



2018

## The contingent city: De-coding the possibilities of the city's sociospatial metabolism

Passia, Yota and Roupas, Panayotis

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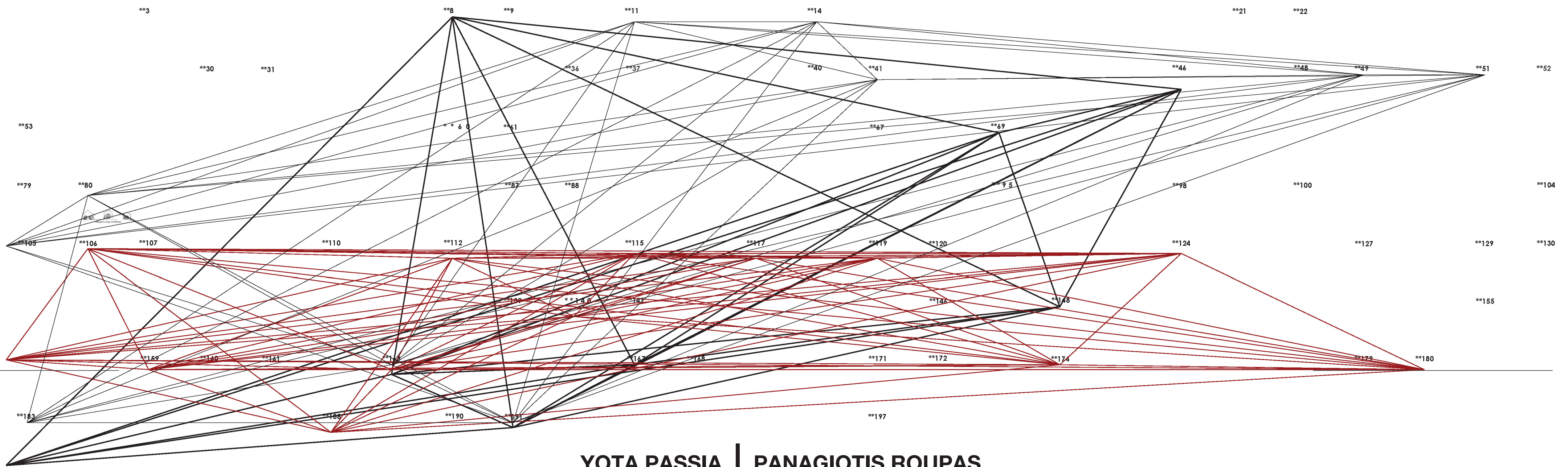
Passia, Yota and Roupas, Panayotis (2018) The contingent city: De-coding the possibilities of the city's sociospatial metabolism. In: Proceedings of RSD7, Relating Systems Thinking and Design 7, 23-26 Oct 2018, Turin, Italy. Available at <http://openresearch.ocadu.ca/id/eprint/2752/>

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THE  
CONTINGENT  
CITY /  
Η  
ΕΝΔΕΧΟΜΕΝΙΚΗ  
ΠΟΛΗ

THE CONTINGENT CITY\_4 DIMENSIONS | 253 DEGREES OF FREEDOM  
De-coding the possibilities of the city's sociospatial metabolism





THE  
CONTINGENT  
CITY /  
H  
ENΔEXOMENIKH  
ΠΟΛΗ

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A DESIGN METHODOLOGY FOR ARCHITECTURE AND THE CITY

+

A CONCEPTUAL SCHEMA FOR ANALYZING + GENERATING URBAN AND SPATIALFORMS

A CONVERGENT PHASE OF SELECTION + A DIVERGENT PHASE OF DESIGN

DESIGN PATTERNS + A-SIGNS

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PATTERNS  
+ A-SIGNS



**CONVERGENT  
PHASE /  
ΣΥΓΚΛΕΙΣΣΕΙΣ**

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A **CODE** OF DESIGN PATTERNS

DESIGN PATTERNS AS **ELEMENTARY UNITS**

PROCESS OF REPRESENTATION  
PROCESS OF SELF-ORGANIZATION

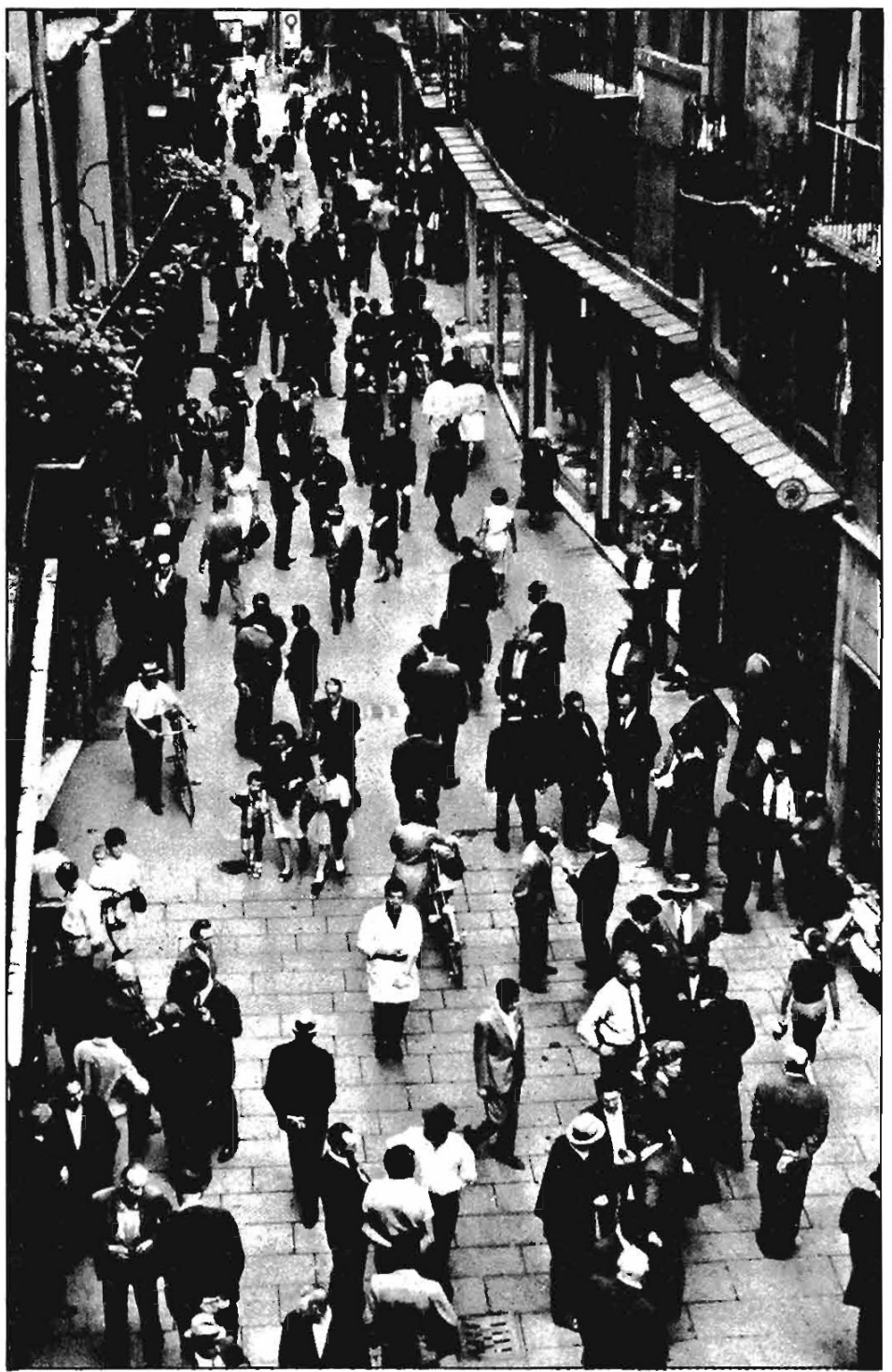
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**PATTERNS**



DESIGN PATTERN 31.PROMENADE

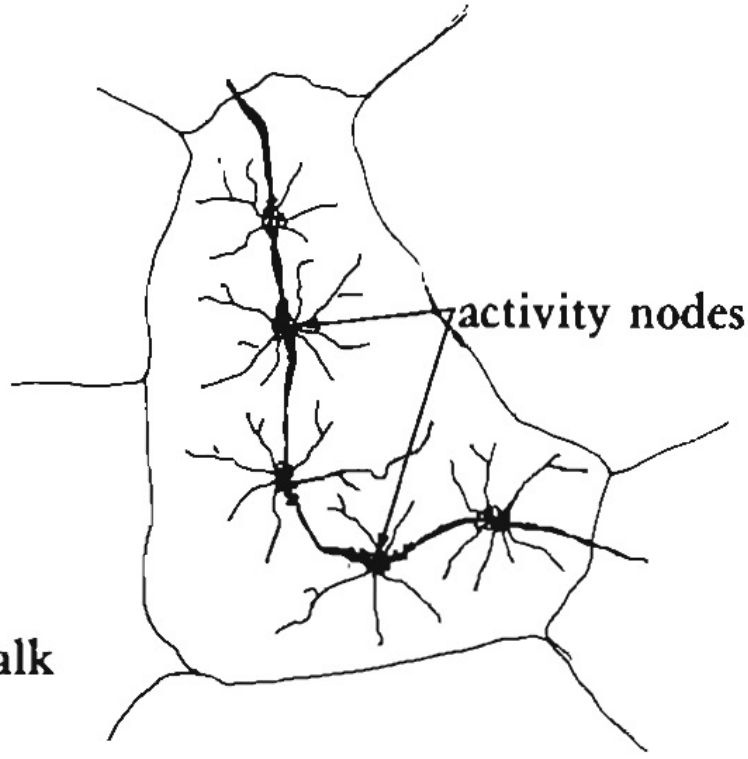
31 PROMENADE\*\*



Each subculture needs a center for its public life: a place where you can go to see people, and to be seen.

Encourage the gradual formation of a promenade at the heart of every community, linking the main activity nodes, and placed centrally, so that each point in the community is within 10 minutes' walk of it. Put main points of attraction at the two ends, to keep a constant movement up and down.

10 minute walk









66 DESIGN PATTERNS / 66 ΠΕΔΙΑ ΣΧΕΔΙΑΣΜΟΥ

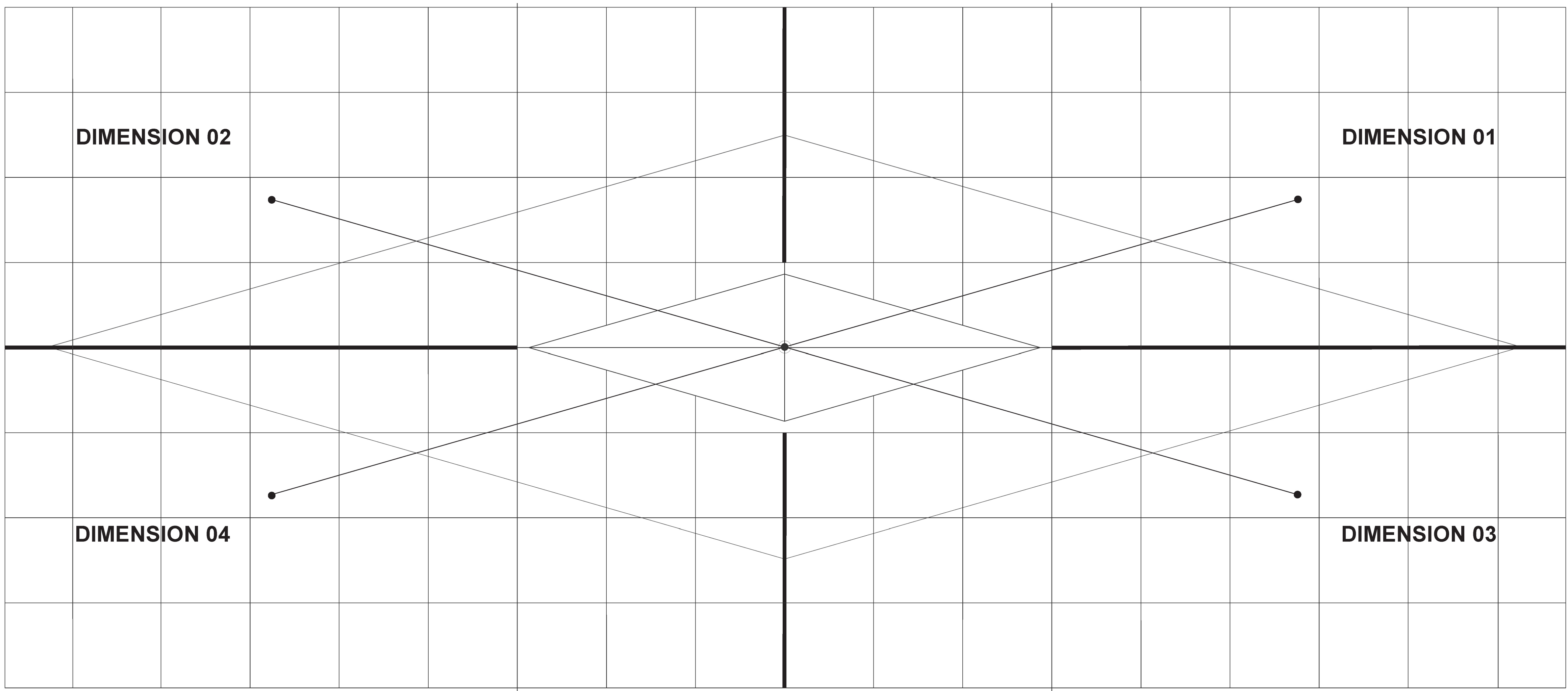
**1	**3					**8	**9		**11		**14				**21	**22						
				**30	**31			**36	**37		**40	**41			**46	**48	**49		**51	**52		
**53						**60	**61				**67		**69									
**79	**80						**87	**88					**95		**98	**100				**104		
**105	**106	**107	*108	*109	**110	**112			**115	**117	**119	**120		**124		**127	**129	**130				
							**139	**140	**141					**148				**155				
		**159	**160	**161		**163			**167	**168	**171	**172		**174		**179	**180					
**183					**188	**190	**191				**197											

