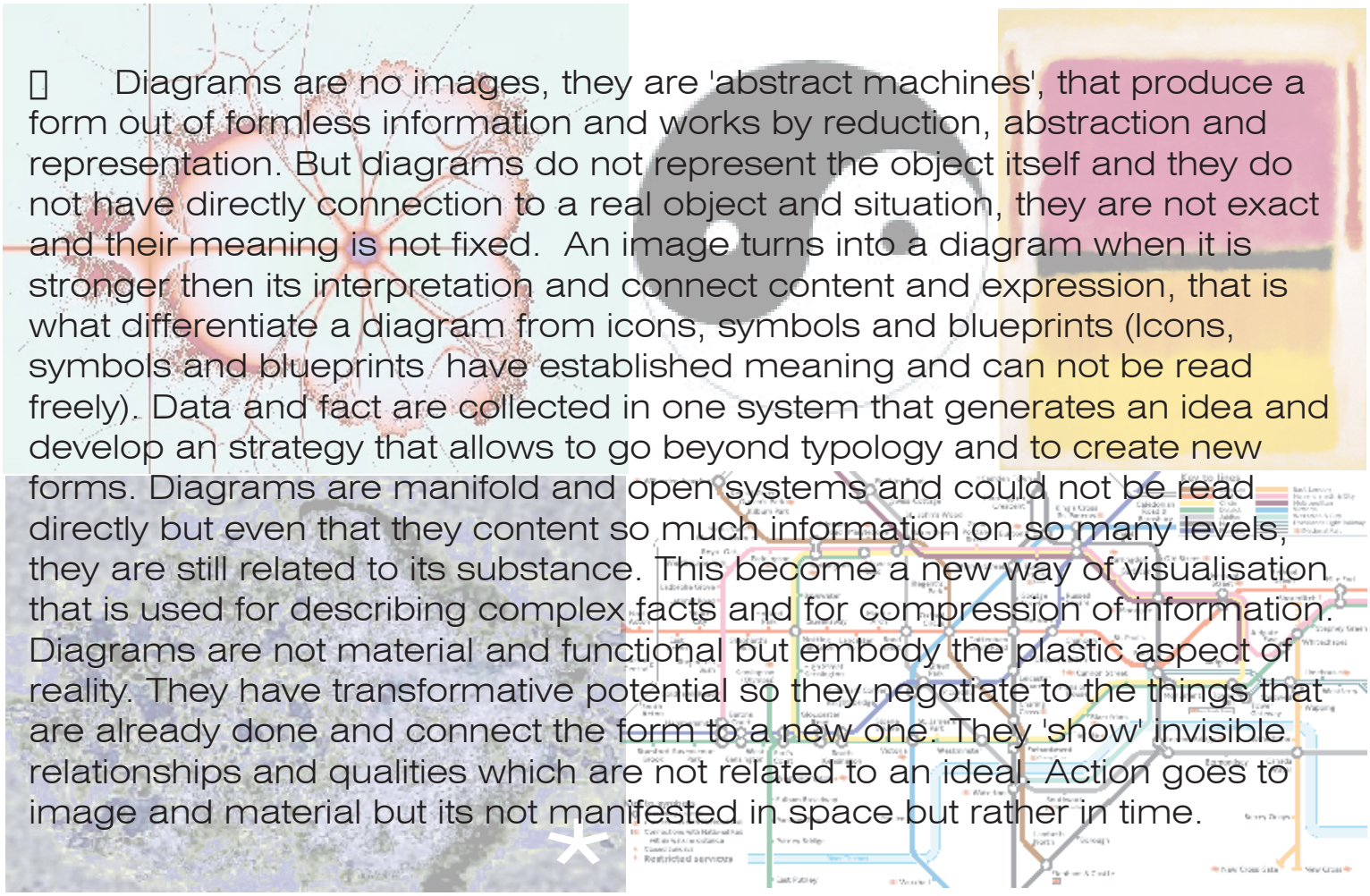
DIAGRAMS...



