

# DIAGRAM IS NOT AN IMAGE



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\*IN THE SENSE OF SANFORD KWINTER

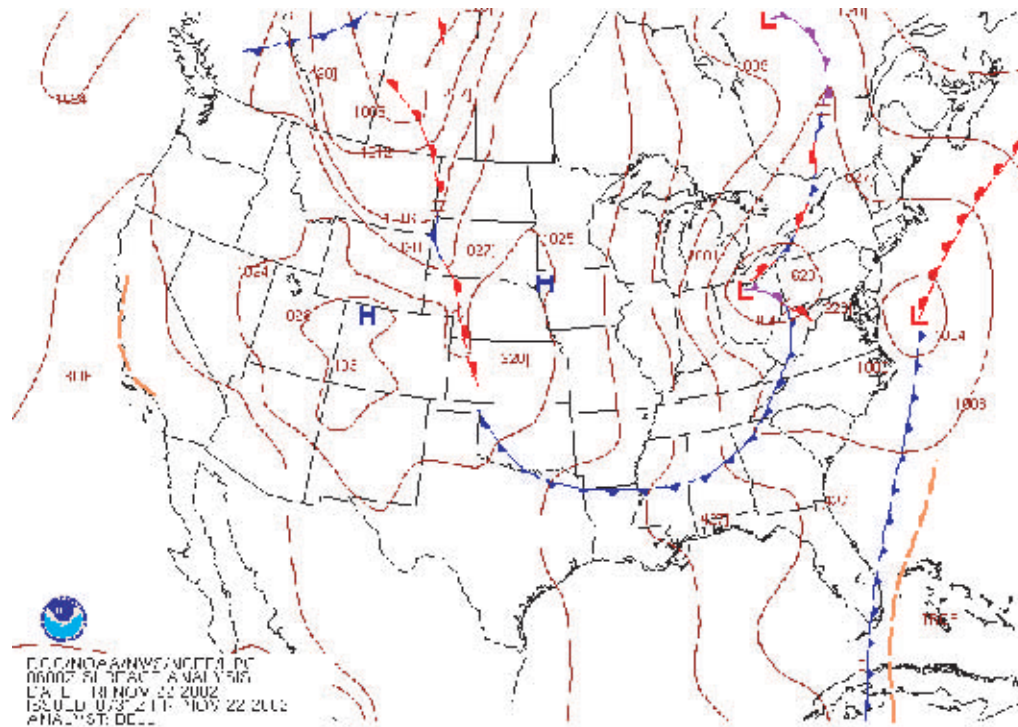
MAP OF ANIMAL MIGRATION MOVEMENTS, LINDY ROY

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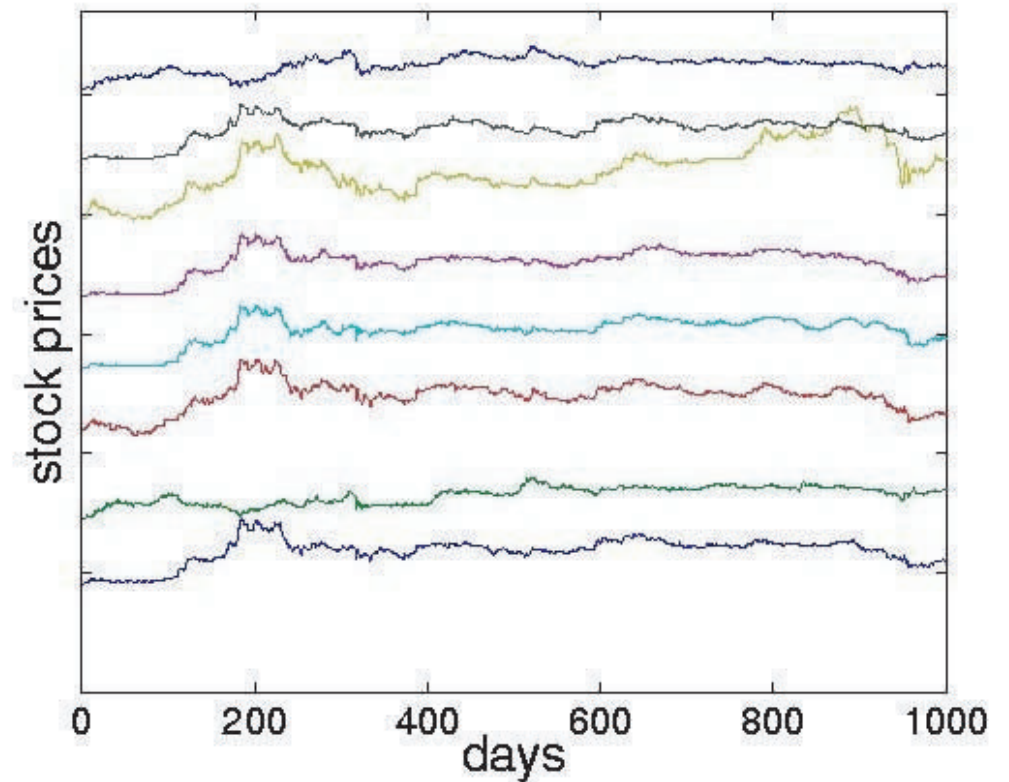






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Ketawang Puspowarno      Slendro Manyuro

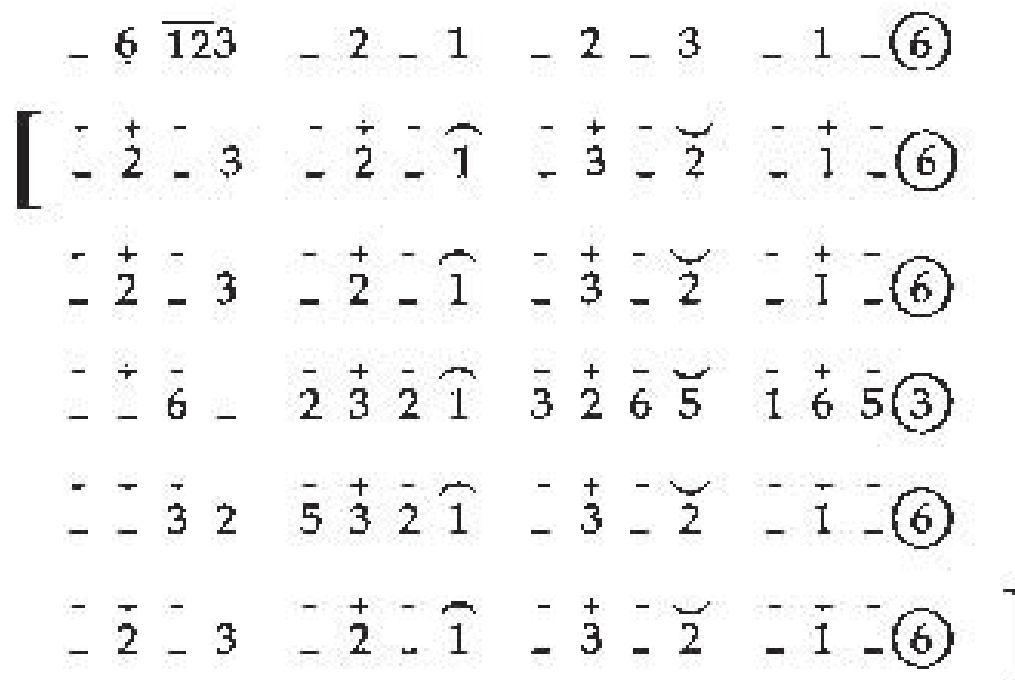


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UMBERTO BOCCIONI, MAN WALKING

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# WC FOR HUMAN CONCERNS NY



OCEAN NORTH

# WTC FOR HUMAN CONCERNS NY

IN THE WTC PROPOSAL FOR THE MAX PROTETCH GALLERY IN NEW YORK **OCEAN NORTH** ARE BEGINNING WITH THREE MAIN CONCERNS WITHIN THEIR DESIGN CONCEPT - THE URBAN SITUATION IN MANHATTAN, THE RESPONSE TO 11 SEPTEMBER 2001 AND THE ORGANISATION OF THE RESULTED BUILDING.

