方案图解 1

PROGRAM DIAGRAMS

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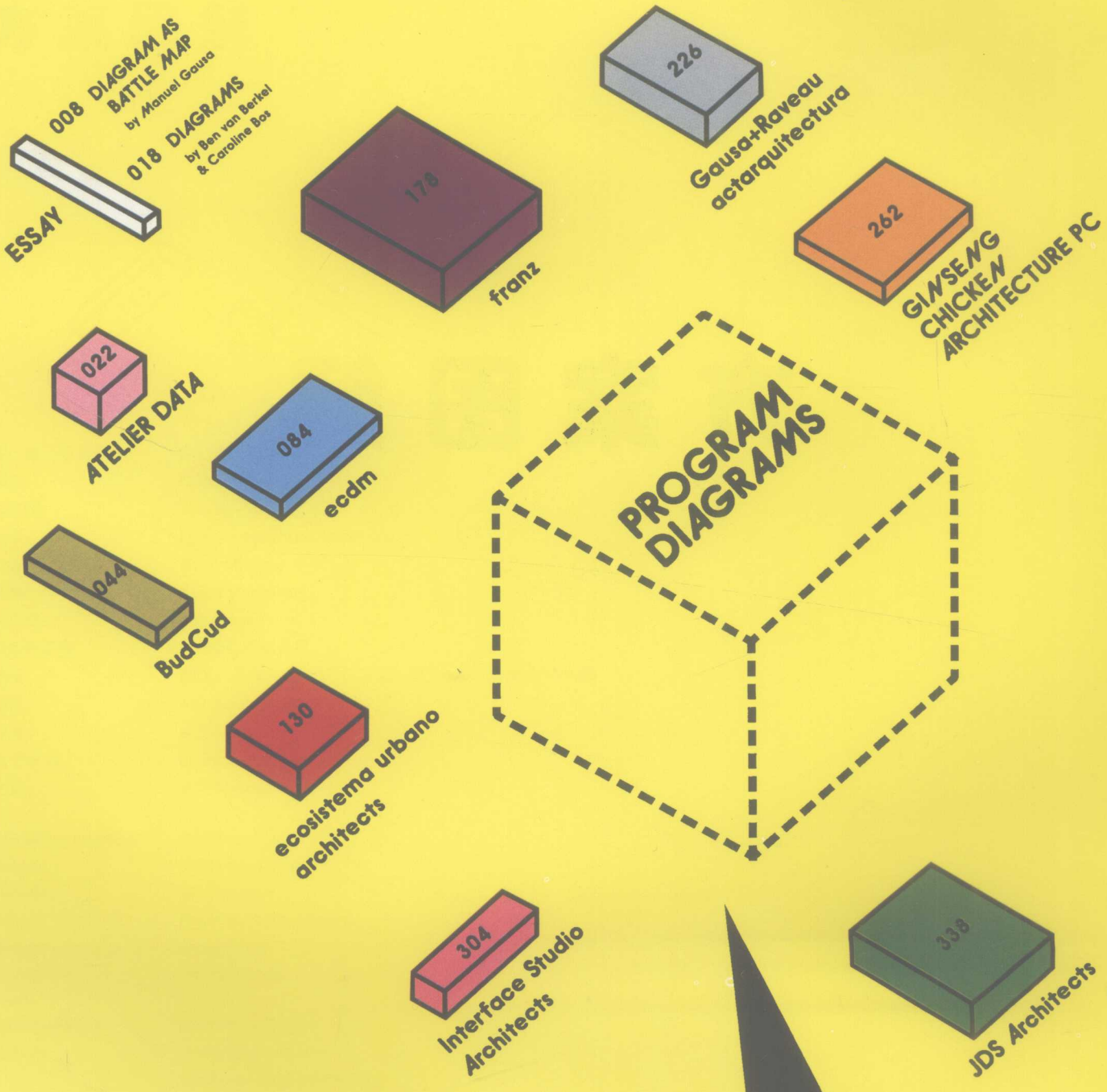

