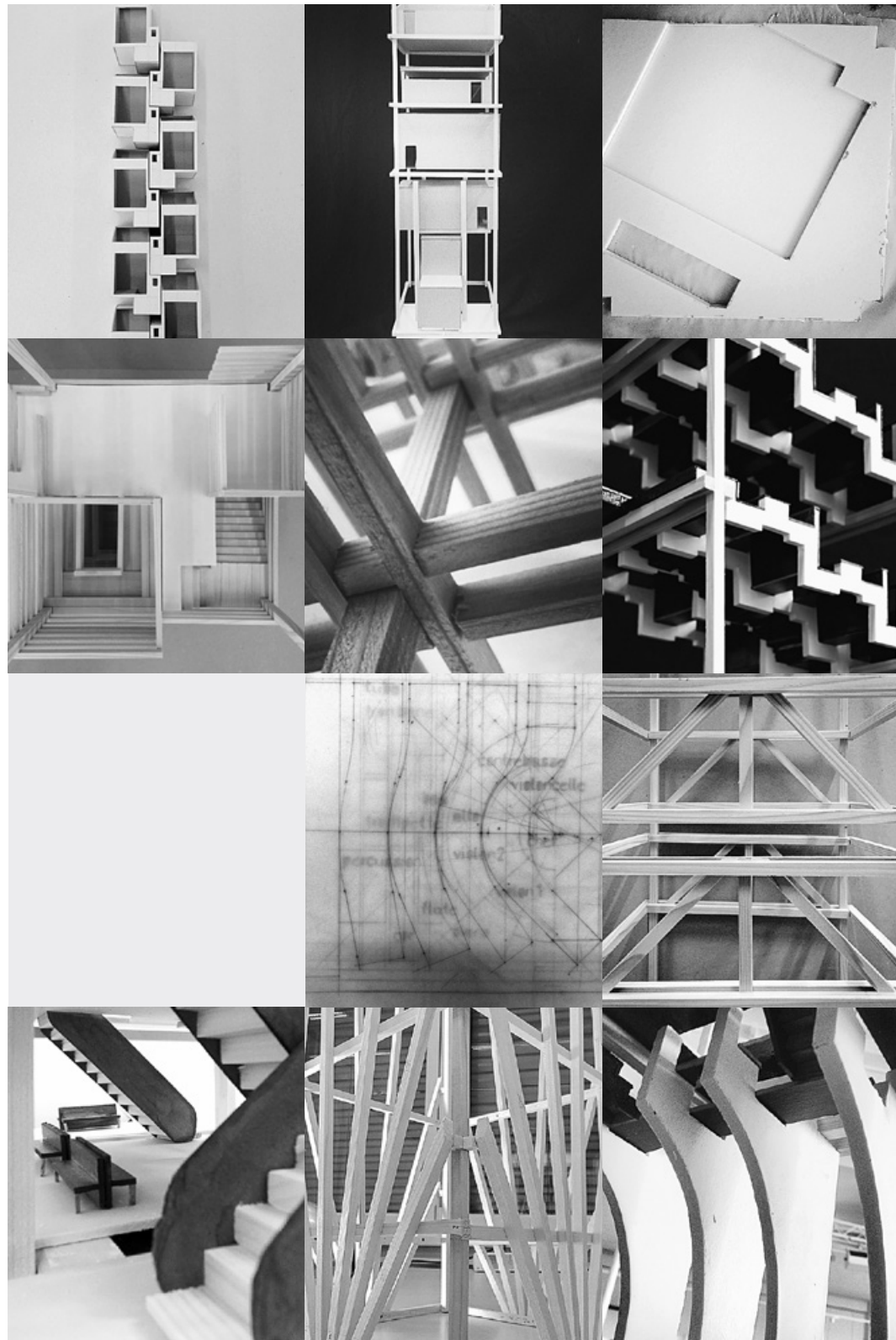
Fairytale Island

Hans Christian Andersen fairytales inspired projects developed through plaster sequences converted into towers connected in archipelagos shared on instagram.

Charlotte Astaes,
 Make a wish 16883
 Cécile Attardo,
 Labergereetleramoneur
 Arnaud Miguet,
 What the old man does
 Lothaire Creppy,
 Solskinshistorier
 Elodie Bridout,
 Thumb Ellina
 Benjamin Irion,
 Lilbigclaus
 Anselm Zimmermann,
 Pierreschlepperson
 Lina Dinia,
 Den lille havfrue
 Théophile Ray,
 The ugly duckling epfl
 Valentine Robin,
 Soldat de plomb
 Clémence Thimonier,
 A petite fille aux allumettes
 Raphaël Bonbon,
 Musical stroll
 Floriane Fol,
 Elfe de la rose







STUDIO FORMERY

1 Nicolas Rychner
High Diving

Immersion dans un couloir vertical
2 Charlotte Roche-Meredith
Et lux in tenebris lucet
Par l'eau, je rejoins la lumière.

3 Léa Rouiller
Eyes of the Skies
Experiencing duality: through water towards air.

4 Tracy Bonzon
White Scar Cave
Goutte à goutte, l'eau creuse la pierre.

5 Amélie Gaillard
Le bisse de l'oncle Hubert
Quand la ville remplace la nature et que le chemin s'y adapte.

6 Joséphine Bouvet
Vertumne
Le petit jardinier qui s'occupe nuit et jour de son jardin vertical n'a nullement besoins de descendre de sa tour.

7 Clémence Richoz
Hearth
L'expérience quotidienne de la cohabitation avec un château d'eau

8 Mathieu Viennet
Panoptique de l'eau
Associer les caractéristiques de l'eau à la structure

9 Laura Ardizzone
Music of Change
Evolution d'espaces à travers le temps et les personnes

10 Romain Claus
Superpose
Composer son plat tout au long de l'ascension

11 Déreck Rauzduel
Le puits du savoir
Cherche la lumière et tu trouveras la connaissance.

12 Timothé Beuret
Entre-deux
Creusé dans le plein-vide

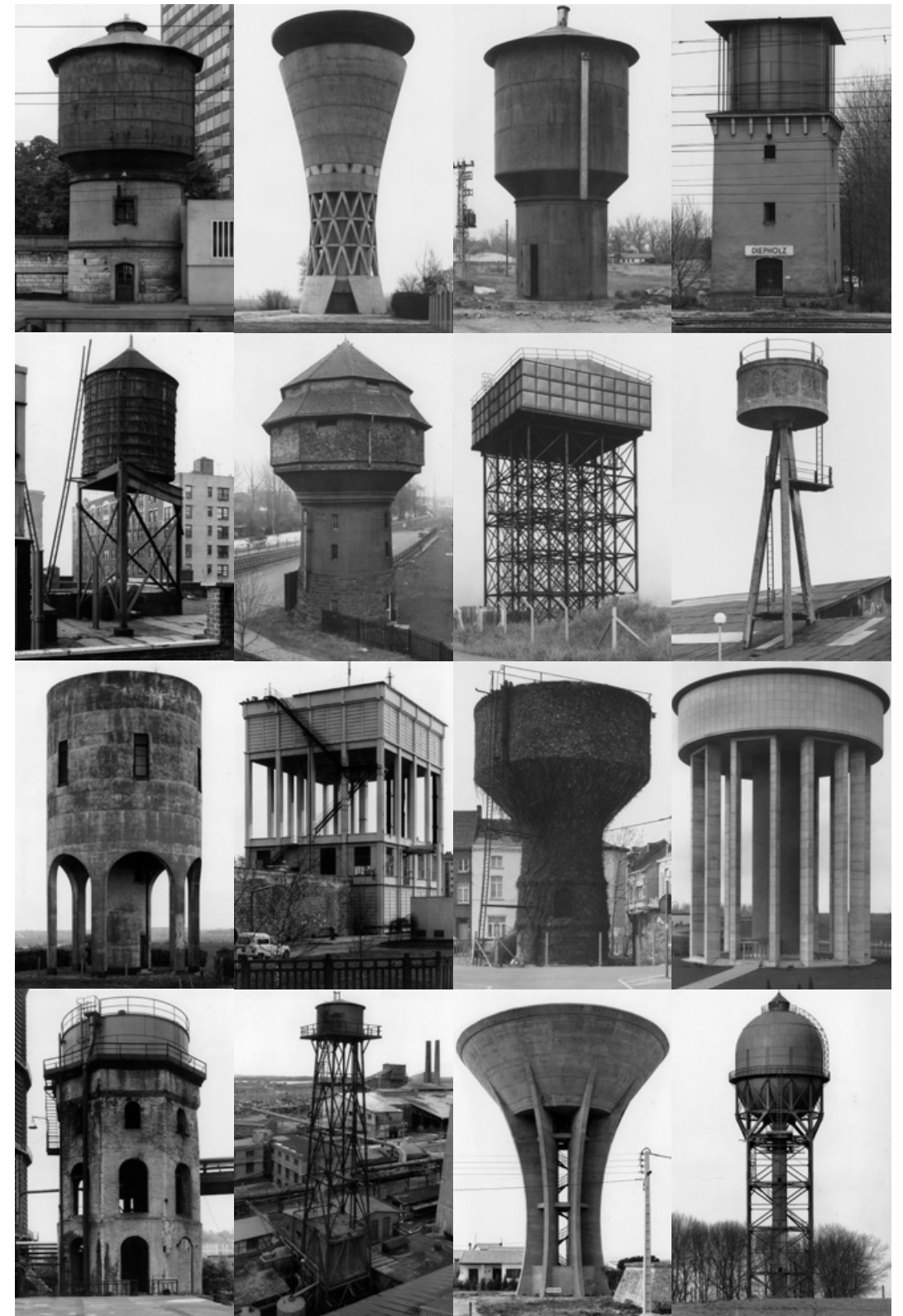
13 Camille Schoen
Le réservoir à jazz
Une ascension vers l'isolement pour mieux entendre

14 Philippe Henestroza
Mon ami — le saumon
Attirer l'attention sur le cycle de vie du saumon

15 Omar Imadiouni
De là où il se tenait, il comprit enfin...

L'ascension est une promenade verticale rythmée par les jardins et l'anamor phose.

16 Loïc Kritzinger
Baignade aérienne
Opposer la légèreté de la structure au poids de l'eau.

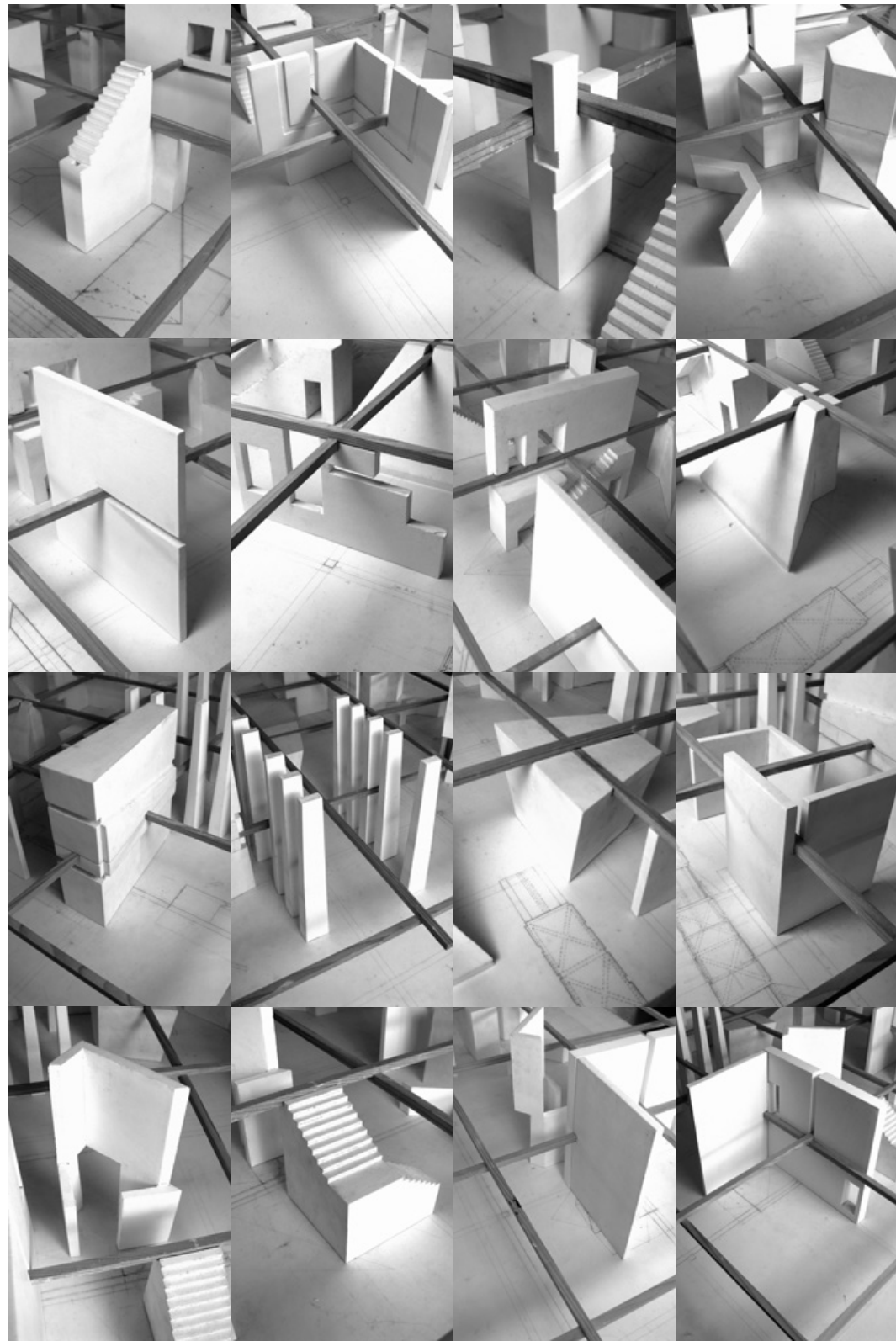


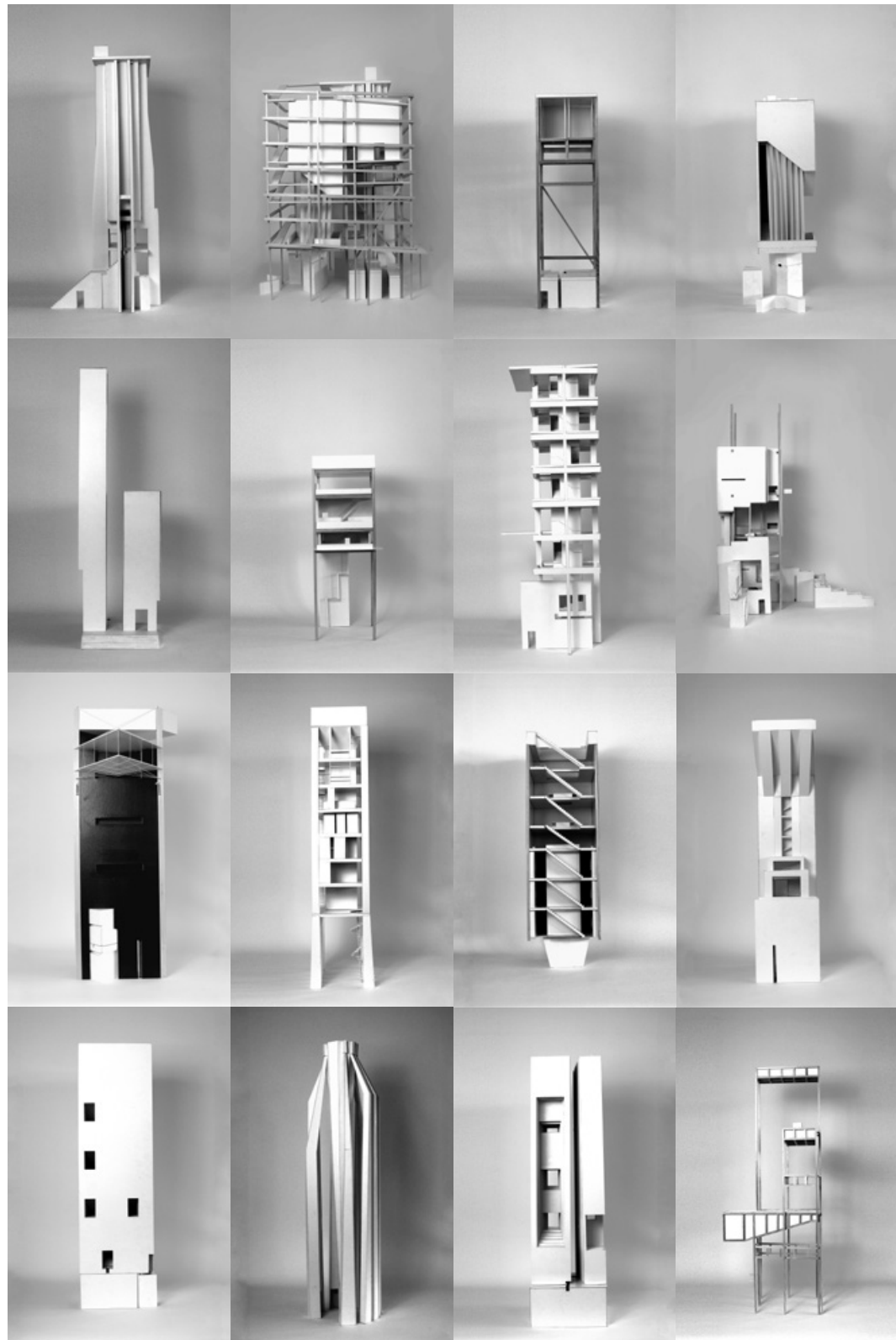
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STUDIO GUAITA

« J'aimerais qu'il existe des lieux stables, immobiles, intangibles, intouchés et presque intouchables, immuables, enracinés ; des lieux qui seraient des références, des points de départ, des sources : mon pays natal, le berceau de ma famille, la maison où je serais né, l'arbre que j'aurai vu grandir (que mon père aurait planté le jour de ma naissance), le grenier de mon enfance empli de souvenirs intacts... De tels lieux n'existent pas, et c'est parce qu'ils n'existent pas que l'espace devient question, cesse d'être évidence, cesse d'être approprié. L'espace est un doute : il me faut sans cesse le marquer, le désigner ; il n'est jamais à moi, il ne m'est jamais donné, il faut que j'en fasse la conquête.

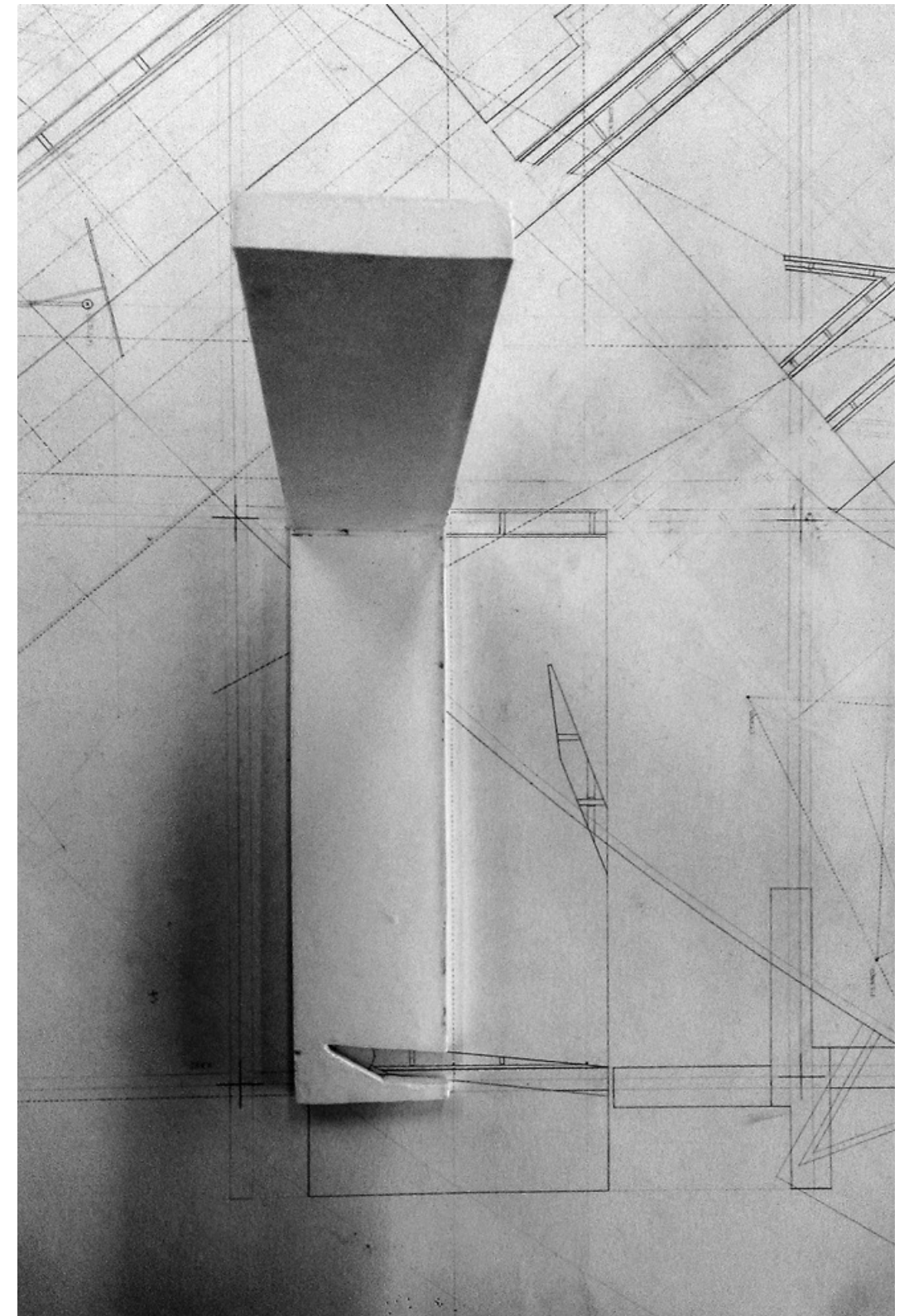
Mes espaces sont fragiles : le temps va les user, va les détruire : rien ne ressemblera plus à ce qui était, mes souvenirs me trahiront, l'oubli s'infiltrera dans ma mémoire, je regarderai sans les reconnaître quelques photos jaunies aux bords tout cassés.

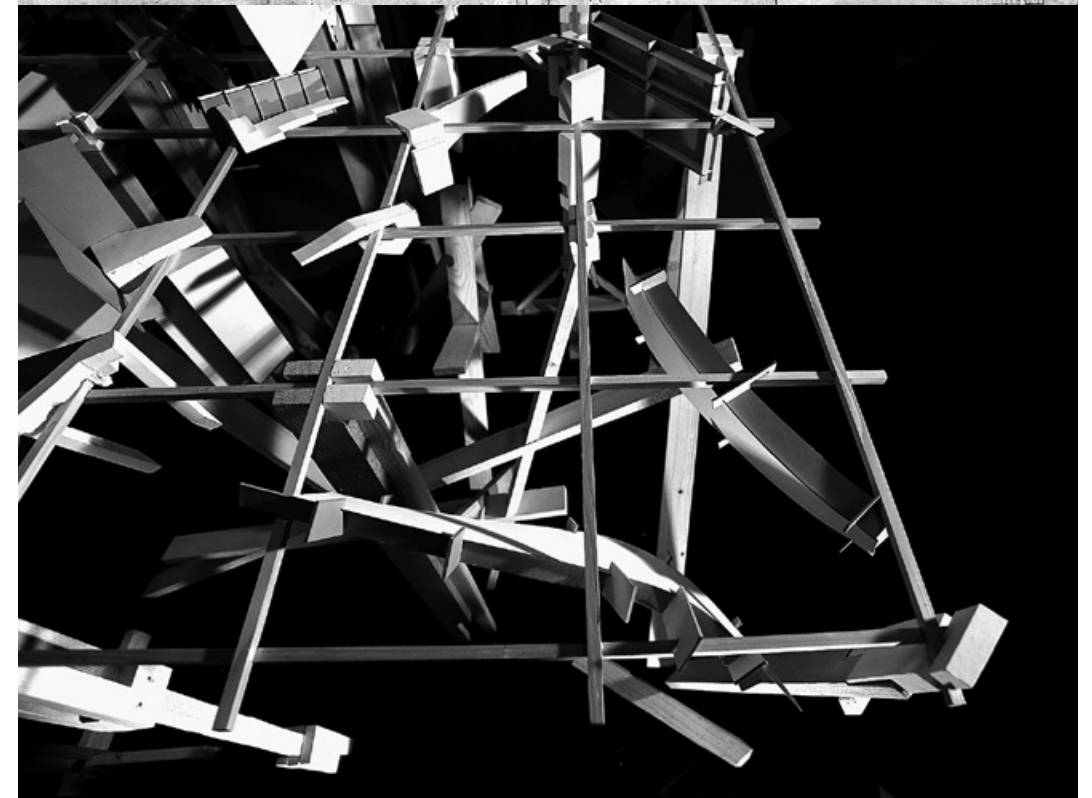
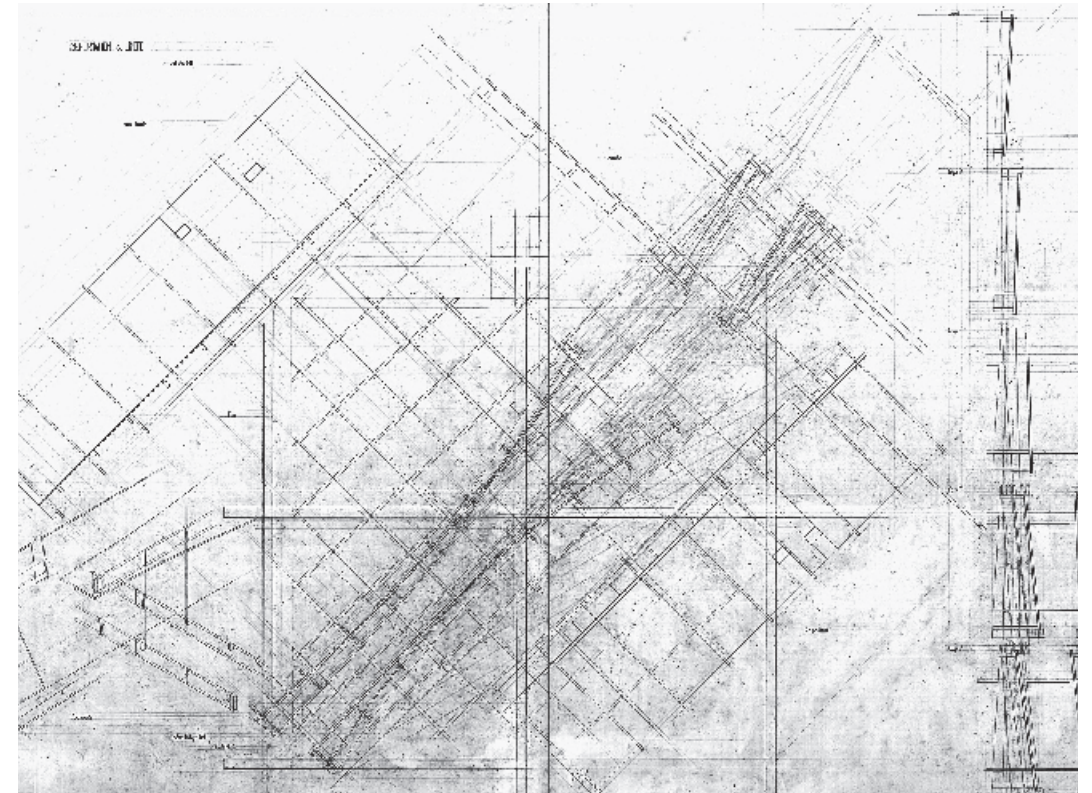
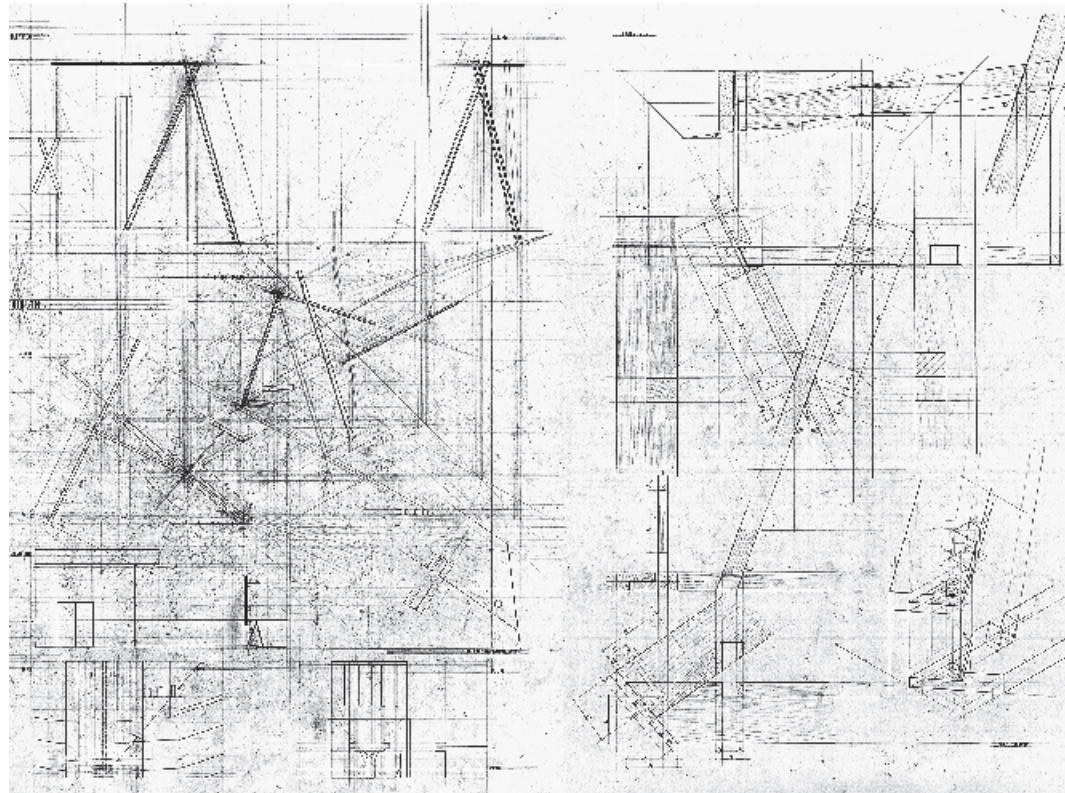
Il n'y aura plus écrit en lettre de porcelaine blanche collées en arc de cercle sur la glace du petit café de la rue Coquillière : "Ici, on consulte le Bottin" et "Casse-croûte à toute heure".

