



## DIPLOMA UNIT 5

### Short BRIEF / 2010 2011

#### (Re)public: Third Natures – Carnal and Mundane Assemblies

Public space has been kidnapped by the market economy. Throughout its history it has always oscillated between representations of power and political control, but today this power is one that increasingly seems defined by consumerism. In light of this condition, this year the unit will look to establish a strong political affinity in constructing a new kind of architecture of the everyday – a new pop architecture with strong links to contemporary culture but one that retains a significant critical dimension.

In the past it has been easy to see the world as being divided between the organic and the artificial. Today, however, it is the blurred connections between these categories that offers the most exciting possibilities. Following the work carried out last year, in 2010/11 Dip 5 will focus on the role of architecture as assemblies or complex ecologies that act as mechanisms for the interrelation between living beings, social groups and technological objects. We will explore the notion of public buildings as third natures – deliberate, material and intellectual manipulations of our biotope. To encourage a profound rethinking of buildings as public and, more specifically, congregational spaces, we will focus on the conceptual and technical development of a medium-scale project that involves linking inert and living materials.

Students will begin by selecting a social group as the context and scenario for their research. Using this group they will then develop a technically inventive material system and process of fabrication that will ultimately be applied to the project at various scales. Our working method will be based upon an experimental design office, and will include brainstorming sessions, collective seminars, constant pin-ups, micro-lectures, work with consultants, sessions with special guests and workshops, all designed to stimulate creativity. Advanced digital design techniques will also be integrated into a combination of systems and tools that will come close to a kind of methodological anarchism and will focus on novelty, the unconventional, innovative thinking, audacity and fresh solutions. This will extend the range of interests from those of the programmatic, social, structural and climatic to the representational, contextual or conceptual.

Unit 5 is extremely interested in contemporary forms of life as one of the most intense and genuine products of our culture. They constitute at the same time a record and a critique of our society because they are real attempts to build an alternative to the codes, customs and dominant material worlds. Their nature makes them elusive and difficult to register. They are fragile, since they are sensitive to cultural change and respond instantly to any change in the environment. They are rich and lush as to be based on individual interpretation of a common identity.

Dip 5 proposes to build a collective research on public cultural manifestations of social groups using them as a Context. If in a classical sense of architecture we must respond to a physical context, extracting operational data from it to define its language, in our Unit physical location is replaced by social groups, their habits, customs and material world. The infinite variety of life forms, cultural codes and associated material worlds are a possible model for an architecture that is designed to reflect, critique, and propose an alternative to existing spatial models. The target is to reinterpret the cultural codes of a social group as an object of study to refer to the context and to respond to the request for a public space in the form of medium-sized building, establishing the review of the ecstatic and aptic spaces through the exploration of spatial structures (expanding as much as possible the possibilities of the Technical Studies).

## Calendar 2010/2011

### TERM 1:

**The construction of a Third Nature:** Research, development and production of a complex logic:

**Software Workshops:** Rhino, Grasshopper, Ansys, Ecotech, Photoshop, CAD/Illustrator/PDF/InDesign

**Technical workshop** (construction, development and research) in TechNous 4M, Nous Gallery and 4M Group, London

**Conceptual Workshops:** Fast Architecture and Third Natures

**Field trip I: Rome**

**Special Workshops** with external guests: Vicente Soler and Liliana Obal

**Unit Books** design

**Readings:** readings, debates and discussion days

### TERM 2:

**A new Third Nature:** Portfolio construction and TS development

**Software Workshops II:** Rhino and Grasshopper

**Technical workshop II** (construction, development and research) in TechNous 4M, Nous Gallery and 4M Group, London

**Conceptual Workshop II:** To a new Pop(ular) Architecture

**Field trip II: Spain** (Madrid-Barcelona)

Jury with special guests (Madrid based architects) in Escuela Tecnica Superior de Arquitectura de Madrid (ETSAM)

**Landscape Workshop** with Teresa Gali

**Special Workshops** with external guests: Nerea Calvillo and Santiago Huerta

**Unit Books** finished and sent to Blurb

**Readings:** readings, debates and discussion days

### TERM 3:

Portfolio final design

Previews and Finals

## Temporal Federation of Interests

Unit 5 firmly believes in teamwork, and at the same time in the development of individual interests. It will be established a temporary federation of interests –other Units call it the agenda- in which each student can frame her or his own personal projection, redefining the ideal of beauty and tools for materializing it. We are a Unit committed to plurality and to differences, not only in the work, but also in the way in which each student must work. Our way of working is closed to that of the methodological anarchism of Ferenbayed. And our methods should not be distant to those of the social networks in which the degree of connection is established by the number and intensity of the shared interests of different people, regardless social affiliation, origin, age or belonging to any institution.

Unit 5 will work as an actual office dedicated to the creation of buildings, starting from the point of view of its conceptual definition, establishing their ways of relating to their social, economic and local contexts, until assemble a complete technical definition. Dip 5 is highly committed to the unexpected, with novelty, with the risk, but also with technical and climatic definition of buildings. Students will develop a manufacturing method and a material system. -space and technique are interdependent- then, they will develop a climatic strategy: spatial conditions are our main target.

## Formats

1. Living portfolio. Format 60cm x 60 cm.
2. Books. AA standard format. The books are the document that gathers all the information that constructs the portfolio
3. Models. Any format and material.

For a successful portfolio is required to achieve an extreme excellence for each document, conciseness, and maximum quality in terms of editing, printing and also conceptual approach.

