- POROUS -
Architecture Installation

POROUS is a manifesto of hyper-real architecture defined by three vectors of force which outline the presence of a latent state of anxiety.

The first vector embraces the (virtual) reality of cyberspace as a primordial means of production for contemporary architecture. In this dimension, a parallel reality is not in any way a sort of alienation of our present reality but rather an extension that empowers the existence of our very reality. Thus, language limits are generated from within a computational program wherein the rule of classic and post-modernist proportions (golden section, modulor, Corbusier) is replaced by an aesthetics of the limit itself - including adaptations that are more ergonomic, axis divergent, circumstantial and spatially topological, and the purpose of which is to increase the sense (*sensus*) of our reality towards an hyper-reality. This novel praxis of artificial production is, in fact, an instrument of a more direct connection between the mind of the creator, the object of creation and reality in itself. There is a real time modeling (from virtual dummies to tri-dimensional printers), which allow the exploration of a whole new process of space conception, liberating, as it were, a new condition of plastic possibility. We'd dare saying that we are before an era of limitless architecture, because technology allows for it.

The second vector is related to the physical limit of space, the border between inside and outside, which boils down to an equation of the architectural surface that outlines them. The " separating planes", which were previously neutral are, in our days, more than merely decorative to assert themselves as particular and essential elements for the global comprehension of space, becoming visually reinvigorating, ambiguous, structural and even intriguing. With the onset of new constructive techniques, namely the exoskeletons, the free-standing structures (ex. the CCTV Building by Rem Koolhaas, and the Olympic Stadium by Herzog & de Meuron, both in Beijing) allow for the abolishing of inner pillars, thus providing vast spaces and self-supportive spans where architecture literally blends with engineering (two professional fields which are compatible albeit distinct in their specializing). Along the same lines, the use of current construction material (metal sheeting, framework pressed wood, tar, etc.) is subverted through more informal applications allowing for effects of greater plasticity. The mater of construction is questioned, the concept of space is reinvented (beyond the ancient convention of walls, ceiling and floor) to transcend itself and become a continuous multidimensional hyper-surface.

The third and last vector of this intervention is linked to the perceptual mode of space and the manner in which it may lend itself to interpretation. The concept of porosity is by no means an original one, nevertheless, its translation into architectural language makes it converge into the question of the tactile of the surface thus generated. In other words, there is a complex and intrinsic necessity in the form of the designing which is the very attraction of the body relative to the will-of-the-mind, inasmuch as the final architectural product presents itself 'almost' always under the guise of a tri-dimensional object, i.e., an object that appeals to the senses ('almost', because virtual architecture is a fact). Therefore, starting off from an entirely artificial production there is an underlying quest to manipulate human senses in which the sense of touch is linked to the sense of vision (*viz.* 'The hands want to see, the eyes want to caress', J.W. Goethe). The assimilation of the porous concept comes to the assistance of the sensorial refinement of the surface, and it personalizes a level of intimacy which the white plane of minimalist architecture had forfeited. We stand before a new manierism, which has incongruous modes and scales of presentation, and which explores aspects of limits that concur towards a vulnerable plasticity.

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