THE IMPOSSIBLE HORIZONTAL AND DIFFICULT VERTICAL GROWTH OF MANHATTAN IS THE INITIATION OF THE STRATEGY. THE SPACE AROUND THE FORMER TWIN TOWERS WILL BE "THICKENED" THROUGH DRAPING AND FOLDING A NEW SKIN AROUND THE EXISTING BUILDINGS. THE INTERACTION BETWEEN THE DRAPED AND FOLDED HULLS HAS BEEN ANIMATED, SINCE IT IS A VARIABLE PROCESS AND NOT A MOMENT. AS A RESULT THERE ARE SPACES WITHOUT SINGULAR HIERARCHY WITH THE POTENTIAL OF DIFFERENT SPATIAL EXPERIENCE.

THE NEW BUILDING KEEPS WITHIN ITSELF THE TWIN TOWERS AS A STATEMENT AGAINST ALL VIOLENCE.

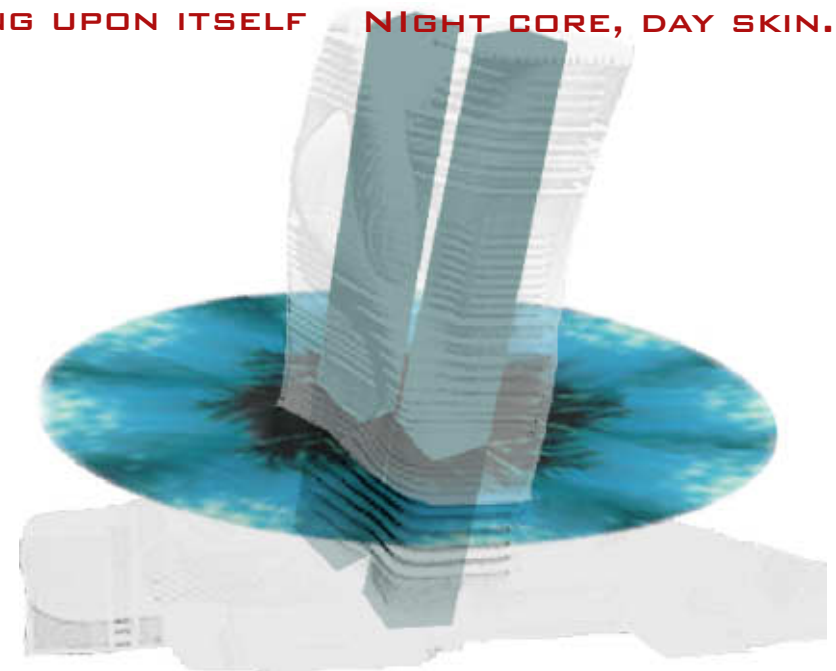
THE ORGANISATION IS RELATED TO THE OCEAN AND FOREST SYSTEMS - A 24 HOURS CORE AND MORE AMBIENT DEPENDENT ACTIVITIES APPROACHING THE SURFACE.

**TWO BODIES IN CONFLICT OR FUSION OR**

**ONE BODY DIVIDING AND SPLITTING UPON ITSELF**

**PROGRAM ORGANISATION.**

**NIGHT CORE, DAY SKIN.**



**DRAPING AND FOLDING OF THE BUILDING SKIN**

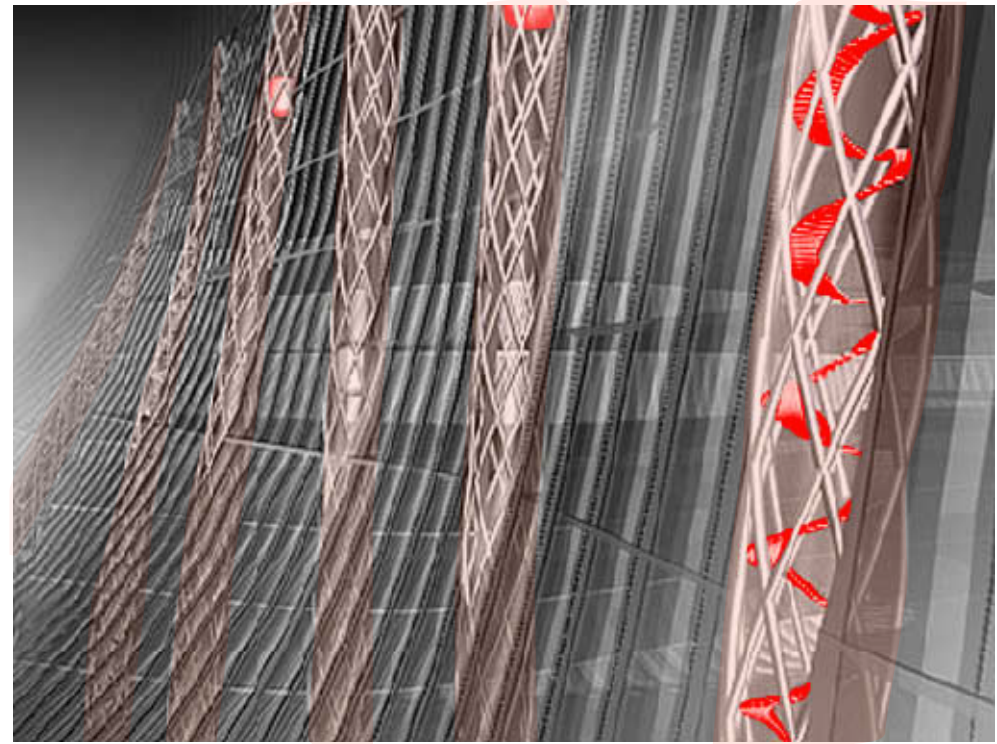
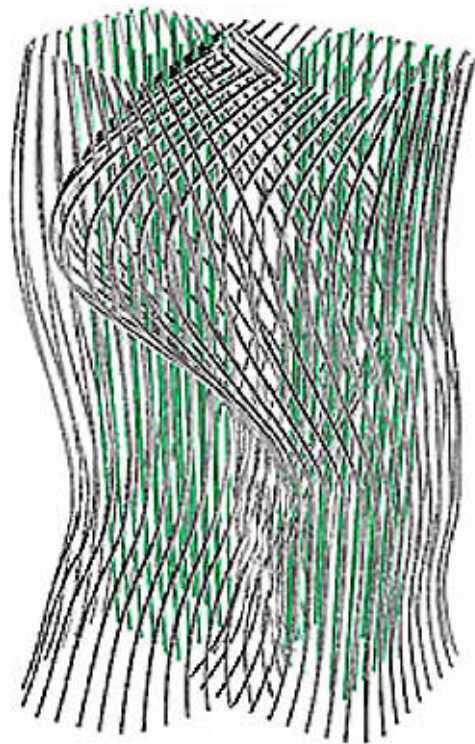
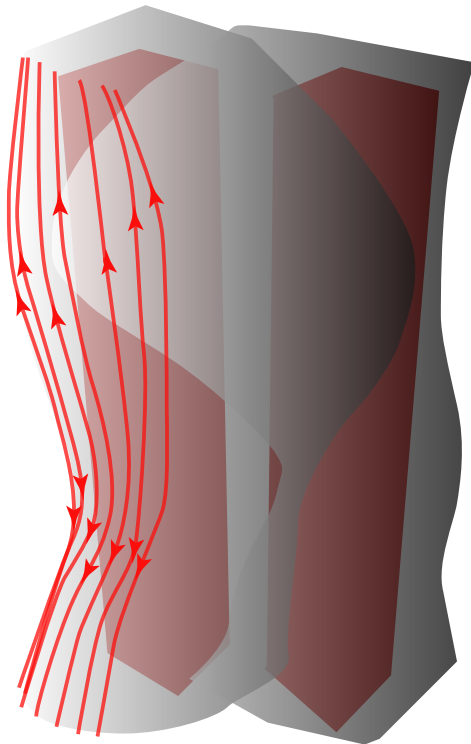
**OCEAN NORTH**

