

Contextual

"Montage is the determination of the whole..."

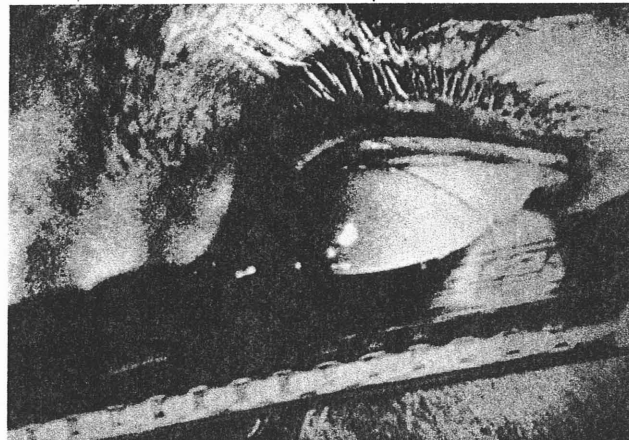
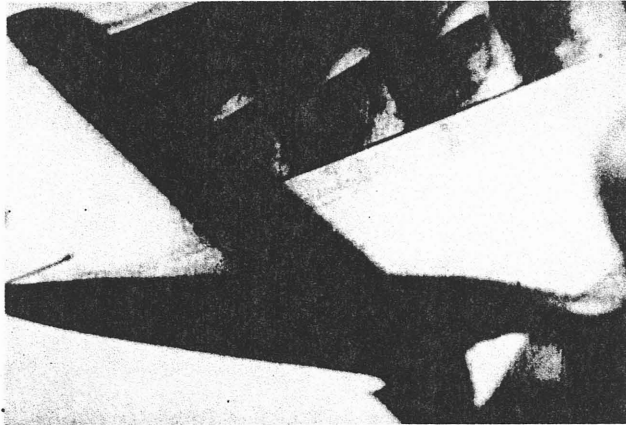
by means of continuities, cutting and false continuities."

GILLES DELEUZE

PROJECTS

Cardiff Bay Opera House, Cardiff, Wales, 1994

Museo del Prado, Madrid, 1995/98



TOP: Dziga Vertov, *Man with a Movie Camera*, 1928. Still

BOTTOM: Luis Buñuel and Salvador Dalí, *Un Chien Andalou*, 1929. Still

"But what characterizes the montage and hence its role as a cell or movie frame? The collision—the conflict of two opposing pieces."
 SERGEI EISENSTEIN, 1929

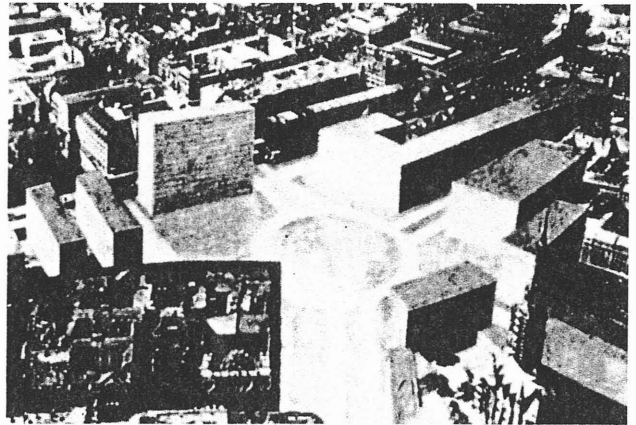
01 MONTAGE PRACTICES: THE METROPOLIS

Early modernist methodologies of collage and montage acquired force through the collision of distinct orders and the generation of tension across seams of difference. **Difference was encoded in forceful juxtaposition.** Anticipating the modernist fascination with collision, symbolist poet Isidore Ducasse (the "comte de Lautréamont") spoke of the terrifying beauty produced by the intersection of "...the sewing machine and the umbrella on the dissecting table." In the case of Soviet filmmaker Dziga Vertov montage has another, more politically charged function. **Sudden and unexpected juxtapositions dislocate the spectator's habits of perception.** The artificial spell of the cinema is momentarily broken in order to "lay bare" the device of its own construction. Filmmaking is shown to be work like any other: the repetitive spinning motions of splicing or editing are intercut with images of wool spinning, printing presses, and other manufacturing processes. Stop motion freezes the flow of time, reminding the viewer that his own subjectivity collaborates in the construction of the movie's artifice.

Vertov's political and technological optimism contrasts with the sense of absurdity expressed in *Un Chien Andalou*, the 1929 film made by Luis Buñuel and Salvador Dalí. Here the violence of

modern metropolitan life comes to the surface, expressing both the escalation necessary to maintain the shock effect, and the loss of faith in a progressive and redemptive modernism. Surrealism erodes modernism from within, registering an emergent awareness that the whole hygienic-panoptic project of modernism—its desire to remake the world on the basis of new technologies—contains within it the potential to go disastrously wrong.

Architecture is of course more intimately linked to normative constraints of economic and technical reality than these experimental films, and at the same time less sensitive to the speculations of the avant-garde. Yet in the proposals of Mies van der Rohe for urban buildings in the 1920s, analogous aesthetic of disjunctive effects is evident. His 1928 project for the remodeling of the Alexanderplatz in Berlin, sets a series of crystalline geometric solids against the complex and heterogeneous mix of the late nineteenth-century city fabric. The buildings are marked by the nature of the new metropolis. As objects, they embody the logic of new technologies and changed subjectivities. Yet they also stand apart from the chaos of the city to offer a critique, to point elsewhere. It is no accident that this project is represented by means of photomontage. Through the very means of representation itself, Mies makes explicit the seams, gaps, and distractions of modern metropolitan life.¹ It is worth noting, however, that in Mies's collage disjunction exists not internal to the architecture itself, but between the architecture and its context. Mies has established complex and discontinuous relationships between a series of objects that are



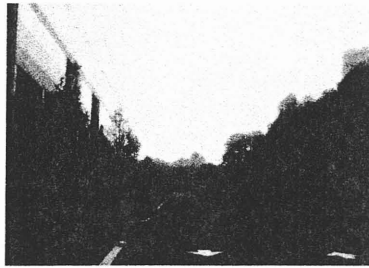
Mies van der Rohe, Alexanderplatz, Berlin, 1928. Photomontage

themselves fundamentally regular—even geometrically pure—and a city fabric characterized by impure mixtures of old and new. As a result of the uneven implementation of modern technologies in the early twentieth-century metropolis, the traditional and the modern tended already to coexist in disjunctive proximity. It is this condition that Mies has made visible in his project.

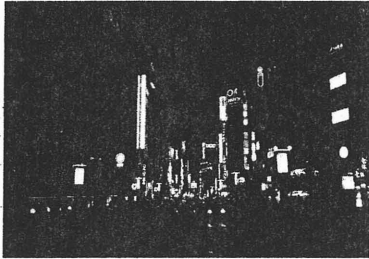
02 AFTER THE METROPOLIS

Among the diverse and multiple definitions of postmodernity, the loss of difference consistently emerges as a theme: modernity's capacity to shock has given way to effects of leveling, the dominance of abstract values, a loss of depth, what Jean-François

TOP: Office Building,
Metropark, New Jersey



BOTTOM: Tokyo street at
night

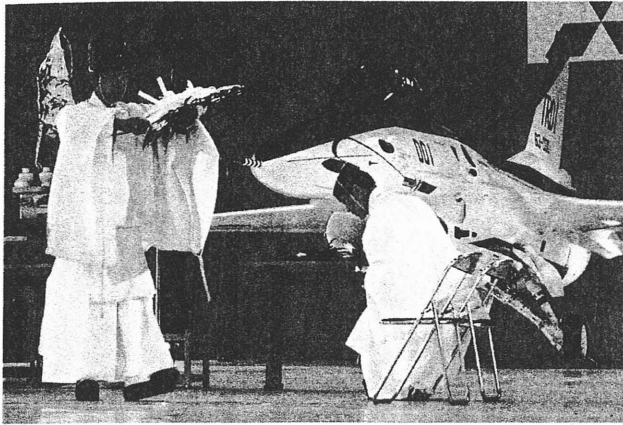


Lyotard described as a "slackening" and what Fredric Jameson called the "waning of affect."² This is no doubt in part an effect of new digital technologies that reconfigure concrete objects as abstract information. Distraction, which once implied a radical model for new subjectivities, becomes empty time. Sergei Eisenstein's explosive discontinuities fade to Gilles Deleuze's "false continuities."

What has changed in the new urbanism of the periphery—sometimes designated as "edge city"³—is not so much the nature of the object as its context. During the postwar period in the United States, massive decentralization, the construction of an interstate highway infrastructure, and new expectations with

regard to housing and community all tended to move the city away from density, and to dilute its complex mixtures. As Marc Hacker has pointed out, this dismantling of urban density was motivated in large part by Cold War fears of nuclear attack.⁴ The metropolis—once a dense punctual locus of urban identity, privileged site of the encounter with the other—has faded from view, replaced by a vast megalopolis interconnected by communication networks both physical and virtual.

Jameson's loss of "depth" or Lyotard's "slackening" therefore have very real counterparts in contemporary urban experience. The city today is experienced as a field of ineffable effects suspended in an ether of immaterial signs. These signs differ from one another not in substance, but in meaning. The "waning of affect" is in part visible in the collapse of regional identity and a corresponding loss of a sense of place. Meaningful social and political differences have been evened out. In the politics of culture, this leads to a loss of the avant-garde's special capacity—as privileged avatar of "otherness"—to measure and mark those differences. The margins have been incorporated into the mainstream, and the possibility of standing outside has been eroded by the leveling effect of new technologies. As we move from an economy dominated by technologies of production to an economy dominated by technologies of reproduction, the differences between *things* seem less significant than the potential sameness of *images*. In the postmodern world of simulation, anything can combine with anything else without producing a sense of shock.



