BACKGROUND (the issue)

**Architecture: Between Material & Virtual Civilizations**

Since its origin, architecture has been the art of organizing physical reality, the act of establishing the material order of a cultural order. Until recently this has meant to work *in and with* the analog or material world. However, as our civilization moves deeper into the information age, cultural expressions (sources, processes and products) become increasingly dematerialized, virtualized. Needless is to say that architecture finds itself at odds with these developments because, in a culture of the simulacrum the concrete looses ground to the representational, the corporeal to the informational, the real to the simulational. As one's location, presence, and identity are intrinsically tied to the physical body, the new developments present us with a great challenge to the corporeal aspects of our humanity.

Thus we find ourselves in the midst of a struggle: the ancient, primordial calls of the body and its instincts (the unconscious) collide with the cultural demands of detached rationality, immaterial action, digital production and consumption. This clash perhaps better than any other one reflects what has been termed 'the postmodern condition'.
Architecture is in a unique position to reflect and respond to this problem as it finds itself under the same dilemmas facing society. On one hand, the technological mutation underway has forced a major shift from analog to digital modes of architectural production. The resulting shift has transformed the way we think and make architecture. On the other hand, the mentioned cultural changes require architectural responses defying all past traditions. Contemporary architects find themselves with the task of redefining architecture's purpose, technology, functionality, and aesthetics based on the needs and visions of the rising new civilization.

This workshop is an open laboratory to explore, reflect and act on the implications of a radical revolution in our humanity/culture and architecture. To do so, we will work within the conceptual framework presented in Professors Bermudez & Hermanson paper “Tectonics After Virtuality” (http://www.arch.utah.edu/people/faculty/julio/tecto.pdf). The idea of presence architecture will be carefully studied as a potential response to the call for creatively resisting today's schizophrenic zeitgeist.

**PEDAGOGY & SCHEDULE**

To carry out this agenda, the workshop will:

1. utilize an architectural problem that facilitates the study of the ongoing cultural transformation. The schedule will be as follows:

   **Day 1: Fundamentals** (Monday 2 February)
   - Introduction to the theory and procedures
   - Reading Assignment
   - Learning and practicing the a-d method

   **Day 2: Exploration** (Wednesday 4 February)
   - Rip’n’tear modeling
   - Lecture and discussion
   - Tectonic Exploration of Architectural Idea
   - Critique

   **Day 3: Elaboration** (Friday 6 February)
   - Investigation focused on issue &Conceptual Development
   - Critique
   - Formal, spatial and tectonic expression of concept
   - Critique

   **Day 4: Development 1** (Monday 9 February)
   - Programmatic Development
   - Critique
   - Analog-Digital Design Development
   - Critique

   **Day 5: Development 2** (Wednesday 11 February)
   - Analog-Digital Design Definition I
   - Critique

   **Day 6: Development 3** (Friday 13 February)
Analog-Digital Design Definition II
Critique

Day 7: Definition & Presentation (Wednesday 18 February)
Preparation for final presentation
PPT Show—Guest Jury (external reviewers)
Digital Portfolio Due

2. place students in the space lying between the analog and digital systems of production and request them to use either of these systems as design tools to advance architectural ideas and work.

TEAM WORK
The workshop will be done in groups of 2 people to guarantee a diversity of interpretations and have enough critical mass to work simultaneously in analog and digital media. The students should rotate in their utilization of the media and not get ‘specialized’ in just one.

NOTE
For examples of other a-d workshops, visit
http://www.arch.utah.edu/people/faculty/julio/studio.htm
http://faculty.arch.utah.edu/adams/site/teaching/architecture/adlv/adlv.html
http://www.arch.ttu.edu/people/faculty/Neiman_B/pedagogical/adlvfa05/index.htm
http://www.arch.ttu.edu/people/faculty/Neiman_B/pedagogical/adlvfa05/index.htm
http://www.arch.ttu.edu/people/faculty/neiman_b/blog/adlv/adlv.htm
http://students.arch.utah.edu/courses/arch6971/work-samples.htm (see VAS studios only)
MODELING MATERIALS (For Rip’n’Tear Analog Process)

MATERIALITY
Find a lot of materials; bring in more than you think you need. You will not have time to buy extra materials while in session. Find good quality materials that abstract the idea of the nature of materials, and are not representing materials.

FLAT ELEMENTS
- Opaque
cardboard (several thicknesses: 1/8", 1/16", etc.), chipboard, foamcore, bristol board (or strathmore, museum or matt board), tag board (or railroad board), water color paper, balsa wood sheets, cork (different thicknesses) (at craft stores), other kind of papers/boards, bass wood (art materials), metal sheets (copper, aluminum, etc.), aluminum foil, copper foil, mirror glass, sand paper, birch bark, found materials, rusted, etc.

- Semi-transparent
Gauze, screen (plastic, metal, scrubbers), fabric

- Transparent
acetate/plastic films, fiberglass (with or without sanded surface -w/sand paper), acrylic, plastic sheet, glass.

LINEAR ELEMENTS
wood dowels and strips, metal wire (thick), metal wire by the foot (thin, thick); balsa wood sticks (different sections), spaghetti noodles, barbecue skewers, strip of metal (very cheap), bronze wire, rods (plastic, metal), found (natural) wood sticks.

VOLUMETRIC ELEMENTS
Clay, plato/plastilina, wood piece, plaster, styrofoam (expanded polystyrene or polyurethane/polyisocyanurate), stone, salt/sugar blocks

OTHERS
String, rope, rods, screws, nails, hinges, monofilaments (fishing line).

TOOLS
- glue gun (with transparent glue sticks), knife & cutting board, tracing paper, crayons, charcoal, thick markers, thick graffito, soft pencils, scissors, etc.

- 8 1/2 x 11 sheets of acetate for protection of flat-bed scanner glass.
WHERE TO GET THEM
University Book Store, Arch. & Art School Modelshops,
Hardware Stores, Art Supply Stores, Craft Stores, Junkyards/Scrappyards,
Hobby shops, Builder's supply centers, Bait and Tackle shops