# WC FOR HUMAN CONCERNS NY

THE SKIN OF THE WC FOR HUMAN CONCERNS IS NOT ONLY A STIMULI BUT CONTAINS PROCESSES ITSELF THANKS ITS CIRCULATION AND STRUCTURAL SCHEME, TRANSFORMING IT INTO A VERTICAL LANDSCAPE. IT IS MADE OUT OF 120 TUBES CONTAINING STAIRCASES OR ELEVATORS, WHICH OFFERS INFINITE VARIATIONS OF CHOOSING ONES WAY AROUND THE BUILDING. ON THE OTHER WAY THE BASKET-LIKE STRUCTURE MAKE THE CONSTRUCTION LESS VULNERABLE FOR COMPLETE DESTRUCTION THROUGH LOCAL IMPACT.

IN EACH OF THEIR PROJECTS **OCEAN NORTH** ARE USING THE IDEA OF DIAGRAMMING IN ORDER TO SHAPE SPACES AND FORMS, WHICH ARE NOT BUILT TO RESPOND TO FUNCTIONAL ACTIVITIES, BUT TO STATES OF MIND. THE FUNCTIONAL IS ONLY AN ASPECT, NOT PRIORITY.

## CIRCULATION SCHEME OF THE FACADE. BASKET-LIKE STRUCTURE.



**OCEAN NORTH**

# CHAMBERWORKS, OSLO, JUNE 98



OCEAN NORTH



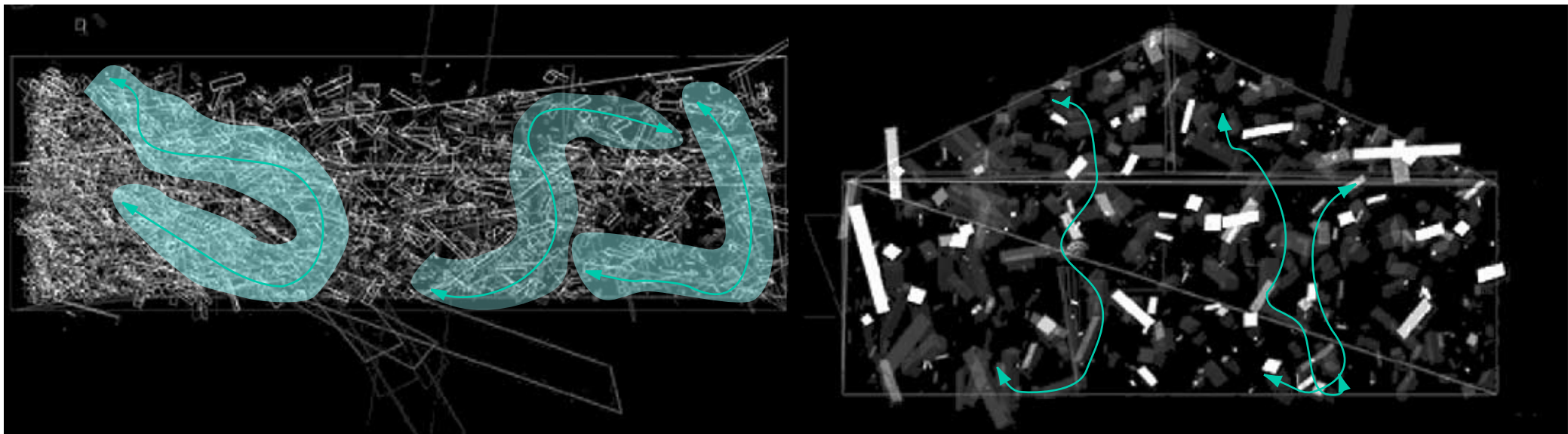
# CHAMBERWORKS, OSLO, JUNE 98

**OCEAN NORTH** IS A INTERDISCIPLINARY OFFICE WITH STUDIOS IN LONDON AND HELSINKI AND PART OF THE INTERNATIONAL **OCEAN** NETWORK. **OCEAN** IS A NET OF ABOUT 20 ARCHITECTS AND DESIGNERS, WHO ARE WORKING IN SHIFTING RELATIONS TO EACH OTHER.

**OCEAN NORTH** ARE PARTICULARLY INTERESTED IN THE SURFACE-TIME RELATIONSHIP OR HOW SURFACE CAN UNFOLD PROCESSES IN TIME. THEIR RESEARCH IS TAKING PLACE ON DIFFERENT LEVELS - FROM SMALL SCALED OBJECTS TO ARCHITECTURE TO URBANISM. THEY ARE NOT TRYING TO PLAN POSSIBLE FUNCTIONS, BUT BUILD SPACE FOR OPEN POSSIBILITIES, WHICH ARE COUNSIOUSLY UNDEFINED.

IN OTHER WORDS THEY ARE WORKING WITHIN THE "TENSION BETWEEN FORMAL AND ORGANISATIONAL", USING THE ORGANISATIONAL TO DRAW THE BORDERS AND DIRECTIONS OF THE FORMAL. BEING DIAGRAMMATIC IN THE SENSE OF **OCEAN NORTH** MEANS CREATING AN SCALIABLE ENVOIRONMENT OF EMERGENT POSSIBILITIES.

CHAMBERWORKS WAS BUILT WITH THE INTENTION TO SHOW IN ABSTRACTED WAY AND ON A SMALLER SCALE THE CONTEMPORARY URBAN SPACE. THE STRUCTURE INITIATED FROM ANIMATION OF FREE PARTICLES IN

