

**materiality**+time\_

material\_weather\_erosion

“Finishing ends construction, weathering constructs finishes\_”

Mostafavi + Leatherbarrow \_ 1993



fig.01\_ 1957



fig.02\_ 1970



“Weathering does not construct it destroys... it is the natural gradual destruction of a building\_”

Mostafavi + Leatherbarrow \_ 1993



fig.03\_ 1948



fig.04\_ 1948



fig.05\_ 1948



fig.06\_ 1948



fig.07\_ 1986



fig.08\_ 2011

—

“Weathering is a power of **subtraction**, in which newly finished surfaces are taken away by rain, wind & the sun\_”

Mostafavi + Leatherbarrow \_ 1993

+

“..Weathering also has the power to **add** and enhance a surface by the potential value of sedimentation and the accumulation of detritus on a surface through the action of weather\_”

Mostafavi + Leatherbarrow \_ 1993



“The sense of weathering is often associated with a romantic appreciation of buildings that have aged\_”

Mostafavi + Leatherbarrow \_ 1993



fig.09\_ Palazzo Rucellai

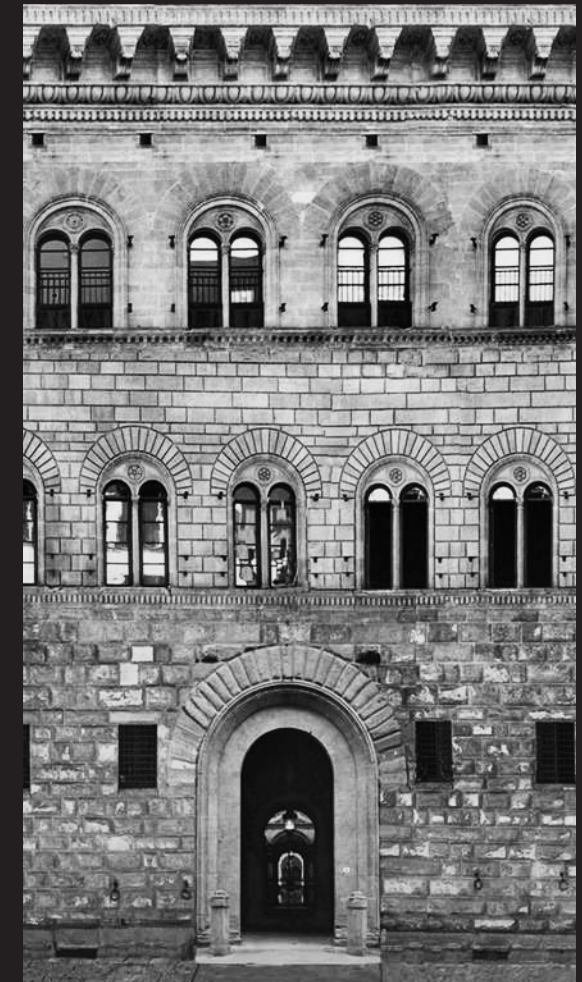


fig.10\_ Palazzo Medici

“Creating the present form of a past life, not according to the contents or remnants of a past life, but according to its past as such\_”