DESIGN PATTERNS 66

TOTAL 253

ALL 253

4 DIMENSIONS/  
4 ΔΙΑΣΤΑΣΕΙΣ



DIMENSION 02

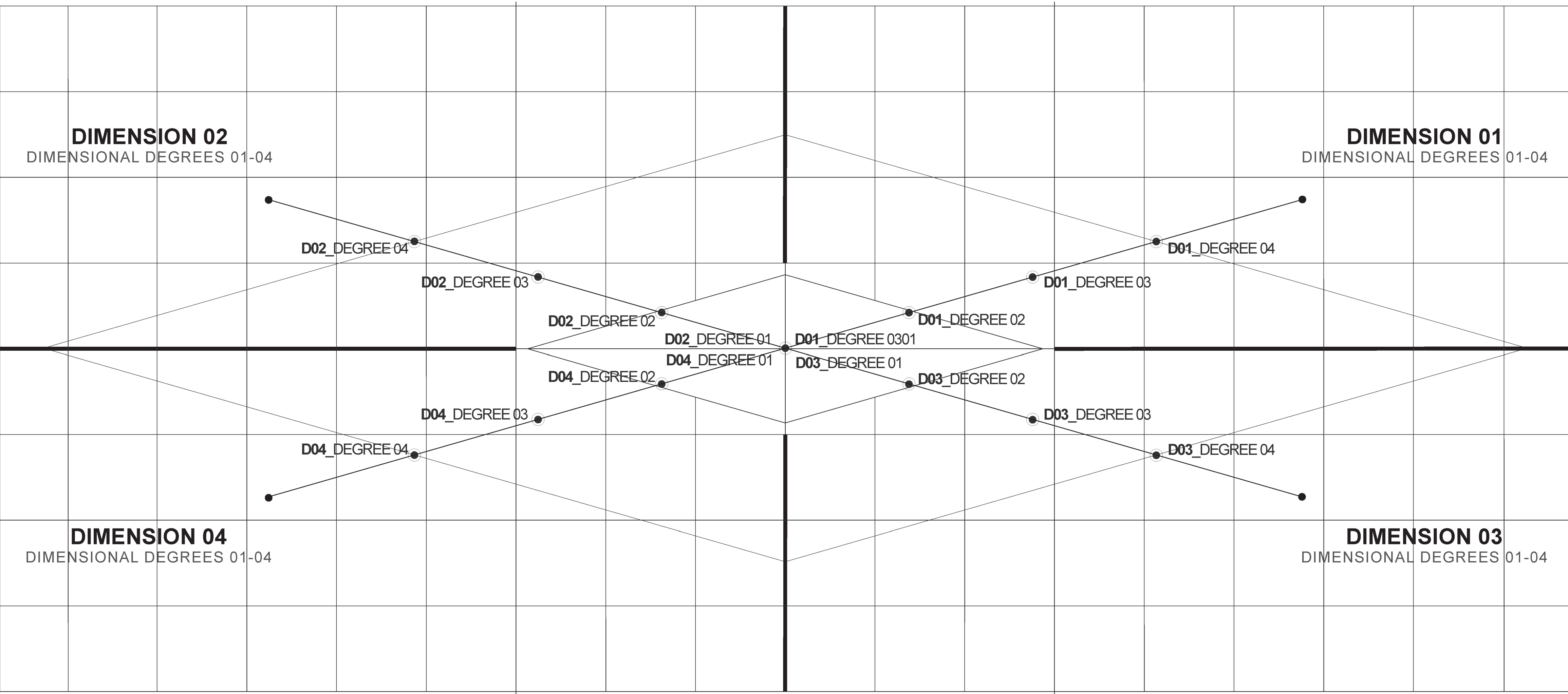
DIMENSION 01

DIMENSION 04

DIMENSION 03

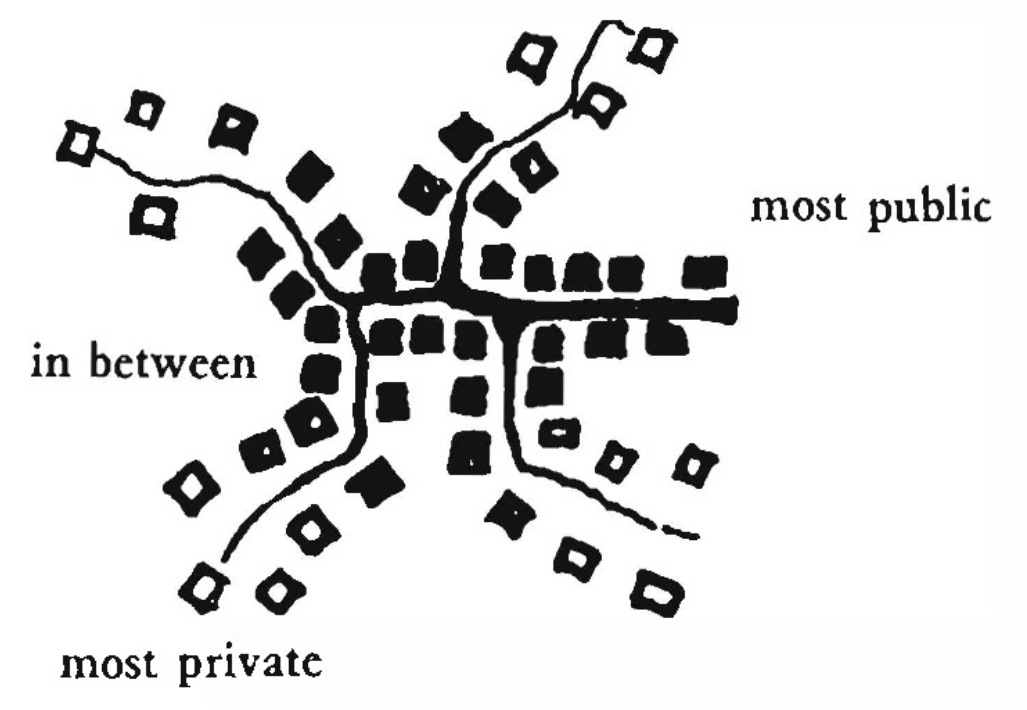


**4**  
**DIMENSIONAL**  
**DEGREES/**  
**4 ΒΑΘΜΟΙ**  
**ΔΙΑΣΤΑΣΕΩΝ**

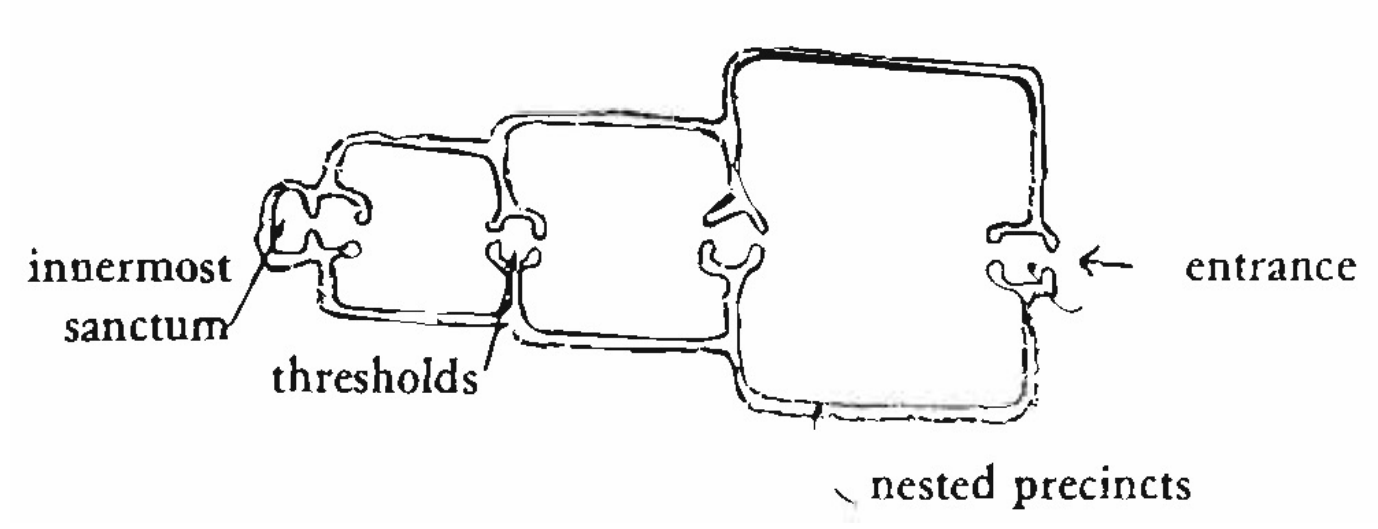


6 MICRO-SYSTEMS / 6 MIKPO-SYTHMATA

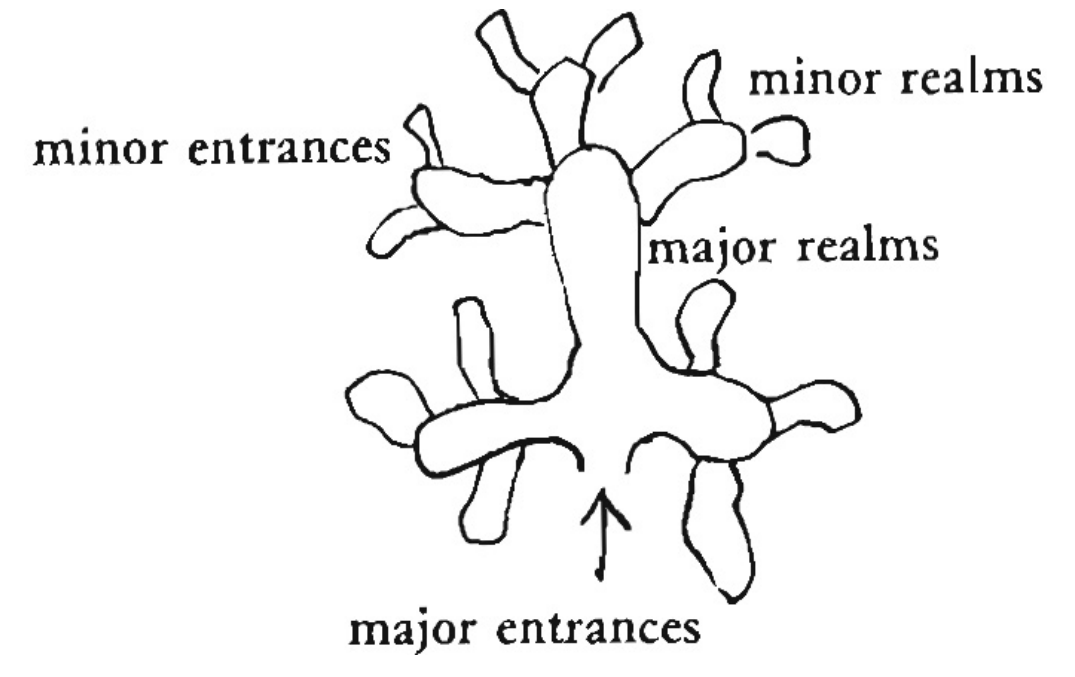
36. DEGREES OF PUBLICNESS



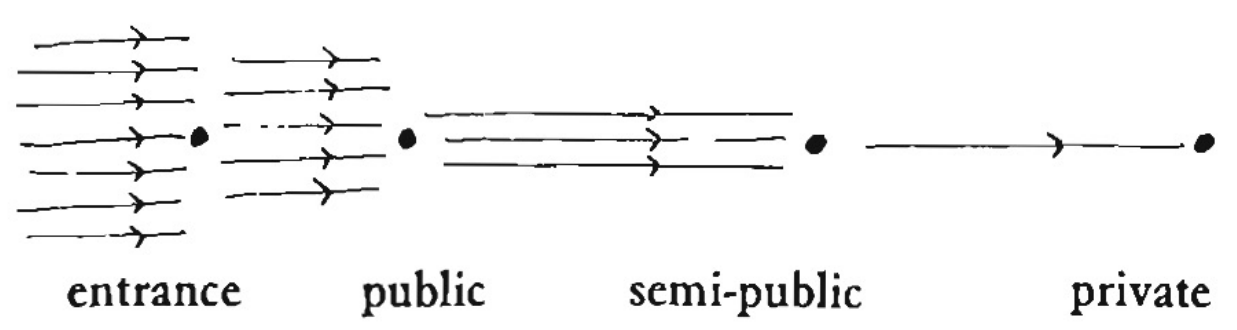
66. HOLY GROUND



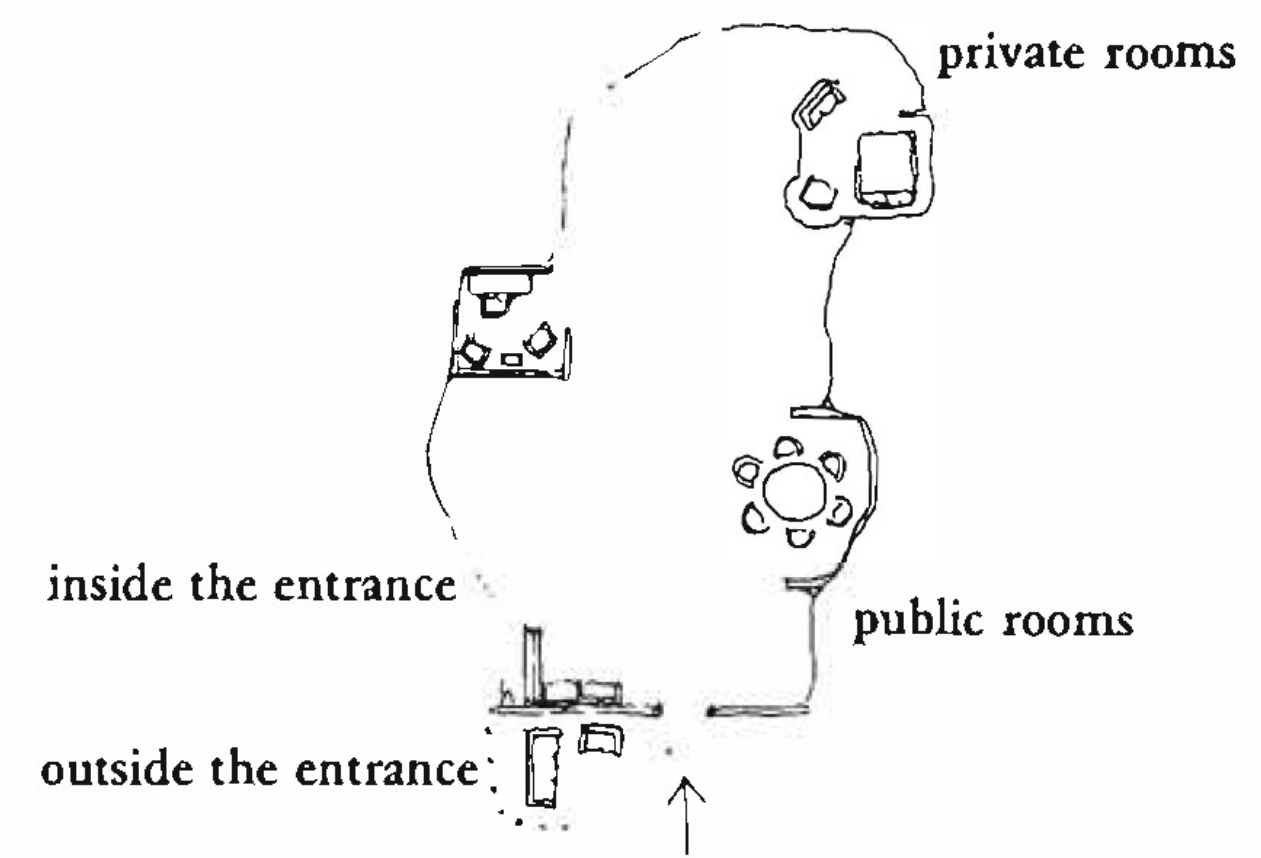
98. CIRCULATION REALMS



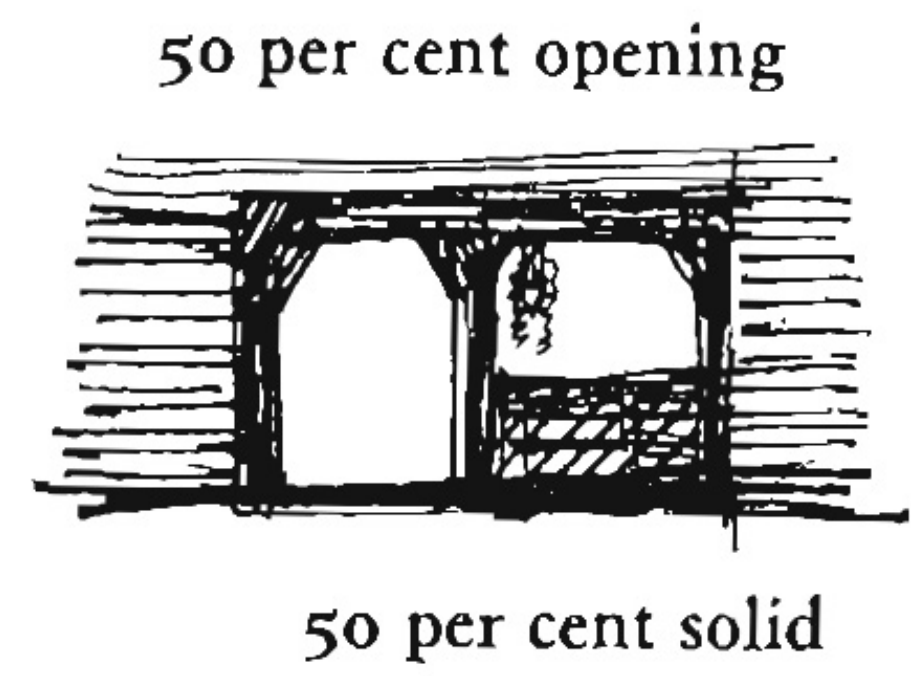
127. INTIMACY GRADIENT



