

A R C H A D E M I A

I Swear I Have Been Educated ! II
Elizabeth FARRELL + Petros KAPETANAKIS

There is a constant communication between architecture and its inhabitant; “the spatial character of architecture is not just a matter of opinion but it is, rather, experienced in and on one’s body and, in a sense internally matched.” (Böhme 2017, 83) Thus architecture can be considered an experiential art, as “perceiving atmospheres mostly means being touched by them in the felt-body,” (Griffero 2010, 17) where the human experience of architecture becomes key to its understanding.

How, then, can what is felt within architecture be used to educate, such that the idea of architecture as a human construct is inherent? This concept is one that is best approached by experiencing it first-hand. How can this be introduced to students in a ‘classroom setting’? Presently, the opportunity for first hand experience of architecture in this setting is limited; the displacement to an important piece of architecture is difficult because of the cost and large number of students.

Virtual Reality proposes a compelling solution. Within this system a student can ‘experience’ architecture directly without leaving the classroom, therefore removing the aforementioned limitations. Virtual Reality also allows for the creation and broadcast of ‘unrealistic’ and ‘impossible’ spaces.

In *Archademia*, each *room* is reduced to a single *move* or *movement*. Because of the whimsicality of the resulting spaces, the production “argue[s] that computer-generated images are far from ‘just’ glossy representations but are a new form of visualizing the urban that captures and markets particular embodied sensations.” (Degen, Melhuish and Rose 2017)

Archademia could be used as the primary teaching medium in a first year course in architecture schools. Similarly to a Carleton University’s first year Drawing course, Archademia, through its hyper-specific focus on injecting characteristics associated with isolated moves and movements, would introduce students to the various eccentricities that can be incorporated into the design of architecture and the vocabulary associated with these.

By allowing the student to experience the architecture they can then choose what aspects of it they record, and how they record them through an experiential and existential medium. Archademia thus exhibits sorcery; a “high-tension mix and standoff between chance and the iron laws of fate.” It becomes “a tool of chance, provoking unexpected memories and furtive connections reaching into the unknown;” a tool for inspiration (Taussig 2011, 70). Through this course the students would be able to subconsciously discover what is important to them in architecture and build upon this foundation through their education.

The moves and movements published in this issue of Archademia are based on the personal learnt experience of two Carleton University architecture students. Both the moves and movements included and the way that each is represented is therefore limited to the experience and perception of these creators. The list is not finite and the production could be an ever growing one by allowing for the addition of rooms by any other user.

Böhme, Gernot. 2017. *Atmospheric Architectures : The Aesthetics of Felt Spaces*. London: Bloomsbury Publishing Plc. Accessed February 22, 2021. ProQuest Ebook Central.

