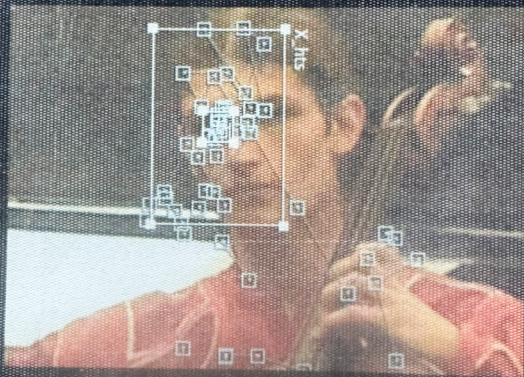


Armature Globale

C-Span_Vol. I \ Nope Form



Moth Press

Why you shall care about
Abstract Expressionism / a
movement that bankrupted
and risked poverty and
private exploitation without
having a clue?

BANKROLLING FREELANCE

Failure as a System

NO FORM / NO PAIN

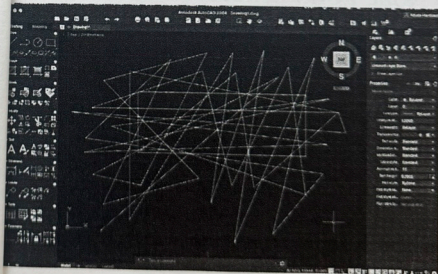
It is never about sparks or
brain-explosions, it is a practice
of self recovery and shelter
yourself from failing and easy
steps. Architecture does not
completely satisfy us, at least in
the format it is delivered today -
a set of bold moves that speak a
reduced lexicon of profession-
I do hate the performance of professionalism

we deliver / we are not

alism or the design of practical
jokes in the format of industrialised
samples and their distortion.
Architecture is our media
of choice - its actual built form.

Accomplishing it has been a pain in the ass - but we
are sure we'll manage soon. The organisation of this
volume is simple: Reform through Divergence.

As in Open Brain Surgery - the raw data and links
of the anatomical morphology of the brain is subject
to practical modifications and the re-formatting of



Nope Form is anti-service and non-serv[ice]. Velasquez and Abstract Expressionism are used as cautionary tale of exploitation formats, and the vile re-purposing of historical detailing systems as a quasi-identity in today architecture. Homes and Extreme Realism are the successive undertaking of a new format of realism: understanding contemporary habits. Nope Form is not a volume on formalism, it is a syllabus on using divergent forces in order to provide current systems for the contemporary world.

Your ID

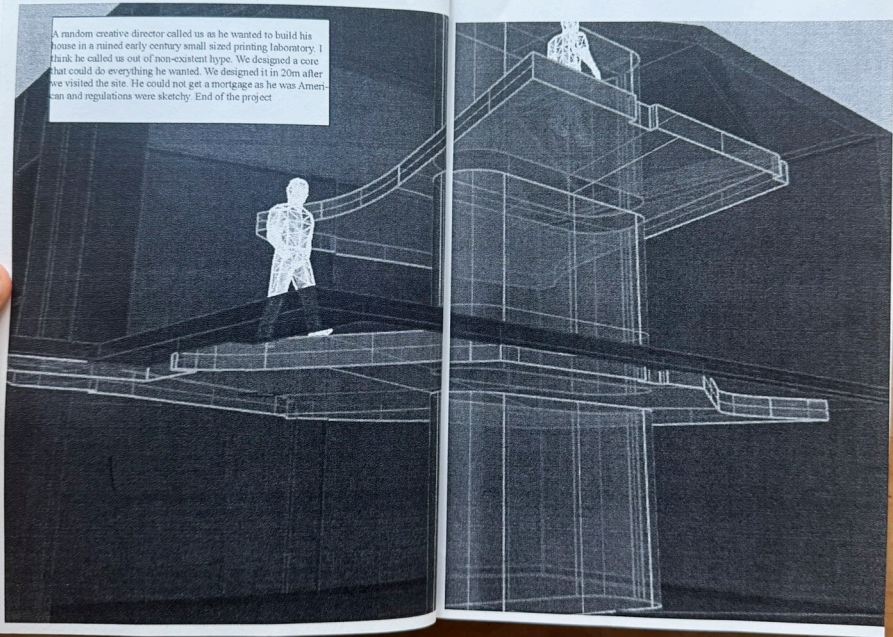
① capillars and nerves, via surgical prose and its effect is yet an open-ended result, here the plain presentation of materials we use/read and re-compose is presented as a subjective operational milieu. We look at

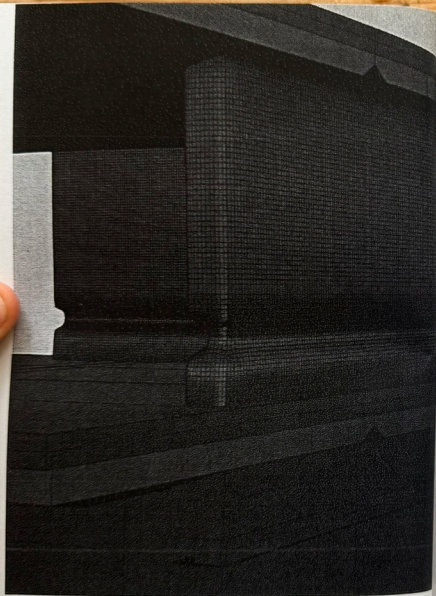


We don't Actually Care

the things we look at, we read the texts that we read and we speak with our own words - and everything is constantly used to think and produce architecture, we don't look at buildings we look at their quantitative presence, we don't look at their solutions, we look at them as part of a general historical developments, we don't look at styles - we do art criticism, we don't analyse the capitalist subletting of productive forces active in the built environment we analyse submissions. We constantly negotiate our freedom of operating and design - You shall do that too. Constantly.

