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		09:00 @geneva	09:00 @ATELIERS STUDIO DAY work in progress 13:00	bodies 12:15–13:15 meeting studio délégué-e.x.s 13:30	09:00 ATELIERS	LECTURE - LS bodies GUEST LECTURE TIPHAINE ABENIA critical design thinking 13:30	09:00 @ATELIERS STUDIO DAY work in progress 13:30	GUEST LECTURE LILY FORD urban exploration 13:30 @ATELIERS work in progress	12:15-13:15 meeting studio délégué e.x.s	Ø:00 ØATELIERS PROGRESS REVIEWS THE NEGOTIA- THON, COLLABO	10:15 @SG1 INTRO - LS / LC intersections LECTURE - LS intersections 13:30	transitions 12:15-13:15 meeting studio délégué-ex-s 13:30	09:00
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Alia Bengana	AB	1
Bianca Böckle	BB	
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Laurent Chassot	LC	
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RESONANCE: TRANSFORMING DESIGN PRACTICES EPFL-ENAC-ALICE: RESONANCE: FOUNDATIONS-PLANES-SHELTERS (2022-25)

We live in a time when fundamental ecosystem disturbance announces its proximity through ecological precarity: abnormal climatic occurrences, pollution, and extinction (Tsing, 2018). It is essential that architecture is able to adapt to this change, but also to recognize its complicity by questioning the foundational lessons inherited from our teachers, from history, and our practices as professionals. By questioning if these foundations are adequate. How should we learn from the incredibly rich and abundant environments built up by the many cultures of this planet, both human and nonhuman? We have a choice in how we choose to listen to the world, to understand it, to re-read it. We have a choice as to which values we are willing to replace. The ALICE Year One (Y1) pro-

gram approaches this challenge to architectural practice in two ways. The first is its processual nature. For ALICE, architecture does not belong to an abstract world conceived as a series of coherent problems, a world where architecture

would form objects to solve those collective nature. Architecture is of the academic year. The most pre-defined problems. Rather, never made alone; it is a means of important aspect in the ALICE in nature. As gestures and inven- architecture plays a fundamental es of its contributors, and the two aspects of architecture cannot exteriorization of our bodies into new forms of living together: be separated as they are of one the world (ref. Bernard Stiegler). through architecture, we learn. and the same nature. The things Gestures – the making and the are extensions of our body. They are technical language that we craft architecture. never static, but are in constant together. We think, speak, and environment that is itself an evolving making projects as individuals, in as we produce architectural proeco-system of other living organ-pairs, as small groups, as collec- jects? How do we integrate this isms. Being alive, we—humans, tives, and as one large group of knowledge—for pedagogy, for Architecture is therefore both an To emphasize the importance of the single-year cycles of the share with all life. The second aspect that we jects with 250 people, all authors knowledge. RESONANCE is,

ing, designing, and building pro-slower, evolving, acquisition of

architecture is always entangled in communicating in society and series is however not the final form auestions directly linked to our with the environment. The collective of the end-of-year construction. existence and therefore emergent languages by which we discuss but rather the explorative processtions, architecture has both cultur- role in how we conceive of archi- capacity of an articulated mise-enal and technical meaning. These tecture itself and its role as an espace to support the search for that we invent and produce to act significations that emerge through comes a research agenda through upon the space that we live in making – form a cultural and which we not only build, but learn, Lessons of collective practice

transformation, situated in relation make architecture together, require regular periods of reflecto us as living individuals and soci- ALICE Y1 emphasizes the collab- tion: what have we learned about etal beings, and in relation to the orative nature of architecture by architecture and our environment plants, other species, our languag- people - collaborations within the students and teachers alike-into es, our arts, our society—are in ____ALICE team and with many public / the next cycle to constantly ima perpetual state of becoming. partnerships beyond the university. prove our ways of practicing? After expression and concretization of the collective act, we have hypoth- 'BECOMING' program, we have this aspect of becoming that we esized, and succeeded, in think adjusted the program to allow for a stress in ALICE Y1 is architecture's and co-authors, as the culmination for the first time, a three-year peoannual stages of FOUNDATIONS animals, and plants that have partnership with *The International* these architectures.

Red Cresent, the Office cantonal therefore articulates a search for a un-built by many.

FOUNDATIONS in the process. In text that we act upon, but a living TIALITIES), we conceive and in SHELTERS that house the enough to it (ref. Robin Wallcommunal programs that have de- Kimmerer). While, pedagogically, and gravity. With INTERSEC-

agogical cycle based on the three the sites: learning with the people. of their own after they are complete. The projects at the sites in (2022-23), PLANES (2023-24), already begun to adapt to those Geneva become places inhabited, and SHELTERS (2024-25). places, and with the resources in changed, and adapted by the During these three years, and in the region that were used to make people who gather there. After the students and teachers leave. Museum of the Red Cross and The term RESONANCE they become spaces re-built and