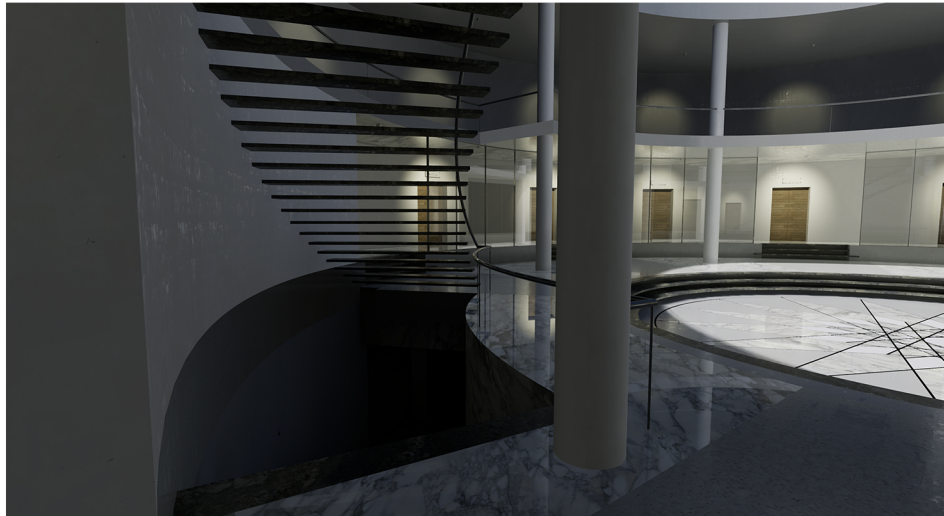
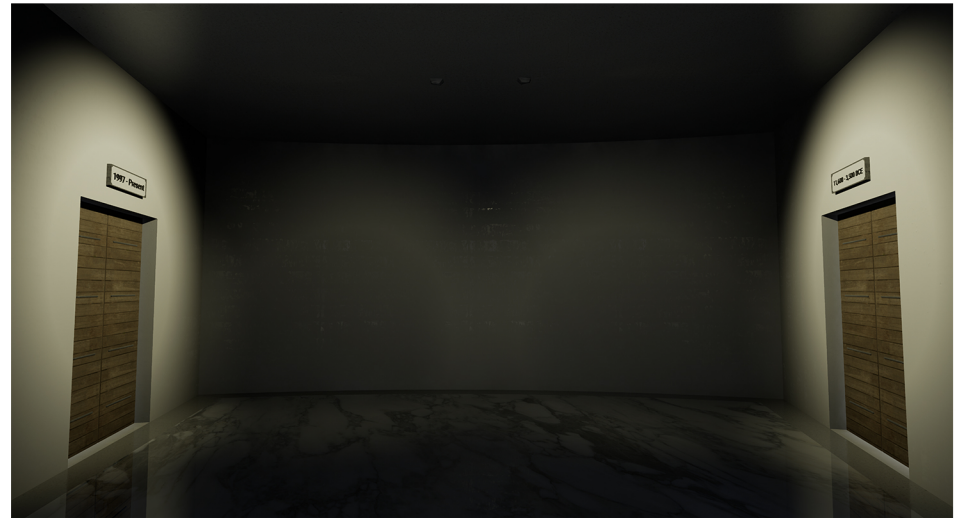
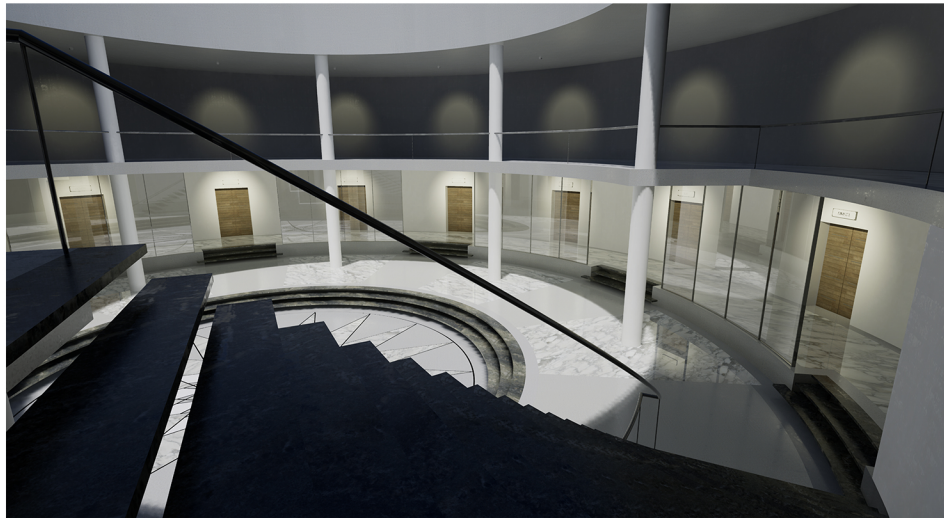
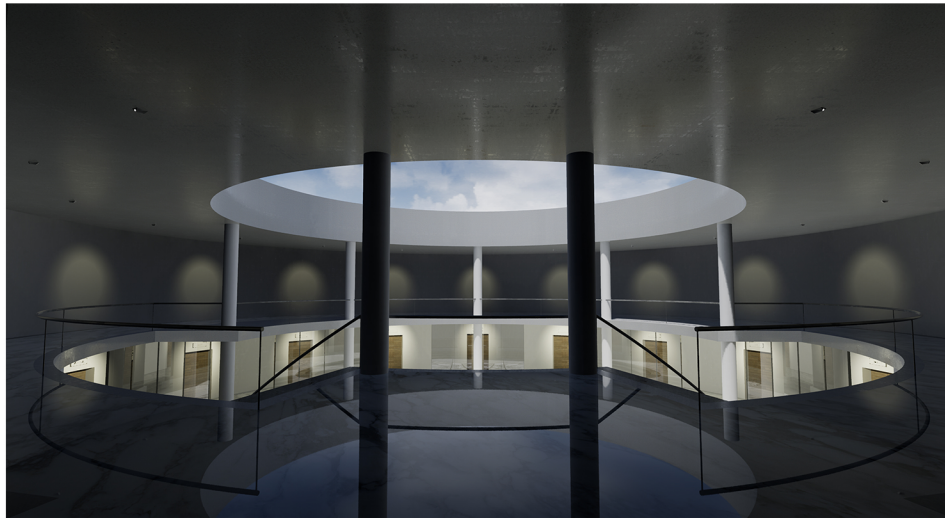
Degen, Monica, Clare Melhuish, and Gillian Rose. “Producing Place Atmospheres Digitally: Architecture, Digital Visualisation Practices and the Experience Economy.” *Journal of Consumer Culture* 17, no. 1 (March 2017): 3–24. <https://doi.org/10.1177/1469540515572238>.