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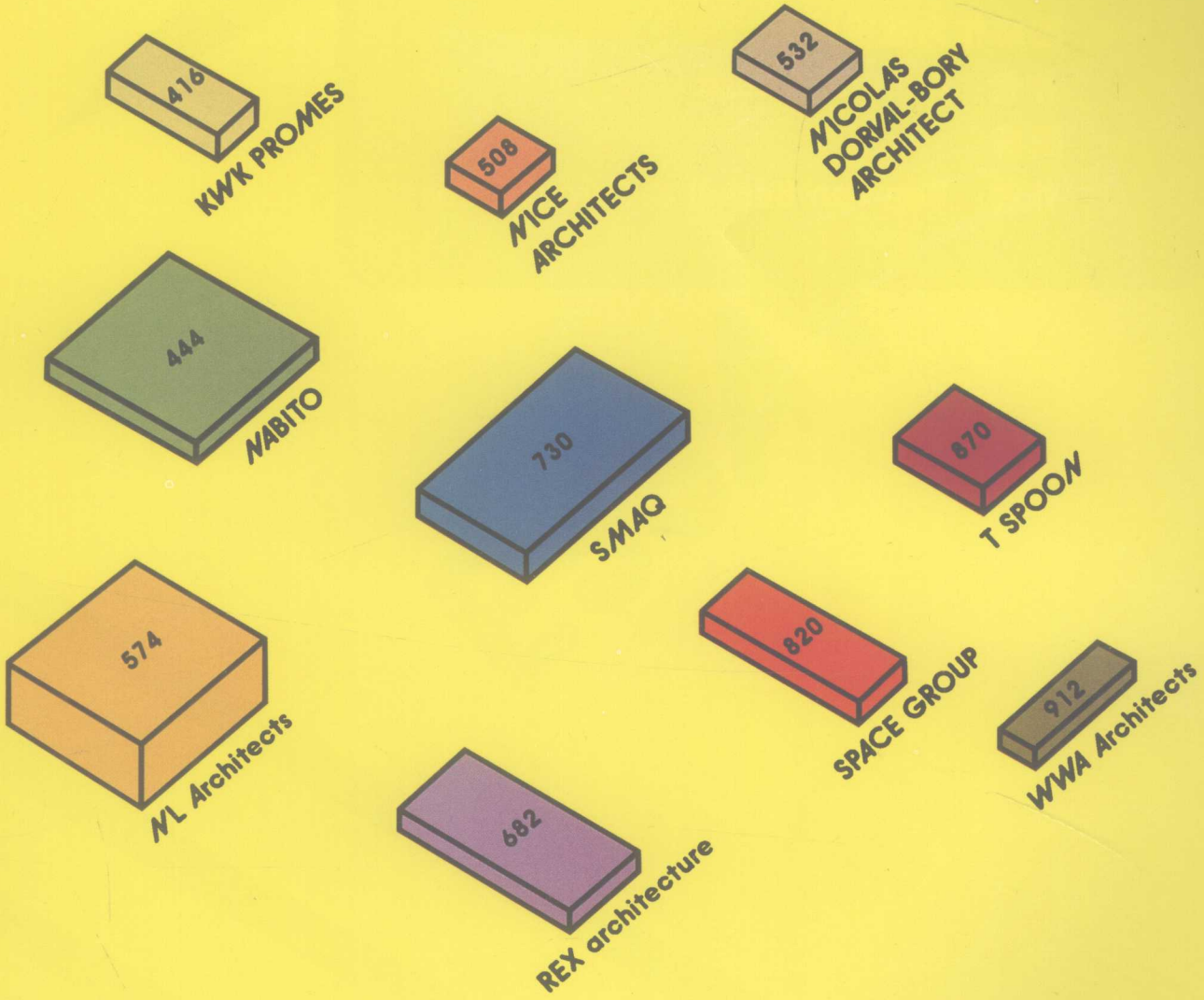

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PROGRAM DIAGRAMS

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方案图解

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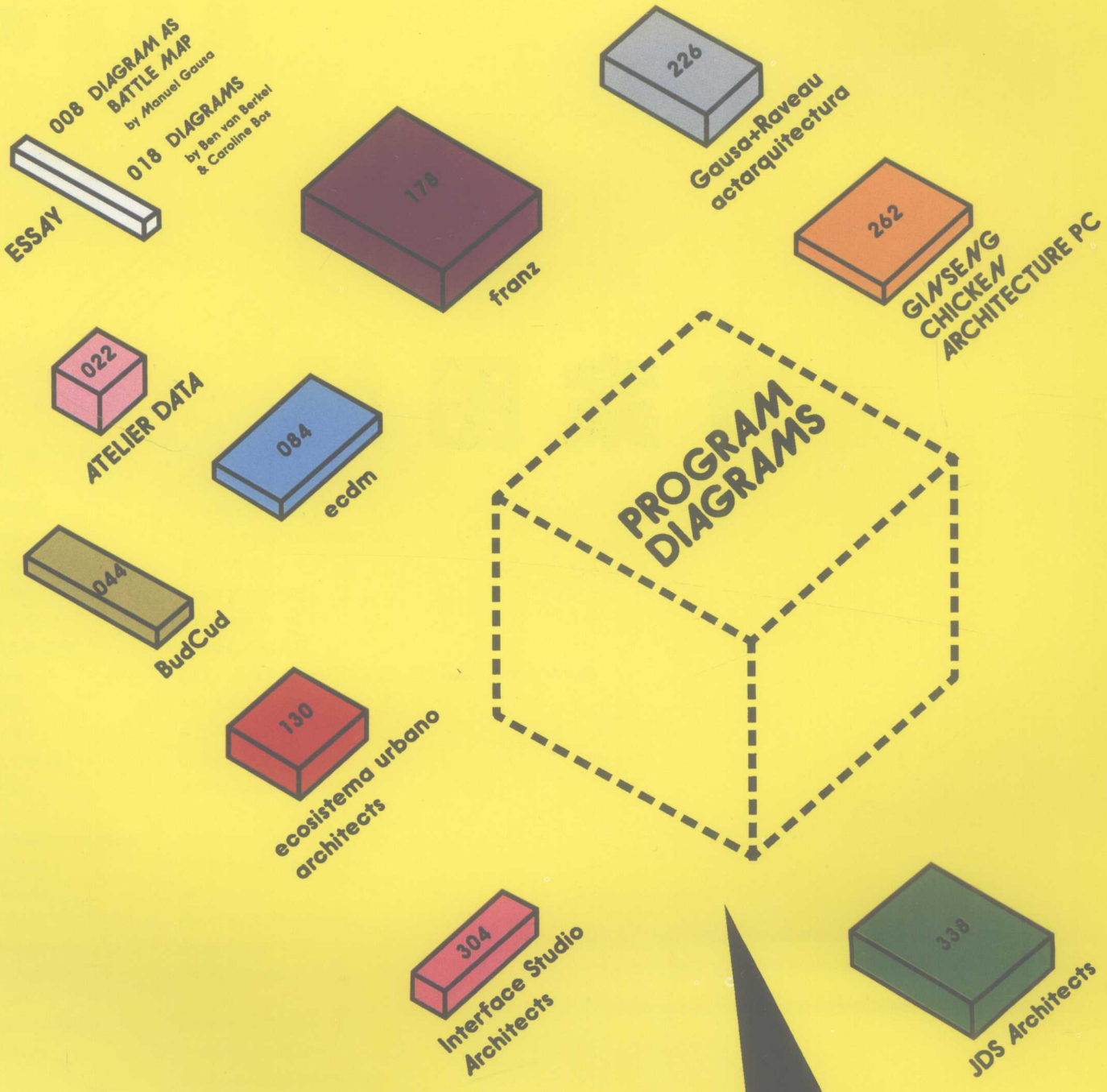
CONTENTS



