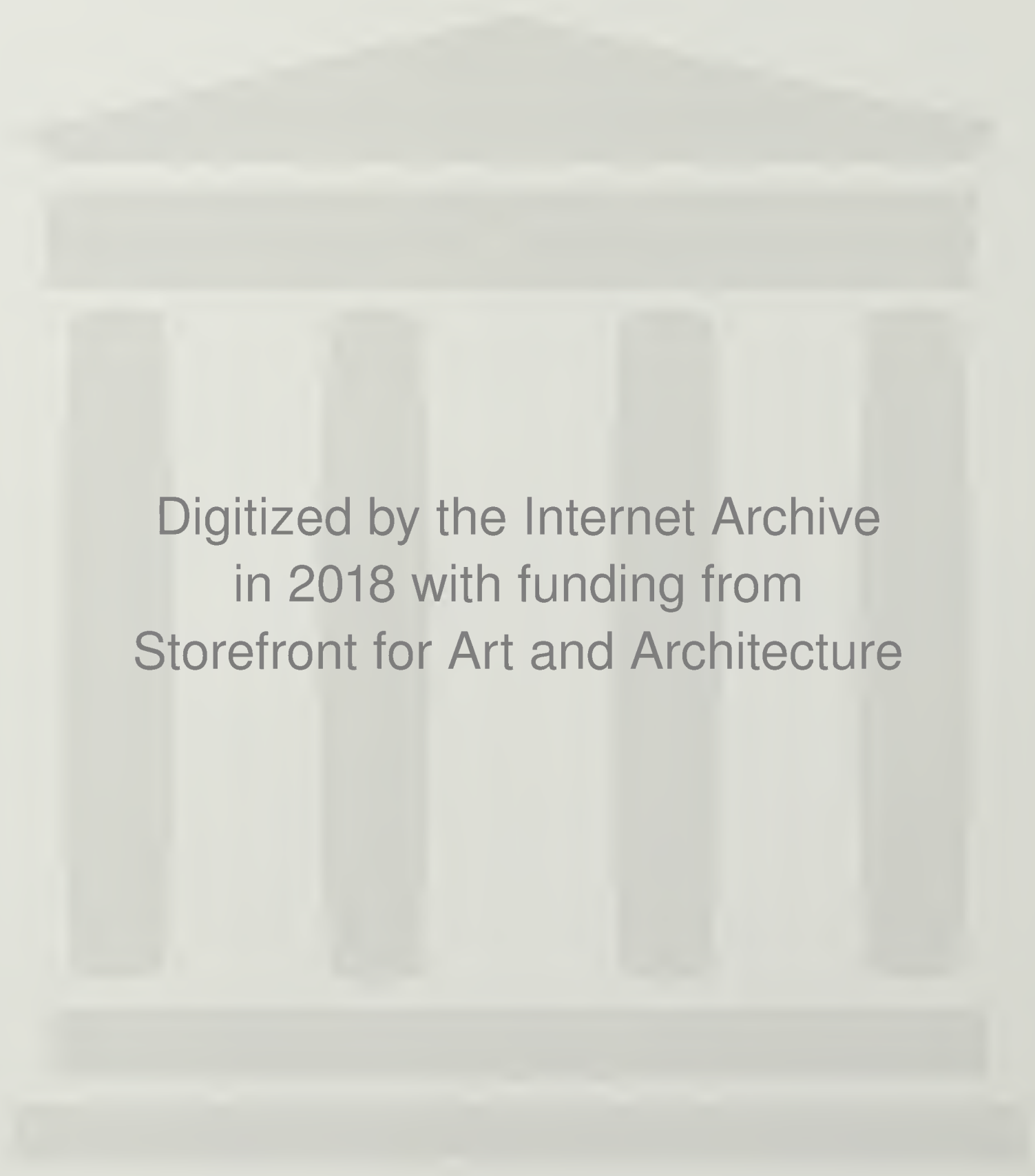
A series of decorative green lines in various colors (light green, lime green, yellow-green) that form a stylized, abstract shape behind the text. The lines are horizontal and slightly wavy, with some extending to the left and right edges of the page.

servo

David Erdman / Marcelyn Gow / Ulrika Karlsson / Chris Perry



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in 2018 with funding from
Storefront for Art and Architecture

https://archive.org/details/200006_cloudline00serv

How can one begin to speculate on the negotiations between commercialism and design? To what extent can architecture and design begin to address commercial trends and mass production? These and other questions are central to Servo's investigations into urban inhabitation and development in the 21st century.