Griffero, T. 2010. *Atmospheres: Aesthetics of Emotional Spaces*. 1st ed. Routledge.

<https://doi-org.proxy.library.carleton.ca/10.4324/9781315568287>

Hugo, Victor. *This Will Kill That!*. The Hunchback of Notre Dame Harper Collins Classics, 2011.

Taussig, Michael. *I Swear I Saw This*. Chicago: The University of Chicago Press, 2011.



00 Gallery Space

Architectural Moves:

A Chaotic & Interconnected Assemblage of Rooms

- 01. Puncture
- 02. Opening
- 03. Hole
- 04. Void
- 05. Full
- 06. Vast
- 07. Compressed
- 08. Weight
- 09. Lightness
- 10. Heaviness
- 11. Vertical
- 12. Flat
- 13. Narrow
- 14. Passage
- 15. Slice
- 16. Layers
- 17. Hover
- 18. Ground (Settle)
- 19. Unsettle
- 20. Repetition
- 21. Singularity
- 22. Blend
- 23. Movement
- 24. Stillness
- 25. Cover
- 26. Free
- 27. Chaos
- 28. Clarity
- 29. Lit
- 30. Dim
- 31. Dark
- 32. Direct
- 33. Global
- 34. Reflect
- 35. Reject
- 36. Directional
- 37. Omnidirectional
- 38. Time



