Everything is pop (and therefore nothing can really be pop anymore). Today any kind of cultural source is inserted in an ever-changing network of meanings and symbols. As a result, any distinction between high culture and pop has been replaced by a vast network of interwoven links, from multiple origins, which modulates the way in which each product is conceived, assembled and received. This is the space of interaction in which Diploma 5 will work again this year, rethinking and producing buildings as third natures.

The term third nature was originally coined in the sixteenth century to refer to a new reality halfway between existing categories. It was used specifically in relation to gardens that established culturally constructed relationships with nature, technology and history, and defined spaces with a radically new materiality. For Diploma 5, the concept of third nature is synonymous with space understood as the phenomenon of mediation between different materials of different origins.

And so the entity formerly known as buildings can now be understood as an assembly, or as a complex ecology that acts as a linking mechanism between living beings, social groups and technological objects that work with cultural capital, politics and identity.

Diploma 5, however, is not a dogmatic unit, but works collectively as a group to develop the individual interests and agendas of students, tutors, guests and critics. Each student will consciously select and assemble a range of materials and technologies – beginning with a post-subculture as both context and scenario – in a specific and complex assembly. The form and the methodology with which this assembly is analyzed, remixed, described and represented – in texts, books, hizines, drawings and images, videos and models – will be constantly subjected to a collective negotiation between the interests of the student and the Unit.

For Diploma 5 this process of gathering and assembling post-subcultural materials into third natures is to dream of the collective, to image the public realm in a subversive manner in the pursuit of extreme and radical forms of beauty.
The role of the architect as a cultural agent: between a scientific/fanboy/cultural critic/rumiant/cromagnon man/designer

Dip5 is very much into developing the interests and concerns of the students within the unit conceptual framework. Our communal task is to gather materials of all kind (rich, lush and superb materials) in which the students are especially interested and assemble them into a project. But how to face these contradictions, these absurdities present in our society? In a somehow similar way as to someone that looks for the controversial, the paradoxical and reconstructs it through his or her discourse. That is able to behave morally without being a moralist, in a simultaneous commitment and detachment; that wants to be able to work creatively with technique without being a technocratic agent or a technician and that is aware of the political implications of his or her actions, but is not focused only in politics; an (anti-)heroically “insincere” person (in Oscar Wilde’s terminology words) able to to behave morally without being a moralistic.

“What is the role that we would like to teach to our students? It is something in-between categories, is about how to look for tapas like a scientist, buy it like a fan, chew it like a cultural critic, digest it like a raptor, and excrete it like a Cro-magnon man -or like a designer-”. (Eloi Fernández Porta)

Dip5 therefore seeks to educate the students as engineers of artificial paradises in a kind of mechanical and critical Romanticism to enable the rise of a new public realm with cultural ambition and festal commitment.

Social Group as a Context

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).
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.
CALENDAR 2011/2012

TERM 1:
The construction of a Third Nature: Research, development and production of a complex logic.
Gamestormings: Several ways of collectively constructing a Third Nature.
The 1.001 Micro-Field trips: London and surroundings
Main Field trip: Istanbul (Turkey)
Pop Culture Seminars: Eloi Fernández Porta
Spatial Enclaves: Ecosystems Workshop: Teresa Gali
Software Workshops: Rhino, Grasshopper, Scripting, Ansys, Ecotec, Photoshop, Organic Modeling
Conceptual Workshops: Fast Architecture
Digital Workshops: Vicente Soler (VISOSE) and Jeroen Janssen
Unit Books: Graphic Design
Readings: Readings, debates and discussion days

TERM 2:
A new Third Nature: Portfolio construction and TS development
Emtech interchange workshop: One week living with Emtech students
The 1.001 Micro-Field trips II: London and surroundings
Field trip II: Barcelona (Spain)
Software Workshops II: Rhino, Grasshopper, Scripting, Ansys, Ecotec, Photoshop, Organic Modeling
Conceptual Workshop II: Towards a new Pop(ular) Architecture
Special Workshops: Nerea Calvillo and Santiago Huerta
Unit Books finished and sent to Blurb
Readings: readings, debates and discussion days

EASTER BREAK: (Optional) Intense Tutorials in Madrid (AMID.cero9 Office)

TERM 3:
A Third Nature: Portfolio final design
The 1.001 Micro-Field trips III: London and surroundings
Previews and Finals

Formats
1. Living portfolio. Format 60cm x 60 cm.
2. Books. AA standard format. The books are the documents that gathers all the information that constructs the portfolio

