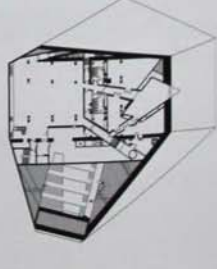
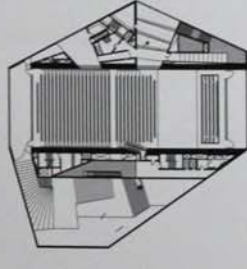
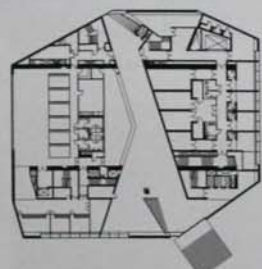
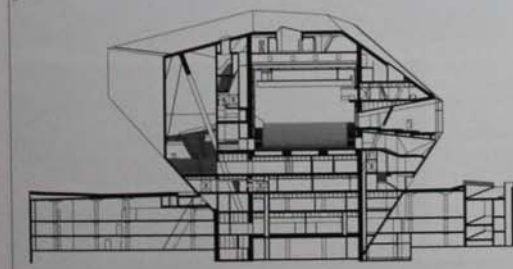


0513 Braga's football stadium, inaugurated for Euro 2004, forms part of a recreational park on Monte Castro and along the Cávado river valley of Portugal's ecclesiastical capital. The pitch lies adjacent to the cliff face of a disused granite quarry, framed by rock and a pair of parallel grandstands with capacity for 15,000. Each grandstand is divided into two overlapping tiers. This simplified typology enhances the view from the stands and eliminates the seats with limited view, which are known to be the scene of rioting. One million cubic metres of granite, crushed and reused as concrete aggregate, was blasted from the hillside to accommodate the stadium. Steel pins stud the remaining cliff to prevent landslides. Vertical shafts descending from the access platform of the panoramic rooftop light the spectacular residual spaces between the southwest stand and the irregular rock face enveloping it. This structure, visibly emerging from the face of the cliff, appears to counterbalance the free-standing northeast stand whose concrete ribs and external stairs cantilever out from the pitch. Circular apertures perforate the thick concrete pier slabs to reduce their mass and facilitate horizontal circulation. The exposed structure and stairs have a strong sculptural presence. A lightweight, precast concrete structure

placed on ribbed metal panels covers the seating, and is suspended on tensile steel cables that span between the stands. Space frames, or V-section trusses, provide lateral stability to the canopy and hold all video, audio and lighting systems. Water drains off the roof into long concrete troughs, projecting out from the cliff and stopping just beneath the trusses without touching them. Concrete columns support the playing field. Natural light filters down to players' facilities and a car park beneath through a metal grid bordering the pitch.

- 1 Stadium in context
- 2 Interior of northeast stand
- 3 View of northeast stand
- 4 Exposed staircases
- 5 View of pitch
- 6 Section through building
- 7 Ground-floor plan

Client
Braga Municipality
Area
Not available
Cost
€75,000,000
Coordinates
41.5625 - 8.4301



0514 Porto's first major concert hall, the Casa da Música (House of Music) is set apart spatially and typologically from its immediate urban context. The white concrete polyhedron rises out of a travertine plaza adjacent to the Rotunda da Boavista, a landscaped roundabout enclosed by typical urban blocks. Formally, Casa da Música was conceived as a solid mass from which programmatic voids were extracted. This concept, originally envisaged on a domestic scale, was transformed into the home of Porto's Philharmonic Orchestra and became a new public junction to the city's historic centre. The city is integrated into

this cultural institution through a continuous public route within and around the building. Public functions are elevated and exposed as glazed rectangular voids that puncture the faceted shell. The intersecting auditoria, acoustically proven 'shoe-boxes', define the exterior's oblique planes. Circulation and secondary functions fill the interstitial spaces and are contextually integrated through framed views, an inclusive programme, and references such as the traditional eighteenth- and nineteenth-century Portuguese tiles that decorate the VIP room. The primary load-bearing structure combines the 0.4 m (1.25 ft) thick concrete facade panels and the

1 m (3.33 ft) thick longitudinal walls of the Grand Auditorium, which also act as stiffening diaphragms for the shell. Diagonal flying struts, visible in the entrance foyer, avoid deformation of larger panels and floor spans. The white concrete used throughout as both structure and finish was developed with local granite aggregate. Its high thermal mass, along with stack ventilation of the public spaces, contributes to passive temperature control. Two sets of corrugated structural glass walls, which reverberate sound on to the lateral walls and an audience of up to 1,300, close off the Grand Auditorium, an acoustically isolated

13 steel box hanging from the concrete frame. These specially designed elements are prime examples of the building's synthesis of function and form.

- 1 View from southwest
- 2 South facade
- 3 View from northeast
- 4 Public entrance to building
- 5 Grand Auditorium interior
- 6 Detail of Petra Blaisse curtain
- 7 Interior of small auditorium
- 8 Transparent wall in foyer
- 9 Interior of VIP Room
- 10 Interior staircase

14 Section through building

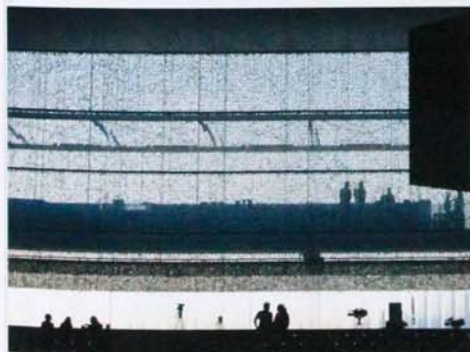
- 11 First-floor plan
- 13 Fourth-floor plan
- 14 Eighth-floor plan

Client
Porto 2001/Casa da Música

Area
22,000 m²/236,806 sq ft

Cost
Confidential

Coordinates
41.1587 -8.5310



0515 Tólo House is a unique holiday home that responds boldly yet sensitively to its narrow, wooded site. Orientated south-east on an incline of 33 degrees, the house tumbles down a steep slope in rural Lugar das Carvalhinhas in northern Portugal's Vila Real district, and has breathtaking mountain views. Conceptually, the house is a path made of a succession of stairs and patios that link the street above to a rustic trail to the south. The functional programme is fragmented into interconnected geometric volumes which are modular and step down the site, shifting with the natural terrain. The building is perceived differently from all sides. From the street, a stair recessed into the concrete parking deck is the only indication of the route that follows and forms the building. The partial burial of the structure and the preservation of existing trees are low-cost solutions to the instability of the terrain, and provide thermal insulation and shade. An exposed concrete finish gives the exterior the look of a rocky outcrop. The roofs, paved with prefabricated anti-slip concrete tiles, are reminiscent of local traditional threshing floors. They serve as patios for the adjacent rooms and provide access to the garden. Three terraces are filled with humus, with the intention of eventually creating a grassy plane. After descending through the uppermost deck

to enter the house, a long stair passes the office and leads to an entry hall above the kitchen, opening into a double-height living and dining room. The interiors are predominantly white, with wooden stairs and floors. Double-glazed metal-framed windows enclose views of the terraces and landscape. Smaller sections of stairs border the three cubes, which are rotated through 45 degrees and enfold the bedrooms. Passing an outdoor pool, the last element of the strictly geometric roofscape, the stairs continue down to and over the site's boundary wall.

- 1 View from southeast
- 2 View of stairs and pool terrace
- 3 View of pavilions from east
- 4 Living room
- 5 Bedroom interior
- 6 Internal staircase
- 7 Section through building
- 8 Site plan

Client

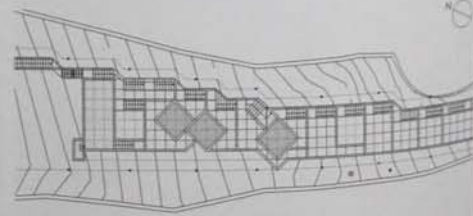
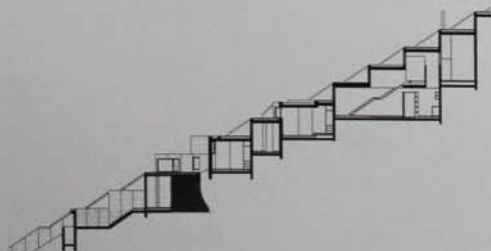
Confidential

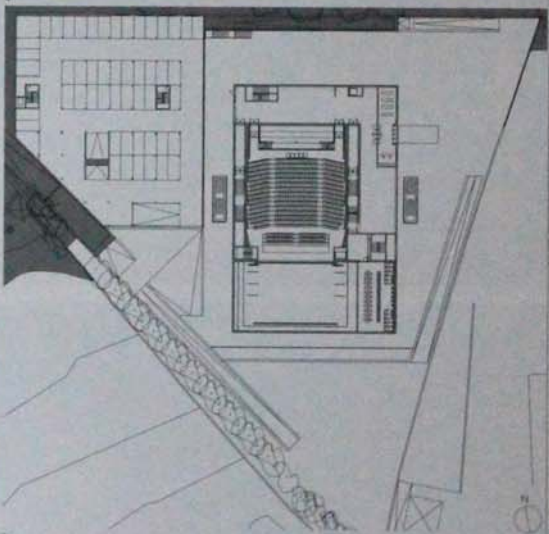
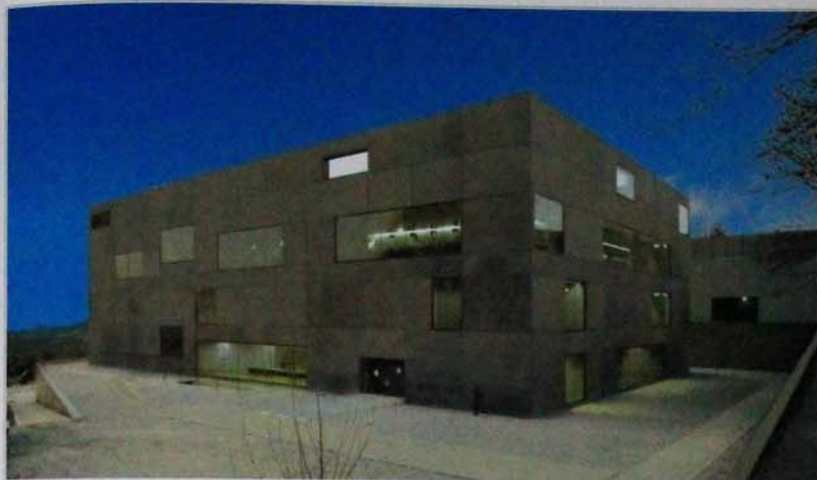
Area180 m²/1,938 sq ft**Cost**

€150,000

Coordinates

41.4721 -7.8325



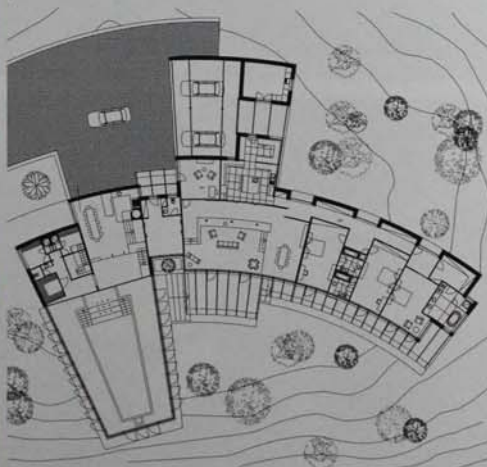


0516 Guarda's Municipal Theatre (TMG) is set in tight-knit urban fabric to the south of historic Guarda, an inland frontier town in northern Portugal known for its prolific use of granite. Two pure geometric volumes of distinct character make up TMG. They are placed at different levels, on public platforms adaptable to a variety of outdoor performances. Changes in the ground surfaces define the entrances to each building. Ramps isolated between granite walls descend from the street, consciously differentiating the public space from its surroundings to create a scenic exterior. Each building has a different relationship to its urban context. The larger pre-stressed concrete structure is clad in glass-fibre reinforced concrete panels with granite supports, interspersed with randomly arrayed glass panels of varying proportions that break up the heavy grey mass. This heterogeneous composition responds materially and formally to the evolving diversity of its urban surroundings. It is linked to the lighter volume 5 m (16.4 ft) above by ramps and a stair. The smaller volume is clad in white enameled glass, and adopts the cross section, footprint and alignment of the opposite building. Theatrical gestures pervade the interiors. The black furnishings

in the concert bar contrast with the light opalescent exterior. In the theatre building, exposed concrete walls are set against hardwood floors and lit through the gap between them and the dark cement resin ceiling. A playful array of fluorescent strip lights wraps the wooden auditorium interior, creating continuity between the layered acoustic ceiling and the walls. The scenic concept of the public platforms continues within, through spaces that adopt the notion of 'abrora', stage extensions that integrate the audience in performances.

- 1 View from northeast
- 2 South facade
- 3 View from west
- 4 Foyer area, larger building
- 5 Auditorium interior
- 6 Concert bar interior
- 7 Ground-floor plan

Client
Guarda Municipality
Area
15,865 m²/170,769 sq ft
Cost
€11,905,600
Coordinates
40.5348, -7.2698

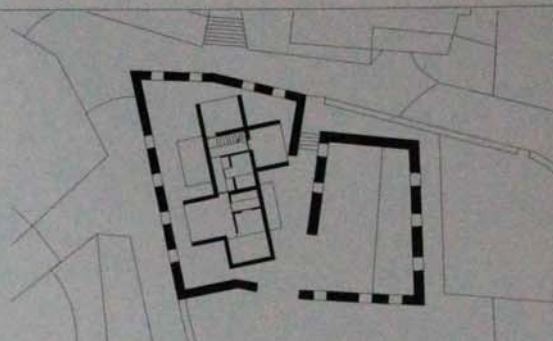


0517 This single-storey family house is located in the small village of Avenal, overlooking a landscaped park 35 km (21 miles) south of Porto in Portugal. The house is built over slightly different levels which follow the gentle slope of the site. In essence, it is only one room deep, allowing each space uninterrupted floor-to-ceiling views over the grounds. The three double bedrooms all have en suite bathrooms, and the master bedroom has a walk-in wardrobe. Their location in the east wing of the building offers a large amount of privacy for the sleeping quarters. The centre of the house is formed by a large lounge with adjoining kitchen. A small TV room sits next to the entrance area. Steps lead from the living room down to another kitchen with a large dining area. This second kitchen forms the connection to the pool, which has its own south-facing volume at the west end of the curve. Glass doors along three of its walls allow ample ventilation for the pool. A large patio along the entire south facade with an overhanging roof structure adds outdoor living space. A carport, attached to the central area's north side, provides cover for the entrance. The house is built with natural materials: stone (for both floors and structural walls), glass (for the large floor-to-ceiling windows), wood (for the ceilings, the large overhanging roof elements, as support structure and for the pool's skylight) and copper (to waterproof the roof). The use of these materials, complemented by the simple but effective layout and its ample size make this a comfortable, elegant family house.

- 1 View from southeast
- 2 Patio on south facade
- 3 West facade, swimming pool volume
- 4 Detail of overlapping roof planes
- 5 Swimming pool
- 6 Ground-floor plan

Client
Manuel Valente Marques
Area
900 m²/9,688 sq ft
Cost
Confidential
Coordinates
39.1790 -9.0990

0518	Alenquer, Portugal	House in Alenquer	Aires Mateus	2002 RES	0522 RES Salazar, Portugal	0523 CUL Serra, Portugal	0524 RES Litoral Alentejano, Portugal
0519	Cascais, Portugal	House in Cascais	Souto Moura - Arquitectos	2002 RES	0513 SPD Monte Castro, Portugal		

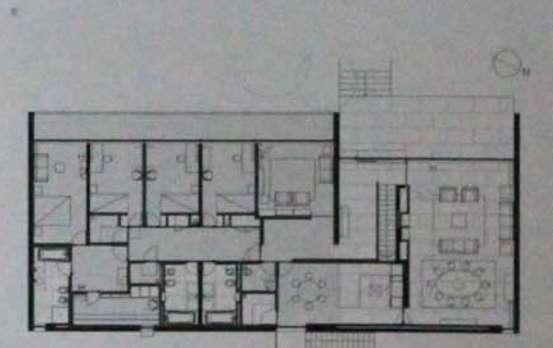
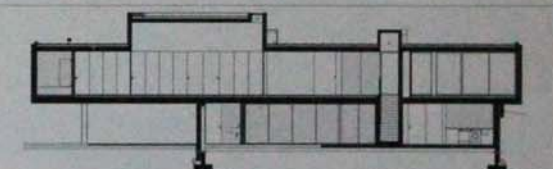


0518 Set within a cluster of traditional white houses on an east-facing hillside, this house in Alenquer is an original renovation and reinterpretation of a ruined house. The structure maintains its physical relationship with the immediate context as a boundary that interrupts a stepped path where irregular streets intersect. Seen from this context, the house retains only the form of a patchwork of opaque stacked facades bounded by a castellated stone wall. Its openings reflect light, white on white. A diagrammatic restoration of the freestanding masonry walls preserves the strength of the ruin as both internal and external space, and as an expression of raw structure. These thick, irregularly perforated white planes loosely enclose two distinct spaces, accentuated by the insertion of a new element into each. A long pool excavated along the base of an almost blank north wall gives the enclosure a protective function. The pool also emphasizes the vertical nature of the openings at its ends and contributes to the reflected, diffuse light that characterizes the space. A series of functionally stacked geometric volumes has been constructed in the southern structure and its windows orientated to the openings in the existing wall. Wooden decking, free of alignment with the walls, unites the two

spaces and differentiates them from the grass garden, defining the limits of the original exterior. An orthogonal composition of simple white boxes with timber floors and large square metal-framed windows contrasts with the scale and style of the old structure. The open ground floor combines living, dining and kitchen areas. Above, a short corridor leads to a central service core and three bedrooms cantilevered over the lower volume, the largest of which opens on to a patio. The views from the bedrooms are framed by the deeply recessed original windows, which add an extra layer of privacy.

- 1 House and garden area
- 2 View east through site towards garden
- 3 Cantilevered bedroom volume
- 4 Swimming pool
- 5 First-floor plan

Client
Confidential
Area
655 m²/7,050 sq ft
Cost
Confidential
Coordinates
39.0561 - 9.0055

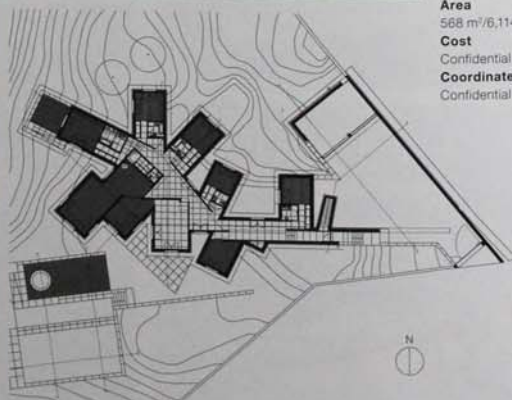


0519 The simple rectangular plan of this house in Cascais disregards the site's irregularity. The entrance porch, as the lawn rises to meet the house, is accessed by a stone path. Within, the timber floors are laid perpendicular to the sand-blasted stainless steel-framed windows. The rear facade is a plane of handmade light-yellow glazed tiles punctuated by only a circular window for the office and the glazed door of the pantry. The facade is framed by two vertical windows and exposed concrete side walls and slabs. A stone-clad base set back from the facade supports the beam and slab concrete floor. This lower room serves as both structure and garage, accessed via an internal stair or an external stone paved path. Standard section steel columns also support the cantilever, and are visible internally. A dark marble floor paved in local Azulejo de

Cascais differentiates communal spaces from the white-walled wooden-floored private areas.

- 1 Entrance area
- 2 Balcony overlooking swimming pool
- 3 North facade
- 4 Bedroom interior
- 5 Detail of structural steel column
- 6 Section through building
- 7 First-floor plan

Client
Luís Carlos Vilelas Fernandes
Area
478 m²/5,145 sq ft
Cost
€800,000
Coordinates
Confidential

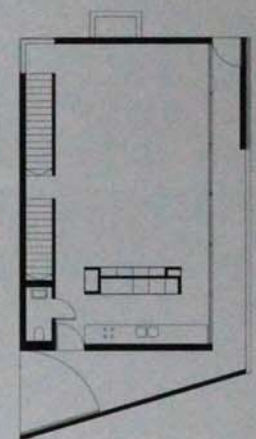
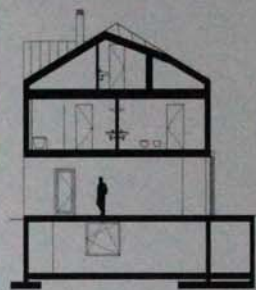
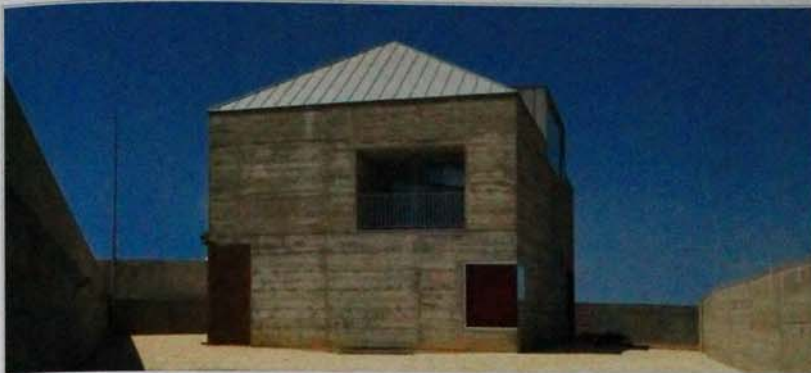


0520 Placed on a relatively flat part of a large site sloping towards the sea to the northwest, the plan of this house resembles a plant with leaves arranged along a stem. Five bedrooms, a living room, kitchen and study are arranged as volumes along an irregular interior corridor. Gaps between the volumes allow glimpses of the landscape and, in places, form semi-enclosed patios. Although the house has only one storey, the rooms rest on four different levels to follow the landscape as it drops to the north and west. From an entrance drive and covered carport, exterior stairs descend under a sloping canopy sheltering the main entrance. *En suite* bedrooms are set individually within the hillside along the east side of the corridor. Living areas and the study on the west side are more interlinked and look over terraces and an open-air swimming pool. The load-bearing masonry structure has a treated timber facade of vertical boarding over a stone plinth. Set within the facade, folding shutters in the same stained timber open to reveal double timber-framed glass doors forming the only openings to the exterior. The concrete slab roof, covered with metal sheeting, drops to a lower level over the northern part of the building. Small circular rooflights light bathrooms and a single large rooflight marks the termination of the internal route at the master bedroom, placed furthest from the entrance with its own exterior patio.

- 1 Main entrance
- 2 View across roof from north
- 3 Bedroom pavilions
- 4 West facade
- 5 View along central corridor
- 6 Living area
- 7 Ground-floor plan

Client
Carlos Alemão
Area
588 m²/6,114 sq ft
Cost
Confidential
Coordinates
Confidential

0521	Azeitão, Portugal	Azeitão House	Miguel Beleza	2005 RES			
0522	Setúbal, Portugal	House in Brejos de Azeitão	Aires Mateus	2003 RES	0518 RES Alenquer, Portugal	0523 CUL Sines, Portugal	0524 RES Litoral Alentejano, Portugal



0521 Closed off from its suburban surroundings, this house in Azeitão overlooks the Arrábida Ridge, a coastal natural park south of Lisbon. The house has the appearance of a domestic fortress protected by a perimeter wall, which wraps around its irregular corner plot. The wall has the same material palette as the house's exposed concrete, Cor-Ten steel and zinc. Exposed concrete with irregular shuttering is used for the structural walls of the house and the site boundary. Cor-Ten steel panels, naturally oxidized to a reddish brown, cover the southwest facade's lower level and mark the door around the corner. The pitched zinc roof is interrupted by the study, contained in a cube form protruding from the roof. A large, north-facing window cuts into the monolithic concrete. White interiors with wooden floors and steel-framed glazed panels contrast with the heavy, opaque exterior. The ground floor is an open rectangular living space with a kitchen partially separated by a storage wall. With floor-to-ceiling glazing along its south side, the room opens to the corridor enfolding the western corner of the plan. The overhang created by this permeable corridor shades the interior from the south sun. Bedrooms on the first floor are accessed from open-plan circulation space ending in a balcony in the east facade. The enclosed stairs rise up the northeast wall from a corner window that looks on to the gravel patio to the study window in the attic.

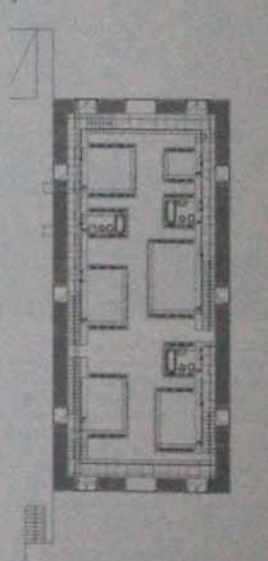
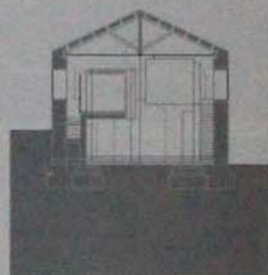
- 1 View from east
- 2 Southwest facade
- 3 Ground-floor living space
- 4 Facade detail with Cor-Ten steel panels
- 5 Section through building
- 6 Ground-floor plan

Client
Renata Vanda Leong
Area
506 m²/5,445 sq ft
Cost
€400,000
Coordinates
38.5106 -9.0247

0522 This house addresses the problems of contemporary living in a former winery near the port city of Setúbal. The barn-like structure with its whitewashed facades of stone-framed windows and large wooden doors stands on a cobble square. Inside, white cubes of varying sizes seem to balance on their edges along new walls, cantilevering into the building's spacious industrial hall from a steel structure sprung off the 0.9 m (3 ft) thick stone walls. These cubes both preserve the integrity of the original space and introduce the smaller scale necessary for domestic life. New metal ties strengthen the old timber truss of the pitched roof. The dark timber structure contrasts with the simple white forms arranged below. Deep windows puncturing the original walls complement light filtering through the facade. Two longitudinal walls, 0.4 m (1.3 ft) wide, run parallel to the masonry structure, separated from it by a corridor with access to a kitchen and lavatory embedded into the old wall. Stairs to the four bedrooms rise from the 132 m² (1,421 sq ft) communal area through breaks in the wall. A walkway protected by a glass balustrade circles the building's upper levels to reach the study, dressing room and smaller bathrooms. The stairs and bedrooms, whose interiors open to the external envelope, are naturally lit by the upper level windows. The white volumes disperse light into the living space, where it is further diffused by white plaster walls and pale timber.

- 1 View of former winery
- 2 Interior view of roof structure
- 3 View of entrance hall
- 4 Cantilevered white cubes in main hall
- 5 Section through building
- 6 First-floor plan

Client
Confidential
Area
445 m²/4,790 sq ft
Cost
Confidential
Coordinates
38.5241 -8.8928

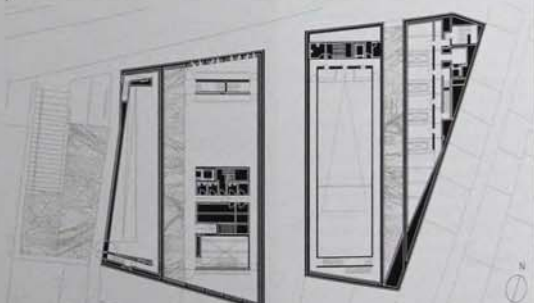




0523 Sines Cultural Centre stands on the site of a medieval gate. A historic route leads through it, crossing the nucleus of the city to a castle on the ocean's edge. An exhibition centre, theatre, library and regional archive occupy almost the entire plot, flanking Rua Cândido dos Reis with monolithic stone boxes. The building creates an accessible junction between the traditional centre and the newer city. It transforms references evocative of the castle, such as 'arrow-slit' apertures, into lighting solutions. Abstract, oversized castellations split the volumes

into four, forming long, pebbled patios which naturally light the library and gallery. The street is paved in the same loz limestone that clads the building. Parallel strips of street-level glazing offer an unbroken view through the otherwise impenetrable mass. This duality between permeability and opacity perpetuates the idea of a 'gate', adopting the street as a space between the institutions, while also integrating them into the daily life of the urban fabric. A roof café above two public reading rooms offers panoramic views over the city. The archive

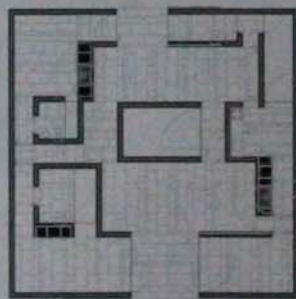
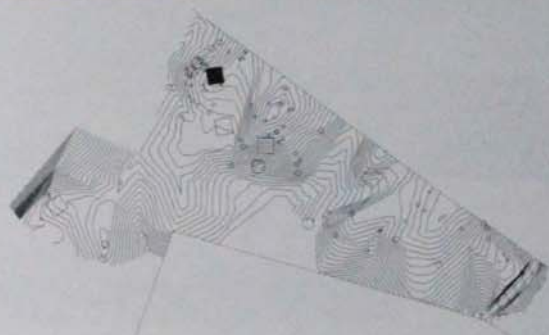
below consists of three floors dedicated to storage, consultation and restoration of ancient documents. Load-bearing side walls support floorplates suspended from a bridge-like structure. This system also accommodates the exhibition hall and a versatile 'box' auditorium across the street. An access foyer spans the site below ground, linking these functionally and acoustically isolated volumes. Glass balustrades border the ramps and multiple height voids, creating a flexible combination of exhibition, service and transition space.



A combination of natural light and fluorescent-lit strips embedded in the ceilings light the white marble interiors.

Client
Sines Municipality
Area
8,065 m²/86,811 sq ft
Cost
Confidential
Coordinates
37.9566 -8.8683

- 1 View from northwest
- 2 View along Rua Cândido dos Reis
- 3 Facade detail with narrow apertures
- 4 Exhibition space
- 5 Interior with white marble finish
- 6 Internal ramp
- 7 Section through building
- 8 First-floor plan



0524 Set in a coastal region, this house is a contemporary interpretation of the southern Portuguese vernacular. It is the first of four square-plan houses that share a rural, arid site and a rectangular pool sunk into a concrete square. The white box is interrupted by only two sliding wooden panels on its east and west facades. Strong sunlight defines each plane as a uniform hue of white that changes throughout the day. Internal patios perforate the house, bringing light into an interior which appears carved from a solid

mass. The panels slide to reveal a series of interdependent spaces within. Arranged as an irregular living space divided into two principal parts by a central patio, the house is an exploration of transition. At each junction, dictated by a shift in use or privacy, a layer of structure wraps the room, differentiating it from the primary space. As a result, the floors rise with respect to the central living space, the ceilings get proportionately lower and the walls get thicker, softening the impact of large shifts

in external temperature. Plain white patios infuse the white interior with modulated light and serve to ventilate the spaces. Pale stone blocks matching the floors form a seemingly improvised step into the house. This loose element supports the subtle differentiation between spaces. Square metal-framed glass panels act as a wall for two of the three bedrooms and the central patio. By pivoting around an axis, these panels change into large doors, creating spatial and functional flexibility between the bedrooms and the

living space. The introspective dwelling becomes permeable, potentially opening up to itself and its surroundings.

- 1 Sunken outdoor pool
- 2 Patio with sliding door and step
- 3 West facade with patio closed
- 4 Detail of metal-framed window
- 5 West facade with patio open
- 6 View of interior
- 7 Site plan
- 8 Floor plan

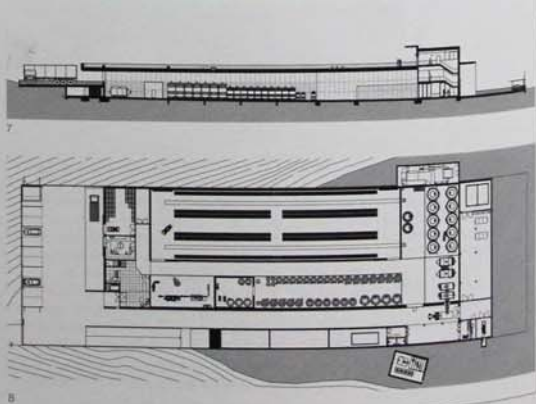
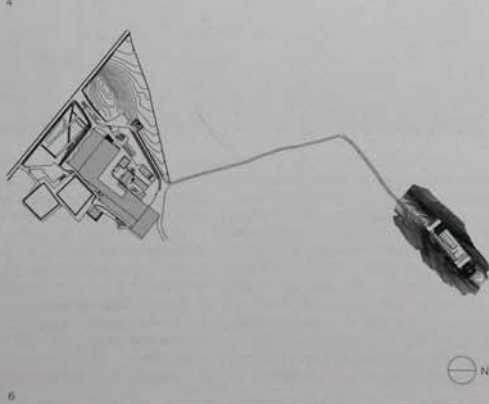
Client
Confidential
Area
185 m² (1,981 sq ft)
Cost
€290,000
Coordinates
37.8249 -6.8082

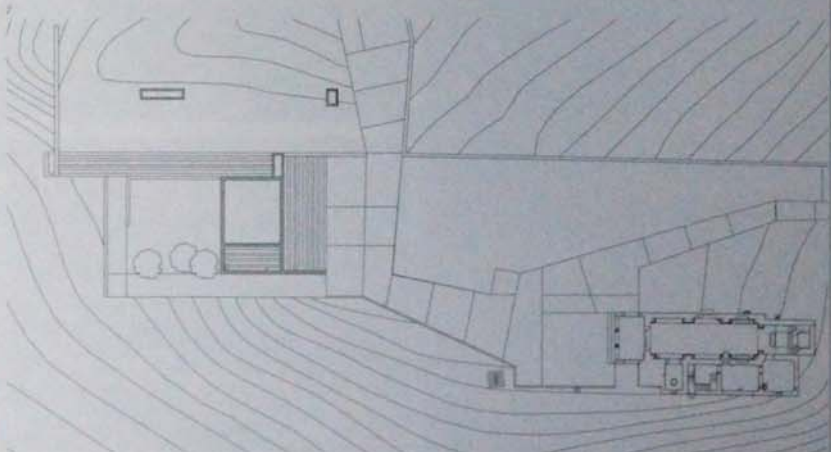
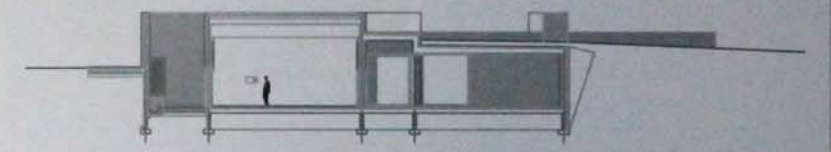


0525 This 120 x 50 m (394 x 164 ft) winery crowns a gently sloping terrain of vineyards, olive groves and cork plantations in the ALENTEJO region of south-central Portugal. Its pure forms and horizontal character echo the surrounding agricultural landscapes. Sited on a non-arable clay plot previously used for rubbish disposal and accessed from a nearby industrial complex, the impact made by the building on the surrounding landscape is minimal. Its long axis is perpendicular to the slope's contours, sitting the grape delivery at a level above the production floor without terracing the ground. The entrance recedes into the vertical volume, which contains the public spaces and rises above the 9 m (30 ft) high industrial hall's southwest end. The top floor of this volume aligns with the long roof of the production hall, transforming it into a grassy panoramic terrace for the wine tasting lounge and shop. A void adjacent to the window lights the offices below. Pre-stressed concrete beams span between reinforced concrete walls 45 cm (18 in) thick. Non-structural partitions are 15 cm (6 in) brick masonry. Long butt-lap jointed wooden beams support the rows of casks, visible through a large window framed in enamelled timber in the reception area. The industrial interior's exposed concrete walls, epoxy resin floor finish and stainless steel doors contrast with the public area's white-plastered walls, marble floors and wainscoting. The upper floor is finished in dark riga wood. Marble also covers the rooftop parapet, benches and the pool's shallow basin. A large overhang wraps the wine loading bay by the entrance. It frames the landscape, stopping abruptly above the whitewashed brick perimeter wall. A granite-paved ramp leads up to the grape unloading bays, turning about the rounded west corner of the protruding roof structure.

- 1 View of building in context
- 2 South facade
- 3 First-floor interior, vertical volume
- 4 Rooftop terrace with pool
- 5 Ground-floor interior, vertical volume
- 6 Site plan
- 7 Section through building
- 8 Ground-floor plan

Client
Rui Nabeiro (SEATUR)
Area
2,854 m²/30,720 sq ft
Cost
€6,000,000
Coordinates
39.0424 -7.0959





0526 The construction of the Alqueva dam in the southern Portuguese Alentejo region caused the small village of Luz to submerge. Its inhabitants, cemetery and fifteenth-century church were relocated 2 km (1.2 miles) away. The dismantling process unearthed various anthropological, historical and architectural artefacts, which are exhibited in the museum. Consisting of two dark limestone boxes embedded in the arid landscape, the museum contrasts with the whites of the marble cemetery and church nearby. The three structures occupy a pivotal

role in establishing the identity of the transplanted village. A path leads west from the village, past the church and cemetery, to ramp down along the museum's south facade. It turns north to reach the cafe and entrance porch, defining the open sides of a square patio. Light floods through the full-height wooden-framed glazing of the porch into the atrium and multipurpose room, and is brought into the edges of all of the exhibition spaces by light chimneys. Closing off the patio's east side, the Luz (light) room is the focal point of the museum. Beyond it,

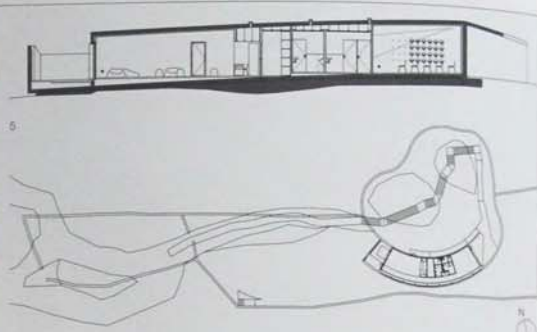
the memory room and temporary exhibition room complete a sequence of spaces, designed before the move, which focus on the spatial qualities of the building rather than on the – then unknown – objects. A composite structure of self-supporting stone and concrete walls, bonded by casting the cement between them, creates a thermally efficient outer skin 50 cm (20 in.) thick. The partially buried volumes are punctured to light the exposed concrete interiors from above. The exterior is traditionally constructed in 8–9 cm (3–3.5 in.)

thick courses of locally quarried grey Mourão schist. The heavy tectonic volumes relate to other local constructions, most spectacularly the Roman ruins of Louisa Castle.

- 1 View from east
- 2 South facade
- 3 Museum light chimneys
- 4 Porch, atrium and multipurpose room
- 5 Patio with view into museum
- 6 Temporary exhibition area
- 7 Section through building
- 8 Site plan

Client
E.D.I.A.
Area
660 m²/7,104 sq ft
Cost
€1,100,000
Coordinates
38.3443 -7.3825

Europe		Portugal				
0527	Madalena do Pico, Azores, Portugal	Gruta das Torres Visitor Centre	SAMI Arquitectos	2005	CUL	
0528	São Vicente, Madeira, Portugal	Vulcanism Pavilion	Paulo David	2004	CUL	0529 CUL Calheta, Portugal 0530 SPO Câmara de Lobos, Portugal 0531 RES Funchal, Portugal

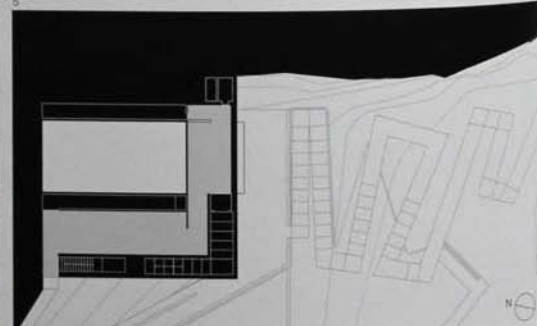
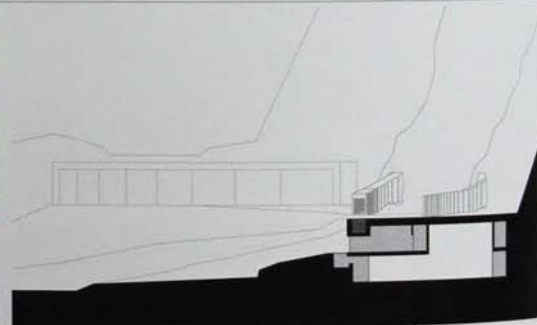


0527 Gruta das Torres, a 5,150 m (16,900 ft) long lava tube discovered in 1990 near the village of Criação Velha on Pico Island, was declared a National Monument in 2004. Its unique scale within the Azores volcanic archipelago, with caves reaching 17 m (56 ft) in height, makes it of great geological interest. The Gruta das Torres Visitor Centre responds to the vast scale of its surroundings – dominated by the Pico mountain – and makes use of vernacular building traditions. A natural skylight formed by a collapse in the lava acts as the entrance into the Gruta das Torres. The wavy basalt stone wall around the perimeter and the centre's curved building echo the material and form of this space. The 1.8 m (6 ft) high wall increases to 3.5 m (11 ft 6 in) to form the south facade of the reinforced concrete structure, which is coated in shiny black waterproofing and looks like glassy lava. The external skin reinterprets local open-weave stonework, and *currais de figueira* (fig tree walls) provide solar shading and dappled light throughout, a technique that was originally used to protect vineyards from wind and seawater. Visitors enter the centre through a patio, which acts as a transitional space between the open lava landscape and the interior. A continuous wall of glass panels lines the *currais de figueira* and guides the visitor beyond the ticket office

and waiting room to an auditorium where helmets are provided and a briefing begins the tour. Groups descend a solid rock stair into the lava tube where a walkway spans the rockslides. The 400 m (1,312 ft) circular route avoids overlapping by ramping up to the waiting room and following the inner curve of the building.

- 1 View from south of *currais de figueira*
- 2 View from east
- 3 Patio with pool
- 4 Entrance hall interior
- 5 Section through building
- 6 Floor plan

Client
Regional Government of the Azores
Area
207 m²/2,228 sq ft
Cost
€200,000
Coordinates
38.5215 -28.5309



0528 Located near the village of São Vicente on the north coast of Madeira, this exhibition centre exploring the island's geological evolution is adjacent to a network of volcanic caves made up of more than 1 km (0.6 miles) of lava tubes. The two-storey building appears embedded in the valley's rocky hillside, on the dividing line between a densely forested slope and the fields of the village periphery. Its west facade rises in a triangular formation from the terrain. Roughly finished blocks of local dark volcanic basalt create the building's

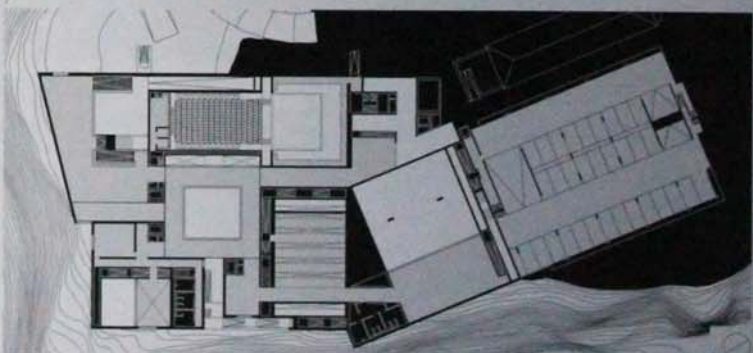
envelope, uninterrupted except for three sets of doors. Wooden stepped platforms of varying sizes, with occasional garden benches, form a jagged route up to the building through autochthonous vegetation. The main entrance is a wide rectangular-shaped glazed opening in the south facade, marked by a protruding element similar in shape to the benches. The ground plan, 10 x 12 m (33 x 39 ft), is split into three long spaces. The largest, immediately beyond the entrance, is double height. Its display focuses on volcanology, as suggested by

the red walls and black wooden floors. A long, thin room, dubbed the 'time tunnel', explains the formation of the solar system. This intermediary space is used to subdivide the rectangular plan, creating a stimulating and varied exhibition route around and within a single partition element. The following two rooms focus on audiovisual presentations. They are linked by stairs along the west facade's interior. Double doors at each floor level connect to the external concrete path that zigzags up to the caves from the entrance. The earth bordering the paths is

retained by low basalt walls, varying in height or disappearing in relation to the topography in a similar way to the facade. Further up, the path overlooks a reflective plane of water situated on the pavilion's roof.

- 1 View from southwest
- 2 West facade
- 3 Route to entrance
- 4 Main entrance
- 5 Section through building
- 6 Site plan

Client
Society for the Development of the North, Regional Government of Madeira
Area
Not available
Cost
Confidential
Coordinates
32.8039 -17.0484



0529 Casa das Mudanças Art Centre is situated on the edge of a volcanic basalt promontory 180 m (600 ft) above the Atlantic in a valley surrounded by mountains on Madeira's west coast. Two intersecting volumes of local black basalt form a plateau of perforated terraces rooted in the cliff's topography. These interlinking platforms, scored with rows of planters and deeper incisions of circulation, sunken patios and light wells, echo the stepped agricultural terraces typical to rural Madeira on which the adjacent sixteenth-century Casa das

Mudanças is placed. Visitors descend a ramp axially aligned with the volume on the cliff edge, into a square patio at its centre. An external ramp connects to a restaurant with a terrace and views over Calheta. The museum, library, bookshop and a multifunctional auditorium are accessed from the patio, where the exhibition circuit begins and ends. Narrow flights of stairs connect the galleries, in which double-height halls on different levels create high ceilings in the circulation spaces. Tube-lit handrails carved into the thick walls highlight the shift

in scale. The concrete structure is combined with steel beams for the longest spans. The library's three levels offer workshop space which can link to the galleries and connect the distinct institutions. Clerestory windows naturally light two galleries through deep vertical cuts to complement horizontal fluorescent-lit strips throughout. At night, low-level lighting embedded in the basalt lights up the ramps and stairs, and the central patio glows through its semi-opaque glazed panels. Framed views to the sky, horizon and coastline accentuate the

transition between the patio, embedded in the rock, and the white galleries with floors of garapa wood below.

- 1 View south across terraced roofs
- 2 Route to restaurant
- 3 Night view of main courtyard
- 4 Double-height exhibition space
- 5 A gallery room
- 6 Auditorium interior
- 7 Section through building
- 8 First-floor plan

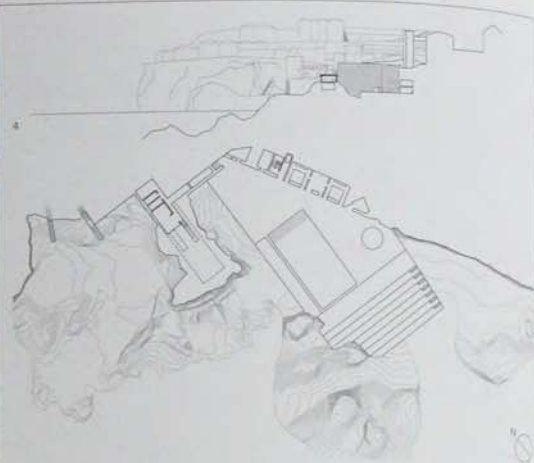
Client
Society for the Development of Ponta do
Criste, Regional Government of Madeira

Area
12,000 m²/129,160 sq ft

Cost
€15,000,000

Coordinates
32.7229 -17.1605

0530	Câmara de Lobos, Madeira, Portugal	Salinas Swimming Pools and Restaurant	Paulo David	2006 SPO	0528 CUL São Vicente, Portugal	0529 CUL Calheta, Portugal	0531 RES Funchal, Portugal
0531	Funchal, Madeira, Portugal	AJ99 - Residential Building	Paulo David	2005 RES	0528 CUL São Vicente, Portugal	0529 CUL Calheta, Portugal	0530 SPO Câmara de Lobos, Portugal



0530 Set on the site of an obsolete fishing industry, Salinas Swimming Pools and Restaurant lie on the boundary between the Atlantic Ocean and Câmara de Lobos, an old fishing town in Madeira. Its bold composition of monolithic volumes contrasts with the traditional white, pastel and terracotta tones of the surrounding architecture. A thick wall of dry-laid porous basalt delineates the urban edge. Its black mass is dotted with small openings, serving a vertical layer of accommodation within and some lighter-coloured stones which are echoed by the white lintels of the sequence of doors at its base. A lift-shaft rises out of the base, propped by a walkway. The two pools, a small circle and a large rectangle, are set in a concrete slab, the regularity of which contrasts with the natural coastline. A series of steps descends from the platform to the ocean. The restaurant emerges above the single fold in the wall, with panoramic views of the ocean from its facade-length terrace. The glazed box is clad in wooden slats that filter the strong coastal light into the wooden interior. A metal service core houses the kitchen and links the restaurant to a rooftop garden. The bar is one level down, protected by the basalt wall which intersects with a series of stepped paths at the upper level.

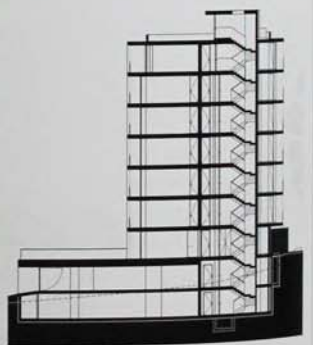
- 1 View of complex from pools
- 2 Exterior view of kitchen
- 3 Restaurant interior
- 4 Section through pools and buildings
- 5 Lower-level plan

Client
Society for Metropolitan Development:
Regional Government of Madeira

Area
Not available

Cost
Confidential

Coordinates
32.6465 -16.9732



0531 AJ99 is an apartment block in a coastal suburb of Funchal, the capital city of Madeira. The building takes a critical approach to its context, a low-density residential area with a high-density urban approach to city expansion. The building is raised on a plinth of wooden terraces, a simple slab and column structure. The lateral walls of the block are blind concrete planes with horizontal indentations marking

its seven levels. Evident on the main facades is the combination of the floor plates, end walls and roof that frame the continuous balconies, all a similar thickness and finish. The finer lines of the facade, provided by the black metal frames of the floor-to-ceiling glazing panels, make up the entire south facade and are echoed by a simple metal balustrade. The apartment block provides a variety of plan types, ranging from a single

aspect, one-bedroom apartment on the ground floor with a south-facing terrace over twice its size, to a double-aspect, four-bedroom apartment with a panoramic living space taking up the entire sixth floor. H-shaped columns, painted white to match the walls and ceilings, are exposed in some of the bigger spaces. The deeper balconies, orientated south, offer solar shading and a flexible outdoor space into which they can

extend. They are an important feature in a climate encouraging outdoor use.

- 1 South facade
- 2 View through typical apartment
- 3 Penthouse living room
- 4 Section through building
- 5 Typical floor plan

Client
Insulargest

Area
Not available

Cost
Confidential

Coordinates
32.6481 -16.9052

0532-0556 Germany North

0532	Nordrhein-Westfalen, Germany	House Germany	John Pawson	2003 RES	0209 RES Tokyo, Japan	0325 RES Lodrup, Denmark	0374 INF London, UK	0701 REL Tuzim, Czech Republic	0860 RES Tallande, USA	0910 RES New York, USA
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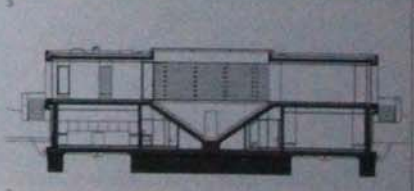
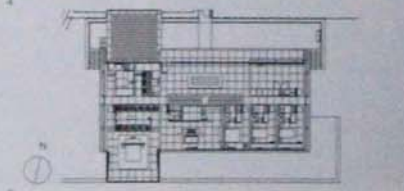


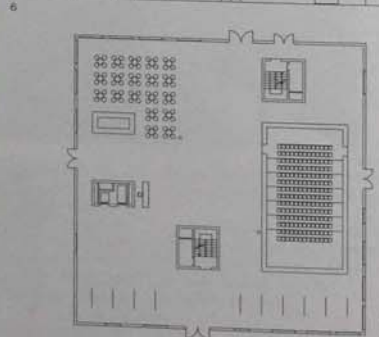
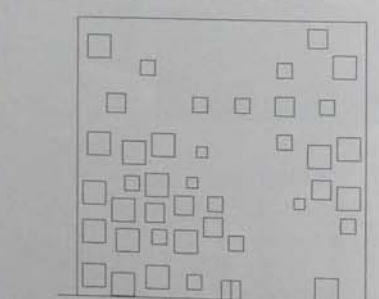
0532 This project, a single-family house set on a sloping woodland site, addresses the problem of building on sloped terrain by presenting a single-storey facade to the street and a two-storey facade on the garden side. A double flight of stairs set across the width of the house links the house's two internal levels. This stairwell, lit from above by a large skylight, is one of the principle organizing elements of the design. The house's main public areas are on the lower level, shielded from the street by the fall of the land. Kitchen, dining and living rooms are arranged as a set of connected spaces which open on to a terrace. Private living spaces for the family are upstairs, with separate wings for parents and children. Bathrooms and shared living areas connect the wings, to allow for increased independence of children from parents as time passes. This planning to take account of evolving patterns of use is evident throughout the design. Both street and garden facades of the house are extensively glazed. The house presents a glass wall to the street, though an exterior screen of planting and an interior screen of timber slats maintain privacy. Large windows on the

garden side frame extensive woodland views, particularly from the main bedroom, which looks out at treetop level. The sense of being surrounded by nature is enhanced by a sensuous choice of natural materials, including red sandstone and rusticated ashlar walls.

- 1 View of house from southwest
- 2 Terrace along south facade
- 3 Southeast corner of house
- 4 North facade
- 5 View from ground-floor living area
- 6 Entry-level plan
- 7 Section through building

Client
Confidential
Area
740 m²/7,965 sq ft
Cost
Confidential
Coordinates
51.4259 7.6632





0533 The Zollverein School of Management and Design is the first new building on the historic coal-mining Zollverein site, which was declared a World Heritage Site by UNESCO in 2001. The Zollverein School will act as a bridge between teaching, research and practical implementation in relation to the planned Design Park, as the Zollverein grows and prospers as a design location. The building's smooth white surfaces contrast with the post-industrial landscape of overgrown railway lines and the rusted steel structures of the former mines rising behind it. This oversized cube of concrete (35 x 35 x 35 m) towers over the houses next to it. Its relatively thin shell of unadorned concrete is punctured with a range of differently sized openings, which appear to be randomly distributed across the facade, unregulated to the spaces within. The building has four levels, each with a different floor-to-ceiling height and an open floor plan designed to encourage interaction between researchers and students. At the top is a roof garden. On the ground floor is a multi-level presentation hall, exhibition, café and foyer areas for public use. The design studios are on the first floor and the library is on the second floor, along with open, glazed seminar rooms and several separate, quiet workplaces along the northeast facade. The third floor is the office level, with working areas of various sizes and characters divided by glass walls.

- 1 View of differently sized windows
- 2 Detail of facade
- 3 Building in context
- 4 Detail of opening on top floor
- 5 View of seminar room
- 6 North elevation
- 7 Ground-floor plan

Client
Zollverein School of Management and Design
Area
7,350 m²/79,115 sq ft
Cost
Confidential
Coordinates
51.4839 7.0444

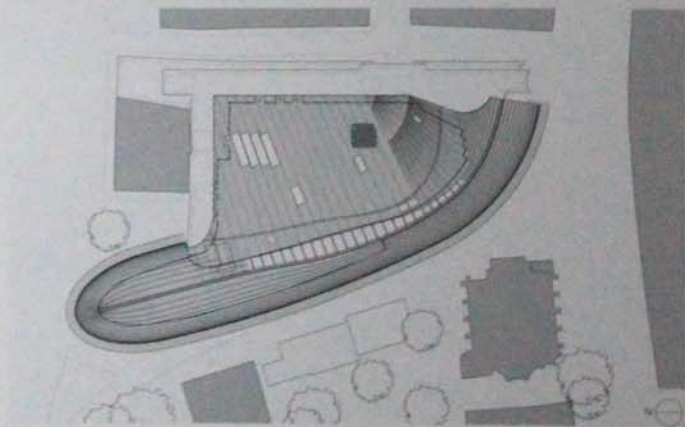
0534	Köln, Germany	P&C Department Store	Renzo Piano Building Workshop	2005	0027 COM Tokyo, North	0072 CUL Bern, Switzerland	0074 CUL Roma, Italy	0895 CUL Atlanta, USA	0908 COM New York, USA	0909 CUL New York, USA
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0534 Peek and Cloppenburg's new department store sits between Schildergasse, Köln's shopping mile, and the tunnel entrance to a major city traffic artery. It provides a focal point for the immediate surroundings of monotonous 1970s concrete buildings. Its size and the structuring of its facade establish a dialogue with the city's famous gothic cathedral. The five-storey building is an exuberantly warped glass shape that wraps around a more conventional orthogonal block. Resembling a gigantic glasshouse, the 130 m (426.5 ft) long vitreous form surges along Schildergasse, its roof dipping down in deference to the St Antoniuskirche, and ending in a bulbous arc. At ground level, its curves create a public space in front of the church. Vertical wooden arches at 2.5 m (8.2 ft) intervals support the thin skin and shape the building's structure. Between each arch, strips of metal carry the faceted glass - nearly all of the glazing panels are unique components, dictated by the undulating form. The facade wraps the building in a transparent veil and draws daylight deep into the shopping floors. A system of integral blinds provides shading when required, and heat rises through the natural stack effect and dissipates through louvers which open. The curves of the wooden arches meet at the backbone of the building, a curved steel spinal ridge girder, and form a transparent dome overlooking the roofscape of the city centre and the bell towers of Köln Cathedral. Renzo Piano's building is an unusual piece of corporate architecture which not only fills a gap in the city, but also contributes to its urban context at multiple scales.



- 1 Aerial view
 - 2 West facade
 - 3 Arc facade
 - 4 Wooden arches support the metal and glass frame
 - 5 Site plan
- Client**
Harro Uwe
- Area**
29,000 m²/247,570 sq ft
- Cost**
€50,000,000
- Coordinates**
50.8356 6.9526



0535 Köln, Germany
 Kolomba Art Museum Peter Zumthor 2007
 CUL 0537 REL
 Mechemich, Germany

0407 The site for this new art museum is defined by complicated conditions. After extensive bombing in World War II, much of Köln was rebuilt, but the medieval church of St Kolomba remained a ruin surrounding a garden. In the 1950s, architect Gottfried Böhm was commissioned to build an octagonal chapel within the remaining fragmented structure. This was to house the 'Madonna of the Ruins', a statue whose survival was regarded as miraculous. Subsequent excavations in the 1970s revealed not just the medieval foundations of the church, but Roman archaeology. Architect Peter Zumthor's task was to provide exhibition space for the Köln Diocese's extensive collection of religious art while at the same time preserving the layers of historic fabric on the site. A concrete roof supported by slim concrete columns covers a large, double-height space. This space incorporates the Böhm chapel and the archaeological remains, which can be seen from a zigzagging raised timber walkway. The new perimeter walls are constructed of thin, handmade, pale bricks, set directly on top of the original church walls. A band of perforated openings allows air, low light and a subdued sense of the life of the city to enter the space. The foyer at the entrance to the museum leads directly to this space. Also accessible from this foyer are a courtyard garden and a staircase constrained between high walls, which leads to the first-floor galleries. Another long flight leads to the second floor, where a timber-panelled reading room and galleries are laid out like buildings around a town square.

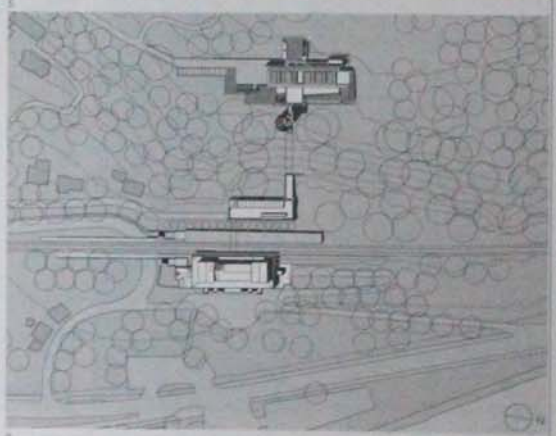


- 1 Street facade of building
- 2 Courtyard with church ruins
- 3 Detail of facade with perforated openings
- 4 Entrance foyer
- 5 Exhibition hall supported by thin piloti
- 6 Interior gallery space
- 7 View to city from gallery space



Client
 Archbishopric of Köln
Area
 3,550 m²/38,212 sq ft
Cost
 €43,400,000
Coordinates
 50.9388 6.9537





0536 The large white presence of the Arp Museum looks over the Rhine valley from its site high up on one of the valley slopes. Designed for a major collection of the work of Dada artists Hans Arp and his wife, Sophie Tauber-Arp, the museum holds a unique variety of drawings, paintings and sculptures. Visiting the museum involves a journey on foot from the town's railway station at the bottom of the hill, which was transformed into an exhibition space in the 1960s. This is located directly below the museum and provides the access to it. A 40-m (131-ft) long underpass, incorporating the main lobby and a museum shop gradually leads the visitor towards the main building. Two glass lifts rise up through a tower structure, giving some first glimpses of the landscape through transparent slats.

Reaching the top of the tower, the lifts open onto a 16-m (54.5-ft) long, glass-enclosed bridge, which leads into the museum or out onto cantilevered balconies and a terrace of local basalt stone with views over the Rhine. In the main lobby, sheet rock and cast concrete walls provide space for temporary exhibitions. Three floors of gallery spaces are organized around a central lift core, and the principal exhibition spaces on the top level are illuminated from above. The roof structure is almost entirely glazed, with a series of adjustable aluminum louvers that control the interior lighting conditions. A similar, though static, louvre system is designed for the double-height glazed facade towards the river bank, where the museum again opens up to the surrounding valley.

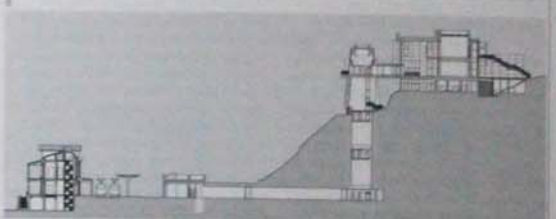
- 1 View of tower at night
- 2 Main lobby
- 3 Corridor leading to balcony
- 4 Glazed external structure
- 5 Ground-floor exhibition space
- 6 Cantilevered balcony
- 7 Underpass leading to main building
- 8 Site plan
- 9 Section through building

Client
Arp Museum Bahnhof Rolandseck

Area
4,600 m² (49,514 sq ft)

Cost
Confidential

Coordinates
50.6316; 7.2053





0537 This simple concrete chapel stands in a field 48.3 km (30 miles) southwest of Köln, in a vine-growing district. The architect agreed to design the project at nominal cost and help with its construction when he heard that the clients, a Roman Catholic farming couple, wished to dedicate it to Nikolaus of Fide (Brother Claus), a fifteenth-century mystic and cave-dwelling hermit. The exterior is a smooth chamfered rectangle, rising to 12 m (39.4 ft). The clients and their family and friends cast it using local sand and gravel in 24 shifts to represent the

hours of the day. A triangular steel door opens into a blackened, soft-edged space, with textured walls that slope in towards a tear-shaped, unglazed hole in the roof. This is the only source of light apart from tiny holes in the walls where the shuttering ties were removed and replaced with translucent glass. The floor is a smooth surface of cast lead. Rain collects in a sunken basin and when this overflows, it drains out through a simple channel cut in the floor. This extraordinary and unexpected interior recalls Brother Claus's cell and was created using a

wigwam of 120 slender tree trunks as a core. When the concrete had hardened, the tree trunks were set alight and the rough, soot-blackened surface is the result.

- 1 General view and entrance
- 2 View up to unglazed hole in roof
- 3 Detail of exterior wall
- 4 View of interior
- 5 Facade detail with shuttering tie holes and translucent glass

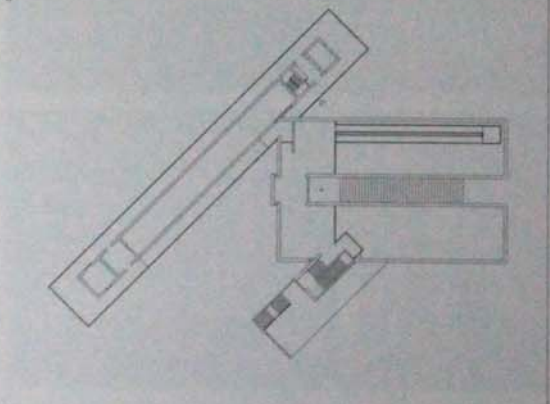
Client
Confidential
Area
Not available
Cost
Confidential
Coordinates
50.5914 6.6516



0538 Located on the site of a former NATO missile base in open country near Düsseldorf, this complex of galleries and artists' residences borders Museum Island Hombroich, an art park created by the same visionary collector who initiated this project. Here, Tadao Ando has adapted the initial design to house another collection comprising 800 Japanese screens and scrolls, as well as modern Western art. The architect created a promenade through the

site, which is sheltered by earth berms and enhanced by an expanse of water. Visitors pass through an arch cut into a semicircular concrete wall, which frames a long, narrow concrete gallery entirely enclosed by a fully glazed steel cage. The windowless container provides a controlled environment for works on paper and a dramatic contrast to the transparent, light-filled walkway that surrounds it. The glass roof folds down to two concrete troughs and a skylight running

the length of the building. A ramp descends to two semi-buried galleries, separated by a staircase and lit from above. The galleries extend at a 45-degree angle from the south side of the linear bar. The temple-like long gallery floating above the pond and the modern galleries emerges only 3.45 m (11.3 ft) above the earth. The Foundation provides a sharp contrast to Museum Island Hombroich, where one pavilion at a time is encountered in a densely landscaped park.



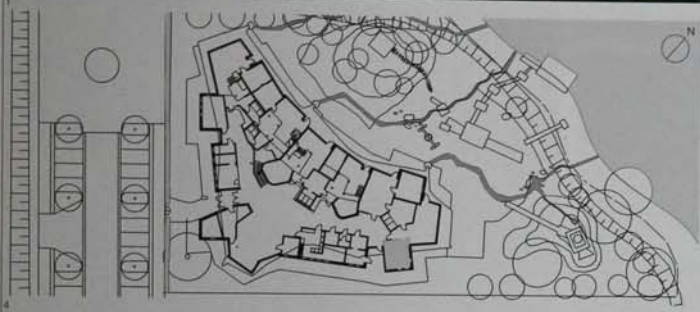
7 Here, the route is a planned sequence of events, but the element of surprise – integral to Ando's work – is always evident.

- 1 Building in context
- 2 Staircase to semi-buried galleries
- 3 Glazed walkway around long gallery
- 4 South facade of long gallery
- 5 View into semi-buried galleries
- 6 Site plan
- 7 First-floor plan

Client
Langen Foundation
Area
3,050 m²/32,879 sq ft
Cost
Confidential
Coordinates
51.1522, 6.8447

0539 Bremen, Germany Daycare Centre Technologiepark plus+ bauplanung Hübner · Forster · Hübner 2006 EDU

0540 Hannover, Germany Postfossil Ecowoodbox Kindergarten Despang Architekten 2007 EDU



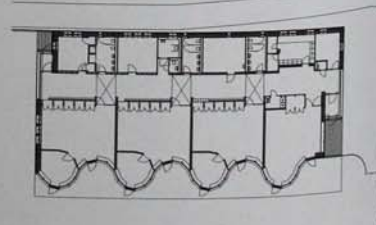
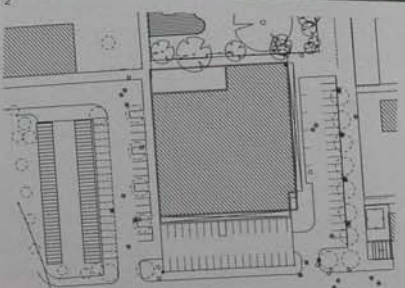
0539 This daycare centre for pre-school children has a waterfront site on the Technology Park of the University of Bremen. The flat, floodplain landscape lies outside the town centre. It is not densely developed and lacks an urban feel or definite sense of place. The competition to build the centre was won by Peter Hübner, an architect who began his career as an orthopaedic shoemaker and moved on to cabinet-making before specializing in prefabricated buildings. He is now well known for his collaborative

approach to design. Here, his brainstorming process generated innovative ideas about interior requirements and resulted in the concept of a large curved roof supported by towers, each in a different colour. These give an external identity to the two-storey set of rooms provided for each group of children and their carers. These are not identical, but vary according to the specific needs of children of different ages. Each tower has rooms for playing, eating, washing and resting, and has its own staircase and

gallery. There are many internal windows at various heights, and different materials are used to encourage exploration, including painted concrete, brick and timber boarding. The metal roof looks like a wing sweeping down low over the organic plan, and it extends in places to provide sheltered areas for outdoor play. The result is a stimulating interior environment with tactile appeal and a shifting sense of scale.

- 1 Exterior view
- 2 Interior space
- 3 View up into tower
- 4 Site plan

Client
Kita Technologiepark e.V.
Area
930 m²/10,010 sq ft
Cost
€1,700,000
Coordinates
53.1113 8.8594



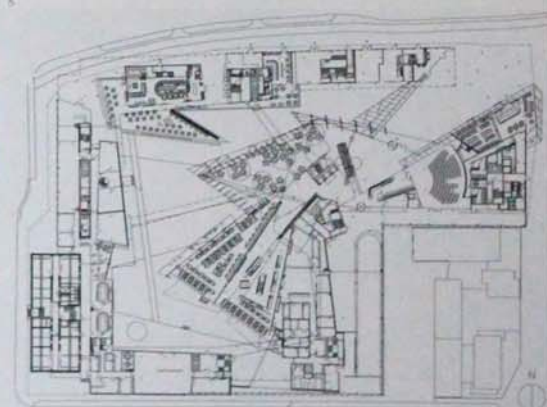
0540 The Postfossil Ecowoodbox Kindergarten is located in a typical 1950s suburban area in the city of Hannover, and replaces a prefabricated building from 1969. The new building occupies almost the same footprint as the previous structure, making use of the natural shading of mature trees on the site. The building is the first kindergarten in the city to meet the rigorous requirements of passive energy house standards, where the design of the building reduces the consumption of energy produced by fossil

fuels. The structure is a light wooden frame clad in prefabricated 40 cm (15.6 in) thick wall panels with pre-installed and glazed windows. The building sits on a slab above foam glass gravel. Facing south, a curved, fully triple-glazed facade maximizes solar heat gain, whereas the three other sides are covered in a highly insulated cladding of thermally modified timber. The north-facing elevation is formed of vertical wooden slats that blend with the natural colours and forms of the surroundings. The interior is lined with

birch plywood, with natural-coloured brown linoleum floors. The brief for the kindergarten spaces was developed in collaboration with its director, and the building accommodates around 70 children in three groups. The plan is designed around the activities of the children. Service spaces are arranged along the north wall, connected by a linear circulation system, which serves as a playstreet lit by skylights and a transition to the sunny playrooms facing south.

- 1 Exterior view
- 2 Detail of wooden slats
- 3 Detail of triple-glazed windows
- 4 View of the 'playstreet' and south-facing playrooms
- 5 Site plan
- 6 Ground-floor plan

Client
Hannover City
Area
658 m²/7,083 sq ft
Cost
€1,175,000
Coordinates
52.4048 9.6184



0541 The 1996 brief for the Norddeutsche Landesbank asked for a new bank complex in Hannover, which had to be a publicly accessible administrative building in the transfer zone between the city centre and a residential district. The brief required that the building's design should address its immediate site, as well as its connection to the wider city. The result is a complex composed of a series of smaller volumes of varying heights at its six outer facades and a central tower 55 m (180 ft) tall. The facades,

which look directly into the streets, are carefully designed to fit in with the existing neighbourhood, while the core structure of the bank contrasts with its immediate surroundings. This central structure is an assemblage of individual masses compiled at different angles and different heights. The result is a unique structure with a strong visual presence within the city. From inside, the tower offers open views onto the city as well as onto a large triangular slab balcony right below at its base. The open and

accessible ground floor of the complex accommodates restaurants, shops and bars in and around the central courtyard. The yard itself opens up to views of large-scale water features and green areas. A major objective of the design was to use natural resources to reduce energy consumption and carbon dioxide emissions. A double-skin facade allows for natural ventilation throughout the building. A special tube system inside the building's concrete casings provides for additional cooling and daylight redirection

inbuilt into the external sun shading system of the complex to reduce the amount of artificial light used.

1. View of the 18-storey tower
2. Glazed exterior of the cafeteria
3. Volumes protrude at different levels, overlooking the city
4. Glass tube corridor
5. Interior showing employee cafeteria
6. Ground-floor plan

Client
Norddeutsche Landesbank
Area
75,000 m²/807,293 sq ft
Cost
€193,693,000
Coordinates
52.3675, 9.7414

0542 Wolfsburg, Germany

Phaeno Science Centre

Zaha Hadid Architects

2005
EDU

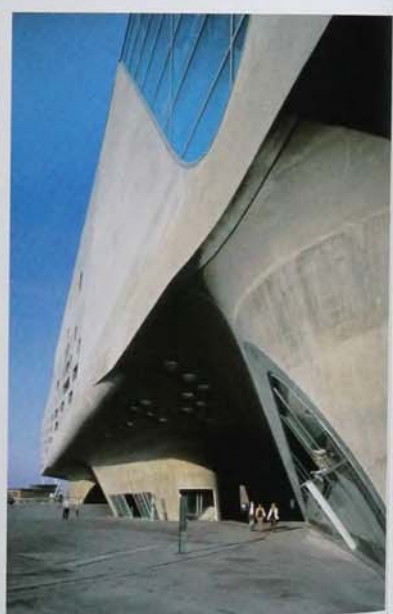
0352 PUB
Kerchady,
UK

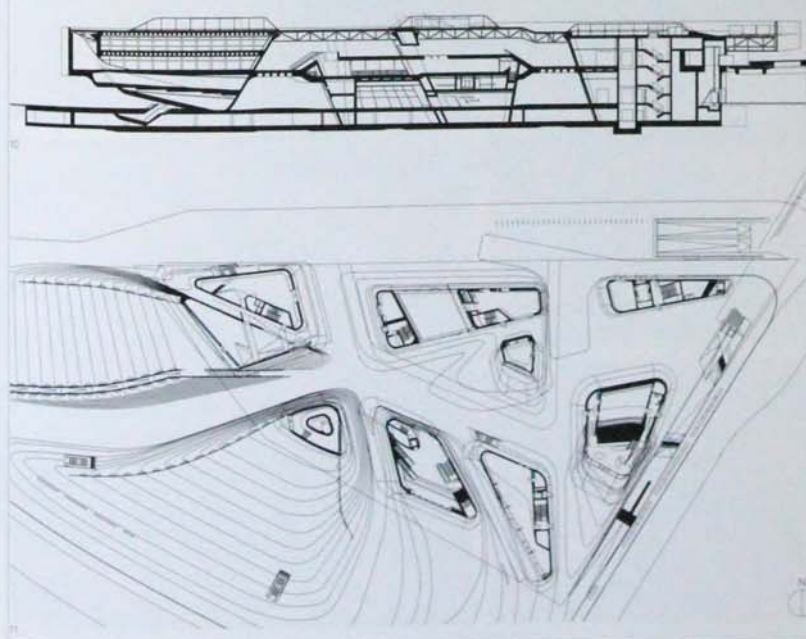
0543 COM
Leipzig,
Germany

0629 TRA
Innsbruck,
Austria

0640 RES
Wien,
Austria

0892 CUL
Cincinnati,
USA





0542 This science centre was commissioned by the city of Wolfsburg, a new industrial town in Lower Saxony founded by the Nazis in 1938 to mass produce cars. It is now a high-tech city of 125,000 people and the home of Volkswagen. The Phaeno Science Centre sits at the end of a chain of important cultural buildings designed by prominent twentieth-century architects, including Hans Scharoun and Alvar Aalto, on the residential side of the Mittelland Canal, across which lie the factories of Autostadt. The building is ambitious, and funnel-shaped cones support its main volume above a covered public plaza with an undulating surface. An open ground level allows both pedestrian and vehicle routes to link the two parts of the city. The building's jagged angles, looming curves, fractured planes and daring projections could not have been realized without the use of individually fabricated formwork sections for the concrete, created by sophisticated computer modelling. This is the largest example to date of a building made from self-compacting concrete. There is no demarcation between primary and secondary structures, and all elements of the building contribute to its structural integrity and serve specific functions at the same time. The concrete cones cut into the Phaeno building's mass and project from it. At plaza level, they house a shop, auditorium and restaurant, as well as entrances and exhibition spaces. Escalators take visitors up into a cavernous landscape designed to create a sense of wonder and dynamism. Here, one finds 250 individual exhibits or

Experimental Stations explaining different aspects of science and technology.

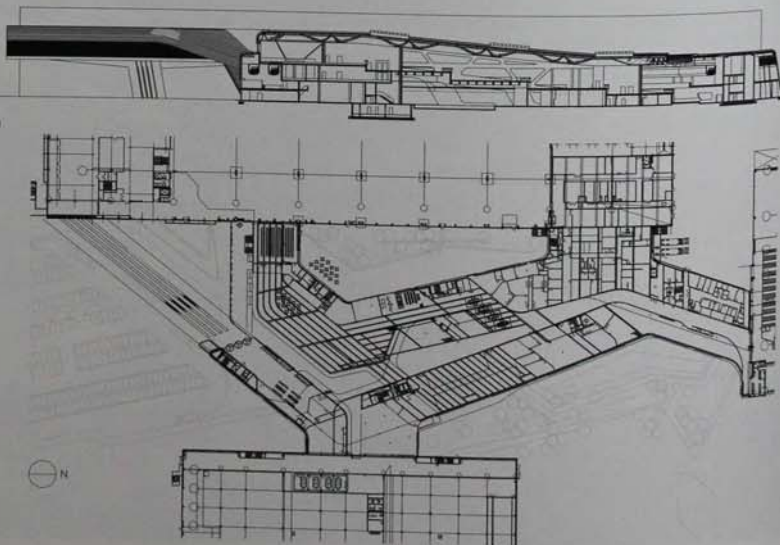
- 1 Northwest corner of the centre
- 2 Southwest facade
- 3 View of the centre from south
- 4 Entrance to public plaza
- 5 View through public plaza
- 6 Detail of concrete structure
- 7 Upper level exhibition space
- 8 Lobby and staircase
- 9 Exhibition space, with Experimental Stations
- 10 Section through building
- 11 Ground-floor plan

Client
Wolfsburg City
Area
27,000 m²/290,626 sq ft
Cost
Confidential
Coordinates
52.4289 10.7982

0543 Leipzig, Germany

BMW Central Building

Zaha Hadid Architects

2005
COM0352 PUB
Kirkcaldy,
UK0542 EDU
Wolfsburg,
Germany0629 TRA
Innsbruck,
Austria0640 RES
Wien,
Austria0892 CUL
Cincinnati,
USA

0543 This new building, described as the brain or nerve centre of a large factory complex, brings together production and offices to provide a socially progressive shared space for workers, management, technicians and visitors. It is located on the northern edge of Leipzig to take advantage of this central German city's skilled workforce and excellent transport connections. The building stands on a windswept plain, reached through a post-industrial landscape of derelict factories, although a new airport and motorway are beginning to promote regeneration of the area. The building's dynamic form is created by the routes taken to and through it by its users. Visitors arrive by car, driving under a dark blue, diagonally projecting portion of the first floor. They are dropped at a glazed public lobby and enter the building. Two sequences of terraced floor plates appear as giant staircases. One staircase runs from the front desk to the first floor in the middle of the building, while the other rises from the cafeteria and crosses over to form the projecting section of the first floor. These two sets of spaces overlook a long void between them. At ground floor, the void houses the auditing centre, where half-completed cars pass through on a track above, travelling from one production area to another. Every 50th car is pulled off the production line and very publicly taken apart for quality control purposes. Internally, the exposed grey concrete surfaces of the cutaway concrete structural elements contrast with steel elements. Areas are lit with colour washes defining different functions. The external envelope expresses the forms within and uses cast glass channels as well as sheet cladding materials to cover its angular forms.

- 1 View of entrance from car park
- 2 Access under first-floor bridge
- 3 Detail of entrance facade and lobby
- 4 Terraced floorplate rising through the building
- 5 Lobby interior
- 6 Production line and office space
- 7 Interior showing the cafeteria
- 8 Section through building
- 9 Ground-floor plan

Client

BMW

Area25,000 m²/269,098 sq ft**Cost**

Confidential

Coordinates

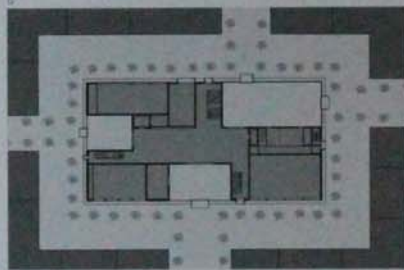
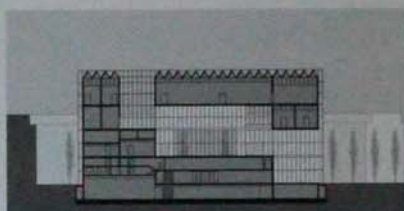
51.4064 12.4430

0544 Leipzig, Germany Museum of Fine Arts Hufnagel Pütz Rafaelian, Architekten 2004 CUL

0545 Dessau, Germany Federal Environmental Agency Sauerbruch Hutton 2005 GOV

0550 Purb
Berlin,
Germany

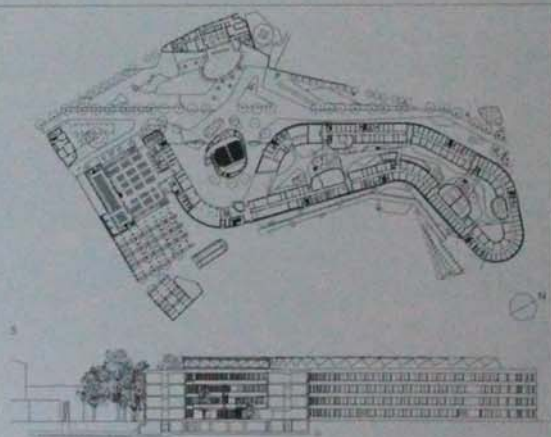
0558 GOM
Dogen,
Germany



0544 The Museum of Fine Arts inhabits a square called Saxon Place in the north of the historic city centre of Leipzig. The area was devastated during World War II, and it was only in 1998 that the city made the decision to create a new home here for its important art collection, providing a catalyst for the revival of this part of the city centre. The museum building is a concrete cubic form wrapped by glass curtain walls with large openings in its facades which allow views deep into its interior. The design seeks to link the external view of the surrounding buildings with the interiors of the museum by opening up its traditional enclosed exhibition spaces with large openings in the facades. Terraces and courtyards act as light wells and provide visual connections between different parts of the building. The museum has four entrances, one on each side of the building from the new streets running around it, integrating the museum into the texture of its urban context. The interior uses a simple palette of concrete, limestone and oak. The enclosed exhibition spaces refer to the city's classical picture halls with their wood parquet flooring and white plastered walls. There is a diversity of differently scaled spaces, some low and long, others high and monumental. The building accommodates 5,000 m² (53,800 sq ft) of exhibition space, as well as a depot for receiving objects, restoration and workshop areas, a café, a library and a bookshop.

- 1 Building in context
- 2 Interior view of gallery hall
- 3 Detail of gallery hall
- 4 View of exhibition room
- 5 Section through building
- 6 Site plan

Client
Department for Culture, Saxony
Area
16,732 m²/180,101 sq ft
Cost
€74,000,000
Coordinates
51.3422 12.3756

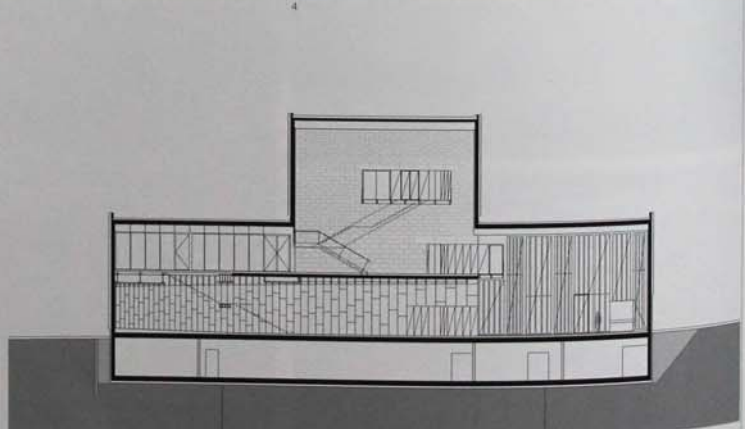


0545 The Federal Environmental Agency provides an exemplar for urban and sustainable transformation on its once contaminated site. The building's strategies for the active and passive use of solar energy also reduce its CO₂ production. A compact volume, a high degree of thermal insulation, ecologically sustainable building materials, the use of solar panels and a geothermal heat exchange system combine into a case study of a sustainable building. Its plan snakes in a compact loop, enabling a large proportion of the site to function as a public park which flows into its public atrium. One enters the building through a crescent-shaped space which acts as a link between the public areas of the building, including a library and a lecture hall. From here, the visitor passes into the atrium, around which the various departments of the agency are arranged. Accommodation defined by the sinuous form of the atrium replaces the typical linear grouping of standard office cells. Its varied landscaping, the undulating walls and the bridges that crisscross at different levels

create a lively interior landscape. Colour is deployed to give differentiation to the length of the facade and to provide a coding system for the agency's seven departments. The facade has eight alternating horizontal bands of timber and glass. The coloured glass blocks of varying widths between the recessed clear glazed windows introduce a secondary, vertical rhythm to the facade.

- 1 View from south
- 2 Detail of timber and glass facade
- 3 Atrium with landscaping and bridges
- 4 Lecture hall
- 5 Site plan
- 6 Section through building

Client
Federal Republic of Germany
Area
40,000 m²/430,056 sq ft
Cost
€52,000,000
Coordinates
51.8415 12.2403



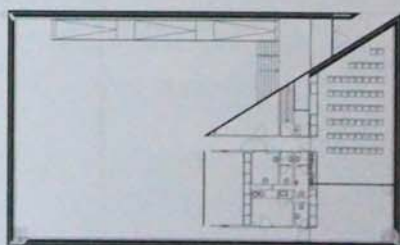
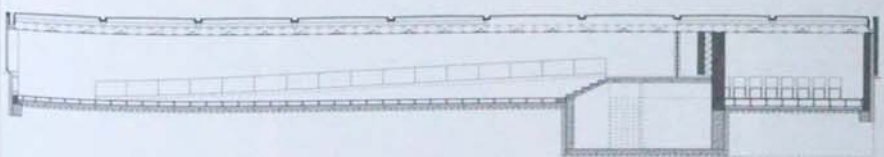
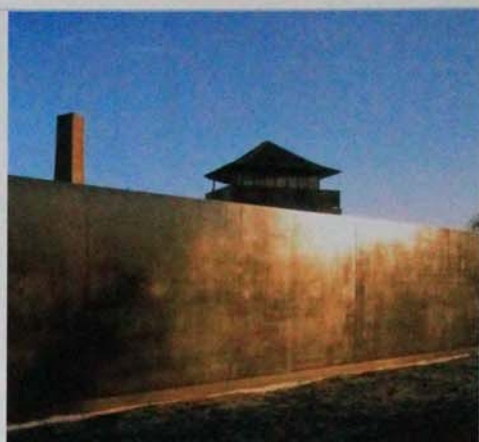
0546 This new headquarters for the Deutsche Bundesbank is located in the centre of Chemnitz in the former Deutsche Demokratische Republik (DDR). The functional programme is that of a conventional office building uniquely handled by the architects, who were inspired by their experience of visiting the site. The design draws on the history of the site and its relationship to Germany as a whole. The site covers the former Park of the Victims of Fascism and, before the building was constructed, it was

heavily overgrown with old trees. Seeing this, as well as the fossilized tree trunks on display outside the local museum of palaeontology, the architects sought to turn away from the turmoil of the twentieth century and the ongoing reconstruction of the former East Germany to make the building more deeply rooted in history. The concept behind the structure refers to these fossil trees rooted in the ground, as bank strongboxes traditionally were. One facade is a high-tech curtain wall, incorporating translucent alabaster interleaved

in glass panels. In a similarly elaborate move, the facades of the two upper floors are load-bearing walls. The first floor is suspended from these walls by cables from above, leaving the ground floor without load-bearing columns. The 200 m² (2,153 sq ft) ceiling of the monumental foyer was hand-painted by the Czech artist P. Kvical, further expressing the desire to make a timeless building.

- 1 Southwest facade
- 2 View of building from south
- 3 Southeast facade
- 4 Open space behind curtain wall
- 5 View of foyer
- 6 Section through building

Client
Deutsche Bundesbank
Area
9,500 m²/102,257 sq ft
Cost
€27,045,500
Coordinates
50.8290 12.9280



0547 The Sachsenhausen Soviet Camp Memorial is located 56.3 km (35 mi) northwest of Berlin. Between 1936 and 1945, more than 200,000 people were imprisoned here and more than 100,000 died of starvation, disease or systematic extermination. Between captures by the Red Army in 1945 and 1950, the Soviet secret police were responsible for a further 12,000 deaths. In 1961, a memorial complex was erected, and a museum to the Nazi regime was opened following German

reunification. The new memorial and museum document the history of the later period, the Soviet era when the camp was renamed Special Internment Camp No. 7. The building has a clearly understandable, rectilinear form and aims to encourage contemplation without being overwhelming. It lies just outside the camp walls and is set into the ground to reduce its overall height and impact on the site: the structure is lower than the perimeter walls of the camp and the barracks. The concrete walls are

spray-coated to make them shine and reflect the dismal surroundings. Visitors enter at one corner and a diagonal wall leads them down by ramps or steps into a column-free hall where the display cases are all low so as not to obstruct the space. The walls to the seminar and information areas are glazed. Apart from the entrance, the only two openings are narrow, glass sets at corners of the room which give views of the cemetery and the barracks. In contrast to the exterior skin, the concrete walls are very rough.

The closely set Cor-Ten steel beams of the ceiling dominate the space. Although the roof is glass, only 15 cm (5.9 in) wide slots are visible, creating the impression of viewing the sky through bars.

- 1 View of entrance
- 2 Detail of camp walls
- 3 General view
- 4 View of interior
- 5 Exhibition space
- 6 Circulation around display cases

- 7 Section through building
- 8 Ground floor plan

Client
Ministry of Finance Brandenburg
Area
950 m²/7,104 sq ft
Cost
€1,850,000
Coordinates
52.7590 13.2368

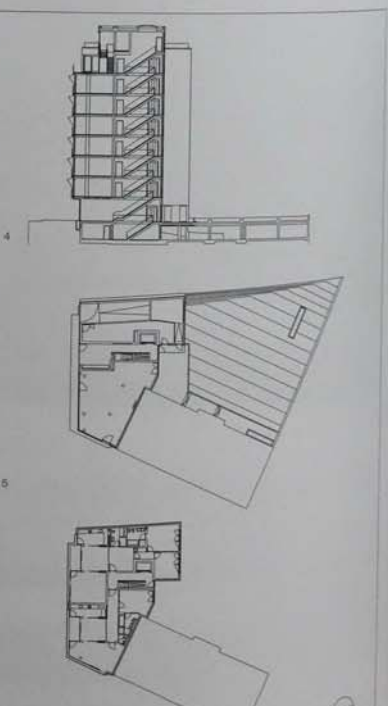
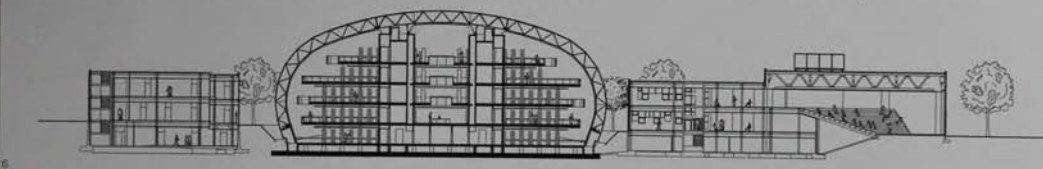
0548	Berlin, Germany	Library for the Faculty of Philology, Free University	Foster + Partners	2005 EDU	0072 GOV Astana, Kazakhstan	0120 TRA Beijing, China	0258 EDU Seri Iskandar, Malaysia	0370 COM Woking, UK	0375 SPO London, UK	0385 COM London, UK	0469 INT Marseille, France
0549	Berlin, Germany	Apartment Block on Kurfürstendamm	Heide Von Beckerath Alberts	2005 RES	0601 RES St Moritz, Switzerland	0604 COM New York, USA					



0548 Foster + Partners was commissioned to renovate the Free University campus as part of a redevelopment scheme. This redesign focused on the Faculty of Philology, which covers a net area of roughly 0.260 m² (0.320 sq ft). In its completed state, it houses 400 staff over three levels and contains 56 lecture rooms. The firm designed a new library as the centrepiece of the project for the historically significant institution. It replaces parts of the surrounding building to connect six courtyards and consolidates 11 departmental library collections. The 20,726 m² (68,000 sq ft) dome-like library has been nicknamed 'the brain'. Its concrete structure has two central cores and accommodates over 700,000 books and 650 reading positions over five floors. The firm, well-known for their eco-friendly design strategies, enclosed the building in a double layer of skin and double flooring which act both as air duct and thermal buffer, and provide natural ventilation for 60 per cent of the year. A solar motor powers the air flow, and a combination of open or closed outer layer panels and heated or cooled tempered concrete moderates the temperature inside. The aluminium and glazed glass panels of the exterior render the library a stark contrast to the buildings enclosing it. Wide-span steel frames support the structure's radial geometry.

- 1 Aerial view of library
- 2 View southwest across site
- 3 View of library interior
- 4 Interior view of domed roof structure
- 5 View into one of the central cores
- 6 Section through building

Client
Senate Office for Urban Development, Berlin
Area
46,200 m²/497,293 sq ft
Cost
€102,000,000
Coordinates
52.7553 - 13.2370



0549 This apartment building is on Lehninger Platz in Berlin Charlottenburg, in a typical Berlin neighbourhood featuring a mix of nineteenth-century buildings and later additions from the 1950s and 1960s – a mix characteristic of the heterogeneous West Berlin city centre. With its nine floors and narrow facade, the apartment house rises elegantly above its neighbours on Lehninger Platz. Turning the corner, it loses one floor

and its upper levels are set back, in recognition of the lower building line of the side street. A frame of light-coloured brickwork brackets the horizontal, continuous window bands with their light steel balustrades. Sun shading louvers can be pulled out at an angle, giving the building a playful element in its otherwise restrained composition. The building is slightly set back again at ground level, and its shop front

window becomes part of the continuous active street frontage typical in the area. The elegant simplicity of the exterior is mirrored inside by smooth finishes and the generous organization of the floor plans. Each floor contains two apartments. Wide corridors and moveable partitions turn some apartments into a flowing sequence of spaces. The floor-to-ceiling windows facing the street and square draw the gaze out into

the city. The interior finishes of wooden floors and clean, white-rendered walls emphasize the loft-like quality of this urban domesticity.

- 1 Facade showing retractable sun louvers
- 2 Courtyard
- 3 Apartment with moveable partitions
- 4 Section through building
- 5 Ground-floor plan
- 6 Typical floor plan

Client
HGG/OHG Onnash Group
Area
1,885 m²/20,290 sq ft
Cost
€3,487,250
Coordinates
52.4519 13.2883

0550	Berlin, Germany	Fire and Police Station	Sauerbruch Hutton	2004	0545 GOV Berlin, Germany	0508 GDM Dortm, Germany		
0551	Berlin, Germany	Parkside Apartments	David Chipperfield Architects	2004	0502 SPO Valencia, Spain	0500 CUL Marbach am Neckar, Germany	0879 CUL Des Moines, USA	0875 CUL Davenport, USA

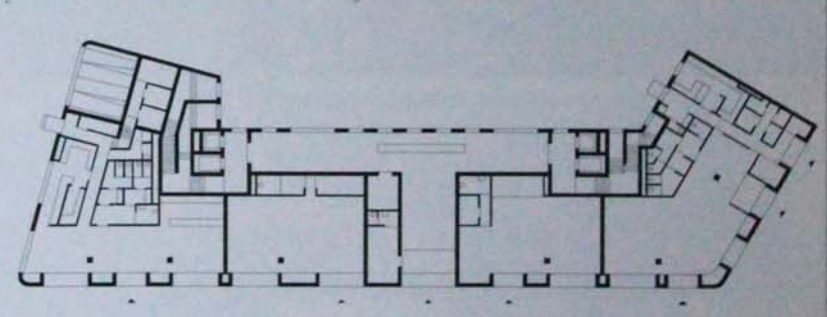
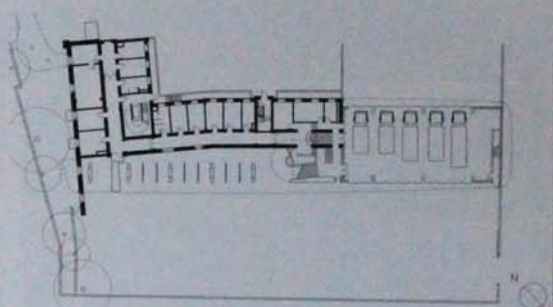


0550 The Fire and Police Station for the Government District of Berlin is a remodelling of and extension to a building of the early twentieth century. The Wilhelmine building is a leftover in what was once continuous turn-of-the-century urban fabric, and now stands isolated in an urban wasteland close to the Spree River, the new central station and the main government complex. The luminous floating body of the extension wraps around the edge of the nineteenth-century building along the single-banked rear wing. A new staircase links the old and new buildings and they share a corridor. The extension provides extra accommodation for both services, including police cells and education rooms. The space underneath the new building provides covered parking for the various police station and fire brigade vehicles. The facade of the extension is clad in large-scale glass shingles, celebrating the formal and material contrast between an existing Berlin building fragment and its new addition. The variations of reds and greens used in the facade refer to the colours of Germany's police and fire brigades, and they contrast with both the existing brick structure and the surrounding groups of mature trees. Inside the extension, wood, a maroon-coloured ceiling and the reflection of the coloured glass onto the whitewashed walls provide serene and light spaces. The lightness and playfulness of the extension

turns a building fragment into an autonomous monument to the various pasts that the building has survived. The building's new entrance further emphasizes its strangeness. A curved footbridge handles the change in level between street and site, and delivers the visitor to the police station through a first-floor window of the original principal facade, directly into the 'piano nobile' – both a pragmatic solution and a playfully ironic gesture undermining the severity of the historical facade.

- 1 View from southwest
- 2 Meeting of existing building and new building
- 3 Parking beneath new structure
- 4 Corridor of existing building
- 5 Ground-floor plan

Client
Senate Office for Building and Living, Berlin
Area
6,850 m²/73,733 sq ft
Cost
€12,400,000
Coordinates
52.5222 13.36721



0551 This apartment building is part of a new hotel, office and residential development in the centre of Berlin. This new urban quarter is contained within four blocks subdivided by residential streets located between Potsdamer Platz and Tiergarten park. The apartment building forms the northeast perimeter of one of the quadrants. From the outside, the building appears like a gigantic slice of stone out of which a vertical slice has been cut. This emphasizes the entrance and asymmetrically distributes the two volumes

which rise out of the four-storey plinth. The monolithic facade is composed of large, irregular and roughly sanded stone slabs. The slabs reference Berlin's eighteenth- and nineteenth-century architecture, which is given a contemporary character by the free composition of recessed balconies and French windows. Public facilities such as cafes, restaurants and shops are located on the ground floor. The entrance to the apartment building at the centre of these facilities visually connects to the landscaped

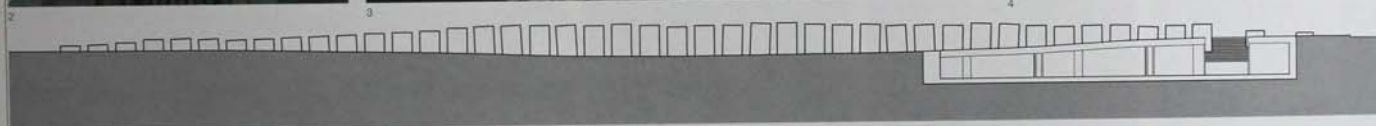
interior of the block. Corresponding to their exclusive location, the size and finishes of the apartments are designed for the high-end market. The 36 apartments range from 150 to 300 m² (1,515 to 3,250 sq ft). The generosity of these plans allows a flexible organization of spaces. The rooms are arrayed along the perimeter of the building, and can be large, continuous flowing spaces, or a range of subdivided rooms. All apartments have small balconies and generous loggias. The ninth-floor apartments are mezzanines with access

to the roof terrace and its far-reaching views over Tiergarten park and the city of Berlin.

- 1 Main facade looking on to park
- 2 Detail of stone wall
- 3 View of lobby
- 4 Detail of facade
- 5 View of lobby
- 6 Ground-floor plan

Client
IMMAGIO Real AG represented by C+T Development GmbH
Area
16,300 m²/176,980 sq ft
Cost
Confidential
Coordinates
52.5114 13.3748

0552	Berlin, Germany	Memorial to the Murdered Jews of Europe	Eisenman Architects	2005 CUL	0856 SPO Gondale, USA		
0553	Berlin, Germany	DZ Bank	Gehry Partners	2001 COM	0479 TOU Eliciego, Spain	0848 CUL Los Angeles, USA	0911 COM New York, USA



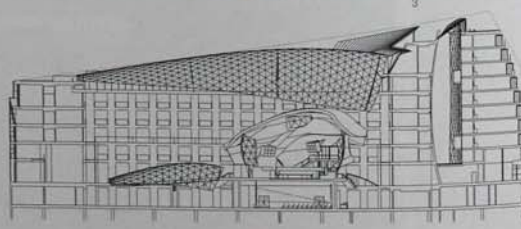
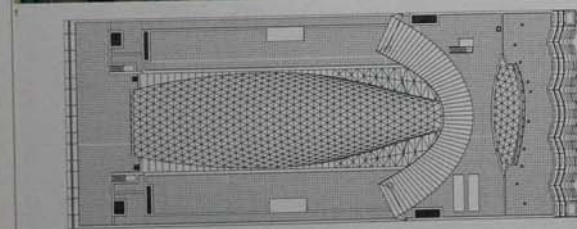
0552 This large memorial occupies a 19,073 m² (205,300 sq ft) site just south of the Brandenburg Gate, a prime commercial and tourist location in reunified Berlin. The original invited competition entry was a collaboration between Eisenman Architects and sculptor Donald Judd, but the latter dropped out during the protracted design period. The memorial consists of 2,711 dark grey concrete pillars or steles and an information centre underground. The steles are 0.95 m (3 ft) wide and almost 2.38 m

(8 ft) long, and vary in height from just 0.2 m to 4.8 m (8 in to over 15 ft). They are cast with a very smooth finish and placed in a strict grid. The flat site was landscaped into rolling contours which exaggerate the varying heights of the steles, but they are tilted between a half and two degrees in two different directions to ensure that, despite the changing topography, they all remain parallel to one another. There is no perimeter fence and visitors are encouraged to walk among the steles on narrow cobbled paths.

In the western part, 41 trees (mainly pine, linden and Kentucky coffee trees) are planted in informal groups to form a transition to the adjacent Tiergarten park. A staircase leads down to the information centre, which has a self-compacting concrete ceiling. This undulates in a reflection of the form of the field above and is aligned with rows of steles. Four square galleries are turned five degrees off this grid and there are seminar rooms and a bookshop.

- 1 Aerial view
- 2 View along one axis
- 3 Detail of steles
- 4 Interior of information centre
- 5 Section through site

Client
Memorial to the Murdered Jews of Europe
Area
19,073 m²/205,300 sq ft
Cost
€27,600,000
Coordinates
52.5140 13.3784



0553 The DZ Bank building is an office, conference and residential building on Pariser Platz, the urban square which terminates Berlin's grand boulevard, Unter den Linden, at the Brandenburg Gate. When the city was divided between East and West, the square was part of the wall's no-man's-land. Since reunification, it has been rebuilt according to the original urban structure. The building's organization responds to the constraints of the site and the brief. It is configured as a rectangular block enclosing a large glazed atrium. The short block overlooking Pariser Platz and the two side

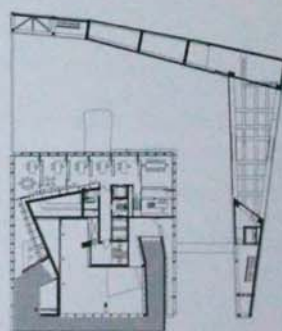
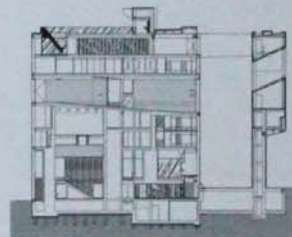
wings contain the office spaces and conference facilities. The fourth side bordering Bahrensstrasse is the residential annex, separated from the offices by an elliptical void. The facade towards Pariser Platz is a severe composition of limestone and large, deeply recessed openings. Less constrained by design rules, the residential annex's facade is also made of limestone, cheerfully modulated as a row of convex flutes. The atrium landscape of twisting and curving glass and steel is a strong contrast to the main facade. The curvaceous stainless-steel shell of the conference

chamber, framed by interior walls that continue the orthogonal severity of the main facade, towers in the atrium space. Its dynamic exterior conceals a warm and quiet space lined with red oak. Above, a delicate steel and glass lattice forms a contorted, barrel-vaulted glass roof. Beneath the chamber's shell, another warped glass canopy lets light into the basement level. Here, a lecture theatre and the bank's cafeteria can open up towards the large foyer to create a generous space suitable for conferences or banquets. With its contrasts between inside and outside, stone and steel,

exuberance and restraint, solidity and fragility, the building resists the historicizing tendency of Berlin's inner city building guidelines while respecting the site's architectural and urban past.

- 1 Rear facade
- 2 Interior view of roof structure
- 3 Steel-encased conference room
- 4 Roof plan
- 5 Section through building

Client
DG Immobilien Management GmbH,
Hines Grundstücksentwicklung GmbH
Area
20,000 m²/215,278 sq ft
Cost
Confidential
Coordinates
52.5154 13.3790



0554 Following Germany's reunification, the government of Netherlands was one of many which needed to construct an embassy in the German capital. The embassy figured a building which expressed openness, but at the same time achieved a high level of security. The Netherlands Embassy is located in Mitte, the longest inhabited area of Berlin and close to the newly created government district. The site is in a street corner, and faces both a park and the Spree River. Although former West

Berlin city planning guidelines called for a building to fill the city block in the same way that traditional nineteenth-century buildings do, planning officials were receptive to the idea of a villa form. The architects' solution was to combine the two approaches, with a low podium filling the block and a freestanding cube above. Within the building, a continuous pedestrian route travels through all eight floors, taking in ramps and stairs. The route provides for major circulation, leads visitors from the entrance via the library,

meeting rooms, fitness area and restaurant, to the roof terrace, and functions as a main air duct which allows fresh air to percolate to the offices. At key points, this pedestrian route allows views of the Spree and the nearby Television Tower. From outside, it is possible to see diagonally right through the building. Public functions are located along the pedestrian route and the leftover spaces between this route and the facade house private offices. An access road runs between the cube-shaped building and the adjacent

L-shaped wall of the residential accommodation. The latter is clad in aluminium, in contrast to the stone of other nearby buildings, and is linked to the cube by a dramatic series of bridges.

- 1 Exterior view
- 2 Residential building to the left, clad in aluminium
- 3 Embassy facing the Spree River
- 4 Ground-floor lobby area
- 5 Continuous internal circulation route

- 6 Section through building
- 7 Third-floor plan

Client
Netherlands Ministry of Foreign Affairs
Area
8,500 m²/91,493 sq ft
Cost
Confidential
Coordinates
52.5153 13.4119

0555	Cottbus, Germany	Cottbus University Library	Herzog & de Meuron	2004 EDU	0111 SPO Beijing, China	0222 COM Tokyo, Japan	0489 COM Barcelona, Spain	0566 SPO München, Germany	0574 PUB Basel, Switzerland	0579 CUL Basel, Switzerland	0633 CUL San Francisco, USA
					0671 CUL Minneapolis, USA	0914 RES New York, USA					



0555 The glazed amoeba-shaped form of Herzog & de Meuron's new library was designed as a landmark for the Brandenburg University of Technology, and it contrasts with the surrounding rectilinear buildings. The library stands opposite the main entrance to represent a new spirit for the institution, which was founded in 1991 after German reunification. The architects stress that its distinctive form is not accidental or a spontaneous artistic response. It is the result of analysis of patterns of movement and was designed to reorganize and restructure the urban space around it. The library is eight stories high and from some directions appears as a slender tower. Its exterior glass skin is printed on both sides with many superimposed texts in different languages and alphabets. These create a white veil and break up reflections on the facades. Inside, a generous spiral staircase, 6 m (19.7 ft) wide, links all of the storeys and provides orientation within the building. Like all the general circulation and storage spaces, the stair is vividly coloured. Floors and ceilings are also brightly coloured in broad stripes following the orthogonal structural grid of the building and in contrast with the atmosphere of quiet concentration in the grey and white reading rooms. Some reading rooms are naturally lit from the perimeter or above and have views out. A different area of each floor plate is

cut back, allowing them to vary in height, with the most spacious being three storeys tall.

- 1 Exterior view of curvilinear form
- 2 View of building at night
- 3 View of internal staircase
- 4 Detail of staircase
- 5 Work spaces
- 6 Floor plan
- 7 Site plan

Client

Real Estate and Building Authorities, Cottbus

Area

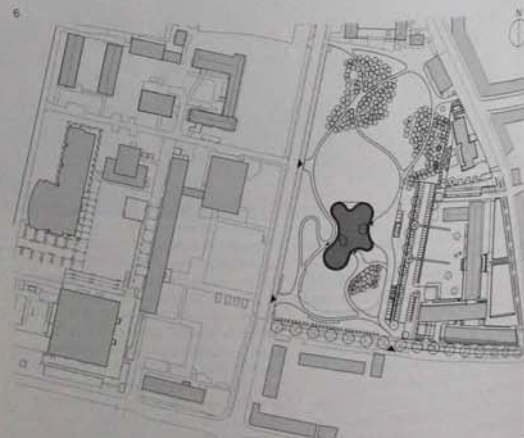
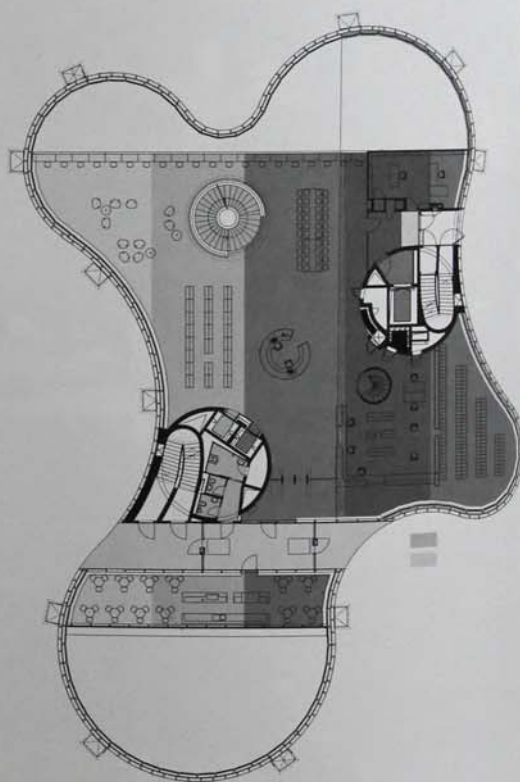
12,667 m²/136,346 sq ft

Cost

Confidential

Coordinates

51.7665 14.3272



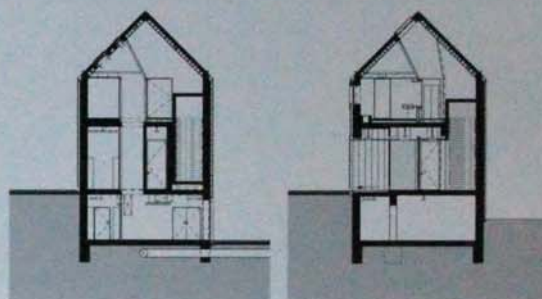
0556 Neukirch,
GermanyTraining Centre
with CafeteriaBarkow Leibinger
Architects2005
COM0147 COM
Seoul
South Korea

0556 Located on a 10 hectare (24.71 acres) industrial campus in the East German town of Neukirch, the Training Centre with Cafeteria is one of several buildings that make up Trumpf's machine tool factory. Commissioned in 2003 by Stuttgart-based Trumpf, who acquired the factory shortly after the reunification of Germany, the architects used the existing structure to create a historical collage. The building, clad with a uniform layer of zinc shingles, combines architectural elements built in 1910 and 1980 with the recent additions completed in 2005. The architects also renovated and produced several of the other buildings on the industrial site, and the formal vocabulary they use creates a heterogeneous landscape. In the Training Centre with Cafeteria, the punched wooden windows throughout the building reference the nearby residential vernacular, and two large cut-out terraces framed in larch complement these oversized windows. The 2,350 m² (7,710 sq ft) building provides a variety of programmatic elements, including seminar spaces, workshops, stockrooms, an exhibition space and a cafeteria for workers. Spanning 112 m (367 ft 5 in) in length, but only 8.5 m (27 ft 11 in) in width, the Training Centre with Cafeteria acts as a long, but narrow western boundary of the campus. A series of hollow wooden beams runs the length of the new gabled roof supported by steel tube

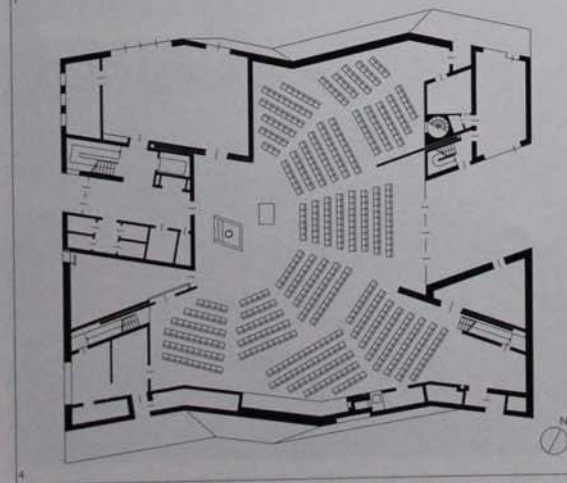
arches enclosing the loft-like cafeteria on the upper level. Its slightly sloped site results in the building beginning with two floors on the south end and gradually developing a basement ending at ground level to the north.

- 1 View of facade with wooden windows
- 2 Building in context
- 3 Interior of cafeteria
- 4 Detail of zinc shingles and glazing
- 5 Sections through building
- 6 Ground-floor plan

Client
TRUMPF Sachsen GmbH
Area
2,350 m² (7,710 sq ft)
Cost
Confidential
Coordinates
51.0022 14.3294



0557 Freiburg, Germany Church for Two Denominations Kister, Scheithauer, Gross 2004 REL



0557 This concrete church building, freestanding in an open square, is a focal point of a new residential district of Freiburg. The development of Rieselfeld, planned for 10,000 people, began in 1994 on a 70 hectare (173 acre) site to the west of the city. The building is both a Protestant and a Catholic church. The brief emphasized the transcendent qualities needed in a place of worship and the practical requirements for parish work. Initially, the intention was to have two separately expressed worship spaces and a connecting hall. However, in an age of falling church attendance, the accommodation was consolidated into a homogeneous form to create a building large enough to have the physical presence required of a church. Two approximately parallel concrete walls 40 m (130 ft) in length define the building. Each has a geometric form described by the architects as 'folded'; they both zigzag in plan and incline from the vertical. The west wall is a double skin with an overall thickness of 2 m (6.6 ft), housing the entrance to the Catholic church and a sacristy and prayer space. Inside, lighting from above casts complex shadows on the tilted walls and makes the building feel as if it is opening to the sky. Factory-cut formwork was used to ensure that the complicated shapes were perfectly realized. Each wall, which uses lightweight aggregate, is 40 cm (16 in) thick to avoid the need for additional applied insulation. The four movable internal walls are also made of fair-faced concrete.

1 Exterior view from south
2 Interior view
3 Interior with skylight
4 Ground-floor plan

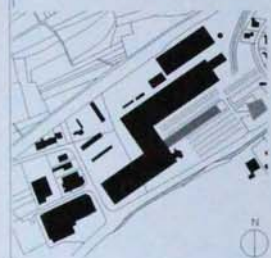
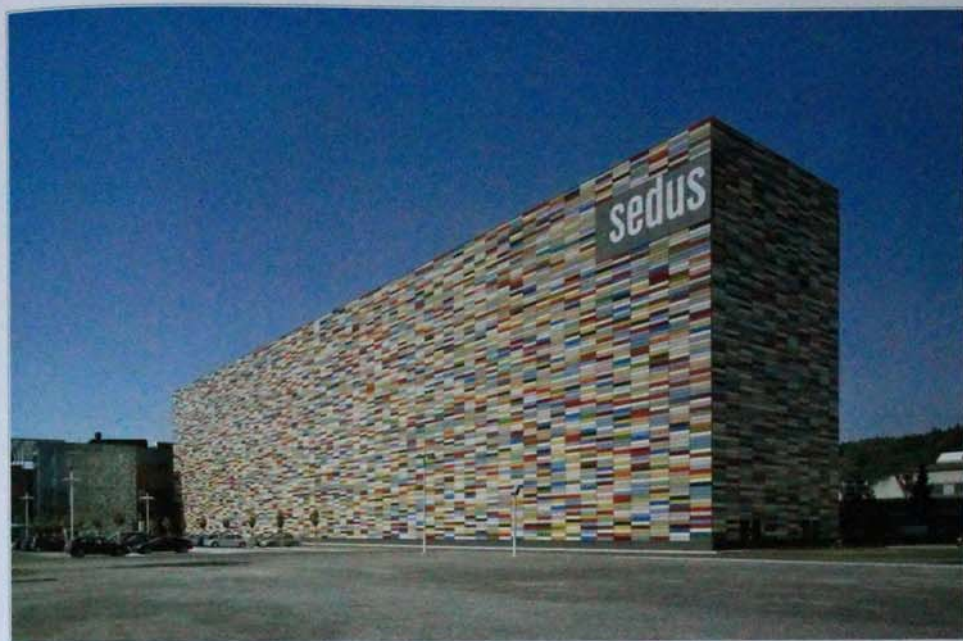
Client
 Municipal Church Association,
 Diocese of Freiburg

Area
 2,200 m²/23,681 sq ft

Cost
 €4,090,000

Coordinates
 47.9997, 7.7908

0558	Dogern, Germany	High-Bay Warehouse for Sedus Stoll	Sauerbruch Hutton	2003 COM	0545 GOV Düsseldorf, Germany	0550 PUB Berlin, Germany
0559	Stuttgart, Germany	Mercedes-Benz Museum	UNStudio	2006 CUL	0161 COM Seoul, South Korea	0424 CUL Lelystad, Netherlands
					0903 RES New York, USA	



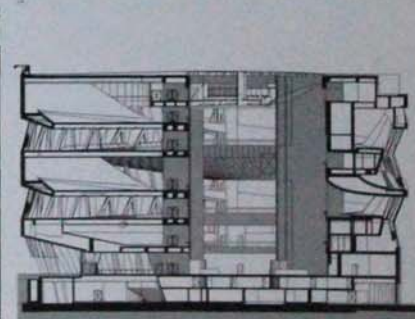
0558 The High-Bay Warehouse of Sedus Stoll, an office furniture manufacturer, sits at the edge of the Rhine valley at the foothills of the Black Forest, near the small town of Dogern. The colourful sheathing of an existing warehouse extension turns the building into an iconic sculpture for the factory and its surrounding landscape. The volume's long and tall dimensions (115 x 18 x 30 m; 377.3 x 59.1 x 98.4 ft) makes it the largest element of the surrounding factory buildings and the adjoining village. The new, colourful facade gives a new, widely visible identity and

presents a striking facade to the Rhine valley and the hills beyond. The design of the facade uses an off-the-shelf cladding system. The standard elements are 25 cm (9.8 in) high and 160 cm (63 in) long. 20 special colours were selected for a freely composed distribution over the entire surface of the building volume. From nearby, the facade can be read alternately as individual colour fields or as an overall composition. From a distance, the rectilinear geometry of the building provides a strong contrast to the landscape, while the coloured surface appears to both emphasize its abstraction

and dissolve the large mass into its landscape context. The optimal mix of the colours blends with the brick of the factory buildings, the dark greens of the Black Forest and the earthy colours of the Rhine valley. Together, the colourful sheathing and its scale turn the building into an abstract monolith in dialogue with its surroundings.

- 1 South facade
- 2 Facade detail, showing coloured cladding
- 3 Site plan

Client
Sedus Stoll
Area
2,070 m²/22,281 sq ft
Cost
Confidential
Coordinates
48.0333 8.2833



0559 The Mercedes-Benz Museum appropriately overlooks a motorway in Stuttgart and sits next to its parent company Daimler's manufacturing plant and headquarters. As the world's oldest car company, Mercedes-Benz has a reputation for quality, cutting-edge design, exemplified by the building. The curved shapes of the museum (there are no right angles) formally references the aerodynamic design of modern cars as well as the surrounding infrastructure, including a football stadium,

the gas and oil tanks located along the nearby river and the Mercedes-Benz test course. Continuing the relationship between design and brand, the floor plan of the museum is divided into three "leaves" that emanate from a central "stem", similar to the company's tripartite logo. Housing more than 160 vehicles in its nine levels and 25,000 m² (82,021 sq ft) of display galleries, the interior is organized in a double helix formation. Entering on the northwest corner of the site, the visitor is thrust from ground level to the top floor via

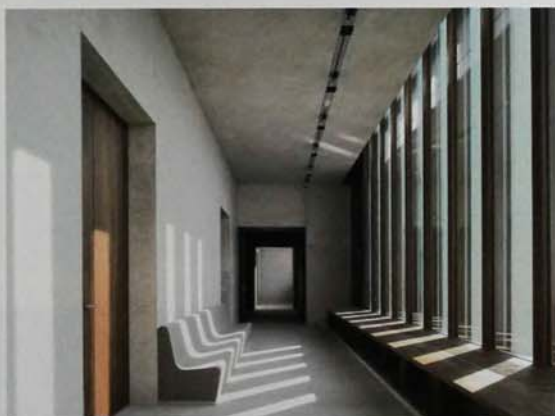
elevators and then descends through the exhibition space, following the chronology of the Mercedes-Benz history on a series of ramps. The spiralling helixes intersect and allow visitors to change the course of their experiences through the two different types of exhibitors. Using poured concrete and a series of steel supports on the outer rim of each floor, the structure of the building is such that it does not require supports in the exhibition spaces. This maximizes the available display areas and keeps views of

the material visually uninterrupted for the visitors. The nature of the material on display allows each floor to hold the weight of 10 large trucks. The museum also houses a shop, restaurant, offices and an auditorium.

- 1 View of building in context
- 2 Staircase linking exhibition rooms
- 3 Exhibition space
- 4 Interior view
- 5 Section through building

Client
Daimler Chrysler Inmobiliar
Area
35,000 m²/376,736 sq ft
Cost
€56,932,000
Coordinates
48.7880 9.2343

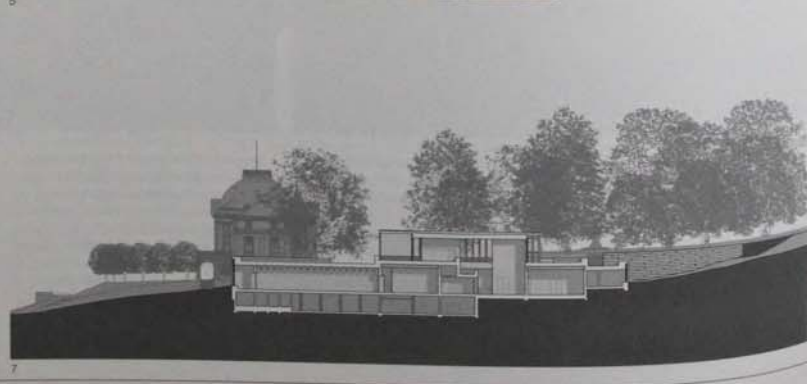
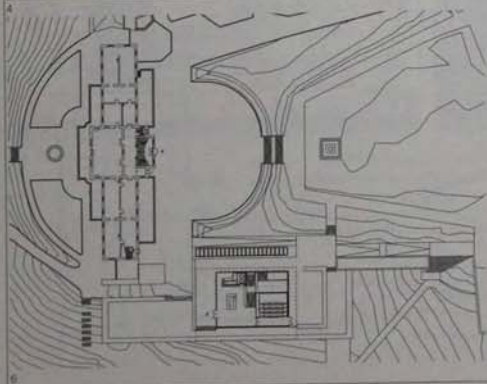
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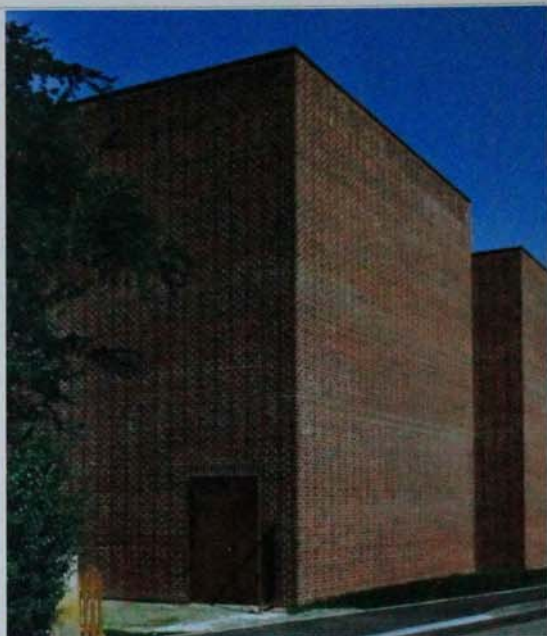
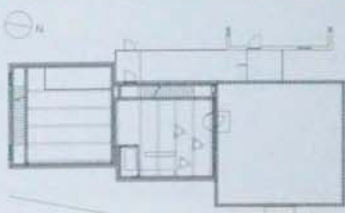
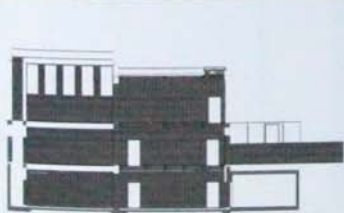
Marbach am
Neckar,
GermanyMuseum of Modern
LiteratureDavid Chipperfield
Architects2006
CUL0502 SPO
Valencia,
Spain0551 RES
Berlin,
Germany0873 CUL
Des Moines,
USA0875 CUL
Denverport,
USA

0560 This park had already accommodated two previous buildings which served to preserve the history of German literature – the National Schiller Museum of 1903 and the Archive for German Literature, built in the 1970s. The new Museum of Modern Literature occupies a site on the brow of the hill adjacent to the Schiller Museum. The entrance to the museum is a single-storey pavilion facing the forecourt of the Schiller Museum. The forecourt has an intimate spatial quality, combined with an external structure that reinterprets the classical form of the loggia with thin rectangular columns. Passing through the loggia and foyer, the visitor travels downstairs into the larger spaces of the museum, which descend the hill in a series of tiers. These spaces are set into the topography of the hill, minimizing the effect of the building on the adjacent Schiller Museum. Only artificial light illuminates the dark, timber-panelled exhibition spaces because of the fragility of the documents on display, but each gallery space is adjacent to a naturally lit room. The use of simple, solid materials (concrete, reconstituted limestone, limestone, wood, felt and glass) lends a clarity and directness to the building.

- 1 View from terrace
- 2 View from courtyard showing both levels
- 3 Internal corridor
- 4 Portico
- 5 Exhibition space
- 6 Site plan
- 7 Section through building

Client
Archive for German Literature
Area
3,800 m²/40,903 sq ft
Cost
Confidential
Coordinates
48.9350 9.2556





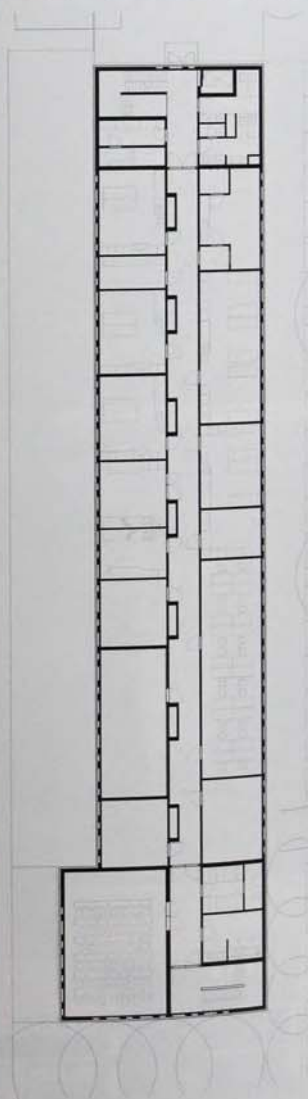
0561 This gallery is in the centre of the town of Marktoberdorf in the Allgäu region of Germany. It takes the form of a detached series of cube-shaped volumes which connect to an existing villa owned by the Dr. Geiger-Haus Foundation, the commissioners of the gallery. In scale, the building relates to the adjacent houses, but its stark brick facades create a conspicuous contrast with them. Three adjacent spaces, all square in plan,

join to the existing villa by a glazed link building. The largest of the three spaces is an open-air forecourt for the display of sculpture. The other two spaces are identical 10 m (32.8 ft) cubes, turned at 90 degrees to each other and joined along one side. A wide portal in their shared wall joins the spaces within the cubes. Structural cues such as the change in direction of the spanning steel beams and the position of the stairway make clear their

difference in orientation. Although the cubes have two floors internally, the external face of the brick walls is constructed to hide the level of the interior floors, giving them a solid, prismatic appearance. The taller of the two cubes has a set of five windows near roof level, echoed in the other cube by a set of five windows at ground level which open into the forecourt.

- 1 Northeast facade
- 2 View from southeast
- 3 Southwest facade
- 4 View through connecting portal
- 5 Interior overlooking forecourt
- 6 Interior with skylight
- 7 Section through building
- 8 Floor plan

Client
Dr. Geiger-Haus Foundation for Art and Culture
Area
400 m² (4,305 sq ft)
Cost
€1,300,000
Coordinates
47.7769, 10.6158



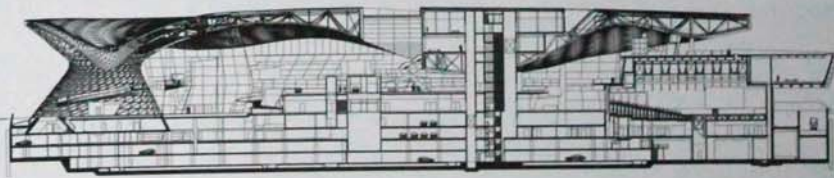
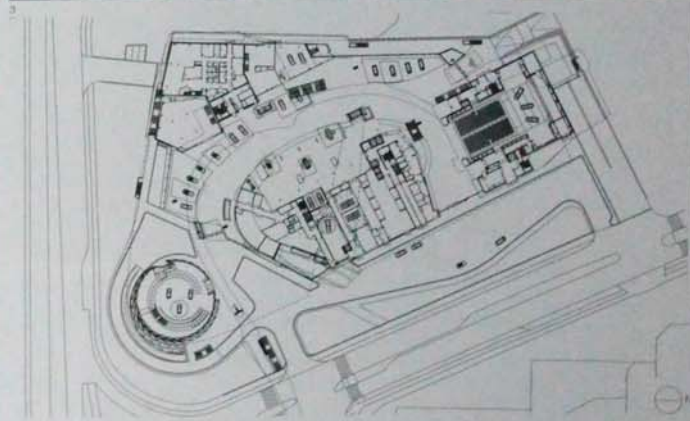
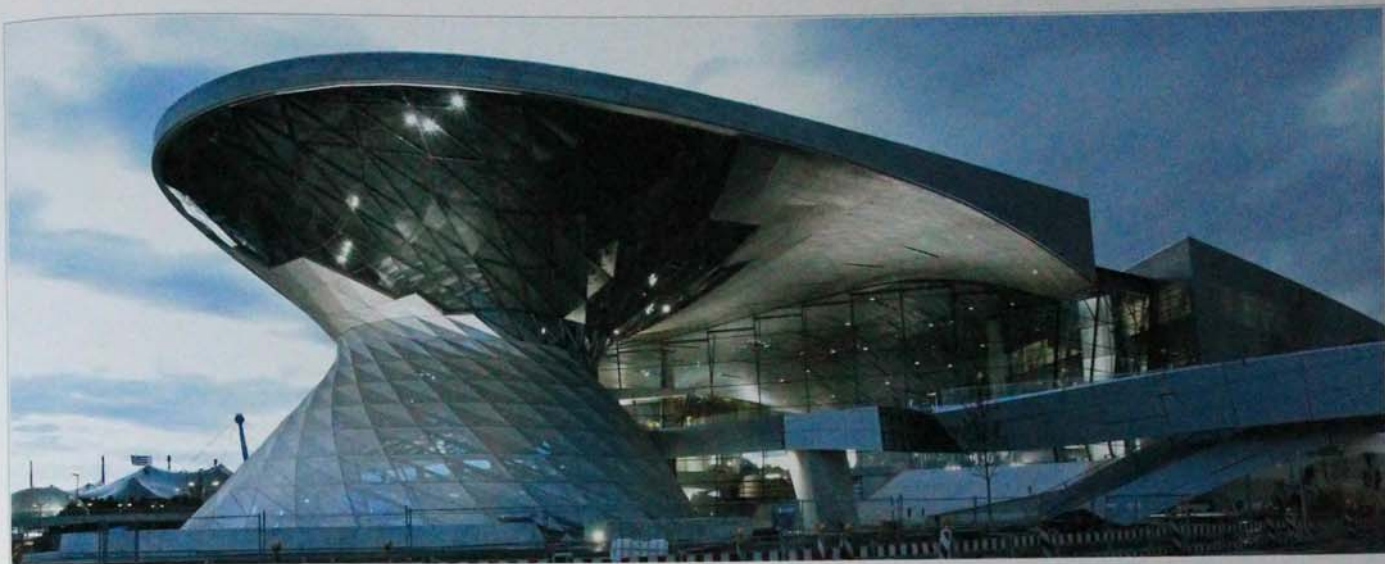
0562 This building is a sports science centre for the University of Advanced Science München. It is an extension to the existing university sports centre, beside the complex of the 1972 München Olympics. The brief combined an extensive and varied functional programme with a requirement to accommodate future changes in use. The resulting design emphasizes structural regularity and spatial flexibility. The prefabricated concrete structure consists of a central, flexible space carried only

the external wall and several vertical shafts. The layout of the spaces in this central block may be changed as required. Service blocks at each end contain fixed spaces tailored to particular requirements. The window patterns on each side of the building follow a strict tartan grid, resulting from the reduction of the design to incorporate just two window sizes. Where windows are omitted in the end blocks, their absence from the grid is evoked by the exterior painting scheme of layers of different shades of gloss grey paint.

The stark regularity of the facade was a result of budget constraints, which precluded a more elaborate design. A result of its absolute geometric simplicity and the weaving together of layers of paint have the effect of negating the building's mass so that it almost appears to dematerialize. This subtle effect of transparency and weightlessness, achieved with great economy of means, is a tribute to the skill of the architects.

- 1 View of exterior
- 2 Tartan grid facade
- 3 Long facade from park
- 4 Internal corridor
- 5 View of ground-floor hall
- 6 First-floor plan

Client
University of Advanced Science München
Area
3,100 m²/33,368 sq ft
Cost
€6,800,000
Coordinates
48.1781 11.5528



0563 This marketing building, a glass and steel showcase located to the north of the city on the edge of the Olympic Park, has views-out to the 1972 Barmisch stadium and BMW headquarters. The sleek, complex structure is a metaphor for the product it celebrates, luring visitors and strengthening brand loyalty in the fiercely competitive luxury car market. The building serves as a multi-level stage for varied events and for the delivery of new cars. The main hall is a lofty, clear-span shell of steel and glass, and is

naturally ventilated. The roof comprises two separate load-bearing grids, supported by 11 slender splayed columns around the perimeter. This hollow structure serves as a thermal barrier and a device to modulate natural light. One roof warps upwards and is cantilevered out at the north end; the other warps down and meets the ground at the south end, following the profile of a glass-walled, double-cone pavilion. The glass is partially screened by perforated metal which reduces glare and gives the building substance.

This wasp-waisted rotunda plays off the clustered cylinders of the BMW administrative tower and the bowl form of the museum to which it is linked by a footbridge across a busy street. From the bridge, a ramp leads down into the rotunda beneath an inverted cone. A gallery extends along the west side of the main hall, serving as a viewing platform and providing access to the restaurant, gift shop and a performance space at the far end. Lounges are stacked within the void and between the two roof grids. From here, buyers

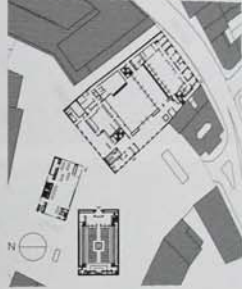
descend to a concrete platform from where they can drive their new car down a spiral ramp and out to the autobahn. Cars awaiting delivery are stored on two basement levels.

- 1 Southeast view
- 2 Main exit and bridge
- 3 Spiral staircase inside double cone
- 4 Main platform and exit ramp
- 5 Ground-floor plan
- 6 Section through building

Client
BMW AG
Area
73,000 m²/785,765 sq ft
Cost
€100,000,000
Coordinates
48.1769 11.5595

0564 München, Germany Jewish Centre Wandel Hoefler Lorch Architekten 2007 REL

0565 München, Germany Housing at Stockholmstraße Hild und K Architekten 2004 RES 0562 EDU München, Germany



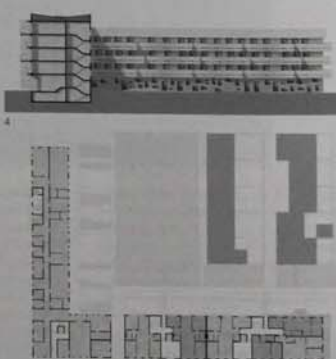
0564 This project combines three functions on the same site in the centre of München: a synagogue, a museum and a community centre incorporating a kindergarten and school. Separate buildings contain each of the three functions, and these buildings come together around an open space. The three volumes are differentiated by size, materials and form. The synagogue is freestanding in the public space, with a glass and steel cube rising from its rough stone base. The community centre,

the largest building, is constructed against the edge of the site and the existing streetscape. The Jewish Museum is the smallest of the three buildings. The museum inverts the material and formal qualities of the synagogue with a glazed ground floor and an opaque cube containing the exhibition spaces above. Each of the three buildings has its own individual character. Different materials (stone, glass, steel) articulate differences and relationships between the

structures. For example, the base of the synagogue balances the delicate and sophisticated glass and steel cube above. These material choices symbolize the opposite characteristics the architects found in the idea of the synagogue – those of stability and fragility.

- 1 Southeast corner of synagogue
- 2 View through site from south
- 3 Detail of glass and steel cladding
- 4 Jewish Museum exterior
- 5 Synagogue interior
- 6 Interior of museum
- 7 Ground-floor plan

Client
Israeliite Religious Community, München and Upper Bavaria; München Cultural Department
Area
14,610 m²/157,261 sq ft
Cost
Confidential
Coordinates
48.1344 11.5722

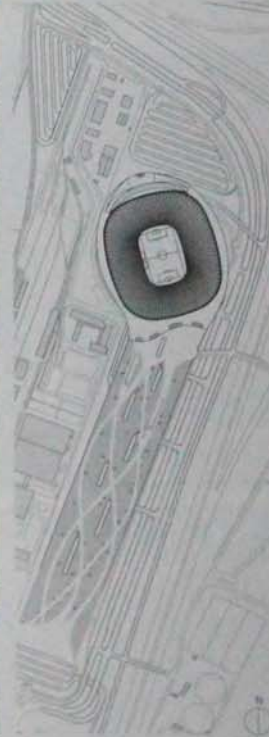


0565 This apartment building on the eastern edge of München incorporates a children's daycare centre on the ground floor and 48 subsidized apartments above in four- and five-storey volumes. The building's structural system consists of a central load-bearing wall and load-bearing side walls. The absence of internal crosswalls gave the architects the freedom to create efficient floor plans for each apartment. These vary in size between two and five rooms, with open-plan living areas reducing circulation space. South- and west-facing apartments each have a balcony. 2 m (6.5 ft) deep outside the main living room. The balconies, which connect to the other rooms through a narrow catwalk, give the complex its particular appearance and provide inhabitants with views of a nearby park. Apart from the ground-floor façade, which is covered with grey ceramic tiles, the building is painted in a light green colour to give it a Mediterranean feel. Windows in the daycare centre are organized in a playful, chaotic manner, in contrast to more sober arrangements elsewhere on the building. If the structural strategy is the key technical aspect influencing the building's design, other characteristics, such as the disposition of openings in the facade, offer hints of the ideas which shaped the design. The architects state that they aim to take an open and intellectual approach to projects, each solution emerging with humour and intelligence from dialogue with the client.

- 1 View of north wing
- 2 West facade
- 3 Interior of daycare facility
- 4 Section through building
- 5 Ground-floor plan

Client
ZF Generalbau und Grundstücksgesellschaft
Area
5,650 m²/60,816 sq ft
Cost
€5,080,000
Coordinates
48.1339 11.6883

0566	München, Germany	Allianz Arena	Herzog & de Meuron	2005 SPO	0111 SPO Beijing, China	0222 COM Tokyo, Japan	0489 COM Barcelona, Spain	0555 EDU Cottbus, Germany	0574 PUB Basel, Switzerland	0579 CLJ Basel, Switzerland	0639 CLJ San Francisco, USA
					0871 CLJ Minneapolis, USA	0914 RES New York, USA					



0566 The stadium, completed for the 2006 FIFA World Cup in München, sits to the north of the city centre and is home to München's two main football teams. It also provides a venue for the German national team. Its huge side dominates the landscape of Fröttmanning Heath, an area near the airport, and when illuminated from within its innovative skin at night, it is even more prominent. Diamond-shaped inflated cushions made of sheets of ETFE

(ethylene tetrafluoro-ethylene) only 0.2 mm (0.008 in) thick form this covering. Shimmering white during the day, the ETFE cushions are kept at a constant pressure and are digitally programmable to be individually lit up in red, white or blue. This allows the stadium to be patterned all over or to match the strip of whichever München team is playing. By arranging the 66,000 seats in three increasingly steep tiers around the pitch, the spectators are

brought as close as possible to the game. The structure, of precast concrete with a steel-framed partial roof covering all of the seats, is fitted with roller blinds to protect against excessive sun. In addition to the seating, the building includes retail space, catering and team facilities, entertainment suites and media provision. Car parks are laid out between the underground station and the stadium, and landscaped with asphalt paths meandering through swathes

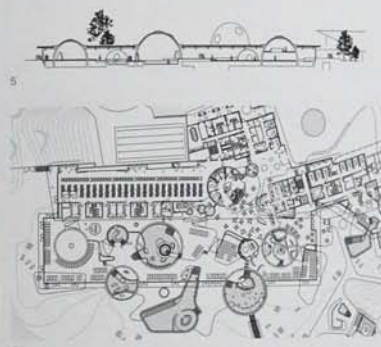
of green designed to blend in with the surrounding area and create a controlled procession of visitors to and from the stadium.

- 1 Aerial view from southeast
- 2 Facade detail with illuminated ETFE cushions
- 3 View across stands
- 4 Stairs beneath stands
- 5 Site plan

Client
Allianz Arena – München Stadion GmbH
Area
171,000 m² (1,840,629 sq ft)
Cost
Confidential
Coordinates
48.2197° 11.6239°

0567	Bad Aibling, Germany	Bad Aibling Thermal Spa	Behnisch Architekten	2007 REC	0541 COM Hannover, Germany
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0568	Wenzenbach, Germany	St Peter's Church	Brückner & Brückner Architects	2003 REL	0569 CUL Hauzenberg, Germany
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0567 The thermal spa complex of Bad Aibling, a small community in south Germany, is located close to the town centre. The site, formerly the base of an old outdoor swimming pool, offers an unfiltered view of the nearby Bavarian Alps. In contrast to its previous function as an entertainment pool, this 10,835 m² (116,585 sq ft) spa is inspired by traditional bathing rituals and meditation. The building's plan guides the visitor through a series of contemplative atmospheric spaces.

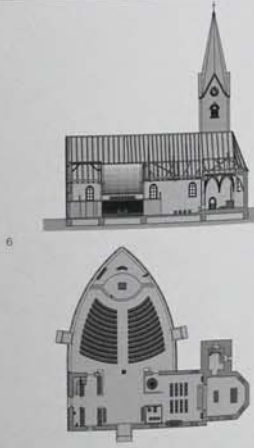
The exterior landscape forms an important part of the design. Changing ground levels are used to connect the different spaces. The outdoor swimming pool is set on the same plane as the building's roof, which gives it a prominent position overlooking the entire complex towards the Wendelstein Mountains. The garden design, with its varied plants and planting heights, divides the vast landscape into smaller, intimate areas in which visitors can find shelter and rest.

A play between solid and transparent materials on the facades merges the interior and exterior spaces, allowing for the experience of bathing in the interior to respond to the change of seasons and different times of day. A large, flat roof punctuated by domes and sheltering the internal zones of the spa stretches out over the site. The bathing hall provides the main connection between the different rooms, and the various bathing activities are located in dome-ceilinged

rooms whose different volumes, materials, colours, light conditions and acoustics create atmospheres of repose.

- 1 View of spa from gardens
- 2 Beauty dome seen from roof
- 3 Bathing hall with domed rooms
- 4 Interior view of Sensuous Dome
- 5 Section through building
- 6 Site plan

Client
Bad Aibling Public Services
Area
10,900 m²/117,326 sq ft
Cost
€26,000,000
Coordinates
47.8575 12.0044



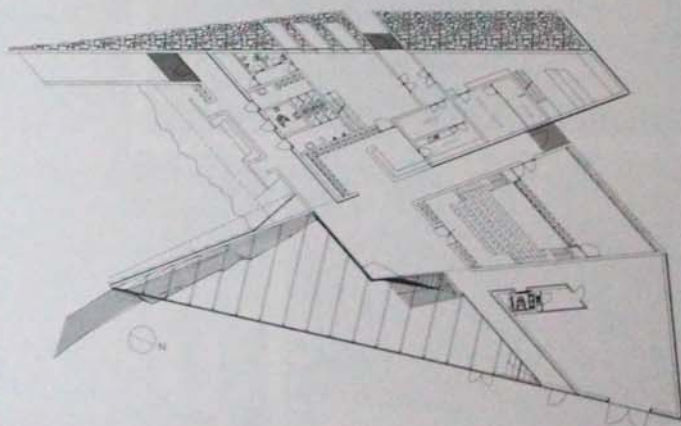
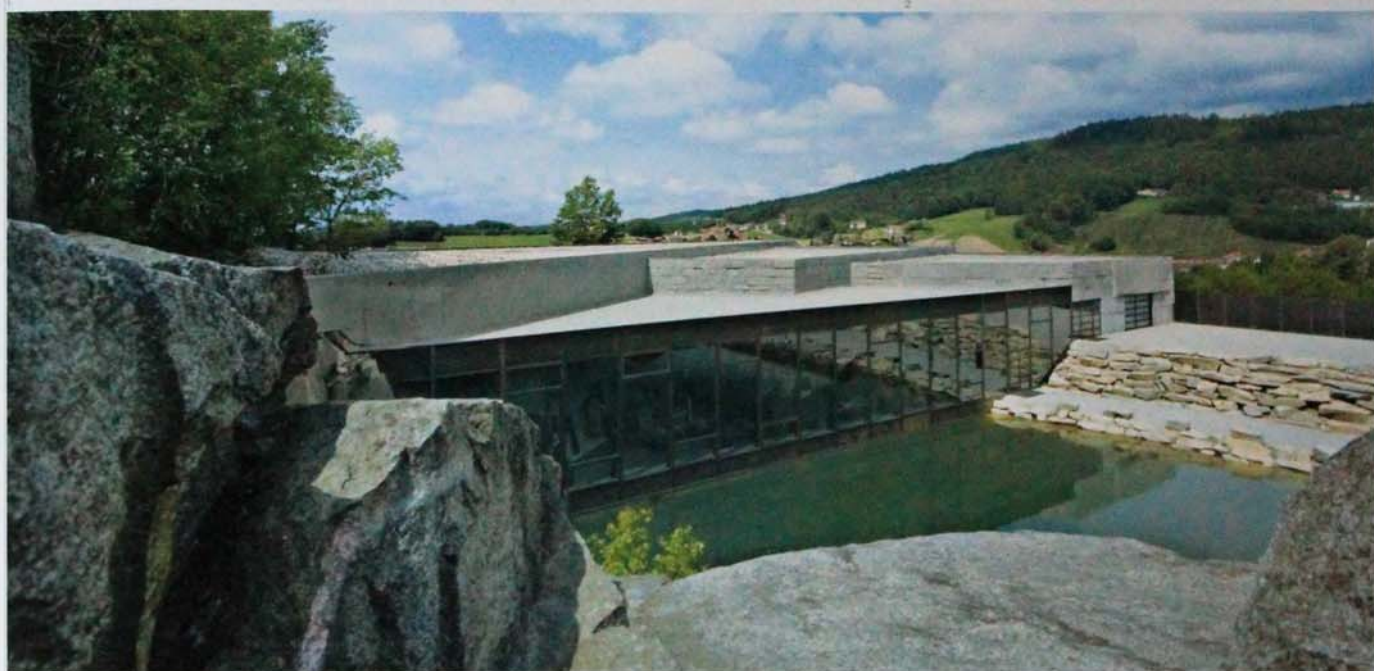
0568 In the heart of Wenzelnbach, a small community church has undergone a significant expansion and transformation. The addition to the existing church has changed the orientation of the building so that the new nave curves towards the altar to form a point. This gives the plan a boat-like shape and focuses the congregation's sightlines on the altar. The architects used timber, steel and glass to create the nave.

The roof consists of a double layer of timber. Running from the tip of the plan perpendicular to the existing church is a single, wooden beam with a 18 cm x 1.55 m (7.1 in x 5.1 ft) section. The exposed wooden ceiling is suspended from this beam and its segments stretch across the room to the outer wall. The ceiling planks are 15 x 32 cm (5.9 x 12.6 in) in section. Horizontal steel beams located 2.4 m (7.9 ft) apart counteract the weight of

the roof on the central beam. The perimeter of the new nave has horizontal steel posts 14.8 m (48.6 ft) tall, 3.5 m (11.5 ft) higher than the roof itself and positioned to meet the steel, horizontal beams in the roof. These posts are each bolted to the building where they meet the roof structure and where they intersect windowpanes. These windowpanes are made of blue glass, flooding the nave with a blue light.

- 1 South facade
- 2 Spire and nave seen from north
- 3 Timber structure of new nave
- 4 View of altar
- 5 View of nave and side chapel
- 6 Section through building
- 7 Ground-floor plan

Client
Catholic Church Foundation, Wenzelnbach
Area
1,130 m²/12,163 sq ft
Cost
€2,350,000
Coordinates
49.0771 12.1984



0569 For generations, Hauzenberg in Bavaria has been a centre for the extraction and processing of granite. Although the industry has greatly diminished in the area in recent years, its history makes it an appropriate location for the Museum of Granite. The site, at the edge of the small town and once a granite quarry, is now a stone quarry lake. The City of Hauzenberg and the Administrative District Office commissioned the project in 2007. The principal building material is granite,

with oak, steel, graphite, concrete and glass used for different parts of the building. The wall facing the lake is completely glazed. Granite from various stages of the manufacturing process was used throughout the building, demonstrating the stone's diversity of finishes. A significant amount of raw materials, either left over or by-products of the mining process, are used in the structure of the building. The regular plan corresponds to the natural rock formations

of the site and physically and symbolically integrates the museum's design with its site. This can be seen in the landscaping of the approach to the entrance, which simulates the emergence of the building from the topography. As one approaches, the word 'GRANIT' carved into the wall adjacent to the entrance is slowly revealed.

