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Let the wind take care of everything

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Let the wind
take care of
everything

This book is a glimpse into the creative journey of more than 50 students from the advanced training in photography at the Centre d’enseignement professionnel de Vevey (CEPV). Their objective was to cultivate a unique authorial voice in their works, inspired by the activities of the more than 1150 students of the Atelier de la conception de l’espace (ALICE) at the school of architecture at the École polytechnique fédérale de Lausanne (EPFL). With new groups of students participating each year, the images amassed over time progressively created a shared visual realm between the two institutions. The current volume chronicles the first five years of this ongoing partnership, spanning the period from 2018 to 2023.

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→ Kevin Christinat	Firuz Debrom
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Simon Ciompi	Béni Dedikisa
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Eva Collier	Alice Desaules
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Baptiste Combes	Dimitri Descoux
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Valentine Crettex	→ Sasha Divià
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Paul Crisinel	→ Achiraf Djakpa
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Sidney Dalmazin	De Montrouge
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→ Nico De Grandi	Quentin Dupont
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Adrien De Montpellier	Noémi Dux
De Vedrin	Leo Duyck
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→ Sami Farra	→ RD 2022
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Julie Favre	Konstantinos Dikaros
Nils Favre	Eva Dimarco
Arthur Favre	Tom Dinh Van Chi
Anna Felappi	Dileija Dirren
Célia Feole	→ Sasha Divià
Noélia Fernandez	→ SD 2023
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Figueiredo	→ Achiraf Djakpa
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Tiphaine Girardin	Dileija Dirren
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→ Marlène Grand	Inès Ducrest
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Valentin Granger	Claire Dumont
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Sao-Ma Kauffmann
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Muna Kelemen
Nour Keller
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Su Sie Keum
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Mercado
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Sara Mendes Da Cunha
Filipe Mendes
Pereira
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Barath Parameswaran
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Von Altishofen
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Joanne Pichonnaz
Gautier Pierrat
Emilie Pilet
Lucas Pilloud
Ernesto Pinto De
Carvalho
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Vanessa Rexhaj
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Loïc Rittener-Ruff
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Grégoire Rivier
Nina Rivier
Jean-Luc Robbins
Jonathan Robert
Joanne Robert-Nicoud
Léa Roberts
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Tiziana Rocha Da Silva
Tim Rod
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Luca Rodriguez
Mathieu Roduit
Enora Roger
Céline Rogger
Elin Rol
Denis Roman
Rémi Romano
Michael Romash
David Roserens
Thomas Rossat
Valérie Rossier
Thomas Rossier
Marina Rossier
Samy Rossier
Camille Rossillon
Lily Roth
Dimitri Roulet
Abigaël Roulin
Lili Rouveure
Olivia Rova Reiz
Grégory Rudin
Maria Ruiz Medina
Paola Rusca
Julie Russias
Juli Russias
Virginie Russo
Marta Ruta
Shayan Rytzell
Amélie Rywalski
Cindy Sacher
Yasmine-Karim Sadek
Meryem Saffi
Paul Saiag
Edona Sait
Jibril Sakhoné
Claire Salamin
Gaby Salin
Luce Salvadé
Pablo Sanchez
Moises Sanchez Garralon
Vanessa Santillan
Messina
Nicoly Santos Costa
Gaétan Saraiva
Lise Sarda
Romain Sassine
Kemmett Saunders-
Nazareth
Ophélie Sautebin
Zoé Savary
Noa Savolini
Valentin Schaller
Carla Scharff-Hansen
Marion Schaub
Méline Scheidegger
Paul Schelling

Noémie Schluessel
Valentin Schmidhausler
Camille Schmidig
Moïra Schmidt
Matéo Schneider
Adrien Scholliers
Sophie Schröder
Maxime Schreyer
Candice Schröder
Qlara Schuermans
Phileas Schulhof
Matteo Schürmann
Garance Schussel
Amanda Schwab
Dylan Schwaiger
Yann Schwallier
Thibaut Schwindenhammer
Gabrielle Schwitzguébel
Mawadda Sdouga
Yoann Sebastian
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Leo Seiler
Nathan Sellam
Aramis Semadeni
Julie Seng
Rahaf Shabaan
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Hania Sharafeldin
Ivan Shatravin
Leilani Shepherd Mäder
Lucas Shooner
Arthu Shooner
Bruno Siebmans
Iliana Signer
Sophie Sills
Sofia Silva Alves
Flavio Silvestri
Neso Simic
Lorenzo Simontacchi
Victoria Siragusa
Matthieu Sistek
Camila Sobrero
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Milena Sommer
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Olivia Steels
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Arthur Stepczynski
Tim Stettler
Jérémy Steyaert
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Stoenscu
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Deborah Strahm
DS 2022
Julie Strobel
Antoine Struczyk
Nella Stücker
→ NS 2022
Alexandre Stucki
Eleonora Suà
Atchaya Sundaralingam
Axelle Suter
Delphine Suter

Suela Tahiri	Clara Vinet
Léo Taillefer	Anthony Viola
Marvin Tajana	Oriana Giada Vitelli
Valentina Takatch	→ OGV 2022
Kya Tami	Thibault Vlek
Nils Tamm	Manon Voide
Patrizio Tannorella	Guillaume Voisard
Salma Tarbush	Alexandre Vojacek
Alisa Tarnovskaya	Noé Völlmin
Mathilde Tat	Mateo Von Arx
Nemo Tavernier	Adrie Von Der Weid
David Teixeira Caldas	Orianne Von Flüe
Francesco Tenenti	Antoine Voruz
Hugues Terosier	Akim Vouillamoz
Arthur Tessier	Arthur Vouillamoz
Thomas Theillaud	Blagica Vuchkova
Léa Théodoloz	Chloé Vuigner
Justine Thévoz	Dario Vullième
Amandine Thierry-Nánási	Danilo Vultaggio
Laetitia Thiery	Lorraine Vurlod
Edward Thomson	→ LV 2023
Maxime Thorez	Marek Waeber
Nora Tishuku	Alison Wagner
Lou Tissot-Daguette	Maja Waliczek
Dana Tirelli	Timo Walther
→ DT 2022	Livia Walther
Hugo Tofiño Vazquez	Ruiyi Wang
Maya Tohme	Nathan Wanner
Jonty Tolleson	Calvin Wanzenried
Guillaume Tonda	Benedic Wasserfallen
Gaspere Toscano	Dominic Weber
Sacha Toupance	Elisabeth Weber
Chloé Tournelle	Sébastien Wegmüller
Sabrina Travaglini	Zoé Weissbaum
Matteo Traverso	Yaëlle Wenger
Gabriel Treyer	Tiago Whitehead
Adrianus Triantoro	Melina Wicht
Justine Troillet	→ MW 2021
Damien Troilo	Mathilde Widmann
Yann Tronchin	→ MW 2022
Takumi Tsukada	Ketsia Wild
Loriana Tufo	Nicolas William
Yonas Tukuabo	Arla Williams Roffe
Grégoir Turbé	Emmy Wirthner
Nikita Turelli	Arwen Wohlwend
Mathilde Turrrian	Audre Würges
Cyril Udriot	Yun Yao
Doris Ugnivenko	Mohamma Yassin
Andra Ujupi	Jennifer Yersin
Romain Unternährer	David Zagorac
Merve Uslu	Maël Zahaf
Malika Vaccaro	Maria-Ana Zaharieva
Alexandra Valente	Armand Zanota
Samsara Valentini	Lea Zanotti
Fanny Vallat	Basile Zbinden
Sall Vallotton	Emmanuel Zellweger
Kristel Van Der Poel	Loïc Zeltner
Pierre Vann	Josèpha Zenou
Noa Varé	Natalya Zheltyanik
Gilda Varini	Dorian Zinder
Nicolas Varrin Gomez	Hiba Znaidi
Galvarriato	Samara Zuber Vasile
Clara Vaudaux	Sandy Zuliani
Julie Védy	Lorine Züllig
Alyssa Velasquez	Medea Zullino
Sagredo	Andei Zundel
Sibylle Verbois	
Audrey Verduron	
Ivana Canal-Vidovic	
→ ICV 2019	
Maria Vieira Cruz	
Apolline Viet	
Savannah Vilaysane	
Emeline Vilela	
Alima Villafranca	
Régis Villemin	
Léna Villetelle	

The engine is desire,
the will to do.



