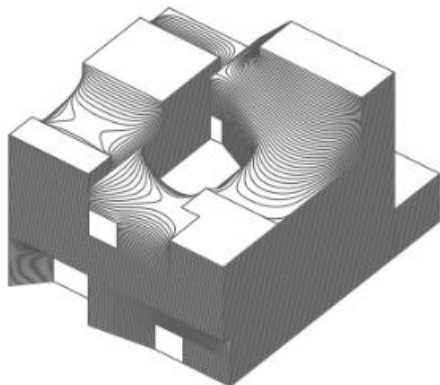
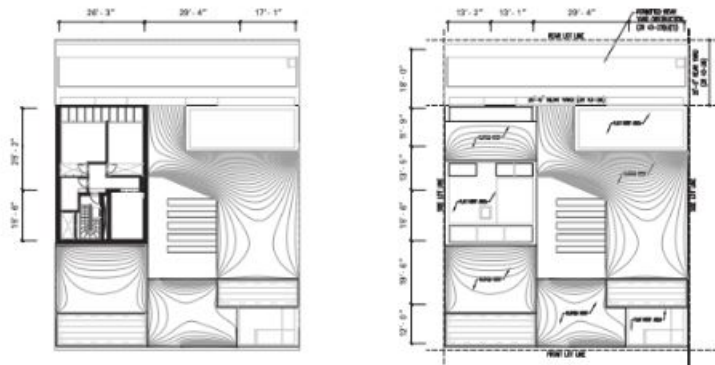


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plans has title  
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(floor info); also  
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Fabric-wrapped study model  
(top left), axonometric topo  
base, and floor plans. The  
proposal for Amant investi-  
gates a formal expression that  
oscillates between articulation  
and ambiguity. The project  
offers space for both making  
and the experiencing of con-  
temporary art.



In contemplating form, we have no desire to honestly represent a building's inner workings on its exterior, or for that matter, to make a project's generative diagram legible. Nor are we interested in elaborate façade manipulations to produce some new type of ornamentation or surface effect. As we perpetually rearrange arrays of atoms, we inevitably consider the visual and visceral effects of how users experience our new compositions. The volumetric definition of a building mass reflects a negotiation between internal and external domains, realms that are never one and the same. We are interested in pursuing forms that resist clarity.

In our new building proposal for the gallery Artes Amant, the form shifts between discernible and amorphous, sharp and blurred. As in the fable of the blind men who discover an elephant for the first time, the project's volumetric presence remains unresolved. By alluding to an essential character of a private arts organization that offers space for both the production and experience of contemporary art, our proposal investigates a formal expression that oscillates between articulation and ambiguity: a form not invested in legibility, only flirting with it (see Man Ray's *L'Enigme d'Isidore Duncasse*, previous page).

An array of formal experimentations results from material experiments: blow-dryers shrinking latex over ferrous frames and foam core volumes, shaping subtle curves that rapidly transform into steep inclines and sharp angles. Without warning, these sweeping curves give way to flat planes. Each formal test offers a different opportunity for spatial definition and specificity of use: shallow vaults and intimate spaces are produced as architectural surfaces transition to extreme heights and diffuse the natural light within the galleries. Stretched taut around the gallery volumes, the smooth curvatures allow for a synthetic understanding of the building as a whole and further suggest a relationship between the gallery spaces and their exterior openings. Both an assembly of pieces and a peculiar whole, the form is an uncomfortable presence along the street.

These formal tests were only the beginning. As we developed the design with increasing detail, each iteration added a new layer