DETAILS

ARCHITECTURE SEEN IN SECTION
DETAILS. Architecture seen in section
www.detailsinsection.org

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"THE FORMWORK” is an association established by professors and PhD candidates with diverse academic backgrounds (history, architectural design, technology, preservation) working at the IUAV University in Venice and at Milan Politecnico. Through the exhibition Details. Architecture seen in section, the association aims to promote a collective project dedicated to the architectural detail.
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THE “DETAILS” RESEARCH

/ THE PROJECT
The research stems from different sources, ranging from history of art (see the seminal book by Daniel Arasse, Le Détail, 1992) to architectural theory (Edward Ford, The Architectural Detail, 2011). Within the context of visual studies, the project investigates, through a series of case-studies, the notion of detail in order to unravel its double significance, which is at the same time constructive and formal-expressive.

The research analyses examples from post-WWII architecture, with a specific focus on the transformations occurred after the introduction of new forms of construction (the frame) and new building materials (reinforced concrete, steel, glass). For example, the wall is considered in the progressive loss of its monolithic substance, and therefore of its static and physical structure, which can only be understood by means of a section; a section revealed by the classical tectonic sequence – base, building envelope and eaves/roof.

The research project aims to demonstrate that a section can provide crucial insight into the complexity of the architectural artefact, since it allows the simultaneous perception of materiality and form, of building envelope and interior spaces. From this point of view, the section acquires an iconic character.

Rather than analysing each element of the architectural vocabulary (e.g. door, window, roof) as a separate and absolute object, the exhibition tries to focus on the interplay between them: how is the façade joined with the roof, how is the window inserted into the wall? The focus on details emphasises the relationship between different architectural elements and investigates the links between architectural composition and tectonic syntax.

/ THE EXHIBITION
The emblematic character of the section is highlighted through a series of panels, divided into three major thematic groups: Elements, Masters and Offices. The first group of panels illustrates examples by taking a historical outlook on works by great masters (Mies, Perret, Scarpa, De La Sota, Utzon, etc.);

The second group of panels outlines the theoretical framework of our research. The detail is represented in its different expressive instances: the detail as decoration, as punctum, as joint/Junktur and as a no-detail. Depending on the compositional strategies deployed by the architect, the detail can result in different expressive outcomes: it can be isolated (punctum), it can be a part of a wider structural system (joint, Junktur), it can be reduced to a minimum until it disappears (no-detail) or it can be emphasized in its expressive nature, thus becoming mere decoration.

The third group consists of about 60 panels dedicated to a single contemporary architect or architectural firm asked to make a statement about their conception and usage of detail in their professional activity.

The exhibits also include videos and a booklet which contains a broader selection of drawings.

/ ONLINE ATLAS : WWW.DETAILSINSECTION.ORG
Our website provides updates on our future events and offers a large database with an online atlas of panels, publications and videos.

The online atlas, organised into the same three categories as the exhibition – ELEMENTS AND ISSUES, MASTERS and CONTEMPORARY ARCHITECTS – has been designed as a virtual archive. Each panel is provided in low-resolution together with its written contents in plain text format. All the essays and articles that we have published about the subject are available in the “Publications” section.
THE "DETAILS" RESEARCH

The Cornice
Elements

The cornice is the line of junction of the roof and the side wall. It is a fundamental element in architecture, determining the profile of the roof. By being layered, the skin could become a structure in its own right. The slope of the two roofs of the Asakusa Culture Tourist Information Center in Tokyo, Japan, 2012, is obtained by working on the type of external cladding. The internal spaces of the building were formed in part by structural elements, while the external cladding is organized in a planar form and with a delicate "halo", recently lost in the renovation of the building. The elegant, mannerist cornice by Vacchini, located 20 meters above the ground, as well as the original masonry, crowning cornice, building base and pillar, thus formed a frame which is unconcerned with the old rules of design of the cornice crowning Farnsworth House to the development of parametric design, the introduction of prefabricated elements and construction details. The idea of stacking villas on each floor is strongly expressed by the horizontal slabs that run on the garden side of the building. The concept of stacking is also expressed by the horizontal floor slabs that project southwards towards the garden, creating a heavy shadow contrasting the flatness and the delicate "halo" of the Kaminari-mon. The Slope of the two roofs. On 6th floor, taking advantage of the slanted space, the idea of stacking villas on each floor is strongly expressed by the horizontal slabs that run on the garden side of the building. The center extends Asakusa's lively neighborhood vertically and horizontally, the two pieces intersect in two dimensions, but here they are by fact. The shop, specialized in selling pineapple cake, is a heavy shadow contrasting the flatness and the delicate "halo" of the Kaminari-mon.

