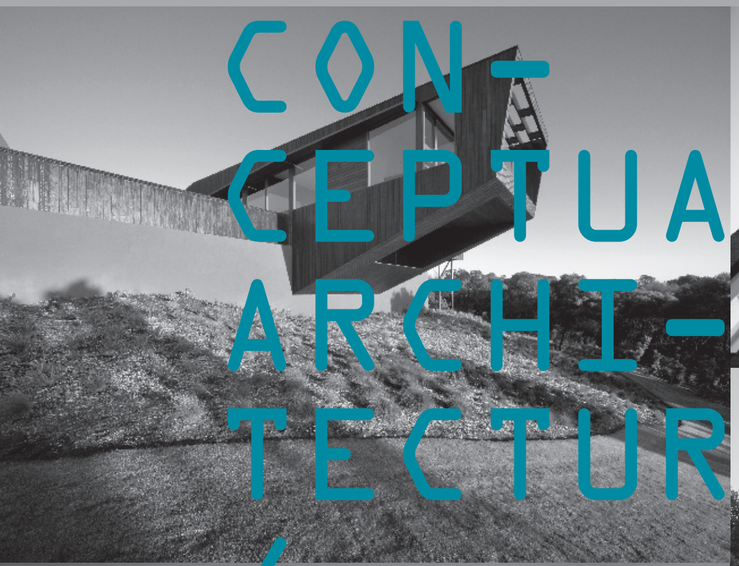
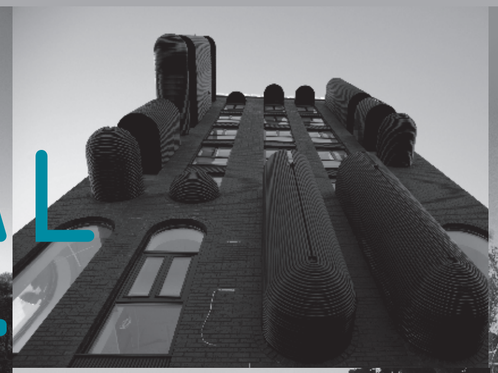
3deluxe / 3DReid / 3LHD / 3XN / 70°N arkitektur / ADR S.R.O. / Alejandro Aravena Architects / Antonino Cardillo / archimedialab / Arhitektid Muru & Pere / ARQme / Arquitectura en Proceso / ARTechnic architects / BROISSIN architects / Coll-Barreu Arquitectos / Customr / ECDM Architects / Giancarlo Mazzanti Arquitectos / GROUP A / Henning Larsen Architects / J. MAYER H. Architects / Jackson Clements Burrows Architects / JDS Architects / Kosmos / LAM architects / LAVA / Lyons Architects / Mass Studies / Massimiliano & Doriana Fuksas / MOHO Architects / MVRDV / Neil M. Denari Architects Inc. / OFIS arhitekti / ONL / Pacific Environments Architects / querkraft / R&Sie(n) / René van Zuuk Architecten / rintala eggertsson / Rojkind arquitectos / Rüdiger Lainer + Partner Architekten / SAKO Architects / S-M.A.O. / Stan Allen Architect / Stanley Saitowitz Natoma Architects Inc. / Suppose Design Office / UNStudio / UPI-2M / Vicens + Ramos / Wiel Arets Architects / Wingårdh Arkitektkontor AB /