Diagrams are no images, they are 'abstract machines', that produce a form out of formless information and works by reduction, abstraction and representation. But diagrams do not represent the object itself and they do not have directly connection to a real object and situation, they are not exact and their meaning is not fixed. An image turns into a diagram when it is stronger then its interpretation and connect content and expression, that is what differentiate a diagram from icons, symbols and blueprints (Icons, symbols and blueprints have established meaning and can not be read freely). Data and fact are collected in one system that generates an idea and develop an strategy that allows to go beyond typology and to create new forms. Diagrams are manifold and open systems and could not be read directly but even that they content so much information on so many levels, they are still related to its substance. This become a new way of visualisation that is used for describing complex facts and for compression of information. Diagrams are not material and functional but embody the plastic aspect of reality. They have transformative potential so they negotiate to the things that are already done and connect the form to a new one. They 'show' invisible relationships and qualities which are not related to an ideal. Action goes to image and material but its not manifested in space but rather in time.

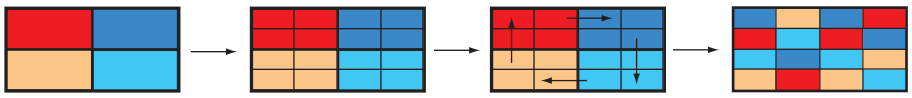
*Visualisation of the word 'You'

MVRDV...

 Important role for the work of MVRDV play greater density, mixed functions, datascapes, urban landscapes, pragmatism. Their work starts with researches, with definition of a programme and re-definition of the question- by examing closely the facts and analyse them, MVRDV invite different and unexpected skills, that transcript these extreme diversity of data in a spatial matrix build up by diagrams that distribute this data- 'datascapes'.
 Datascapes are visualisation of 'abstract systems' based on the presumed expertise in a specific field; they can be seen as a kind of technique for unfolding the existing chaos notion and showing the limitations set by society and by rules, that are hidden by other parameters. By pushing the things to an extreme these 'limitation' appear, which make it possible to discuss them, to describe the problem in a new way so unexpected solution emerges and it appears that there is more freedom in between the rules that make it possible to play with them and to find new solutions or to create a discourse around them.
 The result of this depends on the strategy- MVRDV use the conventional architectural tools, such as drawing and model-making but these are connected with abstract diagrams and statistical methods which explain the project and the principle, the generator that transform the data into shape and summarise the possible tool for the found situation through an architectural proposal. But a project should be able to stand on its own and by recombination of specific elements to make it possible to read the project in different way.
 'Constraint' becomes an engine for new building and zoning types and land settlements, for new management of structure, time and space...

...The need for increase of density, intensity and functional diversity of environmental and social structures and regulations, forced planing in new directions. Contemporary working and living areas become monotone and monostructural so one way of improving the quantitative spatial parameters is the mixing of functions that make such specific zones useful either for housing or working.