A random creative director called us as he wanted to build his house in a ruined early century small sized printing laboratory. I think he called us out of non-existent hype. We designed a core that could do everything he wanted. We designed it in 20m after we visited the site. He could not get a mortgage as he was American and regulations were sketchy. End of the project





I'm fixated with designing simple structures with exterior bearing elements, I hate space-frames.

yet I'm growing bored of it too

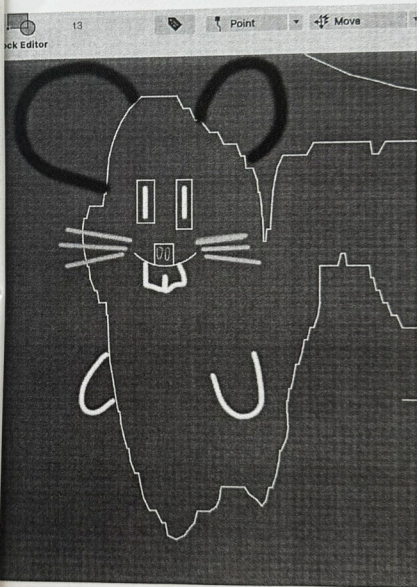
last three years
-WERE SHIT!!

For the majority of last year, we were forced to draw an insane amount of executive drawings for ~~a~~ quite small house we worked on for ~~that~~ couple of years. I could not bare it, as the project was simply falling apart - Clients were in need of an edgy firm to validate the usage of available and quite standard alt-luxury esthetics. We were simply domesticated mice for their enjoyment - they heeded fresh design to look at, we wanted to finish the project

the last

myself

how relevant my autocad-memes are.



Failure Is Becoming

Random Quote on Specific Artist

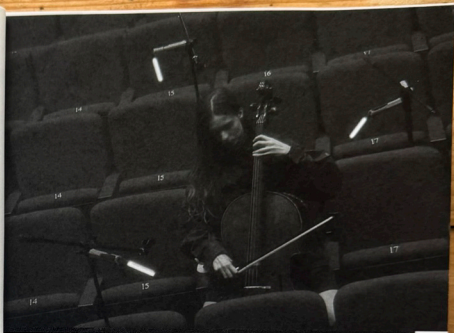
Small Town Complex Inc. will most of the time describe any attempt at providing divergent services as a straight road to failure.

Most of them will simply not get it and acknowledge delays in no other format than non-performance. We've been actually a bit desperate lately, wishing it all could go better just to find ourselves and our studio in the most disparaged position possible. Professional success is ~~a~~ mediatic access, it allows what it is not there, it is a mandatory positive attitude, we don't share. (PSYCHIC AUTISM)

~~C-span Vol. 1 No. 8 Form~~

WHY C-SPAN

This syllabus series come out of the blue as we spent the last three years in a sort of locked-in syndrome, working for a sole client with the conscience that we could actually make our first project materialise.



~~C-span Vol. 1 No. 8 Form~~

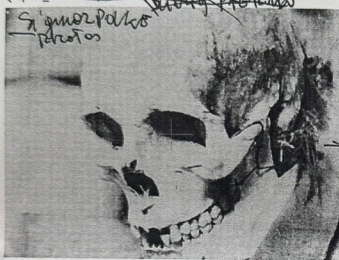
BRICK/STRICT MANNERS

Hope didn't meet realities, all this time passed over and most of the thousands of drawings, 3ds and modifications made come to an end format - we were forced out of a project by a client that needed relevance over the necessary force of being in charge of a design ethics. Contemporary clientele is incessantly out there to buy out the performance of design made by ultra-niche architects, then disparaging what their urge feels them in order to be more proper, re-acquire a responsible outlook on a mundane life, and mediating project forces for the likelihood of mere referential formats of desire. I believe

REFERENTIAL FORMATS

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~~Blindly PATRONS~~



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HATE ALL DIFFERENCES

everybody now wants the same: a fucking house that looks apparently different but needs to have Rick Owens gym/bedroom vibe all over their identity. They Actually want it, they need a bedroom with some technogym tech to cope with their bodily outfit, and they don't want something different, they actually want the same room, the same kind of sexuality, the same identity. I have seen at least 10 prospective in the last two years having that bedroom and that image as their main reference, asking to simply use architecture to masquerade their actual desire, to move hundreds of thousands of euros to design an architecture that needed at its core to look

Quant X → WHEN REFERENCES ARE ABOUT MASS

everybody exactly as an image that everybody can get behind to, it is sad, as divergence and difference is simply used as a masquerade for conformism. They believe they are different, we believe they need more than that. Living your teenage years looking at how hot was your poor friend with a holed-filled, stained hoodie, buying the same hoodie actually made to look like that by an expensive fashion brand won't make you hot AF. Architecture needs responsibility and the kind of architecture that we do needs people to actually be free to understand their actual needs, it is a search for freedom, not deck-ready reference filled moodboards. This ~~series~~ ^{series} is made to cope with ~~the~~ the last three years of nothing, where we had to suspend our belief system to behave like professionals only to get projects halted, general contractors arrested for causes out of our control and retreat ourselves in fashion and professional purgatory for the sake of understating better what could be the actual format of delivery of the kind of architecture we want to do, that said we advocate for nothing particular, we only advocate for freedom and for divergence in our built environments, just destroy old houses ~~and~~

The following pages are the fragile foundation of our system of beliefs. We hope they work for you as they work for us.
~~there will be 5 books out that~~