Between the site, its potential inhabitants and the sky / atmosphere / cosmos.



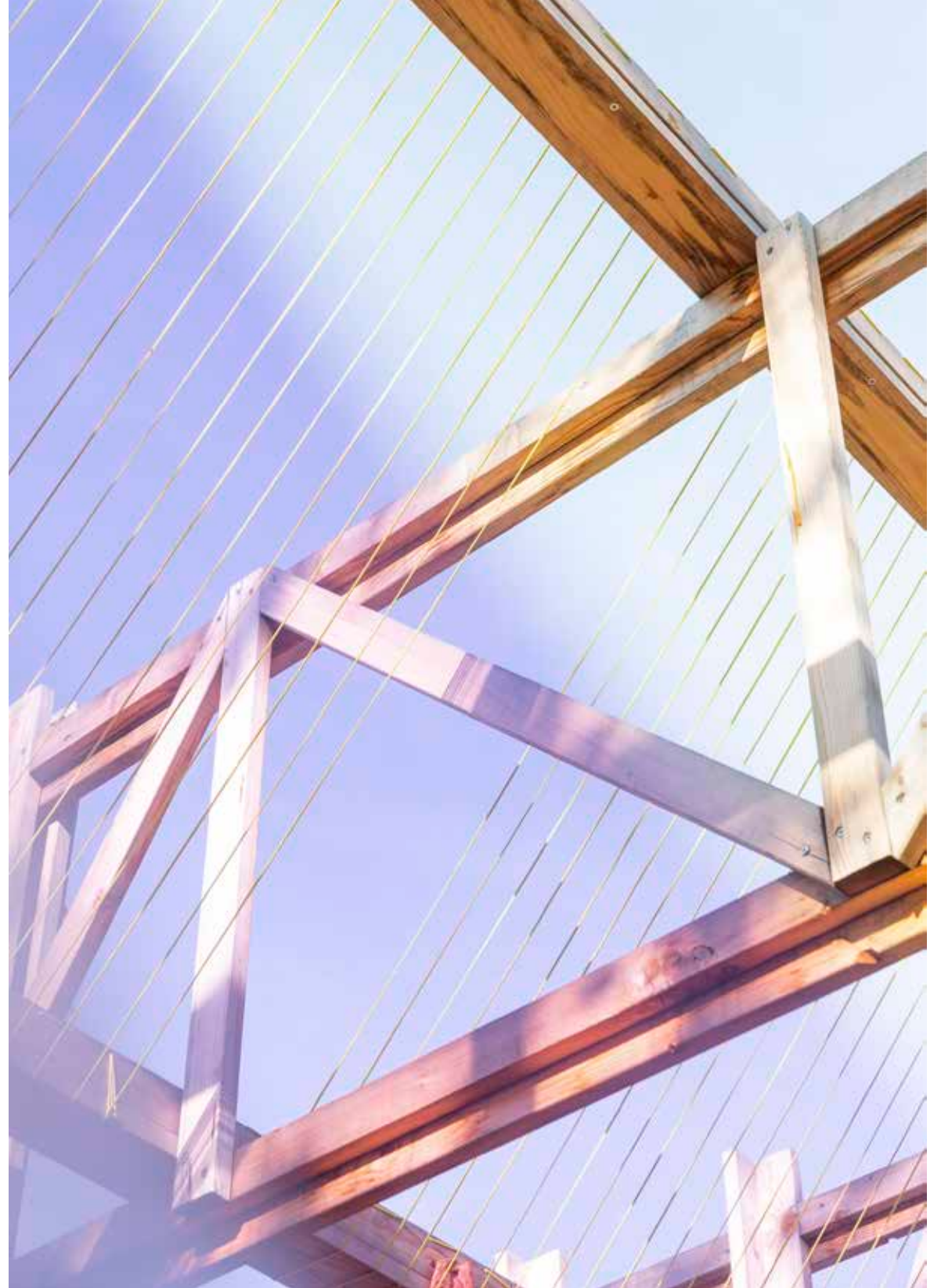
opposite

Like before, but in the
direction.



Talk to
strangers

Imagine a joyful alternative.





This convivial space instils a plural, collective dynamic and encounters.



Draw inspiration from the thing
most opposite to your project.

L
B
20
22



A
R

The cover is what happens last.



Matter
and
light,

touch
and
feel.



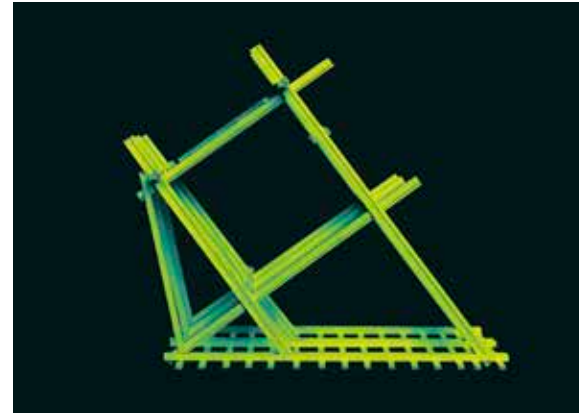
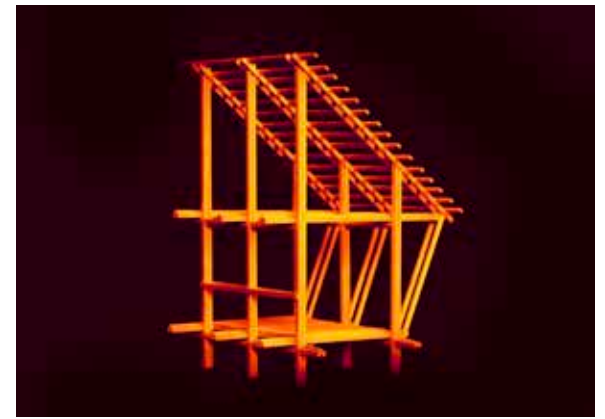
Don't let the
machine win.