Simmel,Georg\_The Ruin

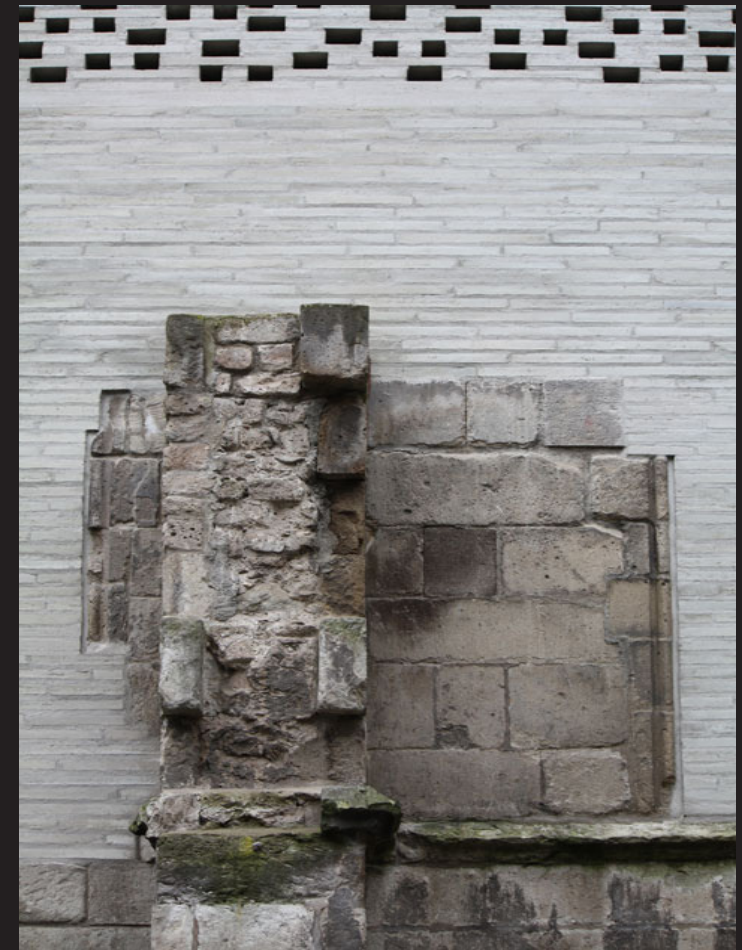


fig.11\_ Peter Zumthor\_Kolumba



# Tectonic Weathering\_



fig.12\_ Palazzo Ducale\_1340



# Tectonic Weathering\_



fig\_13\_ Brion Cemetary\_Carlo Scarpa\_1968

“The city, however does not tell it’s past, but contains it like the lines of a hand written in the corners of streets, the gratings of the windows, the banisters of the steps, the antennae of the lightening rods, the poles of the flags, every segment marked in turn with scratches, indentations and scrolls\_”

Calvino, Italo\_Invisible Cities -1972



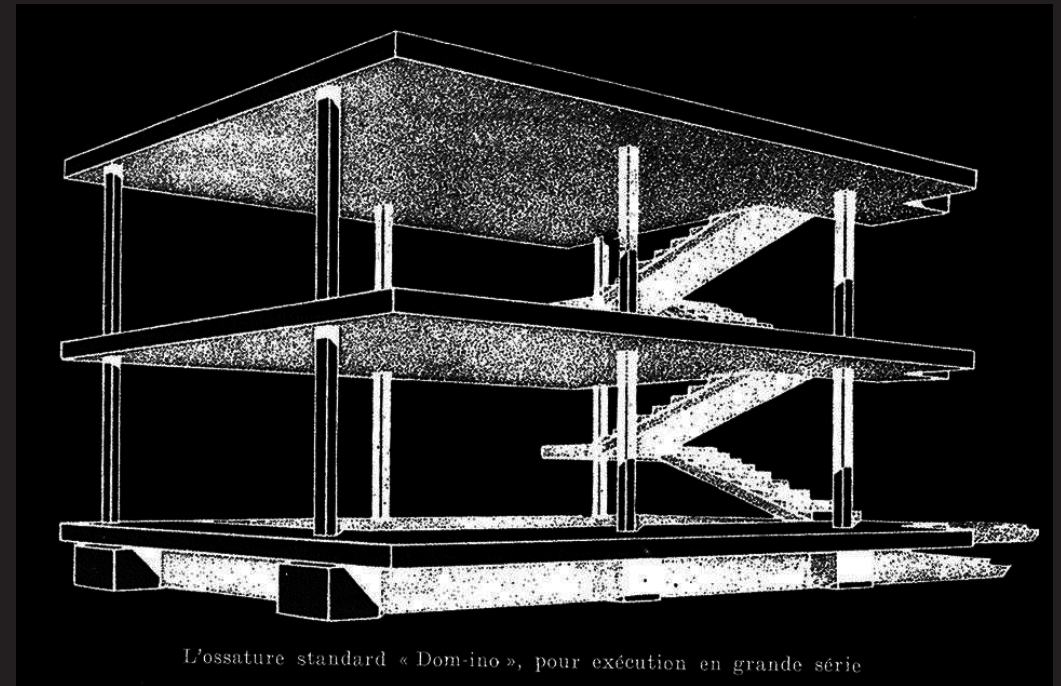
fig\_14\_ Ritualised Motion\_ Stone steps



**Mass-production** \_ The modernist movements  
refusal of weathering as deterioration\_



fig.15\_ Mass Production \_ 1914



*L'ossature standard « Dom-ino », pour exécution en grande série*

fig.16\_ Dom-ino house system \_ 1914



**Facade\_** A Synonym for disguise and inauthenticity.



fig.\_17\_ Reichstag wrapped in silver fabric\_ Christo\_1993\_

“Those who make choices with ease are satisfied with glueing together the things which they thought to be materials, glueing them onto materials about which they have not thought, there these materials remain, until the first storms lay bare what could have been foreseen. They do not exist\_”

