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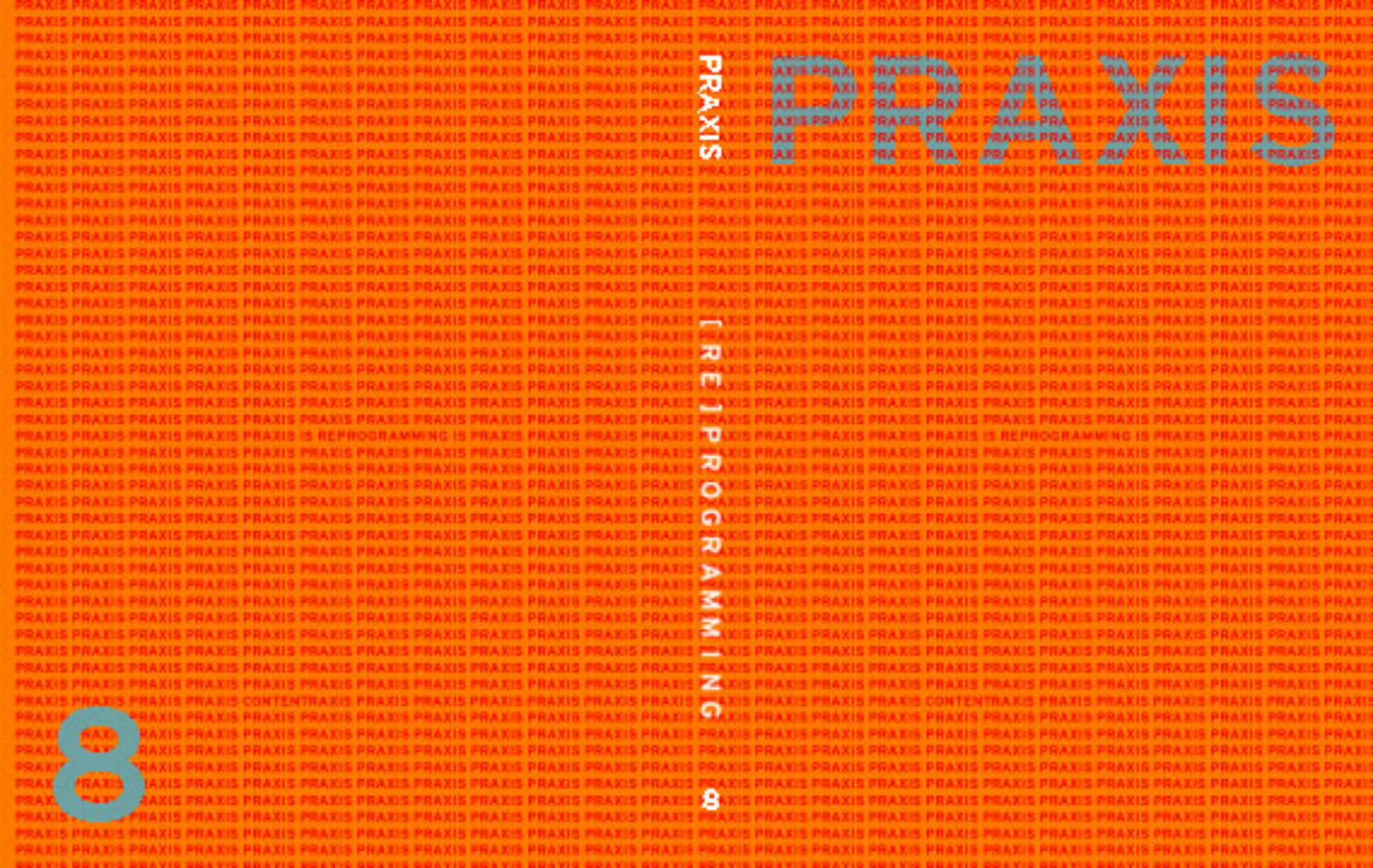
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## Program Basics

### 1. The Definition of Program

The actual definition of the program is "the formal, written instructions from the client to the architect, setting out the necessary requirements for a building." For our purposes, we are interested in expanding that definition to include the informal and the creative as well as all sorts of sources of "requirements," from mechanical and structural engineers to artists, technology experts, consultants, authors, users, builders, and—most importantly—the architect. By thinking creatively about certain particular requirements for architecture and through careful and clever manipulation of the input of all of the interested parties, the architect creatively participates in the definition of program every time a project is begun.