Servo is a research and design collaborative that integrates critical research with commercial strategies of organization and production, thereby responding to the various and seemingly disparate forces that shape contemporary design culture. The ambition of this effort is the creation of a hybrid practice, one able to successfully navigate the complex relationship between academic research and market viability. Since its formation in 1999, Servo has concentrated on the development of system or product lines, adopting methodologies and modes of practice utilized in contemporary product design. This approach is in response to both historical precedents of the integration of mass production technologies into architectural practice, as well as emerging digital fabrication technologies which make this kind of integration increasingly viable, such as CNC milling. This exhibition features three lines-Cloudline, Speeline and Nurblineline-currently in development and illustrates their potential practical applications at various scales, ranging from domestic products to architectural and urban systems. Through the continuing development of these and other lines Servo intends to create a catalog of systems to sample from. This strategy is primarily in response to the simultaneous influence of standardization and customization in contemporary design practice.

While the catalog allows for degrees of standardization through the accumulation of pre-designed products and systems, a practice of sampling produces customization through the mixing and re-mixing of those products and systems as they are applied to various architectural and urban conditions.

nurblineline

nurbitoy
nurbia



product development
lighting systems
display systems



building infrastructure
urban infrastructure

cloud box
cloud wall
cloud column
cloud cover
cloud curtain



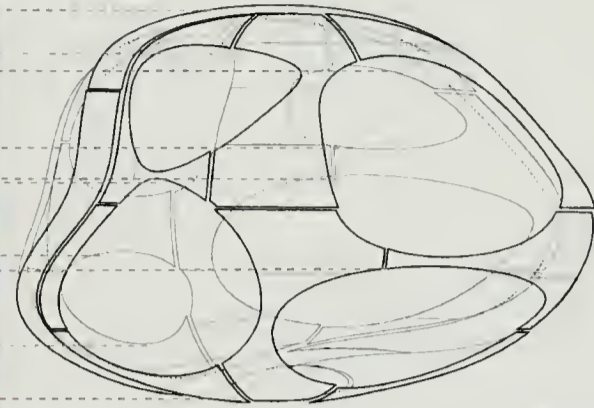
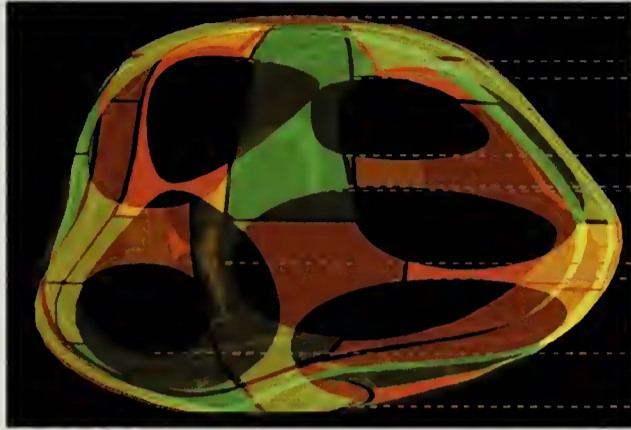
cloudline

speetoy
speeskin
speescape

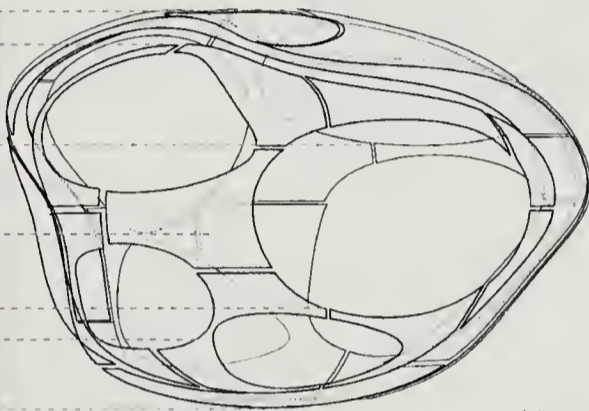
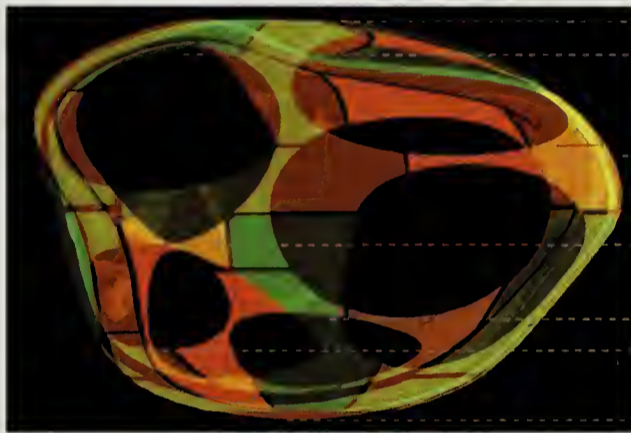