## MAIN CONCEPTUAL CORE:

### “Third natures”

Unit 5 proposes to work with local and artificial modifications of the physical environment - what we used to call buildings- understood as *third natures*. *Third nature* term was coined to refer to a new reality halfway between existing categories. By occupying the space between categories, used to serve as a means of interaction between them. Therefore, the Unit will be working with buildings as *third nature*, redefining the links with nature and climate. Avoiding naive or technocratic approaches targeted to social groups, the work will incorporate the returning of a new type of social affiliation - beyond the preponderance of individualism or classical adscription- with technology -including digital tools of analysis, design and manufacturing- with objects -with this new class of highly performative objects

that embody the identity and communicate with each other, including digital objects- and with the new consciousness of the identity of our body -redefining the role of artificiality, perception or carnality within our experience-.

### “Buildings”

All these concerns require rethinking what we commonly call *a building*, including the role of buildings in our culture, expanding and reviewing their social, cultural and technological implications. Diploma Unit 5 is strongly interested in the building as an artifact, as one of the most characteristic phenomena of our culture. Buildings have hardly changed since the conceptual point of view, while other objects in our culture do it all. The work of this year should be focused on the evolution of what may be a building in a technological society. To do so, space -as a typical inter-mediator- will be the focus of the work in our Unit. The goal is to reclaim the space as a field of work, surpassing the modern approach, proposed in classical texts such as *Space, Time and Architecture*, disregarding any conservative content that until now had the phenomenological in architecture. Then space will be the place to solve and refine the aforementioned links.

### “Context”

The work of the Unit is highly contextual, extending the notion of context beyond the conventional limits. Since the fundamental work is the definition of a public building of small / medium size -not exceeding 4,000 m<sup>2</sup>- the context will change from a simple physical place to be associated with a group of people with a common identity and several links who use it. Therefore, our immediate context will be an emerging social group that each student will select as a key decision to develop their work for their congregational spaces. The congregational must be understood beyond the usual meaning attached to a single social group -commonly associated with places of worship or politics- establishing links with other social groups, natural species, ecosystems and objects, including technological ones. The congregational public spaces will become assemblies, meetings of members of numerous communities of different backgrounds that students will project.

### “Social Group”

Brain storming > 110 social groups >

> One specific social group per student > Research > Social Group as a Context

The students work together to construct the first book of the Unit. This book gathers a broad vision of emergent groups. The students have made a deep research on the social group common identity, the degrees of closeness among members, cohesion and dispersion of social networks, activities, public visibility of the group, always related to space and the practices associated to it. The choice of the social group physically located, will serve as the basis for choosing a particular physical place where each student will develop their building and that will be extensively documented during second and third terms.

Social Group > A social group can be defined as a number of people who regularly interact with each other and share a common identity. Social groups are more than just a collection or set of individuals, since it provides a degree of social cohesion and permanence over

time. To do so individuals must submit previous determined characteristics, shared interests, ethnic or social origin, religion, sexual orientation, gender, some kind of habits, occupation, kinship ... and they must accept the expectations and obligations as members of that group, though tacitly, and be aware of the specific identity that unites them to the group. All this can be subsumed under the expression participatory cooperation. The links between individuals within a social group are often presented as a division of accepted roles and tasks, a specific situation of each individual within the group (social rank, domain), systems of norms and values accepted in relation with the affairs of the group, with its system of sanctions and rewards associated, but always depend on the changing social interactions that take place within the social group. Belonging to social groups, and cooperation, education, protection, support and position allows to individuals belonging to a social group to form a collective unit and progress in broader social environments. Somehow a social group is a group of individuals who have common bonds. Some decades ago social groups were associated with social strata, race, gender or location, that is to say given factors, but today none is decisive for the assignment of an individual to a social group. Membership in social groups has begun to be elective. We are interested in emerging social groups because this membership can be fast and each individual can confront and challenge the membership of that social group. Membership is based on sharing a common identity. Identities today are not something fixed, attached to a group that transmits its identity, but can become changeable. Membership is not acquired through the transmission but through systems of ascription. The initiation rituals are extremely important and they staged the incorporation of an individual to a social group (baptisms, group exhibitions of personal interests, hazing, swear flag..). Those are fascinating and contemporary expressions of Initiation rites in which the individual leaves something behind and takes on a new personality related to the group. This membership requires the individual to sacrifice things aside as a symbol of surrender, and acquire completely new ones. Symbols of group iconography and symbols of renunciation also mark individuals and make them distinguishable from other people who do not belong to that group.

## “Congregational Spaces”

Research > 110 congregational spaces >

> One specific congregational space per student > History as knowledge

The students work together to construct the second book of the Unit. 110 examples of spaces created to congregate people and relevant from the point of view of its spatial and architectural qualities and capacity to gather people together. Those examples will serve as a basis to investigate how architecture can attract and congregate people.

Congregational Space > A *congregation* is an assembly of people for a given purpose, a corporate body whose members gather for worship. Congregations include: those gathered for worship on a particular occasion, or those who may habitually attend a place of worship such as [churches](#), [synagogues](#), or [temples](#); those related with the administrative body of the Roman Catholic Church or religious institute in which only simple vows -not solemn vows- are taken, or an assembly of senior members of a university, or the territorial and residential clustering of specific groups or subgroups of people.

## “Rule Set”

Research > Analysis > Conclusions > Rule System  
> Translation into spatial conditions

Each student constructs a Rule Set of their initial project that should define the spatial conditions, climate, and program relationship to a physical place and any other aspect to build the project. Its content describes the specific aspects of the future project and must relate to abstract issues described in advance. This set of desires, strategies, rules, conditions and puzzles will be followed by the student as an explicit agenda of the project and its redefinition will be part of each tutorial. The ambition and intellectual clarity are main targets and should help guide the project.

Each student is required to do a deep analysis of his/her selected social group and his/her congregational space and construct the first instruction of the Rule Set with the information taken from that research. This analysis must be meaningful and operative and must serve to get the first conditions for the personal Rule Set.

