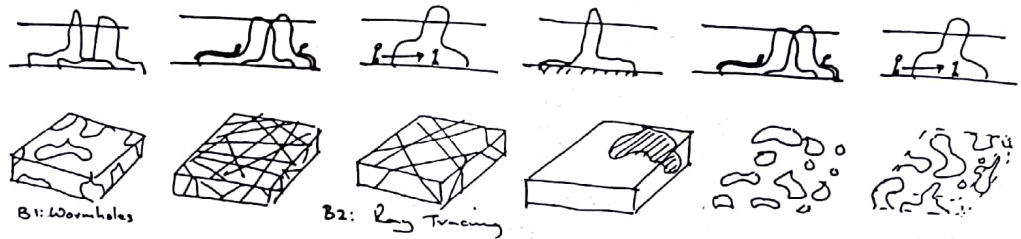


●★ informal

[MG] See '<in> order factors.'

[co] 'Informal' is an approach to the design of a form that is non-linear. It is not based on the idea of a traditional plan that is done by setting a boundary and then subdividing space, nor is it relevant to fixed centring and classical notions of symmetry. Instead, informal is an internalisation that moves forward to produce a coherence that is form. The informal has three characteristics, local, hybrid and juxtaposition. They inter-relate and are not stand-alone classifications. For example, extreme juxtaposition, when very close together appears as hybrid or hybrid can be a local condition, etc. The approach is essentially one of experimentation, where interpretation is the best we can do. It is therefore open-ended. Informal is a dynamic that releases energies – notions of slip, jump, scatter, enter the vocabulary, new geometries underpin such form-finding. CECIL BALMOND

Cecil BALMOND, "How to transform a box", in ITO, Toyo; BALMOND, Cecil, *Serpentine Gallery Pavilion 2002: Toyo Ito with Arup, Tokyo*: telescoweb.com, 2002)



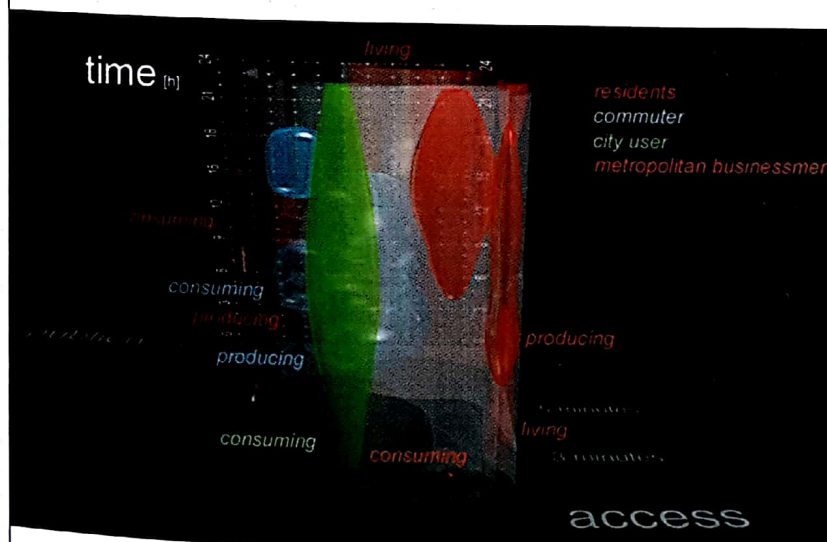
×●★ information

[VG] [MG] See 'digital' and 'inform(ation)al.'

[co] It is information, above all, that is becoming an essential component of the new architecture and new urban environment. In fact, information in the architectural field plays at least three fundamental roles simultaneously.

First and foremost, there is "communication" that either educates, entertains or advertises (it is no coincidence that today's buildings go back to narrating stories); in addition, information also makes up the "production infrastructure" for the multidisciplinary development of projects and the future management of buildings. But most importantly, the presence of information in today's society is so great that it has become an "esthetic challenge." Forward-looking architects around the world are attempting to create a generation of buildings and spaces that are "conscious" of the changes in the operational and social framework caused by information technology and capable of expressing this revolution.

ANTONINO SAGGIO



UN STUDIO,
IFCCA
Competition:
Penn Station,
New York,
1999.

● inform(ation)al

→ 'architecture', 'chaos', [MG] 'complexity', 'cultivations', 'diagrams', 'dispositions', 'dynamism', 'essayist knowledge', 'extroversion: <ex> factors of form', 'flows', 'glocal', 'ideas', '<in> order factors', 'intelligence', 'interchange', 'in/unstable', 'layers', 'limit', 'logic, direct', 'logic, fuzzy', 'maps, battle', 'multilayered', 'mutation', 'no-form', 'recursiveness', 'simultaneity', 'stains, ink', 'time', 'unfolding'

We may affirm, today, that classical space and modern time-space has been superseded by "inform(ation)al time-space." Inform(ation)al time-space relates to the impact of the space of interchange between simultaneous bits of information – which provokes greater instability and indetermination in our understanding of the universe (greater informality) but, at the same time, permits assimilation in a catalyst of the constant interaction of impulses and stimuli.

This double informational and informal (both terms are used here interchangeably) characteristic interests us for what it possesses of interrelated and combined messages:

1. Reactivity vis-à-vis the stimulus of combined and superposed bits of information.
2. Absence of shape.
3. Non-obedience to previous, predetermined codes or behaviours; that is to say, to exterior disciplines (substantive uninhibitedness).

Informality as inform(ation)ality. Informality as lack of formalism. Informality as indiscipline (unrestrainedness, uninhibitedness and unbiasedness).

These are properties that speak of an *informal* order whose essential characteristics – referring to what we call <im/in/un> factors – explicitly evidence the *internal impact* upon the form of the *information*. These characteristics also reveal the uncertain, heterogeneous and paradoxical conditions of the scenarios in which that information acts. But they also show the open and unencumbered parameters of the devices, the structures and the geometries – or configurations – that link this information.

Peak hours and assemblage of programmes, Yokohama, 1992, in OASE 48, 1998.