Shinto priests blessing fighter jet

Digital technologies facilitate the seamless combination of images from different sources. Further, the nature of digital media itself functions to even out the differences previously emphasized by collage and montage practices. As Vivian Sobchack has pointed out: "Digital electronic technology atomizes and *abstractly schematizes* the analogic quality of the photographic and cinematic into discrete *pixels* and *bits* of information that are transmitted *serially*, each bit discontinuous, discontiguous, and absolute—each bit 'being in itself' even as it is part of a system."⁵ A field of immaterial ciphers is substituted for the material traces of the object. Media theorist Friedrich Kittler has pointed out that with the emergence of digital technologies—where sound, images, or text are all converted into digital code—the differences between media them-

selves (and the corresponding concept of "multimedia") disappear: "The general digitalization of information and channels erases the difference between individual media. Sound and image, voice and text have become mere effects on the surface, or, to put it better, the interface for the consumer."⁶ Hierarchies are distributed; "value" is evened out. Digital ciphers differ one from the other only as place holders in a code.

A number of ostensibly opposed positions have emerged among architects who have addressed the pervasive role of media and technology in the city today. One asserts that architecture will fade away under the advancing imperatives of technology. Under the domain of distraction, media and technology threaten architecture with its own obsolescence. This has led some architects to retrench, and insist ever more stridently on architecture's material specificity. Others submit to the imperatives of the new technologies and redefine architecture as media and image. Alternatively, architects have attempted to reassert architecture's traditional capacity to represent (formally or metaphorically) the condition of distraction through a fragmented or "dislocated" architecture that stands as the metaphoric equivalent to the dizzy euphoria of communication. In each case, architecture is understood as something different from media, its physicality opposed to the virtual effects of media and digital technology.

Architectural work by its nature endorses the value of the physical over the virtual. Yet if understood simply as a form of resistance to the virtual, architecture risks its own marginalization.



The capacity to actualize the virtual is a fundamental and even traditional aspect of architecture. From the manipulation of light and space in the work of Francesco Borromini or Guarino Guarini, to the fugitive tectonic effects of Mies van der Rohe, to the extensive spatial elaborations of Hans Scharoun, architecture's tangible presence is always informed by a corresponding virtual field. Shifting relations of program, information, and use further extend architecture's engagement with the invisible flows of the city. Architecture is already marked by complex relations of real to virtual. Only by creatively examining the role of the architect in these changing urban economies can architecture evolve the means to reengage the world.

16

03 CONTEXTUAL TACTICS: FIVE PROPOSITIONS

The projects illustrated here register a shift from a late-modernist project of fragmentation (characterized by the aesthetics of disjunction and its associated critical discourses) toward an architecture of continuity and connectivity, lightness and affect. Beginning with the detailed specifics of program or site, these projects work incrementally toward the definition of a new urban condition. In each case, a loosely defined envelope or field supports a high degree of diversity, exchange and complexity. This is more than a stylistic shift: it is an architecture that functions smoothly without necessarily looking smooth.

1. INTENSIVE PROGRAMMING

Prevailing linguistic models of reception, and a concomitant emphasis on visibility, have enforced the idea of architecture as a discursive practice. But spatial practices both precede and exceed discursive practices. Architectural subjects are users as well as spectators, participants as well as readers. In practice, this implies intensive programming, but also an elastic yet precise relation between spatial accommodation and formal invention; a loose fit between event and structure.

2. DISTRACTION (SLACKENING)

Given the evident ineffectiveness of strategies of unmasking, disavowal, or defamiliarization in a state of distraction, I would propose instead the appropriation and redirection of the very technologies of distraction enforced by dominant culture. We can't simply criticize distraction in the hope of recovering some notion of authentic experience. We need strategies of intensification, not strategies of delay. The radical gesture today is not to unmask, or to resist the simulacrum, but rather to require the simulacrum, against all expectation, to function as the real. Camouflage, mimicry, wit, guileful ruse, deception, and stealth—"tricky and stubborn procedures that elude discipline without being outside the field in which it is exercised"—enter the catalog of architectural means to reprogram the dominant logics of space in the city.⁷



3. SITE ACCOMMODATION

In the urban realm this implies the resolution of site conditions through accommodation, not conflict, juxtaposition, and fragmentation (buildings that are evolved, not designed). Contextual tactics treat constraints as opportunity, and move away from a modernist ethic—and aesthetics—of transgression. Working with and not against the site, something new is produced by registering the complexity of the given.

4. FIELD CONDITIONS

Form matters, but not so much the forms of things as the forms between things.

5. POSTCOLLAGE

Collage and montage acquired force through the collision of distinct orders and the generation of tension across seams of difference. Previously stable subjectivities were fragmented. But today mobile subjectivities can be put into play both with and against existing spatial orders. The disjunctive play of difference has lost the power to shock. Fluid models of exchange, differential unities and free floating intensities replace the critical model of recuperating difference through ever escalating fragmentation.

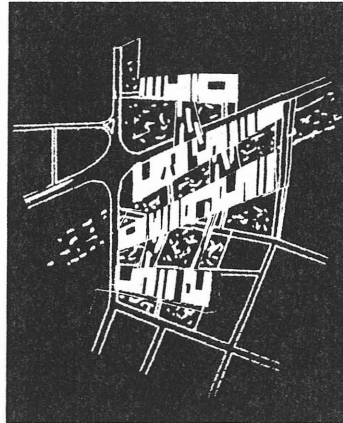
NOTES

1. See K. Michael Hays, *Modernism and the Post-Humanist Subject* (Cambridge, MA: MIT Press, 1993) or the essays collected in Detlef Mertins, ed., *The Presence of Mies* (New York: Princeton Architectural Press, 1994).
2. See Jean-François Lyotard, "Answering the Question: 'What is Postmodernism?'" in *The Postmodern Condition* (Minneapolis, MN: University of Minnesota Press, 1986); Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," *New Left Review* 146 (1984): 53–92.
3. See, among others, Joel Garreau, *Edge City: Life on the New Frontier* (New York: Doubleday, 1991).
4. Marc Hacker "Notes on a Changed World," *Perspecta* 21 (1983).
5. Vivian Sobchak, "The Scene of the Screen: Towards a Phenomenology of Cinematic and Electronic Presence," in *Post-Script* 10 (1990): 56.
6. Friedrich A. Kittler "Gramophone, Film, Typewriter" in *Literature, Media, Information Systems*, ed. John Johnstone (Newark, NJ: G+B Arts International, 1997), 31–2.
7. Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1986), 96.

The municipality of Barcelona intends to divert the Llobregat River and extend its existing port facilities. An open international competition was held in 1996 for the Logistical Activities Zone (ZAL) adjacent to the new port area. We took this competition as an opportunity to examine the potentials of an infrastructural urbanism. Our design strategy consisted of **setting down the traces of an architectural infrastructure that would allow flexible development while maintaining unified identity: a directed field within which the future life of the site could unfold**; an architectural means to impose minimal although precise limits on future construction.

Refusing the chaos of the suburban landscape without resorting to nostalgic urban patterns, we sought an order specific to the open zones at the edge of the city. Two prototypical strategies were proposed: a division of land that recognizes the presence of nature and maintains open green space; a continuous architectural infrastructure that will allow flexible development while maintaining unified identity.

Although developed initially by means of conventional representational techniques (plans, sections, and models) the elaboration of the project required new representational strategies. **The diagrams, maps, scores, and scripts that anticipate the event structure of the site over time have been compiled into a *User's Manual*. In the infrastructural approach, limits to future development are set materially, and not through codes, zoning, or bureaucratic limits.** Hence, the role of the notational schemas collected here is not to set limits but to imagine multiple program scenarios and to



LEFT: Sketch of structure

OPPOSITE: Model: infrastructural roof

chart their interaction. These notations do not so much map an exact correspondence between architecture and activity as articulate a degree of play between form and event, a loose fit of organization and program.

1. SURFACES

Borrowing a concept from landscape ecology, the given surface area of the site is organized into **patches and corridors**. Patches are defined as nonlinear surface areas—in this case either green areas where a return to indigenous habitat is encouraged or built-up areas to accommodate the new programs.¹ Corridors are infrastructural pathways containing movement, services, and function. The superposition of these two systems creates a mosaic of natural and artificial surfaces.

2. MOVEMENT

Boundary and through roads are connected into the present system of urban circulation. To facilitate connection with the ZAL, the primary circulation is on uninterrupted east-west routes. Secondary circulation is by means of local connecting roads aligned with the disjunctive network of patches. Pedestrian movement is at an upper level within the depths of trusses supporting a continuous roof structure.

3. PROGRAM

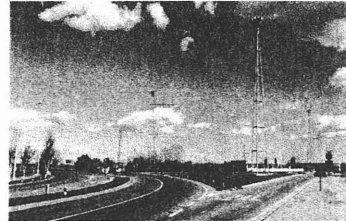
Four broad programmatic categories are proposed: **work** (workshops and ateliers for artists and artisans); **display** (showrooms and other exhibition facilities), **service** (vehicle services, hotel and office space); and **recreation** (sports facilities and open green spaces for leisure and events). Individual patches are programmed in relation to access, adjacency, and proximity to services.

4. PATCH TYPOLOGIES

Instead of specific design proposals for future occupation of the site, a series of loose organizational typologies are proposed. Depending on density and organization, patches might function as habitat, barrier, filter, source, or sink for future activity. Scale and density of architectural occupation in turn suggests possible programs.