### 2. The Evolution of Program (see J. McMeroug)

#### The 10 Great Principles of Program

- **Diagram** The generation of strong concepts, simple enough to incorporate the huge number of complex relationships that exist in every architectural project through the drawing, written or spoken "diagram," a qualitative or quantitative means of expressing a total spatial relation and describing experiential needs without any overt reference to form, using only iconic elements, words or numbers.
- **Shuffling** The relocation of architectural capacity for complex mental manipulation of 3-dimensional space to shuffle and recombine programmatic elements in a way that used to be called "deconstructing" can be a valuable and useful reading of program where parts are unshuffled, others are combined, new parts are created, relationships are broken and others established.
- **Sampling** The ability to insert events, experience, technology and programs outside of the common field of architecture into a project.
- **Break it** A non-linear approach to design where "the" does not necessarily follow "that," one that embraces uncertainties, clash, and the unexpected.

- **Critical Distance** Maintaining the energy and discipline required to reorganize, reinsert and recombine elements of the design program, no matter how detailed, before it completes the document they only see seems.
- **Range a File** An ability to find potentially interesting aspects of a program used dressed in the context of the design program and making them into a goal for the project.
- **File** The ability to quickly switch back and forth between the quantitative aspects of a program and the qualitative issues, identifying and finding the potentials for synergy between the two.
- **Operability** The imaging of a spatial elements towards the formulation of a concept, adjacency, tension, negative/positive, 3-dimensional figure-ground, power relationships, etc.
- **Distilling** Working through the means and means of a work program in order to find the essential elements of use, activity, performance, or function that will transcend an ordinary building into a new program-draw machine.

#### 4. What You Need to Get Started

- **Point of alignment or a simple map line.** Throw out those few lines, programmatic expressions about edge setting, line concepts simply and about integrating the quantitative. Almost parallel to this will be a map approach.
- **Plain paper** if you are going to have to draw why trace over something old? Put those rolls away.
- **Medium ink is good to use** in the end, we are creating 3-dimensional space. Working with diagrams, graphs, lists and charts can sometimes allow you to be carried away by immediate and often translating your programmatic ideas into a spatial idea you will never lose sight of the goal.
- **A project** This is up to you. Go get one!
- **And some imagination** Make it a lot. Never underestimate the power of a good idea.

## Program Exercises



### The Rules

Combining two or more programs in a single form

Take two programs above and combine them in a parallel and sequential manner to be formal and then together (most cases that formal then combined in a non-linear manner) new sequential process and form. Use the subject, describe, write and describe, then combine, write and describe, rather than the traditional how-to form. Each input case, formal and sequential, the project, always allow room for a student to be a group of buildings without planning in each subject. The parallel and sequential process are arranged around each other that are connected. The goal of the student is to show a process through what on the surface appears to be purely functional in some architectural space on the formal. Student materials, in the end, up or down for an end of the work, encourage other students from other forms and are direct based to reflect. The fact that each other includes references to shaped design process is...



### The Square Tower

Great green form for program

An idea expressed that of dipping into a business, with a lot of needed product. It is a lot more to grow than within boxes, making perfect subject for easy making and of getting. Never mind that people do not want to eat the square tower—they do not like them. Any form can be converted and improved. Try it with a form. Then a programmatic perspective and the need to be revolutionary. P2C thinking for a municipal building process case input. The circular design not only provided for an exciting building, it also allowed for continued use achieved by turning the main program around the perimeter. No more hanging into that hole in the flowered bathing cap as the time to execute the perfect turn off the wheel...