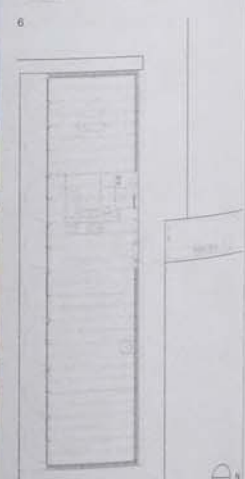
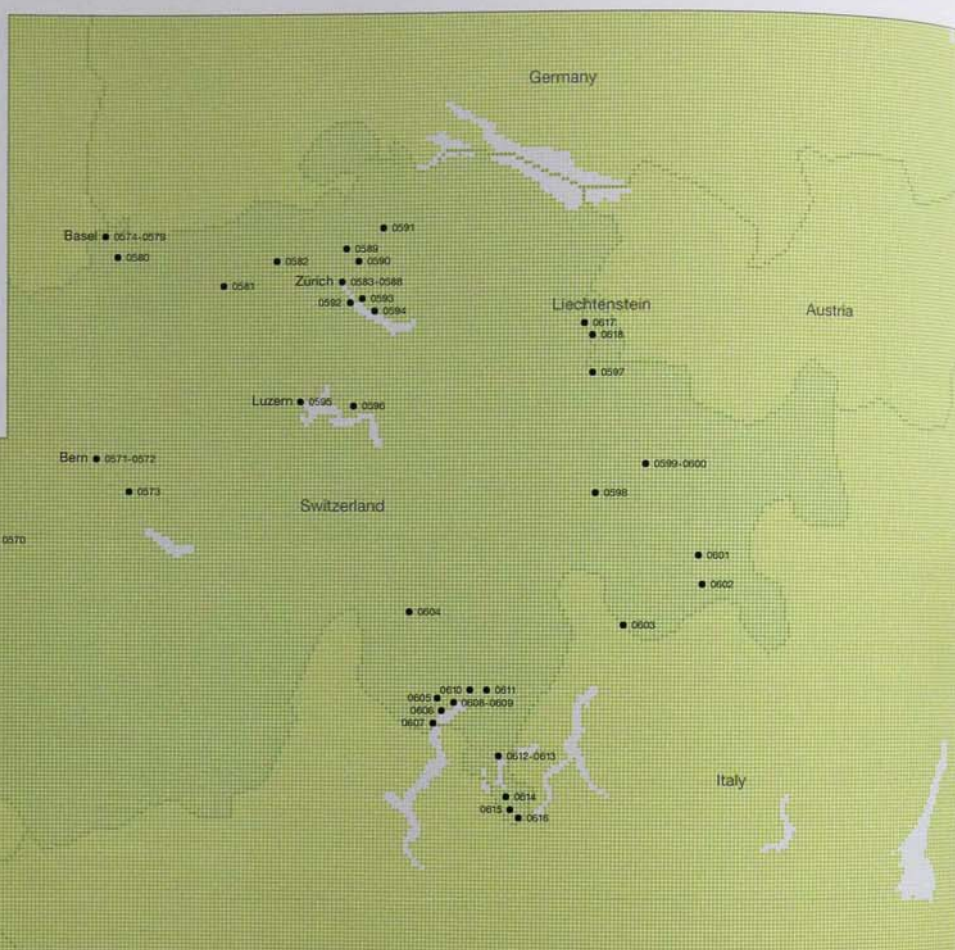
1. Approach to site
2. Detail of east facade
3. View of site from southeast
4. Museum interior
5. Ground-floor plan

Client
City of Hauzenberg and Administrative District Office

Area
1,300 m² (13,993 sq ft)

Cost
€2,500,000

Coordinates
48.5478, 13.6208



0570 Situated at the top of a sloping wooded field near the village of Chérens, this house and studio structure was designed for two artists and their young family. The building is split into two separate levels, each with independent access. There is a barn-like dwelling space on the ground floor and a first-floor studio with an access ramp perpendicular to the north side of the building. There is a gap between the floors which is used for passing refreshments from

the house to the studio. The structure and plan of the house is modular, organized by the 32 spaces between timber joists that span across its 5 m (16 ft) width. The lower floor has a sleeping or play area 8 modules wide; the bathroom and storage take up just 4 modules. An open kitchen and dining area measures 14 modules; and a bedroom is 6 modules. Facing south are eight pairs of glazed full-height doors, each 2 modules wide. A high-level window runs the whole

length of the studio and the ceiling follows the roof line. The roof itself projects 1.5 m (5 ft) beyond the south face of the building. Timber struts every 2 modules extend from the front edge of the roof to the midpoint of the facade. The angle of these struts defines the distinctive shape of the dark corrugated cement-fibre wall covering. Providing shelter and shade, this cowl also admits low summer sun through the glazed doors. Heat is stored in the concrete floor.

- 1 View from northeast
- 2 West facade
- 3 South facade
- 4 View of upstairs studio
- 5 Living room interior
- 6 Section through building
- 7 Ground-floor plan

Client
Laura & Pierre-Vincent Brailiard
Area
190 m²/2,045 sq ft
Cost
€270,000
Coordinates
46.7419 7.0036

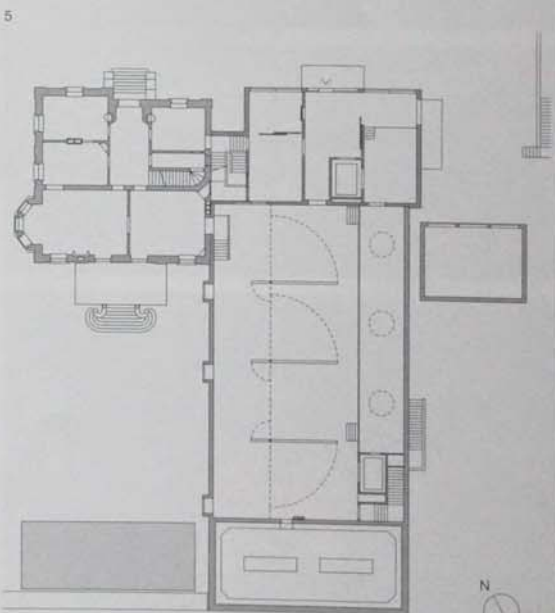
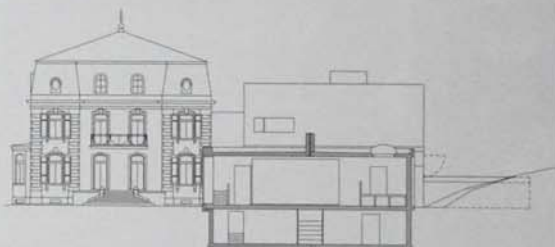


0571 Built in 1872, the Villa Rosenberg is a typical Baroque mansion on a generous urban site. Acquired by the Stucker auction house in 1962, it has been twice extended and renovated to accommodate the activities of its owner. Earlier extensions attempted to mimic the architectural style of the original villa. This new project sweeps aside any residue of that approach with a building that conveys its purpose and complements the original mansion. The auction hall itself occupies the largest space in the new building. Occupying a single storey, it has a raised roof-lit platform running along one side. This large room can be divided into four separate exhibition spaces with three pivoted doors, each 7.5 m (24.6 ft) long. Closing the doors creates one long gallery with three full-height openings to the courtyard garden behind the villa. The existing Villa Rosenberg, which was renovated and returned to its original layout, forms another side of the courtyard perpendicular to the new building. The villa's rooms are now used for a variety of purposes, including meetings, smaller exhibitions and office work. Perhaps the most striking feature of the new addition is the glazed entrance building which abuts

the auction hall with its front facade lined up with the villa. A discrete staircase connects the two buildings, and the volume of the new building mimics that of the old. In the composition of the elevations, however, the contrast in scale is striking. The entrance facade of the new building is larger and is divided into six large and equal bays, which are glazed from floor to ceiling.

- 1 View of entrance facade
- 2 Auction room facade meeting villa
- 3 Storage area for antiques
- 4 Office space, new building
- 5 Section through buildings
- 6 Ground-floor plan

Client
Jürg Stucker
Area
2,387 m²/25,693 sq ft
Cost
Confidential
Coordinates
Confidential



0572 Bern,
Switzerland

Paul Klee Centre

Renzo Piano Building
Workshop2005
CUL0227 COM
Tokyo,
Japan0534 COM
Köln,
Germany0674 CUL
Roma,
Italy0895 CUL
Atlanta,
USA0906 COM
New York,
USA0909 CUL
New York,
USA

0572 Only a few metres from his tomb, the site of this memorial to Paul Klee is significant. It is located alongside the eastern ring road 4 km (2.5 miles) outside Bern, where the artist lived at different times in his life. The wave-like form of the building encloses galleries, an auditorium and an archive, and can be seen as three hills rising from east to west. At their highest points, they confront the motorway. Curved steel girders more than 1 m (3.3 ft) deep are spaced 2.5 m (8.2 ft) apart. Parallel rows of these girders define the structure and scale of the hills, which decrease in height from north to south. The rows appear as concentric arcs from above, generated from a point about 450 m (1,476.4 ft) to the west. The first 13 rows run continuously over and between the three hills. The three curved sections of the west facade are glazed behind large fixed metal shading devices and motorized blinds. Between the girders, stainless-steel panels cover the roof. A continuous internal street links the three hills at ground level, passing over two valleys in glass-enclosed bridges. The street contains a cafeteria, restaurant and a museum shop, and is entered from north and south and by a small footbridge between the two larger hills. The basement encompasses an auditorium and its foyer in the north hill. The main gallery occupies the ground level of the middle section, with an exhibition space beneath, and the smallest hill encloses research facilities. Only reflected light is admitted to the galleries, which are designed to maintain optimum levels of temperature and humidity.

- 1 Building in context
- 2 View across west facade
- 3 Gallery space
- 4 Detail of undulating roof structure
- 5 Auditorium stage
- 6 Section through building
- 7 Basement plan

Client

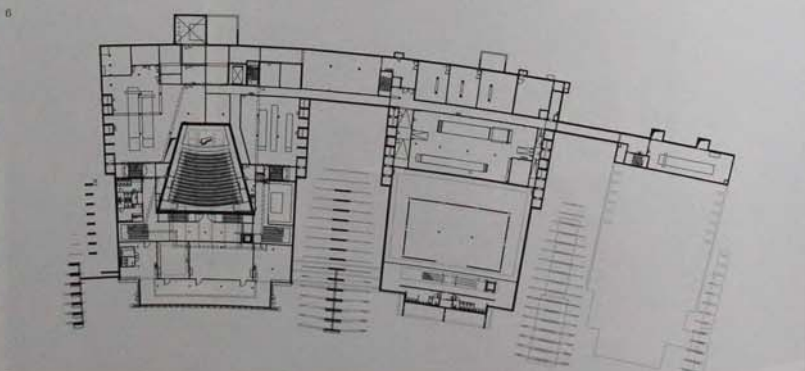
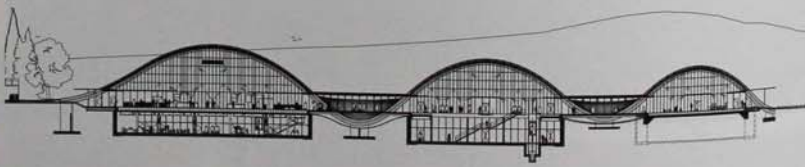
Confidential

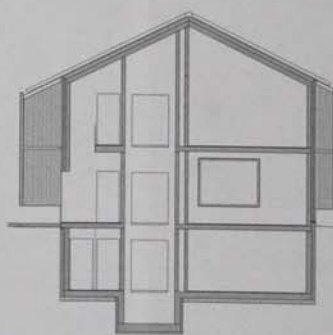
Area15,964 m²/171,835 sq ft**Cost**

€68,181,818

Coordinates

46.9494 7.4733



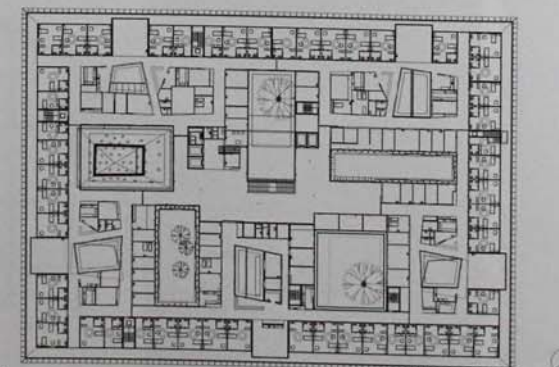
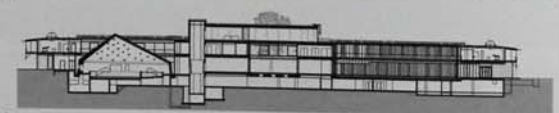


0573 Located on a curious bell-shaped site at a junction about 10 km (6.2 miles) southeast of Bern, this irregular structure is surrounded by more traditional barns and village houses. The building provides secure storage for contemporary works of art, a showroom and gallery space. The owners' main gallery is nearby. The plan is a trapezium with two 25 m (82 ft) parallel sides. They are also parallel to the main road, which is hidden behind four trees. The sharper angle of the south end wall is parallel to the site boundary but not to the building's opposite end. Ten parking spaces are fitted into the site on either side of the entrance. The building has a pitched roof and gable ends. The two undivided main floors each have two windows. A service core adjacent to the entrance occupies about 10 per cent of the floor plan and provides a space-efficient approach to circulation and services. It contains a lift, stairs, lavatories and a simple kitchen. The building's structure, combined with its loose fitting, grey-blue external cladding, creates its character. The structure, including the roof, is of concrete, which insulates the building and helps to stabilise its internal climate. On three sides, the outer protective layer of ribbed perforated metal sheets is set 1 m (3 ft) clear of the structure. On the entrance wall, the clearance gradually increases to about 1.75 m (5.75 ft), thus emphasizing the opening. All around the building, the outer screen stops about 1 m (3 ft) short of the ground. The same material is also applied to the face of the structure and to the roof, where flat sheets fold like wrapping paper over the gable ends. Embracing the local hillside ordinances, building codes, coastal regulations, and design review boards, the Hill House strategically transforms these stringent criteria into a sculptural and efficient design solution.

- 1 North facade
- 2 View from southeast
- 3 Detail of facade at main entrance
- 4 Gallery interior
- 5 Section through building
- 6 Site plan

Client
Galerie Henze & Ketterer
Area
800 m²/8,611 sq ft
Cost
Confidential
Coordinates
46.8464, 7.5769

0574	Basel, Switzerland	REHAB Recuperation Centre	Herzog & de Meuron	2002 PUB	0111 SPO Beijing, China	0222 COM Tokyo, Japan	0489 COM Barcelona, Spain	0555 EDU Cottbus, Germany	0566 SPO München, Germany	0579 CUL Basel, Switzerland	0833 CUL San Francisco, USA
					0871 CUL Minneapolis, USA	0914 RES New York, USA					



0574 The REHAB building is an injury recuperation centre in which patients are expected to remain for up to 18 months. Taking into account this long-term residency, the brief required that the building's design avoid recognizable hospital configurations. In response, seamless transitions – between inside and outside, between spaces for circulation and rest and between therapy facilities and communal spaces – create a varied environment. Located in a low-density area on the outskirts of Basel near the French border, REHAB takes the large footprint and low height of surrounding buildings and interprets them as a unified and extensive two-storey volume. The rectangular plan is organized as a patchwork of courtyards and blocks of rooms connected by a fluid circulation system, more like an urban configuration of streets and plazas than conventional corridors. The building has been compared to a "small town," an idea supported by the intelligent disposition of the internal courtyards. These not only bring daylight deep into the plan, but also provide orientation and variation. The courtyards were developed in collaboration with landscape architect August Künzel. Each one has been designed and planted to achieve a unique atmosphere, and their diversity gives a sense of incident and relief to the inhabitants. A warm material palette of timber and careful detailing unify the building. The timber rods used horizontally on the external facades re-appear vertically in some courtyards, where they echo the columns and trees. Lights sources are circular, from the holes drilled into the pyramidal roof of the baths down to the plastic beads connecting the timber rods. The 2 m (6.5 ft) diameter spherical skylight in each patient's room continues this design, ensuring a view of the sky for each of its occupants.

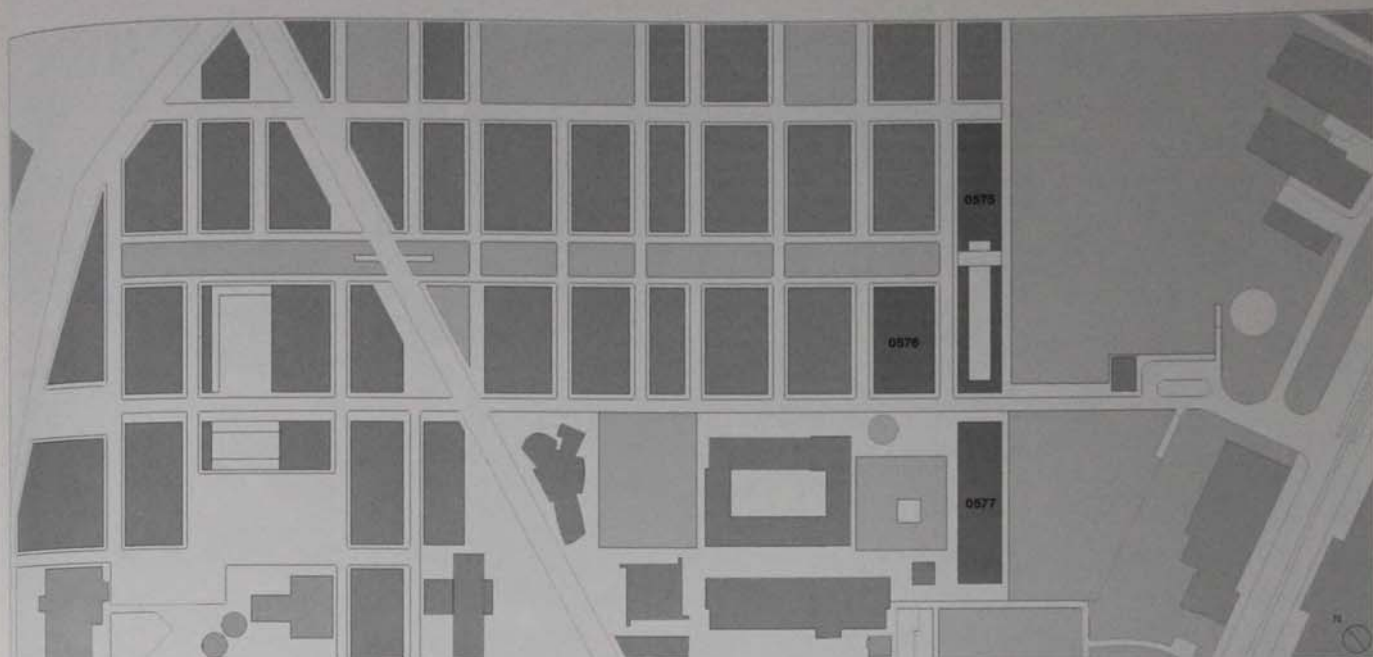
- 1 Exterior with timber details
- 2 Courtyard facade detail
- 3 Small courtyard seen from first floor
- 4 Staircase and circulation space
- 5 Roof of pool from above
- 6 Courtyard facade
- 7 Pool
- 8 Section through building
- 9 First-floor plan

Client
Confidential
Area
22,890 m²/246,386 sq ft
Cost
Confidential
Coordinates
47.5725 7.5589

0575-0577 Basel, Switzerland
 Novartis Campus Various 2007 COM

0575 Basel, Switzerland
 Novartis Campus Fabrikstrasse 4 Office Building SANAA 2007 COM

0171 TRA Ragnos, Japan
 0219 COM Tokyo, Japan
 0247 CLR Karlsruhe, Japan
 0533 EDU Essen, Germany
 0892 CLR Toronto, USA
 0915 CLR New York, USA



Structured around a masterplan designed by architect Vittorio Magnano Lampugnani, the Novartis Campus project aims to transform an industrial complex into a corporate 'city within a city', with its own avenues, arcades, parks, restaurants and shops as well as traditional office space. Within the grid structure of the plan and the backbone of Fabrikstrasse, a standard building height of no more than 22m (72.2ft) regulates the formal character of the site, although a group of high-rise buildings has been proposed for the north end of the campus. Other specifications, designed to provide

for generous communal space, include an arcade along the east side of Fabrikstrasse, with as much of the ground floor as possible devoted to public uses. The design of the facades must also take into account their role in visually defining the public spaces of the site. Located in the St Johan district, the campus is the headquarters in Basel of the Novartis pharmaceuticals company. The approximately 20-hectare (49.4 acres) site is bordered by two streets (Voltastrasse and Elekstrasse) and the Rhine River. The company's aim is to develop a new kind of rational and ordered working environment,

which encourages exchange of knowledge and inspires innovation, as well as attracting the best scientists and managers. They were careful to put together a group of specialists to advise and develop the plan for the campus. In addition to the input of Lampugnani, Swiss curator Harald Szeemann has advised on collaborations with artists, American landscape designer Peter Walker has worked on the landscaping and further input has come from German lighting specialist Andreas Schulz, British graphic designer Alan Fletcher and Swiss mathematician Wolfriedrich Schutz. Other

buildings have been designed by various architects (including Lampugnani) invited by Novartis. Many of these architects are collaborating with an artist or artists in the development of their designs. The first three completed works are shown here – Diener and Diener's Forum 3, Peter Märkli's visitor centre and office building at Fabrikstrasse 6, and SANAA's office building at Fabrikstrasse 4. Other architects whose buildings are currently under construction or are being developed include Frank Gehry, Dominique Perrault and Adolf Krischanitz.

1 Site plan

- 575** Novartis Campus, Office building at Fabrikstrasse 4 by SANAA
- 576** Novartis Campus, Visitor centre and office building at Fabrikstrasse 6 by Peter Märkli
- 577** Novartis Campus, Novartis Forum 3 by Diener & Diener Architekten



0575 This office building by the Japanese office SANAA is located on the Novartis campus. It is situated at the main entrance of the campus, at the end of a long strip of green space. Other buildings, by Yoshio Taniguchi, Rafael Moneo and David Chipperfield among others, are also positioned along this street. From the outside, the building is a rectangular box, measuring 84 m (275.6 ft) in length, 22.5 m (73.8 ft) in width and 22 m (72.2) in height. It includes six storeys of offices and meeting rooms above ground, with a basement level below. Simple, regular glass panes make up the facades, and these provide the envelope for the reinforced concrete structure and slabs behind. The building is otherwise devoid of any decoration or flourish. A courtyard governs the configuration of the building, resulting in a narrow ring of office spaces. A passage opens through to this courtyard at ground level, in line with the major axis of the campus, while an arcade makes entry to the building possible. The project provides 260 workspaces, arranged in an open-office plan. Four cores (with bathrooms, fire stairs and elevators) punctuate each floor, serving as spatial divisions and vertical structure at the same time. The office spaces are 5.6 m (18.4 ft)

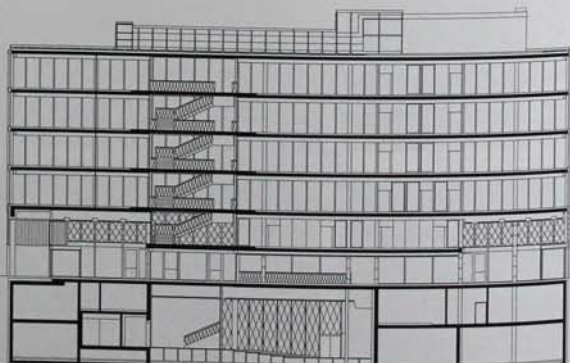
wide, with glazing on either side. This affords each office area with ample light, uninterrupted views of the surrounding campus and transparency of the interior. Because of the low number of partitions, most of the building's circulation occurs at the perimeter. Within the central courtyard, several bridges link the two longer sides of the project and house meeting spaces and zones for socializing.

- 1 Facade detail
- 2 Interior courtyard and bridge
- 3 Internal circulation space
- 4 View from offices into courtyard
- 5 Courtyard facade

Client
 Novartis Pharma, Switzerland
Area
 8,270m²/89,017 sq ft
Cost
 Confidential
Coordinates
 47.5724 7.5816

0576 Basel,
SwitzerlandNovartis Campus
Visitors' Centre

Peter Märkli, Architekt

2006
COM0588 EDU
Zürich,
Switzerland

0576 Peter Märkli's Novartis building is a departure from his earlier projects, in which raw materials intensify simple forms. However, the building's design uses the personally devised proportional system that defines his earlier work, which explores the friction between subjective perception and motifs of stability, continuity and decorum. The building houses the Visitors' Centre for the Novartis campus, as well as offices. It is a prominent interface between the public and private areas of the campus.

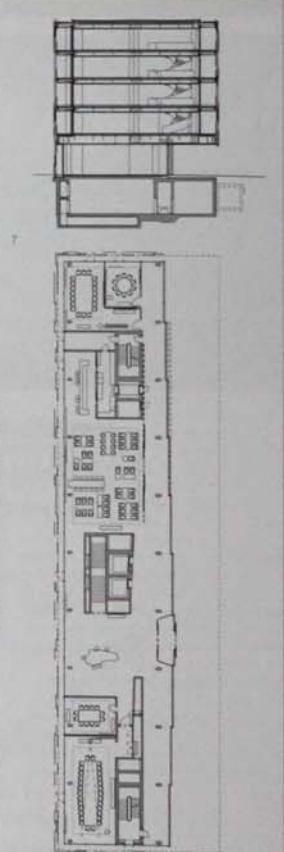
The building's design is bound by stipulations regarding position, height, perimeter and the provision of a colonnade on the forum side. Its facade is also regulated, giving it the appearance of a late-modern office building. The proportional appearance of the building is counteracted by exceptions, such as the irregular width of the central bay. The glass facade is framed in solid aluminium elements and stained in a champagne tone. The volumetric side adjustments cut two rectangular shafts in each long elevation,

helping modulate the open-plan interior. A trellis composed of moving letters, created by artist Jenny Holzer, divides the front colonnade horizontally and is flanked on the other facades by the diamond-pattern grille of the mezzanine level. Internally, the diamond pattern is echoed in the three-dimensional banisters designed by Alex Herter. Reception areas dispersed around the building replicate places of hospitality from around the world: for example, tea and coffee shops from India, Mexico and China.

Using specially sourced furniture and fittings, the patterns and textures of these interventions enrich the interiors.

- 1 Southwest facade
- 2 Rooftop
- 3 View of colonnade
- 4 Ground-floor foyer space
- 5 Interior of auditorium
- 6 Internal atrium
- 7 Ground-floor plan
- 8 Section through building

Client
Novartis Pharma, Switzerland
Area
13,163 m²/141,685 sq ft
Cost
Confidential
Coordinates
47.5728 7.5797



0577 Forum 3, the first new building in Vittorio Magagnoli Lampugnani's masterplan for Novartis Pharma Switzerland, is a centerpiece clearly signalling the development's cultural ambitions. The open urban space at the front, which extends by means of its recessed entrance, gives the building its name. The name also comes from the collaboration between architects Diener & Diener and Gerold Weisstein with artist Helmut Federle - a Forum as an intellectual enterprise, with a multitude of talents coalescing. The

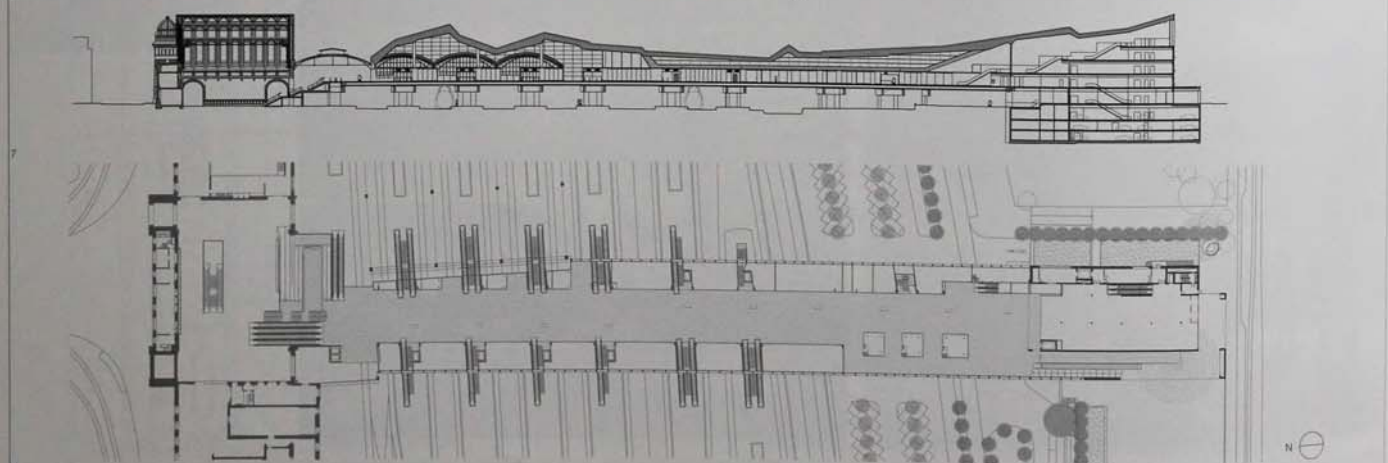
correspondence between the idea of public space and civic and intellectual ambition is a fitting representation of the brief. The client envisioned a modern revision of the office building type that recognized the enriching qualities of difference, enabling collaboration and providing a spectrum of working environments. Layers of privacy and openness are the building's central concern: its distinctive facade is a public statement, contrasting with the guarded nature of the work carried out within. Internally, the deep views allowed by the apparent open plan

are modulated by a landscape of inserted objects: from curved, curtained glass capsules for private meetings to screened desks, to convivial kitchenette islands. The sculptural wooden spiral staircase opens up the floors and encourages casual encounters between employees. Externally, the puzzle-like expression of free-floating coloured pieces of glass draws an effective veil over the company workings. The facade, an abstract depiction of medicinal vials, masks the actual building to such a degree that the floors and footprint are almost

indistinguishable. The glass reflects the weather, determining a painterly character which contrasts with the elegant within.

- 1 View of building in context
- 2 North corner of building
- 3 Facade detail
- 4 View from square
- 5 Ground-floor circulation space
- 6 Lobby interior
- 7 Section through building
- 8 Ground-floor plan

Client
Novartis Pharma, Switzerland
Area
8,848 m²/95,239 sq ft
Cost
Confidential
Coordinates
47.5727 7.5785



0578 Basel SBB station sits on the south side of the city, its tracks cutting a swathe through the urban fabric. The original station, built at the end of the nineteenth century, had a fine passenger hall with a generous steel and glass structure. The platforms also had canopies that protected historic monuments, but were reached by a dark underpass. In 1996, the railway ran a competition for the station, which a Spanish-Swiss team of designers won. They proposed a major footbridge or *passerelle* to serve the

station's needs and to provide a link to the other side of the tracks, to an area previously cut off by the station. The outcome is an expressive steel and glass bridge with a folded organic roof, acting as a single canopy and formally echoing the surrounding mountains. The roof sits above the original platform canopies and steps up and down depending on the function of the space beneath it, creating an irregular silhouette along its long facade. The bridge provides a pedestrian route across the tracks and

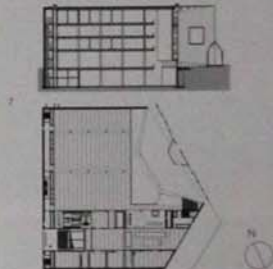
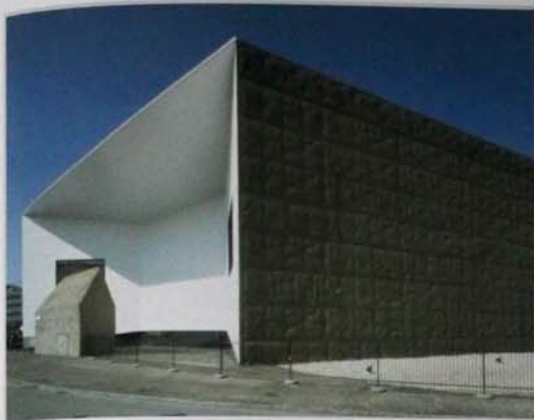
combines it with shops and cafés. Where the bridge lands in the Gundeldi district on the other side of the tracks from the passenger hall, an element of the roof steps up to enclose a new, four-storey commercial space. At street level, this building forms a new public square. Below the new square, a multi-storey structure provides 14,700 m² of parking. The construction of the footbridge had to be undertaken without disrupting the operations of the busy station. The steel and concrete box bridge was constructed in

sections offsite and installed according to a disciplined functional programme, one platform at a time.

- 1 View of station roof in city context
- 2 View from southwest, new building
- 3 West facade showing roof profile
- 4 Access to *passerelle* from main hall
- 5 West facade seen from tracks
- 6 View south along new *passerelle*
- 7 Section through building
- 8 Footbridge-level plan

Client
Passerelle Bahnhof Basel SBB
Area
23,700 m²/255,105 sq ft
Cost
Confidential
Coordinates
47.5417 7.6100

0579	Basel, Switzerland	Schaulager Laurenz Foundation	Herzog & de Meuron	2005	CUL	0111 SPO Beijing, China	0222 COM Tokyo, Japan	0488 COM Barcelona, Spain	0505 EDU Cottbus, Germany	0546 SPO München, Germany	0674 PUB Basel, Switzerland	0853 CUL San Francisco, USA
0580	Arllesheim, Switzerland	House at Bildstöckliweg	Christ & Gantenbein Architects	2002	RES	0871 CUL Minneapolis, USA	0914 RES New York, USA					



0579 The Schaulager Laurenz Foundation is located in the outskirts of Basel. Part museum, part warehouse, part research centre, this project houses the Emanuel Hoffman Foundation's collection of artworks by 150 artists. The entrance level and lower-ground floor house temporary exhibition spaces, with a café, bookshop, 144-seat auditorium and two permanent art installations. The three levels above provide 11,500 m² (123,785 sq ft) of flexible

storage space in which the artworks are kept in densely arranged display cells activated with touch-screen technology, making them accessible to scholars. The concrete outer wall uses material excavated for the foundations as aggregate, which is exposed in the roughened facade. The thick wall plays a major role in climate control, maintaining an optimum temperature for the artworks and minimizing energy use: the entire building is heated by a domestic-

sized boiler. The roughness of the facade inspired the form of the windows, which are shaped like giant cracks, and the alabaster plaster ceiling of the café, which undulates like the roof of a cave. The entrance forms part of a semi-enclosed area, and the walls on either side feature large LED screens displaying images and information for visitors. In front stands a small gatehouse with a gabled roof, referencing the surrounding neighbourhood in which small-

scale housing is juxtaposed with massive industrial sheds.

- 1 View from northeast
- 2 Entrance lobby
- 3 Interior of shop
- 4 Visitor entrance to building
- 5 Facade detail
- 6 Auditorium interior
- 7 Section through building
- 8 Ground-floor plan

Client
Laurenz Stiftung
Area
20,000 m²/215,200 sq ft
Cost
Confidential
Coordinates
47.5281 7.6106



0580 An existing house built in the 1920s occupies the narrow end of a triangular site facing west in a neighbourhood of similar suburban dwellings in Arlesheim. The extension to the house has been appropriately described as a garden hall. The boundaries of the garden logically determine the shape of its floor plan, and its generous dimensions and large windows turn it into something of a hall. Only the ground floor is visible from the rear, but the land sloping down to the west reveals a basement following the same shape. The new building is one aspect of a complete renovation which has restored the finishes and details of the original house. The polished wooden parquet of the ground floor extends five steps into the hall. An open fireplace is located at the junction of the large and smaller sections. The small section faces the road, with windows on all three sides and a staircase down to the basement. In the main space, a large sliding window overlooks the west side of the garden. The wall surfaces of the hall are covered precisely from floor to ceiling with a specially prepared paper with enlarged plant images. Externally, the material and method of construction are directly articulated. Concrete is used throughout for floors and walls and the vertical corrugations of the fibre cement forms continue from the ground to the roof line. Horizontal lines around the building mark the junction between the forms and accentuate the sloping site.

- 1 View from east
- 2 Night view of hall
- 3 Interior of garden hall
- 4 Interior showing entrance to hall
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
70 m²/754 sq ft
Cost
Confidential
Coordinates
Confidential

0581 Aarau, Switzerland Färberplatz Market Hall Miller & Maranta 2002 COM 0603 EDU Castasegna, Switzerland

0582 Baden, Switzerland Bus Terminal Twerenbold Knapkiewicz & Fickert Architekten 2006 TRA 0591 PES Zürich, Switzerland

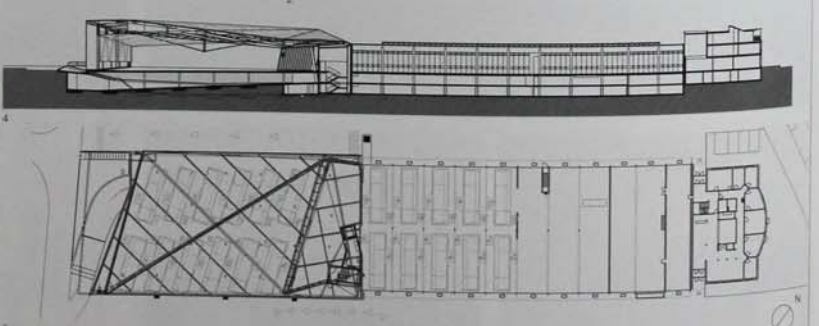
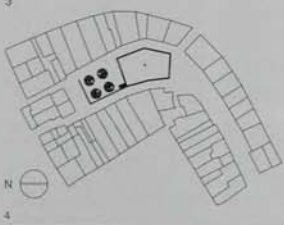


0581 This open-air market in the small city of Aarau has its roots in the Swiss minimalist tradition of the 1990s. Situated within the historic city walls, the severe purity of this structure's lines contrasts with the picturesque medieval buildings surrounding it to create a memorable impression. The design of the building, a collaboration with structural engineer Jörg Conzett, was the winning entry in a 1996 competition. The scheme was distinguished by the building's placement at the front of its curving site, on the edge of an established pedestrian route. From here, the building appears as a stage curtain allowing glimpses into the interior. A closer look reveals contours describing a deformed hexagon, which loosely aligns with the existing building fronts. The lightweight wooden structure sits atop a solid concrete podium, which negotiates a steep level change and extends at the back into an open-air terrace. The pavilion's ambiguous material quality results from the metallic-brown painted surface of the machined timber. The building's thin vertical elements, at once supports and screens, are tightly spaced to create a minimalist sculptural facade. On the inside, a plywood dado runs around the perimeter, creating a horizon that incorporates two sliding doors at the front

and back. On each facade, the supporting structure is displayed, rhetorically, in the middle. These central supports are meticulously justified in the composition of the elevation, either by the doors' width or through the folded side facades. The impure geometry of the building – the architects' response to the difficult site – becomes visible on the inside. Here, the loose angles of the roof beams converge into a single, tree-like column.

- 1 Market hall in urban context
- 2 Entrance to building on south facade
- 3 Market hall interior
- 4 Site plan
- 5 Section through building

Client
City of Aarau
Area
454 m²/4,887 sq ft
Cost
€968,000
Coordinates
47.3927 8.0453



0582 Twerenbold, the project's client, is one of Switzerland's largest coach companies and specializes in European tours. In 2003, it commissioned the redesign and expansion of an existing bus terminal, built in the 1980s. Located approximately 30 km (18.6 miles) west of Zürich and not far from a highway, most of the passengers using the terminal drive to the station and park their cars there while they go on their bus journey. The design extends through the departure hall, producing a three-storey

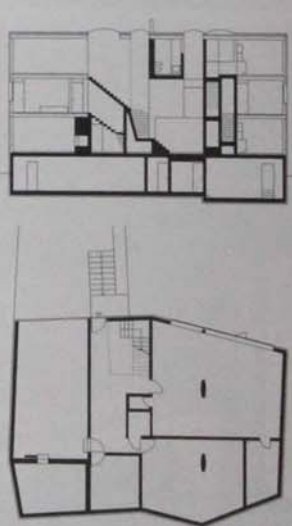
building attached to the 75 m (246 ft) long old terminal. At ground level, the new extension houses a 320 m² (1,050 sq ft) waiting area for passengers and a departure hall. The redesign also includes the addition of two parking levels below the entire length of the building, with corresponding stairs and lifts. The departure area is six bus lanes wide, each two buses long, and has a parallelogram-shaped plan to allow for a buses' wide manoeuvring requirements when entering and exiting the station. The

irregularly shaped plan of the waiting and bus areas has a corresponding trapezium-shaped roof with a single steel beam spanning the length of the coach area diagonally. From this beam, which is 60 m (197 ft) long, additional structural beams emanate, connecting the central beam to the load-bearing masonry walls. Each of these beams meets its supporting wall or beam at an acute angle to counteract the weight. Bright green PVC clads the roof, which has a map of Europe on the underside and green-and-yellow striped

corrugated plastic on the exterior. The dynamic angles of the roof correspond to the movement of the buses: it is higher where the buses exit and lower near the entrance.

- 1 View north towards station
- 2 Departure hall with PVC roof
- 3 View of ground-floor waiting area
- 4 Section through building
- 5 Ground-floor plan

Client
Twerenbold Service AG, Baden-Rümlol
Area
3,249 m²/34,972 sq ft
Cost
€5,606,859
Coordinates
47.4400 8.2747



0583 This compact residential building, located west of Zürich on a lightly wooded site overlooking the city, contains four separate dwellings ingeniously interlocked to take maximum advantage of views and daylight. Entrance is from the north, through a ramp into a garage. Steps up to a two-balcony entrance hall give access to all four apartments. To the east and west are two larger apartments over two floors, with living rooms on the first floor and three

bedrooms each on the second floor. The third level has two smaller roofed apartments with long balconies to the north and south. A basement studio also faces north. The construction method and choice of materials responded to the clients' low budget brief. The basement, stairwells and the walls dividing the apartments are constructed in unfinished concrete, and the ceilings and walls are made from prefabricated wooden sections with plywood interior surfaces.

making clear the method of construction without artifice. The exterior is faced with galvanized steel sheet, and large frameless windows are fixed slightly beyond the surface of the walls. In contrast with the taut faceted appearance of the north side, the south-facing windows are recessed and framed in. Kitchens and bathrooms make deliberate use of reflective coloured glass surfaces to contrast with the wood and concrete.

- 1 View of front facade
- 2 Northeast corner
- 3 South facade
- 4 Attic apartment with view of city
- 5 Attic apartment bathroom
- 6 Attic apartment dining area
- 7 Section through building
- 8 Ground-floor plan

Client
Andreas Fuhrmann, Gabrielle Hächler,
Pipilotti Rist, Balz Roth

Area
1,035 m²/11,141 sq ft

Cost
€1,300,000

Coordinates
47.3667 8.4892



0584 Located between a motorway approach road and a railway 4 km (2.5 miles) south of Zürich's city centre is a 25 m (82 ft) stack of nine used freight containers holding a Freitag Store. Small industrial buildings surround the bare tarmac site, and the shop sells 1,500 varieties of handbags made from recycled truck tarpaulins. Eight more containers, arranged on either side of the tower, and an external steel stair, complete the ensemble. From the front, a cube of four containers to the left of the tower comprise the entrance, cash counter and office. The floors of the adjacent stack of nine containers are cut out to accommodate an internal metal stair running the full height of the tower. On its right side are four sales levels. At the top of the tower is an open platform with views of the city, lake and mountains. The roof deck, holding a telescope, is set below the top edge of the highest container. The metal doors of the containers were removed to accommodate glazed entrance doors and full-height windows on each of the four sales levels. Internally, lateral openings sit between the compartments. The tower staircase provides

structural stability together with a system of internal and external cross-bracing. Sturdy timber floors are fixed to the structure and the goods are stored and displayed in cardboard boxes occupying the full wall-length of the sales areas. Both inside and out, artificial lighting articulates the modular quality of the project. With the exception of the graphics applied to the top three levels of the tower, the as-found external appearance of the containers was left undisturbed.

- 1 View from motorway approach road
- 2 Aerial view of store
- 3 View of sales area
- 4 Sales area and internal staircase
- 5 Ground-floor plan

Client

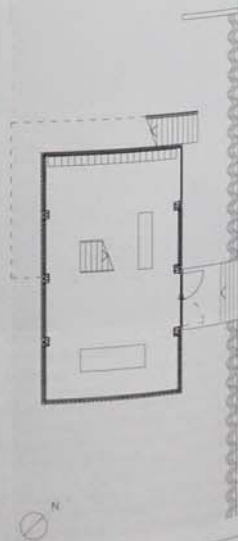
Freitag Lab AG

Area190 m²/4,306 sq ft**Cost**

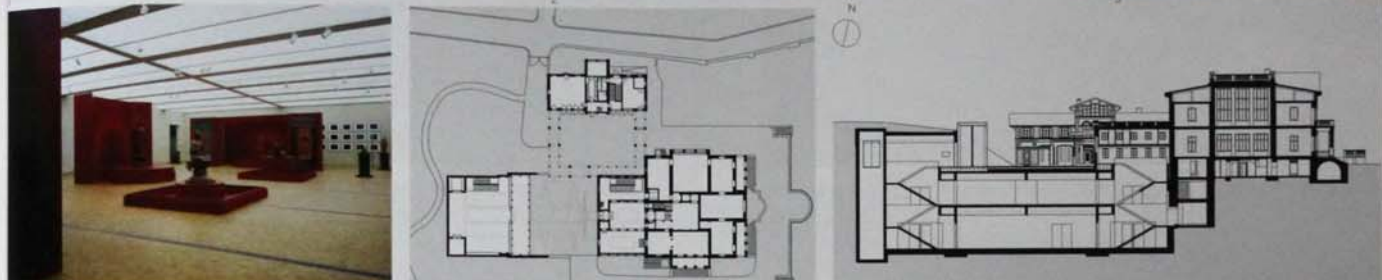
€400,000

Coordinates

47.3854 8.51963



0585	Zürich, Switzerland	Rietberg Museum	Krischanitz & Frank	2006 CUL	0637 RIE Vienna, Austria
0586	Zürich, Switzerland	Zürich University Law Faculty Library	Santiago Calatrava	2004 EDU	0222 GOM Madrid, Sweden 0781 SPO Athens, Greece



0585 'Emerald canopy' is the name of the project with which, in 2002, Alfred Grazioli and Azolf Krischanitz won the competition for extending the Rietberg Museum. The original building, the neo-classical Villa Wessendonck in the landscaped Pieter Park, connects to the new, separate entrance pavilion through an extensive underground exhibition space organized on two floors. The theme of hidden connections is at the heart of the project. The emerald reference recalls Mathilde Wessendonck's poem 'In the glasshouse', put to music by Richard

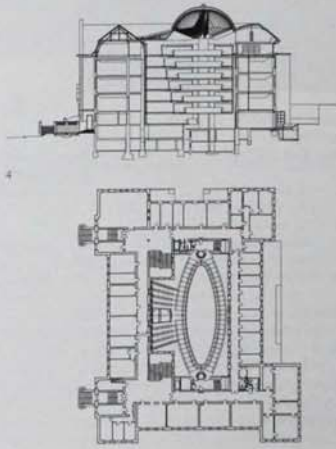
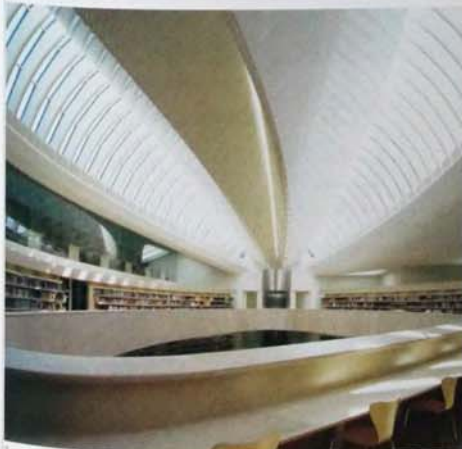
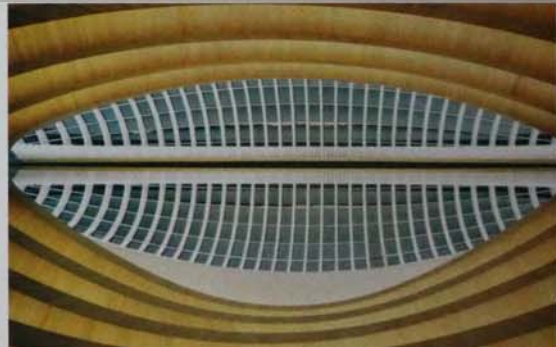
Wagner, a guest at the villa during his Zürich exile in 1849. Grazioli and Krischanitz use the phrase 'emerald canopy' to connect two very different components of the brief – the non-European art collection and the nineteenth-century villa and park – and create an impressive setting. To this end, the new entrance pavilion fully re-enacts a conservatory, with its fully glazed, green-tinted facade placed in axis with the villa. The emerald impression is created by small, screen-printed geometrical motifs, creating an all-over pattern reminiscent

of Middle Eastern architecture. The exotic theme is made apparent in the discreet but unmistakably opulent details. The main staircase sits beneath timber screens which re-create the ornate, veiled surfaces of Eastern architectures, and the entrance foyer's onyx ceilings are lit from above. The two generous, flexible exhibition levels, the upper one for the permanent collection and the lower for exhibits on loan, create an underground connection between the disparate elements on the surface – the new entrance, the old villa and its ancillary chalet.

The glass ceilings allow full environmental control while giving the illusion of day-lit spaces, reminiscent of nineteenth-century art galleries.

- 1 The 'Emerald Canopy'
- 2 Loggia within external landscaping
- 3 Enfilade galleries with glass ceiling
- 4 View of gallery interior
- 5 Ground-floor plan
- 6 Section through buildings

Client
Amt für Hochbauten der Stadt Zürich
Area
5,350 m²/57,587 sq ft
Cost
€28,700,000
Coordinates
47.3589 8.53014



0586 The new Law Faculty Library at the University of Zürich is a remodelling of a former laboratory building from the early twentieth century, one of the educational institutions on a nineteenth-century boulevard known as Zürich's 'education mile'. The new library is inserted into the existing courtyard of the historic building. The original L-shaped laboratory building now houses faculty rooms. A lower angular volume, added later, was given an extended roof of glass and houses the administration, books and reading rooms. The transformation of the building is barely evident on its principal facade, and it is only by entering the light-filled void of the new library that the contrast between the old and the new is fully revealed to the visitor. Six floors of elliptical galleries appear to float beneath a glass-covered dome. The spine of a curved box girder with transversal ribs supports the large roof light. Triangular, curved glass sections optimize the incoming light and flood the library down to the lowest floor. Sun shading is provided by a system of hydraulically adjustable louvers. Readers' seats line the gallery parapets, with a view of the opposite gallery. Open shelves run around the back of the galleries, following the shape of the ellipse on one side. On the other side,

the bookshelves are arranged perpendicular to the ellipse. The choice of materials – white stone flooring on the ground floor and the circulation spaces, and maple wood for the floors and parapets of the galleries – support the spacious, light and serene atmosphere of learning.

- 1 Aerial view
- 2 Detail of glass dome
- 3 Library interior
- 4 Section through building
- 5 Ground-floor plan

Client
University of Zürich
Area
24,000 m²/258,334 sq ft
Cost
€31,062,000
Coordinates
47.3733 8.5508



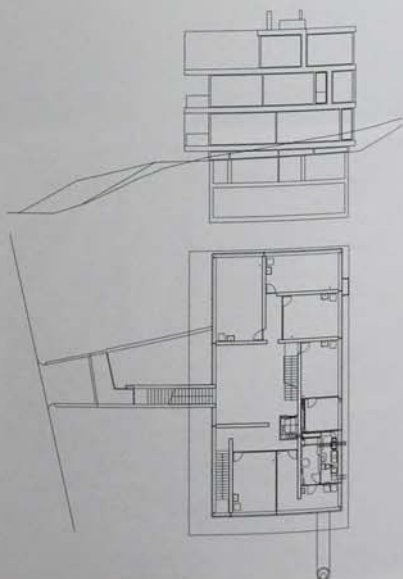
0587 The form of this apartment building is defined by the local planning regulations, which determined both its placement in relation to the street and its top-floor terrace configuration. The project is set in a central district of the city, whose hilly topography, detached houses and long-established greenery define it as an affluent suburb. Set apart from the road and into a planted slope, the building is accessed through a subterranean tunnel. A ramp for cars leads to the garage level, and stairs lead to the next floor up, still underground, which houses storage units and the entrance lobby. The three floors above ground contain five apartments. Within a strictly rectangular footprint, Kerez has created an intricate series of volumes determined by the structural walls, which change location from floor to floor. This

configuration creates a complex structural unit that governs internal organization and external appearance alike. The shear walls are set deeply within the plan and support the floor slabs, rendering superfluous the conventional need for perimeter columns. This in turn enables the large glass expanses that define the rooms' boundaries. No two apartments are identical, but the restricted material palette unifies their appearance. The interiors are undetermined, flowing spaces whose abstract nature is emphasized by the structural concrete walls and built-in, full-height storage units. The living rooms, defined by large expanses of glass and polished concrete, merge with the garden. The spatial simplicity that characterizes the interiors is belied by the luxurious resolution of the concrete surfaces. White curtains

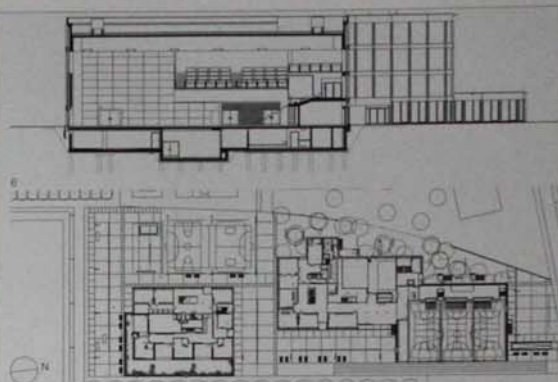
adjust the relationship of inside and outside, enabling the rooms' transformation into sensuous, private alcoves.

- 1 View from street
- 2 Living and dining area
- 3 North facade at night
- 4 Concrete interior
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
1,605 m²/17,276 sq ft
Cost
Confidential
Coordinates
47.3808 39.5814



0588	Zürich, Switzerland	Im Birch School	Peter Märkli, Architekt	2004 EDU	0578 CDM Basel, Switzerland
0589	Zürich, Switzerland	Zürich Airport	Grimshaw	2004 TRA	0012 TRA Melbourne, Australia
					0400 EOU Canterbury, UK
					0478 CUL A Coruña, Spain

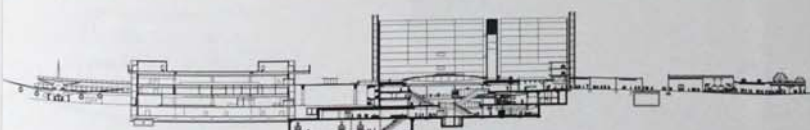


0588 The inner-city masterplan for the former industrial area Oerlikon provides new homes for 5,000, while preserving the character of existing large-scale structures and open spaces. At its northern extremity, the Im Birch School mediates the transition from industrial to residential scale. It is the largest school in Zürich, with 800 students taught in its nursery, primary and secondary schools. Combined with the demands for sufficient flexibility to suit changing educational requirements, the brief determined a controlled, strategic approach. The project explores two sets of tensions: on one hand, between a rational method and the architect's artistic sensibility; on the other, between two visions of education – as process or as nurture. The urban ensemble of two buildings, distinguishable in scale and volume but unified in tectonic expression, bears witness to this approach. The south building, comprising primary classes and a sports hall, is lower. The building to the north, housing nursery and – with a separate entrance – secondary school, is taller, with 3.5 m (11.5 ft) floor to ceiling heights. This unit is recessed from the site boundary, which creates a public approach linked to parks on both sides of

the block. The rational expression of the facades is undercut by subtle volumetric adjustments and material variation, defining identities for each section of the school. Internally, innovative planning replaces conventional corridor access, making clusters of two to four classrooms and group rooms. These operate as autonomous educational units, preventing the creation of an institutionalised environment and enabling the students to relate to their school and to each other.

- 1 South facade
- 2 Internal seating area
- 3 East facade showing both blocks
- 4 Classroom and circulation space
- 5 View of main sports hall
- 6 Section through building
- 7 Ground-floor plan

Client
City department of Zürich
Area
20,341 m²/218,948 sq ft
Cost
€40,000,000
Coordinates
47.4158 8.5400



0589 Following five previous expansions at Zürich Airport, the Airside Centre is the latest addition. The recent upgrades, which include a Landside centre by the same architects, have expanded the airport's capacity from 10 million to 21 million passengers a year. The Airside Centre – with 30 new check-in desks – is a major element in this expansion. Improved logistics of transport to and within the various airport facilities is another factor. The Airside Centre's main shape is that of a curved wedge, embedded between

passenger piers A and B. The building's tall, west-facing glass wall offers passengers views over the entire airport from the central waiting lounge. This double-height space is in essence the building's first-floor level. The slightly tilting roof, going down from the glass wall to the land-facing east side, is supported by steel A-frames. These frames dominate the large hall that extends virtually over the entire length of the building, some 250 m (833 ft). A bespoke louvre system covering around three-quarters of the west facade's

3,800 m² (39,786 sq ft) of glass regulates the temperature and light levels in the hall. This system contributes to the airport's overall goal of maximum energy efficiency. Warm cherry wood covering two retail pods contrasts with the hall's cool glass and steel frames. Positioned on stilts, these pods seem to hover on either side of a central information and circulation area in the centre of the main hall. Below the main lounge, new immigration facilities and extended baggage reclaim systems are located at ground-floor



level. Another floor below this level offers ample space for additional retail facilities. A Skymetro connects the Airside Centre with another new Satellite Pier, enhancing the capacity of the Airside Centre.

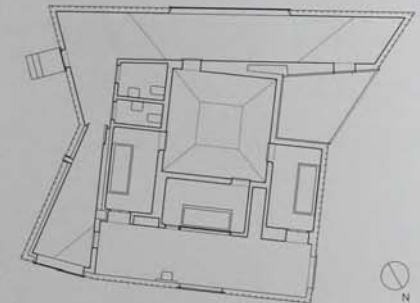
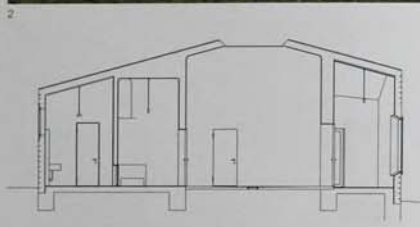
Client
Unique, Flughafen Zürich AG
Area
74,000 m²/796,529 sq ft
Cost
Confidential
Coordinates
47.4539 8.5611

- 1 Main hall interior showing retail pod
- 2 Airside customer lounge
- 3 Section through building

0590 Zürich, Switzerland Funeral Building Bosshard Vaquer Architekten 2003 REL

0591 Zürich, Switzerland Wiessenstrasse Apartment Building Knapkiewicz & Fickert Architekten 2005 RES

0582 TRA Baden, Switzerland



0590 At the edge of Dietlikon, a satellite of Zürich, the local cemetery lies at the boundary between suburbia and farmland. The mortuary sits next to the cemetery on a hilltop, in a triangular plot between the road and a grassy slope. The building appears as a black mound in the landscape and looks over fields and allotments. The plan has an irregular polygonal footprint based loosely on the deformation of a square, which determines its highly plastic geometry. Dark paint on the surfaces, which unifies the textured brick walls and concrete ceiling into one compact entity, visually controls the volume's sculptural form. The few windows sit just proud of the surface with their frames concealed, and their reflective surfaces reinforce a separation between the exterior and the interior. The only interruption to the black envelope is at the entrance door, which is concealed in a large, funnel-shaped cutout in the facade. The thermally insulated, unheated interior is minimal and austere. The three chapels of rest, funeral parlour, memorial service room and a buffer zone – half entrance corridor, half recollection space – are grouped around a central courtyard open to the sky. At a high level, its blank, rendered walls fold at an angle to become eaves. The panoramic view through a large side window counteracts the lobby's vertical quality, and a glass door leads to the cemetery courtyard. Other rooms are private and enclosed, with only the chapels of rest opening to the central void.

- 1 Building entrance
- 2 View from cemetery
- 3 View of landscape from entrance hall
- 4 Entrance corridor
- 5 Section through building
- 6 Floor plan

Client
Confidential
Area
193 m²/20,796 sq ft
Cost
€555,000
Coordinates
47.4214 8.6106



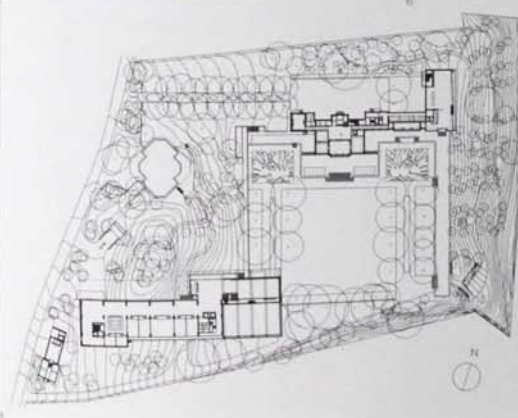
0591 It takes a second glance to notice this apartment building's subtle variations from its residential neighbours. The grey-green render, a slight bend in the facade, a baroque-looking balustrade and two different kinds of windows hint at the building's deviation from the norm. The shape of the built volume is the result of allowing the maximum building envelope. The bend in the facade follows a given building line and its two annexes exploit a law allowing single-storey extensions along site boundaries. The building's spatially complex interior contrasts with its restrained facade and massing. Five apartments, organized differently in plan and section, interlock like a three-dimensional puzzle into a compact volume. The apartments share similar interior finishes and a living room one-and-a-half levels high. These similarities aside, each apartment has its own unique organization and was designed as a sequence of rooms. The changes in level, multiple orientations and varying ceiling heights give the apartments the character of a generous and rambling series of rooms. One apartment is sprawled over three levels. In another, moving from hall to staircase to living area to staircase involves

a complete turn. There is a careful selection of interior finishes, such as wood, glass and plaster painted in warm earthy colours. A number of formal quotations from different places and architectures, such as the bulbous baroque balustrade, the red-and-white chequered terrazzo in the entrance hall, a sculpted chimney and a minimalist steel stair, add another layer to this carefully crafted building.

- 1 View from west
- 2 Living room interior
- 3 Mezzanine-level living room
- 4 Kitchen interior
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
595 m²/6,372 sq ft
Cost
€1,458,000
Coordinates
47.5078 8.7158





0592 Situated on a hill high above Lake Zürich, the Swiss Re Centre was programatically conceived as a retreat for the insurance company's staff and guests. It is a project with few financial constraints, justifying the opulence of finishes and the profusion of elaborate detail. The architectural strategy was tailored to the existing park, comprising both woodland and ornamental gardens. The central space is a large square lawn surrounded by chestnut trees, aligned with the neo-Baroque villa incorporated in the scheme. The architects organized around it a heterogeneous ensemble: a free standing, dominant seminar building, a restaurant and hotel wing linked to the villa and two small pavilions, including a tea house overlooking the slope and a garden bar. The largest building, housing seminar facilities and hotel accommodations, occupies one extremity of the site where it stretches across the slope. The lower section at the end is also the widest, projecting over

the formal garden into a cantilever supported by oversized, compressed timber beams. This large, glass-fronted room hovers next to the tree canopies to address diagonally the restaurant and villa across the lawn. The sense of heterogeneity in the design is increased by collaborations with various designers, architects and artists, including Hermann Czech, Adolf Krischanitz and Günther Förg. The project is less a unified ensemble than a kind of itinerary along which large and small, old and new, architectural and landscaped fragments connect in a sensual appreciation of nature and artifice. Its main purpose is to be purposeless, providing an antidote to the efficient and functional office world from which guests take refuge.

- 1 Existing villa and new wing
- 2 South facade of seminar building
- 3 Southwest corner of seminar building
- 4 Facade detail, seminar building
- 5 Cantilevered volume of seminar building
- 6 Interior of hotel
- 7 Seminar room interior
- 8 Site plan

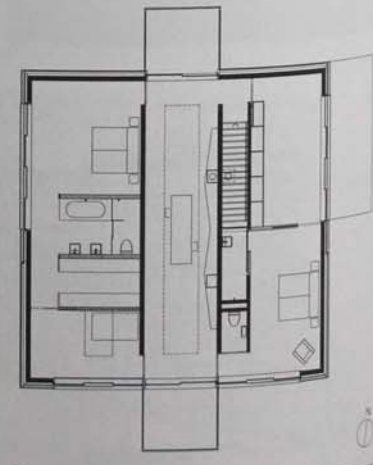
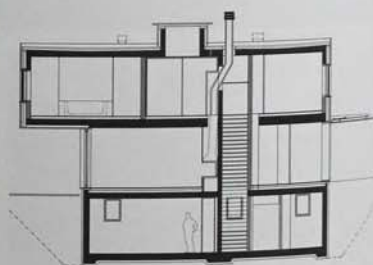
Client
Swiss Reinsurance Company
Area
16,800 m²/180,834 sq ft
Cost
Confidential
Coordinates
47.3126 8.5472



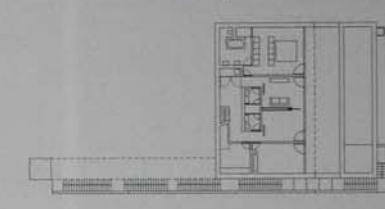
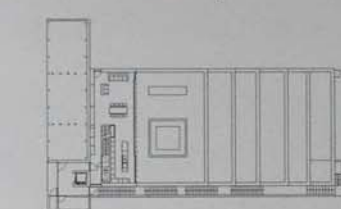
0593 This freestanding, single-family house was built in the former garden of an adjacent property, located near the east shore of Lake Zürich. Particular attention was paid to the orientation of the house, the views and the quality of light obtained through each opening in the facade. The building is organized on three levels including a basement, and is rectangular in plan. Three-quarters of the ground floor is open plan, and its south wall is fully glazed with sliding doors opening on to a patio. Cooking, dining and relaxing are carried out here, and a double sliding glass door opens to the west. Opposite the front door are stairs leading down to the basement and up to the more private areas of the house, a lavatory and coat closet and an open fireplace facing the living space. The first-floor plan is a symmetrical square, and the light-filled central space extends into two cantilevered balconies stretching 3 m (9.75 ft) beyond the north and south perimeter walls. A 1.4 x 9.4 m (4.5 x 30.75 ft) rooftop further emphasizes the linear quality of the space. Bedrooms, bathrooms and a study are arranged on each side of the central space. Again, a 3 m (9.75 ft) cantilever reaches beyond the external wall below, along the full length of its west side. This protects the living-room windows and shelters the patio below, while defining the bold volumetric character of the house. All exterior walls are covered with vertical larch wood slats, which will weather to a bleached grey colour. Inside, the walls are plastered and painted white.

- 1 West facade
- 2 View from southeast
- 3 South facade, with balcony
- 4 Balcony with glass doors
- 5 Central space on first floor
- 6 Ground-floor interior
- 7 Section through building
- 8 First-floor plan

Client
Confidential
Area
507 m²/5,457 sq ft
Cost
€1,346,000
Coordinates
47.2978 8.8056



0594	Mellen, Switzerland	Terrace Housing	e 2 a Eckert Eckert Architekten	2005 RES				
0595	Lucerne, Switzerland	Cultural and Congress Centre	Architectures Jean Nouvel	2000 CUL	0150 CUL Seoul, South Korea	0456 CUL Paris, France	0487 CCM Barcelona, Spain	0672 CUL Minneapolis, USA

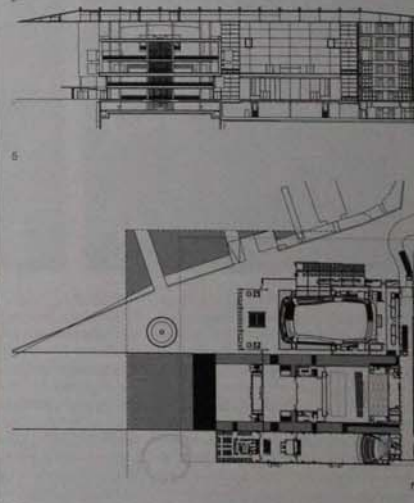
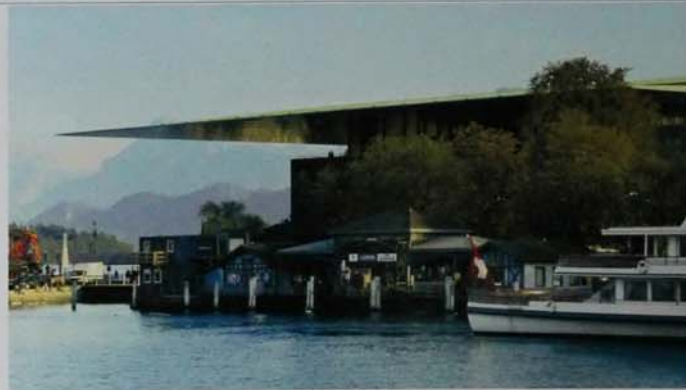


0594 This stepped, terraced house perched on a hill on the outskirts of Zurich contains three independent apartments, each split over two floors. The houses appear similar to each other and are all built out of concrete and glass, but each one has unique features. The steps protruding from the slope are modest, yet each apartment covers over 200 m² (2,150 sq ft) of living space, achieved by submerging part of the living spaces in the hillside. The position of the house on the plot, with the road above it, guarantees maximum privacy. The three apartments are approached via one central carport. They can be accessed internally, either using a lift and corridor or by taking the steps alongside the house. The extended terraces and ample overhangs increase privacy for the residents. The building is oriented towards the south, allowing the maximum amount of light to come through the large floor-to-ceiling windows. The top floor has its own pool set into the terrace, and there is another pool at the lowest level. Externally, the building's concrete construction is left bare. Internally, a simple combination of concrete and white plaster is used. In each apartment, an internal staircase connects the open-plan lounge and kitchen with sleeping quarters. The concrete lounge floors continue the clean, minimal aesthetic of the apartments.

- 1 View of terraces
- 2 Pool terrace, upper apartment
- 3 Carport
- 4 Living space, upper apartment
- 5 View south through apartment
- 6 South elevation
- 7 Entrance-level plan, top of slope
- 8 Lower-level plan, lower apartment

Client
Werubau AG
Area
700 m²/7,535 sq ft
Cost
€5,000,000
Coordinates
47.2717 8.6459

0595 The site chosen for the Cultural and Congress Centre in Lucerne lies at the heart of the city. The building is placed at the edge of the lake next to the railway terminal and close to the Chapel Bridge. Its outline is roughly square, with public entrances at the riverside north front and service access shared with railway buildings defining the south side. The building's dominant feature is the razor-sharp cantilevered roof, which envelops the centre and reaches over its public plaza and fountain facing the lake. The reflective underside of this roof is raised clear of the building on three sides. The separation accentuates the extent of the cantilever, which is visible from a great distance. Inside, the three main functions are arranged separately yet side by side within five storeys. A symphony hall with 1,900 seats is on the east side and a bar and restaurant overlook the lake. On the west are galleries, restaurants and an auditorium. Between them is an adaptable conference hall with space for 900 seats. The identity of the centre's three elements is made clear in the design of the east, west and south facades above common, two-storey glazed entrances. The concert hall has a rectilinear modelled quality with contrasting dark blue and red areas framing large window openings. The west-facing galleries and restaurants are contained behind a slim five-storey curtain wall, with an open roof sheltered within the all-encompassing roof.



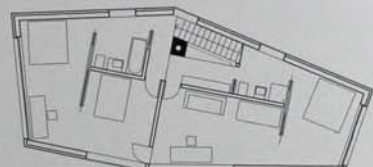
- 1 View showing cantilevered roof
- 2 Covered public plaza at north end of site
- 3 Symphony hall interior
- 4 Stage area in symphony hall
- 5 Section through building
- 6 Ground-floor plan

Client
Trügerstiftung
Area
22,500 m²/236,806 sq ft
Cost
Confidential
Coordinates
47.0503 8.3118

0596	Scheidegg, Switzerland	Holiday House on the Rigi	Andreas Fuhrmann, Gabrielle Hächler Architekten	2004 RES	0583 RES Zürich, Switzerland	
0597	Fläsch, Graubünden, Switzerland	Gantenbein Winery	Beath & Deplazes Architekten	2007 COM	0561 CUL Marktoberdorf, Germany	0599 TRA Arosa, Switzerland

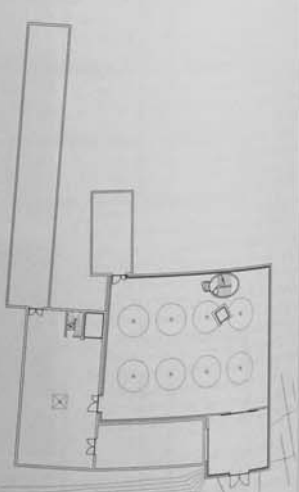
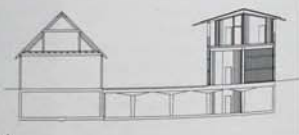


0596 Perched on the hillside at the edge of a forest, this little holiday home commands breathtaking views over the Rigi Schöneck in central Switzerland. A concrete cellar anchors the building into the mountain, while a concrete chimney and spine wall form the backbone to the lozenge-shaped, rough-clad timber box perched on top. Approached from the west, the house appears as a two-storey timber box with a projecting timber deck at ground level. At the entrance to the east, the box seems to teeter on top of the concrete cellar. This upper part of the house projects outwards to form a covered and protected entrance. The living area, accessed by a single-flight timber staircase, spreads over two levels, each with different ceiling heights. Along the south wall of the higher space is a dramatic 5 m (16.4 ft) long fixed panorama window framing the mountains outside. A built-in seat runs the full length of the window. The upper floor of the house contains two suites of rooms, each with a study, bedroom and bathroom, linked with sliding doors. The house uses a spartan palette of natural materials – exposed concrete, pine board ceilings, walls and floors, timber staircases – with minimalist detailing. This is offset by the smooth green of the kitchen and the crisp stainless steel of the bathrooms. The restrained interior and careful placement of windows bring attention to the outside views.



- 1 View from west
- 2 Northwest facade
- 3 Corridor and living area, first floor
- 4 Living space
- 5 Panoramic views from ground floor
- 6 First-floor plan

Client
Andreas Fuhrmann, Gabrielle Hächler, Plus Sidler
Area
242m²/2,604 sq ft
Cost
€359,000
Coordinates
47.0256 8.5231



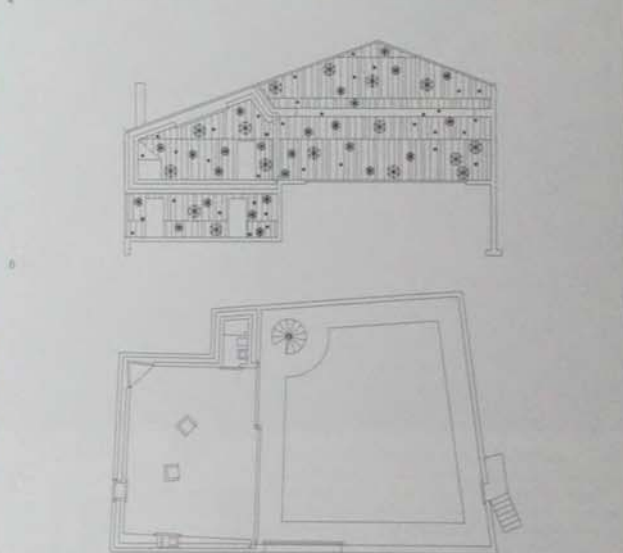
0597 In the alpine canton of Grisons, this renovation of an existing winery is located at the edge of one of four wine-producing regions. A single new building forms the third side of an existing courtyard surrounded by vines. The main entrance is to the open east side of the yard and access to the new building is from the west. The winery's important functions still occur at basement level, in separate vaulted cellars for maturing barrels of red and white wine, a bottling cellar and a shipment area. Contrasting wall and

floor finishes and lighting were introduced in the cellars. These areas are connected to a multipurpose hall, with eight illuminated mushroom columns. The new rectangular building rises two floors above the southern end of the hall. A lift and stairs encased in a freestanding elliptical concrete wall connect the three levels. In this new building, 14 equal bays 3.75 x 5.00 m (12.3 x 16.4 ft) define a concrete structural framework enclosing fermentation vats on the ground floor. This area is 4.5 m (14.8 ft) high and prefabricated,

clinker-brick panels, measuring 1.5 x 3.75 m (4.9 x 12.3 ft), fill the wall space between the columns. The panels were digitally designed and robotically assembled at the Swiss Federal Institute of Technology ETH (Zürich). The bricks are set at varied angles to admit air and light, and present a three-dimensional circular pattern from outside. The floor above includes a semi-circular lounge and wine-tasting area surrounded by an open deck overlooking vineyards and mountains.

- 1 View from southwest
- 2 Facade detail
- 3 Multi-purpose hall
- 4 Lounge interior
- 5 View of cellar
- 6 Section through building
- 7 Basement plan

Client
Martha and Daniel Gantenbein
Area
1,004 m²/10,807 sq ft
Cost
Confidential
Coordinates
47.0353 9.5025



0598 In a traditional Alpine village, this musician's studio conceals, beneath double-sloped contours, a space with classical and baroque references. The exterior of the building is an abstraction of vernacular architecture. Determined by local planning regulations endorsing pitched roofs, the outlines match those of the barn that previously stood here. Since existing laws strictly control the sizes and configurations of the windows, there are none. Instead, the steel displays its concrete skin, tinted

earth-red and decorated with geometric floral motifs borrowed from a neighbouring house. The motifs were hand-carved in the timber shuttering, their disposition left at the carver's discretion. There are two breaks in this skin. Access is through a side door, which steps peel away towards the street. A large square opening looking onto the street reveals the open space of the interior. Centred on a walled garden, the enclosure is a place for reflection. The decorated concrete surfaces continue inside, providing

a tactile surface. The studio is secondary in both size and configuration to the lawn it overlooks. A concrete slab, from which a major oval section has been cut, offers a covered route to the room. The entire building breathes through this cut, which offers an expanse of sky and glimpses of the surrounding barns. The cut's just-perceived departure from the circle precludes geometric perfection. With its tensions between vernacular and classical traditions, convention and transgression, belonging and

isolation, the building reflects the status of its owner – a Swiss artist working within the context of an agricultural community.

Client
Linard Bardill
Area
285 m²/3,068 sq ft
Cost
Confidential
Coordinates
Confidential

- 1 Street facade and entrance to garden
- 2 South facade
- 3 View of garden
- 4 Facade detail
- 5 Studio interior
- 6 Section through building
- 7 Courtyard-level plan

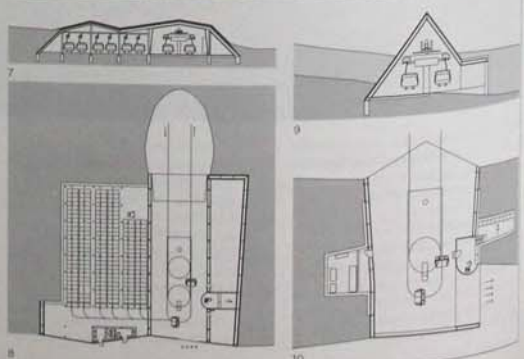


0599 This chairlift is located at the end of a valley in the alpine resort of Arosa, with views over local peaks. There are three stations: one in the valley, one at the top of a mountain ridge and one between the two. The valley station is the largest, with space for storing 150 double chairs, a mechanical plant and a long rectangular hall where skiers begin and end their journey. The chair cables turn around high-level horizontal drums placed at the end of this hall and a corresponding space at the top station. Steel sections covered with profiled steel sheets frame all three stations. The roofs are covered with a layer of soil and planted with vegetation. The six folded planes of the valley station roof and the triangular form of the other two resemble tents and simple shelters. The main entrance, constructed in

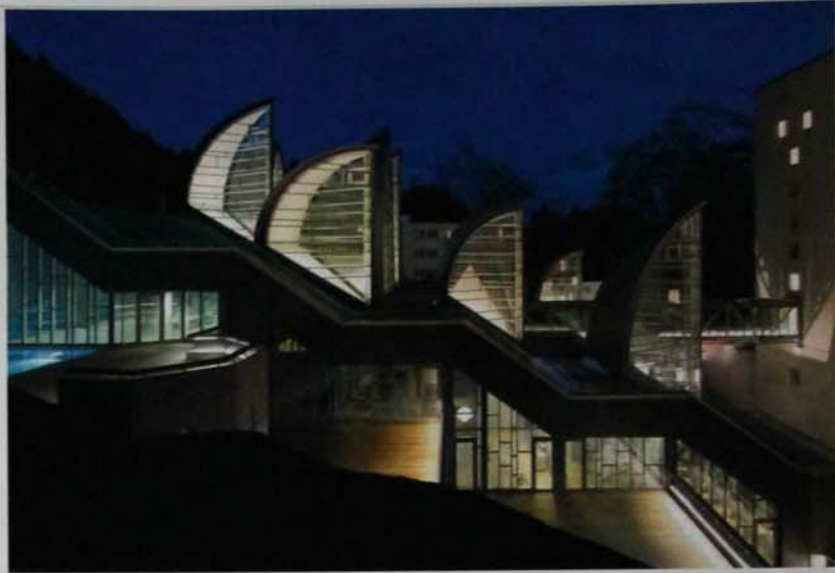
translucent polycarbonate panels, is through the lower station. A glazed triangular wall closes the top station and curved-glass control kiosks are positioned at either end of the route. During the winter, ice and snow cover the three buildings. Only the visor-like entrance wall of the valley station can be seen. The chairlifts appear and disappear through what seem to be large holes in the snow. Responding to these conditions, attention was given to the treatment of the interior spaces. Emphasizing the direction of the moving chairs, all surfaces of the entrance hall are lined from end to end with timber and have a bright orange finish. Inside the triangular space of the third station, a bright yellow surface complements the snow, the mountains and the skiers.

- 1 Valley station
- 2 Highest station
- 3 Turning area of valley station
- 4 Highest station in frost
- 5 Interior view of turning area
- 6 Interior of highest station
- 7 Section through valley station
- 8 Floor plan, valley station
- 9 Section through highest station
- 10 Plan of highest station

Client
Bergbahnen Arosa
Area
Not available
Cost
€7,900,000
Coordinates
46.7639 9.6650



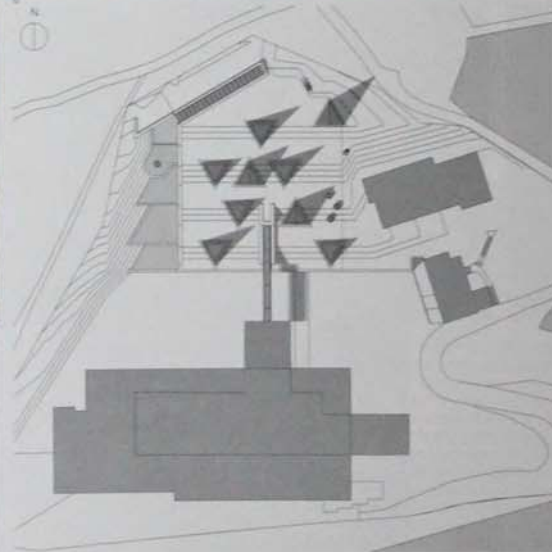
0600 Arosa, Switzerland

Wellness Centre
Tschuggen Berg OaseStudio Architetto
Mario Botta2006
TOU0085 COM
New Delhi, India0602 REL
Sardinia, Italy0670 COM
Buenos Aires, Italy

0600 This health spa is located at the foot of the Arosa mountains, beside the Tschuggen Grand Hotel. The new spa facilities, for use by both hotel residents and members of the public, were set against the rising mountainside. The Berg Oase can be accessed by a bridge directly from the hotel or from the slopes by the public. The building's design follows the fall of the mountain and most of the accommodation cuts into the land in a series of four terraces, rendering the bulk of the structure barely visible. The roof is highly expressive and was designed to give the spa and hotel a strong visual presence. Nine triangular roof lights, in form resembling fir trees, punctuate the roof. The south-facing elements of the roof lights are glazed to bring natural light deep into the plan and provide views out to the mountains. At night, artificial lighting emphasizes the roof's graphic qualities. On the ground floor, the spa contains a fitness area and changing rooms for public visitors. The first floor contains cabins for treatments, a solarium, a hairdresser and a shop. A glass bridge connects the second floor, containing the reception and saunas, to the main body of the hotel. The third floor houses the main swimming pool and relaxation areas. Externally there is a sauna, solarium and another swimming pool. The centre was built using dark white granite for all of the internal and external surfaces and Canadian maple wood for the roof, benches and furniture.



- 1 View from northwest with rooflights
- 2 View from west
- 3 Bridge and rooflights
- 4 Interior view of third floor
- 5 Finnish sauna interior
- 6 Third-floor swimming pool
- 7 Poolside relaxation area
- 8 Section through building
- 9 Site plan

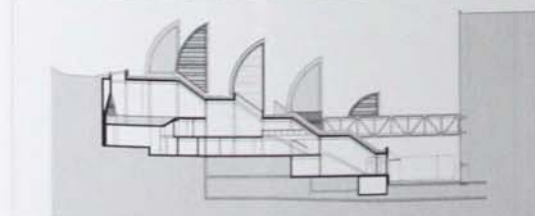


Client
Tschuggen Grand Hotel

Area
5,300 m²/57,049 sq ft

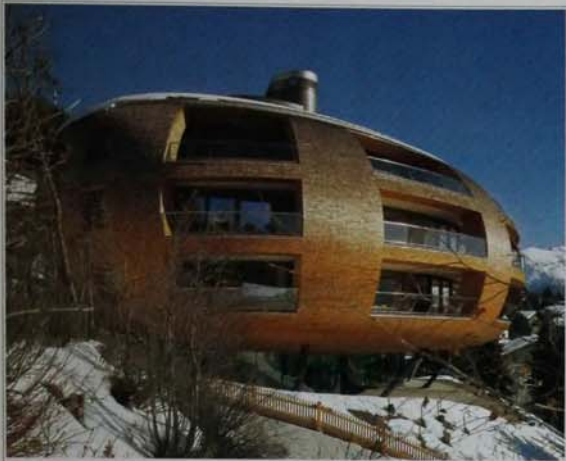
Cost
€25,000,000

Coordinates
46.7772 9.8700



0601	St Moritz, Switzerland	Chesa Futura Apartment Building	Foster + Partners	2004 RES	0072 GOV Astana, Kazakhstan	0120 TRA Beijing, China	0258 EDU Sri Iskandar, Malaysia	0370 COM Woking, UK	0375 SPO London, UK	0385 COM London, UK	0469 INF Milano, France
					0548 EDU Berlin, Germany	0904 COM New York, USA					

0602	Bernina Mountains, Switzerland	Tschierva Hut	Hans-Jörg Ruch	2003 TOU
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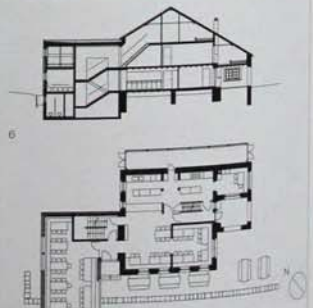
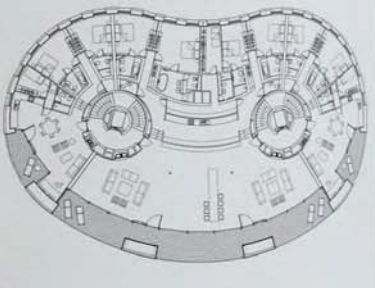


0601 This project overlooks what is claimed to be the world's oldest winter resort. The bubble-like apartment building arrived too late for the Bond films associated with the town but it takes more sustainable cues from local building traditions. The curved timber structure, clad in larch wood shingles, is separated from the ground by eight steel *piloti*. While protecting the timber from damp, the *piloti* elevate all three floors to give spectacular views down to the Engadin Valley, the lake and the mountains beyond. The floor plan is generated by two circles of the lift and stair cores. The circles continue down to the basement parking and provide stability to the structure. A convex arc forms the south facade with wide balconies and large windows. The shorter north side is concave, with small openings for the bedroom windows. There are two apartments on the east and west sides and a larger pair facing south. These two can also be combined. The shingled surface turns inwards to form deep reveals to the balcony openings and windows. Over time, its bright

finish will weather to a dignified grey. Contained in the sloping site, the two concrete parking floors provide support for the steel legs and curved underside of the building. On this rests the timber building framework, its insulation and shingled covering. The glazed entrances to the stairs and elevators emphasize the clear space between the ground and the floating volume.

- 1 South facade
- 2 Detail of concave wooden facade
- 3 View from south-facing balcony
- 4 Detail of larch wood facade
- 5 Steel *piloti* under timber structure
- 6 Typical floor plan

Client
SISA Immobilien AG
Area
4,650 m²/50,052 sq ft
Cost
€13,842,000
Coordinates
46.4992 9.8365



0602 Based in the Graubünden province in southeast Switzerland and perched at a height of nearly 2,600 m (28,000 ft) this new structure complements an existing facility, adding another 218 m² (2,346 sq ft) to its accommodation. It is adjacent to but separate from the existing Tschierva Hut, which has gone through various alterations. The short facade of the new building protrudes over the stone base underlying both the old and new huts. The overhang provides shelter to the new building's

entrance and at the same time protects visitors on the terrace in front of the old hut from the wind. The building's structure is formed of a system of steel supports clad with larch beam inserts and is similar to that of freestanding avalanche protection snow racks. Using this alpine vernacular, the new building's wooden beams stand in clear contrast to the old, grey, stone-built hut. The interior of the new lounge space in the hut is clad in prefabricated wood panels, continuing the feel of the exterior.

The lounge's lengthy strip windows offer breathtaking views over the surrounding Bernina mountains. A new staircase, complying with current fire regulations, is located in a building component connecting the old and new buildings. Simple wooden furniture designed by the architects matches the warm atmosphere created by the wood panels. A new kitchen in the old building, catering to twenty-first-century demands with water and electricity supplies and a water purifying unit, completes the

transition from old to new. A water turbine generates energy for the hut and excess energy is transferred to the heating system, making the building self-sustainable.

- 1 View from west
- 2 New structure with original building
- 3 View from south
- 4 Lounge area with view to mountains
- 5 View of dining room
- 6 Section through building
- 7 First-floor plan

Client
Swiss Alpine Club
Area
218 m²/2,346 sq ft
Cost
€1,235,000
Coordinates
46.4215 9.8523

0603	Castasegna, Switzerland	Restoration and Extension of Villa Garbald	Miller & Maranta	2003 EDU	0081 GCM Aarau, Switzerland
0604	Vallemaggia, Switzerland	House in Mogno	Giovan Luigi Dazio	2006 RES	



0603 The Villa Garbald is located in Castasegna, a village on the Swiss-Italian border. The design of this project creates a fruitful dialogue between nineteenth- and twenty-first-century architecture. The original villa, designed in 1862 by Gottfried Semper for Agostino Garbald explored Italian vernacular typologies. Following a 2001 competition, it was restored and extended by Miller & Maranta. Under the direction of the Garbald Foundation, the villa and its grounds became the location for a seminar centre linked to ETH Zürich. The Roccolo, a multistorey structure housing seminar and guest rooms, replaces an existing barn. The focus of the design is the sensitive relationship between the original villa and the new building, negotiating a sloped topography, which subordinates the raised tower to the lower street frontage. In spite of its dominant mass, the tower, which is reminiscent of vernacular stone structures called *roccoli*, appears secondary to the

historical villa. The polygon-shaped imprint of the tower grows from the masonry garden wall. Above a communal seminar room at garden level, the guest rooms are staggered around the ascending central stairway, the variation in floor level apparent from the windows' irregular disposition.

- 1 Villa Garbald and Roccolo
- 2 View of Roccolo from northeast
- 3 View to mountains from Roccolo
- 4 Guest room
- 5 Section through Villa and Roccolo
- 6 Ground-floor plan

Client
Garbald Foundation
Area
572 m²/6,157 sq ft
Cost
€3,100,000
Coordinates
46.3336 9.5149

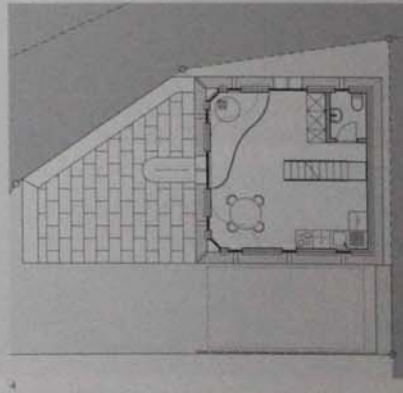


0604 This holiday home is in Mogno, a very small alpine village in Ticino. It sits at the edge of the village, next to a stream, with panoramic views of the mountains. The architect runs a practice organized around the preservation of traditional buildings in the area and he chose to build this house in stone in accordance with local tradition. This new, modest home was formed in the shell of an existing rustic or peasant dwelling. The project is part of a body of work in which the architect developed an abstract and minimalist approach to vernacular forms. In Mogno, the building is a perfect square, 6 x 6 m (19.7 x 19.7 ft). The stone walls are severe, with simple slit openings cut into them. The building is arranged on three levels, with 35 m² (377 sq ft) on each floor. Each floor plate provides a single open-plan space interrupted by a stair rising into the middle of the room and a bathroom in one corner. The three rooms face in all directions and the facade is broken to frame views of the surrounding mountains. The original house, built with a stone basement, a timber structure and a stone roof, was derelict. The initial concept was to repair the building's roof, but it became clear that inserting a new structure would be necessary. This new

structure was reconstructed from the stone basement and reused timber. An independent steel frame sits on the stone basement and supports the roof, which is covered with granite to match the surrounding houses. The building form is very simple, and rain and snow are discharged directly into the landscape, avoiding the need for gutters. A fireplace provides heating.

- 1 Building in context
- 2 Road side facade
- 3 Detail showing steel structural elements
- 4 Ground-floor plan

Client
Confidential
Area
105 m²/1,130 sq ft
Cost
Confidential
Coordinates
Confidential



0605
Tegna,
Switzerland

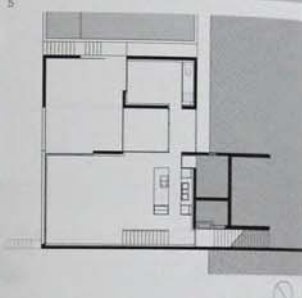
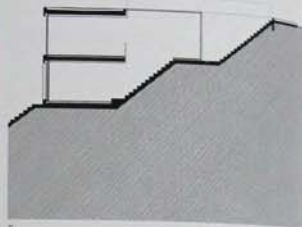
Paesaggio Cubico House

Buzzi e Buzzi

2000
RES0606
Ascona,
Switzerland

Red House

Thomas Radcuweit

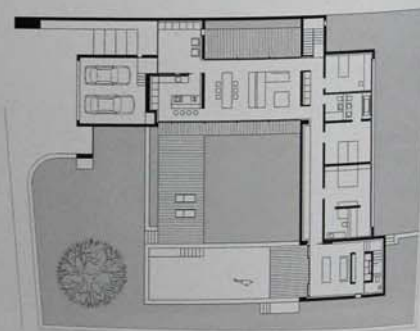
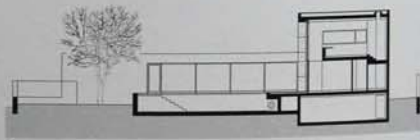
2007
RES

0605 This family house is located on a steeply sloping site at the edge of Tegna, a small village in the Melezza River valley to the north of Lake Maggiore. The house cuts into the steeply sloping site, with its roof terrace placed level with the access road and a stair dropping down to the front door. On the smaller entry level is a kitchen and living room, a courtyard and a swimming pool. On the floor below are five bedrooms and two bathrooms. A path leads down to the river from the lower floors. The house's design was inspired by the simple building typology of a freestanding contemporary suburban villa, with a square-shaped plan and simple proportions. It is constructed from concrete mixed with iron oxide, which gives the exterior its black colour. The

architects wanted to create a building which was monochrome and monolithic and which appeared to grow out of the landscape rather than being an alien object placed in the natural environment. The house consists of four equal bays, housing bedrooms on the lower floor, with the living room occupying two bays and a courtyard one bay on the upper level. On the same level, a terrace and a pool establish a clear relationship between the building and the landscape. The living room appears to be open to the landscape on two sides. A single sheet of glass 5.5 m (18 ft) long forms the entire front wall, which provides views down the valley. The glazing turns the corner from the large window to overlook the courtyard, without any interruption from a concrete pier.

- 1 South corner of house
- 2 Southeast facade
- 3 View of pool and southwest facade
- 4 Living room interior
- 5 Section through building
- 6 First-floor plan

Client
Confidential
Area
177 m²/1,905 sq ft
Cost
Confidential
Coordinates
46.1874 8.7499



0606 This house is located in a quiet residential area of the river delta near the west shore of Lake Maggiore. The rectilinear structure is arranged around a courtyard that contains a central green square. To avoid flooding, the composition is raised on a podium above the level of the surrounding garden. The walls of the house and the podium are constructed of smooth, red-pigmented reinforced concrete. The red of the building complements surrounding greenery and stands out against the backdrop of mountains. With the exception of the two-storey studio at the east corner, the house occupies asingle level on two sides of the courtyard. A swimming pool occupies the southeast side, the same width as the south-facing studio window. At right angles to this, a wooden deck completes the square with

a clipped line of shrubs marking the edge of the podium. Low stone walls enclose the site, and the area between the road and the garage entrance is paved with Maggia Valley granite. Beyond the garage, an entrance lobby and kitchen are separated from the dining and living areas, on each side of which are full-height sliding windows. The same dark window frames contrast with white-painted walls and ceilings throughout. There are no openings in the northeast wall of the courtyard. Its interior surface is illuminated by a continuous rooflight, creating a long gallery out of the bedroom corridor. The three bedrooms share spectacular mountain views to the north. All floors have a reflective resin finish. The absence of architraves or skirting boards further emphasizes the orthogonal precision of the house.

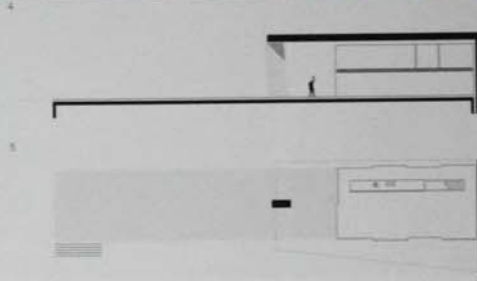
- 1 View from southwest
- 2 Internal corridor
- 3 Red concrete facade
- 4 Entrance and garage
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
335 m²/3,606 sq ft
Cost
Confidential
Coordinates
46.1520 8.7502

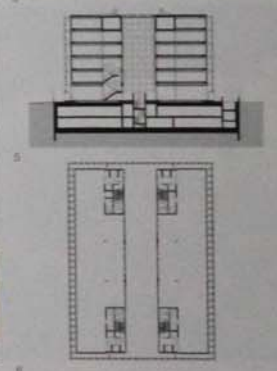
0607	Ascona, Switzerland	Koerfer House	Studio Vacchini Architetti	2005 RES	0608 COM Locarno, Switzerland
0608	Locarno, Switzerland	La Ferreira Office Building	Studio Vacchini Architetti	2003 COM	0607 RES Ascona, Switzerland



0607 The Koerfer House in Ascona is a small structure sitting along a steep ridge overlooking Lake Maggiore. The house takes up half the narrow linear site and the other half is devoted to a lawn. The house is composed of two elements: a simple timber and glass box sitting within a massive concrete structure. The concrete element is made up of a major wall running parallel to the contour of the land and a concrete roof supported on a T-shaped concrete column. A simple linear plan creates living spaces – a living room, dining room and kitchen – on the lower levels and sleeping spaces above. This interior space is divided into two longitudinal strips. The large concrete roof was designed as a reminder of the simple idea of a post supporting a lintel, which finds expression in early primitive architecture. The faces of the single large concrete column mark the start of the lawn. The internal domestic space is finished entirely in wood, strongly contrasting with the structural concrete and creating a very warm interior, which frames the magnificent views of the lake and mountain. The timber box, which was prefabricated offsite, has a more refined finished quality than the rougher, more brutal concrete container. At either end of the wooden ‘house’, a large single window with a deep frame focuses attention on the views.



- 1 View to Lake Maggiore
 - 2 Kitchen interior
 - 3 Patio looking in to dining area
 - 4 View of dining area
 - 5 Section through building
 - 6 Ground-floor plan
- Client**
Confidential
Area
2,704 m²/29,106 sq ft
Cost
€2,250,000
Coordinates
46.1406 8.7227



0608 Located on the site of a former car park between Locarno's Piazza Grande and Lake Maggiore, the Ferreira building fills one block of the urban grid at the edge of the city centre. The eight-storey steel-framed and concrete building has a strong and simple diagram. Within its square plan are two identical rectangular volumes separated by a full-height covered central gallery. This space connects the streets at either end. It

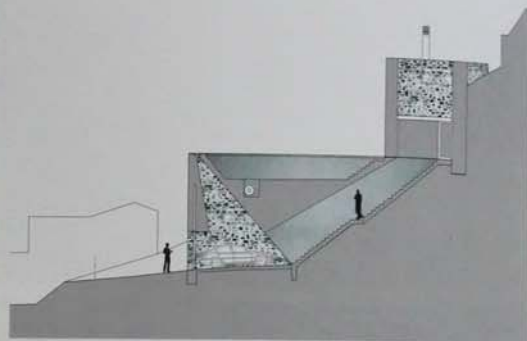
features a bright yellow floor, board-marked walls of staircases leading down to the two floors of car park and smooth facades on either side punctuated by the windows and doors of the column-free offices above and the retail spaces at ground level. A ramp running parallel to the building leads down to the car park levels from Via Cisen. A monumental brown-black steel grid wraps around the four sides of the building,

set out from and braced against the glass and aluminium outer facades of the two rectangular volumes to create a veil around the building. The grid is proportioned, creating two squares per storey, at 1.7 m (5.6 ft). This grid begins 2.75 m (9 ft) above the ground and is supported by eight concrete supports that lean out towards the street as if crushed by the weight of the steel above, two on each side of the building.

- 1 View of steel grid wrapping building
- 2 View along central gallery
- 3 View of staircase from above
- 4 Detail of central gallery facade
- 5 Section through building
- 6 Typical office floor plan

Client
Rienferanstalt Swiss Life, Zürich
Area
2,537 m²/27,308 sq ft
Cost
Confidential
Coordinates
46.1686 8.7976

0609	Locarno, Switzerland	House in Brione	Markus Wespi Jérôme de Meuron architects	2005 RES
0610	Gordola, Switzerland	Family House Lafranchi-Bennet	Baserga Mozzetti Architetti	2003 RES

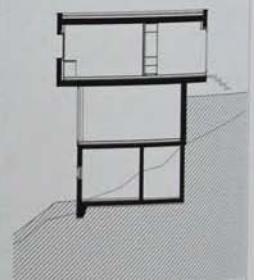


0609 The Brione house, a two-storey building with a swimming pool, is located in a wealthy neighbourhood above the city of Locarno in Ticino. Other detached houses surround the sloping site, which offers fine views over Lake Maggiore. The design of the house rethinks the conventional form of a dwelling in a reaction to the visually chaotic context. The building's defining feature is its solid, uninterrupted external stone walls, which have just two openings. One opening is a large window, which frames a view of the lake and the mountains from the centre of the living area; the other opening is a doorway to the swimming pool. A courtyard, a light well and small, enclosed terraces admit natural light. The building is made up of two monolithic stone block elements rising from the hill. The upper element, the house, sits parallel to the contour of the hillside. The second, smaller element (a garage, with the outdoor pool above) sits below and steps away from the upper element at a right angle to the main block. One enters the house from below, where a stair, lit dramatically from

above, leads from the garage to an open court. This courtyard overlooks the pool and provides light to the east side of the house. Inside, the lower level is dedicated to an open living area, with storage and ancillary space built into the hillside of the block. The upper level, containing two bedrooms linked by a sliding door and a bathroom, is lit by small terraces that are open to the sky but enclosed by the stone wall.

- 1 Garage at street level
- 2 South facade of main volume
- 3 Courtyard with stairs from main entrance
- 4 Light well
- 5 Section through building

Client
Confidential
Area
95 m²/990 sq ft
Cost
Confidential
Coordinates
46.1844 8.8128



0610 Gordola is one of a series of villages located around the northern edge of Lake Maggiore. This house, sitting on a 30-degree slope, is made up of two dominant sculptural elements: a retaining wall running along the contour of the hill and extending beyond the building plot into the landscape, and a heavy concrete box which appears to balance on the wall and then cantilever out from the hillside. The three-storey house is accessed

from the top floor. Tools and technical equipment, a laundry and storage rooms occupy the basement. The ground floor, with its large windows and strong relationship with the garden, is open-plan and appears as a glass box. Structural glazing allows the onlooker to see right through the ground floor of the building. In contrast, the upper floor is enclosed and formed from heavy cast concrete, inverting the intuitive structural

arrangement in which lightweight transparent structures usually sit on top of heavy, load-bearing ones. A simple horizontal strip window lights the bedroom space. Three terraces surround the building, each with a different function. The swimming pool occupies part of the lower terrace and the middle terrace relates to the living spaces. At this level, the floor plate appears to extend effortlessly between the internal and external

spaces. The upper terrace is more enclosed and relates to the more private rooms.

- 1 House in context
- 2 Middle terrace
- 3 Ground-floor living space
- 4 First-floor interior
- 5 Section through building
- 6 Site plan

Client
Lafranchi-Bennet
Area
220 m²/2,368 sq ft
Cost
€500,000
Coordinates
46.1823 8.8600

0611 San Nazario, Switzerland **Nembrini House** Giorgio e Michele Tognola -Studio di Architettura 2003 RES

0612 Lugano, Switzerland **Casino Lugano** Luca Gazzariga Architetti 2003 REC

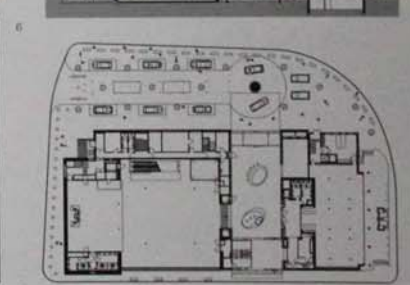
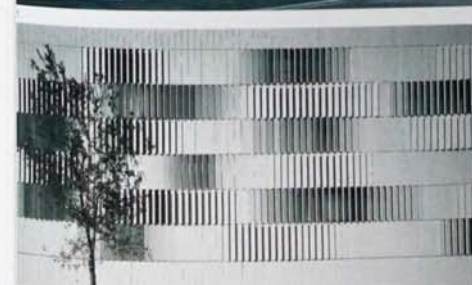
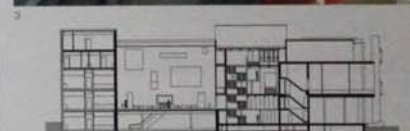


0611 Nembrini House is a simple family house built on an old vineyard, which was so rocky and steeply sloping that a conventional structure would have involved very expensive excavation. The architect and owner opted for a lightweight timber structure with zinc cladding. Although the main body of accommodation on the first floor is a conventional rectangle, the building has an unusual section. The lower level is an arcade, a sheltered but open space interrupted by 10 large triangular timber pillars that support the floor above. This allows the building to sit on the sloping rock face, with the first floor appearing to float above the surface of the slope. The simple rectangular plan of the upper floor is divided into four structural

bays. Each bay is open in the middle and contains alcoves at each end dedicated to more specific activities, such as the kitchen and bathroom and a seating area. The two central bays form the main living spaces and contain the entrance stair. The two end bays contain bedrooms. Sliding timber doors allow these bedroom areas to be divided up. The central space is lit by two large picture windows at each end of the floor and by a clerestory rooflight created where the roof steps up slightly over the two central bays. The structure, prefabricated offsite, was lifted into place in a few days.

- 1 View from southwest
- 2 House seen from road below
- 3 Interior of living space
- 4 Section through building
- 5 First-floor plan

Client
Lauro Nembrini and Elena Bertogliati
Area
130 m²/1,399 sq ft
Cost
€300,000
Coordinates
46.1808 8.9472



0612 With the lake on its south side and Cavigli Park to the east, this renovated theatre is prominent in its urban setting and has the profile of Monte San Salvatore as its backdrop. The external appearance of the new casino and restaurant is not borrowed from Las Vegas, but is in a more subtle modern European style, clad almost entirely in travertine marble. Viewed from the east, the building comprises three rectilinear volumes. At the lakeside are five storeys

with rows of four windows on each floor. These floors contain restaurants, accessed independently from glazed elevator cabs attached to the south face. At the opposite end of the building is a higher, windowless volume reminiscent of a fly-tower and now occupied by the casino. Between the two is the remarkable three-storey entrance facade divided into nine rows of vertical travertine louvres. 2,000 pivoted blades create contrasting wave effects of light and

shade. One floor above this facade is a horizontal roof-fascia covering an open balcony. A cantilevered canopy provides a porte-cochère, behind which a double-height entrance lobby extends to a second street entrance on the west facade. The main casino space, occupying three floors of what was once the theatre, is entered from this lobby. Escalators connect the basement slot machines with poker and roulette tables on the upper floors. The four-storey plate-glass

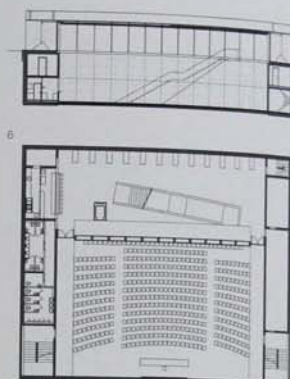
window on the west side offers a translucent, multicoloured glimpse of the building's new identity.

- 1 View from northeast
- 2 West facade
- 3 First-floor interior
- 4 Detail of louvres on east facade
- 5 Casino interior
- 6 Section through building
- 7 Ground-floor plan

Client
Casino Kurjaal
Area
3,000 m²/32,292 sq ft
Cost
€20,000,000
Coordinates
46.0053 8.9556

0613 Lugano, Switzerland
 Multipurpose Hall, University of Lugano
 Studio Aurelio Galfetti with Jachen Koenz
 2004
 EDU
 0468 CUL Chambery, France

0614 Mendrisio, Switzerland
 Accademia Residences
 Barchi and Koenz Molo architetti
 2006
 EDU

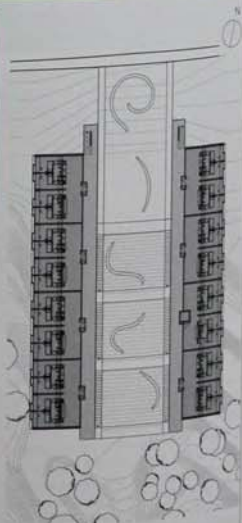


0613 Situated on the southwest corner of the University of Lugano campus, this multipurpose hall has the capacity to accommodate 500 people for lectures, classes, exhibitions and other university events. The auditorium was built underground to avoid cluttering the already dense campus plan and to minimise its visual impact on the park in which it is sited, its roof forms a rectangular forecourt that is raised slightly from the level of the surrounding lawn and paved with concrete. On two sides, five concrete blade-shaped walls rise from the auditorium below. The walls are flanked by concrete benches, marking the forecourt as a public space. The only structure visible above ground is a glazed pavilion, which links the interior space to the outside world. The pavilion is lightly constructed, with steel beams supporting a timber roofing system. The building is accessed through an asymmetrically placed door that opens into a double-height entrance foyer and cafeteria, into which one descends via a massive reinforced-concrete cantilevered staircase or a glazed lift. The aisles of the auditorium are illuminated from above by acid-etched glass skylights set flush in the forecourt

floor above. Complex ventilation, lighting, projection and audio systems are fitted in the roof between the 17 m (56 ft) pre-stressed concrete beams that carry the main roof slab. Escape stairs, lavatories and mechanical services are housed on either side of the auditorium in undercrofts that run the whole length of the building.

- 1 View of pavilion and forecourt
- 2 East facade of pavilion
- 3 View of entrance foyer
- 4 Auditorium interior
- 5 Auditorium interior showing skylight
- 6 Section through building
- 7 Floor plan

Client
 Fondazione per la Facolta di Lugno dell' USI
Area
 1,300 m²/13,988 sq ft
Cost
 €3,100,000
Coordinates
 46.0109 8.9568



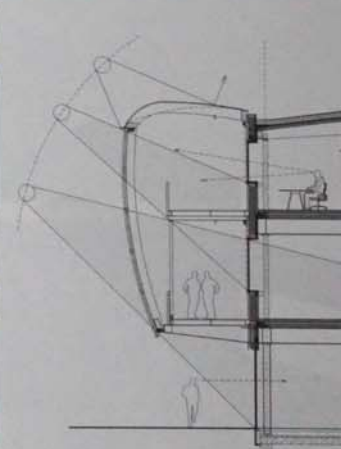
0614 The Accademia Residences provide student housing for the international architecture school in the small town of Mendrisio in Switzerland, near the Italian border. This student accommodation is located on a sloping site 0.8 km (0.5 miles) from the school, in a suburban area with a heterogeneous mix of housing and public buildings. The two blocks of dormitories are set apart, cutting into the hillside to form a sheltered central garden. This garden opens

to frame views of the mountains. Stepped and carefully landscaped, it is a very public area and is overlooked by the circulation space. Individual rooms are placed along the external facades. The dormitories are four storeys high and provide small, well-organized accommodation, with plenty of built-in storage for 72 students. The main structure is formed from concrete floor slabs supported on cross walls with cantilevered balconies. The facades are

clad in a combination of timber and plywood panels and the interior partitions are made of coloured panels. With the exception of tables and chairs, the furniture is built-in.

- 1 View from south
- 2 View from third-floor balcony
- 3 Detail of apartment balconies
- 4 View of central garden
- 5 Interior with built-in furniture
- 6 Third-floor plan

Client
 Fondazione Casa dell'Accademia, Accademia di Architettura
Area
 2,150 m²/23,142 sq ft
Cost
 €4,340,577
Coordinates
 45.8630 8.9782



0615 Rising up from its park-like surroundings, the Hugo Boss Strategic Business Unit on the edge of the small Swiss town of Coldreio appears like an elegant wicker basket. The larch wood weave covers the top two floors of the building and, of a total of five floors, two are submerged parking levels. The basket-like slat structure forms the outer skin of the complex, a soft contrast to the angular shapes and hard materials of the core of the building.

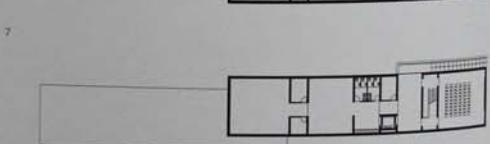
Two timber walkways, surrounding the first and second floors, form the second layer. A glass sheet facade forms the third, tangible skin of the building. This layered yet open structure protects the main building from sun and inclement weather. Light enters through skylights above the central atrium. The central atrium opens up from the main entrance, with workspaces on the ground, first and second floors surrounding it. The roof is a translucent membrane composed

of layers of EFTE (a polymer called ethylene-etrafluoroethylene) and textile. The building's main structure is made from steel, concrete and wooden prefabricated elements, allowing for large floor spans and flexible floor divisions. In turn, the flexibility of the floor divisions allows for various work and team configurations, allowing the exchange and communication required to develop creative products. The building's finishes include concrete, wood and steel,

complemented by electrical light sources that create a warm atmosphere.

- 1 Exterior with larch wood skin
- 2 Corner detail showing layers of facade
- 3 Second-floor timber walkway
- 4 Entrance lobby
- 5 Interior with workspaces
- 6 Central atrium
- 7 Section through facade

Client
Hugo Boss Ticino SA
Area
10,500 m²/113,020 sq ft
Cost
€16,800,000
Coordinates
45.8502 8.9849



0616 On a triangular site not far from the Italian border, this new gallery honours the life of the renowned Swiss graphic artist Max Huber. Surrounded by a renovated theatre and schools, the project is intended to be a catalyst for further cultural development. Occupying the centre of the site is a large, pre-existing hangar with four large roof lights. This hangar was renovated as a space to be used by the gallery. The new building, with two storeys above a basement, occupies a 9 m (29.5 ft) wide strip, situated against the road defining the southern edge of the site. One third of the strip is a plaza intended for open-air exhibitions. This leads to the main entrance under the cantilevered floor of the gallery. Occupying the east end of the basement is an auditorium that can seat 60 people. The first floor is the principal exhibition area, divided into two equal rooms at the west side and a smaller room beyond the stairs on the east. The principal structural material for floors and walls is reinforced concrete. As well as supporting the first-floor cantilever, the material acts as thermal mass

to both retain and exclude heat. The use of a vertically fluted translucent glass around the perimeter of the gallery gives the building a visual identity, and presents an illuminated showcase clearly visible by day and night.

- 1 View of plaza and museum
- 2 Southeast facade
- 3 Interconnecting galleries
- 4 Exhibition space
- 5 Facade detail
- 6 Lobby interior
- 7 Section through building
- 8 Basement plan

Client
Max Huber Kono Foundation; Chiasso
Silvano Repetto; Aoi Huber Kono;
Carolina Holdener

Area
1,071 m²/11,528 sq ft

Cost
€1,900,000

Coordinates
45.8375 9.0281

0617
Schaan,
Liechtenstein

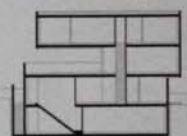
Fitz House

Baumschlager-Eberle
Architects2002
RES9112 RWB
Beijing,
China0624 TRA
Fussach,
Austria0618
Vaduz,
LiechtensteinLiechtenstein Art
Museum

Morger & Degelo

2000
CUL

0617 This house for a country doctor and his large family is located in a low density neighbourhood on a slope facing west towards the small town of Schaan, with a crest of mountains behind it. The sloping site was the main factor in the orientation and organization of the house. From outside, it is not immediately apparent that the house, a compact stack of rectilinear volumes made from maize-yellow pigmented concrete, stretches over four levels, given its position on the slope. A staircase leads from outside down into a double-height hall in the large, rectangular basement, which contains a cellar and a garage, as well as an independent apartment with a patio of its own. From the hall, another staircase leads to the L-shaped ground floor, which sits on the platform created by the basement, and houses a common kitchen and living rooms. The parents' floor above, narrower and more open, acts as a hinge, leading to the children's floor, a partly cantilevered horizontal slab. Inside, the concrete walls are simply covered in white plaster. Plain wood and green stone are used for unfussy detailing, maintaining the functional simplicity of the exterior.

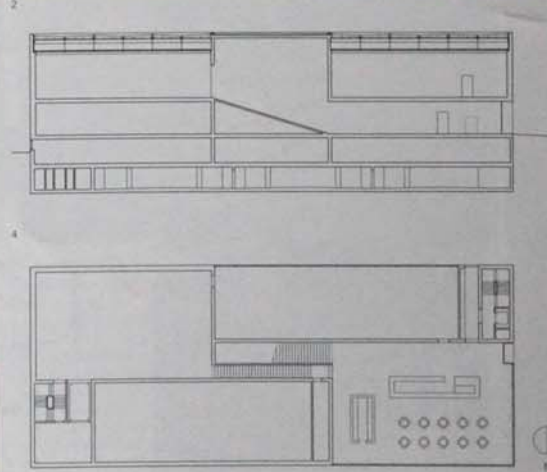


- 1 West facade
- 2 View from northwest
- 3 Cantilevered volume housing children's rooms
- 4 View from southeast
- 5 Section through building
- 6 Basement plan

Client
Dietmar Fitz
Area
277 m² (2,981 sq ft)
Cost
Confidential
Coordinates
47,1638 9,5086



0618 Liechtenstein's Art Museum houses a collection of international modern and contemporary art, with an emphasis on sculpture and installations. Located on a dense urban site in Liechtenstein's capital, the museum overlooks a public square, which was reconstructed as part of the project. The Prince's castle on the crest of a wooded slope overlooks the museum. An existing building was absorbed into the new black box, which is made from cast-in-place concrete with black basalt used as coarse aggregate. The coloured pebbles from the Rhine River embedded into the facade make it sparkle and link it to the local landscape. The facade was polished, so that its surface reflects its surroundings. There are no movement joints visible in the exterior because the entire structure was pre-stressed. The same materials were used for the square, to link it aesthetically with the museum and present the galleries as an extension of the public space. Visitors enter through a large glazed café occupying one corner of the ground floor. Two diametrically opposed oak staircases rise through a double-height atrium adjacent to the café, and lead to the galleries above. The museum contains six large exhibition spaces with simple white plastered walls and oiled oak floors. Natural light entering the interior through skylights is supplemented by artificial lighting.



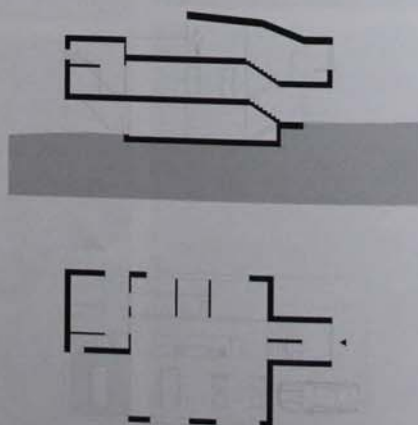
- 1 West facade
- 2 Detail of polished facade
- 3 Exhibition space interior
- 4 Section through building
- 5 Ground-floor plan

Client
Stiftung zur Errichtung eines
Kunstmuseums
Area
Not available
Cost
Confidential
Coordinates
47,1381 9,5211

0619 **Feldkirch, Vorarlberg, Austria** **Green House** Hein-Troy 2007 RES



0619 This family house is built on a slightly sloping plot overlooking the small town of Feldkirch in western Austria. Its prime location and orientation offer great views of the mountain ranges to the west. The house sits in an old orchard, which forms its natural garden. The building rises from the ground in response to the slope and offers residents the opportunity to watch the surroundings from as many levels and angles as possible. The living spaces are spread over five levels. Windows are positioned in locations offering the best views, rather than being based on an imposed grid. Room sizes were dealt with in a similar way and, as a result, no two rooms are the same. The integration of five levels within a relatively small footprint was achieved by superimposing cantilevered, reinforced concrete elements. The rooms have various ceiling heights that, because of the cantilevers, can function without support columns. Although the living area is comfortable, the interior concrete walls remain without render or plaster. The floors are covered in white fir wood. This warm material, combined with red felt for certain parts of walls and coloured MDF for bespoke furniture, allows for unexpected contrasts on a sensual and visual level. The exterior finish of the house consists of green plasterwork, allowing for an unusual but striking appearance in the landscape.



- 1 View from southeast
- 2 West facade showing cantilevered volume
- 3 View through interior to landscape
- 4 Living space interior
- 5 Longitudinal section through building
- 6 Ground-floor plan

Client
Confidential
Area
169 m²/1,819 sq ft
Cost
Confidential
Coordinates
Confidential



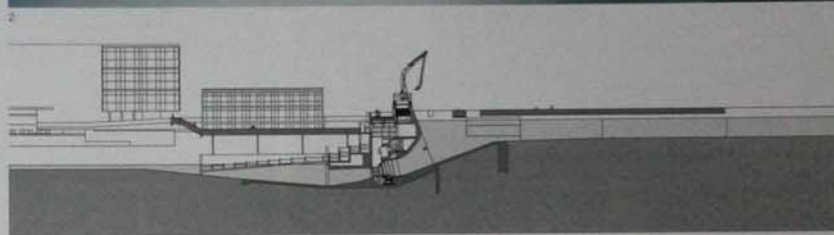
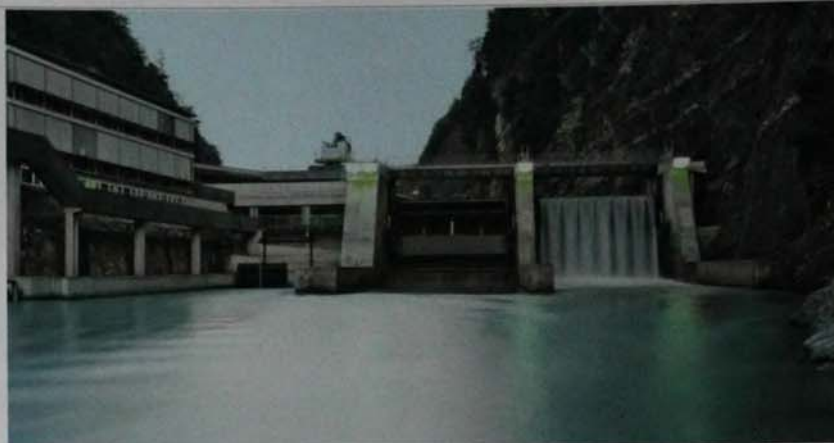
0620 Feldkirch, Vorarlberg, Austria
Hydroelectric Power Plant
Artec Architekten
2004
INF

0621 Batschuns, Vorarlberg, Austria
Music Kiosk
Marte.Marte Architekten
2002
CUL



0620 The new Hochwuhrt hydroelectric Power Plant is situated in the gorge of the Ill River. Close by is the medieval centre of Feldkirch, a small town in western Austria. Dramatic rocks rise on one side of the site, where the river's water drops almost 10 m (33 ft), generating enough energy to supply an average of 4,000 households per year. Besides energy production, the power plant is also conceived as a belvedere offering views into the gorge as well as towards the historic buildings of Feldkirch. The components of the

power plant are reduced to their technically necessary parts – the expanse of exposed concrete and steel elements tell of the immense forces they control. The station itself is located on the eastern riverbank, reaching out towards the city with a new footbridge which completes a riverside promenade. A sunken park surrounds a special open canal called a 'fish ladder,' enabling fish to migrate upstream. The turbine hall opens up to this public space with generous glazing, providing passers-by with glimpses of the technical



processes. On top of the turbine hall is the viewing platform, a spacious terrace neatly shaped by smooth concrete parapets. This space merges directly into the dam crossing the river. All open-air areas are accessible to the public, making the project a combination of technical construction and landscape design. At night, the structure is carefully illuminated. The Austrian artist Peter Sandbichler designed a lighting concept which plays with the contrast of reflective water surfaces, smooth but matte concrete

textures and glowing interiors visible from the windows of the turbine hall. Through these openings, the fish ladder and the cascading water look like intriguing ornamental waterworks.

- 1 Aerial view southwest across site
- 2 View southeast towards dam
- 3 Section through building

Client
Stadtwerke Feldkirch
Area
Not available
Cost
1,200,000
Coordinates
47.2333 9.5989



0621 The Music Kiosk provides rehearsal facilities for the local orchestra of Batschuns, a small hamlet close to Zwischenwasser in the far western part of Austria. It is situated adjacent to the village school and surrounded by fruit trees. The project's main challenge was to comply with the high acoustic demands of the brief, creating an interior favourable to the musician's concentration while simultaneously acknowledging beautiful views. The resulting introverted cube, partly buried into the sloping plot,

overlooks the hills through projecting lens-like windows. The entrance on the east facade leads to a half landing, where both the lower and upper floor are accessed via a flight of stairs occupying the whole side of the volume. The lower floor contains a service room as well as a kitchen-dining room and a dressing room, which both double as small rehearsal spaces. The main rehearsal room takes up the entire upper floor and is illuminated by two large windows and a skylight above the

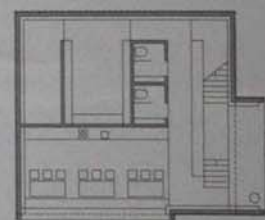
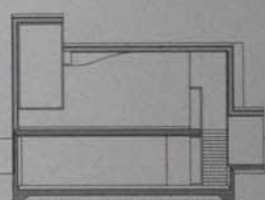


conductor's stand. The exterior is defined by the material used – shimmering, greyish, weathered plywood panels in various sizes clad the highly insulated walls. Triple glazing seals the projecting openings, which are carefully positioned to offer framed views over the surrounding hilly meadows while not disturbing the seated musicians with direct, dazzling light. All interior surfaces are finished in light-coloured wood, with maple floors and birch walls and ceilings. The result resembles a skillfully crafted piece of

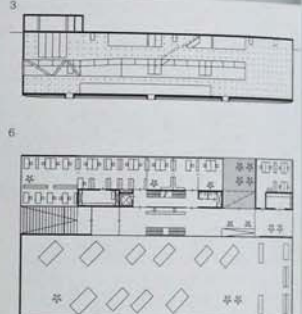
furniture, an effect enhanced by the integration of all fixtures into the architectural design.

- 1 Entrance on east facade
- 2 Detail of north facade
- 3 South facade
- 4 Interior of main rehearsal room
- 5 Section through building
- 6 Lower-floor plan

Client
Community of Zwischenwasser
Area
195 m²/2,100 sq ft
Cost
Confidential
Coordinates
47.2953 9.6964



0622	Klaus, Vorarlberg, Austria	DMG Headquarters	Arch Di Oskar Leo Kaufmann Albert Ruf	2005 COM			
0623	Lustenau, Vorarlberg, Austria	Walch's Event Catering Administration Building	Dietrich Untertrifaller Architekten	2000 COM	0625 COM Bregenz, Austria	0626 PUB Mellau, Austria	0627 RES Vorarlberg, Austria



0622 DMG Headquarters rises up as a single square unit on the edge of the small town of Klaus in Vorarlberg in western Austria. The building contains showrooms for the company's specialist products (high-tech machinery for turning and milling, and laser and ultrasonic technologies), office and conference facilities, workshops, archives, training and sales areas. The building is constructed of a welded steel framework combined with stainless-steel screens. An imposing staircase on the south facade

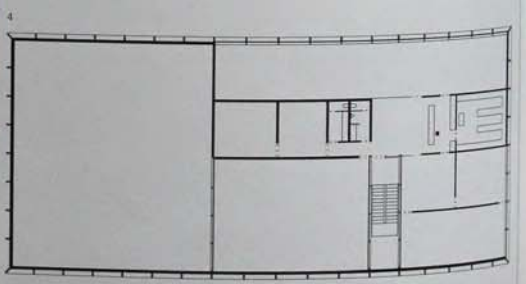
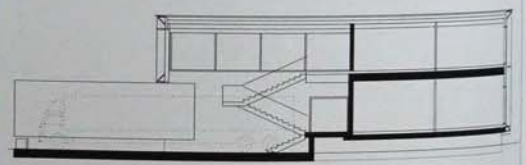
leads to a central, double-height reception area on the first floor, where a glass roof lets light stream in. Behind the reception area is a cafeteria connected to a west-facing patio, also functioning as a light well for two office floors. Underneath the reception level are various spaces for storage and training. Vehicle access to the exhibition space is elegantly incorporated within the building's footprint. Vans and trucks enter via the west facade, with undisturbed access to the main space. The exhibition hall takes

up the entire east side of the building and spans over three floors. Strip windows in the north and east walls make it a light space, while large internal glass walls and windows offer connections in the centre of the building with all levels. Directly to the left of the reception hall are offices, while the floor above it has a more open plan, with small office spaces and additional meeting rooms. The steel exterior and well-lit interior give the building a contemporary look. Internally, the white concrete walls and the large number

of glass walls make it a friendly, modern building in which clients and employees can enjoy meeting and working.

- 1 West facade
- 2 West-facing patio
- 3 Interior of exhibition hall
- 4 Southwest corner
- 5 Meeting room interior
- 6 Section through building
- 7 First-floor plan

Client
DMG Europe Holding GmbH
Area
2,600 m²/28,000 sq ft
Cost
Confidential
Coordinates
47.3084 9.6321



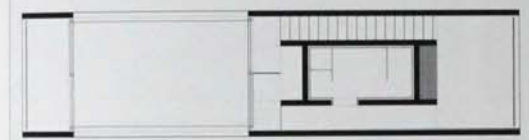
0623 This building, part of a business park bordering marshlands on the outskirts of Lustenau, provides a warehouse, production plant and administration and distribution centre for one of Austria's leading event management and catering companies. It consists of a minimal, two-storey rectangular volume from which a small, single-height loading bay protrudes. From here, a staircase leads to a raised ground floor and then up to the first floor, where offices and a small apartment are arranged around a central inner court. Economically built from prefabricated timber elements, and with interior and exterior walls clad in plywood chipboard, the building was constructed very quickly, with only a year between initial planning and the structure's completion. The walls are not visible from the outside, as the entire building is covered with a skin made from a net-like material. This translucent skin is printed with a design by Austrian artist Peter Kogler. The design's graffiti-like shapes

contrast with the building's orthogonal form and the varying shades of grey give the illusion of depth to the flat planes. From inside, the screen is transparent, but the interior is not visible from the outside, even at night when the building is theatrically lit.

- 1 Exterior, showing net-like skin
- 2 North facade
- 3 First-floor office space
- 4 Section through building
- 5 First-floor plan

Client
Joschi Walch
Area
86,423 m²/929,911 sq ft
Cost
323,500
Coordinates
47.4206 9.6714

0624	Fussach, Vorarlberg, Austria	Rohrer Port Building	Baumschlager-Eberle Architects	2000 TRA	0113 RES Beijing, China	0617 RES Sichuan, Liechtenstein
0625	Bregenz, Vorarlberg, Austria	Festival and Convention Centre	Dietrich Untertrifaller Architekten	2006 COM	0629 COM Luzern, Austria	0626 PUB Molau, Austria
					0627 RES Vorarlberg, Austria	

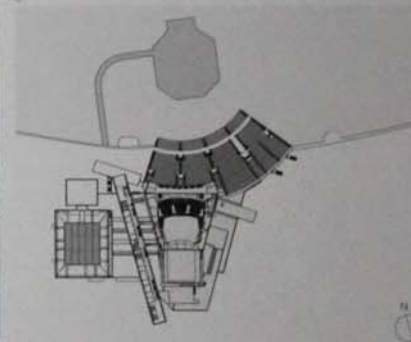


0624 Before it was contained by canals, the Rhine River flowed into Lake Constance via an extensive delta, close to the village of Fussach. Today, the delta's protected marshlands form the backdrop for a small marina overlooked by this minimalist piece of architecture. The two-storey building is characterized by the use of sharp edges, simple materials and clear forms. Boat owner needed shelter for their motor vehicles and the owner of the marina required an office from which to oversee the port. This simple brief was answered with a structure balancing a 51 m² (549 sq ft) first-floor room over a 14 m² (151 sq ft) footprint. A long angular tube made from exposed concrete rests asymmetrically on a small recessed block, which forms the structural core. Dark painted doors appear on the ground floor underneath the cantilevered volume, giving access to shower and lavatory

facilities for clients, and leading to a flight of stairs. These stairs are sharply cast in concrete, and attached laterally to the core. Balconies on both narrow facades with unframed glass railings exaggerate the hollow character of the tube. Inside, floor, ceiling and walls are lined with larch wood, with two long horizontal slot windows emphasizing the length of the space. A single long wooden table acting as desk and meeting area in one. Most of the walls are opaque, to provide the sense of a protective enclosure. Large glass doors and slot windows, carefully placed at seated eye level, offer a complete view over the surroundings, both land and lake.

- 1 View from northwest
- 2 Recessed balcony on north facade
- 3 Interior view showing use of larch wood
- 4 View from northeast showing slit window
- 5 First-floor plan

Client
Maria Rohrer
Area
51 m²/549 sq ft
Cost
€154,350
Coordinates
47.4883 9.6619



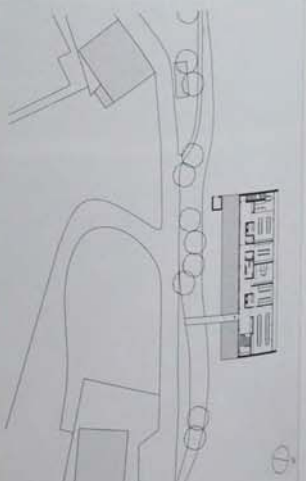
0625 This refurbished and extended festival and convention centre in Bregenz is located on the banks of Lake Constance in northwest Austria. Combining a range of functions, including auditoria of various sizes, studios, workshops, and restaurant and foyer spaces, the composition of the centre is a calm balance of forms and shapes. To the north, these provide a backdrop to a new public space and garden designed by Gunter Vogt and a lightweight steel seating structure overlooking a floating stage in

the lake. Large, south-facing windows look back to the Bregenzer mountains. The main angular shape in the centre of the building houses the backstage equipment for the main auditorium, which seats an audience of 1,700. A large rectangular box, which contains all administrative and production offices, is located on the second floor on the west side of the building. This connects the main building with a square block containing a workshop stage and a studio space. A spacious foyer space above the outdoor

seating overlooks the lake. Different materials and colours articulate the spatial separation of the building's various functions. The white rectangular volumes with their square section and large glass windows alternate with large grey and timber volumes. In turn, they stand out against the steel skeleton of the outdoor seating. The simple white surfaces of the foyer and circulation spaces contrast with the warm-red seating and wooden panelling in the main auditorium.

- 1 View from east
- 2 Outdoor seating and foyer volume
- 3 South facade
- 4 Interior view of foyer
- 5 Internal staircase
- 6 Main auditorium
- 7 Site plan

Client
Stadt Bregenz
Area
2,679 m²/28,837 sq ft
Cost
€32,000,000
Coordinates
47.5053 9.7372



0626 This firefighters' and mountain rescue base is located on the bank of the Mellenbach River, in Mellau, western Austria. An elegant footbridge connects the structure to the road at first-floor level. The ground floor is accessible by car from the riverbank. This change in level is mirrored in the shift of the building's two main volumes. The first-floor box retreats from the road, while its balcony overhangs the ground floor on the riverside. At street level, only the first floor, with a glass-covered front facade and

wooden side walls, is visible. The use of wood has been carried through the interior, covering floors, walls and ceilings of the first-floor spaces. Red accent walls along the corridor at the front form a clear contrast. A tall staircase towers over the building at the southwest corner, forming the base of a series of antennae. Its glass walls make it an elegant, virtually transparent focal point. Office spaces, kitchen and dining facilities and recreational areas are on the first floor. Large windows and a balcony along the

entire north facade allow for uninterrupted views over the river and the surrounding mountains. The ground-floor level offers space for the firefighter trucks and equipment. The red accents of the first floor are carried through downstairs. Here, the red lockers housing the firefighters' uniforms contrast with the grey poured floors and the bare concrete walls and ceilings, which underline the spaces' functional character. The external wood cladding consists of fir, a locally used wood that will slowly turn grey

as it weathers, and help it blend in with the traditional local architecture and integrate it into the landscape.

- 1 West corner of building
- 2 View of exterior staircase
- 3 View from east
- 4 Footbridge to main road
- 5 View of first-floor corridor
- 6 Ground-floor station room
- 7 Site plan

Client
Feuerwehr und Bergrettungshaus Mellau
Area
1,040 m²/11,194 sq ft
Cost
€1,365,000
Coordinates
47.3505 9.6816

0627 This single-family house is located on the outskirts of the town of Bezau, in Vorarlberg in western Austria. Situated on a grassy slope, the house has a simple form and plain surfaces articulated by carefully positioned openings and recesses. Carefully selected building materials and a pitched roof enable it to fit in with the local architectural vernacular. The basement floor contains rooms for rental accommodation or for use as guest quarters. West-facing spaces open up onto a terrace incorporated within the building's footprint. The ground floor houses a double garage, a glazed entrance area and three bedrooms with a bathroom. An open-plan kitchen, a lounge and a library are on the top floor. Large south-facing windows overlook the surroundings on both of these levels. On the upper floor, the lounge area and the kitchen open onto their own balconies, which function as outdoor rooms - one facing west, the other north - and create deep recesses in the building's facade. Timber cladding on the external walls means that the house blends in well with its environment. This untreated silver fir cladding will weather over time, and the building will become a similar grey colour to the older houses surrounding it. Inside, there are wooden floors, white walls and simple walnut storage units.

- 1 West facade
- 2 View from southwest
- 3 Staircase connecting two levels
- 4 Kitchen area on first floor
- 5 Living space
- 6 View west from terrace
- 7 Ground-floor plan

Client

Fink family

Area426 m²/4,585 sq ft**Cost**

Confidential

Coordinates

47.3650 9.9631



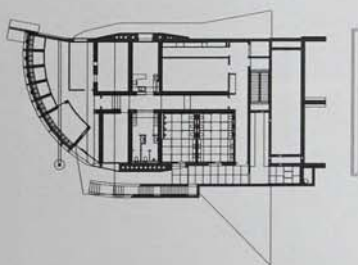


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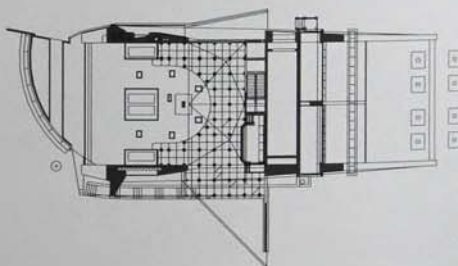


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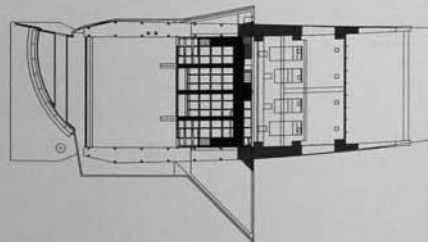
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6



7



8



5

0628 St Anton in Tirol, western Austria, is a world-famous ski resort. The first ski club and the first ski tow were founded nearby and the area boasts dozens of ski lifts of all kinds. Located on the western edge of the village, the new base terminal of the Galzigbahn is part of a general trend in the Alpine region to turn winter sports buildings into architectural landmarks. From the street, the building resembles a crouching reptile with a clockwork interior that glows at night. A curved glass roof, supported by a steel truss on the inside and a structure of beams and cables on the outside, shows off the inner mechanics. At the back of the terminal, this roof slopes down to the ground and evolves into a canopy that shelters guests arriving from the village. Inside, the new lift station enables passengers to board the gondolas at ground level instead of having to climb stairs to an upper level. This is made possible by a giant wheel which achieves a vertical turn of the entering gondolas by lowering them in one swift movement, instead of turning them horizontally, the traditional method. Seen from the side, the terminal is divided into two triangles. A concrete pedestal on the lower west side

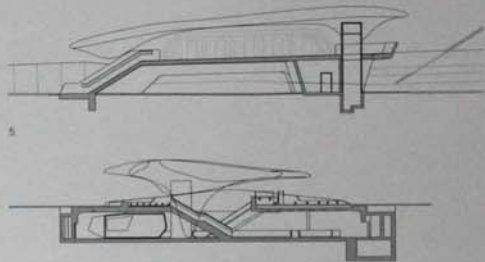
anchors the building into the ground and acts as a counterweight to the lift station. The upper east facade is open, with the projecting glass roof leading the gondolas on their cables into the clockwork mechanism, ready to take up their cargo and deliver it to the summit of the Galzig.

- 1 South facade
- 2 View of terminal from street
- 3 Entrance to terminal
- 4 Interior view showing giant wheel
- 5 Cables leading gondolas into wheel mechanism
- 6 Lower-level floor plan
- 7 Ground-floor plan
- 8 First-floor plan

Client
Arlberger Bergbahnen AG
Area
1,750 m²/18,837 sq ft
Cost
€4,000,000
Coordinates
47.1282 10.2632

A concrete pedestal on the lower west side

0629	Innsbruck, Austria	Nordpark Cable Railway	Zaha Hadid Architects	2007 TRA	0352 PUB Kirkcaldy, UK	0542 EDU Wolfsburg, Germany	0543 COM Leipzig, Germany	0640 RES Wien, Austria	0992 CUL Cincinnati, USA
0630	Niederndorf, Austria	Mpreis Niederndorf Supermarket	Peter Lorenz	2005 COM					



0629 The new cable railway leads from the Congress station, close to Innsbruck's historical core, up the slopes of the south-facing mountains behind the city. The design lives through its relation to the shapes and textures of the mountains. All four stations follow a common design concept, which the architect calls the interaction of shell and shadow. The shell in this case is the landmark element, a freely curved roof structure floating on top of a concrete plinth.

The former consists of a series of uniquely shaped thermoformed glass elements wrapped around steel ribs, challenging current glass production technology. In terms of their shape, the four shells appear like pillows, bouncing slightly on the minimized points of contact with their plinths. Their opaque glass surfaces are hard, shiny and cold. They have no sharp or pointed edges, only rounded curves. The plinths are constructed of *in situ* concrete, with

the texture of the timber shuttering boards plainly visible. All lighting is integrated into the concrete, illuminating the glass shell from underneath. Every station is different in its adaptation to its specific topography and altitude. The plinth provides access from street level to the trains, while the roof structure shelters and acts as a signpost for the Nordpark Cable Railway brand. The project takes advantage of a common fascination with mountain railways.

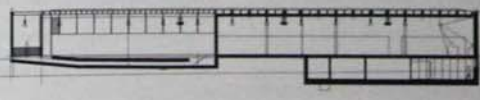
- 1 Exterior view of Alpenzoo station
- 2 Station platform
- 3 Entrance to a station
- 4 Detail of track under glass canopy
- 5 Section through Loewenhaus station
- 6 Section through Congress station
- 7 Plan showing railway and location of four stations

Client
Confidential
Area
2,500 m²/26,900 sq ft
Cost
Confidential
Coordinates
47.2703 11.3952

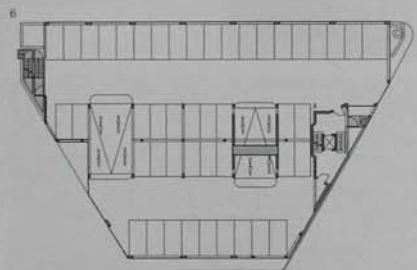
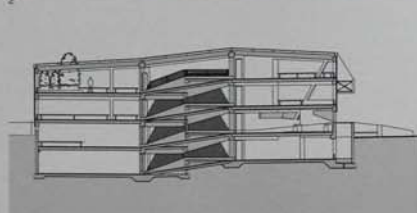


0630 This new supermarket is located just outside Niederndorf, a village close to the Austrian-German border. The compact, one-storey structure uses local materials to create a dialogue between the building and the surrounding farm houses and wooded hills. A screen of untreated pine trunks, with bark removed, surrounds the rectangular volume of the retail space. The screen appears to support the wide, trapezium-shaped roof. Irregularly arranged, the trunks act as a filter to keep the glazed inner volume cool and shady. They also cover the closed facades at the back, where storage and office areas are located. Between glass facade and wooden screen, protected open-air zones provide customers and staff with additional spaces where local farmers occasionally sell their produce. Next to the entrance in the northwest corner, a small café benefits from the play of shadows cast by the vertical trunks. Inside and outside become one within the wooden screen through the treatment of floor and ceiling. Both the dark red coating of the flooring and the grey ceiling run from the retail area to the outside spaces under the large roof. Full-height glazing, slim vertical and in-floor and ceiling-recessed horizontal frames underline this continuity. Inside, the lighting is a combination of indirect uplights and direct spots. Exposed concrete walls, silver-grey steel beams and soft red and yellow shades create a generous and pleasantly unobtrusive atmosphere resembling a farmers' market rather than a supermarket.

- 1 West facade
 - 2 View along protected open-air zone
 - 3 Detail of pine screen
 - 4 Interior view of supermarket
 - 5 Section through building
- Client**
MPreis Warenvertriebsgesellschaft
Area
4,465 m²/48,060 sq ft
Cost
€1,250,000
Coordinates
47.6488 12.2059



0631	St Veit, Kärnten, Austria	Car park	Ogris + Wanek Architekten	2006 INF
0632	Graz, Austria	Art Museum	Spacelab Cook-Fournier	2003 CUL

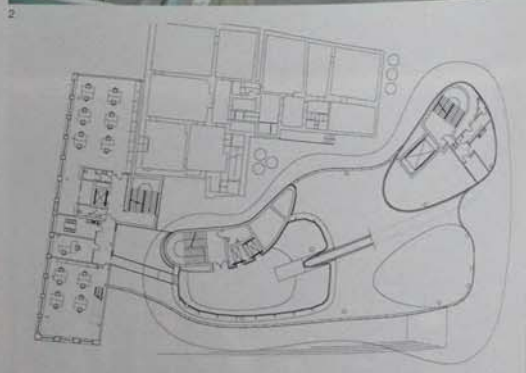


0631 This three-storey car park building is located close to the centre of St Veit, a small town in southern Austria. It is the last of three new car parks erected recently by the city council to provide parking for commuters. The volume occupies almost the entire triangular site and accommodates 173 cars. Both cars and pedestrians access the building at the northeast corner, and the entrance is recessed from the street to ensure traffic safety. Part of the roof folds down to become a canopy sheltering the entrance and providing space for signposting. Inside, the visitor is directed by colour coding and graphics marking all facilities. Taking advantage of the sloping terrain, the whole building is arranged on split levels, resulting in shorter ramps between storeys, and making full use of the modest building depth. The parking spaces are organized in two rows on both sides of the circulation lane spiralling up from level to level. The space between ceilings and ramps was designed to be open to improve visibility while driving. Parapets along the ramp act as supporting beams carried by slender steel columns. Stairs, a lift and other facilities are located in peripheral parts of the plan. Natural light and greenery are provided on the top floor via an opening

in the roof, refreshing in an otherwise grey interior dominated by exposed concrete, dark floors and corrugated metal ceilings. Perforated aluminium clads the facade, acting as a semi-transparent light filter and causing the building to glow at night. A variety of beige and dark grey panels structures the compact volume, and recesses in the facade subdivide it in accordance with surrounding building proportions.

- 1 Aerial view from west
- 2 View of entrance
- 3 Emergency exit
- 4 Ramp from second to first level
- 5 Second-level parking
- 6 Section through building
- 7 Floor plan for first and second levels

Client
Stadt Immobiliengesellschaft m.b.H
Area
3,541 m²/38,115 sq ft
Cost
€2,700,000
Coordinates
46.7688 14.3552



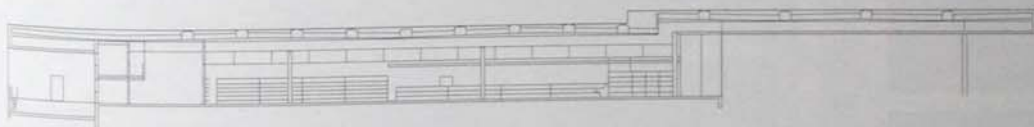
0632 To prepare Graz for its status as European Capital of Culture, the Austrian city commissioned several new architectural landmarks, including this shiny biomorphic structure on the bank of the Mur River. Situated in the picturesque historic centre amidst three- and four-storey eighteenth-century buildings of pastel colours, this museum is described as a 'friendly stranger' by its architects. A bluish, double-curved blob projects from a glazed ground-floor facade, adjacent to a building known as

the Eisernes Haus (Iron House). This 1852 cast-iron building, the first to be erected in Austria, was renovated and comprises part of the project is the reflecting acrylic-glass skin which swells into 'nozzles' directed northward so as to provide optimal natural light. On the east side, individually controlled circular fluorescent tubes under the outer skin transmit simple messages, graphics and even film clips to the surface of the building. From the main entrance between the blob

and the Eisernes Haus, the visitor enters the wide space of the foyer, which provides access to a bar and several function rooms. The 'pin', a moving ramp, leads upwards to exhibition spaces on the first and second floor. Echoing the circular shape of nozzles and facade, large, spiral-tube light fixtures illuminate the interior. On the top floor there is a long, fully glazed volume called the 'needle', which commands spectacular views over Graz's reddish brown rooftops.

- 1 Aerial view
- 2 View of interior
- 3 East facade and entrance
- 4 Second-floor plan

Client
Kunsthaus Graz
Area
11,000 m²/118,360 sq ft
Cost
€30,442,000
Coordinates
47.0675 15.4335



0633 This branch of the international SPAR retail chain is located near the motorway between Graz and the Austrian-Slovenian border, just outside the small town of Leibnitz. The former farmland was transformed into a supermarket and car park. The building's most conspicuous feature is the wide, projecting roof supported by four white columns. Shoppers can leave their cars under this canopy, which makes up about a third of the total length of the building. The vehicle exterior, including the rim of the roof, is clad in bright red aluminum sandwich panels. Only the entrance facade is glazed. The

glassy underside of the canopy reflects the brightly lit interior. At night, the gleaming retail space appears to be multiplied and the roof appears thicker and heavier. The clear and functional appearance of the building is repeated in its plan and section. The retail area is square-shaped and accessed from a corridor along the glass facade by customers and from the back by staff. An L-shaped facilities zone borders the retail area, with a two-storey office zone at the rear, adjacent to the loading bay. The sandwich roof is prefabricated, as are the concrete columns and steel beams. Natural

light coming through the front facade is enhanced by small skylights, fluorescent lamps and spotlights in the interior. This industrial, corporate building exhibits clarity and consistency in form, colour and materials.

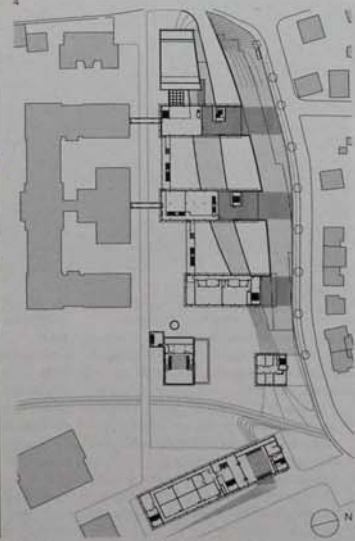
- 1 View from north
- 2 Canopy and car park from northeast
- 3 Northeast corner
- 4 View of canopy underside
- 5 Interior of sales area
- 6 Section through building
- 7 Site plan

Client
SPAR Österreichische Warenhandels AG

Area
2,900 m²/31,215 sq ft

Cost
€3,000,000

Coordinates
46.7965 15.5572



0634 The new buildings for the University Campus Krems are situated on the edge of the rolling vineyards of the Wachau region, north of Wien. The buildings house the postgraduate Danube University, the University of Applied Sciences and the Centre for Film. All new buildings are visually linked by a coherent facade system of vertical, perforated aluminium louvres for the upper floors, and full-height glazing for ground and first floors. In a comb-like structure, three four-storey blocks oriented east-west extend an existing three-winged building dating from 1922. These contain university amenities, such as a library, a refectory, several seminar rooms, specialist laboratories and offices. To the west, an irregularly shaped auditorium closes the compound. To the east, an old boiler house with a characteristic brick chimney holds a cinema and bar connected via a subterranean exhibition space to a smaller four-storey cube, the Centre for Film. Across a small stream, a five-storey block for the University of Applied Sciences obliquely faces the other buildings, formally linked to the campus through the common facade system. From the outside, the individually adjustable louvres shimmer when turned to different angles. Their perforation ensures that the view out

is never completely blocked but instead only filtered, as is the light that falls on to exposed concrete ceilings and walls, open installations and mostly grey floors. Concrete, steel and glass combined with rectangular forms and simple plans give the complex a technical, clean and light appearance inside and out. Thus, the buildings profit from the contrast with the nearby vineyards and detached villas.