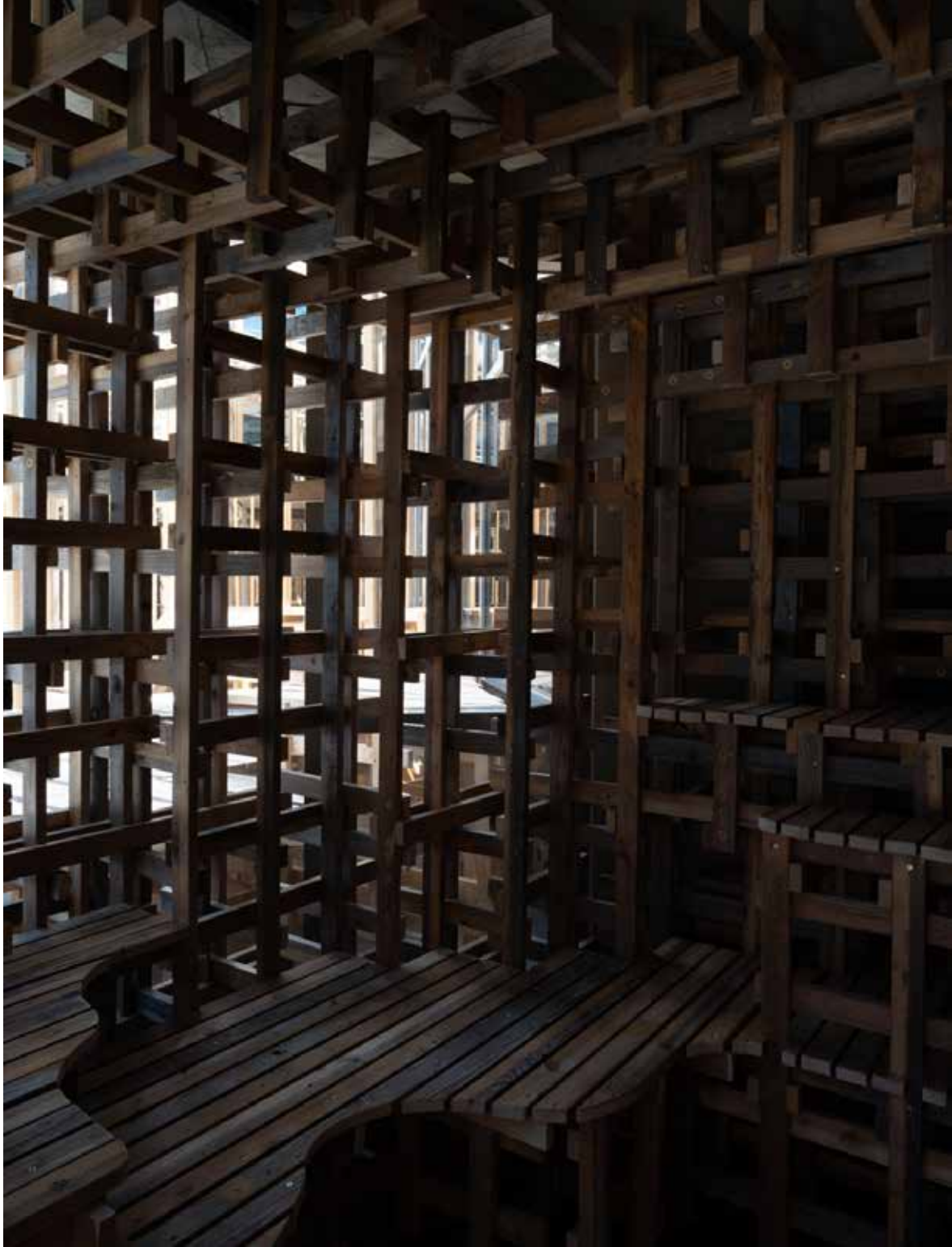
Glitter
and disco ball.



Try it by night.



The obsession with experimentation.



Living organisms
coming and going.



The gesture of a gate.



Persist:
today the little voice is louder.



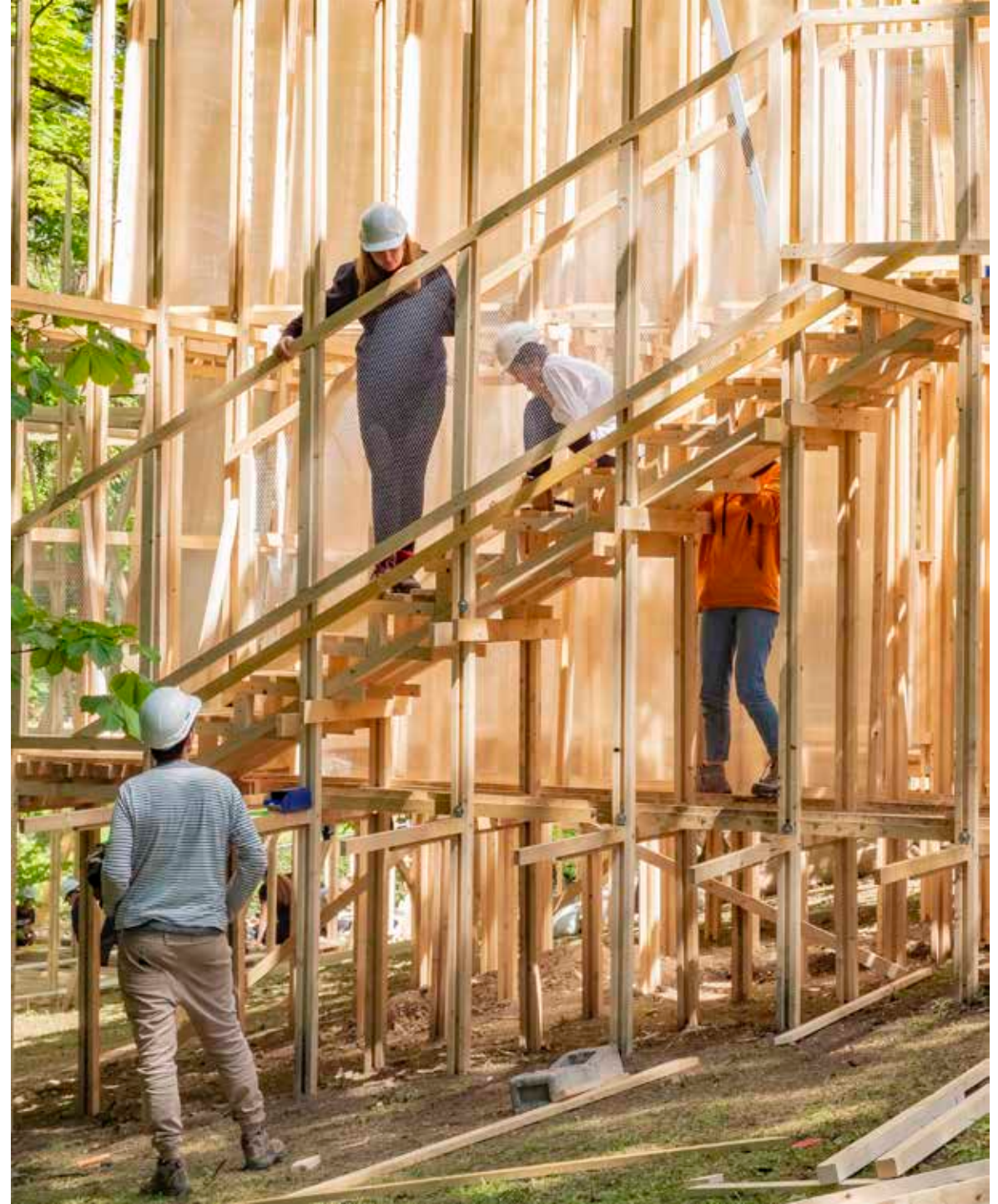
It has been done before.