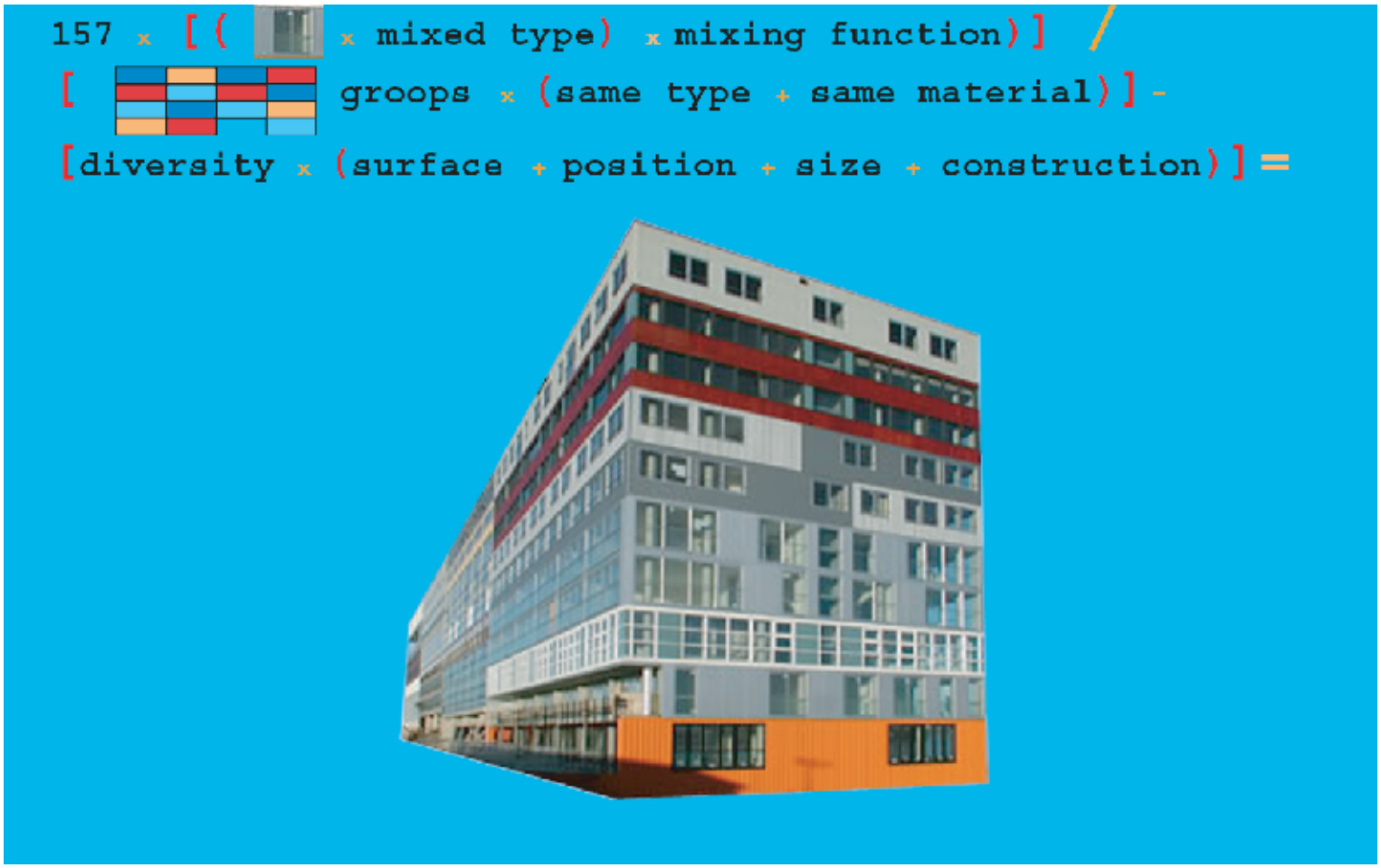
 Housing Silo is a mixed programme for four clients- a housing developer, a housing corporation, a developer of work spaces and the city of Amsterdam. MVRDV made use of the extreme variety of the programme components and confrontate them by "weaving them together in tight urban envelope". The 'common unit' within this programme is a series of 'mini-neighbourhoods' of four to eight houses that create a contrabalance to the increasing individuality and so the living environment becomes more social and safer.



 By stacking them independently next to and top of each other, a system emerges of routes through the building.

 The qualities and the positions of each of the neighbourhoods were discussed with the participants in a series of meetings. The optimum division of dwelling sizes is set up in a 'Gaussian curve' as a brake for the process with the economical considerations. "The building can be seen as the frozen result of the negotiation and therefore as a mirror of the political and economic situation in Amsterdam at the end of the 20th century.

 The Housing Silo is 130m long, 20m deep and 10 floor high, with 157 houses, from which 142 are owner-occupied, 15 are rental and 600m² are for commercial space.