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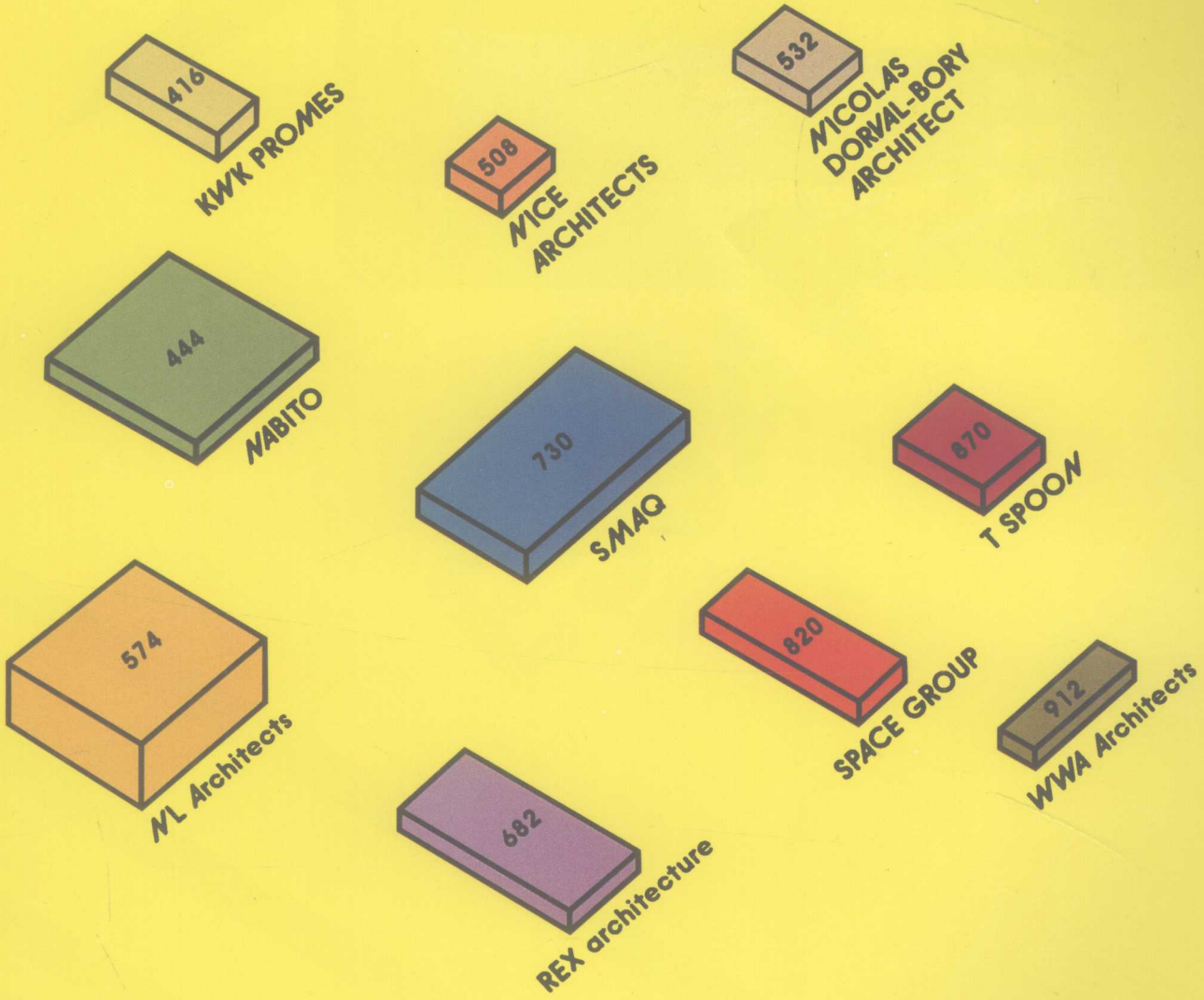