Alvaro Siza, 1988



# Erosion + Exposure\_

New Surfaces, Same Materials

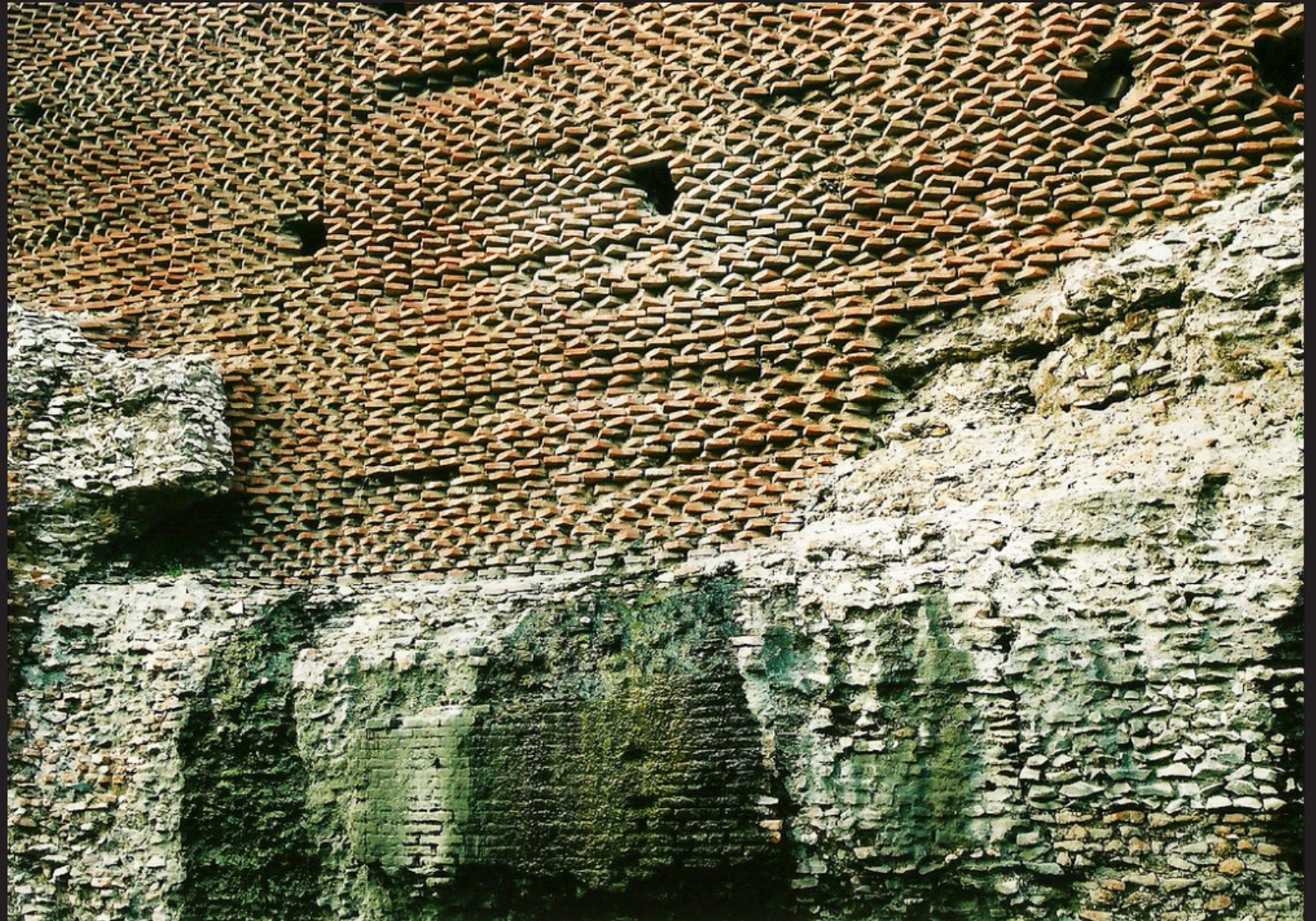


fig.\_18\_ Weathered Roman brick wall



“Does it not show the rightful claim nature has on all works of art? Is it not a return of matter to it’s source?.....the actual assimilation of an art work ‘back’ into it’s location, the place ‘from which’ it was first taken. In the time after construction, buildings take on the qualities of the places wherein they are sited, their colours + surface textures being modified by and in turn modifying those of the surrounding landscape\_”