speeline

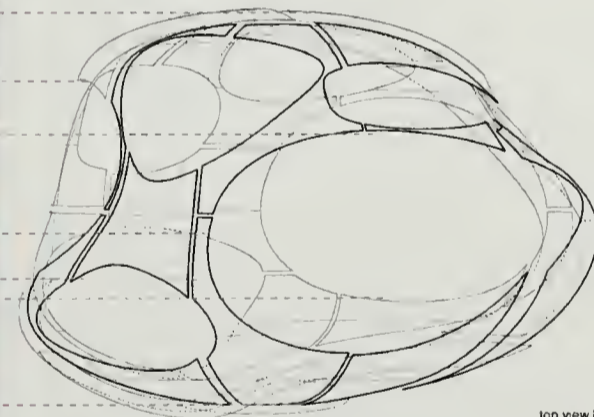
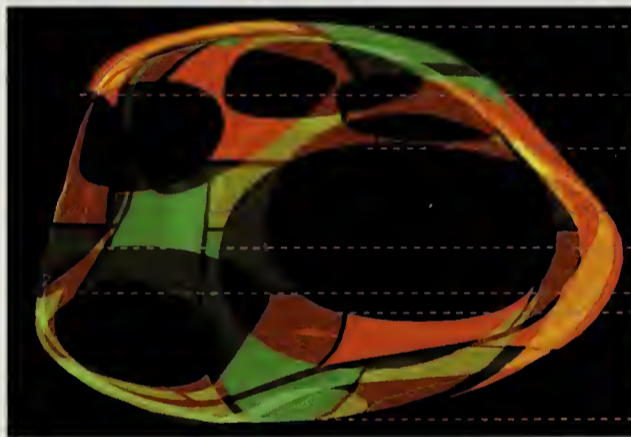
Exhibition Credits: Matthew Fooks, Andrew Vrana, Wes Rossi, Alex Monachino, Daniel Aranda
Special Thanks: Sarah Herda, Ben Aranda, Matthew Fooks, Andrew Vrana, Phil Anzalone, Cory Clarke



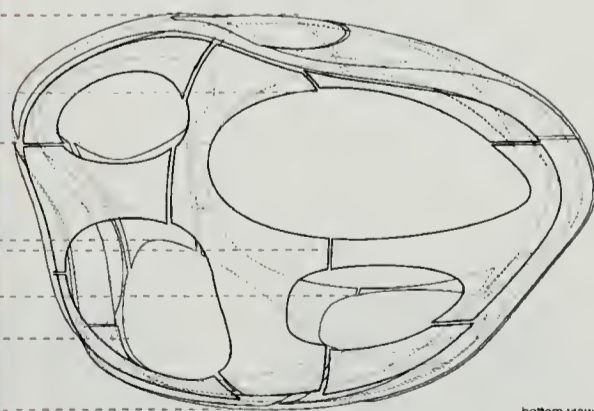
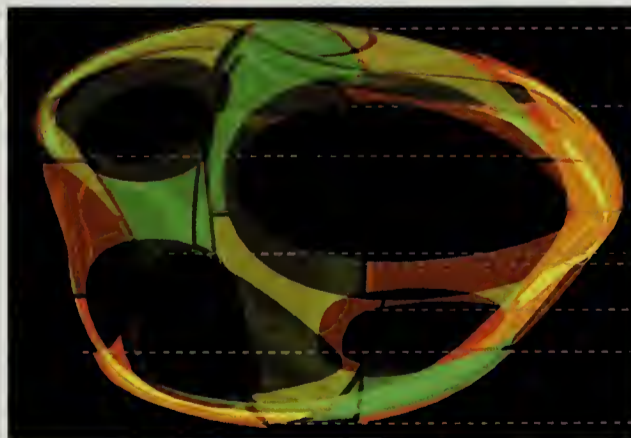
top view a+c+b



bottom view a+c+f

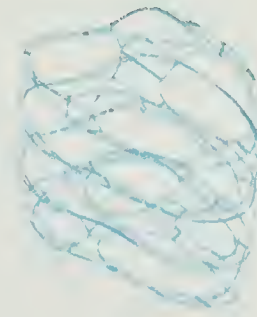
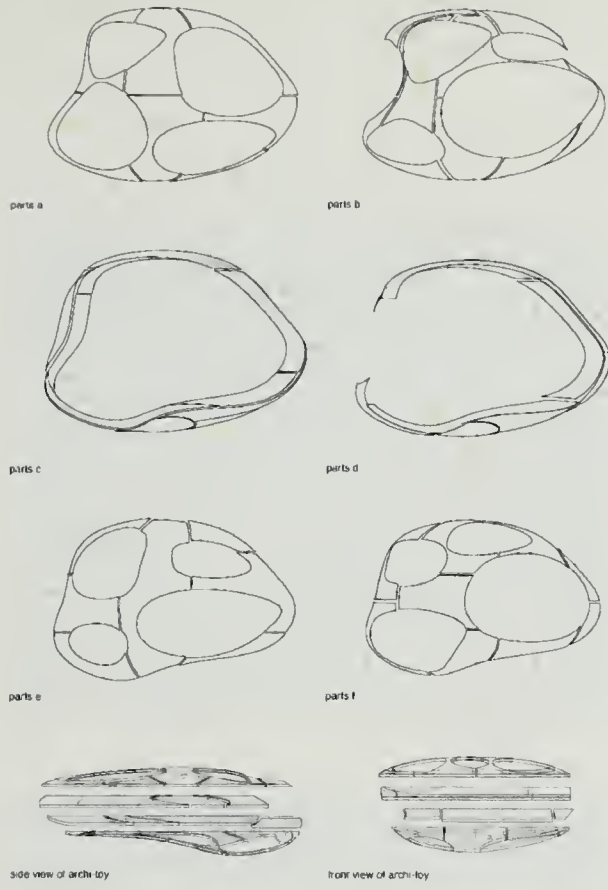