- 1 View of campus from vineyard
- 2 View of main four-storey volumes
- 3 View of an internal patio
- 4 Circulation routes between volumes
- 5 Interior showing extensive glazing
- 6 Auditorium, University of Applied Sciences
- 7 First-floor plan

Client
Favia Grundstücksvermietungsgesellschaft
Area
16,675 m²/179,488 sq ft
Cost
€31,185,000
Coordinates
48.4088 15.5883

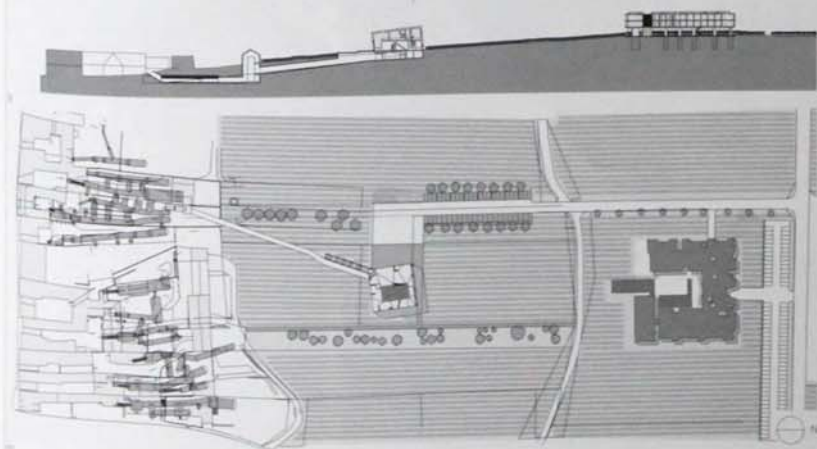


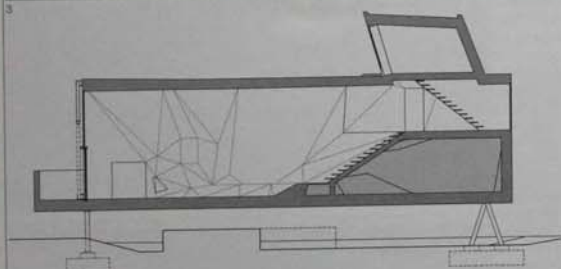
0635 Situated outside the rural town of Langenlois in lower Austria, the Loisium Visitor Centre and Hotel mark the growing local wine trade on a gently south-sloping vineyard. The visitor centre serves both as a showroom and entrance to the subterranean stone passages while an adjacent hotel, conceived after the success of the earlier visitor centre, offers a restaurant, conference and meeting facilities, a spa and 82 guest rooms. A simple 24 x 24 m (79 x 79 ft) cube is cut, sliced open and indented to form the visitor centre, deriving its formal language from the geometry of the ancient vaults. Tilted by five degrees, the volume is partly buried in the ground as if signaling access to the underground world. Attracted by the matt silver cladding, the visitor enters a generous showerroom with café, which leads down to the vaults. Taking a meticulously choreographed tour through the brick vaults, the visitor emerges again in the lower ground floor of the cube, which houses a wine bar. Seminar rooms and offices are located on the first floor. If the visitor centre directs visitors underground, the hotel takes them upstairs. The three-storey, U-shaped volume is arranged around a courtyard with pool. Irregularly placed concrete columns support the upper floors, which project over

the glazed ground floor and all the public facilities. Partly wrapped in metal mesh, the rooms are clearly distinguishable in the fragmented upper facade with deep recesses and protruding volumes. Although irregular and oblique, the structure seems to grow from the straight lines of grapevines covering the surrounding hills like a geometric fabric.

- 1 Visitor centre adjacent to vineyards
- 2 North facade of hotel
- 3 Detail of visitor centre facade
- 4 View of hotel and pool
- 5 Detail of exterior with hotel lobby staircase
- 6 Interior view of double-height space
- 7 Staircase in hotel lobby
- 8 Spa lobby
- 9 Section through site
- 10 Site plan

Client
Loisium Hotelbetriebs GmbH & Co. KG
Area
3,200 m²/95,264 sq ft
Cost
Confidential
Coordinates
48.4761 15.5761





0636 This house is located on the edge of St Andrä-Wördern, a small town by the Danube River, northwest of Wien. The project form and materials distinguish it from the town's saddle-roofed houses, and from the low vegetation and creeks of the Danube floodplains to its north. The only adaptations made to accommodate the site are the elevation of the house on stilts in case of floods, and the opening of the facade to the south. The rectangular concrete block is set on four supports that lift the building 2 m

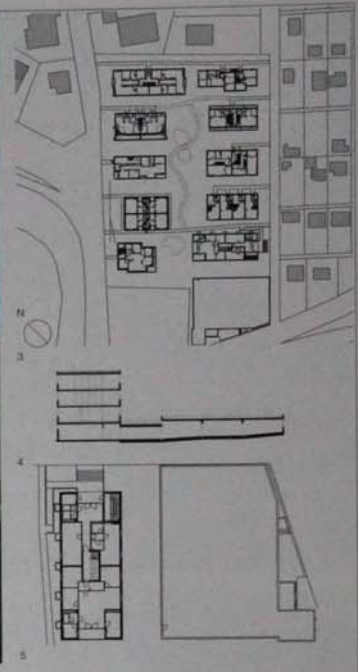
(2.5 ft) above the ground – one is a one-legged element, two are two-legged elements and the fourth is a three-legged element. The splaying of these elements makes them appear unstable and only provisionally attached. Generous windows are cut out of the concrete shell, and irregularly shaped glass panes are set flush into the walls, slicing through corners and the roof rim. Towards the west, a balcony projects from the volume. Steel stairs, hardly more than a ladder, lead up to the

entrance on the south side. A second white form, independent from the outer shell, is set within the concrete box. Painted plasterboard is folded and twisted to create spaces that adapt to the users' needs. Within the rectangular volume, the architects have created a diagonal flow from the entrance towards the northwest and along the kitchen, carving out a separate room in the northeastern angle of the box. The internal staircase follows this movement in the opposite direction. Upstairs, two rooms

are located on either side of the diagonal, one above the kitchen and a bathroom north of the stairs. Over this is a small lookout space with a slightly tilted silhouette.

- 1 North facade
- 2 Inner shell and glazed wall
- 3 View from southeast
- 4 Inner shell and staircase
- 5 First-floor interior
- 6 Longitudinal section through building
- 7 Cross section through building

Client
Confidential
Area
160 m²/1,722 sq ft
Cost
Confidential
Coordinates
48.3289 16.2131



0637 The Mustersiedlung Hadersdorf housing project, also known as 9+12 Prototype Housing, lies on an urban site at the periphery of Wien. Architect Adolf Krischanitz was commissioned to develop the masterplan for this project in 2000 by the cement company Lafarge-Perimoser, who wanted to explore the potential and possibilities for concrete in housing. The plan explores high quality solutions to urban growth without resorting to the traditional multistorey block, while also providing a greater density per square metre than can

be supplied by single family houses. It is set out within a large rectangular plot surrounded by access roads, in a grid of ten blocks arranged in two lines of five. The blocks sit in a large garden, and are only loosely aligned to the grid. The invitation of a selection of architectural practices to participate in the scheme was motivated by a desire for a variety of formal solutions to this challenge. The site includes contributions from architects such as Meili Peter Architekten, Hans Kollhoff, Heinz Tesar, Max Dudler, Dianer & Diener Architekten and Peter Märkl.

Krischanitz was responsible for two of the buildings in his masterplan. House 2 and House 10. The rectangular plan of House 2 is structured around five service cores, one on each corner of the building and one in the centre, that contain the bathrooms, kitchens and staircases. The living spaces are interspersed between these cores and are divided up in a variety of ways, ranging from small studio flats to large apartments with five bedrooms.

- 1 View of exterior, seen from east
- 2 South corner of building
- 3 Site plan
- 4 Section through building
- 5 Ground-floor plan

Client
OSW Österreichisches Siedlungswerk;
GSG Gesellschaft für Stadterneuerung

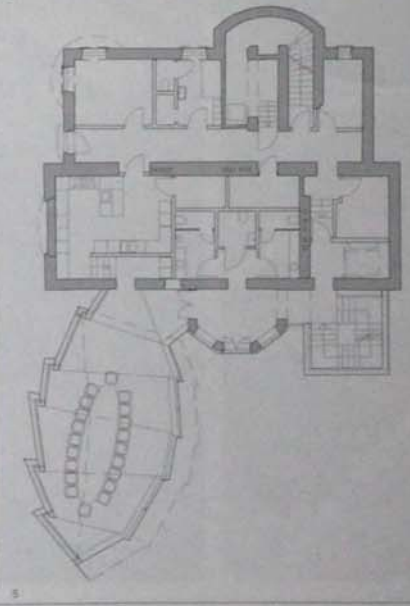
Area
924 m²/9,946 sq ft

Cost
Confidential

Coordinates
48.2084 16.2328



0638 Situated in Wien's leafy nineteenth district, the original villa for the the Norwegian Embassy was built in 1923. Over time, it has been repeatedly modified, losing much of its charm. The architects were asked to restore the building according to original plans, and extend it to accommodate a new staircase and dining room. The project is based on an analysis of the existing interior spaces, their uses and the desired flow of movement. The lack of a connection between the principal upper-ground floor and the garden was considered not to correspond with contemporary ways of entertaining. The solution does not interfere with the original, but makes playful reference to its formal language. Facing the garden, two elements were added on either side of the two-storey bay. An equally high rectangular volume to the east contains a new staircase from the garden level. A leaf-shaped, single-storey volume for the new dining room reaches into the western part of the garden. Generously glazed and clad with copper on the outside, both volumes seem to glow lightly, strangers to the heavy forms of the villa. The shells of the dining room appear frozen in movement, giving the impression that the structure is a temporary inhabitant of the open garden space and could be folded away. The inside of the staircase seems to absorb the green of the garden, an effect of one wall being completely covered with mirrors. Finally, ash wood floors reflect the villa's sedate elegance.



- 1 View from garden
- 2 Dining room interior
- 3 Facade detail of dining room volume
- 4 Staircase with mirror wall
- 5 Ground-floor plan

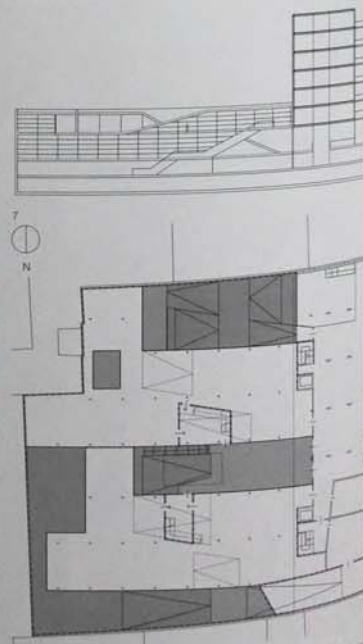
Client
Statsbygg Oslo, Norway

Area
750 m²/8,073 sq ft

Cost
2,050,000

Coordinates
48.2369 16.3416

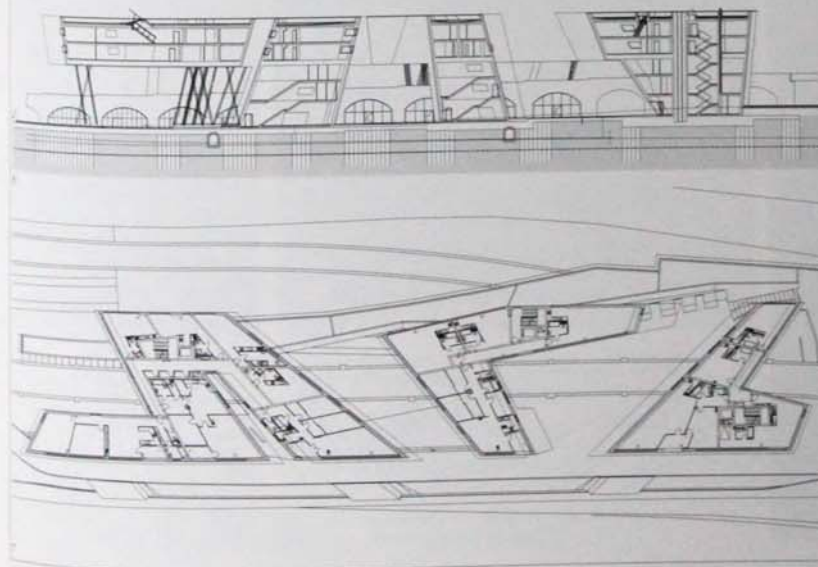




0639 Located in the fashionable seaside district of Wien near the city's outer ring road, this mixed-use project occupies a plot site in the dense urban grid of rectangular blocks. The new build adapts both formally and functionally to its nineteenth-century neighbours. A seven-storey apartment block closes the gap towards the street while one- to two-storey volumes behind provide working space, reminiscent of the workshops and stores originally located here. In plan, the apartment block is clearly structured into several zones along the length of the building. Staircases and lifts are located along the east facade, which incorporates small balconies. A central corridor serves as both communal and private circulation, while a parallel service band contains kitchens and bathrooms. Living spaces are positioned along the street facade. This facade is articulated as a modular system of deep foggias, which changes appearance depending on the viewing angle. Fully glazed above the enclosed, grey ground floor, it transforms from reflective, closed surface to transparent printed screen. Two big openings mark the entrance to the foyer, which is shared by flats and offices and the underground parking. Behind the apartment block, the original workshop area is converted into offices. The design is based on a continuous flow of space, visible in the ramp-like shape of the volumes. An artificial topography is created with accessible green rooftops and paved courtyards. Full-height glazing and loft-like spaces allow for flexible interior partitioning.

- 1 West facade
- 2 Detail of west facade
- 3 Entrance to building
- 4 Office volumes and courtyard
- 5 Green rooftops of office volumes
- 6 Apartment balcony
- 7 Section through building
- 8 Ground-floor plan

Client
Kallco Bauträger GmbH
Area
5,700 m²/61,354 sq ft
Cost
16,279,000
Coordinates
Confidential



5

0640 The unlikely site for this social housing project north of Wien's historic centre is characterized by parallel lines of intense traffic - cars on one of Wien's busiest roads, trains on an old viadukt, boats on the Danube Canal, and pedestrians and cyclists along its waterfront. The canal is one of Wien's underused central spaces, having been forgotten for decades. Recent regeneration projects started to change this here and along the extensive system of viaducts built under Otto Wagner for the metropolitan railway in the 1890s. This three-part structure winds itself like a ribbon through, around and over the arched bays of the brown brick viadukt, itself a protected monument and therefore not to be interfered with. Restaurants and offices occupy the lower three floors. Flats on the third and fourth floors spectacularly bridge the tracks, supported by groups of slender tilted columns. Both in plan and section, right-angles are almost absent. Tilted facades create pointed edges, challenging conventional housing layouts. Small windows punctuate white plastered facades along the road, while the canal side features more generous ribbon windows and loggias. The playful interaction of the new structure with the viadukt creates a multitude of different outdoor spaces. It integrates the existing bike path along the canal while offering a

vast restaurant terrace on a concrete band projecting over the water. The budget of a social housing project normally precludes irregular floor plans and tilted walls. However, the geometrical and material play of a linear brick viadukt and a twisting white new build creates a successful outside space, enhancing the public value of this site.

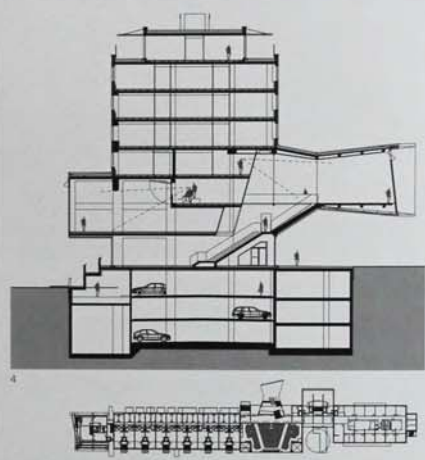
- 1 Canal facade
- 2 View from south
- 3 New structure bridging existing viadukt
- 4 View from southeast
- 5 Columns supporting upper volumes
- 6 Section through buildings
- 7 Fourth-floor plan

Client
SEG Stadterneuerungs und
Eigentumswohnungsgesellschaft

Area
4,000 m²/43,056 sq ft

Cost
Confidential
Coordinates
48.2306 16.3617

0641	Wien, Austria	Apartment and Office Building Schlachthausgasse	Coop Himmelb(l)au	2005 COM	0563 COM München, Germany	0642 RES Wien, Austria	0894 CUL Akron, USA
0642	Wien, Austria	Apartment Towers Wienerberg	Coop Himmelb(l)au	2004 RES	0563 COM München, Germany	0641 COM Wien, Austria	0894 CUL Akron, USA



0641 This mixed-use building is located south of Wien's historic centre in a district characterized by both nineteenth-century residential blocks and a high share of industrial and commercial structures. Although Coop Himmelb(l)au are famous for their deconstructivist designs, here they worked with the given conditions of the place while playing with elements of fragmentation in the facades. Two slim volumes are placed in line with the Schlachthausgasse on the southeast perimeter of the plot, re-establishing the original form of the urban block. Existing trees on the opposite side are preserved and a garden yard is formed here, acoustically separated from the busy street. The complex contains 82 dwellings and approximately 12,000 m² (130,000 sq ft) of office space. Underground parking for 260 cars is integrated into the site, which slopes towards the Danube Canal and thus allows for access at ground level. The above-ground building is characterised by protruding sculptural components. Staircases and other circulation spaces are clearly visible on the main facade. A chunky three-dimensional grid at the south tip of the building contains a youth centre while, on the northwest facade, a bright red-coloured volume cantilevers far over the garden, increasing in size as it projects further. Containing a meeting room for a union of private employees, it is painted red – the union's corporate colour.

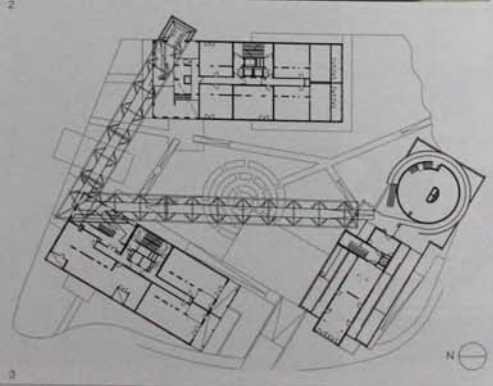
- 1 View from south
- 2 Volume extending out over garden
- 3 Cantilevered meeting volume
- 4 Section through building
- 5 Third-level plan

Client
GPA-WBV, Wien; Kleingasse Projektierung GmbH, Wien

Area
21,605 m²/232,554 sq ft

Cost
€24,000,000

Coordinates
48.1931 16.4047



0642 The Wienerberg is a low mountain ridge rising in the south of Wien. The area was redeveloped in the 1980s as an office and residential district with extensive recreational parks. Besides Coop Himmelb(l)au's apartment towers, the Wien Twin Towers designed by Massimiliano Fuksas and another residential high-rise building by Delugan Meisel contribute to this new district's skyline. The complex consists of two towers, 80 and 60 m (197 and 263 ft) high, and a block containing loft-style apartments with flexible open floor plans. Altogether, the towers contain 350 residential units with an underground parking garage for 350 cars located below the buildings. Placed tightly in the dense development, the three volumes form a triangle with a public square in the middle from which the buildings are accessed. A three-dimensional steel truss, termed a 'skyloop', connects both towers and the block on the ninth floor. The double-height spaces where these bridges join the buildings are called 'skylobbies'. A two-storey lobby with a concierge and features such as conservatories supplement the communal facilities. On the roof of the lower block, a silver shining disk contains a round swimming pool and a spa area. All three blocks appear as monolithic volumes – an effect enhanced by red rendered facades with almost square-shaped plain windows – but are cut and sliced into by the silver steel structure of the skyloop bridges perforating their edges.

- 1 View from northeast
- 2 Public square, with skyloop above
- 3 Ninth-floor plan

Client
SEG Stadterneuerungs und Eigentumswohnungsges.mbtH, Mischek ZT GmbH

Area
27,900 m²/300,313 sq ft

Cost
€30,000,000

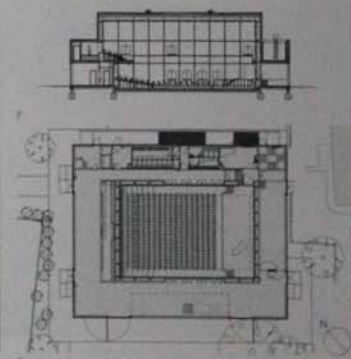
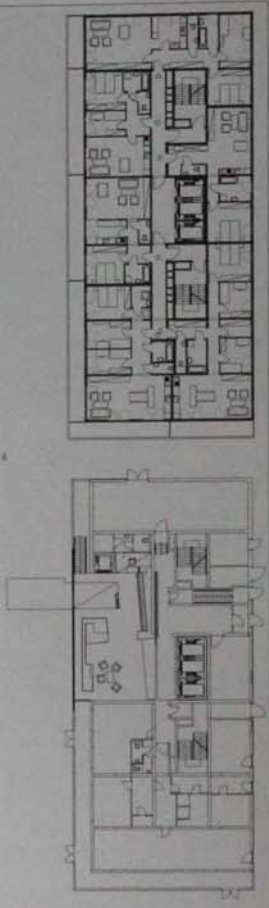
Coordinates
48.1533 16.3831

0643	Wien, Austria	Residential high-rise Wienerberg	Delugan Meissl Associated Architects	2005 RES.	0639 RES. Wien, Austria
0644	Raiding, Oberpullendorf, Austria	Franz-Liszt Chamber Music Hall	Atelier Kempe Thill Architects and Planners	2006 CUL	

0643 This project is part of a cluster of four residential high-rises located on the edge of the Wienerberg, a new business and residential district in Wien. The compact block is placed obliquely on the site, with a similar sized footprint to the neighbouring buildings. This block, unlike the neighbouring buildings, contains subsidized residential units. Therefore, the facades distinguish the project. The volume, 101 m (331 ft) high, is designed on a modular system. Two staircases and several lifts, placed within a central core, provide access to flats of various sizes. Parallel supporting walls characterize interior layouts while centrally placed service shafts allow flexible floor plans. Circulation space is at a minimum to maximize living space in the subsidized units. The main entrance is articulated by a wide projecting canopy leading into a white foyer with dark stone flooring. The ground floor is partly glazed, accentuating the southwest corner of the building. Otherwise, the volume is treated as a solid block with a surface punctuated by rectangular windows. In terms of materials and shapes, the building has two distinct faces, atypical for a high-rise. Towards the south and west, loggias with horizontal openings lie behind a skin of white printed glass, creating a double-layer facade. Most living rooms are oriented towards these sides. Facing north and east, the building becomes more introverted, with bedrooms lying behind dark facades with vertical French windows.

- 1 Southwest corner
- 2 Main entrance
- 3 Interior view of communal area
- 4 29th floor plan
- 5 Ground-floor plan

Client
Mischerk Bauträger Service GmbH
Area
16,600 m²/178,681 sq ft
Cost
Confidential
Coordinates
48.1928 16.3842



0644 This concert hall in the small village of Raiding is situated next to the house where composer and pianist Franz Liszt was born in 1811. The existing house is plastered in white and covered with shingles and is now used as a museum. Once or twice a year, festival visitors invade this rural, barren landscape of eastern Austria. The concert hall built for Raiding's temporary guests is the largest building in the village, yet it is hidden behind walls within an intimate garden. It adapts to

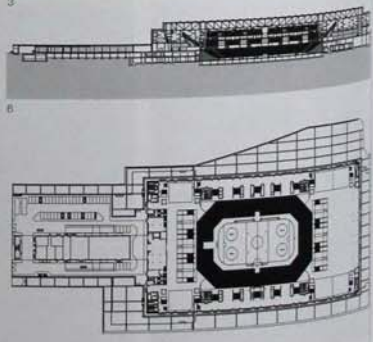
the compact and austere style of the region with white walls, few and low windows and a reticent box-like shape. A curved pathway leads up to the rectangular building, within which the form of the auditorium is clearly distinguishable. The exterior is clad with a cost-efficient polyurethane facade system, consisting of a layer of plastic sprayed directly on to the insulation. The result is a smooth, slightly shiny, water-repellent surface, also used on the roof. Carefully detailed wooden

doors open into a foyer. The auditorium itself is proportioned according to the acoustic demands of chamber music, resulting in the traditional shoebox form. Holding up to 600 people, it is 12 m (39.4 ft) high with walls of spruce wood and oak flooring. From the foyer, an enormous full-height window overlooks the garden and the older house. This very large opening, measuring 18 x 4 m (59 x 13 ft), is not subdivided.

- 1 Entrance from west
- 2 Concert hall and existing house
- 3 Main foyer
- 4 View into main foyer
- 5 View into auditorium from stage
- 6 Lavatories
- 7 Section through building
- 8 Ground-floor plan

Client
Franz-Liszt-Gesellschaft Burgenland
Area
2,194 m²/23,616 sq ft
Cost
€5,550,000
Coordinates
47.5666 16.5303

0645	Torino, Italy	Torino 2006 Winter Olympic Games Ice Hockey Stadium	Arata Isozaki & Associates	2006 SPO
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0645 South of the strict grid plan of Torino's centre lies a former industrial area redeveloped for the 2006 Winter Olympics Games. Arata Isozaki was commissioned to design the entire 17.5 hectare (43 acre) site, comprising the construction of a new ice hockey stadium as well as the surrounding open spaces. An existing stadium on the site was also refurbished. The main paradigm was to create a space complying with Olympic standards while simultaneously being completely transformable for later use.

The result of this brief is a large rectangular block that takes its formal language from a 45 m (147 ft) Art Deco tower belonging to the existing open air stadium. The new building remains lower than this tower, an effect achieved by excavating into the ground. The ice rink is two floors below ground level, with tiers of seats rising up to the second floor and allowing space for up to 15,000 spectators. Ingeniously, the stands on the lower floors can be completely

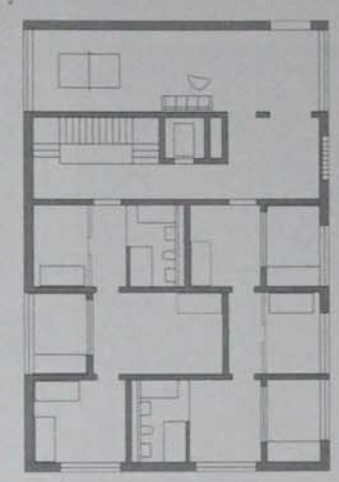
entrance level, both sections of seats at the hall's narrow ends may be removed to create one immense space for concerts, fairs or large conventions. Reminiscent of ice and snow, a grey and white colour scheme dominates the interior. All seats are of clear polymer while white plastic panels cover exposed concrete walls. The roof consists of fibreglass and sheet metal, and light grey floors resemble the ice in the rink. The glazed ground floor facade is recessed while the upper floors are clad in shimmering stainless steel panels,

leaving only narrow, horizontal slit windows. The whole complex is placed on a paved square adjacent to a new park, embedding it into the existing neighbourhood.

- 1 Exterior view at night
- 2 Glass and stainless steel facade
- 3 Interior view of corridors
- 4 Tiers of seating
- 5 Stadium interior
- 6 Section through building
- 7 Ground-floor plan

Client
 Agenzia Torino 2006
Area
 42,952 m²/462,332 sq ft
Cost
 €74,566,000
Coordinates
 45.2502 7.3914

0646	Torino, Italy	Olympic Residential Building	Diener & Diener Architekten	2006 RES	0223 EDU Malmö, Sweden	0571 COM Bern, Switzerland	0577 COM Basel, Switzerland
0647	Albenga, Italy	Financial Police Administration Centre	5+1AA Alfonso Femia Gianluca Peluffo	2003 GOV			

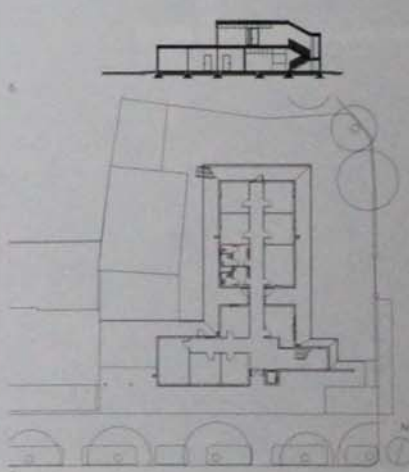


0646 This seven-storey building is one of several buildings planned for the Olympic village adjacent to railway tracks south of Torino's centre, based on a masterplan by the German office of Steidle Architekten. The building sits on the northeast perimeter of the site, opposite the market hall. During the 2006 Winter Olympic Games, it accommodated athletes from all over the world and was subsequently remodelled into a residential building. Surrounded by detached blocks, the volume's external dimensions were prescribed by the masterplan, as was the grid of the supporting columns and the position of the vertical access zones. The design is a neutral structure providing spaces which accommodate multiple functions. This simple crosswall construction consists of five compartments divided by parallel supporting walls, allowing for a potential functional transformation of all of the units. Shorter partition walls between the dividers shape the rooms, which contain living areas, bedrooms, loggias or kitchens, all of which could be rearranged as desired. Staircases and lifts occupy most of one of the inner

compartments accessing two units per floor. On the exterior, high and low windows penetrate the light grey rendered facade, dissolving a simple division into storeys. The upper three storeys project slightly northwards, leaning out to the surrounding city as if wanting to escape from the rigidity of the chessboard. The entire Olympic village follows Torino's grid-like layout while providing architectural variety.

- 1 Northeast corner
- 2 North facade
- 3 Facade with projecting top storeys
- 4 Market hall seen from ground floor
- 5 Ground-floor plan

Client
Agenzia Torino 2006
Area
1,660 m²/17,868 sq ft
Cost
Confidential
Coordinates
45.0384 7.6599



0647 This building provides a new administration centre for the Financial Police in Albenga. The site is located on a street leading from the centre up to the sea front, with views of the nearby beach. Seen from the street, the main elements of the building have a simple composition, next to and on top of each other. The station commander's office is centrally placed in the middle of the facade on the first floor. A distinctive box that projects into the street, with full-height glazing, it acts as a lookout over the town, glowing at night. Adjacent to the vertical volume of the lift and staircase. On the other side, the ground-floor guard-room forms a structure that supports the commander's office above, with the main entrance alongside. A flat roof above a series of ribbon windows stretches towards the neighbouring building, covering the entrance to the parking facilities at the back. Unseen from the front, a two-storey volume reaches into the depth of the plot, containing offices and service spaces accessible from a central corridor. To keep costs low, materials and construction were kept simple. The building structure is a pillar and slab system in reinforced concrete. Sky-blue painted areas contrast with white areas in the street elevation to highlight the sharply out forms of the building.

- 1 Main facade seen from street
- 2 Entrance to parking area
- 3 View from south
- 4 View of exterior at night
- 5 Section through building
- 6 Ground-floor plan

Client
Ministry for Public Works; Regional Department for Public Works in Liguria-Genova
Area
2,421 m²/26,059 sq ft
Cost
€775,000
Coordinates
44.0471 E 2238

0648	Voghera, Italy	Cemetery	Antonio Monestiroli	2003 REL	
0649	Cernobbio, Italy	Greenhouse	Elisabetta Terragni	2002 CUL	0665 EDU Asiavilla Vicentina, Italy

0648 This project is the fifth addition to the eighteenth-century Maggiore cemetery in Voghera. A large three-sided courtyard building serves as the new main entrance to the cemetery complex without replacing the existing entrance. The three courtyard-facing facades, separated from the courtyard by a moat of water, are built from exposed red brick and display white stone plaques arranged in a regular grid of five rows, each carved with an identical cross in its centre. These represent the 4,000 tombs which are arranged beyond the facades over three levels (one below ground, two above). Each of the three courtyard walls is interrupted by an iron gate with a copper-green paint finish. These lead to a covered gallery which provides access to individual tombs. The gallery is characterised by a solemn and reserved palette of materials: the same red brick in the courtyard is used for the walls, and floors are made from white Vicenza stone. The first floor is naturally lit by skylights and ventilated by small openings in the brick wall, visible in the courtyard facades. Around this structure, a wood of cypresses has been planted in a regular pattern, underneath which are burial tombs marked with brick edifices and white Vicenza stone tombstones. To the northwest of the courtyard sits the ossuary, shaped like a large portal. It is divided into five sections over two floors and contains rooms for individual contemplation, illuminated by skylights and small gaps in the walls.

- 1 View of central courtyard
- 2 Detail of white stone plaques
- 3 Iron gate in a courtyard wall
- 4 Site plan

Client

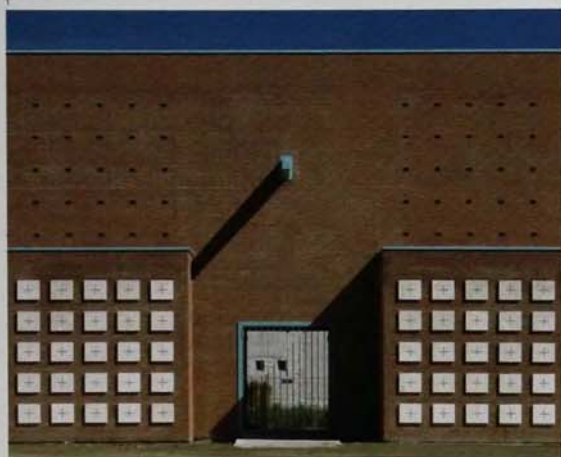
Confidential

Area3,500 m²/37,660 sq ft**Cost**

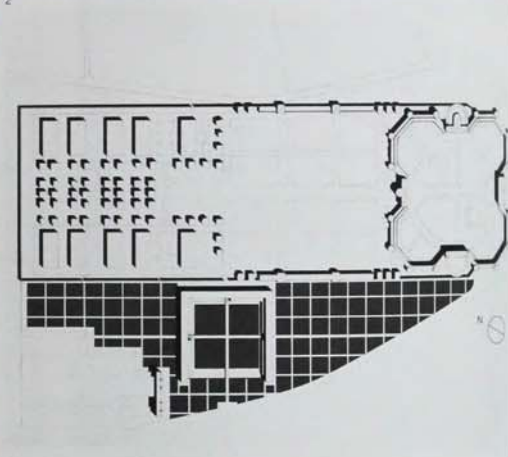
€3,235,000

Coordinates

45.0094 9.0515



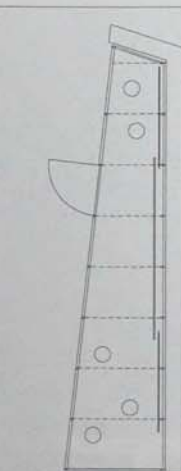
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4



2



6

0649 The southwestern edge of Lake Como profits from the proximity to Milano as well as from a Mediterranean landscape and climate. In winter frosts, lemon trees and similar vegetation require the shelter of conservatories. This greenhouse, attached to a villa overlooking the lake, nestles on the slope between retaining walls of local rubble stone, obtaining the right exposure to sunlight while protecting the citrus trees from wind and frost. The terraced plot forces the building on to a narrow and long trapezium-shaped footprint. In the rear, a trough assures proper drainage and sliding panes of polycarbonate help calibrate heat convection. The roof is glazed with tempered glass panes, which are slightly tilted towards the back and the drainage area. The entire structure is framed with T-section structural iron, custom assembled. All steel profiles are brushed to produce matte and smooth surfaces, complementing the misty texture of the polycarbonate. The overall effect is one of extreme lightness and unobtrusive presence in the landscape. To achieve this objective, the pavilion's parts needed to be minimized, while promising an extended lifespan. In the morning mist, the greenhouse seems to hover above the broken soil; in the midday heat, it disappears from view; and when the sinking sun casts deep shadows, it momentarily looks like a solid building.

- 1 View looking north
- 2 Greenhouse on narrow ledge
- 3 Tilted roof of glazed panes
- 4 Sliding panels, seen from inside
- 5 Detail of limestone walls
- 6 Floor plan

Client

Francesca Bianchi

Area18 m²/194 sq ft**Cost**

€25,000

Coordinates

45.8476 9.0834



3



4



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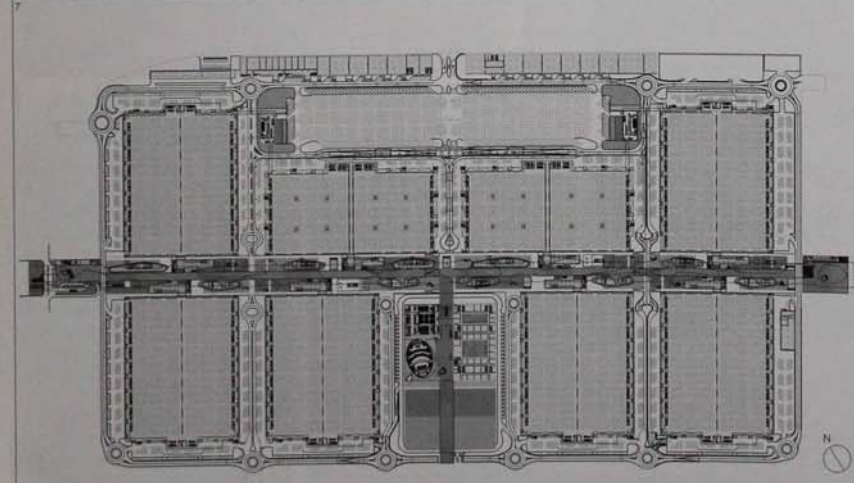
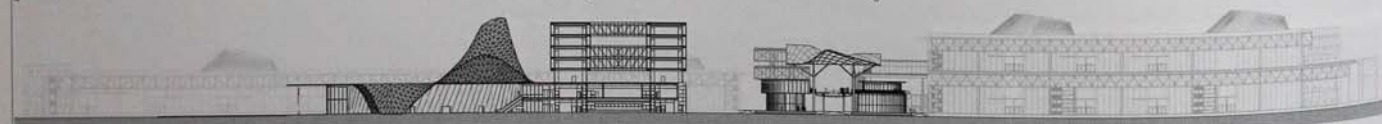
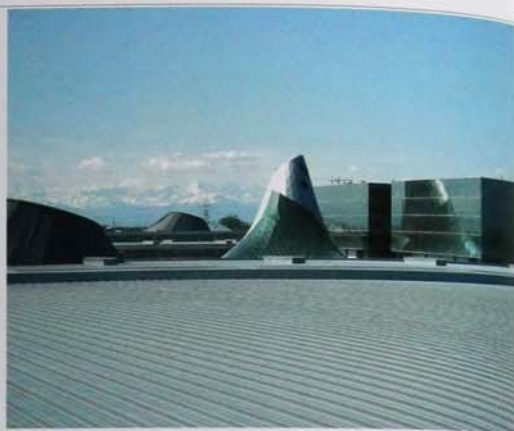
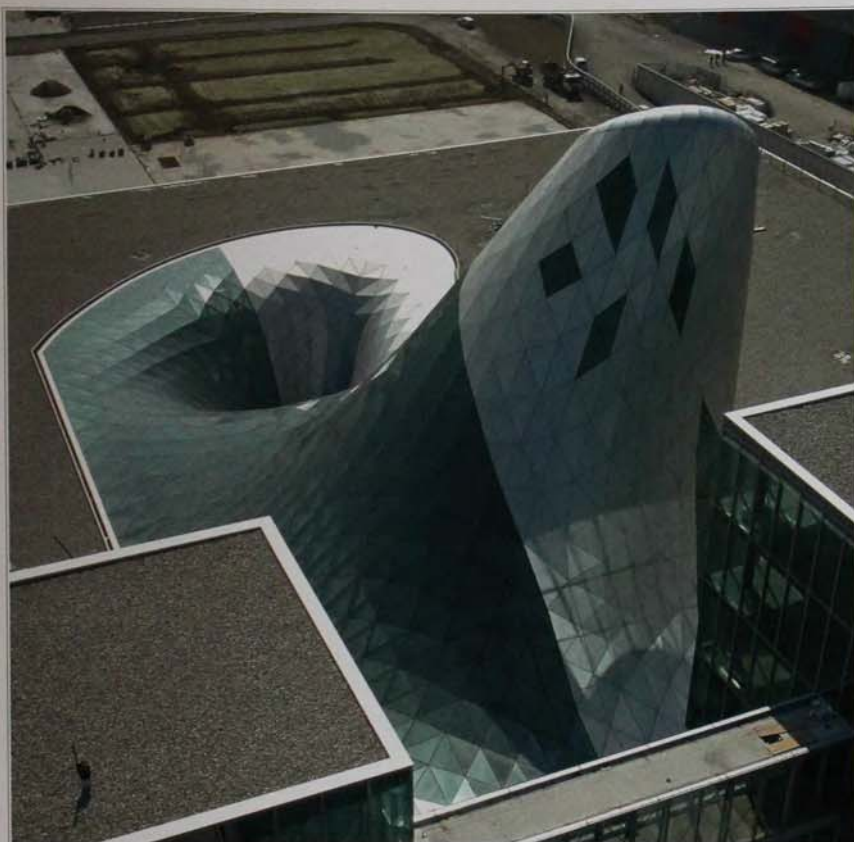


0650 Set within a nature reserve of steep wooded hills near a southern branch of Lake Como, this lido takes advantage of the pure waters of Lake Segrino. The L-shaped pavilion sits on flat lawns on the southern banks of the small lake, and is partly dug into the bank behind. The entrance at the corner of the plan is reached from a path ramping down from the cycle path and road above. A small tower on the corner above the ticket office marks the entrance to the lake. The back concrete wall of the pavilion and a modular slotted fence form a 90 m (295.3 ft) long patterned screen. The entrance gates are fabricated from the same staggered, horizontal steel trays offering glimpses into a colonnade of dark stained, laminated timber, enclosing the bathing area and framing the lake and hills beyond. The shorter wing of the L ends with a common room and bar, with large windows looking north and east. The longer east-west wing has recesses in its dark stained plywood wall leading to male and female changing rooms, a shared Turkish bath and an infirmary. Another L-shape of timber-decked walkways leads bathers from the colonnade towards the lake and encloses an inlet and a small beach. The laminated timber construction of the pavilion is prefabricated on a 5 m (16.4 ft) module. Changing rooms are naturally lit and ventilated by louvred clerestory windows.

- 1 View of pavilion
- 2 Patterned screen wall
- 3 Timber walkway to water
- 4 Entrance to lido
- 5 View of water from pavilion
- 6 West-facing colonnade
- 7 Section through building

Client
Lake Segrino Park Consortium
Area
425 m²/4,574 sq ft
Cost
€600,000
Coordinates
45.8189, 9.2708





0651 Situated about 10 km (6.2 miles) northwest of Milano, the New Trade Fair Centre occupies a site of more than 200 hectares (494 acres). The city's metro system serves the location, which has good motorway links and thus balances international and local connections. The complex is one of Europe's largest exhibition facilities and is remarkable in both its aesthetics and its technological solutions. The centre is intended to promote redevelopment in this large, unused area. Formally, the feature elevating the complex to landmark status is a large, undulating glass roof covering the entrance and centre of the complex. This freeform structure, 1.3 km (0.8 miles) long, is supported by tree-columns, with eight smaller buildings placed underneath. On each side, four halls provide the exhibition space. An office block, conference areas and services at the heart of the complex link the entrance on the southeast side of the area and the central axis. A twisted glass and steel cone rises 36 m (118 ft) above the central reception volume. Together with its inverse counterpart, a dent in the roof surface that touches the ground, the cone acts as a

signpost for the centre. The lightweight glass roof consists of a rhomboidal mesh structure of precast steel profiles covered with laminated glass. Its height varies from 16 m (52 ft) to around 23 m (75 ft). Its form is reminiscent of natural landscapes, such as craters, waves, dunes and hills. The shape is never repetitive, giving visitors a continuously varying perspective.

- 1 View of cone and dent in roof
- 2 Central roof meets outer buildings
- 3 Undulating roof running along the top of the building
- 4 Glass roof reaches ground level
- 5 View up into cone from reception
- 6 Detail of mesh roof structure
- 7 Section through building
- 8 Ground-floor plan

Client
Fondazione Fiera Milano

Area
1,000,000 m²/10,763,910 sq ft

Cost
€800,000,000

Coordinates
45.5354 9.0492



0652 The Nuovo Portello area – formerly occupied by an Alfa Romeo production plant – is situated to the northwest of Milano's centre. It is adjacent to a neighbourhood called QT8 (Quartiere dell'Ottava Triennale), a model housing district built for the Triennale, the Milanese architecture and design fair, in 1947. The facades of the new housing project make reference to the older, post-war buildings. Cino Zucchi's contribution to Gino Valle's masterplan can be divided formally into three groups – a block, three slabs and five towers. This formal division does not correspond with the function of each building, however, and both slabs and towers contain newly built housing. The ex-Alfa Romeo canteen was converted into offices. Subsidized units for low-income families are located in the two northernmost towers as well as in the slab blocks, which are placed at right angles to a urban motorway that restricts the site to the southeast. Towards the south, three private mixed-use towers take advantage of views towards a park designed by Charles Jencks and Andreas Kipar. All the subsidized buildings are clad with terracotta tiles and accentuated by enamelled aluminium sliding shutters, glass parapets, wooden window frames and white limestone cladding. Openings of various sizes and the limestone plates create a playful graphic surface, as well as an interesting sculptural effect. Small square windows sit almost flush in the facade to contrast with slightly recessed, larger rectangular glazed panels and deeply set back, full-height loggias. Towards the park, the towers seem porous, an effect produced by the loggias perforating them. They present a more monolithic face towards the city in the northeast. On the facades of the southern private towers, white areas dominate and projecting balconies are added to the main volumes.

- 1 West facade of tower
- 2 Private towers with projecting balconies
- 3 West facade of residential tower
- 4 South facades of slab blocks
- 5 Site plan

Client

Confidential

Area32,000 m²/344,445 sq ft**Cost**

€49,193,000

Coordinates

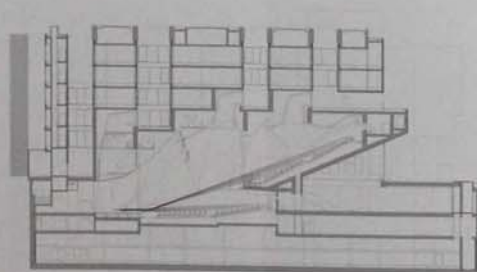
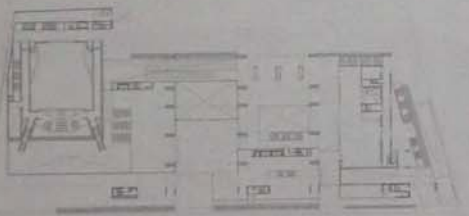
45.4885 9.1493



0653 Milano's Luigi Bocconi University is located south of the old city centre; its scattered campus consists of various buildings, including an example of Italian modernism and a more recent ellipse-shaped block of seminar rooms. Adjacent to the latter, the new addition comprises an auditorium, a library and research offices. The complex is arranged around generous zones to create a maze of courts, bridges, terraces and corridors. The auditorium and library occupy the main street fronts at ground level towards the north and west, while offices are on top of the complex. These three- to four-storey blocks appear to float above the stone and concrete solid base containing the larger spaces. Arranged in a comb-like structure, the windows of offices act as a filter for lighting the lower floors. Beneath them, the cantilevered wedge of the auditorium, which accommodates up to 1,000 people, rises from the lower ground floor to the second floor. Under the stone-clad slanted ceiling of the foyer, the busy street can be seen through a glazed wall. Around the corner, the library's thin volume stretches along the whole length of the block. Cubic projections on the facades generate a depth and rhythm which reconciles the building with its neighbours. Windows are located in between the office volumes and towards internal courts. Structurally, concrete piers are anchored in the ground and reach up to support the heavy roof from which the office blocks are hung. Any heaviness is alleviated by the single volumes which are clad with Ceppo, a Milanese stone.

- 1 Concrete facade, seen from street
- 2 View along Viale Roent
- 3 Main staircase
- 4 East facade with canopy
- 5 Interior view of staircase structures
- 6 View of underground foyers
- 7 Lower-ground-floor plan
- 8 Section through building

Client
Luigi Bocconi University
Area
45,000 m²/484,756 sq ft
Cost
Confidential
Coordinates
45.4483 9.1903





0654 Gregotti Associati won the competition for the redevelopment of the Pirelli industrial area north of Milano's centre in the 1980s. They designed the masterplan and several other buildings, including the new headquarters for Pirelli Real Estates. The design evolves from the preservation of an old cooling tower formerly used by an electric power plant. The building consists of three units set to the north, west and south of the cooling tower, thus embracing it within a C-shaped floor plan. The result is a near-cubic volume of 12 floors with a full-height central atrium around the tower, which is topped by a glass brick roof. A huge glass wall forms the east facade, making the cone-shape of the tower visible from outside. Staircases, lifts and services are contained in two reinforced concrete towers at two corners of the building, which stabilize a steel framework supporting the rest of the building. The glass facade is hung from a trussed beam with a free span of 40 m (131 ft). In the tower itself, four new floors provide meeting rooms and auditoriums supported exclusively around their edges by a steel framework. Internal steel stairways and walkways connect the tower to the office floors around it. Both anterior and exterior surfaces are clad with slabs of dark grey porcelain stoneware. Window frames, the base-sill along the east and south fronts and the horizontal joining elements between the floors are in aluminium.



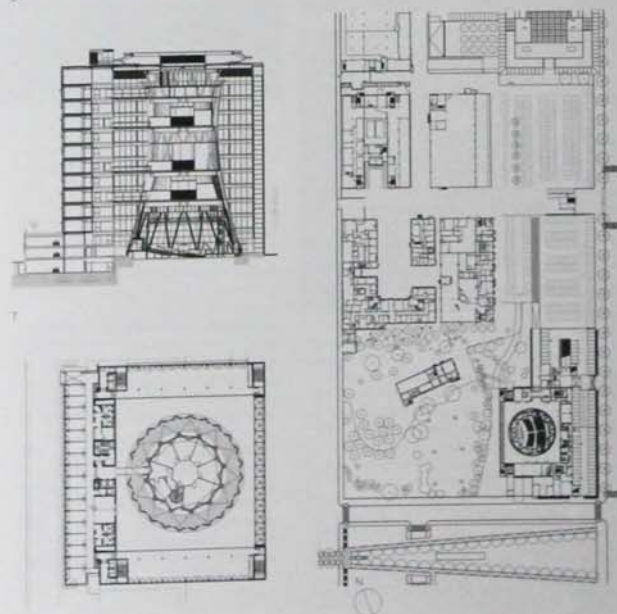
- 1 Building in context
- 2 Detail of southeast corner
- 3 Interior view of cooling tower and walkways
- 4 View of inner court and cooling tower
- 5 Meeting room within cooling tower
- 6 Auditorium within cooling tower
- 7 Section through building
- 8 Ground-floor plan
- 9 Site plan

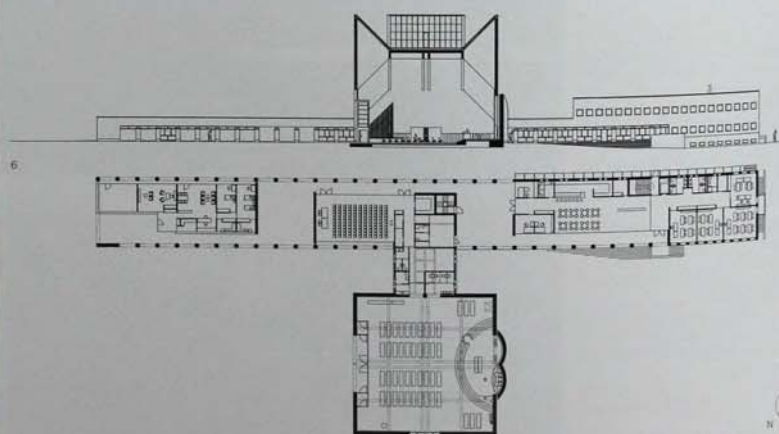
Client
Pirelli and C. Real Estate Project Management

Area
14,077 m²/151,024 sq ft

Cost
€30,900,000

Coordinates
45.5307 9.2111





0655 This new Roman Catholic Church and Pastoral Centre serves the small town of Seriate in northern Italy, near Bergamo. Dedicated to Pope John XXIII, the facility includes a church, a residence for the parish priest, classrooms and a plaza. The complex is divided into two main volumes, with a 741 m² (7,976 sq ft) church connected to a 1,396 m² (15,026 sq ft) elongated block, which houses the centre's other functions. In plan, the church is a 25 x 25 m (82 x 82 ft) square, and its volume defines an imposing geometric figure. Each of its facades rises, then tapers, then rises again, forming four towers 23 m (75.4 ft) high. These slope inward towards the centre of the building, creating a complex interplay of simple, massive geometric shapes characteristic of much of Botta's work. The concrete bearing structure with minimal

ornamentation is clad in red Verona marble, which relates the building to its context. Inside the church, four skylights – one on each of the towers' inward slopes – flood the single space with daylight. The interior is clad in gilt wood and polished Verona marble. A minimal double apse holds a crucifixion sculpture by the Italian artist Giuliano Vangi.

The second building is connected to the church's southeast facade. Between this single block and the church is an open, double colonnade, resembling an agora. On either end are enclosed classrooms and a residence for the priest. A plaza, defined by the church's main entrance facade, the one-storey building and the old church replaced by this new one, provides an open public space.

- 1 View from northwest
- 2 Facade detail of double apse
- 3 Northeast facade with main entrance
- 4 View of apse
- 5 View from altar towards entrance
- 6 Section through new buildings
- 7 Ground-floor plan

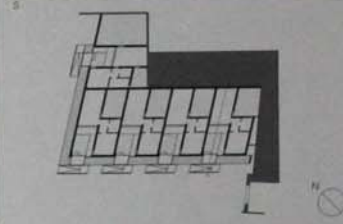
Client
Holy Redeemer's Parish Church, Seriate

Area
2,137 m²/23,002 sq ft

Cost
€2,940,000

Coordinates
45.7042 9.7183

0656	Castenedolo, Italy	ALER Home for the Elderly	Botticini Architetti and Giorgio Goffi Architetti	2005 RES		
0657	Meran, Italy	Therme Meran Spa	Matteo Thun & Partners	2005 REC	0615 DOM Colberrig, Switzerland	0658 TOU Lana, Italy



0656 This housing scheme for the elderly is situated just outside the historic centre of Castenedolo, a small town southwest of Brescia at the foot of the Alps. The prospect of a new road being built very close to the site led to an introverted plan without any windows towards the surroundings. The resulting design develops along an ancient stone wall belonging to a former palace on the site. The one-storey building offers five one-bedroom units providing high accessibility without steps or narrow corridors. Four units are attached to each other in one row while the fifth is placed at

a right angle following the L-shaped plot. All flats have trapezium-shaped plans with two patios each, placed diagonally at two corners. Almost half of the total floor space is occupied by these outdoor spaces, providing light, air and additional living space. Even the entrance doors, located under a wooden canopy stretching over the whole length of the building, lead to one of those courtyards. A glazed facade separates the outside from the main open-plan living room. Bedroom and bathroom, as well as the second patio, are in the other half of the trapezium shape. Both patios are accessible from the main

room, turning this space into the pivotal point of each flat. Terracotta colours integrate the new project into the surroundings and red brick is used for outside walls as well as the walls between the five units. Siberian larch wood covers canopies and small storage boxes which structure the long facade. Inside, white walls and wooden floors and ceilings create light and neutral interior living through the play of sunlight entering from the patios.

- 1 Southwest facade
- 2 Overall view of building showing roofing system
- 3 An internal courtyard
- 4 Patio seen from living room
- 5 Corner view of exterior
- 6 Ground-floor plan

Client
ALER Brescia
Area
900 m²/9,887 sq ft
Cost
€250,000
Coordinates
45.4653 10.2983

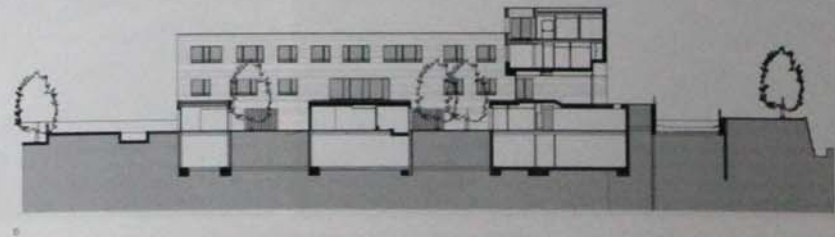


0657 The alpine town of Meran, close to the Austrian border, has a long reputation as a health resort. This new spa replaces outdated buildings from the 1970s on a site close to the town's historic centre, separated from it only by a river. A new square, flanked by the sea and a new hotel, connects the riverside promenade to a green park. The thermal bath itself is oriented towards the park, profiting from views of the surrounding mountains. Accessed from the new square, the complex opens up to the park. Its principal structure is an enormous glass hall, high enough to be visible from the historic centre on the other side of the river. Lower, stone-clad volumes contain support facilities, including offices. There are 12 indoor pools, and a water gate penetrates the glass facade to reach the 13 outdoor pools mirroring them. Two wooden cubets cover a resting area and a pool for aqua aerobics. A bar area with a whirlpool lies adjacent to two internal courtyards. From there, one may access the various saunas and steam baths as well as another resting zone. Surfaces are smooth and monolithic, lines are straight and the materials are a simple combination of stone, glass and

wood. Natural, sand-coloured stone covers the walls, floors and stairs. Careful detailing means that even the overflow gutters around the pools are of the same stone, instead of the more common stainless steel grilles. Dark lamellar wood wraps both outer and inner surfaces of the cubets in the central hall, creating a dark and intimate space in contrast to the brightness of the stone, glass and water.

- 1 Exterior view of main glass hall at night
- 2 External pools
- 3 Interior pools
- 4 External pools by night
- 5 Entrance lobby
- 6 Section through building

Client
Therme Meran AG
Area
56,300 m²/606,008 sq ft
Cost
€42,000,000
Coordinates
46.0667 11.0167





0658 Reached only by cable car or on foot, this five-star hotel sits on a ridge of the Vigilius Mountain in South Tyrol. Europe's first cable car was built here in 1912, and was soon followed by a hotel at its highest station. The new complex replaces this earlier building and accommodates a hotel, a restaurant and a spa. Arriving by cable car, guests approach what seems to be a traditional building with open timber slatting and a wooden shingle roof, called a Stadel. Apart from the re-use of beams from a 300-year-old barn, this structure is completely new, containing a reception and lobby as well as a restaurant and offices. Most of these facilities are buried into the sloping ground from which the building projects. A long, two-storey block containing 37 rooms and six suites is accessed from a central corridor. A double-height library sits where the corridor meets the Stadel. The spa occupies the far end of the block, with both indoor and outdoor pools and terraces looking towards the mountains. Siberian larch wood is used for walls, floors, furniture and fittings, as well as the striking, curved principal facade. Here, deep slatted timber structures project horizontally, filtering light and adding visual texture. The rooms themselves are characterized by crafted wooden fittings and brightly coloured textiles. A monolithic clay wall in every room is both a divider and a heating element which stores warmth and moderates the room's climate. The whole building makes as much use as possible of passive heating. Ecological integration through highly insulated and clay plastered walls and a biomass heating system correspond to the aesthetic assimilation of the long timber block – a fallen tree according to the architect – into the surrounding woods of towering larch trees.

- 1 East facade
- 2 West terrace
- 3 Detail of timber structure
- 4 View of lounge
- 5 Interior spa pool
- 6 Site plan

Client

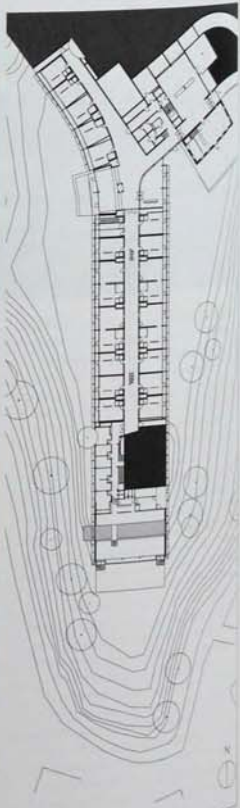
Ulrich Ladurner

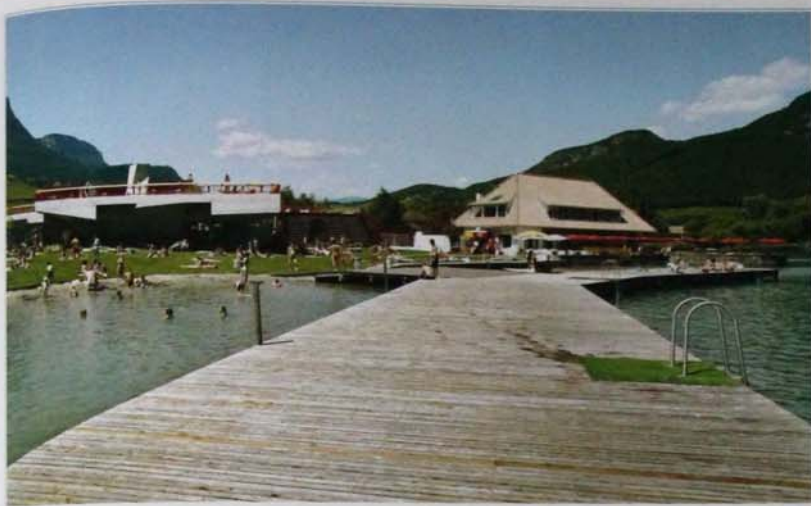
Area11,500 m²/123,785 sq ft**Cost**

€20,000,000

Coordinates

46.0667 11.0633





0659 In order to position itself on the tourist circuit of South Tyrol, the village of Caldaro commissioned this lakeside recreation area. It provides tourists and locals with two pools and spa facilities, a restaurant and a bar. Adjacent to a nature reserve, the project respects the surrounding landscape and climate. A 1950s lido building on the waterfront was preserved and turned into a restaurant. The design reinterprets the shape and topography of the lake by creating an

artificial landscape between street and lake level. Pools and sun decks are elevated on a monolithic concrete plane which rests on six structural cores and a technical equipment block. The cores are accessible from lake level, and contain features such as a whirlpool and a rain room, inspired by the artificial grottoes in garden designs. Large portholes in the floor of the larger pool look into the shady areas underneath, appropriately called the aquarium. Services

and facilities are housed in volumes along the northeast boundaries of the site. These provide access to the site from the east, pierce the concrete plane and take the form of two glass pavilions with projecting red roofs. Stairs and an open-air auditorium lead down to lawn and lake. This project reconstructs the shapes, forms and materials of the existing landscape into a synthetic topography which explores the artificial nature of the structure. The harsh concrete

monolith contrasts with the playfulness of the grottoes and the simplicity of a pool area devoid of plastic slides and diving platforms.

Client
Caldaro Comune and
Marktgemeinde Kaltern
Area
2,600 m²/27,986 sq ft
Cost
Confidential
Coordinates
46.3844 11.2594

1. Exterior seen from lake
2. View of main pool
3. Stairs leading to lawn and lake
4. View of 'aquarium' portholes
5. Shaded area underneath pool
6. Site plan

0660 Meran, Italy

Wolkenstein House

Holzbox ZT

2003
RES

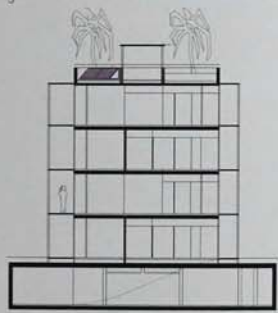
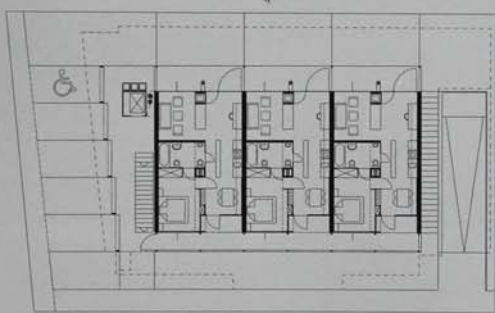
0661 Bressanone, Italy

House D

Pauhof Architects

2007
RES

0660 The four-storey Wolkenstein House apartment building, with its average heights and proportions, fits in well with its mainly residential surroundings. This house explores new possibilities for timber construction in this stone- and concrete-dominated region where timber is typically only used outside town centres. Sitting on top of a concrete garage basement, the structure consists of large, prefabricated timber panels. Four parallel cross walls divide three one-bedroom apartments on each floor. To the southwest, these cantilevered cross walls also support spacious loggias. Brightly coloured fabric panels partly shading each loggia are arranged in a chequerboard pattern over the facade, a result of reversing the apartment layouts from floor to floor. On the open access galleries with stairs and a lift are built in steel. On the outside, the areas facing the street are covered with a fine curtain of metal mesh. In the future, climbing plants will turn this curtain into a green filter. The load-bearing system is calculated to support six storeys, two more than actually built, because the structure was designed to support a green roof with large containers planted with palm trees and other local specimens. Between these and solar panels that supplement the heating and hot water supply, a wooden pergola sits lengthwise on top of the building, providing communal outside space for the residents.



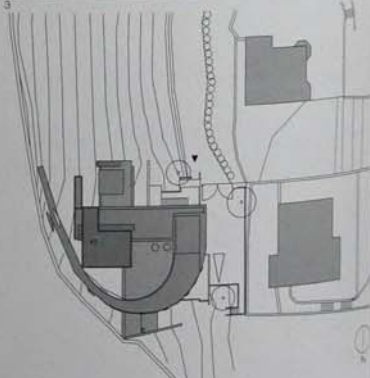
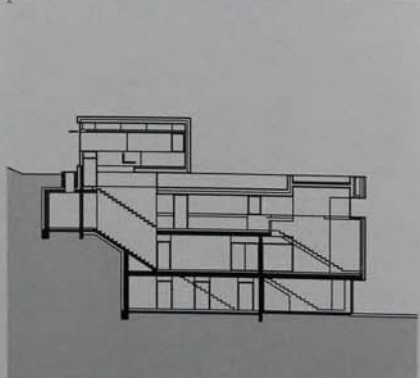
- 1 Southeast corner
- 2 North facade
- 3 Timber facade to west
- 4 Solar panels on roof
- 5 Covered communal space on roof
- 6 Open access gallery with steel frame
- 7 Floor plan
- 8 Section through building

Client
Wolkenstein Contractors, Meran

Area
576 m²/6,200 sq ft

Cost
Confidential

Coordinates
46.6642 11.5116



0661 House D is a single-family structure on a steep hillside overlooking Vahrn, a small municipality north of Bressanone in South Tyrol. Detached, usually traditionally styled houses with gabled roofs and white to ochre facades are scattered over the slope. House D differs from its neighbours in not only the shape of its roof. The building also stretches the boundaries between inside and outside, and seemingly twists with the movements of its inhabitants. In a giant loop, similar to the streets zigzagging their way up these

mountains, the house's volume evolves on four floors. Because of the steep slope, almost the entire structure is buried into the hill at the back. An enclosed courtyard on street level and a back garden at roof level provide open space. The first floor defines the building's concept, where an open-plan living and dining area is vertically sandwiched between the solid body of the two lower floors and the seemingly hovering loop which thins out into the garden at the back. Horizontally, this space flows out through a

long ribbon of windows stretching over the entire length of the building, offering panoramic views while full-height glazing leads to an internal terrace. On the top floor, a cube containing a media room balances the loop and anchors the building into the hill. All exterior facades are clad with burned oak slats mounted vertically on reinforced concrete walls, following the curved surfaces. Exposed concrete and grey fibre cement are used for retaining walls and fences, with brown stone plates for the

terrace and courtyard floors. Inside, exposed concrete walls contrast with oak flooring and natural stone surfaces. Black terrazzo accentuates access zones while brightly coloured furniture highlights the flowing spaces.

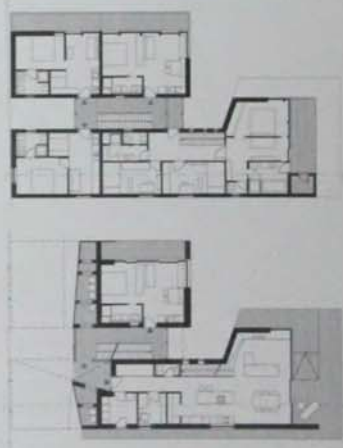
- 1 South facade
- 2 Interior view of living and dining level
- 3 Oak interior
- 4 View of curved rooftop and covered patio

Client
Damiani M/M

Area
500 m²/5,382 sq ft

Cost
Confidential

Coordinates
46.7375 11.6550



0662 Located on the same street in San Candido as Ecker House (also by Plasma Studio), Tetris House and its wooden facades make reference to the extensive forests of the surrounding mountains. The building has five self-contained units, a parking space and several exterior areas. As it is set on a historical archaeological site with remains from a Roman settlement, its footprint had to be as small as possible. In plan, the house is L-shaped with a gap between the two segments containing an open-air staircase. The largest unit, the client's three-bedroom

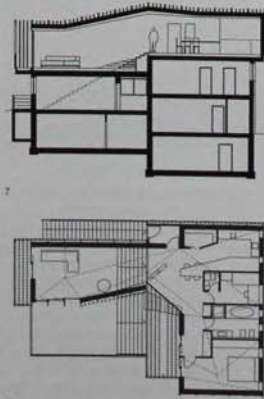
flat, is accessed from the ground floor, giving it the feel of a detached house. The entrances of the rented out one-bedroom apartments are adjacent to the staircase. The structure's most noticeable feature is the cantilever created by the first floor, which extends for about 5 m (16.4 ft) and provides covered parking space. A skin of long, horizontal larchwood boards covers most of the building, leaving only inner areas like the walls of the staircase and the surfaces under the cantilever in dark grey plastering. Both

ground floor and basement, where communal facilities are placed, are built in reinforced concrete, supporting the prefabricated timber structure of the upper floor. Local wood was used throughout the project. Except for one of the smaller units, all of the flats have access to generous terraces and loggias with surfaces consistently covered in larchwood. Seen from outside, the loggias are located behind irregularly cutout openings in the wooden skin. Dark-framed windows are set back behind the outer facade. Inside, tired white

local wood is used for fittings and some of the floors, complementing the calm white walls and coated concrete floors.

- 1 Exterior showing cantilevered volumes
- 2 North facade
- 3 View from southwest
- 4 Timber clad covered loggia
- 5 Interior staircase
- 6 Living space interior of larger apartment
- 7 Ground-floor plan
- 8 First-floor plan

Client
Confidential
Area
950 m²/10,520 sq ft
Cost
€650,000
Coordinates
46.7303 12.2667

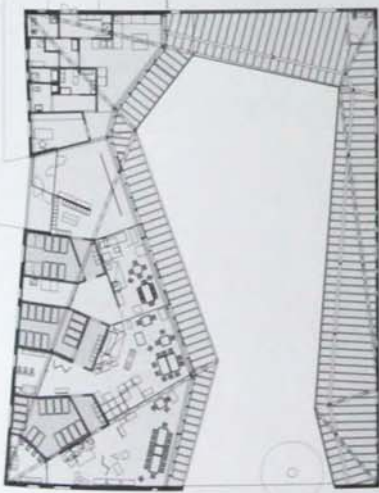


0663 The town of San Candido sits at 1,175 m (3,855 ft) above sea level, in the Sesto Dolomiti Alps Natural Park on the Austrian-Italian border. The town is characterized by compact but large white houses with grey or brown tiled roofs. Esker House, a self-contained residential extension on top of a 1960s house, does all but concur with these traditions. Yet, its form and shape, as well as choice of materials, derive from its location within the dramatic mountain ridges of the Dolomites with their extensive larch woods. Accessed via a new staircase on the north side of the two-storey house, a new unit initially follows the existing structure, but then morphs into its own distinctive form. A series of exposed steel and timber frames develops from the steps of this staircase, vaulting over the inside in several irregularly shaped arches. East and west facades are clad with black fibreglass panels while prefabricated wooden sandwich panels are placed inside the frames towards the north and south. To the west, outdoor spaces on two levels provide areas partly shaded by freestanding frames. The interior follows the existing building in its split-level organization as well as in its orthogonal plan. Kitchen, study, bathroom and bedroom on the upper floor all face east. Broad stairs, again

developing from the frame structure, lead down into the lounge. The same stairs continue outside to connect the lower terrace with the balcony accessed from the bedroom. The wall separating the inner and outer stairs, and the ceilings, articulate the liberation of the new structure from the old. Oblique planes and irregular shapes culminate on the partly accessible rooftop inside, calm white surfaces, oak flooring and white tinted larch wood contrast with the animated exterior.

- 1 Building in context
- 2 Detail of rooftop structure
- 3 Northwest corner
- 4 Rooftop staircase
- 5 View of living area
- 6 Detail of lighting
- 7 Section through building
- 8 Ground-floor plan

Client
Confidential
Area
130 m²/1,399 sq ft
Cost
€280,000
Coordinates
46.7333 12.2667



0664 Situated in an industrial area south of Verona, this nursery serves the adjacent pharmaceutical company. The design creates a domestic image for the school in a suburban district made up of industrial buildings and warehouses and close to the Milan-Venice highway. The nursery is based on a rectangular plan, slightly dented on its north side where the entrance is located. From the west, an elongated courtyard is cut out from the volume, leaving a wider wing to the north and a narrower angle to the

southwest. All indoor facilities, including classrooms and a canteen, are contained in the north wing, while the rest of the structure forms covered open-air areas for outdoor play. The irregularly shaped pitched roof rests mainly on the external walls made of insulated wooden panels which were, as most of the building, prefabricated and mounted on site. The facade towards the courtyard facing south is completely glazed. Regular vertical subdivisions and chunky wooden door frames create a lively front,

emphasizing a child-like scale. The external walls show vertical divisions in which a playful pattern of openings is inserted. Inside, the plan follows the irregular planes of the roof, and provides closed blocks for services and sleeping areas. These define the more private and protected space to the north and the larger zones given over to play and lunch along the glass facade. Sliding doors join these open spaces for varying group sizes or activities. Instead of a corridor, a loose route runs through all zones.

Calm colours, natural materials and soft lighting help to underline the desired domestic mood.

- 1 Aerial view from south
- 2 Aerial view from west
- 3 Night view from courtyard
- 4 Interior view of classroom
- 5 Section through building
- 6 Ground-floor plan

Client
GlaxoSmithKline
Area
420 m²/4,520 sq ft
Cost
€1,306,280
Coordinates
45.3992 10.9814

0665 Altavilla
Vicentina,
Italy

Kindergarten and
Elementary School

Elisabetta Terragni

2007
EDU

0649 CUL
Cernobbio,
Italy

0666 Bassano
del Grappa,
Italy

Nardini Performance
and Research Centre

Massimiliano Fuksas
Architetto

2004
COM

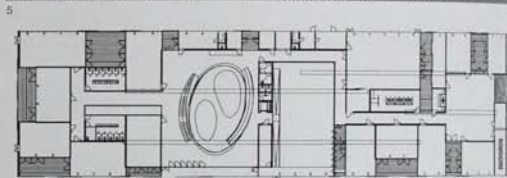
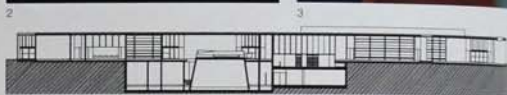
0651 COM
Milano,
Italy



0665 The school building sits at the foot of a small hill on the outskirts of Altavilla Vicentina, a small town southwest of Vicenza in northern Italy. In addition to classrooms for students of a kindergarten and a primary school, the building accommodates a gymnasium and a community auditorium. Surrounded mostly by single houses, the school stands out both in terms of its form and its size. The one-storey structure, a long and flat block 96 m (315 ft) in length, spreads over grassy terrain. A basement level is

buried under half the floor space of the ground floor. In plan, the building is clearly divided into three parts. The double-height – and shared – spaces of theatre and gymnasium are sandwiched between two clusters of classrooms, one at each end of the building. The theatre's conical shape rises from the basement into the foyer on the ground floor. On top, an elevated play and study platform for the children was created. A ramp and a flight of stairs follow the curve of the red coloured pot connecting the entrance

level with the theatre. The gymnasium is accessed separately via a ramp leading directly down to the bottom of the two-storey space. All classrooms have access to individual patios shielded from the outside by movable metal mesh sunscreens. The whole structure is held together, both spatially and structurally, by the massive concrete slabs of the floors and ceilings. These and other surfaces are either held in light grey or are brightly coloured, creating a joyful yet calm atmosphere – in contrast with the

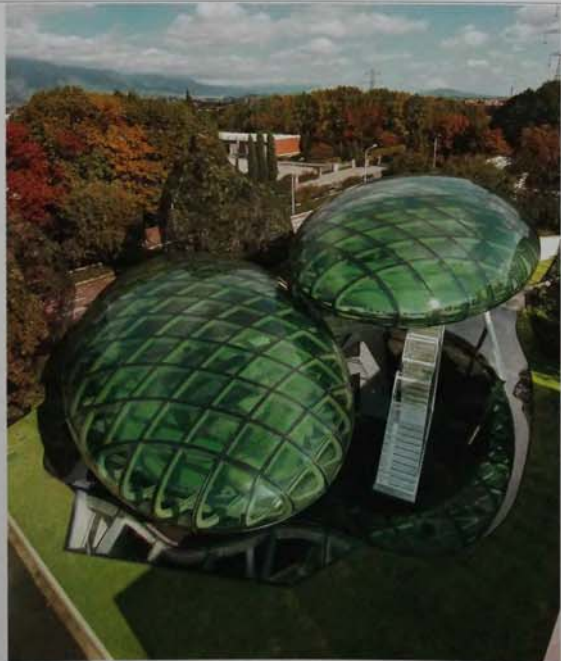


straightforward exterior and the form of the building – and turning its interior into a lively world of its own.

- 1 Exterior view from east
- 2 Theatre interior
- 3 Lavatory interior
- 4 Volume of theatre visible in foyer
- 5 Section through building
- 6 Ground-floor plan

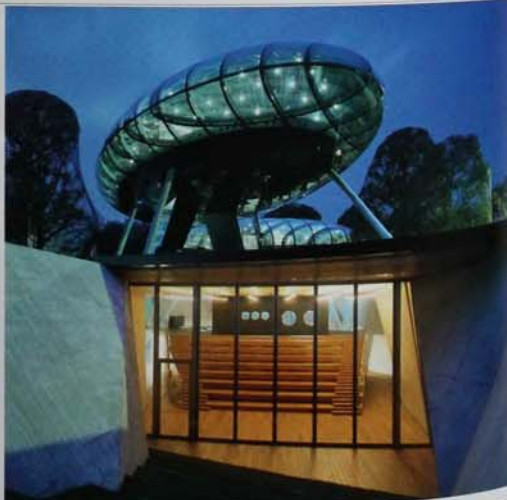
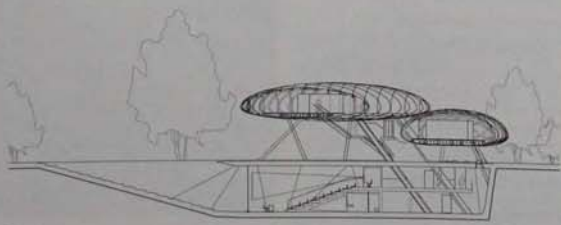
Client
Altavilla Vicentina District
Area
2,700 m²/29,063 sq ft
Cost
€4,500,000
Coordinates
45.5124 11.4754

0666 Bassano del Grappa is a middle-sized town in the Veneto region, which is famous for the production of grappa. Located in a flat rural area south of the city, the Nardini Performance Centre provides an auditorium as well as research spaces to complement the adjacent distillery. The building has a basement, first and second floor but no ground floor. Two transparent bubble-like volumes appear to hover over a still stretch of water. Rough concrete walls frame grassy steps which lead down to full-height glass doors under a deep projecting canopy. Inside, a wooden arena for 100 people faces the entrance. Hidden behind this are illuminated glass stairs which introduce a change in materials while moving up to the offices and laboratories. Visitors cross what would be the ground floor – a shallow stretch of water reflecting the slender slanting columns that support the bubble-like volumes. A slanting lift supports the whole structure and connects all floors. Upstairs, a curved steel rib superstructure on H-beams is covered by glass panes. The glazing is point-supported by rounded joints which absorb the tolerances of both structure and glass. A complex heating and cooling system supplied by water from a nearby well ensures comfortable temperatures. The rounded volumes show a slightly green tint, resulting from the laminated glass blocking heat-producing infrared rays. At night, skylights in the water-concrete ceiling of the basement illuminate the structures from beneath.

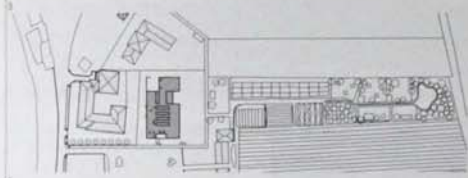


- 1 Aerial view
- 2 Basement entrance
- 3 Bridge at basement level
- 4 Interior showing vertical circulation
- 5 Section through building

Client
Confidential
Area
5,672 m²/61,053 sq ft
Cost
Confidential
Coordinates
45.7403 11.7482



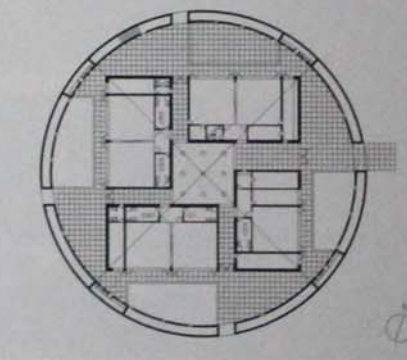
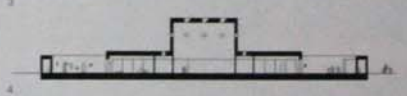
0667	Covolo di Pederobba, Italy	Nursery School	C+S Associati	2006 EDU	0669 REC Venice, Italy	0671 EDU Fiviera, Italy
0668	Ponzano, Italy	Benetton Nursery	Alberto Campo Baeza	2007 EDU	0682 REC Madrid, Spain	0605 COM Granada, Spain



0667 The nursery school is located in the historic centre of the village of Covolo di Pederobba, adjacent to a sixteenth-century church and a former manor house. Low stone walls are an important visual element in this landscape, and their aesthetic is adapted in the design of the school to create a rectangular single-storey building that is closed off by concrete walls towards the village, but opening up to the garden behind. The school is made entirely of concrete and the plan is divided into three parts. Towards the road are the service areas, cloakrooms and a staffroom. Opposite these are five schoolrooms connected by sliding doors and facing the garden. The centre of the deep volume contains two exercise rooms and the lavatories. Skylights rise above the low volume of the school to illuminate these spaces. A taller dining hall and common room cut through the width of the building. The entrance is located on one of the narrow sides and leads into a small courtyard. Another court is positioned at the other end of the building to provide outside space for breaks. The whole structure is colour coded: yellow and green door frames for children, blue for teachers and purple for dining hall and common room. Bright red paint marks transitional areas such as the walls of the courtyards and the entrance, as well as the skylights. All exterior surfaces are coloured to match the surrounding landscape, resulting in a rough surface that is in keeping with the ancient walls of the village.

- 1 South facade
- 2 Entrance courtyard
- 3 Exercise room facing garden
- 4 Interior view
- 5 Site plan
- 6 Section through building

Client
Municipality of Pederobba
Area
900 m²/9,688 sq ft
Cost
€900,000
Coordinates
45.8550 12.0239

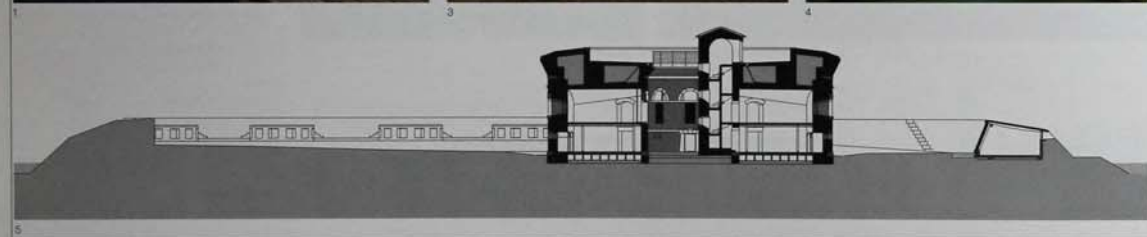


0668 This nursery school and daycare centre caters for approximately 100 children. It is situated in a 9,500 m² (31,166 sq ft) greenfield and the building is approximately 1,900 m² (6,233 sq ft) and has 5,000 m² (18,404 sq ft) of garden, paths and parking facilities. The nursery's solid white facade is a conspicuous addition to its grassy surroundings. The project is organized into three sections, each with its own geometry and programmatic elements. At the centre of the circular plan is a double-height square room, lit overhead by a series of circular skylights and windows. This room, accessible only through the four corridors in the building, acts as a gathering space and focal point of the scheme. Much like the other interior spaces in the building, it has linoleum floors and its white walls brighten the space. Beyond this central room, four rectangular, one-storey blocks are arranged perpendicular to each other and house the classrooms, lunchroom and other nursery facilities. The third section is an open-air area surrounding this square arrangement of interior spaces. An outer circular rim surrounds the majority of the open-air space, which has a stone floor, one sandpit area and another grassy area. The outer barrier is thick enough to house restrooms in some areas and storage space in others. An entrance sits at each compass point and all four are in line with a corridor leading directly to the central room.

- 1 East facade
- 2 Outer circular wall and garden
- 3 Double-height central room
- 4 Section through building
- 5 Ground-floor plan

Client
Benetton Group
Area
1,862 m²/20,106 sq ft
Cost
Confidential
Coordinates
45.7085 12.2186

0669	Sant'Erasmo, Italy	Terminal, Cultural and First Aid Centre	C+S Associati	2004 REC	0667 EDU Treviso, Italy	0671 EDU Firenze, Italy
0670	Suvereto, Italy	Petra Winery	Studio Architetto Mario Botta	2003 COM	0665 COM New Delhi, India	0600 TOU Arosa, Switzerland
					0655 REL Seriante, Italy	



0669 The island of Sant'Erasmo, situated in the northern part of the Venetian Lagoon, was historically used for agriculture and formed part of the ancient defences surrounding Venezia. This project consists of several small buildings for recreational and transport purposes placed at two points on the southwest shore of the island. It also includes the restoration and conversion to exhibition space of the Massimiliano tower, one of a network of nineteenth-century military structures across the lagoon. A new low volume containing service and storage spaces sits where the original entrenchments once were. Another intervention is a new landing stage adjacent to the tower which receives vessels carrying farming products and boats carrying tourists. White Italian stone, red bricks and lino wood panels were used in the construction of the buildings and their connecting exterior features, such as the quays and the enclosing wall. To the northwest of the tower and on the southern shore of Sant'Erasmo is a second landing stage for water buses, with accompanying small buildings using the same stone, brick and wood materials. These accommodate a first-aid point and serve a new small car terminal next to a paved square.

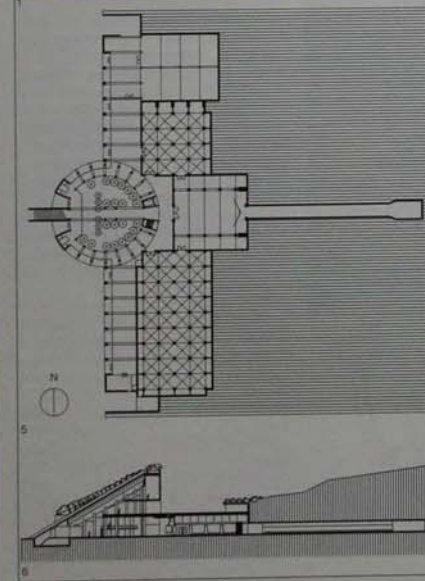
- 1 Landing stage with Massimiliano tower behind
- 2 Detail of first-aid building timber cladding
- 3 Terminal brick square with first-aid building
- 4 Dock in first-aid building
- 5 Section through buildings

Client
Venice Municipality, Veneto Region and Magistrato alle Acque di Venice, acting through Consorzio Venezia Nuova

Area
3,200 m²/34,445 sq ft

Cost
€3,500,000

Coordinates
45.4606 12.4103



0670 Set in the hills of Italy's Toscana region, this winery is surrounded by the rolling vineyards that produce some of the world's finest wines. Designed by the Switzerland-based architect, Mario Botta, the winery provides a place for workers to process, bottle and store wine, as well as for visitors to experience the region. Less than 16 km (10 miles) from the Mediterranean Sea, the site not only connects to the vineyards, it also affords views of the waters in the distance. Like much of Botta's architecture, this building is composed of strong geometric shapes. Two rectilinear arcades extend from a central cylindrical structure, creating a strong axial orientation. Porticos along these arcades look out towards the sea. For the central volume, Botta shaped the building such that the slope of its roof runs parallel to the hill. He planted olive trees along the perimeter of the roof, allowing the colour and feel of the building to change over the seasons. A central outdoor staircase divides the roof into two half-circles. Connecting the entry plaza to an observation deck, this feature allows visitors to experience the building in a direct and unexpected way, and to enjoy expansive views of the surrounding vineyards. The winery's Prun stone cladding blends the building with traditional

architectural motifs. Its geometric minimalism, however, makes it unmistakably modernist. The building's 7,200 m² (77,500 sq ft) structural system is made with reinforced concrete. Much of the interior space was created by boring into the hill, n that deep underground space, wine-makers store their product in a long, barrel-vaulted corridor.

- 1 Exterior view, showing staircase dividing roof section
- 2 Rear ext of the winery
- 3 Vinification room
- 4 Underground storage space for wine
- 5 Site plan
- 6 Section through building

Client
Terra Moretti

Area
7,200 m²/77,500 sq ft

Cost
€10,000,000

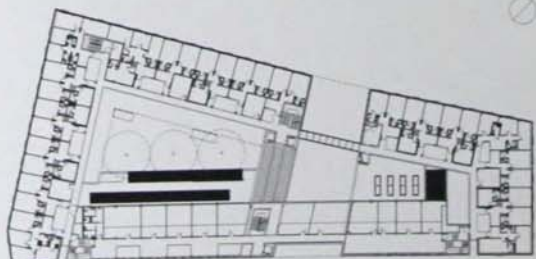
Coordinates
43.0328 10.7099



0671 This complex is situated on a former Fiat site in Novoli, a suburb northwest of Firenze's historic centre. In the 1990s, a team of architects led by Léon Krier designed a masterplan for the redevelopment of the area. Their aim was to reduce traffic by restoring the patterns of a medieval town with its irregular plan, and variety of spaces and roadways. In the Fiat area, a park was set out between two built-up areas comprising residential buildings with consistent proportions, colours and materials. The student housing was placed in the eastern corner of the site. Formally, the design consists of one U-shaped block that is closed by a second block to the southeast, which is cut in two by a passageway leading into the new quarter. All uses are clearly distinguishable on the facades. A concrete base unifies the complex, rising from two floors of underground parking and developing into an arcade on the northwestern side. On its upper floors, the U-shaped block provides lodgings for 250 students. Control of the view and natural light for each apartment is afforded by horizontal grey wooden screens that cover the facades at these levels. The second block faces a busy road and contains study rooms and communal facilities behind a large glass-block wall. A refectory and several shops are located on the ground floor. The dwellings on the upper floors are accessed via the inner courtyard north of the passage. Brightly lit entrance balconies line the inner side of the U-shaped block facing the communal block. Inside, coloured plaster animates the communal areas, although the predominant colour of the building is grey.



- 1 Southeast facade
- 2 Arcade on northwest facade
- 3 Garden facade, accommodation block
- 4 Ramp into underground parking
- 5 Restaurant entrance
- 6 Entrance hall
- 7 Access corridor leading to apartments
- 8 Floor plan



Client
Immobiliare Novoli

Area
8,700 m²/72,318 sq ft

Cost
€10,000,000

Coordinates
43.7810 11.2311



0672 Perugia, Italy Sandro Penna Library Studio Italo Rota & Partners 2004 CUL

0673 Porto Ercole, Italy New Villa Complex Lazzarini Pickering Architeti 2005 RES



0672 The library sits adjacent to the main square of the San Sisto neighbourhood in Perugia, the capital of Umbria, which is marked by its hilly and wooded geography. Near green open spaces and a tree-lined avenue leading to Perugia's centre, this joyful urban building both reacts to its context and creates an autonomous landmark which attempts to reach beyond its immediate environment. The building is organized on three levels, two of which are partly buried into the sloping ground. The rectangular site is accessed from a small square at street

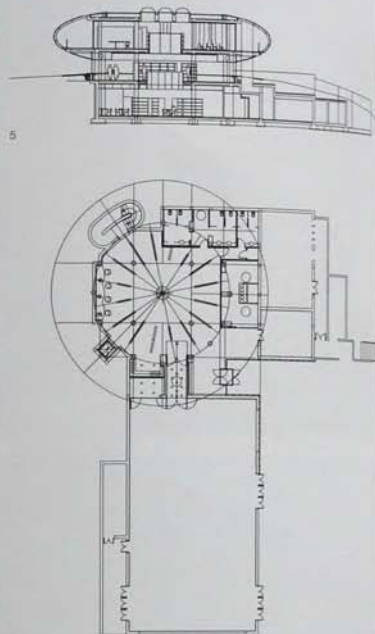
level. Large illuminated windows featuring blown-up images of book pages draw the attention of passers-by. Space for Internet and multimedia research, and a theatre for 250 people are in this lower part of the library. A glazed circular reading area on the first floor, accessible from the theatre foyer as well as by a ramp from the surrounding lawn, forms the pedestal of a disc-shaped, pink volume which seems to hover asymmetrically above the hill. The disc is formed by a skin made of tinted structural glass mounted with gaps on curved metal

frames. This structure encloses a gallery running around the glazed, octagonal space of the second floor. Here, the whole floor is dedicated to the children's section. A removable curved curtain offers a small theatrical space. The light filtered through the large, pink-tinted glass panes creates a relaxing atmosphere designed to promote concentration. Additionally, light from nine porthole-shaped skylights reaches all three levels through a void in the centre of the building. Specific furniture, such as modular curved tables, large divans and chairs in

transparent, coloured material, creates a cheerful atmosphere which enhances the building's heterogeneous and unique character.

- 1 View from south
- 2 Detail of tinted glass facade
- 3 Exterior view of library
- 4 Interior view, first floor
- 5 Section through building
- 6 Ground-floor plan

Client
Perugia Municipality
Area
1,250 m²/13,454 sq ft
Cost
€5,000,000
Coordinates
43.0850 12.3458

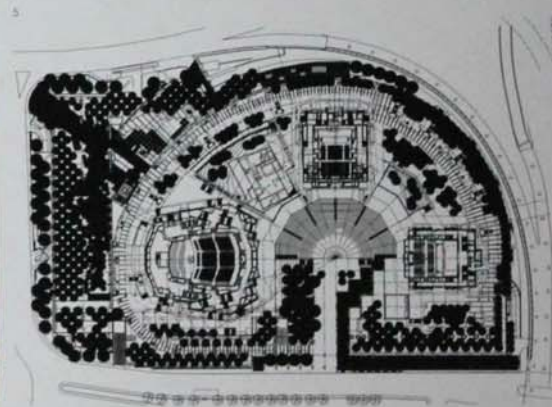


0673 The main villa that dominates this large estate, to which the three guesthouse units belong, dates from the early nineteenth century. Located on a slope beneath the villa, the new additions are designed as careful interventions into the landscape. A path carved into the hilly grounds leads from the main villa to the guesthouses. Three box-shaped volumes, two of which are joined at right angles, are partly buried into the ground, connected by open-air staircases. All vertical surfaces are built in natural stonework. The irregularly shaped stones correspond to the colour of the soil in the surrounding woods. The two smaller units each contain a bedroom and bathroom, while the larger central unit offers two *en suite* bedrooms with a central living area. Each guesthouse has a private outdoor space. Formally, the complex is unified by a set of deep, oxidized steel portals which frame the windows, surround the roof rims and cover the parapet walls. Extending from the facades of the two smaller volumes,

freestanding portals frame the view towards the coast. Wooden decks adjacent to the houses and on the roofs of the smaller buildings face the sea view. A green roof planted with local bushes on the larger building integrates the ensemble into the parkland.

- 1 Exterior and wooden decking
- 2 External staircases connect units
- 3 Square lawn at centre of site
- 4 Facade detail
- 5 Section through buildings
- 6 Site plan

Client
Confidential
Area
167 m²/1,798 sq ft
Cost
Confidential
Coordinates
Confidential



0674 Since the 1930s the Italian capital has lacked a major music location. This ensemble of three auditoria, located on the northern edge of Roma's historic centre between the Tiber River and the hills of the Parioli Park, rectifies this. Its direct neighbours are, to the south, the nineteenth-century Flaminio district and, to the west and north, the buildings for the 1960 Olympics, among which are the Palazzetto dello Sport and the Flaminio Stadium designed by Pier Luigi Nervi. All three volumes are accessed from a central piazza with an open-air amphitheatre, and this is where they reach their maximum height. The remains of a Roman villa dating from the fourth century BC were uncovered during excavations on the site. A museum for these is part of the ensemble around the central piazza, and the multifunctional complex includes shops and restaurants, as well as a library and two rehearsal halls. These, along with the halls and all the foyers, are finished with American cherry wood, offering optimized acoustic conditions. The three main volumes evoke the image of prehistoric insect shells, armoured like scarabs or tortoises. This is partly due to their slightly bulging shape but also to their material quality. All exterior surfaces are clad with lead tiles coated with a pearly protective lacquer. The result is a rough appearance, and the tiling is like armour that contrasts with newly planted greenery. The largest auditorium provides space for 2,800 spectators seated in terraced rows. The small hall has 750 seats, while the medium-sized one accommodates another 1,200 people. Each hall has a modular structure, providing planning flexibility both on the stage and in the auditorium, which allows for different kinds of performances.

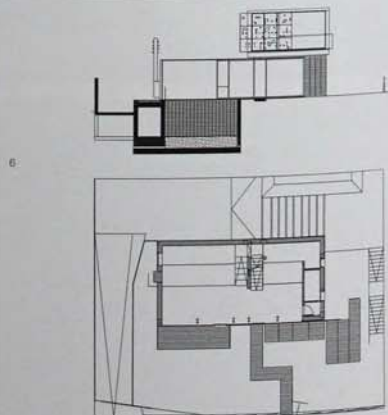
- 1 Aerial view
- 2 View of auditoria across central piazza
- 3 View of open-air amphitheatre
- 4 Interior view of main auditorium
- 5 North elevation
- 6 Site plan

Client
City of Roma

Area
55,000 m²/592,015 sq ft

Cost
€75,000,000

Coordinates
41.9297 12.4742



0675 Giulianova is a small town on the eastern coast of central Italy. C+V House is located on a sloped site between the Lido, a recently developed neighbourhood by the beach, and the Paese, the historic town up in the hills. The whole area is characterized by the diffuse urban sprawl inhabiting the Adriatic coast, where one municipality merges with the next. This house is a suburban home for a young couple and is surrounded by other two-storey detached houses. The two main parts of the house are

in a rectangular two-storey, stone-clad volume supporting a white plastered box on top, which projects towards the garden and the hill in a dangerous-looking cantilever. The structure turns its back to the sea and the city, instead choosing the uncultivated vegetation of the hill as its favoured vista. The basement level is oriented towards an internal patio on the hillside, and shows a closed facade to the street. The ground floor contains the building's communal areas, with a wide sliding glass wall leading out to the

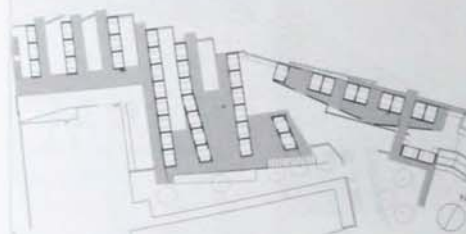
garden. The main space is focused on a stair whose steel steps turn around a short wall for a sculptural effect. On the first level, private spaces like bedrooms, a sauna, an office and bathrooms, are organized within the cantilevered box. The horizontally arranged stone slats covering the base volume create a thin, shimmering skin; an effect enhanced by the ornamental rim of the cladding along the driveway leading up to the back garden. A red chimney volume is attached on this side. The smooth surface

of the upper box is perforated by irregularly curved openings, a shape that repeats in the railings of the first floor balcony and around the patio in the garden.

- 1 Garden facade with ornamental cladding
- 2 Exterior view with driveway
- 3 First-floor room, inside cantilevered box
- 4 Ornamental cladding around patio
- 5 Ground-floor interior

- 6 Section through building
- 7 Ground-floor plan

Client
 Confidential
Area
 280 m²/3,014 sq ft
Cost
 €350,000
Coordinates
 42.4493 13.5794



0676 The new cemetery is located on a hill south of Ortona in the Abruzzi region. During World War II, this was the site of fierce battles between Canadian and German soldiers. The new cemetery extends an existing 19th-century cemetery towards the northern edge of the hill. Overlooking the coastal landscape, this project plays with light and shadow, creating sharp contrasts in materiality and colour. New recesses were built in neat, two-storey blocks arranged in

straight lines, or streets, referencing the traditional layout of Italian cemeteries composed as little cities. Each long block is cut into cubes, leaving gaps filled with light. An outer cladding of local limestone in different colours contrasts with bright white plastering on inner and lateral walls, enhancing the impression of the cutout gap. The burial chambers and recesses are accessed from 'corridors' inside the blocks, some left empty to create zones of calm

passage. The bright Mediterranean sunlight alternates with sharp shadows cast from the walls of the blocks and the gaps in-between. The distinction between memorial space and circulation is a fine one, transmitted by colours, light and degrees of privacy. Quiet spaces are enclosed by the hard shell of limestone, offering both secluded areas for withdrawal and open balcony zones in the gaps between the cubes. Mourning here is both private and public, sheltered and social.

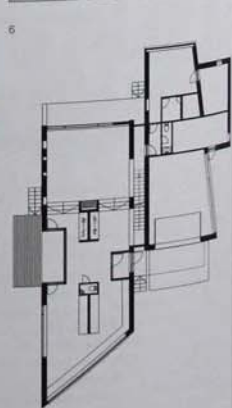
Spaces where encounters take place, like stairs and junctions, are marked by purple walls, the Catholic colour of penance. Clear shapes, forms and materiality give this cemetery the atmosphere of a working public space, and a truly communal space.

- 1 View of a cemetery 'street'
- 2 Open balconies between private areas
- 3 Purple walls mark communal spaces
- 4 Interior view of recesses

- 5 Site plan
- 6 Section through buildings

Client
Progetti & Finanza
Area
3,600 m²/38,750 sq ft
Cost
€1,470,000
Coordinates
42.3608 14.3983

0677 Ilmandu, Estonia Villa at Seashore JVR Architects 2007 RES



0677 This house is located in the village of Ilmandu on the Estonian coast, west of Tallinn. It sits on a rocky and grassy site atop coastal cliffs, with woodland behind and sea views in front. A small stream passes by and continues down to the sea. The primary design concept was to create a distinct contrast between the villa and its natural surroundings. The house, with its sharp-edged and white geometrical form, appears to float above the ground. The main entrance is at the side, via a raised platform that enters at

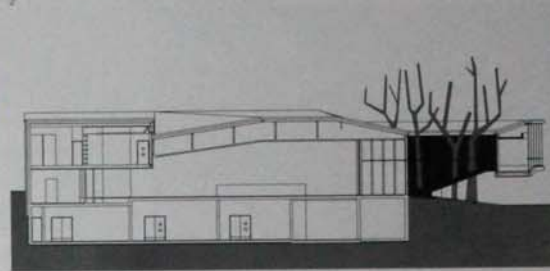
the lowest level of this two-storey building into a large hallway. Externally the house is finished in a combination of white render and dark metal cladding that contrasts with the trees. The building is organized as two parallel wedge shapes joined by a corridor and a staircase forming an axis linking the back of the house with the sea-facing front. The interior materials are natural stone, travertine and oak. Many differently sized windows, including fully glazed external walls, provide views of the sea. These openings

give a sense, from the outside, of the unexpected number and variety of rooms and semi-enclosed spaces within the house – some large, some intimate.

- 1 West facade
- 2 View from northwest
- 3 View from southwest
- 4 Stairs up to entrance
- 5 Main living room
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
280m²/3,014 sq ft
Cost
€350,000
Coordinates
59.4469, 24.4965

0678	Tallinn, Estonia	Museum of Occupations	Head Arhitektid	2003 CUL
0679	Tallinn, Estonia	TIK Sports Building	KOKO Architects	2007 SPQ



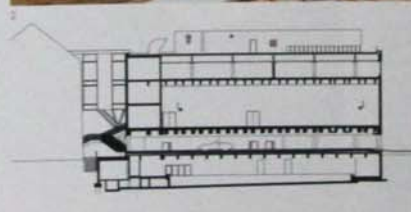
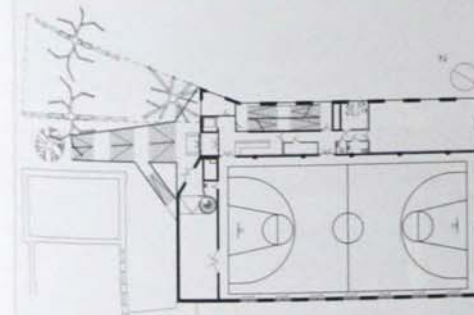
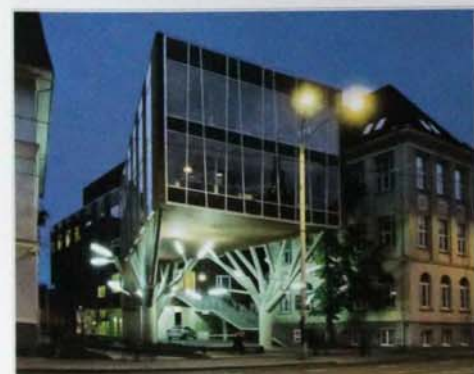
0678 The Museum of Occupations is located just south of the old centre of Tallinn. It houses exhibitions and provides information on the occupations of Estonia from 1940 to 1991, and acts as a memorial to the thousands of victims. The architects sought to create an ideologically neutral form which explored qualities such as brightness, lightness and fragility. The museum has a reinforced concrete and steel frame structure, exploited to create a cantilevered bridge. The main floor appears as a continuous surface

divided between different functions. Visitors enter the building by passing beneath this surface, which encloses a cluster of trees as a small patio-memorial. Most of the facade is glazed, with one or two of the three storeys visible from the street. Apart from the expressive flying loop at the entrance, the planning is rational and rectilinear, and the architect's plan results in a blocky, geometric and topologically informed shape reminiscent of recent Dutch architecture. The arrangement of seats on the sloping

ramp to create a seminar and lecture space is one use of this abstract geometric gesture. The exhibition spaces are rectangular, as might be considered appropriate for the objective presentation of historical fact. Despite the architect's desire to avoid architectural symbolism, the looping cantilever arm enclosing the trees of the memorial can be read as an embrace of the victims or as a symbol of the restrictions imposed on them.

- 1 Entrance with cantilevered 'Loop' structure
- 2 Interior view with exposed steel structure
- 3 Interior view, with stairs to lower level
- 4 View into exhibition hall
- 5 Section through building

Client
Kister-Ritso Estonian Foundation
Area
1,670 m²/17,976 sq ft
Cost
€2,000,000
Coordinates
59.4326 24.7396



0679 This sports centre is adjacent to the English College in central Tallinn, as well as to the Central Police Station and the Tallinn Central Library. The site previously accommodated the car park for the English College. One of the first decisions made by the architects was to retain car parking at ground level in the building for practical

reasons and to maintain views across the site. Underneath the car park is a basement swimming pool. Above it, supported on concrete truss walls, is a large sports hall. A wedge-shaped block projects out from the level of the two top floors to form a facade on the western boundary of the site facing the road. Tree-like columns support

this block. Some of their branches twist away from the building and provide fluorescent illumination at night. To the south, the landscaping is terraced down to the level of the swimming pool to provide natural light.

- 1 Exterior view seen from street
- 2 South facade
- 3 Basement swimming pool
- 4 Etched glass of interior partition
- 5 First-floor plan
- 6 Section through building

Client
Tallinn English College
Area
3,200 m²/37,673 sq ft
Cost
€3,862,000
Coordinates
59.4338 24.7468

0680 Kangru, Estonia

Single-family House

Arhitektid Muru & Pere

2003
RES

0681 Pringi, Estonia

Viimsi St James Church

Architect Martin Ainin

2007
REL

0680 This small, single-storey family house is located in the town of Kangru in the county of Harjumaa in northern Estonia. The client requested that the design be formally simple and the architects responded by proposing what they refer to as a multilayered timber box. The key concept of the design is the creation of a multilayered envelope around the outside of the house, constructed of thin wooden rods on a steel and timber frame. The exterior layer encloses a roofed porch round two sides of the building, between the timber envelope and the timber-paneled brick of the building. In places, a vertical continuation of the envelope entirely screens the porch, while in others the porch is left open. The timber screen continues all the way round the building at parapet level, providing shade and acting as a unifying formal device. The roof is supported by 10 m (32.8 ft) long wooden trusses, which span the spaces between the brick walls. The ceiling is paneled with plywood. In both materials and form, the final building is modest. Almost the only concession to formal experiment is the decision to slightly rotate the rectangular block of rooms near the entrance.

- 1 View from southwest
- 2 Open patio at north end of house
- 3 Covered porch
- 4 Interior view of living space
- 5 Ground-floor plan

Client

Sven Suurraid

Area180 m²/1,938 sq ft**Cost**

€190,000

Coordinates

59.3500 24.7833



5



3



4



0681 This is the first new Lutheran church to be built in Estonia in seven decades, after the end of the long period of communist occupation. Viimsi is a rural maritime parish in the northeast of Estonia, adjacent to the capital Tallinn. The church commemorates those lost at sea. The main part of the building is a steel frame structure, with the roof taking the form of a folded surface that resembles origami. This roof covers a sacristy, a lobby and the church hall itself, which accommodates 230 people. On the right-hand side of the entrance, facing out to sea, is the 13 m (42.6 ft) tall belfry in reinforced concrete. The exterior of the building, including the walls, roof and sides of the belfry, is clad in spruce weatherboarding, strengthening the impression that it has been folded from a single sheet of material. The interior palette is an ascetic combination

of white painted concrete block walls and black clay brick floors. The church was built through donations of money and materials, which slowed its completion but was the only possible route for the congregation. The building is located on a plinth of stones collected from nearby fields as part of farming activity. Its location in the middle of the Viimsi peninsula places it literally in the centre of the parish, allowing it to have a form that relates to contemporary architectonic ideas and at the same time fulfil its function as a meeting place for the community in a highly traditional way.

- 1 Street facade
- 2 Detail of belfry
- 3 Section through building
- 4 Ground-floor plan

Client

Viimsi St James Congregation and Viimsi St James Church Building Foundation

Area430 m²/4,628 sq ft**Cost**

€450,000

Coordinates

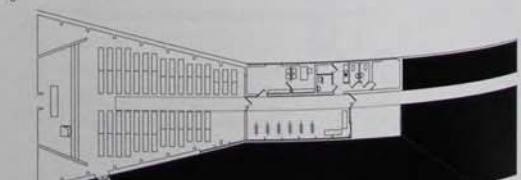
59.5206 24.8083



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3



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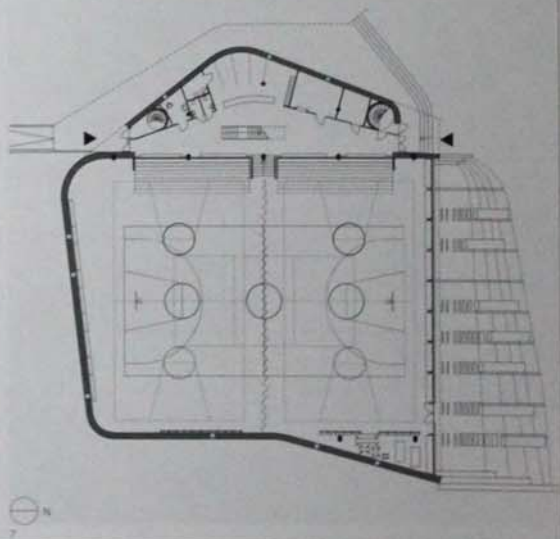
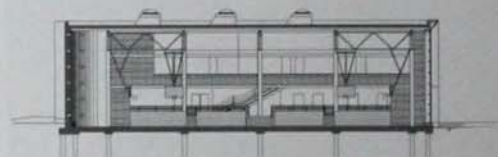


0682 This gymnasium is located in the courtyard of an existing school, in a park near the town centre of Pärnu. The structure accommodates a hall large enough for two basketball courts, service spaces and changing rooms, providing gymnasium facilities for three local schools. The building has a strong visual relationship with the adjacent nineteenth-century schoolhouse, looking onto it through an almost entirely glazed north-facing facade over the geometric landscaping of the space between them. Although the gym and schoolhouse are comparable in size, the gym is lower and has a polygonal plan with rounded corners, while the schoolhouse's plan reflects classical rectilinearity. A curving wall of hand-made red brick on the outside – referencing the brick of the school building – and unfinished concrete blockwork on the inside wraps the sides of the gym. 365 gaps in the blockwork create a diagonal grid of small, glazed openings, allowing some daylight into the interior from every side, and at night resulting in a textile-like pattern of illuminated windows visible from outside. Access is from either end of a spacious foyer on the southwest side of the building, next to the changing rooms.



- 1 View of gymnasium from northeast
- 2 Southeast corner of building
- 3 Basketball courts
- 4 Interior view of gaps in brickwork
- 5 Gymnasium interior
- 6 Section through building
- 7 Ground-floor plan

Client
Pärnu Town Government
Area
1,058 m²/17,847 sq ft
Cost
€1,200,000
Coordinates
58.3800 24.5031



0683 Jūrmala, Latvia Sports Complex 8 A.M. 2004 SPO

0684 Kaunas, Lithuania Aušros Namai Housing 4 Plius architects 2006 RES



0683 The local primary school to which 8 A.M.'s sports hall is attached is located in the middle of the town of Jūrmala, a Baltic Sea resort. Previously, the site of the 1,500 m² (16,146 sq ft) building was covered in pine trees and a principal concern of the design was to replace some of the qualities that were lost in the felling of the trees. Construction is entirely of timber. All main structural elements – the cladding of the facades and the floors and wall panelling of the interior – use wood. Approaching the building from the outside, the tilting facade angle, with its rough surfaces, mimics the movement of the trunks of the surrounding trees. The seven long, glued timber beams forming the principal structural elements project out from the roof, articulating six glazed bays which bring light inside. With its wooden surface and large volume, the building is nicknamed the Brown Giant by the school children. The sports hall is accessed from the main entrance to the school precinct, off the nearby car park. In addition, four entrances at the side of the hall enable

direct access from the school on one side of the building, and the school grounds on the other side. Internally, the hall provides a simple series of spaces designed to fit their function. The entrance hall leads into the changing rooms for girls and boys located at two levels, and into the main sports hall at ground level.

- 1 View of hall from southwest
- 2 Entrance from school building
- 3 Detail of timber-clad interior
- 4 Sports hall interior
- 5 Ground-floor plan

Client

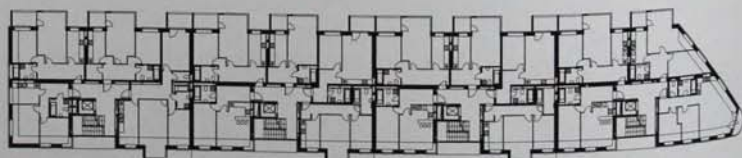
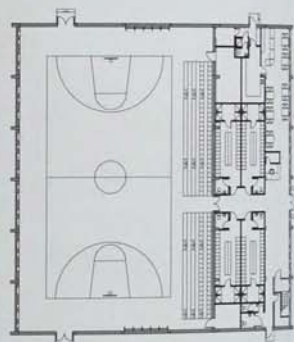
Jūrmala city council

Area1,500 m²/16,146 sq ft**Cost**

€1,850,000

Coordinates

56.9667 23.7500



0684 The Aušros Namai Housing scheme, translated as The Dawn House, sits in the central part of Kaunas, the second largest city of Lithuania. The building is a redevelopment of a former industrial space – a furniture factory – into a large, multiflat building in the district of Žalialaknis (The Green Hill). The area is of particular historic significance for the city as, in 1919, Kaunas temporarily became the capital of Lithuania. Žalialaknis was meant to become the new administrative centre of the city. Although this plan was never fully realized, the district has become popular among artists and intellectuals, and many new settlements have been built in this district. One of the most prominent landmarks of Žalialaknis is the

former Priskėlimo (the Resurrection) church. It is a symbol of Lithuania's national independence, constructed in 1933, turned into a factory during the Soviet Union and sanctified in 2004. The Dawn House has its west front oriented towards the church. The layout of this housing scheme creates a large, open courtyard and garden space for its residents. As such, it follows the idea and the masterplan of the whole quarter. Along the yard is the south facade of the block, with flat units stretching out in maximum length. The northern facade is oriented towards the street and accommodates a similar type of residence, as well as the four main cores. Each core opens up to three flats per floor over four storeys. The building's basement

provides an additional parking level. The main structure of the block is made from bricks and prefabricated panels.

- 1 West corner of building
- 2 South facade
- 3 Typical floor plan

Client

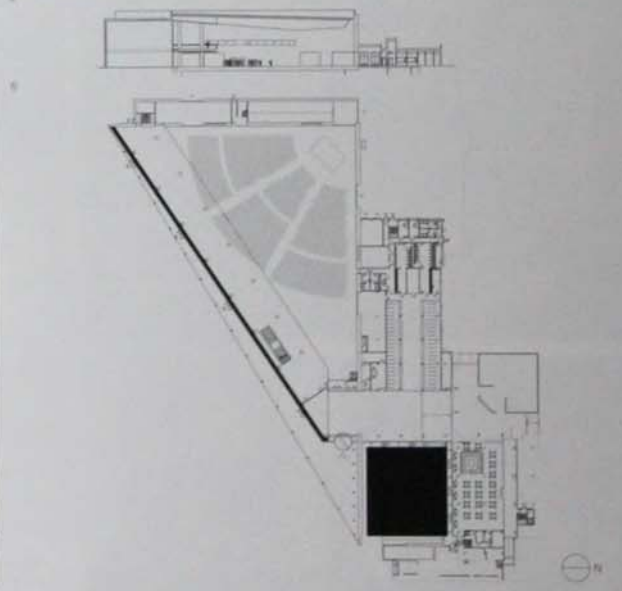
YIT Kausta

Area7,609 m²/81,903 sq ft**Cost**

€5,500,000

Coordinates

54.9053 23.9131



0685 Vilnius's Litexpo Exhibition Pavilion is located in a city park on a former flood plain at the edges of the Neris River, next to a wooded hill. Its construction is part of a wider, ongoing project to develop the public areas along the picturesque riverside. Designed in relation to the original 30-year-old pavilion and other existing buildings at the site, the new exhibition space sits at the centre of the complex and is a visual landmark within the expo square. The

building is a simple triangle in plan, with the fully glazed diagonal facade of the building looking towards the surrounding mountains, and concrete walls on the remaining two sides. The surface of these walls folds over the roof, which has a structural steel system. The roof projects out over the glass screen, forming a tall canopy in front of the building which ends at the point of the triangle. This sharp, angled corner marks the centre of the expo piazza. The main glass facade creates

a visual connection between the interior and the parkland, and brings natural daylight into the exhibition spaces. The inner, 12 m (39 ft)-high space is defined by the simple external shell. It is a flexible open structure containing a 200-seat conference hall, a staff room, cloakrooms, toilets and a cafe linked to an outdoor terrace. A large balcony held up by internal columns runs all the way along the diagonal facade at a height of 4 m (13 ft) above ground level, allowing the visitor to

watch the activity from above on both sides of the transparent glass screen.

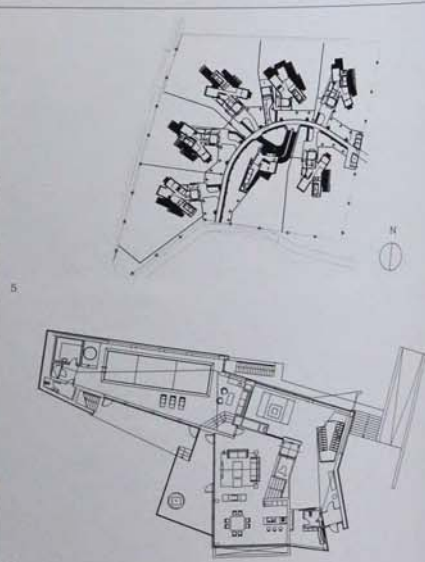
1. View along west facade
2. Detail of projecting roof structure
3. Night view of main entrance
4. Exhibition space interior and mezzanine
5. Interior view from mezzanine
6. Section through building
7. Ground-floor plan

Client
JSC Lithuanian Exhibition Centre 'Litexpo'
Area
9,861 m²/106,143 sq ft
Cost
€10,000,000
Coordinates
54.697° 25.228°

0686-0700

Russian Federation

0686	Moskovskaya Oblast, Russian Federation	Villa Roza	Project Meganom	2004 RES	0686 COM Moskva, Russian Fed.	0690 RES Moskva, Russian Fed.	0691 RES Moskva, Russian Fed.
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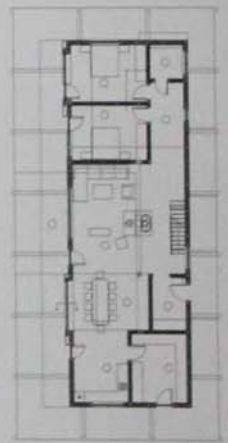
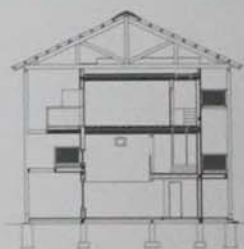


0686 Villa Roza is an architectural centrepiece of X-park, a small, prestigious residential development near Moskva, for which architects Project Meganom were also the master-planners. It is surrounded by six X-shaped houses that radiate out from it in plan. The villa embodies the architects' idea of the perfect suburban dwelling. Although the villa is complex in plan, the reinforced concrete frame structure is commonly used for free-standing single-family houses in the area. The plan provides tall and spacious reception rooms on the ground floor, with bedrooms on the upper floor. As is usual in houses of this type in the Russian Federation, there is a swimming pool. The external walls are principally curtain walls of translucent industrial glass, with small panels of transparent glass inserted. The house

does not have separate window elements, since all its facades are glazed in this way, providing the interior with a lot of natural light but affording privacy to the occupants. The interiors are bathed in a uniform light that creates an unusual luminous atmosphere, especially in the rooms that are almost entirely white. Privacy is important since the houses are placed close to each other with no walls between the plots. This is unusual, since suburban developments in the Russian Federation are usually demarked by fences around the plots, but the most fashionable of them, Pestovo and X-park, follow this different formula, with houses free-standing in a park.

- 1 Northeast corner
- 2 Ground-floor living space
- 3 Villa Roza lit from within
- 4 View of swimming pool
- 5 Site plan
- 6 Ground-floor plan

Client
Confidential
Area
1,200 m²/12,917 sq ft
Cost
Confidential
Coordinates
55.7185 37.1376



0687 This house is located about 130 km (81 miles) south of Moscow, near a small town called Tarusa, in the middle of a forest. All the services, including a road to the site, had to be laid especially for the house. The building is designed for a large family and is divided into three parts – one for the parents, and the other two for their son's and daughter's families. Each part of the house is like a private apartment accommodated under a large overarching roof structure supported on the outside perimeter by tall, slender columns. The ground floor houses the communal rooms, with a central section that

rises over the chimney and is decorated with a design by the architect, Alexander Brodsky. The varied heights of the ground-level rooms place the upper-floor rooms on different levels. From the outside, the building looks like boxes piled on top of each other underneath the roof structure. The living blocks' flat roofs are used as airy and sunny terraces. The roof structure protects the terraces from rain, but not from the sun, since it is made of translucent polycarbonate. A series of inner and outer galleries and staircases provides a diversity of routes throughout the building and connects the

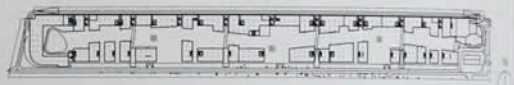
different levels. The building's typology is unusual, consisting of three small houses unified as a small settlement by the exterior structure, its spatial and social organization, however, derives from the traditional northern Russian wooden house, a complex structure with separate heated units in which different parts of the extended family live, above the shared, cool spaces on the ground floor.

- 1 View of house from southeast
- 2 Southwest facade
- 3 Southeast facade

- 4 External balconies
- 5 Interior showing communal living space
- 6 Timber-lined staircase
- 7 Section through building
- 8 Ground-floor plan

Client
Confidential
Area
261 m²/2,800 sq ft
Cost
€300,000
Coordinates
Confidential

0688	Moskva, Russian Federation	Luxury Village Shopping Complex	Project Meganom	2006 COM	0686 RES Moskva, Russian Fed.	0690 RES Moskva, Russian Fed.	0691 RES Moskva, Russian Fed.
0689	Moskva, Russian Federation	House in Arkhangelskoye	Alexey Kozyr	2008 RES			



0688 Luxury Village is located on the Rublevo-Uspenskoe highway, in a wealthy Moskva suburb. It is a large shopping centre intended to sell luxury brands to the wealthy local community. The design is the outcome of an international competition entered by architects including Raphael Vitoloy and Herzog & de Meuron. The Dutch landscape architects West 8 designed the urban landscapes of the complex, and well-known designers have contributed to many of the boutiques. The architects, Project Meganom, have built two rows of pavilions separated by an inner promenade, instead of a single mall building. These are laid out parallel to the road, with parking underneath. Bridges over the central promenade connect the upper floors of the commercial units. The long twisting space of the promenade, with lanes

connecting it to the outside, is formed by staggered shop facades. This means that the whole pathway can never be seen at a single glance, and attention is always drawn instead to the shop vitrines. The promenade's geometry encourages a slow meandering from door to door. Luxury Village, with its surfaces of Canadian cedar interspersed with transparent volumes with glazed facades, is an idealized interpretation of a Russian vernacular settlement with wooden houses along both sides of road. The development not only contains boutiques and a supermarket, but also offices, a hotel, and a theatre, which is used both for performances and for conferences, making it the public centre of its wealthy community.

- 1 Promenade with decorative paving and bridges
- 2 A shop facade
- 3 Promenade between buildings
- 4 Site plan

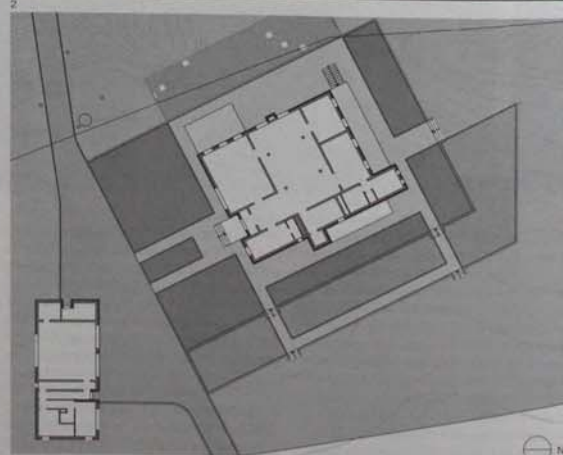
Client
Confidential
Area
75,000 m²/807,293 sq ft
Cost
Confidential
Coordinates
55.7389 37.2636



0689 Arkhangelskoye is a small town on the western boundary of Moskva, where private houses are rapidly replacing peasant huts. Alexey Kozyr, an exponent of Russian high-tech architecture, was commissioned to build one of these new dwellings. There are two buildings sited on a small plot – the house itself and a separate garage structure. The plan of the house follows the conventions for a domestic dwelling of the region, with communal living spaces on the ground floor and private rooms, including bedrooms, on the first floor. The rooms are arranged almost symmetrically. A double-height hall in the centre leads off to two rooms on the ground floor – a kitchen and a small sitting room – and is overlooked by a gallery on the upper level. Also on this upper level, on either side of the hall, are two separate apartments, each consisting of a bedroom, a bathroom, and a dressing room. The central hall has a glazed opening in the roof, and the rooms have different ceiling heights relating to their use and size. To harmonize their proportions, narrower rooms have lower ceilings. Balconies form an intermediate layer between the interior spaces and the surroundings of the house, and a lift tower was added during construction. The detailing of the house and the use of construction materials is meticulous and precise – rainwater pipes are of polished steel, as is the structure for the balconies.

- 1 North corner of main building
- 2 View of main building from southeast
- 3 Garage exterior
- 4 Site plan

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



0690	Moskva, Russian Federation	Villa Ostozhenka	Project Meganom	2003 RES	0688 RES Moskva, Russian Fed.	0688 COM Moskva, Russian Fed.	0691 RES Moskva, Russian Fed.
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0691	Moskva, Russian Federation	Residential Building in Molochny Pereulok	Project Meganom	2003 RES	0688 RES Moskva, Russian Fed.	0688 COM Moskva, Russian Fed.	0690 RES Moskva, Russian Fed.
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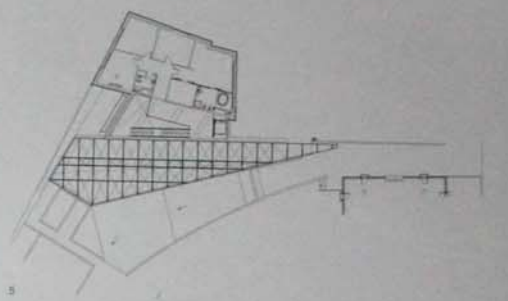
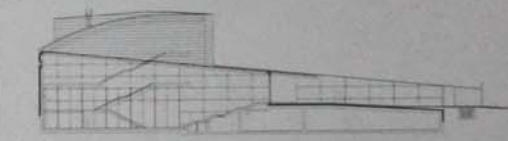


0690 This design for a large house is a typological and social experiment for modern-day Moskva, because single private residences have not been built in the centre of the city for more than 100 years. Because the building is surrounded by multi-storey apartment buildings, the client wanted his home to be as closed and private as possible. The villa's party wall forms a boundary with the adjoining apartment building. This defines an acute angled entrance courtyard, and in the evening the illuminated wedge-shaped glass roof of the house is visible here. The idea of privacy dominates the villa's appearance: from the outside it appears as a hermetically sealed concrete structure, with a single window

and mechanically controlled stone blinds. The villa complex comprises a garage, a winter garden, a pool, a sauna, a library, a public area and private rooms. Inside, the house has several levels, including underground accommodation which is totally isolated from the outside environment. The rooms lead into each other, and a complicated system of horizontal links and vertical circulation creates connections between the spaces. The devices used include glazed partitions, mezzanine levels, ramps and stairs. Only the natural aspects of the outside world are perceived from inside the house – the greenness of the winter garden, the water of the pool and the sky seen through the glass roof.

- 1 View of concrete exterior
- 2 Villa at night
- 3 Living area interior
- 4 Section through building
- 5 First-floor plan

Client
Confidential
Area
1,200 m²/12,917 sq ft
Cost
Confidential
Coordinates
Confidential



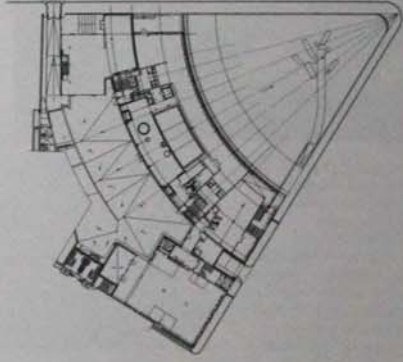
0691 This luxury apartment building with offices on the ground floor is located in a quiet green lane in Moskva's historic centre on a corner plot between the Molochny and Butkovskiy side streets, not far from the Kremlin. The design responds to the challenge in the brief to conserve the existing public garden, so the building plan curves around the park, with a glazed ground floor and upper floors clad in natural Jurassic stone. The building has 18 apartments with floor areas ranging from 200 to 570 m² (2,153 to 6,135 sq ft). In addition, there are penthouses with winter gardens on the roof. The building has two asymmetric wings of variable height (from three to five storeys) along the boundary of the park, and the building's central section divides the plot into two green spaces – the park and a courtyard. A basement, with a parking

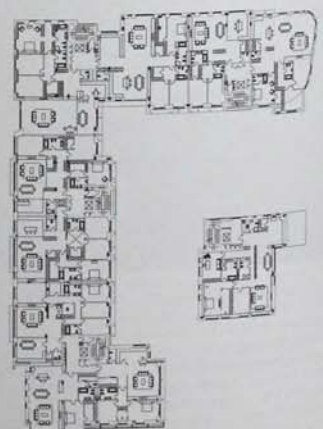
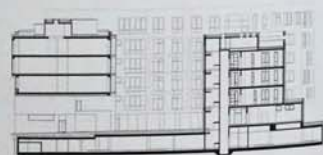
garage for 50 cars and utility rooms for the residents, links the two wings. There are two entrances. One, from Butkovskiy Street, leads down to the underground garage and a five-apartment block. The main entrance overlooks Molochny Street and leads to the foyer linking the park with the entrances to the remaining 13 apartments, which makes the tiny park seem larger. The floor of the glazed foyer is covered with schist stone that, because it is usually used outside, links the space with the exterior. Behind the foyer is a swimming pool, with transparent glazing facing the courtyard and translucent glazing facing the park. Irregular spacing between the windows is the main visual theme of the facade. The anterior walls are made of monolithic reinforced concrete juxtaposed with wooden floors. The railings of loggias and balconies are made of stainless steel,

and the window openings are of stained oak with coloured glass windows.

- 1 Steel facades of three-storey wing
- 2 Facade facing park
- 3 Schist stone flooring in foyer
- 4 Fountain in pool area
- 5 View of swimming pool
- 6 Roof plan

Client
Confidential
Area
9,200 m²/99,028 sq ft
Cost
Confidential
Coordinates
55.7359 - 37.6022





0692 Work on this project began in 2000, before the boom for luxury housing in Moskva began, and it has provided a model for this type of building project. The complex lies in the respectable Ostozhenka neighbourhood, within walking distance of Christ The Saviour Cathedral. It comprises a main building which varies in height from four to six storeys, and a five-storey building hidden within the site. The buildings are rectangular and clad with a variety of

materials. The overall composition of the ensemble is dynamic, and it surrounds a large garden courtyard with a waterfall, benches and a rock garden. Irregularly arranged windows, some with deep reveals and others lying almost flush with the surface, define the facades. The external walls are clad in dark brick, which is also used to finish the inner courtyard's vaulted ceiling. Grey and yellow Jurassic stone and timber shutters and screens add warmth

and a natural quality to the facade. This is the first housing scheme in the area to use timber panels in this way, as they are usually prohibited by Russian fire-safety standards. The interiors of the entrance lobby and public spaces are minimal in character, dominated by a white reception desk containing the mail boxes, which cantilevers over the sand-coloured natural-stone flooring.

- 1 Long street facade with timber panels
- 2 Street facade and garden wall
- 3 Five-storey apartment block
- 4 Entrance facade and garage
- 5 Interior of entrance lobby
- 6 View of swimming pool
- 7 Section through building
- 8 Third-floor plan

Client

Confidential

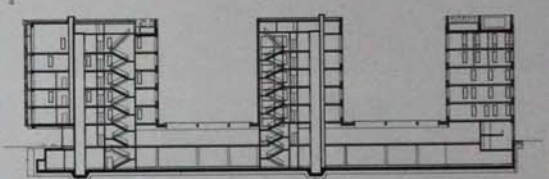
Area17,643 m²/189,908 sq ft**Cost**

Confidential

Coordinates

55.7381 37.6017

0693	Moskva, Russian Federation	Copper House	Sergey Skuratov Architects	2004 RES	0692 PES Moskva, Russian Fed.
0694	Moskva, Russian Federation	Boarding School	Atrium Architects	2007 EDU	



0693 Only 1 km (0.6 miles) south of the Kremlin and Red Square, this luxury housing structure occupies a narrow site between a monastery and the west bank of the Moskva River. This is one of five projects built in the Ostozhenka district by the same development group working with a variety of different architects. The apartments, arranged in three six-storey blocks, are named after the patinated copper surface of the external walls. The street entrance and access to the basement car park are at the narrow west end of the site. An enclosed concourse links the three blocks at ground level along the straight northern boundary. There are rooflights over the sections between the blocks and the south side is fully glazed, providing views of a garden.

The outer blocks have the same rectangular plan with two apartments on each floor. The western block is turned at 90 degrees to the concourse, exposing more windows to the river view. The central block is square in plan, with a single apartment on each floor. There are mezzanine sections in the top two levels of each block. The building's structure is an *in situ* concrete frame with brick infill, faced on all but the north side by green copper panels. The dimensions of these panels and of the windows vary and windows do not line up vertically over the six floors. Only the top floor has full floor-to-ceiling windows. The facades at opposite ends of the complex are a riot of reflections, created by inclined strips of glass attached at different angles to an offset metal framework.

- 1 East apartment block
- 2 Facade detail of inclined glass strips
- 3 Enclosed concourse interior
- 4 View from northwest
- 5 Section through building
- 6 Site plan

Client
Rose Group
Area
8,000 m²/86,111 sq ft
Cost
Confidential
Coordinates
55.7386 37.6038



0694 The client for this building, Don-Stroy, is a large, well-known development company based in Moskva. This project is the first entirely new construction for a boarding school in the Russian Federation, since all previous buildings have been renovations and transformations of existing structures. The construction of a curvilinear form along the southern border of the site and the design of several units standing apart from each other enabled a specified amount of sunlight to enter and fulfilled the requirements of the environmental brief. The complex is laid out like a small town, with the individual units connected by a long gallery enclosing an internal street and communal space. Different forms that dramatically intersect each other, including a large, portico-like structure on inclined columns supporting a cascade of inner staircases, define the lobby. Two blocks of accommodation are integrated with the lobby. The buildings look on to a courtyard, with a small, open-air theatre surrounded by a gallery at the first-floor level. Different types of facades correspond to the building's different functions. For example, yellow plaster covers the living spaces and the library is a white block standing out from the administrative building's fibre-cement surface. The architect's aim was to create a building with a playful appearance that would appeal to the children inhabiting it.

- 1 Accommodation blocks
- 2 Portico volume containing entrance lobby
- 3 Stairwell in portico volume
- 4 Internal corridor
- 5 Interior view of swimming pool
- 6 Site plan

Client
Don-Stroy
Area
12,100 m²/130,243 sq ft
Cost
€11,716,000
Coordinates
55.6980 37.8554

0695 Klyazminkoye Reservoir, Russian Federation

Yacht Club Community Centre

OOO "Architectural Workshop Totan Kuzembaev"

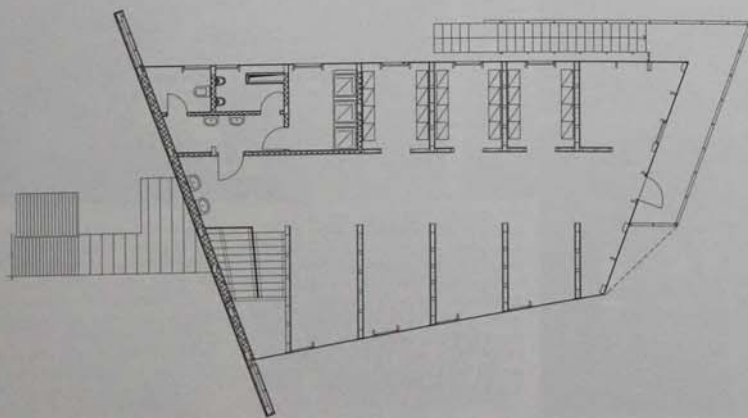
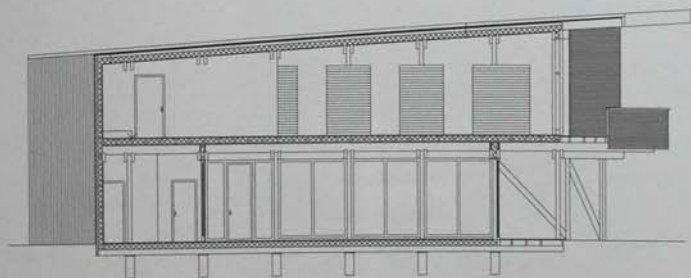
2006 CUL

0696 RES Klyazminkoye, Russian Fed.

0697 COM Klyazminkoye, Russian Fed.

0698 RES Klyazminkoye, Russian Fed.

0699 RES Klyazminkoye, Russian Fed.



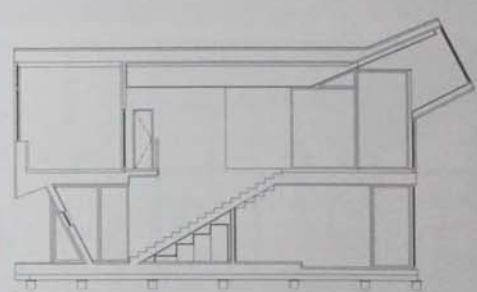
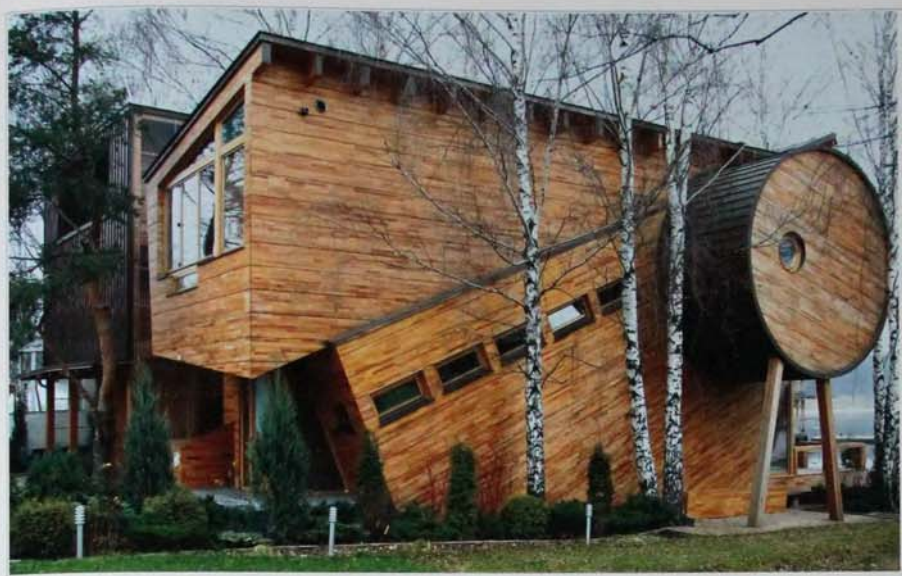
0695 The yacht club building has grown over time on the site of a storage shed and security office, which were demolished to make room for an awning economically constructed from scrap wood. This permanent timber pavilion, constructed within the short time of six months, then replaced the temporary structure. The building provides a clubroom for people sailing the waters of the adjacent reservoir located in this tourist development. The unusual shape of the plan was devised to save as many of the trees on the site as possible. At ground level is a simple open-plan bar space surrounded by glazed walls and a wooden terrace with views to the lake and over the surrounding countryside. On the second floor, faceted planes formed of horizontal timber screens and cellular polycarbonate panels enclose the locker rooms. At night, when the volume is lit up from the inside, the polycarbonate filters and disperses the light. The wooden net formed by the screens appears as a lantern among the trees and reflects on the

water. The galvanized metal roof covers the object like the palm of a hand, rising vertically from the ground and cladding the staircase facade before folding over horizontally to form the roof.

- 1 Entrance at night
- 2 Building exterior, showing larch framework
- 3 Staircase and facade graphic
- 4 Staircase to upper floors
- 5 Section through building
- 6 Ground-floor plan

Client
Pirogovo Resort
Area
270 m²/2,906 sq ft
Cost
€320,660
Coordinates
55.9861 37.6732

0696	Klyazminskoye Reservoir, Russian Federation	Teleskope House	OOO "Architectural Workshop Totan Kuzembayev"	2004 RES	0695 CUL Klyazminskoye, Russian Fed.	0697 COM Klyazminskoye, Russian Fed.	0698 RES Klyazminskoye, Russian Fed.	0699 RES Klyazminskoye, Russian Fed.
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0696 This house, standing on a narrow sandy site, is one in a row of small houses placed close to each other. They face a waterfront with private yacht quays and car parking. The different sizes of the houses depend on the sizes of the spaces between the trees, since planning restrictions protect existing trees. The houses belong

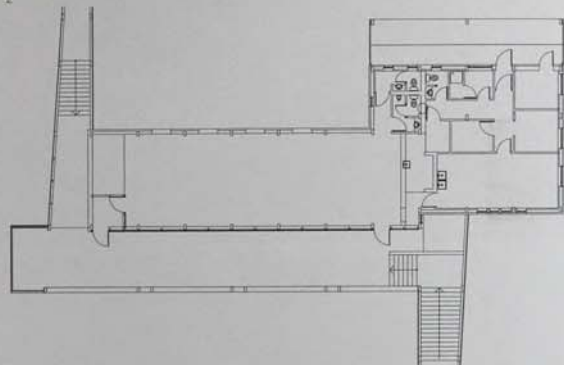
to yachtmen, who use them during regattas. Almost all the houses have only two rooms: a living room on the ground floor and a bedroom on the first. In this house, a workspace situated in a cylindrical volume on one of the building's side facades creates a third room. A fourth room in a narrow space between the interior and exterior walls

is used for sail storage. The geometry of the building, with its curvilinear surfaces and multiple angles, meant that almost every board composing the inner and outer skin of larch had to be shaped individually. The roof is of copper and the house sits on a reinforced concrete slab.

- 1 North facade
- 2 Main staircase
- 3 View from northwest
- 4 View of kitchen from living area
- 5 Ground-floor interior
- 6 View to reservoir from living area
- 7 Section through building

Client
Andrey Sidorenko
Area
130 m²/1,399 sq ft
Cost
€384,790
Coordinates
55.9854 37.6733

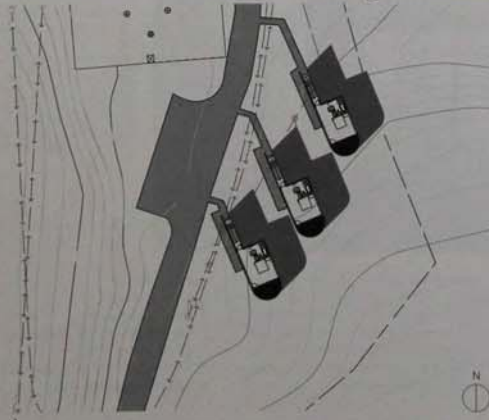
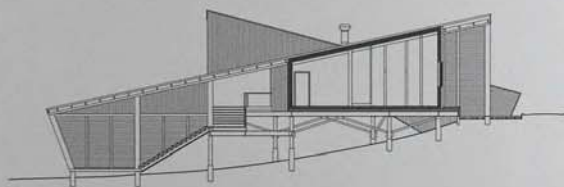
0697	Kiyazminskoye Reservoir, Russian Federation	Cote d'Azure Restaurant	OOO "Architectural Workshop Totan Kuzembaev"	2003 COM	0695 CUL Kiyazminskoye, Russian Fed.	0696 RES Kiyazminskoye, Russian Fed.	0698 RES Kiyazminskoye, Russian Fed.	0699 RES Kiyazminskoye, Russian Fed.
0698	Kiyazminskoye Reservoir, Russian Federation	Small Guest Houses	OOO "Architectural Workshop Totan Kuzembaev"	2003 RES	0695 CUL Kiyazminskoye, Russian Fed.	0696 RES Kiyazminskoye, Russian Fed.	0697 COM Kiyazminskoye, Russian Fed.	0699 RES Kiyazminskoye, Russian Fed.



0697 The Cote d'Azure Restaurant is located in a tourist development at the Kiyazminskoye Reservoir, near Moskva. The restaurant is located on the shore of the lake near three guesthouses designed by the same architect. These four red buildings read as a group from across the reservoir. The restaurant was one of the first buildings in the complex, which includes a yachting club and a golf course. The structure actually consists of two separate units – the restaurant itself and the kitchen. The uneven surface of the ground resulted in a building designed to be suspended above it and supported by a steel substructure. The building touches the surface slightly at one corner, where the kitchen entrance is located. Two exterior staircases, similar to those attached to the guesthouses, provide access to the dining room. One staircase leads up from the road behind the building and the other from the beach. Diners look over the water through a fully glazed wall. A deep balcony adjacent to this wall runs the full width of the building, and its wooden frame is completely exposed. The pavilion is constructed primarily of wood with some steel parts. Uniformity is achieved by painting the whole exterior red. At the water's edge, a wide, multilevelled timber terrace serves as additional restaurant space during the summer.

- 1 View of restaurant from beach
- 2 Front facade of restaurant
- 3 View of dining room
- 4 First-floor plan
- 5 Section through building

Client
Pirogovo Resort
Area
290 m²/3,122 sq ft
Cost
€192,400
Coordinates
55.9867 37.6735



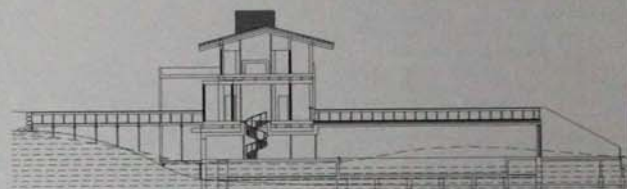
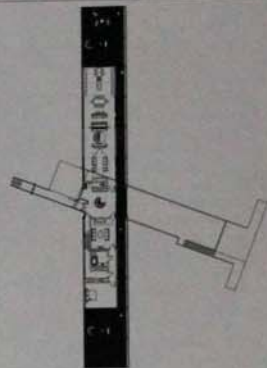
0698 This bright red herd of buildings on the banks of a reservoir in the Moskva suburbs contains three guest rooms belonging to the Pirogovo Resort. Architect Totan Kuzembaev's task was to create something outstanding on a low budget. The resulting design provides a new typology for the hotel room, and each structure enjoys its own small part of the beach. Each building is oriented towards the lake, with a fully glazed wall leading onto a semicircular open balcony under a symmetrical roof. The main construction material is timber, and the buildings were easily fabricated. The main volume of each small house looks like a wagon sitting 2 m (6.5 ft) above the ground on legs made of metal piles. The facades are coated with simple deal board, and interior walls are finished with plywood. All outside facades and details are coloured red, which references Constructivist architecture of the 1920s. The interiors have a minimalist look, but at the same time are warm and cosy

with timber and white surfaces. The three buildings are so popular that prospective guests wait several months to spend time there.

- 1 Guest houses seen from lakeside
- 2 East facade
- 3 View of interior, showing balcony looking out towards lake
- 4 Site plan

Client
Pirogovo Resort
Area
43 m²/463 sq ft
Cost
€25,850
Coordinates
55.9873 37.6737

0699	Kiyazminskoye Reservoir, Russian Federation	Bridge House	OOO "Architectural Workshop Totan Kuzembaev"	2005 RES	0695 CUB, Kiyazminskoye, Russian Fed.	0696 RES, Kiyazminskoye, Russian Fed.	0697 CGM, Kiyazminskoye, Russian Fed.	0698 RES, Kiyazminskoye, Russian Fed.
0700	Nizhny Novgorod, Russian Federation	Apartment Building	Pestov and Popov Architects' Creative Studio	2003 RES				



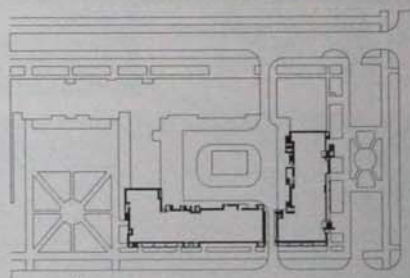
0699 Bridge House was built in Pestovo, on the bank of the Kiyazminskoye Reservoir. The area is being developed according to a masterplan by architect Evgeny Asse and the client for the house is the main developer. Its site is a shallow and wide ravine at the water's edge. The house lies across the ravine, touching down on both sides like a beam, and is constructed as a timber girder with glazed openings between the structural

elements. A lower unit set in the ravine contains a swimming pool and a terrace on its roof. A cylindrical staircase connects this annex with the main two-storey volume, which contains the living quarters. Two guest suites are positioned, one on top of the other, in one end of the long structure. A common area occupies the ground floor of the other end. A staircase, screened by bookshelves, connects this space to the master bedroom

suite above. Although these three suites are visually and physically separate, ensuring privacy, an exterior balcony running the entire length of the building allows easy access between them. The balcony expands at both ends into open terraces, sheltered by a generous roof overhang. A third part of the building contains a narrow gallery leading to the garage, which is hidden in an artificial hill.