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

DIP5 DICTIONARY
(MAIN DIP5 WORDS AND CONCEPTUAL CORE)

A

“Assemblies: Technical and Symbolic DIY”
The handyman capabilities of a bricolage practitioner - identified by Hebde on punk culture- which took and combine materials from multiple sources in a mixture of styles that combine styles of the working class of the Second World War and from moments belonging to different historical periods, are now used by all the youth culture and are deeply and widely introduced in the stylistic innovations of youth culture.
The eighty, ninety and two thousand decades have been marked by fragmentation and sub-cultural growth, with an excess of revivals, hybridizations and transformations and the coexistence of a myriad of styles at once in a historical time. The origin of these materials is the media -mass media in general- that provide visual and ideological resources to the subcultures that are progressively incorporated into subcultural identities, in a process of symbolic creativity.
It is no longer possible to identify genealogical lines of the aesthetic options, but this symbolic system of relations is based on the collective and changing construction of taste patterns -what’s cool, and will no longer be cool in a couple of months-. It is a constant deconstruction and reconstruction of the cultural institutions and hierarchies of taste that are dominated by the hegemony of immaterial labor, the mass media based on digital technology and identity construction (now personal identity) based on the construction of a style and in its dispute with the dominant hegemonic culture.

B

“Buildings”
What we commonly call a building needs to be rethought, including the role of buildings in our culture, expanding and reviewing their social, cultural and technological implications. Diploma 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.

C

“Carnality: Applied Hedonics”
The first use of the term subculture is found in the studies of Henry Maythew the philanthropist of the nineteenth century and is to be used as a complex network of marginal or deviant practices used by the poor people as a means of survival in the course of their daily lives. For the Chicago School the deviant -the anomaly- is a normal response determined by cultural norms. Subcultures tend to normalize these forms of deviant behavior, which are introduced as means to achieve common social goals that these subcultures cannot reach. Their underground cultural system offers non-conformist routes of pleasure and leisure which together provide a strong critical response to the whole society. In other words the search for an alternative leisure class based on alternative sources of pleasure and collective reaffirmation is in the center of interest of these cultural practices.

“Collective Identity”
The origin of modern sociology is based on the critique of individualism of the Enlightenment project, objecting to it and building collective entities which can be attributed qualities belonging to individuals. It’s hard to find this type of social groups, a kind of entity or collective personality that acts, which can be seen, which has a perfectly identifiable body. These social constructs are based on a set of rules, values and beliefs to which individuals are assigned to –in the case of the subcultures- temporarily and electively. These social groups are a place of conflicts, negotiations and disputes of these rules, values and beliefs, which concern all sorts of ideological and practical aspects.
Rather than clearly identifiable, these groups are symbolic representations of a set of fluid social relations, often amorphous and in constant redefinition and construction. It means for us that they are a tool to represent reality. Nevertheless using this kind of simplification allows us to focus our work in the processes of symbolic representation and construction of social relations. The definition of these subcultures occurs in -and constructs- a space, emphasizing interactive collaboration processes in their construction and the formation of the symbolic universe of these collective identities.

“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 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.

“Creative Consumer and Taste Aesthetics”
The fundamental act through these practices is articulated is the definition and construction of a Grounded Aesthetic. The processes through which these symbolic worlds are constructed are based in the daily experience of the individual and are articulated through active appropriation and the specific use of industrialized consumer goods. The cultural capital of these subcultures is therefore fundamentally developed through the mundane practices of the ordinary life of the young people. To consume creatively and to symbolically fix in one aesthetic these consume patterns and simultaneously to actively construct a set of social relations around us is a political and cultural activity. The target is to define a completely new aesthetic based in the mundane and the ordinary life, managing the leisure time and the access to the sources of pleasure in the public realm. These subcultures that define communities based on the public definition of taste affinities are based on style and taste.

The access to the consumption of youth in post-war World War II provided an opportunity to build new identities not tied to tradition or customs, but purely elective, in a kind of consciousness of the consumer experience. In contrast with the grey routine of the daily life, the selective consume of objects offers the possibility to move to the brilliant environments of imaginary states, loading the sub-cultural objects consumed with symbolic meanings, that in the very beginning belong only to this particular subculture and increasingly will be used as a means of resistance and significance in contrast to the dominant culture and usually are loaded with a ludic and for pure fun sense, in a kind of full time creative work.