94 PROJECTS by 19 ARCHITECTS

008 DIAGRAM AS BATTLE MAP
: by Manuel Gausa

018 DIAGRAMS
: by Ben van Berkel & Caroline Bos

008 图解作为战役地图
作者：Manuel Gausa

018 图解
作者：Ben van Berkel & Caroline Bos

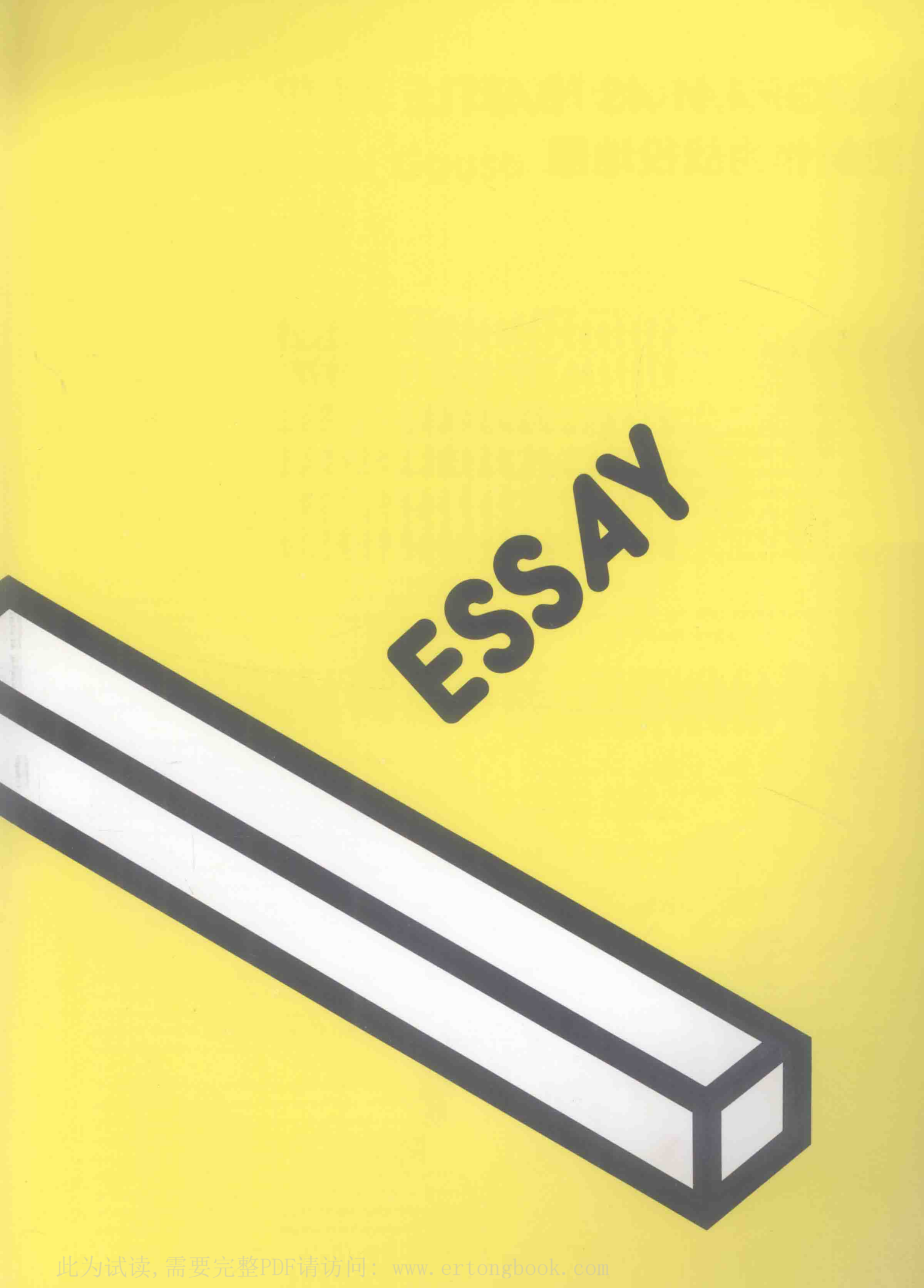

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DIAGRAM AS BATTLE MAP
图解作为战役地图

by Manuel Gausa

作者：Manuel Gausa

I. Abstract Translations: diagrams as "information understandings"

One of the most surprising aspects of today's increasing interaction between space, time, and information would be based on the high degree of change and diversity within the current conditions, where they exchange social, urban, and territorial elements.

If one uses the old (or new) figurative, stable, or essential model process, it would be difficult to define the condition, whether it's dynamic and multiple, or global and local. Understanding these conditions is only possible through various heterogeneous movement and simultaneous multidimensional events occurring. However, these are not coherent to each other. They are more of coexistence of related events, than harmonic continuity. Nevertheless, the movement and events of these complex and multiple information do not prevent the processing of the development of flexible vectors and related logical evolution. This can be described as "trajectory of synthesis", a method to express these multiple and uneven process in simple form. In other words, it's a "compression" of the system (compression of dynamic structures and operative movements). This can be translated into maps or diagrams that make potential changes possible.

Paths and transformations that can be described as strategically programmed (movements/fluctuations) and strategically oriented (schemes/ideograms) processes lead to dynamic developments with high degree of complexity.

These structures then can be described as "n-dimension interaction", between "expression", "representation", and "process", or between synthesis formula and dynamic evolution. [1]
In this sense, we were interested in analyzing the capacity of synthesis of diagrams, where they become virtual "map" or "cartography" with condensed conditions and movements.

Diagram can be seen as a graphic representation of a moment in the course of the process made by "compression", "abstraction", and "simulation". This standardizes the figures "selected" through the paths of "condensation", and allows the information to be organized, transformed, and programmed, as economically as possible. [1]

To be exact, the real value of the expressive and operative diagrams would lie within these kinds of economic and synthetic property. This instantly plays simultaneous factors. Despite the decrease in information due to concise definitions, it holds the "suggestion of totality" and becomes "nuclear experience", as Stan Allen proposed. [2]

"A diagram is a graphic assemblage that specifies relationships between activity and form, organizing the structure and distribution of functions (...). 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 (...). Its abstraction is instrumental, and its contents grow from it (...). Diagrams are not schemas, types, formal paradigms, or other regulating devices, but simply place-holders, instructions for action, or contingent descriptions of possible formal configurations. They work as abstract machines and do not resemble what they produce."

