

growing secrets (continues page 3)

A room is the insular space where teenagers hide their

A room is intimate

A room is a contained space

A room is a place

Shonagon in 990-1000 (the Heian period):

The list is freely inspired by Richard Serra’s verb list in its repeated form. It also uses in a very personal way the literary form known as *Zuihitsu*, developed by the Japanese author Sei

Room.

It can be used as starting point for ideas surrounding the term complete, but potentially operational at least for this phase, since like, in order to introduce our fourth Codex, to present a list; in- then presents this aspect in depth. For my part, I would simply will not go into speculations on those issues here here, since Sébas- *tion lexicale*, among other complex etymological associations, so I explaining the “brotherhood” of these two words in his *investiga-* same root. Sébastien Grosset will spend quite some paragraphs changeably, as the term can be understood as coming from the I deliberately use the words ‘space’ and ‘room’ here inter- space to navigate between interior and interiority.

scription of these rooms reflects perfectly the capacity of such physical, mental, and ancestral-mythical realities meld. The de- ly illustrated textually and visually as threshold spaces where tions they entertain with the twelve rooms. The rooms are perfect- ical or projected world is uncertain in the description of the rela- rooms. Particular dwellers they are, as their belonging to the phys- Michel’s text tells the stories of the 12 inhabitants of the twelve

2018/19 ROOMS

PHASE 5/6—As we are progressively moving towards the making of the archetypical figure of what we could call the ‘first space’ of the ALICE year one, a new stop on the journey of learn- ing how to make architecture appears. This stop is *Rooms*, an ep- isode in which we will dwell for a few weeks, after having already faced Measures, Elements, Planes and Gardens as constitutive chapters of the overall first year project.

Rooms represents the first moment of confrontation with programmatic issues. We will be working on program, and we will be working on enclosures that envelop physical bodies for specific purposes. But the new specificity of these enclosures does not con- demn them to avoiding the imaginary, the dreamed, or the poetic. On the contrary, the phase Rooms is where the strength of the *poiesis* so well described in our first Codex is needed the most; it is needed to make it real, to transform into built form ideas that none- theless maintain their projective and prospective essence.

If this phase is titled with a plural noun, it is because it pur- sues the ambition of ALICE to call for the plural in general. To put it in other words, to support and promote diversity is at the core of our educational philosophy. There is not one room, but many to be thought of and discovered, and it is only the “mise ensemble” of an infinite number of them that creates the architectural environ- ments that we consider important.

All About Space 2, the catalogue book that presented the collective effort of the making of House 1 in ALICE in 2016, con- tains in its final part an Inhabitation Catalogue. In this part, a se- ries of unsaturated images present twelve spaces. Matthias

ries of unsaturated images present twelve spaces. Matthias

tains in its final part an Inhabitation Catalogue. In this part, a se- collective effort of the making of House 1 in ALICE in 2016, con- *All About Space 2*, the catalogue book that presented the

ments that we consider important.

infinite number of them that creates the architectural environ- it in other words, to support and promote diversity is at the core of our educational philosophy. There is not one room, but many to be thought of and discovered, and it is only the “mise ensemble” of an

theless maintain their projective and prospective essence.

If this phase is titled with a plural noun, it is because it pur- sues the ambition of ALICE to call for the plural in general. To put it in other words, to support and promote diversity is at the core of our educational philosophy. There is not one room, but many to be thought of and discovered, and it is only the “mise ensemble” of an

making of the archetypical figure of what we could call the ‘first space’ of the ALICE year one, a new stop on the journey of learn- ing how to make architecture appears. This stop is *Rooms*, an ep- isode in which we will dwell for a few weeks, after having already faced Measures, Elements, Planes and Gardens as constitutive chapters of the overall first year project.

2018/19 ROOMS

Michel’s text tells the stories of the 12 inhabitants of the twelve rooms. Particular dwellers they are, as their belonging to the phys- ical or projected world is uncertain in the description of the rela- tions they entertain with the twelve rooms. The rooms are perfect- ly illustrated textually and visually as threshold spaces where physical, mental, and ancestral-mythical realities meld. The de- scription of these rooms reflects perfectly the capacity of such space to navigate between interior and interiority.

I deliberately use the words ‘space’ and ‘room’ here inter- changeably, as the term can be understood as coming from the same root. Sébastien Grosset will spend quite some paragraphs explaining the “brotherhood” of these two words in his *investiga- tion lexicale*, among other complex etymological associations, so I will not go into speculations on those issues here here, since Sébas- tien presents this aspect in depth. For my part, I would simply like, in order to introduce our fourth Codex, to present a list; in- complete, but potentially operational at least for this phase, since it can be used as starting point for ideas surrounding the term Room.

The list is freely inspired by Richard Serra’s verb list in its repeated form. It also uses in a very personal way the literary form known as *Zuihitsu*, developed by the Japanese author Sei Shonagon in 990-1000 (the Heian period):

A room is a place

A room is a contained space

A room is intimate

A room is the insular space where teenagers hide their growing secrets (continues page 3)