



“Over the last ten years, we have designed and built a number of thin-shell pavilions and installations that push the limits of form, structure, and space. Somewhere between architecture and art, each public project aims to provide an otherworldly experience for its visitors, while also contributing to the visual identity and social life of its place.”



THEVERYMANY

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Architect
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Marc Fornes, registered and practicing architect, leads THEVERYMANY, a New York-based studio specializing in large-scale, site-specific structures that unify skin, support, form, and experience into a single system. Their work is based on the belief that a public project creates meaningful experiences in a diverse audience.

The Beauty of Science: Creating Art with Codes

Born in Strasbourg, France, Mark Fornes grew up in this border city to Germany and was more likely to understand things from many sides and embrace different values. In the early 2000s, Marc worked at Zaha Hadid Architects (ZHA) as a project architect for an experimental Mediatheque in Pau, France. He directed the extensive material research and geometrical development to explore the largest self-supported carbon fiber shell to date. During his time at ZHA, Marc became fascinated with materials research and geometric forms, and to work out optimum solutions, he studied mathematics. With cumulative knowledge and rich experiences, in 2004, he founded his own studio, THEVERYMANY, in Brooklyn, New York City. He led a team of ten persons, exploring computational protocols and applying them to ever bigger and more complex curvilinear structures.

The name of THEVERYMANY comes from two simple things. “First, you can understand anything in nature or the built world if you break it apart and study its many elements. Second, the design process depends on a team, not one single person. Everyone is important, from the designer to the coder to the fabricator,” Marc explains.

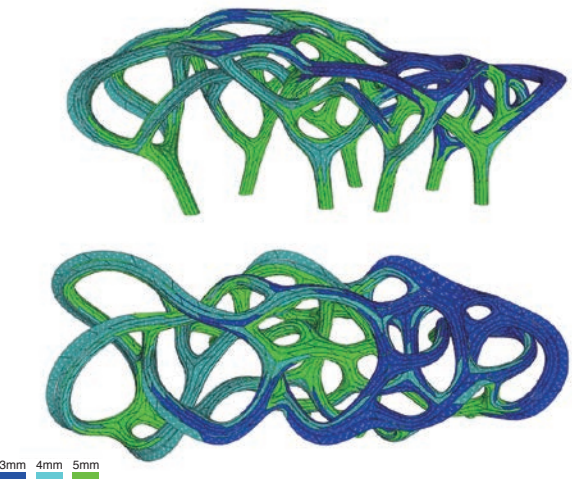
The design research of the studio is deeply rooted in the development of computational protocols and means of digital fabrication. It represents a body of research that continues to advance new parametric outcomes and implement complex techniques in architecture and beyond. Each project evolves previous inquiries and further investigates design through codes and computational protocols, addressing new ways to describe complex curvilinear self-supported surfaces into a series of flat elements for efficient fabrication.



Form of Wander

Commissioned by Hillsborough County Public Art, *Form of Wander* plants a winding structural network on a pier. Columns straddle the extension of the Tampa Riverwalk, inviting visitors to walk around and through it on a winding path. From the ground, these columns thrust upward into a tangle of branches, like the native mangroves which take root along Florida shorelines. Over the water, the piece becomes a floating, forest-like canopy, which provides shade and ambiance to those beneath and within. A moiré pattern of shadow and light projects through the lattice overhead to create a dynamic space at all times of the day.

Photography: **NAARO**
Material: **Painted aluminum**
Location: **Tampa, Florida, USA**



Over the last fifteen years, Marc has designed and built a number of organic, thin-shell constructions that push the limits of form, structure, and space. This body of work is situated between the fields of art and architecture, with a particular focus in the realm of public art. Each public artwork aims to provide a unique spatial experience for its visitors, while also contributing to the visual identity of a place and catalyzing community engagement.

The studio has invented and further developed “structural stripes,” a building system by which custom-designed parts form complex, self-supporting curvilinear surfaces. Applying their unique approach to design, engineering, and construction, the studio has designed and built a collection of “crawling assemblies” across United States, Canada, and Europe. They are fantastical structures at a scale between art and architecture, which unify surface, structure, and spatial experience into a single system. Calling to mind different organic references depending on the viewer, the undulating, often brightly-colored structures craft unique spaces that manipulate light and their typical understanding of depth.