一、摘要翻译：图解意思为"信息理解"

如今越来越多的空间、时间和信息之间的互动中，一个最让人惊讶的方面是，基于高度变化及多样性的当今条件，它们交流社会、城市及区域性话题。

如果有人使用旧的（或新的）比喻性、稳定性、重要的模型过程，那么，将会很难去定义这个条件是否是动态的及多层次的，或是全球性的及地方性的。只有通过发生的多种异构运动及同步多维事件才能理解这些条件。然而，它们并不是彼此连贯的。它们更多的是共存在相关事件里，而不是和谐地连续存在。不过，这些复杂及多层次信息的运动及事件并不能阻止灵活性媒介的发展及相关的逻辑性演变。这可以描述为"合成轨迹"，这是一种表达这些多层及不均衡过程的简易方法。 换句话说，它是系统的一种"压缩"（动态结构及操作性运动的压缩）。这可以转变为地图或图解，使潜在改变成为可能。

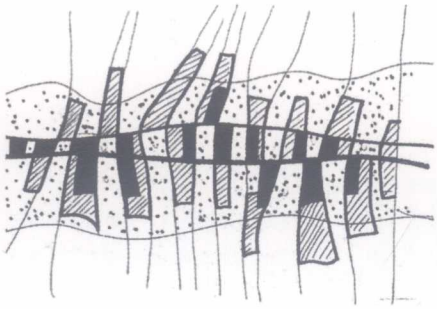
可以被描述为战略性计划（运动/摇摆）及战略性导向（图表/示意图）过程的路径及转换导致了高复杂度的动态发展。

然后，可以描述这些结构为"表达"、"表现"、"过程"之间，或合成公式及动态演变之间的"n-维度互动"。在这个意义上，我们对分析图解的合成容量非常感兴趣，在图解里，它们成为虚拟"地图"或"制图"，凝聚了必要的条件及运动。

图解可以看作，在进行"压缩"、"抽象"、"模仿"过程中运动的一种图形式表现。这规范了从"缩合"路径"精选"出来的图形，并允许尽可能经济地组织、转变及编辑信息。1

确切地说，这些表达性及操作性图解的真正价值在于这些多种的经济及综合属性之中。这瞬间在各种因素中起到相同的作用。斯坦艾伦(Stan Allen)提出2，尽管由于简洁的定义，对信息的作用减少，但是，它保存了"全部建议"，并成为"核体验"。

"一幅图解是一种图形系统，规定了活动及形式之间的关系，组织了功能结构及分布等。不像基于模仿的经典理论，图解不描绘或表现已经存在的任何对象或系统，而是预测新的组织结构，并指定尚未实现的关系等。它的抽象性是起作用的，其内容从中发展而来。图解并不是模式、样式、形式模式、或其他调节装置，而是简单的占位符、行动指令、或可能正式配置的临时描述。它们如抽象的机器一样工作，但是，它们并不与它们生产的产品类似。



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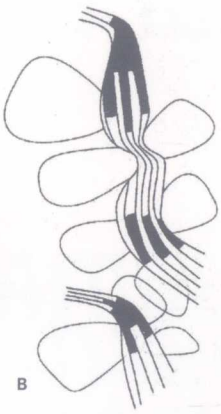

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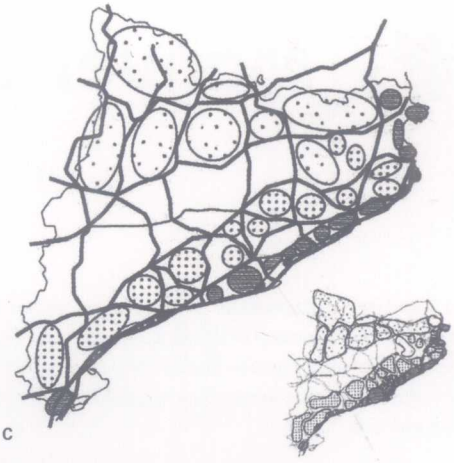

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Diagram plays a double role, as a medium, or a transfer. On one side, it is a "way of notation" of the recognition and reflection of reality. On the other, it is also a generative machine that has "machine" action and projection. Synthetic and (re) productive. Registration and instruction. Analysis and synthesis. Diagnosis and response. Trajectory and "map" of paths. Expanding "maneuvers" and various "evolutions". And overall, it is a "compressed expression" of various resolutions.

This kind of synthetic path can be seen as "nuclear criterion" (or "basic seed") of information and organization. It responds to twofold requirements: evolution and alteration, and differential recursive time. [3]

This seminal condition – commonly used in computer programming and contemporary musicology [4] – alludes the possibilities of "codes", strategically compressed with information and initial points." Its own dynamics and evolutionary movements within "potential" and "uncertain" space are established from this "initial flow".

Nevertheless, this initial seed is like the "thread in control", where it orients various and irregular movements. This is controlled or moved by "internal rule" that is precise and flexible, direct and fluctuating, which is related to itself. [5]

"A diagram is not just an abstract model showing how things behave in the world, but a map of the possible worlds."

"Pattern", "scheme", "genotype", or "code" are expressions that show the nuclear and synthetic path to information. It illustrates the "diagramatization" of the basic criterions, where it does not "resume", but induce events, showing implicit potential.