Rule System > If we understand the project as a rule system, such as a game or a previously studied task, the rule set of each student will be an explicit writing of a set of rules that determines any feature of the project. It is not a simple description, but an initial test on the conditions to be constructed. It must be built halfway between convictions, intuitions, and fields of knowledge and the project that the student wishes to explore during this year. This Rule Set will be constantly reviewed throughout the course and must be used to assess what each student is doing, confronting their daily work with sets of rules, to redefine and critique their work and to rework the manifesto as the project evolves and is being fixed.

## EXTENDED BRIEF

### Buildings as third natures

New forms of social interaction, new design and fabrication procedures or ever-improving performative conditions of goods (including new forms of interaction, the need to incorporate the identity of objects and their traceability, as only a few examples) are producing substantial developments in the way we understand our physical environment. Up to now it was easy -and more comprehensible- to divide our world into humans, non-humans and objects, avoiding the complex interrelationships between them and trying to categorize them using abstract terms such as utility or durability. The effective engagement of architecture today cannot be limited to the definition of the objects or the built environment, or separately amidst these and humans. It seems paradoxical, but even taking the material definition of built environments as the main core, architecture has shifted its primary objective to the modification of the complex relationships established with the people who use those environments and the social groups in which the relationships are organized. That is, their field of work is now the complex, comprehensive and interdependent system of interaction amidst people and objects, as Bruce Sterling calls the realm of technosocial.

Since Unit 5 is defined as the collective construction of material through the research of a federation of shared interests and individual interests of each of its components, the staff of the unit shall provide to the students at each successive stage briefs with instructions, specific readings for each of the steps undertaken during the course.

Unit 5 has a strong intellectual core and is firmly committed to technique, including the development of digital skills of students. Our ambition should be that all the work to be undertaken during the course will be firmly constructed based on technical aspects (structural, climatic, manufacturing) while at the same time will be consistent and sufficiently developed from the standpoint of their use. Also the projects should highlight the student and the Unit position with respect to cultural and technological problems of our time.

### La mauvaise réputation

Modernity, or the late-modernity (and also the digital modernity, ubiquitous in the world of architecture schools) tended to identify issues, isolate problems, such as laboratory tests. This latent modernity tended to establish a link between cause and action, decoupling and isolating things and events from their environment, so that any problem or situation could be analyzed by machines –as black boxes- to work with them scientifically, establish a diagnosis and a universal solution. The new economic, social and technological context demands a new approach to reality. Our era is that of the reformulation and restoration of the links with things that surround us. Formerly they tended to hide or belong to the world of experts, but now our society is demanding to know, understand and make them visible.

Unit 5 proposes to work with local and artificial modifications of the physical environment -what we used to call buildings- understood as *third natures*. *Third nature* term was coined to refer to a new reality halfway between existing categories. By occupying the space between categories, used to serve as a means of interaction between them. Therefore, the Unit will be working with buildings as *third nature*, redefining the links with nature and climate. Avoiding naive or technocratic approaches targeted to social groups, the work will incorporate the returning of a new type of social affiliation - beyond the preponderance of individualism or classical adscription- with technology -including digital tools of analysis, design and manufacturing- with objects -with this new class of highly performative objects that embody the identity and communicate with each other, including digital objects- and with the new consciousness of the identity of our body -redefining the role of artificiality, perception or carnality within our experience-.

This world of recovered links, which will be developed through specific seminars and tutorials, will intensify the relationship with aspects of the work of the architect with a bad reputation in the academic mainstream. Working with the history -and more specifically the different histories of our discipline- and working with the space, the visual and the image will be specific parts of this course.

## Re:Public

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The first 3 weeks will be devoted to research work on the social group common identity, the degrees of closeness among members, cohesion and dispersion of social networks, activities, public visibility of the group, always related to space and the practices associated to it. The choice of the social group physically located, will serve as the basis for choosing a particular physical place where each student will develop their building and that will be extensively documented during second and third terms.

The next 3 weeks the work on the (extended) context will be focused on the choice of a number of historical and contemporary examples of congregational spaces. Then history will be the context. Each student will choose ten examples of congregational spaces with which the class will prepare a massive catalog of public spaces that will be made available to the rest of the group. Each of these examples will be extensively documented and recorded in a personal book that will be part of a document with all the examples. After a group session, each student will submit a list of fifteen preferences. Although the work is individual, preparation of the catalog will be made collectively. From the examples studied, each student will choose one. A significant building from the historical standpoint should be selected from a list that will emerge from the group sessions, and become part of a personal notebook. The chosen building will be documented to study the relationship between social forms and the spatial organization focusing on size, manufacturing methods, organization and spatial qualities, relationship to physical place, social groups that use it, etc... For that it will be necessary to collect a huge amount of information – especially information contemporaneous to the time of construction- which must be compiled, selected and after that redrawn. All documents must be at a precise scale.

This material will serve as the basis for sampling, re-mixing, stretching, recombination or inspiration, in short, for an intentional post-production.

At this time, each student will draft a Rule Set of conditions, rules or statements, which will be modified along the three terms and setting out the position of the pupil. The constant updating of this text, whose length is indefinite, must be discussed along with the development of proposals. Its content describes the specific aspects of the future project and must relate to abstract issues described in advance. This set of desires, strategies, rules, conditions and puzzles will be followed by the student as an explicit agenda of the project and its redefinition will be part of each tutorial. The ambition and intellectual clarity are main targets and should help guide the project. This Rule Set will be collected and constructed throughout the year and will include the drafts of the project and any important change.

Before specifying any kind of formalization, the Unit will undertake a double parallel work focused on an investigation of a material and its associated methods of manufacture as well as the definition of climate strategy. These parallel exercises are based on the premise that space and technique with which are defined

are interdependent, and that the methods by which material systems and climate strategies associated to a building are two sides of the same reality.

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### By Subject

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## And more...

### “Fast architecture”

Market logic parasites any material, regardless of where it comes from. But like rats, cockroaches and other gluttonous parasites, all we have to do is put camouflaged doses of poison in its daily food ration; proposals for an alternative order that suggest how things could be otherwise; that trigger arguments about whether they belong; seductively attractive pills that are full of a lethal drug: a project for an alternative material future.