142. SEQUENCE OF SITTING SPACES

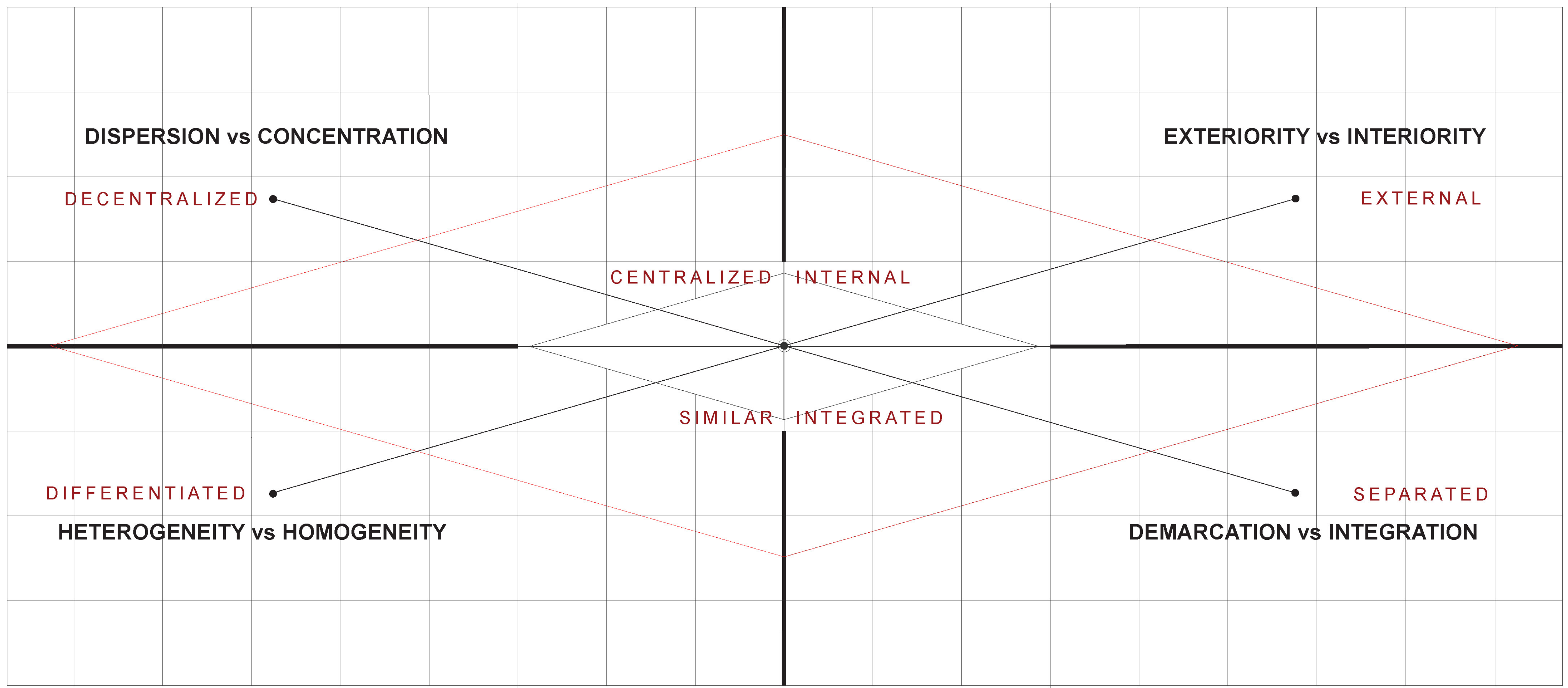


193. HALF-OPEN WALL



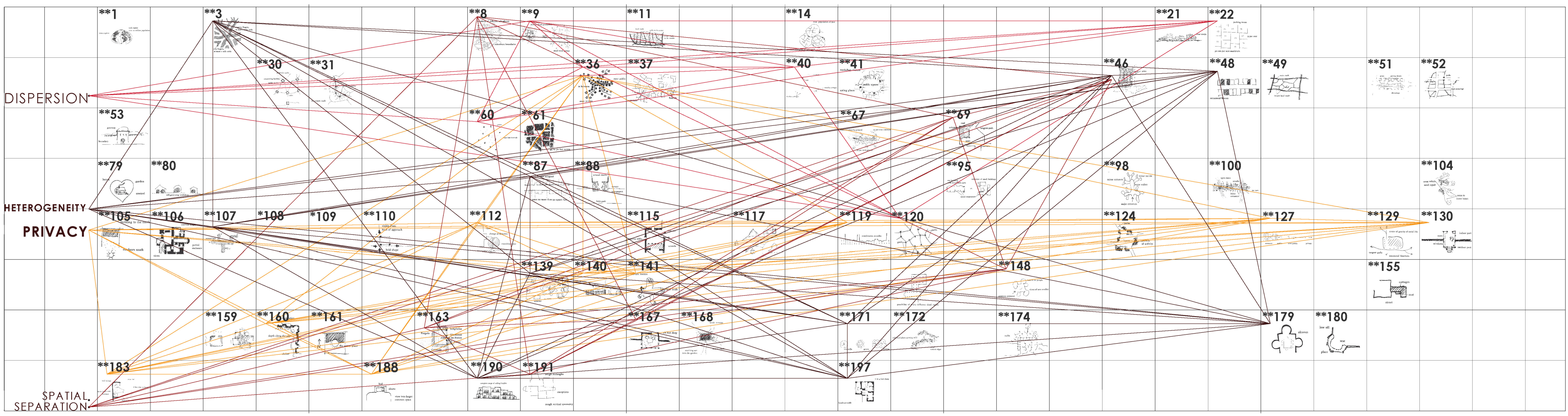


**SEMANTIC  
SCALES /  
ΣΗΜΑΣΙΟΛΟΓΙΚΕΣ  
ΚΛΙΜΑΚΕΣ**





**4-CRITERIA LIST / 4 ΚΡΙΤΗΡΙΑ ΟΜΟΙΩΣΗΣ**



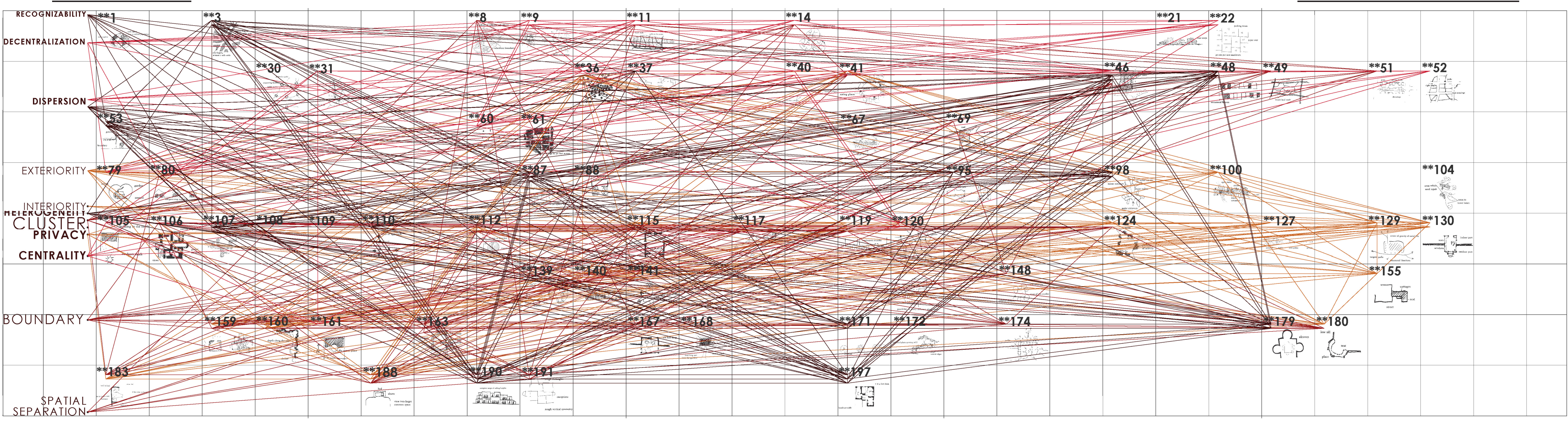
DESIGN PATTERNS 66

CRITERIA LIST 4

CRITERIA LIST DISPERSION, HETEROGENEITY, PRIVACY, SPATIAL SEPARATION



**12-CRITERIA LIST /**  
**12 ΚΡΙΤΗΡΙΑ ΟΜΟΙΩΣΗΣ**



DESIGN PATTERNS 66

12-CRITERIA LIST 12

**LIST** RECOGNIZABILITY, DECENTRALIZATION, DISPERSION, EXTERIORITY, INTERIORITY, HETEROGENEITY, CLUSTERS, CENTRALITY, BOYNDARY, SPATIAL SEPARATION

