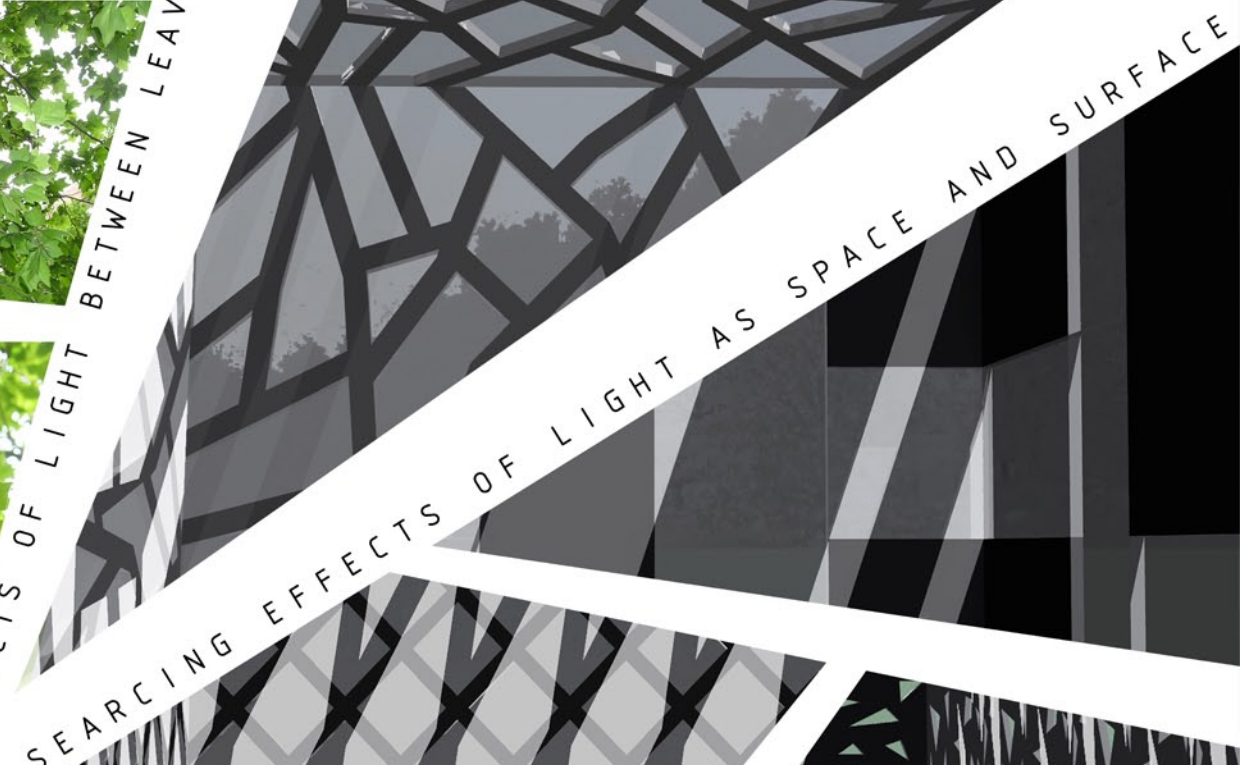
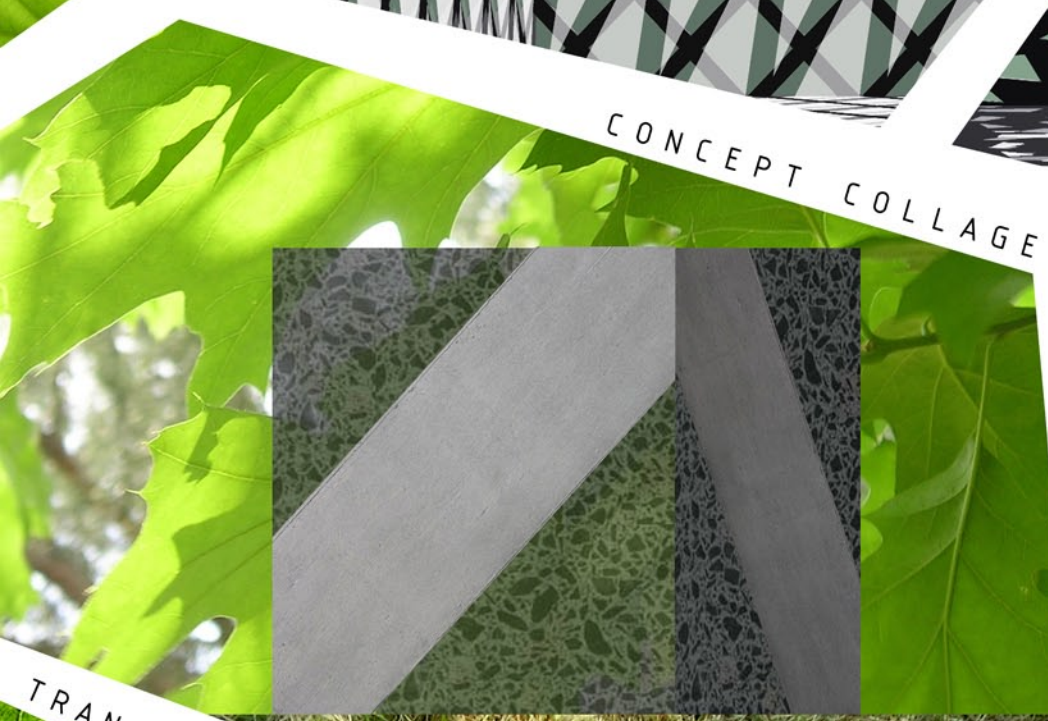




