DIFFUSED DIGITAL

Dalibor Veseley conference
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Dalibor's interest in complexities of representation in drawings, architectural or otherwise engaged many of us working with him in the studio. At the time in the late 70's and 80's whether in sketches or measured drawings they were hand drawn. Authority of the hand/ mind correspondence, analytic, cognitive or expressive subject, overlap consideration of process traces, mapping or construction documents, was often discussed. I hope this set of drawings offered might have interested him in their representation of our continued practice engaged with digital design.

In the representation process often project documents are organized in sets according to their potential coherences in the project. Generally divided up and analyzed to reconstitute what was done or said during the project's formation, diagrams or drawings tend to emphasize an inevitable fit between the original ideas and the final result ensuring a linear continuity. In this process authority of the original intention often takes strong precedence over contingent conditions.

Digital design's contribution to this process often helps tightening of the logical screw. The capacity to map sites with seemingly endless scale of precision, matching scales of 1:10000 with that of 1:10 or anything beyond or in-between, the idea of particular scaled view seems to suggest a random choice. The building/ landscape / territory /city to assume important fits and correspondences. And yet we know that a city as much as territory is more than a self organizing entity. It is something that has strata, different levels, things underneath it that can be excavated, may be get lost, may be revealed. Its history is accumulated and replicating and scales of their recognition similarly specific.

Slavoj zizek refers to this process of recollection and mapping as a *misrecognition* whereby projects contain a sentiment of longing as much as a wish to make things fit into such reasonable processes as projection of a certain melancholic loss embedded in the object's form before its time. Matta Clark called it ' *'Mathematique sensible'* , against Corbusier's '*Mathematique raisonable'*, translation for which both rational or reasonable would do here.

The set of drawings presented here however belong to a moment in the production of design that record the work of reasoned requirement in conjunction with hesitant schemas and defuse realities that tend to trace conjunction of discontinuous subject positions in the drawings. They are found/ edited moments extracted from the universal model to capture specific set of spatial relations. This may be our version of digital *Mathematique sensible*. As such they could be said to describe a general history of dispersion; a dispersion of reasoned logic and sensible longing in the project mapping buildings in their morphological relation to the constructed landscape formation. Hovering between shifting trajectories of potential affiliations with buildings and landscape, with changing degrees of focus or liveliness in the design direction- are those lines that delineate simultaneous lines of thought and formulate conflicting and conjectural topics in specific places and forms of the project.

The drawings here belong to a master plan proposal for the Madrid Campus of Justice design competition prepared by Farjadi Architects in 2004. The 2D drawings are situated within a 3D digital model that delineates configurations of the landscape, the city-scape and the project buildings together. They are arrested moments of the model which in their specific 2d map seek to find specific design strategies that formulate the parameters for at once recollecting the found landscape of the existing hills on the site as horizons of its natural formation, and to plan a new campus that accommodates the extended city for the new complex of courts and administrative buildings.

Lines here are the primary tool to establish limits in surface and volume as well as accumulations which produce textural surfaces. As such lines are not simply edges of volumes but define strategic horizons, project datums, which establish degrees of embedding or separation, weight, lightness and balance between building and landscape forms in their strategies for grounding, intersection, degrees of formal integration or distance. Lines also resist distinction and separation of buildings from landscape and as such create a continuous surface with an undefined morphology hovering between natural and constructed forms, between rectilinear and pleated edges. The drawings are therefore arrested moments of relational positions, stoppages that do not focus on object definition in rendered realities but map relational strategies in the 3d flux.

Colour codes in the digital model simply identify categories of landscape and city buildings. Lines are black over white background reversible to white over black when seen from inside volumes or below ground as specified by the digital program. 3d view treats below ground and above ground as continuous where trajectories of volumetric or surface continuities are marked. Beige or orange surfaces are not surface notations but are produced by accumulated lines coded as site, when seen at lower angles of incidence to the ground. Scale and distance are embedded in the 3d base model and can be perceived as near, middle and far or degrees of high / low / below point of view.

The precision of the 3d construct has an indexical relation to the found/ constructed form of landscape and the new construct of the campus/ city building to produce a new found form. They describe new matrices of entry datums in the potential intersections between building and landscape, construct embedded buildings or artificial hills, delineate skylines, distance between buildings or simply creases in the form of the building landscape surface. As such the 2d drawings are at once precise construction documents as much as abstractions that describe degrees of reality that the project transfers to the final design. They are not diagrams of prescribed precision but project an architecture constructed following digital trajectories that diagram its potentials for diffusion.