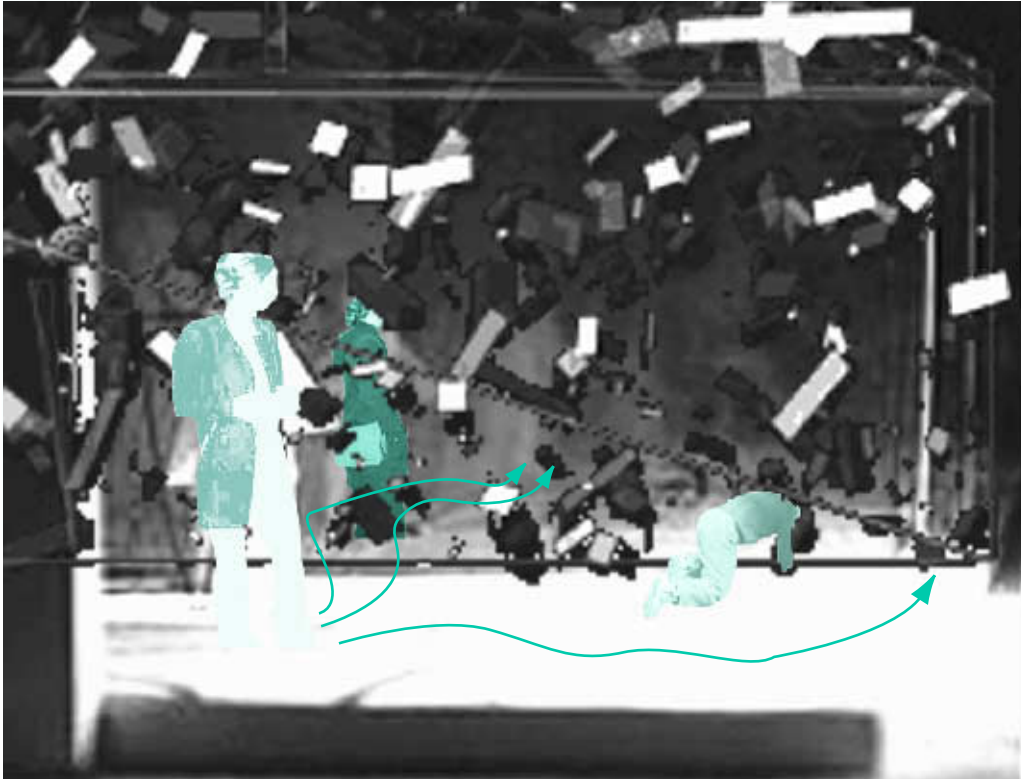


INITIAL PARTICAL ANIMATION IN THE MUSEUM ROOM. READING DENSITIES

**OCEAN NORTH**

# CHAMBERWORKS, OSLO, JUNE 98

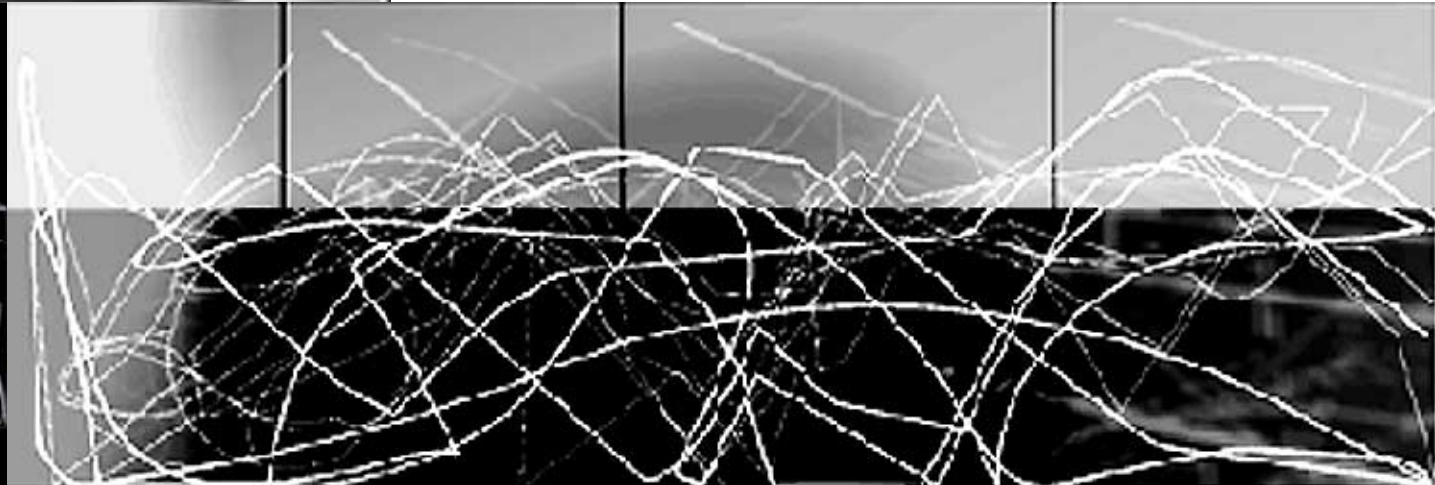
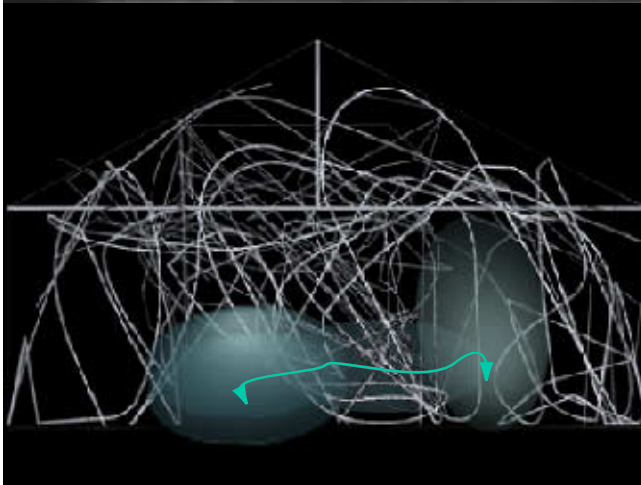
ANALOG MAPPING OF PEOPLE, DENSITIES AND DESIGN.



THE CLOSED MUSEUM ROOM. ANALOG MODEL WITH SECTIONS OF THE ANIMATION WAS BUILT AND THE PARTICLE DENSITIES WAS MAPPED WITH DESIGNED TUBERAL STRUCTURE.

THE DESIGN WAS CONNECTED TO HUMAN SIZE, MOVEMENT AND POSITION IN THE ROOM.

THE END PHYSICAL MODEL WAS DIGITIZED IN ORDER TO MAKE CONSTRUCTION PLANS AND FABRICATE THE METAL RODS AND TUBES.

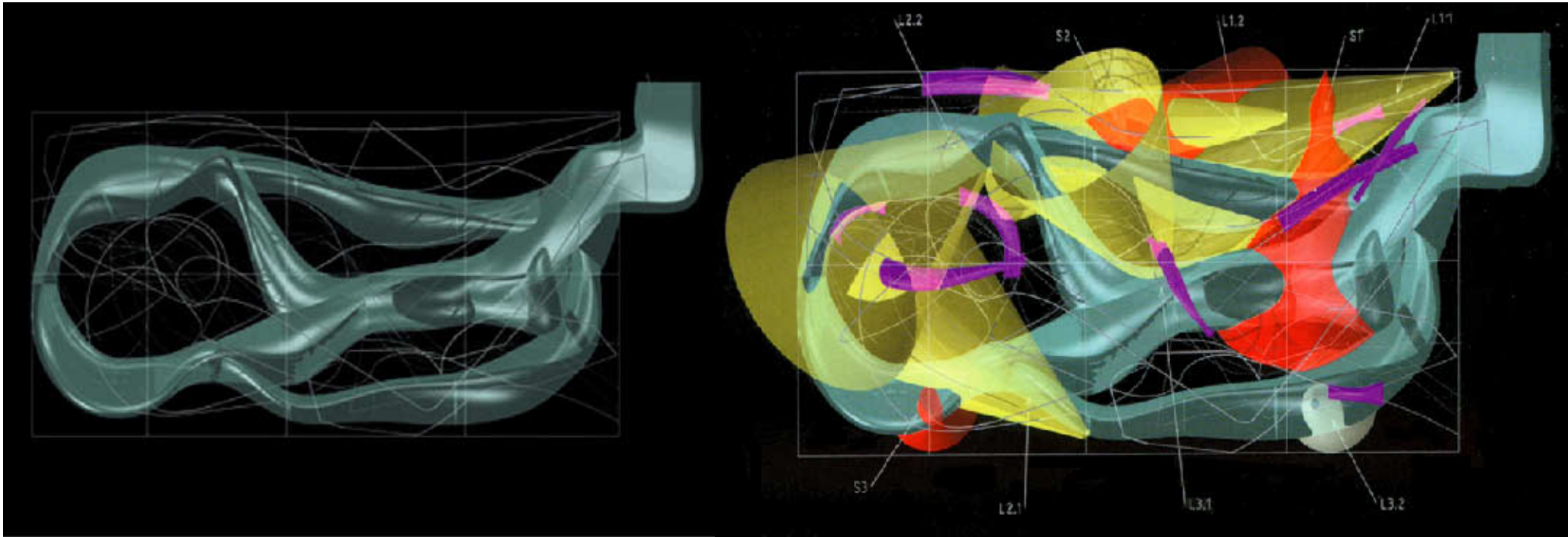


MODEL OF THE END STRUCTURE. DIGITIZED RESULTS OF THE ANALOG MAPPING.