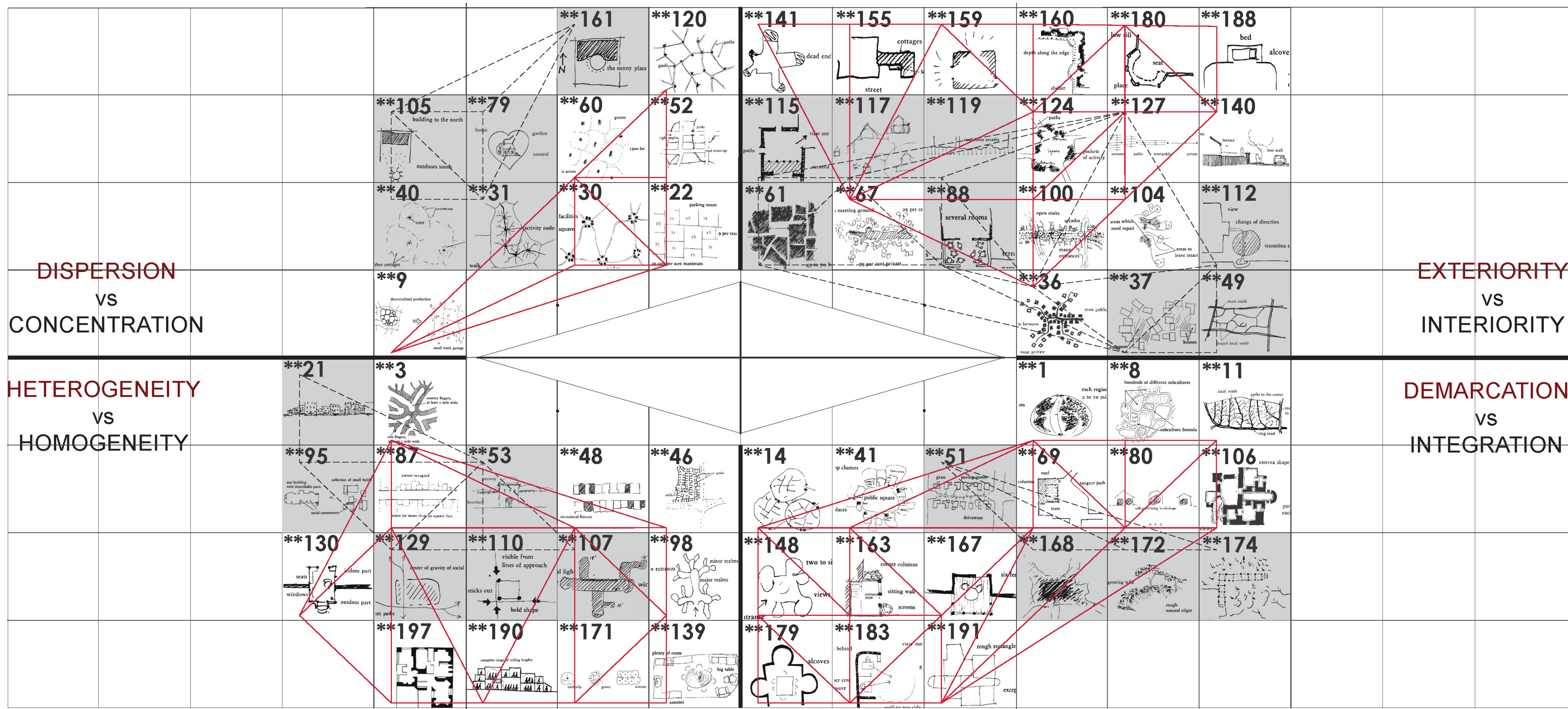


THE CITY'S  
4 DIMENSIONS /  
ΟΙ 4 ΔΙΑΣΤΑΣΕΙΣ  
ΤΗΣ ΠΟΛΗΣ

					<b>**161</b> the sunny place	<b>**120</b> paths	<b>**141</b> dead end	<b>**155</b> cottages street	<b>**159</b>	<b>**160</b> depth along the edge shelter	<b>**180</b> low sill place	<b>**188</b> bed alcove		
			<b>**105</b> building to the north outdoors south	<b>**79</b> house garden control	<b>**60</b> greens 1500 feet it across	<b>**52</b> paths veranda	<b>**115</b> view out paths	<b>**117</b>	<b>**119</b> continuous arcades	<b>**124</b> paths pockets of activity	<b>**127</b> terrace public semi-public private	<b>**140</b> terrace low wall		
			<b>**40</b> core other cottages	<b>**31</b> activity node walk	<b>**30</b> facilities square	<b>**22</b> parking zones 9 per acre 30 cars per acre maximum	<b>**61</b> 45 to 70 ft	<b>**67</b> meeting ground 75 per cent private	<b>**88</b> several rooms	<b>**100</b> open stairs many entrances	<b>**104</b> area which need repair areas to leave intact	<b>**112</b> view change of direction transition		
			<b>**9</b> decentralized production small work groups							<b>**36</b> most public in between most private	<b>**37</b> houses common	<b>**49</b> main roads looped local roads		
<b>DISPERSION</b>													<b>EXTERIORITY</b>	
	<b>HETEROGENEITY</b>		<b>**21</b>	<b>**3</b> country fingers, at least a mile wide city fingers, at most a mile wide						<b>**1</b> each region 2 to 10 miles	<b>**8</b> hundreds of different subcultures subculture bounds	<b>**11</b> local roads paths to the center		<b>DEMARICATION</b>
			<b>**95</b> one building with identifiable parts social connections	<b>**87</b> owner occupied same no more than 50 square feet	<b>**53</b> gateway boundary	<b>**48</b> occasional houses	<b>**46</b>	<b>**14</b>	<b>**41</b> open clusters public square places	<b>**51</b> grass paving stones driveways	<b>**69</b> columns roof tangent path seats	<b>**80</b> self-governing workshops	<b>**106</b> convex shape part enclosed	
			<b>**130</b> seats windows indoor part outdoor part	<b>**129</b> center of gravity of social ent paths	<b>**110</b> visible from lines of approach sticks out bold shape	<b>**107</b> light width	<b>**98</b> minor realms major realms	<b>**148</b> two to six views entrance	<b>**163</b> corner columns sitting wall screens	<b>**167</b> six feet	<b>**168</b>	<b>**172</b> growing wild rough natural edges	<b>**174</b>	
				<b>**197</b>	<b>**190</b> complete range of ceiling heights	<b>**171</b> umbrella glove screen	<b>**139</b> plenty of room big table counter	<b>**179</b> alcoves scraper ouster	<b>**183</b> view out small space side	<b>**191</b> rough rectangle except				



**DIMENSIONAL  
"DEMES" /  
ΟΙ "ΔΗΜΟΙ" ΤΩΝ  
ΔΙΑΣΤΑΣΕΩΝ**



**DISPERSION  
VS  
CONCENTRATION**

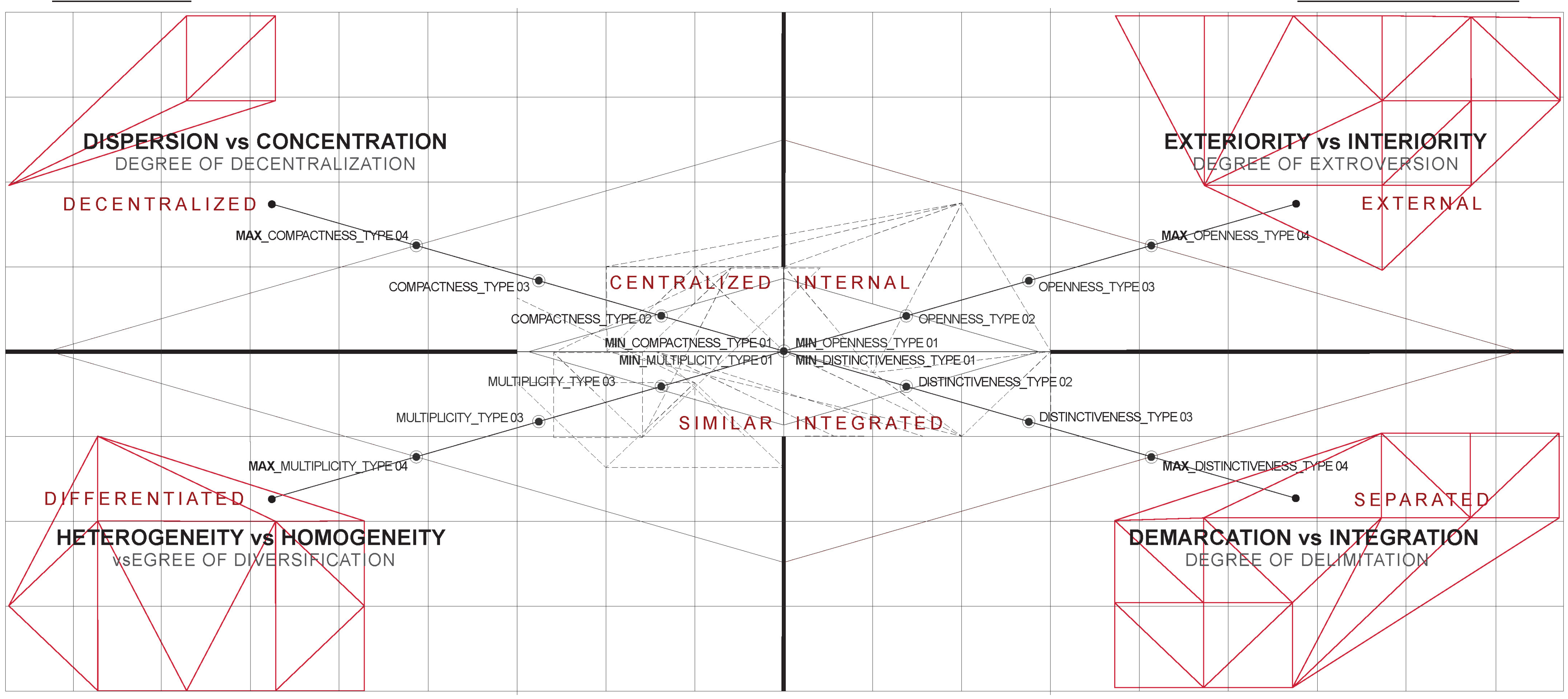
**EXTERIORITY  
VS  
INTERIORITY**

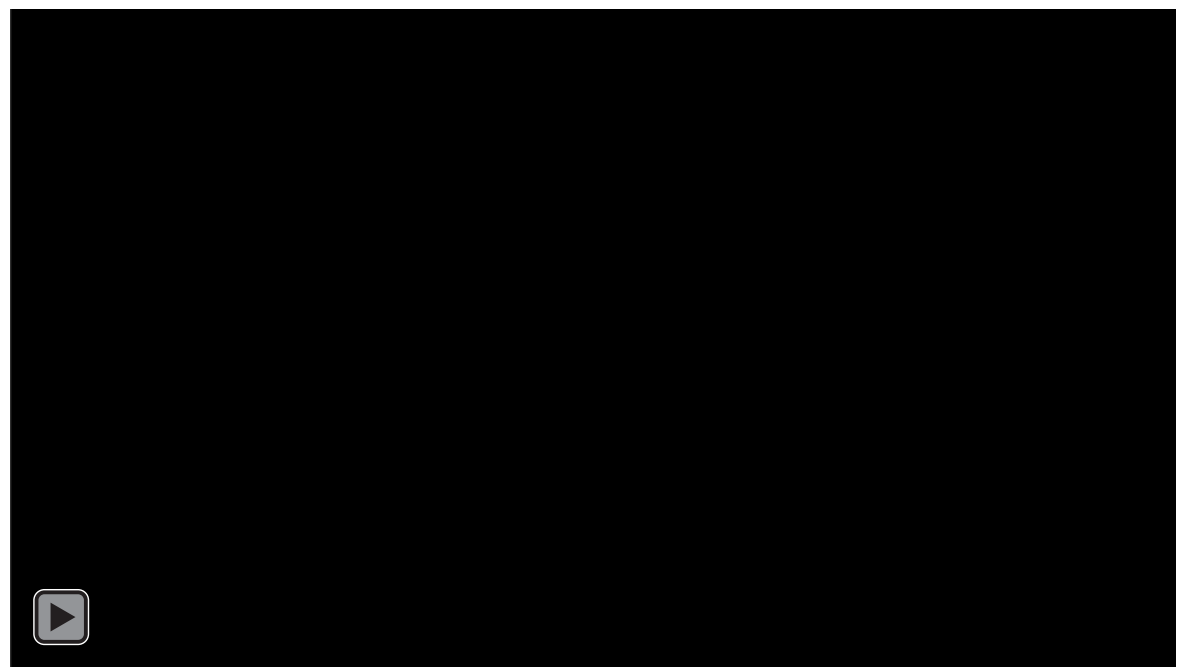
**HETEROGENEITY  
VS  
HOMOGENEITY**

**DEMARICATION  
VS  
INTEGRATION**



**C**  
**DIMENSIONAL DEGREES/  
ΒΑΘΜΟΙ ΔΙΑΣΤΑΣΕΩΝ**





=====  
-----  
**[DIVERGENT PHASE]**

[ACTUAL DOMAIN]

**[PROPERTIES OF FORM]**

[GEOMETRIC PROPERTIES]

[MATERIAL PROPERTIES]

[QUALITATIVE PROPERTIES]

**[TOWARDS]**

[QUANTITY]

[MATTER]

[STRUCTURE]

-----  
**[SPATIAL OBJECTS] [ASSEMBLAGES]**

[relations of material and expressive components]

[processes of stabilization assemblage's identity]

**[A-SIGNIFYING SIGNS] or [a-signs]**

-----  
**[AFFECTS]**



**[A]**

[001] AFFILIATIONS  
 [002] AMBIGUITY  
 [003] ANTIGRAVITY  
 [004] APPLIED SIGN  
 [005] AURAL CONTINUITY  
 [006] AMORPHOUS

**[B]**

[007] BLACK-STUFF  
 [008] BLANKNESS  
 [009] BLURINESS  
 [010] BORROWED LANDSCAPES  
 [011] BOX-WITHIN\_BOX

**[C]**

[012] CAMOUFLAGE  
 [013] CARTESIAN GRID  
 [014] CINEMATIC TECHNIQUES  
 [015] CLEAR STRUCTURE  
 [016] CONNOTATION  
 [017] CONTINUITY  
 [018] CRITICAL MASS  
 [019] CROSS PROGRAMMING

