

CHAPTER - ONE

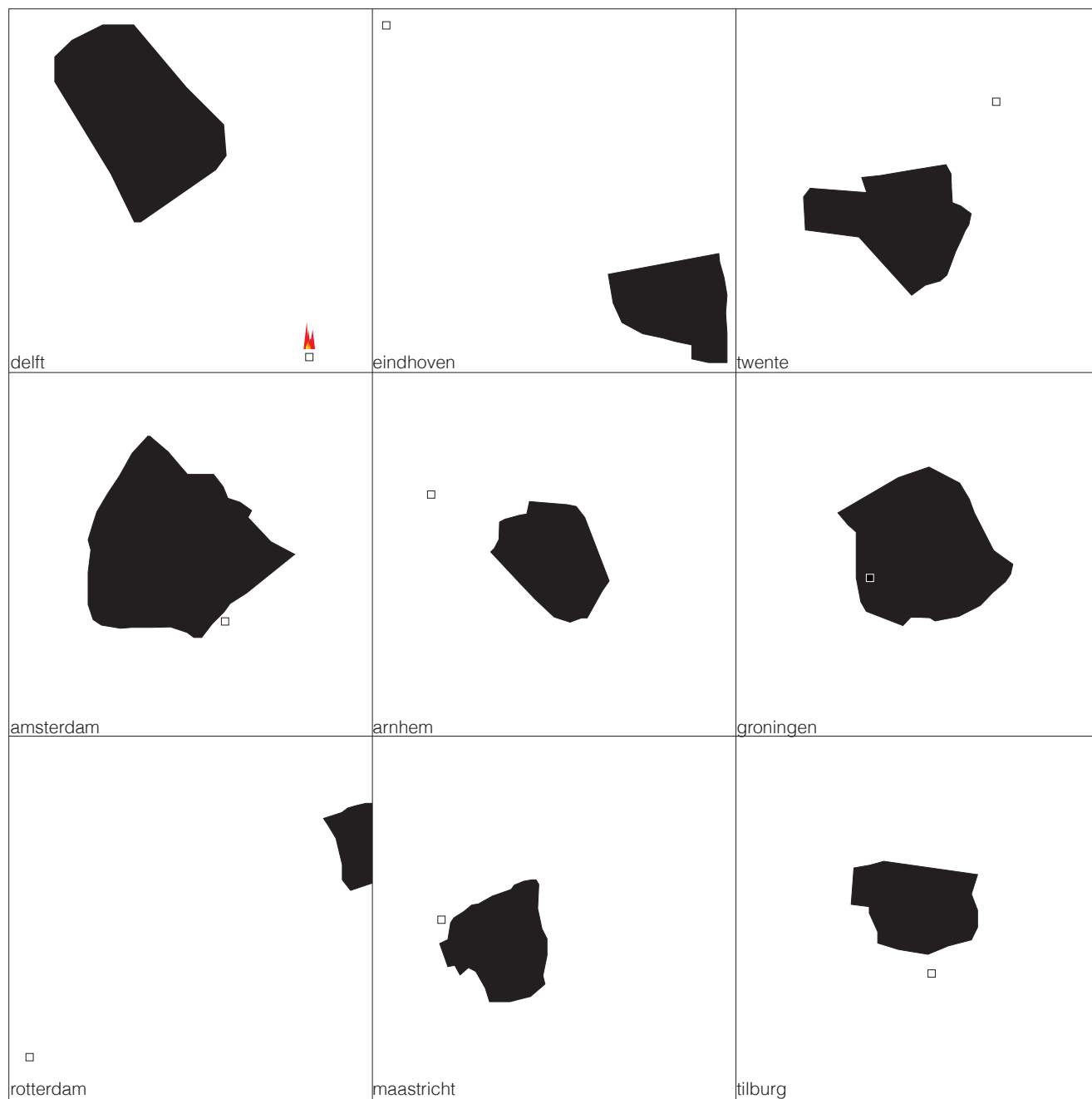
locus / program / pre-concept

“it is a logic of intensities, the logic of self-referential existential assemblages, engaging non-reversible duration; it is the logic, not of the totalized bodies of human subjects, but of part objects in the psychoanalytical sense [...] Whilst the logic of discursive sets seeks to delimit its objects, **the logic of intensities - or eco-logic - concerns itself solely with the movement and intensity of evolutive processes.**” ¹

Felix Guattari



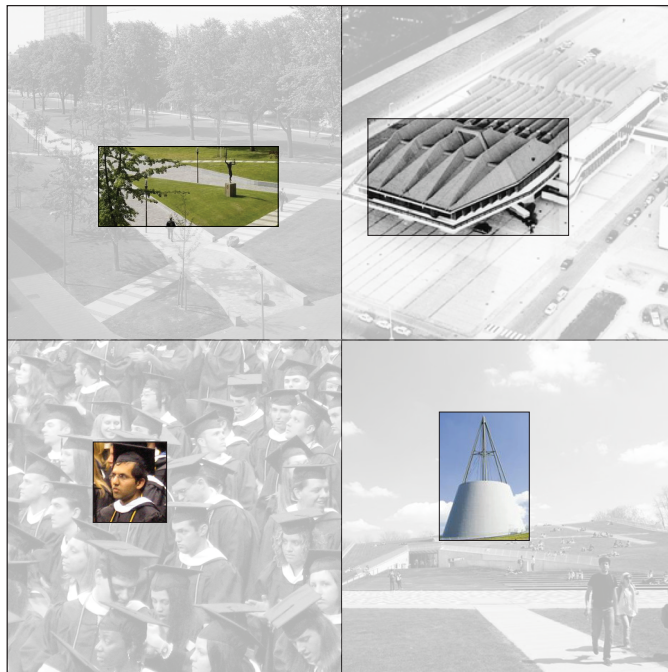




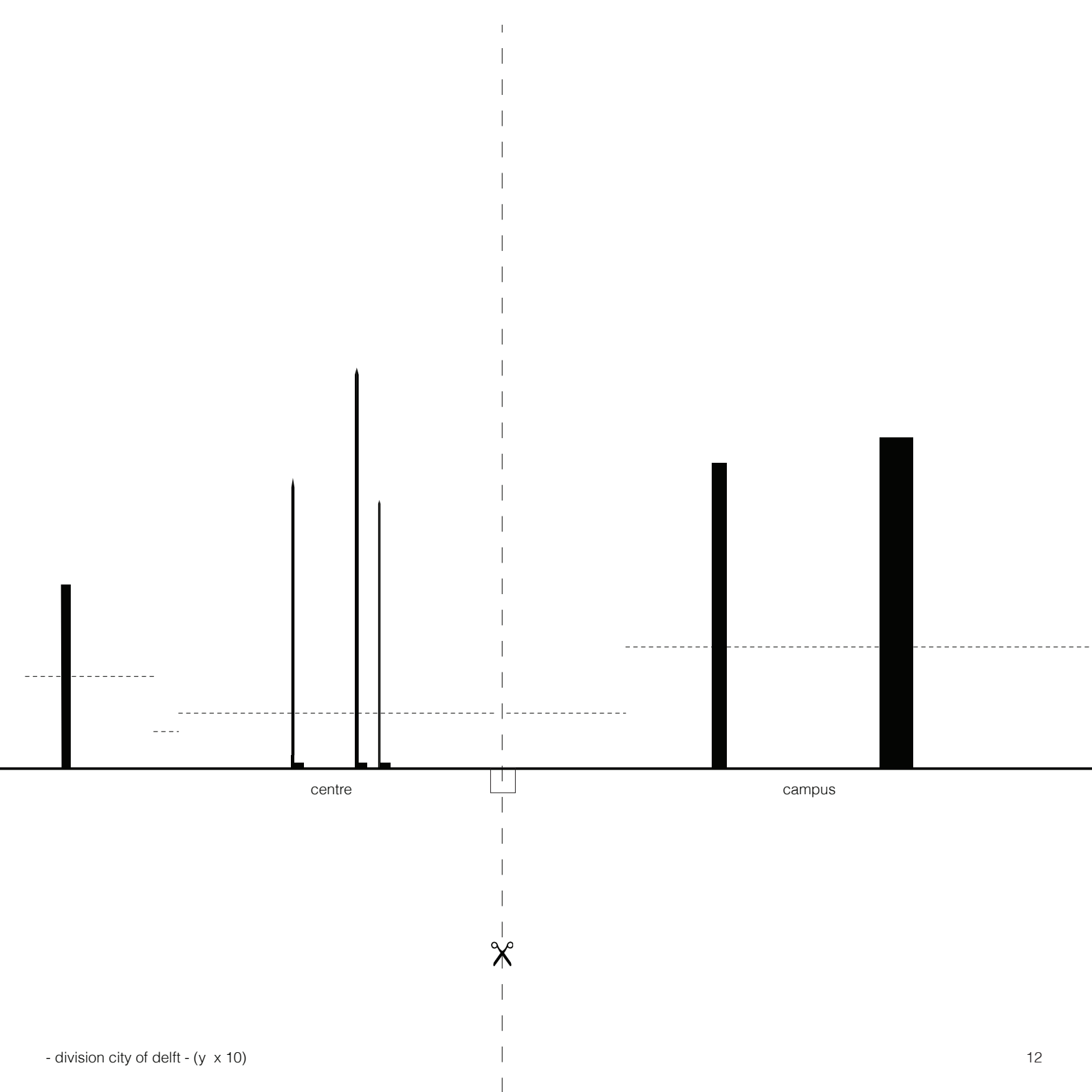




centre



campus



“The political issue is to decide what kind of world you want to live in. Then do your best to **direct the inevitable changing environment**, which living and metabolizing creates, in some direction which will be as suitable as possible for human- and perhaps for animal- and plant life. [...] But it must be done on the **basis of knowledge** of how environments are changing in an attempt to tunnel those changes; you must stop forever this constant repetition of “lets preserve the environment [...] **So the issue is to direct, the direction and the rates of change, not to prevent change.**”²

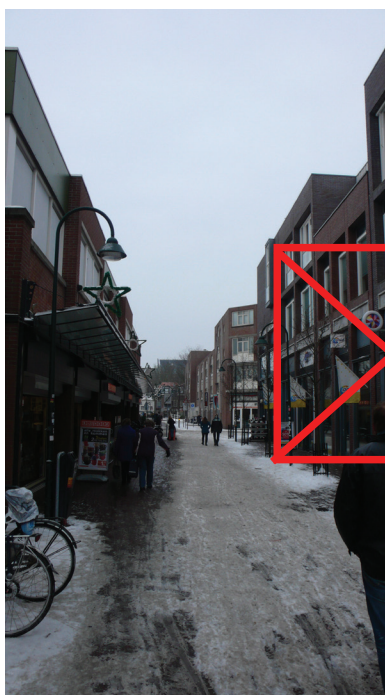
Richard Lewinton

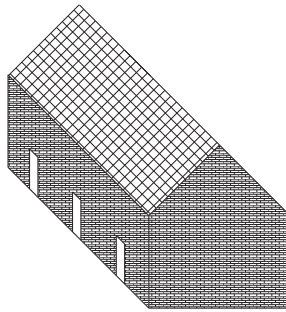




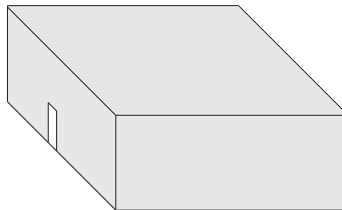




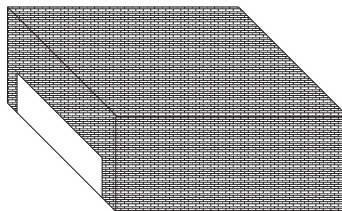




dwelling



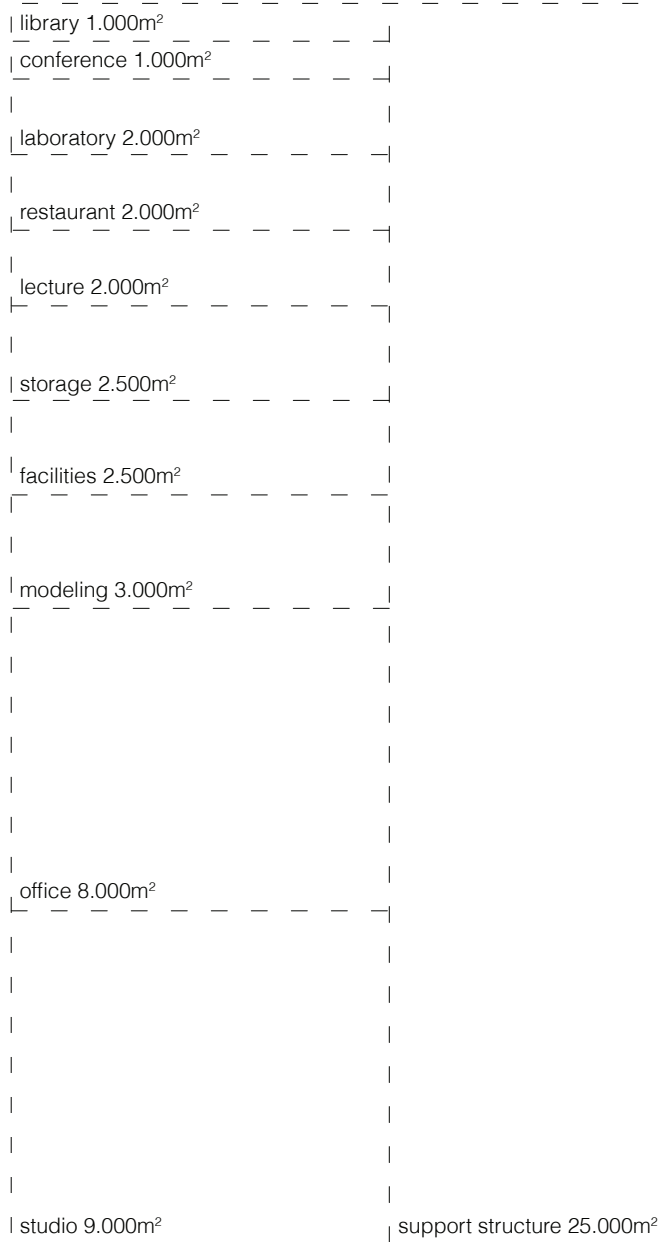
industrial shop



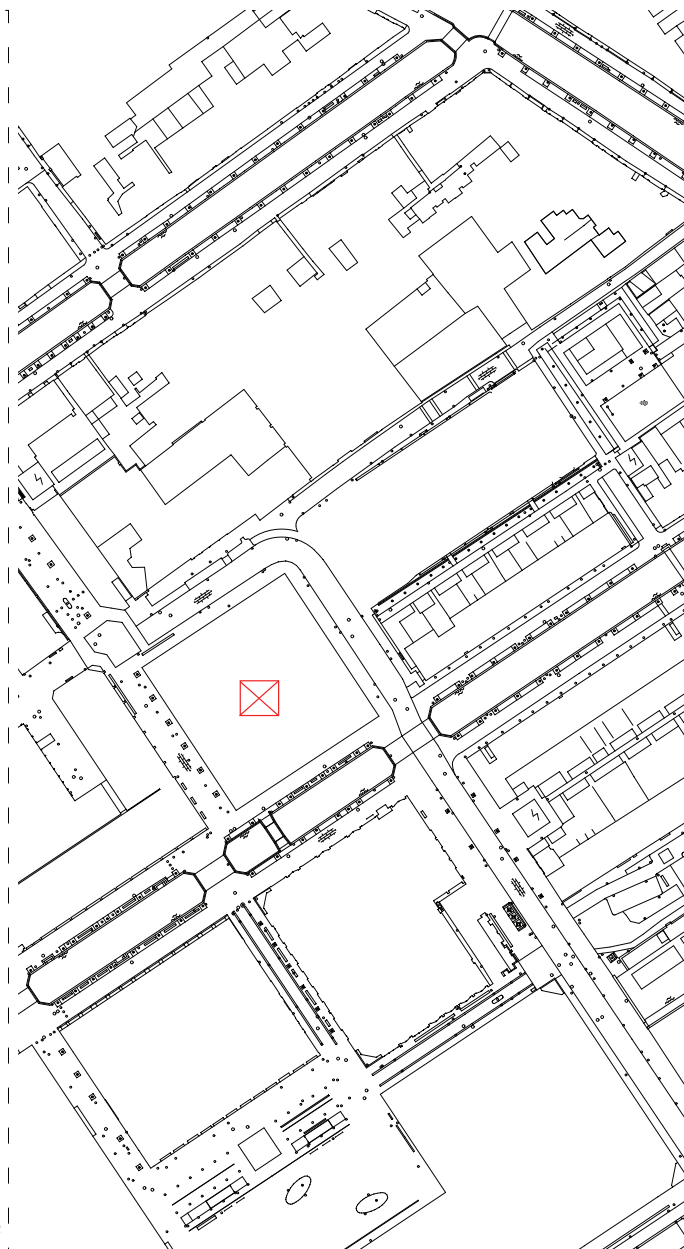
commercial shop

"Unlike conditions, which are always relative to a given existent that needs to be explained, established, or legitimized, **constraints** provides no explanation, no foundation, no legitimacy. A constraint must be satisfied, but the way it is satisfied remains, by definition, an **open question**."²

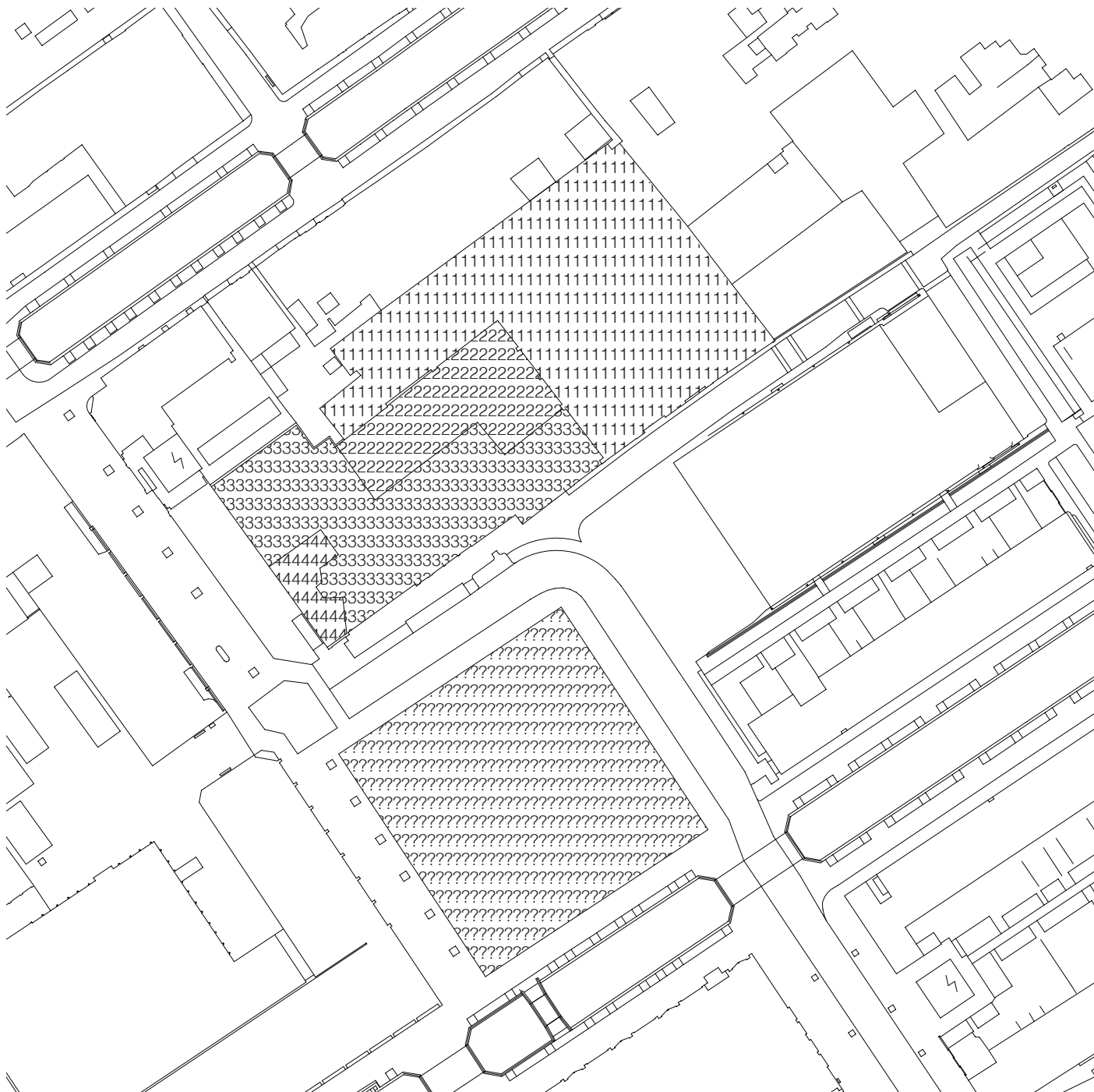
Isabelle Strengers

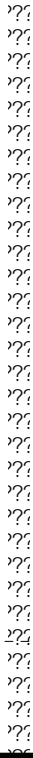


program 1 : 2000



site 1 : 2000





- the question becomes - $(y \times 10)$

“What matters at this point is that **singularities**, by determining long-term tendencies, **structure the possibilities which make up state space**, and by extension, structure the possibilities open to the physical process modelled by a state space [...] **mechanism-independence** is what makes singularities (or rather the multiplicities they define) perfect candidates to replace essences.”⁴

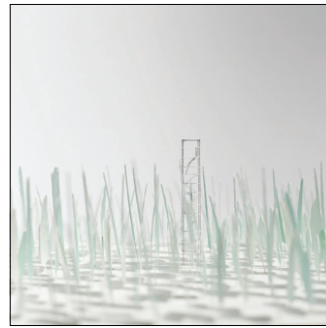
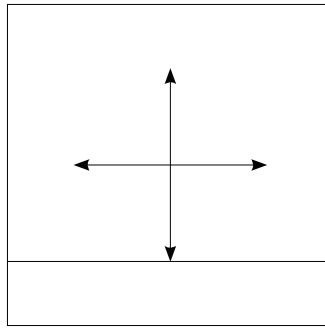
Manuel Delanda

“a simple example of how singularities lead to an entirely different way of viewing the **genesis of physical forms**. [...] Like a soap bubble, which acquires its spherical form by minimizing surface tension, or a common salt crystal, which adopts the form of a cube by minimizing bonding energy. We can imagine the state space of the process which leads to these forms as structured by a single point attractor. One way of describing the situation would be to say that a topological form guides a process which results in many different physical forms, including spheres and cubes, each one with different geometric properties. This is what Deleuze means when he says that singularities are like ‘**implicit forms that are topological rather than geometric**’. This may be contrasted to the essentialist approach in which the explanation for the spherical form of soap bubbles, for instance, would be framed in terms of the essence of sphericity, that is, of geometrically characterized essences acting as ideal forms.”⁵

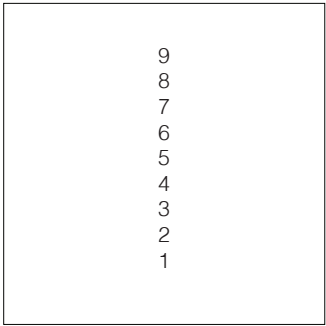
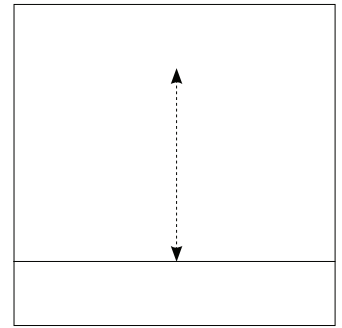
Manuel Delanda



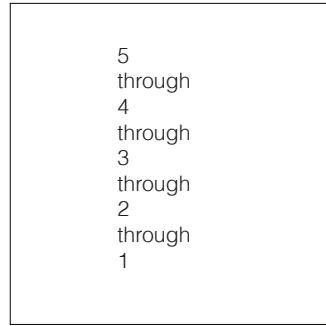
Arch. Mies van de Rohe



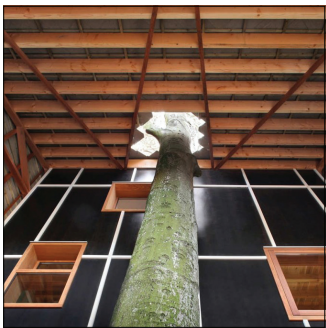
Arch. Junya Ishigami



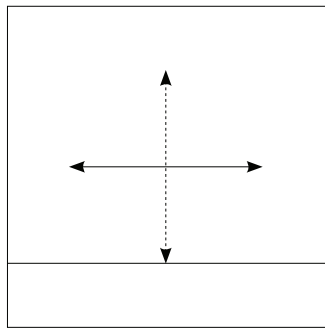
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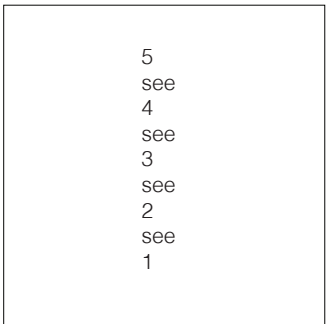
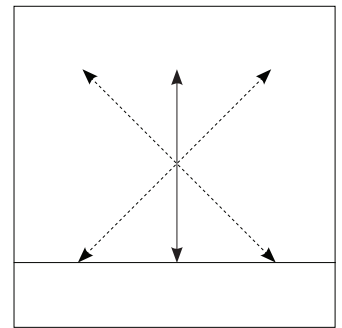
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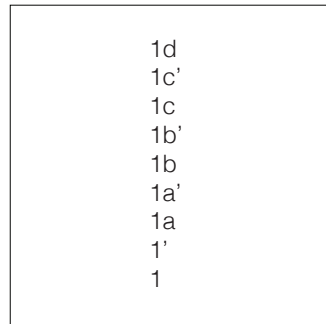
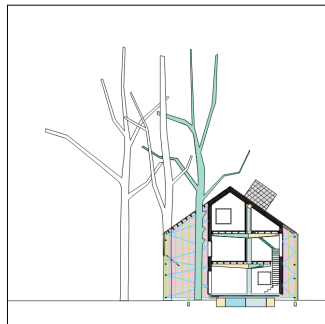
Arch. de Vyllder, Vinck, Taillieu



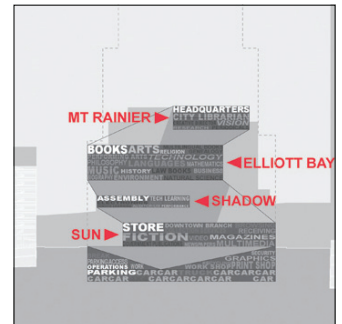
Arch. Rem Koolhaas



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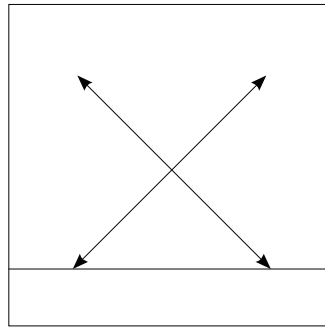


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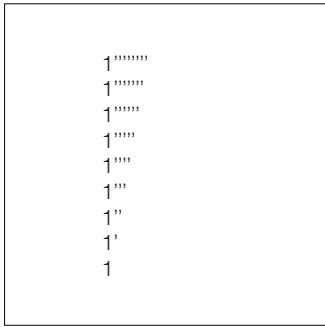
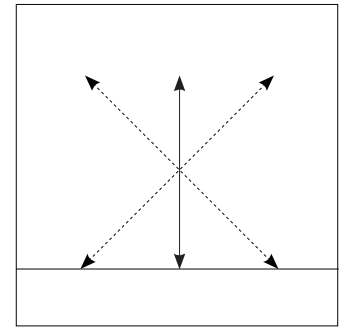




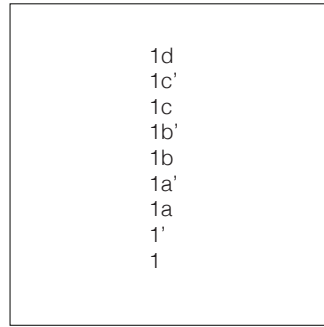
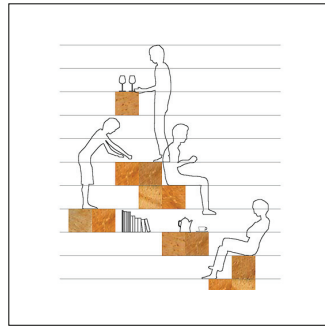
Arch. Sou Fujimoto



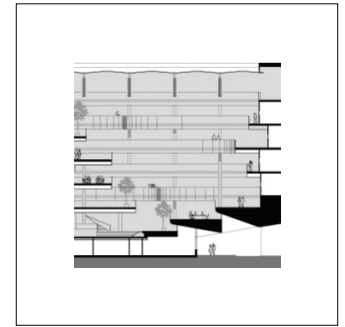
Arch. Herman Hertzberger



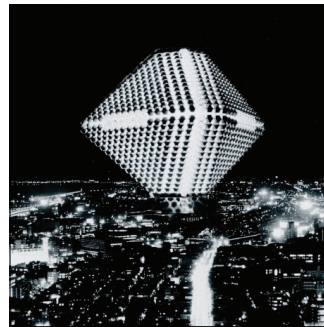
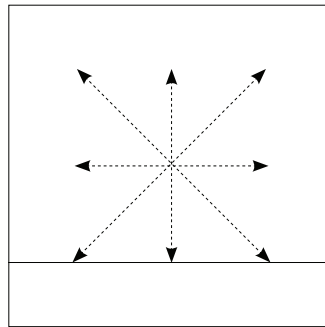
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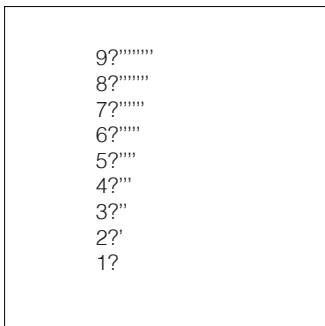
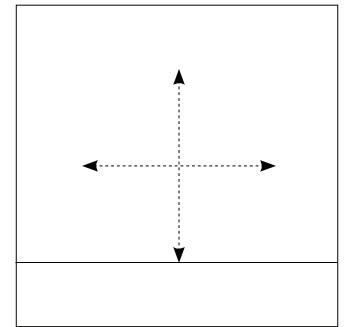
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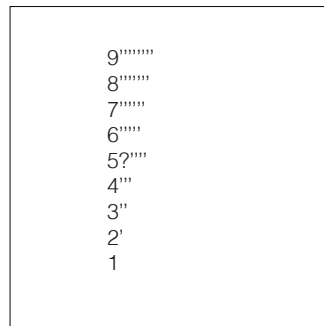
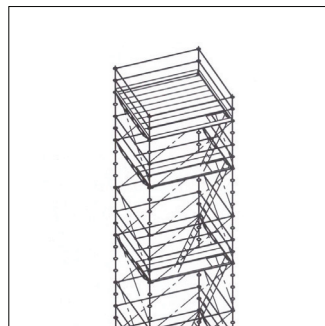
Arch. Unkown



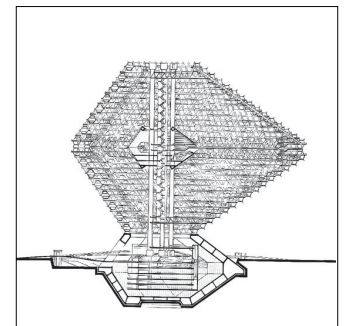
Arch. Kenji Ekuon

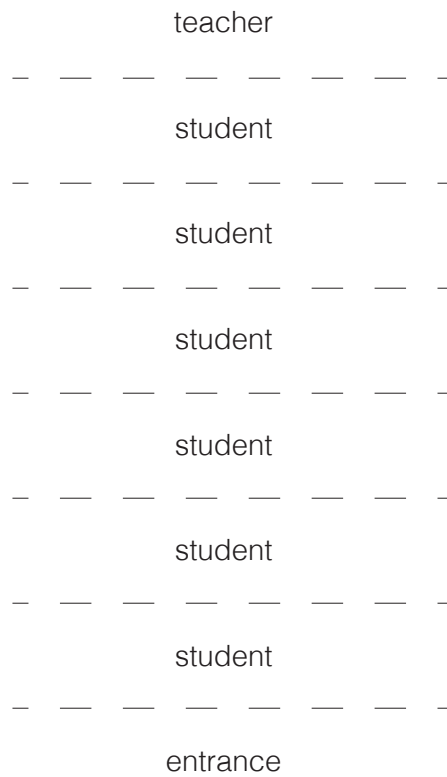


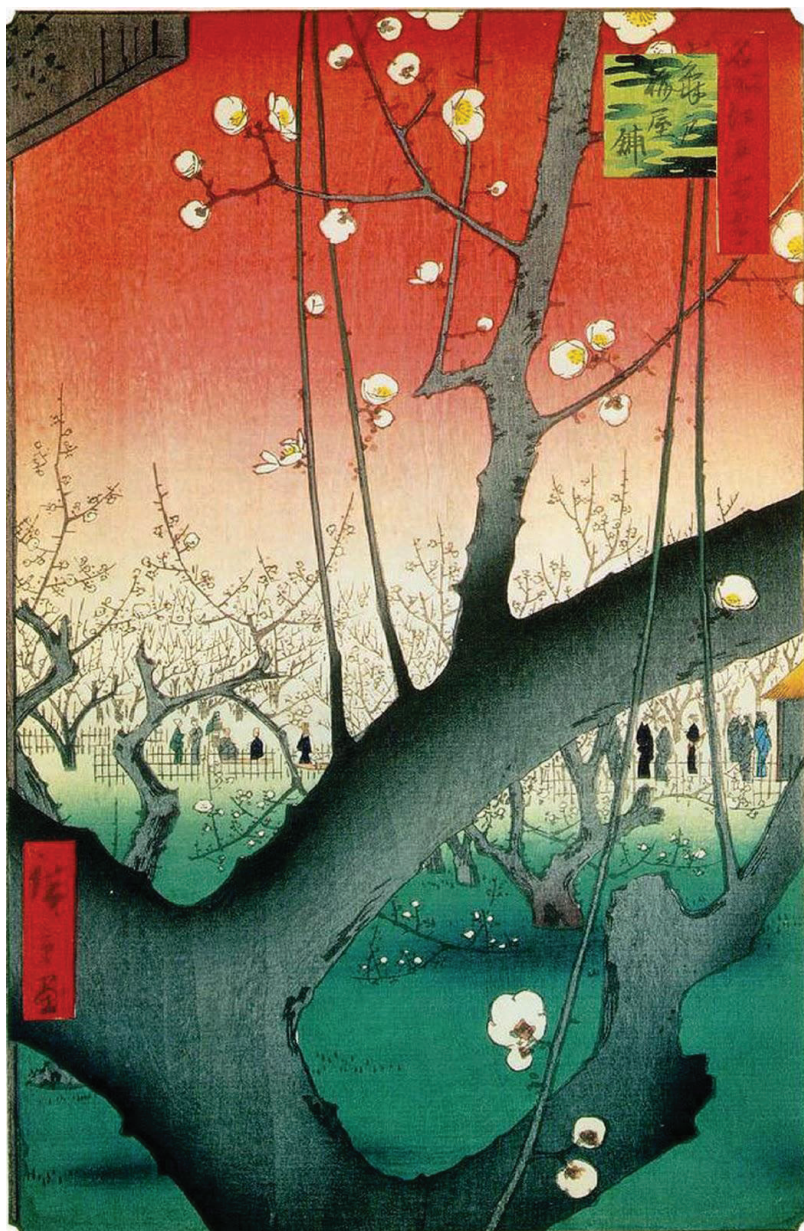
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“The Steve Reich tape pieces really are oral Murry patterns: a Murry pattern is the **superimposition** of two very simple **patterns**, they might just be parallel lines, when you superimpose them and move them in relation to each other you get very **unexpected and complex movements**. I think the Reich tapes pieces work in the same way; they take advantage of the fact that **your brain is very creative**. He sort of **transferring the job of being a composer** into the brain of the listener so its saying to the listener: your brain is actually making this music because you knew what the ingredients were there is nothing mysterious about how the piece works.”⁶

Brain Eno

CHAPTER - TWO

concept / method / contingency

“The main point is that **transduction aids in tracking processes that come into being at the intersection of diverse realities.** These diverse realities include corporeal, geographical, economic, conceptual, biopolitical, geopolitical and affective dimensions. They entail a **knotting together** of commodities, signs, **diagrams**, stories, practices, concept, human and non-human bodies, images and places. They entail new capacities, relations and practices whose advent is not always easy to recognize. A transductive approach promises a more nuanced grasp of how living and non-living processes differentiate and develop. **It understands the emergence of a mode of unity without presuming underlying substance or identity. Every transduction is an individuation in process.**”⁷

Adrian Mackenzie

1
2

Bsn. Cl.