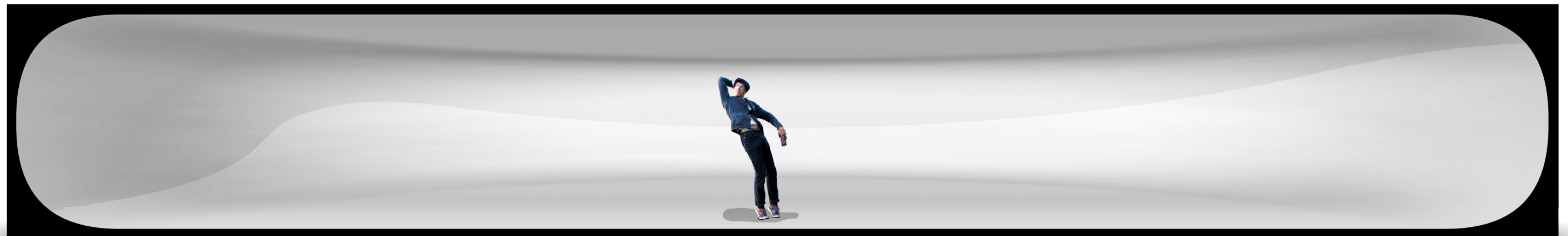
01 Puncture



02 Opening



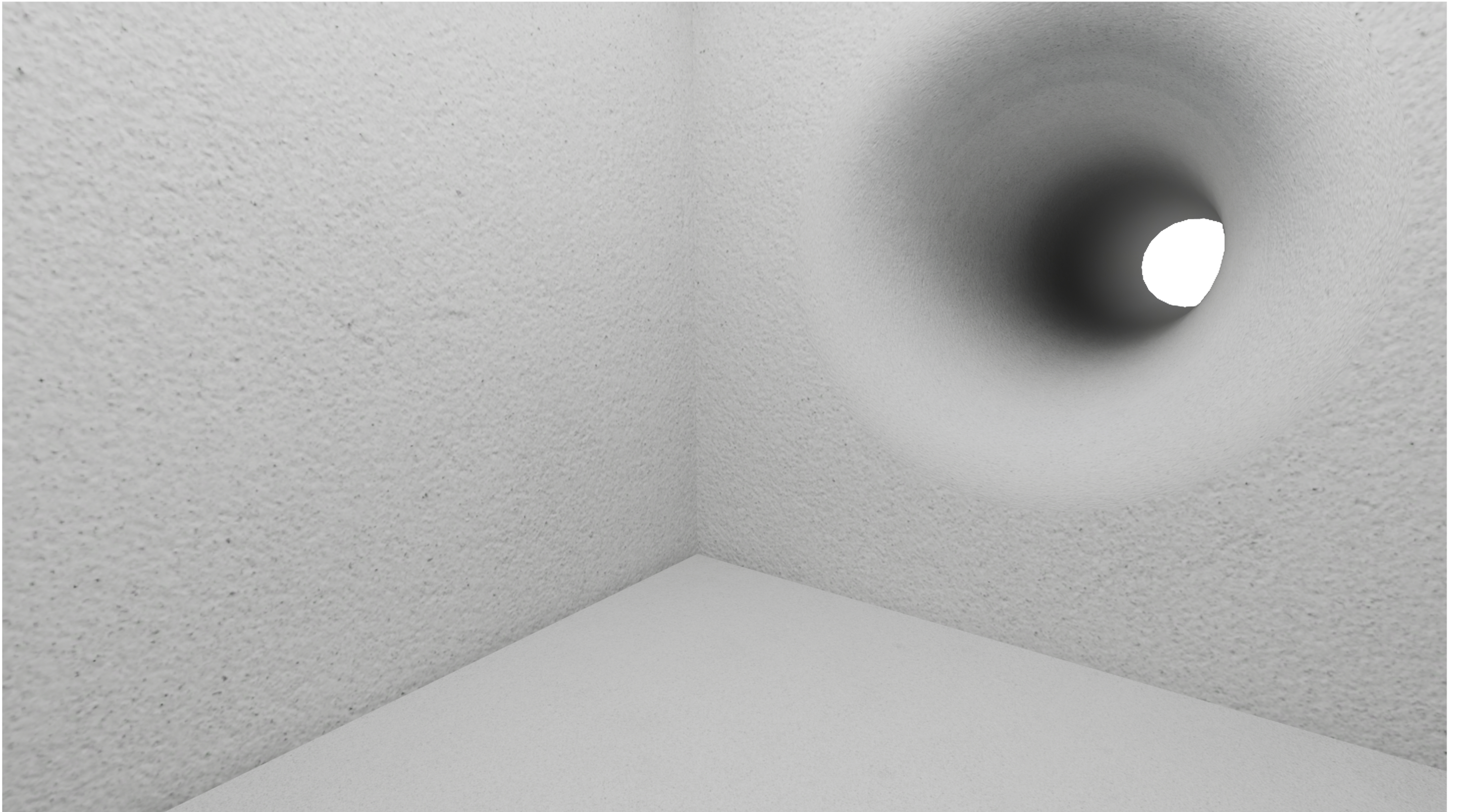
03 Hole



04 Void



05 Full



01 Puncture



29 Lit



30 Dim



31 Dark



32 Direct



27 Chaos



28 Clarity



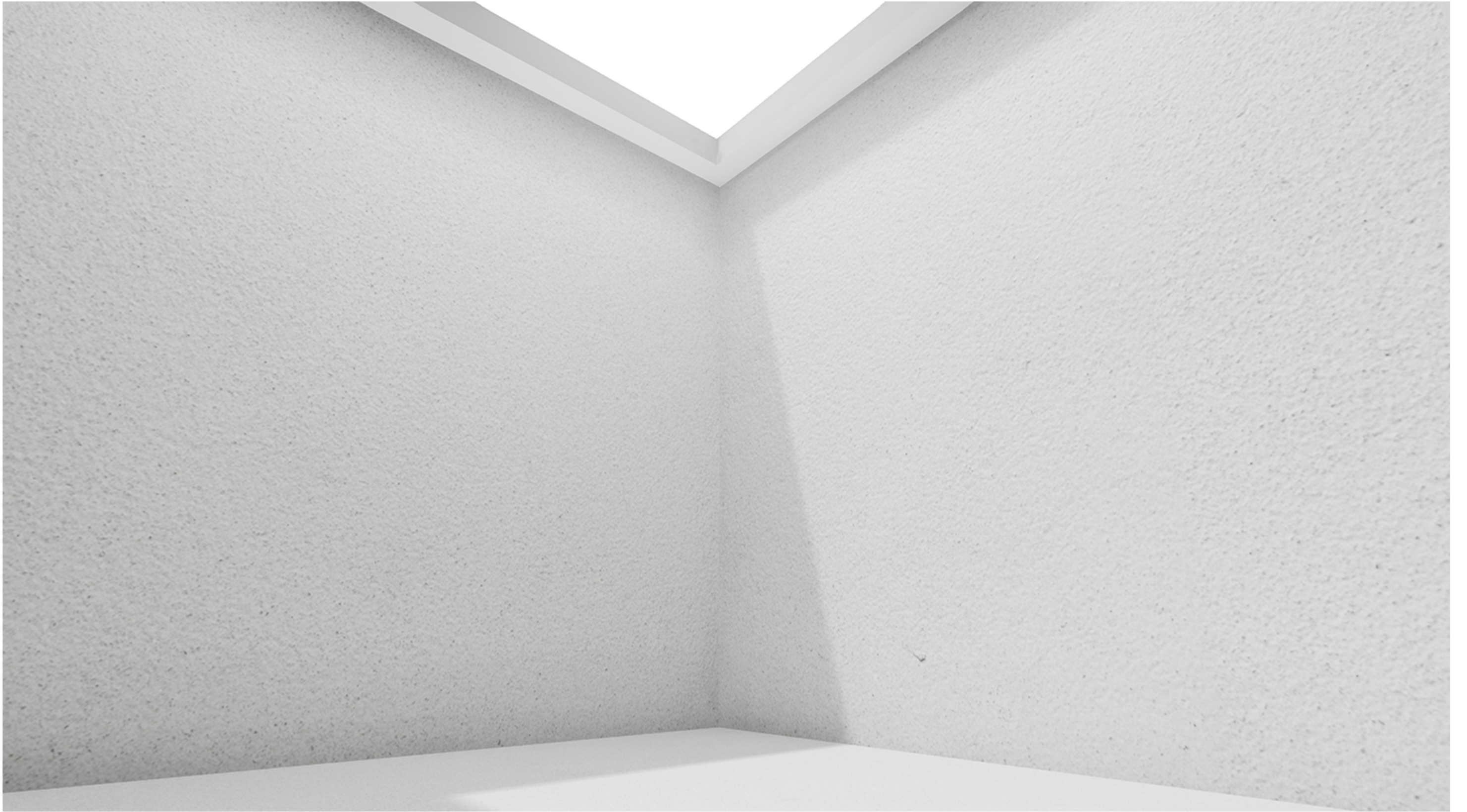
33 Global



35 Reject



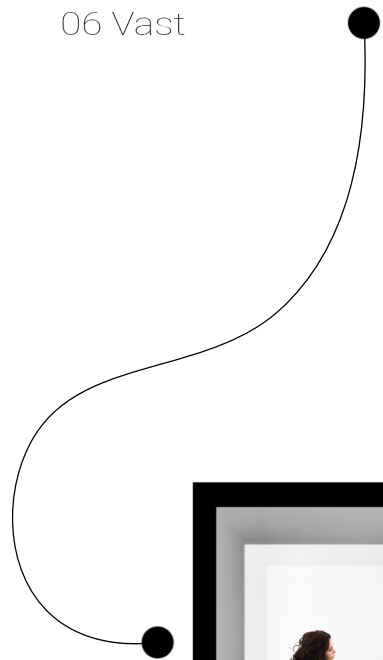
34 Reflect



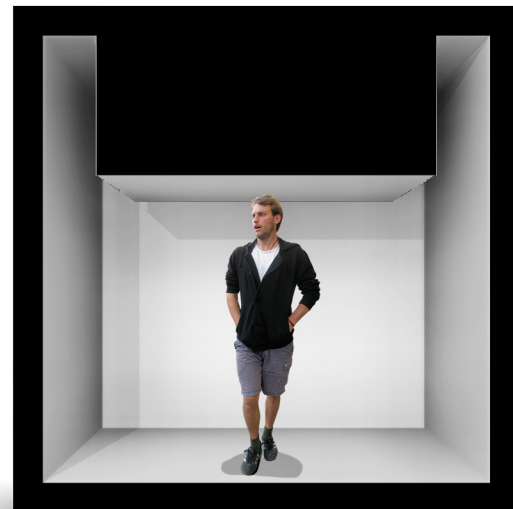
29 Lit



06 Vast



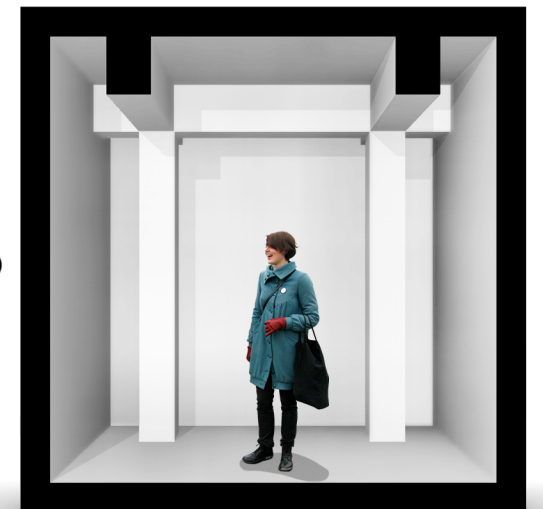
07 Compressed



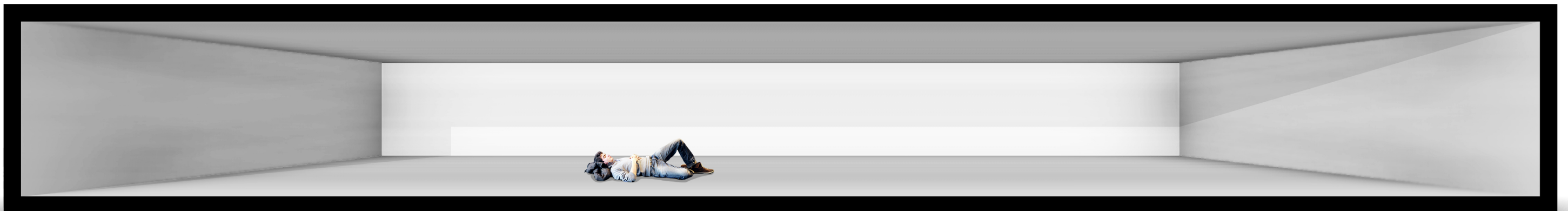
08 Weight



09 Lightness



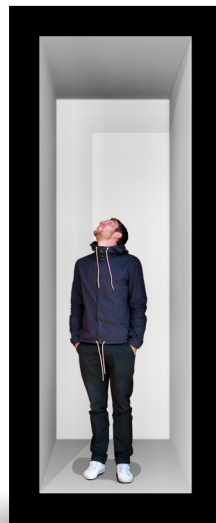
10 Heaviness



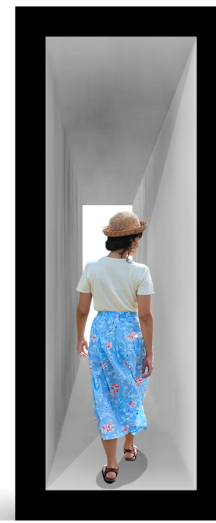