de l'agriculture et de la nature, more respectful relationship with The terms that we have introl'Office d'Urbanisme we build on our natural world, including a more duced to structure our first-year the same sites, always in dialogue thoughtful use of natural materials, program are crafted around a simwith what was left there by the of knowing where they come from ple idea: they are intended to previous Y1 class and the Y1 class and who and what was implicated first help constitute a conception that follows. In May 2023, FOUN- in their production, It strives for of the world, to engage with it. DATIONS were constructed that a generous, and more mutualresponded to the site and territory: ly-beneficial, connection with the init, both as an individual and as in May 2024, PLANES will re-places where we build and more collectives. The first phase, spond to these foundations taking consideration for how our struc- TERRITORIES (MEASURES). into consideration how these tures are always temporary and is an examination of how correlation FOUNDATIONS have been used whust return to the planet at the end hand infinite proportion relates our by communities in Geneva. We will of their lives, It assumes that the bodies to the environment and to repair, maintain, or unbuild these environment is not a neutral con-May 2025, reflection upon how world that can also teach us about project bodily acts upon the world. the sites have been used will result its needs if we listen carefully to test our learnings from MEAS-URES with our BODIES' senses veloped in response to these the emphasis is on the process of TIONS (TECTONICS), we begin structures. As such, we will have designing and constructing, the our first collective constructions by had a three-year conversation with resulting projects also take on a life designing and building 1:1 details

of intersections that relate to the of this process through collective architectures, protofigure belearnings of the earlier phases: building on site with our instituhow a built detail might develop tional and community partners. search for the affordances uncovfrom an understanding of our bod- To scaffold these ways of de- ered through acting in our enviies in space. In RESONANCE signing, we lean on several con-ronment. It recognizes that by act-(CONSTELLATIONS), students cepts that have been developed ing, by architect-ing, we co-create for the first time work individually in collaboration with ALICE's places that hold significance. to synthesise the lessons of the Research and Design Research Materiality is emerging as another first semester into an architectural teams. The first that has emerged concept for the ALICE investigaproposal for one of the sites in is that of *protostructure*, simulta- tions, understanding our con-Geneva, This phase therefore neously concretized as a physical structions as temporary manifesbrings together a constellation of coordinate system that relates tations of earthly materials that 250 individual architectural ges- the site to the paper and a con- have been moved from, and retures—a move from territory to ceptual support that organizes the guired labor in, places beyond the place. Affinities between individu- ideas of the larger collective. site upon which we build. al projects become the catalyst For architecture students, it makes Through this pedagogical apfrom which collective projects explicit the notion of having to proach, we hope and believe that emerge. The first phase of collec- scale from the world to the draw- such an architecture can shift tive design, TIME (NEGOTIA- ing studio, *Protostructure*, for values, Architectures are not only TIONS) encourages students to ALICE, is at times made explicit problem-solvers. They have the understand their design process through matrices and at times potential to relocate values as temporal—they respond to manifests itself graphically—pro- from profit in a capital fixed econlast year's projects—and tempo-jecting the site(s) of exploration omy to an ecology and economy rary—likely to be altered by onto the tables and walls of the at- of space and of contribution. inhabitants and their Y1 succes- eliers. A second concept to have We continue to learn how to relate sors. Unbuilding, maintaining, emerged over the years is that architectures to the ground. and supporting existing architec- of protofigure. If protostructure How to situate ideas and spatial tures are a part of design. The implicitly recognizes territories as constructs, not only in society, final phase, HORIZONS (PLAC- the physical, political, and eco- but also in relation to life in general, ES), emerges as a continuation nomic realities in which we situate to our resources on this planet.

chitecture, how we let it live, how tional machines in view of a live in. Such an architecture is we let it become. It is in the spirit purpose. Spaces may rather take also a political practice. The way that we propose to work on values other than efficiency, profita- their many imperfections and in- logical life. To act upon space is bility, typology, or expertise. In consistencies, They may become a collective responsibility. We initiating architecture as an -ing constructs embodying collective must therefore, first and foreand not a thing. Architecting histories of deliberation rather most, question the individual of space according to intrinsic tectural canon. They may, at these actions and look for ways principles of contributing and times, sound like symphonies – to allow collective values to ues that change, values based on streets followed by quieter whis- to form collectives in order to both the individual and collective pers in the night. They may be find these answers. desire of experts and non-experts uncomfortably polyphonic alike. We must think of new tools (ref: Anna Tsing). Grounds, plants. to unlearn and relearn architec- structures. rhvthms. details. ture. Values will shift and forms materials may all evolve with our may be very different. At times. quidance by themselves into these values may resurface from new forms in the interplay with another moment in our pre-in- many and in continual, ongoing dustrial histories. They may deliberation. It is the open field of be values of contribution and not potential that draws out new colconsumption.

tures may embark upon other tions, intrinsically coordinated. routes. They may emerge not as Such an architecture is again rigidly ordinated and easily immersive. As such, it must legible objects, packaged in elo- respond to the experiential com-

and very literally how to root ar- quent-speech, or used as func- prehension of the places that we of ecological and social urgency on a strange form and resemble we design space reconfigures would be the thinking and making than embodiments of the archi-values that exercise control in caring, acts that imply value, val- louder reverberations in the emerge. And we must find ways lective ideas, to be brought into It is here that such architec- material life through open opera-



Dieter Dietz and Laila Seewang Zurich, August 2023