OCEAN NORTH

# CHAMBERWORKS, OSLO, JUNE 98

POSSIBLE VISITORS ROUTES THROUGH THE INSTALLATION. MOTION-TRIGGERED AMBIENT CONDITION SCHEME.



OCEAN NORTH WERE USING THE AMBIENT CONDITIONS AS EFFECTING THE HUMAN SPATIAL BEHAVIOUR IMPULSES AND AT THE SAME TIME LOOKING FOR THE FEEDBACK RELATIONSHIP - THE HUMAN PRODUCING IMPULSES HIMSELF.

THE TOPOLOGY WAS DRAWN GEOMETRICALLY BY THE TUBES AND RODS, BUT REMAINED A OPEN SYSTEM WITH VARIATIONS DUE ITS TRANSPARENCY.

FINAL INSTALLATION

OCEAN NORTH

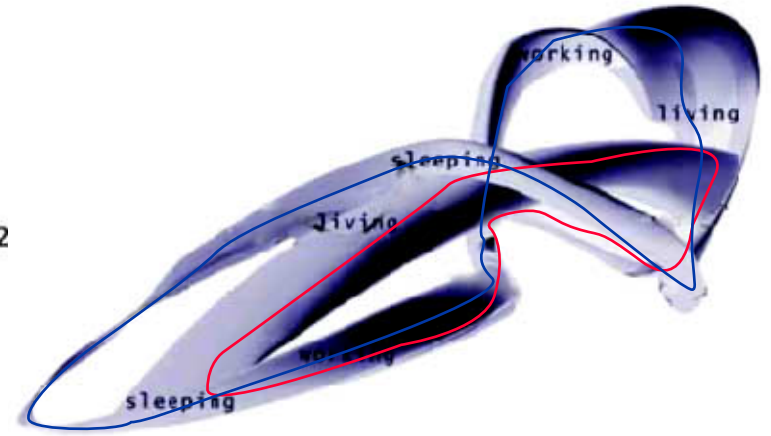
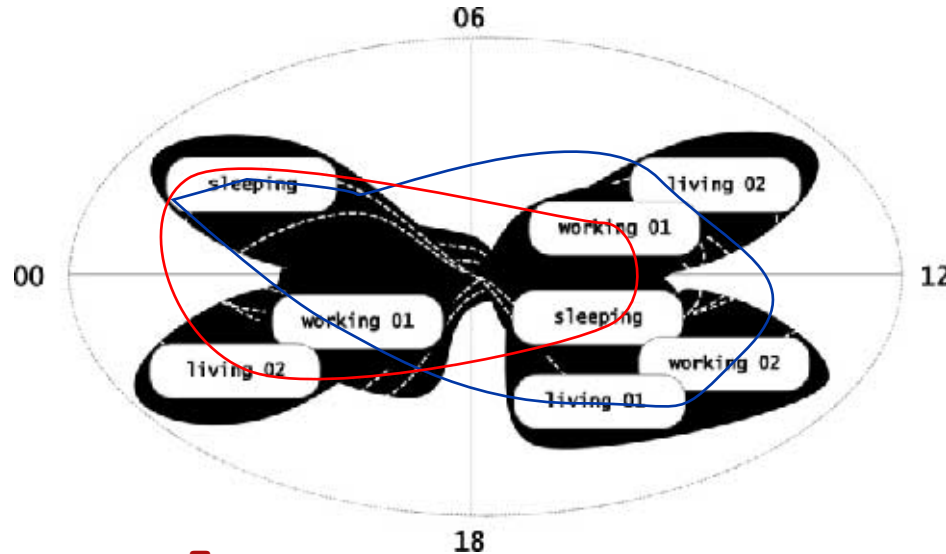
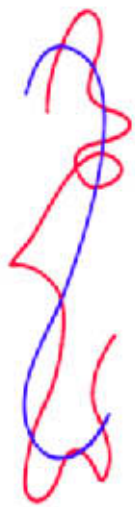
# MÖBUS HOUSE, HET GOOI



UN STUDIO



# MÖBIUS HOUSE, HET GOOI



TWO LINES, TWO PEOPLE

SHARING TIME AND LIVING SEPERATELY EVERYDAY

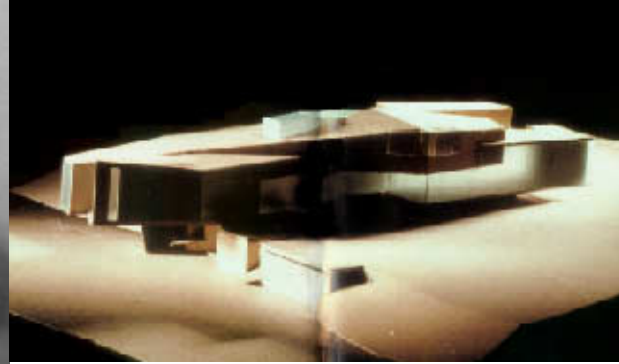
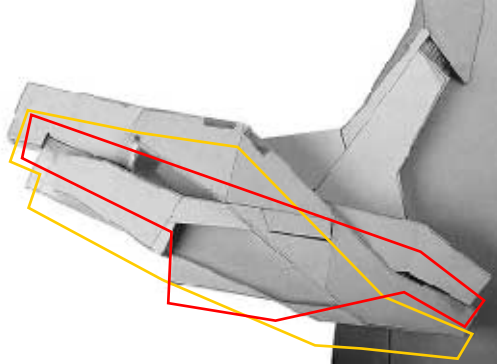
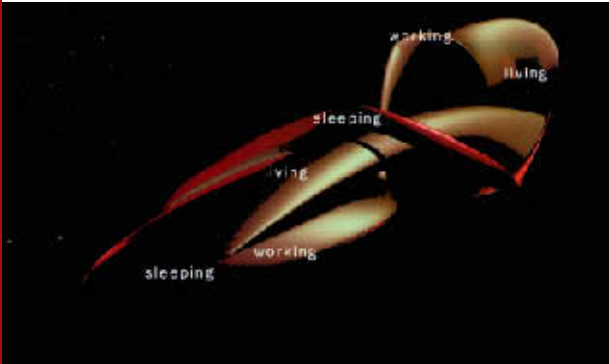
TIME BECOMES SPACE

THE MÖBIUS HOUSE WAS BUILT FOR A COUPLE, LIVING AND WORKING TOGETHER AT HOME BUT HAVING TWO DIFFERENT ORGANISATIONS OF THE DAY. THEY ARE SHARING CERTAIN ACTIVITIES BUT ARE GOING SOMETIMES THEIR OWN WAYS. THE TWO DAY-ORGANISATIONS ARE COMBINED IN A ONE SPACE-PROGRAM AND THE SHARED TIME BECOMES SHARED SPACE. THE PROGRAM IS BROUGHT INTO A LOOP-STRUCTURE AS ACTIVITIES ARE REPEATED EVERY DAY. SO A DOUBLE-LOCKED-TORUS WAS USED AS DIAGRAM TO GENERATE THE DESIGN OF THE BUILDING: ENABLING CROSSINGS AND SEPARATIONS. THE TWO LINES BUILDING THE MÖBIUS-BAND CAN BE RELATED TO THE TWO PEOPLE LIVING IN THE HOUSE.