“Creative Techné”
There is no culture without associated techné. Therefore the techniques associated with the project are central to the advancement of the modification of reality which is the project and are a set of culturally based practical knowledge. They are neither tools nor resources but culturally constructed and transmitted operational modes to represent the world and to manipulate it. The techniques associated with particular cultures are sets of practical knowledge of inter-mediation with our world. Not only are direct manipulation techniques, but any kind of practical knowledge that allows us to activate both the control and the fantasy of this set of manipulations. Therefore, cartographic systems - that allow us to physically and conceptually position ourselves, as individuals and as a society -, systems of representation -to help us form a metal image of the world-, analytical tools -of quantification of reality through analog and digital systems- geometry and atmosmetry -that help us measure the world and its atmosphere-, and intentional manipulation of perception can be for Dip5 the central subject of TS. Therefore, the initial areas of interest Dip5 refer to the manipulation of natural conditions, the activation of space through technological systems, the assemblage of acquired or developed techniques for a specific subculture or social group, or the manipulation of any kind living or inert material, understanding all these aspects through spatial perception. For Dip5, technology is also subject to aesthetic appreciation.

D

“Dream and reality: austerity vs pleasure”
“The binary model – austerity versus pleasure – is not only at the heart of the distinction between high and low culture, it also perpetuates the sad dogma of the division between sensuality and intelligence as combated by critiques of alienation. The eroticism decoding cultural materials and assembling them again for us resists the phenomenon of being overwhelmed by passive dream logic. Cognition is portrayed as a constant, pleasurable liquefying of architecture, an ongoing transformation of steel and cement into juices and music. This could be
seen as a Utopian counterproposal to what currently happens: the transformation of public space into a dreamlike, aesthetically overwhelming zone of entertainment without an actual public role, and without knowledge, while criticism and knowledge are driven out of the last zones of the culture. It is a matter of reconstructing the eroticism of knowledge and of reconciling dream with experience.” (Diedrich Diedrichsen)

E

"Everything is Pop"

There was a time when pop was synonymous with "superficial, simple, immediate and banal". These characteristics have been replaced by the uprising of a new kind of objects, and with them, other forms of complexity that claim for new ways of perceiving and analyzing cultural facts. Consume objects have all kind of cultural additives, because they are infected by cultural materials from all kind of different origins and it is almost impossible to index them in previously known categories, like high culture or popular culture. So, everything is pop (and therefore nothing can really be pop anymore). Today any kind of cultural material is inserted in an ever-changing network of meanings and symbols. As a result, any distinction between high culture and pop has been replaced by a vast network of interwoven links from multiple origins, which modulates the way in which each product is conceived, produced and received.

F

"Fake and Synthetic: The Origin of Materials"

The fragmentation of the multiple subcultures relocates in the center of the cultural practices the retro-culture mainly caused by the retro-feeding sources of visual cultural material. Multiple styles with different origins - not only extracted from the media- are assembled in a creative process of remixing style, gradual and in permanent transformation. The superficiality and in-authenticity are discarded as negative values, but as statements and expressions of self identity. We ask the students to position themselves –critically- is this ocean of cultural material and chose the way to interpret and transform it. So, is there any such thing as authenticity? No, there isn’t. Whenever "authenticity" is mentioned, we enter in the realm of fake.

"Fest"

Fight for the right to party

The third nature as festival, in which all structure of authority is dissolved in conviviality and celebration. The ancient concepts of jubilee and saturnalia originate an

intuition that certain events lie outside the scope of "profane time," the measuring-rod of the State and of the History. These events literally occupied gaps in the calendar: intercalary intervals. Participants in insurrection invariably note its festive aspects, even in the midst of armed struggle, danger, and risk.

The media invite us to “come celebrate the moments of your life”, the famous non-event of pure representation. In response to this we have on the one hand the spectrum of refusal and on the other hand the emergence of a festal culture hidden from the would-be managers of our leisure. "Fight for the right to party" is in fact not a parody of the radical struggle but a new manifestation of it.

The essence of the party, face-to-face, a group of humans that synergize their efforts to realize mutual desires, whether for good food and cheer, dance, conversation, the arts of life; perhaps even for erotic pleasure, or to create a communal artwork, or to attain the very transport of bliss. In short, a “union of egoists” in its simplest form, a basic biological drive to "mutual aid.” (TAZ, Hakim Bey)

M

"Material Assemblies"

Today we are experiencing a complete transformation of the production models, in which the production of cultural or immaterial products has replaced typical industrial activities of industrial object production or information for the production of cultural goods. Cultural capital is now the center of immaterial production. The mere production of information provides no added value, but the production of a culturally active content that can generate attention and persistence when is consumed and has a potential for wealth and job creation through the generation and exploitation of intellectual property.