- 1 West end of main volume
- 2 View of two volumes from south
- 3 View along north facade
- 4 Detail of timber structure
- 5 Ground-floor plan
- 6 Section through building

Client
Confidential
Area
965 m²/10,387 sq ft
Cost
Confidential
Coordinates
55.9829 37.6820



0700 This residential development is the work of architects Evgeny Pestov and Sergei Popov of Nizhny Novgorod-based Pestov and Popov Architects' Creative Studio. Nizhny Novgorod is the fourth largest city in the Russian Federation. The building was nicknamed the Giraffe by its designers, which reflects not only the architectural plan and design concept but also the building's position in the city. Against a backdrop of featureless Soviet developments from the 1960s, this structure looks exotic. The architects' principal design intention was to use the form of the building to transform the visual character of the suburb in which it is set, and to define new architectural standards in the city for low-cost housing. Different geometric configurations and the juxtaposition of grey, yellow and blue surfaces are used to define the appearance of the facades. The transverse structural walls are expressed on the facade and are used as defining compositional elements. Columns of fully glazed bay windows provide a winter garden area for some of the apartments. At ground level, variable-height columns made of green painted steel support cantilevered volumes above, creating a lively compositional rhythm on the street.

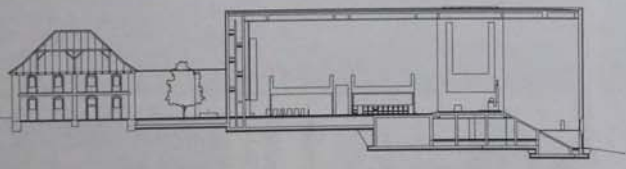
- 1 View of apartments from southeast
- 2 South facade
- 3 Detail of northeast facade
- 4 Detail of south facade
- 5 Site plan
- 6 First-floor plan

Client
Savings Bank of Russia (Sberbank)
Area
6,328 m²/68,114 sq ft
Cost
€2,241,500
Coordinates
56.3161 44.0242

0701-0720

Czech Republic and Poland

0701	Toužim, Czech Republic	Monastery of Our Lady of Nový Dvur	John Pawson	2004 REL	0209 RES Tokyo, Japan	0325 RES Lödenup, Sweden	0374 INF London, UK	0532 RES NRW, Germany	0660 RES Teluride, USA	0910 RES New York, USA
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0701 The new Cistercian monastery of Nový Dvur was built on the slightly sloping site of a 100 hectare (247 acre) estate west of Prague; between the towns of Pilsen and Karlsbad. The original estate included a baroque manor house and three wings of agricultural buildings which surrounded a courtyard. After having been uninhabited for more than 40 years, the structures were virtually derelict when the site was acquired. The monastery now houses a variety of functions, including a church, private quarters for monks, offices, a school, workshops, guest quarters, a hospital and a farm. These varied uses are accommodated within the footprint of the original buildings. The original manor house was thoroughly renovated and three new wings were added, replacing the old ones. The only element

protruding beyond the original footprint is the round church apse at the northeast corner of the complex. In its execution and layout, the monastery reflects the original blueprint for Cistercian monasteries, as drawn up by St Bernard the Clairvaux in the twelfth century. The building also respects the aesthetic values of the Cistercian monks in its simple, pared down shapes and materials. The long, double-height minimalist church is striking. Private quarters, including the lavatorium (bathing facilities), carry this minimalist functional quality further. The predominance of white plaster, concrete, wood and glass makes for a serene but simultaneously contemporary feel throughout the complex. Light is a key element that has been used with great precision to add to the definition of the building's shapes. It gives the

monastery's spaces a serene atmosphere and contemplative qualities. This twenty-first century monastery seems an effortlessly respectful manifestation of medieval values.

- 1 New monastery adjacent to manor house
- 2 View of church apse
- 3 Cloister
- 4 Section through building

Client
Cistercian Abbey of Sept-Fons, Burgundy

Area
5,564 m²/59,890 sq ft

Cost
Confidential

Coordinates
49.9850 12.9847

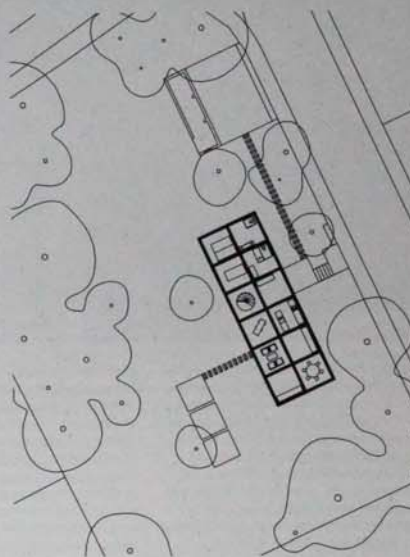
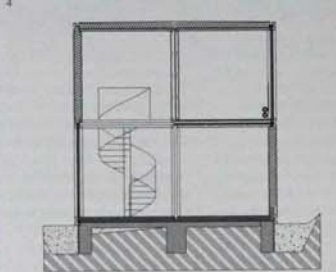


0702 Beroun, Czech Republic Villa in Beroun HSH Architekti 2004 RES

0703 Praha, Czech Republic Villa Park Strahov Apartment Building A69 – architekti 2003 RES



0702 This minimalist villa is located in Beroun, a small town around 30 km (18 miles) southwest of Praha in Central Bohemia. It sits on a generous plot of land set slightly below street level. The building, based on a three-dimensional 3 m (10 ft) grid, is made up of 24 equally sized cubes. The modular spaces in the house offer living space divided over two floors. The cubes are identical to each other and each cube takes on its specific function through the addition of fixtures and furniture. Spaces can be closed off, opened up or extended through a series of fixed and sliding walls. Three of the top floor cubes have no floor, creating an L-shaped void which allows for vertical communication between floors. Some of the exterior cube walls are large windows that fill the entire 3m (10 ft) void. When the exterior blinds are down to either keep the sun out or to prevent views into the house at night, the structure looks like a stack of neatly organized cubes. The villa is constructed from a painted prefabricated steel skeleton which on the outside frames the light-coloured concrete and glass panels inserted within it. The materials used for the building's structure are complemented by the wood and steel used for the bespoke furniture. The cube as a basic shape extends outside, with three large concrete slabs echoing the basic grid of the house, forming a terrace to the south.



- 1 Garden facade with some blinds open
- 2 Garden facade with blinds closed
- 3 View of staircase from first floor
- 4 Bathroom interior
- 5 Interior showing modular structure
- 6 Section through building
- 7 Site plan

Client
Pavel Pzccolka
Area
108 m²/1,163 sq ft
Cost
€330,000
Coordinates
49.9500 14.0333



0703 Villa Park Strahov, situated on the outskirts of Praha, is a housing development consisting of five apartment buildings and three villas on the sloping site's eastern tip. Its southern boundary backs onto the historic Kinsky Garden. The villas are built on a construction site for the Strahov tunnel. A system of empty steel baskets creates a gazebo along the street to the north. This motif continues in the villas, where stone-filled gabions form part of the facades, and the same empty gabion baskets mark garden boundaries. Five blocks containing rental apartments are set on stepped plinths formed by an interconnected underground base which houses the car park. Because the garages are interconnected, access by car is through a central entrance and exit, limiting traffic above ground and leaving space for a large communal garden. All ground-floor apartments have their own individual gardens, while the top-floor apartments have access to roof gardens. A 24-hour reception forms the shared entrance to the park. The main construction material for the apartment blocks is reinforced concrete, which is left exposed in many of the interior spaces. The blocks' alternating balconies and square bays have hardwood window frames. The warm-coloured wood resonates with the timber cladding, which is the main visual feature of the central box shape of the three individual villas. Although all the apartment blocks and villas are of different shapes and sizes, the materials provide a coherent aesthetic for the entire development.



- 1 North facade of apartment buildings
- 2 View of free-standing villas
- 3 Apartment interior
- 4 Site plan

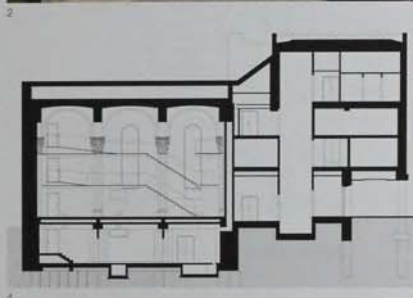
Client
Metrostav a.s.
Area
9,510 m²/102,365 sq ft
Cost
€11,110,000
Coordinates
50.0785 14.3930

0704	Praha, Czech Republic	Former Smichov Synagogue	Znamenictr Architects	2004 REL
0705	Praha, Czech Republic	Hotel Josef	Eva Jiricna Architects	2002 TOU



0704 Situated on the left bank of Praha's Vitava River, the reconstructed and extended Smichov Synagogue is located just outside the city centre. The original building, which dates from 1863, had gone through various alterations and uses over time, including that of a warehouse. The building was returned to the Jewish community in 1989. Following the regeneration of the surrounding area in the 1990s the building was transformed. Restoration included the removal of technical

equipment and demolition of various built-in floor levels, added at different moments to accommodate different uses. Original floors and wall paintings, discovered during the early demolition stages, were restored. A three-storey load-bearing structure on a steel frame was installed in the main hall of the synagogue. This main hall was designed to house the Jewish Museum's archive. The western part of the building now functions as storage for the museum's collection of



paintings, drawing and prints. The newly built southeast wing was added to house offices for museum staff, as well as study and research rooms on the ground floor. The former synagogue lobby now functions as a bookshop. The original building's stone plaster rendering on the exterior was renovated. The reinforced concrete walls and ceilings of the new extension match the sober aesthetics of the complex. The exterior walls of the extension bear the marks of the

shuttering used to form the concrete. Once inside, an abundance of glass and metal, combined with stark white walls, adds to the extension's minimalist feel.

- 1 New extension to southeast
- 2 New and restored synagogue facades
- 3 Staircase inside office extension
- 4 Section through building

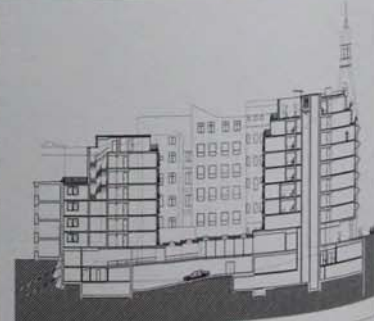


Client
Jewish Museum of Praha
Area
540 m²/5,813 sq ft
Cost
€2,624,000
Coordinates
50.0714 14.4025

0705 An ornate sixteenth-century police station dominates the site of this hotel, a small urban space formed by a T-junction in the Jewish Quarter of Praha's Old Town. The plain white facade of Hotel Josef continues the line of the police station's pitched roof. At the top, the hotel steps back to create balconies with views over the city. The facade is animated by lightweight perforated awnings over a regular pattern of windows, providing a three-dimensional character to the otherwise flat surface and shading the interior from the summer sun. The eight-storey hotel comprises two buildings separated by a landscaped courtyard, which serves as a centre of orientation, and is connected by a glass corridor. The ground floor is completely glazed, with a glass canopy hanging over the street. The light and airy lobby has as its centrepiece a sculptural staircase with sandblasted glass treads and filigree steel balustrades, leading down to conference rooms below. The 110 guest rooms overlook either the city or the courtyard. Large windows make the relatively small rooms feel more spacious and bright. Larger rooms on the eighth floor have views over the spires of the city and Praha castle beyond. 35 of the rooms feature bathrooms almost exclusively constructed with glass; frosted glass cabinets contain the lavatory and shower, providing privacy. The architect also contributed to the interior design, designing the guest rooms' desks and beds.



- 1 View of hotel facade
- 2 Courtyard facade
- 3 Sculptural staircase in hotel lobby
- 4 View of hotel lobby
- 5 Section through building



Client
Haštalská a.s.
Area
511 m²/5,500 sq ft
Cost
€12,696,200
Coordinates
50.0899 14.4260

0706 Praha, Czech Republic Vineyard Gazebo Chalupa Architekti 2001 COM

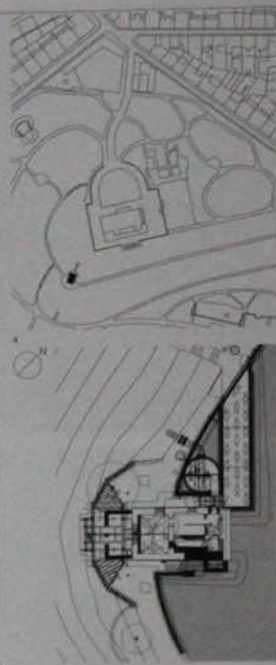
0707 Praha, Czech Republic Danube House Kohn Pedersen Fox Associates 2003 COM



0706 The Vineyard Gazebo is situated in a landscaped terraced park, the Haviček Gardens. The Gardens, which also host the Grébovka Villa, are close to Prague's centre and overlook the city. The wooden gazebo structure dates from the late nineteenth century and stands on top of a hill above a functioning vineyard. The current building above ground is a reconstruction of the original. In contrast, the former house of the vineyard's caretaker, based in the gazebo's cellar, was fully transformed and extended with an annex. These underground spaces

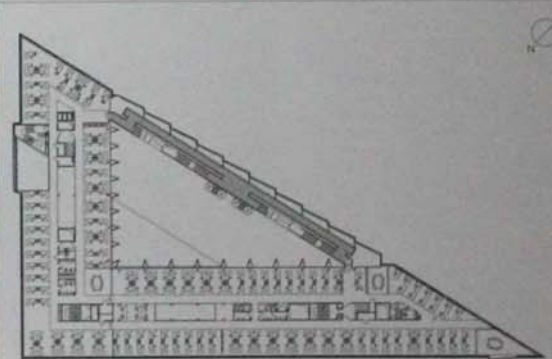
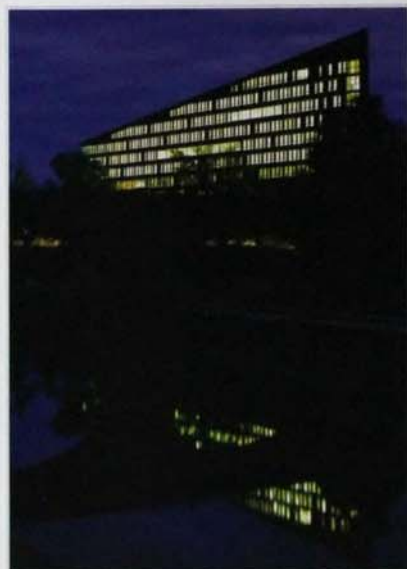
now host a café and a wine cellar. The original footprint of the gazebo was treated respectfully and not altered. The built-up area was extended by creating a cluster of subterranean spaces. These cellars have a separate entrance at a respectful distance from the original historic structure in the park. Before building started, the original wooden components of the gazebo structure above ground were meticulously documented. An exact larch wooden replica was subsequently produced, which renewed the structure in its entirety. The separate

entrance and windows for the café and wine cellars allow the interior spaces and their facilities to function autonomously from the restored gazebo. Cast concrete, enamel paint, stainless and galvanized steel, mirrored glass and white plaster give these spaces, sunken into the hillside, a clean and contemporary feel, which contrasts with the wooden structure above ground without disturbing its historical aesthetic.



- 1 Glass facade of new annex
- 2 View from park with skylights of annex in foreground
- 3 New annex café interior
- 4 Site plan
- 5 Lower-level plan of gazebo and café

Client
City of Praha Municipal Authority
Area
214 m²/2,303 sq ft
Cost
€670,000
Coordinates
50.0683 14.4426



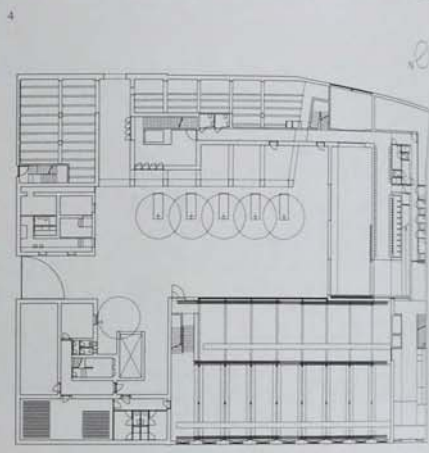
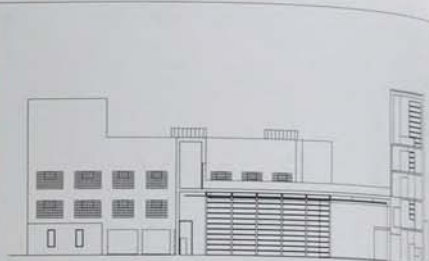
0707 The Danube House is the first in a range of new buildings in an area that will become River City. The development is planned on the site of former railway yards, east of the old centre of Praha and the eighteenth-century Karlův district. The masterplan envisages a cluster of buildings around a central road. Pedestrian bridges will link it with the old city, and recreational facilities are planned for Stanice Island in the Vltava River. The shape of the plot on which the building is located is an irregular triangle, hemmed in between a main road and the river. The building itself is a wedge-shaped block that rises – like the prow of a boat – to a height of 11 storeys. Two basement levels accommodate parking and services. A total of 25,000 m² (269,100 sq ft) of floor space contains mainly offices, alongside cafés, service and retail spaces. The river's naturally landscaped bio-corridor was extended into the building's atrium. This makes the internal space, between the L-shaped office wings, an environmental buffer against the noise and pollution of the adjoining busy motorway. The lightweight roof structure above the atrium is fitted with solar shading, allowing sunlight and temperature to be moderated. Walkways act

as bracing for the roof and the suspended glass wall, allowing the vertical support structure to be reduced to a screen of delicately tapering columns. All office spaces look out over either the river or the internal garden. They also benefit from fresh-conditioned air through an inventive circulation system. Ground water cools the mechanical equipment, adding to the building's energy efficiency. The red sandstone exterior is complemented by grey and off-white stone and terrazzo floors and glass.

- 1 View from northwest
- 2 South facade
- 3 Ground-floor reception area
- 4 Atrium interior
- 5 Typical floor plan

Client
Confidential
Area
25,000 m²/269,100 sq ft
Cost
Confidential
Coordinates
50.0944 14.4436

0708	Praha, Czech Republic	DOX Centre for Contemporary Art	Ivan Kroupa Architekti	2008 CUL	0708 RES Chomutovice, Czech Republic
0709	Chomutovice, Czech Republic	Chomutovice Family House	Ivan Kroupa Architekti	2003 RES	0708 CUL Praha, Czech Republic



0708 The DOX Centre for Contemporary Art is located in the Holešovice district of Praha, an area just outside the city centre. The new art centre is part of a major regeneration programme which has turned this formerly industrial area into a lively combination of work and residential use. The centre consists of a mix of refurbished and expanded, existing and newly built connected spaces. The building takes the

form of a stepped circuit of angular spaces, which surrounds a large outdoor terrace. The two main spaces, large refurbished existing halls that were originally factory buildings, are fitted with sliding walls to allow for various subdivisions and configurations. Large windows face towards a central courtyard, allowing plenty of light into the exhibition halls. The sliding walls offer the option to create more intimate spaces, thus

enabling the building to adapt to the needs of work exhibited. The centre also houses offices, an auditorium, a bookshop, a restaurant, a café and a design shop. The use of neutral materials, such as glass, concrete and white-washed plaster, contributes to the versatility of the exhibition halls and the variety of functions that can be housed in the centre.

- 1 Street facade
- 2 Main exhibition hall interior
- 3 View of interconnecting volumes
- 4 Section through building
- 5 Ground-floor plan

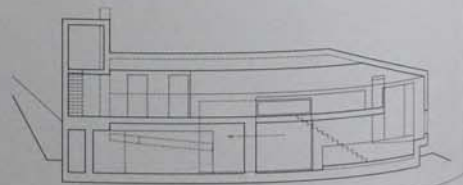
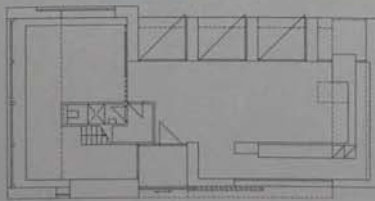
Client
Confidential
Area
6,000 m²/64,585 sq ft
Cost
€6,900,000
Coordinates
50.1057 14.4499

0709 This family house is located on the banks of a pond in the centre of the original village green of Chomutovice, once a small village but now a suburb of eastern Praha. Although the location makes the structure a focal point in the area, the surrounding greenery and its orientation towards the water provide the family home with privacy. Three identical cube-shaped spaces at the edge of the house define private patio spaces in the plan. The windows between the living area and the patios brings light into the ground floor. A line of windows overlooks the water and brings light into the kitchen and a living space with an open fire. A balcony above the patios has a glazed wall that looks into the sleeping quarters on the first floor. Natural materials are used throughout, and the roof and most of the exterior walls are clad in timber. This is offset by the use of bare concrete, giving the interiors a spare aesthetic. A tall, rectangular concrete shape on the street side, with only three narrow windows, shields the interior of the house from the outside world.



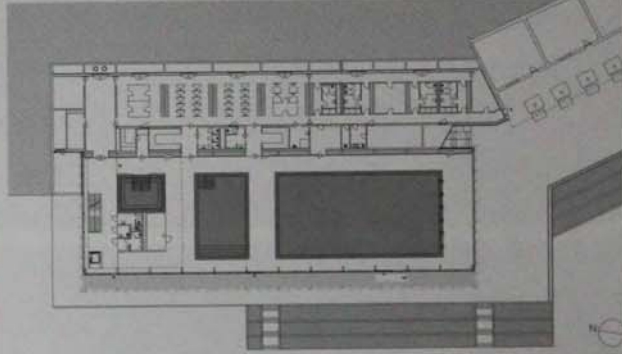
- 1 View of house from northeast
- 2 View from across pond
- 3 First-floor interior with skylight
- 4 Living room and fireplace
- 5 Ground-floor plan
- 6 Section through house

Client
Confidential
Area
253 m²/2,723 sq ft
Cost
Confidential
Coordinates
49.9572 14.6008



0710 Brno, Czech Republic Kravi Hora Swimming Pools DRNH architektonická kancelář 2004 SPO

0711 Brno, Czech Republic House with a Studio and Offices Fránek Architects 2005 RES



0710 The Kravi Hora Swimming Pools are the result of the restoration of an existing outdoor pool combined with newly built indoor facilities, including a pool, whirlpools and steam rooms. Set on a south-facing hill in Brno, the Czech Republic's second largest city, the new pool building overlooks the surrounding area. The two outdoor pools, a large 50 m (164 ft) pool and a smaller padding pool next to it on the hill's east side, are overlooked by a series of grass-covered steps along their north edge. The existing

elegant caterpillar-shaped slide by the main pool was restored and sits naturally with new stainless steel basins. The new building containing indoor pools is set on a concrete base from which grass-covered steps descend down the slope. The three basins inside – a 25 m (82 ft) pool, a padding pool and a whirlpool – all benefit from light coming in through the full-height glass walls on the building's south and east sides. The top half of the rectangular building has an outer skin of wooden slats, both tempering the sunlight

and offering a contrast with the cool steel and glass used below. Wooden beams support the structure inside. All the interior pools have stainless-steel basins. Steel, frosted glass and grey stone features are used in dressing and shower rooms, as well as the steam rooms, which are all positioned along the north side of the building. The edge of the swimming basins rises slightly above the floor level, creating an infinity pool effect.

- 1 East facade
- 2 View from west
- 3 Outdoor pool, with new building behind
- 4 Indoor pools
- 5 View of whirlpool
- 6 Ground-floor plan

Client
Municipality of Brno
Area
2,535 m²/27,286 sq ft
Cost
€7,000,000
Coordinates
49.2014 16.5853

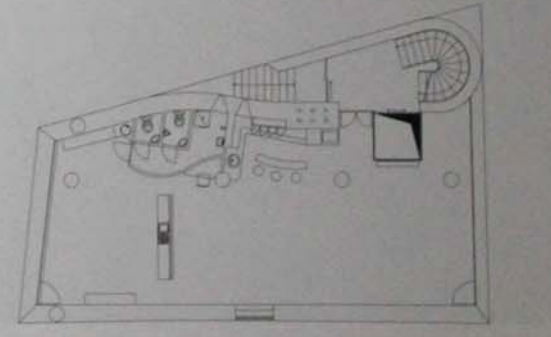


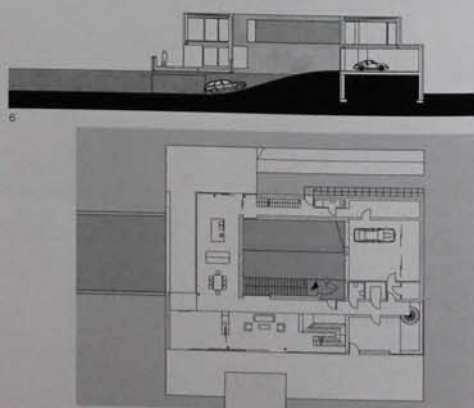
0711 This six-storey building sits in the centre of Brno on an oddly shaped but spacious plot, surrounded by existing buildings. The lower two floors are used as an architect's studio and the top two floors form a duplex apartment with a roof terrace. The two middle floors contain offices. The south-facing, full-height glazing on each floor is protected by an automatically operated fabric shade system which regulates the light entering the interior; and stainless-steel mesh panels protect the north-facing windows. A glass lift, from which visitors to the top floors can catch glimpses of the studio and offices, connects the six floors. A round staircase on the southeast corner of the building complements the main angular mass of the house. A vertical glass strip between the

south wall and the round staircase lets light into this space. The arrangement of columns allows for open-plan areas combined with smaller rooms, some of which are highly designed elements contained within the larger space. The finishes expose the structural materials. In the studio, the floors are polished and have inset lighting panels. The main walls and ceilings are made of exposed concrete blocks.

Client
Confidential
Area
638 m²/6,867 sq ft
Cost
€650,000
Coordinates
49.1847 16.5936

- 1 North facade
- 2 View from courtyard
- 3 Studio interior
- 4 Window above entrance
- 5 First-floor plan





0712 Aatrial House is a family residence on a picturesque plot of land in the suburbs of the Polish city of Opole. Two contextual factors contributed to its innovative design: access to the site by the southwest and the omnipresent cube form in the surrounding suburban architecture. Aatrial House is laid out over two floors and closed to the inside and open to the outside. The house, sitting on one hectare (2.47 acres) of land, enjoys unrestricted access to extensive terracing because prime garden space was not compromised to a driveway, as might be expected. Instead, the vehicular access road goes into the ground, proceeds underneath the building and comes up into the body of the house, terminating in a double garage on ground-floor level. The house derives its cubic language from the box-like buildings of the local suburbs, except that the properties of the cube have now been stretched, transformed and reinterpreted into a new spatial model. The potential of the reinforced concrete structural system was exploited to create a predominantly open ground-floor plan. Extensive floor-to-ceiling glazing at this level gives the illusion that the upper floor floats over a thin concrete plinth. Combined with the use of ebony cladding panels to screen the private areas, this has the effect of minimizing the monolith, creating a lot of ordered rhythmic facades and a clean geometric profile.

- 1 South facade
- 2 View of garden with pool
- 3 Atrium with view into living room
- 4 Living room with views to garden
- 5 Kitchen interior
- 6 Section through building
- 7 Site plan

Client

Confidential

Area660 m²/7,100 sq ft**Cost**

Confidential

Coordinates

50.6780 17.8501

0713 Zernica, Poland Family House Zernica Medusa group 2004 RES 0714 RES Silesia, Poland

0714 Silesia, Poland Bolko Loft Medusa group 2003 RES 0713 RES Zernica, Poland



0713 This single-storey house strikes an optimistic note amid the generally poor quality of rural housing currently being built across the plains of northwest Europe. The major impact on the built environment of Poland following the liberation from communism has been the building of three or four-storey mansion-style houses apparently at random in the flat farmland. This family house near Zernica, a small town located between Kraków and Wrocław, shows that an alternative is possible. Formed from three blocks linked by a connecting corridor to create a W-shaped building, the house unfolds into the landscape, rather than jutting

up into it. Instead of an American-style mansion, the building is modelled on a more traditional Polish farm building, with its front door accessed through a series of courtyards. These mediate the relationship between building and landscape. The first cloister separates the garage from the kitchen and dining room. The second cloister is smaller and separates the bedrooms. The exterior is clad in larch with recessed windows. The structure is manufactured from concrete cast on site, and this palette is continued in the interior. The house, both robust and homely, shares a great deal with traditional rural architecture.

- 1 South facade
- 2 Terrace between garage and living room
- 3 Living and dining space
- 4 South elevation
- 5 Ground-floor plan

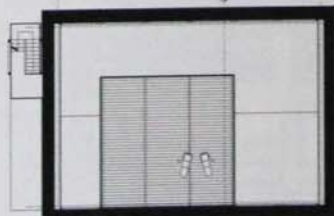
Client
Confidential
Area
266 m²/2,863 sq ft
Cost
Confidential
Coordinates
Confidential

0714 This renovation of a lamp and clocking-in room within the Orzel Biały mining and steelworks complex into a dramatic loft-style apartment is an interesting adaptation of an industrial building. During the late nineteenth and early twentieth centuries, Upper Silesia was an industrial area on par with Lancashire in England and the Ruhr Valley in west Germany. Today, like these areas, post-industrial Silesia has its share of social problems and abandoned industrial buildings. The derelict structure is suspended over 8 m (26.2 ft) above the ground by eight reinforced-concrete posts. The walls of the existing steel structure are sanded and painted. On the ceiling, layers of paint were removed to leave an exposed concrete surface. The interior and elevation colour scheme refers to the typical spectrum of greys used in heavy industry. A plastic screen dividing the kitchen from the living spaces gives the interior a particularly surreal theatricality, accentuated by the view from the bath to the pithead tower. Only the newly built content – the lavatory and dressing room – are accentuated with red walls. The new steel staircase also fits in with the industrial tone of the building and refers to the fire escapes of New York loft apartments, themselves successful appropriations of industrial buildings for domestic living.



- 1 View from northwest
- 2 Kitchen interior
- 3 Kitchen and dining area
- 4 Internal corridor
- 5 Roof plan

Client
Przemko and Joanna Łukasik
Area
198 m²/2,131 sq ft
Cost
€35,300
Coordinates
50.3596 18.9324



0715 Kraków, Poland Shingle House nsMoonStudio 2002 RES

0716 Łódź, Poland Artur Rubinstein Philharmonic Hall Atelier Loegler 2005 CUL

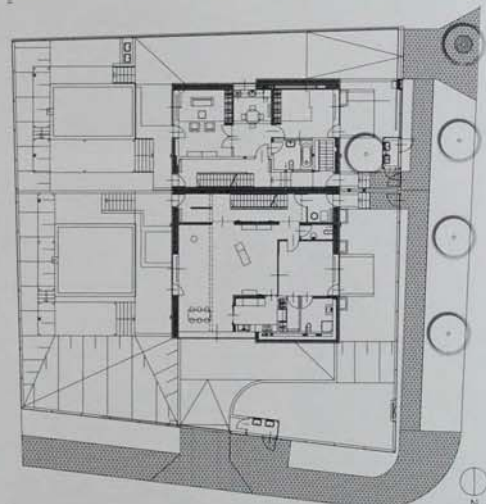


0715 Shingle House is a private residence in the pleasant Wola quarter of Kraków. Designed to accommodate three separate families, the house plays with the accepted icon of the typical suburban family home. Located on hilly terrain near the Wolski Forest, it makes many references to its environment and topography, primarily in the extensive timber cladding which gives it its name. The structure's vertical emphasis and sequence of outdoor spaces exploit the contours of a gently sloping site. At three storeys (plus basement), the building, with its traditional construction, has the scale and proportion of its neighbours. It almost has the standard double-pitched roof prevalent in suburban house design except for one gable end, which was pulled away as if stretched. Furthermore, the facades were treated as if they were a single, fluid entity and the exterior – wrapped in waves of shingle and glass – became a tactile skin for the cool and understated interior. In this house, the shell does not dictate the internal layout; rather, an unconventional approach to the configuration of internal spaces defines the shell. In arranging the layout, the architect could simply have allocated one floor per family but instead opted to provide three very

differently sized apartments with a variety of spaces, levels and views. The ground-floor layout is fairly regular. As the house grows upwards, the plan begins to taper into its signature prow-like shape. By the mezzanine level, it narrows almost to a point. This, together with the extensive use of full-length glazing panels and half-height walls, creates an interesting interplay of three family homes and provides each unit with optimum natural daylight and views.

- 1 South facade
- 2 View from northwest
- 3 Detail of shingle and glass exterior
- 4 Internal corridor and stairs
- 5 Ground-floor plan

Client
Confidential
Area
380 m²/4,090 sq ft
Cost
€1,000,000
Coordinates
50.0650 19.8671

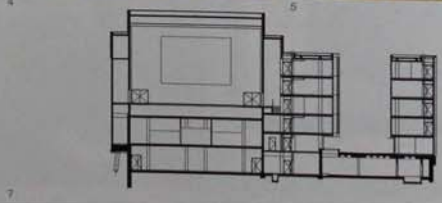
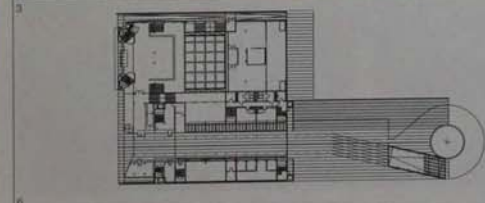


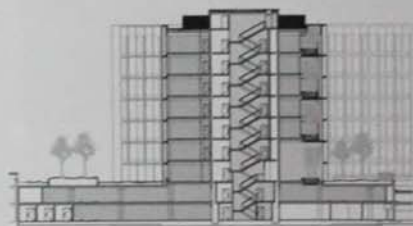
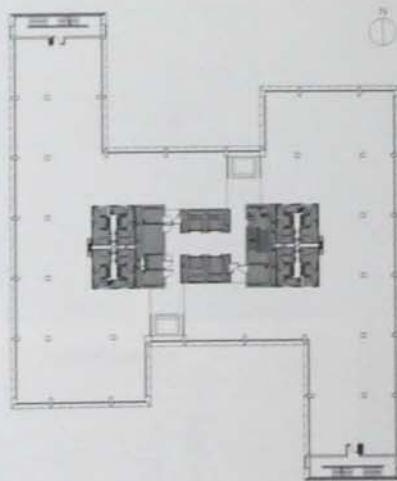
0716 When a competition to revitalize the site of a nineteenth-century concert hall was launched, the brief stressed the cultural importance of the existing building's south facade and set detailed spatial, financial and programme constraints. These clarified the technical and spatial requirements to be reconciled in a building of no more than 5,500 m² (59,200 sq ft) within the city's tight urban fabric. The winning design reintersperses the original facade, with a drawing of the historic edifice supergraphed onto a freestanding arch just in front of the south facade. In contrast to the north facade, which follows the U-shaped plan, the south is a uniform glazed curtain wall. Wrapping over the top of the building, the wall allows daylight into the full-height foyer through a detailed lattice brise-soleil. With its elliptical staircases and cantilevered glass bridges, the foyer is the main circulation space. It also provides an acoustic buffer between the street and the two concert halls located deep within the plan. Internally, the building's spaces and views unfold using a restrained palette of materials. Oak and beech add warmth and the acoustic properties of red granite have been exploited. The design celebrates the inherent qualities of the structural tools: steel, glass and reinforced concrete. The latter is used to a most dramatic effect in the underside of the main concert hall, which doubles as a dynamic, slanting ceiling in the foyer.



- 1 South facade
- 2 North facade
- 3 Concert hall interior
- 4 Foyer with lattice brise-soleil above
- 5 Foyer and underside of concert hall
- 6 Site plan
- 7 Section through building

Client
Artur Rubinstein Philharmonic Orchestra
Area
8,893 m²/95,723 sq ft
Cost
€18,158,000
Coordinates
51.7711 19.4600





0717 Deep in the heart of one of the fast-growing office developments in Europe sits Topaz, a high-specification office development by JEMS for Globe Trade Centre. Immediately surrounded by buildings of poorer architectural quality, Topaz's design responds to the scale of the office development within which it is located, and which reflects the dynamism of the Polish economy. The success of the project lies in introducing light to the building and breaking down the mass with simple solutions. A grid describing the floor heights and vertical structure defines the composition of the glazed external facades. Wooden vertical louvers act as counterparts to the black titanium and zinc cladding. As in other office buildings designed by JEMS, about the core are two-storey garden areas providing executives with access to their sections of the building and permitting a visual connection with the landscaped internal courtyards. Seven floors of offices are organized around a central core for services and circulation

within the building's asymmetrical H-shaped plan. The two-storey entrance arcades and the two staircases at the external glazed facade together create a dramatic entrance. Dark rhythmic strips of black titanium and zinc sheet metal contrast with wooden paneling and oriental landscaping.

- 1 View from northeast
- 2 Double height entrance area
- 3 South facade
- 4 View of entrance area
- 5 Panelled internal corridor
- 6 Typical floor plan
- 7 Section through building

Client
Globe Trade Centre S.A.
Area
20,200 m²/217,431 sq ft
Cost
Confidential
Coordinates
52.1819 21.0053

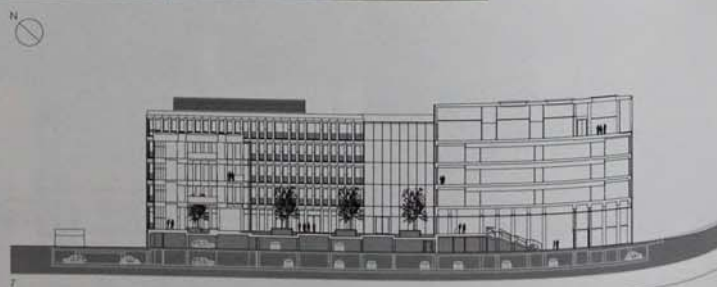
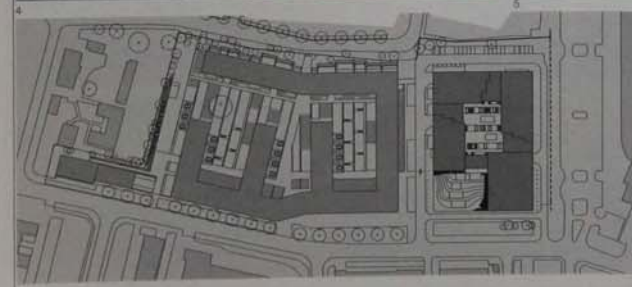


0718 The headquarters of a pharmaceutical company, the Spectra building is a four-story, four-volume complex. Formally, it plays on the traditional courtyard form found to the north of Mokotów, one of the few areas of Warszawa that survived World War II relatively intact. Mokotów has several parks and a lot of green space, and is populated by inter-war blocks of four-to-five story tenement blocks, occasionally of a very high standard. The elevations of the Spectra building are composed of two overlapping, three-dimensional grids of 8 cm (3.1 in) brick sandstone and graphite aluminium. The stone is exposed in three dimensions and therefore becomes an architectural component, rather than simple cladding, which hints at the depth of the circulation within. The architects have given over the western corner of the site to a landscaped, stepped approach to the reception area, which avoids an imposing facade and creates a public space. The four office blocks are separated by glazed atria, which form the reception spaces or lobbies for the lift. These glazed sections provide views into the internal garden, through the opposite side of the building and out the other side. Within the central courtyard is a landscaped garden containing several trees and an intricate pattern of light and dark paving. At night, the courtyard comes alive with strip lighting echoing the grid pattern of the cladding.



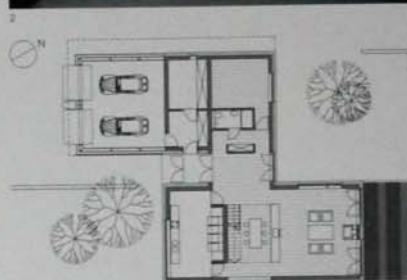
- 1 South facade
- 2 View from northwest
- 3 View towards main entrance
- 4 Interior view of atrium
- 5 Reception space
- 6 Site plan
- 7 Section through building

Client
Vicar Sp. z o.o.
Area
26,000 m²/279,862 sq ft
Cost
Confidential
Coordinates
52.1981 21.0492



0719 Warszawa, Poland H8 House HS99 Herman i Smierzewski 2005 RES

0720 Bełżec, Poland Bełżec Museum DDJM Biuro Architektoniczne 2004 CUL

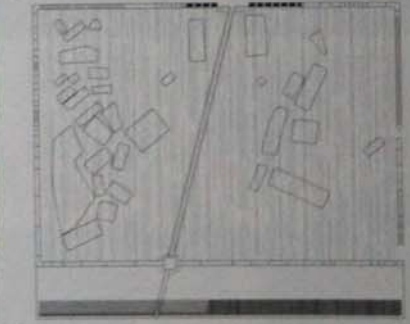


0719 H8 is located in the woods near the city of Warszawa. It is the eighth house in a series designed by this architectural practice, each one set in - and responding to - a different type of Polish landscape. The family house, a simple, box-like form, is surrounded by the forest and sits parallel to the street. Behind the building is a large garden and a larch slat fence surrounds the property. The composition of the facades accentuates the horizontal, in contrast to the vertical rhythm of the surrounding trees. This can be seen in the shape and disposition of the window openings, in the wide larch wood garage doors, and in other small overhangs. The rectangular first-floor balcony cantilevers over a terrace adjacent to the glazed facade of the living room at ground level. The use of long, clinker bricks to clad the exterior

accentuates the horizontal at a smaller scale. In plan, the building has two wings connected by the house's entrance lobby at the ground level. Within the house, accommodation is divided into daytime spaces located in one wing, and night time rooms in the other. The main staircase separates the kitchen from the living spaces on the ground floor and the study from the balcony terrace on the first floor.

- 1 West facade
- 2 Larch wood garage doors
- 3 Interior view of staircase
- 4 Ground-floor terrace, with balcony above
- 5 Ground-floor plan

Client
Confidential
Area
304 m²/3,272 sq ft
Cost
Confidential
Coordinates
52.1356 21.2148



0720 The Bełżec Museum complex is a cemetery memorial for the 600,000 men, women and children who perished in this site. It occupies the entire area and is laid out based on a design by a collaborative group of sculptors and architects. The complex comprises a series of buildings and sculptural forms that the visitor experiences sequentially, as if participating in the final journey of those who lost their lives. The

place is not overtly symbolic; its expressive power derives from its understated abstract formalism, its restrained palette of materials and its sheer magnitude. The most important element is the tomb incorporating various mass gravesites. This is not an architectural structure but a vast tract of gently rising land. The tomb is shrouded with a grey and black slag surface and a narrow incise path slices through it. The walls of the path rise to an oppressive height of 9 m (29.5 ft) and draw

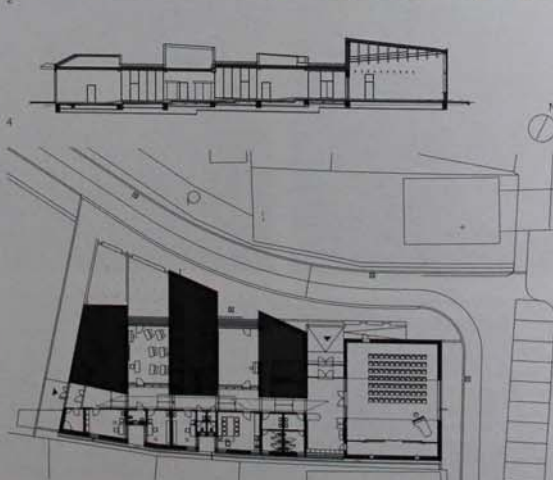
visitors from the entrance to the monumental granite wall of the museum. In contrast to the open outdoor spaces, the museum building is a distinct and intimate enclosure. It forms the boundary, along with a loading platform, between the cemetery and the town. Built by local labourers from reinforced concrete and cast iron, the museum, an exercise in formal simplicity, partially sinks into the landscape. It acts as a signpost and silent guardian to the hill beyond, whose story it tells in its

exhibition space and - perhaps most hauntingly - in a room entitled 'the abyss', an empty space filled with the omnipresent reverberation of reflected whispering.

- 1 Main entrance
- 2 View from southwest
- 3 Internal corridor
- 4 View from west
- 5 Museum exhibition space
- 6 Site plan

Client
Confidential
Area
751 m²/8,084 sq ft
Cost
Confidential
Coordinates
50.3731 23.4872

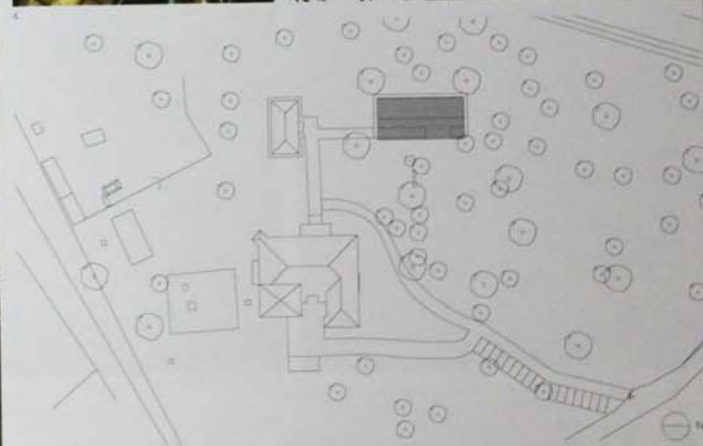
0721	Smízany, Slovakia	Art School for Children	Architektonické štúdio Atrium	2004 EDU
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0721 The Art School for Children is the gift of an American-Slovak donor to the young people of his region. It is situated in a village square on the site of a former schoolhouse. Occupying almost the whole of its site, the building's low profile responds to the contours of its urban plot and is sensitive to the scale of the village fabric. Its form responds to its function, and has been conceived of as a jigsaw puzzle or set of building blocks. The building seeks to capture the world of the child and provide a stimulating environment. Its layout and scale create a logical sequence of spaces, using colour to differentiate between the various functions of its four key blocks. Its principal volume (the white building block) is a multipurpose hall overlooking the village square. Through its large central window is a view beyond the hall to an internal street, a ramped corridor around which the building's other spaces are arranged: the orange building block (for dance), the blue building block (for multimedia) and the green building block (for painting). These four structures project out from the central spine. The construction is simple and uses three main materials: brick, glass and wood. The timber roof planes are set at a slight angle to create a series of trapezium-shaped planes. In the white block, this device is exploited to introduce a strip of ceiling-height ribbon windows, allowing natural daylight into the space and accentuating the crisp internal aesthetic.

- 1 View of school from river
- 2 Main hall
- 3 Northeast facade, overlooking village square
- 4 Section through building
- 5 Site plan

Client
Dezider Eugen Slavic
Area
640 m²/6,886 sq ft
Cost
€250,000
Coordinates
48.9542 20.5314



0722 This small lodge for people with mental disabilities is situated in the northwest of Hungary. It is one of a group of buildings set in a pine forest in an agricultural area crisscrossed with small rivers feeding the Danube. The structure borrows heavily from the local farm building vernacular of wooden buildings with pitched roofs and fits unobtrusively into the surrounding landscape. The two-storey building has a simple rectangular plan and a pitched roof.

Its unusual feature is the open-ended gables on the roof, separating the roof structure and the porch hanging from one side of it from the enclosed, box-like volume containing the accommodation. The double-height porch runs the length of the building on the entrance front. Its screen consists of wooden slats, sometimes solid, sometimes spaced. Inside the main body of the building, a corridor runs parallel to the porch at the front. Stairs, situated opposite the entrance lead up to the

first floor. Behind these on both floors are lavatories and bathrooms. To the right of the entrance is a kitchen and to the left, off the corridor, are the bedrooms. The tiled pitched roof covers the whole building, including the porch, and acts like a canopy, open to the elements at either end. The enclosed part of the building is constructed from load-bearing brick walls and reinforced concrete slab floors. It is covered in a grey render and has wooden window frames. The roof has a

wooden structure and a steel frame supports the porch.

- 1 North facade, showing pitched roof
- 2 Wooden slatted screen
- 3 External view of slatted porch
- 4 Detail of wooden slats and steel frame
- 5 Interior porch
- 6 Detail of screen and rainwater pipe
- 7 Site plan

Client
Local Government of Győr-Ménfőcsanak-Sopron

Area
360 m²/3,875 sq ft

Cost
€172,800

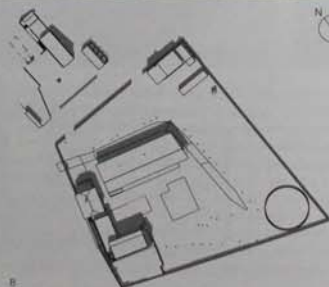
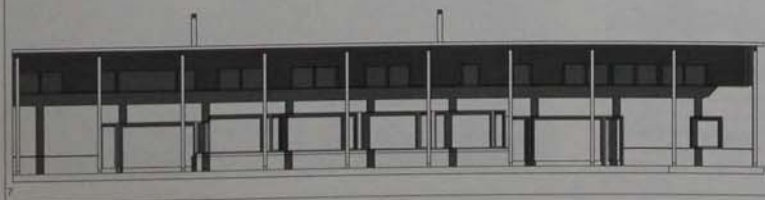
Coordinates
47.5833° 17.5226°



0723 Residential Centre for Disabled Children is located in the countryside of the small village of Perbál, some 20 km (12 miles) northwest of Budapest. The centre is set on the site of what was once a late-eighteenth-century mill. Resonances of the original buildings are visible in the current layout of the grounds. The plot was acquired in the early 1990s, and building work was finished in 2003. The residential centre provides a home for both mentally and physically disabled children of various ages and with various degrees of ability. To ensure the constant care and attention required, the number of staff equals the number of children. The centre therefore provides accommodation for both staff and patients. For economic reasons, the centre aims to be self-sufficient and uses the surrounding land to achieve this. The day-to-day care for cattle and maintenance of the vegetable garden serve therapeutic purposes for the residents. The farm buildings are arranged around a traditional farmyard, located outside the walled garden surrounding the residential quarters. The children live in two residential buildings, while the walled grounds contain a caretaker's house, a smokehouse and a dovecote. Large terraces offer external space while bridges for traffic and pedestrians cover the former mill ditch which traverses the site. Large windows along the west wall of the downstairs corridor in the main residential building connect the interior with the exterior, mirrored by a covered outside patio area. All individual rooms have windows overlooking the grounds. The smaller residential building is more inward looking. Using both treated and untreated wood, brick and concrete for exteriors, and treated wood, concrete and tiles for interiors, the buildings offer calm but very comfortable living quarters for their inhabitants.

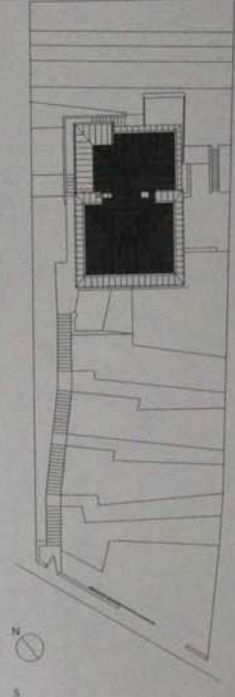
- 1 Central courtyard
- 2 Terraces connecting buildings
- 3 West facade of main residential building
- 4 Caretaker's house
- 5 Facade detail of main residential building
- 6 Facade of smaller residential building
- 7 West elevation, main residential building
- 8 Site plan

Client
Survival Association
Area
900 m²/9,688 sq ft
Cost
€340,000
Coordinates
Confidential



0724 Budapest, Hungary Villa Barakonyi Napur Architect 2004 RES

0725 Bucharest, Romania Orthodox Chapel STARH – Office for Architecture 2005 REL



0724 At first sight, this structure appears to be a traditional villa set into the hillside on the Buda side of the Danube River in Budapest. Closer inspection reveals a modern house in keeping with the villas surrounding it in this leafy suburb. This house, replacing one that was destroyed in World War II, commands a spectacular view over the valley. The approach to the house is down steps through a sloping garden. Two floors are visible from this

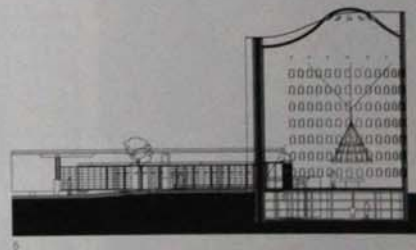
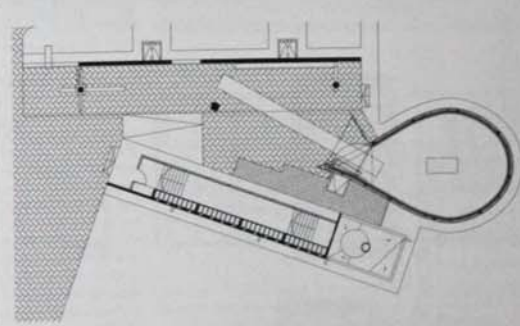
side and are capped by a steep hipped slate roof set back from the facades. The exterior walls, covered in a grey plaster, have windowsills and a cornice beneath the roof picked out in limestone. On the sculptural facade with its Art Deco style detailing, the windows are set in stepped recesses and part of the upper floor overhangs the lower. The slope of the site exposes the basement floor at the back of the house, which has a large limestone

porch opening out on to a terraced garden overlooking the valley. The house, constructed from masonry block walls and concrete slab floors, has a timber roof structure. The layout would be recognizable from any of the local houses. On the ground floor are reception rooms, a kitchen and a dining room. The upstairs holds three bedrooms and a bathroom. The basement contains storage and utility rooms and a garden room. The walls are plastered and painted white

and pale grey, and the floors are a dark wood. A central staircase echoes some of the external Art Deco details.

- 1 Northeast facade seen from upper garden
- 2 Basement level opening on to garden
- 3 Detail of recessed windows
- 4 Section through building
- 5 Site plan

Client
Dr Hegymegi Barakonyi Zoltán
Area
232 m²/2,497 sq ft
Cost
€185,000
Coordinates
Confidential



0725 STARH's chapel was built for a private cemetery on the highway to Pitesti at the northwest periphery of Bucharest. The small sanctuary sits within open fields of agricultural land and the cemetery. The main chapel building is constructed as a double brick wall with a concrete core and white plaster finish, and a regular pattern of small, arch-shaped openings covers the facade.

This tall building is surrounded by two lower structures – one is a porch and the other is a vault with a deep concrete cone defining its roof. The chapel's dome and the little arches cast into the outer facade, called Ocnitza in Romania, link back to traditional Byzantine churches. These Ocnitza were originally the location of outdoor paintings of religious icons. Similar building elements can

be found in northern Moldavian monasteries. In contrast, the chapel's floor plan is laid out in the form of a large teardrop, and in this space the design investigates a completely different language: The surrounding structures with their clear, modest shapes and white opaque surfaces are reminiscent of late modernist architecture.

- 1 North facade
- 2 Ocnitza detail on the facade
- 3 Detail of crypt roof
- 4 Ground-floor plan
- 5 Section through building

Client
T&T Invest Corporation
Area
380 m²/4,090 sq ft
Cost
€190,000
Coordinates
44.4377 25.9526

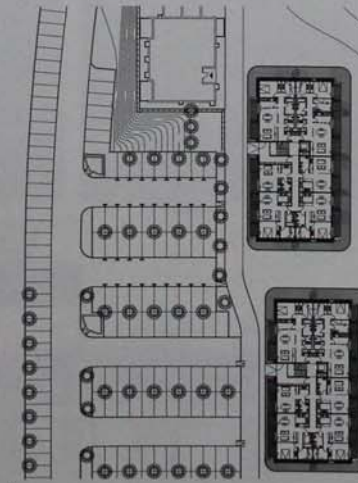
0726 Izola, Slovenia

Social Housing

Ofis Arhitekti

2006 RES

0729 RES Ljubljana, Slovenia



0726 The design of these two buildings in this social housing project was the winning entry in an architectural competition run by the Slovenian Housing Fund. Designed as low-cost apartments for couples and young families, the buildings are known locally as the 'beehive' for their colourful facades characterized by semi-hexagonal balconies. They are located on the industrial urban edge of the Slovenian coastal town of Izola, with views of Izola Bay on one side and the surrounding hills on the other. The architectural challenge was to design the housing blocks to a tight budget of €600/m² while providing quality homes which maximized the use of the allocated hillside plot. The brief asked that each block provide 30 apartments of different sizes and layouts, ranging from studio flats to three-bedroom family homes. Each building has five levels plus a basement, with six apartments per level. The units have minimum-sized rooms according to Slovenian standards. Flexibility is maintained as the main concrete frame supports the weight of each building, eliminating the need for internal load-bearing elements. Izola enjoys a Mediterranean climate and the

housing is in an exposed coastal position. The architectural response to these factors generates the buildings' distinctive, undulating and colourful facades. Each apartment has its own veranda, with perforated side panels for natural ventilation and a vibrantly coloured textile shade for sun protection and privacy. Below each balcony, the side panels are inverted to provide the window of the downstairs apartment with an additional angled, semi-transparent blind which allows views of the bay even while closed.

- 1 View of two buildings from southwest
- 2 Detail of facade
- 3 View of southwest-facing balconies
- 4 Site plan

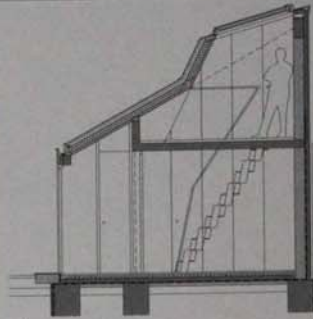
Client
Slovenian Housing Fund
Area
2,294 m²/24,692 sq ft
Cost
€1,491,100
Coordinates
45.5361 13.6667

Europe Slovenia, Croatia and Serbia

0727 Ljubljana, Slovenia **XXS House** Dekleva Gregoric Arhitekti 2004 RES

0728 Ljubljana, Slovenia **Apartment House Gradaška** Sadar Vuga Arhitekti 2005 RES

0732 RES
Vuzenja, Slovenia

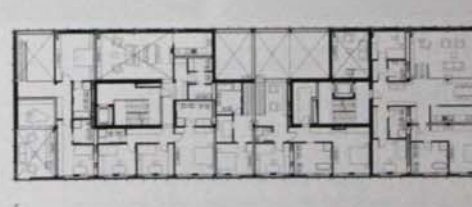
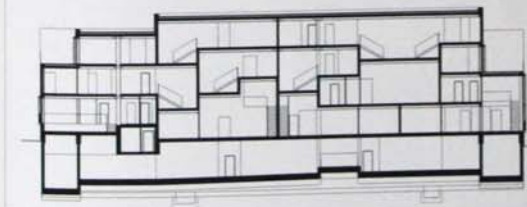
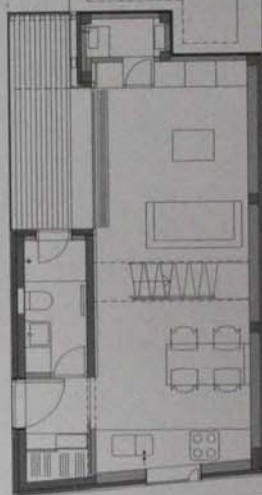


0727 The extra-extra-Small (XXS) House is located in the Krakovo district of Ljubljana. Although deep within the heart of the modern city, this area dates back to the Middle Ages and has the scale and character of a rural village. Today it is safeguarded as being of historical importance and any building work is regulated. When designing the XXS House, Dekleva Gregoric Arhitekti were bound by law to replace an existing service building with a volume of the same basic dimensions. The challenge was to integrate all the functions of a stylish urban *pied-à-terre* into this excessively small, north-facing site. With just a floor and a half of usable internal space, XXS was designed with economy in mind. Every element works to maximum effect and often provides a dual purpose. This leanness of approach is more typical of industrial buildings than residential, and the reference is carried over into the choice of the exposed, raw materials which give the building its consciously 'machine-made' appearance. Both inside and outside surfaces tend to run together: unfinished fibre cement panels march across the roof and entrance facade, combining to produce a rhythmic skin; the kitchen work surface is a long expanse of

terrazzo incorporating the sink. Cleverly, the strategy to introduce natural daylight into the house affords the occupants maximum privacy. Five rooflights are an inversion of the vernacular window type. Facing skywards instead of towards the street, they prevent views into the bedroom, maximize head space and channel light downstairs through the slot of the sculptural stairwell. At ground level, an internal atrium reflects light into the open-plan living space through a full-height, glazed sliding door.

- 1 Street facade
- 2 Entrance detail
- 3 Ground-floor interior
- 4 Section through building
- 5 Ground-floor plan

Client
Confidential
Area
42 m²/452 sq ft
Cost
€62,000
Coordinates
46.0384 14.4967



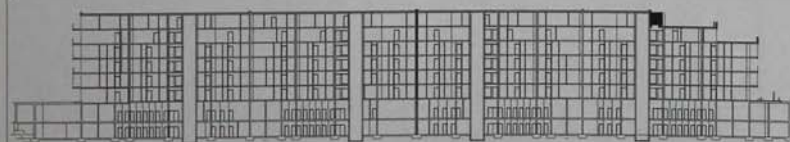
0728 Apartment House Gradaška is located on a complex urban plot in Slovenia's capital city, Ljubljana. On the site of a former storehouse, the building provides 12 different and distinctive apartments ranging from 90-350 m² (969-3,767 sq ft) in size. Each apartment is laid out over several of the building's four levels. With no two apartments sharing the same spatial organization or three-dimensional form, they resemble a series of interlocking building blocks. The building is a reinforced concrete and steel

structure with two central stair cores. Although the surrounding buildings are traditional, the apartment house is contemporary and urban, reflecting the changing socio-economic profile of modern Ljubljana. Flexible open-plan spaces, bicycle storage, basement car parking and outdoor terraces are some of the features attractive to city dwellers. The structure's vertical height is emphasized, with each unit having a living area either one-and-a-half or two storeys high, and the relationships between the 12 units are

played out on the facades, which have been designed with what the architect describes as a 'switching surface' formula. The cladding comprises three different elements: a stone face tracing the outlines of the individual apartments, a combination of reflective and transparent glass panels and a filigree base. The use of extensive glazing creates a dynamic surface effect which reflects the character of the local buildings onto the apartment block and reveals the apartment interiors to the street.

- 1 South facade
- 2 Detail of reflective glazing
- 3 West facade
- 4 Section through building
- 5 First-floor plan

Client
Lesina Inženiring
Area
795m²/8,557 sq ft.
Cost
€2,950,000
Coordinates
46.0437 14.5043



0729 The 650 apartments project is one of the largest housing developments in Ljubljana. It is the result of an invitation-only architectural competition to develop four social housing blocks within a very limited budget and timeframe. The buildings are each between 125 and 140 m (410 and 459 ft) long and take their linear profile from the plane of the allocated urban plot, a site on the edge of the city centre formerly used for warehousing. Grouped in a slightly stepped formation, the buildings are laid out in landscaped grounds with two levels of

parking underground. To facilitate a plan-to-site schedule of less than 18 months, the buildings were designed as a series of four near-identical modules. Each module is laid out over four levels (plus penthouse) and contains 42 apartments and a vertical access core. The apartments range in size from 30–105 m² (323–1,130 sq ft) and incorporate a number of low-cost prefabricated elements, including bathrooms, windows and facade panels. The layout of the blocks is such that each apartment is afforded at least one balcony and a loggia. The lively colours and

rhythmical geometry of their facades characterize the buildings. Like the floor plans, the facades are based on simple repetition effectively disguised by the juxtaposition of three interplaying layers. The first (inner) layer comprises concrete and colour plaster. The second (middle) layer incorporates all the glazing used in the winter loggias, balconies and terraces. The third (outer) layer is an arrangement of laminate cladding, pre-formed wooden panels, glass and metal rails. As a whole, the combination of colours, textures, sizes and shapes

produces a dynamic effect which helps to minimize the sheer mass of the 650 apartments and provide an inspiring, quality environment belying the low-cost brief.

- 1 Apartment buildings in context
- 2 View from walkway
- 3 Detail of facade
- 4 Apartment interior
- 5 Interior of apartment looking out
- 6 Section through building
- 7 Site plan

Client

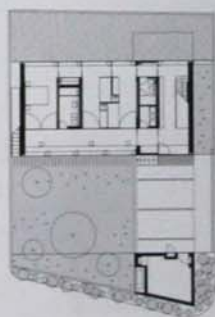
Imos

Area54,700 m²/588,786 sq ft**Cost**

€52,000,000

Coordinates

46.0475 14.5163



0730 House SB is a private family residence in the Ormuč area of Ljubljana. It sits on the edge of a built-up area, with standard suburban housing to the south and panoramic views north towards a forest. Space is limited on the 500 m² (5,382 sq ft) site and the building hugs both the front and rear plot boundaries. The house, roughly L-shaped in plan, is laid out over two intersecting wings. The east wing contains the family rooms, which are a sequence of intimate, cellular units partitioned for flexibility on the ground floor, and an outdoor terrace above. Communal spaces are in the west wing and include an open-plan living area above a lower level car port. The house mediates between its two environments: the suburban and the natural. The timber cladding dominates the urban facade while extensive panels of custom-made glass look into the forest. The solidity of the south elevation is tempered by a void at street level created by the cantilevering of the upper storey over the lower. A long ribbon window running the entire length of the house above head height on the upper level provides daylight while limiting views out to the suburbs, and provides a hint from the street of the lofty, light filled space within.

- 1 Northeast corner
- 2 Street facade
- 3 Terrace over east wing
- 4 Main living area
- 5 East wing corridor
- 6 Entrance hall
- 7 Section through building
- 8 Ground-floor plan

Client
Confidential
Area
190 m² (2,045 sq ft)
Cost
€200,000
Coordinates
46.1117 14.5264

0731	Novo Mesto, Slovenia	Funerary Hall and Service Building	Ales Vodopivec	2001 REL
0732	Valenje, Slovenia	House D	Sadar Vuga Arhitekti	2006 RES

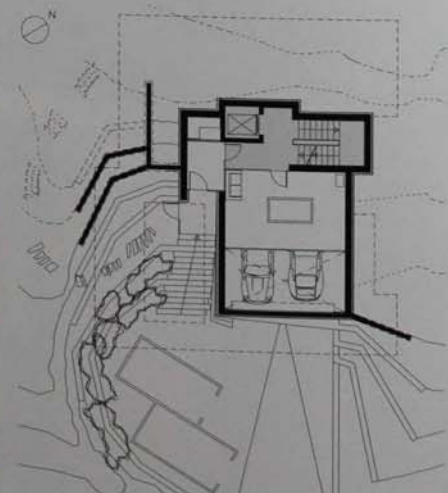
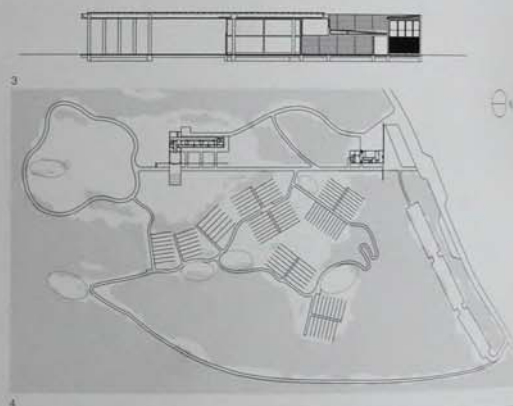
0729 RES
Ljubljana,
Slovenia

0731 This funerary hall and associated Service building are together the first realized phase of a long-term project to build a new cemetery for Srebrenice. Set in 6 hectares (19.75 acres) of forest, the buildings were designed to create a dialogue with their natural setting, reflecting and enhancing the topographical characteristics of the cemetery's suburban site. The design's approach of pared down simplicity and purity of form encourages a peaceful and suitably reflective environment. The various architectural elements making up the cemetery complex share both a sense of proportion and an unassuming palette of materials, including poured *in situ* concrete and untreated oak panelling. This brings a rigorous order to the site, marked at its main entrance by a long, low concrete wall. The unassuming service building (296 m²/3,186 sq ft), tucked in behind the wall and housing a flower shop, exhibition space and offices, is laid out along

the clear site axis which culminates in the funerary hall. The space between the two buildings progresses as a series of gradually unfolding views. The hall (645 m²/6,943 sq ft), on the optical line of the cemetery, comprises two structurally independent buildings: the tract and the edifice. The tract consists of three carefully ordered elements: a portico, a colonnade and a funeral hall. While the colonnade is a place of intimacy and shade, the hall is a room fully glazed on both sides with views out to the wooded landscape. The dialectic of light and shade extends into the edifice, situated perpendicular to the tract and centred on a line of four chapels divided by sky-lit patios. A timber lattice provides a protective barrier to the east elevation, casting shadows across the building and ending in a new interpretation of a death bell.

- 1 Processional axis with portico, view from south
- 2 Main entrance to funerary hall
- 3 Section through building
- 4 Site plan

Client
Novo Mesto Municipality
Area
941 m²/10,129 sq ft
Cost
€341,330
Coordinates
45.7908 15.1357



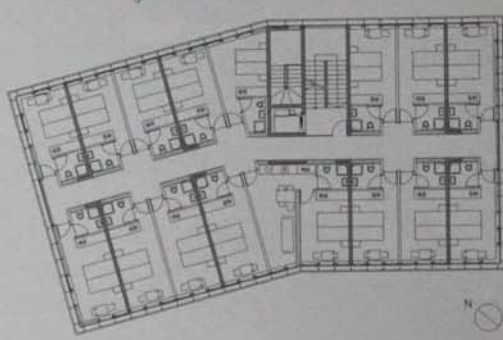
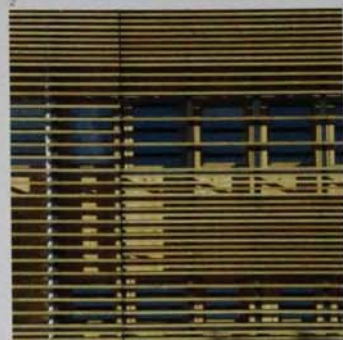
0732 This private residence is located on the outskirts of the small town of Valenje, occupying a steeply sloping site with panoramic views. Although built on a large plot, the house is in close proximity to other dwellings, which are largely of a Slovenian semi-rural typology. Its complex form exploits the site's gradient. Set on a concrete plinth, nesting into the contours of the steep slope, House D is designed to be approached from underneath and experienced as a cinematic unfolding of spaces and views across its five interlocking horizontal 'strips'. Its floor area is laid out over five levels: garage and storage on the lower two levels, and bedrooms and living spaces on the upper three. No two floor plans are the same. In section, the differences in levels are expressed using double-glazed roofs, a reference to the local type of house. The upper steel-frame structure is expanded to create open-plan living spaces and to make dramatic use of cantilevering, most notably in the suspension of the swimming pool (accessed on level three) over the garden. Using a range and combination of cladding materials, such as coloured glass, transparent glass, bitumen tiles, brick and render, the house's four elevations each convey different facades. These give visual clues as to the changing character of the spaces within, from bunker-type garage to Californian-style living space with pool and terrace. They allow the house to blend into its surroundings while harnessing the magnificent views to the south.

- 1 View of cantilevered upper levels
- 2 North facade
- 3 Section through building
- 4 Site plan

Client
Confidential
Area
250 m²/2,691 sq ft
Cost
€500,000
Coordinates
46.3561 15.1167

0733 Celje, Slovenia
 Celjska Lodge
 Arhitektura Krušec
 2006
 TOU

0734 Krapinske Toplice, Croatia
 Social Housing
 Iva Letilovic and Morana Vlahovic
 2003
 RES



0733 The Celjska Koca ski run has been a popular tourist destination since the 1920s. At 650 m (2,133 ft) above sea level, the slope attracts around 20,000 visitors per season. The lodge nestles at its foot and replaces an earlier mountain lodge. It was built as the result of an architectural competition run by the city council and the Slovenian Chamber of Architecture and Spatial Planning. Situated on an exposed natural plateau, it enjoys panoramic views over the Savinjska valley and across to the rocky hilltop of Grmada.

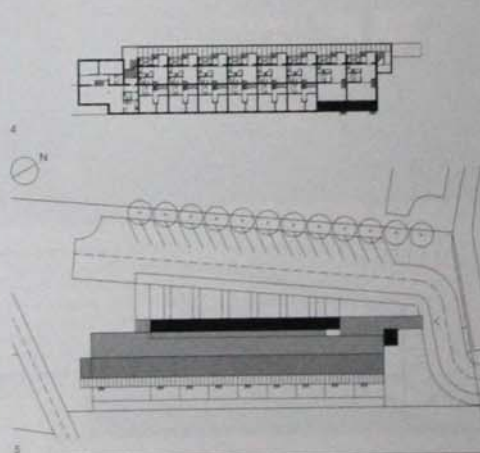
The location of the Celjska Lodge has inspired its design. The building, oriented on the plateau to take advantage of the views, has a dual presence: seen from the valley side, it has an imposing and solid presence which dominates the landscape, as is traditional in alpine architecture; seen from the slope, it sits lightly on the site and has a lesser visual impact on the alpine panorama. The duality of the building is evident in its plan, which can be roughly divided into two equal parts. The south section follows the geometry of

the ski run, while the north section tilts at an angle towards the hills. The building's load-bearing structure has been pared down to eight concrete columns which constitute a supporting spine. The completely prefabricated facade is a modern reinterpretation of the traditional Slovene barn facade. It has two layers: an inner layer comprising wooden panels and glazing; and an outer skin made up of horizontal wooden laths. The architects exploited the potential of the latter to create differing internal moods

by altering the distances between laths, thus controlling the amount of daylight entering the building and editing views out.

- 1 View from ski slope
- 2 West facade, facing valley
- 3 South facade
- 4 Interior showing wood panels and glazing
- 5 Facade detail
- 6 Second-floor plan

Client
 Municipality of Celje
Area
 1,680 m²/18,083 sq ft
Cost
 €1,900,000
Coordinates
 46.2171 15.2667



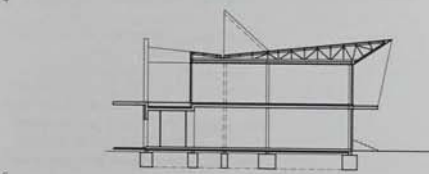
0734 This social housing block is built on agricultural land on the edge of a small spa town just north of the capital, Zagreb. Built on a sloping site, it borrows the language of vernacular buildings of the area and, using innovative materials and unconventional internal planning, it reinvents the traditional form. Although conceived as one block, the arrangement of the apartments makes them appear more like a stack of terraced houses. Each apartment has its own entrance, accessed either directly from the ground floor or from galleries. These galleries act as large porches with screens. Because of the topography of the site, the building is set lengthways into the side of the hill, with parking opposite. In addition, a split runs along the length of the building to accommodate a transverse slope, resulting in split-level apartments. On the outside, the fenestration is staggered and the roof is pitched on one side and flat on the other. The building has a load-bearing concrete wall and slab floor construction. Its external dark brown render is reminiscent of the dark wooden architecture of this region. On the northwest entrance front opposite the car park, the central band of apartments has a screen of wooden slats. On the floor above, an entrance walkway constructed from rusty red metal slats leads from the road and turns into another balcony screen which stops halfway across the facade. On the southeast front is a balcony on the top floor of the building. Here, more widely spaced wooden posts support a semi-transparent roof.

- 1 Southeast corner, with top floor balcony
- 2 View from southwest
- 3 View from northwest, showing entrance
- 4 First-floor plan
- 5 Site plan

Client
 Confidential
Area
 2,100 m²/22,604 sq ft
Cost
 €1,100,000
Coordinates
 46.0833 15.8333

0735 Zagreb, Croatia Kindergarten with Crèche Penezic & Rogina architects 2006 EDU

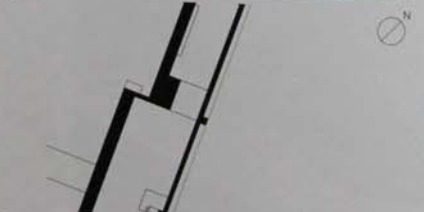
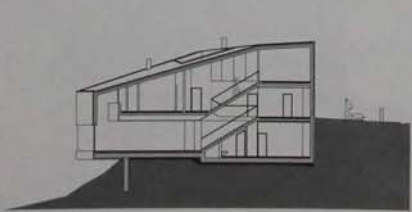
0736 Zagreb, Croatia J2 Family House 3LHD 2007 RES 0739 SIPO, Zagreb, Croatia



0735 This new kindergarten and crèche is situated on a greenfield site next to a park and lake in Zagreb's southwestern district of Jarun. The two-storey building spans the north side of the site, taking advantage of its predominantly east-west orientation. The north is car parking and to the south is a playground. A kink in the volume responds to the proximity of an adjacent building, which is a service wing in the shorter western part and the kindergarten and crèche in the longer eastern part. Three separate entrances serve each of these different areas: one for the western wing and one each for the kindergarten and nursery. A central hall divides the nursery and kindergarten rooms on the south side of the ground floor. This hall can open out into the corridor to the north and on to the playground to the south. Above the hall is an outside terrace, on either side of which are the remaining kindergarten rooms. These rooms have projecting balconies, shaded by an overhanging corrugated metal roof and are directly accessed from the playground by three gangway-like staircases. Reinforced concrete slabs and walls combined with steel columns and roof trusses form the basic structure. This structure is clad in pink and orange panels on the south and east facades, and a checked pattern of pink, orange, white, blue and green panels on the west and north facades. Much of the aluminium-framed glazing is on the south facade.

- 1 Service wing and yard
- 2 South facade
- 3 Stairs from first floor to playground
- 4 First-floor circulation areas
- 5 Ground-floor plan
- 6 Section through building

Client
City of Zagreb
Area
2,290 m²/24,649 sq ft
Cost
€3,650,000
Coordinates
45.7922 15.9300



0736 This family house sits on a steeply sloping site in a green residential district of Zagreb. It replaces a 1950s house, which did not take advantage of the panoramic views across the city as this new dwelling does. This new house's L-shaped plan provides the garden with privacy from the bordering street and a nearby high building. On the entrance level at the top of the slope, a plain facade contains covered parking in the centre with a garage to one side of it and the main entrance to the other. This leads to a guest room, the master bedroom and bathroom. A staircase overlooking the garden leads down to the main living spaces and up to further bedrooms. The basement level holds a large space containing kitchen, dining and living areas in one wing, and a swimming pool in the other. These rooms have floor-to-ceiling glazing and overlook the garden. On the upper levels, the bedrooms look out to the garden, with a play area opening on to a terrace cut into the sloping roof. The building's cladding changes depending on the internal function of the rooms. On the garden facade the basement level and staircase up to the next floor have almost continuous bands of glazing with views to the garden and surroundings. The bedrooms at the upper levels are clad in larch and have small windows, resulting in a tessellating pattern of glass and wood which disguises a structure of reinforced concrete and steel beams.

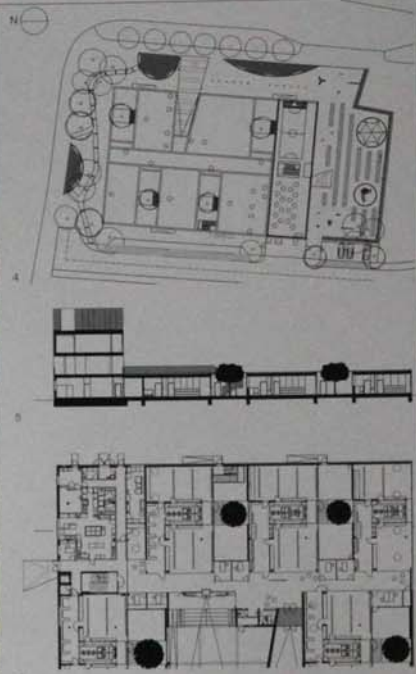
- 1 Entrance at top of slope
- 2 Garden facade at night
- 3 Facade detail of larch cladding
- 4 Living space in lower level
- 5 South-facing garden
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
396 m²/4,263 sq ft
Cost
Confidential
Coordinates
45.8167 15.9833

0737 Zagreb, Croatia Kindergarten 'Sun' Njiric+ Arhitekti 2007
EDU

0738 Rovinj, Croatia Stanga Housing Helena Paver Njiric 2004
RES

0741 CUL
Jasenovic,
Croatia



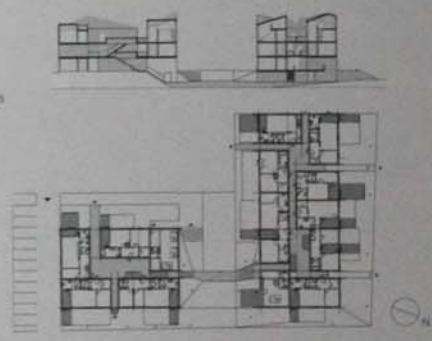
0737 This competition-winning new kindergarten and nursery replaces an older kindergarten building on the same site. It is situated in a residential area, close to a large park in the northeast of Zagreb, Croatia's capital city. The building's five external courtyards and large windows take advantage of the site's green surroundings. The kindergarten takes up to 250 children, housed in 12 units of 15–25 children. The L-shaped section of the building creates a vertical unit of three floors, with an

extended single-storey ground floor unit. A hall, offices and most of the kindergarten and nursery rooms are on the ground floor. The kindergarten and nursery rooms are arranged in pairs, each with their own lavatories, along a spinal corridor that stretches out from the vertical block. Between these pairs of rooms are outdoor courtyards. The remaining kindergarten rooms and various services are situated on the first and second floor of the vertical part of the building, and there are external

courtyards on both of these floors. On the roof is a playground surrounded by high metal railings, making it suitable for ball games. The reinforced concrete structure is clad in a rough purplish-grey render. Large floor-to-ceiling windows bring daylight into the rooms and physically separate the internal courtyards from the street, giving the building an unbroken rectangular perimeter. Internally, rooms have white walls, floors and ceilings and the corridor walls are made of clear and green tinted glass.

- 1 Three-storey block
- 2 Three-storey block and entrance courtyard
- 3 View of courtyard wall from outside
- 4 Site plan
- 5 Section through building
- 6 Ground-floor plan

Client
City of Zagreb
Area
2,650 m²/28,524 sq ft
Cost
€2,720,000
Coordinates
45.8167 15.0000



0738 These two apartment blocks are situated on the edge of a small town on the west coast of the Istrian peninsula. The blocks have neighbouring apartments and houses on two sides, and fields and vineyards on the other two sides. The new blocks are the result of a commission by the Croatian Ministry of Public Works, and the local authority was closely involved in their design. The brief underwent a number of changes during the design period. The result

is two rectangular buildings, one smaller and set at right angles to the other. The two blocks, each three storeys high, contain a total of 28 apartments and two office spaces, with 23 parking places between the blocks. To facilitate communal Mediterranean living, the buildings have large, open-ended galleries running through the centre of each floor, with the apartments arranged on either side. Outside space is also provided for every apartment in the form of a terrace or

balcony which can be closed off with white shutters. The brick structure is covered in painted plaster. The exterior of the blocks are grey with two shades of green framing the terraces and balconies. In the communal galleries, the walls are painted red and the floors are tiled. The undulating roof, with its varying pitches, is covered with terracotta tiles.

- 1 View of housing in context
- 2 View of site from north
- 3 Internal corridor
- 4 Red walls in communal spaces
- 5 Section through building
- 6 Ground-floor plan

Client
Croatian Ministry of Public Works and Construction
Area
4,585 m²/49,353 sq ft
Cost
€1,827,000
Coordinates
45.0809 13.8403

0739 Bale,
Croatia

Sports Hall

3LHD

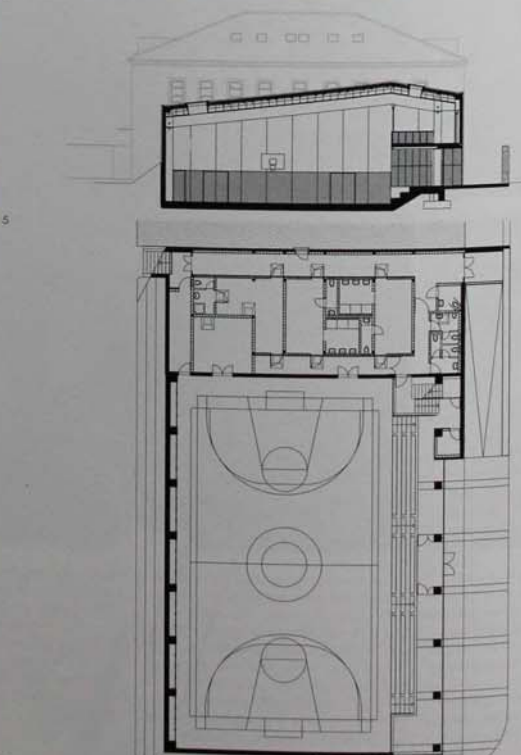
2006
SPO0736 RES
Zagreb,
Croatia

0739 This sports hall is situated in an old medieval village on the Istrian peninsula in northeast Croatia. It is the second largest building in the village after the church and fulfils an important social function for the community. In addition to basketball, volleyball and football games, it can be used by the adjacent school and for social gatherings and meetings. That such a large, new building was sympathetic to its surroundings was important, and this was achieved by using local building materials and by sinking part of the building into the ground. The building's profile is wedge-shaped and it has a gently pitched roof. A multipurpose sports court takes up the main space, with wooden seating for 200 people set into a concrete terrace on one side. Above the seating is a gallery containing a sauna and fitness centre. Changing rooms, showers and lavatories are at one end of the hall. These are below ground level and have an underground connection to the school. A structural system of prefabricated, reinforced concrete elements helped make possible the very short design and erection time of 11 months. The external cladding of dry stone walling mimics the design of ancient local stone-walled huts called kažuni. This surface is illuminated only by the recessed glass wall on the lower part of the entrance facade. Internally, concrete and structure are left exposed, a marked contrast to the traditional appearance of the exterior.

- 1 External view from north
- 2 Main entrance
- 3 Detail of stone facade
- 4 Multipurpose sports court
- 5 Section through building
- 6 Ground-floor plan



Client
Bale Municipality
Area
1,108m²/11,926 sq ft
Cost
€1,000,000
Coordinates
45.0403 13.7861



0740	Pula, Croatia	Lumenart Office Building	Rusan Arhitektura	2006 COM	0742 REL Pula, Croatia
0741	Jasenovac, Croatia	Memorial Museum	Helena Paver Njiric	2006 CUL	0738 RES Povung, Croatia

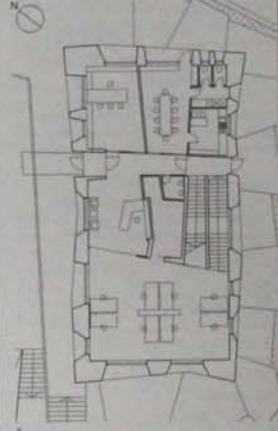


0740 This flagship building for the lighting design company Lumenart is situated on the outskirts of Pula. Pastel-coloured historic villas surround the gleaming white building, which contains offices, design studios and a showroom. In the daytime, its unique colour and sculptural form make it stand out from its neighbours. At night, multicoloured lights project onto it. Lighting designer Dean Skira, who owns the company, was closely involved in the design of his building. The building has a conventional, low-tech structure of load-bearing brick walls with large, span-reinforced concrete slab floors. Panels of ground glass with applied render clad the brick to give the box-like structure a more organic external form. Deep-set windows are cut into the thick walls. A shadow gap between the bottom of the cladding and the ground is illuminated at night, giving the impression that the building is floating above the ground. Inside, the white walls and ceilings provide an ideal backdrop for lighting displays. The ceilings have recessed lighting tracks and the floors have

either a white or grey epoxy coating. On the ground floor is a design studio and offices, and glass walls divide the space to give a sense of transparency to the company's operations. Upstairs, a lecture hall makes use of the white walls as projection screens. Angled walls divide the large showroom in the basement to provide maximum wall space for lighting device displays.

- 1 View from southwest
- 2 East facade
- 3 Detail of deep-set windows
- 4 Interior view of staircase
- 5 Ground-floor plan

Client
Lumenart
Area
665 m²/7,158 sq ft
Cost
€1,236,000
Coordinates
44.8692 13.8464

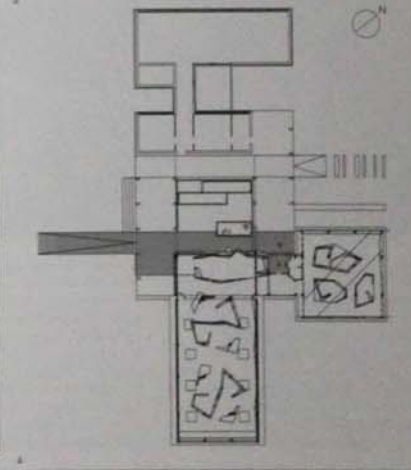


0741 This memorial museum is located on the site of a World War II concentration camp in the south of Croatia, on the border with Bosnia and Herzegovina. Founded shortly after the Nazis invaded the then Yugoslavia in 1941 by the Ustaša regime of the Independent State of Croatia, it was the largest of a network of camps in the country. The camp was finally dismantled in April 1945. A museum was first founded on the site in 1968, when the region was part of Yugoslavia. Following the war in the 1990s, the area became part of the Republic of Croatia. The museum was dismantled during the war and this new memorial, supported by the Ministry of Culture, is its replacement. The museum's main function is to educate visitors in the hope of preventing genocide from happening, by presenting victims as individuals with personal stories. The new exhibition is set in a darkened interior and comprises rubber-clad steel modules supporting display panels that tell the story of the site. These panels also hold video and projection screens and glass cases display artefacts from the camp.

Above, the names of the victims are inscribed on hanging glass panels supported by steel beams and columns, symbolizing the fragility of human life and the potential dangers facing it.

- 1 View of museum from camp grounds
- 2 Steel trusses and ceiling detail
- 3 Interior of exhibition space
- 4 Ground-floor plan

Client
Ministry of Culture, Republic of Croatia
Area
350 m²/3,767 sq ft
Cost
€900,000
Coordinates
45.2703 16.9114



Europe Slovenia, Croatia and Serbia

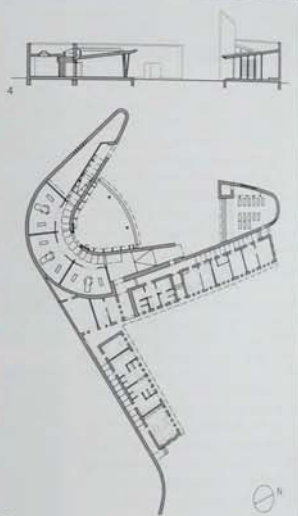
0742 Požega, Croatia Cemetery of Christ the King Rusan Arhitektura 2006 REL 0740 COM Pula, Croatia

0743 Split, Croatia Dimov House 312 Arhitektonska Radionica 2005 RES

0742 This cemetery sits in open fields on the southern edge of Požega. The existing cemeteries in this small city of 20,000 were filled and a new one was required. It caters to both the Catholic and Orthodox churches and has space for 15,000 burial plots. A 200 m (656 ft) red brick wall defines the edge of the site on the roadside and curves to form one of the walls of the building at the entrance. Large iron gates lead from the car park into the site. The building contains a chapel, offices for the clergy and services, and three private rooms containing funeral biers. A canopy supported by two triple columns stretches over the external space of the main entrance. Underneath, wide copper doors open into a corridor with a glazed ceiling, which is separated from the private chambers by a wall of glass bricks. An L-shaped building, with an arm bordering the car park containing services and the other containing offices, backs into the wall of glass bricks. The chapel, another curved building, is at the far end of the row of offices. The chapel has unpolished granite flooring, a curved and bare brick wall, a glazed entrance wall and a panelled wood ceiling. The altar and benches are made of Slavonian oak. On the outside is a rectangular bell tower. Brick was chosen as the principal material for the load-bearing walls of the building and for the walls separating the clusters of burial plots. It is the most common building material used locally and cheaper bricks and seconds were sourced to give a softer appearance.

- 1 Main entrance to building
- 2 View from canopy to chapel building
- 3 Interior of chapel
- 4 Section through buildings
- 5 Ground-floor plan

Client
City of Požega
Area
1,200 m²/12,917 sq ft
Cost
€985,000
Coordinates
45.3378 17.6910



0743 This holiday home is situated on Bobovisca bay on the west side of the island of Brač, close to the town of Split. The house is set into the hillside close to a village, in a neglected olive grove which is now overgrown with pine trees. Steps lead down the hill to the seashore, passing close to the eastern end of the house. A path splits off to the entrance of the house, located on the upper of two floors. A mono-pitched roof sits at right angles to the main rectangular block,

covering one end of the otherwise flat-roofed block and forming an open shelter over the entrance and an outdoor cooking area. The entrance leads inside to a living and kitchen area with a balcony and a central staircase. At the far end of this room is a bedroom and bathroom. Downstairs is another living room, with bedrooms on either side. These three downstairs rooms have large glass sliding doors which open on to a deck and the swimming pool. All of the windows have

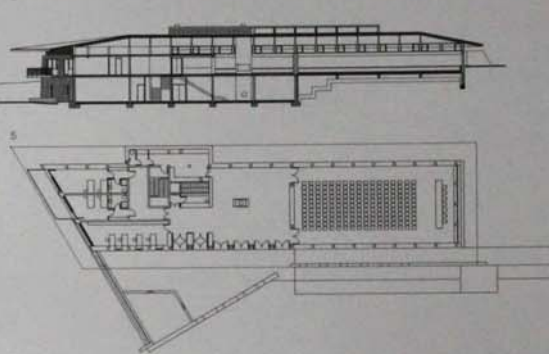
angled shutters which can be either completely closed, or partially closed to provide shade. The house is a blend of modern and traditional with its cast concrete walls and stone-tiled roof, which break with the modern trend of pastel-coloured villas with terracotta roofs. Inside, the rooms are painted white and have stone floors. The exception is the downstairs living room, which has a timber floor extending outside to surround the swimming pool.

- 1 View from southeast
- 2 View of living room, deck and pool
- 3 Open living space on top floor
- 4 Pitched roof over entrance
- 5 Interior view showing kitchen
- 6 Site plan

Client
Zoran Dimov
Area
195 m²/2,100 sq ft
Cost
€210,000
Coordinates
43.3499 16.4634

Europe Slovenia, Croatia and Serbia

0744	Valjevo, Serbia	Memorial Centre Mount Ravna	Prof. Spasoje Kronic, Architect	2000 CUL	0745 COM Beograd, Serbia
0745	Beograd, Serbia	Zora Palace	Prof. Spasoje Kronic, Architect	2005 COM	0744 CUL Valjevo, Serbia



0744 Ravna Gora is a mountain in western Serbia, near the small city of Valjevo. Largely known as the birthplace of the Yugoslav resistance movement which revolted against fascist occupation in 1941, it is the site of an annual commemorative rally. Following the popular revival of interest in Serbian history and culture in the 1990s, the Memorial Centre was commissioned as a permanent focus and place of reflection for visitors to the mountain. The building contains a 200-seat auditorium, a library and exhibition

lobby, as well as three small apartments. The Memorial Centre is attuned to its mountain location and the history of its particular site. Its relationship to the regional vernacular is not one of obvious symbolism or appropriation of style but is conceptual in nature. Largely contained within one main ground-floor space, the building has a long, low profile and is consciously geometric in its simplicity. It is of concrete and steel construction and clad with local stone and timber. The building is both pulled into the

landscape and protected from it by a long approach walkway behind a freestanding boundary stone wall. One of the building's distinguishing features is the quadrilateral roof plane which appears to float over a high-level ribbon of glazing. The public lobby has large windows and rooflights sit over the flexible, open-plan auditorium.

- 1 South facade
- 2 Outdoor seating area on south side
- 3 View of exhibition hall
- 4 View along outdoor terrace
- 5 Section through building
- 6 Ground-floor plan

Client
Serbian Renewal Movement
Area
1,400 m²/15,069 sq ft
Cost
€227,810
Coordinates
44.1067 20.1553



0745 Although Slavija Square is one of the oldest parts of the city, the area is disjointed by the many ad hoc architectural interventions of the twentieth century. In occupying a prominent corner site, Zora Palace plays a key role in re-establishing a cohesive city streetscape. The six-storey edifice is scaled to respond to adjacent buildings. Originally commissioned by the bank BPS Beograd, which wanted a headquarters flexible enough to rent out, the corner location drives the plan for the building, which derives its unique shape from the convergence of two

geometric forms at approximately 45 degrees. An 8 x 8 m (26.2 x 26.2 ft) structural concrete grid (with overhangs) provides an underlying rigour and the required flexibility. It facilitates the inclusion of a double-height banking hall on the ground floor and a triangular, open-plan office space on all levels. Floors two to five provide cellular office accommodation. As with the floor plan, the dynamism of the facades belies a strict underlying order (seen in the size and rhythm of the windows). With subtle differences in overhang from level to level, the elevations appear as sculptural,

three-dimensional volumes rather than flat surfaces. The south facade is reminiscent of an ocean liner, largely comprising three curved tiers cantilevered over the main revolving door. Wrapping around the corner, they come into sharp juxtaposition with the hard, serrated edges of the east facade.

- 1 Curved south facade
- 2 View looking northwest
- 3 Main entrance
- 4 Site plan

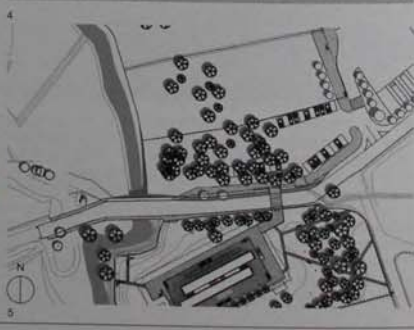
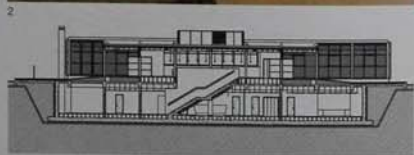
Client
BPS Beograd; Zepher International; Premium Office & Retail
Area
4,300 m²/46,285 sq ft
Cost
€4,300,000
Coordinates
44.8005 20.4692



0746-0759

Greece and Turkey

0746	Naousa, Greece	Cultural and Recreation Centre at the site of the School of Aristotle	A. M. Kotsiopoulos and Partners Architects	2006 CUL
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0746 The Cultural and Recreation Centre, adjacent to the ruins of the ancient School of Aristotle at Naousa, draws attention to the history and importance of the archaeological site where the great philosopher taught. The two long rectangular volumes of the centre are parallel to one another, with the entrance between them facing the road. The building marks the location of the archaeological site, which is otherwise difficult to find as it is mostly ruined and covered in vegetation. The simple design prioritizes the existing archaeological and natural landscape. The centre is composed of two transparent rectangular boxes and a pergola on a shallow plinth. The plinth neatly defines the limits of the building, since it is also the roof of the larger basement below, which houses an auditorium and support facilities. The ground floor contains a small museum, a shop and a restaurant, which spill under a steel pergola on the shaded northwest side of the building facing the archaeological site. The architectural brief provided by the Archaeological Service stated that the building should be modest and complement its environment. The materials, as well as the horizontal single-storey form, allow the building to blend into the existing landscape. The external glazed facades are covered with fixed timber grid screens which, together with the timber paving of the plinth, echo the natural colours and textures of the surrounding landscape.

- 1 View from west, with open shutters
- 2 Interior of multipurpose area
- 3 View from southwest
- 4 Section through building
- 5 Site plan

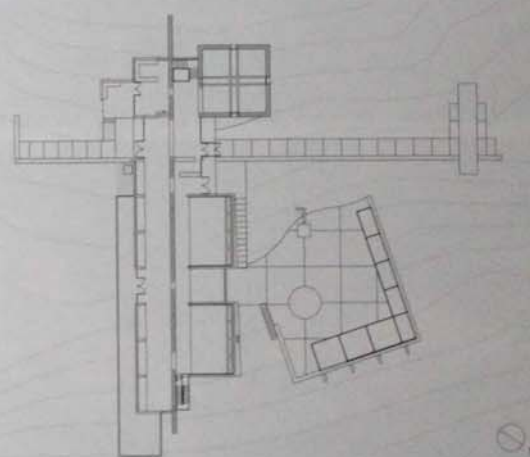
Client
Mr. Lanaras (donation to the Municipality of Naousa)

Area
1,000 m²/10,764 sq ft

Cost
€2,100,000

Coordinates
40.6303 22.0703

0747	Stymfalia, Greece	Museum for the Environment	Issaias, Demetrios Papaioannou, Tassis Architects	2007 CUL
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0747 The Museum for the Environment is part of a network of thematic museums that promote traditional Greek culture. The brief was to draw attention to the traditional professions and ecosystem of the Stymfalia region of mainland Greece. The building is set on a slope overlooking the wetlands of Lake Stymfalia. It is organized into two parallel zones separated by a straight wall running the length of the building. One zone

contains exhibits describing traditional crafts, the other explores the natural ecosystems of the region and the relationship between them. Another linear axis, vertical to the wall, traverses the building to separate communal facilities from the exhibition areas. This defines the entrance, also emphasized by a vertical concrete chimney which contrasts with the horizontal arrangement of the building. On the northern side of the wall lie three

prismatic volumes, which are accessible through a corridor along the wall. The stone-clad exterior walls of these volumes allow natural light to enter through small openings and deep concrete beams. The southern side of the wall, on the other hand, is a light-filled gallery with wide openings overlooking the lake. A wooden terrace runs along this gallery and projects out from the building. Building materials include an exposed concrete

and steel structural system, natural stone cladding, and timber flooring.

- 1 South facade
- 2 View of entrance from southwest
- 3 South terrace, with views of lake
- 4 View of gallery and terrace
- 5 Ground-floor plan

Client
Piraeus Bank Group Cultural Foundation
Area
670 m²/7,212 sq ft
Cost
€2,000,000
Coordinates
37.8625, 22.4814

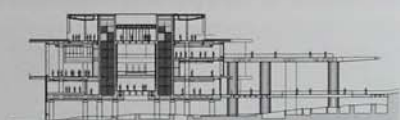
0748
Athina,
Greece

New Acropolis Museum

Bernard Tschumi Architects

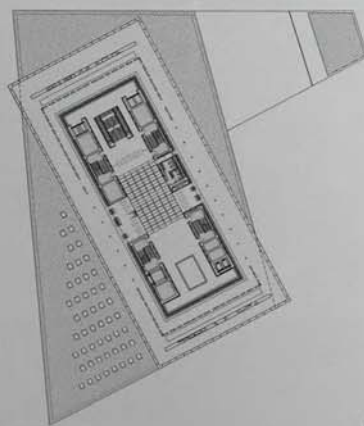
2008
CUL0450 CUL
Rouen,
France0691 EDU
Cincinnati,
USA0916 RES
New York,
USA

0748 Located in the centre of the ancient city of Athens at the southern base of the Acropolis, the New Acropolis Museum was built to a competition-winning design. The new building raised controversy during its construction, as previously unknown archaeological remains were uncovered during excavation for the foundations. The design of the building uses the aspect of the site to its advantage, and the remains can be viewed from openings in the facade and a transparent ramp at the lower level of the museum. A three-storey building is raised on piloti above the excavations. The lower level also contains the lobby, temporary exhibition areas, retail space and all the supporting facilities. The middle level is a double-height trapezium-shaped volume which houses permanent exhibits, and the upper level replicates the proportions and orientation of the Parthenon, from which the actual temple at the top of the Acropolis is visible. This level is intended for the display of a selection of the Parthenon Marbles. The museum was designed to accommodate up to 10,000 visitors a day. The circulation route follows a clear three-dimensional loop, which first leads from the entrance over the excavated ruins via the transparent ramp. It then travels through a chronologically arranged permanent exhibition, around the Parthenon display, and back through the building to the excavation site. Specializing in sculptures of classical Greece, the New Acropolis Museum was designed to create experiences and viewing conditions unique to its collection and site. The museum uses natural light extensively, which was how classical sculptures would have been viewed at the time at which they were made. The main concepts of the museum, such as the organization of spaces and visitor circulation and the use of natural light, are skillfully and logically integrated into the building's important site.



5

- 1 View of museum from Acropolis
- 2 Glass, marble and concrete facade
- 3 Excavations visible beneath building
- 4 The Parthenon, seen from museum
- 5 Section through building
- 6 Third-floor plan

**Client**

Government of Greece

Area21,000 m²/226,042 sq ft**Cost**

€113,210,000

Coordinates

37.9694 23.7278



3



4

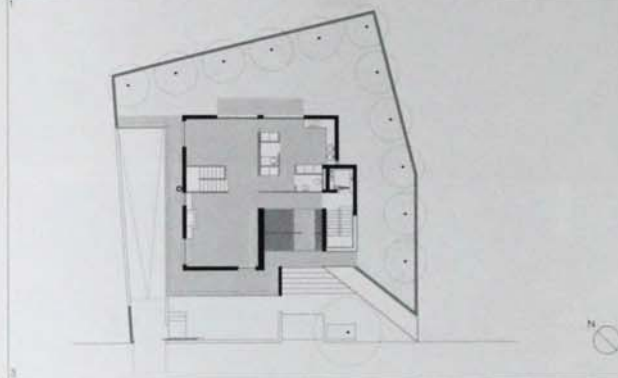
0749	Athina, Greece	Double Residence in Papagou	Nikos Ktenas, Architect	2005 RES	0752 RES Athina, Greece
0750	Psychico, Greece	House in Psychico	Pantelis Nicolacopoulos	2006 RES	0754 RES Thess, Greece



0749 This residence is situated in Papagou, an urban area in Athens. The form of the building is a combination of plain, orthogonal volumes connected by terraces. The design explores the relationship between the residents of the building and the surrounding urban environment, providing different places where the public and private realms meet. Entrance to the building is from the southwest and involves crossing over a pool to mark the transition from the city street into a private domestic space. Carefully located window openings on the facades offer framed views of the city, in contrast to the wide views enjoyed on the open terraces. The four-storey building consists of two double-storey residences, one on top of the other. Each residence has its own formal identity, achieved by organizing the interior and exterior spaces of the houses differently. The ground floor accommodates the kitchen and living areas. The first floor houses the bedrooms and the west-facing terrace. In the upper residence, the second floor contains the kitchen and living areas and a south-facing, double-height terrace. On this third floor are three bedrooms and a study area, with a large roof terrace above. All floors are linked by a concrete staircase and a lift. The load-bearing structure was cast in situ as a reinforced concrete box. The rough, exposed exterior walls contrast with the smooth finishes of the interior walls, wood floors and whitewashed ceilings. Large glass openings are fitted with aluminium louvres to control heat gain in the sunny climate. Louvres also provide privacy on the street-facing facade.

- 1 Street facade
- 2 Interior view
- 3 Ground-floor plan

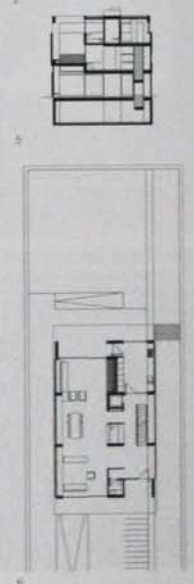
Client
Antonios Assimakopoulos and Evangelia Karassavidou
Area
697 m²/7,502 sq ft
Cost
€1,200,000
Coordinates
37.9921 23.7947



0750 The house is located in Psychico, a suburban residential area outside Athens. The east-west orientation of the narrow site (44 x 17 m/144 x 56 ft) presented a design challenge since an adjacent house limits the preferred south orientation. The house was designed to accommodate a family of five, and continuous walls with horizontal openings surround the whole house to provide simultaneous privacy and sunlight. To allow sunlight to penetrate through all the main spaces, the plan and section are arranged in a line along the east-west axis and all the main spaces sit on the south side. Circulation spaces and a straight-flight staircase connecting all three levels are on the north side. The main living area is on the ground floor along the south facade. The south facade has no openings except for a horizontal window along the ceiling, which steps up to accommodate this window. Above the raised part of the living area is an enclosed two-storey courtyard accessed by three steps from the interior spaces. The courtyard provides an open-air space with views of sky and green framed by exposed concrete beams and wall segments. On the first floor are three bedrooms and a wide circulation area which also serves as living space. The second floor accommodates the master bedroom, a study area, a bathroom and

- 1 Reinforced concrete facade
- 2 Living area
- 3 Detail showing bookshelf as balustrade
- 4 South facade
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
392 m²/4,219 sq ft
Cost
€575,000
Coordinates
38.0088 23.7762

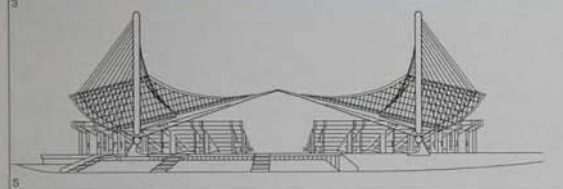


0751 Athina, Greece Olympic Sports Complex Santiago Calatrava

2004 0322 COM Malmö, Sweden 0586 EDU Zürich, Switzerland

0752 Athina, Greece Two Houses Nikos Ktenàs, Architect

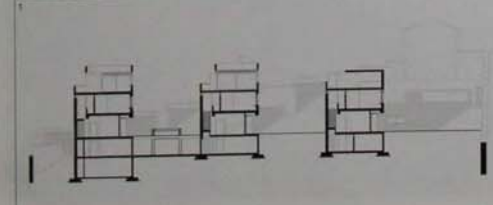
2003 RES 0749 RES Athina, Greece



0751 Originally constructed in 1982 as the Olympic Athletic Centre, the complex was refurbished and enhanced by Santiago Calatrava for the 2004 Olympics. Although the complex contained all the necessary sports facilities for the Olympics, intervention was necessary to integrate the diverse sporting areas with surrounding public spaces. The site also had to provide a symbolic landmark for the Olympics. The principal new element is the roof of the main Olympic stadium, which consists of a set of double-steel arches that span the long sides of the stadium, with polycarbonate sun and wind shields suspended from them. Other new structures include a similar but smaller roof for the velodrome, and landscape works such as entrance plazas and canopies, boulevards, public gathering places and sculptural elements. The main pedestrian route runs between the stadium and the velodrome, on an east-west axis. A steel kinetic structure known as the Nations' Wall runs along the southern side of this route. An arcade structure reminiscent of the ancient agora runs in an arc along the northern edge of the complex. Four entrance plazas roofed with vaulted steel canopies provide access to the complex. The Olympic Icon, a thin vertical element 100 m (328 ft) high, stands in front of the stadium. All structures were prefabricated offsite and assembled onsite in just over a year to minimize interference with construction work on existing buildings.

- 1 Stadium in context
- 2 Plaza of the Nations and velodrome
- 3 View along arcade
- 4 Detail of main stadium roof structure
- 5 Section through main stadium
- 6 Section through velodrome

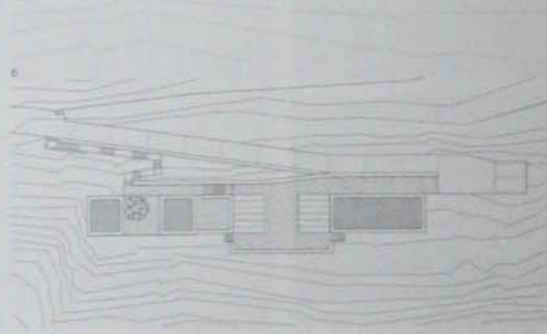
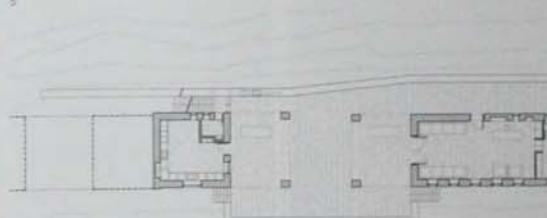
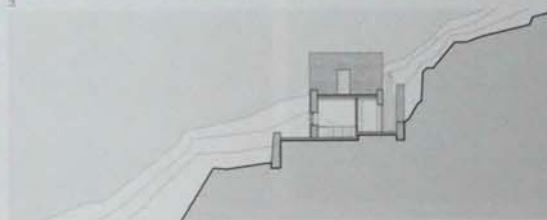
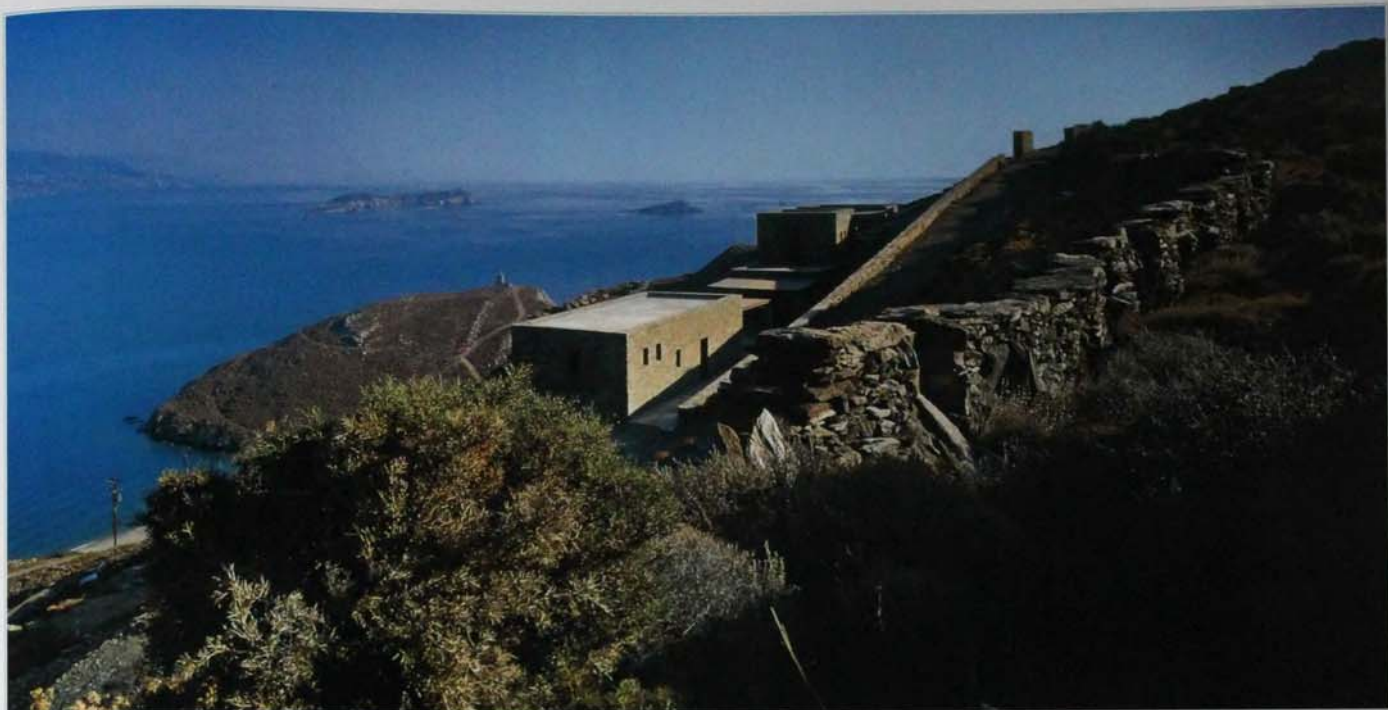
Client
Municipality of Athens/Athens 2004
Area
23,500 m²/252,952 sq ft
Cost
€170,790,000
Coordinates
38.0399 23.7804



0752 These two houses, part of an original plan for a row of three buildings, are constructed on the sloping plot of an existing dwelling that is incorporated into the development. They are situated in a residential suburb on the northern outskirts of Athens. The rectangular dwellings are partly cut into the hillside, and the retaining structures and front walls to the street are constructed with the excavated limestone. The gateways from the road to the northeast, each at a different level on the hill, lead to covered entrances and terraces. The houses themselves are constructed from reinforced concrete, and the raw board-marked surface is left exposed on the exterior. Square windows are cut into the facades, shaded by blinds that are flush with the outer surface when closed. At the lower levels, large windows are set back to allow a shaded area between the interior and the courtyards, which are paved in travertine. The lower levels contain the communal living areas, and the upper floors the bedrooms. The flat roofs provide inhabitable outdoor space adjacent to open living rooms, with views for over Athens to the southwest that are framed by elongated rectangular openings in the concrete plane of the facades. Inside, timber floors and painted walls temper the spare quality of the bare concrete exterior. Internal windows and voids creating double-height spaces provide unexpected vistas through the houses, enhancing their spacious quality.

- 1 North facade
- 2 Roof deck and courtyard
- 3 Roof deck looking northeast
- 4 Living room interior
- 5 Section through site

Client
Evangelia Enepekidou
Area
1,132 m²/12,185 sq ft
Cost
€1,680,000
Coordinates
38.1167 23.8342



0753 Located on the rough rocky mountains of Andros Island, this summer house has a view towards the port and the other islands in the Aegean Sea. The house is divided into four individual single-storey buildings, each with patios and covered courtyards sitting on terraces cut into the site's steep slope. The dislocated character of the house imposed by the constraints of the site provides practical advantages for the design. The two guest houses benefit from the autonomy and privacy afforded by their separation from the principal buildings of the main residence. The buildings are situated to protect the open and semi-covered spaces from north winds. The house's character is similar to the island's typical dwellings – a single space surrounded by massive stone walls. In plan, the four buildings are placed linearly on an axis. The first building on the east side of the site is the main residence, consisting of the bedroom and the living room in a single open space divided by a level change and a closet. The next building towards the west contains the kitchen and the bathroom of the main residence. The two guest houses, on a level above the rest of the complex, are accessed by a narrow stone staircase. The buildings adopt the vernacular system in construction as well as formal principles – exposed load-bearing walls made of local stone and containing small openings. Floors are paved with square schist tiles, and the rooftops are constructed with successive layers of wooden beams, concrete slab, insulation and local stone.

- 1 View of building in context
- 2 West facade
- 3 View of courtyard
- 4 View along terrace
- 5 Section through building and site
- 6 Ground-floor plan
- 7 Site plan

Client

Panos Bitsakis

Area200 m²/2,153 sq ft**Cost**

€250,000

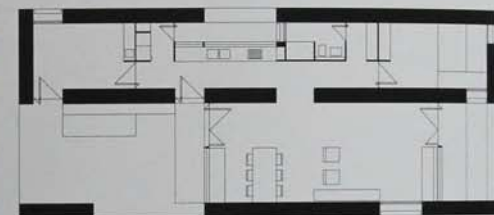
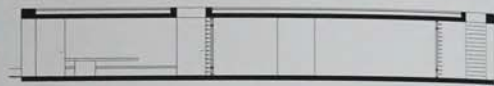
Coordinates

37.6796 24.7381

0754 Tinos, Greece House in Tinos Pantelis Nicolacopoulos 2006 RES

0750 RES Psycho, Greece

0755 Çanakkale, Turkey SM House Mimari Tasarım 2005 RES



0754 The house is located on a secluded rocky hill on the southern coast of the Cycladic island of Tinos, facing the Aegean Sea. The barren landscape and long exposure to direct sunlight and wind create harsh conditions on site. These, together with an exceptional view of the horizon, determined the design, which is of a strong horizontal character and has a protective grounded quality. Seen from below, the house presents itself as a natural part of the existing landscape, with its single-storey

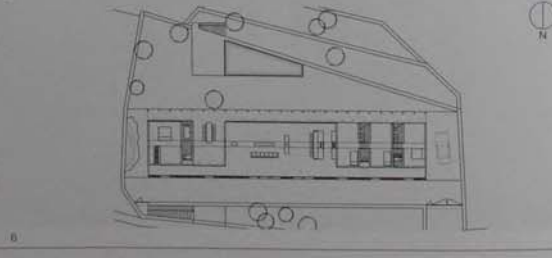
horizontal facade, deep shadows and local stone walls. The entrance is hidden on the east side of the house and reached by a ramp shaded by a pergola. A long retaining wall runs in front of the house, defining the contours of the hill. The orthogonal plan is organized into two parallel zones along its length. Facing south is a continuous space containing interior and exterior living areas. The narrower supporting zone behind digs into the hill and houses the kitchen, bathroom and bedroom in a linear sequence.

The house is constructed of stone, load-bearing walls between exposed concrete roof and floor slabs. The roof slab has two cross openings, which define the exterior living spaces and encourage air circulation. The openings of interior spaces on the south and north facades are protected by fixed wooden louvers that control the effects of direct sunlight. Deep spaces on the south of the house and restricted openings create dim and cool interiors. Exposed concrete floors, thick stone walls and minimalist wooden

furniture provide cool interior surfaces suited to hot Mediterranean summers.

Client
Confidential
Area
98 m²/1,055 sq ft
Cost
€250,000
Coordinates
37.5283 25.1858

- 1 View of house from south
- 2 West facade
- 3 Covered living space
- 4 View of kitchen
- 5 View of interior living area
- 6 Entrance detail
- 7 Section through building
- 8 Ground-floor plan



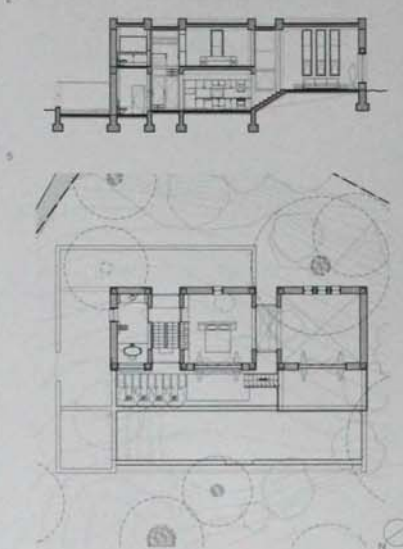
0755 A single-storey building with a long principal facade, the SM House draws attention to itself among the narrow, two-storey village houses nearby. The facade is a response to the 52 m (171 ft) sloping site, and provides panoramic views over the landscape. The site forms three trapezium-shaped terraces between the road to the north and a steep slope to the south. The house is on the highest terrace, with a triangular grass garden and two garden terraces below. The house is a series of interconnected spaces between a fully glazed south facade and a stone-clad north wall. The surface of this wall wraps over the house to form a pitched roof. Inside, three bedrooms, a guest room and a living room – containing an open kitchen and leading onto a covered patio – offer a variety of access points. The stone-clad wall allows glimpses from the outside into the common areas; the glass partitions between the living room and terraces offer guests open circulation in common spaces and the opaque partitions between common areas and bedrooms provide privacy for the residents. The house was built from reinforced concrete with steel-framed stone cladding and glazed walls. Steel studs provide a rhythmic pattern on the facades, dividing the long volume into human-scaled parts. Cracks between the roughly spaced stones of the patio roof create a dynamic play of light on the whole interior surfaces.

- 1 View of narrow, hilly site
- 2 Covered outdoor patio facing south
- 3 Stone-clad north facade and pitched roof
- 4 View of main living space
- 5 South facade
- 6 Site plan

Client
Sedef and Murat Öztürk
Area
400 m²/4,306 sq ft
Cost
Confidential
Coordinates
Confidential

0756 Bodrum, Turkey **Ö House** Erginoglu & Çalislar Architecture 2005 RES 0082 CIA, Antalya, Russia

0757 Istanbul, Turkey **Levent Loft** Tabanlıoglu Architecture & Consulting 2007 RES 0756 GCM, Istanbul, Turkey

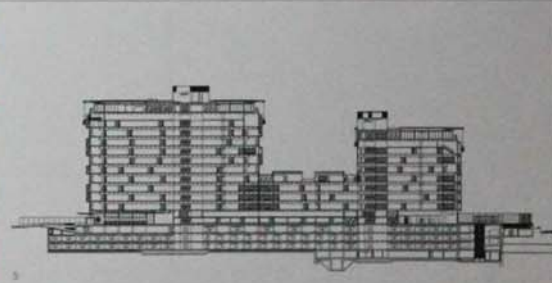


0756 Ö House sits in a tranquil olive grove on the outskirts of Yalıkavak, near Bodrum. This Mediterranean town's popularity is the result of the Turkish government's support of tourism in the area, which dates from the 1970s. Unlike the rest of Bodrum, Yalıkavak is still a small rural fishing village, inhabited by artists and pensioners during the summer. The design of the house respects the local scale and construction constraints. The dimensions of vernacular architecture are integrated into the design, which used local stone and concrete which was easily transported to the site. Externally, the house gives the impression that it is composed of three separate, small-scale volumes. The circulation zones between each volume are set back from the facade line and glazed to allow visual connections. The interiors operate as a single space, however, flowing into each other without being divided by any partitions. The transparent circulation contributes to the spacious feeling of the interior, bringing in light and views of the landscape. The ground-floor plan of this two-storey house consists of a bathroom, a kitchen with a large dining area and a living area, whose limits are defined by the boundaries of the three separate volumes. On the first floor is a bathroom, and a sleeping area overlooks the double-height

living area. The living area is partially dug into the ground as a result of the sloping site, emphasized by the dramatic view of the adjacent tree roots seen through a large horizontal window. The materials and detailing are simple and modest, with interior surfaces of exposed concrete and timber. Four timber poles supporting an external fabric pergola create a tent-like enclosure, with its impermanent materials and uncomplicated details.

1. View from north
2. Facade detail, showing use of local stone
3. Ground-floor kitchen and dining space
4. View into bedroom from living space
5. Section through building
6. First-floor plan

Client
Confidential
Area
160 m²/1,722 sq ft
Cost
£124,000
Coordinates
37.0945 27.2823



0757 The construction of Levent Loft started out as an office building. The main concrete structure was completed when the client changed the brief to a housing complex in response to similar new developments in the neighbourhood. The building is situated in the Levent region of Istanbul, an area rapidly changing with the construction of new high-rise, high-density buildings. Levent Loft offers a complex of retail, business and residential accommodation, with an emphasis on housing. Modern residential apartments, or lofts, are inserted into the original concrete structures. These are serviced by common areas on the ground floor, including the lobby, meeting rooms, a health centre, cafés and restaurants. The building has four levels below ground for the car park and storerooms for the residents. The top floors of the two high blocks at either end of the site are allocated to offices with wide terraces. The site is unusually narrow and long for a building complex whose highest block is 13 storeys high. Two adjacent blocks are six and ten storeys respectively. Despite the high density of this development – with 144 lofts accommodated on this narrow site – the terraces and gardens, sited into the facades between the lofts, give a sense of spaciousness. The lofts vary in size and type, from 68–182 m² (732–1,959 sq ft) in plan. Some are single storey while others are two storey. Interiors mostly have an open plan, except for the

bedrooms which are isolated by partition walls. The diverse range of lofts creates dynamic facades. Each module is defined as a box which projects or recedes from the outside plane of the structural grid. Planting on the terraces in front of the receding boxes and interior sunscreens on the projecting boxes further enlivens the fully glazed facades.

1. View from northwest
2. Health centre swimming pool
3. Interior view of lobby
4. Interior view of corridor
5. Section through building

Client
Confidential
Area
30,150 m²/324,829 sq ft
Cost
€34,196,800
Coordinates
41.0606 29.0907



0758 Istanbul, Turkey

Levent Kanyon
Mixed-use Complex

Tabanlıoğlu Architecture & Consulting

2006
COM0757 RES
Istanbul, Turkey

0758 Levent Kanyon is a high-density, mixed-use building complex within a rapidly redeveloping international finance district in Istanbul. The complex consists of retail areas, a 27-storey office tower, an entertainment sphere and a residential block. The main entrance to the complex is via the narrow side of its long rectangular site facing Büyükdere Avenue. A canyon-like space traverses the length of the site from Büyükdere Avenue to Sanayi Street along the north side of the complex, giving the complex its name. The deep space is formed by the four levels of retail area terraces, which curve between the volumes of the office block, entertainment sphere and apartment block. Unlike conventional shopping malls, the Kanyon is open air, with greenery, water features and bridges crisscrossing between the terraces. The Kanyon, also open to the existing urban network through multiple entrances, manifests as an urban street and a part of the urban life of Istanbul. The office block is situated near the entrance close to Büyükdere Avenue, where many other high-rise office buildings are found. Separated from the rest of the retail area by bridges, the entertainment centre is shaped as a tall inverted sphere, leaning towards the canyon space and creating a semi-enclosed stage underneath. Kanyon residences offer an alternative lifestyle at the centre of the city, providing business, retail and entertainment facilities in close proximity. The linear, quarter-ring-shaped plan of the residential block is divided into different-sized flats, each with a view of the canyon and a common roof garden high above the retail zone.

- 1 Aerial view of residential block
- 2 View east towards office block
- 3 Entertainment centre
- 4 Open-air retail space
- 5 Section through building
- 6 First-floor plan

Client

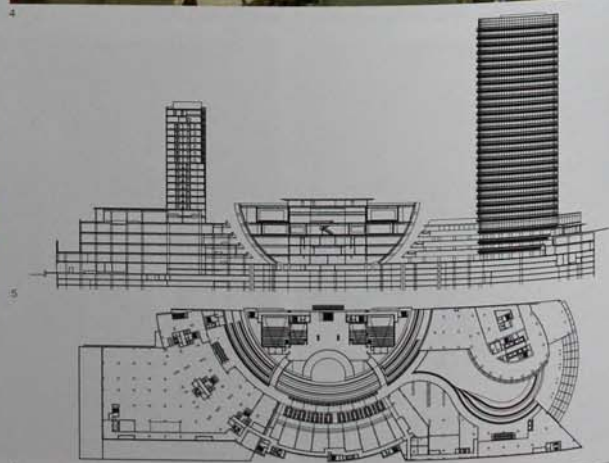
Confidential

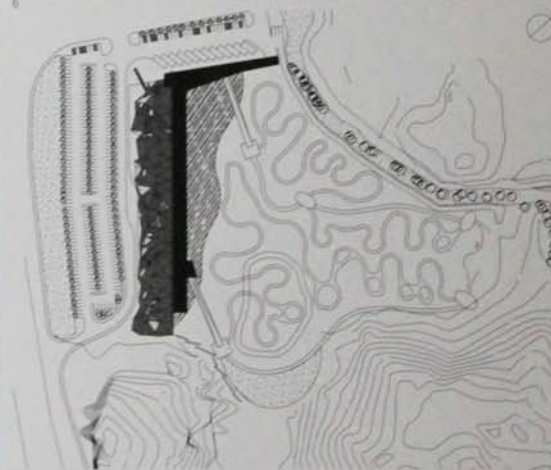
Area250,000 m²/2,690,978 sq ft**Cost**

€135,667,000

Coordinates

41.0781 29.0106





0759 The Minicity Model Park is a tourist attraction sited on the vast coastal plain of the Mediterranean Sea at Antalya, in a developing area for international tourism. The park consists of an open landscape which exhibits quarter-scale models of some of Turkey's historic buildings. A pavilion with an open bar sits at the northern edge of the park, and an entrance building at the southern edge houses services, shops, a cafe, a restaurant and an exhibition hall. The entrance building is the most striking element of the park's design. It forms an

artificial landscape reminiscent of the crooked blue-grey silhouette of the Taurus Mountains which provide a backdrop to the park. A 200 m (656 ft) long folded concrete slab defines roofs and walls, occasionally punched open by perpendicular walls, floors and stairs. Facing south with its long facade, this topographical building leans against a concrete wall on the north. This orientation enables the building to benefit from the dominant south-north winds of the warm Mediterranean climate. The visitor to the Minicity Model Park arrives at its entrance

from the south. A fragmented frosted glass wall defines this approach and guides the visitor towards the entrance building, where changes in light, level and materials offer a dynamic and rich spatial experience. The route continues straight into the park and crosses a ramp over a shallow pond towards the north. Alternatively, the path follows the wooden terraces along the back of the building to reach the shops, the exhibition hall, the cafe and the restaurant. From time to time, glimpses of the sea are visible through the two openings in the

building. Staircases through these openings lead onto the natural stone-covered roof, with its spectacular views across the Mediterranean and the city of Antalya.

- 1 View of park in context
- 2 Roof detail, entrance building
- 3 View of entrance building from west
- 4 Light-box installations
- 5 Internal staircase
- 6 Staircase to roof
- 7 Site plan

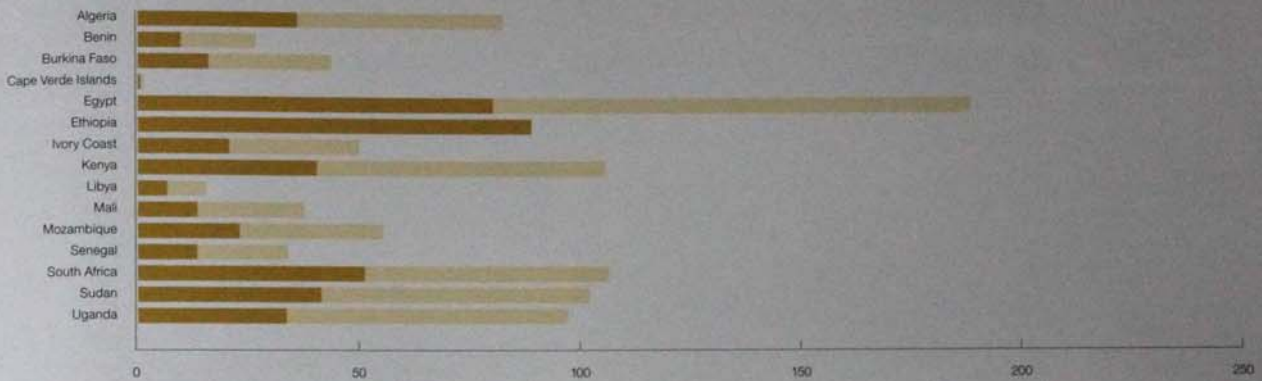
Client
Confidential
Area
55,000 m²/592,015 sq ft
Cost
€4,520,000
Coordinates
36.9625 30.6222



Populations current and projected

Africa in 2008 and 2030

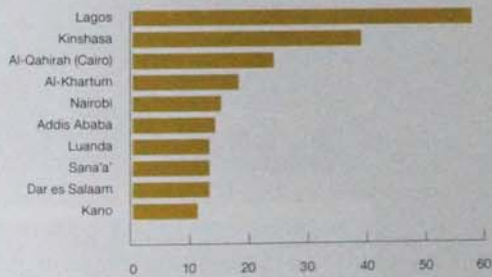
Population in millions



Urban growth

Fastest growing cities

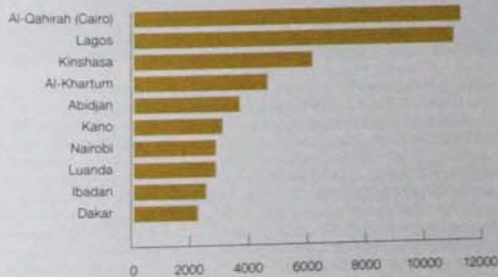
Population growth per hour between 2008 and 2015



Urban populations

Largest cities

Population 2008 in thousands



Architects

Students

Number per country

Practitioners

Number of architects per 100,000 of total population



0760-0777

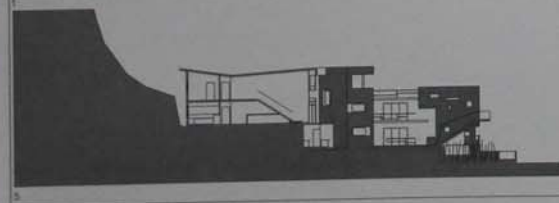
Africa North

0760

Prainha,
Cape Verde

Prainha House

Studio Anahory

2003
RES

0760 This house in Prainha, Cape Verde Islands, was built not so much as a single dwelling but as a collective of separate but connected residences for three families – an elderly couple and the families of their two adult children. The residences were conceived in the image of each family, crafted to preserve each other's privacy while uniting them with common spaces which invite family gatherings. The plot is long and narrow and the goal was to give all three homes views of the nearby Atlantic, eliminating the simple solution of arranging one family unit per floor. Dug into the slope of a hill, the four-storey building accommodates garage spaces at street level, a large apartment at first-floor level and two interlocking apartments on the upper levels. An elevated entrance patio, reached via stairs from the

street, acts as a middle ground between the street level and the residents, and mediates the levels of privacy and interaction between the residents. Divergent and more private stairs lead to the separate two-storey apartments. Constructed of local stone and poured concrete, the building's section exploits the tropical sea breezes to create cross-ventilated spaces. The relationship between private and public within the building itself, and between the building and the surrounding views, is delicately defined through such gestures as double-height spaces, balconies, glazed walls and interior patios. As a result, private interior spaces dissolve into distant views of the ocean while shared exterior patios tie each apartment back into a knot of family interactions.

- 1 View of four-storey building
- 2 Detail of four-storey building and adjoining stone wall
- 3 Detail of stonework
- 4 Cross-section through building
- 5 Longitudinal section through building

Client

Dupret Ribeiro family

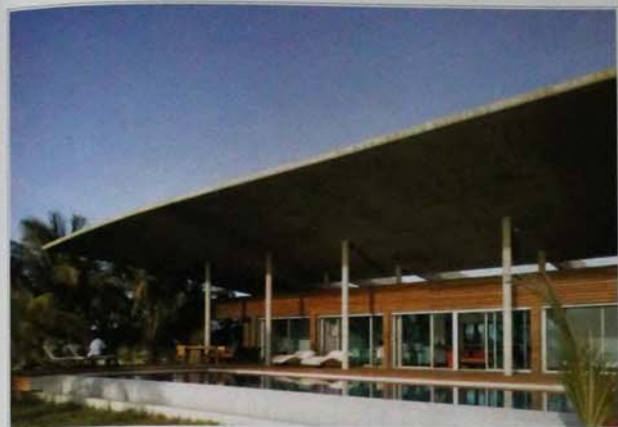
Area1,000 m²/10,764 sq ft**Cost**

US\$330,000

Coordinates

14.9167 -23.4833

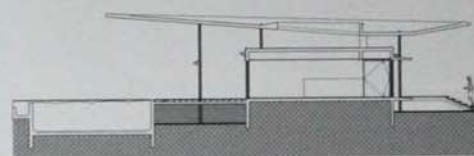
0761	Pointe Sarène, Senegal	Villa Pointe Sarène	Koffi-Diabate Architectes	2004 RES	0762 CDM Abdian, Henry (cast)	0769 RES Cotonou, Bani
0762	N'tyeani, Mali	Primary School	Emilio Caravatti Architetto with Matteo Caravatti	2005 EDU	0764 EDU N'Tyeani, Mali Republic	



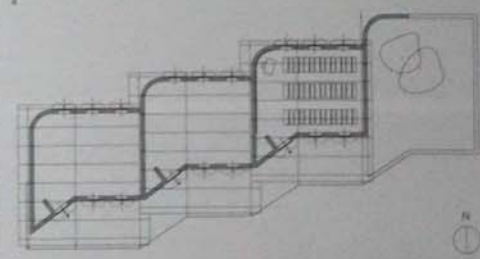
0761 Situated just north of the bay of Pointe Sarène on Senegal's vast Petite Côte, this rural beach house was built as a weekend retreat for family gatherings. Located on a sandy site covered in palm trees and fronted by the Atlantic Ocean, the house was designed to protect its inhabitants against the harsh climate whilst maximizing a feeling of openness with views to the ocean. The house is arranged as a simple plan between two masonry walls which run north to south, parallel to the beach. The eastern wall, built solidly against the hot morning sun, is punctured by the main glazed entrance and two slot windows which encourage cross ventilation. Self-contained bedrooms with en-suite bathrooms are arranged off a circulation spine running along this eastern wall, in turn sandwiching an open plan living and dining space between them. The western wall forms a frontage for the living and sleeping spaces, allowing larger glazed windows and sliding doors that frame views of the ocean and open out onto a large shaded veranda and pool area. The entire plan is raised above the ground, with stairs leading to the entrance, circulation spine and veranda. A secondary concrete butterfly roof, supported on bare concrete columns, shades the living spaces, which are enclosed by a flat concrete slab. This additional skin significantly lowers the temperature of the living spaces underneath, and provides deep overhangs that shade the facades and external outdoor terraces from direct sunlight.



- 1 West facade
- 2 Dining room interior
- 3 View along veranda on west facade
- 4 Bedroom interior
- 5 Section through building



Client
Omar Sow
Area
300 m²/3,229 sq ft
Cost
US\$300,000
Coordinates
14.2900 -16.9297



0762 Landlocked Mali, one of the world's poorest nations, is lush and bustling along its southerly river borders. Further north, the country is dominated by the Sahara, which bestows a lethargic haze and the threat of drought on a population dependent on farming. Livelihoods are fragile, and resources must be carefully watched. N'tyeani is a small village near the town of Yelekeboubo, and its community Primary School had to accommodate these challenges, and its design turned the harsh economic and

environmental constraints into a virtue. Instead of bringing expertise and supplies in from afar, the project used materials close at hand: local soil and local people. 9,000 earth blocks, individually cast by members of the community and baked in the desert sun, make up the school's walls. The village inhabitants, parents of the school's future pupils, erected the structure and carried sand and aggregate to the site. Local priorities led the project to the extent that the seasons dictated the working schedule: construction was planned

for after the harvest, allowing villagers to comfortably leave their fields. Sourcing materials and labour nearby clearly saved money, but the participatory building process was not just a way of reducing costs. Making bricks and carrying water also provided training, developing skills that can contribute to maintaining the school and to constructing others. Rather than standing back while the school was delivered, the villagers actively made it and, in so doing, built community solidarity. The architecture provided the

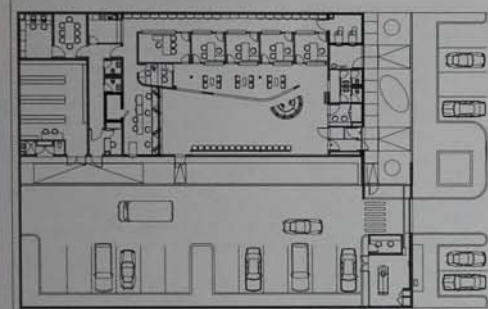
village with a means to stake a claim in its future, fostering the education of the next generation. The finished result is an elegant composition of three classrooms and a yard and is a symbol of collective action.

- 1 Entrances to three classrooms
- 2 View from southwest
- 3 West facade of school
- 4 Detail of east facade
- 5 Ground-floor plan

Client
Rural Community N'tyeani and
Africabougou Associationne Onus
Area
260 m²/2,978 sq ft
Cost
US\$39,150
Coordinates
12.9894 -8.1550

0763 Abidjan, Ivory Coast Versus Bank, Deux Plateaux Koffi-Diabaté Architectes 2006 COM 0761 RES Pointe Barine, Sénégal 0769 RES Cotonou, Bénin

0764 Bobo-Dioulasso, Burkina Faso Jigi Semé After School Community Centre Emilio Caravatti Architetto 2003 CUL 0762 EDU Niyyani, Mali Republic



0763 Deux Plateaux is an affluent residential neighbourhood situated in the north part of Abidjan. This small building was designed to provide banking facilities for the increasing number of businesses setting up in the area, offering a building of a domestic scale, with a residential rather than commercial feel inside. The single-storey building is located on a main road crossing the suburb, north to south. It occupies half of its site, the other half allocated to a parking and delivery zone

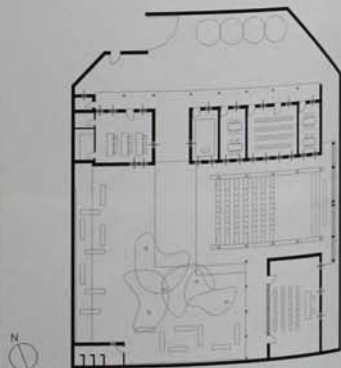
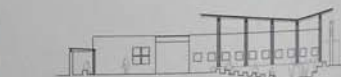
set behind a secure wall and sliding gate. The main entrance is from the street, under a large over-sailing roof providing shade and giving the bank its street presence. While the street facade is simple and opaque, clad with terracotta tiles to portray a vault-like quality, the main hall is open and accessible with a more domestic ambience. A natural stone wall divides the banking hall into two zones – a public side lit through large windows facing the secure parking area with tellers at its end,

and a private waiting area lit by rooflights, leading to interview rooms. A horizontal cut in the stone connects the two sides of the hall and allows borrowed light to filter through. Rooflights also provide natural light in ancillary areas where windows were omitted for security, and to areas deep in the plan. The large overhanging roof protects the exposed north facade glazing from direct sun, and shades plants growing along the edge of the parking zone. The overall scale

and material palette of timber, glass and coloured concrete resulted in a building that is surprisingly unconventional for its purpose.

- 1 Street facade
- 2 Sliding gate to secure parking zone
- 3 Planted area by car park
- 4 View of the public banking area
- 5 Private waiting area
- 6 Ground-floor plan

Client
Versus Bank
Area
450 m²/4,844 sq ft
Cost
US\$1,000,000
Coordinates
5.3575 -3.9903



0764 With a population of close to three quarters of a million, Bobo-Dioulasso is Burkina Faso's second largest city after the capital, Ouagadougou. The city was founded in the fifteenth century, and its position on several trans-Saharan trade routes as well as the Houliet River underpins a cosmopolitan culture. From its inception, the Jigi Semé After School Community Centre sought to provide public activities for teenagers, shaping a more promising space for their emergence into adulthood. The hub of the centre is a partly sunken, open-sided rectangular performance space, conceived as a flexible setting for assemblies, concerts and lectures. Its lightweight metal roof, supported by paired steel posts on either side, oversails a fretwork screen which terminates the axis. Positioned at the hinge of an L-shaped range of single-storey buildings – seminar and workshop spaces,

and a library of textbooks and newspapers – this outdoor room sits between the sun-drenched yard and the interior, as neither courtyard nor classroom. Chunky bricks made of laterite (a locally quarried clay rich in aluminium and iron hydroxide) give the architecture a muscular scale. Boundary walls are rendered and feature black-painted, polished plaster panels that serve as blackboards, inviting an ever-changing wallpaper of graffiti around the courtyard. The uncomplicated layout and robust construction details, drawn from vernacular technologies, impart a dignity to the architecture that marries its practical and symbolic ambitions. The result is a low-maintenance, economical building which can be meaningfully appropriated by the local youth.

- 1 View through to courtyard
- 2 Detail showing 'blackboard' panels
- 3 View of open air auditorium
- 4 Section through building
- 5 Ground-floor plan

Client
S.M.I.R.P.
Area
900 m²/9,688 sq ft
Cost
US\$131,500
Coordinates
11.1782 -4.2917

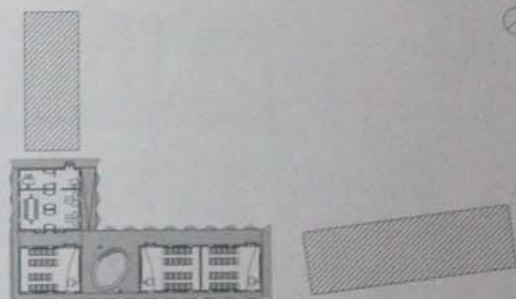
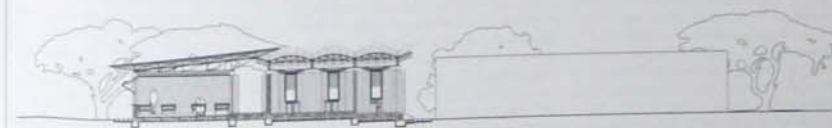


0765 Situated at the edge of a small town in Burkina Faso, the project comprises an L-shaped addition to an existing primary school complex. The design incorporates locally available materials and sustainable features that respond to the specific constraints of climate. This new building closes the southern angle of the compound and is oriented to reduce direct sunlight onto the walls, which are themselves protected from the sun by a wave-like canopy. The extension comprises three individual blocks housing classrooms, offices and a computer room. An oval amphitheatre, open to the exterior, serves as a sitting area during breaks. The ensemble is covered by a tilted, cantilevering roof structure whose undulating bays create a rhythm against the orthogonal enclosure below. Walls of locally available latérite (laminated with thin layers of cement to form 30 cm (11.9 in) thick, load bearing partitions) sit on a granite stone bed. Regularly spaced, tall window shutters are painted in bright colours that vary with the activity inside. The roof consists of 3 m (9.8 ft) wide, modular elements, assembled from 14 mm (0.55 in) and 16 mm (0.63 in) thick iron bars and welded together on site. Corrugated roofing fixed to the assemblage protects the interior from the elements. Within the classrooms, a wave-like suspended ceiling defined into 3 m (9.8 ft) bays recalls the exterior structure. Slits in the ceiling allow hot air to exhaust through the roof, keeping the building naturally ventilated. Comprised of cement stones hanging on a construction of thin, flat-rolled steel, the bottom side of the ceiling is painted in reflective white to distribute light within the classrooms. Throughout the construction process, local artisans were trained in new techniques, ensuring that building methods would stay within the community.



- 1 South corner of high school
- 2 View from north
- 3 View of amphitheatre
- 4 Classroom interior
- 5 View of office interior
- 6 Section through building
- 7 Ground-floor plan

Client
Dreyer Foundation
Area
369 m²/3,972 sq ft
Cost
US\$108,955
Coordinates
11.1409 -3.0627



0766 Ouagadougou, Burkina Faso Craftsmen Centre Coopération Suisse 2002 COM

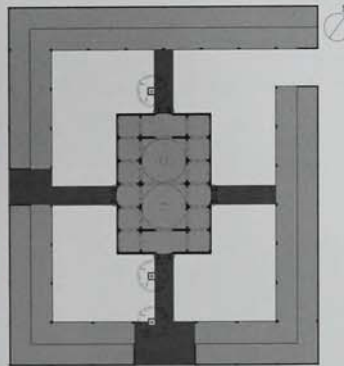
0767 Gando, Burkina Faso Teaching Staff Housing Diébédo Francis Kéré 2004 RES

0765 EDU Gando, Burkina Faso

0768 EDU Gando, Burkina Faso



0766 The Craftsmen Centre is situated in a large complex which hosts the Salon International de L'Artisanat de Ouagadougou, one of Africa's most important international arts and crafts trade shows, held biennially on the outskirts of Burkina Faso's capital city. The new centre houses the offices of the federation of national craftsmen, and provides general-purpose facilities for exhibitions, conferences and weddings. The building is in the middle of a large square formed by existing exhibition stalls, effectively subdividing the square into smaller spaces. Appearing externally as a simple rectangular structure, the interior reveals itself as a series of smaller spaces defined by domes and vaults supported by arches, 12 vaults surround two large central domes, creating a hierarchy of large to small open plan modular spaces. External load-bearing walls support arches that span onto internal columns, and the arches in turn support the vaults and domes. All structural elements are formed from cast blocks stabilized with cement, cast in hand presses and bound with an earth mortar, providing the building's finish. Concrete was only used in the foundations, and all arches, vaults and domes were constructed without formwork. Corrugated metal sheets cover the roof, waterproofing the earthen structure and creating an air gap that allows circulating air to rise, forming a heat sump which then escapes through vents, cooling the interior. The building demonstrates low-cost sustainable design and construction utilizing local labour and materials.



- 1 Centre in context
- 2 View through vaults
- 3 Interior of domes
- 4 Ground-floor plan

Client

Laurent Séchaud

Area

270 m²/2,906 sq ft

Cost

US\$63,997

Coordinates

12.3496 -1.4907



0767 This cluster of dwellings provides housing for primary school teachers in the small village of Gando. Six houses fan out in a wide arc from a shared arrival point, marking the southern limits of the school site. Three housing types, each based on a module as large as a traditional round hut, are combined in various ways to form a more complex whole. The designs are simple and the range of materials minimized so that they can be adopted and adapted by the villagers. The technology used in the houses is new in the region, climatically efficient and makes full use of local resources. No timber or steel was used. Each housing unit consists of three parallel walls made of stabilized earth brick supporting compressed earth block barrel vaults which form permanent shuttering to a topping of reinforced *in-situ* concrete. The 400 mm (15.8 in) thick walls stand on foundations of granite and concrete, which prevent moisture from rising.

A tie beam at the top of the wall bears the loads from the barrel-vault. The roofs are constructed to two different heights. The intersection of the two forms a sickle-shaped opening, providing ventilation and daylight to the interior. Roof projections also protect the walls against erosion and moisture penetration, while specially formed channels at the top and ends of the walls allow for water runoff. In the render, bitumen replaced the traditional organic additives, giving a more durable finish. The housing project continues the principles of sustainable development and appropriate technologies established in the school building. Villagers assisted in the production of building materials and the houses' construction. Altogether, around 15,000 blocks were produced – between 600 and 1,000 a day by the villagers, while the climax of the building work was the tamping of the clay floors to create a smooth homogeneous surface.

- 1 Facade detail of housing unit
- 2 Barrel-vault roof structures
- 3 Ground-floor plan

Client

Village community of Gando

Area

930 m²/10,010 sq ft

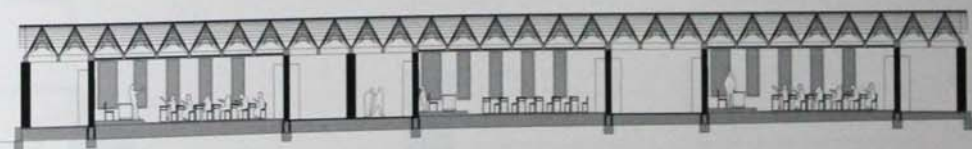
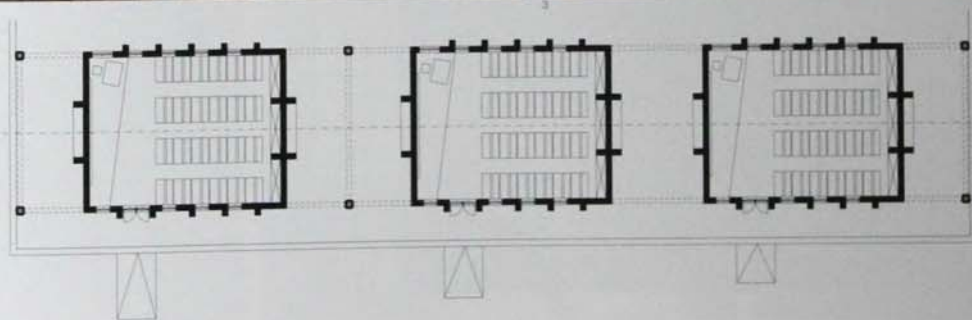
Cost

US\$31,622

Coordinates

11.8417 -0.4822





0768 In a country where only half the primary-school-aged children receive an education, this school provides a necessary facility for the residents of Gando, a small village of 3,000 people. While still an architecture student in Berlin, Kéré, the first person from his village to study abroad, raised private money and government support to replace Gando's existing dark and crumbling school. The new building forms part of a larger complex which includes

teachers' housing, a well, allotments and a sports field. The building and materials are perfectly adapted to both local climate and economic conditions. A large overhanging roof unites three linearly arranged classrooms. Covered outdoor teaching and play spaces sit between the classrooms. Walls and ceiling are constructed of locally made earth blocks, the ceiling supported on reinforcement bars. These provide thermal mass and reduce temperature fluctuation.