EFFECTS OF LIGHT BETWEEN LEAVES



SEARCHING EFFECTS OF LIGHT AS SPACE AND SURFACE



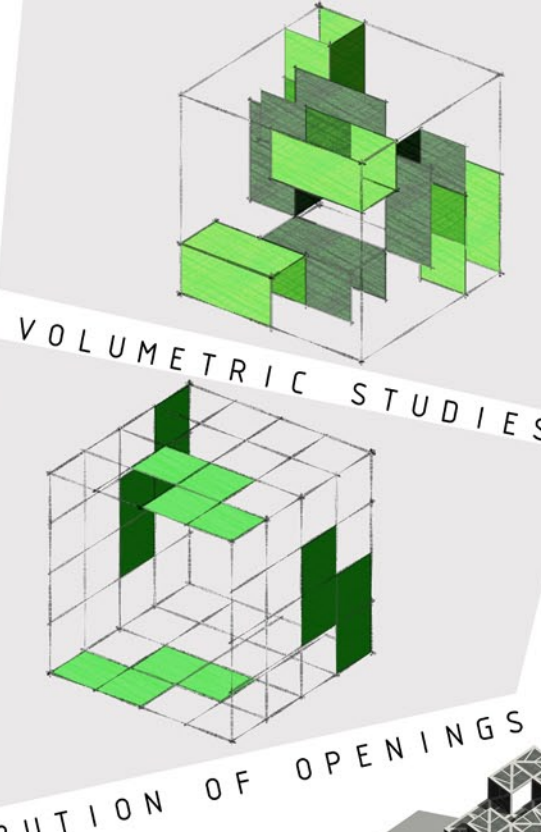
CONCEPT COLLAGE

TRANPOSITION OF THE ORGANIC STRUCTURE ON THE PANEL

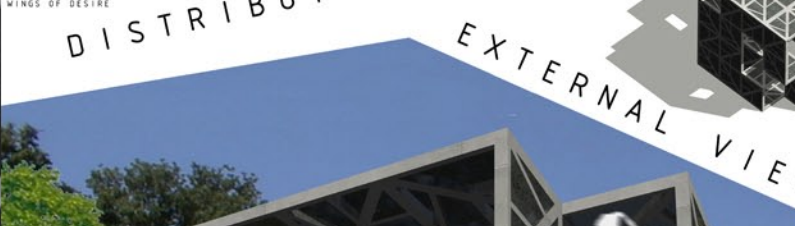
THE LIGHT FILTERS AMONG THE FRESH BRANCHES OF THE TREE. IT SHINES THROUGH THE THIN LEAVES AND THEN IT REST PEACEFULL ON THE GREEN GRASS. THE SAME LIGHT, A LITTLE FAR AWAY RISES UPON CONCRETE WALLS, IT TURNS WITH THEM, IT GLIDES AMONG HOLLOW, IT SHOWS AND AT THE END IT'S STOPS STILL CLEAR ON THE LIGHT FLEAR. FOLLOWING THE LIGHT, YOU SUDDENLY REALIZE THAT THE FEET AREN'T ON THE FRESH GRASS. THEY ARE, NOW, ON A DIFFERENT SURFACE, BUT IT'S STILL ALIVE AND IT STILL SHAKES UNDER THE PUNIFORM LIGHT. YOU ARE IN THE CLL. CONCRETE\_LEAF\_LIGHT. EVERYTHING IS INSIDE AND OUTSIDE. THIS IS THE AIM OF THE CLL, THROWING THE OUTSIDE IN THE INSIDE, SEPARATING THEM SO MUCH THAT THEY SHAKING TOGETHER, IT ALLOWS TO GET CLOSER TO THE FARTHEST BRANCHES OF THE TREES REACHING OUT ON ARM TO TOUCH THEM. INDEED CLL IS A SPACE WHERE NATURE AND YOUR THOUGHTS MEET TOGETHER. IT IS NOT ONLY A SIMPLE PATIO, BUT A MORE COMPLEX PLACE, WHERE MUSIC, ART AND POETRY ARE MET IN ORDER