

then gardens can be considered as (continues page 3)

thus enlarge the way architecture's origins can be understood, tool to dialogue with the natural world. If we allow ourselves to room – open only through the roof - where rituals take place) that is seen as a miniature of the cosmos and employ symbolism as a nic figures (like the kiva in Hopi Indian culture, a small enclosed landscape can also be apprehended through architectural or scen- through a bi-dimensional pictorial approach. He believes that ing new readings of how we might perceive landscape other than- lège de France entitled Les “Formes du Paysage”, some interest- Philippe Descola has presented in his lecture series, at the Col- piece of land, it is clear that gardens have preceded architecture. Considered as a cultivated and partially domesticated constant care and is built with living materials.

variety of animals, changes colours, volume, appearance, it needs a particularly long timeframe, reacts to seasons and crops, to a ter nor airtight, well defined or precisely drawn, yet it evolves in the impulsion that it provides to the first series. It is neither wa- cal typology like the garden. This new title bears in its own term, not a coincidence that this openness comes from a strong histori- plexity to the rational progression of the *original five*. And it is second round of the series and introduces a slight flavour of com- reading order of the terms or chapters. Garden thus opens the time, altering by the addition of any new entry the predefined dex. It opens the potential of a collection that will develop with ROOMS. As a theoretical entity, it opens a new door to the series. itself, as a phase of ALICE's program, between PLANES and the *space fellowship* formed by the five strong entities and places This additional title, GARDENS, opens up the sequence of than imposing an occupation of it.

world-garden, so as to accompany its (and our) evolution, rather

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PHASE 4/6—ALICE's Codex started its journey introducing a sequence of characters represented by what we think to be mean- ingful words for the practice of architecture and its learning pro- cess. The sequence has a certain natural linearity, growing from a first gesture to start understanding the physical world around us through the practice of measuring it (MEASURES) to the very essential act of building a material shelter (HOUSE). The se- quence: measures, elements, planes, room and house, constitutes the original five titles of the Codex investigation. The five terms have become the pillars of what we consider a robust educational structure. At the same time our educational quest evolves around a larger subject: space. Measures, Elements, Planes, Room and House are thus aimed at the purpose of creating operational tools for space-making. The Codex is an additional instrument to root operational aspects of space-making in fundamental and concep- tual practice. This endeavor in research not only helps to concep- tually ground the practice of our studios, but it also enlarges the way we understand these constitutive bases.

The appearance of a new term and phase in our program, GARDENS, owes much to the will to literally open architecture. Although the image might seem simple, it is an opening, a gate that takes us to review architecture as a discipline that widens its focus, to see the environment where it intervenes as a delicate and fragile companion that does not uniquely request a building action. A companion that also needs to be taken care of.

Architecture would thus not only be related to the act of constructing, but also to the one of maintaining, cultivating the

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world-garden, so as to accompany its (and our) evolution, rather than imposing an occupation of it.

This additional title, GARDENS, opens up the sequence of the *space fellowship* formed by the five strong entities and places itself, as a phase of ALICE's program, between PLANES and ROOMS. As a theoretical entity, it opens a new door to the series. The door is one that leads us to a more plural approach to the Co- dex. It opens the potential of a collection that will develop with time, altering by the addition of any new entry the predefined reading order of the terms or chapters. Garden thus opens the second round of the series and introduces a slight flavour of com- plexity to the rational progression of the *original five*. And it is not a coincidence that this openness comes from a strong histori- cal typology like the garden. This new title bears in its own term, the impulsion that it provides to the first series. It is neither wa- ter nor airtight, well defined or precisely drawn, yet it evolves in a particularly long timeframe, reacts to seasons and crops, to a variety of animals, changes colours, volume, appearance, it needs constant care and is built with living materials.

Considered as a cultivated and partially domesticated piece of land, it is clear that gardens have preceded architecture. Philippe Descola has presented in his lecture series, at the Col- lège de France entitled Les “Formes du Paysage”, some interest- ing new readings of how we might perceive landscape other than through a bi-dimensional pictorial approach. He believes that landscape can also be apprehended through architectural or scen- nic figures (like the kiva in Hopi Indian culture, a small enclosed room – open only through the roof - where rituals take place) that is seen as a miniature of the cosmos and employ symbolism as a tool to dialogue with the natural world. If we allow ourselves to thus enlarge the way architecture's origins can be understood, then gardens can be considered as (continues page 3)