Ignazio Gardella
Edges & mouldings

In the analysis of the hydraulic system that can be traced in the predilection for innovation of forms and materials, it is possible not only to perceive the characteristics of the elements, but also to read the configuration of the project. The wooden window frames, in fact, can be seen not only as structural elements, but also as the "halo" that veils the detail. The wooden window frames, in fact, can be seen not only as structural elements, but also as the "halo" that veils the detail. The wooden window frames, in fact, can be seen not only as structural elements, but also as the "halo" that veils the detail. The wooden window frames, in fact, can be seen not only as structural elements, but also as the "halo" that veils the detail.

Kengo Kuma & Associates
Exterior Wall with Thickness

The main objective of the project was to develop a new type of building that would be able to express the nature of the place. The exterior wall was conceived as a structural element, able to express the strength of this system, and verified that even the device of a toy could be used as a structural element. The wooden window frames span from floor to ceiling and are divided in three parts with a fixed one at the bottom. On the exterior there is a sliding shutter system. The wooden window frames span from floor to ceiling and are divided in three parts with a fixed one at the bottom. On the exterior there is a sliding shutter system. The wooden window frames span from floor to ceiling and are divided in three parts with a fixed one at the bottom. On the exterior there is a sliding shutter system.

CONTEMPORARY ARCHITECTS

ELEMENTS & ISSUES

MASTERS
THE EXHIBITION

// EXHIBITS

// BOARDS: ELEMENTS & ISSUES

The cornice  String courses and mouldings  The cladding  The glass skin  The curtain wall  Timber construction
Italy after World War II – Part I  Italy after World War II – Part II  Italy after World War II – Part III  Italian Alpine Architecture
The use of precast concrete as structure and skin  Ultra High Performance Fibre-Reinforced Concrete

// BOARDS: MASTERS

Ignazio Gardella – Edges & mouldings  Steven Holl Architects + Guy Nordenson & Associates – About hollows and grids  Toyo Ito – Architecture, Structure, Material
Mies van der Rohe – Corner and mullion solutions  Mies van der Rohe – Tugendhat house, Brno, 1928-30
Luigi Moretti and the Column  Auguste Perret – Structure and claddings
SANAA – The Detail and the Legislation  Francisco Javier Sáenz de Oiza – Banco de Bilbao, Madrid
Carlo Scarpa – Technique and Antiquity  Alejandro de la Sota – Gimnasio Maravillas, Madrid
Jørn Utzon, Sydney Opera House – The Tile and the Glass Facade  Marco Zanuso – 6 pillars / part I  Marco Zanuso – 6 pillars / part II

// BOARDS: CONTEMPORARY OFFICES

Wiel Arets Architects, Amsterdam/Maastricht/Zürich  ARTEC Architekten - Bettina Götz and Richard Manahl, Wien
Barkow Leibinger, Berlin  Giulio Barazzetta + SBG Architetti, Milano
Bevk Perovic arhitekti, Ljubljana  Bruno Fioretti Marquez Architekten, Berlin
Burkhalter Sumi Architekten, Zürich  C+S Architects, Venezia
Antonio Citterio Patricia Viel and Partners, Milano  Conzett Bronzini Gartmann, Chur
Hermann Czech, Wien  Elasticospa+3, Chieri/Budoia
Pascal Flammer, Balsthal  Massimo Fortis e Simona Pierini, Milano
Gigon-Guyer Architekten, Zürich  Grafton Architects, Dublin
HC, Shanghai  Estudio Herreros, Madrid
Hild und K Architekten, München  Kahlfeldt Architekten, Berlin
Kokaistudios, Shanghai  Kengo Kuma and Associates, Tokyo
Labics, Roma  LAN, Paris
Laps Architecture, Paris  Linazasoro & Sánchez Arquitectura, Madrid
Ludloff+Ludloff Architekten, Berlin  Peter Märkl, Zürich
Dick van Gameren - Mecanoo, Delft  Miller & Maranta, Basel
Navarro Baldeweg Asociados, Madrid  OAB, Barcelona
OBR, Milano/Genova/London/Mumbai  Park Associati, Milano
Dominique Perrault Architecture, Paris  Périphériques - Marin+Trottin+Jumeau, Paris
Estudio Carme Pinós, Barcelona  Boris Podrecca Architekten, Wien
Riegler Riewe Architekten, Graz  SAM Architekten, Zürich
Brigitte Shim + Howard Sutcliffe, Toronto  Werner Sobek, Stuttgart
Stauffer+Hasler, Frauenfeld  Stoffel Schneider Architekten, Zürich/Weinfelden
Takaharu + Yui Tezuka Architects, Tokyo  Emilio Tuñón Architects, Madrid
Studio Valle architetti associati, Udine  Wält + Galmarini, Zürich
Witherford Watson Mann Architects, London  CZA Cino Zucchi Architetti, Milano

6/12
THE EXHIBITION

// BOOKLET

The booklet contains a selection of the details chosen by contemporary architects and masters featured in the panels, drawn by students from Iuav and PoliMi. The details are printed in a large format, which allows to feature 1:10-1:20 scale reproductions (panel scale). During the time of the exhibition, the booklet provides a useful tool for students and researchers who want to focus on the construction and redraw the sections presented.