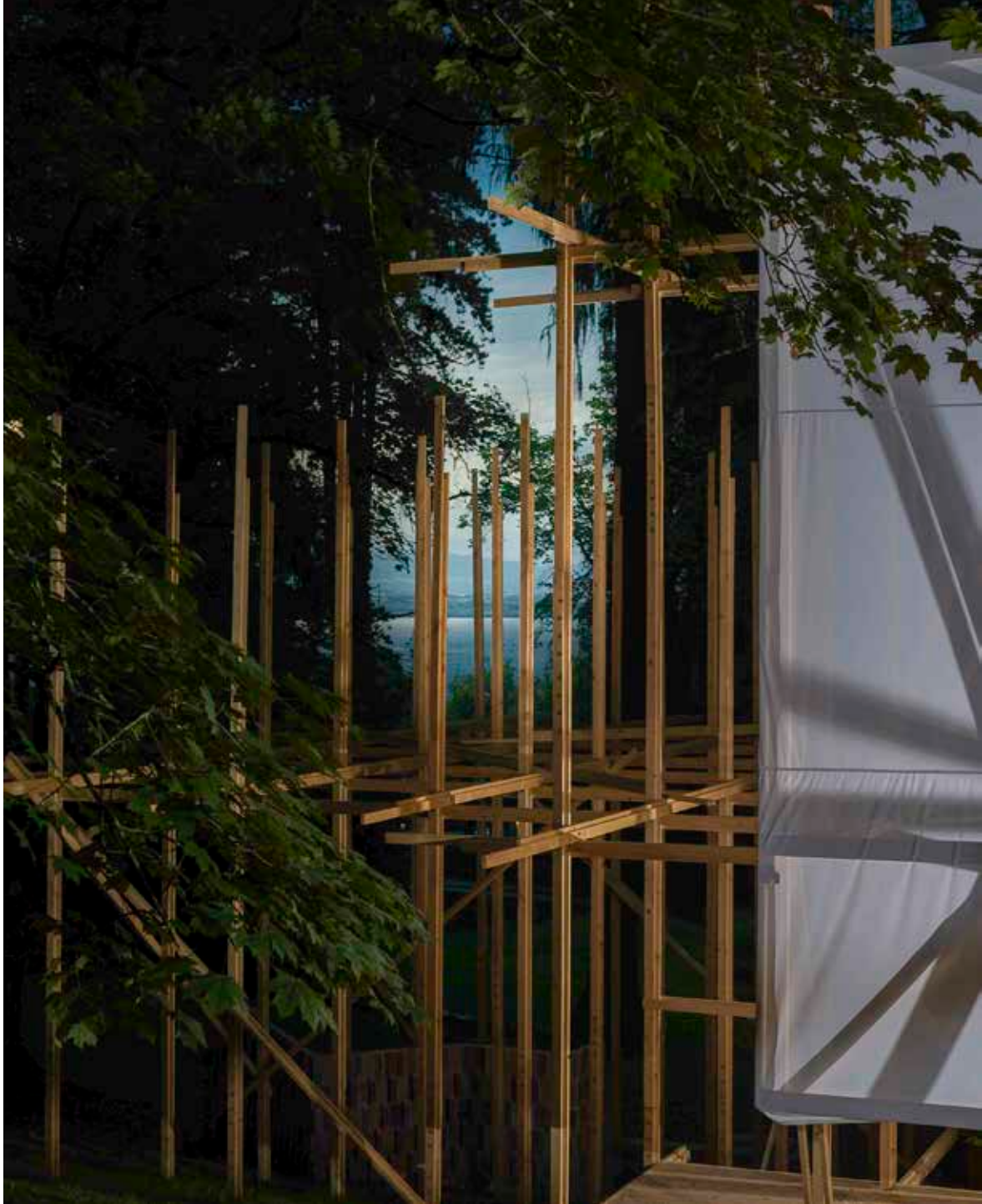
Yes.

And that's probably why
it needs to be done again.

(To finish again.)

Even more generic





To hang on without leaving any traces.

Perform the most basic actions in life:
to eat and to sleep,
to breathe
and to move through space.





Calculate everything, then allow yourself a surprise, an accident.

T
R
20
20



L
S
&
D
D

Listen carefully enough

L
C
20
23



D
D

Give this surface a colour.



The idea that making and measuring can be part of the same gesture.



Try ugliness



Let the wind
take care of
everything.

A
P
20
21

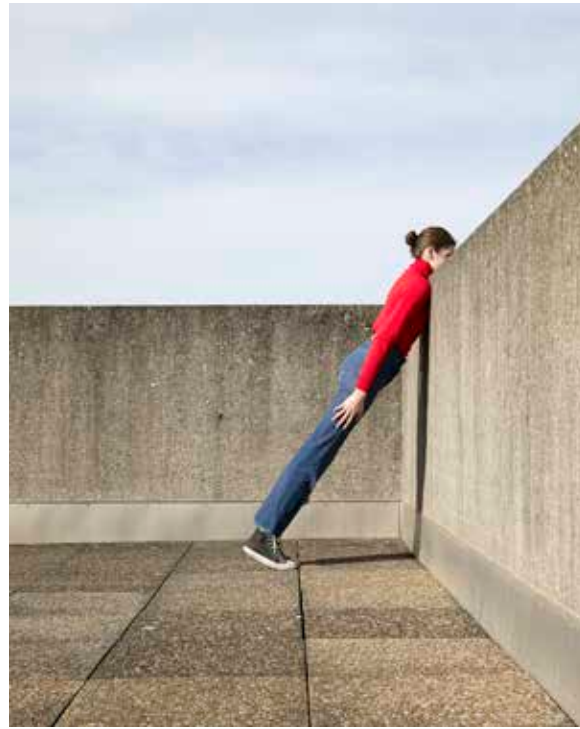


L
S
&
D
D

Think of new tools.



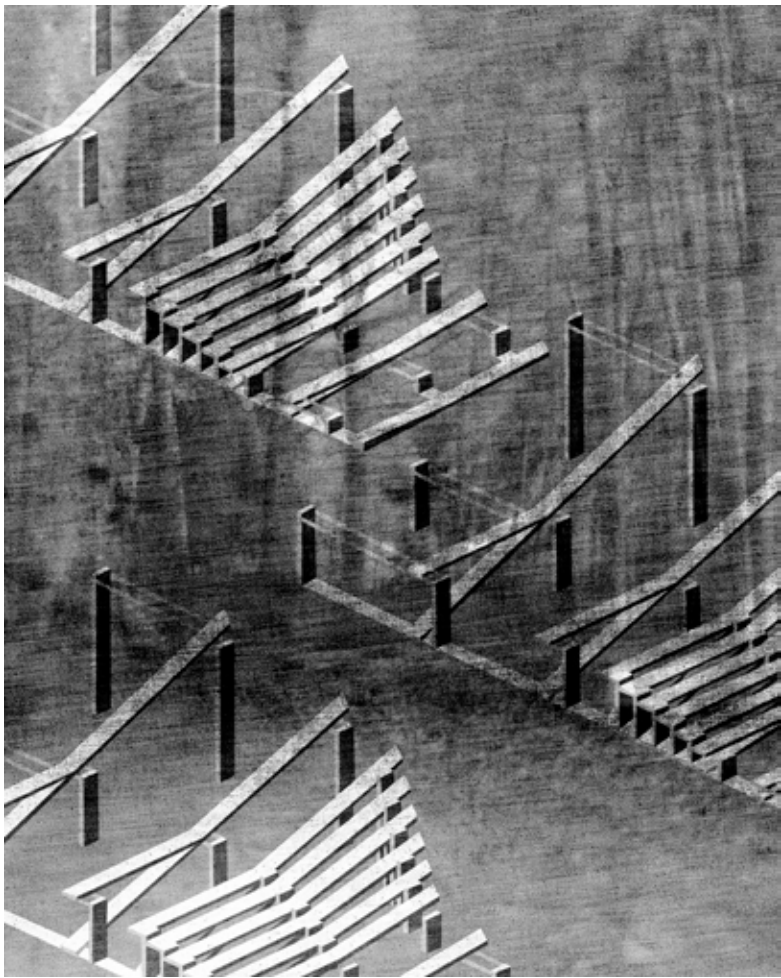
Be the first spectator of your project.



The non-linearity of
the creative process.

Give it a material quality, too.





Remember:
everything is intentional.



Levitation



A cul-de-sac.



To the acceptance of
a fragile condition.



We talked about hospitality.



Right or ~~wrong~~ doesn't apply.



A sensitive manner of co-habitation with the existing nature.



Unlearn
and
relearn



Repeating
is
not
a
problem.

Forms of

conflict





When you don't have a system, invent it.



Projections,
associations,
hallucinations
and
constructions.



Repair,
maintain,
or unbuild.



Someone asked me whether I make important
life decisions on the basis of reasonable choices.
I looked at her without saying anything – half scared,
half intrigued.



Create endless fields of potential.



The multitude of tools.



Look up



Imagine a movie scene.