Mostafavi + Leatherbarrow \_ 1993

# Kamiichi Pavillion\_ Peter Salter\_1993



fig.\_19\_ Landscape



fig.\_20\_ Enclosure

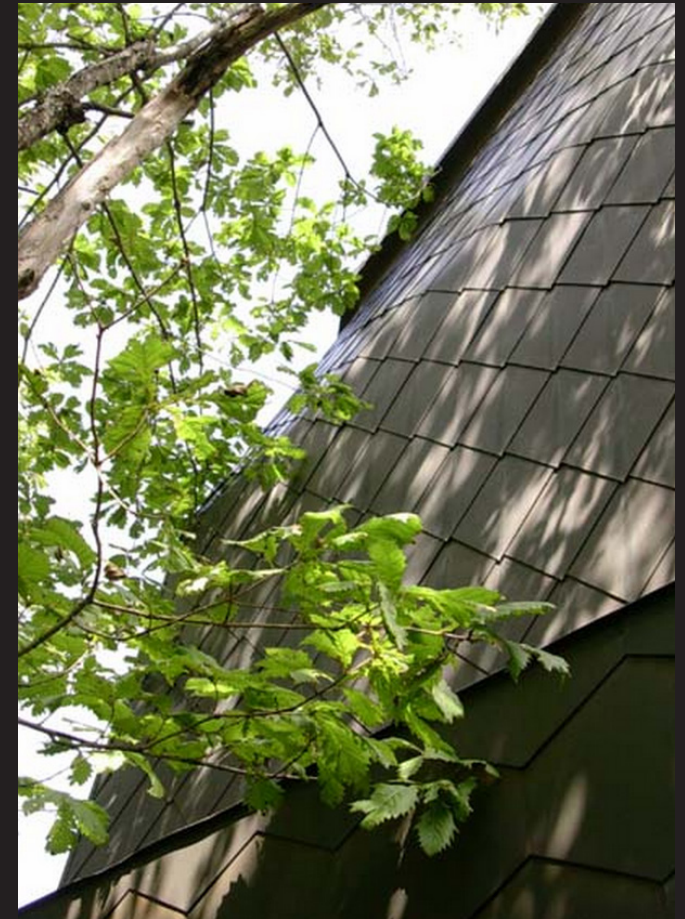


fig.\_21\_ Detail



# Osaka Folly\_ Peter Salter\_1990



fig.\_22\_ Sketch 01



fig.\_23\_ Sketch 02



fig.\_24\_ Sketch 03



# Osaka Folly\_ Peter Salter\_1990

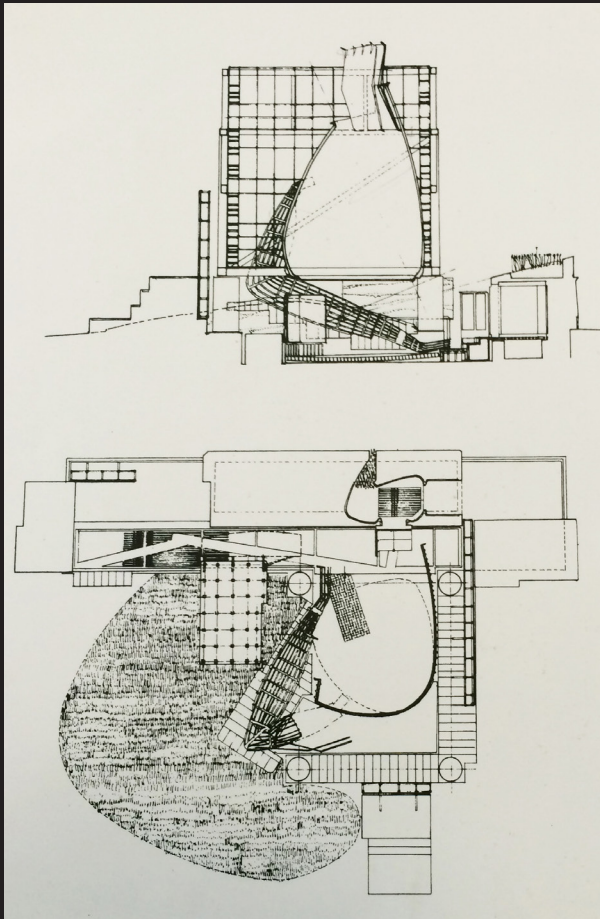


fig.\_25\_ Drawing 01

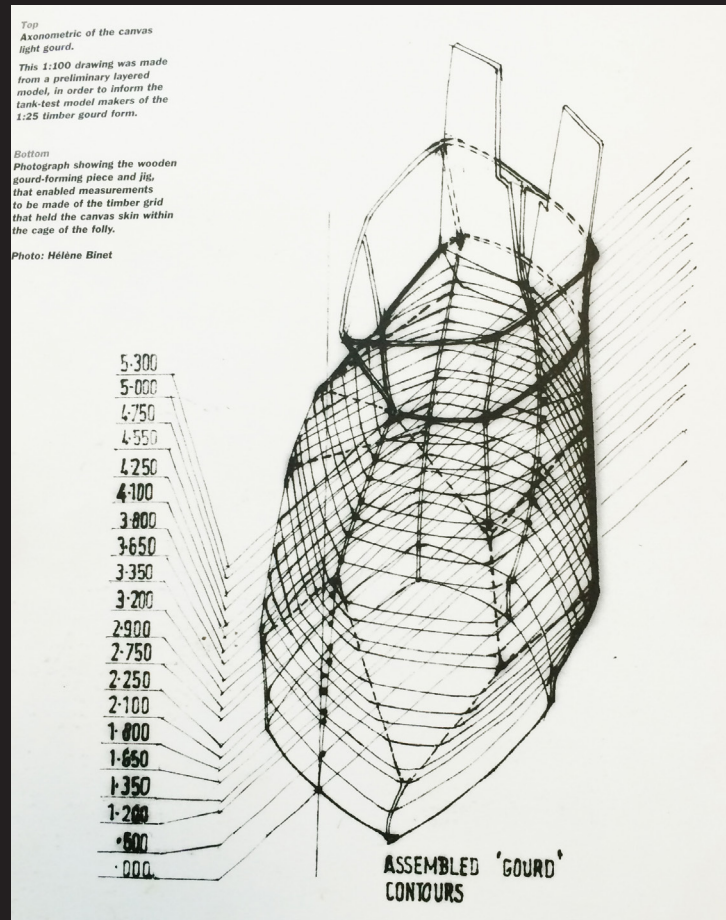