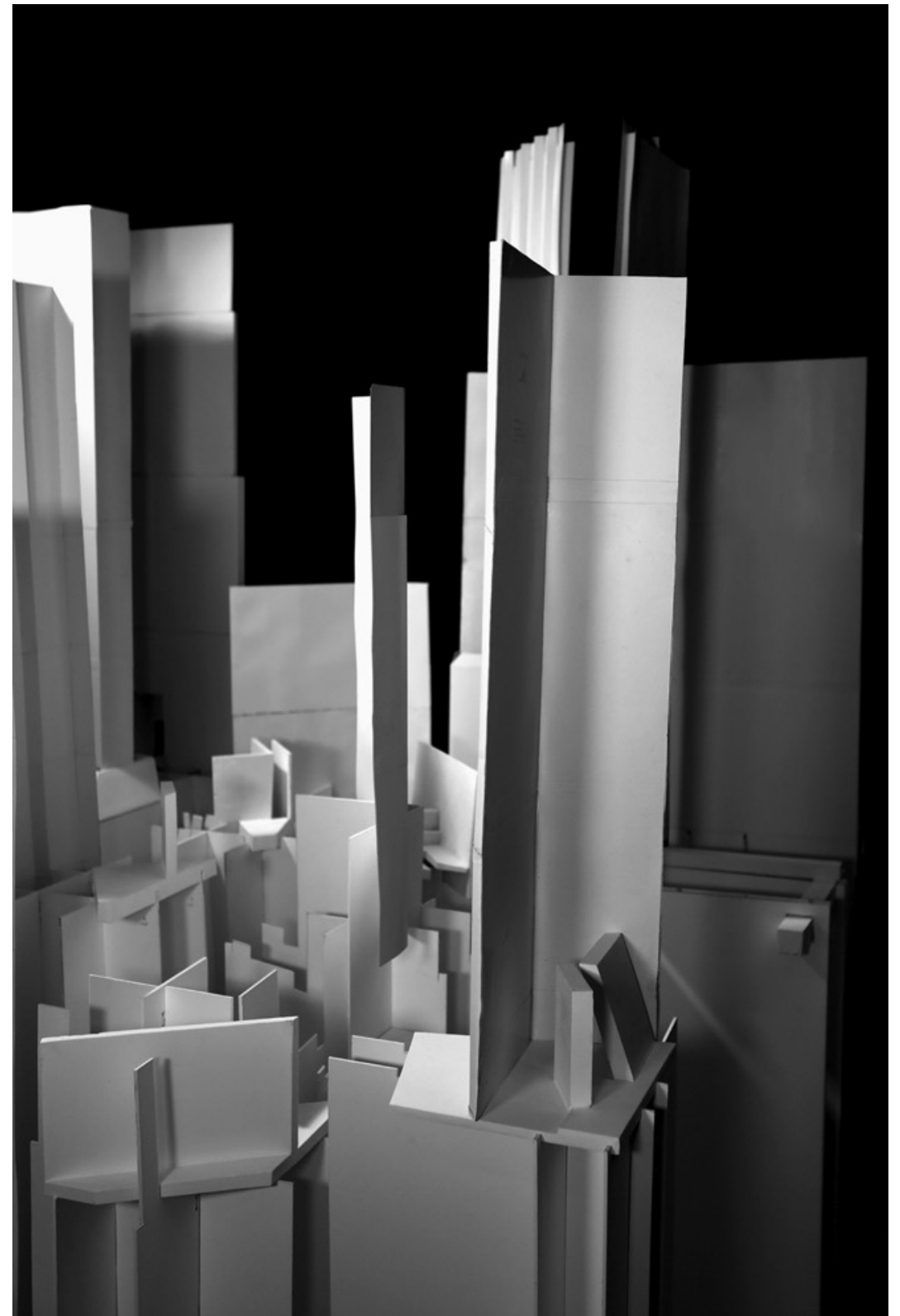
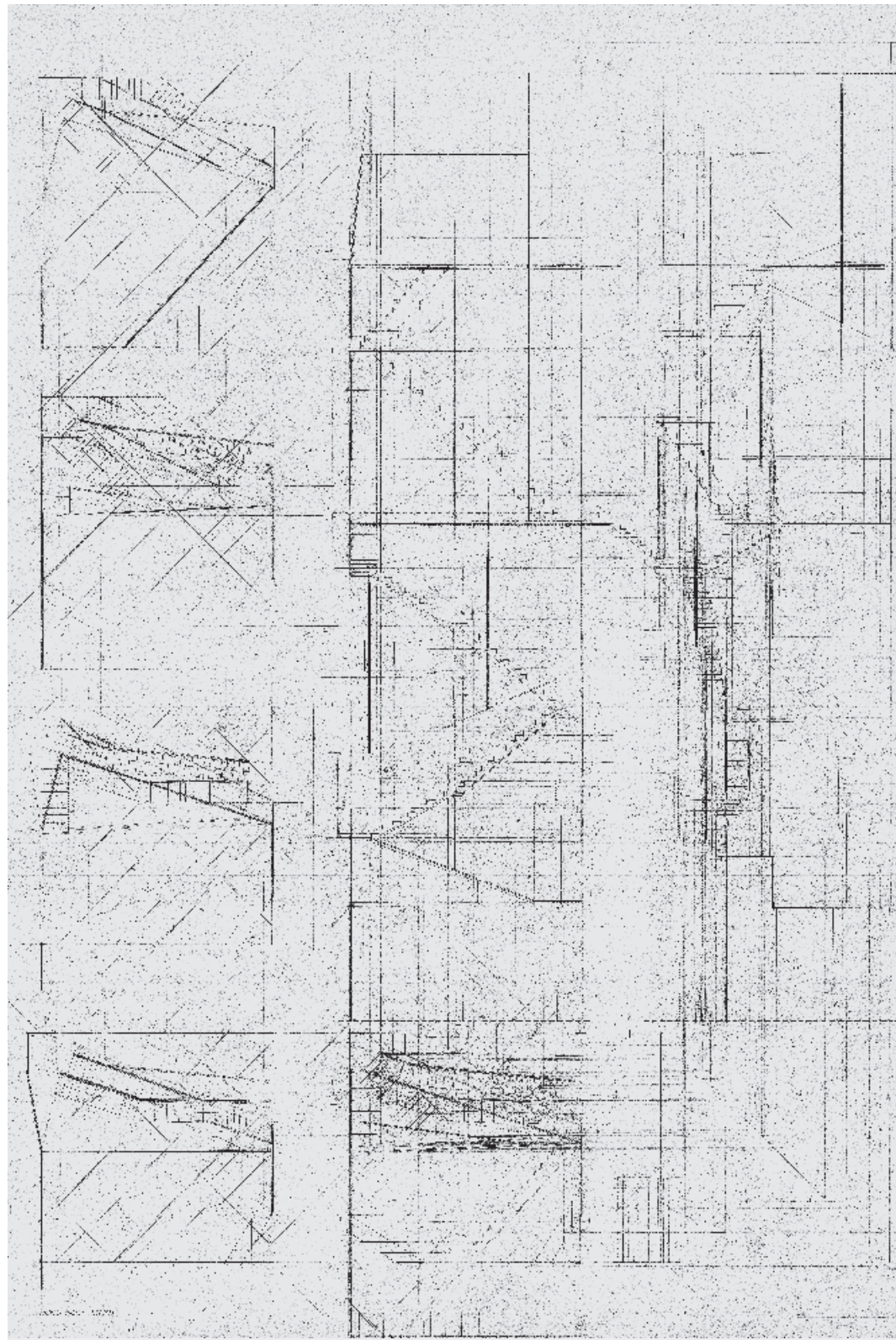
L'espace fond comme le sable coule entre les doigts. Le temps l'emporte et ne m'en laisse que des lambeaux informes.

Ecrire : essayer méticuleusement de retenir quelque chose, de faire survivre quelque chose : arracher quelques bribes précises au vide qui se creuse, laisser, quelque part, un sillon, une trace, une marque ou quelques signes. »

Georges Perec, L'espace (suite et fin), In Espèces d'espaces, 1974.







STUDIO JESOP

12 Towers

There is a town where towers are built... Twelve towers grown from existing floors and old buildings re-used as entries or foundations.

Alors que je marche a travers la ville, j'observe ces tours disposées en différents îlots ; des espaces fragmentés qui sont en fait des micro-villes à elles-seules par leur circulation propre.

Will I get lost or will I find my way through all those vertical structures ? Soon enough, I notice the uniqueness of each building which quickly makes me feel familiar with the city.

Interested, I start looking closer, I notice every single tower has its own way of expressing itself; all of them have been inspired from different typologies.

Ainsi, moulins, châteaux d'eau, clochers, phares et donjons sont l'essence de la perméabilité verticale de ces tours ; aussi bien au niveau structurel que programmatique.

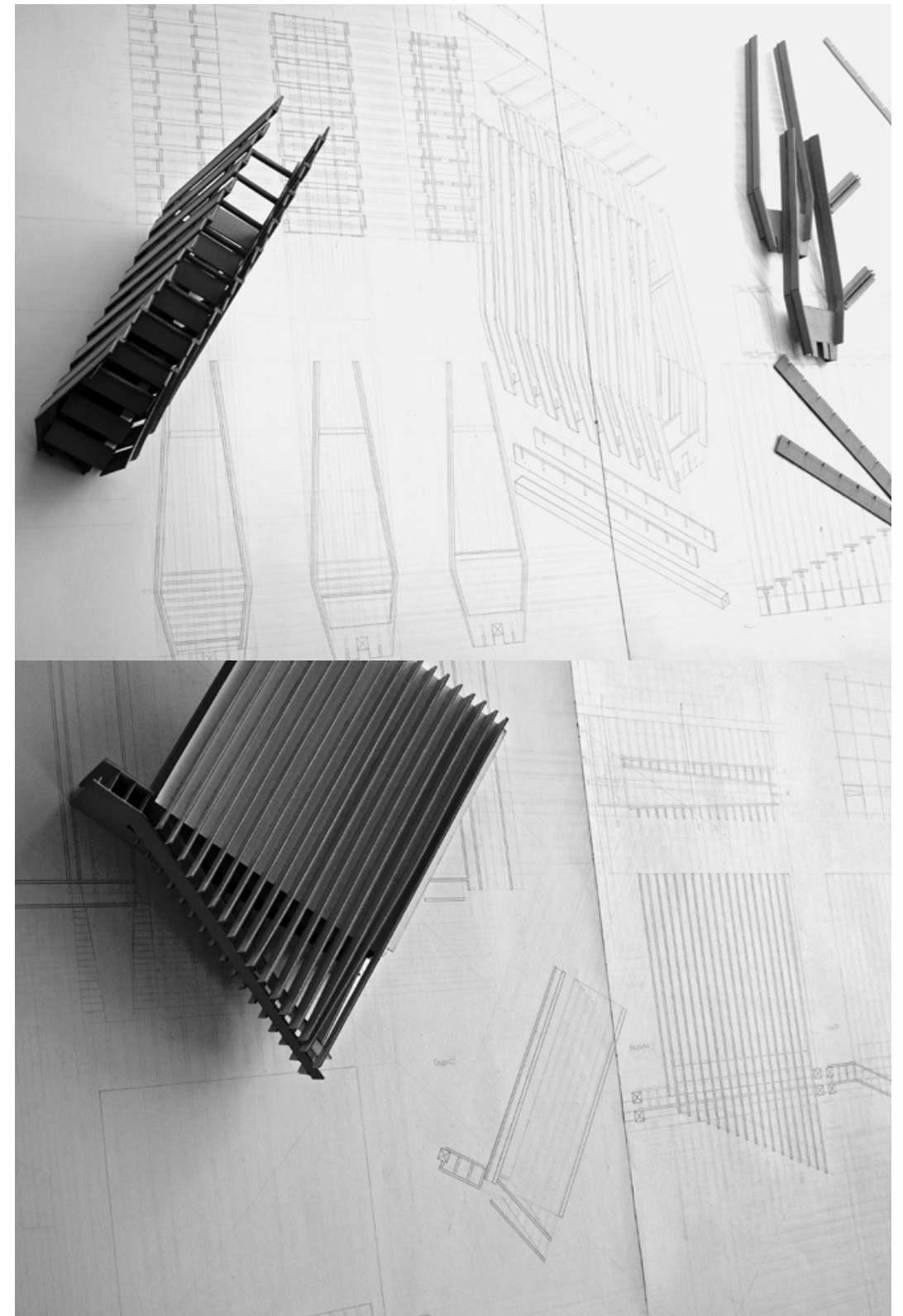
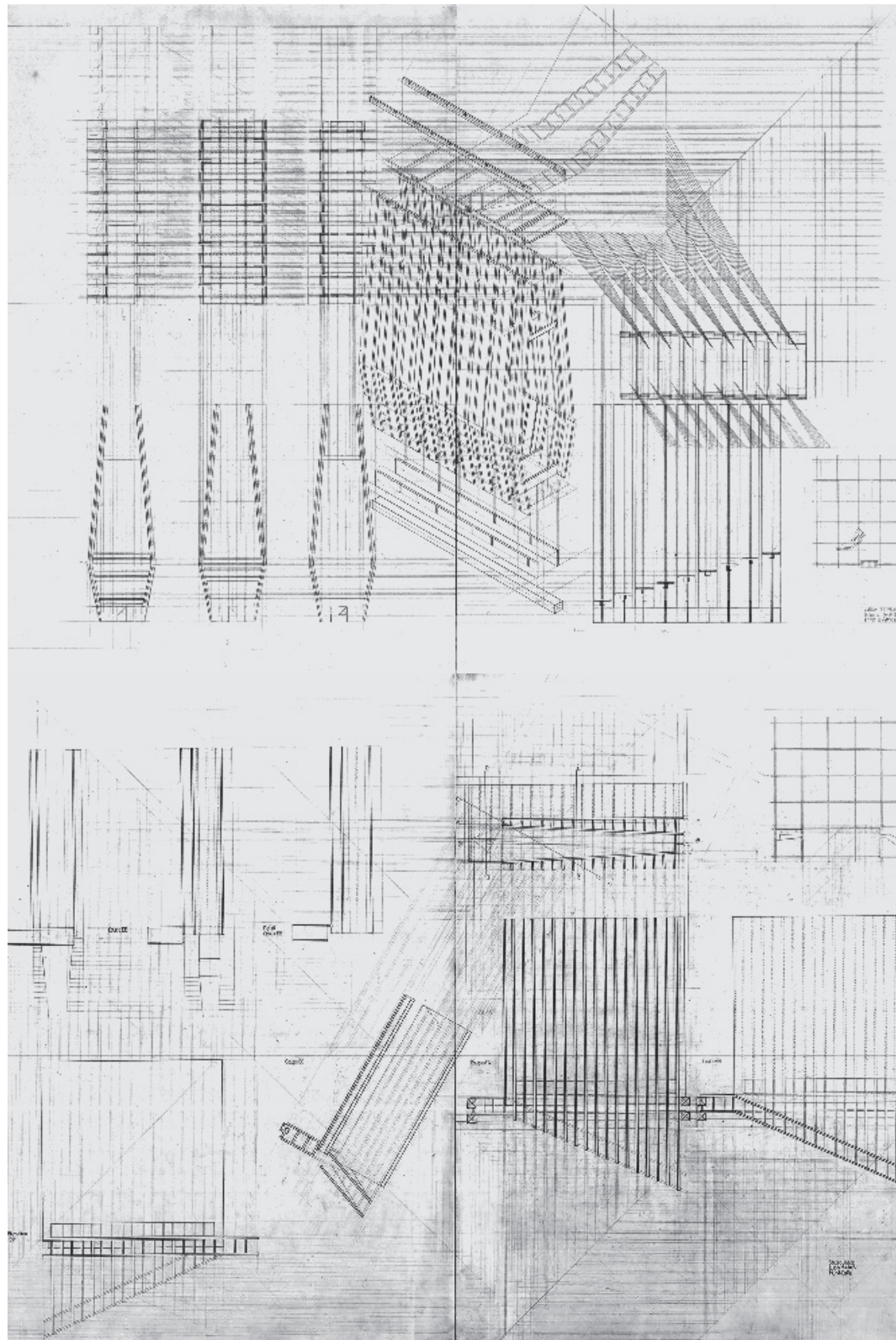
L'observation de ces structures architectoniques, garantes de la verticalité essentielle à l'idée de tour, est incontournable pour s'initier à ce champ.

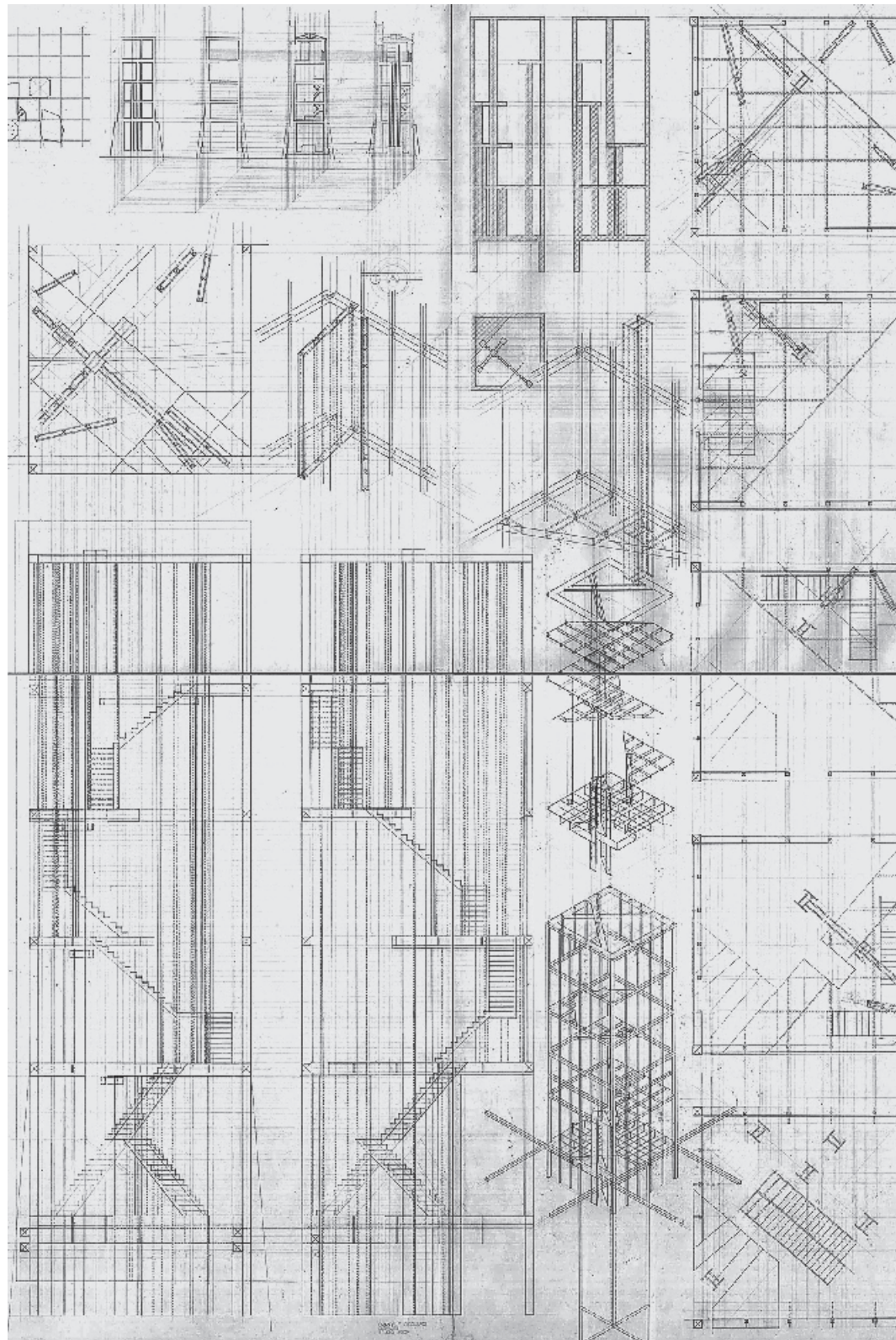
Quick steps
photography
newspapers
phone calls
music
schools
industry
machines

In this city, production is key.

*Texte Co-écrit par Alicia
Borchardt et Evariste
Exposito à la manière
d'Italo Calvino.*







STUDIO MAGNUSSEN

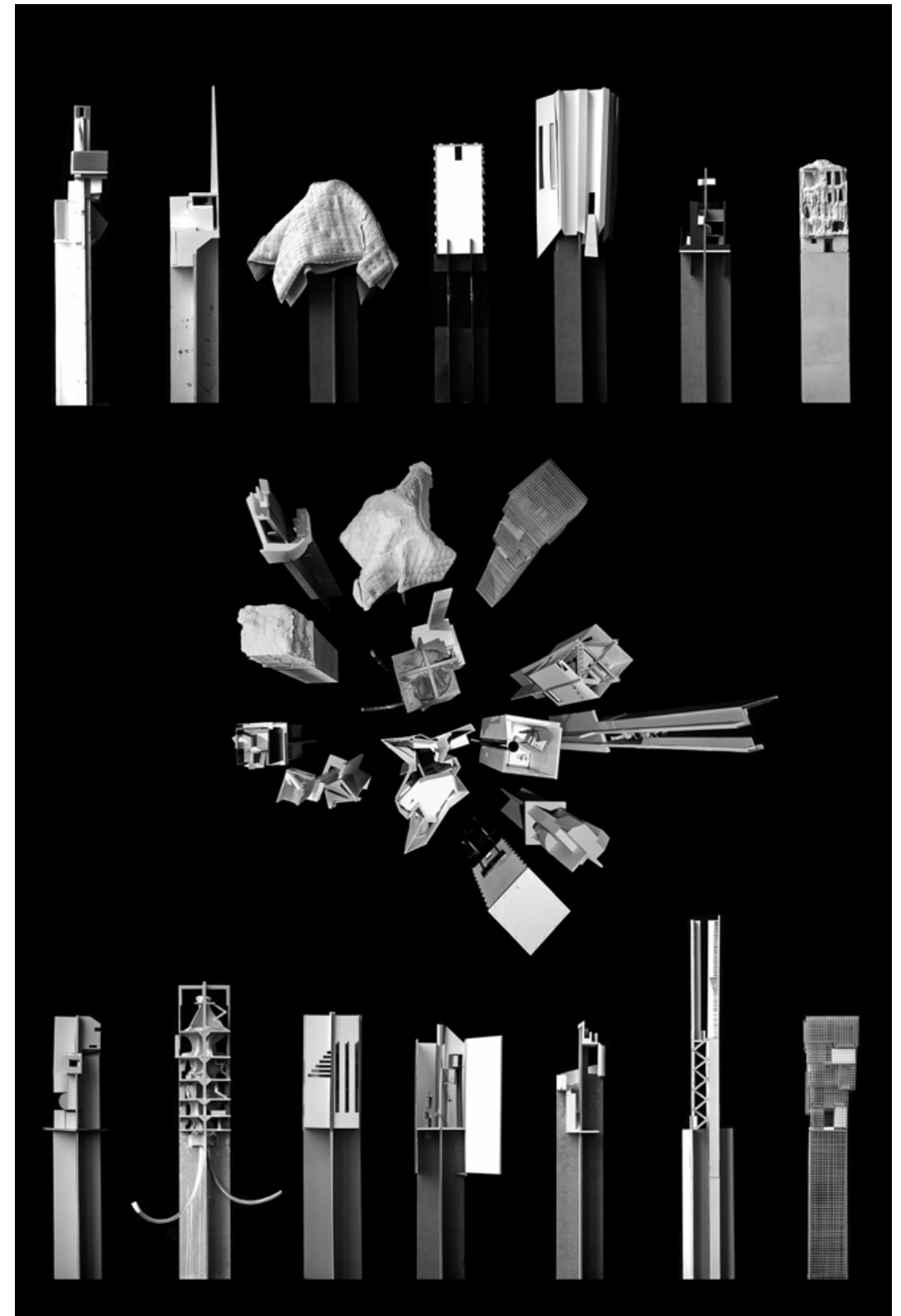
Imagine a world where the architect pursued her desires. Would it be attractive? Would it be beautiful?