TO PLAY TOGETHER. CLL HIDES IN ITS SPATIAL MOVEMENT A PURE, ABSTRACT, SHAPE: THE CUBE. THE CUBICAL SHAPE IS BORN FROM THE WILL TO INSERT A FORMALLY ABSTRACT ELEMENT TO THE CONTEXT, THAN ENTRUSTS ONLY TO THE OWN ARTICULATION AND THE MATERICA COMPOSITION THE TASK TO RELATE TO IT. THE LEAF IS THE ARCHETYPE THAT PRODUCE CLL. THE LIGHT INSIDE IT, SHOWS A STRUCTURAL HIERARCHY WHICH CONTAINS THREE ELEMENTS: THE STALK, THE MAIN ELEMENT, THE NERVATURES, AND THE BLADE, THE LIGHTEST AND HINNERST LAYER WHICH IS ORGANIZED AROUND BRANCHES. IN CLL, THESE ELEMENTS BECAME A SQUARE MODULE WHERE THE PLUGGING IS UNDERLINED BY LITRACON, A PARTICULAR CONCRETE THAT TRANSMITS LIGHT, AND BY OPAQUE CONCRETE ELEMENTS. INSIDE A CONCRETE BEARING FRAME, THE FORMAL AND MATERIAL SYMBIOSIS OF THIS MODULE CREATES THE TOTAL SPACE. THE INTERNAL SPACE IS CREATED BY SOME BANDS WHICH CURVE INWARDS AND CREATE SOME WAITING AREAS WHICH ARE CONNECTED BY LADDERS THAT YOU CAN MOVE. THE POSITION OF THE BANDS IS REPEATED IN THE SAME WAY ON ALL THE FACES OF THE CUBE, UNLESS ON TWO, COMPLETELY ABSENT. SPATIAL COMPLEXITY, VOLUMETRIC ARTICULATION, ART AND GAME GATHERS IN THIS PLACE, CAPTURED AND HELD WITHFROM THE LIGHT.