Some of these prototypical architectures have acquired and displayed by institutions and galleries, including the Centre Pompidou (Paris), where *Y/Surf/Struc* is part of the permanent collection, the FRAC Centre (Orleans, France), and the Storefront for Art and Architecture (New York City). Marc has also exhibited at the Guggenheim, GGG Art Basel Miami, Art Paris.

Marc has shared his research as a TED fellow, in public lectures and through academic appointments, artist residencies, and workshops. With Francois Roche, he co-founded “(n)Certainties,” a graduate studio at Columbia University with visiting semesters at the University of Southern California and Die Angewandte in Vienna. He has taught at the University of Michigan, Princeton University, and Harvard Graduate School of Design with Patrik Schumacher, a partner at ZHA.

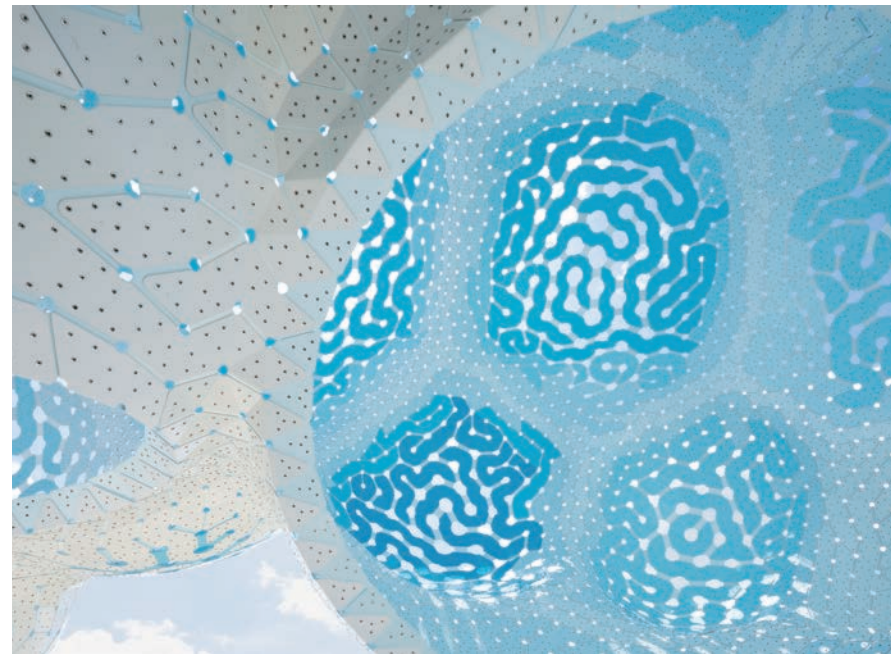


Marquise

Commissioned by the City of El Paso, *Marquise* transforms a standard building entrance into a spatial experience and visual icon. Gridded curvilinear petals comprise the brightly-colored canopy and its self-supporting structural system. This billowing structure opens up when it touches the ground, forming a seating area with benches and turning the entry into a welcoming social space. Marked by a two-way Cheshire gradient, the lightweight aluminum structure entirely transforms the approach and initial experience of its host building, the Westside Natatorium.

Photography: NAARO | Material: Painted aluminum | Location: El Paso, Texas, USA





Pillars of Dreams

Commissioned by Mecklenburg County and Mecklenburg Public Art Commission and Arts and Science Council, this permanent pavilion for the Valerie C. Woodard Center is the stuff of dreams; its open volumes appear to be filled with air, yet the floating form is held up by a continuous structural skin in ultra-thin aluminum. A unique system of computationally generated "structural stripes" accumulates to produce an experiential veil that is also self-supporting. This labyrinthine arrangement of unique parts unfurls across the surface in two layers of three millimeters aluminum.

Photography: **NAARO**
Material: **Painted aluminum**
Location: **Charlotte, North Carolina, USA**





Minima | Maxima

Commissioned by Epazote Sa. Vladislav Sludskiy for World Expo 2017, three sandwiched layers of ultra-thin, lightweight aluminum stripes accumulate to create complex geometry, flowing form, and overwhelming spatial experience. These notions of efficiency model the theme of Expo 2017, "Future Energy."

Photography: NAARO | Material: Painted aluminum | Location: Astana, Kazakhstan