CONCEPTUAL ARCHITECTURE /





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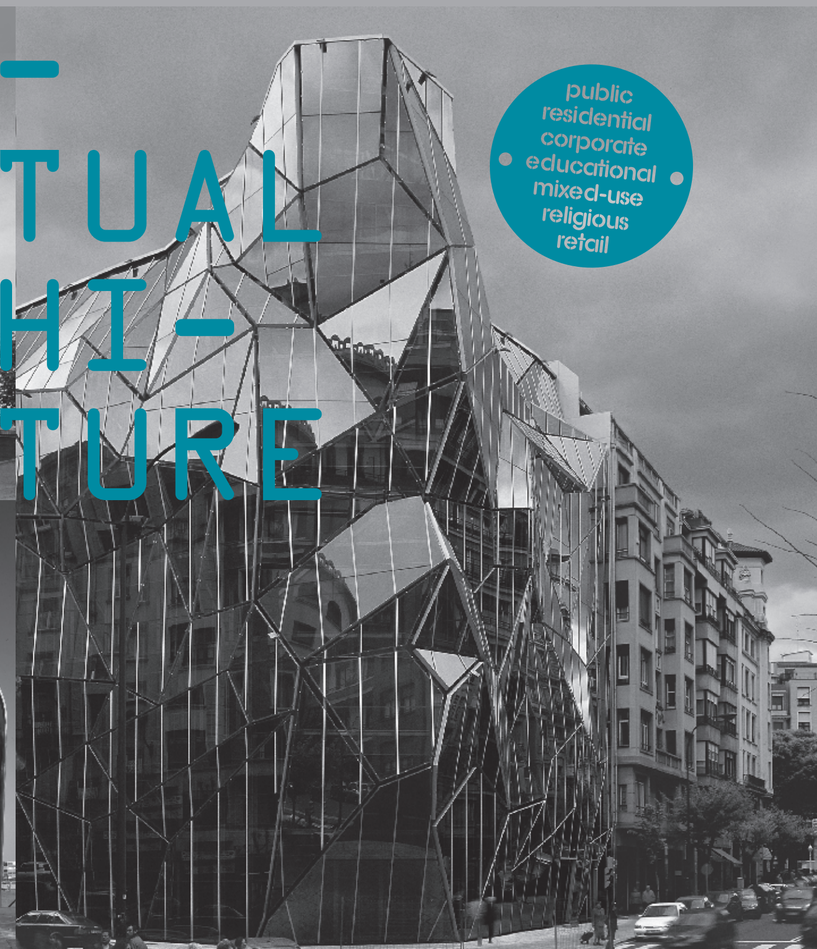
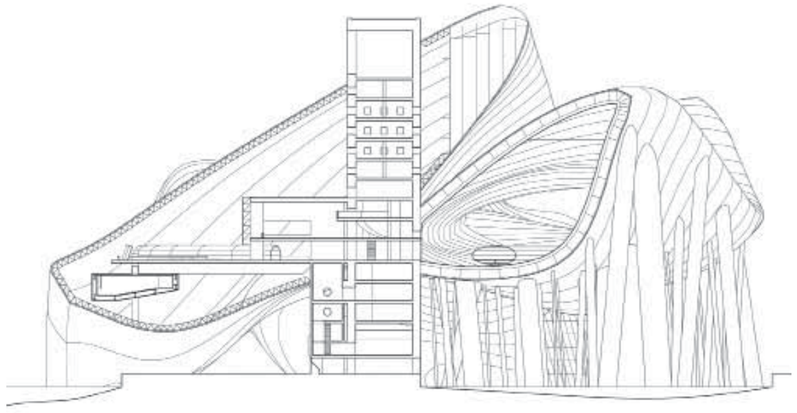
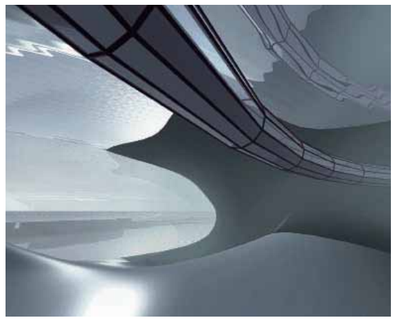
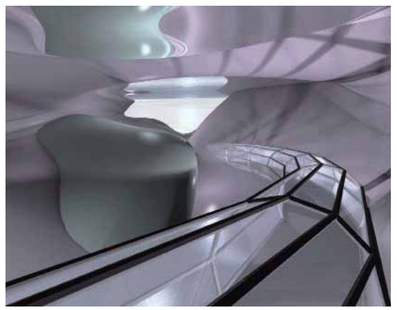