"WHEN THE CHILD WAS A CHILD/HE ATE JUST BREAD AND APPLES/AND IT'S STILL LIKE THAT/WHEN THE CHILD WAS A CHILD/BERRIES SLIPPED FROM HIS HANDS/ AS ONLY BERRIES DO/ AND IT'S STILL LIKE THAT/ THE FRESH NUTS IRRITATED HIS TOUGUE/AND IT'S STILL LIKE THAT/ EVERY MOUNTAIN HE SAW, HE MISSED A HIGHER ONE/ EVERY CITY HE SAW, HE MISSED A BIGGER ONE/ AND IT'S STILL LIKE THAT/HE HAPPILY GATHERED CHERRIES ON THE TREE TOP/IT'S STILL LIKE THAT TODAY/ HE WAS AFRAID OF A STRANGER/AND HE IS STILL FRIGHTENED OF HIM/HE WAITED FOR THE FIRST SNOWFALL/ AND HE IS STILL WAITING FOR IT/ WHEN THE CHILD WAS A CHILD/HE THREW A STICK AGAINST A TREE/ LIKE A SPEAR/ AND IT'S GOING ON SHAKING"

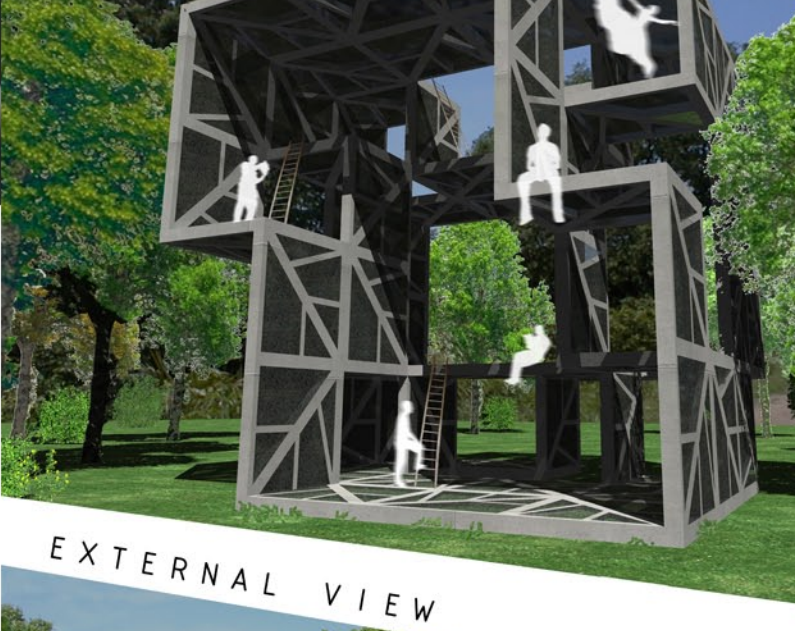
WIM WENDERS, WINGS OF DESIRE



VOLUMETRIC STUDIES



DISTRIBUTION OF OPENINGS



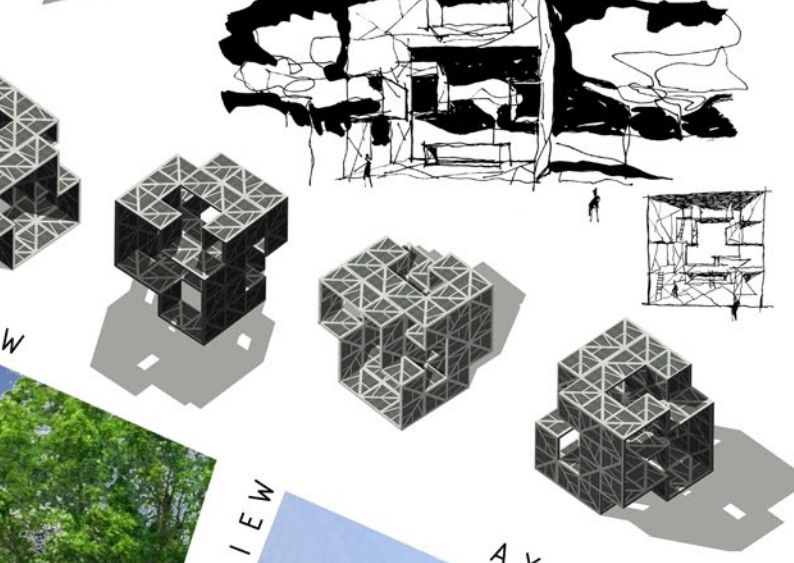
EXTERNAL VIEW



INTERNAL VIEW



INTERNAL VIEW



SKETCHES



AXNON VIEW



EXTERNAL VIEW