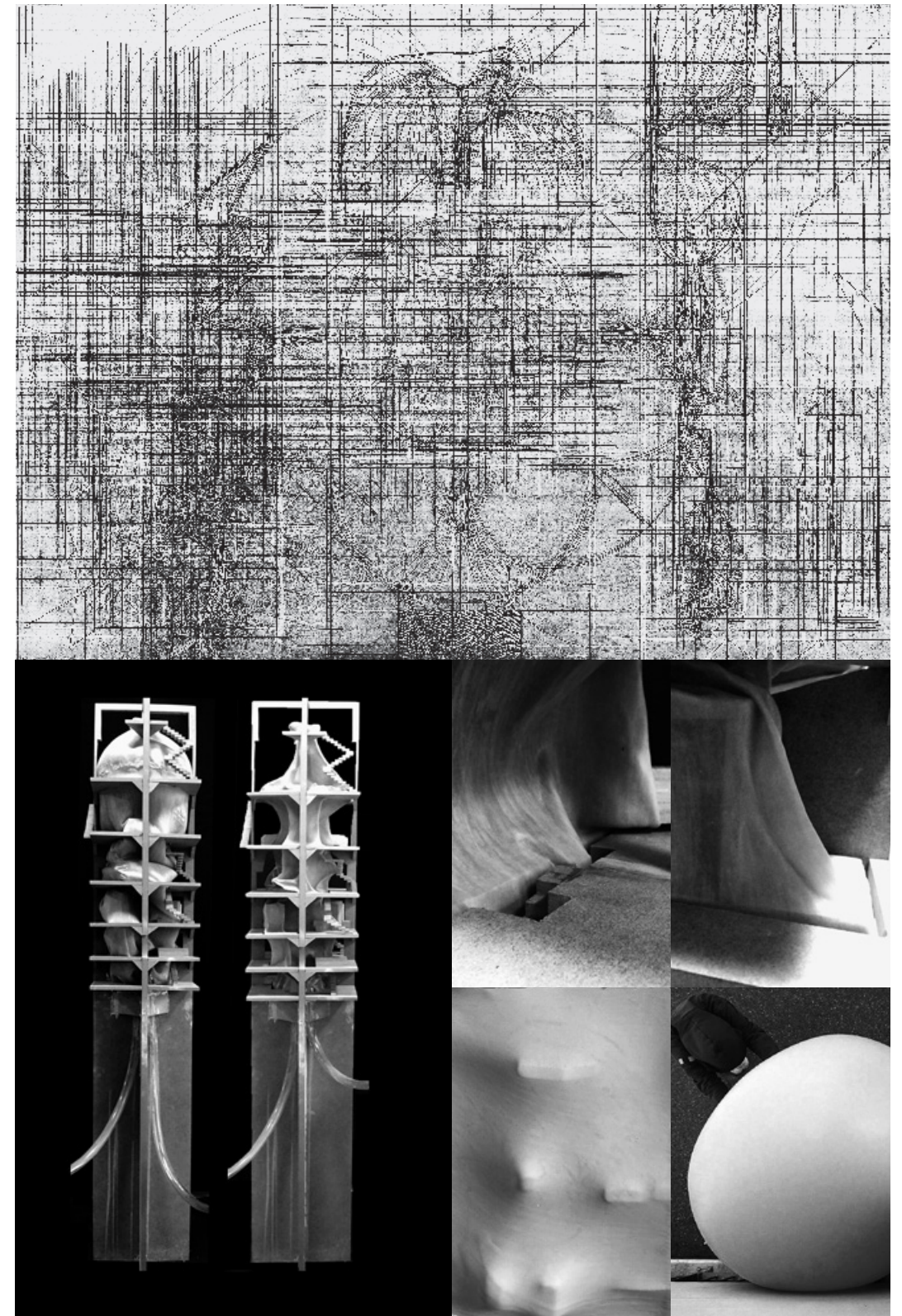
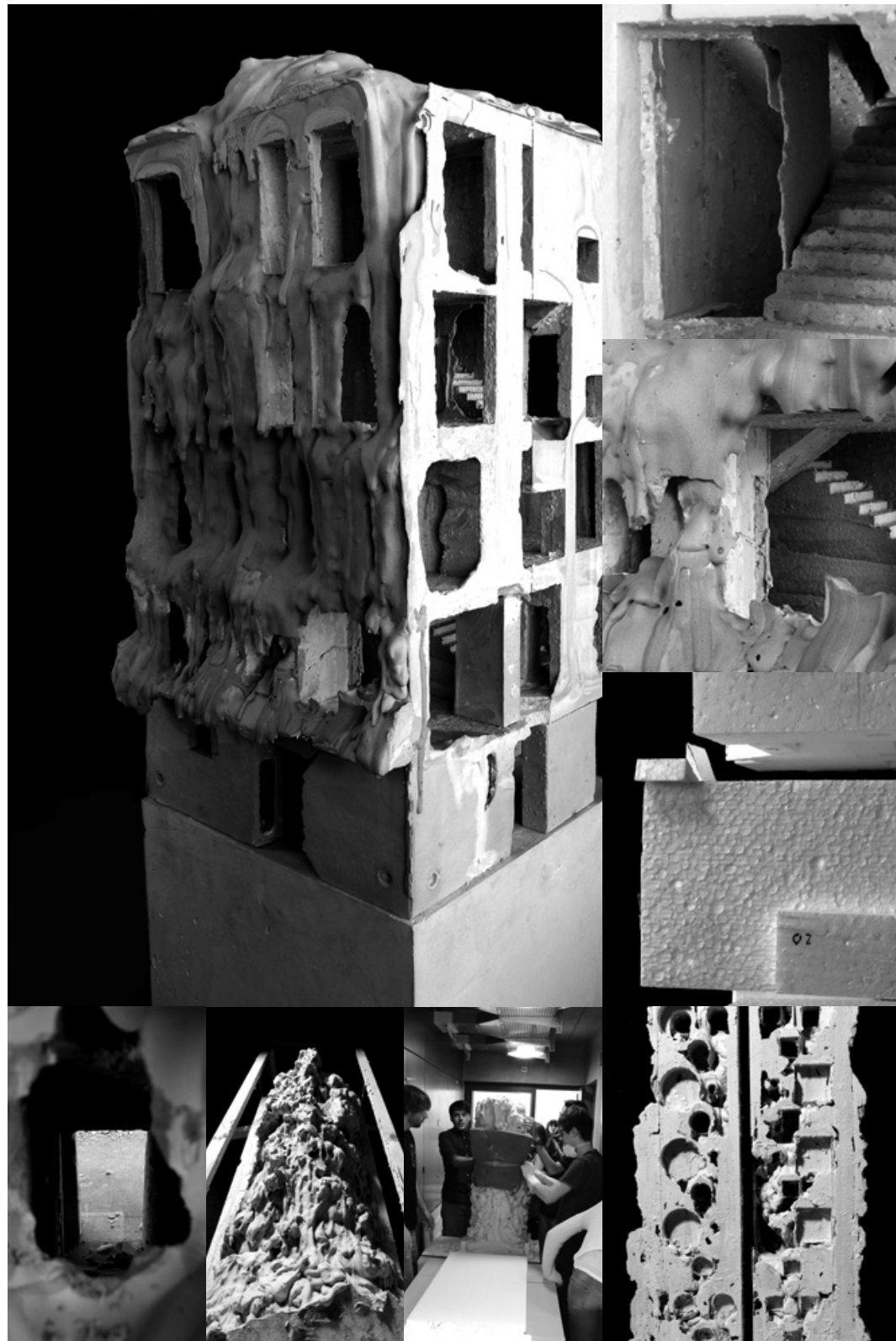
Could the city be a place where critical architectural ideas are in negotiation?

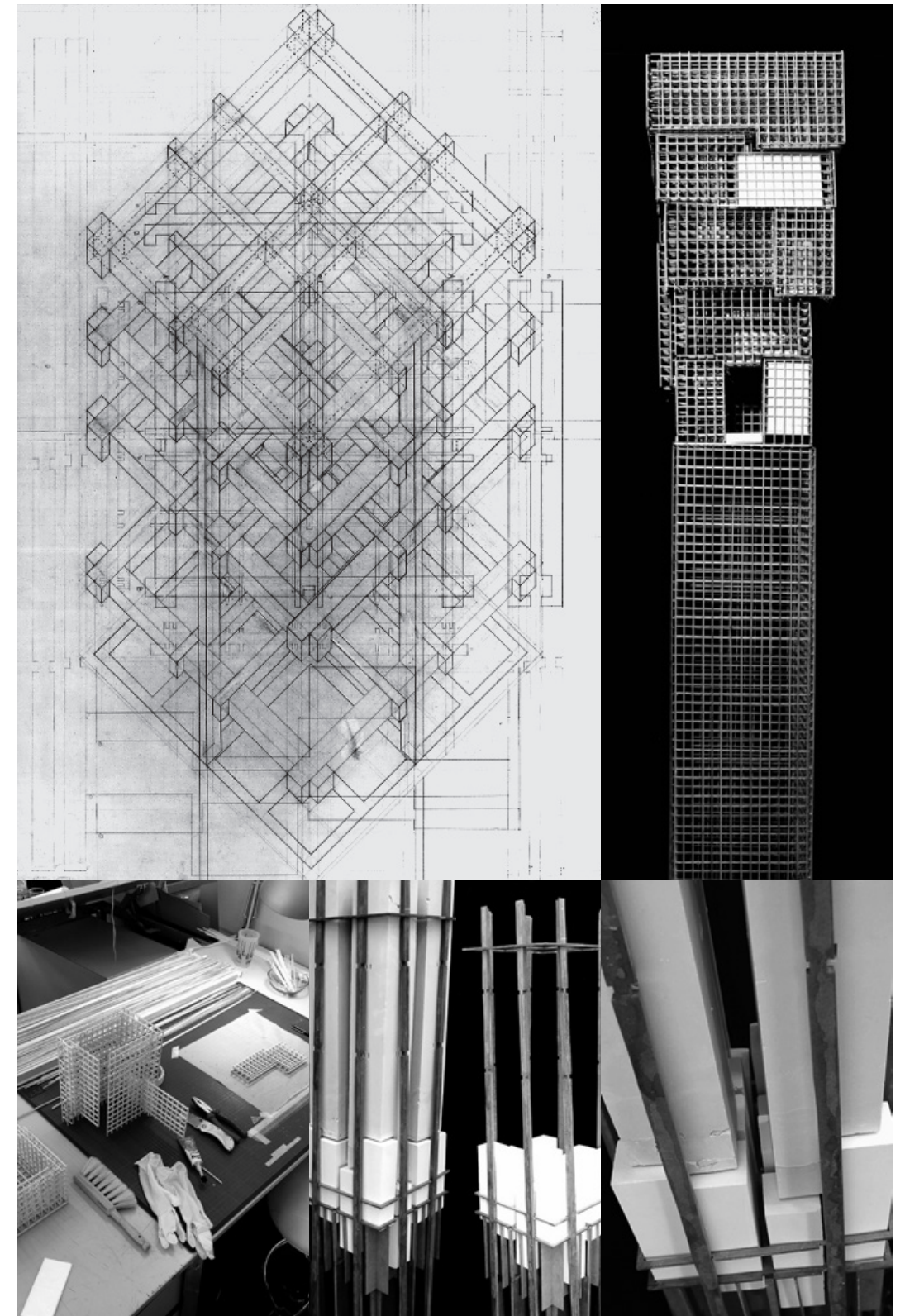
Individual methods have been developed to support individual ideas. In the confrontation between these ideas, a high level of curiosity, interest and care has been accomplished between the students.

For sharing your intriguing ideas, please keep on pushing it.

*Sincerely,
Kasper Magnussen*







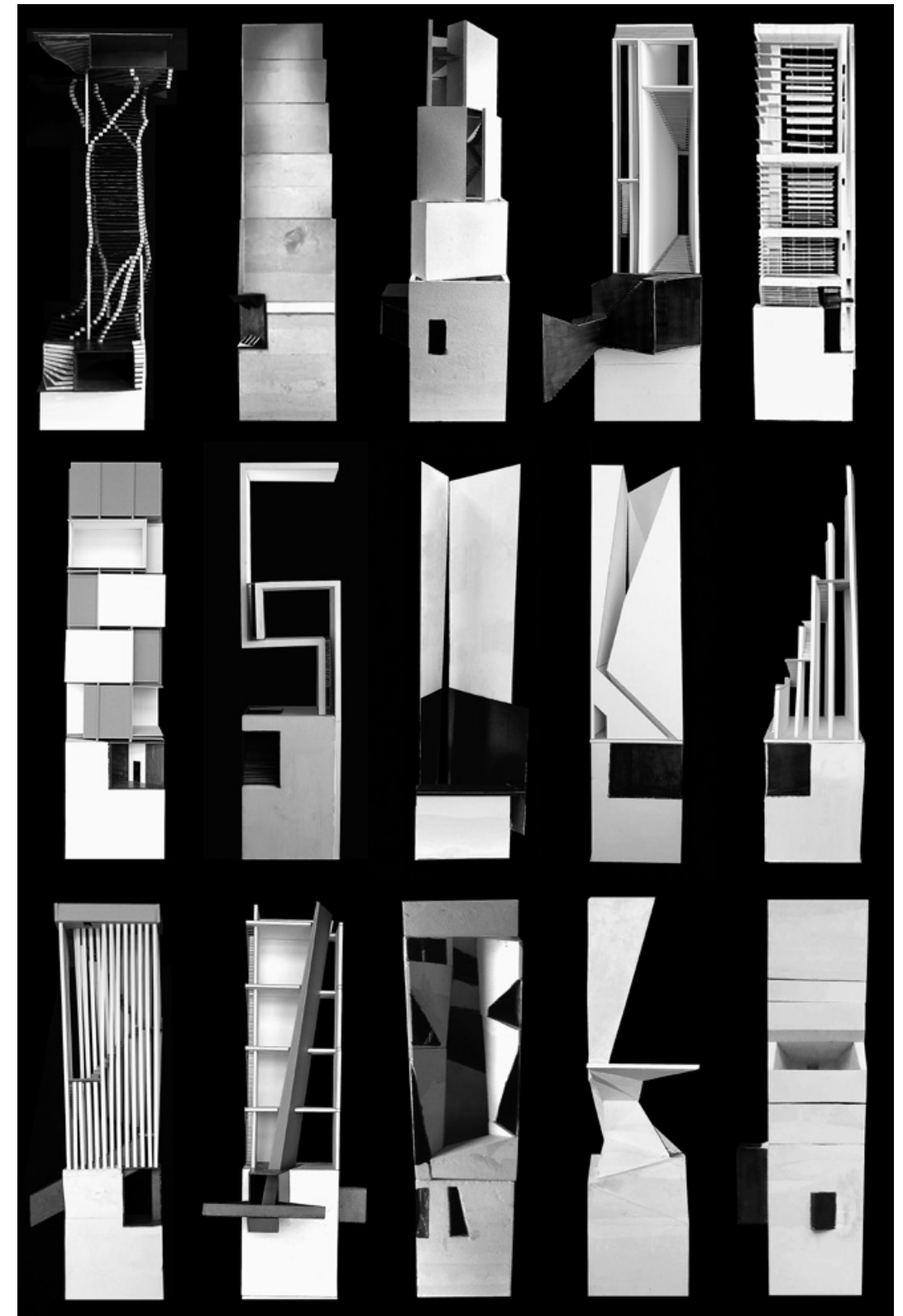
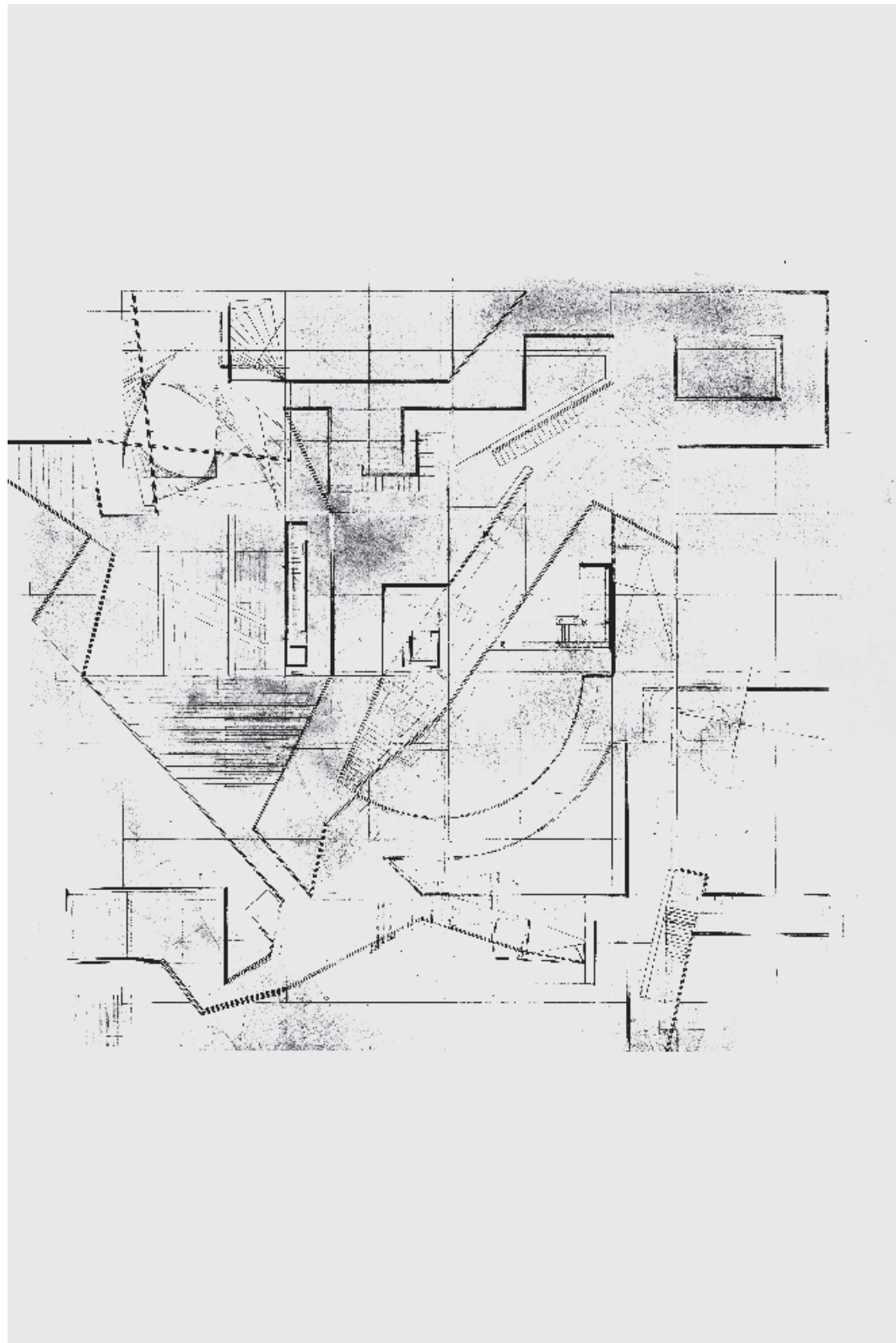
STUDIO MASSON

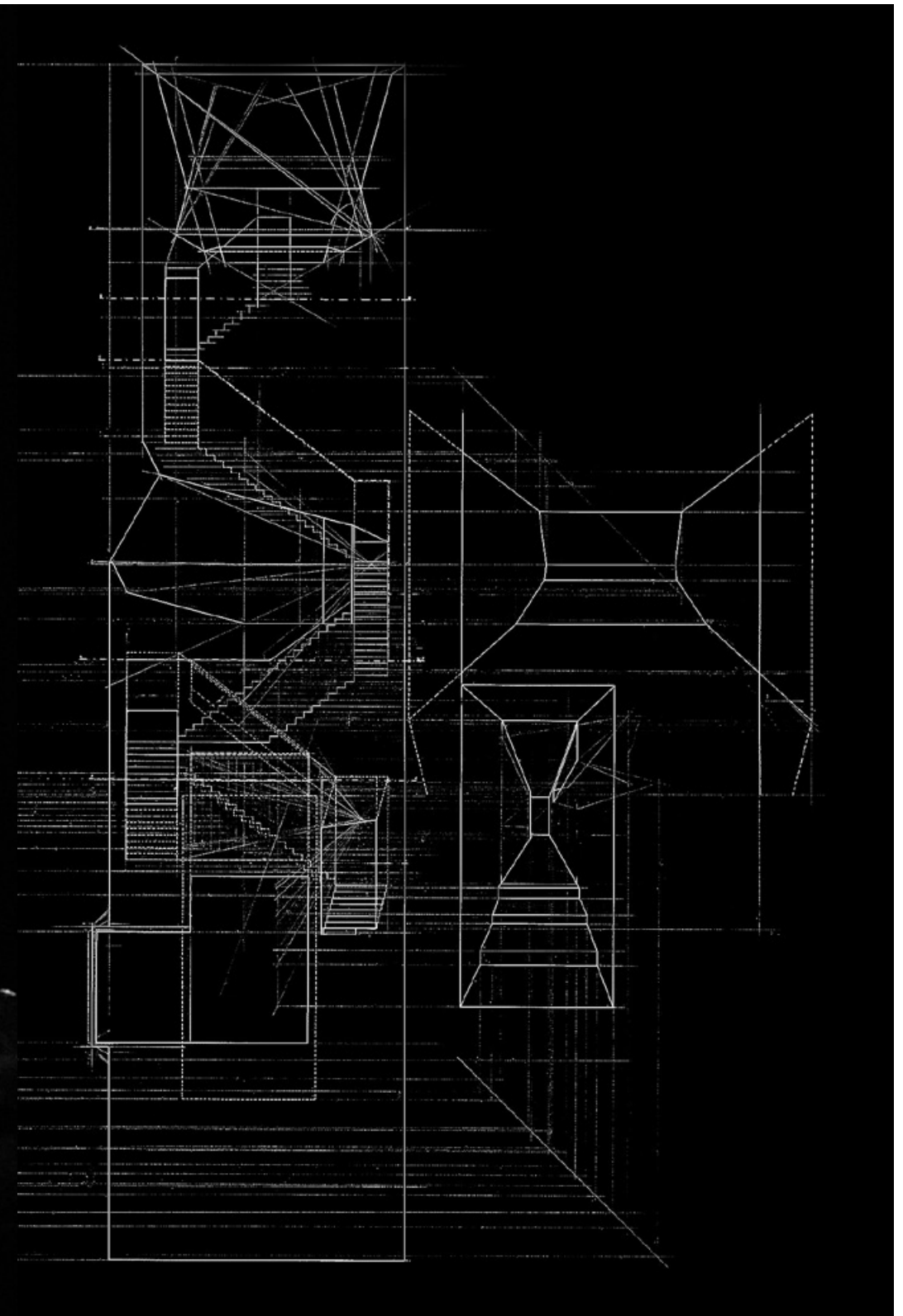
My Tower and Me

- 1 Quentin Pilloud
"My tower makes you feel the movement"
- 2 Xiaochen Du
"My tower is able to make space and light converge"
- 3 Donika Alidemi
"My tower is a slit"
- 4 Lukas Steiner
"My tower is the host"
- 5 Marie Majeux
"My tower piles up to the sky"
- 6 Grégory Dos Santos
"My tower is dancing"
- 7 Sébastien Lorenzini
"My tower is a crack"
- 8 Fiona Uka
"My tower opens up to the world"
- 9 Céline Feugier
"My tower follows the path of the sun"
- 10 Marc Bardelloni
"My tower is a frame"
- 11 Valentine Blaser
"My tower makes curves"
- 12 Henri Wahlen
"My tower is a promenade through the mass"
- 13 Salla Sivunen
"Only two walls make my tower"
- 14 Charlotte Din
"My tower is a forest of columns"
- 15 Mathieu Hofer
"My tower is crossed by a huge leaning wall"