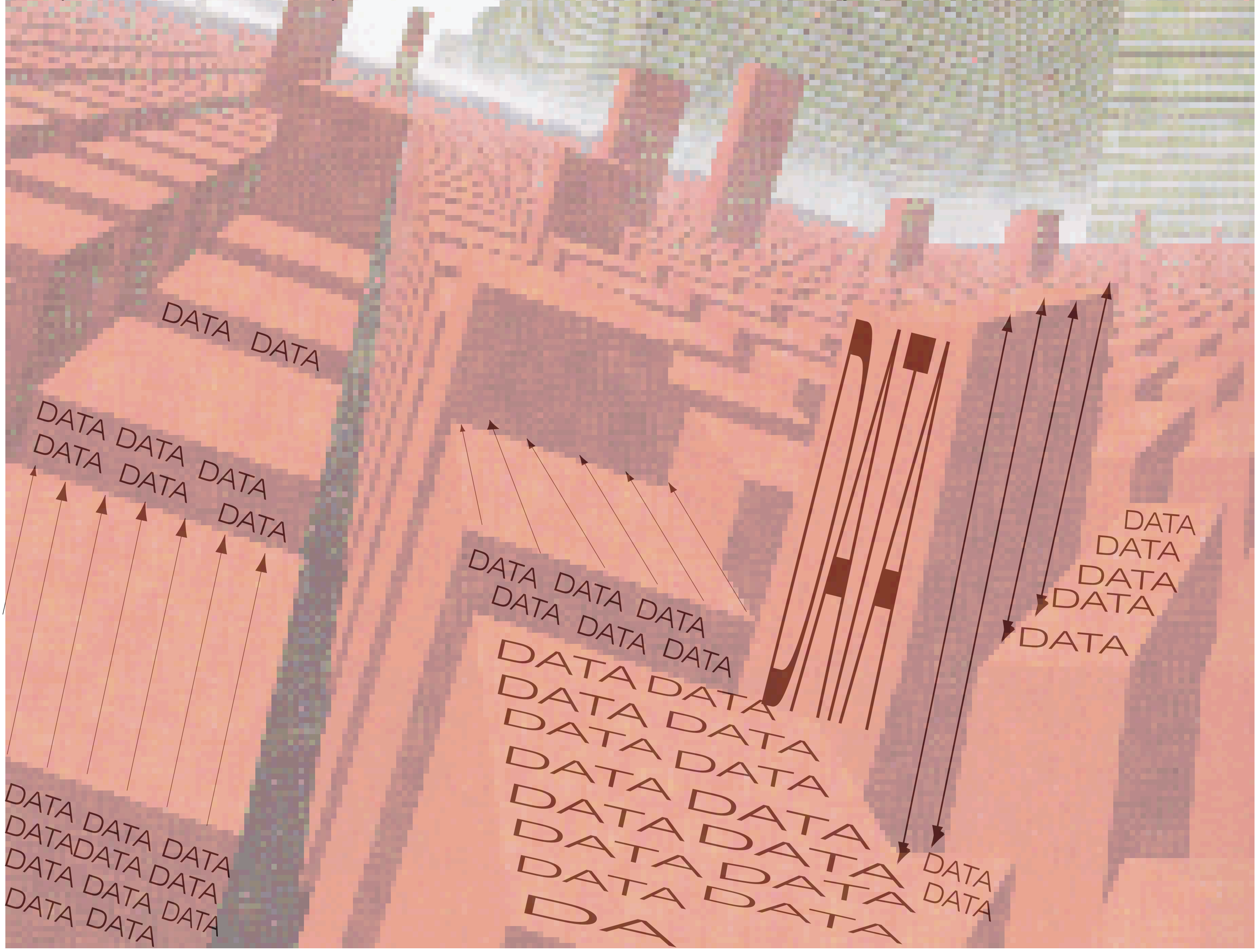


MetaCITY/Datatown

... To generate such extreme densification an in this way to enlarge the capacity of available territories for urban space, MVRDV claim to new urban conditions in an even broader way- MetaCITY/Datatown. This observation of the lack of space leads to 'extremising scenarios' for such provocative agenda for architecture and urbanism.

How to study this upcoming Metacity? MetaCITY/Datatown is not a design, it is about composition or relations. It is based on an extrapolations of Dutch statistics. Datatown is 'build up' only by pure data and it can be described only by information- it has no given topography, no context and it exist only within its boundaries (therefore it has to be self-supporting). The boundaries of the MetaCITY, 400 by 400 kilometres, are set by a classical definition, namely that the urban size of a city is equivalent to hour of travelling (in the Middle Age it was 4 km of walking and now- 400 km by bullet-train). MetaCITY/Datatown become the most densest place on earth with 1 477 inhabitants per square kilometre, the most compact city thinkable. The multiple economical and spatial possibilities become so vastly that statistical techniques seem the only way to grasp this process. By selecting or connecting data, the numbers turn into diagrams for operations and tasks that sort the information in six sectors of Datatown. Each sector exist in several variations and is constructed by whole series of 'what-ifs' that correspond to different assumptions. MetaCITY/Datatown is always in progress; permanently under construction...