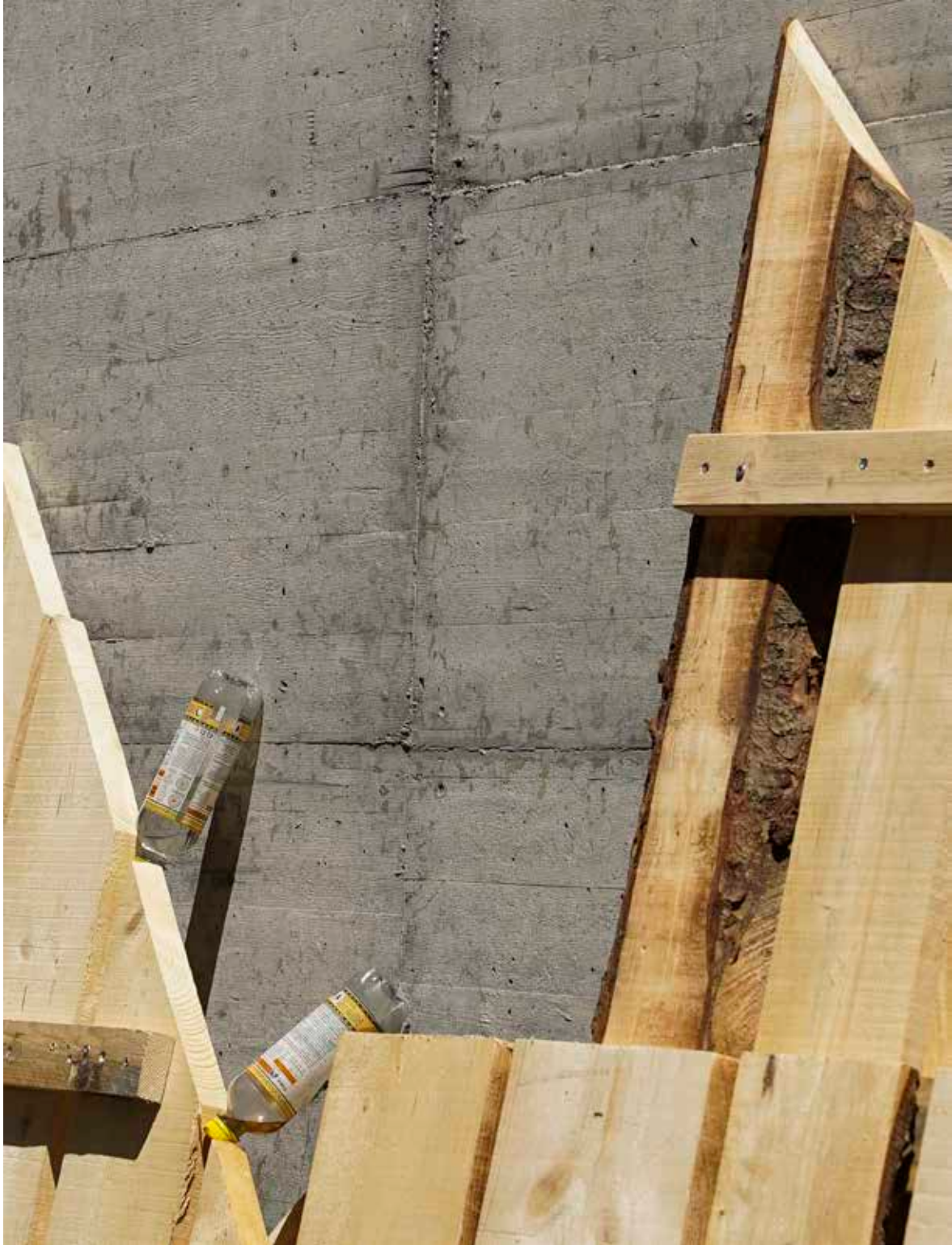
It's not about aesthetics,
it's about hope.
(Space, rather than surface.)



The act
of doing.

Pretending for real





We called them houses.



Play the game
again.



Looking at bad pictures, bad books and bad exhibitions
can also be very inspiring.



We are immersed in this garden.



Doing work that will never be shown.



Let us imagine a world where neither window nor door exist.



Begin



First,

there was the exploration.



The power of
“no control”.



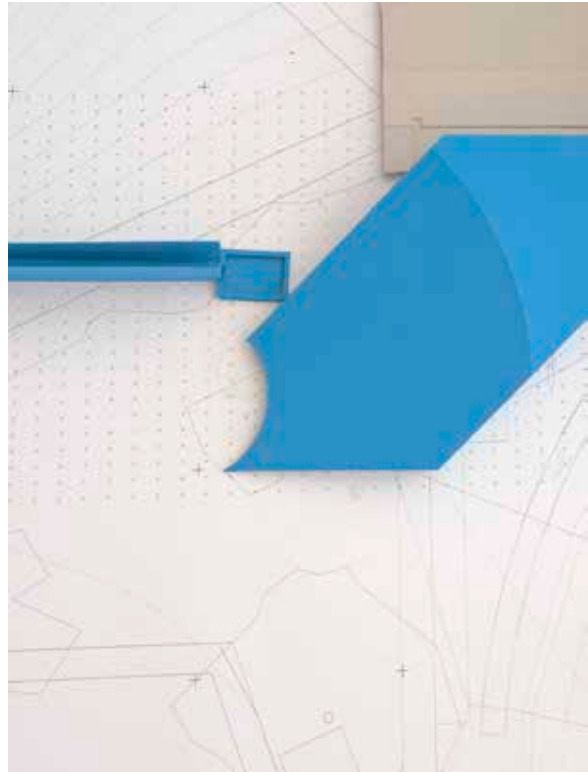
Think of a smell.

Something
bigger





Unbuilding, maintaining
and supporting.

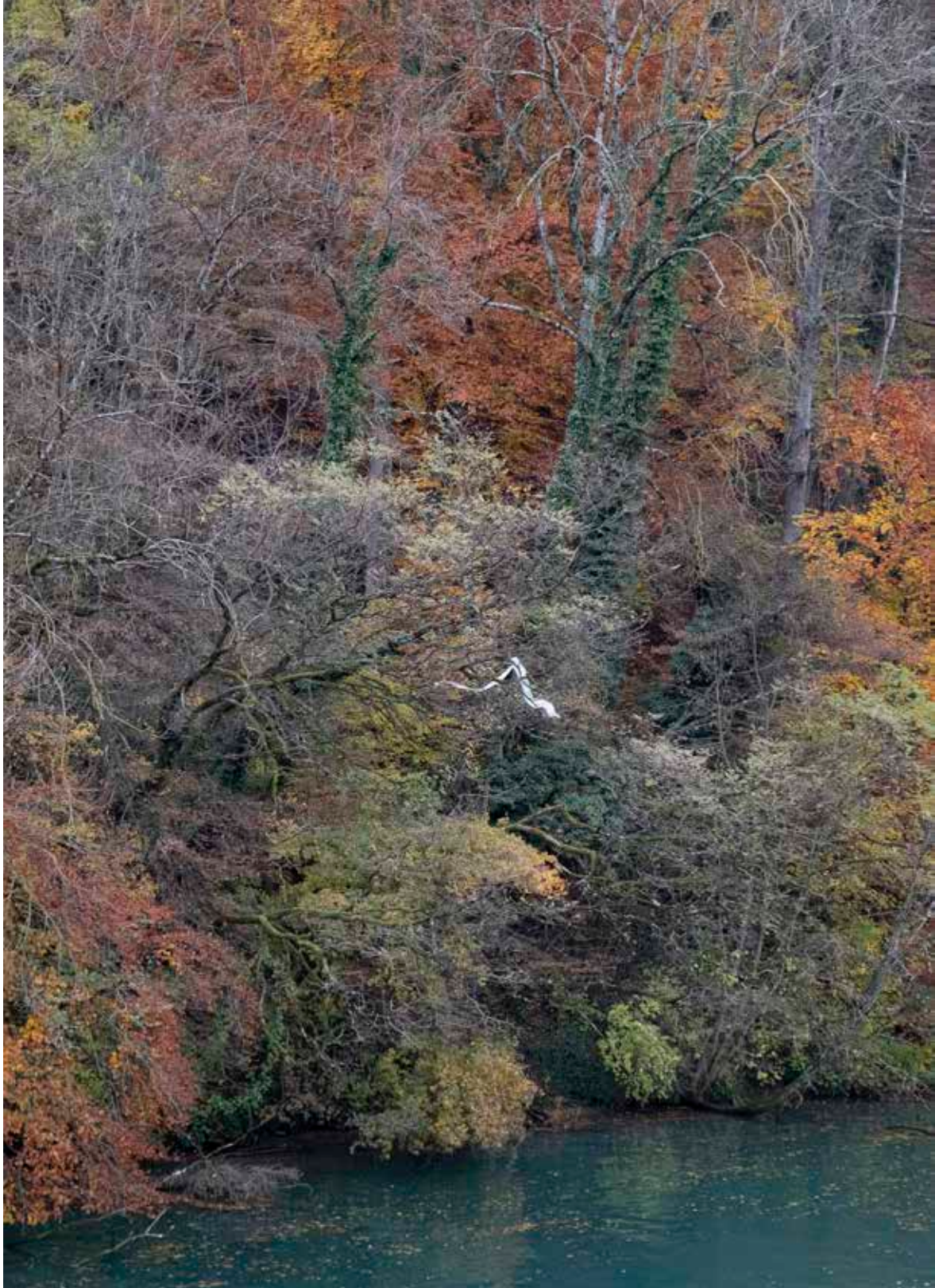


Adopt the point of view
of an animal.