5. INFRASTRUCTURE

The architectural space of the patches is articulated by a continuous roof structure supported on a regular grid of thin steel



LEFT: View of existing site

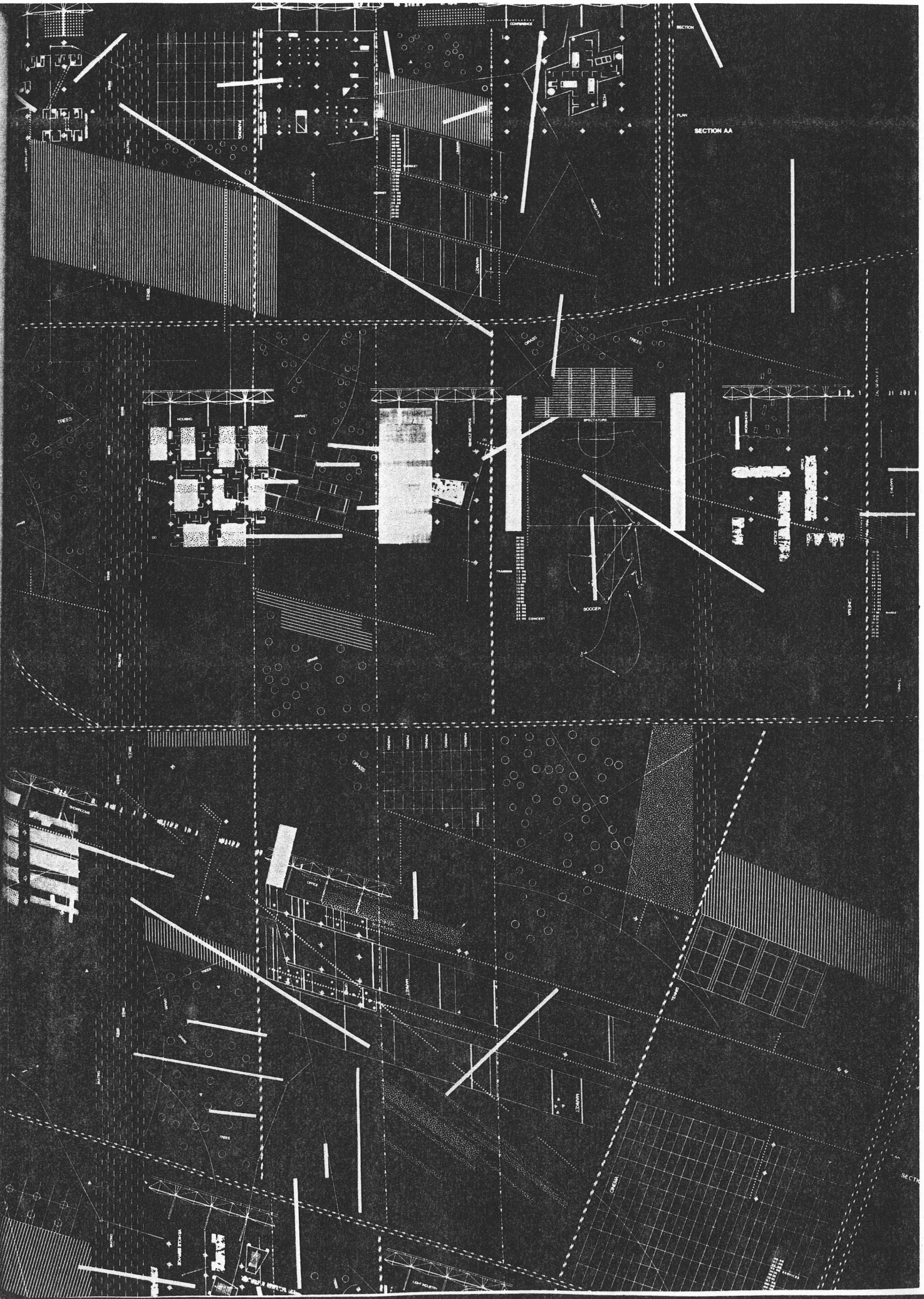
OPPOSITE: Plan: montage of scenarios

columns. This infrastructural element is adaptable and flexible. A lightweight fabric covering can be added to shelter public spaces or outdoor service areas, and where buildings are proposed it can be integrated into the structural system as sunbreak or service space.

Taking an optimistic view of the future of the site, this project anticipates the participation of different architects, agencies, and individuals in the construction of the site. It seeks to establish a realistic framework within which these collective contributions can be organized and coordinated. Working not with the bureaucratic tools of zoning—regulations or codes—it seeks to establish precise technical and instrumental limits to future construction. By creating a structured field condition that is architecturally specific yet programatically indeterminate, the future life of the site is free to unfold beyond the fixed limits of a masterplan.

NOTES

1. "We may define *patch* as a non-linear surface area differing in appearance from its surroundings.... Patches are often embedded in a *matrix*, a surrounding area that has a different species, structure, or occupation." Richard T. T. Forman and Michael Godron, *Landscape Ecology* (New York: Wiley, 1986), 83.



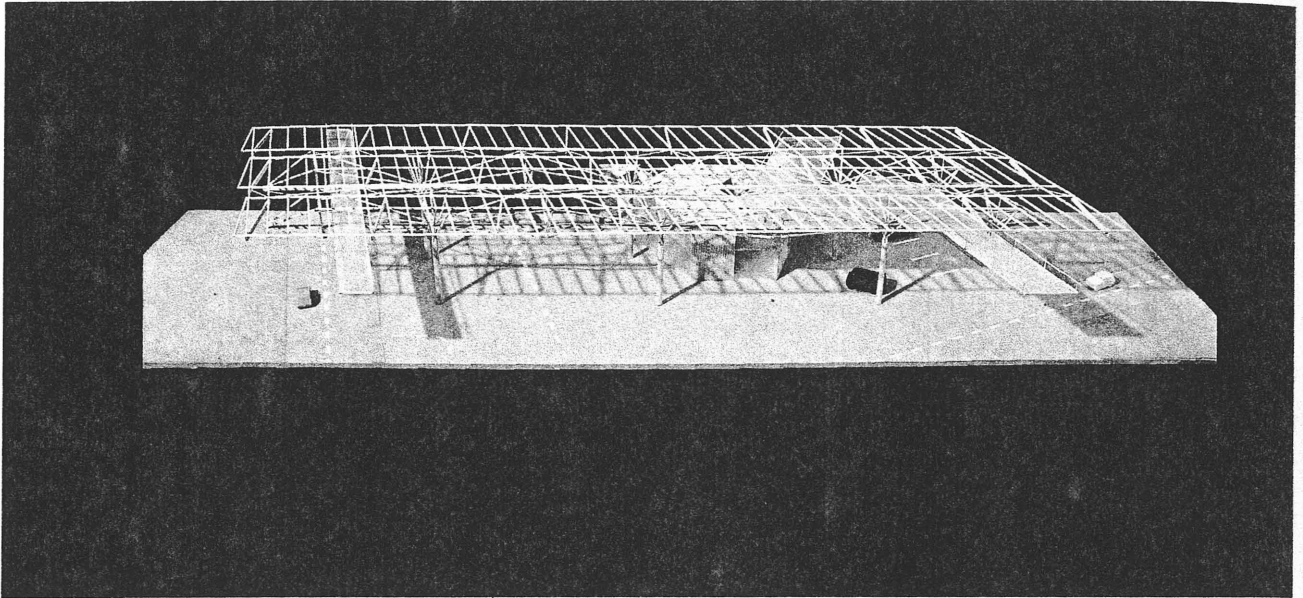
SECTION AA

SOCCER

TENNIS

SECTION BB

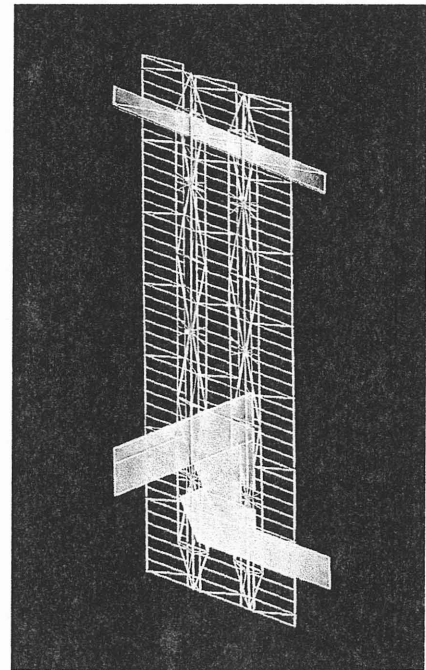
SECTION CC



ABOVE: Partial model

RIGHT: Roof from below

OPPOSITE AND FOLLOWING PAGES: *User's Manual*



1 surface

division and allocation of surfaces

- 1A Patches
- 1B Matrix
- 1C Mosaic
- 1D Extent

2 service

provision of services to support future programs

- 2A Pathways
- 2B Program
- 2C Flow / Movement / Exchange
- 2D Service Grids

3 organization

spatial and formal models

- 3A Edges and Boundaries
- 3B Affiliation
- 3C Corridors and Connectivity
- 4D Networks

barcelona manual

4 structure

catalog of tectonic variations

- 4A Infrastructural Roof
- 4B Occupied Structure
- 4C Space / Frame
- 4D Roof Typologies

