



“An almost-nothing, wrapped around the object as a precious material that turns sharp and precise contours into blurry, opaque, and minimal.”

Daniela Cerrocchi

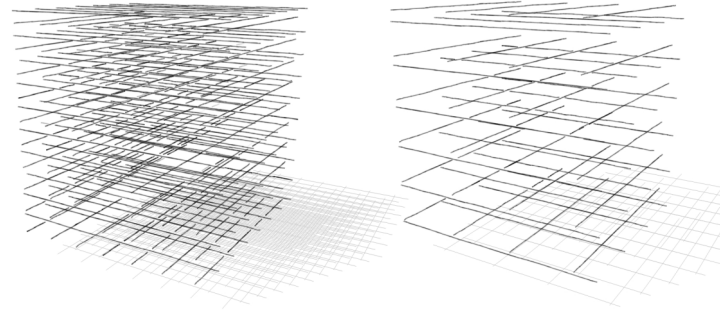
A VOLUME DEFINED BY A DENSE ENSEMBLE OF PUNCTIFORM ELEMENTS

YOU CAN

Apply sharp punctures in the pointframe
Slide the elements of the frame.
Cut big areas out of the pointframe.

YOU CAN'T

Make the frame too thin.
Apply small punctures to the pointframe.



KEEP IN MIND

Pull together many punctiform elements, transparent or opaque (like optical fiber), leaving little space between them.

Remove parts of the volume (punctiform elements) and apply punctures in the excavations.

Use the space between punctiform elements, or the elements themselves, to let daylight in and to brighten the night.

MULTIPLANAR
#multyplanar



CAZA, 100 Walls Church, Cebu City, Philippines.
photo by Iwan Baan. Copyright CAZA Architects.



Amunt Architekten Martenson und Nagel Theissen, *JustK*,
Tübingen, Germany.
photo by Brigida Gonzalez

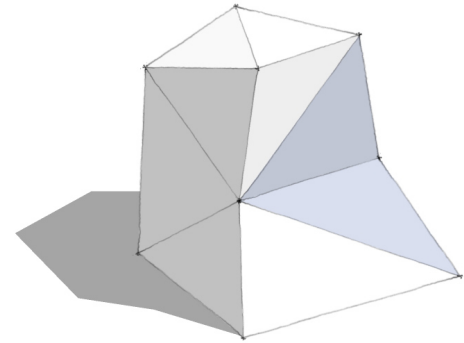


DISTORTION
#twistortion

"Poetry is a mirror which makes beautiful that which is distorted"

Percy Bysshe Shelley

A MOLDED VOLUME DRAWS ON THE ORIGINAL REGULAR SHAPE



The resulting shape is the sum of one or more forces that, applied to a regular volume, mean to give it a new shape. The new shape will have to mind future uses, structures, and exposure.

KEEP IN MIND

Move and rotate edges and vertices of a regular solid and mould the shape while thinking of future uses.

Work on the starting volume without adding any matter.

Treat the whole surface evenly to underline it as one single volume.



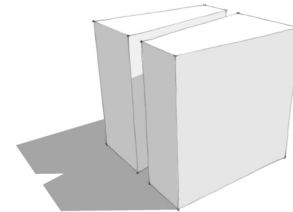
SEPARATION

#separation

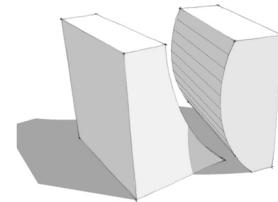
"Manufacturing is more than just putting parts together. It's coming up with ideas, testing principles and perfecting the engineering, as well as final assembly."

James Dyson

THE VOLUME IS CUT INTO TWO OR MORE PARTS



The cropped parts can be slightly translated and/or rotated, or they can be put together again to form one single volume where the removed part is replaced by another material, usually transparent.



Separation with curved cropping surfaces and translated parts.

KEEP IN MIND

Divide original volume into two or more parts, thinking of the uses and spaces that will result.

Use the same material in every part to show the original volume. You can use another material, but only in the part of the facade correspondent with the cut.

Do not leave too much space between the separated parts and, if needed, rotate and/or translate slightly.



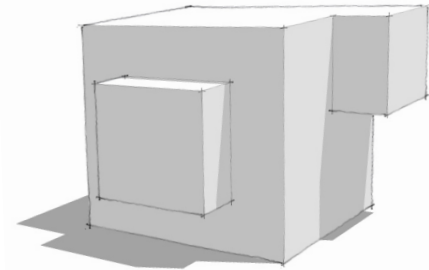
dosmasuno arquitectos, *Carabanchel Housing*, Madrid, Spain.
photo © Miguel de Guzmán / ImagenSubliminal.com

EXCAVATION

“Anyone who has become entranced by the sound of water drops in the darkness of a ruin can attest to the extraordinary capacity of the ear to carve a volume into the void of darkness. The space traced by the ear becomes a cavity sculpted in the interior of the mind.”

