The second half of the presentation details a recently completed learning and teaching project at the University of Adelaide that developed a Video Site Visit using digital video footage. The VSV consists of approximately 450 video clips that show most phases of the building of an architecturally designed house in suburban Adelaide. The primary aim of the Video Site is to provide a means of engaging students of architecture in the relationship between construction and design that would normally be assigned to the physical site visit. This was a response, in part, to the increasing difficulty of getting large numbers of students onto building sites. The VSV is not intended to replace actual site visits but does allow other possibilities that are otherwise very difficult. For example, a student may follow the construction of a building from beginning to end should this be required as part of a construction assignment.

The VSV has been used for the last 2 years in a 4 week segment of a second and third level elective course with excellent results. The students were asked to make a three-minute video, including a spoken script and a music sound track that in some way illustrated the construction/design relationship. The design context for the project was crucial as without it there would have been a tendency to treat the video material in a purely instrumental fashion as the means of implementing design ideas, rather than being central to the initial architectural conception. Despite some concerns regarding the increasingly virtual and digital pedagogical environment, the outcomes from this project are very encouraging. They suggest that engaging students with an architectural building site in this manner does advance their understanding of how construction is quite literally the embodiment of knowledge.

The Imagination of Construction
The first half of the presentation deals with the issue that the current division between design and construction (mind and body) in both the architectural profession and the academy makes it unusual to hear the word imagination used in relation to construction. Creativity and imagination are more commonly associated with design and construction with technical proficiency, extensive knowledge of building products and economic level headedness. In schools and the profession construction knowledge is generally applied in an instrumental fashion to designs conceived in the design studio or the director's office. Materials and techniques of construction are considered to be neutral objects and systems from which buildings are assembled and there is a tendency to rely heavily on product manufacturers to provide technical advice regarding standard detailing. In the case of large building projects the builder is often asked to suggest materials and techniques that will achieve a result that resembles the drawings but offers substantial cost savings. It is arguable however that the dissatisfaction with architecture and with architects that peaked during the late twentieth century has as much to do with construction as with design. Modernism's obsession with the neutrality, universality and instrumentality of materials, often in contrast to the realities of construction, still haunts the profession and must in part be attributed to the way construction is taught in schools of architecture. Despite clear alternatives, construction teaching generally encourages the acquisition of technical skills demonstrated through drawing that must be then transferred or translated into the design studio. The drawing forth of an alternative pedagogy that revitalises the imagination of construction however requires us to address its current under-theorisation.

Over the past twenty five years, Marco Frascari has played a major role in challenging the rational and instrumental view of architectural construction. Instead, he seeks to articulate an alternative understanding, grounded in the philosophy of technology that reveals materials and construction techniques to be culturally embedded and profoundly ontological. Perhaps the best-known example of this is 'The Tell-the-Tale Detail,' a phenomenological exploration of the role of architectural details published in 1984. Influenced by his early professional and teaching experience with Carlo Scarpa, this article was written in part as a means of introducing the idea that construction embodies the fundamental meanings of architecture, into the design studio at the University of Pennsylvania. A subsequent article, 'The Lume Materiale in the Architecture of Venice,' published in 1988, explores the spiritual dimension of construction by focusing on the Venetian phenomenon of Lume Materiale, literally 'material light' (Frascari 1988). Over the last ten years, these two articles have been crucial to my development of a less instrumental mode of construction teaching and to re-thinking the relationship between construction and design both in the design studio and in practice. It is no longer possible for me to objectify the materials and techniques of building but to see them only as extensions or revelations of our complex human nature. Embracing this view begins to distance construction and design from the realm of fashion and commodification and opens it to engage with issues of architectural technology in the widest sense of the term. This paper outlines the central role Frascari's deliberations on Lume Materiale have played in both an introductory construction course for students of architecture and the design of a small house in suburban Adelaide. In both, the aim has been to emphasise the important architectural objective of embodying the intangible in the tangible.