(5-10x) (5-10x) (5-10x) (5-10x) (5-10x) (5-10x)

(3-5x)

Xylo. 1

(3-5x) (3-5x) (3-5x)

Xylo. 2

Mar. 1

Mar. 2

Pno. 1

Pno. 2

8^{va}

Pno. 3
Player 1

Pno. 3
Player 2

Pno. 4
Player 1

8^{va}

Pno. 4
Player 2

(3-5x) (3-5x) (3-5x) (3-5x) (3-5x) (3-5x)

mp

Voice 1

(3-5x) (3-5x) (10-16x)

Voice 2

(5-10x) (5-10x) (5-10x) (5-10x) (5-10x) (5-10x)

f

Voices 3
4

(7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x)

f

Vln.

(7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x)

f

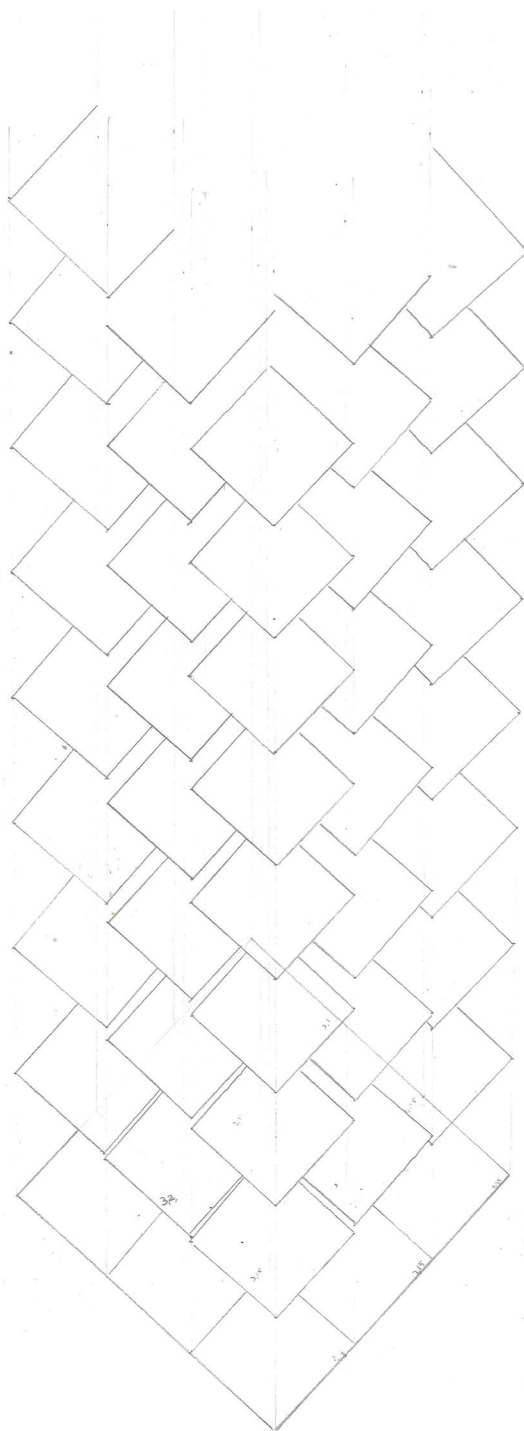
Vc.

Example 18-1. *Music for 18 Musicians*, mm. 624-25. COPYRIGHT © BY HENDON MUSIC, INC., A BOOSEY & HAWKES COMPANY. REPRINTED BY PERMISSION.

variabelen
verdiepinghoogte (h)
stapgrootte (dt) 3,1

modelformules
 $t := h + dt$

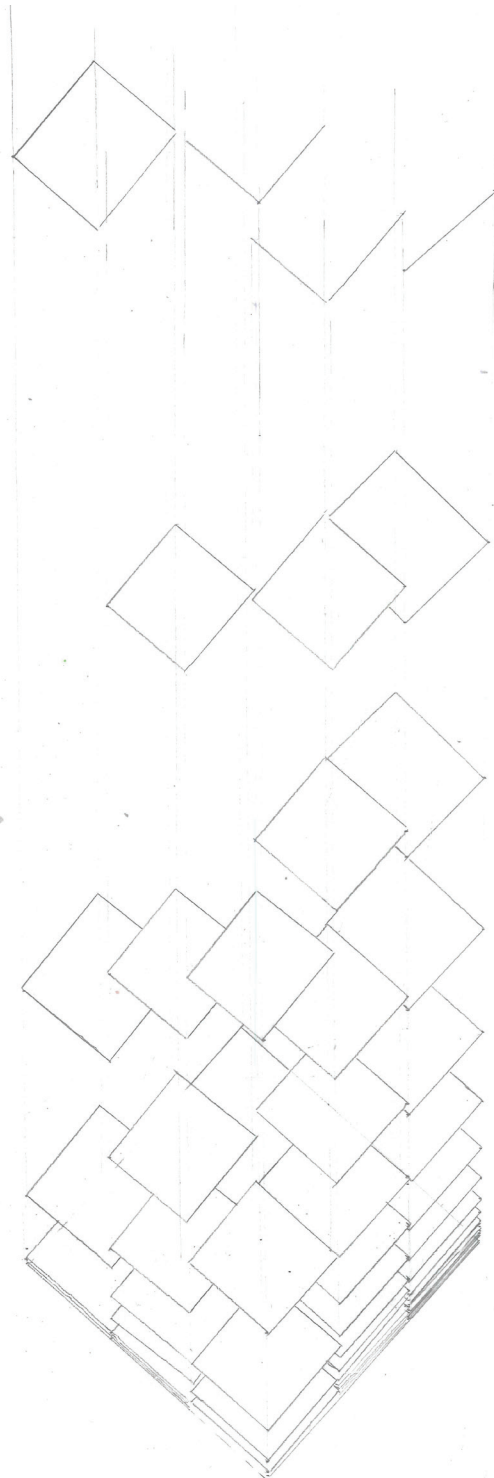
verdieping	hoogte
0	3,1
1	6,2
2	9,3
3	12,4
4	15,5
5	18,6



variabelen
verdieping (t)
stapgrootte tijd (dt) 1
aantal (N) 1
constante (c) 3

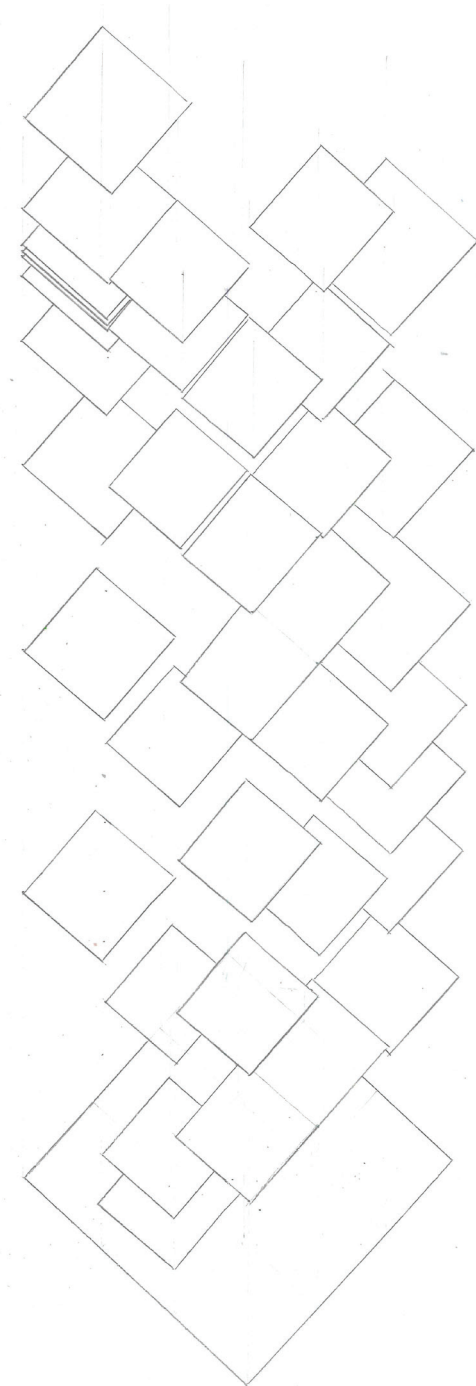
modelformules
 $t := t + dt$
 $N := N + c \cdot N \cdot dt$
groefactor = $1 + c \cdot dt$

verdieping	hoogte
0	1
1	4
2	16
3	64
4	256
5	1024



variabelen	modelformules
evenwicht	4,5
amplitudeperiode	2,5
modelformule	$a+b*\text{SIN}(\frac{((\pi^2)/c)*x})$

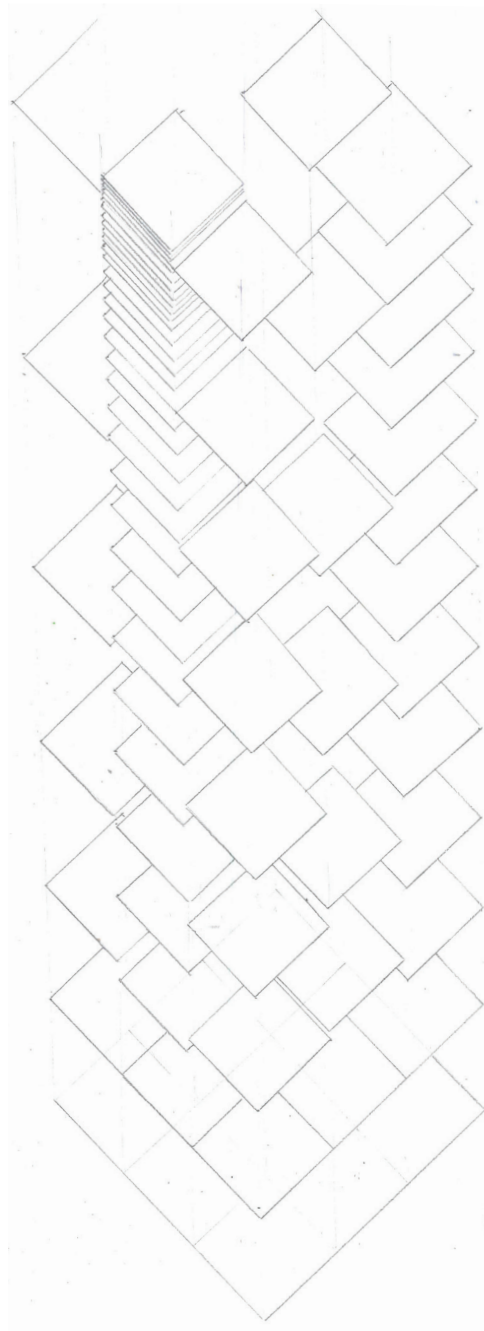
verdieping	hoogte
1	6,107
2	6,962
3	6,665
4	5,355
5	3,645



variabelen
verdiepinghoogte (h)
stapgrootte (dt) 1,1

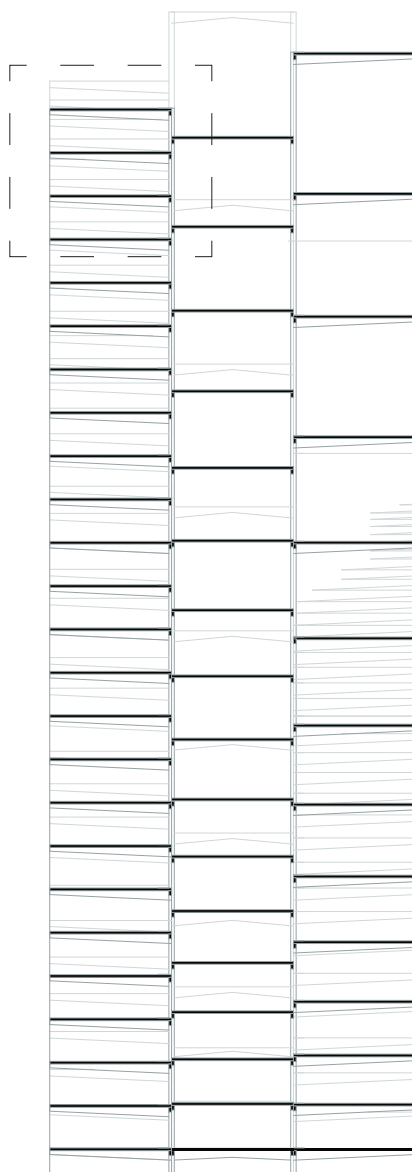
modelformules
 $t := (h \times dt) + 3$

verdieping	hoogte
0	3
1	6,3
2	9,93
3	13,9
4	18,3
5	23,15



“Drawing and modelling do not constitute an immediate means of translation of the internal energies and fantasies of the architect’s mind’s eye, or a process of transferring ideas from a designer’s mind into a physical form, from a powerful “subjective” imagination into various “material” expressions. Rather, the hundreds of models and drawings produced in design form an artistically created **primal matter that stimulates the haptic imagination, astonishes its creators** instead of subserviently obeying them, and helps architects fix unfamiliar ideas, gain new knowledge about the building-to-come, and formulate new alternatives and “options,” new **unforeseen scenarios of realization.**”⁸

Bruno Latour

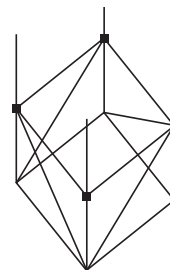


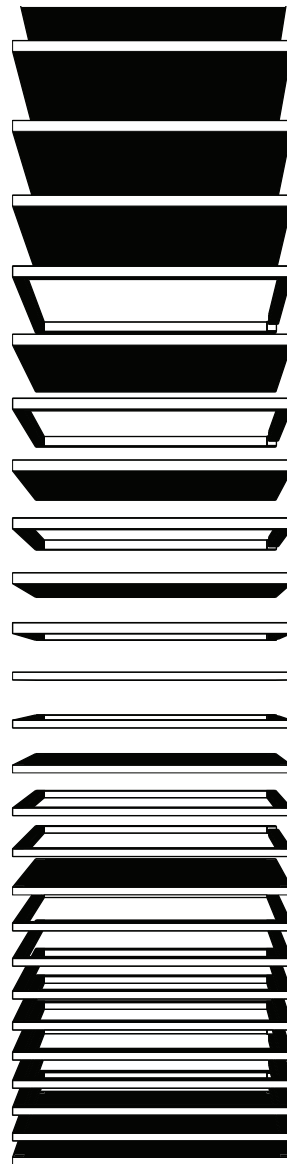


saw

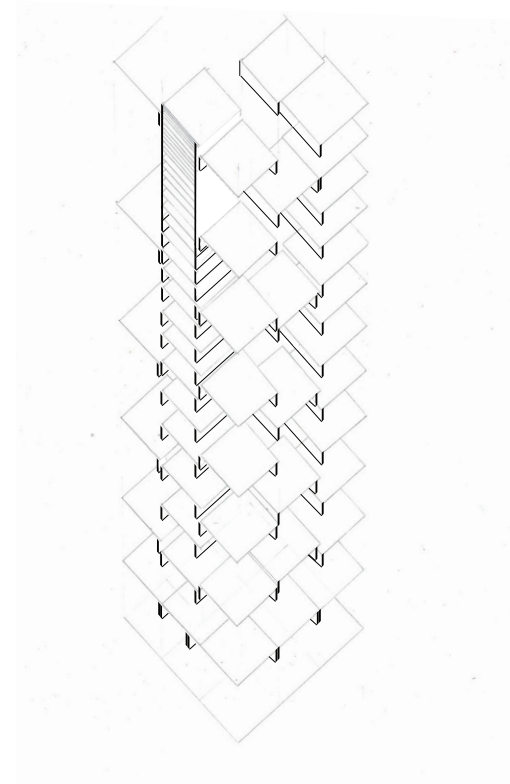
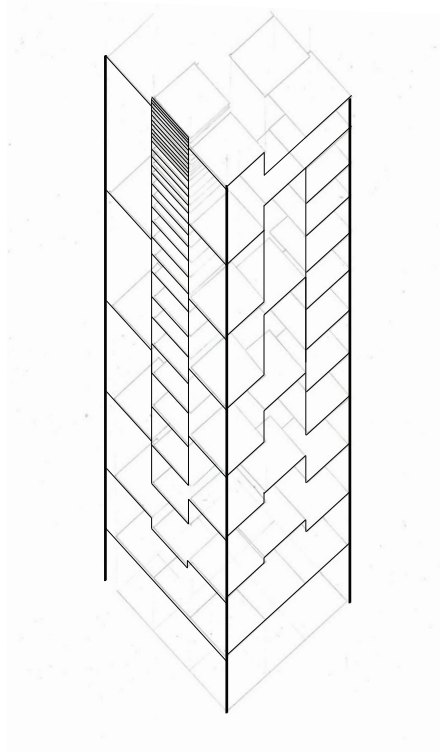
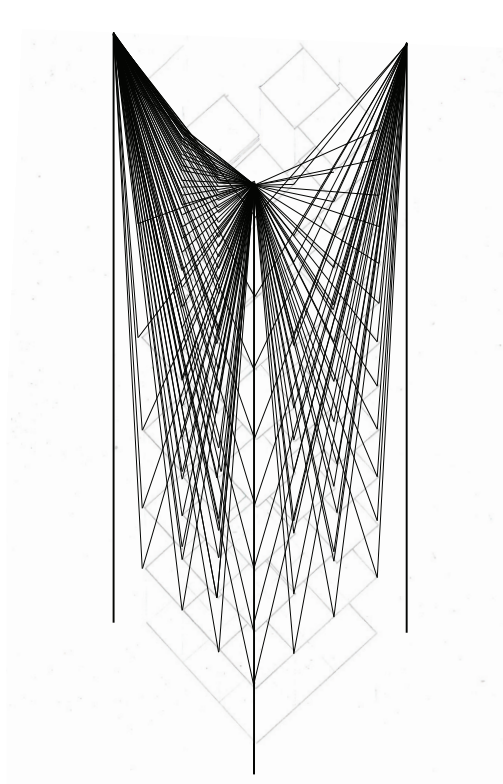


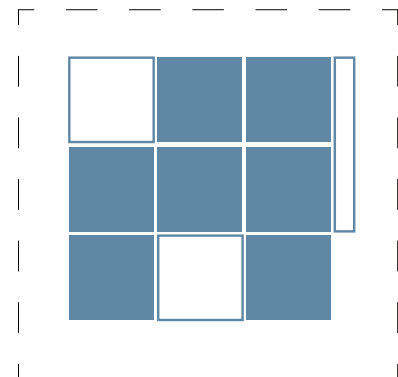
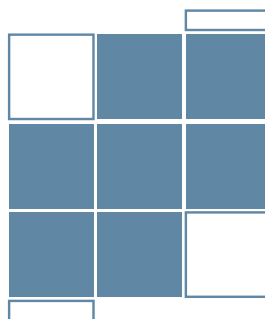
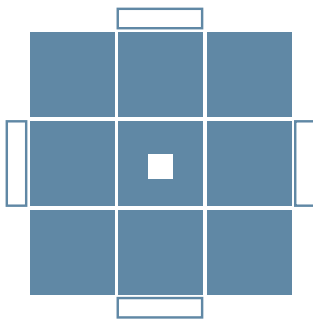
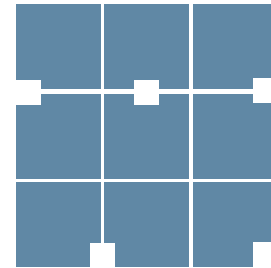
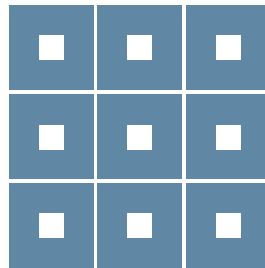
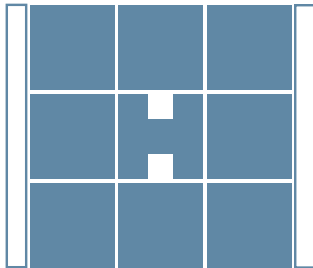
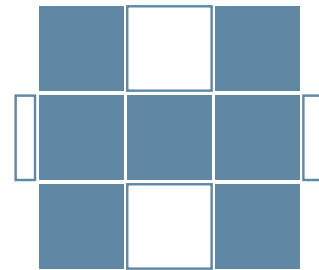
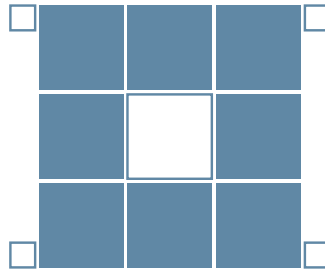
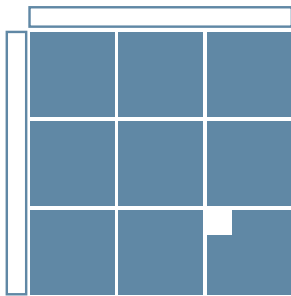
manual



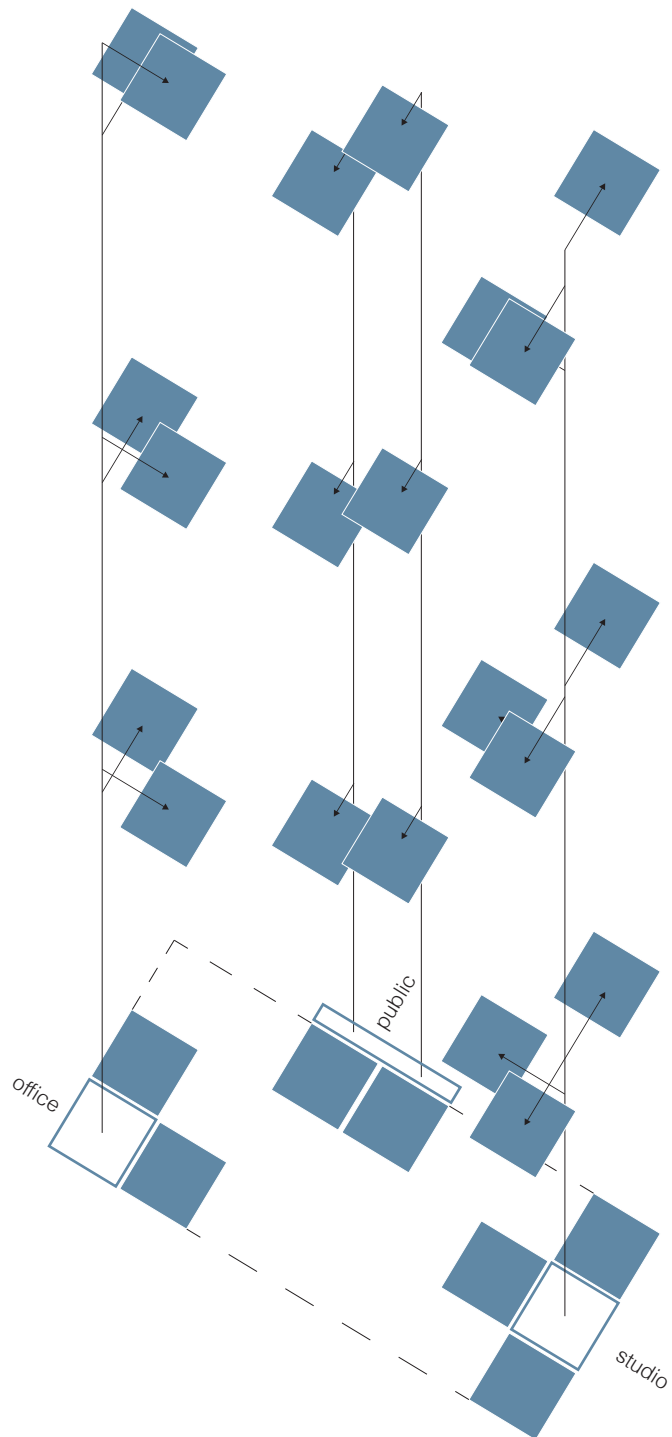






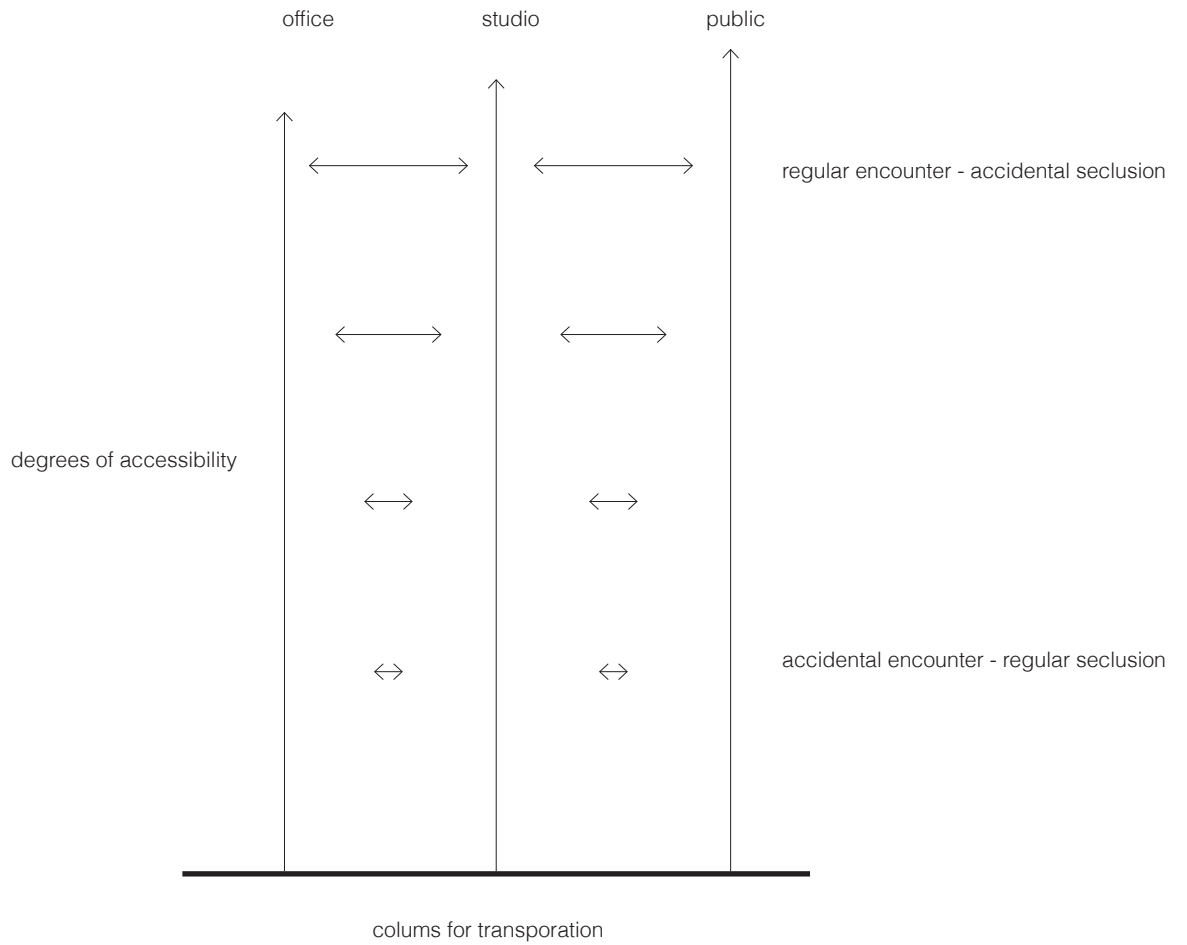


the chosen one!