The roof shades the facades and protects the rammed earth from rain. Cooling air is allowed to flow between the roof and the classroom ceilings. The floor is made of beaten earth. Metal shutters can be opened in various configurations to admit light and air through large windows. Timber, difficult to obtain and subject to termite attack, was hardly used. Villagers were involved in every aspect of the school's construction. Training programmes provided instruction in making

clay blocks; local smiths fabricated the roof and shutters; children helped move stones; and women helped carry water from several kilometres away.

- 1 View of school from southeast
- 2 Detail of roof structure
- 3 Interior view of classroom
- 4 Ground-floor plan
- 5 Section through building

Client
Village Community of Gando

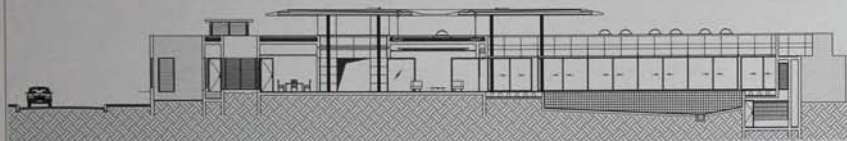
Area
526 m² (5,661 sq ft)

Cost
US\$46,437

Coordinates
11.8417 -0.4822

0769 Cotonou, Benin Villa Talon Koffi-Diabaté Architectes 2007 RES 0761 RES Pointe Sarine, Senegal 0763 COM Abidjan, Ivory Coast

0770 Aladab Oasis, Agadez, Niger House to Watch the Sunset Not Vital 2005 RES



0769 Villa Talon is situated on the corner of two suburban streets in an area north of the main harbour and west of the centre of Cotonou, Benin's largest city and economic capital. This luxurious dwelling, built for an affluent client, draws on the organization and vernacular of traditional West African compounds translated into modern form and materials. In keeping with West African settlements, the site is surrounded by an imposing terracotta-clad boundary wall that partly forms the walls of the dwelling, offering security and respite from the sun and dust while providing privacy for the intimate spaces of the house behind. Rooms are arranged around small, enclosed courtyards open to the sky, with the main living and sleeping spaces facing onto a garden and swimming-pool area. Entry is off the street into a small entrance court, from where steps

lead up to the landscaped garden and to a larger courtyard sandwiched between the living and service areas. The main living room, master bedroom and additional bedrooms with en-suite bathrooms open onto a covered veranda surrounding the pool, all set slightly higher than street level. The adjacent service zone is arranged around another courtyard, which accommodates rooms for extended family, servants, cooking and laundry. External windows are minimized, except those opening onto the garden, to reduce heat gains, and rooflights in the flat concrete roof provide top lighting. An over-sailing aluminium-clad secondary roof provides shade to the open courtyards below, and acts as an additional canopy protecting habitable rooms from direct sunlight. The palette of terracotta tile-clad walls and green plants contrasts with the

cool white interiors to produce a hierarchy of rich and varied internal and external spaces.

- 1 Aluminium-clad roof over pool area
- 2 Stairs leading to landscaped garden
- 3 View of main living room
- 4 Section through building

Client
Patrice and Claudine Talon
Area
500 m²/5,382 sq ft
Cost
Confidential
Coordinates
6.3544 2.4192



3



0770 The House to Watch the Sunset is situated 5 km (3.2 miles) north of Agadez, Niger, in the oasis of Aladab. The main design criteria for this structure was that it should be taller than the palm trees growing around the oasis, and that it should have an uninterrupted view of the setting sun. The necessary height of the structure provided a challenge to local workers, since the highest buildings in this area had not yet reached four storeys. Three flights of stairs around its exterior provide lateral support for the slender central structure. These staircases also provide the only access to each level, giving every floor its own entrance. The entrances are positioned on each side of the building, rising in a counter-clockwise direction. The south entrance is at ground level, the smallest staircase leading to the next highest entrance is on the east facade, then rising to the north and finally ending with the highest staircase and doorway on the west facade. The building was designed principally for watching the sunset rather than for habitation. Each room is exactly 3 m³ (9.8 cubic ft), with only room for the bed, table and chair that the architect added so that he could spend more time there. A design on the ground outside the

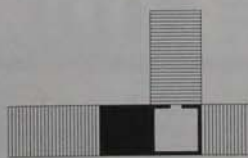
building, made up of concentric circles, was created by the artist Richard Long as homage to the sun. There was a concern that this structure would not survive the rains in summer because of the nature of the construction materials – earth, clay, sand, straw and dung. However, the building has survived, and the success of this project has encouraged the architect to plan similar projects in other regions, beginning with a site in Patagonia, Chile.

- 1 View with ground design
- 2 View from northeast
- 3 Second-floor plan
- 4 Ground-floor plan
- 5 Section through building

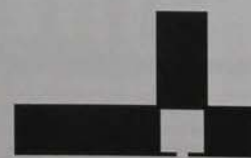
Client
Confidential
Area
36 m²/387.5 sq ft
Cost
Confidential
Coordinates
Confidential



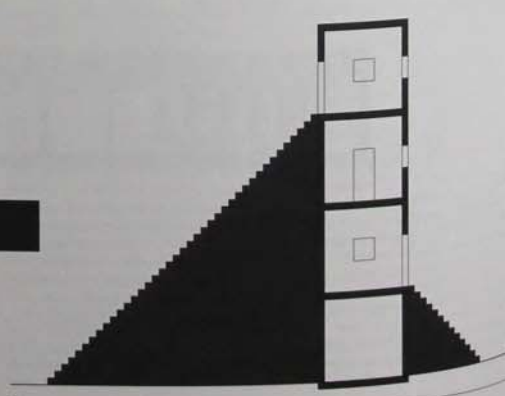
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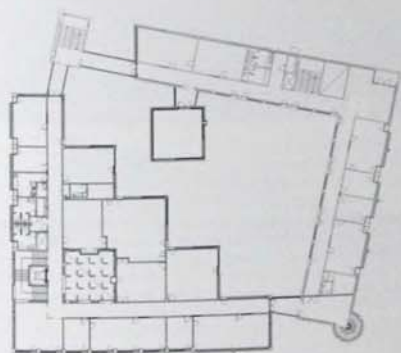
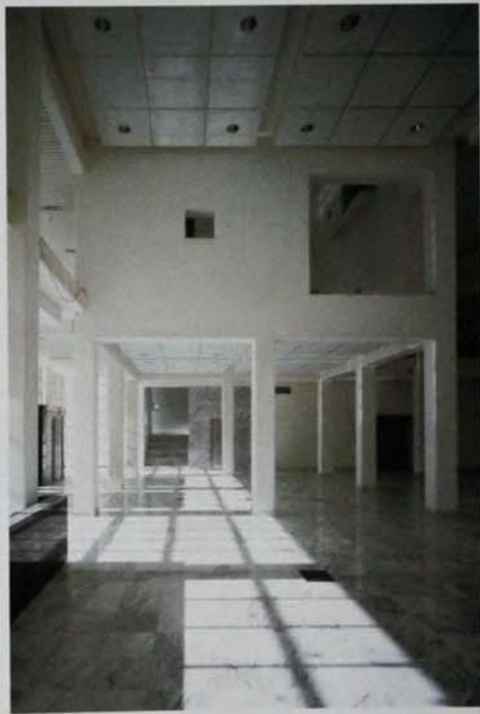
3



4



5



0771 The oasis area of Al Jufrah is developed around an ancient caravan crossroads. The new administrative centre, comprising 14 office blocks, includes two main buildings, a congress hall and a library. The centre was built as part of the Libyan government's regional development programme. It consists of an arrangement of white cube-shaped buildings enclosing a central plaza. The buildings are dissected diagonally, creating small, shady pedestrian routes and internal courtyards which form cool microclimates at varying scales. The arcade of buildings also frames the Congress Hall and the two main buildings, which are placed within the plaza. The palm grove and water channel that stretch into the main square link the centre to its natural landscape. The design is a synthesis of contemporary architecture and local

tradition. The white buildings, courtyards, perforated facades, shady arcades and sunlit spaces borrow from Islamic architecture. The thick, cavity-wall construction is plastered and painted white, punctured by small apertures which work in conjunction with terrazzo and marble floors to provide cool internal spaces. The rational composition of the whole is based on clear functional needs while each building's mass is orientated to present the minimum surface area to the sun.

Client
Libyan Government
Area
74,000 m²/796,529 sq ft
Cost
US\$90,000,000
Coordinates
29.1187 15.9500

- 1 View of central plaza
- 2 Rear facade of congress hall
- 3 View of an internal courtyard
- 4 Lobby and atrium
- 5 Atrium space
- 6 Typical floor plan

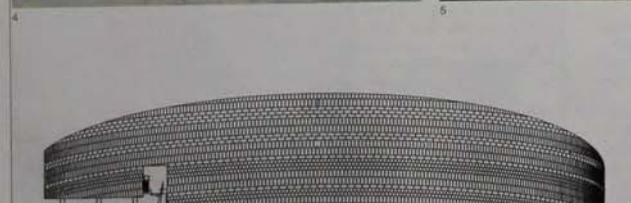


0772 Adjacent to the University of Alexandria's Faculty of Arts campus and overlooking the Mediterranean Sea, the Alexandria Library recreates the ancient repository for literature and history, founded by Alexander the Great around 2,300 years ago. Part of a complex that includes a range of museums, a planetarium and public assembly areas, the library houses over 4,000,000 volumes. Sitting on a concrete base that extends around the perimeter of the building the huge inclined disc that forms the library's roof appears to rise from the sea. The massive south-facing granite wall, hand-carved with examples of the world's texts in different languages and scripts, reaches 32 m (105 ft) at its highest point and protects the building from the harsh climate. The library's circular form follows in the tradition of many great reading rooms, and is innovatively arranged over 14 terraces. These terraces divide the collection into different subject areas, conceal limited-access books and allow unobstructed views towards the sea through the inclined roof, a glass and honeycomb aluminium bay construction. A collection of concrete columns holds up rectangular bays of rooflights. These clerestory windows face due north, and are angled diagonally to reflect indirect light into the space below. Access to each terrace is provided by stairs and lifts in the building's circulation spine. Outside, a large reflecting pool and public plaza link the building to the city. The pool cools the area around the building and collects dust to clean the air around it.



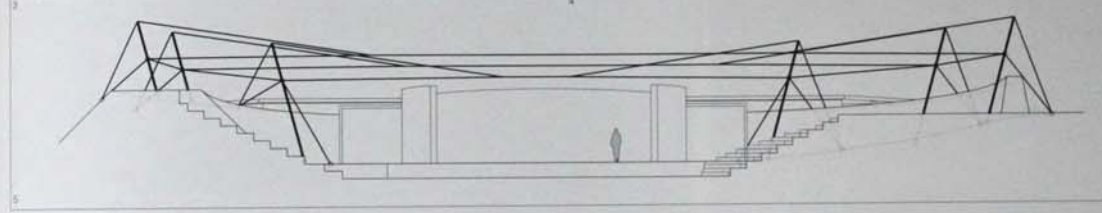
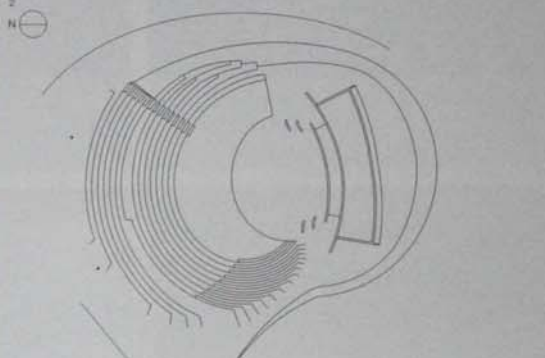
- 1 Library in context
- 2 Public plaza, outside library
- 3 View of approach, clerestory windows
- 4 View of southern wall
- 5 Interior of reading room
- 6 Glazed base of planetarium
- 7 Southeast elevation
- 8 Section through building

Client
UNESCO, Arab Republic of Egypt
Area
80,000 m²/861,113 sq ft
Cost
US\$212,000,000
Coordinates
31.2089 29.9092



Africa Africa North

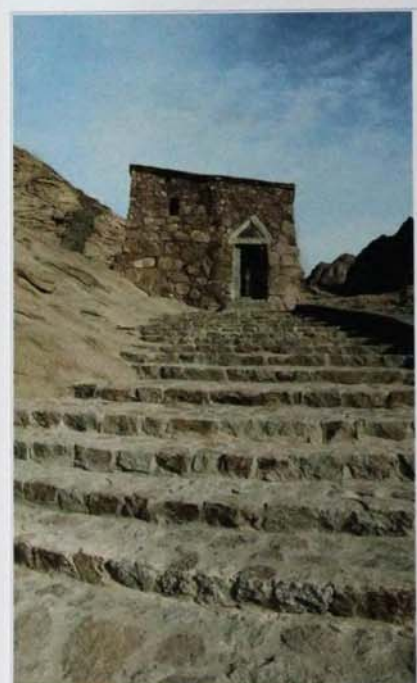
0773	El Katiba, Egypt	Sekem Amphitheatre Canopy	Markus Preller	2002 CUL
0774	St Catherine, Egypt	St Catherine Visitor Centre	ADAPT - Appropriate Development Architecture & Planning Technologies	2003 TOU



0773 The Sekem initiative, founded in 1977 to promote sustainable human development in Egypt, has cultivated a large area of barren land on the boundary between the Nile delta and the eastern desert. The Sekem Amphitheatre is a 1,000-seat open air arena used for theatrical performances, concerts, speeches and official ceremonies. This new canopy increases the use of the amphitheatre, previously restricted by winter storms and hot summer sun. The existing complex consisted of a raked seating area, stage and a single-storey backstage building housing rehearsal rooms and stores. The seating and stage areas have been covered with a simple fabric canopy similar to traditional Ramadan tents but without intermediate structure. The canopy is made from panels of Egyptian-grown cotton fabric, stretched between wire cables spanning the amphitheatre. The cables are strung between steel columns fabricated from recycled oil pipeline tubes, restrained by guy cables which connect to neighbouring columns or to the concrete foundations. Hinges welded to the concrete foundations connect the columns to the ground and dissipate the loads into the soil. The hinges enabled the structure to be assembled on the ground before being lifted into place. In contrast to the level membrane, evoking the horizontality of the Nile delta, the slanted steel columns provide a vertical element, rooting the roof in its landscape. Outer and inner spaces pervade each other and the simplicity of the translucent membrane is celebrated.

- 1 View of canopy in context
- 2 Open-air theatre space
- 3 Interior view, beneath canopy
- 4 Plan of amphitheatre
- 5 Section through building

Client
The Sekem Group
Area
1,216 m²/13,069 sq ft
Cost
US\$14,517
Coordinates
Confidential



0774 Nestled in a rocky valley in the shadow of Mount Sinai, the St Catherine Visitor Centre is located in a recently declared national park and UNESCO World Heritage Area. The park encompasses spectacular mountainous landscape, numerous prehistoric and historic sites and buildings dating from the Bronze Age. Central to the whole area is the St Catherine Monastery itself, the oldest continuously inhabited monastery in the world. The Visitor Centre is part of the area's developing tourist

infrastructure, providing information on the park and its resources. It is part of a broader community development project which seeks to provide employment, water and health care facilities. The centre is located on the main road close to the village of St Catherine. Six simple stone buildings, modelled on houses left in the area 2,000 years ago by the Nabateans, are clustered on the mountainside. They are linked by a series of steps and paths hewn out of the rock. Each house responds to its particular position on

the slope and blends into the surrounding crags. The buildings each contain a different theme or function – general information, geology, wildlife, archaeology and local history, Bedouin life and culture. Responding to the desert climate, the buildings are variations on the theme of vaulted and arched stone construction, with small windows, thick walls and stone floors providing thermal stability. In some of the buildings, beech pine beams support timber ceilings, while palm fronds support a sloping cement roof.

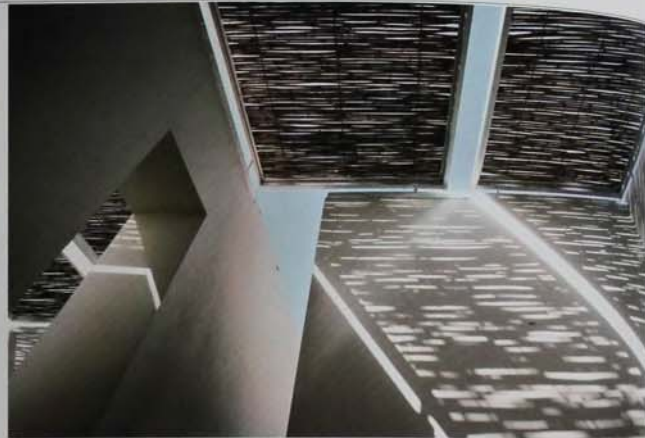
The buildings were constructed using local Bedouin labour, reinforcing their importance in the local economy.

- 1 View of a visitor centre house
- 2 Patio and entrance to a house
- 3 Site plan

Client
E.U./Ministry of Environment
Area
1,810 m²/19,483 sq ft
Cost
US\$250,000
Coordinates
28.5524 33.9461

0775 Khartoum, Sudan Prayer and Meditation Pavilion Studio tam associati 2007 REL

0776 Kampala, Uganda British High Commission Buildings Cullum and Nightingale Architects 2005 GOV 0811 TCU Capo Delgado, Mozambique

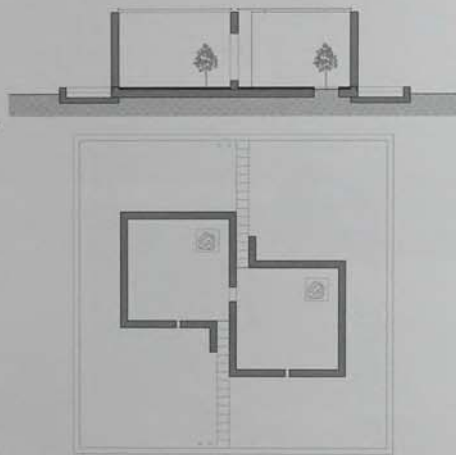


0775 The Prayer and Meditation Pavilion is sited towards the northeast edge of a recently built cardiac surgery centre in Khartoum run by the non-government organization Emergency. The centre supplies free medical and surgical treatment to victims of war, poverty and landmines. The design creates a space for prayer and meditation which does not privilege any single faith, and the pavilion is free of specific religious symbolism. Instead, a transcendental atmosphere is achieved through a minimalist aesthetic and non-specific symbolism. The pavilion is surrounded by a square pool of water, which is symbolic of sustenance and refuge in the sub-Saharan zone. A small water spray rising from the pool provides an ablution area for Muslims, who form 70 per cent of Sudan's population, while its inconspicuousness means that it does not suggest the dominance of Islam. The pool water is captured from the Nile and then re-used for irrigation. The pavilion itself is formed of two identical unaligned cubes with a traditional brick wall structure. Each cube is entered by a walkway crossing the pool. Visitors can move from

one volume to another through a narrow aperture in the adjoining wall. A slit runs almost halfway down the length of one wall of each volume, and extends across the bamboo canopy, allowing a shard of sunlight into each cube, with a dappled light effect created by the loosely woven bamboo. A sapling grows in each cube, introducing a natural element into the artificial space.

- 1 Pavilion and square water pool
- 2 View of building from north
- 3 Interior detail showing bamboo ceiling
- 4 View of cube interior
- 5 Section through building
- 6 Ground-floor plan

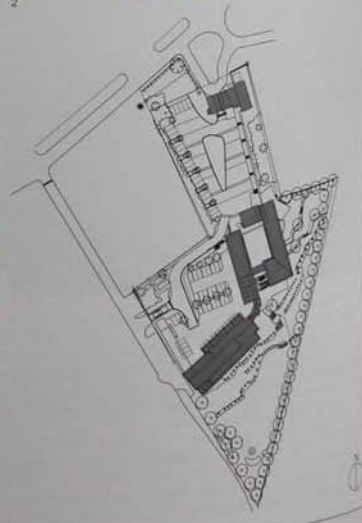
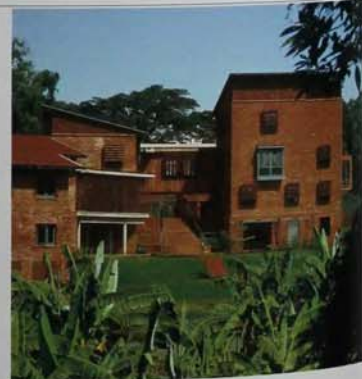
Client
Emergency NGO
Area
65 m²/700 sq ft
Cost
Confidential
Coordinates
15.4814 32.6461



0776 This building uses local skills and materials to satisfy a prescriptive brief within strict security parameters. Comprising embassy offices, a consular-visa section, a clubhouse, library, exhibition spaces and maintenance workshops, it provides flexible working spaces in a composition of distinctly linked elements. The main building consists of two rectilinear wings separated by a courtyard and connected by an elevated walkway. The wings run perpendicular to the slope of the site, creating a dramatic rise from two storeys at the entrance, through three storeys at courtyard level, to four at the lowest end. Rooms are arranged in a row of single-loaded corridors facing the courtyard, which provides shelter and cross-ventilation. The entrance is at the two-storey end under a large concrete canopy. The consular-visa building is connected to the main building by another bridge and runs parallel to the slope of the site, which is heavily planted to provide a cool microclimate. The High Commission is a naturally ventilated, low-energy-use building, employing local materials and building techniques in its construction. A concrete structure with hollow clay-block floors supports the brick masonry envelope, emulating vernacular buildings made from rough homemade bricks of red Ugandan soil. The envelope is complemented by specially designed masonry elements made in local brickworks. Large windows are heavily shaded with terracotta louvres, and the roofs are finished with tailor-made clay tiles laid loosely over standard metal sheeting.

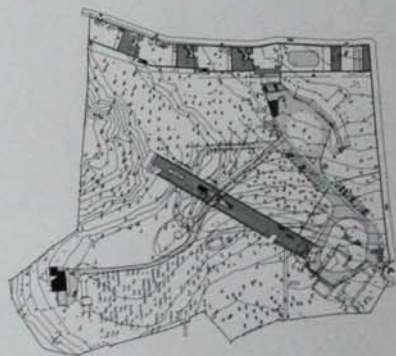
- 1 Main entrance and canopy
- 2 South facade of building
- 3 View into the central courtyard
- 4 Walkway connecting separate volumes
- 5 Site plan

Client
British Foreign and Commonwealth Office
Area
3,800 m²/40,903 sq ft
Cost
US\$9,426,267
Coordinates
0.3301 32.5945



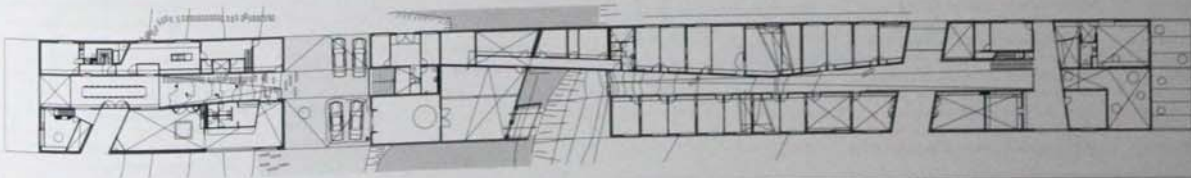
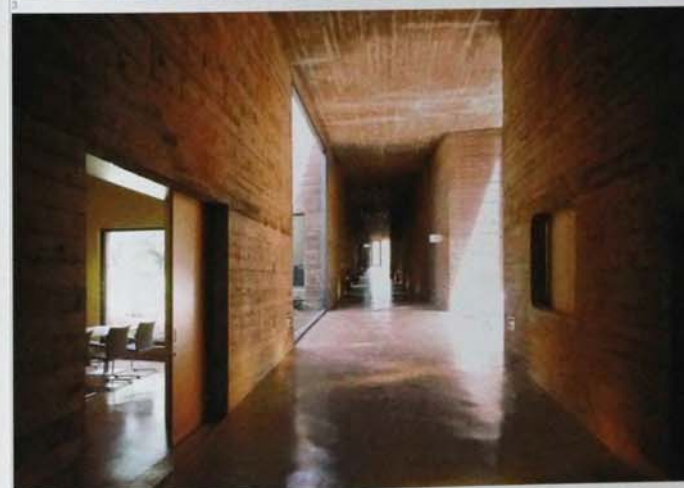


0777 The site for this new diplomatic compound lies on the southern outskirts of Addis Ababa in a thickly wooded eucalyptus grove which slopes into a valley towards the city. An existing villa on the edge of the site was enlarged and four new elements were added – the chancellery and ambassador's residence, dwellings for staff members, a small school building and a new entrance gatehouse – all integrated to retain and enhance the quality of the surrounding landscape. The elongated, monolithic structure of the chancellery building is formed from roughly textured concrete, pigmented the same intense red ochre as the Ethiopian earth. The structure cuts into the hill, appearing to be carved out of the ground like the country's Coptic rock churches, the natural terrain rising to separate the smaller head of the ambassador's quarters from the main body of the chancellery. These two programmatic parts are tied together by an immense flat roof, its surface raked by an organic network of channels like a dried-up riverbed. The roof is periodically transformed into a shallow reflecting pool during the rainy season, an element that alludes to the Dutch tradition in water management and landscape technology. Living and working under this 'waterline' also suggests the Dutch polder landscape, where large tracts of land lie below sea level. While the roof is strictly horizontal, the interior corridor undulates, remaining level with the surrounding terrain. At points along its length, the landscape punctures the linear volume, allowing light to enter the building. This happens in the design of other buildings in the compound, such as the gatehouse that peaks above the entrance wall, wrapped playfully in the colours of the Dutch flag.

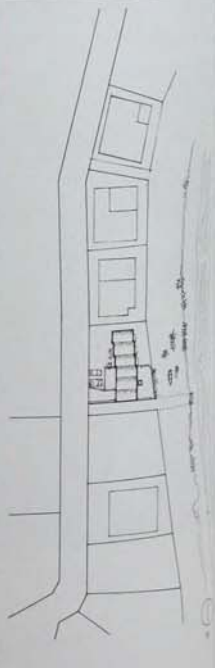


- 1 Main entrance
- 2 Detail of south facade
- 3 Pathway passing through chancellery
- 4 Glazed walls look out to surrounding landscape
- 5 View along internal corridor
- 6 Site plan
- 7 Section through building
- 8 First-floor plan

Client
Confidential
Area
3,600 m²/38,750 sq ft
Cost
US\$7,739,495
Coordinates
9.0192 -38.7153



0778	Langebaan, Republic of South Africa	Fagan House (Paradys)	Gabriël Fagan Architects	2003 RES
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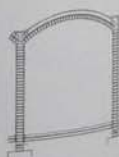
0778 Set in an exclusive private reserve on the tranquil Langebaan lagoon, this small house is a holiday refuge for the architect and his family. Tucked into scrubby sand dunes on the edge of a beach, only the chimney signals its presence from the road. The house is the essence of simplicity and restraint. With compact but efficient planning, it accommodates large family gatherings while maintaining total privacy. The windows and doors carefully frame the views across the lagoon, allowing only

the presence of the sea to permeate. Constructed without the use of concrete, waterproofing or expansion joints, the house is an exercise in brick detailing. A series of seven load-bearing cross walls, perpendicular to the sea, carry brick barrel vaults. Three of these form long, narrow bedrooms, each with an en suite lavatory. The curved walls of the lavatory project slightly to create small private spaces in front of each bedroom. An end bay stores boats and sea vessels. The remaining two central

vaults are more open and hold the kitchen, dining and living room. A sunken courtyard on the eastern side of the house allows morning sun into the living area.

1. View of roof
2. Detail of chimney
3. Beach facade
4. Detail of west facade
5. Site plan
6. Section through bay

Client
Gabriël Fagan
Area
140 m²/1,507 sq ft
Cost
US\$110,000
Coordinates
-33.0402 18.0376





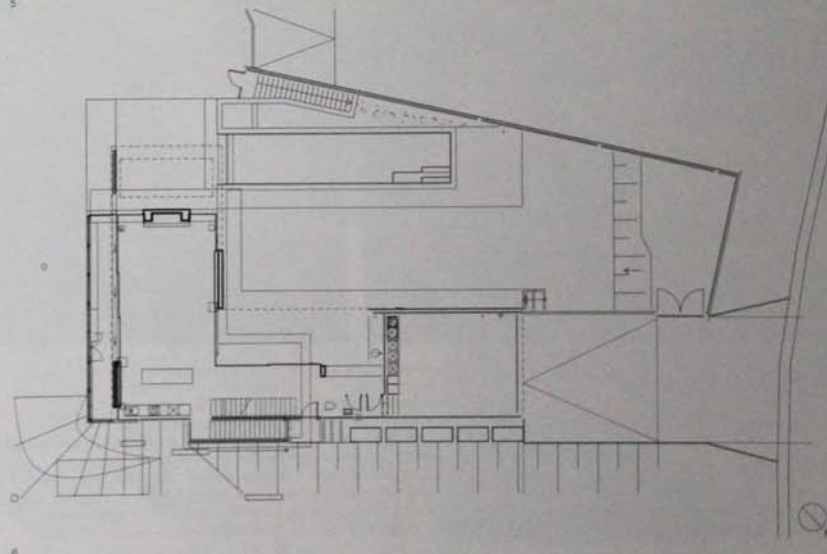
0779 This holiday home for a media couple from New York is located in one of the few remaining undeveloped seafront stretches on the West Coast of South Africa. Hovering over the sand dunes on the edge of the beach, the house belies its size. L-shaped in plan, the building is composed of two intersecting rectangular forms, open to ocean views, and a sheltered courtyard overlooking a long rectangular pool. The ground floor, comprising the main living areas, is raised above ground level and is reached via a gentle flight of stepping stones bedded in natural vegetation. Glass walls slide away to allow the space to become part of the dunes, ocean and horizon, while timber screens provide privacy and security, as well as protection from the late afternoon sun. A dramatic cantilevered staircase rises to the first-floor en suite bedrooms with their own roof garden. A tall basement studio space opens up to a sunken courtyard cooled by a cascade of water. The choice of simple materials and minimalist detailing reinforces an air of restrained luxury.

Off-shutter concrete ceilings, embossed with the wood-grain pattern of the shutterboards, contrast with the white plastered walls and polished white cement floors. Dark timber joinery, providing depth and warmth while

carefully detailing stone inlays, adds an air of natural sophistication. Colour is used sparingly. Bright green or turquoise accentuates a wall in each bathroom, while a high gloss, lacquered kitchen counter in canary yellow introduces an element of surprise. Soft furnishings are carefully selected and judiciously placed. Using light, white and glass, tempered by natural materials and local conditions, the architects have produced a cool, sophisticated box which stands in contrast to the generic developments of the West Coast.

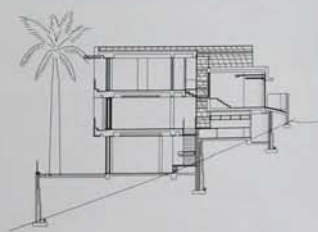
- 1 View of building in context
- 2 Northwest facade
- 3 Facade detail
- 4 Staircase and first-floor landing
- 5 Ground-floor living space
- 6 Ground-floor plan

Client
Confidential
Area
343 m²/3,692 sq ft
Cost
Confidential
Coordinates
-33.3706 18.1719

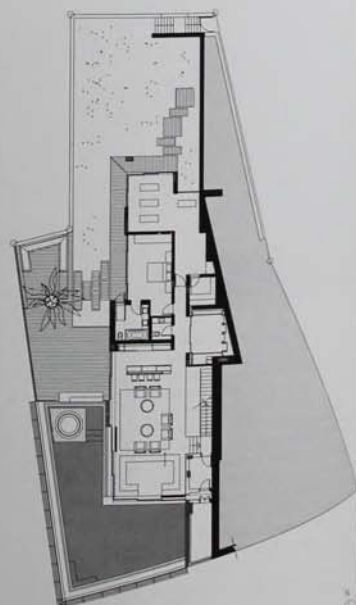


0780 Cape Town, Republic of South Africa

St Leon House

Stefan Antoni Olmesdahl
Truen Architects2005
RES0719 RES
Yzerfontein,
South Africa

7



8

0780 Unlike other examples in the domestic oeuvre of Stefan Antoni Olmesdahl Truen, St Leon House appears tame from the street, with its subdued composition of intersecting walls and screens. As the timber entrance gate clicks open, however, a number of spatial components orchestrate the passage from the gate to the front door via stepping stones, a water feature and a myriad of shiny surfaces. Upon entering the salon, diagonally

ahead lies a magnificent vista open at the corner of the house, stretching from the Twelve Apostles mountain range to the Atlantic horizon. This view is also seen from an entertainment suite in the garden level below, which is terraced onto the site's steep slope. One descends via an informal stage; the staircase lands in a sunken, south-facing living room, featuring a half-height glass wall providing views onto an L-shaped infinity

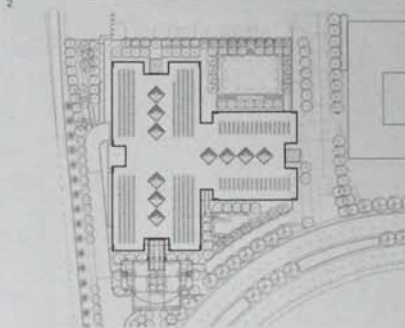
pool. Alongside the bar, a fumador and wine cellar are hung with sculptural extractor fans shaped like giant brass instruments. A guest suite, sauna, spa bath and gym fill out the depth of the floor plan, and family bedrooms located two levels above complete the accommodation of the three-storey house. Despite its flashy glitz, the architecture strikes a balance between spatial generosity and 'the big idea'.

- 1 View from south
- 2 Northeast facade showing timber screens and quartzite wall
- 3 Southwest-facing terrace
- 4 Stepping stones at entrance
- 5 Living space
- 6 Double-height entrance atrium
- 7 Section through building
- 8 Ground-floor plan

Client
Confidential
Area
1,200 m²/12,917 sq ft
Cost
Confidential
Coordinates
Confidential

0781 Cape Town, Republic of South Africa
 BP Head Offices
 Martin Kruger Associates
 2004
 COM

0782 Cape Town, Republic of South Africa
 Bridge House
 Van der Merwe Miszewski Architects
 2003
 RES
 0800 COM Johannesburg, South Africa



0781 The project is situated on the site of a former oil tank farm between Cape Town's Victoria and Alfred Waterfront and the Central Business District. The building provides open-plan office space along with ancillary facilities, and was constructed with a strong agenda for sustainability and social responsibility. The T-shaped building is oriented 45 degrees to the north, with its entrance approached from the harbour road on the southeast side. Offices are arranged along a triple-height public circulation zone where cafés, a gym, a medical suite, a travel agent and meeting rooms are located. Environmental performance is largely achieved through the design of the envelope, a kit of parts assembled to articulate each facade in response to its solar exposure. Chimney stacks along the building's facades enable natural ventilation and allow the double-glazed windows between to be deeply recessed, reducing solar gain in summer but allowing sun penetration during winter. Light shelves provide shade and bounce light deep into the plan according to the season. The roof forms a fifth facade, animated by a series of lanterns which provide natural light to the circulation spine

and serve as air vents. Thermal solar panels and photovoltaic cells cover the remainder of the roof and generate 10 per cent of the building's electricity. A third of the building's waste water is recycled, along with rainwater collected from the roof and hard landscaping. This water is then sand-filtered and used to flush lavatories and irrigate the surrounding planted landscaping. The plastered concrete walls, punctuated by glass and metal components, make for a modestly direct and intelligible architecture.

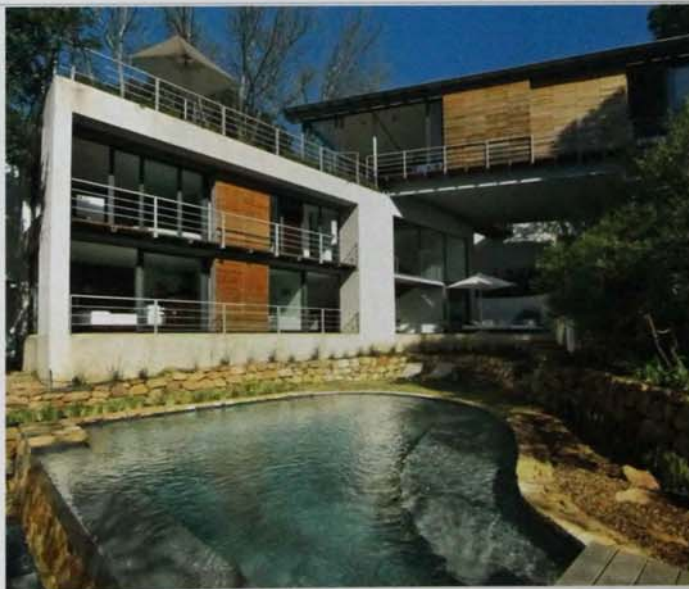
- 1 View north across site
- 2 Recessed windows on south facade
- 3 Interior of communal area
- 4 View of central staircase
- 5 Site plan

Client
 Victoria and Alfred Waterfront
Area
 9,500 m²/102,257 sq ft
Cost
 US\$14,408,000
Coordinates
 -33.9071 18.4171

0782 Every night, so the story goes, the dragon that lives on Table Mountain scurries down to the bay below for a drink of water. You can hear him in the gusting southeaster and you can see his smoky breath – the evening cloud form known as the 'tablecloth' – cascading down the mountain ravines. His route to the sea passes through the site of this dramatic house, which is built across and alongside a dry river course or donga: a great scoop out of the steep forested slopes above Cape Town. In a local twist on the principles of feng shui, the architects took care not to block the dragon's path. Their concept – to make the house a bridge – creates a vantage point for views of the Atlantic, and respects the land and the stories attached to it. The glazed, box-like living room, through which the house is entered at its highest point, is the bridge; the panorama to the north is revealed as figtree sunscreens and glass doors slide apart to form a balcony. Visor-like, this horizontal space is in counterpoint to a vertical stairwell that drops to bedroom suites and a pool terrace two floors below. Other accommodation – garages, further bedrooms and a guest house with a deck cantilevered theatrically over the pond, filling the donga – secures the roadside edges of the site, orienting the dwelling towards the garden, which gives the house its heart. Steamy and lush, its abundance is overwhelming. Umbrella pines lean in, as if to protect a fragment of nature from a more elemental age.

- 1 View of bedroom block and bridge
- 2 Main entrance from street
- 3 View of kitchen
- 4 Living and dining area in bridge
- 5 Section through building

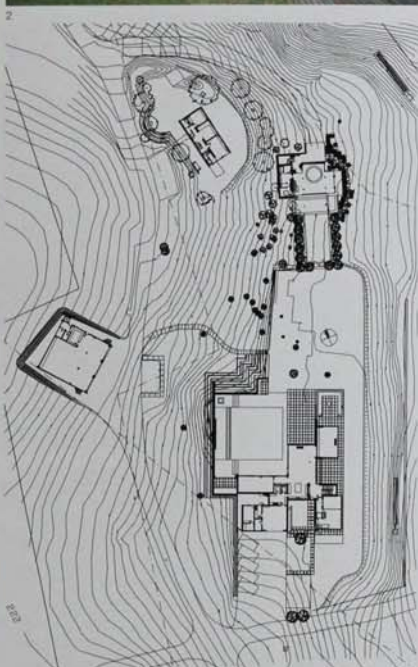
Client
 Confidential
Area
 500 m²/5,382 sq ft
Cost
 Confidential
Coordinates
 -33.9408 18.4031



0783 Cape Town, Republic of South Africa Beau Constance House Metropolis 2004 RES

0784 Cape Town, Republic of South Africa Inkwenkwezi Secondary School Noero Wolff Architects 2007 EDU

0787 CUL
Port Elizabeth,
South Africa



0783 Situated on the upper slopes of the Vlakkenberg, this former livestock farm has been transformed into a small-scale luxury consisting of a main residence, meditation pavilion and guest house. The buildings are located on existing platforms within the original farmhouse area, with views of the mountains and the Cape Peninsula beyond. The design departs from the Cape Dutch vernacular of punctured walls and pitched roofs, and these flat-roofed structures are clad in glass and bands of semi-transparent louvres. The house's L-shaped arrangement shelters the garden and pool area against the southeasterly winds. A double-height living area forms the focus for all courtyards and bedrooms. The ground floor is used for entertaining and connects to outdoor living spaces. The bedrooms above are self-contained and grouped around a family room which looks into the living area through internal slot windows. The glass house sits on a platform shaded from the house by a grove of mature trees. It comprises a concrete clad box containing bedrooms at the lower level and an open-plan living area above. An L-shaped timber screen blocks the sun and provides privacy from the road. Entrance is via a bridge into the living level, which is fully glazed and can be opened up to connect with the landscape. The primary materials of both buildings – sandstone, off-shutter concrete and timber – harmonize in tone and colour with the surroundings.

- 1 Main residence and courtyard
- 2 West facade
- 3 Kitchen and living area
- 4 Site plan

Client

Confidential

Area

1,100 m²/11,840 sq ft

Cost

Confidential

Coordinates

-34.0142 18.4056

0784 Transforming the educational potential of the local community, this new school building is composed of a ribbon of accommodation surrounding two courtyards and culminating in a large towering white roof. The building's section, with its extruded monopitch roof, exploits the sloping site to form courtyards at different levels and raise the building above Du Noon's low-rise sprawl. Classrooms are grouped around the larger open courtyard, with views of Table Mountain. A cantilevered walkway provides access to the first-floor classrooms and offers shade and shelter. Water collection drums punctuate the walkways while trees, steps and benches animate the space. Around the second courtyard are the science rooms, two computer rooms, offices and library. The central space is covered with a large roof articulated to allow daylight to flood the corner stage and a first-floor viewing gallery. The simple construction and stripped, Art Deco-like detailing is relieved through striking graphics and decoration which draw on local patterns and traditional African weaving. Colour binds together the windows on the long horizontal facades while red horizontal stripes on the outside are transformed into a series of vertical stripes on the inside. The decoration has a constructional logic, highlighting blockwork panels, slab edges, columns and balconies. Bright orange accentuates niche walls in the main hall, while bold signage identifies classrooms and departments.

- 1 School in context
- 2 View from school grounds
- 3 Classrooms around large open courtyard
- 4 Interior view
- 5 Site plan

Client

Provincial Administration of the Western Cape

Area

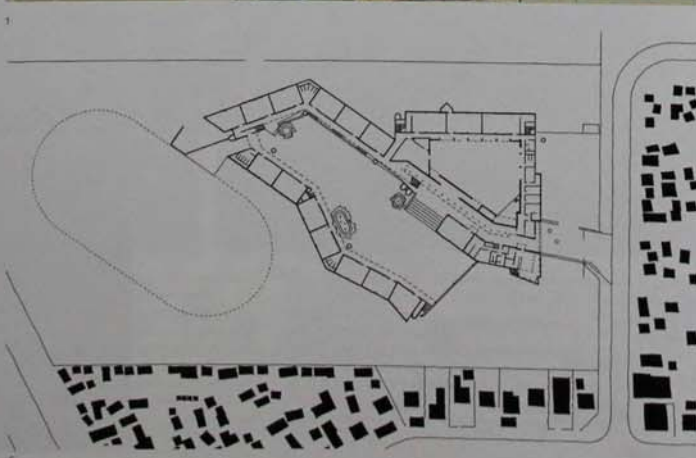
2,700 m²/29,063 sq ft

Cost

US\$2,328,000

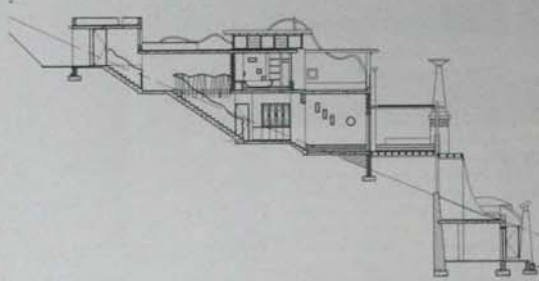
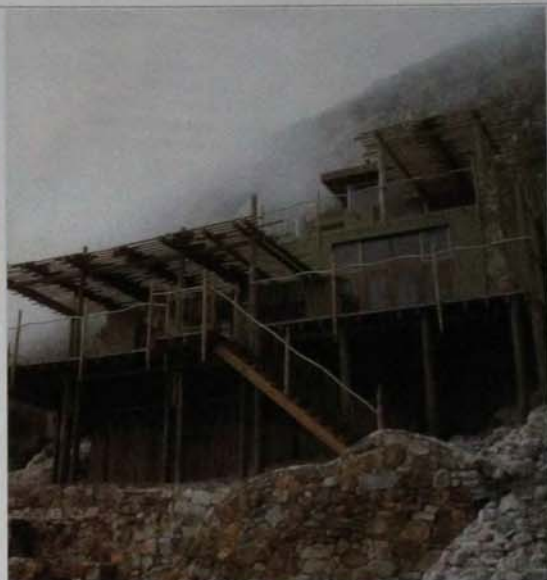
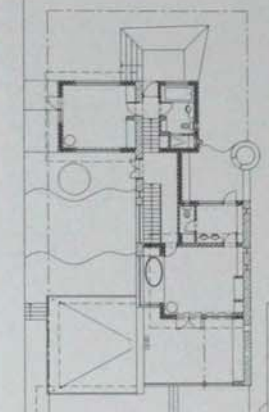
Coordinates

-33.8187 18.5402



Africa Africa South

0785	Scarborough, Republic of South Africa	House Bruns	Kate Otten Architects	2002 RES	0781 GUL, Johannesburg, South Africa	0803 GOV, Johannesburg, South Africa
0786	Plettenberg Bay, Republic of South Africa	Beach House	designworkshop : sa	2005 RES	0781 TOU, Mpumalanga, South Africa	0802 GOV, Johannesburg, South Africa



0785 The design of this house responds to the spectacular beauty and often harsh conditions of its environment. Situated on a steep slope between the mountain cliffs of Scarborough and the Atlantic Ocean, the dwelling comprises a series of small pavilions which step up the site and enclose protected outdoor terraces in between. These terraces relate to the internal levels of the house. A variety of materials, colours and volumes express the different elements of the enclave. Two walls, constructed from heavily textured sandstone reclaimed from the site, connect the pavilions and integrate the building into its surrounding natural environment. The walls, curved to reflect the shape of the nearby mountains, also protect the house from extreme weather and contrast with the smooth internal walls of the pavilions. High-level windows, positioned between lightweight roofs and stone walls, frame views of the mountains and sky while allowing light to penetrate the spaces. Floors are formed from screed coloured with oxides, and unpainted worked timber is used for doors, windows, roofs and ceilings in the main spaces, complementing the rough-sawn split poles of the external pergolas. Handrails are curved stainless steel supported between carved gunpole posts, evoking waves. The palette of colours and materials ranges from khaki to yellow. Looking up at the mountains from afar, the house is barely visible. Once inside, one is filled with tranquility and the feeling of being connected to the landscape.

- 1 View towards ocean
- 2 South facade
- 3 View of high-level windows
- 4 Upper-ground-floor plan
- 5 Section through building

Client
Carl and Laurie Bruns
Area
250 m²/2,691 sq ft
Cost
US\$375,000
Coordinates
-34.0725 18.6562



0786 Located on a unique stretch of dune on Robberg Beach in Plettenberg Bay, the architecture of this non-traditional holiday home stems from an understanding of the day-to-day living activities and lifestyle requirements of its family members. Their social relationships inform the relationships between the physical spaces. Planned as a series of internal, external and transient spaces which open or close onto one another or to the views, the house provides an adjustable internal environment responding to the changing needs and activities of its occupants. Conceived as a veranda, the house is a platform for living between the magnificent sea view on one side and the protected back garden on the other. The double-volume space of the living room is the central gathering space. It is surrounded and overlooked by adjacent private spaces of the bedrooms, kitchen and family room, which can all be connected

more or less with the public living area. A slatted timber screen, draped over the front elevation like a veil, incorporates hydraulically operated panels which open and close in response to weather and privacy needs. Despite a large and complex functional programme, the house responds sensitively to the site and climate, forming a continuation of the rolling dunes on which it sits. The dune becomes the front deck, which meets the vertical slatted timber veil to the front facade, rolling over the top of the extruded house length to form a new horizon along the top of the ridge. The timber screen, greying over time, forms a camouflage skin which allows periodic glimpses into the internal world. This is a holiday home of constantly varying expression and changing experience.

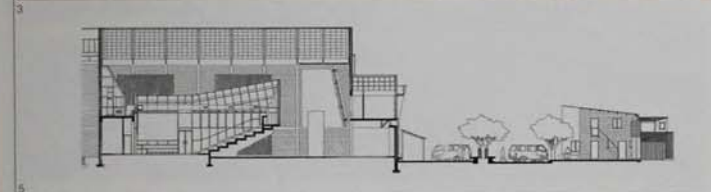
- 1 Southwest corner
- 2 View of sun deck
- 3 Bedrooms in east block
- 4 View along an internal corridor
- 5 Section through building

Client
Namma Investments
Area
Not available
Cost
Confidential
Coordinates
-34.1017 23.3786



0787 Port Elizabeth, Republic of South Africa
Red Location Museum
Noero Wolff Architects
2004
CUL
0784 EDU
Cape Town, South Africa

0788 Kimberley, Republic of South Africa
Northern Cape Legislature
Ferreira da Silva & Johnston Architects
2002
CUL



0787 The Red Location Museum commemorates the anti-apartheid movement in Red Location, a site of national significance. As the first civic building in the area, it forms a vital part of ongoing transformation and regeneration. The building emulates industrial township architecture with materials ubiquitous to the area – sawtooth roofs, blockwork, concrete and corrugated iron sheeting – reinterpreted in contemporary architecture. The museum assimilates itself into the daily life of the neighbourhood. An entrance terrace, raised slightly above pavement level, creates both a formal entry into the museum and a public square. The terrace blurs the distinction between outside and inside, the city and its memories. A two-storey block, containing temporary exhibition galleries and offices, a library and meeting rooms, creates a smaller scale on the street and helps relate the building to its residential neighbours. A simple lean-to canopy provides shelter along the pavement. Inside, a mausoleum and a row of horizontal vertical concrete slabs lead to the main exhibition space – a grid of 12 unmarked ‘memory boxes’ clad in rusted corrugated metal. Evoking the hand-painted trunks in which migrant labourers kept their personal possessions, these 6 x 6 x 12 m (19.5 x 19.5 x 39 ft) boxes enclose different exhibits documenting the struggle in South Africa. Interstitial spaces between the boxes allow for moments of contemplation and reflection.

- 1 South facade
- 2 Projection screen
- 3 East facade
- 4 Interior with memory boxes
- 5 Section through building

Client
Nelson Mandela Bay Municipality
Area
3,500 m²/37,674 sq ft
Cost
US\$3,000,000
Coordinates
-33.8981 25.6056

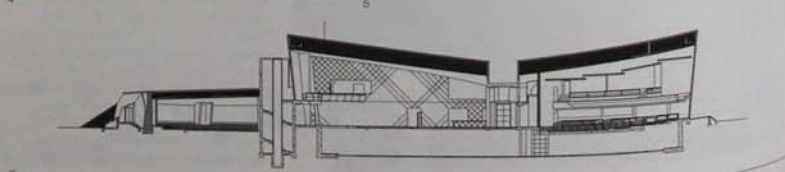
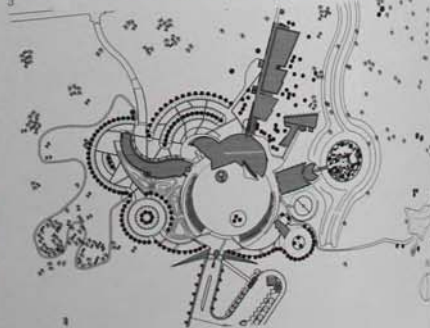


0788 The Northern Cape was created as a result of the country's first democratic elections held in 1994. Its legislative building is strategically located at the centre of a new development node on the edge of Kimberley, the province's capital. The building occupies an open site which once formed the buffer zone between the apartheid township of Galeshewe and the old mining town. The complex consists of a series of sculptural buildings housing offices and public facilities. These are arranged around a large, open air forum used for speeches and rallies. The buildings are positioned in relation to their function and are treated separately in terms of finish and appearance, allowing the respective departments their own identity. The main vertical element, a conical tower, forms a landmark and provides a reference point for navigation to and around the complex. The adjacent main building contains an auditorium, debating chamber and library, arranged off a triple-height entrance lobby that doubles as a multipurpose space for large functions, banquets and temporary exhibitions. Separate pavilion buildings hold the premier's office and ancillary staff offices. The buildings' organic forms reflect the

diverse cultures, industries and influences of the surrounding area, and their tinted plaster finish connects them to the landscape. Artwork created from broken mosaic tiles by different artists partly decorates each building. The artwork lends an identity to the buildings for both user and visitor and references the decoration used in the African vernacular, relating the buildings to their context and people.

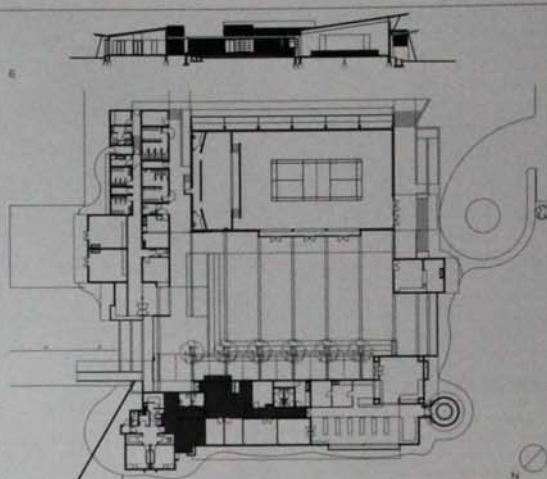
- 1 View north across central forum
- 2 View of conical tower
- 3 Northwest corner, administration building
- 4 Interior view of connecting bridge
- 5 Site plan
- 6 Section through main building

Client
Department of Roads & Public Works,
Northern Cape Provincial Government
Area
11,000 m²/118,403 sq ft
Cost
Confidential
Coordinates
-28.7339 24.7200



0789 Bloemfontein, Republic of South Africa
 Lourierpark Community Centre
 The Roodt Partnership Architects and Town Planners
 2005
 CUL

0790 Pretoria, Republic of South Africa
 House Steenkamp
 elmo@SWART!
 2005
 RES

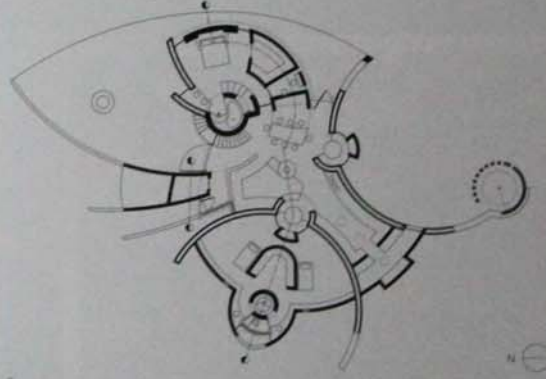


0789 This centre aims to make a focal point in a placeless community. Accommodating a library, community hall, crèche, clinic and café alongside offices and meeting rooms, it functionally and visually integrates the various elements of this brief. The buildings offer immediate access to pedestrians, and allow for future expansion. They are arranged around a pergola-covered courtyard, which protects against the prevailing winds and creates a partly shaded gathering space. The courtyard also serves as an overflow area for large gatherings and provides a waiting area for people conducting business at the centre. The courtyard is an ideal outdoor meeting venue with pergolas covered in greenery and trees. The separate buildings are covered by a series of monopitch roofs with extensive overhangs which shade clerestory windows from the sun. Materials, typical of buildings in the surrounding area, consist of load-bearing brickwork with sheet metal roofs on a steel

structure. Fair face brickwork is used in conjunction with plastered masonry painted in bright colours. The colour scheme is derived from traditional African settlements, where strong colours celebrate individuality in the community.

- 1 View of building in context
- 2 Detail of roof overhangs
- 3 Shaded windows beneath metal roof
- 4 The library (blue) and café building
- 5 Community hall
- 6 Section through building
- 7 Ground-floor plan

Client
 Mangaung Local Municipality
Area
 1,642 m²/17,674 sq ft
Cost
 US\$776,000
Coordinates
 -29.1812 26.1722



0790 This organic building is designed to blend over time into the soft scrub of its site. Designed in four phases to a tight budget, it resembles spiralling gastropod forms found in nature. Each phase is required to be complete yet open ended. The children's quarters acted as a prototype, which was duplicated to complete the family hub. The other extensions include a performance

stage adjoining the garage. Internally, the design challenges typical domestic models. Daylight projected onto curved walls guides one through a series of unexpected rooms which open into double volumes and vertical volumes. Recessed ladders and stairs connect to upper rooms and the roof garden. Steps in the main bedroom lead to a raised bath adjacent to the shower. A porthole

above the bathroom landing leads to a room for meditation. The walls are formed from fired-clay brick rendered with a mixture of earth, cement and coarse salt. These spiral out into the landscape, blurring the boundaries between scrubland and roof. Many of the materials used are recycled, such as the second-hand load bearing stock bricks.

- 1 View from southeast
- 2 Detail of fired-clay brick facade
- 3 Shower interior with skylight
- 4 Interior of children's quarters
- 5 Shower cubicle
- 6 Ground-floor plan

Client
 Johan Steenkamp
Area
 617 m²/6,643 sq ft
Cost
 US\$86,000
Coordinates
 -25.8366 28.3288

0791	Mpumalanga, Republic of South Africa	Singita Lebombo and Sweni Lodges	designworkshop : sa with Cecile & Boyd	2003 TOU	0796 RES Plettenberg Bay, South Africa	0802 GOV Johannesburg, South Africa
0792	Durban, Republic of South Africa	Proud Heritage Clothing Campus	Don Albert and Partners	2006 COM		

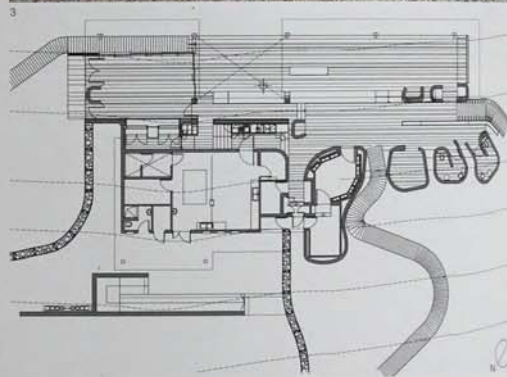
0791 Singita game reserve in the Kruger National Park provides an idyllic escape from the city. The safari lodges offer the conceit of a simple life, but with all the trappings of privilege. Whether visiting the cliff-top Lebombo lodge, a cluster of birds-nest guest suites perched above the rugged terrain, or its sister the Sweni lodge, a smaller group of pavilions concealed alongside the river below, the chances are that no other guests will be seen. Discreet staff members only ever appear when guests want a cocktail, fresh towels at the pool or an armed escort to the clubhouse. Although it is unlikely that guests will meet big game on the boardwalk between the bar and their bedrooms, the lodge layout makes such an encounter entirely possible, and that is part of its appeal. Guest suites are dispersed among the trees and boulders, far away enough from one another and from the clubhouse – a building comprising lounge, dining room and a pool – to ensure privacy and a profound synchronicity with nature. Each suite is designed in a sketchy gesture of enclosure that barely divides inside from out. Glass sliding doors open onto a generous deck and the outdoor shower, which drains through the slatted floor, is separated from the view by nothing more than a railing. A delicate architecture frames a sense of the ultimate escape from everyday life.

- 1 Lodge in context
- 2 View of terrace and pool
- 3 View through to lounge area
- 4 External seating area
- 5 Floor plan, Sweni lodge

Client
Singita Marketing
Area
Not available
Cost
Confidential
Coordinates
-29.8164 30.6164



4



5



3



4



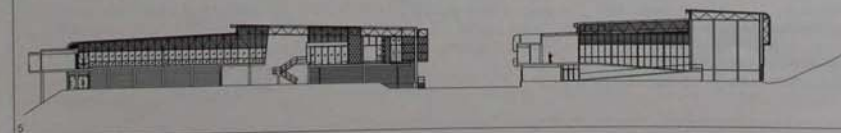
2

0792 The city of Durban's architectural legacy includes some extraordinary industrial buildings, such as the Sugar Terminal and the Huxletts headquarters. This genre influenced the design of the Proud Heritage Clothing Campus, with its confident and unpretentious handling of size. The building also responds to a tropical climate with a lightweight construction. The campus comprises two warehouse blocks, one of concrete construction, the other of steel, divided by a street providing vehicular access. Their overall form is configured to economically create large volumes, which are also passively ventilated. The functional logistics of warehouse design – security, maximizing storage spaces and turning circles for lorries – define the planning. The interior layouts are also flexible and can be easily changed to accommodate different businesses and uses. Within and outside the simple order of the structural column grids, the design introduces a playful entrance sequence to the southern warehouse which draws on the fashion world's fascination with the visual. This interest takes the form of visual puns on the idea of the ramp, the folded curtain form and the gridded facade

questioning the idea of a building as an ornamental object. The functional clarity of the buildings is countered by the brushiness of their image, which resonates within the visual culture of the postcolonial, aspirant city of Durban.

- 1 Main facade
- 2 Pedestrian ramp to reception foyer
- 3 Warehouse floor looking to reception
- 4 Director's lounge
- 5 Section through buildings

Client
Proud Heritage Properties
Area
16,500 m²/177,605 sq ft
Cost
US\$60,000,000
Coordinates
-29.7942 31.0147



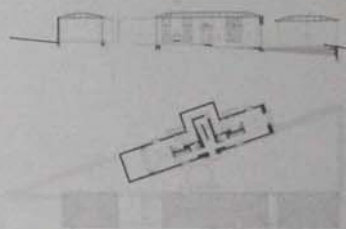
5

Africa Africa South

0793 Rietpoort, Republic of South Africa
Red House
Slee & co Architects
2004
RES

0794 Sterkfontein, Republic of South Africa
Sterkfontein Visitor Centre
GAPP Architects and Urban Designer
2005
TOU

0795 TOU
Sterkfontein,
South Africa



0793 Red House, located an hour's drive outside Johannesburg, was built as a calm retreat from the city for weekend relaxation. The house is situated on the banks of the Vaal River in a nature reserve. It was designed to fit into the landscape while retaining as much of the indigenous veld as possible. The building reflects simplicity and honesty, echoing local rural vernacular architecture consisting of simple farm barns with low-pitched, corrugated iron roofs and steelwork sealed with red oxide. Two

separate blocks, metaphorically described as red canoes on the river's edge, are placed across the contours of the site, sandwiching a grassed terrace area for children to play, and creating privacy and framed river views. Living and entertaining takes place in the southern block, with the open-plan kitchen and dining area leading on to a covered terrace overlooking the farm, dam-pool and river, while the living area opens on to a courtyard with the games room beyond. The northern bedroom block, forming a refuge to

retreat on the other side of the grass lawn, consists of four suites, each with its own unique views and aspects. Internal courtyards are cleverly integrated to provide private external spaces adjacent to bathrooms and bedrooms, and top lighting is used to increase the sense of sanctuary. The architectural form and palette originates in the soil and the muted earth colours, textured finishes and protruding forms of the chimneys and alcoves contrast and cast playful shadows in the harsh sunlight.

Low maintenance finishes and basic built-in fittings internally complement the red mud and cement mixture applied to the walls, and old-fashioned red floor polish on cement floors is reminiscent of local African mud huts.

Client
Confidential
Area
469 m²/5,048 sq ft
Cost
US\$297,000
Coordinates
-26.8764 27.4761

- 1 View from southwest
- 2 View into southern block
- 3 Kitchen and dining area interior
- 4 Section through building
- 5 First-floor plan



0794 The Visitor Centre to the Sterkfontein hominid fossil site is part of a large complex catering to visitors of the Cradle of Humankind World Heritage Site. Here, the oldest hominid fossils were discovered among cave sediment, and the building contains an exhibition on the archaeological findings, as well as conference, shop and restaurant facilities. The surrounding landscape is undulating veld, and the surface gives no indication of the cultural and historical wealth contained within. The centre's long, low main building acts as a deep threshold to the site. Aligned at right angles to the direction of arrival and set on stilts over a wetland, the centre gathers and disperses visitors to the caves beyond. A short distance covered by a walkway separates the caves from the centre. The unstable layer of collapsing dolomite rock underlying the site prohibited a shorter distance between the building and the caves. The building's design uses the construction materials and rectangular organization of rural state institutional buildings of the 1960s, subtly transformed in a contemporary context. The partially filled space between the roof and floor plate allows a view through the structure and gives the sense that the interior spaces are to be passed through, and are not the journey's destination. Returning from the caves, visitors pass a small research centre, which exhibits current palaeontological work on the site. From here, one has a view towards the main building, whose presence in the wide veld provides a visual starting point for interpreting the landscape's history and significance.

Client
Maropeng a'Afrika Leisure
Area
2,112 m²/22,733 sq ft
Cost
US\$2,495,500
Coordinates
-25.9678 27.6925

- 1 View from north
- 2 Earth ramp at entrance
- 3 Open-sided space
- 4 Site plan

0795 Sterkfontein, Republic of South Africa

Maropeng Visitor Centre

GAPP Architects and Urban Designer with MMA Architects

2005 TOU

0794 TOU Sterkfontein, South Africa



0795 Maropeng Visitor Centre is situated in the Cradle of Humankind World Heritage Site, created in 1999. The whole area has been developed as a cultural project under presidential patronage. The brief required a contemporary museum exploring themes of origin and human progress which would appeal to a mass tourist market. Also required were a conference centre, restaurant and bar, hotel and student accommodation and an amphitheatre. The complex is located on a 100 hectare (247 acre) site overlooking the Magaliesberg and Witwatersberg mountain ranges. In contrast to many African museums which lack supporting infrastructure, the Maropeng development actively promotes the role of technology in human development, with an emphasis on discovery. At the same time, the significance of the surrounding area as a place of human origin, as suggested in archaeological findings at the nearby Sterkfontein Caves, is evoked to allow the building to mediate how the visitor experiences the surrounding landscape. Upon arrival, one passes an excavation site involving a ramped descent into an arrival court and then a rise towards the grassed tumulus over the reception area. This introduction was designed to suggest the ritualistic approach to a sacred, ancestral place. Most of the building's volume is underground beneath a hill-shaped mound. Its structure is composed of a concrete frame covered with earth and grass which forms the tumulus containing the main spaces. Eight principal columns support the roof, with the circulation stair spiralling around the columns.



- 1 Main entrance
- 2 North facade
- 3 The skylight at centre of tumulus
- 4 Stairs leading to viewing deck
- 5 Kiosk at shard wall
- 6 Section through building
- 7 Ground-floor plan

Client

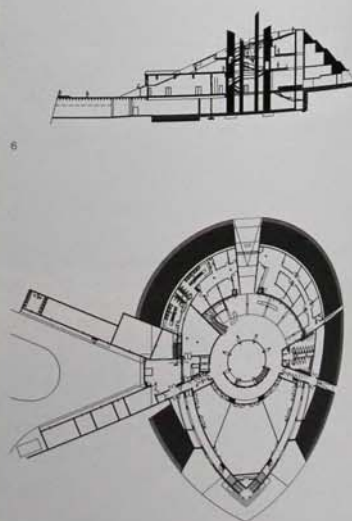
Maropeng a/Afrika Leisure

Area10,726 m²/115,453 sq ft**Cost**

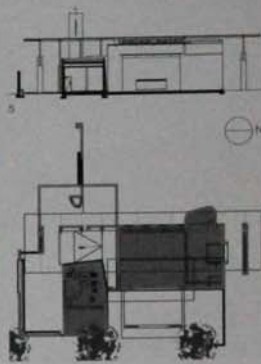
US\$17,688,000

Coordinates

-25.9678 27.6625



0796	Vanderbijlpark, Republic of South Africa	Chapel of Light	Comrie Wilkinson Architects and Urban Designers with Mome Pienaar Architects	2003 REL	
0797	Johannesburg, Republic of South Africa	Art Therapy Centre	Kate Otten Architects	2003 CUL	STES RES Sabiemong, South Africa DAGS UCV Johannesburg, South Africa

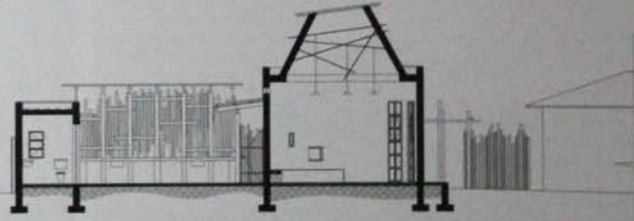


0796 This multi-denominational chapel is located in a remote corner of the Vaal University of Technology campus. Because of the desolate nature of its surroundings, the building creates its own context by defining external spaces with freestanding walls, some punctured to emphasize carefully selected views and some stepped to block out unsightly ones. The main tower acts as a pivot, guiding visitors to the entrance. A series of thresholds flow into an entrance courtyard framed by a freestanding wall and shaded by the floating roof extending over it. The curved wall of the ablution block then leads into the building through a high, narrow passageway. Upon entering the chapel, the materials used change dramatically from the outer wall's red brick to bright, illuminated internal white walls, reinforcing the transition from public to private and emphasizing arrival in the inner sanctum. A floating steel and plywood ceiling over this triple-height space accentuates the chapel's verticality against the lower concrete ceiling of the liturgy. Religious qualities are enhanced by natural light washing into the building through a clerestory window between the roof planes and narrow slots in the ceiling and walls. The entire building is covered with a flat,

rectilinear, lightweight roof which ties the different elements together. The roof is supported by a series of rhythmic I-beam columns separated from the brickwork and accentuated by masonry piers. Traditional aisles are symbolically incorporated by vertical light shafts between the piers, allowing reflected natural light into the building while cutting out the sharp western sun. The chapel is flanked by a second external court which functions as an entrance to the private garden on the eastern side.

- 1 View from southwest
- 2 Entrance courtyard
- 3 Main tower
- 4 Chapel interior
- 5 Section through building
- 6 Site plan

Client
Vaal University of Technology
Area
135 m²/1,453 sq ft
Cost
US\$247,000
Coordinates
-26.7100 27.8623



0797 This Art Therapy Centre was built to heal trauma where language is a barrier. The centre mainly deals with children who have been the victims of South Africa's violence and poverty. Located near the historically and politically charged Church of the Regina Mundi in Soweto, the centre was built on a piece of land donated by an adjacent home for the disabled. The intimately scaled buildings are positioned in the corner of the site in an L-shaped configuration, enclosing

a private courtyard that contains trees and a vegetable garden irrigated with water collected by the centre's roof. Three separate blocks are linked by a covered timber walkway which keeps them cool by controlling sunlight and creating sheltered spaces between them. The walkway extends into the street to form an entrance, announcing the facility to the public and offering a shaded urban intervention for people to shelter under. The centre is

accessed through this entrance onto a veranda, which fronts the rectangular block of the office and interview room. This block is built from plastered and painted masonry, and is positioned under a monopitched roof floating on clerestory glazing that permits light while enabling privacy. The main drum of the therapy room forms a knuckle leading to the ablutions block, sandwiching an external wash area in between. The drum, made out of decorative face brick, is round

in form to ensure that everyone inside is in an equal position. Light comes in from above, creating an uplifting environment.

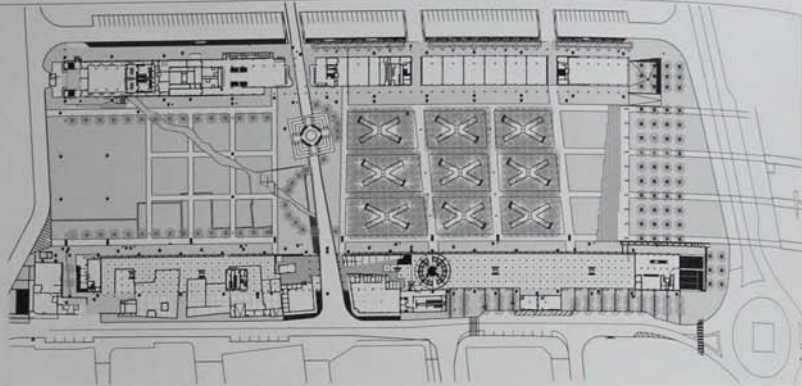
- 1 West facade
- 2 Therapy room and pergola
- 3 Therapy-room interior, looking north
- 4 Detail of therapy-room roof structure
- 5 Therapy-room interior
- 6 Section through building

Client
Confidential
Area
63 m²/678 sq ft
Cost
US\$60,000
Coordinates
-26.3600 27.8847

0798 Johannesburg, Republic of South Africa
Kliptown Square
Studio MAS Architecture and Urban Design
2005
COM

0604 RES
Johannesburg,
South Africa

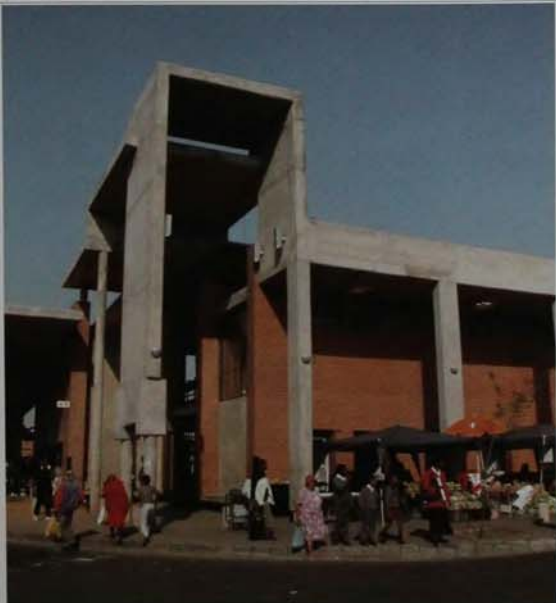
0799 Johannesburg, Republic of South Africa
Baragwanath Transport Interchange and Trader Market
Urban Solutions Architects and Urban Designers
2007
TRA



0798 Fifty years after the historic Congress of the People signed up to the Freedom Charter, a colossal public mega-structure was established on the same wasteland site in the neighbourhood of Kliptown. The structure marks a new urban centre for Soweto, a conurbation conceived under apartheid as a black workers' 'township'. The vast square is dedicated to Walter Sisulu, a prominent figure in the Anti-Apartheid Movement. Two long, narrow buildings enclose two sides of the square, accommodating a transport interchange with a bus station and a taxi rank, shops, a market, a multipurpose hall, a museum and a hotel. Since South Africa's liberation, the challenge of transforming townships into fully functioning, meaningful towns has been addressed in major infrastructure and cultural projects such as this. Here, Kliptown's modest scale is confronted with an entirely different order of civic symbolism. Giant, X-shaped crosses etched onto the square – democracy's 'mark of freedom' as made on the ballot paper – and monuments, such as the conical Freedom Charter monument which houses an eternal flame and inscribed stone tablets, insert local stories into the grand national narrative.

- 1 Aerial view of square
- 2 Freedom Charter monument
- 3 A covered walkway
- 4 Site plan

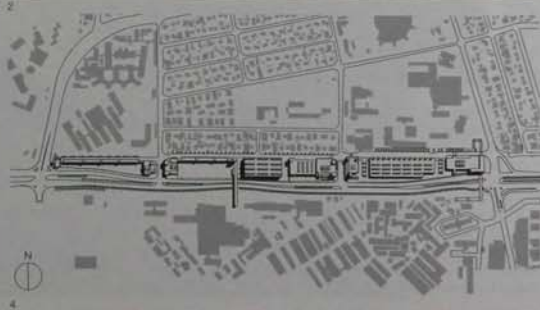
Client
Johannesburg Development Agency
Area
10,400 m²/111,945 sq ft
Cost
US\$682,000
Coordinates
-26.2778 27.8892



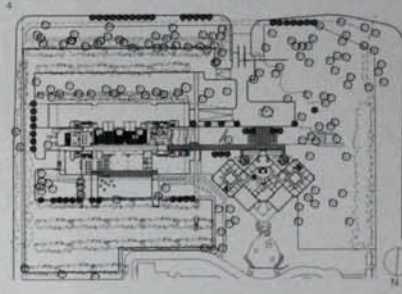
0799 In apartheid-era South Africa, racial discrimination separated towns from townships. For black people, trapped in workers' compounds, the daily commute entailed a political journey that told and retold the story of their oppression. Although cities are still divided, citizens can now move freely between home and work, and this new mobility is widely seen as an opportunity for economic and social development. The Baragwanath Transport Interchange, where travellers switch from long-distance to short-haul minibus taxi, is a hybrid building, part traffic engineering, part shopping centre, part civic architecture. This urban hub provides a platform for commerce, and is similar to other sites such as the Warwick Triangle in Durban, Philippi in Cape Town and Faraday Precinct in Johannesburg. It shapes a lively encounter between formal structures of trade and transport and the burgeoning informal economy. Most of Soweto's million inhabitants travel through here everyday on their way to Johannesburg to make a living. More than 1 km (0.6 miles) long, it serves as a machine for processing people on the move and as a gateway between township and town. The building takes the form of a colonnade, linking taxi stands and bus bays along a major traffic artery. Its rhythm is punctuated by market halls and trading kiosks, occasionally erupting into sculptural tile-adorned pavilions which serve as orienting markers. Despite its robust utilitarianism, this prototypical urban infrastructure is elegant in its manipulation of a single structural idea over a huge span.

- 1 Detail of tile-adorned pavilion
- 2 Shopping centre within interchange
- 3 Colonnade on north facade
- 4 Site plan

Client
Johannesburg Development Agency
Area
20,000 m²/215,278 sq ft
Cost
US\$21,028,000
Coordinates
-26.2594 27.9431



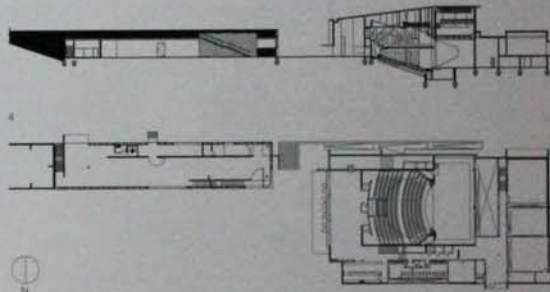
0800	Johannesburg, Republic of South Africa	Cornerstone Building, De Beers	Van der Merwe Miszewski Architects with GAPP & Lucian le Grange Architects	2003 COM	0782 RES Cape Town, South Africa
0801	Johannesburg, Republic of South Africa	University of Johannesburg Arts Centre	Mashabane Rose Architects	2005 EDU	



0800 For its new headquarters building known as the Cornerstone, located in Johannesburg's mining quarter, De Beers – the world's largest diamond producer – put together the best architectural team they could find. Much of the quality of the Cornerstone is imbued in its self-assurance. By avoiding the traps that most corporate architecture falls into – where value-for-money usurps the value of spatial experience – the design sidesteps the spatial anonymity that big business engenders, and achieves a local sense of place in a global world. The building puts down roots by making references to the landscape and to the iconography of the diamond mines. An atrium 17 m (56 ft) wide and running the length of the building invites the outdoors in and forms an artificial garden between two office ranges. Indoor planting, giant lamp standards, gangways and suspended stairs act as sculptural features, animated by the comings and goings of staff and a watercourse running through the space. Carefully chosen materials, such as granite tile inserts representing diamond-bearing kimberlites, metaphorically link the air-conditioned interior to the elemental mine tunnels deep in the ground below. Open steel lift shafts echo the industrial-era mining headgear (the name for the signature hoist superstructures at the top of the mine shaft) – which can be seen in view from the northeast from the cafeteria and terrace.

- 1 Main entrance
- 2 Covered terrace area
- 3 View of central atrium
- 4 View of entrance, seen from inside
- 5 Site plan

Client
De Beers
Area
17,000 m²/182,987 sq ft
Cost
US\$15,875,000
Coordinates
-26.2380 28.0020

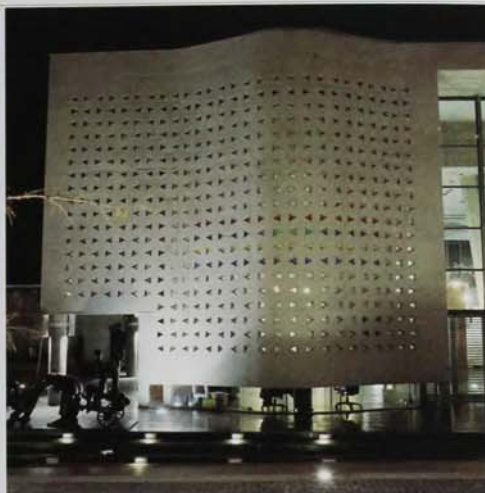
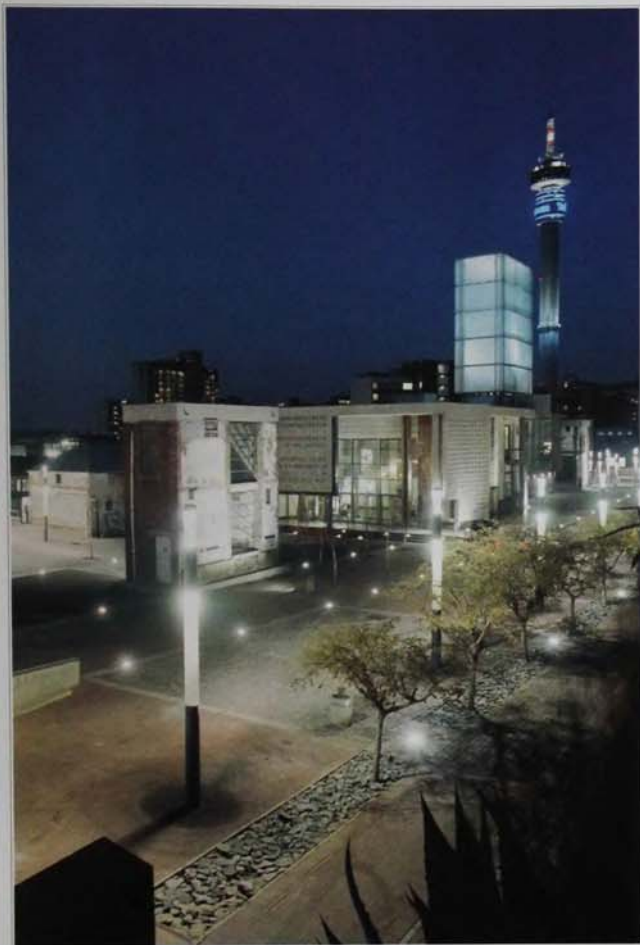


0801 The University of Johannesburg Arts Centre is located on a site overlooking the Kingsway Road, a major artery in the city. The design for a contemporary theatre and gallery had to relate to the original structure, an iconic building by Willem Meyer and an important piece of Johannesburg's architectural history. Situated near the entrance to the campus, the building's intention is to welcome visitors as they arrive at the university, and provide a sympathetic foreground to the existing buildings. The complex consists of two blocks linked by a landscaped courtyard that provides a place for students and guests to gather. The theatre, entered through a voluminous atrium, consists of a two-tiered, 435-seat auditorium with backstage rigging, a fly tower and an orchestra pit. The theatre sits in the centre of the building, with public circulation routes on either side. The auditorium has an intimate atmosphere enhanced by black walls, timber acoustic panels and a concrete floor. The second building houses an art gallery topped with a grassed roof sculpture garden. Its interior provides an elegant venue for the temporary exhibitions it houses. Concrete, red brick and two colours of glass panels form the simple palette of the

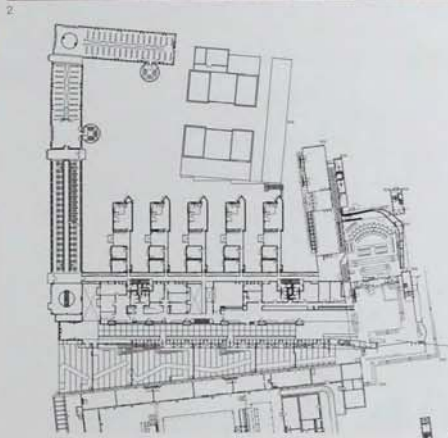
external finish, the style of which is carried through into the detailing of the interiors. Light floods into both buildings from high-level windows and skylights, and emphasizes the clean, minimalist lines. Concrete box windows in the main foyer and rehearsal rooms frame the landscape outside. A sleek, concrete footbridge over the Kingsway connects the campus with the car park and completes the scheme.

- 1 Landscaped courtyard
- 2 Northeast corner of theatre
- 3 Theatre interior
- 4 Section through buildings
- 5 Ground-floor plan

Client
University of Johannesburg
Area
3,200 m²/34,445 sq ft
Cost
US\$5,260,000
Coordinates
-26.1836 27.9981



0802 South Africa's New Constitutional Court occupies part of the Old Fort Prison complex in Johannesburg. It is the heart of the Constitution Hill regeneration initiative, which aims to reintegrate the isolated prison precinct back into the city. The court is an ensemble of dignified new buildings reflecting the transparency of the constitution through a series of pavilions stepping down a north-facing slope, all connected and set in sensitively designed public and private spaces. An outer layer, consisting of a foyer, court chamber, debating chamber and exhibition space, relates to Constitution Square and the ascending steps which follow the slope of the adjacent site. An inner layer contains the library and administrative block wrapped around a courtyard, animated by the triple-storey judges' chambers, which extend like fingers to create sub-courtyards between them. Entrance is through a pair of large timber doors into the foyer – a spacious, light-filled area punctuated by slanting columns. As an architectural metaphor for trees, the columns hint at the tradition of communities meeting under shade to deal with matters of justice. A slotted concrete roof allows light patterns to move across the room – warm and bright in winter and shielded from heat in summer. The heart of the building – the courtroom – is constructed on the site of, and lined with bricks collected from, the awaiting-trial block.

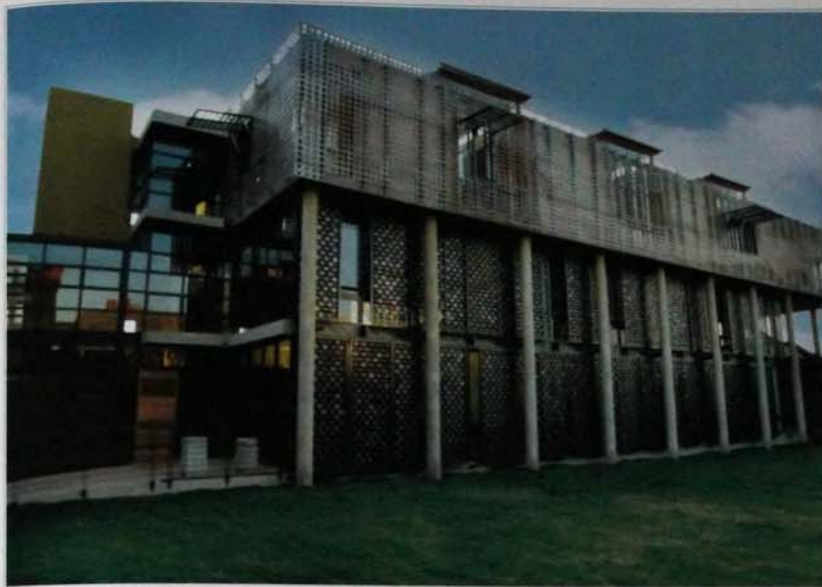


- 1 View from southwest
- 2 Detail of south facade
- 3 Court chamber with acoustic reflector
- 4 Exterior of judges' chambers
- 5 Public lounge overlooking courtyard
- 6 Ground-floor plan

Client
Johannesburg Development Agency
Area
3,500 m²/37,674 sq ft
Cost
US\$18,613,000
Coordinates
-26.1950 28.0339



0803	Johannesburg, Republic of South Africa	Women's Jail Precinct	Kate Otten Architects	2005 GOV	0788 RES Scottburgh, South Africa	0797 CLJ Johannesburg, South Africa
0804	Johannesburg, Republic of South Africa	Westcliff Estate	Studio MAS Architecture and Urban Design	2002 RES	0788 COM Johannesburg, South Africa	

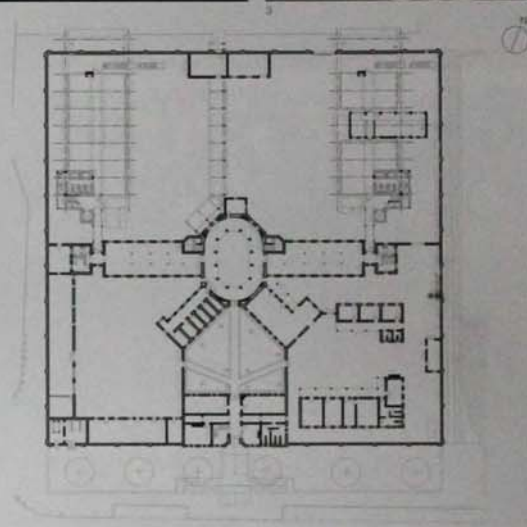


0803 The renovation and extension of Johannesburg's Women's Jail is contained in a compound that forms part of the larger development of Constitution Hill. This is Johannesburg's inner-city regeneration initiative, and the wider project combines the diverse functions of museum and exhibition spaces with offices for local non-government organizations and human rights commissions. Alongside the restoration of the original 1909 prison with its British colonial penal architecture, two new contemporary office buildings have been symmetrically inserted on either side of the former exercise yard. In response to the scale of the existing structures, a double-height colonnade defines the first two storeys, enabling the original

perimeter wall to be visually continuous underneath and enclosing the courtyard space as in the past. The significance of this wall is accentuated by the third-storey projection of each office building, a symbolic expression of freedom made legible through the buildings seeming to 'jump over the walls' of their previous confinement. Glass enclosures are used to represent the transparency in South Africa's democracy, and to pattern the Cor-Ten steel screens that sit in front of it. These movable screens, which will eventually rust to match the red-face brick of the original buildings, shield office users from the sun and provide visual privacy from the visiting public.

- 1 New office building with colonnade
- 2 Third-storey offices extend over old wall
- 3 Office-block interior
- 4 Ground-floor plan

Client
Johannesburg Development Agency
Area
4,450 m²/47,890 sq ft
Cost
US\$3,000,000
Coordinates
-26.1897 28.0417

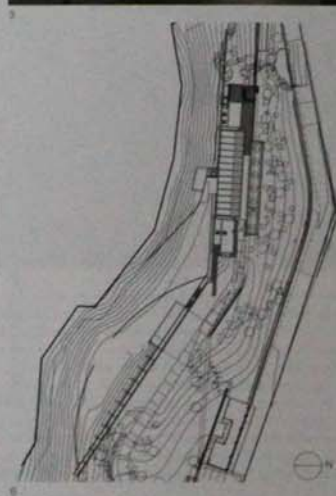
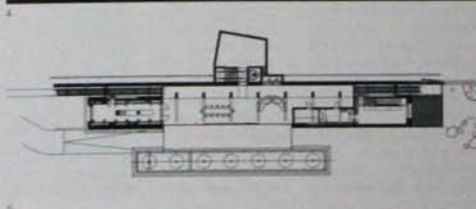


0804 Westcliff Estate benefits from a modern design tempered by local context, climate and culture. Set in a suburb in western Johannesburg, the starting point for the house design is the African lapa, an open meeting space under a tree. This analogy finds contemporary expression through the central patio. A 30 m (98 ft) kinetic barrel-vaulted roof opens up to bring in the sunlight. Wide glass doors open on to a terrace and the river. The structural steel columns resemble tree trunks. The external gabion walls borrow their unrendered wattle and daub from traditional Zulu construction. The rusted steel cladding, drawn from self-built structures of the informal settlements, are constructed from reclaimed materials. Reinforced concrete, steel and finely crafted copper and stone introduce sophistication. While drawing on forms of traditional African dwellings, the house is also a product of contemporary architectural thought. Technologically, it is fully automated and

most of the electrical components are centrally controlled, such as the solar shading devices. Rainwater is harvested from the roofs and the dominant back wall acts as a solar battery, soaking up the sun's warmth during the mild Highveld winter days and radiating heat back out at night.

- 1 View from northeast
- 2 North facade looking on to pool
- 3 Detail of structural columns
- 4 Open ground floor overlooking river
- 5 Ground-floor plan
- 6 Site plan

Client
Confidential
Area
800 m²/ 8,611 sq ft
Cost
US\$9,306,000
Coordinates
-26.1656 28.0333



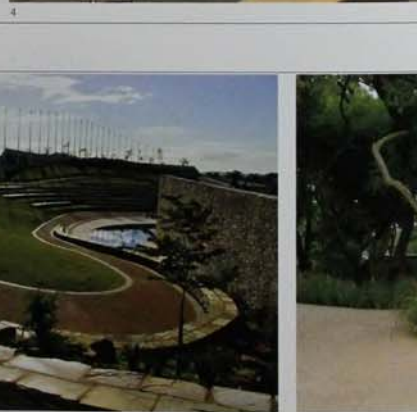
0805	Johannesburg, Republic of South Africa	Little Cliff House	Sarah Calburn Architects	2005 RES
0806	Pretoria, Republic of South Africa	Freedom Park: Phase 1	MMA Architects	2006 CUL



0805 This house is set into a grass-covered site sloping down to a lake which, on clear days, reflects the curving panorama of the southern Drakensberg Mountains. The house was designed as a constructed landscape, blurring the boundaries between architecture and topography. The house consists of three interacting forms pulled out of the site like a series of grassy runways, field grass planted on their concrete roof slabs continuing the landscape. The forms resemble main roads, bridges and highway flyovers, the vast bankings and chamfered concrete walls of road abutments and embankments. These forms mirror the table-top rock formations of the distant mountains. They enclose external outdoor terraces and living areas, encapsulating space between two planes: the surface of the surrounding fields and the horizontal roof-forms of the buildings themselves. The first form shelters a carpet underneath it, and creates an edge to the external living and dining terrace. A second wing intersects the main body of the house, creating an L-shaped enclosure. A 360-degree view kitchen clad in cypress forms the head of the main building, with the open-plan living and dining areas sandwiched between itself and the rest of the house. A timber deck running the length of the house extends the inside to the outside. From every room, the views are unobscured and magnificent. When all of the large sliding doors on the north and south are opened, the house is completely see-through, heightening the experience of its connection to the landscape.

- 1 View from street
- 2 Ground-floor living space and walkway
- 3 Two connecting volumes with bridge
- 4 Main living space

Client
Confidential
Area
325 m²/3,498 sq ft
Cost
US\$225,000
Coordinates
Confidential



0806 Billed as "the biggest monument to democracy in the world", Freedom Park celebrates South Africa's heritage. When complete in 2009, it will comprise a landscaped park and memorial, an interactive museum and archive, a commercial precinct and administration facilities. Located in the heart of Pretoria, in view of the Afrikaans Voortrekker Monument, the 52 hectare (128 acre) park sits atop Slavkop, a natural quartzite ridge. Two major elements of

the park are complete. Isivivane (Garden of Remembrance) contains a Lesaka, or burial ground, constructed out of boulders from the country's nine different provinces. In 2003, a series of ceremonies took place around the country acknowledging the eight main conflicts in South Africa's past. Soil and indigenous plants from each of these sites were incorporated into the garden. The second element is Sikhumbuto, the major memorial element on the crest of Slavkop.

It is reached via a spiral path forming a commemorative journey. Walking along this path engenders a sense of healing the wounds of the past through acknowledging and relieving the pain of past conflicts, paying homage to the victims and cleansing the spirit through ritual enactment. The culmination of the journey is a sanctuary containing an eternal flame. The memorial also encompasses a Wall of Names, to which present and future generations can

add their heroes and heroines, a Gallery of Leaders commemorating those who fell in the apartheid struggle, and an amphitheatre to host events and ceremonies. The extensive use of Phalaborwa quartz unifies the architecture, landscape and site.

- 1 Night view of Sikhumbuto
- 2 View of spiral path
- 3 Tree and curvilinear wall
- 4 A hospitality suite

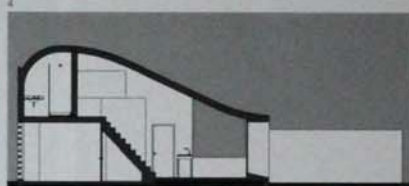
- 5 Information centre
- 6 Site plan

Client
Freedom Park Trust
Area
1,450 m²/15,607 sq ft
Cost
\$3,900,000
Coordinates
-25.7653 28.1870

0807	Maputo, Mozambique	Torcato Residence	José ABP Forjaz	2003 RES	0808 REL Maputo, Mozambique	0810 RES Maputo, Mozambique
0808	Maputo, Mozambique	Mãe Africa Chapel	José ABP Forjaz	2004 REL	0807 RES Maputo, Mozambique	0810 RES Maputo, Mozambique

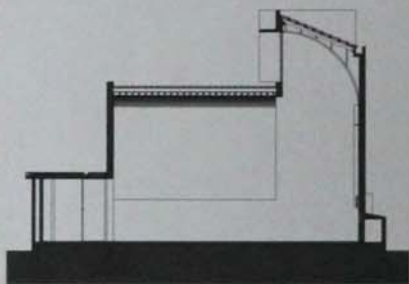


0807 Torcato Residence, on the periphery of Mozambique's capital of Maputo, is a small residence designed for a retired journalist. The design responds to Mozambique's subtropical climate and its location near the coast, which benefits from fresh sea breezes. A series of wave-like vaulted roof slabs supported by gable walls and a single curved beam, both cast without formwork, internally and externally define the character of the volumes and spaces. The shape of the roof evolved from the need to collect and use rainwater, as the urban water distribution network does not reach the site and the water table is salty. A large cistern was constructed and is fed from the sculptural gargoyles that channel the water collected by the roof surfaces. The curved roof also allows a mezzanine to be inserted partially over the work space, connecting it visually to the living and dining areas. This design expands a seemingly small space into a surprisingly generous volume. The inclusion of a small, covered veranda in the main volume of the building that leads off the open-plan kitchen further enhances the space. The need for a protective system of openings, both in terms of environmental control and as security against intrusion, influenced the treatment of the fenestration. Built by a local contractor on a very limited budget and using the most common and current technologies, the house was designed for minimum maintenance.

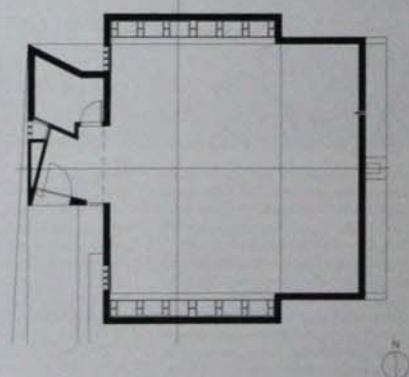


- 1 The house in context
- 2 East facade
- 3 Upper-level interior
- 4 Entrance to lounge
- 5 Section through building

Client
Mrs Torcato
Area
116 m²/1,249 sq ft
Cost
Confidential
Coordinates
Confidential

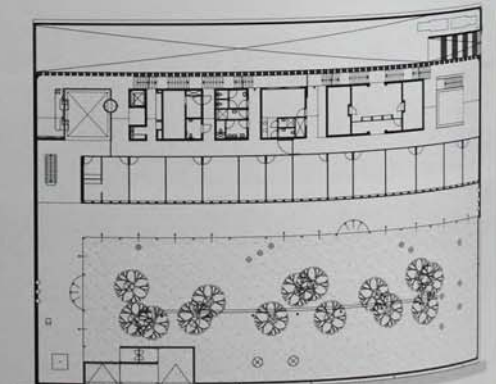
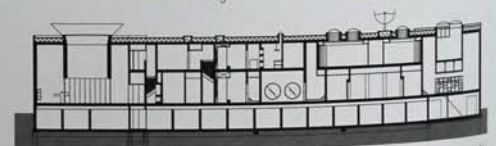


0808 Mãe Africa Chapel, built for an order of the Catholic Church in Mozambique, is located in a suburban complex in the capital of Maputo. Designed to accommodate a congregation of 50, it also functions as a religious centre for the adjacent theology college. The chapel is situated in a hostile environment, both climatically and in terms of security, shaping this introspective building which closes itself to the outside world to create a secure and serene internal environment. The chapel is defined by three volumes, the lowest of which houses the entrance hall and sacristy. This leads to the double-height space of the congregation area, which looks on to the highest volume, where the altar is located. The protruding clerestory of this volume signifies the altar to the outside and draws light from above, on to the wall behind it. Diffuse light also filters upwards through horizontal openings in the side walls. These openings, which double as ventilation slots, are coloured on the exterior to produce an ever-changing internal mood as the day moves from morning to night, and as natural light is replaced by artificial lighting. Spatial sequence and use of form have been manipulated to obtain maximum effect from minimal elements and materials. The gently curving roof of the main volume is smoothly offset against the light washing down the rectilinear walls of the altar area. A cruciform window is cut into the rear wall, framed with black marble that matches the marble of the altar and tabernacle, contrasting with the stark white walls.



- 1 View from northeast
- 2 View towards altar
- 3 Section through building
- 4 Floor plan

Client
Confidential
Area
108 m²/1,162 sq ft
Cost
Confidential
Coordinates
-25.9611, 32.5642



0809 Set in a suburb of Maputo, the rectangular site of the Royal Netherlands Embassy is subdivided into courtyard and building. The courtyard, a large external room populated with vivid red flame trees and surrounded by a tall slatted fence, forms a threshold between the bustling tropical city and the cool, northern European chancellery building – a long two-storey block occupying the northern half of the site. A double-height veranda wraps around two sides of the courtyard and links the public entrance

with the chancellery. The building is entered through the corner of the L-shaped veranda into a double-height foyer. This space has no roof but is covered with a canvas shade that allows sea breezes to waft through. The building is laid out in three linear bands in response to the climatic conditions. The shady south side contains glazed cellular offices with a veranda roof overlooking the courtyard. A central zone houses interstitial meeting and ancillary spaces, while a rear zone along the hotter northern edge contains

dark timber staircases with tall vertical slots of glazing. A simple palette of concrete, timber and glass allowed for a high degree of formal refinement, giving richness and meaning through the imaginative use of local labour and materials. Irregularly cast concrete is covered with polished plaster, and local carpentry is combined with polished aluminium.

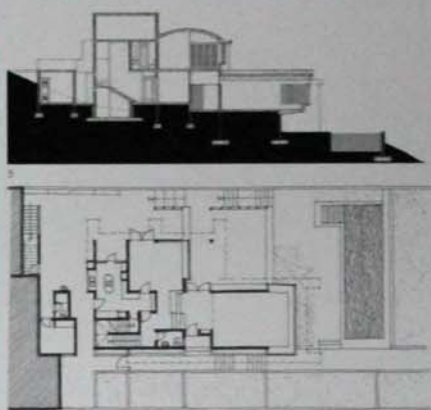
- 1 Southeast facade
- 2 Northeast corner
- 3 View of courtyard from street
- 4 Corner detail of courtyard
- 5 Interior space
- 6 Glazed courtyard-facing facade
- 7 Section through building
- 8 Ground-floor plan

Client
Dutch Ministry of Foreign Affairs
Area
1,897 m²/20,419 sq ft
Cost
US\$4,700,000
Coordinates
-25.9667 32.5833

0810	Maputo, Mozambique	House Paulino	José ABP Forjaz	2004 RES	0817 P&S Maputo, Mozambique	0808 P&S Maputo, Mozambique
0811	Cabo Delgado, Mozambique	Guludo Eco Resort	Cullum and Nightingale Architects	2005 TOU	0776 GCY Rampapa, Mozambique	

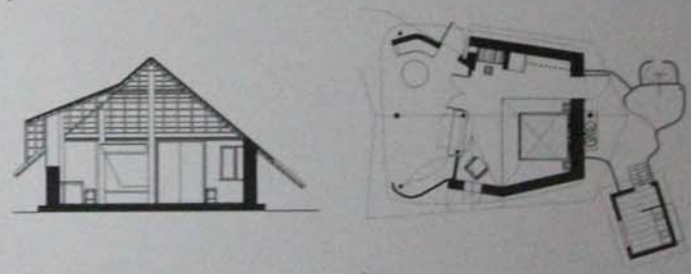


0810 Overlooking the magnificent bay in Maputo, this vibrantly coloured private residence is situated on a steep slope. Contrasting vividly with the garden when viewed from the sea below, the house was designed to allow for uninterrupted views of the bay from the public access road above it. The building's character comes from its use of vaulted roofs formed from hollow brickwork and supported by concrete beams that double as gutters. The house is arranged on split levels and the bedrooms sit above the living areas. These living areas in turn open onto a generous veranda belvedere shaded by a bougainvillea-covered pergola. The vaults, organized both parallel and perpendicular to the slope, reinforce the strong horizontal lines of the landscaped garden while framing views to the bay. A reinforced concrete structural frame, with plastered block work and painted a lively red ochre, supports the vaults, and the adjoining walls are punctuated by frameless glazing which captures views of the sea from the interior. The garden slopes and platforms form an essential part of the architectural concept, and the client was greatly involved with planting the lush background of greenery. The relationship of the different internal spaces with the outside levels of the landscape creates a rich, habitable environment which negotiates the steep slope of the site and enhances the experience of family life.



- 1 North facade
- 2 View of veranda and pool
- 3 East facade facing Maputo bay
- 4 Entrance from street
- 5 Section through building
- 6 Ground-floor plan

Client
Mr Paulino
Area
563 m²/6,060 sq ft
Cost
Confidential
Coordinates
Confidential



- 1 View of reception building
- 2 View through restaurant towards the sea
- 3 Detail of ceiling joint
- 4 Interior view of shower area
- 5 Section through building
- 6 Site plan

Client
Bespoke Experience Limited
Area
1,500 m²/16,145 sq ft
Cost
Confidential
Coordinates
-12.0500, 40.4823

0811 The Guludo Eco Resort in Cabo Delgado consists of a string of bandas, or tent-like thatched shelters, which line the shores, striking a rare balance between luxury and camping. Adopting the now popular model for the remote upscale resort – a community of independent suites inserted like pavilions into a beautiful landscape – the design fine-tunes this formula to the agenda of sustainable development. The settlement is grounded in a project which focuses on

regenerating a local fishing village which has, for generations, enjoyed nature's resources without much interest from outsiders. Each of the 12 guest suites, with makuti palm-frond pitched roofs facing the Indian Ocean, occupies a prime vantage point. Bamboo pole superstructures, with composite galban walls and lime-plastered infill, provide enough enclosure for privacy while maintaining a link to the elements. Vernacular construction techniques are updated to utilize local skills

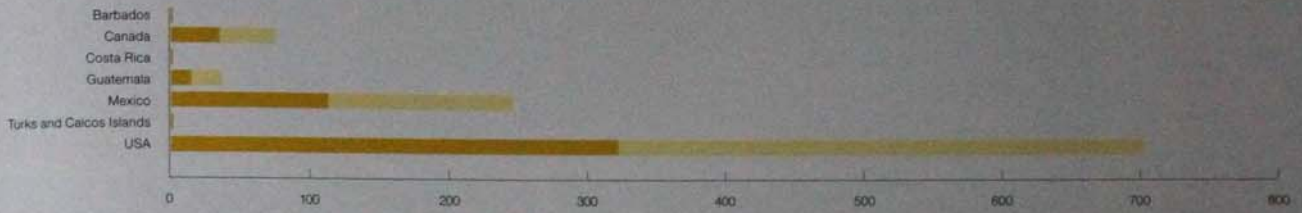
and opportunities for recycling – the reinforced lime used to bind timber members together is painstakingly extracted from car tyres – and the progressive consumption of the building by white ants means that an ongoing maintenance programme keeps village craftsmen busy all year round. The architecture aims both to minimize the negative environmental impact of such projects and maximize social and economic benefits for the surrounding area.



Populations current and projected

North America in 2008 and 2030

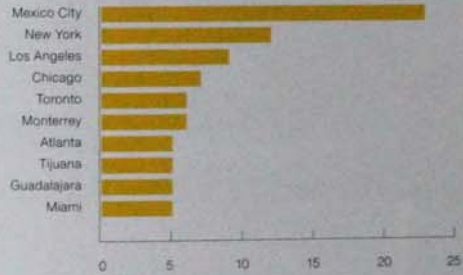
Population in millions



Urban growth

Fastest growing cities

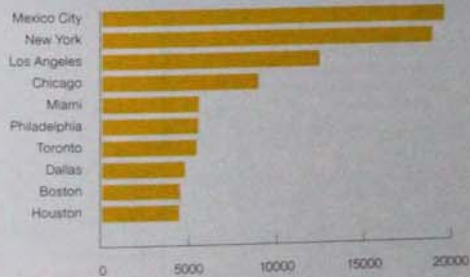
Population growth per hour between 2006 and 2015



Urban populations

Largest cities

Population 2005 in thousands



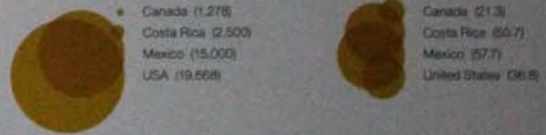
Architects

Students

Number per country

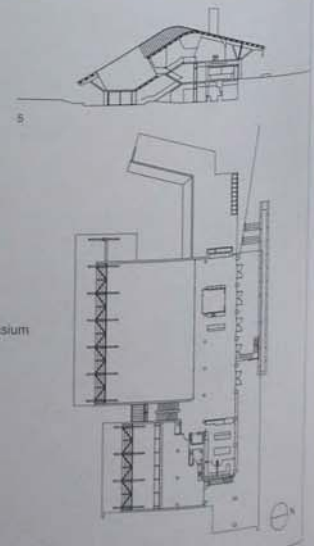
Practitioners

Number of architects per 100,000 of total population



0812 West Vancouver, Canada
 Gleneagles Community Center Patkau Architects 2003 CUL

0824 CUL
 Montreal, Canada



0812 A dark, sloping, metal-clad, timber-lined roof and a linear porch signal the Gleneagles Community Center. The 1.5 m (5 ft) slope of the site gives the lower and levels access from ground level. The gymnasium volume and its laminated timber roof structure connect all three levels and glazed walls link major functional elements. The space is an extrusion, articulated by exposed concrete columns an overarching sloping timber-lined ceiling. Through the porch are intermediate level spaces, including a café, meeting room, administration area and child care. The lower level opens onto

covered terraces and a courtyard adjacent to the golf course on the opposite side of the building and includes the gymnasium, a multipurpose room and an arts room. The top level contains administration and fitness facilities. The building envelope incorporates heating and cooling coils within insulated concrete sandwich panel end-walls, built using tilt-up construction. The architecture also incorporates many sustainable energy innovations into the site and construction. Gleneagles was the first public building in North America to use a thermo-active radiant heating and cooling system based on the

Swiss 'Batiso' (Bâtiment Isotherme) concept. Piping in tilt-up and cast-in-place concrete creates radiant surfaces out of walls and floors. Energy is provided by geothermal heat exchange. Embedded in the ground under the adjacent car park is a system of coils serving as the heat sink or source. Minimizing the building's footprint and manipulating site levels lowered excavation costs, and typical energy use was reduced by approximately half.

3 View of café and gymnasium
 4 Timber roof structure of gymnasium
 5 Section through building
 6 Ground-floor plan

7 Client
 City of West Vancouver
Area
 2,236 m²/24,068 sq ft
Cost
 US\$282,093,800
Coordinates
 49.2700, -123.2562

1 View of centre from northeast
 2 Porch and entrance on east facade

0813 Waterloo, Ontario, Canada

Perimeter Institute for Theoretical Physics

Saucier + Perrotte architectes

2004 EDU

0814 EDU Mississauga, Canada

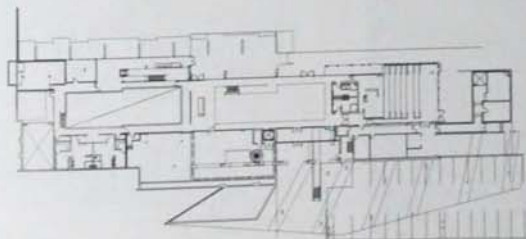


0813 The Perimeter Institute for Theoretical Physics is an independent scientific institute accommodating 60 resident researchers and a visiting scholars programme. It sits on the south shore of Silver Lake in Waterloo Park, close to two universities and the shops in the city centre. The building's forms mediate visually and symbolically between the ideas of research into theoretical physics and the natural setting. Echoing its name, the Institute comprises a series of three perimeters or layers. A south block, housing administration and seminar rooms, faces railway tracks on the edge of a busy street, while the north contains 44 zinc-clad research offices staggered over a reflecting pool facing parkland. A public full-height atrium and exterior courtyard separate these two private zones. Glass walls, sometimes transparent and sometimes serigraphed with abstract patterns, mark the limits of each interior edge of these four-storey blocks. The south facade is also conceived as an autonomous, symbolic layer. It is composed of over 1,500 black aluminium composite panels placed in an abstract pattern with small, steel-framed windows, all poised over a green roof which covers the concrete entrance pavilion. The ground floor gives public access to a 205-seat lecture theatre, a library and an external courtyard. Overhead, floating concrete staircases animate the light-filled atrium. Three bridges allow researchers and staff to travel between the north and south blocks. The bridges extend slightly beyond the facades, opening views beyond the perimeter out into the surrounding parkland.



- 1 South facade of institute
- 2 North block and reflecting pool
- 3 View of exterior courtyard
- 4 Inside atrium, looking north
- 5 View of atrium
- 6 Interior of the lecture theatre
- 7 Ground-floor plan
- 8 Section through building

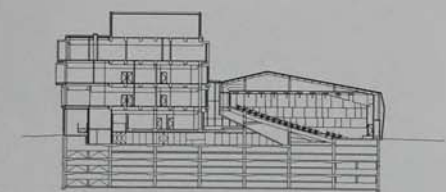
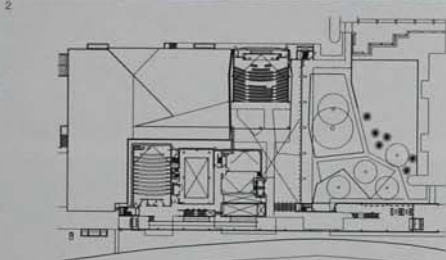
Client
Perimeter Institute for Theoretical Physics
Area
6,000 m²/64,000 sq ft
Cost
US\$24,480,000
Coordinates
43.4655 -80.5259



North America Canada

0814 Mississauga, Ontario, Canada
Communications, Culture and Technology Building
 Saucier + Perrotte architects
 2004
 EDU
0813 EDU
 Waterloo, Canada

0815 Toronto, Ontario, Canada
Ravine Guest House
 Shim-Sutcliffe Architects
 2004
 RES
0819 RES
 Toronto, Canada



0814 The CCT building is situated on the University of Toronto's rapidly developing satellite campus in suburban Mississauga. The pavilion houses an interdisciplinary programme that studies human communication. Its walls of mirrored glass border a park on one side and a courtyard garden of plane trees on the other, mediating between an existing student centre and the site of a proposed library. A narrow block extends the roughly L-shaped building along the park edge. Inside, the resulting T-shaped circulation system coordinates four levels of interactive classrooms, rehearsal spaces, multimedia editing suites and administrative offices. The ground floor, animated by the sculptural articulation of black-steel stairs and a 500-seat auditorium, is conceived as a set of internal linkages for students moving between parking lot, courtyards, gallery and bar. A series of cantilevered boxes enlivens the park facade. This compositional device is an effort to design the building as both a landmark and a node in the campus's sequence of public spaces. On the courtyard side, the project resembles stacked sliding boxes, while the angled black-clad

auditorium looks like an embedded mezzanine. The glazing uses silver-coloured mullions and interior vertical fins, as well as glass fritted with horizontal lines, to give texture and relief to the curtain wall and restrict views to the outside. An almost monochromatic palette of greys and blacks delineates the formal composition of walls and boxes, and underscores the changing colours of the foliage.

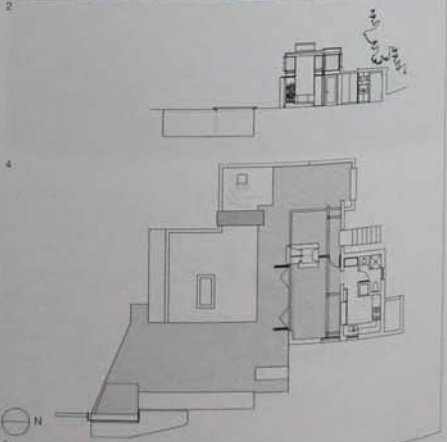
- 1 View of building from the east
- 2 West facade, facing the park
- 3 View towards proposed library site
- 4 View of link corridor
- 5 Access to site from the south
- 6 Ground-floor plan
- 7 Section through building

Client
 University of Toronto at Mississauga
Area
 10,800 m²/112,819 sq ft
Cost
 US\$35,000,000
Coordinates
 43.5352 -79.6110

0815 This intricate guest house is located in the back yard of the principal dwelling to which it belongs, and appears as a contemporary folly set in a coniferous forest. The architects had previously worked on renovating the main house and designing a garden pavilion and reflecting pool. This new guesthouse is on a stone-clad plinth which forms a plateau-like site on the slope of a ravine networks in Toronto. The rectilinear geometry of a glass clerestory window made from Profill structural glass channels in a steel frame defines the upper volume. These windows hang from the upper roof by stainless-steel cables. The living space is cut away underneath to form a high canopy, providing a covered opening adjacent to the reflecting pool. A wood-burning, indoor-outdoor fireplace is set at one corner. This performs a key function in the visual composition of the building, and the wooded landscape is visible through the hearth, which is fitted with a fire glass window. The interior includes a living room with sleeping area, a kitchen for guest use or catering for large parties and a bathroom. Outside is a large wooden deck, a reflecting pool with water lilies, bull rushes and fish, and a covered dining area enclosed by concrete walls and long concrete countertops. Laid out for entertaining, these have storage for wood and garden equipment below. Painted steel I-sections frame the interior volume. Wood-framed glass panelled doors open up the living room facade to the pool deck, the main terrace and the reflecting pool.

- 1 Northwest view through trees
- 2 View of reflecting pool and bridge
- 3 Interior view of fireplace
- 4 Section through building
- 5 Ground-floor plan

Client
 Murray Frum
Area
 65 m²/699 sq ft
Cost
 Confidential
Coordinates
 Confidential



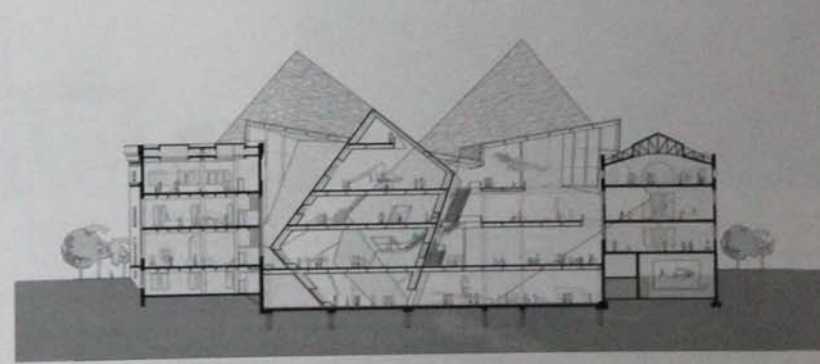
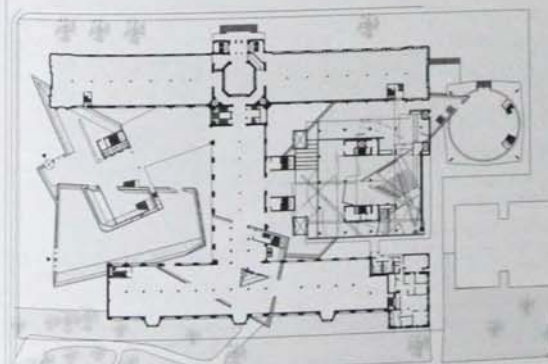
0816 Toronto, Ontario, Canada Renaissance ROM Galleries Studio Daniel Libeskind with B+H Architects 2007 CUL 0094 EDU Roman/Gal, Israel 0357 CUL Manchester, UK 0863 CUL Denver, USA 0864 RES Denver, USA



0816 Renaissance ROM consists of a dramatic 16,258 m² (175,000 sq ft) extension and renovation of 10 galleries belonging to the existing building of the Royal Ontario Museum, Canada's largest museum of natural history and world cultures. The museum sits at the intersection of Queen's Park Crescent, the site of the Ontario Parliament buildings, and Bloor Street, one of Toronto's busiest shopping streets. The museum's steel structure comprises five interlocking, self-supporting prismatic volumes which rise from between the wings of the existing building and run along its north-south axis. A prow-shaped volume cantilevers over Bloor Street and reaches down to street level to form the museum's new main entrance. Since the client believed that transparency was essential to engage with the city, windows comprise 25 per cent of the facade, punctuating the cladding of extruded brushed aluminum strips and allowing views into the galleries. Inside, transparency of circulation was a major objective. From the spacious entrance hall, two staircases lead up to the Crystal galleries and another one down to the Block-buster Gallery in the basement, which houses large international exhibitions. The interlocking volumes create a number of atria, the most dramatic of which rises from the basement to the third floor and is crossed by a number of bridges. Approximately half the extension is devoted to gallery space, while the rest of the space contains a shop on the ground floor which is directly accessible from Bloor Street, three new restaurants and offices.

- 1 Aerial view of site
- 2 Intersection of old and new volumes
- 3 View from Bloor Street
- 4 Night view of building in context
- 5 Interior, with view to city
- 6 Lounge interior
- 7 Ground-floor plan
- 8 Section through building

Client
Royal Ontario Museum
Area
16,600 m²/176,000 sq ft
Cost
US\$94,000,000
Coordinates
43.6536 -79.3911



0817 Toronto, Ontario, Canada
 Sharpe Center for Design SMC Alsop

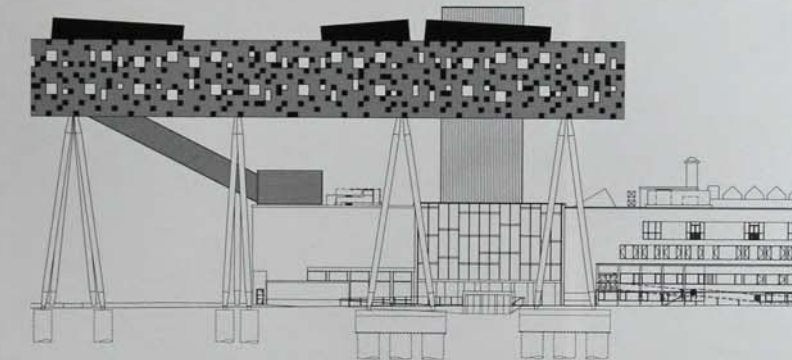
2004 EDU
 0382 COM London, UK
 0992 EDU London, UK

0818 Toronto, Ontario, Canada
 Canada's National Ballet School
 Kuwabara Payne McKenna Blumberg Architects

2005 EDU

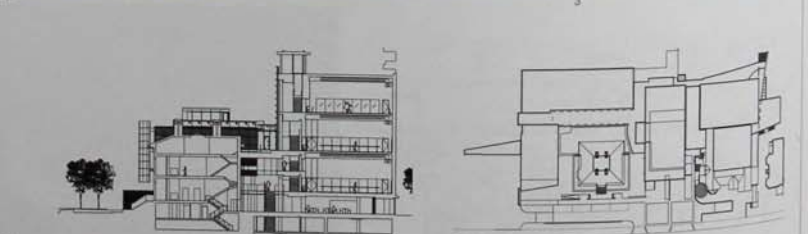


0817 The Sharpe Center is a two-storey box that looks like a large tabletop poised on giant angled legs 9 storeys above street level. The elevation of the building gives pedestrians in this predominantly low-rise, light commercial neighbourhood visual and physical access to the adjacent Grange Park. The main volume of the building is supported on 12 slender, tapered, sloped and randomly distributed multicoloured steel columns that are 30.5 m (100 ft) high and covered in 15 coats of intumescent paint for fire safety. In turn, these sit on concrete caissons buried 18 m (60 ft) into the bedrock. As an addition, the Centre now serves as a beacon for the Ontario College of Art and Design. The rectangular-shaped building is a rigid box 9 m (29.5 ft) high, 31 m (101.75 ft) wide and 84 m (275.5 ft) long, made from steel Vierendeel trusses. In addition to the multicoloured columns, it is supported by a concrete core containing a bank of elevators and exit stairs. Inside are two floors of studios and related teaching spaces. Aluminium panels in a pixel-like pattern of white and black clad the sides and bottom of the box. Combined with the size and placement of the windows, this pattern blurs perception of the box's scale. A second stairwell, expressed as a dynamic, red-coloured sloped tube, also connects the main volume to the ground, via a renovated four-storey entrance building which houses a new, four-storey, glazed entrance hall, an auditorium, a gallery and café, and a three-storey exhibition space where students and artists can display their work.



- 1 View of Sharpe Center, looking north
- 2 Underside of table top
- 3 Interior of great hall
- 4 East elevation

Client
 Ontario College of Art and Design
Area
 26,623 m²/287,000 sq ft
Cost
 US\$39,786,979
Coordinates
 43.6536 -79.3911



0818 The National Ballet School is centrally located on a commercial downtown artery, surrounded by low-rise residential streets punctuated with high-rise towers. The project comprises three pavilions of six, five and three storeys organized in a horseshoe around a restored heritage building from 1856, and connected by a glass bridge to a second restored heritage building of 1901. The construction of two neighbouring

condominium towers helped pay for the development. The National Ballet School is home to about 180 school-age students. At ground level, a three-storey 'town square,' connected to a resource centre, cafeteria and dining hall, forms the school's social hub. A dark oak floor, an L-shaped Cor-Ten steel fireplace and a double-height digital projection screen animate this physical and spiritual heart of the school. Ballet training

takes place in 12 double-height dance studios, including one on the sixth floor designed to the volume and dimensions of a typical performance stage. Solid walls built of masonry units precast in three harmonized colours bookend the new pavilions, which have standard window systems in a mix of sandblasted and clear vision panels. The glass sports a ceramic pattern based on Benesh script, a system of dance notation.

The floor-to-ceiling curtain-wall glazing of the three studios facing the main street opens the school's activities to urban life.

- 1 View of site from Jarvis Street
- 2 View of 'town square' area
- 3 Six-storey building by night
- 4 View of dance studio in six-storey volume
- 5 Section through old and new buildings
- 6 Site plan

Client
 Canada's National Ballet School
Area
 16,723 m²/180,000 sq ft
Cost
 US\$75,000,000
Coordinates
 43.6639 -79.3375

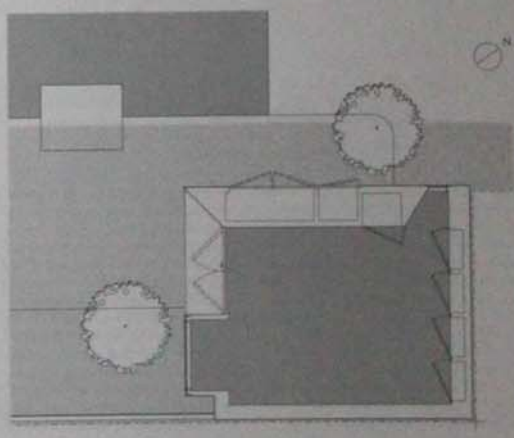
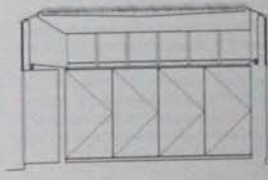


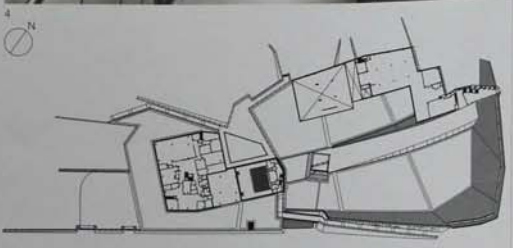
0819 Craven Road is a street in an ordinary Toronto neighbourhood, east of the Don River. The architects previously designed an award-winning residence, completed in 1996 and now coated in foliage. This wood-frame studio for the same client is sited at the rear of the plot, completing the compound with a garage and cedar slat fence. The free-standing studio building is used as a research area, library and archive. Diffuse natural light enters laterally through a series of regularly spaced coffers which vary in dimension and depth in response to the orientation of each wall. The coffers, of maple veneer plywood and divided by deep fins faced with solid maple trim, define the perimeter at a level above the door and window. Concealed tempered glass skylights at the wall and roof junction provide daylight but shield from ultraviolet light damage. A large floor-to-ceiling, timber-framed window facing west to the courtyard is set forward from the adjacent timber doors opening to the exterior. Above the coffers, a green roof is planted with native grasses in lightweight soil.

This sustainable feature complements the hot water heating system in the concrete slab floor and the wood casement sash and louvre panel which allows cross ventilation. The exterior upper walls are clad with untreated cedar slats to match the fence and garage and the lower walls are clad in stained marine plywood.

- 1 Southwest facade of studio
- 2 Detail of cedar slats on facade
- 3 Southwest facade with open doors
- 4 View from studio into courtyard
- 5 View of studio interior
- 6 Section through studio
- 7 Site plan showing house and studio

Client
Confidential
Area
52 m²/559 sq ft
Cost
US\$75,000
Coordinates
43.6743 -79.3219





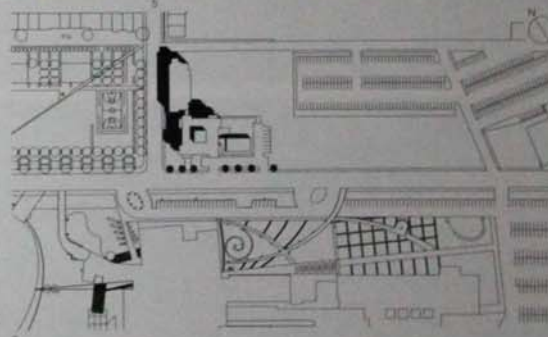
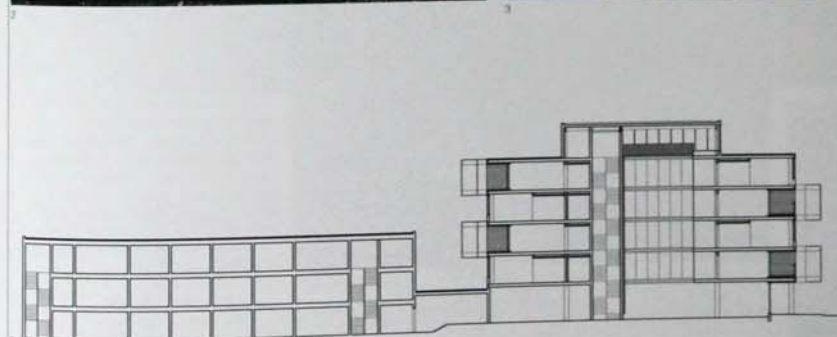
0820 LeBreton Flats in Ottawa was originally the name of an industrial and working class neighbourhood demolished in the 1960s. Ensuing disputes over the use of the land and its soil contamination kept this valuable site, along the south side of the Ottawa River with views to Parliament Hill, vacant for around 40 years. Eventually, the contaminated soil of this brownfield site was removed to provide the location for the War Museum. The building is an irregularly shaped volume with a tall, wedge-shaped element clad in reused copper which juts above its roof level and out towards the Parliament buildings.

The building features a large, sunken exhibition space as the major organization component of its plan. Glazed openings allow for long views from the interior. A spacious lobby leads to an inner memorial space tucked around a monumental wall with a reflecting pool. On the upper levels, the exhibition displays are set out to a labyrinthine plan. A roomy cafeteria accommodates large groups of school children and reinforces the friendly, informal and local quality of the building, which manages to combine sombre monumentality with a sociable atmosphere. The building has tilting glazed facades on

one side and solid precast concrete walls on the other. Each elevation displays a distinct character. The western side appears natural, amalgamated to and embedded in the riverbank promenade. From it, visitors can follow a walkway which traverses the roof. The north elevation addresses the vast parking areas designed for easy access by group tour buses. To the south is a courtyard, and the display of large military artefacts, such as a suspended jet fighter, tanks and other vehicles, are visible through the angled, fully glazed eastern wall.

- 1 Aerial view of museum
- 2 Ramp leading to roof
- 3 View of Commissioners Way
- 4 View of exhibition space
- 5 View of LeBreton Gallery
- 6 Floor plan
- 7 Section through museum

Client
Canadian War Museum
Area
40,860 m²/439,813 sq ft
Cost
US\$91,400,000
Coordinates
45.4162 -75.7181



0821 A former limestone quarry is now headquarters for the Cirque du Soleil. Within the complex are specialized facilities needed for training and practice by the acrobats and performers in the circus company. To the south is the recently constructed National Circus School, built to a competition-winning design by Architectes Lapointe Magne. This residential building by Les Architectes FABG consists of a five-storey squat tower and a three-storey northeasterly wing, both

clad in the same metal paneling and connected by a glazed link. The rooms in the lower building are accessed by a corridor. This residential facility provides accommodation for new recruits before they join a vast network of different company productions. The five-storey tower volume is clad in both flat and corrugated metal siding panels finished in a metallic gold colour, and has rooms cantilevered over corners adjacent to long and narrow balconies. The cantilevered

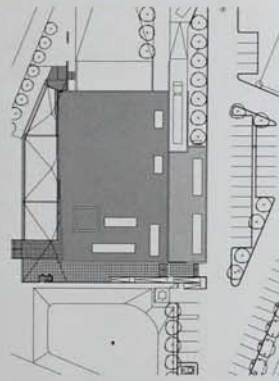
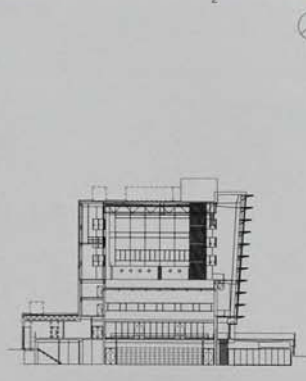
volumes have floor-to-ceiling corner windows offset on each floor to resemble irregularly stacked containers. The ground floor contains public and social spaces, such as an internet café facing west towards the original Cirque du Soleil building. At the south end, next to a porte-cochère, is a party room with a pool table. Single and double rooms above surround an atrium and communal balconies.

- 1 Five-storey volume from street
- 2 View of studios from south
- 3 Detail of facade with cantilevered volumes
- 4 View of atrium and balconies
- 5 View of atrium in five-storey volume
- 6 Section through building
- 7 Site plan

Client
Guy Laliberté, Cirque du Soleil
Area
4,250 m²/45,747 sq ft
Cost
US\$7,000,000
Coordinates
45.5630 -73.6175

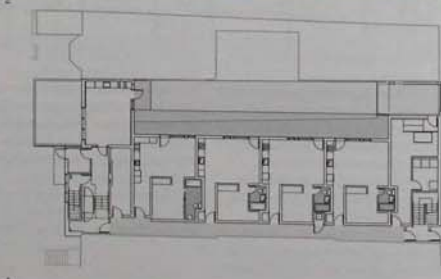
0822 Montréal, Québec, Canada National Circus School Lapointe Magne et associés, architectes et urbaniste 2004 EDU

0823 Montréal, Québec, Canada One Voice YWCA Building Atelier Big City 2005 RES



0822 This unusual institution, one of only a handful of circus training schools in the world, provides secondary and college-level education, as well as specialized training in the circus arts, to about 150 students each year. Part of the TOHU, a centre for the diffusion of circus arts laid out on the edge of the Saint-Michel Environmental Complex, it has been closely associated with the Cirque du Soleil, whose world headquarters are also situated at the TOHU. The site borders the former Miron quarry, used for years as a garbage dump in a sprawling ex-urban zone in north Montréal. The eight-storey building experiments with massing and materials to capture the dynamism of circus arts. It is a deliberate landmark, marking the entrance to the TOHU site. The design stacks large spaces vertically to emphasize height. On one side, 10.7 m (35 ft) high gymnasium and rehearsal spaces sit on top of a performance hall; on the other, separated from the training volumes by a chasm, are eight floors filled with typical school rooms including offices, library, classrooms and laboratories. Outside, insulated translucent glass panels on the west and north facades of the rehearsal areas maximize glare-free natural lighting inside. The other two faces are covered in an expanded-metal brise-soleil, which contains walkways for window cleaning and maintenance. The brise-soleil reduces summer heat gain on the tilted, glazed south facade, while still allowing spectacular views towards downtown.

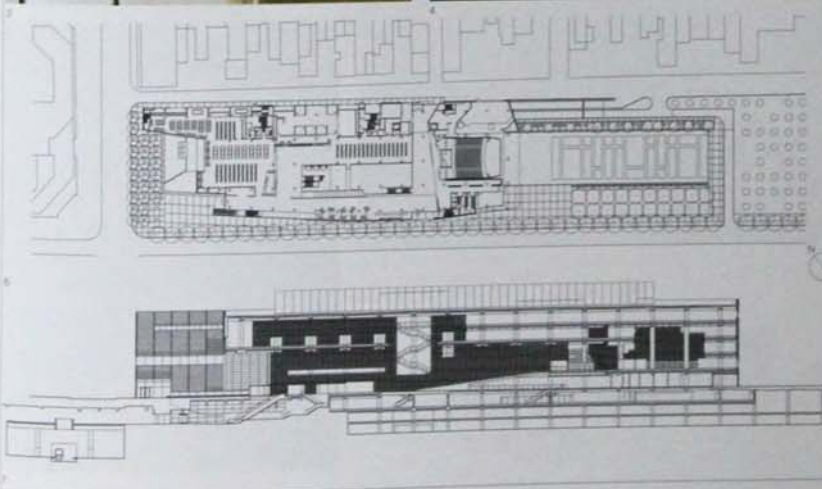
Client
Ecole Nationale de Cirque
Area
7,285 m²/78,415 sq ft
Cost
US\$11,000,000
Coordinates
45.5617 -73.6144



0823 This four-storey residential complex located in central Montréal contains 21 individual apartments arranged around a communal garden courtyard. Accommodating single women whose lives are in transition, the building is tucked into a small plot near the downtown branch of the YWCA, close to the city's main shopping street, universities and other services. The design measures the residents' need for privacy and security against the desire for social support, and keeps the city at bay without creating isolation. The front facade is made of grey block masonry enlivened with blue, yellow and red enamel-coated steel panels. Large vertical windows provide ample daylight. The city is sometimes brought in symbolically, such as with an indoor passageway marked with graffiti. The wood structure is partially supported on this wall, one of the pre-existing party walls which define property lines. 20 per cent of the units have cross-ventilation, a common characteristic of Montréal housing. The urban life depicted by Québec writer Michel Tremblay inspired the garden courtyard's arrangement. Like the typical Montréal residences in his stories and plays, all of these apartments have exterior spaces: either balconies with cast-iron railings or wood plank terraces. These spaces extend onto the long, narrow courtyard, giving residents control over their participation in communal life. Clad in bright green sheet metal, the garden is the prime social space of the building.

Client
Y des Femmes de Montréal
Area
1,394 m²/15,005 sq ft
Cost
US\$2,483,103
Coordinates
45.4968 -73.5748

0824

Montréal,
Québec,
CanadaCentral Library of
QuébecPatkau Architects with
MSDL and Croft Pelletier2005
CUL0912 CUL
West Vancouver,
Canada

0824 The Central Library of Québec is located in the Latin Quarter of Montréal, and its design was the winning entry in a competition. The southeast face of the new glass and tile-clad building contains an L-shaped corner void which illuminates the entrance to the metro and frames the square. The building unites general book collections, a historic Québec collection and a subterranean children's library. Inside, a glazed, pavement-level promenade along Bern Street provides access to public spaces, including a lecture theatre. A slender, suspended stair and glass lift act as a focus at the centre of the building. Upper-level amphitheatre-like study areas with timber surfaces face in opposite directions to each other: at the north and one faces east, while the south study area faces west towards the alley parallel to Saint-Côme Road. An atrium helps to orient users of the six-storey building. Book collections are framed in large timber-lined rooms and the reading areas are outside these rooms. The Québec collection is a grand room with

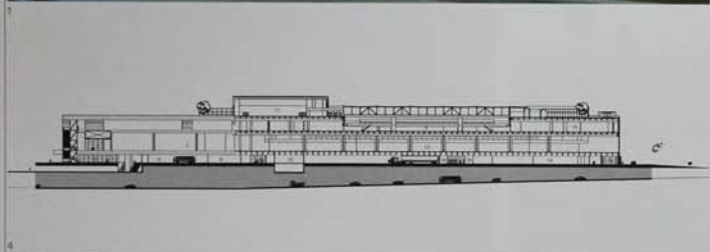
timber detailing and book stacks at the perimeter. The use of a floor-fed mechanical system throughout creates unobstructed ceilings and a visible underside of the structural slab.

- 1 Library in context
- 2 South corner of building
- 3 View into Bern Street promenade
- 4 Suspended central staircase
- 5 The Québec collection
- 6 Site plan
- 7 Section through building

Client
Government of Québec
Area
37,136 m²/399,729 sq ft
Cost
US\$958,844,122
Coordinates
45.5153 -73.5611

North America Canada

0825	Montréal, Québec, Canada	Montréal Convention Centre Expansion	Saia Barbarese Topouzhanov Architectes with Hal Ingberg	2003 COM
0826	St-Edmond-de-Grantham, Québec, Canada	Les Abouts House	Pierre Thibault Architecte	2003 RES



0825 The Convention Centre straddles an underground highway which splits the historic Old Port from the central business district in downtown Montréal. The project extends and renovates a 1964 convention centre designed by Victor Prus, retaining that building's sloping glass ceiling supported by a tubular steel space-frame. This expansion, over three city blocks, is an anchor of the Quartier International, a major urban revitalization project inaugurated in 2004. A five-storey atrium and entrance hall facing a new urban park on the west end assures the Centre's visual identity. The Hall's full-height curtain-wall glazing sports a pattern of irregularly shaped translucent glass, allowing the interior atrium to fill with multicoloured light during the day. Coloured glass also identifies pedestrian entrances to interior passageways (yellow) and the metro station (green). A cantilevered translucent glass canopy marks the main pedestrian entrance, leading to a 305 m (1,000 ft) long shopping concourse. Other facades feature local limestone, polished and finished in four different textures and laid in metre-long horizontal strips. New service areas, multiple underground parking and new ramps give trucks direct access to the exhibition floors. The Centre now engulfs three historic buildings – the Rogers and King building and the Art Deco Montréal Tramways building – with a new fire station added to the east end. A small north extension bridges a street to a second tour bus garage, an entrance hall and café.

- 1 Main entrance facade
- 2 Interior of main hall
- 3 Hallway access to metro station
- 4 Section through building

Client
La Société Immobilière du Québec
Area
210,000 m²/2,260,421 sq ft
Cost
US\$240,000,000
Coordinates
45.5050 -73.5590

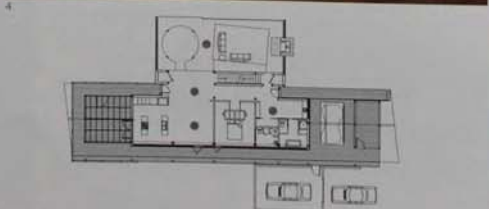


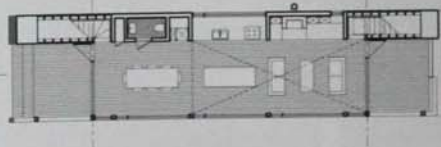
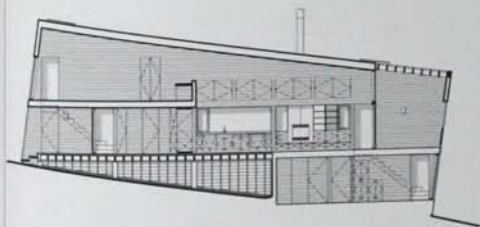
0826 Les Abouts is a house situated in the St Lawrence Lowlands near St-Edmond-de-Grantham, a fertile region in eastern Québec dominated by large farms and punctuated with small villages. The single-family residence sits on 1.62 secluded hectare (4 acres) in the orbow of a meandering river, surrounded by a dense pine forest. The design draws on a tradition of open-concept planning in Québec's post-war architecture. Natural light fills the rooms, which are linked visually to the expansive natural setting. At the same time, the layout establishes focused interior views celebrating the owners' collection of contemporary art. Private areas, including a master bedroom, bathroom and kitchen, sit in a one-storey rectangular volume connected to a linear exterior porch. Public areas, comprising the living room and dining room, are in a two-storey cube with 5 m (17 ft) glazed walls. A library and guest room, suspended from steel rods and connected by a glass bridge, hover over the living area. Les Abouts uses a wood structure consisting of clarestorey framing walls and post-and-beam construction. While cedar boards clad both interior and exterior, harmonized with milled Russian plywood in the kitchen and bedroom. Treated spruce planks line the floor of the entrance loggia and an intimate

riverside loggia, which characteristically extends the built living space directly into a small, fern-covered glade.

- 1 Les Abouts in context
- 2 View of house by night
- 3 Detail of post-and-beam construction
- 4 View of private kitchen area
- 5 Living area in two-storey volume
- 6 Ground-floor plan

Client
Confidential
Area
250 m²/2,690 sq ft
Cost
Confidential
Coordinates
Confidential





0827 Located not far from Lunenburg, a hilly town with UNESCO world heritage status, the south shore of Nova Scotia is where a cluster of buildings designed by Mackay-Lyons Sweetapple Architects can be found. Many are on Mackay-Lyons' own coastal property fronting Mosher's Bay, bordered to the east by the vast linear expanse of Hirtle's Beach, and further to the west by the estuary of the wide LaHave River. The seafaring context is a reminder that much of the local architecture is designed for visibility and functionality in relation to water access. The Sliding House, also referred to as the Plukenstein or Pefer Cottage, is a modest, wood-frame structure poking out like a pushpin on the northeast side of a mound at the edge of a tiny farm village on Mackay-

Lyons' family property, with easterly views towards Ronkey Pond and Hirtle's Bay. There is humour in the way the monoslope of the roof repeats the angle of the hillside slope, and how that line contrasts with a scored line of horizontal windows cutting through the east elevation. The building interior steps down the hill in section, making the most of its vertical potential. Clad in practical corrugated galvanized sheet metal outside and clear flush poplar board inside, the simple boxy shape stands cartoon-like in silhouette against the sky, thanks to a clever location and to clipped eaves reinforcing its outline. The house is a hybrid of a traditional local wood building and the cranked and irregular formal language of contemporary architecture.

- 1 Aerial view of site
- 2 View southeast from first floor
- 3 View of house from south
- 4 Interior view with desk
- 5 Interior view with bed
- 6 Section through building
- 7 Ground-floor plan

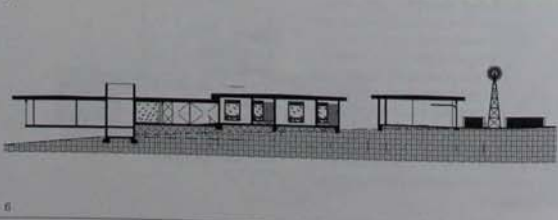
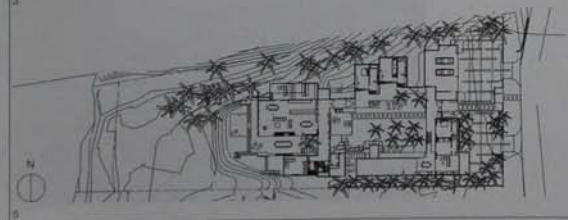
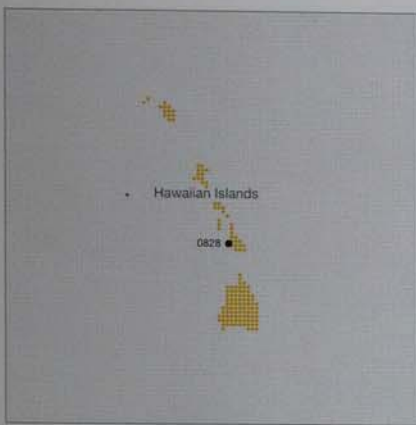
Client
Confidential
Area
232 m²/2,497 sq ft
Cost
Confidential
Coordinates
44.2786 -64.3014

0828 Maui, Hawaiian Islands, USA Nanea House

Pete Bossley Architects

2007 RES

0044 CUL Auckland, New Zealand
0048 RES South Island, New Zealand



0828 This single-family house overlooks the ocean from the southwest coast of Maui, Hawaii's second largest island and is situated in a picturesque coastal setting. The New Zealand-based architect Pete Bossley conceived the structure as a series of pavilions organized around a central courtyard with a pool. These flat-roof, steel-frame structures are clad in concrete, cedar and glass. The neutral palette of the Portuguese limestone flooring and cedar cladding softens the space, while linear planes, exposed concrete and structural steel give the house a modernist feel. Along the house's ocean front, floor-to-ceiling glass doors open to a full width view of the ocean and the house is naturally ventilated 80 per cent of the year. The courtyard offers abundant outdoor living space, with minimally landscaped gardens and a pool. In Hawaii, the pool is typically positioned at the front of the house to maximize its views out to the ocean. Here, the pool is in a courtyard disconnected from the ocean by a wing of the house. This arrangement protects the private outdoor space from the strong trade winds that blow from the ocean, maximizing the amount of time the space can be used comfortably. Reflecting the modernist design, the landscape is arranged orthogonally with rectangles of grass, concrete and water forming an overlapping collage. Cedar pergolas and palm trees shade this outdoor area.

- 1 View from east
- 2 Private central courtyard with pool
- 3 View into gallery and balcony
- 4 View of kitchen and dining spaces
- 5 Ground-floor plan
- 6 Section through building

Client
Confidential
Area
1,000 m²/10,764 sq ft
Cost
Confidential
Coordinates
Confidential

0829 Mazama, Washington, USA
Delta Shelter
Olson Sundberg
Kundig Allen Architects
2005
RES

0830 Seattle, Washington, USA
Olympic Sculpture Park
Weiss/Manfredi
2007
REC



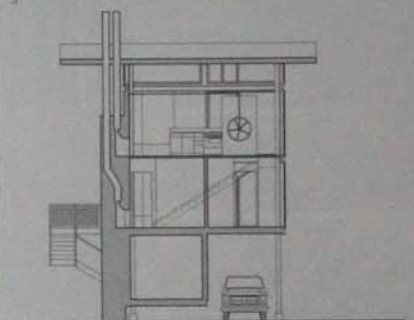
0829 This economically-sized weekend retreat house is set in a large tract of land prone to regular flooding. The house is raised above ground level, and in addition to two small bedrooms on the second floor, there is space for sleeping on the outdoor decking. Shutters protect the building during the week, and protect against the high-desert weather conditions – very hot in the summer and very cold in the winter – experienced in the Cascade Mountains, a northern outcrop

of the Rockies. Four heavy-gauge, pre-treated steel panels 3 x 5.5 m (10 x 18 ft) in size can be moved across the windows by means of a gear-and-cable apparatus operated by a large wheel. The structure was fabricated offsite and the construction materials consist of a steel frame and plywood cladding, aluminium windows and tongue-and-groove car decking. Stills lift the cabin off the flood plain and put the house among the trees. The cabin is a jumping-off point for the client's

love of outdoor activities. 'Little house, big landscape' is architect Tom Kundig's description of the shelter.

- 1 Delta Shelter with shutters closed
- 2 Delta Shelter with shutters opened
- 3 View of living room
- 4 Section through building
- 5 First floor plan

Client
Michal Friedrich
Area
93 m²/1,000 sq ft
Cost
Confidential
Coordinates
48.5872 -120.4090



0830 In 1990 the Seattle Art Museum purchased land overlooking Elliott Bay at the northwest corner of the city centre for US\$17 million, to create a 3.4 hectare (8.5 acre) sculpture park. Once a fuel storage and transfer facility, the land was cleared of 121,926 tonnes (120,000 tons) of contaminated soil. Weiss Manfredi won an international design competition with a scheme incorporating architecture, landscape and urban infrastructure. The plan unites three parcels of land. A Z-shaped pedestrian path through the new park

bridges train tracks and an arterial street with high clearance requirements called Elliott Avenue that run parallel to the water. The site descends 12.2 m (40 ft) to connect the city to a crescent-shaped beach shielded by two peninsulas. A retaining wall system, visible as modular sloped precast concrete panels 3.6 m (12 ft) wide and up to 9 m (30 ft) tall, masks mechanically stabilized earth, which holds back the weight of the infill ground behind. The project reinforces a deteriorating 244 m (800 ft) long timber and steel seawall. The design was required to



restore the shoreline ecosystem and create a hospitable environment for migrating salmon. In response, it incorporates a habitat bench – an aggregate-filled hollow that creates an underwater habitat for young salmon. At the high point of the park is a transparent pavilion with a steel shell for underground parking. The pavilion is programmed for events, and frames views of Puget Sound and the Olympic Mountains. A serpentine path leads past several large-scale art installations, including work by Richard Serra, Alexander Calder, Louise Bourgeois



and Tony Smith. Landscape architect Charles Anderson used four landscape types typical of the Pacific Northwest in his design: valley, grove, meadow and shore.