While science tries to generate knowledge that reduces complexity to make it more comprehensible and workable, our discipline is submerged in the fascination it produces. It tries to emulate it visually with a digitally up-to-date vision of the aesthetics of infinite variety and intricacy. It needs a collective shake-up to free us for once and for all from this and other architecture in its final state. We need to escape from this purely phenomenological approach; from this confrontation with the world 'exactly as we see it.

We take Kolmogorov's attempt to define complexity through the difficulty of generating or describing an object; i.e., through the length of the sequence and the programme, and the two associated sub-programmes that generate it. Only one in a thousand sequences allows itself to be compressed into a tenth of its length.

That is the sort of complexity we are interested in: a complexity that is neither visual nor organizational, but rather involves responses; which is generated via increasingly simple programmes. In other words, physical transformations with a sophisticated response that arise from systems of orders that are compressed to the utmost. Ultimately, a scientific law is nothing but an extraordinarily efficient model for packaging the information presented to us in a multitude of different situations.

We would become immune to the fascination produced by the process as such. We would change the vestments of its priests for the battledress of the methodological anarchist. We would embrace methods, techniques and models, regardless of their genealogy. Instead of regarding them as pre-established conditions for each situation, we would struggle to redefine them in order to increase their efficiency. And as soon as they allowed us to undertake the desired transformation, we would send them unflinchingly to the storeroom. Like a machine that works efficiently, it becomes opaque and makes it unnecessary to focus on its internal complexity.

Immediacy then reaches a maximum value, The architect's creativity will never again be concerned with producing relevant objects from an aesthetic point of view—or the occurrence of something even more difficult, or linguistic simplification, or subversion—, but rather how to induce effects and do so while designing increasingly effective and simple tools in a frenetic arms race. In creating shortcuts—reliable, strict shortcuts.

We might call it, somewhat scornfully, Fast Architecture. A combination of long periods of patient research and constant criticism, and intervals of frenetic activity concentrated into a short period of time. The moments of refinement and ferocious criticism of the tools and conceptual resources will be followed by hilarious days and nights of acritical production when everything, even triviality and the apparently impossible, is allowed, so long as what was previously developed is applied directly and savagely. An alternation of soft and hard technology. It is hard for a group of people to agree about the final result. They invariably think differently, But it is easy to converge on the conditions of the object. So, in order to overcome the conflict and turn it into a hidden goal that has to be revealed, we usually design an action plan: a regulated series of procedures and concatenated actions that allow us to study their effects and learn from them. The project becomes a system of rules. These rules present the basic conditions: the input data have to be defined unequivocally, the procedures should be precise and explicit, and finally they should be applicable in a finite number and in stages. At the end, the feedback from of the received information should enable us to reformulate the initial system of rules with constantly increasing efficiency.

Cristina Diaz Moreno and Efrén Garcia Grinda

## “Space and atmosphere. As materials for the digital gardener”

Materials for the digital gardener? Why refer to architects as digital gardeners? What is the point in suggesting working with something as indefinite as atmosphere or as obsolete as space? Let us start by questioning ourselves about matter. Within the field of architecture, in general whenever the relationship between technique and space, or between the technology available and its influence on how space is conceived and projected are discussed, concepts are often disfigured to such an extent that it is difficult to hold a fruitful conversation. It is normally stated that radical transformations of matter are those that bring about drastic –and authentic– revolutions in our discipline, as if there existed some form of unknown subject that could be discovered or constructed.

We are not here to discuss what kind of new material this is, or whether it exists among us in some kind of embryonic state or to set out the qualities it should possess. Much less to do some household envisioning and predict the fantastic and liberating architecture it would lead to, as a comforting and empty exercise in science-fiction. We know that in order for these transformations to be effective there has to be something more than an invention in the field of material science. In other words, it is not the matter that is constantly changing, but the way we view it. When we talk about matter we are not referring to something that is out there waiting for us, to an object or a thing, but to a cultural construction that is directly affected by social or political transformations, by evolution in the field of art and thought, and, evidently, by discoveries or progress in technology and science. We would start thinking about possible future materials, with finite credit and self-extinguishable, that would not be based on the epiphany of new techniques, but instead on the transformations of our material culture.

We would like to do a simplifying pirouette and summarise these recent transformations into only two: the collapse of the concept of nature and its later updating, and the massive immersion of culture into the digital world. Let us try and imagine that the vast amount of transformations that have taken place during recent years can be summarised and condensed into these two.

In the case of the first one, we should forget, once and for all, the idea that grants nature a dual condition based on its dominance and the tapping of its resources, and of having an idyllic capability to put all the wrongs of civilisation right, which means that we are at the same time ruthlessly exploiting it and apathetically admiring its beauty. Bad news for the naïve: that kind of nature does not exist any more. We are surrounded by an other nature formed by fragments of deserted landscapes, natural parks, agricultural expanses, polluted grounds, extensive and magma cities, transport infrastructures.... A mosaic of different natures, some kept in their original state by overprotection and others irreversibly contaminated and altered. This other nature is, in reality, several different natures: an ocean of multinatures with a new beauty (its own beauty, distanced from the idyllic beauty used by modern people as a redemption from the ills of the large city) built around it.

Once these reassuring ideas are removed, a peer-to-peer relation can be established with this nature. It would then be possible to modify this total dissymmetry, typical of the modern age, and transform it into a one-to-one relationship where everything is the performer and the object of the action simultaneously. The meeting between humans and non-humans that firstly Serres, and then Latour calls for could then be made to materialise, and we could think that approaching nature does not redeem us of anything, that if we are capable of entering a conversation with it, conflicts are not going to be automatically solved. We would therefore overcome the indiscriminate and recurrent call for nature that is so common in our discipline and has hindered the development of more sophisticated, perverse or ambiguous (or simply more subtle) relationship protocols.