1	5	9	—
2	6	10	13
3	7	11	14
4	8	12	15



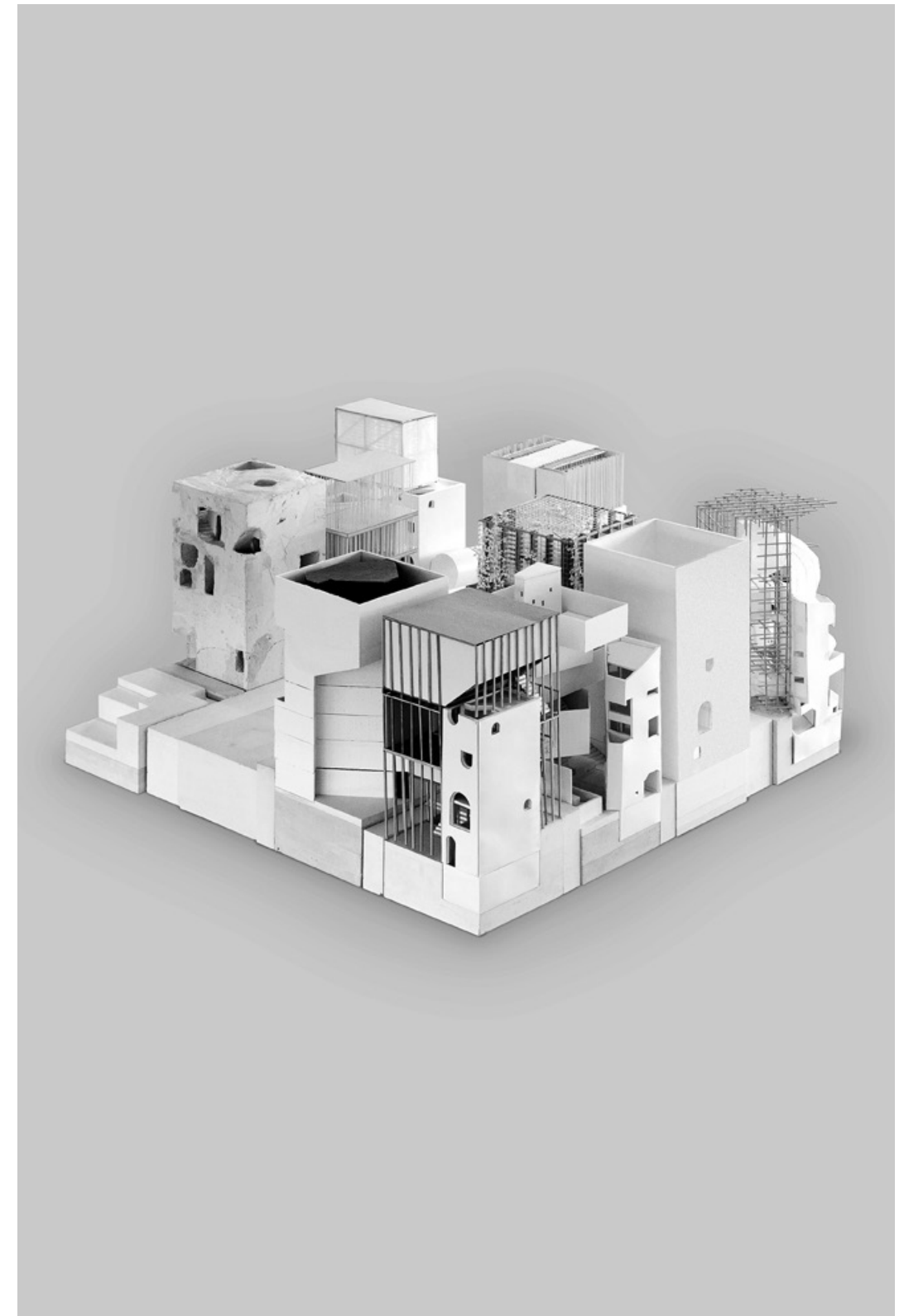


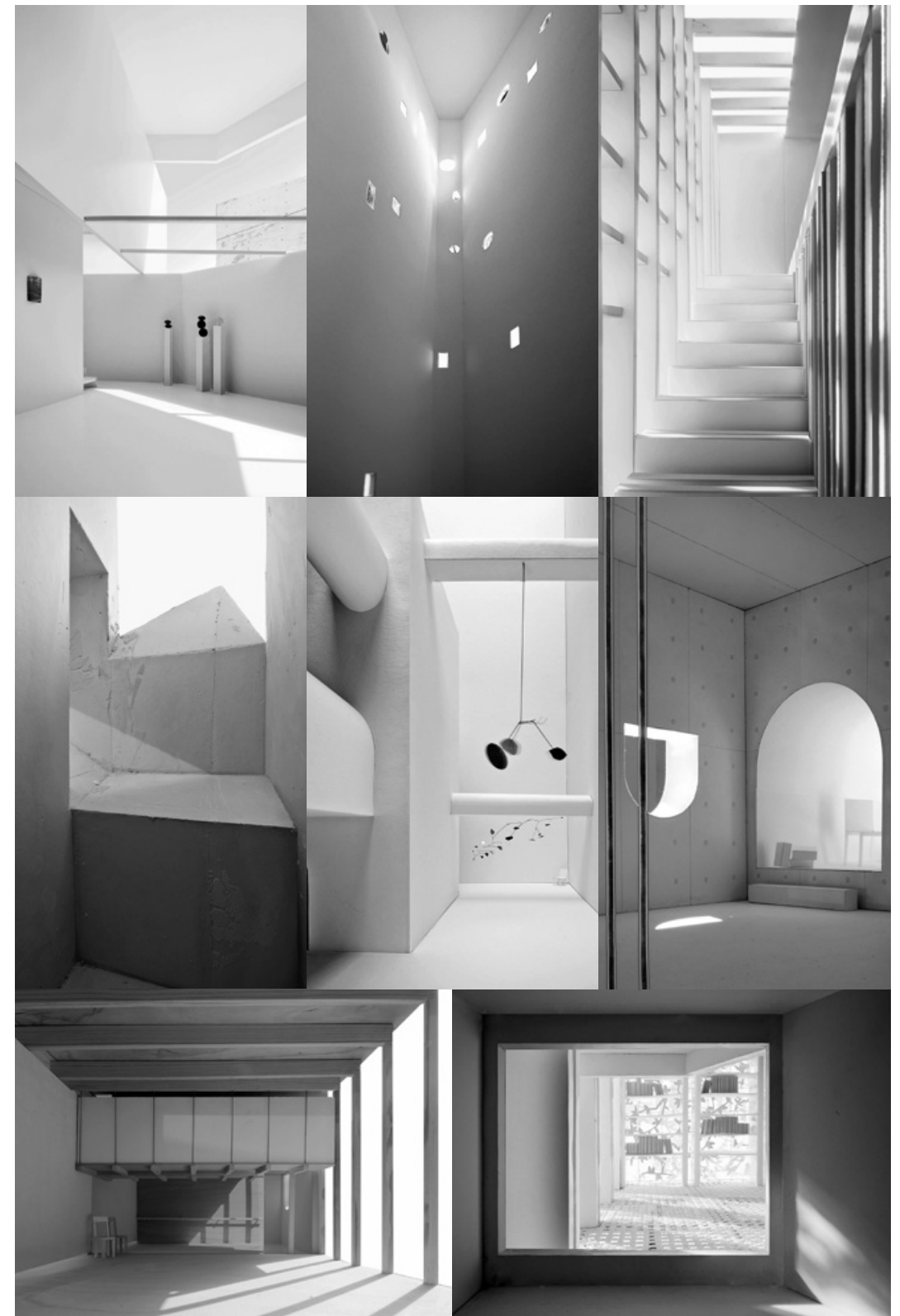
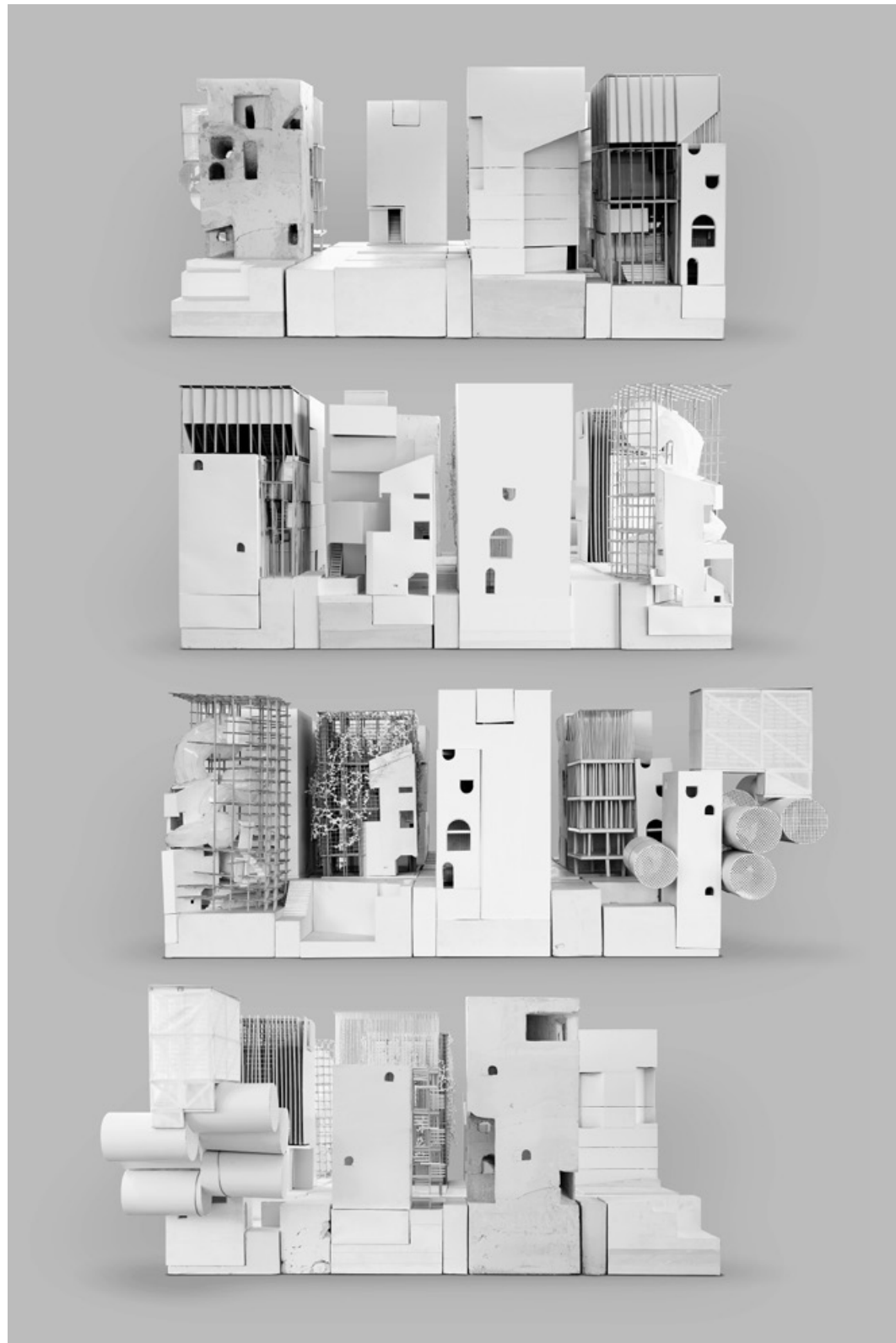
STUDIO MEYSTRE

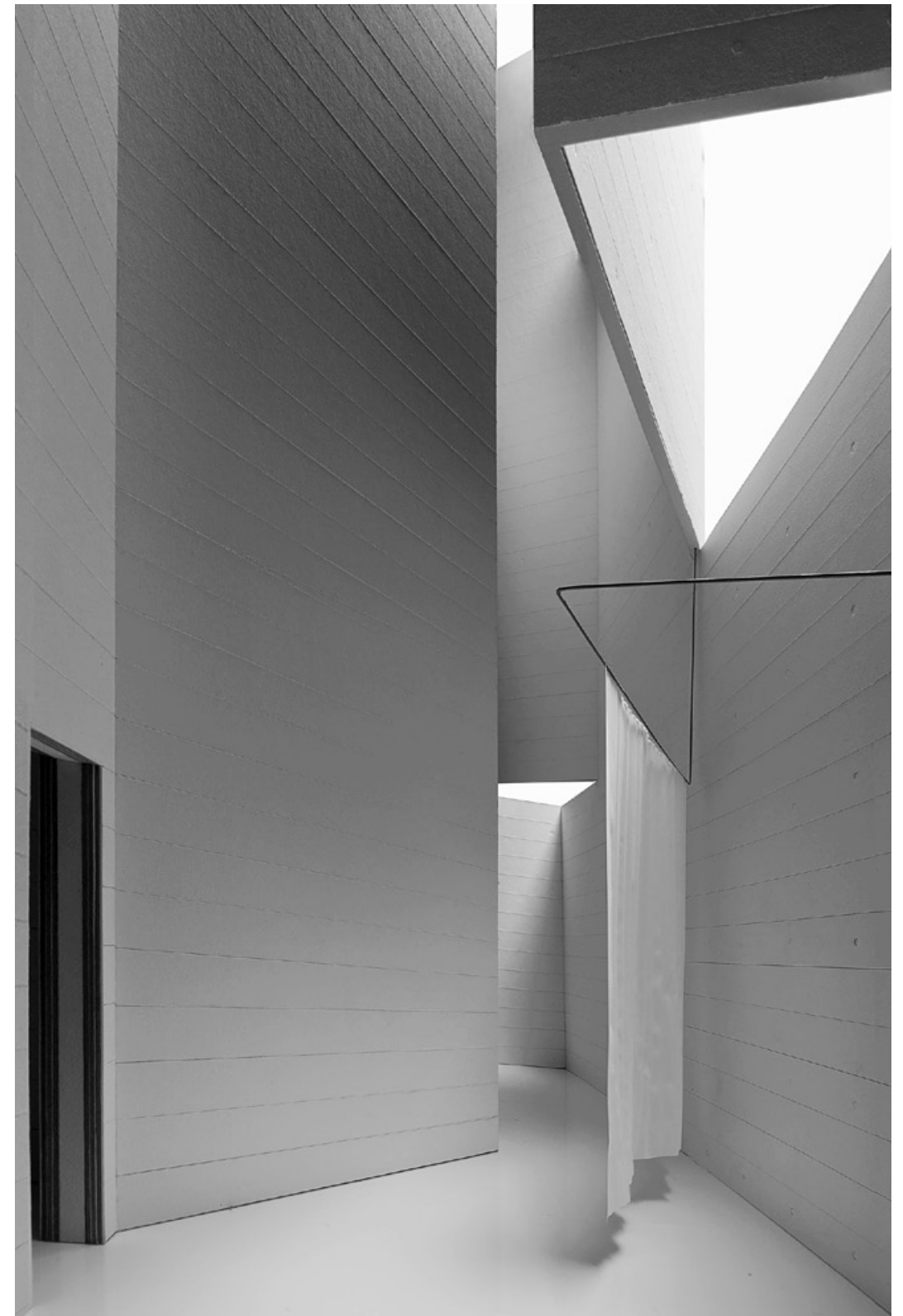
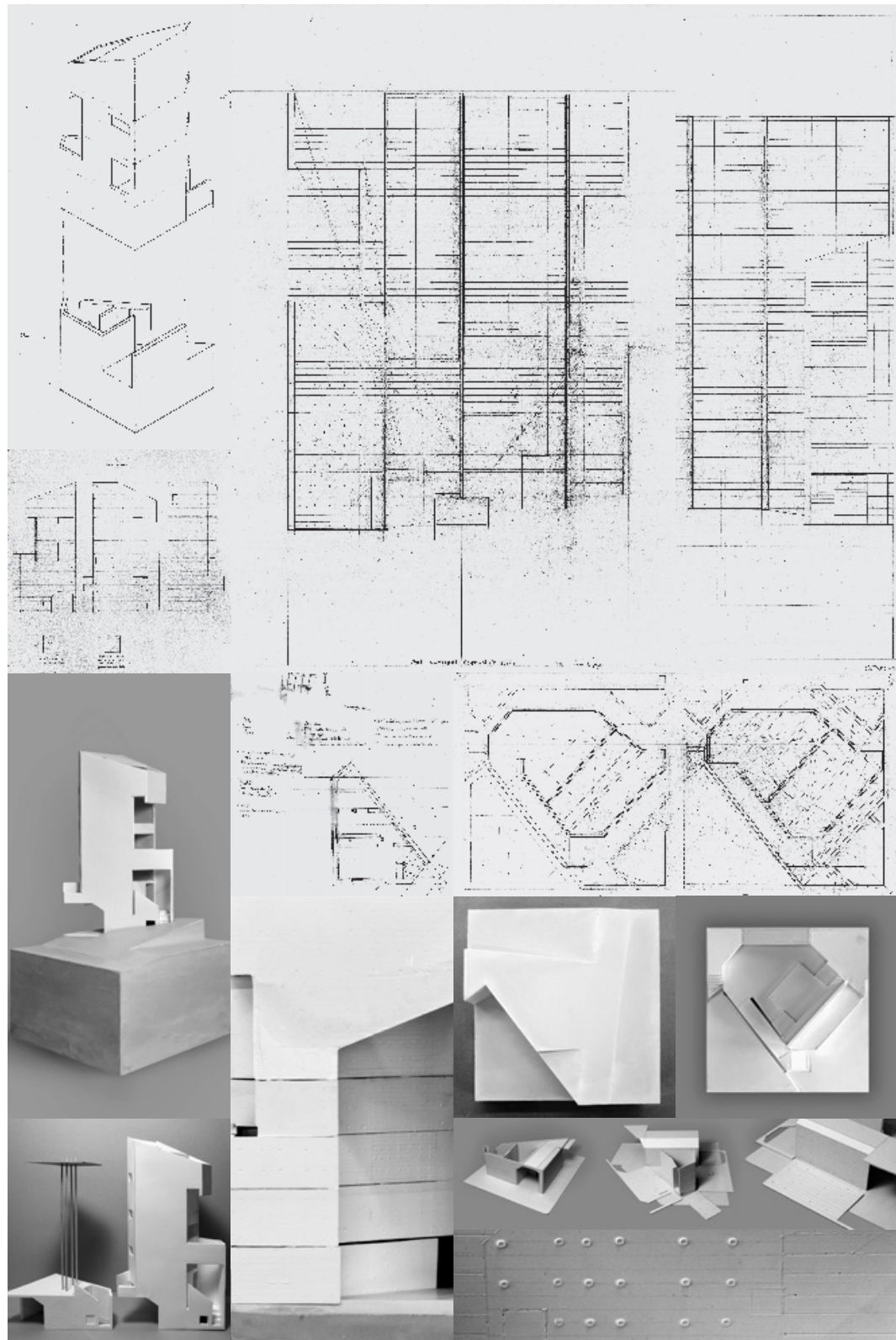
Sur un sol continu constitué des traces des projets du premier semestre, les étudiants choisissent une parcelle carrée. Pour compléter les éléments constitutifs d'un site, ils implantent à leur guise l'un des deux projets de références suivants : la maison-tour de Takamitsu Azuma (1966) ou la tour-maison d'Atelier Bow-wow (2006). Il s'agit donc de travailler sur ce contexte immédiat en se l'appropriant, en le transformant, en le mettant à distance, en le faisant disparaître, au choix de chacun, dans le but de construire une nouvelle tour abritant des fonctions mixtes.

Roxanne Sierro propose un double cheminement sportif amenant à un bassin de plongée en apnée creusé dans une masse entourant la tour existante. Agathe Loeb s'interroge sur la capacité de structures ponctuelles verticales à définir les limites d'espaces de travail dans une progression de différentes densités. Dans une réflexion sur l'immanence et suite à une lecture minutieuse de la matérialité de la tour d'Azuma, Vincent Dorfmann projette de la détruire après l'avoir utilisée comme coffrage du nouveau projet regroupant bains publics japonais et crématorium. Kimberley Berney offre aux skateurs une boutique et un skate park vertical fixés en équilibre complexe à la tour de l'Atelier Bow-wow. Par un système d'ossature et de remplissages, le projet de Louise Husi articule des espaces de danse et un parcours en permettant une perception sensorielle fragmentée. Tissant échelle de l'homme et de l'oiseau, Etienne Moulin invite les passants à monter dans son colombier constitué de lames verticales pour y écrire des mots envoyés ensuite par pigeons voyageurs. Cécile Zaugg greffe à la tour d'Azuma une bibliothèque dont la clôture poreuse et changeante est constituée d'une ossature métallique, de livres et de plantes grimpantes. Préservant la tour d'Azuma et son fonctionnement, Sofia Ferrari superpose des salles ceinturant une chapelle pour exposer une collection de vases de Carlo Scarpa dont certains font office de vitraux pour l'espace central. Se référant au projet

"House without oku", Alexandre Tiarri construit une galerie comme extension qui joue sur les couples centre-périphérie et intérieur-extérieur englobant la tour de l'Atelier Bow-wow. Coline Pernet transforme la tour d'Azuma pour y installer un quatuor à cordes dont la musique est perçue depuis plusieurs salles en membranes gonflées, greffées à la tour et supportées par une structure nouvelle.







STUDIO
NIEVEEN

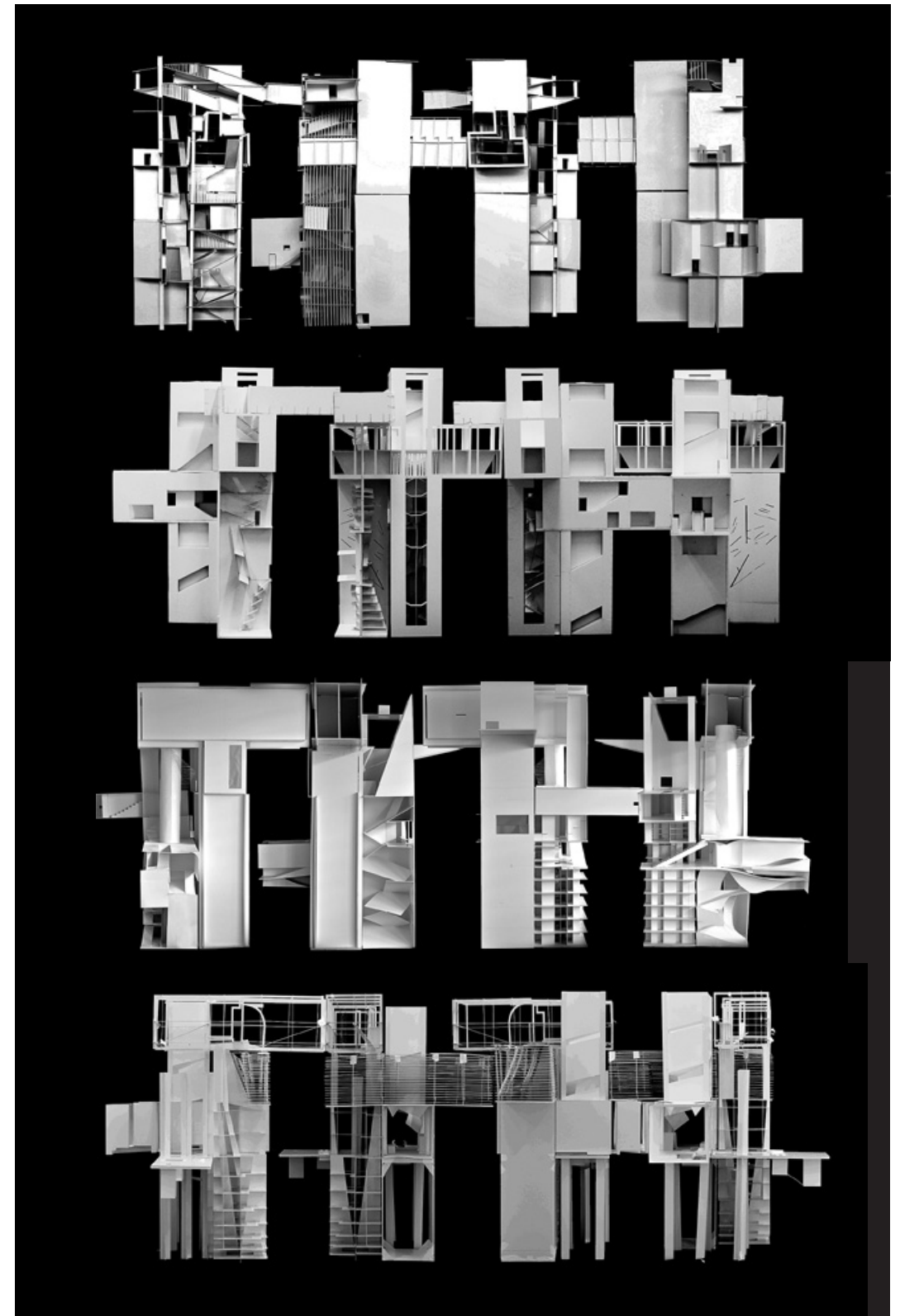
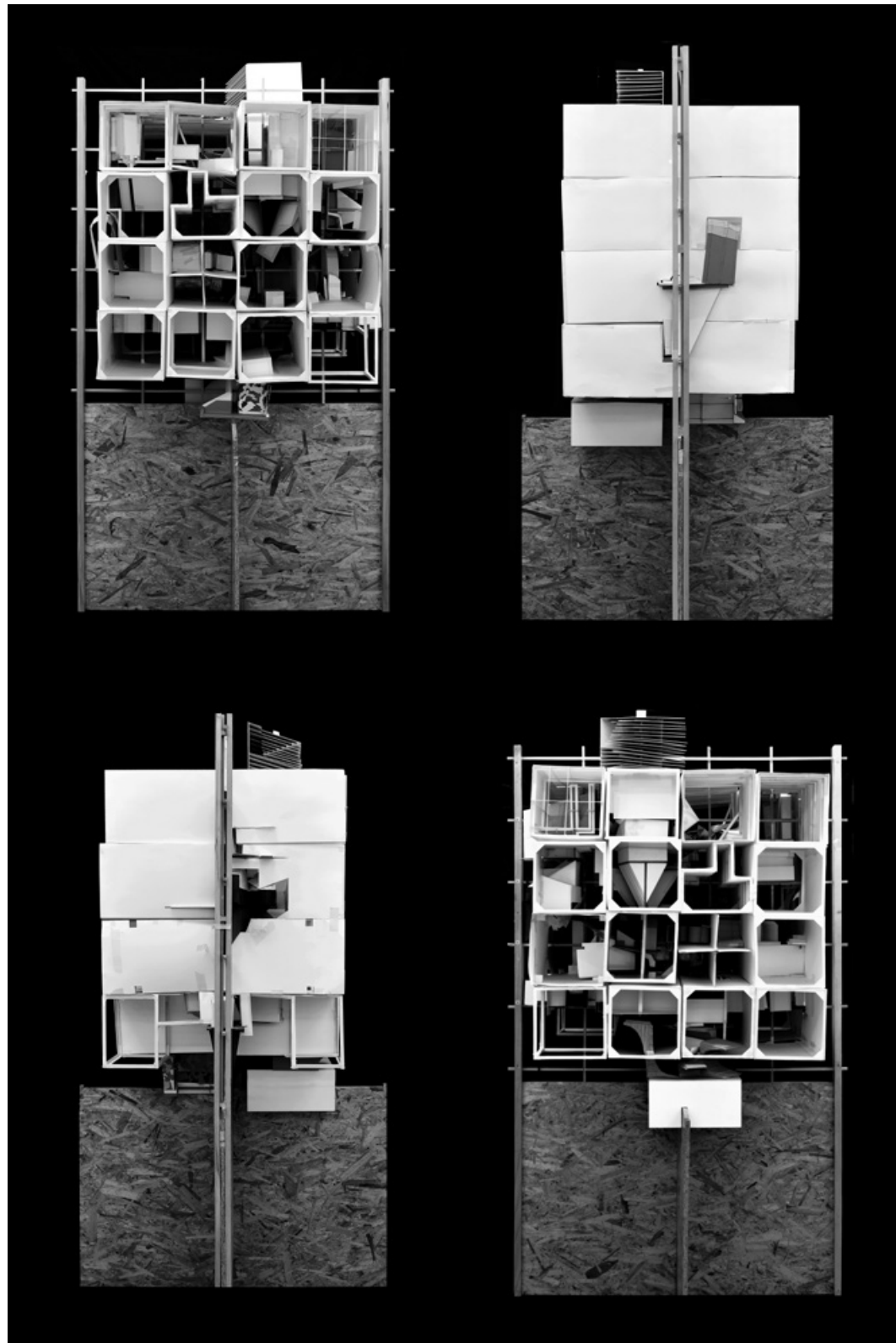
The Observatory
 The Cut
 Linked Opposites
 Observation Zero
 White Satin
 Inwards and Around
 The Wall
 Inside/Outside
 Un livre ouvert
 Crossroads
 The Roof
 La promenade cinématographique
 The Bar
 Roadside Picnic
 Il cammino della vita

"Let everything that's been planned
 come true. Let them believe. And let
 them have a laugh at their passions.
 Because what they call passion
 actually is not some emotional
 energy, but just the friction between
 their souls and the outside world.
 And most important, let them believe
 in themselves."

