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THE
PHAIDON
ATLAS
OF 21ST
CENTURY
WORLD
ARCHITECTURE

COMPREHENSIVE EDITION



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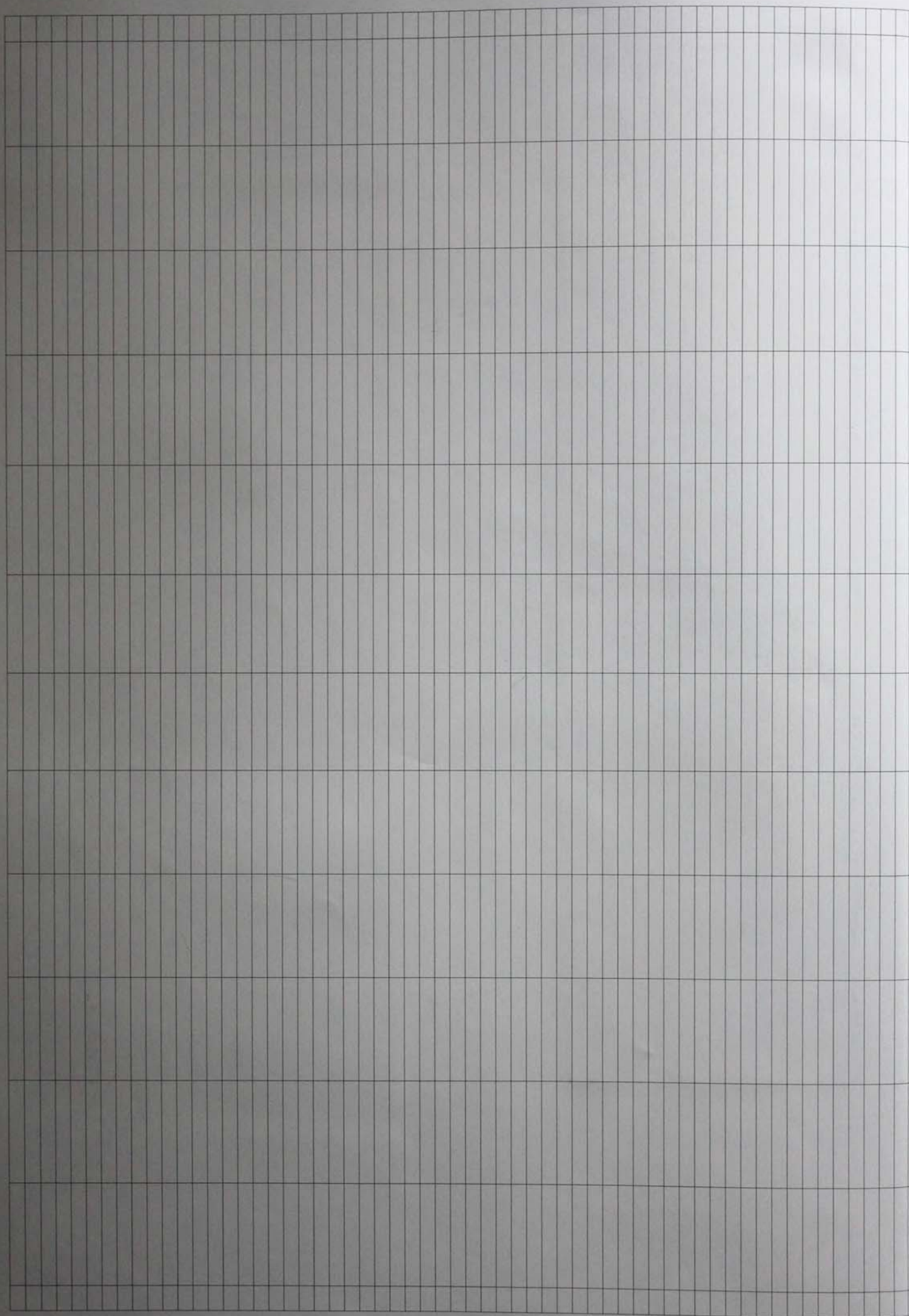
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Foreword

The Phaidon Atlas of 21st Century World Architecture is a detailed and comprehensive portrayal of the best buildings from around the world that have been constructed since January 2000, presenting the very first global view of architectural production from the turn of the century. Following the successful *Phaidon Atlas of Contemporary World Architecture*, this selection of projects reveals new trends and explores the transformation of architectural traditions arising in response to the cultural and economic dynamics of the present.

Many people have contributed to the creation of *The Phaidon Atlas of 21st Century World Architecture*. Historians, curators, journalists, writers and architects from every continent kindly lent their expertise and time during the research process, providing the regional knowledge essential for a comprehensive global perspective. From a long list consisting of over 10,000 buildings, the final selection of 1,037 projects was guided and defined by a panel of expert advisors.

One of the most interesting aspects of producing *The Phaidon Atlas of 21st Century World Architecture* has been the opportunity to communicate with architects based all over the world. This has provided fascinating insights into the local situations in which architecture is made within a global framework. These are reflected in the illustrated material at the beginning of the book, developed in collaboration with a team from the London School of Economics who researched and interpreted the statistical data presented here. In addition, each of the six world regions is introduced by statistical analysis of urban and architectural issues specific to that part of the world.

The Phaidon Atlas of 21st Century World Architecture aims to provide easily accessible and useful information for a wide range of readers. Each building is fully illustrated by photographs and architectural drawings including plans, elevations and sections. A short text accompanying each entry incorporates essential background information and considers the significance of the building in relationship to its geographical context. Further information includes such key facts as construction cost, client name, area of the building and geographical coordinates, and cross-referencing between projects enables the reader to look up other buildings by the same architect. Each geographic region is colour-coded and each building clearly classified for easy navigation and reference. A comprehensive series of indexes serves as an important reference tool, as well as providing several methods of searching for and cross-referencing projects.

This monumental celebration of 21st century architecture is an indispensable and unparalleled resource for anyone interested in contemporary building. Placing the work of internationally acclaimed architects alongside those currently unknown outside their own country and projects by an emerging generation of architects, *The Phaidon Atlas of 21st Century World Architecture* provides an essential overview of global and local trends. It is the Publisher's hope that *The Phaidon Atlas of 21st Century World Architecture* will serve as a source of pleasure and inspiration to all its readers.

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Global Connections Between Architects and Featured Projects

The map illustrates the connections between the featured projects and the architects that designed them

The colour of the line corresponds to the world region where the architectural office is located

Oceania	Asia	Europe
Africa	North America	South America

The density of projects is indicated as follows:

- 1 project per location
- 2-5 projects per location
- 6 or more projects per location



There are 1,037 projects featured in *The Phaidon Atlas of 21st Century World Architecture*. Projects are divided into six colour-coded world regions indicated in the key above and on the maps accompanying each section. Technological advances and enhanced mobility are creating an international exchange of ideas, information, materials and construction techniques that has transformed the way architecture is practised and appreciated. This map connects the featured projects with the

architects responsible for designing each project, illustrating the extent to which architects have crossed borders and continents to execute the buildings featured in *The Phaidon Atlas of 21st Century World Architecture*. The location of each project is indicated by a black dot connected by a coloured line to the location of its originating architectural office; the colours of the lines correspond to the region of origin for the architectural practice. The criss-crossing lines offer a snapshot of architecture's global

exchange. One in six of the projects featured in the book have been executed by an architect foreign to the site, and the impact of this 'exported architecture' can be measured to dramatic effect in cities around the world. Often, architects from outside the region are allowed greater margins for experimentation as both public and private clients expect international architects to bring fresh ideas to a local context. Even so, the global practice of architecture brings significant pragmatic challenges, requiring architects

from outside the country to either set up their own local office or collaborate with established local architects to ensure that a project's design and construction adhere to local, state and national codes and requirements. As the explosion of green lines indicates, European architects are responsible for the largest number of foreign projects. This is partly due to the strong correlation between the number of architects in each country. Europe boasts over 500,000 architects, while Japan, with the greatest number in an

individual country (307,558), has nearly three times more than either Germany (119,425), the United States (112,650), or Italy (111,063). Judging from the distribution of 'exported architecture' projects outlined in the above key, the number of architects in Europe, Japan and the United States that build outside their countries is much higher than in any other region.

Featured Offices
Number of featured architectural offices
in each of the six colour-coded regions

Oceania	Asia	Europe	Africa	North America	South America
43	112	323	25	97	12

Global links
Number of featured projects architects
have built in locations outside their
home country

Oceania	Asia	Europe	Africa	North America	South America
4	33	134	3	27	3



Density of Global Population and Location of Featured Projects

The map illustrates the location of featured projects and the population density across the world regions

Shaded areas represent population density

Lower population density Higher population density
 0-10 people/km² > 500 people/km²

The density of projects is indicated as follows:

- 1 project per location
- 2-5 projects per location
- 6 or more projects per location



This map indicates the location of featured projects in small black dots against the world's total population density. Darker regions represent areas of higher population, and, as this map illustrates, the majority of projects included in this book are located in the more densely urbanised areas of both developed and developing world regions. Most projects are located in the wealthier regions of Europe, North America, and Japan. Parts of Asia, Africa and South America are producing more and more noteworthy designs for both

public and private clients with the geographic distribution of projects increasingly dispersed within each country's borders. The summary of building typologies in the key above outlines the variety of uses profiled in *The Phaidon Atlas of 21st Century World Architecture*. Over half of the projects selected are sites for recreation, leisure, centres of learning, worship, or transportation hubs for the general public. Even though commissions for public projects tend to produce the most notable designs when surveyed globally, almost a third of the

featured projects are residential buildings demonstrating innovations in construction technique, material selection or exemplary integration with the natural landscape. Commercial buildings comprise the second largest subset of featured projects. As the following pages illustrate, these buildings express a variety of iconic and vernacular identities for local and global firms around the world. Detailed information on individual building typologies can be found in the Building Types Index (see pp. 778-781).

World Regions

Number of projects in each of the six colour-coded regions

Oceania 51 projects	Asia 231 projects	Europe 477 projects	Africa 52 projects	North America 142 projects	South America 83 projects
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Building Types

Number of featured projects by type

Commercial 140 projects	Cultural 87 projects	Educational 118 projects	Government 82 projects	Public 71 projects	Infrastructure 12 projects	Recreation 88 projects	Religious 66 projects	Residential 392 projects	Science 21 projects	Sports 12 projects	Transportation 7 projects
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Carbon Footprints by Country and Climate Change

The map illustrates the relationship between a country's carbon emissions per capita and global temperature changes

Shaded areas represent temperature changes (in degrees Celsius and degrees Fahrenheit) over the last 50 years

decrease below -0.17°C (-0.3°F) -0.17 to $+0.17^{\circ}\text{C}$ (-0.3 to $+0.3^{\circ}\text{F}$) $+0.17$ to $+0.45^{\circ}\text{C}$ ($+0.3$ to 0.8°F) $+0.45$ to $+0.84^{\circ}\text{C}$ ($+0.8$ to 1.5°F) $+0.84$ to $+1.34^{\circ}\text{C}$ ($+1.5$ to 2.4°F) increase above $+1.34^{\circ}\text{C}$ ($+2.4^{\circ}\text{F}$)



Buildings consume close to half the world's energy. Demands for lighting, heating, air-conditioning and other electricity-based needs generate enormous quantities of carbon emissions and intensify the effects of climate change in both developed and developing nations. This map shows how the earth's temperature is changing and which countries are responsible for the largest emissions per capita. Darker shaded regions indicate areas of higher temperature increases; the grey circles represent the

average carbon emissions per capita in that country. As can be seen on this map, temperature increases in developing countries are disproportionately high given their lower per capita carbon footprint. For example, China and the United States each contribute close to 20 per cent of the world's carbon emissions, yet on average a North American citizen annually consumes five times as much fossil fuels each year than a resident of China. Although CO₂ emissions are not the only factor contributing to the

earth's warming, they exert a considerable influence on the earth's temperature. Global warming and rising sea levels can rapidly alter entire coastlines and damage the ecosystems of various climates and food production cycles. Heat waves, landslides, hurricanes and flooding across Asia, Africa and South America as well as North America and Europe are helping to raise awareness about the need to reduce the impact of human activity on the earth and increase the use of renewable sources of energy. As a

result, architects, designers, builders and developers – guided by an array of national, state and local policies advocating stricter environmental controls – are exploring sustainable and ecological approaches to design and construction. Although guidelines vary from country to country, new buildings everywhere are incorporating sophisticated systems for heating and cooling, recycled waste, day-lighting and lighting controls in pursuit of unprecedented levels of 'self-sufficiency'. Existing buildings are being

retrofitted to make them more energy efficient, and design strategies ranging from a building's siting to the use of interior furnishings made from recycled or low carbon materials are helping to reduce a building's energy load and its impact on the environment. The imperative for sustainable design is reflected in *The Phaidon Atlas of 21st Century World Architecture*, as an increasing number of projects demonstrate environmentally sensitive qualities.

Total Carbon Emissions

Consumption and flaring of fossil fuels in millions of metric tons per country, measured in 2005

Australia 407	Israel 45	Rep. of Georgia 1	India 1,169	China 5,323	Japan 1,230	South Korea 509	Singapore 134	Indonesia 352	Denmark 11	UK 277	Spain 287	Germany 844
Switzerland 48	Italy 867	Russia 1,898	Egypt 162	Sudan 11	Kenya 10	South Africa 424	USA 5,957	Mexico 298	Costa Rica 1	Colombia 58	Brazil 381	Chile 66

Average carbon emissions per capita in 2005

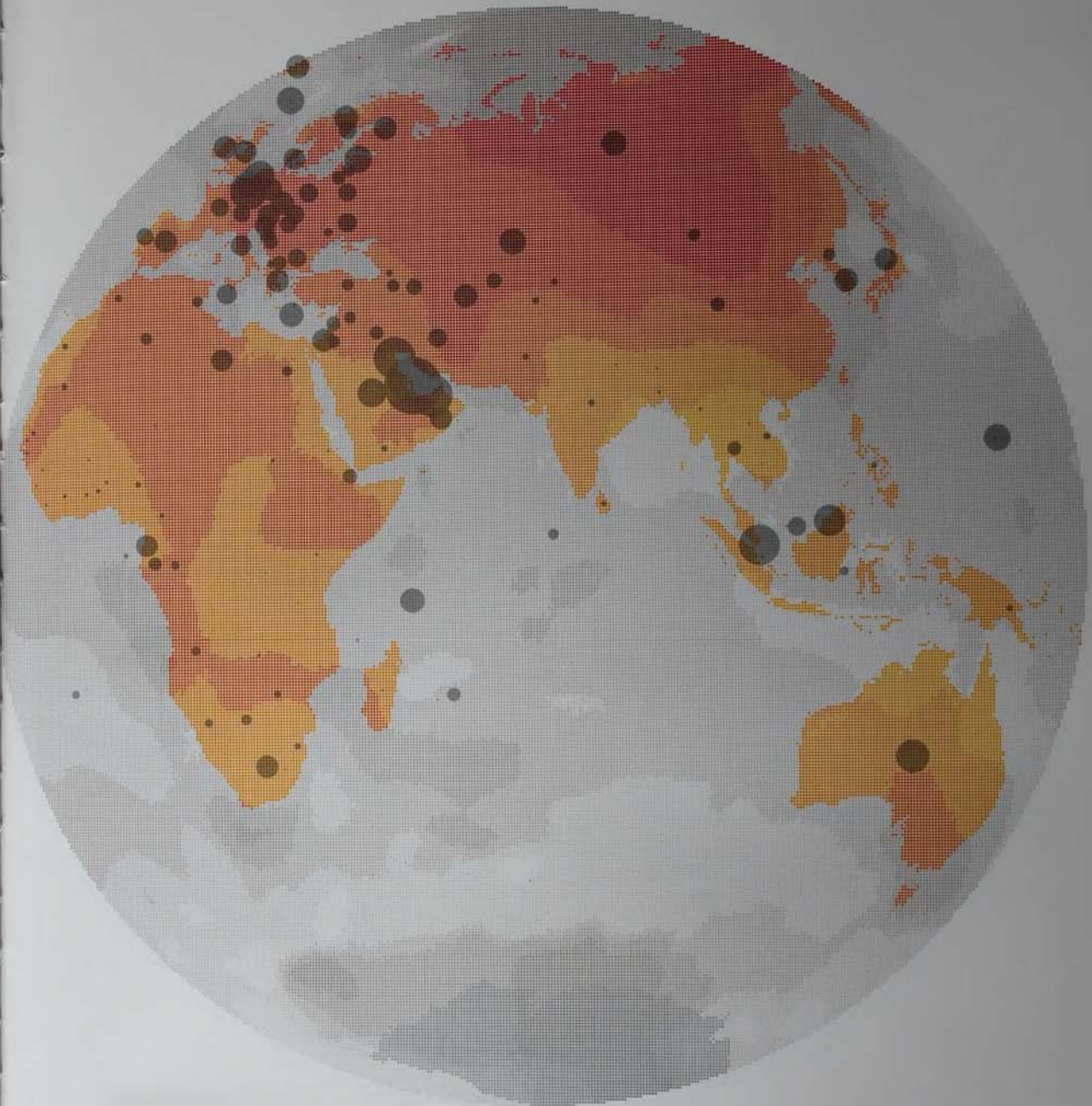
● 2.5 metric tons (2.66 tons)

● 5 metric tons (4.9 tons)

● 10 metric tons (9.84 tons)

● 20 metric tons (19.68 tons)

● 40 metric tons (39.36 tons)



Construction Growth and National Wealth

The map illustrates increases in construction spending and wealth per capita for each country

Shading represents the increase in construction activity between 2000-6

no growth up to 50% 50% to 100% 100% to 150% 150% to 200% more than 200%



Construction contributes a varying amount to each nation's economic vitality. This map illustrates construction growth in selected countries over six years (2000-6) compared to national wealth per capita for each country. This is calculated as the gross domestic product for a country divided by the number of people in that country adjusted for national purchasing power. Construction growth is measured by the increase in national wealth spent on building activity. Countries that experienced higher growth rates are

indicated by darker shaded regions, and orange circles represent the relative wealth of each country's residents. The cost of construction has become more expensive, with the global boom in building activity during this period driving up the prices for steel, concrete and other building materials. Global construction expenditures grew 55 per cent from US\$1.67 trillion to US\$2.59 trillion during these six years. Almost half of this increase occurred in Europe (US\$411 billion), as evident in the United Kingdom

(US\$63 billion), Spain (US\$74 billion), France (US\$50 billion) and Italy (US\$48 billion). Over the same period, South Korea (US\$32 billion), India (US\$28 billion), and China (US\$80 billion) doubled construction while a tripling of building activity occurred in Russia (US\$35 billion). In Latin America, the share of national wealth attributable to construction grew by 40 per cent, yet the global impact (US\$51 billion) was relatively low. This was also the case for Africa, as its US\$19 billion increase was a fraction of that spent in the

United States (US\$222 billion) or Asia (US\$157 billion). This building activity has produced mixed results for architecture. New commissions are tied to increased spending on construction, but design standards are not. Even so, this increased investment helps to explain the profile of buildings selected for *The Phaidon Atlas of 21st Century World Architecture*. More projects are located in the richer areas of Europe, North America and Asia because as a nation becomes more wealthy, the shift from an agrarian economy

to industrialisation and an expanded service sector corresponds to increased investment in building. Affluence does not necessarily lead to higher design standards, and many of the featured buildings employ low cost construction techniques and materials. Nonetheless, escalated building activity increases the opportunities to construct noteworthy structures, with private and public clients investing in better designed buildings to showcase their relative prosperity.

Construction Growth

Percentage increase in construction activity from 2000-8

Australia 250%	Israel No growth	Rep. of Georgia 403%	India 211%	China 220%	Japan 18%	South Korea 38%	Singapore 10%	Indonesia 200%	Denmark 17%	UK 10%	Spain 250%	Germany 17%
Switzerland 15%	Italy 100%	Russia 27%	Egypt No growth	Sudan 300%	Kenya 24%	South Africa 15%	USA 10%	Mexico 15%	Costa Rica 88%	Colombia 10%	Brazil 14%	Chile 15%

Estimated wealth per capita in 2008



ed service
 investment
 cessarily
 and
 ploy low
 materials.
 ctivity
 nstruct
 e and
 signed
 i property.

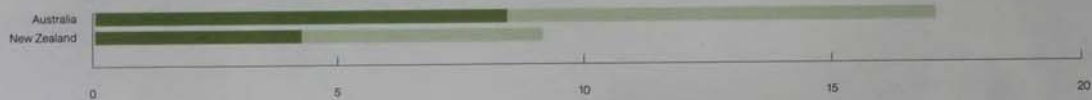


Populations current and projected

Oceania in 2008 and 2030

Population in millions

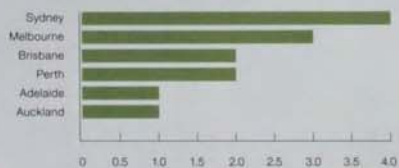
2008
2030



Urban growth

Fastest growing cities

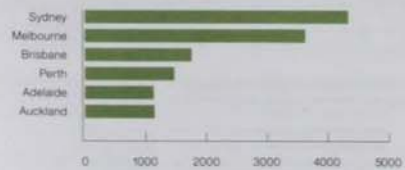
Growth per hour between 2008 and 2015



Urban populations

Largest cities

Population 2005 in thousands



Architects

Students

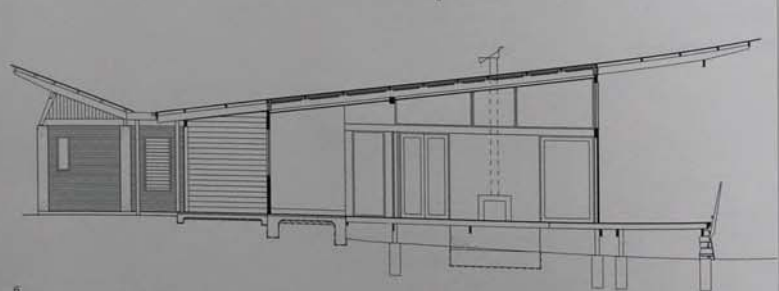
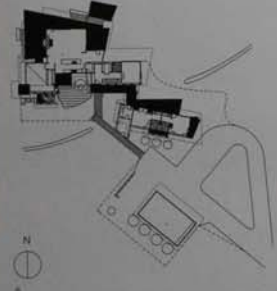
Number per country

Practitioners

Number of architects per 100,000 of total population



0001	Kangaroo Island, South Australia, Australia	Retreat at Cap Du Voltigeur	Tropo Architects	2003 RES
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0001 This weekend retreat is located on the North Coast of Kangaroo Island in South Australia. The island is sparsely populated, since its development is controlled to preserve the natural surroundings and the abundant native wildlife. The windswept site sits on a promontory above a rugged cliff. Besides the north-facing ocean vistas, the house also enjoys views to the east to Emu Bay and west to Cape Cassini. The building is nestled into a grassy hillside which shelters it from southerly winds, and it crosses remnants of a heritage

paddock wall. The retreat comprises a main house with a guest wing to the south connected by external corridors that frame the landscape. Massive rammed-earth blade walls were made using material from the site. These anchor and protect the building's southerly aspect. In contrast, the northern, eastern and western edges are open glass. A series of rectilinear volumes are sheltered by inclined roofs which appear to lift the building. Structurally, a robust timber frame supported by vertical galvanized steel ladder

trusses creates a light appearance. Australian timbers without paint finishes were chosen for their durability in this coastal environment. A variety of external spaces offers shelter from the winds. Entry from the rear of the site is through a timber walkway leading into a sheltered courtyard with glimpses of the sea. A lower, more open deck is accessed from the large living terrace with a star-gazing deck and an open fireplace. A covered, zigzagging walkway that turns into a veranda connects to the guest wing, while the

kitchen, ensuite shower and main bedroom each have their own adjoining decks.

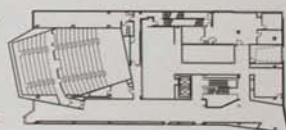
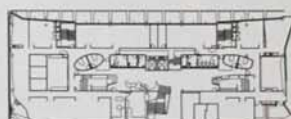
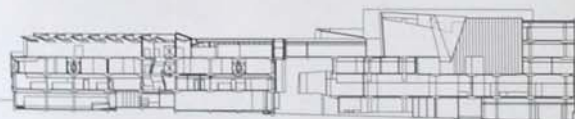
- 1 West view of building in context
- 2 View of guest wing
- 3 Dining area with view to north
- 4 Living area looking out to deck
- 5 Site plan
- 6 Section through building

Client
Confidential
Area
484 m²/5,210 sq ft
Cost
US\$480,000
Coordinates
Confidential

0002 Adelaide, South Australia, Australia

University of South Australia Multipurpose Buildings

John Wardle Architects

2007
EDU0019 PES
Victoria, Australia

0002 The new buildings of the City West Campus in Adelaide establish a new identity for the University of South Australia. Located in a former industrial area in the city's west end, the buildings respond to the conditions of the urban site and articulate the programmes housed inside. The faceted shape of the buildings in plan and in elevation creates a formal variety within the uniformity of existing campus buildings. Located along the main thoroughfare of Fern Place, the Hawke and Kaurna Buildings create a connection

between north and south. Accommodating political archives, the Hawke Building also contains the Chancellery, a museum of art and auditorium. A grid of precast panels and elongated windows creates a faceted elevation to the major address on the North Terrace, followed to the rear by a folding facade of reflective glass. The adjacent Kaurna Building, housing the Architecture and Design School and the School of Art, presents a prominent corner to the south. Copper inserts set into the folded concrete panels of the

entrance are intended to weather over time. Precast panels with vertical fins create a shifting texture along the length of Fern Place. One block west, the Dorrit Black Building contains workshops for art and architecture students. In both buildings, large transparent facades offer a glimpse into university life while engaging the street. Smaller openings correspond to internal daylighting requirements. Purpose-built for the architecture school, exposed services and structural elements demonstrate the internal

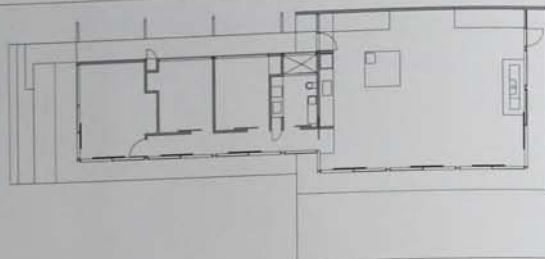
functioning of the buildings. This allows students and the public to engage with a dynamic learning environment within the framework of the city.

1. Hawke building from northeast
2. View of the Dorrit Black building
3. South corner of Kaurna Building
4. Art gallery in Hawke building
5. Section through Hawke and Kaurna
6. Hawke and Kaurna, first-floor plans

Client
University of South Australia
Area
25,000 m²/269,098 sq ft
Cost
US\$56,000,000
Coordinates
-34.9227 138.5911

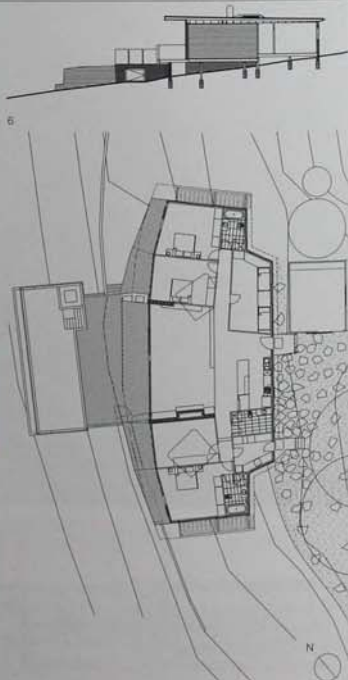
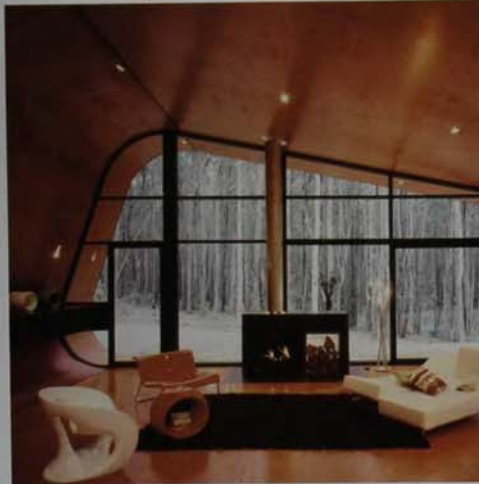
0003 Daylesford, Victoria, Australia | Wheatsheaf House | Jesse Judd Architects | 2005 RES

0004 Avenel, Victoria, Australia | Avenel House | Paul Morgan Architects | 2006 RES



- 5
0003 Wheatsheaf House is situated deep within 4 hectares (10 acres) of an abandoned messmate eucalypt plantation near Daylesford, Victoria. Set in an existing clearing, the house is surrounded by tall trees with slim, straight-limbed trunks and grey striated bark. The lack of undergrowth suggests that the site is not native bushland, and wildlife frequent the location. The house consists of two extruded C-shaped volumes sitting side by side. The larger encloses an open living and dining area and kitchen, and the smaller houses a linear arrangement of three bedrooms and a bathroom connected by a glazed corridor. The structure is a ribcage-like arrangement of steel frames. Its prefabrication is a response to the remoteness and sensitivity of the site. Sitting on a plinth, the house floats several centimetres above a ground clearing of crushed rock. This deck of recycled timber provides a continuous bench from which to contemplate the forest. Colour and material are used to set the building apart from its surroundings. Wrapping the two structures is black corrugated iron lined internally with plywood stained a vibrant red-orange, accentuating the pattern of the wood. The curvature of the form blurs distinctions between floors, wall and roof. A series of full-height, black-framed aluminium sliding doors fill the north-facing mouth of the C and the ends of the building. The living area contains the signature view: a curved, wide-screened frame of the forest, in front of which is a fireplace positioned like a television.
- 1 Driveway approach from northeast
 - 2 Curved steel exterior
 - 3 Interior view of living space
 - 4 Living room looking out to forest
 - 5 Floor plan

Client
 Confidential
Area
 170 m²/1,830 sq ft
Cost
 US\$300,000
Coordinates
 -37.3367 144.2131



0004 Avenel House, located on a large property in central Victoria, overlooks vineyards and farmland. The single-storey house is embedded into the contours of a gently sloping granite hillside, and is low enough to preserve the silhouette of the brow of the hill. The aerodynamic form of the building results from extensively mirroring the dynamic solar and wind conditions on the exposed site. The building follows the slope of the hill on which it sits. A large entrance courtyard lies at the back of the

house, while the terrace at the front of the house steps down to a swimming pool. The north-facing, symmetrical plan curves along the site's contour, with the living space flanked on both sides by bedrooms at the front. One accommodation wing contains the master bedroom, bathroom, study and laundry; the other contains two bedrooms, bathroom and a playroom. The central zone is open, with a kitchen and an entrance to the south, and with living and dining areas opening northwards onto the terrace.

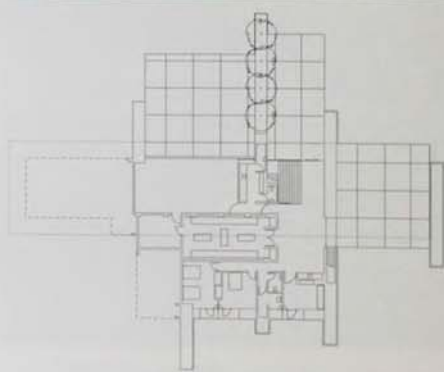
An external veranda, sheltered by a generous eave which extends from the white, streamlined steel roof, connects the bedrooms. Two rooftop wind scoops capture cool southerly winds in the summer, with horizontal louvred sunscreens providing shade. Rain-water tanks, a stormwater collection system and a thermal mass enhance the building's environmental performance. Timber is used for the sunscreens, floorboards and window frames. Strathbogie granite quarried on site wraps the base of the building, echoing

- 6
Client
 Confidential
Area
 482 m²/5,118 sq ft
Cost
 US\$1,150,000
Coordinates
 -36.9512 145.3298
- 1 Avenel House from north
 - 2 West facade of house
 - 3 Wet-edge swimming pool
 - 4 View of living area
 - 5 Kitchen area interior
 - 6 Section through building
 - 7 Ground-floor plan

0005 Medhurst,
Victoria,
Australia

Medhurst House

Denton Corker Marshall

2007
RES8010 INF
Melbourne,
Australia0358 GOV
Melbourne,
UK

0005 Medhurst House is set on a gentle rise above rolling vineyards in Medhurst in Victoria's Yarra Valley. Stretching 50 m (164 ft) across the site, the house is characterized by two identical "black horizontal strokes" which form the floor and roof plate. Deeply recessed facades emphasize the clarity of the lines. A series of hefty, black-pigmented concrete plade walls, staggered perpendicular to the plates, form the base, at one end retaining the hillside upon which the house rests. A dramatic 11 m (36 ft) cantilever shelters

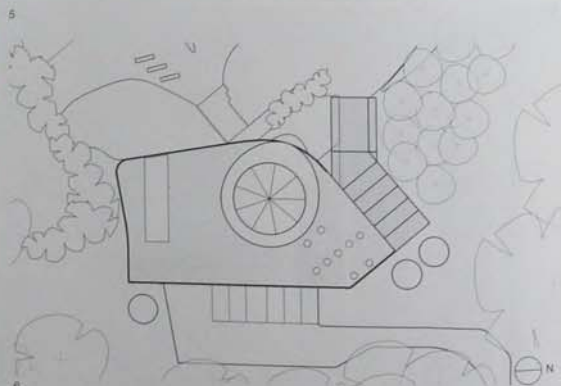
a paved terrace at the other end. The lower level accommodates car parking, a wine cellar, guest bedrooms and a study with vineyard views. Resembling amphitheatric steps, the wide stairway in the entry foyer leads to the platform above. A single volume, the upper level contains living and bedroom spaces set back from the view-facing facade. A continuous corridor fixed of interior walls extends the length of the facade. Framing the landscape, full-height glazing and sliding doors sit between black steel columns.

Views through the opposite facade are controlled through horizontal slit windows in the two distinctive green bands stretched across the elevation. A fireplace floats centrally in the living and dining area while a square island bench in the kitchen provides a separation from the corridor. The living areas open onto an upper-floor terrace with an outdoor swimming pool. The roof hovers overhead, as interior partitions clad in sycamore panelling are stopped short. The deep facade is shadowed from the large

overhangs and the black underside of the horizontal planes accentuates the bold presence of the building in the landscape.

1. View of south facade
2. East facade of house
3. North facade
4. Interior of master bedroom
5. Living room
6. Ground-floor plan

Client
Confidential
Area
645 m²/6943 sq ft
Cost
Confidential
Coordinates
-37.7189 145.4453



0006 The Australian Wildlife Health Centre (AWHC), based at the Healesville Sanctuary in Victoria, is a veterinary facility and hospital. The centre treats animals from the zoo and accommodates injured wildlife brought in by the public. By allowing the public to witness the work of the vets and by hosting adjoining educational exhibitions, the centre aims to increase the public's awareness of the welfare of native fauna. A doughnut-shaped central space is the focus around which the surrounding activities and exhibitions revolve. A transparent gallery places visitors at the centre of the activities, allowing them to

observe live procedures in the laboratory and recovery areas, such as surgeries and examinations. The roof of the gallery swoops to ground level to enclose a circular glass room housing a multimedia presentation space which utilizes its walls as a projection surface. The entry facade, a semicircular the geometry of the internal spaces. Designed as a 'solar chimney', the roof is constructed from a shimmering metallic membrane and supported by curved steel frames. The structure, based on the Costa surface – an abstract, mathematically generated system which does not intersect

itself – transforms into three funnel-shaped openings. These roof openings create passive ventilation to the gallery space, admitting daylight and allowing hot air to escape. A speckled pattern resembling the coloured patterning seen in feathers, fur and shells on living organisms adorns the masonry skin of the building and paved entry area.

- 1 View of centre from southwest
- 2 View of centre from south
- 3 Detail of entrance facade
- 4 Interior showing ventricle-like roof structure

- 5 Section through building
- 6 Site plan.

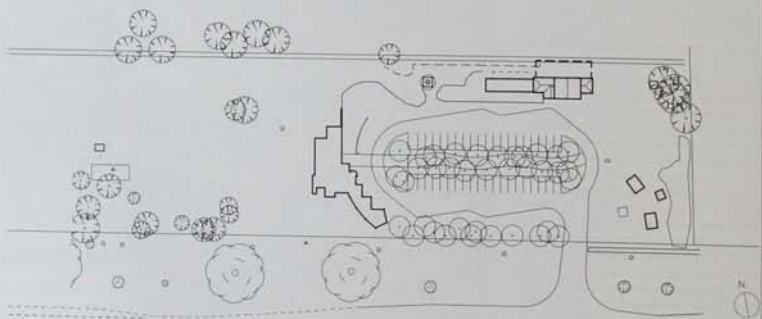
Client
Zoos Victoria
Area
990 m²/10,656 sq ft
Cost
US\$3,803,861
Coordinates
-37.6619 -145.5281



0007 Located beside the Maroondah Highway, the Mansfield Visitor Information Centre is a gateway into this popular visitor base for summer and winter outdoor activities in the high country of Victoria. Adjacent to a historic railway station, the centre is dedicated to tourism and cultural displays about the local community. Upon approach, a hovering, undulating wall is glimpsed through a screen of giant red gums. The building forms a welcoming sweep around the car park, with the entrance facing the approach. Inside, there are information and audio-visual exhibition spaces and offices, with a reception area in the centre and staff support areas behind. Timber, corrugated steel and rammed earth walls are used for their structural, symbolic and sustainable qualities. A wall of rammed-earth in the exhibition wing is overlaid with tree trunks of Southern Blue Gum to create the most distinct facade of the building. On top of this, a rippling corrugated steel wall wraps around to intersect with the facade of the approach, where a row of shaded seating bays leads to the entrance. A stone-based steel chimney and rainwater tank mark the entry. Two rammed earth walls extend from the entrance to enclose a courtyard populated by timber columns, each carved to communicate different stories from the area. The landscaping uses drought-resistant and indigenous planting, and incorporates leftover timber members for kerbing. Internally, the floor features locally grown Vic Ash and recycled red gum.

- 1 Centre seen from car park
- 2 Courtyard next to entrance
- 3 Reception with fireplace
- 4 View of display area
- 5 View of display area
- 6 Section through building
- 7 Site plan

Client
Mansfield Shire Council
Area
310 m²/3,337 sq ft
Cost
US\$845,000
Coordinates
-37.0511 146.0825



0008 Mount Beauty, Victoria, Australia Svärmisk Resort Grant Amon Architects 2006 RES

0009 Falls Creek, Victoria, Australia Huski Hotel Elenberg Fraser 2005 TOU



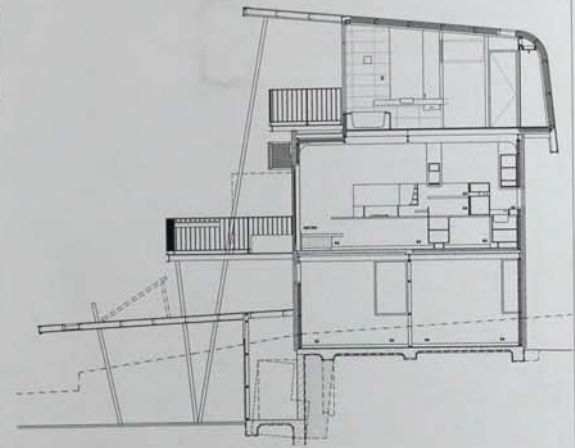
0008 These apartments form part of the two hectare (five acre) site of the Svärmisk Resort and Spa, the former site of staff quarters for the Kiwa Hydro Scheme from the 1940s. An environmentally sensitive approach to the design and construction process, as well as ongoing operations, has been adopted. The resort encompasses four zones, to be built in phases: a resort centre, spa and recreation centre, accommodation rooms and blocks of self-contained apartments. The six apartment buildings are the first phase to be completed. Each building is modelled around a 6 m (19.5 ft) cube, either attached or freestanding, with two or three bedrooms and with two- or three-storey variations. These base units are individually adapted according to site conditions. Each building has a different combination of

attachments, such as projecting balconies, carports, stores and entrances. The forms reference local architecture, particularly the housing built during the 1950s and 60s known as Mount Beauty Cubes. The colours and materials are inspired by the landscape and surrounding national park. Each building is grounded on a solid gabion stone base which nestles into the slope on the southern side, and is clad in varying natural colours of metal and eco-plywood. All apartments have a sunny northern orientation, insulation, natural ventilation and water-efficient fittings. The interiors re-use timber from the dilapidated former buildings, and it is policy for guests to separate their rubbish into recyclables and compost. The landscaping responds to the existing site contours, incorporates stormwater retention and an

onsite nursery encourages regeneration of native vegetation.

- 1 North facade of apartment unit
- 2 Detail of west facades
- 3 View of typical living space
- 4 Kitchen interior
- 5 Section through apartment unit

Client
Svärmisk: Andy and Lena Mero
Area
780 m²/8,395 sq ft
Cost
US\$2,914,765
Coordinates
-36.7442 147.1731

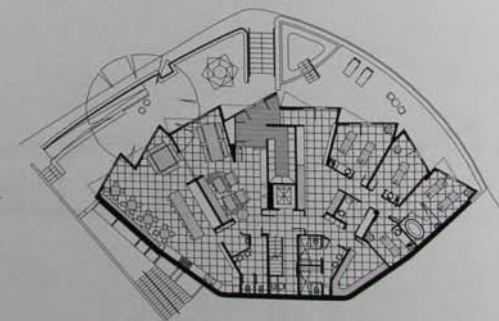


0009 Huski Hotel is an apartment hotel located in Falls Creek, a ski resort which bans cars in the village. The elevated site is on a prominent corner of two streets, with picturesque views down the Kiwa Valley and national park. Each approach to Huski Hotel reveals the building in a different way. From the rear, an unadorned curved face abruptly changes into a faceted timber front which slowly reveals itself. From the front, the wide, stacked array of timber boxes has an immediate impact. The five-storey hotel comprises 14 apartments, a ground floor day spa, produce store and café. The plan is organized radially, fanning towards the view. The ground floor extends into an outdoor terrace containing a fire pit and a spa adjacent to treatment rooms. A set of entrance stairs cutting through the terrace indicates the difference in height of the slope. The apartments vary in size, from studio to two-storey penthouse. Each apartment has a sunny north-facing view and, except for the studios, a balcony with built-in spa. In contrast to traditional alpine architecture with an emphasis on a steeply pitched roof, the design of Huski focuses on the facade. The angled faces of the boxes distort the

building's perspective and scale and constantly change its appearance. Clad in vertical blackbutt Eucalyptus boards, the boxes appear animated with their open and closed edges, repetitive window arrangements and timber screens that differ in relation to the use of the space behind. Shadows in recessed balconies and cast from projecting corners, along with the tonal differences in the timber, accentuate the building's sculptural quality.

- 1 North facade
- 2 Detail, north facade
- 3 Apartment interior with balcony
- 4 Interior of an apartment
- 5 Section through building
- 6 Ground-floor plan

Client
Zacamoco Pty Ltd
Area
Confidential
Cost
US\$4,165,848
Coordinates
-36.8642 147.2767



0010	Melbourne, Victoria, Australia	Webb Bridge	Denton Corker Marshall with Robert Owen	2003 INF	0006 PES Victoria, Australia	0358 GOV Manchester, UK
0011	Melbourne, Victoria, Australia	Automotive Centre of Excellence	Lyons	2006 EDU		



0010 Webb Bridge is a public art project providing a pedestrian and cycle bridge over the Yarra River in Melbourne's Docklands. Existing sections of the Webb Dock Rail Bridge are integrated with this new connection, which punctuates the link between the north side of the Docklands and the south side residential developments. The sinuous form is composed of two distinct sections, an existing bridge structure 145 m (475.75 ft) long which is joined to the second section, a new 80 m (262.5 ft) curved ramp. The approach from the north on the existing bridge leads through a progression of circular and oval steel hoops spaced at wide intervals. The hoops are eventually compressed into a skeletal cocoon in the new section of the bridge, which takes a hairpin turn down to the point of arrival at

the south bank. Designed to accommodate level changes, the ramp is angled at the appropriate incline and curve for wheelchair access. The bridge is constructed from a concrete deck encircled by the steel hoops. Varying in width and placement centres, the hoops are bolted together by 150 mm (6 in) long steel straps. The components were prefabricated and assembled on a barge, which was then floated to the site at high tide when the bridge had to be erected in a few hours. This steel web provides a theatrical screen to view the Melbourne skyline and resembles a traditional eel trap or fishing net. Depending on the intensity of the sunlight, a skewed web of shadows covers the floor such that the bridge's entire frame envelops the pedestrian. Illuminated by night, the skeletal quality of the structure is

accentuated by internally up-lighting the hoops, causing the bridge to glint as a sculptural object and cast a surreal reflection on the water.

- 1 View from Yarra's Edge
- 2 Night view with Melbourne skyline
- 3 Skeletal exterior cocoon
- 4 Detail of steel hoops and cocoon
- 5 Elevation of Yarra's Edge landing

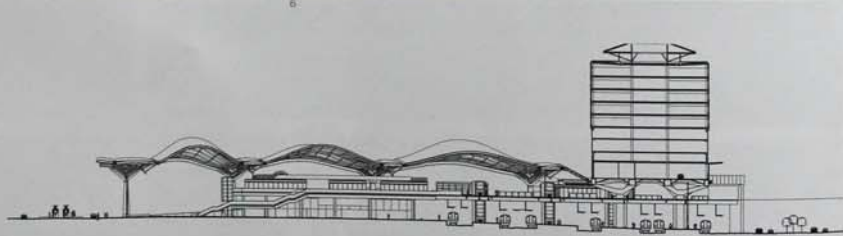
Client
Miraac/Docklands Authority
Area
1,200 m²/12,917 sq ft
Cost
US\$2,961,255
Coordinates
-37.8236 144.9472



0011 The Automotive Centre of Excellence is part of a training facility for automotive courses at the Kangan Batman TAFE College (Technical and Further Education). Located at a prominent intersection across from a car museum, the building acts as landmark directing the flow of traffic into the Docklands. The large roof overhang defines the entry facade, and the main stairwell serves as an internal civic space organizing circulation over the three levels. Acting as a thermal chimney, the stairwell void expels air which has travelled through permeable black bands on the north facade. The incline of the staircase is expressed on the facade as an oversized chevron pattern which wraps the workshops in the southern half of the building. The diagonal stripes correspond with the facade's dynamic composition of structural elements interwoven with mullions. Reminiscent of car showrooms, the glazed facades provide daylight and allow curious motorists to glimpse into the workshops. The automotive graphic continues into oversized tyre marks which indicate entry and circulation paths, and bold racing colours which adorn interior partitions and joinery. A series of voids through the building allow interaction with other floors while exposed services celebrate its functionality. In contrast, hidden heating and cooling elements involve a thermal mass system with a network of embedded water coils and radiant night cooling.

- 1 View of centre from the southeast
- 2 Main entrance by night
- 3 Training workshop interior
- 4 View of the main stairwell and foyer
- 5 Southeast elevation

Client
Kangan Batman Institute of TAFE College
Area
2,500 m²/26,909 sq ft
Cost
US\$10,919,075
Coordinates
-37.8222 144.9503



0012 Southern Cross Station is located on the western edge of Melbourne's central business district. Bounded on two parallel sides by Bourke and Collins Street, its main facade spans an entire city block along Spencer Street. The station provides a visual and physical link between the business district and the Docklands area to the west. As the city's major transport interchange, the station services trams, buses, taxis and local and interstate trains. The plan also incorporates a pedestrian bridge and commercial and retail premises. The station is a lofty open plaza sheltered by an undulating roof. Transparent facades and open edges are integral to maintaining a visual connection with the street, in combination with the height and form of the roof, which create vistas to the city on all sides. Passengers landing on platforms at street level engage visually with the city immediately upon arrival. Pedestrian circulation and access are located on the

edges of the station and link to the street. A series of elevated yellow pods connected by walkways accommodate administration and define retail spaces below. Designed for viewing from different angles, the roof system was developed from complex geometry without symmetry or repetition. The roof unites the different functions of the station, lending the building a prominent civic quality. To meet performance requirements, the curved forms facilitate extraction of diesel fumes whereby hot air is trapped in the moguls, which is then discharged through louvres at the apex. The topology of the roof was partly determined by prevailing winds, which collect the air. Punctuated by rooflights, its dipping valley-shapes provide daylighting. Large tree-like columns anchor the roof to the station. The large spans of the steel roof trusses minimize support points needed on the ground, further enforcing the flow between the platform and the city.

- 1 Station seen from street
- 2 View of roof within city context
- 3 View of platforms 5 and 6
- 4 Aerial view of station at night
- 5 Top of the escalators
- 6 View of bar and cafe
- 7 Site plan
- 8 Section through building

Client
Leighton Contractors Pty Ltd
Area
60,000 m²/645,600 sq ft
Cost
Confidential
Coordinates
-37.8183 144.9522

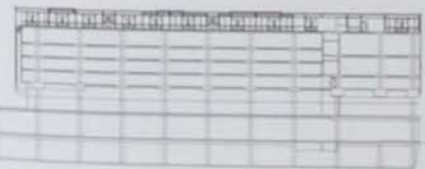
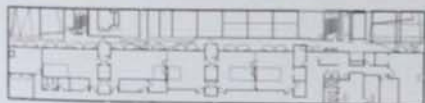
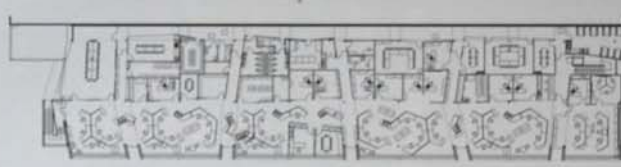
0013	Melbourne, Victoria, Australia	State Emergency Services Headquarters	H2o architects	2003 GOV	00100 Melbourne, Australia
0014	Melbourne, Victoria, Australia	Pod H - Crèche, Car park & Office	Kerstin Thompson Architects	2004 COM	



0013 The headquarters of the Victorian State Emergency Service (SES) is prominently perched above a network of highways on the fringe of Melbourne's central business district. Acting as a billboard to communicate the role of the SES to passing traffic, the headquarters provides educational, operational and administration facilities with a strong emphasis on environmentally sustainable design. The facade is sliced into six irregularly sized bays clad in corrugated steel where this billboard to be read at high speeds. The building's ground floor, containing car parking and storage, supports the upper floor's offices. Partially cantilevered, an open plan of work bays located along the southern facade overlooks the speeding view of the highway. A combination of passive and active environmental design responses assist to reduce energy consumption. North facing clerestory windows allow daylight to punctuate the central circulation spine. Daylight sensors regulate the requirements for artificial lighting. Openings are fixed due to noise emissions but cross ventilation is achieved through facade louvres and the clerestory windows. The double-skin facade is both heavily insulated and ventilated to keep summer heat loads and solar panels are utilized for hot water heating.

- 1 View of building from Sturt Street
- 2 Entrance to headquarters
- 3 Open plan work space
- 4 Site plan
- 5 Section through building
- 6 First floor plan

Client
Department of Justice
Area
1,700 m²/18,298 sq ft
Cost
US\$6,909,594
Coordinates
-37.8256 144.9664



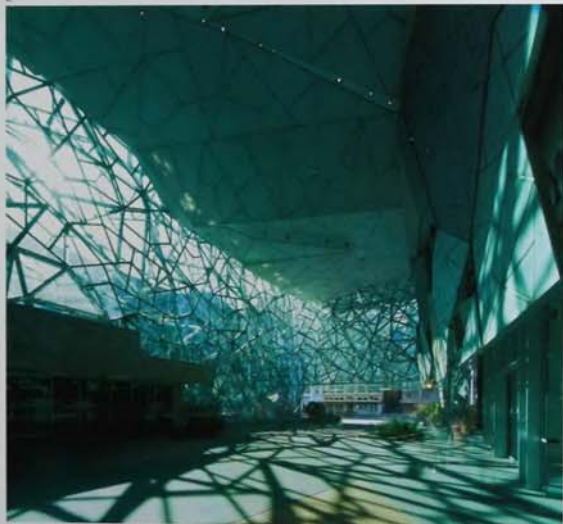
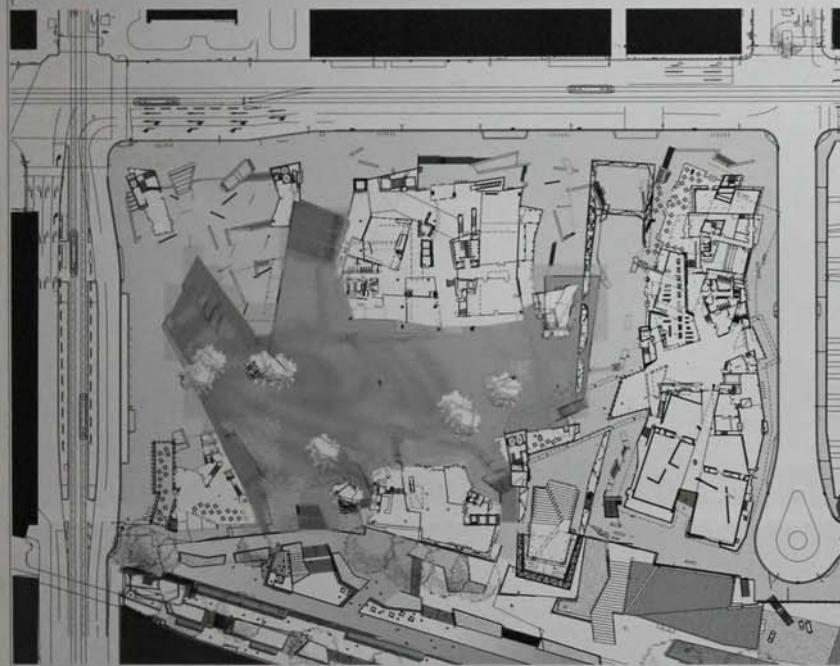
0014 Pod H forms part of an urban parcel called the QV development, which occupies a block in Melbourne city centre. Previously the site of the Queen Victoria Hospital, it now houses a collective of mixed-use buildings interwoven with laneways. Accommodating retail, residential, hospitality and commercial functions, each building is designed by a different architect. The buildings are centred around an open square on the retail podium and range in height from low rise to the corner multi-storey towers. The site nearest from the hospital is a low-rise red brick building which currently houses the Women's Centre. Pod H houses a car park, offices and a rooftop crèche. In contrast to the glass-clad towers surrounding it, Pod H is a six-storey mass of red-toning the square and Russell Street. Its scale, colour and

materiality relate the building to the Women's Centre, which is also an interval between the towers. The rectilinear composition of the facade resembles a series of oversized red bricks, composed of three different materials: brick, corrugated steel on precast concrete panels, and steel louvres. Relating to the horizontal pattern of brickwork, the striations formed by the materials on each panel create a textured surface on the facade. The varying gaps in between each panel form windows and openings. Louvered panels provide ventilation for car parks arranged over four levels above the ground floor retail. Irregular windows provide variation for office terraces which activate the main frontage of Russell Street. Facade panels fold over to form the roof and pergola of the crèche, which is highly visible from the taller buildings

surrounding the site. Consequently, the whole building appears as a striking red element, a reminder of the history of the site

- 1 Russell Street facade of building
- 2 Crèche, view of outdoor space
- 3 Crèche, view of indoor playrooms
- 4 Eighth floor plan
- 5 Section through building

Client
Gricon
Area
11,116 m²/119,652 sq ft
Cost
Confidential
Coordinates
-37.8103 144.9664



0015 Atrium is an open air space with a glazed roof which is part of Federation Square in Melbourne's central business district. With primary access from Flinders Street and extending to the Yarra River promenade, Atrium is publicly accessible at all times, complementing the major open plaza beside it. The Cross Bar, part of a building that crosses through Atrium from the plaza, intersects the space into a north and south atrium. As a partially enclosed street, the north atrium creates an intermediary zone on Flinders Street, where a dramatic cantilever engages with the street. As a forecourt to the

National Gallery of Victoria, the space is enlivened on both sides by retail outlets, bars and restaurants. Glazed internally and externally, the voluminous interior is 16 m (52.5 ft) high, constructed from a three-dimensional galvanized metal frame which evolved from the fractal geometry of the Federation Square project. Crossing the North Atrium over the railway towards the riverside, the South Atrium steps down to form an amphitheatre. The public theatre, also known as BMW Edge, is open during the day, and can be isolated for private events with a large acoustic door. The folding

framework continued here affords screened views to the city and riverside, creating unexpected performance spaces, such as cavities between the framing and glazing which are accessed by triangular openings. Atrium utilizes a passive cooling system called the Labyrinth, which is serviced by a subterranean concrete-walled chamber partially supporting the plaza. Cool air is pumped in at night, which is then used for cooling Atrium during the day. The depth of the structural frame acts as a thermal chimney, where unwanted hot air is expelled through roof vents.

- 1 View of building in context
- 2 Main entrance to Atrium
- 3 View north through north atrium
- 4 South atrium interior, also known as BMW Edge
- 5 Site plan
- 6 Section through building

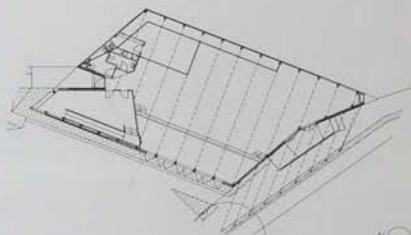
Client
Federation Square Pty Ltd and the Victorian State Government
Area
3,000 m²/32,292 sq ft
Cost
Confidential
Coordinates
-37.8167 144.9711

0016 Melbourne, Victoria, Australia

Templestowe Park Primary School Hall

McBride Charles Ryan, Architecture + Interior Design

2005 EDU



0016 The boldly striped facade of the multipurpose hall at Templestowe Park Primary School ensures the school's strong visibility. Located in a predominantly residential suburb of outer Melbourne, the hall enlivens the public identity of the school. Situated at the end of the entry driveway overlooking the front playing field, the building provides a clear point of arrival for visitors. Housing a large activity hall, stage and amenity spaces, the design playfully celebrates the imagery and activities of

primary school life. Mapped in sections based on the sports to be played in the hall, the resultant parabola shape has a dynamic quality. The main entry from the south, past a giant paperclip-shaped handrail, leads to a spacious hall awash with natural light from a horizontal strip window along the eastern facade. The lines of the exposed steel portal frame are reflected in the stripes of the carpeted flooring, while yellow paint punctuates the height of the opening on the steel columns. The hall intersects existing

paths into the building, as shown by the angle of the back entry. The yellow pattern continues on the columns of the formal entry walkway extending from the hall. The parabolic form of the building allows an extrusion from the roof to create a colonnade and a sense of ceremony for the school entry. The strong use of colour culminates in the main facade of painted fibre cement sheeting, based on the Olympic Stripe pattern found on the covers of a particular brand of children's exercise books.

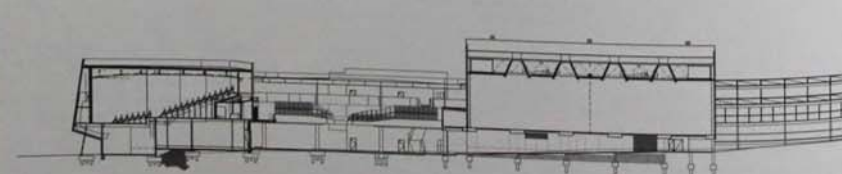
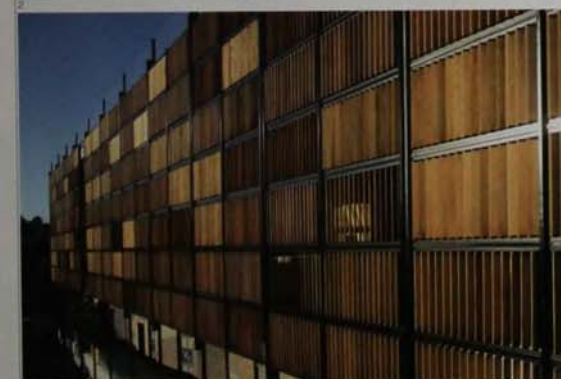
7 The stripes were enlarged 100 times, lending the building a civic quality.

- 1 Main entrance seen from the southeast
- 2 Yellow steel columns lining entry walkway
- 3 East facade of hall
- 4 Interior showing exposed steel frame
- 5 View of the hall interior
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
345 m²/3,714 sq ft
Cost
US\$330,000
Coordinates
-37.7558 145.1403

0017 Melbourne, Victoria, Australia

Deakin University Central Precinct, International Centre and Business Building

2007
EDU0013 GOV
Melbourne, Australia

0017 Between 2006 and 2007, Victoria-based designers H2o architects completed several buildings at the Melbourne Campus of Deakin University in Burwood. The first to be completed was the Deakin University Central Precinct (CP) which comprises four low-rise buildings centred around a sheltered atrium. A combination of cladding systems and materials was used to identify each building with its context. The northern building houses administration and main teaching spaces arranged over three levels. A screen of timber louvres over a deep external circulation veranda protects the long western facade. Graphically striking bands of earth-coloured bricks faced on precast concrete reference geological layering in connection with the former topography of the site. In contrast, a palette of concrete, steel and glass on the facades engages with the existing campus buildings. The atrium receives daylight from skylights and is sheltered from north and cold winds by glazed louvres. On the eastern recreation hall, a black corrugated steel roof generates heat to the ceiling space above so that convection currents passively operate an air extraction engine for ventilation of the hall. The Deakin University International Centre and Business Building (ICBB) is located on the western half of the campus and is intended as a gateway to this new part of the campus. Flexibility of spaces was integral to the brief to accommodate the changing needs of the university. Sitting parallel to each other, the north building houses the International Centre and the south is the Business Building. Each five storeys high, the buildings house academic and administration offices, flexible teaching spaces and student support facilities. A dynamic street environment is activated on ground level with cafés, a lecture theatre and foyers. A central landscape courtyard leads from Elgar Road through the buildings to link with the eastern half of the campus. The courtyard provides seating and is slightly ramped. As if inverting the facades of the Central Precinct building, timber and recycled bricks are used in the atriums and light courts, which maximize daylight to the interiors. The timber reflects the seasonal shades of trees onsite, which match the eco carpet tiles. Timber on the east and west facades softens the building while glass and aluminium continue the aesthetic of surrounding university buildings. The facades vary through irregular placement of sun hoods and windows whose surface areas were calculated to maximize light penetration and minimize heat gain and loss.

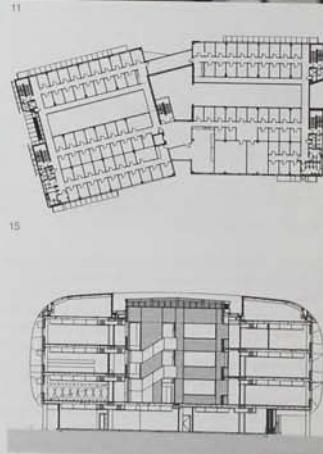
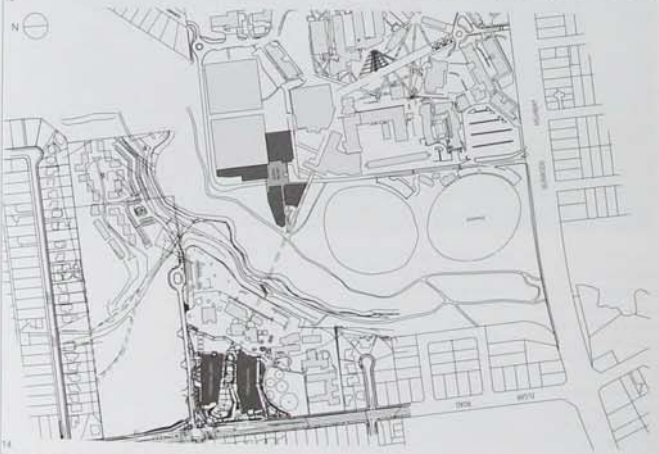
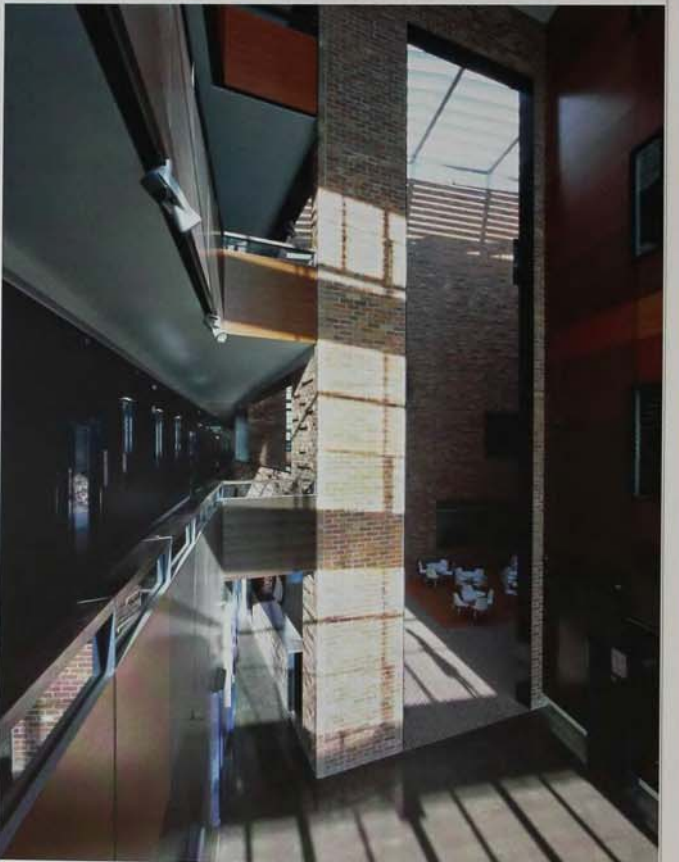
- 1 Entrance forecourt to central precinct
- 2 Brick and concrete facade of central precinct lecture theatre
- 3 Detail of central precinct's timber facade
- 4 Detail of timber stairs in central precinct
- 5 North facade
- 6 Eastern recreation hall, central precinct
- 7 View of international centre from the northwest
- 8 Entrance to international centre
- 9 View of international centre and business building
- 10 Detail of cantilevered sections on business building facade
- 11 Atrium in business building
- 12 Recycled brick in business building interior
- 13 Section through central precinct
- 14 Site plan showing central precinct (above) and the international centre and business building (below)
- 15 Fourth-floor plan, business building
- 16 Section through international centre

Client
Deakin University Property Services Division

Area
32,000 m²/344,445 sq ft

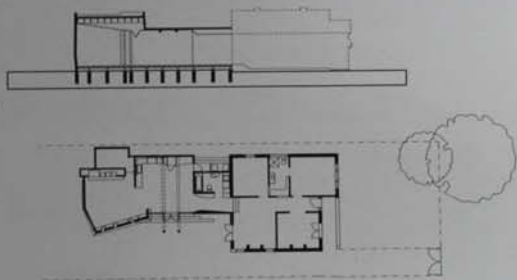
Cost
US\$79,953,879

Coordinates
-37.8456 145.1094



0018 Elwood, Victoria, Australia 2Parts House BKK Architects 2003 RES

0019 Mornington Peninsula, Victoria, Australia Flinders House John Wardle Architects 2003 RES 0062 EDU Architects, Australia



0018 This project is an extension to a 1920s Californian-style bungalow in a residential suburb of Melbourne. As a family home, the structure and plan is composed of different parts that interconnect to create a variety of spaces inside and around the extension, which is constructed entirely in timber. The house is sited against the southern boundary to maximize northern orientation. Bedrooms and a small living space are located in the existing house on the west of the site. Several new spaces – laundry,

kitchen and dining area – become a bridge that connects the old and new. This leads to a second living space located to the east, appearing as an angled, expanding object. A pair of exposed recycled timber beams extends from the dining room into the timber deck that fills the yard between the old and new. A secret study is attached behind the fireplace in the living room. The timber used in the structure and cladding for the new exterior is mostly silvertop ash. This is used as radial-sawn, vertical shiplapped



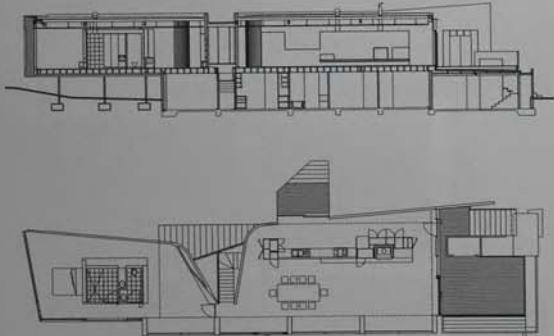
weatherboards that are left unfinished so as to weather naturally. The box that contains the living spaces is overlaid with narrow timber battens. The walls appear to have been cut and folded inwards to create a bulge, and the angled surfaces of the box lend tonal differences to the facades. The vertical layout of the timber is continued internally, where the north wall of the living space is a room-height bookshelf sliced vertically with narrow windows the same thickness as the walls. Framed in green

painted steel, these windows slice the view into the garden and are angled in plan to follow the path of the sun, resulting in shafts of intense light that transform the space throughout the day.

- 1 North facade of bridge and pergola
- 2 New volume containing living space
- 3 View along north facade
- 4 View of bookshelves in living space
- 5 Section through house
- 6 Ground-floor plan



Client
Confidential
Area
174 m²/1,873 sq ft
Cost
US\$ 301,900
Coordinates
Confidential



0019 Flinders House is set amongst a plantation of cypress pine trees in Flinders, a seaside town on the Mornington Peninsula of Victoria. Sitting on top of a ridge, the house enjoys distant vistas to the east, overlooking the entry to Westernport Bay and the ocean, while to the west it faces giant pines. In response, an elevated, elongated platform addresses each view, supported by a partially subterranean base. The lower storey sinks into the ground to window-sill level. It contains three guest bedrooms, storage

and a laundry, which opens onto a small, sheltered yard. Upstairs, the plan consists of two interlocking pavilions. The larger pavilion houses a concealed island kitchen with an adjoining deck and dining and living spaces in a long, spacious arrangement which expands into a north-facing sun deck. A cutout in the kitchen wall exposes a framed view of the pines. The smaller, south-facing pavilion contains a study area and the main bedroom, separated by an en-suite bathroom. Timber is used extensively throughout.

The long, western timber facade shows the connection of the two pavilions, where the line of the facade is broken and folded inwards. These curved walls, made of red cedar, are separated by an internal staircase. The rhythmic configuration of the timber surface continues with the vertical lines of the zinc cladding of the southern pavilion. This pavilion slides out from the eastern facade, which continues as a projecting timber-clad box divided by deep timber fin walls. Full-height windows framed with the

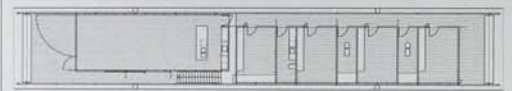
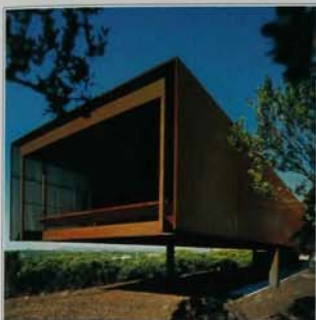


same red cedar reveal panoramic views. In contrast to the more rugged exterior cladding, lighter ash timber lines the interior walls.

- 1 West facade of house
- 2 Living room interior
- 3 View through dining area into kitchen
- 4 Section through building
- 5 Ground-floor plan

Client
Confidential
Area
645 m²/6,943 sq ft
Cost
Confidential
Coordinates
-37.7583 145.0897

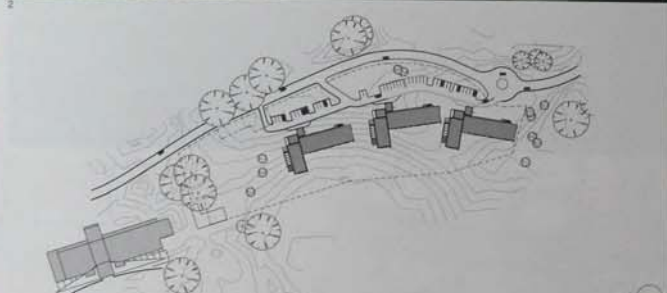
0020	St Andrews Beach, Victoria, Australia	St Andrews Beach House	Sean Godsell Architects	2005 RES
0021	Fingal, Victoria, Australia	Moonah Links Lodges	Hayball Leonard Stent Architects	2006 TOU



0020 This beach house, on its exposed peninsular site, enjoys wide ocean views but also endures gale-force winds and lashing rain. The house, which sits amid tea tree scrub and dunes that lead to the foreshore, is a long rectangular volume, raised above ground level and encased in a permeable pre-rusted steel skin. This structure contains two separate pavilions at either end. One accommodates the living areas, and the other contains rooms for sleeping and bathing. An unobstructed ocean view and translucent ceiling create a sense of openness in the north-facing living area. A glazed wall pivots to expand the space into the deck. The south-facing sleeping spaces are internalized, sealed behind a wall of rusted steel. Open decks with the tallowood floors of the interiors lead out from either end of the building. The structure, a pair of 43 m (157 ft) long steel Vierendeel trusses, is delicately supported and cantilevered on four posts. The entry to the house is up a hanging stair from ground floor, where there is a carport and storage. This leads to an external gallery that also accesses the living deck connecting the two pavilions. A glazed lining inside the steel outer layer seals the interiors, but can be opened for ventilation. Appearing as a weathered relic, the steel exterior is made from oxidized industrial floor grating, which has been treated and detailed to withstand the coastal environment.

- 1 View of house from the northeast
- 2 South facade of house
- 3 Open deck at end of building
- 4 Interior view, living space
- 5 Top of entrance staircase
- 6 View into living space from entrance
- 7 First-floor plan
- 8 North elevation

Client
Confidential
Area
260 m²/2,799 sq ft
Cost
Confidential
Coordinates
-38.4150 144.8236



0021 Aligned along the first fairway of the Moonah Links Championship Golf Course, the Moonah Links Lodges comprise three self-contained accommodation lodges. Located on the Mornington Peninsula, the landscape is characterized by an undulating coastal profile known locally as 'the cups'. The row of elongated buildings is nestled into the ridge alongside a valley in the undulations, conforming to the ridge topography from the front while minimizing the scale of the elevation from the approach at the rear. Set

among existing groves of native moonah trees and tussock hillocks, the two-storey buildings appear as weathered timber elements. Solid timber blocks provided the basis from which openings and interior spaces were carved. Clad with untreated yellow stringybark silver top, the low buildings impose minimal visual impact on the landscape, gradually blurring with their surroundings as they age. Upon approach, the closed facades of the back elevation reveal little of the views beyond. Moonah tree

plantings will ensure the approach is further screened. Once inside, the visitor is presented with vistas across the golf course into the sand dunes in the distance. Oriented east, each lodge is arranged in an L-shaped plan, with 12 accommodation rooms along the length and communal spaces at the base of the L. Each lodge, with its own kitchen and open dining and living areas and adjoining terraces, can operate independently as a private house. The use of timber continues to the interiors with Tasmanian oak and

blackwood. Providing sun shading, a dramatic rhythm of vertical fins made from recycled kaun with expressed steel joints define the front elevations to create a play of light and shadow on the facade.

- 1 View of faceted timber exterior
- 2 Detail of rear entrance to a lodge
- 3 Interior view of open-plan living space
- 4 Site plan

Client
Confidential
Area
4,250 m²/45,746 sq ft
Cost
US\$9,182,782
Coordinates
-38.4175 144.8569



0022 Earth House is situated on a 39.3 hectare (97 acre) property on the Morrington Peninsula in Victoria. Its position, within a pastoral landscape on higher ground, is exposed to severe winds but also provides expansive rural and ocean views. The plan is defined by sightlines from adjoining properties, windbreaks and roads. The house consists of a series of stepped pavilions, allowing the building to follow the contours. In an arc-shaped arrangement, the major spaces fan east towards the dominant views. With a strong visual presence, a series of rammed earth walls establish west-facing walls which shelter the building from prevailing winds and afternoon sun. Anchoring the house in an otherwise open field and providing thermal mass, the walls are made from local materials with a raw finish. The rammed earth continues internally to create all the partitioning walls then exit at the east to form low retaining walls which zigzag down the site. Complementing full-height glazed facades to capture panoramic views, intermediary spaces provide different viewing points. An inner courtyard separating the two wings of the house creates a sheltered outdoor room. To its north is a self-contained small guest pavilion. A glazed gallery corridor at the edge of the courtyard connects the two wings, opening to integrate with the pool terrace and create a combined viewing platform. Three decks accessed from the spine corridor in the main wing separate the living and bedrooms. In response to neighbouring tree lines, a formal landscape scheme on the western entry side features a circular driveway lined with poplars and concentric knolls of native grasses to capture movements of the wind. In the tradition of rural buildings, the house is self-sufficient, with two below-ground water tanks, on-site waste management and solar pool heating.

- 1 Aerial view of site
- 2 View of house from the west
- 3 Landscaping with rammed earth retaining walls
- 4 View of pool and deck
- 5 Master bedroom interior
- 6 Living room interior
- 7 Plan of house and site
- 8 Section through house

Client

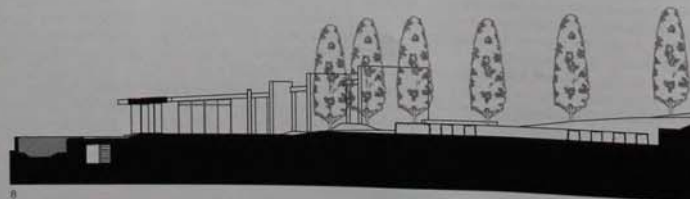
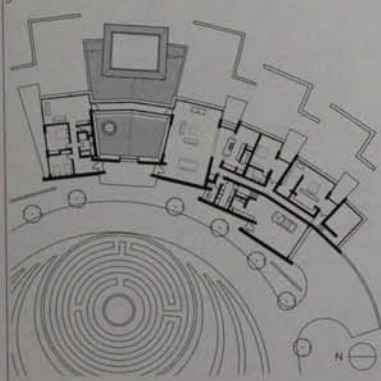
Caroline and Derek Young

Area540 m²/5,813 sq ft**Cost**

Confidential

Coordinates

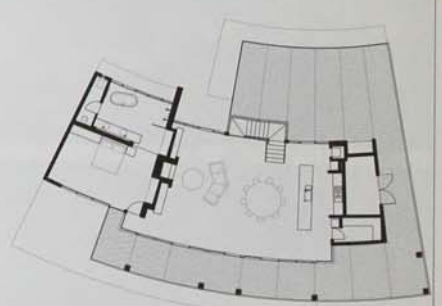
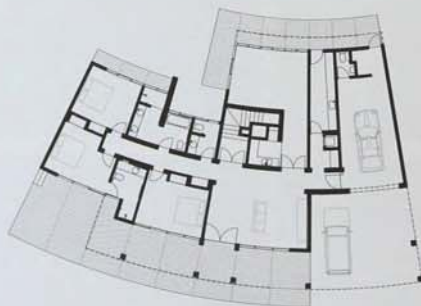
-38.4511 144.9763



0023 Somers,
Victoria,
Australia

Oak House

Stephen Jolson Architect

2005
RES0022 RES
Victoria,
Australia

0023 Oak House is located along the foreshore of the Mornington Peninsula, south of Melbourne in Victoria. Situated in a residential area, the house has direct beach access with views to the south overlooking the white sand foreshore and Western Port Bay beyond. Clad in timber, the house references the weatherboard holiday bach shacks surrounding it. In response to the dual aspect, the double-storey building is composed of two curved facades. The outer public facade takes advantage of the coastal

views and the sheltered inner facade, facing north, maximizes solar illumination. The plan is organized around a curved circulation spine that is lined with meticulously detailed oak panels. Each piece of flooring timber was individually cut to match the curved grid of the house. The ground floor houses the study, garage, home theatre and guest area with guest bedrooms, bathrooms and kitchenette. The spine and a centrally located staircase – also oak-lined – intersect, presenting a dramatic view immediately upon

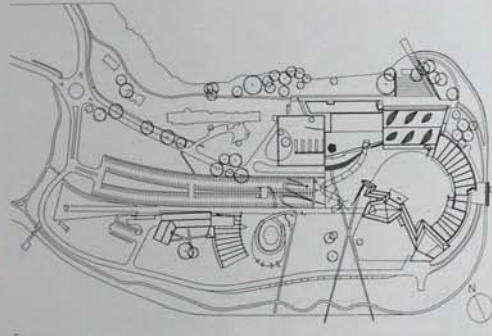
arrival to the upper living area. Here, an open entertaining area with living, dining and kitchen faces south and leads on to a large deck which wraps around the house. For privacy, the master bedroom and en-suite are tucked behind the fireplace in the living space. Exterior cladding of irregular boards of spotted gum is left untreated to weather naturally. Large timber posts reclaimed from a local pier support the upper level terrace and continue to handrail height above.

- 1 South facade of house
- 2 Detail showing seamless timber junctions
- 3 Living room, with views to sea
- 4 View along internal circulation spine
- 5 View of oak-lined central staircase
- 6 Section through building
- 7 Ground-floor plan
- 8 First-floor plan

Client
Jasmine and Robert Dindas
Area
420 m²/4,520 sq ft
Cost
Confidential
Coordinates
-38.3931 145.1545

0024	Canberra, Australian Capital Territory, Australia	National Museum of Australia	Ashton Raggatt McDougall	2001 CUL
0025	Canberra, Australian Capital Territory, Australia	Australian Centre for Christianity and Culture	Bligh Voller Nield	2004 REL

0024 The National Museum of Australia occupies a 4.45 hectare (11 acre) site on a peninsula projecting into Lake Burley Griffin in Canberra. As the site is outside the Parliamentary Triangle containing Canberra's most important civic buildings and tourist attractions, the architects were free to create a provocative complex of buildings. The plan uses the metaphor of a Boolean string, a computer generated mathematical precept with tangled threads, to reflect the interconnected stories which form Australia's cultural heritage. The threads manifest in the ribbon canopies, pathways, crescent-shaped footbridge and complicated knot-shape of the main hall. Asymmetry predominates throughout the volumes, which encircle a courtyard known as the Garden of Australian Dreams. A map showing the tribal boundaries of Aboriginal Australia shapes the garden's surface. Coloured, anodized aluminium panels inscribed with Braille encircle the courtyard. Permanent galleries are organized in a crescent, while the wing housing the Gallery of the First Australians is shaped like a broken five-pointed Star of David, quoting Daniel Libeskind's Berlin Museum. The north wing houses temporary exhibitions and adjoins administrative and curatorial facilities. Set apart from the rest of the museum is the Australian Institute of Aboriginal and Torres Strait Islander Studies. It quotes the entrance to Aldo Giurgola's Australian Parliament building, and is the red and black of the Aboriginal flag.



- 1 Aerial view of entire site
- 2 View towards exhibition buildings
- 3 Exhibition space interior
- 4 View of central courtyard
- 5 Site plan

Client
Commonwealth Government of Australia
Area
20,000 m²/215,278 sq ft
Cost
US\$ 146,104,105
Coordinates
-35.2930 149.1211

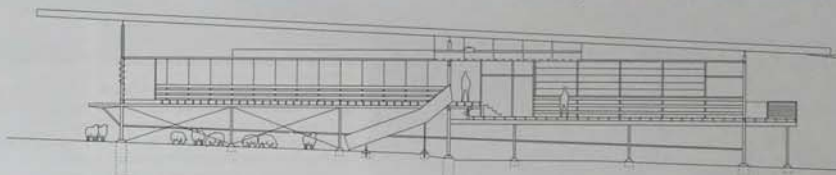
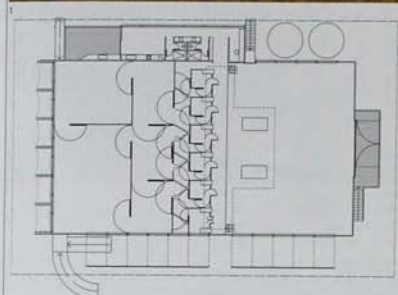


0025 This chapel is the first building to be completed for the Australian Centre for Christianity and Culture. This cultural precinct has a non-denominational focus, and is located in Canberra's Parliamentary triangle, which contains numerous buildings of national significance. Several hectares of the grassland which originally covered the whole site have been retained as a feature for the grounds of the centre. This natural landscape is integral to the design of the chapel, which is set into a grass berm rising up in a slope to form its back wall and roof. This concrete building houses a chapel space and a prayer room, with supporting spaces on the ground floor. An upper room on the mezzanine level is accessed by an external ramp deeply recessed within the facade, with the concrete walls serving as its balustrade. The mezzanine opens up into a music platform during services. The angular form of the building reads as a combination of smooth concrete planes forming walls, roof and ramp. The entrance is from the south, under a cantilevered awning. A constricted foyer space leads into the much larger volume of the chapel. The ramp is to the left of the entrance, and the prayer room is to the right. Large chapel doors open onto a high colonnaded terrace which expands into the grassland beyond, allowing visitors to gather on the periphery of the chapel and participate in the activities within.

- 1 South facade with main entrance
- 2 Doors open onto the grassland
- 3 View of prayer room interior
- 4 View of the centre from the south
- 5 Interior of mezzanine level
- 6 Section through building

Client
Australian Centre for Christianity and Culture
Area
300 m²/3,229 sq ft
Cost
US\$880,000
Coordinates
-35.3053 149.1375

0026	Wagga Wagga, New South Wales, Australia	Deep Water Woolshed	Stutchbury and Pape	2003 COM	0034 RES Seaford, Australia
0027	Mittagong, New South Wales, Australia	Martin Weber House	Alex Popov & Associates	2005 RES	



0026 Located 50 km (31 mi) west of Wagga Wagga in southern New South Wales, the Deepwater Woolshed is dedicated to sheep shearing. Set on a 10,117 hectare (25,000 acre) property, the landscape experiences climatic extremes with scorching heat, cold winters and dusty winds. The brief involved rethinking the design of the traditional Australian shearing shed. The split-level plan is organized along the linear stages of shearing to improve the efficiency of the process. The building is elevated to create undercover

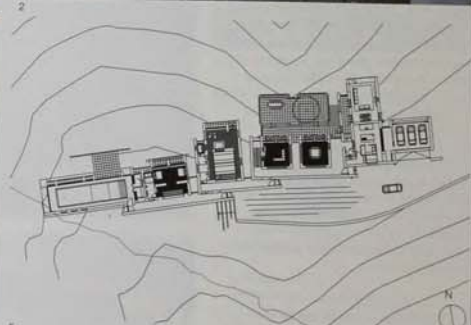
sheep pens which shelter the animals from heat and prevailing winds. The higher, northern part of the building contains the sheep handling areas leading to the shearing board. Resembling a stage, the elevation enables the easy transfer of wool to the classing areas below. Wool storage continues in the southern half of the shed, leading to a loading dock at the back. Elements on the eastern facade include two 50,000 litre (13,208 gallon) water tanks, amenities and a kitchen with adjoining deck. Three simple steel portal

frames bolted with a self-supporting corrugated steel roof allow the entire building to be demountable. The deep, cantilevered roof, particularly on the northern and western facades, provides shade and additional undercover areas for sheep. Cross ventilation and recycled rainwater cool the building from the western sun by evaporative cooling through a screen of steel mesh. A network of sprinklers cools the roof, which is white to reflect the heat. Used water drains to planting next to the building to control wind

and dust. Daylight received through bands of transparent roofing improves the light quality. Interior finishes were kept simple, with spotted gum timber on the flooring for its durability and structural plywood for internal partition walls.

- 1 View of woolshed across field
- 2 Facade showing deep roof overhang
- 3 Entrance route to building
- 4 Floor plan, raised level
- 5 Section through building

Client
Michael Darling
Area
900 m²/9,688 sq ft
Cost
US\$400,000
Coordinates
-34.8705 146.0825



0027 Situated on undulating farmland, this house is set in Mittagong in the Southern Highlands of New South Wales. To meet a large brief, the house was separated into individual pavilions resembling a hill town, rather than inhabiting a single mass. This approach allows the dwelling to adjust itself to the rolling contours of the site and gives each pavilion a unique connection to the terrain. Facing north towards a small dam, the principal volumes are located in a slight depression and nestled along a backdrop of

trees to provide shelter in an otherwise exposed field. Each pavilion varies in size, function and roof form. Based around a square module of either 6 m (19.6 ft) or 7.2 m (23.6 ft), the pavilions are wrapped in protective masonry walls clad in local sandstone. These walls provide shelter from prevailing winds and act as retaining elements where necessary. A series of long walls against the south creates a circulation spine through the different parts of the house. Along this corridor, openings to the

rear and between pavilions frame views and allow for cross-ventilation. Skillion roofs in varying heights are articulated in copper. The pavilions are arranged east to west. A garage is attached to an informal living, dining and kitchen space. Set further back, the elevated formal dining and lounge pavilions each have their own terrace enclosure. The master bedroom with balcony is slightly cantilevered, while the children's and pool pavilions directly access the grounds. Characteristic of rural buildings, the isolated

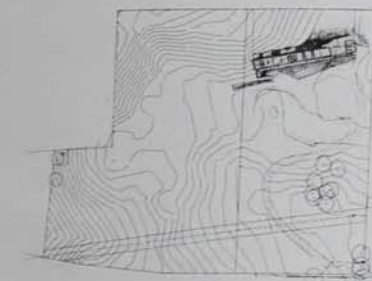
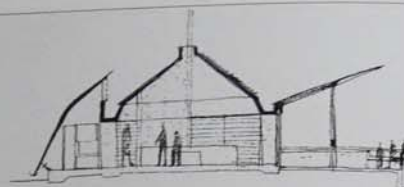
location meant a level of self-sufficiency and sustainability whereby the home utilizes its own water supply from rain-water harvested into underground tanks, as well as onsite management of effluent and solar panels for hot water.

- 1 North facade
- 2 An opening between pavilions
- 3 Entrance corridor to a pavilion
- 4 View through master bedroom
- 5 Site plan

Client
Confidential
Area
1,060 m²/11,409 sq ft
Cost
Confidential
Coordinates
Confidential

0028 Kangaloon, New South Wales, Australia **Kangaloon House** Glenn Murcutt 2000 RES

0029 Sydney, New South Wales, Australia **Sydney Airport, Qantas First Class Lounge** Woods Bagot Australian with Marc Newson and Sébastien Segers 2006 TRA



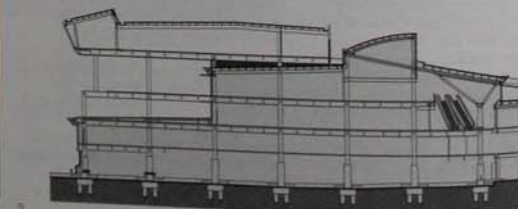
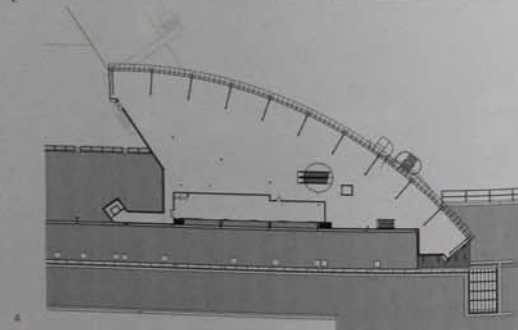
0028 This house sits on a rare piece of flat ground in the undulating rural landscape of the Southern Highlands, 200 km (124 miles) southwest of Sydney. The area experiences high temperatures in the summer and cold winds from the southwest in the winter, and the building's form responds to this varied climate. The house itself is 80 m (262 ft) in length and sits on an east-west axis. A corrugated iron wind deflector runs the length of the house along its southern side, driving wind from the southwest up and over the gable-profile roof of the main building. The roof's pitch and overhangs shelter windows from the hot summer sun, but allow light into the house in the winter. The north facade is characterized by protruding concrete blades, slatted timber screens and exposed concrete columns. The wind deflector encloses an access gallery, the steel structure of which is independent of

the main building. The gallery acts as the main circulation route, and its north-facing skylights fill the house with light. A thickened wall containing storage cupboards divides the gallery from the rest of the house. Beyond this, the house is one room deep. All rooms have a northerly aspect, and sliding aluminium-framed glazed doors allow access onto the northern terrace, creating a strong connection between interior spaces, the terrace and the landscape beyond. Rooms are arranged in a row, with private areas at each end and communal spaces between them. The interior walls and ceilings are painted white, cupboard doors are made from veneered timber and the floors are paved with porphyry. By opening and closing sliding slatted timber screens and glazed doors, the internal layout can be modified, connecting rooms to provide extra space for entertaining or dividing spaces to provide privacy when necessary.

- 1 North facade
- 2 Gable end of west facade
- 3 Screens protect exterior circulation from the wind
- 4 Section through building
- 5 Site plan

Client
Confidential
Area
Not available
Cost
Confidential
Coordinates
Confidential

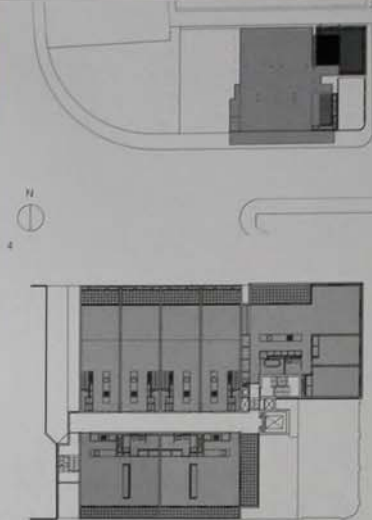
0029 Sydney Airport, on the fringe of the city, houses the new Qantas Lounge. The lounge consists of a single floor structure attached to the fourth floor of the International Terminal. The project is part of a luxurious upgrade at the airport in 2006 in preparation for the arrival of the Qantas' Airbus A380 fleet. The curving facade was built to offer a 160 degree panoramic view of the boarding gates, with the city in the distance, and allows for the maximum amount of natural light to enter the space. The curving, radial shape echoes the aeronautical surroundings and was designed to inspire the romance associated with luxury travel. The entire front facade is supported by a series of pilot-like unobstructed in anticipation of the construction of a Qantas Business Lounge. The windows are made of performance glass, which allows for control of thermal comfort and addresses the noise levels from airport operations. This facade is inclined to minimize internal reflections, and to prevent glare to the airfield below. The building's interior, designed by Marc Newson, continues the aviation theme. The lounge is divided into zones reflecting the requirements of the individual first-class traveller, from relaxation to entertainment and business. These areas include lounge space, a day spa, a restaurant and a library. The interior design includes a palette of colours, including deep reds, browns and aubergine, chosen for their calming influence and further establishes an ambience of luxury.



- 1 Detail of curving facade
- 2 Looking south towards lounge and terminal
- 3 View of the lounge interior
- 4 Plan of lounge
- 5 Longitudinal section through building

Client
Confidential
Area
2,050 m²/22,065 sq ft
Cost
Confidential
Coordinates
-33.9497 151.1766

0030	Sydney, New South Wales, Australia	150 Apartment Building	Ian Moore Architects	2003 RES
0031	Darlinghurst, New South Wales, Australia	The Art Wall Commercial Building	Dale Jones-Evans Architecture	2003 COM



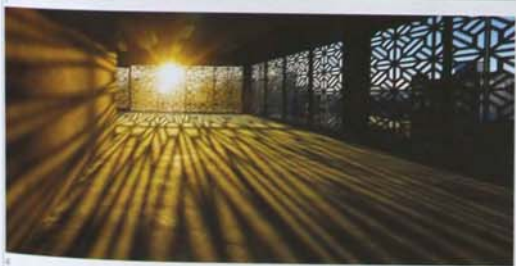
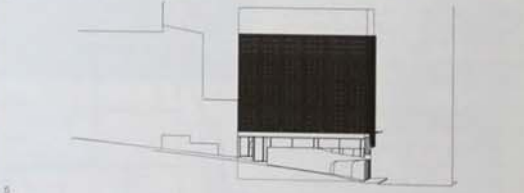
0030 Animating a quiet laneway in east Sydney, the loud orange of the apartments at 150 Liverpool Street are impossible to miss. The two separate buildings on an L-shaped site create a visual landmark for the area, which is close to Darlinghurst and Oxford Street. The orange corner building contains single-level apartments while the neutral-coloured building, connected to the orange building by a lift and running north-south, contains double-storey apartments. With access on alternate levels, these apartments have a dual aspect, while the single level apartments feature corner living spaces with views of the city and Sydney Harbour beyond. The orange of the pop-out balconies on the neutral-coloured building creates a visual connection between both types of apartments. Aluminium louvres provide

shade from the sun and variety in the visual appearance of the elevations depending on the occupant's preference. Orange mosaic tiles create a shimmering base for the building. A series of spaces on ground level accommodate retail establishments. The strong use of colour enlivens the interior, where every apartment was customized using a graphic resembling the game 'Twister'. To differentiate between apartments, buyers had the ability to customize their unit using a system of seven bright colours. These colours, such as orange and green, were based on the modernist design of the tap specified for the apartments. The colourful selection continues into the rubber flooring and island bench in the kitchen made of resin. Mapping the buyer's decisions, this resulted in a colourful web of interconnected

dots which develops into artwork hanging in the double-height foyer of the building.

- 1 View of whole building from the street
- 2 Eastern corner
- 3 Interior of two-bedroom unit
- 4 Site plan
- 5 Sixth-floor plan

Client
Lion Pacific International
Area
3,289 m²/35,402 sq ft
Cost
US\$7,200,000
Coordinates
-33 8767 151.2128

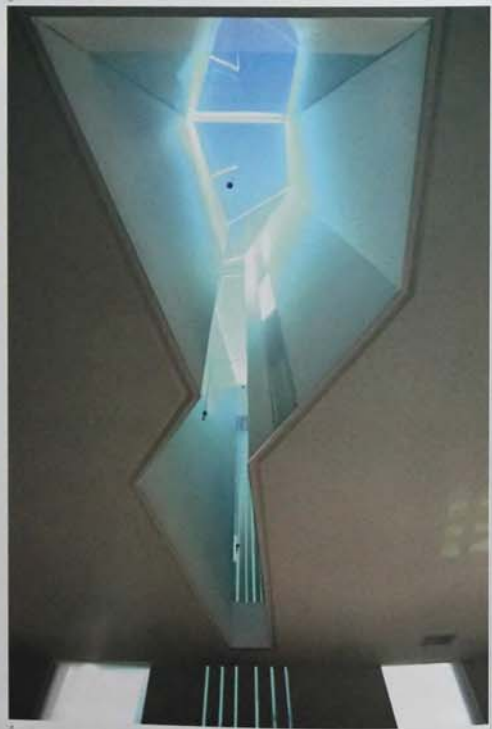


0031 The Art Wall is a six-storey boutique office, restaurant and retail development in Sydney's inner city. Located on a compact corner lot on the fringe of Kings Cross and Darlinghurst, the difficult site nestles between two low-rise buildings and slopes steeply with a difference in gradient of one storey. A parallelogram-shaped plan with two facades traces this slope longitudinally. The building reactivates this city corner and showcases public art in an area known for its tawdriness. A solid sculptural base clad in Cor-Ten rusted steel anchors the building into the slope. Retail space is located on the lowest level while a restaurant and adjoining terraces above are accessed from street level. Four floors of office

space follow, blanketed in a patterned veil of laser-cut Cor-Ten. The building is crowned with a backlit, digitally printed box, curated as changing public artwork. The structure, with a simple off-form concrete frame, is clad in conventional floor-to-ceiling glazing. The dramatic screen that wraps it provides sun shading, as the facades are oriented north and west. The screen controls views of the city for its occupants and denies visual access to passers-by. During the day, the screen casts internally a carpet of patterned shadows and unusual light. Upper floors have sweeping views towards the cityscape and harbour. By night, the entire building is illuminated to become an urban beacon for public art.

- 6
- 1 Northwest facade
- 2 North facade
- 3 View of main staircase
- 4 Office space interior
- 5 North elevation, showing gradient of slope
- 6 West elevation

Client
Kirketon Road Partnership
Area
630 m²/6,781 sq ft
Cost
US\$2,200,000
Coordinates
-33.8756 151.2211

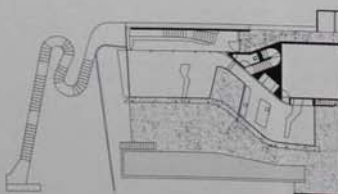


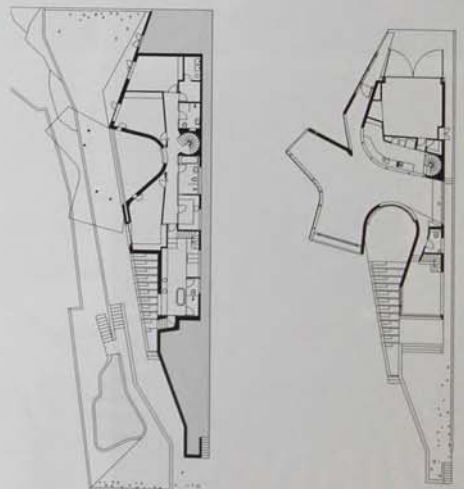
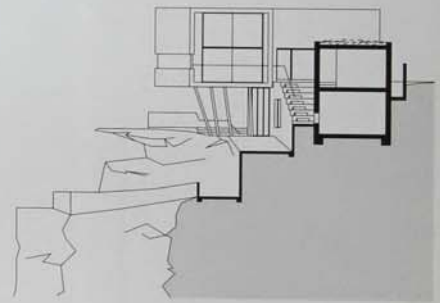
0032 Situated on a steep site, Spry House accommodates a generous brief within a compact footprint. The eastern Sydney suburb of Point Piper is renowned for its spectacular views of Sydney Harbour, which most of the houses in the area face. In contrast, Spry House is rotated perpendicular to the harbour, presenting a more ambivalent relationship to the view but providing northern orientation for its longitudinal facade. The house is a fluid S-shape stretching diagonally across the site. The freestanding house of three storeys appears as a delicate pavilion which hovers above an open living platform. Housing the two main bedrooms, the suspended upper storey lightly rests on thin piloti and is clad in a curvaceous skin of glass and timber strips. Below this pavilion are the living areas, which open freely onto the landscaped courtyard and pool area. The carefully crafted curved skin is composed of 40 mm (1.5 in) wide cedar boards. Separated by vertical bands of thin glass, it emits a barcode-like pattern of green light across the white interiors. Upstairs, narrow views are framed vertically in the private spaces while open panoramas are enjoyed from the living room. Three fissures are sliced out from the roof,

capturing light and air down into the living areas and creating unusual light and viewing perspectives. These cuts and a subtle layering of spaces provide unexpected glimpses between private and public spaces.

- 1 Pool terrace and view into house
- 2 Curved walkway leading to garden
- 3 Detail of curved timber facade
- 4 Detail of roof fissure
- 5 View of first-floor interior and entrance
- 6 Section through building
- 7 Site plan

Client
Confidential
Area
425 m²/4,574 sq ft
Cost
Confidential
Coordinates
-33.8667 151.2525





0033 Perched on a sandstone cliff in Dover Heights, this house projects towards the Pacific Ocean. An unassuming street facade hides the building's site on the edge of a 70 m (229.75 ft) cliff. The coastline of cliffs runs north to south with the ocean to the east. Informed by dramatic views, harsh weather conditions and the sun, the plan is ordered by a series of curves. The upper living areas cantilever over the edge of the cliff, anchored by an under-storey. Housing the bedrooms, this solid base is built from rough stone walls. Meandering along the face of the cliff, the walls form a series of terraced gardens planted with vegetation which originally thrived on the site. Upstairs, the space reveals itself slowly, manipulating the views to focus on particular elements. The curved wall of the semicircular terrace directs the focus on to the northern part of the coastline, almost obscuring the ocean view. It also provides shelter from harsh

coastal winds. The living spaces are organized in a C-shape, each end a framed portrait of opposite ends of the coastline. In contrast, a curved masonry wall in the middle compacts the view through a narrow panoramic band. Natural materials like rough stone paving and polished timber flooring are juxtaposed against a smooth, white backdrop. Darkly painted structural elements and frames to openings capture not only the view but also outline how this robust building sits within the landscape.

Client

Confidential

Area400 m²/4,305 sq ft**Cost**

Confidential

Coordinates

-33.8694 151.2833

1. Looking southeast across site
2. View of the family room
3. Living room, with ocean views
4. Kitchen and media area
5. View of cantilevered volume from pool
6. Section through building
7. Ground-floor plan
8. First-floor plan

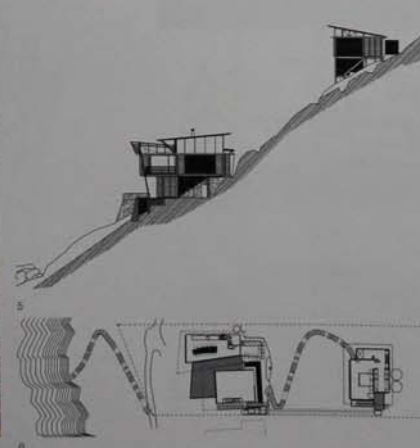
0034	Seaforth, New South Wales, Australia	Springwater House	Stutchbury and Pape	2003 RES	0026 CDM Wagga Wagga, Australia
0035	Sydney, New South Wales, Australia	James Robertson House	Casey Brown Architecture	2003 RES	



0034 Springwater is hidden in bushland on a sloping site populated by sandstone outcrops and spindly Angophora Acaalyptus. West-facing views trace the inner harbour foreshore of Sydney. To allow the land to flow freely beneath, the design placed two parallel finger pavilions, which jut out towards the water, perpendicular to the slope. Sitting on a stone base, the raw concrete-framed structure is open, and the building looks like a series of decks. The plan steps around an intertwined, building-height tree. The main part of the home is in a larger south pavilion, and a smaller pavilion contains a double-height art gallery that is also the master bedroom. A terrace with outdoor kitchen connects the entrance to the gallery, and a recreation room is on the lower level. On the middle level, the north-facing living, dining area and kitchen lead to a grassed inner courtyard which separates the two pavilions. Spacious rooms are framed and extended into the landscape through full-height frameless glass and wide timber-framed openings. The upper level of the main pavilion contains the bedrooms and a shower housed in a narrow, light-filled glass box overlooking water and bush. The rear bathroom is completely external and faces the bushland. An open, elevated lap pool on the northern facade is also located at this level. The pools on the rooftop appear to flow into the harbour, and a steel gutter cascades above a pond on the lower level.

- 1 North facade of house
- 2 View of main and smaller pavilions
- 3 View into living area
- 4 Interior of smaller pavilion
- 5 Mid-level plan

Client
Tim Liauw
Area
514 m²/5,533 sq ft
Cost
US\$1,000,000
Coordinates
-33.7908 151.2383

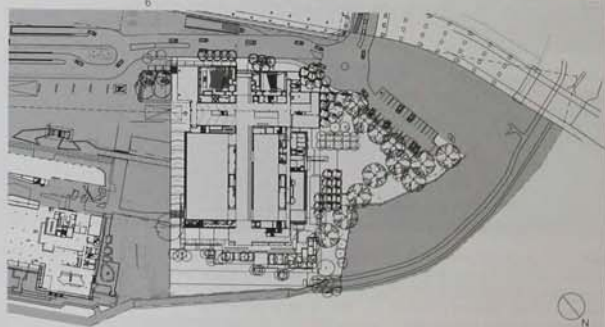
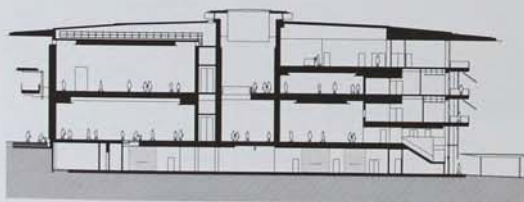
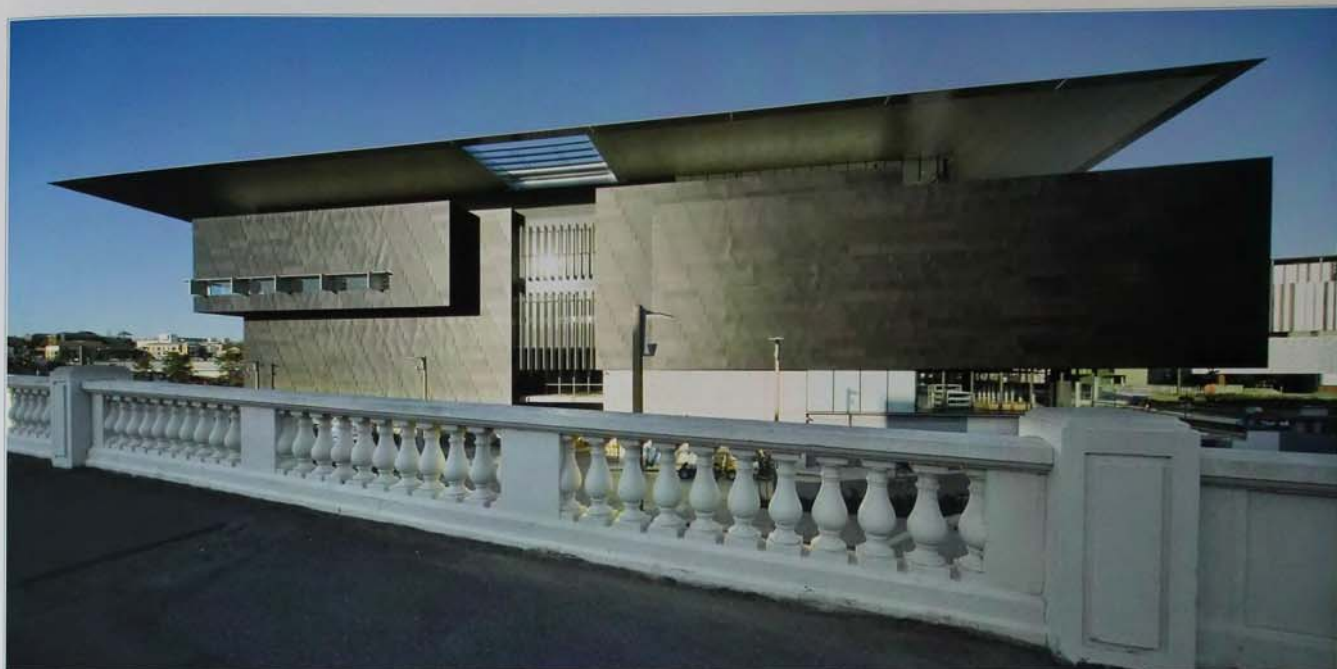


0035 This house is perched on a steep site in Great Mackerel Beach to the north of Sydney. Overlooking the straits of Pittwater and Barrenjoey Head, the site is surrounded by the bushland of Ku-ring-gai Chase National Park. Reached only by boat, access involves a beach walk and a meandering hill climb. The house consists of two lower living pavilions and an upper sleeping pavilion. Materials, careful layout and scale minimize the presence of the house. Steel hoods and overhangs form inclined roofs of corrugated copper that shelter the black steel-framed structures, also copper-clad. Full-height glazing and double-height spaces create a sense of openness and light. A steep terrace of sandstone walls, made from material excavated onsite, is landscaped with native plants. The walls continue upwards to form a platform for the two lower pavilions. At the understory level are a study, guest bedroom and cellar. Up a set of side steps, the path leads past the living pavilion to an existing cliff. A timber deck forms the spine between the living and dining pavilions, extending into

a large terrace. Glazed facades open to integrate the separate living areas and decks into one large platform. Situated among Casuarina trees, the master bedroom pavilion is accessible by a steep inclinator ride up 50m (164 ft). The house uses rainwater tanks, solar panels for hot water and onsite waste management to further diminish its impact on the natural environment.

- 1 Northeast facade of pavilions
- 2 View of pavilions from cliff below
- 3 View of timber deck and terrace
- 4 Detail of interior glazing
- 5 Northwest elevation of pavilions
- 6 Site plan showing upper level

Client
Marcia and Dougal James Robertson
Area
162 m²/1,744 sq ft
Cost
US\$1,200,000
Coordinates
-33.5667 151.3000



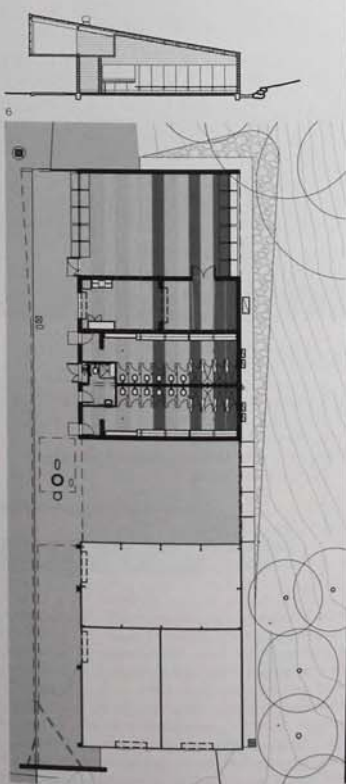
0036 The Gallery of Modern Art (GoMA) in Brisbane is Australia's largest museum of contemporary art. The Gallery is part of the Queensland Cultural Centre, which incorporates the State Library and the Queensland Art Gallery, GoMA's parent institution. GoMA lies perpendicular to the river, acknowledging the curve of the river and city grid, and enlarging the park to its north. A large cantilevered roof hovers over

the pavilion. Facades facing the city and library are transparent while others have functional requirements, like timber screens for shading. Long balconies and terraces interrupt the rectilinear form, and open on to the surrounding public space. These veranda-like spaces and overhangs are reminiscent of traditional sub-tropical housing. The entry leads to the three-storey foyer along a cruciform plan which becomes

an internal street around which spaces are organized. There are 15 gallery spaces, two cinemas, cafés, offices, laboratories and storage. The gallery spaces include 'white box' spaces, the ground-floor walkway and intimate rooms. Pierced by rooflights and voids, the interior is naturally lit and animated by screens, balconies and walkways. Wide walls between galleries conceal temperature-controlled cavities.

- 1 View of southwest facade
- 2 Entrance to gallery space
- 3 Interior view of central atrium
- 4 View of temporary gallery space
- 5 A third-floor exhibition gallery
- 6 View of cinema with acoustic screens
- 7 Section through building
- 8 Site plan

Client
State of Queensland
Area
25,635 m²/275,932 sq ft
Cost
US\$88,000,000
Coordinates
-27.4708 153.0175



0037 The Human Movement Pavilion is at the Kelvin Grove campus of the Queensland University of Technology in Brisbane. The site, adjacent to the rear entry of the university, is prominently located on the edge of a sports playing field. The single-storey building is an extension to an existing garden structure, enabling the amalgamation of the facilities into one entity which interplays the familiar imagery and materials of utilitarian structures. A covered external space separates the new pavilion from the existing shed. In continuation of the shed, the extension, which houses a teaching space, amenities and storage, is clad

in green corrugated steel. A deep, bold fascia that speaks of sports pavilions, scoreboards and billboards unites both buildings. In the tradition of sport, its obsession with measurement and the presence of time at sporting events, the fascia functions as a timepiece for the pavilion. In collaboration with artist Dirk Yates, various elements along the length of the fascia were developed to express the passage of time on a seasonal and daily cycle. Depending on the position of the sun in summer or winter, the sections of translucent sheeling are respectively front-lit or back-lit, appearing white or green. A series of tags on the left-hand side

catches the light at different times of the day and year. The intensity of the yellow kink on the right part of the fascia depends on the how far west the viewer moves, referencing positioning in the sporting field. Viewed from the rear, stripes of corrugated steel on the inclined roof create an identifiable roofscape for the building.

Client
Queensland University of Technology
Area
490 m²/5,274 sq ft
Cost
US\$570,000
Coordinates
-27.4486 153.0178

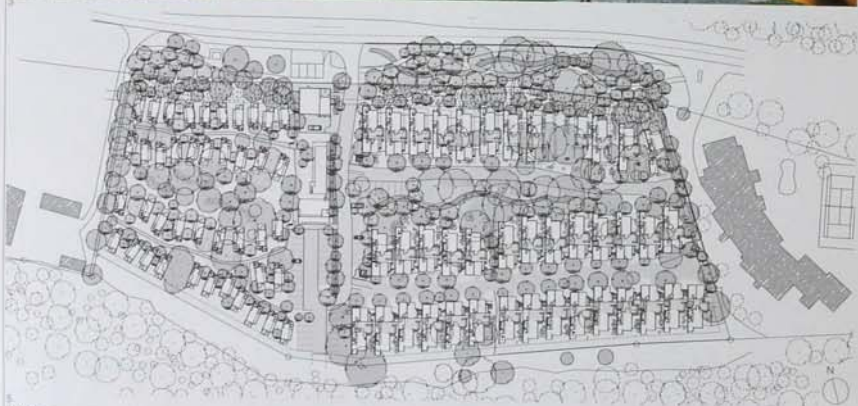
- 1 View of pavilion from south
- 2 View of building from southwest
- 3 View from southeast
- 4 Detail showing yellow 'kink' in fascia
- 5 Interior of teaching space
- 6 Section through building
- 7 Ground-floor plan

0038 Stradbroke Island, Queensland, Australia

Domain Resort

Donovan Hill Architects

2006
TOU



0038 Domain Resort is situated on a former caravan park. Reflecting the mobile tradition of holiday housing, the resort comprises 82 freestanding dwellings set in a sensitive bushland environment. Building and access route placement was adjusted to preserve existing mature vegetation, with new landscaped areas. Two separate housing sections are organized around a central spine with access and communal facilities. Each section houses different modes of dwelling: the 'shack' with a loft bedroom or

one of four types of villas varying in size from one to four bedrooms. The shacks are accessed by pedestrian-only paths, with small streets to provide vehicular access to the villas. Less than the allowable floor area was developed to provide each detached house with ground access. The streetscape is organized so that private outdoor terraces open on to bushland, with front door access from the street or path. The inclined roofs of the shacks slope away from the public facade towards the rear. This creates a

network of vistas from the configuration of houses, paths, tree lines and landscape spaces. The buildings, suited to the subtropical environment, are clad in fibre cement panels with internal timber features. Elevated to minimize impact on overland flow and wildlife and to encourage regeneration of vegetation, the lightweight structures display respect for their surroundings.

- 1 Street of villas and shacks
- 2 View of communal swimming pool
- 3 Two shack units
- 4 Detail of shack facade
- 5 Site plan
- 6 Section through villa

Client
Consolidated Properties
Area
8,820 m²/73,410 sq ft
Cost
Confidential
Coordinates
-27.4278 153.5225

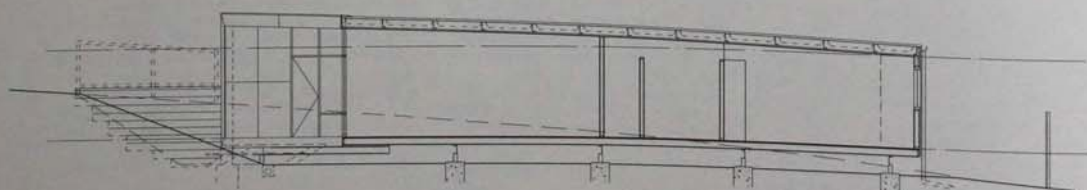
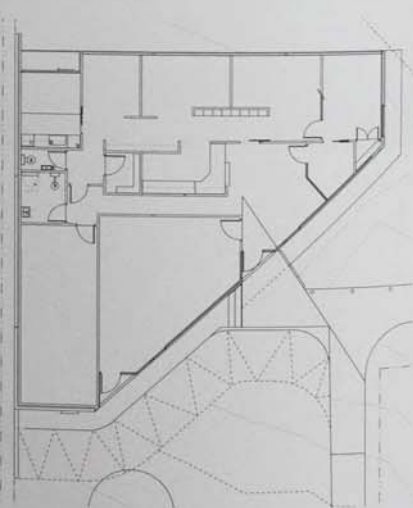


0039 Celebrating childhood and play, the Clarence Family Day Care Offices are an extension of the existing facility which provides training for home-based childcare workers. Located in a suburban residential area, the site is constrained on two sides by its proximity to its neighbours. A detached, one-storey building and diagonal facade create a clear viewing corridor, which informs the freestanding triangular-shaped building. It houses administration, a seminar room and a toy lending library. The focus on the diagonal front facade allows the building a public presence, inspired by educational building blocks for children, a rectilinear pattern of grey and bright pink fibre-cement sheeting creates a strong impact. One part of the building is grounded into the sloping site to minimize its presence and allow level access between both buildings and the car park. It is cantilevered at the other end and is not visible from the street. Inside, public spaces are placed along the diagonal and staff facilities towards the back. The exterior colour scheme flows into the interior with the introduction of reds to differentiate the change. The large public spaces are bathed in daylight, while rear elevations to the open-plan offices are wrapped in a horizontal band of glazing which frame views to the Derwent River and Mount Wellington beyond. While the simple structure was based on domestic construction methods and proportions, the bold presence of its facade expresses a civic quality.



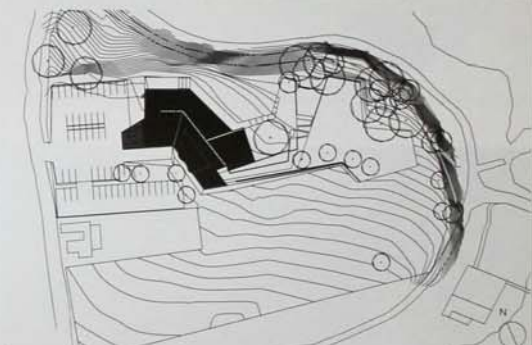
- 1 Main entrance on north facade
- 2 Detail of fibre-cement sheeting
- 3 View through office space
- 4 View of foyer
- 5 Entrance to building
- 6 Ground-floor plan
- 7 Section through building

Client
Clarence City Council
Area
215 m²/2,314 sq ft
Cost
US\$246,806
Coordinates
-42.8718 147.3732



0040 Peppermint Bay,
Tasmania,
AustraliaPeppermint Bay
Visitor Centre

Terroir

2003
TOU

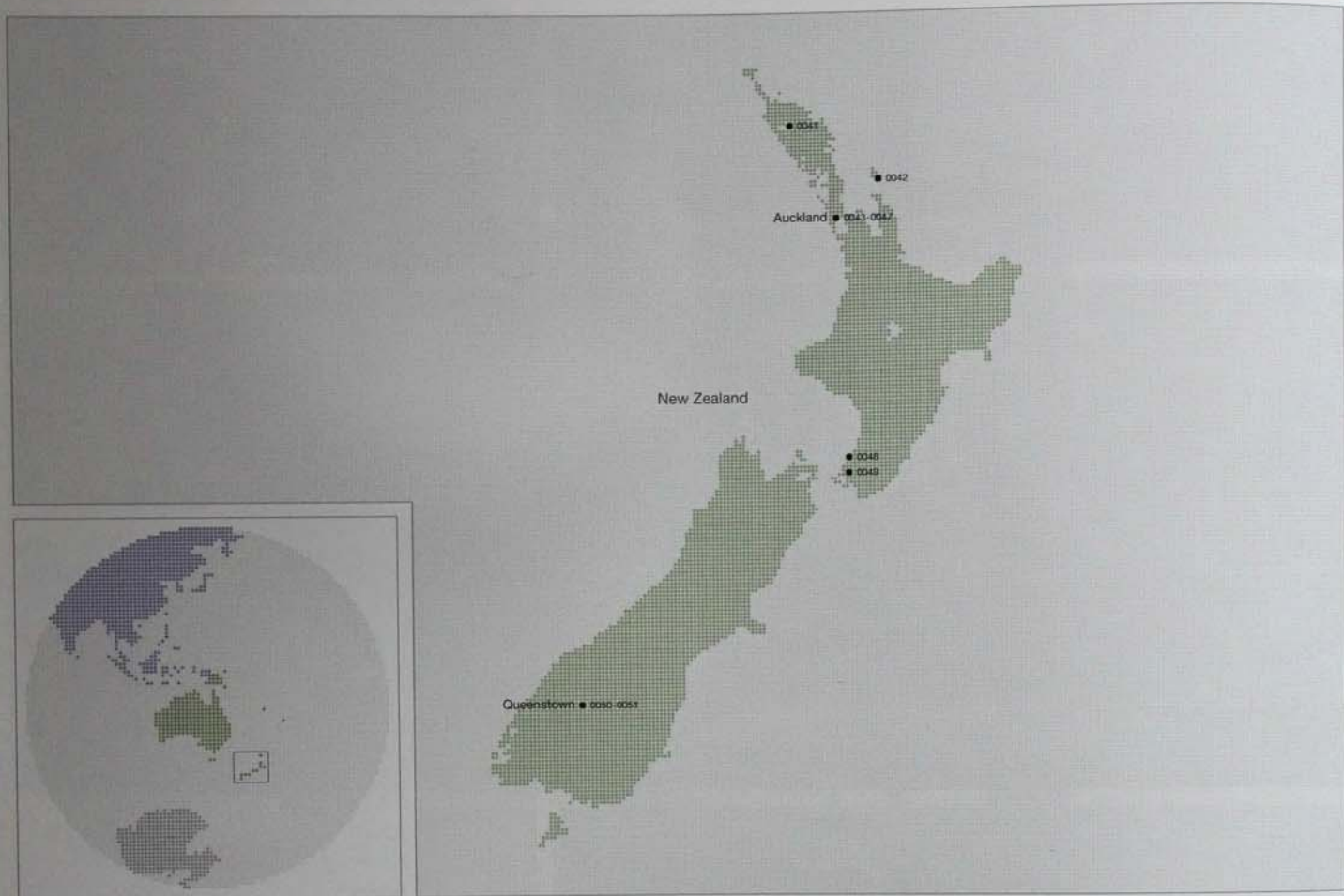
0040 This centre houses a culinary and function venue to showcase regional produce. The journey to the peninsula involves either a scenic ferry ride down the Derwent River or a meandering coastal drive. This establishes the framework for the building where the visitor continues to wander through spaces that gradually wind and unfold. The plan is based around a stretched Z-shaped line which organizes the internal circulation and promenade around the site. A spinné wall made of Tasmanian Oak separates the support spaces and the three main public spaces. Closest to the water's edge and entry, an intimate bar hovers atop a small cliff and opens to a terrace. The restaurant's voluminous interior focuses the view across the bay, while a large oak tree at the end of the labyrinthine route encloses the function space. The path exits to fork on one side in the form of a long fish race, zigzagging to create platforms in the grassed surroundings. On the other side, herbs grow alongside a wall which gradually tapers into the land. Relating to the rolling landscape, the undulating roof of profiled sheet metal provides a distinct identity for the building. The jagged profile of the main

facade, created from the varying internal heights of the interior, highlights the view. The density of window mullions increases towards the apex to create solar shading. On the opposite side, the folds form ventilation stacks for the kitchen, completing the dynamic form of the roof.

- 1 Centre seen from the southwest
- 2 Main entrance to centre
- 3 Facade of function room and dining room
- 4 View of restaurant and function room building
- 5 View of restaurant interior
- 6 Site plan
- 7 Section through building

Client
Confidential
Area
1,100 m²/11,840 sq ft
Cost
Confidential
Coordinates
-43.1592 147.2406

0041 Northland, Private Chapel South Pacific Architecture 2003
 North Island, REL
 New Zealand



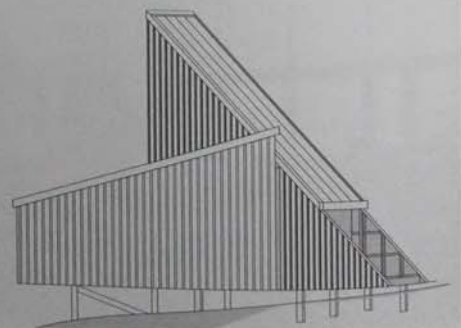
0041 The Private Chapel is secluded on native bushland property in the Northland region on the tip of New Zealand's North Island. Accessed by a farm track, the chapel is located on a berm at the edge of a stream which plunges steeply through woodland into the base of a 10 m (32.8 ft) waterfall. The chapel, an intimate building accommodating seven people, imposes a minimal presence on its surrounding environment. Slightly elevated amongst the trees, the building consists of two parts in a branch-like configuration. Accessed by a bridge, the larger entry building is a tall, triangular form which rises from the entry. At the opening, a 7 m (23 ft) high window in the shape of a cross slices the view of the trees. The entrance is intersected by a smaller building housing the service space.

The roof, which slopes in the opposite direction, creates a telescopic view of the waterfall gradually revealed through the trees. The entire structure uses timber, resulting in minimal use of other materials. Layers were crafted together for the roofing and cladding as if building a boat, providing watertightness and the added benefit of acoustic performance. A range of native New Zealand timbers was used for the custom-made furniture and a Eucalyptus branch was fashioned into a lectern. Exposed structural elements of Macrocarpa cypress in the service area enhance the perspective effect.



2. 1 Entrance to chapel
2. 2 View out through the pivot door
3. 3 Interior, looking towards lectern
4. 4 Detail of cross window
5. 5 West elevation

Client
 Confidential
Area
 15 m²/161 sq ft
Cost
 Confidential
Coordinates
 -35.3951 173.6342



0042 Great Barrier Island, New Zealand

Shark Alley House

Fearon Hay Architects

2003 RES

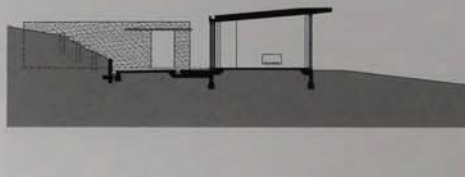
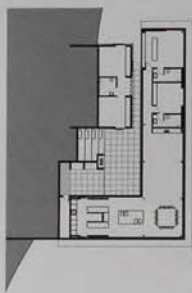
0051 RES
Queenstown, New Zealand

0043 Auckland, North Island, New Zealand

Waitakere Central Library and Unitec Facilities

Architectus Auckland

2006 CUL



0042 Protectively nestled into a steep hillside, Shark Alley House is located along Cruswharo Bay on the southeast coast of Great Barrier Island, northeast of Auckland. Situated on a secluded cove, the site is accessible at low tide by a four-wheel drive through sand dunes. Subject at times to stormy conditions and changing coastal weather, the holiday house is a viewing platform in this rugged setting. Composed of thin elements, the robust structure appears lightweight. Anchored by a low base of local

stones, the single-storey house comprises an L-shaped plan organized around an inner courtyard. In calmer weather, the outer skin of full-height glazing peels back to transform the house into an open veranda, or remains closed to shelter the courtyard. A skeleton of outer supporting columns allows the kitchen bench and furniture to float centrally to define each zone, freeing the facade to concentrate on the view. With open corners, the landscape flows through the house freely. The master bedroom, punctuating the western corner,

becomes a sleeping porch, cantilevered over the sloping ground. Separated from the main bedroom by the bathing pod and a secondary bedroom clad in black aluminium, the living space merges into the dining area, with its corner projecting into the landscape. The inner facade slides away to integrate the courtyard, which is more an outdoor room experiencing layered views. In contrast, concrete encases the bunk rooms off the courtyard. During storms, metal shutters are drawn to protect the building. To withstand

the exposed conditions, durable materials like concrete and steel columns are used both internally and externally. Without electricity supply on the island, the house is powered by solar panels concealed in the hillside.

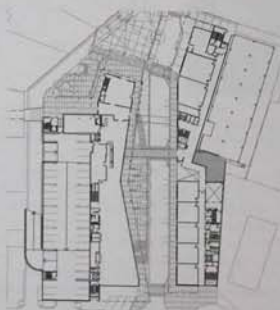
- 1 View of house from waterside
- 2 View of kitchen looking out to cove
- 3 Bedroom window looking out to cove
- 4 Ground-floor plan
- 5 Section through building

Client
Confidential

Area
220 m²/2,368 sq ft

Cost
US\$600,000

Coordinates
Confidential



0043 Waitakere Central Library and Unitec Facilities form part of a new civic programme for Waitakere City in West Auckland. Located in Henderson, the commercial centre buildings share the same axis as the new Civic Centre, the new administrative centre of the city. Intended as a new urban centre and catalyst for development in the city, the Library and Unitec buildings are paired around a central street with an attached car park. Cultural references were drawn from the local Maori identity of the Te Kawerau a Maki tribe and history of the region. The western facade acts as the main gateway to the site. Adjacent to a public square, the Library's facade greets the public with long timber fins and a large portico, underlined with a pattern of plywood in the tradition of weaving. Structurally, a continuous truss spanning the length of the building was influenced by the ridge beam of Maori housing. The Library is housed over three floors, with a ground floor café and a top floor dedicated to administration. A mostly glazed facade on the ground floor engages the street. The long, thin building with a northern orientation allows long bands of horizontal windows to provide natural light. A main stairway and void on the southern wall becomes a civic internal circulation space, lit with a clerestory. The voids continue to the upper administration space, which overlook public library areas. A bridge on level three connects the Library to the Unitec Facilities, whose own collection is housed within the public library.

- 1 View of main public square
- 2 View of bridge between the two buildings
- 3 Section through building
- 4 Ground-floor plan

Client
Waitakere City Council/Unitec

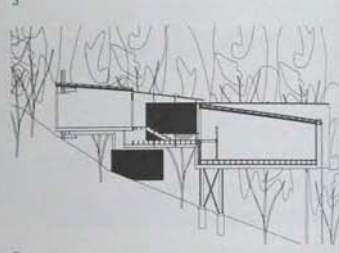
Area
9,500 m²/102,257 sq ft

Cost
US\$24,314,383

Coordinates
-38.6789 174.6322

0044 Auckland, North Island, New Zealand
 Colin McCahon Artist's Residence
 Pete Bossley Architects
 2006
 CUL
 0048 RES Marlborough, New Zealand
 0826 RES Maui, USA

0045 Auckland, North Island, New Zealand
 Hughes/Kinugawa House
 Andrew Lister Architect
 2001
 RES



0044 Located at the foothills of the Waitakere ranges west of Auckland, this house is hidden in the hilly, forested surrounds of French Bay. Situated beside the former residence – now a museum – of the renowned New Zealand painter, the new building accommodates a visiting artist in residence. Carefully woven between the kauri trees, the house rests lightly on the land. Connected to the existing house by a bridge, the building has two separate elements linked by an open

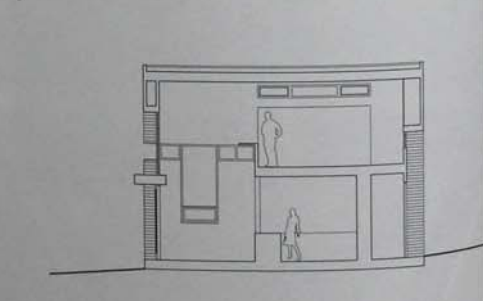
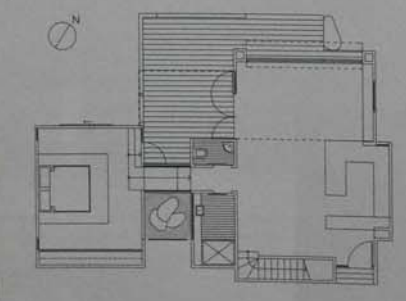
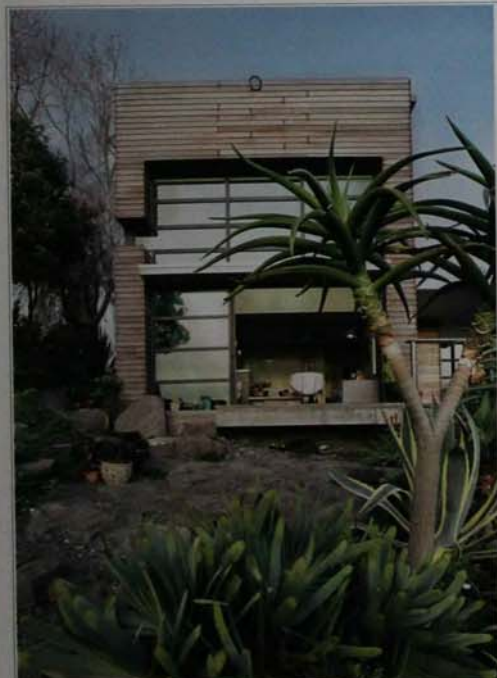
deck partly sheltered by a translucent polycarbonate roof. The dwelling is in one wing and the other is the studio. In plan and section, the form is stepped and angled according to the location of the tree trunks and canopy. The timber-framed buildings are hung from and supported by exposed steel portals, painted to emphasize the structure. Floating panels of Cor-Ten steel, painted fibre-cement sheeting, steel grating and plywood provide texture and colour.

Full-height glazing is organized by a random arrangement of vertical aluminium window mullions, some of which are brightly painted, that reflects the character of surrounding tree trunks. The lower studio space projects over the slope to sit in the canopy. The higher accommodation wing is arranged in a Y-shaped plan. The living space in the main arm branches out and steps down to become bedrooms. Glazing opens a corner of each arm such that the room expands into

the trees. Mottled light creates changing light patterns internally. In contrast, an angled skylight over the kitchen provides an expanse of daylight.

- 1 Exterior view of main living space
- 2 View of outside deck
- 3 Interior of main living space
- 4 Site plan
- 5 Section through building

Client
 Colin McCahon Trust
Area
 170 m²/1,830 sq ft
Cost
 Confidential
Coordinates
 -36.9472 174.6642



0045 Bounded on two sides by public reserves, the Hughes/Kinugawa House is set on a tiny cliffside block at the end of a cul-de-sac in Waterview, Auckland. Overlooking the Northwestern Motorway bridge across the Waitemata Harbour, the site slopes steeply towards the water, where a mangrove swamp appears at low tide. The house is integrated with ancient Japanese 'Direct Compass' Feng Shui concepts. Clad entirely in cedar weatherboards, the house is designed to weather over time. The plan

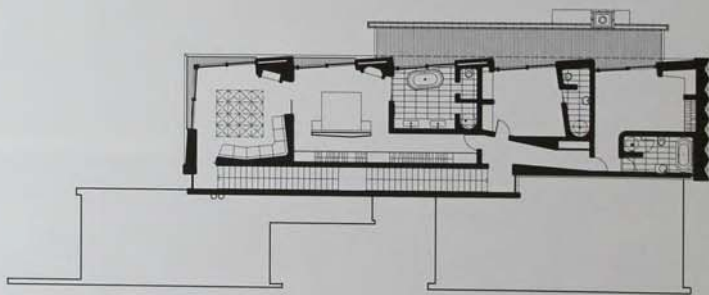
consists of three zones, which provide viewing opportunities and unfolding spatial experiences. The building becomes more private as it approaches the street, where the facade is closed. In contrast, large windows facing the view in the double-height living room invite the landscape inside to create a sense of space. Windows highlighting snippets of the view interrupt a room-height bookcase. Upstairs, a mezzanine study and guest room also access the views. Overlooking the living rooms, a ledge table

doubles as a handrail. For good Feng Shui, a 1.8 m (5.9 ft) passage accommodating the bathing pods separates the living and sleeping spaces. With its own private Zen garden, the bathroom is clad in waterproof, aromatic cypress timber. In the sleeping pavilion, a large window opens almost into a porch so that the wall becomes a handrail. A low-level window visible from the bed frames the ground of the Zen garden. The bedroom also accesses an outdoor living deck which leads down to a Japanese

style garden populated mostly with native New Zealand vegetation and locally sourced basalt rocks.

- 1 Northwest facade of building
- 2 View towards Waitemata Harbour
- 3 Double-height bookcase
- 4 Ground-floor plan
- 5 Section through building

Client
 Confidential
Area
 130 m²/1,399 sq ft
Cost
 US\$218,333
Coordinates
 -36.8772 174.6948



0046 Hidden behind a sculptural mask, Herne Bay House is situated in the harbourside suburb of Herne Bay in Auckland. The two-storey family house contributes a sense of theatricality to its quiet residential surroundings. Organized in a linear progression, the building terraces down the site to define a sequence of interconnected and richly detailed spaces which engage closely with the outdoors. The ground floor, stepped down from the front entry courtyard through to the back garden, contains the living spaces, while the bedrooms are housed

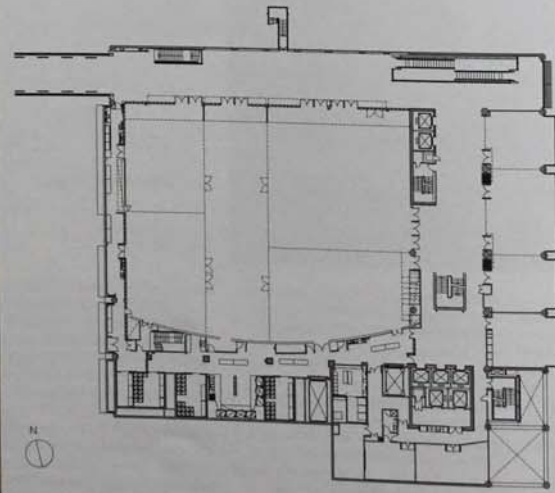
upstairs. A massive entry door crafted from cedar reveals the interiors, which combine honed concrete blocks and terrazzo with dark stained oak. The formal and informal living spaces, dining area and kitchen on the northern side may be enclosed with timber screens or externalized by sliding glass doors. The formal living area opens on to a grassed front courtyard, while the back deck – which expands from the informal living – accesses the pool and its surrounding timber catwalk. The study backs on to its own private garden, while the corridor servicing

the bathroom and laundry continues into a sheltered outdoor courtyard leading to the garage. Outdoor rooms continue to unfold upstairs. The central stairway gives two options: towards the front of the house to bedrooms or towards the back, where an upper living space or 'sky lounge' may be used privately or in conjunction with the master bedroom. The en suite bathroom and secondary bedrooms open on to a terrace, expressed on the front facade with a glass balustrade. Taking advantage of harbour views, the glazed facade of the 'sky lounge'

slides away to transform the room into an open deck. In contrast, a folding concrete facade presents an interesting face to the street.

- 1 View from pool towards house
- 2 Street facade of house
- 3 Kitchen and dining area
- 4 View of central stairway
- 5 Detail of cedar-clad front door
- 6 Interior of sky lounge
- 7 First-floor plan

Client
Confidential
Area
470 m²/5,059 sq ft
Cost
Confidential
Coordinates
-36.8428 174.7306



0047 Sky City Grand Hotel forms part of the existing Sky City entertainment complex located in Auckland's central business district. The building comprises a lower five-storey pavilion housing a multi-level convention centre and a slim tower containing a 16-storey hotel above along the eastern edge. Occupying the width of a city block, the building is bound by two parallel streets, onto which look the major facades. Responding to council regulations regarding pedestrian access through city blocks, the split level entrances on Federal and Albert Streets create a connecting route. Two pedestrian bridges are constructed of steel trusses and encased in frameless glass link the Hotel across Federal Street to the Sky City Complex in the adjacent block. The open corner of the southern hotel facade acknowledges the ground level public space created with the neighbouring tower. The dividing line between the hotel and conference centre is at level seven, where there are hotel services and a restaurant with a large cedar-decked terrace that overlooks the city. Forming the main facades, vertical and horizontal elements are interplayed with recessed planes and a variety of materials. Bands of ceramic tiles articulate the hotel facade while underneath a grid of bay windows that let light into meeting rooms look out over the harbour. This grid is reflected in the lower conference centre facade, where sculpted concrete projecting elements and copper-clad bays are sandwiched between awnings. Specially commissioned artworks by contemporary New Zealand artists have been sited throughout the building, and these including a set of concrete bas-relief facade panels that depict native plants and a series of murals that adorn the long walls of internal promenades and public spaces.

- 1 View from Albert Street showing Grand Hotel Tower and Convention Centre
- 2 View from Federal Street
- 3 A pedestrian bridge
- 4 Internal promenade with mural
- 5 Detail of pedestrian bridge and concrete bas-relief facade panels
- 6 Fifth-floor plan
- 7 Typical hotel floor plan

Client
Sky City Auckland Limited
Area
35,500 m²/382,120 sq ft
Cost
US\$150,000,000
Coordinates
-36.8486 174.7622



0048 Marlborough Sounds, South Island, New Zealand

Waterfall Bay House

Pete Bossley Architects

2003
RES

0044 CUL
Auckland,
New Zealand

0828 RES
Miami,
USA



0048 Waterfall Bay House is located in the Marlborough Sounds at the northeast tip of New Zealand's South Island. Positioned on a strip of bank in a secluded cove, the house belongs to a family of buildings on the site, including a boatshed, a woolshed turned into a restaurant and another house. Surrounded by untouched native bushland, the house is partly sunk into the land to reduce its visual impact. To the east, the main bedroom pavilion is accessible by a rising and glazed walkway, under which the landscape flows freely. The bedroom, elevated to midway up a beech tree, projects towards the sea on slanted recycled timber stilts. Fitting to the forested surroundings, timber is used widely throughout the house, from the structural framing cladding boards to recycled bridge posts of ironbark. Wide timber floorboards are intended to age while all plywoods use non-toxic adhesives. Irregular timber-framed openings capture different parts of the landscape. Views from the living and bedroom are seen against the fireplaces by the corner window, while folding windows open the dining space to become a balcony. Extending from the western end of the house, a deck sits amidst the bushland canopy. The presence of the waterfall is maximized by the floor level and orientation of both the deck and main bedroom.

- 1 Waterfall Bay House from water
- 2 Raised bedroom pavilion
- 3 View of conservatory
- 4 View through to bedroom pavilion
- 5 Timber staircase
- 6 View of library interior
- 7 Site plan

Client

Confidential

Area

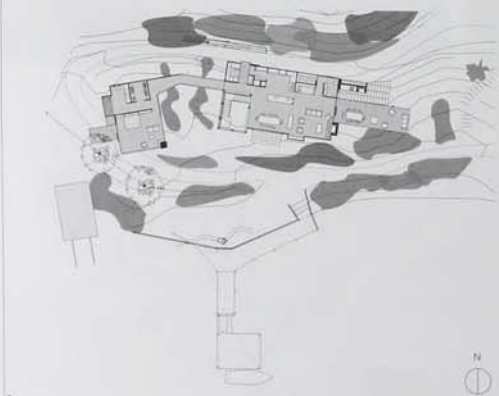
280 m²/3,014 sq ft

Cost

Confidential

Coordinates

Confidential



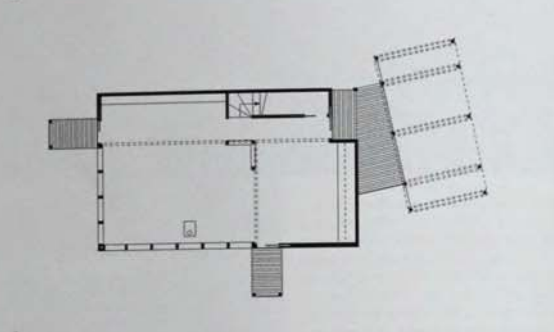
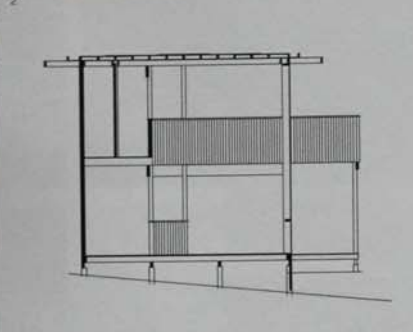
7

5

6

0049 Wellington, North Island, New Zealand Samurai House Melling Morse Architects 2004 RES

0050 Queenstown, Central Otago, New Zealand Peregrine Winery Architecture Workshop 2003 COM



0049 Hidden in a patch of suburban forest in Silverstream, Wellington, Samurai House sits within a soundscape of rustling leaves. The client is a martial arts exponent who requested that a small house be built with natural materials. Set among thick groves of beech trees, the timber-framed box draws on elements of Japanese architecture, connecting closely with its surroundings. Sited carefully to retain the existing vegetation, the house is elevated to minimize its impact on root structures and the forest

floor. A double-height living space forms the focus of the house, with an upper sleeping area and bathing in an L-shaped mezzanine. A rhythmic structure of macrocarpa (cypress) frames to the north and west creates a double-height glazed facade. With an open view to the trees, dappled sunlight bathes the lofty living space. The kitchen and library, separated by a corner staircase, occupy the solid south and east walls. Clad externally in roughly sawn vertical board and batten, the opaque facades balance the transparency of

the house. The glazing was carefully crafted and inserted into the timber frames without joinery, and the exposed framework internally celebrates the structure. Upstairs, a timber balustrade of the external cladding defines the bathroom and bedroom, poking out at either ends of the L to form small treetop platforms. Intended as meditative spaces, the platforms shelter decks below of the same footprint. The bedroom, connecting closely with the rest of the house, borrows light from the double-height facade while

sliding shoji screens reveal the bathroom to the gallery. Upturning from the facade, an open framework of timber creates eaves which reach to the trees. Built around the trunks, the house already seems a part of the trees.

6 Section through building
7 Ground-floor plan

Client
John Jarvis
Area
70 m²/753 sq ft
Cost
US\$76,145
Coordinates
-41.1572 175.0156

- 1 Northwest facade
- 2 North facade
- 3 Double-height living space
- 4 Bedroom interior
- 5 Southwest corner



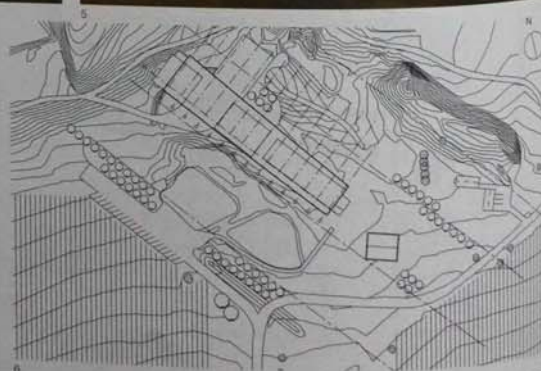
0050 Peregrine Winery is located in Central Otago, on the South Island of New Zealand. This former pastoral area, partly overtaken by viticulture, is now the most southerly wine region in the world. Surrounded by orderly rows of vines, the elongated building is partly dug into the terraced floor of the Gibbston Valley, below often snow-capped mountains. With no retail or hospitality accommodation, the building's sole focus is the wine. A translucent wing roof unifies the building's different stages based on the linear process of winemaking. Two parts are separated by an internal courtyard: the front section, accessible to the public, with a tasting room and a view into the 40 m (131 ft) long barrel room, and the back of the house with the processing, production and fermentation areas. A roof terrace, with stunning views of

the Kawerau Gorge to the north, can be accessed either from the courtyard or up a ramp from the entry. Visitors enter from the south, where the gentle twist of the 140 m (459 ft) long roof is at its highest. The roof, resembling the wings of a bird in flight, plays an integral role in protecting the building's functional spaces from solar heat and snow loads. For further climatic control, the barrel store and fermentation areas are partly sunken into the ground and concealed into the surroundings. The roof's steel-frame construction combines custom-made elements with standard components. Reminiscent of neighbouring rural structures, it lends the building a lightweight and ephemeral appearance. The soaring canopy, made of deeply corrugated composite glass-fibre sheeting, is supported by a rhythmic

progression of columns that frame views of the surrounding countryside.

- 1 View of canopy across vineyard
- 2 Canopy seen from access road
- 3 Looking through barrel room from dining room
- 4 North facade
- 5 Tasting room
- 6 Site plan

Client
Wentworth Estate
Area
3,290 m²/35,413 sq ft
Cost
US\$2,355,448
Coordinates
-44.9841 168.7614



0051

Queenstown,
Central Otago,
New Zealand

Wakatipu Basin House

Fearon Hay Architects

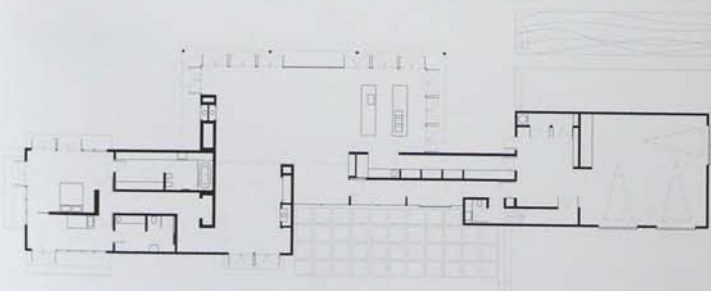
2005
RES0042 RES
Dunshoro Bay
New Zealand

0051 Situated outside Queenstown in Central Otago, the Wakatipu Basin House is set on a flat paddock within a 6.47 hectare (16 acre) property. Surrounded by the mountain ranges of The Remarkables on three sides, the building faces north to capture the daylight and views of Coronet Peak. Subject to climatic extremes with alpine winters and harsh winds, the landscape is characterized by an intense quality of light and shadow. The house, appearing as a rectilinear composition of steel and glass, draws from regional agricultural structures. It is set on a gravel base and concrete platform which floats slightly above the ground in the outdoor terraced areas. The elongated building comprises a series of simple volumes, with living areas and master bedroom downstairs and secondary bedrooms upstairs above the garage. The focus of the interior is the central zone, with a north-facing glazed loggia through the living, dining and kitchen which opens the house on to the landscape. The steady rhythm of steel-framed doors folds back to form a series of blades which punctuates the facade. High ceilings create a sense of openness towards the vast landscape. Extending from the house, the basalt tile floor joins the outdoor platform,

creating an adjoining terrace for the living and kitchen areas, and accommodating a lap pool on the edge of the floor plate. In contrast, the approach to the main entrance from the south reveals a closed facade most resembling a rural structure, with its striated cladding of pre-weathered zinc. Flanking and stepping back from each side of the living zone is a master bedroom on the western side, which opens on to the platform and garage on the eastern side. A discreet stairway leads upstairs to two bedrooms and a studio.

1. View of house from northeast
2. View of house from east
3. View of house from north
4. Living room looking west
5. Living room looking east
6. Ground-floor plan

Client
Confidential
Area
507 m²/5,457 sq ft
Cost
US\$850,000
Coordinates
-44.9817 168.7615

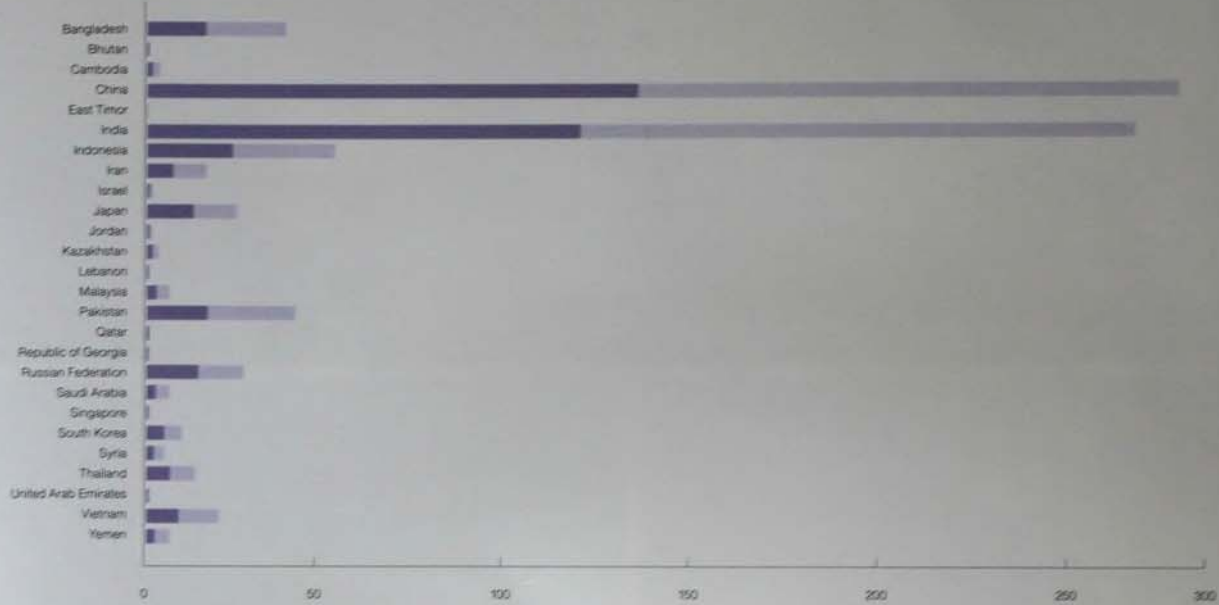
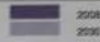




Populations current and projected

Asia in 2008 and 2030

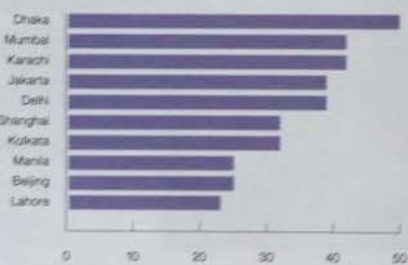
Population in millions



Urban growth

Fastest growing cities

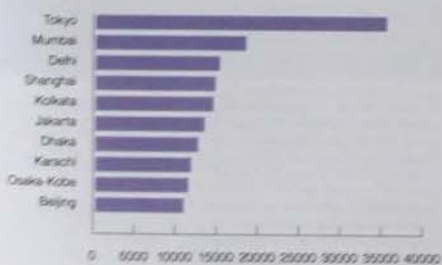
Population growth per hour between 2008 and 2015



Urban populations

Largest cities

Population 2005 in thousands



Architects

Students

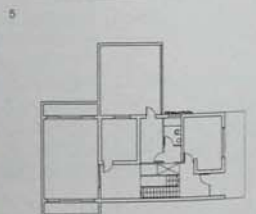
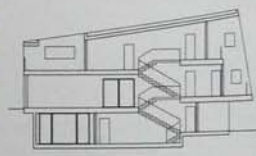
Number per country

Practitioners

Number of architects per 100,000 of total population



0052 Tel Aviv, Israel House Yoram Shilo & Yael Ben Aroya 2007 RES

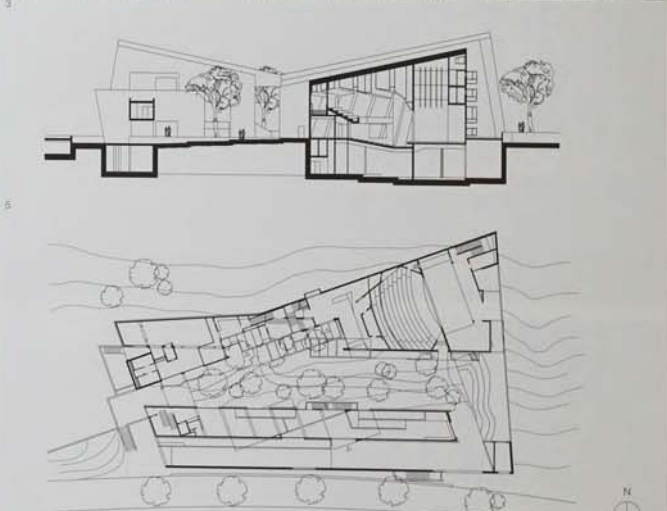


0052 This house, a tilted white box, is situated next to an urban park in Tel Aviv and surrounded by low trees. To protect the interiors from the intense Mediterranean sun, the facades have limited openings that are shaded by wooden shutters and creepers. The sliding shutters move over the flat surfaces of the south and north facades. The creepers on the stainless-steel grid wires cover the bathroom windows for privacy and create a green surface. A deep vertical opening along the tilted western facade provides shade. The split-level house has three main levels and three half-levels, which are accessed by short flights of stairs. In plan, the basement is half embedded in the ground and contains a painting studio and a study room, with wide glazed openings shaded by the upper floors. The entrance floor accommodates an open kitchen, with a large living and dining area facing east. Five steps above is an en-suite children's bedroom. On the first floor is a master bedroom with a roof terrace, and another en-suite bedroom is accessed via the staircase. Around the house is a stepped garden, and a wooden deck and a stone-paved patio extend from the studio and

6 living room, respectively. The house is constructed of reinforced concrete, with load-bearing southern and northern walls. A staircase made of open steel boxes, welded to each other with a glass handrail provides a peripheral view to the exterior.

- 1 North facade
- 2 House and park from southwest
- 3 East facade
- 4 View of staircase
- 5 Section through building
- 6 First-floor plan

Client
Confidential
Area
300 m²/3,229 sq ft
Cost
Confidential
Coordinates
Confidential



0053 Commissioned by an association representing the veterans of the Palmach, the museum complex consists of three blocks containing a museum, an auditorium and a memorial room commemorating the fallen Palmach members, as well as administrative facilities. The building is set against a sloping street on the edge of Tel Aviv University in one of the city's most desirable suburbs. It is composed of three blocks, whose intersecting, reinforced

concrete walls follow a grid composed of horizontals running parallel to the road, contours of the site and oblique lines running perpendicular to the slope. The retaining walls wrap around a central courtyard in which the existing landscape was preserved, symbolizing the Palmach's attachment to home soil. Both the exterior and courtyard-facing walls are characterized by diagonal lines and juxtapose exposed concrete with a cladding made from fragments of locally

excavated kurkar limestone, further linking the building to the landscape. A concrete ramp flanks the street-facing facade and ascends from the street to the understated main entrance. The basement level, divided into one rectangular and two triangular chambers, houses an exhibition space and memorial room. The memorial room contains 1,170 drawers, each containing a personal file for one of the fallen Palmach members. The ground floor contains an open-air,

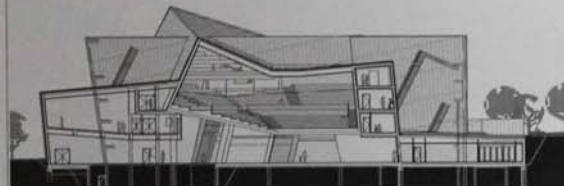
400-seat auditorium on its western side and a cafeteria that overlooks the courtyard. The upper floors house offices for the Palmach Veterans' Association.