If we have learnt that living systems operate silently through geometry and this consideration can help us create spatial patterns for the definition of our artificial environment, we could also pose questions about the relationship established by these systems over time and about the way we could learn from them. As in the case of nature, architecture should be not only a stable, permanent object that resists the passage of time with its materiality. We have learnt from the life of consumer objects that architecture can have a best before date. But nature can also teach us that it is possible to define a relationship with time that covers its management, succession processes, disturbances that affect it at each moment or the projection of its death. We would forget about the discipline being in charge of imagining a final and unalterable state or image, and we would turn into managers that project emergency processes for material systems and their management throughout time, their decadence, death and even their succession process. All this would allow us to integrate what cannot be predicted not as something we need to shelter from, but as a working material.

Thus, the architecture corresponding to all of this would become something that would allow us to relate to everything that is outside in a less traumatic and more fluid and natural manner, in the same way as with other everyday objects and technology. By constructing a space, it would become a technical intermediary tool between our body and our surroundings, that meeting of humans and non-humans. It works filtering the perceptions from outside. This new relationship would require our understanding that we do not need to turn to environmental orthodoxy or other simplifying approaches to see how this closeness has been attained, but instead we should commit to developing it as an efficient technical intermediary tool with the natural world to make the peer-to-peer relation possible.

In that other nature, the source of the materials, their authenticity or otherwise, no longer have any value. The process of emulating the characteristics of other materials, either natural or artificial, causes unexpected qualities that are beyond those of the emulated material. Being completely artificial, having an ornamental quality or falsehood would cease to be negative conditions and sport the infinite value of having the same characteristics as the materials they emulate. Only the effect is emulated, not the essence. Synthetic items, be it of material or artificial origin, have removed what we normally call the true essence of things and are now centred on producing the effect.

One of the consequences of the sudden immersion in the digital experience of our society would be the lack of visual relation with the purpose digital technologies are associated with. We can no longer visually associate the object with its intended use. It is no longer possible to read in it its operating mechanism, not even the aim it serves. The increasing breadth of tasks that technical objects have to perform has been added to the

ongoing miniaturisation they have undergone (which, during the 70s, led to the prediction of a world without objects). They are black boxes that do not create a present and do not communicate the performance abilities they have. These technologies do not need a physical presence or the capability to communicate to operate. These technologies are a means for objects to be liberated in some way of their appearance, and interest shifts to the effect they cause. This move of the object backstage makes it necessary to replace it with a physical phenomenon capable of interacting with us, of serving as interface and transmitting information so we can replace the tangible, real, physical presence of the object with some other form of manifestation.

Finally, the joining of these fields also manifests itself in the working procedures on matter. After thousands of years working on the selection of productive species and on the artificial modification of our bodies we have learnt to work indirectly to modify the conditions and characteristics of the subject matter. However, in the digital world, any operation, from the simplest to the most sophisticated, is governed by scripts. All actions are controlled by mediating, not directly, with written lines of simple actions, and, in turn, any modification of a computer model is stored in its record by a command sequence. The object and the transformations operating in it are defined by means of program lines, on which to operate indirectly again. Digital gardeners, the breeders of species of zeros and ones, define their species and operate on them through interfaces, in sequences of written command lines. Actuation is done with packages of coded information, by means of a technical language acting as intermediary between the subject and the object.

For all of the above, during recent years our studios were focused in working on systems that dissipate, consume and absorb energy dynamically in the shape of environmental systems. What we understand as space is therefore transformed into a set of perceptions linked to environmental effect generated by managing various forms of energy (that is, working by involving the whole configuration of the building in producing environments). We therefore produce scarcely visible environmental technology, as well as technical systems that induce spatial, environmental and visual effects and shift the interest from the object towards what is achieved (in other words, the effect). There would therefore be a move from a system of relationship between objects where their position, size and other formal characteristics generate a system that operates by figures, association and layout towards a different system based on the creation of reduced-scale environmental systems that are regulated by command sequences. It would then be possible to work with the intensity of stimuli, with altered states and various levels of perception. All of this at different scales, from macroscopic to landscape.

This hasty review leads us to think that the production of buildings, cities and landscapes only calls for a radical change in strategies, instruments and ways of forming reality that are similar, if not identical, to those requested by digital technology and the new approach to nature.

We could then think about whether the categories of building, city, landscape or infrastructure of times gone by can be combined into a new category, into something that contains the seed for a landscape with all its extension and materials, something that can be materialised by means of techniques developed for the creation of artificial environments and the crude efficiency of infrastructures. Something that allows us to cast a detached look upon the time when there were accumulations of materials and technical systems we used to call buildings. We could wonder what would happen if we inserted succession and natural growth laws (as well as geometries and generative laws of artificial environments) massively into our artificial landscapes. Welcome to infrastructural buildings with natural characteristics, artificial material landscapes that have evolved and been grown as if they were living beings and that have replaced the role of what was once known as architecture. Buildings could be an exciting real-time laboratory of Environmental Infrastructure.

Cristina Diaz Moreno and Efrén Garcia Grinda

CV



**CRISTINA DÍAZ MORENO** (CDM\*) Madrid, 1971  
**EFREN GARCÍA GRINDA** (EG\*\*) Madrid, 1966

Cristina Díaz Moreno and Efrén García Grinda are both architects with honours in their Final Project. Nowadays they are developing their Ph. D Thesis in the Architectural Projects Division at the Architecture Polytechnic University in Madrid (ETSAM, UPM) (CDM\*, 1999-) and (EG\*\*, 1992-). Diploma studies at the Bartlett School of Architecture, UCL, 1995-1996, mark A+ (CDM\*).