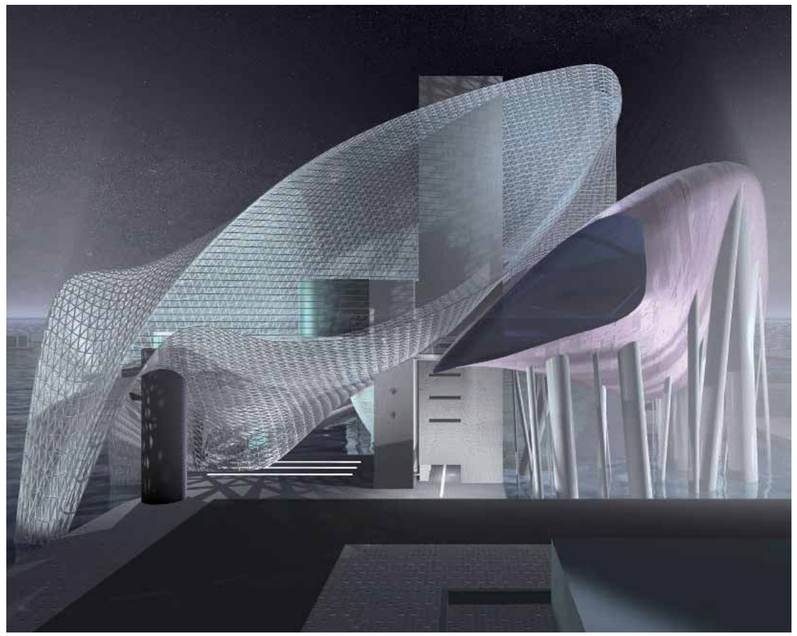
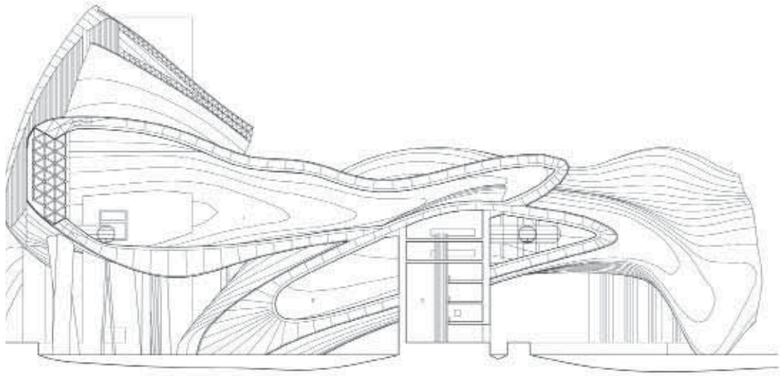
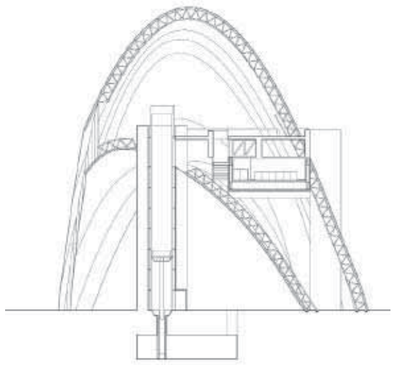
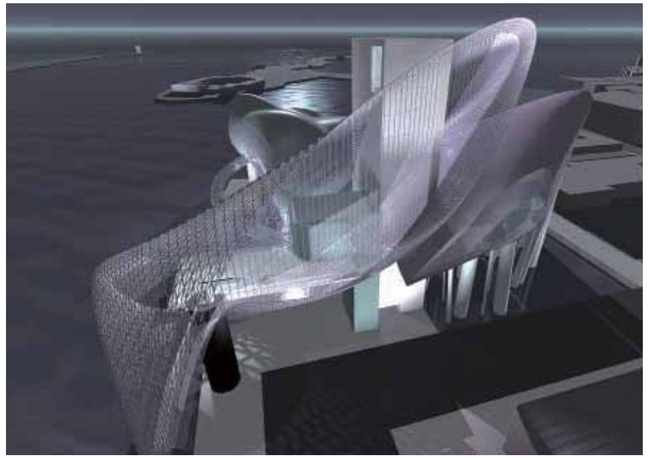
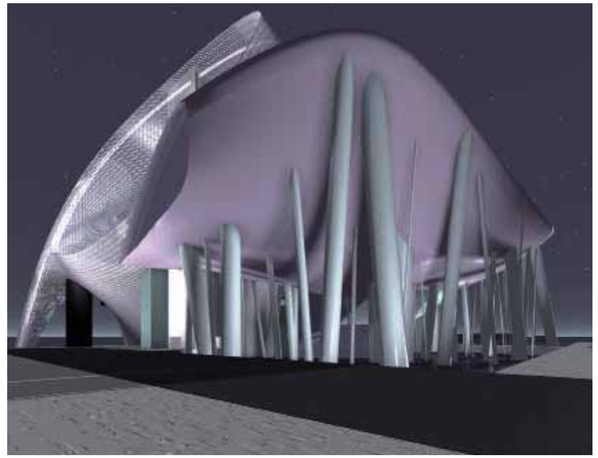
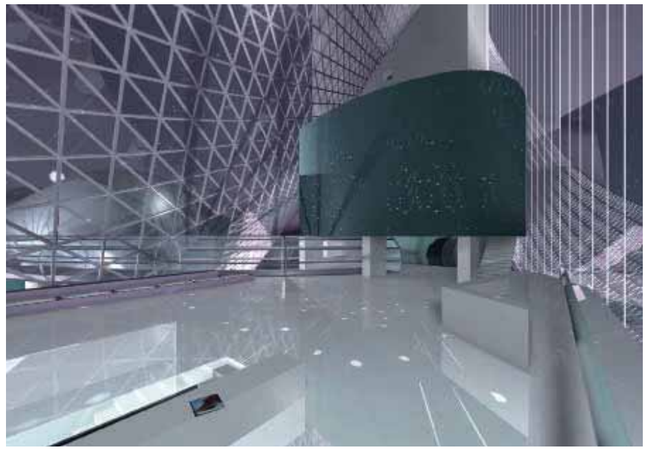
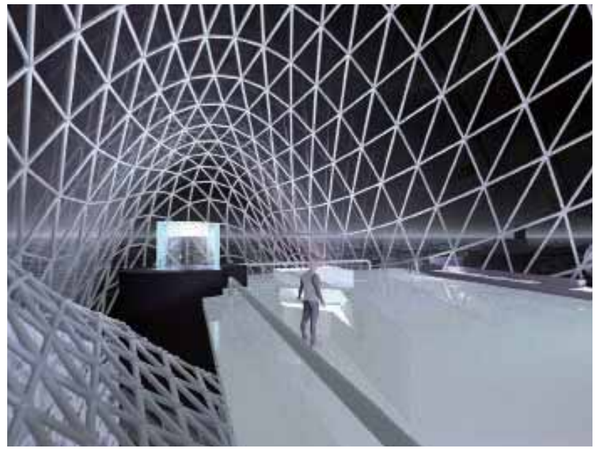