12 Flat



11 Vertical



13 Narrow



14 Passage



15 Slice



19 Unsettle



16 Layers



17 Hover



18 Ground



11 Vertical



21 Singularity



22 Blend



20 Repetition



23 Movement



24 Stillness



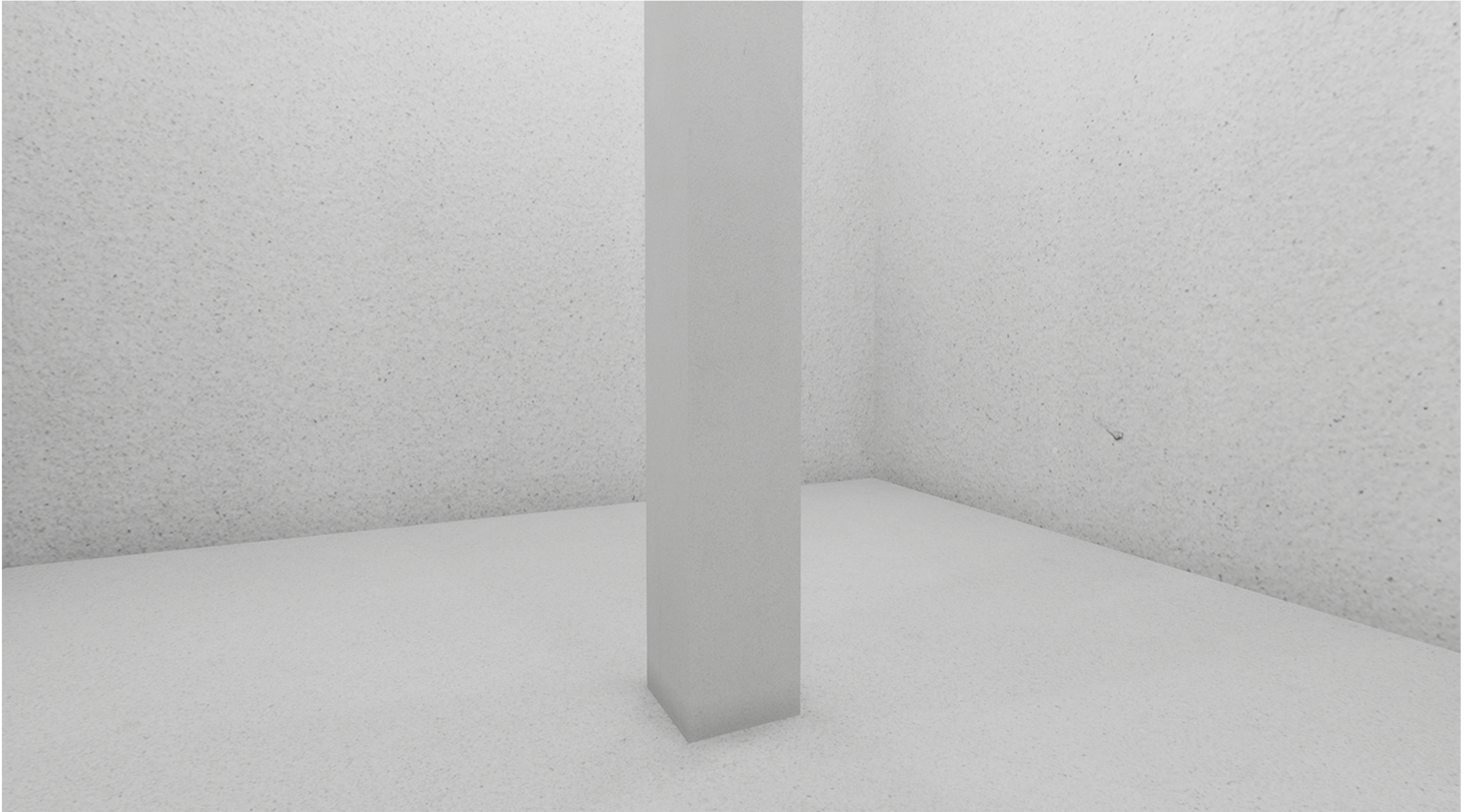
25 Cover



26 Free



38 Time



21 Singularity

Architectural Movements:

A Progression/Procession of Rooms

- 01. [11,600-3,500 BCE] Prehistoric
- 02. [3,050-900 BCE] Ancient Egypt
- 03. [850 BCE-476 CE] Classical
- 04. [700-323 BCE] Greek
- 05. [323-146 BCE] Hellenistic
- 06. [44 BCE-476 CE] Roman
- 07. [527-565] Byzantine
- 08. [800-1200] Romanesque
- 09. [1100-1450] Gothic