Allow for
porosity

M
W
20
22



Invent a ritual.
Reproduce it in three different places.

M
B
R

Invent a ritual.
Reproduce it in three different places.

Invent a ritual.
Reproduce it in three different places.



Drink me

S
F
20
20



V
O

Invent rules just for one day.

A
G
&
A
B
R
20
19



L
S
&
D
D

Always

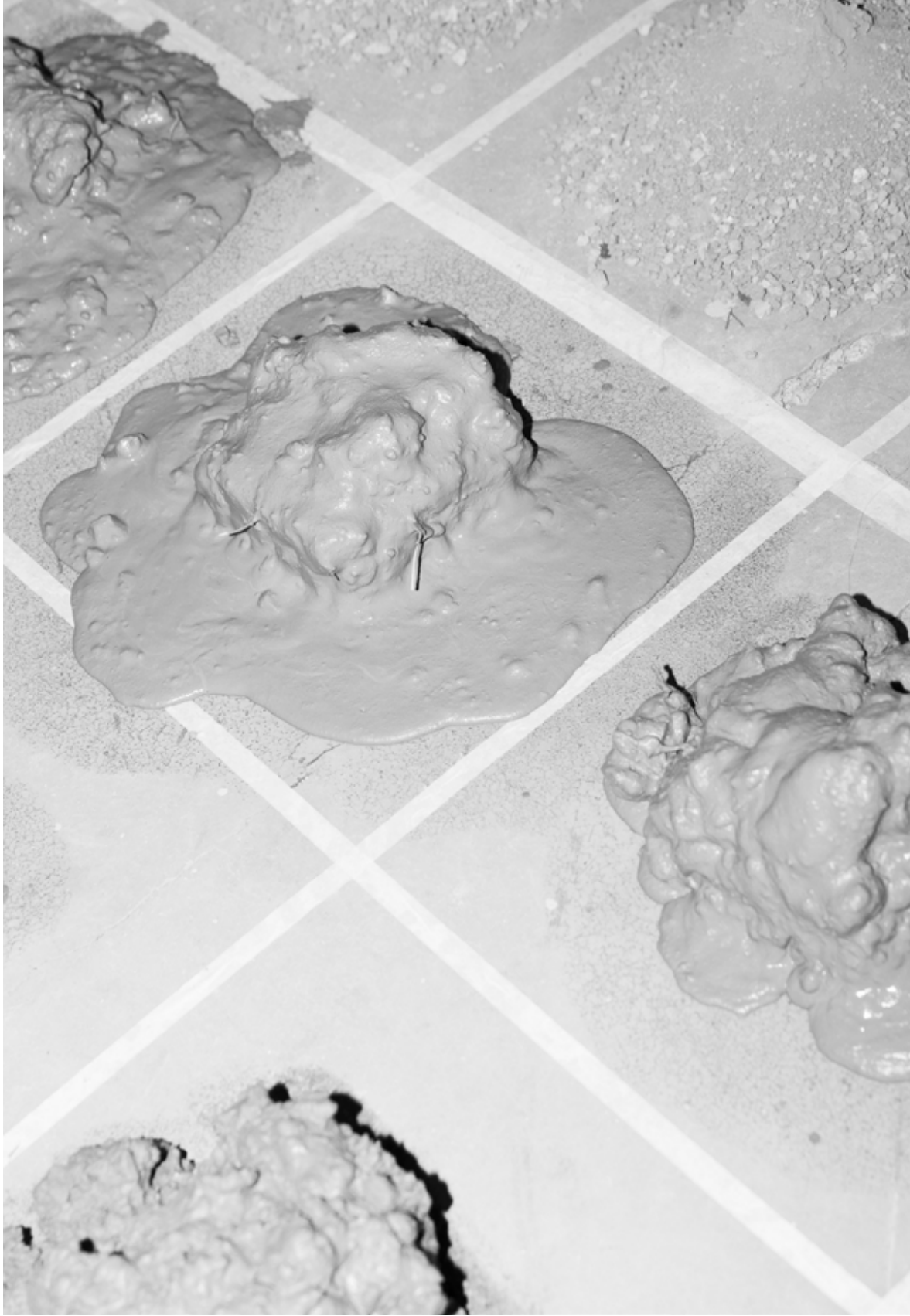
in dialogue



Discover
new doors



Building has been replaced by growing.



About narratives, materials, and the dreams we project with tenacity.



Fear eats the soul.



Draw a line around.



Dialogue

with the future.

Craft together





If it doesn't work in black, it's not going to work in colour.



To produce real-time
experiences, a great dose of
technicality and down-to-earth
thinking is needed.

M
W
20
21



M
P

The thousands of connections.



Fiction was part of the core of this building.



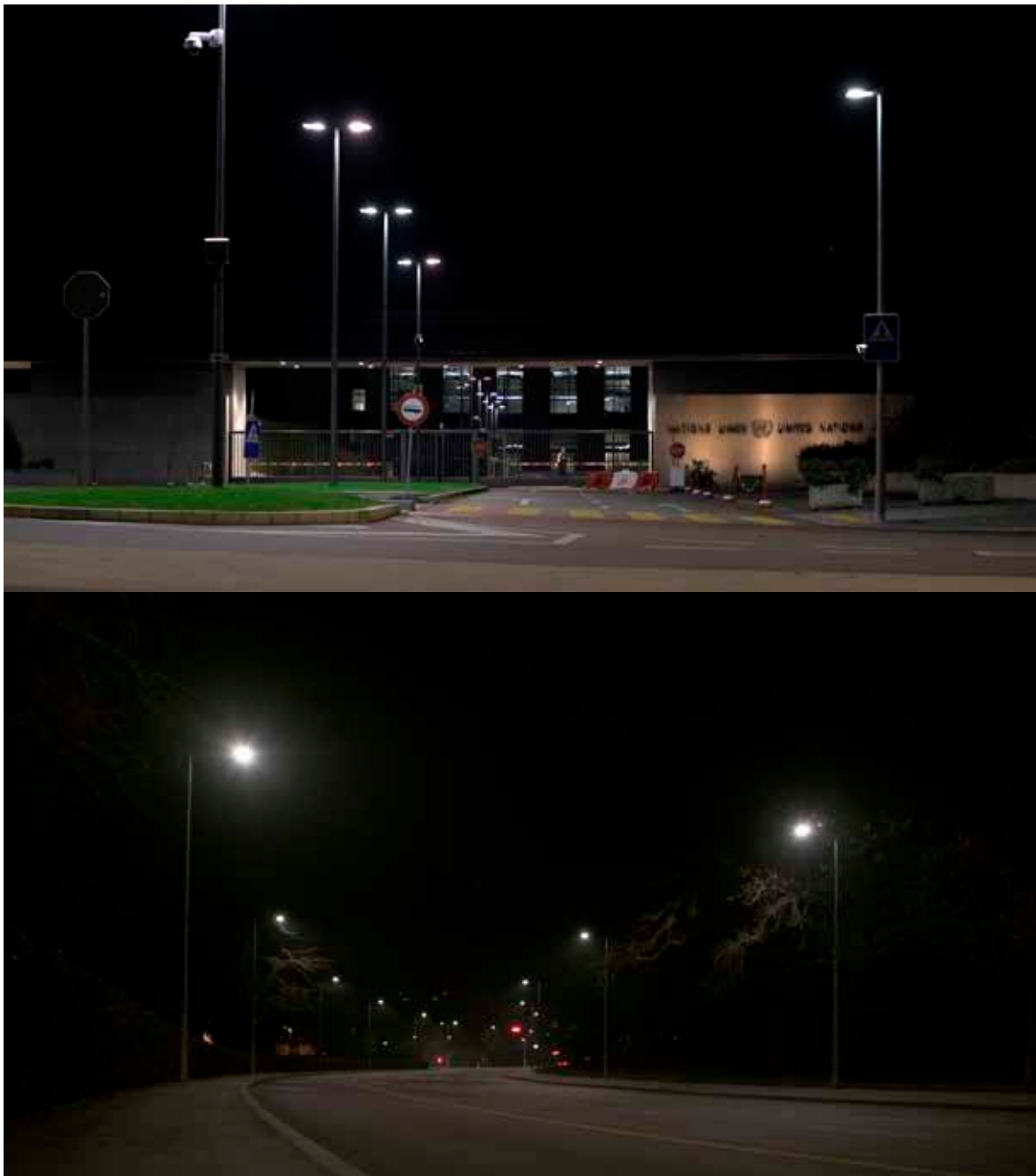
A strategy would be to try.