*Andrei Tarkovsky, Stalker,
 1979*







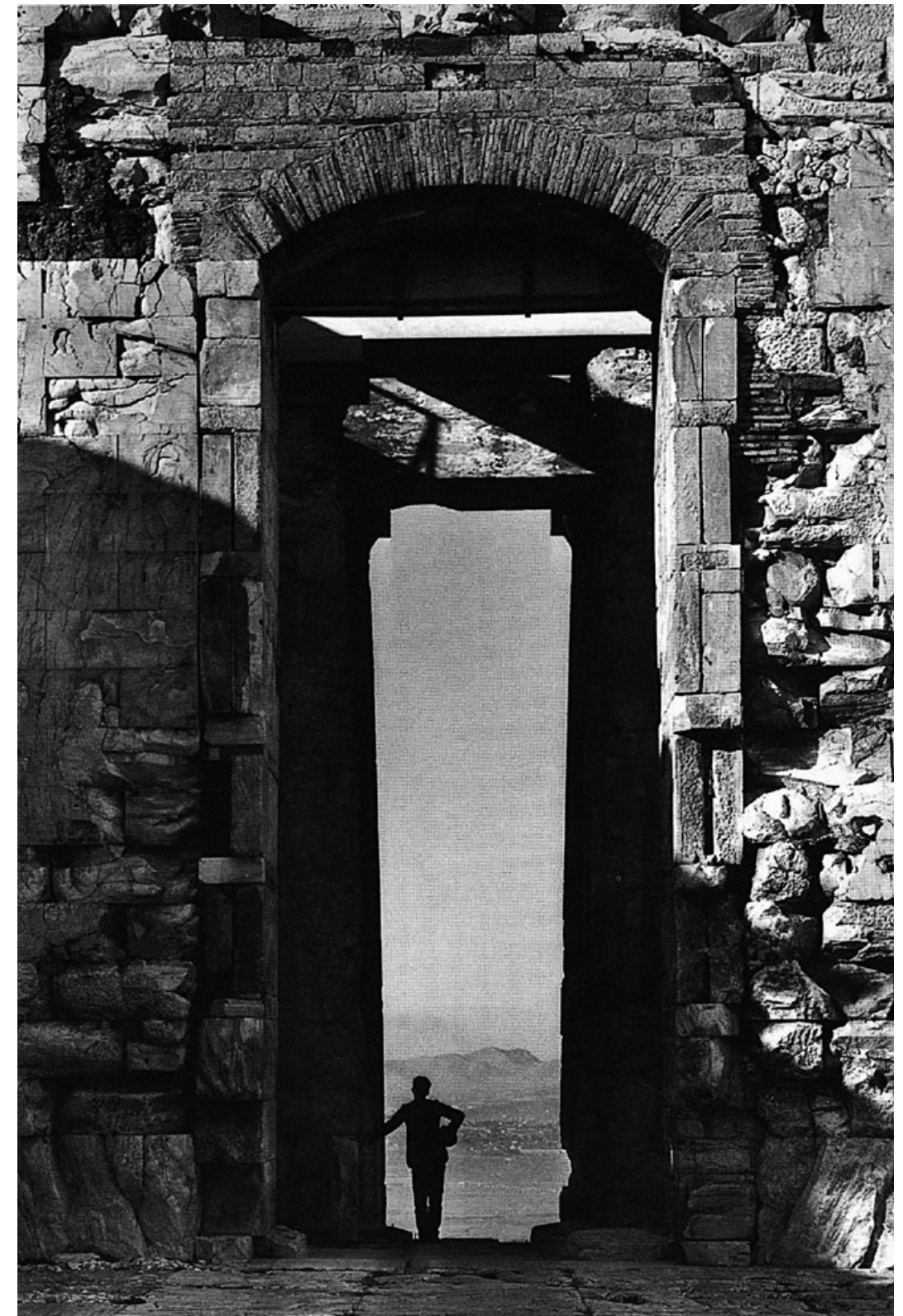
STUDIO
OTHENIN-GIRARD

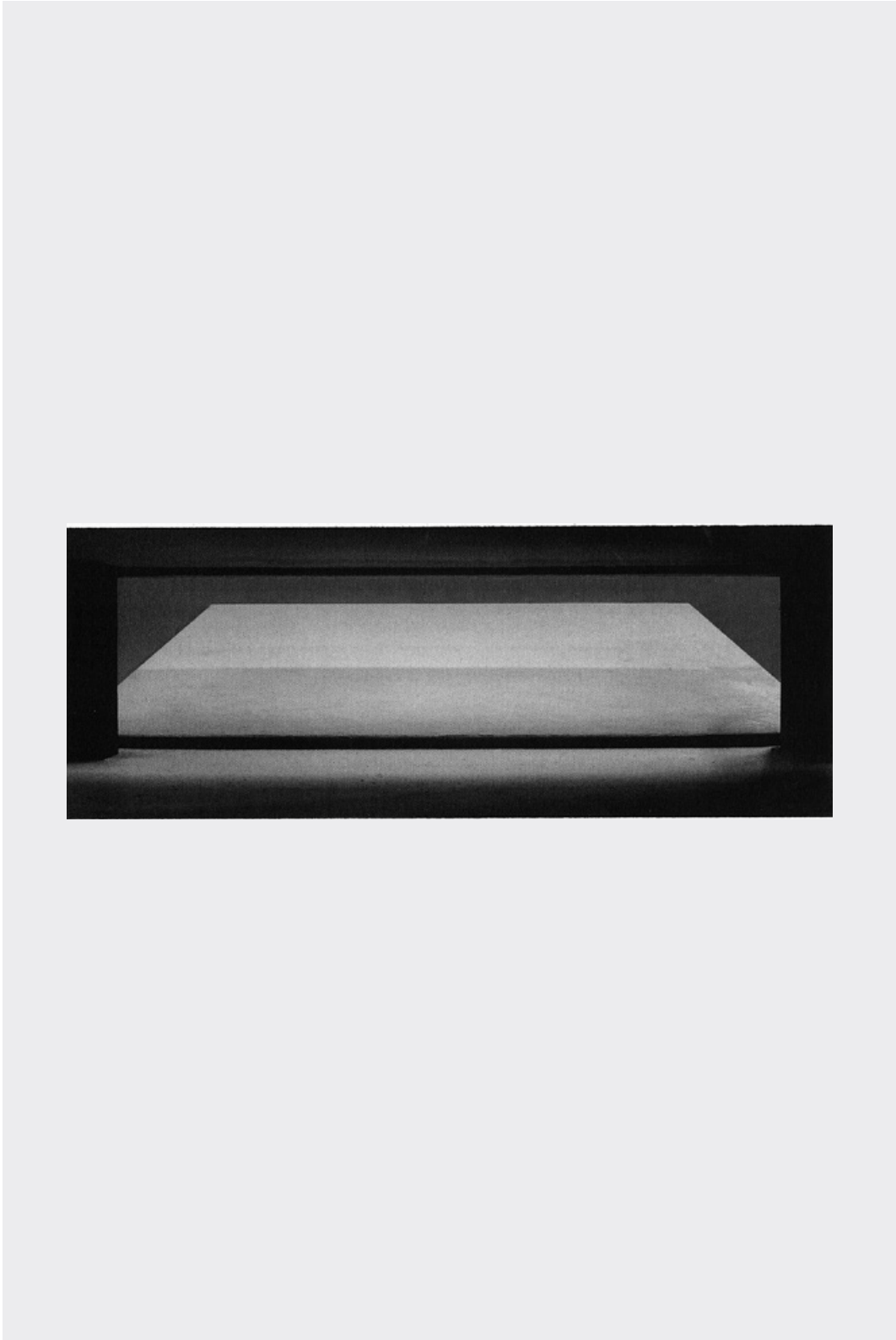
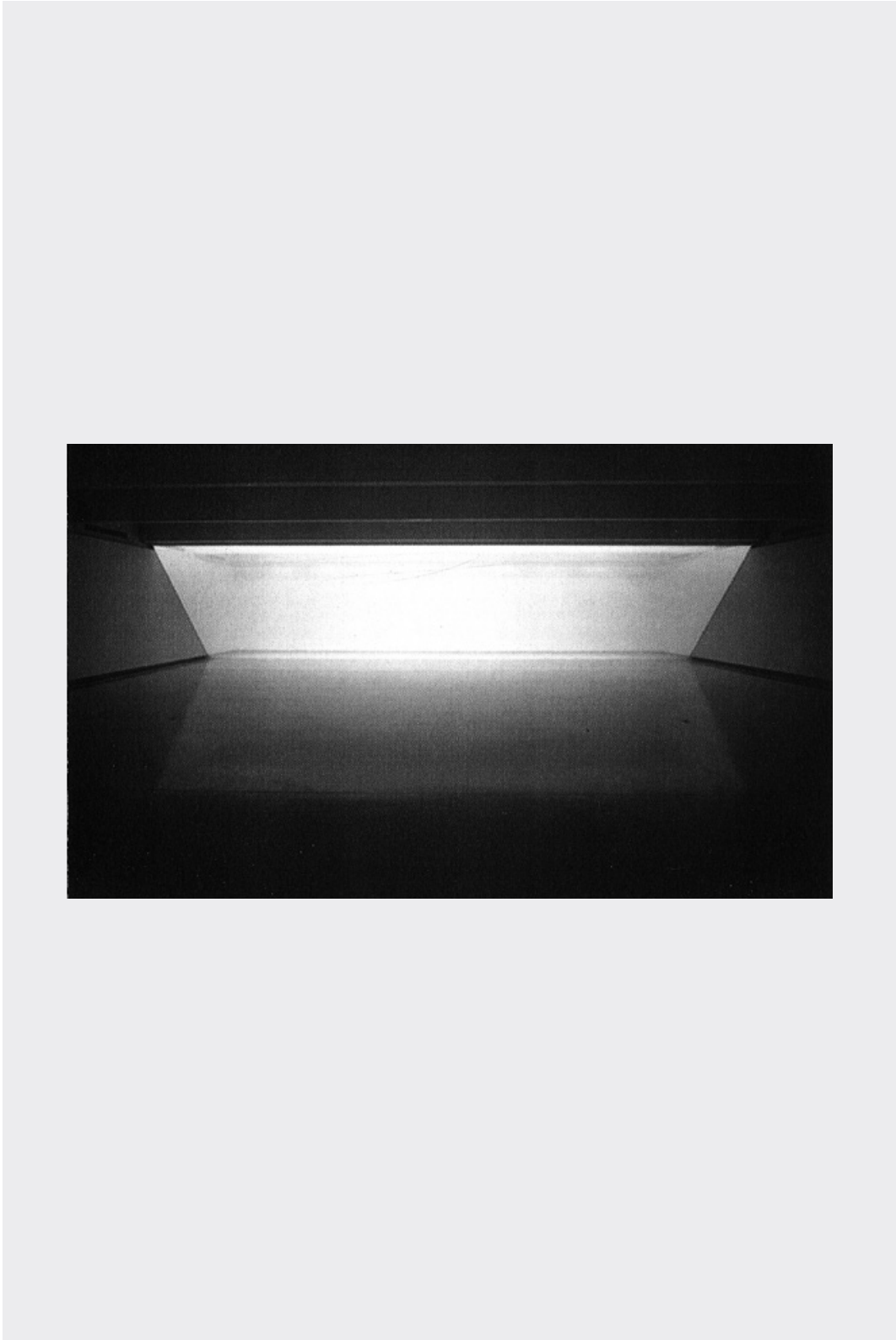
"The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished spirit. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth."

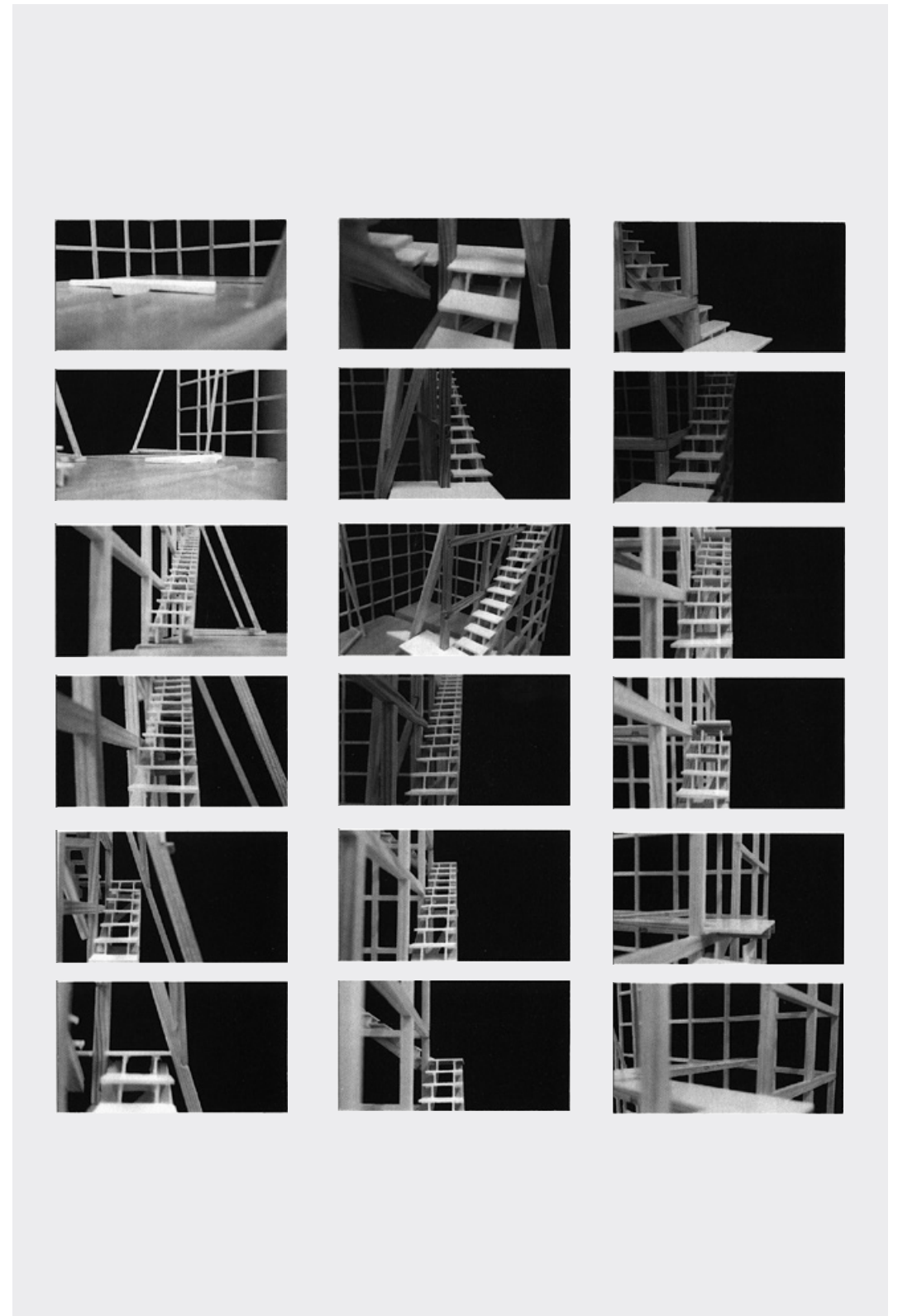
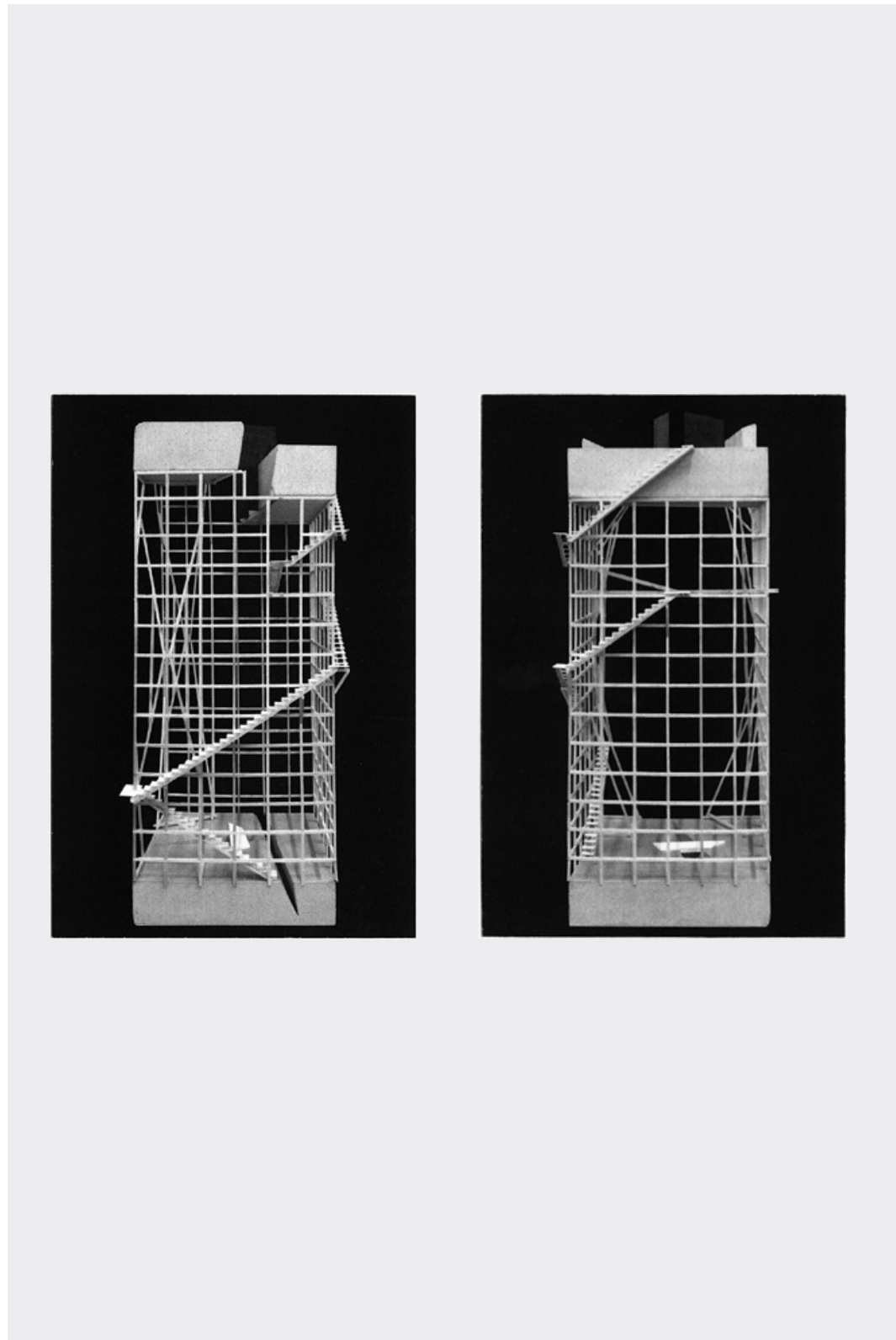
Joseph Conrad, Heart of Darkness, Penguin Classics, 1994, p. 5.

Threshold & Portals
Construct the Earth
Inhabit the Sky
The Puppets of Architecture
Horizontal Shift
Seer Tower
Hidden Weight
Straddling towers
The Hatch
A Tower for a Cinematographer
Shifting Grounds
Sky's Roots
Opening Rift
The Well
Exit
Lantern Tower
Split the Horizon
Bridge Tower
A Tower for a Reader and a Listener
Limit
Vertical Pursuit
Parazip
Perception of Weight
Refuge Tower
Beyond Horizon
The Murder Tower
One Way Only
In the Dark
An Archaeology of a Tower
Touching or not?

Alison Walpen
and *Jorge Semprun*
Anton Furazhkin
and *Toni Morrison*
Francesco Anfosso
and *Gabriel Garcia Marquez*
Ines Baudry
and *Jean Cocteau*
Julia Oswald
and *Truman Capote*
Juliette Contat
and *Hunter S. Thompson*
Mélanie Lai
and *John Steinbeck*
Melchior Deville
and *Woody Allen*
Michèle Fardel
and *Seamus Heaney*
Nicolas Goulpié
and *Orhan Pamuk*
Rita Haodiche
and *Jorge Luis Borges*
Samy Stosik
and *Paul Auster*
Silouane Fellrath
and *Ernest Hemingway*
Yasmin Sgroi
and *P. D. James*







STUDIO PEAKE

Threshold & portals
Construct the earth
Inhabit the sky

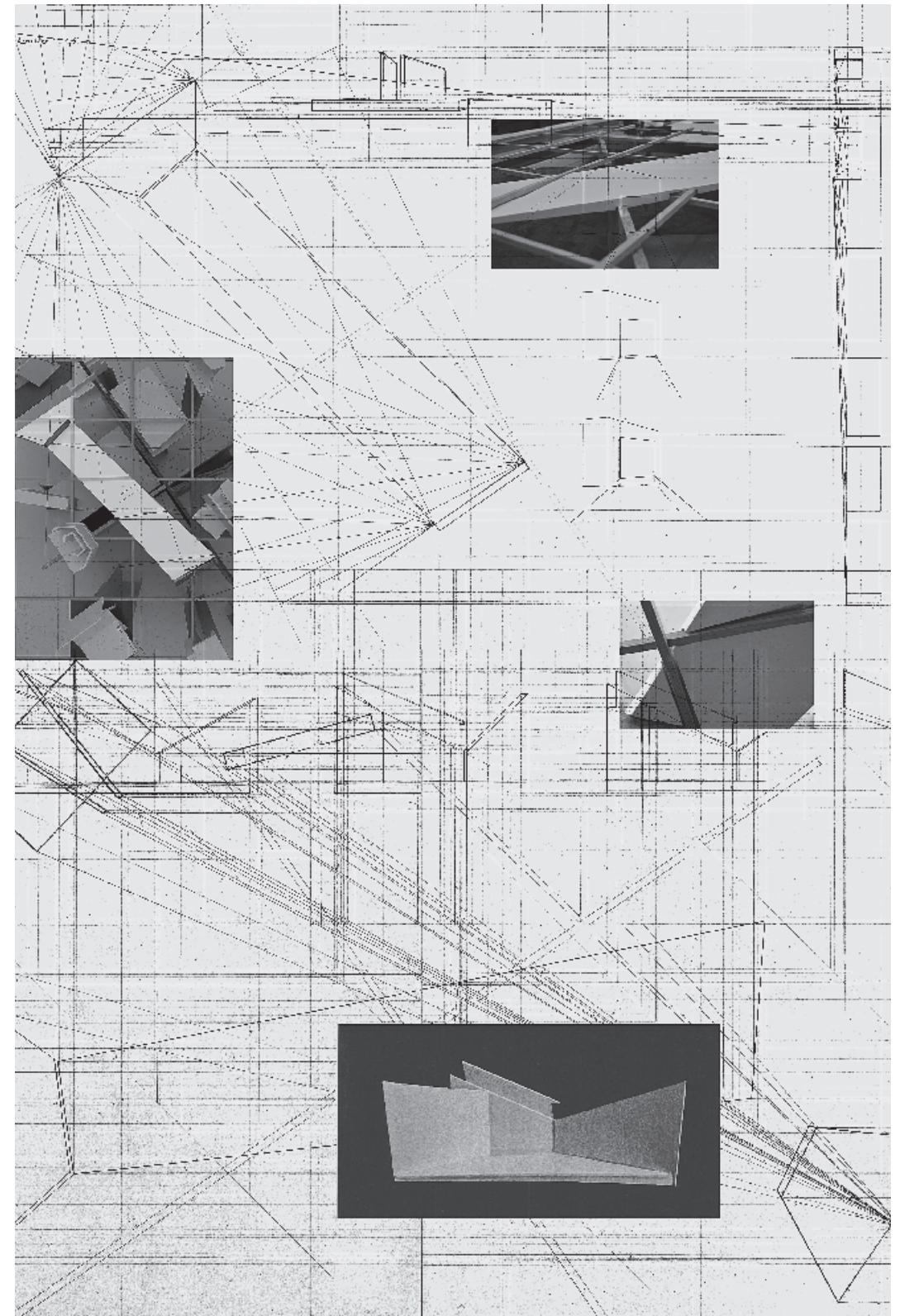
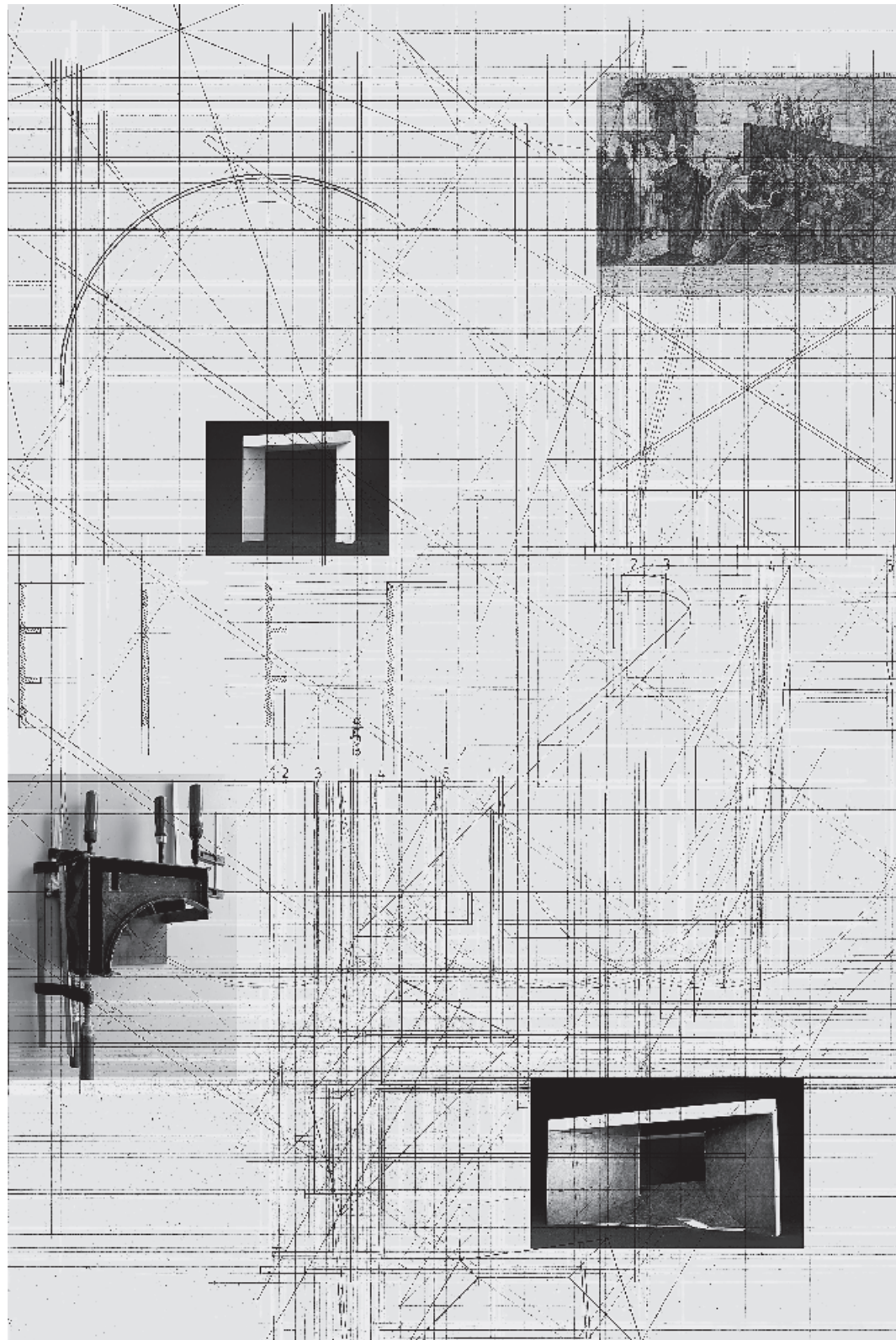
Project Titles

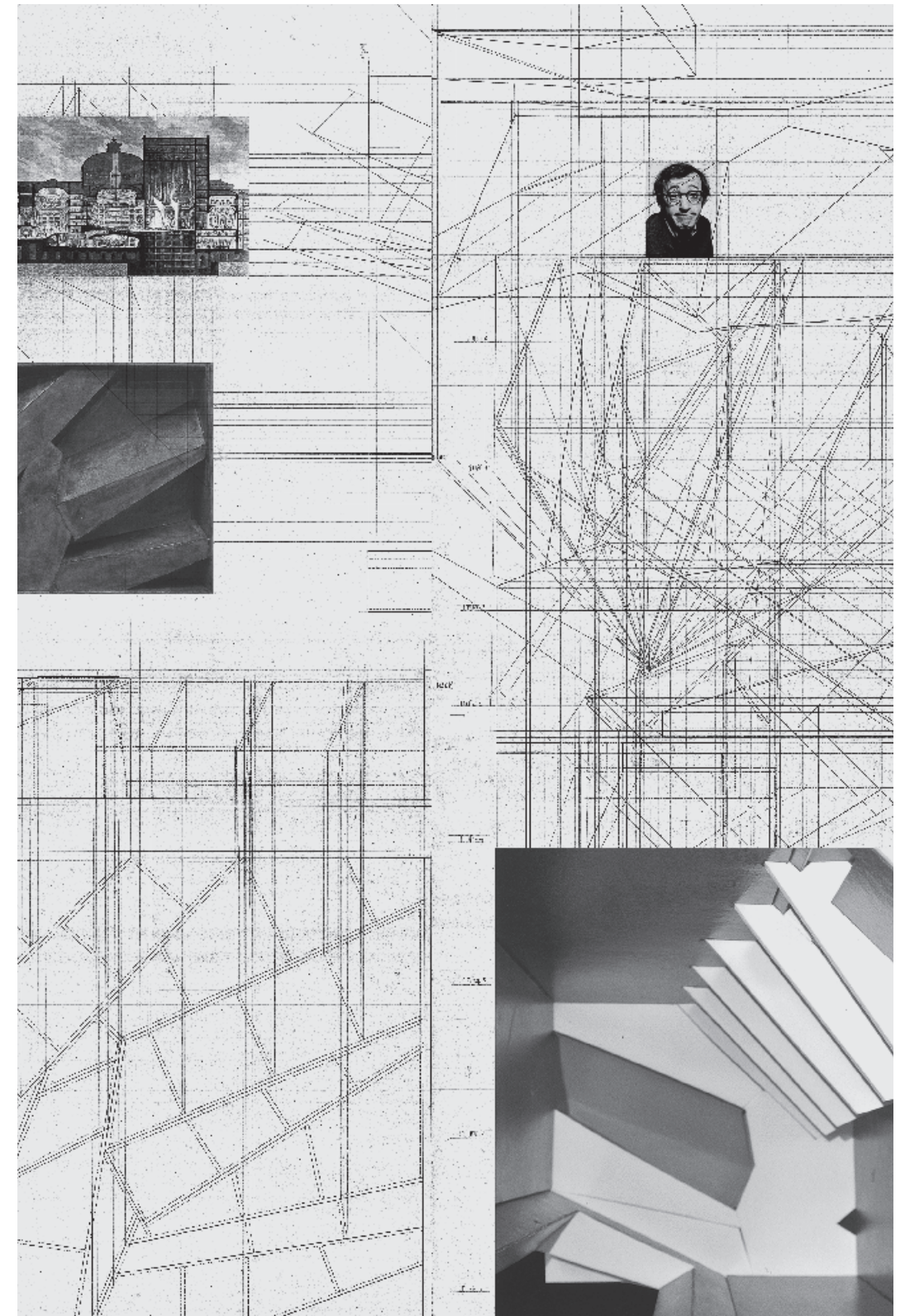
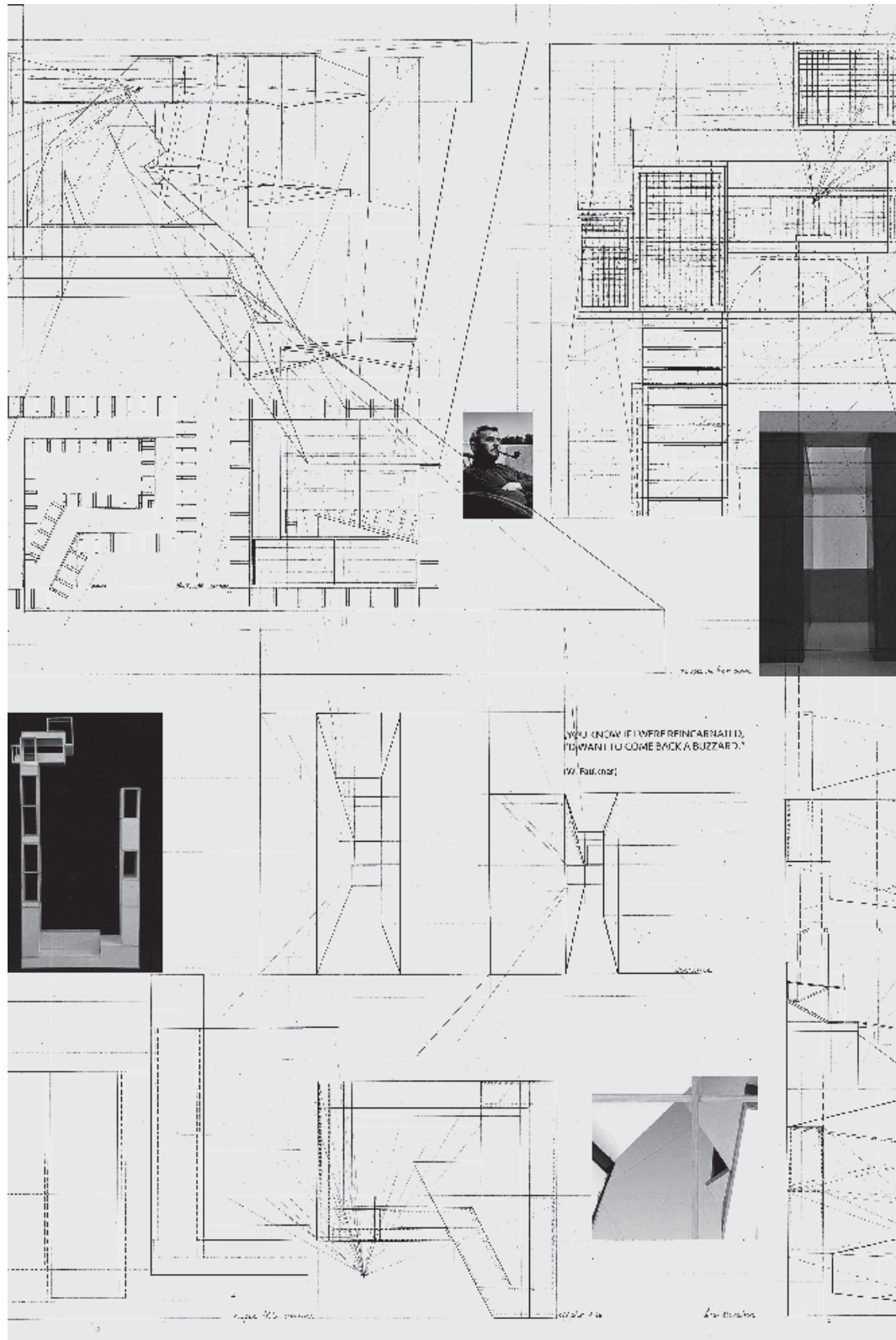
Floating Parallels
Full Emptiness
Opening Walls
Protected Walls
Does the Outside create the Inside?
Solved and Unsolved
Between Door and Window
Aviary Tower
Deployment
Differentiated Common Horizons
From Hidden to Open
From Light to Dark
What is an Opening?
Mooring Tower
Walls and Lines
Earth on the Curve
Between Two Walls
Inside the Outside
Hidden Distance
Spirit's Tomb
Narrow Feeling
Vertical Time

"...The sea and sky looked all one fabric, as if sails were struck up high in the sky, or the clouds had dropped down into the sea. A steamer far out at sea had drawn in the air a great scroll of smoke which stayed there curving and circling decoratively, as if the air were a fine gauze which held things and kept them softly in its mesh, only gently swaying them this way and that. And as happens sometimes when the weather is very fine, the cliffs looked as if they were conscious of the ships, and the ships looked as if they were conscious of the cliffs, as if they signalled to each other some secret message of their own. For sometimes quite close to the shore, the lights looked this morning in the haze an enormous distance away."