**[D]**

[020] DEFAMILIARIZATION  
 [021] DEMATERIALISATION  
 [022] DIAGRID  
 [023] DIAGONALISATION  
 [024] DISCONTINUOUS  
 [025] DISESTABLISHING REDUCTION  
 [026] DISORIENTATION  
 [027] DISPOSITION  
 [028] DIVERSITY

**[E]**

[029] ECCENTRICITY  
 [030] ELASTICITY  
 [031] EMERGENT GRID  
 [032] EMTPINNESS  
 [033] EPHEMERALITY  
 [034] EXPERIMENTAL LAYERING  
 [035] EXTERNAL TEXTS

**[F]**

[036] FACIALITY  
 [037] FIGURE/GROUND  
 [038] FLUID DYNAMICS  
 [039] FRAGMENT  
 [040] FREE-SECTION  
 [041] FOLDING

**[G]**

[042] GAP  
 [043] GRADATION OF DOMAIN  
 [044] GRAPHIC PATTERNS TO GLASS

**[H]**

[045] HOUSE WITHIN A HOUSE

**[I]**

[046] IMPERMANENCE  
 [047] INCONGRUENCE  
 [048] INDISCERNIBILITY  
 [049] INTENSIVE COHERENCE  
 [050] ISOLATION

**[J]****[K]**

[051] KINETIC

**[L]****[M]**

[052] MASKING  
 [053] MATERIALITY  
 [054] MOIRRE  
 [055] MUTUAL EVOCATIONS

**[N]**

[056] NEUTRAL ZONES  
 [057] NO AXIAL ORIENTATION  
 [058] NOISE

**[O]**

[059] OPEN ENFOLDNESS  
 [060] OPENESS  
 [061] ORNAMENT

LIST /  
 A-SIGNIFYING SIGNS



**[P]**

[062] PERFORMATIVE FORM  
 [063] PERFORMATIVE PATTERN  
 [064] PLEATED  
 [065] POINTING  
 [066] POROSITY

**[Q]****[R]**

[067] RADICAL PASSIVITY  
 [068] RANDOMNESS  
 [069] RESILIENCE  
 [070] RYTHM

**[S]**

[071] SCALELESS  
 [072] SECOND NATURE  
 [073] SEMI-LATICCE  
 [074] SEMI-PERMEABLE MEMBRANE  
 [075] SEMI-SECLUSION  
 [076] SEMI-TRANSPARENT  
 [077] SINGLE-SURFACE TECHNIQUE  
 [078] SINKING ROOM  
 [079] SLIT WINDOWS  
 [080] SPASM  
 [081] STILLNESS  
 [082] STRUCTURE VANISH  
 [083] SUPERPOSITION  
 [084] SUPERSATURATION  
 [085] SUPERGRAPHIC

**[T]**

[086] TRANSPARENCY  
 [087] TRANSVERSALITY

**[U]**

[088] USE OF SPACE vs FUNCTION  
 [089] UTSUROI | FEEL TIME  
 CHANGING

**[V]**

[090] VAGUENESS  
 [091] VASTNESS  
 [092] VARIATION [TEXTURE/COLOR]  
 [093] VILLAGE WITHIN A HOUSE

**[V]**

[093] VILLAGE WITHIN A HOUSE  
 [094] VISUAL DEPTH  
 [095] VISUAL LIGHTNESS  
 [096] VISUAL OBJECTS  
 [097] VISUAL VIBRATION

[097] WEAK FORM / DEGREE ZERO  
 [099] WETGRID

**[W]**

[100] ZERO DEGREE

**[Z]**



A-SIGNS 4

AFFECTS 21

**PROJECTS 4**

**DIAGONALIZATION/**  
ΔΙΑΓΩΝΟΠΟΙΗΣΗ  
FORM • SPACE • SURFACE

1. SEDAI MEDIATHEQUE\_TOYO ITO\_SENDAI, JAPAN\_2000
2. OMA\_EURALILLE:CENTRE INTERNATIONAL D'AFFAIRES\_-LILLE, FRANCE\_1996
3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997
4. NOX\_SOFTOFFICE\_UK\_2005

[AXIALITY]  
[CONTINGENCY]  
**[DIAGONALITY]**  
[DIRECTIONALITY]  
[OPENESS]  
[SERIALITY]  
[SYMMETRY]

**AFFECTS**



A-SIGNS 4

AFFECTS 21

**PROJECTS 4**

3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997

**DIAGONALIZATION/**  
**ΔΙΑΓΩΝΟΠΟΙΗΣΗ**  
 FORM • SPACE • SURFACE

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3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997
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[AXIALITY]  
 [CONTINGENCY]  
**[DIAGONALITY]**  
 [DIRECTIONALITY]  
 [OPENESS]  
 [SERIALITY]  
 [SYMMETRY]

**AFFECTS**





A-SIGNS 4

AFFECTS 21

**PROJECTS 4**

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AFFECTS

DIAGONALIZATION/  
ΔΙΑΓΩΝΟΠΟΙΗΣΗ  
FORM • SPACE • SURFACE

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4. NOX\_SOFTOFFICE\_UK\_2005

[AXIALITY]  
[CONTINGENCY]  
**[DIAGONALITY]**  
[DIRECTIONALITY]  
[OPENESS]  
[SERIALITY]  
[SYMMETRY]



A-SIGNS 4

AFFECTS 21

PROJECTS 4

3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997

AFFECTS

DIAGONALIZATION/  
ΔΙΑΓΩΝΟΠΟΙΗΣΗ  
FORM•SPACE•SURFACE

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4. NOX\_SOFTOFFICE\_UK\_2005

[AXIALITY]  
[CONTINGENCY]  
**[DIAGONALITY]**  
[DIRECTIONALITY]  
[OPENESS]  
[SERIALITY]  
[SYMMETRY]





A-SIGNS 4

AFFECTS 21

**PROJECTS 4**

3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997

**DIAGONALIZATION/**  
ΔΙΑΓΩΝΟΠΟΙΗΣΗ  
FORM•SPACE•SURFACE

1. SEDAI MEDIATHEQUE\_TOYO ITO\_SENDAI, JAPAN\_2000
2. OMA\_EURALILLE:CENTRE INTERNATIONAL D'AFFAIRES\_-LILLE, FRANCE\_1996
3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997
4. NOX\_SOFTOFFICE\_UK\_2005

[AXIALITY]  
[CONTINGENCY]  
**[DIAGONALITY]**  
[DIRECTIONALITY]  
[OPENESS]  
[SERIALITY]  
[SYMMETRY]

**AFFECTS**





A-SIGNS 4

AFFECTS 21

**PROJECTS 4**

3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997

AFFECTS

**DIAGONALIZATION/**

ΔΙΑΓΩΝΟΠΟΙΗΣΗ

FORM•SPACE•SURFACE

1. SEDAI MEDIATHEQUE\_TOYO ITO\_SENDAI, JAPAN\_2000
2. OMA\_EURALILLE:CENTRE INTERNATIONAL D'AFFAIRES\_-LILLE, FRANCE\_1996
3. MVRDV\_VILLA PRO\_HILVERSUM, THE NETHERLANDS\_1997
4. NOX\_SOFTOFFICE\_UK\_2005

[AXIALITY]  
 [CONTINGENCY]  
**[DIAGONALITY]**  
 [DIRECTIONALITY]  
 [OPENESS]  
 [SERIALITY]  
 [SYMMETRY]

**A-SIGNS****AFFECTS****PROJECTS**

[001] AFFILIATIONS  
[FO] [ST] [SC] [SP]

[AGGREGATED] [AMBIGUOUS] [AMORPHOUS]  
[ASYMMETRY] [AXIALITY] [BLURINESS]  
[COMPLEXITY] [CONTINGENCY]  
[DIFFERENTIATED] [DISCONTINUOUS]  
[DISSIPATION] [DISJUNCTION]  
[DIVERSITY] [INSTABILITY] [PLEATED]  
[OPENESS] [OPEN-ENDNESS] [RELIEF]  
[TONALITY] [VAGUENESS] [VERTICALITY]

1.EASTREN DESIHM OFFICE\_SLIT  
HOUSE\_SHIGA/JAPAN\_2005  
2.KENGO KUMA\_Z58 OFFICES\_SANGAI,  
CHINA\_2008

[002] AMBIGUITY  
[FO] [ST] [SC] [SU]

[AMBIGUITY] [ASYMMETRY] [BLURINESS]  
[COMPLEXITY] [CONTINGENCY]  
[DEMATERIALIZED] [DISCONTINUOUS]  
[DISJUNCTION] [DISORIENTATION]  
[DIVERSITY] [FLEXIBILITY] [FLUIDITY]  
[INSTABILITY] [VAGUENESS]

1.JUN AOKI\_LOUIS VUITTON NAGOYA  
STORE\_2004\_TOKYO, JAPAN  
2.PETER EISENMAN\_HOUSE II\_1970\_VER-  
MONT, USA

**[A]**

[003] ANTIGRAVITY  
[FO] [ST] [SC] [SU]

[DECONSTRUCTION] [DEMATERIALIZED]  
[DIFFERENTIATED] [DISCONTINUOUS]  
[EFFORTLESS] [INSUBSTANTIALITY]  
[SCALES] [WEIGHTLESSNESS]

1.ATELIER TEKUTO\_MAGRITTE HOUSE\_-  
JAPAN\_2007

[004] APPLIED SIGN  
[FO] [ST] [SC] [SU]

[AFFINITY] [AMBIGUOUS] [ASYMMETRY]  
[BLURINESS] [COMPLEXITY] [CONTINGENCY]  
[DIFFERENTIATION] [DISCONTINUOUS]  
[DISCREPANCY] [DISORIENTATION]  
[DISSIPATION] [DUPLICITY] [MODULARITY]  
[MUTATION] [INTSBILITY] [VAGUNESS]

1.TOYO ITO\_TAMA ART LIBRARY\_JAPAN\_2007

[005] AURAL CONTINUITY  
[FO] [ST] [SC] [SU]

[AFFINITY] [GRADATION] [FLUIDITY]  
[INSUBSTANTIALITY] [SERIALITY]  
[TONALITY]

1.TOYO ITO\_WHITE U HOUSE\_TOKYO,  
JAPAN\_1976  
2.JUNYA ISHIGAMI\_KAIT WORKSHOP\_KANAGA-  
WA, JAPAN  
3.SANAA\_ROLEX LEARNING CENTRE\_EPFL  
LAUSANNE\_2010  
4.SOU FUJIMOTO\_HOUSE NA\_TOKYO,-  
JAPAN\_2011

[006] AMORPHOUS  
[FO] [ST] [SC] [SU]

[A-CENTRICITY] [AMBIGUOUS] [ASYMME-  
TRY] [BLURINESS] [COMPLEXITY] [DIF-  
FERENTIATED] [DISCONTINUOUS]  
[DISORIENTED] [DIVERSITY] [FLUIDITY]  
[GRADATION] [MUTATION] [ANAPΛYΦOTHTA]

1.FUTURE SYSTEMS\_SELFRIDGES DEPARTMENT  
STORE\_BIRMINGHAM, UK\_2003  
2.KENGO KUMA\_SHIMONOSEKI-SHI KAWATANA

LIST /  
A-SIGNIFYING SIGNS

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## EXTROVERSION

[exteriority] < - - - - -> [interiority]

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## DELIMITATION

[demarcation] < - - - - -> [integration]

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## DECENTRALISATION

[concentration] < - - - - -> [dispersion]

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## DIVERSIFICATION

[homogeneity] < - - - - -> [heterogeneity]

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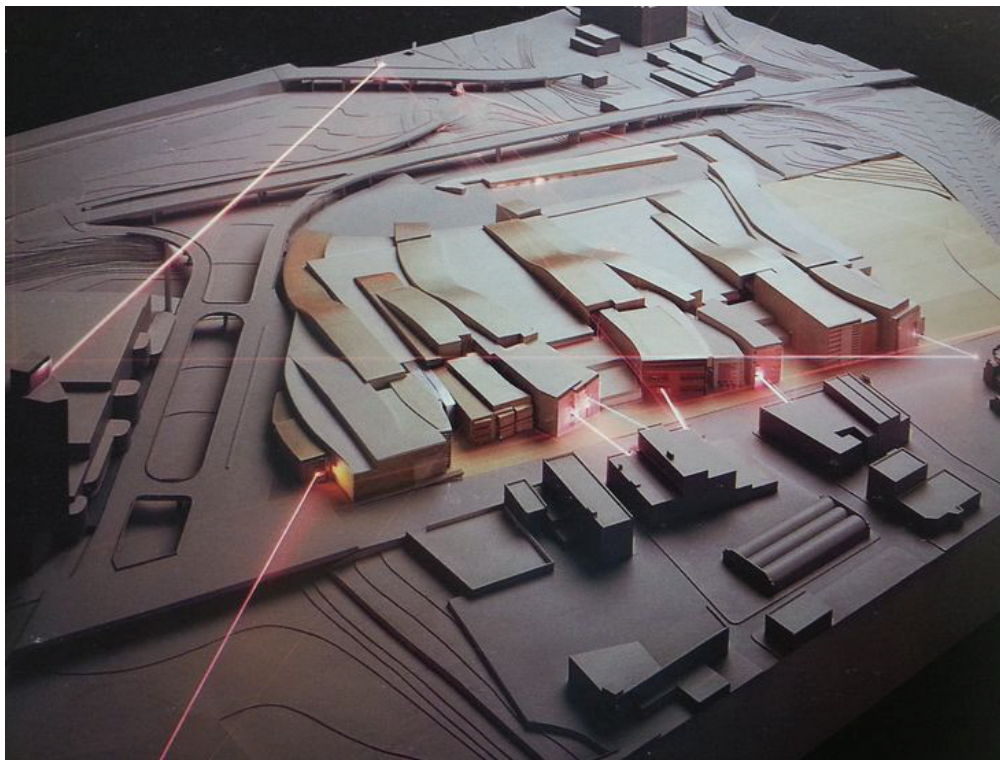
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## EXTROVERSION