Design by chance is a choice in itself.



Beyond
construction



Expectations, performances and experiences.



Things do not exist outside of time.
They are not independent.

A
C
,
M
B
&
T
D
20
23



D
D
&
D
Z

Language itself can dissect and be dissected.



Situate



If only one thing were to remain, what would it be?



Divert the meaning of objects.



Visible as the wind

One interesting anecdote about the 1929 Barcelona Pavilion of Mies van der Rohe is that almost no one visited it at the time of its existence. Its fame and notoriety as an architectural modern icon comes in a great percentage from photography and savant speculation. One could even affirm that the construction of the replica from 1983 to 1986, the one that we all have visited and that we acknowledge as the “Mies Pavilion” found its physicality mainly from photographic research. In a purely “Antonionian” movement, the material reality and the importance of its existence grew almost uniquely from an obsession with dissecting the iconography of the building. Was its original construction and presence in 1929 really so fundamental? Could it be that the initial moment of its existence served principally to launch the myth? As a cinema prop? In this sense the Pavilion could exist in the same way as the Millennium Falcon of the Star Wars saga, invading specific pockets of our culture and transforming fiction into complex realities.

Another fact about the Pavilion is that Mies himself did not really follow the construction of it closely. It has now become almost the norm that architects are not so involved with the physical reality of their designs, rarely visiting the construction sites of their oeuvres. In this case it was Lilly Reich who designed and supervised the project close up. So there goes another myth: Mies, the mason, did not have the time or interest to see his design materialised.

As provocative as this may sound to some, it represents a very common reality in the architectural community. Designs, architectural artefacts and edifices are mostly experienced visually, via photography. An enormous percentage of our relationship with the field comes from images of the spaces, and not from the spaces themselves.

Antonioni sewed the seed of material reality. What is reflected in the photographic film represents the real as it has been “taken” or extracted from a physical event and become factual, not to say the truth. We know the levels of complexity of these simple statements and how many art forms and disciplines, from fiction to written theory, have explored the subject of visibility in occidental culture: Susan Sontag, Georges Didi-Hubermann and numerous other contributors have helped us to understand the intricacy of the world of images. Obviously, the fast pace at which our lives have engaged with virtuality, digitally lived experiences and feelings has added even more complexity, to the extent that it is now almost impossible to grasp a clear distinction between the physical and the virtual in the same world.

The fact that the Barcelona Pavilion might or might not have really existed will likely in the very near future, have no importance at all. Or, to put it differently, it has actually gained its right to exist well beyond its physical origin, thanks to the visual material and culture that has been produced on and around it.

Much architecture is thus extremely linked to the way it is presented by photographs. Whether they are made by professional photographers or architectural amateurs, and whether encountered through books, websites or blogs, or via social media, we could say that probably 80 percent of our architectural references come from images, leaving a rather meagre 20 percent to our cultural tourism and field trips that allow us to actually see and touch the things themselves.

In 1990, Thomas Ruff was commissioned by Herzog & de Meuron to make a photograph of a storage building that they had just finished for the firm Ricola in Laufen, Switzerland. Ruff instructed a local photographer to take the pictures

following specific guidelines, which Ruff then manipulated digitally to compose an image that was simply an assemblage of different materials. As with Mies in the Barcelona case, the photographer was not so interested in the material relationship with the building as with the aura of its image: not the documentation of the artefact, but the image of it. “I thought that whatever was in the picture would be more important than the image itself. Not until I had made a whole range of other series, using a very wide variety of photographic techniques, did I find a way to make an image rather than a document of significant architecture such as that done by Herzog & de Meuron and Mies van der Rohe.”

Unsurprisingly, this photo became somewhat iconic in the architectural world, but not because of its unreality but for the opposite reason: architects admired the objectivity (shall we say new objectivity?) that the image convey. Its uncanny presence as an image was translated in the architectural culture as concreteness, becoming a reference certainly for architectural photography and also for “real” architectural making. Many buildings have since been designed to satisfy or fit into this new objectivity.

What does that say about architectural processes? About how much architects and designers are to be involved in the process of image making? And about how important the “real” is to photographers?

At a moment when artificial intelligence is developing an interesting role in image making and redefining the extent to which multiple realities intertwine it seems natural to continue, extend and question the possibilities of partnership or companionship between the two fields. One acts as support to the other, but which one leads is a question to which the answer oscillates continuously between the two disciplines. Is architecture made for visual culture, or does visual culture use architecture to make images?

In the case of Barcelona, the short life of the built object became the support for visual history and speculation. In the case of Thomas Ruff’s picture of Ricola the contrary occurred: the image itself opened ways to seeing and designing buildings.

Let’s now take a more contemporary and much debated image of architecture, one that has become an icon without the need to exist in physical reality: The Line. The Line is one of the projects of NEOM, a Saudi Arabian corporation that is moving towards the future, or at least a future for certain people, at great speed.

The Line is a city for nine million people condensed within a linear 170 km long single building offering all of the expected elements of sustainable living. We can wonder about the importance of this debatable architecture, but it is very clear that the incredible production of imagery that the project is bringing about is provoking many aspects of our understanding of architecture. The project is quite image-based. It robustly grounds itself in a very intelligent mix of cinematic science fiction, radical architecture of the 1970s and contemporary formalism coming from three-dimensional visualisations. It is undoubtedly a project that emerges from visual culture, not from a physical one. Its realisation, and probably its success, will be tracked and followed in the same way as we watch a movie or a science fiction series, intrigued and teased about the possible outcome, rather than as the laborious progress of a construction site. It is not a coincidence that The Line acknowledges two radical utopian architects as the predecessors of the design: Yona Friedman and Superstudio, both having heavily influenced architectural culture uniquely through imagery: fanzines and collages in the case of the former and drawings in the case of the latter.

These three different moments of architecture and architectural representation (the Barcelona Pavilion, Thomas Ruff’s work on Ricola and The Line) are quickly exposed here to admit once and for all that the relationship of the architecture-photography pairing is crucial, and that the permanent and intense negotiation

between image making and the built world needs a lot of attention from both fields, one informing the other, the other metamorphosing the possibilities of the one.

Somehow, at the modest scale and range of our two institutions, the Professional School of Photography of Vevey and the Swiss federal Polytechnical School of Architecture, this is what we have been exploring with the participation of hundreds of students from both schools. First year students of architecture have let their photographer comrades join them at their tables, computers, weekends, construction sites and student life to investigate what the images of what they were doing could appear to be. And the images are reassuring in that they operate differently from the examples above. We would like to think that by admitting and welcoming the richness of the influence they mutually exert on one another, they manage to open the relationship to even more richness.