top view b+d+f



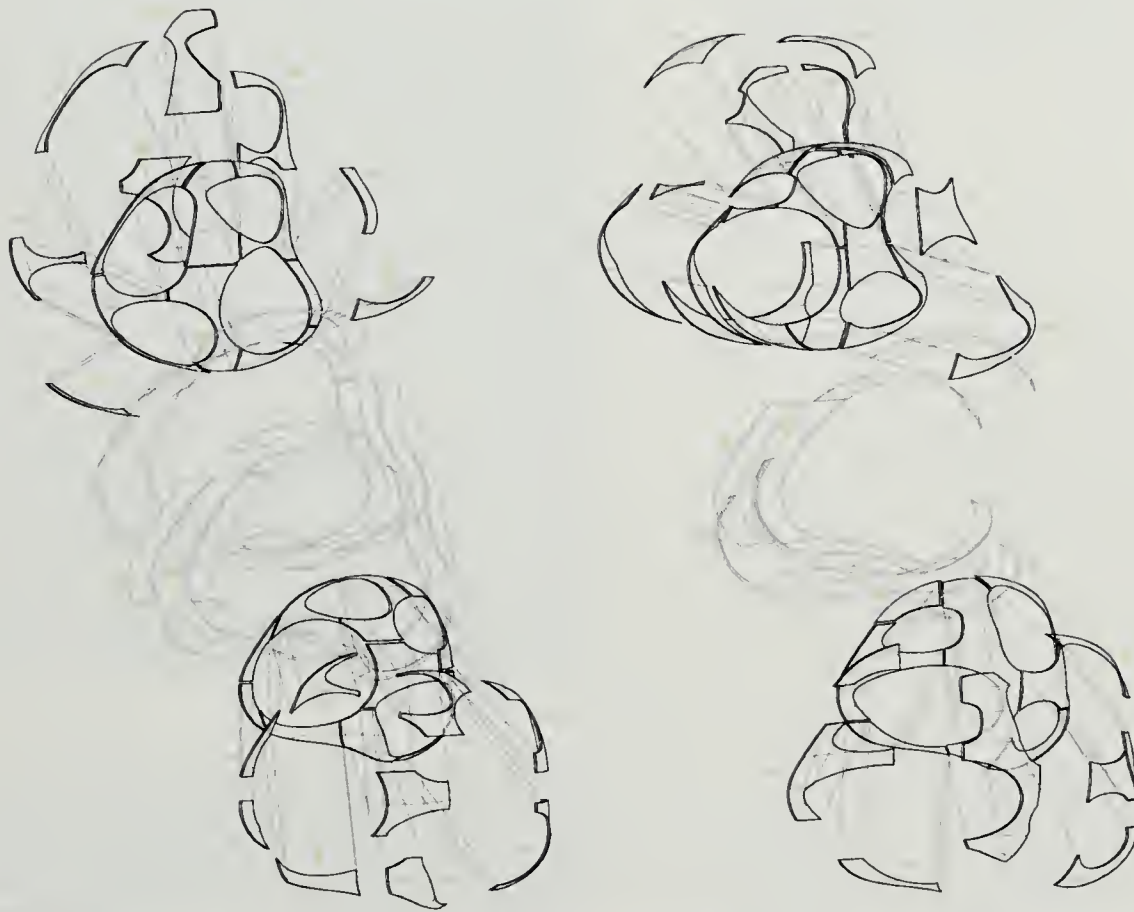
bottom view a+c+e

servo

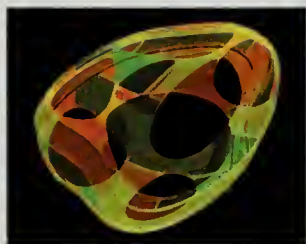


Servo (Portoroč) Electronically purveyed Envelopes will be available at www.servo.com. 'Sheet kit' is one of a series of arch-toys which will be released via the internet site in Sept 00. Each spee-line arch-toy is assembled out of two acrylic spee-caps and an acrylic spee-ring section (spee-cap a has 8 components or spee-cap b with 10 components) and two bottom caps (spee-cap e has 7 components and spee-cap f has 9 components). The spee-caps are connected and held together by the spee-ring (also available as spee-ring c with 12 components or spee-ring d with 8 components). The spee-line toy is part of a more extensive collection of arch-toys and urban toys to be released at www.servo.com.