“A child in the dark, gripped by fear, comforts himself by singing under his breath. He walks and halts to his song. Lost, he takes shelter, or orients himself with his little song as best he can. The song is like a rough sketch of a calming and stabilizing, calm and stable, centre in the heart of chaos. Perhaps the child skips as he sings, hastens or slows his pace. But the song itself is already a skip: **it jumps from chaos to the beginnings of order in chaos and is in danger of breaking apart at any moment.** There is always sonority in Ariadne’s thread. Or the song of Orpheus.”⁹

Deleuze and Guattari

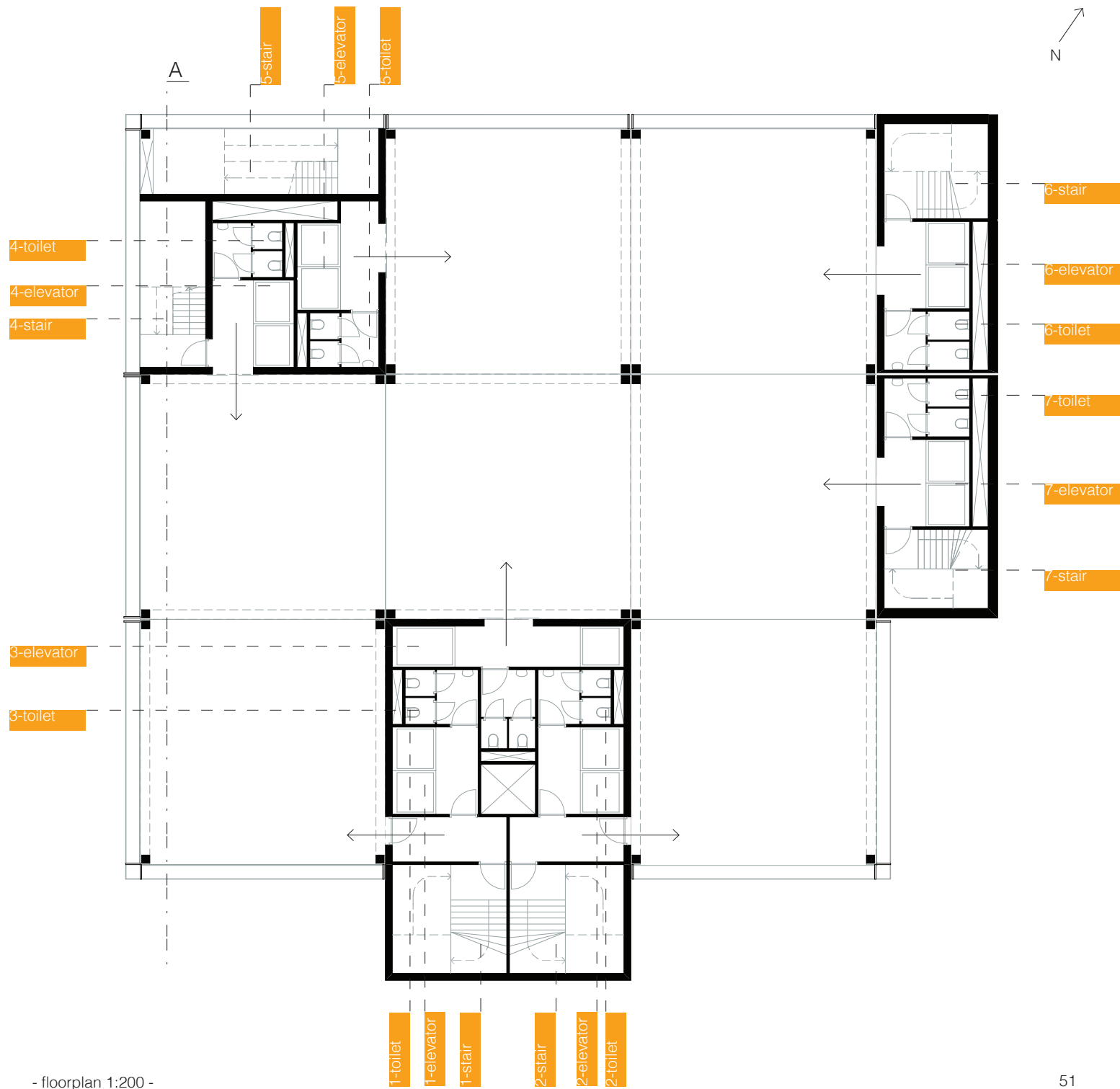


CHAPTER - THREE

hard obstructions / cores / program

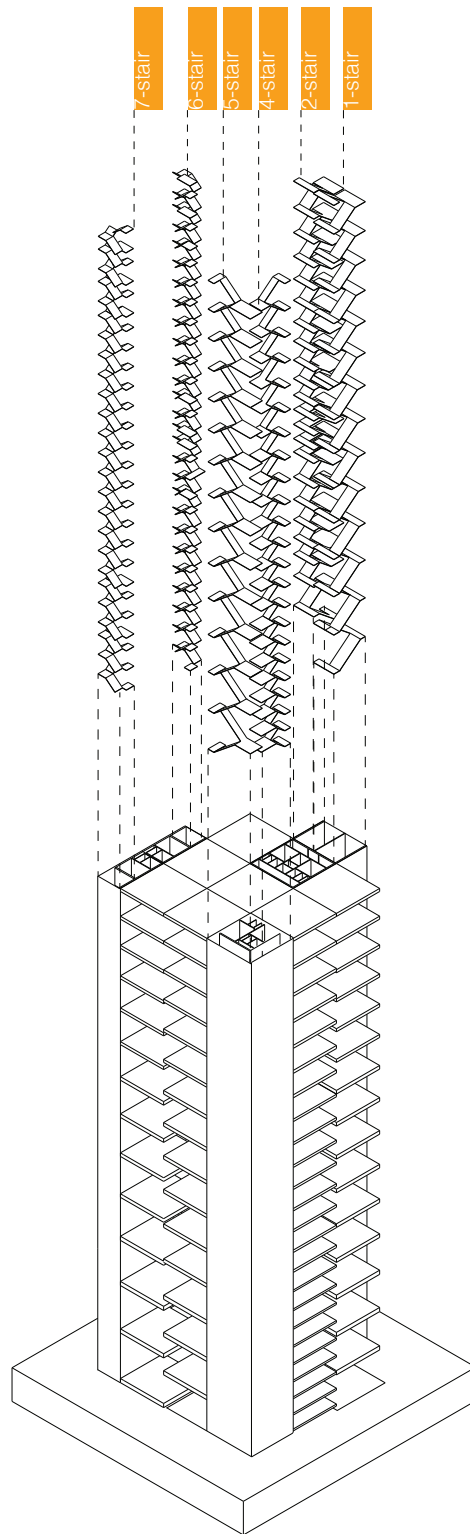
Rules of the core

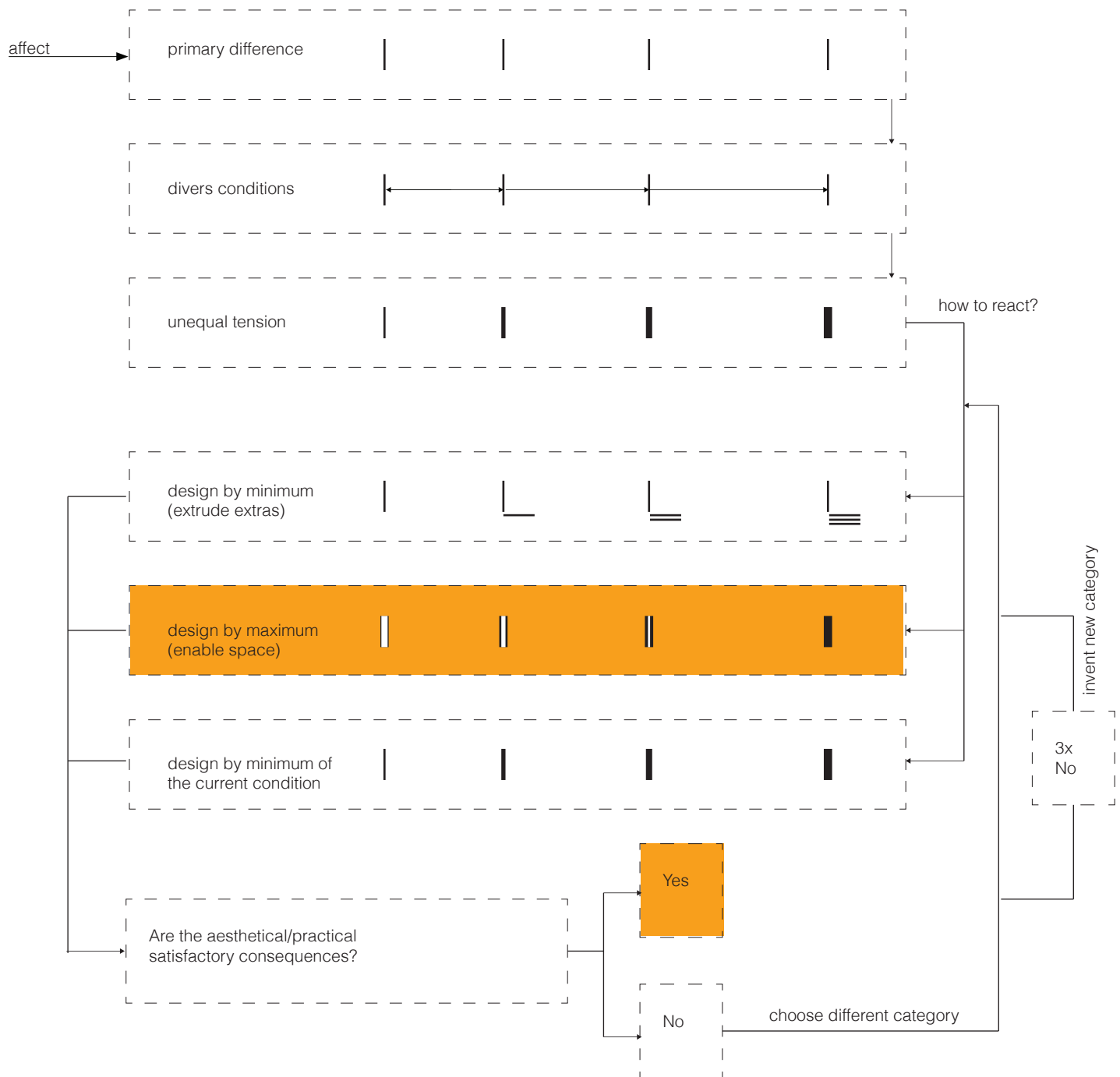
- 1: each module has an emergency stair, which is separated by two doors
 - 2: each module is accessible with two elevators
 - 3: each module has its own toilet
 - 4: floor plans are kept free of supporting program
 - 5: restaurant, shop, expo can be fed larger objects
 - 6: each module has accessibility to ventilation and water
- a: middle exception

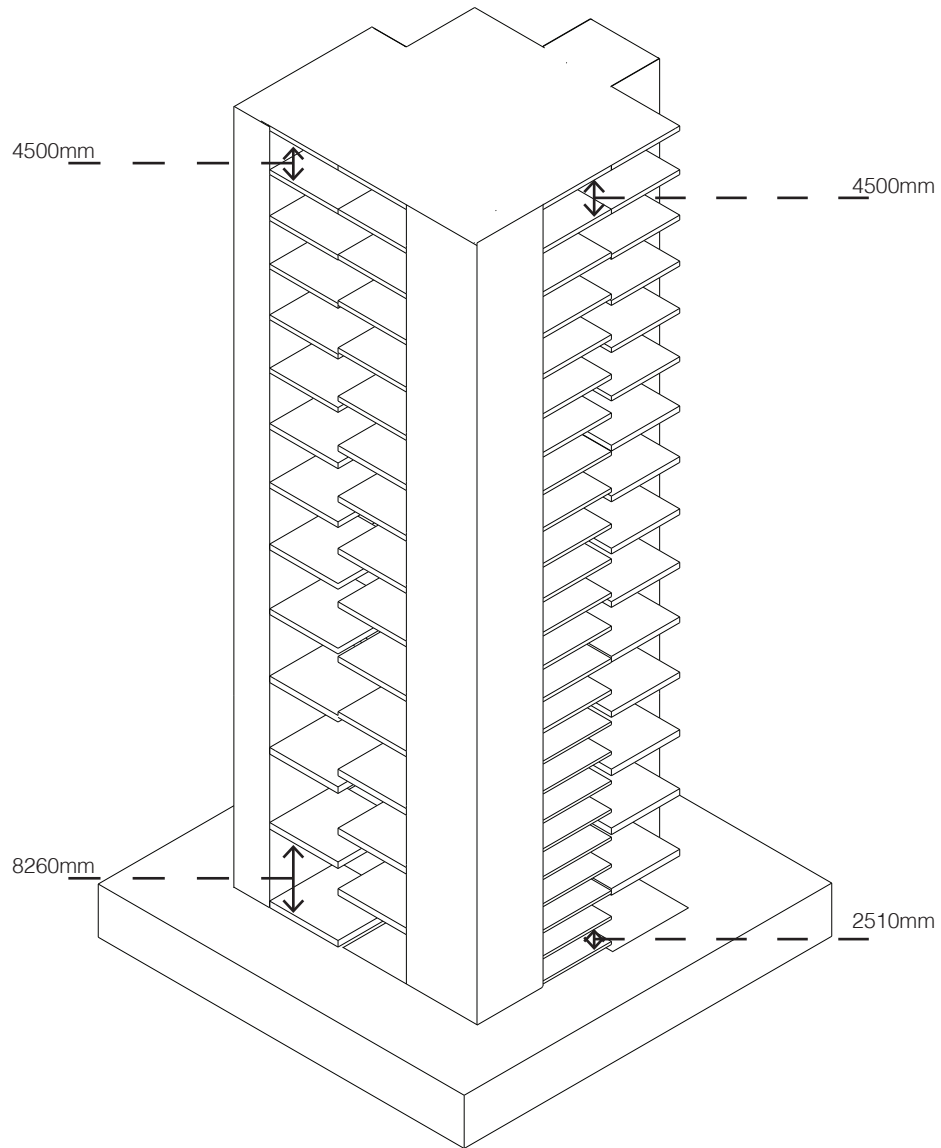


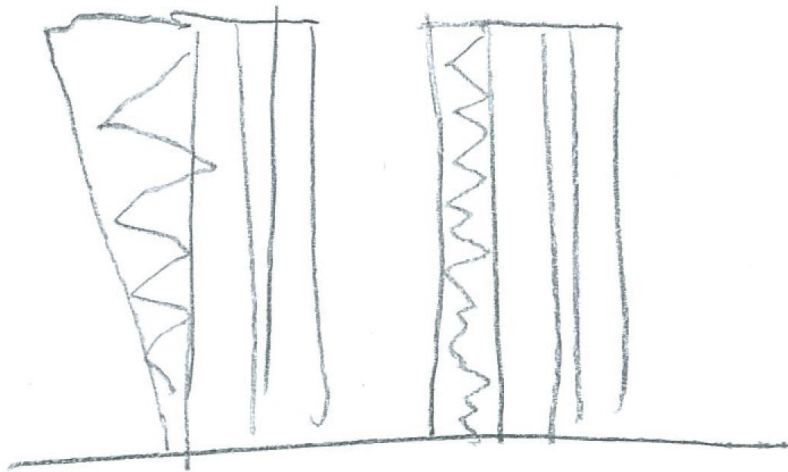
CHAPTER - THREE

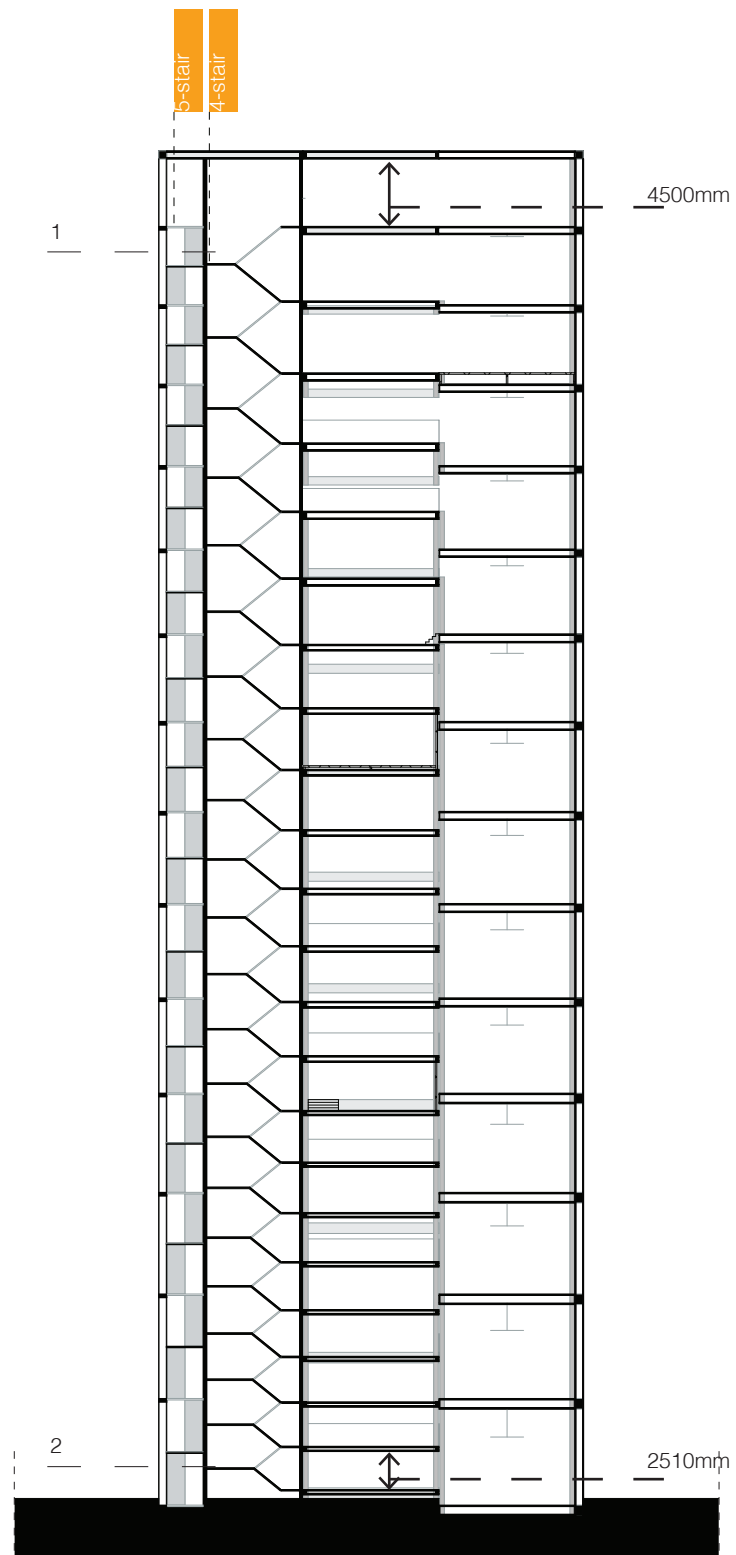
a: stairs

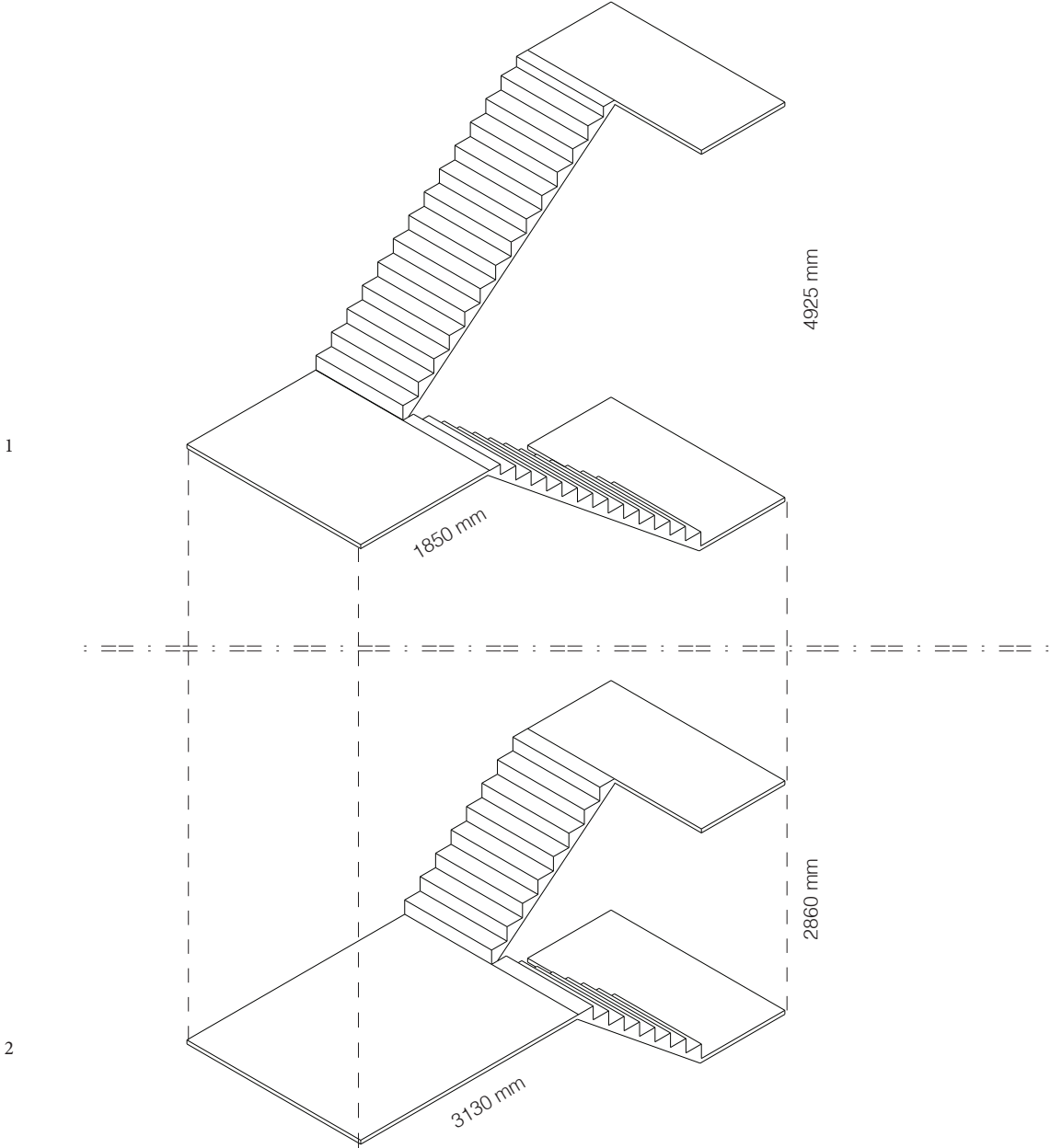


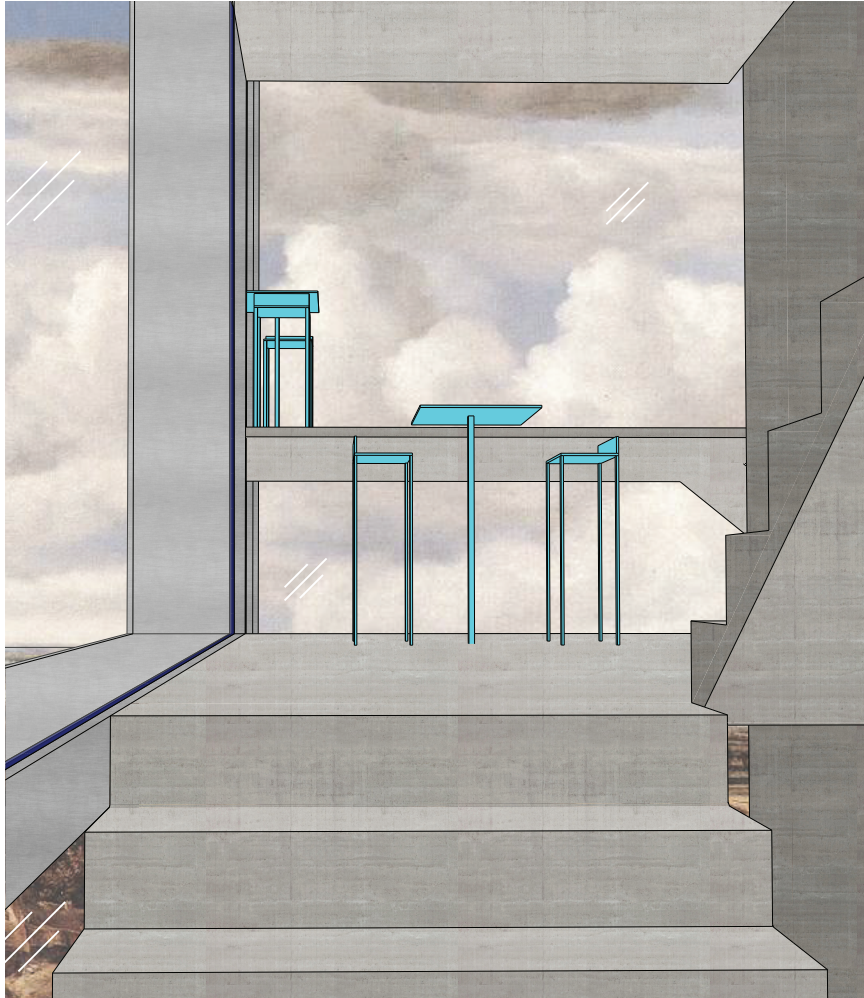








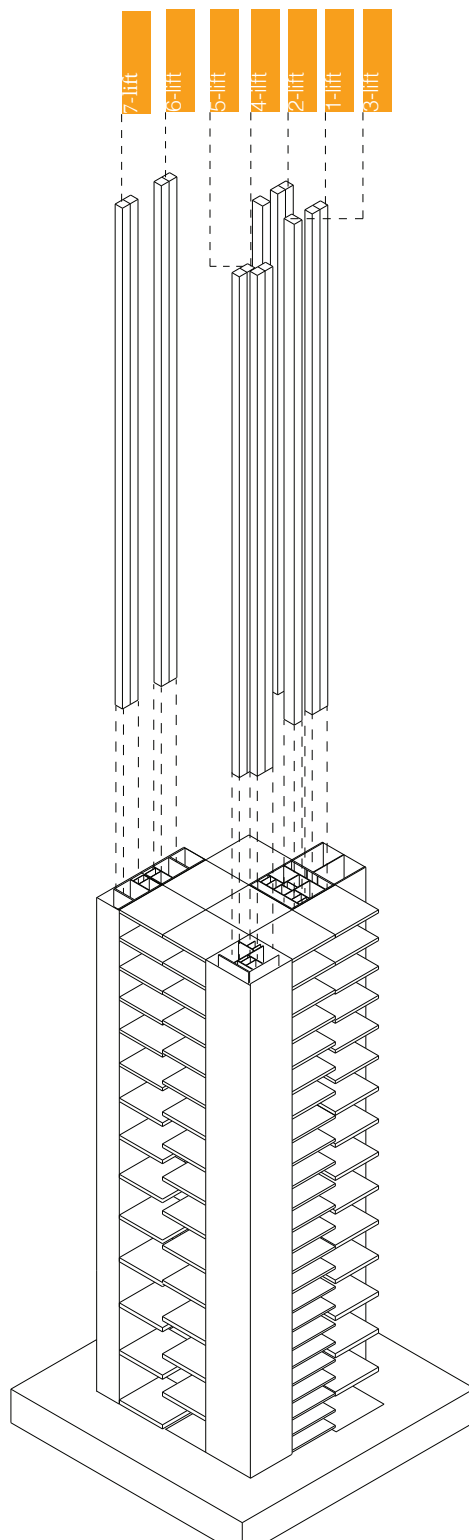




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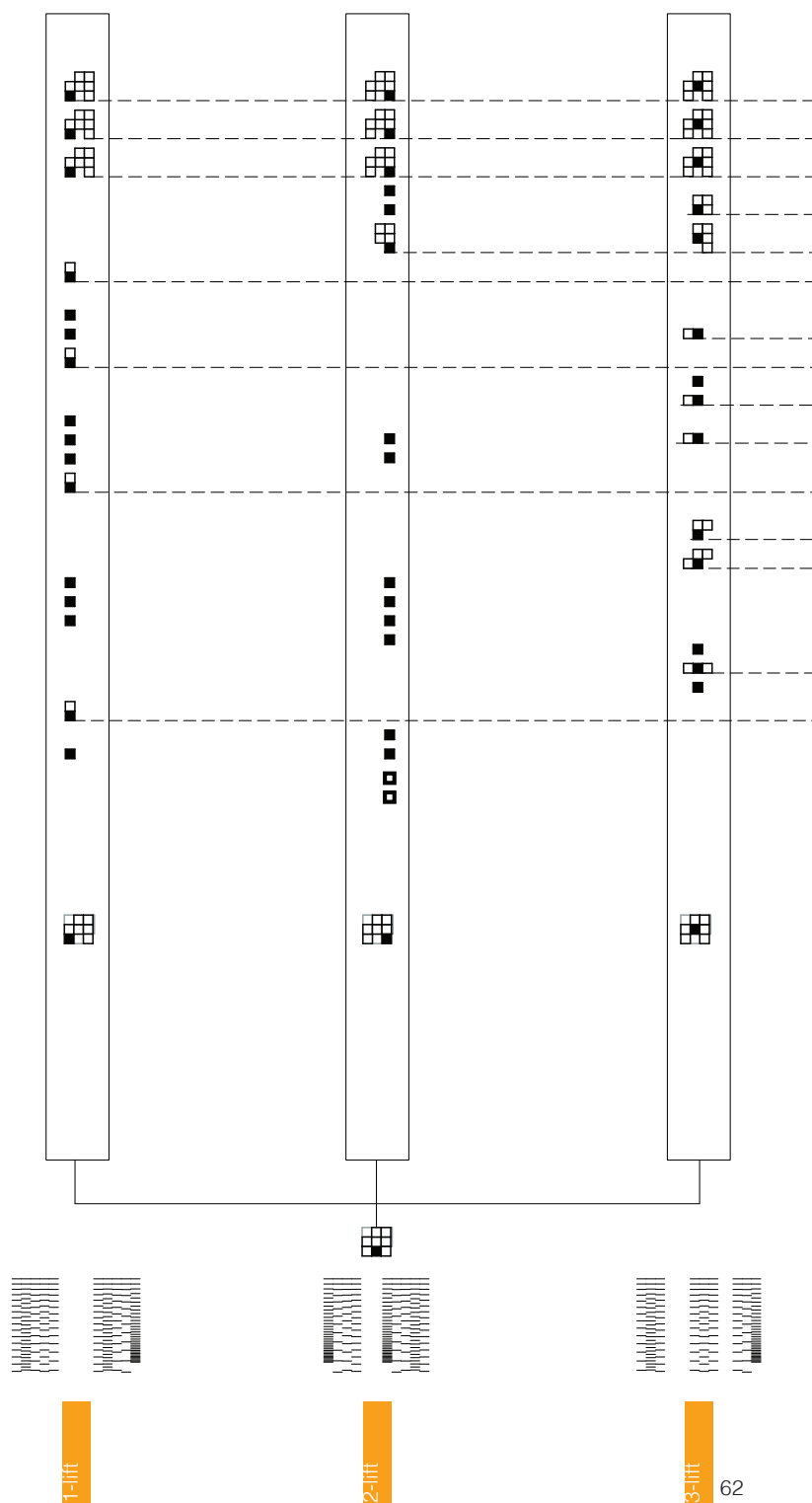
CHAPTER - THREE

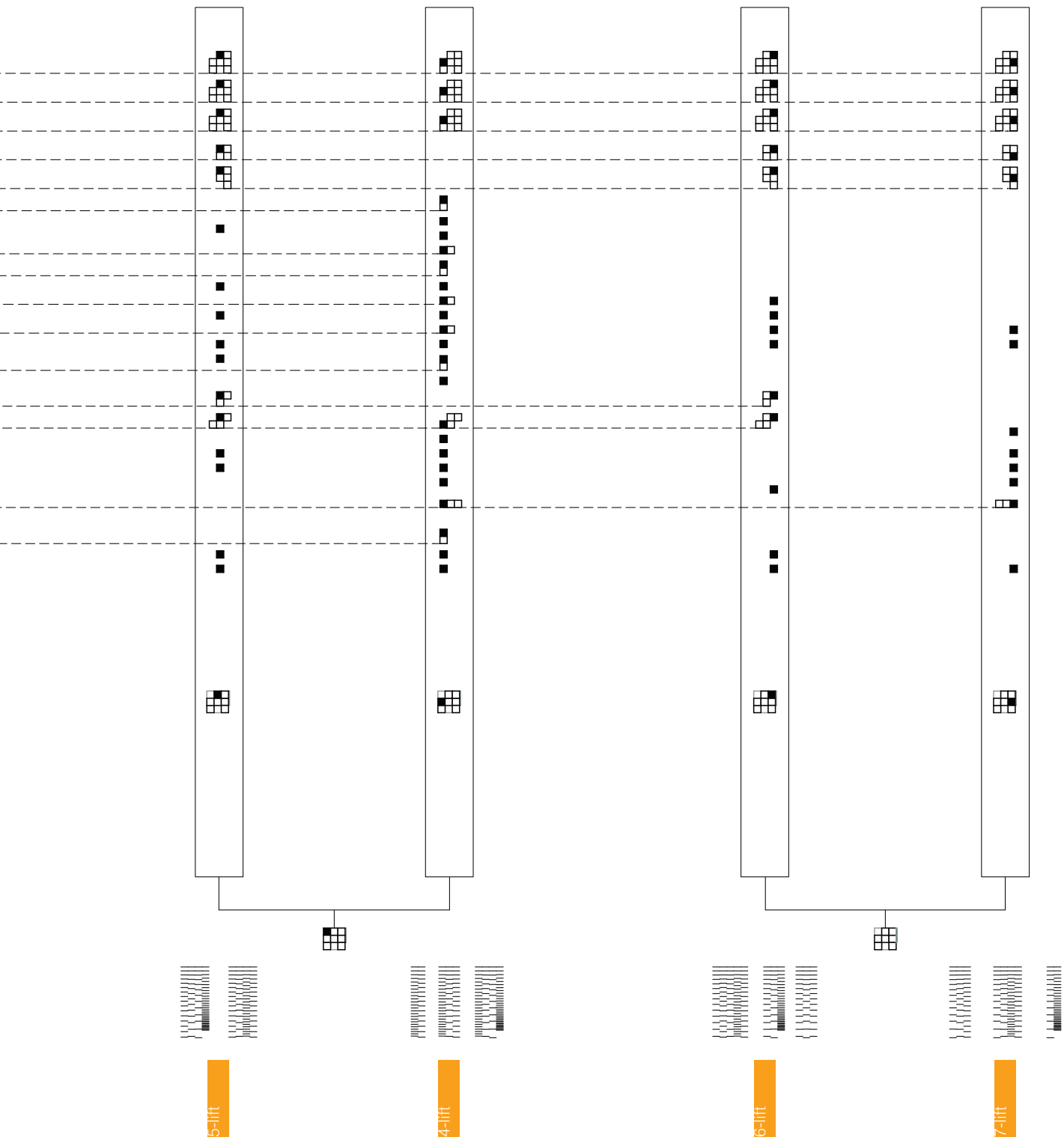
b: elevator + program



Rules of connection

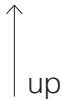
- 1: if floors relative distance < 1m
- 2: passing height > 3m





- interaction -

restaurant. conference. lecture. public. expo. public. modeling. library. laboratory. storage. office. office. office.



- intensity -
= (nr. of people x m²) / duration

office.

storage.

library.

studio.

laboratory.

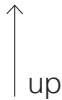
modeling.

conference.

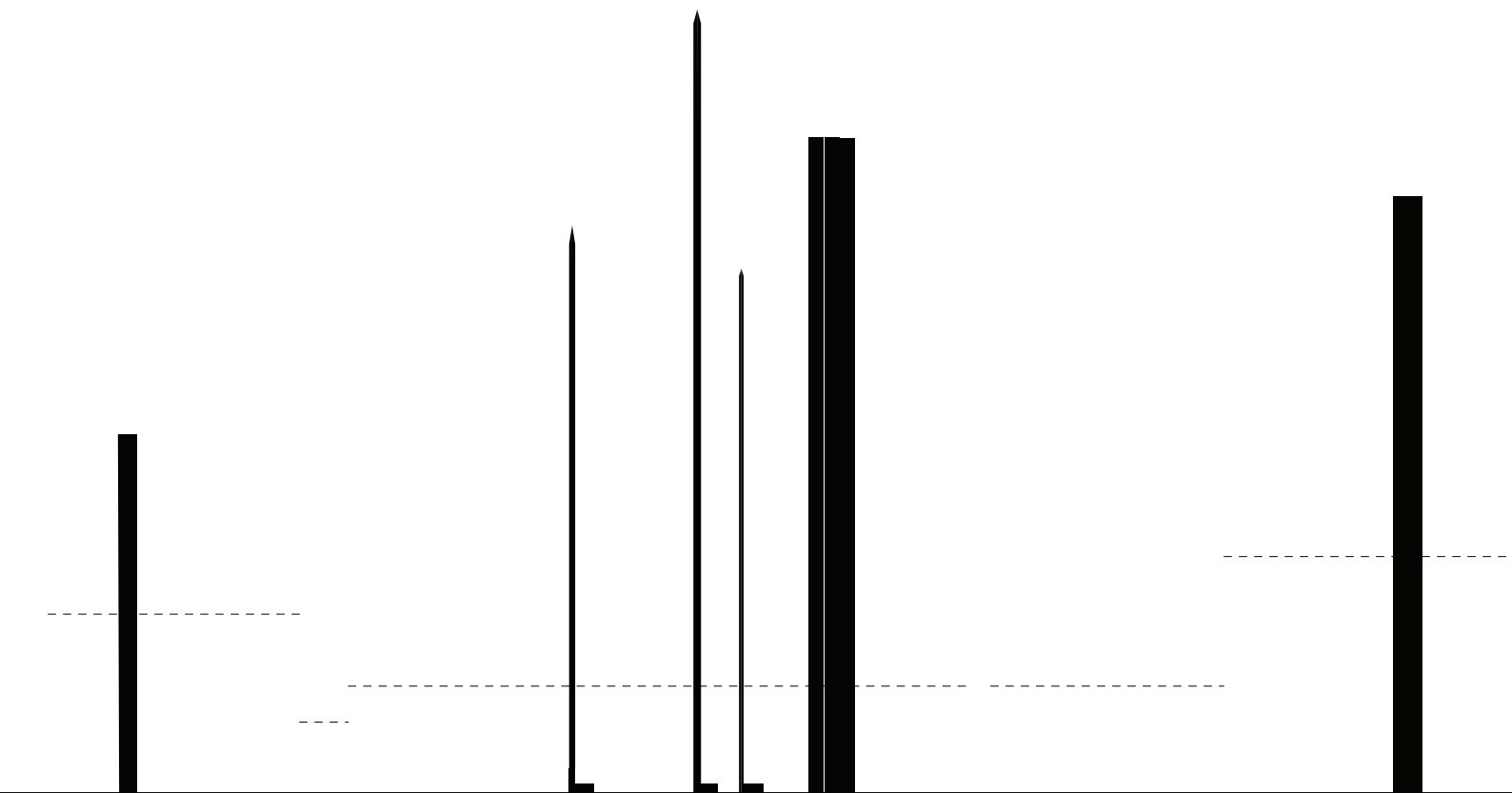
restaurant.