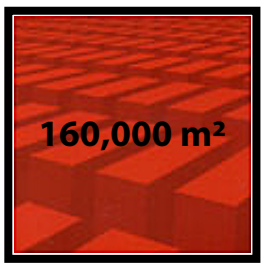
... MVRDV establish only the frame and the set of relations among the parts, that are modified by whole series of unpredictable forces over time. The structure is left incomplete, it is not designed and controlled as a totality, but instead is projected into the future and so it is allowed to grow in over time. So 'Datatown' can be seen as a prelude to further explorations into the future of the Metacity...



15 Million

Density: 367 Inhabitants/m²

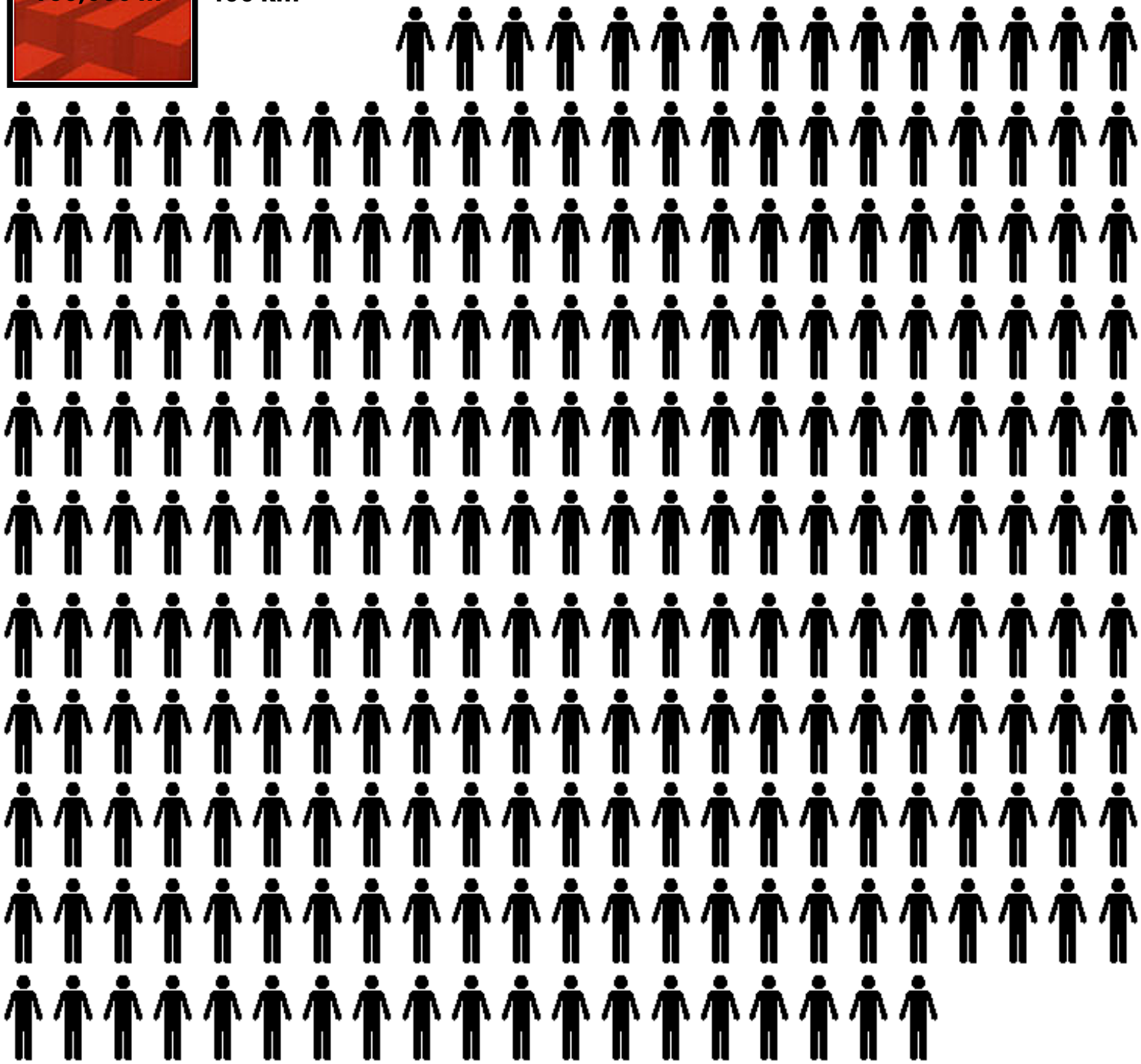
400 km



400 km

241 Million

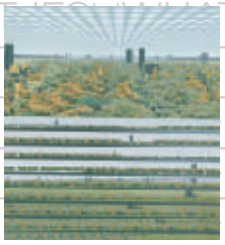
Density: 1,477 Inhabitants/km²