Virginia Wolf. To the Lighthouse, Vintage, 2004, p. 173.







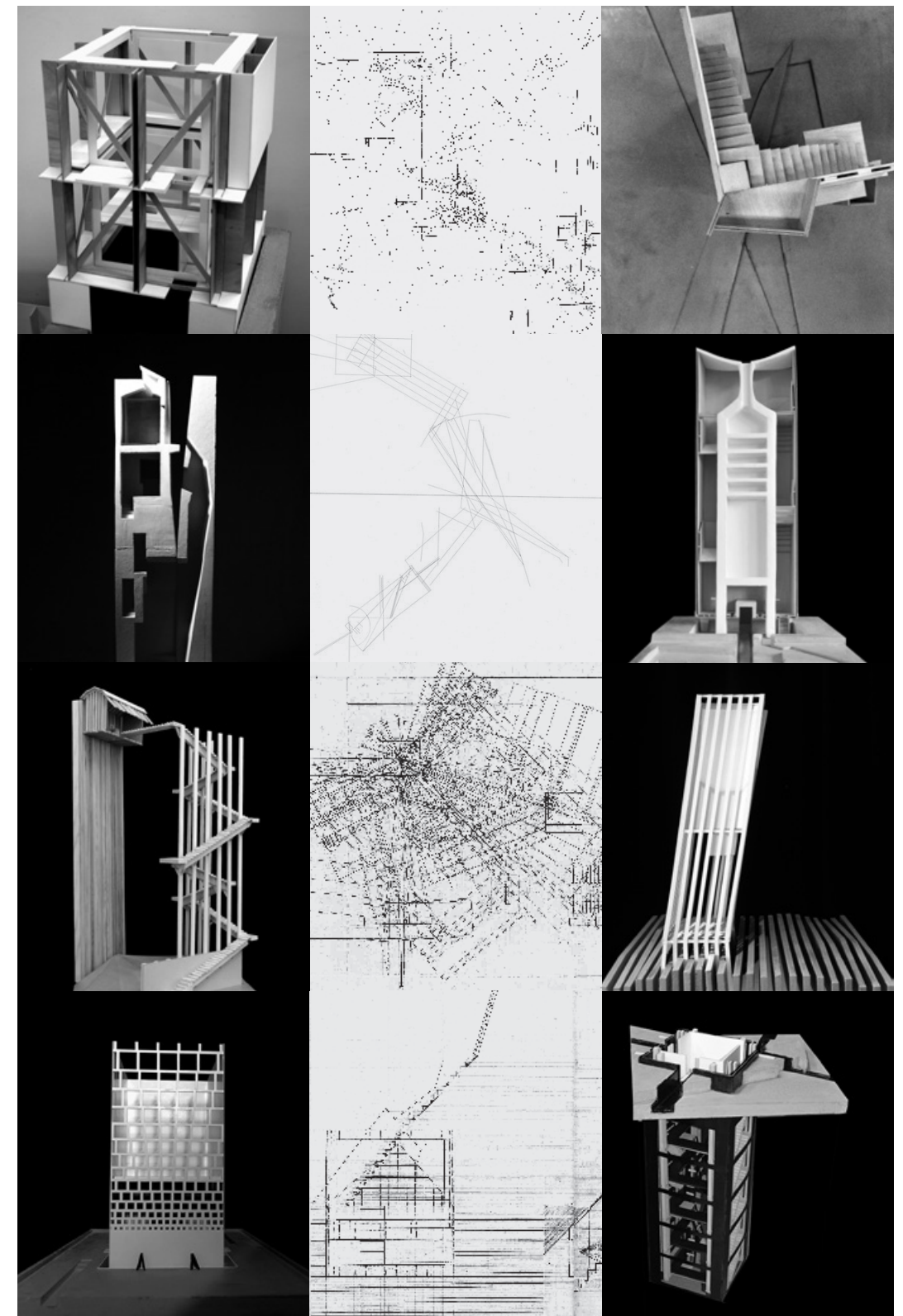
STUDIO
SEEWANG

16 Tours—Architecture as Constructed Nature

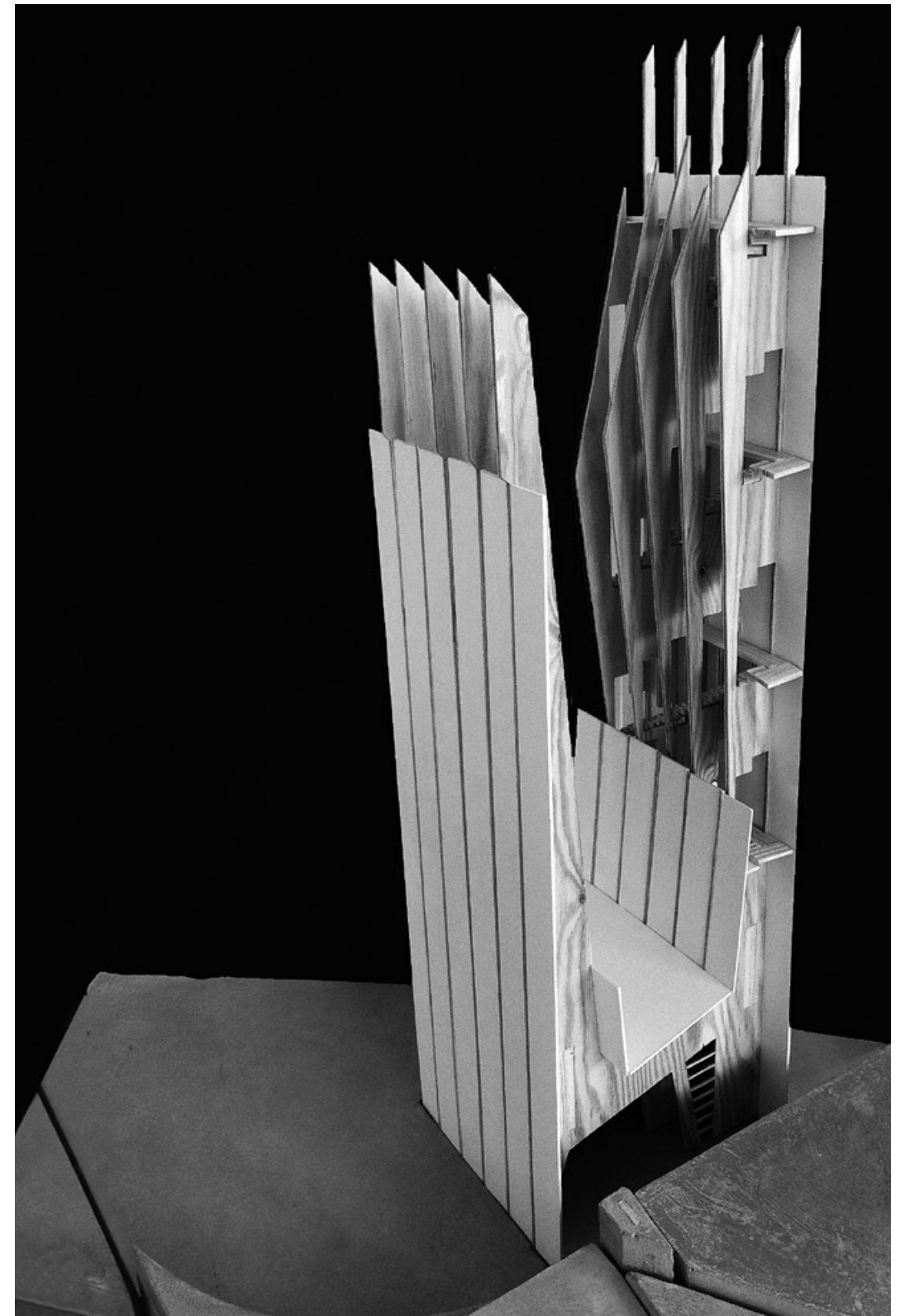
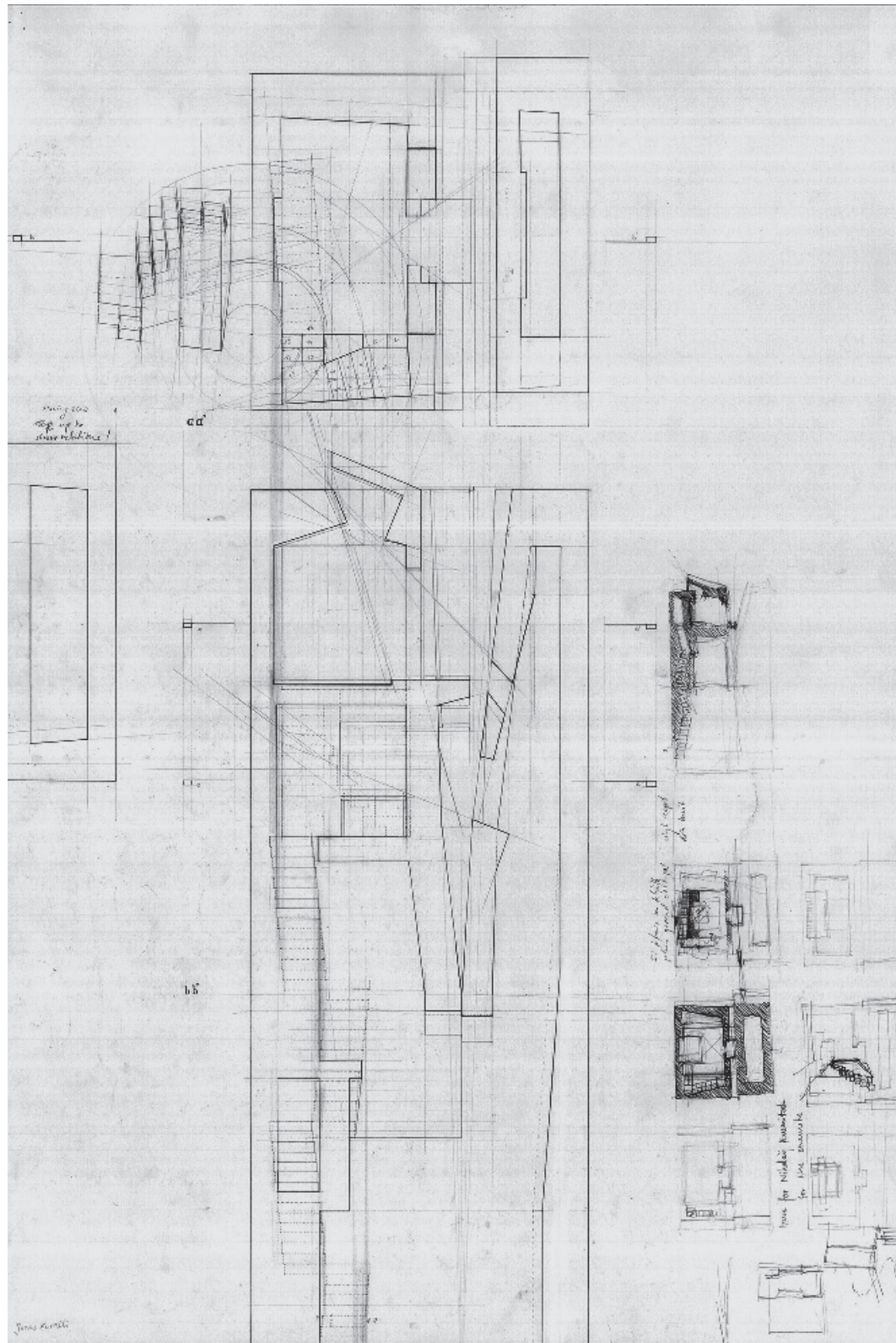
- 1838 Sophie Nicole Heini
Dracula
Bram Stoker
- 1910 Jonas Kuratli
The Notebooks of Malte
Laurids Brigge,
Rainer Maria Rilke
- 1899 Marigona Kolgeci
The Decay of Lying
Oscar Wilde
- 1921 Kevin Luzio
WE
Yevgeny Zamyatin

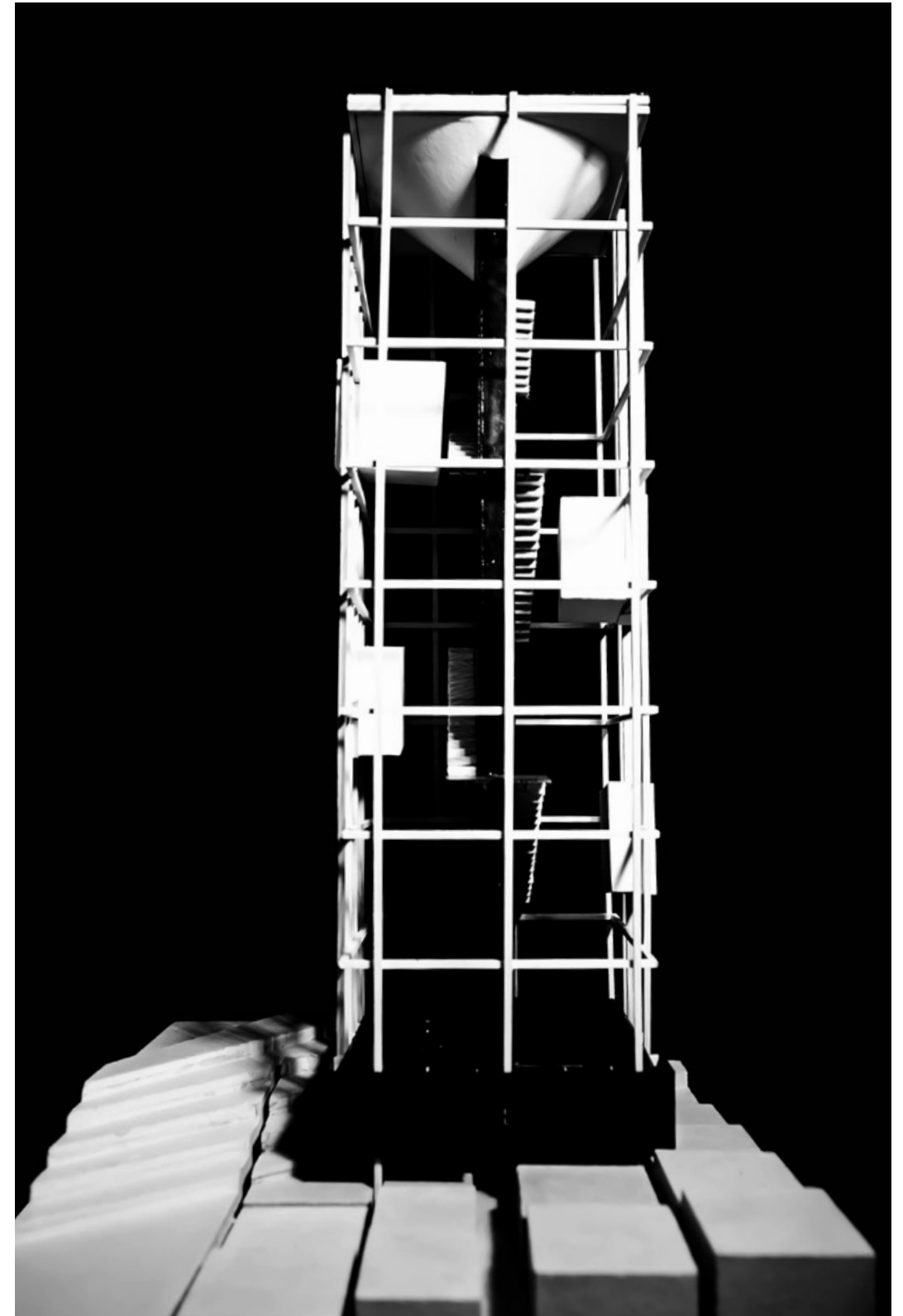
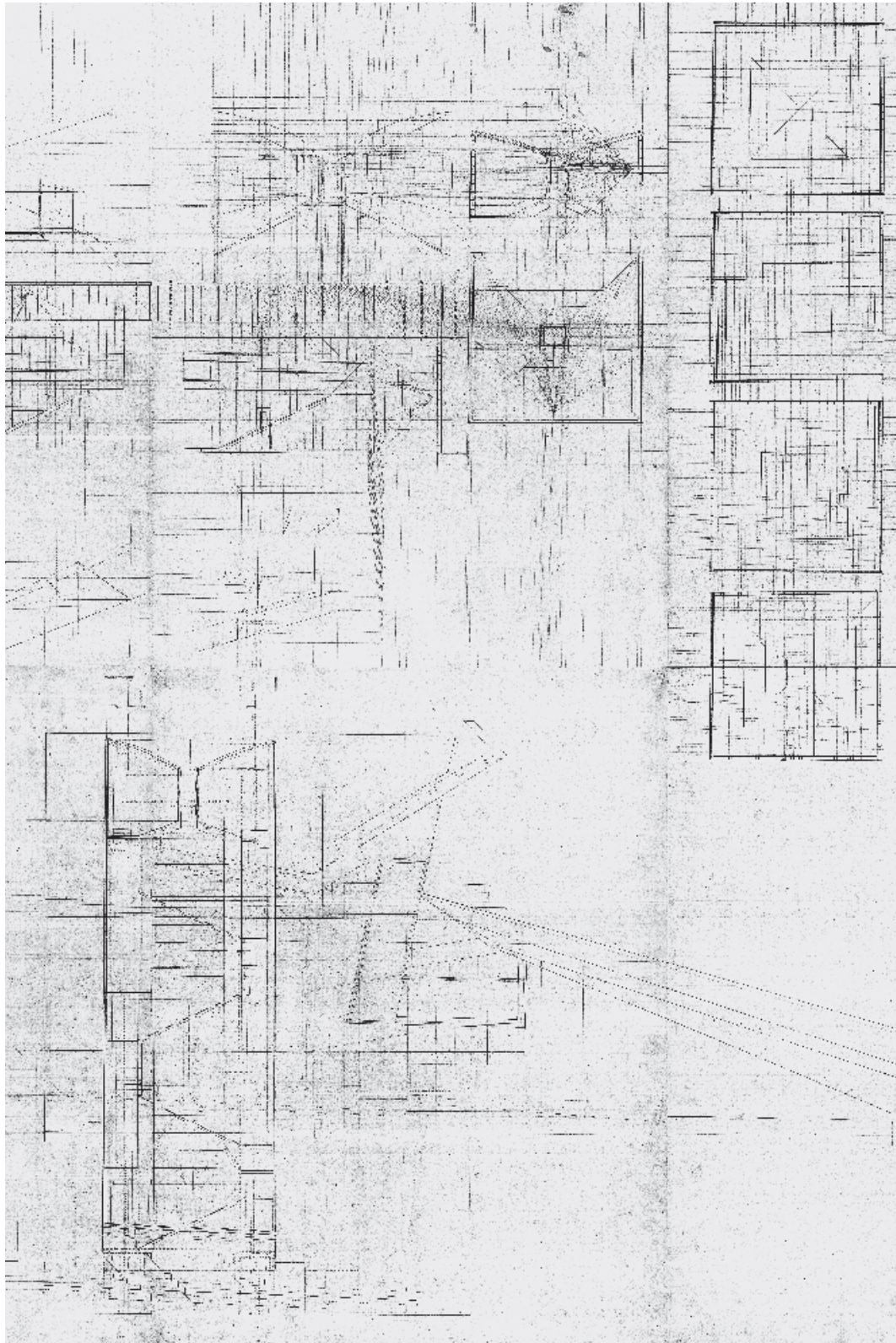
- 1 Pre – History
What is a territory?
From thirteen points, thirteen territories are constructed, each selecting significant acts, traces and structures from the previous semester's studio map.
- 2 Territory
How to construct a relationship with our environment?
From thirteen Romantic texts, thirteen quotes identified concepts of nature or of the elements: a new territory was constructed from concrete as a base for the tower.
- 1838 Tania Versteegh
The Narrative of Arthur Gordon Pym of Nantucket
Edgar Allan Poe
- 3 Context
Designing from the outside - in
How does the constructed landscape affect the tower?
1809 Ziyad Ryser
Description de l'Égypte, pendant l'expédition de l'armée française
- 4 Activities
Designing from the inside - out
How does the program affect the tower from the inside?
1870 André Dib
Vingt mille lieues sous les mers
Jules Verne

- 1823 Raphael Delmuè
Frankenstein; or, The Modern Prometheus
Mary Shelley
- 1811 Flore Guichot
Undine
Friedrich de la Motte Fouqué
- 1866 Pavo Andelic
Les travailleurs de la mer
Victor Hugo
- 1812 Linda Balegamire
Hansel and Gretel
Die Gebrüder Grimm
- 5 Inhabitation
Designing from the inside - out
Who lives in a tower?
- 6 A Tower Meeting The Earth
Transition Spaces
How the tower meets the ground speaks about the relationship between the two worlds of the constructed interior and the constructed exterior.