[exteriority] < - - - - -> [interiority]

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**AFFILIATIONS/**  
 ΣΥΣΧΕΤΙΣΕΙΣ  
**FORM • STRUCTURE • SURFACE**

1. PETER EISENMAN\_ GREAT COLOMBUS CONVENTION CENTER, COLOMBUS, OHIO\_1990-1993 [form]
2. FRANK O. GEHRY\_ VITRA DESIGN MUSEUM, WEIL AM REIN, GERMANY\_1989 [form]
3. SHOEI YOH\_ODAWARA SPORTS COMPLEX [form]
4. SHIRRED, ZAGO\_ NATIONAL MUSEUM OF SCOTLAND

[AGGREGATED]  
 [AMBIGUOUS]  
 [AMORPHOUS]  
 [ASYMMETRY]  
 [AXIALITY]  
 [BLURINESS]  
 [COMPLEXITY]  
**[CONTIGENCY]**  
 [DIFFERENTIATED]  
 [DISCONTINUOUS]  
 [DISSIPATION]  
 [DISJUNCTION]  
 [DIVERSITY]  
 [PLEATED]  
 [OPENESS]  
 [OPEN-ENDNESS]  
 [RELIEF]  
 [TONALITY]  
 [INSTABILITY]  
 [VAGUENESS]  
 [VERTICALITY]

A-SIGNS 4

AFFECTS 21

**PROJECTS 4**

**1. PETER EISENMAN\_ GREAT COLOMBUS CONVENTION CENTER, COLOMBUS, OHIO\_1990-1993**

**AFFECTS**

FORM • SPACE • SURFACE  
 ΔANEIKA TOPIA  
**BORROWED LANDSCAPES/**

1. KAZUO SHINOHARA\_TANIKAWA HOUSE\_NAGANO, JAPAN\_1974 [L]
2. TOYO ITO & ASSOCIATES\_SENDAI MEDIATHEQUE\_SENDAI, JAPAN\_1998
3. KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA ZOLLVEREIN SCHOOL OF MANAGEMENT AND DESIGN\_Essen, Germany\_2006
4. KENGO KUMA\_Z58 OFFICES\_SANGAI, CHINA\_2008

[AFFINITY]  
 [ALTERNATED]  
 [DIVERSITY]  
 [GRADATION]  
**[OPENESS]**  
 [RELIEF]  
 [VAGUENESS]  
 [WEIGHTLESS]

AFFECTS



.....  
 9 A-SIGNS  
 .....

.....  
 8 AFFECTS  
 .....

.....  
**4 PROJECTS**  
 .....

3. KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA ZOLLVEREIN SCHOOL OF MANAGEMENT AND DESIGN\_ESSEN, GERMANY\_2006





A-SIGNS 9

AFFECTS 31

**PROJECTS 2**

1. KAZUO SHONOHARA\_HOUSE IN UEHARA\_SHIBUYA, TOKYO\_1973

**FACIALITY/**  
**ΜΕΤΩΠΙΚΟΤΗΤΑ**  
 FORM • SPACE • SURFACE

1. KAZUO SHONOHARA\_HOUSE IN  
 UEHARA\_SHIBUYA, TOKYO\_1973  
 2. SHIN TAKAMATSU\_SAPPORO\_TOKYO,  
 JAPAN\_1989

**[AFFINITY]**  
 [AGGREGATED]  
 [AMBIGUOUS]  
 [AMORPHOUS]  
 [ASYMMETRIC]  
 [BLURINESS]  
 [COMPLEX]  
 [CONTIGENT]  
 [DECONSTRUCTED]  
 [DIFFERENTIATED]  
 [DISCONTINUOUS]  
 [DISCREPANCY]  
 [DISJUNCTION]  
 [DISSIPATION]  
 [DISORIENTATION]  
 [DIVERSITY]  
 [DUPLICITY]  
 [FLATNESS]  
 [FLUTED]  
 [GRADATION]  
 [PLEATED]  
 [POROSITY]  
 [RELIEF]  
 [SCALELESS]  
 [SERIALITY]  
 [SOFTNESS]  
 [SLENDERNESS]  
 [TONALITY]  
 [INSTABILITY]  
 [VERTICALITY]  
 [WEIGHTLESS]

**AFFECTS**

FORM•STRUCTURE•SURFACE  
ΠΑΡΑΘΥΡΑ ΣΧΙΣΜΕΣ  
**SLIT OPENINGS/**

1. EASTREN DESIHM  
OFFICE\_SLIT HOUSE\_SHIGA/  
JAPAN\_2005  
2.KENGO KUMA\_Z58 OFFIC-  
ES\_SANGAI, CHINA\_2008



[AXIALITY]  
[DEMATERIALIZATION]  
[DIVERSITY]  
[FLUIDITY]  
[GRADATION]  
[INTER-CHANGEABILITY]  
[POROSITY]  
[SCALELESS]  
[SERIALITY]  
[SMOOTHNESS]  
[TONALITY]  
[TWO-DIMENSIONALITY]  
[VERTICALITY]

.....  
5 A-SIGNIFYING SIGNS  
.....

.....  
13 AFFECTS  
.....

.....  
**2 PROJECTS**  
.....

1. EASTERN DESIGN OFFICE\_SLIT HOUSE\_SHIGA/JAPAN\_2005

**DELIMITATION**

[demarcation] <-----> [integration]





**BOX\_WITHIN\_BOX/**  
 ΧΩΡΟΣ ΜΕΣΑ ΣΕ ΧΩΡΟ  
 FORM • STRUCTURE • SURFACE

1. HIROMI FUJI\_MARUTAKE BUILDING\_TOKYO, JAPAN\_1976
2. REM KOOLHAAS\_ZENTUM FUR KUNST UND MEDIETECHNOLOGIE\_KARLSRUHE, GERMANY\_1989
3. BERNARD TSCHUMI\_LE FRESNOY\_TOURSOING, FRANCE\_1991-1997
4. SOU FUJIMOTO ARCHITECTS\_HOUSE N\_OITA, JAPAN\_2008

A-SIGNS	4
AFFECTS	8
<b>PROJECTS</b>	<b>4</b>

[AXIALITY]  
 [COMPLEXITY]  
 [DIFFERENTIATED]  
 [DISJUNCTION]  
**[GRADATION]**  
 [LATTICED]  
 [SCALELESS]  
 [SERIALITY]

4. SOU FUJIMOTO ARCHITECTS\_HOUSE N\_OITA, JAPAN\_2008

FORM • SPACE • SURFACE  
 ΑΚΟΥΣΤΙΚΗ ΣΥΝΕΧΕΙΑ  
**AURAL CONTINUITY**

1. TOYO ITO\_WHITE U  
 HOUSE\_TOKYO, JAPAN\_1976  
 2. JUNYA ISHIGAMI +  
 ASSOCIATES\_KANAGAWA  
 INSTITUTE OF TECHNOLOGY  
 KAIT WORKSHOP\_KANAGAWA,  
 JAPAN  
 3. KAZUYO SEJIMA + RYUE  
 NISHIZAWA / SANAA\_ROLEX  
 LEARNING CENTRE\_EPFL  
 LAUSANNE\_2010  
 4. SOU FUJIMOTO\_HOUSE  
 NA\_TOKYO, JAPAN\_2011

[AFFINITY]  
 [GRADATION]  
**[FLUIDITY]**  
 [INSUBSTANTIALITY]  
 [SERIALITY]  
 [TONALITY]

**AFFECTS**



.....  
 3 A-SIGNS  
 .....

.....  
 6 AFFECTS  
 .....

.....  
**4 PROJECTS**  
 .....

**3. KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA\_ROLEX LEARNING CENTRE\_EPFL LAUSANNE\_2010**



A-SIGNS 7

AFFECTS 21

**PROJECTS 4**

1. TOYO ITO\_TOWER OF WINDS\_YOKOHAMA, JAPAN\_1987

AFFECTS

DEMATERIALIZATION/  
ΑΠΟ-ΥΛΟΠΟΙΗΣΗ  
FORM•SPACE•SURFACE

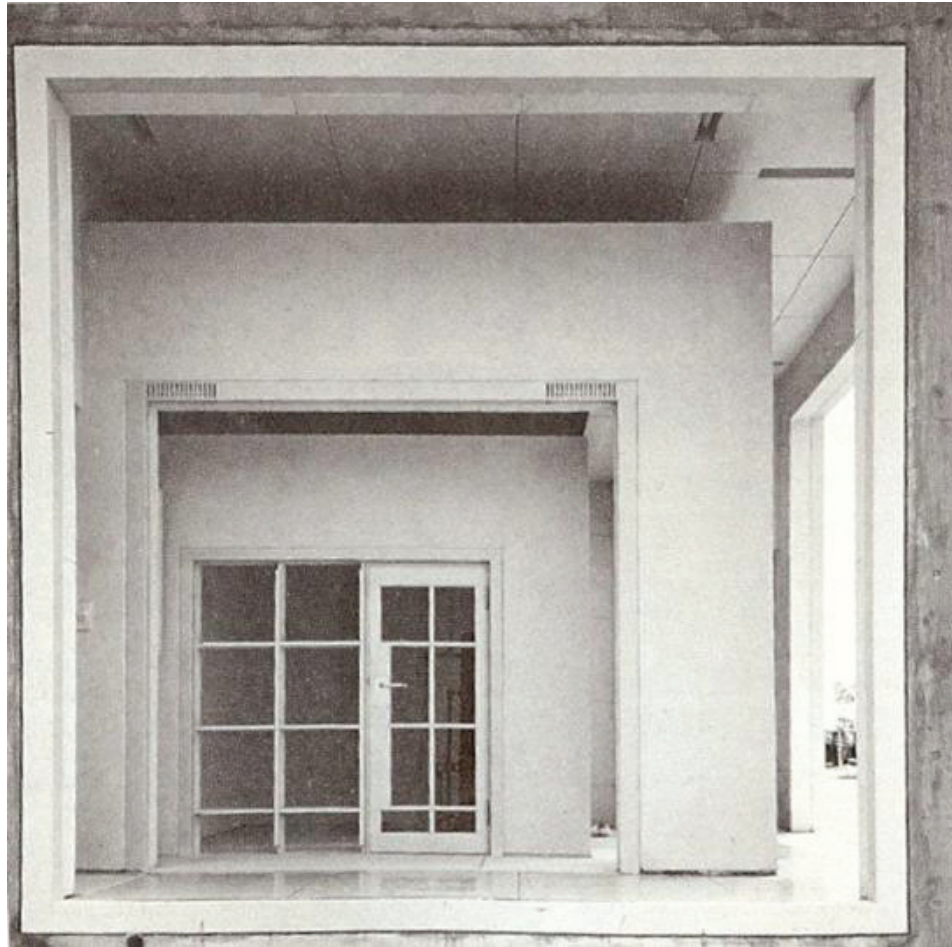
1. TOYO ITO\_TOWER OF WINDS\_1987\_YOKOHAMA, JAPAN
2. TOYO ITO & ASSOCIATES\_SENDAI, MEDIATHEQUE\_SENDAI, JAPAN\_1998
3. SANAA\_GLASS CENTER FOR THE TOLEDO MUSEUM OF ART\_USA, TOLEDO\_2005
4. SANAA, STUDIO ADRIEN GARDÈRE MUSÉE DU LOUVRE-LENS. FRANCE\_2012

[AMBIGUITY]  
[ASYMMETRY]  
[BLURINESS]  
[CONTINGENCY]  
[DECONSTRUCTION]  
[DEMATERIALIZED]  
[DISCONTINUOUS]  
[DISJUNCTION]  
[DISORIENTATION]  
[DISSIPATION]  
[GRADATION]  
[LIGHTNESS]  
[POROSITY]  
[SCALELESS]  
[SMOOTHNESS]  
[TWO-DIMENSIONALITY]  
[INSTABILITY]



FORM • SPACE • SURFACE  
 ΒΑΘΜΟΣ ΜΗΔΕΝ  
 ZERO DEGREE /

1. HIROMI FUJII\_TODOROKI  
 RESIDENCE\_ICHIKAWA\_-  
 JAPAN\_1976



8 A-SIGNS

21 AFFECTS

2 PROJECTS

[AGGREGATION]  
 [AMBIGUOUS]  
 [AMORPHOUS]  
 [ASYMMETRY]  
 [BLURINESS]  
**[COMPLEXITY]**  
 [CONTIGENCY]  
 [DECONSTRUCTION]  
 [DEMATERIALIZED]  
 [DIFFERENTIATED]  
 [DISSIPATION]  
 [DISJUNCTION]  
 [DISCREPANCY]  
 [DISSOLUTION]  
 [DIVERSITY]  
 [FLEXIBILITY]  
 [MUTATION]  
 [RANDOMNESS]  
 [SCALELESS]  
 [TWO-DIMENSIONALITY]  
 [VAGUENESS]

1. HIROMI FUJII\_TODOROKI RESIDENCE\_ICHIKAWA\_JAPAN\_1976

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## DECENTRALISATION

[concentration] <-----> [dispersion]

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**APPLIED SIGN/**  
**ΕΦΑΡΜΟΣΜΕΝΟ ΣΗΜΕΙΟ**  
 FORM•STRUCTURE•SURFACE

1. TOYO ITO\_TAMA ART  
 LIBRARY\_JAPAN\_2007

A-SIGNS 6

AFFECTS 17

**PROJECTS 2**

[AFFINITY]  
 [AMBIGUOUS]  
 [ASYMMETRY]  
 [BLURINESS]  
 [COMPLEXITY]  
 [CONTIGENCY]  
 [DIFFERENTIATION]  
 [DISCONTINUOUS]  
 [DISCREPANCY]  
 [DISORIENTATION]  
 [DISSIPATION]  
 [DUPLICITY]  
 [MODULARITY]  
**[MUTATION]**  
 [PURPOSEFULNESS]  
 [INTSBILITY]  
 [VAGUNESS]