UN STUDIO

# MÖBIUS HOUSE, HET GOOI



BUT AS THE IDEA OF THE MÖBIUS-BAND IS A VERY ABSTRACT DIAGRAM IT IS ALSO OPEN TO OTHER INTERPRETATIONS: NOT ONLY THE INTERNAL ORGANISATION OF THE HOUSE BUT ALSO THE IDEA OF WORKING WITH TWO MATERIALS WAS INITIATED BY THE DIAGRAM: GLASS AND CONCRETE, THE TWO MAIN MATERIALS OF THE HOUSE FOLLOW TWO VIRTUAL LINES, MOVEMENTS. THEY SWITCH PLACES, COME IN AND GO OUT, BECOME FURNITURE OR WALLS.

THE IDEA CAN ALSO BE FOLLOWED IN ARCHITECTURAL ELEMENTS LIKE LIGHT OR STAIRCASES.

THE MÖBIUS HOUSE IS A BUILT DIAGRAM IN THE SENSE THAT IT TAKES SEVERAL ASPECTS FROM REALITY LIKE FAMILY-LIFE, CIRCULATION AND CONSTRUCTION TO HYBRID THEM INTO ONE STRUCTURE.

IN THE LAS PALMAS BRIDGE THE BEGINNING WAS A DIAGRAM AND MAN WAS BROUGHT INTO THE PROJECT BY THE SYMBOL. IN THE MÖBIUS HOUSE THE SYMBOL, THE MÖBIUS-BAND, IS THE SOURCE. IT WAS FED BY THE PROGRAM AND THE RESULT IS A DIAGRAM. MAN COMES IN BY LIVING IN IT AND INTERPRETING IT EVERY DAY AND ORGANISING HIS LIFE IN IT. SO UN-STUDIO IS USING THE DIAGRAM IN THE WAY IT IS DEFINING THE PROCESS, WITHOUT INTENTION TO BUILD DIRECT ITS DEFINITION, BUT INTERPRETING IT.



UN STUDIO

# PEDESTRIAN BRIDGE, LAS PALMAS



UN STUDIO

# PEDESTRIAN BRIDGE, LAS PALMAS



## IDEA

THE BARRANCO DE LA PALMA PEDESTRIAN BRIDGE CONNECTS THE OLD AND THE NEW PART OF THE CITY OF LAS PALMAS DE GRANS CANARIA. IT CAN BE DESCRIBED BY THE CONCEPT OF "CROSSING" AND "REACHING OUT".

## HANDS

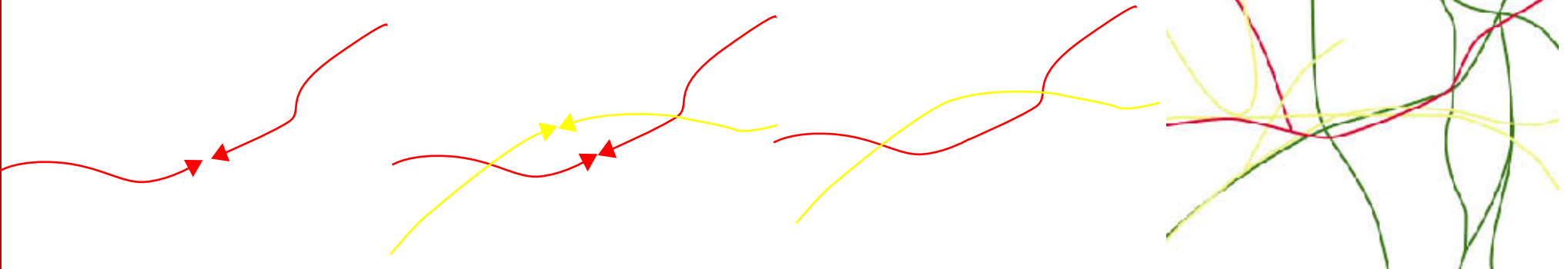
THE ACT OF THE TWO PARTS OF THE CITY TRYING TO CONNECT IS SYMBOLISED BY HANDS REACHING OUT FOR EACH OTHER.

## SYMBOL

WHY DOES UN- STUDIO USE THE HANDS TO EXPLAIN THE CONCEPT OF THIS PROJECT?

IN THIS DIAGRAMMATIC PROJECT THE SYMBOL GUARANTIES HUMAN RESPONSIBILITY. IT AVOIDS LOOSING CONTROL AND THE RELATION TO THE CONCRETE.

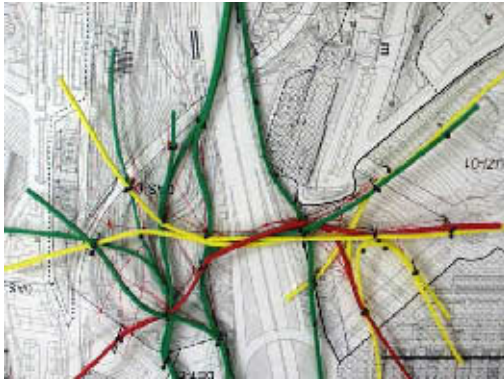
SYMBOLS ARE PARTS OF REALITY INTERPRETED BY MAN TROUGH AN IMAGE, THEY ARE SOMEWHERE BETWEEN ART AND DIAGRAM.



UN STUDIO



# PEDESTRIAN BRIDGE, LAS PALMAS



## MACHINE

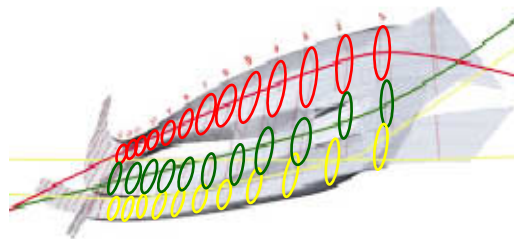
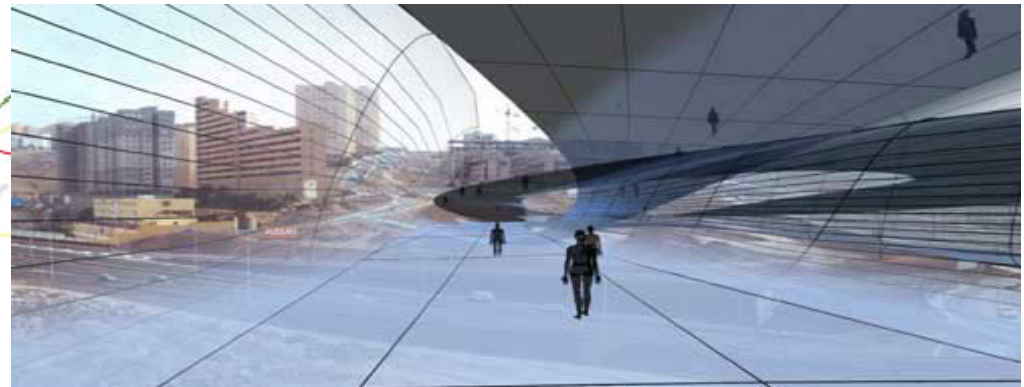
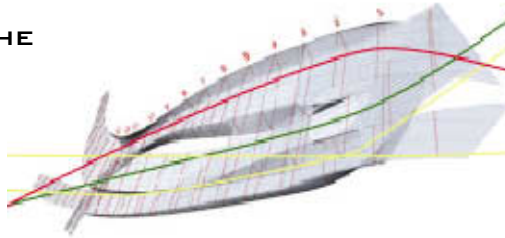
EVEN THOUGH THE BUILT FLUX DIAGRAM LOOKS LIKE A GENERATING MACHINE, THE DIAGRAM IS NOT USED AS MACHINE.