fig.\_26\_ Drawing 02

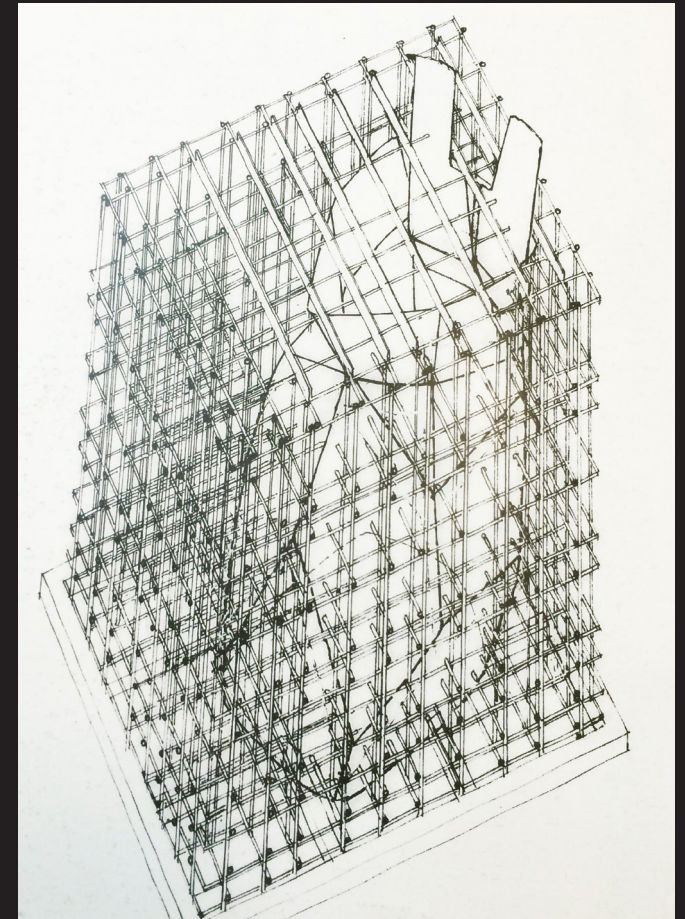


fig.\_27\_ Drawing 03



**Osaka** Folly\_ Peter Salter\_1990



fig.\_28\_Osaka Folly\_1992

“Weathering produces something already there by subtraction. Nature re-forming the finished art work. When this process is allowed to continue uninterrupted the surface of the original can be covered so completely that it disappears altogether under a patina, a time bound ‘growth of skin’\_”