- 10. [1400-1600] Renaissance
- 11. [1600-1830] Baroque
- 12. [1650-1790] Rococo
- 13. [1730-1925] Neoclassicism
- 14. [1890-1914] Art Nouveau
- 15. [1895-1925] Beaux Arts
- 16. [1905-1930] Neo-Gothic
- 17. [1915-1935] Bauhaus
- 18. [1925-1937] Art Deco
- 19. [1900-Present] Modernism
- 20. [1950-Present] Brutalism
- 21. [1950-Present] Postmodernism
- 22. [1965-Present] Structural Expressionism
- 23. [1997-Present] Neo-Modernism & Parametricism



17 Art Deco (1925 - 1937)



18 Modernism (1900 -)



19 Brutalism (1950 -)

Projections

The continuation of this project entails the discovery and development of new moves and their respected rooms, the introduction of the obscure and lesser known movements, but also technical developments that would aid the end experience for the user(s). The ability to utilize Archademia as a multiplayer platform allows for the “game” to become both a place to discover architectural movements and moves as isolated and idealized rooms, but also a place to share ideas amongst a group of students, each interdependently discovering the space and making their own opinions of each room. The second floor of Archademia is set to become the common shared space where students can draw on the curvilinear wall overlooking the main hall. This dedicated sharing space combines the traditional method of the “crit” and the wall pin-up with the new technologies introduced by the pandemic in terms of virtual critiques. The basement of Archademia is projected to act as a live map, showing the positions of each student in a particular session, as a means to understand transitions between rooms, and discover new rooms beyond the introductory doors.

Upon the “completion” of Archademia, the game will be submitted to the proposed following sources:

<https://www.lumenprize.com/>
<https://bordercrossingsmag.com/about>
<https://matterpress.com/submissions/>