1838	1	1823
1910	2	1811
1899	3	1866
1921	4	1812
		1838
		1809
		1870

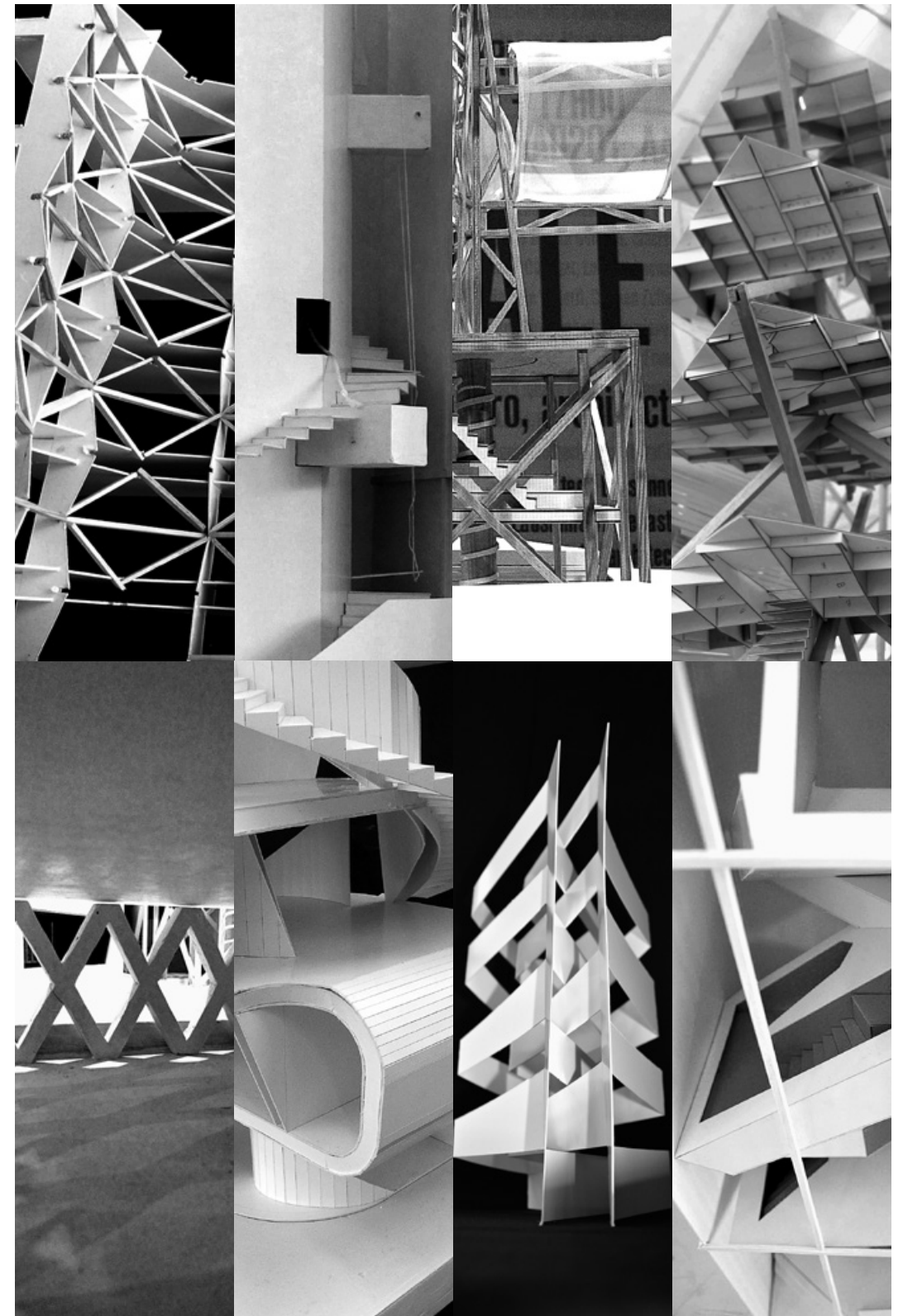


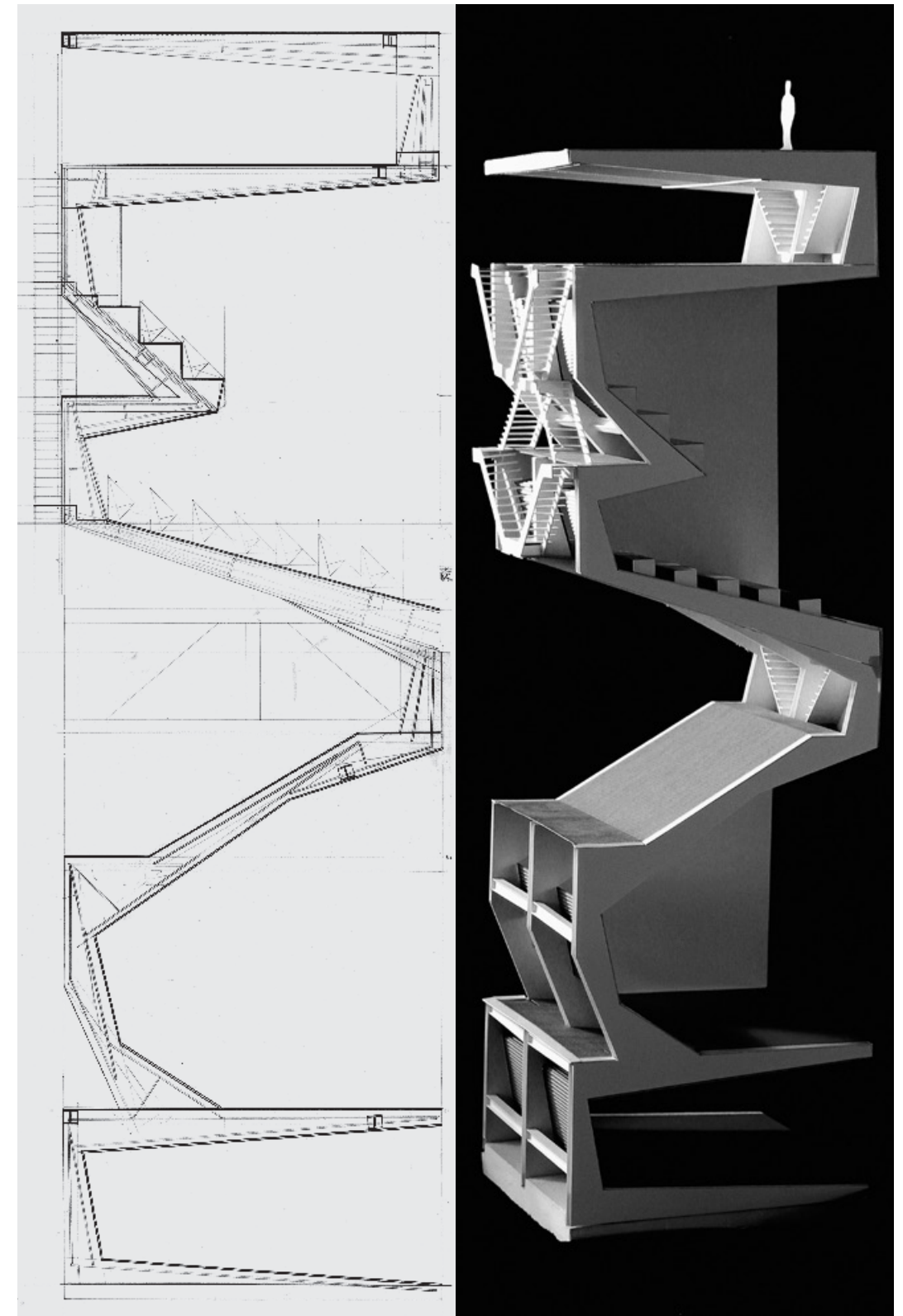
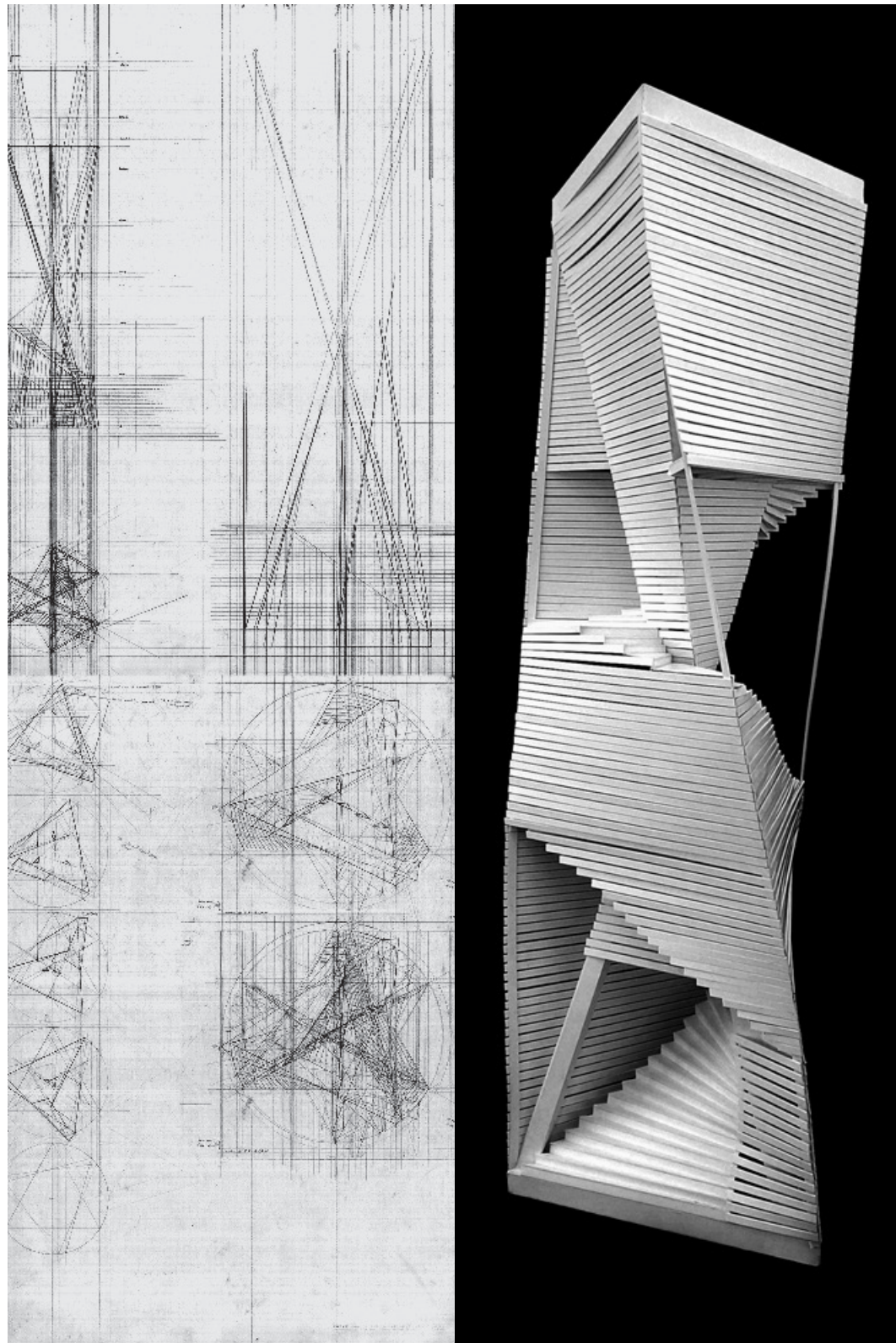


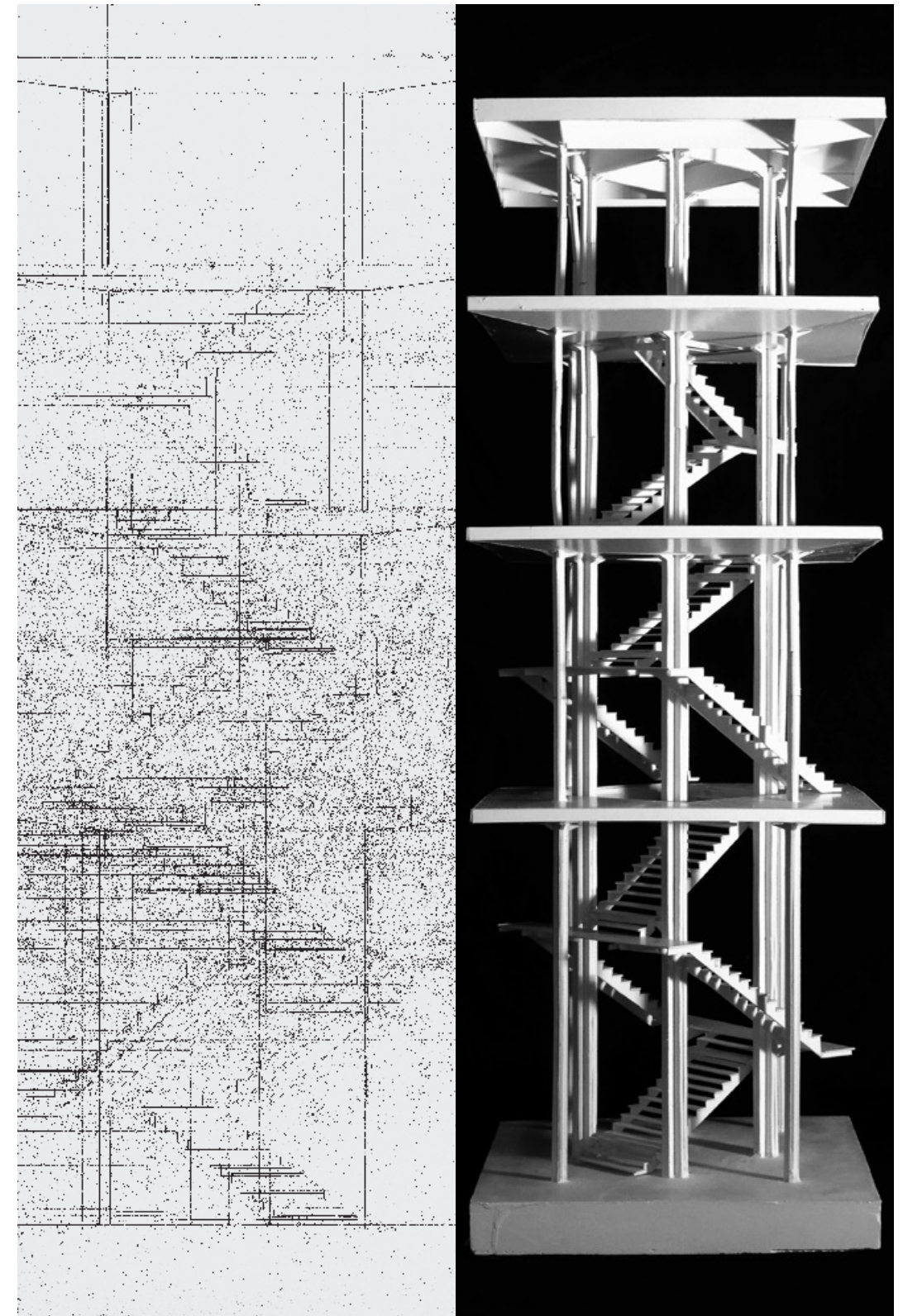
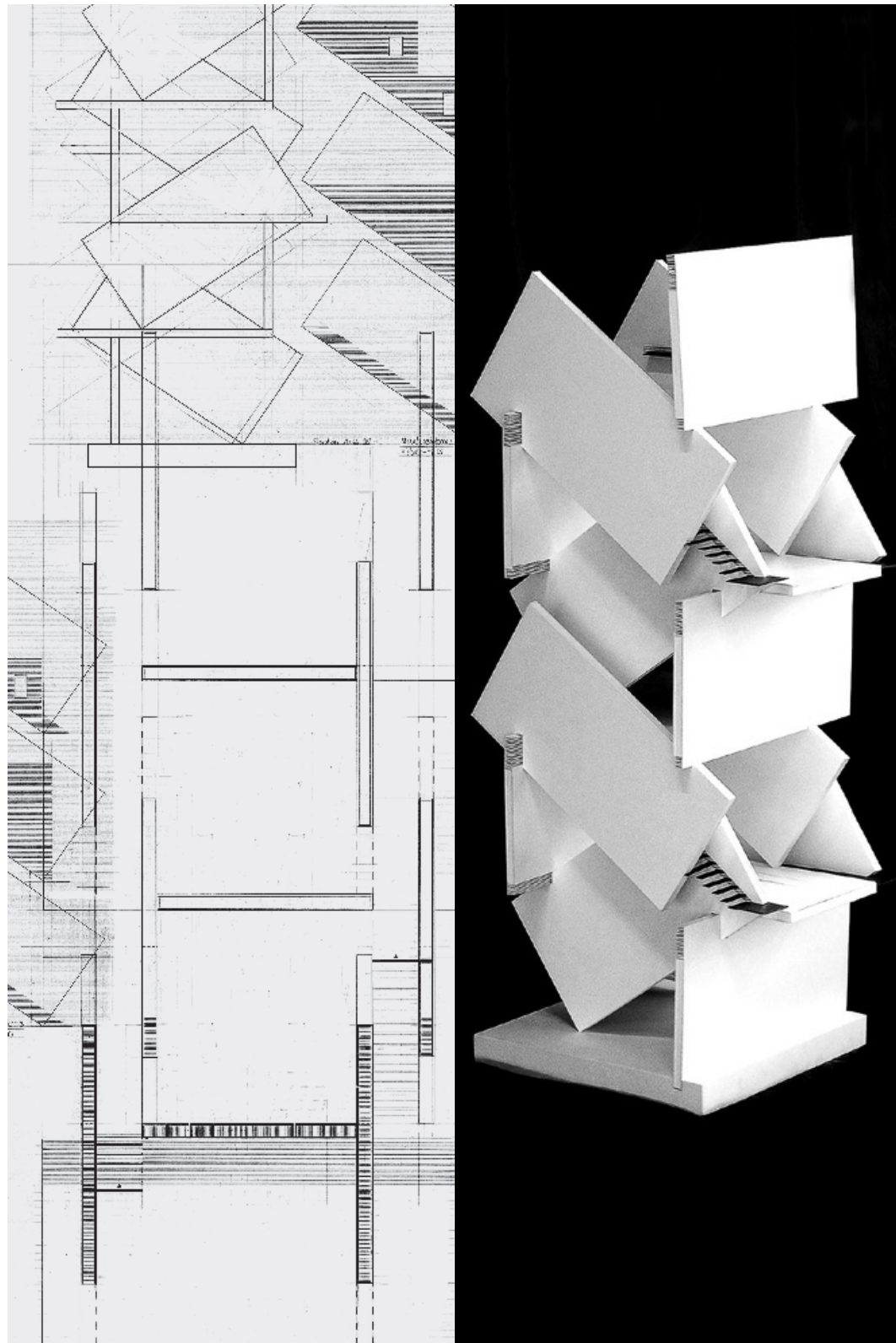
STUDIO
VAN DER WOUDE

Le deuxième semestre a été l'occasion pour les étudiants d'explorer les relations qui existent entre structure, qualités spatiales, organisation spatiale, programme et système constructif.

L'enjeu était de comprendre les liens logiques qui existent entre ces différents aspects du projet à la lumière des spécificités de chaque proposition. Partant d'un dispositif spatial et structurel, à même de s'élever à 30 mètres de hauteur, le projet a intégré au cours du semestre des lectures et/ou des propositions spatiales et programmatiques. Au travers d'un processus d'itérations, passant tour à tour de la maquette au dessins, le concept se cristallise en un système constructif qui dans sa logique soutient de façon synthétique autant l'organisation spatiale, le principe structurel que les usages proposés.

















yl: HABITER MON HORIZON

MARDI 17 DECEMBRE 10H00 - 15H30 FORUM ROLEX LEARNING CENTER
MERCREDI 18 DECEMBRE & JEUDI 19 MAI 09H00 - 17H00 AAD101, AAD201, AAD202

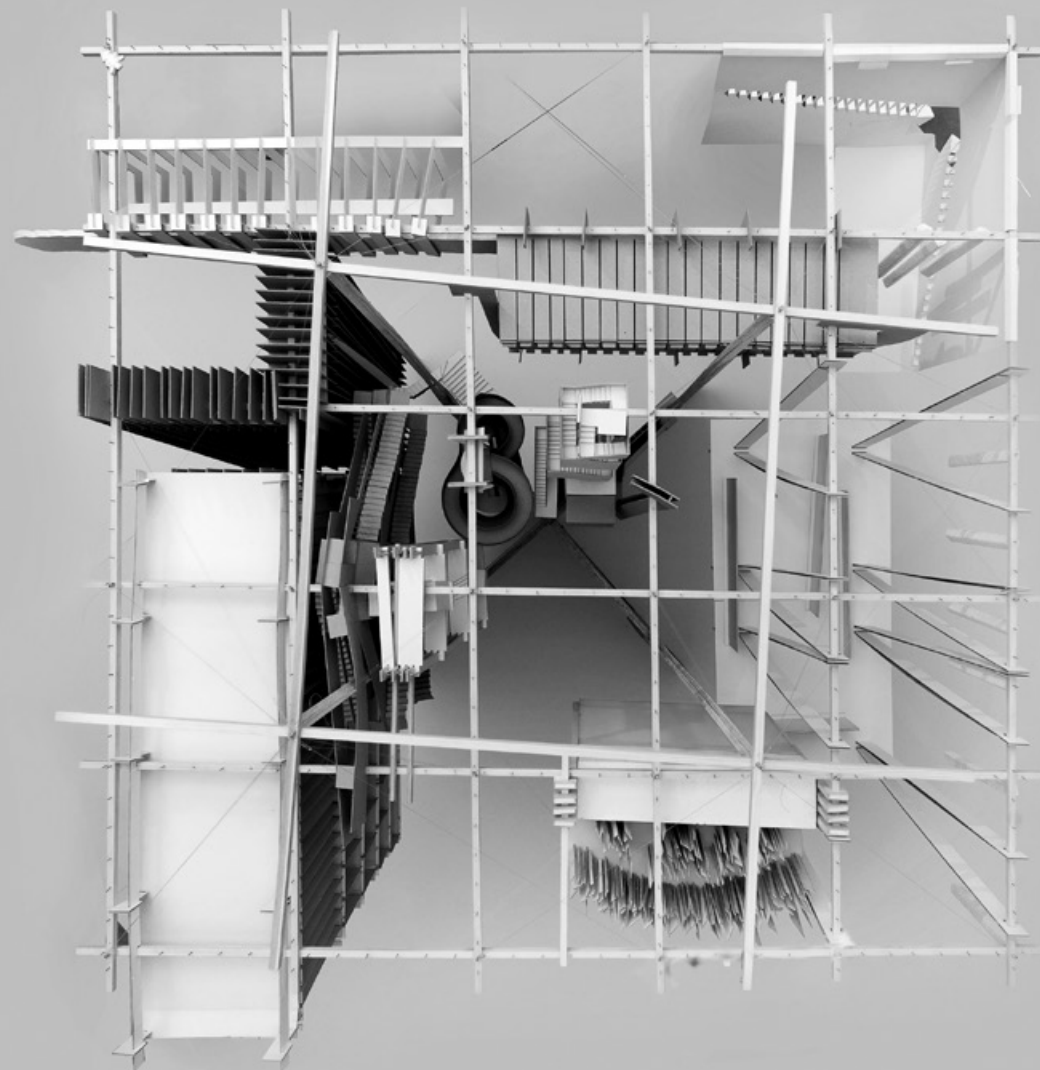
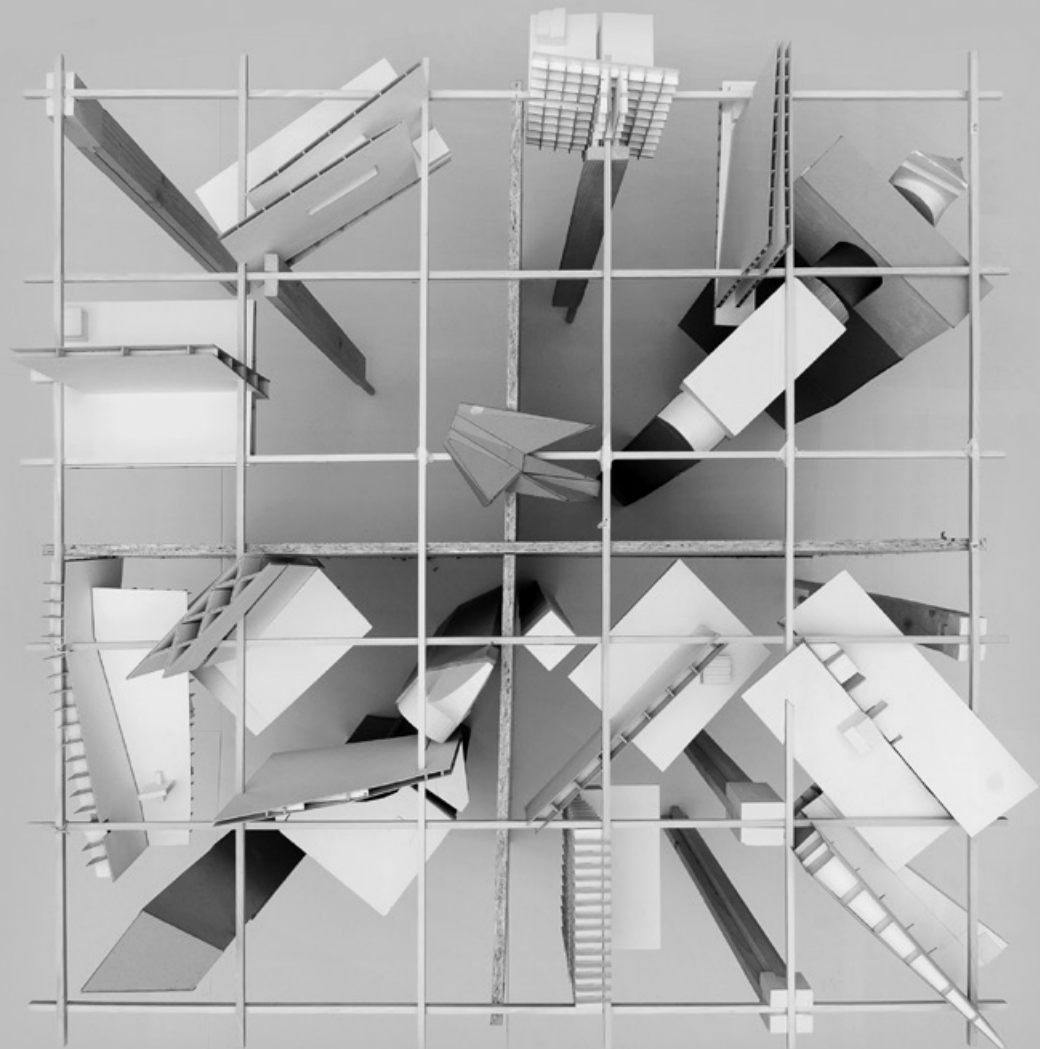
CRITIQUE FINALE

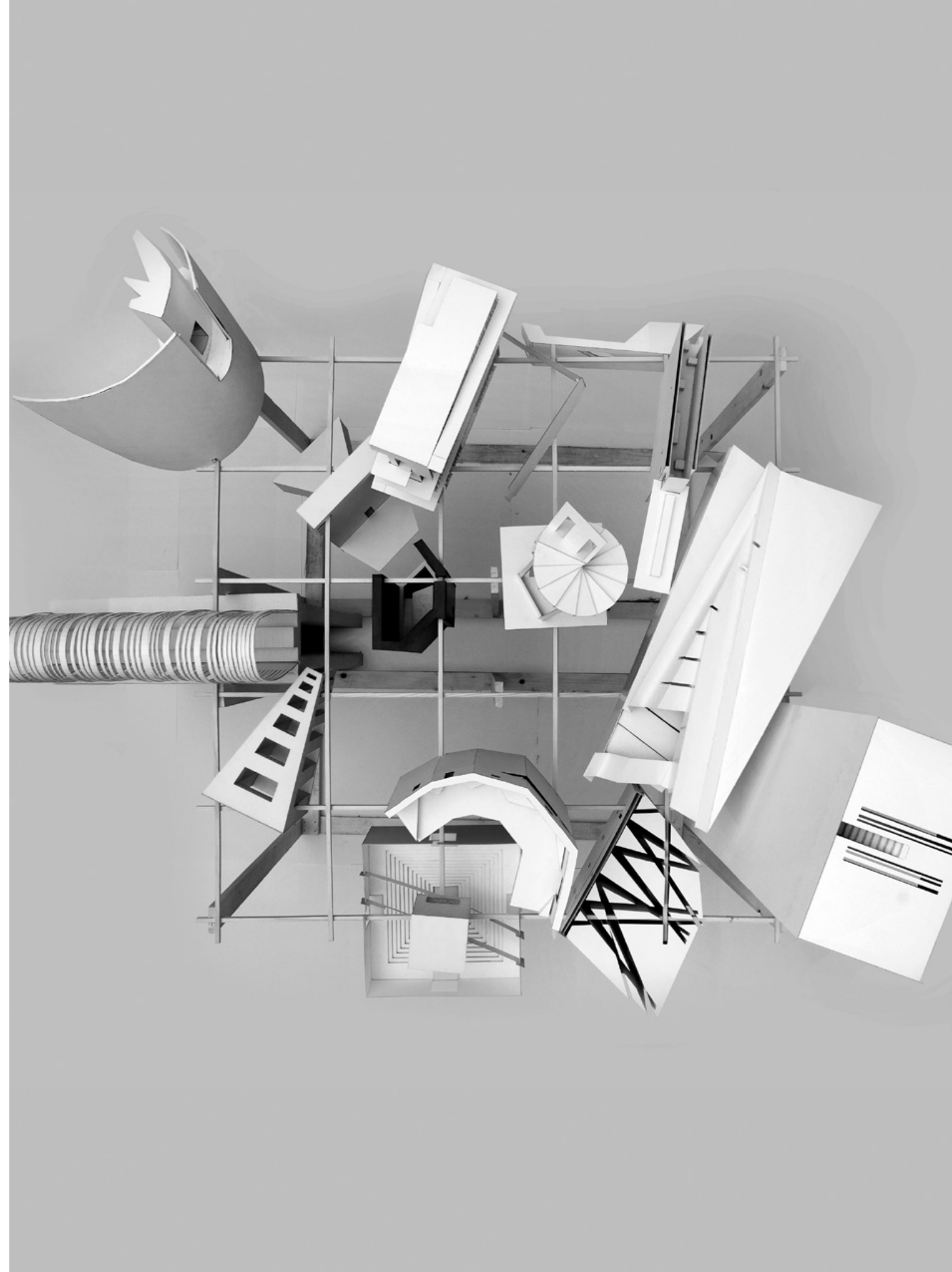
Dieter Dietz, URS
INVITÉS Anne Romme, architecte, Copenhague
Anne Dionne, architecte
Alexandros

