existing knowledge in new associations and configurations. The capacity of modeling and synthesis is therefore critical.

This codex offers a view into the various ways language itself can dissect and be dissected. In itineraries of thought and their articulation, believed truths are mounted on test beds, put under stress and tested upon their firmness or depth, their coherence or intrinsic contradiction, their situated meanings and historical transformations.

The ALICE codex is not aimed at explaining our teaching or clarifying predetermined goals. Rather, we are using it as a further tool – just as we are working with our time-map as a structural grid to encompass the events and production of one year of teaching. For us the codex is as much a tool as the Japanese wood saw that we distribute to students at the beginning of the year, or the screw-drill that will serve us in constructing our projects in the forthcoming summers. It is not intended to give answers, but to show how to construct questions. Because it is through questions that we open up the potential of things, making them accessible to new analogies, syntheses and configurations. The description of a spatial or a material condition may shed light upon possible nodes for new cohesions, or unbind contained forces. In these translations between the realities of ideas, languages, and space, we may get lost and subsequently discover new doors.

The codex will follow the main structure of the ALICE y1 program built around the phases Measures, Elements, Planes, Gardens, Rooms and Houses. Parallel to the lectures that initiate each phase it will consist of sheets 'stitched together'. These sheets will expand or reflect upon terms that we use to construct an argument – in this case in the form of our projects – in collaboration with 250 people over 9 months. In this we will need all our tools, our intellect, our emotional intelligence, our capacities for analysis and synthesis, and most importantly: (continues page 3)

2018/19 MEASURES

PHASE 1/6—"Scientists try to identify the components of existing structures, designers try to shape the components of new structures." 1

Starting in our 8th year of teaching the ALICE y1 first year design course in architecture, we have invited a philosopher to be part of our team. Why? And why are we editing a publication that we chose to name *codex*, in an allusion to the French Petit Robert dictionary (a codex being an official collection of authorized medications, but also an ensemble of sheets of paper 'stitched' together)?

Western education systems have largely agreed by now on a firm foundation of general knowledge that should be democratically accessible to all citizens. However, in 1982, Nigel Cross argued in his article "*Designerly Ways of Knowing*" that general education, strong in the two 'cultures' of sciences and the humanities, falls short in the teaching of a 'third culture'; the culture of design, or of making and conceiving new things. According to Cross, "*Design has its own distinct 'things to know, ways of knowing them, and ways of finding out about them'. (…) At its core is the 'language' of 'modelling'; it is possible to develop students' aptitudes in this 'language', equivalent to aptitudes in the 'language' of the sciences - numeracy - and the 'language' of humanities - literacy.*" 2

Design embraces material culture. And because design is a vector into the future, it is projective. In its modelling of new situations in creative-analytical iterative processes, it tests new ideas in simulated or real-world conditions. And it synthesizes