- 1 South facade
- 2 Open-air auditorium
- 3 Detail of concrete and limestone walls
- 4 Interior circulation space
- 5 Section through building
- 6 Ground-floor plan

Client
Palmach Veterans' Association
Area
5,100m²/54,876 sq ft
Cost
US\$6,331,000
Coordinates
32.1140 34.7990

0054	Tel Aviv, Israel	Wohl Centre, Bar-Ilan University	Studio Daniel Libeskind	2005 EDU	0357 CUL Manchester, UK	0816 CUL Toronto, Canada	0863 CUL Denver, USA	0864 RES Denver, USA
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0055	Tel Aviv, Israel	Terminal 3 Ben Gurion International Airport	Moshe Safdie and Associates	2004 TRA	0058 CUL Jerusalem, Israel
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0054 Situated at the northeast of the Bar-Ilan University campus in Ramat-Gan, the Wohl Centre provides space for the university to hold performances, lectures, special events and conferences. Its location at the edge of the campus also allows it to facilitate interaction between the university and the local community of this dense urban area. The centre is Daniel Libeskind's first building in Israel. The most striking feature of the building is its form, which consists of one volume resembling an open book facing the sky and two trapezium-shaped volumes

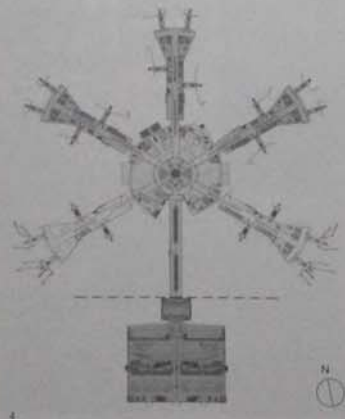
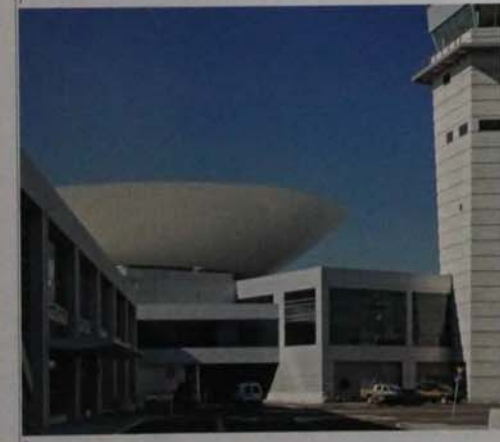
carrying the book. A 900-seat auditorium is housed in the book-like volume. Three large lecture halls and a multipurpose foyer sit on the ground level in the two supporting volumes. Visitors approach the building from a stone-paved ramp which slopes slightly down towards the entrance underneath the cantilevered edge of the book. For flexibility of use, the entrance lobby, which also provides a dining and reception area for public functions, can be either subdivided into two separate spaces or enlarged by being attached to another seminar room.

Two stairways lead up to the auditorium, which can also be subdivided into a number of configurations, allowing for flexibility in terms of audience size and numbers of simultaneous events. The unusual form of the building offers visitors unique experiences. The interior spaces are created between inclining walls and ceilings and have irregular diagonal ribbon windows. Throughout the design, the material palette is kept simple to emphasize the spatial play between the dynamic forms of the concrete shell structure, solid and void, light and dark. Sleek, golden

aluminium sheets clad the exterior surfaces, and the interiors constitute a combination of concrete, grey natural stone and whitewashed surfaces.

- 1 Aerial view of site
- 2 East facade
- 3 Auditorium
- 4 West facade
- 5 Bar and café area of lobby
- 6 Section through building

Client
Bar-Ilan University
Maurice Wohl Foundation
Area
3,800 m²/40,903 sq ft
Cost
US\$6,500,000
Coordinates
32.0831 34.8167



0055 Located 15 km (9 miles) southeast of Tel Aviv, Ben Gurion International Airport is the main gateway of Israel. To serve nine million international passengers per year, Moshe Safdie and Associates designed a new terminal to replace the 1948-built Terminal 1, which was renovated as the domestic terminal. The new Terminal 3 is divided into landside and airside complexes. The former contains ticketing, departure and arrival halls in a massive rectangular volume, with a smaller volume for security and passport control. The latter includes a rotunda, which has a waiting lounge in the centre, surrounding food court and retail facilities. Five concourses radiate out from the rotunda. A 140 m (460 ft) long circulation building connects the two complexes. One of the most important design concerns was security. The building is approached from the glazed northeast facade through a drop-off ramp separated from the building by a gap to protect against vehicle explosions. Allocating a separate building for security between the landside and airside complexes shows the importance of precautions. Despite the strict safety measures, the design sought to provide a comfortable passenger experience throughout the building. Departing passengers check in and descend through the arcaded, glazed connecting building into the rotunda. Arriving passengers descend

towards passport control through the connecting building, crisscrossing departing passengers. The rhythmic appearance of bright sunlight and shadow of the structure creates a spacious, calming effect in the connecting building. In the rotunda, a white dish-like cap appears to float overhead. Natural light and rain enter the space through a dome in the centre of the dish. The building is constructed of concrete and clad in local limestone, which offers various textures and a warm yellow colour. The columns and beams are constructed from precast concrete, accommodating within them the mechanical system.

- 1 Access to departure and arrival halls
- 2 Departure lounge
- 3 View of rotunda above waiting lounge
- 4 Ground-floor plan

Client
Israel Airport Authority
Area
168,000 m²/1,808,337 sq ft
Cost
US\$250,000,000
Coordinates
32.0030 34.8790



0056 This project, an addition to the existing memorial complex of Yad Vashem (The Holocaust Martyrs' and Heroes' Remembrance Authority) established in 1953 on the Mount of Remembrance, inhabits a 20 hectare (49 acre) site. This development within the complex comprises a history museum, art galleries, a learning centre, synagogue, reception building and car park. An 18 m (59 ft) high and 175 m (575 ft) long concrete, prism-shaped circulation axis cutting through the hill and running in a line across the complex is the most striking architectural element. Occasional gaps in its form mark physical obstructions to the museum's linear route which leads the visitor into adjacent underground galleries on either side. The sky-lit galleries are arranged according to a chronologically evolving narrative. The triangular cross section becomes narrower and the floor slopes at the centre of the length of the prism, giving the illusion of descending deep into the mountain. As the route nears its northern exit, the floor begins to ascend and the triangle opens up again, with the exit bursting forth from the mountain's northern slope and its walls curving outwards to an extensive view of Jerusalem. In the narrative of the design, the almost entirely underground structure signifies the dark of the Holocaust, and the widened exit symbolizes hope and rebirth. Towards the northern end of the prism is the Hall of Names, a conical structure extending 10 m (32 ft) upwards. Its interior surface displays the personal records of victims of the Holocaust. An empty underground cone echoes the upper one and commemorates the unknown. The entire structure, together with its interior and exterior surfaces, are made of reinforced concrete. No other finishes, insulation or cladding were added to the basic concrete shell.



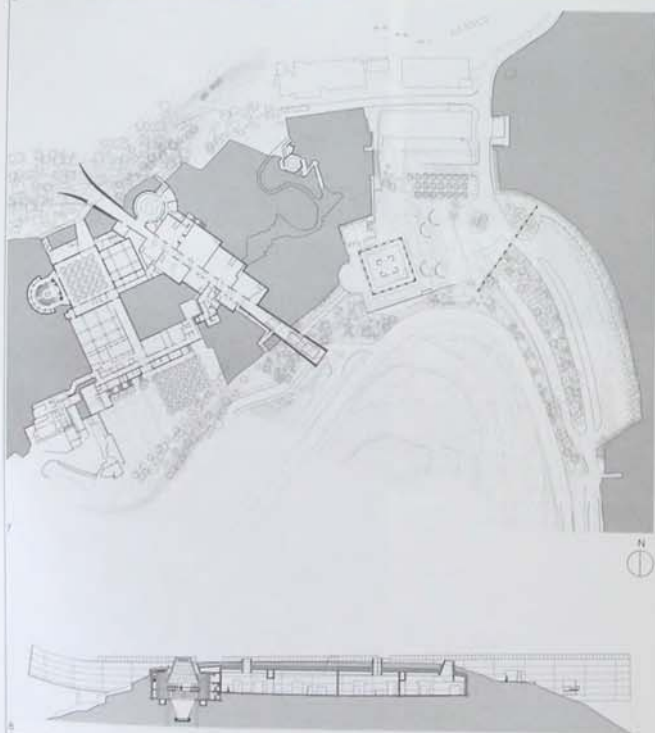
- 1 Aerial view, looking north
- 2 Roof detail showing skylights
- 3 View from southwest
- 4 Northwest facade
- 5 Gallery in linear route
- 6 Hall of Names interior
- 7 Site plan
- 8 Section through building

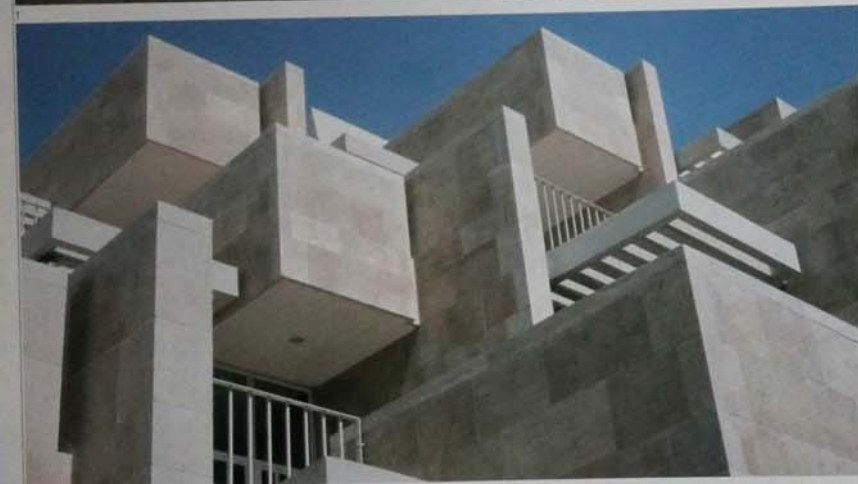
Client
Yad Vashem, The Holocaust Martyrs' and Heroes' Remembrance Authority

Area
17,700 m²/190,521 sq ft

Cost
US\$90,000,000

Coordinates
31.7743 35.1757





0057 This building is located in the centre of Bethlehem, an historic but dilapidated hillside city. It is part of the city's regeneration programme, which results from an increasing interest in cultural and religious tourism. The building extends the Dar al-Kalima Academy for higher education, originally housed in the Finnish Lutheran church at the north of the site. The academy, which promotes the learning of local crafts and the integration of the diverse community of Bethlehem, was enlarged with a 300-seat hall, a restaurant, a lounge, services and open public areas. The most challenging part of the design was to fit all the requirements on a tight urban site surrounded by historic buildings. The architects created a series of levels across the site. These levels offer connections between the new complex and the existing spaces of the church, the interior and the exterior. The lower ground level contains the hall and small courtyards which link the building with the church's crypt. The main

entrance and the lounge are on the ground level between the hall below and the restaurant above. The volumes of the lounge and the restaurant are progressively pulled back on the western side, creating a dynamic facade with rhythmic balconies and pergolas. The facades are clad with local sandstone imposed by building regulations covering the historic centre of the city. The western facade is mostly glazed, dissolving the boundaries between the interior and exterior. Walls perpendicular to the facade, plants, pergolas and balconies create deep shadows. Four old pine trees preserved on the southeast edge of the site provide more shadow for the open areas of the restaurant. The interiors are pale coloured with light and simple furniture. Pyramid-shaped light chimneys provide illumination for the middle of the building.

Client

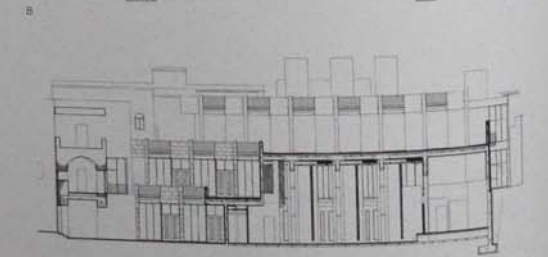
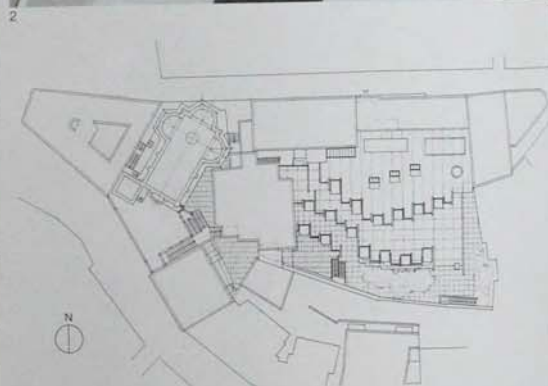
International Centre of Bethlehem

Area1,615 m²/17,384 sq ft**Cost**

Confidential

Coordinates

31.7083 35.2081



Asia

Southwest Asia

0058	Amman, Jordan	Mushahwar House	Company Almarsam Architects & Engineers	2001 RES
0059	Amman, Jordan	Nature Centre	Ammar Khammash Architects	2003 CUL



0058 Located on a corner plot in Amman, Mushahwar House provides a visual termination to its street. A tower-like structure placed at the pivotal point of the bending plan emphasizes the entrance to the house. The tower conceals a rooftop water tank, an important component of houses in Amman, where municipal water is usually pumped one to two days a week and therefore needs to be stored. Apart from the tower, the house consists of a single storey, an exercise area and services. The ground floor is arranged as two separate but closely placed areas. The more private area contains two bedrooms and a study room; the other includes the living and dining rooms next to the kitchen. The entrance to the house is through a niche created by a 45-degree bend between these areas. Unlike traditional Jordanian houses, Mushahwar House offers an informal organization of living areas which are directly approached from the reception area and then open on to the rear garden. The design emphasizes the different conditions of light and texture, achieved by the thickness and varying materials of the walls.

The walls are comprised of two layers and an insulation gap in between, providing deep shadows for the openings in them. On the exterior, surfaces of rough stone, smoothly plastered concrete and curtain-wall glass create contrast. The joints at which these different materials meet are emphasized by changing surface levels and wall heights. Inside, whitewashed walls and ceilings are combined with a shiny yellow marble floor. Skylights create plays of light on these interior surfaces.

- 1 North facade
- 2 Entrance lobby
- 3 Bridge connecting ground-floor areas
- 4 Garden terrace
- 5 Ground-floor plan

Client Confidential
Area 748 m²/8,051 sq ft
Cost Confidential
Coordinates 31.9333 35.8833

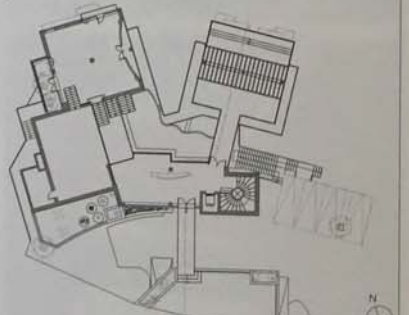
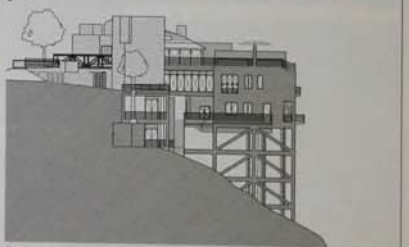


0059 The Nature Centre is located at the edge of the dilapidated centre of historic Amman; an area inhabited by a low-income population. The building houses a non-government organization which provides education on nature conservation and local crafts. The hillside is very steep and the building uses the level change to fit a dense functional programme into a relatively small plot, including training and internet rooms, offices, conference and exhibition spaces, a library, retail space, accommodation, studios for visiting researchers and terraces. The building is broken into small-scale volumes and offers a modest response to the surrounding urban texture. The narrow reception volume sits at the top of the slope, while two other volumes project from the hill towards the north, overlooking the city. The building and the site co-exist, without one dominating the other. The building sits partially on the ground and rises on its concrete structure, allowing the flora, the wind and the sun to penetrate beneath. Exposed concrete, local stone cladding and common concrete tiles found in Ammani pavements are used indoors and outdoors. The design incorporates ecological details and recycling, and uses these as educational

tools. For example, the building uses an under-floor heating system throughout, which is operated from a boiler room positioned strategically below the multipurpose room. A glazed flooring panel exposes the boiler as an educational display on the principles of energy. Recycling is also creatively used. Melted-down soft drink cans are used as tiles; and they are polished over time as people walk over them. These cans are also re-used in shades, door coverings and to support the reception desk.

- 1 Nature centre in context
- 2 Interior view of cafe
- 3 Main entrance to reception area
- 4 View of cafe terrace
- 5 East elevation
- 6 Ground-floor plan

Client Confidential
Area 1,546 m²/16,641 sq ft
Cost US\$890,000
Coordinates 31.9503 35.9294



0060 Beirut, Lebanon IB3 Apartment Building Bernard Khoury/DW5 Architects 2006 RES

0061 Tyre, Lebanon Housing for the Fishermen of Tyre Hashim Sarkis 2007 RES

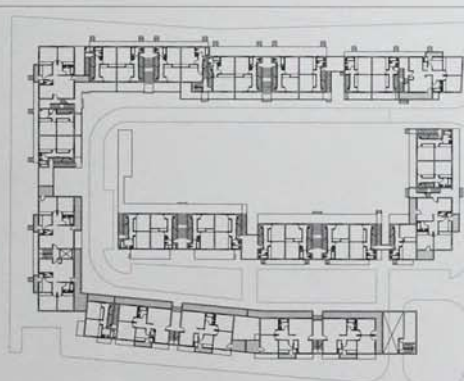


0060 IB3 Building is a residential block located in northeast Beirut, close to the dividing line which once existed during the war between the eastern and western parts of the city. Today, the area is being redeveloped as the new downtown with business, entertainment and retail facilities. The IB3 exposes the spatial conflicts of the site. The tower is a formal materialization of local building regulations, occupying the whole area permitted by zoning guidelines. In addition, the building's prism-shaped top with inclining walls and narrow spaces conform to setback requirements. Architect Bernard Khoury defined the limits and levels of the apartments, leaving all the interiors to be partitioned by the residents. The low-density tower contains a basement car park and a variety of large residences, including two townhouses at ground level, four apartments and a three-storey penthouse on the top levels. Residences are organized on multiple levels, each with a different section and with high ceilings (4.35 to 5.5 m/14 to 18 ft) in the common spaces. Split-level arrangements create transitions from double-height common spaces to private areas lower in

height. The openings on the facades are a combination of different sizes, which echo the various arrangements of internal spaces. Common living areas with full-height openings lead out to terraces, while private spaces have smaller openings. Modular aluminium frames and solid teakwood cladding make up the exterior skin. Between the exterior skin and the walls is an air gap to prevent solar heat gain. The wood cladding provides a warm texture and a sense of unity to the diverse facade arrangements of the residences.

- 1 Building in context, looking north
- 2 Detail of teakwood cladding
- 3 Sloping roofs of higher storeys
- 4 Typical floor plan

Client
B.R.E.I.
Area
635 m²/6,835 sq ft
Cost
US\$635,000
Coordinates
33.6719 35.5097



0061 This housing complex was built for the fishermen of Tyre in South Lebanon, on the coast of the Mediterranean Sea. The site is at the edge of a residential district in Tyre which has, until recently, been damaged by bombing on several occasions. It is surrounded by new building parcels and wide roads. Within this open and constantly changing urban context, the building is designed as an introverted block, placed around the edges of the rectangular corner site. The strict geometry of the building provides reference points for the organization of future building plots and streets surrounding it. The narrow, linear building wraps in on itself, creating an internal road and an open courtyard. The internal road, which runs through the site between the two main entrances on the northeast, provides access to the housing units. The dwellings overlook a courtyard containing a common garden and a playground. The linear mass of the building is split into a series of smaller blocks, leaving irregular gaps in between. The gaps, which are crossed only by bridges and stairs, provide controlled views of the surroundings. As a non-profit project for the fishermen's cooperative, the building was constructed within a limited budget. The

structure consists of a concrete frame with concrete block infill walls. A diversity of simple surfaces is created, through painting rather than expensive cladding materials. The exterior facades are painted in warm colours to create a lively atmosphere in the courtyard and in tones of grey for a relatively calm look on the outside.

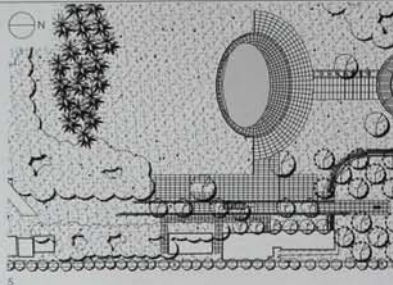
- 1 Southwest facade
- 2 North corner of building
- 3 Painted concrete facades
- 4 Detail of bridges connecting blocks
- 5 View into internal courtyard
- 6 First-floor plan

Client
Confidential
Area
8,400 m²/90,417 sq ft
Cost
US\$1,600,000
Coordinates
33.2783 35.2469

Asia

Southwest Asia

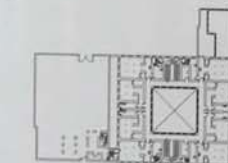
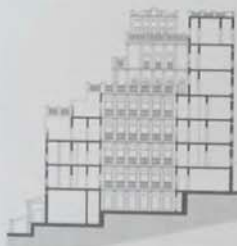
0062	Yaafour, Syria	Desert Escape Garden and Pool Buildings	Vladimir Djurovic Landscape Architecture	2004 RES
0063	Khaylah, Hadramut, Yemen	Khaylah Palace	Haymid Mbarak Barfid	2005 COM



0062 Desert Escape is an outdoor living environment, developed alongside a villa in Yaafour, a rapidly developing residential suburb of Damascus. The dry desert climate means that there are very hot days and cool nights throughout the year. In this uninviting desert environment, the design creates a green oasis for entertaining large parties, as well as for private use by residents of the villa. The project consists of a 350 m² (3,767 sq ft) shaded terrace. The remainder of the 24,170 m² (260,170 sq ft) site accommodates lawns, water features, an elliptical swimming pool as well as hard and soft landscapes. Viewed from both the villa and the terrace, the swimming pool is the architectural focus. The smooth slope of the pool's floor is achieved by onsite hand carving of massive travertine slabs laid side by side. A shaded terrace overlooks the pool, and behind the terrace are two long limestone walls housing a bar and a kitchen between them. The terrace serves as a roof for the service areas, such as bathrooms, showers and changing rooms, and these are reached by stairs descending between the walls. A cantilevered teakwood pergola sized 6 x 40 m (19 x 131 ft) shades the seating areas. Projecting out from between the walls behind the terrace is a narrow, shallow pool, in which a fountain continuously spills water. These both offer humidity and the cooling sound of water. For further comfort, shade screens, music, lighting and air conditioning are invisibly incorporated within the structure and are delivered via discreet linear grooves.

- 1 View from northwest
- 2 Swimming pool surrounded by gardens
- 3 Detail of fountain pool
- 4 View from bar, looking southwest
- 5 Site plan

Client
Confidential
Area
420 m²/4,521 sq ft
Cost
US\$845,000
Coordinates
33.5025 36.1039



0063 This is one of three distinct Buqshan family houses first constructed in Khaylah in the late 1950s. After the family emigrated to Saudi Arabia, the building remained vacant. With the return of its owner, the dilapidated structure was reconstructed as a multipurpose building. Today, the first and second floors provide hotel accommodation. The third floor houses the Khaylah Development Committee offices, which manage major local construction facilities. The Khaylah Palace has eight floors and is centred on a square-shaped courtyard. Thick, load-bearing walls running perpendicular to the courtyard separate the ground floor into narrow rooms. On the upper floors, setbacks form terraces and the rectangular plan transforms into a square. Each of the seven floors has a number of independent apartments and terraces accessed from a corridor surrounding the courtyard. The palace is a contemporary example of traditional multistorey buildings, which are renewed and rebuilt using local materials, such as mud brick and palmwood. The palace is completely built of sun-dried mud brick, which required minimal structural reworking. The renovation included restoring finishes, modernizing bathrooms and adding a new kitchen. Besides the mud-plastered and occasionally whitewashed facades of the local buildings, the polychrome exterior of the Khaylah Palace stands out.

- 1 View of palace in context
- 2 Detail of bright polychrome facade
- 3 View of central courtyard
- 4 View of corridor and carved doorway
- 5 Section through building
- 6 Second-floor plan

Client
Shaykh Abdullah Ahmad Sa'id Buqshan
Area
1,453 m²/15,640 sq ft
Cost
US\$116,900
Coordinates
15.0885 48.3090



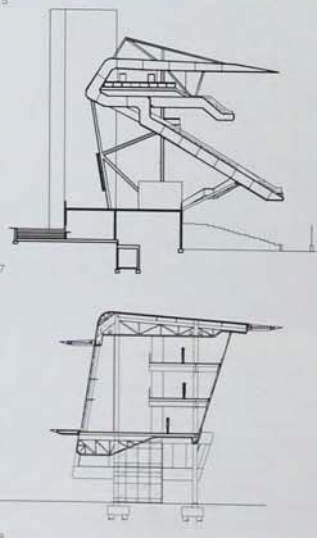
0064 Commissioned by Prince Alwaleed bin Talal bin Abdulaziz, this multi-use project dominates the skyline of Riyadh. Its 300 m (984 ft) high tower is the tallest in the country and its fluid, curved form and distinctive parabolic opening at its apex express the client's desire for modernization in his country. The site is divided into four triangular zones which radiate from the tower. The larger zones to the east and west contain symmetrical three-storey podium structures, while the smaller north and south zones form courtyards leading to the base of the tower. The tower houses the global headquarters of the Prince's Kingdom Holding Company, a ten-storey hotel, offices, luxury apartments and condominiums. The lower 180 m (591 ft) of the tower is a reinforced concrete structure consisting of an external frame of column and spandrel beams and a central core. Above this height, the structure is steel because of the complexity of the shape. The void at the top is crossed by a 56 m (184 ft) bridge with a public observation deck. The tower's almond-shaped plan responds to the harsh desert condition by minimizing heat gain from the east and west sun, which hits the building obliquely and is reflected by the glass skin. The granite-clad podium structures to the east and west are comprised of a reinforced column and beam structure with precast units forming the structural slab. The west structure contains the hotel's public spaces, wedding and conference facilities, a sports club and the electrical substation and mechanical facilities for the entire complex. The east structure contains three levels of retail space and two levels of underground parking. On the third level is a women-only shopping centre, where women are allowed to remove their *niqab* or *abaya* without violating traditional religious customs.



- 1 Building in context
- 2 View of building from northeast
- 3 Tower lobby
- 4 Wedding hall
- 5 Section through building

Client
Kingdom Holding Company
Area
300,000 m²/3,229,173 sq ft
Cost
Confidential
Coordinates
24.7114 46.6747





0065 The Dubai Autodrome is organized around a Formula 1 motor-racing circuit which operates as a multipurpose site for both motorized sport events and non-sport events, such as concerts. The project includes a grandstand next to the track, support and commercial facilities, and a kart circuit. Located near central Dubai in an open desert, the autodrome acts as a catalyst for the development of the surrounding area's emerging commercial and residential projects. Two main concepts led the design: speed and movement. The circuit was created for speed, challenging the drivers while providing an exciting and pleasurable spectacle.

The dynamic structures of the adjacent grandstand and management building support the concept of movement. The grandstand, 26 m (85 ft) tall and 175 m (574 ft) long, houses a kitchen, services and retail areas on the ground level and seating on the upper levels. Its two sloping seating levels and roof cantilever above the concrete ground floor to create a gap in-between. The gap, occupied by just a steel frame, creates a sense of lightness and mobility. The management building is a four-storey volume, which is inclined along its length in a southwest direction. Visually, the building appears to lean northwest because of its cantilevered floor slabs. The volume is lifted

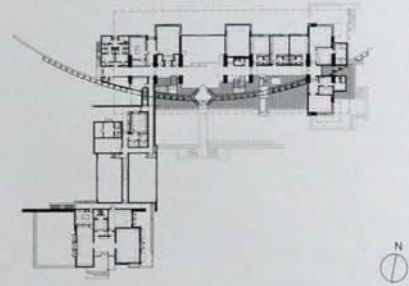
on columns, leaving a mostly open and shaded ground level. The skin, wrapping around the volume, folds to form a G-shaped elevation at the northeast end. The curved edges, inclined surfaces and separation from the ground suggest a mobile feeling. Sleek finishing materials, like those of racing cars, create an industrial air and add to the mobile appearance of the volumes. The exterior shell is made of aluminium cladding and glazing. Glass is used widely in the interiors for wall coverings and furniture, creating reflective and cool surfaces.

- 1 Aerial view of project
- 2 Management building at night
- 3 Glazed facade of management building
- 4 Seating area in management building
- 5 View of grandstand
- 6 Interior of management building
- 7 Section, grandstand
- 8 Section, management building

Client
Union Properties
Area
809,374 m²/8,712,029 sq ft
Cost
US\$100,000,000
Coordinates
25.0528 -55.2400

0066 Dubai, United Arab Emirates
 Helal Residence Steven Ehrlich Architects 2006
 RES

0067 Doha, Qatar
 Texas A&M Engineering College Legorreta + Legorreta 2007
 EDU 0944 TCU
 Purbia, Mexico



0066 This residence is situated in the deserts of Dubai. Owned by a businessman, the house contains two separate parts for male guests and for family areas, together with living spaces for the women residents. The dominating feature of the design is an overarching, crescent-shaped aluminium canopy, which has symbolic, compositional and practical functions. It represents the new moon, which has special meaning in Muslim culture and refers to new life. It unites the different parts of the house and protects it

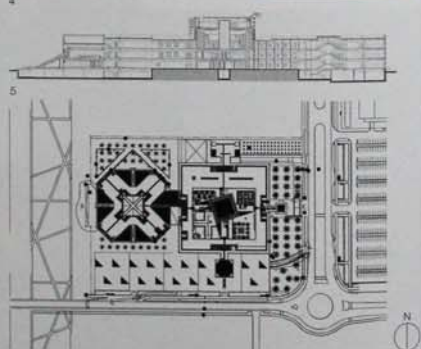
from the strong desert sun. Moreover, its support system – stone-clad columns reminiscent of traditional windcatchers in the Persian Gulf area – functions as ventilation chimneys. The house is approached from the southwest through date trees and past a reflecting pool which flows indoors and provides cooling and a play of surface reflections. The entrance is through a single-storey cube clad in translucent onyx panels which glow in the interior during the day and on the exterior at

night. A large, glazed front facade offers continuity between inside and outside. A lattice sunscreen runs along this facade to filter the direct southerly sunlight. Behind the reception areas looking eastwards are the family's living, dining and sleeping rooms. The male reception areas are approached from a separate entrance at the southwest edge of the site. The garages sit between the separate wings for men and women. The common family areas are double height, with glass walls rising up to the canopy.

Polished limestone and travertine interior finishes are used on the open floors. The second floor contains more intimate rooms with terraces, which serve as open-air sleeping spaces traditionally found in houses built in hot climates.

- 1 West facade, showing aluminium canopy
- 2 Entrance to male reception area
- 3 Seating area with indoor reflecting pool
- 4 Master bedroom, with two sliding walls
- 5 First-floor plan

Client
 Confidential
Area
 3,500 m²/37,674 sq ft
Cost
 Confidential
Coordinates
 Confidential



0067 The Texas A&M Engineering College is located in Qatar's Education City. It is comprised of two separate but connected buildings. The Academic Quadrangle lies to the east and contains classrooms, administration offices and a central tower which houses computer labs, student lounge areas, prayer rooms and a two-storey library. Three-tower volumes project out from the quadrangle to accommodate the lecture halls on the south, classrooms on the north, and

the main college entrance on the east. While the Academic Quadrangle is mainly reserved for teaching, the Research Octagon is dedicated to research on the environment and production and utilization of natural resources. In the Research Octagon on the west of the site are the graduate student and researcher offices and laboratories. The college buildings are designed to provide an interior social life protected from the desert climate. For this, the simple geometric forms

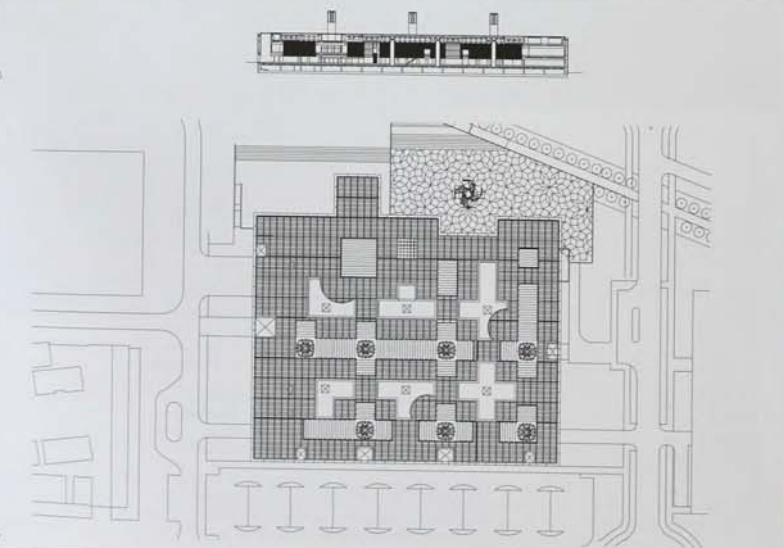
of the buildings provide minimum openings on the outside. Inside are central, multistorey courtyards, surrounding patios, and large stairs, encouraging interaction and communication. Surface textures, light, shadow, vegetation and water create comfortable communal spaces. The double skin facades minimize heat gain and allowed the architects to design the exterior skin separately, creating playful facades: the exterior skin of the Academic Quadrangle is

a lattice formed with the shape of the college logo, which is also the plan of the building.

- 1 Aerial view of college from southeast
- 2 Courtyard in Academic Quadrangle
- 3 Pergola outside Research Octagon
- 4 Connecting area and pool between buildings
- 5 Section through building
- 6 Site plan

Client
 Confidential
Area
 40,000 m²/430,556 sq ft
Cost
 US\$80,000,000
Coordinates
 25.3147 51.4392

0068

Doha,
QatarLiberal Arts and Science
CollegeKazuhiro Kojima + Kazuko
Akamatsu / CAT2004
EDU0161 RES
Osaka,
Japan0211 RES
Tokyo,
Japan0235 RES
Oita-shi,
Japan

0068 The Liberal Arts and Science College is built in the newly established Education City, a 1,012 hectare (2,500 acre) campus on the outskirts of Doha. The college houses the English Language Education Course and Department of General Education. The most definitive design constraint was the harsh desert climate. To provide protection from long-term intense heat and sudden sandstorms, the building was formed as a massive introverted rectangular structure with minimal openings. The two-storey volume is 135 x 108 m (443 x 354 ft). It has six full-height courtyards, which accommodate ventilation towers reaching from the semi-underground parking area to above the level of the flat roof. The interiors are arranged to form an urban microcosm, with separate enclosed spaces and street-like common areas between them. These enclosed spaces include three double-height, cylinder-shaped auditoria, classrooms on the ground floor and offices on the upper floor. Providing different levels of privacy was an important design issue because this is a mixed university in a country which prioritizes the separation of genders. Opaque and semi-transparent screens are used throughout the building to control sightlines. Like the exterior, the interior offers an air of simplicity and calm in its basic geometric forms and

plain finishes. To add diversity to these simple forms and surfaces, Islamic arabesque patterns are used on screening elements. A double skin comprises precast concrete panels and glass fibre-reinforced cement shades suspended 1 m (3.2 ft) from the main volume. The shades have a (both ordered and non-periodic) pattern with scattered openings. The backs of the panels are painted yellow, and the colour is reflected when lit at night, changing the expression of the architecture. The interiors are illuminated with natural light bounced from reflectors.

- 1 View of concrete-clad facade
- 2 View from northwest
- 3 Classroom interior
- 4 Detail of facade at night
- 5 Interior view with ventilation tower
- 6 Section through building
- 7 Site plan

ClientQatar Foundation for Science
and Community Development**Area**36,363 m²/391,408 sq ft**Cost**

Confidential

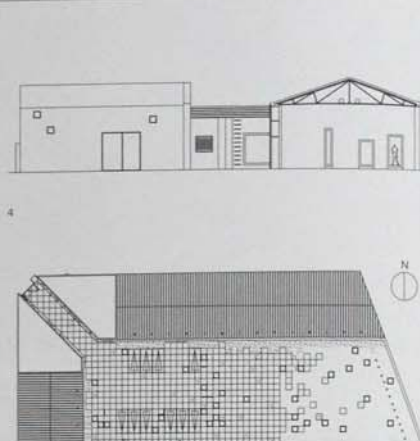
Coordinates

25.3161 51.4342



0069 Tehran, Iran Furniture Showroom & Warehouse Bonsar Architectural Office 2005 COM

0070 Nour, Mazandaran, Iran Darvish Residence Pouya Khazaeli Parsa 2004 RES

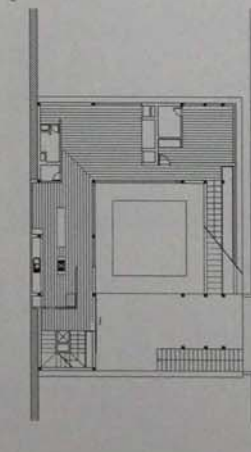


0069 This showroom and warehouse is located in the east of Tehran, in a dense urban area that rapidly developed after the construction of a west-east highway in the 1970s. Previously, a 50-year-old cotton warehouse sat on this site. Despite the client's request to demolish and replace the old structure with a new building, the architects suggested that they restore it at half the cost. As a result, the previous building was rehabilitated and transformed into a furniture showroom and warehouse. The old elements and materials of the building were mostly re-used and restored. The new additions were designed to stand out from the old structure, but the building sustains its industrial character with its high ceilings and brick-walled spaces. The L-shaped plan of the single-storey building wraps around a rectangular courtyard at the back. This courtyard is separated from the adjacent urban settlement by a wall in order to provide a private open space. An open-air

corridor, which diagonally cuts through the building and detaches the two wings of the L-shape from each other, spatially defines the direction of approach to the building and leads from the entrance to the courtyard. A black metal portal emphasizes the entrance. On both sides of the corridor are the lobby and offices. The long wing of the L-shape is the vast space of showroom, which opens on to the courtyard. This project was about restoring an old industrial building and reintroducing life into it. For this, Bonsar Architectural Office used simple but effective details. Square windows randomly punctuate the long, corrugated-metal facade of the showroom and bring dynamism to its vast industrial volume from the outside. These small windows also transform and animate the dim interiors as daylight penetrates through. The existing openings in the old brick walls are redefined and at times readjusted to human scale by having placed contrasting black metal frames into them.

- 1 South facade of showroom
- 2 View of showroom interior
- 3 Main entrance, with black metal frame
- 4 Section through building
- 5 Site plan

Client
Confidential
Area
1,200 m²/12,917 sq ft
Cost
US\$222,100
Coordinates
35.7333 51.4833

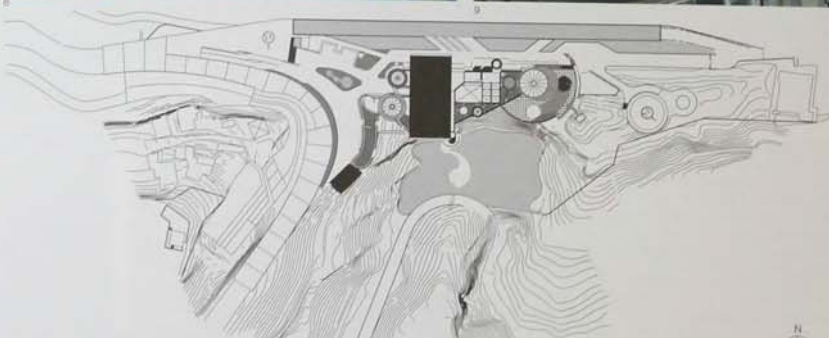


0070 The Darvish Residence is located in a densely developed resort on the southern coast of the Caspian Sea. The site has no view of the sea at ground level. Views towards the sea are from private roof gardens. A semi-private, open-air courtyard around which the house revolves provides a sanctuary from the villa's crowded surroundings. The house is approached from the southeast corner, where a staircase leads to an entrance terrace on the first floor. Below the terrace is a parking space providing access to the courtyard and the ground floor. The terrace is the focus of the building, creating a void at the corner of the three-storey volume. Its bright orange painted surfaces contrast with the whitewashed walls. The interior spaces are organized to provide different levels of privacy. On the ground floor, a sitting room and a corridor offer a semi-private zone between the common areas and three bedrooms. On the first floor, a kitchen and a dining room sit before the master bedroom and its private living room. Another, larger living room is accessed from the second

floor by a staircase ascending along the east side of the house. The rectangular living space opens to an L-shaped roof garden. The stairs continue in the open to the upper roof garden above the living room. The steel structure is filled in with cement blocks and covered by fine cement to create smooth surfaces. Local materials are used, with interior wood flooring and stones of the Caspian Sea in the roof garden and courtyard.

- 1 View from southeast
- 2 Roof garden
- 3 Courtyard at centre of house
- 4 First-floor plan

Client
Confidential
Area
298 m²/3,207 sq ft
Cost
US\$60,500
Coordinates
36.6047 52.1483



0071 Situated on a hill in the suburbs above Tbilisi, the capital city of the Republic of Georgia, this business centre has a spectacular view over the old city and the mountain valley of the Mtkvari River to the countryside beyond. Taking advantage of the sloping and rocky nature of its site, the complex is accessed through a secure entrance from Sololaki Avenue. Facing the entrance are two round towers with glazed top storeys, behind which a large ten-storey volume topped by a shallow curved roof leads

to a series of other volumes. Below their high windows, the towers are clad – as is the majority of the rest of the building – in horizontally laid aluminium pipes over a base of aluminium panels supported by a reinforced concrete and steel-frame structure. This cladding accentuates the formalist composition of the business centre by exaggerating the length of the rectangular volumes and simultaneously ornamenting the numerous curved facades with projecting semicircles. The complex contains a variety

of different units ranging from a private apartment to offices and entertainment facilities including a pool, a bar and guest rooms, and a heliport. A round glass tower at the point furthest from the entrance contains a sphere at its centre. The sphere is poised over a pool and houses an office meeting room. Access to this meeting room is through a curving ramp. A viewing gallery, which overlooks a dug-out cliff with artificial waterfalls and a pool, surrounds the meeting room.

- 1 South facade
- 2 View from northeast
- 3 Detail of aluminium pipes on facade
- 4 Round glass tower at east end
- 5 Sphere inside glass tower
- 6 Two towers at night
- 7 View of internal staircase
- 8 Swimming pool
- 9 Access stairs to meeting room
- 10 Interior view
- 11 Site plan

Client
Confidential
Area
16,768 m²/160,489 sq ft
Cost
Confidential
Coordinates
41.6875 44.7969

0072	Astana, Kazakhstan	Palace of Peace and Reconciliation	Foster + Partners	2006 GOV	0120 TRA Beijing, China	0258 EDU Seri Iskandar, Malaysia	0370 COM Woking, UK	0375 SPO London, UK	0385 COM London, UK	0469 INF Milau, France	0548 EDU Berlin, Germany
					0603 RES St Moritz, Switzerland	0904 COM New York, USA					

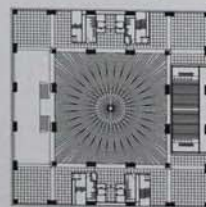
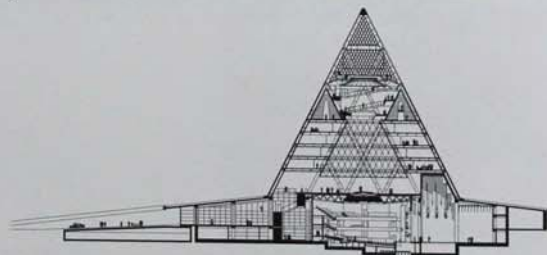


0072 Located in the capital of Kazakhstan, the building was designed as a forum for the triennial congress of Leaders of World and Traditional Religions. Occupying a site at the edge of the city, the project contains spaces for the congress, a university of civilization, a national centre for Kazakhstan's ethnic groups and an opera house. A perfect pyramid, 62 m (203 ft) on each side and in height is elevated on a 15 m (49 ft) base. The base completes a symmetrical axis which organizes landscaped grounds and new government buildings adjacent to the project site. The pyramid links three large volumes forming the core of the project. A soaring 25 m (82 ft) atrium greets visitors at its entrance. The atrium space is defined by four inclined pillars containing lifts, which figuratively hold up the reception area of the congress assembly chamber. A spiralling ramp from the reception area leads to the assembly itself. Embedded in the floor of the atrium, a glass lens allows light to pour into the lobby of the 1,500-seat opera house in the base of the pyramid. This concrete base supports the tubular steel-frame grid of

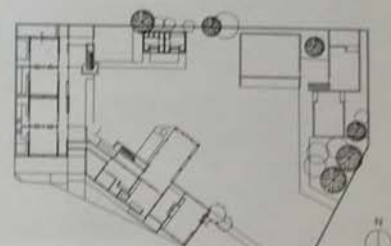
the pyramid. From outside, different facade treatments distinguish the various internal functions. Cladding on the lower section containing the atrium is in stone, while the upper portions use glass inserts between structural steel elements. At the pyramid's apex are panes of stained glass by the artist Brian Clarke.

- 1 View of building in context
- 2 Entrance to pyramid on east facade
- 3 Atrium interior
- 4 Detail of pyramid apex
- 5 Basement auditorium space
- 6 Section through building
- 7 Atrium and entrance-level plan

Client
Sembol Construction
Area
35,000 m²/376,737 sq ft
Cost
US\$18,270,000
Coordinates
51.1231 71.4633



0073	Kachchh, Gujarat, India	Bhadli Village School	Somaya & Kalappa Consultants	2002 EDU
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0073 This project is part of a larger effort to rehabilitate a small village that was destroyed by an earthquake in 2001. Serving a community of agricultural workers, the school has six teachers for 194 students ranging in age from 5–14 years old. A small kindergarten with 52 students also functions in this space seven months a year. In addition to classrooms, a library, a dining hall and sanitary facilities, the project incorporates a community centre, a crèche and women's meeting

areas. These were added to the programme after consultations with village residents and teachers. The complex follows the perimeter of the site and encloses a central courtyard. Interior and exterior spaces flow freely into each other. Covered patios, exterior hallways and open-air rooms provide space for informal meetings. Openings of various sizes pierce the walls to allow for natural ventilation in the arid desert climate. One wing containing a second storey of classrooms

was originally designed with a sloped roof; the architects replaced this with a flat terrace after parents expressed a desire to add an additional storey for more classrooms in the future. Where necessary, earthquake-resistant detailing of steel and concrete meets seismic requirements, but low-cost local materials, such as clay bricks and stone, were used where possible. Mud plaster covers the walls, which were painted with images and phrases by students and

teachers. The school complex and its central courtyard have become the informal town square for Bhadli and adjacent villages.

1. View looking northeast
2. Sheltered entrance porches
3. Exterior staircase
4. Murals painted by students and teachers
5. View of central courtyard
6. Site plan

Client
Village of Bhadli, Pentagon Charitable Foundation

Area
988 m²/10,635 sq ft

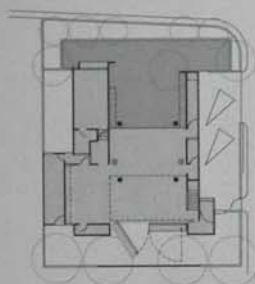
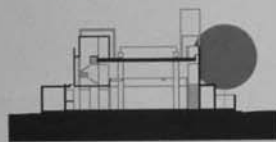
Cost
US\$103,000

Coordinates
23.3192, 69.4169

0074 Ahmadabad, Gujarat, India House for Ashok Patel Matharoo Associates

2005
RES0076 PUS
Ahmadabad,
India

0075 Ahmadabad, Gujarat, India Indian Institute of Management HCPDPM

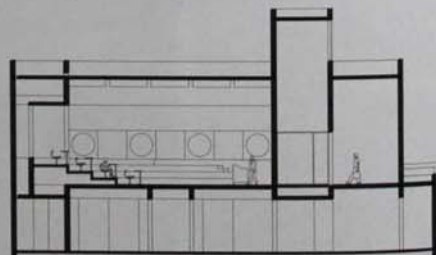
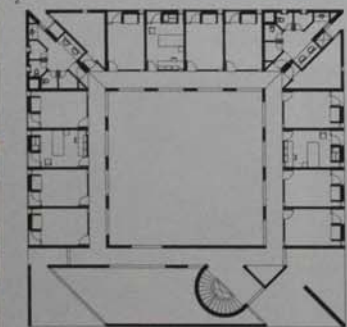
2007
EDU

0074 Situated in a new suburban district outside Ahmadabad, this single-family home is in a neighbourhood of detached dwellings. Eschewing a trend towards closed, air-conditioned environments, the project borrows from traditional housing typologies to create a residence which opens to the outside while maintaining privacy for its residents. The house recalls Le Corbusier's residential projects in Ahmadabad, with its interconnected interior volumes and the use of a limited material palette that seeks expressivity in details. The project occupies a compact, corner plot and is organized in a U-shaped plan surrounding a garden. To the south, the narrower of the two wings houses two levels of services that present a blank facade to the adjacent street. A single-storey entry projects from this wall. At ground level, the house's north wing contains a kitchen, a servant's room and bedroom; a second bedroom and family room occupy the upper floor. Central living spaces between these two wings have sliding glass doors that lead to the garden on one side, and a concrete wall of cupboards that pivots open mechanically on the other. Four oversize columns, two within the house and

two just outside, centre the house in a manner that reinforces its relationship to the exterior. Concrete was used for walls and slabs, creating relatively thin structural elements 150 mm (5.9 in) wide. A helix stair leading to a rooftop terrace exemplifies the fine scale achieved through the use of concrete; concrete risers, 50 mm (2 in) thick, cantilever off adjacent walls to allow the stair to hover in space. Black stone floors and exposed concrete elements create a neutral palette.

- 1 View from southeast
- 2 Interior of the living and dining area
- 3 Cantilevered staircase
- 4 Section through building
- 5 Ground-floor plan

Client
Ashok Patel
Area
325 m²/3,498 sq ft
Cost
US\$80,000
Coordinates
23.0561 72.5108



0075 The project comprises the addition of housing and classroom facilities to the Indian Institute of Management in Ahmedabad. The Institute's main campus was designed by American architect Louis I. Kahn in 1963. The new project uses the geometries and overlying organization of Kahn's work as a starting point for its design, but choices of materials and a new architectural vocabulary break from the earlier work. An underpass connects the main campus to the project, leading students to an axis dividing classroom

buildings from housing. Each of the nine four-storey dormitories uses a square courtyard typology and houses between 25 and 44 students. Student rooms line the external perimeter of the cubic volumes and open hallways run along the interior courtyard. The volumes are staggered in groups of three, with their corners almost touching. This staggering creates semi-enclosed spaces between buildings that complement the interior courtyards. Each student room is expressed on the exterior

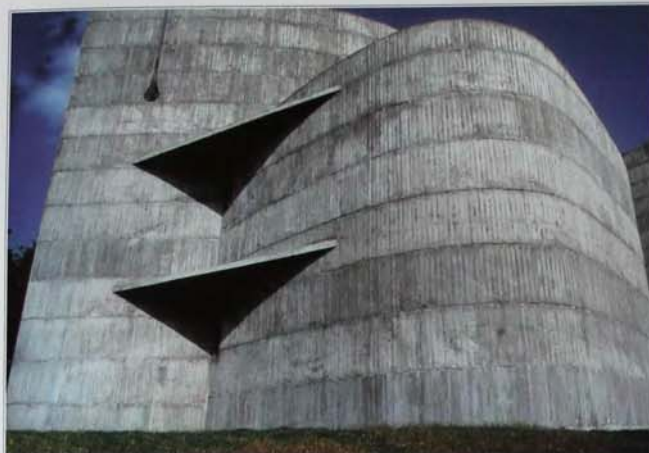
of the dormitories as an individual bay between vertical and horizontal concrete elements. Each bay includes a deep-set balcony, wooden framing for doors and a plane of red bricks flush with the structural elements. Across from the residences is a linear classroom block which runs parallel to the central axis. This element is defined by solid volumes, with classrooms and research facilities separated from each other by courtyard spaces. In both the dormitories and the classroom buildings, deep-set

balconies provide shaded exterior spaces and allow for cross ventilation. While the Kahn campus is unified by its use of red brick facades, surfaces of the new project are primarily of exposed concrete. Red stone tiles pave the exterior, interiors have a polished grey flooring.

- 1 Exterior view of dorm
- 2 Dorms seen from academic block
- 3 Academic block ground-floor corridor
- 4 Classroom interior

- 5 Typical floor plan for dormitory
- 6 Section through classroom building

Client
Bimal Patel
Area
30,000 m²/322,917 sq ft
Cost
US\$30,056,700
Coordinates
23.0308 72.5414

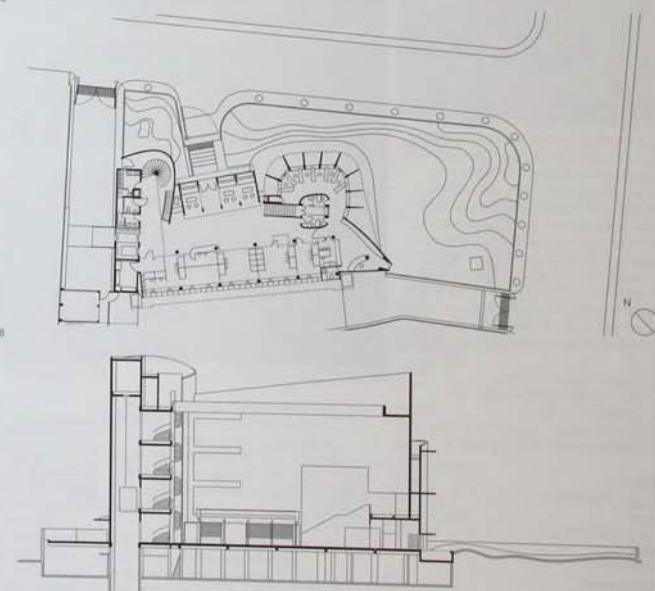


0076 Situated in a nondescript neighbourhood on a corner parcel donated by the Ahmadabad Municipal Corporation, this project houses a medical facility devoted to the collection, processing, storage and distribution of blood. Organized as a four-storey tower in the middle of the parcel, nearly 40 per cent of the site is landscaped with green lawns and fish ponds, creating an oasis in the urban district. The building's street facade is a series of opaque, curving concrete forms, while the opposite eastern elevation is a plane of windows looking over a planting of trees. The project is structured around a naturally ventilated atrium rising the full height of the building. On the ground floor, visitor facilities are organized along the perimeter of the building. A blood donor room occupies a private semicircular volume that looks on to ponds of koi fish and water lilies that form a self-sustained ecosystem replenished with collected rainwater. On the upper floor, this same organic volume houses an auditorium for 60 people. A linear block of glass-enclosed rooms along the eastern facade contains laboratories and offices on the ground floor, and workstations, a conference room and additional labs on upper floors. These rooms meet World Health Organization requirements regulating temperature, sterility and power availability, making the project one of the most up-to-date blood processing facilities in India. The building's structure is composed of poured-in-place concrete elements which have been left exposed. The wooden formwork used for these elements was salvaged to build the auditorium stage. Floors are finished in natural stone. Furniture, including workstations, storage units, metal partitions and door handles, were designed by the architects and fabricated by local artisans to reduce costs.



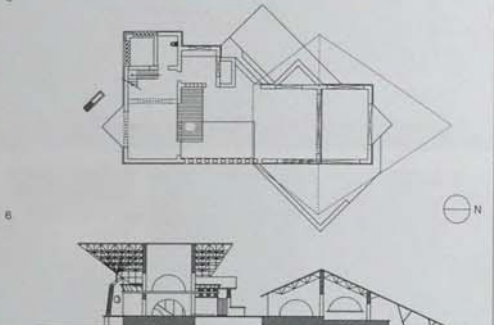
- 1 View of concrete street facade
- 2 Detail of interlinking facade
- 3 Detail of facade with landscaped grounds
- 4 Internal concrete structures
- 5 View of entrance and lobby
- 6 Conference room interior
- 7 Donor room, with view of koi ponds
- 8 Ground-floor plan
- 9 Section through building

Client
Ahmadabad Municipal Corporation
Area
3,000 m²/32,292 sq ft
Cost
US\$1,900,000
Coordinates
23.0061 72.5417



0077 Raigad, Maharashtra, India Ebrahim Family House Mahesh Sunder Naik 2005 RES

0078 Raigad, Maharashtra, India Magic Bus Centre for Development & Learning Rahul Mehrotra Associates 2007 EDU 0081 EDU Mumbai, India



0077 Situated in a small village two hours south of Mumbai near Alibaug, this house sits on 2.8 hectares (7 acres) of previously unused land, dense with vegetation and trees. The calm of the countryside, tropical landscape and proximity to Mumbai make the area desirable for second houses and retreats. Beginning with this idea of refuge, the project's use of indigenous materials and spaces, open to the exterior, creates a sensitive relationship between dwelling and environment. The design of the house evolved from a conceptual plan and an

elevation. Working with local craftsmen on site, the architect made decisions as the building took shape, responding to the setting and the vegetation. Finished drawings to document the process were undertaken only after the work had been completed. A courtyard, framed by a deck and a swimming pool, separates the two main volumes of the house. One volume contains a large, two-room pavilion. The other, narrower and taller, contains a dining room, kitchen and open-air bathroom on the ground floor, and a bedroom with balconies

on the mezzanine. The volumes are defined by their roofs; these diamond-shaped structures cantilever as much as 1.5 m (5 ft) beyond the external walls, shielding balconies and verandas from the sun. Circular openings punctuate the load-bearing brick structure, allowing for cross ventilation. Wind blowing across the pool also helps to lower temperatures. Local materials and techniques were used in the construction of the house. The foundation is of fine-grained black basalt and the brick comes from local manufacturers. Railway sleepers serve

as the flooring of the mezzanine and the roofing system comprises a lightweight grid structure supporting low-cost Mangalore tiles on steel sections.

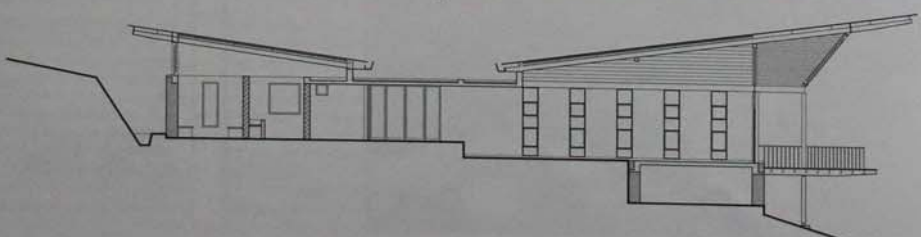
- 1 Protruding roofs shield balconies from the sun
- 2 View from west
- 3 Main courtyard with swimming pool
- 4 Side arches allow for cross ventilation
- 5 Open-air bathroom on ground floor
- 6 Ground-floor plan
- 7 Section through building

Client
Faruk Ebrahim
Area
409 m²/4,402 sq ft
Cost
US\$34,750
Coordinates
18.6508 72.8761

0078 Situated outside a small village in Maharashtra state, this project comprises a campus of buildings spread out along gently sloping fields once used for cultivation. The centre provides training programs for urban street children. Buildings are grouped into clusters connected by a winding road and footpaths. The rectangular volumes are oriented with the slope of the hillsides so that each one overlooks the landscape. Administrative offices and a resource centre are situated near the campus entrance. Two wings form an L-shape around a planted terrace while stairs provide access to a rooftop protected by a flat wooden canopy. Four linear buildings, arranged in a semi-circular fan following the terrain, house dormitories. An open-air entry bisecting the width of the identical buildings defines two separate volumes; each half is covered by a sloped roof to form a V-shape in section. An open patio at one end of the volume overlooks the terrain, sheltered by the rooftop. A dining hall and volunteer accommodation are organized around terraces paved in granite. Local materials were used throughout the construction process. A structural system incorporates roller-compressed concrete, steel members and load-bearing stone masonry. Roofing sheet acts as cladding for vertical wall surfaces. Wood is used for window framing in horizontal slats that form ventilating facade screen elements, and in structural members for the roof. A neutral interior palette draws its tones from the building materials used.



- 1 View of dormitory building
- 2 Stairs to administrative office roof
- 3 Dining Hall interior
- 4 Covered patio
- 5 Section through dormitory building



Client
Childlink Foundation
Area
2,415 m²/25,995 sq ft
Cost
US\$483,600
Coordinates
18.8294 73.2839

0079	Pune, Maharashtra, India	AVSLC Leisure Centre	Sanjay Puri Architects	2003 REC
0080	Shindewadi, Maharashtra, India	Shiv Temple	Sameep Padora & Associates	2007 REL

0079 Located at the edge of the city of Pune, the leisure centre is situated between a pre-existing shed and a landscaped garden. To the west, the site slopes upwards, creating views to a wooded hillside. A covered walkway framed by wooden columns has a V-shaped profile, dipping before opening upwards to lead into the large interior volume. Inside, a diverse programme is contained within a barn-like building wrapped in a glass facade. The structure comprises portal frames spaced 4.2 m (13.8 ft) apart with 30 m (98 ft) spans, 10 m (33 ft) in height. The steel portals are enclosed in a dark wood that also serves as the framing for exterior glazing. Areas within the building are defined by platforms corresponding to their various uses. Finished with sandstone flooring, these platforms sometimes extend beyond the facades to form exterior patios. The front of the building, with views onto the adjacent gardens, houses a cafeteria, gift shop, internet lounge and offices. In the rear, an enclosed space is devoted to badminton and squash courts. A basement houses childcare facilities. Reconstituted wood partitions act as dividers between areas, rising and falling in height to create trapezium-shaped planes. This geometry repeats in panels hung from the ceiling at different elevations and attached in layers to the walls. Lighting directed at the white panels reflects off their surfaces to illuminate and further define the large interior volume into distinct spaces.

- 1 Southwest facade
- 2 View of entrance foyer
- 3 Main entrance to site
- 4 View of café
- 5 Site plan

Client

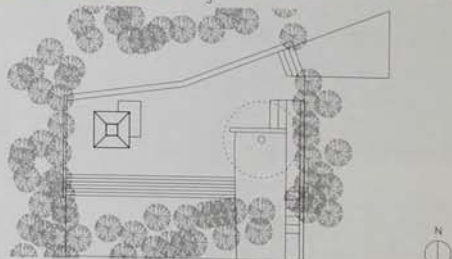
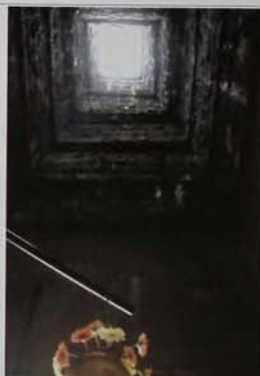
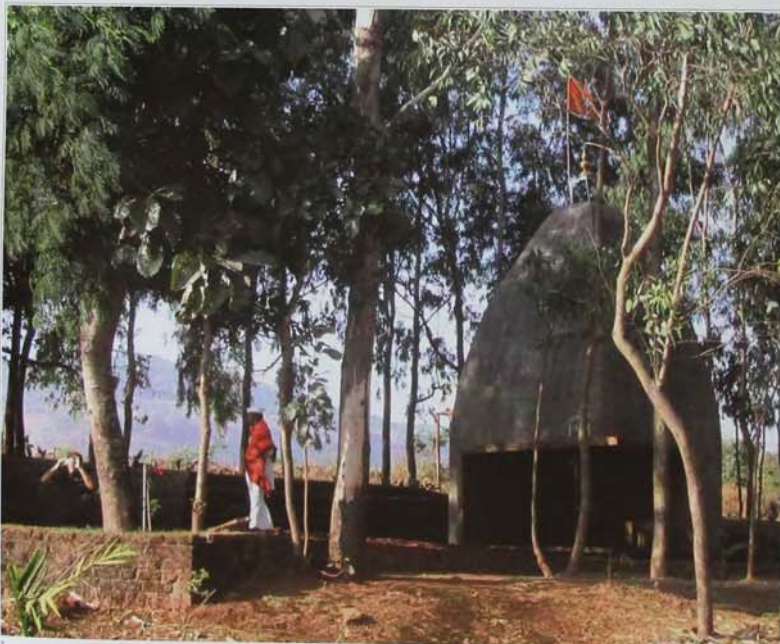
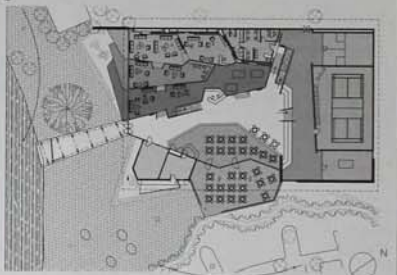
Confidential

Area1,500 m²/16,146 sq ft**Cost**

US\$733,500

Coordinates

18.8335 73.3228



0080 Situated in a rural village outside the city of Pune in the state of Maharashtra, this temple derives its form from traditional Hindu typologies. Built with local materials by village volunteers, the project uses its wooded setting to create exterior spaces that work with the primary structure to reinterpret the components of temple architecture. Surrounded by trees on a sloped hillside, the 0.2 hectare (0.5 acre) parcel was already the site of a makeshift enclosure for a small idol. In designing a

more permanent structure, the architects looked to traditional typologies, particularly the Nagara temple style typical of the Indian state of Orissa. Characterized by a quadrilateral superstructure whose four corners taper upwards in a convex curve, this typology is simplified here to its most elemental form. The temple, 3.7 m (12 ft) square and approximately 11 m (36 ft) tall, forms a single, tapering volume rising from the earth. Jutting from a corner at its base are four wooden panels defining a

volume that marks the entrance. Inside, the laterite stone used for the temple's construction is unfinished. Light pours in through a square, glass skylight at the summit. Parallel to the temple's southern side, five rows of brick seating are cut into the slope of the hill to form an amphitheatre. To the east, two stone walls enclose stairs which complete a ritual path around the temple site. The area between the amphitheatre, the main temple structure and the ritual path was levelled to create

an community space. Enclosed by the canopy of trees, this area recalls the enclosed assembly halls, or *mandapa*, typically attached to the front of temple structures. The project's open-air *mandapa* is used for social and cultural gatherings.

- 1 View of temple in context
- 2 Detail of stone wall with idol
- 3 View up through temple
- 4 Site plan

Client

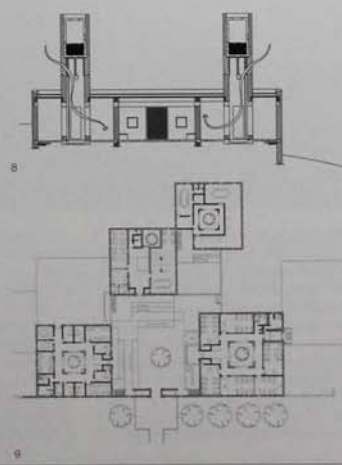
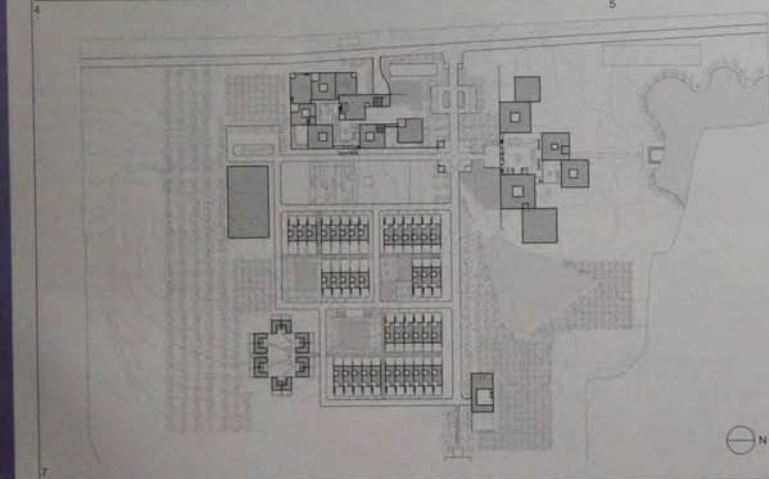
Shindewadi & Wadeshwar Villages

Area14 m²/150 sq ft**Cost**

US\$17,500

Coordinates

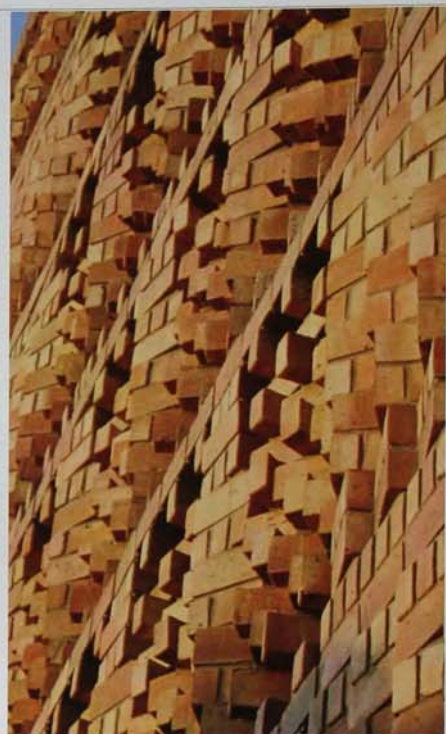
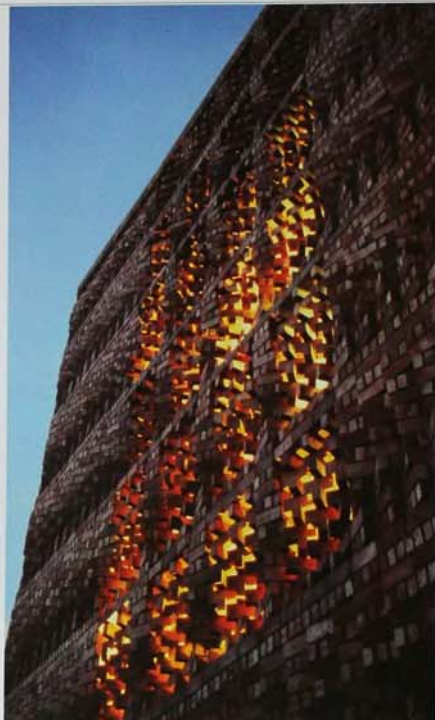
18.3765 73.8565



0081 Situated in an agricultural area in the state of Maharashtra, the TISS Rural Campus is a residential school offering degree programmes in development issues, ranging from social forestry to health and infrastructure. The project is conceived as separate programmatic clusters of one-storey volumes organized around exterior courtyards. The design creates spaces for informal meetings while also responding to the climatic conditions of the region. The project is organized around an outdoor amphitheatre that forms the heart of the campus. To the north, classrooms, a library and administrative facilities are housed in square volumes arranged around open spaces. To the west, similarly grouped volumes contain the men's and women's housing and a dining area. The horizontal profile of the buildings is punctuated by wind towers that enclose water tanks and facilitate passive cooling. To the west of the amphitheatre, faculty and staff live in attached linear housing units, each with an internal courtyard and a wind tower. The party wall dividing the houses extends out on both sides in a stepped profile that encloses patios. A stair is incorporated into the thickness of the wall, providing access to rooftop pavilions used for sleeping during the summer months. Local stones are used for load-bearing walls and reinforced by concrete to account for seismic activity in the region. The flat plastered surfaces around doors and gates are painted white and orange, contrasting with the grey of the stone. Vaulted roofs use a thin shell concrete system fabricated on site, allowing local labourers to learn this technique during the construction process.

- 1 South facade of campus
- 2 View of courtyard interior
- 3 Courtyard looking towards entrance
- 4 Interior view to outside space
- 5 View to courtyard through screen door
- 6 Interior view of stone wall
- 7 Site plan
- 8 Section through building
- 9 Ground-floor plan

Client
Tata Institute of Social Science
Area
6,967 m²/74,992 sq ft
Cost
US\$517,300
Coordinates
18.0114 76.0619

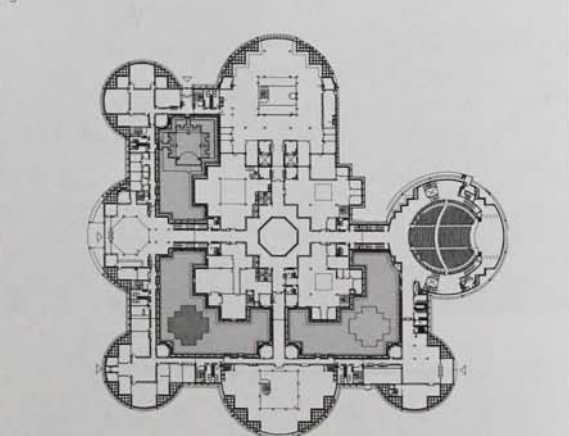
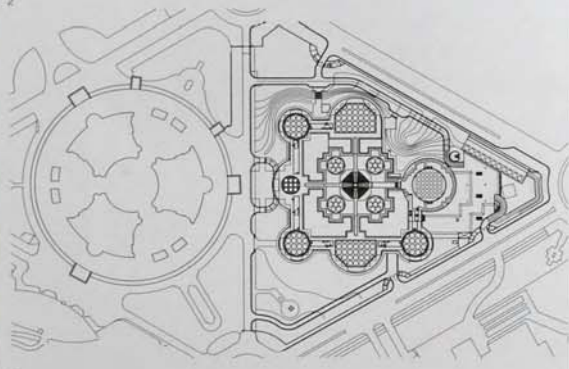
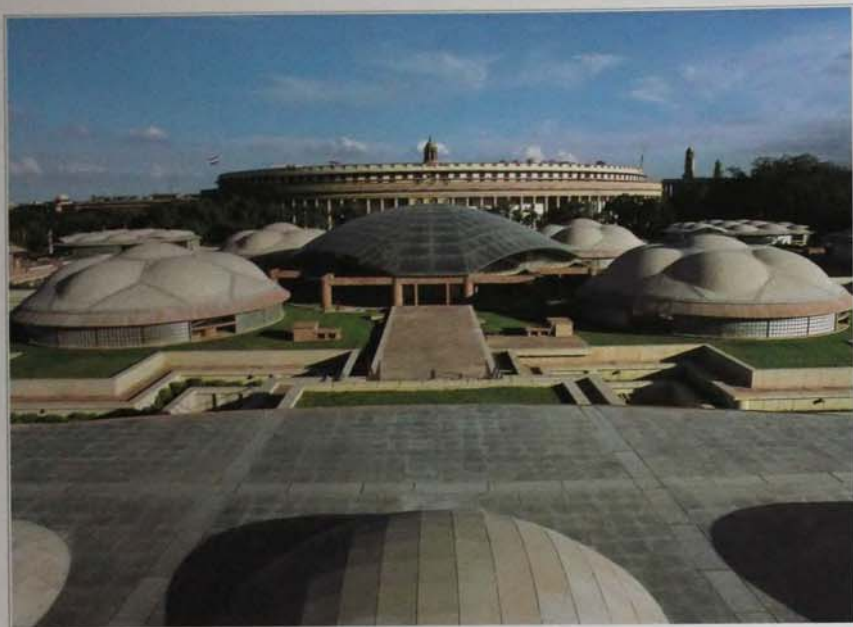


0082 Nine miles south of the centre of New Delhi is the Safdarjung Enclave, an area of recent commercial development. These new offices for the South Asian Human Rights organization occupy a 50 m² (538 sq ft) plot at the end of a row of similar buildings separated only by party walls. Three identical office floors, 8.2 x 3.4 m (26.9 x 11.2 ft), are arranged above a basement with a straight flight of stairs between the long side of the offices and an outer screen wall. The reinforced concrete structure consists of two rows of three columns supporting shallow brick and concrete vaults 3.4 m (11.2 ft) wide. Plastered, white-painted brickwork walls sit between the columns. The undersides of the vaults reveal the red bricks laid in a regular linear pattern without broken

joints, emphasizing the proportion of the uninterrupted office space. At one end are narrow recessed windows on either side of a permanent storage unit. The opposite end is fully glazed and fitted with sun blinds. Most striking is the perforated screen wall which, like a bookend, encloses the building and is visible to the entire street in front of an open green space at the edge of the development. The wall is a fantasy of skewed brickwork terminating in a full-height corkscrew edge. Although a freestanding structure, the wall is tied to the cantilevered concrete stairs which separate it from the office building. Casting dynamic shadows on the inner wall and stairs, the wall evolved through a collaboration between the architects and masons working together at the site.

- 1 Northwest corner
- 2 West facade detail showing lighting effect
- 3 West facade detail showing brick courses
- 4 Facade detail showing columns
- 5 Inner stairwell, with light coming through brick screen wall
- 6 Interior office space
- 7 Ground-floor plan

Client
Ravi Nair
Area
172 m²/1,851 sq ft
Cost
US\$60,750
Coordinates
28.5639 77.1908



0083 The Parliament library is situated among a group of colonial-era government buildings in the centre of New Delhi. The building is positioned on a triangular parcel of land facing Herbert Baker's circular-plan Parliament Building (1912-13). The library's symmetrical plan links it with its more massive neighbour, while its height in section never exceeds the podium level of the Parliament. Respectful of its historical context, the library's formal structure

blends contemporary and traditional Indian idioms to create an architectural language which resists mimicry of past styles. Along with stacks and areas for researchers, the Parliament library includes an auditorium and museum for the public, meeting rooms for government officials and a cafeteria. Three courtyards punctuating the complex provide shaded, dust-free exterior spaces that help to ventilate the building during the hot summer months. The dome structures

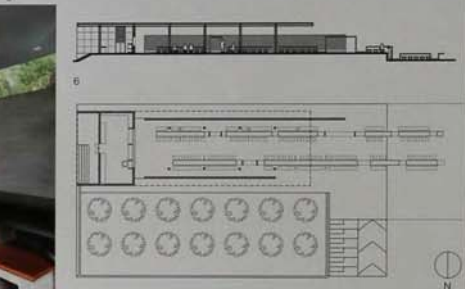
covering the fragmented circular plan create a complex roofline hovering above an opaque grey and red sandstone base. Each dome comprises a primary steel structure which supports a grid of shallow subsidiary domes of fibre cement and thin stainless steel shims – the first use of this technology in India. Aperture size, materials and geometry vary to create a variety of unique spaces. The central dome employs an altogether different structural system: sun-

reflecting structural glass and stainless steel are tied together with a delicate network of tension rods, exemplifying the idea of the building as a place of enlightenment.

Client
 Lok Sabha Secretariat, Government of India
Area
 55,000 m²/592,015 sq ft
Cost
 US\$48,000,000
Coordinates
 28.6186 77.2069

- 1 View of complex domed roofs
- 2 Interior view of glass dome
- 3 View of shallow dome in context
- 4 Courtyard with pool
- 5 Site plan
- 6 Ground-floor plan

0084	New Delhi, Delhi, India	Castro Cafeteria - Jamia Millia University	Romi Khosla Design Studios	2007 COM			
0085	New Delhi, Delhi, India	Offices Tata Consultancy Services	Studio Architetto Mario Botta	2002 COM	0600 TOU Arosa, Switzerland	0655 REL Soriano, Italy	0670 COM Suvico, Italy



0084 Situated in a university campus in New Delhi, this student canteen is part of a larger development plan for the construction of adjacent facilities, including an art centre, international student housing and a student auditorium. At the heart of this new activity, the canteen serves as a social hub for students. The project responds to New Delhi's extreme temperatures with a solution using natural ventilation. The canteen is organized as a linear space whose enclosing elements fall away, challenging the relationship between interior and exterior.

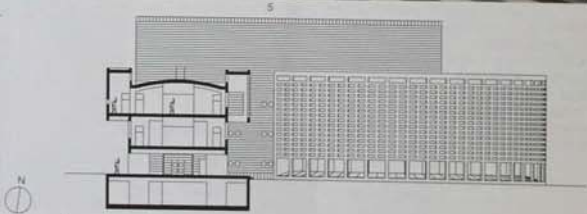
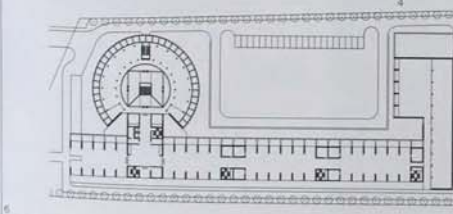
Running along the edge of a newly landscaped site, the project covers a narrow rectangular band of 890 m² (9,579 sq ft). At one end of this band, a fully enclosed kitchen of 71 m² (764 sq ft) anchors the project. From here, independent wall and ceiling elements project into space to define the dining area. As each of these elements – first one wall then the roof and finally the second wall – comes to an end, the dining room transforms into an outdoor seating area. Two continuous black strips run the length of this transition and serve as tabletops. At times, the ribbon-

like strip folds upwards or down along the floor to allow passage. Individual concrete elements finished with wood tops serve as benches alongside the table. Different materials reinforce the separate identities of the design elements. Floors are in locally available, grey Kota stone. The steel framework of the floating roof is supported by six steel columns and covered in galvanized iron sheets. Ceilings are finished in perforated aluminium sheet with lighting concealed within the soffit. The walls enclosing the space are made from built-up

stacks of discarded marble off-cuts. The uneven edges of the off-cuts give the walls a rough texture that contrasts with the smoothness of the black granite used to cover the continuous tabletop.

- 1 View from northwest
- 2 Detail of long wall to south
- 3 Outdoor seating area
- 4 Seating area with aluminium roof
- 5 Interior seating area
- 6 Section through building
- 7 Site plan

Client
Jamia Millia Islamia University
Area
890 m²/9,580 sq ft
Cost
US\$95,000
Coordinates
28.5589 77.2836

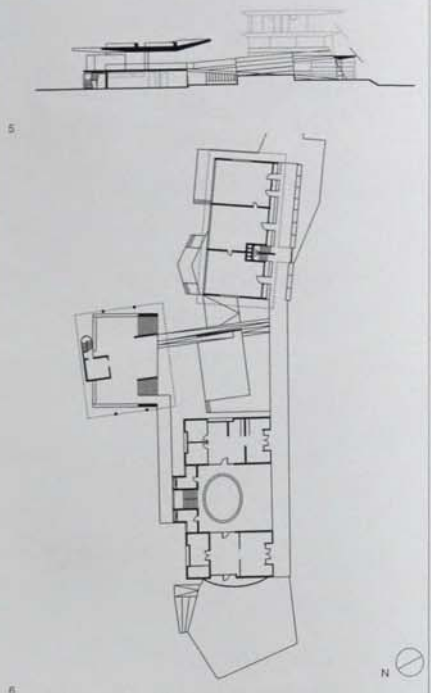


0085 These new offices for Tata Consultancy Services sit in an industrial and commercial development zone, 30 km (18.6 miles) southeast of New Delhi. The offices are arranged within two contrasting three-storey volumes linked by a taller third element. A rectangular block, 150 m (492 ft) long, is set at a right angle to the embankment. It houses two floors of offices for computer-programming staff and has an open promenade running its full length at ground level. Connected to it on the north side is a 45 m (147 ft) diameter cylinder accommodating administrative staff offices and educational facilities. Entrance to both parts of the building is from the west end of the open promenade. An entrance lobby leads off the promenade into the circular building. Here, the resolution of orthogonal and circular geometry produces a cube within the cylinder. The cube is an atrium surrounded by 14 offices arranged at the perimeter of each floor. Where the floor meets the atrium, its edges are turned up to form solid balustrades. The geometric play is extended in the bold black and white stripes of the polished stone floor with a grand staircase at its centre. The consistent appearance of the building is achieved by facing all the external surfaces of the reinforced concrete structure with split red Agra stone. This same stone veneer is applied to the continuous bands of *brise-soleil* set 5 m (16.4 ft) away from the glazed office walls.

- 1 View looking west along north facade
- 2 View of south facade
- 3 Glazed and shaded opening
- 4 View of lobby from above
- 5 Balustrades
- 6 Ground-floor plan
- 7 Section through building

Client
Tata Consultancy Services
Area
8,484 m²/91,321 sq ft
Cost
US\$20,200,000
Coordinates
28.5483 77.4137

0086	Auroville, Tamil Nadu, India	Auroville Centre for Urban Research	Anupama Kundoo	2004 PUB				
0087	Kolkata, West Bengal, India	ITC Sonar Bangla Hotel	Kerry Hill Architects	2003 TOU	0092 TOU Thimphu, Bhutan	0093 TOU Wangdi, Bhutan	0253 TOU Chang Mai, Thailand	0285 TOU Singapore, Singapore



0086 Auroville is a relatively new town in the south Indian state of Tamil Nadu and was founded in the 1970s. It remains sparsely developed, although a reforestation programme has transformed the once-barren landscape. This project accommodates both the town's administrative headquarters, and the centre for urban research. Surrounded by newly planted trees, it is one of a handful of developments which has been realized in the planned city. Despite its current isolation in the landscape, the complex was designed

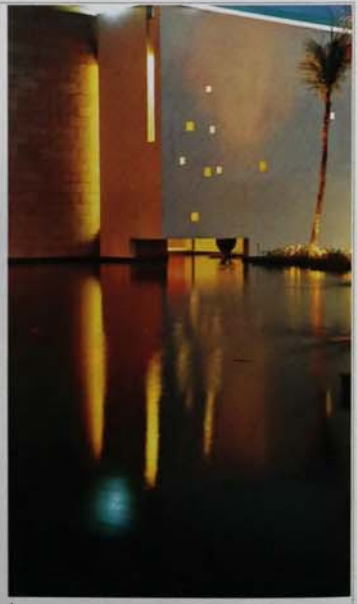
to have a dense urban quality. The project comprises three buildings organized around a courtyard and linked together by circulation. The two larger buildings house offices and multimedia facilities, while the smaller structure serves as a café. The circulation routes were designed to reinforce the urban nature of the interior spaces using ramps, walkways and bridges. Offices for the centre for urban research occupy the largest of the three buildings. Wide pylons of stone-faced concrete divide its facade into three bays.

These vertical dividers slope in section, and are widest where they meet the ground. Balconies on the two upper floors and the roof cantilever from the wall plane. Full-height panes of frameless glass create a fluid relation between interior offices spaces and the cantilevered balconies. The structure of the reinforced concrete slabs and columns is left exposed on interior surfaces. Wastewater from lavatories is treated and used for irrigation, while filtered rain water serves the cafeteria. Photovoltaic cells planned for

the rooftop will provide enough energy to run all the workstations within the buildings.

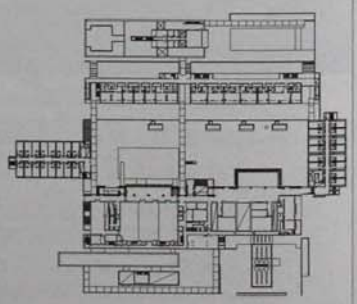
- 1 View from northwest
- 2 The café building seen from the east
- 3 Detail of stone-clad pylons
- 4 View of reception from above
- 5 Section through complex
- 6 First-floor plan

Client
Auroville Town Planning Service
Area
1,600 m²/17,222 sq ft
Cost
\$495,800,000
Coordinates
12.0098 79.8112



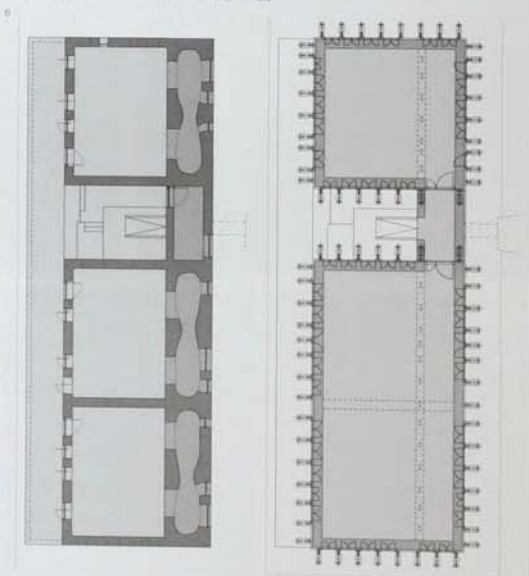
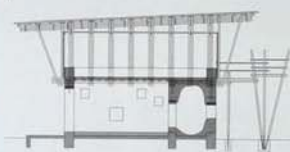
0087 A 30-minute drive from the centre of Kolkata, this hotel complex sits on 6.5 hectares (16 acres) of land and is organized around a pre-existing body of water which has been transformed into a rectangular 120 x 30 m (393 x 98 ft) reflecting pool forming the core of the complex. Programmatic elements are organized around the pool in volumes of different dimensions. Public spaces are punctuated by deep light courts. The reflecting pool is orientated north-south, and dotted with palm-planted islands. Four double-height tea rooms line the perimeter, forming private peninsulas projecting into the water. A lobby, restaurants and other public areas sit to the east of the pool. Surfaces are in stone, marble and dark wood. Latticed screens fill the spaces with diffuse light. 238 guest rooms are housed in three distinct blocks. Two of these blocks are in the form of nine-storey towers, one perpendicular to the southern end of the reflecting pool, the other parallel to its northern edge. A third block of rooms forms a three-storey volume running along the western side of the water body. The volumes are accessed by colonnaded galleries and are clad in vertical fins of glass-reinforced concrete pigmented

with brick dust. Fabricated by artisans from the region, the facades have a rusticated quality which ties them to local building traditions. Guest rooms continue the material palette found in public spaces, with walls panelled in vertical bands of dark wood and stone surfaces. The project was realized with a concrete structural system throughout.



- 1 View northeast across site
- 2 Guest suites on west side of pool
- 3 Colonnaded gallery to guest rooms
- 4 Hotel beside pool, lit from within
- 5 Walkway over reflecting pool
- 6 Site plan

Client
ITC Hotels Limited
Area
35,409 m²/381,139 sq ft
Cost
Confidential
Coordinates
22.5442 88.3978

0088 Rudrapur,
Dinajpur,
BangladeshSchool Handmade
in BangladeshAnna Heringer & Elke
Roswag Cooperation2006
EDU

0088 Situated in a village in northern Bangladesh, this school building was conceived as part of a larger developmental project to bring an integrated educational approach to primary schooling. Stressing participatory learning, the initiative, led by a non-government organization, also supports the use of local materials and techniques. The project responds to these goals by creating spaces that support an open learning environment while using indigenous methods as a source for its design. The two-storey building occupies a meadow protected by

mangroves. The linear structure is divided by an open-air entry with stairs to the upper level. The ground floor contains three 30 m² (323 sq ft) rooms accessed directly from the exterior through coloured doors. The rear wall of the ground floor is thickened into a band that houses cave-like spaces for individual study. Circular openings connect these rooms to the ground floor. On the upper storey, two large classrooms are lined with windows that overlook the surroundings. The building rests on a 50 cm (20 in) brick masonry foundation covered with a plastic film to prevent ground

moisture infiltration. Load-bearing walls were built in 65 cm (26 in) layers using a mixture of straw and earth. Bamboo was used for the ground-floor ceiling and the upper-storey structure, where framed elements support an overhanging corrugated iron roof covered in timber paneling and sloped to allow for water runoff. An earthen parapet running around the perimeter of the upper floor serves as a bench and anchors the upper-storey-structure and roof. Exterior walls are bare earth, while interior surfaces are plastered and finished with a lime-based paint. The upper-storey

ceiling is draped with saris, creating a ventilation cavity between the roof and the fabric. At night, the saris are lit from behind to illuminate the classrooms in bright colours.

- 1 East facade
- 2 View of west facade and climbing tower
- 3 West facade
- 4 First-floor classroom
- 5 Interior view of 'caves'
- 6 Section through school
- 7 Ground-floor plan
- 8 First-floor plan

Client
Dipshikha/METI (Modern Education
and Training Institute)

Area
325 m²/3,498 sq ft.

Cost
US\$38,700

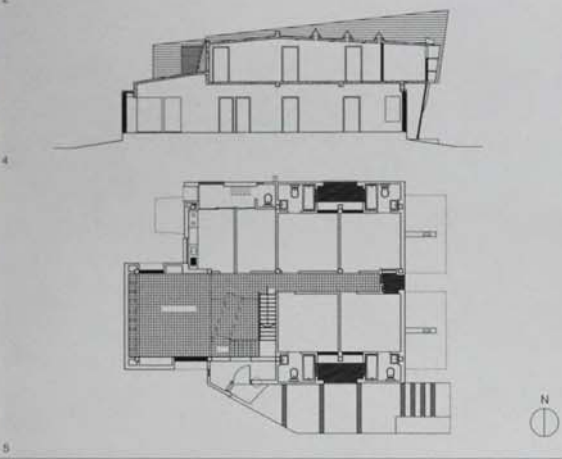
Coordinates
Confidential

0089	Ashulia, Savar, Bangladesh	Dormitory for Paxko Ltd Factory	ArCon	2005 RES
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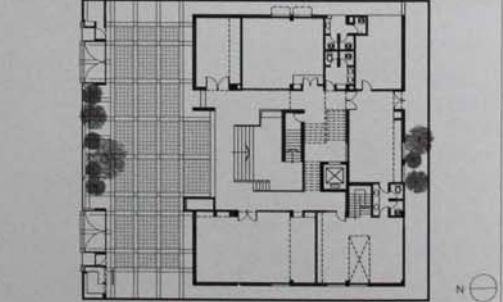
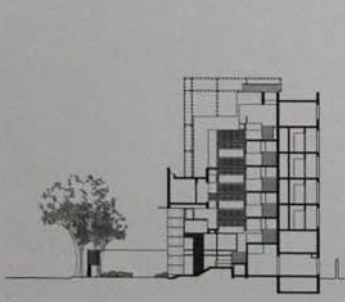
0090	Sreepur, Dhaka, Bangladesh	Junior Laboratory School	DWm4 Architects	2005 EDU
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0089 Situated in a rural community in Bangladesh, the project is adjacent to a factory complex and serves as a dormitory for employees. Nine bedrooms with attached private bathrooms are distributed over two floors. A kitchen, a lounge and a dining room serve as common areas. Rectangular in plan, the building is divided into three distinct volumes. On the ground floor, an opaque ceramic brick facade defines a base for two identical, symmetrical volumes which seem to hover above. The exposed, form-finished concrete used for the upper floors contrasts with the red of the brick base; horizontal lines left behind on the concrete during construction are set against a sloping roof line. Structurally, the two upper storeys are independent of each other. The ground-floor brick walls have a continuous foundation system which encircles a separate column-beam structure carrying the upper storey loads on to individual footings. Exterior surfaces are unfinished so that the colour of the materials compliments the building. Strategic, irregular openings in the facade create a play of light and dark within. Horizontal brise-soleil in brick or metal protect glass windows with aluminum frames. On the upper floors, long and narrow skylights illuminate common spaces. Bathrooms are placed at the perimeter of the building to allow for natural ventilation. Floors are finished in stone tiles and wood planks, while walls are either painted white or left in exposed brick to recall the exterior.



- 1 North facade in context
 - 2 View of east facade
 - 3 View from northwest
 - 4 Ground-floor plan
 - 5 Section through building
- Client**
Paxko Ltd.
- Area**
356 m²/38,312 sq ft
- Cost**
US\$50,000
- Coordinates**
23.9236 90.3078



0090 Located in a residential neighbourhood outside central Dhaka, the project replaces a previously existing building used by the Laboratory School. The new structure stays within the footprint of its predecessor, making it possible to maintain a large growth of trees on the site while also recalling the old facility. The project occupies the rear two thirds of a square lot, with the front portion of the grounds paved with brick and serving as a play area for the students. The building's compact seven-storey volume is treated as a solid with voids carved from

its mass to create terraces, a ground-floor entry area and a full-height atrium at its core. The entry is framed by a red brick facade and doubles as a performance space for student functions; a flight of stairs and an intermediate platform serve as the stage. Behind this area, a circulation spine leads to upper floors. This stairwell is designed with large landings between each floor which function as additional play spaces within the light-filled atrium. Classrooms are distributed in a U-shape around the central void on the building's upper levels. A cafeteria,

administration offices, laboratories and a computer room are situated on lower floors, ensuring a constant flow of students through the building's open core. The atrium also ventilates the building, serving as a chimney for circulating air and inducing cross currents through the open interior. The project uses a concrete frame structure with infill walls of brick and form-finished concrete. Exterior finishes include locally sourced brick for the front facade and cement plaster with a weather-resistant exterior paint for remaining outside surfaces. Floors are finished in

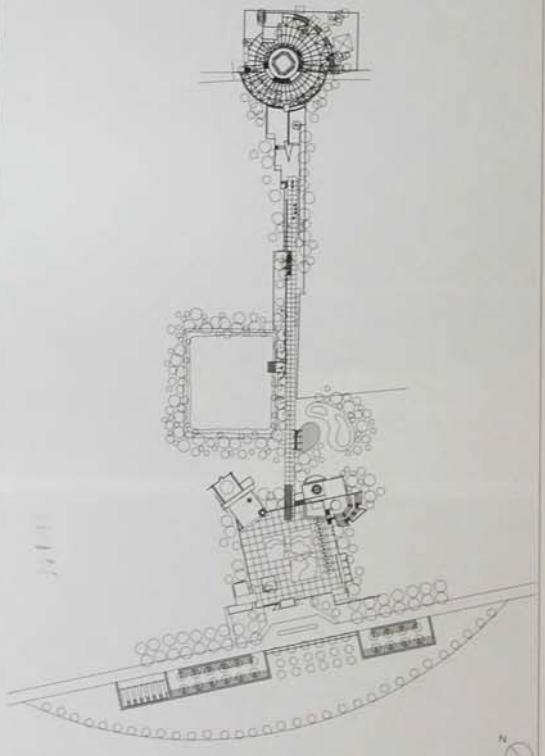
marble and tile. Concrete structural elements are left exposed on the interior; other surfaces are painted white.

- 1 West facade
- 2 Detail of entrance area
- 3 Staircases in main atrium
- 4 Main entrance to school
- 5 View through atrium
- 6 Section through building
- 7 Ground-floor plan

- Client**
Nazmul Hassan Chowdhury
- Area**
1,487 m²/16,006 sq ft
- Cost**
US\$282,350
- Coordinates**
23.7475 90.3736

0091 Tungipara,
Gopalganj,
BangladeshFather of the Nation
Mausoleum

Vitti Sthopoti Brindo

2000
CUL

0091 This project commemorates the homestead, birthplace and resting ground of the founder of Bangladesh, Bangabandhu Sheikh Mujibur Rahman. Located in a dense residential neighbourhood in a remote village, the project transforms its surroundings by accommodating increasing numbers of visitors while adding ancillary programmatic activities to create a national centre for remembrance and celebration. Because of a lack of available land adjacent to the homestead, the project is divided into two separate zones. The burial site was re-envisioned as a circular court with a

mausoleum at its centre. An administration building and the original house, now housing a museum, protect the space at its perimeter. A 250 m (853 ft) walkway connects the circular court to the second zone. This landscaped path passes by a pond, hillocks and seating areas which provide moments of rest. The second zone is a larger, square-plan plaza. Each of its four corners is defined by structures that house different functions: a mosque, a library and exhibition hall, a souvenir shop and information centre and a cafeteria. These various elements each have their own volumetric identity; the mosque is covered

with a dome roof and the library is organized around a cylindrical volume. Together, the elements of the complex create spaces for public gatherings which complement the intimate mausoleum environment. Facades of brick and fair-faced concrete unify the structure. Post and lintel elements in roller-compressed concrete reinforce the structural brick masonry walls. The mausoleum facade is an abstract grid of square precast blocks of hollow concrete that form a circular screen wall. Concrete columns along this wall hold up a folding octagonal ceiling with faceted surfaces inlaid with marble and glass.

- 1 Circular court with mausoleum at centre
- 2 Detail of wall made from blocks of hollow concrete
- 3 Mausoleum entrance
- 4 Pathway between mausoleum and public plaza
- 5 Mausoleum interior
- 6 Site plan

Client
Department of Archaeology,
Ministry of Cultural Affairs,
Peoples Republic of Bangladesh
Area
2,228 m²/23,982 sq ft
Cost
US\$1,714,200
Coordinates
22.9000 89.8831



0092 Situated at the edge of a small town in Bhutan, this resort is set in a blue pine forest in the upper reaches of the Thimpu Valley. The linear buildings in the complex are arranged to create internal courtyards. The white, lime-washed masonry structures with pitched timber roofs contrast with the verdant landscape surrounding them while also referring to traditional Bhutanes architecture. Guests enter the complex through an unfinished stone wall into a courtyard punctuated by a group of pre-existing pine trees and traditional prayer wheels. Broad stone stairs lead from the courtyard to a public area containing a living and dining room defined by two fireplaces forming islands within the space. Wood panelling is used for the ceiling, floors and walls, lining the volume in a continuous surface. Light fixtures are embedded into slots within the walls and furniture is upholstered in local fabrics dyed to match the warm tones of the wood. A long daybed built into the wall overlooks the forest and stream below. Guest rooms are organized in two independent structures separated by a courtyard with views of the surrounding valley. Interior hallways are left unfinished, with exposed timber beams, stone floors and plastered white walls. The bedrooms are panelled with local timbers to create a cocoon-like environment. The load-bearing portion of the complex's masonry walls is reinforced with concrete. The timber truss roof is finished with galvanized iron sheeting.

- 1 View from northeast
- 2 South facade of lower courtyard
- 3 Circulation space
- 4 Restaurant and lounge area
- 5 Site plan
- 6 Section through building
- 7 Ground-floor plan

**Client**

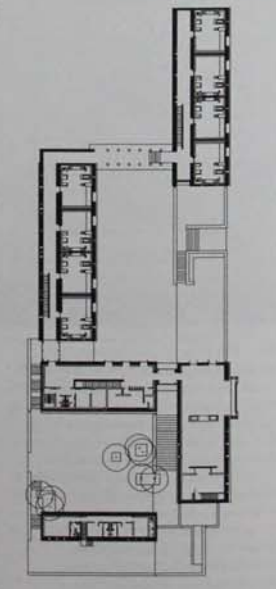
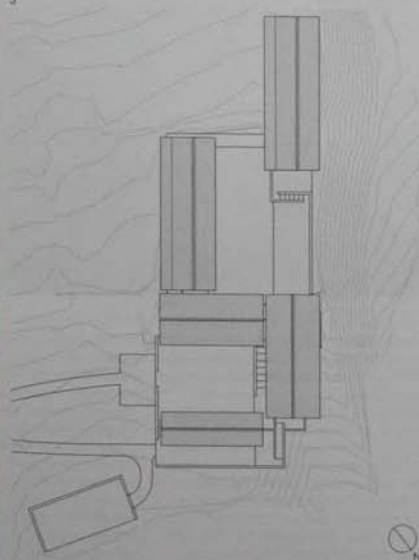
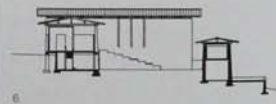
Aman Resorts

Area3,500 m²/37,364 sq ft**Cost**

Confidential

Coordinates

27.4833 89.6000



0093 Wangdi,
BhutanAmankora Gangtey
Tourist Resort

Kerry Hill Architects

2005
TOU0087 TOU
Kolkata,
India0092 TOU
Thimphu,
Bhutan0253 TOU
Chiang Mai,
Thailand0285 TOU
Singapore,
Singapore

0093 Situated on a hillside overlooking a glacial valley in Bhutan, Amankora Gangtey has views of mountains that are part of the Black Mountain National Park and also looks out onto an adjacent sixteenth-century monastery, Gangtey Gumpa. The complex is divided into two clusters of buildings connected by a path. The western cluster contains quarters for employees. From there, a gently sloping path through a pine forest leads to an entry court that opens onto a linear arrangement of buildings serving as guests' quarters. The courtyard, paved in large rectangular stones of varying sizes, separates private rooms from public areas. To the south, living and dining rooms are organized around a fireplace and full-height windows frame views of the surrounding landscape. Walls are wrapped in local timbers and floors are finished in wide-plank wood board. An open-air gallery leads from the public area to a rammed earth structure housing guest rooms on the ground floor and a spa underneath. Guest rooms are organized around a traditional Bhutanese fireplace, or *bhukari*, with bathrooms integrated into the sleeping area to form a large, open space. The rammed earth structure housing the guest rooms is a refinement of a technique used for mud buildings in Bhutanese architecture. Traditionally, earth is poured into a timber framework and compacted manually with wooden rammers to form walls, which are then finished with an outer layer of white lime plaster to prevent deterioration. For the resort, earth was combined with cement and a waterproofing additive, and mechanical rammers were used to compact the mixture in a metal mould. The resulting walls account for seismic loads and are structurally superior to their traditional counterparts, while at the same time linking the resort complex to the local context.

- 1 Aerial view
- 2 View between buildings to landscape beyond
- 3 Circulation area
- 4 Bathroom interior
- 5 View of guest room
- 6 Site plan

Client
Aman Resorts
Area
2,000 m²/21,526 sq ft
Cost
Confidential
Coordinates
27.4833 90.1500



0094 Ali, Tibet Limited Design, NENO Design, MIMA Design 2005 EDU

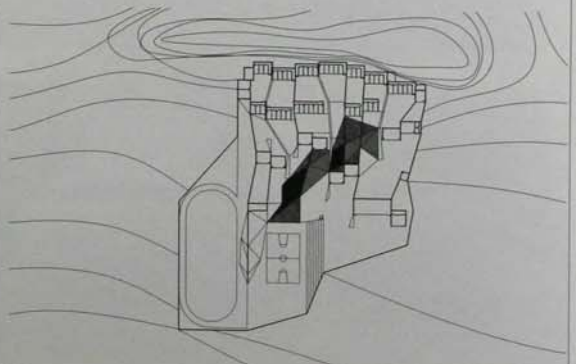


0094 Located on the western edge of Tibet, the city of Ali is 1,600 km (994 miles) from the Himalayan country's capital, Lhasa. In Ali, at the base of the Shen Mountains, Beijing-based architect Wang Hui of Limited Design built the Pingod Elementary School, a facility with the distinction of being 4,500 m (14,764 ft) above sea level, making it the highest school in the world. Accommodating 240 elementary school students, this a campus of connected buildings, an attempt at creating a modern classroom complex in a remote setting. The flat cement-roofed structures, constructed of a local cobblestone, are arrayed at different elevations along the landscape and connected by long stone walls, forming courtyards. This manoeuvre provides privacy and acts as a wind barrier for the school. Since the site is tucked between the mountains, the wind caused by the valley effect is quite strong, and the horizontal walls protect both the buildings and the occupants from the natural elements. Floor-to-ceiling glass windows face the mountain landscape and frame a view of the vast exterior from the classrooms. As with anything built at such an extreme altitude and in such a remote setting, the structures must accommodate a low-oxygen environment.

This means that building systems, such as heating and water pressure, are drastically different from those at sea level. Since power sources are not as ample at the site, the building absorbs energy through the glass screen windows of the classrooms and the double-glazed, southern-facing walls. While the natural elements, such as sunlight and wind, are the most dramatic features of building on a terrain such as Tibet, the school represents a simple structure that is not overwhelmed by its surroundings but rather adapts to it.

- 1 School campus in context
- 2 Flat-roofed classroom structures
- 3 Courtyard surrounded by school buildings
- 4 Long exterior stone wall
- 5 Interior with skylight
- 6 Site plan

Client
Antaeus Group
Area
2,000 m²/21,528 sq ft
Cost
US\$864,600
Coordinates
32.5028 80.0931



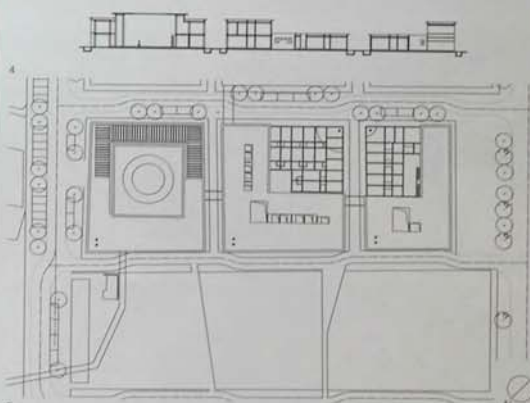
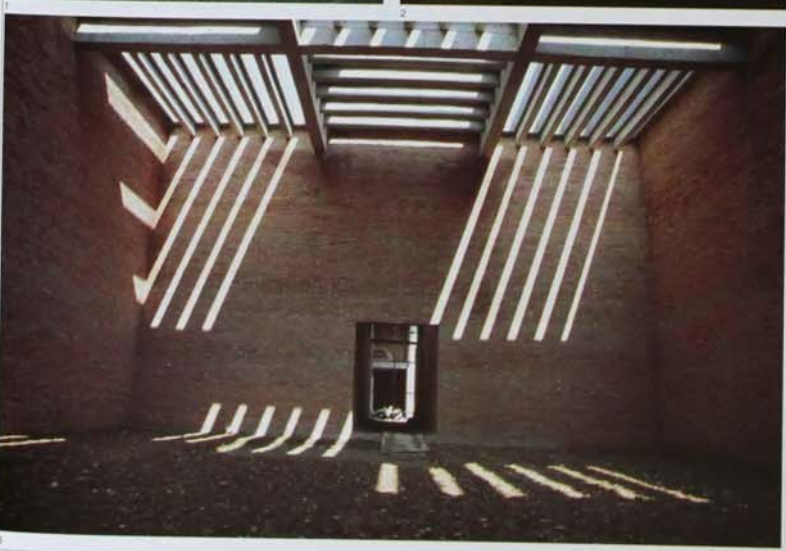
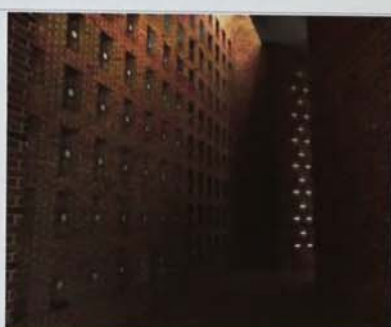
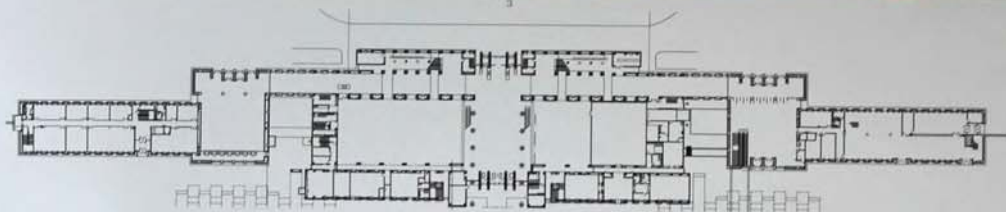
0095	Lhasa, Tibet	Lhasa Railway Station	China Architecture Design & Research Group	2006 TRA
0096	Chengdu, Sichuan, China	Museum of Cultural Revolution, Jianchuan Museum Cluster	Jiakun Architects	2008 CUL



0095 Since the 1990s, the Chinese government has been upgrading and building new infrastructural connections with Tibet, including new airports, highways and rail links. One of the new ways to arrive in Lhasa City, the capital of the region, is through the Qinghai-Tibet rail line, which begins in western China and terminates in Tibet at the Lhasa Railway Station. Completed in 2006, the building was designed by Cui Kai, the chief architect of government-controlled China Architecture Design & Research Group. In response to the harsh environmental conditions of the region, the architectural team designed a terminal building which anchors this end of the line with a heavy, palace-like structure complete with a grand entrance. The building consists of a central white volume flanked by red-brick wings, and is characterized by the heavy walls which appear to lean into the volume. One of the concerns of building in Lhasa, a city 3,709 m (12,139 ft) above sea level in the Himalayas, is the thin level of oxygen – only around 70 per cent of normal levels. To help facilitate passenger movement in a place where visitors are unaccustomed to this atmosphere and where breathing is difficult, the walking distances between platform and vehicular traffic have been minimized. Windows were made narrower to deal with the abundance of year-round sunshine, another factor which led to the installation of a solar heating system. As the area is prone to sandstorms in the spring, light wells have been installed throughout the building to create natural air flow while keeping out unwanted dust.

- 1 View of exterior with main entrance
- 2 Eastern view of entrance
- 3 Main hall
- 4 Ground-floor plan

Client
The Qinghai-Tibet Corporation
Area
23,697 m²/255,072 sq ft
Cost
US\$59,559,000
Coordinates
29.6264 91.0692



0096 The Jianchuan Museum Cluster was built by a benefactor named Fan Jianchuan who commissioned several architects to design a museum complex that would house a collection of objects from recent history, including the Chinese resistance against the Japanese and the Cultural Revolution. The museum contains eight halls and two plazas located on a site on the outskirts of the province's capital, Chengdu. The site was co-planned by the offices of Liu Jiakun and Atelier Faichang Jianzhu, with Liu Jiakun designing the museum complex. The museum's plan follows the scale of the streets of Anren, and tries to recreate a sense of the urban structure of the ancient town. The complex consists of three square buildings, all clad in brightly coloured brick. An elevated bridge corridor that crosses over existing streets connects the buildings to each other. The complex is organised according to the historic contents housed within, which are divided into the bell, the banner and the seal sections. The bell section has a circular central space with

special acoustic qualities. The banner section consists of mostly square rooms and spacious halls in which monumentally scaled revolutionary era banners hang on display. Finally, the seal section houses the more official, government-related objects of the collection. An amphitheatre in the hall provides a platform for speakers and other dignitaries, and further emphasizes the importance of this part of the collection.

- 1 Central space in bell section
- 2 Clock exhibition set into wall recesses
- 3 Covered courtyard
- 4 Section through building
- 5 Site plan

Client
Fan Jianchuan
Area
5,200 m²/55,972 sq ft
Cost
US\$130,000
Coordinates
30.5931 103.5058

0097

Chengdu,
Sichuan,
ChinaQingcheng Mountain
Teahouse

Standardarchitecture

2007
COM0133 DUL
Wuhan,
China

0098

Xi'an,
Shaanxi,
China

Well Hall

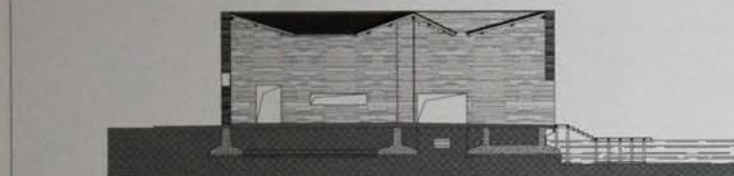
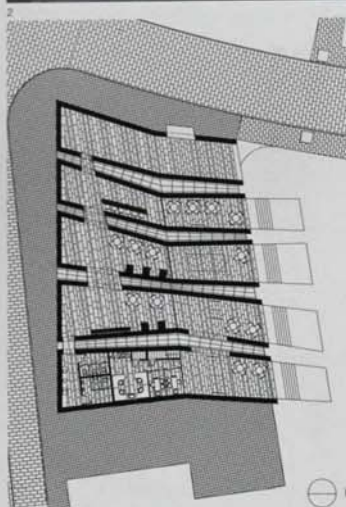
MADA s.p.a.m.

2005
TOU0099 RES
Wan,
China

0097 This teahouse is situated in the Qingcheng Mountain area of China, just outside the town of Daguang. Located in the Sichuan Province, about 65 km (40.4 miles) from the provincial capital of Chengdu, the Qingcheng Mountain, an important spiritual focus for Taoist pilgrimage, is home to many temples built over the years. This building sits along a small pond at the foot of this mountain. The teahouse is planned as five separate courtyard buildings that sit tightly together, separated by narrow, alley-like spaces passing through the building from north to south. Walls made from local dark grey slate that will gather green moss in the humid air over the years enclose the five main spaces. Rectilinear holes that give views outwards to the surrounding landscape puncture these walls. The first of the courtyards is an open-air space that serves as an entry vestibule and the largest of its openings provides the main entrance. This external courtyard leads to a sequence of three enclosed courtyards, within which the teahouse is located. The remaining courtyard space contains a living area. Sichuan is known for its many teahouses and they are an important part of daily life for many people. This teahouse structure reflects this tradition, with roofs supported by a wooden beam system influenced by the vernacular structures.

- 1 Southwest facade
- 2 Enclosed tea courtyard
- 3 View inside first open courtyard
- 4 Alley running between courtyards
- 5 Section through building
- 6 Site plan

Client
Sichuan Jinlian Corporation
Area
500 m²/5,382 sq ft
Cost
US\$200,000
Coordinates
30.6608 104.0820



0098 Well Hall is an intimate lodge set on a small grassy bluff. The project's construction was an experimental venture resulting from the collaboration between the architect, Ma Qingyun, and 15 local residents. Measuring 193 m² (2,077 sq ft), this two-storey building is a pilot for a larger, mixed-use resort and tourism area for a local vintner, Ma, who was born in the area, worked with a group of local craftsmen who were unable to read typical architectural plans. His masterplan, elevations and

sections for the building amounted to hand-drawn sketches, coupled with face-to-face dialogue to complete the design implementation phase. The structure is rooted in the vernacular language. The plan is a reconstituted courtyard house with separate residential and social areas. The materials are pastoral and local, with grey and red brick, wood and traditional roof tiles. The exterior facade has a hermetic appearance, with a solid wall and small slit windows. A stitch-like pattern of grey and red masonry, and roofs

with high diagonal inclines add a new element to the traditional courtyard motif. Within the building are two elegantly proportioned courtyards. One is a long space that provides a serene backdrop for bedroom units. The other is square in shape with a pool at one end, and is used for al fresco dining. Traditional windows and doors provide access to the shared courtyard areas. These traditional elements drawn from the local architecture were crafted using a contemporary pattern of trapezium shapes.

Above the bedrooms and under the steep roof are loft spaces, completely new forms of built space for this relatively isolated community – again, a subtle fusion of the familiar and the unfamiliar.

- 1 View of building in context
- 2 Main entrance
- 3 Square courtyard with pool
- 4 Long courtyard
- 5 Space between two courtyards

Client
Jade Valley Wine and Resort Co
Area
320 m²/3,444 sq ft
Cost
Confidential
Coordinates
Confidential

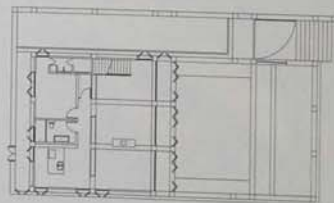
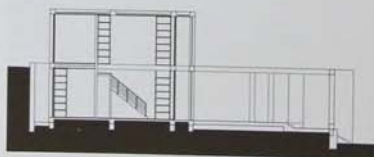


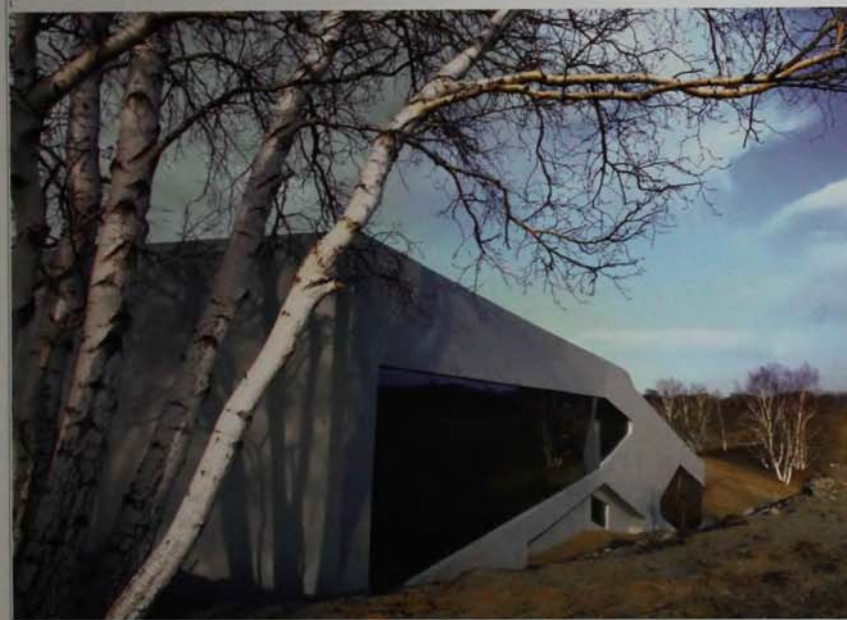
0099 This house was built in the architect's hometown for his father, on a plateau in a river valley at the foot of the Qinlin Mountains in northwest China. The river extracts stones from the mountains and deposits them in the valley, and these stones constitute one of the primary materials used to construct the house. The stones were collected from the riverbanks by local workmen and villagers and sorted according to size, shape and colour. They were then used both in the perimeter fencing wall, fixed to each side with cement and embedded with bars; and the exterior walls of the house, where the simple reinforced concrete structural frame is filled in with panels of the stones. The house is entered through a gate in the perimeter wall which leads to an L-shaped courtyard with a reflective pool in the narrower portion on the east side of the house. The facade overlooking the courtyard features recessed, full-height, steel-framed windows on both floors, in front of which polished bamboo shutters varnished with a maple tone are placed flush with the concrete frame. Following the convention of the traditional Chinese courtyard house, the ground-floor

living and dining rooms open onto the courtyard through sliding glass doors. The distribution of interior spaces is simple: behind the living and dining rooms are the kitchen and a guest bedroom; upstairs, another guest bedroom and a bathroom are placed at the back, with the master bedroom and study overlooking the courtyard. Inside, floors, walls and ceilings are lined with woven bamboo-surface plywood panels, resulting in a homogenous and traditional-feeling interior.

- 1 Garden facade
- 2 House in context
- 3 Garden facade glass doors and shutters
- 4 Living room interior
- 5 Section through building
- 6 Ground-floor plan

Client
Pajie Ma
Area
300 m²/3,228 sq ft
Cost
US\$50,000
Coordinates
Confidential





0100 This is a private lodge located in remote Ulanbatong in Inner Mongolia, about six hours' drive from Beijing. Designed by Ma Yangsong of Beijing-based architects MAD, the structure sits gently in a meandering setting of rolling hills and meadow. For the city dweller inhabiting the building, the rural context of the Mongolian grasslands is exotic. The Private Meadow Club is set on a 500,000 m² (5,382,000 sq ft) site in green summer meadows. The site's topography is an important aspect of the design, and the three-storey structure is inserted into a hilly promontory. In plan, the building consists of two parts: a simple rectangular structure with a perpendicular northern wing which hugs a slope. In elevation, the building looks as if it completes the hill anchoring it as it curves into the landscape. The building is clad in a simple, charcoal-coloured concrete with large windows which afford vistas of the surrounding grasslands. The main entrance is between the rectilinear main and northern wings. Each of the three levels has a different use: services, common and living areas, and sleeping. They are connected with a system of staircases which create a hierarchy to the spaces, and an eclectic array of rooms and circulation spaces. The clubhouse contains six bedrooms, seven bathrooms, a kitchen, an office, a roof deck and a large living area. The multiple levels and the use of large windows connect the internal spaces to the exterior.

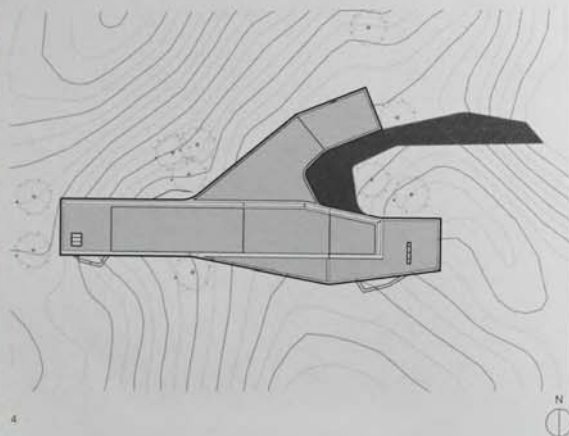
- 1 House seen from surrounding meadow
- 2 View from southwest
- 3 Facade detail
- 4 Site plan
- 5 Ground-floor plan
- 6 First-floor plan
- 7 Section through building

ClientKeshiketengqi Haloyi Meadow
Development Company**Area**586 m²/6,307 sq ft**Cost**

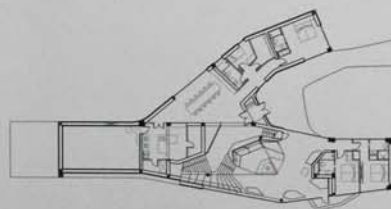
Confidential

Coordinates

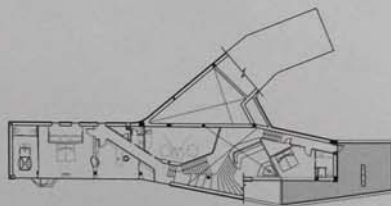
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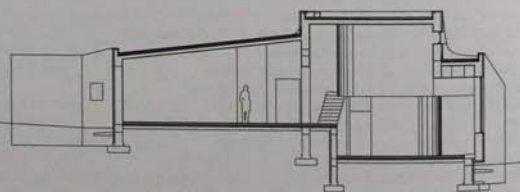
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5



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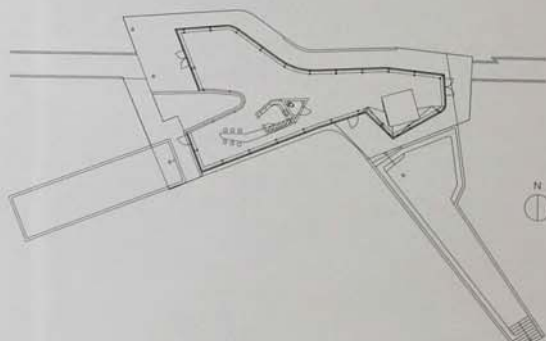
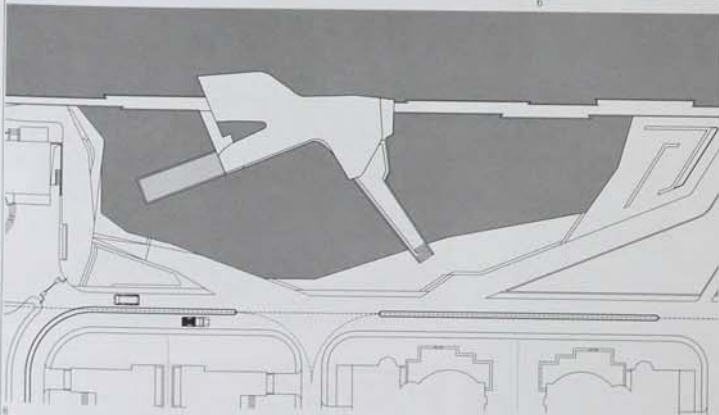
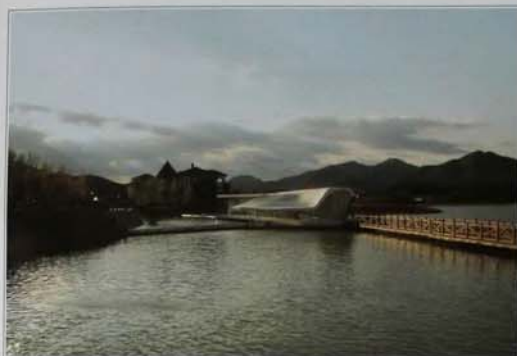
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0101 Beijing, China

Hong Luo Club

MAD

2006 REC

0100 REC
Chiang, China

0101 The Hong Luo Club is a shared leisure and entertainment facility situated in a recently built suburban subdivision north of Beijing called the Hong Luo Villas. This development is in Huarou, on the way to the Great Wall, and the club is about an hour's drive from the city centre. The building sits alongside the Hong Luo Lake, a small body of water set in a mountainous terrain. Its primary function is as a clubhouse for the surrounding residential community, with a bar and a kitchen, a dining area and an outdoor deck. The white building seems to

float on the water. The lake is to the north and two pools were built into the coastline surrounding the remainder of the building. A wood bridge and two pedestrian paths which connect back to the adjacent land mass provide access. The primary entrance is reached by a set of stairs at the end of a sunken path appearing to cut into the reflecting pools; secondary side entrances are on the building's east and west sides. The west facade is a wave-like V-shape which reveals the stooping angularity of the sculptural roof, the building's most prominent

feature. From the base of this V, the heavy roof eaves out to create a shelter enclosed by an ethereal wall of glass. The roof creates an overhang supported by steel columns, providing a setting for a surrounding, shaded balcony. This single-storey building consists of a single open space enveloped in glass, with shared facilities grouped together in a central core. A trapezium shape, this nucleus is divided into thirds: a kitchen, a storage area and a washroom. An organically shaped countertop emerges from the kitchen end. This structure of the building divides the

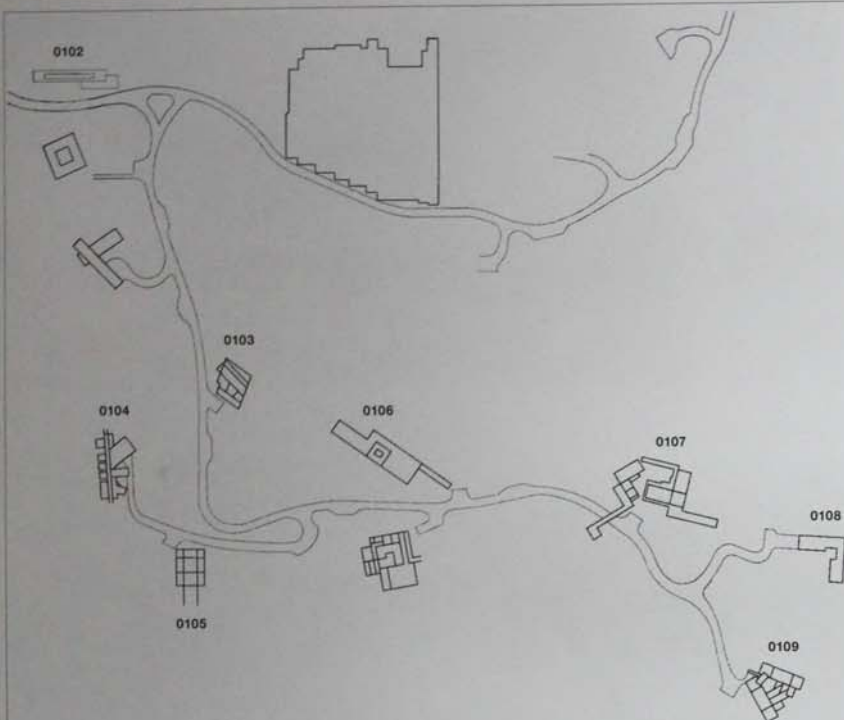
glazed interior into two zones: one is a dining area, the other is for relaxing

- 1 View of building in context
- 2 North facade
- 3 Access to club from west
- 4 Sunken approach to main entrance
- 5 Access to club from east
- 6 View along terrace
- 7 Club interior showing social space
- 8 Site plan
- 9 Ground-floor plan

Client
Confidential
Area
487 m²/5,242 sq ft
Cost
Confidential
Coordinates
40.5483 116.9994

0102-0109 Badaling, Yanqing, China Commune by the Great Wall Various 2003 RES

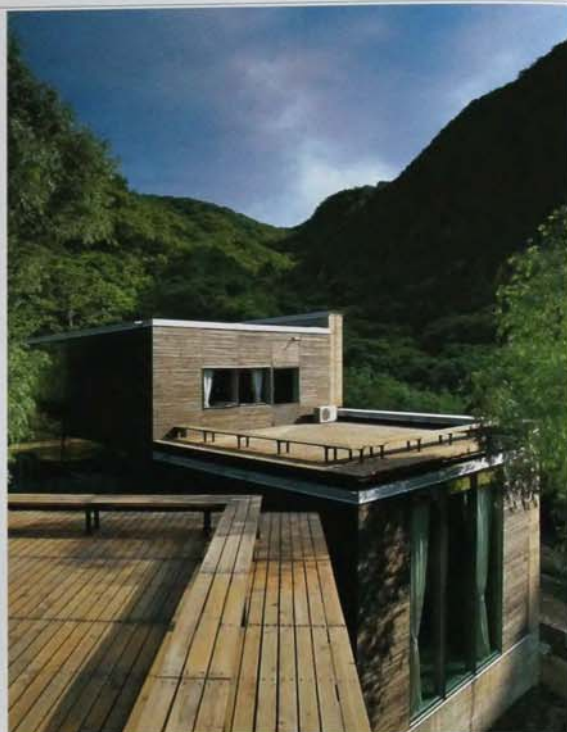
0102 Badaling, Yanqing, China Commune by the Great Wall, Suitcase House EDGE Design Institute 2002 RES



Located around 64 km (40 miles) north of Beijing, this collection of architect-designed villas constitutes a luxury hotel complex whose name is derived from its proximity to the Great Wall of China is one of Beijing's biggest tourist attractions. The villas are dispersed over the slopes of the Shiguan Valley in the Badaling mountains and enjoy views of the Great Wall and the surrounding forested hills. The 11 original villas and club

house were designed by 12 Asian architects, including Kengo Kuma and Nobuaki Furuya from Japan, Yung Ho Chang and Antonio Ochoa from China, and Seung H-Sang from South Korea. The client for the project was Zhang Xin, co-chief executive of SOHO China – the original developer for the project. She was awarded a special prize and lauded as an exceptional patron of architectural works by the 2002 Venice Biennale, where an

exhibition of the Commune by the Great Wall was held. Material from the Venice exhibition was collected by the Centre Pompidou, Paris, as part of its first permanent collection of contemporary Chinese culture. Since 2005, when hoteliers Kempinski took over the hotel's management, the complex has grown to over 40 villas.



2

1 Site plan
2 Shiguan Valley with Split House (0109) in foreground

0102 Commune by the Great Wall, Suitcase House

0103 Commune by the Great Wall, Distorted Courtyard House

0104 Commune by the Great Wall, Airport House

0105 Commune by the Great Wall, Cantilever House

0106 Commune by the Great Wall, Bamboo Wall House

0107 Commune by the Great Wall, The Twins

0108 Commune by the Great Wall, Forest House

0109 Commune by the Great Wall, Split House



2

0102 Suitcase House challenges traditional notions of domestic space and hierarchy, and provides maximum flexibility within a compact 40 m (131 ft) long rectangular plan. The main level is an inventive variation on the piano nobile. It can be transformed from an open space into a sequence of rooms with sliding and folding dividers built into the envelope, so that the size of the room is determined by the users' requirements.

Pneumatically assisted floor panels, which are almost invisible when closed, conceal a series of compartments below. By opening the floor panels and using the dividers, up to 14 guests may be accommodated in these dining and entertainment spaces. The lower level contains bedrooms, a bathroom, a kitchen and storage spaces, a music chamber, a library, a lounge and a meditation chamber looking down over

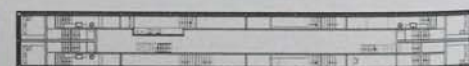


3

the valley. A pull-down staircase leads from the principal level to a roof terrace, from which the Great Wall may be viewed. The house's steel structure is clad in timber both outside and in, and cantilevers out from a concrete base containing a pantry, a maid's quarter, a boiler room and a fully equipped sauna. Challenging notions of hierarchy, the house has multiple entrances, each of equal status.



4



5

1 Staircase to entrance on main level
2 House during winter
3 View of compartment spaces in use
4 Pull-down ladder to roof terrace
5 Ground-floor plan

Client
SOHO China
Area
347 m²/3,734 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510

0103 Badaling, Yanqing, China

Commune by the Great Wall, Distorted Courtyard House

Rocco Design Architects

2002 RES

0134 TOU
Macao, China

0104 Badaling, Yanqing, China

Commune by the Great Wall, Airport House

Chien Hsueh-Yi

2002 RES



0103 Hong Kong-based architect Rocco Yim was commissioned to design one of the twelve houses in the Commune by the Great Wall complex near Beijing. His two-storey design, the Distorted Courtyard House, is a modern interpretation of a traditional Chinese courtyard home integrated with an elegant glass and steel structure. The plan for the house is a parallelogram-like slanted square, with a rectangular structure horizontally inserted into this shape. The distorted quality

of the building's design comes from the skewing of the traditional square courtyard to fit the site. What arises from this interesting geometric juxtaposition is a trapezium-shaped outdoor courtyard surrounded by a fortress-like white wall. This base contrasts with the volume containing the upper storeys of the house, which is constructed from a dark grey, steel frame. A triple-storey wall made of a glass curtain and oriented towards the courtyard encloses the face of the house.



2 A louver-like bamboo curtain hangs over the glass, controlling the amount of light that permeates the structure. Inside the house, loft-like spaces intersect with elevated platforms to create a visual connection between the lower and upper floors. Four bedrooms are contained within, and the master bedroom is located in an unenclosed mezzanine. The strong sense of horizontality and verticality continues throughout the house, with a second-level bridge that cuts

across the top of the courtyard and gives outdoor access to the upper floors.

- 1 Living room facade with bamboo shades
- 2 Entrance to house
- 3 Bridge link to living space
- 4 Section through building

Client
SOHO China
Area
425 m²/4,575 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510



0104 Airport House by Taiwanese architect Chien Hsueh-Yi gets its name from the way its appearance echoes jet bridges and terminals of modern airports. Although the architect did not have this reference in mind when designing the house – the inspirations were nature and the Great Wall – the form of the structure easily establishes the connection. Comprising four bedrooms, the house was built around a 14 m (46 ft) long corridor covered in glass on one side – like a shopping arcade – and two parallel, solid stone walls on the other. From afar, the most dramatic aspect of the house is the three separate living rooms which extend off this corridor. The living rooms jut out over the landscape in different directions and cantilever on stilts much like the jet bridges of an airport, giving residents a different view of the surrounding hills. The rest of the house, including the bedrooms and a sauna, is tucked behind the stone wall. They face away from the open landscape and are oriented towards the wooden hills at the back of the building to ensure privacy for its

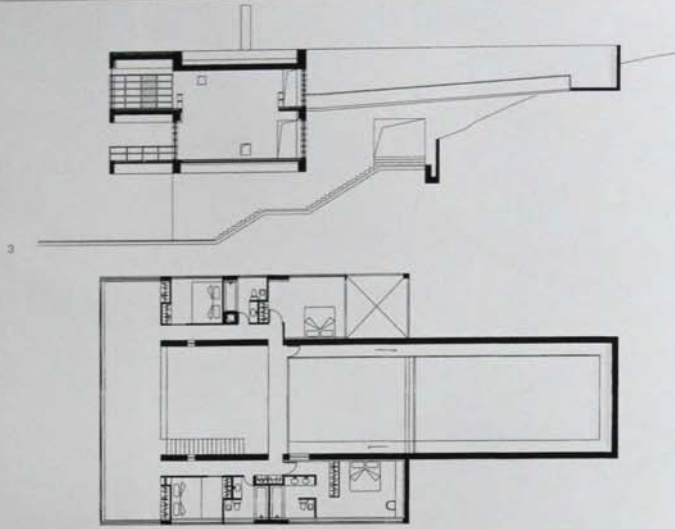
residents. Conceptually, the house's plan reads like a living organism organized by a central spine. All of the rooms lead off from the central corridor. The solid stone wall takes inspiration from the Great Wall of China nearby, adapting to the topography of the hillside terrain.

- 1 Three projecting living rooms
- 2 Staircase to main floor
- 3 Central spine corridor
- 4 Floor plan

Client
SOHO China
Area
603 m²/6,490 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510



0105	Badaling, Yanqing, China	Commune by the Great Wall, Cantilever House	Antonio Ochoa-Piccardo	2002 RES				
0106	Badaling, Yanqing, China	Commune by the Great Wall, Bamboo Wall House	Kengo Kuma & Associates	2002 RES	0125 COM Shanghai, China	0199 RES Kagoshima Pref., Japan	0208 CUL Tokyo, Japan	0232 CUL Tochigi, Japan

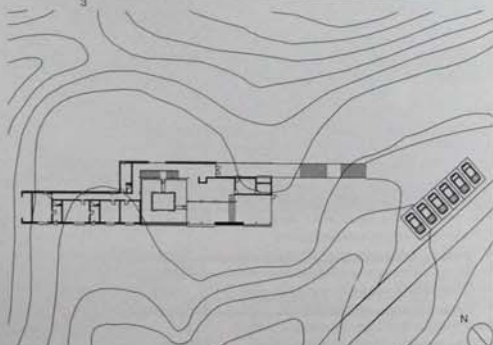


0105 Cantilever House is situated within the compound of the Commune by the Great Wall, and is one of the more iconic structures among the group – and the only house not designed by an Asian architect. Created by the Venezuelan-born, China-based architect Antonio Ochoa-Piccardo, Cantilever House is thus named because of the way the home is raised on two massive supporting walls, and is cantilevered on three sides. The base of the house is tucked into the foot of a large hill, and one side of the structure juts out in a seemingly floating fashion, away from the hill and out into the open greenery. Comprising 465 m² (5,000 sq ft) of space, the house contains four bedrooms, each with a different view of the surrounding hilly landscape. Visitors enter up a slate stairway, which brings them through the various floors of the house and eventually to the landscaped roof with a pond, a garden and a deck. The interior of the

house is simple. The exception is the living room, which opens onto a huge terrace, with the bedroom floors cantilevered above. The exterior of the house is a red-hued concrete – a colour considered regal in Chinese culture – to help the building blend into the barren hills nearby. The hilly landscape of the site surrounding the commune presented a great challenge for all the architects working on the complex to adapt each building to the topography. For this reason, the cantilever was prominently used. The other factor uniting the homes at the Commune is the inspiration of the Great Wall. The wall can be reached by a 10 minute walk along a zigzagging path directly from the house.

- 1 House in context
- 2 Interior bamboo panelling and glazing grid
- 3 Section through building
- 4 Ground-floor plan

Client
SOHO China
Area
485 m²/5,219 sq ft
Cost
US\$300,000
Coordinates
40.3397 116.0510



0106 Bamboo Wall House, designed by Kengo Kuma, is a six-bedroom home inspired by the Great Wall of China, particularly the way the horizontal structure adapts to the topography of its site. Constructed principally from bamboo and glass, the house is a perfectly flat horizontal structure adapted to hilly terrain adjacent to a small mountain. Bamboo, a rapidly renewable and sustainable material, has

had symbolic importance in the history of Japanese and Chinese cultures. It is used widely in homes and for a variety of products. For the architect, bamboo was an apt material to symbolize common cultural and domestic values. With the exception of the poured concrete pillars, most of the interior surfaces are made out of bamboo. A system of bamboo slats surrounds the perimeter of the building. This forms a screen behind

a glass exterior, creating an interplay between the exterior and interior, and controlling the amount of sunlight cascading through the structure. Inside, a two-storey central room wrapped on three sides by the bamboo slats opens to the outdoors. The room seems to float over an exterior reflecting pool, and expresses the idea of a house dictated by nature.

- 1 Southeast facade
- 2 View of central 'bamboo lounge'
- 3 View along interior corridor
- 4 Stairs leading to upper level
- 5 Detail of bamboo slats
- 6 Site plan

Client
SOHO China
Area
719 m²/7,739 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510

0107	Badaling, Yanqing, China	Commune by the Great Wall, The Twins	Kay-Ngee Tan Architects	2002 RES
0108	Badaling, Yanqing, China	Commune by the Great Wall, Forest House	Studio NASCA	2003 RES

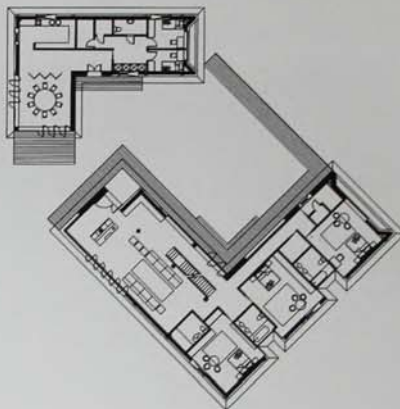


0107 A stone path leads into a private enclave towards The Twins, a house designed by Singaporean architect Tan Kay-Ngee for the Commune by the Great Wall development outside Beijing. Consisting of a main house and an annex connected by an outdoor path, the main structure contains the four bedrooms of the house, along with the living room and study. The separate annex contains the dining room and kitchen. The contemporary style of the building, with white walls, steel, concrete and glass as the material palette, belongs to a design inspired by mid-twentieth-century modern architecture and rejects natural materials. The interior space is organized like an urban loft, with a double-height living room with a fireplace, and a dramatic staircase leading up to a library at mezzanine level. The mezzanine then opens on to an open-air terrace. Both the main building and the annex contain second-floor terraces built onto the roofs of the first-floor levels. The design of The Twins responds to the outdoor environment. Both structures are oriented towards an open

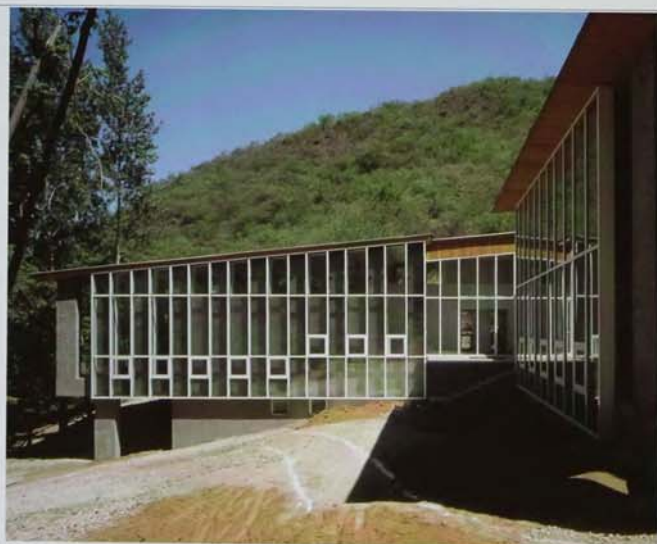
valley, and the double, floor-to-ceiling glass doors give visitors views of the Great Wall of China and glimpses of the surrounding countryside. The two structures are both L-shaped in plan and are arranged inversely in relation to each other to create a partially enclosed courtyard garden.

- 1 View of annex with main building behind
- 2 Main building at dusk
- 3 Interior of sitting room
- 4 Floor plan

Client
SOHO China
Area
477 m²/5,133 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510

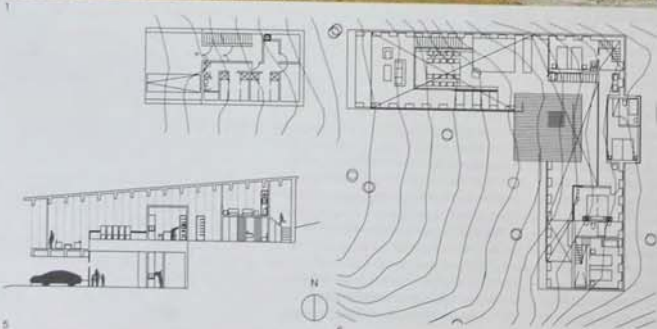


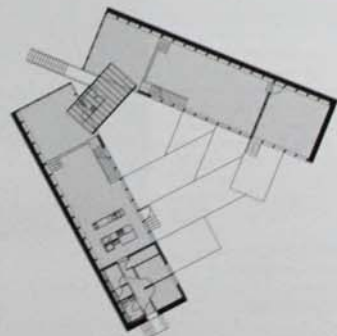
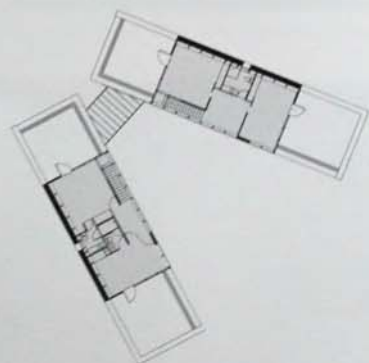
0108 Unlike the other houses located within the Commune by the Great Wall development - much of which spreads out over hilly terrain near the Great Wall of China - Forest House by Japanese architect Nobuaki Furuya is sited in a densely wooded area that gives the building its name. In plan, the house is an L-shaped volume spread across a gently sloping hill. The two-storey structure tucks a garage underneath the main volume of the building, which holds the sitting room and other principal living areas. The house's plan accommodates a variety of spaces, including four guest rooms, a tearoom, a *machiai* or waiting room, a dining room and a salon. On the inside elbow of the L-shape, a square terrace with sliding glass doors acts as a nucleus for the house. The double-skin exterior walls are constructed of load-bearing brick columns with an external layer of glazing. While giving the house a generous sense of the outdoor environment - the floor-to-ceiling windows offer a private view of the adjacent tall trees and the dining room is oriented towards a view of the Great Wall - the architect also designed the house to cater for a variety of social spaces of different sizes. A small sitting enclosure with a low ceiling is found near the corridor of the terrace, while the living room is a double-height, lofty and airy space.



- 1 View of L-shaped building and terrace
- 2 Central terrace with sliding doors
- 3 View of sitting room
- 4 Dining room set up for diners to face outwards
- 5 Section through building
- 6 Ground-floor plan

Client
SOHO China
Area
494 m²/5,317 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510





0109 One of the first houses commissioned and built at the Commune by the Great Wall development near Beijing was Split House, designed by Chinese architect Yung-ho Chang of Atelier Fei Chang Jian Zhu. Split House is named for the way the house splinters down the middle and severs to form a giant V. Situated at the highest elevation of the commune looking out on to the other houses in the complex, Split House has the privilege of occupying what is also the most private site. The house features four-

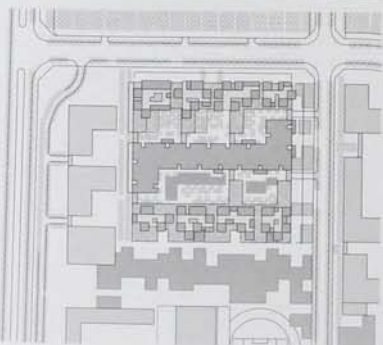
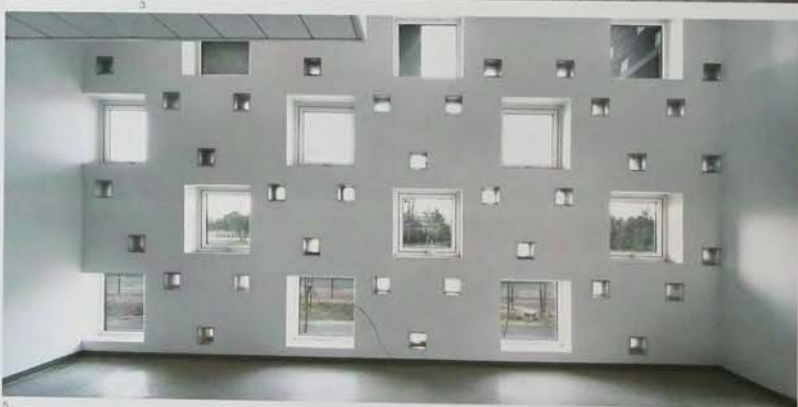
bedrooms and a landscaped courtyard created by the building's diverging wings. On the interior, the living areas are generous loft-like spaces, while the bedrooms on the second floor open out on to a terrace formed by the roof of the first level. The architect wanted the house to be as open to nature as possible, and the diverging wings create a central outdoor space which becomes a constant natural element in the home without sacrificing privacy. A floor-to-ceiling glass curtain wall lines the living room on the

courtyard-facing edge. A unique feature of the house is its rammed earth construction. This is an ancient building method where earth with high clay content is pounded down until it reaches a density as strong as concrete. The rammed earth method is one of the most ecologically sound building methods, as the earth and clay required do not deplete natural resources, and provide effective thermal insulation. In addition, the process required to make the material is energy efficient and non-toxic. In a natural setting

like this, the rammed earth walls enable the structure to blend into its landscape.

- 1 Northwest facade
- 2 Entrance from courtyard
- 3 Southeast view
- 4 Interior of living space
- 5 First-floor plan
- 6 Section through building
- 7 Ground-floor plan

Client
SOHO China
Area
449 m²/4,833 sq ft
Cost
Confidential
Coordinates
40.3397 116.0510

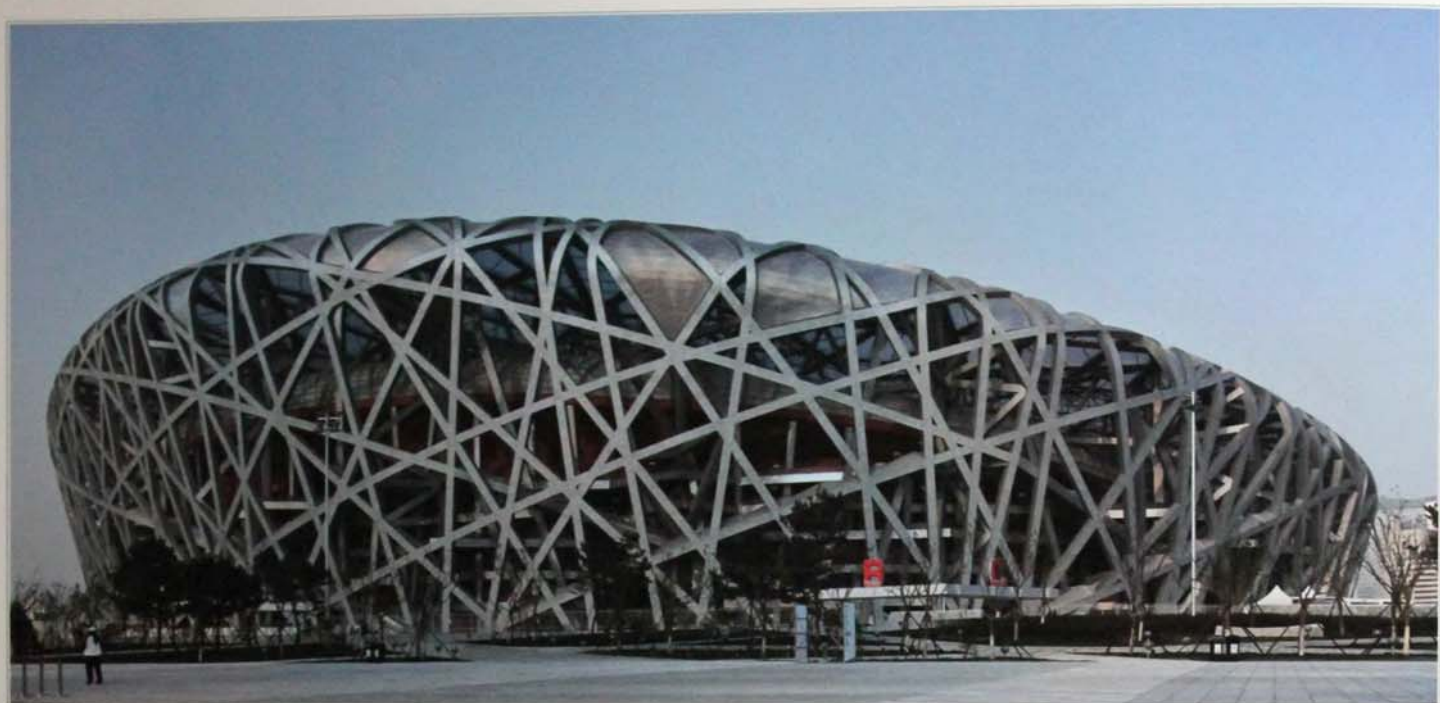


0110 Led by architect Yung Ho Chang, Atelier Fei Chang Jian Zhu was commissioned by UF Soft, a major Chinese software company, to create a new research and development campus in the suburban Hai Dian neighbourhood of Beijing. The design breaks from the traditional high-rise model for office buildings, and instead spreads the accommodation over a low-rise complex inhabiting the large site. In plan, the UF Soft R & D Centre resembles an electronic circuit board, with three interconnected buildings configured to define two courtyards. Arranged according to a tight grid, the complex eschews the corridor as the means of circulation. One research facility opens onto another, reflecting and supporting the company's team-based structure. Three different sizes of spaces reflecting the various team structures

are used. These include small rooms for individual offices, larger rooms which accommodate six to seven people, while the biggest space accommodates large project teams. The building's varied interior layouts are reflected on the exterior, which has textured concrete facades. Square windows delineate the smaller work rooms while communal spaces have bigger windows. The entire UF Soft complex, with its extensive and regulated window grids, is inspired by the technological production taking place inside the building.

Client
UF Soft Co
Area
15,347 m²/165,194 sq ft
Cost
US\$18,000,000
Coordinates
39.9569 116.2722

- 1 Main entrance and second courtyard
- 2 Office exterior seen from courtyard
- 3 View through complex at night
- 4 View through building to courtyard
- 5 Office interior
- 6 Site plan





0111 One of the most iconic structures in the world even before completion, the National Stadium by Herzog & de Meuron was the result of a competition won by the Switzerland-based firm to create a new stadium for the 2008 Olympics in Beijing. Located in a park designated for the Olympics near the Fourth Ring Road and directly north of the Forbidden City in Beijing, the National Stadium was initially designed in consultation with the Chinese artist Ai Weiwei. The vast steel lattice structure crisscrossing the entire exterior defines the drama of the stadium, host to the opening and closing ceremonies of the 2008 Olympics. This basket-like weave of load-bearing steel that comes together to form the shell of the building has been described as the 'bird's nest'. The shape of the stadium – circular, although shorter on the east and west sides and taller on the south and north sides – came from the architects' study of Chinese pottery and vases, but also accommodates spectators' sightlines along the largely rectangular field. Strong, steel reinforcements were put in place, as the stadium was initially designed with a retractable roof – later removed from the design to rein in costs. Inside, the seven-storey space features permanent seating for 80,000 spectators and room for another 20,000 temporary seats for the Olympics. Despite its enormous size, no seat is further than 140 m (460 ft) from the field.



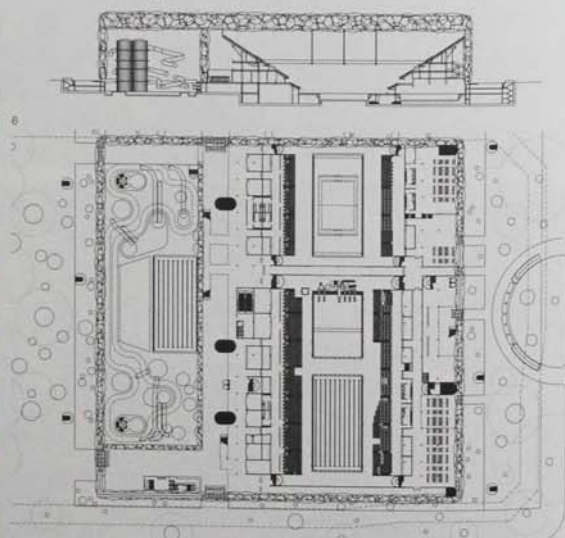
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1. General view of stadium
2. Detail of 'bird's nest' structure
3. View along tiered stadium seating
4. Interior circulation space
5. Lift lobby
6. Stadium exterior at night
7. Interior showing roof structure
8. Stadium interior
9. Section Through building
10. Site plan

Client
BSAM
Area
285,000 m²/3,067,715 sq ft
Cost
Confidential
Coordinates
39.9914 116.3900



0112 One of the most dramatic structures to have been commissioned for Beijing's 2008 Olympic Games is the National Swimming Centre, also known as the Watercube, which takes its formal inspiration directly from its function, and its structural design from the natural formation of soap bubbles. Designed by PTW Architects in collaboration with the structural engineers of Arup, the Watercube is designed for the Olympics' swimming and aquatic events. It is located near the

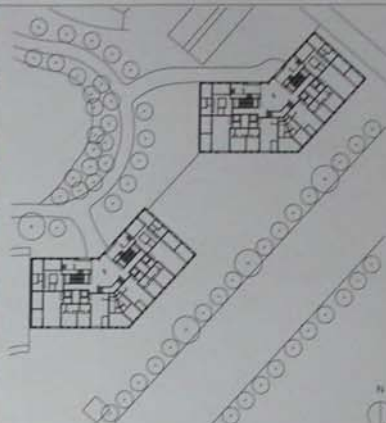
National Stadium by Herzog & de Meuron within the city's new Olympic Park. This rectangular volume is covered in more than 4,000 transparent bubbles forming a pillow-like cladding. The bubbles are made of a type of Teflon called ETFE (ethylene-tetrafluoroethylene). They vary in size, with some as tall as 9 m (29.5 ft). This plastic, inflated shell hangs on a steel space frame mostly hidden from sight, and its translucency allows light into the interior. Inner and outer

shells create an insulating layer which acts like double glazing, increasing the energy efficiency of the structure. Nearly 90 per cent of the solar energy entering the building is stored, and this energy heats the pool and the interior. Inside the 30 m (98.5 ft) high space, the exterior bubble design also extends across the large roof of the building, covering the entire space as an almost column-free canopy and creating a greenhouse atmosphere.

- 1 Watercube at night
- 2 Detail of 'soap bubble' facade
- 3 Interior staircase leading to upper levels
- 4 Detail of interior 'soap bubble' facade
- 5 Pool interior
- 6 Section through building
- 7 Site plan

Client
BSAM
Area
80,000 m²/861,113 sq ft
Cost
US\$100,000,000
Coordinates
39.9914 116.3839

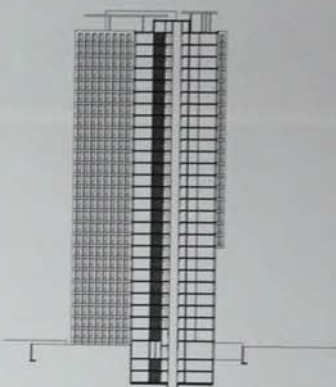
0113	Beijing, China	Moma Apartment Buildings	Baumschlager-Eberle Architects	2005 RES	0817 RES Schaer Lichtenstein	0624 TRA Fussach Austria
0114	Beijing, China	Tongxian Gatehouse	Office dA	2003 CUL	0843 RP Los Angeles, USA	



0113 In the rapidly developing east side of Beijing around the fashionable Third Ring Road area, Austrian architects Baumschlager-Eberle were commissioned to design two apartment towers for the Modern Group, a sustainability-driven Chinese developer. They were awarded the commission based on their experience working with energy-efficient materials and building systems. The Beijing-based Modern Group is currently developing a series of architecturally innovative buildings in the city under the umbrella name of Moma. Within this brand, these twin 26-storey towers contain 208 four- to five-room apartment units. The facades consist of a checked pattern of white squares arranged within the dark steel structural frame system, the pattern symbolizing the Chinese yin and yang dichotomy of countervailing forces. The layout conforms to a previous masterplan for the site, and the simple rectangular slab form of this type of building has been transformed by angles in the plan which are extruded up to form the facades. Beijing experiences cold winters and hot summers. The main feature of the building is the modern, energy-saving systems employed to regulated internal temperatures throughout the different seasons. A controlled ventilation system provides heating and cooling and a constant supply of fresh air. Windows are bevelled to direct maximum sunlight into the interior, thus contributing to energy efficiency.

- 1 View from west
- 2 Facade detail
- 3 Dining room
- 4 Living room
- 5 Site plan
- 6 Section through building

Client
Confidential
Area
84,000 m²/868,890 sq ft
Cost
US\$37,882,000
Coordinates
39.9463 116.4330

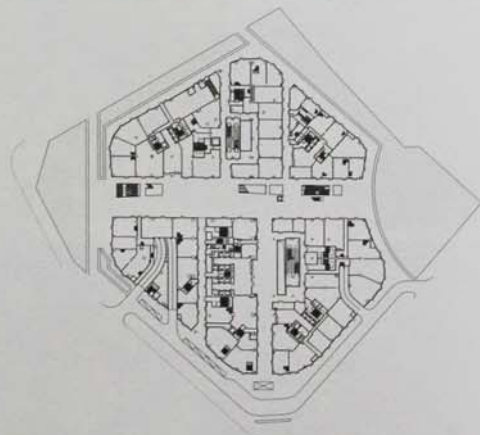


0114 Beijing has become the centre for a new wave of Chinese contemporary artists who work and reside in two distinct areas of the city: the Dashanzi Art District, near the Central Academy of Fine Art, and Tongxian, located about an hour's drive south of the city centre. Tongxian is a rural setting that has been settled by more than 200 artists who have made their home in Tongxian Art Village, a cluster of houses and studio spaces. Several years ago, the residents banded together to acquire a site and commission buildings that would become venues to show their work, house visiting artists and give cohesion to their otherwise disparate town. Office dA were brought in to create buildings for these various functions. For Tongxian, the architects created designs for structures that would be built in several phases. They are located on a site that abuts an industrial zone to the west. Rather than import expensive materials, the architects created the structures, including the Tongxian Gatehouse, out of locally available materials, such as wood and brick. The gatehouse, which is at the entrance to the main courtyard of the art centre, is a low-rise grey brick structure that is raised partly off the ground, and cantilevers over a thin brick wall. The surfaces of the building use the brick work to textured effect, giving the structure this way, the architects test the limits of the local materials, and introduce a complex structural form that is within the capabilities of local construction techniques.

