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MANIFESTO

neowabi

Within the Japanese aesthetic tradition exists a word that consecrates the beauty of the incomplete, of that which time erodes without ever wholly destroying. neowabi inherits, dislocates, and reconstitutes this principle. It is neither gloss nor quotation, but a contemporary rereading of that aesthetic premise, transposed into the realm of the built environment: a gaze capable of granting the building, the party wall, the weathered façade, the same contemplative dignity that Eastern thought has long accorded to the ephemeral. The irregular acquires presence; the fragmentary finds identity; deviation becomes language; and imperfection ceases to be a flaw and becomes a condition of authenticity.

neowabi is, at the same time, a personal and contemporary reformulation of this aesthetic intuition. Abstract photography, visual experimentation, and the poetry of form become its language. It does not proceed through reportage or documentary chronicle, but through transfiguration. From discord and dispersion, it extracts a new formal quality: a beauty born from the absence of fixed boundaries, from the arbitrariness that no architectural plan can ever fully contain. Where the blueprint anticipated order, everyday life has inscribed cracks, repairs, superimpositions, and minor geographies of an unwritten history. This is the precise threshold at which the building ceases to be a plan and becomes experience, gesture, presence. No building is an inert object; it is, above all, a collective body, a vessel for lives, a sediment of memory, a structure through which a community organizes its social, cultural, and economic existence day after day.

The image does not describe; it suggests. It does not explain; it opens. It does not close meaning; it multiplies it. In this gesture, matter relinquishes its literal condition. Beauty does not reside in arresting change, but in learning how to contemplate it.

neowabi thus proposes another way of encountering the built city. The recognizable can become abstract, the concrete mental, the exterior interior. This uncertainty is not a lack of meaning, but a form of freedom understood as visual poetry. The image is not the end of a question, but the beginning of another. It is a relation between chance and consciousness, matter and perception, imperfection and beauty, order and chaos, presence and disappearance. Photography thereby becomes an instrument for questioning the expectations that determine what an image should be, how it should be contemplated, and what it should mean. It is a defence of the perceptual freedom of incomplete forms, fragmented volumes, and textures released from their original function to become pure visual matter. This abstraction is not a decorative exercise, but a method of knowing. It invites us to perceive the architectural object as one perceives a breeze, hears a sound, or recognizes a fragrance: as a sensory presence that precedes language. It is a photography that does not describe, but evokes—and in that evocation, reveals.

At the heart of neowabi lies a philosophical interrogation of permanence. Every architecture is erected with an aspiration to endure, and yet nothing we build escapes erosion, imbalance, or the same transience that governs all living things. Nothing is complete; nothing is perfect. In this certainty resides the ethical and aesthetic core of the project: the conviction that beauty does not lie in the completion of form, but in its condition of perpetual passage. Each image is a fragment of a totality that deliberately resists closure.

neowabi belongs to the trajectory of the artist's abstract and expanded photographic practice, understood here as an architecture of the collective: a structure belonging not to a singular body, but to all the bodies that inhabit it and, through their passage, wear it down. It articulates a language that exceeds disciplinary boundaries—a gaze capable of transforming concrete, glass, and brick into sensible matter, and sensible matter into thought. It proposes another way of inhabiting the city: not as a fixed stage, but as a living organism, imperfect and perpetually transforming, as fragile and as worthy of contemplation as any other breathing body.

neowabi is an invitation to look otherwise: to recognize beauty not in the permanence of finished form, but in the traces of time, in contingency, and in the human presence that continually recreates it.