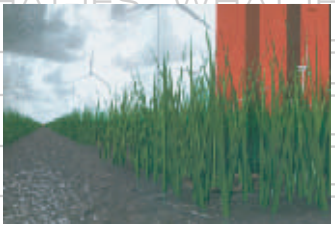
START → Boundaries: 400 x 400 km
Population: 241 million inhabitants

6 Sectors

CO2/Forest Sector
3 834 stories high



Energy Sector
Total Aria 77 860 km²

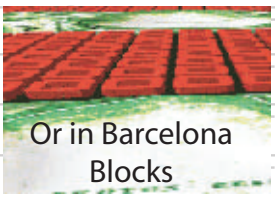


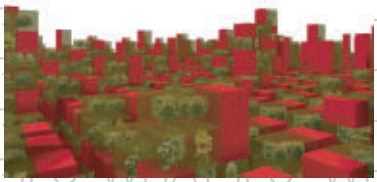
Living Sector
Total Aria by density
1477 inhabitants/km²
163 168,58 km²

If the entire zone is used for living

If the Living Sector is in one cube

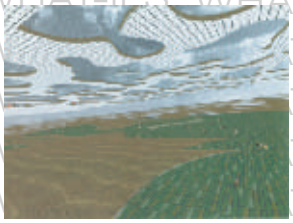
Or in Barcelona Blocks





Agriculture Sector
Total Aria 814 215 km²

If there is no meat consumption 81 876 km² for the animal fodder crops can be subtract