图解起着双重作用，作为媒介，或作为一种转换装置。一方面，它是认识与反映现实的一种符号形式。另一方面，它也是一种衍生机器，具有“机器”行为及映像。它具有合成性、多产性(再生性)、定位性及指令性、分析性及综合性、诊断性及回应性、路径的轨迹及“地图”、扩展的“演习”及各种“演变”。总体上讲，它是各种决议的“压缩表达”。

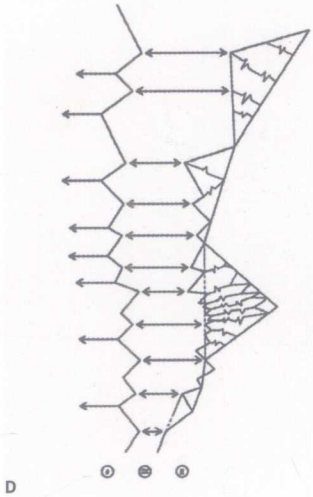
这种合成路径可以被看作为信息及组织的“核标准”（或“基本种子”）。它回应了双重要求：演变及变动，微分递归时间。3

这个创意条件——通常用在计算机编程及当代音乐学4——暗示了“代码”的可能性，战略性地与信息及初始点一起被压缩了。在“潜在”及“不确定性”空间之内，从该“初始流”开始，建立了其自身的动力学及演变运动。

不过，该初始种子像“受控线程”，在那里，它导向了多种无规则运动。这受“内部规则”的控制及推动，“内部规则”精确、灵活、直接及波动，这与其自身有关。5

“一幅图解不仅仅是一个抽象的、显示世界上的事物是怎样表现的模型，而是一幅任何可能世界的地图。”

“模式”、“图式”、“基因型”或“代码”表达了通往信息的核及合成路径。它说明了基本标准的“图解化”，在这些基本标准里，它并不“恢复”，而是诱发事件，显示隐含的可能性。



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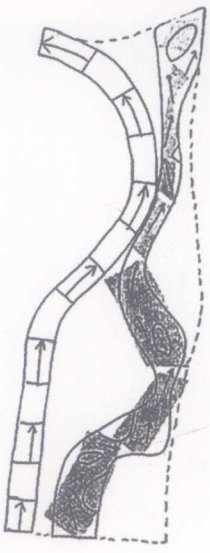

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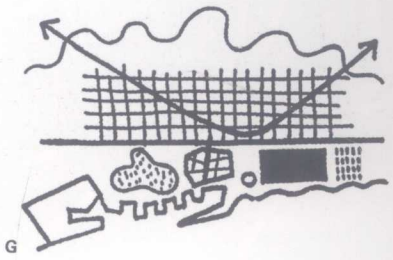

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II. Diagram and ideogram: concept and instruction, criteria and action

Many of the architectures that we are interested in show various genetic and generative aspects, where they are related to "diagrammatic" logic synthesis, (though not necessarily "schematic"). Although a diagram is explicit in its development, the structure is very complex. Conceptually seen, it is more "abstract" and "synthetic" than "purified" and "refined". It is "multiplied", not "minimalized".

If these conditions are to reflect "instructor" and "induction" abilities (as "generating machine" for possible evolution), or (re)drive abilities (as "reactive machine" acting on body or a medium) on one side, there's another side showing the diagram's operative nature. There are those that reflect "projective" conditions, as "abstract machine" (as Gilles Deleuze states) [6], which "foresee", "prepare", and act as a catalyst on processes and simultaneous actions.

It's different from material reality and is an "abstraction" in conceptual sense, while it's also a "machine" in functional sense. It is the concept of "agencement" (French for 'layout', Deleuze). Within this concept, we can recognize the possible assemblies and connections, internal and external organizations, and developments and "device organization". This concept of "agencement" emphasizes the operable qualities of the device as formal and organizational "negotiation" instrument for process, conditions, and events. This device is then becomes a vector, being flexible, oriented, and permeable.[7] In this sense, the synthetic character of a "diagram" then illustrates the "response field" of the virtual "information field". This is the synthetic (strategic, tactical) representation of "recognition", "response", and "judgment" of intended actions; it is the "conceptualization" of the "global" information.

This strategic nature of "conceptualized diagram" is generally specified through the condition related to "idea-action" (eidola) of "ideogram" as Federico Soriano states. [8]