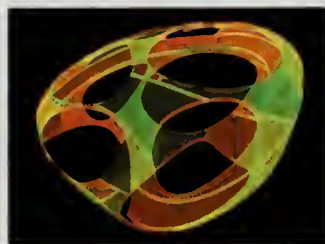
The arch-toys and urban toys are electronically purveyed spatial commodities which appeal to a consumer who demands a higher degree of influence on his or her immediate environment (extending beyond appliances, vehicles and clothing into an envelope which increasingly usurps objects and architectural surroundings into the domain of consumer influence). Arch-toys accelerate the effects of a tendency which sees the relationship between consumer and manufacturer becoming reconfigured by the integration of digital technologies such as rapid prototyping and e-commerce into architectural practice. The site is designed as an interface which provides tools for the design of arch-toys via a series of operations and transformations of input drawings. The interface guides a non-design professional through initial input or 'sketch' stages; at this point the raw material is prepared for output and distributed to the manufacturer. The finished arch-toy is then sent to the consumer. The construction site catalogues a series of components or aids for designing a toy. Arch-toys provides an interface for non-design professionals to develop and distribute their goods. The site in attempting to open the design process to a wider audience in which consumers become active participants, provides the infrastructure for refining sketches into manufacture ready material as well as for



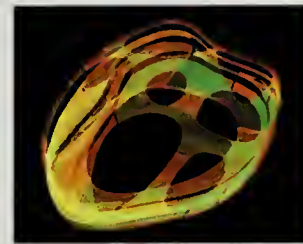
assembly sequences



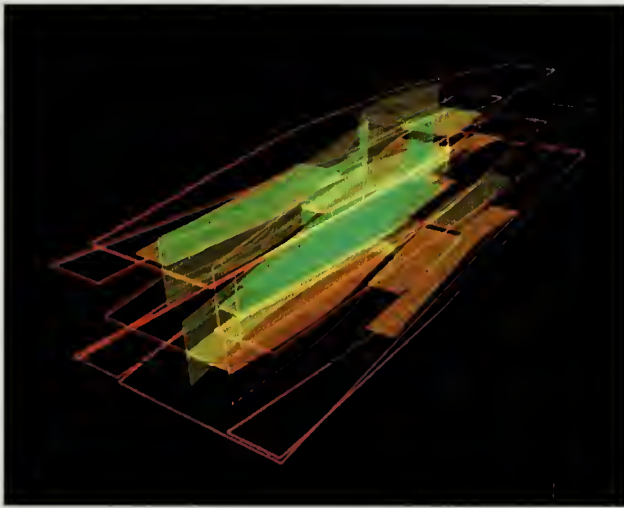
assembled view a + b + c



assembled view b + d + f



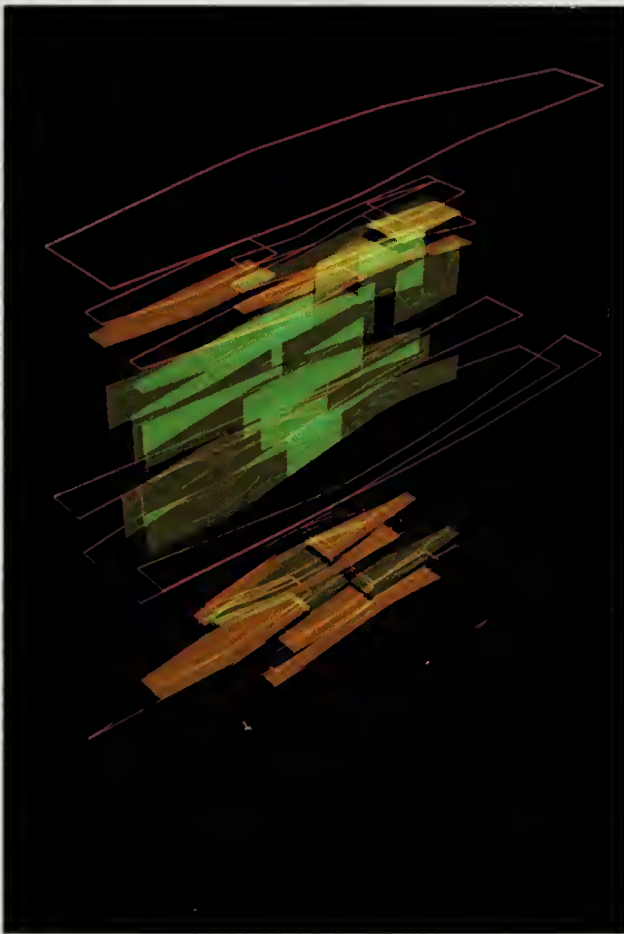
delineated view a + b + c



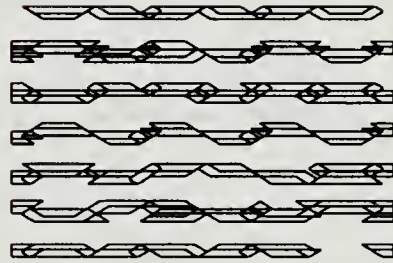
assembled subsystem sandwiched in slabs



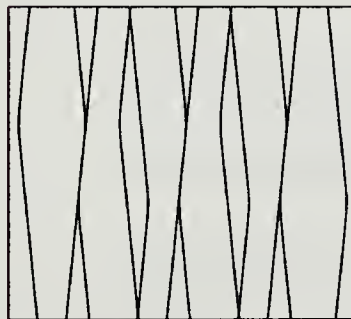
axonometric of slab components



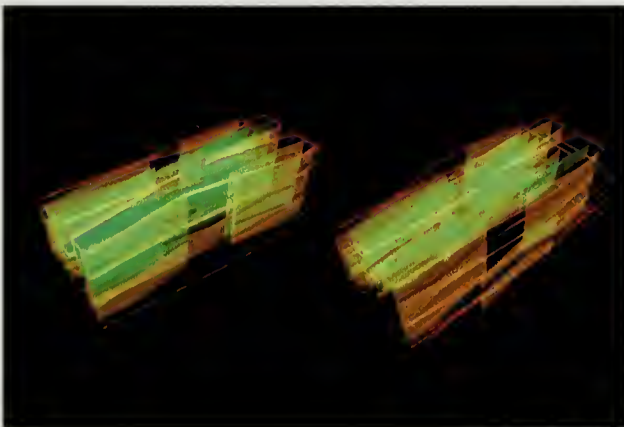
delaminated subsystem sandwiched in slabs