- 1 Aerial view of park in context
- 2 Park and pavilion at night
- 3 Entrance to park
- 4 Interior of pavilion's principal space
- 5 View of pavilion from west
- 6 Site plan
- 7 Section through pavilion and park

Client
Seattle Art Museum
Area
3,159 m²/34,000 sq ft
Cost
Confidential
Coordinates
47.6073 -122.3500

0831 Seattle, Washington, USA

Seattle Central Library

Office for Metropolitan Architecture and REX

2004 CUL

0118 GOV Beijing, China

0148 CUL Seoul, South Korea

0514 CUL Porto, Portugal

0554 GOV Berlin, Germany

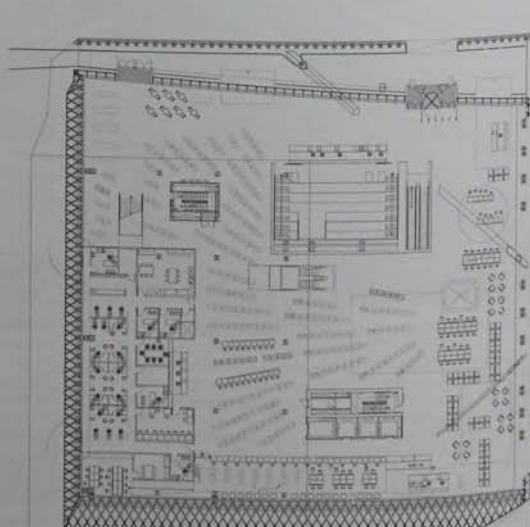
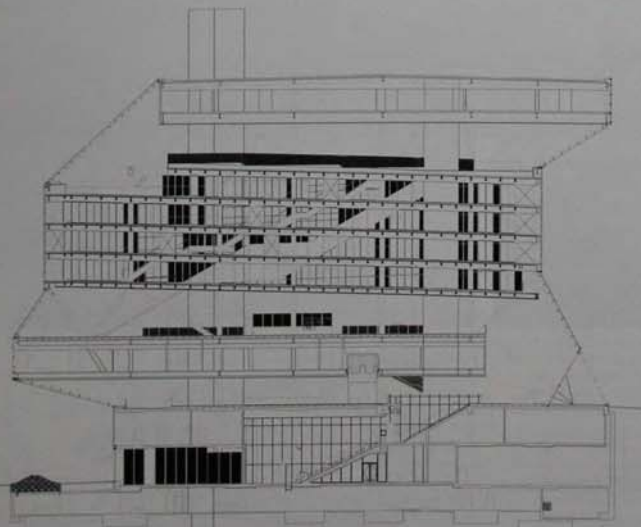
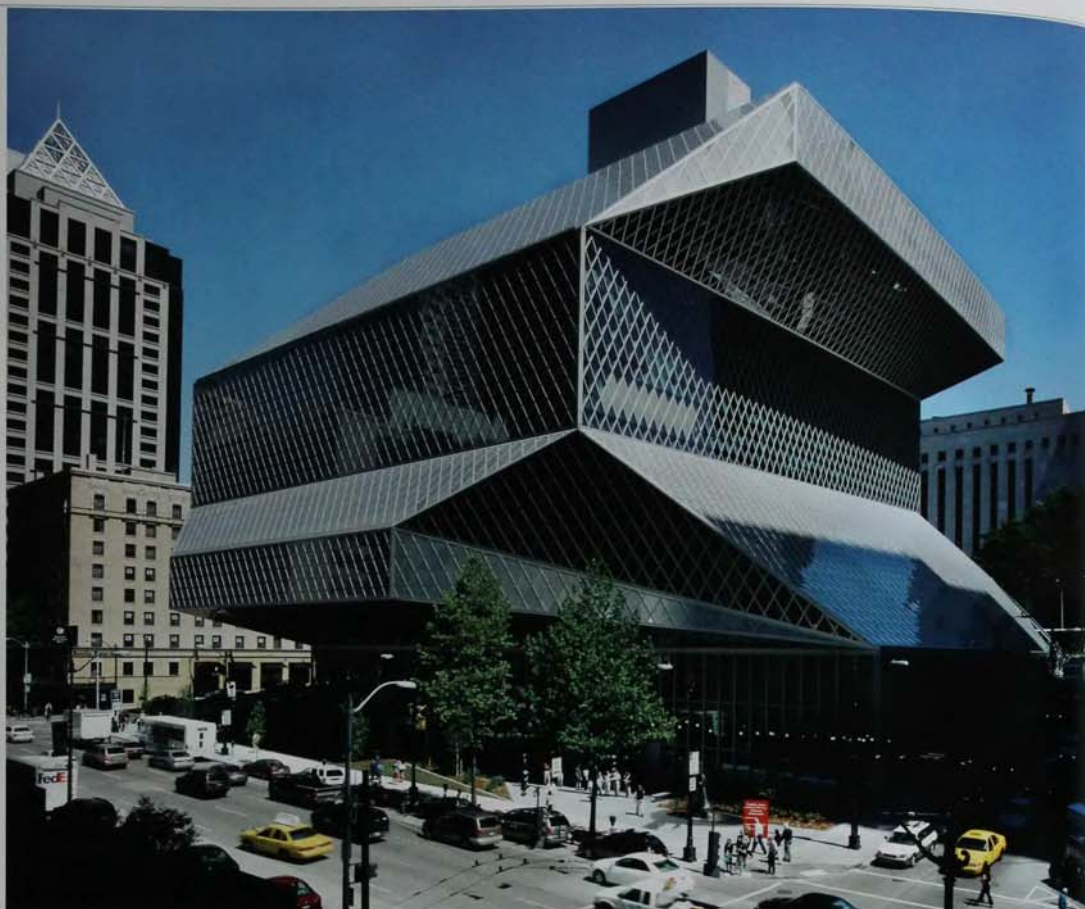
0844 COM Los Angeles, USA

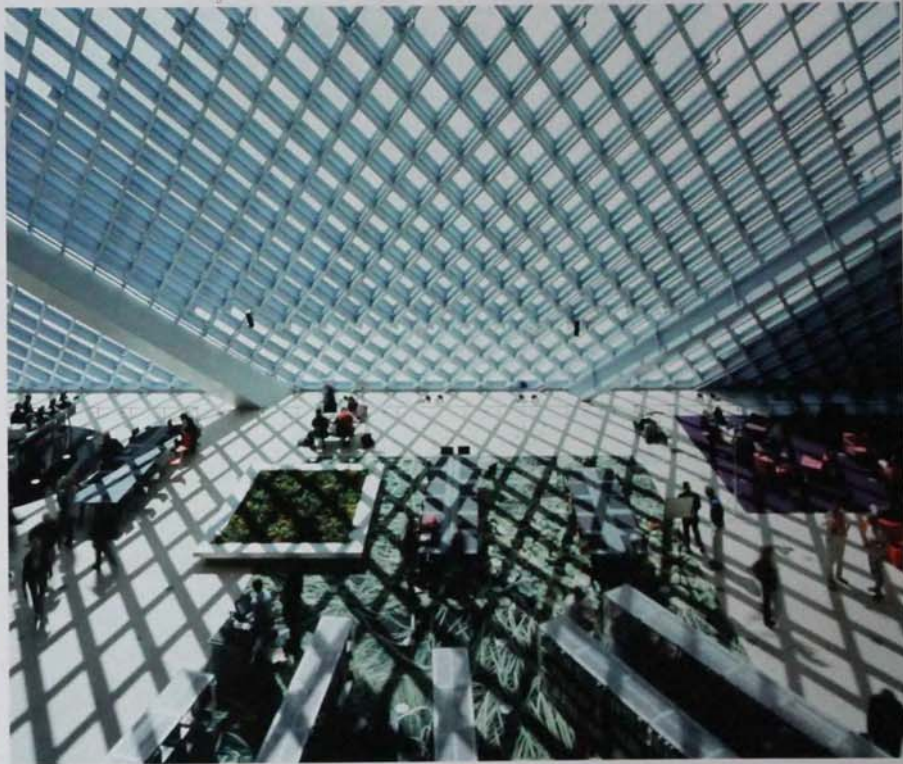
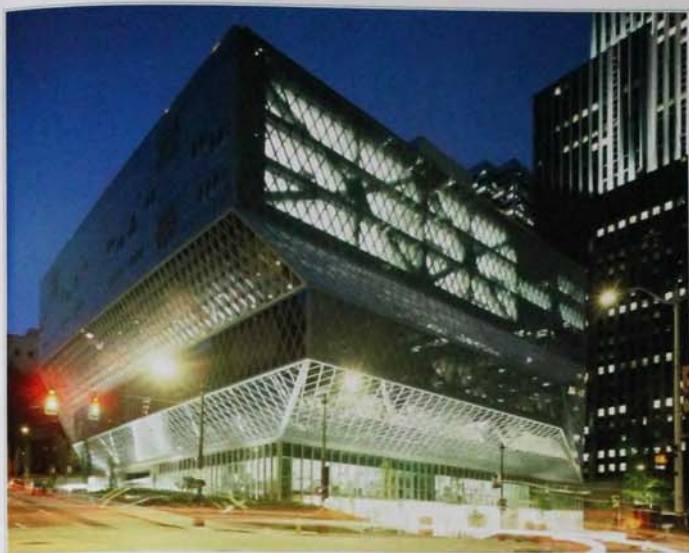
0888 EDU Chicago, USA

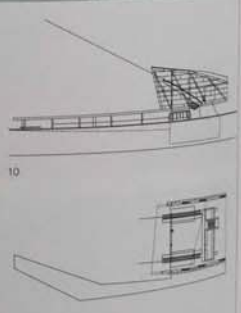
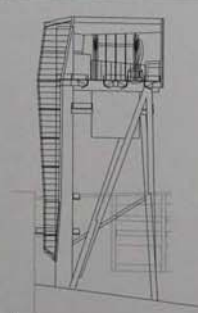
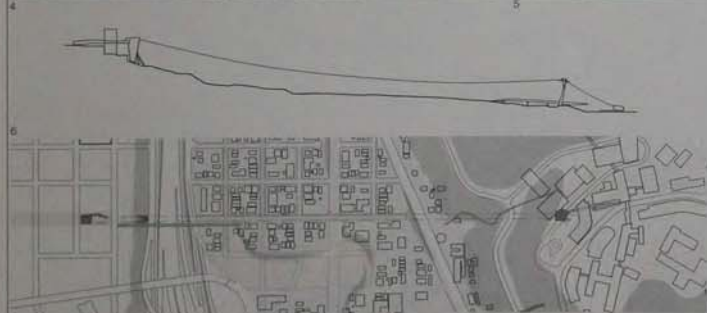
0831 In 1999, OMA won an open competition for the downtown Seattle Library with a scheme incorporating a ramp and floating platforms wrapped in steel net and a glass skin as the principal design features. This is the third library to occupy the sloping full-block site at 1,000 4th Avenue, bounded by 4th and 5th Avenues and Madison and Spring Streets. The client brief for the competition sought a signature building to house the library's collection of 1,450,000 books and other materials. The huge scale of the multifaceted glazed volumes of the 11-storey glass and steel building flout their physical context. The exterior of the building is composed of a German-supplied Okatech triple-glazed structural curtain wall with an expanding aluminium mesh. The library is appreciated for its public spaces, including the 10th-floor rhomboid reading room with its views of the surrounding mountains, the fifth-floor 'Mixing Chamber,' a reference and computer nexus for the internet age containing around 400 computers, and the third-floor 'Living Room' lobby, reached from street level by rows of escalators or from a covered walkway running the length of the 5th Avenue facade. The innovative spiral stacks provide a continuous ribbon of books spanning three floors. Art installations include artist Ann Hamilton's Floor of Babble, made of raised letters in the maple flooring.

- 1 Southwest corner
- 2 East facade
- 3 Northeast corner
- 4 Northwest corner
- 5 West facade
- 6 Internal escalator
- 7 Reading room interior
- 8 Internal staircase
- 9 Interior showing structural curtain wall
- 10 Study area
- 11 Section through building
- 12 Living room-level plan

Client
The Seattle Public Library
Area
38,300 m²/412,258 sq ft
Cost
US\$165,000,000
Coordinates
47.6221 -122.3250







0832 This new aerial tram system is one of a number of measures aimed at reducing congestion and improving Portland's infrastructure. The tram links the overcrowded Oregon Health and Science University campus with lower redevelopment land 1.2 km (0.75 miles) away alongside the Willamette River. The design of the upper and lower stations, a support tower and the two tram cars resulted from a competition. The higher station consists of a covered,

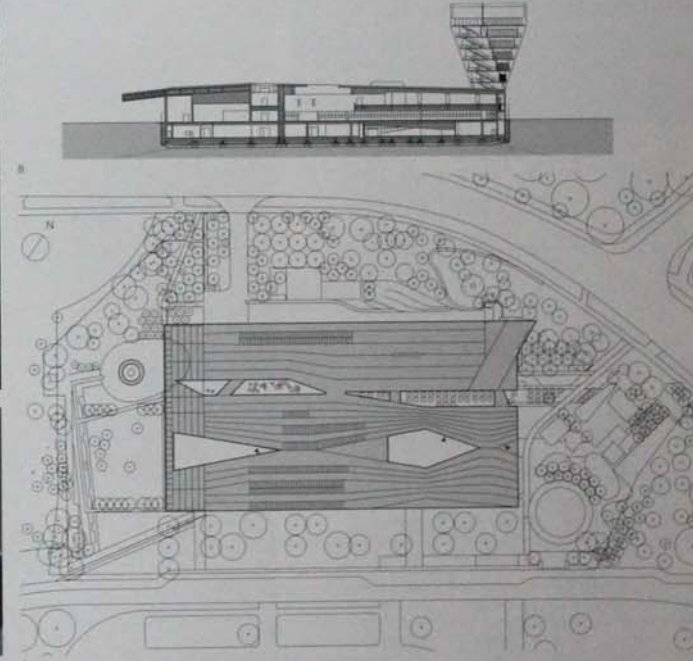
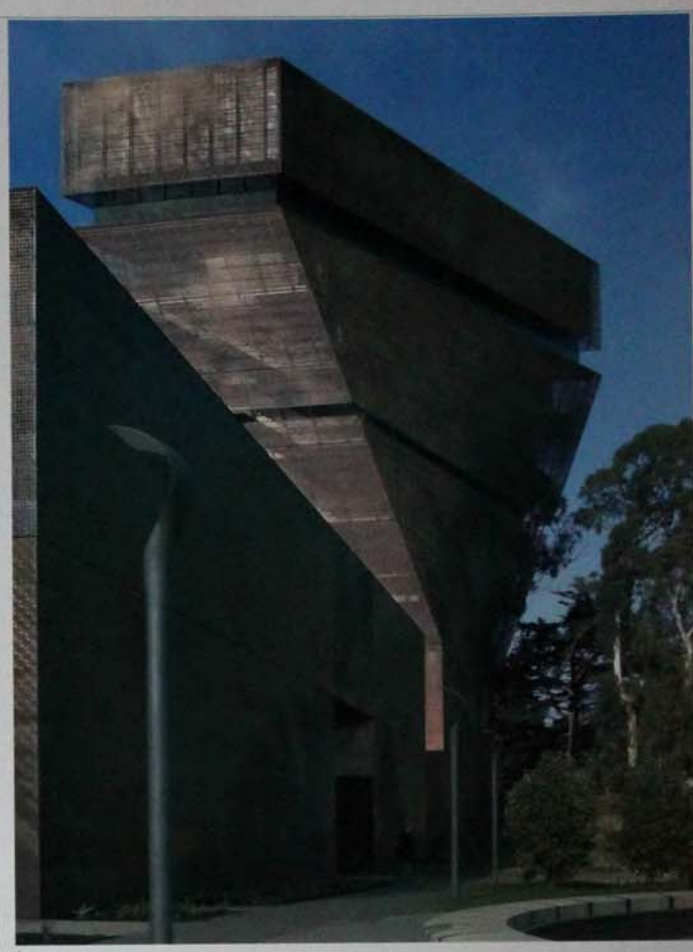
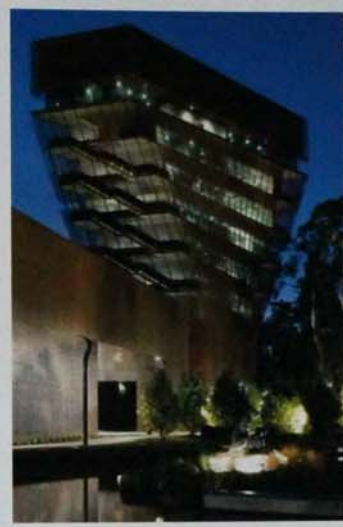
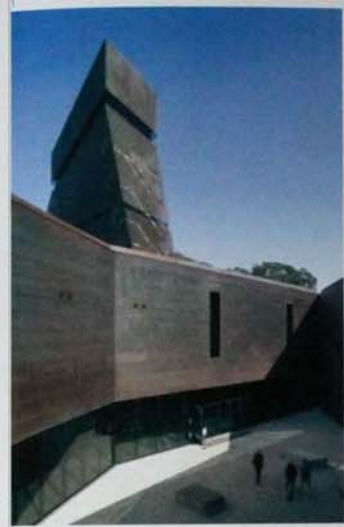
open-air platform approached through a medical building and supported by steel legs. A concrete lift and stair core add stability to the structure. At the lower end of the route, a support tower meets the cables at a 90 degree angle 59.7 m (196 ft) above ground. Its trapezium-shaped section reduces in size from base to top, where a distinctive flared cowl protects the cable junction. The street-level platform of the lower station is at the centre of a new neighbourhood. A covered

pedestrian footbridge crosses a busy freeway junction. The steel structure of both stations is clad with expanded aluminium panels. Exposed concrete elements and bright red painted cement board define surfaces. The bulbous tramcars, hung from the cables by an elegant stem, are made of aluminium and glass. The project effectively combines architecture, engineering, urban design and infrastructure planning.

- 1 Upper station, view from road
- 2 Upper station, supported by steel legs
- 3 Support tower
- 4 Upper station
- 5 Lower station
- 6 Section through buildings
- 7 Site plan
- 8 East elevation, upper station
- 9 East elevation, support tower
- 10 South elevation, lower station
- 11 Floor plan, lower station

Client
Portland Aerial Transportation Inc.
Area
Upper station: 400 m²/4,306 sq ft
Lower station: 430 m²/4,628 sq ft
Cost
US\$57,000,000
Coordinates
45.4940 -122.6690

0833	San Francisco, California, USA	de Young Museum	Herzog & de Meuron	2005	0111 SPO Beijing, China	0222 COM Tokyo, Japan	0489 COM Barcelona, Spain	0555 EDU Cottbus, Germany	0566 SPO München, Germany	0574 PUB Basel, Switzerland	0579 CUL Basel, Switzerland
				CUL	0871 CUL Minneapolis, USA	0914 RES New York, USA					



0833 The de Young Museum is located in San Francisco's Golden Gate Park, and its design is the result of an architectural competition held in 1999. The museum's natural surroundings influenced its overall design scheme. Referencing the vegetation in the park, the interior woodwork, including the gallery benches and the wood cases, are made of Sydney blue eucalyptus, a plant commonly found in the park. In addition, the building's plan consists of three irregularly shaped strips, with small courtyards in between, including two solely inhabited by ferns and other plants. The building is twice

the size of the previous de Young gallery, but has a smaller site. Its footprint is 8,500 m² (91,000 sq ft), and the design provides 6,500 m² (70,000 sq ft) in gallery space. The museum features exhibition spaces for the permanent collection as well as for temporary exhibitions, a café with an exterior terrace, a lecture room seating 288 and an observatory deck. The museum is divided into three main elements: the basement and the two floors above; the observatory deck is on the top floor of the tower. Soaring nine-storeys high, the tower is the building's most distinctive feature. Rising

almost 44 m (144 ft), it twists on its central axis and widens with height, giving the tower a dynamic Y-like shape. The exterior cladding is a unique sheathing that gives the building texture. It consists of 7,200 perforated and embossed panels, and covers both the steel frame of the main building and the concrete structure of the tower. This copper and bronze cladding defines the building within its surroundings.

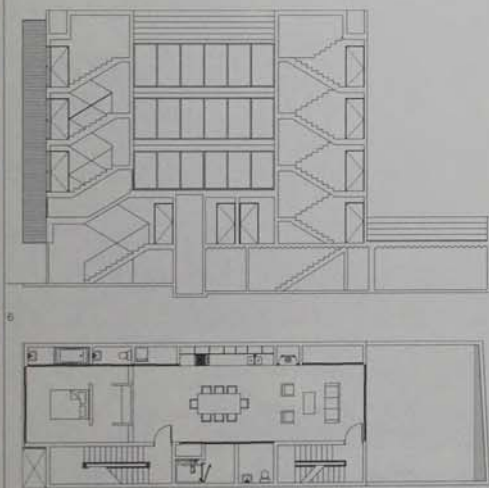
1. Aerial view from southeast
2. Internal courtyard
3. View of tower at night
4. View of tower and entrance
5. Circulation space inside tower
6. Exhibition space interior
7. Entrance lobby
8. Section through building
9. Site plan

Client
Corporation of the Fine Arts Museum of San Francisco

Area
27,220 m²/293,000 sq ft

Cost
Confidential

Coordinates
37.7577 -122.4290



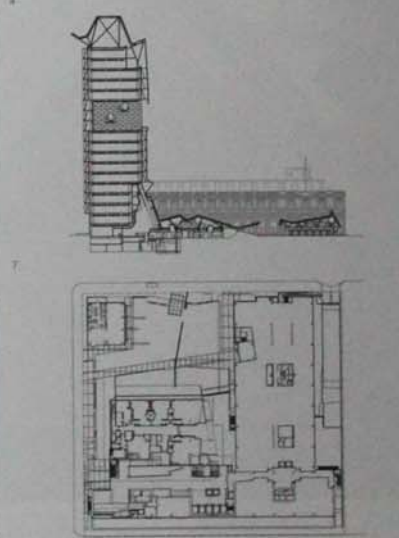
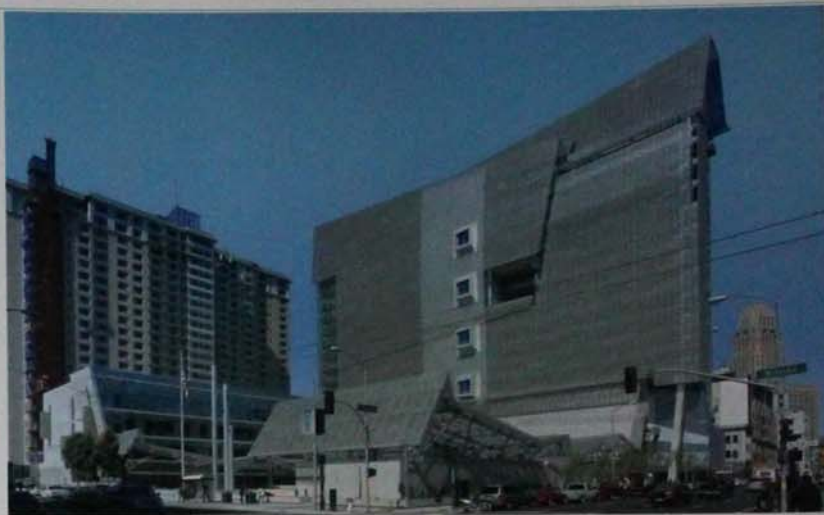
0834 This residential building is one of a series of domestic projects designed by Stanley Saitowitz in the same dense, urban area of San Francisco. Located in the South of the Market area of the city, this project is surrounded by many different types of buildings, from industrial warehouses to nineteenth century terraced housing. This influenced the appearance of the building, which uses the compact scale of the terraces but also makes use of an industrial aesthetic. On this small plot of land, measuring 8 x 24 m (25 x 80 ft), the architect created a structure with four apartment units, which allows for a mix of privacy and openness. Set on a concrete podium, the main residential areas of the building are contained within a wood frame. At street level are parking spaces and an entrance lobby, with the living areas

stacked above. The aluminium grating on the exterior masks the interior yet allows the house to glow at night. Light wells inside provide additional daylight. The interior of the building provides simple, contemporary spaces, with maximum openness and flexibility. Elements of the house with strictly defined functions, such as the kitchen, the closets and bathrooms, are aligned along one wall to maximize the free space in the centre of the building. Floating walls divide this otherwise open space, which is finished with a variety of materials all in different shades of white. The architect intended that these open spaces serve as a contrast to the confined rooms of the nearby nineteenth century flats.

- 1 View of building from south
- 2 Southeast facade by night
- 3 Internal open space
- 4 Apartment interior with views of city
- 5 View of an open-plan apartment interior
- 6 Section through building
- 7 First-floor plan

Client
1028 Natoma Street Partners
Area
557 m²/6,000 sq ft
Cost
Confidential
Coordinates
37.7732 -122.417

0835	San Francisco, California, USA	San Francisco Federal Building	Morphosis	2007	0850 GOV Los Angeles, USA	0890 EDU Cincinnati, USA
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0835 Situated in downtown San Francisco, this office complex for 1,500 government employees comprises an 18-storey, 73 m (240 ft) tower with a four-storey annex at its base. A large, open plaza with a public café, childcare centre and conference facilities connects these two volumes to the surrounding neighbourhood. The tower's slender profile ensures that 85 per cent of the offices have views of the city and makes possible the use of natural ventilation to cool the building. While the first five storeys of the tower use artificial climate control, the upper

floors are wrapped in a skin of windows, vents and sunscreens that are opened and closed by a computer monitoring system that responds to climatic conditions. At night, the monitoring system opens windows to flush out heat build-up. The building's concrete structure is cooled by this ventilation at night, subsequently moderating temperatures during the day. The tower's southeast facade is treated with a perforated metal sunscreen that protects an internal glass facade from solar gain. On the northwest facade, translucent sunshades attached vertically

to an exterior catwalk protect internal glazing from direct light. Inside, the building is organized around a core of skip-stop lifts, which open onto lobbies at every third floor. Wide, open stairways provide additional vertical connections. A sky garden, a 27 m (90 ft) high entry lobby and the plaza level cafeteria encourage informal meetings and social interaction. The floors, averaging 4 m (13 ft) in height and individual work areas separated by 1.32 m (4.33 ft) high partitions, allow ambient natural light to penetrate into offices. The project's concrete frame

and foundations consist of a mixture that substitutes blast furnace slag (a recycled waste-product of the steel industry) for 50 per cent of the concrete. The mixture results in a higher-strength material that produces less greenhouse gas emissions during the manufacturing process compared to concrete alone.

Client
GSA Region 9
Area
56,206 m²/605,000 sq ft
Cost
US\$144,000,000
Coordinates
37.7785 -122.4110

- 1 Building in context
- 2 Northwest facade of tower
- 3 Internal circulation space
- 4 Facade detail of sunshades

0836	Malibu, California, USA	Southern California Beach House	Richard Meier & Partners Architects	2001 RES	0262 RES Kuala Lumpur, Malaysia	0536 CUL Rolandseck, Germany	0912 RES New York, USA
0837	Pacific Palisades, California, USA	Hill House	Johnston Marklee & Associates	2004 RES			

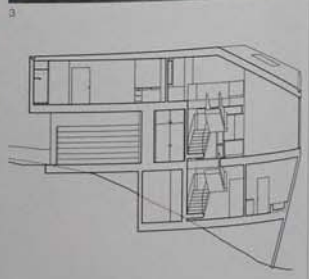
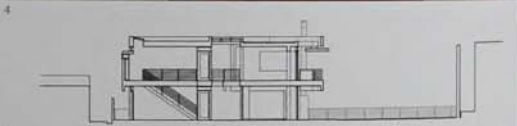


0836 The Southern California Beach House is located on a densely developed stretch of the Pacific Coast Highway. The site is divided to create an L-shaped yard connecting the compound to the highway to the north and to the Pacific Ocean to the south. The house capitalizes on ocean views. The two-storey entrance on the north side frames views through the double-height living room to the ocean beyond, and is crossed by a glazed bridge and walkway at first-floor level. To the west of the walkway are the public areas which open onto the courtyard. To the east are the private areas. The living room's full-height glazing and sliding doors open on to an outside deck. This glass wall also provides upstairs private rooms with ocean views. The study, located above the kitchen and dining area, has a curved outdoor balcony whose organic shape contrasts with the orthogonal shapes of the rest of the house. The layered facade employs plaster walls, painted aluminium wall panels and modular windows. Sunscreens and louvres animate the facade, and provide transitional

space between the house and terrace, as well as giving shade. On the northwest corner of the site, a small guest apartment is built over a garage, counterbalancing the main volume of the house.

- 1 View of house from southwest
- 2 South facade
- 3 Entrance
- 4 Living room interior
- 5 Section through building

Client
Confidential
Area
250 m²/5,600 sq ft
Cost
Confidential
Coordinates
Confidential



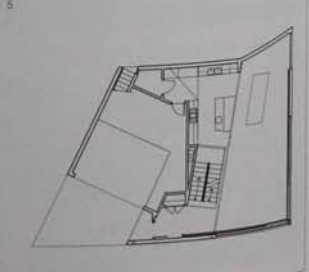
0837 Hill House is located on the rim of Santa Monica Canyon, which extends from West Los Angeles to the Pacific Ocean. The canyon's leafy slopes contain houses of every style, and new construction is tightly regulated to preserve the diverse, small-scale character of the neighbourhood. The architects were commissioned to maximize the volume and minimize the footprint of a speculative house perched on an irregular, unevenly sloping plot. They used computer software to generate an angular block which swells from a narrow base, flattens at the sides and tapers above. The two outer walls of the poured concrete base are filled

perpendicular to the 47 degree slope and tie beams within a concrete deck anchor the house to the top of the slope. A faceted steel cage encloses the living areas and the upper level is cantilevered out over the garage and recessed entry. The structural frame is clad in plywood, and a seamless skin of Grailcoat – a waterproof and elastic polymer-based mix – unites the angled planes. The entry facade is blank to shut out traffic noise from the busy street, and windows at the upper and lower levels are expressed as deep cuts in the angled walls. In contrast, the high-ceilinged living room opens up to the south and east through glass sliders which provide

a panoramic view over the canyon. A tightly enclosed steel staircase slices through the lofty core of the house, leading down to the master suite and up to a mezzanine gallery and two multipurpose rooms. Shifts in angles in the plan play off the tilted planes of the facade, giving the interior an expansiveness and energy that belie its modest dimensions.

- 1 East corner from below
- 2 Main entrance
- 3 Interior view of living space
- 4 Steel staircase leading to mezzanine
- 5 Section through building
- 6 Upper-level plan

Client
Chan Luu
Area
335 m²/3,606 sq ft
Cost
Confidential
Coordinates
34.0324 -118.5190



0838 Venice, California, USA Solar Umbrella House Pugh + Scarpa Architects 2005 RES

0839 Culver City, California, USA 3555 Commercial Building Eric Owen Moss Architects 2007 COM 0841 COM Culver City, USA



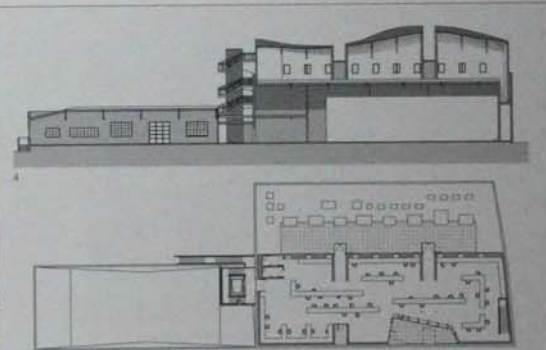
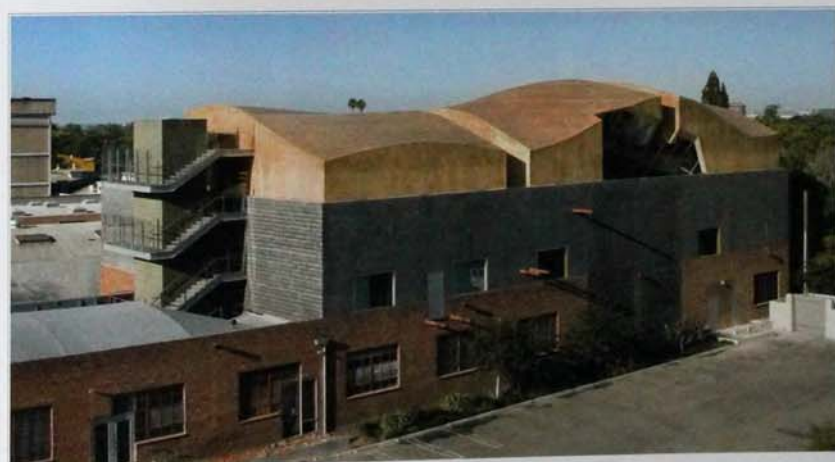
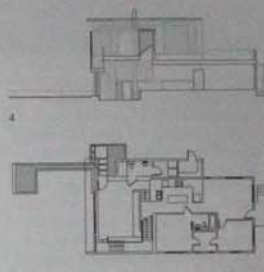
0838 Lawrence Scarpa and Angela Brooks created a new house for their family by remodeling a 60 m² (646 sq ft) bungalow of 1923 and adding a spacious ground-floor living area and upstairs master suite to the rear. A high fence encloses an outdoor play area and screens the imposing new facade from modestly scaled neighbours. It is one of many recent interventions in a once shabby, rapidly gentrifying beachfront neighbourhood. The house is also, like much of this firm's work, a showcase of frugality and sustainability. A concrete shear wall braces the 130 m² (1,399 sq ft) wood-frame addition, and a steel frame supports the

master suite, which cantilevers back over the bungalow. All the other materials are recycled: rusted cold-rolled steel for the front fence and surface cladding, cherry wood and chipboard, homosote (pulped newsprint) and a translucent screen of the plastic pellets used to clean up oil spills. 90 solar panels wrap the south side and canopy the bedroom terrace, blocking the sun and generating an energy credit. The house is cooled by cross ventilation, and all rainwater is retained on site. A narrow, wedge-shaped lantern rises above the kitchen, pulling in natural light (warmed by its purple acrylic lining) and doubling as a heat chimney when

the skylight is opened. Glass sliders open the living room to the yard, and the master bedroom opens to a terrace, blurring indoors and outdoors. Openness and transparency dematerialize the gritty steel and concrete, and a brise-soleil of industrial bristles filters the light. The interior is a collage of textures and tones, from the patinated steel panels around the hearth to the soft suede finish of the homosote.

- 1 Southeast facade from garden
- 2 First-floor patio and solar-panel canopy
- 3 Living room interior
- 4 Section through building
- 5 Ground-floor plan

Client Lawrence Scarpa and Angela Brooks
Area 176.5 m²/1,810 sq ft
Cost US\$390,000
Coordinates 33.9869 -118.4560



0839 Over the past 20 years, a single developer has commissioned Moss to transform former warehouses in the Hayden Tract of Culver City in West Los Angeles. This has attracted production companies, digital workshops and other progressive ventures to revitalize a depressed six-block area. 3555 is the 15th such addition, a phased remodeling of a single-storey brick structure. The number refers to the address on Hayden Place, and the building is currently leased to the Tennis Channel, a cable television company. In 1996, a lofty sound stage was erected within the shell. Now, three bays of offices have been placed atop the stage, and additional bays may be added later. The perimeter of the stage was reinforced to serve as a foundation for a frame of steel columns and arched laminated beams that support the new offices. The undulating profile of the roof (which echoes the form and colour of the neighbouring hills) was determined by averaging the maximum permissible height of 13 m (42.5 ft). The three bays are separated by glass inserts which pull in natural light and provide access to a roof terrace on either side. To weatherproof these irregular volumes, ochre-toned fibreglass covers the layered cladding of plywood, insulation and cement board. This innovative process

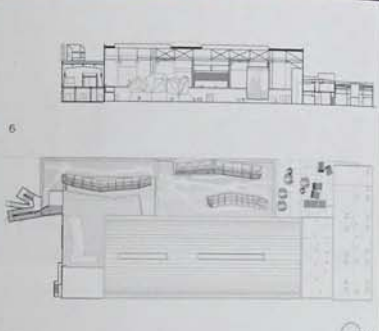
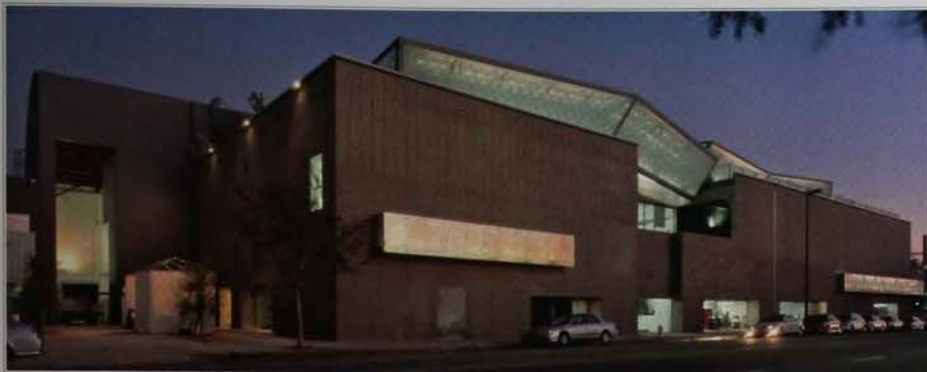
yielded a seamless skin at modest cost, and the rigid, curved roofs direct water runoff. Using Rhino software, the architects gave each of the 13 m (42.5 ft) long laminated beams and connecting joists a unique profile. These were computer numerical control-milled (CNC-milled), numbered and slotted together onsite. Undulating curves evoke the bow-truss vaults of vintage warehouses and play off the angular steel and glass inserts. The expansive, column-free interiors offer maximum flexibility for the layout of workstations, service and meeting areas.

- 1 View of existing building and addition
- 2 Detail of glazed facade
- 3 Open-plan interior
- 4 Section through building
- 5 Second-floor plan

Client Frederick and Laurie Sarritaur Smith
Area 2,137 m²/23,002 sq ft
Cost US\$2,500,000
Coordinates 34.0254 -118.3810

0840 Pasadena, California, USA ACCD South Campus Daly Genik 2004 EDU

0841 Culver City, California, USA Beehive Office Building Eric Owen Moss Architects 2001 COM 0839 COM Culver City, USA



0840 Phase one of a new campus for the Art Center College of Design is located in an industrial zone on the southern edge of Pasadena. Its goal is to engage the public and take education beyond the classrooms of the sequestered hillside campus, which is also being expanded. The site will eventually include Daly Genik's new hall of residence and Gehry Partners' conversion of a neighbouring power station into a graduate centre. The first block is a sensitive

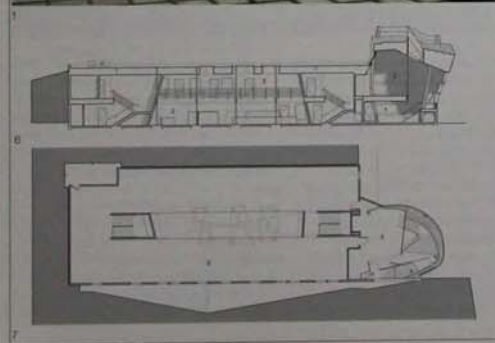
transformation of the Wind Tunnel, a huge concrete box built in 1942 by a consortium of aircraft manufacturers, but shut down in the 1960s. Following a seismic retrofit, windows were cut into the concrete facade to reveal the activities within and shed a welcoming glow on the pavement at night. Tilted steel containers in the entry courtyard serve as welding shops. A printing studio opens on to a ground-floor concourse. Filtered skylights are set into the bow-truss roof over

the soaring space that once housed the blowers and is now used for exhibitions and conferences. The offices and mechanical rooms that were wrapped around three sides of this void were turned into workshops, classrooms and sky-lit studios – a labyrinth of interlocking spaces that opens up to common areas and terraces. A flying steel staircase supported on tilted poles projects from the south end and links four levels to the roof garden. Wild grasses frame three

angular lanterns that light the heart of the building and, at night, seem to float above it like illuminated marquees.

- 1 West facade
- 2 View looking northeast
- 3 Steel 'lantern'
- 4 Studio overlooking concourse
- 5 Studio interior
- 6 Section through building
- 7 Roof plan

Client
Art Center College of Design
Area
8,361 m²/90,000 sq ft
Cost
US\$18,800,000
Coordinates
34.0434 -118.3760



0841 This office building and conference centre, next to a complex of warehouses, occupies the same footprint as the two-storey wooden building it replaced. Enclosed by existing buildings on three sides, the site allowed only 11 m (35 ft) of the facade to be visible from the street. Its sculptural form, however, creates a distinctive public image and contrasts strongly with the orthogonal warehouses. The structure consists of four eccentric columns, wrapped by the framework for the exterior cladding. The manipulation of columns, which are bent and lean at different angles, gives the building its distinctive beehive form and provides the conference room with the required floor space. Partly glazed and partly clad in curved zinc-copper-titanium panels, the building sits on an uneven bed of grassy landscaping. The building provides flexible, open work areas and private offices. The ground floor contains a reception area and a staircase leading to the glazed conference room. A second staircase leads to the roof, which is crowned by an Escher-like continuous staircase. The building's orientation allows clerestories and a central skylight to provide natural light to the ground floor.

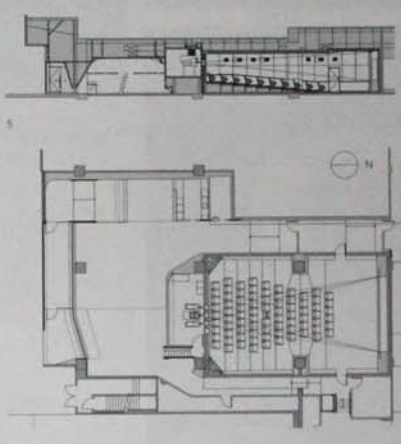
- 1 View from northeast
- 2 View from east
- 3 Interior view
- 4 External staircases
- 5 Boardroom interior
- 6 Section through building
- 7 Ground-floor plan

Client
Samitaur Constructs
Area
1,850 m²/20,000 sq ft
Cost
Confidential
Coordinates
34.0268 -118.3790

0842	Los Angeles, California, USA	Endeavor Talent Agency Offices and Screening Room	Neil M. Denari Architects	2004 COM	
0843	Los Angeles, California, USA	Helios House	Office dA with Johnston Marklee and big	2007 INF	0114 CUL Beijing, China

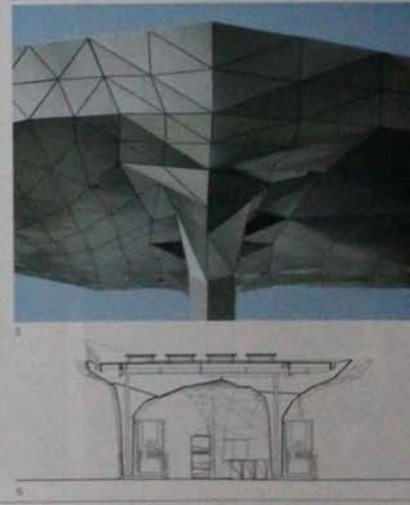


0842 The offices and screening room of Endeavor, the world's third largest talent agency, are housed in the shell of a 1960s bank in the 'Golden Triangle' of Beverly Hills. The building was selected for its large floor plates, which allowed Endeavor to accommodate all its agents and their assistants on two upper floors. Half-bay offices for the associates, and full bays for partners fill the perimeters of both floors. Constrained by the structure and the prescribed layout, the architects put their invention into the interiors. The design plays off the rectilinear quality of the glass curtain wall and the lateral shift to either side of the lift core, and varies the height of the ceilings and the colours in each zone. The second-floor reception area dramatizes the sense of openness that gives Endeavor its special character. A free-floating staircase with a glass balustrade rises from a floor of white terrazzo to the second-floor. Within the conference room, interwoven bands of fibre-reinforced gypsum board wrap the ceiling. Each loop of offices is colour-coded in a range of blues, greens, oranges and magentas, which complement the expanses of white drywall. At street level, folded strips of anodized aluminium atop a waterproof membrane surround an expansive, organically shaped window into the pre-function area which serves the screening room. Within an all-white room, every surface curves and peels away, opening up to pull in natural light or to conceal cove lighting.



- 1 Street-level facade
 - 2 Lobby interior
 - 3 Staircase in lobby
 - 4 Circulation space, office floor
 - 5 Section through ground floor
 - 6 Ground-floor plan
- Client**
Endeavor Talent Agency
- Area**
5,853 m²/63,000 sq ft
- Cost**
US\$9,000,000
- Coordinates**
34.0590 -118.3940

0843 Located at the busy traffic intersection of Olympic and Robertson Boulevards is this environmentally friendly service station. The client, British Petroleum, required the transformation of a conventional 1970s petrol station into a showcase of sustainability as part of its campaign to be seen as an eco-friendly corporation. The station is an alluring symbol of change. The architects analysed the component parts of a petrol station, from the apron and canopy to the supporting columns and service structures, using computer software to develop their vision of a crystalline structure. The existing supports are clad with triangular plates of stainless steel, unifying the different elements into a seamless whole. Working in collaboration with the Los Angeles firm of Johnston Marklee and BP's branding consultant, the architects developed an innovative design quickly and within a tight framework of regulations. To speed up construction and cut waste, they adopted a modular system of pre-fabrication. The canopy's 1,653 steel panels were preassembled as 52 transportable components, which were trucked to the site and put together in four weeks. 90 solar panels are incorporated into the roof deck, and rainwater is filtered and stored on site, to be used for washing down the steel and irrigating the plantings. Particles of recycled glass mixed into the concrete of the forecourt create a sparkling effect, and are used in the floor mosaics of the restrooms to complement the bamboo walls and ceilings.



- 1 View from south
- 2 View from east
- 3 Kiosk
- 4 Lavatories
- 5 Detail of canopy
- 6 Section through canopy

Client
BP Corporation of North America

Area
Not available

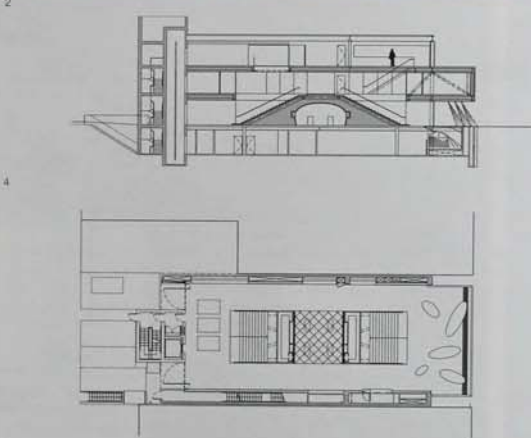
Cost
Confidential

Coordinates
34.0593 -118.3830

0844	Los Angeles, California, USA	Prada Epicenter LA	Office for Metropolitan Architecture	2004 COM	0118 GOV Beijing, China	0148 CUL Seoul, South Korea	0514 CUL Porto, Portugal	0554 GOV Berlin, Germany	0831 CUL Seattle, USA	0866 EDU Chicago, USA
0845	Los Angeles, California, USA	Habitat 825 Apartment Building	Lorcan O'Herlihy Architects	2007 RES						



0844 Beverly Hills's Rodeo Drive has the same air of unreality as Main Street in Disneyland. The Prada Epicenter opens its ground floor to the street and the logo-less void contrasts with the granite mausoleum on either side. An aluminium wall, 15 m (49.2 ft) across, slides into the ground, and an air curtain protects the interior from occasional cool breezes and showers. At night, the wall seals off the interior, and window shoppers are left with three conical vitines of metallic fibreglass topped with ovals of laminated glass set into a recessed Ipe wood board walk. A structural frame of steel I-beams linked at the top by exposed box beams provides unbroken spans, with no load-bearing divisions. An oval section arch faced with polished stainless steel is hollowed out from the double-sided wood staircase at the store's centre and contains a re-creation of the first, century-old Prada boutique in Milan. The staircase leads to two upper floors where display areas alternate with glass changing rooms and temporary art installations. Prada's craft tradition is reinterpreted in backlit polycarbonate walls, pink resin shelves, industrial grade plywood floor cabinets topped with gel cushions and the rigid green foam lining of the aluminium-panelled space at the middle level. The juxtaposition of humble materials with handsome detailing and the mix of elegance and punk sensibility are hallmarks of OMA's architecture and Prada's design, making this a fruitful alliance of two inventive rebels.

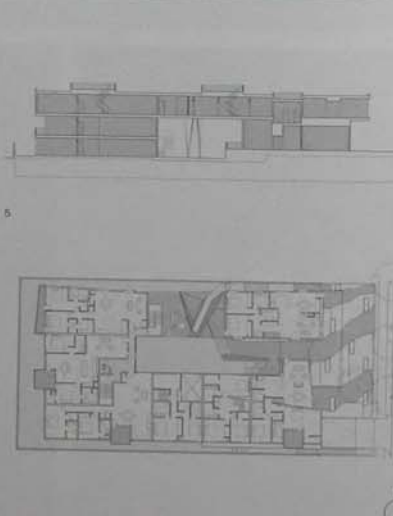


- 1 View of Epicenter from Rodeo Drive
- 2 Central wood staircase
- 3 Re-creation of first Prada boutique
- 4 Section through building
- 5 Ground-floor plan

Client
Prada
Area
1,900 m²/20,451 sq ft
Cost
Confidential
Coordinates
34.0666 -118.3820



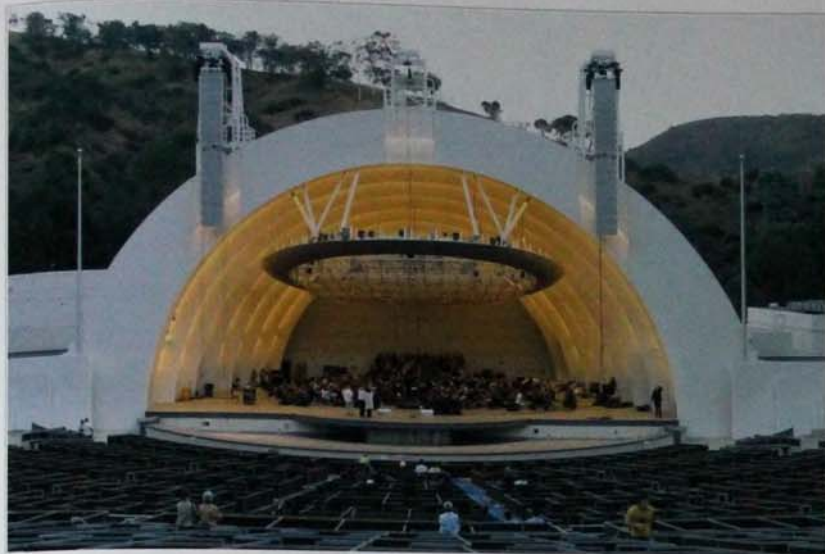
0845 Habitat 825 is an exemplary complex of 19 condominiums, located on the south side of R.M. Schindler's Studio House of 1922, which provides a model for the densification of Los Angeles. Its name is a composite of the street address and the project's development company. In contrast to the earlier looming four-storey condominium block, Habitat 825 steps down and back and is partially concealed from its neighbour's garden by a screen of bamboo. Two intersecting L-shaped blocks rise 11 m (36 ft) from an inner courtyard excavated 2 m (6.5 ft) below ground. The timber-frame, steel-reinforced structure is set back from the street behind a landscaped forecourt. The taller south block, pulled away from its companion to create a view from the courtyard to the street, is faced with black-stained redwood boards. This contrasts with the white and lime-green cement panels on the north block. The cladding materials are set 5 cm (2 in) from the waterproofed wall to allow rain to run off without rotting the boards. The lively collage of colours and materials, varied fenestration, and a cut-out void on the north side give the building its distinctive character. The apartments vary in size and shape, and each has an open kitchen/living area, hardwood floors and a terrace. Duplexes have glass-walled patios and spiral stairs leading to the roof. Each unit is entered from the courtyard or by exterior stairs leading up to broad galleries.



- 1 East facade
- 2 View from south block, first floor
- 3 West facade with balconies
- 4 View into courtyard
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
4,924 m²/53,001 sq ft
Cost
Confidential
Coordinates
34.0858 -118.3720

0846	Los Angeles, California, USA	Hollywood Bowl Concert Venue	Hodgetts + Fung Design and Architecture	2004 CUL
0847	Los Angeles, California, USA	Live Oak Studio	Tighe Architecture	2003 CUL

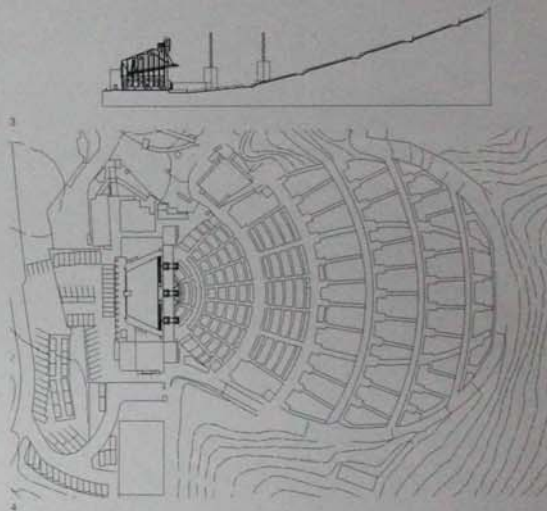


0846 Every summer up to 18,000 people gather under the stars to picnic and listen to music in the Hollywood Bowl, as they have every summer since 1922 when the first temporary shelter was erected in a natural amphitheatre. Three subsequent concert shells proved acoustically inadequate and too small to contain a symphony orchestra. In 1998, as construction was about to begin on Walt Disney Hall, the LA Philharmonic selected Hodgetts + Fung to design a shell to remedy these problems. The building was to incorporate the latest sound and lighting equipment, and have the capability to host other events while staying close to the familiar image of a hemisphere of concentric arches. The new shell is 12 m (39 ft) deep, 18 m (59 ft) wide, and rises to 7.5 m (24.5 ft) at the front – the favoured dimensions for

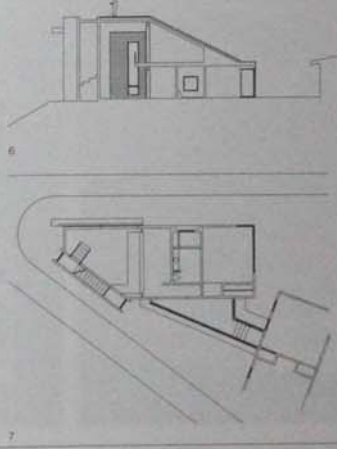
travelling shows. The steel frame is covered with a membrane tough enough to withstand burning debris from the rockets that blaze skyward during performances. Within are nine curved plaster fins which taper to a knife edge and conceal lighting and sound-absorbent materials. Hundreds of pistons and relays are hidden beneath the skin and the revolving stage. The rear wall slides back for the loading of scenery. Dressing rooms are tucked under the stage, and a green room and an office lead off to one side. A large elliptical frame containing stage lights and sound baffles is suspended above the orchestra and tilts out over the front of the stage. It reflects instrumental sound back to the orchestra and can be reconfigured for small groups and to block echoes from electronic instruments and amplified voices.

- 1 Hollywood Bowl at dusk, lit from within
- 2 View from stage, with acoustic canopy
- 3 Section through building
- 4 Site plan

Client
The Los Angeles Philharmonic Association, County of Los Angeles
Area
2,647 m²/28,500 sq ft
Cost
US\$25,000,000
Coordinates
34.1115 -118.3336



0847 Live Oak is a studio linked by a glass walkway to a 1947 Wallace Neff ranch house in the Hollywood Hills. The wedge plan and stepped profile of the addition was inspired by the Casa Malaparte on Capri, and it complements the gently sloping roof of the main house. It is shoe-horned into a narrow triangle of land at the junction of two streets and caissons extending up to 15 m (49 ft) into bedrock anchor it to the hillside. Constructed on a limited budget, the studio has a high thermal mass and employs cross-ventilation to conserve energy. A master bedroom faces back to the terrace and pool behind the house, and the walls taper to frame a tall, narrow window at the far end. Sliders in the hallway open onto a vestigial Zen garden composed of pebbles, wild grasses and a steel water trough with a murmuring fountain to muffle street noise. Using angular geometry, the orientation of the interior constantly shifts to frame views and achieve a sense of drama. A 6 m (19.5 ft) high barn door in the upstairs painting studio slides out to reveal a prospect of the Griffith Observatory. White display shelves with a sliding library ladder extend the full height of the room from its polished, dark grey concrete floor. Unrailed maple steps climb a few feet and then disappear behind a white wall to access the mezzanine office. From here, an exterior staircase leads to a roof terrace.

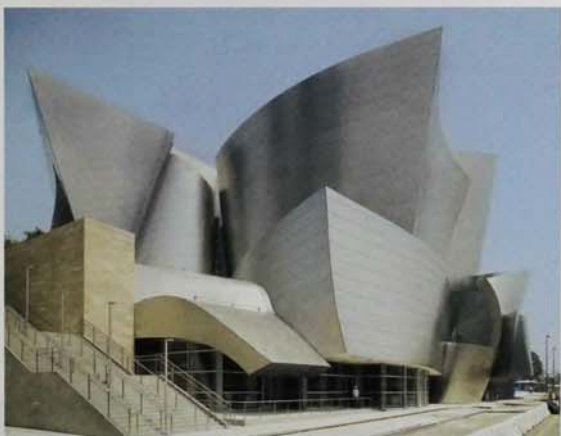


- 1 View from northeast
- 2 Northwest facade
- 3 View of garden
- 4 Hallway along northwest facade
- 5 View of upper-level painting studio
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
167 m²/1,798 sq ft
Cost
US\$350,000
Coordinates
34.1112 -118.3090

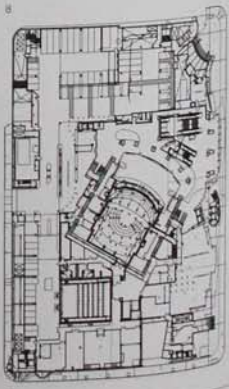
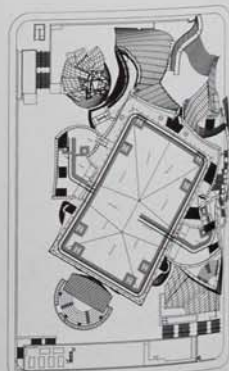


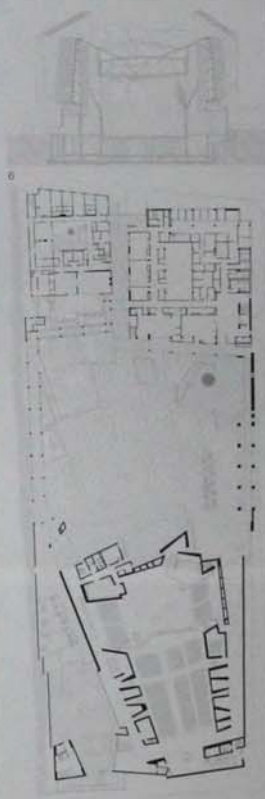
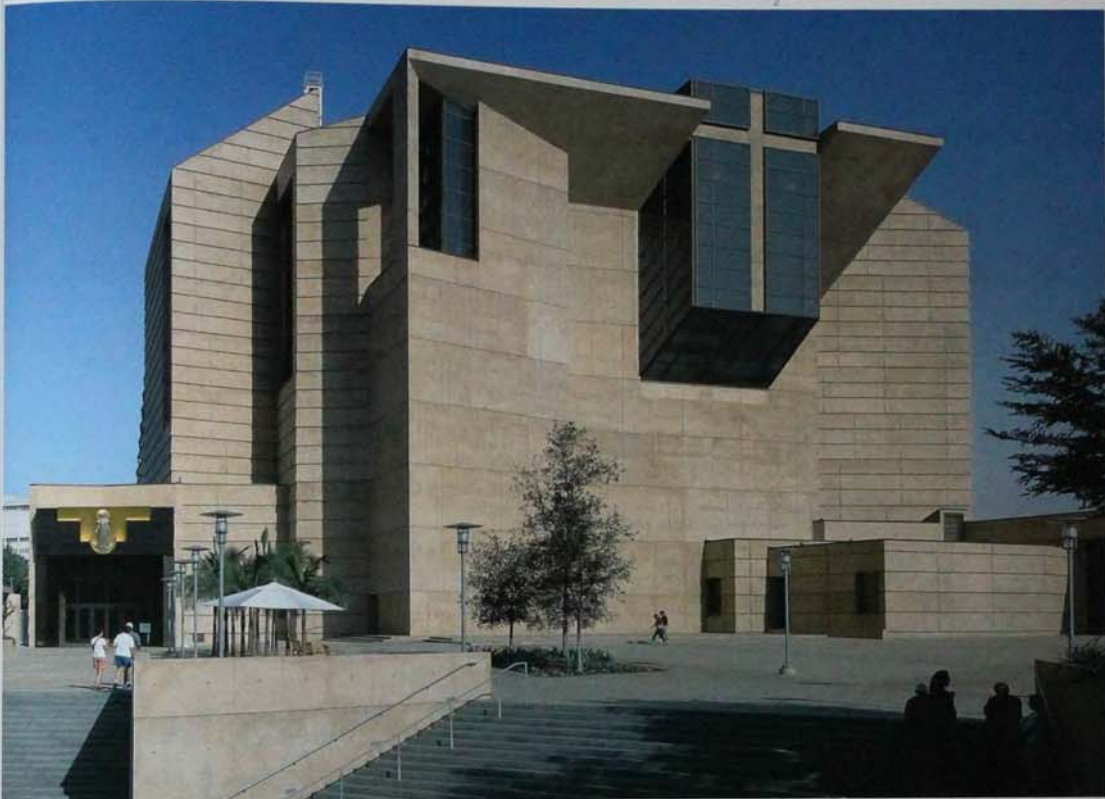
0848 In 1989 Frank Gehry won the competition to design a new concert hall in downtown Los Angeles which would tailor to the needs of the Los Angeles Philharmonic Orchestra – in contrast to the cavernous Dorothy Chandler Pavilion across First Street. In the 14 years it took to fund and build the Disney Hall, Gehry's architectural language was radically transformed using computer software, and the final product bears no resemblance to the original design. Brushed stainless steel sails billow around the 2,265-seat auditorium, a wooden pre-concert space and public and backstage facilities. The lobby and retail store open up to the street. The site drops away to the south, and the Redcat Theatre, a black box for CalArts, is accommodated in the base beside the entry to the underground parking and below a stack of limestone-clad offices which extend along the south side of the block. Steps rise from the street to a lushly landscaped roof garden, amphitheatre and belvedere. To the north is the 'Founders Room', a sculptural pavilion clad in bright steel panels. Exemplary sound was the orchestra's prime concern, and the architects worked closely with acousticians to shape an expressive wood shell within the rectilinear concrete hall, in which there are no acoustically inadequate seats. Steeply raked banks of seating tightly embrace the performance area, bringing everyone close to the players. A straight-grain Douglas fir canopy, which echoes the steel sails, is peeled away at the corners to admit natural light for daytime performances and rehearsals. Carpets and seating are patterned with stylized flowers to evoke a garden. The same materials and patterns are employed in the skylit galleries which serve the different levels of the hall.



- 1 East facade
- 2 View of main entrance from northeast
- 3 Southeast corner of site
- 4 Outdoor amphitheatre
- 5 Detail of inner court
- 6 Interior of main auditorium
- 7 Concert Hall lobby
- 8 Roof plan
- 9 Ground-floor plan

Client
Los Angeles Philharmonic Orchestra
Area
18,581 m²/200,000 sq ft
Cost
US\$274,000,000
Coordinates
34.0546 -118.2500





0849 Rafael Moneo's design for Our Lady of the Angels won first prize in an invited competition held in 1996 and is the first cathedral to be consecrated during the third Christian millennium. It replaces the former Cathedral of Saint Vivian, which was damaged in the 1994 earthquake and closed by municipal seismic engineers. The building sits in the civic, business and entertainment centre, and near a low-income part of the city. This elevated site overlooks the Hollywood Freeway, a major road

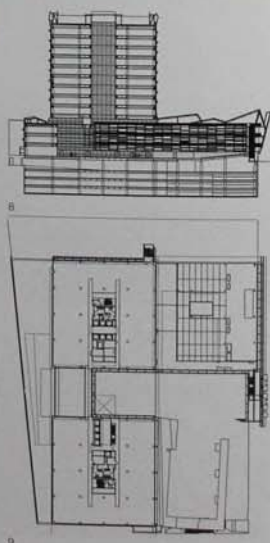
artery. The monumental building, a physical landmark in the city, is Moneo's largest, most significant building in the United States and is built to last 500 years. The cathedral is an austere, 12-storey, sand-blasted concrete building which accommodates 3,000 seated worshippers. It addresses a 1 hectare (2.5 acre) esplanade situated at the centre of the site for large congregations of up to 6,000 people. Fortress-like walls and built volumes at either end connected by colonnades define the edges of the plaza,

which has below it parking for 600 cars. The cathedral occupies the western end, with its front facade slightly angled to the long axis and with the Franciscan cross cut into the facade as its focus. A tall bell tower is visible from the freeway. At the lower, eastern end are the irregular volumes of the bishop's residence and archdiocese facilities. Inside the cathedral, filtered light is provided by translucent, fine-veined Spanish alabaster louvres in the large windows of the nave's lateral facade, and in the altar area

behind a sculptural, 18.3 m (60 ft) tall organ, whose sound causes a vibrating sensation throughout the building.

- 1 North facade
- 2 View of cathedral from southeast
- 3 East facade and esplanade
- 4 View towards altar
- 5 Interior view of large windows
- 6 Section through cathedral
- 7 Site plan

Client
Archdiocese of Los Angeles,
Cardinal Roger Mahony
Area
5,273 m²/56,765 sq ft
Cost
US\$80,000,000
Coordinates
34.0059 -118.2483



0850 Situated in downtown Los Angeles, the project is directly opposite city hall in a neighbourhood that has undergone redevelopment over the past decades. A large public plaza connects the project to its surroundings, making this government building an important component of the area's renewal. The project houses nearly 2,500 government employees. Interior spaces are left open and flexible, with common areas spread throughout to encourage interaction. In plan, the project comprises two volumes atop four stories of underground parking. The larger is 13 storeys and stretches from north to south along an entire city block. Starting at the seventh storey, floor plates cantilever 9 m (30 ft) over the adjacent street. The second, four-storey volume extends perpendicular to this tower. Where the two meet, a central lobby is illuminated by a 9 x 9 m (30 x 30 ft) light well which runs the full height of the tower. This lobby extends from within the building to a landscaped exterior plaza. Shared by employees and the public, the plaza is flanked by a 300-seat amphitheatre, retail space and an exhibition gallery. In addition to government offices, the project contains a cafeteria, a mechanics, daycare facilities and a conference centre. Office floors concentrate private spaces in the core of the building, leaving the glazed perimeter for spacious work areas. A skip-stop elevator system opens every third floor to mini lobbies, reducing circulation times and encouraging interaction between departments on different floors. The project's exposed, galvanized steel structure is wrapped in perforated aluminum panels in front of glazing. These panels open and close mechanically in response to weather conditions and the movement of the sun. Photovoltaic cells incorporated into the south facade generate approximately five per cent of the building's energy.

- 1 Northeast facade
- 2 Aerial view from north
- 3 Plaza at night
- 4 View south across landscaped plaza
- 5 Ceiling of central lobby
- 6 Entrance to lobby
- 7 Canopy over plaza
- 8 Section through building
- 9 Third-floor plan

Client

State of California

Area111,484 m²/1,200,00 sq ft**Cost**

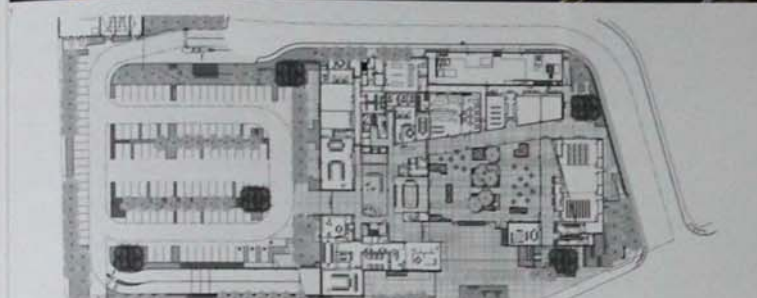
Confidential

Coordinates

34.0527 -118.2450

0851 Los Angeles, California, USA The California Endowment Health Foundation Rios Clementi Hale Studios 2006 CAL

0852 Corona, California, USA Anthropologie Dos Lagos WORK Architecture Company 2007 COM



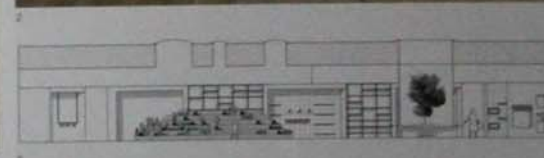
0851 This large multipurpose building for The California Endowment, a not-for-profit organization which provides health education, is designed as a visual centerpiece for the surrounding, ethnically diverse area. The site, located in downtown Los Angeles, had been mainly vacant, apart from a postal storage building. The bright colours and design create an approachable building, essential for the organization's main purpose. The facility is organized into three

connected units which reflect the varying scales of the area's built environment. Facing the street front, a four-level volume clad in panels of white, clear and blue laminated glass houses administrative and operational functions. Two one-storey wings extend around a garden courtyard. Accommodating the Center for Healthy Communities these double-height wings contain numerous meeting rooms, a research library and a café. Facing the garden, the meeting spaces and

café have retractable glass doors which can be fitted to allow visitors and employees to spill out in the courtyard. The main building volume features an atrium, around which workspaces are organized on the upper three floors. The atrium allows natural light to penetrate deep into the interior offices. Horizontal panels of opaque and transparent glass line the atrium walls, while slim panels of blue-laminated glass extend vertically in an apparently random pattern.

- 1 Aerial view of site
- 2 View of one-storey wings and courtyard
- 3 Courtyard with water features
- 4 Interior atrium, main building
- 5 Site plan

Client
The California Endowment
Area
10,960 m²/118,000 sq ft
Cost
US\$65,000,000
Coordinates
33.7830 -118.2440



0852 Anthropologie is a chain of lifestyle shops selling high-end women's clothing, accessories and home décor. The Corona Branch is a prototype for a series of shops to be placed in suburban shopping malls across the United States. The design promotes rationalized interior planning juxtaposed with unexpected doses of nature, a strategy mimicking the intentions behind Dos Lagos, a 216 hectare (534 acre) mixed-use, master-planned development 72 km (45 miles) southeast of Los Angeles. The shop's

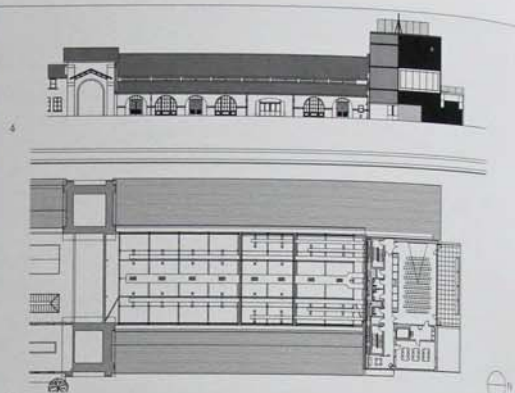
facade is made of glass planks cast in a variety of textures and finishes. The planks form an indented wall whose niches are used for interior and exterior displays. A large aluminum door folds upwards to form the awning and back down to close off the entrance after hours. Above the door is a screen planted with jasmine vine and cut with holes in a gradient pattern, inside, storage and displays are organized along the perimeter. The 13 fitting rooms occupy a rectangle, leaving an L-shaped shopping

area dominated by two features: a glazed interior courtyard open to the sky and filled with a green lawn and an orange tree; and a 'shoppable hill' with a bench, space for hanging clothing, power outlets and potted plants. In addition to the unusual use of vegetation, the display niches and store fixtures, ranging from warehouse-like steel shelves to plug-in walls and ceilings, deploy materials not traditionally used in retailing, such as Panelite panels, silk-screened cork and acoustic insulation.

- 1 Northeast facade by night
- 2 View of 'shoppable hill'
- 3 Shopping area and interior courtyard
- 4 View of 'shoppable hill' from skylight
- 5 Section through building

Client
Anthropologie
Area
1,200 m²/12,916 sq ft
Cost
US\$3,000,000
Coordinates
33.8130 -117.5050

0853	San Diego, California, USA	Museum of Contemporary Art San Diego, Santa Fe Depot	Gluckman Mayner Architects	2007 CUL	0225 CUL Tokyo, Japan	0506 CUL Málaga, Spain
0854	Reno, Nevada, USA	Nevada Museum of Art	Will Bruder+Partners	2003 CUL	0858 RES Scottsdale, USA	

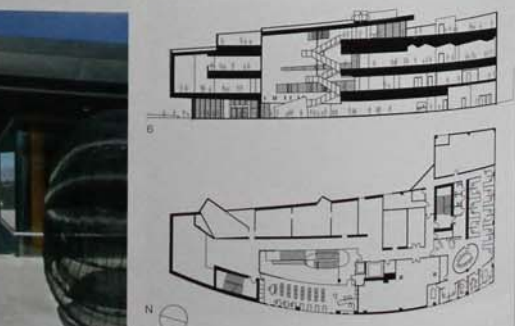


0853 This expanded satellite museum combines a historic railway baggage building with a new three-storey construction. It is situated in downtown San Diego in an area which has undergone revival since the 1980s. The museum was keen to both develop its presence here and expand its exhibition space. Adjacent is an important local landmark, the Santa Fe depot built in 1915, which continues to function as a transport hub. The most prominent element of the scheme is the brightly coloured addition. The exterior has a 3 m (10 ft) high board-marked concrete base, with corrugated metal and channel glass cladding panels above. This is a contemporary response to the historic depot buildings, which were constructed with a steel frame structure hidden by masonry walls. The metal, chosen to recall railcar box material, also creates a play of shadow and light similar to that of the existing terracotta roof tiles. This part of the museum accommodates offices, meeting rooms and other support spaces such as storage. All the mechanical equipment for both buildings is hidden on the roof behind the cladding, allowing the original steel roof trusses in the gallery spaces next door to be exposed. The museum's entrance and exhibition

spaces are in the restored baggage building. Associate architects Heritage Architecture and Planning worked on the restoration. Three large, day-lit galleries can function as a single space, or be subdivided by timber doors. There is also a small climate-controlled gallery for delicate works. New glass and aluminium storefronts are inserted in the historic facade, clearly marking the museum entrance. The exit near the tracks sits in a brick-paved arcade, where a site-specific Richard Serra sculpture is located.

- 1 View from northeast
- 2 Colonnaded arcade
- 3 Interior view of gallery space
- 4 East elevation
- 5 First-floor plan

Client
Museum of Contemporary Art San Diego
Area
2,548 m²/27,426 sq ft
Cost
US\$10,800,000
Coordinates
32.7165 -117.1700



0854 Reno is a desert town, more renowned for its casinos than its cultural buildings. The four-storey Nevada Museum of Art by Phoenix-based architect Will Bruder is inspired by the austerity of the nearby Black Rock Desert. The building has a black and white colour scheme both inside and out, in contrast to the neon facades of its downtown neighbours. In addition to providing over 1,393 m² (15,000 sq ft) of gallery space, the museum houses a 180-seat multimedia

theatre, a library, a museum shop and a café. The 250 m (820 ft) west-facing facade curves and tilts to between 5 and 12 degrees from vertical. Charcoal-grey zinc panels ribbed to various widths clad the structural steel frame, expressing the three main gallery levels as loosely stacked layers, with bands of windows in-between. The zinc absorbs the intense Nevada sun, and the building is engineered to shed this heat. To reduce construction costs, black-coloured stucco

covers the east facade, which is irregularly cut back and filled with glass panels to give views of the city, the desert and the Sierra Nevada mountain range. Visitors enter beneath the raked black ceiling of public spaces on the ground-floor and into a four-storey, sky-lit atrium. Suspended by a single beam anchored in the ceiling, a curving staircase leads to the upper levels. Internally, the third-floor gallery's curved wall and folded ceiling create spatial interest.

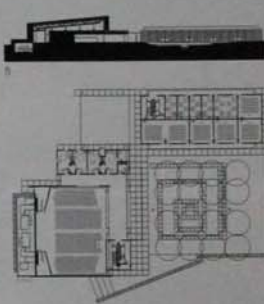
A highlight is the rooftop sculpture gallery. Here, the zinc panels project upwards to partially enclose the outdoor space.

Client
Nevada Museum of Art
Area
5,575 m²/60,009 sq ft
Cost
US\$12,000,000
Coordinates
39.5213 -119.8130

- 1 Zinc cladding on west facade
- 2 View from northeast
- 3 View up through atrium
- 4 Gallery space interior
- 5 Rooftop sculpture gallery
- 6 Section through building
- 7 First-floor plan

0855 Yuma, Arizona, USA Stone Ridge Church DeBartolo Architects 2006 REL

0856 Glendale, Arizona, USA University of Phoenix Stadium Eisenman Architects 2006 SPD 0852 CUL, Berlin, Germany



0855 Raised on a podium, the church dominates a compact group of single-storey buildings set in 9.3 hectare (23 acre) of desert mesa. The church, education spaces and an external courtyard form the three elements of a rectilinear composition set at an angle to the orthogonal access roads. The baptismal pool at the centre of a rectangular spiral pathway in the courtyard is a significant focus of the project. The church seats about 650 people. There are

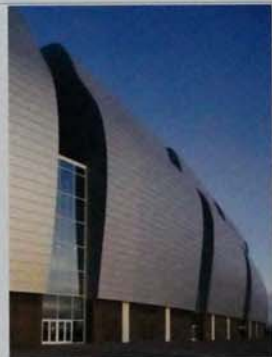
five small nursery rooms directly accessible from the vestibule and a separate classroom block set at right angles to the church. This has 10 teaching spaces, each with 40 seats, arranged back to back with access from the outside. The pedestrian route from the car park to the church along the southern edge of the classrooms is marked overhead by a louvred metal trellis whose supports include lighting. 16 trees planted in groups of four across the courtyard follow the line of the

classroom entrance doors. The church is emphasized by the use of concrete masonry walls above the gabion plinth and by the steel truss and metal deck of the single-pitch roof which rises to twice the height of the surrounding classroom buildings. The space between the top of the roof and the vestibule is glazed along its full width, providing natural light to the sanctuary and illumination to the courtyard after dark. The external walls of the buildings surrounding the courtyard are

faced with overlapping cement board giving them a strong horizontal accent.

- 1 View of church and vestibule
- 2 Walkway from car park to church
- 3 Central courtyard with baptismal pool
- 4 Sanctuary interior
- 5 Section through buildings
- 6 Ground-floor plan

Client
Confidential
Area
1,672 m²/18,000 sq ft
Cost
US\$3,000,000
Coordinates
32.7233 -114.5379



0856 Located in a rural area of Glendale that is being absorbed into the city of Phoenix's huge suburban sprawl, this stadium has a distinctive, asymmetrical design that is highly unusual in sporting venues. The double curve of the stadium's metal skin, which gives the stadium its unusual shape, gradually unfurls as it moves about the stadium to become almost flat. The stadium is home to the Cardinals, an

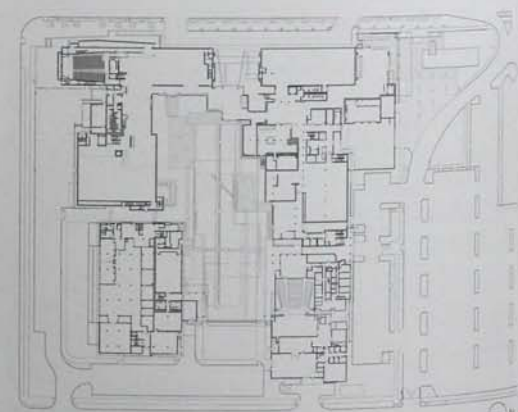
American football team, and the building's form has a symbolic value. Combining the forms of a barrel cactus and that of a coiling Native American mandala, its design is influenced by local flora and history. The exterior skin is designed to reflect the changing colours of the desert sky, and glazed slits in the exterior afford views out to the landscape. The most innovative part of the design is the stadium's playing field,

which can be rolled outside the stadium within an hour. This is the first of its kind in America and allows the stadium to be set up for a variety of events and exhibitions very quickly. The roof can open and close with the seasons, and the translucent fabric of the roof allows daylight to penetrate the stadium for daytime events. Escalators between the stadium's concrete structure and metal skin provide vertical circulation. From these can

be seen both internal views of the building and views of the desert landscape.

- 1 Aerial view
- 2 Detail of reflective exterior skin
- 3 Interior of public concourse
- 4 Internal escalator
- 5 Rolled-up playing field
- 6 Section through building

Client
Arizona Sports and Tourism Authority,
Arizona Cardinals
Area
157,935 m²/1,699,998 sq ft
Cost
US\$455,000,000
Coordinates
33.5272 -112.2620



0857 Built in 1950, the museum occupies an entire urban block 1.6 km (1 mile) north of the city centre. Tod Williams and Billie Tsien were commissioned to make an addition to the museum in 1996, and in 2002 the city commissioned them again. This time, they redesigned the main entrance and designed a new interior courtyard, a sculpture garden and a gallery on four levels in the south wing. A steel-framed parasol cantilevers 12.2 m (40 ft) from the north and west corners of the museum to signal and shade the new entrance. Other elements of this open-air atrium include a distinctive palo verde tree, freestanding concrete walls to reduce traffic noise and a screen of falling water. The granite floor surface continues inside the building. Entrance doors are set into a frameless clear glass wall. One side of the lobby curves at its top to give the effect of a canyon linking the new entrance with the existing building. To provide some visual continuity with the adjacent buildings, green glacier quartz was used in the concrete walls of the new Elen and Howard C. Katz

galleries. Further evidence of a local precast concrete tradition is found in the star and vertical mast of sandblasted concrete, which encloses the lift. No columns obstruct the 2,787 m² (30,000 sq ft) of new exhibition space. On the top floor, a small lookout with views over the mountains of Phoenix cantilevers from a corner of the structure.

- 1 1996 gallery (left) and 2006 addition (right)
- 2 New entrance plaza
- 3 North facade and sculpture court
- 4 Atrium at main entrance
- 5 Connection to 1996 galleries
- 6 New gallery space
- 7 Ground-floor plan

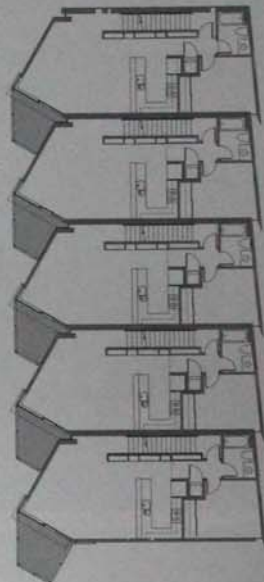
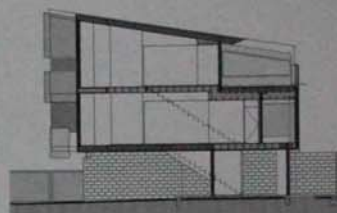
Client
City of Phoenix, Phoenix Art Museum
Area
7,000 m²/75,347 sq ft
Cost
US\$21,000,000
Coordinates
33.4660 -112.0740

0858	Scottsdale, Arizona, USA	Loloma 5 Housing	Will Bruder+Partners	2004 RES	0854 CUL Resid. USA
0859	Tubac, Arizona, USA	Tubac House	Rick Joy Architects	2000 RES	



0858 Around 20 km (12.5 miles) south of the Frank Lloyd Wright Foundation in Taliesin West, past the country clubs and golf clubs surrounding the city of Scottsdale, is Loloma 5, a complex of five live/work units. The block sits on an urban infill site in an historic suburban area, making the most of views of Camelback Mountain to the northwest and the Papago Mountains to the southwest. Will Bruder is an important local architect living in one of the five units. This series of townhouses with office spaces

defies the local trend for large bungalows on ample sites. These spacious, multi-storey, airy homes compensate for the lack of horizontal spread, and provide a type of dwelling more often seen in densely inhabited cities. Although oriented to the north, the balconies slant to the north-west to catch a glimpse of the iconic Camelback Mountain. A roof terrace on the second floor is shaded to diffuse the desert light. Despite its urban typology, the construction materials relate the block of houses to its



surrounding landscape. Corrugated steel is used in addition to sandblasted concrete masonry and zinc cladding, some of which was allowed to rust to create a colour palette appropriate to the desert setting.

- 1 View from northwest
- 2 Third-floor bedroom looking to Camelback Mountain
- 3 North facade of two units
- 4 Section through building
- 5 First-floor plan

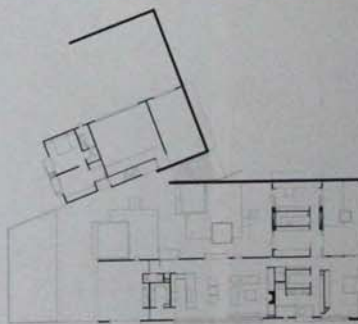
Client
Nicole Roberts, Loloma LLC
Area
720 m²/7,750 sq ft
Cost
US\$930,000
Coordinates
33.4906 -111.9280



0859 In the Sonoran desert outside Tucson, the Tubac House rests on a shallow shelf carved into a hillside. From the road, only the tops of its two shed-like forms are visible. One contains the main house, the other a workshop, garage and guesthouse. Each is characterized by a U-shaped, in situ cast concrete retaining wall. Between the two structures is a courtyard equal in size to the combined footprint of both buildings. Exterior walls and roofs are clad in panels of weathered steel – their ochre colour harmonizing with the surrounding landscape – and external doors are made from glass or maple framed with steel. Steel boxes protrude from the facades and form windows in an apparently random arrangement, but are in fact carefully placed to frame specific portions of the expansive landscape. The house is approached across a gravel driveway and through a garden of barrel cactuses. From here, a staircase wedged between two retaining walls leads down to the shady courtyard, at the west end of which a negative-edge pool looks out towards the desert. The refined palette of interior materials – white plaster, steel, maple and translucent glass – contrasts with the coarseness of weathered steel exterior to create a refuge from the harsh desert environment.

- 1 View from south
- 2 Facade detail with box windows
- 3 Pool and terrace overlooking desert
- 4 Living area
- 5 Ground-floor plan

Client
Confidential
Area
872 m²/8,900 sq ft
Cost
Confidential
Coordinates
31.6131 -111.0390



0860	Telluride, Colorado, USA	Walsh House	John Pawson	2000 RES	0209 RES Tokyo, Japan	0325 RES Lidrup, Sweden	0374 INF London, UK	0532 RES NRW, Germany	0701 REL Tourism, Czech Republic	0910 RES New York, USA
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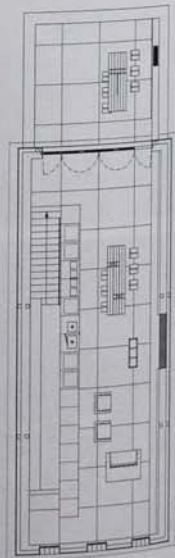
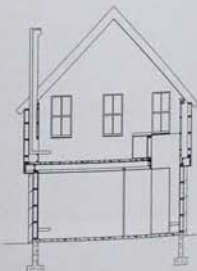


0860 The design of this holiday house is inspired by the canyon setting of the old mining town in which it is located, and the vernacular of the miners' houses which were developed in response to the harsh extremes of the Colorado climate. Although now a ski resort, Telluride is so closely associated with the history of mining that it was named after a valuable ore. In acknowledgement of its significance in United States history, the town's core was designated a National Historic Landmark District in 1964. Tight planning restrictions control the preservation of existing views, historically appropriate building forms and traditional roof structures, among other aspects. The roof of the Walsh House is based on an exaggerated version of a traditional two-storey pitched volume with a garage to the rear. The ground floor is finished in stone laid in random courses, with an upper storey clad in weathered timber slats and topped by a metal-pitched roof. The flat roof of the garage becomes the floor of a terrace at the first-floor level. While apertures are conventionally proportioned and detailed on the front street facade, the rear elevation is sliced open at the first-floor level – a simple subtle solution which relates to the simplicity and beauty of the pioneer architecture around it. The kitchen, dining and living rooms are arranged on the first floor to take advantage of the spectacular mountain views, with bedrooms and bathrooms on the lower level. The pitched roof form is legible throughout the full length of the house, interrupted only by skylights. In the mountain light, the simple palette of the interior: stone, glass, plaster, glass, concrete and timber, reads with clarity.

- 1 North facade
- 2 Staircase to first floor
- 3 Fireplace in living space
- 4 First-floor interior
- 5 Interior of bathroom
- 6 Section through building
- 7 First-floor plan



Client
Catherine Walsh
Area
250 m²/2,691 sq ft
Cost
Confidential
Coordinates
37.9388 -107.8130

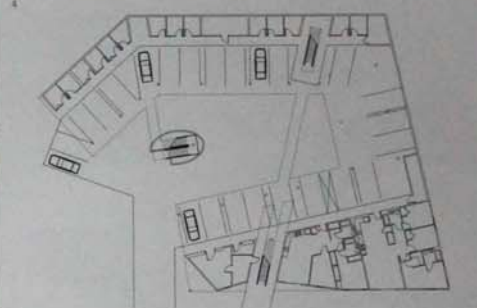


0861	Aspen, Colorado, USA	Affordable Housing	Peter L. Gluck and Partners, Architects	2006 RES	
0862	Pueblo, Colorado, USA	Robert Hoag Rawlings Public Library	Antoine Predock Architect	2003 CUL	0866 TOU Albany, USA

0861 Located on a mountainside at the edge of downtown Aspen, Colorado, this project consists of 14 residential units arranged around a car park. Originally used by silver prospectors at the end of the nineteenth century, the building's site was traversed with prospecting tunnels and a rail line which was used to carry mine material to a nearby silver smelting plant. The form of the residential complex is a direct response to Aspen's need for communal family units, on-site parking and public trail connections. It consists of a two-storey block facing the street, and a three-storey volume behind, which climbs up the base of the mountain and is oriented along an adjacent public hiking trail. A wide second-floor balcony creates a communal courtyard. The skewed geometry of this courtyard allows for dense accommodation in a limited space while maintaining a sense of privacy. The development's form also creates a transition between the city street grid in the front and the mountain landscape towards the rear. Three angled slots slice through the courtyard block, breaking it down into a connected series of units the size of houses, which each have unique views and layouts. There are also 25 hidden, covered parking spaces in front and patios in the rear. The facades of the units combine high-performance glass with colourful insulated panels inside and out. This system provides floor-to-ceiling glass and multiple views from each apartment.

- 1 North facade at dusk
- 2 View from entry drive
- 3 Walkway across external courtyard
- 4 Living room interior
- 5 Ground-floor plan

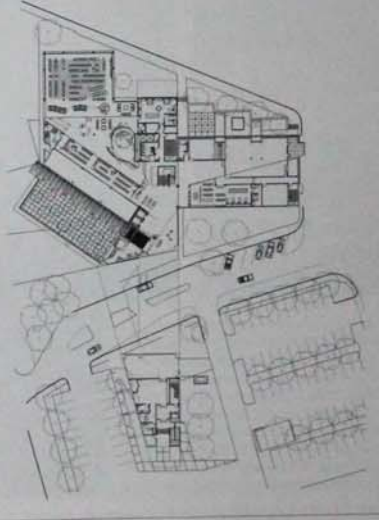
Client
Aspen GK III, LLC, City of Aspen
Area
2,700 m²/29,063 sq ft
Cost
US\$5,086,000
Coordinates
39.1918 -106.8290



0862 This concrete and steel-frame library accommodates library stacks, special collections and administrative offices. It is a response to the natural and cultural landscape of Pueblo in Southern Colorado, at the foot of the Wet Mountains where the Great Plains meet the Rockies. The building incorporates a portion of the existing library, and spans south over a small road to connect to another structure. The five-storey building takes advantage of the views over the Arkansas Valley and historic Pueblo to the east, and views of distant mountains such as Pikes Peak to the north, and Greenhorn and the Spanish Peaks to the south. A new, south-facing courtyard, planted with fruit trees and bordered by a reflective pool, lies in front of the entrance. It is overlooked by a lobby with glass lifts extending past the full height of the building to act as a light beacon at night. Concrete walls anchor the sky wing extending over the lane, while a glazed bronze-clad block contains primary reading areas and popular book stacks. The ground-floor contains the main service desk, the children's library and a coffee and juice bar which opens to the main lobby and entry courtyard. This open space radiates out from a central hub holding an information desk. Each of the upper floors, which house the administrative offices, meeting rooms and special book collections, provide views of the area.

- 1 View from southwest
- 2 Sky wing over lane
- 3 Reading room interior
- 4 Stacks and reading area
- 5 Main staircase and information desk
- 6 Site plan

Client
Pueblo City / County Library District
Area
10,590 m²/113,980 sq ft
Cost
USD \$17,500,000
Coordinates
38.0927 -104.8286



0863	Denver, Colorado, USA	Denver Art Museum Extension	Studio Daniel Libeskind with Davis partnership Architects	2006 CUL	0054 EDU Tel Aviv, Israel	0357 CUL Manchester, UK	0816 CUL Toronto, Canada	0864 RES Denver, USA
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0864	Denver, Colorado, USA	Denver Art Museum Residences	Studio Daniel Libeskind	2006 RES	0054 EDU Tel Aviv, Israel	0357 CUL Manchester, UK	0816 CUL Toronto, Canada	0863 CUL Denver, USA
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0863 This dramatic building is the centrepiece of Denver's new cultural quarter, and an extension of the city's Art Museum, originally built in the 1950s and first extended in 1971 by Gio Ponti with an innovative tower clad in reflective glass tiles. The building was designed as an element within a larger composition of public spaces rather than a standalone structure. Located next to the public library designed by Michael Graves, this extension helps define a new plaza and increases the museum's gallery space by more than 40 per cent, as well as providing a café and other ancillary spaces. The structure's bold, jagged forms are clad with titanium and glass panels on a cantilevered concrete frame. Glimpses of its shining form can be seen from locations throughout the city. When speaking of his design inspiration, architect Daniel Libeskind cited the light and geology of the Rocky Mountains, which can be seen from the city. Libeskind also referenced the vibrancy of the rapidly expanding city as an influence. Visitors enter a four-storey, top-lit atrium with sloping walls. They climb to the galleries via a staircase around the perimeter, which becomes tighter and more intimate as it ascends. Slot-like skylights let in shafts of light and give the

impression of a building pulling apart at the seams. Although the gallery spaces have sloping walls, curators have installed vertical surfaces on which to hang works of art.

- 1 View from plaza
- 2 View from southwest
- 3 Staircase in main atrium
- 4 Skylights in atrium
- 5 Ground-floor plan

Client

The Denver Art Museum, City of Denver

Area13,564 m²/146,000 sq ft**Cost**

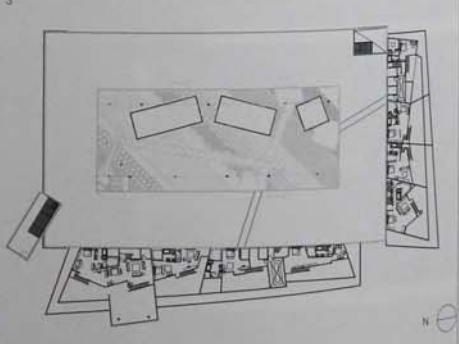
US\$21,000,000

Coordinates

39.7361 -104.8820



5



0864 This seven-storey building sits directly across a small piazza from the new Art Museum by the same architects. Although not included in the original brief, it soon became clear that the need existed for museum parking, yet without the finances to build underground. In response to local pressure to bring new residents and activities into the area, this seven-storey building was constructed, which wraps around two sides

of a 1,000-space car parking structure. The structure has retail units on the ground floor and 55 apartments above. A frame of *in situ*, post-tensioned concrete supports a canted curtain wall, which is glazed with transparent and opaque white panels. A zinc-clad multistorey projection sits opposite the museum entrance and at the corner of the garage, and a zinc-clad shard projects through the facade.

The top two storeys accommodate steel-framed, zinc-clad penthouses. These are set back to minimize the impact of the block on the museum and to provide generous terraces. The landscaped garage roof provides a garden and a venue for parties. Although some of the units are small, they are all fitted out with high quality materials and joinery designed by the architects.

- 1 View of west facade
- 2 Facade detail
- 3 Apartment interior
- 4 Southwest corner
- 5 Kitchen interior
- 6 Site plan

Client

Mile High Development, Corporate

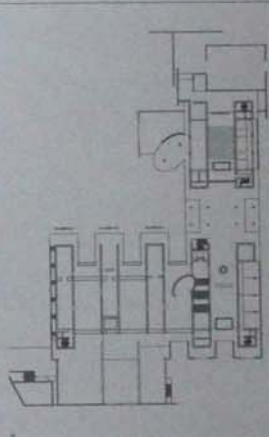
Area11,799 m²/127,000 sq ft**Cost**

US\$21,000,000

Coordinates

39.7372 -104.9894

0865	Fort Worth, Texas, USA	Modern Art Museum of Fort Worth	Tadao Ando Architects & Associates	2002 CUL	0170 CUL, Naoshima, Japan	0217 COM, Tokyo, Japan	0538 CUL, Neuss, Germany	0678 CUL, St Louis, USA
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0865 Within a city park that forms the cultural district of Fort Worth, this museum's huge site sits directly across from Louis Kahn's iconic 1974 Kimbell Art Museum. The design arranges five rectangular volumes, two long and three short, in a row surrounded by a large pool of reflective water and landscaped gardens. The two longer buildings contain the museum entrance, lobby, auditorium and shop. An elliptical volume extends from one, housing a cafe and restaurant from which diners can view the pool and the three shorter structures, which are devoted to exhibition space. Each volume is composed of a concrete envelope surrounded by 12 m (40 ft) high transparent glass curtain walls framed in metal. The concrete protects the collection from the harsh desert climate, and the spaces between the glass walls and the concrete envelope provide intermittent double-height public circulation areas. Huge, cantilevered concrete roof slabs are supported by Y-shaped concrete columns, sheltering the building from strong sunlight. The use of filtered and reflected natural light was

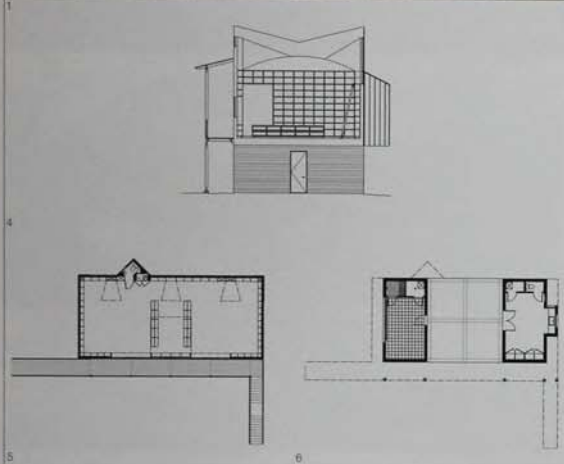
a major factor in the design. A system of continuous skylights and clerestory windows allows diffused natural light to flow down into the galleries. The glass walls also allow light reflected from the water to play on the smooth concrete.

- 1 North facade
- 2 Y-shaped column
- 3 Gallery interior
- 4 Main gallery staircase
- 5 First-floor plan

Client
MPA Foundation
Area
14,280 m²/153,700 sq ft
Cost
Confidential
Coordinates
32.7484 -97.3634

0866 Austin, Texas, USA Whatley Library Carlos Jimenez Studio 2002 RES

0867 San Antonio, Texas, USA Friends Meetinghouse Lake Flato Architects 2005 REL

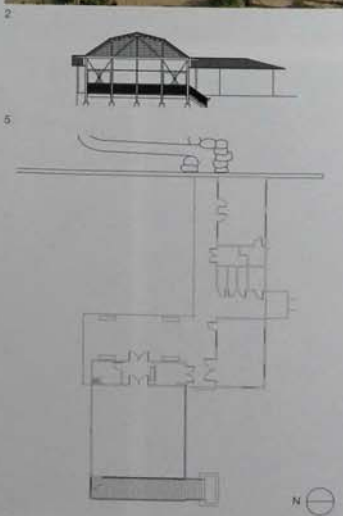


0866 Set in a densely wooded and hilly area in rural neighbourhood of Austin, the site of this private library was once the space between a main house and a guesthouse, split by a shared driveway. The location inspired the design of this box-like library building which had to contend with the varying topography of the area and the style of the existing buildings and as well as incorporating the existing driveway. The library was designed as a connecting element between the two existing houses. The lower level consists of an open car-parking space flanked on either side by a gardening room and an exercise room for private use by the clients. The simple, minimal exterior is composed of two main materials: local limestone on the lower level, and

cypress wood, stained pale blue, used for the exterior of the library itself. The second level contains the library's reading room, an open space with a continuous wall of bookshelves that wraps around the room. Although primarily intended for private use, the light and airy interior also makes the space suitable for public events held by the clients. The shelving system designed for the library continues the box-like simplicity of the exterior, while the supports for the shelves maintain the rhythm of the library's windows. The repetitive nature of this interior provides an uncomplicated backdrop to the books and creates an ideal display space for the clients' collection of art and craft works. The arched ceiling allows daylight to be evenly distributed throughout the interior.

- 1 Northwest facade
- 2 View showing carport beneath library
- 3 Interior view
- 4 Section through building
- 5 First-floor plan
- 6 Ground-floor plan

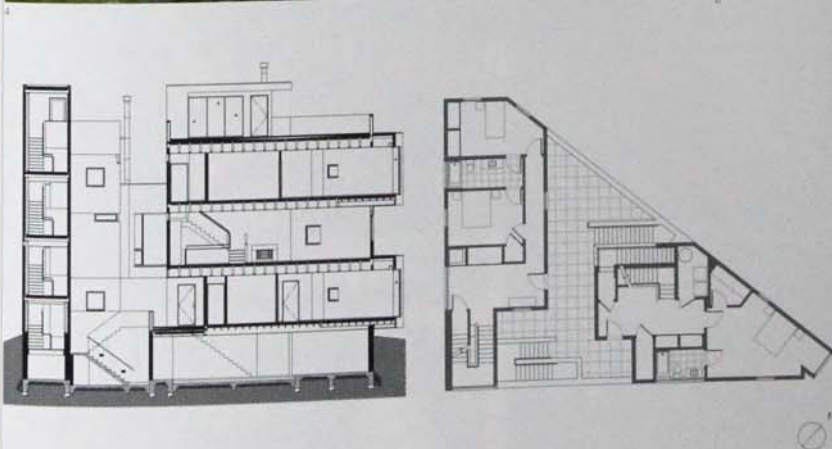
Client
Meiba and Ted Whatley
Area
792 m²/8,525 sq ft
Cost
US\$1,400,000
Coordinates
30.3114 -97.7647



0867 This meeting house for members of the Quaker faith is located at a busy intersection just north of downtown San Antonio. To achieve the silence and simplicity fundamental to Quakerism, the building's design isolates it from the noise of its immediate context. Parishioners glimpse the meeting house through the long branches of trees. They then walk up a winding path thick limestone wall with a gate that opens onto a courtyard surrounded by porches. The design of the building was inspired by the early meeting houses, which were functional, simple spaces for weekly Quaker meetings. The house is built using simple materials: wood, galvanized metal and glass. It features a simple row of meeting rooms and an office opening onto a covered portico that serves as the primary circulation space. The main meeting room, with its exposed wood trusses, is flooded with natural light. The walls and ceiling are plainly finished using wood slats, behind which are acoustic panels to muffle sound. The east wall is entirely glass and frames the serene trees and native landscape behind, further contributing to the tranquil atmosphere. Windows on the south and north, set beneath deep overhangs, take advantage of natural breezes and allow cross-ventilation. The inward focus of the meeting room, devoid of symbols, creates a calm environment for the Quakers to pursue their faith.

- 1 Exterior
- 2 View of courtyard
- 3 East wall
- 4 Entry to meeting room
- 5 Section through building
- 6 Ground-floor plan

Client
Religious Society of Friends
Area
486 m²/5,231 sq ft
Cost
US\$350,000
Coordinates
29.4962 -98.4421



0868 From a common base, these two family houses rise separately over four floors on a small site two miles southwest of Houston's city centre. 'One Two' refers to the dance step diagram of a Warhol image, and the two houses step around each other, almost interlocking but never touching. Separate north and south vehicular and pedestrian access routes from the two roads converge to form the triangular site. The two floor plans occupy the east and west corners of the triangle, creating an irregular shape between them. Even though they are separated, both houses have the same accommodation at each level, albeit in different configurations. On the first floors are the entrances and a bedroom; kitchen, dining and living spaces are on the second floors; main bedrooms are on the third floors; and an enclosed space and large terraces overlooking the city are on the roof. Construction is in concrete and steel up to the first floor. Thereafter, timber floor beams and frames are used and the wall panels are faced with stucco on the outside and

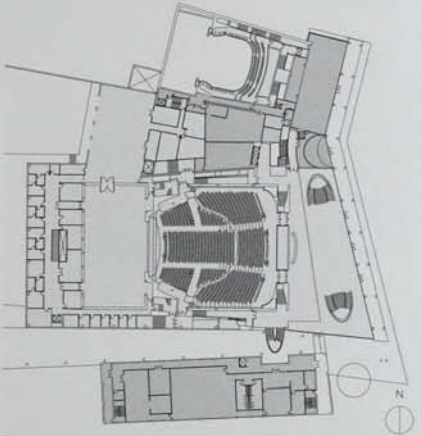
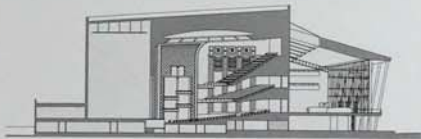
plasterboard on the inside. Steel was used to construct the alternating cantilevered bays, which emphasize the interlocking character of the building and take advantage of the east views. Apart from the bays with large picture windows, the shapes of openings are mostly limited to long narrow strips.

- 1 North facade
- 2 Detail of east facade
- 3 Staircase with timber flooring
- 4 View looking northeast
- 5 Kitchen and living space
- 6 Master bedroom
- 7 Section through building
- 8 First-floor plan

Client
Carol Barden
Area
716 m²/7,703 sq ft
Cost
US\$1,594,500
Coordinates
29.7600 -95.3851

0869 Houston, Texas, USA Hobby Center for the Performing Arts Robert A.M. Stern Architects 2002 EDU

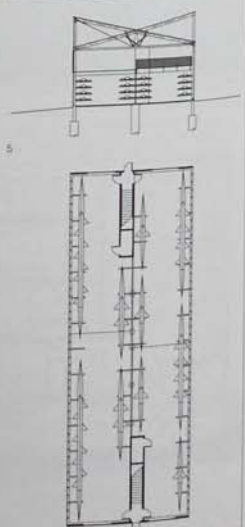
0870 Minneapolis, Minnesota, USA Minneapolis Rowing Club Boathouse VJAA 2001 SPD



0869 Located in downtown Houston, this privately funded performing arts complex is home to the 2,650-seat Samford Hall, the 500-seat Zilkha Theater and the Humphreys School of Musical Theater. The center is on a site bounded by various natural and man-made features of the area. To the west are a bayou (swampland) and elevated motorway. Houston's theatre district lies to the north, and high-rise office buildings sit across the nearby Tranquility Park to the east. This park and the office buildings form the backdrop to the 21 m (70 ft) high grand lobby of the Hobby Center. This lobby is intended to be a major public space for central Houston. The building is broken up into several distinct parts, each representing one of the major functions of the complex. Each of these sections has a distinct shape which, when viewed from above in Houston's downtown skyscrapers, results in a dramatic shape and combination of forms, culminating with a skylight above the grand lobby. A covered walkway connects the main entrance plaza with a car park for 800 cars located along Buffalo Bayou. Separate public entrances are provided for the restaurant, community theatre and the school. The building is constructed with limestone, brick, painted steel columns, a glazed curtain wall and a metal roof. Public art is a major component of the design, with a large mural by the artist Sol LeWitt on the north wall of the grand lobby and a bronze sculpture by Tony Craig in the plaza.

- 1 View from Tranquility Park
- 2 Zilkha Theater
- 3 East facade
- 4 Section through building
- 5 Ground-floor plan

Client
Houston Music Hall Foundation
Area
23,040 m²/248,000 sq ft
Cost
US\$75,000,000
Coordinates
29.7619 -95.3695



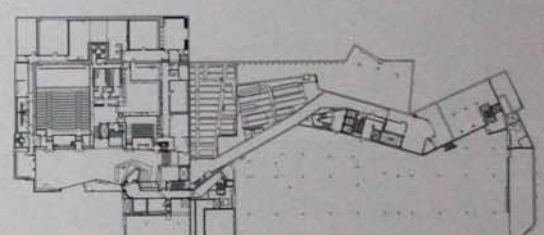
0870 The Minneapolis Rowing Club, which offers classes to adults and high-school students, was located at Lake Calhoun when it was established in the 1870s. The club moved to its current location in 1963 and its second boathouse was destroyed by arsonists in 1997. This new, geometric structure stands on the same site. The distinctive, angled roof mimics the motion of an oar pulling through water, a theme that is continued with the wood ribbing in the interior. The building consists of 511 m²

(5,500 sq ft) for boat storage and 279 m² (3,000 sq ft) for training, locker rooms and meeting space. As building costs were met through local fundraising, using inexpensive and easily found materials and bringing club members into the construction process were essential. The building needed to allow for boat storage, movement and maintenance, as well as to provide a structure resistant to fire and vandalism on the isolated site. To evoke the rhythm of rowing, the architects repeated a simple frame to create a sense

of dynamic, three-dimensional space. The cladding is continuous, black-painted cement board. The windows, high above eye-level, use polycarbonate glazing, and in keeping with the theme of boat construction, the building is not insulated and has an exposed structure.

- 1 Southwest corner
- 2 Exterior view showing high windows
- 3 Interior view overlooking lake
- 4 Exposed timber structure

5 Section through building
6 Ground-floor plan
Client
The Minneapolis Rowing Club
Area
790 m²/8,500 sq ft
Cost
\$600,000
Coordinates
44.9494 -93.2050



0871 The Walker Art Center is a multi-disciplinary arts institution established in 1927 in Minneapolis. Plans for its recent expansion began in 1999 and were completed in 2005. The center, adjacent to the Minneapolis Sculpture Garden, a large urban sculpture park, is located in the city centre and its expansion was enabled in part by the demolition of the old Guthrie Theatre. The project added 10,200 m² (130,000 sq ft) of floor area to the existing 12,100 m² (130,000 sq ft) and doubled the gallery space in addition to adding several other spaces – both interior and exterior. Along the southern end of the site, 1.2 hectares (3 acres) of outdoor space was added to extend the Sculpture Garden. Beneath the new garden addition, the architects also added a 650-car underground parking facility. During the center's expansion, the library was retrofitted into an old gallery. The main feature of the redesign is a 37 x 30 x 21 m (120 x 100 x 70 ft) tower block on the southeast corner of the site, which cantilevers east towards the street. This structure houses the new McGuire Theater, seating 385 people and providing a new, multidisciplinary performing arts studio. The interior of the theatre is clad with

a custom-stamped aluminium metal mesh, the same material used as the exterior cladding for the tower block. The scheme also added an 85-seat restaurant and an event space, both with views of the city. To provide better visibility for passers-by, the architects placed a 76.2 m (250 ft) long glass wall at street level, facing busy Hennepin Avenue.

- 1 Main facade, seen from street
- 2 Facade detail
- 3 Tower block cantilevered over street
- 4 Lobby seating area
- 5 Entrance lobby
- 6 Interior of McGuire Theatre auditorium
- 7 Ground-floor plan

Client
Walker Art Center
Area
10,200 m²/110,000 sq ft
Cost
Confidential
Coordinates
44.9671 -93.2657

0872

Minneapolis,
Minnesota,
USA

Guthrie Theater

Architectures Jean Nouvel

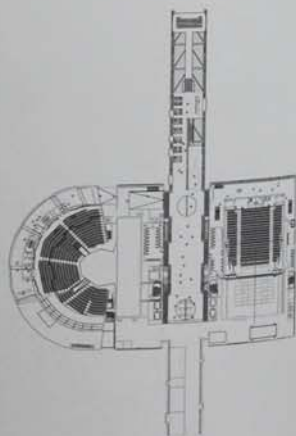
2006
CUL

0150 CUL
Seoul,
South Korea

0456 CUL
Paris,
France

0487 COM
Barcelona,
Spain

0595 CUL
Luzern,
Switzerland



0872 The Guthrie Theater is the first completed project in the USA by French architect Jean Nouvel. The original theatre, founded in 1963, had one stage with an auditorium that seated 1,441. In 2001 construction began on its current incarnation: a nine-storey, multistage theatre complex in the historic Mill City district of Minneapolis. Located on the west bank of the Mississippi River, the building's design takes its initial cues from its predecessor (which has since been demolished) and its historic industrial surroundings. The building contains three stages of varying sizes, two

restaurants, education and production programme spaces and administrative offices. The three theatres each feature a distinct type of seating and accommodate different sizes and types of productions. The irregularly-shaped Wurtele Thrust Stage is the largest of the three and is surrounded by the audience on six of its seven sides. It is a near-exact recreation of the original Guthrie Theater, which also had a thrust stage, asymmetrical auditorium and slightly staggered balconies. To improve some sightlines and to widen seats, it seats only 1,100. The McGuire Proscenium Stage is

used for more intimate performances of more contemporary works and seats 700. The Dowling Studio is used for developing new plays and has flexible seating. A distinctive feature of the project is a 54 m (178 ft) cantilevered walkway on the fifth floor that shoots out over the river. The walkway provides a spectacular view of St Anthony Falls and shelters the main entrance on the western side of the building. The walkway, a feature normally prohibited by city by-laws but exceptionally allowed here, is a functional link between the main theatre stage and the scene shop where sets are built.

- 1 Guthrie Theater in context
- 2 Facade detail
- 3 Entrance facade
- 4 Auditorium stage and seating
- 5 Interior of auditorium
- 6 View to Mississippi river
- 7 Lower lobby area
- 8 Auditorium-level plan

Client

Guthrie Theater

Area

18,400 m²/198,056 sq ft

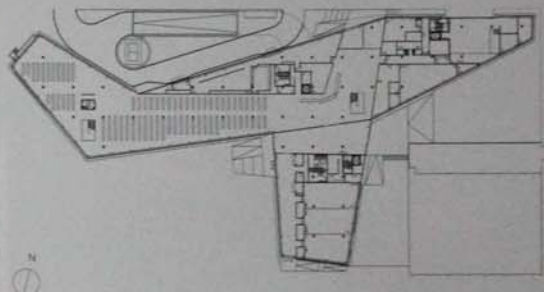
Cost

Confidential

Coordinates

44.9788 -93.2563

0873	Des Moines, Iowa, USA	Des Moines Public Library	David Chipperfield Architects	2006	CUL	0502 SPO Valencia, Spain	0501 RES Berlin, Germany	0560 CIA Marbach am Neckar, Germany	0875 CIA Doverport, USA	
0874	Iowa, Iowa, USA	School of Art and Art History, University of Iowa	Steven Holl Architects	2006	EDU	0635 TOKU Lingenfels, Austria	0676 CUL Kansas City, USA	0887 GOV Washington DC, USA	0925 INF New Haven, USA	0922 EDU Cambridge, USA



0873 A new park on a brownfield site lies 10 blocks west of the Racoon River's undulating division of Des Moines. This new library occupies the east end of the park and is intended to connect it to the business district. Chipperfield responded to an open call for proposals while working on Figge Art Museum in nearby Davenport. The architects produced four alternatives, with the decision by public ballot to build a figural aeroplane shape in plan. The exterior of the linear two-storey building is composed of frameless,

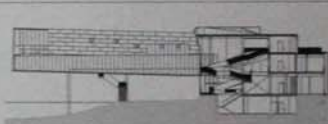
triple-glazed units containing expanded copper mesh between sheets of glass. The modulation of structural silicone jointed panels 1.2 m (3.9 ft) wide by 4.2 m (14 ft) high, delivered from Germany to the site fixed as a single 8.5 m (28 ft) long panel and seated on a slim plinth of precast concrete, provides the primary elevational structure. A more complex version of the plan was simplified to accommodate the requirements of the glass and copper panel, which is vulnerable to streaking and

deterioration from seasonal temperature extremes. Opaque and copper-coloured from the outside in daytime, the copper mesh reduces glare inside the building, blocking 68 per cent of the sunlight. It admits little solar heat and reduces air-conditioning costs. The plan's long wings allow surveillance by library staff. Rather than a central reading room, reading areas occur along the glazed perimeter, where concrete columns are slimmer and more closely spaced. The ceiling is uncluttered, with servicing through the floor

which is raised 400 m (1,312 ft) to form a low-pressure plenum, exposed in the children's library as a teaching tool. The flat roof is planted with sedum.

1 Aerial view
2 Exterior view at dusk
3 Interior view looking out over plaza
4 Ground-floor interior
5 Interior view showing stacks
6 Ground-floor plan

Client
Des Moines Public Library
Area
13,520 m²/145,530 sq ft
Cost
Confidential
Coordinates
41.5862 -93.6311



0874 The project, situated on the University of Iowa's hilly campus, joins a cluster of existing buildings which serve the department of Art and Art History. It is adjacent to a limestone bluff and a small pond, which become backdrops for the building's geometries and movement corridors. Conceived as a series of fragments that imply forms without rigidly defining them, the project creates spaces that condense movement into points of student interaction. Wrapped in Cor-Ten

steel planes, the project's rust-coloured volumes offer a contrast to the surrounding landscape. Multiple entries into the building, including a path that curves along the contours of the adjacent pond, lead traffic into a central atrium. In the atrium, a suspended staircase made of red folded steel plates winds upwards and is lit from rooftop skylights. The facility houses an auditorium, classrooms, an art library, studios, a gallery for art, faculty offices, meeting rooms and a café. The art library

is housed in a bridge-like wing which projects over the pond and is supported by planar concrete columns. Studios on the top floor are lit from above, with the roof's concrete planks folding upwards to let in northern light. Interiors are left exposed, with concrete floors and ceilings providing an industrial character to the large work spaces. Exposed steel members are painted in the red of the exterior facade panels, creating continuity between the building's constructive elements. Glass partitions line the corridors, allowing

visitors to look into studios. Full-height windows in the library wing open views onto the vertical face of the adjacent bluff. Views through the building and to the surrounding landscape tie the project's spaces to both its natural environment and the life within it.

1 North facade
2 Exterior staircase
3 Main staircase
4 Projecting library wing
5 Library interior

Client
University of Iowa
Area
21,336 m²/229,658 sq ft
Cost
Confidential
Coordinates
41.6644 -91.5411

0875 Davenport, Iowa, USA

Figge Art Museum

David Chipperfield Architects

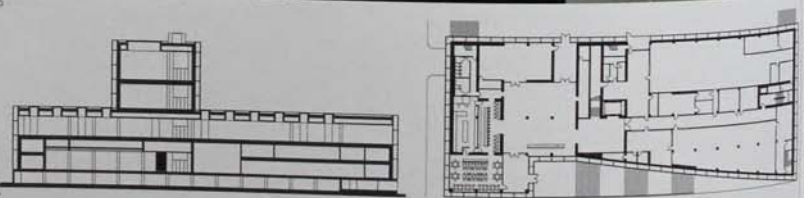
2005 CUL

0902 SPO Valencia, Spain

0551 RES Berlin, Germany

0560 CUL Marbach am Neckar, Germany

0873 CUL Des Moines, USA



0875 Originally housed in a Brutalist concrete building some distance from the city centre, the Davenport Art Museum was moved and renamed after its major benefactors, the V.O. and the Elizabeth Kahl Figge Charitable Foundation. The museum now supports the city grid by filling one half of a previously empty city block on the banks of the Mississippi River. Although the site is on a flood plain, the Figge is built on top of a car parking structure which protects the museum from flood waters. The new building appears as a simple block topped by a large tower housing two extra storeys of special exhibition space. External glass panels reflect the grid pattern in which the building sits. The facades are etched with horizontal

banding that varies in density resulting in opaque, transparent and translucent zones. The museum is known for its collections of Haitian and colonial Mexican art, and its also contains many early American landscapes as well as works by European masters. The interior plan reflects the variety of historical groupings within this complex collection, using a large number of small gallery spaces. Each of the building's facades has a distinct appearance, as they address a plaza, a street entrance and a terrace on the side of the river. The plaza provides for a sculpture garden and public gathering space, connecting the Figge with the urban district for which it is helping to attract investment.

- 1 View of building across Mississippi River
- 2 Entrance facade
- 3 Exterior view of building
- 4 Interior showing adult learning studio
- 5 Gallery interior
- 6 Interior of lecture theatre
- 7 Section through building
- 8 Entrance-level plan

Client
Figge Art Museum
Area
10,000 m²/107,639 sq ft
Cost
Confidential
Coordinates
41.5215 -90.5778

North America USA East

0876	Kansas City, Missouri, USA	Nelson-Atkins Museum of Art	Steven Holl Architects	2007	0633 TDU Langeniss, Austria	0674 EDU Iowa, USA	0697 GOV Washington DC, USA	0920 INF New Haven, USA	0922 EDU Cambridge, USA
0877	St Louis, Missouri, USA	Contemporary Art Museum St Louis	Allied Works Architecture	2003					



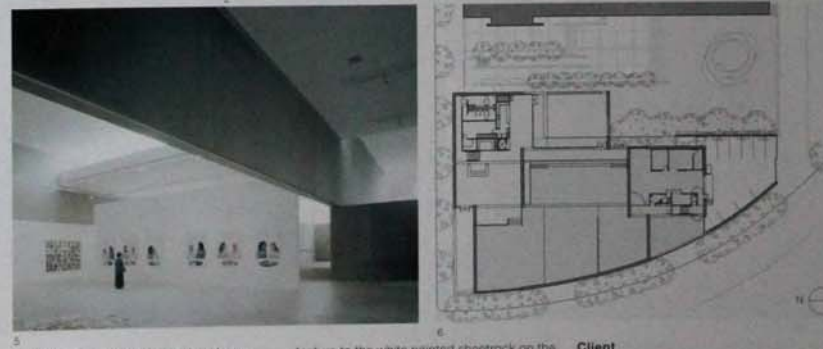
0876 The project is an addition to the Nelson-Atkins Museum in Kansas City. Housed in a 1933 building, which overlooks a series of terraces that step down to meet a sloping park, the museum required additional exhibition space without compromising its original home. The project consists of a series of translucent volumes to the east of the existing building. These block-like volumes act as lenses, bringing light into underground galleries which form a continuous sequence of linked spaces running between the original building and the edge of the museum grounds. The addition increases the size of the museum by 70 per cent. To the north of the old building, a reflecting pool with an installation by the artist Walter de Maria sits above a new car park. Lenses within the pool bring light into the car park and are illuminated from below at night. Directly east of the pool is

the main entrance of the addition. Inside, the lobby has curved walls defined by ramps leading to different exhibition spaces. From the lobby, the underground galleries extend nearly 256 m (840 ft) alongside the old building and vary in height from between 8.2 m (27 ft) to 10.3 m (34 ft). The glass facades of the projecting volumes comprise a combination of translucent and transparent skins, giving the blocks a crystalline appearance. The museum's free admission policy makes it possible for visitors to enter and exit as they please. The sequence of exhibition spaces opens onto landscaped gardens that slope between the projecting volumes. The garden sometimes folds upwards to become a planted rooftop, providing insulation and offering a means to control storm water. The garden also serves as a sculpture park, with the museum's collection of works by Isamu Noguchi

displayed along the sloping lawns. Paths threading between the projecting glass blocks complement the meandering flow of the gallery spaces below

- Existing museum and extension
- New wing and pool
- Lobby area
- Circulation space
- View from south
- Section through building
- Site plan

Client
Nelson-Atkins Museum of Art
Area
15,329 m²/165,000 sq ft
Cost
US\$200,000,000
Coordinates
39.0448 -94.5810



0877 In an effort to reverse urban decay, St Louis has created an arts district at the edge of downtown which has begun to foster regeneration. The Contemporary Art Museum, which shares a courtyard with the neighbouring Pulitzer Foundation for the Arts, was designed by Allied Works principal Brad Cloepfil as a flexible shell for experimentation in the visual arts. Full-height windows reveal the contents of the museum, making immediately apparent its intent to reach

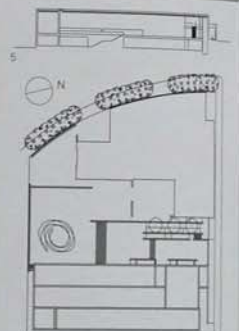
to the neighbourhood and the general public. The building extends out to a curved corner, giving it a distinctive profile. It maintains the original street line, in contrast to the Pulitzer, which is pulled back. Poured concrete walls are sandblasted to dematerialize the surface. The upper half of these walls is clad in a tightly woven stainless-steel mesh set 10-15 cm (4-6 in) away from the concrete to shade the office and classroom windows. Galleries for changing exhibitions occupy a quarter

of the space. The rest is used by a large performance space, an education centre and a café, plus upstairs offices and classrooms. Galleries open up to each other and to the outdoor areas, which are tightly enclosed by the two buildings. There are two wall levels: 4 m (13 ft) high sections at ground level, and a 6 m (19 ft) high band that wraps around the upper level, tying the spaces together. In places, the exterior-steel mesh is carried inside to add another layer and a contrasting texture to the white painted sheetrock on the display walls. Ceiling planes float at different levels, admitting light in from clerestories and blocking direct sun.

- Aerial view from southwest
- View from main entrance
- Circulation space
- Exterior view at night
- Exhibition area
- Ground-floor plan

Client
CAM St Louis
Area
2,508 m²/26,996 sq ft
Cost
US\$7,000,000
Coordinates
38.6402 -90.2347

0878	St Louis, Missouri, USA	Pulitzer Foundation for the Arts	Tadao Ando Architects & Associates	2001 CUL	0170 CUL Nagasaki, Japan	0217 COM Tokyo, Japan	0538 CUL Nurem, Germany	0985 CUL Fort Worth, USA
0879	Johnson, Arkansas, USA	Blessings Golf Clubhouse	Marlon Blackwell Architect	2005 SPO				



0878 This is Tadao Ando's first public building in the United States, a signature work of smooth concrete and glass and a serene retreat in which to contemplate a few choice examples of modern art. It is located in the St Louis Arts District, a transitional neighbourhood in the city. Changing exhibitions of the foundation's collection are open to the public by appointment. Planes of concrete enclose a forecourt, concealing the entrance from

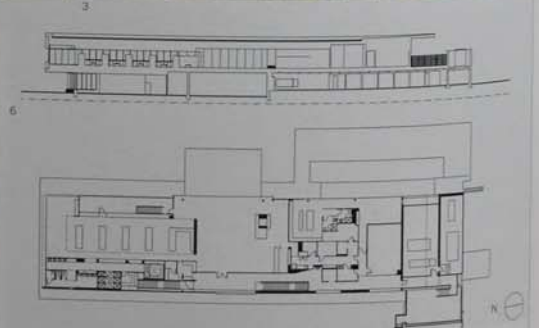
the street. The building consists of two long rectangles, one 3 m (9.8 ft) taller than the other. A cantilevered roof slab extends from the higher wing over the lower wing and is supported by a single column. Two long, narrow wings extend from the low-ceilinged lobby, flanking a reflecting pool that reflects light onto the ceilings through low ribbon windows, a traditional Japanese device. Most of the artworks are displayed in the east gallery, which is 52 m (170.5 ft) long and steps

down in response to a drop in the ground level. The west wing contains a smaller gallery and administrative offices. Part of the basement level is used for conservation and storage. Steps lead up to a small glass-walled gallery, a sculpture terrace and a roof garden. The building shares a rear courtyard – and a Richard Serra torqued spiral sculpture – with the Contemporary Art Museum on the adjoining site. Concrete of the quality that Ando demands in Japan is rare in the

United States, and builders responded to the challenge, achieving the required refined finishes. Forms were handcrafted and lined with veneered plywood.

- 1 Street facade
- 2 Entrance
- 3 Roof garden and pool
- 4 Upper-level gallery
- 5 Section through building
- 6 Site plan

Client
Pulitzer Foundation for the Arts
Area
2,380 m²/25,618 sq ft
Cost
Confidential
Coordinates
38.6398 -90.2334



0879 This golf clubhouse and practice facility is located in the Ozark Mountains region in northwest Arkansas. The rectangular building contains a clubhouse that reaches from a north-facing mountain ridge towards an Osage Indian archaeological preservation zone. It functions as a covered bridge, creating an entrance that frames the eighteenth hole's green, acts as a threshold to the golf course beyond and provides an event space for golf tournaments. Designed

to accommodate up to 300 members, the clubhouse overlooks Highway 112, a two-lane road which winds through the Ozark foothills along fields spotted with hen houses. Embracing these local landmarks – both the natural and industrial – the design uses local materials, including Pennsylvania bluestone and American cherry wood. Views of a Zen garden and the rolling landscape of the golf course are seen at the entrance of the building through a parlour

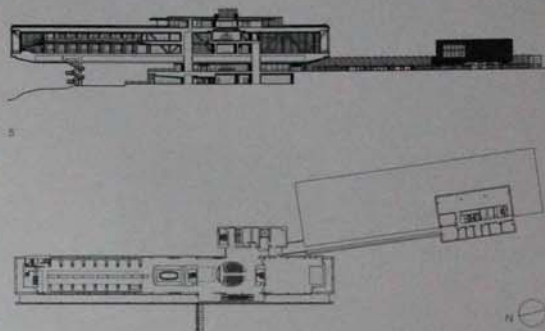
and dining room. On the second level, the Men's Grille Lounge with its media wall, fireplace and bar, has panoramic views of the valley through an immense glass curtain wall. The wet area, with all surfaces covered in shades of green glazed tile, culminates in a double-height, skylit hot tub. Full-height glass windows and porches allow views from within the copper-clad second storey. Throughout the clubhouse, including the 270-degree glass corner in the men's lounge,

visitors and players rarely lose sight of the course, hills and valleys.

- 1 View of northwest corner
- 2 West facade
- 3 Changing-room interior
- 4 Men's Grille Lounge
- 5 Dining hall
- 6 Section through building
- 7 Ground-floor plan

Client
John Tyson
Area
2,015 m²/21,689 sq ft
Cost
US\$4,290,000
Coordinates
36.1442 -94.1125

0880	Little Rock, Arkansas, USA	William J. Clinton Presidential Center	Polshek Partnership Architects	2004 CUL
0881	St Amant, Louisiana, USA	Holy Rosary Catholic Church Complex	Trahan Architects	2004 REL

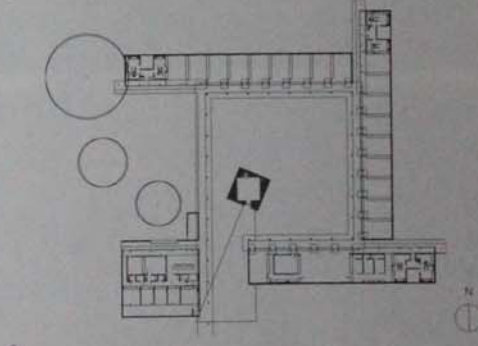


0880 This library, museum, school, policy institute and public park was built to memorialize and continue the work of Bill Clinton's terms in office. The site is in Clinton's home state of Arkansas, where he became a governor, and sits on the south bank of the Arkansas River. This site was selected to rehabilitate a derelict area of abandoned warehouses, as well as to act as a catalyst for the revitalization and eastward development of Little Rock. The cantilevered glass museum provides views of the city, the river and the park. Key to the centre's design was the creation of a riverfront park, which extends the existing chain of parks along the river. Included within it is a variety of areas ranging from active zones, such as a grass amphitheatre and playground on the western side, to quieter, more natural spaces on the east side, closer to the city. The main body of the centre is lifted off the ground, allowing the new park to flow uninterrupted underneath. Clad in glass and metal, the building's bridge-like form is both a reference to Little Rock's distinctive six bridges and a metaphor for the progressive goals of the Clinton presidency. Inside, the main feature is a naturally lit 73 m (240 ft) long, 12 m (40 ft)

high exhibition space. In this space, the visitor learns about the initiatives and goals of the Clinton administration through a series of interactive exhibits. Contrasting with the form of this bridge-like building is the archive building, which sits firmly on the ground and is clad in stone and concrete. While the millions of documents and artefacts of the presidential archive are located in a secure environment, the archivists occupy the light-filled structure above.

- 1 View of building at night
- 2 Staircase to exhibition hall
- 3 View across park
- 4 Volume cantilevered over river
- 5 Section through building
- 6 Third-floor plan

Client
William J. Clinton Foundation
Area
15,329 m²/165,000 sq ft
Cost
US\$165,000,000
Coordinates
34.7460 -92.2584



0881 Designed for a rural community between Baton Rouge and New Orleans, this new complex replaces older, unsuitable accommodation. The modest external appearance of a white, single-storey classroom and administration buildings surrounding an oratory belies a purposeful geometrical organization. The arrangement of 27 circular columns supporting a covered pathway on four sides of a grassed precinct creates a contemporary cloister. Along three sides

are classroom blocks arranged pinwheel fashion and sited at a slightly lower height than the canopy. The administration building is to the west of the main entrance. This is marked by an extension of the canopy and a triangular paved area pointing directly to the entrance of the oratory. Occupying only one-eighth of the precinct, the oratory seats between 30 and 40 people. It is a concrete cube set slightly lower than the surrounding grass, and rising to twice the height of the

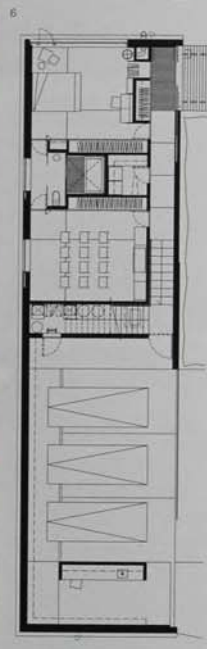
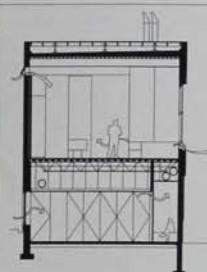
surrounding buildings. The entrance is an unframed pivoted cast glass door set in the only visible opening. Inside, space appears to be carved out of a solid concrete mass. Light is reflected downwards and modulated through faceted openings in the walls. This is made possible by the rotated geometry of the plan leaving space for rooflights at the corners. The palette of materials is restricted to concrete and glass against a background of grasses and trees.

- 1 Oratory with complex behind
- 2 Pathway beside administration building
- 3 Oratory seen from cloister
- 4 Interior space with rooflight
- 5 Interior view of oratory
- 6 Ground-floor plan

Client
Holy Rosary Catholic Church
Area
1,586 m²/17,071 sq ft
Cost
US\$2,400,000
Coordinates
30.2235 -90.8606

0882 Appleton, Wisconsin, USA Field House Wendell Burnette Architects 2004 RES

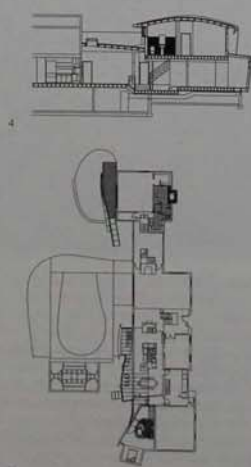
0883 Burlington, Wisconsin, USA Spring Prairie Residence Garofalo Architects 2002 RES



0882 This house by Phoenix-based Wendell Burnette Architects is located amid the large dairy barns and grain silos dispersed over the rural landscape of Appleton. It was important for the local community that the building was congruous with its surroundings. Respecting this, the simple, elongated exterior of the building uses the utilitarian aesthetic of the agricultural buildings around it, complementing rather than overshadowing its neighbours. Clad in a galvanized metal skin similar to the neighbouring silos the structure appears from afar as a simple, silvery rectangle. More closely examined, its long south facade reveals 41 cm (16 in) wide panels of metal cladding in parallel bands, reinforced by aquamarine-tinted window extending horizontally across an entire side of the second floor. The banding continues on the building's west side, with large sliding doors of laminated glass providing access to the garage and a pottery studio. The main entrance to the east is a sliding plane of cedar panels. Inside is a long, dark and cave-like entry hall, with walls clad in raw steel, and doors that open to guest quarters. This level also has laundry and media rooms. Upstairs in the living/dining/kitchen area are 4.9 m (16 ft) high ceilings, floor-to-ceiling glazing and a loft-like open plan which all bring in abundant light and exploit the view of an expansive field outside. A silo ladder ascends to a concealed rooftop observatory.

- 1 East facade from fields
- 2 Balcony looking out to rural landscape
- 3 Facade detail
- 4 View through living area to porch
- 5 Main living area
- 6 Section through building
- 7 First-floor plan

Client
Confidential
Area
465 m²/5,000 sq ft
Cost
Confidential
Coordinates
44.3333 -88.5072



0883 Surrounded by flat agricultural land, this traditional timber farmhouse and barn was renovated and extended to provide a larger kitchen, a number of bedrooms and bathrooms and a new, separate building for llamas. The front of the house, with its pitched roofs, brick chimney and Dutch barn, was left intact, allowing maximum contrast with the curvilinear titanium roof of the extension at the rear. This project provides a case study of Computer Numerical Control in its design and fabrication. The roof's complex curvature is an overt product of digital modelling. A series of parallel ribs provides the underlying framework for timber strips attached to their outer edge and covered with thin titanium tiles. On the ground and first floor, the timber walls and windows of the extension are vertical, although irregular in shape. The walls and frames are treated with the same oxblood-red finish of the original house. The titanium roof covers both upper and lower levels, reaching to the ground at various points. The underside of the curved construction is seen clearly in the two upper bedrooms. Triangular

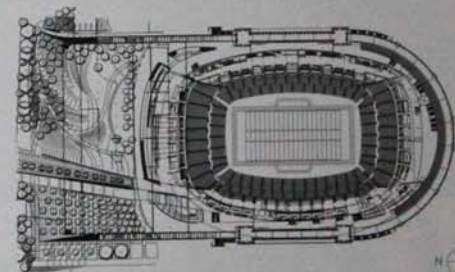
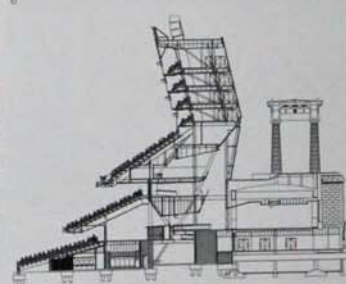
paving blocks, similar to the shape of the roof tiles, separate the house from the swimming pools and the dining area on the south side.

- 1 View from southwest
- 2 Bedrooms underneath titanium roof
- 3 Interior with curved roof
- 4 Section through extension
- 5 Ground-floor plan

Client
Confidential
Area
522 m²/5,618 sq ft
Cost
Confidential
Coordinates
Confidential

0884 Chicago, Illinois, USA Chicago Bears Stadium at Soldier Field Wood and Zapata

2003 SPO 0883 PHS San Francisco de Quito, Ecuador



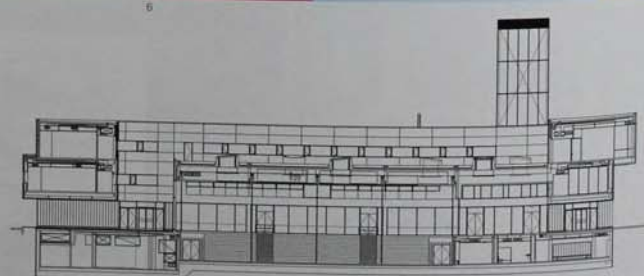
0884 Located just south of downtown Chicago in a park on Lake Michigan, this new 62,000-seat football stadium is nestled inside an old track and field arena, like an asymmetrical bowl set on a shallow dish. The arena, which doubled as a World War I memorial, was built in the 1920s by the local firm of Holabird & Root as a late example of Beaux Arts monumentality. Built from concrete, the open-ended loop of bleachers in the original stadium was topped by two Doric pergolas, echoing the Ionic portico

of the Field Museum. The elongated plan was ill suited to the commercial imperatives of professional football, which places higher value on television coverage and luxury suites for big spenders than on open seating for fans. One goal of the design was to accept a reduction in the number of seats in return for bringing everyone closer to the players. The design preserves the listed facade and inserts an elliptical stack of steel-framed, glass-walled clubrooms and sky boxes to the east. The structure tilts

outwards and is cantilevered at either end over the steep oval of bleachers. Openings at both ends frame views of the park and city skyline. Angled steel columns support the glazed container and banks of seating, playing off the stiff Doric columns, and achieving a layering of space that mediates between the park and the field. The tensions between vertical and horizontal, open and enclosed, old and new, are an intriguing echo of Chicago's history of architectural innovation.

- 1 Stadium in context
- 2 View from lake
- 3 Aerial view at night
- 4 Stadium interior
- 5 New facade alongside doric pergola
- 6 Interior showing Colonnade Club
- 7 Interior of dining hall
- 8 Section through building
- 9 Ground-floor plan

Client
Chicago Park District
Developer: Chicago Bears Football Club
Area
167,225 m²/1,799,994 sq ft
Cost
US\$365,000,000
Coordinates
41.8606 -87.6175



0885 Described as an architectural and social landmark in a deprived area of Chicago's South Side, Gary Comer Youth Center announces its presence and daily activities on a revolving LCD band atop a 24.4 m (80 ft) tower. The translucent tower is set at the east corner of the building's three-storey courtyard plan. One of many surprises inside the building is a 2,638 m² (28,400 sq ft) roof garden at second-floor level. The gymnasium and a 640-seat theatre space are situated below. Philanthropist billionaire

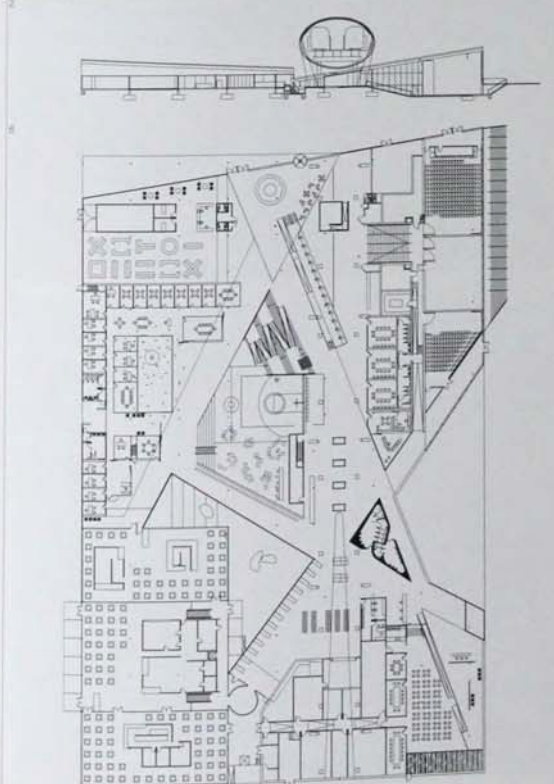
Gary Comer grew up in this area, and in addition to funding this project, actively participated in its development with the architects and local youth organizations. The client wished to avoid external glazing in the design. This restriction resulted in the brightly coloured surface of the external cladding, composed of fibre-reinforced cement tiles in five shades each of blue and red, attached to a steel-framed structure. The projection of the dance studios and exhibition spaces beyond the rectangular envelope, and

ample glazing for these activities high above ground level, help prevent the feeling of a fortress. The gymnasium floor, changing rooms and service areas are below ground level, as is an elongated foyer that links the two entrances with the auditorium and the café. The fly tower for the stage area rises through the entire height of the building. Every opportunity has been taken to achieve a sense of openness and transparency inside. From the cafeteria, one can see the gymnasium below, the library above and the

dance studio beyond. At a higher level, the exhibition room and offices look into the roof garden and the surrounding neighbourhood.

- 1 South corner
- 2 Second-floor roof garden
- 3 Southeast facade
- 4 Second-floor interior space
- 5 Northeast facade
- 6 Recreation room
- 7 Site plan
- 8 Section through building

Client
Comer Science & Education Foundation
Area
7,500 m²/ 80,729 sq ft
Cost
US\$30,000,000
Coordinates
41.7639 -87.6023

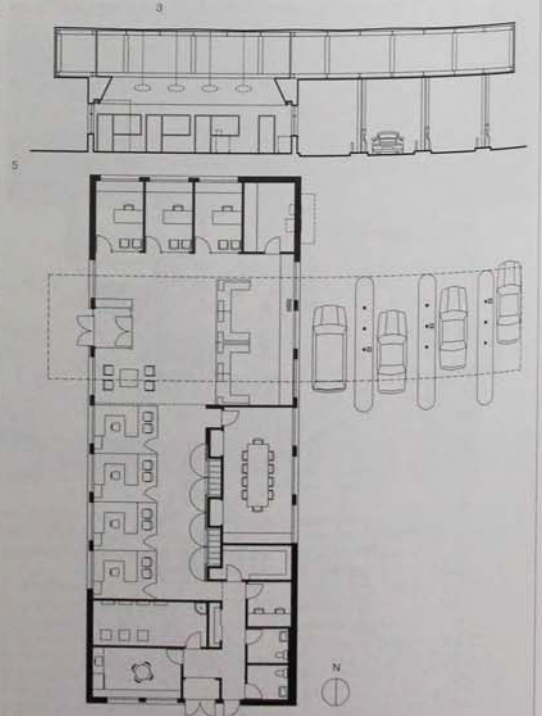


0886 Located 4.8 km (3 miles) south of downtown Chicago, on the rigorously orthogonal campus of the Illinois Institute of Technology, this centre is a cheeky riposte to order and restraint. Ludwig Mies van der Rohe planned his grid of boxy structures in the mid-1940s, and they were built out over the next two decades. Selected to design a new student centre, OMA subverted Mies's austerity with a deliberately brash 11,000 m² (118,000 sq ft) structure squeezed in below an elevated train station. A 53 m (174 ft) elliptical tube of corrugated steel lined with concrete tames the roar of the trains. The architects used the same materials as Mies, but to entirely different effect. OMA developed diagonal patterns of circulation

which cut across the grid and connect with the old commons building, now a dining hall. The glass facade of the low concrete-framed building is animated by bold graphics. The entry area is layered with translucent plastic and vibrant orange glass. Bleachers and ramps lead down to a computer gallery and a student bar which is naturally lit from a sunken garden. High ceilings alternate with low to achieve a feeling of compression and release. The finishes and detailing are deliberately rough. Metal floors, camouflage-painted concrete and unfinished ceilings provide an appropriate backdrop to the messy exuberance of social life in a cutting-edge college.

- 1 View of campus centre and rail tube
- 2 Main entrance to campus centre
- 3 Interior of computer gallery
- 4 Detail of glass facade
- 5 View through student bar to sunken garden
- 6 Section through rail tube
- 7 Lower-level plan

Client
Illinois Institute of Technology
Area
10,690 m²/115,066 sq ft
Cost
US\$35,000,000
Coordinates
41.8256 -87.8290



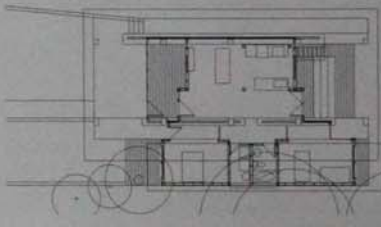
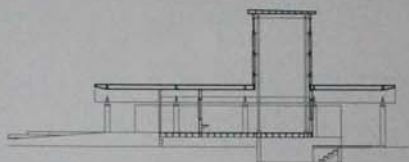
0887 This branch of the Irwin Union Bank is located in the architecturally renowned town of Columbus, Indiana. Following in the town's tradition of bold buildings, which includes projects by I.M. Pei, Robert Venturi, Cesar Pelli, Richard Meier and others, this new branch also continues Irwin Union's strong architectural history, reflected in buildings by Eero Saarinen and Kevin Roche. This is the second structure in the area by Deborah Berke & Partners. The building's simple and bold design is occasioned by its location - a 0.65 hectare (1.6 acre) site in the expanse of a strip shopping mall, which includes a Wal-Mart, Kohl's department store and large areas designated for parking. The building

is most often seen by cars driving down the street to the mall, which influenced the creation of a light box that glows at night and contrasts with the plain exterior of the main building. Drive-thru banking is a major component of the new building. Floating above the masonry structure, the light box spans the drive-thru lanes as well as the main banking hall. The translucent quality of the box, created by the use of structural glass, permits natural light to filter down and makes the box glow. The box floats in the air, lending the new bank building an elegant presence which serves as a refreshing counterpoint to the heavy, sprawling retail buildings nearby.

- 1 North facade
- 2 East facade
- 3 Banking hall interior
- 4 Building at night
- 5 Section through building
- 6 Ground-floor plan

Client
Irwin Union Bank
Area
372 m²/4,000 sq ft
Cost
US\$1,000,000
Coordinates
39.2061 -85.8836

0888	Mason's Bend, Alabama, USA	Christine's House	Rural Studio	2006 RES	0888 REL Perry County, USA
0889	Perry County, Alabama, USA	Antioch Baptist Church	Rural Studio	2002 REL	0889 RES Mason's Bend, USA



0888 The Rural Studio is a programme that offers architecture students at Auburn University the opportunity to design and build community projects in impoverished rural communities in Alabama. It was established in 1993 by Samuel Mockbee. The structures that the students build use materials that have been donated, found or recycled. Christine's House, a dwelling for a single mother and her children close to their grandmother, is the latest of several

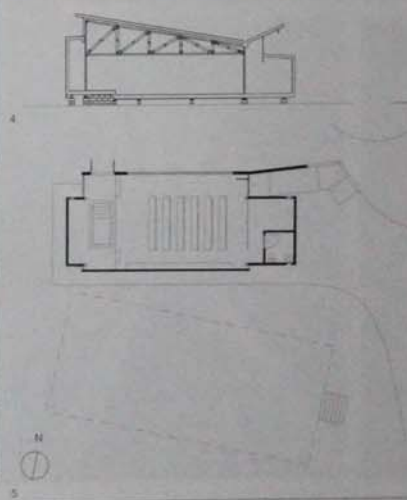
additions to a small, isolated community of four extended families, which is located in Mason's Bend, by the banks of the Black Warrior River. The house sits within a dense tree line. Although solid to the east and west to protect from intense sun, the house is open to the north and south to let in light and encourage visits from neighbouring families. A raised garden connects the house to that of the owner's mother. The large roof extends over deep porches in the front and

back, enlarging its rooms, and the expanding space of the house. The wind tower is a combination of the vernacular cupola and a Persian wind catcher, an architectural device used to create natural ventilation. The tower rises over the kitchen, expelling hot air while pulling in cool air. Just as significant is the building material, a mixture of earth, pulped newspaper and Portland cement. The mixture was poured into cardboard boxes of various sizes to make bricks for two main

walls of the house. This hybrid adobe mix requires little special skill or equipment, and its high insulation value is attractive in terms of long-term cost.

- 1 South facade
- 2 View across deck
- 3 South-facing deck
- 4 Interior of kitchen
- 5 Section through building
- 6 Ground-floor plan

Client
Christine Green
Area
86 m²/926 sq ft
Cost
Confidential
Coordinates
32.7304 -87.8030



0889 The Antioch Baptist Church replaces an existing hundred-year-old church 40 km (25 miles) northeast of Newburn, which served a small congregation with four families at its core. The existing church had no front or lavatory, and its foundations had been eroded by rainwater. It was demolished and about 80 per cent of its materials recycled, including roof and floor joists, timber wall panelling, tongue-and-groove boards and exterior corrugated metal. Concrete blocks recovered from renovated women's dormitories at Auburn University, where Rural Studio is based, were used for the foundations. The new building has a metal structure that is enclosed by two interlocking wooden elements. One runs north to south and covers the solid south wall, the ceiling, and the glazed north wall that overlooks the graveyard. The second runs east to west and forms the baptistry and lavatories. The front is located below the baptistry, accessed by a hidden staircase. It was important that the new structure would not be damaged by water as its predecessor had been, so the church is now located higher on the hillside to protect it from rain, and surrounded with gravel. The wall on the cemetery side is supported by hand-built composite metal and wood trusses and acts as a retaining wall that diverts rainwater away from the building. A scupper on the sloped roof channels water into a concrete receiver on the ground.