Mostafavi + Leatherbarrow \_ 1993



# Liberties Extension\_ Donaghy+Dimond\_2011



fig.\_29\_Enclosure



fig.\_30\_Detail



fig.\_31\_Detail

“Projects conscious of weathering is a window through which concrete architectural conditions are both understood and reinvented...the distinction to be observed is between adding to or subtracting from a given condition and attempting to reproduce the appearance of the same condition\_”

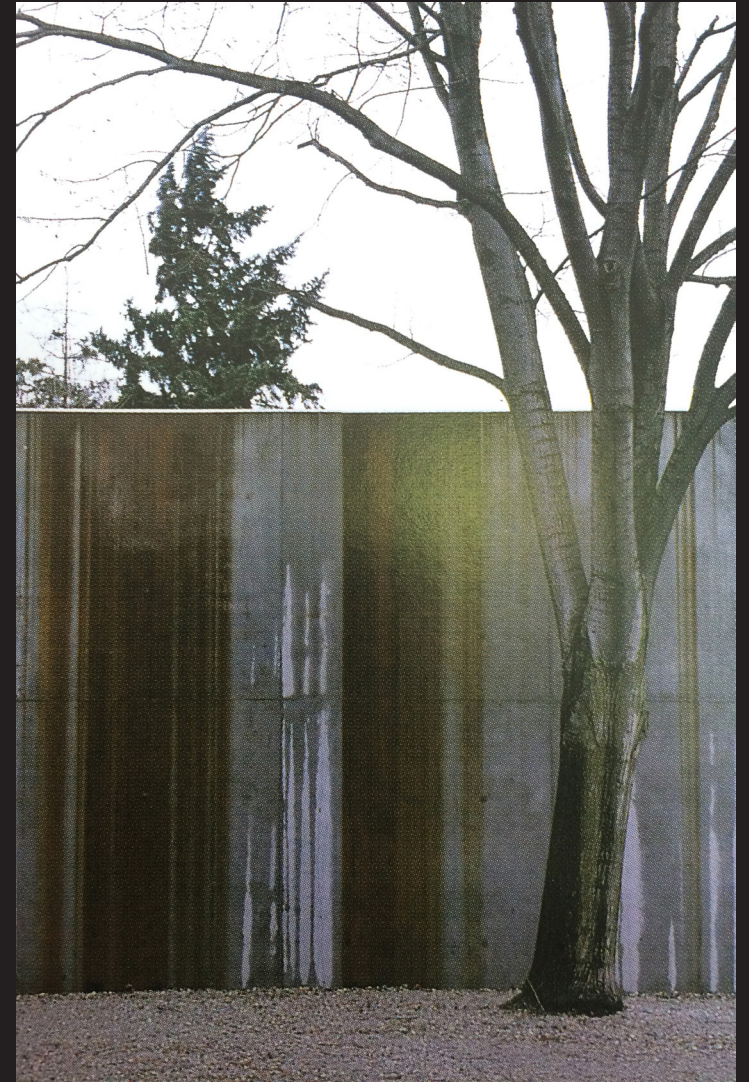
Mostafavi + Leatherbarrow \_ 1993



# Studio Remy Zaugg \_ Herzog & De Meuron\_1999



fig\_32\_Landscape



fig\_33\_Enclosure



# Possagno Gallery\_ Carlo Scarpa\_1955



fig.\_34\_Enclosure Exterior



fig.\_35\_Enclosure Interior