What gives intangible value to these products? It is the social and collective role which gives them their primary surplus. The value of these products is generated by the social desire and collective imitation, in a kind of collective production of symbolic cultural material.

In our daily experience we are surrounded by objects that exceed the usual known categories. They refer to associated means of production, origin, culture or technology that are a radically new or completely unknown mixture of existing categories. Technologies that allow us to be in permanent connection without physical presence, bodies genetically modified, digital entities, objects made from bits, pure information... require us to rethink the way we think, project, fabricate and make use of objects and spaces.
“Non-passive reception”
We want to introduce in the definition of space this
notion of a non-passive reception.
We must set objects and objectivities in motion by
participation, discovery, reading, reception in and among
bodies, objects and cultural materials that embody social
conditions and frozen narratives.
Dreams and desires are not governed by unfounded,
solipsistic laws of movement; they always fix on the space
of interaction, and whether the set of interrelations is
made of people, objects, stone or flesh and blood is of
secondary importance.

P

“Pleasure”
Multiplicity and Aptic
Right now is difficult to identify dominant cultures and
alternative comprehensible models that can be identified
as subcultures due to the fragmentation and popularity of
these subcultures. Redhead -of the Manchester Institute
for Popular Culture (MIPC)- speaks about the British
rave culture as an indicator that mixes any kind of
previous subcultures and styles in the dance floor. The
“club culture” dissolves these categorizations -division of
subculture and culture, race, sexual orientation or class-
on the dance floor through the tactility and behavior of
the bodily synchronized crowd. At the same time the
“club culture” is the theater of struggle and conflict of
different identities and the source of new symbolic
content.
These spatial organizations are spatial constructions based
on the embodiment. Their tactility on the dance floor,
through the provision of space for the expression of the
unity or fellowship based on the articulation of pleasure,
relaxation and fun, as a temporary membership form
comparable to social groups, extends the notion of
sociability to the communal practices based on the tactile
and the carnality.

R

“Resistance and consumption: a theater of
struggle”
The concept of subculture has dominated the study of
young, style, music and leisure in the fields of sociology
and cultural studies since the mid-seventies, when the
Birmingham Centre for Contemporary Cultural Studies
(CCCS) published the seminal study on young working
class British post-war World War II, Resistance Through
Rituals (Hall and Jefferson, 1976). This study reads
classics youth cultures like the mods, teddy boys and
skinheads as small spaces of resistance of the working
class against the hegemonic and dominant institutions of
British society. Subcultures and the deviance were for the

CCC as a spectacular indicator of an underlying class
struggle in England during that time.
But how was produced this resistance? The postwar
period was marked by economic wealth and abundance
in Britain and the USA, due to the temporary absence in
the markets of Germany, France, Japan and Italy
exporters, with an unprecedented economic growth and
development. This fast and incipient emerging market
economy caused the entry in the consumption chain of
the working class as a sign of social identification. The
consumption boom acted eroding the traditional
distinctions of class, facilitating the assimilation of youth
classes in a global youth culture consumption.
For these subcultures, clothing and other consume signs
represent a symbolic way of expression and negotiation of
identity. Symbolic Creativity, represented in a constant
search and adaptation of goods and objects of different
origin, solve, at the level of subculture, social and
economic problems unresolved at the material level.
Style, and particularly lifestyle (or the invention of
alternative lifestyles) as a conscious and political choice, is
central to the symbolic construction of identity. The
creativity of the consumer is focused on them,
transforming the consume objects into cultural resources
whose meaning is generated at the level of everyday life
through the inscription of collective meaning in them,
producing temporary forms of cultural affiliation.
For CCCS consumption of goods is a ritual and a
strategy of resistance; consumption as a conscious act is
an elective and political practice of cultural resistance,
against the dominant and hegemonic culture, in a public
performance through the collective construction of
subcultural identities: a theater of struggle.
These subcultures articulate conflicts and alternately
legitimize, displace, or control the superior force. They
are developed in an atmosphere of cultural tensions and
disputes, and often violence, for which they provide
symbolic balances, contracts of compatibility and
compromises, all more or less temporary. Then the
tactics of consumption, the ingenious ways in which the
weak make use of the strong lend a political dimension to
everyday practices.