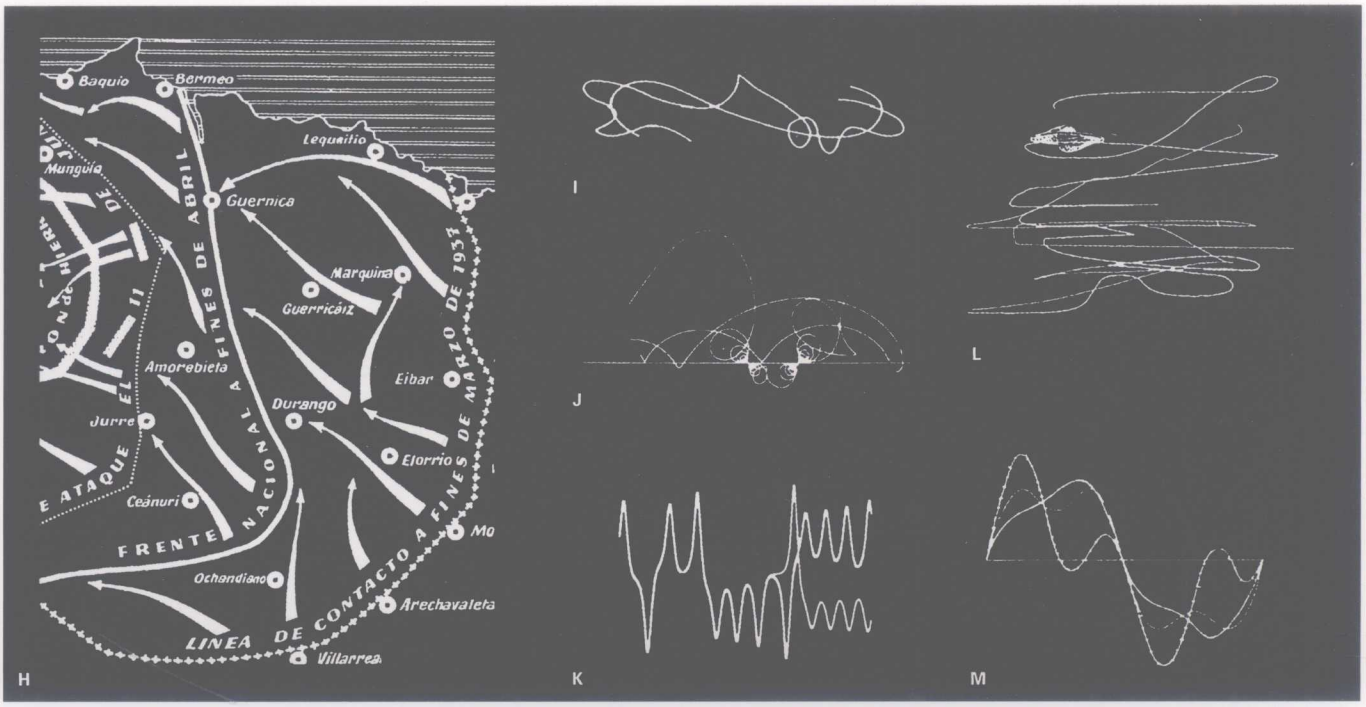
二、图解及示意图：概念及指令、标准及行动

很多我们感兴趣的建筑涉及了多种遗传及衍生方面的知识，在这些建筑里，它们与“图解”逻辑合成有关（不见得是一定是“图表的”）。虽然图表的发展很明确，但是，其结构非常复杂。从概念上可看出，它比较“抽象”，比较“综合”，而不是“净化的”，“精制的”。它是“多层结构的”，而不是“单一结构的”。

如果这些条件一方面可以反映“感应器”和“感应能力”（如可能性演化的“发电机”），或重新驱动（驱动）能力（如“反应机”，作用在人体上或一种媒介上），那么，它的另一方面表示了该图解的操作性质。具备那些反映“影射”的条件，如 “抽象机”（正如Gilles Deleuze 所述）6， 这些条件能够“预知”过程及同步行动、为其 “做好事先准备”，并作为一种催化剂，作用于它们。

这与物质现实不同，在概念意义上，它是一种“抽象”，然而，在功能意义上，它也是一种“机器”。它是“布局”的概念。（法语为“布局”，Deleuze）。在此概念里，我们可以认识到可能的装配及连接、内外部组织结构、发展及“装置组织”。此“布局”的概念强调装置质量的可操作性，该装置可作为形式的及组织结构的针对于过程、条件及事件进行“谈判”的仪器。然后，该装置成为一个矢量，具有灵活性、导向性、可渗透性。7在这个意义上，一幅“图解”的合成字符便说明了虚拟“信息场”的“回应场”。这综合（战略地、战术地）表现了对拟采取的行动的“认识”、“回应”及“判断”。它是“全球化”信息的“概念化”。

一般来说，“概念化图解”的战略性质由与“思想行动”相关的条件来规定，费德里科索里亚诺（Federico Soriano）如是说。8



In this aspect, diagram and ideogram has a structural effect in themselves. This synthesizes an amalgam of information related to "potential field" generated between time and space. This is also expressed and communicated through action criterion at the same time. [9]

It is not merely a representation of "formal" events and episodes (more than croquis and sketches), but strategic and tactical vectors represented by explicit movements.

The combinations of diagrams and ideograms possess various levels of potential organizations. "Action criterion" can be raised as "diagnostic", but also can be shown as "devices" (inductive mechanism, instruction/program codes, as well as operating system's compressive trajectory). Finally, it is also shown as a symbol or "narrative" signs (ideas or evolutionary concepts in concise expression).
In this sense, despite the synthetic nature of diagrams being understood as "impulsive criterion", it is not a croquis (hierarchical) or a sketch (intuitive), but a "map". It is a map of battle and negotiation. It is a "trajectory map" of future evolutionary trajectories; it is precise in dynamic registration, but indeterminate in final materialization.

This kind of "battle map" is shown through selected information which is compressed and condensed, not "summarized". It goes beyond the concept of "scheme" (static and finished, formalized "trace-concept"), as well as the concept of strictly linear process, progressions and juxtapositions, and default hierarchy.

In a "diagram", the exterior and interior, macrostructure and microstructure, and whole and detail are joined within the field of possibilities. [10]

Between real and virtual, the expression of resolution of an operation's process and manifest reflects trans character (transcriber in synthetic, transmitter in expressive, trans-scalar in procedural, and transformer in evolutional aspect). Surprisingly, it is an expression of logic that is abstract and concrete at the same time.