- 1 Exterior view of cantilevered volume
- 2 Northeast corner
- 3 South facade
- 4 Section through building

Client
Confidential
Area
929 m²/10,000 sq ft
Cost
US\$150,000
Coordinates
Confidential





0115 Development in Beijing has been rampant in recent years, particularly in the central business district, located on the Third Ring Road east of the Forbidden City. Chinese developers SOHO China commissioned Iroje Architects of Seoul to design a retail and office-space complex in this area on a full city block diagonally across its SOHO Shangdu project by LAB. An 11-storey structure with curved corners forms the perimeter of the development. This contains retail outlets and forms a base to

the complex, which includes a dramatic central 26-storey glass tower. The facades of the retail buildings are clad in grey stone, a material common in Beijing, and punctured by glass boxes. As the buildings rise, the windows become wider, creating a solid effect at street level, with a more open facade higher up. The project replaces an old residential block, and the design of the complex has an urban quality, which is created by the use of indoor-outdoor spaces and a mix of large and intimate scales. Inside

the circular, fortress-like enclosure of the podium base, an 18 m (59 ft) wide corridor cuts through the retail complex. Open-air spaces are interspersed with park-like green spaces and linked at different levels by elevated bridges. Stairs and escalators are strategically placed to give pedestrians a choice of circulation routes through the building. The layout of the complex has a labyrinthine quality, which recaptures the feeling of the old street fabric of Beijing.

- 1 View of whole complex
- 2 Aerial view
- 3 Street-level facade
- 4 Landscaping within city block
- 5 Site plan

Client
SOHO China
Area
151,168 m²/1,627,159 sq ft
Cost
US\$ 100,000,000
Coordinates
39.9185 116.4320

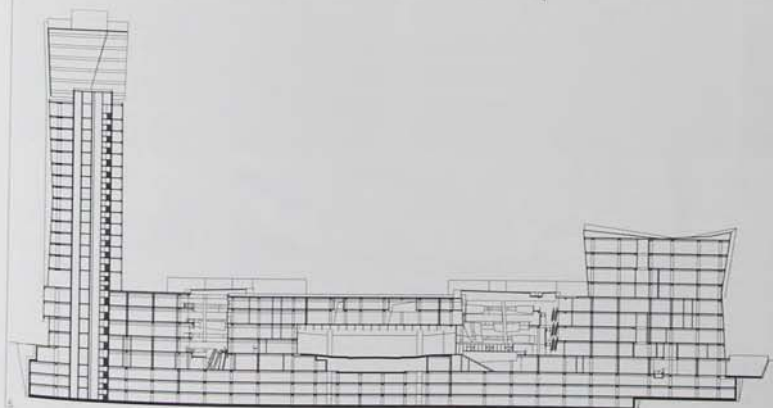
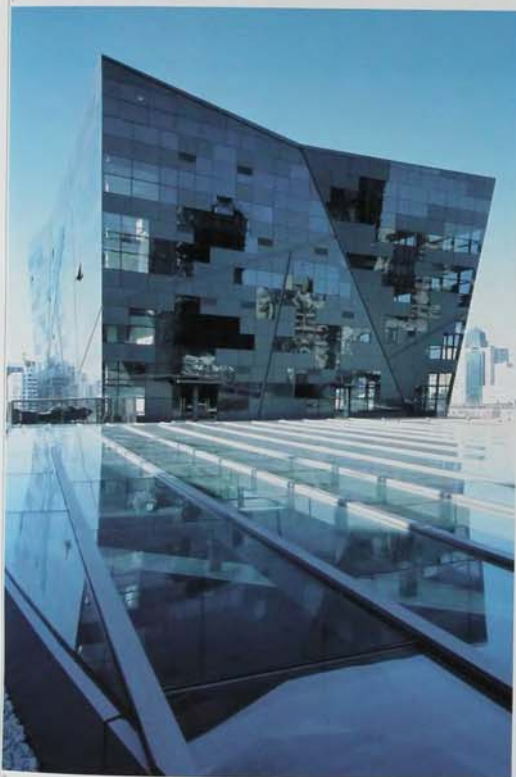
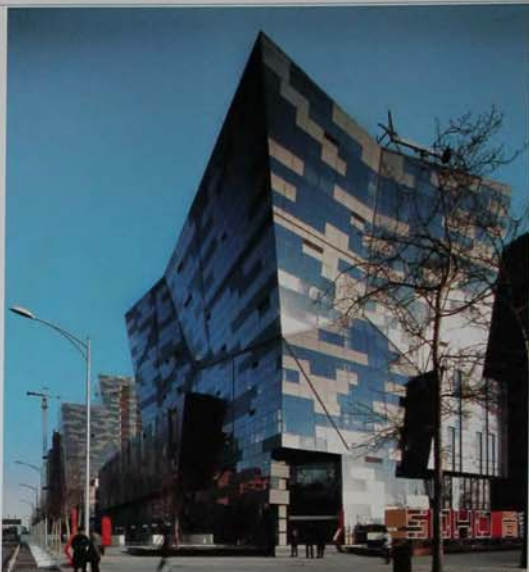
0116 Beijing, China

SOHO Shangdu Residential and Commercial Complex

LAB architecture studio

2007 COM

0015 CUL Melbourne, Australia



0116 SOHO Shangdu consists of commercial space at ground level, a residential tower and an office tower. Located in Beijing's burgeoning central business District, the project sits on two adjacent but not contiguous city blocks. SOHO China commissioned LAB architecture studio to create this commercial complex, which is distinguished by the towers' sculpted and multifaceted facades. The first five levels are devoted to retail. A dramatic bridge, which in plan resembles the tips of two triangles touching, links the smaller complex of buildings with the larger, adjacent complex. In addition to its retail function, the larger interior spaces can accommodate fashion events and concerts. SOHO, which stands for 'small office home offices,' markets its properties to a younger, upwardly mobile, creative class of individuals in China. The expectation is that its residents have diverse lifestyles predicated on live-work situations. Thus, the design of the residential tower for SOHO Shangdu

incorporates SOHO China's standard residential scheme of flexible spaces with open plans, inspired by live-work factories which can accommodate a wide range of living and work uses.

- 1 Exterior view
- 2 View from west
- 3 West tower and glass roof over retail area
- 4 North retail facade
- 5 Section through building

Client
SOHO China
Area
170,000 m²/1,829,864 sq ft
Cost
US\$146,015,000
Coordinates
39.9172 116.4453

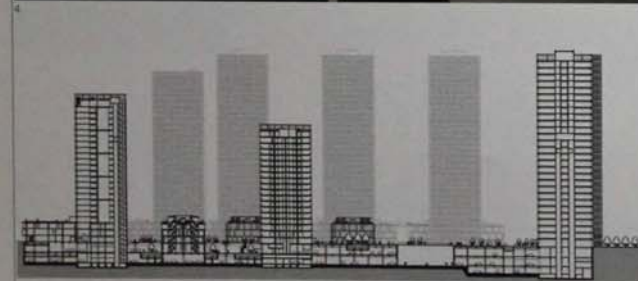
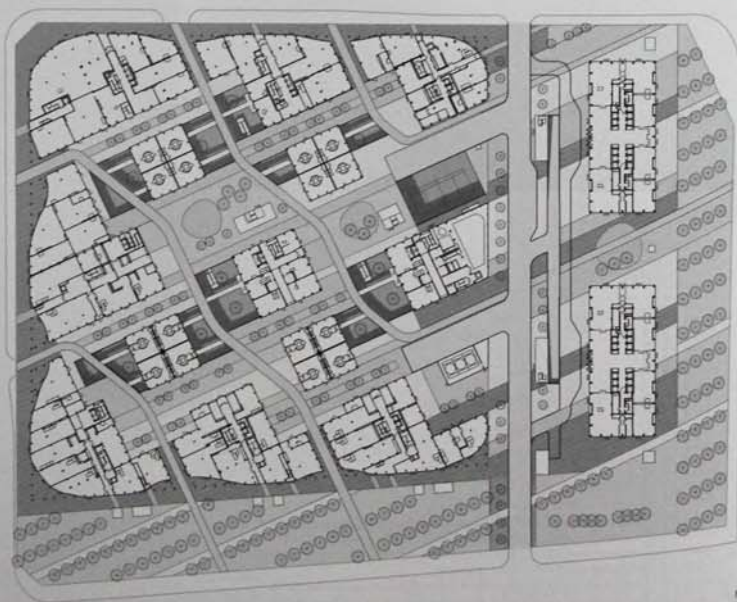


0117 Jian Wai SOHO is the second mixed-use development of the Beijing-based real estate developer SOHO China. Located on a prominent location along the Third Ring Road, Jian Wai SOHO integrates private apartments and condominiums, two office towers and ground-level shops, cafés and restaurants and a collection of new public open spaces. The white, crystalline appearance of its towers stand out in the heart of Beijing's central business district. There are 18 towers of varying heights, with two more planned for future construction. The towers are grouped into two formations – along the east of the site are two 28-storey office towers, while the remainder of the buildings are residential blocks and low-rise retail and commercial buildings aligned at a 25 degree angle from their north-south axis. Apartment towers of varying heights are interspersed with four 'villas' containing retail and food outlets set adjacent to sunken courtyards. All structures are simple, unadorned concrete blocks with steel supports and floor-to-ceiling windows. The facades are painted white, contrasting with the architectural eclecticism of the surrounding neighbourhood. The white colour of the buildings provides a further element of contrast with the charcoal grey hardscape of the outdoor areas. In designing this new public realm, the architect Riken Yamamoto was inspired by the crisscross patterns he encountered in his travels in North African cities. The result is a textured grid-like pattern of pedestrianized alleys that connect the buildings. Internally, shared spaces such as lift lobbies and passageways are also markedly minimalist and white, echoing the austere modernism of the exteriors.

- 1 General view of complex
- 2 Sunken courtyard and 'villa'
- 3 Aerial view of 'villas' and sunken courtyards
- 4 Apartment interior
- 5 Section through site
- 6 Site plan



Client
SOHO China
Area
34,823 m²/374,830 sq ft
Cost
Confidential
Coordinates
39.9044 116.4531



0118 Beijing, China

CCTV and TVCC Television Centres

Office for Metropolitan Architecture

2008

0148 CUL Seoul, South Korea

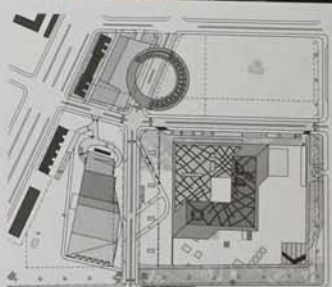
0514 CUL Porto, Portugal

0554 GOV Berlin, Germany

0831 CUL Seattle, USA

0844 CCM Los Angeles, USA

0886 EDU Chicago, USA



0118 CCTV headquarters and Television Cultural Centre is a monumental mixed-use facility for China's state broadcasting agency located in the heart of Beijing's central business district. It sits along the Third Ring Road, one of the city's major axial promenades. There are two buildings. The larger houses the television studios and offices for CCTV's multiple national channels, whilst the second contains a cultural centre with a theatre, cinemas and restaurants, and a branch of Hong Kong's Mandarin Oriental Hotel. With 465,000 m² (5,005,212 sq ft) of working space, the building is organized

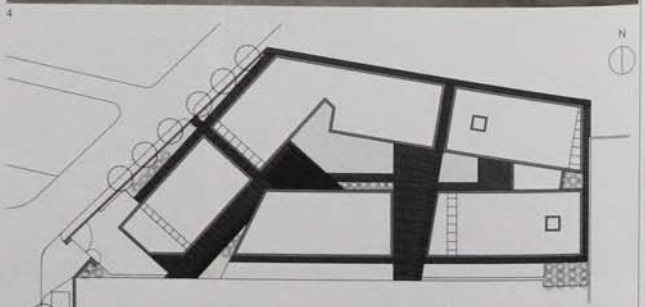
around a giant loop formation framed by two sides, each originating from opposite coordinates (northwest and southeast) of a multilevel podium which rises from below ground. One side contains broadcast studios and facilities, while the other is dedicated to education, culture and research. Rising at opposing acute angles, these two columns are both the structural and functional pillars of an L-shaped cornice housing a suite of offices and management facilities for the television network. The building's 49 storeys reach 234 m (768 ft) in height at the tallest point. A linear gallery for the visiting

public circulates through the building and offers vistas of the city. The entire building is wrapped in a cross-stitch pattern steel grid which holds together transparent glass panels. The secondary building, officially called the Television Cultural Centre (TVCC), sits at the northeast corner of the site. Echoing its larger neighbour, the TVCC's form is made of sharp lines framing an eastward tilting skyscraper emerging from a podium. The building is clad in glass panels on its north and south facades, with a metallic envelope on its east and west sides. A large external canopy at ground level

protrudes from the building and leads visitors to the hotel lobby and the other pieces of TVCC's programme, including a 1,500-seat theatre. The lobby connects to an internal atrium, which provides views for more than 240 hotel rooms.

- 1 CCTV and TVCC buildings
- 2 CCTV building seen from street level
- 3 CCTV and TVCC buildings in context
- 4 Facade detail, CCTV building
- 5 Section through building
- 6 Site plan

Client
China Central Television (CCTV)
Area
560,000 m²/6,027,790 sq ft
Cost
US\$1,309,170,000
Coordinates
39.9142 116.4569



0119 104 Caochangdi, home of the China branch of the Swiss Urs Meile Art Gallery, is located in a small suburban village on the eastern outskirts of Beijing. The building is part of a larger labyrinthine complex of art galleries and studios, first created by artist and architect Ai Wei Wei. Caochangdi, located just beyond the intersection of the city's Fifth Ring Road and Airport Expressway, is in a semi-rural environment which is taking on an increasingly dense character as Beijing rapidly sprawls outwards. Designed

by Ai Wei Wei, this two-level building is wrapped in grey bricks which bring to mind the monochrome hue so evocative of the traditional Beijing architecture found in the city's ancient core. Its courtyard plan also references local tradition, but with a twist as it eschews a rectilinear form for a dynamic, angular floor plate. This plate allows space for four separate nodes to function as independent structures while still being part of a cohesive whole. The ground level has several gallery spaces which break out into

six simple, unadorned double-height rooms for art exhibits. On both levels, there are single-height anteroom suites for services. Like the interiors, the facades are clean but more rustic in their texture, with a uniform use of simple grey bricks. This evenness is broken up in certain external walls and pedestrian bridge-cum-porch structures. These porches are clad in geometric patterns similar to those found in old Chinese double doors and windows.

- 1 Entrance from street, looking east
- 2 View of internal courtyard
- 3 View of building's courtyard
- 4 Gallery space and mezzanine
- 5 Site plan

Client
Urs Meile
Area
1,565 m²/16,843 sq ft
Cost
Confidential
Coordinates
39.9966 116.4980

0120 Beijing
ChinaBeijing Capital
International Airport

Foster + Partners

2008

TRA

0072 GOV

Astana,
Kazakhstan

0601 RES

St Moritz,
Switzerland

0258 EDU

Seri Iskandar,
Malaysia

0904 COM

New York,
USA

0370 COM

Woking,
UK

0375 SPO

London,
UK

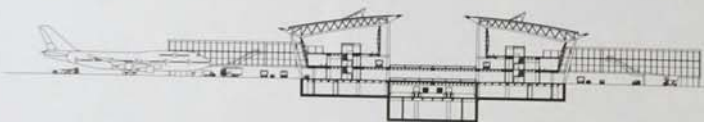
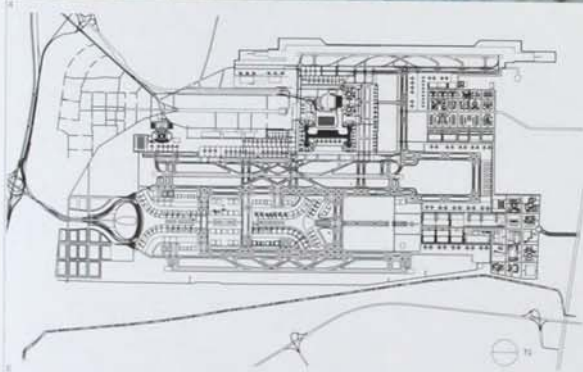
0385 COM

London,
UK

0469 INF

Millau,
France

0548 EDU

Berlin,
Germany

0120 Completed as part of Beijing's preparations for hosting the 2008 Summer Olympics, Beijing International Airport's Terminal 3 is part of a larger expansion plan. The airport is located in the northeast part of the city and the terminal building is adjacent to the existing eastern runway. Although a third runway is planned for future expansion on the other side of Terminal 3, this project more than doubles the airport's capacity to approximately 82,000,000 passengers per annum. The scheme consists of two

parts, the terminal building and the Ground Transportation Centre. Similar to other airport projects by the same practice, the terminal building is under a single roof structure. Its design, however, combines visual references to Chinese culture, including the use of traditional colours of red and gold, and symbols such as the dragon, with vast, aerodynamic curves. Particular attention was paid to the spatial clarity so that passengers could easily navigate the vast terminal. The public transportation

system is also fully integrated into the design to facilitate easy access to and from the terminal. As with other projects by the same practice, the design of Terminal 3 incorporates several passive sustainable features. For example, the orientation of skylights towards the southeast maximizes heat gain from the morning sun, while the building utilizes an integrated environment control system to minimize overall energy consumption. The choice of materials depended on several factors, including

local availability and application of local skills to minimize overall transportation required for the project.

- 1 Aerial view of terminal building
- 2 South facade
- 3 Facade detail with red supports
- 4 View of main hall, Terminal 3
- 5 Terminal building interior
- 6 Site plan
- 7 Section through building
- 8 Longitudinal section through building

Client
Beijing Capital International
Airport Company

Area
1,300,000 m²/13,993,084 sq ft

Cost
Confidential

Coordinates
40.0548 116.6099

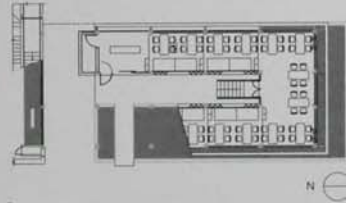
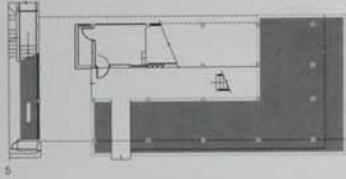
0121 Suzhou, Jiangsu, China Dong's Teahouse TM Studio 2004 COM

0122 Shanghai, China Xiayu Kindergarten Atelier Deshaus 2004 EDU

0126 GOV Shanghai, China



0121 For decades the area around this building remained relatively dilapidated, but is one of the best-preserved heritage precincts remaining in the country. In an effort to create a catalyst for the regeneration of this complex fabric, the municipality asked Shanghai-based architect Tong Ming to convert an existing canal-side site into a public teahouse. The teahouse consists of five structures, the original footprints of passageways and the small pockets of open space that remain between the buildings. The southern part of the site contains four of the buildings, all old residential structures with their external walls preserved. Made of traditional brickwork and painted in a light shade of grey typical to the area, these walls have remained unchanged for centuries. Within the interior of these structures, contemporary steel frames replace wooden structural skeletons and skylights puncture the original roof. In the site's northern section, an existing small factory building was demolished. In its place is a simple block with a courtyard plan that retains the same proportions as its neighbours. The new structure houses a coffee bar with a grand glass and cement staircase as its main interior feature. The staircase leads up to the roof, on which is an outdoor café terrace. The facade is made of hollowed-out, grey-coloured bricks which allow visitors to peer outside and catch slices of the surrounding neighbourhood and canal.



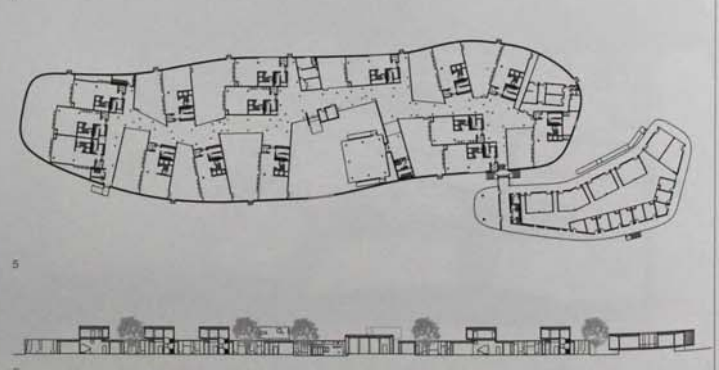
- 1 Traditional brickwork facade
- 2 Exterior view from Pingjiang River
- 3 Detail of tearoom exterior
- 4 Tearoom
- 5 First-floor plan
- 6 Ground-floor plan

Client
Renovation Committee of Pingjiang Historic Area, Suzhou

Area
1800 m²/19,375 sq ft

Cost
US\$3,119,400

Coordinates
31.3042 120.6114



0122 It takes around 45 minutes to drive from Shanghai to the town of Qingpu, in the municipality of Shanghai, but the town is very different in terms of population density and physical environment. Several years ago, the newly appointed mayor of Qingpu began to commission well-known Chinese architects to design public buildings that would act as catalysts to urban development. One of the projects commissioned was the Xiayu Kindergarten, designed by the Shanghai-based firm Atelier Deshaus. Located near the

town centre, the kindergarten is a complex of buildings that provides an alternative to the typical single-block school building. Taking advantage of the abundance of land in Qingpu, this is a brightly coloured, bustling campus with a large amount of outdoor recreation space inside its enclosing wall. The rectangular site contains 15 freestanding classroom structures, each of which has its own playground adjacent to it. Each of the two-storey buildings has a box-shaped form at the top level that uses the first floor

structure as a base. These boxes are clad in brightly coloured perforated metal panels, and are connected by a network of exterior walkways that extend over the roofs of the base structure below. Some of the boxes are cantilevered over the base structure, and some even reach over the complex's exterior walls. The spaces within the boxes are intimate rooms for play or quiet sleeping rooms for the children. These rooms vary to give each classroom structure a distinct identity, and also to encourage the children

to interact in a free and independent environment that is slightly detached from the rest of the school.

- 1 View of exterior wall with classroom buildings behind
- 2 View of second-storey structures connected by walkways
- 3 Outdoor play area
- 4 Interior corridor
- 5 Site plan
- 6 Section through building

Client
Shanghai Qingpu New Urban Area Construction Development Co

Area
6,834 m²/73,561 sq ft

Cost
US\$3,750,000

Coordinates
31.0963 121.0940

0123 Shanghai, China

Green Pine Garden Club and Restaurant

Scenic Architecture

2005 REC



0123 Along the side of a highway from downtown Shanghai towards the outlying suburb of Zhujiajiao, the Green Pine Garden by Scenic Architecture is clearly visible. A former furniture factory sits on this 30,000 m² (322,920 sq ft) plot of green parkland, where two ordinary industrial buildings have been transformed into a new club and restaurant, forming a new entertainment destination in the city. The project is situated in a neglected area of Zhujiajiao, one of Shanghai's ancient water towns – settlements with canals running through them and connected by pedestrian bridges. To revive this industrial complex, Zhu Xiaofeng, the principal of Scenic Architecture, reoriented the facade of the building to look towards the sprawling field of low lying trees spread out before it. A sculptural facade of thin pine planks was constructed over the existing concrete building in the form of a Japanese screen *maire* pattern. This ensures privacy for the club and restaurant inside. It also hides external equipment, such as the air-conditioning plant which was installed as part of the building's upgrade. The second building, made of brick, is also incorporated behind this simple wooden screen. This gives the appearance of a single unified structure, since it hides the differences in proportion and material of the two buildings. Since the completion of the project, the exterior screen of pine has a darkened orange patina, with similar tones as oxidised Cor-Ten steel.

- 1 East facade of brick building
- 2 View from southwest
- 3 Southeast view of timber building
- 4 Detail of pine plank facade
- 5 Covered corridor in brick building
- 6 Section through timber building
- 7 Ground-floor plan of timber building

Client

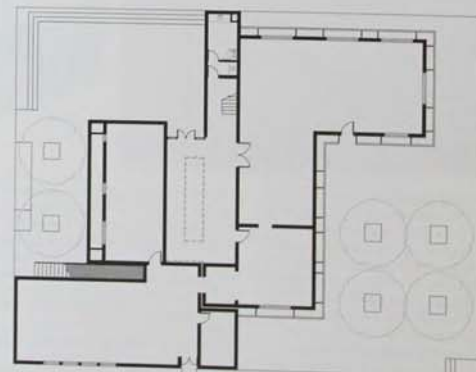
Yi Lu Hua Industry Development Co

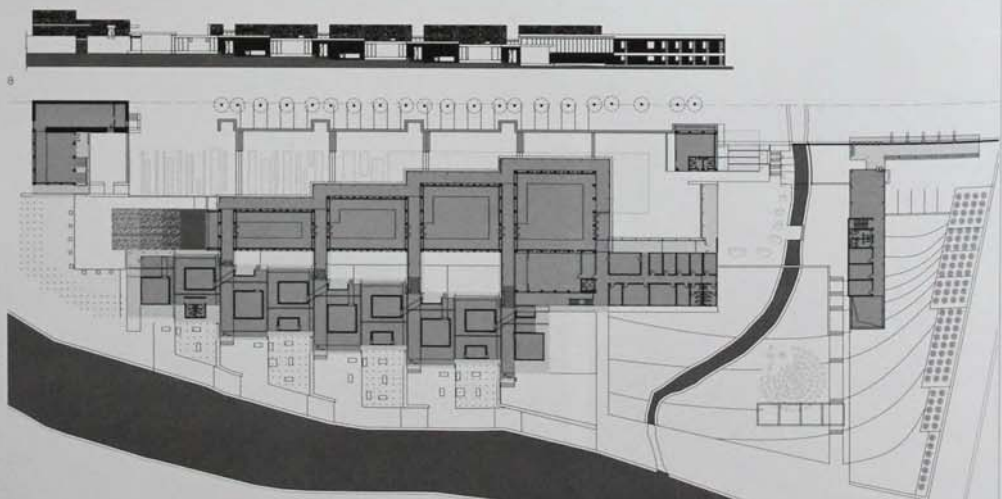
Area1,603 m²/17,255 sq ft**Cost**

US\$320,000

Coordinates

31.1361 121.1164





0124 In the Zhejiang Province, directly south of Shanghai along China's eastern coastline, the mountainous area of Tiantai has nurtured a number of different Eastern religions, including Confucianism, Taoism and Buddhism. As a result, an important sect of Buddhism has emerged in the region which takes the name of the Tiantai Mountain. The mountain is now covered with temples and associated buildings, including a main school for the religion, and the Tiantai Museum. The museum includes

accommodation for exhibitions and research and education facilities relating to the Tiantai religion. It is set out as a sprawling campus defined by a single-storey structure surrounded by landscaping that responds to the gently sloping mountainside on which it is sited. Arcade-like corridors connect the low, flat boxy volumes. Three interior courtyards are embedded within the complex. The building is organized into three horizontal structures which are linear in plan – one follows the edge of the adjacent road, the

central block contains the museum itself and the third houses galleries looking out on to the river. Interior spaces are organized in relation to the site's topography. There are two different kinds of spaces: open plan for social functions and walled enclosures for exhibition purposes. With an emphasis on using local craftsmanship, and with the majority of external walls constructed of stone from the region over a reinforced concrete and steel frame, the museum balances its differing functions in a similar

way that the religion of Tiantai balances its different influences.

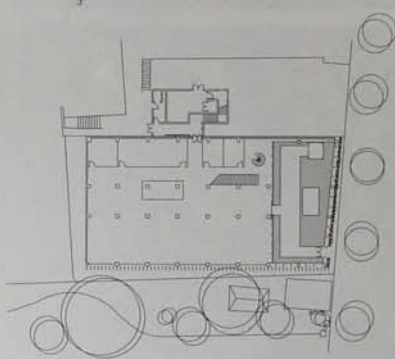
- 1 View from street
- 2 Exterior of exhibition spaces
- 3 View from stream
- 4 Internal courtyard space
- 5 Exhibition space
- 6 Gallery interior
- 7 Courtyard adjacent to perimeter wall
- 8 Section through building
- 9 Site plan

Client
Tiantai Museum
Area
5,073 m²/54,605 sq ft
Cost
US\$1,670,240
Coordinates
31.2128 121.3775

Asia China

0125	Shanghai, China	Z58 Office Building	Kengo Kuma & Associates	2006 COM	0106 RES Beijing, China	0199 RES Kanagawa Pref., Japan	0208 CUL. Tokyo, Japan	0232 CUL. Takanezawa, Japan
0126	Shanghai, China	Municipal Navigation Administration House of Zhujiajiao	Atelier Deshaus	2006 GOV	0122 EDU Shanghai, China			

0125 Located on a street in the western end of the French Concession neighbourhood in Shanghai, Z5, named for its address – 55 Panyu Road, is the headquarters of the lighting company Zhongtai, which specializes in the sale and installation of high-end lighting products. Japanese architect Kengo Kuma was asked to renovate a former watch factory as the company's current Shanghai headquarters. The building was completely gutted and fitted with a new interior. A row of horizontal mirrored-steel bands, spaced apart to form a screen-like effect, covers the building's street facade; the steel bands are also planters filled with ivy. The facade elegantly reflects back onto the street, and from the inside, visitors enjoy a partial view of activity on the street. Inside, the building features a dramatic four-storey atrium, with one of its walls panelled with horizontal glass piping. During the day, water trickles down the wall to produce gentle, rippling effects across the green glass. The first floor of the building houses a gallery for temporary exhibitions, while the second and third floors house Zhongtai's executive offices. The programme changes entirely on the fourth floor, which holds two generously proportioned, Japanese-inspired modern bedrooms used as accommodation for special guests. The top floor is designed as a luxury clubhouse, with Eames lounge chairs overlooking a reflecting pool.



- 1 Facade from street
- 2 Internal atrium
- 3 Detail of atrium water-wall
- 4 Fourth-floor guest room
- 5 Clubhouse on top floor
- 6 Site plan

Client
Keppei Cheng, president of Zhongtai Holding Group

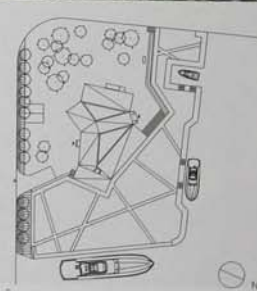
Area
3,159 m²/34,003 sq ft

Cost
Confidential

Coordinates
31.2035 121.4250



0126 Since a pioneering government official was appointed mayor, both Qingpu and the adjacent historic town of Zhujiajiao have undergone a dramatic development boom. Zhujiajiao, a traditional Chinese water town with an urban structure defined by canals and buildings linked by bridges, began to renovate and enhance its governmental accommodation. This programme of renewal includes a new structure for the Municipal Navigation Administration House, designed by Shanghai-based architects Atelier Deshaus. The architects worked to the brief of a client made cautious by the large amount of new construction in the town. The design uses locally available construction materials and makes formal references to the local vernacular. The building is on an almost square site which adjoins two canal bridges, one to the west and one to the south, and is surrounded by water on two sides. The building's plan makes use of its location next to one of the town's main canals by orienting the windows of the high-ceilinged offices to face this direction. The building has sloping roofs which create a horizontal-faceted plane clad in traditional grey slate, in contrast to the golden panels of timber on the facades. Inside, a single, light-filled corridor connects the spacious open offices.



- 1 View from across Dianpu River
- 2 View from southwest
- 3 East facade of building
- 4 Single internal corridor
- 5 Site plan
- 6 First-floor plan

Client
Zhujiajiao Maritime Safety Administration

Area
360 m²/3,875 sq ft

Cost
US\$150,000

Coordinates
31.2232 121.4750



0127 Like many areas in China, Zhejiang, a province to the south of Shanghai, has experienced massive growth, especially in its largest city, Hangzhou, where China Academy of Art is located. Degree programmes include art, drama, media studies and architecture. In 2004, the school commissioned locally based Amateur Architecture Studio to make a plan for its central campus and add several new buildings to it. One of the inspirations for the design of the campus's first phase was an emphasis on traditional building materials and building methods. Additionally, the

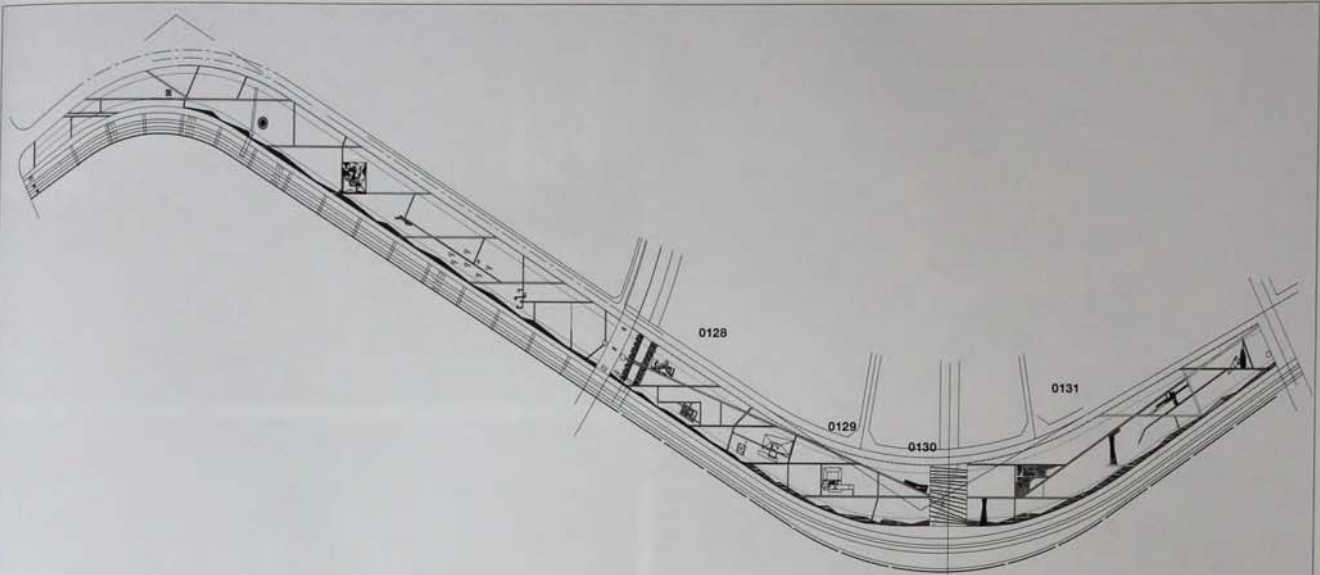
initial design anticipated how the buildings would include variations, or inconsistencies, during the construction process. A system of courtyards was installed within the previously *ad hoc* composition of the school buildings to provide order and to introduce greenery and the use of recycled materials into the project. The first phase of the plan added 65,000 m² (699,654 sq ft) of accommodation and 10 new buildings, including a library, workshop and studio spaces, galleries, administrative offices and a small stadium. Most of the academic buildings are four storeys or under

and enclose a courtyard on three sides, creating accessible outdoor space. Many of the circulation patterns, such as the outdoor walkways connecting the buildings, have been raised to the first-floor level to link the buildings, which are located on different topographical levels. A long exterior bridge leads from the main campus across a grassy field to a hillside art studio tucked away amid tall trees. A large part of each roof was covered in over 3.3 million pieces of recycled or reused tiles.

- 1 Main facade of academic buildings
- 2 Aerial view of gymnasium building
- 3 Aerial view of campus
- 4 View of gallery from academic building
- 5 Courtyard between buildings
- 6 Gallery interior
- 7 Site plan

Client
China Academy of Art
Area
65,000 m²/699,654 sq ft
Cost
US\$20,276,000
Coordinates
30.2408 120.1536

0128-0131	Jinhua, Zhejiang, China	Jinhua Architecture Park	Various	2007 CUL
0128	Jinhua, Zhejiang, China	Jinhua Architecture Park, Manager's Pavilion	Buchner Bründler Architects	2007 REC



Scattered along a 2 km (1.24 mile) stretch of the banks of the Yiwu River are the 17 permanent pavilions of the Jinhua Architecture Park. The structures were commissioned in 2002, on behalf of Jinhua City Council, by Chinese artist, designer and curator Ai Wei Wei, in collaboration with the Swiss architects Herzog & de Meuron. The 16 architects participating in the project (including Ai Wei Wei himself, the Swiss architects Christ & Gantenbein, Herzog & de Meuron, American architect Michael

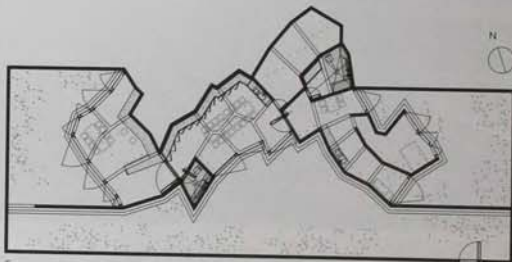
Maltzan, Mexican architect Fernando Romero, the Chinese architect Yung Ho Chan and American academic Toshiko Mori) come from all around the world with five of the practices based in China. Situated in the province of Zhejiang in central eastern China, about 130 km (80.77 miles) south of Hangzhou, the ancient city of Jinhua now has around 4.5 million inhabitants. The park itself is dedicated to the memory Ai Wei Wei's father, the poet and intellectual Ai Qing, who was born in the city. The park is

also a catalyst for the development of the Jindong New District, a former agricultural area converted to urban land with a high percentage of residential use. The pavilions house the park's general facilities, including a welcome building, manager's pavilion and lavatories. In keeping with the park's inspiration, there is an emphasis on the written word and the pavilions hold a newspaper and a book bar, a multimedia centre and an Internet café, as well as a special reading space. The low-budget

pavilions, or follies, are built mainly from local materials, and are sited at wide intervals around the site on the north bank of the river.

1 Site plan

- 0128 Jinhua Architecture Park, Manager's Pavilion
- 0129 Jinhua Architecture Park, Museum of Neolithic Pottery
- 0130 Jinhua Architecture Park, Newspaper Café
- 0131 Jinhua Architecture Park, Bridging Teahouse



0128 The Manager's Pavilion at Jinhua Architecture Park serves as a working home and office for the park's on-site facilities manager, and as an information centre for visitors. Designed by Swiss firm Buchner Bründler of Basel, the pavilion is located roughly in the middle of the elongated site. The architects integrated the building with the surrounding landscaped area to create a yard that draws visitors into the building via a main public entrance. West and east wings lead off from this central area. The manager's private apartment is housed in the west wing with offices in the east. Each wing opens out into the yard. A public lavatory and storage area are tucked into opposite corners of the public space. A straight wall encloses the yard along the southern end of the building, with a single entry off to the west side. The overall form of the building resembles a collection of interlocking cellular components, echoing some of the patterns found in plant biology. The entire building is made of poured white concrete and the yards are lined with gravel and bamboo. Despite its irregular shape, the building carries on with some of the key characteristics of traditional Chinese courtyard architecture. It is completely enclosed from the outside, with floor-to-ceiling windows looking on to

a walled garden. The windows are lined with locally sourced wood panels.

- 1 Northeast facade of building
- 2 View of an internal courtyard
- 3 Windows overlooking courtyard
- 4 View of irregularly shaped interior
- 5 Ground-floor plan

Client
Jindong New District Construction
Headquarters of Jinhua City
Area
193 m²/2,077 sq ft
Cost
Confidential
Coordinates
29.1100 119.6920



0129 This small structure is set within the Jinhua Architecture Park, and is designed by the artist-architect Ai Wei Wei. Intended as a small museum of ancient Chinese pottery, it is the last of the 17 pavilions at Jinhua to be completed. The building is a simple elongated structure that evokes the vernacular forms of local residential dwellings. The museum acts as a bridge across a recessed ditch with a concrete-filled plaza that spills over onto its side. Enveloped in austere poured concrete, the walls have a unique texture that mimics the patterns found in bamboo weaving, which adds another traditional quality to what at first glance appears to be a starkly modern, utilitarian building. From one side, it has the appearance of a simple house set on the ground, while from the opposite side, it reads like a slender covered bridge. On these shorter sides, the museum is 6 m (19.7 ft) in width. There are no windows and the building is entered through a simple doorway on the southern, shorter end of the building. Once inside visitors encounter a ceremonial recessed plinth, which provides a visual and spatial barrier between the internal and external spaces. The plinth also diffuses light off to its sides creating a serene, temple-like atmosphere within. Further inside the museum is a small lavatory, a service staircase and an antechamber that opens up

completely to the outside, with a small door leading into an exposed space. In elevation, this side mimics the yin-yang motif, with an open, punctured wall and an enclosed one of equal size and scale. A bridge extends from this exit area, bringing visitors across a sunken plaza that is tucked to the building's side. This terraced space is accessed by two sets of irregularly dispersed stairs. Clad in the same concrete as the building, the stairs bring visitors down to a collection of hexagonal-shaped verandas, helping to carefully integrate the building into the surrounding landscape of the Jinhua Park.

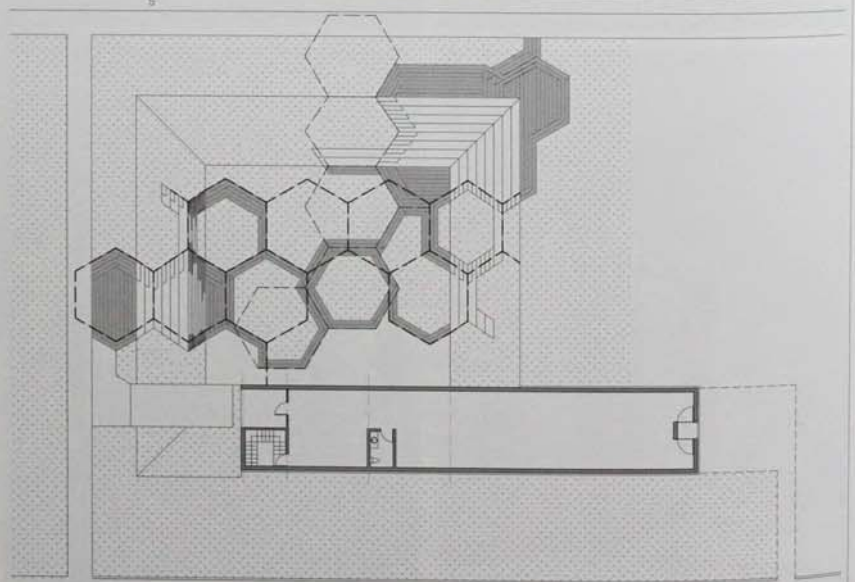
- 1 South facade
- 2 North facade
- 3 Detail of terraces
- 4 Interior with screen
- 5 View looking out to surrounding landscape
- 6 Site plan

Client
Jinhua, Jingdong District Government

Area
336 m²/3,617 sq ft

Cost
Confidential

Coordinates
29.1086 119.6900



0130 Jinhua, Zhejiang, China
 Jinhua Architecture Park, Newspaper Café
 Toshiko Mori Architect

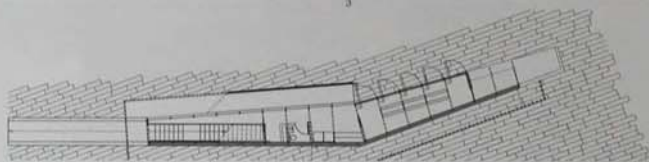
2007
 COM

0899 EDU
 Syracuse, USA

0131 Jinhua, Zhejiang, China
 Jinhua Architecture Park, Bridging Teahouse
 LAR/Fernando Romero

2006
 COM

0826 RES
 Itzamal, Mexico



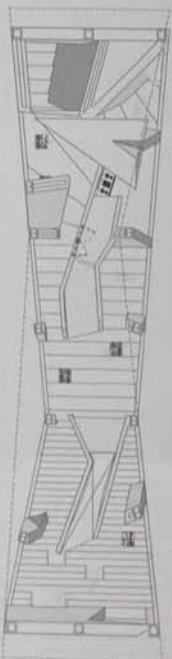
0130 Located at the western end of the Jinhua Architecture Park is this newspaper stand and café designed by the Japanese-American architect Toshiko Mori. The building's function echoes the modern Chinese practice of public newspaper displays to communicate community events and promote messages in an egalitarian spirit. Space is provided in the facade to display more than one thousand Chinese newspapers. Like the park itself, the building is a long, narrow and elongated shape.

Two facades face north and south. The northern side is multifunctional, acting as part of the building's skin and as the display case for newspapers. Up close, visitors are able to read the individual papers, but from a distance, their content becomes illegible and they turn into a decorative pattern. The curve of the southern facade, made of a simple, blank white plaster, follows the arc of the neighbouring river. The building has two levels: an enclosed ground floor and an alfresco rooftop deck. The latter is accessed

by a dramatic ramp lined with glass, which hugs its southern side. An internal staircase from inside the ground-floor café provides additional access to the roof. At ground level, the five large doors on the northern facade fit into the larger display matrix when closed, but when opened they transform the space into an open-air café.

- 1 South facade
- 2 Internal staircase
- 3 East end of kiosk
- 4 North facade
- 5 Site plan

Client
 Jindong District Government
Area
 111 m²/1,195 sq ft
Cost
 US\$400,000
Coordinates
 29.1087 119.6920



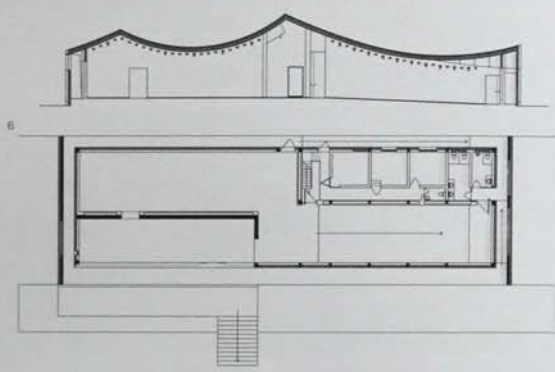
0131 Located within the Jinhua Architecture Park, the Bridging Teahouse combines the functions of two staples of the traditional Chinese garden: a teahouse and a bridge. This small building is sandwiched between pavilions designed by Herzog and de Meuron and Michael Maltzan, and provides access across an existing pond within the park. The volume is a balance between two opposite characteristics – simplicity and complexity. The building is a simple bridge connecting visitors on either side of a natural water feature. The complexity of the structure is found in the segmented division of interconnected spaces and shapes within the bridge's interior, each intended to act as a separate room, despite the lack of actual doors. The interlocking, angular form twists in section, and seen from the side, resembles a compressed, sharp-edged hourglass. Like its counterparts in traditional Chinese gardens, the bridge acts as a curved staircase. Internal walls block off the stairway in certain sections and provide space for smaller micro-environments, or 'cells', as the architects call them. Angular openings of various shapes and sizes dominate the bridge's external envelope. The bridge is buttressed by 15 irregularly placed support columns that provide the skeleton for the internal cells. The decision to paint the entire structure red further evokes long-standing local bridge motifs.

- 1 View of bridge from east
- 2 Detail of bridge interior
- 3 Section through building
- 4 Floor plan

Client
 Jiandong District Council
Area
 250 m²/2,691 sq ft
Cost
 US\$250,000
Coordinates
 29.1082 119.6947

0132	Ningbo, Zhejiang, China	One of the Five Scattered Houses	Amateur Architecture Studio	2005 CUL	0132 EDU Hangzhou, China
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0133	Wuhan, Hubei, China	French-Chinese Art Centre	Standardarchitecture	2005 CUL	0097 COM Chengdu, China
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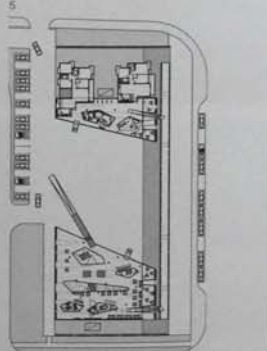
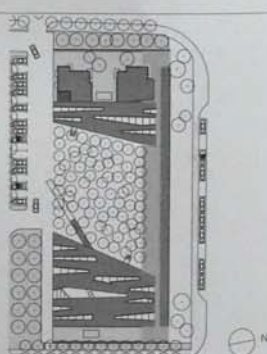
0132 Located in the Yinzhou Park in Ningbo, China, this is one of a series of five houses designed by architect Wang Shu of Amateur Architecture Studio. Each of these five structures is a public pavilion serving a particular function. This house is named the Tea House, and it holds a multifunctional gallery facing one of the lakes within the park. The simple structure of the Tea House is equidistant from one of the city streets bordering the park and

the park's main entrance. From a distance, the structure looks like a tent, with two pitches to the roof. The form of the concrete curved roof, appearing as a piece of fabric in tension, results from the aim to create a natural-looking pavilion in keeping with the park surroundings and also responds to the region's rainy climate. On the inside, the sloping and rising hollow slab roof creates a dramatic and spacious effect. As the visitor travels through the building, it appears to

open up to the exterior and then close in on itself. The enclosing walls are constructed from a mixture of mud-brick and tile, inspired by a building tradition that has arisen to withstand the local typhoons. When a house collapses under strain from rain and winds, it will often be rebuilt using remnants of the former structure. This method takes advantage of local building techniques and creates a way to build using recycled materials.

- 1 View of entrance
- 2 South facade
- 3 View along internal corridor
- 4 Entrance foyer
- 5 View of exhibition space
- 6 Section through building
- 7 Ground-floor plan

Client
Investment Institute of Construction
Yinzhou District
Area
685 m²/7,000 sq ft
Cost
US\$413,600
Coordinates
29.8131 121.5344



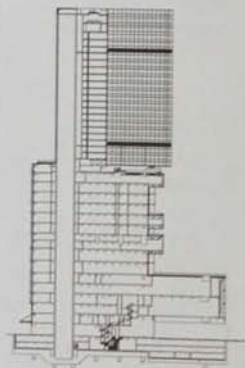
0133 This exhibition centre is located within a residential area called Phoenix City in the centre of the city of Wuhan, the capital of Hubei Province. The centre is close to the Yangtze River and the Wuchang Quarter, a neighbourhood known for its historic association to key academic and literary figures in Chinese history. The design of the building is inspired by the ink and water brushstrokes of traditional Chinese scripts and scrolls. Clad in concrete, the centre is

planned as two blocks facing one another across a 30 m (98.4 ft) wide public space, with a large reflecting pool. The space is enclosed by a 5.5 m (18 ft) high hollow concrete wall that connects the two blocks and is aligned along the Zhongshan Road. The remaining edge opens out to the rest of the residential development. The roadside facade, including the connecting wall, expresses the idea of calligraphy through irregular and elongated shapes cut into its

surface, providing windows into the interior. This irregular pattern continues onto the roof to provide a series of diagonal, elongated skylights for the internal galleries. The external glazing on the north facades is more regular, and the two facades facing the interior open area are clad completely in glass. Inside, the polished wood floor provides a graceful contrast with the industrial concrete of the walls.

- 1 Aerial view
- 2 Hollow concrete wall along south boundary
- 3 View of west exhibition hall
- 4 Interior of hollow concrete wall
- 5 Site plan
- 6 First-floor plan

Client
China Resource Land Co
Area
1,500 m²/16,146 sq ft
Cost
US\$400,000
Coordinates
30.5579 114.3030



0134 Macao, once governed by the Portuguese, is now a special administrative region of China. Recently, the region has experienced phenomenal growth as a centre of gambling, with revenues exceeding those of casinos in Las Vegas. As land is limited on this island city, the developers of the Galaxy Starworld Hotel and Casino constructed their latest project on a fill land built in the sea – a 58-storey hotel and casino designed by Hong Kong-based Rocco 'Yim of Rocco

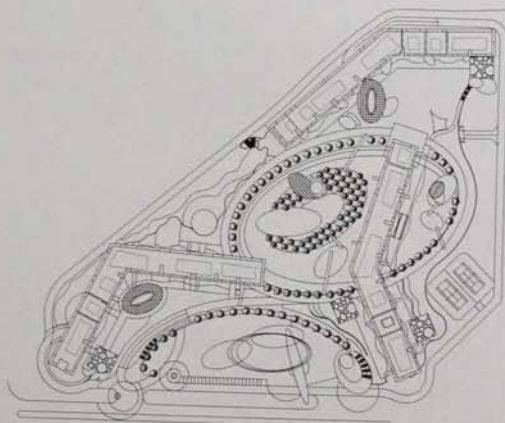
Design Architects. The structure is a vertical stacking of intersecting rectangular slabs catering to the myriad functions of a massive entertainment complex. Twin towers, which contain the hotel, stand in parallel formation, cantilevering over a 14-storey base, which contains facilities supporting the hotel and casino. This base merges with a four-storey, low-rise structure which contains the extensive casino facilities. The building holds three vast gaming floors, several

large restaurants, a whole floor dedicated to private rooms for karaoke, four floors of VIP gaming rooms and 20 floors of hotel rooms. Because the hotel contains such an assortment of functions, the transition of intersecting rectangular slabs was arranged to break up the mass of the building. A glass facade with vertical fins adorns the block-long base level, and special coloured lighting creates different textures on the exterior of the building, enhancing the visual

interest of the complex and avoiding the massive building block form of the typical large casino.

- 1 View from northeast
- 2 Northwest facade at night
- 3 Inside view of double curtain wall
- 4 Curtain wall facade
- 5 Facade detail
- 6 Section through building

6
Client
 Galaxy Casino
Area
 100,000 m²/1,076,391 sq ft
Cost
 US\$218,500,000
Coordinates
 22.1903 - 113.5472



0135 In Shenzhen, a city on the border between China and Hong Kong that has experienced an exponential growth in population in the last few years, Arquitectonica has designed this 1,200-unit residential complex. Designed for a local developer, the Miami-based firm created three towers which take advantage of views of the bay to the south and a sprawling golf course to the west. The buildings, each with around 31 storeys, are long in plan and feature a slight bend like an elbow. This prevents the buildings from forming a solid

wall and blocking other buildings' western and southern views. Since Shenzhen's weather is mostly tropical, much like Arquitectonica's native Miami, the firm was able to exploit strategies which took advantage of the climate. The buildings are arranged around a central lagoon. Two of the buildings jut into the water, while a third tower emerges from the lagoon itself. Elliptical islands, linked by bridges, house recreational facilities. One island features a clubhouse, another a pool and dining terrace. A sculpture garden inhabits another,

and a fourth is a playground for children. Inside the long and slab-like residential towers, the building footprint is narrow, allowing each apartment to have more than one outside facade. Voids within the massive slabs – an Arquitectonica trademark – break up the monotony of these long buildings, while allowing outdoor space into the interior. Terraces filled with gardens, pools and other outdoor recreational areas which retain a level of privacy can be found inside the square-cut voids of these buildings. In some instances, voids are

carved into the top of the building to create smaller mini towers, increasing the number of corner units available in the building.

- 1 View from southwest
- 2 View looking upwards at tower
- 3 View from gardens
- 4 Detail of glass balconies
- 5 Site plan

Client
Confidential
Area
250,000 m²/2,690,978 sq ft
Cost
Confidential
Coordinates
22.5260 113.9613

0136 Shenzhen, Guangdong, China **Dafen Art Museum** Urbanus Architecture and Design 2007 CUL

0137 Taipei, Taiwan **Ant Farm House** xrange 2006 RES



0136 Dafen Art Museum is a cultural building sitting at the junction between the town of Dafen, a new middle-class residential district, and a school campus. The town is home to a large group of painters who produce pirated great master paintings and generic artworks, many of which end up in hotel rooms around the world. The area is becoming a tourist attraction, with thousands of visitors every year coming to purchase facsimile paintings. Urbanus, a firm with studios in Shenzhen and Beijing, was selected following a competition to design

an arts centre which celebrates Dafen's unique local specialty. This is not a museum in the traditional sense of the word; a consideration central to the architectural design. Dafen is divided into three levels. Level one is an open space with the only obstruction being column supports for the upper two levels. The space is similar to that of a hawk market, because the area is for local artisans to sell and promote their work. On the second level is 8,000 m² (86,111 sq ft) of gallery space. A ceremonial staircase leads from the adjacent public plaza directly

to level two, allowing visitors to bypass the frenetic commercialism on level one. At the top of the building is a collection of open spaces for community use and punctured courtyard skylights which provide natural light for the galleries below. The building's facade is made of an inexpensive concrete with rectilinear shapes carved into the structure. The museum encompasses most of the site area, sitting flat and shallow in contrast to the relative verticality of the surrounding architecture. The architects intentionally designed it in this way to enable its footprint to cover as much

of the site as possible, allowing the building to provide a pedestrian route between the village, school and apartment complex. The museum also contains public access spaces and pedestrian bridges to the school and the apartments.

- 1 Building in context
- 2 Facade detail
- 3 Main entrance facade
- 4 Stairs to level two
- 5 Section through building
- 6 Site plan

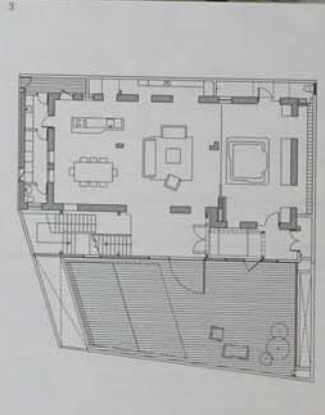
Client
Confidential
Area
17,000 m²/182,99 sq ft
Cost
US\$19,940,000
Coordinates
22.6117 114.1336



0137 This project is a renovation of a pre-existing house in a dense residential neighbourhood near Taipei. Adjacent to a national park, possibilities for extensive new construction were limited. In addition, the existing granite block house, dating from the 1950s, could not be demolished. The project comprises a new layer of living space occupying the distance between the exterior stone wall of the old house and the limits of its eaves. This layer varies in width from 0.8 to 1.8 m (2.6 to 6 ft) but maintains a constant 7 m (22.75 ft) height. Programmatic elements inserted include a pantry, bar, study, library, kennel and bathrooms. These narrow vertical spaces sometimes interlock in section, recalling the space inside an ant farm. The new layer also made it necessary to find new uses for the stone facade of the old structure. Pre-existing doors, windows and air-conditioner openings, no longer thresholds, became interior elements. They were turned into cubbyholes and doorways between rooms, or were overlapped with new glazed elements. Structurally, the addition comprises two steel box frames attached to the front and back of the pre-existing house. These provide lateral support for stone walls previously at risk of seismic instability. Exterior walls are finished in locally made paint and the exterior glazing is of grey tempered glass, making it difficult during the daytime to distinguish between the opaque and transparent finishes concealing the structure inside.

- 1 West facade
- 2 View of deck with skylight and sliding roof
- 3 Interior space between old and new exterior walls
- 4 Detail of windows on west facade
- 5 Ground-floor plan

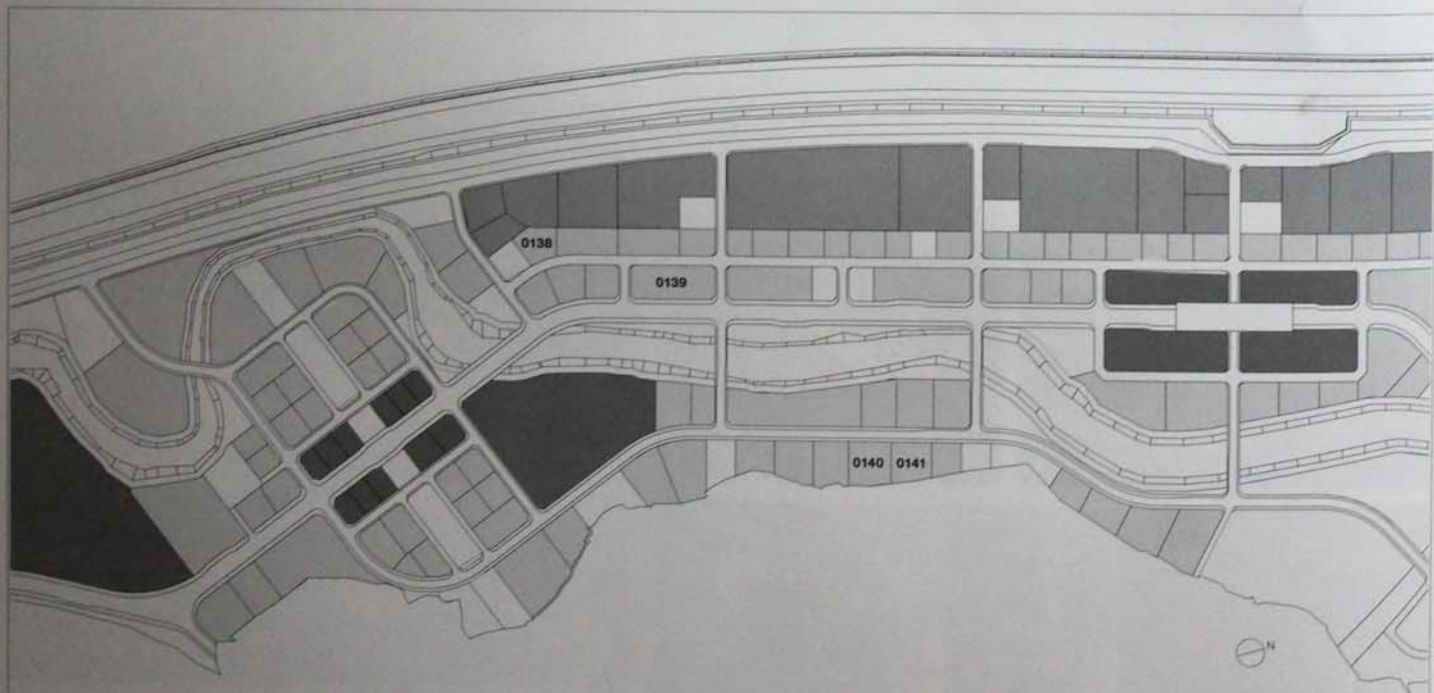
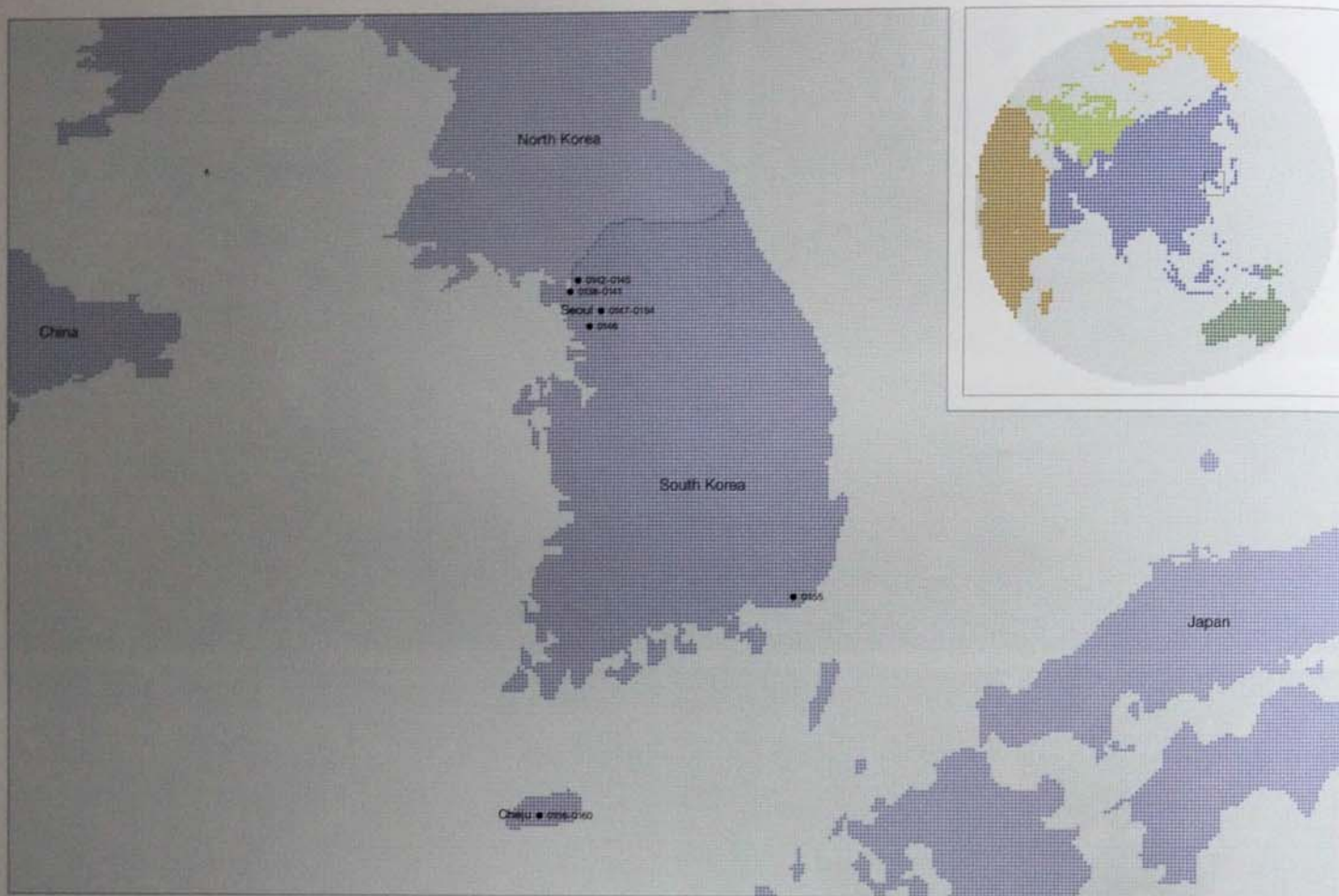
Client
Confidential
Area
500 m²/5,382 sq ft
Cost
US\$400,000
Coordinates
25.1344 121.6322



0138-
0141

South Korea

0138- 0141	Paju, South Korea	Paju Book City	Various	Ongoing COM
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Paju Book City is located 30 km (18.6 miles) northwest of Seoul, next to the Han River and at the foot of Sinhak Mountain, on a 3 km (1.86 miles) long, 152 hectares (375.6 acres) site. A motorway connects the complex to the centre of Seoul and the airport, and runs between the river and the built-up area. This road is raised on an embankment that protects the marshland site from flooding. A number of printing factories and goods yards lead up to the

four-storey buildings containing the offices of tenant publishing houses that line the main road, called Bookmaker Street. This street looks onto a stream, which maintains the wetland character of the landscape. A large distribution centre at the south end forms an artificial hill and marks the entrance to the site from the motorway. Paju Book City has been created by a collective of South Korean publishing houses, who wished to create a place where the production of books

and the culture of bookmaking will flourish. Publishing, bookbinding, papermaking, design, copyright negotiations and printing are all conducted at Paju. Construction was begun in 2001, following a landscape and urban plan designed by Korean architects Min Hyun-Shik and Seung H-Sang with Kim Jong-Kyu and Kim Young-Joon, and the Architecture Research Unit at the London Metropolitan University. Most of the buildings have been, or will be, designed by local

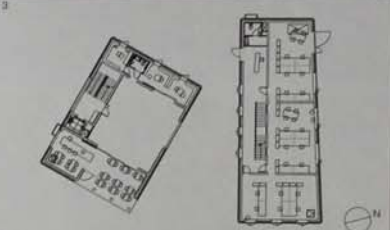
architects, such as the Open Books Publishing Company building (2005) by architecture studio HIMMA and the Munhakhongne Publishers office building (2004) by KYWC Architects, but several international architects have also been asked to design buildings, including Foreign Office Architects' Dul-Nyook Publishers Headquarters (2005) and Architecture Research Unit's Poti People Publishing House (2007).

1 Site plan

- 0138 Poti People Publishing House
- 0139 Open Books Publishing Company
- 0140 Dul-Nyook Publishers Headquarters
- 0141 Munhakhongne Publishers Office Building

Asia South Korea

0138	Paju, South Korea	Poti People Publishing House	Architecture Research Unit with Choi JongHoon + NIA Seoul	2007 COM	0145 RES Paju, South Korea
0139	Paju, South Korea	Open Books Publishing Company	architecture studio HIMMA	2005 COM	

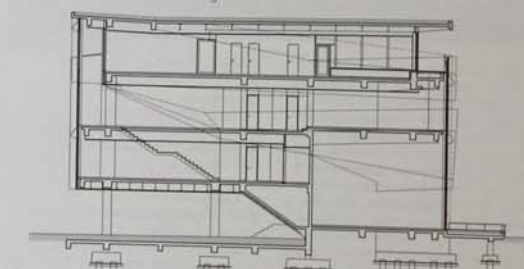
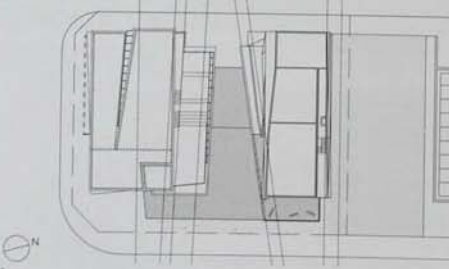


0138 For most architects who have designed buildings for Paju Book City, the landscape of the surrounding area – the adjacent Han River and the rolling hills nearby – often figure prominently in the design of buildings. For the Poti People Publishing House, the architects designed a tall structure where the upper floors have views over the 10 m (32.8 ft) high retaining wall of the river. At the beginning of the design process, the building was separated into two structures to accommodate its functional programme, which called for suites of editorial offices, a cafeteria and tea rooms, an exhibition space and a lecture hall. The interior contains as few corridors as possible to encourage the teams inhabiting the offices to work closely together. The orientation of the two

structures allows alignment of the Poti People building next to an earlier project by the Architecture Research Unit, YouilHwaDang Publishers. Another facade looks onto Bookmaker Street. The structure is an *in situ* reinforced concrete frame and floor slabs, with interior spaces lined with exposed fair-face concrete, plasterboard and white rice paper. The facades function as a curtain wall, with a steel grid over an exterior surface of dark-grey brick panels. The space between the buildings is a loosely defined public courtyard. In this yard, rectangular patches of green grass on the white concrete mirror the window spacing of the two buildings.

- 1 South view of site
- 2 Interior in south building
- 3 Interior space with paper wall panel
- 4 North corner of south building
- 5 Site plan
- 6 Ground-floor plan

Client
Mr Chung, Youg Chul
Area
1,734 m²/18,665 sq ft
Cost
US\$1,768,600
Coordinates
37.7090 126.6850



0139 This project is one of the landmark buildings in Paju Book City. The building looks out towards the main road through a three-storey, conventional-looking glass facade. At the rear of the building is a driveway leading down to an underground car park. Here, the building is raised up on concrete pillars to accommodate this ramp. The sides of the structure are dramatic, being formed of folded surfaces of raked

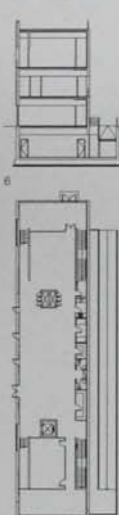
concrete. The building's shape, with long continuous horizontal bands of windows, and the downward and upward sloping angles of the concrete planes, give the structure an effect of animated energy. The projecting angular walls enclosing external staircases add to this effect. The concrete surface of the exterior looks as if it were finely sculpted by hand out of clay. The grainy or wavy texture of the

building walls was created by using thin slivers of wood to form moulds, for the concrete. The experimental approach to the design is evident in the structure's folded concrete facades, developed using three-dimensional computer modelling.

- 1 South and east facades
- 2 South facade
- 3 Glass floors connect different levels
- 4 Interior office space
- 5 Site plan
- 6 Section through building

Client
Open Books Publishing Company
Area
2,146 m²/23,120 sq ft
Cost
US\$1,321,000
Coordinates
37.7093 126.6860

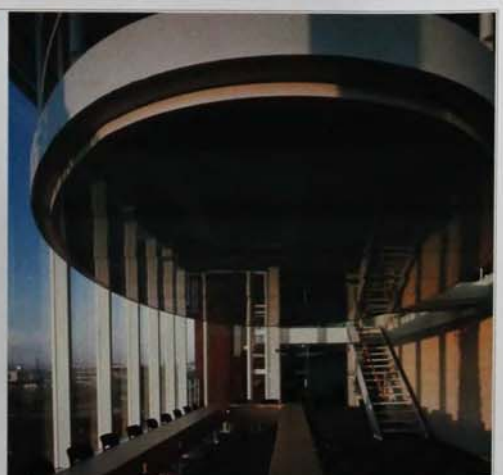
0140	Paju, South Korea	Dul-Nyook Publishers Headquarters	Foreign Office Architects	2005 COM	0202 TRIA Yokohama, Japan	0480 EDU Logroño, Spain	0491 REC Barcelona, Spain	0493 RES Madrid, Spain
0141	Paju, South Korea	Munhakdongne Publishers Office Building	KYWC Architects	2004 COM				



0140 This headquarters for Dul-Nyook, a Korean publishing house, was designed by London-based Foreign Office Architects (FOA). The brief for Dul-Nyook's office building is similar to that of many of the other buildings in Paju. The compact, four-storey building holds the company's archives and editorial offices. In addition, a ground-floor exhibition gallery serves as an event space. On the top floor, tucked away from the offices, is a small apartment for visitors. Timber lines the spaces created by these folds, expressed as wood floors inside the building and a richly textured cladding on the long south facade facing a green garden. The composition of the flat wooden facade resembles two stacked tables with triangular legs. These triangles enclose external staircases. This arrangement is repeated on the long concrete northern facade, which faces a mineral garden composed of open ground textured with rocks and stones. Visually connecting the offices and these gardens are long rows of floor-to-ceiling windows that open onto narrow balconies, both of which span the length of the building. Deeper balconies are located at the east and west of the building.

- 1 South facade
- 2 East facade
- 3 Exterior balcony
- 4 Timber cladding on interior
- 5 Interior circulation space
- 6 Section through building
- 7 Ground-floor plan

Client
Dul-Nyook Publishers
Area
1,640 m²/17,653 sq ft
Cost
US\$2,355,100
Coordinates
37.7075 126.6864

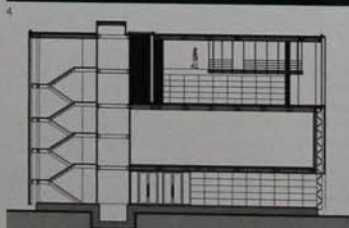


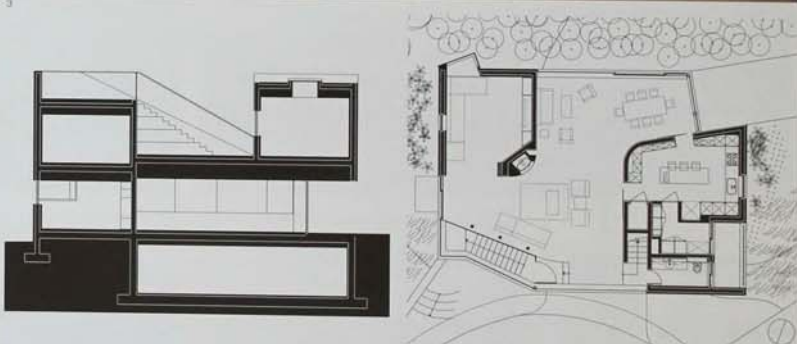
0141 For Munhakdongne, a publisher of books on literature, art and cultural affairs, Seoul-based KYWC Architects created a simple, five-storey office building which also creates a dynamic convergence of the different types of construction materials used in other buildings in Paju Book City. From the exterior, the building appears as a combination of stacked steel volumes with a horizontal rectangular glass box on the top. Overall, the combination of the rough, rust-stained Cor-Ten texture covering the top portion of the building, and the reddish, reflective copper panelling covering the lower three windowless floors of the building creates a striking effect. The interior of the building was kept sparse, with most office units on the middle floors and larger common areas tucked onto the upper floors. The rectangular glass volume visible on one corner of the facade contains a large conference room, with an oval platform suspended over it, visible from the outside. A walkway from the floor above provides

access to the platform. Lights installed on the bottom of the platform illuminate the level below.

- 1 Northwest corner of offices
- 2 Detail of reflective copper panelling
- 3 Conference room
- 4 Entrance from roofscape
- 5 Walkway to roofscape
- 6 Section through building

Client
Munhakdongne Publishers
Area
2,503 m²/26,942 sq ft
Cost
Confidential
Coordinates
37.7107 126.6880



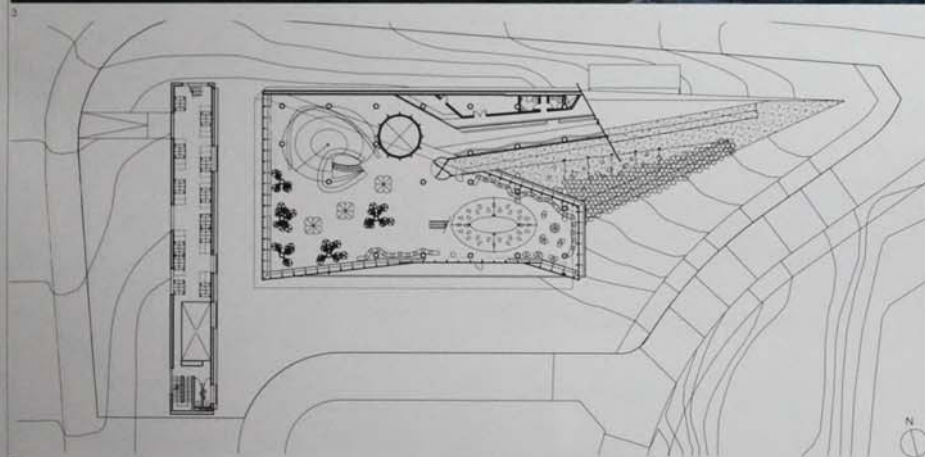


0142 In the Heyri Art Valley, about an hour's drive northwest of Seoul, the clusters of modern homes mostly made from glass, concrete and steel and designed by notable Korean architects can each seem like a different experiment with form. The Chipped House, by Seoul-based Mass Studies, is among the most interesting. Its name derives from the architect's approach of beginning from a single, simple mass of a building, and chipping away at that block to create the desired shape. Located on a cul-de-sac at the highest elevation in the hilly terrain of the Valley, the three-storey house contains an underground parking garage tucked next to the building's entrance. The main floor of the house features an open space plan consisting of the living room, kitchen, bathroom and recreation rooms. On the third floor, the house opens up with a roof that inclines from the ceiling of the third floor

downwards to meet the floor of the same level, creating a dramatic diagonal line on the exterior. The resulting outdoor space is used as a terrace and contains a garden. On the southeast corner of the terrace a staircase leads down to a hidden patio which was carved out of the second floor, making it one of the most private outdoor spaces in Heyri. The shape of the home was sculpted to suit the views that surround it. On the upper floors, several windows are bevelled to face the view over building rooftops in Heyri. Big chunks of the building mass are carved away to create outdoor spaces, and the interior escapes the monotony of a repetitive floor plan.

- 1 Northeast facade
- 2 First-floor terrace
- 3 View from roof
- 4 Hallway leading to garden
- 5 Master bedroom
- 6 Section through building
- 7 Ground-floor plan

Client
Insuk Jung, Kyungmi Lee
Area
328 m²/3,531 sq ft
Cost
Confidential
Coordinates
37.7858 26.6997



0143 As one of the first buildings erected in the Heyri Art Valley, a design-driven residential development along the demilitarized zone of South and North Korea, the Dalki Theme Park is essentially a retail store for kids which looks more like a spaceship turned into a playground.

The character Dalki, the Korean version of Hello Kitty, is a young girl with a strawberry head and a whole universe of characters inhabits her imaginary world within the Dalki environment. The building, designed by Moongyu Choi of Ga.A Architects, Minsuk Cho of Mass Studies – both based in Seoul – and James Slade of New York-based Slade Architecture, was created to be as imaginative as the characters within. Dalki Theme Park, an incredibly enigmatic, three-storey building, simultaneously digs into the ground and hovers above it. On the side of the building facing the busy street, the architects installed moss-like panels to make it seem like part of the landscape. When viewed from the other side, the building features a long, sloping hill

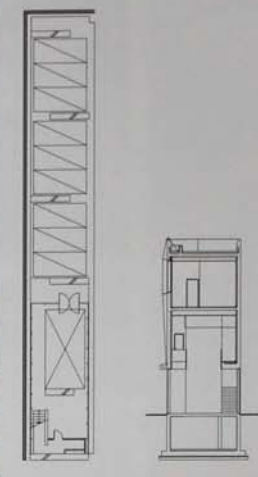
leading upwards to the roof, which then leads into the structure's belly, a hot-pink room. The bulk of the building sits on concrete columns to create the appearance that it is floating above the ground-level playground and plaza. The playground is covered in colourful foam-cushioned tiles, making it safe for boisterous children. Inside, children enjoy a playground filled with large fibreglass replicas of Dalki characters, including Dalki herself. Merchandise of the characters is sold on the second floor. Since its opening, Dalki Theme Park has become a popular weekend attraction in the largely residential area, with groups of families using it as an architectural playground.

- 1 Main volume supported by concrete columns
- 2 Street facade with moss-like panels
- 3 Park from south
- 4 Ground-floor playground
- 5 View of retail area
- 6 Interior of play area
- 7 Second-floor plan

Client
Ssamzie Corporation
Area
1,995 m²/21,474 sq ft
Cost
US\$2,400,000
Coordinates
37.8000 126.7833



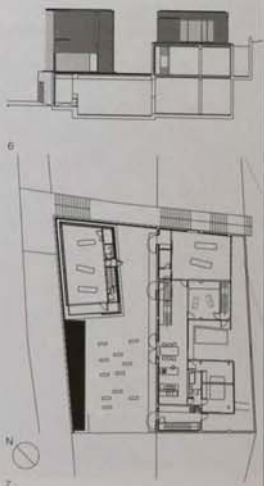
0144	Paju, South Korea	Ssamzie Art Warehouse	Moongyu Choi, Minsuk Cho and James Slade	2004 CUL	0143 REC Paju, South Korea
0145	Paju, South Korea	House, Jazz Hall and PoDJaGi Gallery	Architecture Research Unit	2004 RES	0138 COM Paju, South Korea



0144 Ssamzie Art Warehouse is located in the Heyri Art Valley, northwest of Seoul, and the building's simple design offsets the dramatic spaceship-shaped Daiki retail store designed by the same team of architects, next door. The building is a simple, long rectangular concrete box, three storeys high, which contains the art collection of the Ssamzie Corporation, a large Korean retail and real estate development company. The exterior of the warehouse, a shell made of poured concrete with a rough surface, looks simple, but a very thin mesh of steel cable runs over the building in a subtle decorative effect. The exterior is punctured by windows on the two long walls, which tie flush to the concrete surface on one side, and are surrounded by projecting frames on the other. The organization of the interior spaces of the warehouse is complex, combining double-height and single-height spaces. Visual connections from floor to floor create the vertiginous effect of a gallery that appears to be a continuous vertical space.

- 1 Main volume
- 2 Facade showing flush windows
- 3 Upper-level exhibition space
- 4 Staircase with glass balustrade
- 5 Interior showing different ceiling heights
- 6 Ground-floor plan
- 7 Section through building

Client
Ssamzie Corporation
Area
470m²/5,060 sq ft
Cost
US\$500,000
Coordinates
37.7640 126.7910



0145 The Heyri Art Valley was the master plan of two architects, Kim Jongkyu of MARU and Kim JunSung of architecture studio HIMMA, as a place for contemporary architecture. Surrounding the development are rolling hills, winding rivers and large expanses of contrasting topography. Several housing types were planned for Heyri, including a podium-based design, where the building rests on a base structure accommodating itself to the sloping terrain. Many of the dwellings have mixed uses and respond to the different interests of the residents, who are artists, film-

makers and designers. This building has a unique functional programme, including a residence, a small jazz venue and a gallery space. British-based architect Florian Biegel created a flat, box-like concrete structure that serves as the base for two pavilions. The pavilions are clad in light, translucent polycarbonate panels, creating a screen for filtering direct natural light as it enters the gallery and the living spaces. The higher pavilion contains the residence, while the taller pavilion, located on a lower level, houses the gallery. In the pavilions, some rooms are lined with plywood panels that contrast with

the light outer walls. The concrete base connecting the two structures and housing the jazz hall forms the foundation for the pavilions while providing a soundproof space to contain the music.

- 1 North facade
- 2 Detail of polycarbonate paneling
- 3 Entrance to gallery
- 4 Patio of living space
- 5 Living space interior
- 6 Section through building
- 7 Site plan

Client
Park Chan Min, Kim Chang Sook
Area
1,174 m²/12,637 sq ft
Cost
Confidential
Coordinates
37.7637 126.7920

Asia		South Korea		0483 SPO		0511 CUL		0520 RES		0525 COM		1002 CUL	
0146		Anyang, South Korea		Anyang Alvaro Siza Pavilion		Siza Vieira Arquitecto		2006		CUL		Barcelona, Spain	
0147		Seoul, South Korea		Trutec Office Building		Barkow Leibinger Architects		2006		COM		0598 COM	
												Neukirch, Germany	



0146 In 2003, Anyang, a city south of Seoul, decided to convert its Anyang Recreation Quarter, a neglected area of the city, into an art park. One of the first projects in this design for a public pavilion by Portuguese architect Alvaro Siza. The building, used to house exhibition spaces, public lavatories and a small police station, is a single-level structure carved into the side of a gradually sloping hill. The structure, made of a concrete shell painted white, is informed by its position in the landscape. The plan of the pavilion resembles an abstract, irregular, hand-sketched form, with a mix of curved and straight lines. An exterior patio extends in towards the building, and the roof becomes a canopy for an outdoor terrace. This patio also leads to a corridor containing the public lavatory facilities – almost a separate structure – accessed from the exterior of the building. Inside the pavilion, the spaces are kept sparse and open, and include both narrow and wide areas. The contrasting volumes of the roof above intersect with each other to create different sensations of depth. Some portions of the

pavilion feature mezzanines built into the high-ceiling space, offering visitors a varying perspective of the interior. Since the hall is one of the anchors of Anyang Art Park, the local government decided to name the pavilion after the architect upon completion of the building.

- 1 South facade
- 2 East facade
- 3 Facade of projecting west wing
- 4 Detail of secondary entrance
- 5 Interior of exhibition space
- 6 Curved ceiling in exhibition space
- 7 Section through building
- 8 Ground-floor plan

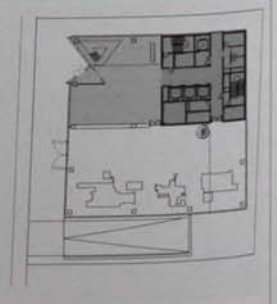
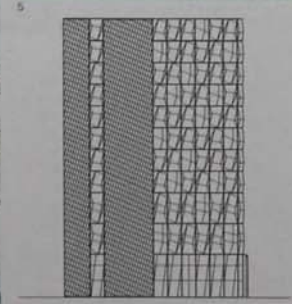
Client
Anyang City
Area
780 m²/8,396 sq ft
Cost
Confidential
Coordinates
37.4205 126.9270

0147 The Trutec Office Building is located in a high-technology, Silicon Valley-like development in northern Seoul called Digital Media City. The most innovative aspect of the design for this 11-storey, 55 m (180 ft) tall structure is its mirrored-glass skin. To enclose the office and showroom space, a special modular glass cladding – a three-dimensional window frame, parts of which are indented and parts of which protrude – was developed to give the entire building a crystalline appearance. When assembled on the structure, the same basic module of glass was fitted either in its normal orientation or upside down, giving the impression of a varied skin created with just one basic glass unit. The collective effect of this fractured glass facade is a systematically chaotic reflection of the nearby city surroundings and, for the

occupants of this high-rise tower, a constantly changing view of the exterior environment. Some panels are transparent, while others are translucent, creating a kaleidoscopic view of the outside. Inside, the core of the building containing elevators and stairwells is located on the eastern side, allowing obstruction-free levels within the building. The first floor features a double-height space housing a German tools company, and the mezzanine hosts a coffee shop for the building's occupants. While the budget was relatively modest, the Trutec Office Building represents an example of how a simple digital design – in this case, three-dimensional modelling of the window panels – can be multiplied to create a complex-looking structure using conventional building technology and principles.

- 1 Building in context
- 2 Entrance lobby
- 3 Facade detail, glass panels closed
- 4 Facade detail, glass panels open
- 5 Office floor, with translucent panels
- 6 Elevation
- 7 Ground-floor plan

Client
TKR Sang-Am Ltd
Area
20,000 m²/215,278 sq ft
Cost
US\$45,446,210
Coordinates
37.5805 126.8870



0148 Seoul, South Korea

Seoul National University Museum

Office for Metropolitan Architecture

2005 CUL

0118 GOV Beijing, China

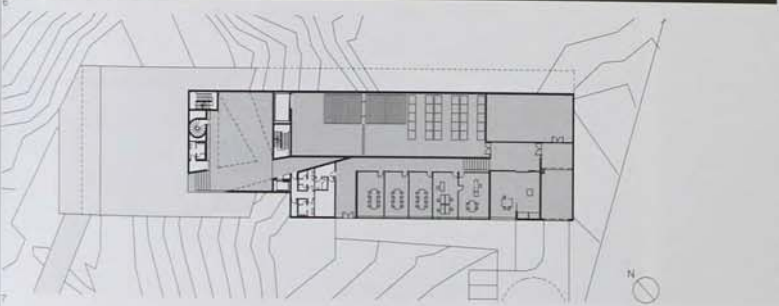
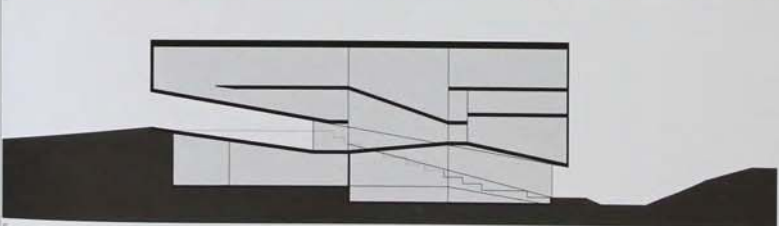
0514 CUL Porto, Portugal

0554 GOV Berlin, Germany

0831 CUL Seattle, USA

0844 COM Los Angeles, USA

0886 EDU Chicago, USA



0148 Seoul National University (SNU), one of the most important and prestigious universities in South Korea, has been undergoing a major building campaign for the last ten years. In 1996, Rem Koolhaas and the Office for Metropolitan Architecture were commissioned to design a new museum of contemporary art for the university collection, located near the entrance to the sprawling campus on the southern edge of the city. The design consists simply of a massive rectangular box balanced over a central concrete core. Instead of a flat base that meets the ground horizontally, the bottom of the box appears sliced through as if to fit snugly onto the hillside, with its structure floating dramatically above. Housed within both ends of the rectangular box are auditoria for performances, while a long gallery runs across the top floor of the three-level building. Both auditoria feature a gently sloped floor, which makes sense of the upward sloping bottom of the building. A staircase inside the concrete core leads downstairs to the basement-level administrative offices, the majority of which are situated underground. The building owes most of its strength to a massive truss system visible through the frosted glass that covers most of the elevations. Rather

than design a monumental or impenetrable museum, the architect created a light and permeable building. Since the museum is located near the main entrance of the entire university, a structural system was devised to raise the building off the ground, enabling it to act as a gateway for the rest of the campus: Steps on one side follow the downward slope of the building and lead towards the bottom of the hill, affording pedestrians the interesting experience of passing underneath a massive building looming above.

- 1 Main entrance to museum
- 2 View through gallery on third level
- 3 Museum seen from northwest
- 4 View of auditorium interior
- 5 Auditorium interior with sloping floors
- 6 Section through building
- 7 Site plan

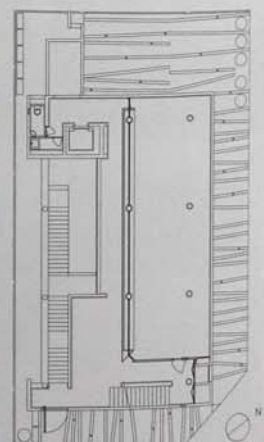
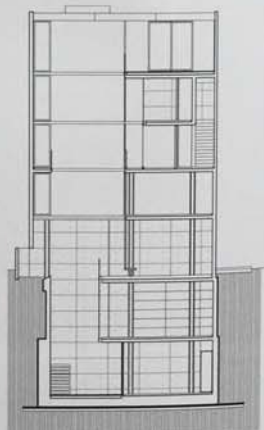
Client
Seoul National University Museum
Area
4,478 m²/48,200 sq ft
Cost
US\$11,980,000
Coordinates
37.4661 126.9497



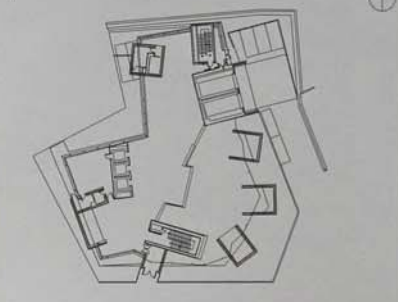
0149 Located in a residential neighbourhood of Seoul, this residence is a rectangular, windowless concrete box designed by In-cheul Kim of ARCHIUM. With two underground levels, and five above-grade floors, the building contains the live/work spaces of the client, a graphic designer. While the building is in a residential area, recent commercialization has made the neighbourhood rather dense. Hence, the closing off of the building to the exterior surroundings was a move to increase privacy and deflect noise coming from the street. The structure receives its natural light from a central skylight. A void below cuts through the four floors, extending straight through the centre of the building to the basement levels. This opening greatly increases the feeling of expansiveness on the interior of the building. Since the structure is windowless, the concrete spaces are mostly dark and lighten as the floors edge towards the void of the building. On the third floor, a narrow walkway extends across one edge of the void and allows residents to engage with the exterior environment without having to leave the building. While the client had doubts about how much light the interior would receive, he eventually chose to locate his studio on the basement floor because of the ample brightness from the skylight. The entire structure is designed with adaptability in mind, and the rooms within can be quickly changed from studios to bedrooms to living spaces.

- 1 View looking west
- 2 Main entrance
- 3 Internal circulation space
- 4 Open central space within volume
- 5 Interior view showing light entering living space
- 6 View looking into reception area
- 7 Section through building
- 8 First-floor plan

Client
DOOKIM corp.
Area
1,110 m²/11,948 sq ft
Cost
US\$1,067,000
Coordinates
Confidential



0150	Seoul, South Korea	Leeum Samsung Museum of Contemporary Art	Architectures Jean Nouvel	2004 CUL	0406 CUL Paris, France	0487 COM Barcelona, Spain	0595 CUL Luzern, Switzerland	0672 CUL Minneapolis, USA
0151	Seoul, South Korea	Galleria Hall West Department Store	UNStudio	2004 COM	0424 CUL Leylstad, Netherlands	0559 CUL Stuttgart, Germany	0903 RES New York, USA	



0150 Clustered on the wooded slopes of Mount Namsan, 5 km (3 miles) southeast of Seoul city centre, this museum by Jean Nouvel is one of three buildings comprising the new Leeum Samsung complex: OMA provided the master-plan and designed the Samsung Child Education and Culture Centre. The third building by Mario Botta houses traditional Korean art. Local height restrictions necessitated underground floors in all three buildings, and there is a common entrance from a descending ramp to a

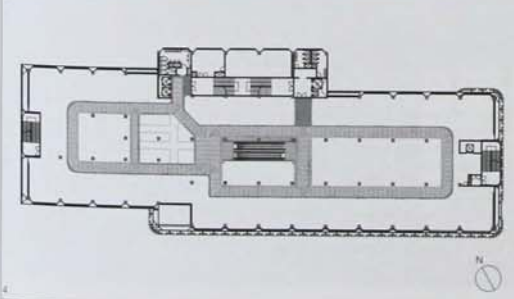
basement lobby in the culture centre. Rising from lush vegetation only a few hundred metres away to the north, a multi-storey hotel provides a vertical element in the composition. The geometry of Nouvel's building derives from room-size rectangular boxes arranged on the two upper floors, devoted to the modern Korean collection and twentieth-century international work. Open to the interior of the building, these black metal-faced volumes are sandwiched between roof and floor, and set at subtly

varied angles. The spaces between the protruding boxes are glazed from floor to ceiling. The basement floors contain the museum's collection of contemporary international art and these are entered from the common lobby under the culture centre. An internal east-west road separates the Botta and Nouvel buildings from the culture centre, which has an extensive timber-deck plaza. This road provides service access to the east side and a separate pedestrian entry at mid-level to the Nouvel gallery.

The north edge of the road also defines a basement garden that surrounds the building.

- 1 Entrance facade
- 2 Box-shaped rooms on upper level
- 3 Roof terrace
- 4 Interior gallery space
- 5 Site plan
- 6 Entrance-level plan

Client
Samsung Foundation
Area
7,020 m²/75,563 sq ft
Cost
Confidential
Coordinates
37.5385 126.9933

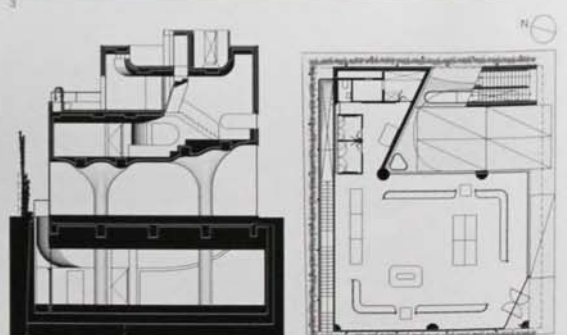


0151 The Galleria Hall West belongs to the Galleria department store chain, one of the biggest retail institutions in Seoul. It is located in the upscale Agju-jeong district of South Korea, south of the Han River, in an area of Seoul that features some of the flagship shops of major fashion labels as well as the most high-end new hotels. The Galleria Hall West department store is situated directly across the street from the main Galleria building. Amsterdam-based UNStudio was asked to create a new facade and update the interior of an existing building. Developed in collaboration with the lighting division of Arup, the design involves a retrofit of the exterior of the windowless building with 4,330 glass discs, all of which can be

illuminated with different colours. Large-scale animations are projected from the resulting facade, which provides a Technicolour display along this busy retail street in Seoul. At night, the facade projections follow a pre-written programme that produces colours inspired by the daytime light conditions. Each of the glass discs is treated with an iridescent coating so that during the day the glass discs are not lit artificially but instead glisten in the sun. The interior provides an inviting environment. Immediately on entering the store, a dropped ceiling consisting of a continuous translucent surface guides shoppers in various directions. Like the lines of a computer circuit, it leads to a variety of carefully designed spaces.

- 1 Light patterns on main facade
- 2 Coloured discs at night
- 3 Facade detail of glass discs
- 4 Upper-level plan

Client
Hanwha Stores Company
Area
21,986 m²/236,555 sq ft
Cost
Confidential
Coordinates
37.5280 127.0400



0152 In Seoul's rapidly changing Kangnam district on the south bank of the Han River, upscale department stores have recently given rise to stand-alone boutiques, like this three-storey detached block for the collections of the Belgian designer Ann Demeulemeester. Tucked away from a primary commercial street, the building houses the main collections on the ground floor, a restaurant on the second floor and a multilabel shop on the basement level. Its planted facades bring greenery into the urban fabric. In an identity-conscious retail environment, the impracticality of building a stand-alone structure for just one designer was balanced by the different uses incorporated within the project. The entrance on the ground floor leads directly to the Ann Demeulemeester shop, while the second and underground levels are accessed via street-level stairs on the cobble courtyard of the site. One set of stairs leads visitors up to a corridor that then links to the restaurant above the retail space. The other staircase brings visitors to the cavernous, underground retail area. The third level of the building, also belonging to the restaurant, features an open-air terrace.

The entire building is clad in turf; only large panes of glass break this green surface. The irregularity of the sloping concrete ceilings of the interior give the space a cave-like quality.

- 1 Front facade
- 2 Cobble courtyard
- 3 Staircase landing
- 4 Ground-floor retail space
- 5 Basement level retail space
- 6 Section through building
- 7 Ground-floor plan

Client
Handsone Corporation
Area
734 m²/7,900 sq ft
Cost
Confidential
Coordinates
37.5233 127.0358

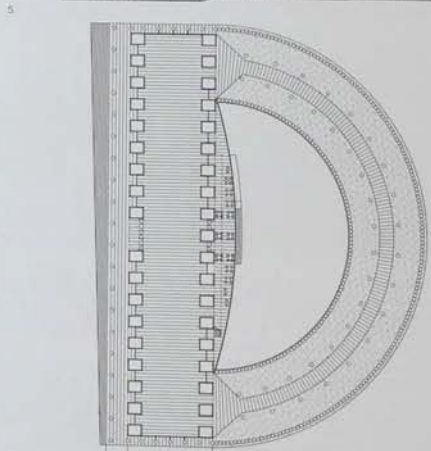
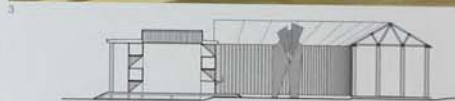


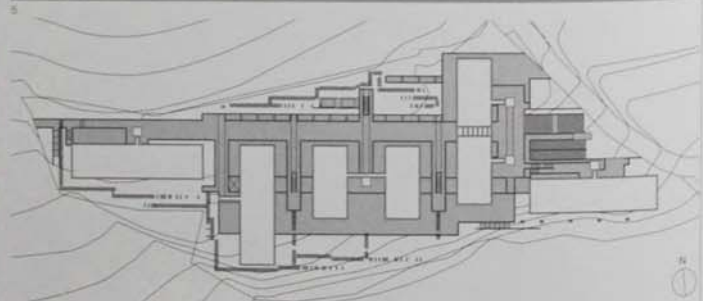
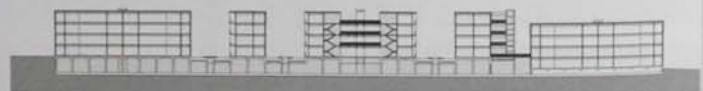
0153 The Papertainer Museum was an experiment by the design and cultural media company Designhouse Inc., who commissioned architect Shigeru Ban to design a museum pavilion to commemorate the company's 30th anniversary. Although described as one of Ban's recyclable structures, the building responds to its physical site, located in the Seoul Olympic Park in the suburb of Songpa-Gu. The surrounding woodland and the disposition of existing circulation routes within the park inspired the museum's D-shaped plan. This plan is divided into two parts. The first is a rectangular block reached by a flight of stairs running the full length of the pavilion's front facade and accommodating the Container Gallery and offices. The second, a curved space behind, encloses a semi-circular sculpture and café courtyard. The museum acquired its name as it was built with 353 paper tubes and 166 containers. The pavilion's exterior and interior were composed of steel containers and paper tubes, and have a foundation structure of steel beams and roof trusses constructed of paper tubes. A giant colonnade of paper tubes organizes the composition of the monumental long facade of the museum. Behind this, a grid of containers alternating between solid and void creates a deep facade which finds its mirror image in the great hall behind. Paper tubes, like a primitive log structure, form the curved walls of the semi-circular volume behind, precluding the

entry of natural light. These walls are topped by triangular roof trusses and supported by closely spaced paper tube columns.

- 1 Aerial view
- 2 Exterior facade detail
- 3 Interior facade detail
- 4 Interior of large exhibition space
- 5 Section through building
- 6 Ground-floor plan

Client
Designhouse Inc.
Area
3,455 m²/37,080 sq ft
Cost
Confidential
Coordinates
37.5172 127.1190





0154 In the suburban outskirts of Seoul, South Korea, French architect Jean-Michel Wilmotte has designed a residential complex that successfully combines the higher density urban apartment blocks with the tranquility of the site's natural surroundings. The project, known as Pan Gyo, comprises a series of simple four-storey structures. Each apartment unit is reached via a stand-alone lift core, clad in glass and linked to the building it serves by elevated bridges.

This enables the layout of the apartments to be as simple as possible, with only a minimal portion of each floor given over to circulation. These lift cores are also integral in connecting the residents to the outdoor landscape of the apartment buildings. The interior of the apartments are kept sparse, and the main feature of each unit is the floor-to-ceiling window arrangement. Each window has an interior layer of screens made of Korean paper, creating a lantern-like effect

that dampens sunlight during the day and creates privacy at night. The exteriors of the structures are also visually simple, being clad in white stone and framed by steel and wooden louvers. At the entrance of the complex, a pair of buildings is bridged at the top floor, creating an entrance gateway to the interior courtyards. A pond with paths made of stepping stones lies on the north and south perimeters of the complex.

- 1 Exterior view
- 2 Two apartment blocks with glass lift core and connecting bridges
- 3 Entrance to courtyards at east end
- 4 Lift core and connecting bridges
- 5 Longitudinal section through buildings
- 6 Site plan

Client
Byung-sun Kang, I.B. Housing Company
Area
11,340 m²/122,063 sq ft
Cost
US\$26,000,000
Coordinates
Confidential

0155 Pusan,
South Korea

Xi Gallery

Mass Studies

2007
CUL0142 RES
Pusan,
South Korea0152 COM
Seoul,
South Korea

0155 Located in Pusan, the second largest city in South Korea, the Xi Gallery is a four-storey building designed to showcase model homes for a large residential development. In creating the plan for this structure, the developer also decided to include a cultural element to the building in the form of an adaptable gallery and performance space. The gallery was designed like a fluid museum space to capture the imagination of the home-buying public, and to link the prestige of the apartment brand, named Xi, to cultural influences. The building is clad with largely translucent materials on the exterior. A corner of the building looks chipped away and appears to cantilever over the entrance plaza. From the inside, visitors see that the building's dramatic exterior shape is derived from the way the floors gradually merge into each other. The first floor – the public entry level – is a largely open area linking to the second floor via sloped walkways or wide staircases, which serve to physically and visually link the two floors so they appear as one fluid space. Lecture halls, yoga rooms and offices are accessed from the open areas on these two floors. The entire third floor features an open-plan, 7 m (23 ft) tall exhibition space which can contain seven different kinds of model residential units. The building's mass is envisioned as a visually light structure that delicately meets the ground. The translucent exterior is clad in a combination of clear

glass, polycarbonate panels and ETFE (ethylene tetrafluoroethylene). At night, different coloured lights from within illuminate the building, further emphasizing the structure's dramatic form.

- 1 Main entrance
- 2 Wide staircases between second and third floors
- 3 Foyer at main entrance
- 4 Open interior connecting gallery and display spaces
- 5 communal interior space
- 6 Entrance to gallery space
- 7 Interior view of gallery
- 8 Lecture hall
- 9 Second- and third-floor plan
- 10 Section through building

Client

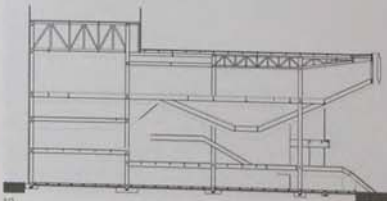
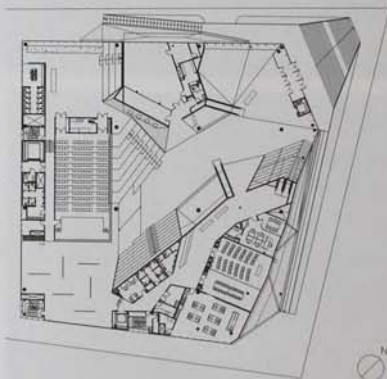
GS E&C

Area9,400 m²/101,180 sq ft**Cost**

Confidential

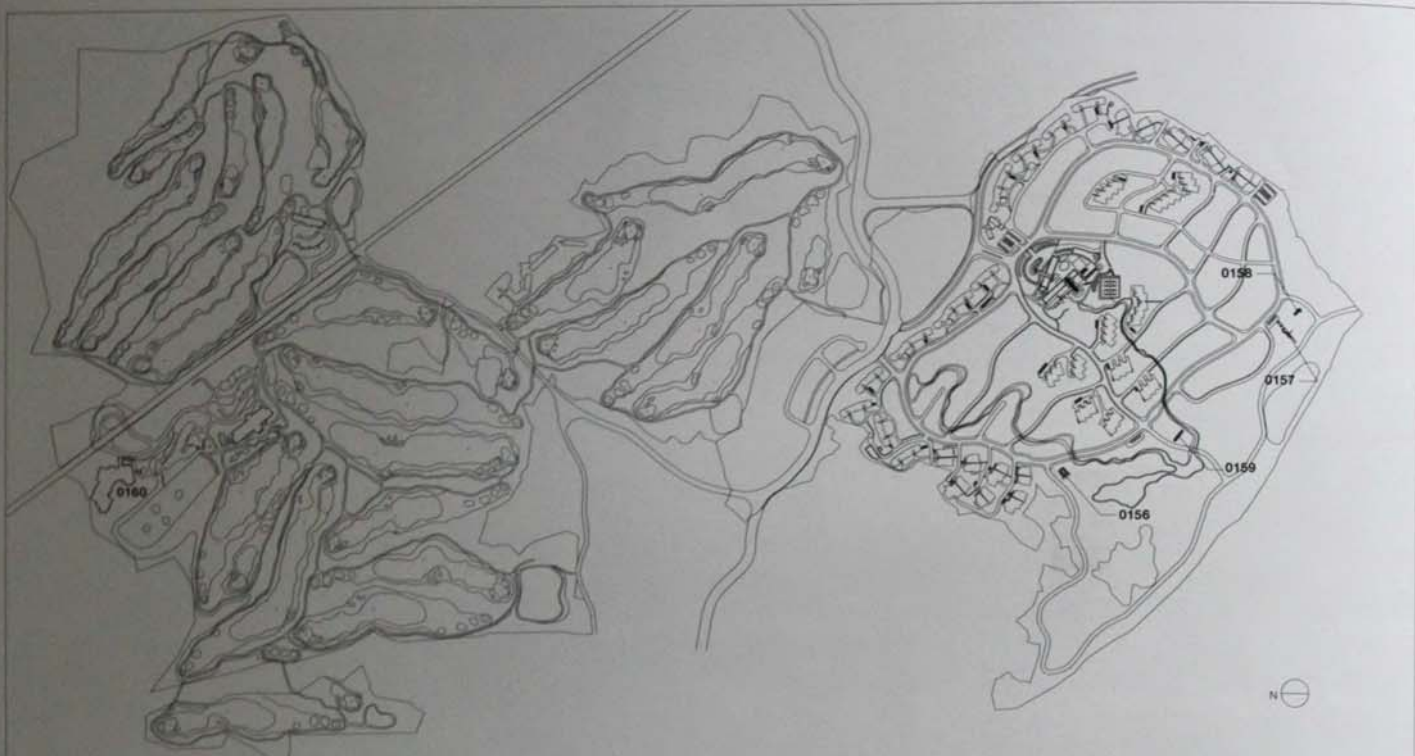
Coordinates

35.1894 129.0800



0156- Cheju, Country Club Hotel and Museums Itami Jun 2004
0160 South Korea COM

0156 Cheju, Water Museum Itami Jun 2005 0157 CUL Cheju, South Korea 0158 CUL Cheju, South Korea 0159 CUL Cheju, South Korea 0160 TOU Cheju, South Korea 0195 RES Shizuoka, Japan



The art museum series, located off the coast of South Korea on the island of Cheju, by Japanese-based Korean architect Itami Jun is part of a large collection of buildings belonging to the PINX Country Club, which opened in 1998. In addition to the museums, the complex contains a golf club, the Podo Hotel (also by Jun and built in 2001) and a

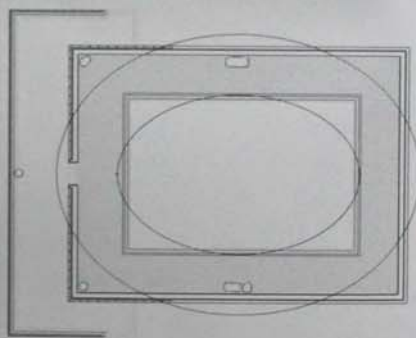
golf village called Biotopia (designed by architect Inach Kazuaki and begun in 2003). Jun's four art pavilions – the Water Museum (2005), the Wind Museum (2005), the Stone Museum (2005) and the Duson ('Two Hands') Museum (2006) – are located in the green, rolling grounds of the country club, surrounded by outcrops of volcanic rock.

The complex is sited on the volcanic Cheju Island, the only self-governing province of South Korea, which is located off the coast of its southern tip in the Korean Strait. The island is a popular destination for Japanese and Korean holiday-makers, and contains three registered UNESCO World Heritage Sites, including Halla-san, South Korea's

highest peak at 1,950 m (6,398 ft), which dominates the centre of the island. The Podo Hotel is situated in the north of the complex, close to the PINX Members Golf Club House, while the four museums can be found in an ecological park that is part of Biotopia.

1 Site plan

0156 Water Museum
0157 Duson Museum
0158 Stone Museum
0159 Wind Museum
0160 Podo Hotel



0156 This is one of a series of small, poetic spaces by Itami Jun, each taking inspiration from different natural elements – wind, stone and, in this case, water – inspired by the island of Cheju's rolling green hills punctuated by tall mountains. Constructed out of local Cheju stone and concrete with its board-marked surfaces left exposed, the museum has a large oval opening making it essentially roofless. The structure encloses a shallow pool, encouraging contemplation of the myriad qualities of water and what it represents. The still pool of water has a walkway around it and reflects the sky above it, making it a natural mirror of its surroundings – whether still or in movement. Rough-hewn, sculpture-like stones sit around the pool, serving as benches for visitors. The perimeter of the pool is a gutter that tapers towards the water to give the effect of an infinity pool, the water spilling over to hide the pool's edge. A thin sliver of the roof cantilevers over the edge of the surrounding wall, and is clad underneath in zinc alloy to further reflect the rippling water.

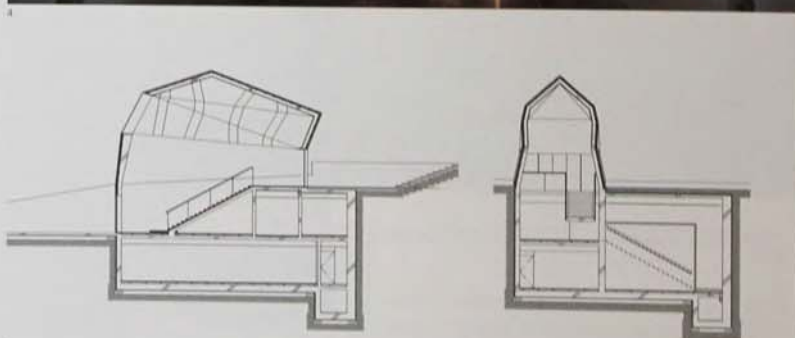
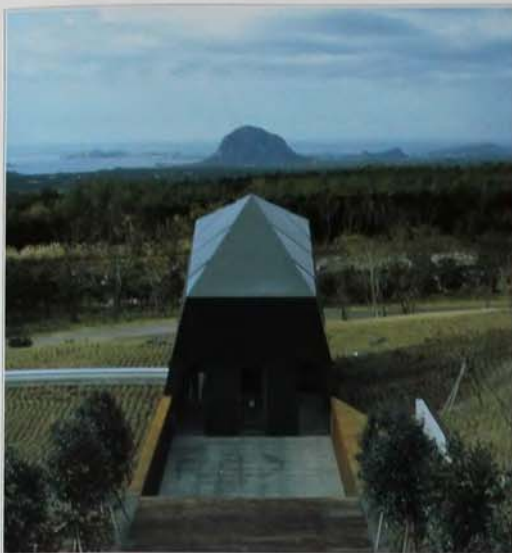
1 Southwest facade
2 View of museum from east
3 Walkway around central pool
4 View of central shallow pool
5 Floor plan

Client
Confidential
Area
86 m²/926 sq ft
Cost
Confidential
Coordinates
33.3333 126.5000

0157 Cheju, South Korea

Duson Museum

Itami Jun

2006
CUL0156 CUL
Cheju,
South Korea0158 CUL
Cheju,
South Korea0159 CUL
Cheju,
South Korea0160 TOU
Cheju,
South Korea0161 RES
Shizuoka,
Japan

0157 Out of the small structures that Itami Jun created on Cheju, the Duson Museum is the most technologically inspired, in contrast to his other natural stone and wood-crafted buildings here. Created to house historic celadon pottery and folk paintings from the Joseon Dynasty and Shilla kingdom of Korea, the Duson Museum comprises 341 m² (3,665 sq ft) of space. A black-coated steel shell encloses the main exhibition hall, which sits entirely underground. The inspiration for

the form of the museum was the nearby Mount Sanbongsan, as well as the architect's notion of two hands clasped together in prayer. Bands of glass windows starting from the side of the building and running across the roof to the other side punctuate the steel surface. On the interior, the shell's jet-black color creates a cavernous, cathedral-like effect on the ground floor. This floor contains the entrance vestibule leading to stairs that take visitors down to the subterranean

exhibition space. The three main exhibition spaces are finished in concrete. Sited near Itami Jun's Stone Museum, the Duson's smooth, shiny surface, bands of glazing that glow at night and angular form together create a dramatic contrast to the building's natural surroundings. Since most of the spaces of the gallery are hidden underground, however, the visual and physical impact on the landscape for a space of this size is minimal.

- 1 Building in context
- 2 View from east
- 3 Entrance seen from lower exhibition space
- 4 Basement gallery space
- 5 Site plan
- 6 Longitudinal section through building
- 7 Section through building

Client
Confidential
Area
341 m²/3,665 sq ft
Cost
Confidential
Coordinates
33.3333 126.5000

0158 Cheju, South Korea

Stone Museum

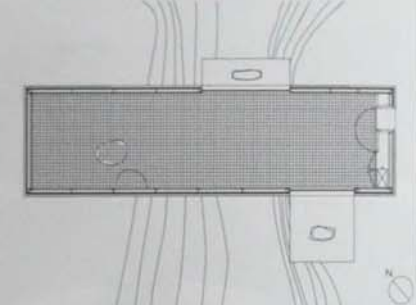
Itami Jun

2005
CUL198 CUL
Cheju,
South Korea0157 CUL
Cheju,
South Korea0156 CUL
Cheju,
South Korea0155 TOU
Cheju,
South Korea0154 RES
Shizuoka,
Japan

0159 Cheju, South Korea

Wind Museum

Itami Jun

2005
CUL198 CUL
Cheju,
South Korea0157 CUL
Cheju,
South Korea0156 CUL
Cheju,
South Korea0155 TOU
Cheju,
South Korea0154 RES
Shizuoka,
Japan

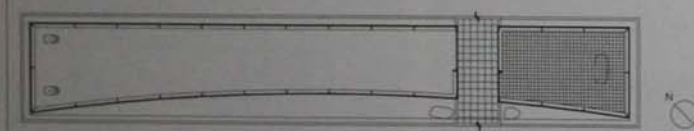
0158 Standing on an empty hillside surrounded by a field of grass and rocky outcrops, the Stone Museum is a simple rectangular box made from orange rust-colored Cor-Ten steel that stands out visually from its surroundings. Inside, the museum houses stone sculptures of varying sizes. Individually and together, these sculptures enhance the abstract quality of the space. The internal room

with its polished steel floor is dark, with only a little light filtering in through several strategically placed windows. A cylindrical opening, or oculus, projects up and penetrates down through a corner of the roof and brings a focused beam of sunlight into the shaded room. A large square glass pane set flush against the steel creates a view out from the interior of a sculpture installed on a steel platform outside. A floor-level

rectangular window opening directs light onto low-lying stone pieces sitting in various parts of the room, keeping the viewer in darkness. The steel rectangular structure of the Stone Museum is intended as a place from which to observe the changing conditions of natural light throughout the day in a controlled environment, using the works of stone as a visual focus.

- 1 Southwest facade
- 2 Stone sculpture on Cor-Ten plinth
- 3 Northeast facade
- 4 View of interior showing oculus
- 5 Floor plan

Client
Confidential
Area
74 m²/800 sq ft
Cost
Confidential
Coordinates
33.3333 126.5000



0159 Out of the different structures that Itami Jun has designed on Cheju, the Wind Museum is the most conceptually challenging of the series, with its simple and abstract form. According to the architect, the Wind Museum, made from Japanese red pine, is inspired by the ideas of overlooked natural elements and forgotten memory. A long, barn-like wooden building with a pitched roof and overhanging eaves sits on the landscape, blending into the

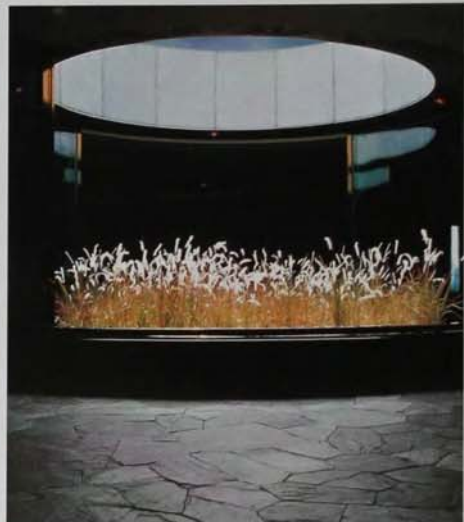
surroundings. One long wall of the structure follows an arc. Within this wall strategic gaps have been created between the wooden planks of the structure. As wind passes through the building, a whistling effect is produced which changes in tone according to the strength of the wind. Visitors to the empty structure experience a physical space and an audible environment, which resonates with the sound of wind passing through the hollow structure. Inside, the smooth floor is

made from different stones found on Cheju Island. A solid stone chair sits in the centre of the space as a central point of contemplation. During the day, the sound produced and the light filtering through into the interior create a myriad of sensations, and the museum becomes an instrument for capturing the qualities of the wind.

- 1 View from southwest
- 2 South facade follows an arc shape
- 3 Interior view showing steel frame
- 4 Detail of red pine cladding
- 5 Interior view
- 6 Floor plan

Client
Confidential
Area
76 m²/818 sq ft
Cost
Confidential
Coordinates
33.3333 126.5000

0160	Cheju, South Korea	Podo hotel	Itami Jun	2001 TOU	0156 CUL Cheju, South Korea	0157 CUL Cheju, South Korea	0158 CUL Cheju, South Korea	0159 CUL Cheju, South Korea	0195 RES Shizuoka, Japan
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0160 Itami Jun was commissioned to create a resort complex for one of the island's newer hotel properties. Inspired by the surrounding mountainside, the Podo hotel is a low-lying structure organized like a village in plan. The most dramatic design element of the hotel is its bubble-like roof. The design of this form overlaps and complements the outlines of the volcanic hills, a prominent sight on the horizon, and fits comfortably within this wide-open landscape. The single-storey structure

ensures that visitors have direct access to the natural surroundings of Cheju. Jun planned the interior spaces to be labyrinthine in character so as to allow a myriad of qualities and environments to be experienced by guests. His examples include feelings of seclusion and being in hiding, in contrast to a sense of liberation and openness. Inside, a wide central passageway winds its way along a route connecting the restaurant, karaoke rooms, and other public and communal spaces. It also leads to the guest rooms.

These are designed to have the sense of cottages connected together into a single structure. The hotel has various outdoor facilities, including natural hot springs, which are a popular attraction.

- 1 Aerial view showing relationship between roof form and landscape
- 2 Hotel building seen from garden
- 3 Garden seen from hotel
- 4 View of garden from entrance
- 5 Entrance hall interior
- 6 Skylight in central atrium
- 7 Restaurant interior
- 8 Light brought into central passageway
- 9 View of entrance lobby
- 10 Ground-floor plan

Client
Confidential
Area
4,050 m²/48,438 sq ft
Cost
Confidential
Coordinates
33 3333 126.5000

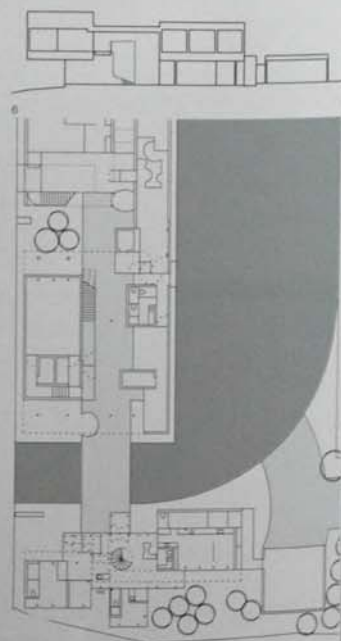
0161 Kagoshima, Kagoshima Prefecture, Japan

mci-a+mj Medical Clinic

Hiroyuki Anima + Urban Fourth

2004
PUB

0163 RES
Fukuoka, Japan



0161 This private medical clinic provides specialist maternity treatment. The building occupies a former car park in Kagoshima, a large city known for its sizable harbour on the far southwestern tip of Japan's Kyushu Island. The clinic serves the city's island suburban neighbourhood of Chuzanchou. The building, a collage of different volumes and surfaces, was constructed in two phases. The first building, known as mci-a,

was completed in 2001. The second phase, known as mj, was added later in 2004. The project was conceived as a group of pavilions linked by corridors. This plan creates a series of discrete but overlapping spaces that accommodate private examination areas, doctor and consultant offices and a cafeteria. A punched aluminum cladding and fibrous board cover the steel frame structure. The facade's irregularly

placed windows animate the exterior and bring light into the clinic. Glazed corridors link the different pavilions, creating large openings that flood the public areas with daylight. Inside, timber and white vinyl flooring coupled with white plaster walls create a minimal, polished ambience. The height of each floor varies over the clinic's three storeys in response to the functions of the spaces. The patient rooms and offices are single storey, while

public areas and corridors are double or triple-height spaces.

- 1 View from northeast
- 2 View of mj from east
- 3 mci-a seen from mj
- 4 Second-floor hall in mci-a
- 5 mci-a interior
- 6 Section through building
- 7 Ground-floor plan

Client
Hideaki and Sayumi Ijain
Area
981 m²/10,559 sq ft
Cost
Confidential
Coordinates
31.5425 130.5090

0162

Fukuoka,
Fukuoka
Prefecture,
JapanIsland City Central Park
'Grin Grin'Toyo Ito & Associates,
Architects

2005

EDU

0186 REL

Kikamigahara,
Japan

0204 EDU

Tokyo,
Japan

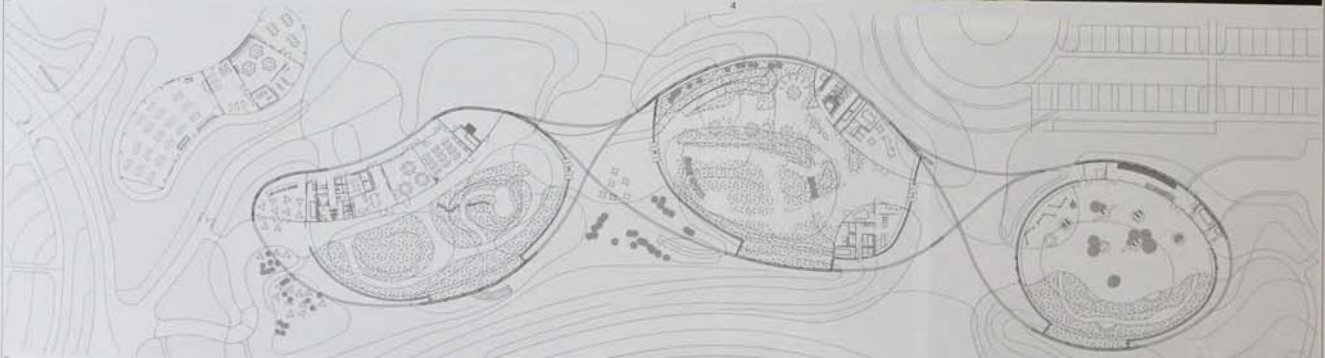
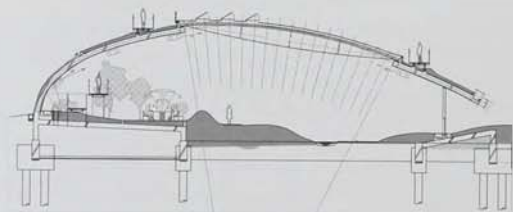
0220 COM

Tokyo,
Japan

0229 COM

Tokyo,
Japan

0250 CUL

Sendai,
Japan

0162 This project, located in the region of Kyushu on an island of reclaimed land in Fukuoka's Hakata Bay, is part of an area of redevelopment geared towards ecological awareness and renewal. The island of 400 hectares (988 acres) encompasses a range of park areas and facilities, of which Toyo Ito's contribution occupies a site of 15.3 hectares (37.8 acres). 'Grin Grin' itself is an environmental research facility based on a series of publicly accessible greenhouses, with

additional supporting amenities and communal areas. It served as the theme hall for the 2005 National Urban Greenery Fukuoka Fair. From the exterior, the project appears as three shell-like structures covered in landscaping complete with shrubs and small plants. These are made possible by reinforced concrete (with areas of composite steel structure) forming both the continuous surfaces above and the various spaces beneath. The concrete form has a maximum

depth of 400 mm (15.8 in) and allows the resulting spaces to be free of columns. Wood boardwalks connect the surrounding site to the roof above, then through the greenhouse areas beneath to create a single, connected topographical network. The landscape continues on the inside of the project, with paths sloping up and around the topography. The entire site overlooks an artificial pond. Greenhouses range from 900–1,000 m² (9,687–10,764 sq ft), with each offering

environments for distinct sets of vegetation. Along the multi-level interior path, visitors can access the café, a bank of workshops for volunteer staff, a library, offices and a green gallery. Large glass skylights bring natural light into the spaces.

- 1 Aerial view of project
- 2 View of building and artificial pond
- 3 View along topographical network
- 4 View underneath greenhouse dome

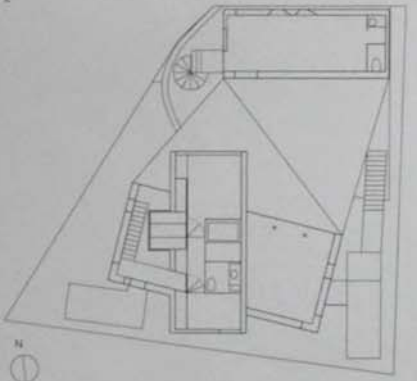
- 5 Section through dome
- 6 Floor plan

Client
Fukuoka City
Area
5,162 m²/55,563 sq ft
Cost
Confidential
Coordinates
33.6643, 130.4200

0163	Fukuoka, Fukuoka Prefecture, Japan	Second Plate House	Hiroyuki Arima + Urban Fourth	2004 RES	0161 PUB Kagawa, Japan
0164	Fukuoka, Fukuoka Prefecture, Japan	Tenjin Minami Subway Station	Shoel Yoh + Architects	2005 TRA	

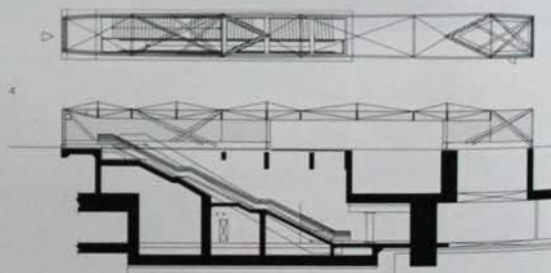


0163 Second Plate is the home and studio of Kuriko Okamoto, a Japanese architectural photographer. Though the functional programme of the building calls for separate work and living spaces, plus a five-car garage and a pool, the site is small, and irregularly sloped. Rather than bulldoze the land or navigate excessively complicated grade changes, the architects created an entirely new ground plane – a plateau from a concrete and steel plate which provides clearance for a garage below it and a level base for a house and studio above it. Separating public from private realms, the scheme has two independent steel-frame structures: a front building with a ground-floor guest suite and the photographer's work areas above it, and the back building, or residence. The two buildings, clad in painted cement panels, flank a deck with a shallow triangular reflecting pool. Animating the space between the house and studio, each structure has its own stair, connecting it to the parking garage: while a straight run of "folded" steel plate reminiscent of origami leads into the residence, a crisp spiral ascends to the front building. Inside the house, the foyer, an open-ended box of thin steel plate, opens onto a double-height living room, followed by the dining and kitchen areas. The main living area's polished, white marble floor echoes the glow of the reflecting pool just outside. The interior has few doors or full walls; instead, glass partitions, as well as variations in both floor and ceiling heights, suggest distinct spaces.



- 1 West facade of residence
- 2 View of steel plate with garage below
- 3 Entrance to studio building
- 4 Entry foyer, residence
- 5 Second-floor plan

Client
Kuriko Okamoto
Area
272 m²/2,928 sq ft
Cost
Confidential
Coordinates
33.5865 130.4020

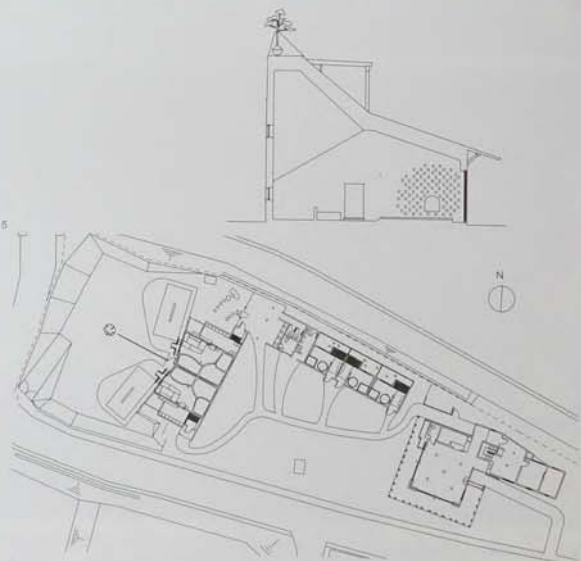


0164 Tenjin Minami Subway Station is marked by two jumbles of stark white pipe columns, which appear to shoot out from openings in the street and gently touch the structure's hanging glass roof. The pipe columns form part of the support structure for a tensigrity canopy, a system of metal cables nearly 4 m (156 ft) wide and spanning a length of more than 40 m (131 ft). A roof consisting of folded planes of self-cleaning laminated glass hangs from the canopy. The lightness and sleek form of the glass box marking the entrance to the subway station contrast starkly with the adjacent concrete buildings in the middle of the city of Fukuoka. The architect's design concept was to create a calm, clean, convenient and safe station. This intention is reflected in his material choices and straightforward planning of the station space. From the street-level entrance, a stair and escalator lead down to the main part of the station. The playfulness of the metal and glass entrance canopy gives way to a station with clean lines and dramatic lighting. All signage and maps are illuminated from behind and emit a subtle glow. The ceramic tile floor and smooth wall panels gently reflect the light of the signs as well as the bright perimeter baseboard lighting. A ceiling of perforated aluminium acoustic panels floats above the space and leads users to the ticket gates. From there, a long

run of stairs and escalators lead to the train platforms far below the ground. The glass and metal handrails and white tile stair treads glow in the bright light from the baseboard. The dramatic illumination and sleek reflective materials lend the space a cool, contemporary, theatrical flair.

- 1 View of building in context
- 2 Glass roof supported by steel columns
- 3 Stair and escalator down into station
- 4 Roof plan
- 5 Section through building

Client
Fukuoka City Transportation Bureau
Area
11,690 m²/125,830 sq ft
Cost
Confidential
Coordinates
35.5936 130.4230



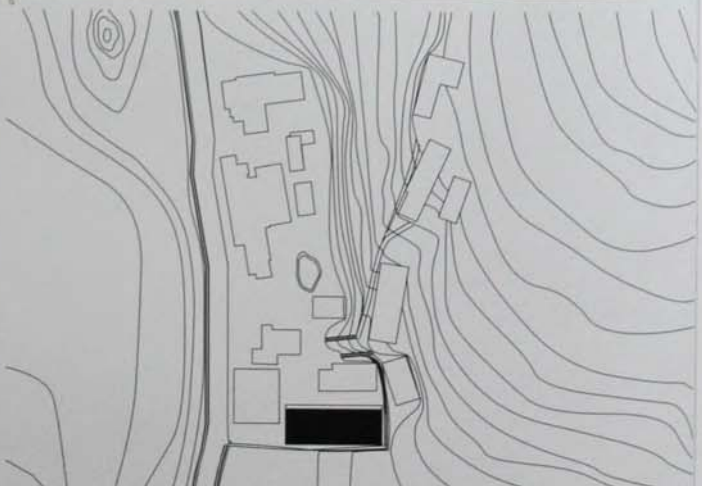
0165 The Lamune hot springs are located in Nagayu, near Takeda City. The name Lamune Onsen, translated as Soda Pop Spa, derives from the nature of the warm, carbonated spring that serves as a focus for visitors to the area. Terunobu Fujimori was commissioned for this project because of his unconventional approach to design. A self-styled architectural detective, Fujimori spent years researching the different influences on Japanese architecture and

did not make his debut as an architect until the age of 44. He captured public imagination with his original style which evokes a Japanese vernacular that never existed in reality. The building is divided into three main sections: an art museum, separate public baths for men and women, and baths used solely by families. The structure is built around an interior courtyard planted with bamboo grass. Exterior walls consist of a black-and-white striped skin clad

in carbonized cedar wood beams and plaster over a reinforced concrete framework. The roof is clad with hand-bent copper tiles to create the appearance of a neo-primitive hut. This handmade approach is an antidote to the clinical style which has dominated the Japanese contemporary scene. Fujimori cites influences as diverse as sixth-century Japanese temples, the Neolithic stones of Callanish in Scotland, Malian rammed-earth mosques and European thatched cottages.

- 1 View from southwest
- 2 View southeast towards museum building
- 3 Bathing room entrance from inside
- 4 Interior of bath house
- 5 Section through building
- 6 Site plan

Client
Katsuji Shuto
Area
426 m²/4,693 sq ft
Cost
US\$1,274,000
Coordinates
33.0681 131.3794



0166 Miwa Gama, or Miwa's kiln, was designed for the well-known, multigenerational Miwa family of ceramists in the traditional seaside city of Hagi. The gently sloping site has been part of the family's kin for 300 years. Set among a group of buildings, including a teahouse, an atelier and a climbing kiln by the same architect, the structure nestles into the slope and is designed with a green roof. The client requested a functional, creative and spiritual space that would reflect the family's philosophy: to be simple, endure, accept nature and be good for the environment. The building rejects traditional forms and

materials, yet creates a serene functional space akin to traditional Japanese architecture. The simplicity of the plain rectangular concrete-and-wood box hides the complex design ideas and philosophies that formed it. It contains only four spaces, which flank a central stair. The lower level has one room for storing materials and another for storing unfinished ceramics. The upper level has two rooms for storing and displaying finished ceramics. Concrete was used for the structure because of its ability to retain the sloping site and control humidity, necessary for the storage of clay and ceramics. To use

concrete in the most economical way, the walls and openings were based on standard formwork dimensions. This formwork, used as the frame for casting the concrete volume, was made of Japanese cedar. This timber was then incorporated into the building as exterior panels, which swing open to reveal the building's spacious interior. The formwork from the interior side of the concrete walls was reused to create interior partitions, while that from the ceilings was used for the floors and cabinets.

- 1 Facade with timber panels closed
- 2 Facade opened to reveal interior
- 3 Interior showing cedar surfaces
- 4 Circulation along exterior perimeter
- 5 Study interior
- 6 Lower-level storage room
- 7 Site plan

Client
 Confidential
Area
 300 m²/3,229 sq ft
Cost
 Confidential
Coordinates
 34.4000 131.3767



0167 The M-Clinic is a medical facility located in a commercial area of west Hiroshima. Its bold facade, half of which exposes the interior, is visible from the street and offers a stark contrast to the surrounding concrete and stucco buildings. The materials and the structural scheme employed in this three-storey building give it a light and clean look. The building also features a private, two-bedroom flat on the top floor and uses less than two-thirds the total site area. A simple but rigid steel-frame construction was used. The extremely thin floors and roof extend well beyond the support beams located just inside the glass curtain walls that wrap around most of the building. Using a combination of glass, stainless steel and painted cement board on the exterior, and glass, painted plaster board and aluminium on the interior, the designers achieved a unified appearance and structure. To maximize the floor area in the building, a spiral staircase near the back of the site connects the ground and first floors. Separate staircases connect the private flat to the floors below. The functional programme of the medical facility includes a reception and lobby area on the ground floor. Adjacent to the reception and on the outside of the floor-to-ceiling glass wall is a reflecting pool stretching nearly to the edge of the site. The design also includes an inspection room, two consultation rooms and, on the second floor, an office for the director, a relaxation area directly above the reception, a dark room, an operating room and one recovery room.

- 1 East facade
- 2 Upper-floor balconies
- 3 View from consulting room
- 4 Reception and lobby
- 5 Section through building
- 6 Site plan
- 7 Ground-floor plan

Client

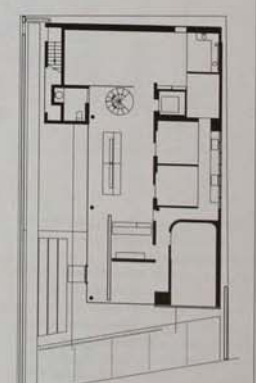
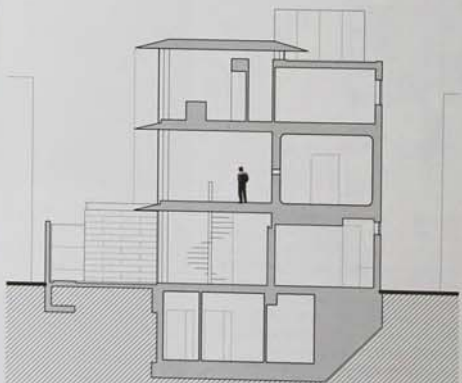
Confidential

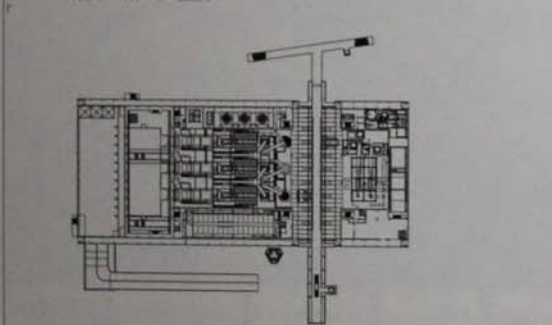
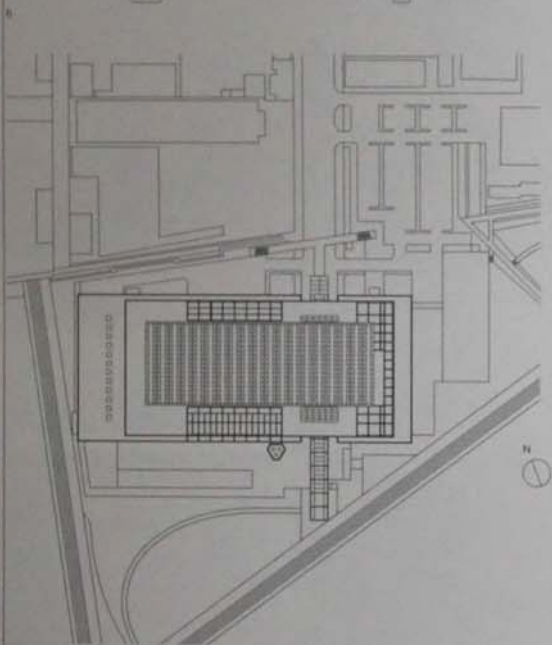
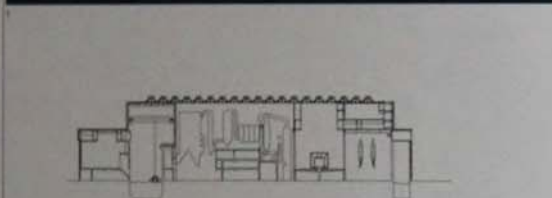
Area562 m²/6,049 sq ft**Cost**

Confidential

Coordinates

34.3776 132.4000





0168 In commissioning this building, the city of Hiroshima was interested in mitigating its increasing production of rubbish while simultaneously rethinking the waste treatment process as an educational exhibit open to the public. Taniguchi's design literally tunnels through the process (albeit behind mirror-smooth glass), thus spatially opening the building from the city to the site beyond. The building sits on a triangular site of infill land that projects into Hiroshima's port area.

The plant's silver-grey stainless steel silhouette anchors the end of a prominent street axis, which is carried directly through the volume as a glass-enclosed promenade within a multi-storey atrium. Once beyond the small entry vestibule, the vast interior space makes itself apparent. The city lies behind the visitor, the expanse of sea is ahead, and colossal, highly polished processing machines are arranged on either side of the glass observation deck. Interactive exhibition

areas with arrays of flat-panel LCD screens populate smaller glass rooms to the side, explaining the lifecycle of waste from disposal to removal and processing, then to conversion into reusable materials. The observation deck extends outside, projecting out towards the water. Stairs lead back to the waterfront level of the park on the other side of the plant. In total, the procession through and back out of the project encompasses approximately 122 m (400 ft) of exhibits and

panoramic views of both the city and the port.

- 1 View of incineration plant in context
- 2 South facade
- 3 Entrance to plant
- 4 View out towards city
- 5 Machinery behind glass walls
- 6 Section through building
- 7 Site plan
- 8 First-floor plan

Client
Hiroshima City
Area
18,878 m²/203,201 sq ft
Cost
Confidential
Coordinates
34.3583 132.4422



0169 The Shimane Museum of Ancient Izumo is located deep within the Shimane Prefecture, surrounded by heavily wooded, mountainous terrain. The museum provides interactive workshops, galleries and exhibition space for archaeological artefacts discovered in and around the site. The location is historically significant: the museum sits adjacent to the Izumo Shrine, which traces its roots to the first Shinto shrine in Japan.

The design of the museum is deferential to the shrine and gentle in form despite its 11,855 m² (127,606 sq ft) area. The building is composed of two primary parts: a glass entrance hall and a much larger volume for the display of artefacts. Angled roofs characterize the volume containing the exhibition spaces, acknowledging the prominent terrain. A broad, Cor-Ten steel wall, 120 m (393.7 ft) in length and 9 m (29.5 ft) in height, separates the entrance hall and galleries. Visitors arrive at an entry plaza next to the parking area. They follow the main approach through an allée of trees to the three-storey, glass-enclosed entrance hall. This hall contains all the visitor services, including information, ticketing and

a shop. A café and observation terrace overlook the surrounding landscape from mezzanines above. The path continues through the Cor-Ten steel wall – symbolizing the passage from new to old – to an orientation lobby and the exhibition spaces beyond. Many of these galleries are enclosed spaces, organized beneath the undulating steel structure above.

- 1 Aerial view of building and landscape
- 2 View of the entrance wing
- 3 Entrance to the building
- 4 Internal corridor in main volume
- 5 Central lobby interior
- 6 Section through building
- 7 Ground-floor plan

Client

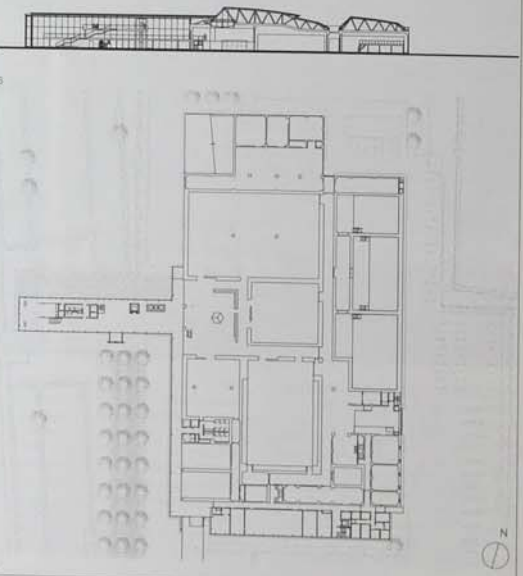
Shimane Prefectural Government

Area11,855 m²/127,606 sq ft**Cost**

US\$70,000,000

Coordinates

35.4006 132.6910



0170 Naoshima, Kagawa Prefecture, Japan
 Chichu Art Museum Tadao Ando Architects & Associates 2004 CUL

0217 COM Tokyo, Japan

0528 CUL Neuss, Germany

0665 CUL Fort Worth, USA

0678 CUL St. Louis, USA

0171 Naoshima, Kagawa Prefecture, Japan
 Naoshima Ferry Terminal SANAA 2006 TRA

0219 COM Tokyo, Japan

0247 CUL Kanazawa, Japan

0533 EDU Essen, Germany

0575 COM Basel, Switzerland

0693 CUL Toledo, USA

0915 CUL New York, USA

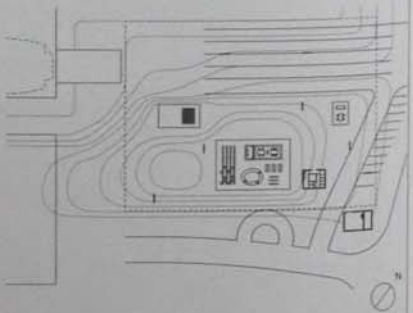
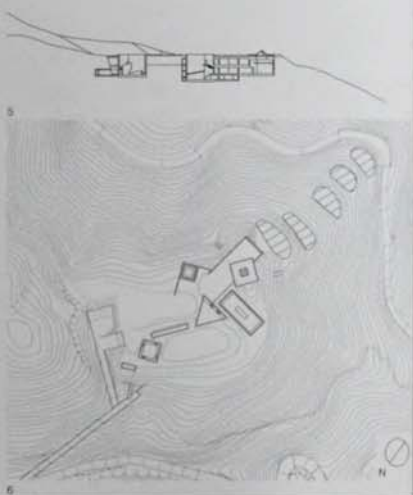


0170 Chichu Art Museum, Tadao Ando's recent project in an ongoing series on Naoshima Island, carves its exhibition spaces out of and into the terrain. Aside from a few pieces of the architecture peeking out over the surrounding ocean, the entire museum is below ground. The island is remote and the submersion of the museum at the top of a ridge emphasizes the drama of the site. Unlike larger museums that exhibit a broad range of artists, the Chichu Art Museum exhibits only three: Claude Monet, James Turrell and Walter de Maria. Each is designated a specific gallery displaying a focused array of work. These primary spaces are arranged in loose order within the site, with larger anterooms and interstitial corridors tying them together. A meandering path defines the museum experience, piercing the ground and emerging into crisply defined halls rendered in Ando's trademark refined concrete at unexpected moments. The museum's spaces have varied and specifically calibrated relationships to light. Some of the halls are open to the air, as with the cube-like void of the entry forecourt, and the cantilevered triangular, prismatic space at the core of the museum. In other cases, such as the Monet space, light silts softly into the space from a

seemingly unidentifiable source. The Walter de Maria space is defined by atmospheric light overhead, while the James Turrell space blocks it out and redefines lighting conditions. At unexpected locations, the paths lead into spaces that are neither fully outside nor enclosed. The museum's paths trace upwards, downwards and outwards, reinforcing intimate and complex relationships between the gallery experience, light, air and the landscape.

- 1 View of museum in context
- 2 Interior patio
- 3 Circulation and gallery space
- 4 Primary exhibition space
- 5 Section through building
- 6 Site plan

Client
 Naoshima Fukutake Art Museum Foundation
Area
 2,573 m²/27,696 sq ft
Cost
 Confidential
Coordinates
 34.4604 133.9960



0171 This ferry terminal serves the small town of Naoshima, located on a small island in the Seto Inland Sea. Its location in the south of Japan is known for its serene beauty and stunning landscapes. Formerly driven by fishing, the town's economy now relies on tourism largely fuelled by a thriving art community. Much of this revolves around Tadao Ando's Contemporary Art Museum, which he built on Naoshima's rugged coast in 1992. SANAA's ferry terminal, near the

museum, was built to accommodate the town's growing tourism market. The ferry terminal, like much of SANAA's work, is a minimalist construction. The Japanese firm, founded in 1995, has developed an ethereal architectural style, and this single-storey terminal is no exception. Here, the thin corrugated metal roof is supported by a grid of slender columns and eight steel panels finished with a reflective surface. The roof spans 70 m (230 ft) in length and 52 m

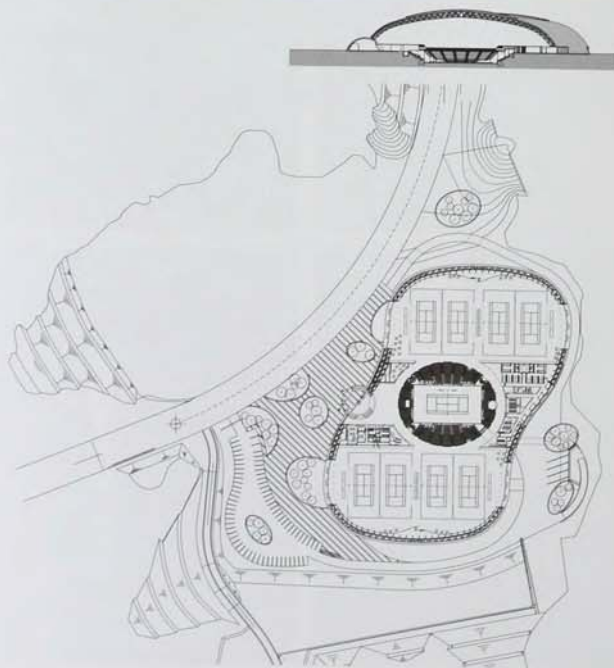
(171 ft) in width, yet it is a mere 15 cm (6 in) thick and the supporting columns are a thin 8.5 cm (3.4 in). Floor-to-ceiling glass panels enclose discrete rooms interspersed throughout the terminal. The facility houses a ticket office, waiting areas, shops, a café and a public gathering space, in addition to the parking and boarding areas. The terminal juts out into a bay on the island's southern coast, connected to a loading dock. The area under the roof, both interior and exterior, is meant

to be a public space, continuous with the activity on shore. The architects envisioned it as a place where transportation, public life and leisure seamlessly merge in one structure, and with striking views of the bay.

- 1 View from east
- 2 Southeast facade
- 3 Interior view of open-plan terminal space
- 4 Glazed walls surrounding waiting area
- 5 Ground-floor plan

Client
 Naoshima Town
Area
 1,915 m²/20,613 sq ft
Cost
 Confidential
Coordinates
 34.4661 134.0000

0172

Miki,
Hyogo
Prefecture,
JapanSlowecture M Tennis
CentreShuhei Endo
Architect Institute2007
SPO0175 IDDM
Kobe,
Japan0176 RES
Kobe,
Japan0185 RES
Nagahama,
Japan

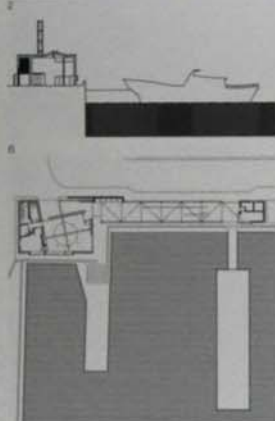
0172 Slowecture M emerges gradually from the ground. It starts as a grassy berm and transforms into an undulating metal roof capped with three vast elliptical skylights. The green exterior wall curves up to the roof on the sun-rich southern side and dips low on the north side, clearly marking the building's relationship to the sun. As a community tennis centre in a rural mountainous area, the amorphous form of the building is at once foreign to the site and part of the surrounding nature. Its soft curves echo the undulating edge of the bordering forest and play off the tangential curve of an adjacent road. The site design follows the design concept of the building, with multiple islands of green pushing up from the ground and floating in paved and soft surfaces. A concrete entrance bubble protrudes from the grassy exterior wall of the gymnasium, its smooth outside surface in high contrast to the wall. It spans from the paved entrance patio into the expansive gymnasium space, providing a human-scaled transition from outside into the building. The interior of the building is divided into three zones, each lit by one of the skylights. The sunken central court is in the middle, flanked by four surface-level courts on each side. Stadium

seating surrounds the centre court. Low concrete boxes contain the locker rooms, offices and other support facilities on two sides of the centre court. The blocks define the centre court space and help separate the three zones of tennis courts within the expansive space of the building.

- 1 Aerial view of project
- 2 View from southeast
- 3 Restaurant interior
- 4 View of tennis court
- 5 Stadium seating around centre court
- 6 Entrance area
- 7 Section through building
- 8 Ground-floor plan

Client
Hyogo Prefecture
Area
16,168 m²/174,031 sq ft
Cost
US\$4,000,000
Coordinates
34.7817 135.0441

Asia				
0173	Akashi, Hyogo Prefecture, Japan	The Meridian Line Akashi Ferry Terminal	Waro Kishi + K. Associates/Architects	2003 TRA
0174	Kobe, Hyogo Prefecture, Japan	Setre Chapel	Ryuichi Ashizawa Architects & Associates	2005 REL

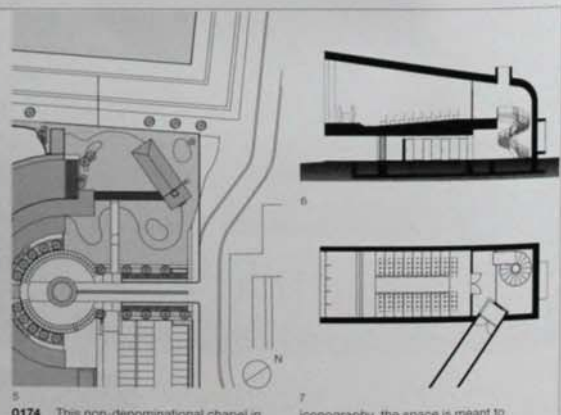


0173 The client requested that this building connect to the site in three ways: by reflecting the local culture of the port of Akashi, by relating to the meridian on which the city is located and by acting as an astronomical observatory. Clad in dark metal, the low volume creates a transition from the high-rise buildings of the city to the horizontality of the sea. The box, containing the waiting lounge, ticket window and lavatories, connects to the departure gate with a long, narrow passageway constructed from industrial materials. The waiting area is designed to enhance the traveller's sense of journey, while the passageway reconnects them to the specific site. The local point of the waiting lounge is a cross-shaped skylight, centred on a shallow dome 5 m (16.5 ft) in diameter. The skylight is oriented to the true north-south axis, and acts as a sundial. The dome, signifying the meridian or longitudinal arc of the site, distorts and frees the light from the symbolism of a perfect cruciform.

As travellers move from the waiting room through the passageway with its exposed metal structure and faceted tent-like canopy, they are brought back to the specific geography of the place, with framed views of the port, the sea and the sky.

- 1 Aerial view from northeast
- 2 Passageway to departure gate
- 3 Waiting lounge with skylight
- 4 Exterior view of passageway
- 5 East facade, waiting lounge
- 6 Section through building
- 7 Floor plan

Client
Meitan Kousokusen Co. Ltd
Area
317 m²/3,412 sq ft
Cost
Confidential
Coordinates
34.6454 134.9900



0174 This non-denominational chapel in Kobe sits on the edge of the Seto Sea, known also as the Inland Sea. Ostensibly built as a wedding chapel for the adjacent Setre Hotel, also designed by Ashizawa, the chapel is open to the public and serves the residential, seaside neighbourhood of Tarumiku. The craning concrete structure emerges from the landscape and seems to defy gravity by folding over a thinly glazed entry area and cantilevering over 5 m (16 ft) of landscape. This effect is accomplished despite the mottled concrete structure's robust, monolithic quality. Inside, the ceiling gradually vaults as it approaches the front of the chapel, culminating in an entirely glazed western elevation. Its view frames not only the expansive Seto Sea, but also a stretch of the Akashi-Kaikyo suspension bridge, an astonishing 1,991 m (6,532 ft) span that links Kobe to the city of Iwaya on Awaji Island. Because the chapel is raised above ground, the view it provides engages the horizon without interruption. Away from the hotel, the chapel points directly west to lock in this vista. The light that floods the space during the day is reflected from white, resin tiles lining the space and creating a changing, ethereal atmosphere. Devoid of any religious

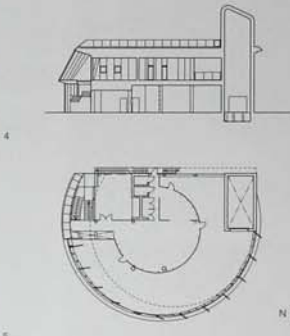
iconography, the space is meant to accommodate any religion by offering a connection to the landscape. Beneath the chapel, a glazed area provides a small kitchen and changing rooms, along with an entrance separate from the hotel. A delicate, winding staircase connects the first and second floors. The chapel is also accessible from the adjacent hotel by way of an elevated corridor designed by Ashizawa. This white passageway is marked by small, irregularly placed windows.

- 1 West facade
- 2 Northwest corner
- 3 Interior view of elevated corridor
- 4 View towards Akashi-Kaikyo bridge
- 5 Site plan
- 6 Section through building
- 7 First-floor plan

Client
Confidential
Area
266 m²/2,863 sq ft
Cost
US\$890,400
Coordinates
34.6291 135.0370

Asia Japan South

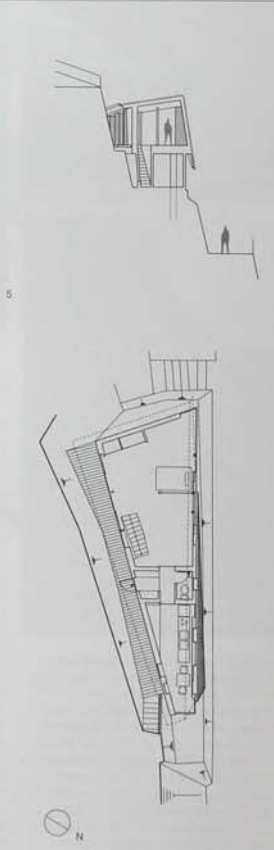
0175	Kobe, Hyogo Prefecture, Japan	Roofecture O-T Car Showroom	Shuhei Endo Architect Institute	2005 COM	0172 SPO Mita, Japan	0176 REG Kobe, Japan	0185 RES Nagahama, Japan
0176	Kobe, Hyogo Prefecture, Japan	Roofecture S House	Shuhei Endo Architect Institute	2005 RES	0172 SPO Mita, Japan	0175 COM Kobe, Japan	0185 RES Nagahama, Japan



0175 An eye-catching used-car dealership in the Osaka suburbs, Roofecture O-T is adjacent to a busy road leading into the city. Against a retaining wall of the quiet residential neighbourhood to the east, the building opens out to the road on the west side with a stack of almost circular floor plates. The unusual form of the building provides views to and through the structure from the road. To achieve his idea of 'roofecture', the designer shifted the arced floor plates slightly from floor to floor rather than positioning the floors one directly above another. The cantilever of the first floor plate and the angled steel pipe columns supporting the roof plate emphasize this shift. Cars are displayed under the cantilever on ground level, as well as inside the ground-level show room, and are stored on the upper level. While the display areas for the cars are pushed to the open west side of the building, a service zone with offices and repair spaces parallels the east wall. The building's floating floor plates are grounded on the southeast corner by a concrete tower containing a car lift, which transfers cars from the ground level to the display level to the roof terrace. An open-riser steel stair folded into the northeast corner moves from the ground floor showroom to the display area above. Sheets of glass running from floor to ceiling, buttressed by laminated glass fins, create a transparent enclosure and allow space to move fluidly between interior and exterior. This emphasizes the views to the distant city between the cars on display inside and out.