1. TOYO ITO\_TAMA ART LIBRARY\_JAPAN\_2007

**AFFECTS**



FORM • SPACE • SURFACE  
 ΑΣΥΝΕΧΕΙΑ  
 DISCONTINUITY /

1. HIROMI FUJII\_MIJAJIMA  
 HOUSE\_TOKYO, JAPAN\_1976



[A-CENTRICITY]  
 [AMBIGUITY]  
 [AMORPHOUS]  
 [ASYMMETRY]  
 [ΑΠΑΙΩΣΗ]  
 [BLURINESS]  
 [COMPLEXITY]  
 [CONTIGENCY]  
 [DECONSTRUCTION]  
 [DEMATERIALISATION]  
 [DIFFERENTIATION]  
 [DISCONTINUITY]  
 [DISCREPANCY]  
 [DISJUNCTION]  
 [DISORIENTATION]  
 [DISSIPATION]  
 [INTER-CHANGEABILITY]  
 [POROUS]  
 [RANDOMNESS]  
 [TWO-DIMENSIONALITY]  
 [VAGUENESS]

8 A-SIGNS

22 AFFECTS

1 PROJECTS

1. HIROMI FUJII\_MIJAJIMA HOUSE\_TOKYO, JAPAN\_1976



A-SIGNS	7
AFFECTS	21
<b>PROJECTS</b>	<b>3</b>

### 3. SANAA\_SANAA INSTALLATION AT THE MIES VAN DER ROHE PAVILION\_BARCELONA, SPAIN\_2008

AFFECTS

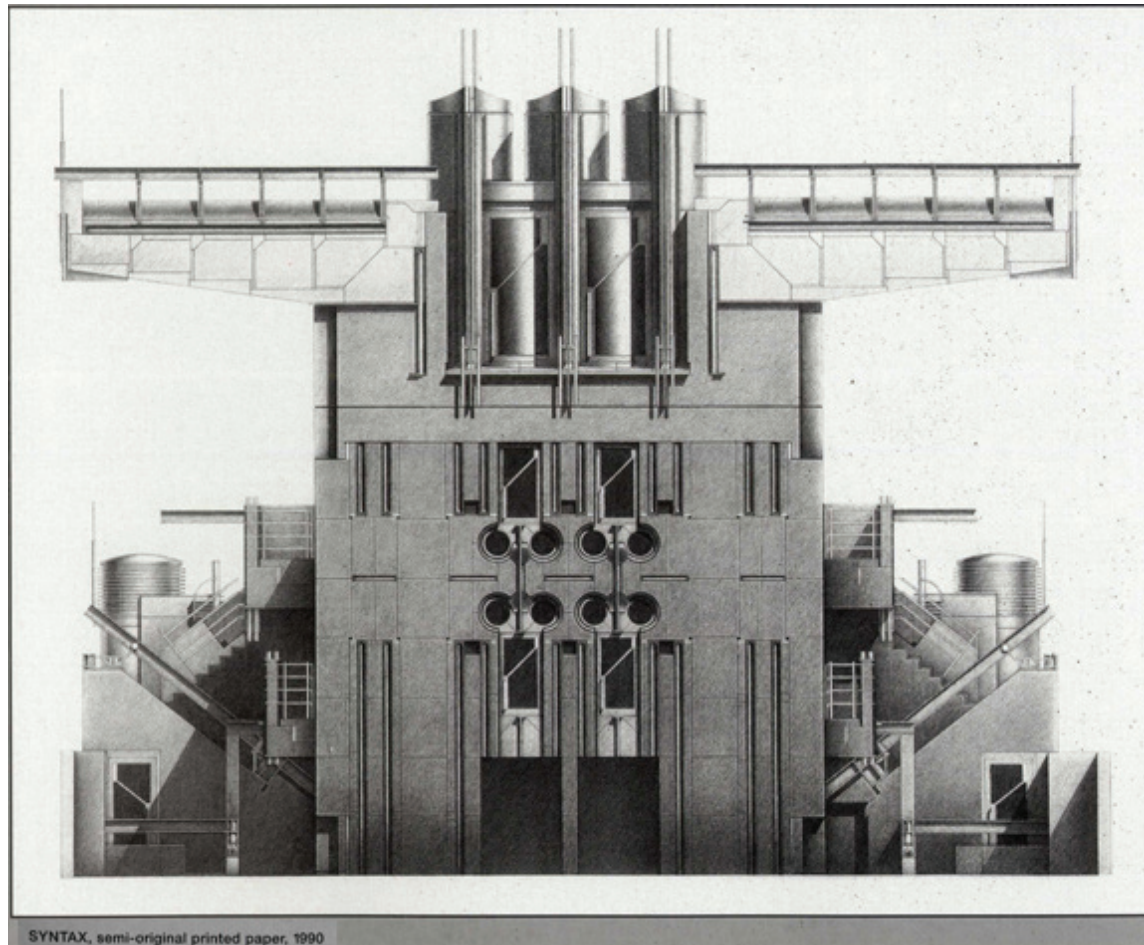
**DISORIENTATION/**  
**ΑΠΟΠΡΟΣΑΝΑΤΟΛΙΣΜΟΣ**  
**FORM•SPACE•SURFACE**

1. DILLER + SCOFIDIO\_BLR BUILDING\_SWITZERLAND\_2002
2. SANAA\_SANAA INSTALLATION AT THE MIES VAN DER ROHE PAVILION\_BARCELONA, SPAIN\_2008
3. SANAA\_GLASS CENTER FOR THE TOLEDO MUSEUM OF ART\_TOLEDO, USA\_2005

[A-CENTRICITY]  
 [AMBIGUOUS]  
 [AMORPHOUS]  
 [ASYMMETRY]  
 [BLURINESS]  
 [CONTIGENCY]  
 [DECONSTRUCTION]  
 [DEMATERIALIZED]  
 [DISJUNCTION]  
 [DISSIPATION]  
 [DIVERSITY]  
**[FLUIDITY]**  
 [OPENESS]  
 [OPEN-ENDNESS]  
 [RANDOMNESS]  
 [SCALELESS]  
 [INSTABILITY]  
 [VAGUENESS]

FORM • SPACE • SURFACE  
 ΔΙΑΣΧΙΣΤΙΚΟΤΗΤΑ  
 TRANVERSALITY /

1. SHIN TAKAMATSU\_ARK  
 CLINIC\_KYOTO, JAPAN\_1983



SYNTAX, semi-original printed paper, 1990

[A-CENTRICITY]  
 [AFFINITY]  
 [AGGREGATED]  
 [AMBIGUOUS]  
 [AMORPHOUS]  
 [ASYMMETRY]  
 [CONCENTRATION]  
 [COMPLEXITY]  
 [DIFFERENTIATED]  
 [DISCONTINUOUS]  
 [DISJUNCTION]  
 [DISSIPATION]  
**[DIVERSITY]**  
 [FLEXIBILITY]  
 [MUTATION]  
 [RANDOMNESS]  
 [SCALELESS]  
 [TWO-DIMENSIONALITY]  
 [VAGUENESS]

4 A-SIGNS

19 AFFECTS

**1 PROJECTS**

1. SHIN TAKAMATSU\_ARK CLINIC\_KYOTO, JAPAN\_1983







**C**  
**CARTESIAN GRID/**  
 ΚΑΡΤΕΣΙΑΝΟΣ ΚΑΝΝΑΒΟΣ  
 FORM • STRUCTURE • SUR-

1. PETER EISENMAN\_-  
HOUSE SERIES\_1969-1989
2. SOU FUJIMOTO\_-  
HOUSE NA\_TOKYO,  
JAPAN\_2011

A-SIGNS	5
AFFECTS	9
<b>PROJECTS</b>	<b>2</b>

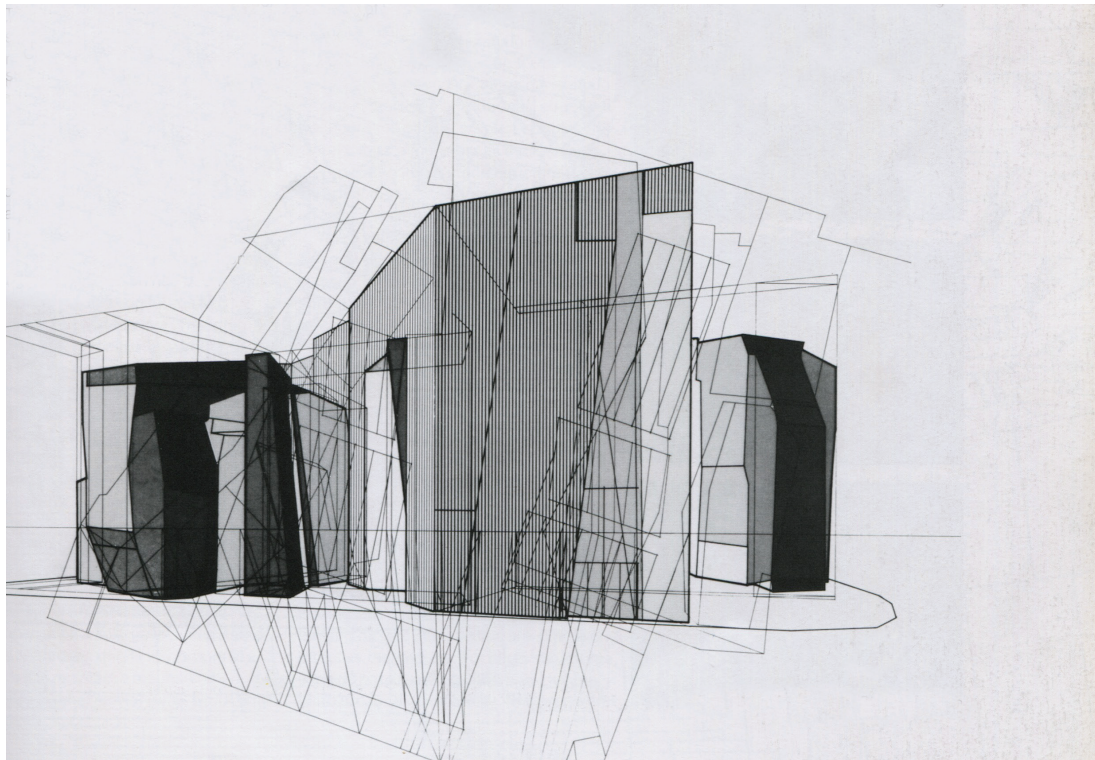
[AXIALITY]  
 [CONTIGENCY]  
 [DIAGONALITY]  
**[DIVERSITY]**  
 [FLATNESS]  
 [FLEXIBILITY]  
 [SCALELESS]  
 [SERIALITY]  
 [VERTICALITY]

**2. SOU FUJIMOTO\_HOUSE NA\_TOKYO, JAPAN\_2011**

**AFFECTS**

FORM • SPACE • SURFACE  
MAYPH YAH  
**BLACK-STUFF /**

1. AKS RUNO\_THE LIBRARY OF ALEXANDRIA\_CAIRO, EGYPT\_1989  
2. PETER EISENMAN\_NAPOLI STAZIONE ALTA VELOCITÀ\_NAPOLI, ITALY\_2003



[A-CENTRICITY]  
[ALTERNATED]  
**[AMBIGUOUS]**  
[AMORPHOUS]  
[SYMMETRY]  
[BLURINESS]  
[COMPLEXITY]  
[CONTIGENCY]  
[DECONSTRUCTION]  
[DEMATERIALIZED]  
[DIFFERENTIATED]  
DISCONTINUOUS  
[DISCREPANCY]  
[DISSIPATION]  
[FLUIDITY]  
[FLUTED]  
[MUTATION]  
[INSUBSTANTIALITY]  
[SMOOTHNESS]  
[INSTABILITY]  
[VAGUENESS]  
[WEIGHTLESSNESS]

.....  
3 A-SIGNS  
.....

.....  
22 AFFECTS  
.....

.....  
**2 PROJECTS**  
.....