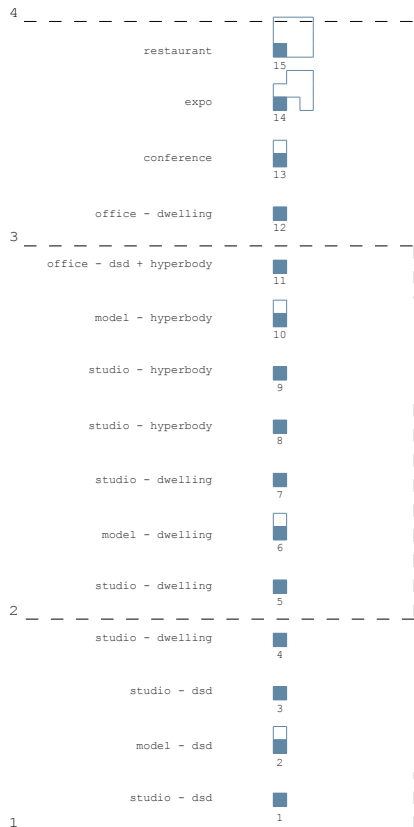
lecture.

public.

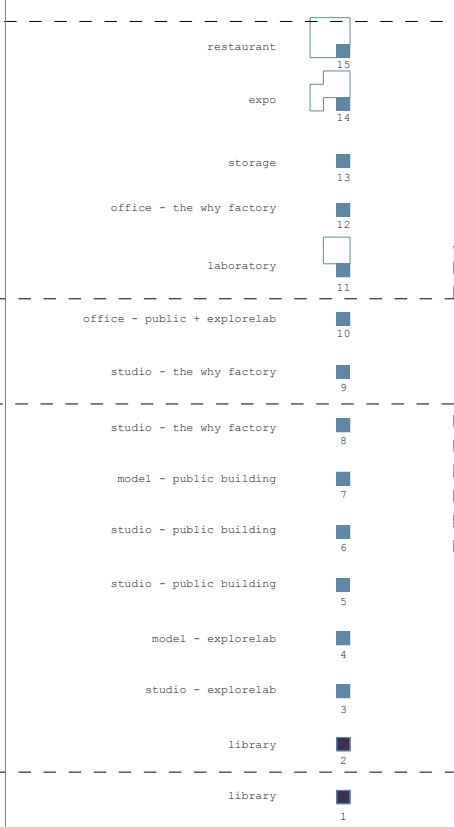


- view -

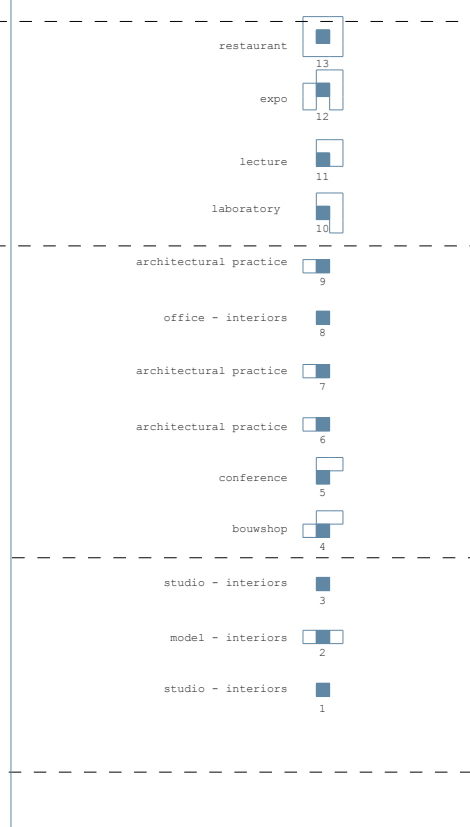




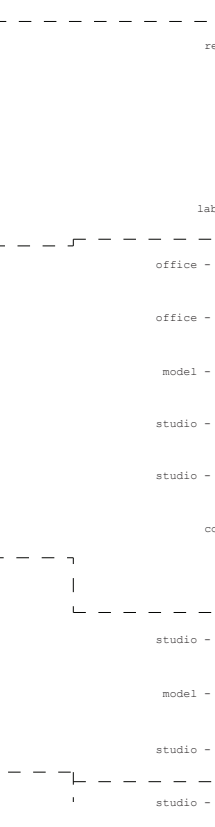
elevator cluster - A
- master + practice -



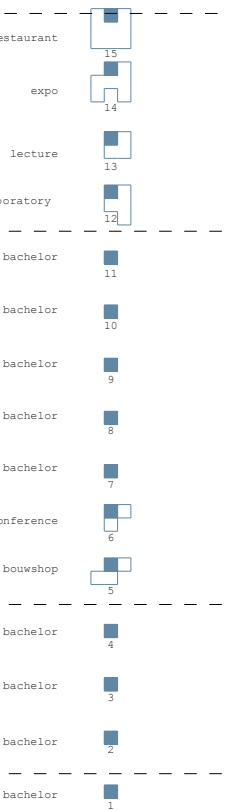
elevator cluster - A'
- master + practice -



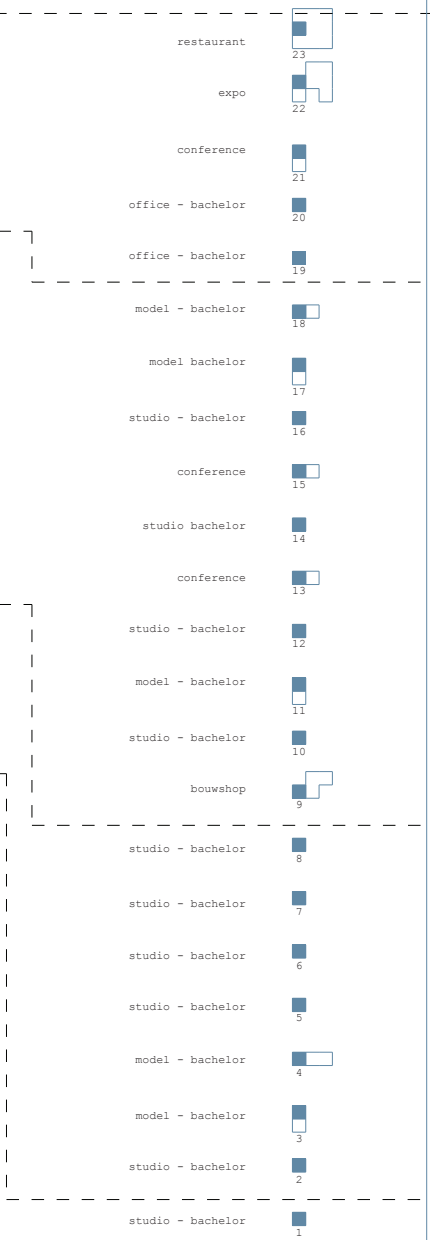
elevator cluster - A''
- master + practice -



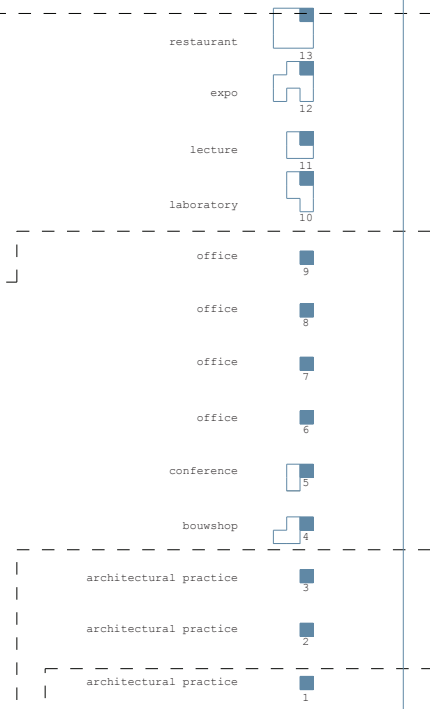
elevator cluster - A'''
- master + practice -



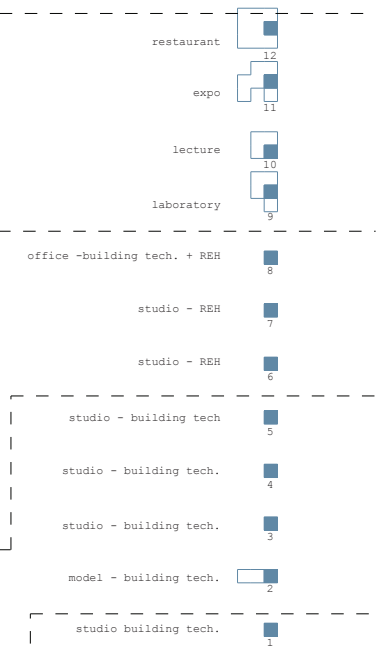
cluster - B
+ practice -



elevator cluster - B'
- bachelor + practice -

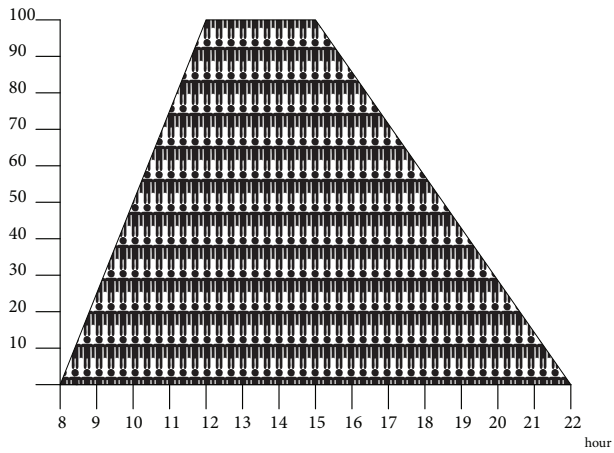


elevator cluster - C
- office + practice -



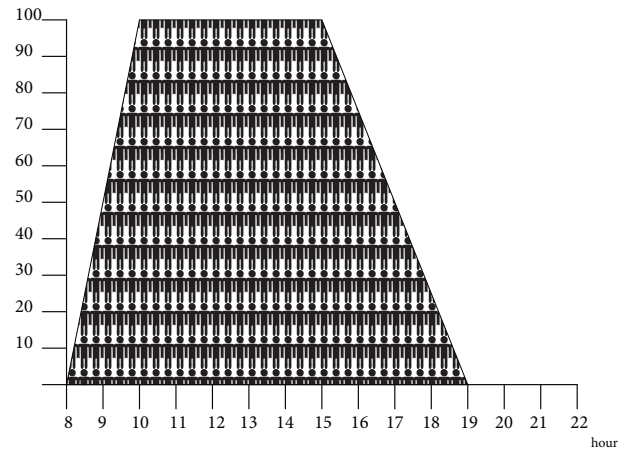
elevator cluster - C'
- building tech. + REH -

% of people intended visiting
the specific programmatic element



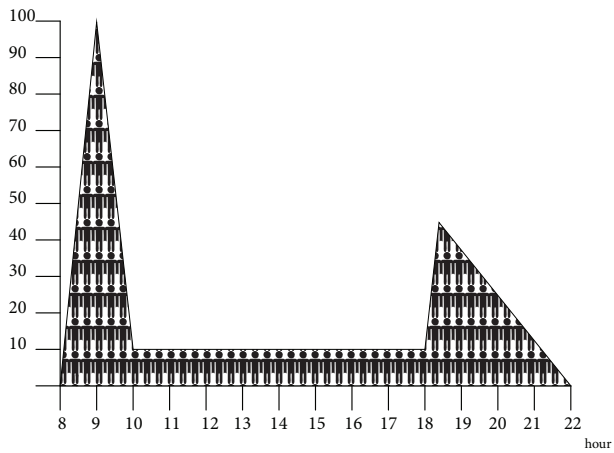
studio + modeling flow-in = 25%
 flow-out = 14,28%

% of people intended visiting
the specific programmatic element



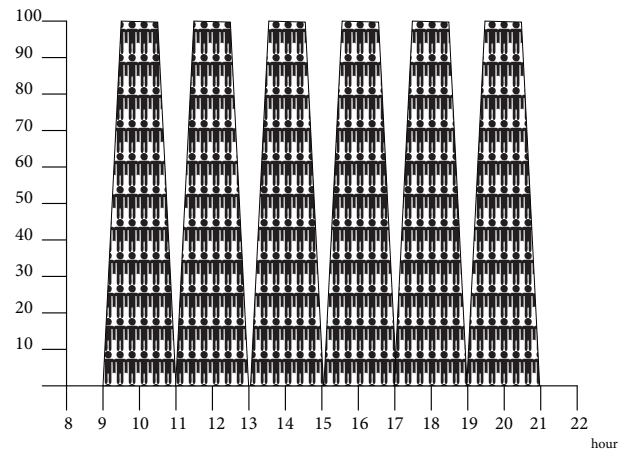
office flow-in = 50%
 flow-out = 25%

% of people intended visiting
the specific programmatic element



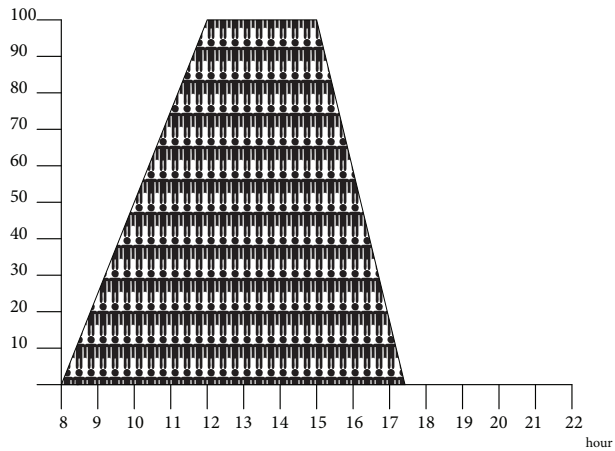
storage flow-in = 100%
 flow-out = 100%

% of people intended visiting
the specific programmatic element



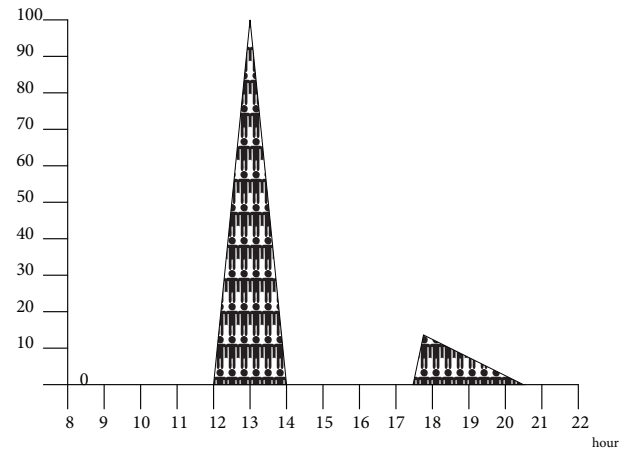
**lecture
conference** flow-in = 100%
 flow-out = 100%

% of people intended visiting
the specific programmatic element



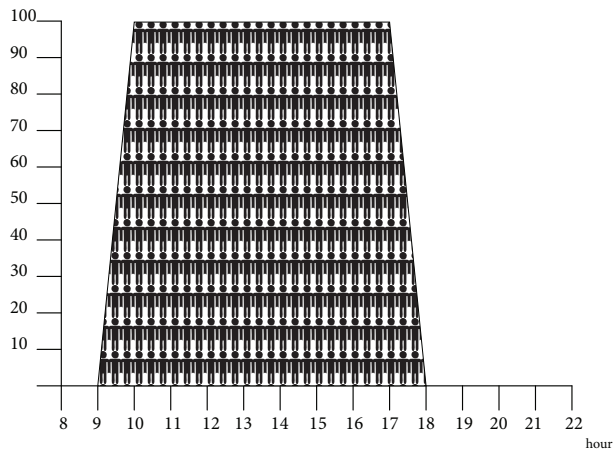
laboratory flow-in = 25%
 flow-out = 40%

% of people intended visiting
the specific programmatic element



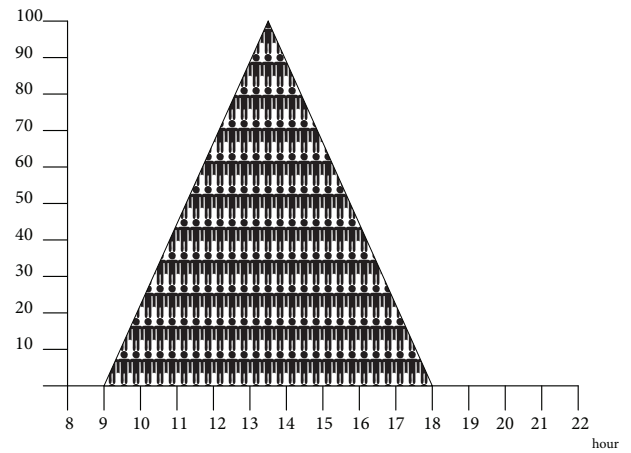
restaurant flow-in = 100%
 flow-out = 100%

% of people intended visiting
the specific programmatic element

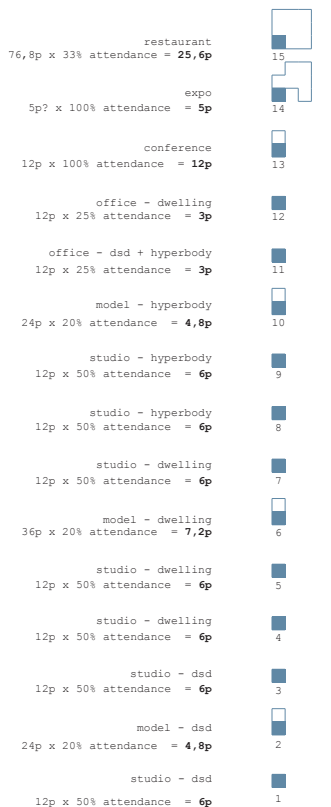


library flow-in = 100%
 flow-out = 100%

% of people intended visiting
the specific programmatic element



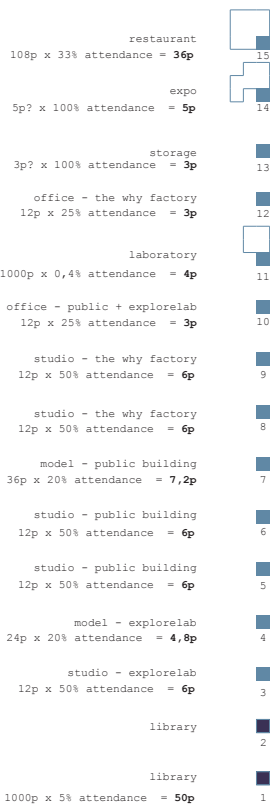
bouwshop flow-in = 20%
 flow-out = 20%



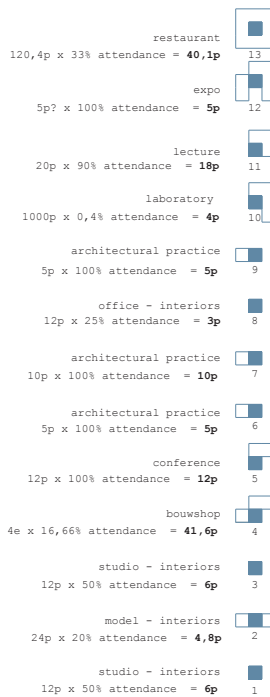
busiest time = 9 - 10
studio = 42 people x flow in rate 25% = 10,5
model = 16,8 people x flow in rate 25% = 4,2
office = 6 people x flow in rate 50% = 3
conference = 12 people x flow in rate 100% = 12
expo = 5 people x flow in rate 100% = 5

elevator requests (rides) = 35

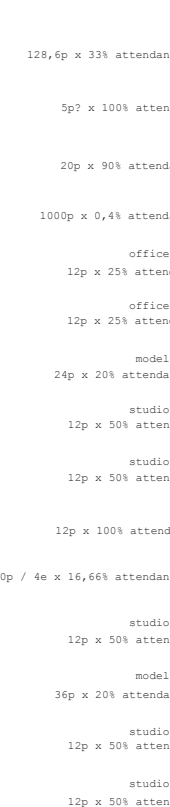
- elevator requests -



busiest time = 9 - 10
studio = 30 people x flow in rate 25% = 7,5
model = 12 people x flow in rate 25% = 3
office = 9 people x flow in rate 50% = 4,5
laboratory = 4 people x flow in rate 25% = 1
storage = 3 people x flow in rate 100% = 3
library = 50 people x flow in rate 100% = 50
expo = 5 people x flow in rate 100% = 5
elevator requests (rides) = 74 / 2 elevators = 37



busiest time = 9 - 10
studio = 12 people x flow in rate 25% = 4
model = 4,8 people x flow in rate 25% = 1,2
office = 3 people x flow in rate 50% = 1,5
bowshop = 41,6 people x flow in rate 25% = 8,32
conference = 12 people x flow in rate 100% = 12
practice = 20 people x flow in rate 75% = 15
laboratory = 4 people x flow in rate 25% = 1
lecture = 20 people x flow in rate 100% = 20
expo = 5 people x flow in rate 100% = 5
elevator requests (rides) = 68 / 2 elevators = 34



busiest time = 9 - 10
studio = 30 people x flow in rate 25% = 7,5
model = 12 people x flow in rate 25% = 3
office = 6 people x flow in rate 50% = 3
conference = 12 people x flow in rate 100% = 12
laboratory = 4 people x flow in rate 25% = 1
lecture = 20 people x flow in rate 100% = 20
expo = 5 people x flow in rate 100% = 5
elevator requests (rides) = 74 / 2 elevators = 37

Aantal bouwlagen	Liftconfiguratie																	
	1	2	5	8	3	4	6	9	12	16	7	10	13	11	14	17	15	18
3	225	250	360	515	500	-	-	-	-	-	-	-	-	-	-	-	-	-
4	180	205	285	415	410	-	670	-	960	-	-	-	-	-	-	-	-	-
5	155	180	250	355	360	400	575	690	840	960	950	1.090	-	-	-	-	-	-
6	135	160	220	310	325	370	510	615	710	840	860	970	1.170	-	-	-	-	-
8	100*	140*	185*	260*	280	325	430	515	585	685	740	825	980	1.270	1.505	-	-	-
10	85	125*	165*	225*	-	295	375	450	505	595	660	740	865	1.139	1.334	1.530	-	-
12	75*	115*	150*	205*	-	-	-	-	455	525	605	671	785	1.041	1.210	1.380	1.995	-
15	-	-	-	-	-	-	-	-	-	-	-	-	670	935	1.085	1.230	1.795	2.030
18	-	-	-	-	-	-	-	-	-	-	-	-	635	860	990	1.125	1.655	1.855
20	-	-	-	-	-	-	-	-	-	-	-	-	-	-	945	1.070	1.575	1.780
25	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1.425	1.615

* = niet aanbevolen configuratie voor kantoorgebouwen

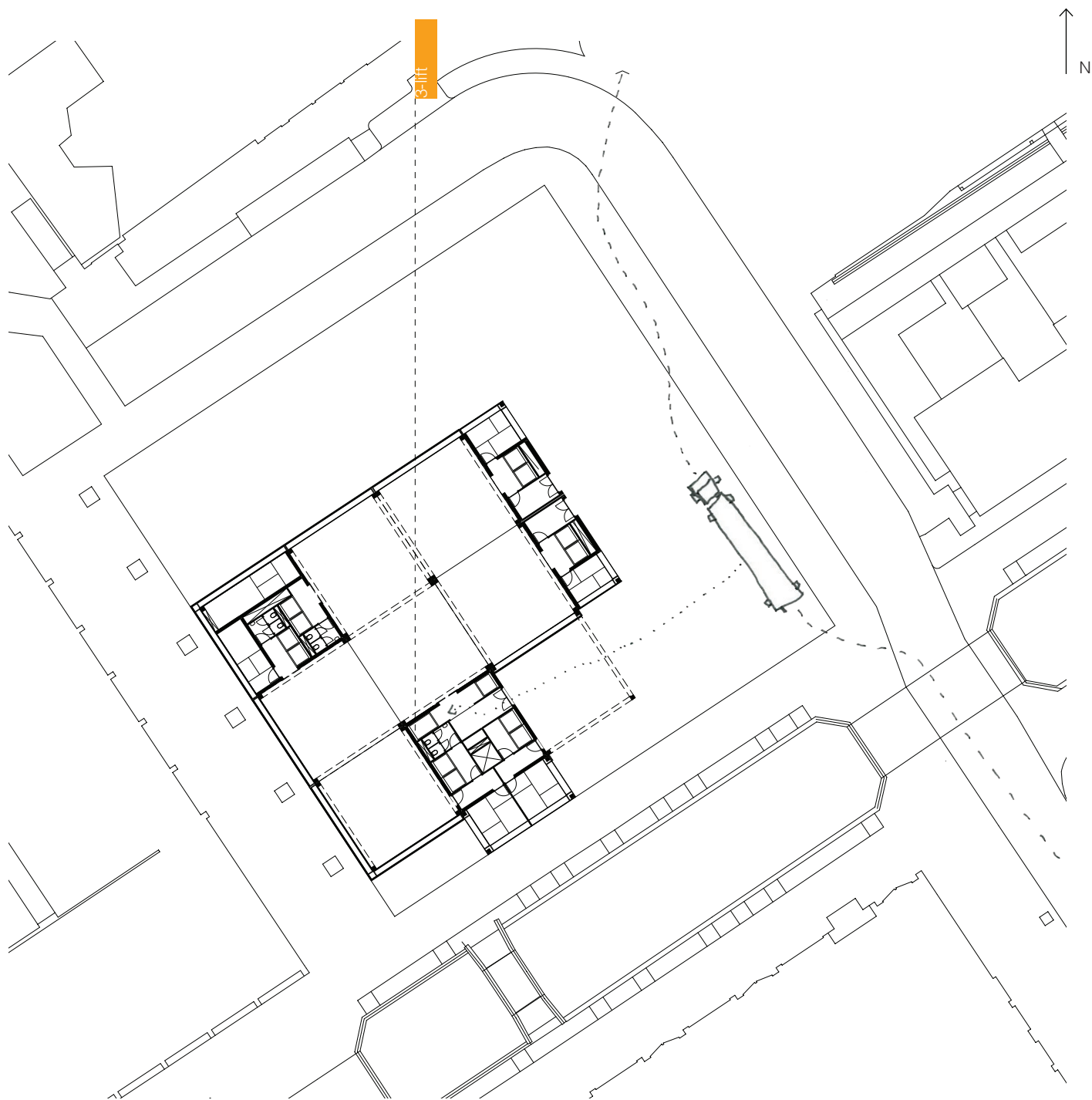
Nummer liftconfiguratie	Aantal liften	Hefverm. (kg)	Aantal personen	Snelheid (m/s)
1	1	630	8	0,63
2	1	630	8	1
3	2	630	8	1
4	2	630	8	1,6
5	1	800	10	1
6	2	800	10	1
7	3	800	10	1,6
8	1	1.000	13	1
9	2	1.000	13	1,25
10	3	1.000	13	1,6
11	4	1.000	13	2
12	2	1.250	16	1
13	3	1.250	16	1,6
14	4	1.250	16	2
15	6	1.250	16	2,5
16	2	1.600	20	1
17	4	1.600	20	2
18	6	1.600	20	2,5

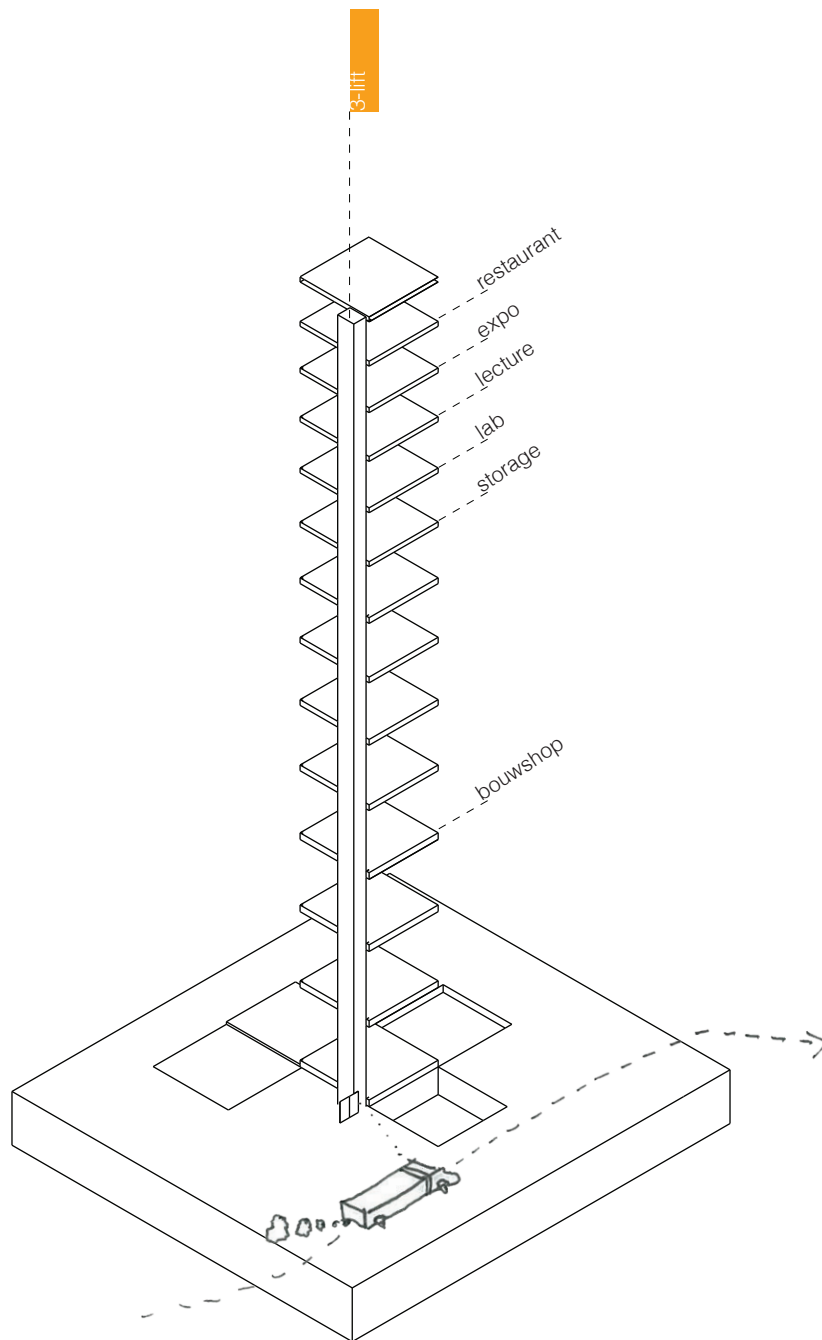
Figuur 15.11 Vervoerscapaciteit lift(groep)en (maximum aantal personen per uur)

8

15. restaurant	15
14. expo	14
13. conference	13
12. office - dwelling	12
11. office - dsd + hyperbody	11
10. model - hyperbody	10
9. studio - hyperbody	9
8. studio - hyperbody	8
7. studio - dwelling	7
6. model - dwelling	6
5. studio - dwelling	5
4. studio - dwelling	4
3. studio - dsd	
2. model - dsd	
1. studio - dsd	1



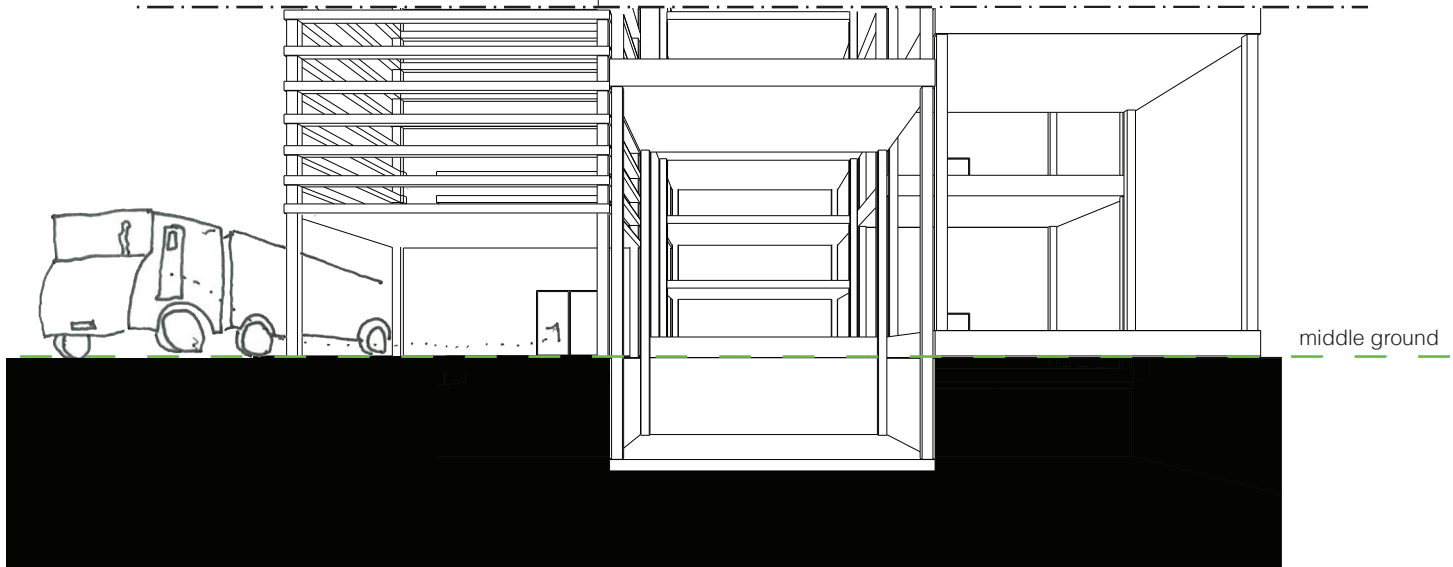




It's connected to **disestablishment techniques**. It turns out that [Maison Domino's -ed] equal plates are forms of establishment. That's why all of this work came from the fact that you cannot install a politics, but you can **remove devices of each field**, which arbitrate an unwanted presence of authority.¹⁰