- 1 View from north
- 2 Steel staircase connecting floors
- 3 First-floor display area
- 4 Section through building
- 5 Ground-floor plan

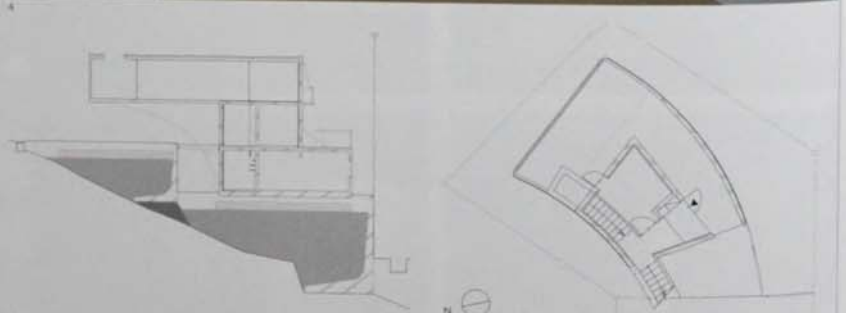
Client
Confidential
Area
842 m²/9,063 sq ft
Cost
US\$1,583,000
Coordinates
34.6348 135.0540



0176 This two-storey house perches on a steep site in a residential neighbourhood of Kobe. It is separated from the Inland Sea by only a roadway. The triangular site, shaped by a fork in the road, had long remained empty because of the challenges it presented to building. An existing stone retaining wall, ranging from 5–8 m (16.4–28.2 ft) high, defines the site's steep, northwestern edge. The deepest end of the buildable site is only 4 m (13.1 ft), which gradually narrows off to 1.5 m (5 ft) over its 20 m (65.6 ft) length. The entire structure rests on this area with the support of five vertical columns, and although it appears to, the building does not actually cling structurally to the cliff. The resulting one-bedroom house is clad in dark-grey corrugated galvanized steel, and its roof folds down at a crisp angle to form the building's sea-facing enclosure. The entrance is on the upper floor over a footbridge connecting the cliff to the house. A wooden terrace runs the length of the house between the building and the cliff. Inside, a bedroom, living room and kitchen occupy the upper floor. The lower floor contains more living space, along with a contemporary interpretation of a *doma*, a multipurpose room found in traditional Japanese homes, usually made with packed earth but here in the form of a minimalist covered courtyard. The steel enclosure peels away from part of this first storey to reveal full-height glazing looking towards the sea.

- 1 View from north
- 2 Northwest facade
- 3 View from west
- 4 Interior showing kitchen
- 5 Section through building
- 6 First-floor plan

Client
Confidential
Area
66 m²/710 sq ft
Cost
Confidential
Coordinates
34.6357 135.0940



0177 This family house is positioned on a hill overlooking the city of Nishinomiya, between Osaka and Kobe in Japan. Its most striking element is a large, curved volume hovering like an imposing sculpture over the site. Its form references the L-shape of the plot and its level has a difference of no less than 3 m (10 ft). The three-storey building's small footprint, just over 63 m² (676 sq ft), sits on a site covering less than 194 m² (2,067 sq ft). The steel volume is accessed at street level, with a bedroom next to the

entrance hall and access to a roof deck. The main living spaces seem to float on the first floor. An internal balcony is connected to an open-plan lounge and dining area, accompanied by a kitchen and a bedroom. Light streams in through a round hole in the ceiling above the balcony. From the entrance, wooden stairs with a large skylight lead to the lower level. This lower level consists of a reinforced concrete structure, which in turn sits on a sound base with a retaining wall. The downstairs bedroom, walk-in

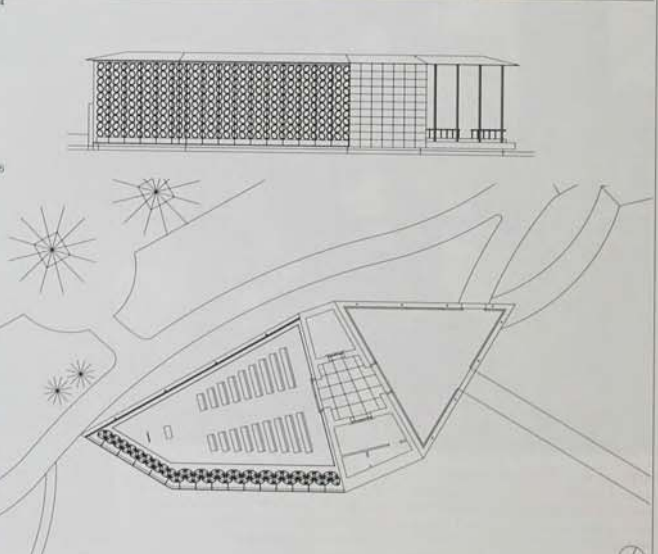
closet, study and bathroom are quiet and calm, and this lower volume functions as a counterbalance to the overhanging steel shape. The Cor-Ten steel plates of the top volume are attached to a steel framework, separated from internal steel plates by thick layers of insulation. In contrast to the dark, weathered Cor-Ten steel of the exterior, the interior is extremely bright through the consistent application of white on the walls and ceilings and vinyl floors. The main hovering curved living spaces echo the

shape of a ship: an apt name for this highly unusual, but very comfortable, family home.

- 1 Cantilevered first floor
- 2 South facade
- 3 Main entrance
- 4 First-floor interior
- 5 Balcony with circular hole in ceiling
- 6 Section through building
- 7 Ground-floor plan

Client
Yoshio and Kiyoko Koyanagi
Area
112 m²/1,206 sq ft
Cost
US\$312,800
Coordinates
34.7591 135.3080

0178	Osaka, Osaka Prefecture, Japan	White Chapel	Jun Aoki & Associates	2006 REL.	0206 RES Higashiuruma, Japan	0237 COM Matsubara, Japan	0905 COM New York, USA
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0178 Osaka's Hyatt Regency Hotel provides the setting for the White Chapel project, a venue reserved for wedding ceremonies. The hotel complex is located on waterfront site, which was reclaimed as part of the area's redevelopment. The chapel sits in the middle of a pond in the hotel's garden, surrounded by the hotel towers and largely hidden from outside the site. Once inside the garden, a bridge takes guests over the water to the entry of the building. The volume of the chapel is one storey high, and its perimeter

is an elongated, irregular seven-sided polygon. With the exception of several planes of floor-to-ceiling glass, the exterior is white marble. One of the primary features of the project is a structural screen wall comprising white steel rings. The rings are connected to each other, following the form of stacked, regular tetrahedrons. Not only does this configuration have inherent structural properties, but also the amount of space between the rings allows light to pass through the screen wall. This ring assembly supports the roof on one

of the longer walls of the chapel, the glass in front of it and the screen behind. The project's area is subdivided into three parts: entry porch, foyer and ceremony space. The entry porch is a covered triangular zone open to the surrounding view on two sides. The third side is an entry into the enclosed foyer, flanked on either side by storage space. As the last step in the sequence, the chapel opens to an interior height of 6 m (19.7 ft). The interior space is approximately triangular, with white marble floors and

translucent fabric screens filtering ambient light and screening the chapel's surroundings.

- 1 White Chapel with hotel behind
- 2 North facade
- 3 View of entry porch
- 4 Entrance to chapel
- 5 Chapel interior
- 6 North elevation
- 7 Floor plan

Client
Obayashi Corporation
Area
263 m²/2,831 sq ft
Cost
Confidential
Coordinates
34.6333 135.4000



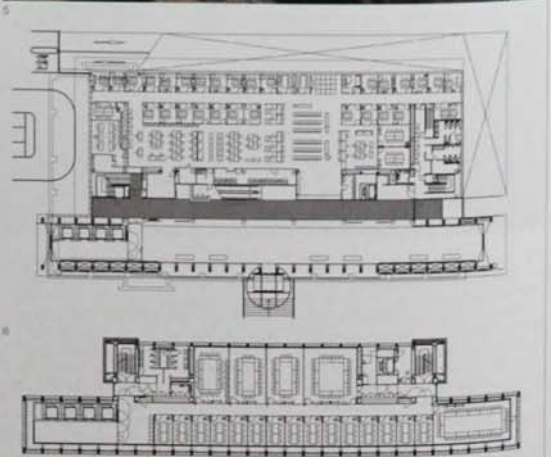


0179 Located in the water capital of Japan's main island of Honshu, the Osaka Bar Association overlooks the Dojima River. Set in a landscape of parkland and classic Western-style buildings of stone and red bricks, the design intends to integrate with the existing scenery. Within the national ideal of fostering innovation and building the impossible, the architects have striven to create a building that is contemporary yet timeless. The design gives architectural expression to the values of the association: openness and environmental awareness. A low block, defined by glass and brick and containing an entrance lobby and main convention rooms, gives the building its shape. This is topped by a towering glass box, an extremely thin structure, only 16m (52.5 ft) wide by

72 m (236.2 ft) high. A framework of pillars and beams that contrasts with the clear flat plane of the glass encircles the structure. Large U-shaped ceramic panels that alter in the light wrap the steel-frame columns in a section containing mainly smaller conference rooms and offices. Internally, the rooms have walls of floor-to-ceiling glass, affording them a striking transparency and directing natural light to every corner. These unobstructed windows offer views of the river and greenery of the surrounding areas, yet the deep eaves protect workers from the glaring sunlight. The use of materials is detailed and meticulous, with consideration given to the sustainability of the building. The interior can be cooled by outside air or heated using ground heat, while a rainwater utilization system sprinkles external areas.

- 1 Southwest facade
- 2 Narrow edge of tall structure, with lift shaft behind
- 3 Detail of brick facade of low block
- 4 Members' area on upper floors
- 5 Glass wall outside conference room
- 6 Ground-floor plan
- 7 Typical floor plan, tall block

Client
Osaka Bar Association
Area
17,005 m²/183,040 sq ft
Cost
US\$53,638,100
Coordinates
34.6947 135.5061



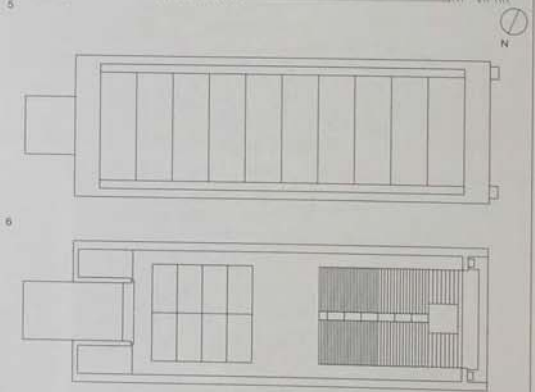
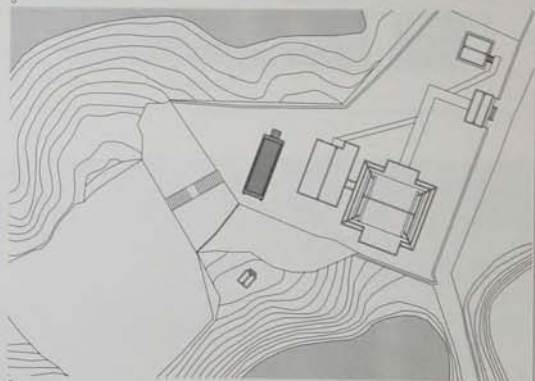
0180 Nantan, Kyoto Prefecture, Japan White Temple Takashi Yamaguchi & Associates 2000 REL



0180 White Temple, a modern chapel, stands on the grounds of a traditional Buddhist temple compound on the outskirts of Kyoto. The lush, natural setting borders a lake and has mountains in the background. White earlier buildings in the compound – the main hall, monks' quarters and belfry – feature timber post-and-beam construction with sloping tile roofs, the new sanctuary form is a long, rectangular box made of concrete, painted glowing white and surrounded by a contrasting ground cover of black gravel. This chapel is dedicated exclusively to

memorial services. A smooth white marble slab – a platform hovering just above the ground – juts out from a wide doorway to lead visitors in. The one-room sanctuary has two parts: the front half for mourners and the back half for mortuary tablets inscribed with the names of the dead. Woven *tatami* mats set into the floor provide seating. Marble steps ascending towards the rear of the space virtually fill and dominate that half of the chapel. The stepped platform where the tablets rest during rituals draws the gaze of mourners upwards and culminates in a

modest altar with a statue of a standing Buddha. A huge, largely obscured window filling nearly the entire rear facade mystically illuminates the sacred statue. A pair of narrow, frosted-glass skylights runs down either side of the sanctuary, casting diffuse light. Though modern in form, White Temple shares essential traits with Japan's historic and sacred architecture. Like those antecedents, this simple structure accentuates the surrounding natural beauty while offering a contemplative sequence fine-tuned to a particular ritual. The dominant axis



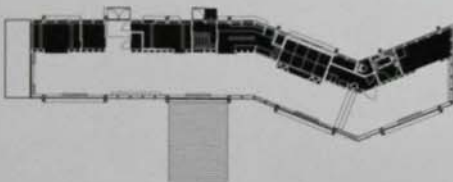
and spatial progression symbolize passage from this world to the next. The straight, linear journey is balanced by an inner stillness, removed from everyday life by muted light and walls nearly a foot thick.

- 1 View of building in context
- 2 View out to lake from interior
- 3 View of altar
- 4 South facade
- 5 Site plan
- 6 Roof plan
- 7 Ground-floor plan

Client
Zusen-ji Temple
Area
74 m²/797 sq ft
Cost
US\$175,000
Coordinates
35.0299 135.4020

0181	Osaka, Osaka Prefecture, Japan	Himuro House	Kazuhiro Kojima + Kazuko Akamatsu / CAT	2002 RES.	0096 EDU Osaka, Japan	0211 RES Tokyo, Japan	0235 RES Osaka, Japan
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0182	Kyoto, Kyoto Prefecture, Japan	Minami Yamashiro Primary School	Richard Rogers Partnership	2003 EDU	0266 GOV Cardiff, UK	0372 TRA London, UK	0388 EDU London, UK	0438 TRA Madrid, Spain
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0181 Approached from the road by a footbridge over a canal, Himuro House stretches out along the waterway. The long narrow zigzagging form of the concrete and wood structure and the exterior metal panels covering it look nothing like the other houses in this wooded suburban area near the cities of Osaka, Kyoto and Nara. Rejecting traditional Japanese house forms, the house is designed with flexible spaces that can support very different functions. It is split along its length into two zones: a 'black' zone with spaces for specific functions (cooking, eating, sleeping and bathing) and a 'white' zone with one continuous space, which can be used for any purpose. Himuro House is the designers' most direct representation of their concept of specifically programmed 'black' spaces and ambiguously programmed 'white' spaces. The larch wood floors and larch veneer plywood on the walls and ceiling are stained white in the 'white' zone and left natural in the 'black' zone. The 'white' zone runs the entire length of the house, following the bends in the floor plan and opening out to views of the backyard terrace and garden. The 'black' zone parallels the 'white' zone, but the spaces are divided according to the needs of each function. The spaces in the 'black' zone provide privacy and connect to the 'white' zone through windows in the shared wall with extruded frames that also direct the view out to the garden.

- 1 House in context
- 2 View into 'white' zone
- 3 Continuous space in 'white' zone
- 4 View of kitchen in 'black' zone
- 5 Section through building
- 6 Ground-floor plan

Client

Confidential

Area192 m²/2,067 sq ft**Cost**

Confidential

Coordinates

34.8215 135.6710



0182 Designed for dual purpose this elementary school for children aged 6 to 12 acts as a community centre in the evenings, offering continuing education classes for adults. The long main concrete structure housing classrooms stands on a wooded site along the town's main street. Along the entry path is a separate gymnasium/town hall, also designed by Rogers. Sited at the brow of a hill, the school opens up to views of the surrounding countryside. A tight budget prompted simple yet elegant solutions with durable, low-maintenance materials. The architects chose a north-south orientation to minimize earth removal in the site preparation. This parameter then drove the roof's design with modular north-facing windows, ushering the sun's rays deep into the building. Clad in stainless steel, the roof features repetitive, curved, playfully curling forms that abstractly echo the silhouette of the mountains behind it. At the core of the main building is a linear, top-lit common zone, which mediates between the playing fields outdoors (with a track and swimming pool) and two adjoining floors of flexible classrooms inside. Light-filled and airy, with a glassy exterior wall, the large central space, with its high ceilings, also encompasses circulation routes and breakout areas from the teaching rooms. Specialized areas for art, science and music studies occupy the lower level alongside the common zone. Vivid wall colours – some visible on the exterior – code the various functional spaces.

- 1 View towards gym building
- 2 Aerial view from north
- 3 Detail of an entrance to main building
- 4 View into cafeteria
- 5 Section through building

Client

Minami Yamashiro Village

Area10,200 m²/109,792 sq ft**Cost**

US\$23,347,700

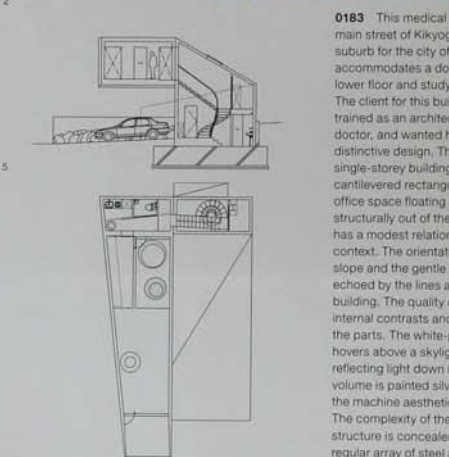
Coordinates

34.7667 136.0000

0183 Nabari, Mie Prefecture, Japan
K Clinic
Architecton/Akira Yoneda 2007
PUB

0184 Suzu, Ishikawa Prefecture, Japan
Suzu Performing Arts Centre
Itsuko Hasegawa Atelier 2006
CUL

0183 EDU
SHUJUNIA,
JAPAN



0183 This medical clinic is located on the main street of Kikyogakka, a dormitory suburb for the city of Nabari. It accommodates a doctor's surgery on the lower floor and study in the upper section. The client for this building had originally trained as an architect before becoming a doctor, and wanted his clinic to have a distinctive design. The result is a small, single-storey building with a dramatically cantilevered rectangular volume containing office space floating above it. Although structurally out of the ordinary, the design has a modest relationship with its physical context. The orientation of the main road, its slope and the gentle slope of the site are all echoed by the lines and massing of the building. The quality of the building resides in internal contrasts and relationships between the parts. The white-painted upper volume hovers above a skylight in the lower volume, reflecting light down into the clinic. The lower volume is painted silver, discreetly amplifying the machine aesthetic of the clean-cut forms. The complexity of the steel-tube cantilever structure is concealed and clad simply with a regular array of steel and plywood panels.

Gradual slopes and subtly faceted surfaces throughout convey an overall formal logic, of which the expressive cantilever is just one element. The architect describes the view from the study as if one was inside a low-flying aircraft, and the end window looks out to distant mountains.

- 1 Southwest corner of clinic
- 2 Northwest facade
- 3 Doctor's surgery interior
- 4 View through doctor's study
- 5 Section through building
- 6 First-floor plan

Client
Dr Koji Kawaguchi
Area
199 m²/2,142 sq ft
Cost
Confidential
Coordinates
34.6216 136.0990

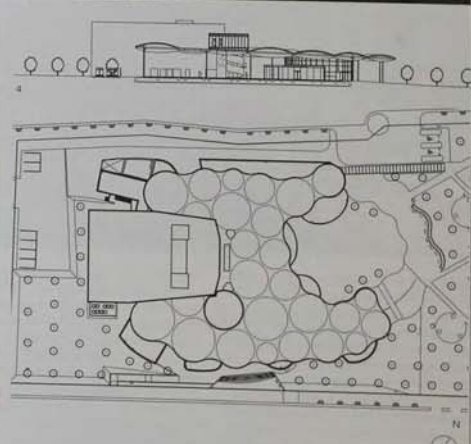


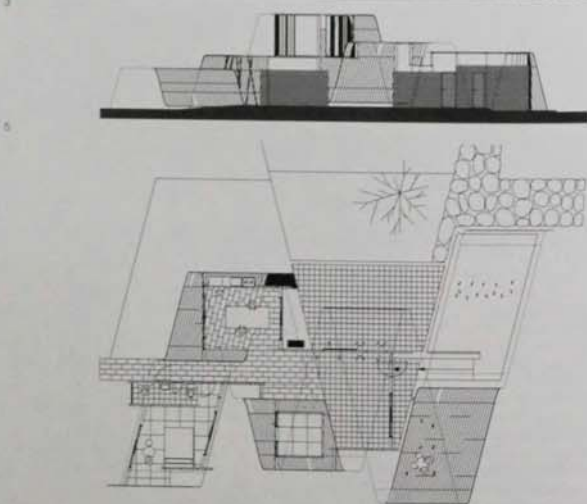
0184 The Suzu Performing Arts Centre sits on a site that was previously a car park on the Nanao Peninsula of the Ishikawa Prefecture, Japan. Commissioned in 2003, construction did not begin until March 2006 and was completed in June 2007. The materials used, in combination with the arrangement of spaces, attempt to make a strong, seamless connection between the inside and outside landscapes. One of the key materials used in the project is kaesodo, a naturally porous clay that allows air to circulate. In addition to the lawn-motif carpet in the lobby, which artificially extends the lawn surrounding the building, the floor-to-ceiling glass windows visually connect the interior and exterior. The design provides for a wide range of group and individual activities. Interior and exterior public spaces were designed to maximize the potential of the site, but are irregular in shape and dimension. Although the main interior space of the scheme is a 538-seat multifunctional hall, significant focus is on the public lobby, which features prominently as it wraps around the front of the building. The ceiling

in the lobby is made of perforated aluminium panels and extends beyond the limits of the building itself. The roof has a series of slightly domed circles, which create an irregular canopy. Other spaces include an atelier, a sound museum, a public salon, an office, a café, piano storage, an open-air theatre, a sound plaza, an electric room and several other interiors necessary for the operation of a theatre and performing arts centre.

- 1 View from east
- 2 Detail of glazed facade
- 3 Hall interior
- 4 Section through building
- 5 Site plan

Client
Suzu City
Area
3,171 m²/34,132 sq ft
Cost
Confidential
Coordinates
35.5492 135.1550





0185 In a rural residential neighbourhood of traditional houses, Springecture B challenges conventional ideas of spatial enclosure and forms of residential architecture. A single ribbon of corrugated metal emerges from a gravel court and moves fluidly across the site, bending and shifting to delineate the spaces of a single family residence. Some of the dwelling's spaces are enclosed; some are left open to the air, with the ribbon creating a protected

terrace or a parking area. Some spaces seem to float above the ground, and the ribbon scours and disappears back into the gravel. Strategically placed brick walls line up in the east-west direction, slipped between the living spaces to provide privacy and spatial separation. Window walls give enclosure in the north-south direction while providing views through the disconnected spaces. Thin metal pipe columns support the metal frame without distracting from the space

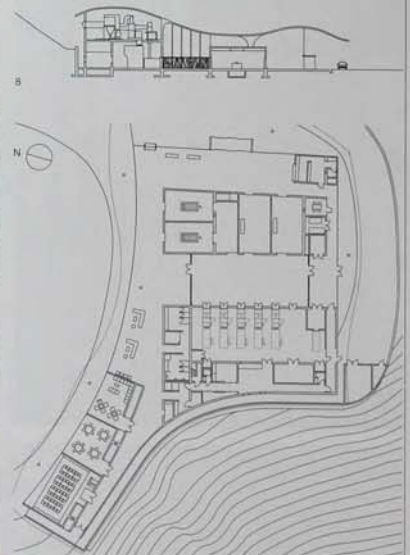
and also hold up several roof planes. One roof plane covers the circulation space between the entrance gallery and the rest space, the single nod to Japanese tradition within this modern house. The rest space, a wood-framed platform covered with woven grass tatami mats, rests lightly within a fold of the metal that seems to float above the ground plane. The house is at once sculptural and functional. It is both playful and a serious exploration of an everyday

industrial material. It is rough yet sophisticated, a simple idea that results in pleasant spatial tension and complexity.

Client
Confidential
Area
104 m²/1,119 sq ft
Cost
Confidential
Coordinates
35.4000 136.2500

- 1 View from northwest
- 2 East facade
- 3 Pipes supporting metal frame
- 4 Enclosed living space
- 5 Section through building
- 6 Ground-floor plan

0186

Kakamigahara,
Gifu Prefecture,
Japan'Meiso no Mori'
CrematoriumToyo Ito & Associates,
Architects2006
REL0182 EDU
Fukuoka,
Japan0204 EDU
Tokyo,
Japan0220 COM
Tokyo,
Japan0229 COM
Tokyo,
Japan0250 CUL
Sendai,
Japan

0186 This two-storey crematorium is situated between a small body of water and a large wooded slope. Accommodation includes ceremonial spaces, areas for cremation and the necessary supporting services and rooms for the congregation. The project's primary feature is a thin, 200 mm (7.87 in) deep, reinforced concrete roof, which curves in multiple directions to create a landscape-like shape and provide structural stability. The architects and the engineer Mutsuro Sasaki, who developed a computational method to devise the most

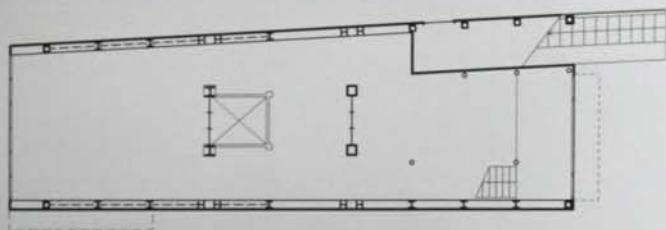
efficient structural response to the architects' formal ideas, collaborated on the roof's design. It is a continuous plane integrating rainwater drainage and four structural cores. It touches the ground at 12 points, where it transforms into conical columns. The curves and vaults of the roof respond to the uses of the spaces underneath. The result is a thin shell that appears to float over the adjacent pond yet resembles the terrain behind it. In plan, this roof extends outward on nearly all sides of the building to cover the visitor parking and drop-off, as well as the driveway

servicing the crematorium. From the inside, a floor-to-ceiling glass wall displays the surrounding landscape. Through the glass wall, an uninterrupted lobby area faces the lake and acts as the orientation space for other facilities. Private meeting rooms, ceremonial spaces and cremation areas group themselves into three use-related volumes enclosed in more conventional box-like rooms, independent of the roof overhead. This makes the roof visible as a continuous surface raised above all the other components.

1. Detail of roof structure
2. View from northeast
3. Crematorium interior
4. Northwest facade
5. View through lobby area
6. Communal seating area
7. Glazed reception area
8. Section through building
9. Ground-floor plan

Client
Kakamigahara City
Area
2,265 m²/24,380 sq ft
Cost
Confidential
Coordinates
35.4107 136.8860

0187	Nagoya, Aichi Prefecture, Japan	Nagoya Apartment Building	Klein Dytham	2004 RES	0215 COM Tokyo, Japan	0223 CUL Tokyo, Japan	0244 REC Kubuchizawa, Japan	0245 REC Matsuyama, Japan
0188	Seto, Aichi Prefecture, Japan	Kaisho Forest 'View Tube'	Atsushi Kitagawara Architects	2005 TOU	0190 CUL Kubuchizawa, Japan			



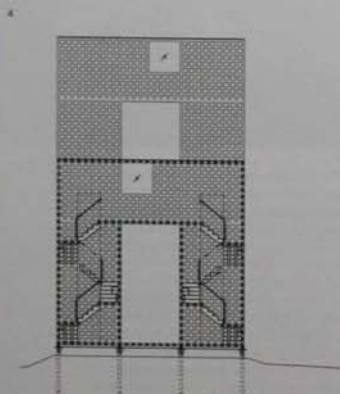
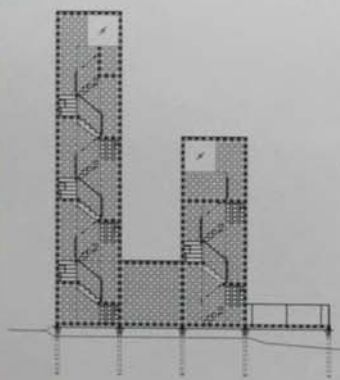
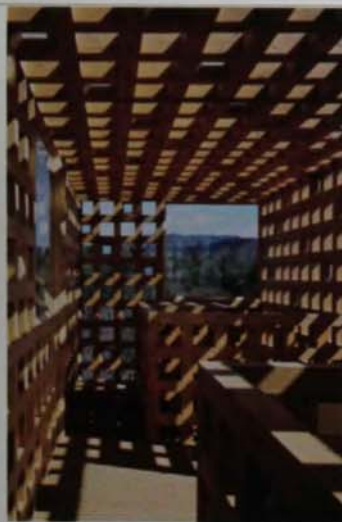
0187 This design-themed apartment building is located in a central zone in the city of Nagoya. The area is characterized by a combination of residences and apartment buildings, small offices and large department stores and hotels. The apartments, conceived as 'lifestyle lofts' – shared living space for creative individuals – allow two people to reside in each flat. The building sits on a narrow lot of approximately 100 m² (1,076 sq ft), its primary facade faces a shrine and park, made up of a series of screens. These were designed with consideration for each dwelling's privacy, as well as a view of the surrounding area. Because the screens are composed of vertical louvers painted in shades of polarized green paint, perception of these changes depending upon viewing

angles and time of day. The first two levels of the project's ten storeys are set back to create a small, street-level plaza and a covered area for the entry to fashion boutiques occupying these floors. The apartments above occupy the remaining eight storeys. Their entry vestibule occurs on the second floor, and broadly proportioned stairs bring tenants to this level. A ramp allows tenants with bicycles to ride directly up to the racks towards the back of the lobby. The 17 units are between 35 m² (376.7 sq ft) and 89 m² (958 sq ft). Each is finished with a unique combination of colours and materials, including yellow and green paints, teak laminates, cloth, tile and laminated strand plywood. Each floor has two to four units, with two-bedroom units occupying

half-floors or two levels. The top two floors of the building hold 'maisonette' lots, double-level studios connected by spiral staircases.

- 1 South facade
- 2 Interior staircase
- 3 Typical kitchen and living area
- 4 First-floor plan

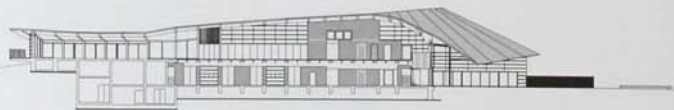
Client
Wako Building Group
Area
1,580 m²/17,006 sq ft
Cost
Confidential
Coordinates
35.1069 136.9260



0188 This viewing tower was built for the 2005 World Exposition held in Aichi Prefecture, a rural part of central Japan. It was constructed on cleared forest land, which caused controversy as the theme of the Expo was 'Nature's Wisdom'. While many exhibits utilized high-tech materials and technologies, the tower takes its inspiration from the five-storey Horyu-ji temple, reputedly the oldest wooden structure in the world. There are about one thousand wooden pagodas in Japan, all constructed without using any screws, nails or bolts, making their structures inherently flexible so they can endure earthquake movement. Working with a structural expert, the architect developed an interpretation of this traditional way of building. The structure is a wooden lattice with sections made of forest thinnings, instead of glue-laminated wood, which although strong, produces significant carbon dioxide in its manufacture. This irregular timber produced as part of the regeneration of Japan's many forests is normally viewed as a waste product, making it a very environmentally friendly choice. The small sections have the additional advantage of being light enough to be transported easily to site and assembled without machinery. Each semi-rigid joint gives the tower the overall elasticity to withstand earthquakes. Around 20 per cent of the lattice cells contain 12 mm (0.5 in) thick sheets of glass, which structurally brace the tower against distortion. The tower rises to 14 m (46 ft) and is a permanent lookout across the forest.

- 1 View from north
- 2 Tower interior
- 3 Interior with view of surroundings
- 4 Cross section through building
- 5 Longitudinal section through building

Client
Aichi Prefecture
Area
97 m²/1,044 sq ft
Cost
US\$290,100
Coordinates
35.1715 137.0890



0189 The secluded, mountainous locale is an integral part of the health and cultural activities that take place at this facility. The community centre is accessible by two roads converging in front of the building. While the area is relatively steep, the project has views from the upper end of a gently sloping field. A single, curved roof defines the volume of the building. It emerges from the ground at one end of the site, and opens up towards the vista at the other end. The roof is

continuous with the ground, both literally and visually – the architect continues the roof surface towards the entry area as a 'wooden garden'. This deck turns back on itself and becomes a narrower path, leading visitors to further reaches of the site. An exposed wooden structure and expansive glass facades complement a limited palette of dark colours, made possible by the colour of the wood and by galvalium steel sheets. The community centre has two levels, the lower

level built partially into the landscape to minimize the building's form from the exterior. This level houses the largest space of the project, a multipurpose hall. Glass surrounds this room on two sides, with tatami rooms and locker spaces at either end. A sequence of meeting rooms are also found on this level. The upper floor serves as the main entrance and welcoming area. A library anchors the building at one end, while additional meeting rooms and a mezzanine lead visitors along a



7. linear arrangement of spaces to a feature staircase overlooking the main hall.

- 1 View from northeast
- 2 Entrance hall interior
- 3 Detail of curved wooden roof structure
- 4 Ground-floor circulation space
- 5 South facade
- 6 Section through building
- 7 Ground-floor plan

Client
Gifu Prefecture
Area
1,560 m²/16,602 sq ft
Cost
US\$4,484,000
Coordinates
35.9390 137.2130

0190 Kobuchizawa,
Yamanashi
Prefecture,
Japan

Keyforest 871228
Keith Haring
Art Museum

Atsushi Kitagawara
Architects

2007
CUL

ENR TOU
Socio,
Japan



0190 Situated in the rural Yamanashi Prefecture at the foot of Japan's Yatsugatake Mountains, Keyforest 871228 sits in the tranquil woodland of the town of Kobuchizawa. The area is rich with the ancient culture of early Japanese civilization, a juxtaposition with the urban vigour of the art displayed in and around the building. The site comprises a museum building and spa block. Both, only one-storey high, are carefully positioned to conserve the surrounding trees. While the design of the scheme is intended to reflect the vitality of the Pop Art of New Yorker Keith Haring, it also attempts to respect the environment it inhabits. Externally, the museum is a jagged white and orange construction of reinforced concrete slabs on a steel frame. There are no parallel lines. A huge curving roof structure measuring 13 x 17 m (42 x 55 ft) dominates the building. Within, the space is divided into a series of

small galleries filled with light and shadow, each designed to reveal a different aspect of Haring's work and life. Finally, a sky terrace offers views of the mountainous landscape and a contrast to the stark modernity of the interior. A natural hot spring surfaces on the site, which is taken advantage of by the spa 'Relax Pool KROTEL' that is located next to the museum. In the open-air area of the spa, which is surrounded by a black wooden wall, the thin slab roof floats on a support of random steel posts. The partition dividing the inner space is filled with clear cushioned packing material between transparent plastic sheets. This provides multiple functions of screening the inside from passers-by and allowing daylight to enter through a deep light well. The interior benefits from the long hours of sunlight enjoyed by the region.

- 1 Northeast facade
- 2 South corner of gallery
- 3 View of roof terrace
- 4 Reception area
- 5 Entrance to gallery space
- 6 Gallery space
- 7 Site plan

Client
Kazuo Nakamura
Area
842 m²/9,063 sq ft
Cost
US\$4,613,000
Coordinates
35.8869 138.3190



0191	Chino, Nagano Prefecture, Japan	Too Tall Teahouse	Terunobu Fujimori	2004 REC	0185 REC Nagano, Japan
0192	Minamitsuru, Yamanashi Prefecture, Japan	C-2 House	Curiosity	2003 RES	0205 RES Tokyo, Japan

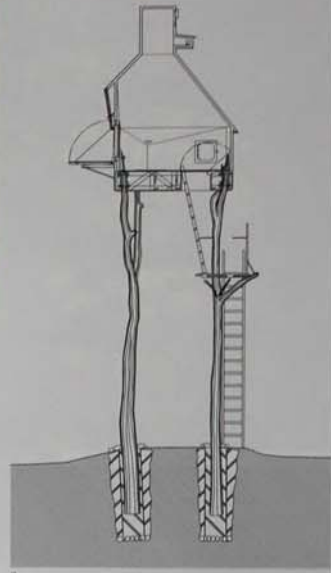


0191 Located in Nagano Prefecture in central Japan, this tiny structure is precariously balanced atop two tree trunks. Located on the edge of a cliff near a wooded area, the structure towers above its surroundings providing impressive views of the city below. The single-room teahouse was built by the architect in his father's garden and its plan responds to the careful balance needed in such a structure. Access to the building consists of two ladders and between them a small platform that sits on branches. The teahouse itself is entered through the floor of the single room. Completed in 2004, the project is located in a wooded area, where some of the surrounding trees have been cleared to ensure unobstructed views of the building as well as clear vistas from within. The building has only three windows, with the main one facing south to maximize light. The structure and cladding of the vertiginous hideaway are made entirely of timber and the tree-trunk stilts penetrate the floor to secure the structure. A steeply pitched roof protects the teahouse from adverse weather conditions. On the inside, the tree trunks have been

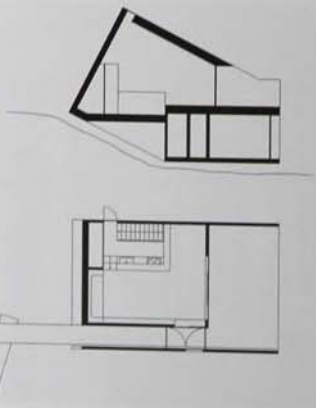
stripped of their branches and sanded down, their smooth but irregular surface accentuating the tree-house feel of the interior.

- 1 View of teahouse from south
- 2 Teahouse interior
- 3 Section through building
- 4 Floor plan

Client
Terunobu Fujimori
Area
6.24 m²/67.2 sq ft
Cost
Confidential
Coordinates
35.9956 138.1278



0192 This weekend house is located on a steeply sloped, densely forested site near Mount Fuji. A truncated, prism-like volume forms the upper level, while a cube-shaped volume below slightly intersects with its narrower end to form a semi-basement area. The non-intersecting portion of the lower volume provides a balcony for the upper floor. The angle of the roof follows the angle of the slope to dispel winter snow. The house is entered through a covered bridge that leads into a large, open-plan living, kitchen and dining room. The interior spaces and bespoke furniture were designed to enhance visual communication. The kitchen area sits on the portion of the floor that does not intersect with the lower volume, and is slightly lower than the rest of the floor. This allows the eyes of someone standing in the kitchen to be at the same height as the eyes of someone sitting on the sofa. Long, hidden windows allow light into the room through gaps between the walls and the ceiling. The stairs to the private areas on the lower level are also hidden, behind the kitchen counter. At the lower level, full-length windows at the back of the house provide direct views of the forest. The palette of materials was kept to a minimum to create a sense of visual continuity between exterior and interior. The same dark-stained wood is used for the bridge and the floor of the living area. The roof, clad in strips of aluminium, is of the same colour. Structural elements, all timber, are concealed within the walls and roof.



- 1 View from west
- 2 Full-height windows at lower level
- 3 Covered entrance bridge
- 4 Interior of living space
- 5 Section through building
- 6 First-floor plan

Client
Confidential
Area
84 m²/904 sq ft
Cost
US\$210,000
Coordinates
35.4667 138.7000



0193 Taisei Junior High and High School, sited in Shizuoka city centre, was developed in response to an increase in the local birth rate. An existing building (over a century old and already containing a private girls' high school) needed to be expanded to accommodate a coeducational institution. The plot available for redevelopment was limited in size because of its dense urban location. The architect's solution was to construct a six-storey building. The tall design stresses the visual relationships and physical connections between each floor, cultivating a sense of the building as a whole, rather than as a series of separate environments contained on each storey. Classrooms have access to an atrium that serves as a school hall, and connect to one another via staircases. The roof garden provides a multipurpose area for the students. Unlike the main playground at ground level, this rooftop space provides students with a recreation area above the immediate urban context. The building aligns with the street, its principal facade remaining consistent with the city block in which it is located. Four differently sized sections are cut away from

the volume of the building to reveal the colours used in the interior corridors. The facade facing the school playground has a similar 'textured' surface, with volumes of various sizes projecting from the facade. These projections are clad with perforated aluminium sheets that create changing lighting effects at night.

- 1 Playground facade by night
- 2 Detail of playground facade
- 3 View across rooftop garden to tea ceremony room
- 4 Main staircase in multipurpose hall
- 5 Internal corridor
- 6 Art floor
- 7 Section through building
- 8 Ground-floor plan

Client

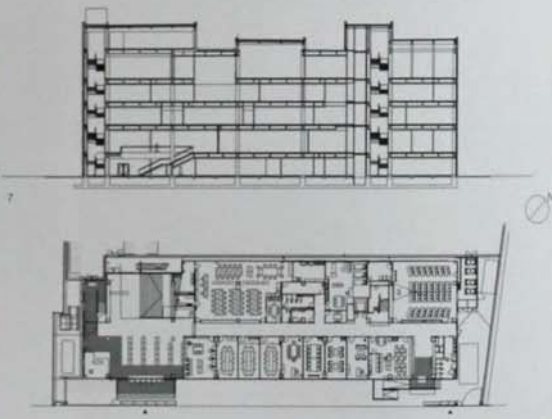
Confidential

Area2895 m²/31,162 sq ft**Cost**

Confidential

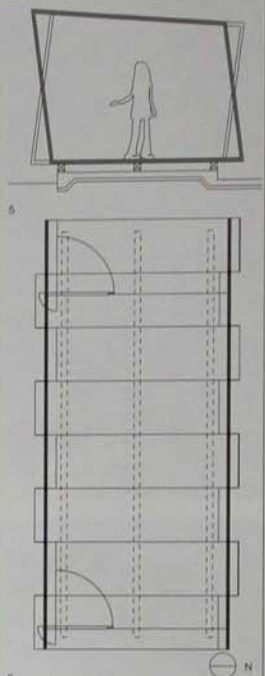
Coordinates

34.9752 138.3890



Asia Japan South

0194	Yaizu, Shizuoka Prefecture, Japan	XXXX Studio	Mount Fuji Architects Studio	2003 CUL	0213 RES Tokyo, Japan				
0195	Shizuoka, Shizuoka Prefecture, Japan	My Second House	Itami Jun	2006 RES	0156 CUL Chebu, South Korea	0157 CUL Chebu, South Korea	0158 CUL Chebu, South Korea	0159 CUL Chebu, South Korea	0160 TOU Chebu, South Korea



0194 This artist's studio borders a natural park in Shizuoka Prefecture. The small budget for this building was originally intended to go towards the purchase of a car for the client. The designers thus felt the need to create a space that would rival the value of an automobile. Based on these financial restrictions, the designers limited their resources to create this atelier, which also functions as a gallery space. With the help

of the client and his family, the designers built the structure over three days. The total floor area of the project is small. However, because of its tubular, sectional construction, it could easily be expanded. The designers chose to use the least variety of materials. Hence, the building is made entirely of sheets of plywood, 180 x 90 x 1.2 cm (70.9 x 35.4 x 0.5 in) in size, which were glued together to create the structural frame and finished

surface. The architects used a shifted truss system, which created the profile that gives the building its namesake. The 2.72 m (8.92 ft) tubular structure is made of eight sections connected at floor and ceiling levels. Adjacent wall panels alternate between acute and obtuse angles, intersecting halfway up the height of the space. This creates a unique profile and alternating, triangular gaps which provide ventilation and indirect natural

light. In addition, the crisscrossing walls panels create subtle interior niches for the display of the artist's work.

- 1 North facade
- 2 View through from southeast
- 3 View through interior from east
- 4 Detail of angular plywood structure
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
17 m²/183 sq ft
Cost
US\$15,500
Coordinates
34.8300 138.2900

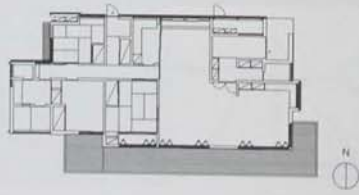


0195 From three sides this complete renovation of a cottage resembles a typical traditional Japanese house, with its peaked roofs of ceramic tile and wood-paneled exterior. The fourth side is a modern interpretation of tradition, with two layers of wood decks and simple handrails set against a facade full of openings that face the sea. Located in the bend of a road outside a small port town, the 25-year-old house was terraced into a steep slope. The site allowed the architect to open up the interior to framed views of the sea — views that he remembered from his childhood growing up near the same area. The thick planks of Japanese cryptomeria that cover the exterior of the wood structure allow the building to blend into the surrounding wooded area. The planks will softly change colour over time from the salty sea breezes, increasingly becoming a part of the nature of the site. The building's simple design is timeless yet will show the mark of time through this ageing progress. The floor plan is divided into four quadrants, with the two on the west side containing both western and Japanese-style private rooms. The northeast quadrant includes the entrance and dining area, while the southeast quadrant holds a

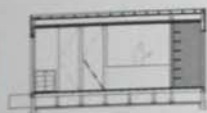
large open space for living and working. The owner-architect practises calligraphy and finished the interior with the muted colours of wood and Japanese handmade paper as a background to deep black India ink and white paper he uses for his calligraphic work. Wood screens covered with handmade paper provide this neutral background and fold back to reveal wide views of the sea.

- 1 South facade
- 2 View from northeast
- 3 East facade
- 4 View of living space
- 5 Living space in southeast quadrant
- 6 West elevation
- 7 Ground-floor plan

Client
Itami Jun
Area
145 m²/1,561 sq ft
Cost
Confidential
Coordinates
Confidential



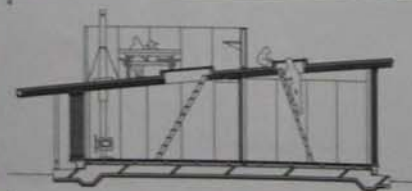
0196	Shikine-jima, Tokyo Municipality, Japan	Book House	Nendo	2005 RES	0207 RES Tokyo, Japan	0208 RES Chubu, Japan
0197	Hadano, Kanagawa Prefecture, Japan	Roof House	Tezuka Architects	2001 RES	0214 EDU Tokyo, Japan	0209 CUL Tokyo, Japan



0196 Located on the small island of Shikine-jima, Book House is tucked unobtrusively into a wooded hillside. The island is located three hours from the main land, meaning that the choice of building materials was limited. The house is constructed simply, primarily of wood, to fit in with its natural environment. Built as a house and a public library, the building cleverly combines both these purposes in a relatively tiny area. The house appears as an unassuming, dark wood block when its shutters are pulled across. However, when these are slid back, the uniqueness of its design is revealed. Bookshelves clad the exterior walls and protect the privacy of the living spaces while still welcoming visitors to use the surrounding library. The books are accessible from the outside, and sliding glass doors guard the volumes from the elements if necessary. This house is an example of new technology and nature working in harmony. A translucent wall of fibre-reinforced plastic divides the interior and exterior spaces. The wall allows natural illumination to filter in between the bookshelves during the day and light the rooms inside. At night, the light glows through the books from inside the house. The shadows of the books create dynamic patterns and form a connection with the inside and outside, and the movement and position of the books alter this effect.

- 1 View from northeast with shutters closed
- 2 View from northeast with shutters open
- 3 Bookshelves on external terrace
- 4 East facade
- 5 Interior of living space
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
69 m²/743 sq ft
Cost
Confidential
Coordinates
34.3275 139.2220



- 1 View from south
- 2 Rooftop dining area
- 3 Skylight, connecting room to roof
- 4 Interior of main living space
- 5 Section through building

0197 This single-family residence is located on the outskirts of Tokyo, in a suburban area overlooking a valley and nearby Mount Kobo. The site is sloped, and the low profile of the roof matches the angle of the surrounding terrain. The placement of the house high on the edge of the valley affords broad views of the neighbourhood as well as the landscape. Roof House is aptly named, since its primary feature – and living space – is the roof. A system of thin, structural plywood layers make for a lightweight but seismically stable roof surface. At its low end, the roof comes close enough to the garden (2.2 m/7.2 ft) to allow activities to continue over and on to it. While simply arranged, the roof facilitates dining, playing and relaxing. A low wall provides privacy and protection from wind and an outdoor shower is hidden behind it.

Inside, the spaces are largely determined by use. Many of the partitions are composed of sliding panels, allowing each area to connect to the next, or to be completely separated. Nearly every room has a skylight, which connects it to the roof. There are eight skylights of varying sizes, roughly one opening per family member. The roof areas are accessed by movable ladders and stairs.

Client
Confidential
Area
97 m²/1,044 sq ft
Cost
Confidential
Coordinates
Confidential

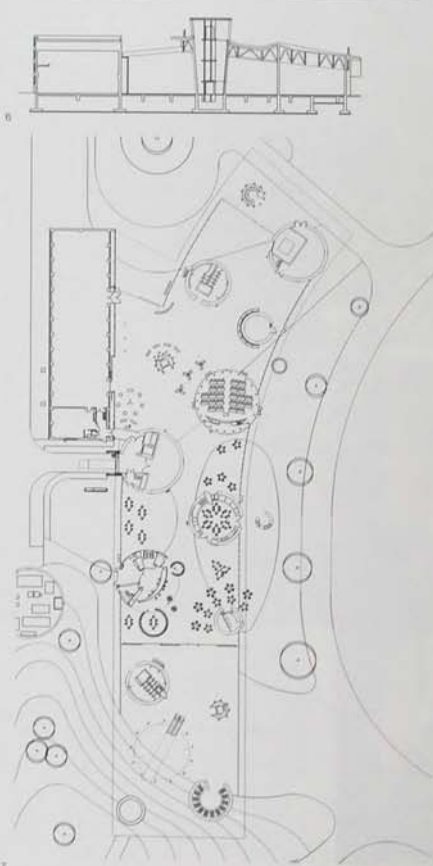
0198 Tokyo, Japan

Hanamitori Cultural Centre

Atelier Bow-Wow

2005
CUL0210 PIES
Tokyo, Japan0216 PIES
Tokyo, Japan0226 PIES
Tokyo, Japan

0198 Located at the perimeter of Showa Memorial Park on the outskirts of Tokyo, the Hanamitori Cultural Centre occupies the site of a former military air base. The facility, a place of cultural and informational exchange, is part of a municipal effort to bring new awareness to the development of environmental green culture in the area. The project is a venue for multiple activities, and provides meeting and seminar rooms, workshop spaces and gallery areas. The architects describe the main concept as 'parkitecture', designed to bring together ideas of landscape and architecture. A large, planted roof defines the exterior of the project, curving slightly in plan to echo the surrounding site and paths. The roof appears as an elevated piece of the park and an extension of the site. Trees, grass and shrubs are arranged to allow people to sit, roam and view the area. Structurally, this landscaped roof is composed of T-bar trusses arranged in radial, web-like patterns, and its depth varies from location to location. At park level, the activity spaces are defined as a series of 15 independent cylinders, each a different size, function and material. These double as the vertical support for the roof above and as circulation between the levels. Varied furniture configurations define zones of activity between the cylinders, which can be rearranged as the centre's programmes change. Glass encloses the interior, providing visual continuity with the site. During warmer months, the operable glass overhead doors and sliding panels open the interior to the park.



- 1 East facade
- 2 Rooftop park with lift pavilion
- 3 Escalator to roof level
- 4 Lobby with lift
- 5 Exhibition space
- 6 Section through building
- 7 Site plan

Client
Showa Kinen Park Office
Area
6,032 m²/64,928 sq ft
Cost
Confidential
Coordinates
35.7036 139.4080





0199 Located an hour's drive from central Tokyo, the Lotus House sits in a tree-filled landscape alongside a small stream. The private woodland surrounding the house contains several historic buildings collected by the client over the years. The house looks onto a serene pond, and is divided into two wings, with the hole-shaped terrace in between serving to connect the wood in the back of the house with the woods on the opposite bank. The facade that looks on to the water is made with trapezoidal stone blocks 20 x 60 cm (7.9 x 23.6 in) in dimension, and 3 cm (1.1 in) thick. These are suspended from a structure of stainless steel bars, to create a checkerboard pattern of solid and void. The terraced pond is situated just above the stream and is filled with the lotus flowers that give the house its name. The courtyard is almost empty apart from a few pieces of antique furniture. The living spaces - for cooking, washing and sleeping are all contained in one wing. The rooms for contemplative activities such as reading, playing the piano and watching films are situated on the opposite side of the courtyard.

- 1 View from south
- 2 Roof terrace and reflecting pool
- 3 Courtyard and lotus pond
- 4 View across courtyard from east
- 5 View into court from second-floor hallway
- 6 Section through building
- 7 Site plan

Client

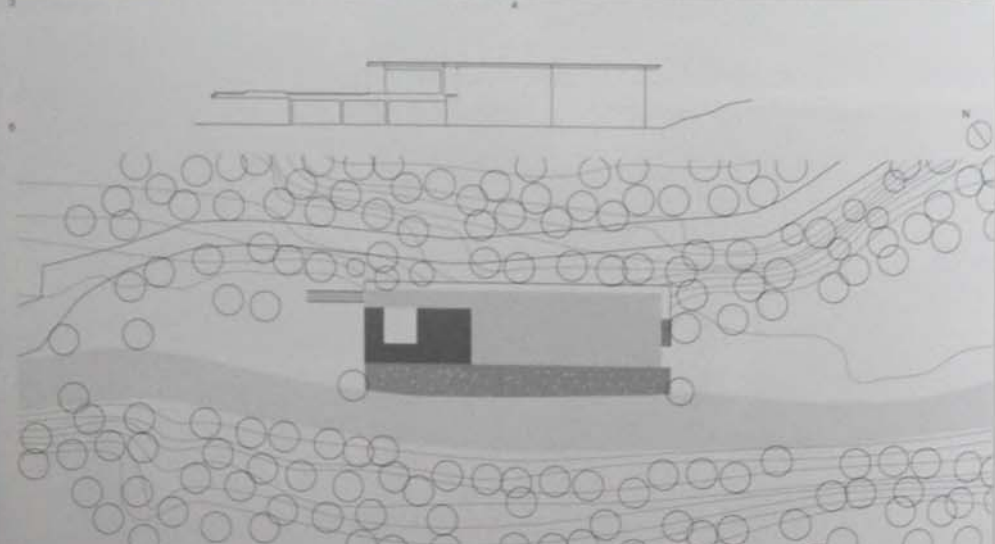
Confidential

Area530 m²/5,705 sq ft**Cost**

Confidential

Coordinates

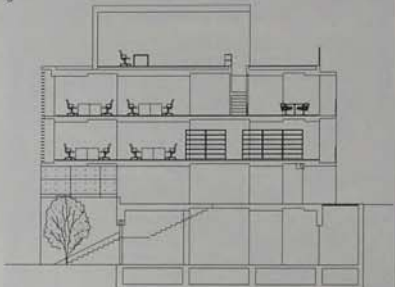
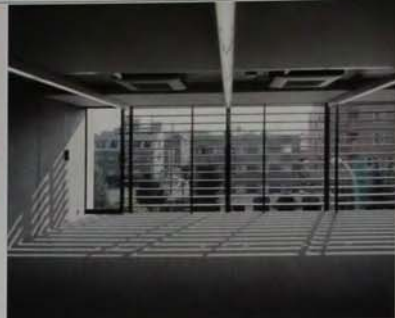
Confidential



0200 Yokohama, Kanagawa Prefecture, Japan Office CF Yo Yamagata Architects 2004 COM

0201 Kamakura, Kanagawa Prefecture, Japan House in Nishikamakura Yashima Architects and Associates 2006 RES

0231 RES
SOUTH
KAMAKURA



0200 Office CF is in a newly developed residential area in Kanagawa Prefecture, not far from greater Tokyo. The building stands out among the slightly taller, grey rectangular buildings surrounding it because of its contrasting black and white colour scheme. In addition, it combines contrasting shapes, functions and materials. The building has five different levels. The ground level of the east side forms the first floor on the west side. There, the second and third floors form a large overhang, while the ground-floor base is set back from the street. The offices

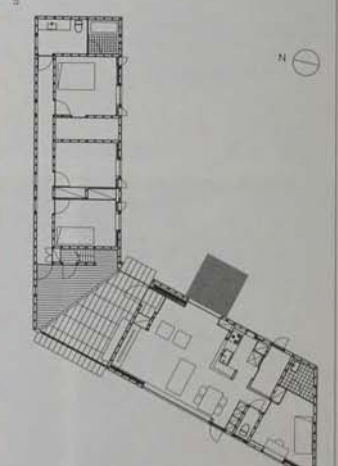
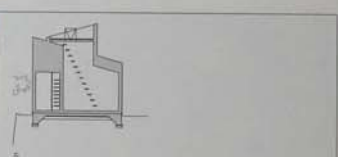
on the second and third floors are simple, open-plan spaces. The east walls consist of virtually floor-to-ceiling glass, giving access to large balconies. An external louvre system covers the large glass windows and regulates light levels on the west facade. The exterior walls of the building's main block are white, while the base is grey and window and louvre details are black. The unexpected element of this building is a fourth-floor addition: an emblematic house-shaped block, including a pitched roof that forms a penthouse on top of this office building. The office spaces have

unadorned grey concrete structural walls and ceilings and white plastered interior walls. In contrast, the penthouse's black wooden exterior is matched by a dark wooden finish covering the walls, floor and ceiling in the main open-plan lounge and kitchen space. An internal staircase connects it to the office floors below. The east side of the house has floor-to-ceiling glass walls. The west facade has large windows towards the west, which overlook a garden. The emblematic house shape on top of a white modernist-looking cube underneath, in an environment where

grey blocks prevail, cannot but draw attention and cause surprise and curiosity.

- 1 East facade with balconies
- 2 View from southwest
- 3 Office interior
- 4 Penthouse interior
- 5 Section through building

Client
C&F Design
Area
510 m²/5,490 sq ft
Cost
Confidential
Coordinates
35.5374 139.5580



0201 The secluded, sloping site of this wooden bungalow is on the border between a suburban residential area and a forest. The house is located on the northwest limit of the property, closest to the forest. The building's relationship with the topography of the site is carefully exploited. The house is approached from across a sloping lawn. It obscures the view behind while offering a glimpse of the landscape beyond through the open entrance hall and the interior of the building. The slope of the roof imitates the slope of the site, while vertical red cedar

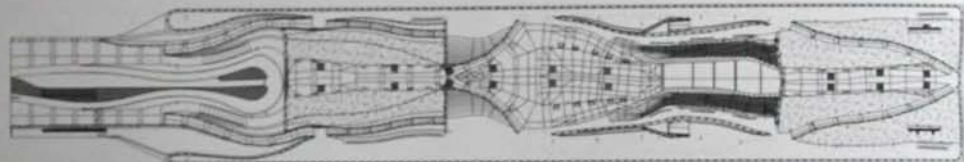
panels on the building exterior harmonize with the natural environment. While responding to the contours of the landscape, the boomerang shape of the house divides it into two distinct wings. The entrance hall acts as a boundary between the west area used for entertaining guests and the north side, which contains private areas. A large, open-plan room, including living, dining and kitchen areas opening onto the garden, dominates the west side. A guest bedroom adjoins this area on the south end. The north wing contains bedrooms, a study, the

bathroom and other private rooms organized along a corridor running east to west. All rooms in the north wing face south to take advantage of sunlight, while high windows look out above the corridor and allow views of the northern sky. An observation deck running on the slope side allows views of the landscape.

- 1 View from east
- 2 View along roof
- 3 Observation deck
- 4 Interior of main living space
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
152 m²/1,636 sq ft
Cost
Confidential
Coordinates
Confidential

0202	Yokohama, Kanagawa Prefecture, Japan	Yokohama International Port Terminal	Foreign Office Architects	2002 TRA	0202 CON Pop. South Korea	0480 EDU Logroño, Spain	0481 REC Barcelona, Spain	0482 RES Madrid, Spain
0203	Chiba, Chiba Prefecture, Japan	House O	Sou Fujimoto Architects	2007 RES	0202 RES Musashi, Japan	0202 PUB Osaka, Japan		



0202 Yokohama's latest transportation hub is a sizeable construction, containing extensive areas for handling national and international passengers, as well as shops, restaurants and multiple traffic facilities. Although it has 48,000 m² (516,668 sq ft) of programmed space, the Yokohama International Port Terminal maintains a relatively low profile as it projects out into the water. Compared with the adjacent port freight facilities, this structure appears less like an object on the water and more like

an extension of the land behind it. This continuity becomes more apparent inside the facility. Two primary decks enable the various uses of the terminal, and ramps stitch together the upper and lower decks at several points. In effect, the transition from inside to outside is a gradual one, further emphasized by uninterrupted wood flooring. One can move from the landscaped upper zones, over and through the undulating planes of the project, and into the receiving halls below and encounter very few physical

barriers. The parking level below the main area is similarly connected. Indeed, the architect envisioned a series of programme and circulation loops embedded within structural folds. The result is a building characterized by multidirectional, fluid movement. The surfaces of the project double as its structural strategy. Primary techniques of folding and creating the various steel grids provide integrity which can withstand the seismic activity common in Japan. In addition, the structure enables

surprisingly large spaces without the interruption of conventional columns, consistent with the continuous nature of the project's spaces.

- 1 View from northeast
- 2 View from south
- 3 Interior view
- 4 Interior with wooden flooring
- 5 Second-floor plan
- 6 Section through building

Client
Port & Harbour Bureau, Yokohama City
Area
48,000 m²/516,668 sq ft
Cost
US\$290,320,400
Coordinates
35.4528 139.6486



0203 This one-bedroom house overlooks the Pacific Ocean from a rocky promontory on the hilly Bost peninsula. In plan, the architect defied traditional arrangements. A central dining room and living room form a V-shape. From this centre, the other rooms – bedroom, kitchen, study, bathroom and terrace room – branch out in various ways and at different angles, forming an irregular geometric shape. The spaces are organized

as open-plan, with circulation routes directed through the central living and dining rooms. The branches of the plan create discrete outdoor spaces on the lawn for the inhabitants to use. Designed to be episodic, the house's openings each link differently with views of the adjacent ocean. Where there is gazing, it is floor-to-ceiling. Otherwise, reinforced concrete walls enclose the structure. The facade that faces away

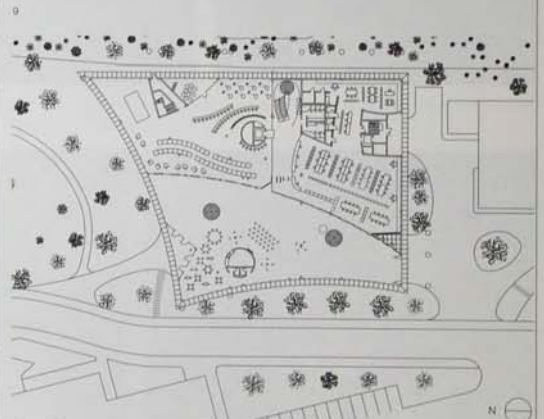
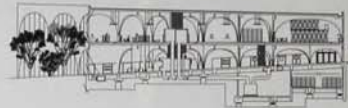
from the ocean is entirely enclosed, creating a barrier between the front of the house and the ocean beyond it. On the side facing the water, glass walls open the house to views of the horizon. Arranged with different orientations, views are unique from different points of the house. Where desirable, concrete walls offer privacy from one point of the house to another, but never compromise ocean views. A concrete wall in the study, for

example, visually separates it from the dining and living rooms, but two glass walls offer expansive views to the ocean.

- 1 Closed west facade
- 2 East facade
- 3 Bathroom
- 4 Interior of living space
- 5 Floor plan

Client
Confidential
Area
126 m²/1,357 sq ft
Cost
Confidential
Coordinates
Confidential

0204

Tokyo,
JapanTama Art University
LibraryToyo Ito & Associates,
Architects2007
EDU0182 EDU
Fukuoka,
Japan0186 REL
Kansai-garara,
Japan0220 COM
Tokyo,
Japan0229 COM
Tokyo,
Japan0250 CUL
Sanda,
Japan

10

0204 Situated within an outer suburban area of Tokyo, the Tama Art University campus is the location for this academic facility by Toyo Ito. While most of the building is a library, it also provides additional amenities for students. The site slopes roughly half a level in the north-south direction, and is flanked by an existing campus building to the west. From the outside, arches of differing widths characterize the project's curving facades. These provide large windows for the interior spaces and serve as the structural strategy of the building. In plan, the steel structure is arranged in a loose grid, with varying spans between points. The resulting arches continue throughout the project, supporting the floors of the library. Concrete encases the entire system. The library's spaces are distributed on two floors. The ground floor serves as an extension of the surrounding campus and landscape, sloping upwards as it enters the building. Here, visitors can inhabit the building without having to enter the library itself and can enjoy a café, gallery and media theatre. With the exception of a few enclosed offices, much of the ground floor's functions are fluidly organized through and around the arches of the structure, distinguished by different kinds of furniture. Low, curvilinear bookshelves interspersed with tables and work counters at the perimeter take up one half of the second floor; stacks occupy the rest of the floor, including a mezzanine. With additional

storage and stacks in the basement, the library can accommodate approximately 300,000 volumes.

- 1 View from northwest
- 2 Entrance on north facade
- 3 Entrance foyer
- 4 Computer suite
- 5 Internal staircase
- 6 Ground-floor study area
- 7 Library interior
- 8 Library interior with structural arches
- 9 Section through building
- 10 Ground-floor plan

Client

Tama Art University

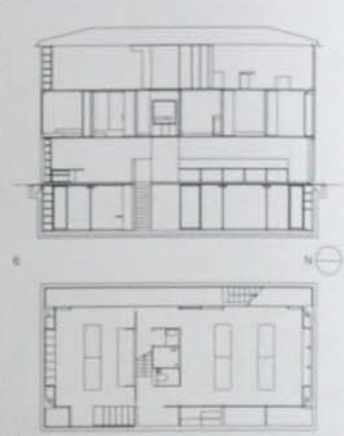
Area5,639 m²/60,700 sq ft**Cost**

Confidential

Coordinates

35.6557 139.3305

0205	Tokyo, Japan	C-1 House	Curiosity	2005 RES	2005 RES Tokyo, Japan		
0206	Tokyo, Japan	C House	Jun Aoki & Associates	2000 RES	2000 RES Tokyo, Japan	2000 RES Tokyo, Japan	2000 RES Tokyo, Japan



0205 The basic design for this house and office, from its overall form to its furniture and fixtures, was completed in the abstract, before a site had been found. The result is a self-contained whole that makes no reference to its surroundings. C-1 is a three-storey glass box with one basement level and with floors connected by a sloped gallery-walkway. This walkway cantilevers from the front facade and wraps around three sides of the house. Through the exclusive use of glass and steel in construction and by disguising all structural elements, the building achieves a sense of weightlessness. Floors are made from steel slabs only 55 mm (2.2 in) thick, which are suspended from stainless steel wire attached to structural elements hidden in the roof. The main weight of the house is supported by a central steel core. From the slope, multiple floors may be viewed at once and the interior was carefully planned to construct interesting relationships between adjacent rooms. The walkway prevents views from the street into the first floor, which contains the private areas of the house, while a double bedroom at the back

of this floor has the advantage of full-length windows without compromising privacy. The lower levels are devoted to work spaces, with a meeting room and workshop in the basement connected to office space on the first floor by an internal staircase rising through the core. The second floor is open-plan except for a closed central area, which partially divides the living area from the dining area.

- 1 View of house in context
- 2 Street facade
- 3 Southeast corner of building
- 4 View of walkway surrounding house
- 5 Ramp interior
- 6 Section through building
- 7 Basement plan

Client
Confidential
Area
400 m²/4,306 sq ft
Cost
US\$1,100,000
Coordinates
35.7532 139.5197

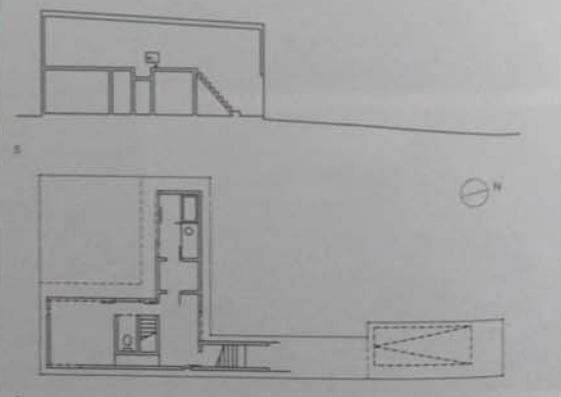


0206 Jun Aoki's C House is a residence located in Higashikurume, a suburb of metropolitan Tokyo. The site is one of six subdivisions of a much broader plot of land, with some of these divisions tucked towards the centre of the block. Because of this arrangement, access from the street is only possible through a 2 m (6.6 ft) wide path, and neighbouring residences surround the house on all sides. Inside the block, the path widens to the site's full dimensions of 8.1 m (26.6 ft) wide by 9.5 m (31.2 ft) deep. Within the site, the only available view is toward the southwest corner, occupied by a rectangular garden. To accommodate this view and the dimensional constraints of the space, the project's volume takes on an L-shaped configuration. The exterior is evenly treated with painted white surfaces, giving the house its uniform appearance. Details are minimized and uninterrupted glass windows conform to the relatively small proportions of the house. In contrast, the spaces within are more varied. Distinct combinations of materials and colours give each room its own character. The palette includes charcoal grey and beige paint, acrylic panel, galvanized

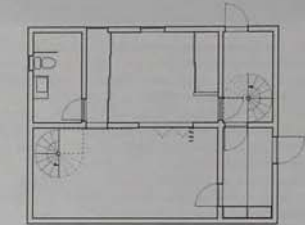
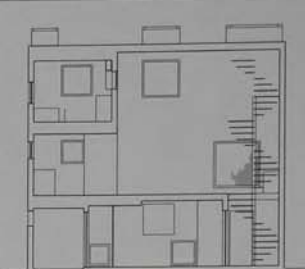
metal and white tile. The rooms are arranged as a single sequence on two levels, connected by a set of stairs. Main living spaces, including the kitchen and dining areas, make up the upper floor, while sleeping quarters are on the lower level in consideration of privacy. Areas open directly into each other, minimizing the amount of space needed for circulation and allowing direct views through the house and out towards the garden.

- 1 Main entrance
- 2 Bedroom interior
- 3 South facade
- 4 West facade
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
110 m²/1,184 sq ft
Cost
Confidential
Coordinates
Confidential



0207	Tokyo, Japan	Uehil House	Nendo	2005 RES	0198 RES Shikoku-jima, Japan	0239 RES Chichibu, Japan		
0208	Tokyo, Japan	Murai Masanari Art Museum	Kengo Kuma & Associates	2004 CUL	0108 RES Badaling, China	0125 COM Shanghai, China	0199 RES Kanagawa Pref., Japan	0232 CUL Tobuetsuzawa, Japan



0207 Uehil House is located in an urban residential area of Tokyo. The city is not known for its architectural history and most of its buildings are relatively young in comparison with European cities. Earthquakes and war have combined with the Japanese fondness for the new, resulting in a constantly evolving city. The contemporary utilitarian style of this small private house corresponds to the mood of this innovative metropolis. Squeezed into a restricted site between older houses, the outside of the building gives the impression of modernity and concision. The house, a clean white cube of reinforced concrete, has windows of different sizes cut into the stark facade at random intervals. Inside, the house reveals

its various purposes. Designed for a married couple who are Italian language teachers, the house needed public spaces for lessons, film screenings and parties. However, the owners also required private space for the family to live and relax in. They did not want these two areas to be completely separate, but wanted a sense of connection between the two. The house consists of a salon and a dining room, both with 4.7 m (15.4 ft) ceilings. Around the two large rooms are arranged numerous smaller rooms for living and teaching. Two spiral staircases link the different levels, allowing freedom of movement. Windows cut into the interior walls establish communication between the various spaces. The intention is that the

inhabitants can call 'Uehil' ('Hey!' in Italian) to each other through the divisions.

- 1 View of the concrete facade
- 2 Spiral staircase connecting levels
- 3 View of a lower-level space
- 4 Section through building
- 5 Ground-floor plan

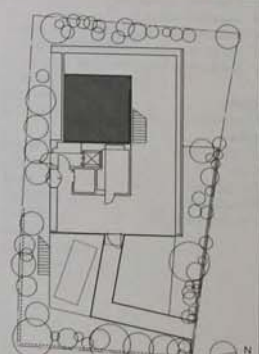
Client
Confidential
Area
124 m²/1,336 sq ft
Cost
US\$351,800
Coordinates
35.7112 139.6647



0208 This museum is dedicated to the memory of Masanari Murai (1905–1999), a pioneer of modernist painting in Japan. Its eclectic collection contains not only the work of the artist, but also the studio he worked in during his lifetime. This is contained in a 60-year-old timber house which was preserved, along with most of its contents. Murai lived, worked and taught painting here until his death at the age of 93. Aspects of the unusual space that was once his studio are incorporated into Kengo Kuma's design for the museum, which preserves the original exterior timbers of the studio, with all the marks of age, and they are reused as louvers on the facade. The entrance to the new building is via a concrete ramp that slices through raised Cor-Tan platforms filled with water. Inside, the small, dark artist's studio is hidden behind a day-lit, white L-shaped exhibition hall. A staircase leads to a landing in front of the original front door to the studio. The preservation of this historic structure is unusual in Japan, where old buildings are often demolished to make way for new developments.

- 1 East facade
- 2 Ground-floor exhibition space, with pre-existing studio on the right
- 3 First-floor exhibition space with private rooms behind old studio door
- 4 Site plan

Client
Itsuko Murai
Area
268 m²/2,885 sq ft
Cost
Confidential
Coordinates
35.6183 139.6649



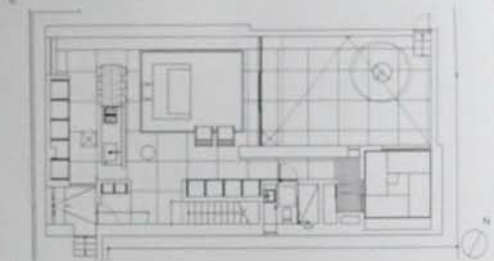
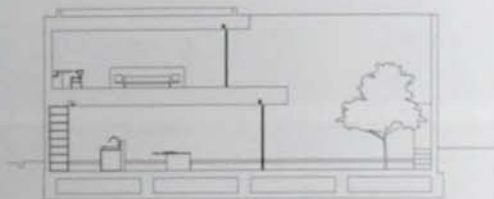
0209	Tokyo, Japan	Tetsuka House	John Pawson	2005 RES	0226 RES London, Sweden	0274 HP London, UK	0232 RES Munich, Germany	0291 RES South, Czech Republic	0260 RES Seattle, USA	0210 RES New York, USA
0210	Tokyo, Japan	Gae House	Atelier Bow-Wow	2003 RES	0198 CAL Tokyo, Japan	0216 RES Tokyo, Japan	0228 RES Tokyo, Japan			



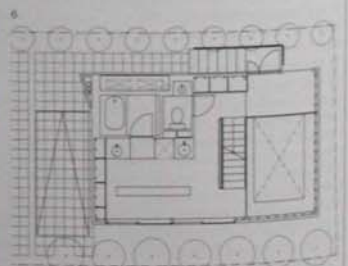
0209 This private residence is located in the Setagaya district and provides a calm oasis within Tokyo's dense and crowded urban environment for its inhabitants. The inward-looking character of the house provides an almost minimalist landscape for itself, with plain white painted plaster, timber and concrete internal surfaces. The exterior is a pared-down, concrete box coloured in two subtly different shades of white that articulate the two storeys of the house. Its few windows and entrances provide carefully framed views of the surroundings, and are accentuated visually within the composition of the facades by their deep and shadowed reveals. The simple exterior belies the spatial complexity of the interior, of which the focus is a double-height courtyard. The rooms are arranged around this outdoor space in various ways, with the main living areas on the ground floor opening onto it. The exception is a bedroom, doubling as a guest room, which has a separate and more private opening onto the courtyard. Upstairs, the space of the master bedroom visually extends into this space, with the bathroom enjoying a view of the sky.

- 1 View from south
- 2 Northwest facade
- 3 Bedroom opening to courtyard
- 4 Ground-floor living space
- 5 Bathroom interior
- 6 Section through building
- 7 Ground-floor plan

Client
Yumiko and Katsuhiko Tetsuka
Area
151 m²/1,648 sq ft
Cost
Confidential
Coordinates
35.6305 139.6772



0210 The Gae House has a 1.5–2m (5–6.5 ft) zone around it that provides space for parking and enables the structure to stand independently from its neighbours. This space also allows for its silhouette, with its exaggerated pitched roof, reminiscent of Japan's historic temples and shrines, to be seen from the street. In these vernacular buildings, the deep spaces under the eaves are important in that they reveal the structure of the crisscrossing roof beams. The eaves space of the Gae House is used in a practical way to bring light through large horizontal glass panels located between the edge of the roof and the wall. The daylight is dispersed into the interior by a galvanized steel ceiling, illuminating the upper-level living areas of the dwelling. These include the kitchen, dining and living rooms. A staircase navigates a void between the upper level and the basement below, and this opening allows air to circulate around this space. The study and library are in the basement of the house where the walls are lined with books to create a quiet and secluded environment for study.



- 1 West facade
- 2 View showing glass panels under eaves
- 3 View down to basement
- 4 Basement bedroom
- 5 Second-floor living space
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
88 m²/947 sq ft
Cost
Confidential
Coordinates
35.6305 139.6772

0211	Tokyo, Japan	Grains Shimomeguro Apartment Building	Kazuhiro Kojima + Kazuko Akamatsu/Cat	2007 RES	0068 EDU Doha, Qatar	0191 RES Osaka, Japan	0235 RES Ota-shi, Japan
0212	Tokyo, Japan	O House	Power Unit Studio	2004 RES			

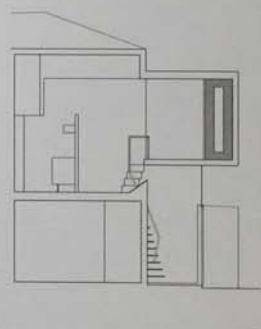
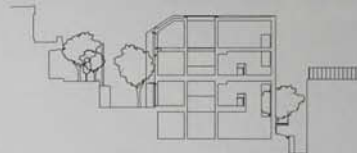
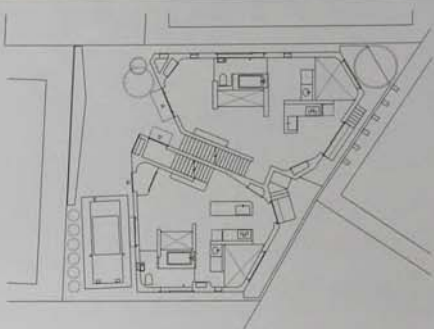


0211 Two pure white concrete buildings, their forms faceted to fit the geometry of the tight urban site, join with two central outdoor staircases. Built on a hillside in a quiet residential neighbourhood in the middle of Tokyo, these two buildings take advantage of the sloping site to let light into the basement spaces. The exterior walls are parallel to the angles of the property line, with some corners cut back to create entry and garden areas. The flat roof angles back on the north side, allowing sunlight into the adjacent property. The purity of the stark white facades is broken only by the carefully placed windows, with their frames attached to the exterior of the buildings, and several vertical metal panels which reflect the sky and the site. Each of the four units has a separate entrance marked with a small

overhang which opens up into the completely white interior spaces of the townhouse. The walls, floors, ceilings, stairs, counters and shelves are all the same shade of white. Partial walls imply rather than fully define the separations between different rooms. The spaces merge into one another, allowing different activities to flow between them. All units are designed to emphasize the interior space and framed views to the outside. Double-height voids connect the first and basement floors, and the upper-floor units feature skylights on the angled roofs. Frameless window openings emphasize the clean lines and contribute to the fluid quality of the internal spaces.

- 1 View along south facade
- 2 Staircase between grains
- 3 Typical kitchen interior
- 4 Ground-floor plan
- 5 Section through buildings

Client
Confidential
Area
436 m²/4,693 sq ft
Cost
Confidential
Coordinates
Confidential



0212 O House, a single-family residence, is on a typically small Tokyo lot – a mere 83 m² (893 sq ft) – wedged into a densely built, low-rise neighbourhood. In tackling such extreme urban constraints, the architects introduced dynamic diagonals and forced perspectives to bring in daylight and give expansive qualities to the interior. Highly sculptural, the two-storey house is essentially a long, open-ended tube, cast in exposed concrete. The form opens up towards the street, where an outwardly skewed wall and an up-tilted roof plane help define the sole aperture, the oversized front window. Pentagonal in shape, this large-scale opening, set with an angled plane of glass, rises from floor to ceiling on the house's upper level. A shorter, rectangular volume containing the study projects like a small saddlebag from the side of the long concrete shell. Exposed concrete lines much of the interior. Living, dining and study areas occupy the first floor, taking advantage of the openness and abundant daylight with relative privacy from the street. The architect relegated the two bedrooms and single bathroom to the far more enclosed lower level. A light well to one side brings in additional illumination from the narrow alley between building lots. A skewed interior

stairway with cantilevered, steel-plate treads and open risers connects the two storeys. By setting the staircase, as well as some of the walls and ceilings, on a diagonal, the architect animates the interior space, diverging from a static and conventionally rectilinear arrangement, while allowing daylight to enter from unexpected (in some places, triangular) slots between planes.

- 1 View from north
- 2 Northeast facade
- 3 First-floor living space
- 4 Detail of first-floor window
- 5 First-floor plan
- 6 Section through building

Client
Confidential
Area
55 m²/592 sq ft
Cost
Confidential
Coordinates
Confidential

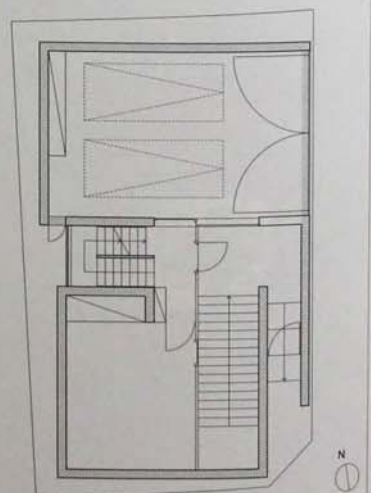


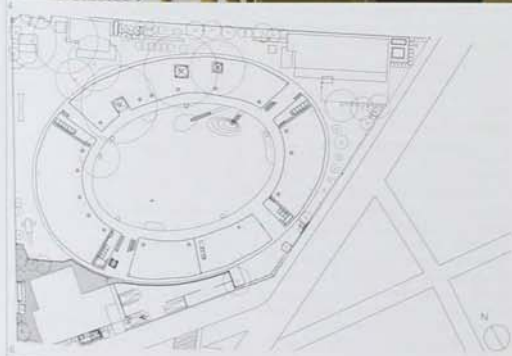
0213 Sakura (Japanese for cherry blossom) is a living and working space designed for a couple and located in the residential neighbourhood of Meguro in east Tokyo. Despite being situated on a corner lot and having two facades exposed to the street, this house maintains a high level of privacy without sacrificing natural light. The structure's design was based on two rigid ribbon walls. Although the site area is 131 m² (431 sq ft), the total building area is only 75 m² (247 sq ft) because these two ribbon walls stretch out beyond the building and serve as screens enclosing a small patio area and stairwell at the entrance of the site. These screens create a gap between the house and the street. The walls of the house lining the entrance and patio space are floor-to-ceiling glass panes, maximizing natural light entering the house without exposing its inhabitants to the exterior. The walls themselves are made of steel sheets 3 mm (0.12 in) thick, perforated to depict cherry blossoms. The project has three storeys and a basement level, and a standard residential layout, including living room, dining room and kitchen. The bathroom is located on the third floor next to the master bedroom.

The structure boasts a two-car garage, a theatre room, recreation room with bar, roof garden, terrace and two offices: one on the ground floor and one in the basement. The basement office, accessible via the stairwell by the front entrance and patio, is privy to the natural light afforded by the house's unique design.

- 1 View from southeast
- 2 Main entrance
- 3 First-floor terrace
- 4 View of terrace from dining area
- 5 Patio-facing glazed facades
- 6 Interior living space
- 7 Ground-floor plan

Client
Confidential
Area
280 m²/3,014 sq ft
Cost
Confidential
Coordinates
35.6457 139.6932





0214 Fuji Kindergarten is located on a flat but asymmetrical site at an intersection in suburban Tokyo, and is surrounded by mid-rise residential structures. The school provides teaching space and play areas for approximately 560 children, and organizes all of its enclosed spaces on a single level. Occupation of the site is held to a minimum, since the building takes up only one-third of its 4,791 m² (51,577 sq ft) lot. The project is configured in a broad, elliptical ring (external circumference of 183 m/600 ft) of varying widths, which encloses an outdoor area for exercise, assembly and other general activities. The play areas extend informally to the roofscape; stairs make a short ascent to bring children to the surface above, and a slide and other child-scaled amenities connect the two levels. Additionally, three large, existing zelkova trees – suitable for

climbing – and numerous skylights punctuate the cherry-wood deck. The edge of the roof also provides ample seating space for viewing activities below. The classrooms below open to the central courtyard by way of floor-to-ceiling sliding glass panels, and are separated by open-air passages and bathrooms. Furniture defines the internal arrangement of the classrooms, and all the spaces were designed with regard to the children's shorter proportions. Ceilings float only 2.1 m (6.9 ft) above the ground and a triangulated steel-frame structure hides within the thickness of the roof plane. Lastly, glass enclosures around the three trees form light wells within selected classrooms.

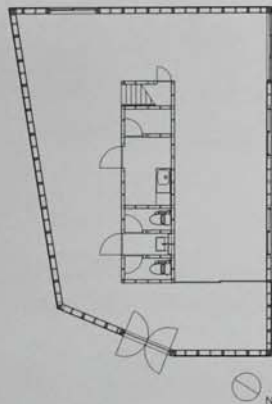
- 1 Aerial view
- 2 View across central courtyard
- 3 Ground-floor classrooms
- 4 Covered play area beside courtyard
- 5 View across roof with zelkova trees
- 6 Site plan

Client
Confidential
Area
1,094 m²/11,786 sq ft
Cost
Confidential
Coordinates
35.6698 139.6809

0215	Tokyo, Japan	Heidi House	Klein Dytham	2005 COM	0187 RES Tokyo, Japan	0223 CUL Tokyo, Japan	0244 REC Kobuchizawa, Japan	0245 REC Yatsugastake, Japan
0216	Tokyo, Japan	House and Atelier Bow-Wow	Atelier Bow-Wow	2005 RES	0196 CUL Tokyo, Japan	0210 RES Tokyo, Japan	0226 RES Tokyo, Japan	

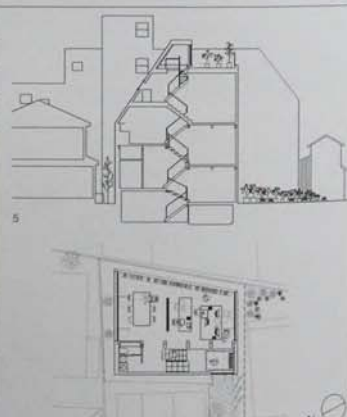


0215 The Heidi House is a two-level office and studio space, built with a limited budget. It is located in a residential neighbourhood in central north Tokyo. According to the designers, the project is both a playful addition to the vicinity and a commentary on the general contemporary Japanese practice of covering conventional wood-frame houses with faux materials. From this point of view, the designers describe the building as easy to understand, in both its method of construction and its materials. The building's exterior appears as a glass box, with one of its longer facades parallel to the street. A 3 m (9.8 ft) setback from the site boundary was necessary to design the project without conventional fire protection. This defined the project's volume as well as the facades with their easily visible components. The wood frame is sandwiched between the exterior glass and a layer of plywood for structural stability, and acts as a thermal barrier for the spaces within. Because of the frame's vertical spacing, the designers chose a Tyrolean motif for both the narrow window openings in the plywood and the handles of the entrance doors. On the interior, only the edges of the Tyrolean cut-outs are visible, emphasizing the thinness of the plywood. These plywood surfaces are painted white, in contrast with the black graphic wallpaper of the wooden structural core. Office spaces and corridors are situated in the zones formed by these two surface treatments. All other interior wood structures are exposed.



- 1 View from east
- 2 Main entrance
- 3 Internal corridor showing plywood skin
- 4 Entrance interior
- 5 Ground-floor plan

Client
Tomohiko Matsumoto
Area
101 m²/1,087 sq ft
Cost
Confidential
Coordinates
35.6698 139.6809



0216 Atelier Bow-Wow have designed a dwelling and studio space for their own practice. It nestles into one of Tokyo's dense, low-rise residential neighbourhoods. As is characteristic of many of the plots of land in this area of Shinjuku, the site is tiny, encouraging the designers to organize the dual programmes vertically. This constraint led the architects to define the spaces as a series of platforms, positioned half-levels above each other. The result is a house and atelier combination that manages to pack a basement, three floors and a penthouse, with a roof garden, into a volume with a height of 11.2 m (36.8 ft) and a 61 m² (656 sq ft) building footprint. From the exterior, the project maintains an unassuming profile, with its mass merely peeking out from between the neighbouring buildings. The approach to the building is, similarly, tucked out of the way. The top of the building envelope cants backward slightly, in accordance with regulations regarding light. A narrow forecourt and path lead to the primary entrance, set back from the street to ensure some measure of privacy. The interior benefits the most from the site's limited area. The half-level

displacement connects the open-plan 'rooms' visually and spatially. The atelier spaces anchor the project at the basement and first levels, which are complete with a meeting area and built-in shelving. The living areas occupy the second and third levels, which have large windows providing generous views of the outside. A small roof garden sits atop the house.

- 1 Building in context
- 2 Unenclosed floors with staircase
- 3 Main entrance
- 4 Office space
- 5 Section through building
- 6 First-floor plan

Client
Yoshuharu Tsukamoto and Momoyo Kaijima
Area
219 m²/2,357 sq ft
Cost
Confidential
Coordinates
Confidential

0217 Tokyo, Japan

hhstyle.com/casa

Tadao Ando Architects & Associates

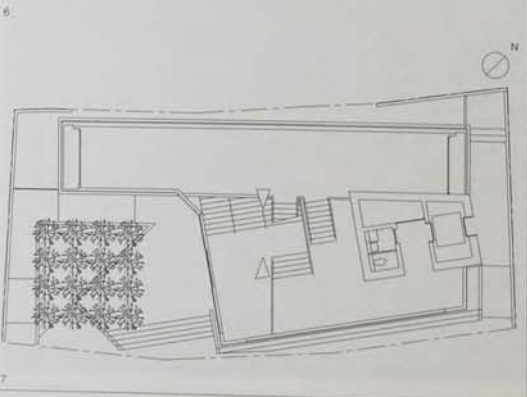
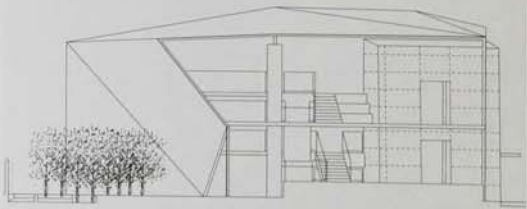
2005 COM

0170 CUL, Naoshima, Japan

0538 CUL, Neuss, Germany

0665 CUL, Fort Worth, USA

0878 CUL, St Louis, USA



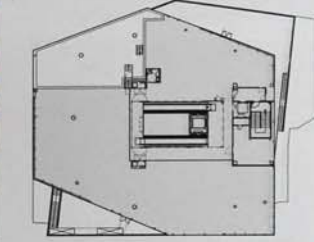
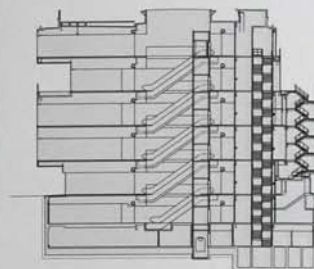
0217 Nestled into the dense urban fabric that surrounds the Omotesando neighbourhood, Tadao Ando's hhstyle.com/casa building appears as a dark, irregular metal form. The project is an unusual one with regard to both context and Ando's oeuvre, a large part of which comprises his well-known manipulations of concrete. Planning guidelines for the site required that the hhstyle.com/casa building be a wooden or steel structure no higher than two storeys high. The volume of the building therefore pushes part of its three levels below ground, and occupies a relatively demure 210.5 m² (2,266 sq ft) footprint adjacent to Kazuyo Sejima's hhstyle.com, built in 2000. A limited land lease further necessitated a relatively temporary architectural solution. Black steel plates cloak the project with a crisply folded outer shell, hiding the framework for a more complex interior. This shell unfurls at one end

to encompass a small concrete forecourt with several trees planted in a loose grid. The trees acts as a filter through which one must pass in order to access the triangular, glass entry. A thin, horizontal window carves itself into the street-side surface of the building's faceted envelope as the only other exterior feature. In contrast to the monolithic exterior, the project's interior organizes itself into a series of open platforms, placed at partial floor heights. Space flows from one platform to the next, circumnavigating the concrete frame that supports the main stair, as well as the corrugated steel deck of the building's skin. The result is a series of interlocking spaces characterized by the angular enclosure of the steel exterior, as well as the openness of the platforms.

- 1 View of main entrance
- 2 View of forecourt
- 3 Interior showing faceted roof planes
- 4 Interior platform and steps
- 5 Circulation space on first floor
- 6 Section through building
- 7 Ground-floor plan

Client
Inter Office Co.
Area
470 m²/5,059 sq ft
Cost
Confidential
Coordinates
35.6664 139.7058

0218	Tokyo, Japan	Gyre Shopping Centre Omotesando	MVRDV	2007 COM	0336 RES København, Denmark	0418 RES Amsterdam, Netherlands	0497 RES Madrid, Spain		
0219	Tokyo, Japan	Christian Dior Building Omotesando	SANAA	2003 COM	0171 TRA Kagawa, Japan	0247 CUL Kanazawa, Japan	0633 EDU Essen, Germany	0575 COM Basel, Switzerland	0893 CUL Toledo, USA 0915 CUL New York, USA



0218 MVRDV joins a long line of designers to leave their mark on Omotesando Boulevard, Tokyo's prime shopping location. Adjacent to SANAA's Christian Dior building, the Gyre Shopping Centre's aim is to provide a new, environmentally conscious shopping experience and replaces an underperforming predecessor. The centre combines high-profile retail space in its lower levels (including a branch of the MoMA design store) with galleries and upmarket dining and catering facilities on upper levels. While many

of the projects along Omotesando Boulevard exhibit products from behind ephemeral screens and light materials, the architects chose to cloak this building with shiny, dark tiles and large windows. The reinforced concrete volumes of each floor shift and project out at different angles from each other, providing open terraces for dining. Broad glazed areas allow passers-by on the street to see inside. A series of stairs and promenade-like walkways connect the street level to open-air levels above, taking visitors

around the project in a gradual, spiral procession. As with many other shopping developments in this area, only the exterior is the realm of the designer; the visual appearance of the interiors is the responsibility of the tenants. Nevertheless, shoppers can easily catch glimpses of the building's exterior between retail spaces. Thus movement within the building constantly flows from the mirror-clad escalator atrium to the facades and back again.

- 1 View from Omotesando Boulevard
- 2 Overlapping volumes
- 3 Detail of exterior staircases
- 4 Detail of projecting terrace
- 5 Interior of retail space
- 6 Street-level retail space
- 7 Section through building
- 8 Fourth-floor plan

Client
Takenaka Corporation, Tokyo
Area
8,950 m²/96,337 sq ft
Cost
Confidential
Coordinates
35.6672 139.7089



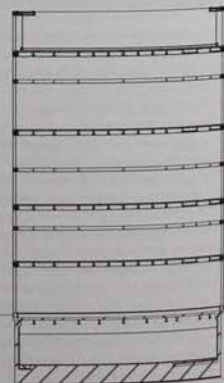
0219 Christian Dior's flagship store in Tokyo sits prominently on the bustling and fashionable Omotesando Boulevard. The district is home to many recent projects by high-profile architects, and this project by SANAA (the joint office of Kazuyo Sejima and Ryue Nishizawa) adds to the architectural showcase. As with several of the buildings along the boulevard, the store's interior design was supplied by the proprietor, the Dior design department, leaving SANAA to design only the outer shell of the building. The architects felt it important to reveal the assorted goods of the store, and at the same time to implement a unified architectural and material strategy. The building is like a theatrical stage, with both clothing and clientele as protagonists. Layers of

transparent flat glass and translucent undulating acrylic screen compose the otherwise simple rectangular volume, allowing the interiors to be nearly on full display to the street. At night, the project's transparency is prominent and the building glows with the ebb and flow of shopping activities taking place within. The project takes advantage of the maximum allowable zoning height of 30 m (98 ft 5 in), as well as the site's maximum allowable floor area ratio of five to one. This disproportionate height not only yields a generous volume, but also provides a wide range of floor heights for the many areas of the store. The retail component itself occupies the basement level and three floors, and the fourth floor houses an event space. While the building

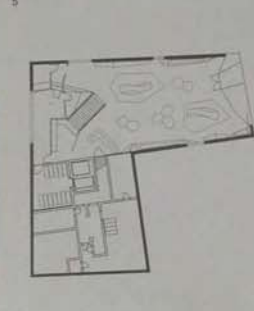
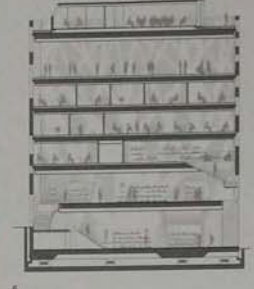
offers several conventional display windows at street level, the variety of spatial sections and the exterior's unfettered transparent materiality, suggest that the building is itself the signage for the Dior brand.

- 1 View from north
- 2 Detail of translucent glass facade
- 3 Section through building

Client
Christian Dior
Area
1,492 m²/16,060 sq ft
Cost
US\$10,000,000
Coordinates
35.6672 139.7089



0220	Tokyo, Japan	TOD'S Omotesando	Toyo Ito & Associates, Architects	2004 COM	0182 EDU Fukuoka, Japan	0186 REL Kakamigahara, Japan	0204 EDU Tokyo, Japan	0229 COM Tokyo, Japan	0250 CUL Saitama, Japan
0221	Tokyo, Japan	Small House	Kazuyo Sejima & Associates	2000 RES					



0220 The Tokyo branch of the Italian leather goods label TOD'S takes its place along the bustling, cosmopolitan Omotesando Boulevard. This particular street is especially well known within the district for high-end, brand name retail stores whose architectural branding is the responsibility of equally high-profile architects; TOD'S is no exception. Because of existing building and specific site constraints, the volume of the building is relegated to a roughly L-shaped plot of land with its shorter dimension facing the street. This relatively narrow street front helps the building establish its presence through an

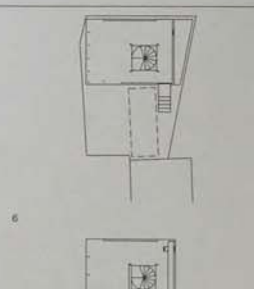
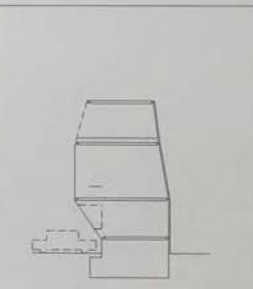
unconventional tree-like motif, the project's ornamental structure. Taking its cue from the street's numerous zelkova trees, the building implements a repeated, abstract tree graphic which doubles as a branch-like structure for the skin of the building. The structural integrity of such an approach allows the relatively thin wall system – 300 mm (11.75 in) concrete with inlaid, frameless glass and several opaque panels – to support 10–15 m (33–49 ft) concrete floors without additional columns. While the design maintains a unified expression, the programme is divided between three levels of retail space below

and the non-public upper floors above, which house administrative offices and a multipurpose room. Floor-to-floor heights also vary throughout the sections of the building and correspond to the functional requirements of each floor. A meeting pavilion sits atop the project and is accompanied by minimalist roof landscaping and surrounding views of Tokyo. The tapering, crisscrossing structure shifts slightly in spacing and density towards the top of the building envelope, with correlating subtle changes in the quality of natural light. Finally, as additional complements to the design's

already iconic potential for the brand, suede furniture designed by Zaha Hadid and leather wall panels (installed by TOD'S own craftsmen) accentuate several of the project's primary spaces.

- 1 Street facade
- 2 Detail of concrete structure, with glass layer behind
- 3 Office interior
- 4 Internal staircase
- 5 Section through building
- 6 Ground-floor plan

Client
Holpař B.V.
Area
2,550 m²/27,448 sq ft
Cost
Confidential
Coordinates
35.6672 139.7089

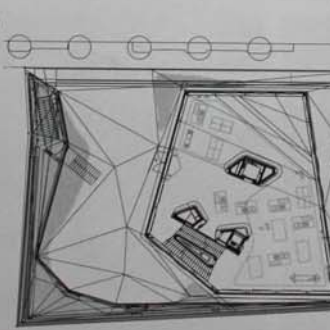
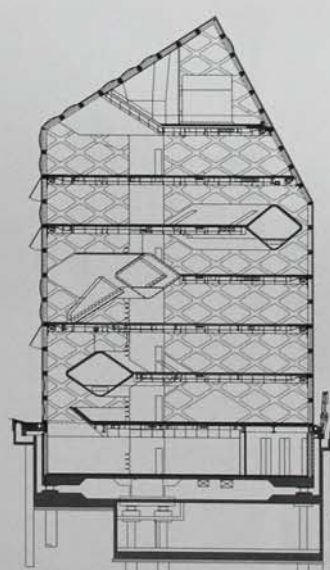
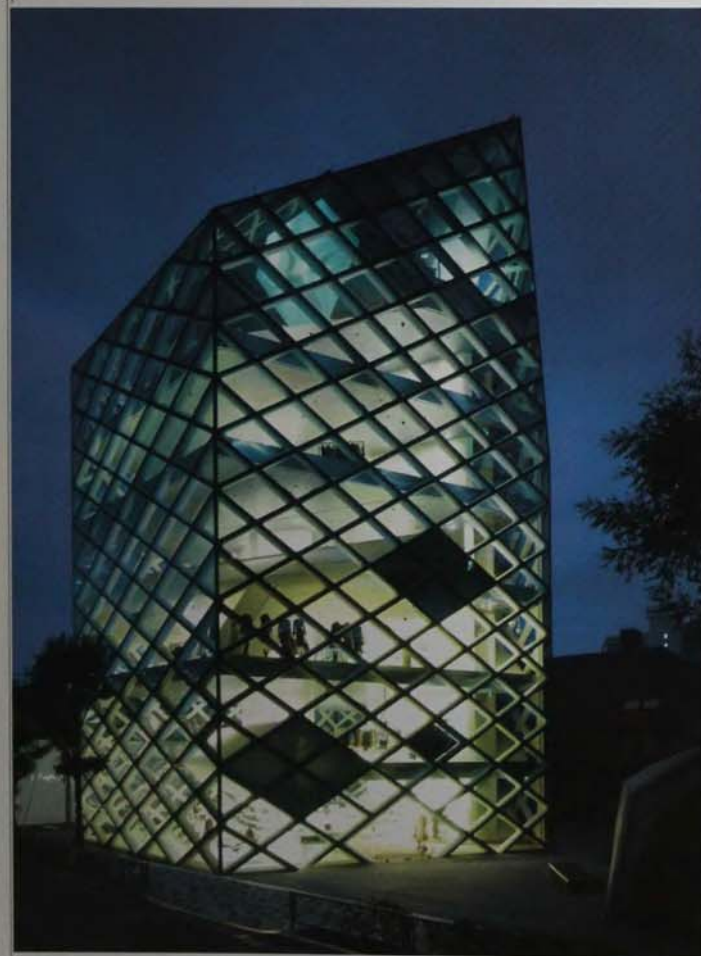


0221 This residence, built for a small family, occupies a compact site at the end of a short cul-de-sac in Tokyo's affluent Aoyama district. The distinctive form is tapered at the top and recessed at the bottom and resembles an industrial flue. The building draws warm air up through the interior and discharges it at the top. The design responds to the client's particular needs – to the extent that the sloping lower facade perfectly accommodates space for the client's car. Opalescent glass and galvanized steel provide the wrapping for the house. To the south and east, the skin is mostly opaque, uninterrupted except for seams and well-concealed service elements. On opposite sides, stretches of tilted glass allow views over a landlocked green space owned by the adjacent temple. The house is structured around an open steel shaft with a spiral staircase rising through it. Each floor spreads from the shaft to rest on thin steel tubes slanted at varying angles about the perimeter. Ground-floor access is via concrete steps and an external metal ladder provides access to the roof. Each floor is dedicated to a specific function and is open in plan except for the basement. The bedroom is located in the basement, which also contains storage space. The ground

floor, raised slightly above street level, contains the hall and guest bedroom. The larger first floor contains the kitchen, living and dining areas. One half of the second floor contains a large bathroom, the other an enclosed roof terrace offering views of the towers of Shinjuku.

- 1 Street facade
- 2 Entrance facade
- 3 Staircase to top floor
- 4 Second-floor bathroom and terrace
- 5 Section through building
- 6 Ground-floor plan
- 7 First-floor plan

Client
Confidential
Area
77 m²/829 sq ft
Cost
Confidential
Coordinates
33.6688 139.7201



0222 Prada's Tokyo store is located in an area heavily populated by other high-end brands, in spaces fashioned by high-profile designers. While this project is no exception, two differences set it apart. First, the site is removed from the main shopping zone along Omotesando Boulevard and sits on a quieter segment of the street. Second, the architects designed the entire project, and not just the building exterior. Herzog & de Meuron were given the opportunity to establish the store's image and brand through design of the space as well as through form and material. The intention was to make the building more visible by placing it on the corner of the site, away from surrounding buildings. This created a partially enclosed plaza for visitors to enjoy. The building also fills out the maximum volume allowed by zoning laws. The Prada store expresses its distinctive, prismatic form through a diamond motif reflected in both the facade pattern and the building's structure. Passers-by can see into the store through convex and concave glass panels. The volume is partially submerged, so that part of the sales area occurs below ground level. The space within is continuous, with clear visual connections between floors. Few vertical elements and low display tables define the display areas. Several horizontal tubes punctuate the floors and act as reinforcing structures and changing rooms. Shopping areas inhabit most of the project, including the below-grade floor and five storeys of the building's seven-storey, 32.5 m (106.5 ft) height.

- 1 View from north
- 2 Epicentre lit from within
- 3 Plaza surrounding building
- 4 View of second-floor retail space
- 5 Retail space overlooking city
- 6 Section through building
- 7 Ground-floor plan

Client
Prada
Area
2,860 m²/30,785 sq ft
Cost
Confidential
Coordinates
35.6638 139.7144

0223	Tokyo, Japan	Undercover Studio and Showroom	Klein Dytham	2001 CUL	0187 RES Nagoya, Japan	0215 COM Tokyo, Japan	0244 REC Kobuchizawa, Japan	0248 REC Yatsugatake, Japan
0224	Tokyo, Japan	House SH	NAP Architects	2005 RES				

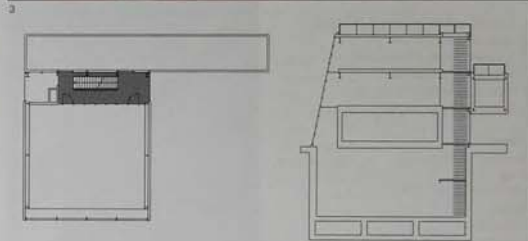


0223 Located in a back street of Tokyo's stylish Harajuku district, this fashion design studio and showroom occupies a tight 12 x 12 m (40 x 40 ft) site at the end of a narrow driveway. The building comprises three elements: a three-storey brick studio building with a double-height basement, a glazed circulation spine and a 20 m (66 ft) cantilevered showroom tube which visually dominates the scheme. The tube is attached to the studio building for 10 m (33 ft) and then cantilevers for 10 m (33 ft) above the driveway to address the street, allowing cars to pass beneath, unobstructed by supporting columns. The timber-clad showroom is exactly the right length to accommodate 20 m (66 ft) clothing rails for the designer's press collection. Imported London stock bricks are used for the studio building's flanking walls, which restrain the showroom

as well as support the studio floors and the suspended, exposed concrete warehouse on the ground floor. The circulation spine is glazed off from the work areas, and almost feels like external space. An expanded metal staircase rises through it, linking warehouse, studio and showroom. Guests are offered oblique views through the staircase into the basement before they rise up past the warehouse to the showroom above without having to disturb the studio. A roof terrace above the showroom doubles up as an outdoor catwalk and is overlooked by the second-floor roof terrace.

- 1 View of cantilevered volume
- 2 Staircase leading up to showroom
- 3 Showroom interior
- 4 Third-floor plan
- 5 Section through building

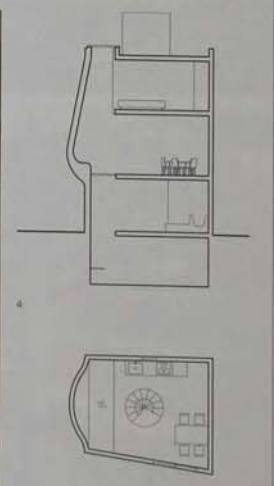
Client
Confidential
Area
639 m²/6,878 sq ft
Cost
Confidential
Coordinates
35.6719 139.7109



0224 Given the high density of construction in Tokyo, House SH is a surprisingly bright oasis in the Minato district. The four-storey house, designed and built for a couple and their two children, replaces a previous house. Its conspicuous white facade, which rises abruptly from a concrete platform, is a curious addition to the neighbourhood. Made of urethane resin, the bulbous, convex dimple in the facade gives the pristine surface an organic curve and slight shadow. It also provides the interior with a concave niche which spans the width of the principal living room. Lining the top two floors of the house's four-storey light well, the white niche naturally brightens the interior by reflecting natural light from the skylight above. This compensates for the lack of windows which, because of the proximity of surrounding buildings, are small and limited. A glass floor between the niche and dining and living room on the first floor maximizes the effects of the light well in the main bedroom, which is located in the basement. The site area is a mere 41 m² (441 sq ft) and the house spreads over three floors, with a basement and a penthouse level. To facilitate movement between floors using the least amount of space, the designers inserted a single, light spiral staircase. The stairs on the third floor lead directly to either of the two bedrooms which take up the entire floor. Because of space restrictions, the house only has one spacious bathroom, located on the ground floor next to the entrance hall.

- 1 Bulbous north facade
- 2 First-floor interior with niche
- 3 Basement study area
- 4 Section through building
- 5 First-floor plan

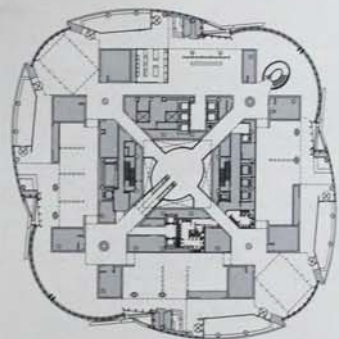
Client
Confidential
Area
87 m²/936 sq ft
Cost
US\$290,000
Coordinates
35.6595 139.7230



0225 Tokyo, Japan Mori Art Centre Gluckman Mayner Architects 2003 CUL 0506 CUL Málaga, Spain 0853 CUL San Diego, USA

0226 Tokyo, Japan House Tower Atelier Bow-Wow 2006 RES 0198 CUL Tokyo, Japan 0210 RES Tokyo, Japan 0216 RES Tokyo, Japan

0225 Unlike other cultural institutions of its kind, the Mori Art Centre is located atop a 54-story skyscraper in Roppongi Hills, Tokyo. Part of a 28-acre (11 hectare), mixed-use development scheme, the Mori Tower houses the Mori Art Museum, an observation deck, retail space, cafes and offices, and features an impressive 30 m (98 ft) high, conical entrance. The architects designed both the museum and the entrance pavilion. Serving as the entrance to the entire building, the pavilion features a large, translucent structure known as the Museum Cone which leads visitors across an entry bridge to the main museum lobby. The pavilion is a freestanding element made of a series of glass panels which overlap, creating a dramatic transition space from the street before one enters the Mori Tower. The museum shop is located on the 50th floor, and visitors can take lifts directly up to museum, which begins on the 52nd floor. Over two floors, the Art Museum houses nine gallery spaces over 2,995 m² (32,260 sq ft). Staging exhibitions of contemporary art and architecture, the galleries are all naturally lit: the 52nd floor from the side, and the 53rd floor from above. Escalators are located in the central atrium to allow bright and easy access between the two floors of the museum. In addition to the four L-shaped galleries that form the perimeter of the top floor, two small, translucent glass rooms sit on opposite sides of the floor. These spaces are used specifically for displaying new media art.



- 1 Conical entrance next to Mori Tower
- 2 View of Museum Cone
- 3 Circulation space overlooking city
- 4 Lift atrium on 51st floor
- 5 Plan of 52nd floor of Mori Tower, lower level of museum

Client

Mori Building Company

Area

9,290 m²/100,000 sq ft

Cost

Confidential

Coordinates

35 6614 -139 7295



0226 This small residential project is located within a typically dense neighbourhood in the Shinjuku area of Tokyo. With a building footprint of only 3 m x 6 m (9.8 ft x 19.7 ft), the residence is an extreme example of the city's capacity to maximize land use. Despite these conditions, the house was designed for a young couple intending to have a space flexible enough to accommodate additional family members later. From the outside, the house appears as a narrow concrete box, rising 11.5 m (37.7 ft) amidst shorter neighbouring houses built closely around it. The setback of the volume allows for a small garden at the entry on the only open side of the lot. The exterior surface is unadorned, with the exception of several windows of varying sizes placed according to specific views from the spaces within. The only other notable feature is the front door, whose shape echoes that of the windows. The interior is arranged as a series of ten platforms, each accessible from a central stair hung from the top of the volume. These platforms are located at different heights, and are staggered to provide easy visual access to other floors. The primary living area (including the dining

space and kitchen) is at ground level, with storage on the level immediately below. A sitting area and library, the bed 'room' and the bath occupy the sequence of levels above. The platforms toward the back of the house are only 1.6 m (5.3 ft) deep, but (as the designers note) are suited for the furniture and uses that occupy them. In total, Atelier Bow-Wow arranged 65 m² (700 sq ft) of usable space within the house.

- 1 Building in context
- 2 Central staircase
- 3 Bathroom
- 4 Music room
- 5 Ground-floor plan

Client

Confidential

Area

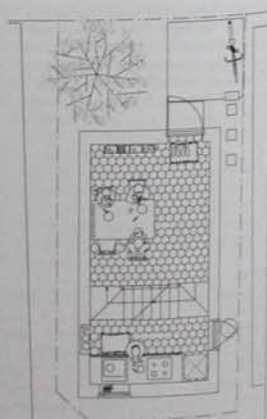
65 m²/700 sq ft

Cost

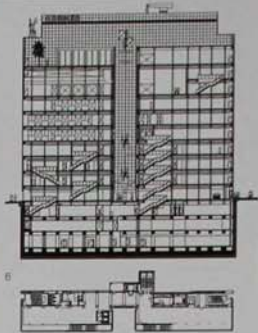
Confidential

Coordinates

Confidential



0227	Tokyo, Japan	Maison Hermès	Renzo Piano Building Workshop	2001 COM	0534 COM Köln, Germany	0572 CUL Bern, Switzerland	0674 CUL Rome, Italy	0895 CUL Aspen, USA	0908 COM New York, USA	0909 CUL New York, USA
0228	Tokyo, Japan	Shin-Marunouchi Tower	Hopkins Architects	2007 COM	0390 GOV London, UK	0383 PUB London, UK				



0227 The corporate offices and flagship store for Hermès, the French luxury goods company, gives the brand an architectural icon in the heart of Tokyo. The structure is located in the exclusive district of Ginza, a major retail neighbourhood. On a tight urban plot, the building measures 45 m (147.6 ft) long and 11 m (36.1 ft) wide. Clad entirely in 13,000 custom fabricated glass blocks, the ten-storey building resembles a glass lantern (three additional storeys are submerged below ground). On its longer facade, the architect divided the volume into two, providing an entry plaza expressed to the very top of the building. The skin's translucent quality gives the building a dynamic facade: during the day, the facade faintly reveals the activities behind its skin and, at night, it glows like an urban lantern. With its narrow floor plates and translucent skin, daylight fills the space inside. At certain points, the architects used transparent glass blocks at eyelevel which reveal Hermès products to passers-by outside. The glass blocks are designed to move slightly, allowing the building to absorb seismic conditions. The steel structure, which supports the cantilevered floor slabs, is also flexible. The project includes five levels of shopping space, two floors of corporate offices,

a small multimedia theatre, exhibition space and a cafeteria. On the roof, the architects created a garden. The project has important urban qualities as well. With its diverse functional programme, the building becomes available for a variety of uses. On the ground level, a small, open square connects the street to the underground subway station.

- 1 View of building at night
- 2 Street facade
- 3 Interior with translucent skin
- 4 Retail space
- 5 Corporate office space
- 6 Section through building
- 7 Fourth-floor plan

Client
Hermès Japan
Area
6,000 m²/64,583 sq ft
Cost
Confidential
Coordinates
35.6212 139.7632



0228 This multipurpose 197 m (676 ft) high-rise development is part of Mitsubishi Estate's regeneration of the Marunouchi neighbourhood in Tokyo, which aims to turn the financial centre into a bustling 24-hour district. Situated opposite Tokyo Station on the avenue leading to Emperor's Palace, the building occupies one of the most recognizable sites in Japan. The architects responded to the historical import of the site by designing a building in a contemporary yet conservative style. The brief was to build upon an existing nine-storey, 1950s building. 35 storeys were added above ground and four below, creating 195,000 m² (2,098,963 sq ft) of total floor space. The structure, formed of steel-reinforced concrete below ground and steel above, is divided into three sections in the form of two towers of unequal size on a podium base. The six-storey podium is open to the public and houses over 150 shops and restaurants. A large arch connects the ground floor to the entrance of Tokyo Station and a new subway links the lower ground floor with the underground rail system. The towers contain

office space for major Japanese and international companies. As the tenth floor houses a centre dedicated to the promotion and development of environmental preservation in Tokyo's main business area, sustainability was a key objective in the building's design. The roof on the 34th level features 170 m² (1,830 sq ft) of solar panels, which produce 18 kw/h of electricity. The facade features a sun shade louvre, air barrier and automatic Venetian blinds which follow the sunlight.

- 1 East facade
- 2 Podium base with retail space
- 3 Section through building

Client
Mitsubishi Estate Co.
Area
195,000 m²/2,098,963 sq ft
Cost
Confidential
Coordinates
35.6811 139.7638

0229 Tokyo, Japan

Mikimoto Ginza 2 Retail Space

Toyo Ito & Associates, Architects

2005 COM

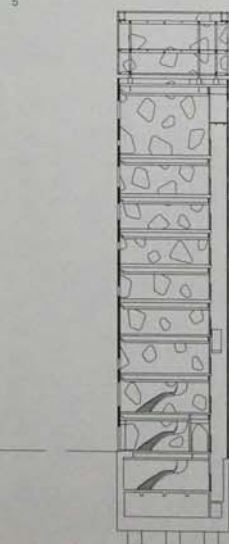
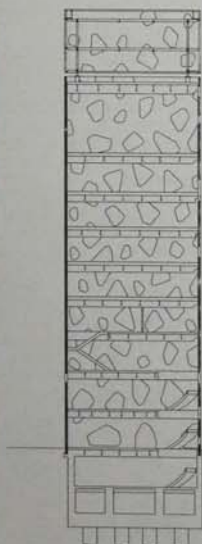
0162 EDU Fukuoka, Japan

0186 REL Kakamigahara, Japan

0204 EDU Tokyo, Japan

0220 COM Tokyo, Japan

0250 CUL Sendai, Japan



0229 Famous for cultivating the world's first pearl more than a century ago, Japanese jeweller Mikimoto is synonymous with luxury. Pairing its brand with an internationally renowned architect has resulted in this distinct building in Ginza, Tokyo's upmarket retail and entertainment district. Situated on the corner of a busy intersection, this nine-storey building is a unique landmark. In addition to its distinctive light pink facade, its windows are irregular in shape and placement. Inspired by the mysterious quality of a jewellery box, the design of the windows and choice of colour are a reference to the bubbles around pearls and floating petals. The windows, each with curved corners, disregard the rhythm of the interior space. Their placement, size and shape are random rather than adhering to a certain height based on the floor and ceiling on each floor. At times, the windows expose the floor slab – as one window stretches from one floor to another – or wrap around a corner, as at street level where one window provides a large display case. Opened in 2005, the project has a site area of 275 m² (905 sq ft) – nine storeys plus one basement level. Structurally, the building combines a steel frame with reinforced concrete. The store dedicates an entire floor each to Mikimoto

Cosmetics and Mikimoto Bridal Salon. It also contains offices, a lounge and an atrium, which is used as both an exhibition and seminar space. The top three floors are dedicated to two different restaurants.

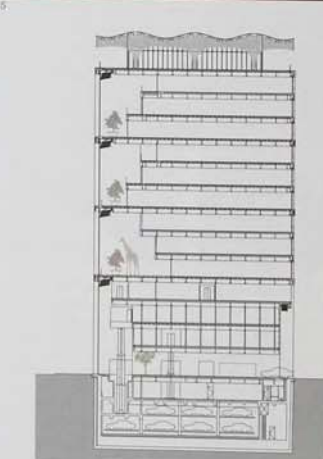
- 1 View of building in context
- 2 Facade detail at night
- 3 Steel and glass exterior cladding
- 4 The building lit from within
- 5 Facade detail at street level
- 6 Interior space
- 7 Longitudinal section through building
- 8 Cross section through building

Client
K. Mikimoto & Co.
Area
2,205 m²/23,734 sq ft
Cost
Confidential
Coordinates
35.6676 139.7660

0230
Tokyo,
Japan

Nicolas G. Hayek Centre

Shigeru Ban Architects

2007
COM0153 CUL
Seoul,
South Korea0248 RES
Fukuohima,
Japan

0230 The upmarket Ginza business district of Tokyo, considered to be among the most expensive real estate in the world, has many department stores, boutiques and restaurants. The Nicolas G. Hayek Centre, located here, is an unusual variation on the shopping arcade, housing a range of luxury brand boutiques owned by the Swatch Group. Four-storey high, retractable glazed shutters can be raised on the front and back facades, opening an internal arcade from the main shopping street to the backstreet behind. Scattered within this route are seven oversized glass lifts on hydraulic rams which act as moving showrooms to deliver shoppers to their respective destinations on the floors above and in the basement. The boutiques make use of sumptuous materials such as marble, granite and stucco antico. Part of the pavement of the internal street is a platform descending to a mechanical parking lot in the basement. Above the first four floors of boutiques, the building is stacked with a further nine floors arranged into three groups, overlooking Corbusian hanging gardens. These act as atria for the offices and meeting rooms, and can be fully opened to the exterior by raising the glazed shutters, thus reducing the need for air conditioning. The semi-outdoor arcade and atria are planted with trees and stacked planting boxes are set with the concrete-framed flanking wall. On the top floor, a glazed exhibition and event space looks over the roofs of neighbouring buildings to the skyscrapers surrounding Ginza. A spectacular curved lattice structure hovers over to form the penthouse canopy, touching the floor with three twisting columns.

- 1 Street facade with shutters closed
- 2 Shutters open to reveal interiors
- 3 Upper-level retail space with open shutter
- 4 Boutique interior looking out to city
- 5 Circulation space
- 6 Detail of lattice structure on top floor
- 7 Section through building

Client
Swatch Group, Japan
Area
5,575 m²/60,008 sq ft
Cost
Confidential
Coordinates
35.6691 139.7630

0231	Ushiku, Ibaraki Prefecture, Japan	House in Minami	Yashima Architects and Associates	2004 RES	0201 RES Kamakura, Japan
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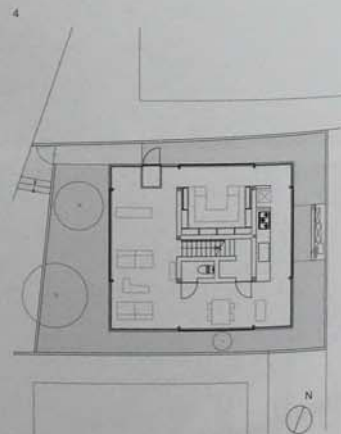
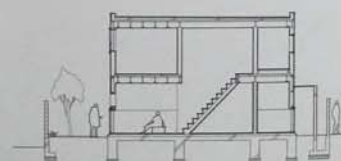


0231 A fluid relationship between internal and external spaces typical of vernacular Japanese dwellings is intrinsic to the design of this house. The site is enclosed within a 1.7 m (5.6 ft) high concrete wall and set back from it to create a garden that provides privacy for the occupants. A window rising from the ground to a height of 1.2 m (3.9 ft) runs around the entire house, giving views into the garden at sitting level, but preventing views into the building over the wall outside.

Two higher windows look on to a small wood west of the site. The continuous low window gives a sense of continuity with the garden, reminiscent of an *engawa* or Japanese veranda. This effect is compounded by the absence of columns from the corners of the building, made possible by the steel framed core of the house. Additionally, eight steel supports around the perimeter manage the seismic lateral force and support the external walls, which are clad in galvalume-coated



steel sheet. The interior layout of the ground floor is a single room around a central core and staircase, and its use responds to the movement of the sun. Kitchen, dining room, living room and library are placed to receive maximum light at the time of day when they are likely to be used. Upstairs, the bathroom on the northeast side links with the bedroom along the length of the southwest side. To the northeast, the lavatory and dressing room lead on to a balcony.



- 1 Boundary wall surrounds house
- 2 Exterior view from garden
- 3 Interior view
- 4 Section through building
- 5 Ground-floor plan

Client
Confidential
Area
126 m²/1,356 sq ft
Cost
Confidential
Coordinates
Confidential

0232 Takanezawa,
Tochigi
Prefecture,
Japan

Chokkura Plaza
and Shelter

Kengo Kuma
& Associates

2005
CUL

0106 RES
Beijing,
China

0125 COM
Shanghai,
China

0199 RES
Kanagawa Pref.,
Japan

0208 CUL
Tokyo,
Japan

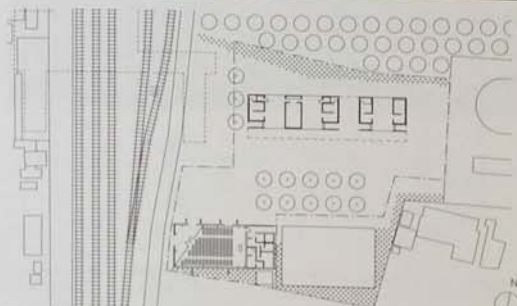


0232 This two-building scheme is part of an urban renewal project in the town of Takanezawa in Tochigi Prefecture, just outside Tokyo. One of the two buildings, a renovation of an abandoned rice storage building, houses an auditorium, cafe and restaurant. The other building is a new construction, and consists of a series of smaller, freestanding pavilions unified by a single roof system. Together, the buildings define the edges of a new public plaza in front of the eastern exit of the adjacent Hoshakura train station, and they provide 946.5 m² (5,882.5 sq ft) of new exhibition space and multipurpose meeting facilities for the town. Ohya stone lattices create a consistent texture over the exteriors of the two buildings. Existing Ohya stone

courses in the warehouse renovation appear to dissolve into this new, porous pattern, while the new building displays only the patterned wall system. Flat steel plates bent into diamond formations support the soft stone, and the combination allows light and air to flow through the lattice pattern. The woven effect of the stone pattern is most evident in the interiors. The spacing of the stone courses introduces human-scaled proportions to the rooms and brings in constantly changing amounts of filtered sunlight. Frameless glass panes define several of the meeting rooms, providing select views of the surrounding environment. The auditorium within the existing building is more enclosed, and the exposed opaque stone surfaces have been left untreated.

- 1 View of new pavilions
- 2 Public plaza and new pavilions
- 3 Facade detail showing stone lattices
- 4 Entrance to a meeting room
- 5 Light patterns inside pavilion
- 6 Ground-floor plan

Client
Takanezawa City
Area
634 m²/6,822 sq ft
Cost
Confidential
Coordinates
36.6322 139.9800



0233 Saitama Shin-Toshin is a city situated approximately 20 km (12.4 miles) north of Tokyo, at the centre of the Kanto Plain. This relatively new urban centre was constructed to reduce Japan's pressure and dependence on Tokyo for cultural, political and commercial activity. The Saitama Shin-Toshin train station lies at the heart of the city plan and, although the designation of the site took place in the mid-80s, construction of the station only began in December 1996 and was completed in June 2000. The 5,545 m² (59,686 sq ft) building was commissioned by both the Saitama prefectural government and JR East Japan Railway Company, one of the largest railway firms in Japan. The design of the station was based on the idea of a formless structure, or a building which referenced a changing or unfixed point. The main part of the station, including the entrance, ticketing booths and meeting areas, sit under a slightly skewed, barrel-vaulted space which functions primarily as an open system with cross ventilation and natural sunlight. The station is made of steel, glass and concrete. The most distinct feature of the structure is the roof made of corrugated metal sheets. In two instances, these sheets extend over the platforms, undulating in a singular gesture. The roofs gently slope towards

the end of the platform, running parallel to each other on one side of the station. On the other side, two similar roofs run along the platform, undulating all the way to the other end, but are not an extension of the roof over the main station building. These metal sheets are approximately 4 cm (1.57 in) thick and are supported by steel pipes roughly 20 cm (7.87 in) in diameter.

- 1 Aerial view of station
- 2 View of station platform
- 3 Aerial view of station platform roof
- 4 View of station concourse
- 5 Pedestrian promenade from east entrance
- 6 Section through building

Client

Saitama Prefecture, JR East Japan Railway Company

Area

5,545 m²/59,686 sq ft

Cost

US\$30,000,000

Coordinates

35.8936 139.6336



4

5



6

0234 Kumagaya, Saitama Prefecture, Japan

Sai-No-Kuni Dome

Ishimoto Architectural & Engineering Firm

2003 SPO

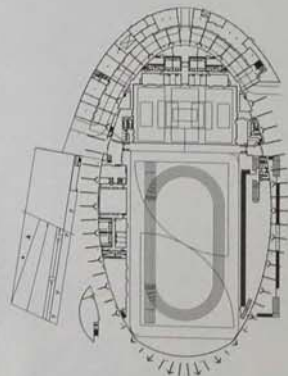
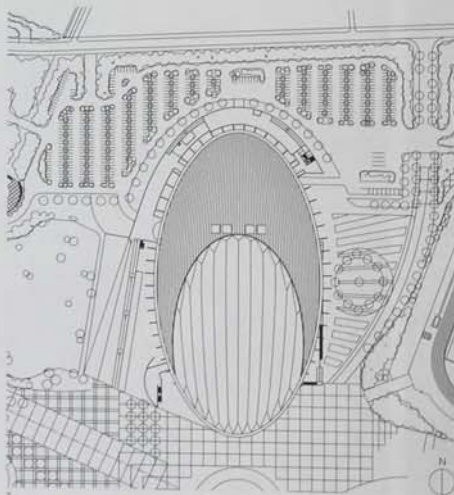


0234 Seen from the air, the Sai-No-Kuni dome has a striking presence in the city of Kumagaya, west of Tokyo. Its large, part steel, part translucent membrane roof rests on numerous pillars connecting it to the ground. Car parks and landscaped plazas surround the dome, and two athletics stadiums are located nearby. The membrane section of the roof faces directly south, allowing the grass of the 11,000 m² (118,360 sq ft) athletics pitch beneath to be daylight. The metal roof covers a timber-floored gymnasium with a capacity of 2,500 seats for an audience surrounding it. A large wall separates the gymnasium (surface area 3,300 m²/35,508 sq ft) and the grass pitch, and can be opened up to allow the two spaces to become one vast space when necessary. The roof, with a maximum height of 38.5 m (126 ft) spans a length of 255 m (849 ft). The total area covered is 32,803 m² (353,089 sq ft), making it the largest roof of this nature in Japan. Apart from the use of steel and concrete as key structural materials, the main construction feature is the roof frame, which supports the membrane and metal cover. Using screw-joint metal tubing and diagonal stays, the frame supports a single-layer lattice-shell with a 10 m (33 ft) span. Openings in the roof surface provide natural ventilation.

Solar energy and heat, and rainwater collected from the roof, reduce the building's environmental impact.

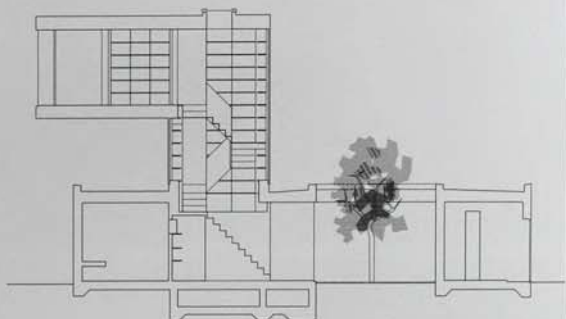
- 1 Aerial view of the stadium
- 2 West facade
- 3 Entrance to stadium
- 4 Pitch under membrane roof
- 5 Detail of the steel bracing of stadium facade
- 6 View of gymnasium
- 7 Site plan
- 8 Ground-floor plan

Client
Saitama Prefecture
Area
32,803 m²/353,089 sq ft
Cost
US\$77,526,000
Coordinates
36.1666 139.4100

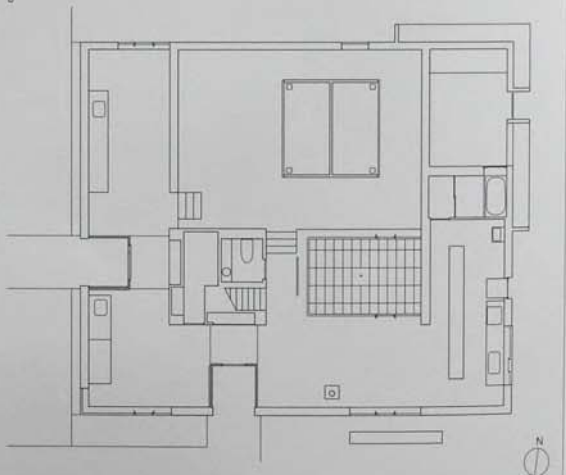




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6

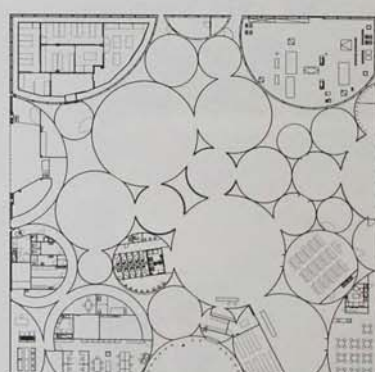
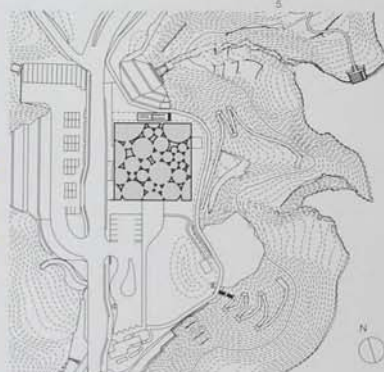


7

0235 This building, designed for an artist, combines a private house and a museum. It is located to the north of Tokyo on the Kanto plain, on a site surrounded by fields and with a view of distant mountains. The structure is three storeys high, allowing the living accommodation on the top floor to take advantage of this view. The museum is on the ground floor, and the middle level is a void in which the structural frame supporting the house above is visible. The two parts of the building are physically separated, expressed in the use of different external materials. The museum is contained within a concrete plinth, while a steel-framed box clad with plywood houses the residential elements. Much of the top-floor accommodation is contained in a cantilevered structure. A solid core is visible in the first-floor void space, which holds a library. A staircase wraps around this core and links the museum and the living accommodation. The *tatami* room is used as a guest room, as well as for contemplation. Its floor is set below the level of the plinth, so no furniture is visible, and a simple white ladder stair leads up to an external door to the terrace. A tree planted at ground-floor level, and emerging through a rectangular void in the terrace surface to be visible on the first floor, further links the levels.

- 1 Exterior view from north
- 2 Rooftop dwelling
- 3 Outdoor terrace with internal stairs down to *tatami* room
- 4 Ladder to terrace between floors
- 5 Library located in connecting volume between ground and second floors
- 6 Section through building
- 7 Ground-floor plan

Client
Hiroaki and Takako Nakajima
Area
219 m²/2,357 sq ft
Cost
Confidential
Coordinates
36.2989 139.3750



0236 This single-story art museum houses watercolours by the popular Japanese artist and poet Tomihiro Hoshino. It was constructed in his hometown, in a mountainous area of outstanding natural beauty overlooking Lake Kusaki. The structure replaces the previous converted building, which could not provide adequate environmental conditions or cope with the huge number of visitors it was attracting. The small watercolours contained in the museum are directly influenced by the surrounding landscape, trees and flowers. Tomihiro painted them with a brush

he held in his mouth after he suffered a spinal injury that left him paralysed from the neck down. The winners of the new building's international competition proposed a strong and universal design that was not a response to the setting, although visitors approach it by walking along a serene stream. They describe the museum's form as a model of freedom, with 33 circular rooms contained within a single-storey, 52 x 52 m (170 x 170 ft) square box. The building has no sequential route, but visitors can move randomly through the linked circular spaces, drawing

parallels with how soap bubbles drift or how random access file selection works on a computer. The circular cells range from 5 to 16 m (16.4 to 52.5 ft) in diameter, and their precise dimensions were adjusted following consultation with both local residents and curators. The largest three cells are made of reinforced concrete, and the others have walls of 9 mm (0.4 in) thick steel plate. Their roofs are composed of assemblies of 16 (12 in the case of cells with diameter 10 m [32.8 ft] or less) steel fan-shaped pieces. The overall building envelope is a lightweight

steel-framed structure – a box filled with fragile treasures.

- 1 Aerial view
- 2 View into lobby from entrance hall
- 3 Lobby
- 4 Connections between circular galleries
- 5 Vestibule
- 6 Café interior
- 7 Site plan
- 8 Ground-floor plan

Client
Midori City
Area
2,463 m²/26,510 sq ft
Cost
US\$10,508,790
Coordinates
36.5577 139.3747

0237 Maebashi, Gunma Prefecture, Japan
JIN Co. Office Building
 Jun Aoki & Associates

2005
 COM

0178 RES
 Osaka,
 Japan

0206 RES
 Higashikurume,
 Japan

0905 COM
 New York,
 USA

0238 Maebashi, Gunma Prefecture, Japan
T - House
 Sou Fujimoto Architects

2005
 RES

0203 RES
 Chiba,
 Japan

0252 PUB
 Date,
 Japan

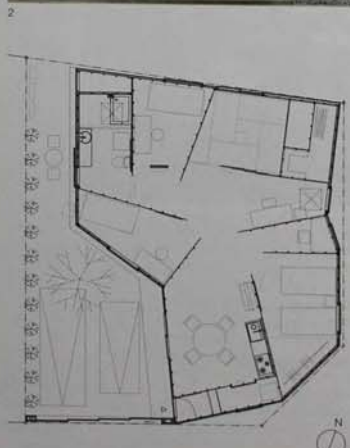
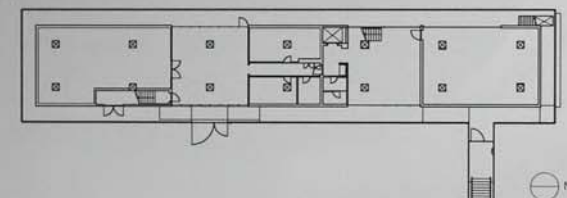


0237 Jun Aoki's commission for JIN Co. Ltd is an office building located in Gunma Prefecture on the outskirts of Tokyo. The new headquarters for this clothing and home goods manufacturer sits on a flat site. The architect notes that almost any type of building can be built here, given that the area provides little context. The design of the building responds to the area's physical character, which Aoki interprets as 'reality without substance'. The project is a box within a box, with the inner volume appearing behind the outer one. Made entirely out of folded, perforated metal, the exterior acts as a shading device and visual screen for the office spaces just beyond. A box-like steel frame rendered in white provides support for the system. A smaller, rectangular entry walkway is the only extension from the main volume. The building's three floors are visible on the facade, with the ground and third floors screened with the perforated metal, and the second floor's windows set back in lieu of the screen to provide shading. Internally, organization of the spaces distinguishes the three floors as well. The rectangular areas of the first and third floors are each subdivided into several rooms. At the ground level, one of these subdivisions provides the entry space; the others include

a cafeteria and roof terrace. The second floor (complete with unscreened windows) is an open-plan office area, with only stairs and elevators interrupting the space. Continuous circulation occupies the space between the screen of the facade and the inner volume.

- 1 Main facade and car park
- 2 Street facade
- 3 Circulation space between external screen and inner volume
- 4 Third-floor roof terrace
- 5 View of cafeteria
- 6 Ground-floor plan
- 7 Section through building

Client
 JIN Co. Ltd
Area
 425.91 m²/4584 sq ft
Cost
 Confidential
Coordinates
 36.3819 139.068



0238 On a corner site in a quiet suburban residential area, the facade of this single-story residence belies the spatial complexity within. The wood structure is clad simply with black vertical siding. Four windows, placed above eye height, create three-dimensionality with their exterior-mounted frames. A wood door is the only hint of habitation. Differing greatly from the traditional neighbouring houses, the house appears as a closed abstract volume of space. The garage doors slide open to reveal a parking court and garden, edged by a bright white exterior wall. Just as the house presents one face to the public and another to the inhabitants, the simple exterior is in stark contrast to the spatially complex interior. The house is a single space for a family of four and a collection of art. Sandwiched between a stark white ceiling and a warm wood floor, the interior space is a continuous height throughout. Structural plywood walls radiate from the central area and define spaces for different functions, including one traditional space – a Japanese-style room of the size typical for a tea ceremony, with woven grass *tatami* mats on the floor. The walls are painted white on one side and left with the wood exposed on the other. They wrap the perimeter of each space, enveloping one room in white and the next in wood. Moving through the house offers glimpses to different spaces, which are conceived to be like walking through a Japanese garden, where views of varied distances are hidden and revealed along the garden path.

- 1 East facade
- 2 Entrance to courtyard
- 3 Central interior space
- 4 Ground-floor plan

Client
 Confidential
Area
 90.82 m²/980 sq ft
Cost
 Confidential
Coordinates
 Confidential

0239

Chichibu,
Saitama
Prefecture,
Japan

Fireworks House

Nendo

2005
RES0198 RES
Shikinejima,
Japan0207 RES
Tokyo,
Japan

0239 The Fireworks House is located in Chichibu, in a mountainous area west of the Saitama Prefecture. The locale is highly religious and there are 33 sacred places nearby dedicated to the Goddess of Mercy, a Buddhist deity. Each December, the town holds the traditional Chichibu Yomatsuri or Night Festival. Festive floats and lanterns are paraded through the streets and fireworks fill the sky. The Fireworks House is intended as a comfortable viewing place for the owner's elderly and incapacitated mother to watch these fireworks from inside, through a large skylight in the roof. Therefore, the positioning of the house was key to its success. The construction of the small building is very simple, reflecting the limited budget available to the architects. A traditional wooden framework is clad with dull grey galvanised steel, with a brickwork pattern worked into it. Inside, the building performs two distinct functions. The ground floor is designed as an open-plan home, suitable for a wheelchair user. The kitchen, plumbing and other utilities are concentrated in the centre of this floor. These are surrounded by minimal living space. The restricted space is opened up by a large, sloping roof made partly of glass, through which sunlight can pour. Upstairs, the glass panels fulfil another purpose. A mezzanine level, built over the utilities, was designed as a viewing platform with an uninhibited prospect of the night sky and the fireworks. This straightforward yet effective solution created a space for the clients to enjoy the annual festivities, while still providing a practical, year-round living environment.

- 1 Facade showing brickwork pattern on galvanised steel
- 2 Stairs to mezzanine level
- 3 Viewing platform with large windows in sloping roof
- 4 Open-plan living space on ground floor
- 5 Section through building
- 6 Ground-floor plan

Client

Confidential

Area117 m²/1,259 sq ft**Cost**

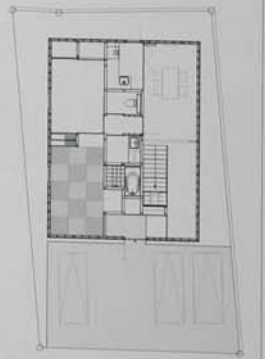
US\$189,240

Coordinates

Confidential



5



6

0240 Tokamachi,
Niigata
Prefecture,
Japan

Matsunoyama Natural
Science Museum

Tezuka Architects

2003
PUB

0197 RES
Niigata,
Japan

0214 EDU
Tokyo,
Japan



0240 This project provides exhibition spaces and research facilities in a mountainous region where snowdrifts can be as deep as 7 m (22.9 ft). The structure of the building must therefore withstand snow loads near 2,000 tonnes (4,400,000 lbs). Along with the site's natural surroundings and topography, this is one of the primary factors influencing the shape and organization of the building. The faceted exterior of the museum follows the terrain and surrounding paths of the site, with the volume turning up at one end to form an

observation tower. The singular form is clad almost entirely with 6 mm (0.23 in) thick Cor-Ten steel plates. The material was chosen for its structural properties, as this steel skin can expand and contract in response to extreme temperature changes, and for its change in colour over time. (By completion, the steel's patina had shifted from dark brown to a rusted, textured, red-brown.) Once inside, visitors are greeted by a lengthy, curving gallery space, with a sloped ceiling. Large windows open the interiors to

the site outside, the scenery of which changes significantly according to season. Acrylic panels 55 to 75 mm (2.2 to 3.0 in) thick, to withstand the weight of snow, allow the windows to reach large proportions. The largest of these windows is 14.5 x 4 m (45.6 x 13.1 ft), and weighs 4 tonnes (3.94 tons). During winter, high piles of snow allow light in only through the tops of the windows, and cast an unusual quality of light within the spaces of the museum.

- 1 View of observation tower, looking north
- 2 Large windows overlooking landscape
- 3 Lobby interior
- 4 North facade
- 5 Main entrance
- 6 Curving gallery space
- 7 A snowdrift against a large window
- 8 Ground-floor plan with diagram of tower

Client

Confidential

Area

1,248 m²/13,433 sq ft

Cost

Confidential

Coordinates

37.1289 138.7250

0241	Karuzawa, Gunma Prefecture, Japan	Villa and Gallery in Karuzawa	Makoto Yamaguchi Architectural Design	2003 RES
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0241 The design concept for this house and gallery was to see the building as a "scale-less point" on a wooded slope. The faceted exterior of the stark white building contrasts strongly with the various shades of the soft forest greenery. Long, solid walls alternate with shorter walls of glass, which open out to near views of the forest on the north side and long views of mountain ranges to the south. Located near a resort town where generations of Tokyo residents spend their weekends and holidays, the building eschews tradition in favour of open space, unembellished walls and clearly framed views of nature. The house and gallery was designed for two musicians who requested a flexible space which would function for living and displaying their art collection, as well as for entertaining and giving concerts. Creating a multifunctional blank wall space in the building was imperative. To avoid blocking views with elements required for everyday functions such as cooking and bathing, the kitchen and bath are sunk into the floor, taking advantage of the building's sloping site. A concrete foundation supports a wood structure wrapped on the exterior with fibre-reinforced plastic. As the clients requested that no wood be visible, the interior is finished with plasterboard painted in gypsum emulsion paint, stainless steel, glass and mirrors. The effect is one of continuous space and views, making the interior seem larger than it actually is and reinforcing the connection of the building to the forest.

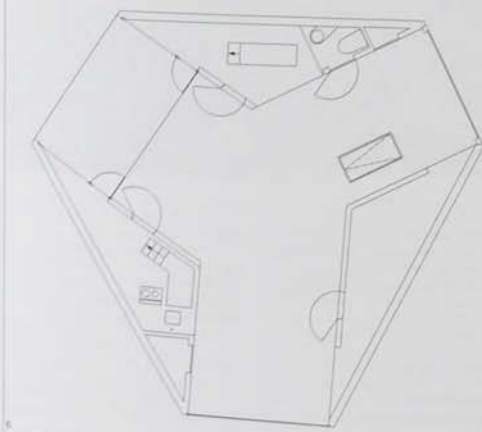
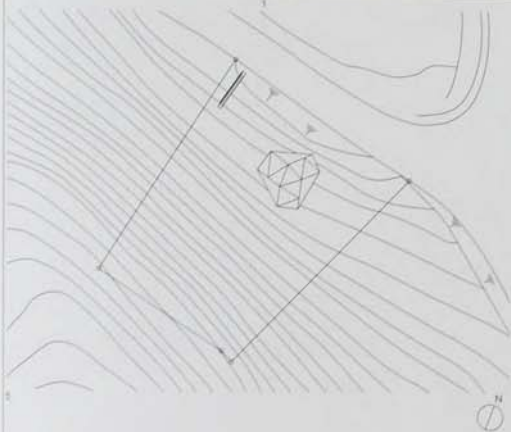
- 1 Building in context
- 2 Facade detail with view to west
- 3 Sunken kitchen area
- 4 View north from house
- 5 Site plan
- 6 Ground-floor plan

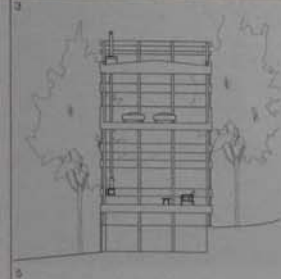
Client
Hiroschi Okouchi and Himeyo Tokuzawa

Area
166 m² / 732 sq ft

Cost
Confidential

Coordinates
36.3490 138.6330





0242 The steeply sloped, wooded site of this weekend house is one of 318 plots in a planned community one hour from central Tokyo by bullet train. After taking into account minimum distance restrictions, drainage and the position of trees, the architects chose to place the house at the highest possible position on the site. The 9.4 m (30 ft 9 in) high mini-tower is clad in rings of vertical burnt red cedar panels which vary in height. This arrangement allows 360-degree views of the forest from inside and views straight through the building from outside. The rings obscure floor levels, disguising the building's

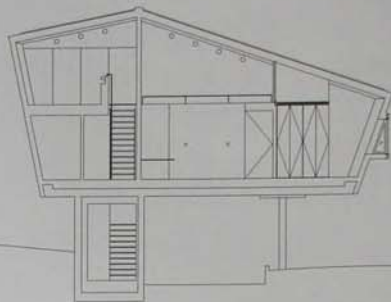
function. The house is organized into three 33.9 m² (364.6 sq ft) levels with an additional roof terrace, whose open parapet is formed by the top two rings. A single corner staircase links all levels. The lowest level is partially embedded in the ground and houses the traditional spaces of a Japanese farmhouse. An entrance on the open northeast side leads on to the *dōma* – a floor made of stamped earth – which is divided from the *tatami* room by a closet and lavatory. The upper levels are more contemporary in design. The first floor, which can be accessed from the slope by

a bridge, is an open-plan living and dining room. The second floor houses a twin bedroom and bathroom. The sunken bath and beds on this level, and appliances and work surfaces on the floor below, are in line with the rings, ensuring privacy while minimizing disruption to the view through the house.

Client
Confidential
Area
102 m²/1,095 sq ft
Cost
Confidential
Coordinates
Confidential

- 1 Building in context
- 2 Detail of cedar rings
- 3 Living and dining room
- 4 Interior staircase
- 5 Section through building

0243	Karuizawa, Nagano Prefecture, Japan	SN House	ADH Architects (Makoto Shin Watanabe, Yoko Kinoshita Watanabe)	2002 RES	0248 RES Shiroehi, Japan			
0244	Kobuchizawa, Yamanashi Prefecture, Japan	Moku Moku Yu Bathhouse	Klein Dytham	2006 REC	0187 RES Nagoya, Japan	0215 COM Tokyo, Japan	0223 CUL Tokyo, Japan	0245 REC Yatsugatake, Japan



0243 Designed as a retreat in nature, away from the chaos of the city and the demands of family life, this house appears as a floating faceted volume within a wooded rural area. The pitched roof and outwardly tilted east and west walls reach out to the sloping site. The north wall, like the east and west walls, is clad with a copper skin. Four small square windows, appearing as random openings in the wall, lighten up the dark facade. On the south, a wall of windows opens out to a nearby knoll. To manage the slope of the site and get better views of the nearby woods and distant mountains, the building is lifted above the ground on a hollow L-shaped concrete pier. The ground-level area below the building is used for parking, while the space within the concrete pier holds the entry, stairway and storage. The trapezium-shaped concrete floor slab supports a steel structure enveloping the space of the house. In the summer, the south facade can be opened and breezes can pass through the single open space, while in the winter large sliding partition walls can be used to separate the different spaces of the house. The entry stairway leads up to the main living area and the view out of the south window wall. The southern half of the house contains the living room, dining/solarium and kitchen, while the

northern half contains the stairway, centrally positioned bedroom, bathroom and storage. The stairway continues up to a small guest room and a balcony overlooking the bedroom and southern vista. Large skylights cover the central solarium area and reveal views of the sky to the space below and to the adjacent bedroom.

- 1 View of house from northwest
- 2 South facade
- 3 Main living area
- 4 Section through building

Client
Confidential
Area
152 m²/1,636 sq ft
Cost
Confidential
Coordinates
36.3550 138.6278



0244 Japan's Risonare Resort in the southern mountains of Yamanashi Prefecture is the site of several works by Klein Dytham Architecture. Moku Moku Yu Bathhouse is one of these projects, set in the resort's wooded surroundings approximately two and a half hours from Tokyo by train. In Japan, onsen – outdoor thermal bathing – is a longstanding tradition, and the architects note that Moku Moku Yu takes a new architectural approach to this established bathing ritual. The design emerged from the idea of bathing in a wooden barrel – in the woods and in the snow. The project is composed of a series of single-storey cylindrical volumes of different heights and with varying degrees of openness to the site. The complex appears as a collective of related forms, with the space

in-between forming the bathhouse's entry. With the exception of select windows, the exterior is clad in wood. Each volume's colour palette varies as well, with weathered shades of red, yellow and blue stains mixed with the natural colours of the other vertical pieces of timber. Unfinished wood elements (complete with bark) are arranged at the perimeter outdoor bathing areas. Dressing rooms and washing areas are separated by gender, while (with appropriate cover) communal basins allow all guests to enjoy the setting together. In plan, the circular volumes overlap to produce a combination of interior and exterior bathing areas, as well as a non-linear experience of the common baths. High windows or openings that allow light to filter through connect all the rooms,

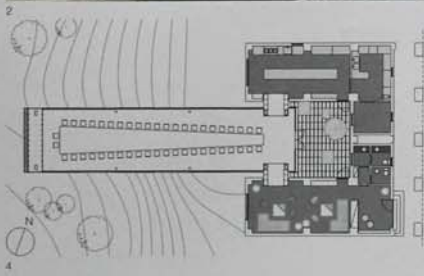
whether inside or outside. Strategically placed gaps in the exterior walls frame views of the site beyond.

- 1 Building in context
- 2 Entrance to bathhouses
- 3 Bathing area
- 4 Communal washing area
- 5 Elevation

Client
Risonare Resort
Area
489 m²/5,264 sq ft
Cost
Confidential
Coordinates
35.6831 138.3167



0245	Yatsugatuke, Yamanashi Prefecture, Japan	Brillare Dining and Event Building	Klein Dytham	2005 REC	0187 RES Nagoya, Japan	0215 COM Tokyo, Japan	0223 CUL Tokyo, Japan	0244 REC Kobuchizawa, Japan
0246	Matsumoto, Nagano Prefecture, Japan	Triad Research and Exhibition Buildings	Maki & Associates	2002 COM	0189 CUL Izumo, Japan			



0245 Brillare is one of several projects by Klein Dytham for the Risonare Resort. The development is approximately two and a half hours by train from Tokyo. The project sits on a sloping site in a wooded area of the resort, adjacent to an existing building. Brillare is primarily a dining and event space for weddings and other private functions. The single volume of the building cantilevers outwards, projecting over the topography below it. A band of floor-to-ceiling glass windows runs along the length of either side of the tapered form, with frames minimized to provide uninterrupted views. The building's steel frame structure coincides with these window frames, and is otherwise completely hidden within the depth of the floor and ceiling. Strips of polished mirror clad the exterior, reflecting the surrounding forest. Guests access the dining room through a vestibule in the adjoining building. Once within, the floor and ceiling are finished entirely in white, emphasizing the surrounding view through the glass walls. An 18 m (59.1 ft) table running lengthwise within the room accommodates approximately 44 guests. A white wall at the end of the room serves as a backdrop, highlighting guests of honour. Aside from the furniture, only a floral motif on the ceiling adorns the space. By night, the space glows from within, appearing to float in the forest.

- 1 North facade of dining room
- 2 Detail of north facade
- 3 Dining room interior
- 4 Site plan
- 5 Section through building

Client

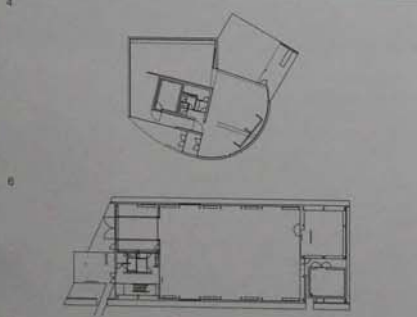
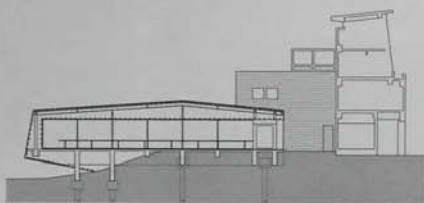
Risonare

Area124 m²/1,339 sq ft**Cost**

US\$4,316,100

Coordinates

Confidential



0246 The Triad project is located in Matsumoto, in the central Nagano region on Japan's southern island. It consists of three buildings, each with a different function. One contains a test and research facility for a specialist company (Harmonic Drive Systems), another functions as exhibition and storage space for a visual artist, while the third forms the gatehouse. Although in scale the gallery and studio volume overshadows the laboratory, its curved steel roof is the most striking feature of the three buildings. Steel honeycomb sheeting is attached to a steel frame which seems to envelope the building's two floor levels. The rest of the building is constructed from reinforced concrete and glass. A footbridge on the first floor level juts out at a 90-degree angle through the roof surface and connects this floor with the sloping surroundings. The metal roof reflects the trees in summer and the snow in winter. The reinforced concrete pavilion, which houses storage facilities and a gallery space for sculptor Yoshikuni Iida's work, is much more angular in its features, and consists of two volumes at an angle. Large windows overlooking the square between the laboratory, the gallery and the gate building allow ample light to stream into the space. The light is reflected by a slightly curved wall which forms a perfect backdrop for the sculptures in the gallery space. This is complemented by small slits in walls and

ceilings which allow for additional light to enter. The reinforced concrete gate building forms the third element on the site, which is shaped like a rectangle. The three buildings' simple shapes and forms are echoed in their finishes: white walls are combined with steel window frames and stone floors, which expand the project's calm aesthetic, and make it blend in with its surroundings.

- 1 East facade of research building
- 2 View of research building and gallery
- 3 Gatehouse
- 4 North facade of research building
- 5 Research building interior
- 6 Ground-floor plan of gallery and studio
- 7 Ground-floor plan of research building
- 8 Site plan

Client

Harmonic Drive Corporation

Area1,130 m²/12,163 sq ft**Cost**

US\$2,181,000

Coordinates

36.1670 137.6670

0247	Kanazawa, Ishikawa Prefecture, Japan	21st Century Museum of Contemporary Art	SANAA	2004 CUL	0111 TRA Kanagawa, Japan	0219 COM Tokyo, Japan	0533 EDU Essen, Germany	0575 COM Basel, Switzerland	0993 CUL Toledo, USA	0915 CUL New York, USA
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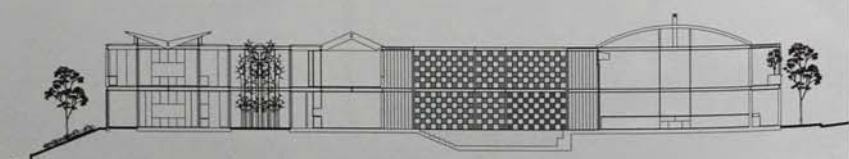
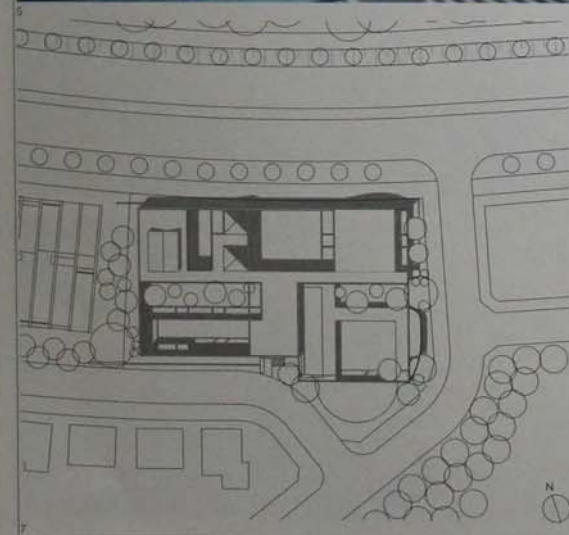


0247 The 21st Century Museum of Contemporary Art, Kanazawa is situated within a low, flat open space in the city of Kanazawa, Japan. While Kanazawa is not widely known outside Japan, the museum's mission, art and architecture give it a new importance within the world of contemporary art. The museum's plan is organized around a collection of heterogeneous spaces, with no set route for viewing the artwork within them. The building is circular in form, 112.5 m (369 ft) in diameter, and the gallery spaces operate as independent chambers within it, linked by free-flowing circulation spaces. Although the round perimeter is of glass, thus offering views of the surrounding area on all sides of the museum, the galleries are white boxes that sit informally within it. Even with a primary entry point, lobby and group receiving area, the circular museum has no single front or starting point, and visitors are free to view the exhibits in any order. With the exception of some basement-level components, most of the museum is organized on a single floor above ground. The circulation spaces vary in width in certain areas, allowing for expanded exhibition space when required. A museum shop, lecture hall,

teaching library and children's workshop are among the assorted public functions interspersed throughout the project, some of which are enclosed by transparent or translucent glass. The galleries themselves differ in height, between 4 and 12 m (13.1 and 39.4 ft). Four fully glazed courtyards with unique characteristics are dispersed throughout the plan, introducing light towards the inside of a deep building footprint.