- 1 Entrance forecourt
- 2 View from northeast
- 3 View from cemetery
- 4 Section through building
- 5 Site plan

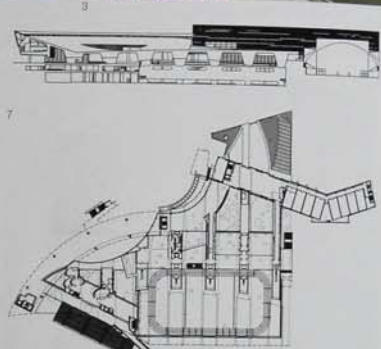
Client
Confidential
Area
102 m²/1,000 sq ft
Cost
US\$35,000
Coordinates
32.6358 -87.2919

0890 Cincinnati, Ohio, USA
 University of Cincinnati Recreation Center
 Morphosis
 2006
 EDU

0835 GOV San Francisco, USA
 0850 GOV Los Angeles, USA

0891 Cincinnati, Ohio, USA
 Richard E. Linder Athletics Center
 Bernard Tschumi Architects
 2006
 EDU

0450 CUL Rouen, France
 0748 CUL Athens, Greece
 0916 RES New York, USA



0890 Located in the centre of the University's campus, the project is adjacent to a disparate array of academic buildings, a football stadium and the campus green. The project's diverse programme comprises 32,516 m² (350,000 sq ft) of new construction on a 10,219 m² (110,000 sq ft) site. The heterogeneous context is complicated by a 16 m (53 ft) grade change along the main axis between the green and the stadium. The project navigates these constraints by weaving together a composition of distinct

formal elements and proposes new paths of movement through the campus, reorienting pedestrian traffic and refocusing university life around the centre. Athletic facilities, including six full-size basketball courts, a varsity swimming pool and a soccer pitch are situated in a flat-roofed section that butts up against an angle formed by two pre-existing buildings and the stadium. A second, raised element forms an S-shape that encloses and overlooks the sports facilities. Inside, six lecture halls occupy

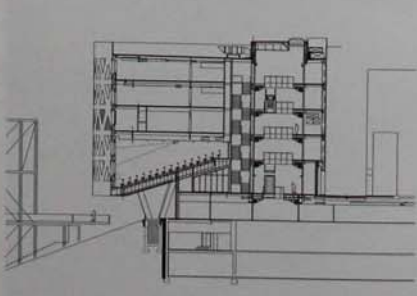
the upper floor, with a campus bookstore and cafes below. A third linear component, the housing block on the north edge of the site, brings the two previous forms together. Set on *piloti*, the third volume mediates the higher ground of the campus green and the lower terrain of the stadium, offering views of both. Each of the three elements has a distinctive exterior treatment. Horizontal slit windows striate the housing block along its white aluminium facade. Glass and metal mesh wraps around the

S-shaped volume, revealing an internal steel structure. Between the two, round openings punctuate the undulating surface of the sports complex roof. The centre is at the nexus of five major campus routes.

- 1 View of exterior overlooking campus green
- 2 Cantilevered aluminium volume
- 3 Football field and seating
- 4 Detail of S-shaped volume
- 5 Swimming pool

- 6 Internal walkway
- 7 Section through building
- 8 First-floor plan

Client
 University of Cincinnati
Area
 32,516 m²/350,000 sq ft
Cost
 US\$71,000,000
Coordinates
 39.1321 -84.5162



0891 Football stadiums are a looming presence on many American college campuses. At the University of Cincinnati, the bowl is buried in a natural depression, so that fans descend to their seats from ground level. This design allowed a tight-knit, urban mix of buildings to be constructed around the stadium. A cramped site on the perimeter of the campus was selected for a complex of offices, locker rooms, meeting and training spaces. A boomerang-shaped plan engages the stadium and a neighbouring basketball arena, serving as a bridge between them but also standing apart as a sculptural object. A steel skeleton encased in precast concrete covers allows for long spans and minimal footings or foundations, which are inserted within an existing network of underground mechanical services. The V-supports around the perimeter and the triangular openings in the four upper storeys unify the building and evoke team pennants. The structural facade is visible throughout the building, and rooms are distributed around a sky-lit atrium which links the five storeys above ground to the three below. Peripheral galleries provide access to offices at the upper levels, and an auditorium occupies the north end of the building. Black and red, the university colours, are generously employed in the polished terrazzo basement floor and a single sweep of stairs. The drama of this vista is matched by the efficient distribution of functions throughout the eight levels.

- 1 Facade showing triangular openings
- 2 View of stadium interior
- 3 Interior showing structural facade
- 4 Circulation space
- 5 Section through building

Client
 University of Cincinnati
Area
 21,000 m²/226,042 sq ft
Cost
 US\$78,000,000
Coordinates
 39.1303 -84.5147

0892 Cincinnati, Ohio, USA

Lois and Richard Rosenthal Center for Contemporary Art

Zaha Hadid Architects

2003 CUL

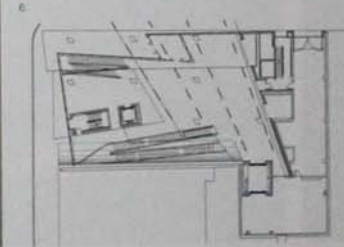
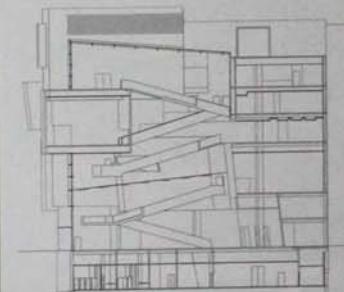
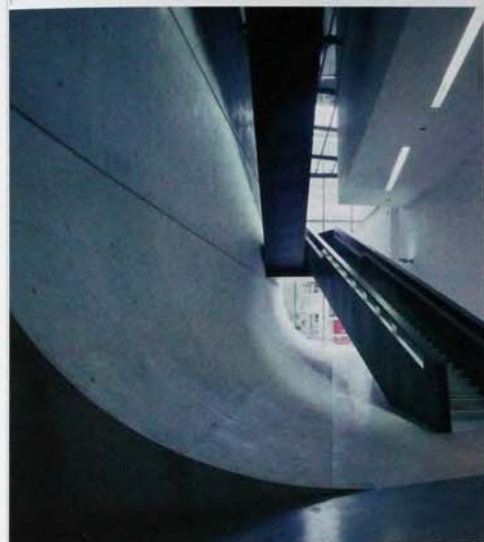
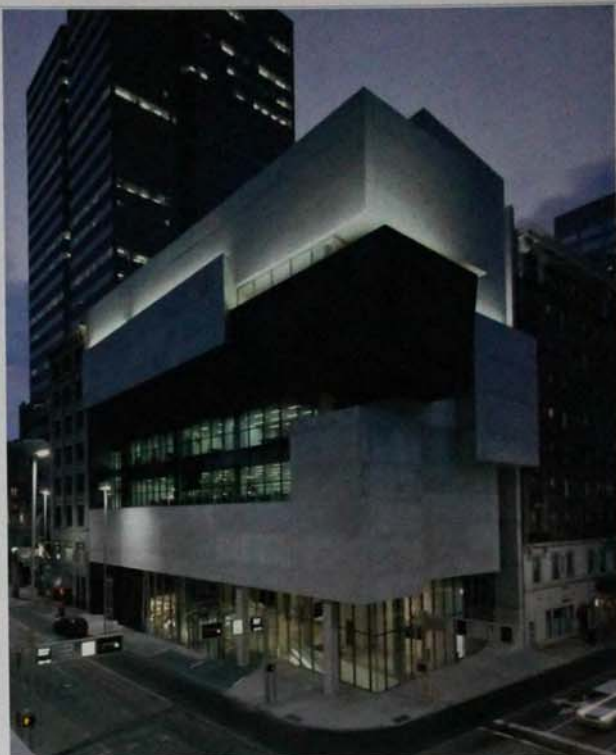
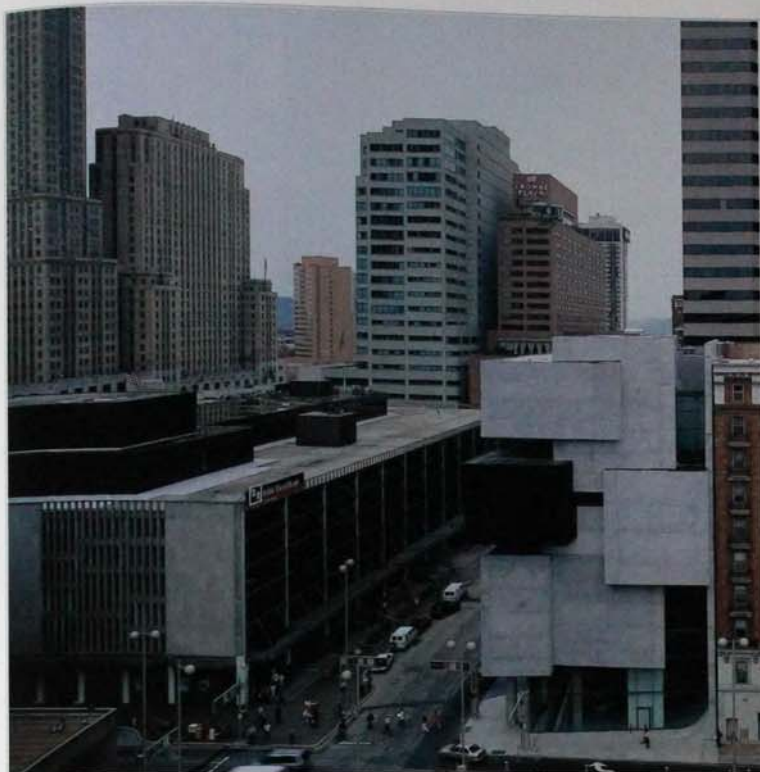
0362 PUB Krasnoyarsk, UK

0542 EDU Wolfsburg, Germany

0543 CDM Leipzig, Germany

0625 TRIA Innsbruck, Austria

0840 RES Wien, Austria



0892 The Modern Art Society, founded in 1939, was previously housed in a building designed by Harry Weese in 1968 in the skyscraper district of Cincinnati. The Society operates as a gallery for curating temporary exhibitions and performances. Renamed the Lois & Richard Rosenthal Center for Contemporary Art, the institution moved to the nearby Backstage District, where a new building was commissioned. Designed by Zaha Hadid, the new structure shows restraint and respect for the surrounding downtown architecture, despite its abstract formal gestures and unique material composition. The new building maintains a tight footprint in 1,022 m² (11,000 sq ft), and a height similar to the more conventional adjacent buildings. The exterior appears as an irregular stack of sculptural matte black aluminum panel and smooth grey concrete boxes which play off the regular fenestration of the surrounding architecture. At ground level, the building opens the tight urban corner of East 6th and Walnut streets. Wrap-around glazing with recessed frame detailing that sets glass against concrete connects the lobby. A giant concrete curl makes a seamless transition from floor to wall. The spatial arrangement of the interior is defined by vertical circulation emphasized by elongated diagonal stair-ramps that cross over a tall atrium. A dark staircase spanning the atrium without intermediate support was made by a roller coaster manufacturer, delivered to site and dropped in by crane in one piece. The staircase leads up to an array of galleries of differing heights and angular shapes that echo the sculptural relief of the exterior. With a total gallery space of 1,527 m² (16,441 sq ft) above, embedded below grade is a 220 m² (2,366 sq ft) performance space with ancillary and workshop facilities.

- 1 View from east
- 2 Exterior view at night
- 3 View of stair ramp leading to galleries
- 4 Atrium interior
- 5 Interior of lower-level gallery
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
8,500 m²/91,493 sq ft
Cost
Confidential
Coordinates
39.1016 -84.5123

0893 Toledo, Ohio, USA

Toledo Museum of Art Glass Pavilion

SANAA

2006 CUL

0171 TRA Kagawa, Japan

0219 COM Tokyo, Japan

0247 CUL Kanazawa, Japan

0533 EDU Essen, Germany

0575 COM Basel, Switzerland

0915 CUL New York, USA



0893 The pavilion is composed of a transparent complex of rooms and courtyards, located on a grassy site. Toledo was once the glass capital of the USA, but the city has lost its industrial base, and the laminated panels of the pavilion were fabricated in China. Selections from one of the world's finest collections of glassware are displayed in glass-walled galleries alongside public spaces and two glass-blowing studios. By day, the pavilion reflects the surrounding trees and reveals a succession of shimmering layers. At night, the glass disappears and only the silhouettes of students and artisans, working at the furnaces, can be seen. In their first building in the United States, the Japanese architects SANAA fused form and function within a round-cornered membrane. Appearing as insubstantial as a soap bubble, the membrane is engineered to withstand the climatic extremes of the region. Slender steel columns support the structure, some of which are concealed within the few solid walls. To ensure the purity of the design, a ramp leads down to basement storage and services. Floor vents channel cool air pumped underground from a detached plant. Shallow roof pyramids, concealed behind the cornice, feed rain and melted snow into interior drainpipes. The building is designed to conserve energy. Panels comprising two laminated sheets of white UV-treated glass are set into floor and ceiling tracks and joined to form the exterior wall. The void between this and the interior walls serves as a thermal barrier. Heat from the furnaces is recycled to warm water and supplements radiant heating in the grey terrazzo floors, and air from the galleries cools the workshops. Drapes of grey Verasol fabric are suspended from peripheral ceiling tracks and can be moved to block the sun's glare.



- 1 Pavilion in context
- 2 Covered terrace
- 3 Internal courtyard with curtain
- 4 View of shop and entrance
- 5 Detail of glazed volumes
- 6 View across open courtyard
- 7 Entrance lobby

Client
Toledo Museum of Art
Area
7,060 m²/76,000 sq ft
Cost
US\$30,000,000
Coordinates
41.6585 -83.5589



0894

Akron,
Ohio,
USA

Akron Art Museum

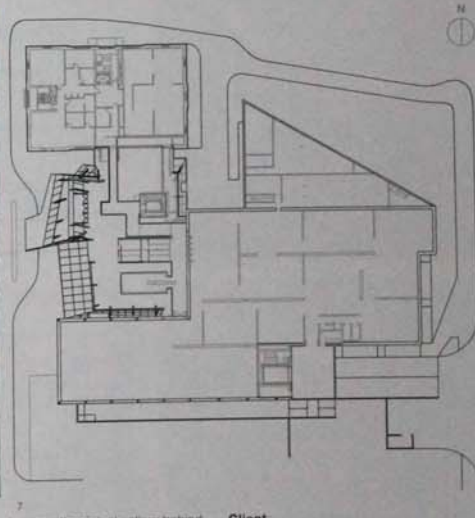
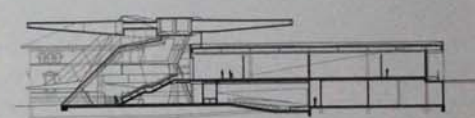
Coop Himmelb(l)au

2007
CUL

0563 COM
München,
Germany

0641 COM
Wien,
Austria

0642 RES
Wien,
Austria



0894 The Akron Art Museum is organized around three separate parts, each communicating with the others in an unexpected fashion. An element known as the 'Crysta' creates a main entrance separate from the original gallery, which was converted from a brick post office in 1981. The sloping glass lobby invites the visitor in and provides a venue for art and for entertaining. An overhanging second

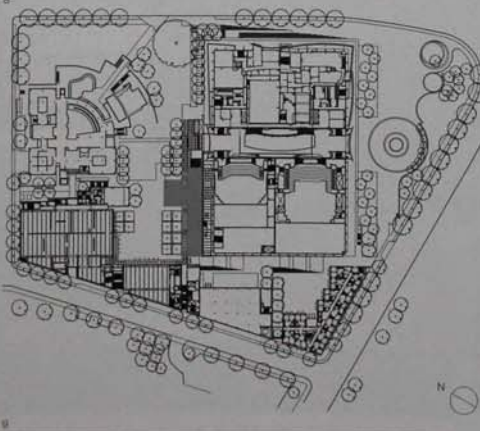
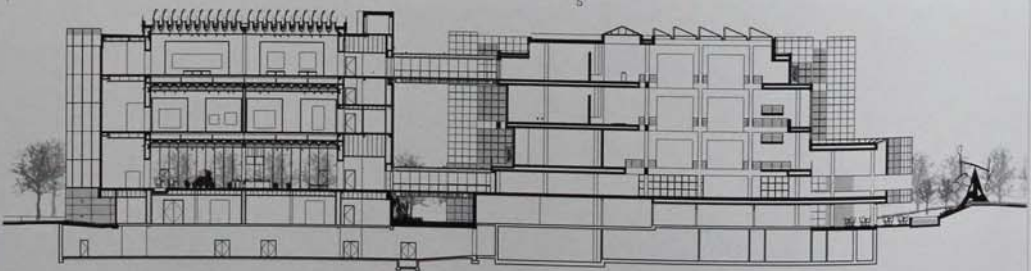
element, called the 'Floating Cloud', creates shelter and prevents solar gain to the Crystal, while permitting natural light to enter the core of the building. The interior of the gallery is now a large open space with few columns, which provides a flexible exhibition area. A large freight lift brings oversized works to and from the storage areas and serves as a link between the loading dock and gallery space. Concrete floor slabs contain water-filled

tubes that deliver a stable and continuous source of heat. Since the lobby or 'Crystal' provides drama and play of light, natural light has been eliminated from the galleries. The 'Roof Cloud', which is the third element, is a landmark that hovers above the building to emphasize its cultural role in the city.

- 1 New volumes with original gallery behind
- 2 West facade
- 3 Lobby interior
- 4 Staircase in 'Crystal' volume
- 5 Glass lobby with 'floating cloud' behind
- 6 Section through building
- 7 First-floor plan

Client
Akron Art Museum
Area
6,045 m²/65,068 sq ft
Cost
US\$20,000,000
Coordinates
41.0841 -81.5153

0895	Atlanta, Georgia, USA	High Museum Expansion	Renzo Piano Building Workshop	2005 CUL	0227 COM Tokyo, Japan	0534 COM Köln, Germany	0572 CUL Bern, Switzerland	0674 CUL Roma, Italy	0908 COM New York, USA	0909 CUL New York, USA
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0895 Envisioning a village for the arts, the Renzo Piano Building Workshop crafted a masterplan for the Woodruff Arts Center in 2000. The campus, in midtown Atlanta, was originally developed as a memorial to 130 artists and administrators who died in a plane crash in Orly, France in 1962. The masterplan includes a residential hall for the Atlanta College of Art, an expanded car park, a restaurant and the High Museum Expansion, which constitutes the new exhibition spaces and an administrative centre. This was the first large expansion to an original Richard Meier building constructed for the museum in 1982. The new structures have an open quality, with over 1,000 skylights that admit natural light to top-level galleries. They are carefully detailed, with coffered ceilings moulded with reinforced gypsum, white oak floors and 5 m (16.4 ft) walls to accommodate oversized artworks. The windows of all three buildings are floor-to-ceiling and provide views in all

directions. A painted enamel facade with sculpted elements at the roofline of the new structures complement the porcelain-clad steel panels of the existing exterior.

- 1 Courtyard space outside the museum
- 2 Exterior view
- 3 External walkway
- 4 Gallery space interior
- 5 Gallery space showing coffered ceiling
- 6 Café with floor-to-ceiling windows
- 7 Interior, with white walls and oak flooring
- 8 Section through building
- 9 Campus site plan

Client
High Museum of Art + Woodruff Arts Center
Area
16,444 m²/177,000 sq ft
Cost
US\$178,400,000
Coordinates
33.7896 -84.3845

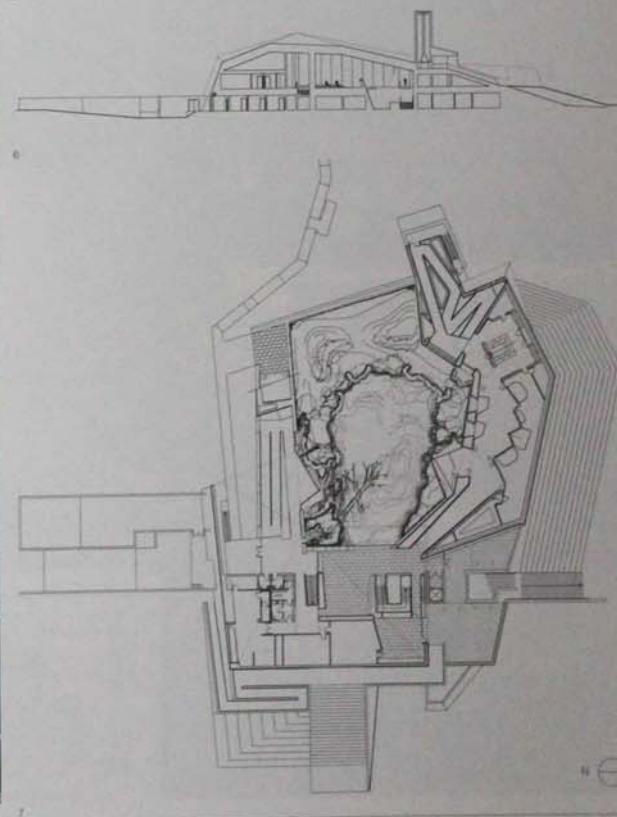


0896 Set on the edge of Albany in south-west Georgia, next to the Flint River which has supported the city's rich farmland for more than 150 years, the Flint RiverQuarium houses an educational tourist attraction which tells the story of the river's history and geology. Helping to revitalize Albany's downtown district, the building integrates the architecture – inspired by the biology, geology and hydrology of the region – with the exhibition design and the natural environment. Set in a landscape of dips and crevices, the building's angular form, which comprises a labyrinth of monolithic limestone blocks, mimics the area's particular geology. Both the shape and material of the structure allude directly to the complex Ocala limestone terrain of sinks, aquifers, caves and streams which exist below the surface. The south arm of the RiverQuarium burrows underground, and emerging on the north side to culminate in a climbable 'mountain' of stone that encloses the Skywater lobby and creates café and storytelling areas nestled within stone block terraces. Approaching the RiverQuarium from the south, visitors cross an entry plaza strewn with massive limestone blocks, which give the impression that they are fragments from the main building. A pool of water formed by seeping sedimentary rock marks the entrance and outdoor queuing area. Here, visitors access the RiverQuarium store, information centre, lavatories and a classroom for use by visiting school groups. The building wraps around the main outdoor exhibit, a naturally landscaped Blue Hole and Cypress Creek. The interior of the building creates a harmony between the natural environment and the modern architecture, combining local materials with the innovative use of structural glass curtain walls, precast coloured concrete and white oak doors and casework.



- 1 Entrance to museum
- 2 Exterior with water feature
- 3 Exterior pool and viewing window
- 4 Exhibition area
- 5 View of Skywater lobby
- 6 Section through building
- 7 Site plan

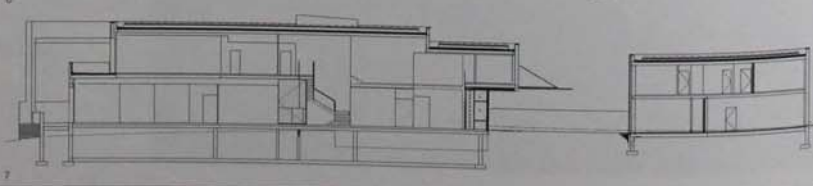
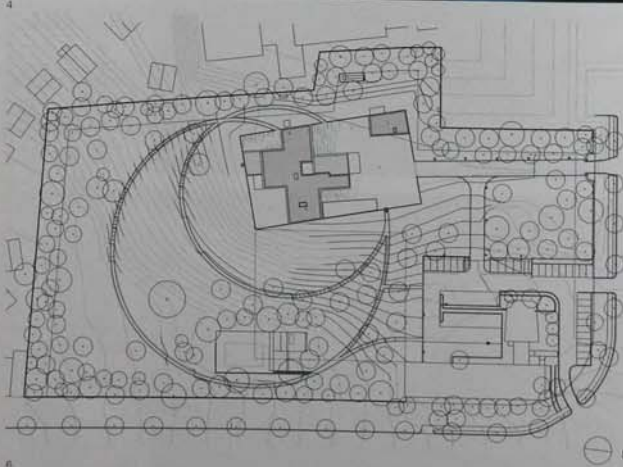
Client
Albany Tomorrow
Area
4,320 m²/48,000 sq ft
Cost
US\$28,400,000
Coordinates
31.5779 - 84.1493





0897 The project for the residence at the Swiss embassy replaces an 80-year structure that occupied the same site. Situated on a hilltop in a residential neighbourhood in northwest Washington, the project has views through the trees of the Washington Monument. This diagonal view across the site dictated the design of the project's public spaces. From the exterior, the cross-shaped volume is finished in contrasting white and black materials, meant to recall snow covering the mountaintops of the Alps. Built to comply with Swiss environmental standards, the project incorporates a number of sustainable features into the design. Official arrival and ceremony spaces are grouped together on the ground floor along the organizing diagonal axis and lead to a terrace on the southwest corner of the site. These doorless spaces may be divided off using micro-perforated acoustic wall sections that slide into place. The ground floor includes nearly 2,136 m² (23,000 sq ft) of space, including two dining rooms, three salons, a reception hall and a commercial grade kitchen. The project's upper floor includes 186 m² (2,000 sq ft) of living space, which serves as the private residence of the ambassador and includes two suites for official guests of the embassy. The exterior facade emphasizes the building's orthogonal forms, with planes of charcoal-stained textured concrete and contrasting white, low iron, structural glass panels. White interior walls are set against black recycled terrazzo glass or dark stained bamboo floors. In addition to these sustainable finishes, solar panels on the south facade help to offset the building's energy use while a sod-planted roof provides thermal insulation.

- 1 View from garden
- 2 Entrance facade
- 3 Entrance hall
- 4 Dining room and circulation space
- 5 View towards sitting room
- 6 Site plan
- 7 Section through building



Client
Swiss Federal Office for Buildings and Logistics

Area
8,534 m²/91,859 sq ft

Cost
US\$14,000,000

Coordinates
38.9287 -77.0581

0898	Princeton, New Jersey, USA	Carl Icahn Laboratory, Lewis-Sigler Institute for Integrative Genomics	Rafael Viñoly Architects	2003 EDU	
0899	Syracuse, New York, USA	Syracuse University Link Hall	Toshiko Mori Architect	2008 EDU	0130 COM Link Hall China

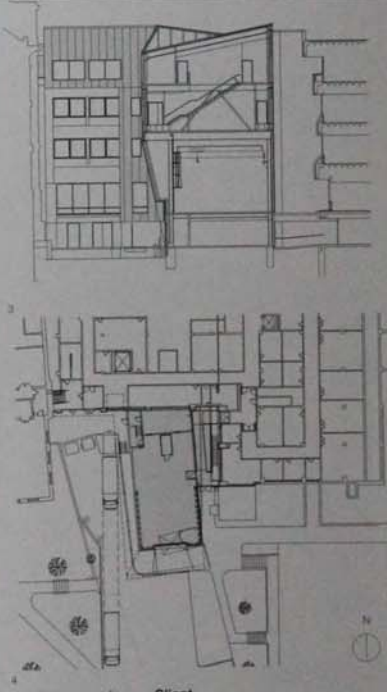
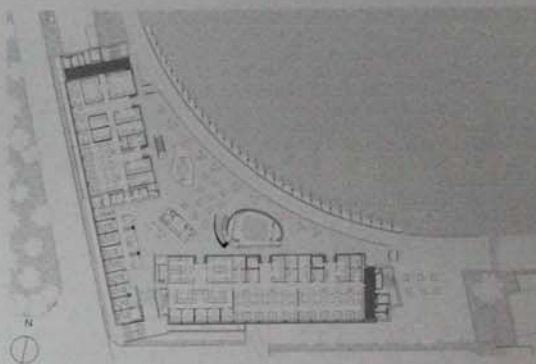
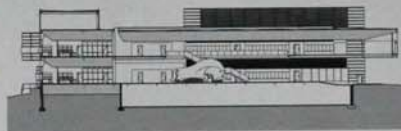


0898 Built on what used to be an open playing field, the Carl Icahn laboratory building forms a bridge between the brick-clad volumes of the existing science complex and the historical campus built in traditional stone. The laboratory hosts the Lewis-Sigler Institute for Integrative Genomics at Princeton University. The institute conducts pioneering research, integrating methods and tools from a range of disciplines, including molecular biology, chemistry, physics and computer analysis. Central to the building is a large atrium encouraging informal encounters, which can spark new research paths. The atrium also contains three freestanding volumes, which house a café, a 70-seat auditorium and a conference room. The latter is located in a wood-and-titanium sculptural volume donated to the institute by architect Frank Gehry. Additional lounges and gathering places are located on top of the auditorium and along the balcony on the second level. The laboratories are arranged in four two-storey rectangular volumes that form the north and east wings of the building. They have open floor plans with 3.6 m (12 ft) high ceilings, and additional 2.4 m (8 ft) high mechanical walkways. This allows access to equipment without interfering with the research projects on the floor level.

All laboratories, offices and public spaces benefit from an abundance of natural light. The most impressive feature of the laboratory is the south-facing series of 12 m (40 ft) tall aluminium louvers. The computer-controlled louvers follow the movement of the sun throughout the day. They shade the building's central atrium and shelter the curved exterior campus walkway, connecting the external public path with the inside of the building. By moving with the sun, the striking louvers contribute to controlling the heating in the building, and to its energy efficiency.

- 1 Southeast facade
- 2 Circulation space and aluminium louvers
- 3 Café adjacent to louvered wall
- 4 Seating area
- 5 Section through building
- 6 Ground-floor plan

Client
Princeton University
Area
12,820 m²/137,993 sq ft
Cost
US\$48,500,000
Coordinates
40.3441 -74.6534



0899 A new addition to a university campus in the small town of Syracuse, this building is an addition to the existing Link Hall, home of Syracuse University's engineering school. The original building was designed and constructed in the late 1960s next to Slocum Hall, a structure in a classical style which houses the architecture school. This new building by Toshiko Mori is an academic facility shared by the university and the Syracuse Center of Excellence in Environmental and Energy Systems.

Constructed from pre-fabricated steel panels and glass, the new facility provides laboratory, classroom and office space. At ground level is a laboratory, a 9 m (30 ft) high industrial space for materials testing. On the floors above are student research spaces and offices which can be used for a variety of purposes. The design provides a contrast to the existing buildings. Its angled form reflects the relatively new and dynamic field of environmental studies. It also emphasizes the role of the new Link

Hall building as an emerging centre of collaboration between environmental and energy research and the growing connection between the fields of architecture and engineering. The dramatic shape of the building, created through the addition of a few simple folds to a conventional rectangular building distinguishes it from the existing campus. The contrast is also visible in the new building's roof, which extends upwards beyond the height of the existing buildings. The significant change in

ceiling level also creates a unique space for the top-storey offices. The distinctive and contemporary shape, as well as the large, irregular windows and the small footprint of the building, help tie the university in with the rest of the city.

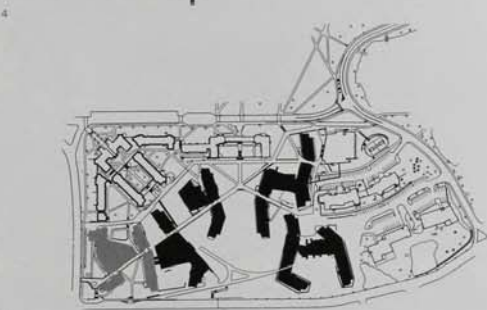
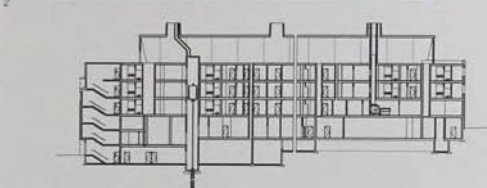
- 1 Entrance facade
- 2 Aerial view
- 3 Section through building
- 4 Site plan

Client
Syracuse University
Area
1,904 m²/20,494 sq ft
Cost
US\$8,500,000
Coordinates
43.0369 -76.1348

0900	Ithaca, New York, USA	Alice H. Cook House, West Campus Residential Initiative	Kieran Timberlake Associates	2004 EDU
0901	Ithaca, New York, USA	Cube House	Simon Ungers with Matthias Altwicker	2001 RES



0900 Alice H. Cook House is set within Cornell University's West Campus, surrounded by early twentieth-century Gothic-style residence halls. Replacing 50-year-old red brick dormitories, a new plan for the campus provides housing for 1,250 undergraduate students in five college houses, of which Kieran Timberlake's building is the first stage. The older campus buildings are clad in locally quarried stone and have slate roofs, presenting an imposing and permanent face to the campus. In contrast, the new building has various features that emphasize its openness to campus life. These include an entrance which is fully accessible from the main pedestrian network through the campus, an outdoor space for each house, service entries on surrounding streets favouring pedestrian circulation and a building orientation that creates maximum views to the west. Whereas the majority of the existing building complex is oriented north-south, the new buildings are irregularly formed structures roughly oriented east-west against the slope, using the Gothic buildings as a foreground to the overall campus. The forms define green spaces associated with each house, while maximizing daylight on the site. The main material used in the building is a Belden brick called Ebony Black, a smooth brick revealing a range of colour and texture in natural light. To achieve the range in scale, texture and patterning of the stone, the architects developed a varied brick pattern using a collection of five different brick sizes.



- 1 Building in context
- 2 View along new building to entrance
- 3 Interior showing dining area
- 4 Section through building
- 5 Site plan

Client
Cornell University

Area
12,077 m²/129,995 sq ft

Cost
US\$30,900,000

Coordinates
42.4471 -76.4782



0901 Located in a field in the gently rolling rural landscape of upstate New York, outside the academic city of Ithaca, this simple cube-shaped building was designed as the first stage of a house. Built from precast concrete blockwork, its monolithic form and lack of ornament challenges the distinction between sculpture and utility. An apparently random pattern of windows punctuates the facade, contrasting with the regularity of the building's form. The interior of the house is arranged over two floors and is as minimal as the exterior. A large studio space, which runs along one side of the ground-floor, is entered through double doors on the south side. This links to another, smaller workspace. One corner of the ground floor contains a bathroom, storage and the foot of the corner stair which leads to the level above. Here, a large open-plan living space can be found, with cooking appliances, storage cupboards and a bathroom arranged around the perimeter. A large, single window on the north facade allows natural light to illuminate this large space. Outside, a metal staircase runs up the side of the building, allowing the uncovered roof terrace to be accessed from either the ground-floor patio or the first floor.

- 1 Entrance to house
- 2 External metal staircase
- 3 Facade with living-room window
- 4 Upper-floor interior

Client
Simon Ungers

Area
84 m²/900 sq ft

Cost
US\$150,000

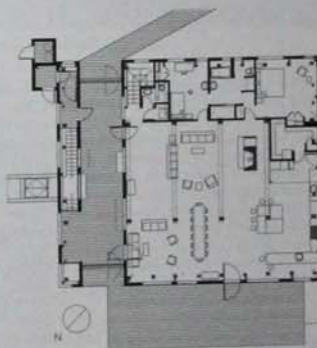
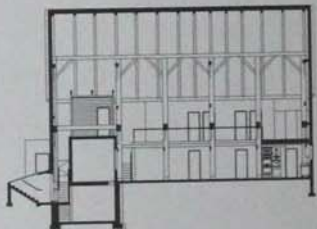
Coordinates
Confidential



0902 The Goodman House is located in a small village two hours north of New York City, in an area that was once the home of dairy farms. The house is an extensive conversion of a barn built in the 1800s in the Mohawk Valley, and the design boldly combines the rural traditions of the area with modern architecture. The clients, a pair of literary agents based in New York who wanted a holiday home, had three main requirements: privacy, a view of the Catskill Mountains, and a place to swim. They also wanted a building that could be described as a work of art. This barn, which had a large floor space of 15 x 18 m (50 x 60 ft), provided the perfect answer. There was an existing natural spring and after clearing 6 hectares (15 acres) of woodland, the site gave a full view of the Catskill range and an array of valleys, forests and fields. The architect left the interior space of the barn mainly open, placing the master suite, the guest rooms, offices and bathrooms in a two-storey section in a side aisle. By creating an exposed, load-bearing steel frame that sits between the wooden beams of the existing barn and the new walls wrapped around it, it was possible to remove the partitions that traditionally stabilize barn structures. This allowed for a 3 m (10 ft) wide hallway, open at both ends, to run across the full width of the barn and form the main entrance. Creating a new steel structure also allowed the architect to design an irregular pattern of 48 windows. The exterior is clad in 10.2 cm (4 in) wide cedar planks, which have taken on the appearance of cast-in-place concrete.

1. View from southwest
2. Southeast facade
3. Open-ended hallway forming main entrance to building
4. View into main living space
5. View of open-plan living space
6. Section through building
7. Ground-floor plan

Client
Arnold and Elise Goodman
Area
418 m²/4,499 sq ft
Cost
Confidential
Coordinates
41.9602, -73.6658



0903 New York, USA

Villa NM

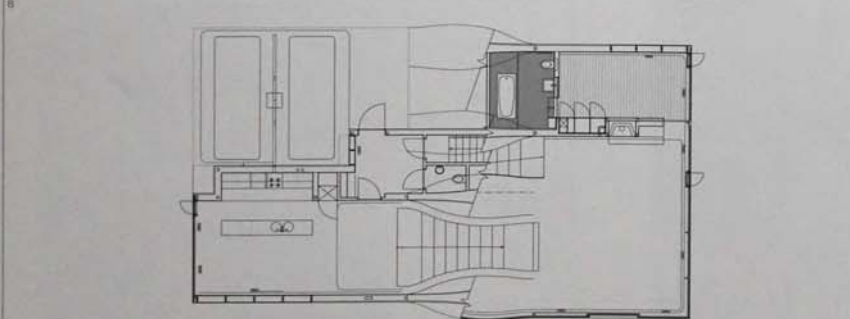
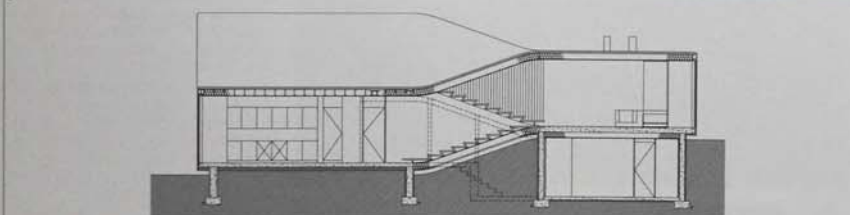
UNStudio

2007
RES

0151 COM
Seoul,
South Korea

0424 CUL
Lelystad,
Netherlands

0559 CUL
Stuttgart,
Germany



0903 The northeast elevation of this single-family summer house appears as a simple steel-frame glazed box, which belies the building's dynamic response to its dramatic upstate New York setting. The simple box containing the living space and facing a flat landscaped area separates into two distinct volumes. One volume follows the gentle northern slope of the site, while the other is lifted above a small hill to create a covered parking area – and a split-level interior. The living room is a mezzanine with a glazed wall. Stairs lead down to the kitchen and dining area. Here, a preparation and sink unit mimics the bifurcated section of the building. Another staircase from the living room leads

up to the master bedroom and children's bedroom on the second floor. A further guest bedroom can be accessed from the dining area below. The rotation of parallel walls from the vertical to the horizontal, where the walls become the floor and vice versa, also marks the transition between levels. All service facilities, including the bathroom, kitchen and fireplace, sit in the core of the building, freeing up the outer walls which are opened up to the views. The principal structural materials are concrete and steel, with large areas of glazing.

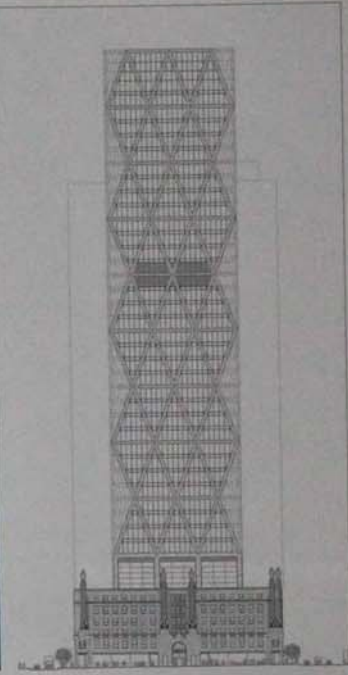
4 Southeast facade at night
5 East corner at night
6 View of staircase from living room
7 View from living room
8 Section through building
9 Ground-floor plan

Client
Confidential
Area
250 m²/2,691 sq ft
Cost
Confidential
Coordinates
Confidential

- 1 Building in context
- 2 Glazed northeast facade
- 3 Northwest facade



0904	New York, New York, USA	Hearst Tower Office Building	Foster + Partners	2006	COM	0072 DCM Astoria, Kazakhstan	0180 THA Beijing, China	0258 EDU San Francisco, Missouri	0370 COM Woking, UK	0376 SPO London, UK	0385 COM London, UK	0489 INF Paris, France
0905	New York, New York, USA	Louis Vuitton New York	Jun Aoki & Associates	2004	COM	0178 REL Osaka, Japan	0206 REL Nagasaki, Japan	0237 COM Miyazaki, Japan				



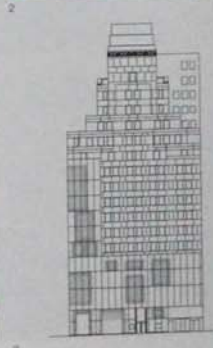
0904 Located just south of New York City's Columbus Circle and near Central Park, the Hearst Tower rises to 182 m (597 ft). Most of its 46 storeys contain the offices of the Hearst Corporation headquarters, but the base of the building provides other amenities at ground level. This lower portion of the building (originally commissioned by William Randolph Hearst and completed in 1928) was initially planned to accommodate a future tower expansion. Foster + Partners fulfilled this vision nearly 80 years later.

A triangulated structural system evident on each of the facades makes possible the tower's distinctive faceted silhouette. Each triangle is 16.5 m (54 ft) in height, and uses approximately 20 per cent less steel than more conventional structural solutions. The result of this strategy allows corners of the building to taper, creating generously lit meeting spaces and common areas. At the same time, these spaces open to broad, oblique views over Manhattan's city grid below. While the building's exterior starkly

juxtaposes the steel and glass tower above with the cast stone panels of the original building below, the spatial transition within is more gradual. Street-level entry leads to a set of escalators – complete with a glass-block embankment – that in turn opens to a lofty atrium. The employee cafeteria, exhibition spaces and an auditorium occupy this elevated interior plaza. Clerestory windows and skylights soar overhead, connecting the shell of the existing building to the tower, bringing light into the interior.

- 1 View from east
- 2 Interior view of atrium
- 3 Skylights connect upper and lower sections of building
- 4 Detail of steel and glass facade
- 5 Elevation

Client
Hearst Corporation
Area
79,500 m²/855,731 sq ft
Cost
Confidential
Coordinates
40.7667 -73.9829

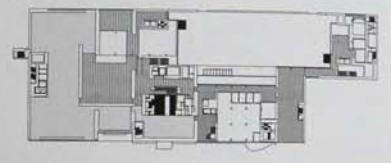


0905 In celebration of Louis Vuitton's 150th anniversary, its New York establishment relocated to a prominent site in an existing 17-storey building on the corner of Fifth Avenue. Steel was added to the existing structure to support a new facade. A new glass wall covers the base of the building up to the sixth floor, then rises six floors at the corner. The wall is detailed to emphasize its flatness, and creates a figural cartoon tower that echoes the existing building's zigzag and appears as a foreshortened slim modern tower on a podium. The new curtain wall appears like a mask over the marble of the existing exterior. Laminated-strengthened glass with a white chequerboard-patterned ceramic coating on its inner surface meant to evoke Vuitton's 'Damier' pattern, comprises the facade. A second glass layer and offset pattern, arranged in a motif that frames the existing window openings of the original marble, creates visual transitions from opaque to clouded to transparent. At close range, the moiré effect causes the dots to appear to move, and the impression intensifies as the observer moves. The design creates varied sensations according to distance, scale and translucencies. Peter Marino of New York with LV Paris designed the interior of the new midtown Manhattan flagship store. The Damier pattern of the glass facade recurs inside, with double-square rectangle themes in the flooring, millwork and a three-storey LED feature wall and illuminated screen.

- 1 Corner site on Fifth Avenue
- 2 Detail of glass facade
- 3 Elevations

Client
Louis Vuitton
Area
563 m²/6,060 sq ft
Cost
Confidential
Coordinates
45.8135 -73.9672

0906	New York, New York, USA	The Museum of Modern Art	Taniguchi and Associates	2004 CUL	0168 INF Hiroshima, Japan
0907	New York, New York, USA	Austrian Cultural Forum Tower	Raimund Abraham	2002 CUL	



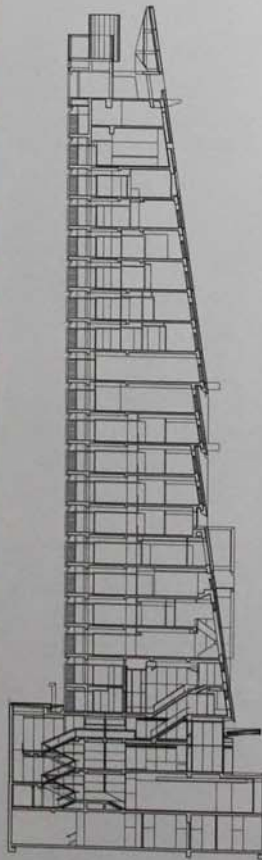
0906 In midtown Manhattan, the Museum of Modern Art's new home is nearly twice its former size, the result of the latest of its many expansion projects. The building, a horizontal landmark contrasting with the City's traditionally vertiginous streetscape, reflects the surroundings on its north and south sides. A small entrance is situated on quieter 54th Street, while the main entrance, shop and restaurant are placed on the busier 53rd Street. The dual mission of the museum – exhibition and education – are housed in symbolically separate structures facing each other across the original sculpture garden. The six-storey gallery building holds the permanent collection and temporary exhibition spaces. Reversing the chronological flow of the permanent

collection means that the visitor's first encounter is with the most contemporary works on the second floor, while the earlier works are housed more intimately above. At the top of the building, a sky-lit area for changing displays can be divided to accommodate several shows concurrently. Some existing elements have been preserved, such as the Modernist windows and Bauhaus staircase, while new galleries provide long, uninterrupted walls and high ceilings capable of accommodating large-scale works. A light-filled lobby connects to the education and research building, offering an expanded library, a reading room and outside terrace, a lecture theatre and study areas. Philip Johnson's original 1953 design for the garden has been revived and enlarged

and its southern terrace is reinstated as a patio for the new restaurant. It is now the focal point of the site.

- 1 Main entrance
- 2 Garden at centre of site in city context
- 3 View of sculpture garden
- 4 View of lobby
- 5 Ground-floor plan

Client
The Museum of Modern Art
Area
60,973 m²/656,313 sq ft
Cost
Confidential
Coordinates
40.7606 -73.9761



0907 It took ten years for this 24-storey tower to be realized on an 8 x 25 m (26 x 82 ft) site, midway between Mies van der Rohe's Seagram Building and Eero Saarinen's CBS tower in mid Manhattan. In contrast to those two icons, Abraham's design has the character of a knife slicing through a solid block. It replaces a town house that the Austrian Cultural Forum had occupied since 1958. The public has easy access to the split-level gallery below grade and the theatre, library and classrooms in the lower storeys. Above are meeting rooms, studios, offices and a duplex apartment for the director at the top. The concrete side walls, clad in panels of zinc, step forward from the adjoining buildings, giving the tower a wedge profile. The tilted curtain wall facade conforms to the city's restrictive building code and is punctuated with projecting bays and notches. Scissor stairs at the rear of the building provide the escape routes, freeing up the rest of the floor plate. Each level, including the basement gallery, receives natural light from both the front and back. The jagged profile and sharp cuts of the exterior provide an apt symbol of the avant-garde arts embraced by the forum, while the meticulous finishes and detailing of the interiors illustrate a luxurious minimalism. Wood floors complement the white walls, sharp geometry and exposed steel bracing. The transparent and permeable spaces create a strong sense of place and engagement with the city.

- 1 Building in context
- 2 View of narrow street facade
- 3 Auditorium
- 4 Director's apartment
- 5 Section through building

Client
Republic of Austria, Federal Ministry of Foreign Affairs
Area
2,787 m²/30,000 sq ft
Cost
US\$29,000,000
Coordinates
40.7596 -73.9758



0908

New York,
New York,
USA

New York Times Building

Renzo Piano Building
Workshop

2007
COM

0027 COM
Tokyo,
Japan

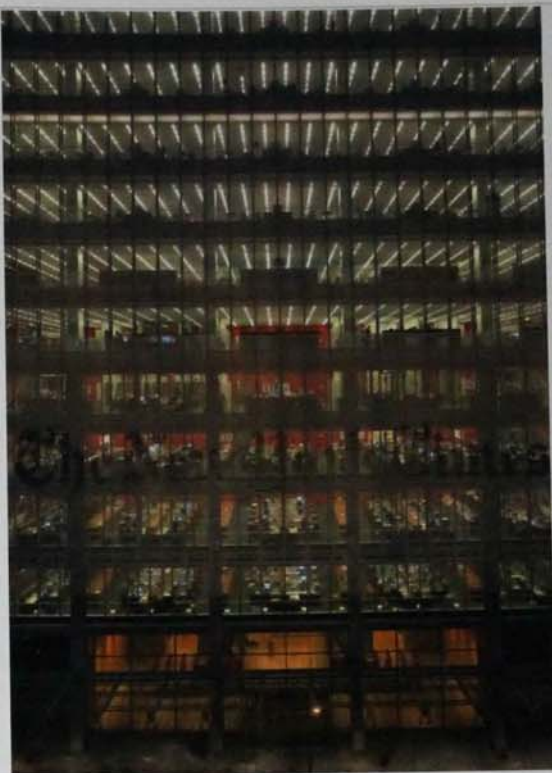
0034 COM
Köln,
Germany

0072 CUL
Bern,
Switzerland

0074 CUL
Rome,
Italy

0095 CUL
Atlanta,
USA

0908 CUL
New York,
USA

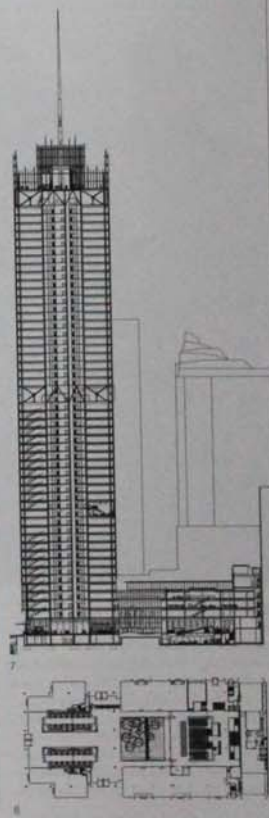


0908 The New York Times Building is no longer situated on its namesake, Times Square. Instead, its new home rises from 8th Avenue, opposite the Port Authority Bus Terminal. The addition of this elegant skyscraper has altered the character of the locality. The building's slender proportions distinguish it from its less graceful neighbours and it is set back from the street, creating more pedestrian space, a public garden and an amphitheatre for community events. In an effort to blur the boundaries between interior and exterior and to create more of a connection with the street outside, the lobby is encased entirely in glass. Noteworthy architectural features abound. The cafe on the 14th floor has a balcony suspended from its double-height ceiling, creating the impression of floating in the skyline. The main newsroom has a tall, sky-lit well connecting the third and fourth floors and internal staircases encourage communication between the various newsroom floors. Sustainable features include computerized blinds that regulate the flow of light into the interiors, and a natural gas plant that provides 40 per cent of the building's electrical power. Externally, the tower is inspired by the simplicity of the city's street grid system. Glass curtain walls on a steel frame are screened with horizontal ceramic tubes which help to heat and cool the building. The spacing between these tubes increases above the top floor, creating a more transparent effect at the pinnacle. The curtain wall extends 28 m (92 ft) above the roof of the building and a mast extends further beyond this. The final height of the tower is 348 m (1,142 ft), equal to the Chrysler Building and making it the joint third tallest building in New York.

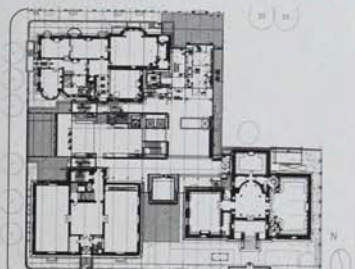


- 1 Building in context
- 2 Entrance facade detail
- 3 View of street from high-level window
- 4 Cafe interior
- 5 View to public garden
- 6 Public garden
- 7 Section through building
- 8 Site plan

Client
Confidential
Area
143,049 m²/1,539,762 sq ft
Cost
Confidential
Coordinates
40.7558 -73.9906



0909	New York, New York, USA	Renovation and Expansion of the Morgan Library	Renzo Piano Building Workshop	2005	0227 COM Tokyo, Japan	0534 COM Köln, Germany	0572 CUL Bern, Switzerland	0674 CUL Roma, Italy	0895 CUL Atlanta, USA	0908 COM New York, USA
0910	New York, New York, USA	50 Gramercy Park North Apartment Building	John Pawson	2007	0209 RES Tokyo, Japan	0325 RES Löderup, Sweden	0374 INF London, UK	0532 RES NRW, Germany	0701 REL Tuzum, Czech Republic	0960 RES Tallunde, USA



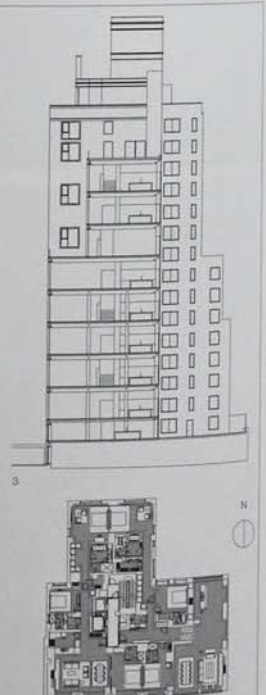
0909 The Morgan Library addition comprises 7,500 m² (80,729 sq ft) of visitor amenities added to an existing ensemble of three historic buildings occupying half a city block in midtown Manhattan. The setting includes financier John Pierpont Morgan's 1853 townhouse, now holding dining areas and a bookshop, as well as the private library and study building designed in 1906 by Charles McKim of McKim Mead and White. The Morgan opened to the public in 1926 as a research library and museum, and a museum annex was added in 1928. This annex had been renovated for temporary exhibitions and three new glass and steel pavilions have been constructed. The new glazed entrance sits under a suspended exhibition room and double-storey reading

room. A cubic second pavilion, the Clare Eddy Thaw gallery, holds highlights from the museum's collection. The third, a four-storey pavilion, accommodates offices and a café. Together, new and old pavilions face a central atrium or indoor piazza that boasts steel cruciform columns and a skylight with motorized aluminium louvres. Glass stairs and a lift connect the atrium to an underground 280-seat auditorium. To keep the building's visible volume to a minimum, three additional collection storage levels are underground. The additions defer to the existing buildings in several ways. The steel is painted off-white to mimic the limestone McKim building, the connections between new and old are made with vertical slots of glass, the new atrium attaches below the roofline of the old

buildings and the additions are pulled back from the existing building.

- 1 Entrance facade
- 2 Main reading room
- 3 Auditorium
- 4 Book stacks
- 5 Atrium interior showing pavilions
- 6 Ground-floor plan

Client
The Morgan Library
Area
12,635 m²/136,000 sq ft
Cost
Confidential
Coordinates
40.7493 -73.9818



0910 Boutique hotel magnate Ian Schrager commissioned the design of this 18-storey building at 50 Gramercy Park North. Gramercy Park is the only private park in New York City and owners are entitled to a coveted key. The architects renovated an existing building and added an infill to plug the gap between the 181-room Gramercy Park Hotel, built in 1925, and its original annex extension added in 1930, this created 23 residential condominium units. The annex windows were

enlarged to match the new building's window proportions. The sliver of a tower steps back on the upper storeys, providing space for large terraces that lead from the living rooms of these higher apartments. The building typically consists of two units per floor. The main living spaces of the eastern units are located in the new infill tower. The facades have almost full-vision glazing articulated by exterior bronze panels and divided into two square-proportioned windows on the park-

facade. There is a sense of tranquility to the interior space, which is reinforced by pale oak wood flooring and neutral finishes. The expensive residences are large in size, ranging from 199 m² (2,149 sq ft) to a 393 m² (4,235 sq ft) penthouse with a 121 m² (1,306 sq ft) terrace. While the hotel and residences are separate entities, the hotel provides executive lifestyle management services and amenities to the owners of 50 Gramercy Park, including room service, babysitting,

decorating and repair. Adjustments to the cladding and window proportions, generous interior spaces, travertine fireplaces, custom cabinetry and luxurious fittings such as a sink carved from travertine, indicate a subdued, lavishly minimalist approach.

- 1 Apartment building in context
- 2 Detail of street facade
- 3 Section through building
- 4 Floor plan, annex and infill

Client
Ian Schrager Company
Area
4,924 m²/52,000 sq ft
Cost
Confidential
Coordinates
40.7382 -73.9857

0911	New York, New York, USA	InterActiveCorp Office Building	Gehry Partners	2007 COM	0478 TDJ Barcelona, Spain	0959 CDM Berlin, Germany	0848 CLJ Los Angeles, USA
0912	New York, New York, USA	Perry Street and Charles Street Apartments	Richard Meier & Partners Architects	2006 RES	0262 RES Frankfurt, Germany	0536 CLJ Rotterdam, Germany	0636 RES Miami, USA



0911 The InterActiveCorp, a media holding company, commissioned Frank Gehry to bring its many services and 500 employees together in one signature building. Gehry's first new-build construction in New York. The building inaugurates the redevelopment of a long stretch of the Hudson River waterfront in the Chelsea district of Manhattan's Lower West Side. Over the next decade, luxury apartment towers by Shigeru Ban, Jean Nouvel, Steven Holl and others will be built close by on the West Side Highway or along

the restored elevated rail track called the High Line, creating another privileged enclave of wealth in this increasingly affluent city. Client and architect both love the water, and the geometry of the building evokes a yacht in full sail. Gehry's team explores the properties of glass as an expressive skin, as their earlier structures played variations on steel and titanium. Here, the curtain wall is tightly wrapped rather than loosely draped around a concrete frame. The frame articulates the first five floors as a quintet

of curved and angled bays, from which the upper four floors and screened mechanical plant are set back. At each level, the upper and lower portions of the glass wall are fritted for privacy and to screen glare, leaving a band of clear glass between. This added layer of articulation causes the building to shimmer, dissolve and glow as the light changes. Fluid geometry and the variegated skin give the building a lively presence from afar. In contrast to most recent office buildings, this building does not attempt to

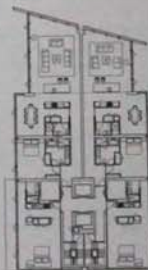
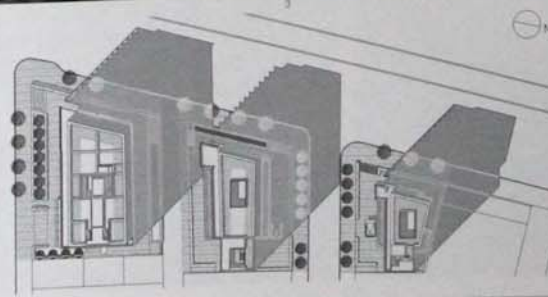
engage the street with retail or restaurants. The ground floor is given over to an expansive lobby, and the upper levels contain conventional offices and meeting rooms which the architects had no hand in shaping.

- 1 View of building from street
- 2 Detail of upper floors and mechanical plant
- 3 Entrance facade
- 4 Lobby interior
- 5 Interior of lavatories

Client
InterActiveCorp
Area
1,208m²/13,000 sq ft
Cost
Confidential
Coordinates
40.7453 -74.0072



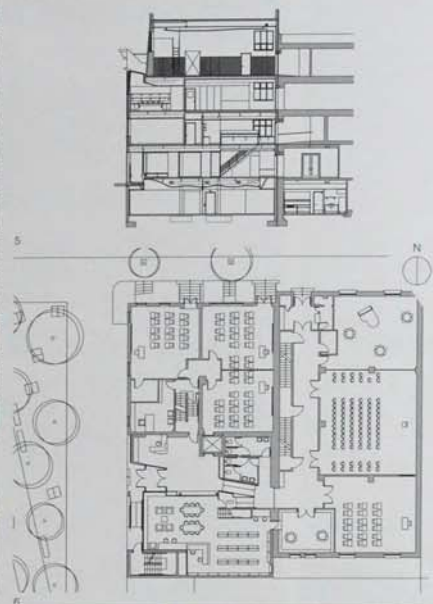
0912 The 16-storey concrete tower at 165 Charles Street completes a row of three buildings by Richard Meier, all the same height and facing the Hudson River. The first two, at 173-176 Perry Street, were completed in 2002. Developer Izak Senbahar of Alexico Management Group acquired the adjacent lot and warehouse next to historic Charles Lane, and site of former socialist publishing company Pathfinder. The developer granted expensive design control to the architects, who designed the entire 54.9 m (180 ft) tall building and its 31 apartments. Floor-to-ceiling glazing and views into the units from nearby parks and the West Side Highway have prompted occupants to call their home a terrarium. Most floors have two units, expressed in a vertical band bisecting the west facade. The original plans included two-bedroom, studio and one-bedroom units, two with double-height living rooms and a duplex penthouse. Amenities include a gym, a lap pool, a 35-seat screening room and storage facilities underground. Lavish interiors have open spaces for living, dining and kitchen, 2.74 m (9 ft) glass bathroom doors, humidity control for art collections and a narrow reveal instead of a baseboard above African wenge wood flooring. Units sold for prices between US\$6,000,000 and US\$20,000,000 for the penthouse, with the signature architect design reportedly adding \$400 to \$1,000 per sq ft in value to the purchase price.



- 1 View from southwest
- 2 Apartment interior with view of river
- 3 View of open-plan kitchen
- 4 Pool and fitness room
- 5 Site plan
- 6 Second-floor plan

Client
Alexico Management Group
Area
8,720 m²/93,861 sq ft
Cost
Confidential
Coordinates
40.7339 -74.0086

0913	New York, New York, USA	Little Red School House and Elisabeth Irwin High School	1100 Architect	2002	EDU							
0914	New York, New York, USA	40 Bond Apartment Building	Herzog & de Meuron	2007	RES	0111 SPO Beijing, China	0222 COM Tokyo, Japan	0489 COM Barcelona, Spain	0555 EDU Cottbus, Germany	0566 SPO München, Germany	0574 PUB Basel, Switzerland	0579 CUL Basel, Switzerland
						0633 CUL San Francisco, USA	0871 CUL Minneapolis, USA					



0913 This two-phase project extends the facilities of a progressive independent school in Greenwich Village, a historic district of lower Manhattan. The school had outgrown its existing buildings, including an Italian-style mission church and a pair of row houses. The first phase was a three-storey structure containing a library, classrooms, and a cafeteria, built on a 15.2 m (50 ft) square site between these two elements and integrating the very different floor levels on either side. This red brick structure reorients the school and provides a new entrance onto the pavement of 6th Avenue. The spot is now known as Little Red Square, giving it a more obvious presence in the city. The second phase added a gymnasium, science laboratory and multipurpose space. This was a project on a comparatively tight budget. Nevertheless, the architects incorporated some luxurious finishes, including a terrazzo paved space with built-in benches. The red brick facade is pointed with matching mortar, and a pattern is created with recessed bricks.

- 1 Front facade from street
- 2 View of entrance area and library
- 3 View of classroom
- 4 Interior showing wooden ceiling
- 5 Section through building
- 6 First-floor plan

Client
Little Red School House and Elisabeth Irwin High School
Area
2,880 m²/31,000 sq ft
Cost
US\$3,250,000
Coordinates
40.7295 -74.0023

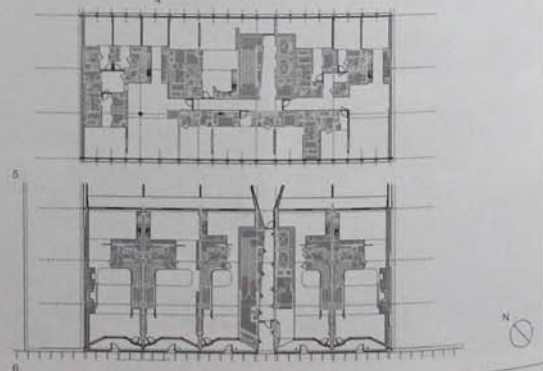


0914 40 Bond Street is a luxury residential complex located in the New York City neighbourhood of NoHo, just east of Lafayette Street. The Pritzker Prize-winning architects combined 22 loft-like apartments, a triplex penthouse and five townhouses in a single building. 40 Bond was finished in 2007, on a site that was previously a car park. The materials used reference the surrounding cast iron buildings of NoHo, and its 11-storey facade features a contrasting combination of textures and colour. The finish on the exterior effectively sets the building apart from its surroundings and creates lighting effects that differ from typical modernist glass wall buildings. Blackened copper and greenish glass imported from Spain wrap the poured concrete structure. At street level, a cast aluminium fence stretches 6.7 m (22 ft) high and 42.7 m (140 ft) in front of the facade of

the building. Its design, inspired by graffiti, is a motif used throughout the project. For example, it is etched into the Corian walls of the lobby. The one- to four-bedroom loft-like apartments range from 387 to 1,002 m² (1,269 to 3,288 sq ft). Most of the floor-to-ceiling windows throughout the apartments offer 180-degree north-south exposure and are 3.4 m (11 ft) high. The three-storey townhouse dwellings are each roughly 1,143 m² (3,750 sq ft) and have 6.7 m (22 ft) high living rooms. They also feature private front entrances and garden terraces at the back and were the first townhouses to be built in New York for decades. All of the units have dual gas and wood-burning fireplaces which were custom designed for the architect. This choice of wide-plank oak floors adds to the luxurious interiors of these exclusive homes.

- 1 Street facade
- 2 Detail of entrance
- 3 Etched corian walls in lobby
- 4 Upper-floor apartment
- 5 Second-floor plan
- 6 Ground-floor plan

Client
Ian Schrager Company
Area
7,731 m²/83,216 sq ft
Cost
Confidential
Coordinates
40.7264 -73.9936



0915	New York, New York, USA	2007	0171 TRA Kajava, Japan	0218 CIM Tajiri, Japan	0247 CUL Kawada, Japan	0533 EDU Essen, Germany	0575 CIM Basel, Switzerland	0893 CUL Tokyo, USA
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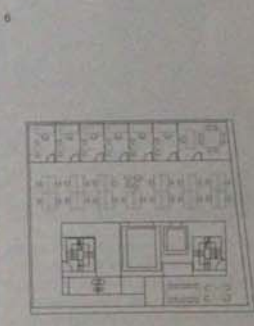
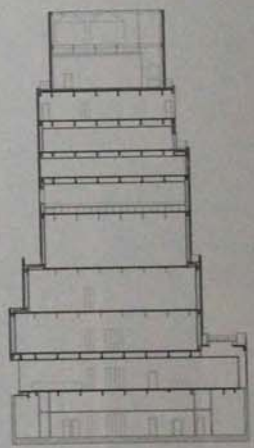
New Museum of Contemporary Art SANAA



0915 The New Museum is located at the crossroads of several neighbourhoods in the Bowery, having outgrown its old location in Soho, west of the current site. The space nearly doubles the size of the museum's facilities, and its abstract silhouette gives the institution a strong identity defined by contemporary architecture. The structure is a series of stacked, box-like volumes that vary in height and size. Offices occupy the first floor, while galleries with taller floor-to-ceiling heights are situated on levels two to four. Upper storeys contain public education facilities and a multipurpose room. The volumes are offset, allowing light in overhead to the galleries. Column-free interiors provide flexible spaces to meet the changing needs of the museum. Two basement levels contain a media lounge and technical and storage space. A lobby with a glass facade opens onto the street, routing visitors directly into a bookstore and the ticketing area. Upper volumes are wrapped in a mesh of galvanized, zinc-plated steel that changes colour with the light. The metal wrapping transforms the building into an abstract, silvery composition that contrasts with the neighbourhood's mixture of brick, stone and glass buildings.

- 1 New Museum in context
- 2 West facade at dusk
- 3 Ground-floor shop, cafe and gallery
- 4 Gallery interior
- 5 Exhibition space
- 6 Section through building
- 7 Sixth-floor plan

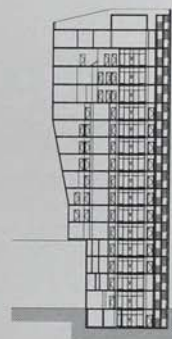
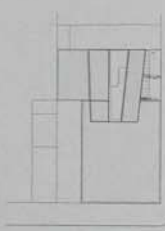
Client
New Museum of Contemporary Art
Area
5,450 m²/58,700 sq ft
Cost
\$60,000,000
Coordinates
40.7248 -73.9976



0916	New York, New York, USA	Blue Residential Tower	Bernard Tschumi Architects	2007 RES	0450 CUL Rouen, France	0748 CUL Athina, Greece	0891 EDU Cincinnati, USA
0917	New York, New York, USA	Juliana Curran Terian Design Centre Pratt Pavilion	hanrahanMeyers architects	2007 EDU			

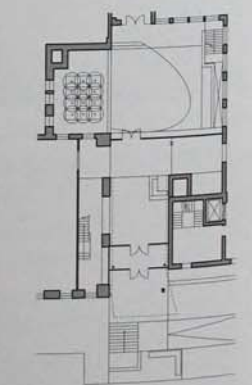
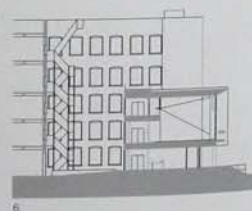


0916 Located in New York's Lower East Side, the Blue Tower stands out as an unexpected high-rise landmark, with its partly angled walls and pixelated blue window pattern. The 17-storey residential tower contains 32 one- and two-bedroom apartments. A double-floor penthouse tops the over 54 m (181 feet) high building. Air right permission was acquired from an adjoining building, and angled walls allow the tower to expand beyond its actual footprint. Because of these angles, no two floors are exactly the same. Although similar in size, each apartment is unique in shape and layout. The one-bedroom apartments – located on the lower floors – have a size of around 70 m² (750 sq ft), whereas the larger apartments are around 186 m² (2,000 sq ft). A new third floor (built by another architect) was added to the adjoining building, the roof of which was laid out as a large terrace garden for Blue Tower residents. Despite their different orientations, the buildings' curtain wall system allows for floor-to-ceiling glass windows in most living areas. The majority of the apartments feature cool steel units, stone floors and worktops, tiles and glass (which were used to create a particularly striking effect in the bespoke kitchens and bathrooms) and bamboo floors. The top floor and penthouse apartments have palm and stone flooring and glass tiles, for an even more luxurious finish in an area not particularly renowned for luxury living.



- 1 Blue Tower in low-rise context
- 2 Pixelated blue window facade
- 3 Circulation space
- 4 Apartment interior
- 5 Site plan
- 6 Section through building

Client
Angelo Cosentini and John Carson
Area
5,110 m²/55,000 sq ft
Cost
US\$17,000,000
Coordinates
40.7185° -73.9873



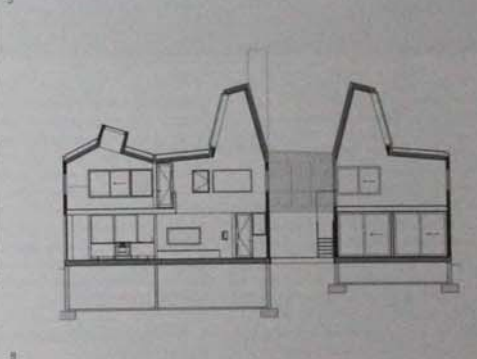
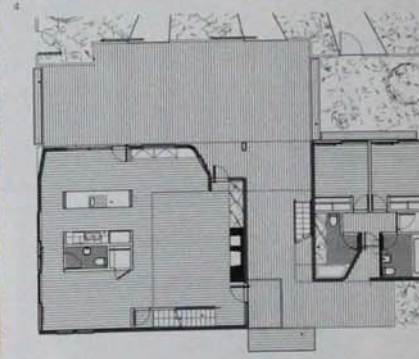
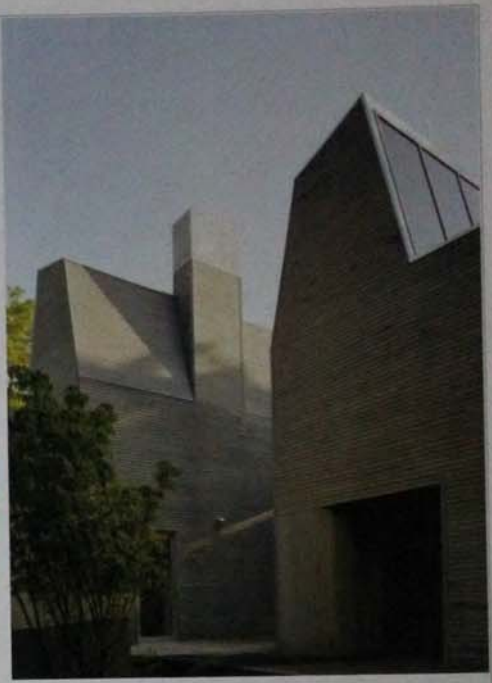
0917 This pavilion, a new focal point for the Pratt Institute campus in Brooklyn, New York, is used by students and faculty to exhibit the work of institute's students. Clad with stainless steel and suspended between two existing industrial loft buildings on the main Pratt Institute campus, the project includes a glazed entrance lobby for the pavilion, and the adjacent Steuben Hall and Pratt Studios. Behind the Juliana Curran Terian

Design Centre Pratt Pavilion, which includes the glass entrance and a new circulation bridge to the south, a new courtyard makes an outdoor room for informal meetings and classes in warm weather. The building is clad with hand-finished stainless steel panels, and the glazed north-facing facade looks towards the institute's main quadrangle, with screens that pull down to darken the space for slides or videos. To the south, the pavilion

bridge ramps east and west, creating a circulation zone which connects the Pratt Pavilion, Steuben and Pratt Studios. The courtyard and pavilion are designed to work together as a ventilation system. Windows on the south facade and the courtyard-facing bridge facade open to bring air from the courtyard through the pavilion, and out through windows on the north facade.

- 1 Entrance to centre
- 2 North facade
- 3 View through new pavilion
- 4 South facade of pavilion from courtyard
- 5 Gallery interior
- 6 Section through building
- 7 Ground-floor plan

Client
Pratt Institute
Area
930 m²/10,000 sq ft
Cost
US\$3,000,000
Coordinates
40.6919° -73.9636



0918 Stan Allen's Sagaponac House is part of a residential development designed by a select group of architects in the Hamptons on Long Island, New York. Sagaponac House occupies the centre of a rectangular plot of land, and is surrounded by woods. The design for this house draws upon ideas of the luxury of modern living, while referring to traditional materials and motifs. This approach is immediately visible from the exterior of the house, which exhibits broadly proportioned windows and lapped

cedar cladding. An array of light monitors rises above the main body of the house, creating a distinctive roofline. At ground level, the gardens and inhabitable spaces pass through the house, connecting the entry approach and the pool terrace deeper within the lot. Large windows for light and view complete this idea of transparency. The house organizes 320 m² (3,444 sq ft) in two main volumes on two levels. These are connected at the upper level by an enclosed, elongated deck – a bridge with numerous

windows on one side from which to view the surrounding landscape. Each of these two volumes offers its own direct connection from the upper floor to the pool. The primary living spaces and the kitchen occupy the ground level of the larger of the two volumes, with a double-height living room serving as the centrepiece. The light monitors continue the heightened sense of space above. Guest rooms with individual bathrooms take up the smaller of the two volumes. The upper level provides a master bedroom suite and

an additional room, connected by circulation space around the living room area.

- 1 Northeast facade
- 2 View from south
- 3 Ground-level terrace
- 4 Ground-floor living space
- 5 Master bedroom
- 6 First-floor bridge
- 7 Ground-floor plan
- 8 Section through building

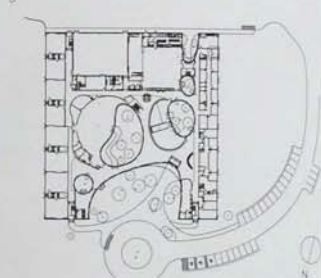
Client
Houses at Sagaponac
Area
320 m²/3,444 sq ft
Cost
US\$1,100,000
Coordinates
Confidential

0919	Fairfield, Connecticut, USA	Burr Street Elementary School	Skidmore, Owings & Merrill	2004 EDU	0271 TBA Singapore, Singapore				
0920	New Haven, Connecticut, USA	Whitney Water Purification Facility and Park	Steven Holl Architects	2005 INF	0635 TOU Langenlois, Austria	0874 EDU Iowa, USA	0876 CUL Kansas City, USA	0897 GOV Washington DC, USA	0922 EDU Cambridge, USA



0919 This school for 600 pupils takes its architectural cues from the dense woodland surrounding it. The accommodation is arranged on two storeys within a rectangular envelope and under a single flat roof. Like clearings in a forest, three large and three smaller irregular circular shapes are cut into the overall volume of the school. Two are open-sided and signal entrances at opposite ends of the building. The others become circular glazed courtyards. Classrooms and offices are in two-storey rows along

the east and west sides. In addition to the semicircular glazing around the courtyards, these sides are fully glazed from floor to ceiling with a low-energy curtain wall. A variety of spaces can be found between the outer classrooms, many occupying the full height of the building. The three largest are the café, the gymnasium on the north wall and the curvilinear library overlooking the largest internal courtyard. The gymnasium can also be used as an auditorium. The north and south sides of the building are built in



4 pigmented concrete blocks reminiscent of local stone. The structure is in steel and the slender circular columns supporting the trusses stand separate from the partitions and glazed walls. The building achieves its coherence and remarkable transparency through the design of the glazed walls. Their vertical divisions are equally spaced and the horizontal frame follows the curved geometry in a continuous band, marking the midpoint of the two storeys.

- 1 Aerial view
- 2 View of large central courtyard
- 3 North facade
- 4 Full-height glazed walls
- 5 View of communal area
- 6 First-floor plan

Client
Town of Fairfield
Area
6,410 m²/69,000 sq ft
Cost
US\$13,000,000
Coordinates
41.1966 -73.2880

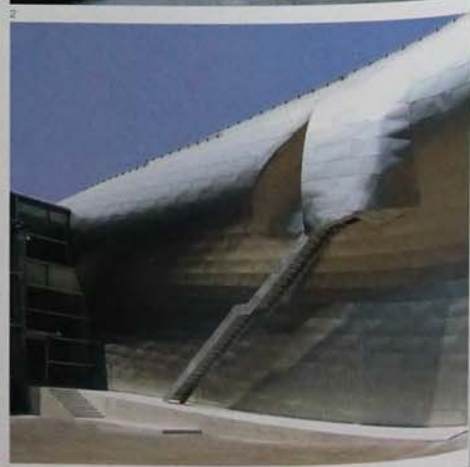
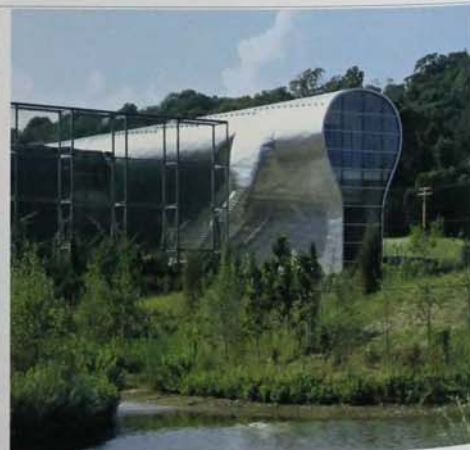


0920 The project, replacing a pre-existing water purification facility dating from 1906, occupies a 5.7 hectare (14 acre) site in a suburban neighbourhood. The new facility comprises a 2,787 m² (30,000 sq ft) below-ground water treatment facility covered by a planted roof and an above-ground building that stretches 110 m (360 ft) along the central axis of the site. Shaped like an inverted waterdrop in section, this stainless-steel building forms a reflective line along the horizon, expressing the workings of the plant below. The planted roof covering the underground treatment centre serves as a public park, divided into zones with landscapes reflecting different steps in the water treatment process. Domed skylights in one area sit above the ozonation bubbling area of the plant. These apertures allow visitors to see the workings of the plant below and bring natural light into the facility. 88 geothermal wells pump ground water to heat the facility. The building is partially comprised of recycled soil, sand and concrete taken from the original 1906 building. The above-ground component houses an exhibition lobby, laboratories, a lecture hall, conference spaces and

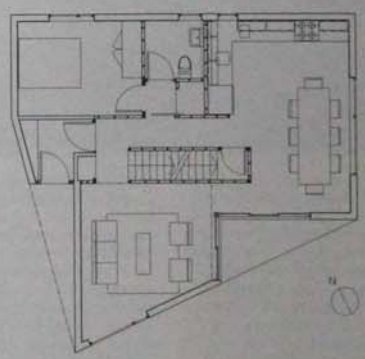
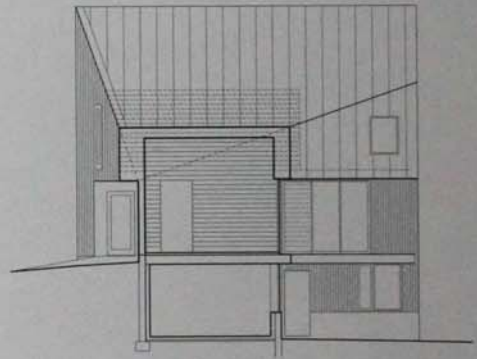
additional operational areas. These facilities are used for extensive public education programmes which, combined with the park, act to inform the public on water-related environmental issues. The structure of the public building comprises prefabricated steel hoops enclosed with metal decking clad with flat-lock stainless steel shingles. The thin shingles warp in two directions, causing them to stiffen and become dent resistant. Curving interior spaces reflect the waterdrop exterior form. Recycled terrazzo glass and cork tiles cover the floors.

- 1 Stainless steel building and planted roof
- 2 View from lake
- 3 Glazed facade of stainless steel building
- 4 Entrance to building

Client
Regional Water Authority
Area
42,672 m²/459,318 sq ft
Cost
US\$46,000,000
Coordinates
41.2865 -72.9266



0921	Vermont, USA	Pull House	Procter-Rihti	2007 RES	1091 RES Porto Alegre, Brazil
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0921 On a wooded hillside 4.8 km (3 miles) north of Brattleboro in Vermont, this new house shares the same views as one built nearby in 1892 for Rudyard Kipling. At first glance, it shares the rectilinear simplicity of local timber buildings, but its name gives a clue to the difference. The southwest corner of the rectangular plan has been "pulled" further south, creating a triangular configuration to this side of the building. The house is arranged on two storeys above a concrete basement. The main entrance is recessed into the west gable wall at the ground-floor level. This is the heart of the house, with the dining area and double-height living space enjoying views to the east and south. Also on this floor is a bedroom and bathroom planned for wheelchair

access. There are two bedrooms and a loft study on the upper floor, and space for a further two bedrooms in the basement. The taut, precise appearance of the house is inherent in the method of its construction and the choice of materials. Above the basement, the walls are constructed in prefabricated timber panels with a 203 mm (8 in) foam core. With the exception of the south elevation, the wall panels are covered with vertical timber boards and are painted ox-blood red on the entrance side. By contrast, the errant south wall is covered with the same metal sheet material used for the pitched roof. The spacing of the raised fabrication seams is carefully carried over from the sloping roof to the vertical wall. Compact planning, limited external openings

and good insulation earned the building a high rating in the State Energy Audit.

- 1 Exterior showing timber panelling
- 2 West facade
- 3 View of double-height living space
- 4 Main entrance and south facade
- 5 Section through building
- 6 Ground-floor plan

Client
Lyndall Procter-Barrett
Area
210 m²/2,260 sq ft
Cost
US\$300,000
Coordinates
42.8921 -72.5632

0922	Cambridge, Massachusetts, USA	Simmons Hall Student Residence	Steven Holl Architects	2002 EDU	0635 TOU Langenlois, Austria	0874 EDU Iowa, USA	0876 CUL Kansas City, USA	0897 GOV Washington DC, USA	0920 INF New Haven, USA
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0922 This 10-storey, 350-room student residence replaces an asphalt car park on the MIT campus. Built on a 1.2 m (4 ft) thick solid concrete slab foundation, the building floats above the ground. Its narrow footprint leaves room for outdoor public spaces, including a new landscaped pocket park at the building's entrance, and tree-shaded dining areas in a rear garden and along the southern street edge. Conceived as a continuation of the urban environment, the building provides various amenities for

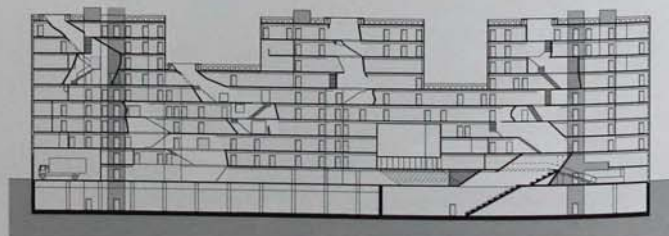
students, including a 125-seat theatre and a night café. The exterior walls are formed from prefabricated, perforated, reinforced concrete panels clad in anodized aluminium. Computer models were used to maximize the benefit of the concrete's thermal mass, and the structure's thermal lag stabilizes interior temperatures. The 0.6 m (2 ft) square perforations accommodate the windows, which form a tight grid. The windows are recessed by 46 cm (18 in), their heads and jambs shading rooms from the summer



3



4



5



6

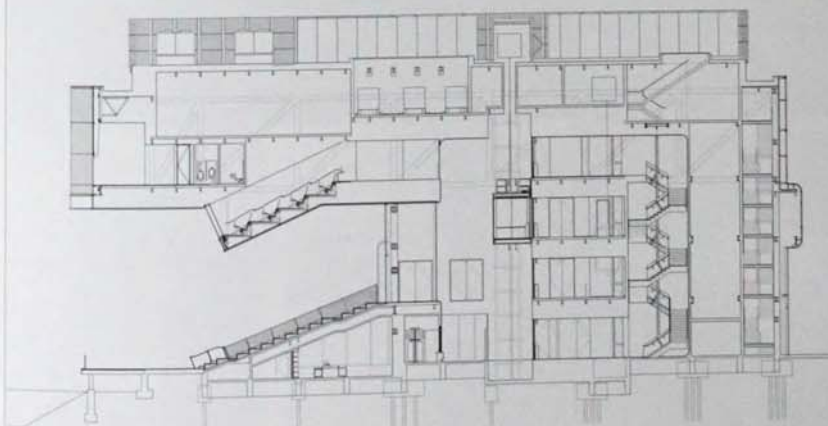
sun while allowing low winter light to enter and warm the interior. Five large openings give variation to the facade's grid, roughly corresponding to main entrances, view corridors and outdoor activity terraces. Inside, each room has nine operable windows, providing students with several options for natural ventilation; opening high and low windows takes advantage of the natural rise of warm air within the high-ceiling rooms. Five curvilinear atria, the building's 'lungs', allow air to move up through the

section and bring natural light down from above. Double-loaded corridors 3.4 m (11 ft) wide connect the rooms. These corridors have the feel of streets, encouraging casual interaction and reinforcing the idea of the accommodation block as an urban space.

- 1 View from southeast
- 2 View of curvilinear 'lung'
- 3 View of bedroom
- 4 Café interior

- 5 Section through building
- 6 Second-floor plan

Client
Massachusetts Institute of Technology
Area
59,436 m²/639,764 sq ft
Cost
Confidential
Coordinates
42.3571 -71.1009



0923 Boston's Institute of Contemporary Art outgrew its original location in the Back Bay area and in 2006 repositioned itself in a new facility along the Boston Harbor. The site has relatively few structures and parking lots surround the building. Much of the area is earmarked for heavy development and this new art museum provides its cultural focal point. New York's Diller Scofidio + Renfro offer an architectural solution which not only reinvents the institute's identity, but also envisions the project as part of a

continuous boardwalk along the edge of the water to connect future amenities. The wood of the boardwalk expands to become a wide seating area – a deck for viewing the harbour – and then continues overhead to clad the underside of the galleries. The entire upper level is a large, structural steel frame jutting prominently towards the water to shelter the public spaces below. A large, glass picture window opens at the end of the gallery volume. Translucent channel glass encloses the other three sides of the upper

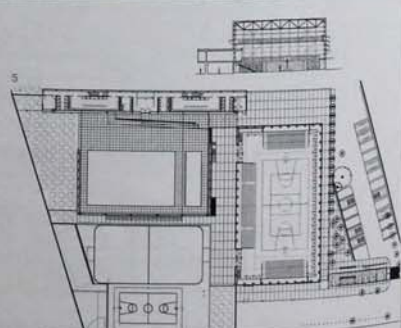
portion, allowing the building to glow at night. Conceptually, the floor plate is a continuous element, expressed overtly on the elevations. This is clear within the interior, as expansive, cantilevered planes slope to accommodate a museum shop, a café and an auditorium. While the upper level is composed almost entirely of more conventional box-shaped gallery spaces (1,704 m²/18,000 sq ft), a media room angles steeply downwards from the rest of the second level in such a manner that only water is visible. Natural light unifies

the gallery experience, filtering through several layers of skylights and screens.

- 1 View from northeast
- 2 Public boardwalk around building
- 3 East facade
- 4 Gallery space
- 5 Interior with skylights
- 6 Section through building

Client
Institute of Contemporary Art
Area
62,000 m²/667,362 sq ft
Cost
US\$41,000,000
Coordinates
42.3927 -71.0429

0924 Zapopan, Mexico Educare Sports Facility TEN Arquitectos 2001 SPO



0924 The group of structures containing the sports facilities for the Educare High School are built on the site of an old adobe warehouse and cistern. They contain a gymnasium, swimming pool, aerobics room, showers, dressing rooms and exercise spaces. Built on the foundations of the old warehouse, the plan of the gymnasium was defined by its predecessor. The lower part of this simple cube-shaped volume is clad in

bands of moveable metal panels which are automatically activated by climatic changes, controlling ventilation without air-conditioning. The upper part of the facade is wrapped by a membrane of sandblasted glass panels which, together with an opaque suspended ceiling, controls and filters natural light, allowing significant energy savings. The swimming pool occupies the void left by the removal of the cistern. It is surrounded

by stone-clad walls on three sides, which protect it from strong winds and provide privacy. One of these walls supports the aerobics hall, a suspended glass and aluminium box which intersects the gymnasium. The south edge of the pool is defined by a separate building containing dressing rooms, showers and exercise spaces. This glass box, lit by night, illuminates the adjacent school soccer field.

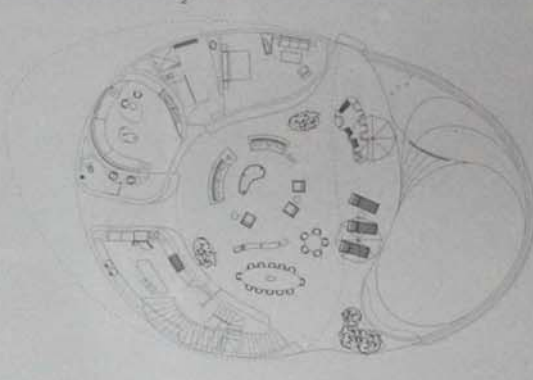
- 1 Gymnasium building with metal panels closed
- 2 Gymnasium building with metal panels open
- 3 View of outdoor pool and gymnasium
- 4 View of gymnasium interior
- 5 Section through gymnasium building
- 6 Site plan

Client
Confidential
Area
3,000 m²/32,300 sq ft
Cost
Confidential
Coordinates
20.6903 -103.4394

0925	Ixtapa, Mexico	Ixtapa House	LAR/Fernando Romero	2001 RES	0131 DOM 20106 China
0926	Querétaro, Mexico	Romero House	at 103	2006 RES	0931 PLUS Mexico City, Mexico

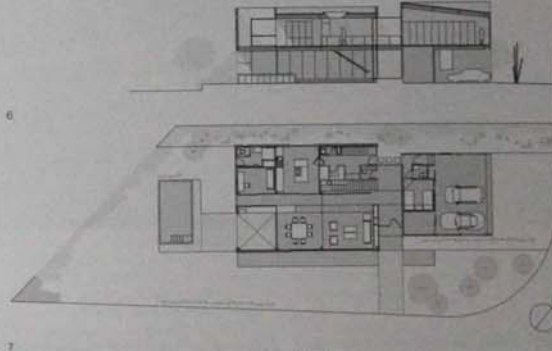
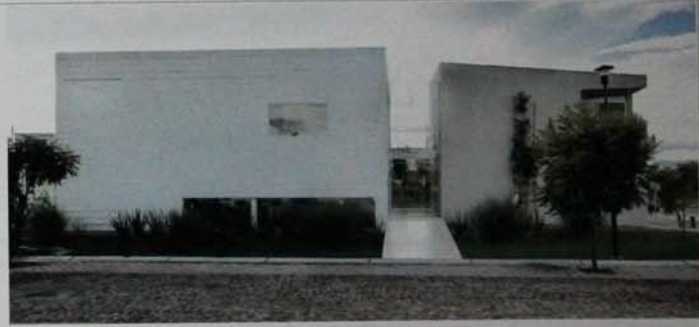


0925 This holiday home for a large family sits on a private beach in the resort of Punta Ixtapa, 250 km (155 mi) up the Pacific Coast from Acapulco. The house modifies the traditional Mexican beach house typology, which consists of wooden columns supporting a high thatched palapa roof above an open-air living area. The client required a more closed and intimate space, so the columns were replaced by two curved volumes which prevent views into the ground floor from inland. Between these, a narrow entrance leads into the large living area which flows outside through an unglazed opening and looks out to sea. Local regulations stipulated that houses must be set back from the beach by a minimum distance; this space was filled with a garden and a swimming pool. The two closed volumes contain service areas and the master bedroom. Eight other bedrooms are situated on the first floor, which cantilevers out at the front of the house. A concrete skeleton hidden in the masonry supports the first floor, which forms the ceiling of the living area. The house is crowned with a shallow, thatched palapa roof, following the traditional beach house typology and adhering to the design rules of the resort. The house's design responds to the hot climate: the large opening on the ground floor and the thatched roof facilitate natural ventilation, reducing the need for artificial air conditioning. The plaster used for the walls contains plastic additives which enable the shell to expand and contract with changes in temperature.



- 1 House and central entrance
- 2 Curved poolside terrace
- 3 Ocean-facing facade
- 4 Ground-floor plan

Client
Confidential
Area
1,350 m²/14,531 sq ft
Cost
US\$6,000,000
Coordinates
Confidential



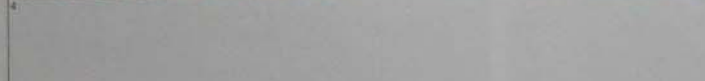
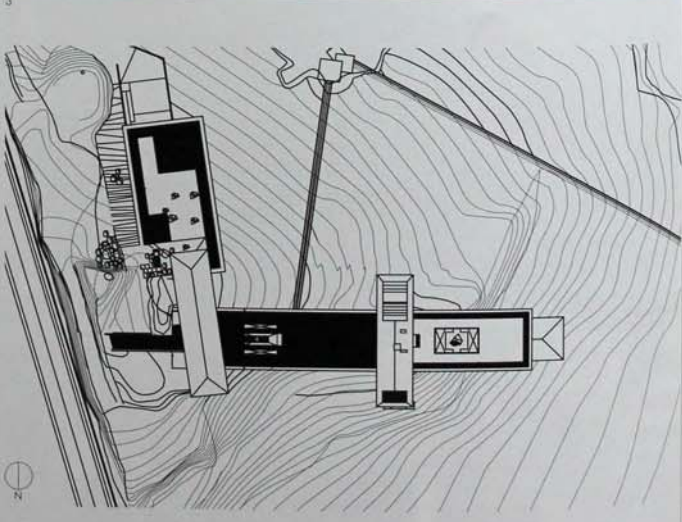
0926 Romero House is located in a suburban setting in the city of Querétaro in central Mexico. The building is organized within two boxes connected by a bridge, a decision made in response to the presence of existing foundations on the site. The two main volumes of the house each have different physical qualities. One of the boxes faces the street and is made of concrete. The other structure is made of timber, with a glazed space between them. Within this basic layout, the plan of the house is tailored

to meet the requirements of the family inhabiting it. The different functional areas are distributed over two levels, separated by a metallic platform constructed from prefabricated elements. The platform also links the two volumes. The in-between space connecting the two boxes is the most interesting architectural element, as the difference between the two elements of the building is most easily perceived here. The metallic platform defines the organizational grid of the house, which lays

out the dimensions of the rooms and also the location of the vertical links between the two levels. The family rooms, including living room, kitchen and dining room, are on the ground floor inside the wooden box. The garage and storage are in the concrete box. On the first floor, the main bedroom occupies the concrete box, with the remaining bedrooms in the wooden box.

- 1 Main facade, looking west
- 2 Main facade, showing two connected volumes
- 3 Main hall
- 4 Second floor hallway
- 5 Ceiling and skylights in living room
- 6 Section through building
- 7 Ground-floor plan

Client
Confidential
Area
430 m²/4,628 sq ft
Cost
US\$340,000
Coordinates
20.6167 -100.3500



0927 Tequisquiapan Ranch is an educational building serving a veterinary school. It is located in a rural district of northern Mexico. The building contains living accommodation for 120 students and 32 researchers, as well as laboratories, classrooms and a library. The building's layout and location optimize its relationship with the landscape. The building is located at the highest point of the site to maximize views, and its design uses the hillside on which it sits to organize its form. The main volume is made of concrete and stone, giving it a monolithic character. This

volume is partially embedded into the contours of the hill, emerging out of it as the ground slopes down. The internal layout is adapted to the existing topography. Two secondary volumes are placed on top of this solid base structure, and sit perpendicular to it. One of these volumes sits on the ground at the top of the slope, and the other is situated so that it projects out on two sides to cantilever over the ground below. These structures are wrapped in colourful materials which stand out rather than blend into the surroundings. Internally, the main volume contains the

student accommodation on the two lower floors, and academic activities are located on the upper level. The colourful secondary volumes above contain the main entrance, an auditorium and a library. These two volumes are differentiated by their use, the character of their construction materials and their orientation.

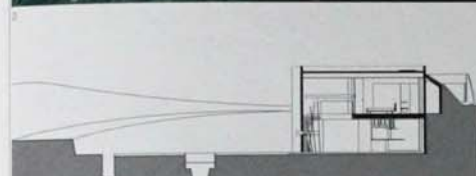
- 1 View of ranch from southwest
- 2 View of cantilevered volume from across roof deck
- 3 Main entrance to cantilevered volume
- 4 Upper-level courtyard
- 5 Site plan
- 6 Section through building

Client
Dirección de Proyectos Especiales, UNAM
Area
4,200 m²/45,208 sq ft
Cost
US\$3,500,000
Coordinates
20.6077 -99.9140

0928	Mexico City, Mexico	Bio-VR-Habitat	ARQme	2006 RES	
0929	Mexico City, Mexico	Centre for Business Development and Technology	Landa García Landa Arquitectos	2006 EDU	0941 EDU Mexico City, Mexico

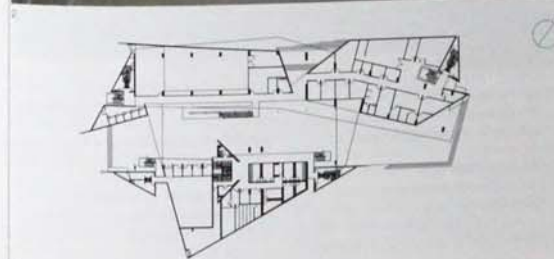


0928 Located on a sloping site in Atizapán de Zaragoza on the outskirts of Mexico City, this compact structure stands out amongst the luxuriant woodlands surrounding it. The house's external walls are two curved concrete structures. One of these is a retaining wall against the slope of the site, allowing the house to be partially buried. The Bio-VR-Habitat is accommodated over one-and-a-half storeys. Between the two external walls is a 3.6 m (11.8 ft) high sliding glass wall that opens onto a timber-deck terrace. A light steel staircase, each tread cantilevered from the wall, connects the two levels. The lower level contains the living room and kitchen areas while the upper half-level houses the master bedroom and bathroom. The Bio-VR-Habitat's commitment to creating an ecological dwelling is exemplified in its water supply system from the nearby hills. Water is collected in a tank and pumped using solar energy to different parts of the building and to the garden, where the family cultivates their own fruit and vegetables.



- 1 House and terrace
- 2 Curved concrete facade by night
- 3 Entrance to house
- 4 View of living space and terrace
- 5 Staircase to upper level
- 6 Section through building
- 7 Lower-level floor plan

Client
Confidential
Area
214 m²/2,303 sq ft
Cost
US\$238,080
Coordinates
19.5744 -99.2828



0929 Located in a suburban context, this group of buildings for CEDETEC Cemex (Centro de Desarrollo Empresarial y Tecnológico) provides a new landmark for this growing campus in the north of the city. A covered balcony serving as the main circulation route connects the two long buildings that form the complex. An emblematic circular tower sits on top of one of the blocks and two smaller triangular elements complete the arrangement. The plan responds to the complexity of the functional programme, which includes offices, classrooms, a cafeteria, a broadcasting studio and large seminar rooms. The building's structural system consists of post-tensioned concrete slabs supported by concrete columns, with steel frames supporting all the vertical circulation. All internal spaces are naturally

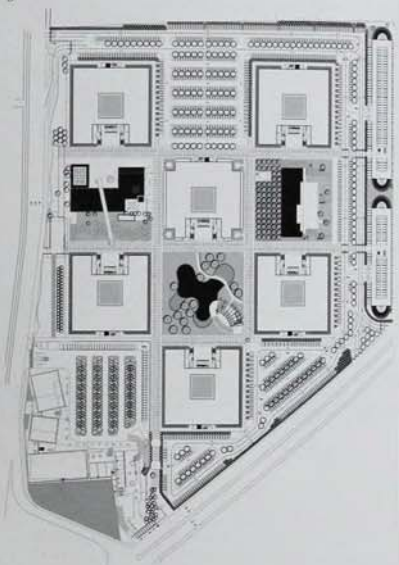
lit and ventilated. The office tower facade is animated by an irregular pattern of windows, in contrast to the regularity of the openings in the other buildings. Horizontal metal louvers minimize the effects of solar gain and noise penetration from the adjacent main road, protecting the facades of the two lower volumes. The shapes of the buildings also respond to the topography of the site and the buildings' location within the campus. The tower, standing out from the rest of the campus, is an architectural focal point.

Client
ITESM-CEM (Instituto Tecnológico y de Estudios Superiores de Monterrey Campus Ciudad de México)
Area
18,000 m²/193,750 sq ft
Cost
US\$9,000,000
Coordinates
19.5971 -99.2274

- 1 View of north facade
- 2 View along balcony
- 3 Exterior view of building
- 4 Ground-floor plan

0930 Mexico City, Mexico Technology Park Mario Schjetnan 2005 REC

0931 Mexico City, Mexico Fire Station at 103 2006 PUB 0926 RES Querefaro City, Mexico

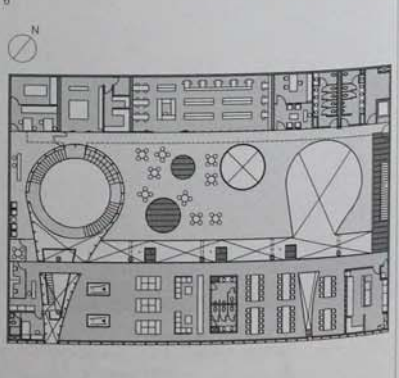
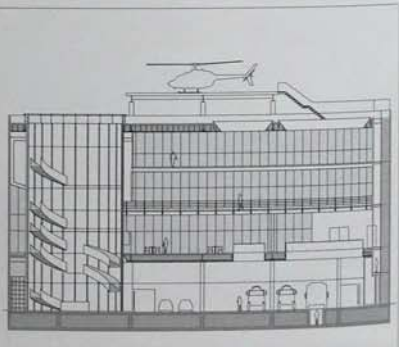


0930 This technology park, including a corporate campus and office space for scientific research-based industry, is part of a regeneration master plan for the former site of an oil refinery. The landscape design calls for the provision of open public spaces and parking areas. This landscaping is set out on a rectangular grid which creates a series of gardens and water features. These help to minimize soil movement and reduce the effects of land contamination arising from the earlier use of the site. Water and planting create a central open space with specially commissioned lighting and public art. Two rectangular office buildings sit on two sides

of this square. Parking areas are recessed behind the buildings, giving precedence to pedestrians and minimizing the noise generated by vehicular and service traffic. Within each of the three-level buildings, the access and reception areas face the main square. The ground-level facade is composed of full-height windows. The buildings are connected by a pergola linking the four sides of the open space. The upper-level facades are clad in metal and glass, responding to a controlled interior office environment. The smaller, outdoor cafeteria building almost sits inside the water feature and is connected to the pergola.

- 1 Entry plaza and sculpture
- 2 View of upper-level facade
- 3 Outdoor cafeteria and seating area
- 4 Detail of seating in public square
- 5 Lobby of reception building
- 6 Site plan

Client
Confidential
Area
120,000 m²/1,291,669 sq ft
Cost
Confidential
Coordinates
19.5033 -99.1791



0931 Built on the site of a former nightclub, this fire station combines the public and private spaces of an unusual brief. In addition to the usual accommodation, it also includes spaces for teaching and a library. With its simple form, it contrasts with the chaotic urban streets that surround it. The building is designed as an enclosed box with a reflective facade lifted up above the ground level.

Vehicular access is found underneath the main volume. The interior planning responds to the operation of the station. The main vertical circulation is expressed through glass tubes, which also act as light wells to bring natural light from the roof down to the ground level. A semi-elliptical staircase connects the four levels. The concentration of the circulation to one side liberates the

lower level for public and vehicle movement. The building exploits the use of colour in its glass surfaces, particularly red. The variety of texture in the floor finishes and elements of colour are used to locate its different function zones and architectural elements. The use of decorative surfaces differs from current trends in Mexico, which advocate exposed concrete as the main surface finish.

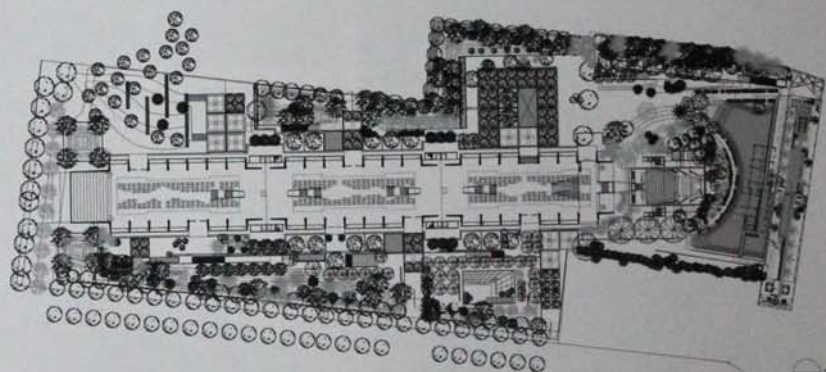
- 1 East facade
- 2 Ground floor, used for fire station
- 3 Light well and openings in ceiling
- 4 Interior view
- 5 Interior patio, for public use
- 6 Section through building
- 7 First-floor plan

Client
Confidential
Area
4,500 m²/48,438 sq ft
Cost
US\$5,000,000
Coordinates
19.4331 -99.1585



0932 Constructed to commemorate an important former Mexican President, this building is of national symbolic importance. Mexican firm Taller Arquitectura X – Alberto Kalach, Juan Palomar and Gustavo Upekakupu – designed the winning entry in a national competition. This large and monumental building is sited within a botanical garden that is organized on a grid layout. The garden helps to reduce the

building's visual impact from the street and provides public gardens, patios and terraces. It also improves the quality of the air surrounding and entering the building as natural ventilation. The library is a long rectangular concrete construction, with walls that slant inwards to suggest a pyramidal form. The structural grid sets up a regular rhythm on the facades. Between the concrete fins sitting adjacent to the edge of



the building are concrete louvers that shade the windows. A smaller volume located behind the library building contains the main auditorium. The library is approached by a monumental staircase leading to the vast main hall. Natural light enters through a series of windows and roof lights. All the main services, reading rooms and bookshelves are located in this six-storey central space. Hung from the concrete frame and dropping

down through holes in the concrete floor slabs inside the space are open steel structures containing the stacks and balcony access to the books.

- 1 View of main concourse with book stacks overhead
- 2 Exterior of building
- 3 Site plan

Client
Conaculta, Mexican Government
Area
50,000 m²/538,196 sq ft
Cost
US\$90,000,000
Coordinates
19.4421 -99.1480

0933 Mexico City, Mexico Amsterdam 253 Apartments Taller 13 Arquitectos 2006 RES

0934 Mexico City, Mexico AR 58 Apartments Dellekamp Arquitectos 2002 RES

0940 RES
Mexico City,
Mexico



0933 Amsterdam 253 is a residential building located in the fashionable Condesa district in central Mexico City. This area of the city is characterized by an urban pattern originating in the horseracing track which preceded the neighbourhood's development. The building's dynamic main facade is an expression of internal diversity which makes the building stand out amongst its neighbours. The building is organized over six residential storeys located above two parking levels. An upper terrace provides communal space with views over the city. Inside, the residential units are organized around an internal patio, which not only allows natural light to enter within the deep plan, but also contains the public vertical and horizontal circulation routes with cantilevered stairways, wooden deck bridges and balconies. The dwellings, characterized by their diversity – there are nine types among the 26 units – are differentiated by the number of levels (one or two), the number of bedrooms (one to three) and the internal layout and area. The diversity in the grouping of the apartments, as well as the key location of the patio, generate an interesting reinterpretation of a traditional multihousing typology in Mexico, the *vecindad*. Window modules in different sizes and positions responding to the activities inside puncture the plain white patio facades. The exterior has a stone plinth on the ground floor, and the main street facade is clad in laminated green glass with balconies protected by vertical glass frames.

- 1 Street facade and rooftop terrace
- 2 Central patio balconies
- 3 Central patio landscaping
- 4 Ground-floor plan
- 5 Section through building

Client

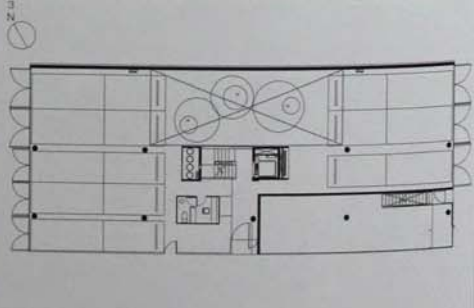
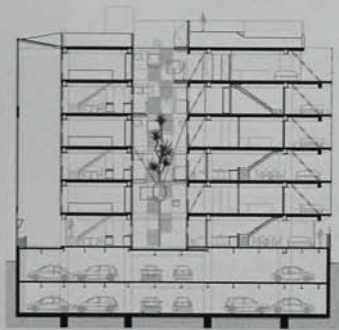
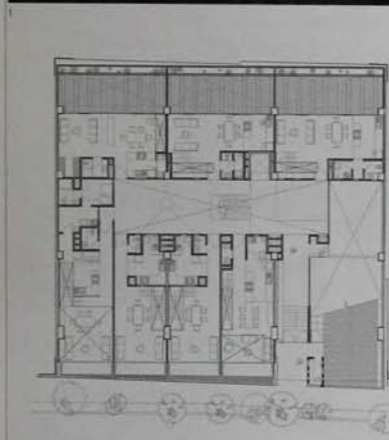
Confidential

Area6,000 m²/64,583 sq ft**Cost**

Confidential

Coordinates

19.4118 -99.1675



0934 The AR 58 building is located in Mexico City in a fashionable area well known for its cafés, stores and restaurants. It accommodates a mixture of retail spaces at ground level and five storeys of apartments above. Its main facade is oriented towards the tree-filled boulevard of Alfonso Reyes Avenue. An interior patio faces north, around which are distributed the service areas of each apartment and the vertical circulation core. The building is composed of individual rectangular volumes piled on top of each

other and appearing as interlocking metallic containers. Externally, the surface treatments of their facades and a strip-window along the top of each wall differentiate them from each other. Each volume contains a living unit, and additional windows provide views onto the surrounding streets. Within this strategy of stacked boxes, the spaces between each independent unit are used for interior corridors which provide access to the apartments and private balconies, some covered and some open. Each level has a unique plan, defining

the constraints of the internal space of each apartment. The structure of steel beams and columns is clad in two types of aluminium panels, plain and corrugated. There are also two alternative surface treatments, either a natural finish or painted white. The design of the facades uses a chromatic palette composed of four different surfaces whose texture and colour provide unique effects of light, shadow and reflection over the surfaces of the building.

- 1 AR 48 from the street
- 2 Detail of facade
- 3 Living room interior
- 4 Private balcony
- 5 Ground-floor plan

Client

Confidential

Area2,009 m²/21,625 sq ft**Cost**

US\$2,000,000

Coordinates

19.4086 -99.1770

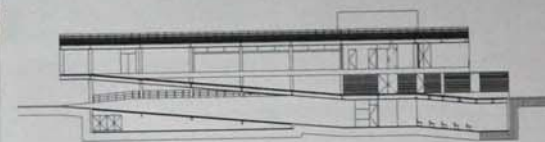
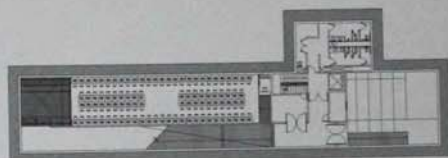
0935 Mexico City, Mexico Vladimir Kaspé Cultural Centre Broissin + Hernandez de la Garza + Covarrubias 2006 CUL

0936 Mexico City, Mexico Calderon de la Barca Apartments BGP 2005 RES

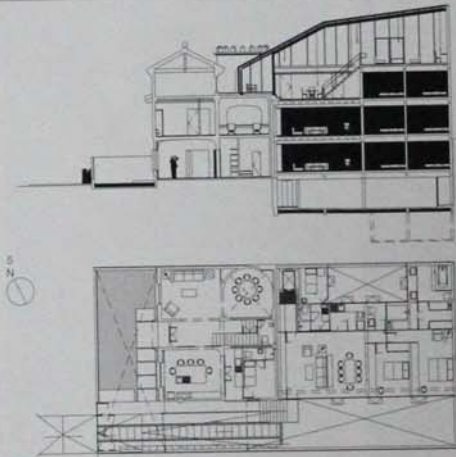


0935 This multipurpose building makes many formal references to the modernist tradition that the architect Vladimir Kaspé, whose name it bears, belonged to. Made of steel, concrete and glass, it is located in a central area of Mexico City in the large internal patio of one of the city's main private universities. The centre houses various functions which serve the student community, including an IT centre, a gallery exhibiting works donated by Kaspé and a space designed for the exhibition of a wide variety of works of art, photography or sculpture. The principal floor balances on slender pilot – a standard modernist device – and a concrete and glass core contains a media lab and small auditorium which anchors it to the ground. An exterior ramp running up the long side of the rectangular building provides access to this floor. This level, containing the library, exhibition areas and terrace, appears as a fully glazed space sandwiched between a concrete floor flush with the glazing and a projecting roof slab offering shade from the midday sun. The open space under the first floor, whose boundary is defined by the pilot, acts as an open-air exhibition space and entrance plaza to the building. The roof's open space serves as a garden for events and occasional classes.

- 1 View of exterior ramp providing access to principal floor
- 2 North facade
- 3 View of IT centre
- 4 Basement plan
- 5 Section through building



Client
Universidad La Salle
Area
1,600 m²/17,222 sq ft
Cost
US\$1,569,400
Coordinates
419.4088 -99.1804



0936 This project is a large extension to an existing house in one of the most established residential districts in Mexico City. The design maximizes the volume of the hidden rear part of the house's plot to create three new apartments, and includes the renovation of the existing house at the front of the site. As an adjunct to a listed building within a heritage and conservation area, this extension was designed to minimize its impact on the existing structure. The new, prism-shaped construction hides behind the existing house. Its delicate steel frame structure is fully clad in aluminium and glass panels arranged in a grid to provide different degrees of transparency. They are designed to modulate natural light and control views into and out of the apartments for maximum privacy. All three flats are accessed by a lift which descends to the underground car park, and rises through a new staircase structure. The apartments look onto a patio which separates them from the adjacent building. Their plans are organized with the less private living areas oriented towards the translucent, transparent facade. All the services and vertical circulation elements are deeper inside the building. The lower two flats have just one level each. The top flat has a timber-lined mezzanine level inhabiting the space inside the faceted roof space and enjoying the lightness of the thin structural system and skin rising above it. Two outside terraces at different levels add formal interest to the building's external volume.

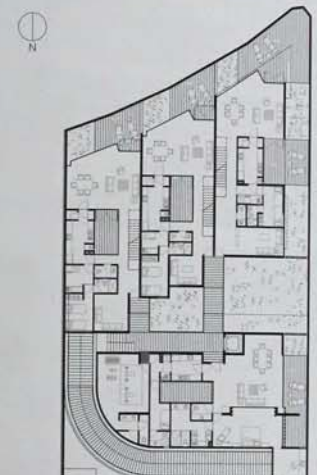
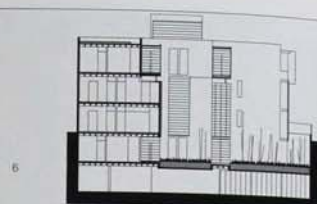
- 1 Aerial view, looking east
- 2 Exterior stairs to parking area
- 3 Entrance patio
- 4 Timber mezzanine, third-floor flat
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
850 m²/9,149 sq ft
Cost
Confidential
Coordinates
Confidential



0937 Mexico City, Mexico Horacio 935 Apartments Isaac Broid Architects 2006 RES 0927 EDU Tequisquiapan, Mexico

0938 Mexico City, Mexico Cima House Taller Arquitectura X 2005 RES 0932 CUL Mexico City, Mexico



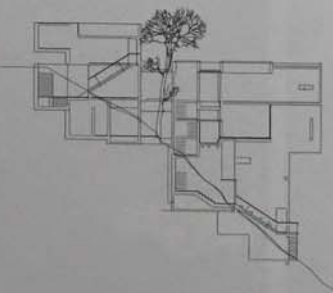
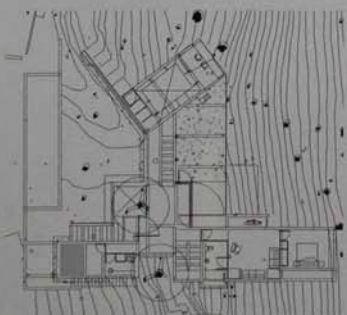
0937 This group of houses is located in one of the most important residential districts near the city centre in Mexico's capital. The project consists of three individual units, each in a separate volume and unified by the use of materials. The two facades facing the roads are composed of timber panels and planes of reinforced concrete with simple openings for windows and balconies. The timber contributes a new material quality to the surrounding dense, urban environment. Higher up, the facades open out with large

expanses of glazing. The houses are set back from the perimeter because of the noisy roads surrounding the site. A deep wall adjacent to the pavement, made from overlapping timber sections, defines the boundary of a lush internal garden set out on different terraced levels surrounding the houses. The wall separates the levels in plan, thus maximizing the entry of natural light. A ramp at the rear of the site provides access to underground parking, and the open space at ground level is left free for landscaping. The individual

distribution of the houses is organized over three main levels, with the living areas on the lower level and the bedrooms and other private rooms on the upper two levels. The upper storeys access the roof terraces, which are separated from the street noise and views by the timber screen wall, creating a privacy screen for the outside spaces while maintaining natural ventilation and lighting through their openwork surface.

- 1 View from road showing perimeter wall in relation to building
- 2 Corner view showing timber panels protecting lower facades
- 3 West facade
- 4 Interior showing a living room
- 5 Site plan
- 6 Upper-floor plan
- 7 Section through building

Client
Grupo VYG
Area
3,100 m²/33,370 sq ft
Cost
US\$3,500,000
Coordinates
19.4344 - 99.1972



0938 In the part of Mexico City that is more rural than urban, the majority of the residential plots contain large gardens. This house is no exception, and the design makes full use of its wooded sloping site. By arranging the spaces of the house around a vertical axis of movement, the building mimics the steep topography, reducing excavation to a minimum and saving money and trees. Access to the house is via a stepped path, which moves sharply between the trees up to a terrace bounded by two old trees and four concrete walls. Along the vertical axis, the main entrance and communal living areas are at the top, and the more private rooms are on the slope of the site. These two distinct parts – the communal and the private – are contained in solid concrete boxes which are slightly misaligned to create gaps between them for natural light to penetrate. The external and internal staircases are an important part of the formal composition. Where the boxes intersect with the main staircase, a series of tall windows allow oblique views into the tree canopy. Built almost completely in exposed concrete, steel and glass, this house is similar to other residential projects by Alberto Kalach, lead architect of Taller Arquitectura X, where the form of the building is the result of the intersection of rectangular-shaped volumes with an external simplicity that belies a complex interior.

- 1 View of house in context
- 2 Terrace looking into living area
- 3 Interior staircase
- 4 View of terrace
- 5 Site plan
- 6 Section through building

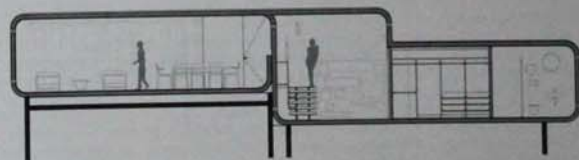
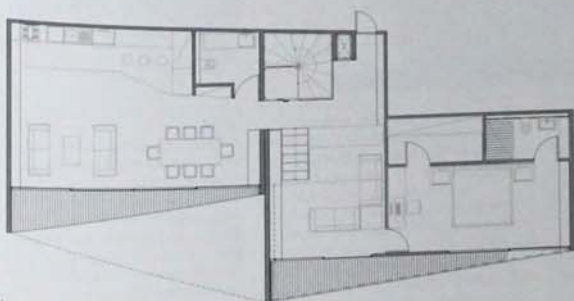
Client
Alejandra De Cima
Area
440 m²/4,736 sq ft
Cost
US\$500,000
Coordinates
Confidential



0939 Located on a hillside in the suburban area of Tecamachalco, Pr 34 House opens its large windows to the view of the Bosques de Reforma neighbourhood in northern Mexico City. Part of the renovation of an existing house, it was commissioned as an independent apartment for the client's daughter. The rooftop building is defined by a folded continuous surface of red-coloured steel which appears as a looping ribbon. Contained within the folds of this simple formal gesture are two zones at different levels alongside each other, with one projecting in front of the other. The higher floor contains kitchen, dining and living rooms, while the bedroom and TV room are in the lower volume. Glass walls complete the external envelope, filling in the loops they are set back in to create balconies and overhangs of different widths. The curved folding of the ceiling and floors at the point where they meet the walls, the continuous white interior surfaces and the design of the furniture and fittings hark back to the late 1960s and early 1970s futuristic architecture. With no visual or material connections to its surroundings, Pr 34 House seems to have landed on its site. Faithful to the client's brief, the striking shape of this dwelling is a truly autonomous module.

- 1 View of house in context
- 2 Entrance facade
- 3 Interior showing level change
- 4 View of the living area
- 5 Living room balcony
- 6 Split-level plan of building
- 7 Section through building

Client
Confidential
Area
136 m²/1,463 sq ft
Cost
US\$102,000
Coordinates
19.3855 -99.2779

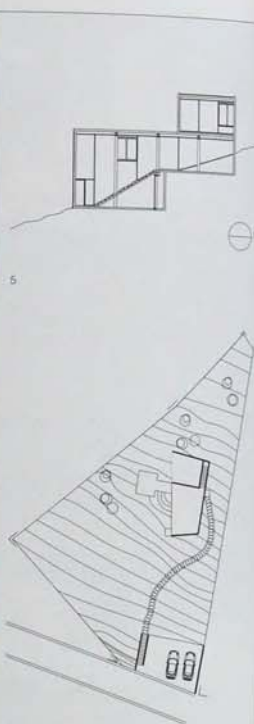


0940 Mexico City, Mexico House on a Slope Dellekamp Arquitectos 2003 RES

0934 RES
Mexico City,
Mexico

0941 Mexico City, Mexico Institute of Technology and Advanced Studies Landa García Landa Arquitectos 2005 EDU

0929 EDU
Mexico City,
Mexico



0940 This house is located in a suburban area in the outskirts of Mexico City known as Desierto de los Leones. The design of this residence is a response to the particular conditions of the context: the steeply sloping terrain combined with spectacular views of the city in one direction, and the Popocatepetl and Iztachihuatl volcanoes in another. The building is located on the upper part of the site to give access to these views and to increase privacy. This prism-shaped volume,

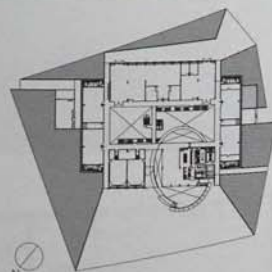
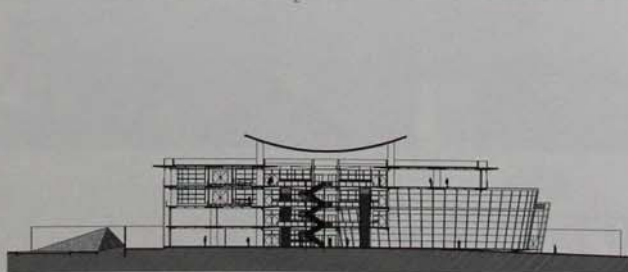
embedded into the slope, is enclosed to the east and opens out to the views to the west. The accommodation is divided over two levels. The semi-private spaces – kitchen and living room – are on the lower floor. The upper floor contains a family room and the main bedroom, which benefit from a private connection to a terrace on the roof. Each of these main spaces looks out to a wide panorama. Towards the west, a glazed facade allows exposure to the sun throughout the day and frames the

distant Iztachihuatl volcano. This orientation enables a completely open interior while avoiding exposure to the street. The vertical circulation follows the site's incline. A platform accessible from the west-facing rooms is raised above the sloping ground to create a viewing area. Access to the house is from the east. The simplicity of the plan is complemented by a clever structural resolution which generates simple and minimalist spaces. A secondary aluminium structure

supporting the glass facade and masonry walls of the other facades complements the structure of steel beams and columns.

- 1 View of house from below
- 2 North and east facades
- 3 Interior view looking towards viewing platform
- 4 West facade
- 5 Section through house
- 6 Site plan

Client
Confidential
Area
129 m²/1,389 sq ft
Cost
US\$60,000
Coordinates
19.3341 -99.3119



0941 Built on a site previously used as a sports ground, this educational building is a recent addition to the expanding campus of the Institute of Technology and Advanced Studies located in the south of Mexico City. The structure houses various types of accommodation, including space for architecture and industrial design workshops, computer laboratories, classrooms and other teaching facilities. The main entrance to the building leads into a large atrium containing a triple-height elliptical volume housing a

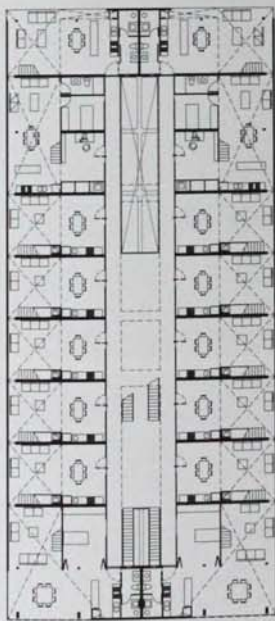
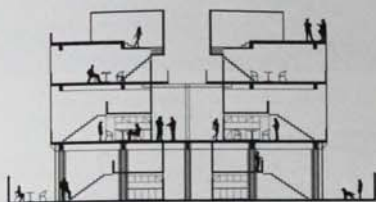
cafeteria and meeting area, and its concrete wall at ground level is patterned with holes that spell out 'Dios está en los Detalles' (God is in the Details) in Morse code. This volume sits alongside a rectangular element containing the classrooms. The atrium is the central organizing space in the interior, with all circulation passing through it and from where all the classrooms are visible. The building is based on a modular concrete grid, and most of the wall finishes are exposed concrete. The use of colour appears

in the external walls of the classrooms, on the steel of the staircase handrails and identifies the different levels within the building. Most of the building is made of precast exposed concrete, and the roof catenary covering the atrium is made of reinforced post-tensioned concrete, supported by concrete columns and cable straps. A small gap between the two main volumes and the atrium roof allows light and fresh air to enter this internal communal space. The building is thus naturally lit and

ventilated. All classrooms have cross-ventilation with double facades on the east and west, which help to regulate the interior temperature.

- 1 View from the north
- 2 Exterior view of catenary roof
- 3 Atrium
- 4 Section through building
- 5 Ground-floor plan

Client
ITESM-CCM (Instituto Tecnológico y de Estudios Superiores de Monterrey Campus Ciudad de México)
Area
14,630 m²/157,476 sq ft
Cost
US\$5,000,000
Coordinates
19.2831 -99.1352



0942 During the last decade, the residential market in Mexico City has grown exponentially, providing a testing ground for many young architectural practices. Located in an old neighbourhood to the south of the city, this renovation of an existing warehouse into urban housing is one of the most successful among recent architectural experiments, both in terms of its relationship with the urban context and its internal planning. This project has also opened the door in the real estate market for smaller apartments suitable for young couples rather than for

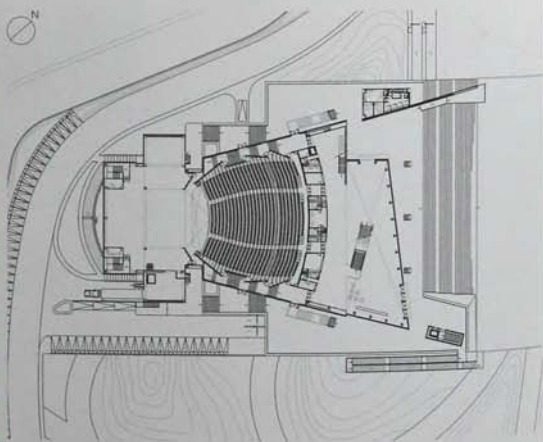
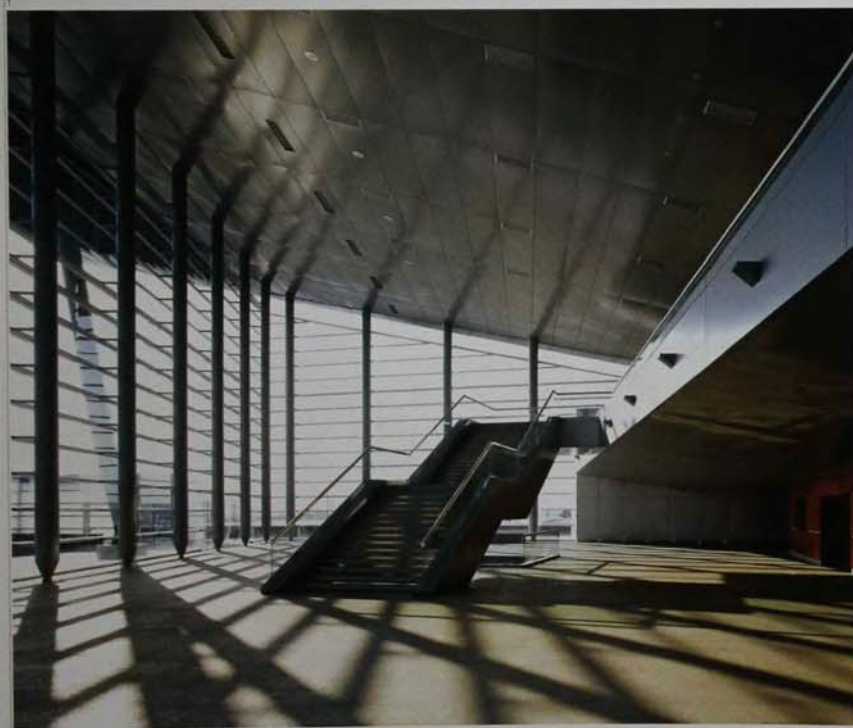
large, extended families. A principal element of the design is a new patio, or light well, which cuts through the existing building, making apparent the full extent of the large, original building. This space provides a communal area with access to the apartments. The new building integrates the old concrete frame with a new black steel structure which spans across this new patio. The steel structure also supports the access bridges, balconies of timber and the stairwells. Each apartment, with a clear identity within the whole, is expressed as an aluminium

panel box projecting over the access balconies, which as a group line the internal communal space of the patio. This layout references traditional Spanish and Mexican patio buildings, where small family dwellings looked out on to the large courtyards where the daily rituals of cooking and laundry were carried out. The basement accommodates car parking for the six levels of apartments above. Each apartment's windows open towards the interior patio, as well as to gardens and the street. The interiors of the apartments, each a little larger than

50 m² (538 sq ft) are planned around a double-height space with a mezzanine floor.

Client
Higuera + Sánchez
Area
4,300 m²/46,285 sq ft.
Cost
US\$1,280,000
Coordinates
19.2548 -99.0590

- 1 View of building from street
- 2 Second-floor balconies and bridges
- 3 Central circulation area
- 4 Interior showing living area
- 5 Facade of second- and third-floor apartments
- 6 Section through building
- 7 First-floor plan



0943 Gota de Plata Auditorium is situated in the David Ben Gurión Park, part of a new urban development called the Silver Zone at the edge of the city of Pachuca in central Mexico. The auditorium is one of a group of public and cultural buildings in the park, but its position and scale make it the most significant. The building is adjacent to a large square paved in a vividly coloured mosaic designed by a local artist and situated at the end of the park's main esplanade.

A cantilevered steel roof structure physically connects the auditorium with the slanting glazed principal facade of the building and reaches out over the podium and steps in front. The underside of this roof is partly covered in mirrors, which reflect the colours of the mosaic. A wide stair leads up from the square to the podium and into the light-filled foyer. The roof's structure is supported by lateral walls of reinforced concrete which clearly define a sequence of internal spaces that increase in width and height. Visitors move through these spaces in a smooth transition from the open foyer and its views of the park to the enclosed performance space. The 2,000-seat auditorium is framed by the roof and the lateral walls. This space contrasts with the transparent, reflective, white and silver palette of the building's

exterior and foyer areas, with walls lined in timber and red seats.

- 1 Exterior view of main entrance
- 2 Underside of roof covered with mirrors
- 3 Interior view of foyer
- 4 View of auditorium from stage
- 5 View of auditorium seating
- 6 Section through building
- 7 Ground-floor plan

Client
Pachuca State Government
Area
14,000 m²/150,695 sq ft
Cost
US\$21,048,000
Coordinates
20.1006 -98.7705

0944	Puebla, Mexico	La Purificadora Hotel	Legorreta + Legorreta	2007 TOU	0967 EDU Duff, Gibb
0945	Mérida, Mexico	San Benito Market	Augusto Quijano Arquitectos	2003 PUB	

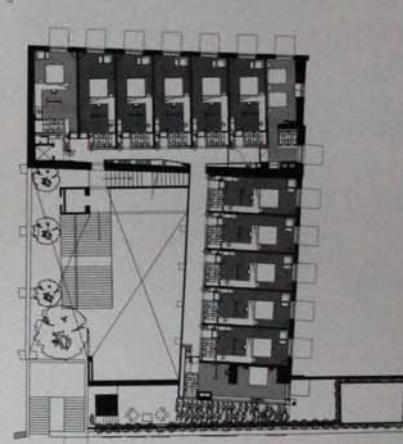


0944 This boutique hotel is located in the downtown area of the city of Puebla. It is part of a regeneration masterplan for a nineteenth-century water-purifying centre, which includes various buildings with heritage value. The project is a juxtaposition of the old and the new, with a minimalist formal vocabulary. A wide patio is surrounded by an L-shaped, four-storey historic building, allowing all the rooms to enjoy external vistas including views of the Church of San Francisco. The exterior intervention is visible through the glass balconies on every room, which contrast with the heaviness of the original stone facade. The top level of this four-storey restored building is a white rendered wall with a parapet level aligned with the height of the adjacent building. All public areas are on the ground floor and visually connect to the upper levels. Retail and reception areas are on the mezzanine level, which overlooks the internal open void covered by a glass roof to allow in natural light. The new walls are predominantly black and white, bringing out

the subtleties of the materials used – stone from the original building, old timber, onyx and custom-made floor tiles, as well as found materials such as bottles and glass fragments. The top level, accommodating a roof terrace and a 30 m (98.4 ft) pool, offers spectacular views of the city.

- 1 Exterior view of glass balconies overlooking patio
- 2 Lobby area with fire pits and staircase
- 3 Pool looking out to city view
- 4 Interior view of hotel room
- 5 First-floor plan

Client
Plus Arrendamientos
Area
3,000 m²/32,292 sq ft
Cost
US\$5,070,300
Coordinates
19.0439 -96.1906



0945 This market building takes up an entire block, its square plan extending over 100 m (328 ft) in each direction. It contains 3,000 commercial premises over two levels, with an underground car park. These three levels are connected by monumental concrete ramps. Built entirely in precast-concrete columns, beams and slabs, the vast space

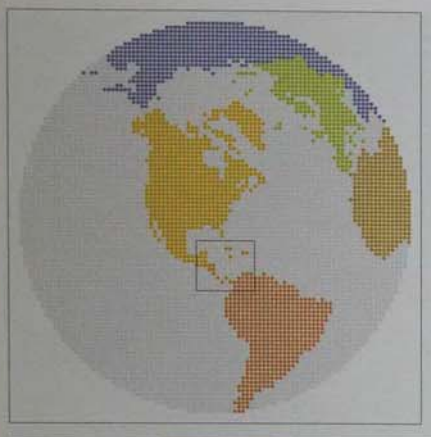
is open to natural light and ventilation. The market is defined by a series of walls set perpendicular to the boundary with glazing between them. They are set out in a regular pattern that mirrors the organisation of the individual commercial premises, articulating their position and size in the facades. Inside, cylindrical columns set out on an orthogonal

grid support the roof structure. These columns help visitors to orientate themselves inside. Four walkways cut across the building, connecting the adjacent roads and dividing the ground floor into nine zones. This same layout is used to set out four rows of skylights, which allow natural light in.

- 1 Aerial view
- 2 East facade
- 3 Interior of market
- 4 Section through building

Client
H. Ayuntamiento de la Ciudad de Mérida
Area
36,000 m²/409, 029 sq ft
Cost
US\$15,681,641
Coordinates
20.9709 -89.6230

0946 Guatemala City, Guatemala Mexican Embassy Teodoro González de León Arquitectos 2003 GOV



0946 The development of Guatemala City follows an overlapping pattern of road grids inhabited by two to three-storey buildings interspersed with higher blocks built more recently, 4 km (2.5 miles) south of the main city square and cathedral, the two-storey Mexican Embassy occupies almost a full 80 x 70 m (262.5 x 229.7 ft) grid-square with an irregular northern edge. Each element of the Embassy – the Chancery, Consulate and Cultural Centre – is given a distinct geometrical identity within a landscape of pergolas and planting. Two features assure the homogeneity of the project. First, a standard height of 9 m (29.5 ft) applies to all enclosing walls, pergolas and fascias. This permits two office floors in the Chancery and Consulate and a double height for the Cultural Centre auditorium. Second, the white marble aggregate is exposed on all surfaces of the reinforced concrete construction. Equally consistent is the use of grey Santo Tomás stone for all floor and paving surfaces. The existing trees, whose sizes are left unregulated, have been carefully retained in the central circular courtyard and through gaps in the 60 m (197 ft) long pergola alongside the Chancery offices. The trees are three times the height of the building. Entrances are from the north through an unenclosed forecourt densely

planted with low shrubs. A separate entrance under a pergola leads to the Cultural Centre. The Consulate and Chancery share an entrance through a perimeter wall and then form openings at opposite sides of a concrete cylinder surrounding the courtyard. The cylinder intrudes into the geometries of both Consulate and Chancery, a parallelogram and circle-segment respectively, and asserts its importance in the overall composition by rising 2 m (6.6 ft) above the wall height.

- 1 Aerial view of the three volumes
- 2 View of project from east
- 3 Entrance to the Chancery's circular patio
- 4 South patio
- 5 Main reception area
- 6 Ground-floor plan
- 7 Section through building

Client
Government of Mexico
Area
5,478 m²/58,965 sq ft
Cost
US\$3,000,000
Coordinates
14.8247 -90.5328

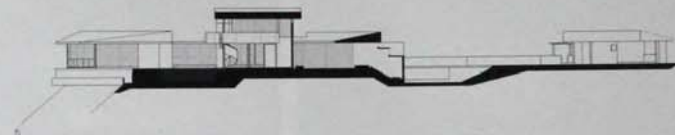
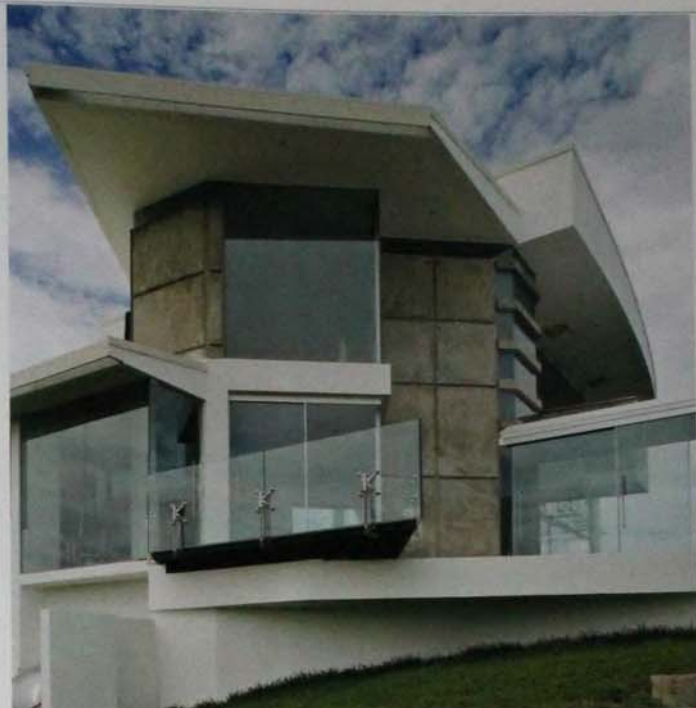


0947 **Playa Ocotal, Costa Rica** **Portas Novas House** Victor Cañas 2005 RES

0948 **Santa Ana, Costa Rica** **Pergola Office Building** Bruno Stagno Arquitecto y Asociados 2004 COM

0947 Perched on the side of a mountain spine parallel to the coastline, the house has 180-degree views of islands and the ocean to the north and west, and a forested valley to the east. The house makes use of large areas of plate glass, reflecting pools, raw concrete and white-painted surfaces. Inside the 3.5 m (11.5 ft) high aluminum entrance gates are the guard's house, a gymnasium and a garage. A short driveway, flanked by areas of large dry pebbles, leads to the red doors of the house. The pebbled surface continues inside, where slatted wooden bridges crossing the pebbles link the separate sections of accommodation. To the left are three guest bedrooms, each with terraces facing the ocean. In the centre is a double-height living area and, at the northern end, a glass bridge connects to the principal bedroom suite. The surface of a curved pool surrounding the northwest side of the building is exactly level with the polished stone patio, and its outer edge appears to merge with the ocean. A mezzanine floor cantilevers over the patio and pool and its roof is supported independently by two pairs of tubular columns with their feet in the water. The white monopitched roofs generally sail over the functional areas below them, and their supporting columns sit outside the wall surfaces. In most cases, these wall surfaces are fully glazed, using stainless-steel fixings with no frames. The few solid walls stop short of the plasterboard ceilings and the gap is filled by a glazed strip to emphasize the floating effect of the roof.

- 1 Exterior view, looking west
- 2 Reflecting pool to northwest
- 3 Double-height living area
- 4 Guest bedroom overlooking ocean
- 5 Section through building



Client
Confidential
Area
700 m²/7,535 sq ft
Cost
US\$850,000
Coordinates
10.5556 -85.6932

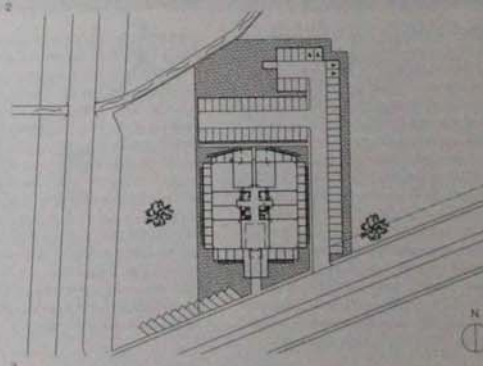


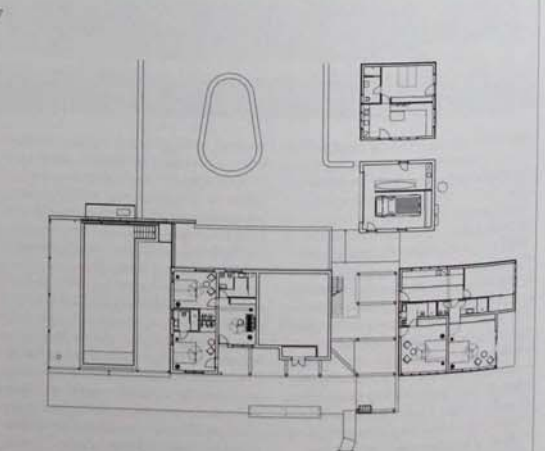
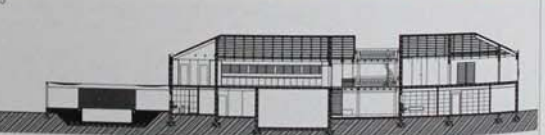
0948 These are new offices for an advertising agency on a greenfield site 20 km (12.4 miles) west of the capital and near the international airport. The building's name derives from planted vertical pergolas attached to each side of the square structure, separated by a distance of 4 m (13.1 ft) from the facade. A symmetrical break in the screen on the south side allows for the main entrance and a top-floor balcony. The two halves of the north side screens incline towards the car park, with a pathway over a small bridge between them. The building's organization and structure are based on a 10 m (32.8 ft) square. On three levels, the floor plan consists of nine 3 x 3 m (9.8 x 9.8 ft) squares with columns of the reinforced concrete frame set at the corners of each one. Prefabricated concrete slabs are used for the floor

structure and the metal roof, which slopes from north to south and creates space for a narrow mezzanine on the top floor. A fully glazed curtain wall sits outside the concrete framework, and three opening windows are at desk level in each 10 m (32.8 ft) bay. The central core contains a lift and staircase and accommodates lavatories and storage on each floor. The open structure allows for great flexibility in office organization, with large spaces on the first and second floors. Modular clusters of workstations occupy both sides of the third level, and a cafeteria sits at the opposite end under the mezzanine. Above are conference rooms on either side of a small bar and balcony.

- 1 North facade
- 2 View southeast through pergola
- 3 Site plan

Client
Confidential
Area
2,823 m²/30,387 sq ft
Cost
US\$1,128,500
Coordinates
9.9611 -84.1968



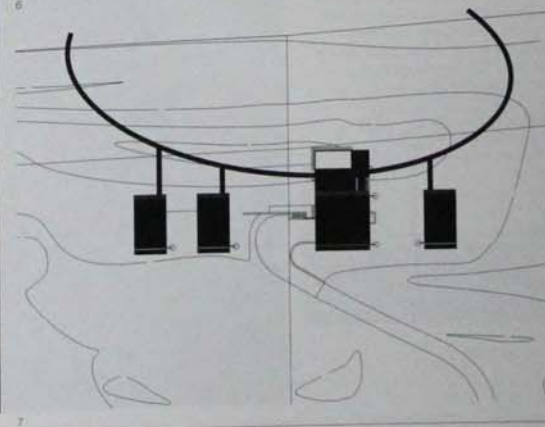
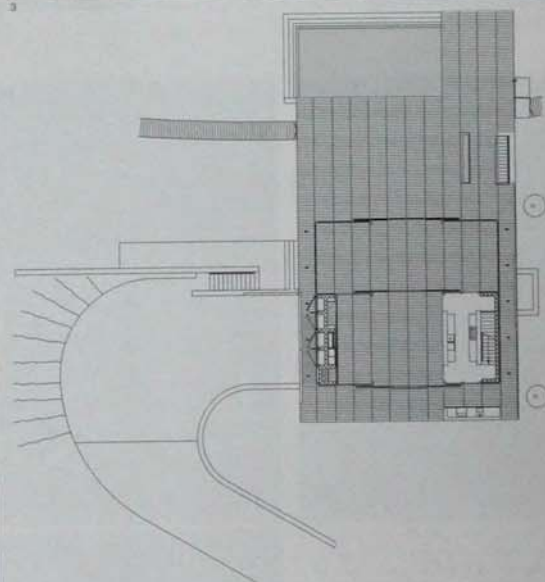
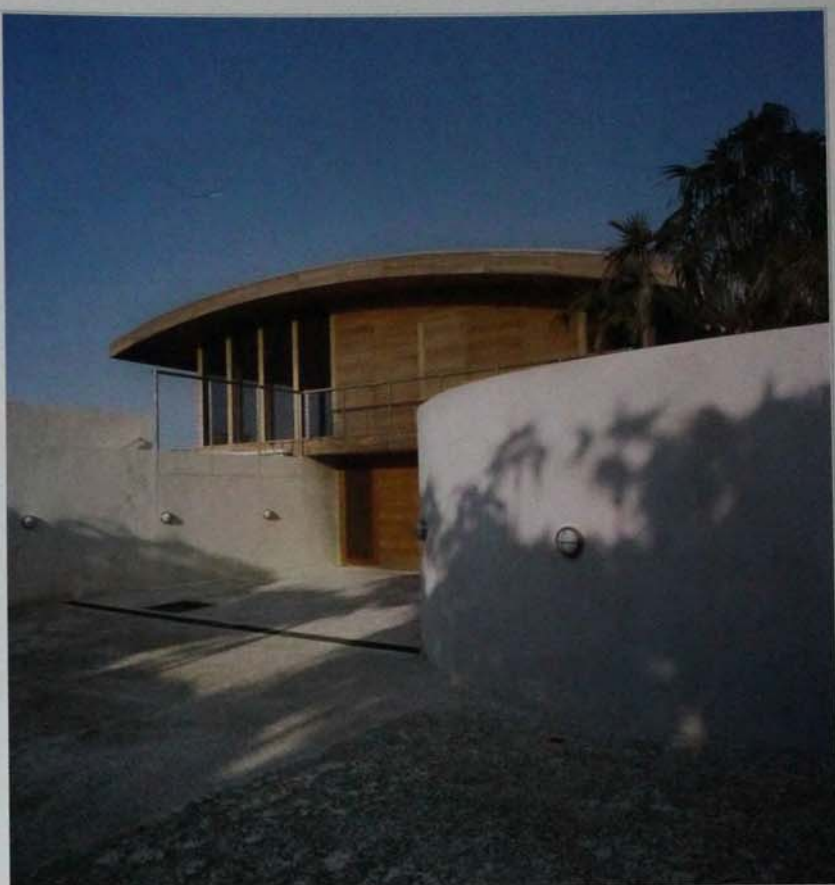


0949 From west to east, Providenciales is the second of the five Turks and Caicos Islands. This beach residence faces the Atlantic on the north side of the island, not far from the international airport. There are two buildings at right angles to each other, both with hipped roofs. The main house is on two floors, arranged in separate sleeping and living sections on either side of an open access deck. The smaller, single-storey building consists of servants' accommodation and a garage. On the ocean side is a pool, where two waterfalls discharge from a masonry wall into a pool set in an ipe timber deck. The rear wall is painted bright green on either side of the pool, contrasting with the grey and ochre slate-faced walls of the house. This irregular slate treatment is

restricted to the ground floor of the larger section of the main house. The upper floor and all of the bedroom section is clad with horizontal cedar boards. The timber facade continues above the top level of the windows, concealing the sloping roof and internal gutters. External stairs lead to the first-floor access deck. On one side is the principal living area and on the other are two of seven bedrooms. The living area is fully glazed on the north and south sides. The open top deck is reached by a spiral stair and the underside of the roof and its timber trusses are exposed and painted white. Natural ventilation through glass and wooden louvres and traditional rotating ceiling fans cool the building.

- 1 Aerial view of building in context
- 2 Stairs leading to first-floor access deck
- 3 View of access deck
- 4 North facade from the beach
- 5 View of living room
- 6 Pool and main building
- 7 Section through building
- 8 Ground-floor plan

Client
Confidential
Area
928 m²/9,990 sq ft
Cost
US\$2,700,000
Coordinates
21.7894 -72.2528



0950 Only a few metres from the Atlantic shore and nestled among coastal tropical forest vegetation are the four volumes that together make up this holiday home. The main building is wider than the three separate bedrooms standing in line on either side of it. A boardwalk curving at either end towards the shoreline links the units on the north side. Vehicular access is from the south to a basement garage under the main building, which has an extended open deck and pool facing the ocean to the north. Inspired by the contours of the surrounding sand dunes, longitudinal laminated timber beams support the curved roofs of these four pavilions. These beams cantilever from the rendered masonry construction enclosing the bathroom facilities at the rear of each unit. The roof covering is corrugated aluminium. The underside of each roof, lined with timber, creates the ceiling of the space below. The 1.2 m (4 ft) construction module used in the prefabrication and assembly of the project is most clearly visible in the spacing of the enclosure's vertical elements. No glass was used. Instead, mesh screens keep out insects and maintain ventilation, louvres within sliding and fixed frames give storm protection and daylight control, and brise-soleil eliminate solar gain. Brazilian oak was used for floor and wall construction and in the screens. Ipe wood was used for the external decking. Freestanding hoppers collect rainwater from each pavilion.

- 1 View of the pavilions from walkway
- 2 Screened porch area in living pavilion
- 3 Entrance to the living pavilion
- 4 Shower in a bedroom pavilion
- 5 View into a bedroom pavilion
- 6 Plan of living pavilion
- 7 Site plan

Client
Mr and Mrs James Golob

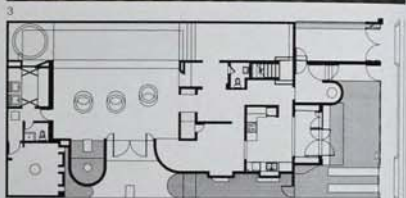
Area
500 m²/5,381 sq ft

Cost
US\$3,000,000

Coordinates
21.9500 -72.0000

0951	San Juan, Puerto Rico, Caribbean	Delpin House	Fuster + Partners	2006 RES
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0952	St Barthélemy, Caribbean	Bowes House	Walter Chatham Architect	2002 RES
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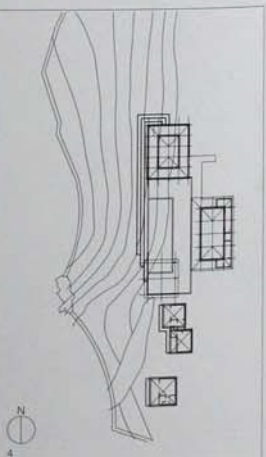
0951 Delpin House is slotted into a tight plot in San Juan's northern suburb of Santurce. The project is a renovation and addition to an existing house built in the 1940s. Structurally hermetic, the original house had a poor relationship to its surroundings, and was composed internally of a series of segregated rooms lacking daylight and ventilation. A new concrete addition fills what was once a backyard, providing additional living space and a pool.