**Unit Masters of Diploma Unit 5 at A.A. Architectural Association School of Architecture of London (aaschool.ac.uk)**

Associated Professors of Architecture at Escuela Técnica Superior de Arquitectura de Madrid (UPM) from 1999

Associated Professors of Architectural Design at Escuela Superior de Arte y Arquitectura (ESAYA, UEM) From 1998

Visiting Professors at Cornell University (New York) 2006/07

Visiting Professors of Architectural Design at Politechnic University of Alicante, ETSA (second term 1999/2000, february-july)

Visiting Professors of Architectural Design inside 222 studio at Universidad Internacional de Cataluña, ESARQ (third term 1999/2000, january-march)

Associated Professor of Landscape Architecture in the "Laboratorio de Paisajes Contemporáneos" from architectural design department of Escuela Superior de Arquitectura de Madrid, UPM (EG\*\*, 2002/2003 and 2003/2004)

Visiting Professors at EAPM, École d'Architecture de Paris -Malaquais (dsecond semester 2003-2004, january-february)

Visiting Professors and lecturers at universities from USA, Europe and Spain (Harvard, Columbia, A.A., Bartlett School, Syracuse, Mendrisio, Paris Malaquais, etc).

Honorary Member and Scientific Committee of EUROPAN (CDM\*)

Members and president of Jury in European 8 and 9

Jury Member in Holcim Awards

Member of the Committee of Culture of the Colegio Oficial de Arquitectos de Madrid, COAM, (CDM\*) 2003 and 2006

Chief Curators of lectures series and exhibitions of Fundación COAM, 2003 and 2006

Chief Curators of Arquitecturas Silenciosas series, inside the Arquerías de Nuevos Ministerios programme from the Dirección General de la Vivienda, la Arquitectura y el Urbanismo



Cristina Díaz Moreno and Efrén García Grinda started their partnership in 1997 as cero9, an open structure located in Madrid, which facilitated a real connection between professional practice, research and teaching inside architectural frame. Cero9 became AMID.cero9 in 2003.



# AWARDS AND PUBLICATIONS

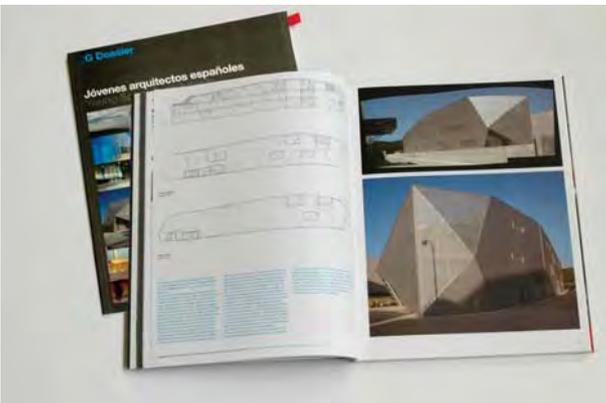


They have won more than thirty prizes in national and international competitions of architecture. Among other First Prizes can be cited:

- Cherry Blossom Pavilion in Valle del Jerte, Spain
- Giner de los Ríos Foundation in Madrid, Spain
- Intermediae-Prado museum in the old Serreria Belga in Madrid, Spain
- Housing units, European 6 in Jyväskylä, Finland
- Office Building for Made-Endesa in Medina del Campo, Valladolid, Spain

More recently they have been galardonated with two prizes for their first constructed building Diagonal 80: "Opera Prima 2010", given by the Architects Association in Madrid (COAM) and "Premio Construye" to the best industrial building 2010 for Diagonal 80.

Selected in between the best 20 Young Architects in Spain by the editoriorial 2g for the publication 2g Dossier because of their industrial building for the Company Diagonal80 in Madrid.



Other prizes that can be cited:

- First Prize. III Architecture Competition of Madrid. Environmental Housing. "Proposal for a temporary habitat in PRS". Organized by Ministry of Public Works, Urbanism and Transports and ETSAM.
- First Prize. International Competition of 25th Youth Salon, Croatian Association of Architects (UHA) and Croatian Association of Artists (HDLU), Zagreb, [Croatia].
- First Prize of the Nordic Section of the UIA. International Competition de la Unión Internacional de Arquitectos (U.I.A.) in Barcelona for Students. [Spain] [CDM\*]
- First Price in the International Competition "A Vertical Village", organized by hbg and Stichting Dispuut Utiliteitsbouw. Amsterdam, (The Netherlands), [CDM\*]
- Second Prize. Hayakawa Prize. International Competition Shinkenchiku-Sha/ SxL Corporation. "House of Goethe". Tokyo. [Japan]. [CDM\*]
- Second Price- Europa and Africa, and Special Citation for "Excellence in Conceptual Design". Association of Colleague Schools of Architecture International Competition. Washington DC, ACSA/OTIS. "Urban Housing Plus". (USA) [CDM\*]
- Second Prize. Murakami Prize. International Competition Shinkenchiku-Sha/ SxL Corporation. "Sharaku´s House", [Japan]. [CDM\*]
- Third Prize on the International Competition on two phases for the Ciudad de la Justicia in Valdebernardo in Madrid, [Spain], convoked by the Comunidad de Madrid in collaboration with the Architectural Association of Madrid [COAM]
- Third Prize. National Competition for an Auditorium and Cultural Center in Laguna de Duero, Valladolid [Spain].

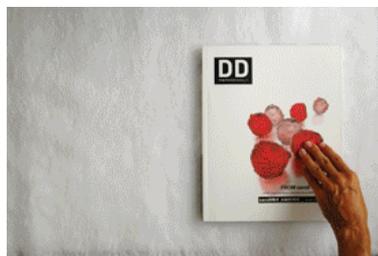




They are Editors of the book Breathable, which includes part of their Ph. D. Thesis as well as articles and interviews of their own and of others.