5 repetition

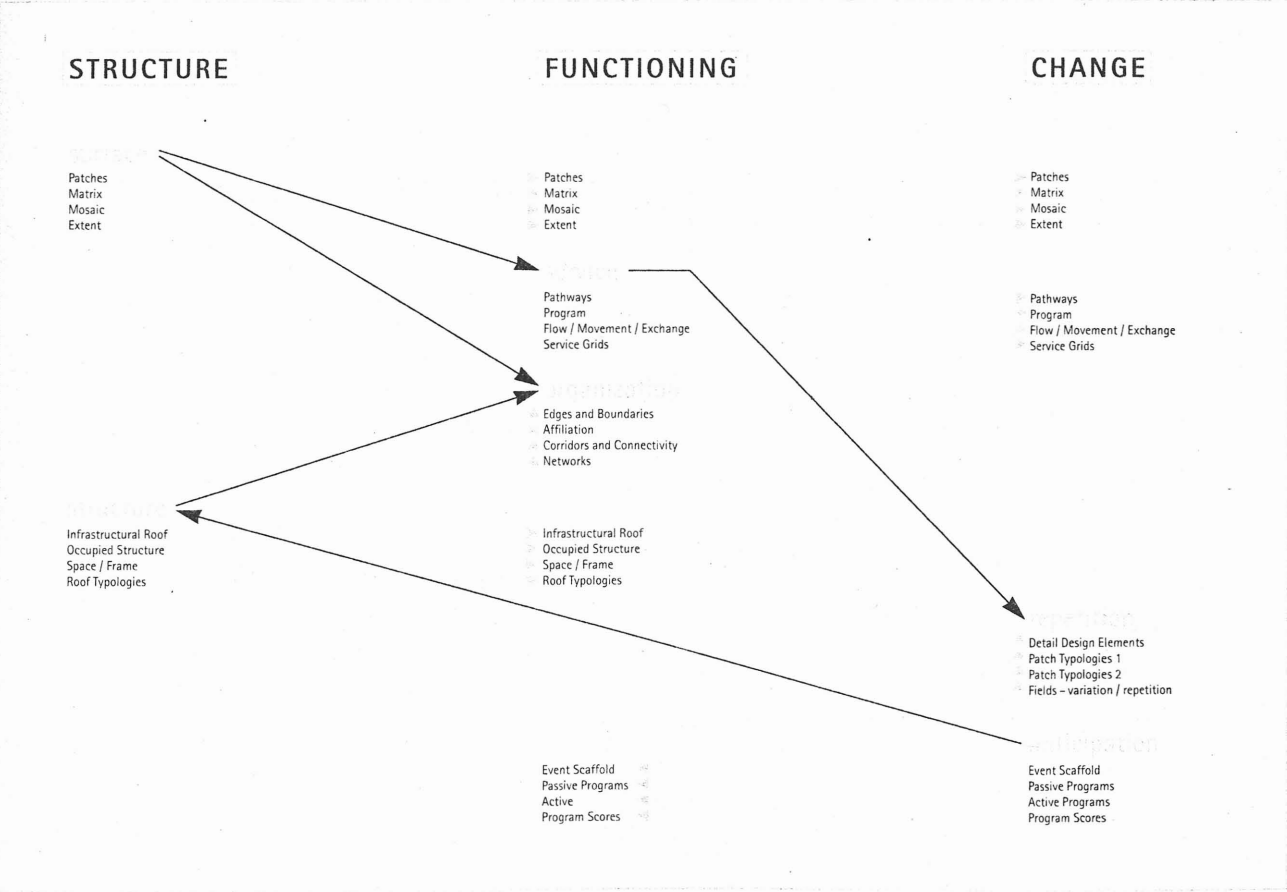
typologies and programs

- 5A Detail Design Elements
- 5B Patch Typologies 1
- 5C Patch Typologies 2
- 5D Fields - variation / repetition

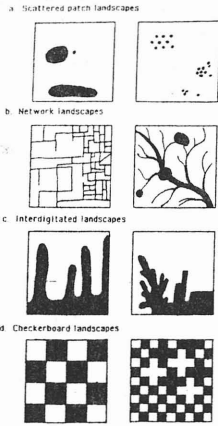
6 anticipation

changing life of the site in time

- 6A Event Scaffold
- 6B Passive Programs
- 6C Active
- 6D Program Scores



1A SURFACE PATCHES



RICHARD J.T. FORMAN
PATCH TYPOLOGIES

a noninter surface area differing in appearance from its surroundings
 the density of patches, or the fineness of a mosaic
 an area that has been disturbed within a matrix
 the rate of appearance and disappearance of patches
 an area caused by an animal social behavior or by low-intensity, short lived fluctuations in environmental factors within a matrix



LOCATION PLAN

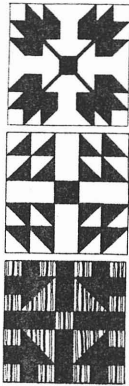
1. Infrastructure works not so much to propose specific buildings on given sites, but to construct the site itself
 Infrastructure prepares the ground for future building, and creates the conditions for future events. Its primary modes of operation are:

1. The division, allocation and construction of surfaces
2. The provision of services to support future programs
3. The establishment of networks for movement, communication and exchange

Infrastructure's medium is geography.



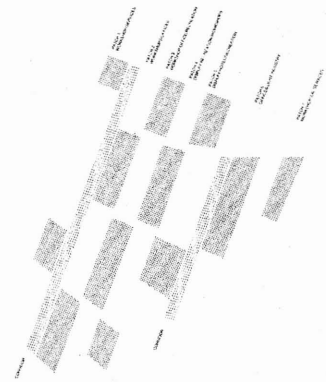
1B SURFACE MATRIX



QUILTING PATTERNS



GREEN MATRIX



PATCHES + CORRIDORS

an area that becomes free of disturbance within a chronically disturbed matrix
 the rate of appearance and disappearance of patches
 a table of replacement rates over a time period for all landscape elements present
 a landscape with a densely built-up matrix

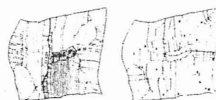
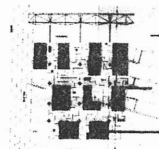
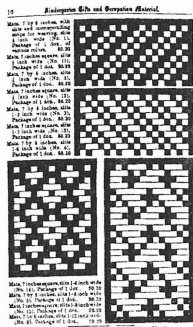


Figure 1.16
 The diagram illustrates the concept of a 'green matrix' and its relationship to a 'patches + corridors' matrix. It shows how a landscape with a densely built-up matrix can be transformed into a green matrix through the establishment of corridors and patches.

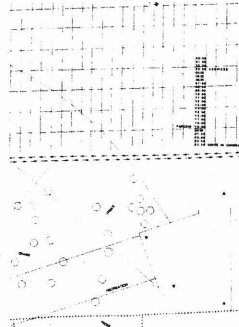


1C SURFACE MOSAIC



FROEBEL PATTERNS

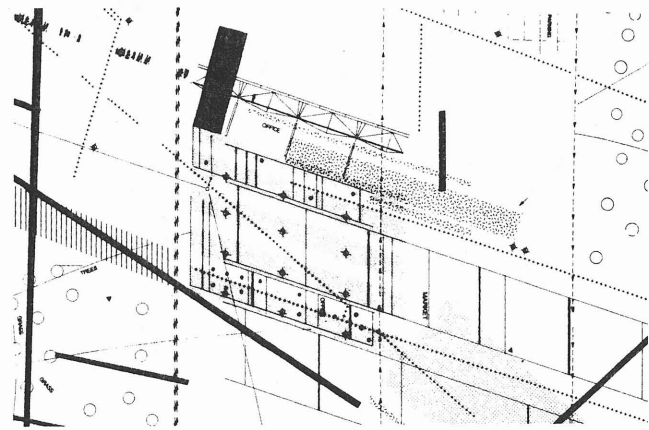
a tract of patches of different aged trees
 a system exhibiting a pattern of long-term
 change along with short-term internal spatial conversions
 a state of being in equilibrium (occurring around a
 central position), but susceptible to being diverted to
 another equilibrium
 methods that concurrently analyze many
 factors, plus the relationship among factors



PLAN DETAILS / PROGRAM SCENARIOS
EVENT FIELD

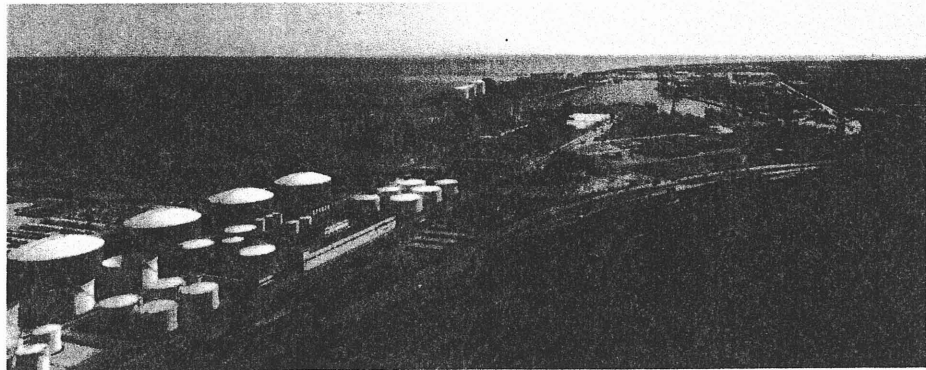


HILBERSEIMER
SITE PLAN OF HYDE PARK



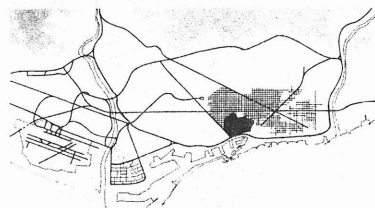
PLAN DETAILS / PROGRAM SCENARIOS
OFFICE PATCH / GREEN SPACE

1D SURFACE EXTENT



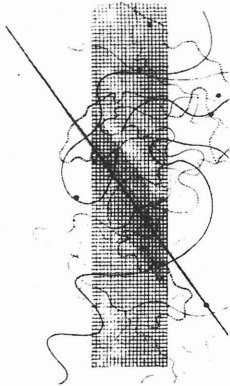
OVERVIEW OF SITE

a pattern where species distributions are related to
 the width of a landscape element
 the establishment, and usually defense, of a
 certain small area ("territory") against intrusions by other
 individuals of the same species
 a map that accurately represents a spatial
 ordering, but is not proportional to the distance and the
 length of time necessary to cover a route. Also, a geometry
 dealing with the continuous connectedness between points
 of a figure



URBAN CONTEXT DIAGRAM

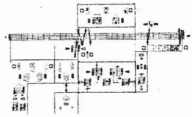
2A SERVICE PATHWAYS



JOHN CAGE'S SCORE FOR FONTANA MIX

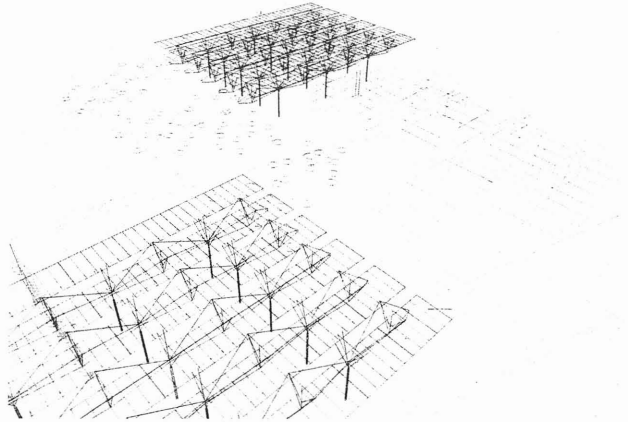
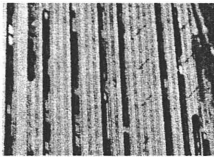
NOTATIONS:

Traditional representations presume stable objects and fixed subjects. But the contemporary city is not reducible to an artifact. The city is a place where visible and invisible streams of information, capital and subjects, interact in complex formations. They form a dispersed field, a network of flows. In order to describe or to intervene in this new field we need representational techniques that engage time and change, shifting scales, mobile points of view and multiple programs. In order to map this complexity, some measure of control may have to be relinquished. To open architectural representation to the score, the map, the diagram and the script could establish a basis for exchange with other disciplines such as film, music and performance. The score allows for the simultaneous presentation and interplay of information in diverse scales, on shifting coordinates and even of differing linguistic codes. The script allows the designer to engage program, event and time on specifically architectural terms. New maps and diagrams might begin to suggest new ways of working with the complex dynamics of the contemporary city.