Water Sector
23,10 km³
500 m high

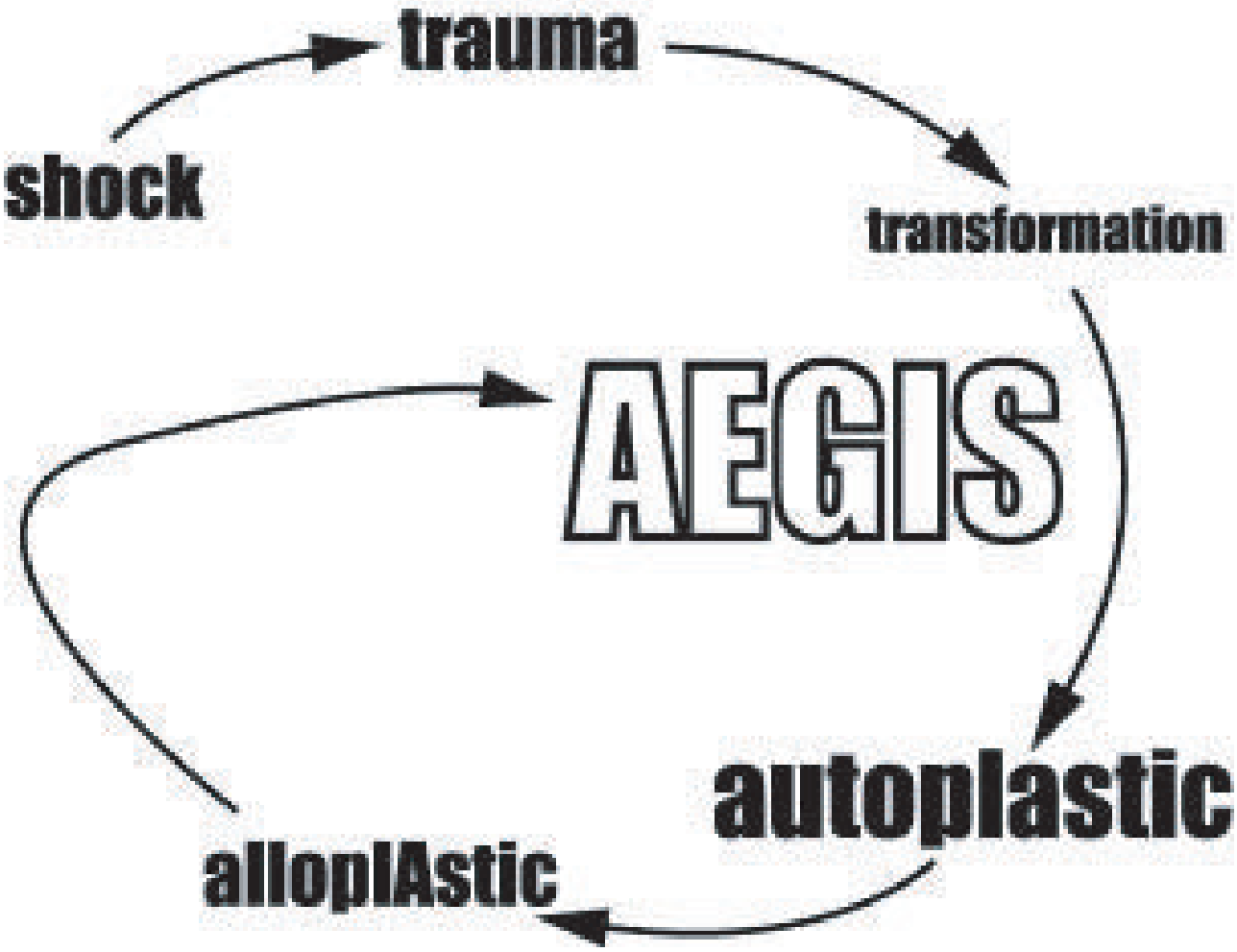
Waste Sector
315 864 t/day

If the waste is within the boundary of the sector, after 150 years it will become a dolomitic landscape,

and after a million years, the whole Datatown will be a mountain range.

Ether/I

Was made in Geneva for commemorating the 50 th anniversary of O.N.U. The piece celebrates the potential offered by computer, standard component cut and welded with care. Decoi was fascinated by the Frankfurt Ballet ,direct by William Forsythe.Decoi was interested in the manner of Forsythe ‘s decostruction of classical ballet.
So they took a quintet a sort of wave-form of energy fading in-and-out of definition, sexuality, focus… They traced not the “positive “ movements of the negative dance but went after the failure and they caught a fissure of failure, as it were, the hidden moments in a live performance, and they just gave it substance , kind of froze it in flight, the O.N.U. coming into being only at that instant of human failure , loss of definition.
And what about that point?
In that point i think they attempted to create a smetic surface , which is that indeterminate point of chemical transition from solid to liquid, a surface which is a trance of an absent precise of disappearence.
It marks the coming into being of something which escapes consciusness ,a species of precise indeterminate.But physical,concrete indeterminate - a double sheet of tesselated alluminium with dissolves in ripples of intense moire interference, alternatelytrasparet,gostly or refle
ctive – a form dissolving with/ in the sun .It screws the eyes…


trauma
shock
transformation
AEGIS
autoplastic
alloplAstic

Aegis:

It was devised in response to a Competition for an art piece for Birmingham Hippodrome theatre. The brief asked for a piece which would in some way portay on the exterior that which was happening on the interior.

The project is a simple surface – metallic and facetted –just one of the walls of the prow which penetrates from exterior to interior as a gently curving surface.As translation surface it is in principle readable ,a sort of glyphism , but now as a real-time event.Like the hieroglyphs it drifts between pattern and writing proffering and deferring a promise of meaning as a sensual and rhythmuc form of elettronic writing.

It can also hold an image or video sequence which then vanishes-as-trance, playing the field of art as it alternates between foreground and background states.

The surface deforms according to stimuli captured from the envirommment, which may be selectively deployed as active or passive sensors.The surface is therefore not designed ,not determined as such : it is genera©ted by a random sampler a deployment of elettronic sensory-input