Besides, they have a great experience on research and a big number of articles, essays and texts, which are published on specialised magazines, specially collaborating on El Croquis. Among the publications that can be cited there's El Croquis, Architectural Design AD, Techniques et Architecture, Arquitectura Viva, A&V, Tectónica, 2G, Bauwelt, Ark+, de Architect, Perspecta, Obradoiro, Arquitectura, PPC, neo2, Vanidad, Via Arquitectura, Arquitectos, Quaderns, Diseño Interior, Ottogono, FreshMadrid, Obradoiro, Louisiana Magasin, Campos de Batalla, Fidas, Diccionario Metápolis de Arquitectura Avanzada, Oeste or Circo, among many others.



Their projects as principals of AMID.cero9 (cero9.com) are published on the monographic book From cero9 to AMID, DD Series. They are assiduous contributors to El Croquis and have participated on the 12th, 9th, 8th and 7th Biennale di Venezia d'Architettura, and also on the London Architecture Biennale, 2006; Bienal de Montevideo, 2006, Bienal española de Arquitectura 2005, Biennale of Sao Paulo 2003, Iberoamericana de Chile 2002 or ArchiLab 2001 among many others. Besides their work has been exhibited (USA, London, Paris, Oslo, Estocolmo, Graz, Budapest, Karlsruhe, Rome, Venice, Orlèans, Barcelona, Zagreb, Milán...) and collected and presented in monographic exhibitions organised by the Ministerio de Fomento or by Memoria Moderna in Budapest among others.

Their work has pass through the limits of the architectural discipline and has been exhibited among artistic proposals in the Museum of Modern Art MOT Tokyo 2007, Biennale "Trial Balloons/Globos Sonda" organized by MUSAC, Museo de arte Contemporáneo de Castilla y León 2006, in the exhibition META.morfosis in the MEIAC, Museo extremeño e Iberoamericano de arte contemporáneo 2005, and they have been invited to the Biacs3, Bienal de Arte contemporáneo de Sevilla, YoUniverse 2008.

# SELECTED PROJECTS

## **Exhibition, Production and Office Building for DIAGONAL 80 in San Agustín de Guadalix, Madrid**



Project and Works Management for an Exhibition, Production and Office Building for the company DIAGONAL 80.

Location: Polígono Industrial Norte, San Agustín de Guadalix (Madrid)

Area: 2350sqm

Programme: Production, exhibition and offices for small or big sized digital printings.

Client: Diagonal 80 (Private company)

Dates:

Executive project (May 2007)

Works Management (2008-2009)

## **Cherry Blossom Pavilion , Jerte Valley**



Project and Works Management for the Cherry Blossom Pavilion in the Jerte Valley.  
(First Prize in open competition)

Location: El Cabrero, Jerte Valley (Cáceres)

Area: 950 sqm

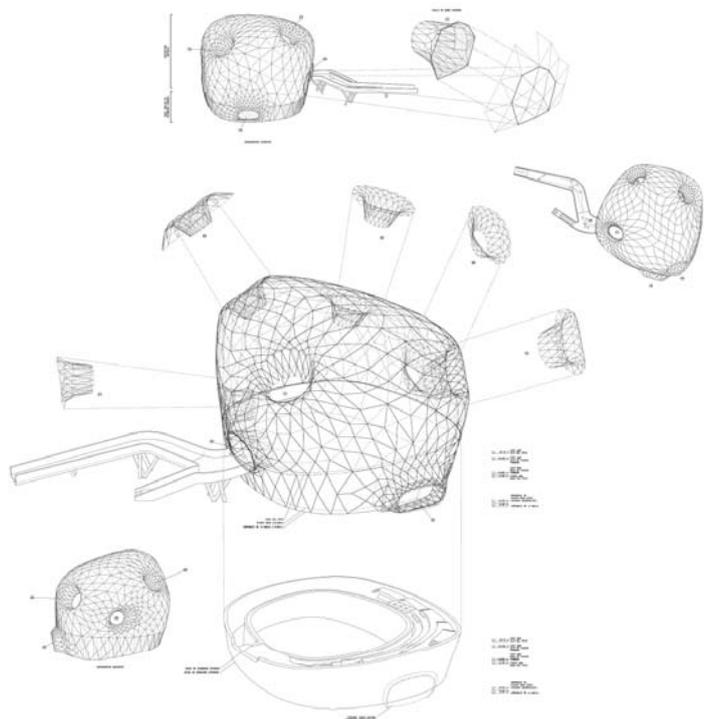
Programme: Pavilion for the celebration of the events on the Cherry Blossom period.

Client: Junta de Extremadura (Public)

Dates:

Executive Project (December 2009)

Works Management (ongoing)



## Francisco Giner de los Ríos Foundation in Madrid



Urban Planning, Demolition Project, Project and Restoration and Renovation Project for the Headquarters of the Francisco Giner de los Ríos Foundation.

(First Prize on a restricted competition)

Location: Paseo General Martínez campos 14, Madrid

Area: 5200 sqm

Programme: Educational and Cultural Foundation (classes, conference hall, exhibition halls, archive and offices)

Client: Fundación Giner de los Ríos [Institución Libre de Enseñanza] (Private)



Dates:

Urban Planning (2006)

Demolition Project (May 2008)

Demolition (June 2008)

Project (September 2008)

Executive Project (March 2010)



This project is nowadays under development.



## Made Endesa Offices (Low-Energy building) in Medina del Campo

(First Prize in a limited competition)

Location: Medina del Campo, Valladolid

Area: 5000 sqm

Programme: Working areas for engineers (offices, conference hall, team working spaces, administration and client area).