- 1 Aerial view
- 2 Entrance
- 3 Glazed exterior facade
- 4 Interior courtyard
- 5 Site plan
- 6 Ground-floor plan

Client
Kanazawa City
Area
27,920 m²/300,528 sq ft
Cost
Confidential
Coordinates
36.5606 136.6581



0248 Maison E is a large and luxurious dwelling situated in the suburbs of Iwaki, a city two hours north of Tokyo by train which benefits from an equable climate. The house lies on the border between a tree-lined busy main road to the north and a quiet residential district to the south and west. It is designed to create an inward-looking, immaculate environment which is protected from the outside world. The two-storey steel frame structure is set out on a tartan grid, and the beams are supported by cruciform-shaped columns. The columns have been left exposed to make the structure appear slender and light within the white-coloured environment. The disposition of the internal spaces has some

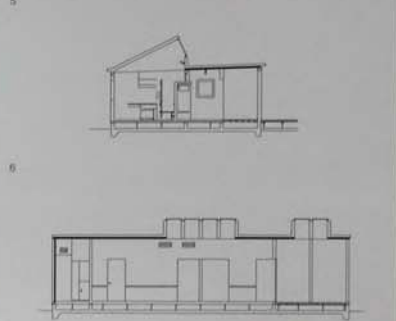
complexity, with a combination of single- and double-height spaces depending on the function and proportion of the rooms. Within its protective boundary wall, the open-plan of the house creates a high degree of transparency, with its many glazed partitions and sliding doors leading into the various internal gardens and courtyards. Each of these areas has a different proportion and quality, with one of the largest containing a swimming pool and the smallest just a single rock. The courtyard adjacent to the living room is broken by a pattern of planted green circles. A miniature bamboo forest brings dappled light into some of the bedrooms.

- 1 Northeast corner of house
- 2 East facade
- 3 Entrance courtyard
- 4 View through to internal courtyard
- 5 Swimming pool courtyard
- 6 View of main living room
- 7 Site plan
- 8 Section through house

Client
Confidential
Area
922 m²/9,924 sq ft
Cost
Confidential
Coordinates
Confidential

Asia Japan North

0249	Shiroishi, Miyagi Prefecture, Japan	Public Housing for the Elderly	ADH Architects (Makoto Shin Watanabe, Yoko Kinoshita Watanabe)	2003 RES	0243 REL Karlsruhe, Japan				
0250	Sendai, Miyagi Prefecture, Japan	Sendai Médiathèque	Toyo Ito & Associates, Architects	2000 CUL	0182 EDU Fukuoka, Japan	0186 REL Kakunodate, Japan	0204 EDU Tokyo, Japan	0220 COM Tokyo, Japan	0229 COM Tokyo, Japan



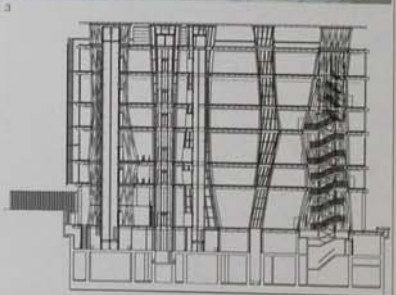
0249 A cluster of 18 single-story black and white boxes on a former rice field in a rural area of northern Japan constitute a small community of housing units. These are for single seniors, senior couples, physically disabled seniors and families with young children, which reflects the current needs of Japanese society. The units are organized into clusters, with each cluster including at least one unit of each type. In addition, a Life Support Advisor Centre, with meeting spaces for the residents and an administrative office,

is located centrally on the site. Three clusters of five to seven units are grouped around exterior rooms named 'soto-ma' as places for casual gatherings among the residents. A small, planted area defines the space and brings nature into the centre of each cluster. The entries of the units face the soto-ma, and the wood decking continues as the flooring for the entry spaces. The flooring is 'interwoven wood,' an engineered wood made from thinned-out plantation trees, and

is used for interior structural walls within the units. Although the geometric forms of the units with their playful skylight dormers depart from the traditional forms of neighbouring houses, most of the units incorporate a few traditional features. Interior entries, or *genkan*, allow shoes to be removed before entering the living areas. Rooms floored with traditional woven grass *tatami* mats provide places to entertain guests and can serve as extra bedrooms. Semi-roofed courtyard gardens are focal points for the living areas.

- 1 Aerial view of housing
- 2 Semi-roofed entrance to housing
- 3 Main living area
- 4 Tatami rooms with sliding doors
- 5 Site plan
- 6 Cross-section through housing unit
- 7 Longitudinal section through housing unit

Client
Shiroishi City
Area
1,361 m²/1,927 sq ft
Cost
Confidential
Coordinates
Confidential



0250 The Sendai Médiathèque is a hybrid public facility which includes library, seminar, exhibition and meeting spaces. The building is at the centre of the city of Sendai, on a three-lined main road called Jozeji Avenue, only a short distance from the nearest subway station. The building features a structural strategy that maximises usable floor space and minimises visual interruption. 13 hyper-tubes – groups of tilting steel columns arranged around reinforced circular openings – act as a vertical structure. Each tube differs

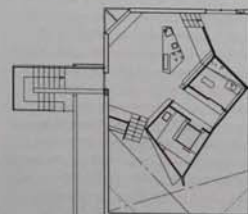
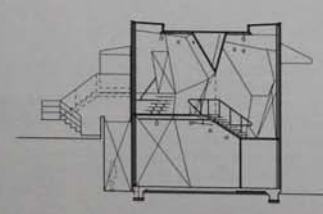
in size and circumference, and allows light through from the top of the project. The larger tubes accommodate lifts and stairs. This system supports the floor plates, each comprising a steel honeycomb flooring system which is 40 cm (15.75 in) deep. Together, the structural system provides seismic stability, while allowing the interior to be as free of barriers as possible. The project rises from behind a row of zelkova trees to a height of 36.5 m (120 ft), encompassing seven floors of activity spaces and two

additional levels below ground. Interior heights of the different floors vary depending on the functions. The entrance foyer (6.6 m or 22.3 ft high) and the library levels (5.1 m or 16.7 ft high) are the tallest, while the information and two gallery levels occupy spaces measuring 2.9 m (9.5 ft), 3.3 m (10.8 ft) and 4.2 m (13.8 ft), respectively. The structural tubes of the médiathèque organize the functions into zones, characterized by clusters of furniture (designed by Kazuyo Sejima) and free-flowing space. Only a few

rooms are completely enclosed. The facade facing the street combines clear and etched glass, putting the city on display for the visitors to the médiathèque, and vice versa.

- 1 Facade on Jozeji Avenue
- 2 Rear facade
- 3 Interior with tilting steel columns
- 4 View of library
- 5 Free-flowing space of interior
- 6 Section through building

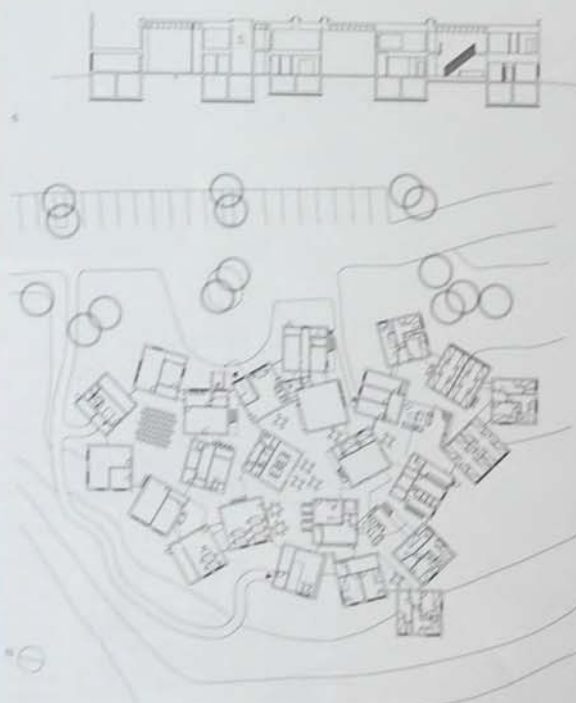
Client
Sendai City
Area
21,682 m²/233,383 sq ft
Cost
\$101,454,000
Coordinates
38.2899 140.8450



0251 The Kanno Museum was founded by a physician to display her collection of eight sculptures by Western artists, including Auguste Rodin and Henry Moore, as well as future temporary installations. Set in a residential neighbourhood, the museum stands on a hillside in suburban Shiogama, outside the city of Sendai. The winding road that ascends to this art gallery borders densely built, single-family houses and low-rise apartment buildings. Rising on a grassy plateau near the hilltop, this high-perched building affords views out towards the Pacific Ocean. While the museum's residential scale and minimalist exterior allow it to nestle quietly into the setting, the building is formally unlike any of its neighbours. Cor-Ten steel plates, embossed with a regular pattern of capsule-shaped dimples, clad the Kanno's boxy form. The largely opaque structure is animated by the play of shadows across these indentations and by several idiosyncratic windows. Triangular or slash-like, these apertures were cut to create specific lighting effects within the galleries or offer precise ocean views out. The sequence through the museum proceeds from a small parking area and stairway, all cast in concrete, up into the building's top (or third) level. Inside, steel steps descend through a spiralling cluster of faceted, irregularly shaped galleries. An elevator at the bottom allows visitors to complete the loop back up to the top. Throughout the galleries, steel wall planes painted white – and bearing the same embossed texture as the exterior cladding – slant at various angles. With daylight entering through just a few slots and skylights, each space takes on its own sculptural qualities. At the same time, the architect was careful to unify the interior by rendering every surface white, providing a dramatic (yet, in some respects, neutral) backdrop for the sculptures on display.

- 1 South facade
- 2 West facade, showing Cor-Ten steel cladding
- 3 View from the southeast
- 4 Second-floor galleries
- 5 Detail of dimpled steel plates on interior
- 6 Entrance gallery, third floor
- 7 Section through building
- 8 Third-floor plan

Client
Confidential
Area
220 m²/2,370 sq ft
Cost
Confidential
Coordinates
38.3114 141.0060



0252 Seen from a distance, this complex of buildings appears as a jumble of white boxes sitting atop a grassy slope. They are adorned with simple squares and rectangular openings for windows and doors, and give no sign of their function as a live-in therapeutic and rehabilitation facility for children with psychiatric problems. At first, the buildings appear separate and independent, but on closer inspection, the space between them is enclosed within glass walls. The glass keeps out the cold winter air and offers views to nature framed between two-storey white walls. The complex makes no formal connection to traditional Japanese architecture but instead forges new territory with its jumble of boxes and connecting interstitial space. The design creates free-form spaces from a random grouping of boxes, while cleverly defining multiple centres of activity at diverse scales. The lower levels comprise sleeping, treatment, cooking, staff living and working spaces and rooms for sleeping, counselling, staff living and outdoor play occupy the upper levels. Views from the bridges between the upper spaces into the interstitial space emphasize the two-storey height of the boxes. This interstitial space houses functions such as dining and living, and a multipurpose area.

- 1 West facade
- 2 View from southwest
- 3 Interior of communal space
- 4 Double height dining space
- 5 Interstitial space
- 6 Section through building
- 7 Site plan

Client

Confidential

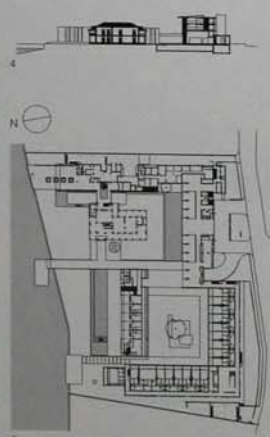
Area2,537 m² (27,308 sq ft)**Cost**

Confidential

Coordinates

Confidential

0253	Chiang Mai, Thailand	The Chedi Chiang Mai Hotel	Kerry Hill Architects	2005 TOU	0087 TOU Kolkata, India	0092 TOU Thimphu, Bhutan	0093 TOU Wangdi, Bhutan	0285 TOU Singapore, Singapore
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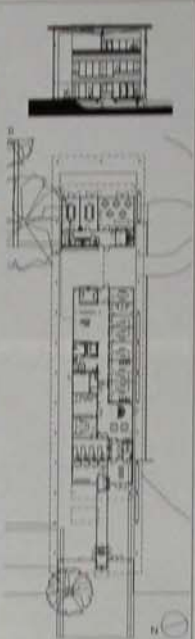
0253 This hotel, on the site of the former British Consulate, incorporates the existing building into a design that creates a calm environment amid a busy urban setting. Using the site's proximity to the Mae Ping River to guide its design, all guest rooms have a view of the river. In plan, the project is organized in a U-shape around the Consulate building, creating a large interior courtyard between the wings of the hotel and the river. A walkway leads directly from the lobby to the banks of the river, where a restaurant, spa and swimming pool look out on to the water. These elements separate the courtyard into more intimate zones, each landscaped to create a different character. The 84 hotel rooms spread over four floors are reached by a semi-exterior walkway wrapping around the outside perimeter of the building. The walkway is a buffer between the busy street and the rooms within. A screen of vertical timber elements creates privacy and guards against the weather. Inside, floors in dark timber, hand-made red wall tiles and teak and rattan furniture recall Thai design elements.

A translucent glass window separates each guest suite from the internal courtyard. An overhanging roof protects the balconies facing the river. Teak panels line the interior courtyard facades, reinforcing the connection to vernacular building traditions.

- 1 Main entrance
- 2 Internal courtyard with reflecting pool
- 3 Lobby interior
- 4 Site plan
- 5 Section through building

Client
General Hotel Management Ltd
Area
18,296 m²/196,936 sq ft
Cost
Confidential
Coordinates
18.7868 99.0001

0254	Bangkok, Thailand	Dutch Embassy Bangkok	Henket & Partners Architecten	2005 GOV
0255	Klong Luang, Pathum Thani, Thailand	Southeast Asian Ceramics Museum	Architects 40	2002 CUL



0254 Bounded on one side by a busy thoroughfare, the embassy compound is located on park-like grounds in the centre of the city. The project replaces an older chancery building. Taking advantage of the serenity of its surroundings, the new building sits away from the road and is instead directly accessible from a tree-lined side street. Security concerns were met by surrounding two sides of the building with water. The project fuses a Dutch sensibility for materials, openness and clearly defined

volumes with an understanding of the tropical climate and landscape. Perpendicular to the street, the three-storied chancery is a linear composition of stacked volumes set on a plaza of black granite. The building includes meeting rooms, public facilities for consular interviews, large functional areas and individual work spaces. The building's interior rooms access terraces and patios, creating a sense of openness. Horizontal strip windows framed in white steel add to the building's transparency while providing views of the

garden. A cantilevered roof of grey steel panels covers the ensemble and projects over the entry plaza. Supported on thin steel columns, the roof is fitted with tensioned membrane fin louvres, which regulate direct sunlight. A cold air regeneration system and the shade created by the roof help reduce energy consumption. While the building uses *in situ* concrete for structural beams, columns and floor plates, the facade is made from prefabricated white concrete panels. Office spaces are finished

with redwood floors and white plaster walls. The black granite of the plaza continues inside the public area, creating a sense of continuity with the exterior.

Client
Dutch Ministry of Foreign Affairs
Area
1,770 m²/19,052 sq ft
Cost
€6,045,000
Coordinates
13.7370 100.5480

- 1 Entrance on south facade
- 2 View from northwest
- 3 Detail of north facade
- 4 Balconies on south facade
- 5 Internal staircase
- 6 Section through building
- 7 Ground-floor plan



0255 Situated in the centre of the landscaped grounds of Bangkok University's Rangsit Campus, this single-storey museum occupies a triangular site adjacent to a new library. The building is set 2.8 m (9.18 ft) into the ground in response to light restrictions, necessary for the conservation and display of the ceramics collection. The design is inspired by fourteenth-century Thai pottery kilns, which were sunk halfway into the earth. The large central area of the museum is rectangular in plan and houses temporary exhibitions and the permanent collection. Exposed concrete bands that curve from the ceiling to form sloping walls separate the space into strips. The varied heights of these bands modulate the interior space as well as defining the planted rooftop. The undulating green-covered exterior is interspersed with courtyards used for outdoor exhibitions and an amphitheatre leading from museum level to the roof. In the interstitial spaces between the bands of the building, windows framed in aluminium with tinted glass allow views into the galleries. Reinforced concrete columns, along with beams and slabs of the same material, comprise the structural system. The exterior shell uses a double-wall system which prevents humidity caused by underground water from entering the building. Because the building is dug into

the earth, the ground itself acts as an insulator, minimizing heat gain and lowering air conditioning consumption, creating a more energy-efficient building.

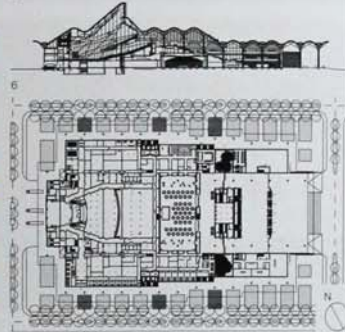
- 1 Grass-covered museum in front of library
- 2 View of varying roof levels
- 3 Main entrance to museum
- 4 Exhibition space
- 5 View of the permanent exhibition
- 6 Section through building

Client
Bangkok University
Area
1,740 m²/18,729 sq ft
Cost
US\$1,264,700
Coordinates
14.0393 100.6163



0256 Hanoi, Vietnam National Conference Centre gmp – von Gerkan, Marg und Partner Architects 2006 COM

0257 Phnom Penh, Cambodia Governmental Lounge Asma Architects 2002 GOV



0256 The National Conference Centre is situated on a former paddy field in suburban Hanoi. The project occupies a large site organized around a longitudinal axis. The surrounding landscape is defined by a grid of access roads superimposed on a composition of lakes and gentle hills. At the southeast entrance to the building, a grid of square planted islands covers a white stone plaza, lined with palm trees. Inside, the building contains two primary functions:

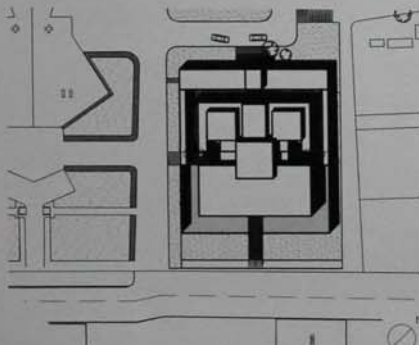
a flexible conference centre that can hold up to 3,800 people, and a banquet hall. Both are accessible from the main foyer, a triple-height space finished in natural white stone. A grand staircase leads up to the conference hall, while the banquet hall is at ground level, behind the staircase. Service areas and administrative offices are situated along the perimeter of the building, overlooking the gardens. Six glass-roofed courtyards frame the central spaces and are staggered over

three levels, flooding the interior with light. Two bands of tall windows on a white stone facade wrap around the lower part of the building. On the upper levels, tall glass windows meet the undulating roof structure. Steel beams running along the troughs are supported on a grid of cross-shaped columns. Above the conference centre, the roof rises and splits into a sculptural form that encloses the hall. Clad in glass and steel, this roof element brings natural light

into the large space. Inside, timber panels angled from the ceiling and walls are illuminated from behind.

- 1 View from south
- 2 Detail of undulating roof structure
- 3 Stairs to main meeting hall
- 4 Upper-level meeting room
- 5 Main conference hall
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
65,000 m²/699,654 sq ft
Cost
US\$264,132,100
Coordinates
21.0072 105.7668



0257 Adjacent to the main terminal of the Pochentong International Airport, this freestanding building serves as a waiting lounge for government officials and Cambodia's royal family. The design translates traditional architectural principles into a contemporary spatial composition utilizing light, water and gardens to create a serene and prestigious environment. While the project contains the requisite security and customs checkpoints to make it a self-sufficient terminal, the spaces within the building are also a modern symbol of the country's cultural legacy. The building's plan has a series of overlapping square figures defined as solid volumes or horizontal surfaces. An axial hallway cutting through the symmetrical building leads travellers from the entrance, past two private waiting rooms, to a 270 m² (2,906 sq ft) glass-enclosed lounge with views of an exterior reflecting pool and the airfield beyond. The surface of the pool describes nearly half of the perimeter; the other half is formed by the entrance volume at the front of the building. The private waiting rooms, inscribed within perfect squares, are symmetrical and intimately proportioned spaces, with dark

wood floors and white walls adorned with traditional Cambodian lacquer objects. A continuous wall of glass opens on to a planted courtyard enclosed by striated sandstone. The roof of the entry corridor is composed of seven horizontal planes at varying levels, with the highest at the centre of the building. This tiered roof structure, like the reflecting pool and the overlapping squares of the plan, refers to specific attributes of the temple of Angkor Wat, honouring Cambodia's architectural heritage.

- 1 Southeast facade at night
- 2 Detail of southeast facade
- 3 Private waiting room
- 4 Site plan
- 5 Section through building

Client
Société Concessionnaire des Aéroports, Cambodia
Area
800 m²/8,611 sq ft
Cost
US\$1,300,000
Coordinates
11.5467 104.8442

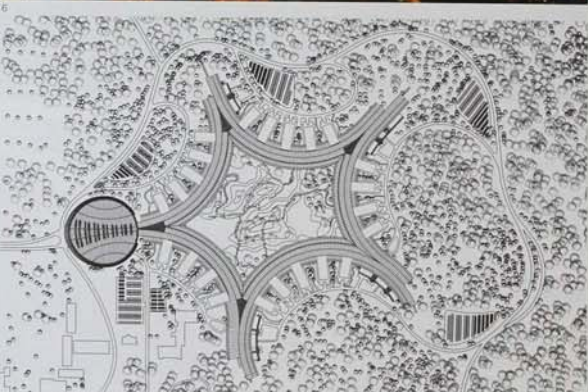
0258

Seri Iskandar,
Perak,
MalaysiaPetronas University
of Technology

Foster + Partners

2004

EDU

0072 GOV
Astana,
Kazakhstan0601 RES
St Moritz,
Switzerland0120 TRA
Beijing,
China0904 COM
New York,
USA0370 COM
Woking,
UK0375 SPO
London,
UK0385 COM
London,
UK0469 INF
Milan,
France0548 EDU
Berlin,
Germany

0258 Petronas University of Technology is located in the state of Perak, 300 km (18.6 miles) north of Kuala Lumpur. Dedicated to the studies of chemical, civil, electrical and mechanical engineering, the university is situated within a 450 hectare (1,112 acre) site, characterized by a steep topography of hills and lakes formed by unused tin mines. The main buildings are organized around five crescent-shaped external walkways which join to form a star-shaped park. Canopies shelter the walkways, forming spaces for

circulation and social interaction. The canopies are supported by slender steel columns, echoing the tree trunks of nearby forests. A series of four-storey buildings housing teaching and research facilities are tucked under the canopies, fanning out in a rhythmic arrangement perpendicular to the walkways. External corridors, bridges, stairways and balconies animate the building's edges. The central landscaped park forms a green pathway across the site, while surrounding jungle remains untouched where possible.

Expressed with skylights, the intersections of the canopies signal dormitory entrances. On the ground level are cafes and student communal facilities. The resource centre, a prominent circular building, marks the gateway into the university and the social hub of the campus. Flanked by a library and multipurpose theatre, the central walkway plaza doubles as foyer space, where full-height glazing enables pedestrians to engage with internal spaces. Light from a forest of installations complements the dynamic

patterns of sunlight cast on the floor by skylights.

- 1 View of teaching building from park
- 2 View of main lobby
- 3 View of canopy and gardens
- 4 Seating in lobby interior
- 5 Library interior
- 6 Main auditorium
- 7 Site plan

Client
Universiti Teknologi Petronas
Area
240,000 m²/2,583,339 sq ft
Cost
Confidential
Coordinates
4.3619 100.9690

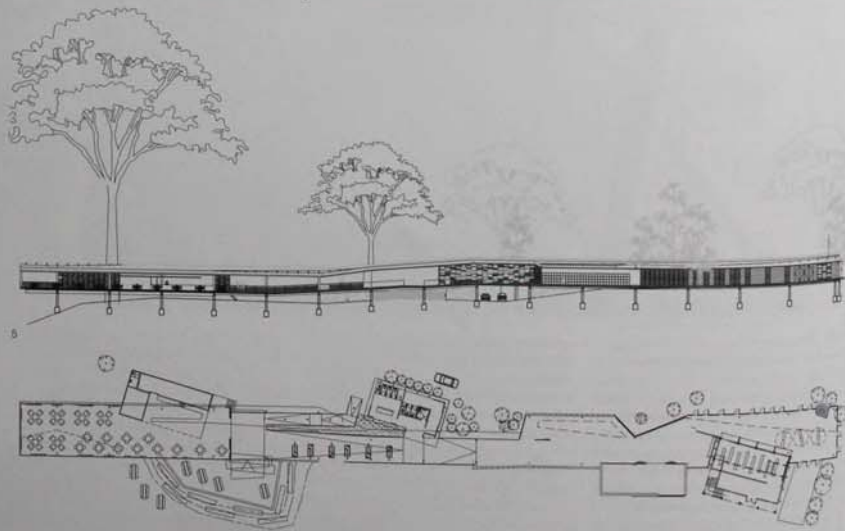


0259 Located in the Cameron Highlands, the Boh Visitor Centre is set among the terraced slopes of a tea plantation. Housing a shop, tea house and exhibition area, the building creates a connection to the factory processing the tea. Designed to retain all of the existing trees, the structure is elevated and cantilevers over the hillside to enable the ground to flow freely beneath and minimize impact on the land. Organized along an external walkway, the 145 m (475.75 ft) long building stretches from the northern entrance terrace to the exhibition and retail space at the south. Encased in a metalwork screen, the walkway provides a shifting view of the landscape. The screen, filled in with circular sections of timber from rubber trees that had fallen on the estate, casts a play of shadow and light to animate the floor of the walkway. Opaque wall elements are constructed from off-form concrete imprinted with a timber texture. Outcrops and attachments to the plan step around to create a focus on the tree trunks. A eucalyptus tree frames the front of the building and anchors the structure before the slope. Open views are revealed through the glazed facades of the tea house, which feature the same shifting grid as the walkway screen. Maximizing the cooler highlands climate, the interior is naturally ventilated

through glass louvres, which also admit daylight. The experience of the visitor centre culminates in the cantilevered outdoor terrace adjoining the tea house, which presents uninterrupted views down the valley.

- 1 View of outdoor terrace
- 2 View along east facade
- 3 Terrace cantilevered over valley
- 4 Interior with metalwork and timber screen
- 5 Section through building
- 6 Floor plan

Client
BOH Plantation Sdn. Bhd.
Area
1,234 m²/13,283 sq ft.
Cost
US\$498,600
Coordinates
4.5233 101.4010



0260 Kuala Lumpur, Malaysia Sentul Park Seksan Design 2004 REC

0261 Kuala Lumpur, Malaysia Alice Smith International School Tensegrity 2003 EDU



0260 Sentul Park is a private urban park belonging to a large residential development. Surrounded by ten condominiums, it was redeveloped from a dilapidated golf course that was once a rallyard. The park's design aims to invigorate the existing landscape. Original water features were joined to create a large moat that separates the park from the only public area of the development, the Kuala Lumpur Performance Arts Centre (KLPAAC), which was converted from a rail shed. Circulation paths feature resting stations: small architectural follies around the park. Meandering paths and elevated walkways intersect straight, direct routes. The journey through the park passes a layering of spaces, from open, grassed areas to dense forest or labyrinthine gardens. With minimal impact on the surroundings, these sculptural interventions encourage visitors to reflect on their environment. A boardwalk leads to a folly nestled in a shaded pocket of forest. By the water, a boathouse creates a viewing point. The structures are expressed in materials alluding to the industrial history of the site: exposed bricks, concrete, steel grates and recycled railway sleepers. Existing mature trees and vegetation were retained, most of which are located on a piece of land called Bird Island. Since the discontinuation of pesticide use on the golf course, a thriving bird population has returned to the park.

- 1 Sculptural stopping-point in park
- 2 A folly, hidden in dense forest
- 3 Reading room of KLPAAC building
- 4 Converted boathouse on water
- 5 Site plan

Client

YTL Land & Development Berhad

Area

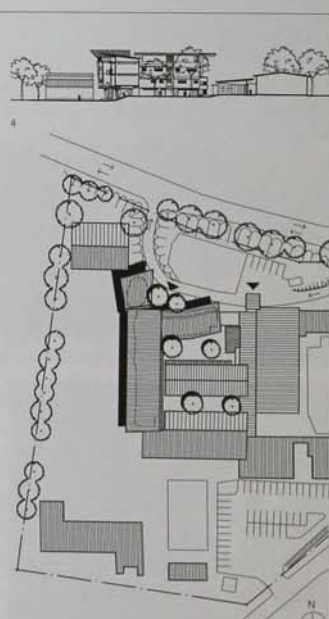
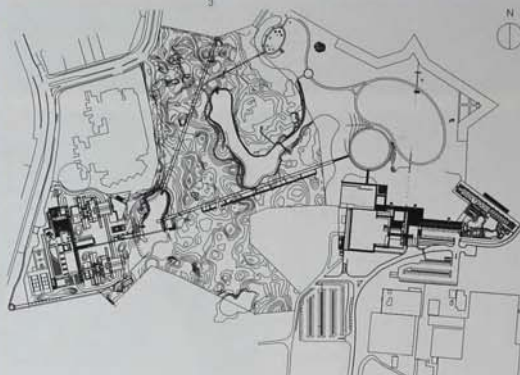
14 hectares/35 acres

Cost

US\$4,500,000

Coordinates

3.1856 101.6825



0261 The new buildings at the Alice Smith International School comprise multifunctional teaching rooms; a music room, library and foyer space for the school hall. The school site, with numerous trees, is adjacent to the Royal Palace. The low-rise buildings overlook a playing field and were placed to retain existing mature yellow flame trees and to reinforce the order of the school's overall plan. The project comprises a series of interconnected buildings in a green and white colour scheme, which is drawn from the existing buildings. Resembling an

L-shape, the buildings connect the main hall in the centre of the school to the field on the western edge. A new foyer has been inserted off the main corridor and is used as an exhibition space in connection with the school hall. The path through the school continues through an inner landscaped quadrangle formed by the new buildings and the existing art studio. The facade here curves gently in response to the trees and driveway to the north, while the pod shape of the music and library building at the corner of the L provides a point of reference for the

new precinct. The main block of classrooms is elevated by a series of curved concrete legs, allowing open spaces underneath. Taking advantage of the changes in level between the existing buildings and the playing field, a set of steps under the building doubles as a shaded seating area for spectators. Amoeba-shaped cut-outs in the structural walls frame views through the seated area and school beyond. Deep verandas shade upper classrooms from the western sun, providing additional viewing points for spectators on the upper floors.

A large overhang from the tilted roof provides further solar protection and creates a sense of shelter.

- 1 West facade with verandas
- 2 Detail of curved concrete supports
- 3 View along curved veranda
- 4 Section through buildings
- 5 Site plan

Client

Steve Caulfield, Principal of the School

Area1,901 m²/20,462 sq ft**Cost**

US\$715,800

Coordinates

3.1285 101.6996

0262	Kuala Lumpur, Malaysia	Kuala Lumpur House	Richard Meier & Partners Architects	2001 RES	0536 CUL Rolandseck, Germany	0636 RES Malibu, USA	0912 RES New York, USA
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0263	Petaling Jaya, Malaysia	Safari Roof House	small projects	2005 RES			
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0262 This house is located on the suburban outskirts of Kuala Lumpur on a sloping site. Entry to the house is via a 12 m (39 ft) long bridge connecting the parking bay to the front door. An oval-shaped entry vestibule houses the front door, and the opaque nature of this oval serves to direct visitors to the views. The house boasts impressive views of the city while screening off noise from the busy suburban area. This is achieved by organizing the entire structure on the vertical plane and orienting living spaces to the north to take advantage of the vista. The terraces provide external access to the surrounding environment, with sunshades for shelter during hot Malaysian days. These screens, built into the side of the facade, protect occupants from exposure to the year-round strong sunlight. The glass is insulated and the screens are motorized. The conditions of the Malaysian climate were also an important factor when constructing this house. Materials such as ceramic tiles, enamelled aluminium and glass make it possible to easily maintain a moisture-resistant surface. The building consists of four floors. The ground floor is dedicated to the kitchen, dining room, living room and access to the pool, while the upper two levels are occupied by the bedrooms and bathrooms. The lower-ground floor was designed specifically to house an automobile gallery for the owner's unique car collection.

- 1 View of terraces from pool
- 2 Dining area and hallway
- 3 Double-height living space
- 4 Ground-floor plan

Client

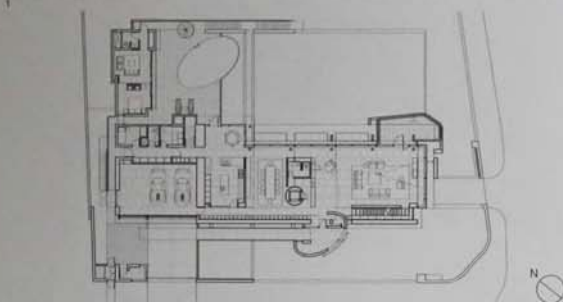
Confidential

Area1,850 m²/19,913 sq ft**Cost**

Confidential

Coordinates

Confidential



0263 Located in a gated residential community in Petaling Jaya, outside Kuala Lumpur, the Safari Roof House is named after the popular roof rack of the Land Rover series used in the tropics. Elevated from the roof of the vehicle by steel feet, the sunbreak roof traps a layer of cross-ventilated air to provide insulation from the heat. Implemented on an oversized scale on this house, instead of conventional insulation, the functional roof creates a strong visual presence. Comprising four separate blocks, the house clusters around a forested courtyard and lap pool. A series of colonnades and terraces connect the spaces. The courtyard, partially planted with native tropical species, provides shade from the sun from the east and is the hub for entertaining guests. In contrast, enclosed outdoor spaces attached to bathrooms and kitchens create intimate retreats. A single-storey guest suite with a private entry occupies the northern part of the site. The adjacent double-height living space feels like a garden pavilion. Separating the living room and kitchen, a large steel entrance gate is the threshold of the enclosure. Crossing the main colonnade, a dining pavilion also houses a home cinema and study. To reduce heat gain from the sun from the west, a concrete block screen veils the pavilions. Intended to age in the humid tropical climate, the screen provides a framework for creepers.

- 1 View of safari roof above living room
- 2 View from northeast
- 3 Cement pool from guest room
- 4 View from guest room
- 5 Veranda linking pavilions
- 6 Ground-floor plan

Client

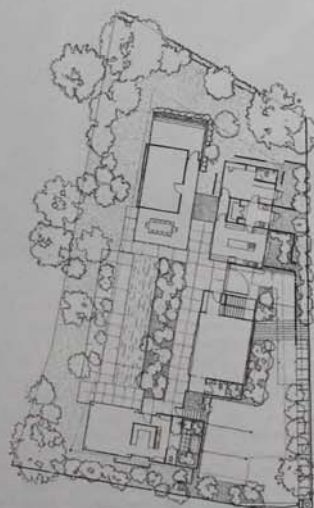
Richard Lim

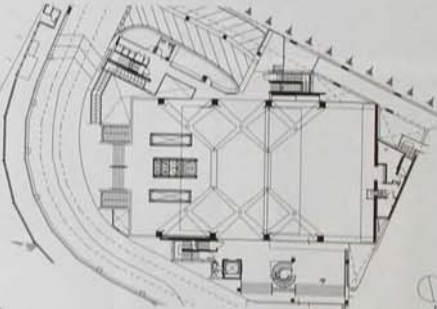
Area585 m²/6,297 sq ft**Cost**

US\$613,000

Coordinates

3.1250 101.7108





0264 The Assyafaah Mosque, situated on the edge of Sembawang Town in north Singapore, may not be immediately recognizable as an Islamic place of worship. As an alternative to the traditional eastern model, the contemporary interpretation is welcoming to all members of the community, while subtle references celebrate religious traditions of Islam. Adjoining the main building, which houses the prayer hall, a madrasah – an Islamic school – for children is accommodated in a separate wing to the south. Administrative offices are

attached to the north. Clad in a glazed curtain wall, the staircases serving the wings create a visual gateway into the building. The basement contains the car park and male lavatories, and a flowing water feature alludes to purification and cleansing. The ascension up two sets of central stairs to the elevated ground plane of the forecourt creates a sense of ceremony. In the prayer hall, a series of wide, interconnected arches establishes a theatrical setting. Constructed from off-form concrete, the arches distribute structural loads from the upper three

floors – containing a women's prayer gallery and classrooms – while creating column-free space for the prayer hall. The arches direct the eye towards the inclined marble-clad Mihrab wall and recess inscribed with Islamic calligraphy. Rising four storeys, the symbolic wall is illuminated by clerestory windows. Open on three sides, the prayer hall is naturally ventilated. The custom-made carpet is embedded with floor lines that delineate rows for praying. Aluminium facade panels, in a delicate arabesque motif, provide solar shading and create an interwoven carpet of

light and shadow. Made from pre-rusted steel panels, the 33 m (90.5 ft) high minaret rises at the entrance to serve as a new sculptural landmark.

- 1 Principal facade of mosque
- 2 Sculptural minaret
- 3 Structural arches in prayer hall
- 4 Interior showing arabesque screens
- 5 Main prayer hall
- 6 Prayer line under clerestory windows
- 7 Section through building
- 8 Ground-floor plan

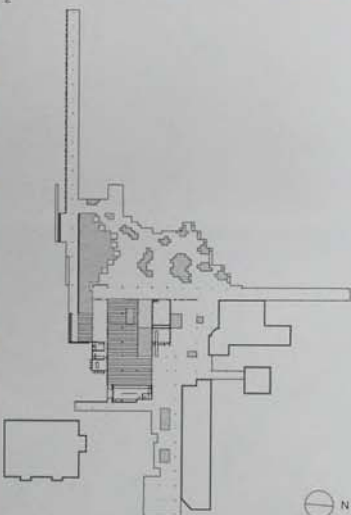
Client
Majlis Ugama Islam Singapura
Area
3,400 m²/37,555 sq ft
Cost
US\$4,617,000
Coordinates
1.4561 - 103.8194

0265 Singapore, Singapore Entrance to the Singapore Zoological Gardens Kerry Hill Architects 2003 TOU 0087 TOU Kolkata, India 0092 TOU Thimphu, Bhutan 0093 TOU Wangdi, Bhutan 0253 TOU Chiang Mai, Thailand

0266 Singapore, Singapore Cliffhanger House HYL Architects 2003 RES



0265 The refurbished entrance to the Singapore Zoological Gardens welcomes visitors to this popular attraction. Integrating several existing buildings, the entrance centres on a courtyard around which circulation space, ticketing booths, shops and cafés are organized. With the use of timber, open structure and a tropical courtyard, the entrance complements the zoo's existing landscape and enclosures. A series of long colonnades in an orthogonal pinwheel defines the central courtyard. The colonnades define two major access paths from the drop-off points for taxis, buses, coaches or cars, while a third leads into the zoo. As floating solid elements, the offices, amenities and visitor services that surround the courtyard are in three clusters. A large plaza accommodates festival activities. Fitting for the tropics, an expansive flat roof provides shelter from the heat, while open edges and lofty ceilings promote cross ventilation. A grid of oversized timber-clad columns supports the roof, reflecting the trunks of mature trees in the gardens. Above the courtyard, a lowered ceiling of timber battens and glazed roofing filter the daylight. The verticality of the structural columns is continued in the arrangement of timber poles that screen the walkways and courtyard. Solid walls are clad in marine-ply, intended to age over time. Certified plantation timbers were specified, particularly balau timber on the columns and railway-sized sleepers for the deck surrounding the courtyard reflection pond.

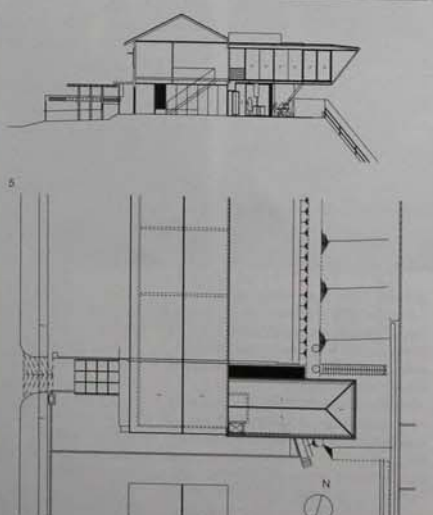


- 1 View from south
- 2 View towards a connecting colonnade
- 3 View through to central courtyard
- 4 Floor plan

Client
Singapore Zoological Gardens
Area
2,304 m²/24,800 sq ft
Cost
Confidential
Coordinates
1.4044 103.7882



0266 The unassuming rendered brick facade of a terraced house on Capricorn Drive in Singapore belies the dramatic form of the extension behind. Located on a corner plot of a quiet residential street, the site is on an 8 m (26.25 ft) high grassy embankment, which plunges down to a lane. Cantilevered over this, at the back of the house, an extension to the upper storey accommodates an *en suite* master bedroom. The extension is supported by a pair of Vierendeel trusses, which are visible inside the house. Creating a view northeast towards the residential roofscape and nature reserve beyond, the form is enclosed in a timber screen, which gives it a strong visual presence. Angled to ensure privacy and at the same time admit daylight, the screen provides solar shading and cross ventilation for the bedroom. It extends to the glazed roof of the bathroom to create the impression of bathing under a pergola. Balconies alternate the building edges, from the master bedroom that opens to the views, to the intimate Juliette balconies of the *en suite* and secondary bathroom. The cantilever of the extension forms a canopy to the outdoor terrace below. Glass doors slide open to integrate this space with the kitchen and provide cross ventilation. The base of the supporting truss originates in the kitchen, where an extending arm forms a shelf in the hallway. Continuing from the kitchen is a new open arrangement of the living and dining zones, creating a sense of space.



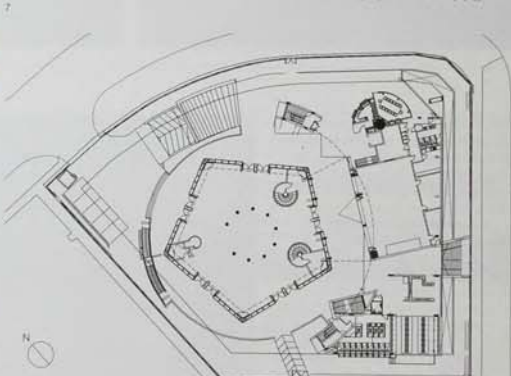
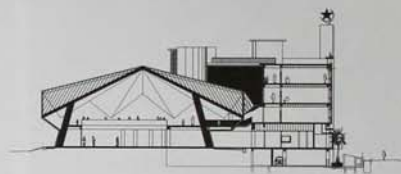
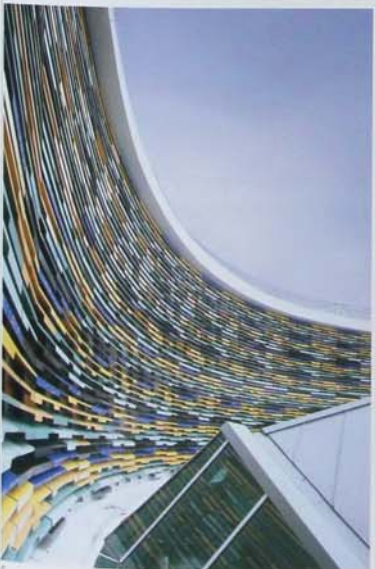
- 1 The extension in context
- 2 View of kitchen
- 3 Interior of cantilevered volume
- 4 Circulation space on first floor
- 5 Section through building
- 6 Site plan

Client
Confidential
Area
240 m²/2,583 sq ft
Cost
US\$240,000
Coordinates
1.3580 103.8255

0267
Singapore,
Singapore

Al Mukminin Mosque

Forum Architects

2006
REL0264 REL
Singapore,
Singapore0268 REL
Singapore,
Singapore

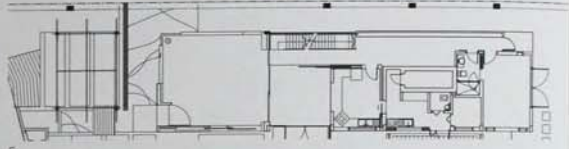
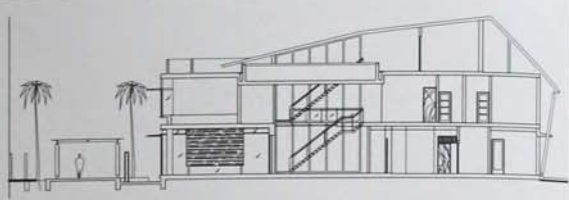
0267 The extension to the Al Mukminin Mosque in Jurong East Central, Singapore, incorporates a *madrasah*, community facilities and administration offices. Located at a prominent intersection, the site faces a main road to its north and a railtrack to its east. Each side of the new, four-storey building engages with a particular part of the site, complementing the existing mosque while maintaining its own identity. Curving to form a colourful backdrop, a permeable screen of metal louvres clads the facade of the upper two storeys. Partially open to engage with the prayer hall, the facade blocks the western sun and rain. The louvres are angled with small cutouts to enable ventilation and daylight into the corridors behind. Derived from ancient mosques, the colours of the interwoven pattern provide a colourful setting for children. A skylight canopy extends from the lower half of the building to connect with the existing prayer hall, interacting with the profile of the fan-shaped roof. An extended prayer area on level one bridges the gap between the existing women's gallery and the new building. A triangular void at the connection focuses daylight on prayer areas below. Reclad in profiled steel roofing, the sloped forms of the existing mosque are accentuated and the struts of the new facade related to it. The opposite facade comprises a black spray textured surface embedded with a geometric pattern of metal

strips. Intended to be read at high speed from the train, the pattern resembles an oversized piece of *songket*, a traditional Malay fabric interwoven with shimmering threads. The protruding semicircular volume housing the administration and resource centre marks the entrance from the main road. Clad with faceted steel panels, the minaret integrates with the extension and is topped with a contemporary interpretation of the crescent and star forms.

- 1 View of prayer hall with extension behind
- 2 View from northeast with minaret
- 3 Staircase tower and street facade
- 4 Detail of southeast facade and minaret
- 5 Wall of coloured louvres
- 6 Detail of skylight
- 7 Section through mosque
- 8 Ground-floor plan

Client
Confidential
Area
4,701 m²/50,601 sq ft
Cost
US\$3,875,000
Coordinates
1.3392 103.7410

0268	Singapore, Singapore	Private Residence at 17 Sian Tuan Avenue	Forum Architects	2001 RES	0264 REL Singapore, Singapore	0267 REL Singapore, Singapore
0269	Singapore, Singapore	Wind House	WOHA	2006 RES		



0268 The rooftop swimming pool and attic living area form the focus of this house at Sian Tuan Avenue in Singapore. It is situated opposite a park, surrounded by semi-detached and detached houses. Complementing the neighbouring roofscapes, the three-level building has a faceted copper roof which folds diagonally to hide the top floor.

In response to site restrictions, the pool is raised above ground level and is on the second floor. Each one of the ground-floor rooms is connected to an outdoor space, with patios adjoining the living, dining and kitchen areas. A reflection pond leads from the car porch at the front of the house, past the informal entrance, to the living room facade. Living and dining spaces have an open plan arrangement with sliding partitions for greater flexibility. Along the southern perimeter, the full-height glazing of the central stair void frames a fern garden. Upstairs, a teak walkway bridges the void above the dining room, which separates the front master bedroom and secondary bedrooms. The void, also occupied by the balcony-like space of the family room, creates a sense of openness and light. The glazed wall of the stair void rises to roof level to reveal the

surface of the pool. Through a series of creases, the roof partly shelters the pool, provides privacy from neighbours and encloses a second family room. Facing the street, a small garden creates a visual connection with the greenery of the adjacent park.

- 1 View from northeast
- 2 Pool at roof level
- 3 North facade
- 4 Central staircase with view of fern garden
- 5 Section through building
- 6 First-floor plan

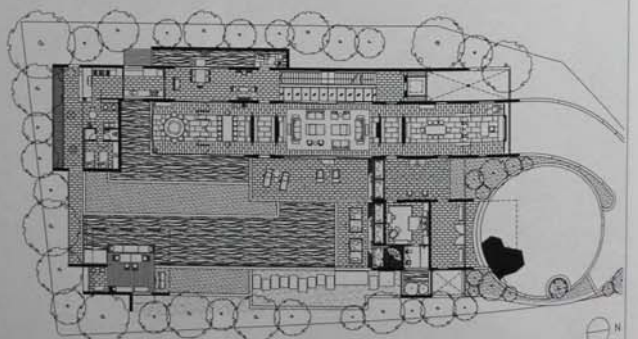
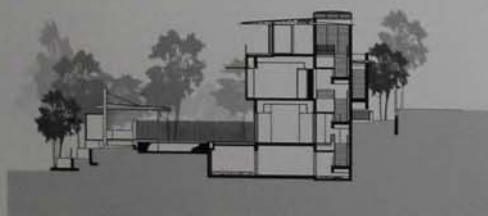
Client
Confidential
Area
450 m²/4,844 sq ft
Cost
US\$718,750
Coordinates
1.3378 103.7861

0269 Wind House is an expansive family residence located in an exclusive residential suburb of Singapore. The house is spread over four levels, from the basement up to rooftop views towards the Botanic Gardens. In response to the conditions on site, a strategy for natural ventilation and wind deflection was devised to increase air volume and velocity through the house.

The spatial arrangement in plan and section facilitates the airflow. Parallel walls create long spaces which channel wind, particularly on the ground floor. Extending beyond the building envelope, the wall elements are expressed in a rectilinear composition of grey and white and also trap air. Surrounded by lush vegetation, the ground-floor plan forms an L-shape with living spaces and decks arranged around a courtyard. A band of water winds along the perimeter of the house to become a swimming pool. Separated by a grassed catwalk, these bodies of water provide evaporative cooling for air entering the house. A main staircase, complemented by a lift, connects the four floors. Above each end of the stair void, louvers on the roof create a wind tower to expel hot air via convection. The roof terrace incorporates planting to shade the structure. Smaller water features accompanied by planting create garden pockets throughout the house. Operable devices and carefully aligned internal openings further promote cross-ventilation. Large overhangs sheltering the roof terrace, pool pavilion and first floor bedrooms provide solar shading.

- 1 Main entrance
- 2 View across pool
- 3 Section through building
- 4 Ground-floor plan

Client
Mr Tan Eng Sim
Area
1,420 m²/15,285 sq ft
Cost
Confidential
Coordinates
1.3184 103.8140



0270 Singapore, Singapore Cluny Hill Bedmar & Shi 2006 RES

0271 Singapore, Singapore Changi International Airport – Terminal 3 Skidmore, Owings & Merrill 2007 TRA

0919 EDU
Fairfield,
USA



0270 This house sits at the end of a cul-de-sac in a residential area of central Singapore. Accessed by a 40 m (131.2 ft) long driveway, the house sits atop a high point in the area, with clear views from the upper storey to the Botanic Gardens. Arranged in an L-shape that frames a courtyard and lap pool, the two sides of the house are quite distinct. Facades to the north and west are clad in concrete for protection against the sun, and ensure privacy. Facades of the main living spaces,

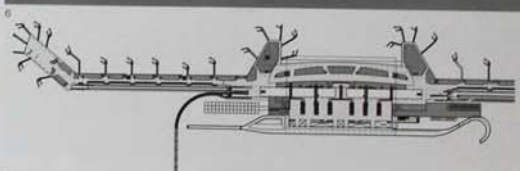
guest room and upper-floor bedrooms face south and east towards the Botanic Gardens, and are glazed with folding timber shutters. These shutters fold back to reveal the courtyard. Clerestory windows set at an angle create a separation, lifting the roof plane from the house. External and internal spaces are interwoven on the ground floor. The pebble court of the sheltered entrance wraps around the corner of the house. A small garden, which screens the entrance,

is framed by the large living room window. The main staircase is suspended in the foyer, overlooking a reflection pool and fish pond which appear to flow into the house. Separated from the foyer by a corridor, the double-height main living space is the focus of the interiors, with an exposed timber ceiling that contrasts with the concrete. The adjacent dining room opens on to a large terrace to the south, while the patio forms a platform overlooking the garden. A pergola

extends across the courtyard, echoed in the water by a path of stepping stones separating the Jacuzzi from the pool.

- 1 View of east facade and pergola
- 2 Stepping stones across pool
- 3 Small garden at main entrance
- 4 View through foyer to reflection pool
- 5 Section through building

Client
Confidential
Area
1,270 m²/13,670 sq ft
Cost
US\$2,258,400
Coordinates
1.3167 103.8139



0271 Terminal 3 incorporates new arrival and departure areas for Singapore's Changi International Airport. Operating as a transfer hub for long-distance flights, the terminal also includes recreational, hospitality and retail facilities, with significant landscaped areas. Spanning 300 m (984 ft), the main public zones are separated by voids layered lengthwise from east to west – allowing daylight to reach the spaces below – while landscaped areas provide pockets of greenery. Ticketing areas are located under the largest span of the roof. At the building's perimeter are vertical circulation shafts. A cascading garden wall adjacent to the luggage-claim area signals the security and immigration threshold.

Covering approximately 8.9 hectares (22 acres), an expansive flat roof constructed of 4 m (13 ft) deep steel trusses shelters the entire terminal. Even in cloudy conditions, the roof accommodates the stringent requirements for natural lighting via a shifting grid of 2000 uniformly sized skylight openings fitted with a system of external and internal louvres. External aluminium louvres open and close according to light conditions, controlled by computerized sensors that measure the amount of light and heat entering the building. The louvres also shade

the primary roof structure. The internal louvres are fixed, directing light to the ground at specific areas or upwards to illuminate the ceiling. Ticketing areas receive glare-free lighting while landscaped zones are especially bright. By night, artificial light is reflected from the louvres to provide uniform illumination.

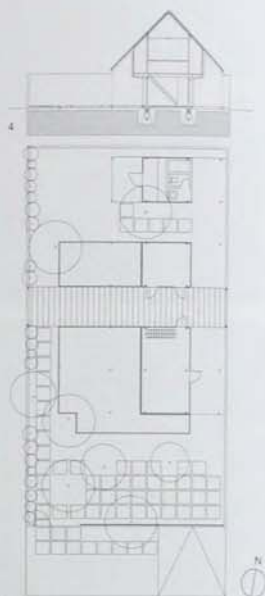
- 1 Main entrance from east
- 2 Overhanging roof with steel trusses
- 3 Entrance facade
- 4 Luggage area with garden wall
- 5 Detail of aluminium louvres on ceiling
- 6 Section through building
- 7 Departure-level plan

Client
Civil Aviation Authority of Singapore;
PWD Consultants Pte Ltd
Area
64,468 m²/693,927 sq ft
Cost
US\$700,000,000
Coordinates
1.3564 103.9911

0272 Tangerang, Indonesia Studio Air Putih Denny Gondo Architect 2005 CUL

0273 Jakarta, Indonesia 066win Patra Kuningan House Andramatin

2006 RES 0276 GOM Surakarta, Indonesia



0272 Located in a suburban satellite city 12 miles west of Jakarta, this 10-person architects' studio occupies a walled rectangular parcel with several pre-existing trees. The studio occupies a corner of the site and is defined by a 4 x 8 m (13 x 26 ft) grid of slender steel columns. A large reflecting pool abuts the structure on two sides and a wooden terrace cuts across the site, dividing the ground-floor plan of the studio. The ground floor houses a double-height work area at the front of the structure and, across the terrace, a smaller meeting room. A painted steel stair leads to an upper-floor office. Separated by an exterior area, an additional two-storey volume at the back of the site houses a kitchen and lavatory on

the ground floor and a servant's room on the upper storey. While the exterior walls of the ground floor are glass, the upper storey, wider in plan and thus cantilevering over the space below, is clad in panels of glass-reinforced concrete. A pitched wooden roof with concrete tile cladding covers the entire structure, projecting over the studio and service volumes. The eaves of the roof are supported by the two exterior rows of columns, five of which fall within the water. Two inner rows of columns, situated within the glass walls of the ground floor, carry the load of the building to concrete foundations. The pool's water comes to the edge of the glass perimeter, seemingly doubling the spaces of the studio with its reflection.

- 1 Exterior, showing cantilevered first floor
- 2 Ground-floor studio with reflecting pool
- 3 Attic library, viewed from living room
- 4 Section through building
- 5 Ground-floor plan

Client

Confidential

Area

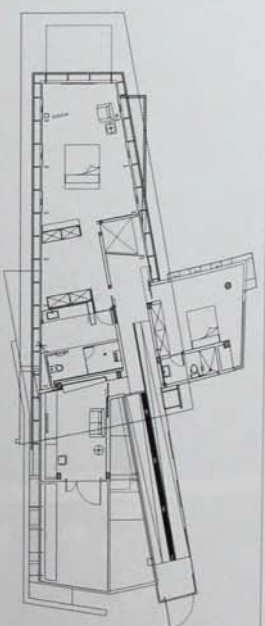
105 m²/1,130 sq ft

Cost

US\$50,000

Coordinates

-6.2721 106.6530



0273 Situated in a residential neighbourhood in southern Jakarta, this freestanding building is an extension to an existing house. Conceived as a sculptural object for the large site, the volume contains two bedrooms and a ground-floor living area. The tight linear composition combines planar surfaces and trapezium-shaped volumes into an assertive form. Refined details and contrasting materials articulate the different formal elements and provide spatial

coherence. The two-storey house is defined by the hovering mass of the master bedroom, which cantilevers 7 m (23 ft) over the living area below. The bedroom is surrounded on three sides by glass windows; a screen of wooden slats of different sizes is set off from this facade, protecting the volume from the sun. The upper floor also contains a guest room that juts from the house perpendicular to its linear axis. The upper storey is reached by a ramp doubling back from the main

volume to create an independent sculptural element. Adjacent to the projecting ramp, a glass and reinforced concrete panel wall encloses a pantry and kitchen. Framed by parallel planes of glass doors and steel panels, the living room on the ground floor opens towards a stone-tiled patio, situated under the cantilevering master bedroom. This part of the house is further defined by the plane of the roof, a light, steel structure clad in wire mesh. The roof is set off from

- 1 View from northeast showing ramp
- 2 Stone patio with master bedroom above
- 3 Terrace beneath guest bedroom
- 4 Kitchen
- 5 First-floor plan

Client

Winfred Hutabarat

Area

290 m²/3,122 sq ft

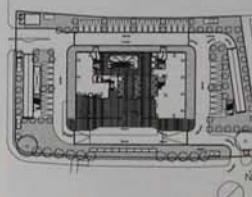
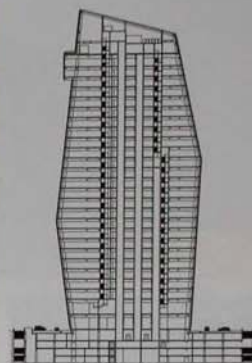
Cost

US\$125,000

Coordinates

-6.2253 106.8128

0274	Jakarta, Indonesia	Menara Karya Office Building	Arquitectonica	2006 COM	0135 RES Shenzhen, China
0275	Bekasi, Indonesia	Sugiharto Steel House	Djuhara+Djuhara	2002 RES	0277 RES Surabaya, Indonesia



1 This 26-story building's section is the most distinctive quality of this design. Rectangular floor plates expand and then contract with the ascent of the tower, creating a prismatic form that asserts its presence on the skyline. Visitors enter the volume from landscaped gardens, allowing an immediate view of the building's diamond-like form. Inside, a double-height, faceted lobby finished in granite, travertine and marble echoes the exterior while evoking

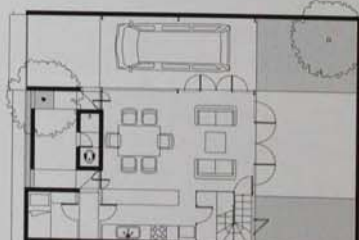
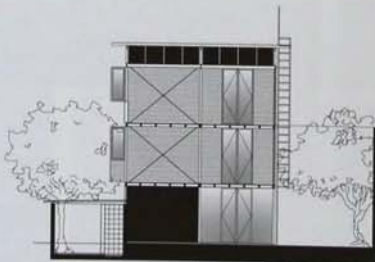
a corporate identity. The project is clad entirely in green reflective glass to minimize regular maintenance and energy, which is required to guard stone and precast elements against pollution and humidity damage. To protect this facade from radiant heat, a system of fins covers the building. While these *brises-soleil* are horizontal on the north and south facades to account for the equatorial sun at its zenith, vertical fins striate the east and west, addressing the

horizontality of the sun's rays at sunrise and sunset. A reinforced concrete structural system supports 1,300–1,400 m² (13,993–15,069 sq ft) rectilinear floor plates with 13.5 m (44.3 ft) clear spans from the exterior to the core. These regularly sized work areas allow for efficient space distribution and belie the angular exterior. The prismatic form appears again at the top of the building where a section of one side torques out from the main volume. Containing the building's

business and meeting centre, the cantilevered section also offers city views from an outdoor terrace.

- 1 View from south
- 2 View of building at night
- 3 Double-height entrance lobby
- 4 Section through building
- 5 Site plan

5
Client
 Solidi Korompis
Area
 52,200 m²/561,876 sq ft
Cost
 US\$26,540,000
Coordinates
 -6.2329 106.8314



0275 Situated in a residential area near Jakarta, this 140 m² (1,512 sq ft) family dwelling was constructed by local craftsmen using recycled materials. The steel frame structure is unusual for the tropical city and gives the house an industrial quality that sets it apart from other buildings in the district. The square plan is set back from the street and adjacent buildings to create space for a car park and a patio at the rear of the lot. At the front of the house, on the ground floor,

two rooms protrude from the main volume and house a guest bedroom and bathroom. The ground floor contains a kitchen and living area, which opens onto the rear patio through a wall of windows. The first floor houses a large sitting area and three bedrooms facing the street. The three rooms contain window nooks which angle off the square plan so that the projecting volumes create bevelled bays along the front elevation. The master bedroom on the top

floor is lit by a band of clerestory windows covered by a flat roof, which cantilevers off one side of the building. Expanses of concrete, corrugated metal and glass define elevations. The street facade is relatively closed, with oblique or screened windows allowing for cross ventilation while maintaining privacy. The rear elevation is open to the exterior. Three full-height panes of glass enclose a staircase while living areas are defined by windows which open to the outside.

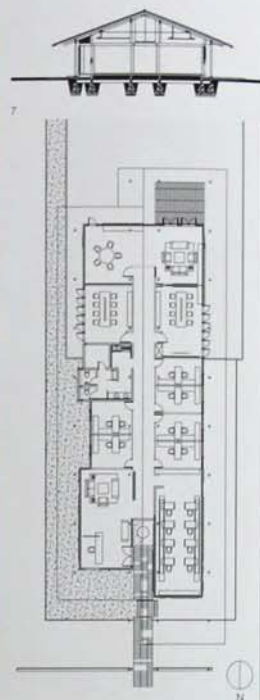
An exterior service ladder leading to the roof is situated on the rear facade, reinforcing the industrial quality of the steel structure.

- 1 North facade
- 2 View of rear patio
- 3 Ground-floor living and kitchen area
- 4 Section through building
- 5 Ground-floor plan

5
Client
 Sugiharto
Area
 141 m²/1,518 sq ft
Cost
 US\$7,800
Coordinates
 -6.2859 109.9360

0276 Surakarta, Indonesia Javaplant Office Andramatin 2005 COM 0273 RES Jakarta, Indonesia

0277 Surabaya, Indonesia Arrayyan Mosque Djuhara+Djuhara 2003 REL 0275 RES Bekasi, Indonesia



0276 This project, one of a group of buildings forming a corporate complex, is located on a rural site among flat, cultivated fields and landscaped grounds. Local materials were used because of the site's remote location. The low-slung, linear structure's entrance is defined by an elevated stone base on one side and a grassy lawn on the other. These two surfaces stretch along the sides of the building, ending midway where a reflecting pool completes

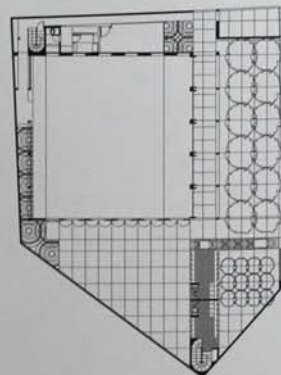
the perimeter. The pool surrounds the opposite end of the building so that it seems to float on the surface. The rooms inside (including offices, meeting rooms, a kitchen, lounges and a training room) are organized along a longitudinal corridor. These rooms all face the outside and facade treatments vary according to the use of the space within. In meeting rooms and offices, glass windows allow views of the surroundings; glazed walls in the training room and lounges are shielded

from light by an additional screen made of staggered rows of red brick. Brick was again used to finish the upper surfaces of the rectangular volume. Open spaces in a chequered arrangement allow for cross ventilation throughout the building. The 9 m x 30 m (30 ft x 98 ft) volume has an overhanging pitched roof, which prevents direct sunlight from reaching exterior glazing. Terracotta roof tiles are supported on a wood-and-steel frame resting on a four by

ten column grid. These columns descend directly into the reflecting pool

- 1 South facade
- 2 Main entrance
- 3 View towards entrance
- 4 Reflecting pool around perimeter
- 5 Internal corridor
- 6 Lounge area
- 7 Section through building
- 8 Ground-floor plan

Client
P.T. Javaplant
Area
270 m²/2,906 sq ft
Cost
US\$95,000
Coordinates
Confidential



0277 This mosque is located in a dense urban neighbourhood in Surabaya. The project aims to create a new typology that responds to functional and religious needs while breaking from the traditional, onion-domed model used for Islamic houses of worship in Indonesia. The orthogonal volume sits on an elevated base. A ground-floor arcade along the front of the building provides a transition space before the central worship area. Windows surrounding this assembly space open the room to the outside. Above the transparent base, a facade of screened glass on the front of the building and painted concrete walls on the sides define the volume. The worship area is defined by a ceiling that arcs down from the full height of the space at the front facade to half the volume's height at the back of the building. The compression created by this curved ceiling focuses attention on the imam while also making room for a mezzanine that

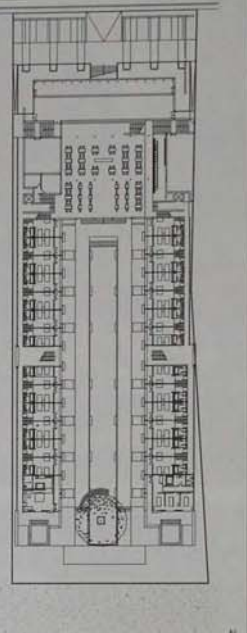
runs along the front facade. The mezzanine serves as the women's area, conforming to the need for separate spaces for men and women during prayer time. The front of the hall is lit by daylight through a slit running along the back of the building, allowing light to wash along a wall where stone panels are inscribed with the 99 names of Allah. Floors are finished in stone cut to 60 x 120 cm (24 x 48 in), the exact dimension of a *sajadah*, or prayer mat. Pools of water along the perimeter of the main space serve to cool the building as breezes sweep across them through ground-floor openings. The curved ceiling contributes to this passive cooling, letting hot air rise and be released at the front facade while cool air is renewed from below.

- 1 View of main entrance
- 2 Interior view of full-height entrance area
- 3 View of worship area
- 4 Arcade and screened glass facade
- 5 Section through building
- 6 Ground-floor plan

Client
Masjid Arrayyan Council of Muslim Society Araya Housing
Area
515 m²/5,543 sq ft
Cost
US\$180,000
Coordinates
-7.3072 112.7828

Asia Southeast Asia

0278	Tanjung Benoa, Bali, Indonesia	Oasis Hotel & Resort	Tonton PT Dwitunggal Mandirijaya	2005 TOU	0279 REL. Tanjung Benoa, Indonesia
0279	Tanjung Benoa, Bali, Indonesia	Conrad Wedding Chapel	Tonton PT Dwitunggal Mandirijaya	2006 REL	0278 TOU Tanjung Benoa, Indonesia



0278 Located on beachfront property in Bali, Indonesia, the hotel was designed as the second branch of an already popular resort. Although located on a heavily trafficked street, the project site benefits from access to the ocean. The architects sought to use the existing landscape and design elements to distinguish the project from other two-star hotels in the area. One-hundred-year-old Camplung trees and adjacent Hindu temples provided further challenges to creating the facility. The project

responds to these constraints with a U-shaped plan. The section facing the road houses reception areas, a restaurant and other public facilities, which act as a buffer for street noise. This zone is set off from traffic by a shallow pool of water and a row of columns. The floors inside are finished in polished terrazzo. Symmetric wings containing guest rooms branch from this public area, perpendicular to the beach. A narrow pool between the wings extends the entire length of the hotel, creating a

calm environment. The landscaping of this area incorporates the pre-existing trees, one of which is surrounded by water. The U-shaped design also ensures that each of the 140 rooms has a view of the ocean beyond. A grid of circular columns begins in the public zone and continues along the perimeter of the hotel rooms. In the reception area, the grid acts as a screen to the water beyond. Poolside, the columns create a rhythm echoed by the planting of tall coconut trees. The first two floors, set back from the

upper stories, are clad in stone. The two floors above are supported by the column grid and finished in wooden board.

- 1 Entrance on north facade
- 2 Central space between wings
- 3 Staircase to upper levels
- 4 First-floor plan

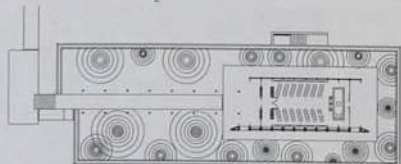
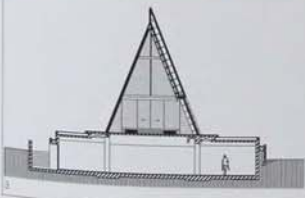
4 **Client**
Oasis Rhadana Bali
Area
4,800 m²/51,667 sq ft
Cost
US\$1,500,000
Coordinates
-8.7742, 115.2240



0279 This wedding chapel can be found steps from the ocean, on the island of Bali, and is operated by a resort that welcomes guests from around the world. It is surrounded by a 1,200 m² (12,917 sq ft) reserve of landscaped beachfront property on a previously vacant site. The chapel is raised off the ground on a 2 m (6.5 ft) high base clad in black stone. From the pristine beach, one set of stairs descends into this base, leading to well-appointed rooms for the wedding couple and their families. A second, axial staircase used by the bride during ceremonies, leads to the chapel level. Here, shallow reflecting pools cover the top surface of the base and a marble path hovering above the water leads to a simple volume. Inside, two additional steps separate the altar from the ground; the building's structure frames a view of the sea beyond. Each stage of this procession—from the beach to the wedding altar—reveals aspects of the chapel and its relationship to the landscape. In section, the building is triangular. While one of its lateral walls is of glass, the steel structure of the other is clad with travertine. This larger southern wall is also taller and wider than its counterpart. The glass wall seems to support the travertine's weight. Floor space of 117 m² (1,257 sq ft) can accommodate up to 60 people in flexible seating plans. Double-paned glass and air-conditioning ensure a controlled environment during wedding ceremonies and other events.

- 1 Chapel volume on marble base
- 2 Chapel interior
- 3 Section through building
- 4 Floor plan

Client
PT Oriental Indah Bali Hotel
Area
117 m²/1,259 sq ft
Cost
US\$1,000,000
Coordinates
-8.7799, 115.2260



0280 Biak, Papua, Indonesia Community Learning Centre Saba Eko Prawoto-Architecture Workshop 2004 CUL 0280 CUL Biak, East Timor

0281 Bucoll, Bacau, East Timor Community Learning Centre Grupo Naraman Eko Prawoto-Architecture Workshop 2006 CUL 0281 CUL Bucoll, Indonesia



0280 In the centre of Saba, a rural community on the island of Biak at the eastern edge of the Indonesian archipelago, this project was built on the foundations of a government office structure, incomplete despite three years of construction efforts. A local non-governmental organization (NGO), PLKL Biak, asked the project architect to develop a proposal for this abandoned site. After several months of design work, consultations and site research, the community centre was built by villagers in twelve weeks, using indigenous materials and methods. The rectangular plan of the multipurpose space is divided into four equal parts by a regular column grid. One quarter of the plan contains a two-storey, enclosed structure clad in pale blond wood with openings on all sides. The ground floor of this structure houses an office and toilets, while the upper floor has two meeting rooms that open on to a terrace. Walkways accessed from this terrace define a full-height, exterior space that occupies the remaining half of the rectangular plan. A faceted roof structure with a form inspired by traditional construction covers the ensemble. This roof is clad in re-used zinc sheet and is meant to suggest a turtle's back. The surprising form hovers over the

spaces of the community centre, supported by Y-shaped columns. Coconut wood, locally abundant but rarely used for construction in the area, is the primary material for floors, walls, columns and the roof frame. Steel bolts provide reinforcement at critical joints. Villagers assembled the building without mechanical or electrical equipment, developing construction techniques with the aid of NGO workers. The project's exposed details and structure, elegant in their simplicity, attest to this learning.

- 1 Southeast corner of building
- 2 Stairs to first floor
- 3 View along first-floor walkway
- 4 Section through building
- 5 Ground-floor plan

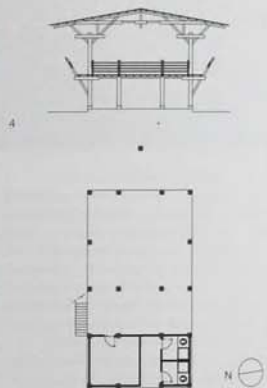
Client

Lembaga Adat Kampung Saba with PLKL Biak

Area
148 m²/1,593 sq ft

Cost
US\$6,783

Coordinates
-1.1451 136.2734



0281 Situated in the Bacau region, this project serves as a community centre for residents of a rural village. Construction began after an extensive survey of local building materials and a participatory design process. The two structures of the centre are on a densely vegetated site on a hill overlooking the village. Non-governmental organizations working with villagers to develop agricultural and livelihood techniques use the multipurpose spaces as training rooms. The project used indigenous materials and building methods to translate traditional forms into a contemporary idiom. Both structures are open to the exterior at ground level and sit on a foundation of local stone. A grid of ten bamboo-cluster columns demarcates the octagonal plan of the first building and partition walls divide the 112 m² (1,205 sq ft) space into smaller meeting areas. A central stair leads to a 96 m² (1,033 sq ft) second floor with an enclosed, open plan. Horizontal bands of windows pierce the eight sides of the bamboo structure. The second hall is rectangular in plan and open on all sides. Flat ceilings, which cantilever from stone columns at the four corners, define the height of the 96 m² (1,033 sq ft) meeting room. The simple pitched roof of the hall

contrasts with the more complex structure crowning the office building. Along with local stone, bamboo treated with borax and boric acid is the main structural element of the buildings. The roofs are made out of sugar palm thatch. Rebar, cement and hand carved elements tied together with palm thatch rope reinforce the structural joints. As part of the design process, 10,000 bamboo seedlings were planted in fields adjacent to the project.

- 1 View from southwest
- 2 View of octagonal building
- 3 Detail of bamboo structural elements
- 4 Stone base of rectangular hall
- 5 Site plan

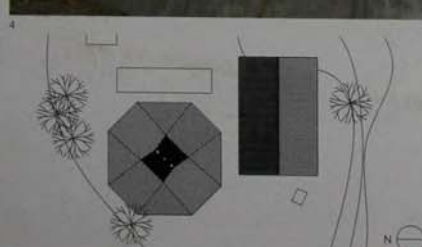
Client

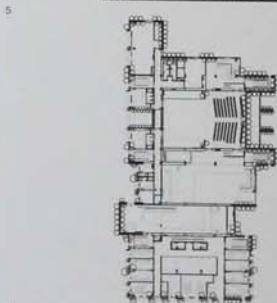
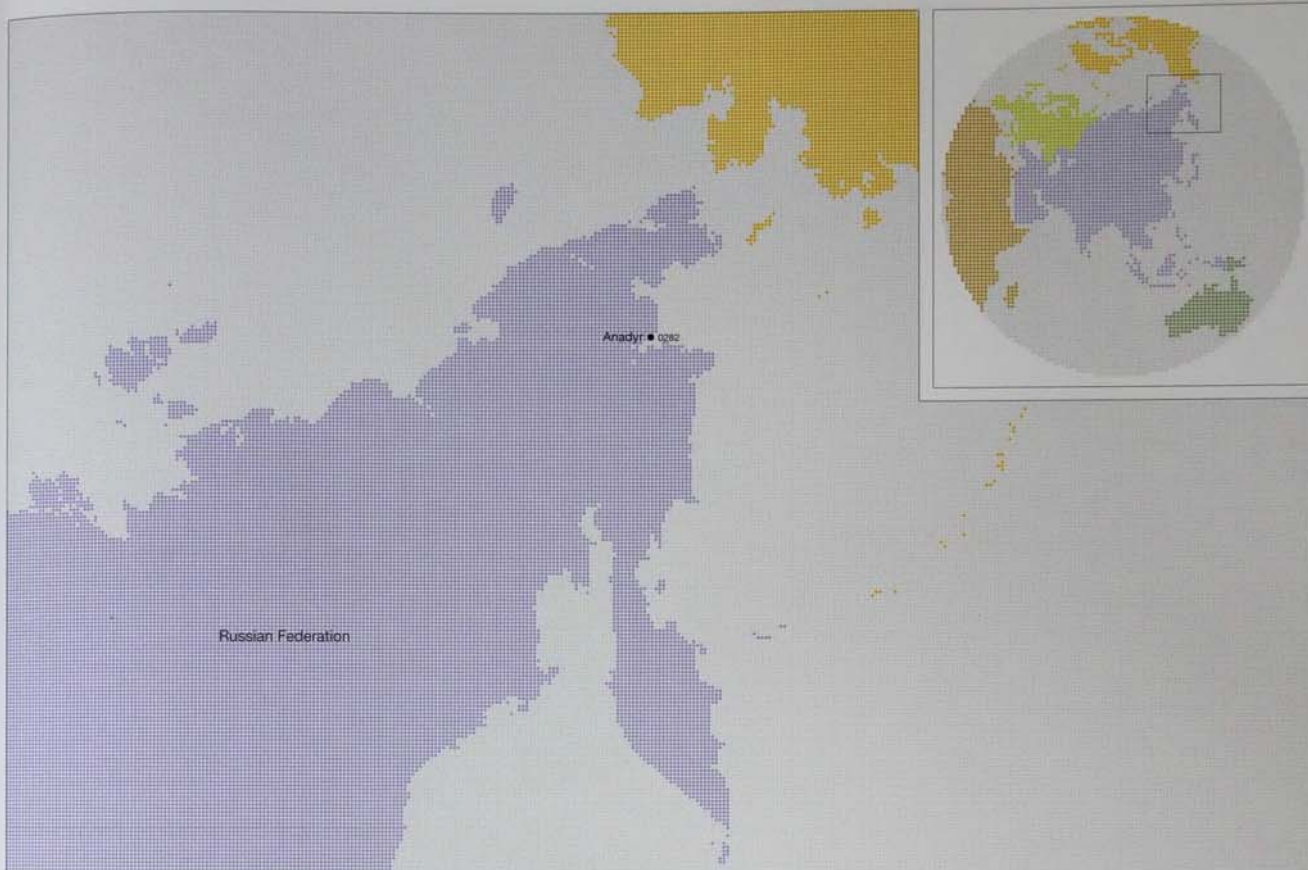
Canada Fund; CUSO Asia Pacific

Area
304 m²/3,272 sq ft

Cost
US\$20,000

Coordinates
-8.4854 126.3385





0282 The port city of Anadyr, where this cultural centre is located, is capital of the Chukotka region of Russia. The client for the building is one of the largest Russian oil companies. The building faces the sea and sits in the central square of the city, and is part of a programme to revitalize the city. One of the design guidelines was to use bright colours for new urban buildings in this northern city of long, dark winters and sparse natural landscape, which the cultural centre takes up in its richly coloured cladding. The architects' initial proposal was to build five individual blocks to house the different functions separately. The harsh local climate, with eight months of winter and four months of temperatures below -20°C (-4°F), rendered this proposal impractical and the city authorities rejected it. The design was changed to incorporate all functions into a single, compact building shaped to minimize the accumulation of snow. Accommodating a small museum, an adaptable concert hall, a dance hall and rooms for education, the new design resulted in cost savings. The roof and facade of the projecting front bay are a single surface, and this projecting roof shields the side of the building facing the sea from prevailing cold winds. The concert-hall volume covers a grotto-like entrance reminiscent of typical Russian cinemas of the 1960s. The roof rises to accommodate the movement of stage sets without an expressed fly-tower.

- 1 Main facade with projecting roof
- 2 Concert hall
- 3 Museum interior
- 4 View from north
- 5 Section through building
- 6 Third-floor plan

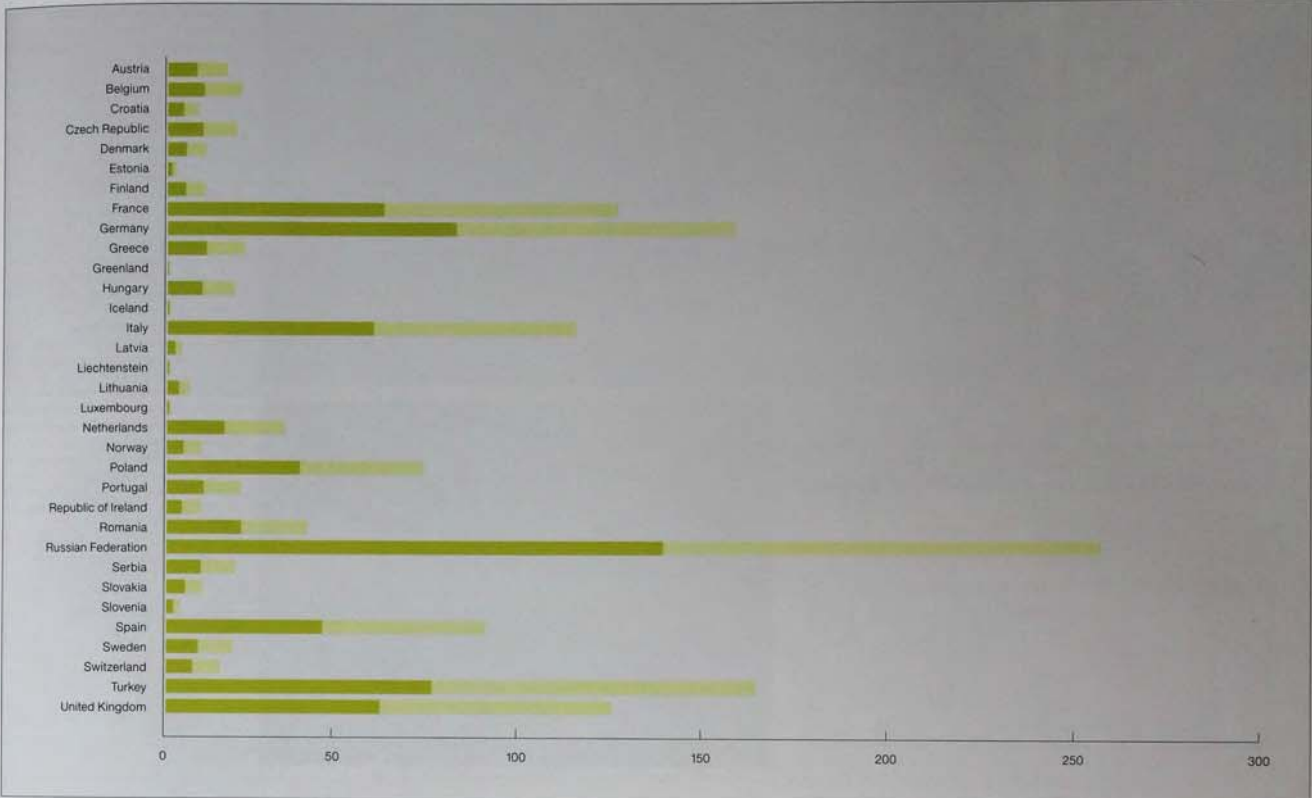
Client
Sibneft
Area
5,000 m²/53,819 sq ft
Cost
US\$15,000,000
Coordinates
64.7359 177.5180



Populations current and projected

Europe in 2008 and 2030

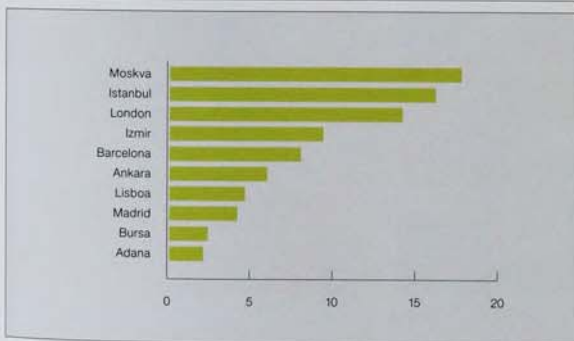
Population in millions



Urban growth

Fastest growing cities

Growth per hour between 2008 and 2015



Architects

Students

Number per country

Practitioners

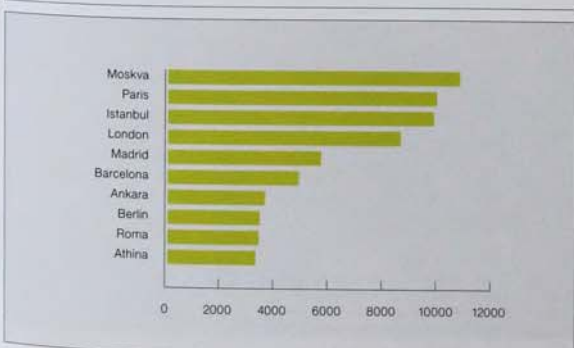
Number of architects per 100,000 of total population



Urban populations

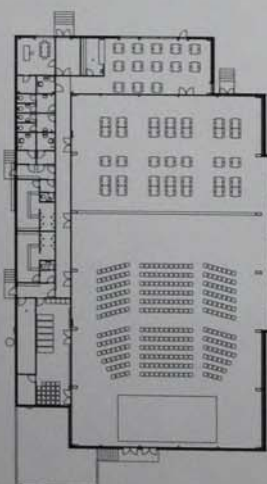
Largest cities

Population 2005 in thousands



0283 Upernavik, Greenland

Upernavik Culture House

Nehr & Sigsgaard
Arkitektfirma2006
CUL

0283 This public recreation and cultural facility is chiselled into the rocky, barren landscape on the west coast of Greenland. Overlooking the Bay of Baffin, its site, approximately 800 km (500 miles) north of the Arctic Circle, is entirely dark during three months of winter and entirely light during the summer. This new project, which houses an indoor football field, auditorium and cafeteria, serves the small town of Upernavik and sits on an abandoned quarry. The building is made with Scandinavian pine and is clad in shingles of the same material. Two main volumes express the exterior, and an imposing light brown box faces the water. Its facade tilts back at a small angle, emphasized by a rectilinear bay of windows extruding from its base. Six small windows perforate the facade's uppermost edge. With a lower eave line, a second, light-grey volume wraps around one side and the back of the first volume, and holds all of the service areas. Each of the masses has a single pitch, towards the rear, set at identical angles. Inside, the ground level contains the 280-seat auditorium, the cafeteria and smaller, multipurpose rooms. Above, an indoor gymnasium provides residents a place

to play football throughout the bitter winters. Large, laminated timber beams accentuate the room's vaulted roof, and window bays offer views of the town and the bay. A full-size outdoor football field is carved out from the rocky turf between the building and the coastline. A system of terraces mediates the change in topography between the building, the field and the water.

- 1 West facade
- 2 Detail of Scandinavian pine cladding
- 3 Interior of gymnasium
- 4 Site plan
- 5 Ground-floor plan

Client
The Municipality of Upernavik
Area
1,600 m²/17,222 sq ft
Cost
Confidential
Coordinates
72.7858 -56.1467

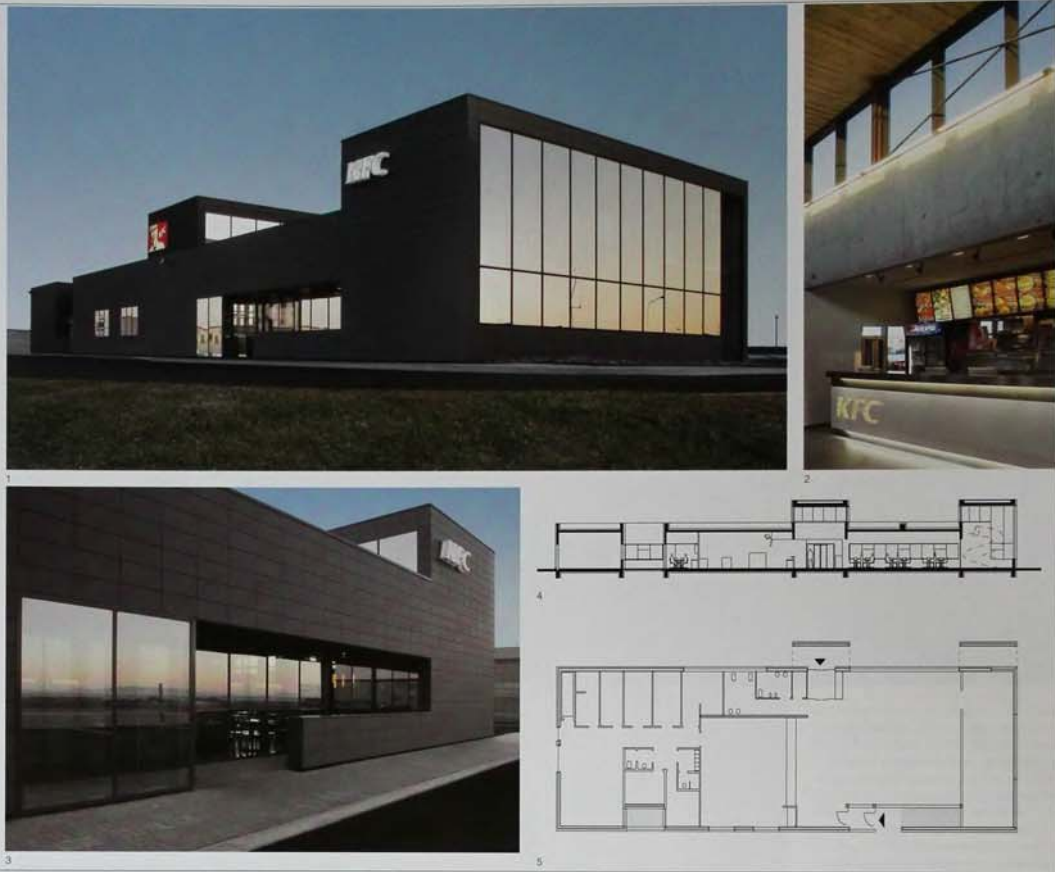
Europe Greenland and Iceland

0284	Keflavik, Iceland	KFC Restaurant	Pk Arkitektar	2005 COM	0288 RES Garðabær, Iceland	
0285	Garðabær, Iceland	Skrúdás	Studio Granda	2004 RES	0287 EDU Reykjavik, Iceland	0289 RES Thingvellir, Iceland

0284 This new Kentucky Fried Chicken (KFC) restaurant sits on a large grassy plot in the centre of a small seaside town in the southwest of Iceland. The building's one-off design breaks with the tradition of internationally standardized fast food outlets. The brief was for a single-storey structure containing a production area, restaurant area with seating, play area, office, staff room, storage rooms and a drive-thru service for people in cars. Four alternating horizontal and vertical rectangular boxes covered in large, semi-matt black ceramic tiles rise from the black tarmac. The vertical boxes are double-height volumes, with the KFC logos on their upper halves. There are strips of windows on the long facades of the low horizontal blocks and larger windows on the bookend vertical block on the north elevation, giving a view to the street and the sea beyond. Public entrances are situated on both of the long west and east sides. The drive-thru windows are on the east side and a delivery bay is on the short south side. The double-height end volume contains a play area. The ceiling height lowers over the restaurant, and then rises again over the service counter and open kitchen. Beyond these are a staff room and storage rooms, and at the far end is the loading bay. The reinforced *in situ* cast concrete walls of the interior are bare inside and have strip lighting set below high windows. Furniture, made from synthetic materials, restaurant menus mounted above the counter, and KFC posters provide the only dashes of colour.

- 1 Northeast corner
- 2 View of windows and service counter
- 3 East entrance
- 4 Section through building
- 5 Ground-floor plan

Client
KFC Iceland
Area
520 m²/5,597 sq ft
Cost
£885,920
Coordinates
63.9947 -22.5503



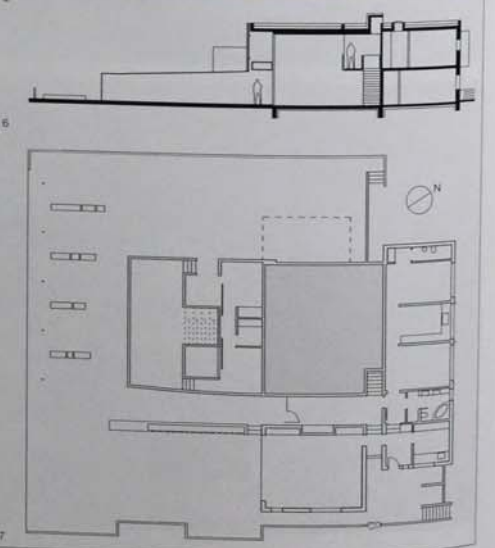
0285 This family house occupies a site on a peninsula in a new neighbourhood in Garðabær, in Greater Reykjavik. The site gently slopes towards the Atlantic on one side and is surrounded by suburban houses on the other three. The layout takes advantage of sea views, with a garden sheltered from strong sea winds. On the main approach from the south, the visitor sees a flat-seamed, copper-clad box with sandblasted glass doors concealing the garage. None of the living space is visible on this facade. On one side is the entrance to an *au pair*'s apartment and, on the other, a gap in the facade leads the visitor to the main entrance. Above the garage is a large terrace with sea views. The terrace overlooks a courtyard on the west side formed by two extending arms of the building. Once inside, a double-height, limestone-clad family room sits at the heart of the building, which has an *in situ* cast concrete structure. On the level above, a kitchen overlooks the family room. A ramp leads over the family room to the roof terrace. On the other side of the kitchen, in the northern arm of the house, is the dining room, a corridor also acting as a library and a living room with a large corner window. Limestone, black walnut and stainless steel are the main materials used in the interior. Sliding doors in the living room lead on to a smaller roof terrace and, in turn, to a stairway down to the courtyard. Another set of doors at the far end of the roof terrace leads back into the kitchen.

- 1 North facade
- 2 South facade
- 3 Garden court
- 4 Family room fireplace
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
333 m²/3,582 sq ft
Cost
€767,828
Coordinates
64.0917 -21.9486



0286 This family house sits on a rectangular plot in the residential area of Garðabær, in Greater Reykjavik. It sits back from the road, allowing the most to be made of its south-facing street front while retaining privacy. On approaching the house, the visitor is confronted with a series of long, low, white-rendered volumes with flat roofs set in a garden of grey pebbles. Vertical strips of volcanic stone – Icelandic liparít – in shades of grey and rusty red divide a central band of aluminium-framed glazing. This screen extends up to the flat roof over the recessed entrance. In the foreground, a wall surrounds a recreation area, which has a hot tub, gym and steam bath. To the right is a path to the entrance, and beyond is a driveway to the semi-sunken garage. At the back of the house on the entrance level are utility rooms, a bathroom and a study. A central staircase leads to the first floor and the principal living spaces. At the front are a long, open-plan kitchen, living and dining room, which open on to a veranda overlooking the hot tub. The room terminates on the west side at an overhanging corner window looking out on to the street. On the north side of the house, on the other side of a spiral corridor, are bedrooms and a bathroom. The structure is a simple one of reinforced concrete walls and floors. The internal materials are similarly unfussy, comprising white plastered walls, sandstone flooring in the public areas and oak parquet in the more private rooms.



- 1 Street facade
- 2 Southwest corner
- 3 Entrance, with sunken garage on right
- 4 Living room
- 5 Entrance hall
- 6 Section through building
- 7 Ground-floor plan

Client
Asberg Pétursson
Area
456 m²/4,908 sq ft
Cost
€1,022,215
Coordinates
64.1040 -21.8706



0287 This school extension in the suburbs of Reykjavik links two existing three-storey 1960s buildings and provides space for a new hall, reception area and library. An external route running up and over the new block maintains the connection between the two sides of the site. An external skin of zinc panels and painted render is in keeping with the other buildings in the neighbourhood and lends the building a local character. The roof of the new building's main body is covered in grass to emphasize its function as a bridging landscape between the play areas. Part of the roof gently slopes downwards, with the ceiling of the hall inside at the highest point, followed by the reception area and then the library. A cutout section in front of the reception area forms a small courtyard. The concrete-and-render stepped route over the building wraps around the turf roof where the new building connects to the older buildings at the lower ground floor level. Internally, a double-height central corridor forms a spine which links the new rooms to the existing buildings. Along the corridor is a series of roof lights and windows which give glimpses of the sky and of the activity on the upper walkway. Structurally, the building is formed from *in situ* poured concrete. Materials used are sympathetic to those from the 1960s buildings, such as linoleum, oak and glossy paint. The refurbishment of the two existing buildings completes the scheme.

- 1 Extension from south
- 2 Library window overlooking entrance court
- 3 Roof terrace
- 4 Central corridor
- 5 View along canopy to school hall
- 6 Central corridor
- 7 Sky window in canopy
- 8 Ground-floor plan

Client

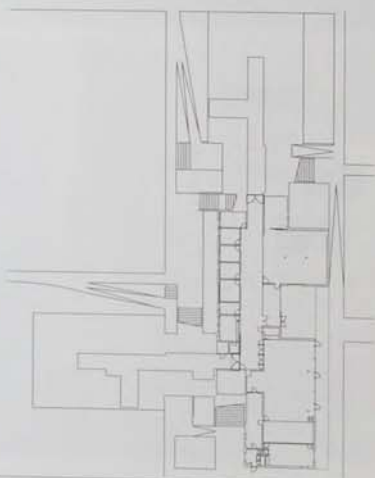
City of Reykjavik

Area978 m²/10,527 sq ft**Cost**

€2,201,000

Coordinates

64.1394° -21.8394°



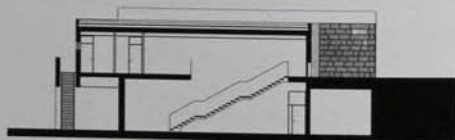


0288 This is the first of several new buildings in Reykjavik's main cemetery, which is situated on a site in an outlying suburb. Subsequent phases of construction will include a church, chapel, crematorium and reception facilities. Like much of the landscape in Iceland, the site is littered with lumps of volcanic basalt rock. This rock, with its autumnal colouring, was used as cladding in the new building and as an inspiration for the interior. The two-storey building is positioned on a hill on the south side of the cemetery grounds at the entrance to the site. It comprises three interwoven volumes: a central higher block clad in Reykjavik basalt stone with an irregular pattern of small windows, a curved concrete block and a lower-storey rectangular concrete block. The visitor approaches the entrance from the south side, where there is parking on the flat roof of the easternmost part of the building. A single storey on the western side of the building is visible, with an entrance at the north end. There is also an external staircase here, leading down to the lower storey and cemetery. The upper floor contains a reception area and offices in the central part of the building. A staircase leading down separates this area from a conference room with a curved wall on the western side. On the lower floor are technical and working areas, partially set into the hillside and back from the external access staircase to provide separation between the public and working areas.



- 1 East view
- 2 Southeast corner
- 3 Internal staircase
- 4 Basalt stone facade
- 5 Internal view
- 6 Section through building
- 7 Ground-floor plan

Client
United Cemeteries of Capital Area Churches
Area
808 m²/8,697 sq ft
Cost
€3,600,000
Coordinates
64.1412 -21.7791



0289 Thingvellir, Iceland

Valhalla

Studio Granda

2003
RES0285 RES
Garðabær,
Iceland0287 EDU
Reykjavík,
Iceland

0289 The Valhalla summerhouse is built on the northern shores of the Thingvallavatn lake, an area of outstanding natural beauty and great historical significance. The park was declared a UNESCO World Heritage Site in 2004 and the house was built near where Iceland's first parliament was founded in the tenth century. The building's two volumes are connected at an angle of almost 90 degrees, and seem to perch on the rocks over two distinct levels. The volume housing the lounge with dining area and adjoining kitchen has a large outdoor terrace along its length. Interior and exterior stairs descend to the smaller, lower volume housing the bathroom and two double bedrooms, each with full-height glass doors. Along the internal stairs, a tailor-made bookcase forms a library with its own intimate seating area. The two volumes provide ample living space for a family or a couple and their guests. The protected location required that the building be easily removed with minimal lasting impact. The concrete foundations carry a steel and laminated wood support structure, which in turn is covered by untreated and laminated timber. The exterior, with its grey weathered fir wood, and the roof covered in rocks and stone with mosses and lichen blend in perfectly with their surroundings. In contrast, the bright and outspoken colours used in the interior – salmon, yellow, red, green and blue – form an interesting contrast with the views over the breathtaking landscape from the various windows.

- 1 Main entrance
- 2 South facade
- 3 View showing concrete foundations
- 4 Redwood and bright interior colours
- 5 View of staircase and bookshelves
- 6 Inside the upper volume
- 7 Site plan
- 8 Section through building
- 9 Ground-floor plan

Client

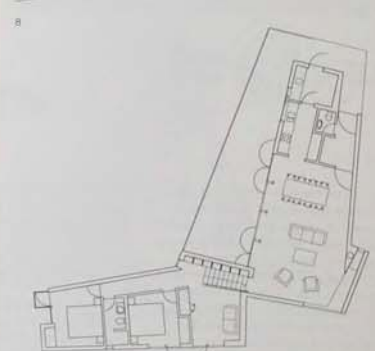
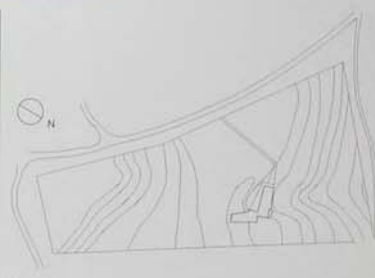
Confidential

Area118 m²/1,274 sq ft**Cost**

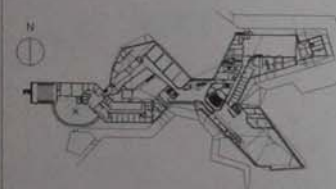
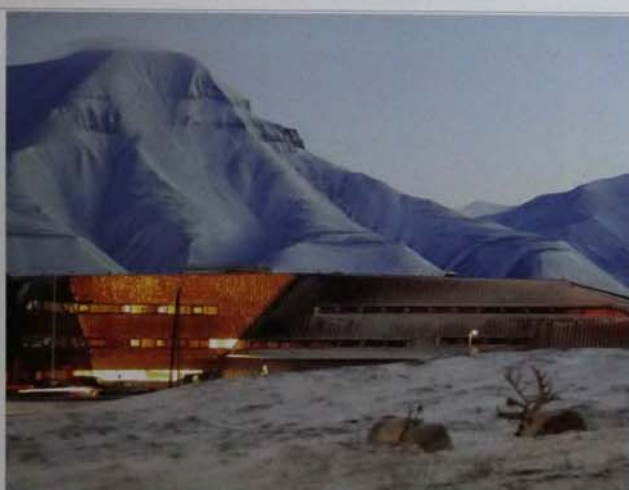
€38,000

Coordinates

64.7350 -21.4263



0290	Spitsbergen, Norway	Svalbard Science Centre	Jarmund / Vignæs Architects	2005 EDU	0290 REC 0347 Oslo, Norway
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0290 This is the largest building on the arctic island of Svalbard, situated in the main settlement of Longyearbyen. This sprawling faceted building, expanded from the existing university and research building to four times its original size, contains an interior campus as well as new exhibition spaces for the Svalbard Museum. Elevated on steel poles to prevent melting of the permafrost that secures the foundation, computer simulations of the geometry have ensured

that wind and snow do not create drifts in front of the doors or windows. Standing seam copper sheets wrap around the volumes and are especially suitable for the arctic climate because of their workability in cold conditions and resistance to snow penetration. The main structure is timber to avoid cold bridges and enable adjustment of the geometry on site. The higher roof volumes hide the technical infrastructure. Inside, a pine-lined series of interconnected

spaces and corridors link all the offices, lab rooms and classrooms. These spaces provide the important function of a continuous warm and light public meeting place. The exterior geometry translates to a rich and complex interior landscape of stairs, galleries and tilted walls. Copper handrails and reception desks remind one of the warm gleaming copper forms of the exterior. An installation by artist Glaufur Eliasson uses the main lobby window as a lens to give

the perception of refracted colours within the space.

- 1 Library facade
- 2 Entrance facade
- 3 Mainhall and reception
- 4 Public area in the office wing
- 5 Second-floor plan
- 6 Section through building

Client
Statsbygg/Norwegian Directorate of Public Construction and Property
Area
8,500 m²/91,493 sq ft
Cost
Confidential
Coordinates
78.2198 15.6297

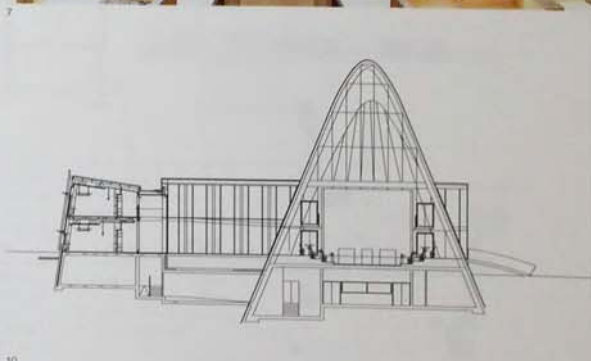
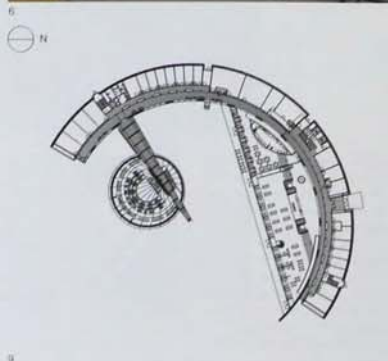
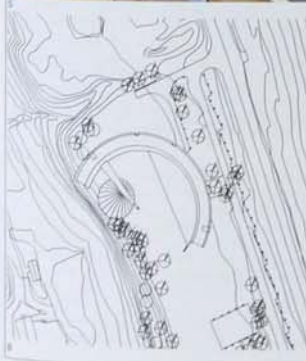
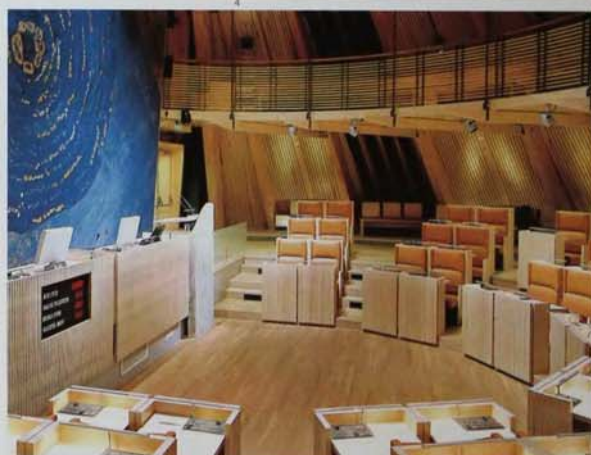


0291 The parliament of the Sámi people of Norway overlooks Karasjok town centre from a terrace on a hillside 35 m (115 ft) above the alluvial plain. The paradox of designing architecture to represent a nomadic people is resolved by making the scale of the project blend into the landscape. The main portion of the building, a semi-circle wrapping around a circle segment, contains 55 offices, five conference rooms, an auditorium, a display hall, archive facilities, the Sámi Special Library and a public restaurant. Rising only two storeys, this portion of the building crouches down in the landscape to protect itself from temperatures that can sink to -40 degrees Celsius in the winter. The exterior's exposed grey concrete and planks of unmodified Siberian larch wood harmonize with the building's wooded site. The main building has a concrete structure and its north-facing wall is slanted, with windows framed by vertical steel profiles and timber awnings to shelter the interior from the low sun. The semi-circle forms a sheltered, south-facing outdoor area which captures sunlight. In this area, the plenary assembly hall is set apart from the rest of the complex. Its oblique conical form, clearly visible from the town below, references the traditional

Sámi tent, the *lavvo*. It has a wooden structure, and wood predominates in the interior of the round debating chamber.

- 1 View from northeast
- 2 Southwest corner
- 3 Entrance to debating chamber
- 4 Facade detail of louvres and overhangs
- 5 Timber structural elements
- 6 View of library
- 7 Interior of debating chamber
- 8 Site plan
- 9 Ground-floor plan
- 10 Section through building

Client
Sámi Parliament
Area
Not available
Cost
\$25,000,000
Coordinates
69.4943 25.5281



0292 Vestvågøy, Norway

National Tourist Routes: Skjærpvatn and Gårdsvatn

2005 TOU

0292 TOU Vestvågøy, Norway

0293 Vestvågøy, Norway

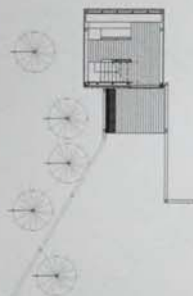
National Tourist Routes: Grunnfær and Torvdalshalsen

2005 TOU

0293 TOU Vestvågøy, Norway

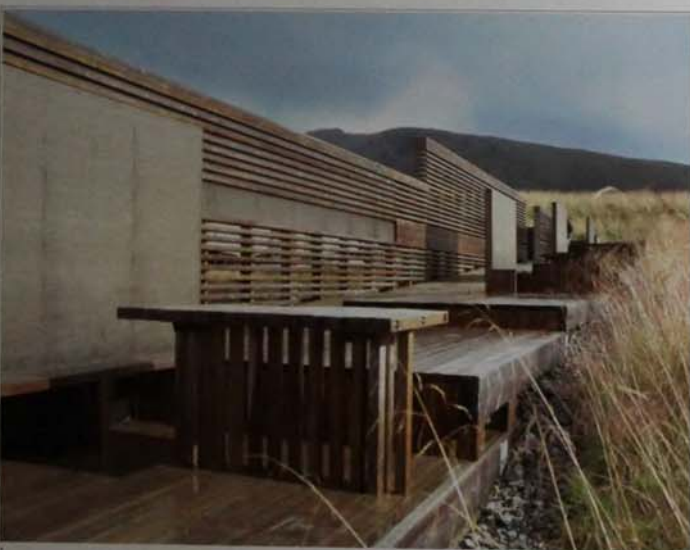


0292 Norway is presently undertaking a large-scale public project to classify several of its rural roadways as National Tourist Roads. This includes the assignment of €130,000,000 of public money to fund the construction of 400 small works of architecture by 2015. As part of this scheme, Tromsø-based architects 70°N completed two identical bird-observation towers along the remote Lofoten archipelago in northern Norway. The towers occupy 14 m² (151 sq ft), one in Skjærpvatn and the other in Gårdsvatn, two well-known bird reserves. Elegantly clad in narrow vertical planks of untreated wood, the two-storey structure has three carefully planned openings. A hidden door ushers watchers into a weather-protected room. There, a narrow, horizontal glazed opening wraps around the volume, providing a point to look out. On the second storey, a large opening on one side offers more expansive views. A particularly sturdy steel frame minimizes vibrations which may affect sensitive binoculars. It is also important to build a strong frame so that the towers can withstand the adverse weather conditions which affect the area. These buildings have been designed with nature in mind and although the structures are built to be robust they can easily be disassembled and all materials recycled.

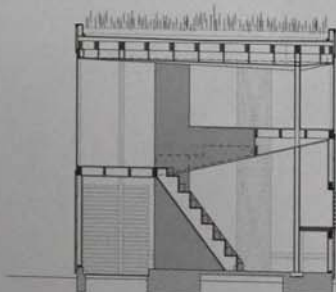
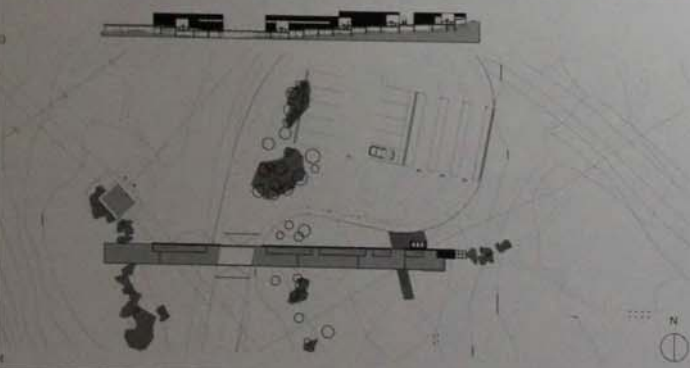


- 1 View of entrance
- 2 General view
- 3 View of two observation openings
- 4 View from second storey
- 5 Site plan

Client
Norwegian Highways Department
Area
28 m²/301 sq ft
Cost
€150,380
Coordinates
68.2050 13.8150

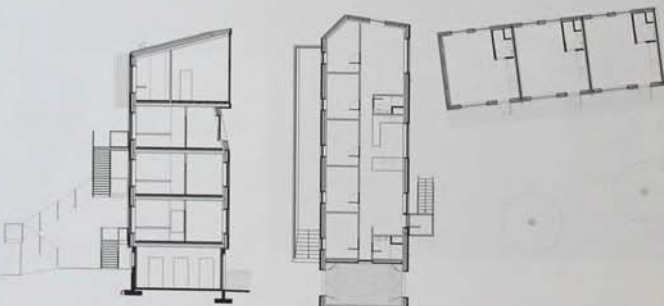


0293 This rest area, with a bike shed, is part of the programme to classify several of Norway's roadways along the remote Lofoten archipelago as National Tourist Roads. In Grunnfær, a 33 m² (355 sq ft) bike shed provides cyclists with a place to store their gear and a small area for rest and food preparation. The box-like pavilion sits in a rugged, mountainous landscape. The lower part of the two-storey steel-frame structure which stores bikes is clad in plywood panels. The upper glazed level offers a shielded space for 360-degree views of the natural setting. Along the same route, in Torvdalshalsen, the architects also designed a rest area in the form of a long, narrow terraced platform with a wall defining one of its long edges. The steel-frame wall clad in wooden boards offers some protection from the chilly winds. To the wall's south, a 190 m² (2,045 sq ft) terrace responding to natural terrain conditions provides discreet seating areas for a few travellers. This site was chosen as a rest area for the spectacular views of the ocean and Eggum mountains in the west, and of the rural farmland of Borg in the south. The visitor can access the rest area by a collection of steps that follow the shape of the terrain. These steps also act as seats sheltered by a series of low walls. Within these spaces horizontal cuts and folds form tables and benches.



- 1 Viewing platform, with seating areas
- 2 Bike storage and viewing structure
- 3 Section through viewing platform
- 4 Site plan showing viewing platform and car park
- 5 Section through bike shed

Client
Norwegian Highways Department
Area
223 m²/2,400 sq ft
Cost
Confidential
Coordinates
68.2050 13.8150



0294 The industrial area of Svartlamoen in Trondheim has acquired a dynamic alternative scene in recent years from the squatters who have occupied its derelict buildings. This project, now re-classified as an experimental ecological residential zone to legitimize this use to the authorities, resulted from a competition for cheap and sustainable rental housing for communal living. A two-storey block contains six studio flats. A larger, five-storey block has shop units on the sunken ground floor and

long communal flats for five or six people occupying each of the upper storeys. The untreated Norwegian pine-clad volumes fold in on the street facade to form steep roofs, and the taller block's chamfered corner emphasizes its prismatic shape. A shared courtyard is accessed from the street through the large block. From here, a continuous steel staircase climbs up the southeast facade, and stairs serve the first floor of the studios. Inside the flats, small bedrooms line up along a long living and

dining area looking south to the courtyard. The top-floor flat within the roof has tall and narrow dormer window volumes containing bedrooms. A similar inventiveness in the top-floor studios provides sleeping platforms on the roof. The timber structure was erected on the concrete basements in only 10 days. With vertical circulation removed from the gross floor area, the buildings are essentially boxes formed of solid 144 mm (6 in) prefabricated and engineered spruce panels. The unfinished timber panels provide

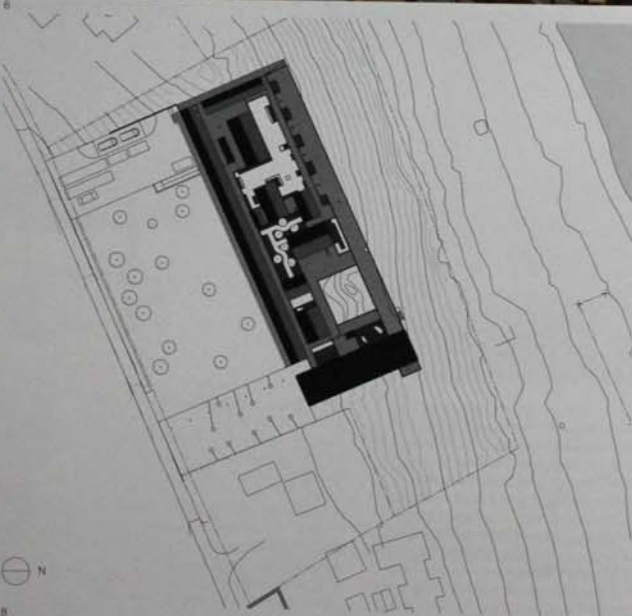
a robust interior finish and even the room partitions are made of thinner panels of the same material. Natural mineral wool further insulates the external walls.

- 1 Northwest facade
- 2 View of the building from the street
- 3 Detail of dormer window volumes
- 4 Interior view of apartment
- 5 Section through building
- 6 Ground-floor plan

Client
Svartlamoen Housing Foundation
Area
1,015 m²/10,925 sq ft
Cost
€1,382,000
Coordinates
Confidential

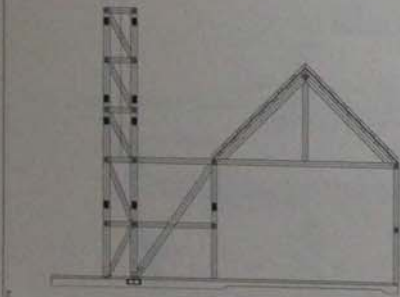
0295 Tautra,
NorwayTautra Cistercian
MonasteryJensen & Skodvin
Arkitektkontor2006
REL0301 TRA
Sulst,
Norway0309 RES
Doko,
Norway

0295 Situated atop a low hill on the small island of Tautra in Trondheim fjord, this monastery is the first permanent Cistercian settlement in Norway since the sixteenth-century Reformation. The ruins of a thirteenth-century abbey are nearby. The monastery is a compact village of garden courts, cloister and pitched roofs compressed into an elongated rectangular plan. The introverted spaces reflect the Cistercian vow of simplicity, and everything the nuns need to live, pray and make their living producing herbal soaps is contained within. Clad outside with thin stone panels of different colours, the burnt yellows, oranges, browns and greys correspond to the colours of the surrounding landscape. Internal garden and cloister facades are clad with vertical timber boards. The glass-roofed church on the northeast side is the most prominent element from the exterior. Accommodation for 18 nuns is arranged along the exterior on two floors looking north. The remaining spaces are gathered around seven interior gardens and a cloister next to the church. The most important and formal rooms are the chapterhouse, library and church, and are double-height pitched roof volumes with exposed roof structures. The interiors are dominated by an omnipresent structure of massive softwood sections infilled with ply panels or glass. In the chapel the glass, pitched roof lets light in through a stacked trellis of diagonal timbers over the roof trusses. The diagonals and cruciform imagery of the structure allude to the rich tradition of Norwegian timber churches. The glazed wall behind the altar looks over the fjord and is an unusual exception to the Cistercian rule of enclosure.



- 1 Aerial view
- 2 Detail of north facade
- 3 North facade
- 4 View of courtyard
- 5 Trellis roof inside chapel
- 6 Chapel interior
- 7 Section through building
- 8 Site plan

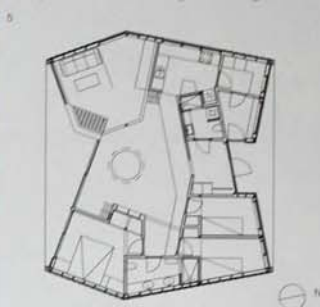
Client
Cistercian nuns, Mississippi Abbey
Area
2,000 m²/21,527 sq ft
Cost
€6,000,000
Coordinates
63.5772 10.6222



0296	Oslo, Norway	Cabin Nordmarka	Jarmund / Vignæs Architects	2004 REC	0296 EDU Scribnergh, Norway
0297	Aurland, Norway	Aurland Lookout	Saunders Arkitektur	2006 TOU	0297 TOU Aak, Norway



0296 Sitting within a clearing in the Nordmarka forest north of Oslo, this small cabin faces south to a distant view of hills and lakes. In this area of extensive and remote ski trails, the cabin is traditionally a simple refuge from the elements. Spatially more elaborate than this, the new cabin's interior has small rooms gathered around a tall central volume lit from the sides and from rooflights above. The distorted hexagonal plan is flat on the south and north facades, but folds itself to the gabled section on the side facades. Small windows puncture the black stained timber facade corresponding to the rooms within. On the ground floor is a kitchen on the west and bedrooms with a shower room to the east. A second level of small, cave-like spaces, perfect for children, is created in the higher south part of the roof accessed by two steep stairs. One leads to extra bedrooms while another stair next to the raised kitchen climbs up to a platform over the sitting area. The cabin is entered from the higher north side where ski equipment is stored. Floor levels step down with the slope to the living area. The enveloping interior of light wood boards opens up to the south where full-height windows wrap around a triangular terrace set within the volume of the building. A hearth set in the corner of the terrace forms the focus of the living room spaces.

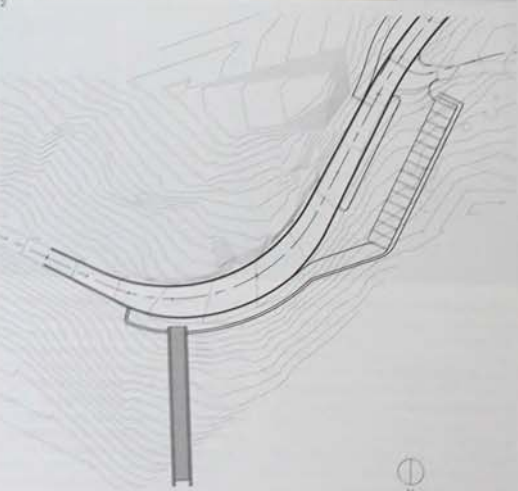


- 1 View from northwest
- 2 Rear view
- 3 Interior showing stairs to upper-level
- 4 View from upper-level platform
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
120 m²/1,292 sq ft
Cost
Confidential
Coordinates
63.7254 11.2637

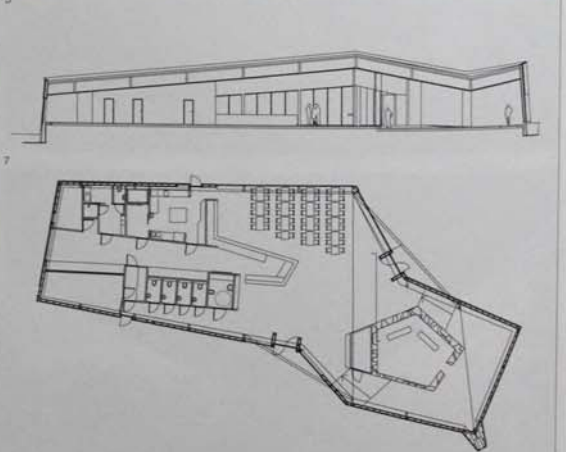


0297 The Aurland (or Stegastein) Lookout is a viewing platform which takes visitors out on to a lofty perch overlooking the Aurlandsfjord. The Norwegian Highways Department commissioned the project as part of a publicly funded initiative to boost tourism along the country's spectacular secondary roads. The National Tourist Routes Project has engaged innovative architects to introduce lookouts, picnic areas, parking lots, public restrooms and other modestly scaled, nature-attuned structures into Norway's stunning landscapes. Like a ski jump or high footbridge, the Aurland Lookout has a gravity-defying quality, as if suspending visitors in thin air. The viewing platform, clad in pine over a steel structure, offers a long, bridge-like path which doubles back on itself like a great sideways V, and cantilevers over the fjord. At the path's end, some 650 m (2,133 ft) above sea level, only a canted pane of clear safety glass separates viewers from a plunge over the edge. This transparent panel leaves the pristine vista unobstructed. The side rails, constructed of glue-laminated pine planks, follow the V's curve, accentuating the structure's acute angle and sudden downward slope. The structure is inserted into the mountainside without sacrificing the existing pine grove, allowing view seekers on the platform to stroll out amid treetops. The structure, which rests on concrete foundations, touches the ground minimally, barely impinging on the site's natural beauty.



- 1 View from west
- 2 Lookout, facing north
- 3 Underside, showing structural return
- 4 Site plan

Client
Norwegian Highways Department
Area
182 m²/1,959 sq ft
Cost
€2,725,000
Coordinates
61.4586 6.3550



0296 Borgund Church is one of the best preserved of Norway's medieval stave churches. Now administered by The Society for the Preservation of Norwegian Ancient Monuments, it is a major tourist attraction and a symbol of Norway, which appears on stamps and bank notes. The church was constructed at the end of the twelfth century in an area that has remained agricultural, close to the picturesque Sognefjord, which extends more than 200 km (120 miles) inland from the Norwegian coast. It stands on the

site of an old barn in a shallow dish in the ground, with a wooded hill as a backdrop. The new Visitors' Centre is partially steel framed and clad externally with untreated Heartwood pine, designed to weather like the wooden church itself. It houses a café and lavatories as well as an exhibition area. The floor inside is concrete, but other surfaces are birch and oak timber. All secondary structures are placed away from the external walls and designed as freestanding elements within a single volume. Large windows and

an outdoor seating area encourage visitors to gaze at the church from a distance, an advantage as the number has risen to a level where the structure was being damaged. The centre also separates the church from the visitors' car park and its crisply detailed irregular form with a tilted roof make it very much a modern design. Although much larger than the small cluster of local houses, it does not upstage the church.

8

- 1 South facade
- 2 Building in context
- 3 Exhibition space
- 4 Outdoor seating area facing Borgund Stave Church
- 5 Interior showing café and shop
- 6 View of church from centre
- 7 Section through building
- 8 Floor plan

Client
Society for the Preservation of Norwegian Ancient Monuments
Area
580 m²/6,243 sq ft
Cost
€2,500,000
Coordinates
61.0583 7.8164

0299 Alvik, Norway

Hardanger Retreat

Saunders Arkitektur

2002 TOU

0297 TOU

Arkitektur

Norway

0300 Solli, Norway

Solli Mountain Cottage

Carl-Viggo Helmebakk, Arkitekt

2004 RES

0303 OUL

Lidhammer

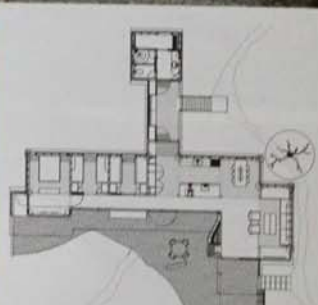
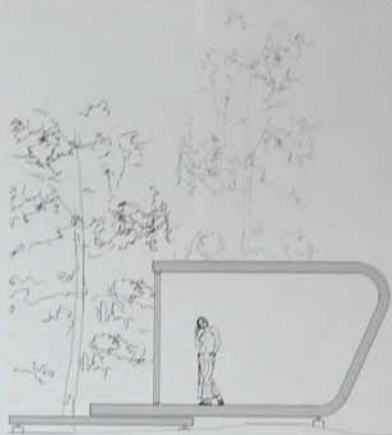
Norway



0299 This pair of summer cabins was designed by two young architects who built the structures (in collaboration with a carpenter) to launch their careers. Rather than limit their early output to works on paper, or compromise their instincts to suit a client, Saunders and Wilhelmson pooled their savings and bought this piece of land so that they could experiment architecturally. Here, in this remarkable landscape, they created a narrow deck that connects two modest structures: a multipurpose space and a cabin containing a bedroom, kitchen, living area and lavatory. Each building forms a distinct, furniture-like object, surfaced in wood inside and out, combining bent birch plywood with exterior larch cladding. In both structures, the floor melds into the back wall, which flows into the ceiling as a single continuous folded plane without corners. In the larger building, the plane dips down between the communal and sleeping areas, swooping upwards to create a roof deck atop the living room. While the living area and multipurpose space offer expansive views of the fjord, the bedroom is oriented towards the more sombre mountainside. The architects carefully conserved the old growth of this woodland site and cut holes in the deck's fir planks to preserve and integrate existing trees. Leaving the ground vegetation undisturbed, the platform rests on hidden supports with small footprints, allowing the deck to float visually. The retreat includes such ecologically sensitive features as a composting lavatory and insulation made from recycled newspapers.

- 1 Exterior view of smaller cabin
- 2 Deck between volumes
- 3 Bedroom in larger cabin
- 4 Section through building

Client
Saunders Arkitektur
Area
65 m²/700 sq ft
Cost
€43,000
Coordinates
Confidential



0300 Situated on the crest of a hill at an elevation of 900 m (2,950 ft), the living spaces of this cottage are aligned north to south and face west to the Rondane mountains. The building is at an angle to the slope receding away to the southeast. The entrance is approached up the hill facing the relatively closed east facade of sapling heartwood pine, and low concrete porches hold the floor slab above the ground, allowing for firewood storage underneath. An open timber stair springs from a concrete

pad up to an entrance porch separating the main house from the sauna building. The front door leads to the centre of the plan, a circulation strip defined as a ground concrete floor surface separating the interior's pine boards from the western wall of windows. Bedrooms are arranged along this corridor to the north, with a kitchen and dining room to the south. The concrete surface expands into a wider pad in the living room wing in front of a brick hearth. An intimate lounge at the southern edge of the house furthest

above the ground outside has built-in seating and a plywood television cabinet. The post and beam structure of laminated wood allows a continuity of exposed structure from interior to exterior. As the landscape rises to the northwest, the level gravel terrace gives way to stony and mossy ground. As it falls away to the south, it is retained by a concrete wall guarded by a bench. The interior linings and fitted furniture are in pine plywood, and the ceiling plan is articulated between the beams with a flush ply soffit laid in a

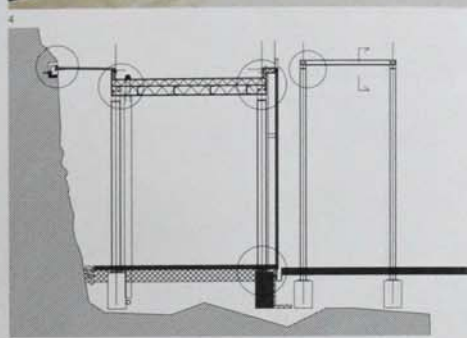
geometric pattern of natural and painted plywood panels in solid colours.

- 1 View of entrance
- 2 Detail of facade and wall of windows
- 3 View of gravel terrace with bench
- 4 Interior view showing concrete floor
- 5 View out to gravel terrace
- 6 Dining area with pine plywood cladding
- 7 Site plan

Client
Confidential
Area
110 m²/1,184 sq ft
Cost
€375,000
Coordinates
59.8051 5.2543

0301 Suldal, Norway **Ropeid Ferry Terminal** Jensen & Skodvin Arkitektkontor 2003 TRA 0295 REL Tullins, Norway 0309 RES Oslo, Norway

0302 Rennesøy, Norway **Dalaker/Galta Farmhouse** Knut Hjeltnes 2006 RES



0301 This new ferry terminal sits on a narrow site between the water's edge and a sharply rising rock wall. Along the rocky fjords of southwest Norway, the building provides services for passengers travelling on a popular ferry line between Ropeid and Sand. The project is part of a larger, publicly financed initiative to add architecturally significant landmarks conceived by young Norwegian designers along Norway's tourist roads. This 200 m² (2,152 sq ft) facility adds long-needed amenities, including a

climate-controlled waiting room, lavatories and storage facilities. The project also includes a new car park, located nearby. The coastal site's long and narrow orientation presented a challenge to accommodating a freestanding structure. To further complicate the commission, the site conditions were spatially unforgiving: water on one side and a rock wall on the other. Oslo-based architects Jensen & Skodvin devised an innovative solution. Rather than squeezing an autonomous building onto the site, they

maximized the site's possibilities using the outcropping of rock as one of the terminal's walls. The terminal literally integrates into the site's dramatic natural landscape features. A groove in the granite, cut using a diamond saw, supports a glass roof and walls. This allowed the architects to stitch together the rock wall with the building's other enclosing surfaces. The steel-frame structure sits on a concrete floor, supported by small concrete pylons underneath it. Thin steel columns support a steel-sheet roof. Clad entirely

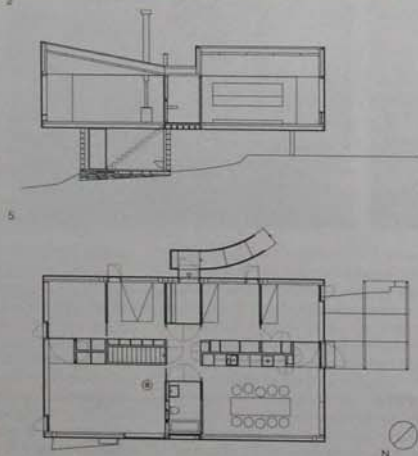
in glass, the building is as unobtrusive as possible, never completely concealing the rock wall and always offering views of the fjord's waters.

- 1 Glazed east facade
- 2 Interior of principal glazed facade
- 3 Detail of building meeting rock wall behind glass
- 4 South facade opening on to terrace
- 5 Section through building

Client
Roads Department
Area
200 m²/2,152 sq ft
Cost
€500,000
Coordinates
59.4822 6.1986



0302 This small, economical house sits above a sloping site in a rural area of southwest Norway. Previously occupied by a stone pigsty, new and old stone walls define the site. A row of mature trees borders the site to the south and west, and the house has north and east views over a landscape of rolling fields, isolated farmsteads and woods. The simple rectangular block sits on a masonry basement room and slender pilotis, and is prefabricated from solid engineered timber panels. The plan is arranged around a central spine containing kitchen, storage and a stair down to the basement room. Bathroom and entrance lobby can be closed off from this space by sliding doors. Living rooms are to the east of the spine under raised, single-pitch roof volumes facing different directions. Four smaller bedroom-sized rooms are on the more enclosed side looking into the site and the trees. The house touches the ground where a small terrace meets the glazed southern facade and where a curved ramp leads to the entrance lobby. The exterior is clad with grey fibre-cement boards and windows are made from large fixed glazing units with smaller opening lights. The spruce engineered timber panels are left exposed in the interior, windows are framed with deep timber reveals inside to match this material, and shelves behind the glazing hold plants, ceramics and glassware. The interior spine element of the kitchen and storage is constructed from a more finely finished lacquered sheet material.



- 1 View from southwest
- 2 South facade
- 3 View into living room
- 4 Living room fireplace
- 5 Section through building
- 6 Floor plan

Client
Turi Dalaker and Tom Galta
Area
145 m²/1,560 sq ft
Cost
Confidential
Coordinates
59.1292 -5.6403

0303

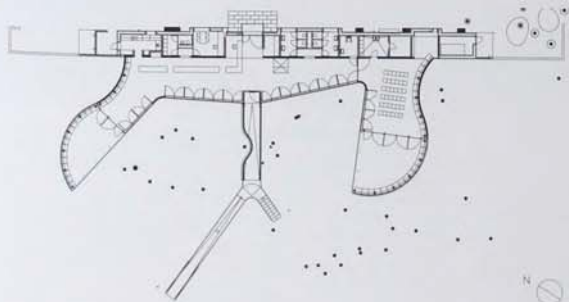
Lillehammer,
NorwayBjerkebak
Visitors' CentreCarl-Viggo Holmebakk,
Arkitekt2007
CUL0300 RES
Sofia,
Norway

0303 Nobel prize winning author Sigrid Undset (1882-1949) wrote her most famous historical novels in her house 'Bjerkebak' overlooking the town of Lillehammer and Lake Mjøsa. The house, a collection of traditional Norwegian timber buildings, takes its name from the birch trees and stream within the large fenced garden. Holmebakk's one-storey visitors' centre encloses the north side of the site to the street and looks down the hill on to the garden and house. As well as the wider forest area, the garden has a botanical garden cultivated by Undset. Visitors enter from the street through a grey brick wall and a deep strip of services, including lavatories, kitchen and administration rooms, with a technical zone above. In the taller main space, sinuous concrete shelves forming the floor and roof are set above the ground outside, allowing the stream to flow underneath. A glazed wall wanders between the trees and encloses spaces for lectures, exhibitions, a shop and a café. Two pincer-like wings embrace the garden, and the outer sides are lined with curved concrete benches which extend outside to covered terraces. A concrete walkway, which takes visitors into the garden, swerves on one side to avoid a tree, and forks into a ramp and staircase to pick up a tour loop around the house and garden. Concrete walls and ceiling are cast unfinished, and the floor and benches with concrete columns set within are polished smooth. All exposed materials have been carefully detailed, and doors and furniture are constructed from large sections of solid timber. On the inner glazed facades, thin steel columns and window frames maximize visual continuity with the trees outside.



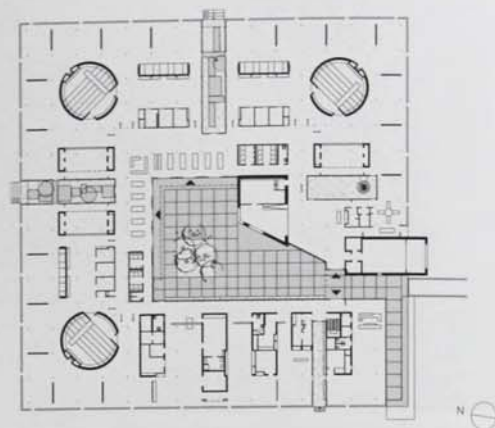
- 1 Northeast facade
- 2 View from south
- 3 Pathway to centre
- 4 Covered entrance
- 5 Foyer interior
- 6 Space for lectures and exhibitions
- 7 Entrance-level plan
- 8 Site section showing relationship between visitors' centre and 'Bjerkebak'

Client
Majhaugen Museum
Area
370 m²/3,983 sq ft
Cost
€1,750,000
Coordinates
61.1226 10.4679



0304 Råholt, Norway Råholt Lower Secondary School Kristin Jarmund Arkitekter 2004 EDU

0305 Fornebu, Norway Telenor World Headquarters NBBJ 2002 COM



0304 Located in the district of Eidsvoll, 60 km (37.3 miles) north of Oslo, the design for this secondary school was the winner of a competition held in 2001. The building is a 75 x 75 m (246 x 246 ft) square glass pavilion on one level, raised half a metre above the surrounding rural landscape. This school has three year groups covering the ages of 13 to 15. Each group is clearly represented on the outside by brightly coloured conical objects set within the Miesian pavilion and emerging above the flat roof. The entrance leads to a large interior courtyard, around which the main circulation of the school occurs. Four additional courtyards are cut out of the structure, bringing light into the centre of the site. All but one give access to the grounds, and some have teachers' rooms gathered around with thick storage walls. Three 'villages', one for each year group, are clustered around a brightly coloured, conical auditorium. These villages occupy three of the four corners, with the remaining one given over to administration and staff rooms. Communal services such as lockers and lavatories for all villages are arranged along

the courtyard corridor. Within the conventional grid of slender steel columns and standard glazed curtain-walling, the interior has a playful landscape of colourful elements. Raised meeting areas for children are like bunks reached by climbing a ladder, a lime-green library looks into the inner courtyard and more conventional meeting boxes and quiet study areas are scattered around.

- 1 Northwest corner
- 2 View along an internal corridor
- 3 Entrance to auditorium
- 4 Interior of auditorium
- 5 Communal space seen from courtyard
- 6 Floor plan

Client
Eidsvoll County
Area
5,000 m²/53,820 sq ft
Cost
€14,000,000
Coordinates
60.2825 11.1684



0305 The global headquarters for Telenor, a Norwegian telecommunications giant, provides a sustainable office campus for 7,500 employees. Located in Fornebu near Oslo, the project adaptively reuses the runways of a decommissioned international airport that formerly occupied the site. Two long curving glass and steel buildings, which the architects call boulevards, act as spines for the campus. Attached to these spines are eight office wings, four on each spine. This configuration allows for narrower floor

plates, which bring daylight into the space and provide views out of the building. The glass curtain wall contains operable windows to allow natural ventilation, while working louvres can be used to screen Norway's intense summer sunlight. Water from the adjacent fjord serves as a heat exchanger and provides 80 per cent of the building's heating and cooling. The new headquarters consolidates in one place a corporation previously administered from 40 separate buildings around Oslo. To capitalize on

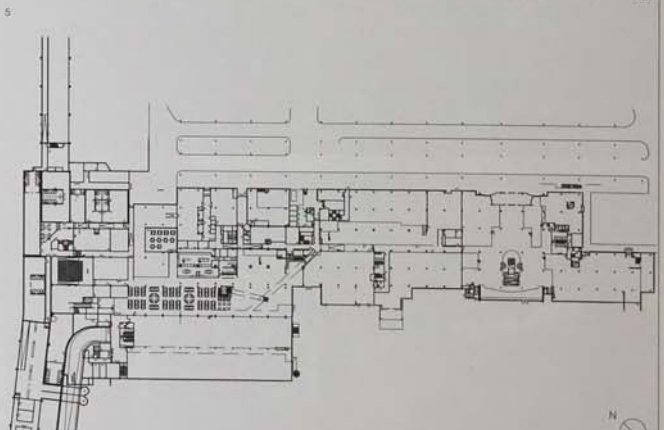
this centralization, the architects designed an environment to encourage employee interaction. Most circulation goes through one of the two spines, which house amenities such as cafés and break areas. Workstations are also entirely flexible, with no employee assigned to any particular desk. The centrepiece of the campus is a large courtyard framed by the curvature of the two, long buildings, used for interaction and with a stunning view to the landscape beyond.

- 1 View of office wings from fjord
- 2 Office wings differ in orientation, number of levels and view
- 3 View of piazza from south boulevard
- 4 View of office atrium
- 5 Boulevard interior
- 6 Site plan

Client
Telenor
Area
158,000 m²/1,700,698 sq ft
Cost
€342,000,000
Coordinates
59.9011 10.6306

0306 Oslo,
NorwayIT Fornebu
Innovation Centre

Aviaplan

2006
EDU

0306 After the Oslo Airport was relocated to a site 45 km (28 miles) north of the city in 1998, the old terminal and subsidiary buildings were redeveloped into an IT and innovation centre. The centre, open 24 hours a day, houses small- and medium-sized businesses, research institutions, centre for the development of new business ideas, a conference centre, coffee bars and shops, and accommodates 1,800 people. The terminal's external skin was largely restored,

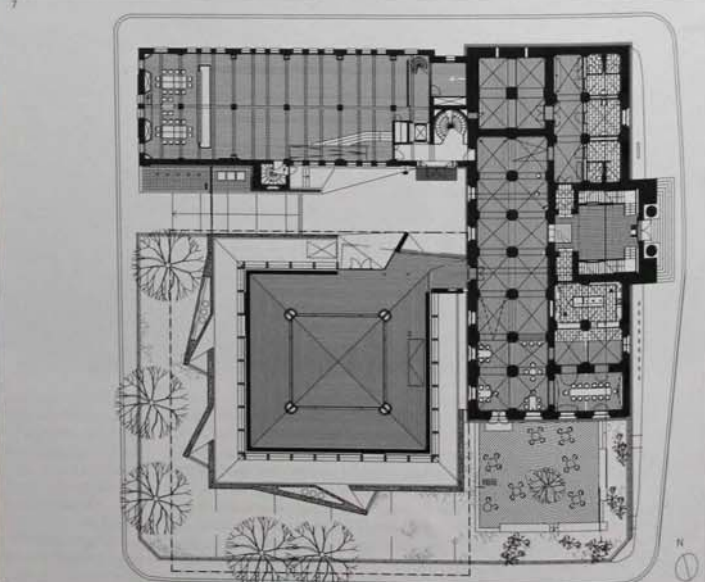
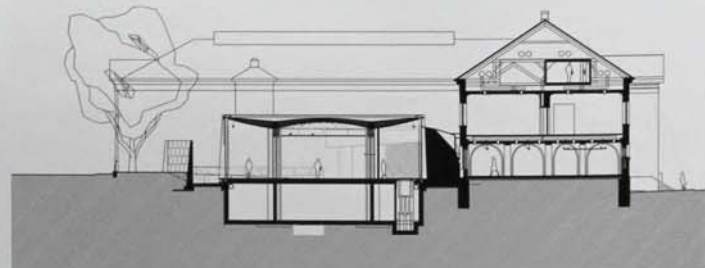
with new entrances cut into the facade of the former airport pier, allowing views into the complex. New plant rooms with translucent glazing float above the existing roof, lighting up at night. New servicing cores cut through the existing rough concrete structure, which is supplemented by steel structures and prefabricated concrete floor decks. Inside, the existing floor decks were removed from the old check-in concourse, allowing light into the depths of the building

and visually connecting different levels. Plate glass is used extensively in the interior to capitalize on natural light: a central glazed corridor alongside new shafts links the two quadruple-height halls; tenant areas are also divided by glazed partitions. Generally, the tenant areas have no ceilings, and in circulation spaces, open mesh ceilings screen lighting placed above. The main meeting space is characterized by a red wall 60 m (197 ft) long and 8 m (26.2 ft) tall and

punctuated by windows of various shapes and sizes, designed to be reminiscent of an old-fashioned punch card.

- 1 East facade
- 2 View of entrance
- 3 Meeting point
- 4 Interior of former departure and arrival hall
- 5 Section through building
- 6 Floor plan

Client
IT Fornebu Elendom
Area
40,000 m²/430,556 sq ft
Cost
€70,000,000
Coordinates
59.8964 -10.6292



0307 Situated close to the Akershus fortress in the historically important Bankplassen area of Oslo, Sverre Fehn's addition to Christian Heinrich Grosch's classicist Norwegian Bank building of 1830 is a glass pavilion set within its own walled enclosure. The interiors of the reconstructed bank building and later side wing have been transformed into modern permanent exhibition spaces with a shop, a cafe and a library. The steel-bank vault is conserved for exhibitions and a classical clinker floor lies on the upper level. A glass block and timber-lined passage leads from the closely spaced, stone-vaulted area of the bank into the more expansive garden pavilion. Designed to host temporary exhibitions, the square space has four concrete pillars supporting a massive *in situ* concrete roof. The geometric pattern of the shuttering is reflected in the timber floor with diagonal joints passing through columns to meet in the centre. Gently vaulted between the pillars, the concrete ceiling tapers upwards towards the surrounding facade of 6 m (19.7 ft) high structural glass walls. On the outside, laminated glass struts hold translucent glass louvres at a high level. The battered concrete walls of the outer room, conceived as outdoor hanging walls for exhibitions, screen the pavilion from the street. The walls retain the earth of the surrounding garden and echo the military architecture of the nearby fortress. Glimpses of the surrounding area are afforded through diagonal openings in the courtyard walls.

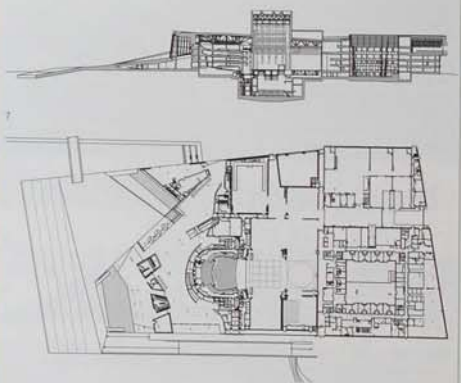
- 1 Exterior view of new building alongside original structure
- 2 Concrete walls around glazed volume
- 3 View from street
- 4 View from exhibition space to outdoor hanging walls
- 5 Interior view of entrance
- 6 Exhibition space with concrete pillars
- 7 Section through building
- 8 Ground-floor plan

Client
Norwegian Directorate of Public Construction and Property

Area
3,800 m²/40,903 sq ft

Cost
€21,600,000

Coordinates
59.9116 10.7422



0308 Oslo's New Opera House sits on the harbour of Norway's capital city. One of the largest cultural projects recently undertaken by the government, the building integrates itself into a busy part of the city, near the main rail station. The city wraps around Oslofjord like a horseshoe, and the Opera House is situated on the most central point of this formation. Snohetta, an Oslo-based architectural firm, won the commission in an international competition. The glass-clad building sits on a plinth connected to the fjord's icy waters. Directly behind the glass, a foyer provides open public areas. An undulating wall separates this area from the performance spaces. Corridors lined in thin vertical strips of wood snake through the building, connecting different areas. The architects folded the

white stone roof down to the ground level, creating a rootscape which doubles as a public promenade. By sloping the public plaza onto the roof, the designers created an interactive, public project, where visitors can take in views of both the capital city and the fjord's waters. Inside, the building houses several functions: including performance spaces, a public foyer, production areas, offices and restaurants. The focal point is a 1,350-seat auditorium in the U-shape that defines most performance spaces. The building also includes a smaller, 400-seat auditorium, designed to be flexible enough to accommodate a variety of performances. A metal-clad, four-storey cubic volume houses the administrative areas, and sits under the public rootscape.

- 1 Building in context
- 2 Internal corridor and staircase
- 3 Main auditorium
- 4 Detail of timber-clad interior
- 5 Interior of a rehearsal room
- 6 View from foyer across fjord
- 7 Section through building
- 8 Ground-floor plan

Client
Ministry of Church and Cultural Affairs
Area
39,000 m²/419,793 sq ft
Cost
Confidential
Coordinates
59.9136 -10.7497

0309	Oslo, Norway	Årøll, Housing Project	Jensen & Skodvin Arkitektkontor	2007 RES	0295 REL Taufra, Norway	0301 TRA Suldal, Norway
0310	Svingensbogen - Nordby, Norway - Sweden	New Svinesund Bridge	Lund+Slaatto Arkitekter	2005 INF		



0309 The Årøll housing project is situated in a forested enclave on the northern edges of Oslo. Its roughly triangular site is hemmed in by a fork in the road on two sides and, on the other, by a hilly forest defining the northern boundary of Norway's capital city. The surrounding buildings are new, mostly residential developments. The 43,000 m² (462,848 sq ft) public housing project responds directly to its site. Taking its cue from early twentieth-century Viennese housing projects, the buildings were made to line the perimeter of the site, defining its boundary. This gesture carves out a generous open, green area in the centre of the site, which remains open for all the residents. Those living in the ground-floor units have access to small garden plots. Jensen & Skodvin, the young Oslo-based architects who designed the building, also oversaw the project's landscape architecture. Ranging from between three to six storeys, the buildings house approximately 330 units. To break up the facade's grey monotony, the architects interspersed windows at different intervals

and used a palette of brighter colours for some details. Darker volumes along the top of the main building sit discreetly and differently along its roof line. The building was privately financed to provide the architects with greater design flexibility, and the plan aims to offer as many variations to individual units as possible.

- 1 Central open area, with kindergarten
- 2 Facade detail with balconies
- 3 Perimeter facade of northern buildings
- 4 Site plan

Client

ÅKS Developers

Area

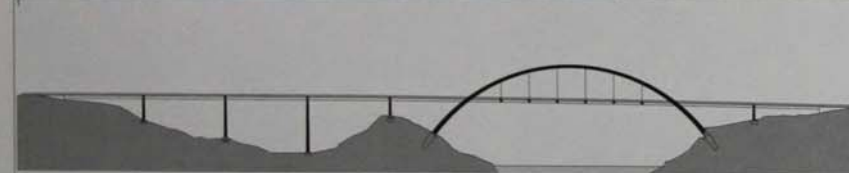
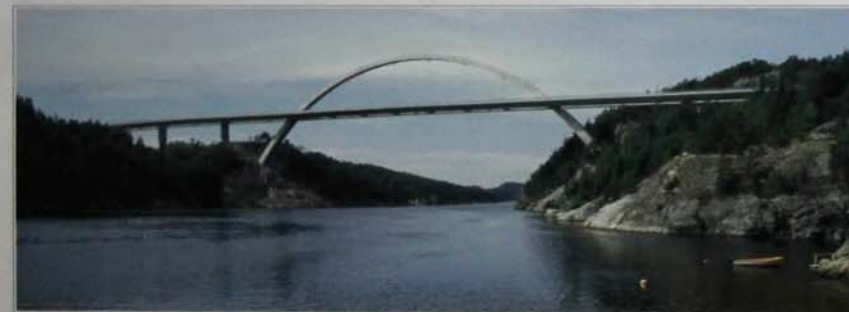
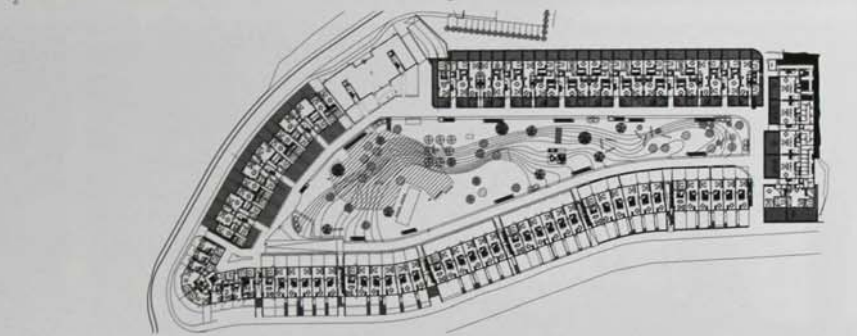
43,000 m²/462,848 sq ft

Cost

€50,000,000

Coordinates

59.9509 10.8204



0310 New Svinesund Bridge is a road bridge spanning the Idelfjord, a narrow body of water between Sweden and Norway. Jointly funded and administered by the two countries it links, the bridge has both a literal and symbolic 'gateway' role and was commissioned through an international architectural competition. The winning design is a sleek, single-arched structure developed and built within a very tight timescale of 3 years. At just over 700 m (2,296 ft) long, the bridge is part of the upgraded European highway E6. It is the principal route for all road traffic between Göteborg and Oslo and is used by around 8,000 vehicles per day. The main substructure is a reinforced concrete arch with a span of 247 m (810 ft). This carries a superstructure of two steel box-girder bridge decks, one on either side of the arch. Where the arch rises above the level of the decking, a series of traverse beams (which in turn are supported by hangers to the arch) join the

two steel 'boxes'. Otherwise, there is an appreciable gap between them, allowing sunlight to pass through and reduce the bulk of the bridge when seen from below. The hollow section of the arch tapers in two directions, becoming more slender towards the crown, which is 90 m (295 ft) above water level and 30 m (98 ft) clear of the deck. Commissioned as a landmark structure, New Svinesund Bridge is appropriately iconic and very consciously man-made. Concrete and steel have been treated with integrity and no concession was made with surface ornamentation or unnecessary detailing. This pared-down approach results in a structure which manages to draw attention to itself without dominating the landscape. Indeed, when illuminated at dusk, the bridge reads as a slender silhouette, framing and enhancing the view of the famous fjord.

- 1 Bridge in context
- 2 Toll booth
- 3 View of concrete arch and bridge deck
- 4 Detail of traverse beams
- 5 Section through bridge

Client

The Swedish National Road Administration

Area

704 m²/7,578 sq ft

Cost

€76,600,000

Coordinates

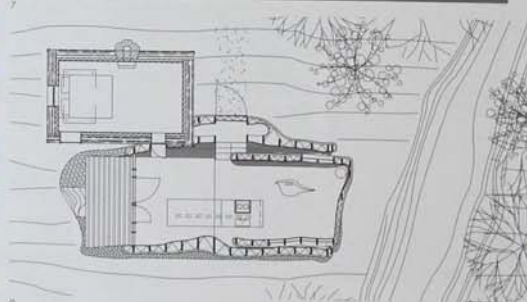
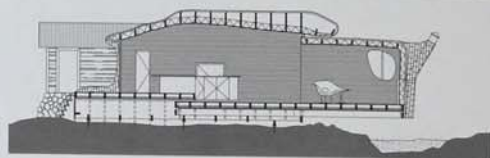
59.5007 11.3403



0311 Arjäng,
Sweden

Dragspel House

24 H-architecture

2004
RES

0311 The Dragspel House is an extension to a nineteenth-century cabin perched beside a waterfall on the shore of Lake Övre Glä. A tiny dwelling, it was designed for seasonal short-term residence and its amorphous form organically blends into its woodland setting when not in use. The building, as an innovative response to stringent local building regulations, is designed like a matchbox, with a small section extending and retracting into a larger volume depending on the needs of the users, the prevailing weather conditions

and other seasonal variables. The Dragspel House is a timber-framed building with a structural spine made up of 27 individually shaped ribs. These are made from locally sourced, certified wood and the irregularity of the skeleton they create is followed through in the undulating facades – a reptilian skin of western red cedar shingles. Seen from the lakeside in closed mode, no openings are discernible. The cedar will weather over time, and the building will blend into its surroundings. When fully extended, four large

windows allow views into the snug interior and afford the occupants natural daylight, lake views and the sound of the waterfall over which they are cantilevered. As the bedroom is located in the original structure, the extension is essentially one open plan living space with a small fitted kitchen in the centre. Heating is provided by a wood-fuelled stove with a chimney penetrating the wooden skin. Sami reindeer hides and a lattice made from local pine finish the walls for extra insulation. Enhanced by the

specially commissioned lighting, this creates a sensuous internal aesthetic.

Client
24 H-architecture
Area
72 m²/775 sq ft
Cost
€80,000
Coordinates
59.5463 12.0788

- 1 View of house from lake
- 2 West-facing deck
- 3 Facade detail
- 4 Living room windows
- 5 Interior view of 'eye window'
- 6 Living space
- 7 Section through building
- 8 Site plan

0312 Uppsala, Sweden

Uppsala Concert and Congress Hall

Henning Larsen Architects

2007
CUL

0338 CUL, København, Denmark

0313 Stockholm, Sweden

Arlanda Airport

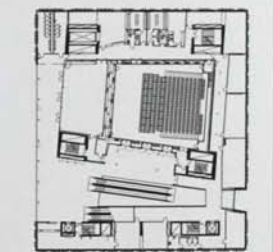
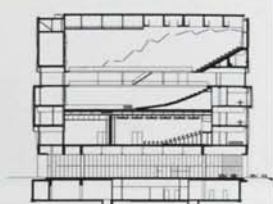
KHR Arkitekter

2002
TRA

0312 This municipal concert and congress hall sits in the centre of the city of Uppsala. Entrances at ground level provide access from the historic city to the southwest and the modern and vibrant Vaksala Square to the northeast. The eight-storey building's rectangular form is covered in titanium cladding interspersed with glazed slots. Within its large volume are three halls: one large concert hall and two smaller halls placed off-centre within the building on a set of four structural concrete towers. A large banqueting and exhibition hall is located on the ground floor, and rehearsal spaces and conference rooms are distributed around the perimeter of the building on the upper levels. Alongside the volumes containing the auditoria, a large vertical slot cuts through the building to create a tall atrium. At sixth-storey level, a horizontal slot cut into the envelope of the building, creates a continuous band of windows. This slot continues inside the structure through the walls of the main concert hall. This results in a completely open horizontal space which serves as the concert hall's foyer. From here, one can see panoramic views over Uppsala's cathedral, university library and castle.

- 1 Building in context
- 2 Southwest facade
- 3 Detail of titanium-clad facade
- 4 Interior view of auditorium
- 5 Section through building
- 6 First-floor plan

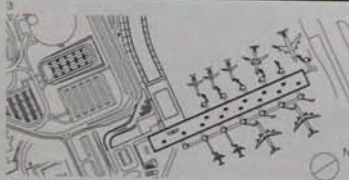
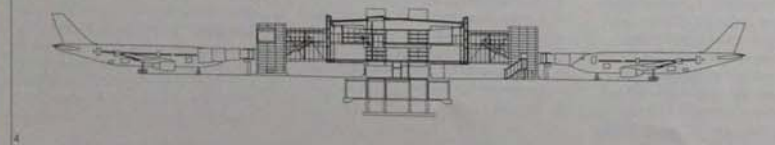
Client
Municipality of Uppsala
Area
14,600 m²/157,153 sq ft
Cost
€36,300,000
Coordinates
59.8618 17.6460



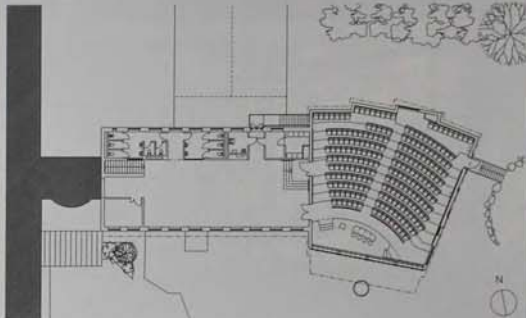
0313 Arlanda Airport's expansion programme is a response to the capacity crisis factors that many large European airports have faced over the last ten years: marked increases in passenger traffic. Pier F and its passenger annexes were among the first significant buildings to be completed in 2002 and – as a point of entry to the new North Terminal – they continue to play both a literal and iconic gateway role in Arlanda's redevelopment. Pier F is designed to rationalize necessarily complex systems of passenger and baggage handling and flow. Uncomplicated, the building performs a passive role by inviting attention away from its simple, load-bearing steel frame, towards Arlanda's picturesque landscape and the Scandinavian northern light. The double-glazed facades perform many roles: acoustic buffer, internal temperature regulator (through natural passive cooling and heating), light transmitter and showcase window. Five levels of accommodation (including two below ground) hang from the steel 'tree' construction serving 12 gates. Floors three and four constitute the main passenger zones and are for Schengen and non-Schengen passengers, respectively. Although structurally independent of one another, the zones are configured to create a single, highly legible volume. Light wells are strategically placed to provide orientation markers, add visual interest to the lounges and enhance the overall feeling of openness by drawing daylight deep into the heart of the 34 m (111.5 ft) wide plan.

- 1 Exterior view of terminal
- 2 Pier F lounge interior
- 3 Pier F interior
- 4 Section through terminal
- 5 Site plan of terminal

Client
Luftfartsverket Arlanda
Area
130,000 m²/1,399,308 sq ft
Cost
€338,000,000
Coordinates
59.6486 17.9267



0314	Stockholm, Sweden	Sånga-Såby Conference Centre	Tovatt Architects and Planners	2006 COM	
0315	Stockholm, Sweden	House K	Tham & Videgård Hansson Arkitekter	2004 RES	0326 CUL. Kalmur, Sweden



0314 Sånga-Såby is located on the island of Fåringsö in Lake Mälaren, a 45-minute drive from Stockholm. While its idyllic setting ensures the town's popularity as an events venue, it continues to seek new opportunities to increase its profile and remain a key player in the competitive Swedish conference market. The new auditorium building signals a major investment in the promotion of the centre as an iconic modern venue, and a peaceful retreat from the city. The new building is an extension to an established complex, 250 m² (2,691 sq ft) of which

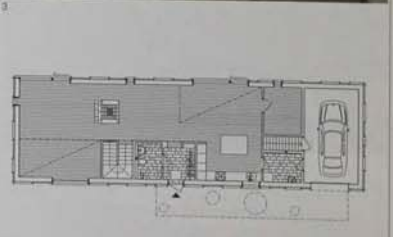
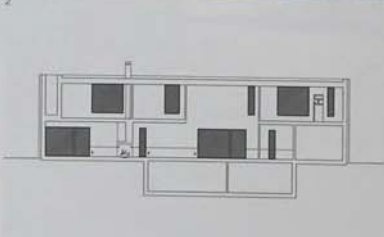
was refurbished as part of the project. The facilities increase the centre's capacity by 200 people and comprise a main auditorium with associated circulation and restroom areas. The client brief required the building be sustainable in order to obtain the official Nordic ecolabel, and that work take place without any undue disruption to the running of the existing centre. The auditorium was thus designed as a structurally independent volume: a steel and timber frame building completed with minimal impact on the environment and on the annual conference

programme. The new building is the first that the visitor encounters on arrival to the Sånga-Såby complex. Clad in black timber, its stepped eastern facade corresponds to the contours of the theatre-style space within and – read as a series of five dark 'fins' – presents a striking facade to the approach road. It is laid out over two levels, but only the upper storey contains the public functions: the lobby and restrooms located on either side of a central spine) and the main auditorium. This gives the timber-detailed theatre an elevated viewpoint over Lake

Mälaren, a vista framed by the four large windows on the south facade protected from glare by an angled brise-soleil.