Steven Holl

THE ADDITION OF A VOLUME AS SUPERFETATION OF MASS; ADDITION OF VOLUME THAT SIMULATES A MASS SUBTRACTION



SUPERFETATION: a particular kind of addition in which one volume is attached to another one. The volumes do not share any areas, but they are in continuity (next to one another, without joints).

EXCAVATION: a particular kind of addition in which the parts making the volume help show the whole system as a single eroded volume.

KEEP IN MIND

Locate the matrix volume of the project and put smaller volumes horizontally close to it in order to leave both volumes clearly visible.

Treat every part with the same material if you want the volume to appear as a single excavated one. Normally, systems of punctures on projecting and receding parts are independent and diversified between them.

Use different materials and different systems of punctures if you want the close volumes to appear as superfetations on the matrix volume.

Oving Architecten, *Overkapping commandantswoning*,
Westerbork, Netherlands.
photo by Susan Schuls



SHAPE AND OPEN SPACE

#voidshape



Josep Miàs, *market*, Barcelona, Spain.
photo by BrrE

HIERARCHIZED DOUBLE SQUARE





Barrier with the longest faces open

SANAA, *Summer Pavilion 2009, Serpentine Gallery*, Kensington Gardens London.
photo by Cjc13



Barrier with longitudinal face open

René van Zuuk Architecten, *ARCAM*, Amsterdam, Netherlands.
photo by Res

OPENING/CLOSURE/PASSAGE

#shapedirection



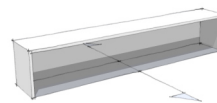
“Urban buildings are often shapers of space”

Matthew Frederick

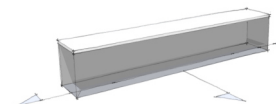
THE SHAPE CREATES PASSAGES AND OPENINGS



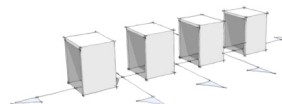
A barrier with the shortest face open
This volume divides the area in two, but has no particular connection with it. The shape shows a longitudinal passage.



A barrier with the longest faces open
This volume divides the area in two, and connects with the area equally on both long sides. The shape shows a longitudinal passage but it offers the possibility to cross it as well.



A barrier with longitudinal face open
This volume divides the area in two, hierarchizing it. The shape is closed on one side in order to identify different connections with the surrounding environment.



Filter system
The filter system suggests the main passage (the longest side) without acting as a barrier.

KEEP IN MIND

Use shape and the treatment of the prospects to show openings and closures, front and rear.

Arrange the volume longitudinally to separate spaces with different functions or purposes.

Use architectural systems made of several elements to preserve physical permeability but which give directions on passages and resting places.

TRULY FAKE

Architecture is invention. (Oscar Niemeyer)

Each new situation requires a new architecture. (Jean Nouvel)

Nothing requires the architect's care more than the due proportions of buildings. (Vitruvius)

My work is not about 'form follows function,' but 'form follows beauty' or, even better, 'form follows feminine.' (Oscar Niemeyer)

Form follows beauty. (Oscar Niemeyer)

Fashion should be a form of escapism, and not a form of imprisonment. (Alexander McQueen)

Every form is a base for colour, every colour is the attribute of a form. (Victor Vasarely)

Buildings are forms of performances. (Rafael Vinoly)

Form follows function - that has been misunderstood. Form and function should be one, joined in a spiritual union. (Frank Lloyd Wright)

It would follow that 'significant form' was form behind which we catch a sense of ultimate reality. (Clive Bell)

Buildings should serve people, not the other way around. (John Portman)

They can do without architecture who have no olives nor wines in the cellar. (Henry David Thoreau)

Every building is a prototype. No two are alike. (Helmut Jahn)

What people want, above all, is order. (Stephen Gardiner)

Don't clap too hard - it's a very old building. (John Osborne)

Not many architects have the luxury to reject significant things. (Rem Koolhaas)

There are no rules of architecture for a castle in the clouds. (Gilbert K. Chesterton)



MVRDV, Expo 2000 Netherlands Pavilion, Hanover, Germany.
photo by Rob 't Hart



#massmatter #trancesparency #buildsubtraction
#incompletion #inclusaction #buildrone



Rem Koolhaas, *Central Library*, Seattle, Washington.
photo by Bobak Ha'Eri