1. AKS RUNO\_THE LIBRARY OF ALEXANDRIA\_CAIRO, EGYPT\_1989





**CLEAR STRUCTURE/**  
**ΔΙΑΚΡΙΤΗ ΔΟΜΗ**  
 FORM•STRUCTURE•

1. TOYO ITO & ASSOCIATES  
 \_SENDAI MEDIATHEQUE\_SENDAI,  
 JAPAN\_1998
2. KAZUYO SEJIMA + RYUE  
 NISHIZAWA / SANAA ROLEX  
 LEARNING CENTRE\_EPFL  
 LAUSANNE\_2010
3. RYUE NISHIZAWA\_TESHIMA  
 ART MUSEUM\_TESHIMA  
 ISLAND, JAPAN\_2011

A-SIGNS 7  
 AFFECTS 12  
**PROJECTS 3**

[AFFINITY]  
 [ARCHING]  
 [AXIALITY]  
 [DIAGONALITY]  
 [DISJUNCTION]  
 [EFFORTLESS]  
**[FLATNESS]**  
 [LATTICED]  
 [OPEN-ENDNESS]  
 [PURPOSEFULNESS]  
 [SERIALITY]  
 [VERTICALITY]

1. TOYO ITO & ASSOCIATES \_SENDAI MEDIATHEQUE\_SENDAI, JAPAN\_1998

AFFECTS

FORM • SPACE • SURFACE  
ΔΙΑΓΩΝΙΟ ΠΛΑΓΙΑ  
DIAGRID/



1. FOA\_YOKOHAMA PORT  
TERMINAL\_YOKOHAMA,  
JAPAN\_1999
2. HERZOG AND DE  
MEURON\_PRADA AOYAMA  
STORE\_TOKYO, JAPAN\_2003
3. OMA\_SEATTLE LIBRARY,  
SEATTLE, USA\_2005
4. FOSTER AND  
PARTNERS\_HEARST HEADQUAR-  
TERS\_NEW YORK, USA\_2006
5. FOSTER AND PARTNERS\_30  
ST.MARY AXE\_LONDON, UK\_2010

AXIALITY]  
[CONCENTRATION]  
[DIAGONALITY]  
[DIRECTIONALITY]  
[DISSIPATION]  
[INTER-CHANGEABILITY]  
[FOLDING]  
[GRADATION]  
[KINETIC]  
[REPETITIVITY]  
[SERIALITY]  
[SYMMETRY]  
[TRIANGULARITY]

8 A-SIGNS

13 AFFECTS

5 PROJECTS

2. HERZOG AND DE MEURON\_PRADA AOYAMA STORE\_TOKYO, JAPAN\_2003

**A-SIGNS****CATEGORY****DIMENSION****[A]**

[001]	AFFILIATIONS	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
[002]	AMBIGUITY	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[003]	ANTIGRAVITY	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
[004]	APPLIED SIGN	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
[005]	AURAL CONTINUITY	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[006]	AMORPHOUS	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]

**[B]**

[007]	BLACK-STUFF	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[008]	BLANKNESS	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[009]	BLURINESS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[010]	BORROWED LANDSCAPES	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
[011]	BOX-WITHIN_BOX	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]

**[C]**

[012]	CAMOUFLAGE	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[013]	CARTESIAN GRID	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[014]	CINEMATIC TECHNIQUES	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[015]	CLEAR STRUCTURAL STRATEGY	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[016]	CONNOTATION	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[017]	CONTINUITY	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[018]	CRITICAL MASS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[019]	CROSS PROGRAMMING	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]

**[D]**

[020]	DEFAMILIARIZATION	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[021]	DEMATERIALIZATION	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[022]	DIAGRID	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[023]	DIAGONALISATION	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[024]	DISCONTINUOUS	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
[025]	DISESTABLISHING REDUCTION	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[026]	DISORIENTATION	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
[027]	DISPOSITION	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[028]	DIVERSITY	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]

**[E]**

[029]	ECCENTRICITY	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
[030]	ELASTICITY	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[031]	EMERGENT GRID	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[032]	EMTPINESS	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
[033]	EPHEMERALITY	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
[034]	EXPERIMENTAL LAYERING	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]
[035]	EXTERNAL TEXTS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATION vs INTEGRATION]



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**A-SIGNS**
**CATEGORY**
**DIMENSION**

	A-SIGNS	CATEGORY	DIMENSION
<b>[F]</b>	[036] FACIALITY	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[037] FIGURE/GROUND	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[038] FLUID DYNAMICS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[039] FRAGMENT	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[040] FREE-SECTION	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
<b>[G]</b>	[041] FOLDING	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[042] GAP	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[043] GRADATION OF DOMAIN	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
<b>[H]</b>	[044] GRAPHIC PATTERNS TO GLASS	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[045] HOUSE WITHIN A HOUSE	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
<b>[I]</b>	[046] IMPERMANENCE	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[047] INCONGRUENCE	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[048] INDISCERNIBILITY	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[DEMARCATIION vs INTEGRATION]
	[049] INTENSIVE COHERENCE	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[050] ISOLATION	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
<b>[J]</b>			
<b>[K]</b>	[051] KINETIC	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
<b>[L]</b>			
<b>[M]</b>	[052] MASKING	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[053] MATERIALITY	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[054] MOIRRE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[055] MUTUAL EVOCATIONS	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
<b>[N]</b>	[056] NEUTRAL ZONES	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[057] NO AXIAL ORIENTATION	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[058] NOISE	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
<b>[O]</b>	[059] OPEN ENFOLDNESS	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[060] OPENESS	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[061] ORNAMENT	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
<b>[P]</b>	[062] PERFORMATIVE FORM	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[063] PERFORMATIVE PATTERN	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[064] PLEATED	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[DEMARCATIION vs INTEGRATION]
	[065] POINTING	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[066] POROSITY	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
<b>[Q]</b>			
<b>[R]</b>	[067] RADICAL PASSIVITY	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]

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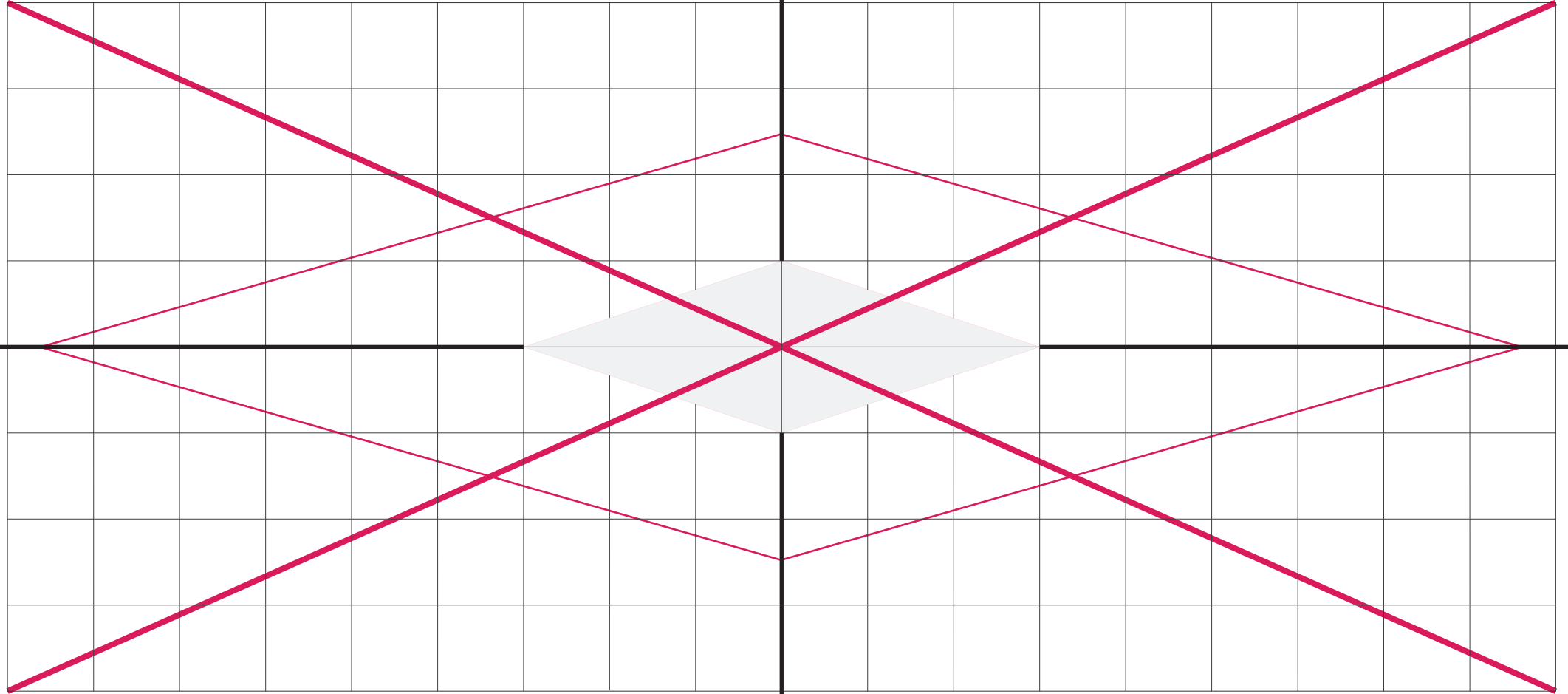
**A-SIGNS****CATEGORY****DIMENSION**

	<b>A-SIGNS</b>	<b>CATEGORY</b>	<b>DIMENSION</b>
<b>[R]</b>	[068] RANDOMNESS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[069] RESILIENCE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[070] RYTHM	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
<b>[S]</b>	[071] SCALELESS	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[072] SECOND NATURE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[073] SEMI-LATICCE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[074] SEMI-PERMEABLE MEMBRANE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[075] SEMI-SECLUSION	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[076] SEMI-TRANSPARENT	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[077] SINGLE-SURFACE TECHNIQUE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[078] SINKING ROOM	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[079] SLIT WINDOWS	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[080] SPASM	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[081] STILLNESS	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[082] STRUCTURE VANISH	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[083] SUPERPOSITION	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[084] SUPERSATURATION	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[085] SUPERGRAPHIC	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
<b>[T]</b>	[086] TRANSPARENCY	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[087] TRANSVERSALITY	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
<b>[U]</b>	[088] USE OF SPACE vs FUNCTION	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[089] UTSUROI   FEEL TIME CHANGING	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
<b>[V]</b>	[090] VAGUENESS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[091] VASTNESS	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[092] VARIATION [TEXTURE/COLOR]	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[093] VILLAGE WITHIN A HOUSE	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[094] VISUAL DEPTH	[FO] [ST] [SC] [SU]	[DIVERSIFICATION]_[HOMOGENEITY vs HETEROGENEITY]
	[095] VISUAL LIGHTNESS	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
	[096] VISUAL OBJECTS	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
	[097] VISUAL VIBRATION	[FO] [ST] [SC] [SU]	[EXTROVERSION]_[EXTERIORITY vs INTERIORITY]
<b>[W]</b>	[097] WEAK FORM / DEGREE ZERO	[FO] [ST] [SC] [SU]	[DECENTRALIZATION]_[CONCENTRATION vs DISPERSION]
	[099] WETGRID	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]
<b>[Z]</b>	[100] ZERO DEGREE	[FO] [ST] [SC] [SU]	[DELIMITATION]_[DEMARCATIION vs INTEGRATION]

CODE /  
A-SIGNS

INTEGRATION  
DEGREE OF DECENTRALIZATION

EXTERIORITY  
DEGREE OF EXTROVERSION



DIFFERENTIATION  
DEGREE OF DIVERSIFICATION

COHESION  
DEGREE OF DELIMITATION



CODE /  
A-SIGNS

INTEGRATION

DEGREE OF DECENTRALIZATION

EXTERIORITY

DEGREE OF EXTROVERSION

								[.098] WEAK FORM	[.096] VISUAL OBJECTS	[.097] VISUAL VIBRATION							
		[.091] VASTNESS	[.087] TRANS- VERSALITY	[.065] POINTING	[.057] NO AXIAL ORIENTA- TION	[.055] MUTUAL EVOCA- TIONS	[.049] INTENSIVE COHERENCE	[.063] PERFORMA- TIVE PATTERN	[.066] POROSITY	[.075] SEMI- SECLUSION	[.076] SEMI- TRANSPAR- ENT	[.079] SLIT OPENINGS	[.086] TRANS- PARENCY				
		[.042] GAP	[.039] FRAGMENT	[.032] EMPTYNESS	[.029] ECCENTRICI- TY	[.026] DIS- ORIENTA- TION	[.024] DIS- CONTINU- OUS	[.046] IMPERMA- NENCE	[.048] INDISCERN- IBILITY	[.050] ISOLATION	[.053] MATERIALITY	[.059] OPEN ENFOLD- NESS	[.060] OPENESS				
		[.019] CROSS PROGRAM- MING	[.004] APPLIED SIGN	[.003] ANTIGRAVI- TY								[.001] AFFILIA- TIONS	[.010] BORROWED LAND- SCAPES	[.036] FACIALITY			
[.013] CARTESIAN GRID	[.012] CAMOU- FLAGE	[.008] BLANKNESS	[.007] BLACK-STUFF	[.006] AMOR- PHOUS	[.002] AMBIGUITY							[.005] AURAL CONTINUITY	[.009] BLURINESS	[.011] BOX- WITHIN-BOX	[.017] CONTINUITY	[.018] CRITICAL MASS	[.021] DEMATERI- ALISATION
[.044] GRAPHIC PATTERNS	[.033] EPHEMERALITY	[.031] EMERGENT GRID	[.028] DIVERSITY	[.022] DIAGRID	[.020] DEFAMILIAR- IZATION	[.016] CONNOTA- TION	[.015] CLEAR STRUCTURAL STRATEGY	[.014] CINEMATIC TECHNIQUES	[.023] DIAGONALI- SATION	[.025] DISESTABLIS REDUCTION	[.027] DISPOSITION	[.030] ELASTICITY	[.034] EXPERIMEN- TAL LAYERING	[.035] EXTERNAL TEXTS	[.037] FIGURE/ GROUND	[.038] FLUIDITY	[.040] FREE SECTION
[.080] SPASM	[.071] SCALELESS	[.070] RYTHM	[.067] RADICAL PASSIVITY	[.064] PLEATED	[.061] ORNAMENT	[.058] NOISE	[.052] MASKING	[.047] INCOGRU- ENCE	[.041] FOLDING	[.043] GRADATION OF DOMAIN	[.051] KINETIC	[.054] MOIRRE	[.056] NEUTRAL ZONES	[.062] PERFORMA- TIVE FORM	[.068] RANDOM- NESS	[.069] RESILIENCE	[.072] SECOND NATURE
[.094] VISUAL DEPTH	[.093] VILLAGE WITHIN HOUSE	[.092] VARIATION	[.088] SPACE vs. FUNTION	[.085] SUPER- GRAPHIC	[.084] SUPER- SATURATION	[.083] SUPERPOSI- TION	[.082] STRUCTURE VANISH	[.081] STILLNESS	[.073] SEMI-LATTICE	[.074] SEMI- PERMEABLE	[.077] SINGLE SURFACE	[.078] SINKING ROOM	[.089] UTSUROI	[.090] VAGUENESS	[.095] VISUAL LIGHTNESS	[.099] WEIGRID	[.100] ZERO DEGREE

DIFFERENTIATION

DEGREE OF DIVERSIFICATION

COHESION

DEGREE OF DELIMITATION