THE MACHINE ARE THE PEOPLE, TRYING TO GET FROM ONE PART OF THE CITY TO THE OTHER. THEY ARE GENERATING POSSIBILITIES AND VARIATIONS.

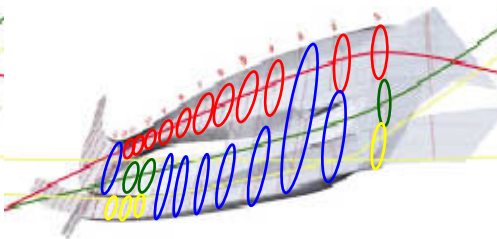
## TECHNIQUE

LAS PALMAS IS ONE OF THE MOST POPULATED PLACES IN THE WORLD. CONNECTIONS CAN HAPPEN IN A LOT OF DIFFERENT WAYS AT THE SAME TIME.

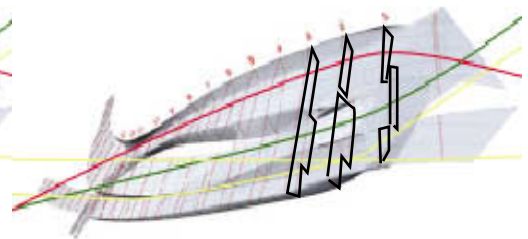
UN-STUDIO ANALYSES THE SITE OF THE PROJECT AND "BUILDS" A DIAGRAM OUT WITH THE PROBABLE CIRCULATION FLUXES. THESE CURRENTS ARE DRAWN AS LINES, BLOWN UP TO TUBES AND CONNECTED TO EACH OTHER BY OPENINGS AT THE MERGINGS OF THE TUBES.



BLOWING



MERGING



FRAMES

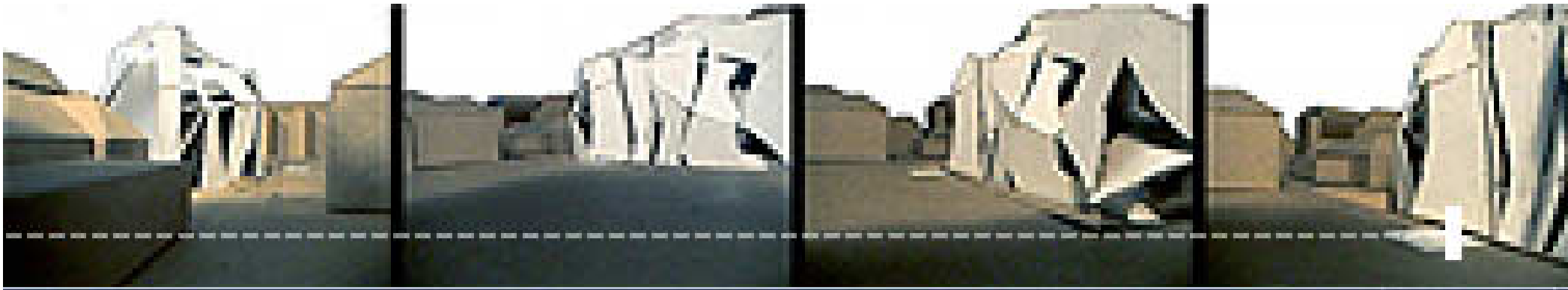
# MUSIC THEATER GRAZ

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THE ASYMPTOTE

# MUSIC THEATER GRAZ

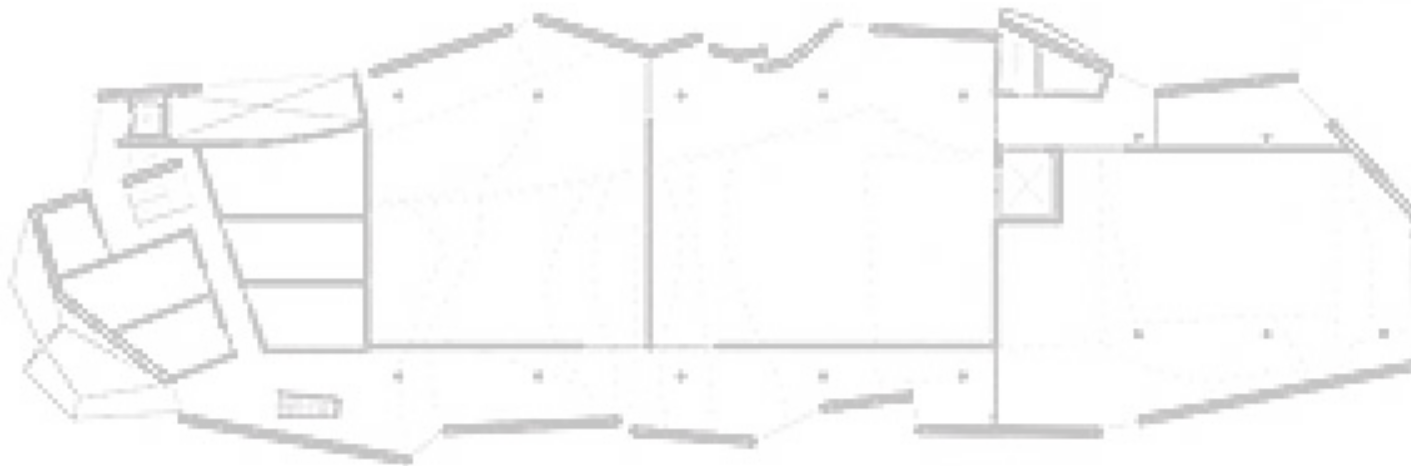


A STRUCTURE WHERE THE MAKING, PERFORMING AND EXPRESSION OF MUSIC IS CELEBRATED.

THE MUSIC THEATER CONSISTS OF THREE

DISTINCT COMPONENTS WRAPPED IN AN ARTICULATED SHELL.

...THE SECOND AREA THAT IS IMMEDIATELY ACCESSIBLE FROM THE ENTRANCE FOYER IS THE BLACK-BOX MUSIC THEATER. THIS AREA WHERE PERFORMANCES, REHEARSALS AND EVENTS UNFOLD, IS VERSATILE AND FULLY TRANSFORMABLE IN TERMS OF SEATING CONFIGURATIONS, ACOUSTIC BAFFLES, RECONFIGURATION OF STAGE PLATFORMS AS WELL AS THE CONTROL OF LIGHT, VIEWS AND EXTERNAL SOUNDS.