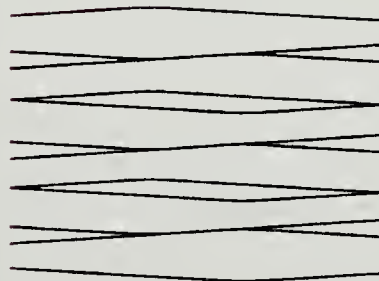
front view of stack system



top view of stack system



nurbia unit variations - site b



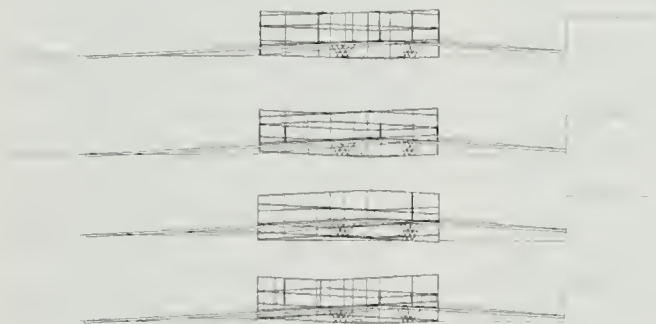
side view of stack system



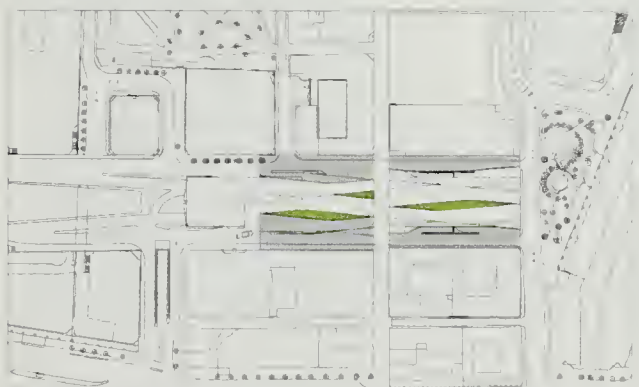


site b /fivaj

0 50 m site b siteplan

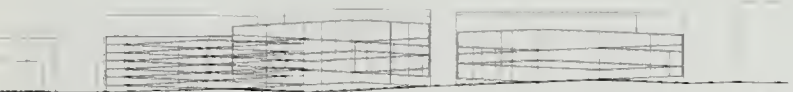


site b sections



site a Stockholm City/Klara

0 50 m site a groundplan



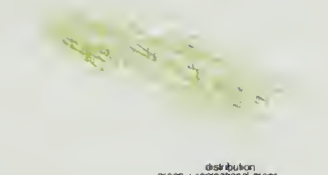
0 50 m site a section a-a



0 50 m site a section b-b



distribution business + inhabitable areas



distribution green + recreational areas

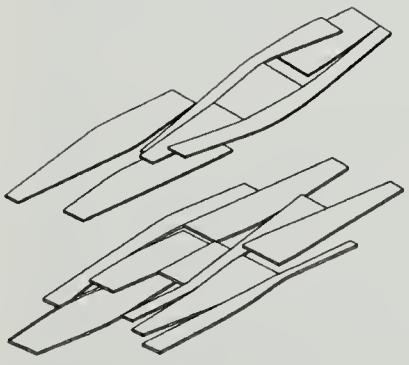


distribution commercial areas

NURBIA Non-Uniform Urban Recreation Business Inhabitable Area, borrows its form from distortions of large scale vehicular infrastructures including parking garages, railways and highways. NURBIA is an urban proposal which examines how these existing typologies can be re-invented in order to provide for innovative distributions of green areas and vehicular infrastructure