Client: Made-Endesa (Private)



Dates:

Competition (2002)

Project (2003)

## 99 Housing units in Jyväskylä, Finland

(First Prize in competition)

Location: Jyväskylä, Finland  
Area: 12500 sqm on a 4ha area  
Programme: Individual housing with courtyard  
Client: Jyväskylä's Municipality

Dates:  
Competition (2001)  
Urban Planning (2003-2004)  
Project (September 2004)  
Executive Project (under processing)



## The Magic Mountain. Ecosystem Mask for Ames Thermal Power Station, Iowa

Location: Iowa, USA  
Area: 20.000 sqm  
Programme: Membrane for an existing building, vertical garden and laboratory for the Aemes University.  
Client: Ames Main Townhall.

Dates:  
Competition (2002)  
This project has been exhibited in the Biennale d'Architettura de Venezia, in the Modern Art Museum of Tokyo MOT, in Acadia "Silicon + Skin" in Minneapolis, in "Anxious Climate" travelling exhibition in galleries and Architecture Universities in USA, among others.



## Energy National Museum, Ponferrada (León)

(Finalists on an open competition)

Location: Ponferrada, León (Spain)

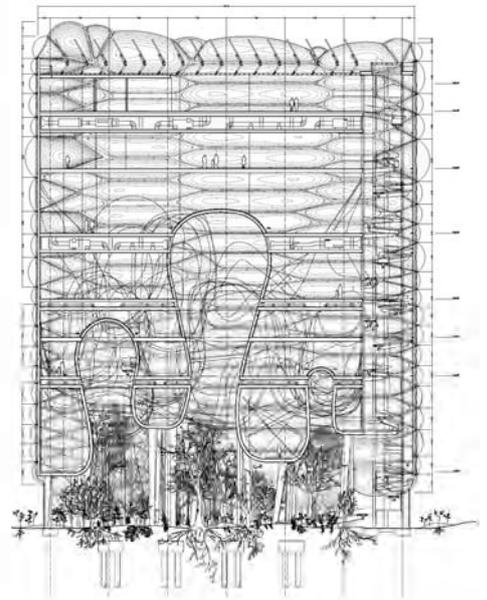
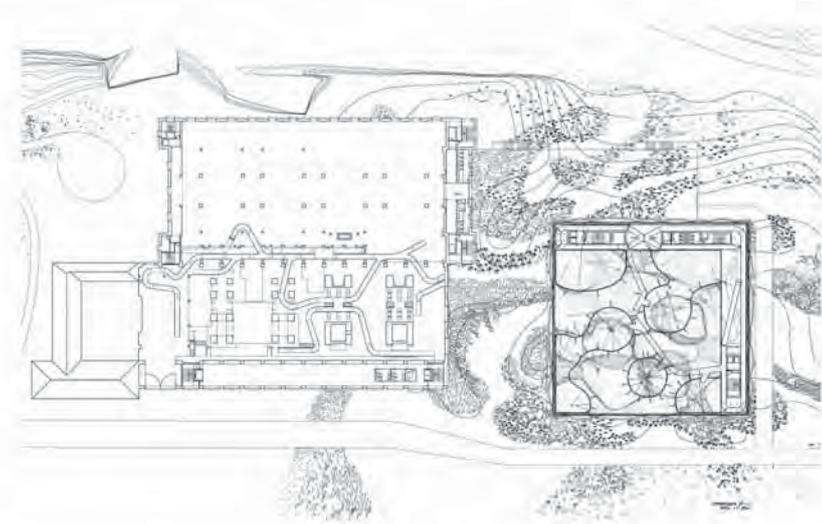
Area: 18.000 sqm which correspond to the area of the new building plus the area of the restoring of the old Thermal Power Station

Programme: Energy Museum (exhibition halls, concert halls, store, public space and administration spaces)

Client: Ministerio de Industria y energía (Public)

Dates:

Competition (2009)



## Lalín's City Hall, Pontevedra

(Limited competition)

Location: Lalín, Pontevedra (Spain)

Area: 5.500 sqm

Programme: City Hall, public parking, judicial headquarters and surrounding commercial programmes

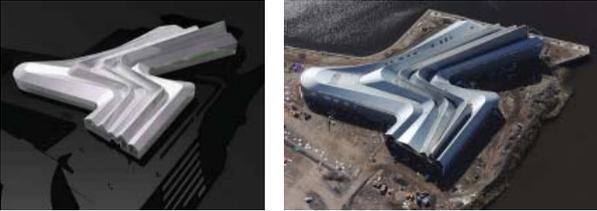
Dates:

Competition (2004)



Tyen Masten. MArch

## CV

**TYEN MASTEN  
LEAD ARCHITECT, ZAHA HADID ARCHITECTS**

Tyen Masten has been with Zaha Hadid Architects since 2004, and has been a Lead Architect since 2008. He is currently Project Architect on the Stone Towers, a 1,200,000 m<sup>2</sup> mixed use development in Cairo, Egypt. Prior to leading the Stone Towers project, due for completion in 2015, he was Project Architect on the Dubai Financial Market Podium. The Dubai Financial Market was a mixed use development with a total of 650,000 m<sup>2</sup>. Alongside multiple competitions in the office, he also spent two years working on the Glasgow Museum of Transport, a 10,000 m<sup>2</sup> museum in Glasgow, Scotland to be completed in late 2010.



Prior to joining Zaha Hadid Architects, Tyen Masten was a graduate fellow at the University of California, Los Angeles and received his masters in 2004. While studying at UCLA he spent two years working for SERVO in Los Angeles and was an international exchange student in Studio Hadid, at the Universitat fur angewandte Kunst in Vienna, Austria. Before attending UCLA Tyen earned a bachelor degree in Architecture from the University of Colorado, Boulder, and spent four years working on high end residential projects with Penny Yates, Architect in New York.



In addition to practicing, Tyen has developed an extensive experience in academia. He has taught for three years as a Diploma Unit Tutor at the Architectural Association in London. He has also been a guest critic at the Ecole Polytechnique Federale de Lausanne and the Royal Institute of Technology, Stockholm.

Images by Zaha Hadid Architects, Glasgow Museum of Transport, Dubai Financial Market and Stone Towers