SCORE FOR STOCKHOLM'S CYCLES

the degree to which circuit loops in a network are present.
the combination of network connectivity and circuitry.
the degree to which all nodes in a system are linked by corridors.



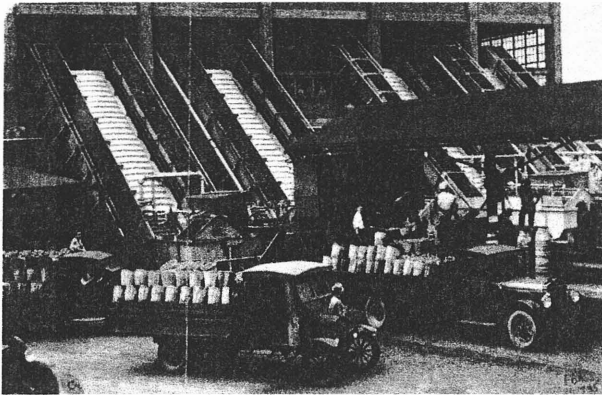
AERIAL VIEW

2. Infrastructural work recognizes the collective nature of the city, and allows for the participation of multiple authors. Infrastructures give direction to future work in the city not by the establishment of rules or codes (top-down), but by fixing points of service, access and structure (bottom-up). Infrastructure creates a directional field, where different architects and designers can contribute, but it sets technical and instrumental limits to their work. Infrastructure itself works strategically, but it encourages tactical improvisation.



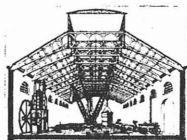
80

2B SERVICE PROGRAM



MARKET SERVICES

a measure of how many comparable examples of a characteristic exist at different levels of scale, from the local to the global.
the ability of a system, when subjected to an environmental change or potential disturbance, to withstand or resist variation.



ERECTING SHOP



PROGRAM PATCHES

2C SERVICE

FLOW / MOVEMENT / EXCHANGE

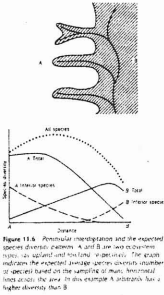
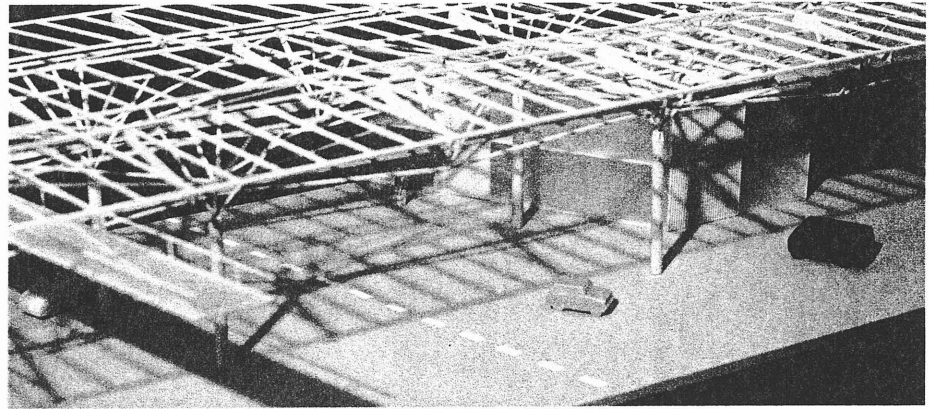


Figure 11.4. Principal trajectories and the expected object density patterns. A and B are two systems with equal and similar objectives. The curve indicates the expected average object density (number of objects) based on the amount of time (horizontal) they spend in the area. In this example A ultimately has a higher density than B.



MODEL DETAIL



RAILWAY INTERCHANGE



KAHN FLOW DIAGRAM

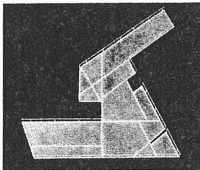
2. Although static in and of themselves, infrastructures organize and manage complex systems of flow, movement and exchange. Not only do they provide a network of pathways, they also work through systems of locks, gates and valves – a series of checks that control and regulate flow.

81

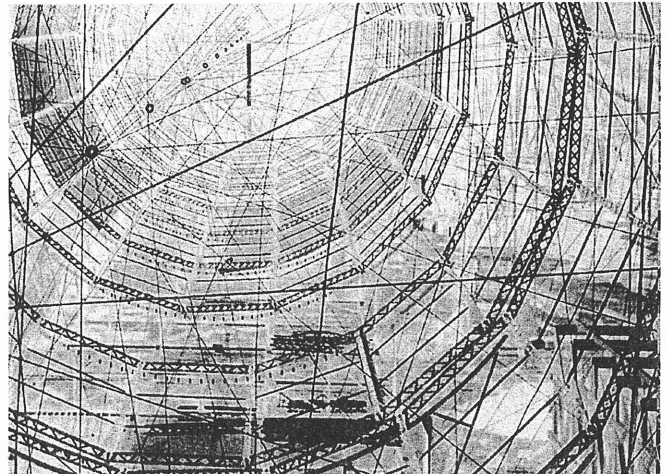
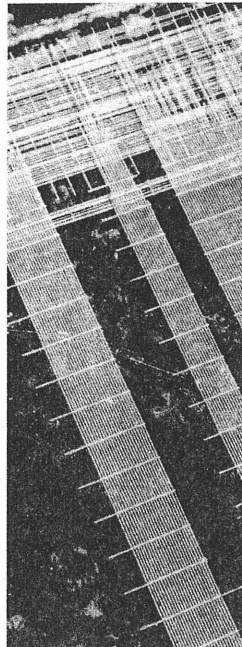
2D SERVICE

SERVICE GRIDS

a process by which objects leave one area and spread to another area.
a process by which objects extend their area of coverage while continuing to occupy the original position.
an event or characteristic that has a direct or relatively direct effect on an organism.

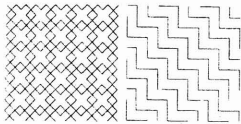


PEDESTRIAN WALKWAY



3A ORGANIZATION

EDGES + BOUNDARIES



QUILTING PATTERNS



9. Crystal pattern:
Hans Holbein the Younger
Der Kaiser (Berlin)
c. 1530. Photo
courtesy of the
Museum of Modern Art

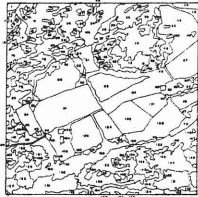
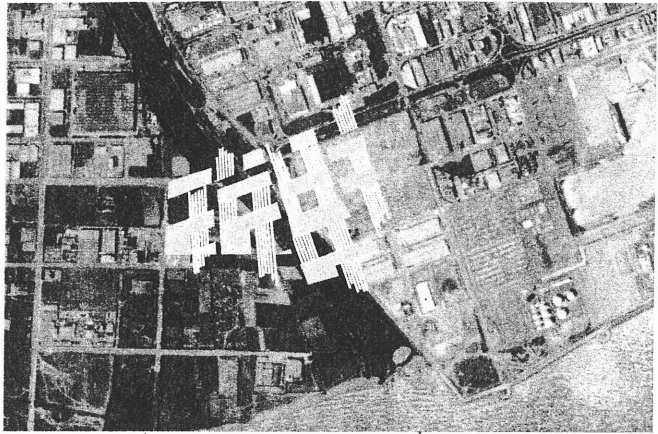
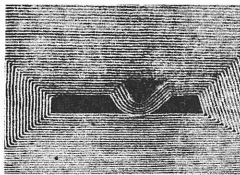


Figure 22. Polygon numbering

a distinctive species composition or relative abundance in the water bars of a patch (i.e., different from the species composition or relative abundance of the patch interior).
the degree of abruptness between landscape elements.
the effect of the edge on flow, analogous to a semipermeable membrane.



AERIAL PHOTOGRAPH OF SITE

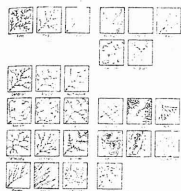
3. Infrastructures accommodate local contingency while maintaining overall continuity. In the design of highways, bridges, canals or aqueducts, for example, an extensive catalogue of strategies exist to accommodate irregularities in the terrain (doglegs, viaducts, cloverleaves, switchbacks, etc.) which are creatively employed to accommodate existing conditions while maintaining functional continuity. **Infrastructure's default condition is regularity** - in the desert, the highway runs straight. Infrastructures are above all pragmatic. **Because it operates instrumentally, infrastructural design is indifferent to formal debates. Invested neither in (ideal) regularity or in (disjunctive) irregularity, the designer is free to employ whatever works in the particular conditions.**

3B ORGANIZATION

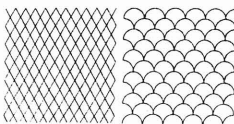
AFFILIATION

PERFORMANCE:

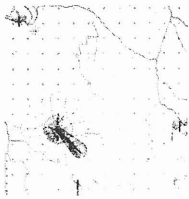
This project marks a shift away from issues of representation to engage architecture as a MATERIAL PRACTICE. Material practices, (ecology, or engineering for example) do not work primarily with images or meaning but with PERFORMANCE: energy inputs and outputs, the calibration of force and resistance. They are less concerned with what things look like and more concerned with what they can do. Material practices do not attempt to control or predetermine meaning. Instead, they go beyond the paradoxes of the linguistic to examine the effects of signifying practices on performance and behavior. Although these material practices work instrumentally, they are not limited to the direct manipulation of given material. Instead they project transformations of reality by means of abstract techniques such as notation, simulation or calculation.



