Program, Structure and Skin

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This is about data input, the informational process, and formal exploration through digital media. A modeled architecture conceived from millions of pixels. Nowadays, it is worth wondering about the influences of technology on the manners we have to conceive and make architecture. In order to imagine spaces and to materialize intentions and possibilities, we have to handle digital tools in an appropriate way: not simply as means for making digital models, but also as integral parts of the creative process. To understand it as an infinite exploratory instance, where the constraints of reality do not restrict the conceptual potentials of a project.

3D software is understood as a field of possibilities for dynamic action, where the actions are endless, by all the different combinations that we are able to do as individual users, multiplied by the extensive variety of different users.

The requirement was to design a building without a specific architectural program, using **form·Z**. Given the absence of a specific program, it was determined to start from the external form, using the meshing tools. This way I set my project in such a way that the main idea was to generate a vegetal shape, like a pair of mushrooms, with a related pair of parallel structures (cores) conforming the whole.
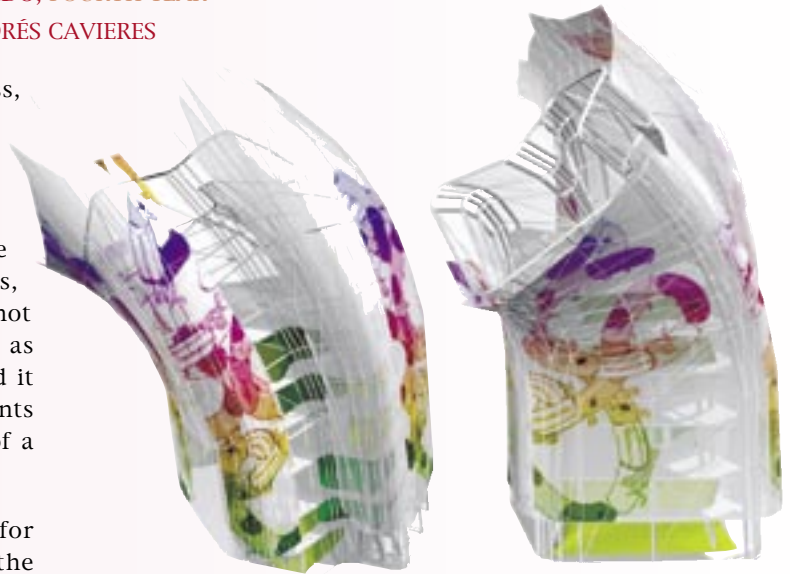
Exploratory models were developed using surface tools, in order to determine a suitable form, which would allow a dynamic relationship between both cores. Another important issue was the consideration of conforming the project as landmark in the surroundings. Through this tentative process a formal structure was obtained, which became the base for obtaining all the different components that conform the building:

- With the Mesh tool, it was possible to make and to organize a skin, as well as its inner structure, in the most efficient way possible.
- A parallel second opaque skin was then generated that differentiates both cores, which allowed a controlled entrance of light into the interior.
- In the absence of a specific program, this second skin was located inside both cores, linking in this manner more than a level, depending on the requirements of space.
- Finally color maps were applied to the surface of the second skin, to grant character and an aesthetic value to the building.

My main intention was to begin from a single formal structure and, after a number of small editions done with **form·Z**, to generate all the different elements that transform the building into an integrated system of similar patterns.