“Rule Set”
Set of desires, strategies, rules, conditions and puzzles as
an explicit agenda of the project. Its content defines the
spatial conditions, climate, and program relationship to a
physical place and any other aspect that builds the
project. It describes the specific aspects of the future
project and must relate to abstract issues described in
advance. Ambition and intellectual clarity are main
targets. Each student is required to do a deep analysis of
his/her set of ingredients and construct the Rule Set with
the information taken from that research. The constant
updating of this text, whose length is indefinite, must be
discussed along with the development of the proposals.
This Rule Set will be constantly reviewed throughout the year and must be used to assess what each student is doing, confronting the daily work with the set of rules, to redefine and critique the work and to develop the content as the project evolves and is being fixed.

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.

S

“Scene”
Scene -continuously used in the subcultures world- could be for us synonymous with this notion of space. The scene fluctuates between the two main meanings of co-here, the fact of being just here, just now, sharing the scene, being theatrically together, being constantly exposed to the public scrutiny of lifestyles, of the social situations. Building up a scene, a particular state between social groups and individuals interacting between them and with the physical space they are occupying, and simultaneously developing through lifestyle a shared social construction, in the shape of temporal coalitions, or temporal shared federation of interests.

Space can be defined then as the scenario of dispute, conflict and public construction of collective identities, as an intermediation phenomenon, that is constructed in public and collective process of interaction. Among them, we are especially interested in physical environments in which these conflicts and constructions are being constructed in real time, a face to face process, and those that try to face the physical implications of the symbolic representation of these collective artifacts.

The processes of representation are normally produced and through daily practices of groups and individuals in an interrelation of mutual interference and influence, in a typical phenomenon of interaction. The experience of an identity or belonging feeling has to be understood as an uprising of an active phenomenon of collaboration, engaged in a certain range of activities, that usually have a ritual component and that usually happen in the counter routine. So that they are collectively constructed with daily acts and cultural materials in concrete and real situations and environments.

“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.

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.

“Space as intermediation phenomena”
The term Space is not this kind of blank, empty and vast space, anymore, a white canvas in which the symbolic individual contents are overlapped as an inscription. It could be better defined as complex interwoven relationships at real time -or deferred-, a complex place where an immense amount of interrelationships between different agents is overlapped.

Space can be defined as a gigantic library of links and annotations, an immense register of cross referenced links, connections, interrelations and discoveries through which the social contract can be modified. Third natures would be simultaneously the physical place where these conflicts happen and the transforming apparatus that reconfigures our mediated relationships with things.

“Spatial Enclaves”
Enclave > In political geography, an enclave is a territory whose geographical boundaries lie entirely within the boundaries of another territory.

Spatial Enclaves > Spaces that have the Otherness described by Foucault and are normally dedicated to the space of the counter-routine. Enclave is an island in a territory, basically a distinctly bounded territory within a
larger area, with boundaries perfectly defined, and with a clearly different political, spatial and social characteristics and a clear distinct specificity related with the surroundings.
Depending on the origin these spatial enclaves can be either completely artificially produced, what we used to call buildings, completely natural ecosystems or artificially induced. Like the Involuntary Parks -using the definition by Bruce Sterling- areas that have "lost their value for technological instrumentalism" and have been allowed to return to an overgrown, feral state. It means basically "unnatural" ecologies or artificially induced ecosystems that can produce spatial effects and have the characteristic of insularity.

**Third Nature**
Term coined by Jacopo Bonfadio 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. The Unit works in the construction of space as a third nature, redefining the links with nature and climate and producing local and artificial modifications of the physical environment -what we used to call buildings-.
Selected Bibliography

By Subject

**Theory, Sociology, Sociology of Science**


**Science and Science Fiction**


**Structural Form and Strategic Design**

*IL Series* from IL, Institute for Lightweight Structures, University of Stuttgart, Stuttgart.


Antropology, Space.

Manifestos

Rules, Creativity

Second and Third Natures, Landscape

Enclaves, Dissent.
Cervantes Saavedra, Miguel de. Don Quijote de la Mancha; Madrid: Juan de la Cuesta, 1605.
Alphabetically


Cervantes Saavedra, Miguel de. Don Quijote de la Mancha; Madrid: Juan de la Cuesta, 1605.


VVAA, IL Series from IL, Institute for Lightweight Structures, University of Stuttgart, Stuttgart.

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 if.

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 battling dress 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 Díaz Moreno and Efren García Grinda

“Space and atmosphere. 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 posses. 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, lead 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.

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