// VIDEOS

This section contains interviews made by the curators to contemporary architects (among others to Toyo Ito and Kengo Kuma). The interviews focus on the role that these architects attribute to details in their projects.
// ASSEMBLY SYSTEM

// DESCRIPTION

The panels are provided with a fixing system already tested in the previous exhibitions. Panels are fixed to the ceiling and can be placed against a wall (PHOTO 1) or suspended (PHOTO 2).

The fixing system is made up of 2 wood listels (horizontal current: section 3 x 1,5 cm, length 200 cm) to stiff horizontally the forex panels (thickness 3 mm) and of two ropes passing through the listels. The listels are fixed to the panels with little pieces of double-sided tape and 4 metal clips (width 50 mm) (PHOTO 3) and the two ropes can be anchored directly to the ceiling with the aid of some hooks, clamps or rings (PHOTO 2) or to an already existing hanging system (PHOTO 3 - 4).

The panels can be hung in 4 ways: on the wall or in the space, on a single row or superimposed. Depending on the characteristics of the space and the scientific program, it is possible to choose the panels for the exhibition among the following 3 groups: offices (51 panels), masters (14 panels) and elements (12 panels). As a whole we have 77 panels (possibly more in the future), all of the same size: 107 X 213,5 cm. All panels and pictures from previous exhibitions can be viewed on our website.
THE EXHIBITION

// ASSEMBLY POSSIBILITIES

A PANEL / B 2 X WOOD LISTELS / C 4 X CLIPS / D 2 X ROPES

ON THE WALL

IN THE SPACE

// BOARD EXAMPLE

The Glass Skin
Materials

A TITLE AND SUBTITLE / B STATEMENT / C SECTION SCALED 1:10 OR 1:20 / D PROJECT DESCRIPTION + PHOTOS
PAST EXHIBITIONS AND EVENTS

VENICE 8-10 JULY 2014
EXHIBITION AT BIENNALE SESSIONS

Closing seminar with:
Prof. Arch. Pierre Alain Croset
Arch. Francesco Pagliari, “The Plan”
Ing. Olindo de Luca, Permasteelisa

VENICE 24 NOV. - 12 DEC. 2014
EXHIBITION AT IUAV UNIVERSITY

Opening seminar with:
Prof. Arch. Donatella Fioretti
Prof. Arch. Christian Sumi
Arch. Pietro Valle
Arch. Marianna Nigra
Manuel Santin e Fabio Minello
MILAN 24 NOV. - 12 DEC. 2014
EXHIBITION AT POLITECNICO

Opening lectures with:
Prof. Arch. Yvonne Farrell
Prof. Arch. Peter Märkli
Christian Schittich, “Detail”

PARIS 5-27 NOVEMBER 2015
EXHIBITION ENSA BELLEVILLE

Opening lecture with:
Prof. Françoise Fromonot
Prof. Arch. Frank Barkow
Prof. Orsina Simona Pierini
The exhibition Details. Architecture seen in section is property of IUAV University of Venice and the association “THE FORMWORK” is responsible for the correct use and preservation of all its materials. The association makes available all the necessary materials for the exhibition Details. Architecture seen in section: a selection of panels, the hanging system, videos and explanation boards. The hanging and dismantling of the exhibition will take place under the supervision of the assistants of the DETAILS team.

The concept, the selection of panels, the layout of the exhibition, the didactic and cultural programs (seminars, lectures, etc) will be scheduled together with the hosting institution and the scientific curators.

Borrowed materials (digital data, videos, prints, etc.) cannot be used for other purposes and in other contexts, except for the planned exhibition, without the authorization of the scientific curators.

The panels of the exhibition have to be returned in the original state and should therefore not be perforated, cut, modified or damaged. In case of damage, the cost of reprinting will be charged to the hosting institution.

The amount charged by the hosting institution includes:
1. Delivery inside Europe of the exhibition materials from and back to Venice. The delivery includes two wooden boxes 120 cm x 230 cm x 50 cm for a total weight of 130 kg per box;
2. Travel and accommodation for the people assisting the hanging and dismantling of the exhibition;
3. The cost of additional panels (didactic panels, etc.). These new panels will integrate the exhibition and will be property of Venice IUAV University;
4. graphic design for flyers and posters provided by “THE FORMWORK”;
5. Insurance coverage.

The hosting Institution will provide a logistic support for all the phases of mounting, including a team of 6 students and all necessary tools (ladder, electricity, drill, etc.).

The scientific curators of the project, Prof. Marco Pogacnik and prof. Orsina Simona Pierini are invited for the opening of the exhibition. Their travel expenses, accommodations and meals will be refunded by the hosting institution.