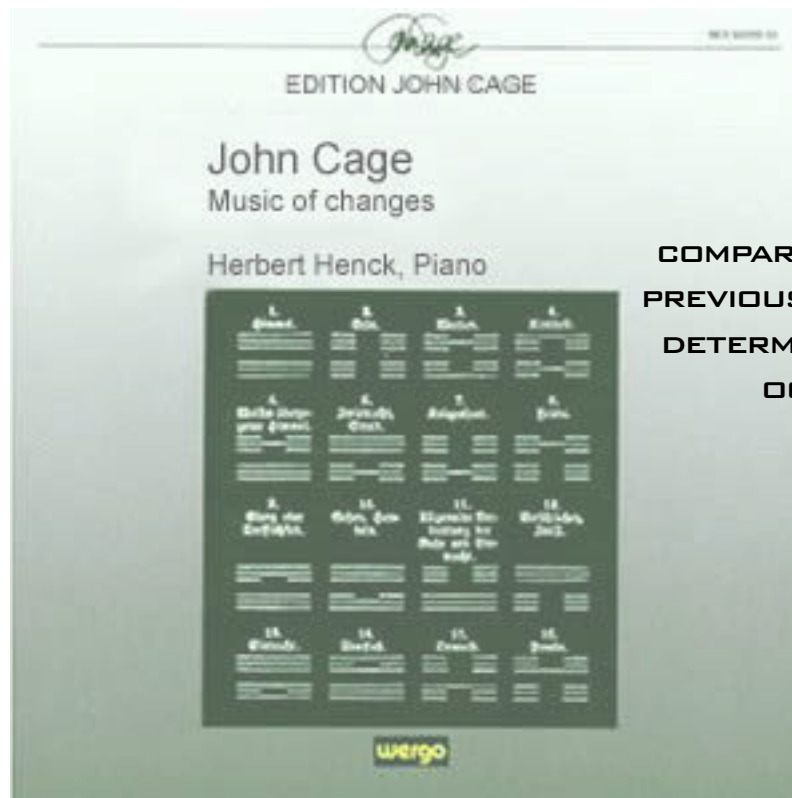
THROUGH FISSURES AND CUTS WHICH PERMIT VIEWS ONTO THE PARK AND THE STREET BEYOND AN OPORTUNITY IS PROVIDED FOR THE THEATER INTERIOR TO ENGAGE THE CITY AND THE PARK. A REHEARSAL MIGHT BE HEARD THROUGH THE STREETS OF GRAZ, AS IS OFTEN THE CASE, OR A GLIMPSE THROUGH THE THEATER TO THE PARK BEYOND MAY BE FORTUITOUSLY INTERRUPTED BY A GROUP OF MUSICIANS TUNING THEIR INSTRUMENTS. OR PERHAPS A PUBLIC PERFORMANCE OF AN ENTIRELY CONCEPTUAL PIECE, SUCH AS ONE BY REICH OR RILEY MIGHT BE PERFORMED IN THE THEATER BUT FLOWS OUT THROUGH THE BUILDING'S SKIN TO THE EXTERIOR BEYOND.

# MUSIC THEATER GRAZ

IN MUSIC OF CHANGES, CAGE USED THE I CHING, OR CHINESE BOOK OF CHANGES,

TO CREATE CHARTS  
CORRESPONDING  
TO THREE MUSICAL  
PARAMETERS:

**SOUND, DURATION, DYNAMICS.**



CAGE STARTS WORK ON THE COMPOSITION OF MUSIC OF CHANGES BY PREPARING CHARTS OF SQUARE NUMBERS FOR TEMPI, DYNAMICS, SOUNDS OR RESTS, DURATIONS AND OVERLAPPING. CHANCE, WHICH HE CONSULTS BY MEANS OF TOSSING COINS (THE SHORTENED VERSION OF THE YARROW STALK ORACLE), DECIDES WHICH OF THE GIVEN

MATERIALS ARE TO BE COMBINED. THE RESULT IS WRITTEN DOWN IN A COMPARATIVELY CONVENTIONAL MANNER ACCORDING TO A PATTERN OF PREVIOUSLY DEvised BARS SO THAT THE SEQUENCE IS NOW DEFINITELY DETERMINED AND THE INDIVIDUAL SOUND EVENT IN EVERY PARAMETER

OCCURS WITH THE GREATEST POSSIBLE PRECISION. THE CATEGORY OF

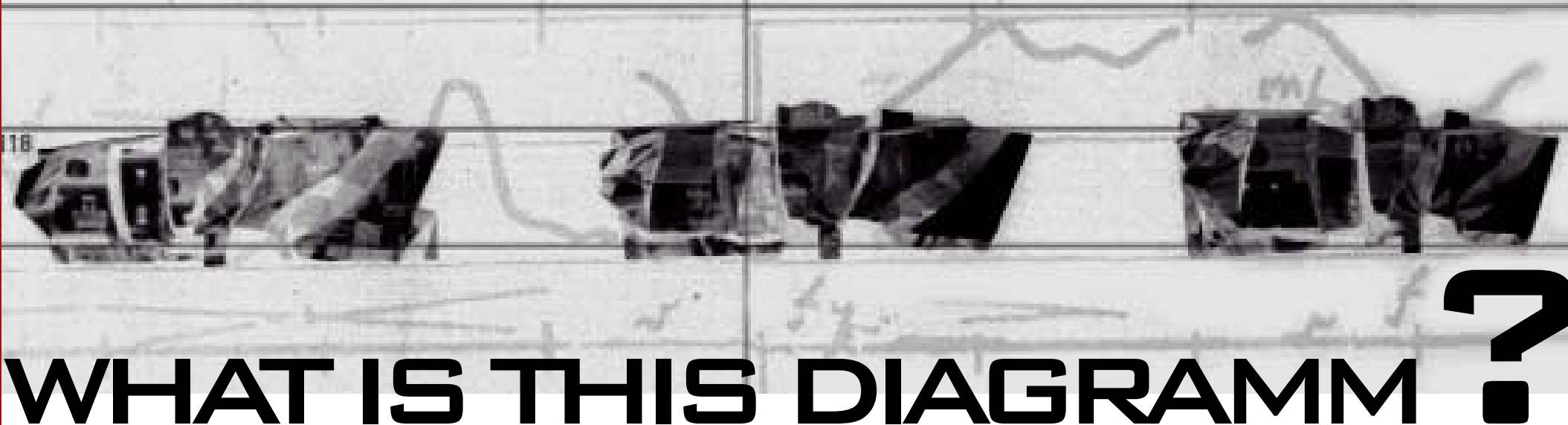
CHANCE THEREFORE ONLY PLAYS A PART AT THE MOMENT OF COMPOSITION, BUT NOT AT THE MOMENT OF INTERPRETATION DURING THE PERFORMANCE. THE PERFORMER HAS TO ADHERE STRICTLY TO A TEXT OF ALMOST UNPRECEDENTED EXACTNESS OF NOTATION. IN SUCH CAGE, WHO IS AWARE OF THE OCCASIONAL IRRATIONALITY OF HIS NOTATION, LEAVES THE SOLUTION OF THE CONTRADICTION TO

THE PERFORMER.

**(HERBERT HENCK)**

([HTTP://WWW.XS4ALL.NL/~GAUD/DUD/BIOBAK/C/CAGEJ.HTM](http://www.xs4all.nl/~GAUD/DUD/BIOBAK/C/CAGEJ.HTM))

**THE ASYMPTOTE**



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# WHAT IS THIS DIAGRAM ?

## SOUND, DURATION, DYNAMICS

THE "MUSIC OF CHANGES" NOW IS PLAYED IN ARCHITECTURE

**THE DIAGRAM IS JUST INTERPRETED...**

# THE ASYMPTOTE