with housing, office and commercial environments in the city. Two sites outlined by the City Planning Office in Stockholm, CityKlara and Fivaj, as largest development sites for housing and commercial activity, are chosen as typical sites in which NURBIA can be implemented. NURBIA proposes a modular yet flexible structural system allowing for innovative reuse scenarios of the individual housing or office units.

project designer: Marcin Dose, AA Dept. MSAD, Columbia University, teaching at the Department of Architecture, ETH, Zurich
Ulrika Karlsson, architect, MSAD, Columbia University, pursuing a PhD at the Department of Architecture, KTH, Stockholm

Special thanks to: Johan Eklund, Jonas Reinberger, Electronic Rapid Development, CRAC creative room for art and computing, KTH.



subsystem perspective



section of subsystem - stack



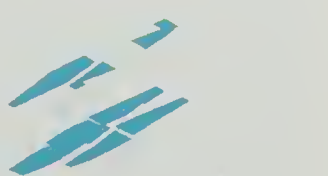
plan of subsystem



possession communication



green corridors

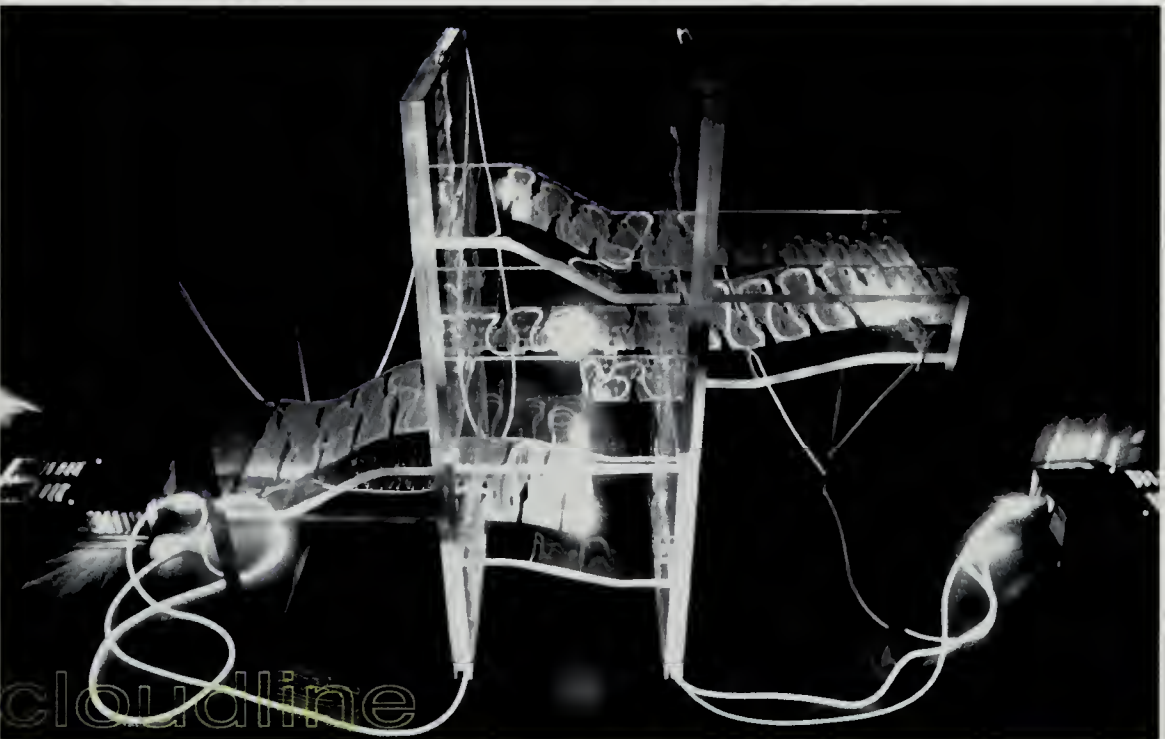
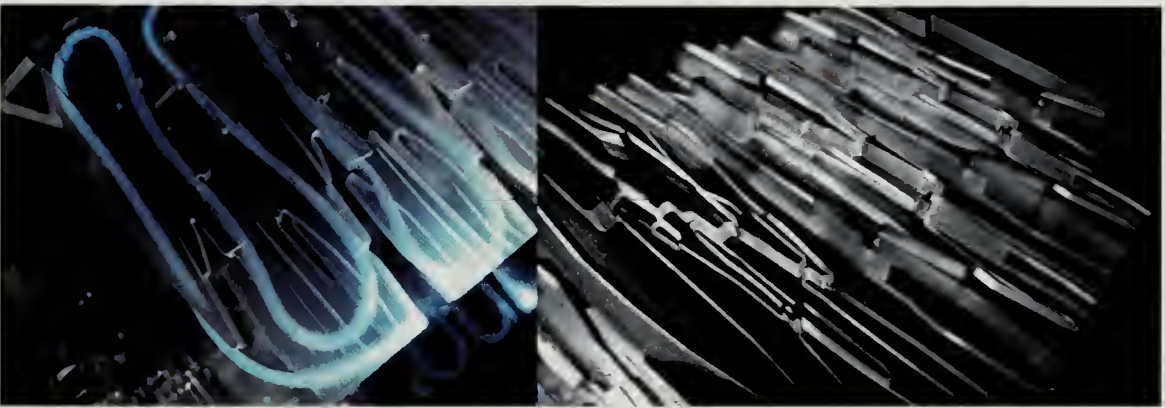