在这方面，图解和示意图本身有一种结构效果。这合成了与时间与空间产生的势场相关的信息的合并。同时，行动标准也表达及交流了这方面情况。9

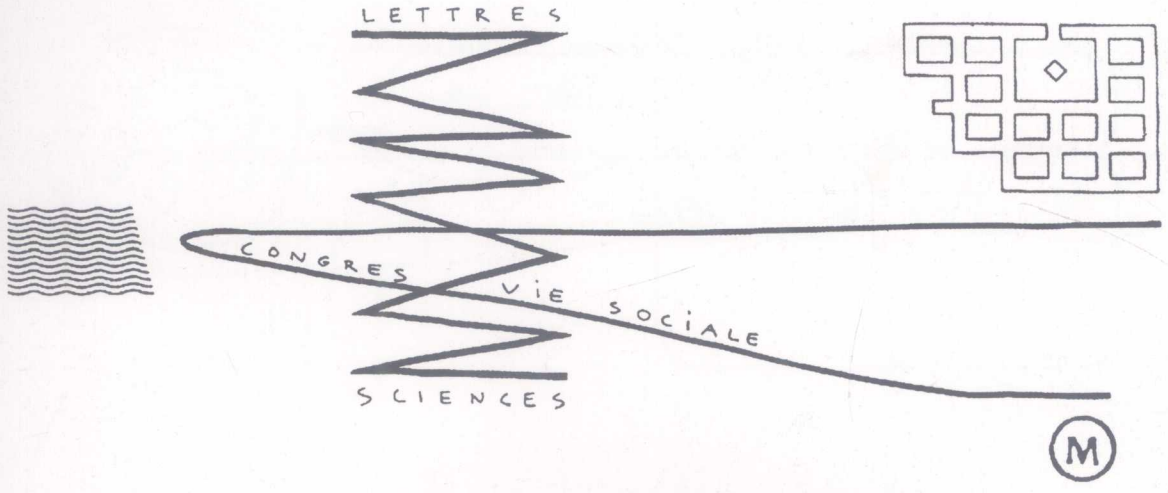
它并不仅仅描述了事件的形式（不仅仅是速写及素描），而是明确性运动所表达的战略及战术矢量。

图解及示意图的组合拥有众多水平的潜在组织。“行动标准”可以看作“诊断的”但，还可以表示为“装置”（感应机制、指令/程序代码、还有操作系统的压缩轨迹。最后，它可以表示为一种符号或“叙述性”标志（想法或演化概念的简明表达）。在这个意义上，尽管图解的合成性质被理解为“冲动标准”，它不是一种速写（分层的）或一种素描（直观的），而是一幅“地图”。它是一幅战役及谈判的地图；是一幅未来演化轨迹的“轨迹地图”；它精确地描绘了动态定位，当对最终的物质化并不明确。

这种“战役地图”通过被压缩、凝聚、而不是“总结”的精选信息被显示出来。它不受“图表”（静态的、修饰过的、形式化的“痕迹-概念”）这个概念的约束，也不受严格线性过程、进程和并列，默认分层这个概念的约束。

在一幅“图解”里，其内外、宏观结构、微观结构、整体及细部在任何可能的场内都连接在一起。

在真实与虚拟间，一次操作过程及显示的决议的表达反映了反式字符(合成信息转换器、表达发送器、程序反式标量、演化方面的变压器)。令人惊讶的是，同时，它又是既抽象又具体的逻辑的一种表达。



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III. Bits of Information, Battle (and Negotiation) Maps

From the point of view previously stated, diagram is a combination of "logic of decision", "logic of instruction", and "logic of action". It is the system's strategic (abstract and generic) and tactic (concrete and specific) solutions.

A "battle map" would, in effect, not be a "fixed picture" or a closed and descriptive map, but be a synthesis of "possible" evolutions and movements, direct and uncertain. [11]

This is a static "simulation" of a dynamic process: a "diagnosis" of local conditions. It is a "reaction", where it is possible to read, process, represent, compress, and synthesize the materialistic information (land, infrastructure, profiles, terrain, ambush, accidents, etc.), as well as the intangibles (climate, wind, psychological aspects, echoes and noises, quartermaster and communication, etc.). [12]

Although the quota movements of a battle depend on local information and opportunities, it also responds in tactical action criterion in global sense. Wher the greater or lesser degree of accuracy, efficiency, and wealth is against to heterogeneous and variable, in other words "random", it would lead to a result toward one or the other.

A "battle map" is about "mapping" mediums, such as movements, maneuvers, "escape" or "defeat", not describing them. It is an "oriented transformation" that leads itself away from "negotiating" between force and solicitation in effect.

These kinds of "maps" are created within virtual "diagrammatically operation", where it's possible to represent form and process, "order" and movement, "horizons of certainty", and "forks of uncertainty", all at once.

The notion of "battle map", in fact, refers to the proposition of "field", such as environment (medium), disposition (logic), setting (location), and device (mechanism). These are set on the basis of fluctuating orders created by various combinations of "driving forces" and "driven trajectories". It is a field of potential and maneuver, as well as device and disposition.

三、信息位、战役（和谈判）地图

从之前阐述的观点来看，图解是“决策逻辑”、“指令逻辑”、“行动逻辑”的组合。它是系统的战略（抽象的、通用的）和战术（具体的、特定的）解决方案。

一幅“战役地图”实际上并不是一幅“固定的图片”或一幅闭合的描述性的地图，而是很多直接的和不确定的“可能的”演变与运动的一个综合。11

这是动态过程的一种静态“模仿”：对当地条件的一种“诊断”。这是一种“反应”，在这种反应里，可以读取、处理、描述、压缩、合成实物信息（土地、基础设施、型材、地形、伏兵、事故等）以及无形信息（气候、风力、心理方面、回音和噪音、军需和通讯等）。12

虽然，一场战役的配额运动取决于当地信息及机会，但，在全球化意义上，这在战术行动标准上了也作出了回应。如果准确性、效率、财富在更大或更小程度上是反对异质性的及可变的，换句话说“随机的”，那么，它将导致一种结果，二者必居其一。

一幅“战役地图”是关于“描绘”一些媒介的，而不是描述诸如运动、演习、“逃亡”或“败战”的。它是一种“导向性变换”，引导自身远离强制与恳请之间的有效“谈判”。

在虚拟的“图解操作”之内创造了这些种类的“地图”，在这些地图里，可以一次性对形式和过程、“顺序”与运动、“确定性视野”、“不确定性分叉”全部进行描述

“战役地图”的概念实际上针对“场”的一种提法，比如环境（媒介），部署（逻辑）、设置（位置）、设备（机械）。设置这些的基础是众多“驱动力”、“驱动轨迹”的组合产生的波动令。它描述了场上的势能和演习、设备和部署。

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