- 1 Original building and new extension
- 2 South facade
- 3 East facade
- 4 Foyer looking towards auditorium
- 5 Auditorium interior
- 6 First-floor plan

Client
Sånga-Såby Kurs & Konferens
Area
550 m²/ 5,920 sq ft
Cost
€1,600,000
Coordinates
59.3692 17.6502



0315 Placed in the middle of a suburban garden site north of Stockholm, this simple, two-storey block takes up most of the site's width to separate the front yard from the garden to the southwest. The only expression of the building's *in situ* concrete structure is a concrete canopy 7 cm (2.75 in) thick, punctuated with circular holes. This canopy cantilevers over the garage and main entrance. The exterior is clad in overlapping 18 mm (0.71 in) plywood panels stained black and set in a staggered

pattern within an armature of vertical pine battens of varying bay widths. This facade also modulates the windows, which vary from thin vertical slot openings to wide horizontal picture windows. The interior is organized spatially over both floors, with double-height volumes that introduce light into the spaces from different directions and heights. On the ground floor, these voids are set over the living and dining areas, which flow around the stair and entrance volume and a freestanding fireplace. The bedrooms

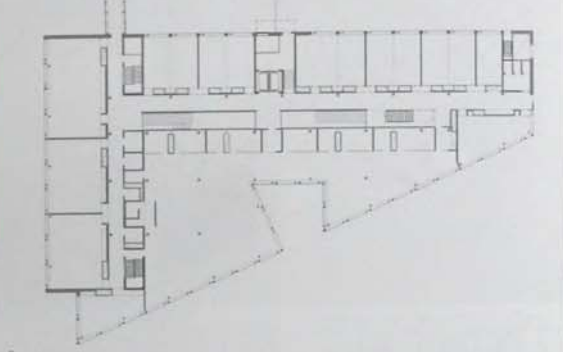
on the floor above are organized around a central corridor overlooking the double-height spaces, with the master bedroom and bathroom at one end. At the other end, a small stair leads to a roof terrace with a view over the island of Djursholm. The use of concrete in such a house was made economical with thermal insulation as form work. Inside, the house is simply detailed, with white plaster walls and white ash joinery, floors and high skirting panels.

- 1 Northeast corner
- 2 Facade with thin vertical window
- 3 Concrete canopy over main entrance
- 4 South facade
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
305 m²/3,283 sq ft
Cost
€152,500
Coordinates
59.4378 18.0794

0316	Stockholm, Sweden	Campus Konradsberg	Johan Celsing Arkitektkontor	2001 EDU	0317 COM Stockholm, Sweden	0324 CUL Lund, Sweden
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0317	Stockholm, Sweden	Bonnier Art Gallery and Office Building	Johan Celsing Arkitektkontor	2006 COM	0316 EDU Stockholm, Sweden	0324 CUL Lund, Sweden
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0316 The recently developed campus of the University College of Teachers is situated on the western outskirts of Stockholm in an area of post-war development. This new building for arts and music sits on a wedge-shaped corner site within the campus. Climbing northwards up Konradsbergsgatan from the base of the hill, the building is entered via a small courtyard recessed into the middle of this east facade. The building houses lecture and seminar rooms, common

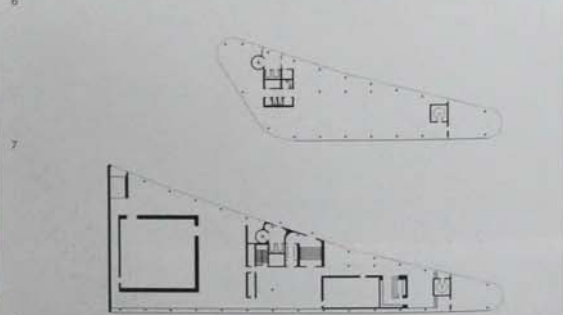
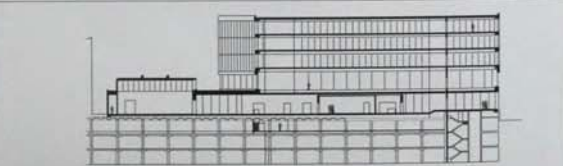
rooms and offices, all arranged around a linear stairwell lit from above by a continuous lantern. The lecture rooms face the main road to the south. On the ground floor, these rooms and the music room next to the entrance are positioned higher as the section steps down the hill. To the west of the hall are smaller seminar rooms. To the east on the first and second floors, large office spaces wrap around the entrance courtyard. Glazed screens to the stair hall naturally light

meeting rooms and quiet work spaces. The structure is made from concrete cast *in situ* with slender precast columns inside the facades. Floors and stairs are finished with black terrazzo. The building is characterized from the outside by its carefully articulated glazing. Large, continuous strip windows have low sills at desk height. The classrooms are well lit and open to the surroundings, but are not exposed. The external finish between the windows is plaster and retractable blinds

shade the south-facing glazing. Large, red oak-framed fixed windows are placed flush to the facade, with narrow opening lights recessed deep between the oak reveals.

Client
Akademiska Hus / Stockholm Institute of Education
Area
7,000 m²/75,347 sq ft
Cost
Confidential
Coordinates
59.3289 18.0119

- 1 Southeast corner
- 2 Entrance courtyard on east facade
- 3 View of stairwell
- 4 A lecture room
- 5 An interior corridor
- 6 First-floor plan



0317 This art gallery and office building is part of the Bonnier publishing headquarters, dominated by a 61 m (200 ft) brick tower built in the 1940s. Wrapped in a glazed curtain wall, the new building follows the curved street and connects to the brick facade. The base of the building is a temporary exhibition floor which is accessed from the street. The triangular volume of office floors above sits on the southeast tip, away from the complex. Enclosed volumes are set within the transparent envelope, the main one, a square gallery with a high ceiling, emerges above the roof terrace between the existing and new office building and brings light in from above. The building is simply constructed of precast concrete with steel columns, and aluminium and glass facades. Wood-wool panels are placed on the soffit to dampen the acoustics. The leftover areas between the enclosed volumes and the facade are used for exhibition spaces and a café. Ascending a few steps from the café into a dramatic

triangular exhibition space at the tip of the building, one is exposed to the city as if in a showroom.

- 1 Aerial view of the building
- 2 Main gallery
- 3 Reception serving offices
- 4 South facade
- 5 Exhibition space
- 6 Section through building
- 7 Exhibition space floor plan
- 8 Ground-floor plan

Client
Bonnier Cityfastigheter
Area
4,000 m²/43,056 sq ft
Cost
Confidential
Coordinates
59.3369 18.0425

0318	Göteborg, Sweden	Vävskedsgatan Apartment Building	White	2005 RES	
0319	Göteborg, Sweden	VillAnn House	Wingårdh Arkitektkontor	2004 RES	0321 SPO Landskapsark. Sweden



0318 Vävskedsgatan is a response to the topical debate on whether designing and building quality affordable rental housing in an urban setting is possible. The structure is the product of an innovative partnering approach to the design process, wherein the architect collaborated with an established local construction firm to act as both the building's designer and long-term manager. Laid out over five storeys and occupying 2,390 m² (25,725 sq ft), it comprises 28 apartments. Before development, the tight

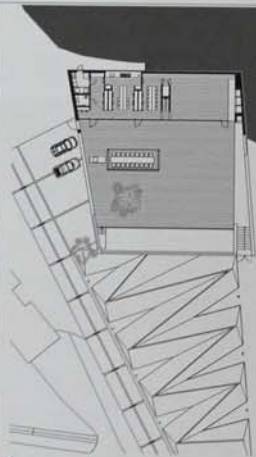
plot was difficult to access and navigate, and local residents regarded development of any kind as undesirable. At the detailed design stage, this warranted a liaison with planning authorities at the government level and had an impact on costs. However, the design team still delivered the project at €1,713 per square metre, concentrating on an efficient approach to space utilization rather than value engineering. The apartments are accessed by two stair cores which project out beyond the rear facade and each

unit follows one of four prototype plans, comprising bedroom(s) plus an open plan living/kitchen space and separate bathroom. Prototype A (with the least internal space) has the most extensive outdoor component: a large, wedge-shaped, west-facing balcony. Thrusting out from the otherwise uniform street faced (characterized by extensive glazing, pale laminate and finely detailed mesh screening to the 'regular' balconies), the 'A' units are clad with the same black laminate used on the rear facade, providing

a crisp aesthetic and an interesting addition to the streetscape. Access to outdoor space is a priority in a building with an energy consumption of around 80 kWh per m² and a heating system based on energy recovery from ventilation.

- 1 West facade
- 2 View of protruding balconies
- 3 Kitchen and balcony
- 4 Interior view of apartment
- 5 Typical floor plan

Client
KB Lunden 45:13
Area
2,390 m²/25,725 sq ft
Cost
€3,500,000
Coordinates
57.7089 12.0036



0319 The VillAnn private residence is located on a dramatic strip of coastline just south of Göteborg, Sweden's second city. The building, set at an angle to the axis of its wedge-shaped plot, looks out to sea. In keeping with the local area development plan, it has a low profile and is set out as a sequential row of spaces that collectively run along the entire width of the site. Built into the rocky cliff-top, the zigzagging of its extensively landscaped garden emphasizes the movement down towards the sea. Designed for a couple, this is a house of pairs and contrasts: between the geometry of the building and the wildness of the cliff-top site, and between artificial and natural materials. Laid out over two levels, the house is conceived of as two volumes, one sitting on the shoulders of the other. The plan is simple, with interconnecting kitchen, dining and living spaces on the ground floor and bedrooms on the upper floor. A large terrace at sea level culminates in a raised black concrete pool. In section, a steep, narrow central staircase slices VillAnn in two. A completely glazed wall, which separates house from garden, provides a seamless transition from interior to exterior. The contrast between the thin glass membrane (the pane is only 10 mm/0.4 in thick) and the raw solidity of the *in situ* concrete walls is deliberately marked. Together with the Oregon pine of the floors and partitions, the concrete and glass create an understated internal aesthetic which reflects back the beauty of the natural surroundings.

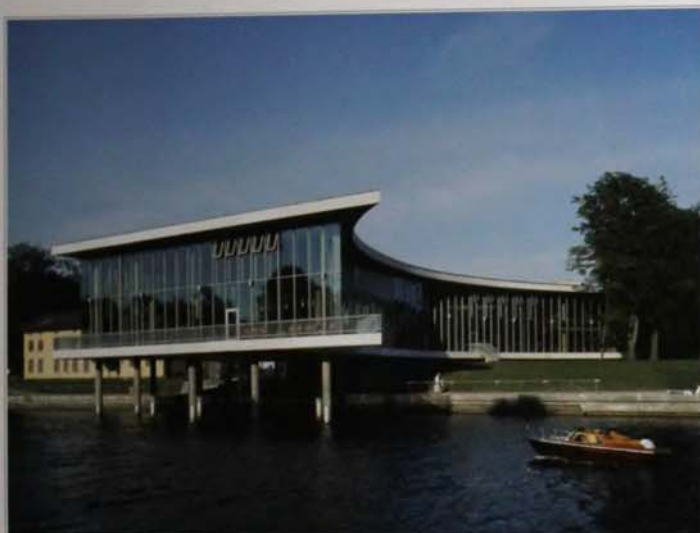
- 1 Main facade and terrace
- 2 Interior view with fireplace
- 3 Interior view of dining table looking out to terrace
- 4 Site plan

Client
Confidential
Area
340 m²/3,659 sq ft
Cost
€2,000,000
Coordinates
Confidential

0320 Halmstad, Sweden Halmstad Library Schmidt Hammer Lassen 2006 CUL

0321 Landskrona, Sweden Citadellbadet Swimming Complex Wingårdh Arkitektkontor 2006 SPO

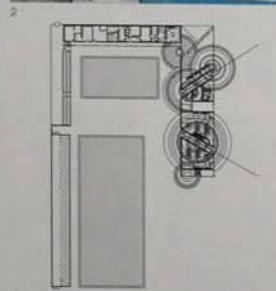
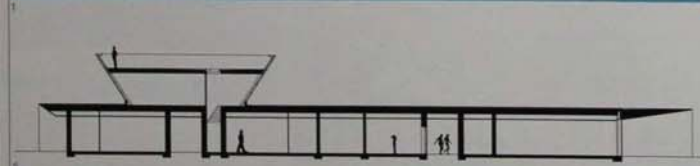
0319 RES Göteborg, Sweden



0320 Halmstad Library is set in a parkland area close to the city centre. With a concept design driven by its picturesque location, the library creates a new focus for Halmstad's cultural life and links the city's old town to its outer urban edges. This link is reflected metaphorically in the sculptural forms of the building, which partially projects out into the Nissan River on a bed of curved *in situ* concrete pillars. A concrete roof slab is raised above an irregularly shaped and largely open-plan ground floor on a grid of thin cylindrical columns which interplay with the parkland trees. The slab supports a living green roof serving to integrate the building into its landscape setting, reduce drainage needs and regulate the internal climate. Dramatic double-height glazed concave facades afford the ground and mezzanine floors panoramic views out over the park and river. Raised slightly above street level to enhance the building's inherent lightness, the floor slab rests on a large basement, housing a lecture theatre, closed stacks and technical support. Beyond the sculptural gateway of the access ramp, the library spirals out from a central atrium, providing views-in-the-round and acting as an orientation point. The plan's openness affords the client the flexibility to configure the space to suit the changing needs of its users and the ever-evolving ways of accessing library material. The logical layout concentrates interactive, social activity on the spaces closest to the atrium, while the peripheral areas enjoy a quieter ambience.

- 1 View of library projecting out into river
- 2 Main entrance
- 3 Interior view of main library
- 4 View to surrounding park
- 5 Site plan

Client
Halmstad Municipality
Area
8,000 m²/86,111 sq ft
Cost
€12,000,000
Coordinates
56.6747 12.8625



0321 Citadellbadet, an outdoor swimming complex, dates from the late 1960s and is famed for its saltwater pools. When the municipal authority decided to renovate Citadellbadet for the Swedish swimming championships in 2006, its aim was to create a venue worthy of national attention which would enhance the waterfront location (overlooking Öresund – the strait between Sweden and Denmark). Wingårdh responded with a purpose-built complex with aquatic imagery, Citadellbadet

comprises two pavilions and a grandstand laid out in a U-shaped plan around two pools: a 50 m (164 ft) competition pool with diving platform and a smaller leisure pool. The southern pavilion houses a salespoint, service areas and a sauna. Reclad as part of the renovation, its colonnade presents glass panels to the poolside and an inner elevation of sustainably sourced and durable hardwood. The larger building to the west, an entirely new structure, has a steel frame and concrete construction, is laid out over a

single floor (plus viewing tower) and houses ticketing facilities, lockers and changing rooms. The amenities are accessed off two corridors slicing diagonally through the plan. Finished in hardwood, these 'slots' frame views out to Öresund and puncture the facade of minimally framed glass panels. The slots have four different facings: transparent, white opaque; and two tones of blue opaque. A stream of rippling water feeds a shallow rooftop pool, creating a constantly moving surface reminiscent of the sea. The effect is

heightened by five circular mosaics spiralling out from the pavilion, each echoing the form of the tapered viewing tower. This is also a reference to the city's water tower beyond.

- 1 View of swimming pools
- 2 Competition pool with viewing tower behind
- 3 West pavilion and viewing tower
- 4 Detail of opaque facade
- 5 Section through west pavilion
- 6 Site plan

Client
Landskrona Municipality
Area
550 m²/5,920 sq ft
Cost
€2,310,000
Coordinates
55.8732 12.8228

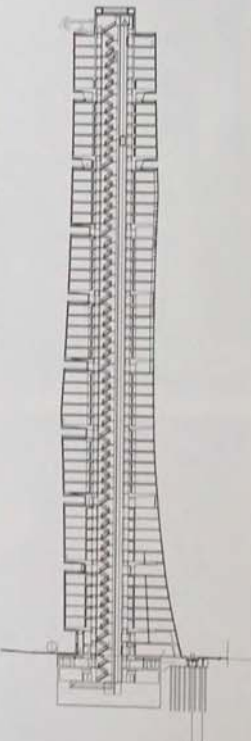


0322 The Turning Torso Tower is a high-rise apartment and office building located in the Western Harbour area of Malmö. Conceived of as a freestanding sculptural addition to the cityscape and centrally situated on a prominent urban site, it has become a landmark for a regenerated former shipyard, which was the venue for the European Housing Exhibition and which subsequently thrived as a sustainable waterfront community. The building derives its signature shape from a sculpture of the same name, itself a geometric abstraction of a twisting human torso. At 190 m (623 ft) and comprising 54 floors, it is one of the tallest residential buildings in Europe and turns through 90 per cent from ground to rooftop. Structurally, it is delineated into nine cubic volumes (each of five floors) which interlink through a central circulation core made of reinforced concrete. This core is the anchor for the floorplates, each rotated 1.6 per cent from the next and constituting a structural jigsaw of individual 'pie-shaped' slabs. A concrete column at the apex of each floor adds further support, while the delicate twisting steel exterior of the building provides additional wind resistance and dampens vibrations. Unencumbered by structural functions, Turning Torso's facade comprises over 5,000 curved aluminium and flat glass panels, the latter leaning either inwards or outwards to follow the twisting form and covering a combined surface area of 5,500 m² (59,200 sq ft). As the building's 147 apartments are arranged above the 10 floors of offices, the residents get the most natural daylight. They also enjoy elevated views from spacious open-plan living areas, either towards the city centre or out over the Öresund Strait to København.



- 1 General view
- 2 Building in context
- 3 Interior view of office floor
- 4 View from an apartment towards city
- 5 View of corridor
- 6 Bathroom
- 7 Section through building

Client
HSB Malmö
Area
18,000 m²/193,500 sq ft
Cost
Confidential
Coordinates
55.6132 -12.9763



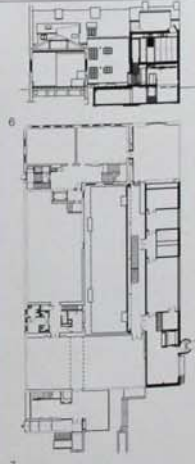
0323	Malmö, Sweden	University of Malmö Orkanen Library	Diener & Diener Architekten	2005 EDU	0571 COM Bern, Switzerland	0577 COM Basel, Switzerland	0646 RES Turino, Italy
0324	Lund, Sweden	Skissernas Museum	Johan Celsing Arkitektkontor	2005 CUL	0316 EDU Stockholm, Sweden	0317 COM Stockholm, Sweden	



0323 Founded in 1998, Malmö University has played a key role in the transformation of the city from industrial stronghold to a centre of culture and learning. The University prides itself on its multidisciplinary, non-hierarchical approach to education. Its ethos is reflected in the decentralized campus in the heart of the old harbour. In a prominent position, the Orkanen Library acts as a gate to the university campus and embodies all the ideas behind the wider masterplan. It houses a teacher training centre and the main university library. It is laid out over five levels (plus basement car parking). Named Orkanen (for Hurricane), it was designed to encourage interdepartmental liaison and the informal exchange of ideas. This is reflected in its arrangement of interrelating spaces with no imposed order or traditional hierarchies. Structurally, the building comprises a series of six independent volumes, with dividing inner courtyards drawing daylight deep into the heart of the plan. A full-height entrance atrium links two of the volumes but only the library on the top floor extends over the entire footprint. With a flexible floor plan, the building was designed to develop over time in response to the varying needs of its users. Although recognizably an education building, it maintains references to its industrial context. The undulating glazed facades exploit the waterfront location by creating a changing series of reflections depending on the time of day, weather conditions and the standpoint of the viewer.

- 1 West facade
- 2 Detail of glazed facade
- 3 View of inner courtyard
- 4 Ground-floor plan

Client
DIL Nordic, Deutsche Bank Stockholm
Area
43,500 m²/468,230 sq ft
Cost
€52,000,000
Coordinates
55.6108 12.9953



0324 This museum has grown from its foundation in 1934 as a study collection for the Department of Art History into a major cultural institution dedicated to sketches and models of public art and sculpture. Situated, since its inauguration as a museum in 1941, in the centre of the historic university town, the building has been extended several times over the years. The growing collection illuminates the creative process of the artist, lending the museum a unique character akin to a collection of artists' studios. A narrow rectangular block containing temporary displays and workshops links existing galleries into a continuous promenade and encloses a new sculpture court. In the basement are conservation workshops and stores underneath the courtyard. Entering a wide exhibition corridor from the top-lit space of Hans Westman's 1958 extension, a strip window looks on to the new sculpture garden. From here, a stair leads up to the tall, top-lit main gallery. Wall space is maximized by eliminating windows, except for those hidden behind a wall next to the stair. A smaller

exhibition space with full-height, oak-framed windows looks west onto the mature trees of the park. Very large panels of precast concrete (3.8 x 7.6 m, 12 x 25 ft) clad the exterior. These panels have distinctly expressed joints in counterpoint to the rough *in situ* concrete of Westman's building.

- 1 Entrance to museum
- 2 West facade
- 3 Detail showing oak-framed window
- 4 View into newly enclosed courtyard
- 5 Gallery space by rooflights
- 6 Section through building
- 7 Ground-floor plan

Client
National Property Board (SFV)
Area
1,300 m²/13,993 sq ft
Cost
Confidential
Coordinates
55.7058 13.1989

0325 Löderup, Sweden

Baron House

John Pawson

2005 RES

0208 RES Tokyo, Japan

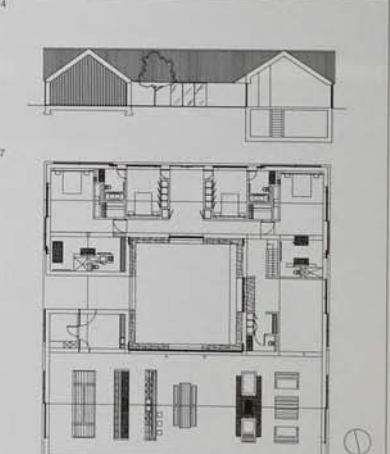
0374 INF London, UK

0532 RES NRW, Germany

0701 REL Tourism Czech Republic

0960 RES Talluride, USA

0910 RES New York, USA

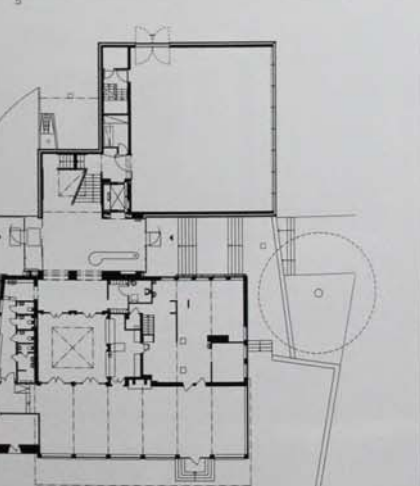
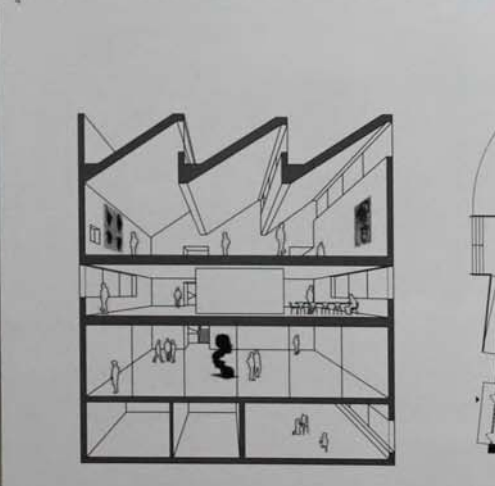


0325 This private residence is an urbane reinterpretation of the rural Swedish farmhouse but located in a rural setting. The brief was to bring the openness of the topography into the house and capitalize on the sweeping views without compromising privacy or human scale. The house is laid out over one level (and a small basement). With a crisp white exterior, pitched silver roofs and low profile, it does not impose itself on the landscape. The plan unfolds counter-clockwise from the main entrance into a sequence of spaces that centre on an external courtyard. Clear sightlines slice through the facades so that the eye can see through the house via the courtyard towards the landscape on all sides. Drawing on the local vernacular,

the architect has created a house where things do not always turn out to be as familiar as they first appear. Much playful use has been made of contrasts and similarities: symmetry and asymmetry; light and shade; inside and out; black and white. Intimacy can be controlled by the occupants (using dark shutters over the large windows) but – at its most open – the house offers an almost illusionary experience in which landscapes seen through large, frameless windows appear to hang on the walls like pictures. Space ceases to be defined in terms of solid, enclosed volumes but in terms of light, materials and the activity of the people within.

- 1 View from northeast
- 2 Facade detail
- 3 Open living space in north end of house
- 4 Living space
- 5 View into courtyard
- 6 Interior view, bathroom
- 7 Section through building
- 8 Ground-floor plan

Client
Fabien Baron and Malin Ericson
Area
550 m²/5,920 sq ft
Cost
Confidential
Coordinates
Confidential



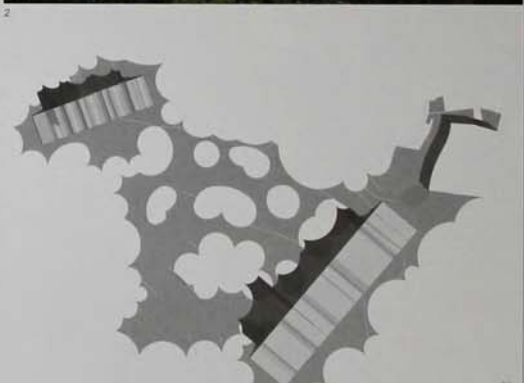
0326 Kalmar in southeast Sweden was a strategically important city in medieval times but is now a quiet regional capital known for its baroque castle and cathedral. The new Kalmar Museum of Art sits in the city park next to a sheltered inlet of the sea guarded by the castle. Won in an international competition by Tham & Videgård Hansson in 2004, the four-storey black cube houses the Kalmar collection of modern art, as well as spaces for temporary exhibitions of contemporary art, installations and performances. A glazed link with views through to the park and sea connects to

an existing restaurant pavilion from the 1930s by modernist architect Sven-Ivar Lind. From this entrance space, an open cast concrete stair spirals up within its own separate top-lit volume to connect the four floors. Cantilevered off the stair tower is a small space for video and multimedia art. Each level of the cube has a clearly differentiated function. On the top floor, the space for the permanent collection of modern art is lit from above by 4 m (13.12 sq ft) high sawtooth skylights. The floor and the lower part of the walls are polished exposed concrete and small windows set within the

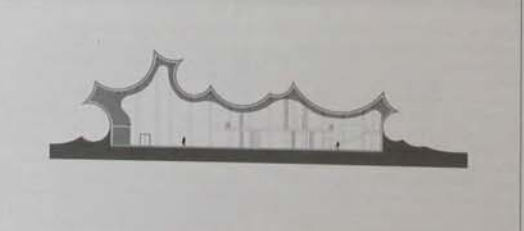
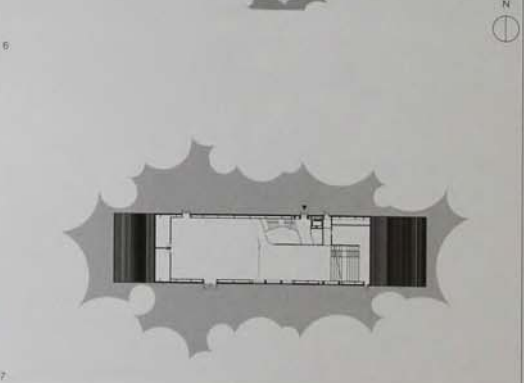
concrete provide glimpses of the surrounding park. The higher space of the first floor, for temporary exhibitions, is entirely glazed on its east facade, offering expansive panoramic views of the Baltic sea. The remaining floors have lower ceilings, with workshops and children's ateliers below entrance level, and offices and a public art library on the third floor. The cube's *in situ* concrete structure is clad with a staggered grid of overlapping black-stained ply panels, similar to the architect's earlier House K.

- 1 View from southeast
- 2 Existing restaurant pavilion
- 3 West facade
- 4 East facade
- 5 Detail of concrete staircase
- 6 Reception area
- 7 Perspective section through building
- 8 Ground-floor plan

Client
Kalmar Municipality
Area
1,600 m²/17,222 sq ft
Cost
€3,300,000
Coordinates
56.6592 16.3531



0327 Danfoss Universe is a science park owned by the industrial manufacturer Danfoss. It is located near the Danfoss factory, close to the town of Nordborg in an agricultural area of southern Denmark. These two buildings are part of the second phase of the park, and they provide winter accommodation for exhibitions and science demonstrations. There are two buildings – Curiosity Centre and Food Factory – which share the same formal concept. Rectangular in plan, each structure's volume is created by horizontally extruding a flat facade with a scalloped outline. The outcome of this way of making form is buildings which appear to have been carved from a solid block. Curving graphic figures vary in size and shape in correspondence with the interior spaces and define openings in the flat facades. The structural idea is simple – a steel frame clad in different tones of grey-painted corrugated sheet metal. The lines of the buildings' silhouettes are repeated in the design of the surrounding landscape. The scalloped, cloud-like outline of the buildings and the landscape creates an interesting relationship between figure and ground.



- 1. Exterior view
- 2. Detail of main entrance
- 3. View of cafeteria
- 4. Auditorium interior
- 5. Exhibition space
- 6. Site plan
- 7. Ground floor plan
- 8. Section through building

Client
Danfoss Universe
Area
1,700 m²/18,298 sq ft
Cost
€3,000,000
Coordinates
55.0411 9.8097

0328 Sønderborg, Denmark

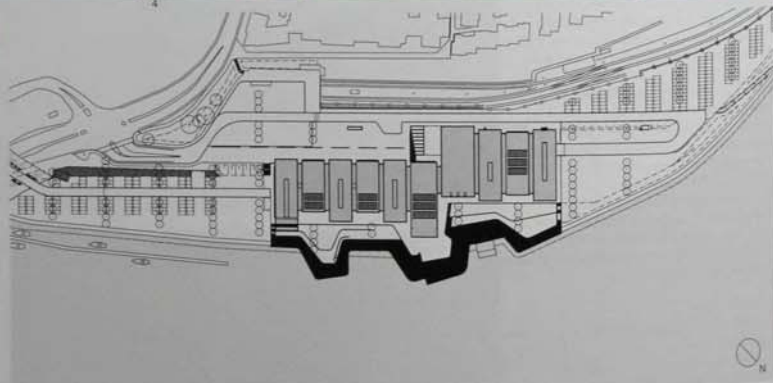
Alsion - University, Concert Hall and Science Park

3XN

2007
EDU

0330 CUL
København, Denmark

0334 EDU
København, Denmark



0328 The brief for this project was to provide a building combining three roles: laboratories and study space for the Danish University South; office space for private research companies; and a concert hall for Sønderborg Symphonics, the local symphony orchestra. The desired result was to create synergy among these elements of the programme – students, scientists and the public. The site, adjacent to Sønderborg's railway station and formerly owned by Danish State Railways, overlooks the waters of Als Sund. To keep the new building's scale

in line with the town of Sønderborg, it is divided into a series of connected, rectangular office and atrium blocks. This array of interspersed atria and offices looks out over the water, with the water-facing edges alternating closer to or receding away from the curving shoreline. The concert hall, a later addition to the functional programme, takes the place of one of the office blocks in the middle of the row. Designating the ground floor as a parterre housing shared facilities such as the café and library created an open social atmosphere. Most building

users regularly return to the ground floor to access these common facilities, creating opportunities for social interaction. Almost the entire ground floor is open access, and the free flow of space is articulated in the way the iconic blocks of the building seem to hover at first-floor level. Construction is primarily in precast concrete (office blocks) and steel (atria) with granite cladding. The concert hall has a box-within-box acoustic structure to resolve the potential noise problem posed by the adjacent railway station.

- 1 View of complex along harbour front
- 2 View of atrium at night
- 3 Detail of facade and landscape design
- 4 Concert-hall interior
- 5 Foyer with art-wall by Olafur Eliasson
- 6 Site plan

Client
Danish State's Research and Education Buildings & Science Park South A/S
Area
34,000 m²/365,973 sq ft
Cost
€66,600,000
Coordinates
54.9128 9.7794

0329 Fuglsang, Denmark

Fuglsang Art Museum

Tony Fretton Architects

2008
CUL0378 RES
London,
UK0412 RES
Groningen,
Netherlands

0329 The new art museum at Fuglsang by Tony Fretton Architects is situated in Lolland, Denmark's fourth largest island. Aligned along the northern edge of a country estate courtyard, the building steps aside to frame a landscape view to the east with the sea beyond. A long white brick barn with a tall slate roof encloses the western side and a formal red brick Manor House sits within a moat to the south. The museum's austere exterior adopts the materials of the nearby utility buildings while evoking classic Danish modernism of the fifties and sixties. The south facade of white painted brick extends into the fields towards the horizon and is surmounted by three diagonally placed roof volumes clad in grey brick. Visitors pass from the landscaped gravel courtyard through a sheltering portal into a glazed lobby and café. This open volume contains public and education facilities with library and offices on the first floor. A long, wide exhibition corridor distributes visitors to the enclosed and naturally top-lit exhibition spaces and a small room at the end releases the exterior views. A parallel back-of-house corridor serves the galleries and technical and storage rooms to the north. The large temporary art space has a translucent, gridded ceiling, and the modern art spaces are arrayed around a cruciform wall element under large rectangular skylights. A suite of smaller rooms for the collection of Danish fine art, including paintings of local landscapes, has richer and more elaborate interiors. In the square 7 x 7 m (23 x 23 ft) rooms, the central diagonal skylights sit within a gold-painted decorative relief ceiling and oak floors are laid in geometric patterns. Between these rooms, small exhibition 'pockets' highlight single pieces of the collection.

- 1 Building in context
- 2 View of entrance
- 3 Exhibition space
- 4 Exhibition gallery
- 5 Exhibition space with skylight
- 6 Ground-floor plan

Client

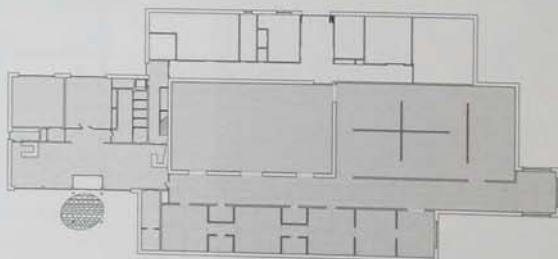
The Building Foundation

Area2,500 m²/26,910 sq ft**Cost**

€5,681,700

Coordinates

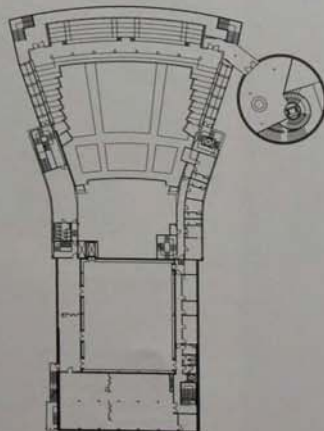
59.8619 17.6478



0330 København, Denmark

Tivoli Concert Hall

3XN

2005
CUL0328 EDU
Sønderborg,
Denmark0334 EDU
København,
Denmark

0330 This is an extension and renovation of an existing concert hall built in 1956 in the Tivoli gardens in the centre of København.

The renovation included the modernization of the building and the provision of a café and new entrance. Stage space was updated and a new rehearsal hall was created. In the front of house, care was taken to maintain continuity with the festive modernist spirit and style of other buildings in the Tivoli park. A former gambling hall below the main concert hall was transformed into a new lobby, cloakrooms and bathrooms. The hall is partly lit from above through a 30 m (98.4 ft) long aquarium along one side.

The former 'Winter Entrance' to the Tivoli gardens was demolished to build the new rehearsal hall. The street-facing side now accommodates a restaurant catering for the public. The demands of the functional programme required the architects to adopt a certain historical style and sensitivity to context, despite the relatively recent date of the original building. Their creative flexibility is evident in the effective way the new work integrates into the delicate, somewhat otherworldly fabric of the Tivoli gardens.

- 1 Facade of rehearsal hall
- 2 Evening view of entrance pavilion
- 3 Entrance pavilion
- 4 View of spiralling staircase
- 5 Main auditorium
- 6 First-floor plan

Client

Tivoli

Area4,000 m²/43,055 sq ft**Cost**

€17,000,000

Coordinates

55.0675 12.5655

0331	København, Denmark	Waterfront Shopping Centre	Vilhelm Lauritzen Architects	2007 COM		
0332	København, Denmark	Maritime Youth House	Bjarke Ingels Group + JDS Architects	2004 CUL	0333 RES København, Denmark	0339 PUB Helsingør, Denmark



0331 This shopping centre is part of a mixed-use development on the site of a former Carlsberg brewery in north København. The rectangular site stretches between a canal dock to the south and an existing street to the north. To respect the scale of the adjacent buildings, the structure is compact and its height is limited to three storeys. The ground floor has a biomorphically inspired plan, with flowing circulation spaces between the shops. Against a regular, curved grid of concrete columns, four 'islands' with curved plans contain groups of small retail units. The first floor has a simpler plan. Its central, curved circulation space has separate spaces aligned around the perimeter inhabited by specialty shops, a health centre, and offices. The second floor houses plant rooms and equipment for heating and air conditioning. Two basement levels contain parking, lavatories and storage. The building is a conventional, prefabricated concrete structure. The ground floor has curved floor-to-ceiling glazing which looks out onto the street on one side and the waterfront on the other. Above, the aluminium cladding of the first and second storeys is patterned by perforations illustrating a pixelated image of water. The reflective aluminium surface, set off by a green underlay, has a shimmering quality.



- 1 River facade
- 2 Facade detail
- 3 Shopping centre interior
- 4 View from first floor
- 5 Section through building
- 6 Ground-floor plan

Client
Carlsberg Properties and Braaten+Pedersen
Area
16,000 m²/172,222 sq ft
Cost
€57,000,000
Coordinates
55.7272 12.5816

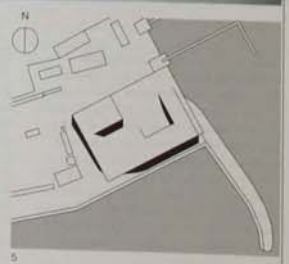


0332 The Maritime Youth House is located on a brownfield site on the waterfront on the outskirts of København. The building serves two groups of users: a sailing club and a youth centre. Outside space is an important part of the design, and the whole of the 2,000 m² (21,528 sq ft) site is covered with an undulating timber deck. Under this deck is accommodation for a common room and workshop, as well as space for boat storage. This solution arose because the sailing club needed most of the site to store their boats, and the youth centre needed outdoor play space. A third reason was

the polluted topsoil, which one-third of the overall budget had been originally allocated to remove. In creating the deck, removing the topsoil became unnecessary, thereby releasing money to be spent on construction. In contrast to the curvaceous form of the exterior platform, the interior spaces have a subdued character that is manifest in their materials and detailing. The standard grey concrete floor of the workshop contrasts with the finer white polished concrete floor of the common room.

- 1 Common room beneath deck
- 2 View of timber deck
- 3 Undulating timber decking
- 4 Common-room interior
- 5 Site plan

Client
Kvaterloft: Governmental City Renewal Project, Lokale OG Anlagsskifter, The Urban Development Fund
Area
2,000 m²/21,527 sq ft
Cost
€1,450,000
Coordinates
55.6575 12.6392



0333 København, Denmark

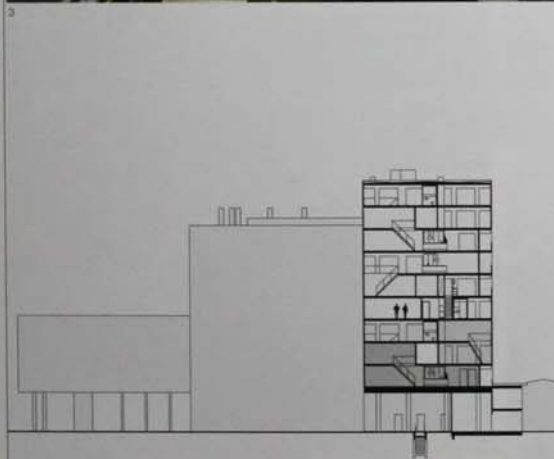
VM Houses

Bjarke Ingels Group + JDS Architects

2005 RES

0332 CUA København, Denmark

0339 PUB Helsingør, Denmark



0333 The VM Houses are the first residential project to be built in Ørestaden, a new district of København. The V building contains 114 apartments, and the M building contains 95 apartments. Instead of being set out parallel to each other, as is usual, the V and M buildings lie diagonally across their site. This gives the apartments oblique views across the surrounding open fields, rather than looking towards the block facing them. An important aspect of the scheme is the diversity of apartment types, and

each of the buildings contains 40 different kinds of apartments, ranging from single-storey accommodation to triplexes. In the V building, all apartments have a double-height space to the north and a triangular balcony offering panoramic views to the south, and the external walls of the apartments are fully glazed. Apartments in the M building have individual, south-facing terraces. A simple material palette of exposed concrete walls and ceilings, solid oak floors, and white-painted steel stairs and handrails is used

throughout both buildings. The design of the buildings makes reference to modernist housing projects, with broad central corridors that function as social spaces as well as providing access to the apartments. The 5 m (16.4 ft) high columns supporting the V building refer to piloti, and they free the ground level from enclosing walls to open up visual connections between the adjoining public spaces.

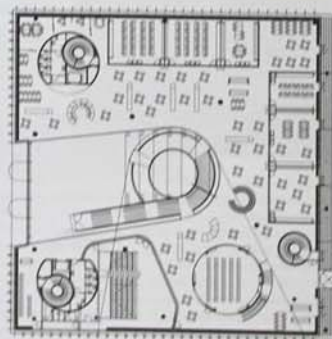
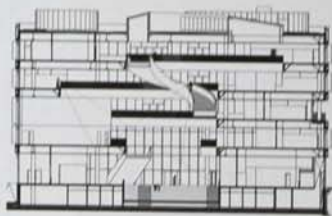
- 1 Exterior view, with M building in background and V building in foreground
- 2 South facade of V building
- 3 A double-height living space
- 4 Internal corridor with social space
- 5 Internal corridor
- 6 Internal corridor
- 7 Section through V building
- 8 Site plan

Client
Høpner, Danish Oil Company
Area
25,000 m²/269,098 sq ft
Cost
€22,000,000
Coordinates
55.6411 12.5836

0334 København,
Denmark

Ørestad College

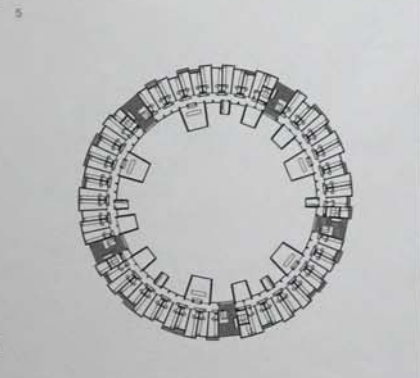
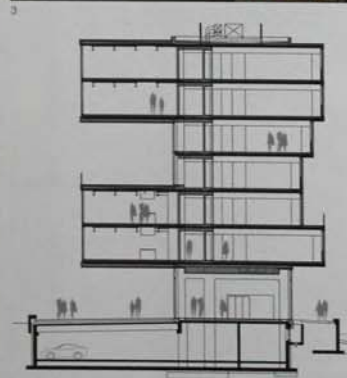
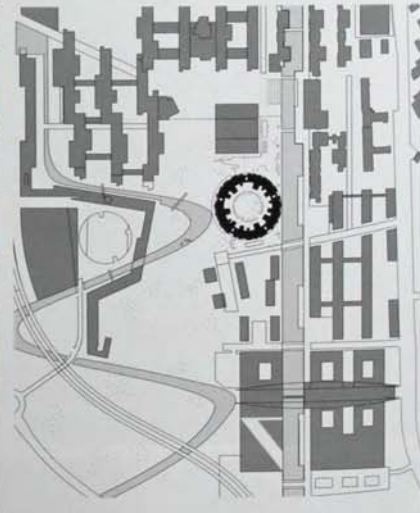
3XN

2008
EDU0328 EDU
Sønderborg,
Denmark0330 CUL
København,
Denmark

0334 Ørestad College is a newly founded upper secondary school in the Ørestad area of København. The school focuses on a subject profile of media, communication and culture, giving it the nickname 'The Virtual College'. This virtual quality is reflected in the functional programme of the building: the brief was deliberately free of specific requirements for rooms, leaving the definition of the building to the creativity of the architects. The structure is a stack of four concrete floor decks, each with an oblique, L-shaped plan. From bottom to top, the orientation of the L, twists in relation to the overall square plan, creating voids and terraces within the cubic volume of the building. Each deck, forming one of four study zones, is supported primarily on three service tower mega-columns rather than a grid of conventional columns. The resulting sparseness of columns offers great flexibility in the floor plan layout. Drum-shaped volumes can be opened up to connect to the surrounding open deck, or closed to provide space for meetings and seminars. On top of each drum is a deck scattered with bean bags for relaxation and team work. The decks surround a central void containing a broad main staircase. Double- and triple-height voids also reach the edge of the building, resulting from the rotation of the stacked decks. The exterior is clad in vertical glass louvers, coloured and semi-transparent, which can open and close to provide protection from the sun while animating the facade with colour. The building's highly abstracted appearance and organization indicate the success of the architects in devising a form which could represent the aspirations of a contemporary Danish secondary school.

- 1 General view
- 2 View from canal
- 3 Relaxation and team work deck
- 4 Interior view of voids and terraces
- 5 Drum-shaped volumes in central void
- 6 Section through building
- 7 Ground-floor plan

Client
København Municipality
Area
12,000 m²/129,150 sq ft
Cost
€27,000,000
Coordinates
55.6411 12.5833



0335 This student accommodation building is located in Ørestad, an area of new urban development near the centre of København. It takes the form of a seven-storey hollow cylinder of outward-facing student rooms. Each floor holds 60 rooms and is reached from a circular corridor running along the inside face of the cylinder. Communal facilities occupy the ground floor and cubic volumes cantilever out over the interior courtyard. The plan is based on a

75-sided polygon, resulting in a schematic ring of identical modular units. The polygon is divided into five blocks by five open stairways. Variety is injected into the scheme by varying the radial length of the student rooms and their balconies, modulating the external facade. The cantilevered communal spaces are arranged freely around the internal facade, articulating an aesthetic of randomness. The design is a response to the problem of maintaining a degree

of informality and humanity in a large, highly regular modular construction, and of finding a balance between expressing the collective and individual aspects of an institution. The approach taken evokes nostalgia for movements such as the New Brutalism, Metabolism and the megastructures of the 1970s. The structure of the building is a mixture of precast and *in situ* concrete, with Freyssinet steel cable structures supporting the cantilevered volumes. Each student room

has built-in plywood furniture and exposed concrete walls and ceiling. The exterior is finished with copper sheeting.

- 1 Dormitory seen from west
- 2 View of interior courtyard
- 3 Facade detail of cantilevered volumes
- 4 Internal corridor
- 5 Site plan
- 6 Section through building
- 7 Typical floor plan

Client
Tietgenkollegiet Foundation
Area
28,660 m²/308,494 sq ft
Cost
€65,500,000
Coordinates
55.6602 12.5909

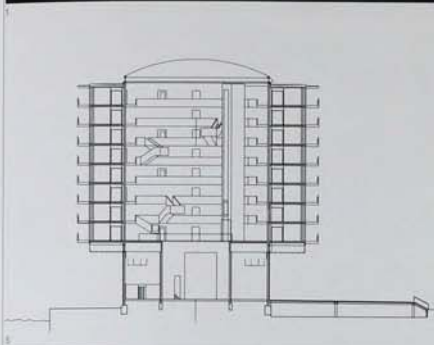
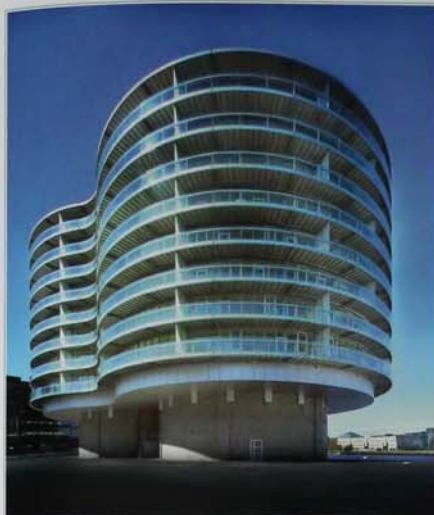
0336
København,
Denmark

Gemini Residence

MVRDV with JJW Arkitekter

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Tokyo,
Japan0418 RES
Amsterdam,
Netherlands0497 RES
Madrid,
Spain0337
København,
Denmark

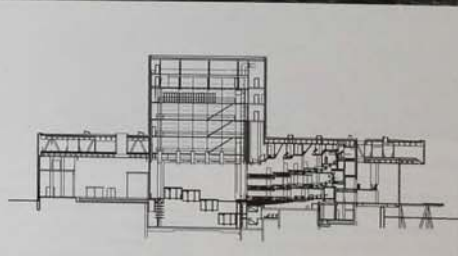
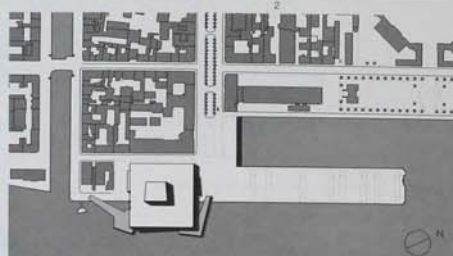
New Royal Theatre

Lundgaard & Tranberg
Arkitektfirma2008
CUL0335 EDU
København,
Denmark

0336 This conversion of two grain silos into apartments on København's waterfront, breaks from the usual approach to warehouse conversion. Situated in the newly residential Havnstaden, it is one of six landmark structures preserved as a reminder of the area's old industrial character. The walls of the concrete cylinders 25 m (82 ft) in diameter were not strong enough to allow large window openings to be cut into them. The 84 apartments are therefore cantilevered on the outside of these walls and form a mass connecting the two original silos, which are left empty. The apartments act as 'super cores' containing ducts, lifts, stairs and access galleries. Most flats are one room deep, the exception being a bedroom with a bathroom behind. Full-height windows open to continuous glass-fronted balconies with panoramic views over the water and the city. The flats range in size from 90 to 200 m² (970 to 2,150 sq ft). The entrance to the silos is at ground level at the point where they nearly touch, and leads to a white cylindrical space open to the huge, top-lit lobby space above. Stairs lead up to a wider terrace where the full extent of the space can be appreciated. The light-filled interior is covered by a transparent, domed ETFE roof. Dog-leg staircases project into the central atrium from the access terraces with corrugated white balusters. The atrium also has glass-fronted lifts providing vertical circulation.

- 1 General view
- 2 Facade detail
- 3 Staircase in the 'super core'
- 4 Open-plan living and kitchen area
- 5 Section through building

Client
NCC Denmark, Hellerup
Area
17,500 m²/188,368 sq ft
Cost
€17,800,000
Coordinates
55.6840 12.5988



0337 This Royal Danish Theatre building is located in København's inner harbour. Roughly half of the site extends from the old shoreline into the harbour, establishing a relationship with the other new landmark of the area, the opera, a few hundred metres to the northeast. The New Royal Theatre contains three theatres, a large auditorium with 650 seats, the port auditorium with 250 seats and a small auditorium with 100

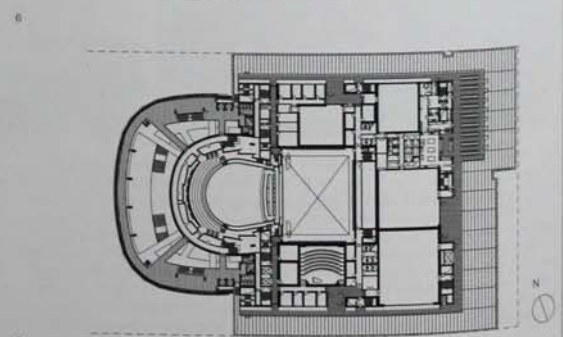
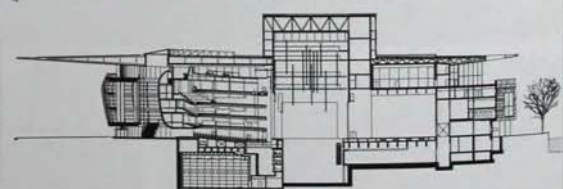
seats. The main stage is at ground level, surrounded on three sides by generous backstage and sidestage areas. The simple strategy of placing the largest spaces at ground level allows them and the smaller theatres to be efficiently roofed with a single set of long-span steel trusses. The fly tower projects upwards from the centre of the building and a pit under the main stage accommodates a set of stage lifts. Apart

from these departures from the level, the geometry of the building is predominantly rectilinear in plan and continuous in profile. Within this uniform space, a humanizing contrast is found in the form of the main auditorium, in which the seating is curved and the balconies create a circular space embracing the stage. Apart from the steel roof trusses and their supporting columns, the materials are simple. The auditoria have

internal brick walls and oak flooring, and the atrium has glass curtain walls facing the harbour. The exterior is a mix of brick, copper and glass surfaces.

- 1 Exterior view looking north
- 2 Walkways extend out over harbour
- 3 Detail of glass facade
- 4 Site plan
- 5 Section through building

Client
Danish Ministry of Culture
Area
21,000 m²/226,042 sq ft
Cost
Confidential
Coordinates
55.6817 12.6007



0338 The Copenhagen Opera House has a prominent site in the inner harbour of København, at one end of an axis running from the Frederikskirken through Amalienborg Square, and across the harbour. This new opera house is part of a larger plan to transform the inner harbour area into a new cultural centre with several large cultural institutions. The opera house is located on the small rectangular island of Dokøen, and is surrounded by canals. On the west-facing side of the building is a grand arrival plaza, protected from the elements by a high, cantilevered roof. This roof element is the main unifying concept of the design, and it connects the various different spaces of the opera – front of house, auditorium, fly tower and backstage. The shelter it provides also

enables the Royal Danish Theatre to perform on an outdoor stage floating in the harbour, with the audience on the plaza under the roof. Just as the plaza affords a panoramic view of the harbour, the sculptural volume of the maple-panelled auditorium is visible through the facade from all over the inner harbour. It is reached by radial bridges from balconies in the foyer, enhancing the audience's experience of seeing and being seen. The auditorium's shell-like form, inspired by a conch, is panelled in stained maple to evoke a violin. The building's other materials (sandstone, granite, metal, glass) are primarily treated simply and in light colours, an expression of the Nordic tradition in building.

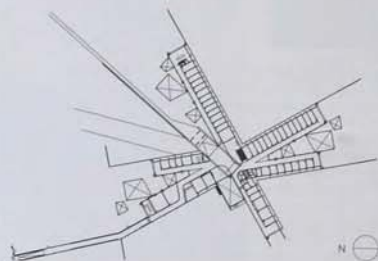
- 1 West facade
- 2 Bridges to auditorium
- 3 Auditorium volume seen through facade
- 4 Rehearsal room
- 5 Auditorium interior
- 6 Section through building
- 7 Ground-floor plan

Client
The A.P. Møller and Chastine McKinney Møller Foundation
Area
41,000 m²/441,320 sq ft
Cost
€340,000,000
Coordinates
55.6817 12.6007

0339

Helsingør,
Denmark

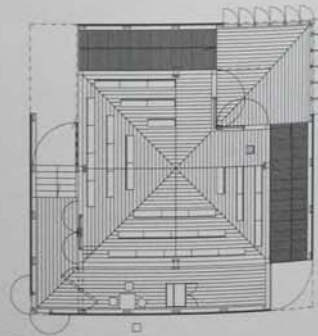
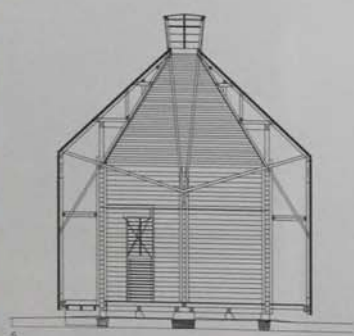
Psychiatric Hospital

Bjarke Ingels Group +
JDS Architects2005
PUB0332 CUL.
København,
Denmark0333 RES
København,
Denmark

0339 This project is a psychiatric clinic which extends a previously existing general hospital near the Danish city of Helsingør. In developing the design, the architects not only analysed the programme but also interviewed the potential users of the clinic: staff, patients and relatives. Central among the issues arising from this consultation process was the need to avoid reminding patients of their illness, while allowing for the requirements of clinical care. The choice of a cross-shaped plan for the building provided an approach to organizing the individual rooms and open spaces, while avoiding clinical stereotypes. The design follows the asymmetrical cross-shaped plan on two levels, merging into the landscape at the ends of each arm of the cross. This is intended to conceal the clinic, to avoid spoiling the view from the existing hospital. On the lower floor – the part of the clinic in which patients stay overnight – each room is given a view outwards over the grounds of the hospital, and the space between the rooms creates irregularly shaped shared spaces on the interior. On the upper floor – in the public treatment section of the clinic – a bridge from the main hospital building arrives in the centre of a cluster of treatment rooms. This organization of spaces and circulation enables the design to address the conflicting requirements of the clinic: to be centralized, but with private, decentralized accommodation for patients; to provide a sense of freedom within a controlled environment and to enable privacy within a sociable atmosphere.

- 1 Aerial view of clinic
- 2 Aerial view showing bridge to main hospital
- 3 Bridge to main hospital
- 4 Seating area in space between patient rooms
- 5 Reception area
- 6 Site plan
- 7 Section through building

Client
Helsingør Hospital, Frederiksberg County
Area
6,000 m²/65,583 sq ft
Cost
€7,200,000
Coordinates
56.0381 12.5683



0340 The design of the Kärsämäki Church is the result of a decision to rebuild an earlier church that had been demolished. As no plans of the original wooden church were available, the competition brief encouraged the design of a modern, twenty-first century house of worship which incorporated materials and construction techniques from the eighteenth century, when the original church had been built. The architectural resolution is an unpretentious building acquiring its quality through carefully chosen

materials and handmade detailing. Situated on the shore of the Pyhäjoki River, the silhouette of the church evokes a childlike image of a house. A square box with a gabled roof is crowned by a lantern directing natural light into the building. The design utilized the concepts of core and cloak, which produced a house-within-a-house arrangement accentuated by the contrast between an almost black exterior and an exceptionally lightly hued, wooden interior. The cloak is made of aspen shingles dipped

in tar, lifted at one corner to reveal the entrance to the church, where the vestibule, vestry and a storeroom are situated. The church hall has no fixed furniture – seating and altar can be moved according to the congregation's needs. After penetrating the dark carapace and passing through a dimly lit vestibule, the visitor arrives in the core of the building itself, with its dramatically illuminated hall derived from the traditional Finnish method of a load-bearing log frame. Instead of using computers and machines,

the building was almost exclusively built and assembled with axes, chaws, chisels, manpower and horsepower. Traditional building methods such as notched corner joints give the building an extraordinary tactile quality, reminiscent of Finland's old wooden churches and rarely seen in contemporary buildings.

4 View from southeast
5 Section through building
6 Floor plan

Client
Parish of Kärsämäki
Area
220 m²/2,368 sq ft
Cost
€1,000,000
Coordinates
63.9641 25.7487

1 Exterior view showing main entrance
2 View from northwest
3 Interior, lit by lantern at apex

0341	Vuokatti, Finland	Conference and Holiday Facility	Jukka Koivula	2003 REC
0342	Joensuu, Finland	METLA – Finnish Forest Research Institute	SARC Architects	2004 COM



0341 The Finnish Railways' Support Foundation developed this small holiday and conference resort in Vuokatti, northeast Finland. Located in a beautiful holiday spot close to a sandy shore, the resort contains eight accommodation units and a large common area including a sauna, meeting room and living room. A tilted and folded wooden wall, painted with tar to provide weather resistance, faces the approach to the wooded site which slopes down towards the lake. The cladding is made of upright tongue-and-groove boarding, mirroring the vertical lines of the surrounding tree trunks. The wall embraces and protects the fan-like composition of the group of buildings linked via covered walkways and stairways. Once inside the compound defined by the wall, the composition opens up to the lake. A pitched, cantilevered roof protects platforms which step down from the communal area to the shore. The architecture carefully integrates in-between spaces neither completely exterior nor interior. Simple but carefully designed details and juxtaposed wooden surfaces exude an atmosphere of comfort and intimacy. The design illustrates the architect's expertise in wooden-frame structures, and is inspired by Finnish vernacular houses and barns. It taps into a Finnish collective memory with the smell of tar, references to old saw mills and attic staircases and experiences like looking through the small window from the shed.



- 1 Building in context
- 2 Detail of timber-frame structures
- 3 Open-sided room
- 4 Communal living room
- 5 Section through building

Client

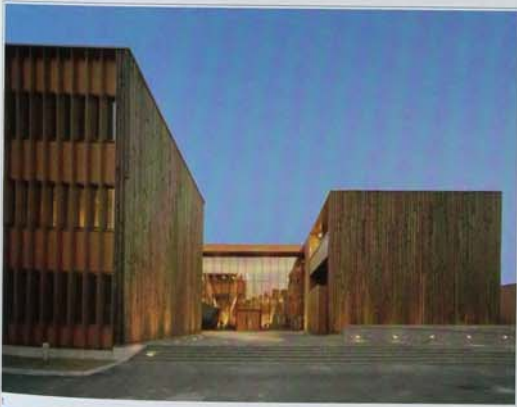
Finnish Railways' Support Foundation

Area430 m²/4,628 sq ft**Cost**

Confidential

Coordinates

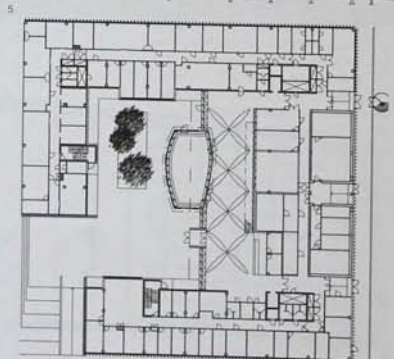
64.1465 28.2678



0342 In Finland, timber is a popular building material, as well as an intrinsic aspect of the country's cultural landscape. The METLA Finnish Forest Research Institute sits at the edge of the university campus of Joensuu, the capital of North Karelia in eastern Finland, a region known for its lakeside scenery surrounded by forest. The institute is dedicated to developing strategies for the future of forestry and forest products.

This building, Finland's first multistorey wooden structure, acts as a showcase for the innovative uses of wood as a building material – from load-bearing structures to external cladding. A block building surrounds a courtyard and mirrors the typology of the university buildings, but the wooden exterior differentiates the institute from the red brick of these surrounding structures. The main entrance to the institute is accessed through a courtyard. Walls made of 100-year-old tarred logs, a traditional method of weather-resistant construction, flank this exterior space.

Through the three-storey glazed entrance lobby, which is penetrated by a shingle-roofed conference hall in the shape of an overturned boat, a structure of tilted wooden columns is visible. The building also contains offices, laboratories and communal areas. Wide structural spans facilitate flexible use of space. The wooden column-beam-slab structure is the first of its use on this scale.



- 1 Building at dusk
- 2 Conference hall from courtyard
- 3 View of courtyard
- 4 Main lobby
- 5 Section through building
- 6 Ground-floor plan

Client

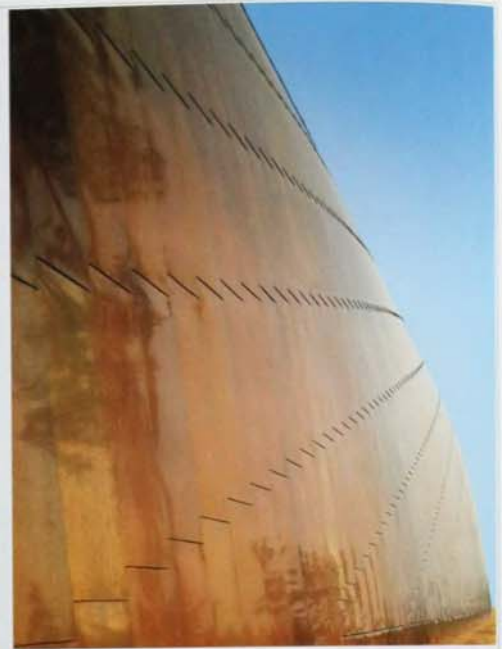
Senaatti-Properties

Area7,650 m²/82,344 sq ft**Cost**

€16,000,000

Coordinates

62.6059 29.7414

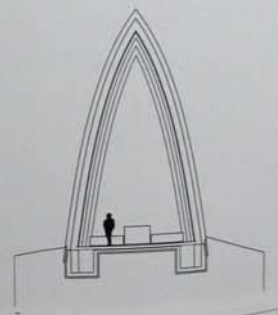
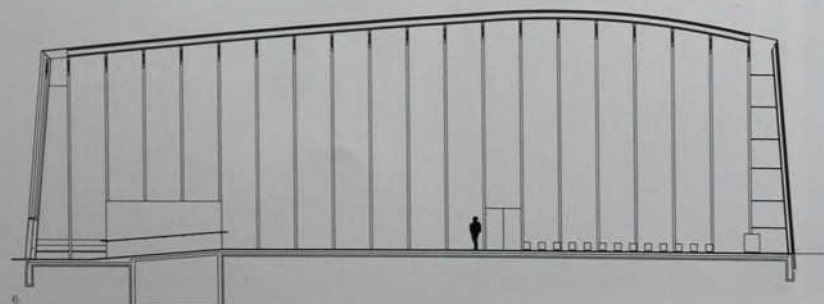


0343 St Henry's Ecumenical Art Chapel stands on a small hill on the southern island of Hirvensalo. Its design cleverly reconciles formal contradictions, combining minimalism with expressionism. While referring to its physical and cultural context, the chapel's design also sets up autonomy from it. Its exterior is reminiscent of an upturned ship's hull, with its pointed structural ribs of laminated pine beams spanning from the floor to their meeting point above. The building was awarded the International Grand Prix Barbara Cappochin in 2007. The simple form of the church is echoed in a minimalist vocabulary, and the construction uses just two materials. The exterior, except for full-height windows on the eastern side, is clad in copper shingles, while the interior is lined in timber between the ribs. Over time, these materials will mature. The copper will acquire a green patina and blend in with the landscape, and the untreated pine of the hall will gain a reddish hue. The visitor follows a carefully calibrated route, from a muted entrance through a simple door into a low-lit, low-ceilinged foyer. The entrance to the magnificent interior with its high, pointed roof leading visually on to the dramatic handling of the altar appears next, illuminated by two windows. The two functions of the building – art gallery and church – use the same room. Simple rectangular benches, also made of pine, can be removed to provide a clear area for exhibitions.



- 1 View from east
- 2 Entrance at west end of chapel
- 3 Detail of copper shingle facade
- 4 Interior of chapel
- 5 Detail of wooden ceiling
- 6 Longitudinal-section through building
- 7 Cross section through building

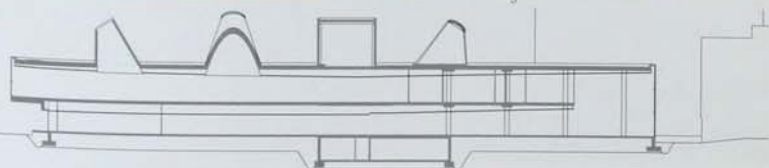
Client
St Henry's Chapel Association
Area
300 m²/3,229 sq ft
Cost
€1,600,000
Coordinates
60.44072 22.2538



0344 Lohja, Finland

Lohja Main Library

Lahdelma & Mahlamäki Architects

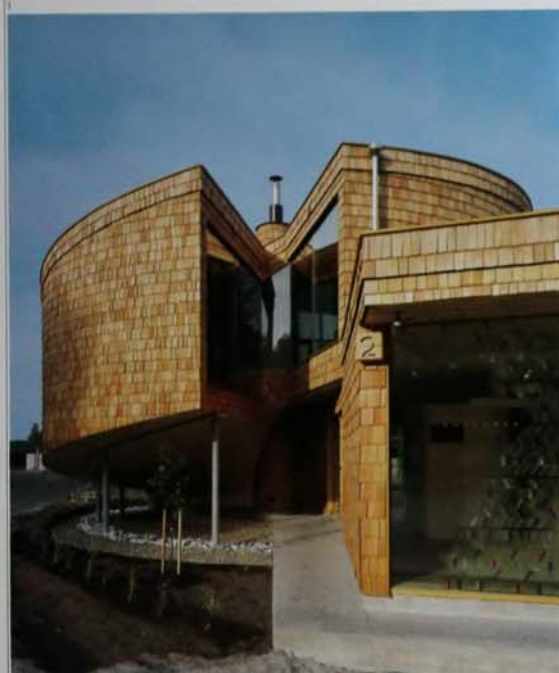
2005
CUL

0344 The design for the main library in the city of Lohja, 55 km (34.2 miles) west of Helsinki, was the winning entry in an architectural competition held in 2002. Located in the town centre, other cultural buildings of varying size, age and materials surround the library. Adjacent to the library is a residential building to the south, and nearby is the medieval church of St Lawrence. The design response was a structure lying somewhere between the modernist solution of an architectural statement with no visual connection to its surroundings, and the simple repair of the existing urban fabric. The external facades are clad in red brick, a reference not only to the public buildings of the 1950s by well-known Finnish architect Alvar Aalto, but also to existing civic architecture, including the nearby town hall. The angled lines of the city block set out the shape of the building, giving the front facade an elongated shape. The irregularly shaped entrance way draws in passing pedestrians. The red brick walls continue inside, acting as organizing elements within the *in situ* concrete frame structure containing an exhibition hall,

research rooms, a lecture hall and a café over two storeys. The main reading room is situated on the upper floor and the reading areas are lit by large, cone-shaped skylights in conjunction with a large glazed opening which looks out towards the town centre and the medieval church.

- 1 Aerial view
- 2 Exterior view
- 3 Reading area
- 4 Reading area with cone-shaped skylight
- 5 Glazed south facade
- 6 Section through building
- 7 Ground-floor plan

Client
City of Lohja
Area
3,513 m²/37,813 sq ft
Cost
€776,000
Coordinates
60.2625 24.0650



0345 This private house is the outcome of an annual competition for a housing exhibition in the city of Espoo, near Helsinki. Its design is based on the idea of spiral space. An open-plan living area, which extends over the ground and first floors, twines around a central concrete column containing the fireplace. An elaborate stairway composed of a variety of steps, ramps and platforms creates this spiraling upward movement. The staircase is the central element of the living room, and its character suggests the different spaces of the house, with their range of spatial and sensual qualities. Wet rooms are located in the living space as independent pods. Cellular spaces are housed in an adjacent building, which has a powerful compositional relationship with the main structure. The architect describes his architecture as being opposed to the vocabulary and tradition of functional modernism, drawing instead from the themes of everyday life. As an alternative to the universal space of modernism, Gastropod House offers a variety of spaces tailored to different situations and moods in the lives of its inhabitants. Accommodation is provided for a range of occasions, from glamorous celebrations to moments of retreat and withdrawal. Wooden shingles dominate the interior and exterior. The outside is clad with Siberian larch, while the inside has Finnish aspen on walls and ceilings. These form sensual and tactile surfaces. Following the logic of the spiral design, the house is put together by wrapping prefabricated elements, partly supported by a steel structure, around the central core. Through careful detailing and modest use of materials, this sophisticated house did not exceed the cost of an average Finnish house of the same size.

- 1 Street facade
- 2 South facade
- 3 Entrance
- 4 First-floor living room
- 5 Spiral staircases
- 6 Ground-floor plan
- 7 First-floor plan

Client
Olavi and Elena Koponen

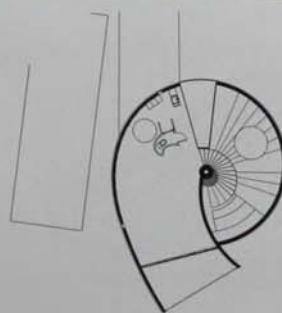
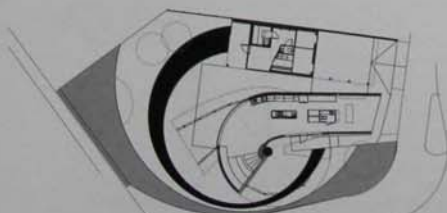
Area
247 m²/2,659 sq ft

Cost

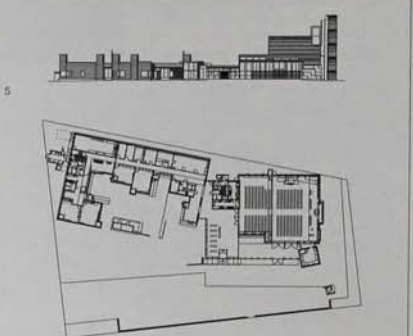
€520,000

Coordinates

60.1948 24.5989



0346	Helsinki, Finland	Laaajasalo Church	Kari Järvinen and Merja Nieminen Architects	2003 REL	
0347	Helsinki, Finland	Pakila Church	Juha Leiviskä Architect	2002 REL	0057 CIJL Bibliothèque, West Bank



0346 The Laajasalo church is located in a suburb of Helsinki. Its design is based on the winning entry from a competition held in 2000 in which the architects were invited to participate. The building has two faces: a large public one wrapped in copper and containing the church hall and belfry, and the more intimate, timber-clad parish building. The hall, the freestanding belfry and a stone-clad sacristy sit along the street front, visible

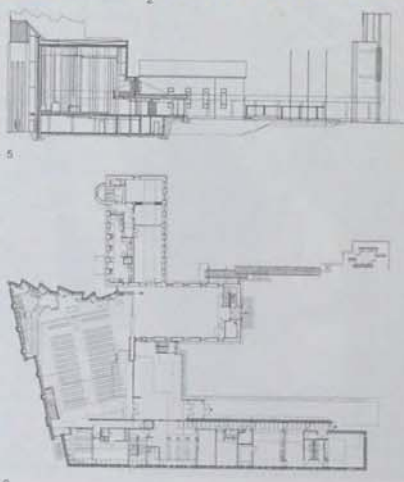
from afar. The timber wing contains small units which open into a courtyard facing the adjacent park. An entrance hall in the form of a transparent pergola-like hall links these two parts of the building. The manner in which construction materials were used unifies this composition of geometric volumes of varying size and character. The public face is clad in green-patinated copper sheets of differing widths and shades of green, creating a lively

surface that looks like a geological formation. Spruce planks on the parish building, painted with a traditional Finnish red ochre, echo the horizontal character of the copper facades. Laminated beams, pillars and beam trusses are used for the load-bearing structure, and these support an elegant timber roof grid in the church hall. The interior surfaces are of pine and birch, and wooden screens modulate the light of the foyer. During the

day, specially designed light-towers filter the light, creating a play of shadow and light on the church walls.

Client
The Parish Union of Helsinki
Area
1,600 m²/17,222 sq ft
Cost
€7,000,000
Coordinates
60.2439 24.9397

- 1 View from northwest
- 2 Rear view
- 3 Foyer interior
- 4 Church hall interior
- 5 North elevation
- 6 Ground-floor plan



0347 Juha Leiviskä is one of Finland's most distinguished living architects. His body of work, spanning over 40 years, has focused on religious and public buildings. In the design of Pakila Church, Leiviskä uses a rhythmical composition of modular planes and their ability to reflect, capture and manipulate light. The project, in the Pakila suburb of Helsinki, is an extension of an existing church dating from the 1950s designed by Yrjö Vaskinen. Now cut off from its original context by a ring road, the church needed to be re-anchored to its surroundings, and the design does this by adding a freestanding belfry. This structure has two functions – it acts as a beacon to signal the presence of the church from afar, and when closer, it guides the visitor to the entrance court. The building is partially clad in brick on the outside. The small steps of the external walls create an external rhythm on the surface, giving the facades a strong vertical character. Inside, the walls are painted white and their vertical articulation reflects and diffuses the daylight entering through full-height window slots. Leiviskä's signature – delicate light fittings – float in

the space. The visitor follows a carefully designed ceremonial route leading from a loggia to an open vestibule. Leading from here is the main hall which culminates in the altar. The mystical quality of the hall, whose altar wall seems to dissolve into veils of light, is further enhanced by an altarpiece designed by the artist Markku Pääkkönen and made of 200 glass prisms.

Client
The Parish Union of Helsinki
Area
2,794 m²/30,074 sq ft
Cost
Confidential
Coordinates
60.2439 24.9398

- 1 Exterior view
- 2 Exterior of altar wall
- 3 Entrance
- 4 Altar and organ seen from gallery
- 5 Section through building
- 6 Ground-floor plan

0348	Orkney, Scotland, UK	Pier Arts Centre Stromness	Reiach and Hall	2007 OUL
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0348 The Pier Arts Centre (PAC) in Stromness houses Margaret Gardiner's collection of British abstract art. The building extends from the town's main street, which runs parallel to the shore, out into the harbour and onto a stone pier. Architects Levitt Barnstein designed the original PAC in the 1970s, which occupied a single net-house on the waterfront. In 1999, Reiach and Hall won the commission to extend the building, refurbishing the existing building, including the entrance, and erecting a modest extension on a new pier. This extension mimics the form and massing of the original warehouse and expresses its contemporary uses through structure and materials. The architects worked closely with artists to explore the material qualities of the new building. Three simple components now make up the centre: the meeting house (an original residence), the strong house (an original warehouse) and the black house (the new extension). A light-filled corridor gallery within the new extension links all three houses and provides open views out across the harbour. In the original stone warehouses, the skin and the structure are combined as heavy stone walls. In the

new building a dark, zinc-clad structural system with mullions at 450 mm (1.6 in) centres supports a translucent glazing system. The simple form changes character depending on the viewer's vantage point and from certain angles the mullions give the appearance of a solid black block; viewed face-on at night the gallery appears as a transparent form.

- 1 Exterior view
- 2 Interior view of meeting house
- 3 View looking south to new extension
- 4 Corridor gallery
- 5 Site plan

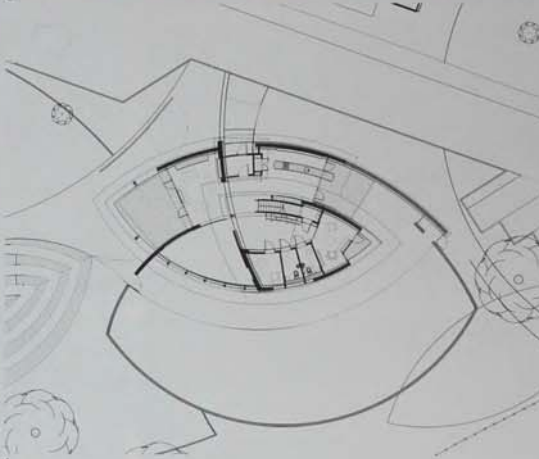
Client
The Pier Arts Centre
Area
1,023 m²/11,011 sq ft
Cost
£2,900,000
Coordinates
58.9658 -3.2064

0349	Inverness, Scotland, UK	Maggie's Centre, Highlands	Page Park Architects	2005 PUB
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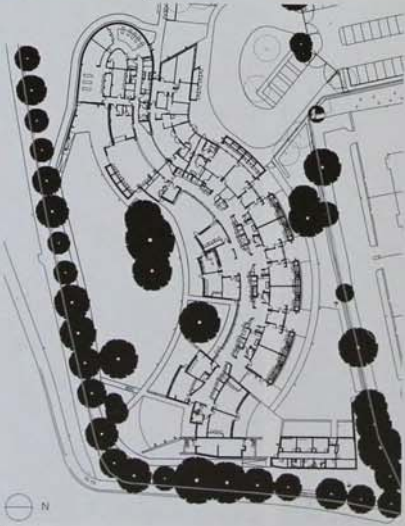
0350	Glasgow, Scotland, UK	Hazelwood School	Gordon Murray + Alan Dunlop Architects	2007 EDU
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0349 Situated next to Raigmore Hospital at the southern outskirts of Inverness, this centre provides support and counselling for cancer patients. Built in honour of Maggie Keswick Jencks, the late wife of architectural writer Charles Jencks, Maggie's Centres are designed by prominent architects at locations throughout the UK. Here, this 225 m² (2,422 sq ft) facility serves not only the neighbouring hospital, but also the surrounding Highlands area. In plan, the one-and-a-half storey building is composed of two overlapping elliptical shapes: one for the building and another for an enclosed garden. Walls wrap around these spaces, forming a rising spiral shape. Angled outwards at 10 degrees, enclosures minimize any feeling of confinement. The timber frame structure is clad in solid birch plywood on the inside and laminated plywood and pre-patinated copper on the outside. The bands of green copper spiral around the building, emphasizing the interpenetrating volumes. Generous glazing floods the space with daylight. Inside there are custom designed birch fittings. An 80 m² (861 sq ft) mezzanine accommodates the centre's offices. The private garden occupies space both inside and outside the building. Boards of rough hewn larchwood enclose the garden and contrast with the smooth plywood of the building. Beyond both the building and the garden, landscape architecture features footpaths that spiral up two mounds. Designed by Charles Jencks, the landscape echoes the building's form.



- 1 Copper-clad exterior
 - 2 Interior view with stairs to office space
 - 3 View of building and landscaped garden
 - 4 Site plan
- Client**
Maggie Keswick Jencks Cancer Caring Centres Trust
- Area**
225 m²/2,422 sq ft
- Cost**
£850,000
- Coordinates**
57.4739 -4.1926



0350 Designed for children aged two to eighteen with sight and hearing impairments, Hazelwood School is a nationally important facility in Scotland and one of the most advanced in Europe. Situated on the edge of Bellahouston Park on Glasgow's south side, the low one-storey building curves east to west around mature beech and lime trees across its suburban garden site. The school is arranged around an internal street with a range of tactile and visual devices to guide pupils. Entering at the west end of this street into a dining and assembly space, classrooms line the snaking corridor, with the nursery in the west end and the senior school to the east. A tactile wall lined with cork and inlaid with beads at different heights helps to orient pupils and conceals deep cupboards behind its faceted surface. Classrooms face north to take advantage of even light without the confusing shadows of direct sunlight. Each classroom opens up to a sheltered porch shared with its neighbour and an outdoor play area. To the west, the plan loops around to enclose a hydrotherapy pool and gymnasium. A small administration wing sits near the north entrance. At the east end of the street is the life skills unit. As an extension of this, a separate house has overnight rooms for pupils in their final

- 1 Aerial view
 - 2 Glazed facades allow natural light into building
 - 3 Interior view of classroom
 - 4 Site plan
- Client**
Glasgow City Council, Department of Special Needs Education
- Area**
2,600 m²/27,986 sq ft
- Cost**
£6,000,000
- Coordinates**
55.8431 -4.3089

0351 Edinburgh, Scotland, UK

Scottish Parliament

Miralles Tagliabue - EMBT

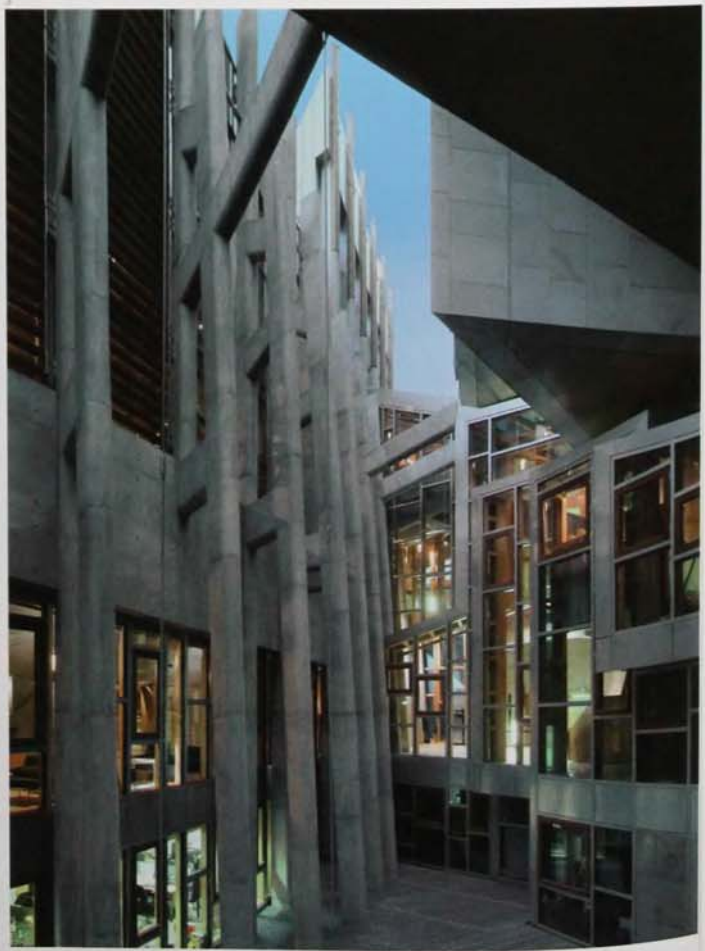
2004

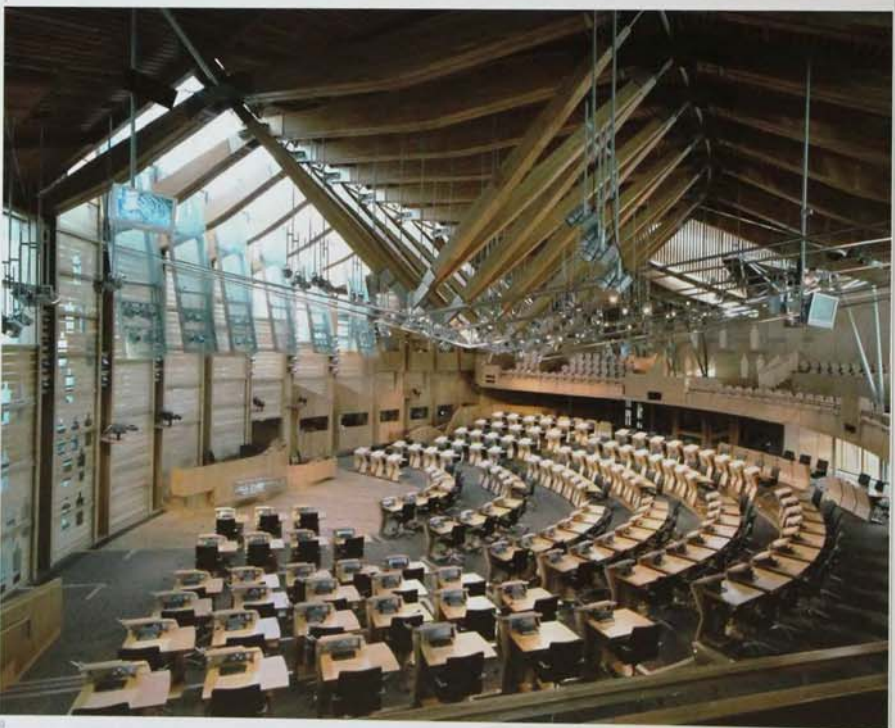
GOV

0473 EDU Vigo, Spain

0485 COM Barcelona, Spain

0486 COM Barcelona, Spain





0351 Scotland's Parliament building nestles discreetly within the medieval old town at the foot of the Royal Mile in Edinburgh. The choice of site is an interesting rejection of monumental locations in the New Town or high on one of the prominent hills. The site inspired architect Enric Miralles to produce an institutional building that is open, anti-axiomatic and non-hierarchical, and that is organic and aggregated in appearance. Described as an intimate gathering in the landscape, the building organises a varied series of spaces within a complicated site, demonstrating how what seem to be ad hoc forms can bring order and unity to apparently irreconcilable shifts in the cityscape's scale, density and formal diversity. Shattering between the cliffs of Salisbury Crags and Arthur's Seat, the building addresses the relationship between nature and the urban fabric, splitting functions to the west

in a series of new and existing blocks; and to the east in a softer arrangement of forms and terraces that reflect the wider nature of landscape beyond. At the building's centre, a low-lying series of roof forms, gardens and terraces are compressed to form the main concourse. This is lit by distinctive glazed hull-like forms, and provides circulation and meeting space for all the building's users. It also provides a place where the public can meet their representatives in a relaxed and informal environment. The debating chamber, while suitably grand, does not dominate the composition. Materials – concrete, stainless steel, granite and oak – reflect the brief's specification for a 100-year life for the building, making this a fitting and enduring climax to Miralles' prematurely curtailed career.

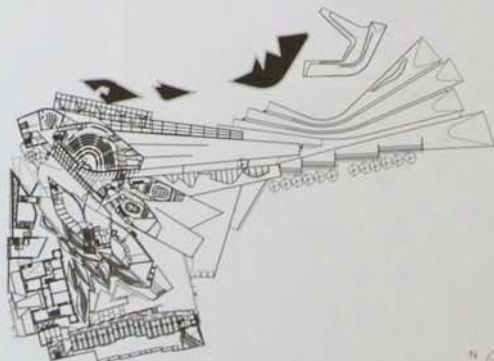
- 1 View from landscaped garden
- 2 North facade
- 3 Rooftop
- 4 Office building facade
- 5 External circulation
- 6 Garden lobby staircase
- 7 Conference room interior
- 8 Reading niche in MP's office
- 9 Debating chamber
- 10 Site plan

Client
The Scottish Parliament

Area
31,894 m²/343,304 sq ft

Cost
£280,000,000

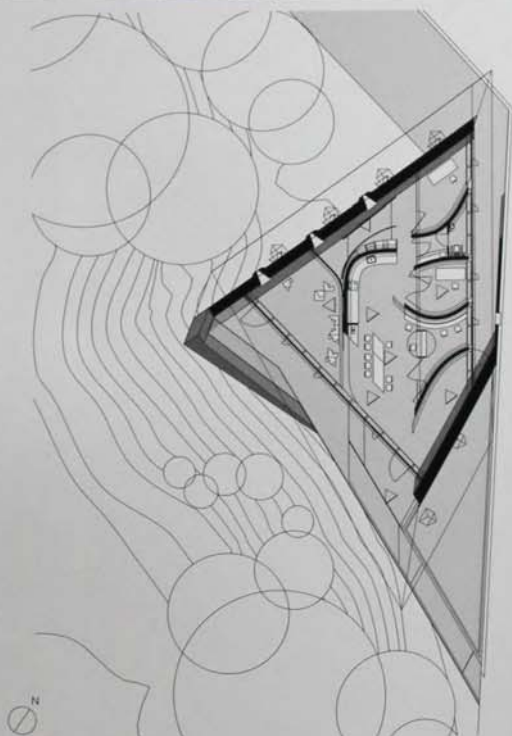
Coordinates
55.9503 -3.1957



0352 Kircaldy, Scotland, UK

Maggie's Centre, Kircaldy

Zaha Hadid Architects

2006
PUB0542 EDU
Wolfsburg,
Germany0543 COM
Lipzig,
Germany0629 TRA
Hornbrunn,
Austria0640 RES
Wien,
Austria0892 CUL
Cincinnati,
USA

0352 This Maggie's Centre is Zaha Hadid's first project in the United Kingdom and belongs to a group of resource and counselling centres for cancer patients. Each independently operated centre is situated next to a hospital to serve their patients, and this one is adjacent to Victoria Hospital in Kircaldy, on the north shore of Scotland's Firth of Forth. The single-storey building sits on a concrete plinth between the hospital and a cultivated, green hollow. Clad in sheets of Cor-Ten steel, sharply folded surfaces create the form of the structure. The surfaces are aligned to create a unified, autonomous object with interconnecting planes. One of the walls of the building emerges from the plinth and folds at an angle into the roof, which then folds into the opposing wall. The south facade faces the natural hollow and has floor-to-ceiling glazing with views to the outside. The roof forms an overhang, creating a shaded outdoor space. Inside, the space is entirely white, clad in linoleum and incorporating sinuous curves which offset the angular exterior. A central space with an open plan and few columns provides

a large, flexible public area. A kitchen and offices are situated closest to the hospital. Rooms are aligned along the wall to offer privacy. Triangular windows perforate the walls, bringing in daylight without compromising privacy. A ramp connects the central public space to a lower platform which has sliding doors to allow multiple spatial configurations.

- 1 Maggie's Centre in context
- 2 Exterior view showing entrance
- 3 Interior looking out over hospital grounds
- 4 Interior showing meeting space
- 5 Site plan

Client
Maggie Keswick Jencks Cancer Caring Centres Trust

Area
250 m²/2,690 sq ft

Cost

Confidential

Coordinates
56.1251 -3.1590

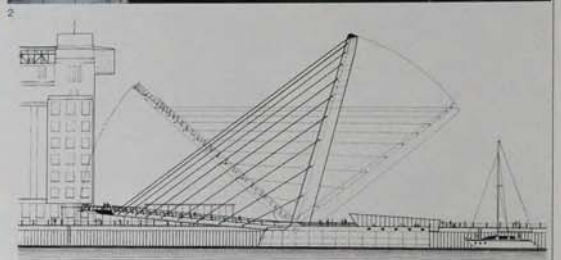
0353	Newcastle upon Tyne, England, UK	Gateshead Millennium Bridge	Wilkinson Eyre Architects	2001 INF	0368 EDU Reading, UK
0354	Liverpool, England, UK	Bluecoat Arts Centre	Biq Stadsontwerp	2008 CUL	0426 RES Puttershoek, Netherlands



0353 Part of a regeneration programme along the Gateshead Quays, this bridge for pedestrians and cyclists links the new arts and cultural quarter on the quays with Newcastle's north bank. The main structure is composed of two steel curves, one forming the deck and the other supporting it. The whole bridge rotates upwards by 40 degrees when shipping requires access, representing a significant development in the

evolution of the swing bridge. The curve of the deck extends the 105 m (345 ft) crossing distance to around 120 m (394 ft), giving enough extra length to provide the required clearance above the water. Posts and rods in the river guide shipping towards the centre of the channel, where the curve of the bridge gives the maximum height. The deck, at an almost horizontal angle, is suspended from steel cables from the parabolic arch, which

is at an angle just beyond vertical. At each end, the deck and arch unite on a concrete island founded in the coal measures that underlay the site. Here, glass plant rooms house hydraulic rams which thrust against steel paddles to effect the rotation. As the bridge rotates, the arch and the deck counterbalance each other, minimizing the amount of energy required. The bridge was fabricated offsite and lifted into place in



3 one piece by a floating crane. Standing at the end of a long line of iconic Tyneside bridges, its form echoes the original Tyne Bridge, which can be seen clearly from the new bridge.

- 1 View of bridge from Gateshead bank
- 2 Aerial view
- 3 Section through bridge

Client
Gateshead Council, Department and Enterprise Group
Area
105 m²/1,130 sq ft
Cost
£32,647,000
Coordinates
54.9699 -1.5999



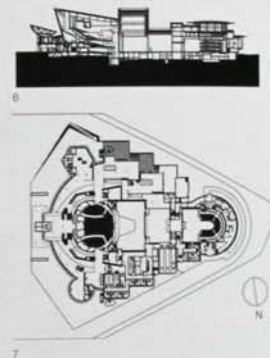
0354 Bluecoat Arts Centre focuses on new and experimental visual and performing arts. The centre houses space for artists and creative businesses, a shop, a café, meeting rooms and social spaces in a historic building in the centre of Liverpool. Over the twentieth century, a tight grid of retail blocks has gradually surrounded the building. These blocks are the subject of a major regeneration project to create a new retail centre within the fabric of the existing city. The oldest parts of the Bluecoat, which are 300 years old, form an H-shaped plan and two open courtyards. One of these is the entrance court with a formal Queen Anne facade, while the other performed a more functional role. Over time, the rear court was enclosed and its courtyard took on the character of a secret garden. In the new development, the front facade was preserved, while the rear facade was adapted to meet the changing needs of the users. The renovation, reorganization and extension of the centre involved opening up the central core of the building to provide a clearly defined entrance foyer, restoring the oldest wing for retail use, adapting other wings to form a café and offices and creating a new gallery and performance space on

the southeast wing beside the garden. The new wing was built in materials to match the existing brickwork. The roof forms a folded plane and the windows have a distinctive contemporary character. Large box windows provide views into the gallery, which becomes double height at the end nearest the street.

- 1 Existing facade and new extension
- 2 Detail of facade on extension
- 3 Interior circulation
- 4 View of interior
- 5 Section through building
- 6 Ground-floor plan

Client
Bluecoat Arts Centre
Area
5,000 m²/53,819 sq ft
Cost
£9,500,000
Coordinates
53.4035 -3.1586

0355	Salford, England, UK	The Lowry Performing and Visual Arts Centre	Wilford and Partners	2000 CUL
0356	Manchester, England, UK	Hilton Tower	Ian Simpson Architects	2007 TOU



0355 The Lowry Centre provides the declining Salford Docks with a landmark visitor attraction that has been a catalyst for regeneration in the area. The centre contains galleries housing the City of Salford's Lowry collection, a Lowry study centre, temporary exhibition spaces, an interactive children's gallery, a 1,750-seat lyric theatre, a 450-seat adaptable courtyard theatre, rehearsal and dressing rooms with full support space, together with bars, cafés,

retail and hospitality suites. The building, composed of a series of differently shaped geometric volumes arranged in a triangle to fit its location at the western end of Pier 6, sits on 803 concrete piles sunk into the bedrock. The various uses of stainless steel shingles, perforated sheet metal and glass for cladding articulates the different volumes. The durability of these materials meets the brief's requirement of low maintenance costs. The two performance spaces form

the boundaries of a central axis, along which an internal promenade runs, flanked by galleries. The client also wanted to generate a spirit of participation with the local community. To meet this need, the building is characterized by a fluidity between internal and external public spaces. The main entrance faces a public plaza which draws together three approaches to the Lowry: the road from the entrance to Salford Quays, the metrolink terminus on Lake Huron Basin

and the new footbridge which links the centre to Trafford Park and the Imperial War Museum North. A promenade surrounds the perimeter, providing leisurely access to the building.

- 1 Aerial view of building from south
- 2 Main entrance on east facade
- 3 Facade detail
- 4 Circulation space
- 5 View of lyric theatre interior

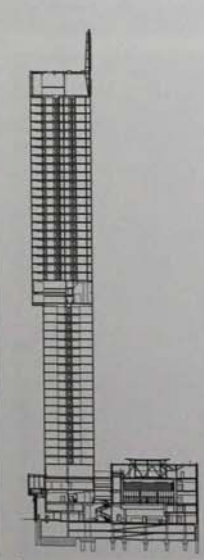
6 Section through building
7 Ground-floor plan

Client
Lowry Centre Trustees and City of Salford

Area
23,930 m²/257,580 sq ft

Cost
£78,780,000

Coordinates
53.4710 -2.9550



0356 The height and relative slenderness defined in the brief for this building not only gave its designers a number of key structural challenges, but also contributed to its visual impact in both immediate and more distant neighbourhoods. Visible from every route into the city, at the time of its completion the 170 m (558 ft) structure was the tallest residential tower in Europe, with 219 units set above a 279-room, four-star Hilton Hotel. In section, the simple form has a 4 m (13 ft) cantilever at level 23. This signals the point of transition from hotel to private residences. Here, a double-height public 'sky bar' gives visitors the opportunity to enjoy spectacular views. Simple in form, the building sets up a strong axis, with its orientation and location signalling the end of one of Manchester's principal thoroughfares. Clad in a distinctive vertically modulated glass skin, each facade responds to its orientation in relation to dealing with sunlight and glare. On the south facade, a glazed buffer zone extends vertically to cantilever above roof level in the form of a crystalline blade. This is intended to blur the distinction between the building and the sky, with a crown that appears to dematerialize. At ground level, a podium separated from the tower by a glass atrium contains the public facilities of the hotel and helps to create a new public forecourt between the tower and the street. With this and other schemes, Ian Simpson Architects are developing an expertise in the design of high-rise residential towers.

- 1 Hotel viewed from Castlefield Basin
- 2 'Sky bar' on level 23
- 3 Hotel swimming pool
- 4 Reception with spiral staircase leading to first floor
- 5 Section through building

Client
The Beetham Organization

Area
49,070 m²/528,185 sq ft

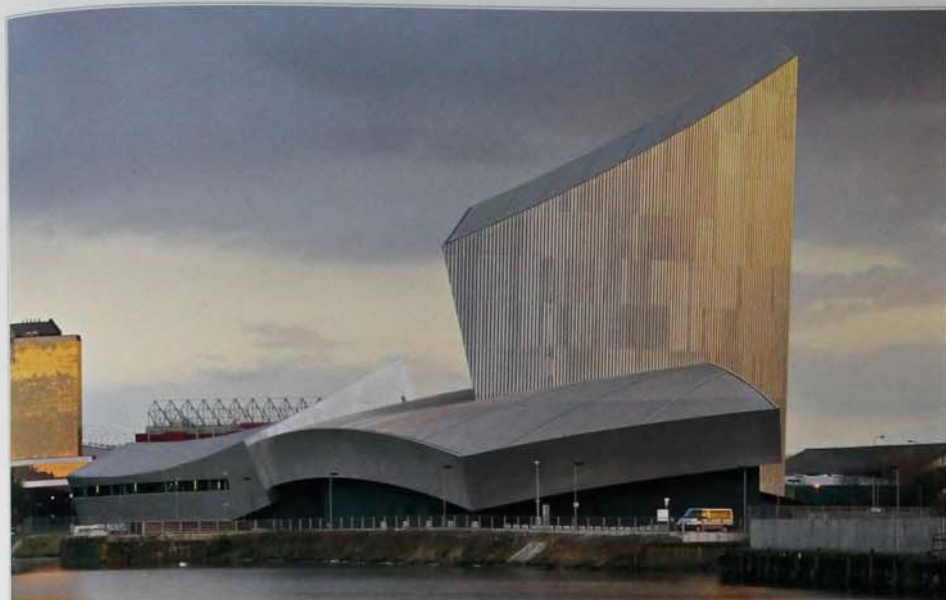
Cost
£100,000,000

Coordinates
53.4749 -2.5122

0357

Manchester,
England,
UKImperial War
Museum North

Studio Daniel Libeskind

2002
CUL0054 EDU
Tel Aviv,
Israel0816 CUL
Toronto,
Canada0863 CUL
Denver,
USA0864 RES
Denver,
USA

0357 Imperial War Museum North lies beside the Manchester Ship Canal, in the former docks of Trafford, Greater Manchester. The area began its redevelopment in the 1990s, providing a focus for regenerating Manchester's economy and for capitalizing on its existing cultural standing. The area, now known as The Quays, became the location of choice for the Imperial War Museum, then looking for an additional site in the north of England. Libeskind's building is formed from three intersecting curved volumes, or shards, symbolizing a world shattered by war and reconstructed by humanity. Each separate shard represents the battles fought in the air, at sea and on land. Constructed in concrete and steel, with slash-hole apertures and aluminium cladding, the references are to the technology of modern warfare, military machinery and aeronautical engineering, looming over the industrial landscape and reflected in the canal, the building dominates the area, just as its subject dominated the nineteenth century. Internally, the earth shard provides the building's central body and contains the exhibition hall. Freestanding, slanted walls divide this space, and the walls become a backdrop for the all-round audiovisuals which punctuate the visitor experience each hour. The café is in the water shard, fronting the canal. The most symbolic space in the building is the air shard.

a huge wedge cutting through the building and towering into the sky. The inside is empty, save for its internal truss and viewing platform from which visitors can take in the surrounding urban landscape.

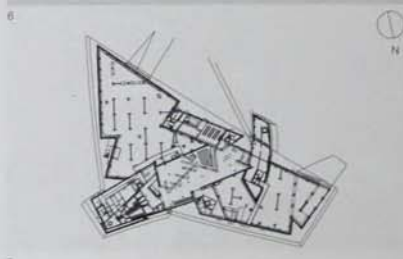
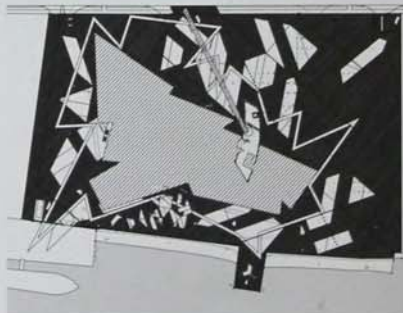
- 1 View from river
- 2 External facade detail
- 3 View from road
- 4 Exhibition hall
- 5 Café interior
- 6 Site plan
- 7 Ground-floor plan

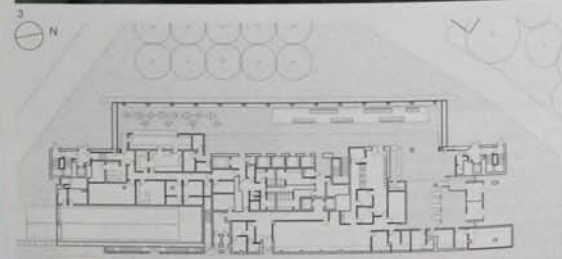
Client
Imperial War Museum North
in partnership with Tate

Area
6,500 m²/69,965 sq ft

Cost
£19,760,000

Coordinates
53.4698 -2.2988



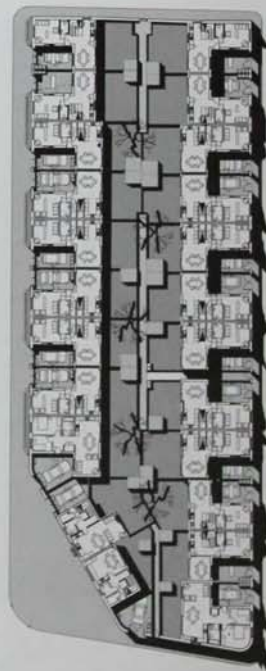


0358 The Manchester Civil Justice Centre, a 15-storey stack of 47 courtrooms, 75 consultation rooms and administration space, is one of the most impressive structures built in the city in recent years. Denton Corker Marshall, an Australian firm, has given the city a building which has the scale and – with its cantilevered fingers – the drama to act in dialogue with the tallest building in the city, the Beetham Tower, just under 1 km (0.62 miles) away. The building has a long, thin plan and is separated into four principal strips, the volumes of which are legible from the street. The central block of the building's spine contains the public circulation system. The courtrooms and the judges' offices are on one side of this spine. On the other side is a tall glazed atrium with balconies and coloured pods suspended above it which provide a play of colour in the reception area. The atrium provides natural ventilation as part of the building's environmentally responsive services which include a weather station on

the roof. An important aspect of the building's design is the use of cantilevered floors to add formal interest. These contain courtrooms and consultation rooms which stretch the length of the building so that they jut out in an irregular stack from one of its narrow ends over the street.

- 1 Northwest corner of building
- 2 Waiting and consultation pods in atrium
- 3 Upper-level walkway overlooking atrium
- 4 Building in context
- 5 Site plan

Client
Allied London Properties
Area
34,000 m²/365,973 sq ft
Cost
£110,000,000
Coordinates
53.4808 -2.2525



0359 The housing at Islington Square is part of a 12 hectare (29 acre) mixed-use development known as the New Islington Millennium community. With an overall masterplan developed by the British architect Will Alsop, the development will ultimately include 1,400 homes, new parks and waterways, retail and a public school just east of Manchester's city centre; the project replaces a former industrial site, and is part of a larger regeneration of East Manchester. Within this larger development,

Islington Square is comprised of 23 L-shaped two- to four-bedroom homes with gardens. The £2.3 million development accomplishes the objectives of social housing, along with design innovation and individualized units. The flamboyant presence of the front facade is immediately noticeable. The exaggerated architectural details were designed to signal the building's home-like character, while unifying each of the different units behind a single surface. By extending beyond the volume of the buildings themselves, the

facade sets a scale appropriate for the larger apartment buildings to be built nearby. The design was conceived in close collaboration with residents, who wanted a nod to traditional architectural styles. The load-bearing brick structure contains semi-detached dwelling units, including eight two-bedroom houses, 14 three-bedroom houses and one four-bedroom house. Inside, 2.8 m (9 ft) high interiors provide light, open spaces. Each unit includes access to private terraces. The volumes are grouped as pairs and share

a courtyard which can be used for parking or as a garden. Each main suite features a private balcony with laser-cut timber balustrades, and Juliet balconies extend from smaller bedrooms.

- 1 Side facade of house
- 2 Street facade of house
- 3 Site plan

Client
Manchester Methodist Housing Group
Area
2,300 m²/24,757 sq ft
Cost
£2,300,000
Coordinates
53.4834 -2.2241

0360 Birmingham, England, UK

Selfridges Birmingham Department Store

Future Systems

2003 COM

0073 EDU London, UK



0360 This building provides a distinctive new home for Selfridges and establishes a landmark for Birmingham in the West Midlands. The bulbous, metallic volume sits in the Bull Ring area of Birmingham, a historic market district in the centre of the city. St Martin's Church, rebuilt in the nineteenth century, has long acted as a landmark in this congested area. Selfridges Birmingham sits adjacent to the church and provides a twenty-first-century icon for the city. This department store building responds to the curves of the site, formed by a U-shaped confluence of streets. The structure accommodates four storeys of retail, along with an underground loading area and a rooftop terrace. Everything is wrapped by

a shimmering aluminium skin. The architects worked closely with Arup engineers to achieve the store's curvaceous form. The structural steel frame supports the floor plates, allowing the facade to take on its bulbous contour. A sprayed concrete mesh encloses the volume. This surface is ultimately clad by the building's approximately 15,000 signature anodized aluminium discs. Yellow frames highlight occasional glazed openings, breaking up the building's skin. The interior space is organized around two atria, with the larger one open to bring daylight deep into the store. White escalators animate both spaces, crisscrossing the void. The planted roof terrace provides quiet, shaded respite from the busy city below.

A sleek, covered pedestrian bridge crosses Park Street to connect the store with a parking garage.

- 1 Entrance on east facade
- 2 External walkways
- 3 Escalators in atrium interior
- 4 Site plan

Client
Selfridges & Co.
Area
25,000 m²/269,000 sq ft
Cost
Confidential
Coordinates
52.4778 -1.8932

0361	Warwick, England, UK	Compton Verney Art Gallery	Stanton Williams	2004 CUL	0399 EDU Ditching, UK
0362	Cambridge, England, UK	Churchill College Postgraduate Accommodation	Cottrell & Vermeulen Architecture	2002 EDU	

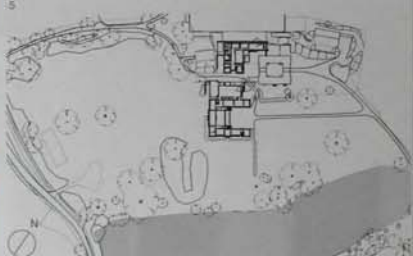


0361 Compton Verney, a country house in Warwickshire, central England, was remodelled in the 1760s by the neo-classical architect Robert Adam and landscape designer 'Capability' Brown. By the twentieth century, the house had become too expensive to maintain as it was derelict. In 1993, the Peter Moores Foundation turned the house into an independent public art gallery. The main house now contains a large suite of galleries over three floors. The rooms on the ground floor were returned to their original 1760s appearance. Through their windows, visitors enjoy views onto the restored parkland beyond. The upper levels were rearranged more flexibly to reflect the diminishing architectural and social status of successive storeys of the English country house. A new gallery extension was created alongside the north wing of the house, modelled on similar proportions but mixing traditional stonework with contemporary steel and glass. Nearby estate buildings were restored or rebuilt, integrating visitor and education provision with the exhibition areas. The architectural work at Compton Verney, led by Stanton Williams, took a decade to complete. Conservation architects Rodney

Melville & Partners provided additional expertise. The guiding ethos was great attention to detail and a carefully considered approach to each part of the site, in each case deciding whether to restore or adapt the old, or to replace it with something new. The project is a case study in the appropriate renewal and restoration of a listed building, proving that with the right sensibility, preserving the historic character of a building while completely adapting its function is possible.

- 1 View of gallery and extension
- 2 Renovated exhibition space
- 3 Gallery interior
- 4 Steel, glass and stonework finishes
- 5 Section through building
- 6 Site plan

Client
Compton Verney House Trust
Area
3,900 m²/41,979 sq ft
Cost
£17,000,000
Coordinates
52.1735 -1.5444



0362 Founded in 1958, Churchill College has one of the largest sites of any of the Cambridge University colleges. This project placed 30 new postgraduate rooms at the edge of the college grounds, between the campus landscape and a suburban neighbourhood of Arts and Crafts houses. The project's landscape is divided into paved areas and lawns planted with Japanese cherry trees, forming gardens and compounding the domestic atmosphere.

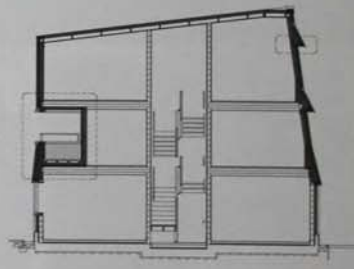
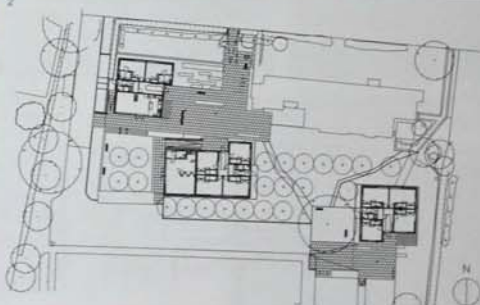
The 30 student rooms are divided equally between three three-storey, house-like accommodation blocks whose designs differ subtly from one another. Load-bearing masonry and a steel-frame skin form the structure of each building. The buildings, with their gently sloping roofs, negotiate between the simple rectilinear forms of the original college buildings and the pitched roofs of the Arts and Crafts tradition. The handmade clay tile roofs make an overt

reference to the latter. These tiles reach two-thirds of the way down each building and fold around the tops of the hardwood-framed windows, giving an impression that the windows have eyebrows. The soffits formed above each entrance are decorated with images of the crystalline structure of silicon. These images, originating from the research work of a Churchill graduate, were silk-screened onto composite aluminium panels and attached. Inside, rooms are organized

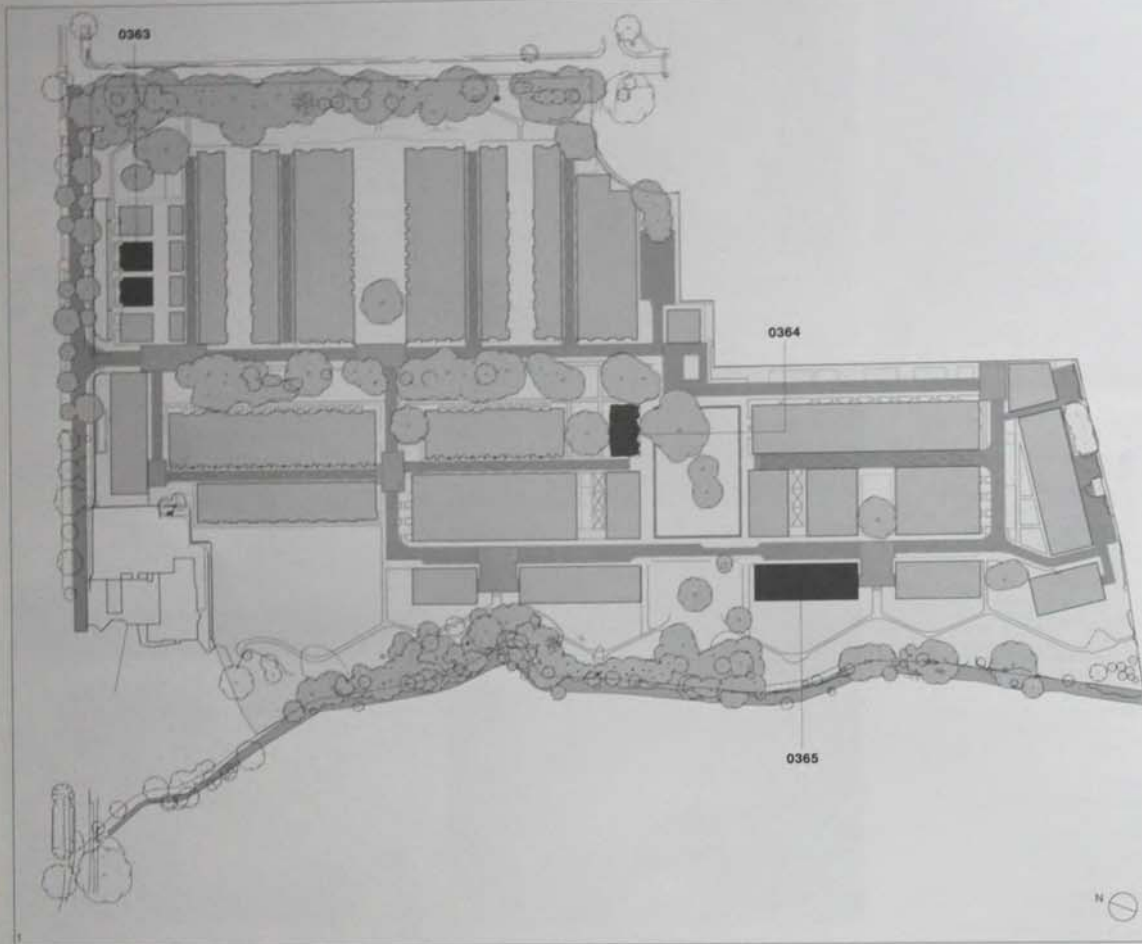
around a staircase, as is the norm in older Cambridge college accommodation.

- 1 View of west facade, house three
- 2 House one seen from west
- 3 Training room ceiling
- 4 Site plan
- 5 Section through house three

Client
Churchill College Cambridge
Area
1,100 m²/11,840 sq ft
Cost
£1,650,000
Coordinates
52.2124 0.1022



0363-0365	Cambridge, England, UK	Accordia Housing	Various	2006 RES
0363	Cambridge, England, UK	Accordia Sky Houses	Alison Brooks Architects	2005 RES



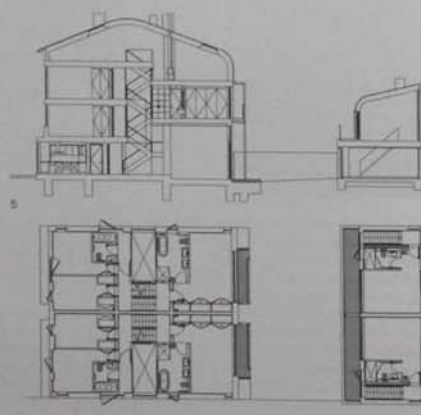
Located in Cambridge's last large city-centre housing site, Accordia is an exemplary residential development comprising 378 new dwellings. Property, of which 30 per cent is affordable housing, ranges from one-bedroom flats to luxurious five-bedroom courtyard villas. The brownfield site was developed by Countryside Properties in partnership with a United States pension fund, who commissioned Feilden Clegg Bradley Studios to design a masterplan for the area. The plan was organized by a grid pattern of roads designed with pedestrians and cyclists in mind, while maintaining an urban character in its density and building height. Private outdoor space occurs in the form of courtyards and terraces, and landscaped squares and gardens contain over 700 mature trees. In keeping with the careful design of communal spaces, including the ecological area along Hobson's Brook to the west of the site, Grant Associates were appointed to landscape 3.5 hectares (8.65 acres) from the 9.6 hectares (25.72 acres) site. Brick is the principal construction material throughout, combined with timber and generous glazing. In order to achieve a range of architectural expression within a coherent scheme, Feilden Clegg Bradley Studios appointed two architectural practices whose work was sympathetic to their own. Maccreanor Lavington Architects have designed a long row of four-storey terraces, and Alison Brooks Architects have designed four semi-detached villas, located among the Feilden Clegg Bradley Studios terraces, villas and apartment blocks.

1 Site plan

- 0363** Accordia SkyHouses by Alison Brooks Architects
- 0364** Accordia by Feilden Clegg Bradley Studios
- 0365** Accordia by Maccreanor Lavington Architects

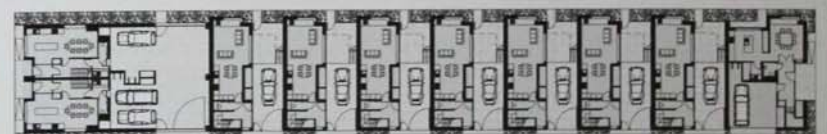


0363 The public face of the Accordia development in Cambridge is its northern edge on Brooklands Avenue. Although not a gated community, this is where, in order to meet planning restraints, the scheme has had to fit into its context of large Victorian villas. These, the most expensive properties, are large, semi-detached houses with their own back gardens, four of which were designed by Alison Brooks Architects. The three-storey brick shell has a green pre-patinated copper roof which curves in section from the overhanging eaves on the street front to become an enclosing wall at the rear. The split section gives the house many different ceiling heights and forms. The ground-floor living space to the garden is tall and the spaces at the top of the house benefit from a dramatic split level under the continuous curve of the roof. Like the other houses in the scheme, garages are situated off mews streets, in this instance at the back of the house. A stand-alone study bedroom above the garage at the bottom of the garden brings the total bedrooms in the houses to six. The scheme shares the same solid materiality of the whole development, with precast concrete party walls and floors, stock bricks, timber and aluminium windows and untreated hardwoods. The affordable housing, which forms 30 per cent of the development and sits at the back of the site, shares the materials, if not the generous spaces and refined detailing, of the market units.



- 1 View of site from Brooklands Avenue
- 2 Living room
- 3 View of living and dining room
- 4 Family room under curved roof
- 5 Section through house and garage
- 6 Ground-floor plan

Client
Countryside Properties (Accordia)
Area
1,600 m²/17,222 sq ft
Cost
£1,700,000
Coordinates
52.1917 0.1292



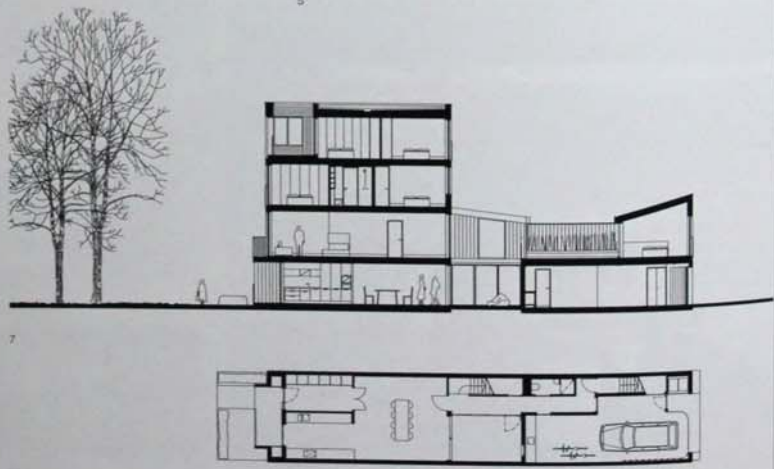
0364 This innovative housing development is near the railway station and botanic gardens, 1.6 km (1 miles) south of Cambridge city centre. The former government land holds almost 400 units, ranging from one-bedroom flats to five-bedroom luxury houses. Apartment and terraced courtyard house typologies designed by Feilden Clegg Bradley account for two-thirds of the units. A tree-lined avenue accessed from Brooklands Avenue forms a north-south circulation spine feeding smaller streets and

mews. The concept of 'living in a garden' is realized with high density 'urban rugs' set among landscaped communal gardens and surrounded by mature trees. Private outdoor spaces are confined to courtyards, balconies and roof terraces, often with views to shared gardens. On the west of the site is a four-storey, copper-clad apartment and duplex block raised above a gabion-enclosed parking garage. Two open timber framework terraces look onto lawns and the brook bounding the leafy site. On the narrow mews

streets, short terraces have three-storey, Cambridge stock brick facades. Steel-gated openings lead onto gravel parking courts with views through to the garden side. The ground floors have kitchen, living area and entrance hall. On the first floor are bedrooms and further living space opening on to a terrace. On the top floor are one or two additional bedrooms with a roof terrace. The terrace steps down to the brick wall of the garden facade, and is characterized by tall, freestanding chimneys.

- 1 Exterior of terraced houses
- 2 Terrace with freestanding chimneys
- 3 Facade detail of apartment block
- 4 View of apartment block
- 5 Terraced houses opening onto communal garden
- 6 Interior view, terraced house
- 7 Section through houses and gardens
- 8 Ground-floor plan, terraced houses

Client
Countryside Properties (Accordia)
Area
31,161 m²/335,414 sq ft
Cost
£80,000,000
Coordinates
52.1918 0.1284



0365 This housing scheme is a reinvention of the traditional Georgian townhouse in Cambridge. Consisting of four-storey terraces, this project makes up 25 per cent of the total number of units in the larger Accordia masterplan by Feliden Clegg Bradley. The terraces run along the western edge of a road off Brookland Avenue that forms the main artery through the Accordia development. A deep band of shrubs and trees separates them from the road, and a footpath provides access to the front doors

of the houses. Car and bike parking are at the back of the houses on mews streets. Planned on a narrow plot of width 5.2 m (17.1 ft), the houses are 25 m (82 ft) deep with a light well at the centre of the plan. Two accommodation types bring light to the centre of the plan in different ways: a studio house type has an external courtyard and a deck house type has a double-height space. The studio house has either a bedroom or a study above the garage, while the deck house has a large outdoor terrace on its first

floor. The concrete-framed structures are clad with stock brick and vertical timber boarding, and copper canopies and roofing. On the mews street facades, curved, vertical-slatted timber garage doors give access to garage and utility spaces. At the front of the house are a kitchen and dining area, and upstairs is the piano nobile. Living room and outdoor terrace rooflights illuminate the stairway and cloakroom below. On the street side, the two upper floors of the house contain two bedrooms each.

A master bedroom on the top floor has an en-suite bathroom and a small roof terrace.

- 1 End of terrace
- 2 East facade
- 3 Entrances to terraced units
- 4 View of rear terraces and studios
- 5 Detail of street facade
- 6 First-floor living space
- 7 Section through deck house
- 8 First-floor plan, studio house

Client
Countryside Properties (Accordia)
Area
240 m²/2,583 sq ft
Cost
Confidential
Coordinates
52.1915 0.1277

0366 Cardiff, Wales, UK

National Assembly for Wales

Richard Rogers Partnership

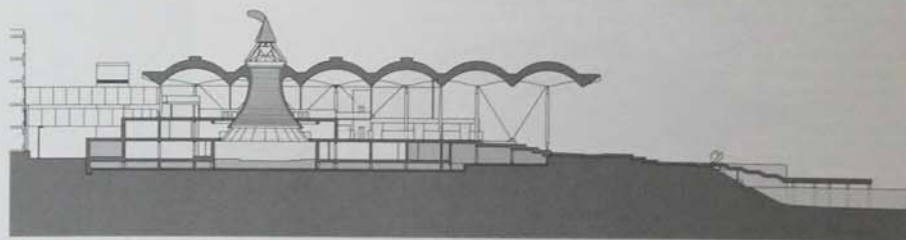
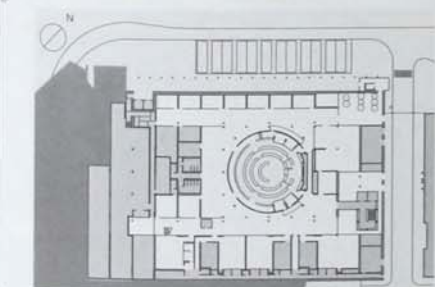
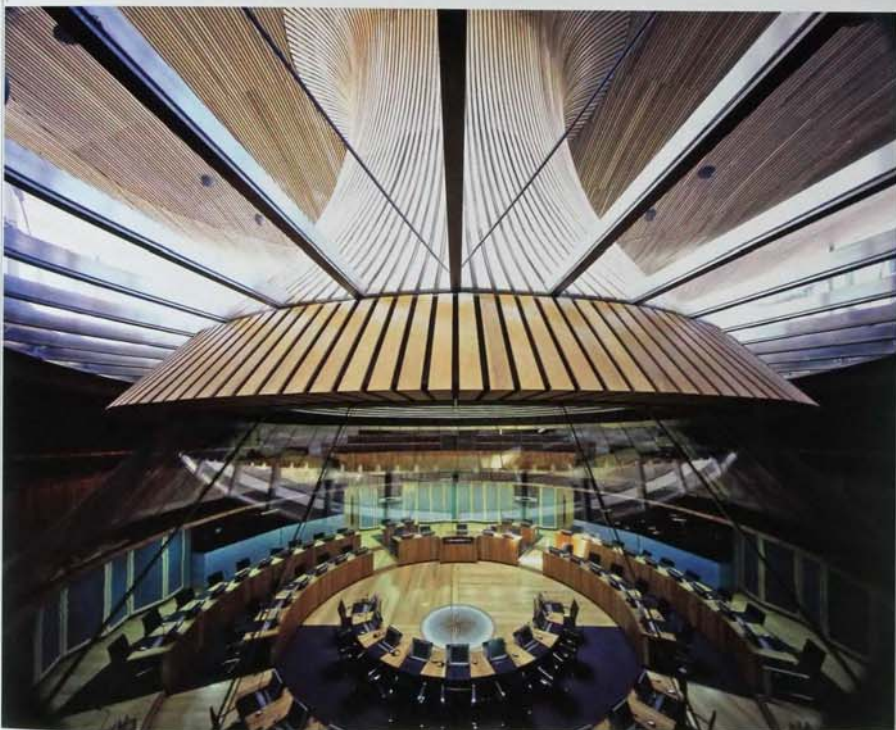
2005 GOV

0182 EDU Kyoto, Japan

0372 TRA London, UK

0388 EDU London, UK

0498 TRA Madrid, Spain



0366 The National Assembly for Wales building is prominently located in Cardiff, the capital city of Wales, on an important site in Cardiff Bay. The Welsh Assembly building makes a refined contribution to the area, with its relatively modest scale and temple-like presence. As with many Richard Rogers buildings, the principal spaces are arranged within a clear diagrammatic plan which articulates served and servant spaces. The building's section is complex, with a series of layered strata that shelter beneath the

distinctive billowing roof. Approaching the building, the scale and generosity of the cantilevered roof makes the point of entry clear. Strict security measures interrupt this grand entrance, however, and visitors have to take a detour through an airport-style security room. The majority of the space is taken up by a large public foyer, which extends onto a raised podium in the centre of the plan. There are no national emblems anywhere in the building, but some of the construction materials are Welsh, including

the slate that extends from the public realm into the heart of the elevated foyer. At the centre, a sculpted cone dominates, signalling the location of the subterranean assembly chamber. The cone visually signifies the building's environmental aspirations, as it lights and ventilates the chamber below. This environmental expression is augmented by features such as the 27 100 m (328 ft) deep bore holes that help sustain a constant internal thermal environment.

- 1 View of assembly building from bay
- 2 Interior of main foyer
- 3 View into assembly chamber from above
- 4 Interior of assembly chamber
- 5 Detail of central sculpted cone
- 6 Lower-ground-floor plan
- 7 Section through building

Client
National Assembly for Wales
Area
5,308 m²/57,135 sq ft
Cost
£41,000,000
Coordinates
51.4649 -3.1634

0367 St Albans, England, UK Museum Pavilion MUF 2004 CUL

0368 Reading, England, UK John Madejski Academy Wilkinson Eyre Architects 2008 EDU 0353 INF Newcastle upon Tyne, UK

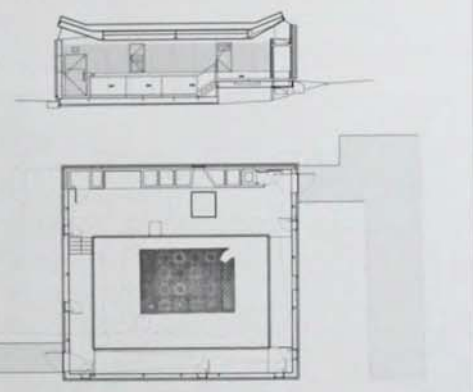


0367 This small pavilion sits in a municipal park, providing an enclosure for the ground-level remains of a second-century Roman villa in St Albans. The site attracts many visitors, since St Albans is well-known as a former Roman settlement. The archaeological remains consist of a stunning mosaic floor and a hypocaust, a type of Roman under-floor heating system. As its name suggests, the Museum Pavilion is a one-room, single-storey building which exists to protect the archaeology and ensure that visitors can find the site amid the surrounding football pitches and parkland. It is both a practical box and an intriguing architectural form. Internally, there is a simple viewing platform of a type familiar to sightseers worldwide. The views out are limited, with a single large window

marking the place of the original doorway and a few smaller, flower-shaped windows based on rosette patterns found in the mosaic. The mosaic also dictates the roof form. With a mirrored underside, its ends tilt up dramatically to give visitors outside reflected glimpses of the celebrated floor. The building responds to the existing topography: the perimeter walls, with their rounded corners and ill-fitting roof, form more of a boundary than a building. The ghost of the original villa runs throughout the building and the wider site. The main construction material, a glass-concrete block imprinted with oyster shells, recalls the formula of Roman concrete, while plants and hard landscaping mark out the walls of the original villa.

- 1 North corner with rosette windows
- 2 View from southeast
- 3 Interior with mosaic floor displayed
- 4 Section through building
- 5 Ground-floor plan

Client
Verulamium Museum; St Albans City and District Council
Area
197 m²/2,120 sq ft
Cost
£931,000
Coordinates
51.7528 -0.3550

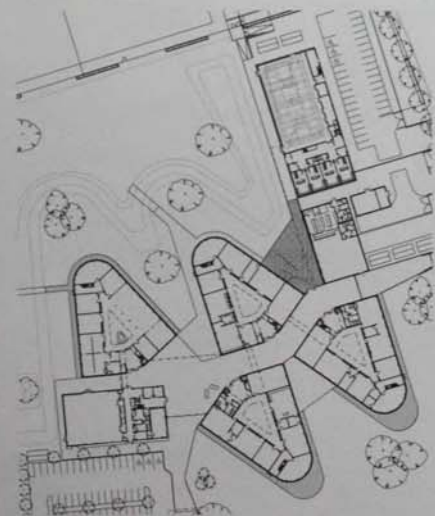


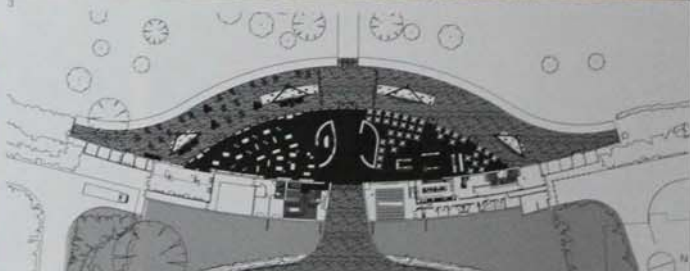
0368 This secondary school serves its suburban neighbourhood on the southern edge of Reading, a large town 66 km (41 miles) west of central London. Accommodating up to 1,100 students, the facility replaces the underperforming Thamesbridge College and occupies its former site. Specializing in athletics, the new school incorporates a wide range of sports facilities. The result is a flexible organization of clusters within the larger whole. Four rounded, wedge-shaped buildings, known as 'learning clusters', each provide two storeys of classrooms around a central atrium. Most of these concrete-frame volumes contain vaulted 3.3 m (11 ft) high spaces, and are naturally ventilated. Two large orthogonal buildings house assembly rooms, indoor sports facilities and administrative offices. A steel-frame canopy covers the areas between the buildings, opening up the school to the environment. This sheltered but external space is known as the agora and, in addition to providing an airy place for students to circulate and gather, school officials plan for it to accommodate outdoor teaching and small assemblies. Its floor is made with a blue rubber crumb, and precast

concrete panels inscribed with athletic imagery line the space. The landscape design aims to be tightly integrated to the school and is equally important to its mission. A mound defines the school's southern edge, reducing the noise from a nearby busy road. A stream planted with reeds and irises runs along the northern edge. Small wooden footbridges cross the stream leading to the sports area, which includes a football pitch, tennis courts and basketball courts.

- 1 Two 'learning clusters'
- 2 View south towards orthogonal buildings
- 3 Interior view of agora
- 4 Interior of learning cluster
- 5 Ground-floor plan

Client
Department for Education and Skills
Area
9,780 m²/105,271 sq ft
Cost
£21,000,000
Coordinates
51.4256 -0.9613





0369 The Savill Building is a new visitor centre for the Royal Landscape, the name given to the public gardens belonging to the Crown Estate at Windsor. The building draws together all the elements of a visitor centre. Under an enormous gridshell, a type of domed, latticed roof. Visitors approach the building through a juniper-planted rampart and, once inside, the gardens are revealed through a single long glazed wall. The roof undulates above like the gentle hills of the Windsor landscape. The gridshell is

a dramatic 98 x 24 m (321 x 79 ft). It is supported on one side by steel legs and on the other by the earth rampart, which also cleverly accommodates all the service areas. The idea of housing multiple functions under a large, domed roof is nothing new, but a timber gridshell of this scale is rare. The timber was supplied directly from the estate – larch for the roof, oak for the floors – and green wood was specified for its flexibility. Excessive movement is prevented by a steel beam running around the base of the roof,

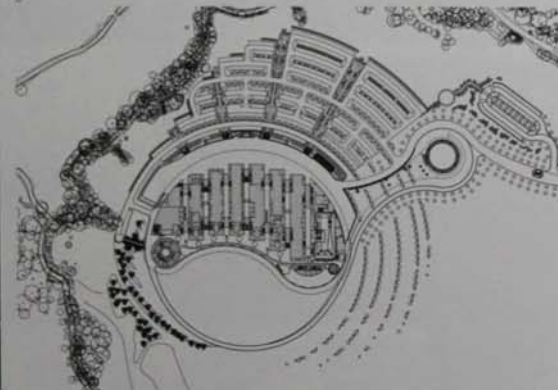
strapping in the timber like a giant belt. The project is thus a rare combination of elegant architecture, craft construction and rigorous engineering. A building made for the public and constructed out of renewable materials helps further the environmentally responsible and accessible image that the British Royal Family is keen to foster. Indeed, much has been made of the fact that the overall form of the roof resembles a leaf. Although undoubtedly beginning as a subtle reference to the site and the guiding principle of

sustainable design, the building's leaf-like profile has since been adopted as the Royal Landscape's new brand logo.

- 1 View of undulating roof from gardens
- 2 Detail of steel support system
- 3 Detail of gridshell roof interior
- 4 View of gridshell interior
- 5 Ground-floor plan

Client
The Crown Estate
Area
1,800 m²/19,375 sq ft
Cost
£5,000,000
Coordinates
51.4272 -0.5961

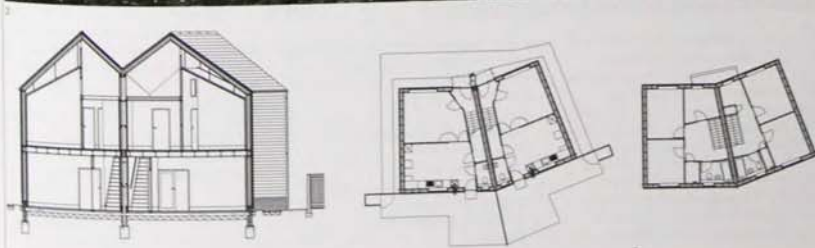
0370	Woking, England, UK	McLaren Technology Centre	Foster + Partners	2004 COM	0072 GOV Astana, Kazakhstan	0120 TRA Beijing, China	0258 EDU Ser Iskandar, Malaysia	0375 SPO London, UK	0385 COM London, UK	0489 INF Marseille, France	0548 EDU Berlin, Germany
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0370 The McLaren Technology Centre provides an elegant workspace for approximately 850 employees of the McLaren Group, a collection of high-tech companies which designs and develops Formula One cars, high-performance road cars, electronic systems and composite materials. The new headquarters consolidates many of the group's activities under one roof, including offices, design studios, laboratories and testing and production facilities. On what was formerly an ostrich farm, the 500,000 m² (5,381,955 sq ft) site is in a rural setting outside Woking in Surrey, southwest of London. The main glass-and-steel building is roughly semicircular in shape. A continuous, curved glass facade follows the shape created by the bank of an artificial lake. A cantilevered overhang provides outdoor shade and minimizes solar heat gain in the building. Along the inside of the glass wall, a double-height corridor accommodates circulation and includes social spaces, such as restaurants, shopping areas and a fitness centre. Extending from this circulation area are modules containing offices, meeting rooms and design studios on the upper floors, and production and storage areas on the lower floors. The architects placed a separate, two-storey visitor centre and education facility near the site's entrance, and submerged it below grade to minimize its impact on the landscape. This building houses a theatre and exhibition space, and is connected to the main headquarters through a subterranean corridor. The lake forms an integral part of the building's design, as it both shapes the semicircular building and participates in the building's temperature management. The lake absorbs wasteful hot water from the building, cooled first by aeration through stepped waterfalls. Water from the lake is pumped through natural filtration to cool the building's heat exchangers.

- 1 View of centre and artificial lake
- 2 Main concourse
- 3 Lake facade, showing cantilevered roof
- 4 Showroom
- 5 Interior of restaurant
- 6 Interior of assembly line
- 7 Site plan
- 8 Section through building

Client
McLaren Group
Area
63,000 m²/678,126 sq ft
Cost
Confidential
Coordinates
51.3464 -0.5477

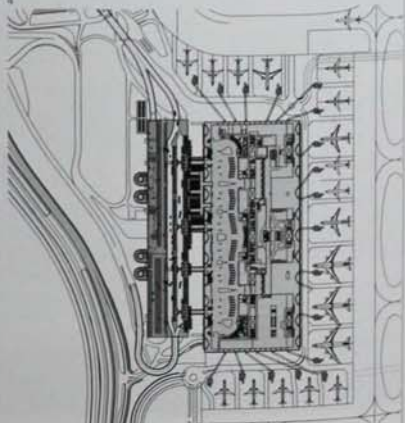


0371 This prototype is a contemporary version of the British semi-detached house and aims to bring new building techniques to the recognizably house-like forms of the suburbs. Built on an existing suburban housing development outside Stevenage in Hertfordshire, two double-pitched volumes facing the street are conjoined at an angle. Front doors are set close and angled into each other on the street side to promote interactions with neighbours, while back doors and terraces face away from each other on the garden side for privacy. Delivered and erected in 10 days, the outer box structure is formed from prefabricated walls, and floor and roof panels are made from engineered timber beams and studs with cellulose insulation and fibre-based sheeting. These allow internal partitions to be non-load-bearing for flexibility and first-floor rooms to expand into the roof volume. On the ground floor, large double doors open the living room to the kitchen at the back of the house. Upstairs, the bedrooms and bathroom gather around the stair hall. The two houses are slightly different in size and layout, illustrating the potential for adapting the typology to different sites, orientations and perhaps the creation of whole neighbourhoods. Clad with a dark or light slate tile rainscreen on the

walls and roof, a ventilated cavity allows the construction to breathe naturally. The base of the exterior walls and the ground-floor garden facades are clad with brick-slip panels. Interior linings do not always follow the exterior envelope, with first-floor suspended ceilings set at an angle to the roof structure. Underfloor heating is used and high skirting boards are removable for continuous service routes.

- 1 Street facade
- 2 Detail of street facade
- 3 View from northeast
- 4 Detail showing contrasting facades
- 5 Section through building
- 6 Ground-floor plan
- 7 First-floor plan

Client
William Sutton Trust
Area
168 m²/1,806 sq ft
Cost
£200,000
Coordinates
51.4700 -0.4906



0372 Planning for Heathrow Terminal 5 began in 1982, but the project has taken 26 years to come to fruition. The new terminal, exclusively for use by British Airways, sits at the very west of the Heathrow complex. Originally designed as a lower building with a larger footprint, the final Terminal 5 is taller and slimmer than initially intended because of strict planning regulations, although it still covers a site the size of 50 football pitches. Unusually, the building is approached through a 35 m

(114.8 ft) open-air piazza which separates the huge car park from the main terminal. Here, a travel interchange is created as trains, cars and buses converge at this drop-off point. A vertical core transporting travellers from the railway station, and high bridges crossing the space from the car park, create an airy transition from outside to inside. Inside the terminal building, the check-in hall is dramatically vast. The roof soars 37 m (120 ft) above the marble and polished timber floors, supported by 22 white steel struts.

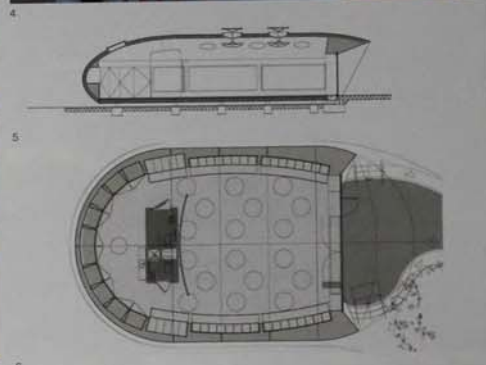
There is an uninterrupted view from one end of the five-storey, 396 m (1,299 ft) long space. The finish is high quality, the walls are lined with opaque glass panels, leather seating was designed by Foster + Partners and a grey and white colour scheme defines the interior. Upon arriving at the airport, passengers are led through a sequence of light-filled spaces, through security and then down to the departure lounges below, which offers views of the aircraft and countryside beyond. Probably the greenest

airport in existence, the terminal has its own heat-exchange system which recycles wasted hot air from the rest of the airport to heat itself.

- 1 View of exterior showing curve of roof
- 2 Security area
- 3 Check-in hall interior
- 4 Detail of internal terminal structure
- 5 Baggage hall interior
- 6 Detail of steel support struts
- 7 Site plan

Client
BAA
Area
415,000 m²/4,467,023 sq ft
Cost
£4,300,000,000
Coordinates
51.4700 -0.4906

0373	London, England, UK	World Classrooms	Future Systems	2004	0380 GDM Birmingham, UK					
0374	London, England, UK	Sackler Crossing	John Pawson	2006	0209 RES Tokyo, Japan	0328 RES Löderup, Sweden	0532 RES NRW, Germany	0701 REL Touren, Czech Republic	0660 RES Tolunde, USA	0910 RES New York, USA



0373 As part of an initiative to challenge the approach to school architecture, the London-based architecture and design firm Future Systems conceived what they call the World Classrooms. The project was part of a publicly funded programme, initiated by Britain's Department for Education and Skills. The Future Systems design was realized at two schools: Meadlands Primary School and Grey Court Secondary School. Both are located in Richmond, Surrey, in the southwest suburbs of Greater London. The

glossy-white World Classroom is envisioned as an ideal space for learning. This is a freestanding structure designed to be set in a school's yard, like a futuristic pod. At 110 m² (1,184 sq ft), the space was designed to accommodate 30 students, making it more spacious than a typical classroom. The entirely open plan gives instructors diverse ways of organizing the space, with chairs and tables easily tucked away in designated storage areas. Ample daylight pours in through circular skylights. Linked to daylight

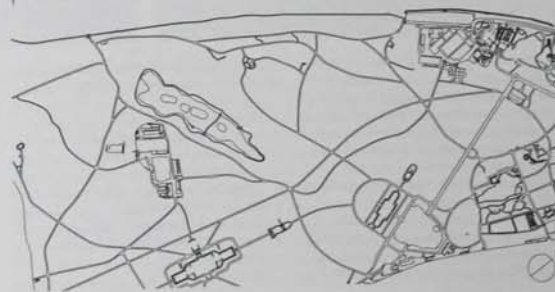
sensors, blinds integrated into the structure modulate the ambient light. These discs also open, providing the room with natural ventilation. A large glazed opening connects the classroom to an outdoor terrace, which can be used as alternative classroom space on sunny days. The structures were made by bolting together 22 pieces of prefabricated fibreglass. Each classroom is equipped with its own mechanical systems, lavatories, IT and storage space. The facades feature distinctive decorative designs. To accomplish

this, the architects used artwork selected from students enrolled at the two schools as an ornamental appliqué, to be changed each school year.

Client
Richmond-upon-Thames Borough Council
Area
100 m²/1,076 sq ft
Cost
£1,000,000
Coordinates
51.4366 -0.3178

- 1 Main entrance
- 2 Decorated facade
- 3 Interior showing circular lights
- 4 View of classroom interior
- 5 Section through building
- 6 Floor plan

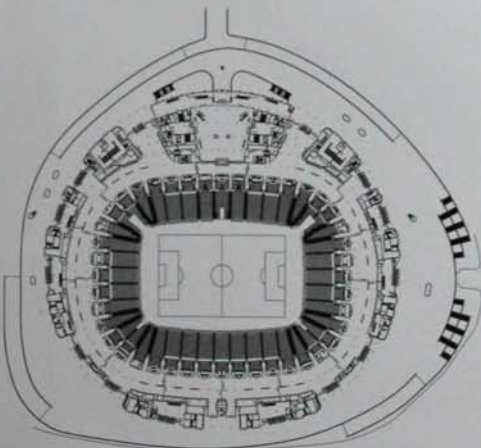
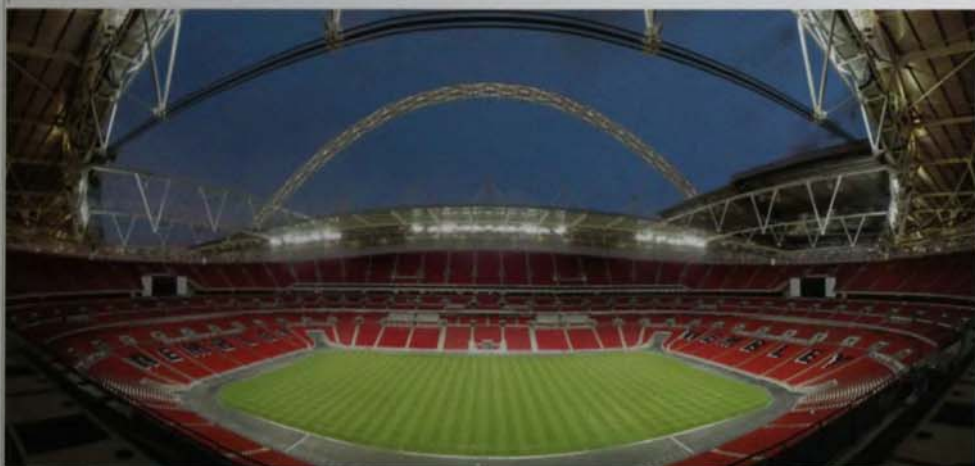
0374 The 120 hectare (297 acre) Royal Botanic Gardens at Kew, located by the Thames River in suburban London, was designed in large part by the eighteenth-century English landscape architect Lancelot 'Capability' Brown. The Sackler Crossing, a pedestrian bridge across Kew's lake, is the latest in a tradition of architectural installations within the gardens, dating as far back as 1762 when Sir William Chambers' Great Pagoda was constructed. The original designs for the Royal Botanic Gardens created a completely controlled landscape, nevertheless structured to encourage a "natural" atmosphere of discovery for its visitors. The bridge forms a key link in a new masterplan for the gardens by Wilkinson Eyre. This masterplan establishes a new circulation route in an arc inscribed around Kew's iconic Palm House, designed in 1848 by Decimus Burton and bounded by important historic vistas through the gardens. The Sackler Crossing complements and sets into relief the existing architectural structures within Kew's landscape, including a pagoda, temples, towers and specialized greenhouse buildings. Its curved S-shape provides an unfolding sequence of different vantage points as the visitor crosses it. The bridge hovers only inches above the surface of the water, visible through its polished black granite treads. It is constructed from a curved steel superstructure, set in piles within the shallow lake. The evenly spaced cantilevered balusters of cast bronze read as either a continuous or a fragmented surface, depending on the viewer's position.



- 1 Bridge crossing Kew lake
- 2 View across bridge from lake's edge
- 3 Detail of cast bronze balusters
- 4 Site plan

Client
Royal Botanic Gardens, Kew
Area
210 m²/2,260 sq ft
Cost
Confidential
Coordinates
51.4795 -0.2915

0375	London, England, UK	Wembley Stadium	Foster + Partners	2007	0072 GOM Atlanta, Kazakhstan	0126 TRA Beijing, China	0258 EDU Serikandak, Maldives	0370 COM Woking, UK	0385 COM London, UK	0489 INF Milau, France	0548 EDU Berlin, Germany
				SPO	0601 PHS St. Moritz, Switzerland	0904 COM New York, USA					



0375 Wembley Stadium, situated in a gritty suburban area of northwest London, is the home of the English national football team. The stadium also hosts other sporting events and large popular events such as rock concerts. The new building replaces a 1920s stadium which occupied the same space within a triangular site between two railway lines. The site – shared with a conference centre, arena and a number of business parks and industrial estates – is subject to a regeneration scheme in parallel with the stadium redevelopment. In addition

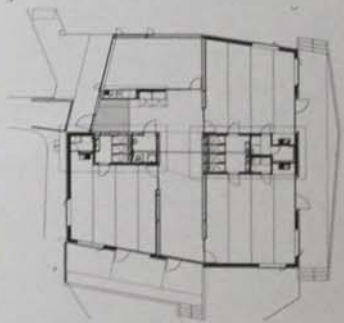
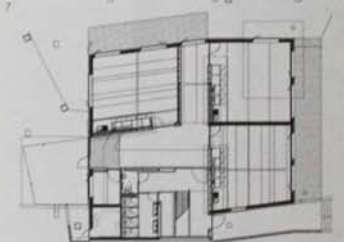
to seating 90,000 fans, the complex includes five storeys of shops, restaurants and bars along with facilities for corporate entertainment and media events. The concrete and steel structure's foundation is supported by 3,700 piles, some driven as deep as 35 m (114.8 ft) into the ground. A 133 m (436.3 ft) high steel arch supports the stadium's partially retractable roof. The roof, which can open or close in 15 minutes, admits ample sunlight and ventilation onto the pitch, ensuring the health of the natural turf. The arch, dramatically lit at night, acts as a bold new

landmark on the London skyline. The main public access to the area is via the newly refurbished Wembley Park underground station. Internal circulation is focused in a concourse wrapping around the perimeter of the stadium. Escalators provide access to the highest of the stadium's steeply inclined seating tiers. The stadium can be configured for a range of events. To accommodate track and field races, an elevated field and running track are installed above the pitch level and the inner rows of seats. The grey concrete surfaces of the

stadium can accommodate flags and banners specialized for each event.

- 1 View from west
- 2 View of main pitch and stands
- 3 Interior view of concourse
- 4 Restaurant interior
- 5 Upper-level walkway
- 6 Banqueting hall interior
- 7 North-south section through building
- 8 East-west section through building
- 9 Ground-floor plan

Client
Wembley National Stadium Limited
Area
170,000 m²/1,829,865 sq ft
Cost
£757,000,000
Coordinates
51.5561 -0.2798



0376 This urban school occupies a prized site in west London's Halffield Estate, just north of Hyde Park and west of Paddington Station. The estate, a postwar housing project built between 1947 and 1950, was originally designed by Berthold Lubetkin's London-based architecture practice, Tecton. In 1921, architect Denys Lasdun designed Halffield School for the estate site. For over 25 years, younger students had been consigned to improvised, portable classrooms. This addition, designed by London-based firm Caruso St John Architects, provides

additional space while preserving the architectural legacy of the original buildings. The new intervention adds nine classrooms for infants and juniors. The 1,100 m² (11,840 sq ft) addition comprises two buildings on opposite edges of the site. The original plan called for clusters of buildings with plenty of playground space between them. New buildings were carefully situated to avoid compromising the openness or the views of the original composition. The steel-framed buildings are clad on the exterior with brick and painted

white to complement existing buildings. Large windows visually connect the interior with the surrounding yards and provide ample daylight. The architects placed the classrooms at the corners of the buildings to maximize access to windows. Inside, the brick was left exposed at certain points and provides the space with colour. Green and brown linoleum on the floors, and blue, green and brown pinboards on the walls further enliven the teaching spaces. Large hallways connecting the classrooms are double-sized and used as multipurpose space.

- 1 View of infant school
- 2 North facade of infant school
- 3 Southwest facade of junior school
- 4 Southwest facade of junior school
- 5 Interior of junior school classroom
- 6 Site plan
- 7 Section through infant school
- 8 Ground-floor plan, infant school
- 9 Section through junior school
- 10 Ground-floor plan, junior school

Client
Westminster City Council
Area
1,100 m²/11,840 sq ft
Cost
£1,700,000
Coordinates
51.5157 -0.1847



0377 In dense cities like London many streets hide residual plots that have great potential for re-configuration. This plot, formerly occupied by a mechanics workshop, is an example, and the brief was simple: the client wanted a family home, with all the living spaces on one floor, where parents and children could not avoid one another. It was important that when this family came together, they could occupy a space that would focus and encourage interaction. Sited on an awkward deep-plan plot, the plan reverses the usual device of arranging space around a central courtyard, and instead places three voids at the site periphery. These provide daylight and privacy for lower-level rooms. On the upper street level, this arrangement focuses attention on a single centralized volume: the space for interaction. Through the resolution of scale, form and geometry, this space has given the home a unique identity, flanked to the south by a separate study and underpinned by a suite of cellular bedrooms with bathrooms below. The house is also an essay in the art of load-bearing brick construction. The main living space contains kitchen, dining and sitting areas, each defined by a particular spatial or material quality. This deeply interior space is contained under a cavernous concrete ceiling that gives the rare glimpse of the exterior its distinctive identity.

- 1 Street facade
- 2 Ground-floor hall
- 3 Master bedroom
- 4 Second bedroom courtyard
- 5 Kitchen area
- 6 Living-room ceiling
- 7 Site plan
- 8 Section through building
- 9 Ground-floor plan

Client

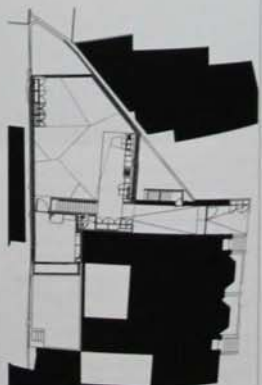
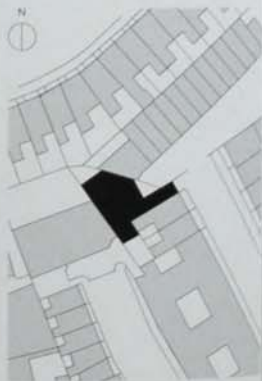
Confidential

Area380 m²/4,090 sq ft**Cost**

Confidential

Coordinates

Confidential

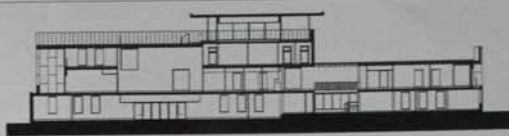


0378 London, England, UK
 St John's Therapy Centre Buschow Henley 2006
 PJB

0379 London, England, UK
 The Red House Tony Fretton Architects 2001
 RES

0329 CUL
 Fuglsang, Denmark

0412 RES
 Groningen, Netherlands

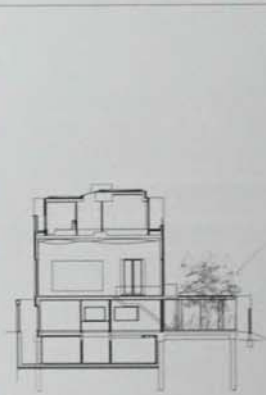


0378 Situated on the prow of St John's Hill in southwest London, St John's Therapy Centre houses community-based therapy services for accident and stroke victims, a mental health unit and two doctor's surgeries. The building's main facade, with its ground-floor arcade and covered terraces, gives the building a civic air tempered by the warmth of the cladding of veneered timber panels, designed to be reminiscent of eighteenth-century furniture or a musical instrument. Large capital letters announce the name of the neighbourhood and the building. Seen from the main western approach to central London, the building rises from two to four storeys before it drops down to three. Public and patient access is restricted to the lower two floors, where circulation is organized around two courtyards by means of single loaded corridors suggestive of cloisters. At the front are reception areas, waiting areas, meeting rooms and a gymnasium. Offices and laboratories are housed at the back of the building, with clinical accommodation between front and back areas. The top floor houses a glass staff room on the south side with a covered and open balcony. The building is planned on a 1.2 m (3.9 ft)

module, which makes rooms interchangeable and allows the building to be easily re-planned in the future. Sustainability was a major objective of the design. The building's concrete frame is exposed in over 50 per cent of the soffits, acting as thermal mass. Windows that open, and are variously proud, flushed and recessed, provide natural ventilation to the building, while external louvres and awnings prevent excessive solar heat gain.

- 1 East facade of centre
- 2 View of internal courtyard
- 3 North corner of centre
- 4 Gymnasium interior
- 5 Section through building
- 6 First-floor plan

Client
 Southwest London Health Partnership/
 Wandsworth PCT
Area
 3,529 m²/37,986 sq ft
Cost
 £6,700,000
Coordinates
 51.4596 -0.1793



0379 This town house, which replaces two 1950s neo-vernacular cottages in a row of houses in London's affluent Chelsea, was commissioned by the client as a place in which to live and work. The site is a conservation area, overlooking Christopher Wren's Royal Hospital and Westminster Cathedral. The use of external materials more commonly associated with civic buildings than with domestic structures responds to the urban nature of the surroundings. The building's reinforced concrete structure is clad with an insulating rain screen of French red limestone, with bronze window frames. The entrance is set back from the street facade, which features a sliding stone door into the garage on the ground floor. In contrast, the internal use of white plaster walls and timber floors is more conventional. Likewise, the interior's complex organization contrasts with the rectilinear simplicity of the building's external form. Organized over two storeys, with a basement level and an attic level, multiple staircases allow rooms to be accessed by different routes. The focal point of the house is a 6 m (20 ft) high reception room, which sits beneath a subtly

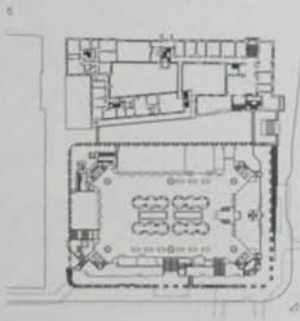
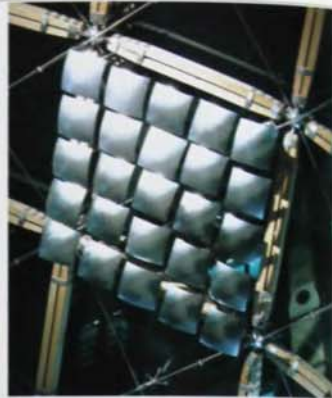
curved ceiling with concealed lighting. A restrained mix of materials creates a space with the scale and quality of a gallery in which the owner can display his art collection. The attic level features a roof garden, hidden from the street by a balustrade running the length of the facade.