The work presented in this book shows in an experimental and experiential way the continuous oscillation between the disciplines. As the reader-viewer will observe, architecture appears not to be only about building and buildings. It is portraits, it is abstract, it is ateliers, screws and bolts, pieces of landscape, textures, lights, insects, trees, rulers and compasses and much more. The same goes for architectural photography. They define each other along their common journey.

One of the images presented here is a black and white composition. It shows a gravity-defying trace of sand and dust, frozen in mid-air. Tim Rod, one photography student, seems to have seized these black grains with both hands, and with a burst of energy, thrown them against the vast canvas of the sky. This unpredictable arch-shaped spectacle is now forever still. This reinterpretation of Andy Goldworthy’s dust throwing experiments differs notably from its ancestor in that the framing excludes its author, and the contrasted black and white focuses on the shapes and dynamics of the situation, with less emphasis on the performance.

That is certainly not a conventional architectural photograph. It is not the flattering depiction of a building, nor an ambitious project visualisation. Yet it appears as a trait of genius when placed in the context of our collaboration project.

We see in that image a fleeting evocation of one of the most foundational architectural materials, earth, captured when creating one of the most essential architectural shapes: the arch. The young photographer simultaneously constructs and deconstructs the relationship between the two disciplines. That photographic suspension of time makes room for the birth of a metaphor; it allows a deep and thoughtful symbol to emerge.

One can imagine many trials may have been necessary to come to that result. Photography exists as a dance between intention and spontaneity. It requires a delicate balance of planning and serendipity. Whatever one might meticulously prepare and design, accounting for every painstaking detail, the indifference of nature or the surrounding conditions (in short: reality) can introduce unexpected changes, and challenge the original vision. This might initially sound like a drawback, a source of frustration. However, on the contrary, it is precisely this confrontation with reality that distinguishes photography as such a unique medium.

Perhaps this is where a sizable portion of creative talent resides. Skilled photographers understand the art of engaging with the real. What initially commences as a mere intention, soon unfolds into a rich journey of exploration. As they delve deeper, they alter, develop, and rediscover their objectives, allowing the process itself to guide them based on the feedback and revelations the medium offers in return for their efforts. In this dynamic landscape, an encounter with the unexpected is not just a possibility, but a necessity, fostering a space where true creativity flourishes.

Another arresting image is the co-creation of Aline Bovard Rudaz and Alain Ganguillet. In this minimalistic composition, an arm is weaving its path between the vertical structure of one of ALICE's temporary constructions located in the city of Evian. Once again, it strays far from the descriptive role we might expect from architectural photography. In this image, the subject is not the entire structure, nor the entire body. However, it encapsulates a whole world about the relationship between the building and the flesh. The specific serpentine gesture chosen by the two photographers can be perceived as a subtle caress, a beastly glide of the arm between the wooden slats. But it can also read as a rough friction, a somewhat brutal way for this limb to force its passage between the lines of the structure.

The space between these two interpretations represents the poetic negotiation of space to which we are all subjected. This is a tension we all feel, often without fully understanding it, except, perhaps, when we dance. Laid out on the two-dimensional plane of a photograph, its essence becomes more discernible.

It might evoke a sensation that exists between two very contrasting realms. At one end, something like the profound and ethereal interactions of Francesca Woodman within her own apartment, portraying herself as an ephemeral shadow amidst her living room and corridors. At the opposite end, the playful and ironic postures of Elina Brotherus in various places, like, for example, the "La Samaritaine" construction site.

The image by Bovard Rudaz and Ganguillet considers architecture not just as static structures in need of an image, but as dynamic entities, constantly reshaped and redefined through human interaction and viewer interpretations. What the duo might have fixed with the camera is, paradoxically, the living and dynamic aspect of those architectural projects.

The viewer-reader may wish to identify the pages where those two images are located in the present publication. It is guaranteed that they are in there, but the exact page number cannot be pointed out, for the simple reason that there are no page numbers.

The copy you hold is the product of a random distribution of its pages. Each of the eight hundred copies of this edition of *Let the wind take care of everything* boasts its own exclusive order and combinations, weaving its own singular narrative. We like to think that the true essence of this publication isn't confined to the single copy you now hold in your hands but lies in the collective narrative spun by all eight hundred copies.

In fact, we conceived the book primarily as a fantasy manual for the students. We wished to create what Arthur Koestler identified as "bisociation": the joining of two unrelated ideas, an illustration of the combinatorial nature of creativity.

The short texts presented in parallel to the images were conceived for this publication by several teachers, alumni and students from both institutions, as an invitation to think about the creative process in the realms of both architecture and photography.

For people who are now reading this book as students, we hope it shines as a luminous guidepost that will stay in their pockets for a while and can help them create new ideas.

For the leisurely reader, it offers a rich mosaic of visuals and words to explore time and again. Regardless of one's background, this book aspires to be a companion, a source of wonder, and perhaps a conversation starter.

Daniel Zamarbide and Mathieu Bernard-Reymond

CEPV

Many thanks to Léonore Veya and Nicolas Savary, along with the faculty and staff of the Centre d'enseignement professionnel de Vevey (CEPV) for their great support and meticulous guidance throughout the process. A special acknowledgment goes to Alexandra Ruiz, graphic designer and lecturer at the CEPV, and Tristan Aymon, film director and lecturer, for their additional support in the context of this collaboration. We would also like to extend special thanks to Chloé Cardinaux, technical manager at CEPV, for her mastery in handling everything, no matter what the circumstances.

Gratitude is also due to Claire Logoz, to Victor Maréchal, and to Augustin Clément, who have made significant efforts to bridge connections between students and coordinate our schedules. A heartfelt thank you to Dieter Dietz, Daniel Zamarbide, Teresa Cheung, and all the studio directors and staff at ALICE for opening their ateliers to those who came to them for photographic investigations. We are pleased to know that this project will persist beyond the publication of this book.

To André Cepeda, Matthieu Gafsou, Gilbert Fastenaekens, Rudolf Steiner, and Dylan Perrenoud, your insights and willingness to share your journeys in exclusive video interviews have provided invaluable learning experiences for the students.

Thank you to the educators, students, alumni and members of the editorial board who graciously shared the many quotes used in this volume.

Lastly, profound appreciation is reserved for the students. They approached these assignments with authentic dedication and seriousness, investing a significant amount of their time into the project.

Mathieu Bernard-Reymond,
October 2023

ALICE

We would like to address our sincere gratitude to the people who have made this conversation between architecture and photography fluid, rich, stimulating and important. To Léonore Veya and Nicolas Savary for opening the doors to the collaboration and the quality of the exchanges between us. To the unique MBR, Mathieu Bernard-Reymond, for his intelligence, calmness, subtle humour, and most of all, for making everything and anything possible. And to Rob van Leijsen for helping us materialise this conversation into a publication.

Internally, nothing could have been made without the sensibility, dedication and work of Agustin Clément and Victor Maréchal, thanks to whom the culture of image making has shifted in ALICE at many levels. Claire Logoz has also contributed extensively to the making of this strange object, with great enthusiasm, but even more importantly with a cool and radical attitude, a rare quality. A very warm and special thank you to Teresa Cheung, with whom many of the ideas and attempts that subtly appear in this book have been slowly and patiently cooked. A big thank you to Dieter Dietz, at the birth and heart of ALICE, always allowing newness to appear and surprise. Finally, thank you to the studio directors who came, went or stayed during the five years that this publication covers. Their dedication and resilience is everything.

At the core of our work, nothing would exist without the presence of hundreds of motivated people who continue to believe that architecture is important, and that questioning how to make it is even more important: the first-year students in architecture at EPFL.

Daniel Zamarbide, October 2023

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Over a period of five years, photography students from the advanced training in photography at the Centre d'enseignement professionnel de Vevey (CEPV) engaged in a parallel exploration with students from the Atelier de la conception de l'espace (ALICE) in the school of architecture at the École polytechnique fédérale de Lausanne (EPFL) in Switzerland, forging complementary discourses about image making.

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