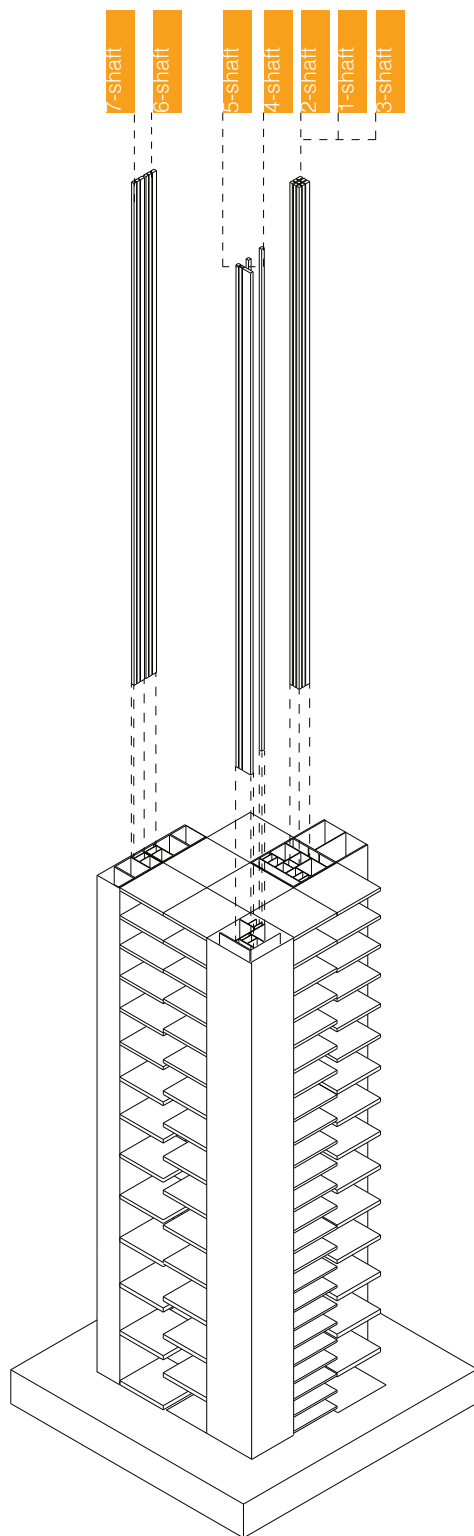
Jeffrey Kipnis

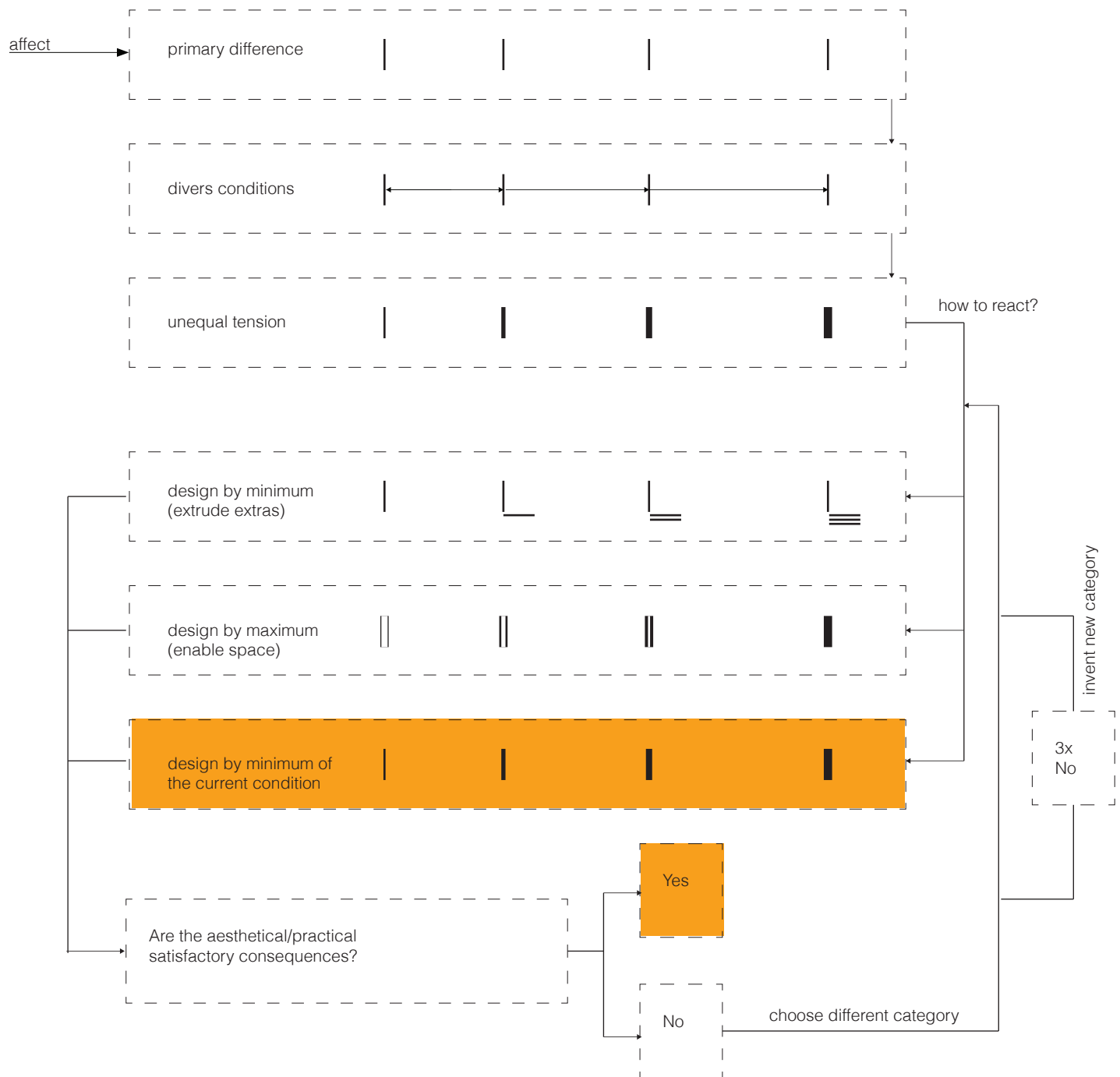
3-lift



CHAPTER - THREE

c: ventilation



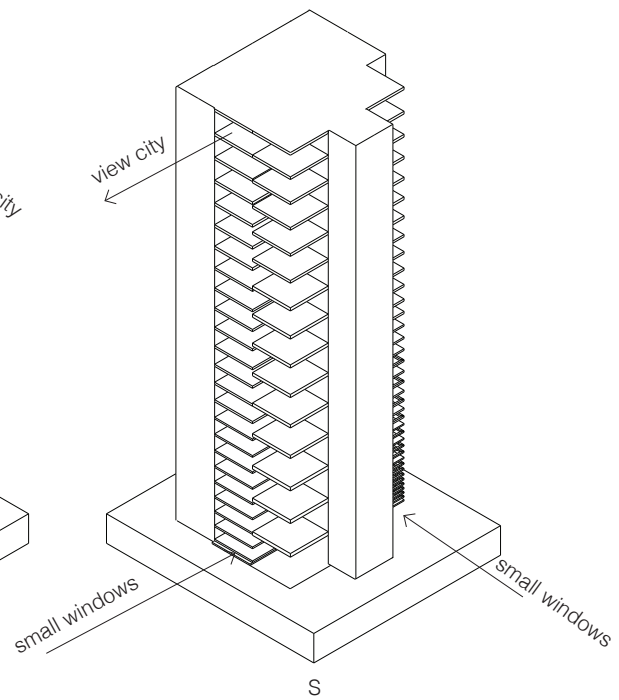
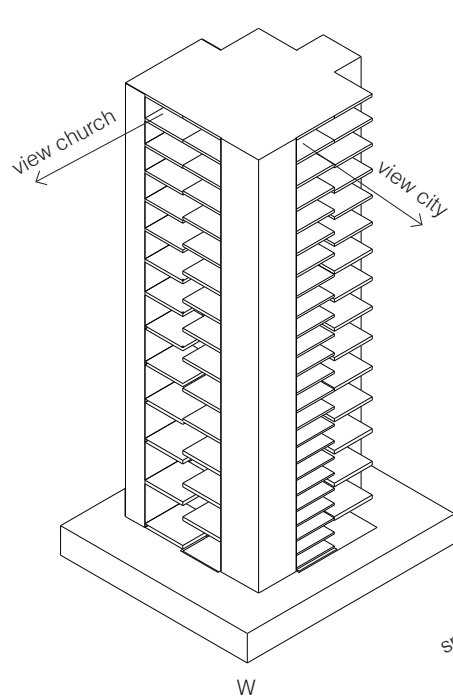
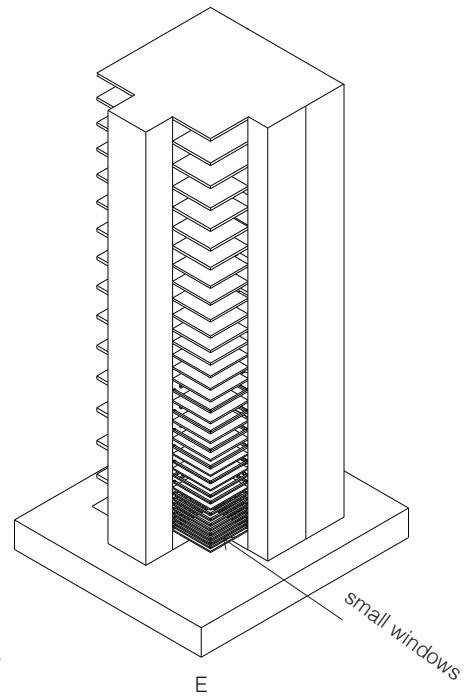
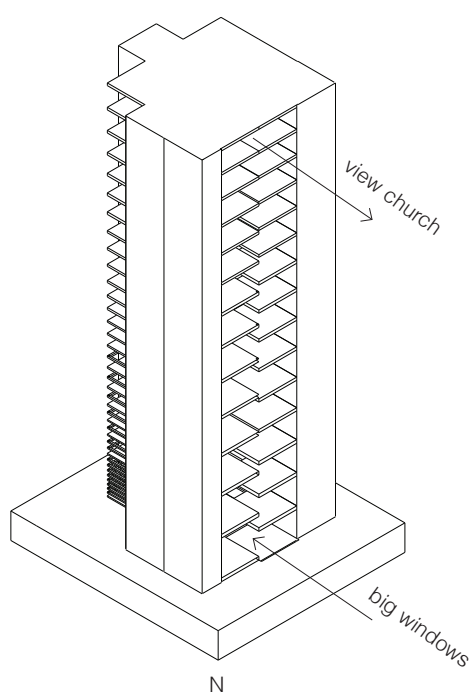


conditions for calculation of dimension ventilation shaft

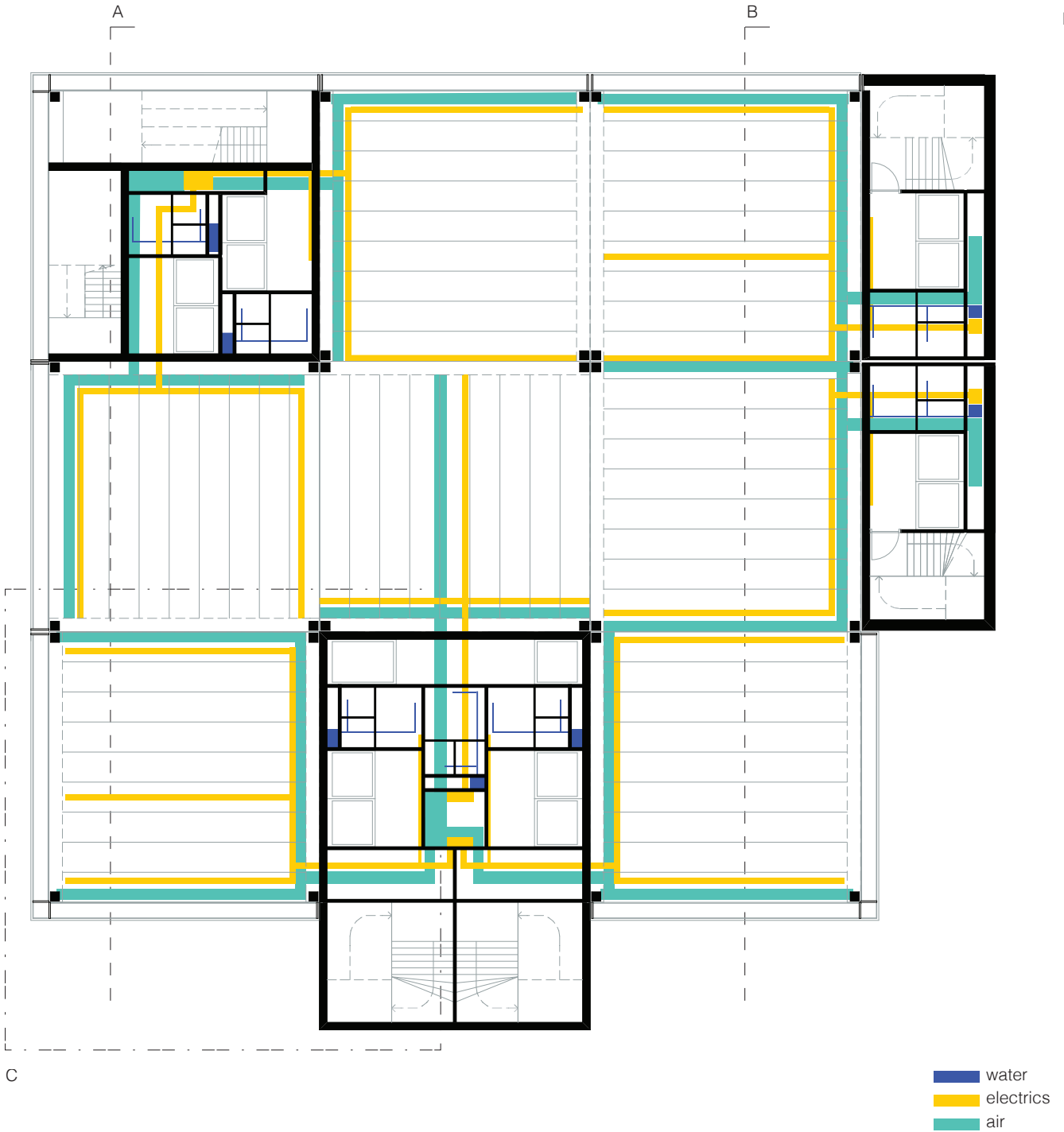
- 1: orientation towards sun
- 2: glass vs. floor ratio
- 3: volume
4. Program
5. ~~type of solar shading~~

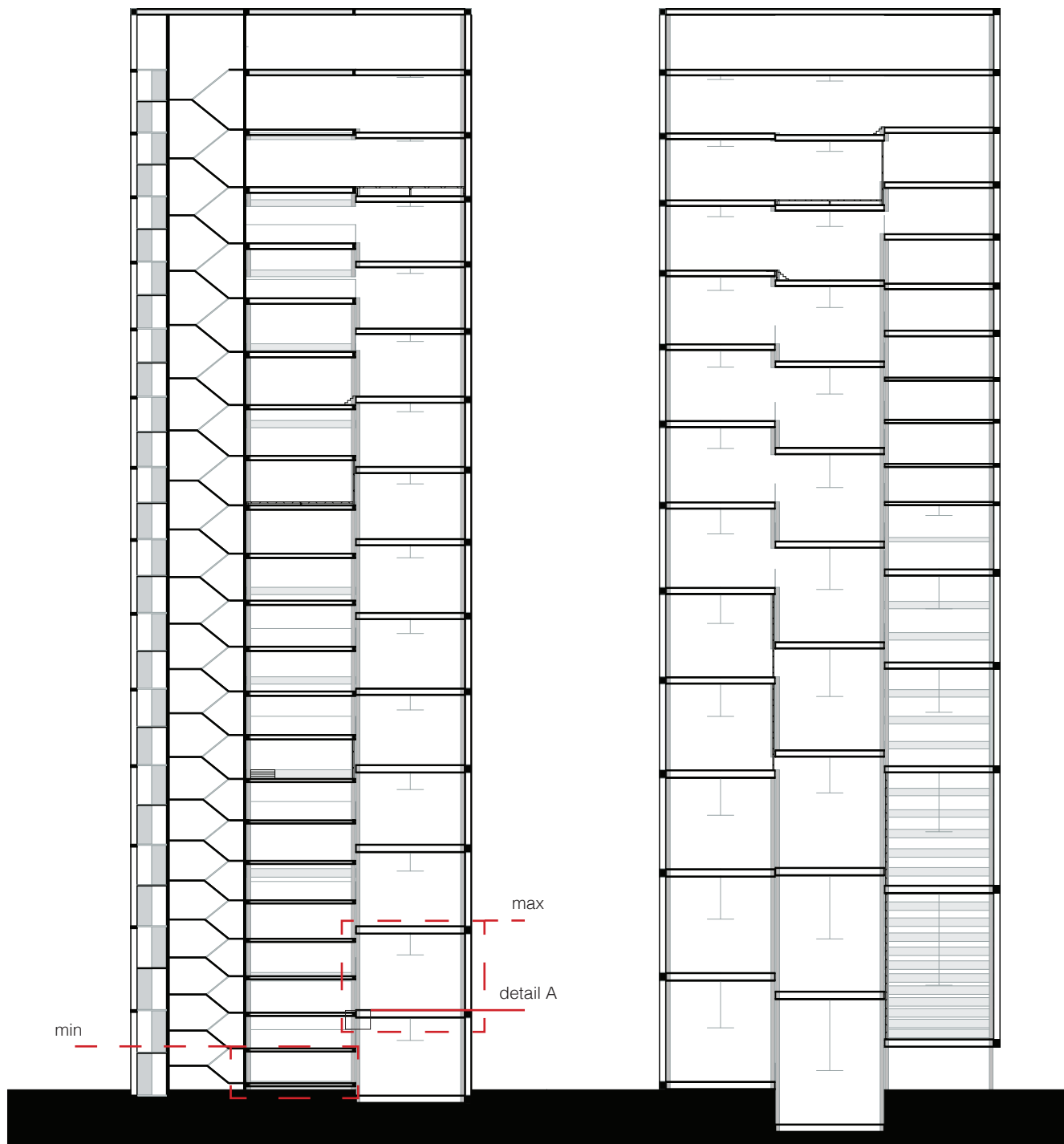
Respons of the architecture

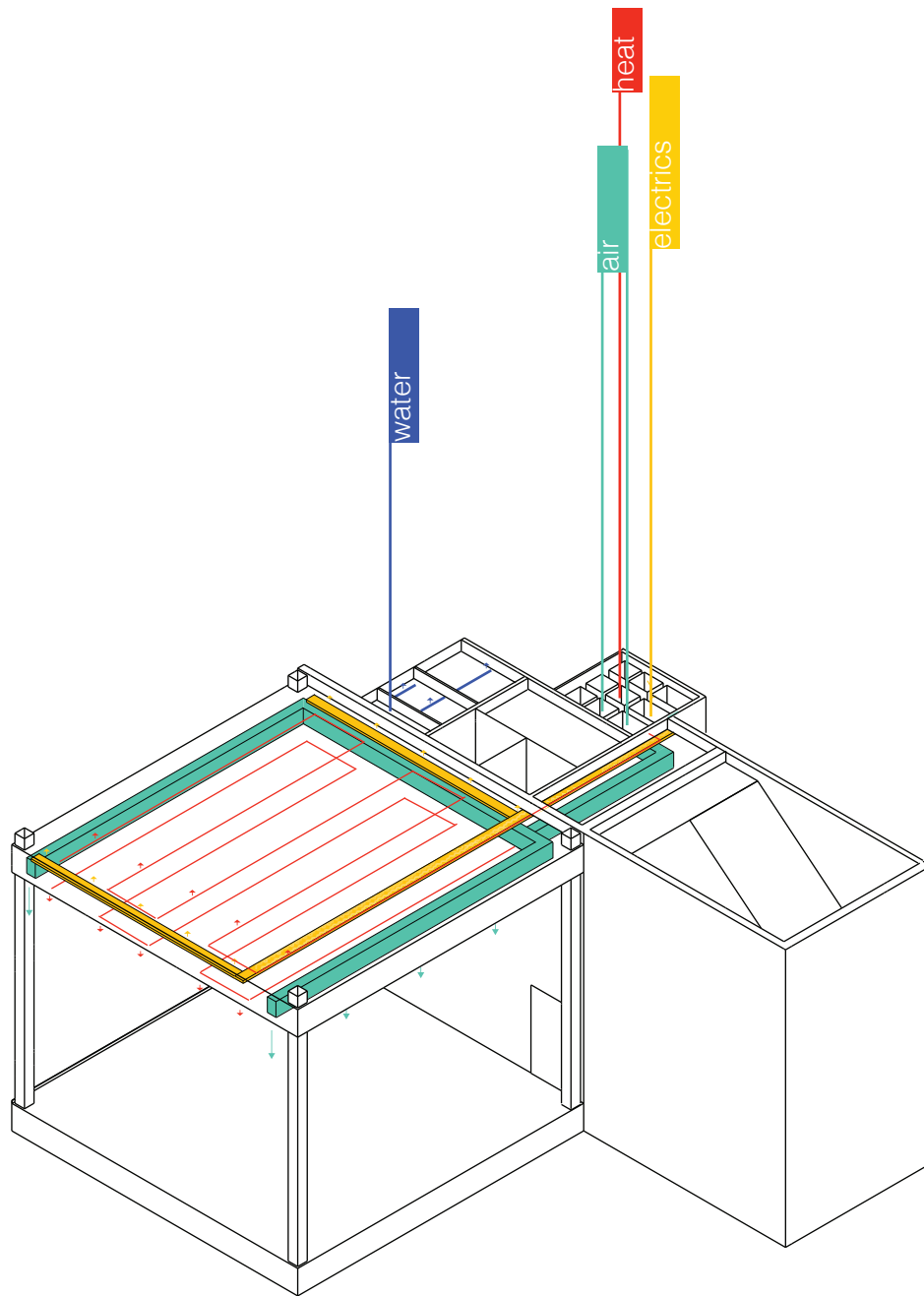
1. floors that are closer together are orientated towards the south
2. floors that are far apart are placed in the middle so that sunlight can easily enter thus saving elektrical energy

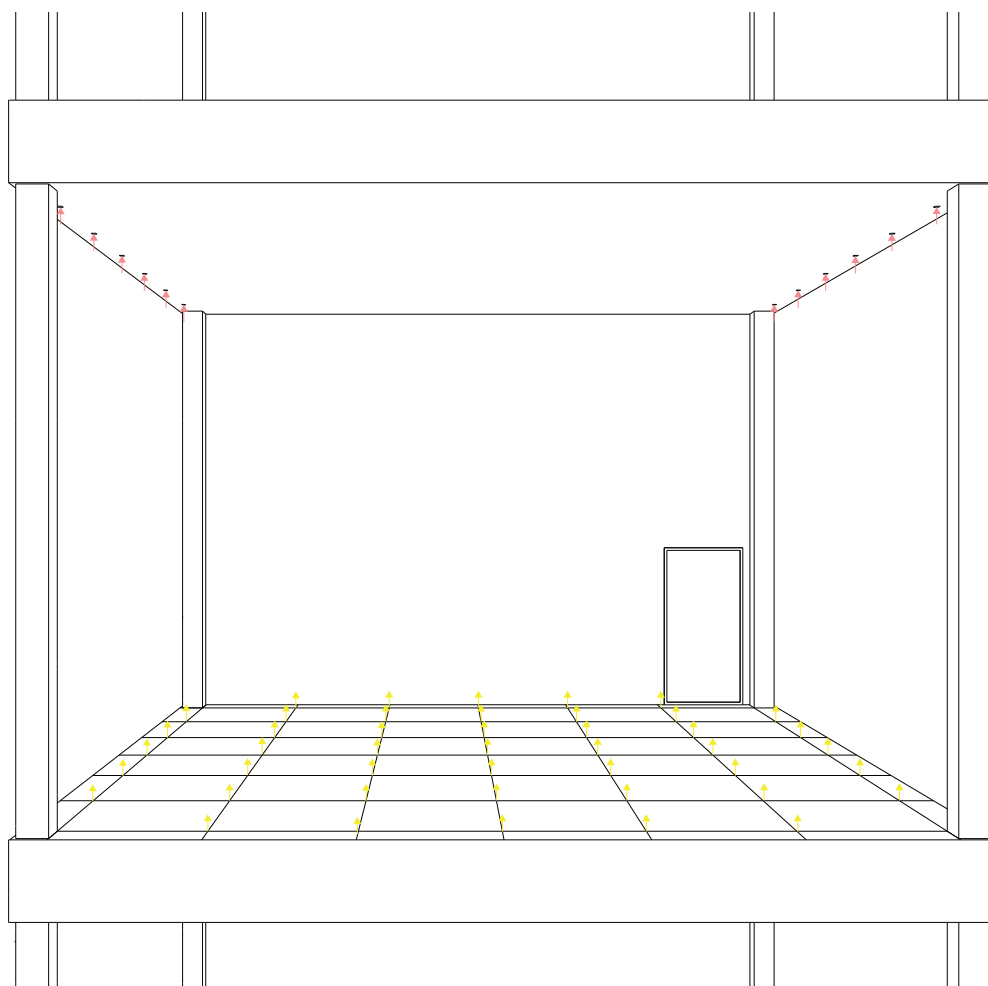












Bijlage 6

SCHEMA GLOBALE KOELBEHOEFTE(KOELLAST)-BEREKENING (Φ_k) (stationaire methode)

		aantal	W/pers	
warmtebelasting personen		12	P_0	960 960
		A_{v1}	W/m ²	
„	verlichting	P_1	5	4005 405
„	apparatuur			

	z	A_{g1}	ZTA	q_{conv}	f_d	
zonbelasting via glas	1	1269	0,15	400	1	
	1	252	0,15	110	1	7614 415,0

		U	A_{g1}	Δt	
transmissie via glas		1,2 13	1269 252	15 15	22104 453,6

		a	A	q_v	
zonbelasting borstwering *)					
„ dak *)					
„ zijwand *)					
„ zijwand *)					

		q_v	$p \cdot c$	Δt	
ventilatie/infiltratie *)			1200		

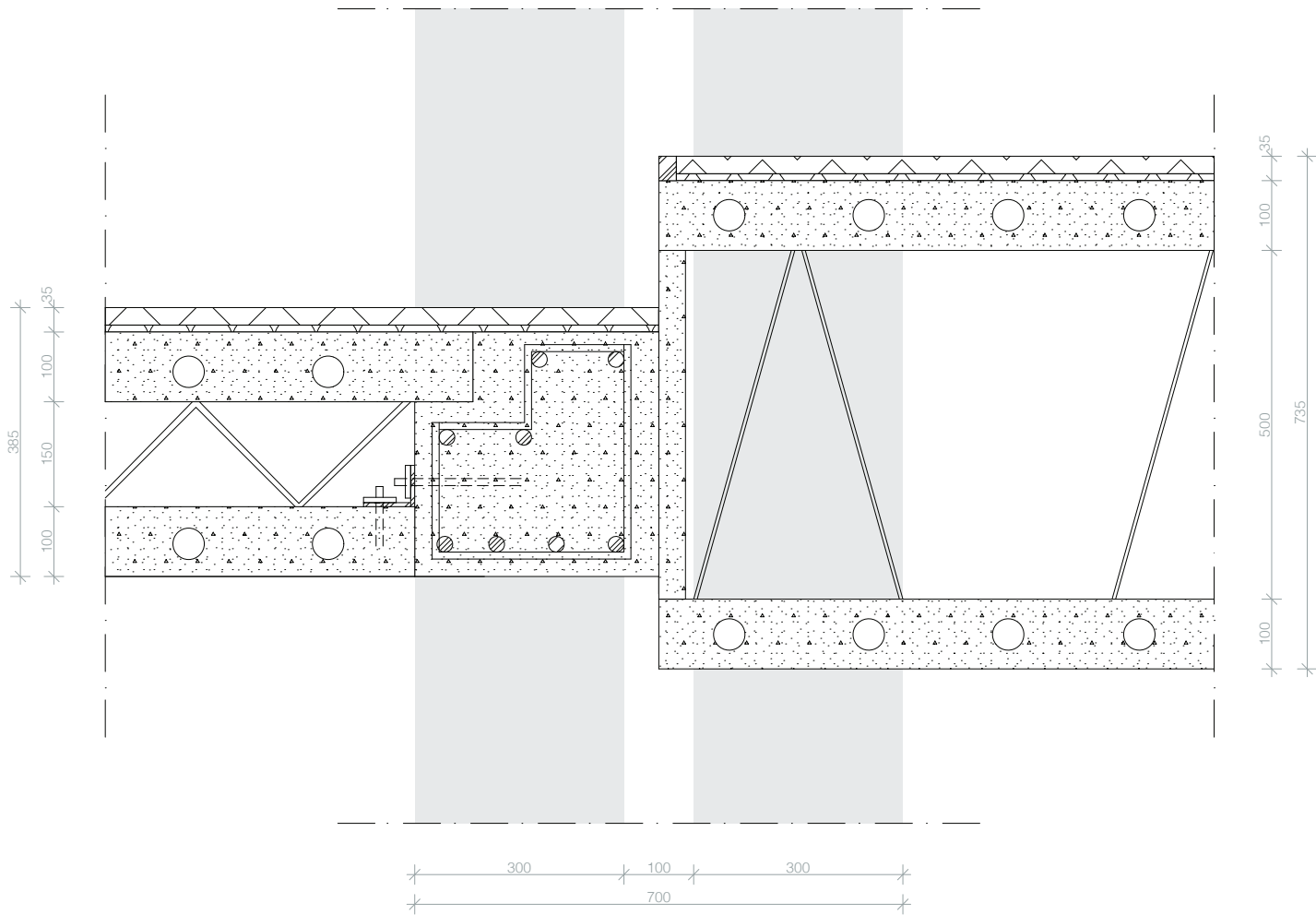
*) wordt bij globale berekening
wel verwaarloosd

Koelbehoefte Φ_k 11263 W 2234,4

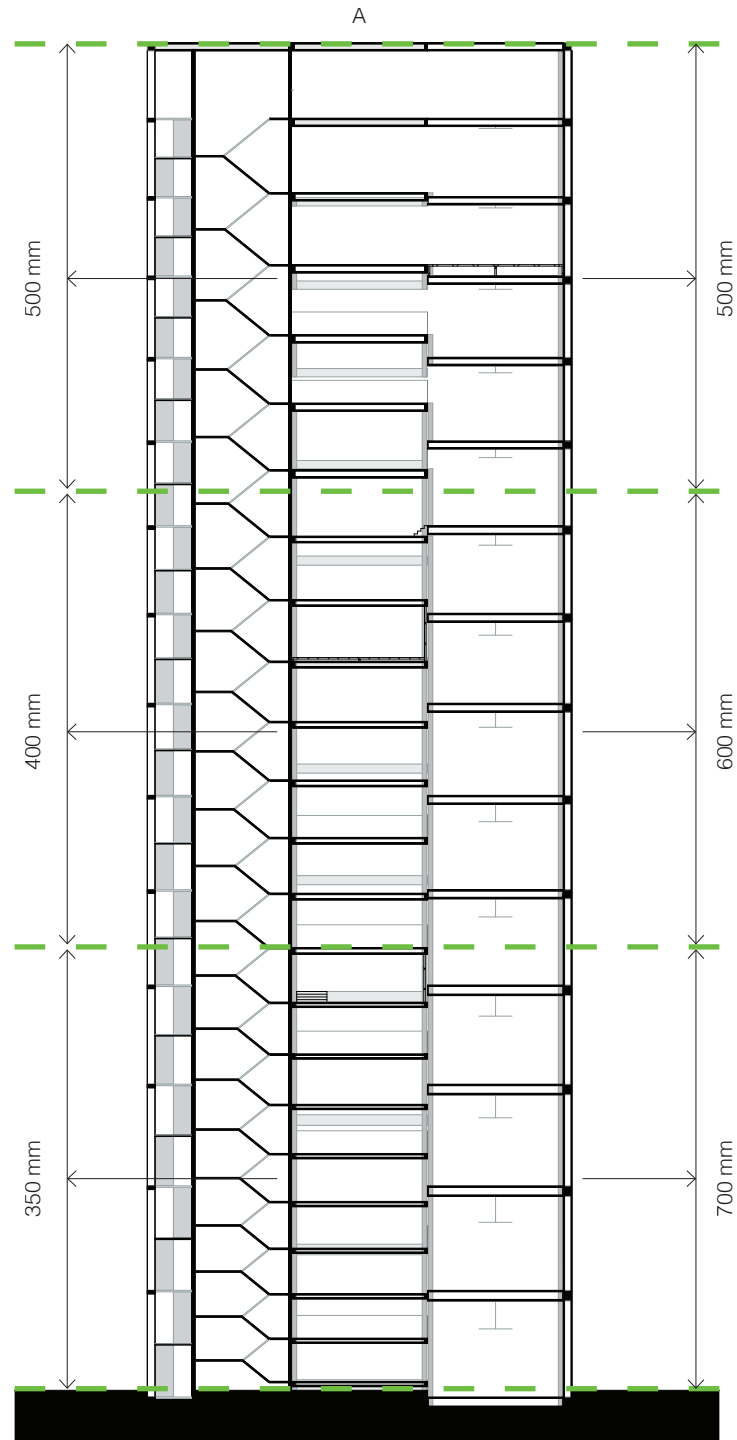
$$\text{hoeveelheid gekoelde lucht } q_v = \frac{\Phi_k}{p \cdot c \cdot \Delta t} = \frac{2234,4}{1200 \cdot 5} = 0,372 \text{ m}^3/\text{s}$$