- 1 The Red House in context
- 2 Garden facade
- 3 View from street
- 4 View of garden from glazed volume
- 5 Section through building
- 6 Ground-floor plan

Client
 Confidential
Area
 650 m²/6,997 sq ft
Cost
 Confidential
Coordinates
 Confidential

0380 London, England, UK Portcullis House Hopkins Architects 2000 GOV 0288 COM Tokyo, Japan 0383 PUE London, UK

0381 London, England, UK Jubilee Primary School Aitford Hall Monaghan Morris Architects 2002 EDU



0380 Built to last 200 years and withstand terrorist attack, this luxurious building houses offices and meeting rooms for Members of Parliament (MPs), many of whom previously worked in cramped conditions in the Palace of Westminster. The distinctive profile of Portcullis House places the building formally in context between Parliament and Norman Shaw's New Scotland Yard. The five-storey rectangular block sits over the dramatic Westminster underground station by the same architects. Offices for 210 MPs look either into the courtyard or out to the surrounding streets and the Thames River. Each office's window seat is expressed on the facade as a projecting bay window set between massive structural sandstone piers. Wide concrete arches transfer the load of the inner courtyard walls above to only six columns to meet the structures below. A gallery running behind the arches on the first floor gives access to conference rooms named after famous politicians. Precast concrete elements with a gull-wing profile span between the inner and outer walls to complete the weighty structure. Tall cylindrical chimneys and a steep roof clad in bronze aluminium express green credentials

by acting as ventilation chimneys which pull air from the floors below through ducts integrated into the facade and roof. The gently vaulted glass roof of the central courtyard is much lighter, and is supported by a laminated oak structure with stainless-steel joints and bracing. Fig trees and shallow pools create a tranquil atmosphere in the spacious courtyard, cafes and restaurants surround the space and an escalator descends to a tunnel connecting to Parliament's narrow corridors of power.

- 1 The building in relation to Parliament
- 2 View of interior courtyard
- 3 Detail of courtyard roof structure
- 4 Facade detail
- 5 Section through building
- 6 Ground-floor plan

Client
Parliamentary Works Directorate
Area
20,000 m²/215,278 sq ft
Cost
£162,500,000
Coordinates
51.5013 -0.1249

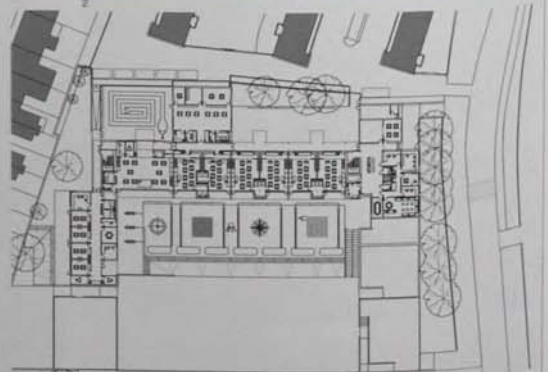


0381 The London Borough of Lambeth commissioned the Jubilee Primary School as part of a larger school construction initiative. The school occupies the site of a former 1950s primary school in the middle of the Tulse Hill housing estate in Brixton, an ethnically and socio-economically diverse area of south London. The school's facilities include a primary school for 420 children, a Surestart facility (combining a day-care and crèche for children under three) and a nursery. The facilities include a specialized environment for hearing-impaired pupils and are designed for flexible use by community members year-round and outside normal school hours. A hall block facing east to Tulse Hill serves as the school's main entrance. The classroom block, located on the northern edge of the site, contains classrooms and Surestart facilities, each with a south-facing terrace or balcony

overlooking the playground. The special educational needs block, sheltered in a quieter position abutting residential gardens on the west of the site, is configured so that both upper and lower ground floor classrooms open at playground level. Surfaces have been treated with careful attention to acoustic conditions, in consideration of the requirements of deaf pupils. The school is constructed from a steel frame on concrete footings. At ground floor, brick cavity walls are faced with blue glazed ceramic bricks. On the upper level, insulated render clads a lightweight metal frame. The classroom block features a low maintenance sedum-planted roof, while the hall block's roof and rear wall are covered with aluminium. Classrooms are lit and ventilated by chimneys, which form a decorative element when illuminated at night.

- 1 Aerial view
- 2 View of classroom block with balconies
- 3 Site plan

Client
London Borough of Lambeth
Area
3,600 m²/37,673 sq ft
Cost
£4,963,000
Coordinates
51.5052 -0.1145



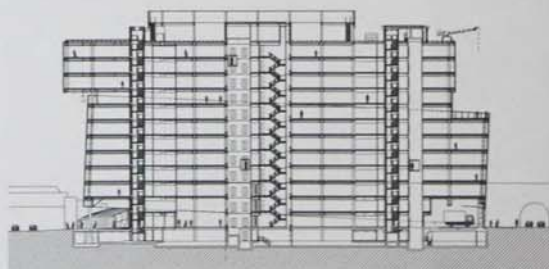
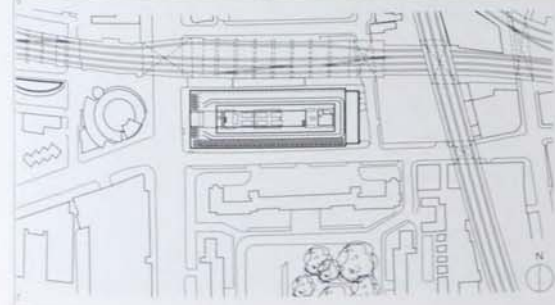
0382 London, England, UK

Palestra Office Building SMC Alsop

2006 COM

0392 EDU London, UK

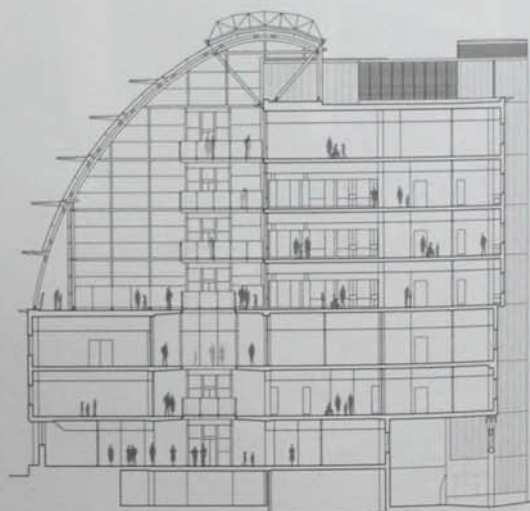
0617 EDU Toronto, Canada



0382 Palestra is prominently located in an emerging business district in the rapidly changing Bankside area of south central London. The speculative office development sits directly opposite the Southwark underground station and to the south of one of the borough's distinctive elevated railway tracks. The 14-storey building takes the form of stacked boxes raised on stilts and provides its tenants with large, flexible floor plates. The structure cantilevers out at 6 m (19.7 ft) high to shelter a public space and entrance facing the intersection of Blackfriars Road to its west with Union Street to its south. A curved 'pod' structure, which houses a communications suite for the London Development Agency, nestles among filled columns in the northernmost corner of this covered space. At the ground floor, a west-facing lobby leads to the central lift and stair circulation core, while a bay at the building's eastern side provides vehicular service access. The Palestra building is constructed of a double-glazed curtain wall system. The glazed facade is decorated with an abstract pattern, with a third of each glass panel containing an integrally bonded coloured element. A recessed, open-plan floor opening on to a wraparound terrace on the building's northern, eastern and southern facades separates the building's lower and upper masses. A glazed balustrade that continues the pattern of the rest of the facade shelters the terrace. Photovoltaic panels and wind turbines on the roof generate a proportion of the building's energy needs.

- 1 East facade
- 2 Palestra viewed from Blackfriars Road
- 3 Pod entrance
- 4 View of pod in relation to main entrance
- 5 Main reception area
- 6 Waiting area at reception
- 7 Site plan
- 8 Section through building

Client
Blackfriars Investments, Royal London Asset Management
Area
27,871 m²/300,000 sq ft
Cost
£67,000,000
Coordinates
51.4524 -0.1145

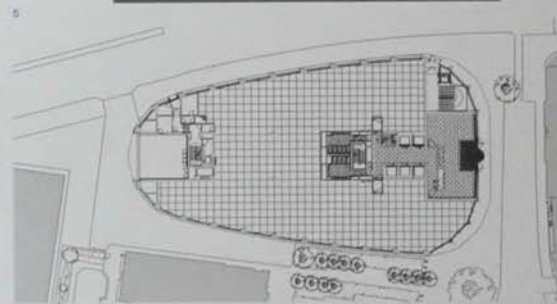
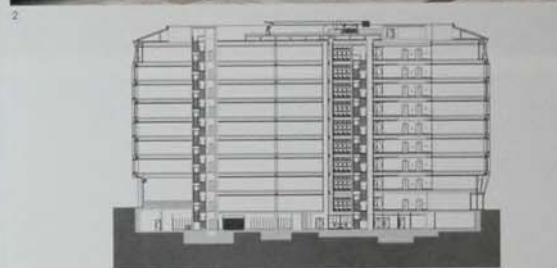


0383 Michael Hopkins is well known for his high-tech architecture, and the Evelina Children's Hospital, on the banks of the Thames River in Lambeth, presents itself as a machine for healing people. The hospital building provides 140 beds in cheerful spaces filled with fresh air, daylight, bright colours and, where possible, landscaping. The principal design idea is the creation of a large, day-lit communal hall flanked by a block of wards. Here, the central corridor was a key concern, which was resolved in a four-storey, 100 m (328 ft) long atrium, with an even longer snake-like pathway. The atrium is an essential part of the building, and contains two lift towers providing access to the wards above. Known as 'the beach', this space brings focus on communal activities and contains social amenities such as a play area, a restaurant and a school for longer-term patients. In addition to eliminating long, anonymous corridors, the architects worked with their client to remove the need for officious signage. Instead, each storey has a different theme from the natural world, with fish as the symbol for the lowest floor and birds for the highest floor. These symbols are depicted in colourful, instantly

recognizable images set into the rubber floor coverings. Below the atrium, three levels of accommodation contain the outpatients department and specialist treatment areas, including three operating theatres and a 20-bed intensive care unit. These floors occupy the full 36 m (118 ft) width of the site, and are lit via light wells in the atrium floor that draw daylight into their cavernous spaces.

- 1 View from south
- 2 School area for long-term patients
- 3 Atrium interior
- 4 Lift tower in the atrium
- 5 Outpatients' waiting area
- 6 Play area in atrium
- 7 Section through building

Client
Guy's and St Thomas's Hospital
NHS Foundation Trust
Area
16,500 m²/177,605 sq ft
Cost
£60,000,000
Coordinates
51.5048 -0.0890



0384 Located in the 'square mile', the financial heart of London, this compact office block sits where a fragment of incomplete urban motorway meets an area of more historic city streets to the south and east. The rounded pine cone-shaped plan responds to the gentle curve of the road and engages pedestrian Coleman Street with the York stone paved public space at Moorgate. The faceted geometry of the white precast concrete facade is generated by the rotation of the windows in different directions on alternating storeys. Columns rotate within a storey to meet the receding or projecting window edges. To resolve the envelope between floors, spandrel panels fold into inclined planes in a diagonal line linking projecting window corners. An 'eyeliner' of black anodized aluminium defines large windows framed in stainless steel and set within the grid. At the base, two-storey columns allow the incorporation of a high loading bay on the west side and an entrance arcade on Coleman Street to the east, where the building cantilevers out like the stern of a galleon. Folded mirror-polished stainless-steel panels clad the raking steel columns in front of the rotating doors to the lobby. Repeating floors of flexible office space

serviced by two cores form the middle of the building. The attic is an executive boardroom floor with a continuous glazed facade set back behind columns clad in stainless steel. The sculptural precast panels recall the sixties London office towers of Richard Seifert. The polished, ground white concrete incorporates dark granite and white marble aggregate to accentuate the play of light and shadow.

- 1 Street facade
- 2 Detail of white concrete facade
- 3 Detail of entrance to lobby
- 4 Lobby interior
- 5 Section through building
- 6 Ground-floor plan

Client
Union Investments; Stanhope,
Legal and General

Area
22,000 m²/236,806 sq ft

Cost
£60,000,000

Coordinates
51.5189 -0.0897

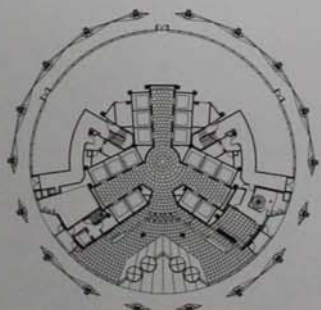
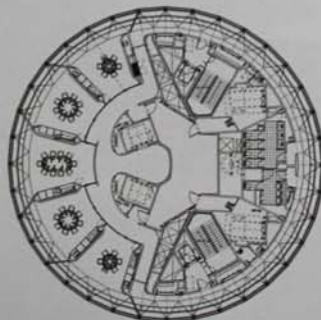
0385	London, England, UK	30 St Mary Axe Office Building	Foster + Partners	2004 COM	0072 GOM Atlanta, Kazakhstan	0109 TRA Beijing, China	0098 EDU Sri Iskandar, Malaysia	0379 COM Hong Kong, UK	0375 SPO London, UK	0489 RIF Milan, France	0548 EDU Berlin, Germany
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0385 Located in the heart of London's financial district, 30 St Mary Axe has become one of the capital's most popular landmarks. Despite its scale, its distinctive silhouette is popular and its cigar-like form is used in many marketing campaigns. This form was justified on two premises: one relating to city planning policy; the other to an aspiration to make it the capital's first tall yet ecological building. Rising to 180 m (590.5 ft), the building is created from a stack of 40 concentric circles of varying diameters, set within a self-supporting steel diagrid. Reducing the effect of hostile wind patterns at street level and minimizing the perceived bulk of the building, the cigar profile broadens from 50 m (164 ft) on the first floor to its widest point of 57 m (187 ft) on level 17. Above this, the tower tapers to a dramatic 25 m (82 ft) wide private dining room on the 40th floor. Around the perimeter of each floor, the building's distinctive cladding is broken down into 72 five-degree modules. Alternate bays are filled with one of two diamond-shaped glazing units: first a flat diamond spanning from floor to floor, and second a folded unit with two triangular panels which help shape the building's gentle swelling. Six internal light wells spiral around the building, breaking up orthogonal office floor plates with triangular voids. These were designed to harness the stack effect, with natural cross-ventilation made more effective from the pressure differential achieved by the building's curved form.

- 1 View of building with city context
- 2 Private dining room on 40th floor
- 3 Main entrance
- 4 Internal circulation space
- 5 Interior, showing diamond-shaped glazing
- 6 Floor plan, 38th floor
- 7 Ground-floor plan
- 8 Elevation

Client
Swiss Re
Area
64,469 m²/693,939 sq ft
Cost
Confidential
Coordinates
51.5144 -0.0803



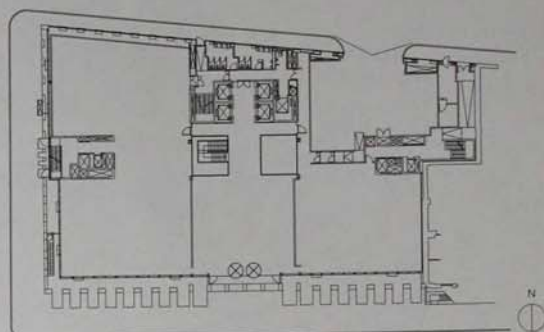
0386

London,
England,
UK30 Finsbury Square
Office Building

Eric Parry Architects

2002
COM

0387

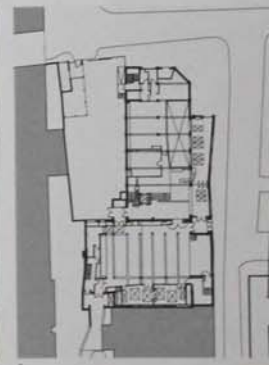
London,
England,
UKAmnesty International
UK OfficesWetherford Watson Mann
Architects with Gregori
Chiarotti Architects2005
COM

0386 The new office building of insurance company Scottish Widows is located on the eastern side of Finsbury Square, a location that has become an important commercial centre in London. The site was partially occupied by a locally listed building, and to secure permission for redevelopment, the new building needed to make a positive contribution to the conservation area and to conform to restraints on height and footprint size. The facade features rows of prefabricated Portland stone piers (which have been rotated through 90 degrees to create the entrance portico). The piers harmonize with the surrounding stone-clad buildings, and their undulating rhythm breaks from the typical grid pattern of the contemporary office facade. Windows, dressed in stainless steel, are recessed to provide solar shading, except at the rear of the building where the flush facade is more suited to the scale of the narrow street it faces. The stone piers support precast concrete-edge beams which, in turn, support the steel floor beams, eliminating the need for an internal steel structure at the perimeter. This arrangement allows for an almost column-free interior, fulfilling the brief's requirement of maximum open-plan, flexible office space. Beyond the entrance in

the centre of the Finsbury Square facade, a single-height reception space leads to a central atrium framed by the only four columns above ground. The atrium rises from the lower ground floor to the seventh floor, allowing extra light into the office space.

- 1 West facade
- 2 East facade
- 3 Detail of west facade
- 4 Ground-floor plan

Client
Scottish Widows
Area
16,588 m²/178,557 sq ft
Cost
£26,000,000
Coordinates
51.5264 -0.0793



0387 Amnesty International UK is located in Shoreditch, a gentrified former industrial area of London. Here, the British branch of the human rights charity established a new headquarters in a converted furniture factory. The refurbished building's understated materials and construction are in keeping with the modest budget and image of the charity. The building's height and materiality are tailored to those of the original factory, comprised of two four-storey structures dating from 1911 and 1954. This extension is a self-supporting brickwork structure with a lightweight timber roof. The facade of engineering brick laid in Flemish bond is punctuated by deep-set, hardwood-framed windows, with projecting lintels and sills. Large windows and skylights admit ample light to the wide entrance area. The refurbishment removed half of the ground floor slab, allowing views down to the basement. The entrance hosts exhibitions, with portraits displayed in light boxes that rotate to form window shutters. At the northern end of the building, a former loading bay houses a flexible events hall. A central staircase provides access to three storeys of offices, including informal staff areas on the first floor, and encourages communication between adjacent departments as well as providing one of the building's two passive ventilation chimneys. Office spaces benefit from the former factory's many windows, shallow plans and high ceilings.

- 1 West facade
- 2 Main entrance
- 3 Meeting room
- 4 Entrance hall and exhibition space
- 5 Ground-floor plan

Client
Amnesty International UK
Area
3,850 m²/41,441 sq ft
Cost
£5,600,000
Coordinates
51.5248 -0.0791

0388	London, England, UK	Mossbourne Community Academy	Richard Rogers Partnership	2004 EDU	0182 EDU Kyiv, Ukraine	0366 GOV Cardiff, UK	0372 TRA London, UK	0488 TRA Madrid, Spain
0389	London, England, UK	Museum of Childhood	Caruso St John Architects	2006 CUL	0376 EDU London, UK	0377 RES London, UK		



0388 This new facility provides a cutting-edge school for 900 students in Hackney, a borough of East London and one of the city's poorest districts. As part of a larger effort to regenerate the area, the school accommodates students aged 11 to 16, with a particular emphasis on communication technology. The project has sustainability and positive urban renewal as its primary objectives, in keeping with the architects' longstanding values. Busy train tracks hem in the school's triangular site. The third, northern edge looks out over Hackney Downs, one of the few green spaces in the borough. Responding to this landscape condition, the architects shaped the school as a 'V' to turn its back on the tracks. An added perimeter wall mutes the noise from the passing trains. With this orientation, the school fixes its focus on the open, green space, and its two arms frame an outdoor recreation space. The three-storey building was constructed with structural timber, making it one of the largest timber-frame buildings in England. To capitalize on the views of the open space, the facades facing it are generously glazed. Classrooms are aligned along this glazed perimeter. Walkways extend from the upper storeys,

connected by steel stairways that hang from them which provide outdoor circulation. The composition is vaguely reminiscent of a timber version of the Centre Pompidou, the museum in Paris that launched the career of Richard Rogers. The academy received a Royal Institute of British Architects award in 2005.

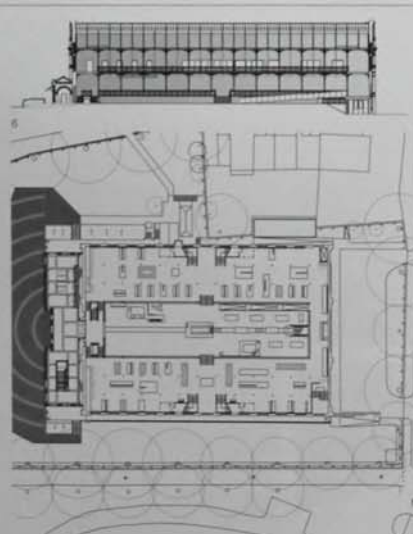
- 1 View of outdoor recreation space
- 2 Facade detail
- 3 Exterior steel staircases connecting classrooms
- 4 IT suite
- 5 Site plan

Client
Mossbourne Community Academy

Area
8,312 m²/89,470 sq ft

Cost
£19,000,000

Coordinates
51.5518 -0.0613



0389 As the refurbishment and extension of a late-nineteenth-century building, this project oscillates between contemporary architecture and a responsiveness to Victorian sensibilities. The original cast-iron structure was erected in 1857 in Kensington, where the Victoria and Albert Museum currently stands. In 1872, it was re-assembled in Bethnal Green, its brick facades and raised terrazzo floor conceived in a Renaissance style. The project responds to a building which hides a technically advanced interior beneath a heavier, classical facade. The extension to the existing front is a simple, rectangular volume. Its double height, only visible on the sides, provides a recessed entrance and an underground level for sanitary facilities. Internal circulation and access were updated, with the raised entry level approached on a cobbled slope. This artificial topography mirrors other Victorian museums, re-creating their solemn physical presence. The stone cladding, red porphyry 'pillars' and terrazzo infill panels create the semblance of a colonnade. This visual depth is contradicted by the actual windows' flush, taut expression. Internally, the green foyer interior establishes a direct link to the mature trees outside. Anticipating the airy roof structure in the main space, the new ceiling is lightweight and visually elaborate. The steel I-beams and MDF panel infills have an equivalent thickness which, painted yellow, generate an ambiguous, paper-like effect.

- 1 View of front entrance extension
- 2 Facade detail
- 3 Main foyer with steel roof structure
- 4 Refurbished exhibition space
- 5 New entrance hall
- 6 Longitudinal section through building
- 7 Ground-floor plan

Client
Victoria and Albert Museum

Area
615 m²/6,620 sq ft

Cost
£3,000,000

Coordinates
51.5290 -0.0551



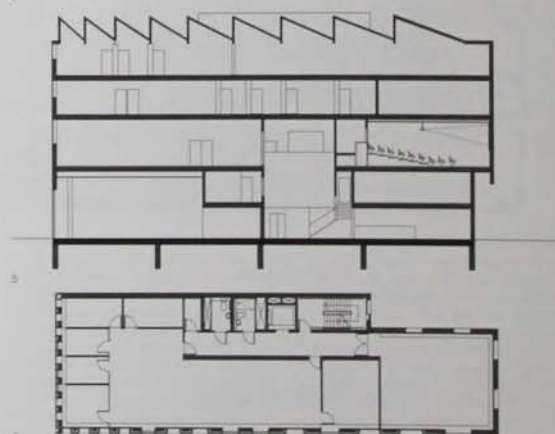


0390 The small street of Rivington Place in east central London contains two arts organizations – the Institute for International Visual Arts (Iniva) and Autograph, the Association of Black Photographers (ABP). It is no coincidence that Iniva's new building is located in Shoreditch, the creative and social nucleus for young artists in London. As the first purpose-built, publicly funded arts venue to be opened in London in nearly 40 years, the building answers the diverse needs of modern arts organizations: galleries, social spaces, workshops, multimedia studios, research facilities and offices are all under the one roof. Because of its purpose-built nature and its dense inner-city location, the building's form, a simple five-storey block sitting on a corner site, is neat and compact. The public areas are at street level and the private areas are on the upper floors. The overall expression of the building is, however, far from predictable. Externally, charcoal concrete and highly reflective black aluminium panels are paired,

recalling the glossy, seamless skins of commercial office buildings. This is where the comparison ends however, as these facades are also both playful and sculptural, with a pattern and depth of fenestration governed by internal functions. Intriguingly, eight rows of windows spread over just five floors create the sense that the building is bigger than it is. A mohican of raked roof lights top off the structure, producing a building which is both functional and dynamic, familiar yet different.

- 1 Southeast corner
- 2 South facade, view from Rivington street
- 3 Interior view of concrete and aluminum panels
- 4 View of third-floor office space
- 5 Longitudinal section through building
- 6 Third-floor plan

Client
Iniva and Autograph
Area
1,445 m²/15,554 sq ft
Cost
£4,400,000
Coordinates
51.5166 -0.0620



0391 London, England, UK

Idea Store Whitechapel Community Centre

Adjaye/Associates

2005 CUL

0390 CUL London, UK



0391 The Idea Store Whitechapel is located on Whitechapel Road, a busy high street in Tower Hamlets, east London. This is the largest of seven such Idea Stores – community facilities combining library and educational space – planned to replace the borough's faltering traditional libraries. The site is in a bustling retail area. A large, daily street market runs along the high street and is partly sheltered beneath the overhanging structure. The building's five-storey glazed facade is

boldly striped, alternating laminated green, blue and clear glass in an amplification of the striped awnings of market stalls below. A horizontally tapered atrium suspended from the roof's cantilevered I-beams hovers over the southern pavement at a one-storey height. An escalator inside in this atrium provides access to the first and second floors and two central staircases provide additional access to all floors. The building employs passive cooling devices

and an air circulation system under the floor. In addition to its self-service library, the 4,645 m² (49,998 sq ft) Idea Store contains classrooms, a café, internet stations, a dance studio, a crèche and an alternative therapy centre. Throughout, the building's structural columns and beams – combining in situ and precast concrete elements – remain largely exposed. The dance studio and holistic treatment centre, set atop ground-floor offices, are at the rear. The northern

facade facing the supermarket car park is clad in grey and black aluminium.

- 1 Aerial view
- 2 Escalator entrance on southeast facade
- 3 View of dance studio
- 4 Entrance area interior
- 5 Main library
- 6 Library interior
- 7 First-floor plan
- 8 Section through building

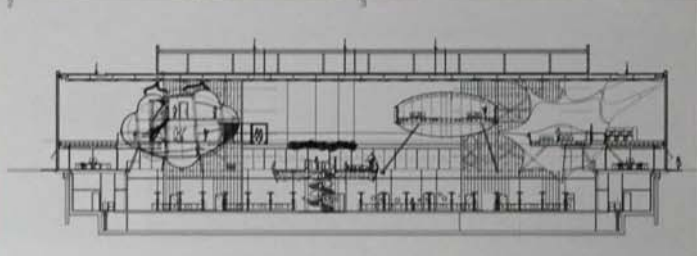
Client
London Borough of Tower Hamlets

Area
3,440 m²/37,028 sq ft

Cost
£12,000,000

Coordinates
51.5195 -0.0566

0392	London, England, UK	Blizzard Building	SMC Alsop	2005 EDU	0392 COM London, UK	0817 EDU Toronto, Canada
0393	London, England, UK	Peabody Housing	Ash Sakula Architects	2004 RES		



0392 At the campus of Barts and the London School of Medicine and Dentistry in Whitechapel, east London, this new institute for Cell and Molecular Science provides state-of-the-art workspace for up to 400 scientists. The site formerly held low-rise housing and a car park. To facilitate the highest degree of collaboration, the architects placed all research accommodation on a single level 6 m (20 ft) below grade. These continuous rows of laboratory

desks, along with a 400-person auditorium, occupy the entire site underground. Above, two volumes animate the ground level. A three-storey glazed steel structure sits on top of a large opening to the laboratories below, flooding them with abundant daylight. This glass pavilion also houses non-laboratory workspace along its perimeter and defines the site's eastern edge. Here, instead of rooms, four varying and brightly coloured pods are suspended, each with a different

function. A 200 m² (2,153 sq ft) 'Centre of the Cell' pod is a two-storey, orange glass-reinforced plastic bubble suspended in space, housing an education facility open to the public. A white 'cloud pod' provides seminar space, an unenclosed 'mushroom pod' serves as an entry area and a 40-person seminar room is housed within a black 'spiky pod'. A six-storey building, across a courtyard from the glass pavilion, serves as the facility's entry area and visitors

proceed to the main pavilion through an elevated glass walkway.

- 1 View from mews plaza
- 2 Glazed facade overlooking plaza
- 3 Entrance area and meeting space
- 4 Lecture theatre interior
- 5 Interior of 'spiky pod'
- 6 Section through building

Client
Queen Mary, University of London
Area
9,000 m²/96,875 sq ft
Cost
£34,000,000
Coordinates
51.5170 -0.0616



0393 These prototype, low-cost apartment buildings for the Peabody Trust are found in the furthest reaches of the east end of London, in Silvertown. Near the Thames and the huge disused docks next to City Airport, the automated Docklands Light Railway connects the area to the City of London. Two buildings sit close to each other on a tight site, with a two-bedroom, 69 m² (740 sq ft) flat on every floor. A gate between them leads to an outdoor courtyard surrounded by a

timber palisade of vertical logs. A stair forks up to two large outdoor platforms to access the first-floor flats. The ground-floor flats open onto their own gardens and patio decks. Inside, the plans are arranged around a wide and generous hall large enough to be used as a room in its own right. Compact bedrooms and bathrooms maximize living space. The kitchen, at the end of the plan and looking on to the gardens, is a large and light focal point for the apartment.

Transparent fibreglass rain screens form the external facades of the timber-framed buildings, corrugated horizontally towards the street and vertically where it wraps around the curved rear facades. Silver or gold aluminium foil is visible behind the corrugated panels. The architects have worked with the artist Vinita Hassard on the recycled wire elements on the rear facades. Wire mesh fencing encloses the first-floor decks and divides the gardens from the street.

- 1 Entrances to first-floor flats
- 2 Street facade
- 3 North facade by night
- 4 Hall interior
- 5 Garden facades
- 6 Industrial lights and fibreglass cladding
- 7 Entrance area of first-floor flat
- 8 Site plan

Client
Peabody Trust
Area
268 m²/2,865 sq ft
Cost
£296,530
Coordinates
51.5036 0.0255



0396 The East Beach Café is located on a south-facing seafront promenade in the English coastal town of Littlehampton in West Sussex. Built on a long, narrow site, the single-storey building preserves views to the sea from a nearby residential conservation area. The structure's glazed southern face offers sea views while its fully enclosed northern side shelters occupants in inclement weather. The café provides year-round animation for the otherwise spare East Beach area and has turned the quiet town into a destination for architectural tourism. The building's sweeping, horizontally curved roofline and diagonally stepped facades contrast with the traditional seaside aesthetic of adjacent beach huts and houses. The steel shell, comprised of 36 vertically stacked, irregularly curved and graduated plates, serves as both structure and skin for the building. An oil-based treatment protects the steel shell from the corrosion of salty air and produces its distinctive patina. A series of shutters, which protect the floor-to-ceiling windows at night, retract completely into the shell structure; the dimensions of the shutter rails dictate the building's shape. On warm days, the dining room windows hinge open to the beach, and their deep eaves and low-emission glass moderate the temperature. In winter, an under-floor system heats the building. The café's entrance, in the middle of its southern facade, divides the kitchen and service area from the eastern dining room and lavatories. Sprayed foam insulation lines the interior of the steel shell, creating an undulating white ceiling and walls that curve to meet a polished floor. The simply furnished dining room seats 55 customers. There is room for a further 60 to dine on an outdoor deck. Passers-by may also purchase food from a box-shaped kiosk beneath an eave at the café's western end.

- 1 South facade
- 2 East end of café
- 3 Steel ribbon detail
- 4 North facade
- 5 Café interior
- 6 Section through building

Client
Browfield Catering
Area
205 m²/2,207 sq ft
Cost
Confidential
Coordinates
50.8025 -0.5329



0397 Chichester, England, UK Downland Gridshell Edward Cullinan Architects 2001 CUL

0396 Ditchling, England, UK Wellcome Trust Millennium Building Stanton Williams 2000 EDU 0361 CUL Warwick, UK



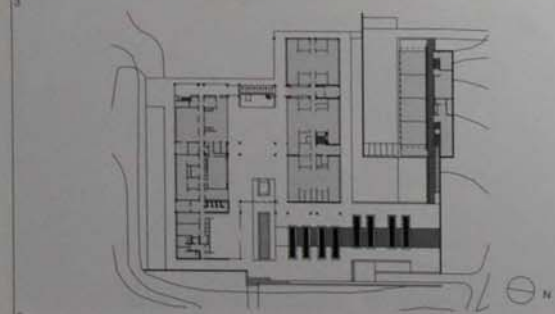
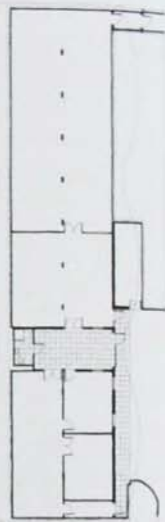
0397 The Weald and Downland Open Air Museum consists of a collection of vernacular historic buildings rescued from the surrounding area, repaired and re-erected in the museum's 50 acres of parkland. The Gridshell building's two levels provide two distinct functions. The lower level serves as an environmentally controlled store for the museum's collection of tools and artefacts, and the upper level houses a workshop for the restoration of the timber frames of historic buildings. The lower level, partially embedded into the ground, has a reinforced masonry structure. The heavy construction and surrounding earth mass create a stable environment in which to house artefacts and use minimal energy. The east end houses the main archive store. The west end of the floor houses a smaller store

for sensitive items, a conservation workshop and an office. The reconstruction workshop sits on top of this structure's heavy timber roof, covered itself by a lightweight gridshell. Formed of 35 x 50 mm (1.4 x 2 in) green oak laths 36 m (115 ft) in length, the double-layer gridshell references the timber-framed buildings of the museum's collection, demonstrating the aesthetic and functional possibilities of traditional materials using twenty-first-century construction methods. These laths were assembled into a flat grid on top of a scaffold. The curved edges of the grid were gradually lowered and bolted to the timber platform above the basement, forming the stable, three-humped gridshell. The workshop is 48 m (157 ft) long and 16 m (42 ft) at its widest point, providing ample space for large frames to be assembled.

The building is clad in straight planks of locally sourced red cedar in conjunction with polycarbonate, which allows light into the workshop.

- 1 Upper-level entrance
- 2 Detail of cedar clad exterior
- 3 View through upper-level workshop
- 4 Ground-floor plan
- 5 Section through building

Client
Weald and Downland Open Air Museum
Area
1,200 m²/12,917 sq ft
Cost
£1,350,000
Coordinates
50.9076 -0.7611



0398 Set in the grounds of Wakehurst Place in West Sussex, an outpost of the Royal Botanic Gardens at Kew, this project was one of many built in the United Kingdom to mark the millennium and is home to the Millennium Seed Bank Project. The seed bank had the remit to collect seeds from around the world for storage and research. The complex is situated to the north of the sixteenth-century house, and takes the form of rows of concrete barrel vaults. Visitors approach from the east and enter a large vaulted winter garden with structurally glazed end walls. This space separates two laboratory wings and accommodates exhibitions and interactive displays explaining seed collection and conservation. Visitors can observe the research and processing rooms through glass screens. At the west end, a light well opens up to the spaces below and a glass bridge links the laboratory wings. Most of the building is underground; a large subterranean chamber holds the seed bank itself. To the northwest, where the ground drops away, a court partly sinks into the ground. Accommodation below the terrace is to the east. Bedrooms, a common room, a library and teaching rooms cater for visiting academics. The vaults are supported on fair-faced precast beams and paving, floors and facades are of York stone. The building is embedded in the surrounding, newly planted meadowland. On the entrance terrace, eight brick parterres display native British flora from a range of habitats.

- 1 View from east
- 2 Exhibition space interior
- 3 Entrance to winter garden
- 4 Vaulted public space with light well
- 5 Laboratory
- 6 Ground-floor plan

Client
Royal Botanic Gardens
Area
5,500 m²/59,202 sq ft
Cost
£14,000,000
Coordinates
51.0882 -0.0699

0399	Dungeness, England, UK	Black Rubber Beach House	Simon Conder Associates	2003 RES			
0400	St Austell, England, UK	Eden Project	Grimshaw	2005 EDU	0012 TRA Melbourne, Australia	0475 GUL A Coruña, Spain	0569 TRA Zürich, Switzerland

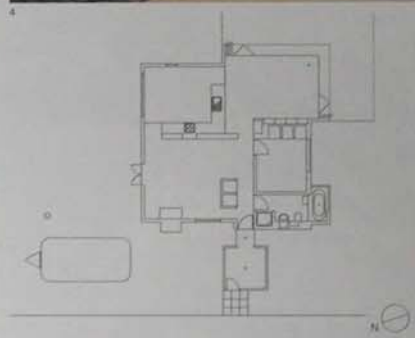


0399 This project is a single-bedroom residence located on a beach near Dungeness in Kent. The area is sparsely populated, and the beach landscape is flat and rough, providing the house with almost uninterrupted views. Known more casually as 'Rubber House', the project is the result of a series of renovations that began with a traditional fishing shelter – the structure of which was initially unsuitable for building. The house is a single-storey black volume cloaked in a form-fitting layer of rubber. The material was chosen as a more technically suitable material than the combination of felt paper and tar, the broadly used method for other houses of this type. The rubber provides durability against the weather, heat and water. Hints of a pitched roof are buried within the overall form of the house, which also had a broadly glazed living room. Other elements, such as the bathroom window and a black painted chimney, push outwards from the body of the house. On the interior, the spaces of the residence are treated almost exclusively with spruce plywood. Part of the original tackle room from the fisherman's shelter is preserved as the entrance vestibule. The two glazed walls of

the main living area open completely and extend the space out onto the surrounding deck. Elsewhere, horizontal windows frame views of the beach. The architect notes that one of the optimum views of the landscape is from the bathroom, where the bath is placed against the window. This particular vantage point provides dramatic views towards the south and the west. A metallic 1954 Airstream trailer, accommodating guests, stands in distinctive contrast to Rubber House, in both curved form and reflective colour.

- 1 View of house and trailer
- 2 South facade
- 3 Entrance area of house
- 4 View from living room
- 5 Ground-floor plan

Client
Confidential
Area
92 m²/990 sq ft
Cost
£112,400
Coordinates
50.9148 0.9722



0400 The Eden Project is a facility dedicated to the exhibition and conservation of plants and to promoting issues of sustainability. Its pastoral site is located approximately 5 km (3.1 miles) northeast of St Austell, in England's southwest county of Cornwall. The 14 hectare (35-acre) site occupies a former china clay pit. Built in four phases from 2000 to 2005, the Eden Project campus features several buildings by London-based Grimshaw

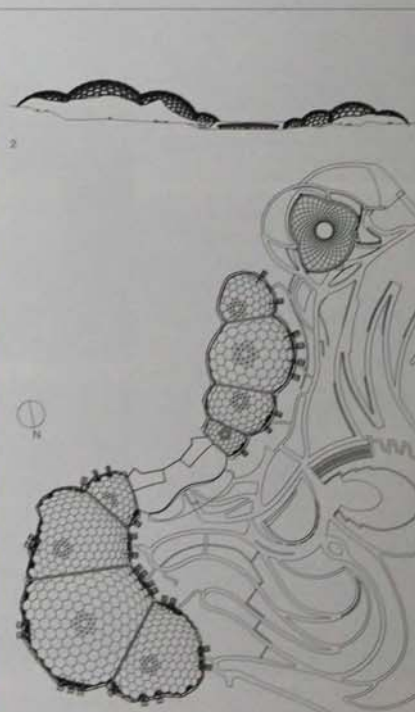
architects. The centrepiece is a bulbous greenhouse containing plants from humid tropical and warm temperate regions. The eight interlinked geodesic domes stretch over 2.2 hectares (5.5 acres), housing over one million plants. Ranging in radius from 18 m (59 ft) to 65 m (213 ft), the domes are clad in a double skin, with each hexagonal module framed in galvanized steel. The structure's form allows rainwater to be

collected for irrigation and humidification, while its position is calculated to minimize artificial heating. Two steel-framed buildings provide an educational visitors' centre at the top of a ridge, overlooking the geodesic domes. In 2003, Eden added a Foundation Building to meet the programme's growing administrative needs. The 1,800 m² (19,375 sq ft) two-storey building is, like the rest of the project, highly sustainable, with natural

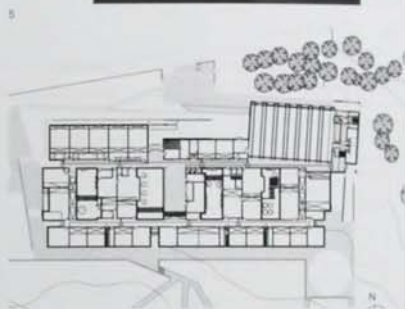
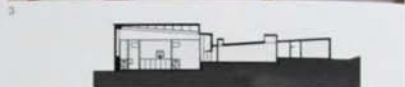
ventilation and lighting. A building known as the Core and devoted to education was added to the campus in 2005. The structural timber building was designed in collaboration with the artist Peter Randall-Page.

- 1 Aerial view of Eden Project
- 2 Section through buildings
- 3 Site plan

Client
The Eden Project
Area
31,457 m²/336,600 sq ft
Cost
£72,300,000
Coordinates
50.3632 -4.7455



0401	Ballinasloe, County Galway, Republic of Ireland	Ardscioil Mhuire School	Grafton Architects	2003 EDU	9653 EDU Misc. Italy
0402	Dromahair, County Leitrim, Republic of Ireland	Mimetic House	Dominic Stevens Architects	2006 RES	



0401 This secondary school for 800 pupils is located on the edge of the town of Ballinasloe. The architects, working within the constraints of government policy and budget, developed a construction system that they have since applied successfully to other school projects. The Irish government requires that schools generally be single-storey buildings, constructed with exposed concrete blockwork. The architects have introduced to these basic constraints the

element of precast concrete roof slabs, which create a repeating 7.2 x 1.2 m (23 x 4 ft) module across the plan. By laying the slabs at a slight incline, the roof surface slopes gently, matching the underlying slope of the site. The floor plate of the building is pushed into the hill, descending in three tiers of rooms, linked by corridors running along the contours. Roof slabs are omitted at the boundaries between one tier and the next to make spaces for light boxes and ventilating

chimneys. Courtyards carved out from the space between classrooms provide further spatial interest. The effect is a weighty, strongly ordered and rigorous system that is none the less full of slight variations. The variety of room sizes required by a secondary school, from the smallest classroom up to the sports hall, can only be accommodated by taking a flexible approach to construction. In this case, the spatial system suggested by the dimensions of a precast roof slab allowed

for an architecturally rigorous handling of the problem. The idea creates an internal logic which organizes the building and at the same time creates variation and interest.

Client
Sisters of Mercy, Sisters of the Western Province
Area
4,141 m²/44,573 sq ft
Cost
€7,610,000
Coordinates
54.2289 -6.3005

- 1 Main entrance, north facade
- 2 Sports hall corridor
- 3 Courtyard between classrooms
- 4 North facade
- 5 Section through building
- 6 Ground-floor plan

0402 Mimetic House is located in a remote part of County Leitrim in rural Ireland. Designed for a pair of conceptual artists, it is situated in the middle of a hilly field. From across the field, the house is visible as an angular glass-walled form, spanning like a bridge across the uneven ground surface. The building is entered by going down into a slight dip leading into the lower section of the house. This buried part of the house contains small protected spaces for sleeping and working. A central spiral staircase leads up to the upper room, which provides a larger space for a kitchen and social occasions. By placing rooms both above and below ground, the building appears to merge with the environment rather than impose upon it. The canted, half-transparent, half-reflective external walls of the upper room reflect the landscape around the building and camouflage it. This effect is reminiscent of the architect's characteristic watercolour sketches. From the interior, the clean, white, dramatically angular geometry of the upper room belies the facts of its construction, which is a simple light and flexible wooden frame. In a similarly direct way, the retaining walls of the lower section are partly built from salvaged tyres. The architect is particularly concerned with ad hoc, low-tech design and an economical approach to building. His intention is that architecture should not be a luxury but something available to all.



- 1 West facade, showing lower volume
- 2 View from southeast
- 3 South facade at night
- 4 Interior view, upper level
- 5 Section through building

Client
Confidential
Area
120 m²/1,291 sq ft
Cost
€120,000
Coordinates
Confidential



0403

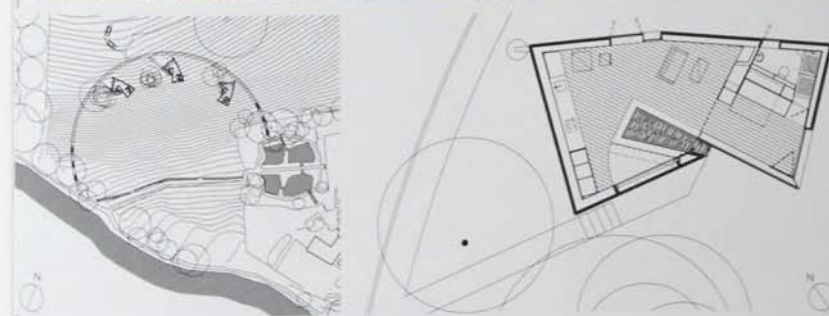
Klisheelan,
County Tipperary,
Republic of
Ireland

Poustinia Retreat Centre

Architects Bates Maher

2005

REL



0403 Set on the grounds of a religious retreat centre in County Tipperary, these three poustinia are contemporary examples of a kind of cabin drawn from the Russian tradition. Here, they are for individuals on spiritual retreat and for meditation. The three cabins sit under mature beech trees on a circular path within the grounds of the retreat centre and look down a sloping meadow towards the Suir River. Each cabin is a self-contained dwelling for one person on retreat, and incorporates a kitchen, sleeping area

and bathroom. Rather than adhering to a minimal and austere design, as might be expected in buildings with this purpose, these poustinia have an expressive folded plan, creating complex polygonal spaces and offering elegant bespoke furniture. The buildings combine a poetic use of the construction materials with a simple approach to the way they are put together. They are clad externally in larch and douglas fir found locally, and the floors are partly paved with local limestone. The inward-looking

polygonal plan and an inaccessible glazed void at the centre of each cabin produce the effect of layers of space within a relatively small enclosure. The empty space at the heart of the building is rich in symbolic meaning. Formally, it is a refined game of interlocking figure and ground. The folded surfaces and polygonal plans breaks away from conventional architectural forms. That these non-traditional forms have been deployed successfully here in a religious context has a broader, positive significance



in relation to the development of contemporary Irish culture.

- 1 View from southeast
- 2 View towards Suir River
- 3 Poustinia with larch-clad exteriors
- 4 View of glazed 'void'
- 5 Living area interior
- 6 Site plan
- 7 Ground-floor plan

Client
Rosminian Order
Area
40 m²/431 sq ft
Cost
€500,000
Coordinates
53.3189 -8.2447

0404

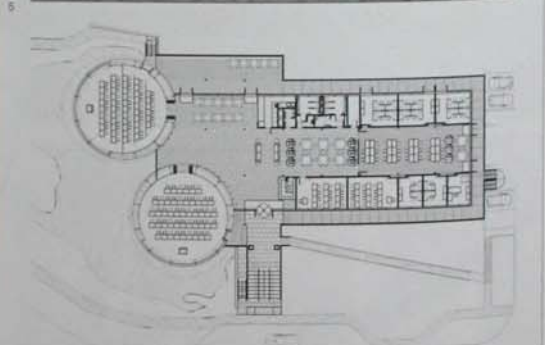
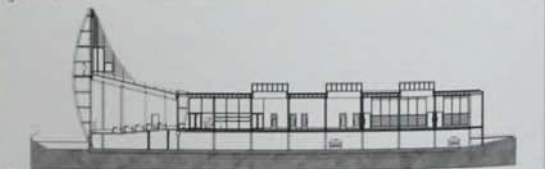
Dublin,
Republic
of Ireland

Academy for
Entrepreneurship

de Blacam and Meagher
Architects

2005
EDU

0409 EDU
Gov. Republic of
Ireland



0404 The Academy for Entrepreneurship is located in a business park on the western outskirts of Dublin. Established by businessman Dr Tony Ryan in conjunction with Dublin City University, the centre intends to combine educational and training programmes for entrepreneurs and to function as a hub for networking and innovation in business. The accommodation includes two 100-seat lecture theatres, a canteen, seminar rooms and offices. The body of the building, rectangular in plan,

sits as a tall, single-storey block above a basement car park. The lecture theatres, set apart at one end of the block, are dramatic pod-like forms clad in titanium sheeting and surrounded by a reflecting pool. The entire building is naturally ventilated, a highly practical option in Ireland's climate, with the tall peaks of the lecture theatre pods used to achieve this. Although the free and organic form of the theatres contrasts with the rationally rectilinear form of the main block, the planning of the seminar rooms and

offices is equally generous, with a central space lit by monitor skylights and a broad, timber-decked loggia surrounding the building on all sides. Given its site in the Citywest Business Campus, the Academy's architecture clearly intends to make an aspirational statement by distinguishing itself from the typically banal architecture of business parks both through its iconic form and its green credentials.

- 1 Lecture theatre pods and reflecting pool
- 2 View along loggia on southeast facade
- 3 Detail of titanium facade
- 4 Southeast facade
- 5 Section through building
- 6 Ground-floor plan

Client
Dr Tony Ryan, Cathal Ryan,
Declan Ryan, Shane Ryan
Area
1,026 m²/11,044 sq ft
Cost
€5,000,000
Coordinates
53.3381 -7.6946



0405 This pair of houses is located on a small site in the Liberties area of Dublin, an urban area typified by even smaller single-storey houses. By using the whole area of the site and sinking a two-storey terraced house plan into the ground, two much larger houses were created than could otherwise have been accommodated without disrupting the streetscape. The resulting building has a very modest facade at street level, which could almost be mistaken for a simple garden wall. Behind this, the interiors of the houses achieve a monastic sense of minimalist luxury. The front door opens onto a hallway halfway between the upper and lower floors of the houses. Stairs lead to bedrooms, a bathroom and a library below, and a living room, a kitchen and a roof garden above. The planning is rigorously geometrical, even to the point of replicating the slightly oblique angle of the site's border at every vertical corner of the building. All natural light comes from above through light wells, and the absence of windows on the walls results in freedom to make the interior a highly abstract spatial composition. The space is subdivided along one axis by sliding glass screens, while skylights and light wells penetrate vertically. At the lowest level, an external pool

surrounded by a low wall formally echoes the enclosure of the internal bath and shower, implying a sense of order which extends through the whole space. Despite the oblique angles that characterize the plan, the space has an overwhelming rectilinear character, with its dazzling play of layered forms. This discreet formalism is matched by a consistency in the choice of materials – almost all wall surfaces are exposed concrete, the furniture is recycled hardwood, and the floors are carrara marble.

- 1 Entrance from street
- 2 View into roof garden
- 3 External pool on lower level
- 4 Living-space interior
- 5 Section through building
- 6 Ground-level plan

Client

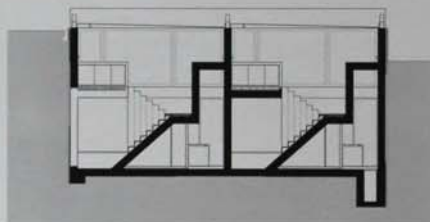
Confidential

Area93 m²/996 sq ft**Cost**

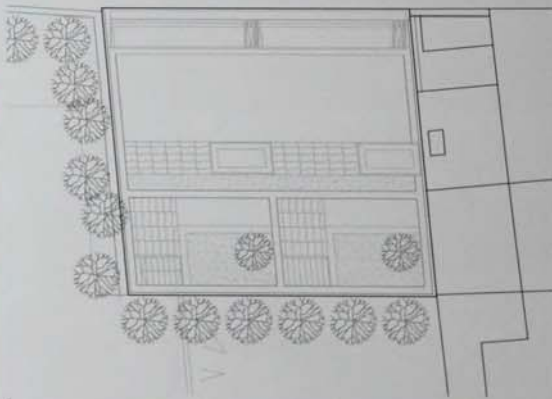
€800,000

Coordinates

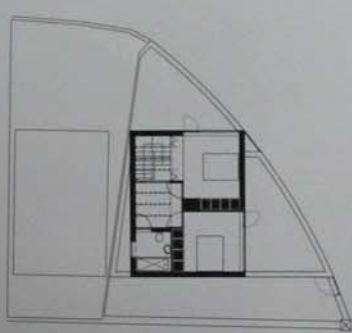
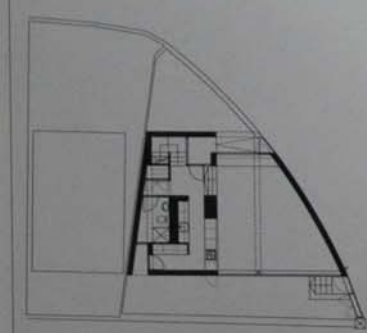
53.2909 -6.4236



5



6



0406 Located in a conservation area in the south Dublin suburb of Rathmines, this house addresses the problem of building on a small infill site with an uncompromisingly abstract approach. The volume occupied by the two-storey house is comparable to that of the adjacent terrace of houses. The architect's ambition was to turn as much of the site as possible into effective living area, with the result that the courtyards in front of and behind the building are closely integrated with the interior, both by visual connections through large windows and through the consistent use of brickwork. The conception of the whole site as a single form resulted in a design involving a complex, plastic play of interior and exterior spaces. The monolithic brick mass of the house is articulated into blocks sliding over each other which extend all the way to the edge of the site without appearing to overfill it. The use of materials is simple and consistent: a uniform brick exterior, concrete, oak and rubber on the interior. Particularly notable from the outside are the large aluminium-framed windows. These create a strongly abstract graphic impression against the blank brick, while

revealing a surprising amount of the interior, a particularly uncommon situation in Ireland in general and in an inner suburb in particular. The impression given is of uncompromising modernity and an inevitable sense of difference and luxury in comparison with the neighbouring houses. The careful massing and modest constructional language enable the house to express these qualities without appearing aggressive.

- 1 Southwest facade
- 2 View of internal staircase
- 3 Facade detail with large windows
- 4 View showing concrete and oak finishes
- 5 Ground-floor living space
- 6 Ground-floor plan
- 7 First-floor plan

Client
Confidential
Area
110 m²/1,184 sq ft
Cost
€250,000
Coordinates
53.3265 -6.2618

0407	Dublin, Republic of Ireland	Public Utility Building	de Paor Architects	2003 INF	0405 RES Dublin, Republic of Ireland
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0408	Dublin, Republic of Ireland	Donnelly Gallery and Residence	Claudio Silvestrin Architects	2002 RES	
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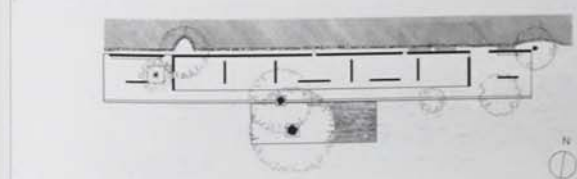
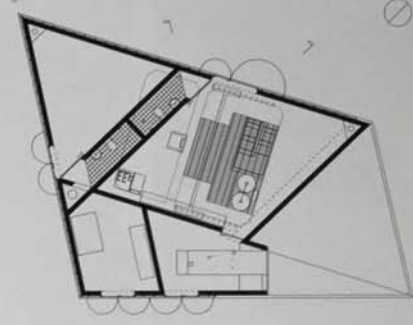
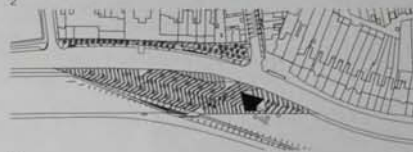


0407 This public utility building is located on a thin strip of bare parkland between Clontarf Road and the northern shore of Dublin Bay. The building is part of a larger project by the architects to redevelop the landscaping of this linear park, which was originally laid out in the mid-twentieth century. The park's exposed location between the sea and the main road prevented it from becoming a well-used public space. The new design improves the quality of the space for pedestrians with planting, lighting and new street furniture. The project replaces an older building on the site. It combines the original water-pumping station below ground level with a new electricity substation and includes a small storage facility for the parks department. The building was conceived as a sculptural object in the park, to be seen from the road as well as from the seaside path. The different elements of the programme are organized within a trapezium-shaped ground plan that wraps around the existing two-storey basement of the pumping station. The shell of the building is a reinforced concrete, folded plate structure clad in copper, which

encloses the three discrete functions of the building within a tough, angular form. Rather than expressing the different elements of the program, the exterior facades of the building present a blank, impenetrable face to the outside. The copper cladding of the walls wraps over the multipitched roof, forming a continuous surface and increasing the sense that the building is an autonomous, mysterious object.

- 1 West corner
- 2 East corner
- 3 View from north
- 4 Facade detail
- 5 Site plan
- 6 Floor plan

Client
Dublin City Council
Area
365 m²/3,929 sq ft
Cost
€1,000,000
Coordinates
53.3636 - 6.1985



0408 The Donnelly Gallery and Residence is located close to Dublin on Ireland's coast between Dalkey and Kiliney. The building houses a privately funded exhibition space for the Donnelly family's collection and accommodation for a caretaker. The narrow building stretches out along the edge of a cliff on a steeply sloping site, with its main facade looking south towards the Irish Sea. British landscape architect Jonnie Bell

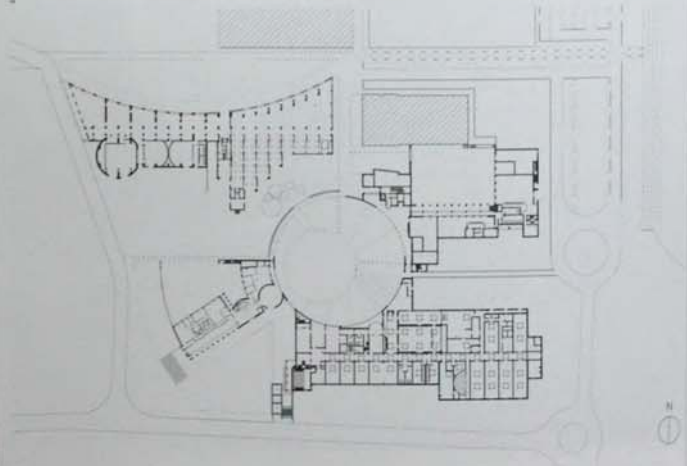
designed the surrounding landscape, which incorporates a permanent collection of sculptures by artist Richard Long. The building has a strong horizontal character defined by the planes of the roof and the floor slabs. A 70 m (230 ft) glass facade faces the sea and looks onto a balcony that runs the length of the building, providing natural daylight for the entire building. This long facade holds a corridor that provides

the main circulation for the building, connects all the interior areas and leads to the terrace. The building's interior follows the minimalist approach of the outer shell, and its finishes are simple and robust: stone floors, oak doors and a glass facade. There is no superfluous decoration; each space is a neutral container for the works of art within.



- 1 South facade
- 2 View along main balcony
- 3 Main circulation route
- 4 View of gallery space
- 5 Floor plan

Client
Mr and Mrs Donnelly
Area
1,000 m²/10,764 sq ft
Cost
Confidential
Coordinates
Confidential



0409 The Cork Institute of Technology campus has been extensively developed over the past ten years by de Blacam and Meagher Architects. The buildings share the same red brick exterior; large areas of wall combined with a classically inspired concern for geometric form, axes and arcades. The most recent additions are a student centre, administration centre and a building for the Department of Tourism and Hospitality

Studies, grouped around a grassy circular quadrangle. The student centre and Tourism building are arranged on east-west grids, while the administration centre sits on a northeasterly axis. Arcades linking buildings and providing internal circulation are combined with multiple entrances, each with its own quality. For example, two entrances express the dual character of the Tourism building (a setting for both professional and

academic training), one leading into a house-like space with a fireplace, the other into a long collegiate corridor. Exposed red brick is used throughout, with extensive wood panelling, to create a sense of warmth. Recent extensions to the campus have broadened both the palette of materials to include exposed steel and concrete, and the formal vocabulary to include more curves, arches and vaulting.

- 1 View north across the quadrangle
- 2 Stairs alongside quadrangle
- 3 Detail of arcade facade
- 4 Detail of red brickwork
- 5 Interior view of entrance
- 6 Site plan
- 7 North elevation

Client
Cork Institute of Technology and the
Department of Education and Science
Area
10,000 m²/107,639 sq ft
Cost
€26,000,000
Coordinates
51.8838 -8.5347

0410 **Cork, Republic of Ireland** **Glucksman Gallery** O'Donnell + Tuomey Architects 2004 CUL

0411 **Cork, Republic of Ireland** **Cork City Council New Civic Offices** Ahrends Burton and Koralek Architects 2007 GOV

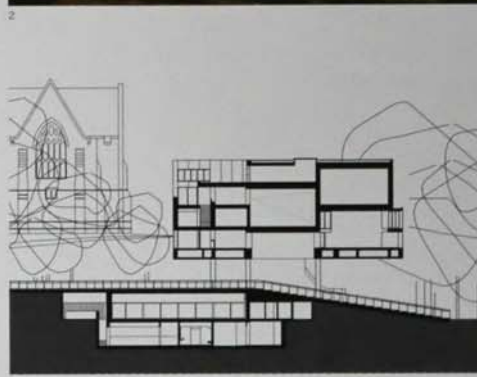


0410 The Glucksman Gallery sits near one of the entrances to the University College Cork campus. It is intended, as part of the university, to be a space for contemporary art exhibitions of an international standard, and to provide a cultural and educational service to the wider community. Located on a slope leading down to the Lee River, a low limestone-clad podium forms the base of the building. The base houses a café, which opens on to the adjacent park. The beginning of a route down the hill from the university to the riverside walk, the top of the podium supports the entrance to the galleries, with the exhibition spaces themselves in a large cantilevered volume overhead. Two concrete cores and a set of five slim columns support the substantial gallery spaces from a rather small rectangular footprint. From the straightforward, functional planning of the podium, the stairs to the galleries depart into a series of interlocking spaces leading up from the cantilevered platform on the second floor. Although rectilinear in section, the galleries are wrapped by tall curving walls in plan. The exterior detailing of these walls and their windows create the strongest visual

element of the building. Horizontally laid hardwood planks follow the curves in the walls to emphasize the vessel-like form, a detail suggesting a thin, light membrane. Sets of single-height bay windows distinguish the third and fourth gallery levels. This apparently light volume floats at the height of the neighbouring trees; its position on the slope means that gallery spaces are both lifted dramatically above the flat riverside park and yet they are below the level of university buildings further up the hill.

- 1 View from southeast
- 2 West facade
- 3 Podium interior
- 4 Section through building
- 5 Site plan

Client
University College Cork
Area
2,300 m²/24,757 sq ft
Cost
€12,753,000
Coordinates
51.8922 -8.4949

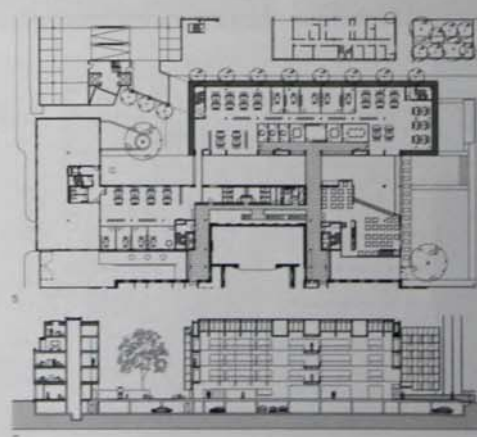


0411 This new office building for Cork City Council is on a site directly adjacent to the existing 1936 City Hall, in the centre of the city. The building resulted from a requirement to centralize the office space needed by the council. The design plays with the boundaries of the site to create two blocks of offices joined by a central circulation space. Before the project began, the client decided that the construction contract would be 'to design, build and finance. It presented a challenge to the architect to maintain the quality of the design and construction while controlling costs. One L-shaped block attaches to the existing City Hall and forms one of the street frontages. The other is rectangular and addresses the street at the opposite end of the site. Between them is an enclosed five-storey atrium which provides circulation via bridges between the blocks. The external appearance of the blocks differs: a rigorous, partly random grid of glass and concrete defines the facade of the first, and a double-skin facade of glass clads

the second. From a relatively simple office programme, the architects have created a building which introduces an element of architectural invention, while respecting the scale and formality of the adjacent City Hall.

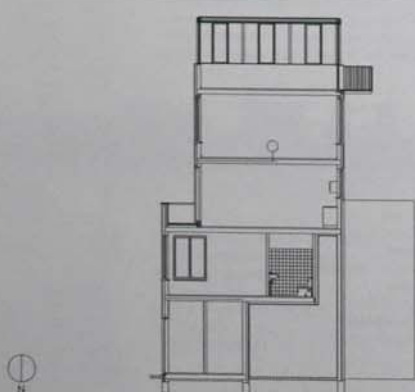
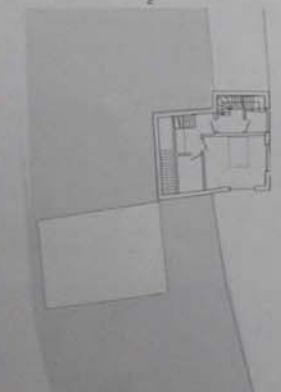
- 1 View from Anglesa Street
- 2 West facade
- 3 Central circulation space
- 4 Interior view
- 5 First-floor plan
- 6 Section through building

Client
Cork City Council
Area
9,200 m²/99,028 sq ft
Cost
€26,000,000
Coordinates
51.8954 -8.4711



0412 Groningen, Netherlands 2 Apartments Groningen Tony Fretton Architects 2001 RES

0329 CUL Fregning, Denmark 0379 RES London, UK



0412 This slender, two-residence apartment block replaces a derelict building on a very small site in the northern medieval city of Groningen. It sits near the centre of the city, in a network of narrow streets and slots, and unobtrusively blends into the surrounding urban fabric. A white insulating stucco facade with timber window frames juts out into the street on the ground and first floors. On the second floor is a balcony for the lower flat, created where the facade recedes into line with the adjacent buildings. The second and third floors are similarly clad in white stucco. The top floor has 360 degrees of windows set in gold frames, which pick up on the colour of the nearby church spire. This lookout-tower room has panoramic views of the city. A balcony to the rear overlooks a small courtyard. The spacious shared entrance lobby on the ground floor has windows on to the street. Storage cupboards for bicycles were modelled on a seventeenth-century Dutch cabinet from a nearby house. The staircase leads up to two front doors on the first floor, one for the lower apartment and one for the upper apartment. Both apartments have the same internal arrangement of bedroom and bathroom on a lower level, with an open-plan living area and kitchen above. In keeping with the building's modest character, the structure is simple and economical, with load-bearing concrete block walls and precast concrete floors.

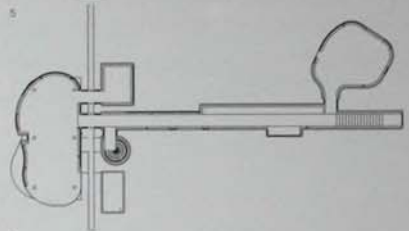
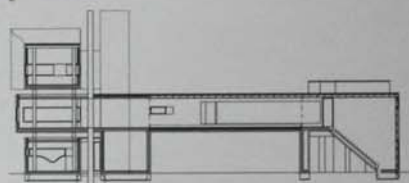
- 1 Building in context
- 2 Interior of top-floor room
- 3 East facade
- 4 First-floor plan
- 5 Section through building

Client
Confidential
Area
150 m²/1,615 sq ft
Cost
Confidential
Coordinates
Confidential

0413	Groningen, Netherlands	Wall House 2	John Hejduk	2001 RES
0414	Haarlemmermeer, Netherlands	Bloembollenhof 46 Village Houses	S333 Architecture + Urbanism	2003 RES



0413 The Wall House was designed by John Hejduk in 1973 for a rural site in Connecticut, but was never built there. After Hejduk's death in 2000, it was realized in a suburb of Groningen, on the shore of Lake Hoornee Meer, as a tribute to the architect. The building's composition is defined by a freestanding concrete wall, 1.5 m (5 ft) thick, 14 m (46 ft) high and 18 m (59 ft) long. The flat Dutch site emphasizes this vertical element far more than the hilly site in Connecticut would have done. The rooms are contained in individual, pastel-coloured shapes and are divided according to function on either side of the tall concrete wall. The living spaces are placed on the side of the house facing the lake. The three volumes that form the bedroom, kitchen and dining and living room are stacked on top of each other. Traditional house typologies are challenged by placing the bedroom at the bottom and the living room at the top. On the other side, smaller functional spaces are loosely arranged around a long entrance footbridge running perpendicular to the wall. The studio, similar in its curved plan, to the living spaces and raised on slits, is also on this side. While remaining as faithful to Hejduk's design as possible, concessions had to be made to building codes and construction techniques. The house was enlarged proportionally by 20 per cent to allow sufficient space between the wall and rooms for hand-plastering. Unlike the original design, the house is insulated.



- 1 View of entire project
- 2 View of studio pavilion
- 3 Detail of freestanding concrete wall
- 4 Stacked living spaces
- 5 Section through building
- 6 First-floor plan

Client
City of Groningen
Area
265 m²/2,851 sq ft
Cost
€557,000
Coordinates
53.1835 6.5536

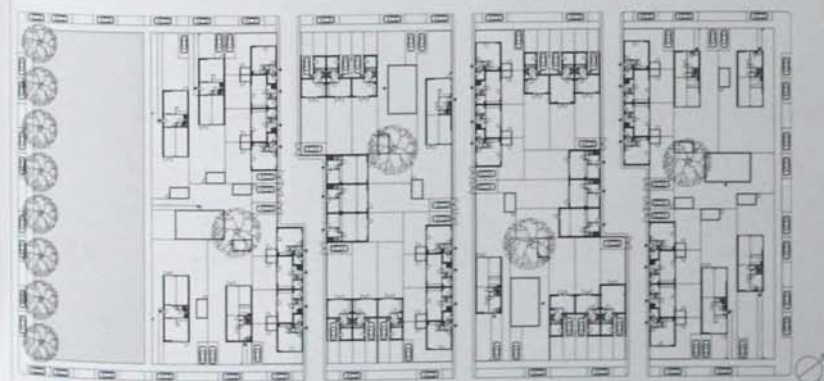


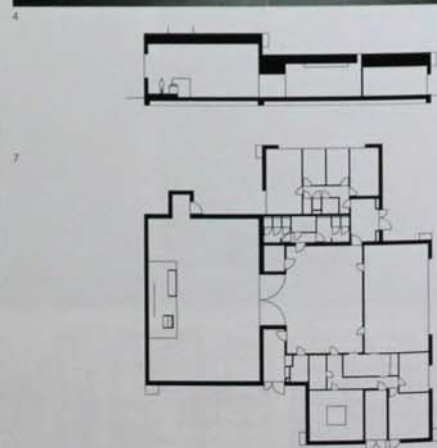
0414 One of the Dutch government's planned Vinex schemes is a 700-dwelling extension to Vijhuizen, a village located to the west of Amsterdam and to the north of Schiphol Airport. The architects won an international competition commissioned by the municipality of Haarlemmermeer to design 56 houses here on a site of 1.2 hectares (3 acres). Both the density of housing on the site and the mixture of private and rental housing for a range of income levels led to an alternative form of planning to the usual Vinex 'fields' of terraced housing. Individual houses and small clusters of two or three houses in rows are spread across the site in irregular groups. Gardens and car parking spaces are slotted into available space between the houses. This contrasts with the front-of-house regulation of rows of separate car parking, typical in most developments. The majority of the houses have three storeys, including a level in the roof space, with rectangular footprints and steep-pitched timber-structure roofs. Load-bearing concrete block walls support prefabricated concrete floor plates. Although there are only four basic house types, buyers

were given various options, including ground-floor extensions and extra dormer windows. As a result, no two houses are the same. The buildings are clad in a combination of grooved red cedar wood and profiled steel sheets painted grey. The latter is also used on the roofs. Voids and carefully placed windows offer diagonal views without directly overlooking adjacent dwellings, creating a feeling of open space in a very tightly packed site.

- 1 View of houses
- 2 View of pitched roofs and private garden
- 3 Detail of red cedar and steel cladding
- 4 Entrance to house
- 5 Site plan

Client
Haarlemmermeer Municipality; Ouzi Bouw, Amsterdam
Area
12,000 m²/129,167 sq ft
Cost
€6,800,000
Coordinates
52.3548 4.6966





0415 This Dutch Reformed Church replaces one that was demolished to make way for the expansion of the nearby Schiphol airport. The new church, only a few kilometres from the site of its predecessor, is near an important crossroads in Rijsenhout, a village southwest of Amsterdam. The developer had been acquiring and demolishing buildings near the airport site since 1990 and paid for the replacement church. The ground plan comprises three main components – the congregational area, meeting rooms and amenities – and a residence, grouped around a central hall. The congregation room is in the

end of the building closest to the road on one of the short, sides of a rectangular plot. This plot is typical of those along the road through the village. A tower topped by a metal spire is positioned on one corner and signals the religious nature of the building. Designed by graphic designer Reynoud Homan and sculptor Peter Otto, the spire was inspired by a symbol of the Reformed Church. The different purposes of the internal spaces are reflected externally in the decreasing heights of the volumes: church, then hall, then on either side, two blocks housing the residence and other amenities. Unmarked semi-paved

car parking is provided to the rear. The spartan, block-like aesthetic of the exterior is softened by the use of structurally load-bearing *in situ* concrete walls with a yellow sandblasted finish. Inside, the church has white walls, a window screen made of pre-rusted rigid metal cables and a ceiling crisscrossed with fluorescent strip lights. These contrast with the warm oak wood panelling and spotlights in the adjacent hall. Natural light is brought into the building through glass windows which are either recessed or flushed.

- 1 View of tower
- 2 Detail of entrance facade
- 3 West facade
- 4 View into church interior from central hall
- 5 View of church altar and window screen
- 6 Church interior
- 7 Section through building
- 8 Ground-floor plan

Client
Schiphol Real Estate
Area
878 m²/9,451 sq ft
Cost
€1,450,000
Coordinates
52.2634 4.7117

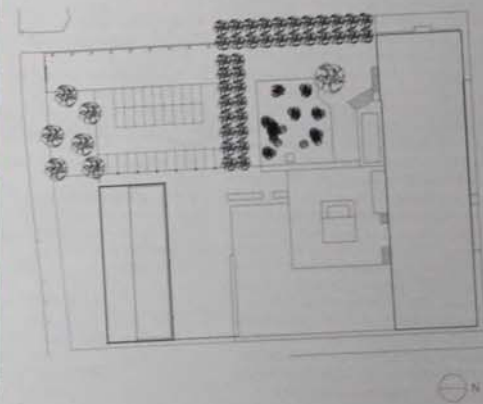
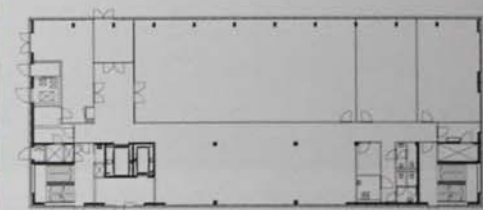


0416 The Gerrit Rietveld Academy is a fine art and design school based in the southwest of Amsterdam. This building houses the fine art department on a site opposite the Academy's original building, which was no longer large enough to house the school's 950 students. The old building, finished in 1966, was designed by the school's namesake, architect and designer Gerrit Thomas Rietveld, who was a member of the De Stijl group. The rectangular tower has an east-west orientation and is eight storeys high with a basement. The ground floor houses an exhibition space and a library, and on the upper floors are studios on the north side and audiovisual rooms and offices on the south side. The lifts and stairwells are in the corners on the south side. In line with De Stijl philosophy, limited colours are used in the interior: floors are black, walls are white and staircases are primary colours of red, yellow and blue. The building is mainly clad in glass, with 16,000 pressed Czech glass square tiles covering almost the whole of the south, east and west facades. These thick, semi-transparent tiles limit the amount of direct sunlight entering the building on these sides. The north facade's large floor-to-ceiling windows flood the studios with light. The ground floor has large windows for the building's public and communal areas, and the first, sixth and seventh floors have smaller bands of three tiled facades.



- 1 View from southeast
- 2 Facade detail with pressed tiles
- 3 North facade
- 4 Studio space on north side
- 5 Ground-floor plan
- 6 Site plan

Client
Gerrit Rietveld Academy
Area
6,500 m² (69,969 sq ft)
Cost
€9,100,000
Coordinates
52.3414 4.8613



0417 Amsterdam, Netherlands Piramides Apartment Building Soeters Van Eldonk architecten 2006 RES

0418 Amsterdam, Netherlands Silodam Mixed-use Building MVRDV 2002 RES 0218 COM Tokyo Japan 0336 RES København, Denmark 0487 RES Madrid, Spain



0417 The Piramides is a new apartment block on the busy Jan van Galenstraat in the Marcani island area of Amsterdam. Occupying former industrial land, the unusual form of these intertwined triangular towers creates a useful landmark in the new streetscape. A number of sources inspired the building's shape: the Christmas trees previously sold here, the shape of the island and Amsterdam's historic stepped gables. The towers contain 82 apartments of varying sizes. A space for social and cultural events is at the base, where the apartments merge. The height of the building means it has a small footprint in relation to the size of the plot, freeing up a large area in front of it. This has been turned into a public square, which is raised on a podium with car parking

beneath for the apartments. Large chimneys house the ventilation ducts of the car park and mark the entrance to the square. The stepped sides of the towers contain an elevator, stairway and patios. Above the sixth level are luxury apartments with their own roof gardens and clear views over the city. The centre of the building holds a number of very large apartments with flexible space. The building has a prefabricated and cast concrete structure clad in two shades of red brick, which form horizontal stripes. Windows on the Jan van Galenstraat facade are smaller than those on the quieter south-facing square front. There are also big windows in the stepped sides. On the south front, a central triangle of balconies protrudes from one of the towers. Red brick

is used in the chimneys and to define the boundary of the square, providing a unifying aesthetic to the scheme.

- 1 South facade
- 2 South facade with ventilation chimney
- 3 Detail of stepped gables
- 4 Site plan

Client
AM Wonen BV, Amsterdam
Area
17,269 m²/185,882 sq ft
Cost
€14,798,000
Coordinates
52.3792 4.8711

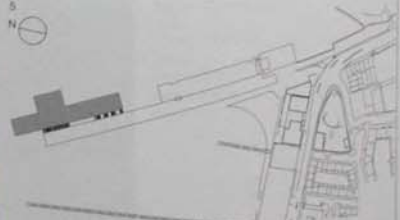


0418 Located at the end of a pier on the IJ River and adjacent to two former silos which were converted into apartment buildings, the Silodam building rises from the water on a strong, angled pilot. The building contains 157 apartments, 600 m² (6,458 sq ft) of business units and public space within a tight envelope, 10 storeys high and 20 m (66 ft) deep. Although the original design integrated commercial and residential spaces, the completed building confines the business units to a clearly defined volume. The building contains many different apartment types and configurations. All apartments have an entrance hall, balcony, garden and patio, but differ in terms of their dimensions, placement of interior walls and number of levels (varying from one to three). Some apartments feature rooftop terraces. Consequently, buyers and renters are offered a high degree of choice. Groups of six to eight identical apartments are placed together, forming mini-neighbourhoods. The different apartment layout and structure in each neighbourhood results in a complex system of passageways that crisscross the building. Each group's facade uses different colours and materials, resulting in the

building's variegated facades. Shared, open spaces give the building a metropolitan character. The west end of the complex has a communal roof terrace, and small boats can be moored to the columns underneath.

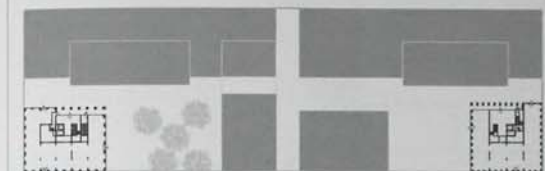
- 1 Building in context
- 2 View of balconies and patios
- 3 Internal corridor
- 4 Mooring space for boats
- 5 Internal stairwell
- 6 Site plan

Client
Rado Vastgoed and De Principaal
Area
19,500 m²/209,820 sq ft
Cost
€10,466,000
Coordinates
52.3863 4.8887



0419 Amsterdam, Netherlands De Loodsen - Towers 1 & 6 Wingender Hovenier Architecten 2006 RES

0420 Amsterdam, Netherlands IJburg Housing Block 5 Zeinstra van Gelderen with Bureau ELV and Arons Gelauff 2006 RES



0419 Amsterdam's nineteenth- and twentieth-century dockside warehouse buildings, like many others in Europe, are now redundant and overdue for redevelopment. These two towers are part of a group of six eleven-storey and two five-storey buildings in the centre of the eastern harbour district of Oostelijke Handelskade. They sit on a thin strip of land with the harbour on one side and the railway and main road to Amsterdam's new eastern housing districts on the other. On either side of the site, new buildings are mixed with old warehouses to create housing, offices,

shops, a concert hall, a hotel and restaurants. Three architects collaborated to design this group of buildings. Towers 1 and 6, designed by Wingender Hovenier Architecten, are situated at opposing ends of the site on the side facing the road. They are separated from each other by public squares and other buildings in the scheme. Despite this separation and their different sizes, their distinctive facades of brick with horizontal concrete bands give them a close visual link. The brickwork pattern between the uniformly spaced aluminium-framed windows shifts



part way up the tower, breaking up what could otherwise be monolithic facades. The exterior of the buildings makes no reference to the use of the buildings but instead is designed to fit in with the surrounding dockland warehouses. Internally, provision is made for commercial spaces on the ground floors with parking beneath and 85 social housing apartments on the floors above. The housing association owners envisage that the present configuration of the apartments will change in time. A construction system which consists of a central concrete core and shafts, more

usual in office buildings, enables future alterations to the plan to be made with minimum disruption.

- 1 View of complex from southeast
- 2 Courtyard outside tower 6
- 3 View of tower 1
- 4 South facade of tower 6
- 5 Site plan



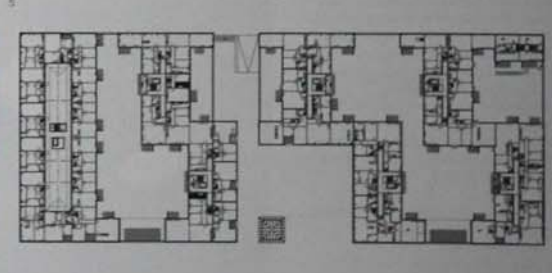
Client
Ymere Ontwikkeling, Amsterdam, Hopman Interheem, Gouda
Area
12,070 m²/129,920 sq ft
Cost
Confidential
Coordinates
52.3783 4.9293



0420 Block 5 is a housing and shopping precinct on the recently reclaimed island of IJburg, east of Amsterdam. The island, developed to provide much-needed housing for the region, is divided into blocks, with high-density housing broken up by parks and canals. Block 5 is on the Ubunglaan, the principal access route, and is the main shopping centre for the island. Strict guidelines dictated that the buildings should have hard but varied edges and built-up corners, that housing face the street and that

within the blocks are private outdoor spaces. Each block had to be designed by more than one architect to ensure variation in the streetscape. Block 5 is the result of a collaboration of three practices. Nearly 200 apartments are spread over six floors in a group of interlocking buildings, with shops in the plinth below and car parking underground. All of the shop owners wanted access to their shops from the main road. To realize this, the buildings sit around two urban squares. The shopping centre

between the apartment blocks holds smaller, more private courtyards on its roof. Facades of structurally load-bearing concrete (cast on site) free up large floor plans for the shops. To design the groups of buildings, the block was divided into nine segments varying from one to four bays, and then randomly distributed among the three practices. The resulting differences in brickwork and types of fenestration (both wood and aluminium-framed), and the mixture of flat and pitched ceramic-tiled roofs, combine to form an



interesting and varied facade. Honey-coloured brick is used for the external elevations of the apartments, the shops have glazed fronts, and the inner garden facades are plastered in light-grey render.

- 1 View of site from south
- 2 Private courtyard for residents
- 3 View southwest through housing
- 4 An urban square
- 5 Section through buildings
- 6 Second-floor plan

Client
Waterstad 2 Amsterdam, ING Real Estate
Area
55,880 m²/599,330 sq ft
Cost
€34,975,000
Coordinates
52.3585 4.9909

0421 Amsterdam, Netherlands IJburg Housing Block 4 Maccreehor Lavington Architects

2004
RES

0427 RES
Olivier
Netherlands

0422 Diemen, Netherlands Residential Care Centre Berkenstede Dick van Garenen Architecten

2007
RES



0421 IJburg is a new extension to the city of Amsterdam, built on islands of reclaimed land in the IJ bay to the southeast of the city centre and linked to the mainland by bridges. This new block of live/work lo-fi-style residences is the first phase of a plan to construct 7,000 dwellings. The block is situated on the southwest city side of the largest of the new islands. It has a long, low warehouse-like form and is clad in dark reddish-grey brick. A mono-pitched roof rises from the top of the three-storey facade on the northeast to the top of a fourth storey on the sunny southwest front. This southwest front looks out on to the water and large windows open on to balconies with awnings and blinds on the first and second floors. On the northeast facade are smaller windows overlooking the road and railway beyond. At the northwest end, the building narrows to a point where there is a whole wall of glass. Internally, the space was divided into units with a concrete tunnel construction. These are typically 7.5 m (25 ft) wide, 3.2 m (10 ft) from floor to ceiling and 22 m (72 ft) deep on each floor. Each pair of units has its own central staircase lit from above by skylights in the sloping roof. Access is from either the street side or the underground car park. The ground floor holds a restaurant, a café and offices. Fundamental to the design is the idea that multipurpose buildings have longer lives, so the units on the upper floors have been designed with layouts and uses that can easily be changed.

1. Southwest facade and pier
2. Southwest facade
3. Northwest corner
4. Ground-floor restaurant interior
5. Section through building
6. Ground-floor plan

Client

Hat Oosten

Area

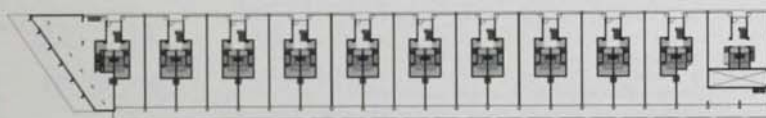
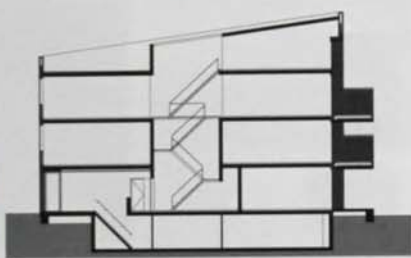
8,000 m²/86,111 sq ft

Cost

€13,200,000

Coordinates

52.3575 4.9911



0422 This project occupies a triangular site bounded by canals on two sides, and housing and offices on a third. Planning restrictions placed the bulk of the accommodation in four separate volumes. This could easily have been a plan with four conventional towers, except for the play with the heights and shapes of the blocks and the levels of the areas between them. The blocks, each with a sloping inner facade, are arranged near the four corners of a square plot in the centre of the site. On the outer walls of the towers, windows sometimes break out of their regular patterns to turn corners. Irregularly spaced balconies are cut into the inner sloping fronts. Patios and gardens on the connecting sloping structures between the towers provide public and private spaces. Day care, medical care, recreation areas and a shop sit on the lower levels, with the residential areas in the towers above.

An internal street on the ground floor connects the public spaces. A corridor on the first floor connects the more private care and residential areas. The outside of the building is mainly clad in traditional red brick. The exceptions to this are the sloping facades and the roofs of the lower connecting buildings, which are clad in zinc, slate, grass and timber. The structurally load-bearing concrete walls contrast with the lighter steel-framed structures of the lower buildings. This emphasizes the different nature of the private residential spaces and the open public areas below.

1. View from southeast
2. View of southeast block from grass slope
3. Ground-floor corridor
4. Fireplace in ground-floor corridor
5. Site plan

Client

Principaal Amsterdam, Cordaan, Amsterdam

Area

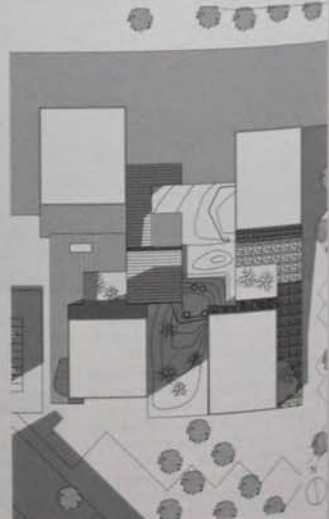
21,950 m²/236,268 sq ft

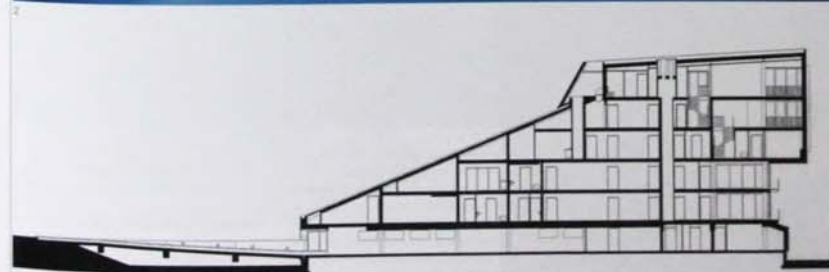
Cost

€20,000,000

Coordinates

52.3375 4.9566

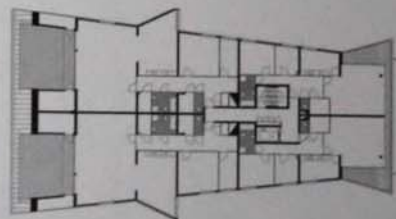




0423 These five apartment blocks projecting out into Goosmeer Lake are on the fringe of a town in the central Netherlands, just east of Amsterdam. The six-storey buildings sit in the lake and are connected to the land by narrow jetties. Each block has a tapering wedge-like form which slopes upwards away from the shore. This, in combination with the protruding volumes at the highest points of the blocks, has earned them the nickname 'The Sphinxes'. The blocks, clad in grey, unpolished

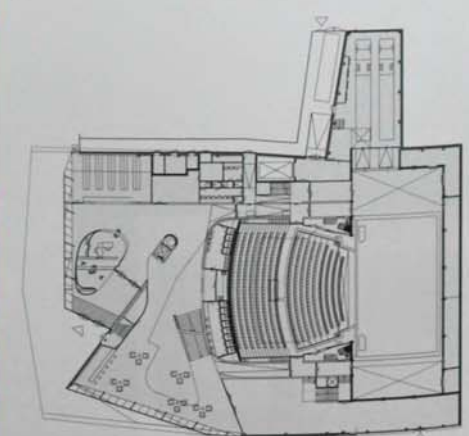
aluminium sheets, are positioned and spaced to ensure good views of the lake from both the shore and the apartments. On the narrow north sides are balconies on the two lower floors. Aligned with these are fins that jut out on either side of the longer facades, giving the apartments views out to the lake. Large sun decks are cut into the sloping southern sides of the buildings. Concrete bridges connect the structures to the reed-lined shore and carry a ramp down to the basement car park and a parallel footpath

for pedestrians. The public space on the shore includes a lookout point, a surf beach, a village square, a wind balcony and a fishing jetty. The 14 apartments in each block are arranged over five storeys, with each floor having one apartment fewer than the one below. The lift, staircase and service parts of the flats, such as kitchens and bathrooms, are positioned in the centre of the blocks and the main living spaces and bedrooms are situated on the external walls, maximizing views and sunlight in each apartment.



- 4** The penthouse apartments in the 'head' of each 'sphinx' are all slightly different, giving each block its own distinctive character.
- 1 View from north
 - 2 View from east with bridge to apartments
 - 3 Section through apartment block
 - 4 Ground-floor plan, apartment block

Client
Bouwfonds
Area
Not available
Cost
€11,000,000
Coordinates
52.3003 5.9825



0424 Theatre Agora sits in the middle of the small city of Lelystad, in the centre of the Netherlands. It was conceived as part of a master plan for the city by the landscape and urban design practice West 8. With its dynamic, angular forms and vibrant colours, the building is itself a piece of theatre which is used during the day for conferences and at night for performances. An angular facade clad in orange and yellow scale-like steel plates conceals a concrete structure

The shape of the envelope partly derives from the need to accommodate a number of different-sized rooms and spaces within the building. Some of the planes in the facade are glazed, predominantly on the lower street level. There is also a large inclined window in the artists' foyer above the main entrance, and the tradition of audience watching actors is reversed. Inside, the colours of the origami-like folds of walls and ceilings intensify. On the entrance level, an open

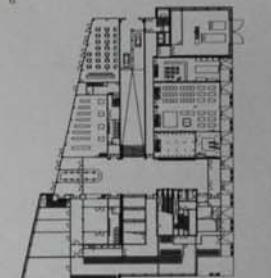
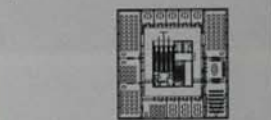
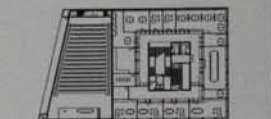
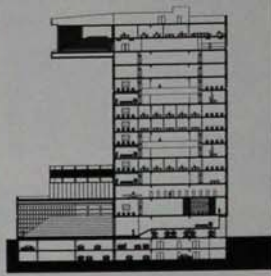
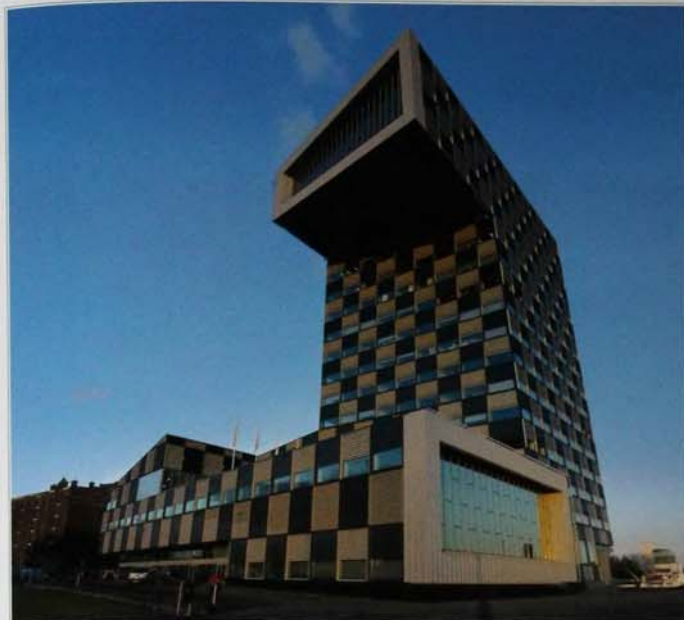
foyer with a café extends into a central atrium, which contains the winding ribbon staircase providing access to the rest of the building. The pink colour of the staircase fades as it ascends so that, by the top, it is almost white beneath the glazing. The multifaceted theme continues inside the bright-red main auditorium, which is lined with angled acoustic panelling. Sizeable international productions may be performed here as the stage is very large, which is

unusual for such a small city. On the upper level, a smaller auditorium sits at the front of the building and to its right is a series of multifunctional rooms.

- 1 View of entrance facade
- 2 Staircase in central atrium
- 3 West facade
- 4 Auditorium interior
- 5 Section through building
- 6 Ground-floor plan

Client
Municipality of Lelystad
Area
7,000 m²/75,347 sq ft
Cost
€20,000,000
Coordinates
52.5109 5.4764

0425	Rotterdam, Netherlands	Shipping and Transport College	Neutelings Riedijk Architecten	2005 EDU	0423 RES Huizen, Netherlands
0426	Puttershoek, Netherlands	Grienden Urban Villas	Biq Stadsontwerp	2004 RES	0354 CUL Liverpool, UK



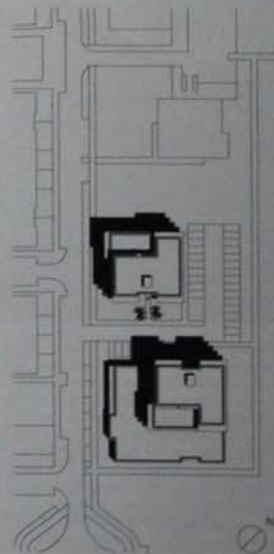
0425 This new Shipping and Transport College occupies a corner of the now redundant Lloydpier on the River Maas in Rotterdam's harbour. It is a college for maritime and logistics students and home to several maritime consultancy firms. The sculptural zigzag shape of the building, unusual for a college, takes its inspiration from the surrounding silos, cranes and ships. Shipping containers in the nearby port provided inspiration for the treatment of the facades. The base of the building has a large footprint which snakes around and up into a tapering 70 m (230 ft) tower with a protruding 20 m (65 ft) cantilever at the top.

A chessboard pattern of grey and blue corrugated metal sheets held in metal frames covers the facades, roofs and ceiling of the overhang. Between each band of checks is a band of glazing. At ground level, a window fills one of the walls for views of the river. Another wall of glazing in the cantilevered top provides views over the port of Rotterdam and out to the North Sea, a reminder of the building's maritime purpose. The lower floors contain two large restaurants, a central hall and lounge, a sports centre, virtual simulation rooms, a documentation centre and workshops for practical education. Classrooms sit on top of each other in the

tower and are linked by escalators. Open areas at regular intervals are the equivalent of schoolyards where students can congregate. At the top are two floors for staff and the maritime consultancy firms, and the cantilevered structure holds a 300-seat auditorium.

- 1 Exterior showing cantilevered top level
- 2 View of building in context
- 3 Sports centre interior
- 4 Section through building
- 5 Fourteenth-floor plan
- 6 Eighth-floor plan
- 7 Ground-floor plan

Client
Stichting Scheepvaart en Transportonderwijs Rotterdam
Area
30,000 m²/322,916 sq ft
Cost
€42,000,000
Coordinates
51.9019 4.4613

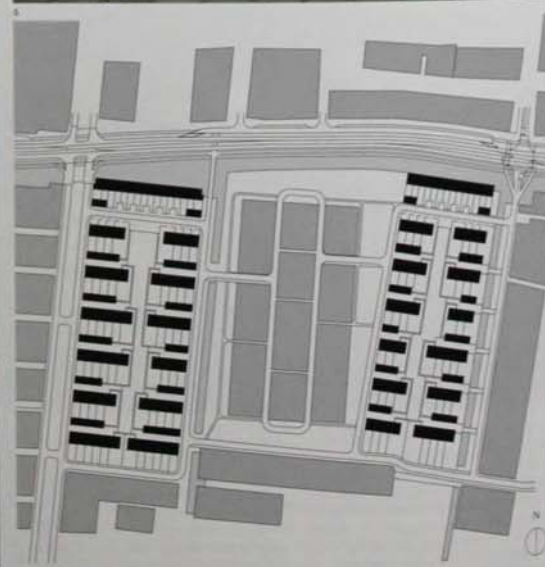


0426 De Grienden is a new residential area built on farmland on the edge of Puttershoek, a town in the southern part of the Netherlands, about 16 km (10 miles) south of Rotterdam. The Grienden urban villas are at the edge of the new district opposite a park. Car parking and hard brick landscaping sit between the buildings. The four-storey villas were planned as a pair. Each villa has the same basic internal layout, with three apartments per floor arranged in a U-shape around an entrance hall, staircase and lift. The villa closest to the main road has an extended ground floor, housing a regional medical centre. Each apartment has two or three bedrooms, a combined kitchen/living room, a bathroom and a large storage cupboard. All of the rooms have either single or double doors leading to the continuous balconies encircling the buildings. These balconies are broader outside kitchen/living rooms. The

villas are clad in a rough brick, similar to nearby houses and apartment blocks. The balconies are made of precast concrete with railings painted red to match the red of the window frames in the public areas on the ground floor and the stairwell. The external load-bearing walls made of calcium silicate block and the in situ concrete floors allow flexibility in the design of the apartments, as there are no internal load-bearing walls. This design allowed residents with individual needs and disabilities who had taken lifetime leases to make alterations to their units during construction.

- 1 Southeast facade, apartment block and medical centre
- 2 Northeast facade, smaller volume
- 3 Facade detail
- 4 Internal circulation space
- 5 Site plan

Client
De Maashoek, Puttershoek
Area
4,500 m²/48,438 sq ft
Cost
€4,500,000
Coordinates
51.7998 4.5597



0427 Langerak is a neighbourhood in Leidsche Rijn, a newly planned suburb of 30,000 dwellings on the east side of Utrecht, beyond the Amsterdam-Rhine canal. Kees Christiaans Architects and Planners drew up the masterplan of a series of building 'fields' surrounded by bands of landscaping and a network of drainage ditches. Maccreevor Lavington Architects were given two of these fields, separated from each other by another field of houses. Rather than placing the buildings in the middle of the plot

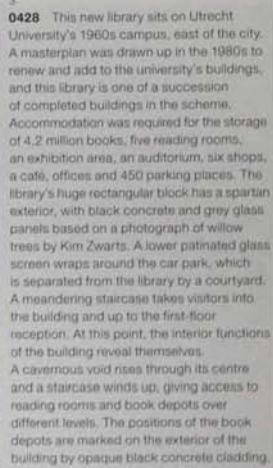
and surrounding them with gardens, the plan stipulated a hard-edge facing perimeter with a soft-green centre for each field. There are 139 houses, each 140 m² (1,507 sq ft), are arranged in short terraces, with a housing density of 45 dwellings per hectare (111 houses per acre). The layout was influenced by the clusters of traditional Dutch farm buildings with their large, enveloping roofs. The houses are built from bright orange bricks and have matching clay-tiled roofs in a mono-pitch, mansard-type formation. Each

terrace has a row of garages to the north across the communal courtyard, and a private garden to the south. In the centre of each field, a path winds through a communal garden. To meet sustainability targets, energy use is kept low through passive solar design, a system of ditches to catch water and reduce water run-off, and low-energy street lighting. The houses have concrete in situ walls and pre-fabricated concrete floors. In section, they each have three storeys facing south on to the gardens and one facing north beneath

the overhanging roof. The living rooms face the gardens, the kitchens face the communal patio and garages, and the bathrooms and lavatories are internal and rely on mechanical ventilation.

Client
Bouwfonds Fortis
Area
19,460 m²/209,466 sq ft
Cost
€13,000,000
Coordinates
52.0678 5.0546

- 1 View of building 'field' from northwest
- 2 Path through communal garden
- 3 End of terrace from communal garden
- 4 Communal courtyard and garages
- 5 West facade, end of terrace
- 6 Site plan

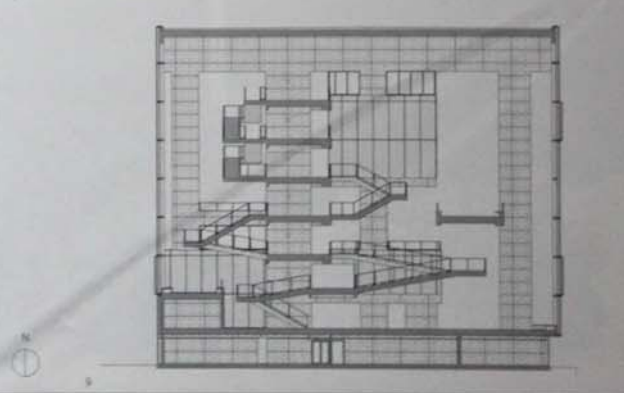
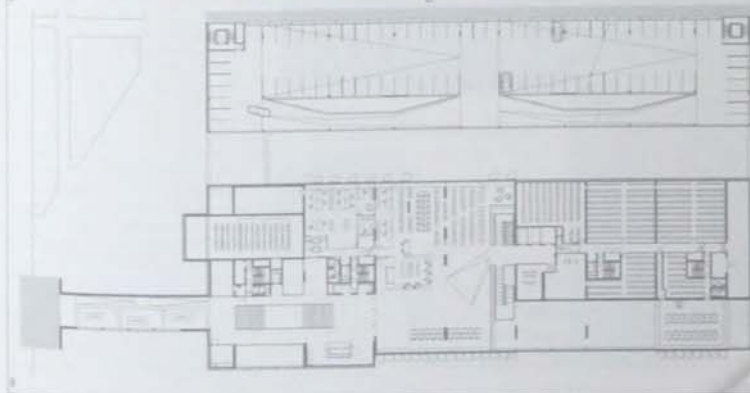


0428 This new library sits on Utrecht University's 1960s campus, east of the city. A masterplan was drawn up in the 1980s to renew and add to the university's buildings, and this library is one of a succession of completed buildings in the scheme. Accommodation was required for the storage of 4.2 million books, five reading rooms, an exhibition area, an auditorium, six shops, a café, offices and 450 parking places. The library's huge rectangular block has a spartan exterior, with black concrete and grey glass panels based on a photograph of willow trees by Kim Zwarts. A lower patinated glass screen wraps around the car park, which is separated from the library by a courtyard. A meandering staircase takes visitors into the building and up to the first-floor reception. At this point, the interior functions of the building reveal themselves. A cavernous void rises through its centre and a staircase winds up, giving access to reading rooms and book depots over different levels. The positions of the book depots are marked on the exterior of the building by opaque black concrete cladding. The monochrome colour scheme of the facade continues on the building's interior with polished black ceilings and walls, a glossy grey floor and white tables. The only dashes of colour are in the bright-red reception counters, the lounge seating and the books themselves. Where possible, finishes are true to the basic structure of concrete columns and fixed cores, resulting in no low ceilings that could conceal technical installations.



- 1 Northwest corner from road
- 2 South facade
- 3 Facade detail of patterned glass panels
- 4 Facade detail at southwest corner
- 5 Reading room interior
- 6 View into book storage space from central void
- 7 Library interior
- 8 Ground-floor plan
- 9 Section through building

Client
Universiteit Utrecht
Area
38,000 m²/409,027 sq ft
Cost
€45,000,000
Coordinates
52.0849 5.1729



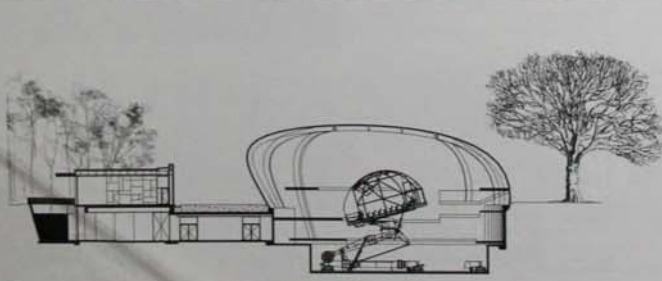
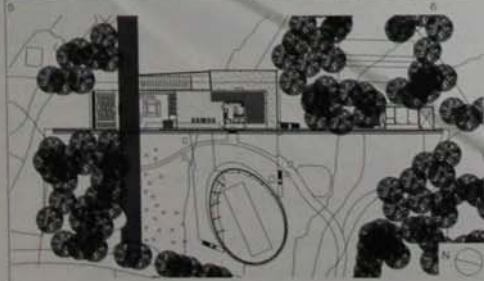


0429 This entrance building for the National Heritage Museum's 44 hectare (109 acre) park is situated in the undulating woodland outside Arnhem, in the east of the Netherlands. Dotted around the park are buildings from different periods and regions of the country. The new building fulfils a number of functions and includes cafes and shops, exhibition spaces and a multimedia show introducing the park, as well as providing shelter from the elements. The first thing that the visitor sees on approach is a large, copper-covered, egg-shaped building with no entrance. A 143 m (469 ft) long wall formed from a patchwork of different types and colours of brick sits behind the building. Different textures and bonds of brick represent the different regions of the country and reflect the importance of this building material in the Netherlands. A cobbled path leads up to a large sliding metal door in the centre of the wall and continues, set into a concrete floor, into the light and airy hall beyond. Inside, the long wall is covered in the clay traditionally used in Dutch farm buildings, emphasizing the link between this building and its historical predecessors out in the park. On the other three walls of the hall, panels of glazing between vertical wooden pillars give unrestricted views across the park. The museum shop, café and an auditorium are housed on the entrance level. Two wooden boxes, one raised and one sunk into the floor, contain the kitchen, shop and lavatories. Changes in the floor level reflect the rolling landscape of the site. Downstairs are displays of the museum's collections of historical clothing and jewellery. Finally, the entrance to the mysterious egg-shaped building is reached from the basement, inside, a moving platform takes the visitor on a journey through Dutch history with a multimedia show of film, sound and smell.

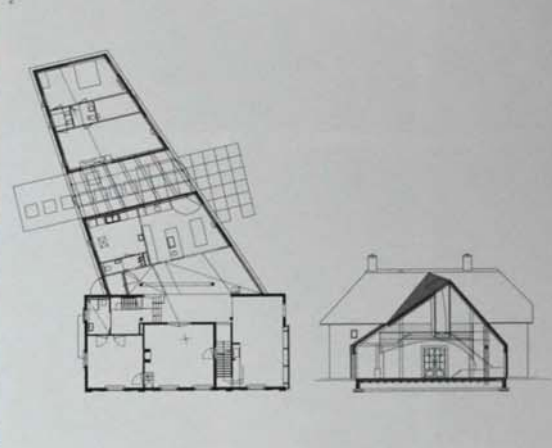


- 1 North corner of entrance hall
- 2 Entrance in patchwork brick wall
- 3 View of multimedia dome from northwest
- 4 Interior of multimedia dome
- 5 Entrance hall interior
- 6 Entrance hall, lower-level
- 7 Site plan
- 8 Section through building

Client
National Heritage Museum, Arnhem
Area
3,185 m²/34,283 sq ft
Cost
€5,000,000
Coordinates
52.0125 5.9082



0430	Zutphen, Netherlands	De Wolzak House	SeARCH	2004 RES	0432 CUL Enschede, Netherlands	0777 GCV Addis Ababa, Ethiopia
0431	Doetinchem, Netherlands	Metzo College	Erick van Egeraat Associated Architects	2006 EDU		



0430 This rural family house, converted from a farmstead, is situated near the small city of Zutphen in the east of the Netherlands. The original farmhouse, a traditional brick building with a thatched roof, was retained. The new adjoining structure is a radical departure from the livestock barn it replaces, but remains sympathetic to the original house. The whole composition conforms to the traditional T-shape of Dutch farmhouse buildings, but the tapering shape of the extension is set at an angle to the house. The principal living and sleeping areas are in the old farmhouse opening into a large kitchen in the extension. The main entrance is in the zone between the two structures, where an arched opening punctures the thick wall of the farmhouse. Partly plastered, partly exposed brick, the entrance contrasts with the wood-lined interior of the new building. A bridge links the upper floors of the old house to a playroom above the kitchen. Beyond the kitchen is a double-height glazed conservatory with exposed re-used timbers. A workspace is separated from a guest room by a utility room, bathroom and garden shed. Externally, vertical wooden lathes run from the top of the pitched roof to the ground. The spacing of these wooden strips varies, to provide differing degrees of transparency. A new big window in the southwest wall of the old building echoes the large panels of glazing on the extension. Pure lambswool is used as insulation in the load-bearing wooden plates from which the building is formed.

- 1 Southwest facade with original house
- 2 East facade
- 3 South entrance to house
- 4 Ground-floor plan
- 5 Section through building

Client
Confidential
Area
500 m²/5,382 sq ft
Cost
€600,000
Coordinates
Confidential

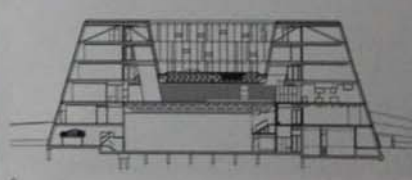


0431 Metzo College is situated on greenfield land on the edge of a small town in the east of the Netherlands. It brings together a vocational school of around 1,300 pupils, which was previously spread over three sites. The building's compact, flat-topped pyramid shape gives it a small footprint, ensuring minimum intrusion into the surrounding landscape. The landscape was raised on one side of the school to place the main entrance on the third floor of the six-storey building. Internally, a central void was cut out of the top three storeys, and the sunken roof was turned into a hanging garden. In the heart of the building on the entrance level is a large, open meeting space located beneath the roof garden. Daylight enters this space through skylights around the base of the suspended garden. Classrooms are on the three upper floors, set around the external facades. On the same floors, smaller, private study and work areas for students and teachers are on the internal garden sides. Although each department has its own zone, most of the rooms within them are multifunctional. Beneath the central meeting area is a windowless double-height gym open to the public in the evenings, helping to

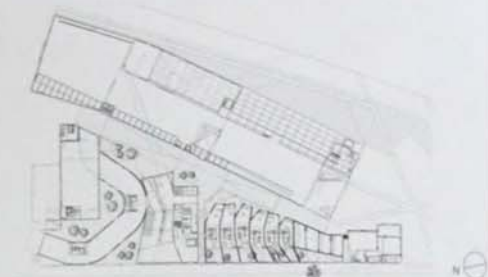
integrate the school with the local community. The steel framework of the roof garden is suspended from sloping columns which also support the internal facade. A cantilevered truss at the top of the building transfers this structure's weight to the external sloping columns and down to the foundations. The upper floors of the building provide stabilizing bracing. Orange, white and grey glass and metal cladding panels, interspersed with panels of clear glazing, snake up and around the facade.

- 1 View from northeast
- 2 Facade detail with metal and glass panels
- 3 Internal staircase
- 4 Third-level corridor
- 5 Central meeting space
- 6 Section through building

Client
Stiching CòVoa, Doetinchem
Area
16,400 m²/176,528 sq ft
Cost
€17,200,000
Coordinates
51.9710 6.2761



0432	Enschede, Netherlands	Enschede Culture Cluster	SeARCH	2008 CUL	0432 RES Zaphen, Netherlands	0777 GOV Adbis Ababir, Ethiopia
0433	Enschede, Netherlands	Villa vZvdG	Bolles+Wilson	2005 RES		



0432 This cluster of buildings on a wedge-shaped site comprises a museum of local history, a café, a study centre, a centre for modern art, artists' studios and housing. The buildings are situated in a former industrial area of the city of Enschede, on a large site that was cleared following a fireworks factory explosion in 2000. As the museum is concerned with the history of this former textile city, the remains of a nineteenth-century warehouse and textile factory were kept and incorporated into the new scheme. The museum's main exhibition spaces are located in the long, rectangular warehouse on the east side of the site. An enclosed footbridge and a subterranean passageway connect the warehouse to the new buildings, creating a narrow pedestrian street between them. The street connects to a tower in the centre of the site which houses the entrance foyer, offices for the museum and an observatory at the top. On one side of the tower is a row of terrace houses and on the other side is a curved block containing temporary exhibition spaces on the ground floor and apartments above. The remaining original factory wall running the length of the site unifies the different shapes and styles

of the buildings on the east facade. The main entrance to the tower and museum is in the middle of this wall. Brick is the predominant cladding material and provides a visual link between the old and new buildings. The exception to this is the glazed tower with its screens, which makes reference to textile weaves. Murals picked out in different colours of brick enliven the zigzag profile of the housing facing the warehouse.

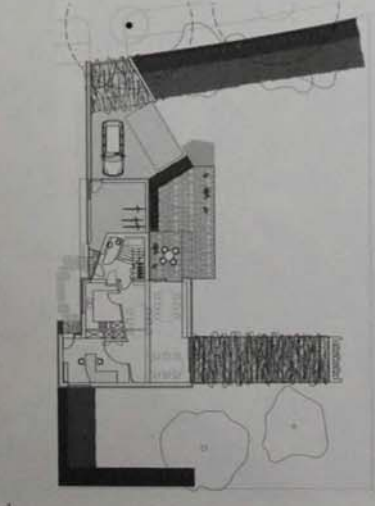
- 1 View of site from west
- 2 Terraced houses
- 3 Tower and footbridge from northeast
- 4 Footbridge and entrance to tower
- 5 Night view of tower and pedestrian street
- 6 View from footbridge
- 7 Section through buildings
- 8 Ground-floor plan

Client
Enschede City

Area
12,000 m²/129,167 sq ft

Cost
€13,200,000

Coordinates
52.2292 6.8954



0433 This family house is located on the central axis of a new housing quarter in the city of Enschede, a former textile city close to the Dutch-German border. A huge explosion in a fireworks factory in 2000 resulted in a large site becoming available for redevelopment. As part of the regeneration project, the city's council relocated two museums here. The masterplan for new houses dictated box-like modernist volumes and proportions. This villa's distinctive striped green and white facades distinguish it from its neighbours. Formed from overlapping fibra cement tiles, more typically used in roofing, the colours of the facades emulate the woodwork of Dutch farm buildings. Every three bands of green are followed by a band of white, which jumps a level every time it turns a corner. At the front on the ground floor, the facade steps back to reveal an angled entrance with an overhang providing shelter. On this entrance facade, narrow windows and a high adjoining green and white wall provide separation between the public road and private house. On the other side of the wall, the house opens out on to a winter garden with larger panels of glazing and a first-floor roof terrace.

The main two-floor volume contains the kitchen, the bathroom and a flexible living space that enables the clients to sleep upstairs in the winter and downstairs in the summer. In contrast to the rigidity of the main volume's cube-like exterior, the interior walls are skewed at different angles. An adjoining one-and-a-half height volume is lined with a Petersburg wall – a metal framework for picture hanging – which provides flexible exhibition space for the clients' art collection.

- 1 View from southwest
- 2 Northeast facade
- 3 Facade detail
- 4 Ground-floor plan

Client
Family van Zulekom/van der Geest

Area
200 m²/2,150 sq ft

Cost
Confidential

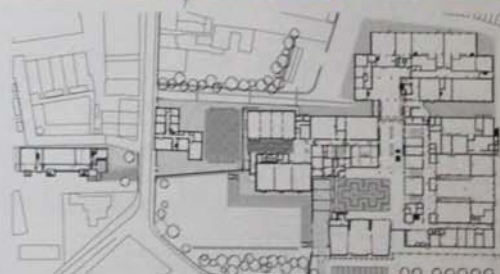
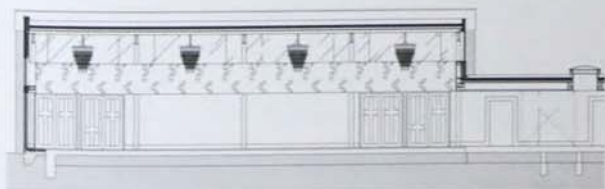
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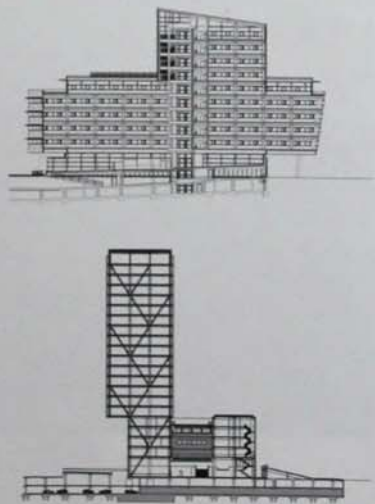
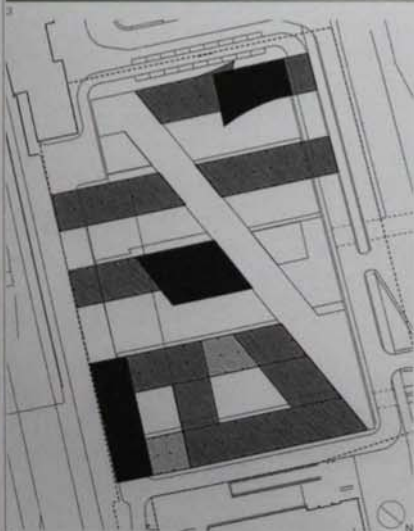


0434 This art college, specializing in design, communication and restoration, is located in the town of Boxtel in the Noord Brabant region of the Netherlands. Housed in a jumble of 1960s buildings on a site tucked away from the main thoroughfare, the academy was in desperate need of refurbishment. The three main tasks were to make the public parts of the building more accessible, to rationalize the interior and to provide a unifying treatment to the facade. The result is a building that lends a strong sense of identity to the institution it houses. A new piazza connects the public areas of the new entrance foyer, exhibition space and lecture theatre to the street. Giant face-like prefabricated concrete screens form a skin on the entrance. The Pop-Gothic motifs used here are repeated inside in the colourful laser-cut vinyl friezes and in the frosted internal glazing. New windows, lanterns and mirrors bring light into corridors, widened by the removal of storerooms to form bench-lined indoor streets. Space was created for a new dining hall, cloakrooms and a staff room. Teaching areas were reorganized so that each of the three subjects – 2D, new media and restoration – has its own zone. Patterns derived from the work of twentieth-century Belgian monk and architect Hans van der Laan decorate the facades, the new steel gates, the flooring of the internal public spaces and the paving designs of the piazza. The repetitive use of patterns and motifs and the use of external screens all contribute to bring cohesion to this previously disparate group of buildings.

- 1 Main entrance to academy
- 2 Detail of patterned concrete facade
- 3 Teaching block
- 4 Facade detail of teaching block
- 5 Internal corridor with view to study room
- 6 Foyer interior
- 7 Canteen interior
- 8 Section through building
- 9 Ground-floor plan

Client
Sint Lucas Art Academy
Area
12,000 m²/129,167 sq ft
Cost
€5,000,000
Coordinates
51.5866 5.3269





0435 The Kennedy Business Centre is located on land next to Eindhoven's central station. Currently a mix of houses and factories extending from the station to the airport, this area is key to the city's redevelopment. The council commissioned KCAP to design a masterplan for the 3 hectare (7.5 acre) site, to include offices and a park-and-ride facility. The plan allowed for three zones: subterranean, ground level and upper levels. Car parking is on two levels

beneath the concourse. The upper level has a vaulted roof which slopes up to create triangular windows. The main public thoroughfare has an undulating profile that slopes up towards the station. This diagonal path cuts through the development and connects the station with the Eindhoven University of Technology. The masterplan also placed office buildings above the podium level. It prescribed five bands of construction at right angles to the station, with specific

height and width requirements. Public functions, such as canteens and reception areas, are at ground level. According to the masterplan, the office buildings had to be in natural shades of grey, interpreted as concrete, natural stone, unprocessed metal and sandblasted glass. The public spaces outside were designed in association with Juurlink + Geluk and have an orange pavement of Cor-Ten steel tiles. In the car park, walls and columns are painted in bright

colours, while the floors and ceilings are left as bare concrete.

Client
Town Council of Eindhoven
Area
19,000 m²/204,514 sq ft
Cost
€18,800,000
Coordinates
51.4367 - 5.4000

- 1 Main entrance to site
- 2 Exterior circulation space
- 3 Car park interior
- 4 View of entrance to site from southwest
- 5 Site plan
- 6 Cross section through building
- 7 Longitudinal section through building

0436-0448 Belgium and Luxembourg

0436	Kortrijk, Belgium	Kortrijk City Hall	noA architecten; An Fonteyne – Jitse van den Berg – Philippe Vierin	2004 GOV	0442 CUL, Baselerode, Belgium
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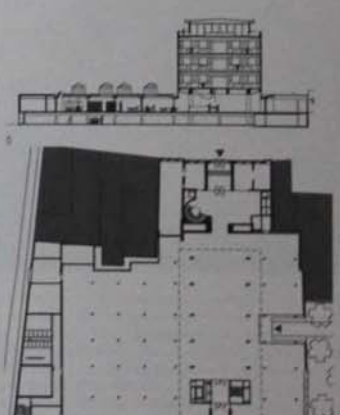


0436 Kortrijk, in the Flemish province of West Flanders, had outgrown its original fifteenth-century town hall building. The old building on the market place in the centre of this small city west of Belgium was mainly used for ceremonial purposes. Other administrative functions of the council had long been carried out in a number of office buildings spread across the city. A 1970s bank building that backs onto the town hall was redeveloped, bringing all of the council's functions together on one site. The design had a number of aims. First, it brought together facilities under one roof in such a way that they could be easily navigated. Second, it created a thoroughway for pedestrians on the ground floor, turning this internal hall almost into an extension of the nearby market place. Finally, it transformed a car park situated between the newly developed building and the old hall into a connecting garden. The most dramatic interventions are internal. The suspended ceilings and wall paneling were stripped back to expose the raw concrete structure. Colour was used to identify the different departments, and these were re-branded to make them more user

friendly. The colours are carried through the building in painted walls, curtains and flooring. Other surfaces are either bare concrete or white. Glazed meeting rooms sit between the open-plan offices. Roof lights, like greenhouses on a now green roof, were inserted to bring more light into the hall on the ground floor. On the top floor, a staff canteen with a panoramic view of the city is now a public restaurant.

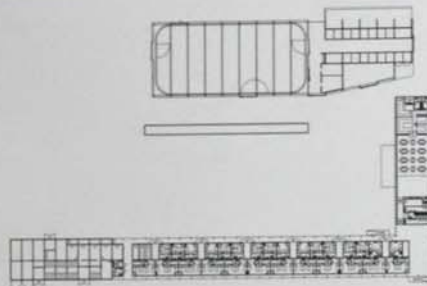
- 1 Exterior view
- 2 Roof with 'greenhouse' skylights
- 3 View of main hall
- 4 View of open-plan office space
- 5 Section through building
- 6 Ground-floor plan

Client
City of Kortrijk
Area
11,500 m²/123,785 sq ft
Cost
€5,340,000
Coordinates
50.8281 3.2644



0437 Sint-Jan-in-Eremo, Belgium Provincial Youth and Recreation Centre Coussee & Goris Architects 2008 REC

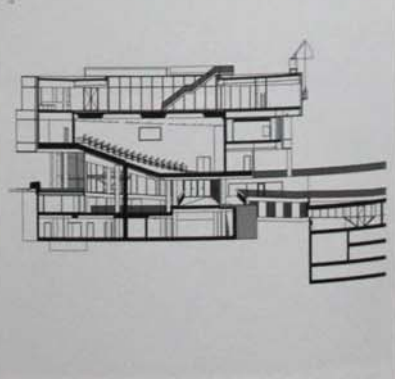
0438 Ghent, Belgium Economics Building Xaveer De Geyter Architecten 2006 EDU



0437 This youth and recreation centre is situated in northwest Belgium, close to the Dutch border. Near a small lake, it is located just outside a village in a flat agricultural area. The client, the district government of East Flanders, wanted a building that would provide facilities for a variety of sports, including horse riding, biking, water sports, and ball sports. Two wooden buildings surround an open-ended courtyard. One of the buildings has a gently rolling pitched roof and contains a horse track and stabling. The second building is a lower, narrow L-shaped structure. One arm contains a kitchen and dining room for 80 people, and the other contains dormitories for 74 people. There are also offices, storage areas for kayaks, bikes, surfboards and other sports equipment, and an outdoor horse track and playing field. The central courtyard with its turf ground provides a social focus for the building's users and doubles up as a play area. On one side is a long drinking trough for the horses. Laminated wood and concrete are the main building materials. The cladding is also wood, with zinc roofs. Large panels of glazing, especially on the dining-room block, give views out to the surrounding fields and woods. The regular wooden uprights are intended to echo the poplar trees lining the nearby dykes. Sustainable features include Forest Stewardship Council certified wood and the collection and storage of rainwater.

- 1 View from the north
- 2 Open space between the two buildings
- 3 Interior of horse track building
- 4 Ground-floor plan
- 5 Site plan

Client
District Government of East Flanders
Area
3,500 m²/37,674 sq ft
Cost
€3,556,800
Coordinates
51.2638 3.5793



0438 The Economics Building at the University of Ghent is a multipurpose facility containing a large lecture auditorium, a library, an archive, a faculty lounge, meeting rooms and offices. The campus stretches along the steeply inclined banks of the Schelde River. A winding pedestrian and bicycle path crosses the campus. Situated at the southern edge of the campus, the Economics Building is one of the termination points of this path. The building is a complex

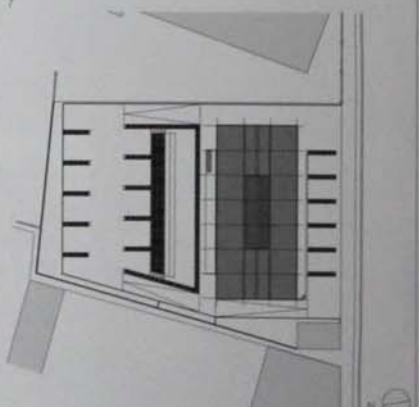
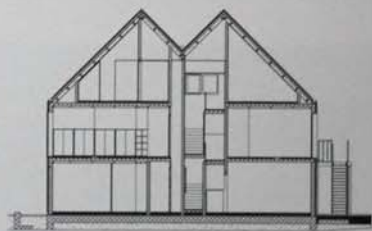
concrete and glass structure which responds to the steep slope of the site, the path that traverses the campus, the adjacent old Economics Building and the diverse functional requirements. It is effectively an irregularly shaped auditorium suspended within a larger cube-shaped envelope. The space between the core and the envelope contains ramps, stairs and other functions. An entrance foyer lies below the auditorium, its sloped ceiling corresponding with the

rake of the auditorium seating above and its sloped floor with the topography below. Stairs and ramps, including the path traversing the building, are situated to its sides. Library, offices and meeting rooms, as well as an outdoor patio, sit above the auditorium and a faculty lounge is at its rear. The articulation and materiality of the building's envelope varies with the context. The front and rear facades, with pronounced cantilevers, are entirely of glass, while the

simpler side elevations with closely spaced concrete pilasters are semi-glazed.

- 1 Cantilevered volumes on front facade
- 2 Fully glazed north facade
- 3 Exterior staircase
- 4 Entrance to auditorium on first floor
- 5 Section through building

Client
Confidential
Area
7,241 m²/77,941 sq ft
Cost
€10,200,000
Coordinates
51.0427 3.7266



0439 This office building for the holiday tour operator Caractère sits near crossroads in the centre of the rural village of Burst in northern Belgium. Its formal character is in keeping with the low-rise village dwellings and agricultural structures. The site was previously a garden, part of which was retained and redeveloped with raised beds at the rear of the building. The longer front of the rectangular building faces the road and is set back from it, with parking for office workers and visitors in the foreground.

Two floors are visible from the front, with a third hidden in the double-pitched roof. Third-floor windows sit in the short gable ends of the building and around an internal courtyard cut out of the centre of the top floor. The main entrance is on the eastern corner on the ground floor, and part of the facade is cut away to provide a porch. At the rear is a second entrance for staff. On the garden facade is a lean-to, glazed portico for bike storage. The facade and roof are both clad in grey lapped fibre-cement tiles, giving

the building a barn-like appearance, but large white aluminium-framed windows lend it a more office-like or domestic appearance. A structure of concrete columns and beams is in-filled with masonry. The grid-like plan allows a series of semi-open plan rooms set along both of the long facades, with a central core of stairs, lavatories and other services. A reception area, meeting rooms and storage space are on the ground floor. Behind the reception area, a staircase leads up to the first floor, where the offices are situated.

On the second floor is a multifunctional space and a cafeteria opening on to the central roof terrace.

- 1 View from the northeast
- 2 Patio space
- 3 Meeting room on second floor
- 4 Interior view of entrance space
- 5 Office library
- 6 Ground-floor corridor
- 7 Section through building
- 8 Site plan

Client
Caractère NV
Area
1,440 m²/15,500 sq ft
Cost
€1,400,000
Coordinates
50.9167, 3.9132

0440 Gaasbeek, Belgium Private Concert Hall Robbrecht En Daem Architecten 2004 CUL

0441 Brussels, Belgium Social Housing Schaerbeek Atelier D'Architecture Mario Garzanti 2003 RES

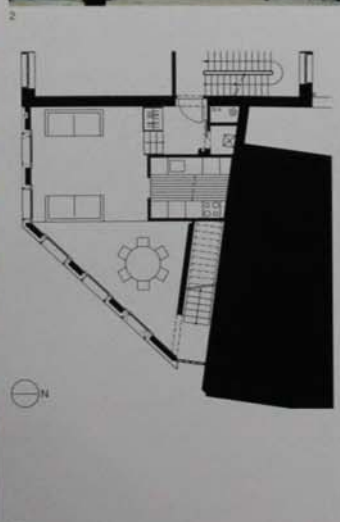
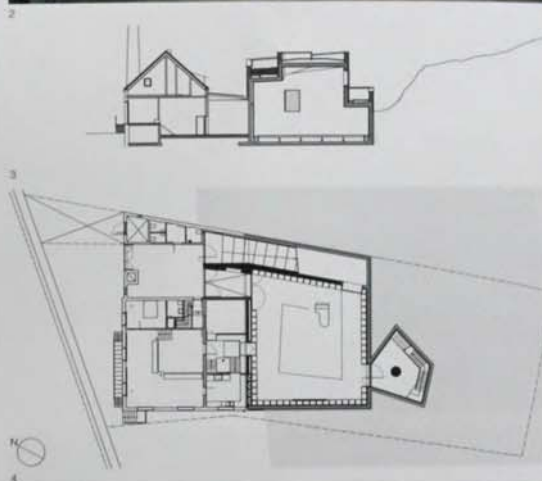


0440 This project provides a private guesthouse, library and concert space for musicians visiting the historic Pajottenland region of Belgium. It adds a new cultural amenity in a rural setting outside the town of Gaasbeek, just west of Brussels. Occupying a former dairy farm building, the design includes both the adaptive reuse of the old structure, along with new construction. Set on a concrete foundation, the 850 m² (9,149 sq ft) structure blends into the town's historic context, partly a result of the reuse of an historic building and of the new design, which complements that aesthetic. Lime-coated brick walls match the region's vernacular architecture, while a pitched roof further underscores this similarity. The architects reconfigured the former dairy building into the guesthouse for visiting

musicians. Added to this older structure is the new building which houses a single room containing a private library surrounding an area for musical performances. Under a soaring vaulted roof, this flexible space is lined with custom-made wooden shelves for books, and open space sufficiently large to accommodate musical performances. Above the shelves, the walls blend into the roof, both made of exposed brick, emphasizing the volume of the space. Large windows directly below the ceiling flood the room with daylight. Outside, a brick ramp winds around this space, providing circulation and advantageous views of the landscape. Inside, this spiral is articulated along the wall in a ridge of bricks as it winds upward. This subtle gesture creates a dramatic effect and enlivens the open space.

- 1 View of former dairy and new building
- 2 Interior of new building with library and performance space
- 3 Section through building
- 4 Ground-floor plan

Client Confidential
Area 850 m²/9,149 sq ft
Cost €1,750,000
Coordinates 50.8029 4.1981



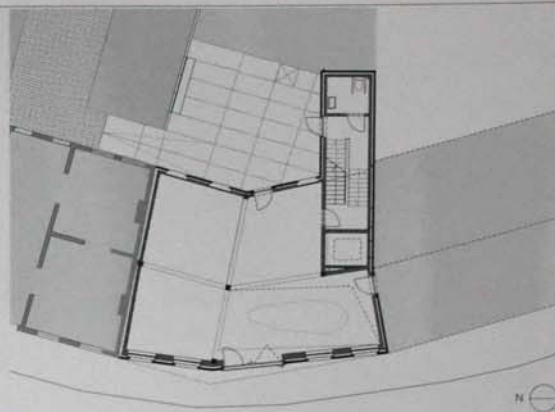
0441 This apartment building in the north Brussels district of Schaerbeek is squeezed into a wedge-shaped site at the intersection of the busy Avenue de la Reine and the Place Liedts. Surrounded by nineteenth and early twentieth-century apartment blocks, its cladding of pre-rusted Cor-Ten panels gives it a distinctive profile. On the ground floor is a shop, entered from the Place Liedts. Above the entrance, a narrow vertical strip of glazing illuminates the stairs linking the lower and upper floors of the two apartments. The entrance to the apartments is around the corner on the Avenue de la Reine, through the apartment block next door. A shared stairwell leads up to front doors on the first and third floors. The lower apartment is 100 m² (1,076 sq ft) and has a kitchen, living room and dining room on the lower floor, and two bedrooms, a lavatory and a bathroom on the upper floor. The upper apartment is 80 m² (861 sq ft) and has a similar arrangement of kitchen, living and dining room on the lower floor, and only one bedroom, a bathroom and a lavatory on the upper floor. The bedroom above overlooks a double-height space above the dining area.

Stabilized rusted steel made of thin, 4 mm (0.16 in) panels covers the entire building. The panels are riveted to stainless-steel Omega profiles attached to the concrete structure. Flexible bands prevent the risk of the corrosion, which occurs when with each other. The panels, including window shutters made from the same material, form an unbroken monolithic surface. The varying patina of the Cor-Ten steel animates the facade.

- 1 Southwest facade
- 2 South facade
- 3 Interior showing shutters
- 4 Circulation area
- 5 Apartment first-floor plan

Client Commune de Schaerbeek
Area 314 m²/3,379 sq ft
Cost €223,000
Coordinates 50.8640 4.3661

0442	Baasrode, Belgium	Shipyards Museum	noA architecten: An Fonteyne – Jitse van den Berg – Philippe Vierin	2006 CUL	0436 GOV Kortrijk, Belgium
0443	Bornem, Belgium	House VDH	Hans Verstuyft Architecten	2003 RES	0446 PUB Bornem, Belgium



0442 The coming and going of sailboats to the Baasrode region along the Scheldt River led to the development of a significant shipbuilding industry which reached its peak in the nineteenth century. In 1972 the last new boat was launched and in 1986 the shipyards finally closed. The province purchased the site for this museum in 1990 and initially intended it for road building. A growing desire to develop it as a cultural and industrial heritage venue meant that in 1993, the dry docks, yards and former director's house all received legal protection. The shipping museum had already been established on the site, and had amassed an extensive collection of historic ships, artefacts and more than 3,000 construction drawings of various types of ships. Belgian architects noA were first invited to draw up a masterplan. They worked out a strategy to phase the development of the site and wanted to recreate the experience of life in and around a shipyard at the turn of the twentieth century. The wooden shed running the length of the tidal dock was restored to create an open volume beautifully lit by an entire wall of windows. A new structure was

added alongside the director's house, following the street line and taking the exterior form of the shipyard owner's demolished house. This structure replicates the traditional pattern of window openings, but creates a double-height display area within. Further along the street, the brick workshop block was refurbished. The aim throughout was to create a strong spatial experience, with high flexibility on a low budget.

- 1 View of museum from street
- 2 Interior of museum
- 3 Entrance to wooden boat shed
- 4 View of boat shed interior
- 5 Ground-floor plan

Client
Confidential
Area
400 m²/4,306 sq ft
Cost
€400,000
Coordinates
51.0365 4.1664

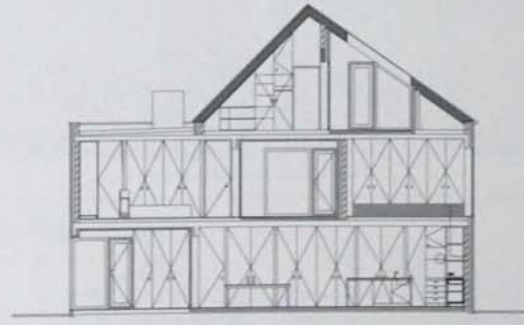
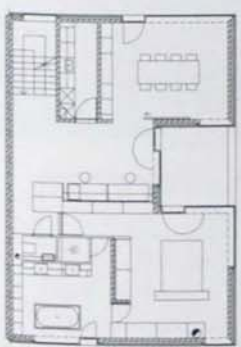


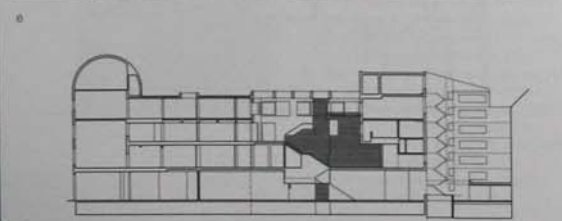
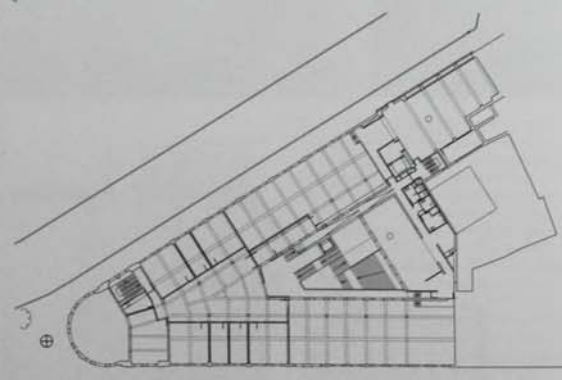
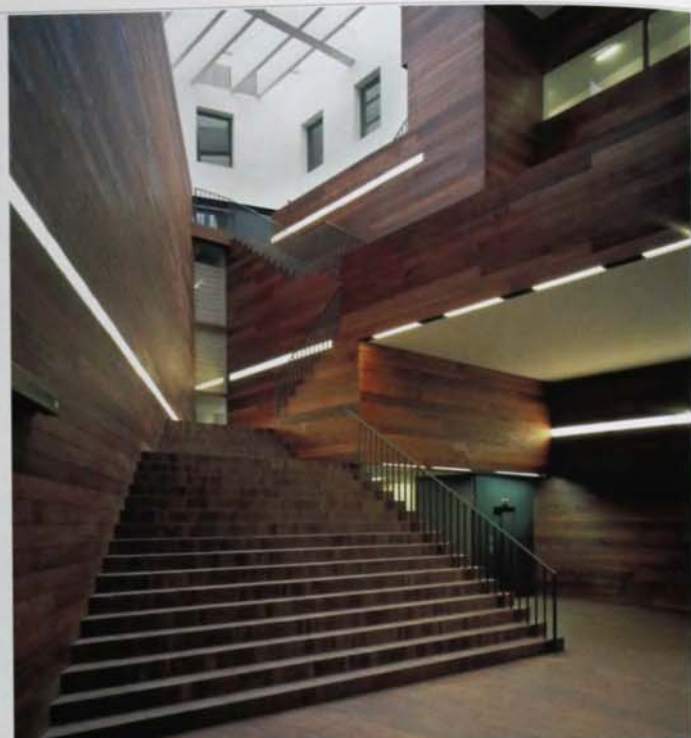
0443 This single-family house lies on the bank of the Schelbe River in the rural setting of Bornem, Belgium. The historic town nestles in a lush green landscape, roughly equidistant from the cities of Antwerp, Ghent and Brussels. A small stream runs parallel to the river, and passes directly in front of the house. A wooden footbridge crosses over it, leading to the front door. Responding to the regional vernacular style – and to strict building regulations – the house's volume takes on a prototypical shape. Mirroring many houses in the region, a pitched roof drops at the back, such that it flattens out at the house's back edge. A simple rectilinear chimney rises from the roof's flat surface, completing the image of a quintessential house silhouette. The materials are inspired by tradition as well. Load-bearing brick and concrete support the 320 m² (3,444 sq ft) structure. In addition, like the traditional houses in the region, a layer of lime coating stucco covers the bricks. Two full storeys provide ample living space. With the volume under the roof pitch, the architects have created a partial third floor with additional living space. A void carved out from this third level provides a small outdoor terrace with expansive views of the

river. Interior spaces are clean and minimalist, with white walls and floors covered in either large plank wood or large tiles. Floor-to-ceiling wood doors divide rooms. The architects placed the windows strategically, creating sweeping views to the countryside and to the river without compromising privacy. The windows' unframed, highly rectilinear expression on the exterior facade speaks to the house's contemporary design.

- 1 View of the exterior from the south
- 2 Looking out to the Schelbe River
- 3 Interior of the bathroom
- 4 View of staircase
- 5 Ground-floor plan
- 6 Section through building

Client
Tom and Katie Van den Heuvel-Verkinderen
Area
320 m²/3,444 sq ft
Cost
Confidential
Coordinates
51.1152 4.2313





0444 This project involved the complete renovation of a four-storey building in the centre of Antwerp, close to the market and cathedral. The ModeNatie project, which created a headquarters for contemporary fashion in the city, began in 1997, when the building was given to the Flanders Fashion Institute. The building accommodates three fashion organizations in the spaces surrounding a triangular atrium. The Fashion Academy occupies the two upper floors and part of the roof space. MoMu, a fashion museum, has a gallery on the ground floor and exhibition space on the floor above and the Flanders Fashion Institute has its offices on the second floor. At street level, the Brasserie Nationale occupies the circular space at the point of the flatiron-shaped plan. The new atrium provides a common visual identity for ModeNatie's related activities and is lit by a horizontal roof light which can be seen from all levels. Cantilevered balustrades project into the space containing a lift and flights of stairs which decrease in width as they climb the atrium. All the vertical planes are finished with horizontal timber boards. The width of each board corresponds exactly with the height of a single step in the stairway. This device continues where illuminated strips replace varied board lengths to mark each floor level. The underside of each cantilevered floor is painted white, as are the walls of the top floor, and these walls are perforated by a double row of rectangular windows.

- 1 South corner of building
- 2 The atrium, from ground-floor level
- 3 View of atrium and rooftop
- 4 Ground-floor exhibition space
- 5 Educational space interior
- 6 Second-floor plan
- 7 Section through building

Client

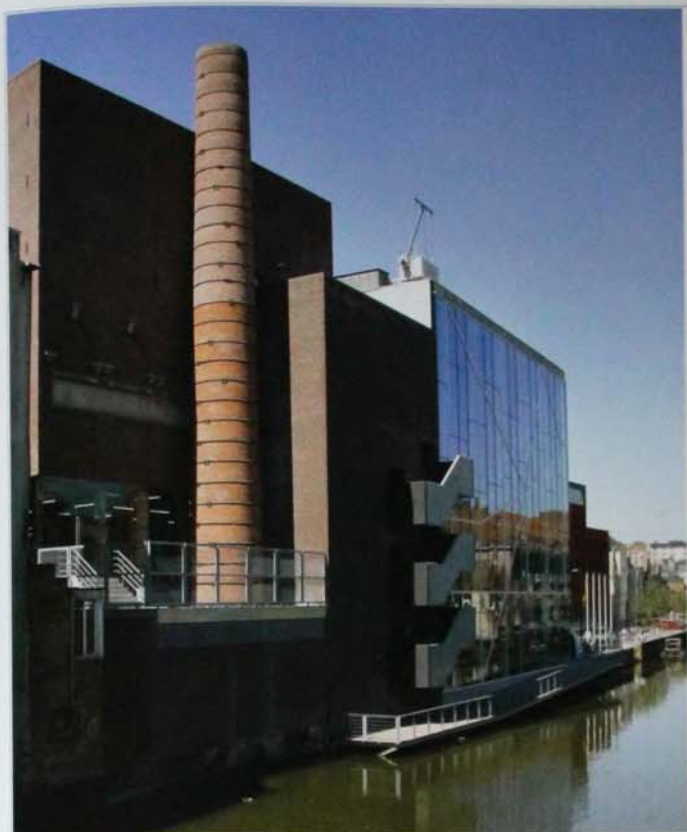
Confidential

Area9,773 m²/105,196 sq ft**Cost**

€7,920,000

Coordinates

51.2170 4.3995



0445 On the west side of the Dije River, a short walk away from the central market and cathedral is the Brewery Lamot. This new cultural and commercial initiative is part of an extensive regeneration project of the brewery buildings. The architects took an active part in defining the brief and obtaining community and financial support for the centre. Only the northeast corner of the original brick and concrete structure was peeled away to allow the construction of a glass and steel envelope rising to the cornice of the surviving five-storey brewery facade. The envelope encloses an auditorium with a sloping concrete floor rising above an open foyer with views over the river and city centre. The plan shape of the auditorium is a parallelogram set at a six-degree angle to the existing orthogonal spaces. At ground level, these include a restaurant, a microbrewery and shops. On the third floor surrounding the auditorium, the project and exhibition spaces retain the scale and character of the old brewery. A souvenir of demolition can be seen in the glazed east facade, whose structural geometry resembles an enormous central impact crack. Closer study shows that two of the diagonal spines follow the internal slope of the auditorium. At night, coloured strip lights placed randomly on the underside of the auditorium contrast with the dark arched pilasters and an *nouveau* lettering of the original building.

- 1 Glazed east facade seen from the river
- 2 View east towards the river
- 3 View along southwest facade
- 4 Night view of north and east facades
- 5 Interior exhibition space
- 6 Section through building
- 7 Ground-floor plan

Client

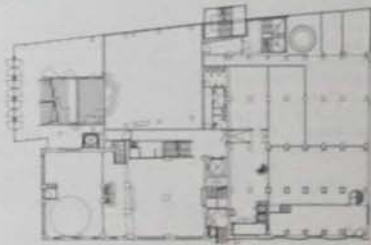
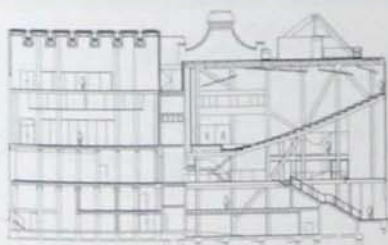
City of Mechelen

Area6,600 m² (71,042 sq ft)**Cost**

€8,995,295

Coordinates

51.0258 4.4765



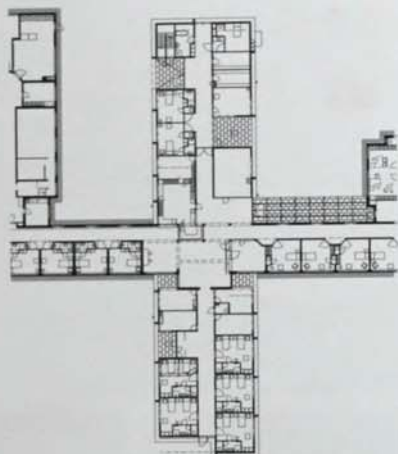
0446 Bonheiden, Belgium Imelda Psychiatric Hospital Hans Verstuyft Architects 2007

PUB

0443 RES
Bonheiden,
Belgium

0447 Lanaken, Belgium Mourmans House Ettore Sottsass and Johanna Grawunder 2001

RES



0446 This psychiatric hospital on the outskirts of a small town in the central Belgian province of Antwerp, just north of Brussels, is surrounded by woodland and fields. The new extension spans a 100 m (328 ft) corridor in the existing building, which has rooms on the south side in traditional sanatorium style. Two storeys on the north and one on the south are broken up by small patios set into the extension. On the outside, a framework of bare concrete columns and beams provides shade and screens off the rooms from those on the corridor. Canvas pull-down canopies provide additional shade. A grey-brown plaster covers the external load-bearing walls from which the concrete framework protrudes. Floor-to-ceiling windows have metal frames painted in the same colour. On the ground floor, a reception desk and a wider seating area break up the view down the long corridor, giving the floor a more intimate feel. The extension houses rooms for patients, kitchens, bathrooms, lavatories and nurses rooms, all set along both sides of a central corridor. The ceilings and floors are uniformly white and the walls are white with occasional panels of vivid orange, green, blue and red. The internal window frames are varnished timber.

- 1 South facade of hospital
- 2 Internal seating area
- 3 Facade detail showing canvas canopy
- 4 View of floor-to-ceiling windows
- 5 Ground-floor plan

Client
Imelda Hospital
Area
2,500 m²/26,910 sq ft
Cost
€3,740,000
Coordinates
51.0193 4.5574

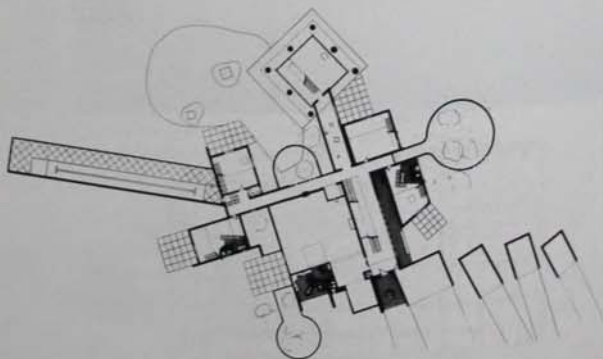


0447 This residence is located on the outskirts of Lanaken, at the end of a road lined with expensive homes and bordered by a wooded landscape. The house was designed for an architect to accommodate his collections of endangered birds and artworks, as well as himself and his family. The project comprises a series of distinct but interconnected pavilions defined by function, allowing the architecture to be designed around routes rather than structure. A series of terraces link the pavilions to the external landscape, which is dominated by a lake at the rear around which the house pivots, and which extends into one of the three curved, glazed aviaries. A large rectangular volume, housing the living room on the ground floor and a library above, features an outdoor colonnade on the edge of the lake. The largest volume contains the master bedroom, with the kitchen above. The house also features a gallery, two studies, a gym,

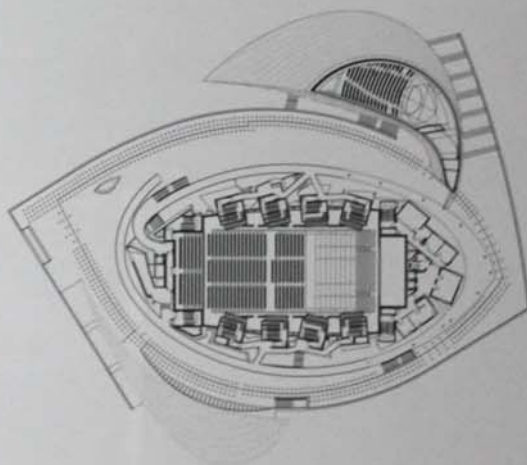
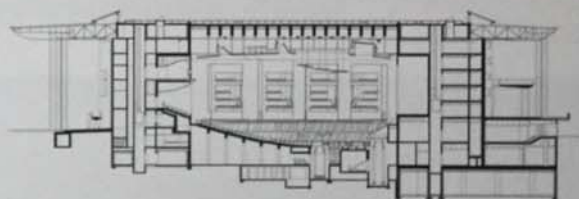
an indoor swimming pool and five bedrooms. The children's quarters are maisonettes with their own internal stairs. A large palette of materials and colours was used both inside and out to differentiate each pavilion. External materials are local and include colour-glazed bricks, metal roofing, slate and ceramic tile cladding. Internal materials come from further afield: blue Brazilian marble is used for the gallery and entrance hall, exotic natural woods for the wardrobes, rare marble for fireplaces, bleached wood and fibre-laminate for doors and lemon-wood for the living room staircase.

- 1 View of house and lake
- 2 View from an external terrace
- 3 Ground-floor plan

Client
Confidential
Area
1,341 m²/14,433 sq ft
Cost
Confidential
Coordinates
50.9008 5.6393



0448

Luxembourg,
LuxembourgLuxembourg
Philharmonic HallAtelier Christian
de Portzamparc2005
CUL0457 COM
Paris,
France

0448 The building for the Philharmonic Orchestra of Luxembourg, also known as the Grande Duchesse Joséphine-Charlotte Concert Hall, is located in the heart of Luxembourg city. The hall, named after the consort of the former Grand Duke Jean, is built on the Kirchberg plateau, a quarter in the northeast of the city inhabited by office buildings. This project is one of a series of major public cultural centres commissioned by the government in the recent past. This large building has a length of 126 m (413.25 ft) at its maximum extent, and a

width of approximately 109 m (357.5 ft), and dominates the Place de L'Europe. The building's oval footprint continues into its elevation, which is composed of 823 steel columns standing uninterrupted to the full height of the building. These columns surround the solid core of the auditorium, giving the foyer spaces a luminous quality. The Music Chamber Hall is housed in an additional, external volume whose unusual oval shape takes this form in response to the acoustic requirements of the internal space. Visually, it is a simple volume which

curves around the larger Grand Auditorium. The main auditorium space is defined by eight balcony blocks uniformly distributed along the two elongated sides enclosing the orchestra and the orchestra pit. The orchestra's concert organ faces the audience, becoming a central element in the architectural composition of the space. The organ's case, painted in solid lacquer of different shades of red and silver blue, stands out against the black background.

- 1 Aerial view of site
- 2 View from the northeast
- 3 Walkway through foyer space
- 4 Access to Grand Auditorium
- 5 Detail showing auditorium lighting
- 6 Foyer of Grand Auditorium
- 7 Interior of Music Chamber Hall
- 8 Section through building
- 9 Floor plan

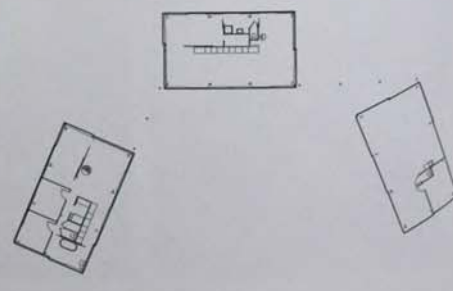
Client
Ministry of Public Works, Luxembourg

Area
20,000 m² (215,278 sq ft)

Cost
Confidential

Coordinates
49.8154, 6.5415

0449	Keremma, France	House in Keremma	Lacaton & Vassal Architects	2005 RES	0464 RES Mulhouse, France	0465 EDU Bordeaux, France
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0449 Situated on the Brittany coast, this residential project is located on a wooded site within walking distance of the sea. While large dunes block views of the water, the house is close enough that its sound and smell are constant reminders of its presence. Three separate, identical volumes are arranged in a semicircle. The convex side of the arrangement faces north and is encircled by trees which form a screen between the residence and the beach beyond. The inner, concave arc formed by the volumes faces

south and encloses a clearing punctuated by several trees. Each of the three identical volumes is structured with a 4 x 2 m (13 x 6.6 ft) grid of steel columns independent of the external facades. At two points between the volumes, this grid extends beyond them to create a track for movable shutters. When open, the deployed shutters create walls which further define the concave clearing, while opening up interior spaces to the outside. Corrugated surfaces give the volumes an industrial quality. The facades

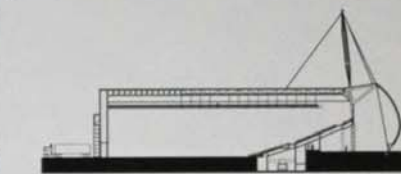
are clad with corrugated fibre cement and polycarbonate, and corrugated aluminium panels over a light metal frame create sliding shutters. The westernmost structure contains three bedrooms on the ground floor and upper-floor bedrooms are accessed by a spiral stair. The middle volume is divided in half lengthwise, with a kitchen and living room area running parallel to the south facade and a bedroom and bathroom in the rear. The third structure comprises a double-height volume with a corner bathroom. The open,

unencumbered interior spaces have floors in concrete and white painted walls.

- 1 View of building in context
- 2 Steel structure with polycarbonate cladding
- 3 View into living space
- 4 Living and dining space
- 5 Ground-floor plan

Client
Confidential
Area
316 m²/3,401 sq ft
Cost
€260,000
Coordinates
Confidential

0450	Rouen, France	Rouen Concert Hall	Bernard Tschumi Architects	2001 CUL	0746 CUL Athens, Greece	0891 EDU Cincinnati, USA	0916 RES New York, USA
0451	Ailly-sur-Somme, France	Sports Complex and library	Barthélemy-Griño architectes	2002 SPO	0453 SPO Paris, France		



0450 Situated on a former airfield, the concert hall is visible from the motorway leading into the city of Rouen. The 7,000-seat venue is enclosed in an asymmetrical, metal-clad volume. The project occupies a 28 hectare (70 acre) site. A plaza designed to host outdoor events opens towards the entrance marked by a gap in the elliptical outer shell of the building. Once inside, concrete ramps and open-riser stairs into the hall animate an intermediary space between the outer facade and the inner acoustic shell of the auditorium. The 107 m (350 ft) diameter hall may be reconfigured into three smaller volumes. Three tall masts atop the concert hall provide structural stability for the roof while also serving as illuminated beacons during evening events. Tension cables and a light truss system complete the roof structure. Insulated metal cladding and structural steel ribs comprise the hall's silvery external shell. Inside, unfinished surfaces in concrete, metal and glass work with simple details to describe the space. Clear, moulded plastic seats are bolted to concrete stands. The clear plastic distorts the movement of crowds through the space and is suggestive of the waves of music which fill the hall.

- 1 View of building from southeast
- 2 Main entrance
- 3 Concert hall foyer
- 4 Interior seating
- 5 Section through building

Client
Rouen Agglomeration Community
Area
27,000 m²/290,625 sq ft
Cost
€25,759,900
Coordinates
49.4133 1.0236

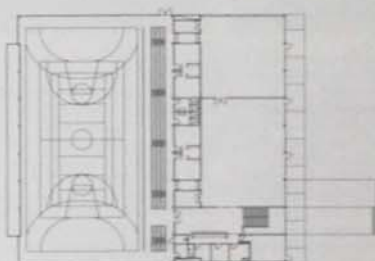


0451 Situated at the edge of a small village in the Picardie region of France, the project contains an athletic facility and a community library within a single structure. The rectangular building is sited on a gently sloping hillside overlooking a residential neighbourhood. Clad in red metal sheet, it contrasts with the surrounding landscape. A band of accommodation along the front of the building at the site's lowest point makes use of the sloping terrain. This band includes an entry hall with stairs to the upper-floor sports facility, lavatories and direct access to the library. Full-height windows stretching 45 m (148 ft) across the front of the building fill the library with light. Directly above, an exercise room has views through a similar facade. A row of locker rooms separates the exercise room from a gymnasium at the rear. A skylight over the gym is positioned where the sloping metal roof angles upwards. Its vertical plane of glazing repeats the dimensions of the building's front facade. Trusses span the length of the space and a post-tensioning system integrates the skylight

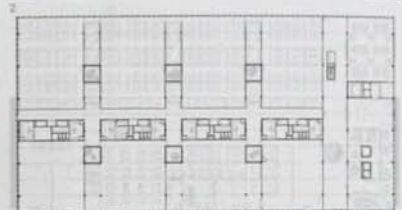
opening into their design. The building's structural system uses galvanized steel portal frames wrapped in a double skin to integrate both the roof and walls. Unencumbered by mechanical equipment or exhaust vents, the roof forms a precise line along the horizon. At its front edge, the metal skin projects off the building, forming an overhanging eave.