DRAINAGE DENSITIES

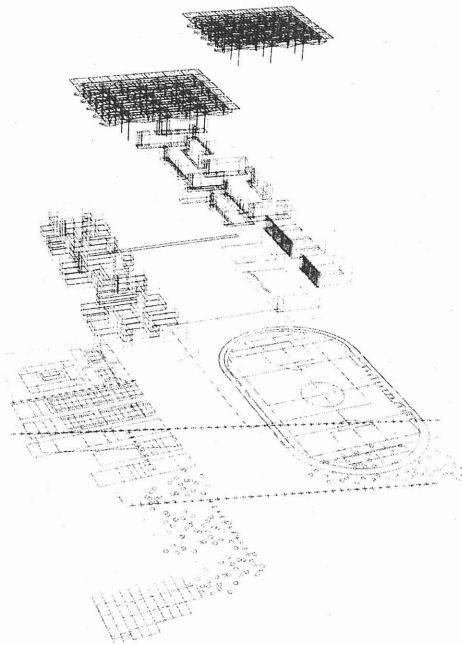


QUILTING PATTERNS



DECENTRALIZATION DIAGRAM

layers or strata of air moving in parallel fashion, one on top of another.
a location where three or more types of landscape elements intersect.
a line/corridor separating two types of landscape elements, thus providing three types in close proximity.



INFRASTRUCTURAL ROOF

PINWHEEL TYPOLOGY:
OFFICES

BLOCK TYPOLOGY:
LIGHT INDUSTRIAL

MAT TYPOLOGY:
ARTISANS HOUSING +
WORKSHOPS

SURFACE PATCHES

PARTIAL SITE AXONOMETRIC

3C ORGANIZATION

CORRIDORS + CONNECTIVITY



PAVED SURFACES



MOVEMENT NOTATION

a wide band with a central interior environment that contains an abundance of interior spaces
ecological conditions being modified significantly by the presence of an intersection of corridors
a narrow band essentially dominated throughout by edge species
a narrow strip of land that differs from the matrix on either side
selective absorption or blocking that prevents objects from crossing a corridor

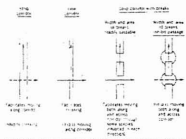
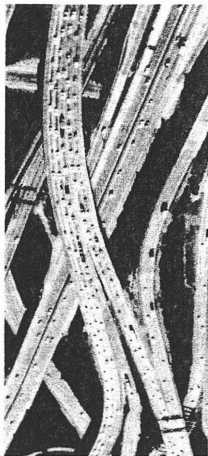
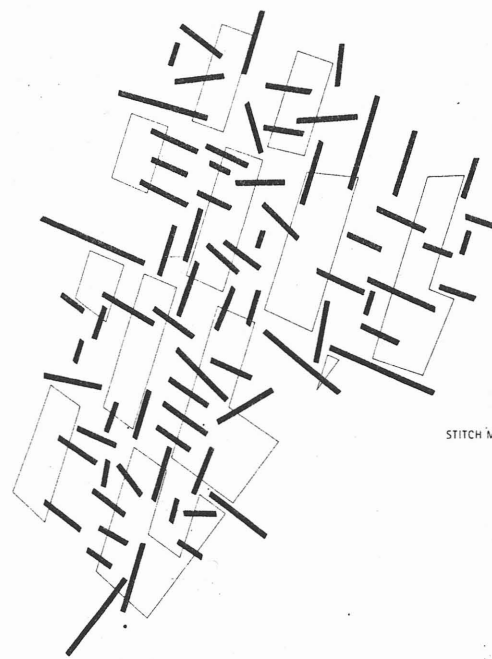


Figure 11.2. Form of corridor walls and bridges in the context of a highway. The figure shows regular conditions of how to represent an example of the wider organization of bridge and flow. From: [unclear] University of Ecology USA



STITCH MAP

3D ORGANIZATION

NETWORK

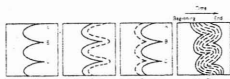


Figure 11.9. Evolution and complexity in a network. The diagram shows four stages of a network's evolution from a simple line to a complex, interconnected web. The diagram shows four stages of a network's evolution from a simple line to a complex, interconnected web. The diagram shows four stages of a network's evolution from a simple line to a complex, interconnected web.

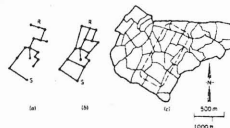


Figure 11.12. Two networks in topological space that differ in both connectivity and circuitry. Simple indices are given in the text for evaluating the amount of both variables that together are a measure of network complexity. Network 1 represents the dotted area of map C, indicating hedgerows of a medieval field pattern in Devon, England. This form of site layout origin is shown in the Domesday Book of 1086, probably as pastureland. The characteristic small and irregular fields were created in the following century (adapted from Houbert, 1933).

the degree to which circuit loops in a network are present
the combination of network connectivity and circuitry
the degree to which all nodes in a system are linked by corridors

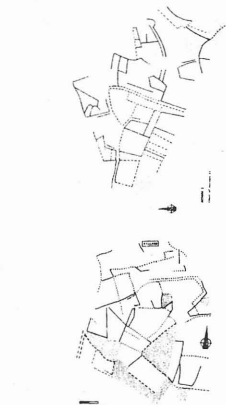


Figure 11.10. Aerial photograph of a complex urban network with many small, interconnected blocks and paths.

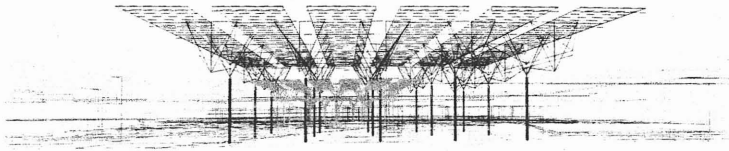
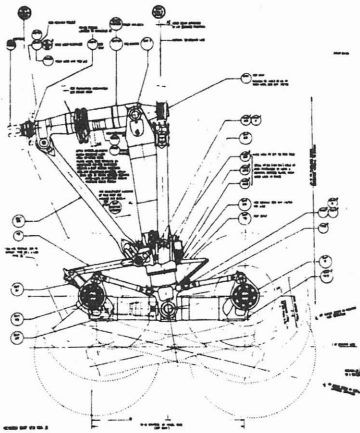


Figure 11.7. TWO NETWORK CATEGORIES: BRANCHING NETWORKS (A) WITHOUT CLOSED LOOPS AND TRUST NETWORKS (B) WITH CLOSED LOOPS

4. Formal description of infrastructural systems: infrastructures tend to be hierarchical and tree-like, however there are effects of scale - a capillary effect when the elements get very numerous and very small - and the effects of synergy, when systems overlap and interchange, both of which tend to produce field conditions that work against an exclusively vectorial organization of infrastructural systems.

4A STRUCTURE

INFRASTRUCTURAL ROOF



a structure composed of linear features that interconnect and form circuits or loops. a threshold above which a force destroys a system, the intensities, frequencies, and types of perturbations (disturbances) characterizing each ecosystem type in a cluster of ecosystem types.

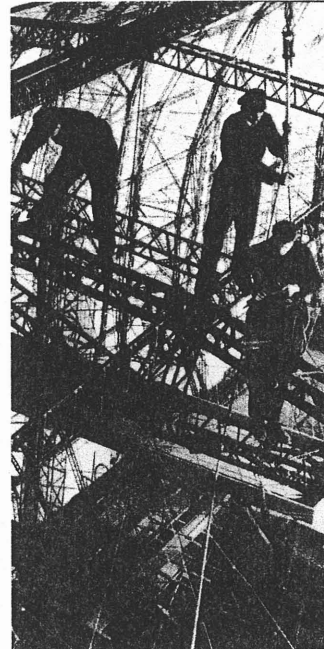
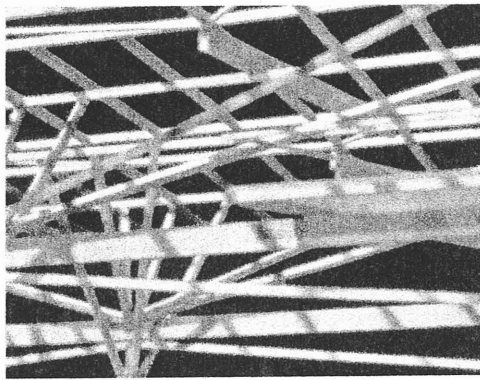
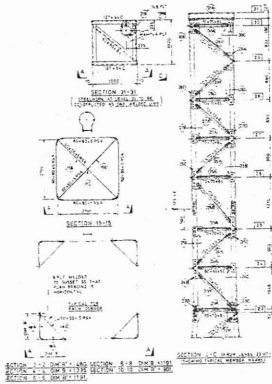


4. **Infrastructural systems work like artificial ecologies. They manage the flows of energy and resources on a site, and direct the density and distribution of habitat. They create the conditions necessary to respond to incremental adjustments in resource availability, and modify status of inhabitation in response to changing environmental conditions.**

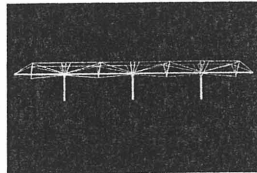
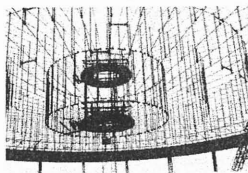
84

4B STRUCTURE

OCCUPIED STRUCTURE

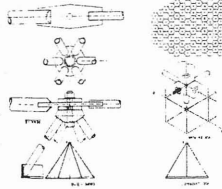
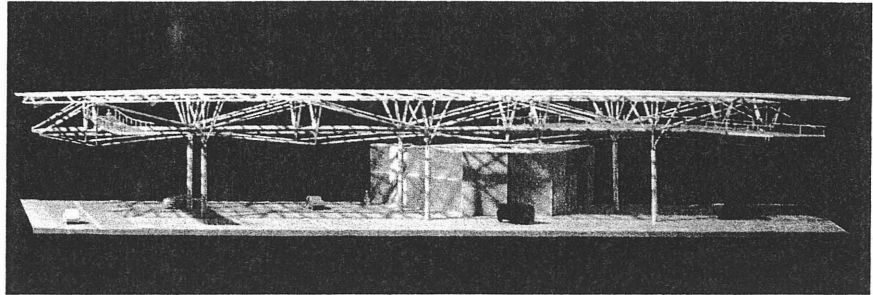
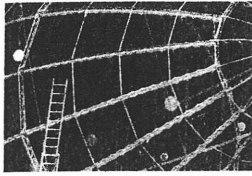


gradually increasing in biomass or structure. four amounts of organic matter, acidity, and roots present that affect the aggregation of soil particles. the study of the behavior of, and interactions among components in, a model of a complex system. an operation in which the parts or elements of an object are transformed into new forms when combined.