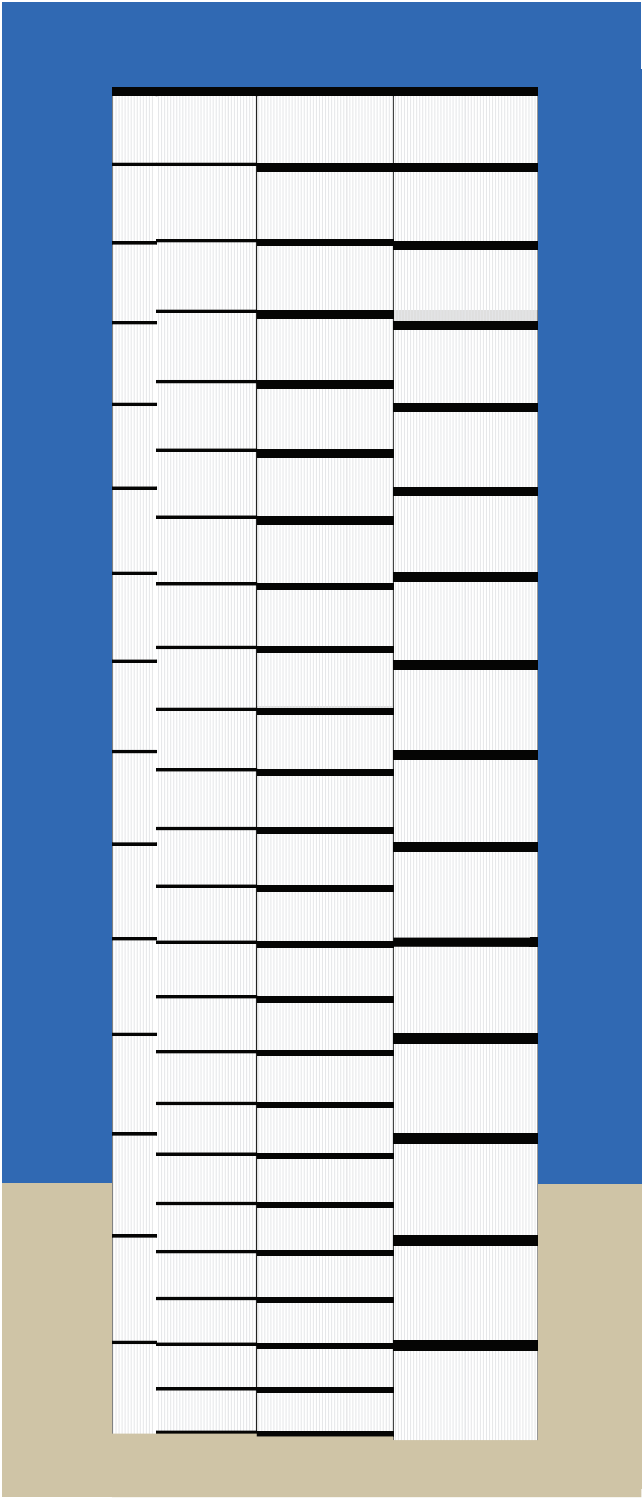
$$\text{ventilatie-voud} = \frac{q_v \cdot 3600}{V} = \frac{0,372 \cdot 3600}{1340} = 1,077 \text{ h}^{-1}$$

Breedte	150		200		250		300		350		400		450		500		550	
	Lengte zijden	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	d_{eq} mm	A $10^{-2} \times m^2$	
Tabel 9 Omzetting van rechthoekige kanalen in ronde kanalen met equivalente diameters en doorsneden	250	210	3,46	244	4,67	273	5,86	328	8,44									
	300	228	4,10	266	5,70	299	7,02	354	9,84	382	11,5							
	350	245	4,71	286	6,44	322	8,15											
	400	260	5,31	304	7,29	343	9,25	377	11,2	408	13,1	437	15,0					
	450	274	5,89	321	8,11	363	10,3	399	12,5	433	14,7	463	16,9	491	19,0			
	500	287	6,46	337	8,92	381	11,4	420	13,8	455	16,3	488	18,7	518	21,1	546	23,5	
	550	299	7,01	351	9,70	397	12,4	439	15,1	476	17,8	511	20,5	543	23,1	573	25,8	
	600	310	7,55	365	10,5	413	13,4	457	16,4	496	19,3	533	22,3	566	25,2	598	28,1	
	650	321	8,27	378	11,2	428	14,4	474	17,6	515	20,8	553	24,0	588	27,2	622	30,4	
	700	331	8,60	390	11,9	443	15,4	490	18,9	533	22,3	573	25,7	610	29,2	644	32,6	
	750	340	9,11	402	12,7	456	16,4	505	20,1	550	23,8	591	27,4	630	31,2	666	34,8	
	800	350	9,61	413	13,4	469	17,3	520	21,2	566	25,2	610	29,1	649	33,1	686	37,0	
	850	359	10,1	424	14,1	482	18,2	534	22,4	582	26,6	626	30,8	667	35,0	706	39,2	
	900	367	10,6	434	14,8	494	19,2	548	23,6	596	28,0	643	32,4	685	36,9	725	41,3	
	950	375	11,1	444	15,5	505	20,1	560	24,7	611	29,4	658	34,1	702	38,8	744	43,5	
	1000	383	11,6	454	16,2	517	21,0	573	25,8	625	30,7	674	35,7	719	40,6	761	45,6	
	1050	391	12,0	463	16,8	527	21,9	586	27,0	639	32,1	689	37,2	735	42,4	778	47,6	
	1100	398	12,5	472	17,5	538	22,7	597	28,0	652	33,4	703	38,8	750	44,2	795	49,7	
	1150	406	12,9	481	18,2	548	23,6	609	29,1	665	34,7	717	40,4	765	45,9	811	51,7	
	1200	413	13,4	490	18,8	558	24,4	620	30,2	677	36,0	730	41,9	780	47,8	827	53,7	
	1250			498	19,5	568	25,3	631	31,3	689	37,3	743	43,4	794	50,7	842	55,7	
	1300			506	20,1	577	26,1	641	32,3	701	38,6	756	44,9	808	51,3	857	57,7	
	1350			514	20,7	586	27,0	652	33,4	712	39,9	769	46,4	822	53,0	872	59,7	
	1400			521	21,4	595	27,8	662	34,4	724	41,1	781	47,9	835	54,7	886	61,6	
	1450			528	22,0	604	28,6	672	35,4	734	42,4	793	49,4	848	56,4	900	63,6	
	1500			536	22,6	612	29,4	681	36,4	745	43,6	804	50,8	860	58,1	913	65,5	
	1600			550	23,8	628	31,0	700	38,4	765	46,0	827	53,7	884	61,4	940	69,3	
	1700					644	32,6	717	40,4	785	48,4	848	56,5	909	64,7	964	73,0	
	1800					659	34,2	734	42,4	804	50,8	869	59,4	936	68,0	988	76,7	
	1900					674	35,7	751	44,3	822	53,1	889	62,1	949	71,3	1010	80,3	
	2000					688	37,2	767	46,2	840	55,4	908	64,8	973	74,3	1030	83,9	
	2100							782	48,1	857	57,7	927	67,5	993	77,4	1050	87,5	
	2200							797	49,8	873	59,9	945	70,1	1010	80,5	1070	91,0	
	2300							812	51,7	890	62,1	962	72,7	1030	83,5	1090	94,4	
	2400							826	53,6	905	64,4	979	75,4	1050	86,5	1110	97,9	
	2500									920	66,5	996	77,9	1070	89,5	1130	101,2	
2600									935	68,7	1010	80,5	1080	92,5	1150	104,6		
2700									950	70,8	1030	83,0	1100	95,4	1170	108,0		
2800									964	72,9	1040	85,5	1120	98,3	1190	111,2		
2900											1060	88,0	1130	101,1	1200	114,5		
3000											1070	90,4	1150	104,0	1220	117,7		
3100											1080	92,8	1160	106,8	1240	121,0		
3200											1100	95,2	1180	109,5	1250	124,1		
3300													1190	112,3	1270	127,3		
3400													1210	115,1	1290	130,6		
3500													1220	117,8	1300	133,5		
3600													1240	120,5	1320	136,6		







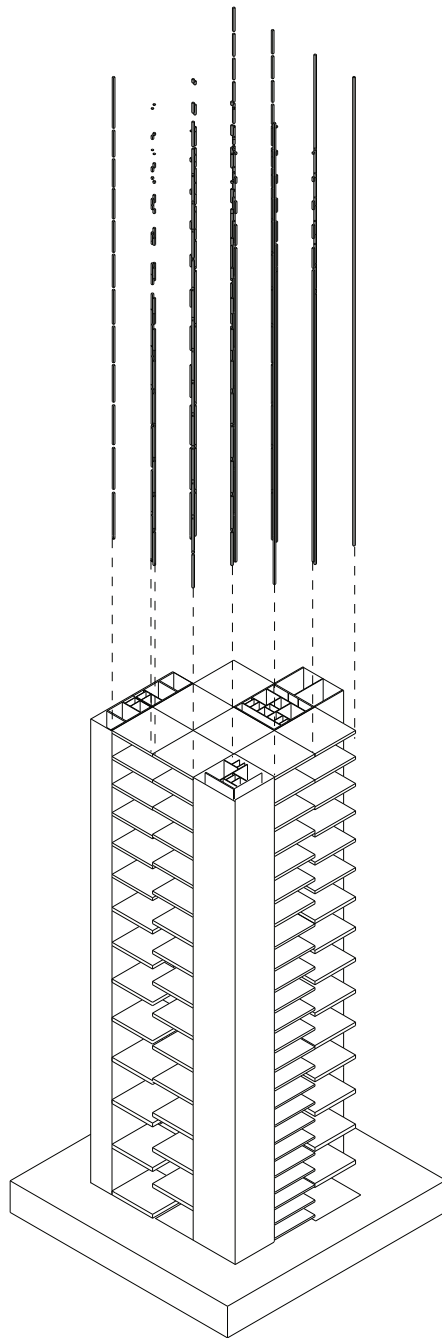


CHAPTER - FOUR

asesthetics / method / phase shifts

CHAPTER - FOUR

a. column



“With Deleuze and Guattari [...] ‘**face**’ is made up of two components: **the white wall** and **the black hole**. The white wall is a **reflective screen**, which reflects back any information that is projected on to it. The black hole is the opposite principle – it reflects nothing at all, but **absorbs everything** into it. In the image of the face the pupil of the eye is this black hole- ‘the traditional ‘window of the soul’ – but it need not necessarily be visible as such. The important thing is that there is something unknowable behind the white wall, a ‘subject’ with thoughts and feelings, which, if they are to be inferred at all, can be inferred only from the signs that are inscribed in or projected on the white wall. **The ‘face’ is this dual operation of exclusion and absorption, reflection and reception.**”¹¹

Andrew Ballentyn



black hole

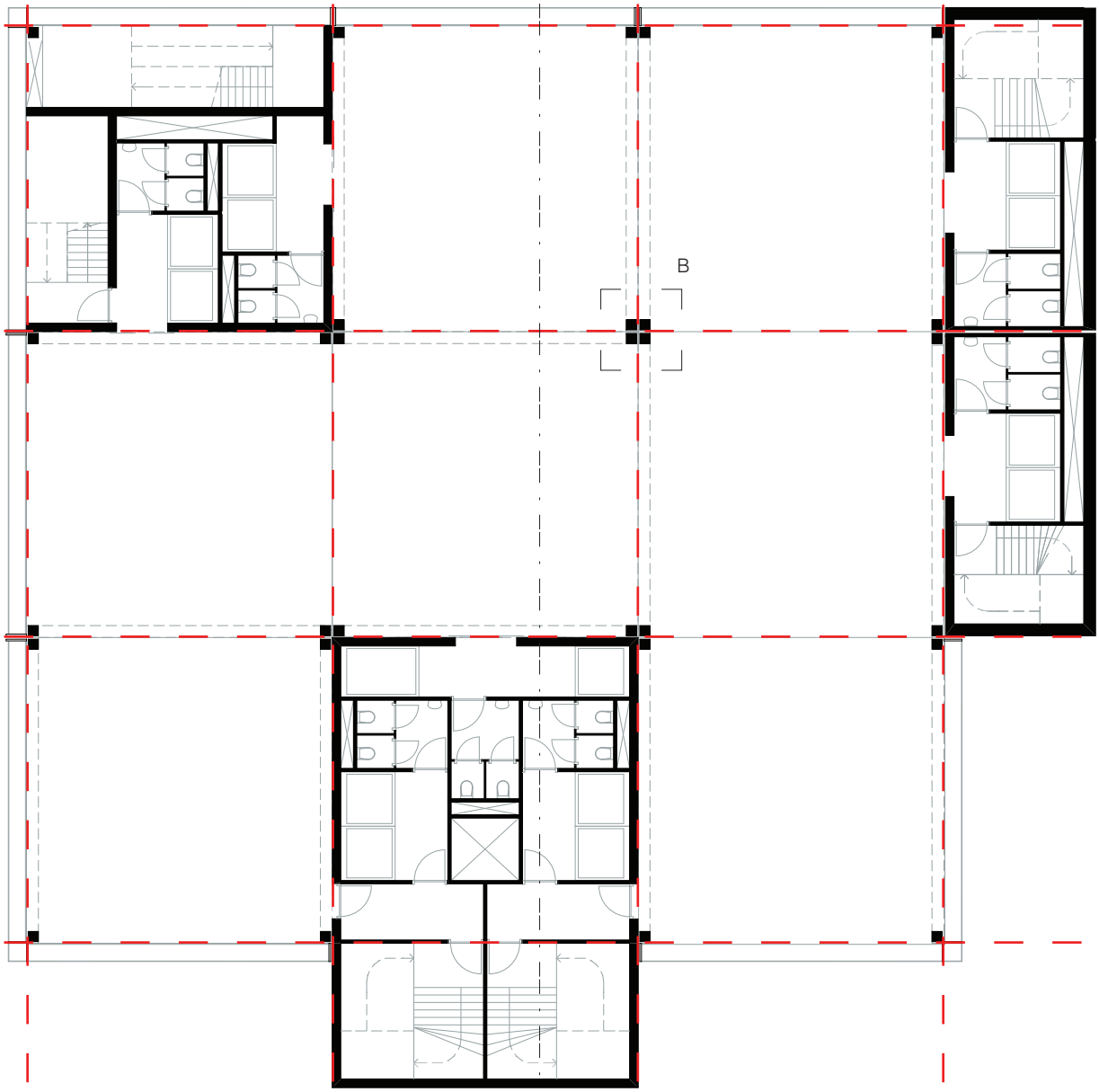
white wall

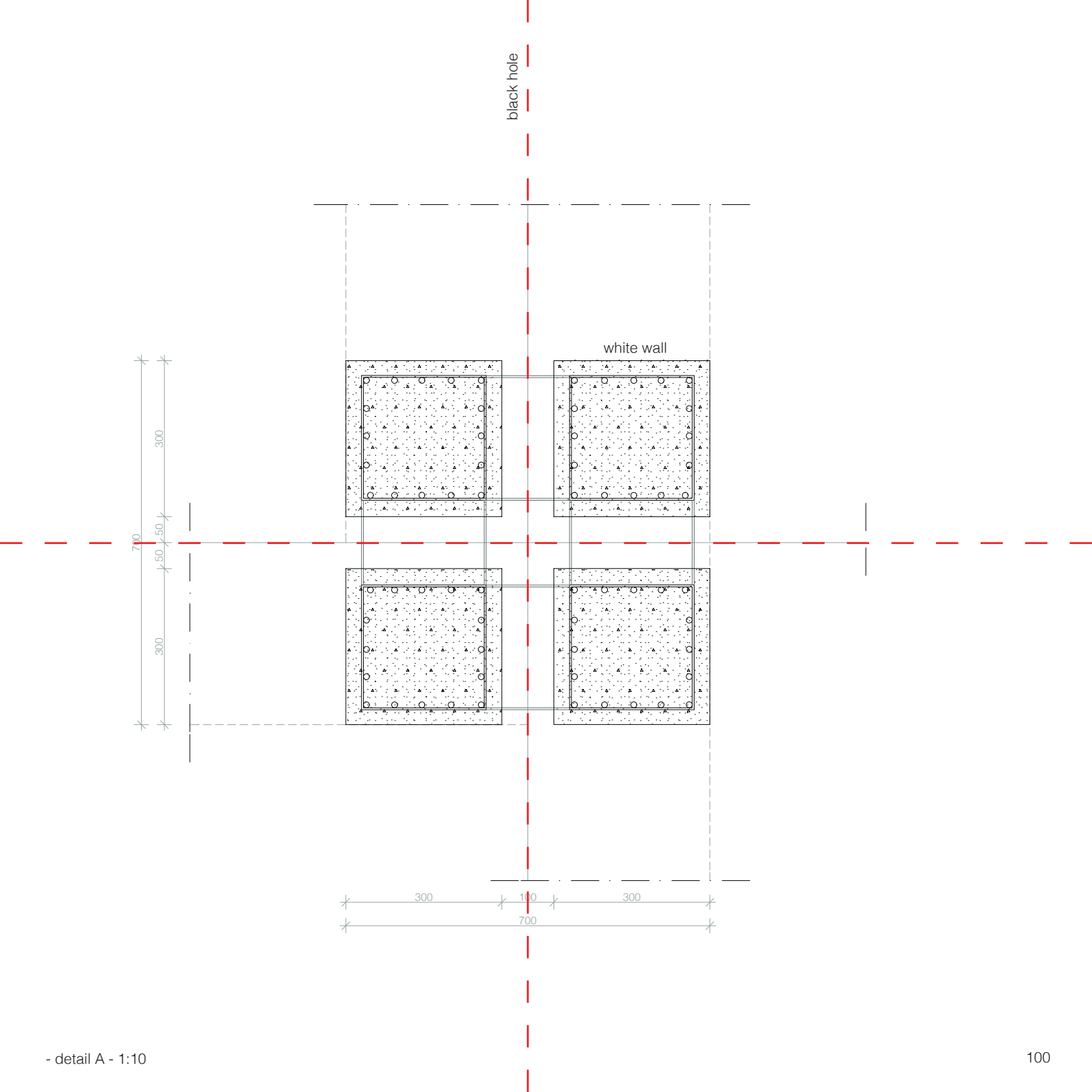
black hole

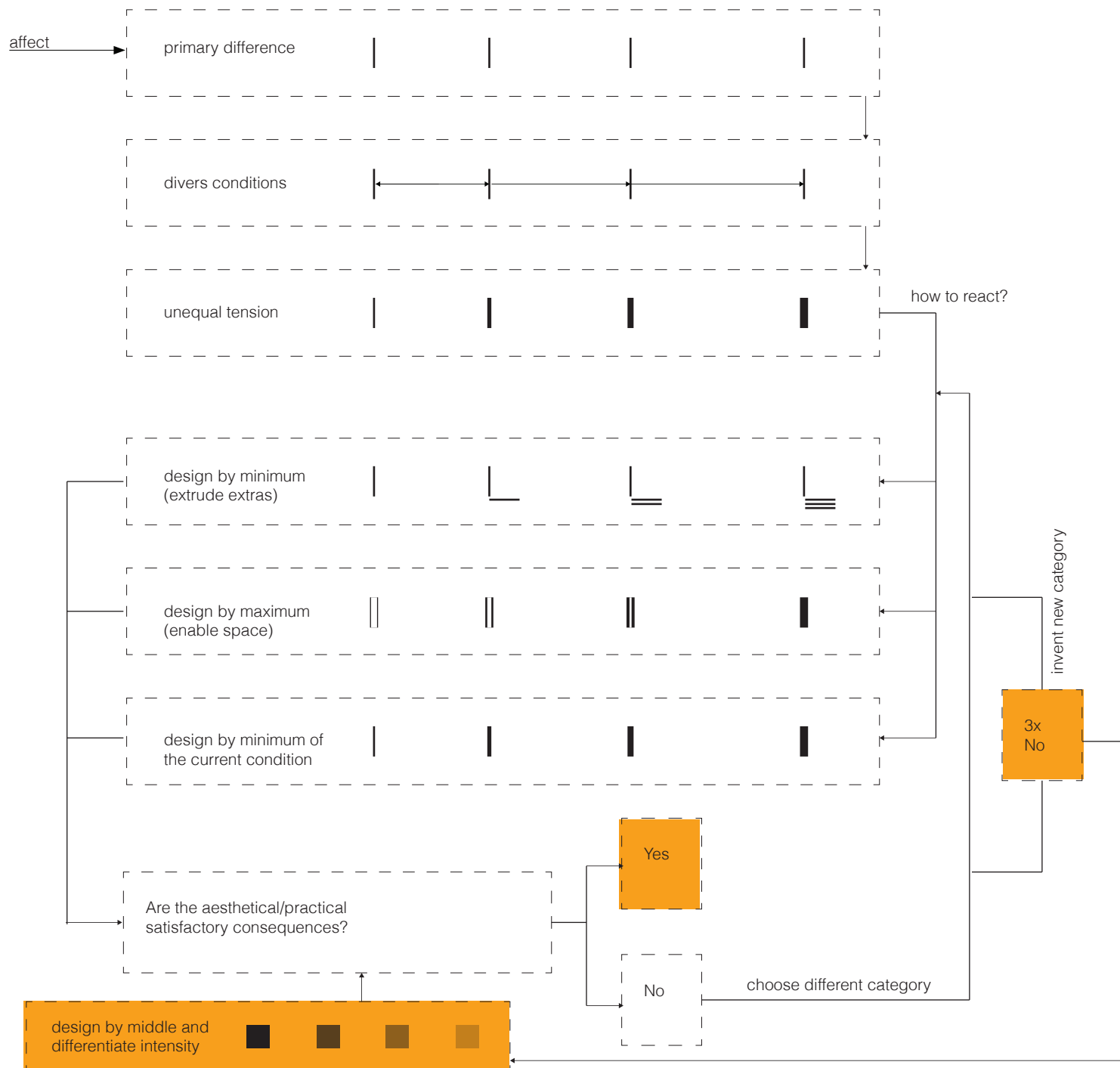
white wall

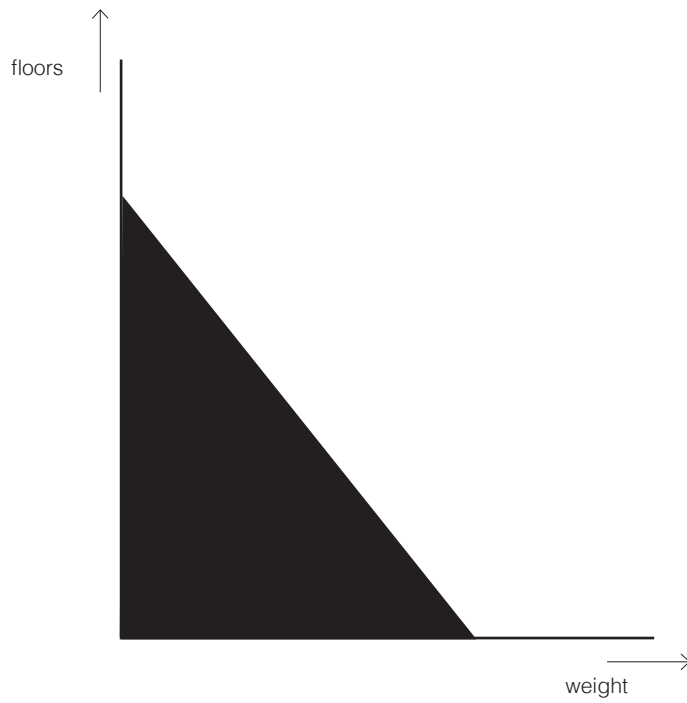
A

B



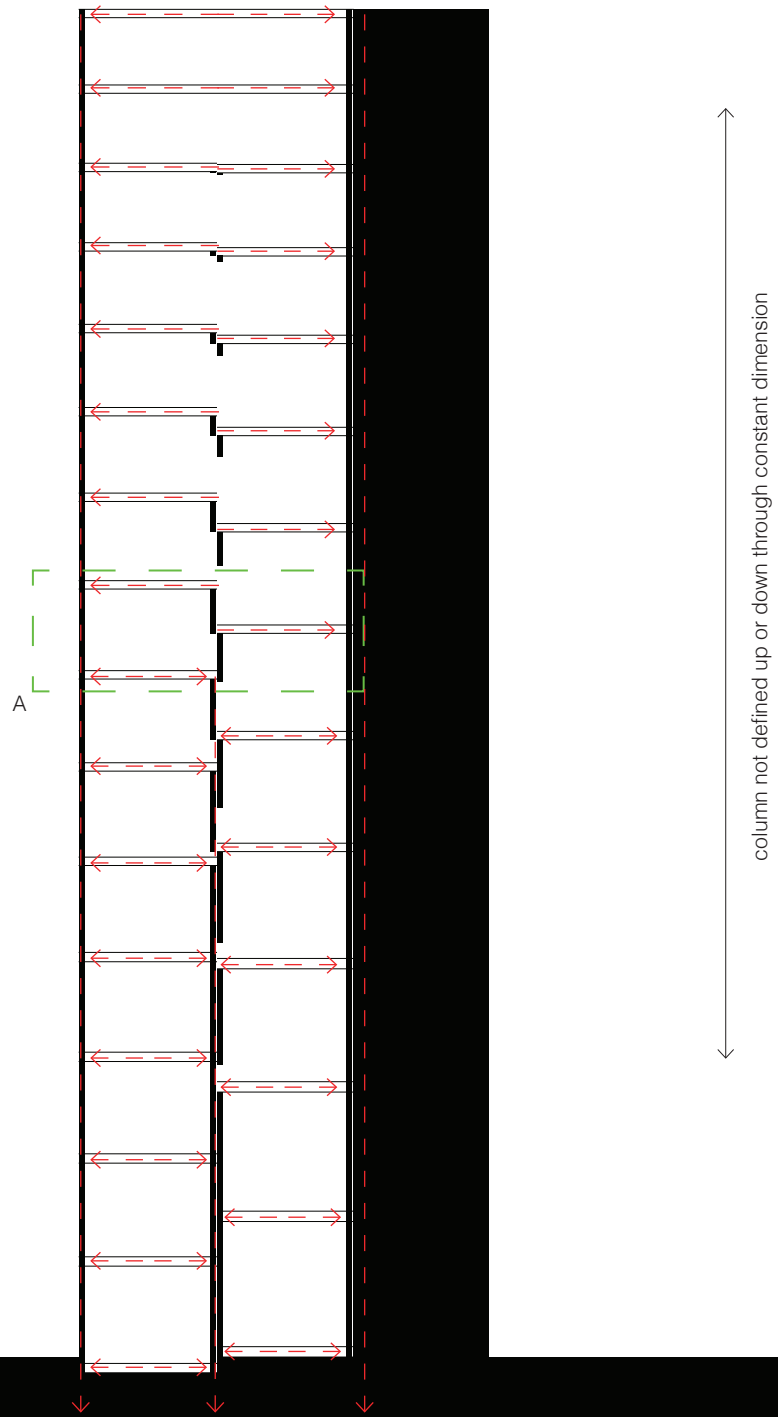


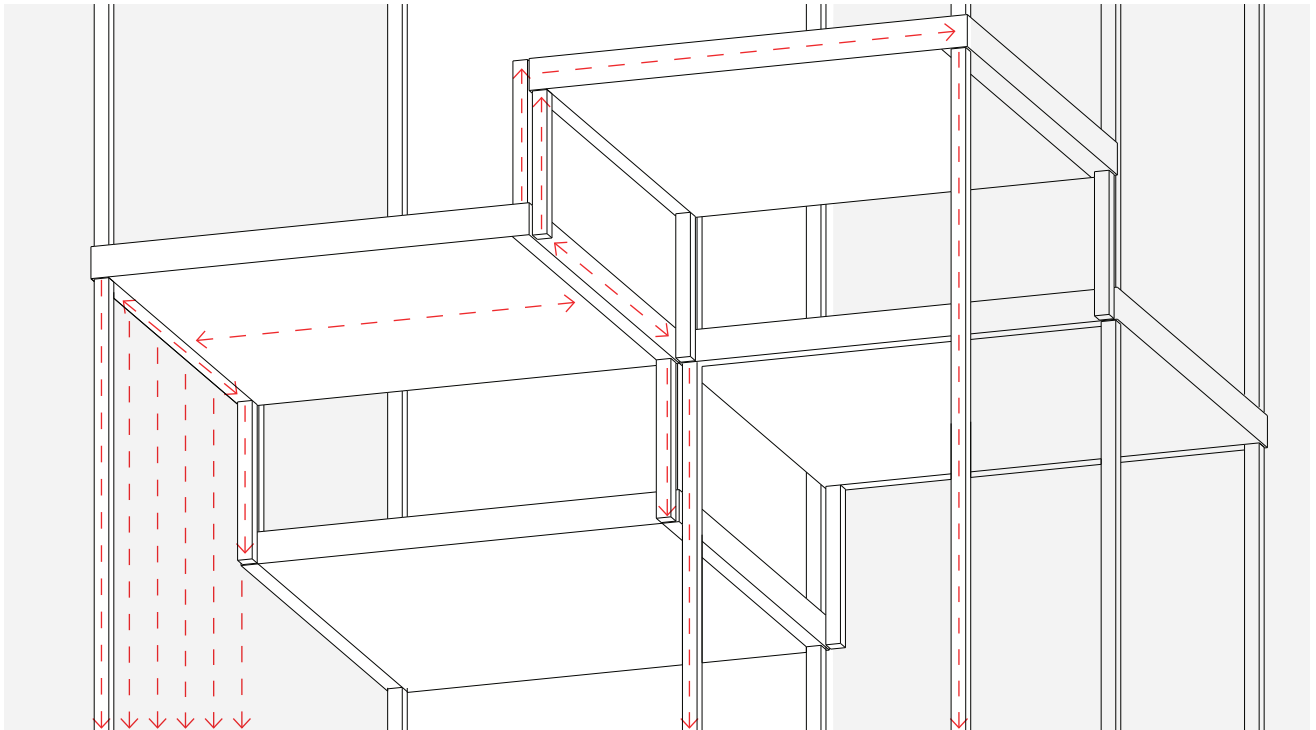




Rules of column

- 1: adjacent column will be attracted to each other so to act as a beam/bigger column
- 2: free standing columns are unreactionary thus completely functional
- 3: free standing columns adjacent to a core are ornamental so to define the individualism of the module
- 4: dimension of the column remains the same in order not to give away direction





Inexact

adjective

- not exact; not strictly precise or accurate

synonyms

- inaccurate - incorrect - wrong - untrue – loose

+

rigorous

adjective

- Extremely thorough, exhaustive, or accurate: “the rigorous testing of consumer products”.

- (of a rule, system, etc.) Strictly applied or adhered to.