- 1 View of complex from east
- 2 Detail of window and metal cladding
- 3 View of gym skylight
- 4 Section through building
- 5 Ground-floor plan

Client
Ailly-sur-Somme city council
Area
2,500 m²/26,909 sq ft
Cost
€1,300,000
Coordinates
49.9257 2.1958



0452	Bogny-sur-Meuse, France	Factory for Leatherwork	Patrick Berger & Jacques Anziutti Architectes	2004 COM	0460 OUA Paris, France
0453	Nanterre, France	Stadium and Archery Range	Barthélemy-Griño architectes	2003 SPO	0451 SPO Ailly-sur-Somme, France



0452 Situated on a hilltop overlooking the Meuse River in northern France, this project is an atelier, or workshop, for the fabrication of leather goods for Hermès. The low horizontal building is elevated on piloti and glazed entirely in glass. Structured in bays of 17.4 m (57 ft) that correspond to the size of individual workshops, the project transforms the repetitive nature of the factory typology by opening up workspaces to the exterior. In plan, the single-storey building is a

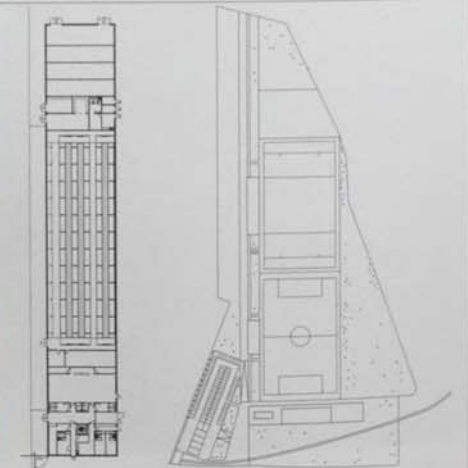
rectangular slab 52 m (171 ft) on its short side, with a 104 m (341 ft) elevation facing the river. At one end of the building, a double-height entrance interrupts the regular structural grid in a band across the width of the building. This soaring space is used for corporate events and organizes the administrative offices, the ateliers and a corner cafeteria. The ateliers themselves are arranged on either side of a central, longitudinal corridor with lavatory blocks

and restrooms along its length. Between each of the workshops, a 5 m (16 ft) band, perpendicular to the corridor, is covered by a raised glass roof and contains 25 m² (269 sq ft) exterior courtyards which bring light into those areas furthest from the glazed perimeter. The 1.7 m (5.6 ft) wide, full-height facade windows flood the workshops with light; from the exterior, their white frames create a grid which floats above the landscape. The galvanized steel structure

is left visible in the ateliers. This affirmation of the constructive process creates a link between the building's creation and the artisanal work taking place within.

- 1 East facade
- 2 View of entrance gallery space
- 3 Interior of cafeteria
- 4 View of entrance gallery space and workshops
- 5 Floor plan

Client
Hermès International
Area
5,460 m²/58,771 sq ft
Cost
€8,850,000
Coordinates
49.8436 4.7747



0453 Located in the Pansian suburb of Nanterre, the project sits on an industrial flood plain bordered by an electrical plant and a prison. The site is also adjacent to a highway overpass that links nearby residential areas to the Seine River. A large-scale redevelopment of the site was necessary to attenuate the disadvantages of its surroundings and exploit the possibilities of a river connection. The project uses two linear elements to demarcate the playing field. A landscaped earthen berm, projecting from the overpass, forms a direct link to the

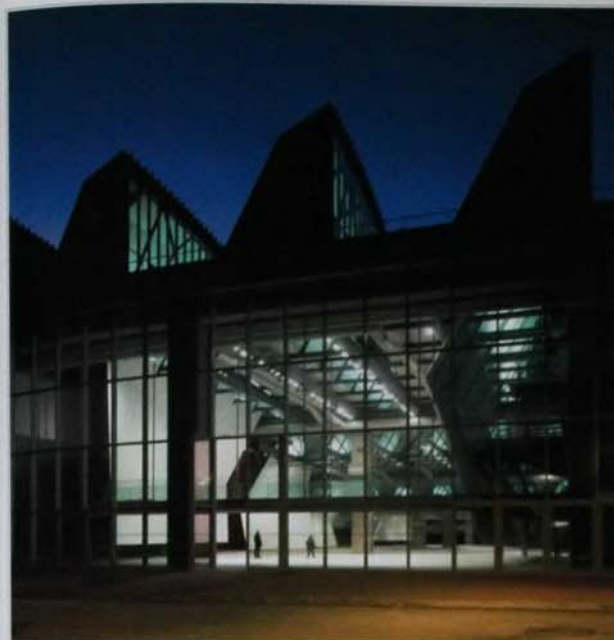
river. Set into its slope are locker rooms, service areas and two sets of bleachers. A second linear element, perpendicular to the bleachers and parallel to the highway, encloses an archery range, custodian's quarters and storage spaces. Complex wooden canopies protect the concrete grandstands. Using a frame of cantilevered timber elements that articulate the roof into 2 m (6.6 ft) bays, douglas fir boarding cut to various lengths and angles (based on a computer model) finishes the construction. Steel I-beams fixed between the bays and

steel columns at the rear edge of the roof provide additional structural support. A final layer of polycarbonate sheeting protects spectators from the rain without overwhelming the lightness of the construction. Interior spaces are consistent with the bleachers, using exposed concrete and industrial scale details. The archery range uses the same materials as the canopies. A facade of vertical wooden struts left open forms a screen around the shooting alleys and is backed by board when the interior program requires enclosure. The ensemble also

becomes an elegant palisade, with the highway to one side and the green football pitch to the other.

- 1 Grandstand with wooden canopy
- 2 View along shooting alleys
- 3 Entrance to site
- 4 Ground-floor plan, archery range
- 5 Site plan
- 6 Section through building

Client
Nanterre Commune
Area
2,800 m²/30,139 sq ft
Cost
€7,500,000
Coordinates
48.9031 2.2027



0454 Situated outside Paris along the banks of the Seine River, this project transforms an existing structure to serve as an exhibition centre. The structure was a remaining piece of a large industrial complex dismantled by Renault. The new functional programme for the building includes offices and meeting rooms, along with larger spaces for exhibitions and conferences. The project uses the geometry of the building's shed roof structure to guide the renovation. Planes extruding downwards from the vertical elements of the roof create walls that hang within the vast space and appear to float off the ground. These white walls are made of honeycomb aluminium panels and run in an east-west direction which follows the lines of the sheds above. A secondary system of wood walls is oriented north-south. The conjunction of these two systems - with the hanging planes placed where necessary - creates volumes of different sizes. The project contains three amphitheatres, three seminar rooms, a press room, four large office spaces, a garage for 36 cars, a kitchen and service areas. Many of these areas are on upper levels to free up the ground floor for exhibition space. Suspended viewing walkways provide access to different zones. Original interior ceiling finishes and the steel shed structure were restored. A new glass roof over part of the northern end of the building creates a light-filled entrance while the transformation of the opaque eastern facade into glass and steel opens the interior to a plaza planned for the adjacent site.



- 1 East facade
- 2 'Hanging' walls in exhibition space
- 3 View of an amphitheatre interior
- 4 Stairs to viewing walkways
- 5 Detail of timber-panelled walls
- 6 Intersecting walls in exhibition space
- 7 Detail of the ceiling structure
- 8 First-floor plan
- 9 Section through building

Client

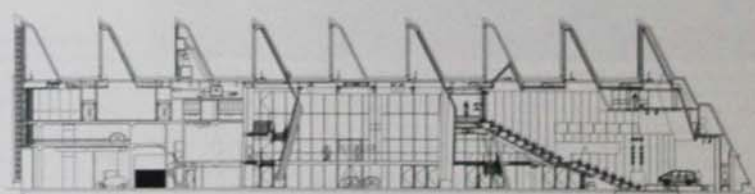
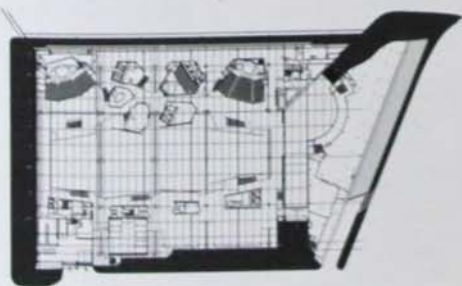
Renault

Area13,000 m²/139,931 sq ft**Cost**

€21,000,000

Coordinates

48.8256 2.2400





0455 The project involved the renovation of two pre-existing structures, an Art Deco swimming pool from 1933 designed by Lucien Pollet and a hockey rink added in the 1970s. Serving a neighbourhood northeast of Paris, the sports complex was a popular destination until failure to maintain the buildings led to their closure in the 1990s. Plans to destroy the centre were averted as city officials launched a renovation programme in 2001. The project combines a restoration of historic elements with new roof structures

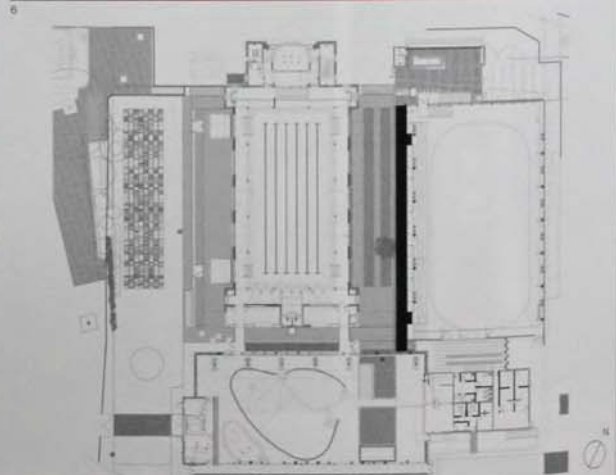
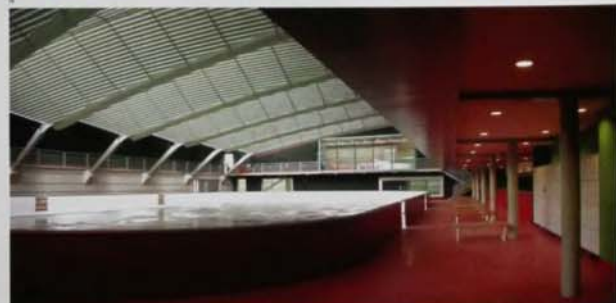
for the complex. The renovation added a fitness centre and an area containing several children's pools to the pre-existing hockey rink and lap pool. The barrel-vaulted main space contains two floors of changing cabins around its perimeter. On the ground floor, large windows with views onto landscaped gardens bring light into the space. A glass and steel system replaced the pre-existing concrete roof structure. This new structure consists of eight three-dimensional bow string girders linked to intermediate arches

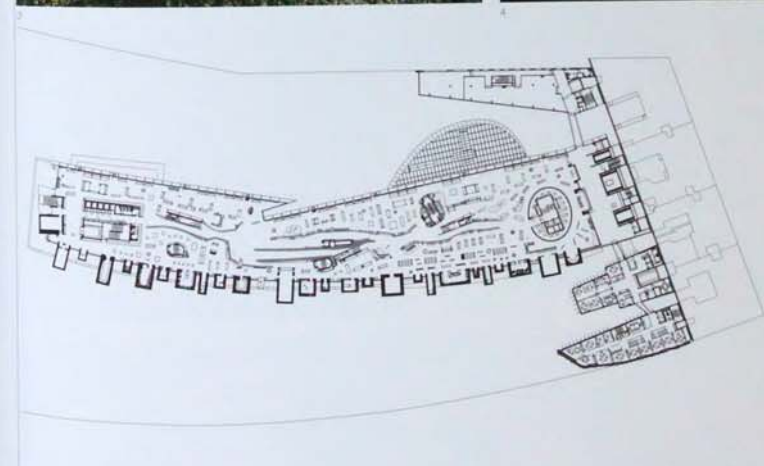
and an exterior structural system which supports glass panels. Reflective strips between the girders moderate light levels. The hockey rink and splash pools share a second type of roof structure. A module combining a Vierendeel girder, a cylindrical segment and a skewed surface repeats to create a sinuous hovering form. Windows sit where the module seems to pull apart. While these openings face the southwest above the children's pool, the windows of the hockey rink open to the north for a

more even light. The interior of the roof modules is clad in metal strips, creating a textured surface.

Client
Paris city council
Area
5,900 m²/63,507 sq ft
Cost
€20,400,000
Coordinates
48.8806 2.3777

- 1 Art Deco building seen from west
- 2 Interior showing children's splash pool
- 3 View of extension and Art Deco building
- 4 Main lap pool with new roof structure
- 5 Northwest facade of extension
- 6 View of ice rink
- 7 Section through buildings
- 8 Ground-floor plan





0456 This new museum is set in a lush garden on the Left Bank of the Seine River, close to the Eiffel Tower. It brings together collections of art and ethnography from Africa, Oceania, Asia and the Americas, which were previously held in two separate museums. Its creation was a controversial project championed by the then-president of France, Jacques Chirac. Architect Jean Nouvel did not want to parody tribal

architecture, nor did he see a rectilinear technological solution as appropriate for a building housing non-western art. His solution is a complex building combining many different forms and materials. The permanent collection is presented in a long, sweeping volume echoing the adjacent bend in the river. Internally, visitors are guided through a dark cavernous space by curving leather-clad barriers. Outside, one main

facade is shaded with a patchwork of red louvres, while on the other a row of red and yellow boxes of various sizes project over the garden. The main display space is set on attics, with a cylindrical entrance lobby and a temporary gallery tucked underneath. The route to the display space wraps around a large transparent tower rising from the basement, where the musical instruments collection is displayed. A living wall planted

with greenery decorates the offices, which are connected to the galleries by small bridges.

- 1 Aerial view with museum in city context
- 2 Aerial view from northwest
- 3 Detail of living wall, office facade
- 4 North facade and garden
- 5 Restaurant interior
- 6 First-floor plan

Client

Quai Branly Museum

Area76,500 m²/818,057 sq ft**Cost**

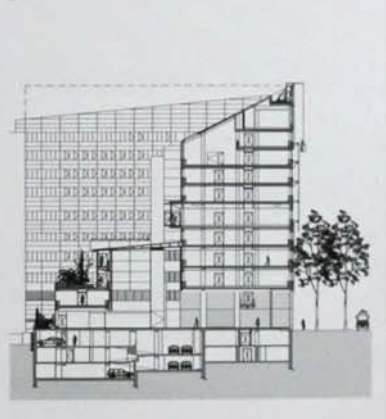
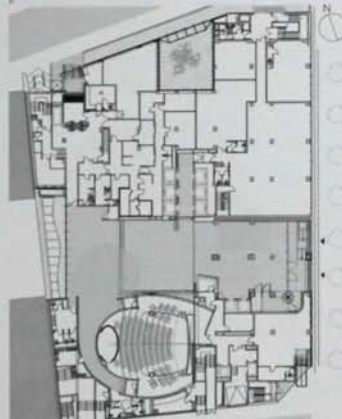
Confidential

Coordinates

48.8609 2.2975

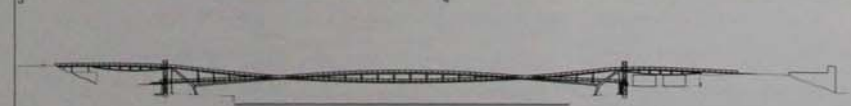
0457	Paris, France	Le Monde	Atelier Christian de Portzamparc	2005 COM	0448 CUL, Luxembourg, Luxembourg
0458	Paris, France	Footbridge Simone-de-Beauvoir	Feichtinger Architectes	2006 INF	0634 EDU, Vienna, Austria

0457 Situated in the south of Paris, the project was the renovation of an 11-storey, 1970s tower to house offices for the daily newspaper *Le Monde*. The site is bounded along its front facade by an elevated metro line. A reduction in the building's height, involving an oblique slice off the upper storey, altered the project's zoning category and allowed for multiple additions. Along with changes to the building's volume, each facade received a unique treatment based on contextual conditions and orientation. The project's new zoning category allowed for two additional transformations to the pre-existing building. First, one wing of the L-shaped tower was thickened to a width of 18 m (59 ft) in order to create office space. Second, volumes of varying heights were added in the rear angle of the building. The spaces within these additions include a central atrium, which is the core of the building. A mirror hanging in the vast space reflects the sky. Interiors use a palette of neutral colours, pale stone and glass. Two lateral facades, facing east and west, are treated as a rectangular grid of transparent and opaque inlays. The western profile of the building, beginning with the newly angled upper storey, zigzags downwards to create a giant fold along the elevation. The south facade overlooks the elevated metro line and employs a double skin. An outer layer of etched glass is inscribed with the masthead of the newspaper, a text on freedom of the press by Victor Hugo and a map of the world.



- 1 View from southeast
- 2 West facade
- 3 Detail of atrium
- 4 Detail of transparent and opaque inlays
- 5 Ground-floor plan
- 6 Section through building

Client
Bouygues Immobilier
Area
18,116 m²/195,020 sq ft
Cost
Confidential
Coordinates
48.8308 2.3465

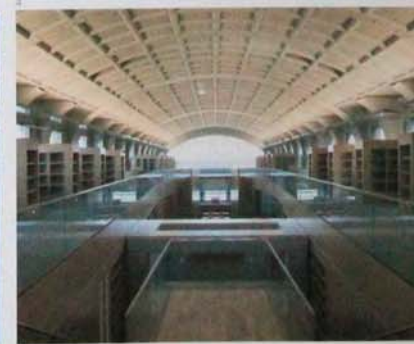


0458 This footbridge connects two redeveloped districts. The National Library of France on one bank is surrounded by new residential, commercial and government projects. Across the Seine River is Bercy Park, containing the Cinéma-thèque of Paris and an indoor coliseum for sporting events and concerts. Before the project's completion, these districts were cut off from each other by a distance of 700 m (2,296 ft) between the two nearest crossings. The footbridge has three parts to it. On both sides of the river, two lateral sections of 35 m (115 ft) cross over busy highways along the river banks. These two sections rest on supports which also carry the load of a third central span of 194 m (636 ft). This third span is composed of arc and bow segments tied together by a series of vertical struts to form a Viereckel truss. The two opposing curves stabilize each other, making additional supports unnecessary and creating a free span across the water. The crisscrossing paths of the arc and bow segments also allow for multiple pedestrian access routes

either from the river's edge or from higher points using the two lateral sections. The bridge supports spring from concrete foundations anchored into limestone. The remainder of the structure, in grey-painted steel and T-shaped sections between structural cross beams, supports a deck of striated oak with non-slip inserts. Stainless-steel net stretches between handrails of extruded aluminium.

- 1 View of bridge in context
- 2 Multiple access points of bridge
- 3 Access point on Left Bank
- 4 Steel support system and wooden deck
- 5 Section through bridge

Client
Paris city council
Area
3,800 m²/40,903 sq ft
Cost
€21,000,000
Coordinates
48.8347 2.3772



0459 Situated at the eastern limit of Paris along the Seine River, the School of Architecture comprises the renovation of a former compressed air factory and the addition of a new structure. Located in a former industrial district near the National Library, the project is part of the larger, 321-acre (130 hectare) redevelopment which includes new residential buildings, university facilities and offices. The project houses academic facilities for nearly 1,500 students. The two buildings are parallel to each other, connected on the ground floor by the main entry and by upper storey walkways. The factory building contains a space for exhibitions on the ground floor and a library above. Full-height windows at both ends of the long rectangular building and skylights in the pitched roof were restored. The industrial, shed-like structure contrasts with the assemblage of forms in the adjacent addition. The new building contains eight floors of classrooms on a base housing two auditoriums. This lower part of the building is surrounded by glass, and the upper floors rest on a horizontal plinth supported by massive angled pilot. Each floor contains studios and classrooms. The new building has a concrete structure with pre-tensioned concrete slabs used for the horizontal members. The fragmented

forms of the exterior facade are clad in precast concrete panels of different colours and textures. Planar glazed surfaces fill the joints between these sculptural forms. The dialogue between the new building and the refurbished factory draws attention to the specific character of both structures, serving as a pedagogical tool for the school itself.

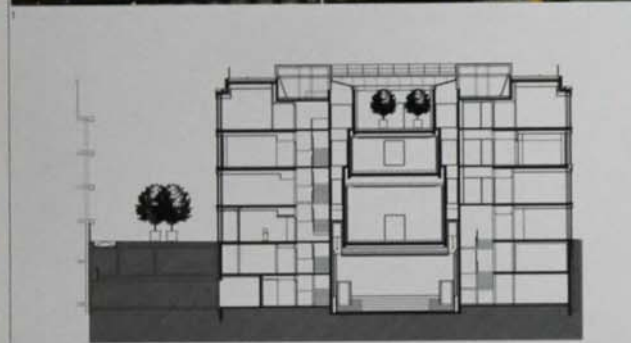
- 1 Northeast facade of new building
- 2 Facade detail showing different volumes
- 3 Walkways between two buildings
- 4 View from internal courtyard
- 5 Entrance lobby, new building
- 6 Library interior
- 7 Section through building

Client
Ministry of Culture and Communication
Area
15,000 m²/161,459 sq ft
Cost
€21,000,000
Coordinates
48.8278 2.3636

0460 Paris, France Social and Cultural Centre for the RATP Patrick Berger & Jacques Anziutti Architectes 2003 CUL

0452 COM
Brigny-le-Château,
Meuse, France

0461 Montreuil, France House in an Orchard Moussafir Architectes 2005 RES



0460 The project, bounded on one side by rail yards and situated near the eastern limit of Paris, serves as the cultural centre for the employee committee of the RATP, the Paris metro. The neighbourhood is a mixture of residential structures, office buildings and shed-type structures housing facilities that service metro carriages. Rectangular in plan, the project comprises rings of space organized around a core of stacked central volumes. The perimeter of the building houses administrative offices and classrooms. Vertical circulation, lavatories and storage areas occupy an intermediary zone between the core and the perimeter spaces. The four stacked central spaces are each progressively smaller in plan, leaving a widening slit between the outer zones and the core. A glass roof illuminates this slit of space and forms an atrium above the uppermost of the stacked spaces. A ground-floor, double-height reception area acts as a distribution zone to rooms above and below. In the basement, a rectangular room with a tiered, wood-plank floor, serves as a practice room for musical groups. On the uppermost storey, the inner glass-roofed atrium houses a play zone for children while an outer ring of studios is used for art and design classes. Interiors are in exposed concrete and wood. The facade is conceived in horizontal bands, alternating between thin strips of metal cladding and a repetition of vertical wooden members in front of glazing.

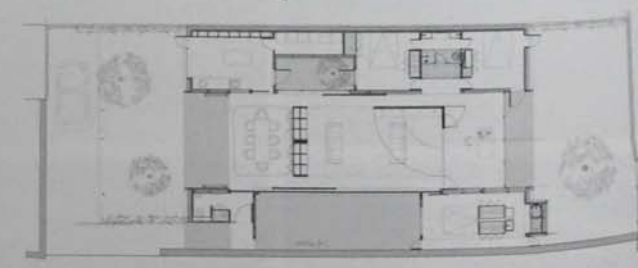
- 1 East facade
- 2 Circulation space beside central volumes
- 3 Roof courtyard
- 4 Section through building

Client
SEDP Société d'Etudes et de
Développement Patrimonial

Area
4,000 m²/43,056 sq ft

Cost
€6,800,000

Coordinates
48.8501 2.4089



0461 The project is situated in a suburb to the east of Paris, in a neighbourhood consisting of a mix of detached single-family homes and larger, shed-type structures housing ateliers and loft conversions. Throughout the neighbourhood, stone walls demarcate the long narrow parcels that were once used as peach orchards. The house is set back from the road and surrounded by trees. Occupying nearly half its site, the low-slung, single-storey structure is defined by both open and enclosed terraces which

blur distinctions between interior living spaces and the outside. The house is divided into three bands running parallel to the pre-existing orchard walls. The central band is an uninterrupted volume 6 m (20 ft) wide containing living and dining areas. At the opposite ends of this central space, patios open to the exterior, and full-height, industrial glass doors fold back to create an uninterrupted transition. Terraces flanking this central space bring light in while linking it to the more private rooms occupying the

two exterior bands: Three bedrooms, the kitchen, bathrooms and a hammam are arranged around these interior patios. Steel structural members within the thickness of the ceiling carry loads to exterior walls, while internal partitions slide and pivot to modulate the interior. Floors are in polished concrete and wide plank wood, while the exterior is clad in stainless steel. Details are simple and unobtrusive, with special attention paid to the windows and floors that mark a transition between inside and out.

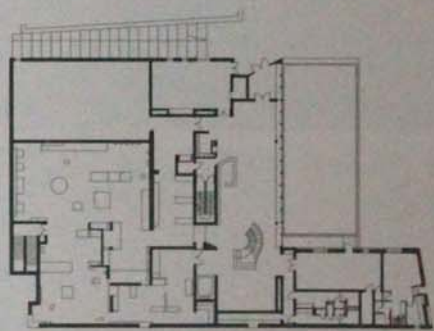
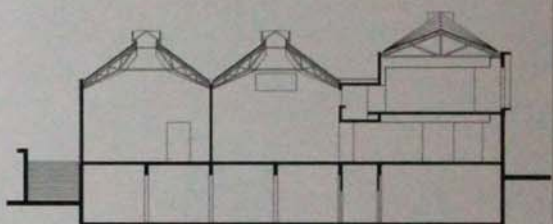
- 1 South facade with patio
- 2 Living room facade
- 3 Garden space along east wall
- 4 View of living room and bedroom
- 5 Moving screens in living area
- 6 Ground-floor plan

Client
Confidential

Area
170 m²/1,829 sq ft

Cost
€300,000

Coordinates
48.8651 2.4522



0462 The museum is located in a small city rich with archaeological and cultural treasures, ranging from Gallo-Roman remains to works by the painter Marc Chagall. The former museum building was too small to display all these items and the city sought to create a new institution that would better serve its cultural heritage while also reinvigorating the city centre. Situated in a once-neglected urban renewal district, the museum faces a recently completed library, and the two buildings have become important cultural landmarks in the city. The building refers to industrial and rural architecture indigenous to the region. Housed in three parallel sheds – two of which are clad in patinated copper, the third in concrete – the complex asserts its cultural significance without physically overwhelming its context. A flight of stairs running parallel to the sheds leads to the main entrance and a small plaza. The full-height glass wall of the lobby and a reflecting

pool visually connect the new museum to its site. A spiral staircase acts as the centrepiece of the reception area. It also serves as a viewing platform for a Chagall tapestry hung on the back wall of the lobby. Raw concrete and simple details reflect the archaeological nature of the collection and the spirit of the building's industrial forms. Two of the shed structures are double-height spaces (4 from above). These spaces allow for the installation of temporary exhibitions and the display of the Gallo-Roman collection. The taller third structure has two floors devoted to drawings, paintings and applied art objects. The use of controlled lighting conditions and simple materials in smaller rooms creates intimate spaces which complement the larger scale of the building's forms.

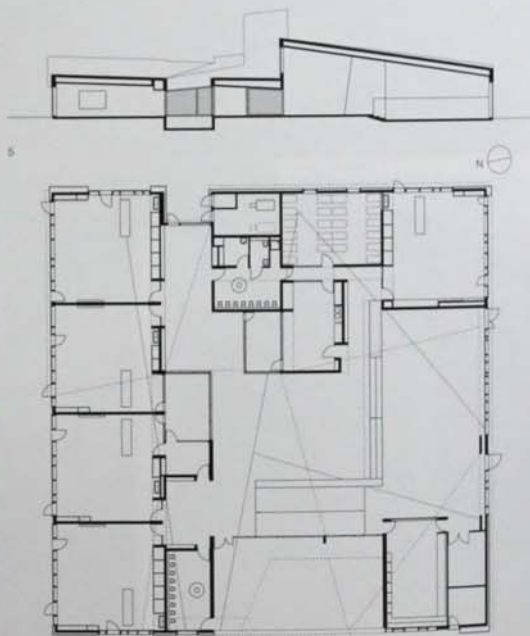
- 1 East facade by night
- 2 Detail of vertical window
- 3 Spiral staircase in reception area
- 4 Interior of double-height exhibition space
- 5 Section through building
- 6 Ground-floor plan

Client
Sarrebou Commune

Area
3,900 m² (41,979 sq ft)

Cost
€8,000,000

Coordinates
48° 7' 32" N 7° 26' 52" E



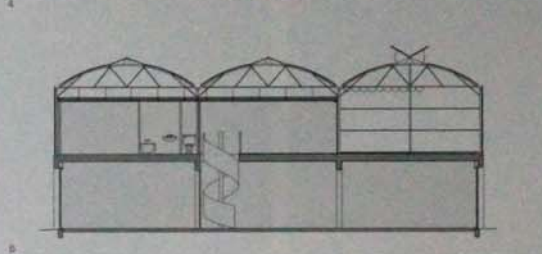
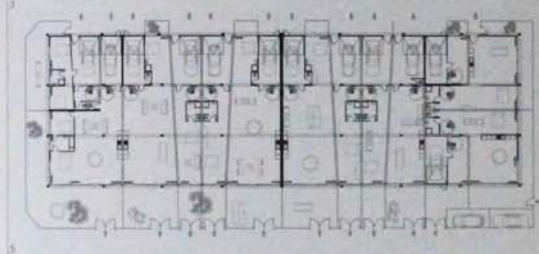
0463 Situated in a village near the German border in northeast France, the project serves as the community's primary school and replaces a prefabricated structure that had become expensive to heat in the winters. The project's square plan is conceived around a large central hall, accessed from a rectangular outdoor entry area cut into the perimeter of the building and sheltered by its roof. Within, a glass-enclosed courtyard and an enclosed reflecting pool adjacent to the central hall open skywards and provide illumination. Classrooms, a library and an activity area distributed around the central spaces look out onto the landscape. This centrally organized design eliminates the need for corridors and allows views across the building's open interior spaces. Classrooms on the north facade are intimate in scale while an activity room on the south is a larger volume, with a ceiling that slopes upwards towards the centre of the building. From the exterior, the 40 m (131 ft) long facade forms a horizontal band while sloping sections of the roof create a landscape of folded planes. The use of copper for both the facade and the roof surface unifies the elevation. Oak frames the windows and sliding doors. Concrete floors are treated with pigment; four zones of colour continue

along the walls and ceiling defining angled lines which contrast with the sloping planes of the ceiling. Concrete structural walls support wood and steel framing members holding up the roof. A tower projecting from one of the interior courtyards dominates the building. The tower works with pipes buried underground to provide passive geothermal heating and cooling.

- 1 South facade
- 2 View along west facade
- 3 View from entrance hall
- 4 Library interior
- 5 Section through building
- 6 Ground-floor plan

Client
Mayor of Marmoutier, Jean-Claude Weil
Area
1,160 m²/12,486 sq ft
Cost
€1,400,000
Coordinates
48.6911 7.3809

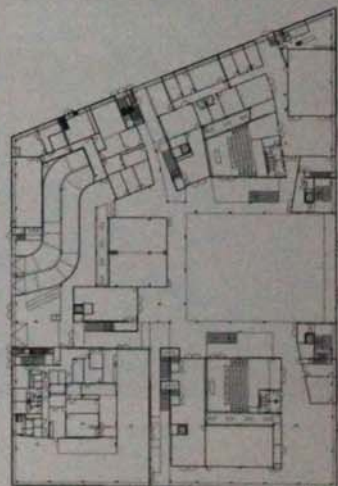
0464	Mulhouse, France	Houses in Mulhouse	Lacaton & Vassal Architectes	2005 RES	0464 RES Mulhouse, France	0465 EDU Bordeaux, France
0465	Bordeaux, France	Management Science Building	Lacaton & Vassal Architectes	2006 EDU	0465 RES Mulhouse, France	0464 RES Mulhouse, France



0464 This project is part of a larger urban development which expands a social housing neighbourhood. Five teams of architects were given a block of land on which to build attached single-family homes, creating a total of 61 units. The project sits in the centre of this complex and contains 14 apartments ranging in size from 102 m² (1,097 sq ft) for a one-bedroom unit to 175 m² (1,883 sq ft) for a four-bedroom unit. Using standardized elements of greenhouse architecture, the project minimizes expenses to create larger apartments. It occupies an orthogonal block oriented lengthwise along an east-west axis. Regularly spaced metal columns divide the ground floor into 24 bays measuring 8 x 6.5 m (26 x 21.3 ft) each. Oblique partition walls between apartments that are independent of this structural grid allow the metal columns to punctuate the spaces of the ground floor units. The columns hold up a concrete slab and three greenhouse structures running lengthwise along the block. These are made with galvanized steel structural members and walls in polycarbonate. While the two northern bays are insulated for all-weather use, the southernmost greenhouse acts as a winter garden. A horizontal sunscreen protects from the sun and sliding walls open to the exterior. Each unit is laid out as a duplex, with a spiral staircase connecting the two floors, and all occupy a corner or have a floor-through plan. This ensures that all units are ventilated and have a winter garden.

- 1 South facade
- 2 View of building from northwest
- 3 View into winter garden
- 4 View of winter garden with open walls
- 5 Ground-floor plan
- 6 Section through building

Client
SOMCO, Mulhouse
Area
2,262 m²/24,348 sq ft
Cost
€1,050,000
Coordinates
47.7545 7.3238



0465 Located in a former industrial zone on the right bank of the Garonne River, the five-storey academic facility is part of a larger effort to revive the district with new construction. The project houses classrooms and offices for a management science programme at the Université Montesquieu, Bordeaux IV. Occupying a full city block, the design addresses the challenge of its large site with four distinct volumes grouped around a large central plaza. Arcades linking different areas of the building and additional

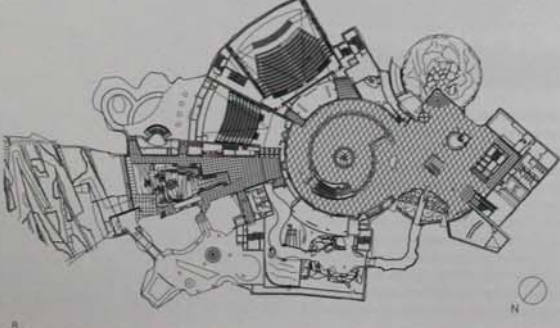
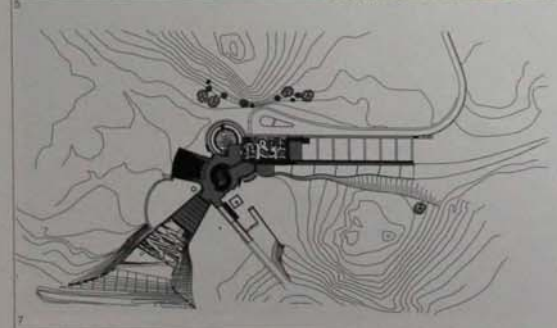
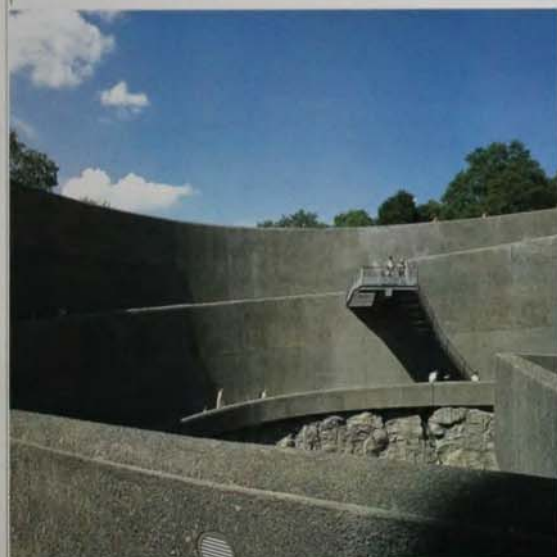
courtyards create a relationship between interior spaces and the outside. The first two floors form a continuous base and house shared services such as a cafeteria and four auditoriums of various sizes. Three additional storeys above define four distinct volumes organized around central courtyards. The distribution of the offices and seminar rooms within these volumes allows all spaces to receive natural light. In plan, the building forms a C-shape around a central plaza. Planted with a lawn, a narrow five-storey light

metal structure of stacked walkways separates this space from the surrounding recreation ground. The structure opens the interior of the building, with views from the grid of walkways out across the city. The concrete structure of prefabricated elements used for the project resulted in cost savings. Columns, beams and floor slabs are exposed, leaving a visible frame of smooth concrete surfaces. Facades entirely in glass open onto balconies composed of light metal elements. Retractable metal brise-soleil provide shade

and sliding facade panels can be opened in the summertime for natural ventilation. The balconies form a continuous perimeter, allowing for simplified facade maintenance. Regularly spaced flower boxes punctuate walkways, with each box planted with a specific variety of rose.

- 1 View of building in context
- 2 Walkways around plaza
- 3 Facade with continuous balconies
- 4 Ground-floor plan

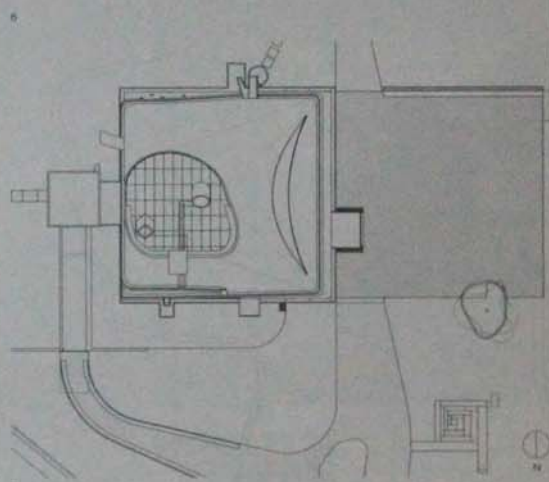
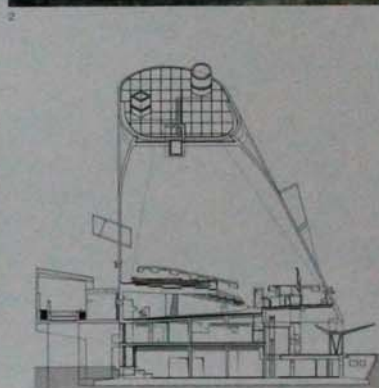
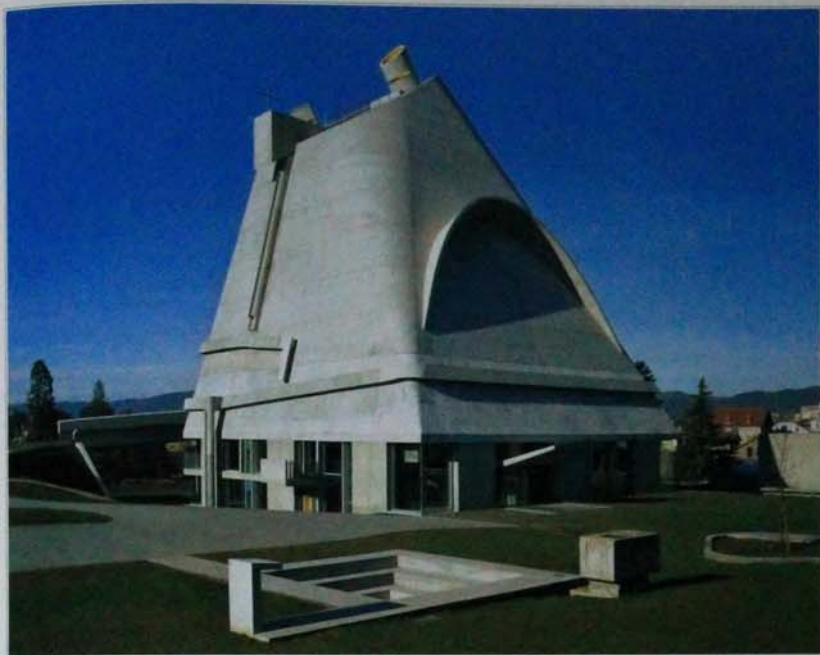
Client
Bordeaux city council
Area
19,750 m²/212,587 sq ft
Cost
€19,600,000
Coordinates
44.8452 -0.5676



0466 Situated within an extinct volcano at an altitude of 1,000 m (3,280 ft), the museum project educates visitors on the primeval forces that created the planet. Mostly underground, the complex of buildings is approached by a ramp descending into a sunken plaza. This plaza is dominated by a conical structure sliced in two and meant to represent a volcano. Welcoming over 700,000 visitors a year, the museum complex is organized around this central space, with five elements spiraling off the central courtyard. With an exterior cladding of dark volcanic stone, the central structure is lined on the inside with golden metal plates which reflect the sun during the day and emit a shaft of yellow light at night. The conical volume contains two large amphitheatres and a hall for temporary exhibitions at its base. Surrounding buildings house research and conference facilities, an IMAX theatre and an above-ground restaurant with views of the surrounding park. A second conical element, tapering down into the central courtyard, provides a glimpse of simulated magma deep below the site. Surfaces are finished in planes of glass, polished stone and unfinished volcanic rock. A thick concrete wall surrounding the sunken courtyard space ties the ensemble of buildings together and reinforces the project's relationship with the earth.

- 1 View of sunken central plaza
- 2 Split conical structure, with golden metal plates on interior
- 3 Second, sunken conical element
- 4 Detail of cone interior
- 5 Interior view of greenhouse
- 6 Section through building
- 7 Site plan
- 8 Second-floor plan

Client
 Auvergne regional council
Area
 16,151 m²/173,848 sq ft
Cost
 €101,370,000
Coordinates
 45.8197 2.9147

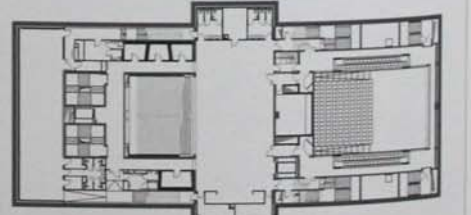
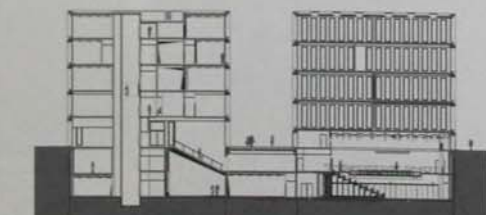
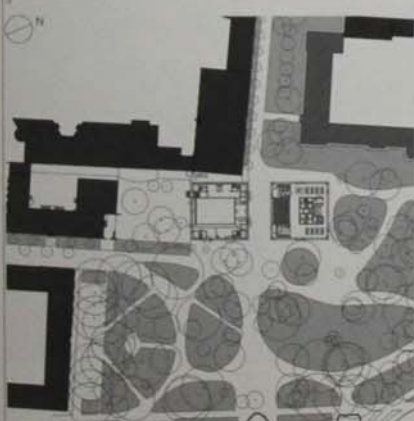


0467 This church, based on drawings by Le Corbusier, is located in a town in central France. The project began construction in 1968 but was abandoned because of lack of finance. After a second attempt at completion in 1979, the final construction phase began in 2003 with support from the French Ministry of Culture. The completed project gives the town a large concentration of works by Le Corbusier. Flanking the church is the 1965 House of Youth and Culture; to the north is a residential block modelled on the *Unité d'habitation* in Marseille. While Le Corbusier's drawings provided the basis for the project, changes in construction methods, building regulations and programmatic demands required new articulations of the original design. To qualify for government financing, the project needed to find non-religious uses for the interior spaces, resulting in the first-floor space being used for performances and the ground floor as a satellite exhibition gallery for the St-Etienne Museum of Modern Art. The building's profile is part cone, part pyramid, with its square base extruding upwards to become nearly circular. While the ground-floor gallery is accessed from the western facade, visitors circle the building and cross a bridge to enter the church space. Inside, the floor slopes upwards to an altar before sprawling backwards in a continuous surface leading to two sets of asymmetrical pews. An eye-level soffit wraps around the building following the inclination

of the floor and fills the interior with diffuse coloured light. Two shafts 23 m (75 ft) in height – one circular, the other square – project through the planar surface at its apex to illuminate the space. Behind the altar, circular openings of different dimensions pierce the inclined exposed concrete wall.

- 1 East facade and museum entrance
- 2 The church, seen from stadium
- 3 Circular opening at apex of church space
- 4 View towards altar
- 5 Interior detail of soffit
- 6 Section through building
- 7 Site plan

Client
St-Etienne Metropolitan Agglomeration
Community
Area
2,000 m² (21,527 sq ft)
Cost
€6,000,000
Coordinates
45.3836 4.2956



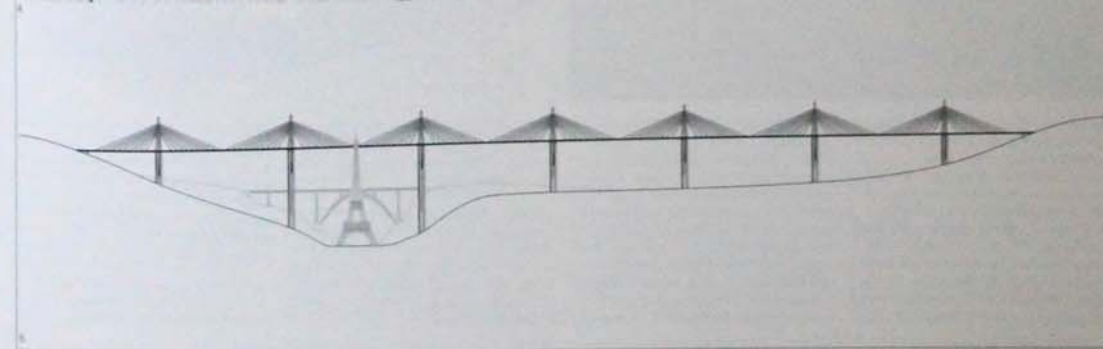
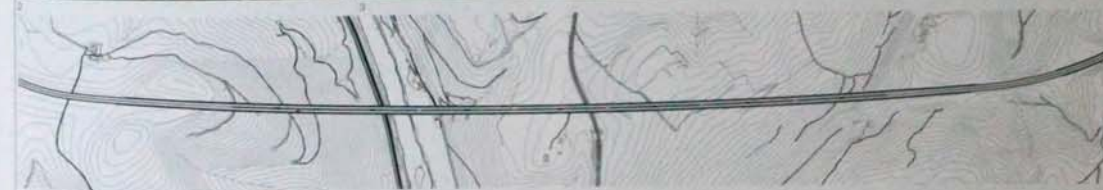
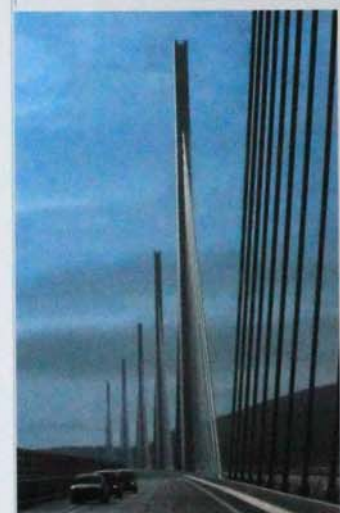
0468 Located in a small city in southeast France with views of the nearby Chartreuse Mountains, the project serves as a cultural centre for the local community. It sits at the edge of a city park and on axis with a small street. To conserve the entrance into the park, the building comprises two identical, five-storey cubic volumes separated by a stone-paved plaza. Although the two volumes look identical – with similar materials and proportions – subtle divergences in floor-height and glazing reveal programmatic distinctions within. The ground floor of the

western volume is entirely glazed. Passers-by can look into a large reception area surrounding a grand staircase. This leads to basement floors which connect the two buildings and to an amphitheatre seating 220 people. The amphitheatre is situated in the lower floors of the eastern volume. As a result, where its neighbour has a glass facade open to the park, the eastern volume has an opaque base isolating the amphitheatre within. This difference also results in a subtle misalignment of upper-storey floor heights. Inside, the western building houses a media

library and spaces for music lessons, rehearsals and performances while the other volume contains dance studios, community meeting rooms and ateliers for the city's art school. The differences in the two volumes are made nearly indiscernible by similar facade treatments. Prefabricated elements of self-cleaning concrete create a grid of 1 x 4 m (3.2 x 13 ft) bays. Deep lintel and post elements with triangular sections act as brise-soleil. Partitions, ceilings and floors are constructed so as to minimize vibration.

- 1 Night view of centre
- 2 Plaza between buildings
- 3 View of buildings from garden
- 4 Facade detail of lintel and post elements
- 5 Interior of art school studio
- 6 Interior of dance studio
- 7 Site plan
- 8 Section-through buildings
- 9 Basement plan

Client
Chambéry Commune
Area
9,000 m²/97,875 sq ft
Cost
€14,700,000
Coordinates
45.5689 5.9138



0469 Situated in southern France, the project spans the valley of the river Tarn and is part of the A75-A71 autoroute, a major north-south axis connecting Paris to destinations on the Mediterranean coast and to Spain. Prior to the bridge's completion, the heavily travelled route winding along the valley floor through the town of Millau caused heavy congestion during summer months. Crossing the river valley at its lowest point, the deck of the bridge is 270 m (885 ft) above ground, making it the highest road bridge-deck in the world. Located within the limits of the Grands Causses natural park, the bridge's delicate profile befits its 2.5 km (1.6 miles) span and the towering heights of its structural members. Seven concrete pylons ranging from 78-244 m (255-800 ft) tall support the bridge. On the ground, the pylons have a narrow hexagonal section which tapers as it rises. Eventually, each pylon splits into two to create more flexible columns to accommodate the expansion and contraction of the roadway. Above the roadway deck, concrete masts 89 m (292 ft) in height reverse the process, beginning as two elements which meld into one. The masts have a narrow profile and anchor 11 pairs of metal cables supporting the road deck. These cables are made of high tensile strands (from 55 to 91 in number), themselves formed of seven strands of steel. The towers formed by the pylons and masts are evenly spaced, with 343 m (1,125 ft) of deck between each of them. The roadway is 32 m (104 ft) wide and carries four lanes of traffic on 173 box beams with cross sections of 4 m (13 ft) and lengths of between 15-22 m (49-72 ft). The roadway surface of modified bitumen, developed during two years of research, withstands deformations while maintaining the strength required to accommodate stress conditions.

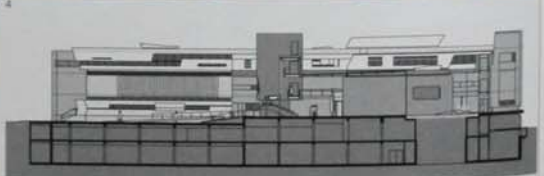
1. Aerial view
2. View along bridge
3. Concrete and metal bridge structure
4. Site plan
5. Elevation

Client
Ministry of infrastructure, transport,
housing and tourism

Area
65,580 m²/741,418 sq ft

Cost
Confidential

Coordinates
44.0859 3.0226



0470 Situated at the edge of Narbonne's dense historic centre, the project brings together judicial offices and courtrooms previously dispersed throughout the city. Occupying an entire rectangular parcel of land, the site is bounded by tree-lined avenues and a planted square to the south. Conceived as two separate buildings, the project is divided by a longitudinal axis which serves as a public entry while also opening views through the site and into the building itself. Glass covers the entry, which brings

light into the reception area; upper-storey walkways connect the two buildings while reaffirming the open character of the project. The building has offices for nearly 50 workers spread out over three floors. The project sits atop a basement parking area with spaces for 47 vehicles. The two buildings comprising the project each house a courtroom on the ground floor. Civil cases are held in the larger of the two chambers which can accommodate nearly 100 spectators. This chamber's gently curved volume projects from the northern

building into the central axis, defining a planted patio which looks out onto the adjacent square. Within, the courtroom is finished in grey tones with moulded seating units made from a pale wood. In public areas, surfaces are treated as distinct planes defined by a mixture of polished stone and synthetic panels. This play of volumes repeats on the exterior facades, where horizontal strip windows and coloured panels fragment the mass of the building into distinct compositional elements. On the

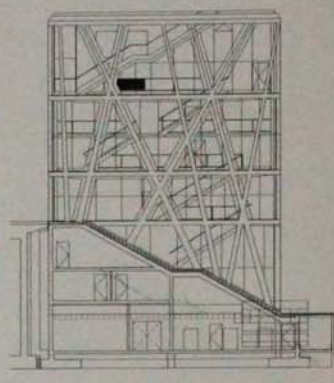
southern facade, the topmost floor sits back from the edge of the building to create a terrace protected from the sun by a crowning brise-soleil.

Client
Ministry of Justice
Area
7,000 m²/75,347 sq ft
Cost
€16,000,000
Coordinates
43.1860 3.0094

- 1 View of courts from west
- 2 Reception area
- 3 View from south
- 4 Courtroom interior
- 5 Glass-covered entrance area
- 6 Section through larger volume
- 7 Ground-floor plan

0471 Aix-en-Provence, France National Centre of Choreography Rudy Ricciotti Architecture 2006 CUL

0472 Mouxans-Sartoux, France Space for Concrete Art Gigon/Guyer Architekten 2003 CUL 0573 CUL Wotrach, Switzerland



0471 The National Centre of Choreography, located in Aix-en-Provence, a medium-size city in the south of France, is the outcome of a government-sponsored competition which makes it the country's first national dance centre housed in a purpose-built space. The narrow sloping site, in the core of the city near the train station, is defined by rail tracks on one side, a busy street on another and adjacent buildings. The building's taut rectangular form asserts its place in this landscape. The slope of the site is accounted for by a massive stair attached to the rear of the volume, its proportions and size providing a counterpoint to the building itself. The programmatic requirements of the building helped dictate its form. A basement black-box theatre seating 390 people is topped by offices and two double-height floors, each with two rehearsal rooms.

The need for unencumbered spaces led to a structural solution in which all load-bearing members were shifted to the perimeter of the building, creating open-plan interiors up to 18 m (59 ft) wide and 30 m (98 ft) long. The members take the form of an irregular lattice of dark grey concrete on the outside of the building. To emphasize their structural role, the grey ribs taper as they reach the top of the building where they carry less load. Behind the concrete members, a simply detailed glass facade allows views into rehearsal rooms and offices. Emergency stairs, along with elevators and technical shafts, have been placed in the two ends of the volume, creating structural cores for the narrow building. Interior spaces, with exposed concrete and industrial details, reflect the raw quality of the exterior. In rehearsal rooms, sprung wooden floors

hover above the concrete, reducing vibration in the building and stress on the dancers.

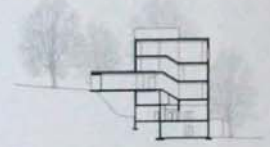
- 1 View of centre from south
- 2 Facade detail
- 3 Interior of seventh-floor studio
- 4 Section through building

Client
SEMEPA; City of Aix-en-Provence for Ministry of Culture; PACA Region

Area
3,500 m²/37,673 sq ft

Cost
€4,041,303

Coordinates
43.5255 5.4395



0472 Situated in a wooded park belonging to the Albers-Hornigier estate near the town of Mouxans-Sartoux in the south of France, the building is a freestanding annex used for the display of a private art collection. Two pre-existing buildings in the park, a sixteenth-century chateau and a square painting studio, influenced its design. From the exterior, the annex appears as five stacked square volumes, with elements projecting from alternating sides of each story. Inside, half-height floors spiral around

a circulation core to provide 645 m² (6,942 sq ft) of exhibition space. Painted a yellow-green, chosen in anticipation of the moss and lichen that will eventually cover the building and reflect the colours of surrounding trees, the volume of the building is imposing and unexpected. On the ground floor, a projecting arm bridges the hill's slope and the gallery reception. On two lower floors, volumes project from the square body of the building to serve as delivery entrances, and a 140 m² (1,507 sq ft) conference space,

Windows at different heights light the upper galleries, providing a variety of lighting conditions and allowing the art to be seen in relation to the park outside. At the top, visitors can descend a top-lit staircase within the circulation core as a short cut back to the entrance. A fixed, weatherproof pane attached to the exterior of the building and a movable interior pane for thermal insulation, with blinds between them, cover the facade openings. The structure is of poured concrete, with white interior walls and

ceilings, and floors of a special unfinished grey concrete made to withstand heavy loads.

- 1 Night view of entrance to building
- 2 Entrance to gallery lobby
- 3 Interior of an exhibition space
- 4 View of building and cafe
- 5 View of building from southwest
- 6 Facade detail
- 7 Section through building
- 8 Section through building and bridge

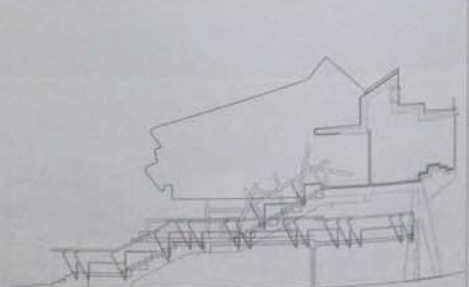
Client
Mouxans-Sartoux city council

Area
1,216 m²/13,089 sq ft

Cost
Confidential

Coordinates
43.6219 6.6920

0473	Vigo, Spain	Vigo University Campus	Miralles Tagliabue - EMBT	2003 EDU	0381 GCV Edinburgh, UK	0485 COM Barcelona, Spain	0486 COM Barcelona, Spain
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0473 Vigo University campus is situated in a hilly landscape at the edge of Galicia's largest city. The university was founded in the late 1980s, and the campus is informal in character, signalling a departure from the traditional university campus model which is defined by a clear hierarchy of function and architectural unity. The design of the expansion of the 1980s campus encourages social interaction among the members of its community. At the same time, the buildings are designed to have a visual relationship

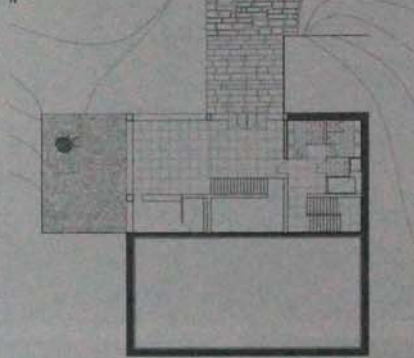
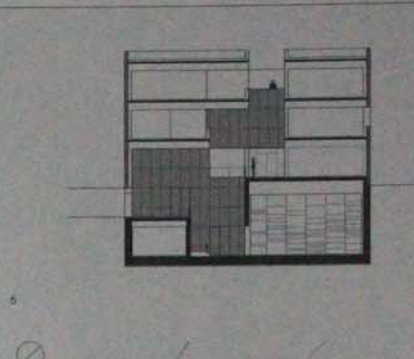
with the surrounding landscape conducive to solitary study and concentration. As part of the overall design strategy, individual buildings, such as classrooms, administrative offices, sports facilities, a cafeteria, a student services centre with shops, a cinema and a theatre, are designed to serve a particular function. These are positioned to create open public spaces and terraces within a dynamic and varied landscape. The buildings, each unique in terms of structural system, materials and formal expression, are arranged along

a curving line which roughly follows the topography of the terrain and overlooks a small river valley running between two steep hills. Throughout the campus, both indoors and out, a high level of formal manipulation and tectonic complexity results in numerous niches and other spaces, which can be used for small gatherings, studying or relaxing. This is especially true of the circulation spaces, most of which are provided with sculptural bay windows to encourage informal seating.

- 1 View of main entrance
- 2 Supporting structure
- 3 View across campus
- 4 View of lobby
- 5 Section through building

Client
Vigo University
Area
60,000 m²/645,835 sq ft
Cost
€14,775,000
Coordinates
42.1692 -8.6843

0474	Santiago de Compostela, Spain	Musical Studies Centre	Ensamble Studio	2003	EDU			
0475	A Coruña, Spain	Caixa Galicia Art Foundation	Grimshaw	2006	CUL	0012 TRA Melbourne, Australia	0400 EDU Cornwall, UK	0588 TRA Hobart, Tasmania



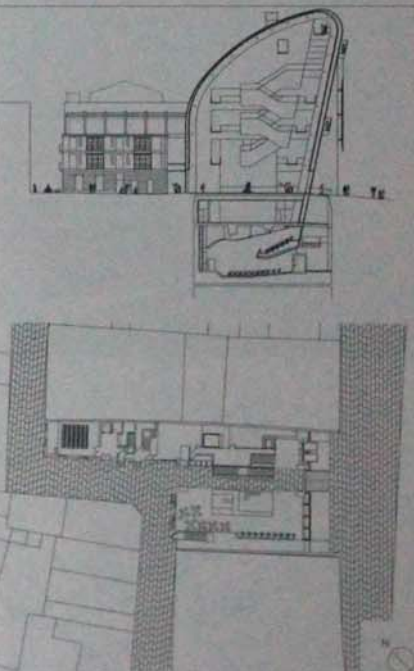
0474 The Musical Studies Centre provides performance and rehearsal spaces for postgraduate students. The building, set within university parkland in Santiago de Compostela's historic quarter, is designed to engage the imagination of the visitor and user at three different scales. From a distance, within the broader context of the city, it appears as a simple cube floating above the

green landscape. At mid range, the viewer is conscious that the cube is not a simple form, and openings cut into the stone cube suggest the activity within. Visitors first notice the texture of the granite and movement seen through the openings in the heavy stone walls. The rough-hewn exterior contrasts with the smooth white interiors and the simple, solid form of the building stands out

in the context of the surrounding woodland. The acoustic requirements of the building were an important factor driving the design. The larger spaces, including the auditorium and percussion rooms, are located in the concrete basement. On the upper floors, smaller and more private areas, such as classrooms, study rooms and teachers' offices, are accessed via the corridor loop.

- 1 North facade
- 2 View from west
- 3 View of entrance area
- 4 Lower-ground-floor access on east facade
- 5 Section through building
- 6 Lower-ground-floor plan

Client
Consortium of Santiago de Compostela
Area
1,700 m²/18,280 sq ft
Cost
€3,000,000
Coordinates
42.8871 -8.5464



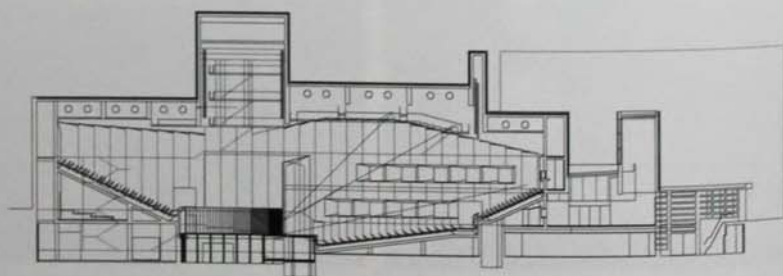
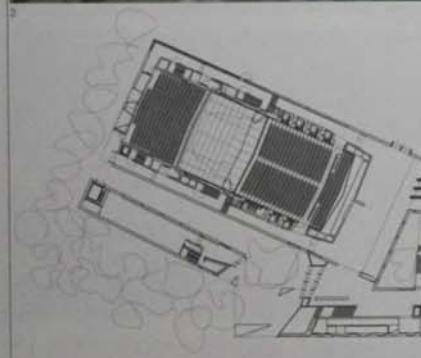
0475 Caixa Galicia Art Foundation is an exhibition space for an art collection belonging to this Spanish financial institution. The building is situated in the historic quarter of the Galician city of A Coruña on a street overlooking the waterfront. Its site is an urban void between two historic buildings whose glass-enclosed balconies (in response to Galicia's rainy climate) are typical of this region. Conforming with neighbouring building heights, the Foundation's six storeys above ground accommodate temporary as

well as permanent exhibition spaces, offices, a bookshop and a café, while a two-level auditorium below ground is used for both public gatherings and private business meetings. A single, seamless plane forms the entire exterior envelope of the building's front, top and rear (the sides being party walls). At the front of the building, this plane ascends from the ground at an inclined angle so that it overhangs the street before bending at cornice-height and descending in a gradual curve towards an ancillary

administrative building in the rear. A full-height atrium bisects the building lengthwise from front to rear. This is entered by crossing a bridge over a moat which admits daylight and provides views into the two-level granite basement. This central atrium gives access to a sculptural staircase as well as an exterior panoramic lift which rises along the inclined front facade. The enveloping plane's materials vary in relation to daylight requirements, potential views and protection from the elements. While the atrium is clad entirely

- 1 Southeast facade
- 2 Rear of six-storey volume
- 3 Section through building
- 4 Ground-floor plan

Client
Confidential
Area
7,693 m²/82,906 sq ft
Cost
Confidential
Coordinates
43.2689 -8.4025



0476 This concert hall sits on the south side of a large plaza on the edge of León's historic centre, near the sixteenth-century Monastery of San Marcos. The facade facing the square gives the Iberian vernacular a contemporary twist: a series of deeply recessed bays containing windows of different sizes are arranged over five levels, and large graphics spell out the auditorium's name along the bottom. The windows allow

patches of light to animate the entrance foyer behind the facade. From here, a three-storey exhibition space is accessed by means of a long ramp. The auditorium is housed in the back wing, a separate volume placed at an angle to the square-facing volume, built with white concrete and clad in Roman travertine marble. The auditorium contains 734 seats in front of the stage and 394 behind it, rising at a steeper incline. Seats are moveable, as

are acoustic panels, allowing the auditorium to be reconfigured for different types of event. Lines of cylindrical fittings suspended from the ceiling illuminate the luxurious interior, which is clad with wide strips of wenge timber. Administrative spaces run along the southern edge of the auditorium and technical facilities, rehearsal rooms, dressing rooms and a public café are accommodated underground.

- 1 Main facade with recessed windows
- 2 Courtyard area
- 3 View of timber-clad auditorium
- 4 Entrance foyer
- 5 Ground-floor plan
- 6 Longitudinal section through building

Client
Regional government of Castilla y León
Area
9,000 m²/96,840 sq ft
Cost
€79,109,362
Coordinates
42.3058 -5.5888



0477 This Madrid-based firm won a competition in 1998 to design a cultural centre for the historic Castilian city of León; later, the project was divided in two. The architects first built a concert hall on a confined site near the centre and then, three years later, completed this contemporary art museum on an open block to the north. Inspired by the vivid colours of a thirteenth-century stained glass window in León Cathedral, the principal facades are clad in glass panels of 42 different colours, giving the building a strong identity and enlivening the drab surroundings. Poured concrete walls roofed by identical precast concrete beams enclose 2,000 m² (21,528 sq ft) of display space plus support facilities. These are mostly at street level, with a few additional spaces for the restaurant and offices on the second level. The plan is a computer-generated lattice of cellular galleries arranged in parallel bars that zigzag in unison. Each is 11 m (36 ft) wide and 6 m (19.7 ft) high, and they are interconnected laterally. Six cells were removed to create interior patios, and the entire block is cut away at the front to create a spacious forecourt. The coloured glass panels at the front and the translucent white glass to the rear are set forward of the concrete walls to create a thermal barrier that reduces energy consumption year-round. The irregularity of the plan imparts a rhythm and a sense of discovery while moving through the museum. Scoops over the lobby and glass towers pull in natural light. Originally designed for a permanent collection of large-scale modern artworks, the museum is now being modified to offer greater flexibility for the presentation of temporary exhibitions.



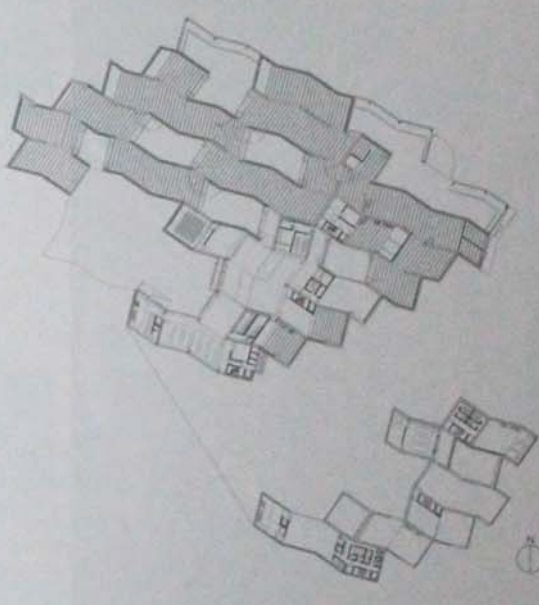
- 1 Detail of coloured facade
- 2 View towards lobby from courtyard
- 3 View of small public courtyard
- 4 Interior view of entrance corridor
- 5 Ground-floor plan

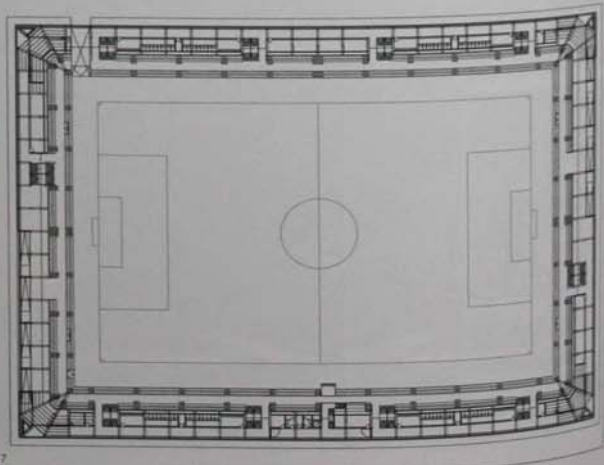
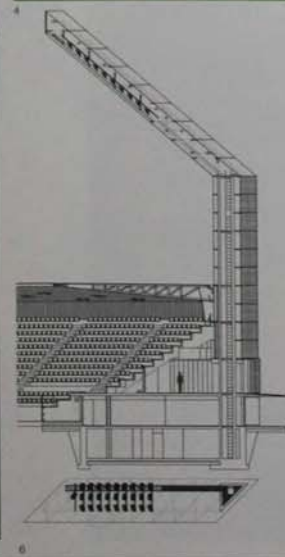
Client
Gestural and regional government of Castilla y León

Area
10,000 m²/107,639 sq ft

Cost
€26,000,000

Coordinates
42.6046 -5.5818

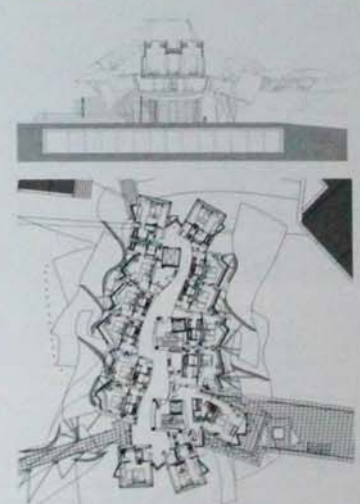
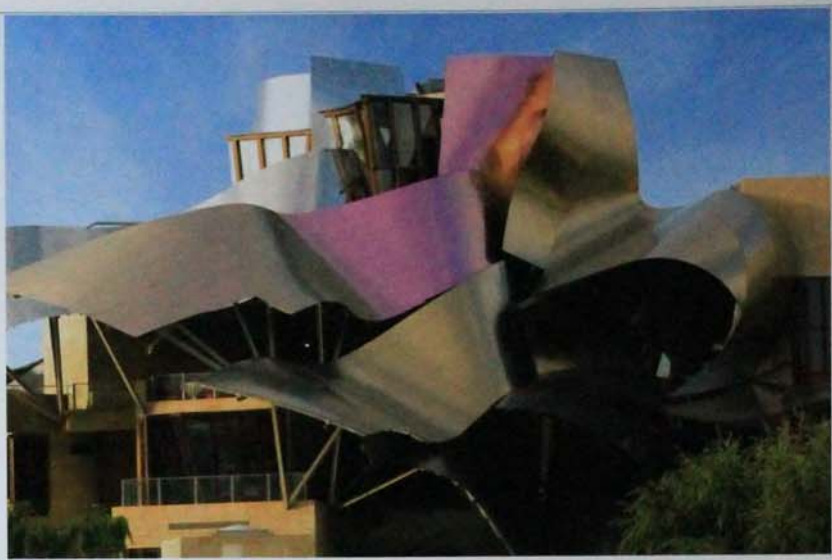




0478 Nueva Balastera is a modest stadium with capacity for 11,000 spectators, located in a residential area of Palencia in northern Spain. The stadium provides an element of sporting infrastructure and performs a civic role. The building is on the edge of the city centre, where the urban grain changes from a formal suburban grid. The stadium occupies an entire block and responds to both the urban and suburban qualities of the area. Beneath the stands are offices, shops and other public facilities which keep the stadium occupied when it is not being used for games or big events. The public entrances are gentle sloping ramps in each corner, while a separate circulation system services the offices and shops. The landscaping reflects the transitional character of the area, and green space and pedestrian routes sit alongside the larger, emptier access routes used on match nights. The stadium is built using prefabricated concrete and steel, and is clad with perforated aluminium. The holes in the aluminium plate reveal structure and function, particularly at night. Four towers, one in each corner, light the pitch. These giant, claw-like lighting structures, clad in a translucent polycarbonate material, are illuminated to mark out the stadium in the city. They can be seen from a distance and establish a visual connection with Palencia's Cathedral.

- 1 Stadium in context
- 2 View of lighting tower
- 3 View across pitch
- 4 View of stands
- 5 Internal circulation route
- 6 Section through lighting tower
- 7 Ground-floor plan

Client
Palencia Municipality
Area
15,200 m²/163,611 sq ft
Cost
€5,408,000
Coordinates
42.0122 -4.5171



0479 The Hotel at Marqués de Riscal is located 120 km (74.5 miles) south of Bilbao. In the context of the small town of Elciego, the futuristic sculptural roof clad in sparkling Marium looks like a twenty-first-century fairytale castle. The hotel and spa form part of a complex built around the nineteenth-century wine cellars and factory. Originally, Gehry was asked to design iconic headquarters for the vineyard, but, as the project developed, it became a luxury hotel. A second, ground-hugging building was

designed to provide accommodation on higher ground and a bridge, originally conceived to give direct access to the vineyard, now links the two elements. The hotel has 14 rooms in the central block and 29 in the annex. The hotel forms a collection of boxes and terraces lifted above the ground on cranked sandstone legs and topped with a canopy of coloured titanium ribbons to catch the best views. At this urban scale and in this context, the design concept of a 'village of forms' – a translation of the brief

into organic forms clustered according to function – is appropriate. The structure creates the illusion that the weight of the building pushes from the ground upwards, defying gravity. Between the bent sandstone columns are fantastic views to the landscape beyond. The most public spaces, including the bar, the restaurant and the library, are organized to allow visitors to look out across the vineyards to Elciego and the tower of the Iglesia de San Andrés against a backdrop of the Cantabrian mountains.

- 1 View towards hotel from entrance
- 2 Detail of titanium-clad roof
- 3 Open terrace
- 4 View of wine bar
- 5 Bedroom with views over vineyard
- 6 View of lounge and reception area
- 7 Section through building
- 8 First-floor plan

Client
 Herederos del Marqués de Riscal
Area
 3,000 m²/32,292 sq ft
Cost
 Confidential
Coordinates
 42.5107 / -2.8137

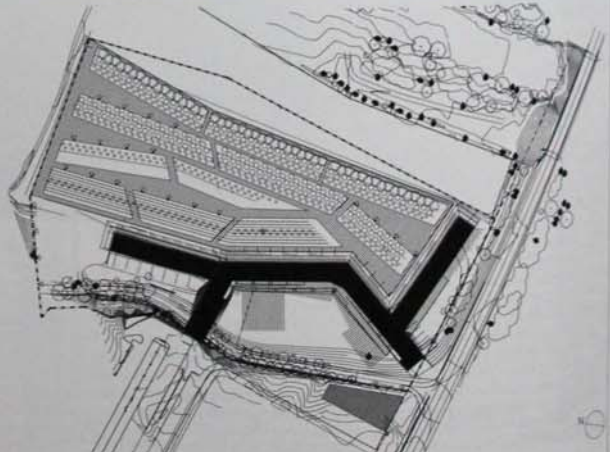


0480 This shared workspace for three related institutions all dedicated to advancing Internet technologies is located in a riverside park on the northern edge of the regional capital. The centre is mostly concealed from the flanking highway lying 10 m (32.8 ft) above the site. La Rioja is the premier wine-growing region of Spain, inspiring the architects to envelop the glass and steel structure in a carapace of cable-braced steel stakes which evoke the local vineyards. In time, creepers will cover this skein of wires and the building will seem integral to the landscape. A linear bar of first-floor classrooms and meeting areas and upper-level offices is raised a storey above grade to protect from floods created by the river overflowing a grassy berm. The central bar is angled at either end to provide a pedestrian link between two roads along a roof deck doubling as a public belvedere. The shallow U-shape embraces a garden to the west. Low-level wings branch out on the east side towards the river and a grove of elm trees. Switchback wooden ramps link the three

levels. A projecting upper storey to the east and terraces on the west shade extensive glazing which allows balanced light into the interiors from both sides. Rooms open off corridors leading on to decks through glass sliders. These alternate with a mitred glass curtain wall set beyond the exposed steel columns. Within the first-floor classrooms and meeting areas, party walls slide and pocket to open one space on to the next, and internal partitions in the second-floor offices can easily be reconfigured to anticipate changes in the pattern of use. Elevators, stairs, lavatories and breakout areas are concentrated in the corners at either end of the central bar.

- 1 Aerial view looking south
- 2 Wooden ramps linking different levels
- 3 Raised offices, to prevent flooding
- 4 Detail of cable system supporting vines
- 5 Interior with exposed steel columns
- 6 Site plan

Client
Regional Government of La Rioja
Area
7,500 m²/ 80,729 sq ft
Cost
€21,000,000
Coordinates
42.4609 -2.4174



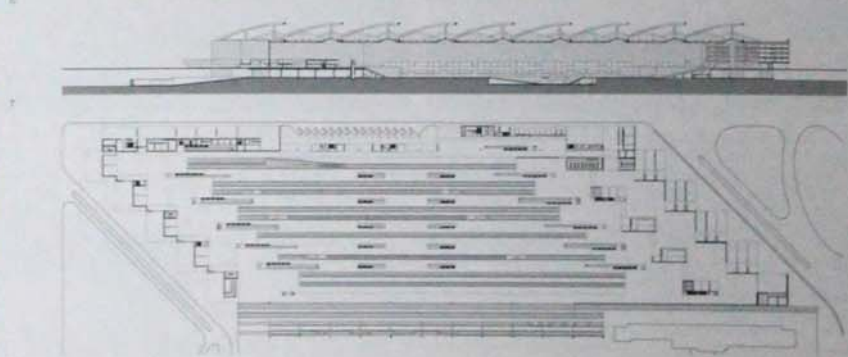


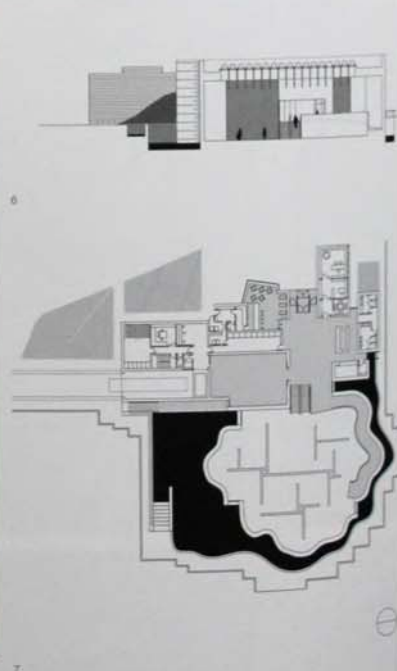
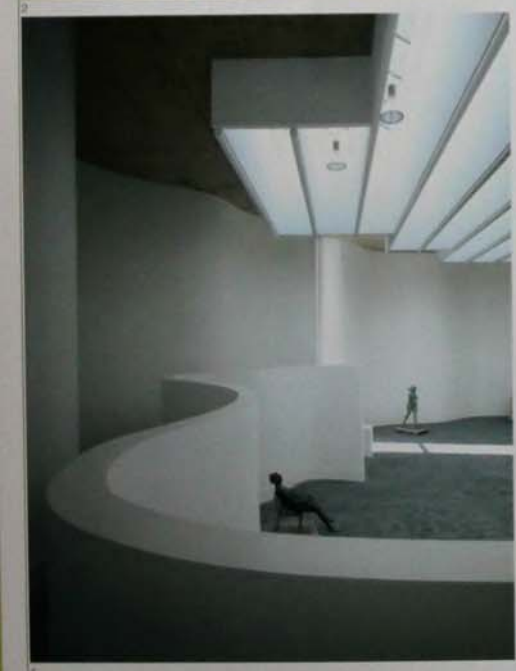
0481 Situated on the periphery of the capital of Aragón, the Zaragoza-Delicias Intermodal Station serves national and international high-speed trains as well as regional bus lines. It is located at the point where the railway corridor descends below ground for its trajectory through the city, adjacent to a small historic train station. The station is a huge parallelogram-shaped shed. A pair of long, white concrete sidewalls, running in the direction of the train tracks, supports rows of long-span steel arches oriented parallel to the ends of the shed, thereby spanning a longer distance than necessary. A lightweight steel and glass roof is suspended beneath the arches such that these rise gracefully above the roof plane, allowing them to be seen from afar and lending the station a unique character. The vast interior space is illuminated by means of large skylights arranged in a dramatic triangular pattern in the ceiling, a geometry derived from the parallelogram shape of the site. At each end of the hall, public pedestrian concourses bridge over the train tracks, offering access to the train platforms by means of descending escalators. A series of retail and customer service pavilions are arranged on the main concourse parallel to the faceted end-walls of the building, while multiple levels of offices stacked against one of the long sidewalls overlook the hall through an elegant interior facade clad in maple and glass.



- 1 View of station from south
- 2 East facade
- 3 North facade
- 4 Escalator providing access to platforms
- 5 View of platforms
- 6 Interior of ticket hall and concourse
- 7 Section through building
- 8 Platform-level plan

Client
GIF and Ministry of Development
Area
200,000 m²/2,152,782 sq ft
Cost
€149,000,000
Coordinates
41.6583 -0.9095





0482 The undulating lines making up the exterior walls of the Beulas Foundation represent an interpretation of the local rocky mounds – the Mallos de Riglos – and fashion a smoothly edged, dominant structure in a mainly agricultural area. The purpose of the foundation is to house the work of Jose Beulas in a building adjacent to the painter's farm and studio. This project was intended to exist harmoniously with the surrounding landscape. Local irrigation has been maintained and the entire building is set in a sunken pool so that it does not impede

too much on the surrounding environment. The structure is insular in character and is, at present, isolated with a single access road. In time, however, the house, studio and foundation are intended to be seen as one harmonious ensemble. Once inside the main entrance, the visitor enters an atrium, consisting of an information desk, cloakroom, lavatories, cafeteria, shop and administration offices. The volume beyond provides access to the main collection, temporary exhibition space, the workshop and storage facilities. A luminous radiance leads the way to the main

exhibition space and it becomes apparent that the undulating walls now create a series of concave spaces in which to house the work of Beulas. This space is filled with natural light radiating down from a glass roof. The amount of light allowed to enter the gallery space is restricted by a series of deep beams which act as a 'solar filter'.

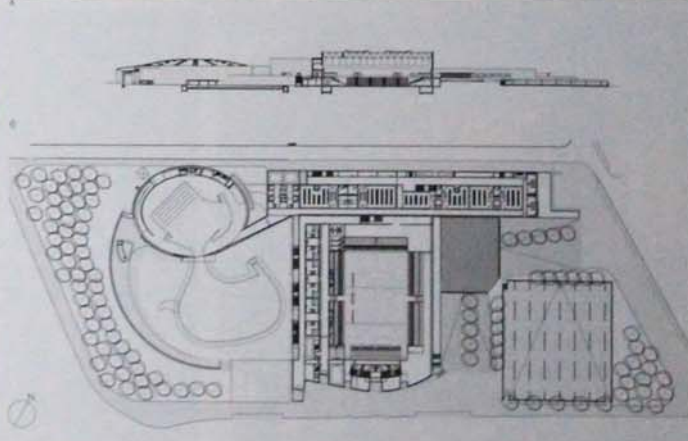
- 1 View of building in context
- 2 External circulation route
- 3 View of exhibition space
- 4 View showing undulating internal walls
- 5 Entrance to exhibition space
- 6 Section through building
- 7 Ground-floor plan

Client
 Beulas Foundation
Area
 1,677 m²/18,051 sq ft
Cost
 €4,285,241
Coordinates
 42.5506 -0.4285

0483 Cornellà de Llobregat, Spain

Sport Complex

Siza Vieira Arquitecto

2006
SPO0148 CUL
Anyang,
South Korea0511 CUL
Viana do Castelo,
Portugal0520 RES
Sintra,
Portugal0525 COM
Campo Maior,
Portugal1002 CUL
Porto Alegre,
Brazil

0483 Cornellà de Llobregat lies to the west of Barcelona on the left bank of the Llobregat River. The local authority commissioned a sports complex by Alvaro Siza as part of a strategy to improve sports facilities and regenerate some of the former industrial areas of the town. The new sports complex sits between the A2, a major highway, and a residential neighbourhood. The architects organized the accommodation to create a modest public square in front of the main entrance. The steel and white concrete building is composed of three very simple, clearly articulated forms. A three-storey linear block contains the reception, changing rooms, the fitness suites and the administration. The main sports hall is a large space with a gently arched roof, and provides space for professional basketball games. At the northern end of the block, a restaurant addresses the new public square. The hall, with capacity for 2,500 spectators, can be divided into three smaller halls. The two pools at the southern end of the site are linked but can be closed off from each other using a moveable glass door. The indoor pool is lit from above by circular lights in the domed roof. Outdoor pool users can take shelter from the sun under a curved wall and canopy which extends from the indoor pool.

1. Complex and public square
2. Outdoor pool
3. Indoor swimming pool
4. View of main sports hall
5. View of reception area
6. Section through building
7. Ground-floor plan

Client

City Council of Cornellà de Llobregat

Area28,324 m²/304,877 sq ft**Cost**

€21,000,000

Coordinates

41.3490 2.0721

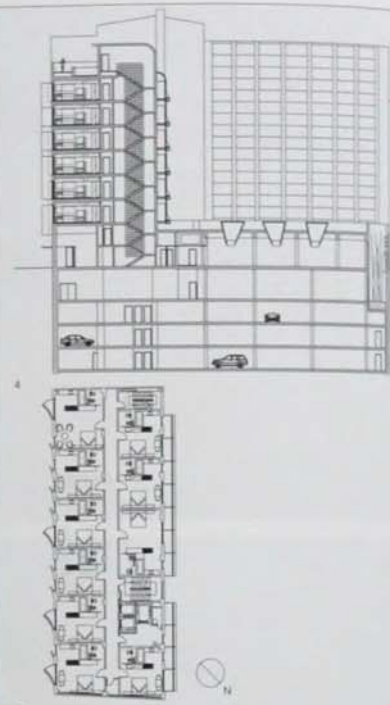
0484 Barcelona, Spain Hotel Omm Capella Garcia Arquitectura 2003 TOU

0485 Barcelona, Spain Santa Caterina Market Miralles Tagliabue – EMBT 2005 COM

0351 GOV
Edinburgh,
UK

0473 EDU
Vigo,
Spain

0486 COM
Barcelona,
Spain



0484 Hotel Omm is a medium-sized hotel designed for maximum comfort rather than ostentation. It is situated in the heart of Barcelona's Eixample district, the nineteenth-century urban extension laid out by Ildefonso Cerdà, in a city block adjacent to Antoni Gaudí's Casa Milà. Although the given site constraints – an infill between two party walls – effectively predetermined the building's overall form, the design is highly innovative in its spatial organization and details. The hotel's lobby, restaurant, nightclub and

parking are contained in a plinth extending into the block's courtyard several floors below ground. Above this, six floors of hotel rooms are topped by a roof terrace with a swimming pool and views of Casa Milà. Segments of the front facade, which peel away to create window openings and small balconies for the rooms, function as vertical louvers orientating the view from inside the hotel room towards the monumental Passeig de Gràcia. The louvers also protect the rooms from street noise and the eyes of

neighbours across the street. The rear facade, oriented towards the courtyard of the city block, provides balconies for each of the rooms behind a vegetation-supporting metal privacy screen. Natural light is introduced into the hotel in several ways. The restaurant, situated on the ground floor in the portion of the plinth extending into the courtyard, is illuminated by nine inverted pyramids which perforate a planted roof. A small bamboo patio open to the sky and descending to the first basement level is fitted with mirrors

which reflect daylight into the restaurant. Even hotel room baths, situated behind the exterior facades rather than near the entrances to the rooms, receive natural light and offer views of the city.

- 1 Street facade
- 2 Interior of typical suite
- 3 Facade detail showing balconies
- 4 Section through building
- 5 Typical floor plan

Client
Esteva Cormm
(Rosa Maria Esteva, Tragaluz Group)
Area
9,701 m²/104,420 sq ft
Cost
€10,216,899
Coordinates
41.3961 2.1607

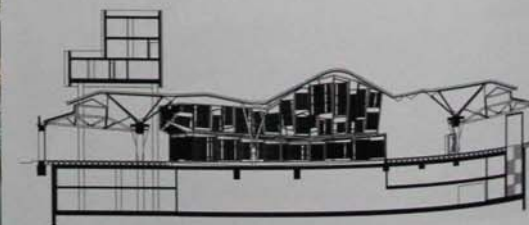


0485 The Santa Caterina Market is situated in the historic centre of Barcelona, in a heterogeneous neighbourhood whose buildings date from several periods. The front faces onto a monumental avenue carved out of the twentieth century, while the rest of the building faces traditional, narrow side streets. The renovation of the market building, part of an ambitious urban renewal strategy for the Santa Caterina neighbourhood, consists of a new roof structure and underground car parking and loading facilities, and the construction of social housing blocks at one corner of the site. The market's colourful undulating roof cantilevers beyond the facades of the original building (which have been retained) and is the most remarkable element of the design. This roof overhang extends at the front to form an entrance canopy visible from as far away as the steps leading up to Barcelona's Cathedral. The surface of the roof is comprised of ceramic tiles arranged in a hexagonal grid of multiple colours. The irregular undulation of the roof plane is achieved using a series of laminated wooden arches which vary in curvature. These arches are supported by a hierarchy of steel trusses, in turn supported by two long, parallel concrete beams, thereby minimizing the number of columns. The complex roof structure is visible throughout the market's interior, which contains a supermarket, a large restaurant, several small bars and vendors' stalls. The arrangement of the stalls is informal and seemingly *ad hoc*, unlike the

strict, grid-like layout of other markets in Barcelona.

- 1 Aerial view of market in context
- 2 Detail of market roof
- 3 Entrance to market
- 4 Interior view, showing roof structure
- 5 Section through building

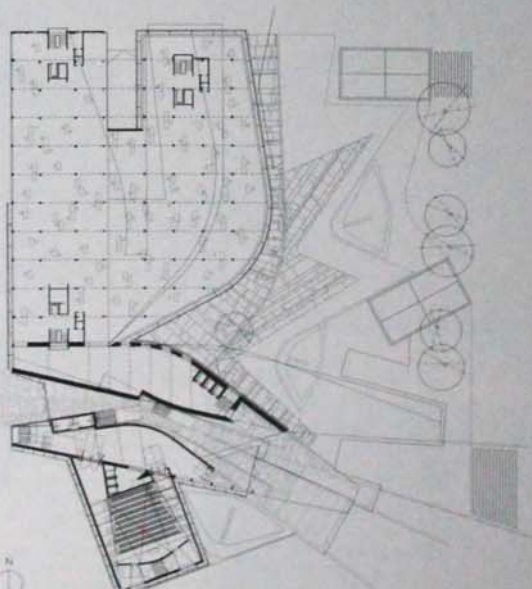
Client
Foment de Ciutat Vella
Area
23,452 m²/252,435 sq ft
Cost
€13,000,000
Coordinates
41.3863 2.1780



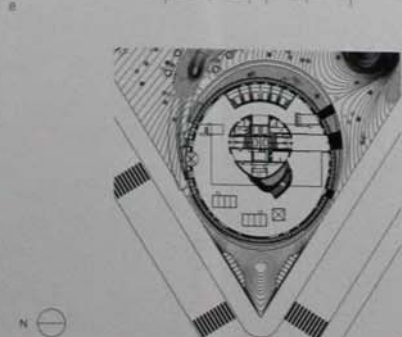
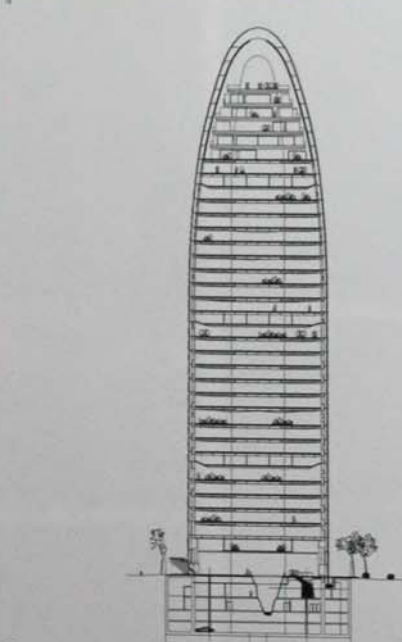
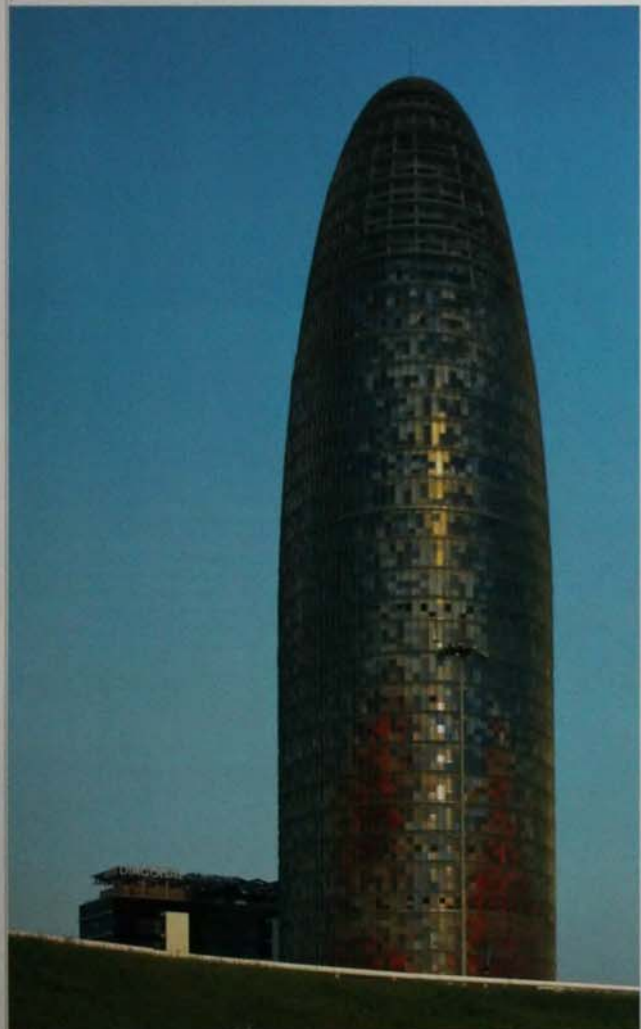


0486 The new headquarters for Spain's Gas Natural company are situated between Barcelona's old city and the waterfront neighbourhood of La Barceloneta, an urban extension on artificial landfill built by the Spanish military as a breakwater for the expanding port. The site is bordered at the front by a busy arterial road, to one side by a residential street and park with remnants of nineteenth-century industrial gasworks, and to the other side and the back by low-rise residential buildings. The highly sculptural form of the Gas Natural headquarters is comprised of three main elements: a low-rise plinth whose height corresponds to neighbouring residential buildings, a high-rise tower adjacent to the roadway and a mid-rise horizontal slab dramatically cantilevered over a public entrance plaza. The overall composition functions as a gateway to the residential neighbourhood and as a corporate icon which can be seen and recognized from many points across the city. The landscape design of the sculpted grounds accommodates gardens, driveways and ramps leading to underground parking, in addition to the main entrance plaza. The exterior cladding of the building, a glass curtain wall with subtle variations in colour, transparency and reflectivity, creates a dynamic 'palliated' skin. With the building's idiosyncratic form, this skin generates surprising reflections of the surroundings. The building's image seems to transform when viewed from different perspectives, as well as under different weather and daylight conditions.

- 1 View showing three volumes
- 2 View of high-rise and cantilevered volumes
- 3 Detail of cantilevering form
- 4 View along internal corridor
- 5 Seating area
- 6 Ground-floor plan



Client
Tome Marenostrum and Gas Natural
Area
50,000 m² / 538,196 sq ft
Cost
€60,000,000
Coordinates
41.5835 2.1905

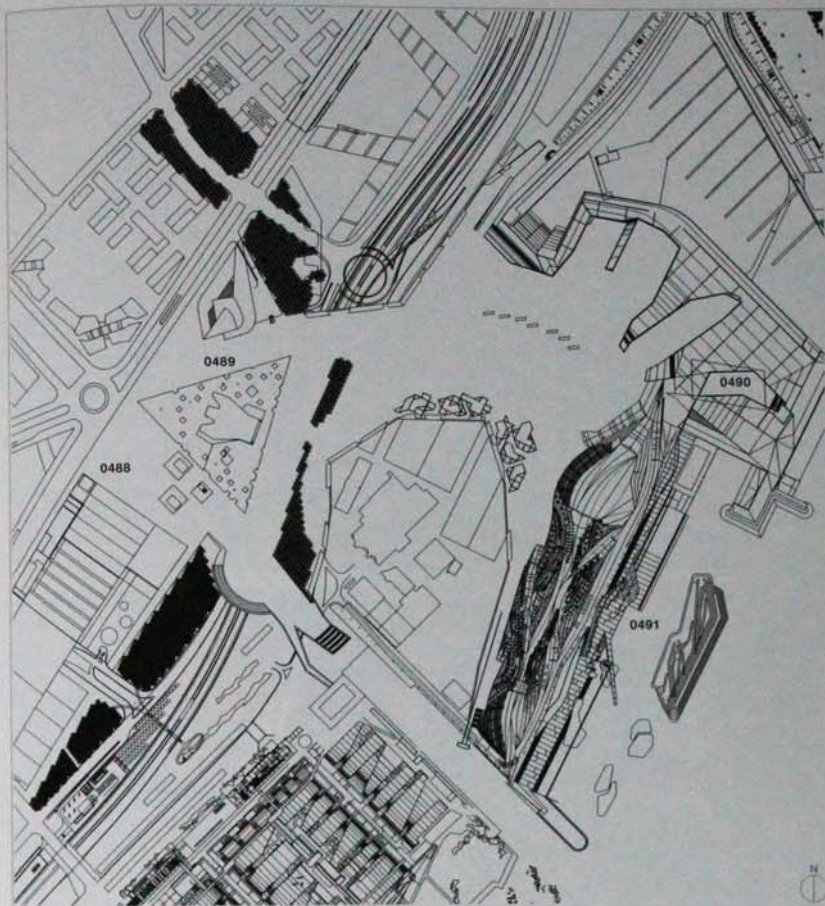


0487 This multicoloured glass and concrete tower soars above Barcelona's road axis, the Diagonal, midway between the city centre and the new waterfront commercial zone. The structure houses the offices of Agbar de Barcelona, the city's waterworks, and a subsidiary of a multinational company. The design makes local reference to the bowed towers of Gaudi's Sagrada Família, but the profile and 35 storeys of Torre Agbar make it more similar in shape to Foster & Partners' building in London, 30 St Mary Axe. In contrast to Foster's elegant transparency and sophisticated steel spiral, Nouvel has constructed an ovoid concrete shaft, with an eccentrically positioned core and a shell with punched-out window openings. The surface is clad with corrugated aluminium panels pilated in red, blue and white to evoke fire, water and steam. This stylized depiction of a geyser is diffused by an outer membrane of translucent glass louvers. The shallow moat surrounding the base also serves to lighten the mass of the structure. Low ceilings and small windows give the interiors a confined feeling at odds with the exuberance of the facade. The building successfully uses passive cooling techniques. The thermal mass of the concrete, the shading effect of the angled louvers and air movement within the interstitial space all serve to moderate the heat of summer. The building requires no air conditioning and can be naturally ventilated by opening the windows around the small floor plate.

- 1 Building in context
- 2 Detail of apex structure
- 3 View from north
- 4 Internal staircase
- 5 Detail of glass louvers
- 6 Section through building
- 7 Site plan

Client
Confidential
Area
47,500 m²/511,285 sq ft
Cost
Confidential
Coordinates
41.4037 2.1895

0488-0491	Barcelona, Spain	Forum 2004 Site description	Various	2004 COM	
0488	Barcelona, Spain	Forum 2004 International Convention Centre	Josep Lluís Mateo-MAP Architects	2004 COM	0488 COM Charmig, Germany

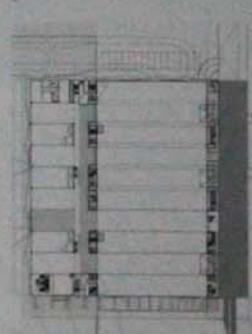
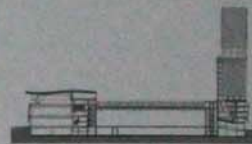


In 2004, a 141-day series of events attended by several millions of international visitors – the Universal Forum of Cultures – was held in Barcelona. Its principal themes were cultural diversity, sustainable development and conditions for peace. The architectural discussion held there by specialists in city planning, architects, politicians, artists and philosophers, including the then mayor of Barcelona, Joan Clos, was about the importance of public urban space in regenerating cities. The city of Barcelona has a history of using international events like the Forum to revitalize decaying or obsolete parts of the city's infrastructure. The Forum is located at the end of a similar development – the Diagonal Mar project, which is an extension of the Diagonal Avenue that cuts across Barcelona's urban grid. The offices, hotels and convention centre of Diagonal Mar were used as the Forum's headquarters. The Forum complex is located on the Poblenou, a former industrial district bordering on the Besòs River, which was designated one of the 'new centres' of Barcelona in 1987. The infrastructure required to support the Forum created the opportunity for the city to commission new public spaces intended as

catalysts for urban regeneration. This included the large central esplanade and photovoltaic power plant by Martínez Lapuerta-Torres Arquitectos, and the Southeast Coastal Park whose masterplan was designed by Foreign Office Architects. Josep Lluís Mateo of MAP Architects designed the International Convention Centre, and Swiss architects Herzog & de Meuron designed the main auditorium building.

- 1 Site plan
- 2 Aerial view of site

- 0488** Forum 2004 International Convention Centre
0489 Forum 2004 Exhibition and Assembly Building
0490 Forum 2004 Esplanade and Photovoltaic Power Plant
0491 Forum 2004 Southeast Coastal Park



0488 The International Convention Centre (ICC) was a core component of the Universal Forum of Cultures, which took place in Barcelona in 2004. This international festival to celebrate human rights and cultural diversity was conceived by the city's socialist mayor. The forum was seen as a mechanism to re-energize the regeneration of the city and enhance its status as an international tourist destination. A coastal site to the north of the city's popular harbour and the city centre was identified and a masterplan was

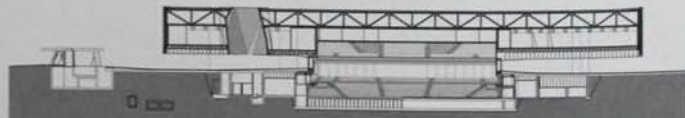
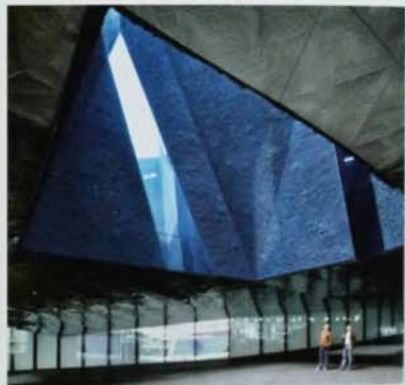
drawn up for the area. The former industrial area set alongside the shoreline provided the backdrop for the designs. The ICC is a block-sized horizontal building incorporating a massive 15,000 m² (161,459 sq ft) hall and sitting alongside a hotel tower and office block. In addition to the large auditorium, the structure holds a performing space, exhibition spaces, meeting rooms and a restaurant. The main hall can be divided into smaller sections and the building contains 45 light, open halls over three levels, two

mezzanine floors, a basement and two levels of car parking. The architect describes the project as a collection of objects with different functions, clients and programmes rather than a building. Despite the large volume of the three-storey block, the architect was keen to create a sense of instability – of a building floating over the landscape. On the south elevation, where the sea and garden meet, the facade forms an undulating and organic frontage with a perforated and embossed surface. The

western facade, where the steel structure is exposed, looks out onto the triangular Forum Building by Herzog & de Meuron, and is linked to this building by a 20 m (65.8 ft) wide underground walkway.

- 1 Building in context
- 2 Exterior facade
- 3 Main hall
- 4 Lattice ceiling structure
- 5 Section through building
- 6 Ground-floor plan

Client
Barcelona City Council
Infraestructures del Llevant
Area
67,494 m² (726,523 sq ft)
Cost
€180,303,000
Coordinates
41.4093 2.2190



0489 This exhibition and assembly building forms the prow of a waterfront district developed at the end of the axial Diagonal Avenue, which links it to the centre of Barcelona. The overwhelming scale of the new structures and the plazas between the building and the Diagonal marks a radical shift from the tight-knit city they serve. The building is a triangular concrete block sprayed with dark blue render and gashed with angular inserts of glass. Its two-level structural grid is cantilevered out from concrete columns above a sloping plaza which forms the roof of the main 3,200-seat auditorium, rising to within a few feet of the superstructure at one corner. The upper-level exhibition hall and the assembly areas are structurally separate. The underside of the

raised block and service cores are clad with faceted stainless steel panels. A shallow pool on the flat roof is punctuated by the rims of light wells that extend up through the block. The water provides insulation and links the building visually to the sea a few hundred metres away. The abstract geometry of the exterior is carried inside. White tiled areas that look like rugs are scattered across bare concrete floors, and hexagonal lights set flush into concrete ceilings vary in tone from white to orange. These light-toned lobbies and glass-enclosed patios screened with perforated metal break up the expanse of the building and vary the scale, texture and light intensity to avert a sense of claustrophobia. The exhibition hall is a black box.

- 1 Aerial view
- 2 Staircase to auditorium
- 3 Interior light well
- 4 Facade detail
- 5 Foyer space
- 6 Auditorium interior
- 7 Section through building

Client
Barcelona City Council
Infraestructuras del Llevant

Area
45,000 m²/484,376 sq ft

Cost
Confidential

Coordinates
41.4112 2.2211

0490 Barcelona, Spain Forum 2004 Esplanade and Photovoltaic Power Plant Martínez Lapeña-Torres Arquitectos 2004 INF

0491 Barcelona, Spain Forum 2004 Southeast Coastal Park Foreign Office Architects 2004 REC

0140 COM Paju, South Korea
0208 TPA Yokohama, Japan
0480 EDU Logroño, Spain
0493 RES Madrid, Spain



0490 The vast, multi-functional public plaza at the centre of the Forum site lengthens Barcelona's Diagonal Avenue by 3 km (2 miles) towards the seaford. Once the site for a water treatment centre, garbage incineration and electricity generation plants, the plaza is surrounded by a complex including a new exhibition hall, a convention centre, hotels, a photovoltaic power plant and other facilities. The surface of the 14 hectare (35 acre) esplanade acts as a deck covering motorway and water treatment infrastructure, a public roof terrace across several new waterfront buildings and a base for Herzog & de Meuron's Forum building. Its surface slopes gently upwards from the end of Diagonal Avenue to bridge over the motorway that traverses the site, after which it widens before splintering into several arms which are actually building rooftops overlooking the sea. A 13,000 m² (130,000 sq ft) folded structure shades the paved central area of the esplanade, while a monumental concrete photovoltaic canopy occupies the roof terrace of the sailing school. The esplanade's surface materials include asphalt pavement in the main public areas and grass on several of the rooftops. The edges of these rooftops are paved with stone steps, forming a ha-ha which hides the parapet from distant views.

- 1 Aerial view of photovoltaic power plant
- 2 Stepped seating on central plaza
- 3 Side view of photovoltaic power plant
- 4 Detail of concrete support for photovoltaic panels
- 5 Viewing platform

Client

Barcelona City Council
Infraestructuras del Llevant

Area

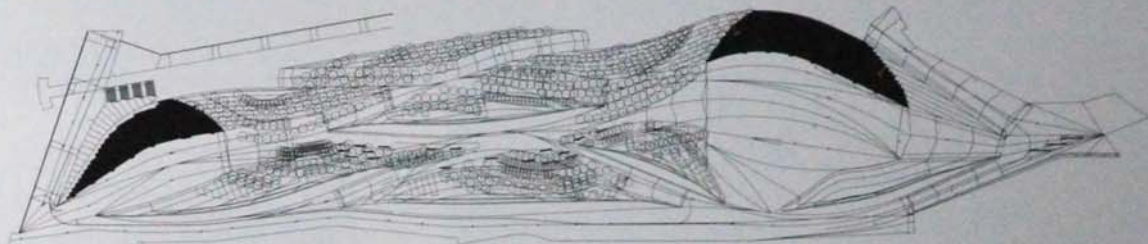
150,000m²/1,614,587 sq ft

Cost

€7,374,428

Coordinates

41.4116 2.2281



0491 The Southeast Coastal Park is part of the infrastructure that supported Barcelona's International Forum of Cultures in 2004. The park occupies reclaimed land close to the sea and next to a major highway. The architects' brief was to create a public park with two open-air auditoriums, one with capacity for 10,000 and the other for 5,000 spectators. The design of the park encourages a wide range of sports and leisure activities, from walking to running, cycling, skateboarding

and relaxing areas, through a network of paths and activity zones. The design manipulates the site's existing slope to create an artificial topology, with the auditoriums embedded within a dune-like landscape. The planting has a wild quality, with robust vegetation – reeds, grasses and trees – which thrives in exposed and salty coastal locations. Half-moon shaped precast concrete tiles underpin the hard landscaping, and the simple repetitive form of the tiles

gradually breaks up into a softer planted surface. The form of the park's new land provides open-air seating and spaces for events and activities across the site, as well as protection from strong southwesterly winds. Sight lines are carefully controlled, and views are designed to be narrow and focused, yet wide open in different zones of the park. The architects describe the approach as an alternative to the traditional choice between the rational geometries of

the French landscape and the organic and picturesque qualities of the English landscape.

- 1 Aerial view of park
- 2 Built-up walls create an artificial topology
- 3 Site plan

Client

Barcelona City Council
Infraestructuras del Llevant

Area

50,000 m²/538,196 sq ft

Cost

€12,000,000

Coordinates

41.4093 2.2255

0492 Madrid, Spain De Blas House Alberto Campo Baeza 2000 RES 0505 CCM Granada, Spain 0508 EDU Ponzano, Italy



0492 De Blas House sits on top of a north-facing hill on the outskirts of Madrid, overlooking a small village in a valley and mountains beyond. The simple form of the house is a response to its surrounding environment. A poured-in-place concrete box measuring 9 x 27 m (30 x 89 ft) rises from the ground, providing a platform from which to contemplate the landscape. On top, a transparent glass box with

a light, white-painted steel structure forms a belvedere that takes the shape of a table. A rectangular swimming pool pierces the top of the concrete box on one side. The glass belvedere is accessed via a staircase rising from the central living and dining area. According to the plan of a traditional Spanish house, internal spaces are organized on one level, with living spaces at the front and service spaces (kitchen, cupboards and

bathrooms) at the rear. Living spaces lead symmetrically away from the living and dining area, increasing in privacy; on one side are an exercise room and a bedroom beyond; on the other is a studio followed by another bedroom. From outside, the concrete box appears inscrutable, but its small square windows provide the interior with a surprising amount of light.



2



3

- 1 Building seen from below
- 2 Viewing platform and glass belvedere
- 3 Section through building

Client
Francisco de Blas
Area
370m²/3,976 sq ft
Cost
Confidential
Coordinates
Confidential



0493 This is one of 27 city-funded blocks of subsidized housing interspersed among more numerous privately developed blocks for middle-class buyers. The development is located in a new neighbourhood bordering the M40 ring road to the southwest of the capital. A meagre budget (€600 per m²) and exacting regulations inspired Foreign Office Architects to achieve a level of creativity absent from the development's banal neighbours. Here, the anonymity of urban living is played up in a rectilinear six-storey block orientated north-south and entirely faced with steel-framed panels of bamboo canes cladding both sides of a mesh core. The panels are hinged and can open to reveal windows and terraces. Residents can customize the uniform facades to suit their own needs and close the shutters to provide shade, security and thermal insulation. The building is a hybrid structure of steel columns (to reduce bulk) supporting concrete decks. The site falls away to the north, providing easy access to underground parking, and the exposed base of the block is clad in turf. Solar panels are mounted on the roof to generate electrical power. Seven east-west corridors open on to 80 linear apartments, which also extend the 13.4 m (44 ft) width of the building to provide natural cross-ventilation from inset terraces at either end. Varying floor plans accommodate couples and families who entered a lottery to buy their apartment at a third of the market rate. A few duplex units are located in the corners of the block. Though the spaces are minimal and the finishes are frugal, this block is a model of how to provide sophisticated layouts and design at an affordable price.

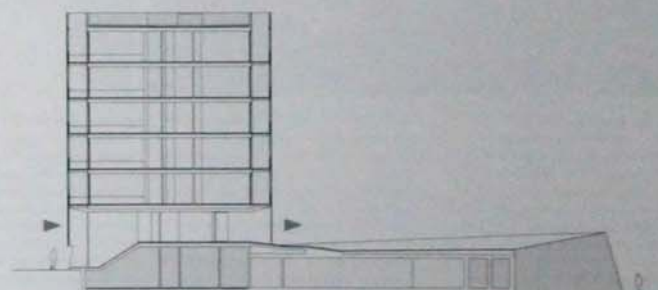
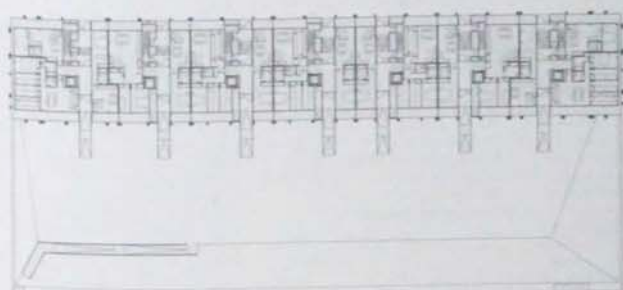
- 1 East facade
- 2 North facade
- 3 Detail of east facade
- 4 Adjustable steel-framed bamboo panels
- 5 Interior view, looking out to terrace
- 6 Shutters that control natural light
- 7 Ground-floor plan
- 8 Section through building

Client
Municipal Housing Company of Madrid

Area
11,384 m²/122,536 sq ft

Cost
€6,200,000

Coordinates
40.3710 -3.7639



0494	Madrid, Spain	66 Dwellings in Carabanchel	Sancho-Madrdejos Architecture Office	2005 RES	
0495	Madrid, Spain	Silicon House	Selgascano	2006 RES	0495 CUL, Madrid, Spain

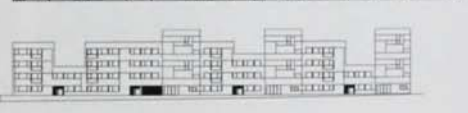
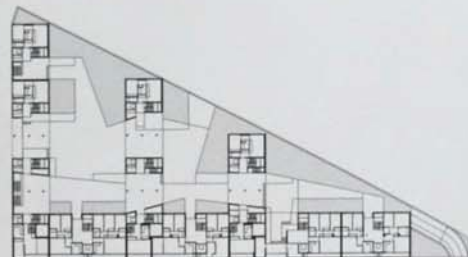


0494 This housing complex occupies a flat, triangular site across from a large new park in Carabanchel, a suburb of Madrid that has grown dramatically in recent years. The composition of the site plan responds to both the site's urban condition as well as central Spain's continental climate of cold winters and hot, sunny summers. The complex is made up of a long block of dwellings facing the park, behind which three parallel transverse blocks are joined. The long block, which creates an urban facade towards the park, is punctuated by a single passageway leading to a landscaped plaza for the residents of the complex. The blocks are differentiated by their orientations, variations in their relation to the ground and the types of apartments that each contains. The long block is fully connected to the ground, and varies in height. It contains stacks of single-storey residences, including ground-floor units with small private gardens. The transverse blocks are elevated on columns above the landscaped plaza but are uniform in height. They contain two-storey residences. Each block has several entrances and interior vertical circulation cores, in which lifts and staircases provide access to the apartments and underground parking below the plaza. All dwellings are

double aspect, permitting cross-ventilation through the interior spaces. The facade oriented towards the large park, which can be seen from afar, is a dynamic composition of horizontal openings in stone. Behind this, a series of galleries provides shade as well as generous balcony space for the dwellings.

- 1 View of three apartment blocks
- 2 View of long block with passageway to gardens
- 3 Exterior view
- 4 Ground-floor plan
- 5 South elevation

Client
Municipal Housing Company of Madrid
Area
9,430 m²/101,500 sq ft
Cost
€4,309,865
Coordinates
40.3660 -3.7589



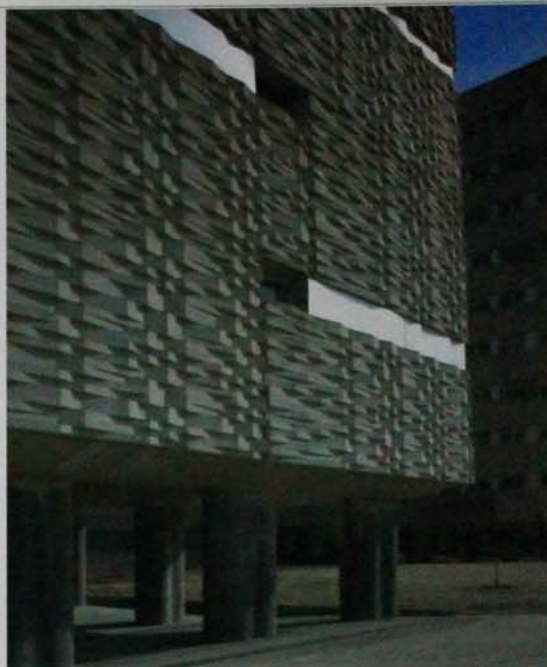
0495 Situated in a neighbourhood of detached single-family houses at the periphery of Madrid, this is a modest dwelling nestled into a gently sloping wooded site. The existing pines, acacias, prunes, oaks and elms were precisely surveyed and measured to allow the house to adapt to the terrain without any loss of trees. The idea of the house – to live intimately with the immediate natural environs – permeates every detail of the design. Semi-submerged into a partially terraced landscape, the

single-storey, flat-roofed house appears as two separate volumes forming a broken C-shape around a semi-enclosed courtyard. Between them is the main entrance, a glazed space that permits access to both halves of the house as well as to the courtyard. The public functions of the house – living room, dining room and kitchen – occupy a volume with an orange roof while a lower volume with a blue roof holds the private bedrooms and bathrooms. The two brightly coloured flat roofs contrast with a terraced ground plane

that rises and falls according to the slope of the site, dictating glass facades which vary in height. The different rooms of the house are positioned so that public areas are glazed with large floor-to-ceiling patio doors facing the courtyard, while semi-submerged bedrooms and bathrooms are fenestrated with half-height ribbon windows. The interior of the house is simple and modest, and the quality of its spaces comes from the intimate and up-close relationship with the exterior.

- 1 View of roof deck
- 2 Clerestory windows
- 3 Facade looking into dining area
- 4 Living room interior
- 5 Site plan
- 6 Section through building

Client
Selgascano
Area
200 m²/2,153 sq ft
Cost
Confidential
Coordinates
40.3912 -3.7275



0496 Situated in suburban Madrid across the street from a park, this social housing complex comprises three parallel, slab-shaped apartment buildings of different heights overlooking a park landscape made up of parallel, undulating bands. Containing 144 apartments, the three east-west orientated buildings are situated perpendicular to the street in a gesture intended to visually connect the site with the park. The central building reaches nine storeys while the other two are slightly shorter, at six storeys. The end walls and roofs of each building are subtly angled in different directions, lending it unique identity to the ensemble. The site is partly elevated on columns above the landscape, sheltering their entrances, while a communal parking garage physically joins the buildings underground. The apartments in each building are situated on either side of a central corridor running the length of the building so that half the apartments face south and half face north. Each of the linear apartments is accessed by first passing through an outdoor terrace situated between the exterior facade and the building's

circulation corridor, transforming a usually secluded space into a common area that enables social interaction between neighbours. The buildings are clad in white precast concrete panels with an abstract relief pattern of undulating parallel bands, similar to the pattern of the undulating landscape on which the buildings are situated.

Under Madrid's intense sunshine, this pattern creates a lively sparkling effect of light and shadow which changes with the movement of the sun throughout the course of the day.

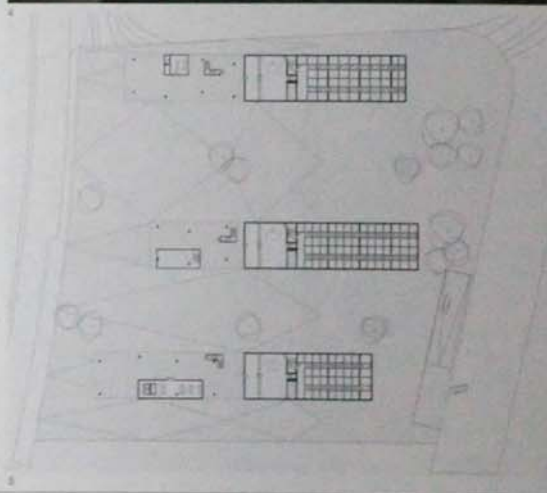
- 1 Three apartment blocks seen from road
- 2 Facade detail
- 3 Detail of balconies
- 4 Interior circulation
- 5 Site plan

Client
Municipal Housing Company of Madrid

Area
14,500m²/156,100 sq ft

Cost
Confidential

Coordinates
40.3719 -3.7024

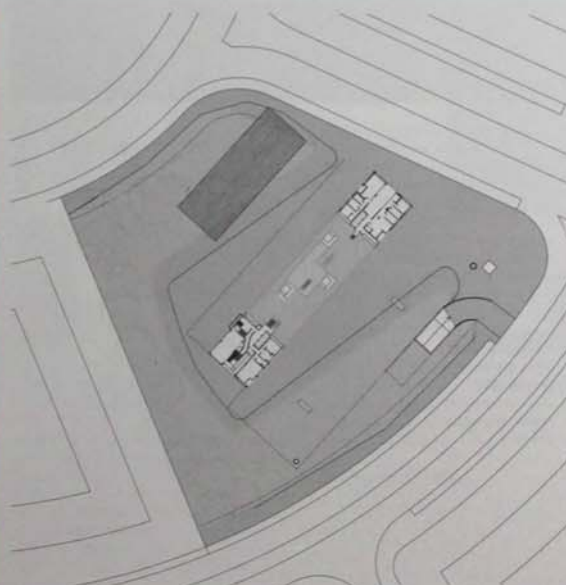


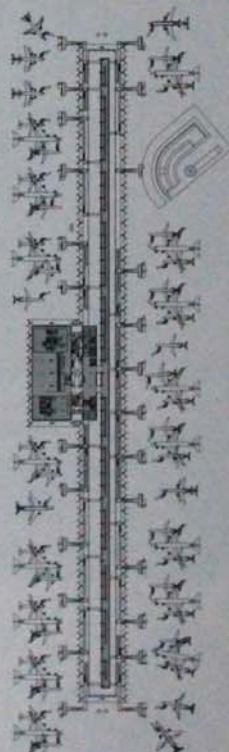
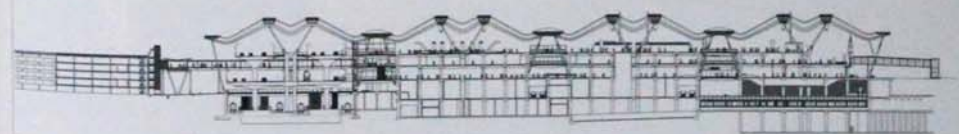
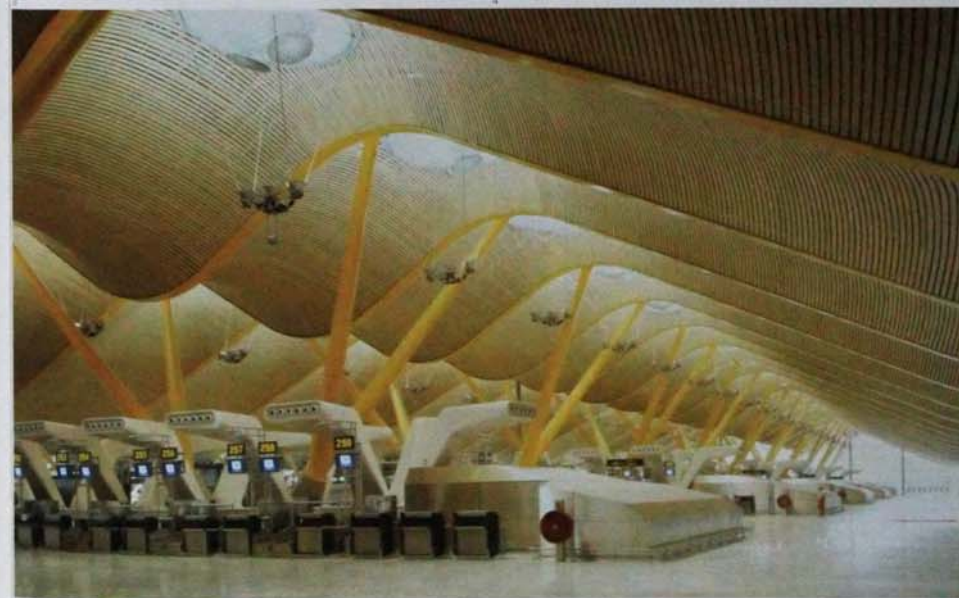


0497 Sanchinarro is a rapidly expanding new neighbourhood on the northeast edge of Madrid. The Mirador is a landmark building near the centre of the new development, next to one of the town's major roundabouts. The block was designed to provide a deliberate break from the uniformity of the surrounding developments, which largely consist of six-storey blocks of flats with small windows and private balconies. The most distinctive feature of the 22-storey building is a new public space or collective balcony positioned 40 m (13.1 ft) above ground level. At a local level, the new space provides a community garden and a vantage point from which to view the city and the Sierra de Guadarrama. The garden is designed to be easily accessible, with a lift connecting the public space with the rest of the building. The garden is formed by the use of a 40 m (13.1 ft) long bridge beam. The housing is organized in clusters linked to form one large block. These clusters provide a range of house types, expressed externally in the modulation of window types and cladding on the facade. The building is clad in a mixture of materials – granite, clay tiles, slate and limestone. The housing is entered through four different doors and open access zones link units together into clusters.

- 1 Long facade showing high-level balcony
- 2 Short facade
- 3 Balcony in context
- 4 Communal balcony
- 5 Interior lightwell and balconies
- 6 Site plan

Client
Municipal Housing Company of Madrid
Area
18,330 m²/197,300 sq ft
Cost
€17,000,000
Coordinates
40.4875 -3.6547





0498 Terminal 4 at Madrid's Barajas Airport consists of a pair of linear terminals, separated by runways, located to the north of three existing buildings. The new terminal increases the airport's annual capacity from 25 million to 70 million passengers. The larger of the two new buildings serves domestic flights with 38 boarding ramps; the other is a satellite with 26 gates and is accessed by an underground train. Both are constructed on an 18 x 9 m (59 x 29.5 ft) modular grid, and express their structure

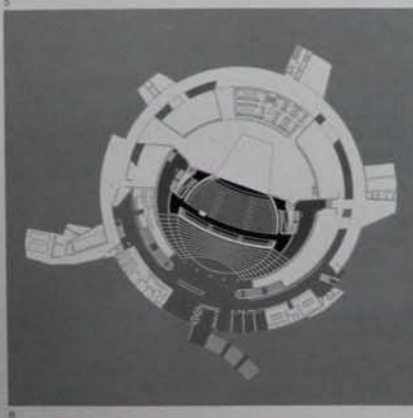
clearly – tapered steel Y members with concrete footings support an undulating steel-framed roof. The roof vault of the main terminal is dramatically extended at the midway point as a porte-cochère over the access road, to mark the point of arrival and departure for all flights. A landscaped roof mitigates the impact of a parking structure for 9,000 cars at the north end of the same terminal. A clear layout, abundant natural light and a spectrum of colours humanize the experience of walking through these

extended spaces. The branching columns and the laminated strips of Chinese bamboo cladding the underside of the roof evoke a forest. Light filters in through parallel rows of oculi and glass curtain walls, which are shaded by louvers from direct sun. Linear cuts in the upper departure area allow light down into the arrivals hall. Yellow is the primary colour used for the steel supports, shading off to red and purple at the far ends, and the floors are paved with cream-coloured limestone. To avoid clutter, up-

lights are suspended on cables, and heating, ventilation and air-conditioning outlets rise from the floor as angled white pedestals.

- 1 West facade of terminal
- 2 Aerial view along east facade
- 3 Detail of entrance facade
- 4 Interior showing glass oculi
- 5 View of branching steel columns
- 6 Interior showing undulating roof
- 7 Section through building
- 8 Concourse-floor plan

Client
AENA
Area
785,000 m²/8,449,670 sq ft
Cost
€573,043,000
Coordinates
40.4670 -3.5714



0499 Located in the southern Spanish city of Badajoz, in a pentagon-shaped bastion formed of seventeenth-century Vauban defensive walls, the site of this congress centre is layered with historic interventions. Badajoz, the capital of the region of Extremadura, sits near the border between Spain and Portugal and is today an important regional hub for transport and trade. The congress centre is part of the city's modernization drive. The building is mostly buried within the ramparts, except for a large translucent polycarbonate-clad cylinder that protrudes above. The cylinder corresponds with the shape and position of the several bullrings which stood on the site previously. This cylinder, surrounded by a woven fibreglass and polyester veil which glows brightly at night, contains the congress centre's entrance hall, with offices at the uppermost level and the main auditorium below. A generous ring-shaped sunken courtyard containing several palm trees surrounds the auditorium cylinder. This offers access from its outer edge to various radially organized spaces, such as smaller meeting rooms, multifunctional rooms, a cafeteria and service spaces. The 1,040-seat auditorium, which has one of the largest stages in Spain, can be illuminated with natural light entering through an oculus in the roof of the building. The natural light is filtered and diffused by a sinuous, louvred ceiling in the auditorium.

The centre's circulation areas are finished in brightly coloured acrylics which reflect natural and artificial light from various sources.

- 1 Aerial view showing building and ramparts
- 2 Exterior staircase down to lower floor
- 3 View of entrance
- 4 Auditorium
- 5 Entry hall
- 6 Detail of foyer space
- 7 Site plan
- 8 Lower-floor plan

Client
Extremadura Committee
Area
15,000 m²/161,459 sq ft
Cost
€20,500,000
Coordinates
38.8750 -6.9693

0500 Cáceres,
SpainCasar de Cáceres
Bus Station

Justo García Rubio

2003
TRA

0500 Bus stations are often utilitarian buildings, but at Casar de Cáceres in the west of Spain, Justo García Rubio created a highly expressive structure inspired by local vernacular architecture, and which is visually and formally different from its surroundings. The Casar de Cáceres bus station, occupying a corner plot between a nursery and a school adjoining a park, sits close to the gateway of the local cemetery. Historically, Casar de Cáceres houses are of a simple vaulted form, constructed from a single material. A huge loop of reinforced concrete defines the new station, which is designed to capture the quality of the vernacular and to stir the imagination of the school children. Its principal material is concrete, painted white except for the grey floor surfaces, with glazed walls infilling the vertical planes made by the looping concrete form. The building has four elements: a protected harbour for buses, a large concrete loop forming a canopy, a smaller concrete loop and a 120 m² (1,291.7 sq ft) basement providing a shaded location for a bar and storage. The main canopy forms a simple hyperbola

similar to the shape of a bull's horn. It measures 34 m (111.5 ft) in length and 14 m (45.9 ft) in width on the ground floor and is 12 cm (4.25 in) thick. The canopy marks out the area devoted to the arrival and departure of passengers. Buses park under the canopy and depart under the main concrete loop.

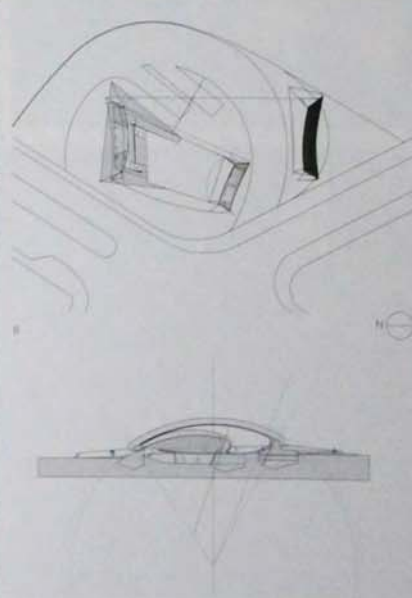
- 1 General view of large and small canopies
- 2 View from northeast
- 3 View from inside small canopy
- 4 Detail of concrete structure
- 5 Basement, used for storage
- 6 Site plan
- 7 Longitudinal section through building

Client
Formento Council; Extremadura Committee

Area
1,470 m²/15,823 sq ft

Cost
€486,000

Coordinates
39.5604° -6.4213





0501 El Cabanyal is one of Valencia's oldest neighbourhoods and this new cultural centre is built on the site of an old musical hall, which closed in 1975. The new building is composed of a multipurpose hall with a capacity for 400 spectators, a civic centre and ancillary spaces spread over three storeys. The facade on the Plaza del Rosari, the only element of the old theatre that was retained, forms the entrance to the new theatre. It was preserved to maintain the character of one of the area's most important urban spaces. The site's perimeter consisted of the existing party walls of neighbouring buildings, making it hard to give the building a high-profile exterior. However, where the new concrete building can be seen at street level, the robust elevations – designed with deep reveals to provide protection from the sun – are distinct from the old town. The interior houses large public spaces enclosed by a double-skinned wall that contains the circulation routes and allows natural light to enter from above. The entrance area's open space also receives light from above, veiled by wooden slats which extend to form a wall finish. Walls are made of exposed concrete, with timber ceilings and white marble floors.

- 1 New concrete exterior in context
- 2 View of office building facade
- 3 Entrance with pre-existing theatre facade
- 4 View of foyer interior
- 5 Detail of timber and concrete finishes
- 6 Staircase in foyer
- 7 Interior view of auditorium
- 8 Section through building
- 9 Ground-floor plan

Client

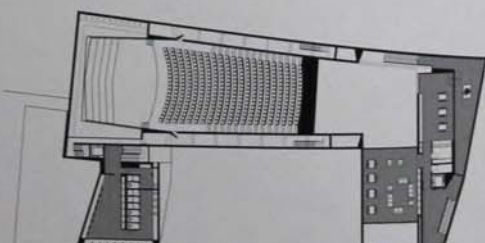
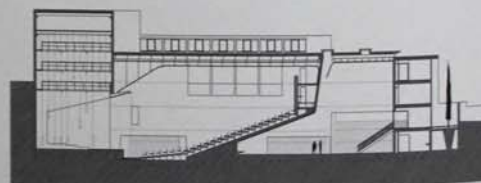
Valencia Municipal Council

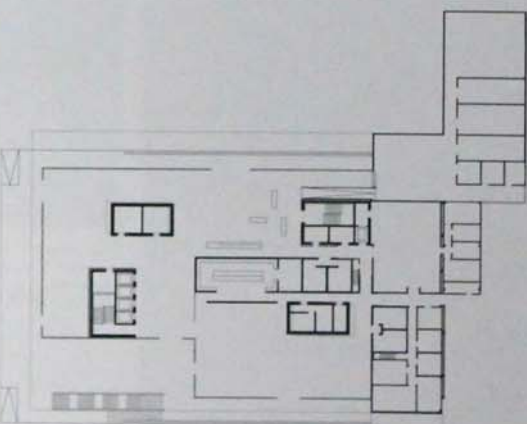
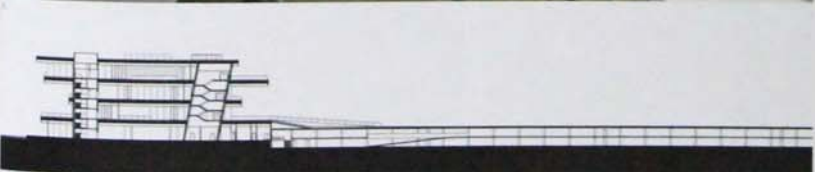
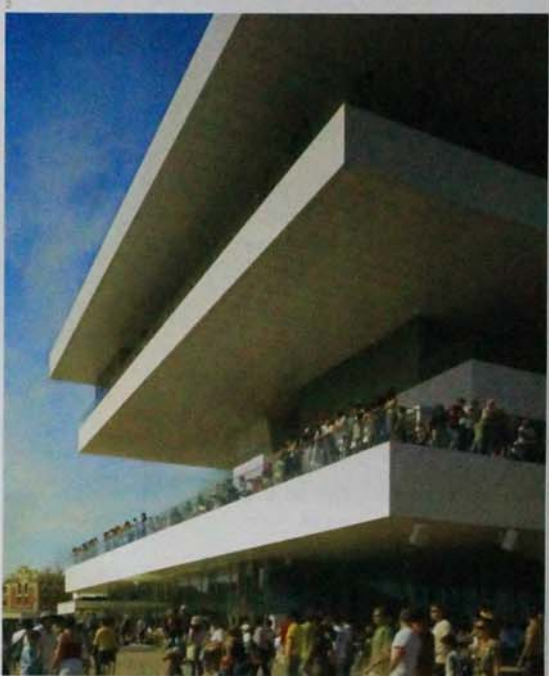
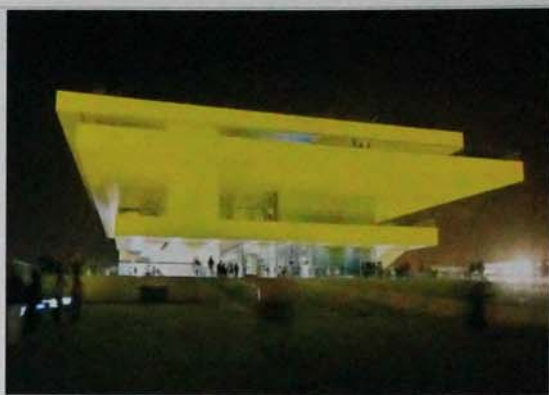
Area2,900 m²/31,215 sq ft**Cost**

€3,962,669

Coordinates

39.4642 -0.3324





0502 The 'Veles e Vents' pavilion sits at the heart of a new development, which is part of the regeneration of Valencia's industrial dockyards. The area, masterplanned by David Chipperfield, consists of a new marina and canal linked to the open sea. The pavilion was designed for the America's Cup, the international offshore yacht race hosted by Valencia in 2006. During the event, the four-storey structure provided a base for the America's Cup teams, VIPs and sponsors, and a venue from which the public could

view the race. On the ground floor is a VIP reception, a public bar and a restaurant. Above, a public viewing deck provides direct access via a ramp to a new public park. The building is carefully integrated with the surrounding landscape; terraces, information points, shops and bars extend from the building and into the linear park. The horizontal planes of the floor slabs are visually accentuated by the creation of generous external terraces so that from a distance the building's vertical elements are subdued.

The roof and the top-floor cantilever dramatically over the lower levels and provide shade for the terraces. Although the building is reminiscent of Modernist European seaside pavilions of the early twentieth century, its folded and continuous planes in which floor and wall are indistinguishable are contemporary. Concrete floor plates are finished with white steel trim, external floors are constructed from solid Brazilian timber decking, and white resin covers the internal floors.

- 1 View of building across canal
- 2 Night view with illuminations
- 3 External view from street showing access ramp
- 4 External view with spectators
- 5 View from second floor of building
- 6 Section through building
- 7 First floor plan

Client
Consorsio Valencia 2007
Area
11,000 m²/107,639 sq ft
Cost
Confidential
Coordinates
39.4510 -0.3343

0503 Alicante, Spain Villajoyosa Market Solid Arquitectura 2003 COM

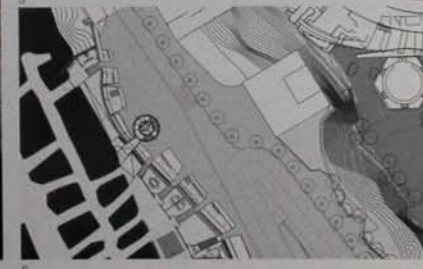
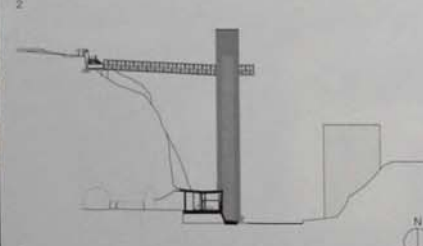
0504 Cartagena, Spain Lift Tower and Offices Amann-Cánovas-Maruri 2005 COM



0503 This market-place development, built for Villajoyosa's local authority, includes a small town council office. A response to both the surrounding landscape and the urban environment, the building reflects the construction techniques of local boat-building traditions. The rectangular market hall's main facade faces on to a public square to the east. At the opposite end of the linear block, the council offices occupy the end of the site and may be accessed independently from the market. The market hall is divided into 10 large bays and the roof has a stepped section that shifts between an upper and lower level over each bay. This arrangement allows light into the middle of the building and breaks down the roof structure. Externally, on the two longest streets, the building has a staggered profile that responds to the height and density of the surrounding buildings. The market is naturally ventilated, cooled by a combination of wind sensors, solar awnings and cross-ventilation. Each market stall is individually climate-controlled. The facades are formed from a curtain wall of pine trunks, measuring 8-10 cm (3-4 in) in diameter, treated, then stained white and fixed to a metal secondary structure hanging from the roof slab. Inside, a 3 m (9.8 ft) high glass partition, the same height as the stalls, encloses the market. The stalls are modular, constructed with very light materials: aluminium, stainless steel and glass of different colours.

- 1 Facade, with pine-trunk cladding
- 2 Facade detail, showing stepped roof
- 3 Interior staircase
- 4 Interior view of market area
- 5 Section through building
- 6 Site plan

Client
Villajoyosa City Council
Area
3,341 m²/35,962 sq ft
Cost
€3,817,835
Coordinates
38.5077 -0.2328



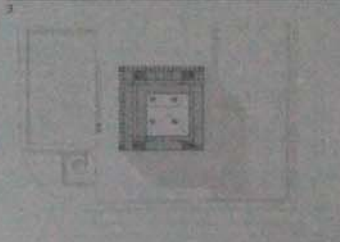
0504 This project, linking the city of Cartagena to the medieval hilltop Castle of Asdrubal, comprises a series of small offices built into the hillside, as well as a lift, a footbridge and new landscaping. This castle sits on the foothills of the Mount of the Conception, overlooking the sea. In 1878, excavation under the hill uncovered Roman ruins. During the Spanish Civil War, a network of caves served as shelters from aircraft bombing. Today, the castle has been converted into a centre containing displays about the city of Cartagena and the caves are a popular tourist destination. In 2002, Cartagena ran a design competition to connect the castle to the street and caves 42 m (138 ft) below. The solution consisted of two elements: a freestanding steel tower and a strip of offices at the base of the hill enclosed within a robust concrete wall which appears to form part of the hillside. The tower contains a panoramic lift encircled by a spiral staircase and a footbridge extending out beyond the tower towards the sea. From the top of the tower, the visitor crosses a footbridge and then moves along a series of ramps and stairs that zigzag their way through a passage of tilting concrete walls

to arrive at the castle. Below, at street level, the offices are structured similarly, with a solid concrete wall following the contours of the hillside like a retaining structure, but this is cracked or broken at intervals. These breaks provide natural light to small rooms which may be conceived as extensions to the caves. A wider opening in the first cave houses a small assembly hall.

- 1 View from east
- 2 Lift tower and walkway
- 3 Meeting room
- 4 Entrance to offices
- 5 Section through building
- 6 Site plan showing caves and lift tower in relation to castle

Client
Murcia Tourist Office
Area
1,083 m²/11,660 sq ft
Cost
€2,500,000
Coordinates
37.6003 -0.9819

0505	Granada, Spain	Caja General Headquarters	Alberto Campo Baeza	2001 COM	0492 RES Madrid, Spain	0968 EDU Ponza, Italy
0506	Málaga, Spain	Picasso Museum Málaga	Gluckman Mayner Architects	2004 CUL	0229 CUL Tokyo, Japan	0953 CUL San Diego, USA



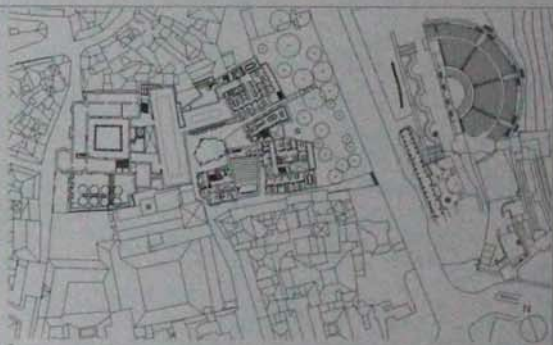
0505 The headquarters of the Caja General, a savings bank, stands in the undefined outskirts of Granada between two highways. The building, a great semi-cubic volume, serves as an imposing landmark in this new suburban part of the city. A large podium resolves the slope of the site and can accommodate car-parking, storage and space for future expansion. The massive stone box emerging from the podium is

constructed using a reinforced concrete grid on a 3 m (10 ft) module, through which light passes into the interior. The two southern facades act as a *brise-soleil*, filtering the strong sunlight and illuminating the open office areas. The two northern facades, leading onto the individual offices, are clad in flush horizontal strips of glass and travertine. The interior is dominated by a central atrium, eight storeys high, organized around four

giant cylindrical columns and surrounded by layers of office space. Southern light is gathered through the atrium's honeycomb of skylights and reflected by the full-height alabaster walls to augment the illumination of the open offices. A stone-clad box at the bottom of the atrium encloses an auditorium. Outside, a paved area gridded with orange trees has been created.

- 1 Exterior view
- 2 Lobby interior
- 3 Interior view of south facade with diffused light
- 4 Section through building
- 5 Site plan

Client
Caja General Savings Bank, Granada
Area
Not available
Cost
Not available
Confidential
Coordinates
37.1608 -3.6058



0506 Málaga, the birthplace of celebrated artist Pablo Picasso, is a provincial capital of Phoenician origin on Spain's southern Mediterranean coast. The Picasso Museum Málaga is a sensitive urban intervention that weaves together several historic buildings and courtyards, including the Palacio de Buenavista, a sixteenth-century Renaissance Mudéjar palace which was previously Málaga's Museum of Fine Art. The site, located near the base of a hill in Málaga's old city, is surrounded by traditional Andalusian vernacular houses built over ancient archaeological ruins. The Picasso Museum Málaga is made up of the restored Palacio de Buenavista, several partially preserved adjoining buildings and some newly constructed spaces. The new construction, which contrasts with the historic architecture, includes two temporary exhibition galleries, an auditorium, an education department, a library and a documentation centre. Exterior spaces, such as intimately scaled pathways, courtyards and gardens, link together the various fragments, and some links are interior, including a double-height transitional space situated between the palace and the exhibition galleries, which contains a public staircase and lift. The new components of the museum, incorporating some preserved historic facades, are characterized by simple

geometric forms finished on the exterior in the white stucco typical in Andalusia, and are constructed from concrete and steel for optimum seismic resistance. Sophisticated environmental control systems conserve the art collection, while louvers and fabric screens reinterpreting traditional Andalusian shading techniques moderate the daylight.

- 1 Museum in context
- 2 Detail of louvers on roof
- 3 A gallery interior
- 4 Circulation space
- 5 Site plan

Client
Picasso Museum Málaga Foundation
Area
14,102 m²/179,997 sq ft
Cost
Not available
Confidential
Coordinates
36.7214 -4.4181



0507	Cádiz, Spain	Visitor Centre for Archaeological Site in Baelo Claudia	Guillermo Vázquez Consuegra	2007 CUL
0508	Adeje, Tenerife, Spain	Magma Art and Congress Hall	AMP Arquitectos	2005 COM

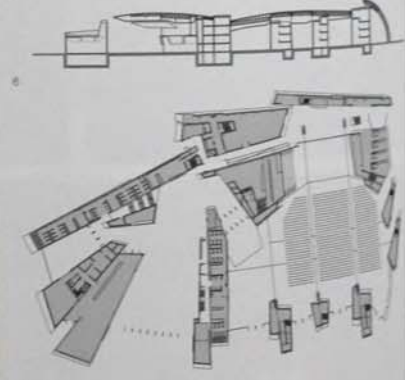


0507 The Roman town of Baelo Claudia was an important fish-salting community that developed during 2,000 BC and thrived at the time of Claudius (AD 41-45). The ruins of the town, open to the public, include a forum, a temple and an amphitheatre. This new visitor centre for the Roman ruins houses explanatory exhibitions and space for archaeologists and conservators working on the site. The building, also providing shelter from the Andalusian sun, sits away from the ruins and overlooks the ancient buildings. It is aligned with the Roman *decumanus maximus*, or main road. Like the ruins, the new visitor centre takes the land morphology as its starting point, and a north-south orientation provides some protection from strong winds. The building, cut into the landscape, is a simple cranked linear box organized around four patios. It contains an area for temporary and permanent exhibitions, an area for conservation and other administrative work, an education office and a space for public ceremonies and events. The plan has an entrance at one end and an exit out towards the ruins. The spaces are organized over two levels, framing views of the ruins and making the most of the fall of the land across the site. Reinforced concrete walls are covered in places with large pieces of Almería's travertine marble.



- 1 Main facade
- 2 Entrance to visitor centre
- 3 Shaded patio space
- 4 Covered balcony
- 5 Site plan

Client
Culture Council, Andalucía Committee
Area
2,486 m²/26,759 sq ft
Cost
€3,654,500
Coordinates
36.0898 -5.7748



0508 Volcanoes and rocky outcrops dominate Tenerife, one of the seven Canary Islands. This visually striking natural landscape inspired the architects to create a massive structure of poured and bush-hammered concrete. The centre is located on a rise above a motorway at the southern tip of the island, which has been extensively developed as a tourist resort. Fernando Menis, the partner in charge of the project, conceived the building as an expression of the surrounding hills and ocean – an elemental form standing apart from the

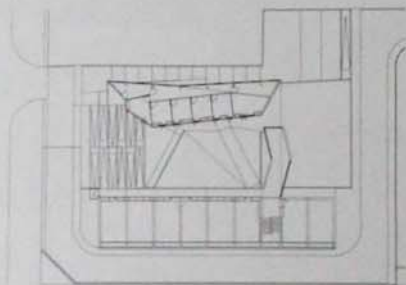
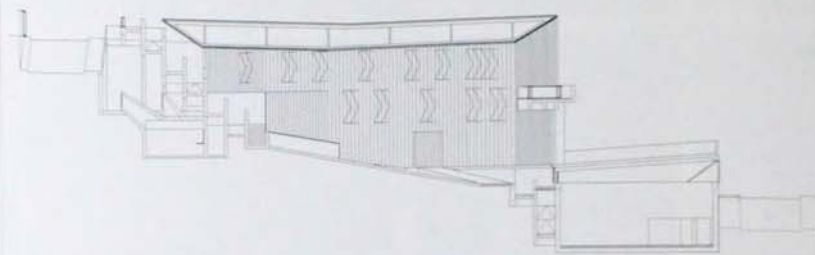
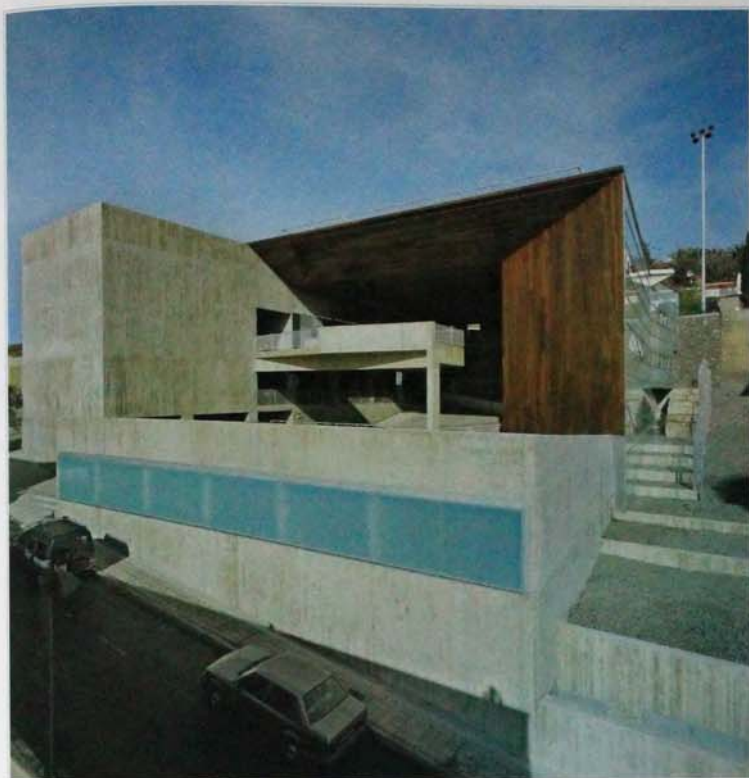
neighbouring hotels and commercial buildings. The goal was to provide large, flexible areas for every kind and size of event and exhibition. There are 13 angular concrete blocks that rise from the gently inclined base to support a curvilinear steel canopy faced on both sides with fibre cement panels which visually resembles a wave washing over the rocks. Punched-out openings in the blocks admit natural light to the café, restaurant and offices. Glass doors in the south face provide access off a broad, south-facing terrace to large column-free areas, including an

exhibition or meeting space to the west and a multipurpose auditorium with moveable seating to the east. A massive staircase leads up to the principal 1,850 m² (19,913 sq ft) space, which can also be entered from the upper parking level to the north. The dramatic alternation of expansive open areas, which can be subdivided by partitions and cave-like enclosures, is enhanced by the boldly textured concrete walls and the chiaroscuro of natural light flooding in through glazed openings and filtering in through narrow fissures in the concrete blocks. A strong

sense of place and constant shifts of perspective and brightness enrich user experiences.

- 1 Aerial view
- 2 Exhibition space with punched-out openings
- 3 Interior of conference hall
- 4 Detail of entrance facade
- 5 Circulation space with textured concrete walls
- 6 Section through building
- 7 Ground-floor plan

Client
The Canary Islands Congress Bureau of South Tenerife
Area
20,434 m²/219,949 sq ft
Cost
€28,962,100
Coordinates
28.0694 -16.7267



0509 Located in a hillside residential neighbourhood to the west of Tenerife's capital, this concrete-framed complex of multipurpose rooms and open spaces enjoys sweeping views over the city and out to the ocean. The principal interiors are stacked on either side of a covered courtyard that projects out to form the roof of a black box theatre at the base of the site. The courtyard and the deck on its canopy may both be used as stages. They and the intermediate levels are linked by poised concrete ramps that zigzag down the steep slope from

the street. The spaces to either side are densely landscaped to provide a green buffer between the school and its neighbours. Lavatories at the base of the hill are naturally lit from tapered concrete lanterns. The north wing contains administrative offices on the upper level and a stepped library doubling as a lecture hall on the lower level. The facade, with its hinged shutters, and the underside of the canopy over the courtyard are faced in lye wood. Lye wood is also employed for the floor and book stacks in the library. The outer edge of the

wing and canopy are sprayed to create a proscenium arch framing the courtyard. The opposite wing contains classrooms and rehearsal rooms, and its concrete columns are clad in a grid of multi-toned grey composition panels set flush on both sides to enclose wall storage. A gallery supported on a single column projects out from this wing at a right angle to mark the edge of the courtyard. Throughout, the shifting levels and varied perspectives transform the entire building into a flexible performance space.

- 1 East facade
- 2 Exterior view from north
- 3 Interior view of courtyard
- 4 North wall of interior courtyard
- 5 Zigzag concrete ramps
- 6 Section through building
- 7 Second-floor plan

Client

Tenerife Town Hall, Government of the Canary Islands, Council of Education, Culture and Sports

Area

3,560 m²/38,167 sq ft

Cost

€4,171,200

Coordinates

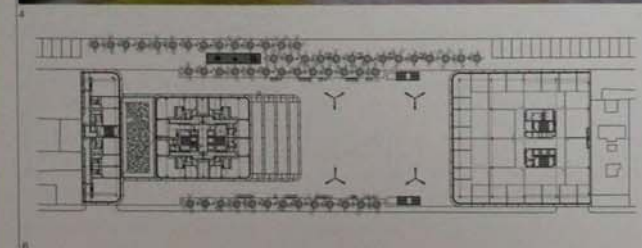
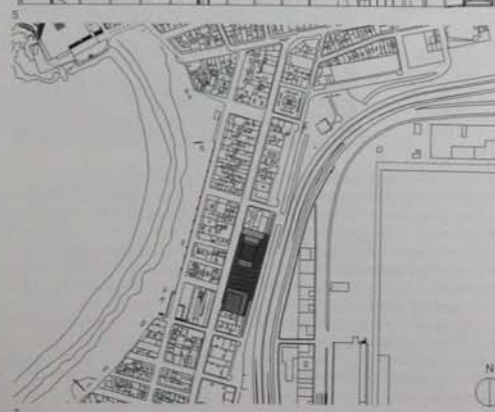
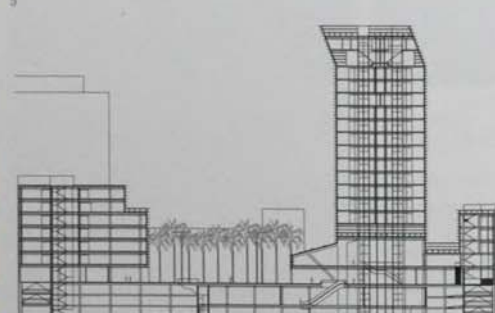
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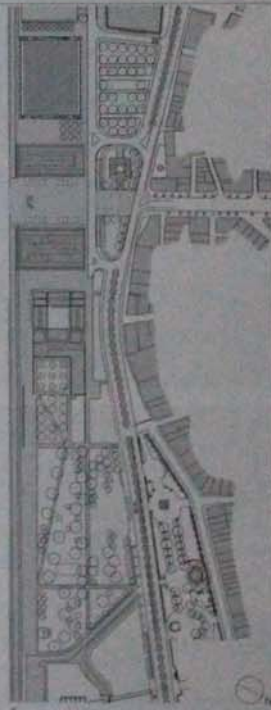
0510 This mixed-use development sits on the narrow isthmus that joins the peninsula of La Isleta to Las Palmas, providing a fine vantage point between the old city, the port and the beach. The development, forming an elongated city block covering half the depth of the causeway, is made up of three components: a plaza with underground parking, a residential tower and a seven-storey commercial block. The composition, with the tower to the north and the offices to the south, creates a new public square overlooking the port and providing view, through to the beach. The square is finished with Portuguese stone and protected from the sun by lines of palm trees on its east and west sides. The 60 m (197 ft) high residential tower has 14 floors and 4 m (13.2 ft) high apartments. The top two floors of the tower cantilever over the lower floors, so that in profile the tower is cranked. At plaza level, the block responds to the crank of the tower by stepping out into the square, giving the block an organic quality. On the plan, the corners of each block are also curved. The structure is concrete lattice with a concrete core and a ring of slender concrete columns around the perimeter of the building. Some of the glazing is laminated with layers of green and yellow glass and finished with naturalistic patterns inspired by the surrounding landscape. Four horizontal brise-soleil provide shade to each floor, and along with a large cantilevered canopy they make good use of shadows and soften the strong orthogonal form.

- 1 View of residential tower looking north
- 2 View from southeast
- 3 Base of residential tower
- 4 Interior view of top residential floor
- 5 Section through building
- 6 Typical floor plan
- 7 Site plan

Client
Ferroviaria Inmobiliaria
Area
25,967 m²/279,506 sq ft
Cost
Not available
Coordinates
28.1455 -15.4297



0511	Viana do Castelo, Portugal	Municipal Library	Siza Vieira Arquitecto	2008 CUL	0148 CUL Anyang, South Korea	0483 SPO Comas de Obsolegui, Spain	0520 PER Braga, Portugal	0525 COM Campo Maior, Portugal	1002 CUL Porto Alegre, Brazil
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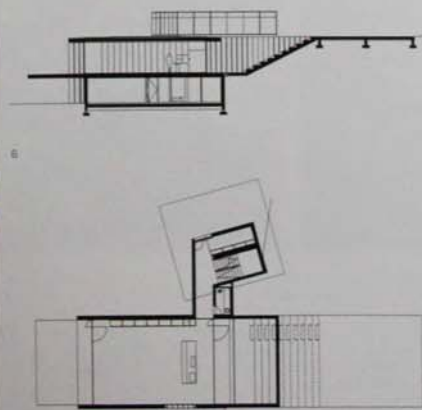
0511 This library, in the northern city of Viana do Castelo, is an elevated structure looking out over the Lima River. It is part of a network of libraries being built throughout Portugal for the purpose of improving reading habits and preserving historical and literary heritage. The library is also part of a waterfront development plan designed to run along a narrow strip of land between the city and the river. The development itself was

envisaged by Fernando Távora, who enlisted Siza and other architects such as Eduardo Souto de Moura, Adalberto Dias and João Távora to contribute to the masterplan. The main volume of the library is raised above the ground, at first floor level. It is supported at the eastern end by two L-shaped piers and on the opposite side by a ground-floor structure. The exterior of the library is made up of a combination of exposed concrete

and faceted stone cladding. Despite the monumental nature of the building materials, the structure has a light quality. This results from the bulk of the library being raised above the ground and organized around a central, 20 m² (65.6 sq ft) void, which enables all of the spaces to be naturally lit.

- 1 View from northeast
- 2 Library interior with skylight
- 3 View of central void
- 4 View towards Lima River
- 5 Reception area
- 6 Site plan

Client
Viana do Castelo Municipality
Area
3,150 m²/33,691 sq ft
Cost
Confidential
Coordinates
41.6911 - 8.8267



0512 This house, located on an open grassy site in a rural landscape near the village of Vilar das Almas in the district of Braga in north Portugal, makes use of its sloping site in its formal composition.

The structure, surrounded by pine trees, cuts an interesting section through the ground and sits just below the brow of a small hill. The two storeys of the principal structure are embedded in the ground. The upper level looks on to a sunken patio to the southeast, and gazes out over the fields and woodlands to the northwest.

The architect describes the building as a buried shelter with a watchtower. This three-storey volume, square in plan, is aligned at a slight angle to the main building and connected to it by short internal corridors. Viewed from below, the two volumes of the house have an imposing presence.

A monolithic concrete wall contains the lower two levels of the taller structure (one of which is underground). Cantilevering over this, the top level contains the master bedroom and bathroom. The facade is composed of a band of concrete set flush beneath six panels of reflective glass on each side. The long, rectangular main

structure containing the living spaces and two more bedrooms is clad in zinc laid in thin strips. Raised joints create a ridged surface over the southwest and northeast walls and roof, which continues in the walls of the patio cut into the hillside, with steps rising up the hill to a flat terrace at the top. A long cantilevered balcony to the northwest continues the horizontal line of the patio leading out from the living room. This provides shelter over one of the three entrances to the house.

- 1 View from north
- 2 View from corridor roof
- 3 View of upper level from east
- 4 Facade detail of main volume with balcony
- 5 First-floor interior, main volume
- 6 Section through building
- 7 First-floor plan

Client
José Castro

Area
400 m²/4,306 sq ft

Cost
€300,000

Coordinates
Confidential