# Banca popolare di verona \_ Carlo Scarpa\_ 1973



fig.\_36\_Enclosure

# Banca popolare di verona \_ Carlo Scarpa\_ 1973



fig.\_37\_Detail

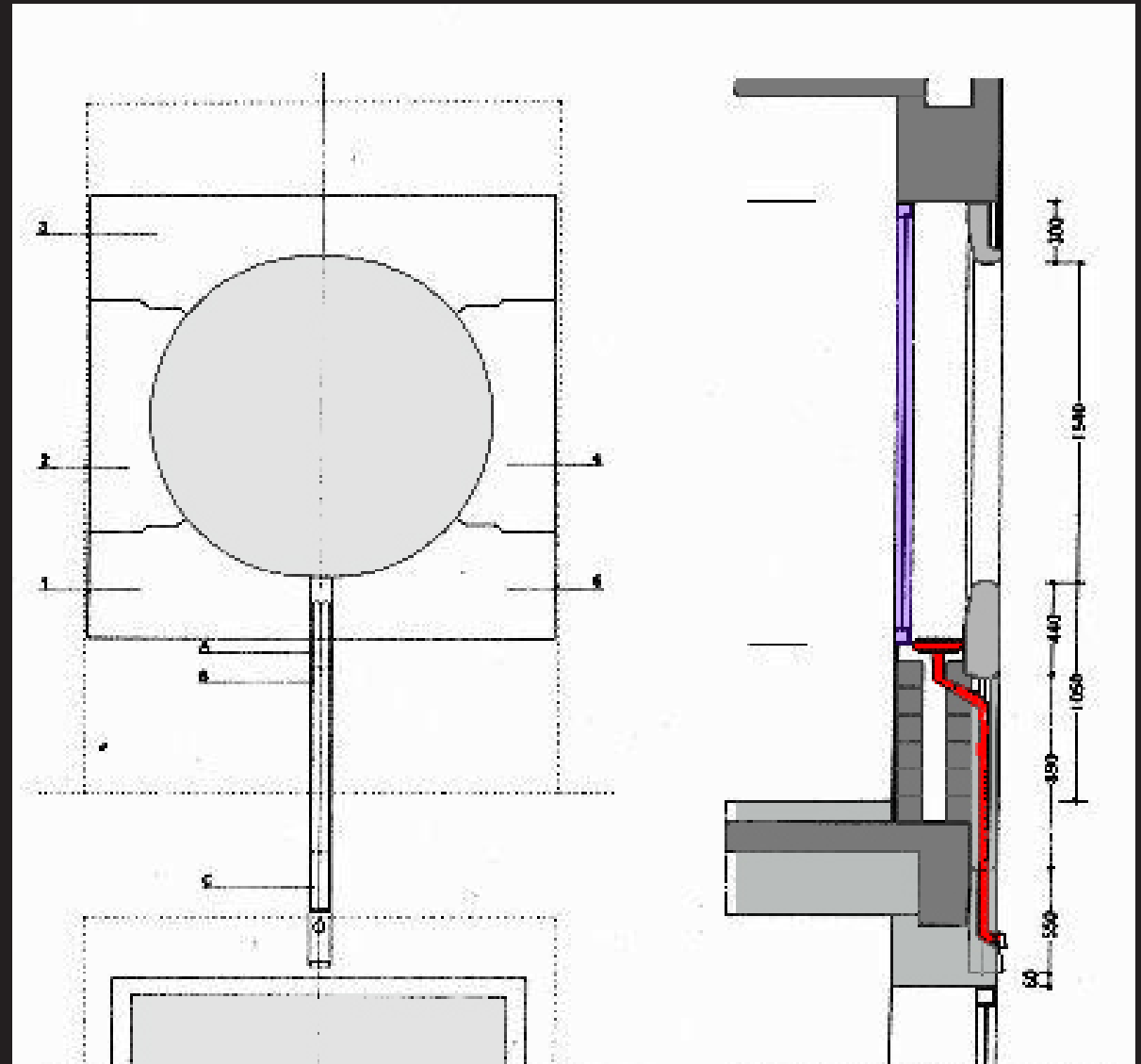


fig.\_38\_Detail Drawing



“Weathering marks the passage of time, this time is not the moment of the pre occupancy photograph, times passage in architecture must include a buildings inception, construction and inhabitation\_”

Mostafavi + Leatherbarrow \_ 1993

Movement implied in orientation occurs in two directions, at two distances and within two kinds of depth: the location in the first case and the enclosure in the second case. Neither is optional. Orientation tends to be replaced by Facing.

