

We had the very chance to be hosted by the *Theatre de Vidy* in Lausanne, a building and environment that possesses both qualities of the neutral space from which a staged life can emerge, and the charged lieu where an enormous history has stepped through and left its traces. The blank paper quality of the building comes from its own architecture, the master of it being the Lord of *Die Gute Form*, Swiss artist Max Bill. Its structural architecture was certainly a perfect place to think architectural pedagogy.

On the other hand, the theater, a very progressive one, especially during these last years under the direction of ex-Avignon director Vincent Baudrier, is effectively loaded with theater history. The building had been thought out and made as a temporary structure for the *Swiss exhibition* of 1964, another criteria of the beautiful site that, looking backwards, had its influence on what we have been doing in ALICE ever since. A temporary structure to both show and give life programmatic fiction. If I call it programmatic it is because what distinguishes theater from other forms of art is precisely its physical presence. The essence of this art resides most of all in its *realtimeness*. And to produce real time experiences a great dose of technicality and down to earth thinking is needed. What the public lives is a voyage into particular fictions. The building of Max Bill is, in itself an augmented backstage architecture of theaters. An empty plateau backed up behind, above and laterally by technical structures that allow a maximum of situations to occur in the plateau, on stage. It is the perfect encounter of fiction with reality.

In this place then this small piece of history of ALICE happened, when within the ALICE team brainstorm appeared our intimately famous by now “let’s build a house.” (continues page 3)

2018/19 HOUSES

PHASE 6/6—It is with this sixth Codex that we reach the end of the first series of our theoretical investigation. The Codex has been fabricated to examine the depth of words and the complexity of their usage and translation, ultimately constituting a small corpus of text that supports the practical work of first year students. At ALICE, we believe that there is no threshold between theory and practice. It is one inseparable component of our pedagogical philosophy. Everything that we are immersed into as architecture apprentices (which we hopefully stay during the entirety of our professional lives), whether it be philosophy, technique or references form a part of one and the same whole. And if there is any magic in our work, it resides precisely in the difficulty to part thinking from making. The interest, the mandatory curiosity that we develop in how things are fabricated pairs with a prospective culture that leads us towards critical thinking, towards the questioning of the given and that which is taken for granted. It is necessary to retain a lack of clear definition between what is idealized and what will be constructed. We build our dreams as much as we build our environment.

In this temporary final moment of the Codex, we gather the most elemental, original moment of architecture: the House.

Perhaps a bit of history can prove to be helpful. A few years back, the ALICE team gathered in a place in order to brainstorm about the next program for year one. The location chosen for this meeting allowed particularly well for speculation and fictional projection. Fiction was part of the core of this building, springing from every millimeter of the space hosting our team.

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