individual units



subsystem distributions

servo



cloud box
cloud bar

Cloud Box and Cloud Bar are the first two applications of the Cloudline system. Cloud Box was a nine month research project funded by the RPI Department of Architecture, Cambridge Valley Manufacturing, Lucier Lighting Co. and Silicon Graphics Inc. and was previously exhibited at the Urban Issues Gallery in Berlin at RPI in Troy, New York and at U.C.L.A.'s Department of Architecture and Urban Design. Cloud Bar was designed and manufactured in three weeks as a further testing and application of the Cloudline system developed and employed in Cloud Box and was commissioned by the U.C.L.A. Department of Architecture as a display case for architecture models and drawings. The general intention of Cloudline is to develop a prototypical system of organization which operates in fundamentally "cloudy" ways that is to say a system which might induce a certain degree of ambiguity within the interface of its technologies, uses, and applications, as well as with its formal and organizational techniques and effects, thereby affording itself a high degree of adaptability to both scale, context, and use as well as specific client related requirements. These two prototypes play themselves out at the domestic scale and within a general program of storage and display, yet begin to initiate an enquiry into architecture or applications.

Because of its dependency on machine production, CNC milling technology relies primarily upon methods of standardization and optimization for large scale manufacturing typically through a system of parts, modules, or types. These projects sought to engage this convention through modulation, partitioning, and type-casting, while simultaneously exploring the technology's capacity to produce flexibility and variation.

This two-fold objective of employing standardization in the production of variation operates at two scales: the first of which samples design standards from a variety of typical display cases to develop a modular panel and shelf system and the second of which utilizes CNC milling technology to etch a system of pathways into those panels and shelves. With Cloud Box these pathways distribute fiber-optic cables for lighting purposes. With Cloud Bar they configure both shelving and drawing panel arrangements for display. At both scales methods of repetition and redundancy are employed as a way of affording flexibility. This flexibility is reflected not only on an organizational level in that both shelves, cables, and drawing panels are allowed multiple configurations through loose fits, but on a programmatic level as well in the sense that while operating as a purely functional storage and display unit the system performs simultaneously as an object of display in and of itself.

Cloudline Design: David Erdman and Chris Perry
Cloud Box Design: David Erdman and Chris Perry
Team: Emily Gundersen, Jung Ho, Don Schneider
Cloud Bar Design: David Erdman
Team: Maria Usher, Peter, Jeremy Schacht, Amanda Seid



cloud bar
axo: patterns, structural panels, display panels, and shelving



cloud box
exploded axo: patterns, structural panels, display panels, and shelving



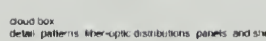
cloud box
axo: patterns, panels, and shelving



cloud box
detail: pattern modules, panels, and shelving



cloud box
exploded axo: patterns, panels, and shelving



cloud bar
detail: patterns, fiber-optic distributions, panels, and shelving



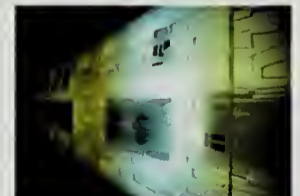
cloud bar



cloud box



cloud box pattern



cloud bar



cloud bar