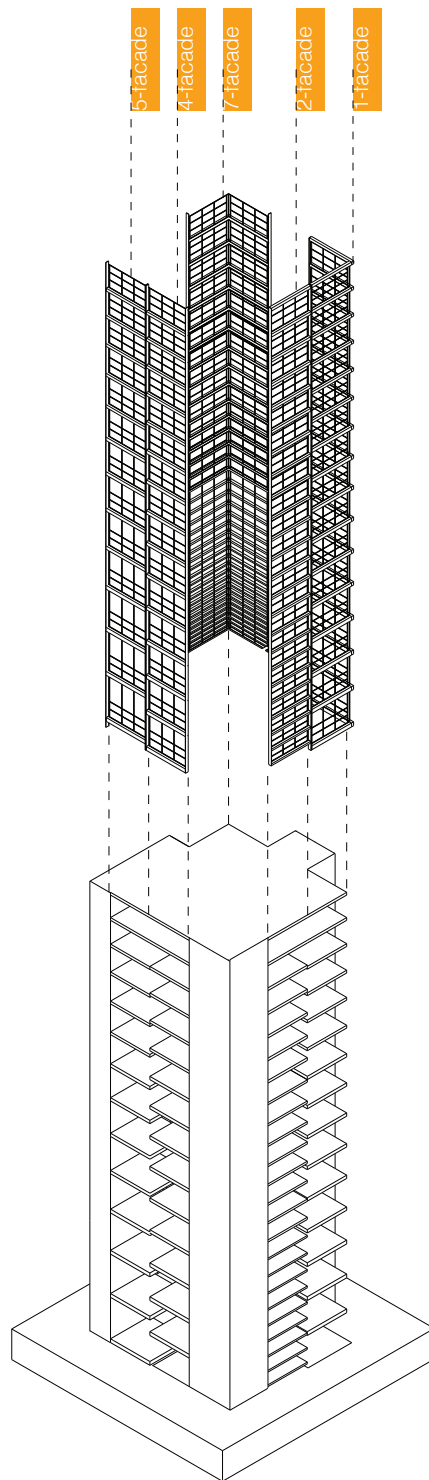
Synonyms

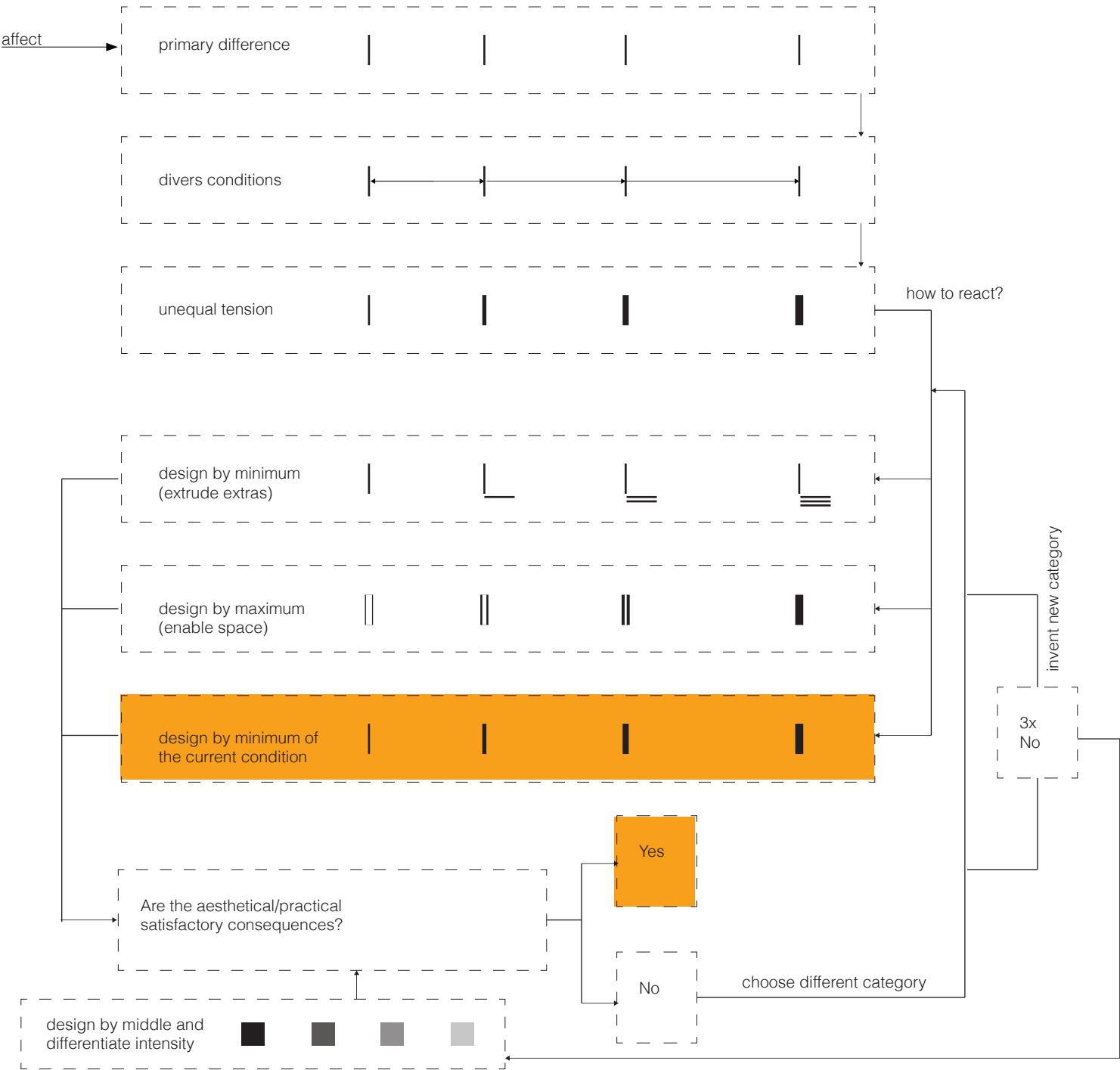
- severe - strict - austere - stern - stringent - rigid

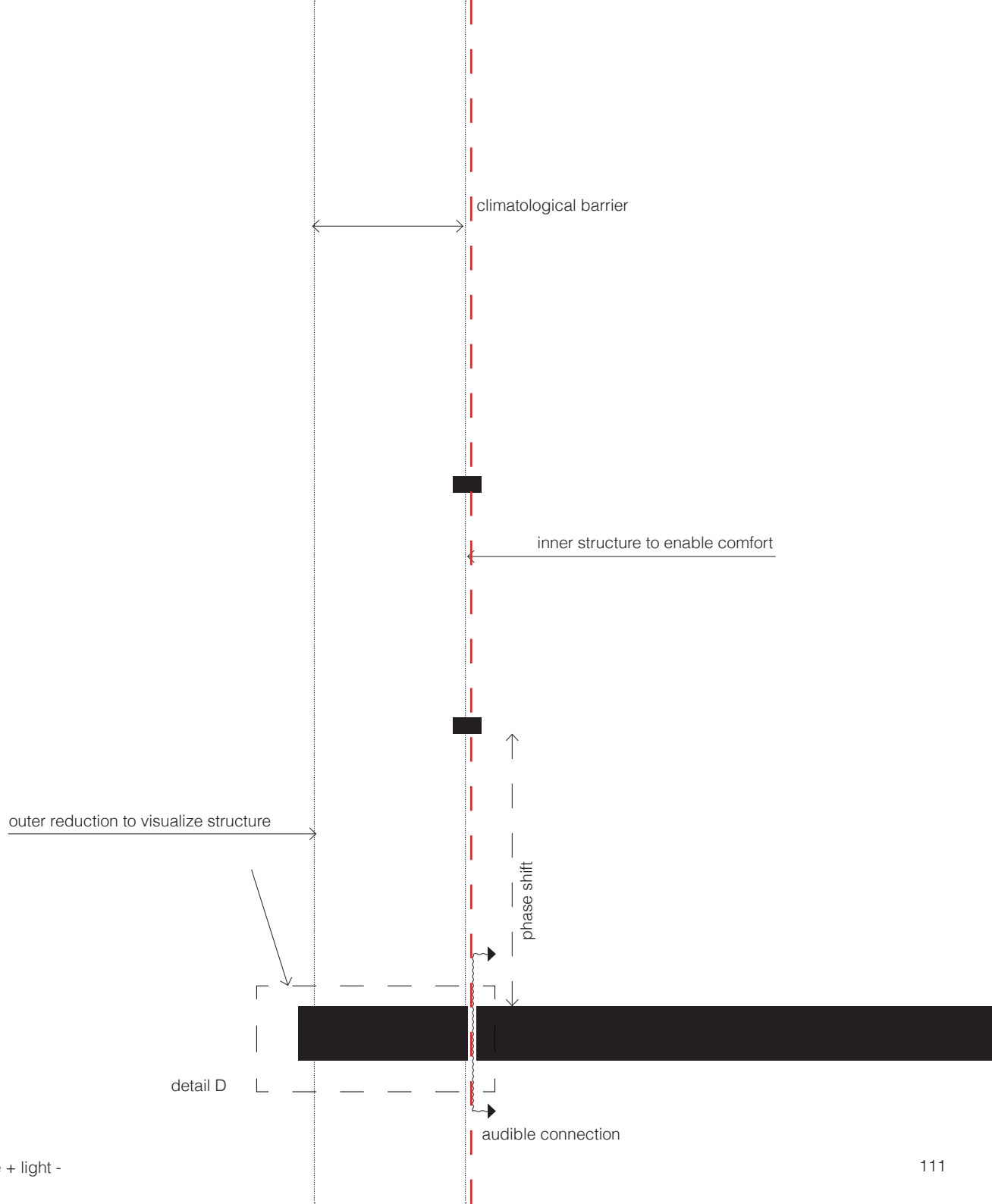
open / contradictory / non-linear / methodology