**Facing:**

Verve: looking at a certain direction

Noun: A veneer or a Cladding





1. Adolf Loos Muller Villa -  
Facade



2. Adolf Loos Muller Villa -  
Interior

“People want there to be nothing – nothing at all- between the heavens and us...we want an absence of materiality to put us in touch again with the non-sythetic world.” Jean Nouvel



3 - 4 . jean nouvel Musee du Quai Branly



“Glass, the most in-material of materials”



5. jean nouvel, Palais de Justice, Nantes

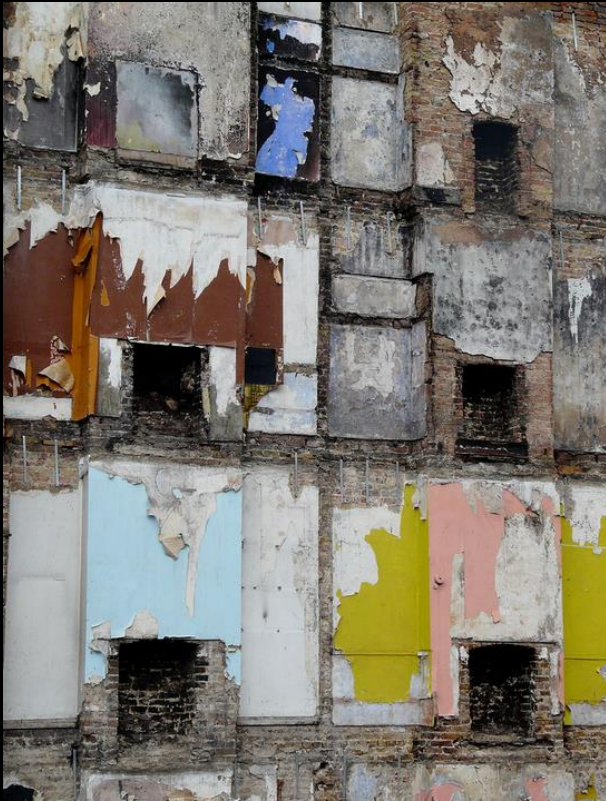
Mountain, stone, Water: Materials in abundance.



5 - 6 . Peter Zumthor baths, Vals



*“I am convinced...Good buildings must be capable of absorbing the traces of human life and thus of taking on a specific richness” Peter Zumthor*



7 - 8 . Traces of Life

To show in Class: <https://www.flickr.com/groups/demolitionart/pool/>



“I believe that materials can assume a poetic quality in the context of an architectural object, although only if the architect is able to generate a meaning full situation for them since materials in themselves are not poetic.” Peter Zumthor



9. Peter Zumthor *Brother Klaus Field Chapel*



10. Jean Nouvel, *Arab World Institute*

Site determined, site oriented, site referenced, site conscious, site responsive, site related.

“Space in architecture is not measured in inches, feet and yards alone, but it is in minutes, days, months and years.”



11. Richard Serra's Installation In The Qatari Desert, *East-West/West-East* 2014



12. Eduardo Chillida, "The Basque Liberties Plaza", 1980. Reinforced concrete and steel.



# Bibliography

- 1. [https://www.flickr.com/photos/k\\_man123/4204864578/in/photostream/](https://www.flickr.com/photos/k_man123/4204864578/in/photostream/)
- 2. <http://the-s-t-o-r-y.tumblr.com/post/84211351284/aqqindex-adolf-loos-muller-villa-1928-1930>
- 3-4. [http://www.bugbog.com/gallery/paris\\_pictures/quai-branly-museum.html](http://www.bugbog.com/gallery/paris_pictures/quai-branly-museum.html)
- 5. <https://www.flickr.com/photos/ffenstr/5533869120/in/photostream/>
- 5. [http://www.archdaily.com/13358/the-therme-vals/801169555\\_outdoor-pool1/](http://www.archdaily.com/13358/the-therme-vals/801169555_outdoor-pool1/)
- 6. <http://thinkingform.com/2011/04/26/thinking-peter-zumthor-04-26-1943/>
- Peter Zumthor, A Way of looking at things, 1988, in Thinking architecture, ( Baden, Switzerland, : Lars Muller 1998), 24.
- 7- 8. <https://www.flickr.com/photos/15760572@N02/3580550486/in/pool-demolitionart/>
- 9. Photo by Hélène Binet . Available at : <http://www.dezeen.com/2009/08/27/photographs-of-the-work-of-peter-zumthor-by-helene-binet/>
- 10. Photo by Marcella <http://www.voicesofny.org/2014/05/french-architect-jean-nouvel-design-islamic-museum-ground-zero/>
- 11. <http://thecreatorsproject.vice.com/blog/richard-serras-newest-installation-is-in-the-middle-of-the-qatari-desert>
- 12. <http://www.sculpture.org/documents/scmag97/childa/sm-chlda.shtml>