public
residential
corporate
educational
mixed-use
religious
retail

Let There Be More Light – Aquarium for Drepanum

~~Architects~~ / Antonino Cardillo
~~Photography~~ / Antonino Cardillo
~~Floor area~~ / 220sm

EDUCATIONAL

Pathways. It is through the paths that we can understand the structure of the building and the reason for the architectonic language. In aiming to regenerate the site, the design tries to spark, through a branching circulation in the three-dimensional space, a process of appropriation and knowledge. Thus the building forms a three-dimensional observatory of the marine landscape. For this reason the Foyer extends 20 metres over the surface of the sea, inside a glass creation which, enveloping it, condenses the internal cavities without making a rift in the landscape. Usually, in buildings, the shape of the walkways and thus the spaces is determined by walls. In traditional building the shape of the walkway coincides with that of the space. This project experiments with the deconstruction and the independence of these two entities. The floors do not coincide with the spatial limits of the surroundings, be they walls or glass surfaces. In the Foyer the fluid and aerodynamic shape of the glass shell has at its heart a rectangular platform. Here, the terms "floor," "ceiling" and "walls" are thrown into disarray. The perimeter glass surface develops within the slabs of the floor, transfigured from urban piazza to magic carpet apparently suspended in mid air. The only meeting points between the two entities are at the opposite corners of the rectangle. But the event is very brief. Only in these small areas is it possible to "touch" the glass shell. The rest rotates inside, in space, elusive.