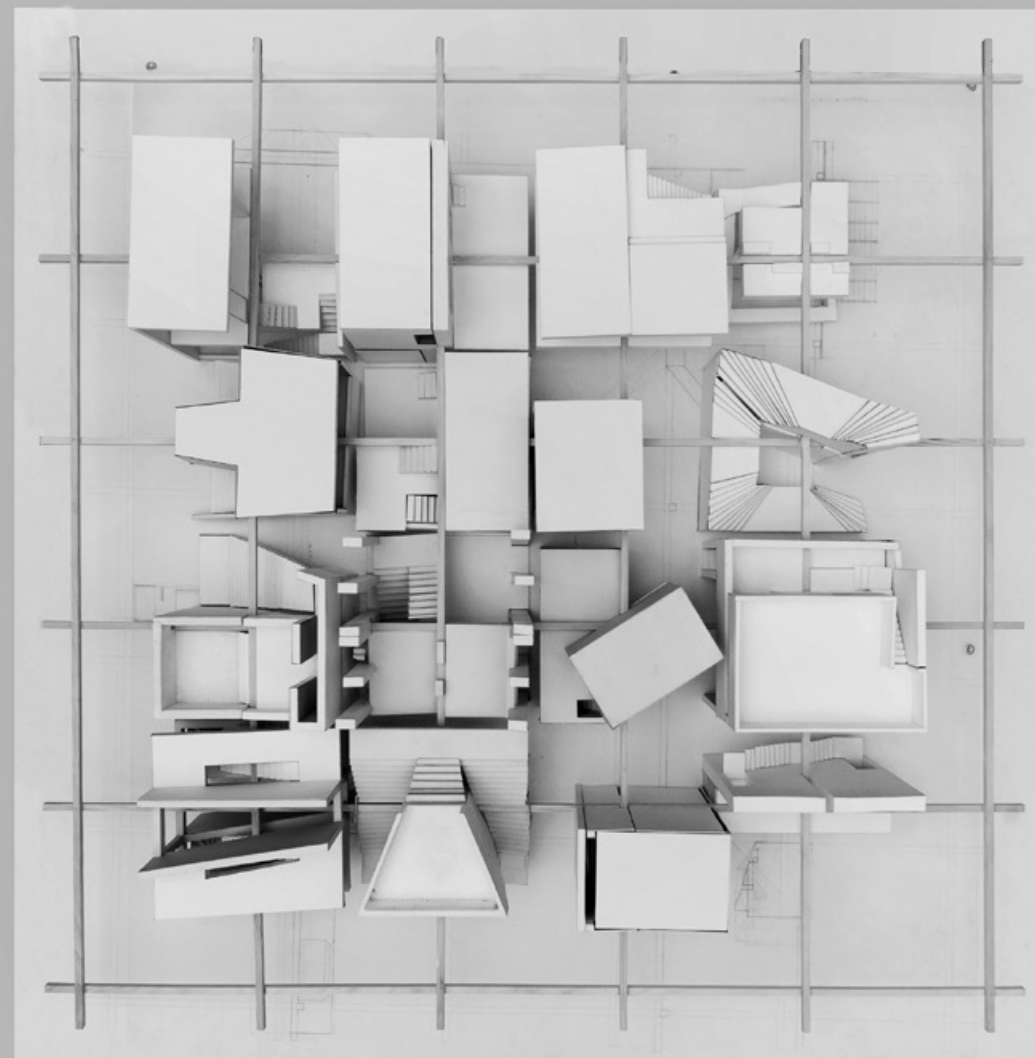


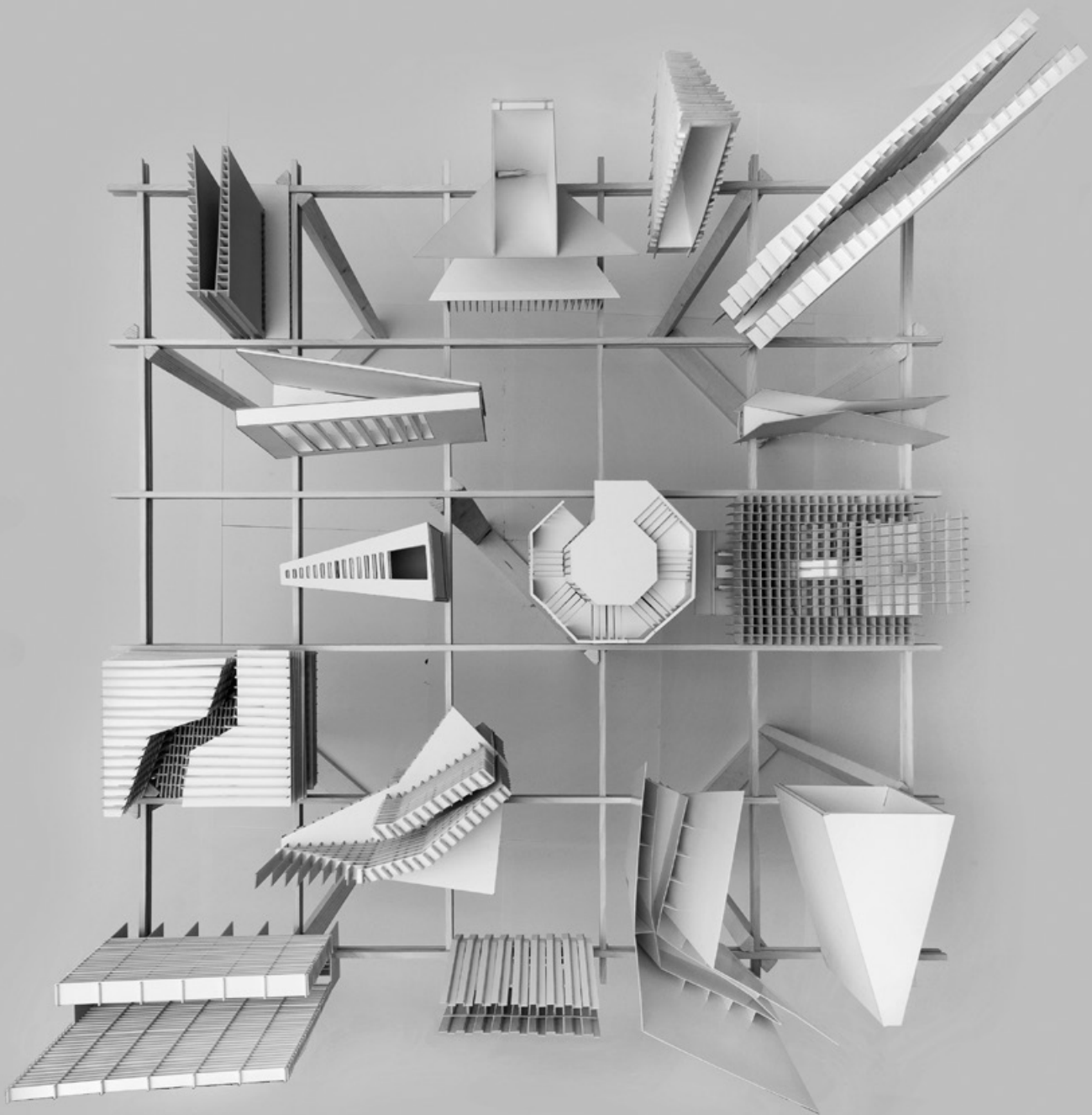


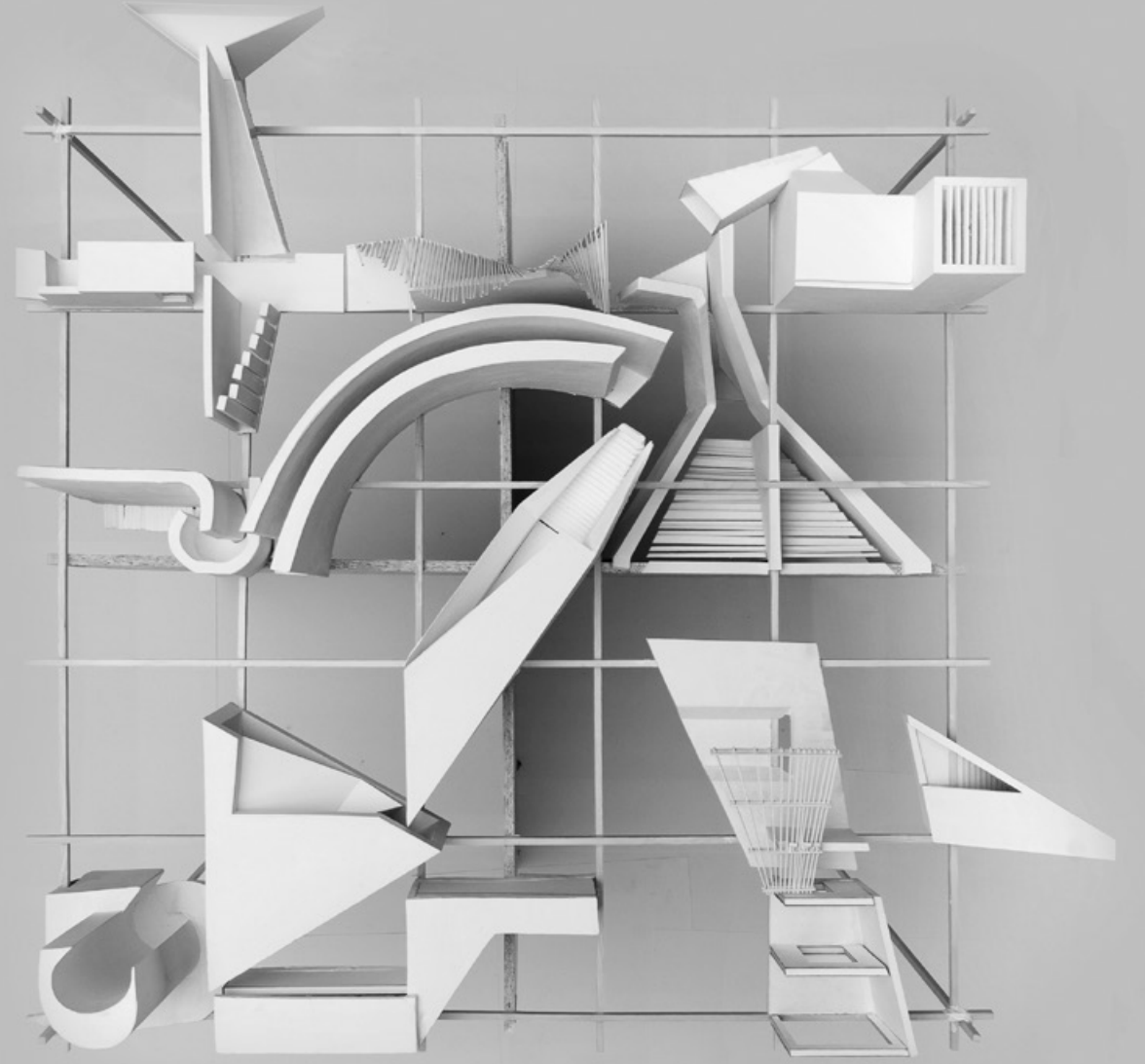
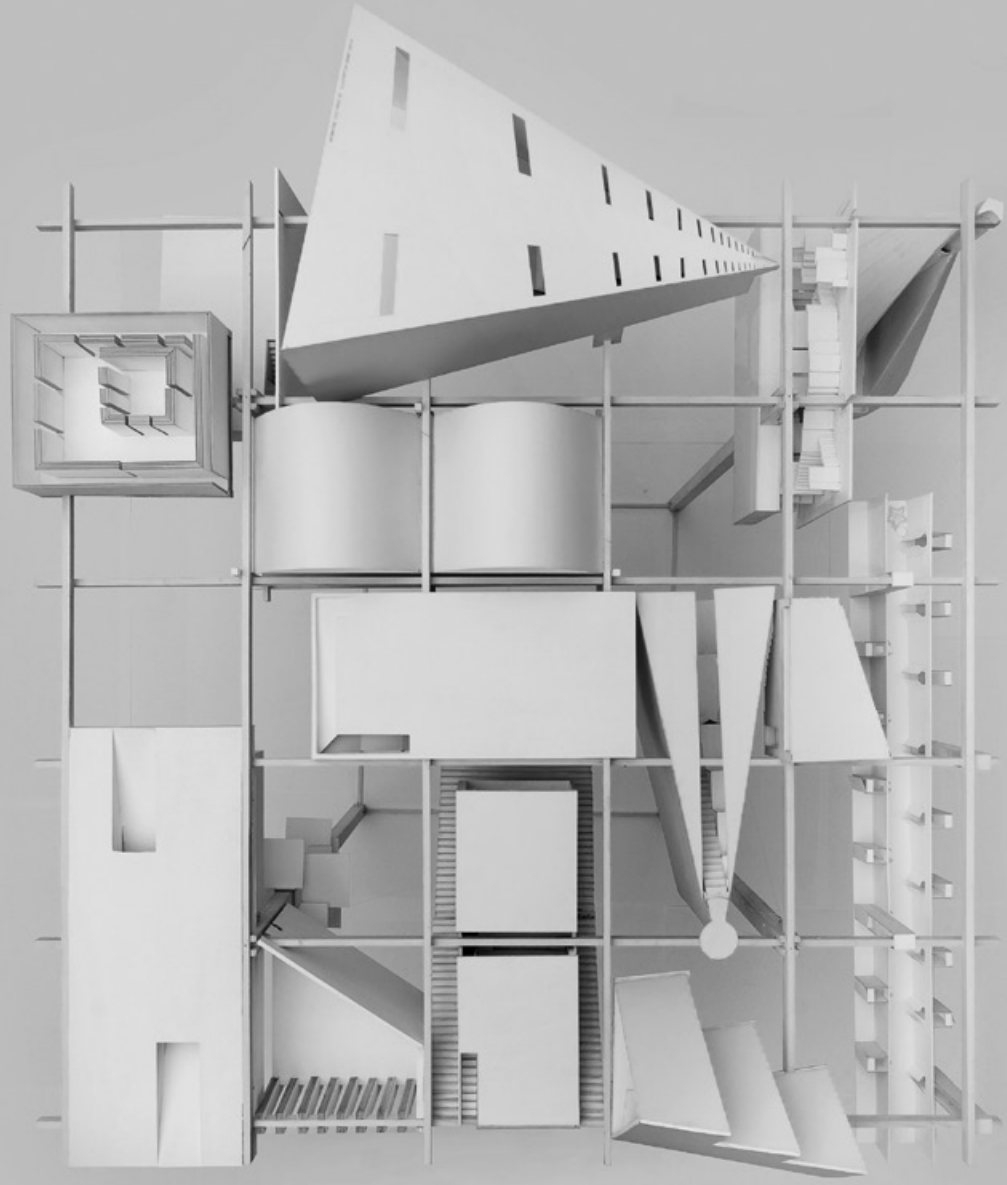


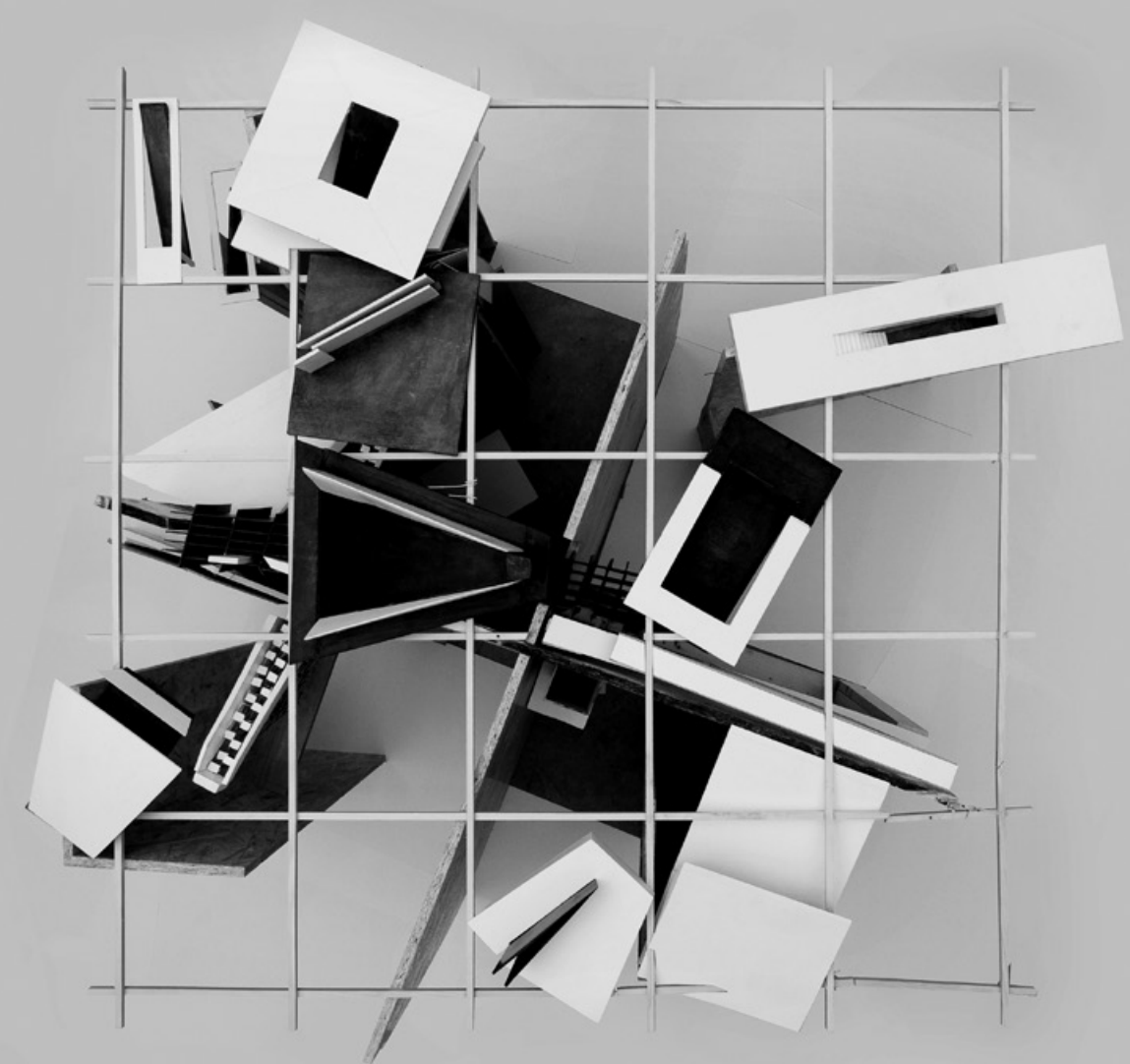
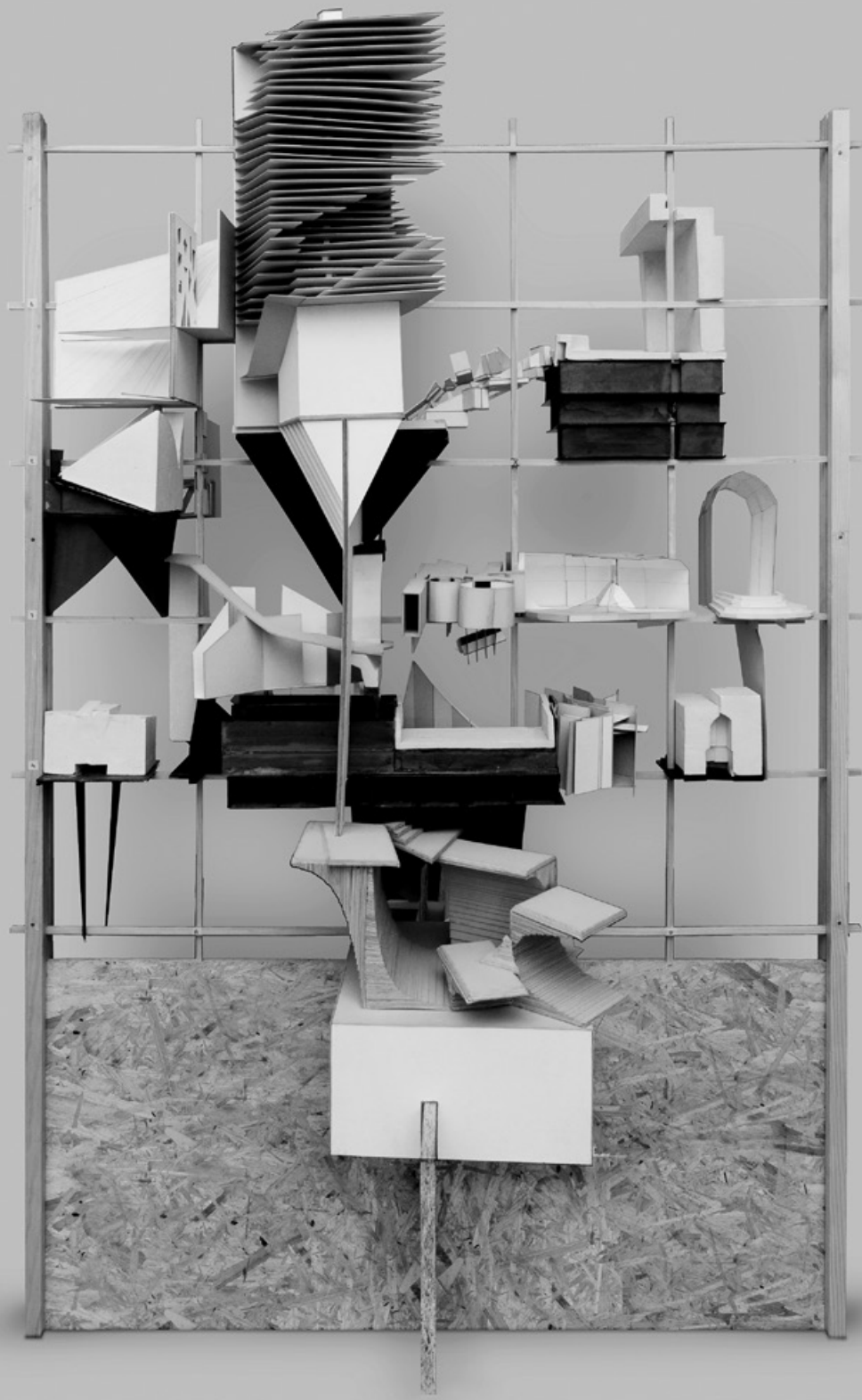


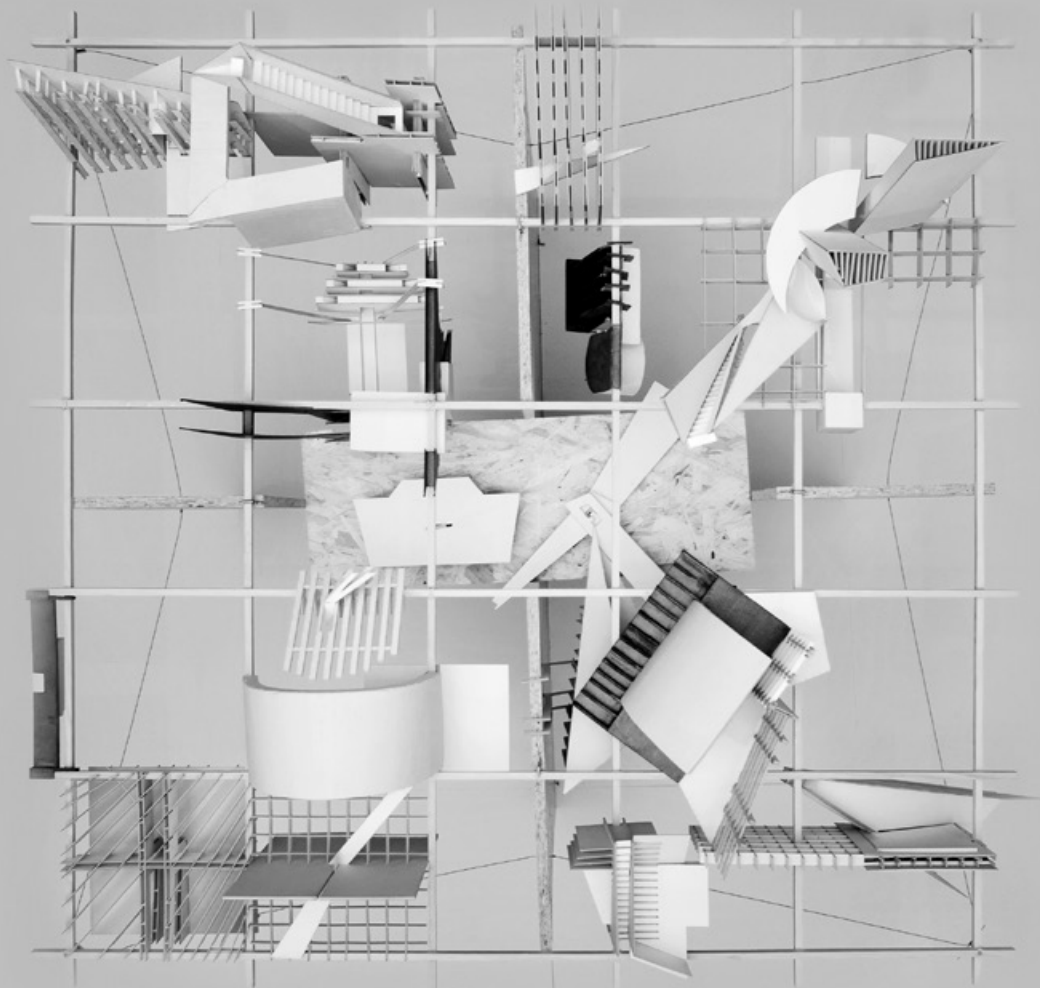


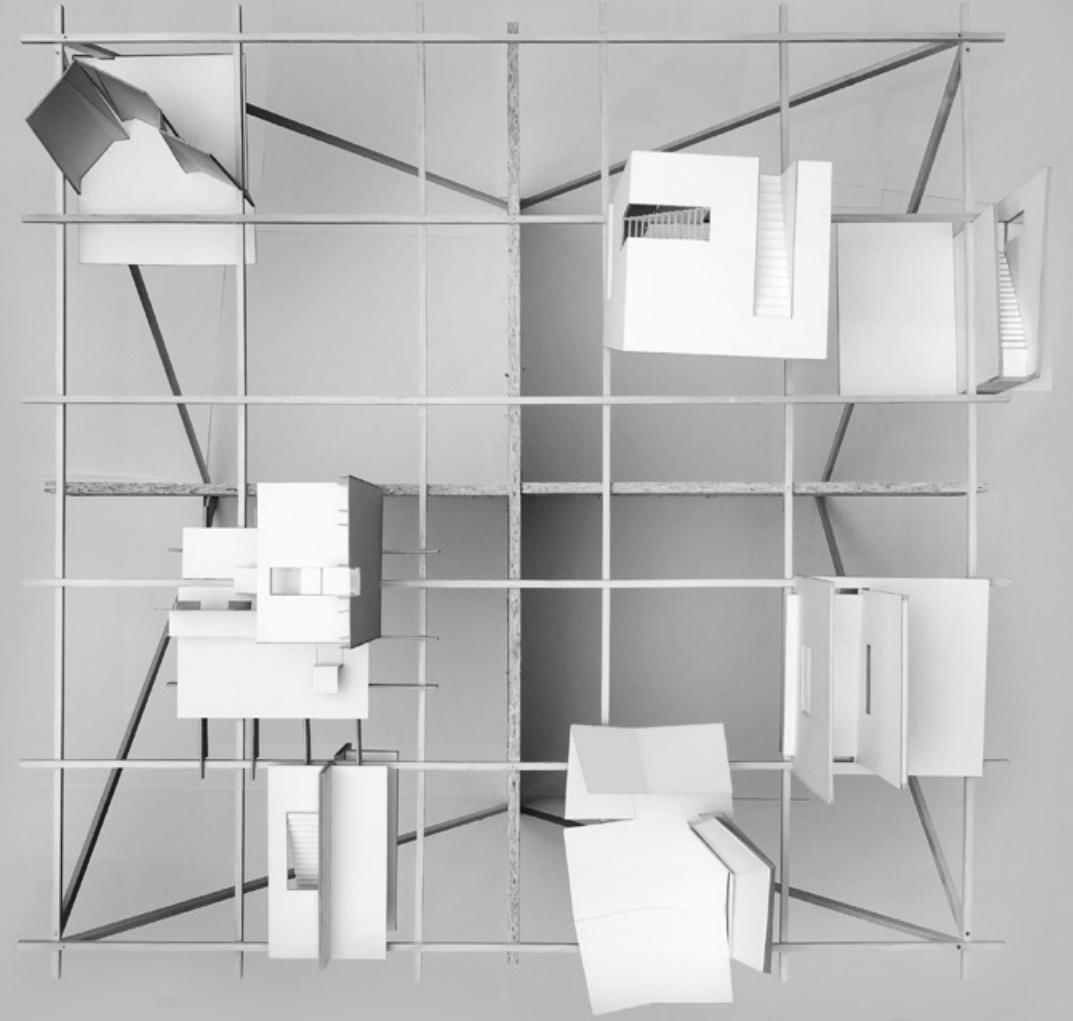












MASSON
MEYSTRE
NIEVEEN
OTHENIN-GIRARD
PEAKE
Q
R
SEEWANG
TOWERS
URS EGG
VAN DER WOUDE
W
X
Y1
Z