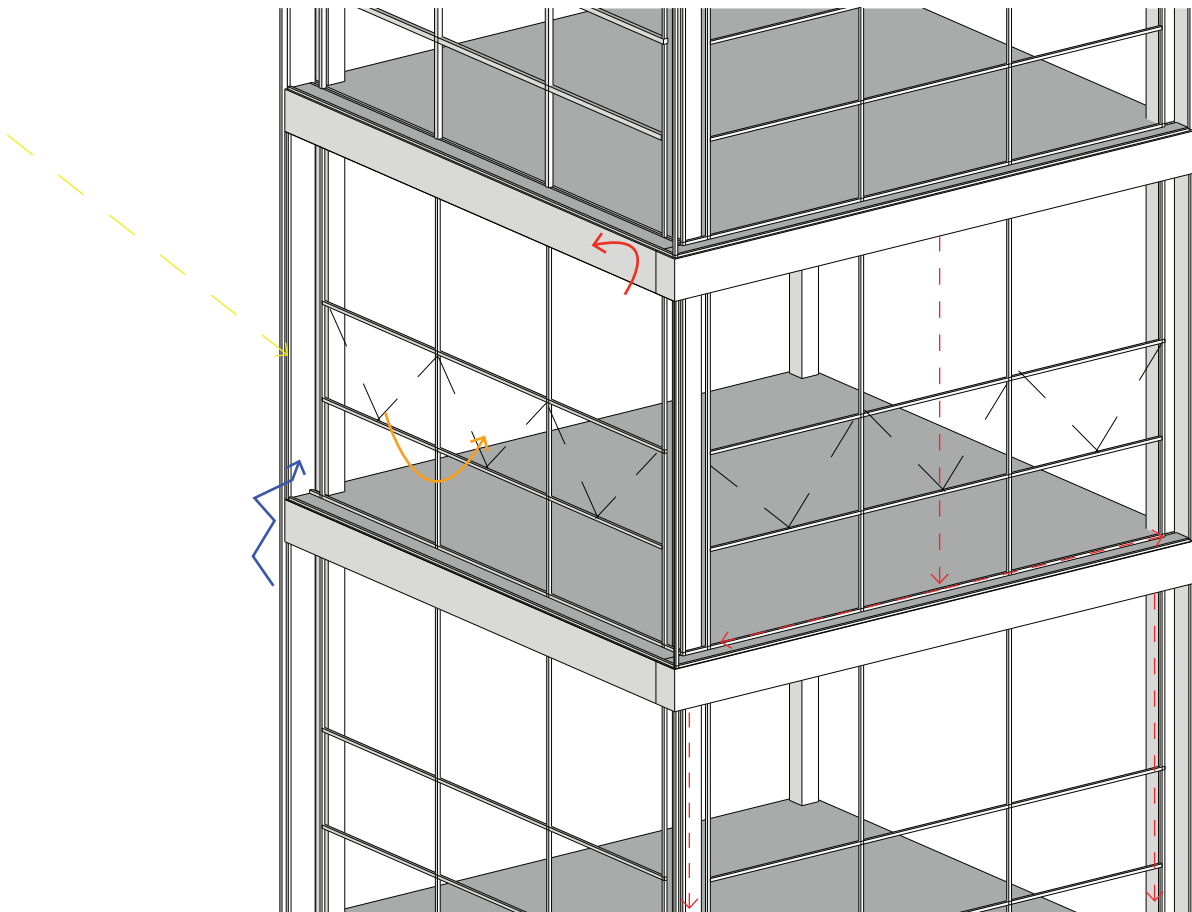
CHAPTER - FOUR

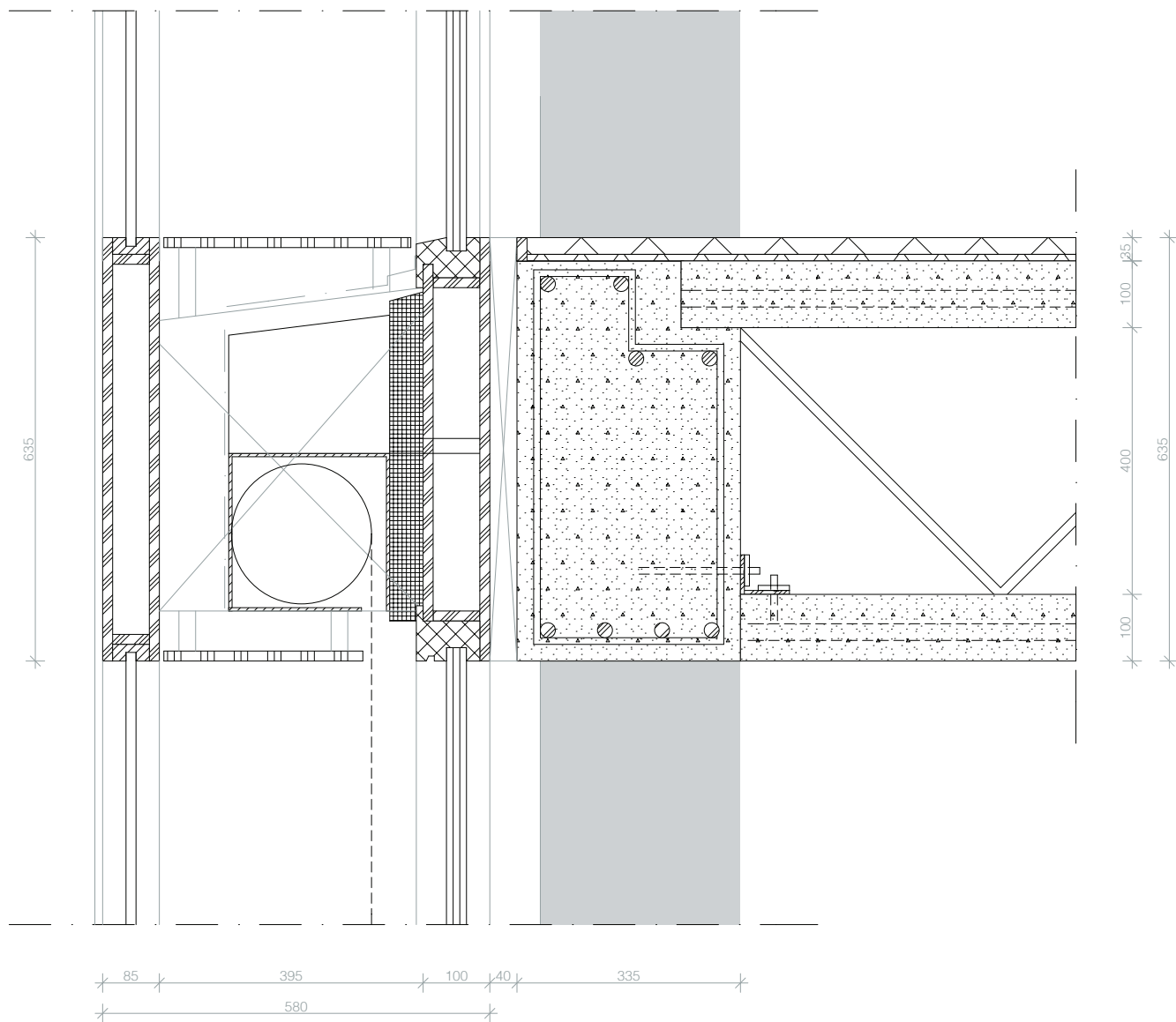
b. facade

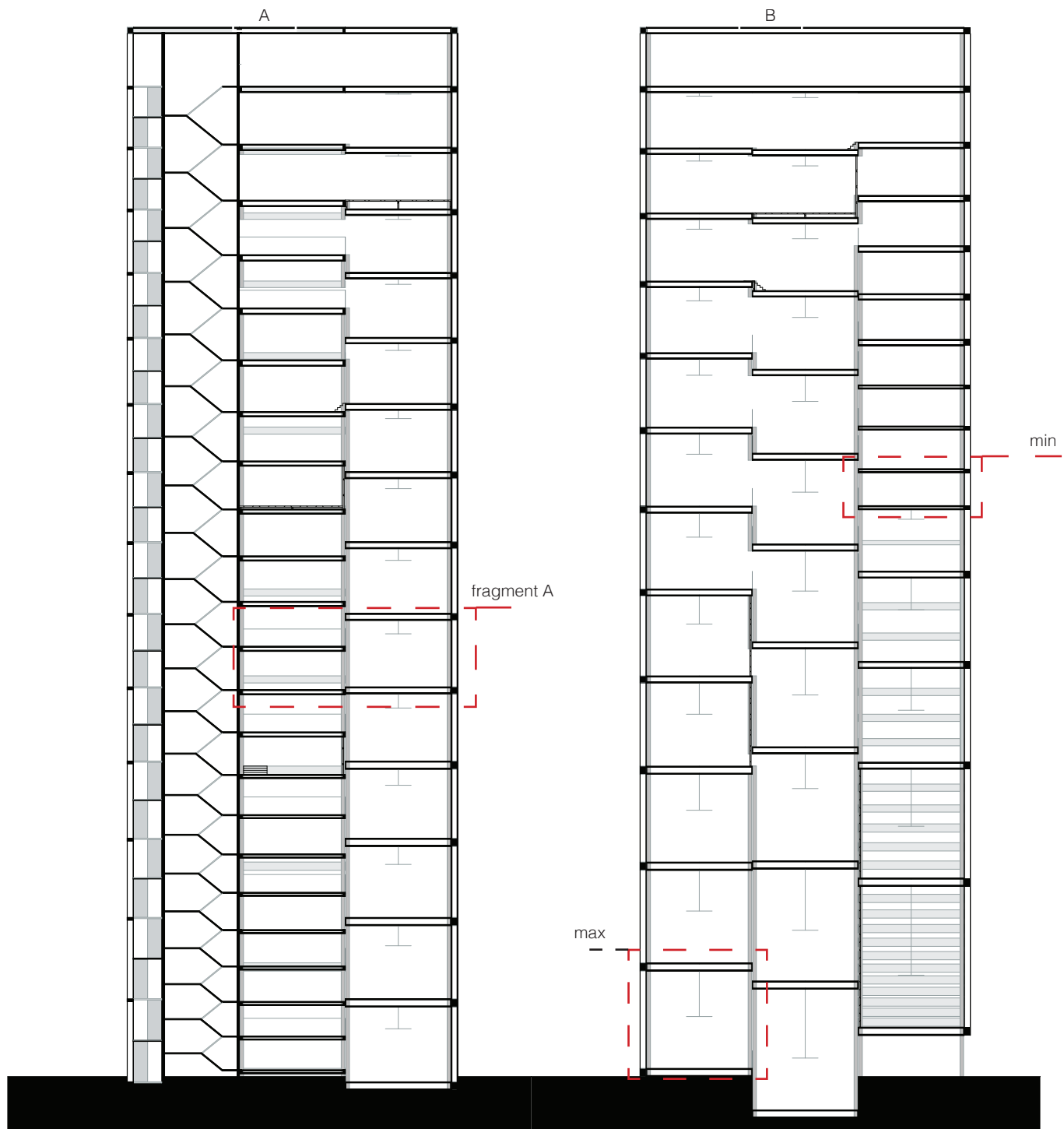


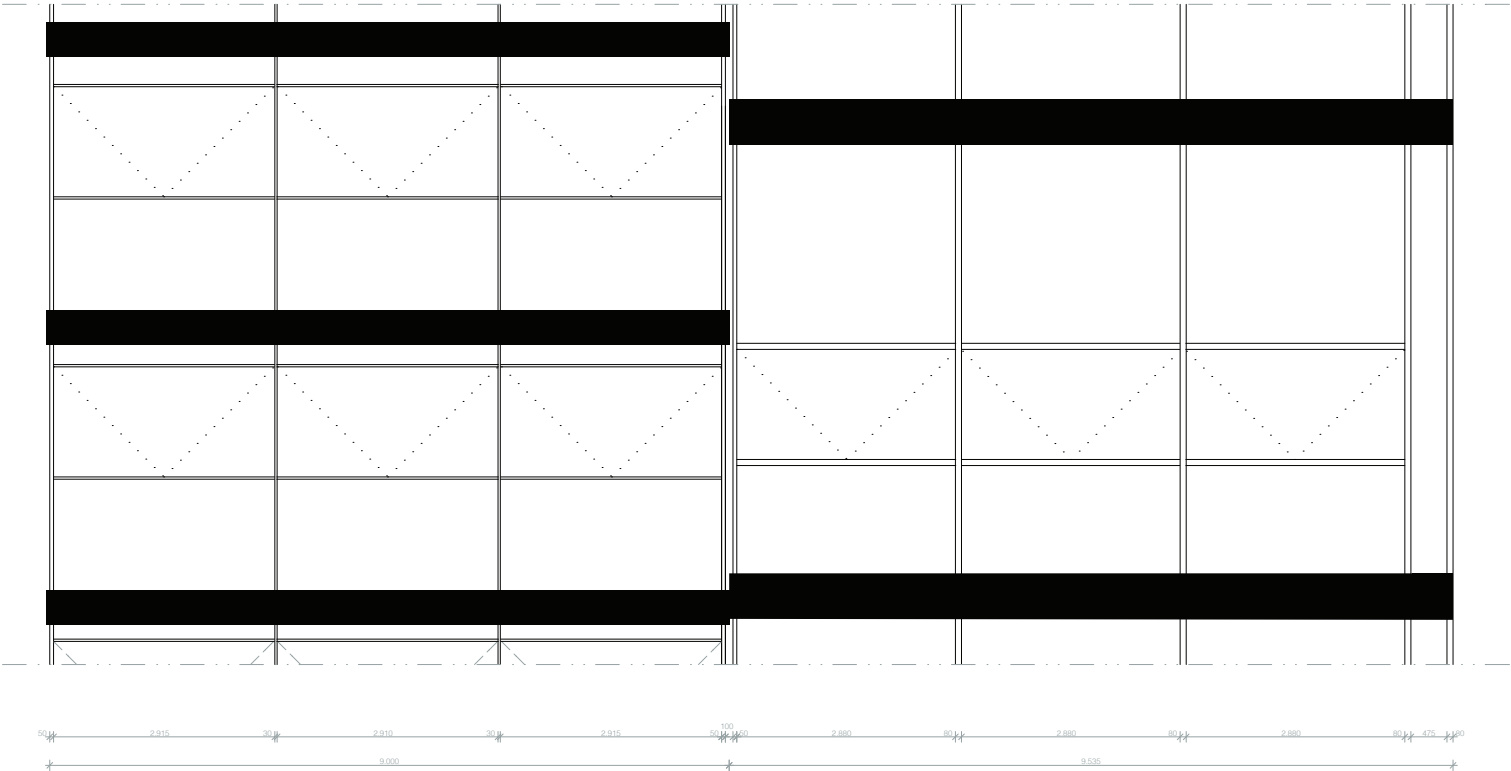


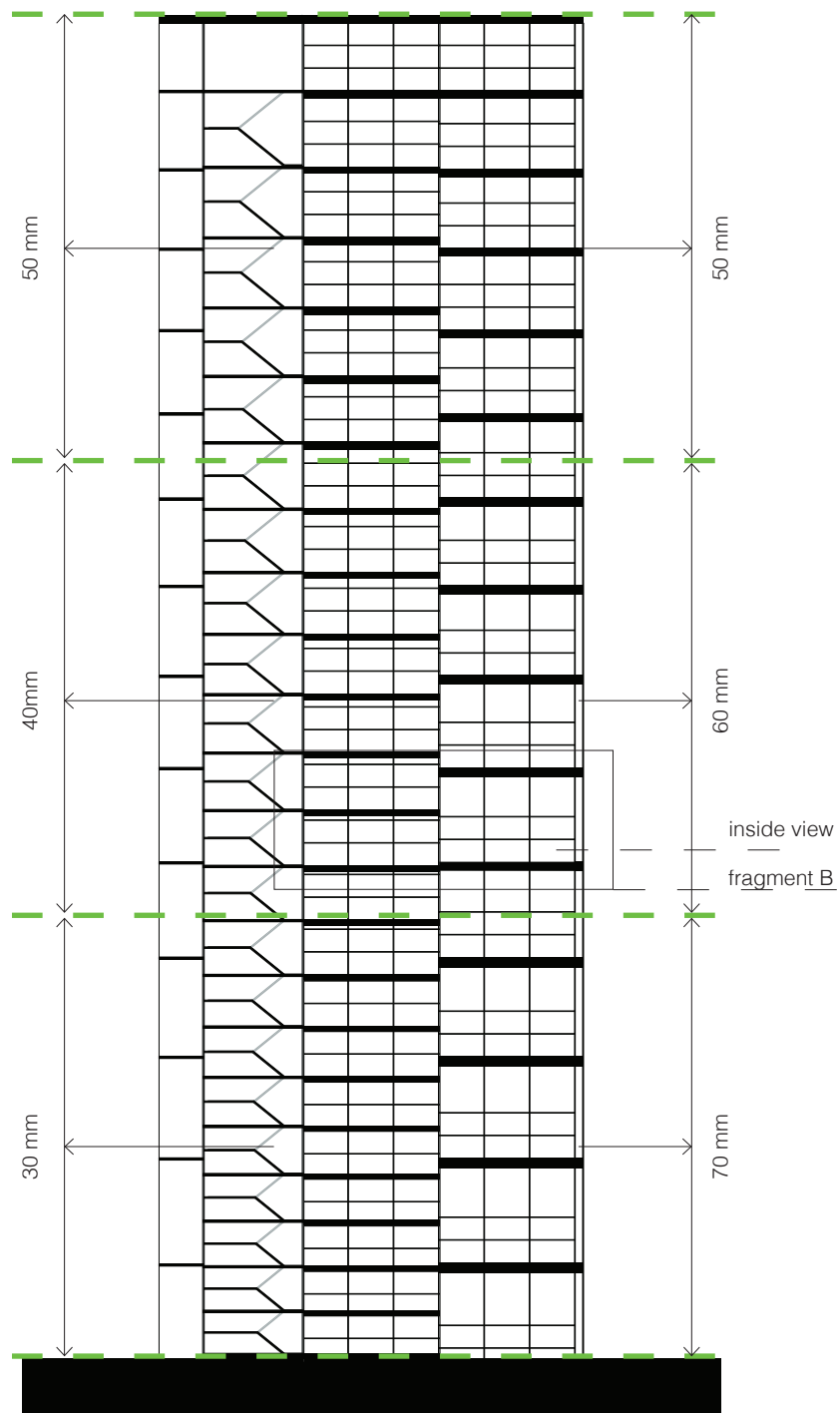


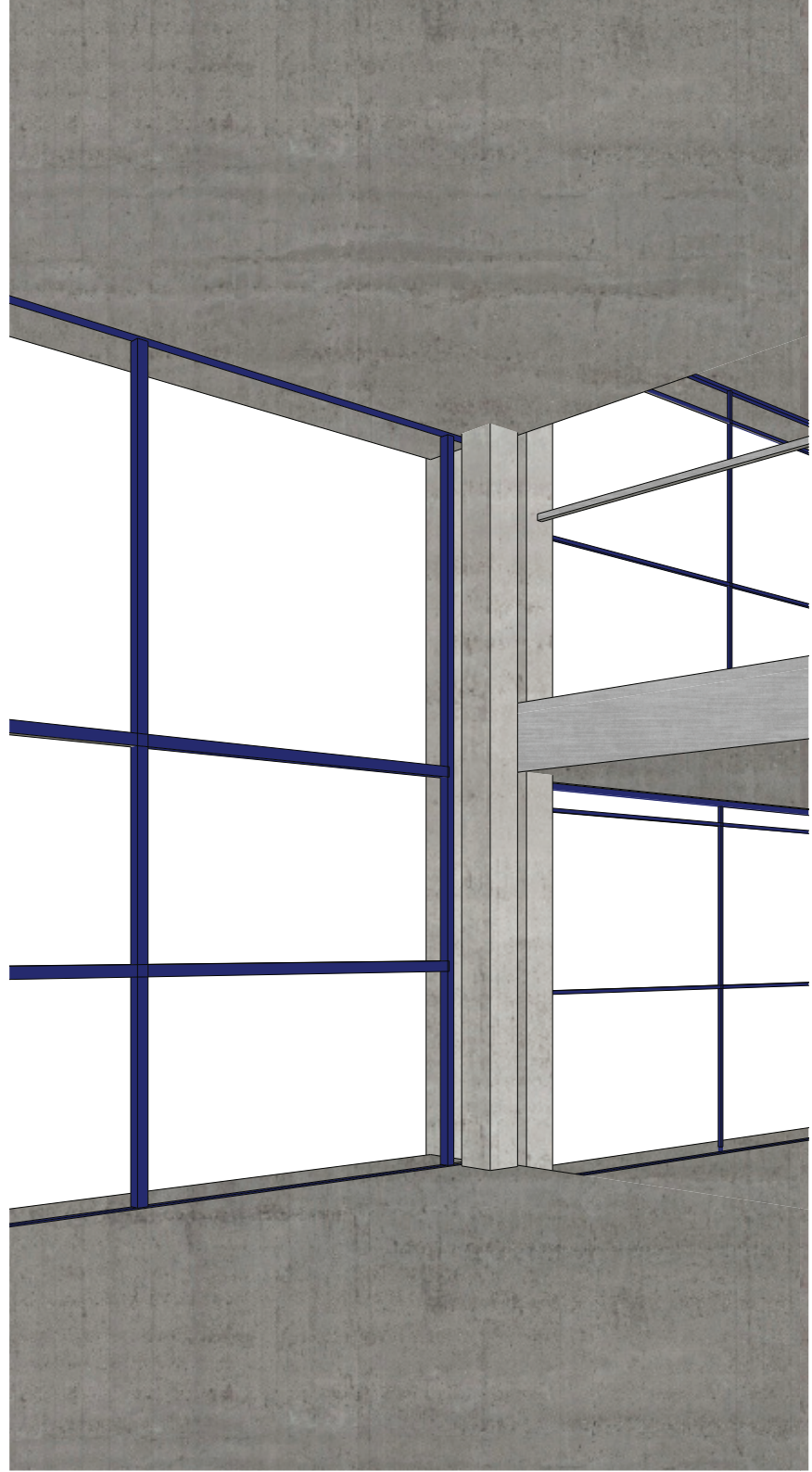


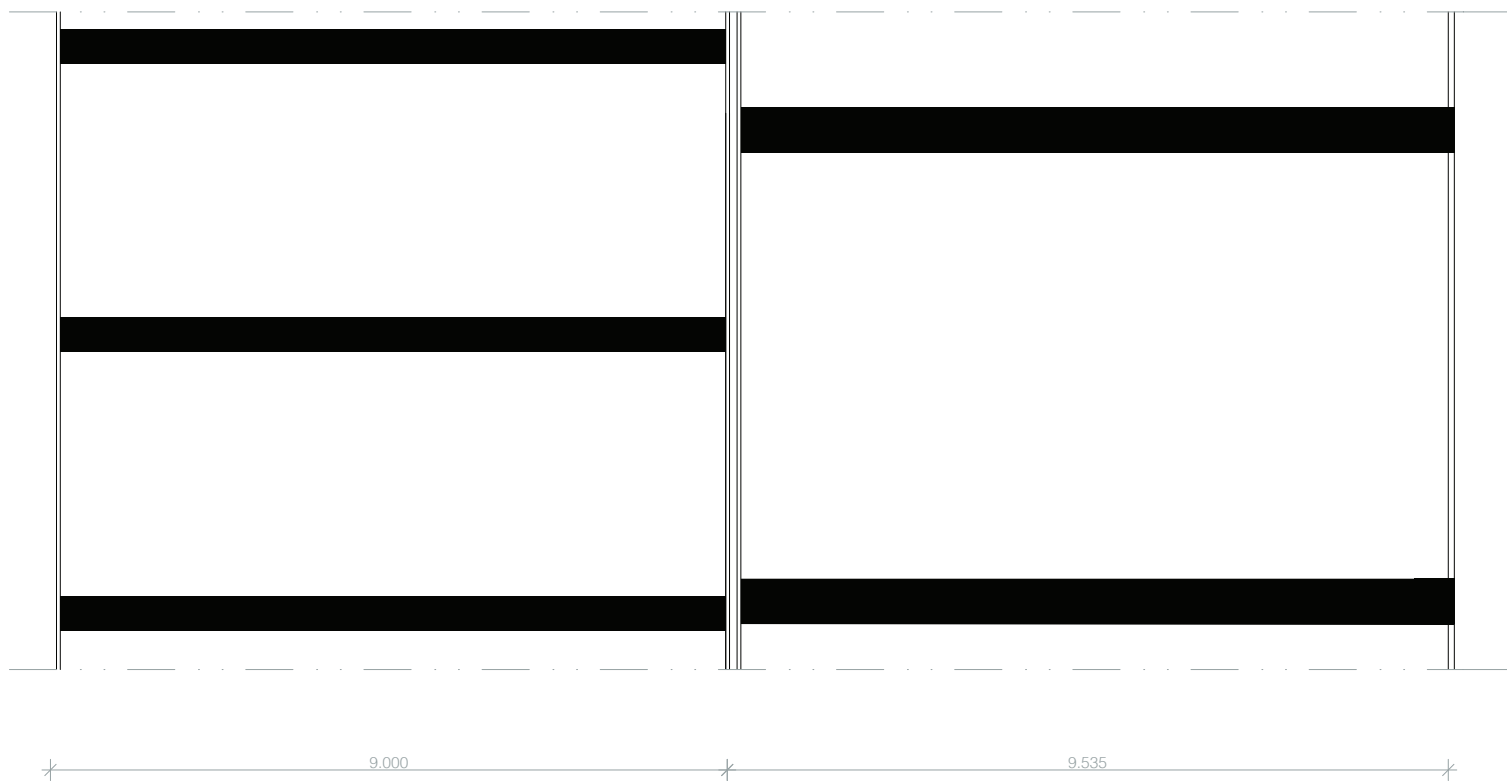


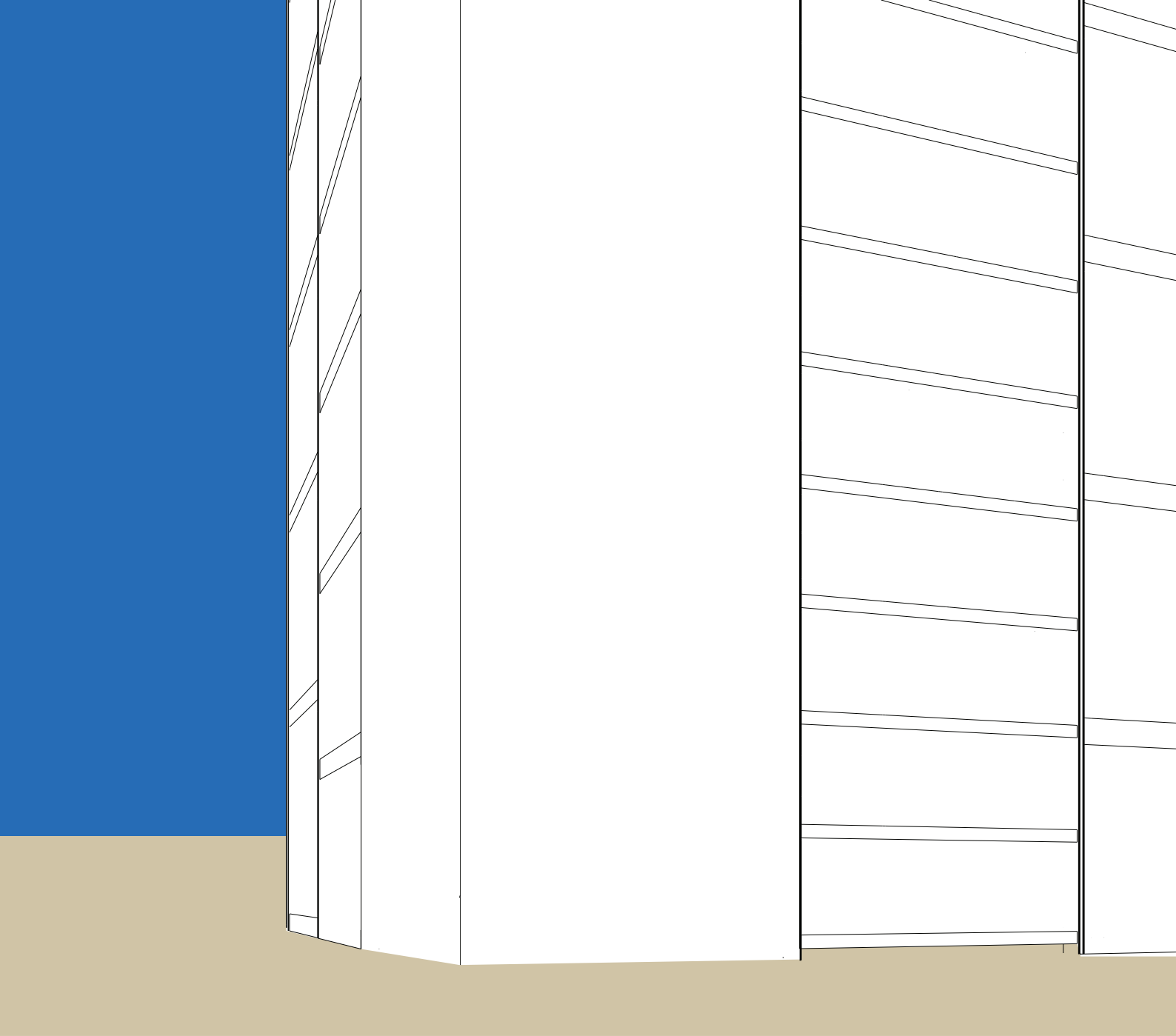


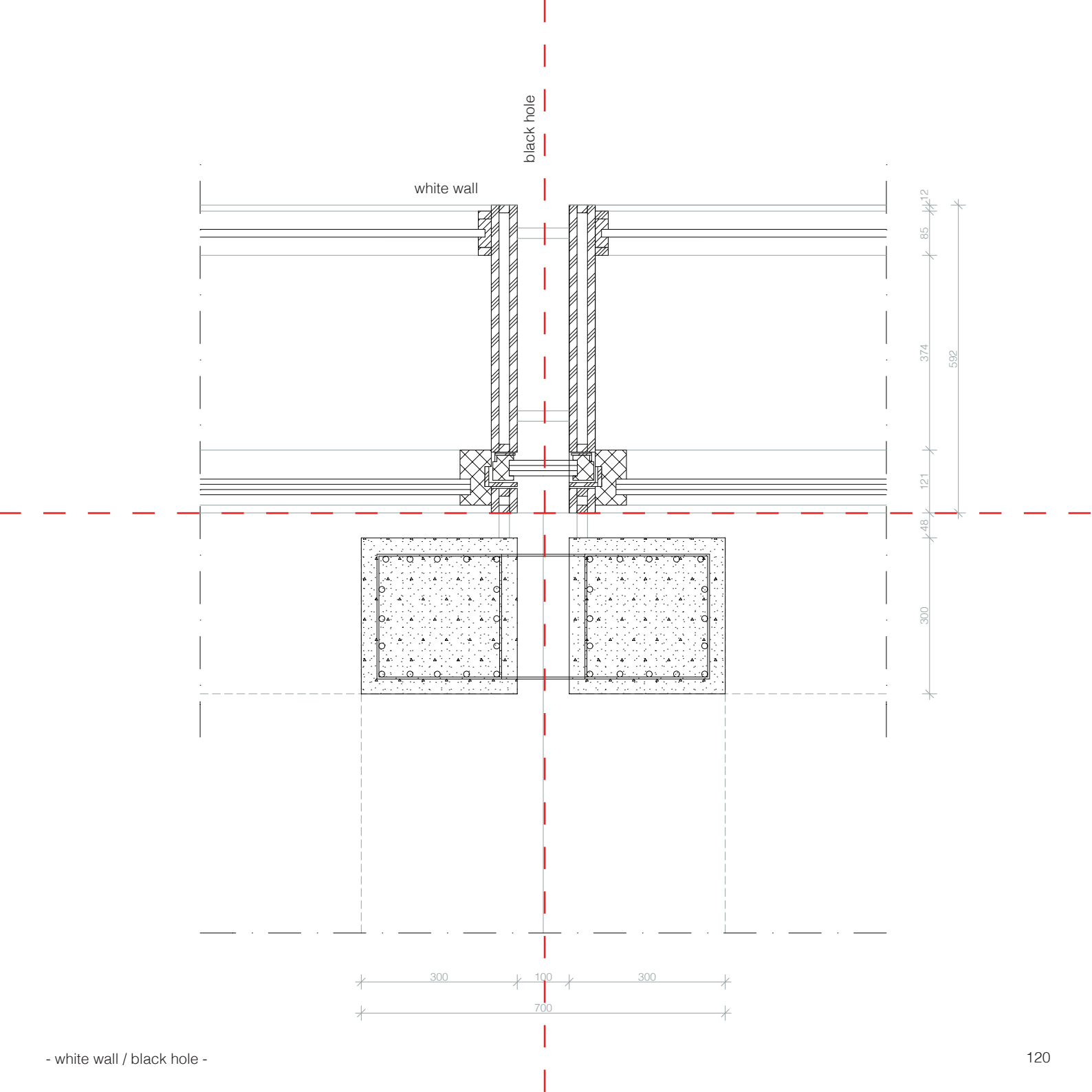








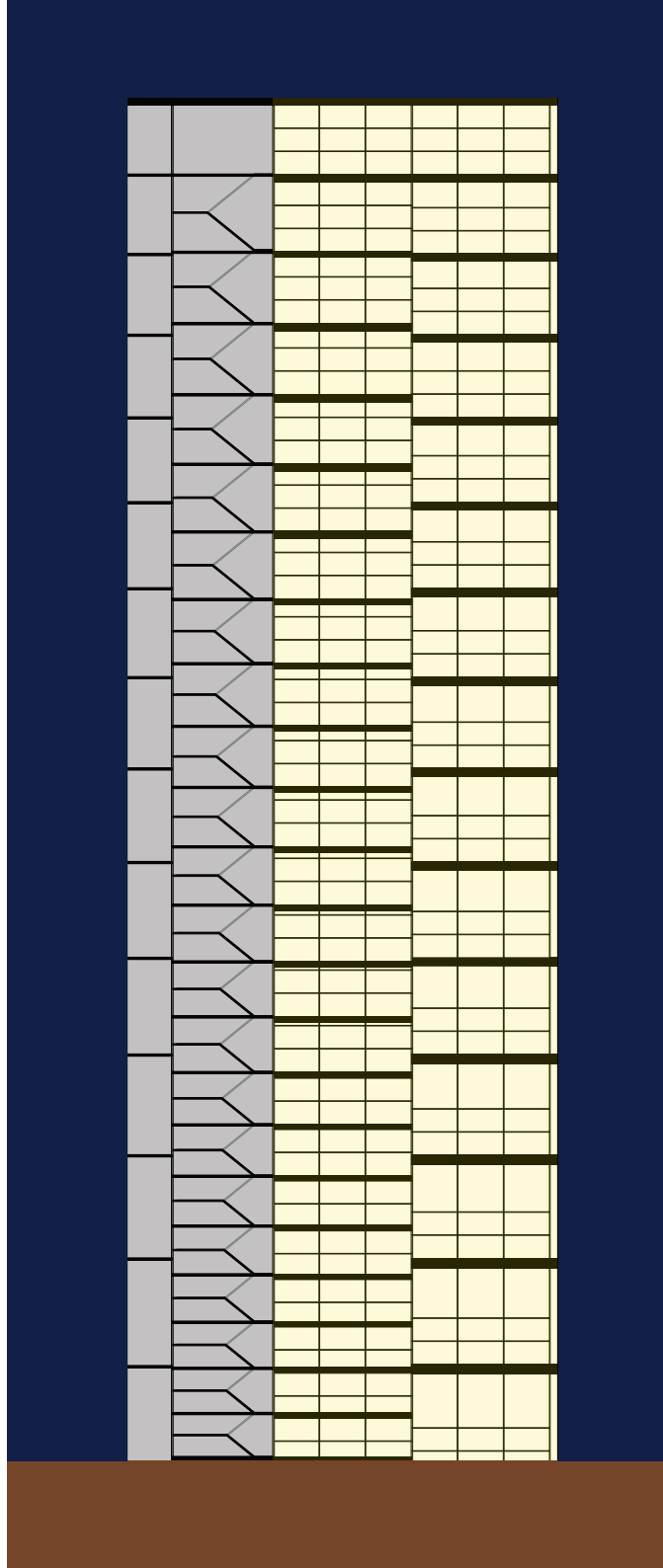






“The **body without organs** is a state of creativity, where preconceptions are set aside. It is the state before a design takes shape, where all possibilities are immanent, and **one holds at bay the common-sense expectations of what the design should be**. When a stimulus or an internal pain prompts a **line of flight**, then **formations assemble**, giving the beginnings of a form – a structure, a detail, a leitmotif. The aim could be that the design would be entirely immanent in its initial conditions, and would emerge as **a product of the various forces in play in the milieu**.”¹²

Deleuze and Guattari

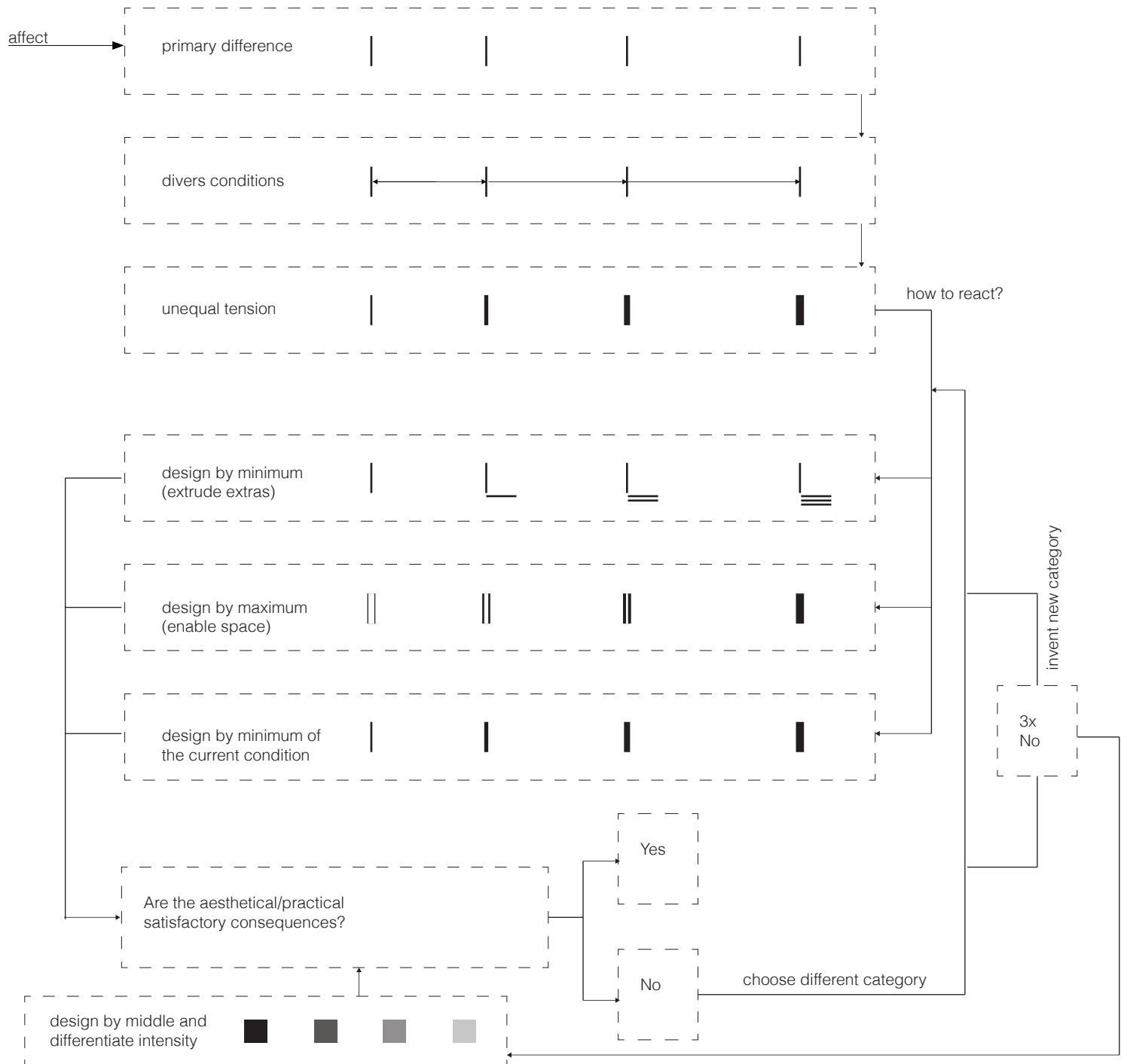


CHAPTER - FIVE

border / compartment / rule

“Mitchum architecture” is cool, easy, and never looks like work; it’s about mood or the inhabitation of alternative realities (what if?, the virtual). Here, **mood is the open-ended corollary of the cool-producing effect without high definition**, providing room for manoeuvre, and promoting complicity with subject(s). With Mitchum, there are scenarios, not psychodramas. The unease and anxiety of the unhomely has been replaced with the propositional alternative of the untimely.”¹³

Robert Somol, Sarah Whiting



Codification of separation by law

A: falling: relative distance $> 1\text{m}$ = railing at the height of lower mullion

B: dust: no connecting floor = plinth 0,08m

C: fire compartmentization: 3 parts

D: fire escape: from middle square - there has to be a connection to one of the other floors

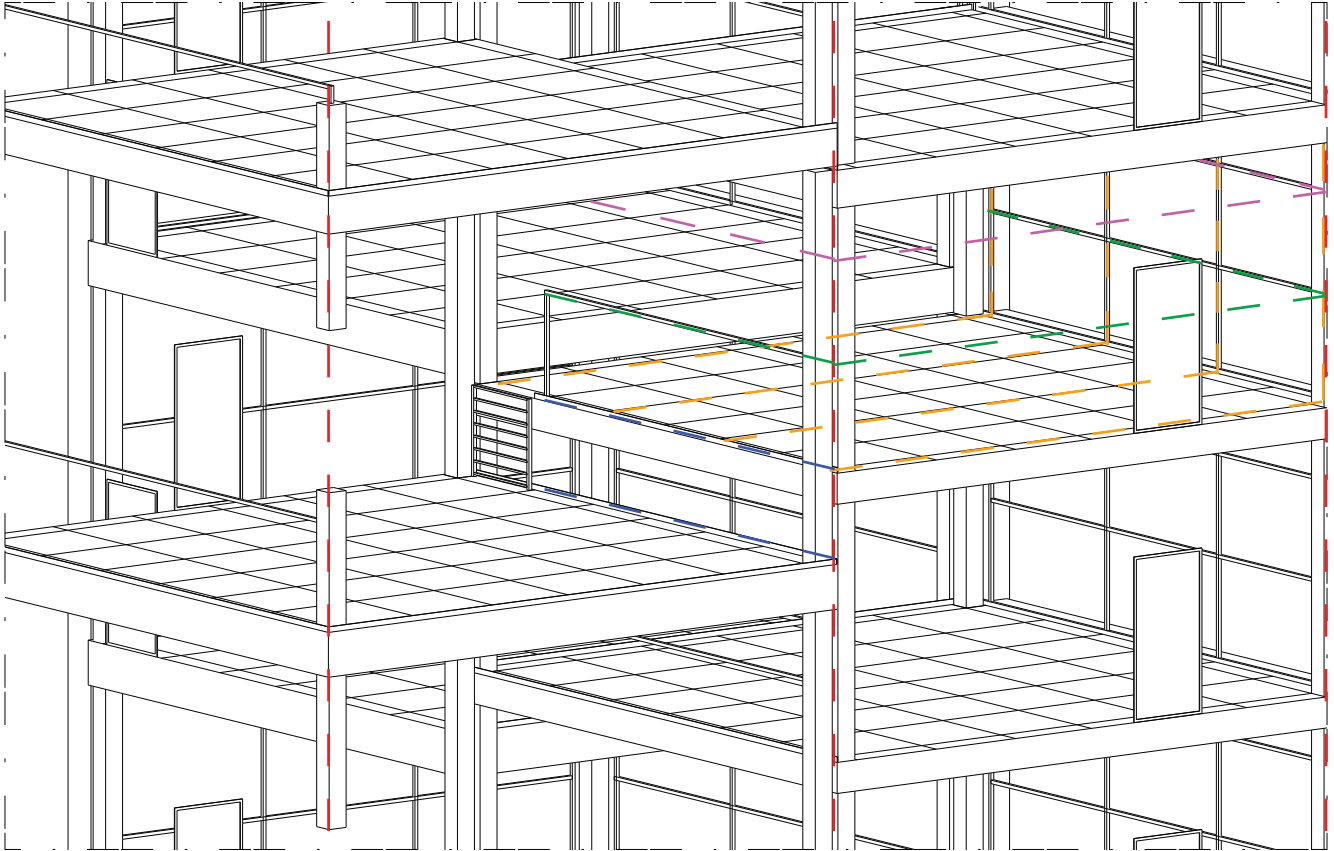
Codification of separation by affect

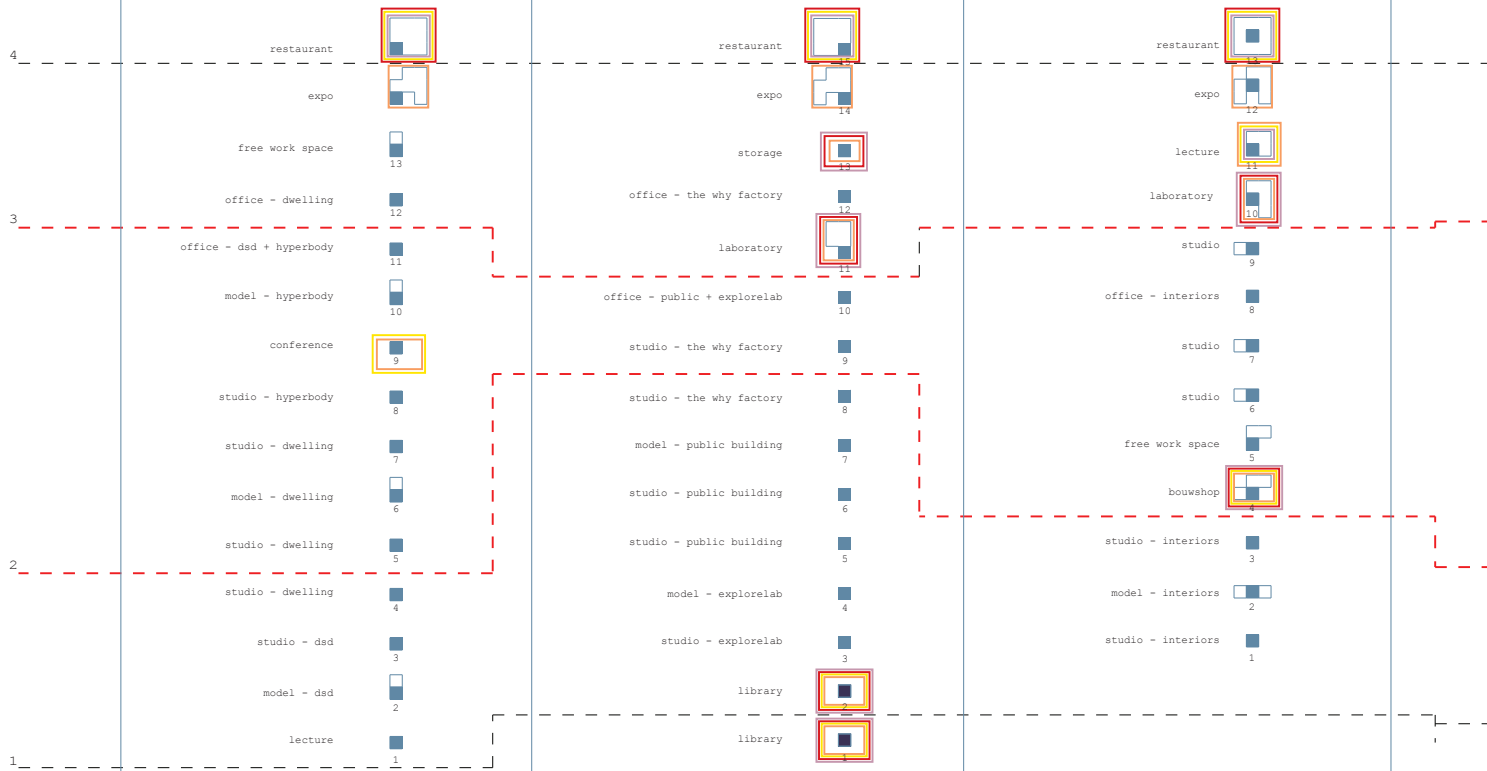
A: additional elements follow the rhythm of the facade thus further deterritorializing inside outside boundary

B: additional elements respect the boundary condition so to not block interaction

Linkage by programmatical elements

A: a minimizing mechanism is created by linking the law + affective codifications to the programmatical elements





- access - filter
- visual - filter
- thermal - filter
- acoustical - filter



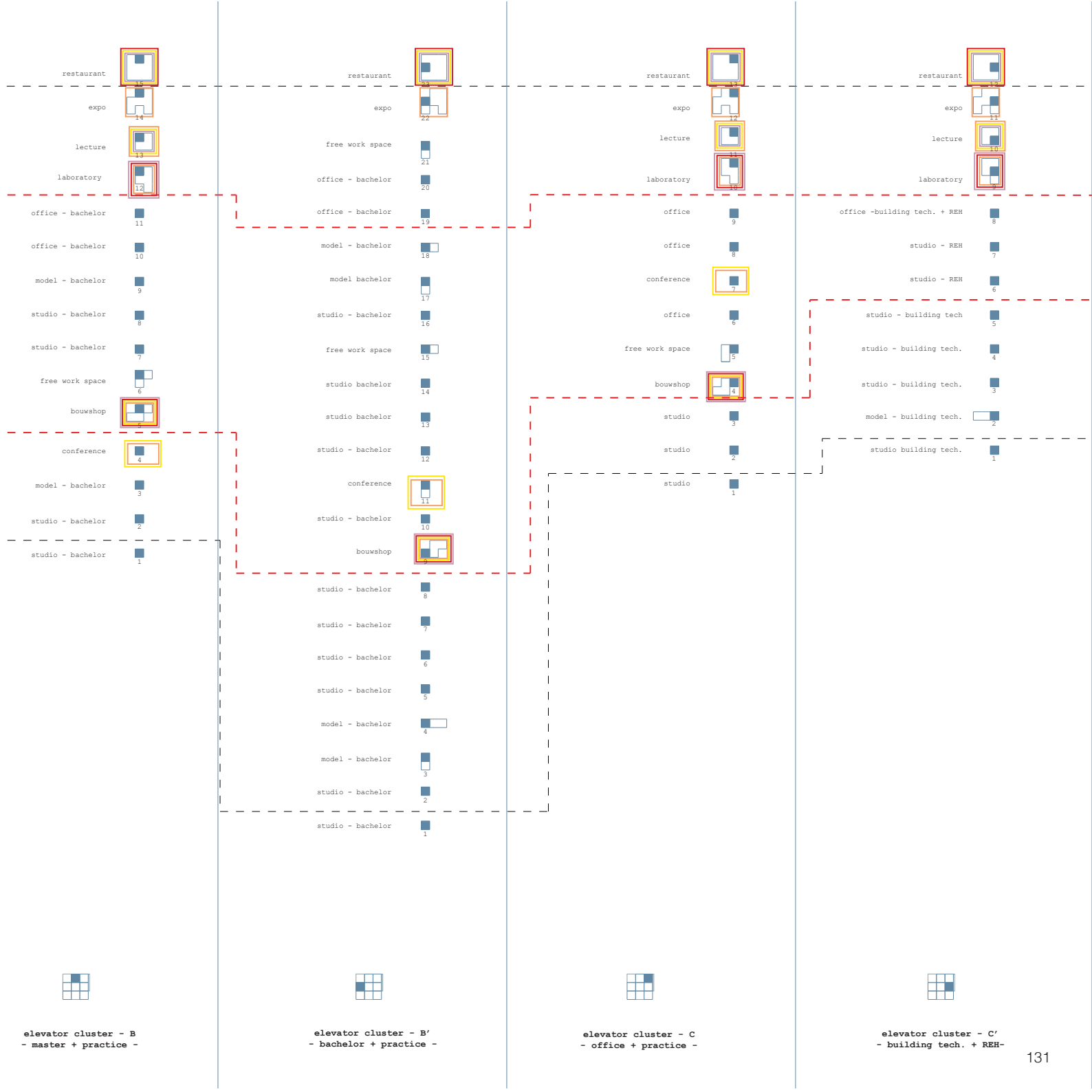
elevator cluster - A
- master + practice -

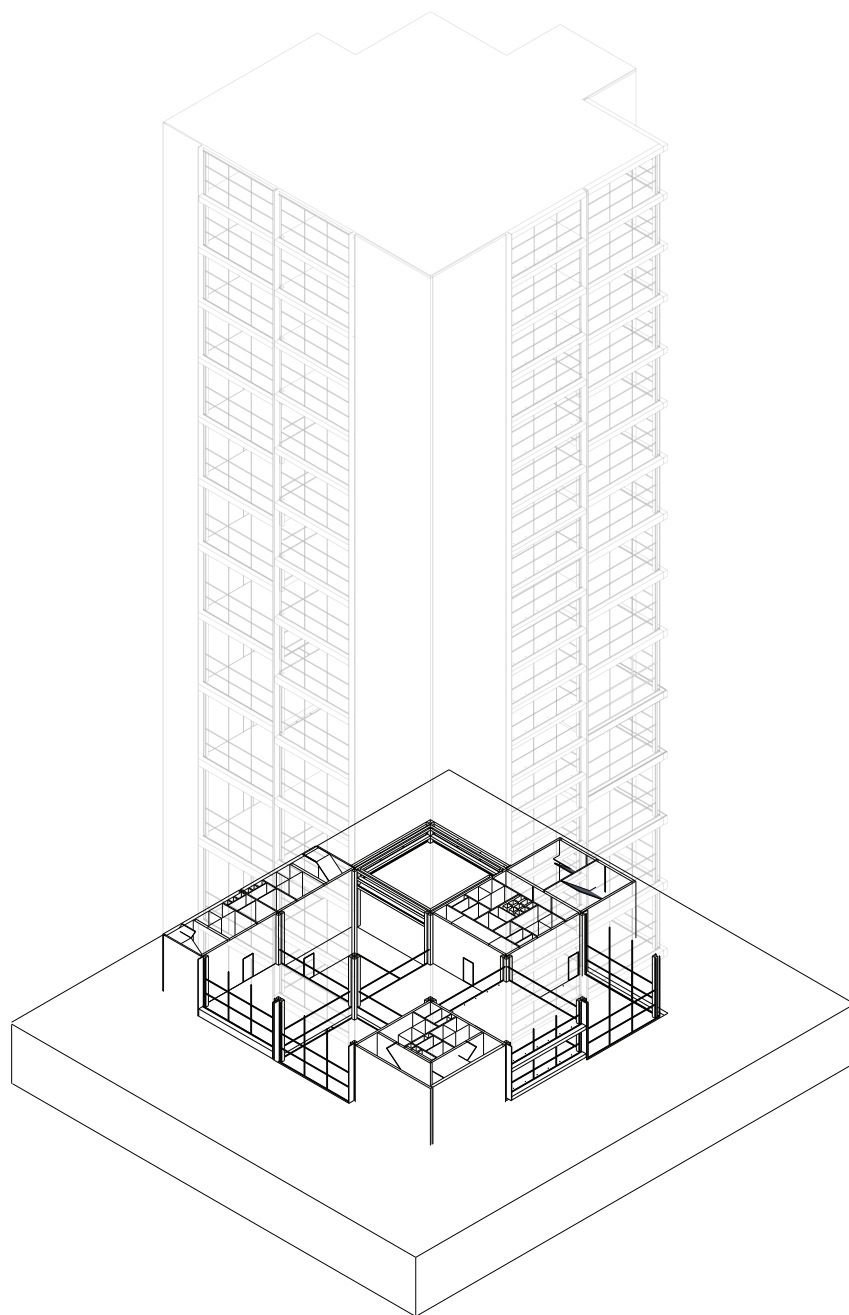


elevator cluster - A'
- master + practice -

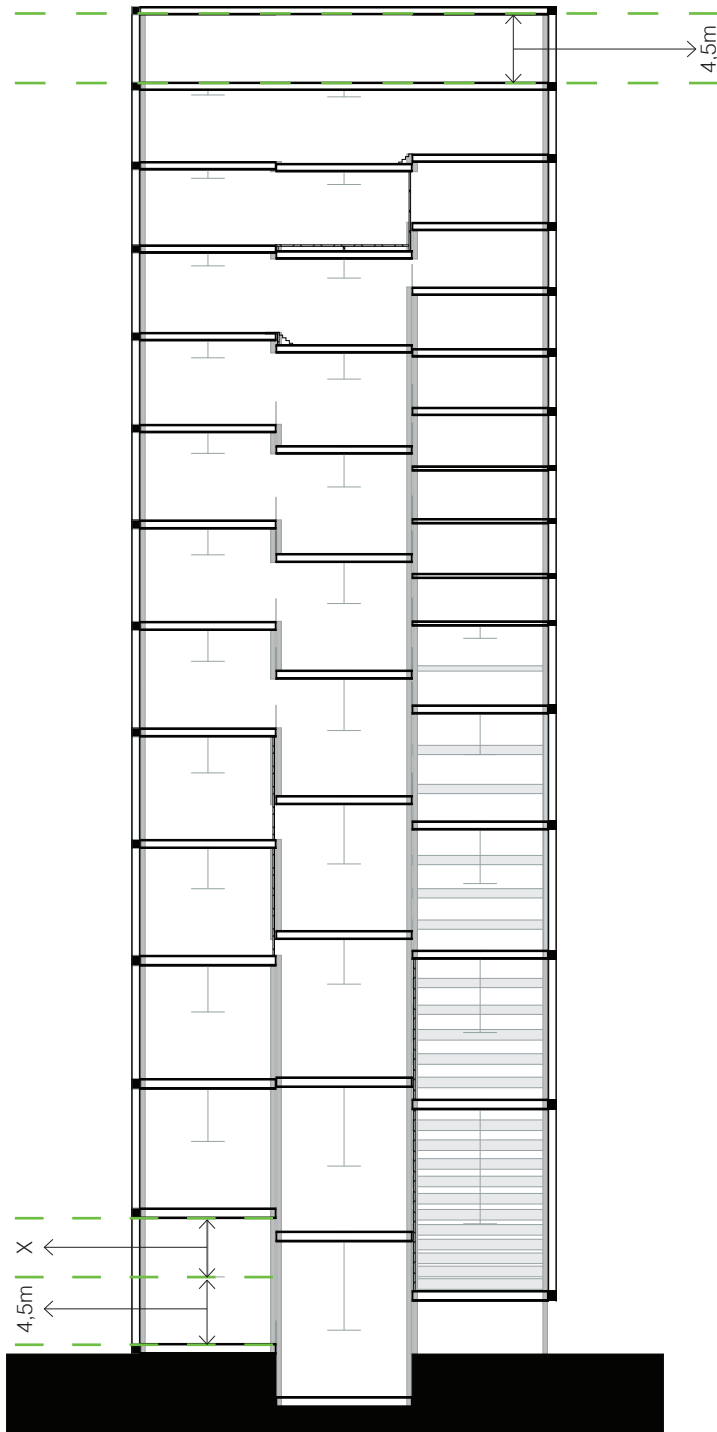


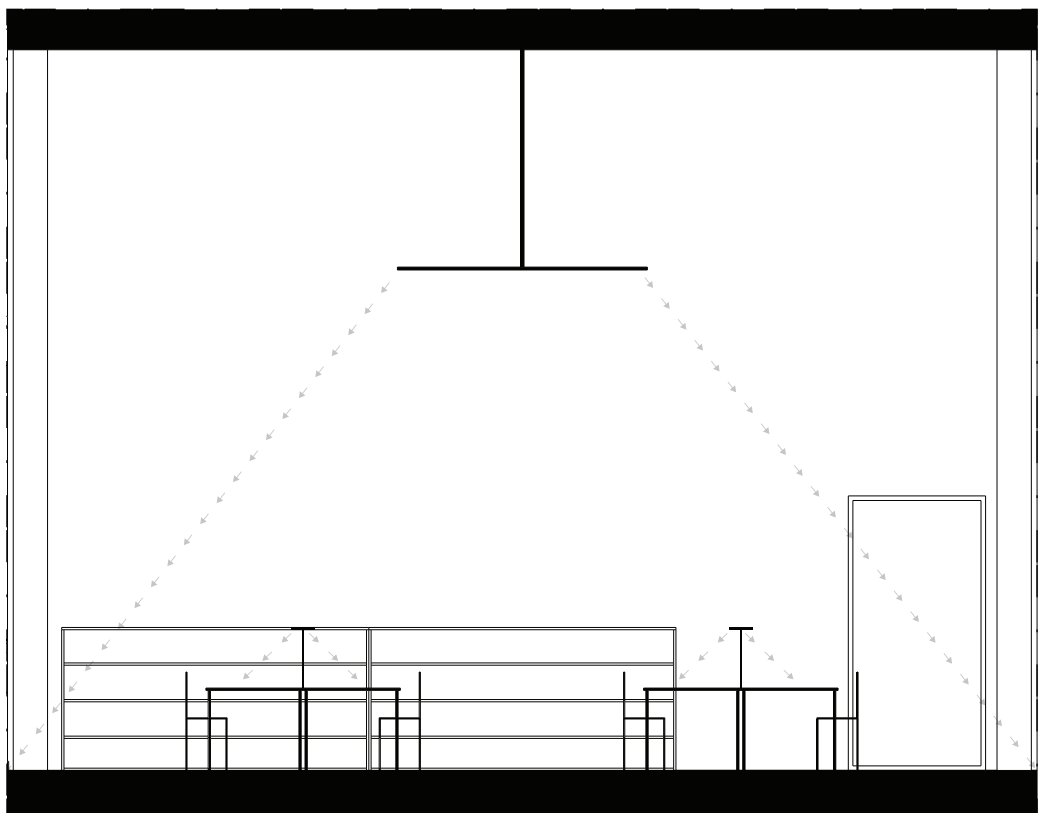
elevator cluster - A''
- master + practice -











“The use of hidden structural devices in music never appealed to me. Even when all the cards are on the table and everyone hears what is gradually happening in a musical process, there are still enough **mysteries to satisfy** all. These mysteries are the **impersonal, unintended, psychoacoustic by-products of the intended process**. These might include submelodies heard within repeated melodic patterns, stereophonic effects due to listener location, slight irregularities in performance, harmonics, difference tones, and so on.”¹⁴

Steve Reich