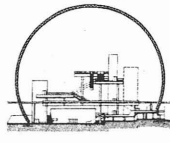


4C STRUCTURE

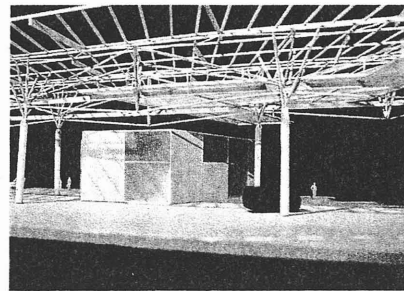
SPACE / FRAME



a patch attached to a corridor, both of the same landscape element type
an intersection of corridors, and a source or sink of flows of objects



FULLER WORLD EXPOSITION



4D STRUCTURE

ROOF TYPOLOGIES

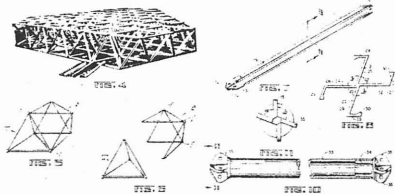
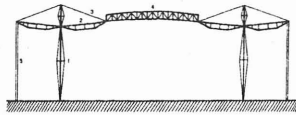
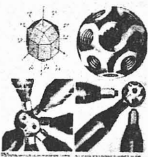


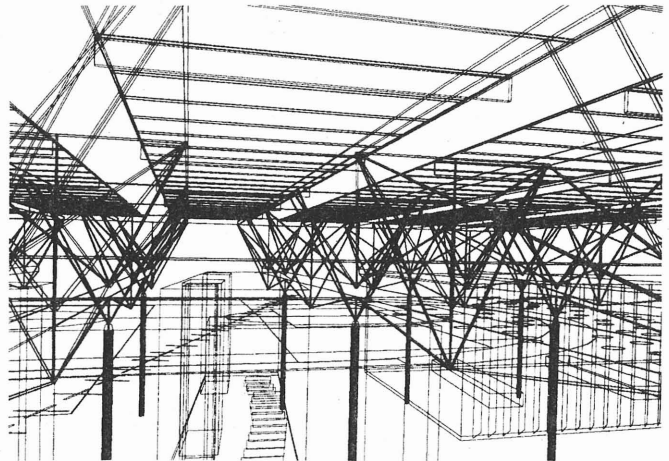
FIGURE 10
The structure is the setting for the space into which the items were affected
disrupted, that is, the structure, and the space together for the structure.
The structure was the dominant characteristic in the frame process.
The basic of equilibrium and force was being constructed on the underlying frame.



The structure is the setting for the space into which the items were affected
disrupted, that is, the structure, and the space together for the structure.
The structure was the dominant characteristic in the frame process.
The basic of equilibrium and force was being constructed on the underlying frame.

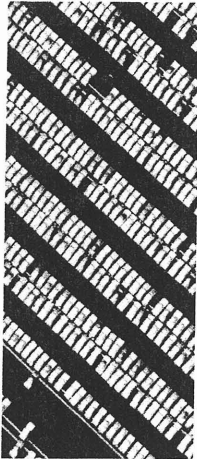


a threshold of force below which a system returns to its original state and above which it is somewhat deformed.
a sequence of sets composed of smaller subsets.
methods that concurrently analyze many factors, plus the relationships among the factors.
a measure of stability, referring to the time period during which a certain characteristic continues to be present at a given level.

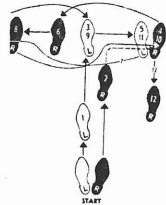


5A REPETITION

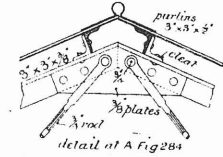
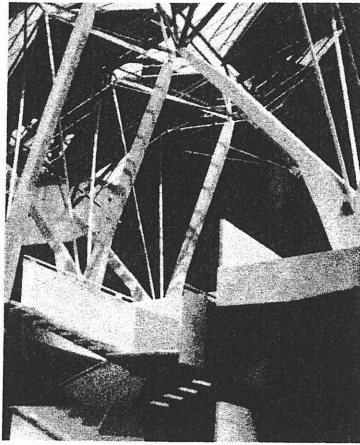
DETAIL DESIGN ELEMENTS



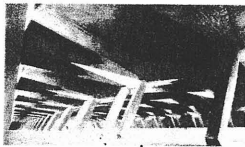
TIME:
Notations include time as a variable. It is not an accident that notations figure most significantly in that arts that unfold in time: music, dance, theater. If we allow, along with Paul Virilio, that the life of the city and its experience belongs more today to time than to space ("Now speed—ubiquity—instantaneousness—dissolves the city, or rather dissolves it, in time"), the special capacity of notation to make the thematic: the measurement and unfolding of time takes on a special importance: interval, duration, tempo, acceleration, repetition and accumulation are key variables in the notational schema.



Dance Diagram (left)
Nostalgic posters poster (at center, right) and (right) on
Invented, given, forgotten
The North Wall's Foundation to the Visual Arts



a study beginning with the individual attributes and building up to the broadest groupings of them
a study of types, or a pre-classification

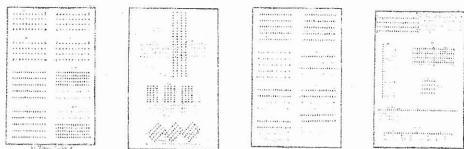
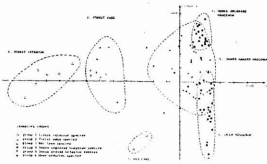


5. Infrastructures allow detailed design of typical elements or repetitive structures, facilitating an architectural approach to urbanism. Instead of moving always down in scale from the general to the specific, infrastructural design begins with the precise delineation of specific systems within specific limits. Unlike other models, (planning codes or typological norms for example), that tend to schematize and regulate architectural form, and work by prohibition, the limits to architectural design in infrastructural complexes are technical and instrumental. **In infrastructural urbanism, form matters, but more for what it can do than for what it looks like.**

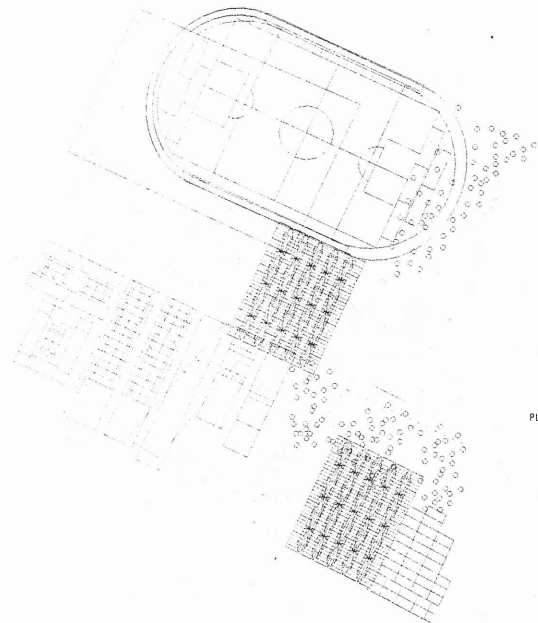
5B REPETITION

PATCH TYPOLOGIES 1

1. The variables in organizational diagrams include formal and programmatic configurations: space and event, force and resistance, density, distribution and direction. Organization always implies both program and its distribution in space, bypassing conventional dichotomies of function vs. form or form vs. content. A diagram is not a thing in itself, but rather a description of potential relationships among elements.



DIDEROT: MILITARY FORMULATIONS

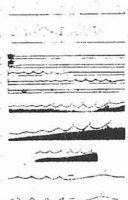
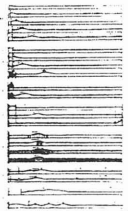


PLAN PATCH

5C REPETITION

PATCH TYPOLOGIES 2

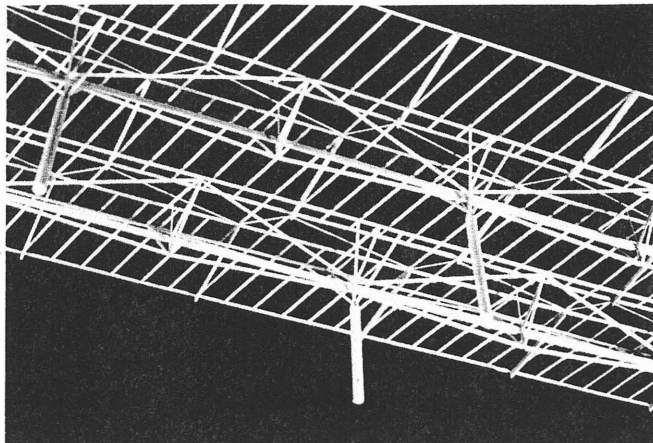
2. Unlike classical theories based on imitation, diagrams do not map or represent already existing objects or systems but anticipate new organizations and specify yet to be realized relationships. They are not simply a reduction from an existing order; their abstraction is instrumental, not an end in itself. Simplified and highly graphic, they can be loosely interpreted. They work as "abstract machines" and do not resemble what they produce.