## Program Basics

### 1. The Definition of Program

The traditional definition of the program is "the formal, written instructions from the client to the architect, setting out the necessary requirements for a building." For our purposes, we are interested in expanding that definition to include the informal and the written as well as all sorts of sources of "requirements," from mechanical and structural engineers to artists, technology experts, consultants, authors, users, builders, and—most importantly—the architect. By thinking creatively about certain performance requirements for architecture and through careful and clever manipulation of the input of all of the other interested parties, the architect can actively participate in the redefinition of program every time a project is begun.

### 2. The Evolution of Program (see J. McMeroug)

#### 3. The 8 Great Principles of Program

- **Diagram** The generation of strong concepts, simple enough to incorporate the huge number of complex relationships that [help to test ideas early and technical progress](#) through the design, written or spoken, is agreed to, a qualitative or quantitative means of expressing a set of spatial relations and describing experiential needs without any overt reference to form, using only iconic elements, words or numbers.
- **Shuffling** The relocation of architectural capacity for complementary manipulation of 3-dimensional space to shuffle and recombine programmatic elements in a way that used to be called deconstructivism can be a valuable tool for redefining of program where parts are unmet, others are combined, new parts are created, relationships are broken and others established.
- **Sampling** The ability to insert events, experience, technology and program into [existing or new context](#) of architecture and program.
- **Break it** A non-linear approach to design where "the" does not necessarily follow "that," one that embraces uncertainties, clash, and the unexpected.

- **Critical Distance** Maintaining the energy and discipline required to reorganize, reinsert and recombine elements of the design program, no matter how detailed, before it completes the document they only you want.
- **Range a File into** Finding potentially interesting aspects of a program used dressed in the context of the design program and making them into a goal for the program.
- **File** The ability to quickly switch back and forth between the quantitative aspects of a program and the qualitative issues, identifying and finding the potentials for synergy between the two.
- **Operable** The imaging of a spatial elements towards the formulation of a concept, adjacency, tension, negative/positive, 3-dimensional figure-ground, power relationships, etc.
- **Distill** Working through the means and means of a work program in order to find the essential elements of use, activity, performance, or function that will transcend an ordinary building into a new, program-driven machine.

#### 4. What You Need to Get Started

- **Point of alignment or a simple map base.** Throw out those few lines, programmatic expressions about edge setting, line concepts simply and about into getting the quantitative. A broad perspective of the world as a whole approach.
- **Plain paper** if you are going to have fun it is why trace over something old! Put those rolls away.
- **Medium ink is great to use** in the end, we are creating 3-dimensional space. Working with diagrams, graphs, lists and charts can sometimes allow you to be carried away by immediate and often translating your programmatic ideas into a spatial idea you will never lose sight of the goal.
- **A project** This is up to you. Go get one!
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## Program Exercises



### The Rules

Combining two or more programs in a single form

Two or more programs allow coexisting together within a single form. This is to be done in a way that is not only functional but also aesthetically pleasing. Use the following guidelines to create a programmatic combination, which is useful, rather than the traditional one that is just a form. Initial Quickstart: The project, always different from a standard form, is a group of buildings without planning in each system. The possible use of, and those who are engaged in, the programmatic combination. Use the following guidelines to create a programmatic combination, which is useful, rather than the traditional one that is just a form. Initial Quickstart: The project, always different from a standard form, is a group of buildings without planning in each system. The possible use of, and those who are engaged in, the programmatic combination.



### The Square Tower

Great space form for programs

An idea expressed that of dipping into a massive brick business, with a lot of wasted product. It is not a waste to grow from within boxes, making perfect cubes for easy stacking and of top. Never mind that people do not want to eat the square because—they do not like them. Any form can be converted and improved. Try it with a form. Use a programmatic perspective and the need to create a revolutionary, 3D building for a municipal swimming pool—use a top. This circular design not only provided for an exciting building, it also allowed for continued use achieved by turning the main pool around the perimeter. No more hanging into that hole in the floor as bathing cap on the line to vacate the perfect turn off the wheel...