WAVE FORMATIONS



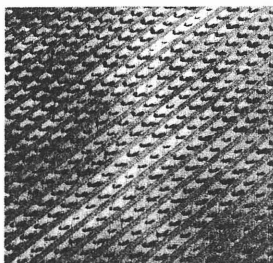
the integration of structure and function, i.e., the spatial configuration and the patterns of flows in a landscape:
a regime, subject to minor environmental changes, that fluctuates but remains in equilibrium;
the distribution of energy, materials, and species in relation to the sizes, shapes, numbers, kinds and configurations of landscape elements or ecosystems.



5D REPETITION

FIELDS-VARIATION / REPETITION

3. Diagrams are not "decoded" according to universal conventions; rather, the relationships are transposed - moved part by part into a new organizational context. Whereas translation excludes all particulars in favor of a general equivalent, the transposition of media is accomplished serially, at discrete points. [...] Because the number of elements and the rules of association are hardly ever identical, every transposition is to a degree arbitrary, a manipulation. It can appeal to nothing universal and must therefore leave gaps."
-FRIEDRICH A. KITTLER



the pattern of spatial arrangement of individuals, such as regular, random, or clustered;
a significantly nonrandom spatial pattern;
the degree to which one or a few species predominate in a community in terms of numbers, biomass, or dynamics.

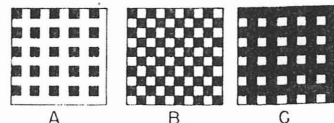
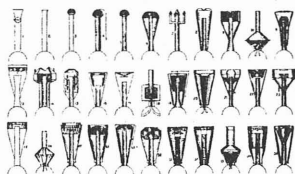
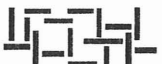


Figure 8. Progression of clear cutting in a grid pattern using the dispersed-patch model, in which areas are selected for cutting so as to be regularly distributed through the landscape. Shading indicates the (A) 25 percent, (B) 50 percent, and (C) 75 percent cut-over points.

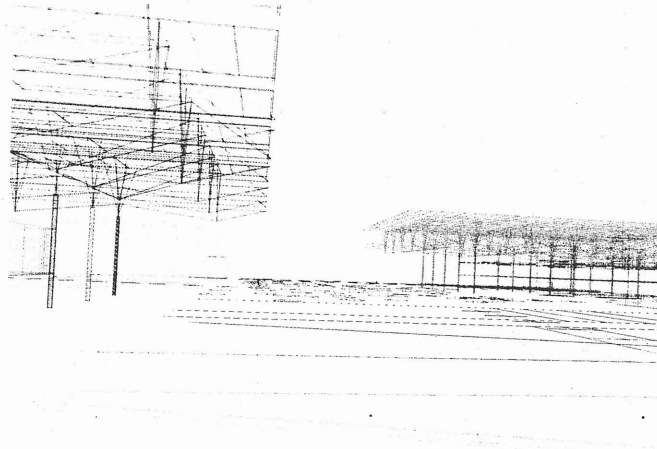
6A ANTICIPATION

EVENT SCAFFOLD

the maximum number of individuals or maximum biomass that a particular environment can support
a threshold at which the continuity in structure and function of a system is easily altered or broken



Figure 10.6. Schematic of a model urban form. A single street light is determined from each of the 1000 cells and represents a point source of light. The model is a grid of cells, each cell is a rectangular road, and street lights are placed from each cell in a regular grid. From R. S. Taylor, The Urban Form of the United States, copyright 1967 by the Board of Trustees of the University of Illinois.

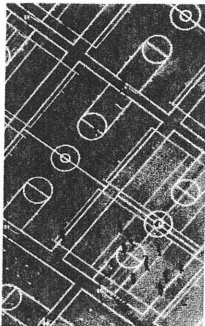


6. Infrastructures are flexible and anticipatory. They work with time and are open to change. By specifying what must be fixed and what is subject to change, they can be precise and indeterminate at the same time. They work through management and cultivation, changing slowly to adjust to shifting conditions. **They do not progress toward a predetermined state (as with master planning strategies), but are always evolving within a loose envelope of constraints.**

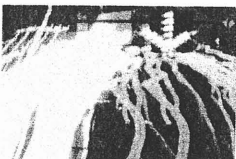


6B ANTICIPATION

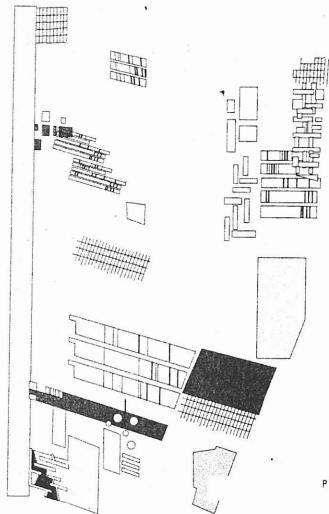
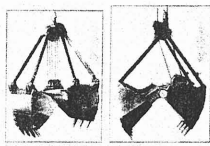
PASSIVE PROGRAMS



ANTICIPATION:
Notations describe a work that is yet to be realized. Even if already performed, the work described is open to interpretation and change in the course of future performance. In this sense, notation is optimistic and anticipatory. Unlike classical theories of mimesis, notations do not map or represent already existing objects or systems but anticipate new organizations and specify yet to be realized relationships. Notation is not about interrogation, critique or commentary. These "critical" practices utilize notation's discursive capacities only in retrospect, [pointing out what is wrong with existing reality] whereas notation's more radical possibility lies in the possibility of proposing alternative realities. Notation's special properties can be exploited by the urban designer to produce a kind of "directed indeterminacy" proposals that are robust and specific enough to sustain change over time, yet open enough to support multiple interpretations.



a directional species replacement process, often leading through a series of recognizable stages to a climax community
the smallest homogenous unit visible at the spatial scale of landscape
an event or characteristic, e.g., in evolution or geologic history, that causes or controls a proximate factor
a spot that is colonized by a species, that is, when the species arrives and successfully reproduces and grows



PASSIVE PROGRAMS

6C ANTICIPATION

ACTIVE

PERFORMANCE:

This project marks a shift away from issues of representation, to engage architecture as a material practice. Material practices, (ecology, or engineering for example) do not work primarily with images or meaning but with performance: energy inputs and outputs, the calibration of force and resistance. They are less concerned with what things look like and more concerned with what they can do. Material practices do not attempt to control or predetermine meaning. Instead, they go beyond the paradoxes of the linguistic to examine the effects of signifying practices on performance and behavior. Although these material practices work instrumentally, they are not limited to the direct manipulation of given material. Instead they project transformations of reality by means of abstract techniques such as notation, simulation or calculation.

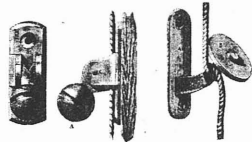


a measure of stability, referring to the time period during which a certain characteristic continues to be present at a given level.

the condition in which a landscape subjected to severe disturbance does not return fully to its previous equilibrium level.

survival of species with irregular fluctuations because of disturbance or unpredictable stochastic events.

a process of increasing efficiency or planning for increased efficiency, usually one among several characteristics.



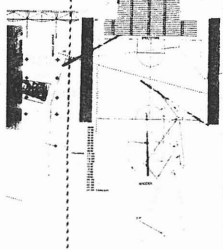
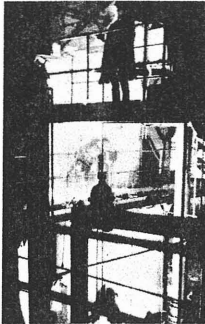
ACTIVE PROGRAMS

6D ANTICIPATION

PROGRAM SCORES

COLLECTIVE:

Notations presume a social context, and shared conventions of interpretation. The score is not a work itself, but a set of instructions for performing a work. A score cannot be a private language. It works instrumentally to coordinate the actions of multiple performers who collectively produce the work as event. As a model for operating in the city, the collective character of notation is highly suggestive. Going beyond transgression and cross-programming, notations could function to map the complex and indeterminate theater of everyday life in the city. The use of notation might provoke a shift from the production of space to the performance of space.

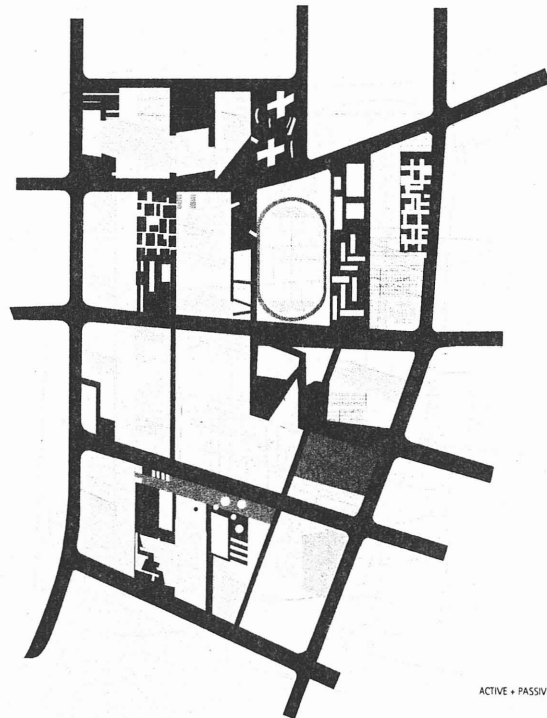
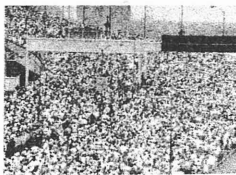


a process of forming a number of cities surrounded by suburbia.

the particular species present, for example in a community.

changes in a community due to colonization, extinction, and population size fluctuations.

an area (usually large) from which species come in colonization.



ACTIVE + PASSIVE PROGRAMS