The internal spaces are focused around this new, open-plan living area. Here, the roof is pierced with three large, concrete cylinder skylights which channel light into the house. Set at varying angles, these openings bring in different qualities of light throughout the day. Smaller, diagonal slat openings also allow rays of light into the house, which reflect on the surface of the pool. The revised spatial organization, together with the new openings, allows cross breezes to cool the

building naturally. The spacious house skilfully plays new elements against the old. Its orthogonal volumes and rough concrete surfaces are reminiscent of twentieth-century modernist architecture. Certain existing features remain in place, such as the original floor tiles and their geometric patterns, which are picked up in aspects of the building's design. The light coloured, glass-reinforced concrete used matches the material palette of tropical San Juan.

- 1 Street facade
- 2 Detail of pool
- 3 View of living area and pool
- 4 Ground-floor plan

Client
Carlos and Eneida Delpin
Area
1,179 m²/12,691 sq ft
Cost
US\$400,000
Coordinates
18.4516 -66.0821



0952 On the western side of a rocky slope, the five pavilions that form this dwelling are arranged end-to-end on a plateau, each facing the ocean. The two larger buildings already existed on the site and were renovated as separate living and bedroom pavilions. Both are contained within rectangular plans with hipped roofs and verandas typical of the island. The living pavilion faces a swimming pool of the same length. The remaining three structures are independent guest units within square plans under pyramid-shaped roofs. The site is entered from the north, with access to the smaller units by footpath through tropical planting. Plastered concrete walls with five pairs of doors opening onto the veranda enclose the bedroom building. The bathroom, with its freestanding bathtub, occupies the east side. In the living pavilion, bathrooms and the kitchen occupy the entire east side and the outer walls open up to the pool and ocean beyond. The floors are laid with French limestone. Although there are perimeter columns, the roofs of the veranda are additionally secured to the deck by cables during heavy storms. The roof

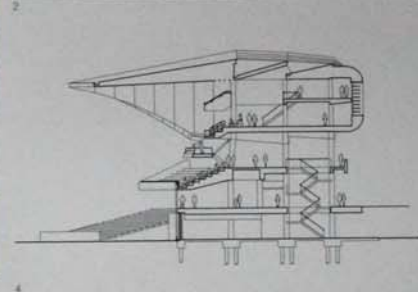
covering is a white galvanized aluminium sheet. A feature of the project is the way in which the apparently unsupported eastern edge of the pool contrasts with the longer view of the ocean below. The wall retaining the pool is stepped down out of sight to create this illusion. The generous deck surrounding the pool on three sides is constructed in lpe wood.

- 1 View of pool and bedroom pavilion
- 2 Dining area
- 3 Interior of living pavilion
- 4 Site plan
- 5 Section through building

Client
John and Frances Bowes
Area
279 m²/3,000 sq ft
Cost
US\$800,000
Coordinates
17.9089 -62.8169



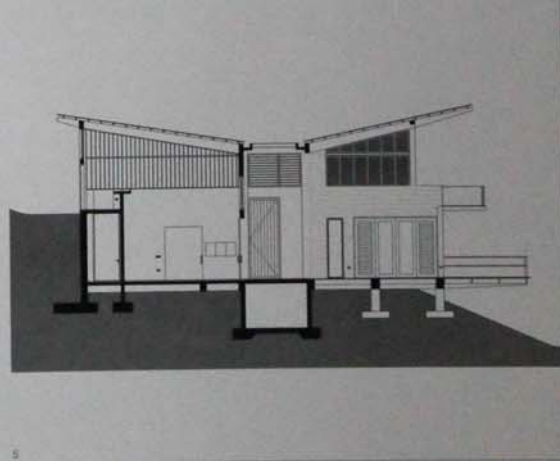
0953	Bridgetown, Barbados, Caribbean	Kensington Oval Cricket Pavilion	Arup Associates	2007 SPO
0954	St Ann's, Trinidad, Caribbean	Artist Residence and Studio	Jenifer Smith Architects	2006 RES



0953 Despite its unofficial status as the headquarters of Caribbean cricket, the old Kensington Oval was threatened with demolition in 2003. To support their bid to host the 2007 World Cup Cricket Final, World Cup Barbados approached Arup for a masterplan and designs for a new pavilion. The bid was successful and the finals were held at the renovated cricket ground. The masterplan, which has not yet been fully realized, calls for five new buildings in a semicircle surrounding one side of the pitch, with sheltered seating and the scoreboard on the opposite side. The prominent new structure here is the 3W Stand, with a curvilinear appearance that recalls the media stand at Lords Cricket Ground in England, but its design and structure are tailored to a Caribbean setting. It provides shade and natural ventilation and can withstand seismic disturbance and hurricanes. The three levels of raked seating and their supporting structure are in reinforced concrete. A cantilevered roof structure in steel is covered with a combination of polycarbonate and fabric. The distinctive appearance of the stand is achieved by wrapping the roof surface around the sides and under a second tier of seating. This device is repeated in three telescopic sections, and the space between them allows air to circulate over the spectators. The curved sides are made from prefabricated 3 mm (0.12 in) aluminium sheets fixed to a steel framework.

- 1 3W Stand, south elevation
 - 2 Greenidge & Haynes concourse
 - 3 3W Stand seen from the Greenidge & Haynes Stand
 - 4 Section through 3W Stand
- Client**
World Cup Barbados
- Area**
20,000 m²/215,278 sq ft
- Cost**
US\$67.741.439
- Coordinates**
13.1045 -59.6225

0954 The building occupies a steeply sloping triangular site on the north coast of the island of Trinidad. Vehicular access is at the west corner, and leads directly to a garage abutting the house. An open deck on the north and east side continues around to a separate dormitory annex set at an angle to the house. Four small bedrooms and one large, double-height room sit at the south end. A consolidated plateau already existed in the centre of the site. From this, five pairs of concrete columns generate the cantilevered structural frame of the building and define the central east-west entrance hall rising through two stories to a continuous roof light. On the south side of the hall is the two-storey studio. Opposite are kitchen and dining areas on the ground floor and a living area and balcony above. The lower half of the studio is a solid concrete wall cut into the hillside at its base. The two halves of the butterfly-shaped roof slope inwards to the outer edges of the entrance hall, channelling rainwater along concrete gutters. Vertical pipes, also cast in concrete, lead to an underground tank with a capacity of 18,000 gallons. The building relies entirely on filtered water and energy from solar panels on the roof. Bearing the imprint of their wooden moulds, the untreated concrete surfaces contrast with a variety of wooden door frames, louvres and panels obtained from local sources and with the reflective terrazzo floors of the living areas. The architect coordinated the work of local craftsmen without a general contractor.



- 1 South facade
 - 2 Balcony on north side of house
 - 3 Sleeping platform
 - 4 Kitchen with view to the north
 - 5 Section Through building
- Client**
Confidential
- Area**
750 m²/8,073 sq ft
- Cost**
US\$350,000
- Coordinates**
10.7483 -61.4939

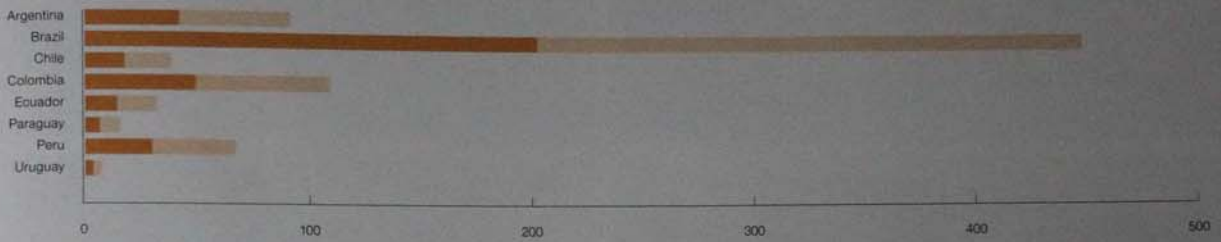


Populations current and projected

South America in 2008 and 2030

Population in millions

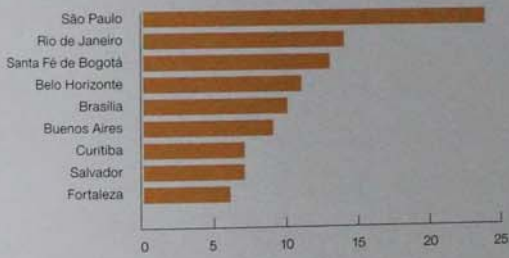
2008
2030



Urban growth

Fastest growing cities

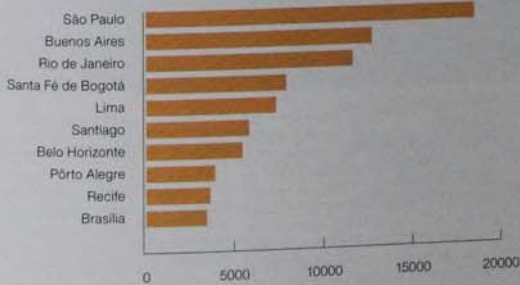
Population growth per hour between 2008 and 2015



Urban populations

Largest cities

Population 2005 in thousands



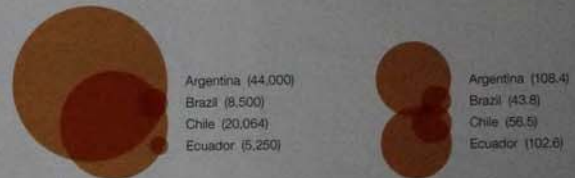
Architects

Students

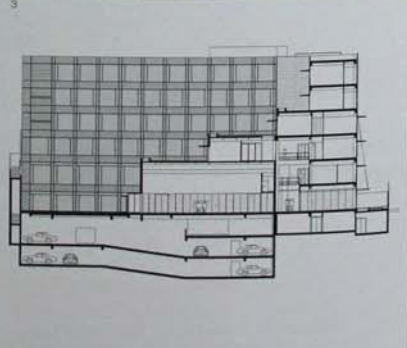
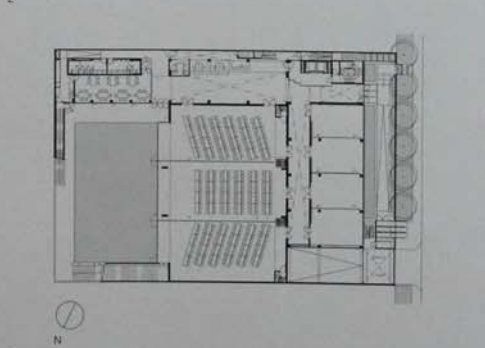
Number per country

Practitioners

Number of architects per 100,000 of total population



0955 Lima, Peru International Labour Organization Ruth Alvarado-Pflucker with Oscar Borasino 2004 gov



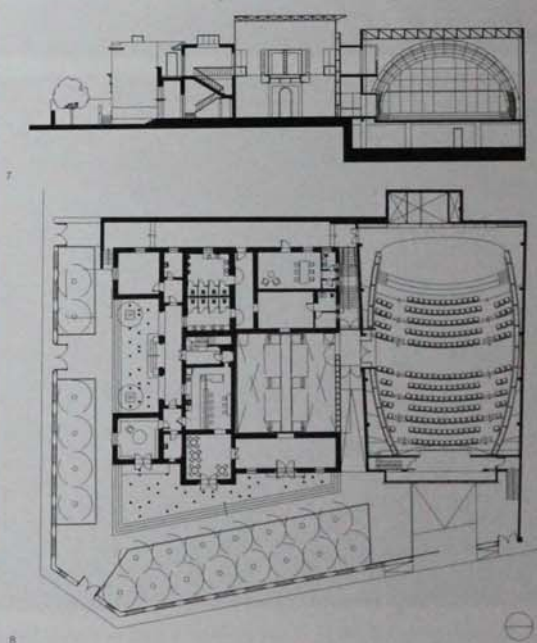
0955 The new headquarters of the International Labour Organization takes the form of a rectangular block organized in an L-shape around the building's main auditorium and the external landscape, both located on the ground floor. The upper floors recede successively to form terraces serving as outdoor extensions of the offices. This gesture permits direct visual contact with – and direct access to – the exterior landscape from all floors, while also

maximizing the use of natural ventilation in all working spaces. The front elevation appears as an impenetrable arrangement of walls. The outer wall acts as a fence for security purposes, while the actual facade is a five-storey, stone-clad wall with three horizontal ribbon windows. A protruding canopy tops each of the ribbon windows, reducing the impact of direct western sunshine on the workspaces inside. In contrast, the south facade is more open and transparent,

and is protected with louvres to improve the environmental performance of the building. Like the exterior, the interior spaces are pure and minimal. The main public areas are painted white, reducing the palette to stone floor finishing, wood panelling on the lower part of the walls and doors, and white render on the top part of the walls and ceilings. Metal used for handrails and louvres controls the incidence of natural light on the interior spaces.

- 1 View of building from street
- 2 East facade
- 3 Hall outside the auditorium
- 4 Terraces and garden
- 5 Ground-floor plan
- 6 Section through building

Client
International Labour Organization
Bureau Internationale de Travail (BIT)
Area
7,400 m²/79,653 sq ft
Cost
US\$2,000,000
Coordinates
-12.0946 -77.0472



0956 The Ccori Wasi Cultural Centre is located approximately 7.2 km (4.5 mi) south of the historical centre of Lima. The project envelops an existing casona, or manor house, which was partially demolished then refurbished, preserving some of the Spanish-colonial characteristics of the existing house, such as the protruding friezes above the main entrances and windows, and the cornices adorning the top corners of the southern elevation. More contemporary materials and

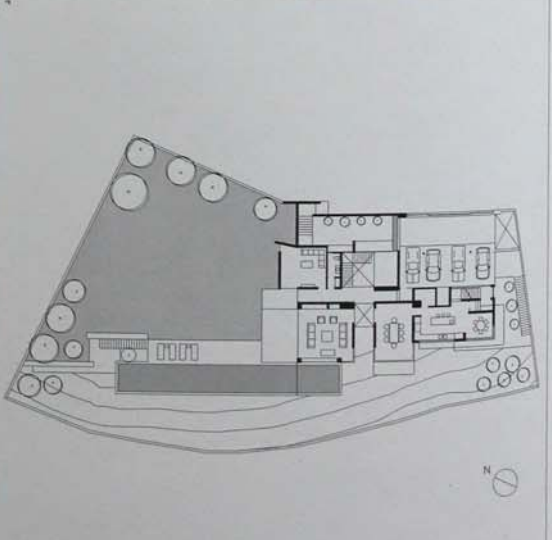
construction techniques were used in the interior to increase and control the penetration of natural light. Steel trusses are used to span the larger spaces, and to make room for new mechanical and electrical services required to provide for higher acoustic and environmental specifications. The new foyer doubles as an exhibition space, and is overlooked by a library-bridge that connects the east and west wings of the old house. The foyer also links the old house and the

new auditorium. From the exterior, the auditorium is a modern-looking concrete box with a reflective stainless steel facade on the east side. The sobriety of the auditorium's exterior image enables it to sit comfortably with the cultural centre's existing buildings. At the same time, it creates a neutral link with the surrounding Spanish Colonial buildings. In contrast with its boxy exterior, the auditorium's interior is elliptical in plan and semi-circular in

section, which helps the space to meet the acoustic requirements.

Client
Ricardo Palma University
Area
2,200 m²/23,680 sq ft
Cost
US\$1,100,000
Coordinates
-12.1175 -77.0294

- 1 Exterior view of cultural centre
- 2 Cultural centre at night
- 3 View of exhibition gallery
- 4 Cantilevered staircase
- 5 Library interior
- 6 Interior of auditorium
- 7 Section through building
- 8 Ground-floor plan



0957 On a steeply sloping rocky site overlooking the city and ocean, this family house is at the eastern edge of a suburban development begun in the 1960s. Arranged on two floors above an undercroft, the interlocking white volumes of the house occupy the southern half of the site. On the northern half is a garden protected from southerly winds by the house and linked to it by a 25 m (82 ft) swimming pool which defines the low eastern edge of the site. Entered through the east perimeter wall,

the ground floor is the centre of the house. Lit from above, stairs lead down to the recreation rooms and up to the bedrooms. The timber treads of the stair are supported on a steel structure and a sculptural metal centrepiece. The ground floor living area, dining room and kitchen are arranged along the west side, each framing views of the city. On the upper floor, an independent bedroom suite occupies the north side of the building. This is separated from the remaining three bedrooms by a vertical, 7 m (22.9 ft) window

extending to the lower floor in front of the stairwell. The articulated form and overlapping horizontal planes of the building were achieved by a series of cantilevered floors and sunshade projections constructed in reinforced concrete. White-painted stucco inside and out contrasts with internal wooden floors and stone paving. The 25 x 2.5 m (82 x 8.2 ft) swimming pool is supported by a structural retaining wall running its full length and it is faced with 25 x 25 mm (1 x 1 in) grey glass tiles.

- 1 View of building from below
- 2 Garden and exterior
- 3 View of exterior from the garden
- 4 Garage and service stairs
- 5 Living room and swimming pool
- 6 Ground-floor plan

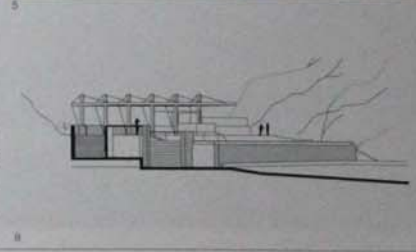
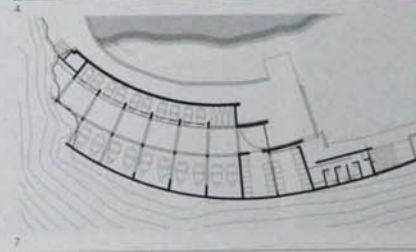
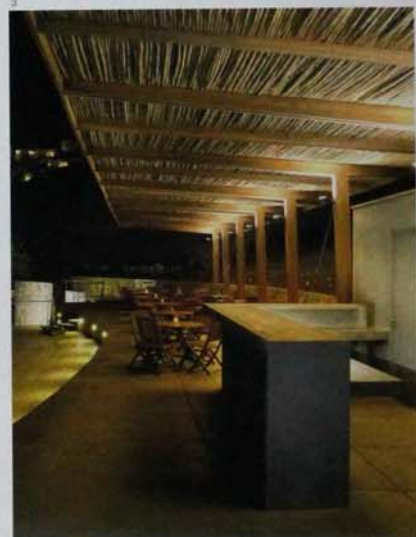
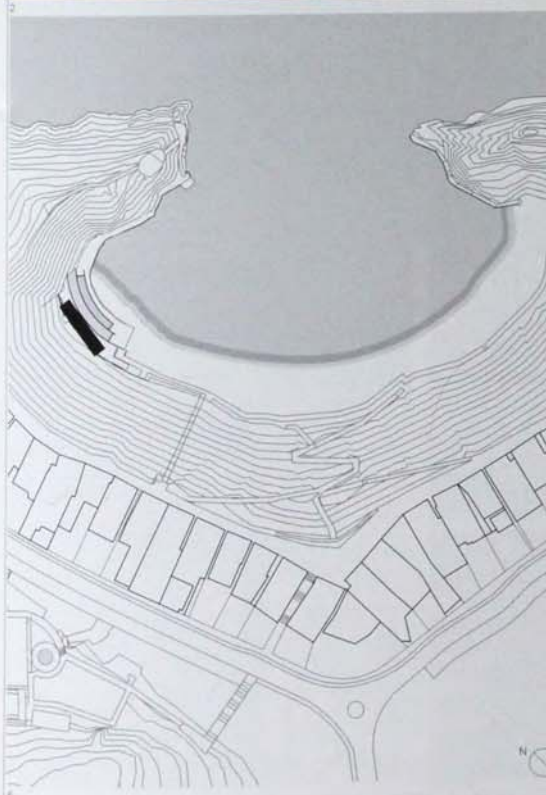
Client
Confidential
Area
770 m²/8,288 sq ft
Cost
Confidential
Coordinates
-12.1175 -76.9719



0958 La Honda beach is a horseshoe bay in the Pucusana district of southern Lima Province. The site previously housed basic structures built by amateur fishermen in the 1940s to store boats and nets. These structures were replaced with a space that provides efficient boat storage and relieves the bay's overcrowding. An open social area was placed above boathouses, storage areas and lavatories. The building refers to the features of the landscape, following the curve of the bay. It responds to the slope of the site by using a series of stepped curved stone walls to divide the social area into three zones, creating an effect reminiscent of Inca andean terraces: on the upper zone is a sun-shaded terrace, followed by a sun deck and swimming pool. A limited palette of materials was used, many of which were available on site. The building has a concrete structure. Retaining walls on the lower level are cast-in-place concrete clad in stone. The curved walls of the social area are also stone-clad, while most of the other walls and the floor employ spray-on concrete. The sunshade is formed by laminated wood cantilevered beams resting on a single line of wooden columns, with stainless steel cables used to tense the roof structure. Locally sourced cane was used for the roof.

- 1 View from the south
- 2 La Honda beach from the south
- 3 Stone, concrete and cane wood surfaces
- 4 View of shaded terrace
- 5 Sun deck and swimming pool
- 6 Site plan
- 7 Lower-floor plan
- 8 Section through building

Client
La Honda Owner's Association
Area
557 m²/5,995 sq ft
Cost
US\$10,000
Coordinates
-12.4421 -76.7779





0959 This weekend house, built to accommodate a family with three children, occupies a flat site along the sandy Peruvian coast 96.5 km (60 mi) south of Lima. Here, in the Atacama Desert, rainfall is scant, producing a harsh, arid landscape. Despite this, the area, with its recent proliferation of gated communities, has become a popular getaway from the capital city. For a plot barely larger than the footprint of the building, the key idea was to open a simple, white, concrete box to views of the ocean and sky. By cantilevering the house's main volume over a dark grey terrazzo plinth, the long, rectilinear form is separated visually from the ground plane. Slots and larger cutouts in the box not only frame views, but also render the house as a set of crisply folded planes describing a sequence of interpenetrating solids and voids. Outdoors, the shell partially wraps a small swimming pool and a patio doubling as an open-air dining and living room. Inside, the slightly more formal living area faces sliding glass doors which can either enclose it or open it up as a continuation of the deck. A skewed indoor corridor separates the communal spaces from the kitchen and other service areas. The more private zone at the back of the house holds the master suite and guest room on the main level and two bedrooms and den in the basement.

- 1 Main entrance facade
- 2 Night view of the front of building
- 3 Interior of one of the bedrooms
- 4 View of terrace at dusk
- 5 Longitudinal section through building
- 6 Terrace-level plan

Client

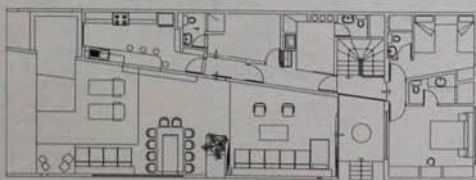
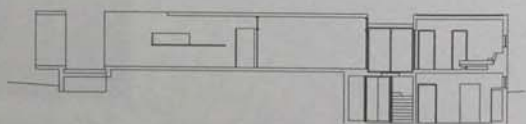
Confidential

Area238 m²/2,562 sq ft**Cost**

US\$70,000

Coordinates

-12.7492 -76.6250



0960 Asia Canete, Peru El Misterio Beach House II Juvenal Baracco B 2008 RES

0961 Canete, Peru Equis House Barclay & Crousse Architecture 2003 RES

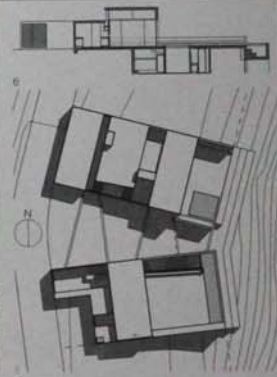


0960 This private house is located on a once empty beach on the coast of Peru, and at present is alone on its site. In recent years, however, developers speculating on the affluence of Lima have built up the area. The sandy cliff into which the house is partly embedded forms a brown backdrop to the cubic white shapes of this summer beach dwelling, whose principal structural material is reinforced concrete with steel columns. Walls are clad in brick and stone, and the use of glass and timber in addition complete a wide palette of materials. The clever arrangement of openings and terraces maintains a permanent relationship with the ocean and the large windows guarantee not only fantastic views but also natural ventilation. This is enhanced by a small patio against the cliff, which allows indirect light to enter the deep plan of the house from the back. The living rooms look out onto a deep terrace with a swimming pool oriented to receive the sun all day long. The house's appearance as a composition of box-like forms is created by the cantilevering of balconies, including a terrace in front of the

master bedroom, which extends over part of the living room terrace to provide partial shade during the day.

- 1 Exterior of house facing the beach
- 2 Swimming pool and terrace
- 3 View of master bedroom terrace from swimming pool
- 4 Ground-floor plan

Client
Mrs Yamil and Viviana Awuapara Franchini
Area
422 m²/4,542 sq ft
Cost
US\$120,000
Coordinates
-12.7773 -76.8031



0961 Situated in a small village in the coastal desert between the Andes and the Pacific, this residential project has views of the water from its hillside perch next to the ocean. Conceived as a solid orthogonal mass from which excavated volumes create space, the two-storey house is bound to its rocky landscape. A covered patio acts as the entrance to the house, leading to main living spaces on the upper floor and to an external staircase which follows the slope of the topography to lower-level bedrooms. The main floor living spaces are gathered in a series of compact enclosed spaces, including a kitchen, lavatory and servant's area. An adjacent living room, enclosed by glass doors which slide completely out of the way, opens onto a terrace protected from the sun by a tensioned fabric awning. The terrace ends at a lap pool which delimits the western edge of the upper floor. The stairs leading to the lower level pass under a portal which frames views of the ocean and of the glass-sided lap pool. On the lower floor, two bedrooms open onto patios at the edge of the hill's slope and look out onto the beach below. Concrete is used for the house's structure, as well as for a bench running the length of the upper terrace

which also serves as a guardrail. Concrete surfaces are either left exposed or painted in neutral tones to create large planes of colour. The floor of the upper terrace is finished in wood planks, creating continuity between covered and open areas. A corridor on the lower level is covered only by this timber cladding, allowing natural light to filter through the joints between the wood planks.

- 1 East facade, facing the ocean
- 2 Patios from bedrooms on the lower level
- 3 Exterior staircase
- 4 Terrace on upper level
- 5 View of covered terrace area
- 6 Section through building
- 7 Site plan

Client
Confidential
Area
174 m²/1,873 sq ft
Cost
US\$70,000
Coordinates
-13.0688 -76.3943





0962 The house is located in the area of Tumbaco, to the east of Quito. Close to the capital, with prime views of the Cerro Llano to the south and the Pichincha Volcano, Tumbaco has become a favourite location for Quito's wealthy. The X House is a simple rectangular volume along the north-south axis. The long facades, facing east and west, are entirely glazed. The short elevations, facing north and south, are opaque. This makes it possible for the house to catch both morning and afternoon light. The only time when natural sunlight does not enter the house is at midday. Sandblasted glass and polycarbonate panels help to minimize the impact of afternoon sun on the west facade. A minimalist approach is apparent in the simple configuration of the house and in the choice of materials. The ground floor contains the social areas, with private rooms on the first floor. Larger spaces are arranged around a patio in the middle of the rectangular volume. Circulation routes, both vertical and horizontal, and services are aligned along the west facade, allowing the east-facing spaces unrestricted views. The envelope of the house is made of reinforced concrete clad with Cor-Ten steel on the outside and plywood on the inside, with transparent partitions providing internal views.

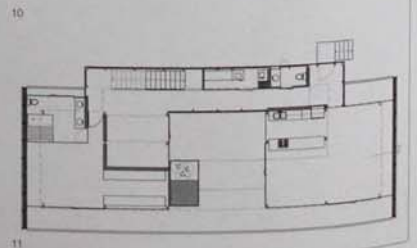
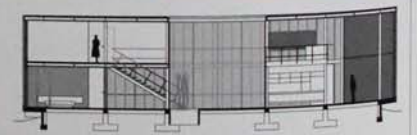
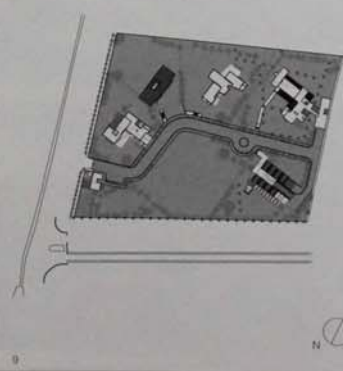
- 1 East facade
- 2 West facade
- 3 Reflective surface of west facade
- 4 View of house at dusk
- 5 Main entrance on east facade
- 6 Staircase to upper level
- 7 Circulation on ground floor
- 8 Interior showing window module
- 9 Site plan
- 10 Section through building
- 11 Ground-floor plan

Client
Confidential

Area
380 m²/4,090 sq ft

Cost
US\$155,000

Coordinates
Confidential



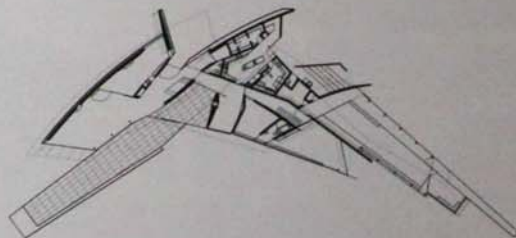


0963 This house for a young couple and their two children sits on an inclined site with sweeping views of the Andes, including Cotopaxi, Ecuador's tallest active volcano. A collection of shard-like, intersecting forms are arranged into two wings in an obtuse angle from each other, accentuating the natural contours of the terrain. The structure avoids 90-degree angles in the horizontal and vertical plane, instead spaces are defined by a juxtaposition of shallow curves against straight lines. The almost windowless, concrete facade facing the street provides privacy, while the facade looking over the valley employs double-height glazing. The glass is tinted green, allowing the house

to blend into the landscape when viewed from the valley. The house, organized on two storeys, features four bedrooms, six bathrooms, kitchen, dining room, living room, playroom, family room and an artist's studio adjacent to the master bedroom. The main wing culminates in a terrace extending from the dining room and cantilevering dramatically from the edge of the cliff. The back wing features a lap pool which begins within the house and continues outside, also cantilevering from the cliff. An adjacent walkway extends even further, offering a panoramic view of the Andes.

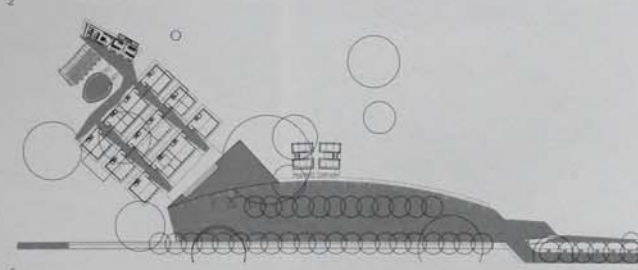
- 1 View of garden facade
- 2 Detail of glazed facade
- 3 Night view of house from garden
- 4 Concrete staircase with timber clad walls
- 5 Interior showing pool
- 6 Interior showing green glazing
- 7 First-floor plan

Client
Confidential
Area
743 m²/2,206 sq ft
Cost
Confidential
Coordinates
Confidential



0964	Santa Marta, Colombia	Bureche School	Juan Manuel Pelaez Freidel and Mauricio Gaviria Restrepo	2004 EDU			
0965	Cali, Colombia	Aristizabal House	Uribe de Bedout Arquitectos	2007 RES	0967 CUL Medellin, Colombia	0968 CUL Medellin, Colombia	0973 REL Guarne, Colombia

0964 Bureche School is located on the southern outskirts of Santa Marta, along the road leading to El Cabo de la Vela and the most northerly point of Colombia. In the distance are the Sierra Nevada mountains, the highest peaks in Colombia. The school is built on a landlocked site invisible from the main road, but accessible via a long lane which leads to the car park at the north end of the rectangular plot. The building consists of three rectangular volumes aligned almost exactly on an east-west axis and laid diagonally across the site. Each of the long volumes is composed of smaller rectangular boxes – either classrooms or offices – separated by pergolas and connected by a long circulation spine at the back of the rooms. The plan is strictly orthogonal, with a few minor exceptions. In section, long north and south elevations lean slightly outwards, forming an obtuse angle with the floor and giving a feeling of amplitude to the internal spaces. The immediate environment contains the school's swimming pool, sports courts and various trees which were not removed during construction. The main structure of the building is made using laminated timber frames. Roof, walls and windows are attached the external face of these frames. External walls are clad in local slates, providing a rustic feeling and reinforce the building's connection with its context.

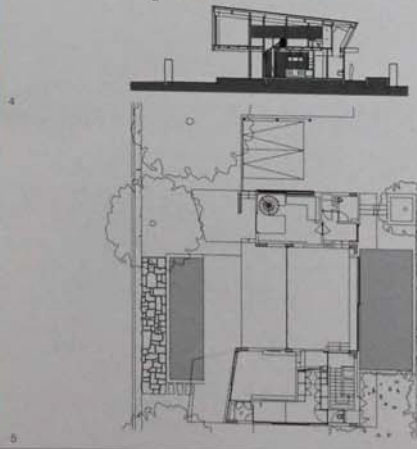


- 1 View of administration block
- 2 General view of classrooms
- 3 Interior circulation leading to classrooms
- 4 Access corridor to classrooms
- 5 Site plan

Client
Asociación Amigos de Bureche
Area
2,800 m²/30,139 sq ft
Cost
US\$1,150,000
Coordinates
1.0931 -75.8896



0965 This private house is located approximately 29 km (18 mi) outside the city of Cali, in the valley of the Cauca River between the West and Central Cordilleras. The house consists of two volumes aligned east-west which contain its functional areas. A third, shallow volume connects the two volumes and serves as a social space over two levels. An outdoor terrace, sitting in front of the dining room at the centre of the house, is contained within the resulting U-shaped configuration. The use of whitewash on the walls and the yellow stone plinth is reminiscent of Mediterranean architecture. The southern rectangular volume comprises the kitchen and cloakroom at ground level, with the servant's quarters above adjacent to the laundry. The northern volume contains the master bedroom at ground level, with walk-in closet, lavatory, bathroom, shower and bathtub. On the first floor, the northern volume includes a studio, a guest room and a bathroom. This level opens up to a large terrace, and a jacuzzi on the roof of the dining room receives the sun all day long. The morning sun shines on the main elevation of the house, which faces east. The upper level cantilevers over the kitchen and the master bedroom to prevent overheating. The west facade, which receives the strongest afternoon light, has one large window at the back of the dining area and the main entrance – an uncharacteristic response to the local weather, but one that creates shadowed semi-outdoor areas.



- 1 West facade
- 2 Guest wing covered terrace
- 3 North facade
- 4 North-south section through house
- 5 First-floor plan

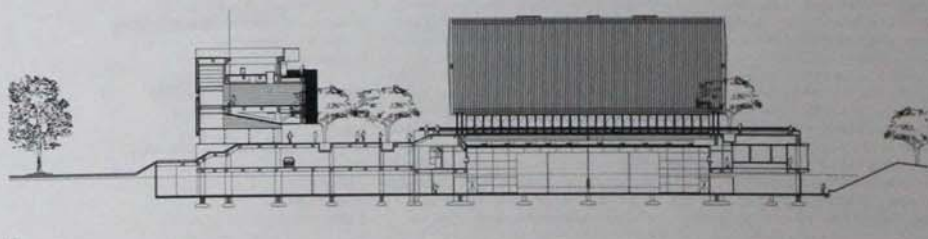
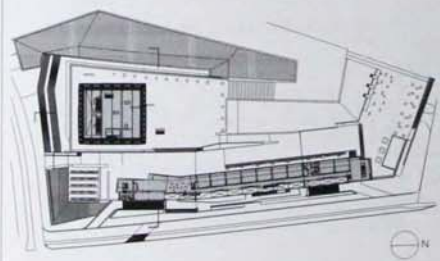
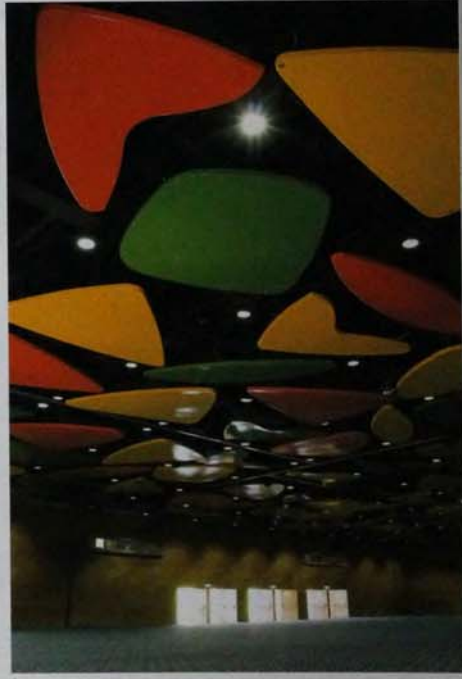
Client
Aristizabal family
Area
300 m²/3,229 sq ft
Cost
US\$200,000
Coordinates
Confidential

0966 Medellín, Colombia
 Medellín International Convention Centre
 Mazzanti- Bonilla- Esguerra Architects
 2005
 COM

0966 The Medellín International Convention Centre is located in the heart of the city, opposite the city's administrative offices and the Metropolitan Theatre. The building is the focus of an urban regeneration project in Medellín which also includes an exhibition centre and an open plaza towards the north. The convention centre sits at the southwest end of the complex, between the plaza and the exhibition centre. An additional building extends along the eastern edge of the site, enclosing the open square and creating a continuous facade along the highway. The convention centre consists of a multi-storey platform sunk into the ground. This volume contains a large L-shaped foyer on the south and west sides leading to auditoria, conference rooms, meeting rooms, a press room and a VIP area in the centre. A large kitchen with ancillary areas is located on the eastern side of the building. The roof of the platform forms a large open public space served by restaurants and other outlets. Floating above the platform is a wooden box, the principal architectural element of the convention centre. The box, accessed directly from the lower level foyer by escalators, contains a 1,179 m² (12.7 sq ft) grand salon – a multifunctional, covered space with capacity for over a thousand people. The space underneath the box can be enclosed for private functions, or left open to the plaza.

- 1 View of convention centre
- 2 Entrance to grand salon
- 3 Lower-level foyer
- 4 Interior of grand salon
- 5 Site plan
- 6 Section through buildings

Client
 City of Medellín
Area
 32,000 m²/344,445 sq ft
Cost
 US\$3,200,000
Coordinates
 6.2431 -75.5763



0967 Medellín, Colombia

EPM Public Library

Uribe de Bedout Arquitectos

2005 CUL

0965 RES Cal., Colombia

0968 CUL Medellín, Colombia

0973 REL Guarme, Colombia



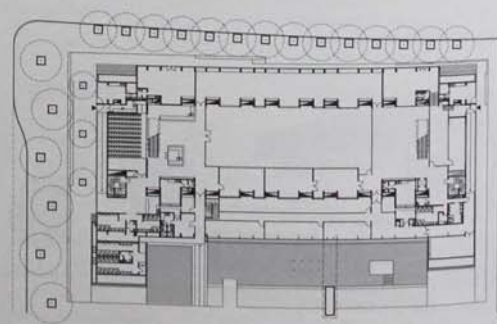
0967 Empresas Públicas de Medellín (EPM, a public water, electricity and telecommunications provider) is an important promoter of architecture in the city. It has commissioned libraries, parks and cultural centres, as well as its own office buildings. The EPM Public Library is located in the centre of Medellín, adjacent to the city's administrative offices and the old train station (now a museum). Cisneros Square occupies the space in front and serves as a forecourt to the library. The library building is sited perpendicular to San Juan Avenue and elevated on a platform and separated from the square by a reflective pool. The east facade faces the square. The library is almost completely glazed, and the roof extends to serve as a canopy to protect the interior from direct morning light. The building is entered

via two ramps at either end of the long volume. Each level has a specific function. The ground level accommodates all the public facilities, including an exhibition space, cinema, children's area and administrative offices. Levels one, two and three contain the collections and reading areas. Level four comprises conference rooms and a terrace for viewing Cisneros Square, the surrounding buildings and the mountains beyond. The building uses stone cladding both inside and out to emphasize its institutional character. Wooden furniture and details create a refreshing contrast to marble floors and white ceilings. A metal structure hung between the roof and the lower floor plate supports the glass facade. Since the glass is not perpendicular to the floor and leans at an approximately 45-degree angle, it is

never reflective, allowing people to see the interior of the library both during the day and at night.

- 1 Entrance to library
- 2 Cisneros Square on south side
- 3 Study spaces within library
- 4 View toward Cisneros Square
- 5 View of children's room
- 6 Lower-level floor plan

Client
Empresas Públicas de Medellín
Area
15,475 m²/166,572 sq ft
Cost
US\$9,000,000
Coordinates
6.2464 -75.5731



0968

Medellin,
Colombia

The Wishes Urban
Complex

Uribe de Bedout
Arquitectos

2005
CUL

0968 RES
Col.
Colombia

0967 CLIA
Medellin-
Colombia

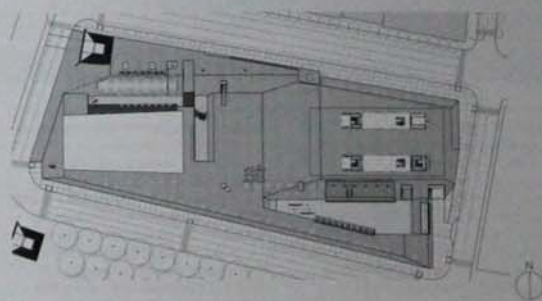
0972 REL
Quarta,
Colombia

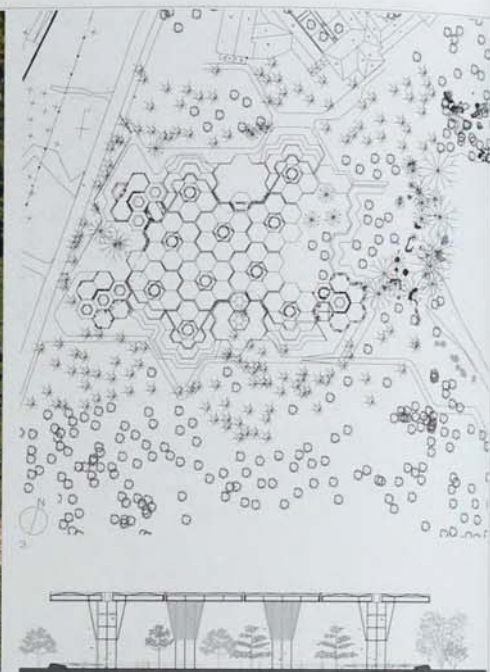


0968 In the 1980s, when the city of Medellín suffered from great social instability, the local government initiated a long-term project to improve the quality of public spaces throughout the city and to provide cultural activities that would foster social cohesion. The Wishes Urban Complex was commissioned by the Empresas Públicas de Medellín (a public water, electricity and telecommunications provider). The park's aim is to educate visitors – primarily children – about the historical development of public services. The park is adjacent to the Antioquia University campus (to the west) and next to the botanic garden (to the north). It contains two public buildings facing each other: the Municipal Planetarium, and a supporting building with commercial outlets such as bars, cafés and restaurants, along with an exhibition space and a balcony for video projections. The square itself offers interactive activities, such as the urban beach, fountains and eight attractions representing the elements: fire, water and wind, as well as sound and time. The longitudinal spaces along the east and west edges of the park are slightly trapezium-shaped because of the rotation of the buildings, and are lined by trees which, when fully grown, will not only enclose the space, but will also provide a cooling microclimate for the central square. The park's success is due to an organized administration and good urban location. A metro station at the north and guarantees a permanent flow of people. As in most public spaces in Medellín, the main material is brick, used as cladding for the two main buildings and as paving for the square. The design presents an interesting example of the way young Colombian architects are interpreting recent Spanish architecture.

- 1 Panoramic view of complex
- 2 View of commercial building
- 3 Entrance to commercial building
- 4 Turkish bench on the square
- 5 Section through square
- 6 Site plan

Client
Empresas Públicas de Medellín
Area
18,500 m²/199,132 sq ft
Cost
US\$9,000,000
Coordinates
6,2683 -75,5658





0969 In 2005, Plan B Architects won a competition organized by the Medellín Botanical Garden to design a garden for the exhibition of orchids, the Colombian national flower. Given the mild climate of Medellín, where the average temperature is 24°C (75°F), the Orchid House offers a large canopy for protection from direct sunlight and frequent unexpected showers, while permitting people to freely circulate at ground level. The design consists of a

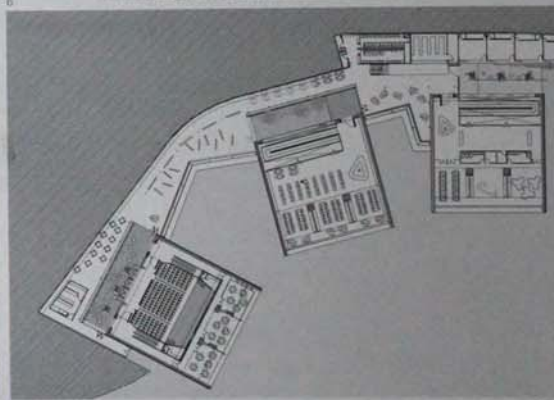
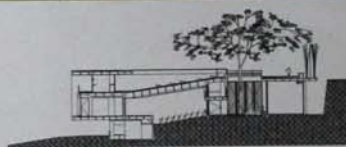
flexible system which allows for future expansion. This system is defined by a single structure, which the architects call a 'flower-tree'. In plan, the structure looks like a flower, while in elevation, it looks like a tree. Seven hexagonal modules form each 'flower-tree'; six form the canopy and the remaining one provides structural support. Although the original proposal included only ten 'flower-trees', the system allows for the addition of more structures in case of future

development. Each 'flower-tree' is made of a metal structure which supports a simple yet magnificent wooden lattice. In daytime, the lattices filter the sunlight, casting shadows on the floor and creating a pleasant, open-air exhibition space. At night, upward lighting dramatizes the wooden patterns. The hexagonal shape of the basic module and the dynamic growth proposed by adding successive 'flower-trees' is reminiscent of Kisho Kurokawa in the early

years of Japanese Metabolism. The rigorous systematic arrangement of modules determines both the structure's current use and its future development.

- 1 Aerial view of canopy
- 2 View underneath canopy
- 3 Roof plan of canopy
- 4 Section through canopy

Client
Medellin Botanical Garden
Area
4,200 m²/45,208 sq ft
Cost
US\$2,000,000
Coordinates
6.2710 -75.5641



0970 Leon de Greiff Library, also known as La Ladera Park Library, is located to the east of Medellín's city centre on the grounds of the old prison. The building is part of Medellín's library network, which comprises an increasing number of public libraries scattered throughout the city. These are the result of a recent development programme with the concept of a library park at its core, so that a library building is surrounded by open public spaces which both complement and support the library. This project is part of

an ambitious plan to recuperate the old prison estates by bringing together a number of recreational facilities, including a swimming pool, playing fields and other green areas. The library building consists of three rectangular two-storey volumes, each connected by a double-level platform at the back. The roof of the connecting platform serves as a forecourt or elevated plaza which shelters the main circulation, foyer, meeting rooms, auditoriums, offices and other ancillary areas. The sloping terrain is

articulated in the disposition of the main components of the library – the rear terrace, the three library volumes and the plinths that support them. The three rectangular volumes, which look identical to each other from the west, are made of concrete and appear to float over the gently sloping hill. The lower level is glazed with panels of coloured glass which animate the facade and allow the interior to be observed by passers-by. The interior edge of the upper level is recessed to create a balcony looking out into the city.

Although the architecture of the library is simple, it successfully dominates its locale and frames distant views of the city centre.

- 1 Aerial view
- 2 View of three blocks from garden
- 3 Interior courtyard
- 4 Reception space
- 5 Library interior
- 6 Section through building
- 7 Site plan

Client
City of Medellín
Area
3,994 m²/42,991 sq ft
Cost
US\$6,750,000
Coordinates
6.2511 -75.5539

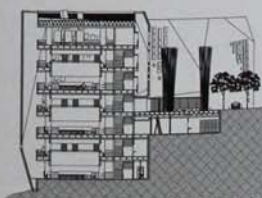
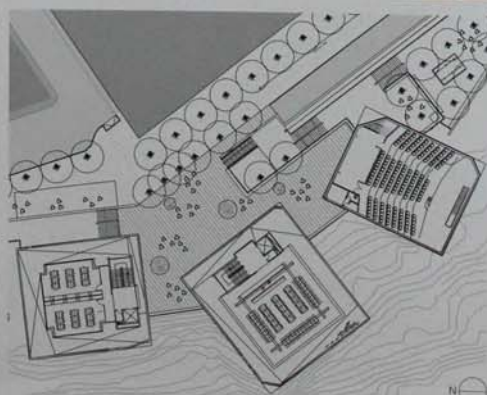
0971 Medellín, Colombia

Library of Spain

Giancarlo Mazzanti & Arquitectos

2007 CUL

0970 CUL Medellín, Colombia



0971 The Library of Spain is also known as Santo Domingo Park Library. It is part of a larger cultural initiative in the north-northeast part of the city, which is an area stricken by violence and poor living conditions. Located towards the top of a steep hill, at the last cable-car stop, the site for the library and park is a public space formed by terraces which step down the hill and overlook the city. The terraces define theatre-like spaces

for cultural activities such as concerts, reading groups and plays. The library itself is formed from three conspicuous black boxes emerging from the ground like rocks to rest on the terraces. The boxes look impenetrable from the higher part of the hill to the east, which is the back of the library. At the front, they are perforated to allow staff, readers and visitors to enjoy the views. In spite of the building's unusual

form, its programme is simple and conventional, comprising a reception and interface area, a series of reading rooms, a small auditorium, storage spaces for books and other didactic material and other ancillary areas. The general configuration of the complex fuses with the geometry of the surrounding settlements, as well as with the topography. The building has become a landmark because of its striking shape,

colour and location in relation to the neighbourhood and the city.

- 1 Three volumes seen from the park
- 2 View from library terrace
- 3 Library reading room
- 4 Terrace and entrance
- 5 Void between library and exterior wall
- 6 Site plan
- 7 Section through building

Client
City of Medellín
Area
2,960 m²/31,861 sq ft
Cost
US\$6,000,000
Coordinates
6.2940 -75.5437

0972 Hontanaras School is a splendid expression of elegance in design combined with careful attention to the characteristics of the site. The architects found inspiration in the pre-Columbian terraces of the Tayrona family, an indigenous people who still inhabit Colombia's northern Sierra Nevada. Terracing facilitates both land use maximization and cost effectiveness and delicately appropriates the terrain to minimize environmental damage. The linear arrangement of the classrooms follows the contour lines of the artificially created terraces. Volumes are placed at different heights to allow each classroom to benefit from natural light and views. Open courtyards for recreation and longitudinal circulation routes provide a constantly changing panorama of the surrounding landscape. The rectangular volumes that stand at an angle against the sunlight cast dramatic shadows that enhance the legibility of the composition. The carefully studied sections reveal different scales in operation for each of the different spaces. Corridors are relatively low, opening into higher classrooms, with medium-sized offices and other semi-public areas at an intermediate scale. As a result, an interesting succession of thresholds makes the transition between spaces a more significant experience. The building is made of traditional materials: brick, concrete, glass, metal and wood. The brick, used in the region for many years, is crafted with outstanding quality. The school combines a cheerful palette of colours and textures, such as coloured glass, green and yellow columns and bright red roofing sheets, with those provided by the construction materials themselves – exposed brick and concrete.

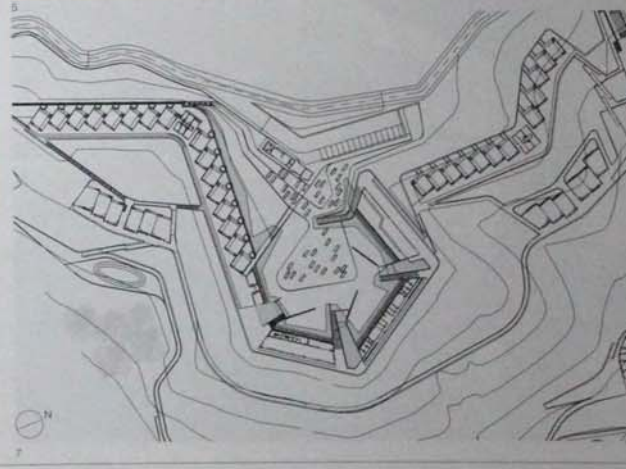
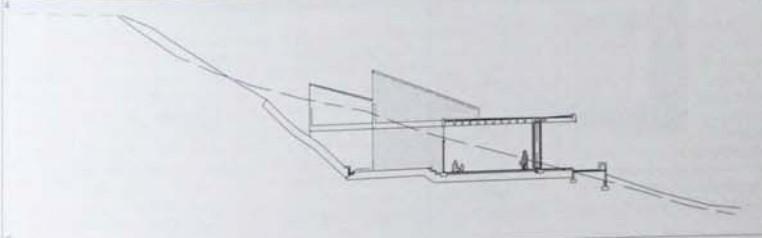
- 1 View of school site
- 2 View across site from the south
- 3 Terrace of classrooms seen from the west
- 4 Classroom interior
- 5 View along exterior corridor
- 6 Section through building
- 7 Site plan

Client
Colegio Hontanaras

Area
3,000 m²/32,292 sq ft

Cost
US\$1,200,000

Coordinates
6.1450 - 75.5222



0973	Guarne, Colombia	Rituals Crematorium	Uribe de Bedout Arquitectos	2005 REL	0965 RES Cali, Colombia	0967 CUL Medellin, Colombia	0968 CUL Medellin, Colombia
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0974	Carmen de Viboral, Colombia	Bio-factory	Javier Vera Arquitectos	2005 COM
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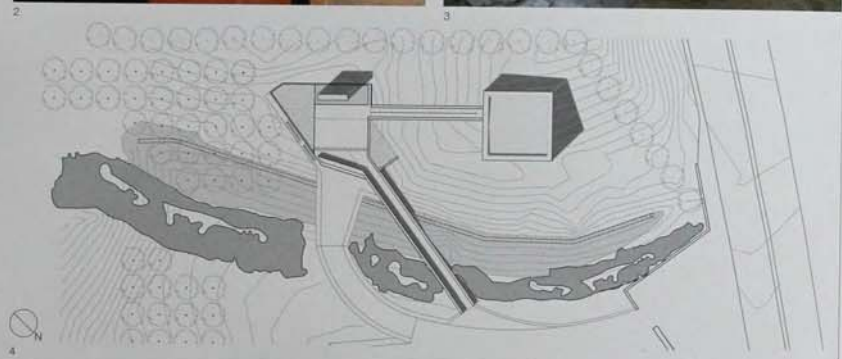


0973 This crematorium was awarded the first prize in the XVII Colombian Architecture Biennale and consists of a longitudinal volume partially elevated on a platform. This design creates a square-like open area at the front, a formula used for many recent public buildings in Medellin. The platform elevates the building, giving it a sense of grandeur while creating an entrance from the street at ground level. The platform also separates the public space of the street from the gardens at the back, providing a private and relatively tranquil environment. The interior is marked by a series of well-resolved transitions and visitors are required to pass over a number of thresholds and bridges. These both emphasize and differentiate public spaces for collective rituals and private places for individual reflection. The yellow stone used for cladding produces a sense of monumentality and gives the building a solemn character. In addition to the stone, wood and oxidized steel clad the ceilings, some of the interior walls and the urns which store the ashes. The building's materials explore the relationship between the natural and the artificial, and the visual qualities of bright and dark surfaces emphasized by the shafts of

natural light that enter through the roof. These cast strong shadows that travel across the walls and through the space over the course of the day. The building relies heavily on its strict geometry, the juxtaposition of materials and the effects produced by the light on its visual appearance.

- 1 View of chapel in context
- 2 Route to small Square of Ceremonies
- 3 Interior of chapel showing altar
- 4 Site plan

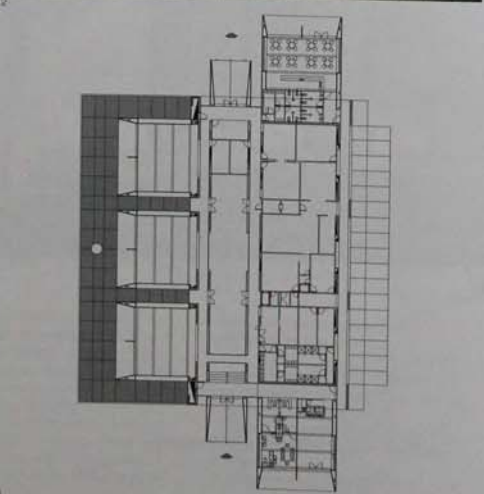
Client
Rituals Crematorium
Area
700 m²/7,535 sq ft
Cost
US\$500,000
Coordinates
6.2786 -73.4294

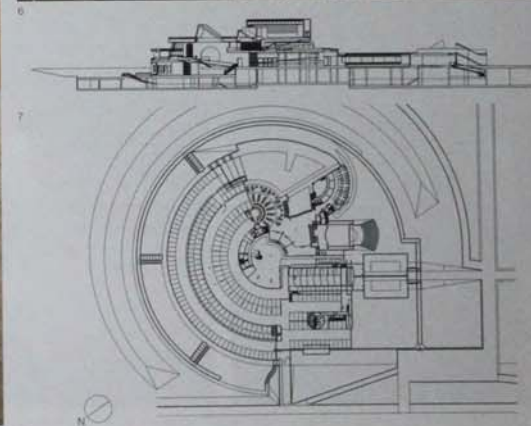
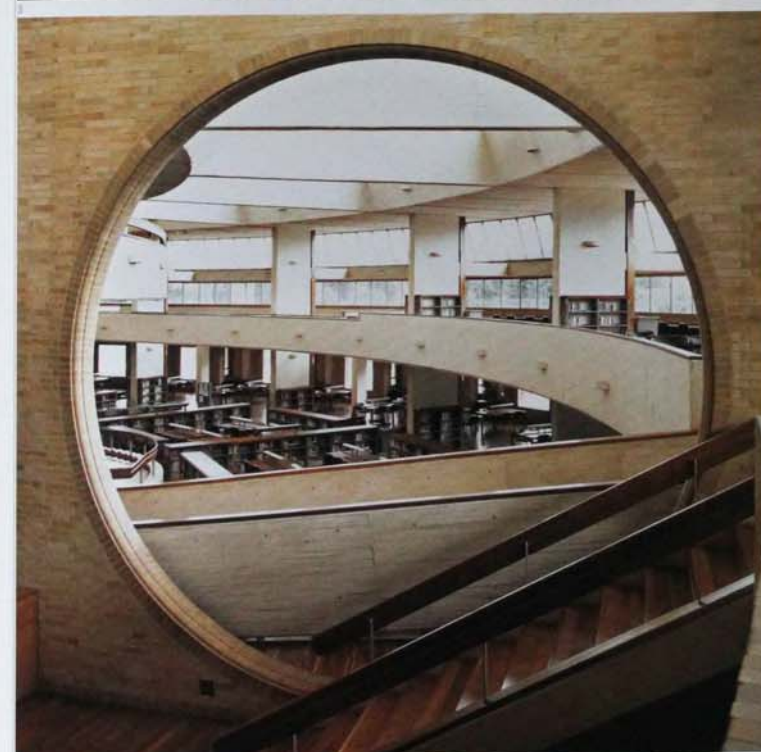


0974 The bio-factory is located in Carmen de Viboral, 32.2 km (20 mi) from the centre of Medellin. The building consists of an orthogonal arrangement of volumes along an axis slightly rotated in the north-northeast direction. Two circulation systems demarcate the central volume and connect the main entrance with the emergency exit at the rear. The central volume forms a neutral, sterile space which separates the office and laboratory block to the east from the three main volumes to the west. The offices and laboratories benefit from the morning light, which is less intense in the tropics, and are protected by an extended concrete canopy which casts shadows on the lower part of the block. The three volumes on the west side of the building, in which the seeds are cultivated, are independent concrete structures which appear to be plugged into the central volume. These have glazed facades to the west and are surrounded by a pool so that they benefit from afternoon light and warmth, both of which are magnified by the reflecting water. The interior reflects the building's industrial purpose. The palette of materials is limited: exposed concrete, metal, glass and white stucco.

- 1 View from the southwest
- 2 View from the northeast
- 3 View of interior space
- 4 Ground-floor plan

Client
Antioquia Technological Park
Area
1,665 m²/17,921 sq ft
Cost
US\$2,000,000
Coordinates
Confidential





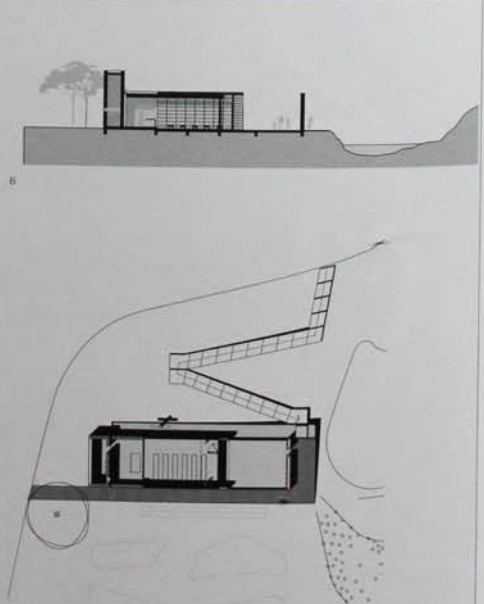
0975 Rogelio Salmons (1929–2007) was the first Colombian architect to receive international acclaim. He was well known for his work in brick, a material he used as cladding in the vast majority of his buildings, including this one. Another characteristic of his work is the distribution of volumes along a diagonal, incorporating vegetation and water. The Virgilio Barco Library uses a different strategy in its planning and relationship to its surroundings. Situated on

a triangular site adjacent to the Simón Bolívar Park in Bogotá, one of the largest inner-city parks in the world, the library is a radial building whose circular geometry extends centrifugally into the landscape. The round volume towards the north contains the foyer and the main reading rooms. An intricate arrangement of floor levels and windows connect the main spaces. Roof lights and clerestory windows filter sunlight down through the space between deep concrete

beams, creating optimum light for reading with a minimum amount of artificial lighting during the day. The independent volumes containing the auditoria, the foyer and the cafeteria are located at the southeast end of the circular volume. These spaces look over the library gardens, also designed by Salmons, towards the mountains east of the city. The garden employs Salmons's trademark use of water channels combined with various pavilions and small lakes.

- 1 View of north facade
- 2 Library building surrounded by water
- 3 View of roofscape
- 4 Main entrance
- 5 Upper reading rooms
- 6 Lower reading room and lobby
- 7 Section through building
- 8 Entrance-level floor plan

Client
Confidential
Area
13,000 m²/139,930 sq ft
Cost
US\$6,558,400
Coordinates
4.8567 -74.0881



0976 This chapel is located in the area of La Calera, on the outskirts of Bogotá, overlooking the city and the plateau beyond. Although the building does not benefit directly from these views, its location is still privileged. The chapel sits in the centre of a gently sloping clearing amid exuberant vegetation and can be seen from almost every angle. Its dark stone and wood silhouette stands out against the surrounding trees and mountains. The building combines a limited palette of traditional materials – concrete, glass, metal,

stone and wood – to convey a sense of structural homogeneity and serenity. The stone tiles, used for both internal and external cladding, are skillfully crafted in a way that makes the walls both elegant and solid. Vertically woven timber panels are mounted on movable metal frames and contrast with the horizontal lines of the stone-clad walls. The timber panels also introduce a dynamic quality to the composition. They are both physically mobile (some rotate on central pivots while others

can slide) and cast shadows on the floor and walls of the chapel's nave which vary throughout the day. At night, the contrast between the heavy, stone-clad walls and the woven timber panels reverses this effect. The chapel glows when its interior is lit, emphasizing the patterns imprinted on the wooden panels. When the woven timber panels are opened up, the small nave designed for approximately 30 people is transformed into a large altar and the congregation gathers outside on the opposite sloping field.

- 1 Exterior showing door closed
- 2 Exterior with view into chapel
- 3 Interior of chapel showing screens
- 4 Interior of tower
- 5 Main chapel space
- 6 Section through building
- 7 Site plan

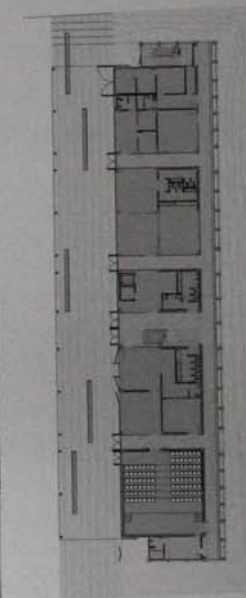
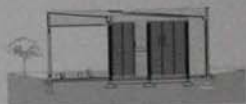
Client
Durán Gómez family
Area
100 m²/1,076 sq ft
Cost
US\$50,000
Coordinates
4.7206 - 73.9744

0977 Villanueva, Colombia
Villanueva Public library
 Alejandro Pinol & German Ramirez with Miguel Torres and Carlos Meza
 2007
 CUL

0978 São Gabriel da Cachoeira, Brazil
Social and Environmental Institute (ISA) Headquarters
 Brasil Arquitetura
 2005
 COM

0982 CUL
 Salvador, Brazil

1000 CUL
 Içara, Brazil



0977 This Public Library is an important building in Villanueva, a small town in the northeast region of Casanare. The library, occupying half an urban block on the only main road, has a simple, long plan punctuated by five two-storey, cube-shaped volumes. The brief defined five functions: reading rooms, book collection, auditorium, cafeteria and administrative accommodation, each housed in one of the volumes to provide the necessary environmental services for its function. The five cubes are connected by a central circulation spine. The division of the long volume into five separate bodies is most apparent on the ground level, where solid walls enclose each separate space. On the first floor, the volumes remain separate but there are no partitions. Instead, metal trellises create a visual link between them, and the central circulation bridge is unobstructed. The east elevation facing the street is formed of a series of gabion walls – steel cages filled with local river stones. The building looks robust and heavy from the street, although a series of louvers permits views through the building. The back elevation opens on to a covered square.

A wooden lattice becomes a canopy which provides shade for the west-facing glazed wall during the afternoon. Responding to the hot and humid climate is an important aspect of the design. The building was planned so that the prevailing winds traverse it at all times of the day through the perforated facades, to provide essential cooling. The internal volume of the separate boxes is large and high, so that hot air can rise and escape into the spaces between them.

- 1 Main facade
- 2 Bench in covered square
- 3 Central circulation
- 4 Section through building
- 5 Ground-floor plan

Client
 National Ministry of Culture of Colombia
Area
 2,500 m²/26,910 sq ft
Cost
 US\$1,419,210
Coordinates
 5.2764 -71.9847



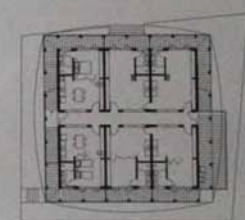
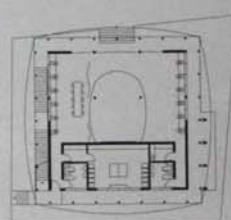
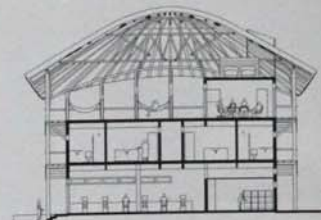
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2

3



0978 The Social and Environmental Institute (ISA) Headquarters are located in a small town in the heart of the Amazonas state in Brazil. This area is characterized by its extraordinary biodiversity combined with the cultural traditions of indigenous tribes. Consequently, the local architecture offers a variety of construction and design techniques suited to the hot, humid climate. The challenge was to develop a design that would translate the specific requirements of the functional brief, which encompasses an

auditorium, offices and apartments for researchers, a shared living space and a terrace, using local solutions available to tackle the difficult climate. The building is composed of a three-storey masonry cube that has been painted white. A timber-clad structure containing verandas and external staircases partially surrounds the cube. The researchers' working areas and meeting rooms are on the ground floor, and six residential units for visiting researchers are on the first floor. The use of semi-open

spaces in domestic environments is common in areas with hot climate, and a third level on the roof is partially enclosed by walls, while the remaining open space incorporates the timber veranda. This open-air space for gathering has a kitchen and is covered with a maloca, a traditional shelter covered with leaves or grass over a distinctive timber frame. Although the design team developed the construction technically, it was further developed by local craftsmen who adapted the solutions to local techniques.

- 1 Southeast corner
- 2 External staircase
- 3 Maloca roof with timber frame
- 4 Semi-open space on top floor
- 5 Section through building
- 6 Ground-floor plan
- 7 First-floor plan

Client
 Social and Environmental Institute
Area
 1,083 m²/11,657 sq ft
Cost
 US\$178,488
Coordinates
 0.18611 -67.0847

0979
Goiânia,
BrazilOscar Niemeyer Cultural
Centre

Oscar Niemeyer

2006
CUL

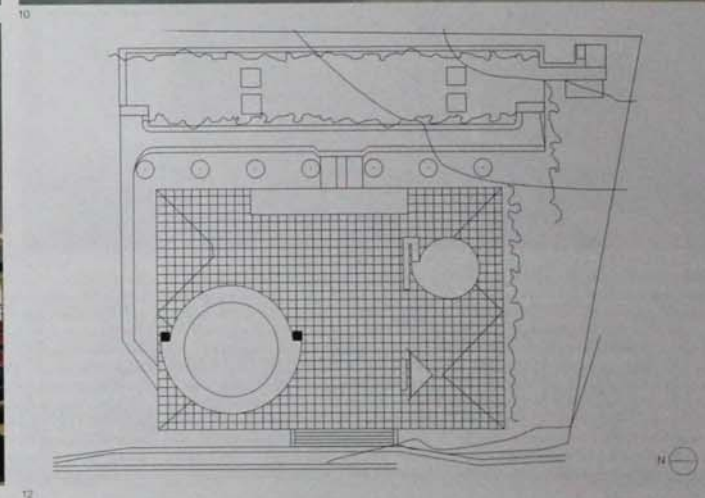
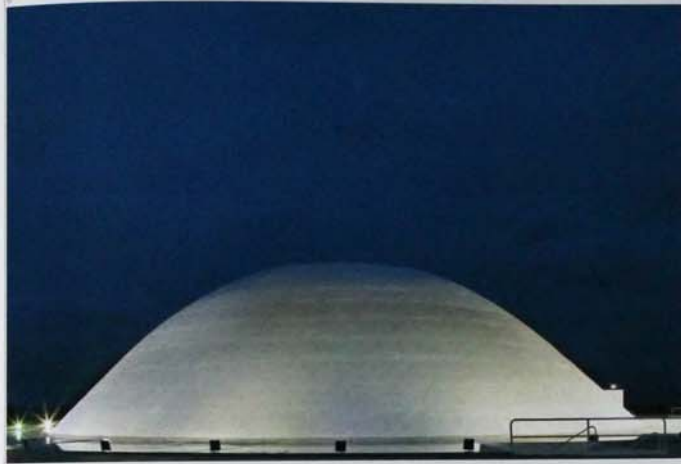
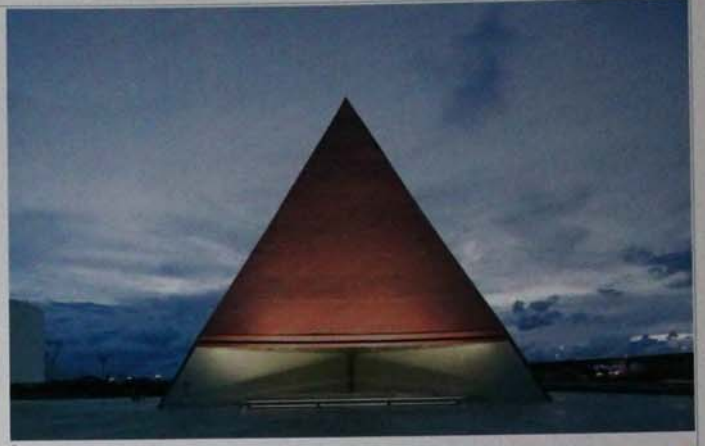
0979 This mostly white, cast concrete cultural centre is located at the intersection of highway BR-352 outside of Goiânia, the capital of the state of Goiás. The city is situated 209 km (130 miles) southwest of Brasília on the rolling, red dirt savannah plateau of the interior of Brazil. Goiânia pioneered modernist urban planning in the region in the 1930s based on functionalist and garden city principles. The creation of this project shares common traits with many other buildings Niemeyer designed. In 1999, the former governor of Goiás commissioned the architect to design a monument to

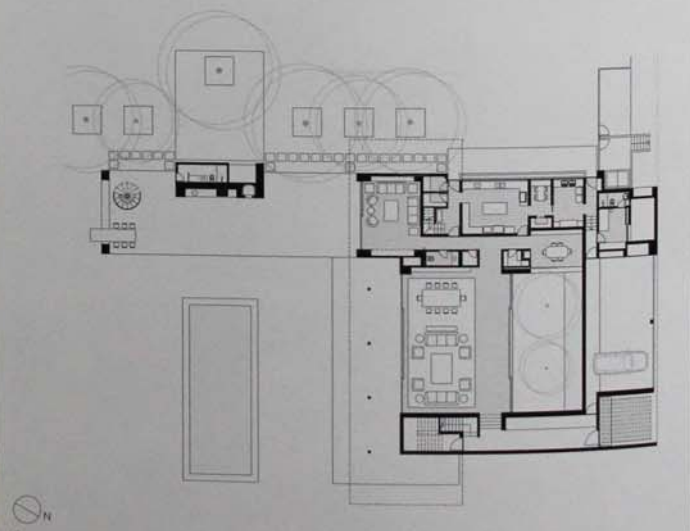
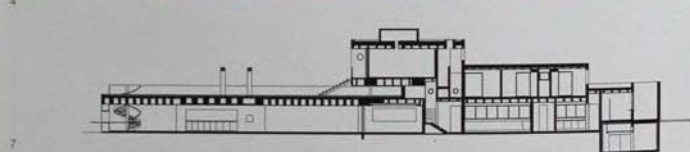
support his senatorial campaign. The project grew into a cultural complex and moved to the current site, leveraging not only election results but also real estate development in a suburban site surrounded by new, gated communities. The Goiânia Cultural Centre derives its vocabulary from mid-twentieth century civic centres and Niemeyer's own architecture. An extensive slab creates a monumental plinth at the intersection, supporting four buildings with different purposes and shapes. On the south side, a long horizontal volume on piloti houses the library enclosed with black glazing.

On the east side, a large ramp leads into the underground music hall covered by a concrete shell, reminiscent of Niemeyer's National Congress building in Brasília. On the west side, a red triangular volume announces the original human rights monument, and a circular volume lifted by a single central column houses a contemporary art gallery reachable through a sinuous, ascending ramp. Devoid of public life, the plaza can only be reached on the south from a large car park. The ensemble has a spectacular appearance at night due to the effect of carefully staged spotlights.

- 1 The four volumes of the cultural centre
- 2 Ramp to art gallery
- 3 Library block and red triangle
- 4 Red triangle symbolizing the human rights movement
- 5 Ramp and library block
- 6 Library block
- 7 Red triangle at night
- 8 Auditorium at night
- 9 Interior of the art space
- 10 Spiral staircase in triangular volume
- 11 Basement music hall
- 12 Site plan

Client
Governo do Estado de Goiás
Area
17,000 m²/182,986 sq ft
Cost
Confidential
Coordinates
-16.7108 -49.2279





0980 Brasilia House is located in a residential neighbourhood on the outskirts of the Brazilian capital. Although this area is not part of the 1957 original master plan for Brasilia, it is one of the most desirable places to live for middle-class families in the city because of the views overlooking the lake. In a context dominated by conventional houses with classical and neo-colonial features, the Brasilia House is unusual in its design. The building is organized around a principal volume containing the family area

and a patio. This volume takes the form of an enclosed box, glazed on one side to create visual and physical connections with the garden. Located on the southeast of the plot, it enjoys views towards the lake. On the opposite side, a slightly lower facade presents a closed and textured face to the street, punctured by the timber garage doors. Along the northeast side of the box is a thin volume containing the access corridor and a service staircase. This volume extends towards the lake, enclosing spacious and

well-ventilated covered and outdoor spaces, perfect for the enjoyment of the hot climate of Brasilia. Lying parallel to the street on top of a single-storey box is a long rectangular volume containing the bedrooms, with views toward the lake. The different parts of the building are articulated by their different surfaces. The block facing the street is clad with brick masonry and tiles made from *marroada*, the internal wall separating the garage from the internal patio is constructed of a local stone. The other volumes, including

the entrance canopy and circulation area, bedroom wing and living area, have smooth, white surfaces.

- 1 View of house, garden and pool
- 2 Northeast view
- 3 Outdoor dining area
- 4 Swimming pool
- 5 Entrance to living room
- 6 Living room and inside patio
- 7 Section through building
- 8 Ground-floor plan

Client
Confidential
Area
1,100 m²/11,840 sq ft
Cost
Confidential
Coordinates
-15.8597 -47.8405

0981 Brasília, Brazil

International Centre for Neuroscience

João Filgueiras Lima (Lelé)

2002
PUB

0997 PUB
Rio de Janeiro, Brazil

0998 PUB
Rio de Janeiro, Brazil



0981 The International Centre for Neuroscience is part of the SARAHA Network of Hospitals for Rehabilitation. Located on the banks of Paranoá Lake in Brasília, the project is a three-building complex, composed of a hospital, a study centre and a rehabilitation gymnasium. Characterized by its dramatic topography, the site inclines towards the lake. The three single-storey buildings are dispersed over three grassy terraces which step downwards on the site and are connected by external ramps. The buildings are constructed with prefabricated components, both to enable quick construction and to reduce costs, since the components are already produced in large quantities. The principal elements are reinforced concrete and steel panels. The complex accommodates a variety of functional rooms, including treatment areas, rehabilitation rooms, a gymnasium, an auditorium, research units and sports facilities. The treatment areas have access to the terraces, gardens and playground, enabling open-air therapy. Dramatic roofscapes, each with a different approach, are created for the three buildings – from a

repetitive system of clerestory windows to a large, central rooflight that illuminates the sizeable, circular children's gymnasium. The arched concrete canopy linking the main building to the edge of the lake is striking and takes up the formalist tradition of Modernist Brasília.

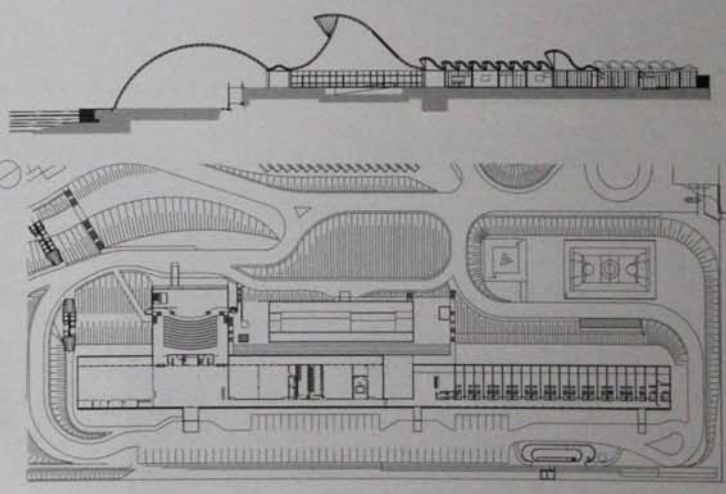
- 1 View of building from lake
- 2 View of children's gymnasium
- 3 Terrace for open-air therapy
- 4 Structure of children's gymnasium under construction
- 5 Interior of auditorium
- 6 Interior of children's gymnasium
- 7 Section through building
- 8 Site plan

Client
Social Pioneers Association – SARAHA
Network of Hospitals for Rehabilitation

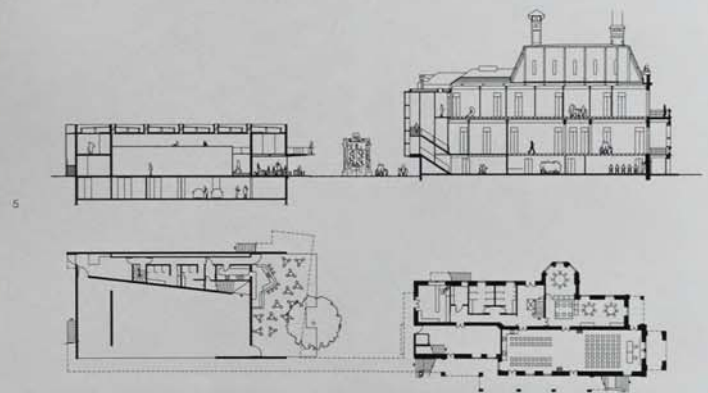
Area
25,241 m²/271,692 sq ft

Cost
US\$24,684,700

Coordinates
-15.7525 -47.8297



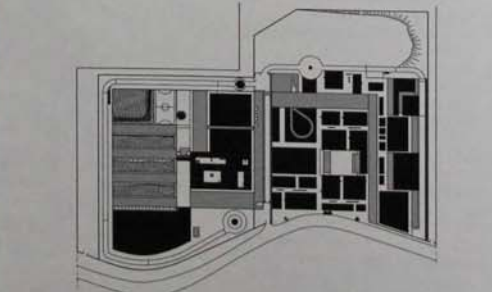
0982	Salvador, Brazil	Rodin Museum	Brasil Arquitetura	2006 CUL	0978 COM Sjo Gabriel da Cachoeira, Brazil	1000 CUL Iropolis, Brazil
0983	Santa Luzia, Brazil	Detention Centre	MAB Arquitetura e Urbanismo	2006 GOV		



0982 The award-winning Rodin Museum is located in a leafy neighbourhood south of the historic centre of Salvador, former colonial capital of Brazil. The Museum, a restored and converted mansion, occupies the site of a nineteenth-century villa surrounded by old native trees and shares the deep lot with a new, horizontal pavilion in concrete and glass. A pre-stressed concrete skywalk connects both buildings, links the exhibition spaces and offers generous views of the lush gardens. Simplification of elements and integration between historic and contemporary buildings drove the design. The villa displays metal and plaster casts from the Rodin collection. Its remodelled attic reveals the remarkable wood frame of the roof which shelters the new auditorium. The new exhibition hall is dedicated to temporary shows. Conceived externally as a regular concrete volume, it is open to the gardens on the east and north sides. Carefully studied details transform the building's regularity and provide a rich variety of spaces. The exhibition hall contains a taller gallery in the centre of the ground floor, surrounded by smaller galleries on the floor above. The ceiling has remote-controlled skylights and timber trellis panels that are reminiscent of colonial architecture and which create a continuity between these intimate interior spaces and the outside.

- 1 Stairway and lift structure
- 2 Concrete stairway leading up to suspended walkway around building
- 3 Balcony overlooking garden
- 4 Stairway descending from temporary exhibition hall
- 5 Section through building
- 6 Ground-floor plan

Client
Bahia State Government
Area
3,000 m²/32,292 sq ft
Cost
US\$5,300,000
Coordinates
-12.9982 -38.5245



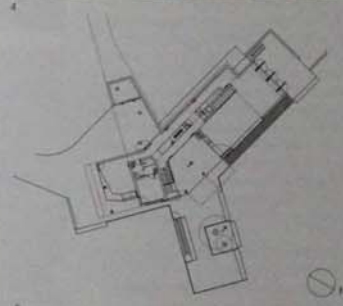
0983 This project is based on principles developed by APAC (Association for the Protection and Assistance of Detainees), a non-government organization created in the 1970s to improve incarceration programmes in Brazil. The facility is near residential areas and accommodates only local inmates. Staff members and social work volunteers supervise 200 individuals, with 80 of them in semi-open conditions organized in two wards connected through administration facilities. These three volumes create a central public plaza open to the adjacent neighbourhood on the south side. This plaza contains a visitor pavilion with shops selling the work produced by prisoners, such as handwork, vegetables and seedlings. It also contains a tube-shaped access ramp from the plaza to the administrative building. The orthogonal buildings are isolated from the surrounding neighbourhood, but are visually open to the landscape. Each ward has independent activity rooms, a cafeteria and carefully designed yards. Long permanence cells contain built-in concrete beds and shelves to allow low-cost maintenance, along with shared tables and bathroom. Simple materials such as precast concrete structures and masonry walls, along with solar panels, guaranteed safe and economic construction and upkeep. Besides fixed steel bars, operable translucent shutters replace glass windows in the cells. The spatial layout promotes dialogues between inmates, staff and the city as part of a progressive social reintegration programme.

- 1 Aerial view
- 2 Access ramp to cafeteria
- 3 Central plaza, looking southwest
- 4 Ramp to administrative building
- 5 Site plan

Client
Federal and State Government, Minas Gerais
Area
6,700 m²/72,118 sq ft
Cost
US\$8,038,500
Coordinates
-8.13333 -37.1000



0984 São Pedro, Brazil Santo Antônio House Eduardo de Oliveira Rosa 2005 RES



0984 This rural house sits on a verdant ravine at the edge of São Pedro Plateau. The location offers wide panoramic views of rolling fields to the south, and the pastures on site have been gradually reforested. Single gabled buildings with walls covered with tar or waterproof chalk mark the outskirts of the nearby town. The architect incorporated this vernacular palette in order to site the sharp-edged building volumes, opening them up to the vistas with a subdued

presence in the landscape. A long, bent volume rests along the existing terrain, containing most of the accommodation and projecting a large terrace towards the south. A semi-buried volume lies under the terrace and contains guest quarters with an intimate patio around an existing tree. Access occurs on both floors from the north side, either along a ramp into the upper mezzanines or from the garage into the long kitchen underneath. The kitchen leads into the living

spaces of the house to the east, to private rooms on the west or to the guest quarters downstairs. A central veranda articulates all wings. Sliding wooden doors and shutters along the glazing panels control natural ventilation and pivoting mesh screens create shaded areas around the veranda. The structure was built in masonry and concrete, with additional steel columns for the study and veranda. Finishes are vernacular and simple, such as dyed stucco

walls and concrete, and wooden floors. This project was conceived for the architect's retired parents who collaborated in the design and construction process.

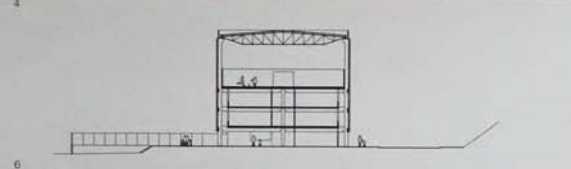
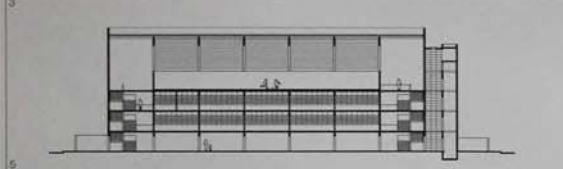
- 1 View from southwest
- 2 Exterior view from below
- 3 Terrace area
- 4 Open-plan living space
- 5 Ground-floor plan

Client
Confidential
Area
473 m²/5,091 sq ft
Cost
US\$125,900
Coordinates
-22.5486 -47.9139

0985	Campinas, Brazil	School in Campinas	UNA Arquitetos	2004 EDU
0986	Iporanga, Brazil	Architect's House in Iporanga	Arthur Casas	2005 RES



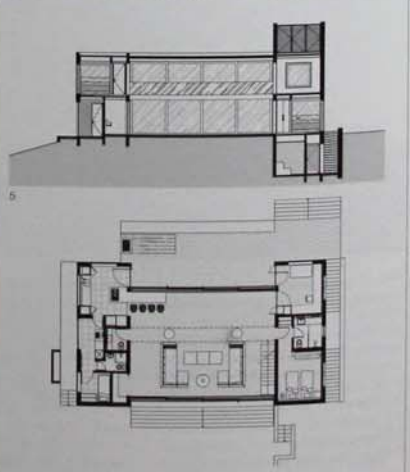
0985 This award-winning school is located in a social housing development on the outskirts of the large metropolitan region of Campinas, 100 km (62 mi) north of São Paulo. The building is part of a state programme sponsored by the Foundation for Education Development to create new schools in low-income neighbourhoods built to a construction system involving the use of masonry and precast concrete. The small, irregular shape of the plot helped define the massive, vertical presence of the building, which stands out in the rolling landscape of fields and low-rise apartment blocks. The school's footprint occupies about one third of the surface of the site. Half of its ground floor is open. Access to the building is from both sides of the administrative and community block, which shields a shaded recreational patio extending out into the plaza in front. Sixteen classrooms are distributed on two floors above the patio and a multi-use indoor sports hall crowns the building with a triple-height ceiling. The structural system is organized into seven regular bays and three longitudinal lines of concrete columns. Circulation is symmetrical, with a central hallway and open staircases on both sides connecting all floors and framing views of the surrounding landscape. The classroom floors are set back from the external structural lines, creating a gap between the windows and the translucent shutters covering both north and south elevations.



- 1 School in context
- 2 View of open circulation core
- 3 Long facade and recreational patio
- 4 Interior of sports hall
- 5 Longitudinal section through building
- 6 Cross-section through building

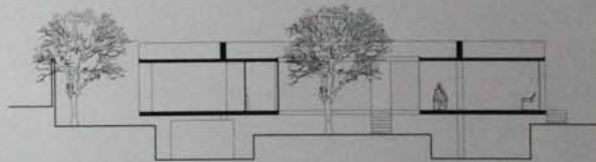
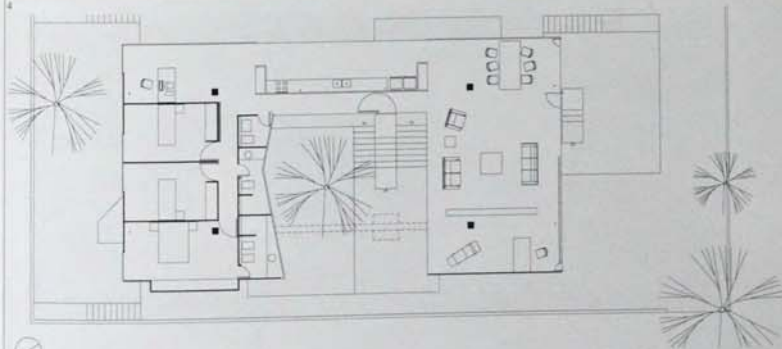
Client
Foundation for Education Development
Area
3,780 m²/40,687 sq ft
Cost
US\$1,384,773
Coordinates
-22.8494 -47.1475

0986 This beach house is situated in the Iporanga Condominium, 20 km (13 mi) northeast from the resort town of Guanajuá on the coast of São Paulo. Iporanga is a gated community in a rain forest conservation area designed to preserve the surroundings. Private security systems mean that the houses do not need the defensive walls commonly used for urban property. Although the country's entire coastline is public land, the community offers no public access to its three beaches. The designer took advantage of such conditions to create a two-storey retreat, which rests on a gentle slope engulfed by dense tropical vegetation. Access to the house is from the south via a cobbled street that extends into a parking terrace. The building is a simple rectangular volume lifted a few steps from the ground. Both ends are opaque and contain the private and service areas. These walls frame a large, transparent living room in the centre. On the ground floor, this ample space gives direct access to the kitchen and an office on opposite sides. A long catwalk spanning the entire width of the living room connects the bedrooms on the upper floor. The northeast side of the living and dining rooms, opening to a recessed veranda with a split-level deck, frames the vista and maximizes natural lighting and ventilation. The exterior is clad in cumaru wood, creating a discreet presence in the landscape, while the white stucco interiors magnify the openness of the living spaces in continuity with the surroundings.



- 1 Northeast facade, with recessed veranda
- 2 Southwest facade
- 3 Living space, with first floor catwalk
- 4 View of the kitchen and veranda
- 5 Section through building
- 6 Ground-floor plan

Client
Arthur Casas
Area
291 m²/3,132 sq ft
Cost
Confidential
Coordinates
-23.8256 -46.0751



0987 This single-family courtyard-style house is located in the wealthy municipality of Ribeirão Preto in São Paulo. Its originally sloped site was levelled and a series of open boxes cut into the ground to accommodate four columns, each set 1.5 m (5 ft) deep into the subsoil, which suspend the house's concrete beam and slab structure slightly above ground level. The concrete slabs are supported by up-stand beams which protrude from the top of the house.

This structural solution allows for entirely column-free interior space. The exterior is characterised by full-height, mullion-free glazing, allowing the structure of the house to be seen from outside, and punctuated with Cor-Ten steel panels which provide privacy where needed. Parking is accommodated below the main floor. An internal courtyard is located on this lower level, and a tree rises from here up through the centre of the U-shaped upper floor. The concrete structure

is cut away to define the main entrance, accessed by a concrete staircase. The U-shaped plan of the upper level serves to differentiate private and living areas. The south-facing, fully glazed living area at the front of the house leads out onto an outdoor terrace. The kitchen occupies the eastern side of the U, and connects the living area with the private areas to the north, which include a row of three bedrooms, a studio, and bathrooms overlooking the courtyard.

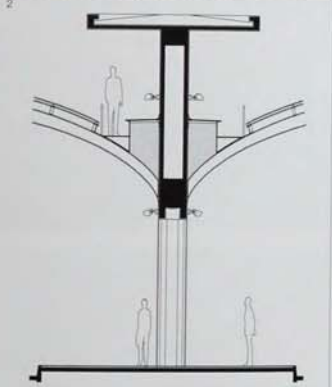
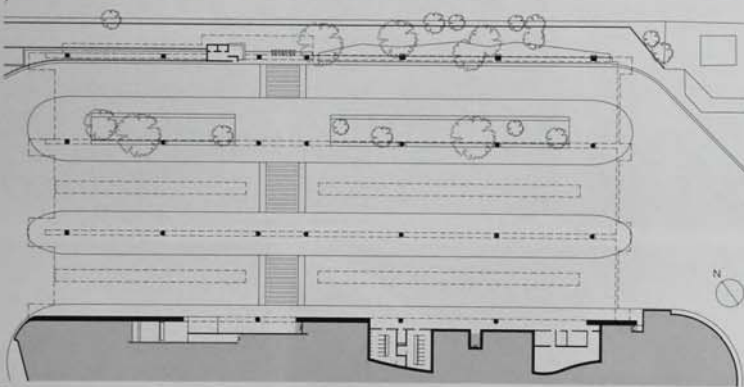
- 1 View of main residence
- 2 Detail of Cor-Ten panels on facade
- 3 Stairs to main entrance
- 4 View of kitchen
- 5 Detail of concrete structure
- 6 Ground-floor plan
- 7 Section through building

Client
Osmar Valentim
Area
363m²/3,906 sq ft
Cost
Confidential
Coordinates
-21.1787 -47.8094

0988 São Paulo, Brazil Lapa Bus Terminal Nucleo de Arquitectura 2003 TRA

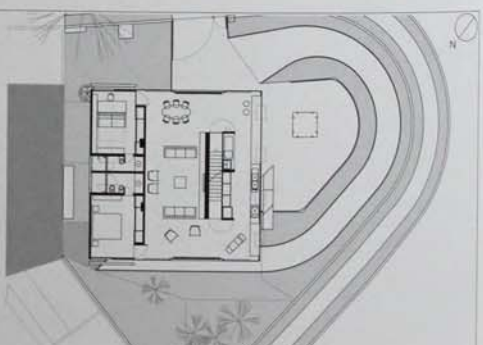
0989 São Paulo, Brazil Romana House and Studio MMBB Arquitetos 2006 RES 0987 RES São Paulo, Brazil

0988 This skilfully placed bus terminal celebrates the history and the everyday life of Lapa, a western neighbourhood deeply connected to the industrialization of São Paulo. The site integrates the terminal and a leafy public square with the surrounding shopping mall, train station and science museum. The slightly sloped site is separated into two communicating levels. The horizontal terminal rests on the lower level, extending along the north side. The operational areas rest on the higher level along with a renovated square to the south. The plaza, vertically marked by a new clock and water tower, frames the main entrance from the commercial and residential areas. Secondary pedestrian access on the north side connects the terminal with the train station. A roof system dominates the site and covers three long parallel bus lanes with two wide central platforms. Four 110 m (360 ft) concrete beams support three rows of arched roofs in steel and polycarbonate. Seven columns lift each hollow beam, allowing transversal movement underneath. The translucent roofs open along the centre for better ventilation. Skylights separate the roofs from the beams and channel light with the help of horizontal flaps placed on top of the beams. An undulating brick wall along the south elevation contains the service areas of the terminal. This wall creates an internal courtyard for employees, introducing human scale to the building and establishing material continuity with the surrounding historic, industrial setting.



- 1 Arched roofs over bus terminal
- 2 Detail of north facade
- 3 Plan of bus lanes and central platforms
- 4 Section through terminal

Client
São Paulo Transporte S.A. e Oficina Consultores Associados
Area
6.597 m²/71,010 sq ft
Cost
Confidential
Coordinates
-23.5200 -46.7007



0989 Romana House is located on a valley slope in one of São Paulo's residential districts. The building has a combined use, with a residential unit alongside a space for the owner of the house, who is an artist. The complexity of the functional programme, combined with the sloping site, is resolved by creating three levels of artificial landscape surrounding the building. The different living and working elements of the project are contained in two separate boxes.

The working space is located on the lower level, an enclosed concrete box partly embedded in the slope. Its interior has a polished concrete floor, and is divided by a series of walls with surfaces of black brickwork or smooth white paint, providing both a backdrop and hanging space for the artistic work carried out there. Suspended above the ground is the residential block, which has large windows looking out over the valley. Its internal layout facilitates

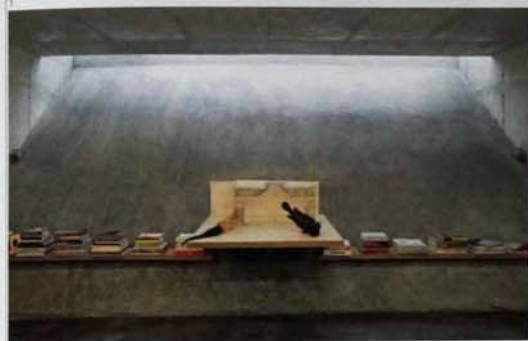
continuity between the different areas assigned for living, sleeping, cooking, utility and bathing. A large veranda was created on the portion formed by the roof of the studio and the floor of the residential area, which remains partly in shadow. Another open-air space occupies the platform over the residential block, increasing the total external ground area and providing a summer terrace.

- 1 View from south
- 2 Southeast facade, with steps to veranda
- 3 Southwest facade
- 4 Interior of residential unit
- 5 Ground-floor plan, residential unit

Client
Confidential
Area
430 m²/4,628 sq ft
Cost
Confidential
Coordinates
-23.5392 -46.6983

South America South

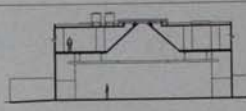
0990	São Paulo, Brazil	Leme Gallery	Metro Arquitetos with Paulo Mendes da Rocha	2004 CUL	0991 CUL São Paulo, Brazil
0991	São Paulo, Brazil	Leme Studio	Metro Arquitetos	2006 CUL	0990 CUL São Paulo, Brazil



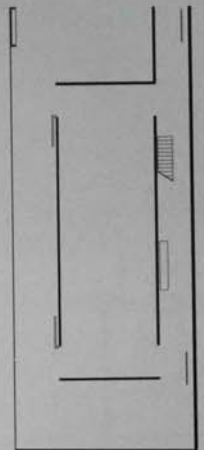
2



3



4



5



6

0990 Located near the main campus of the University of São Paulo, this project is off the main gallery circuit. Across the street is the associated Leme Studio. The gallery building is a compact block on a rectangular site set back from the street and bounded on three sides by other buildings. It abuts its neighbours on the long northern side, with a small yard at the back accessed through a service alley along the south boundary. Large solid steel doors at either end of the building allow handlers direct access to the gallery when installing art works. The building is constructed of two principal materials: 15 cm-thick (6 in) reinforced concrete forms the walls and floor slabs, and painted steel is used for stairs and doors. Modulated by a square grid, the concrete facade reveals traces of its construction process in the expressed joints between the individual precast panels. Entrance to the homogeneous shell of the building is through a single-height deep porch into a long rectangular space running along the length of the building, containing a shop and staircase to the upper two levels. A large room adjacent to this space contains a 150 m² (1,615 sq ft) exhibition area designed to accommodate large-scale works, performances and installations. The ceiling of this triple-height space folds up towards a skylight 9 m (29.5 ft) above floor level. Also accommodated in the building are 225 m² (2,422 sq ft) of offices, services and circulation spaces, with storage in the basement.

- 1 Gallery entrance
- 2 Bookshop space in corridor
- 3 Exhibition space
- 4 Section through building
- 5 Ground-floor plan
- 6 Site plan with gallery below, studio above

Client
Leme Gallery
Area
375 m²/4,036 sq ft
Cost
Confidential
Coordinates
-23.5690 -46.7056



1

0991 This 150 m² (1,615 sq ft) studio belongs to the Leme Gallery located across the street. It was created by converting an old, semi-industrial workshop into a flexible space allowing for work as well as exhibition within its confines. This studio is located on the ground floor of the building, and opens onto a yard at the back. Accommodation for the artist in residence is upstairs. The design uses some elements of the pre-existing structure alongside new additions for the

facades and roof, and a new concrete floor. Taking full advantage of São Paulo's clement weather, the building's new, light-weight skin is a combination of two different kinds of corrugated panel – a perforated metal internal skin and a translucent polycarbonate outer face. This combination brings an even light into the interior. Internally, a secondary metallic structure defines the upper living level and divides the space. The simplicity of the construction and the skilful use of basic,



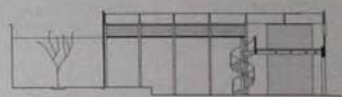
2

low-cost materials create a luminous and spacious working environment. When the gallery and the studio are used simultaneously, the street between them is included in the complex and the influence of both buildings extends beyond the limits of their plot.

- 1 Street facade
- 2 Studio interior, spiral stairs to accommodation area
- 3 External patio at rear of studio
- 4 Section through building



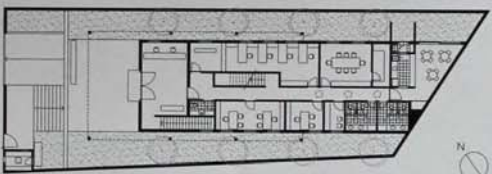
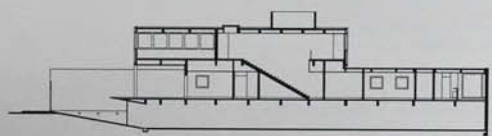
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4

Client
Leme Gallery
Area
150 m²/1,615 sq ft
Cost
Confidential
Coordinates
-23.5700 -46.7057

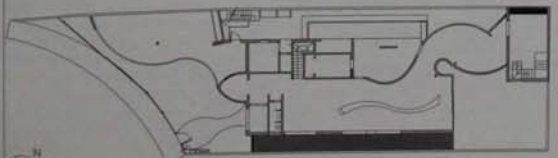
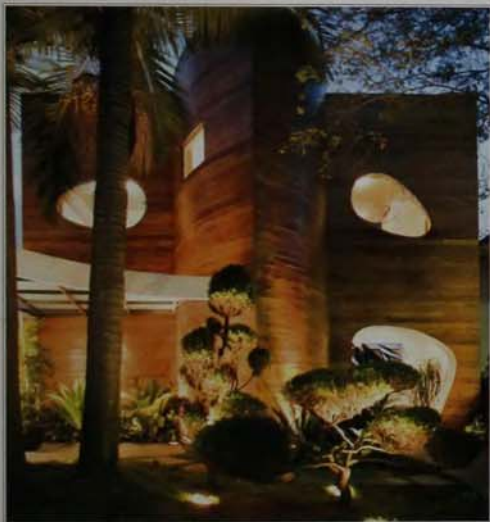
0992	São Paulo, Brazil	Fairbanks and Pilnik Offices	Isay Weinfeld	2003 COM	0990 RES Brasília, Brazil	0994 RES São Paulo, Brazil
0993	São Paulo, Brazil	Zuleika Halpern House	Ruy Ohtake arquitetura e urbanismo	2005 RES		



0992 This two-storey commercial office is located in a mixed residential neighbourhood in the western area of central São Paulo. It is the main office of a construction company specializing in complex and high quality construction, and is visited by potential clients. The architect's response was to design a simple and elegant building. The building is organized over two levels above ground and a basement. The ground floor and first floor are expressed as two separate volumes sitting on a thin plinth reached by a stair leading from the street. The plinth, with a marble pavement leading to the entrance, is surrounded by planting. The ground floor entrance is set back under the first floor volume. The ground floor volume extends out to the back of the site and contains administrative offices, a personnel area and a meeting room. The interiors are simple in character, with plain white walls contrasting with a dark timber floor. The upper floor is a sleek box encased in mirrored walls and supported by two columns at the front, where it projects over the entrance to form a canopy.

- 1 Main facade with mirrored upper volume
- 2 Stairs to main entrance
- 3 Reception area
- 4 Section through building
- 5 Ground-floor plan

Client
Confidential
Area
875 m²/9,418 sq ft
Cost
Confidential
Coordinates
-23.5769 -46.7100



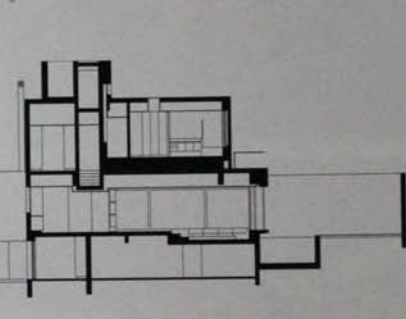
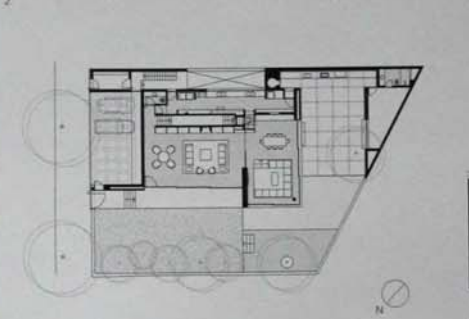
0993 This project is located in the southwest area of Jardim Paulista, an affluent neighbourhood of São Paulo. The long and narrow plot typical of the area was previously occupied by a house built within the required setbacks on all four sides. These gaps guaranteed good natural lighting and ventilation for this compact, two-level volume. The new project maintained the masonry and orthogonal concrete frame of the main volume and added curved elements to the front and back, particularly on the ground floor. A steel carport and rooms shaped like a ship's bow were added to the street facade. The new front walls are clad with flush horizontal boards and display two oval windows and an irregularly shaped covered entrance. Most dividing walls on the ground floor were removed creating a large living room measuring 6 x 18 m (19 x 58 ft), which connects with a small backyard.

Four new elements add a surprisingly dynamic and wide space to the previously compartmented house. In the north of the house, a dark orange winding wall connects the interior of the living room with the dining room and family room. On the opposite side, a dark blue, irregularly perforated wall brings in diffused south light and views of the winter garden. A folded glass plane weaves between the living room and the garden to the east. In addition, a sinuous 9 m (29 ft) long low table casually enhances the visual movement and depth of the living room.

- 1 Timber-clad west facade
- 2 Entrance to house
- 3 Living room with perforated blue wall
- 4 Section through building
- 5 Ground-floor plan

Client
Confidential
Area
460 m²/4,951 sq ft
Cost
US\$1,200,000
Coordinates
-23.5692 -46.6847

0994	São Paulo, Brazil	Marrom House	Isay Weinfeld	2004	0980 RES Brazil, Brazil	0992 COM São Paulo, Brazil
0995	São Paulo, Brazil	Ataliba Leonel School	Grupo sp	2006		



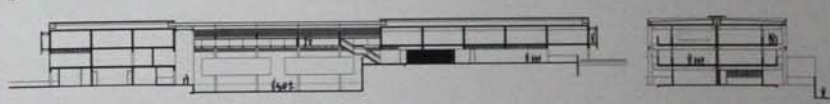
0994 Marrom House is a four-storey house in a central residential district of São Paulo. Although the neighbourhood is quite dense, the villa is the dominant typology. Following this pattern, the Marrom House protects its privacy by presenting a solid face to the street characterized by a closed precast concrete wall containing the garage gate and access doors. On the other side of this wall are the communal spaces of the living room, TV room and dining room. They sit in a continuous space which can be divided into

smaller rooms by sliding doors hidden in wall recesses. The ground floor is linked to the external spaces by large windows opening out to the patio paved in adobe tiles. The garden and pool are lined in glass tiles. The staircase separates the open spaces of the ground floor from the service area of the house. A similar relationship is used on the first floor, with the services behind the staircase. The bedrooms and a family sitting room aligned to the north of the staircase enjoy the best views and winter sunlight.

A roof terrace looks over the surroundings. The lower spaces have wide windows with jatoba wood frames and the walls have neutral surfaces of precast concrete or acrylic plaster. In contrast, the upper floor is clad with panels of horizontally laid timber slats, with windows opening like shutters towards the garden.

- 1 Looking west across garden and pool
- 2 Detail of timber cladding on first floor
- 3 Living spaces overlooking the pool
- 4 Ground-floor living space, with a view to garden
- 5 Ground-floor plan
- 6 Section through building

Client
Confidential
Area
638 m²/6,867 sq ft
Cost
Confidential
Coordinates
-23.5694 -46.6808



0995 Ataliba Leonel School is located on a sloping site on the periphery of São Paulo, in an area dominated by small, detached houses densely distributed over the surrounding hills. This is a working-class neighbourhood, where the scarce public facilities become the focus of local social life. The school is much larger than the buildings surrounding it, its simple rectangular form rising prominently above the houses. The prefabricated concrete structure stands on three man-made terraces. These horizontal

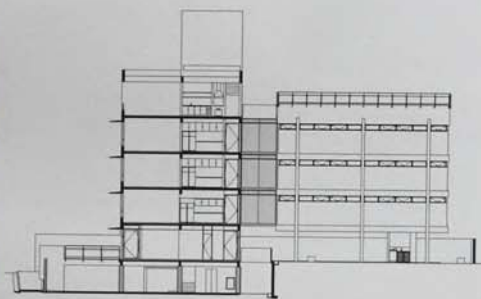
divides extend the surrounding street levels into the interior of the building. Their presence also defines an internal geography, where each level is associated with a specific function. On one level is the entrance for students, on another is access for administration and on the lowest is a sports ground. The classrooms are on a single upper level and occupy the full length of the building, except for the middle section over the sports ground. At this point, a multi-height space links the various levels of the

building. Columns rise the full height of the volume, while the subdivisions of window frames and screens provide a smaller, more human scale. Timber mesh screens protect the corridors leading to the classrooms and shield the views into and out of the study spaces. Both visually and physically, the building sets up a two-way, welcoming relationship with its environment.

- 1 Exterior view showing sports ground
- 2 Playground space with murals
- 3 Playground
- 4 Metal staircase
- 5 Classroom level
- 6 Interior corridor
- 7 Longitudinal section through building
- 8 Section through building

Client
Foundation for the Development of Education of São Paulo State Government
Area
4,210 m²/45,316 sq ft
Cost
US\$2,500,000
Coordinates
-23.4442 -46.5883

0996	São Bernardo do Campo, Brazil	Santa Adelaide Condominium	Arquitetos Cooperantes	2007 RES		
0997	Rio de Janeiro, Brazil	Children's Rehabilitation Centre	João Filgueiras Lima (Lelé)	2001 PUB	0981 PUB Brasília, Brazil	0998 PUB Rio de Janeiro, Brazil



0996 This three-unit building is located in a residential neighbourhood in São Bernardo do Campo, one of the main industrial cities of the metropolitan area of São Paulo. Local building codes allow a high floor area ratio for new buildings despite small lot proportions. Along with these challenges, the building had to be built in two phases. The design solution separated the programme of the building into two different blocks connected by slender bridging hallways. The first block was built facing the street on the lower, north side of the narrow site. This frontal volume stands on columns and spans transversally between property lines, creating an open garage and a terrace on the lower floors, and stacked living and service areas of apartments above. The second block was built with a similar structure, resting longitudinally along the higher back part of the site and containing the private rooms of each unit. The use of a regular, reinforced concrete frame with prefabricated concrete slabs allowed an economic and flexible siting strategy. The building sits on columns spanning 5 m (16.4 ft), providing open space for shared terraces and a condominium hall. This structural option also allowed compact vertical circulation and free plans on the living floors, with openings on opposite sides to maximize cross-ventilation and natural lighting. The glazing and brick enclosure walls highlight the construction logic, and concrete sun breakers protect the living rooms from direct sun exposure. The building is crowned by a covered deck to the north and a swimming pool to the south.

- 1 North facade
- 2 Pool on roof of second block
- 3 Shared terraces under second block
- 4 Section through buildings

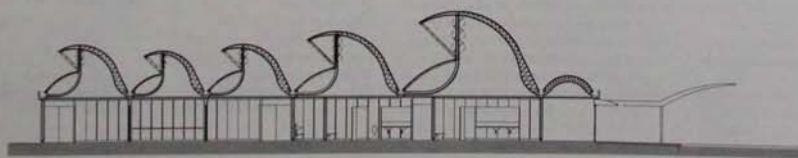
Client
Confidential
Area
1,200 m²/12,900 sq ft
Cost
US\$650,000
Coordinates
-23.6961 -46.5597



0997 Located on the Pombeta peninsula, the award-winning Children's Rehabilitation Centre of Rio de Janeiro overlooks the surrounding Jacarepaguá Lagoon and the lush mountains along the city's southwest coast. The hospital rests over the footprint once occupied by an asphalt processing plant belonging to the public works department. Proximity to fresh water and a constant eastern breeze create a mild microclimate. The horizontal building is organized along a wide, north-south hallway with four alternating blocks on the east and west sides. Access is from the north end, leading into the administration and emergency rooms, passing by sports courts, a boat garage and services, and ending in physical therapy and water exercise areas which open mostly to the east. Surrounding the hospital are gardens with native plants and exercise amenities, such as swimming and nautical activities. The steel frame sitting on concrete foundations is composed of slender cylindrical columns and folded beams spanning 12.5 m (41 ft). These support rainwater collectors and thin steel trusses placed every 2.5 m (8 ft 2 in). The vaulted roofs contain louvers, artificial lighting, forced air ducts and additional central air-conditioning, used only during summer months. Together, these elements create a pleasant environment, sustaining a multitude of experiences and health care activities in both soft shade and bright sun.

- 1 Aerial view
- 2 Exterior of physiotherapy block
- 3 Interior of physiotherapy block
- 4 Playground
- 5 Section through building

Client
Social Pioneers Association – SARAH
Network of Hospitals for Rehabilitation
Area
5,481 m²/58,997 sq ft
Cost
US\$4,933,804
Coordinates
-22.9835 -43.4040





0998 The SARAH Hospital in Rio de Janeiro, like other buildings in Brazil designed by João Filgueiras Lima, is part of the SARAH Network of Hospitals for Rehabilitation, a system of public hospitals created in 1976 to provide free health services to patients with locomotor apparatus diseases. The building is located in a low and swampy area close to the Jacarepaguá Lagoon. A water garden, an alternative to large-scale embankment works, surrounds the hospital. This garden was devised to collect rainwater from the ground and from the building's roofs, allowing for the water's treatment and reuse. Built principally of steel pillars and beams, the hospital's structure is characterized by trellises spanning up to 16.25 m (52.5 ft). By using aluminum for the roof and windows, porcelain tiles for pavement floors, and concrete for flagstones and walls, the building takes full advantage of an industrial construction coordinated by the CTRS (Technological Centre of the SARAH Network). The overall project is composed of four buildings enclosing a 25,870 m² (278,462 sq ft) programme for patient treatment and scientific research in the rehabilitation field. It includes rooms, treatment and internment areas, research unit cells, consultation boxes and sport facilities, as well as a spectacular auditorium which looks like a semi-buried dome emerging from the ground. The most characteristic feature of this complex is the unifying roof structure, with its system of extruded skylights providing natural light and regulating solar heating and ventilation.

- 1 Aerial view of site
- 2 Auditorium with dome closed
- 3 Auditorium with dome open
- 4 View of internment building
- 5 Ramp inside internment building
- 6 Section through building

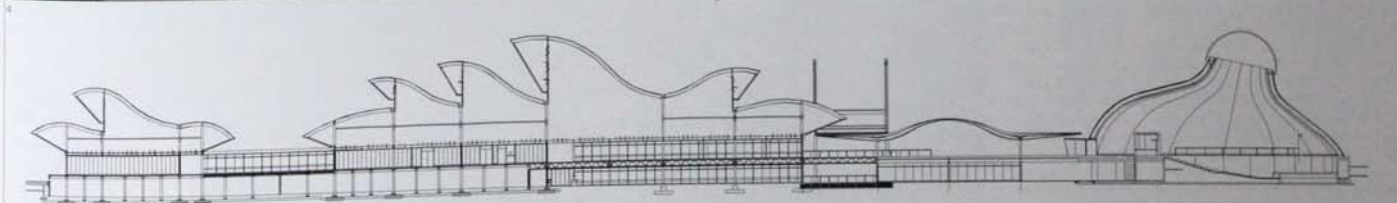


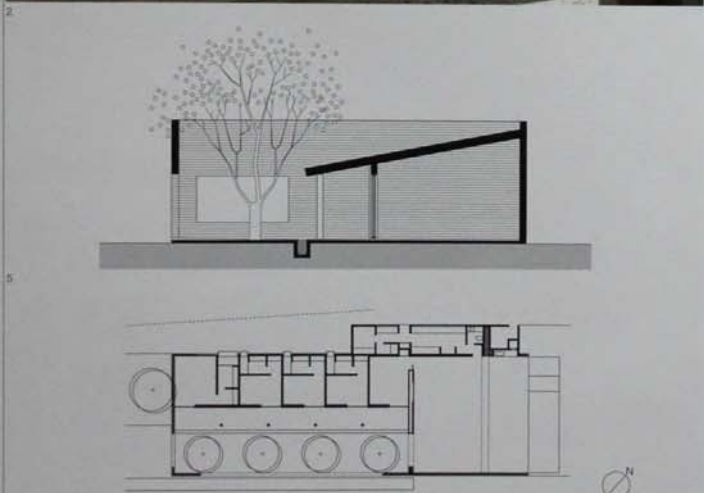
Client
Social Pioneers Association – SARAH Network of Hospitals for Rehabilitation

Area
25,870 m²/278,462 sq ft

Cost
US\$52,000,000

Coordinates
-22.9728 -43.3781





0999 This single-storey house is located in the Laranjeiras Condominium, a new development 15 km (9.3 mi) from the historic city of Paraty, in the state of Rio de Janeiro. The design combines a formalist modernism evident in the rectangular, simple shapes of the exterior, with an interior reminiscent of Brazilian colonial architecture. The concept is simple: a double-face arrangement that is modern on the outside and conventional on the inside. Apart from having to comply with

regulations demanding a tiled roof, the result is a modernist style building. The spaces of the house are arranged linearly, with the service area staggered behind the internal garden of the patio. Here, four jaboticaba trees stand out from the pebbled pavement laid out in a swirling pattern. This internal patio defines the edges of a stone wall which has a surface textured with different shades of pale to dark stone. This is made from rectangular pieces of a local stone from the

neighbouring state of Minas Gerais. The wall seems almost freestanding because of a large opening in it that frames the surrounding views. The house contains four bedrooms and a small TV room. These face onto the patio, which is shaded with a timber screen made from recycled wood. At night, the windows appear as screened lamps which throw their patterned shade onto the surfaces of the patio. The main room faces out from the house, looking towards views of

the Atlantic rain forest. The garden is arranged as a series of stepped terraces which reach out towards the golf course of the residential condominium in which it is located.

- 1 Exterior of house
- 2 Openings in stone wall providing views of surrounding landscape
- 3 Patio and internal garden
- 4 View of living room and pool at night

5 Section through building
6 Ground-floor plan

Client
Alberto Du Plessis
Area
407 m²/4,381 sq ft
Cost
US\$500,000
Coordinates
-21.7592 -42.1703

1000 Ilópolis, Brazil

Ilópolis Mill

Brasil Arquitetura

2007 CUL

0978 COM São Gabriel da Cachoeira, Brazil

0982 CUL Salvador, Brazil



1000 The Ilópolis Mill project originated as a joint initiative between private and public institutions united by their interest in the preservation of the architectural heritage of early nineteenth century Italian immigrants. The town in which this mill is situated is a small community in the southern state of Rio Grande do Sul, where interest in renovating these mills comes from a desire to preserve this building type, and in response to a need for buildings that serve and restore life to the local community. The design combines the renewal of the existing building, which is a museum, with the construction of two smaller new buildings to house a bakery and confectionery school. Local craftsmen under the supervision of one of the institutions participating in the initiative carried out the refurbishment of the mill building. The distinctive scale of the building and the skillful use of timber construction make the building a symbol of the architectural and cultural regeneration of the village. The two new buildings are placed to frame the old building on its site, one at the back and the other to create a new street front. They are only one storey in height, in contrast to the size and cultural significance of the existing mill. Despite their size, the delicate treatment of their street elevations is a careful and appropriate response to their location. The bakery looks onto the street with a transparent facade. The confectionery school sits deeper into the plot, and is designed as an enclosed building. The exposed concrete walls generate a dialogue with the old building by using a contemporary material in its purest form.

- 1 North end of east facade
- 2 South end of east facade
- 3 Link between mill and new south building
- 4 Interior view of bakery
- 5 Section through building
- 6 First-floor plan

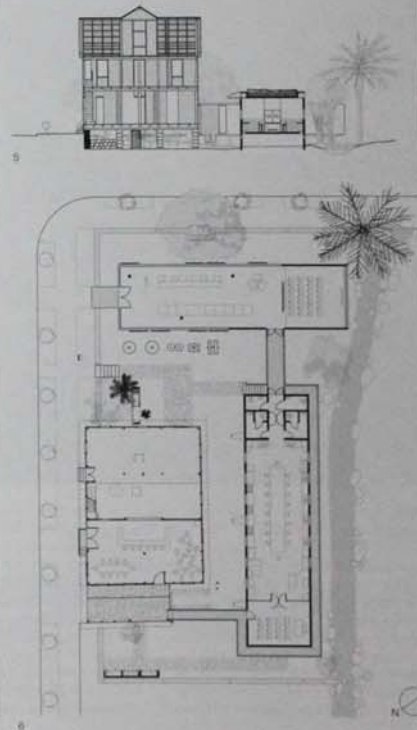


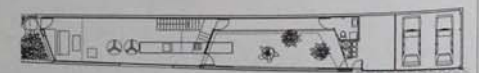
Client
Confidential

Area
530 m²/5,705 sq ft

Cost
US\$270,000

Coordinates
-28.9234 -52.1319





1001 The Slice House is located on a very narrow site in a residential area in Porto Alegre in southern Brazil. The residential project explores the potential of concrete in a complex geometrical design. The open planning is typical of Brazilian modern homes, with different spaces being defined by concrete structural elements with tactile surfaces. The plan of the house takes advantage of the length of the site, with the entrance located at one short side. A long space leading from the entrance contains a 7

m (23 ft) piece of furniture specially designed for its context. This functions as dining table, kitchen counter and garden table. Three oblique walls define the main ground floor spaces: the front entrance, a glass courtyard and a bedroom. On the upper floor, the concrete ceiling folds to define different spaces: the ceiling slopes down from a tall space above the staircase along a corridor to descend above an intimately proportioned bedroom. In the opposite direction, the ceiling rises to open out onto the pool

terrace. The interior of the house is composed of a series of nonorthogonal spaces. These create an illusion of greater space on this narrow plot using tricks like the tilted ceilings, which exaggerate perspective effects.

- 1 View of house in city context
- 2 Aerial view
- 3 Ground floor entrance space
- 4 Pool terrace on first floor
- 5 Glass courtyard
- 6 Entrance space, with courtyard beyond
- 7 Corridor space next to courtyard
- 8 Section through building
- 9 First-floor plan
- 10 Ground-floor plan

Client
Neusa Oliveira
Area
200 m²/2,153 sq ft
Cost
US\$100,000
Coordinates
-30.0503 -51.2253

1002 Porto Alegre, Brazil

Iberê Camargo Foundation

Siza Vieira Arquitecto

2008

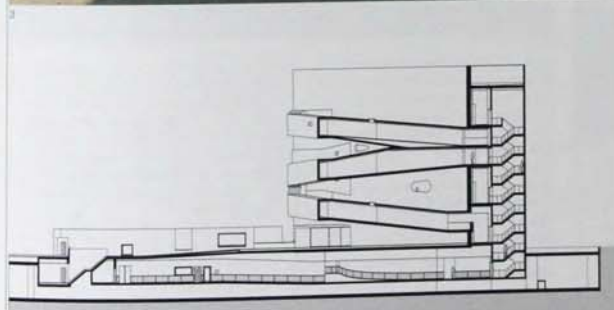
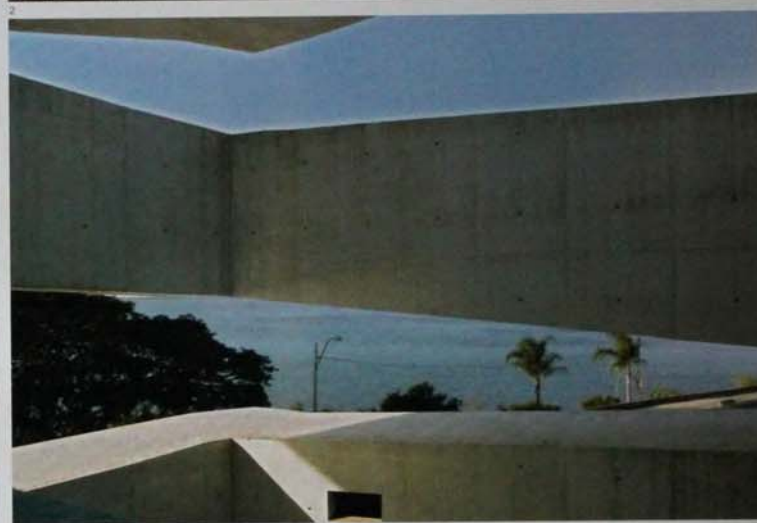
0146 CUL Anyang, South Korea

0483 GPO Cornellà de Llobregat, Spain

0511 CUL Viana do Castelo, Portugal

0520 RES Sítios, Portugal

0523 COM Campo Maior, Portugal

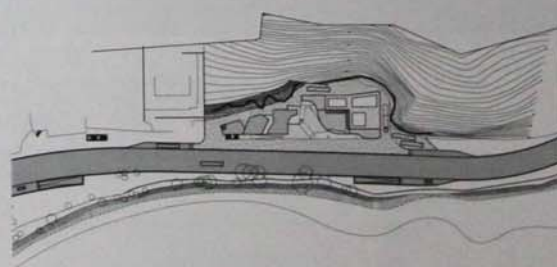


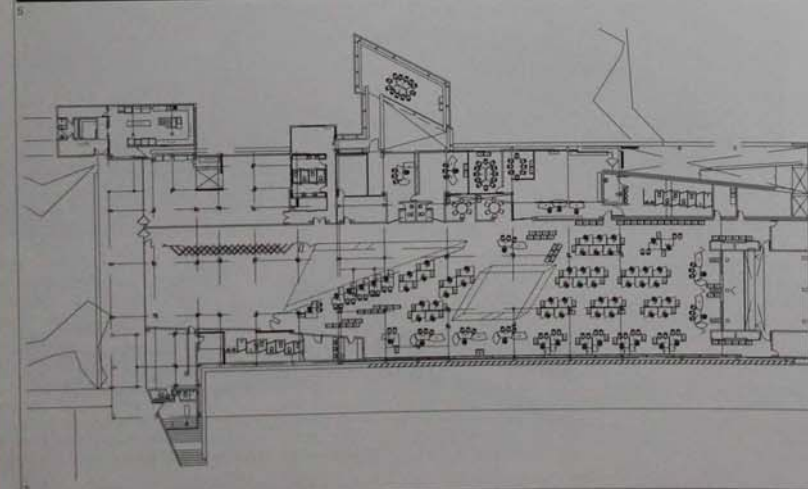
1002 Alvaro Siza's first building in Brazil is dedicated to the work of Brazilian artist Iberê Camargo. The building holds the Camargo Foundation's permanent collection of the artist's paintings, prints and drawings, and provides space for temporary exhibitions and facilities for study and lectures. Three concrete volumes sit on a plinth 60 cm (2 ft) above street level. The museum entrance is in the largest volume, accessed by a ramp passing the smaller volumes that house workshops and a café. Separating the buildings are courtyards sunk into the plinth to bring light into basement offices and a library. Passing under a series of concrete ramps cantilevered out from the main

building, visitors enter an interior atrium rising the full height of the building. The atrium, enclosed by an undulating curved wall and largely lit from above, holds a reception and bookshop. Exhibition rooms on the three floors above look down into this space, and each may be closed off with moveable partitions. These galleries back onto the blank rectilinear south and west walls facing the cliff and have their own ceiling lighting panels. An extraordinary 'promenade architecturale' like that of the Guggenheim Museum in New York links the exhibition spaces with ramps looping inside and outside the atrium. The journey up through the building ends at the roof terrace.

- 1 Building in context
- 2 North facade
- 3 Detail of cantilevered concrete ramp
- 4 Ramps offer partial views over river
- 5 Sequence of looping ramps
- 6 Section through building
- 7 Site plan

Client
Fundação Iberê Camargo
Area
Not available
Cost
Confidential
Coordinates
-30.0598 -51.0727



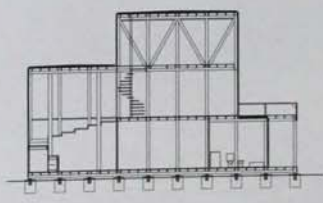
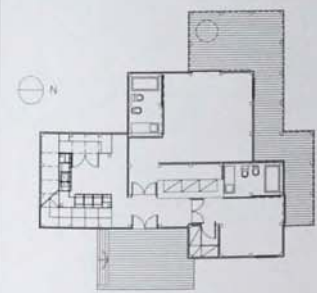
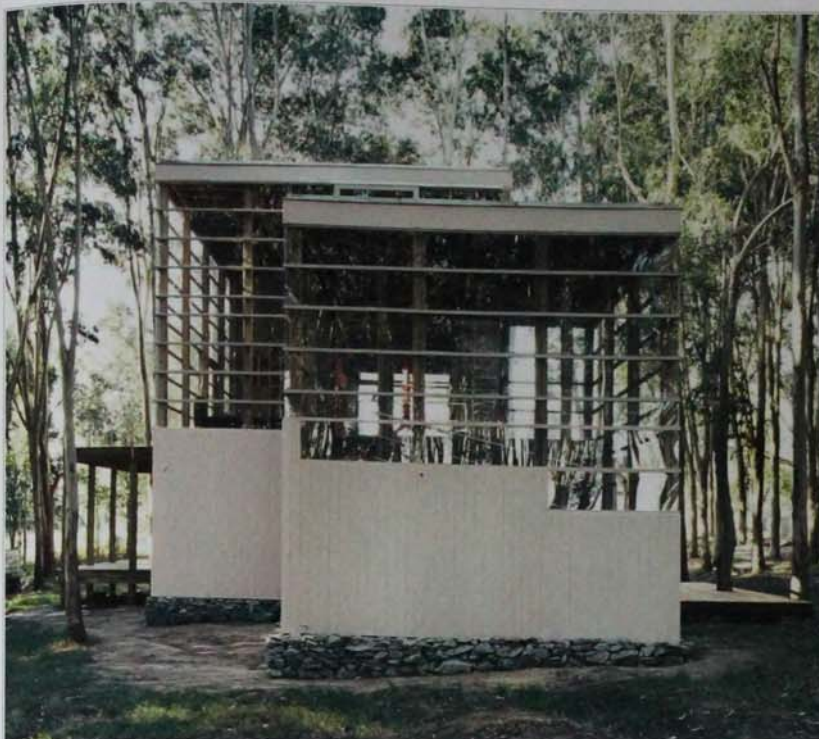


1003 In 2000, Unilever Paraguay held a competition to design new warehouse and office spaces for its headquarters in Asuncion. Emphasis was given in the brief to maximising floor space and reducing costs. At first glance, this winning design appears to be a simple rectangular free-plan building, but close inspection reveals a greater degree of complexity. The plan is a rigorous distribution of spaces that follow the geometry of the structural grid. However, a few protruding volumes break the strict linearity and introduce both lightness and dynamism to the composition. The building, approached from the car park, seems to disappear into a gentle slope. Sitting on an east-west axis, the building is rotated in relation to the adjacent street, which runs north-northeast to south-southwest. This orientation allows the structure to avoid direct sunlight on its long facades, with offices positioned along the shaded south side of the building. The patterned surface of the facades work as *brise-soleil*, helping to regulate the internal temperature. Hollow bricks, used in the construction to reduce costs, are slightly larger than the common brick and substantially lighter. The design of the facades uses a specially developed system of hollow-brick panels, which were pre-fabricated in a horizontal position on the floor. When complete, they were lifted and

fixed in place. The building's rough exterior contrasts with the refinement of some interior spaces, which display delicate detailing in the windows, office flooring, light fittings and door handles. The building, designed within a brickwork tradition with deep roots in Latin America, is an interesting essay on the inventive potential of traditional, low-cost technologies.

- 1 Building in context
- 2 Detail of patterned facade
- 3 Exterior staircase
- 4 Detail of interior brickwork
- 5 Internal circulation
- 6 Shaded office space
- 7 Floor plan

Client
Unilever Paraguay
Area
4,314 m²/46,435 sq ft
Cost
Confidential
Coordinates
-25.3849 -57.5924



1004 Located close to the very southern tip of Uruguay, this holiday house was built in an existing clearing within a eucalyptus plantation. The house has three storeys and is largely glazed with a simple pine-framed curtain wall. The spaces become lighter and more expansive further up the building, closer to the tops of the trees. Two tall, box-like volumes intersect with a lower horizontal volume sheltering ground-floor verandas and supporting first-floor roof terraces on the north side. On the ground floor, the entrance lobby leads to the most enclosed and private

spaces – bedrooms with their own bathrooms and verandas. In the southernmost volume, a gentle stair wraps around three sides of the box, and the solid timber siding of the facade steps up to follow the stairs with glazing above. Surrounded by the stair is a concrete kitchen worktop. Cast-iron letters set within the worktop heat up and act as a hob. At the top of the stairs, a high and light living room looks out to the forest, and underneath a mezzanine deck, a concrete core fireplace helps to stabilize the timber-frame structure. A small spiral stair leads up to a higher level

which looks down on the living room through diagonal bracing. The columns set inside the facade are eucalyptus and appear almost as continuations of the tree trunks outside. All materials were left in their raw state except for the addition of a protective exterior coat of paint.

- 1 South facade
- 2 Exterior view of northeast corner
- 3 Entrance door and deck
- 4 Living room and study mezzanine
- 5 Stairs around kitchen
- 6 Ground-floor plan
- 7 Section through building

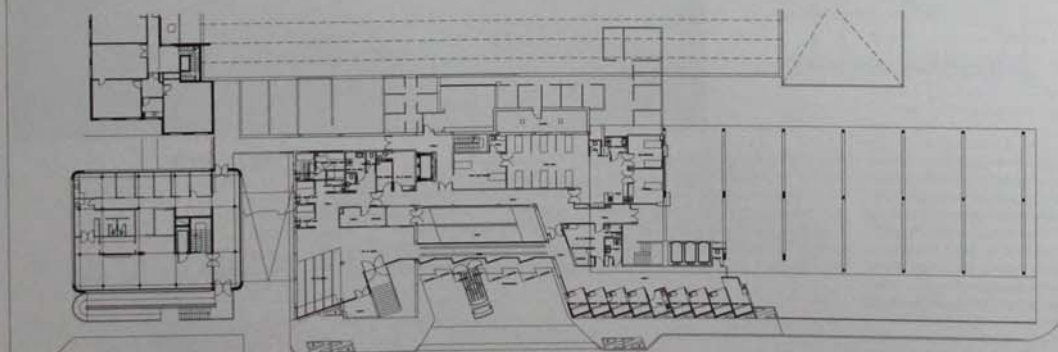
Client
Scott Wagner
Area
227 m²/2,443 sq ft
Cost
US\$50,100
Coordinates
-34.8753 -54.8625



1005 The design for the Emergency Room at the hospital of Vicente López integrates an existing reinforced concrete structure. The building provides a new reception area for the hospital and enables a larger number of patients to be treated. It is located on a tight site on the main facade of the hospital, which was created by the set back of an existing building, and consists of a long and narrow volume. The functional programme of the building is organized around a central access area that includes the ambulance parking zone and a ramp for people with limited mobility. This open area is located alongside the main reception to the south and rapid response patient rooms to the north which are connected by a bridge over the parking area. At the rear is a more private area, which includes doctors' facilities and intensive care rooms separated from the main hospital by a ventilation shaft. The upper floor contains private rooms for doctors. The main structural elements connect the existing structure of the hospital with the emergency room and provide shading for the emergency room activities. Light is brought into the space through a secondary facade which follows the slope of the ramp.

- 1 Emergency Room entrance
- 2 Main facade of hospital
- 3 Exterior view of entrance
- 4 Bridge over parking area
- 5 Access ramp
- 6 Waiting room interior
- 7 Hospital interior
- 8 View of main entrance
- 9 Hospital site plan

Client
Municipality of Vicente López
Area
1,500 m²/16,146 sq ft
Cost
US\$960,000
Coordinates
-34.5224 -58.4897



1006 Buenos Aires, Argentina

Ponce House

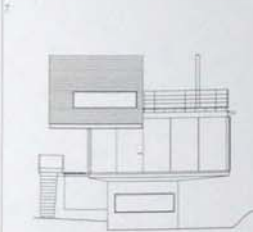
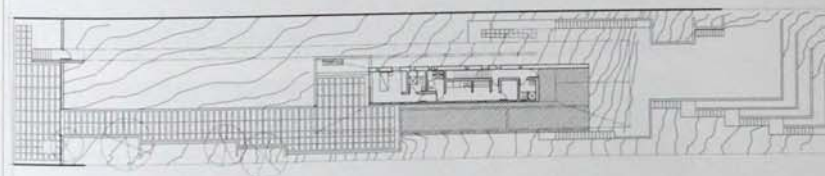
Mathias Klotz

2003
RES.

1013 RES
Villa la Angostura,
Argentina

1021 EDU
Santiago,
Chile

1022 EDU
Santiago,
Chile



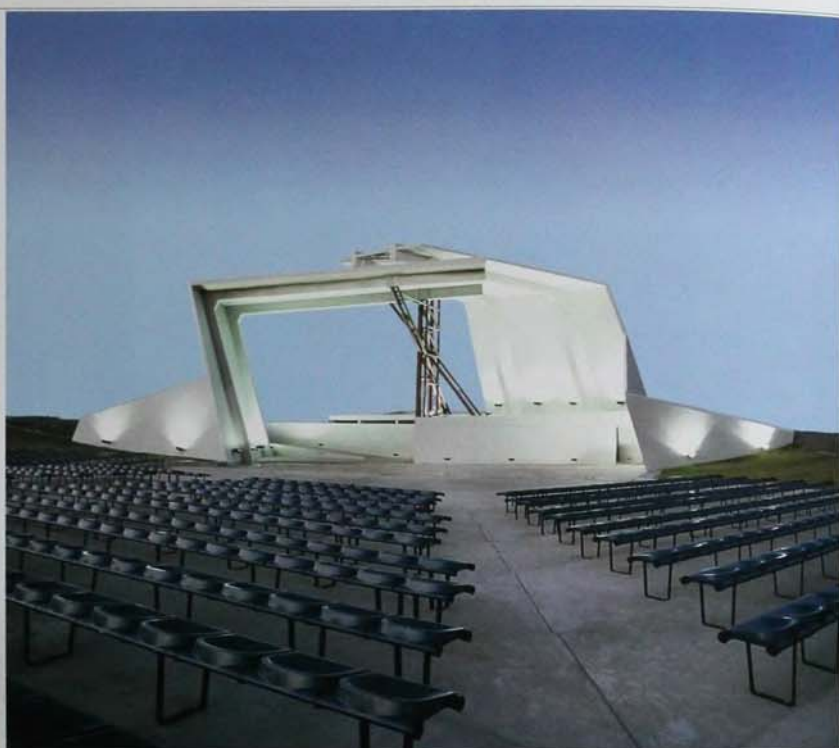
1006 Situated on an extensive but narrow site with views toward the great Río de la Plata in the province of Buenos Aires, Ponce House was commissioned as a family residence. Surrounded by dense vegetation, the 16 m (52.5 ft) plot cuts across a steep sloped terrain. Access to the site is via a long and continuous path and bridge, creating a pathway which accentuates the length of the site as it travels from the street towards the river. Even the building does not interrupt this pathway. The project was carefully placed on the site to avoid any obstruction of the river views from its interior and from the pathway. Based around a rigid reinforced

concrete structure, with secondary construction of glass and steel, the volume of the house is composed of two interlocking boxes. A contrast between the upper massive volume with its long cantilever over the pathway and the transparent lower box enables the view to the river to remain relatively unobstructed. The interiors are visually connected to the surroundings in every direction. The lower glass volume encloses the living room and kitchen. The lowest level, which is embedded in the ground, contains the laundry and cellar. The living rooms extend over a platform that forms a terrace with a swimming pool.

6 The upper level, more private and enclosed, contains three bedrooms with their own roof terrace over the living room.

- 1 View of cantilever over pathway
- 2 Interior walkway looking out to pathway
- 3 View of roof terrace
- 4 View of living room looking out to swimming pool terrace
- 5 View of connecting walkway
- 6 Swimming pool terrace
- 7 Ground-floor plan
- 8 Entrance elevation

Client
Confidential
Area
570 m²/6,135 sq ft
Cost
US\$1,500,000
Coordinates
-34.4735 -58.4893

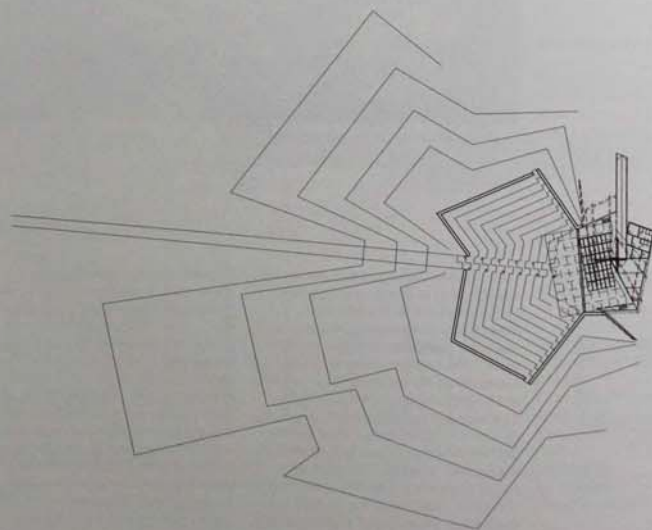


1007 The amphitheatre is located in a coastal park in northern Buenos Aires, which occupies a total area of 5 hectares (14.8 acres). It is situated on a flat grassy embankment and has a maximum audience capacity of 30,000 spectators. Two concrete access paths link the auditorium with the peripheral road, which provides access as well as drainage for the park run-off. The stage was designed for the performance of contemporary shows and provides an ample space accessible via an exterior ramp which descends to the backstage area. Here, changing rooms, lavatories and showers are housed under a sloping concrete slab which supports the chorus area and possible extension of the stage above. Two large roots partially cover the stage and support zones. One of them is behind the stage and is aligned horizontally. The second root is inclined and almost overlaps with the first one. Two double pairs of steel columns, one

vertical and another inclined for each one of them, support the two roof structures. The horizontal roof supports a cantilevered steel grid where lighting sets, sound units and other accessories such as curtains and scenery can be connected.

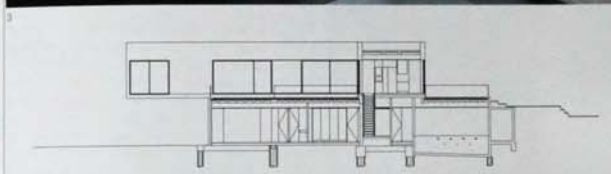
- 1 Aerial view of park
- 2 View of amphitheatre
- 3 Detail of stage roof structure
- 4 View of stage area
- 5 Site plan

Client
Municipality of Vicente López
Area
1,620 m²/17,438 sq ft
Cost
US\$350,000
Coordinates
-34.5272 -58.4608



South America South

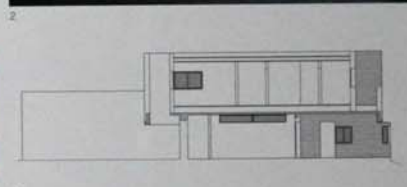
1008	Funes, Argentina	Country House	Mariel Suarez	2008 RES	
1009	Rosario, Argentina	Pasillo House	Rafael Iglesia	2003 RES	1019 REC Rosario, Argentina



1008 This residence occupies a parcel of land surrounded by a golf course. The house is embedded within a small hill that rises several metres above the landscape. This element provides an elevated viewing point for residents, as well as an entry to the upper level of the house. The house consists of two L-shaped, cast-in-place concrete volumes arranged around a courtyard, and a pool deck. With the exception of large, panoramic windows, these volumes are rendered entirely in white paint. One of the 'L' forms is stacked atop the other, with parts of the upper volume extending beyond the lower one. The resulting overlap between the two volumes create covered but open areas for the courtyard, main entry and a carport. The pool is also configured as an L-shape, and the architect describes it as a 'prism' with transparent glass on one side. Water spills over its edge, the sound completing the atmosphere of the adjacent courtyard. The spaces within the house are distributed according to levels of privacy. The upper volume contains all of the primary living and entertainment spaces, which look out over the expansive views of the golf course. These spaces open out onto the roof of the lower volume as a series of terraces of varying size. The lower level is intended for the more private areas of the residence, including the bedrooms and spa bathrooms. Natural light and views are available to nearly all spaces in the house, made possible by the narrow proportions of the L-shaped volumes.

- 1 South facade
- 2 Kitchen in upper volume
- 3 Living room interior
- 4 Section through building
- 5 Site plan

Client
Confidential
Area
465 m²/5,005 sq ft
Cost
US\$800,000
Coordinates
-32.9508 -60.8325



1009 This house is located in a residential area in the city of Rosario, 300 km (186 mi) northwest of Buenos Aires. The house's location responds to the shape of its plot and it sits where the site opens up. The plot has a long narrow section leading up to the house, with access for a car. Access to the garden at the back is restricted to a very narrow alley, or *pasillo*, which gives the house its name. The house forms a U-shape around a courtyard, and the soffits of the first floor shelter several small, covered patios. The exterior of the house is completely clad in brick, and its structure is reinforced cast concrete. Full height, aluminium-framed windows surround the covered patios, bringing light deep into the interior. The majority of the windows are in corners, allowing views to the exterior from various angles. The house is box-like in form, highlighting the textural material quality of the brick which contrasts with the smooth white window frames. The ground floor is free of full-height partition walls. The cast concrete is painted white and the floor finishes are wood block and ceramic tiles. The communal areas are separated by low elements, allowing the inhabitant to experience the interior from one end of the house to the other as a single continuous space. On the first floor is a studio and three bedrooms with their dressing rooms and bathrooms. Each room's corner windows provide views to the patio, which also echoes the brick texture of the house.

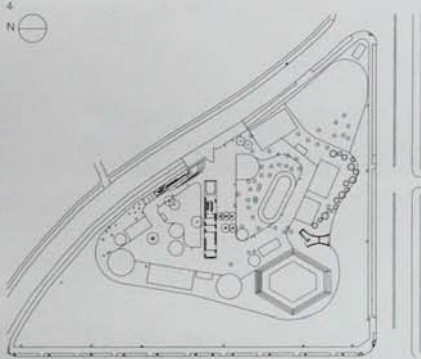
- 1 View of courtyard
- 2 Interior view looking out to courtyard
- 3 Aluminium-framed windows
- 4 Section through building
- 5 Ground-floor plan

Client
Confidential
Area
450 m²/4,843 sq ft
Cost
US\$450,000
Coordinates
-32.9205 -60.7547

1010	Rosario, Argentina	Amusement Park	Rafael Iglesia	2003 REC	1009 RES Rosario, Argentina
1011	Córdoba, Argentina	School of Medical Science	Miguel Angel Roca Arquitecto	2004 EDU	



1010 This amusement park is located in Independence Park in Rosario, Argentina, and is the first in the city. The design brief was to plan the infrastructure and define the necessary equipment, which included two new pavilions alongside an enlarged and refurbished existing building. One pavilion encloses public lavatories, offices and dressing rooms for park personnel, while the other is an outdoor kitchen and lounge for hosting children's birthday parties. The service and office pavilion, translucent in nature, is located at the entrance to the park. At night, the structure lights the park entrance. This building, built out of reinforced concrete, is enclosed in U-profile glass panels. The interior layout allows for both privacy and a view of the circulation spaces, where the translucent glass makes it possible to see silhouettes. The second pavilion is characterized by wooden posts which line its perimeter and support the roof slab. These vertical elements are made from the trunks of quebracho trees. Inside the building, a number of dividing partitions hang from the roof, increasing the structure's weight and stability. The trunks blend with a nearby grove of trees which forms a backdrop to the building. Only the straight line of the roof slab marks the structure out from the surrounding foliage.



- 1 Exterior view, looking south
- 2 Interior of public lavatories
- 3 View looking west
- 4 Outdoor kitchen used for children's parties
- 5 Site plan

Client
Confidential
Area
15,140 m²/162,966 sq ft
Cost
US\$300,000
Coordinates
-32.9636 -60.6561



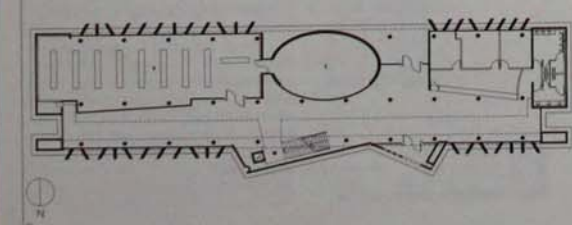
- 4 Upper-level walkway
- 5 Lobby and elliptical reading room
- 6 Ground-floor plan

Client
Rector Hugo Juri, Universidad Nacional de Córdoba
Area
170,000 m²/829,865 sq ft
Cost
US\$70,000,000
Coordinates
-31.4375 -64.1878

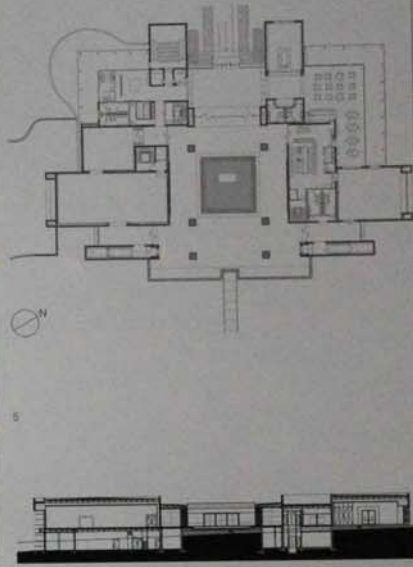
1011 Located within the university grounds of Córdoba National University and adjacent to one of the campus's internal squares, the building is an autonomous box surrounded by green landscape. Rather than being simple skins separating inside and outside, the north and south facades have a three-dimensional quality created by vertical concrete louvers projecting at different angles. These control how much sunlight enters the building, and improve resistance to earthquakes through additional lateral support to the reinforced concrete column and slab structure. The accommodation is organized on two levels. On the ground floor are the library and the administrative offices of the three departments of the School of Medical Science. The library, at the heart of the building, consists of an elliptical reading

room and a large rectangular room for the storage of books and study tables. On the upper floor, a walkway within the main double-height corridor space provides access to three communal classrooms. This long space is illuminated by the louvred openings, and its rectangular plan expands out in two places to accommodate the staircase and a sheltered ground-floor entrance. Exposed concrete is used for the external walls and for internal constructional elements such as columns, walls and ceiling. In addition to the concrete, glass and a granite stone pavement contribute to the material palette of the building.

- 1 South facade
- 2 External walls of exposed concrete
- 3 View of north facade



1012	Tunuyán, Argentina	Kilka-Space Salentein Visitor Centre	Bornida y Yanzon Arquitectos	2006 COM		
1013	Villa la Angostura, Argentina	Techos House	Mathias Klotz	2007 RES	1006 RES Buenos Aires, Argentina	1021 EDU Santiago, Chile 1022 EDU Santiago, Chile



1012 Kilka-Space Salentein, the final building to be completed within a small complex of three structures which includes a chapel and wine cellars, is located in the Salentein vineyard and winery. The site is in the Valle de Uco, a high valley oasis with views towards the Andes and the surrounding desert. The group of buildings form a centre for the promotion of viticulture. Situated at the entrance to the winery and acting as a gateway, the building houses an art gallery alongside a visitor and exhibition

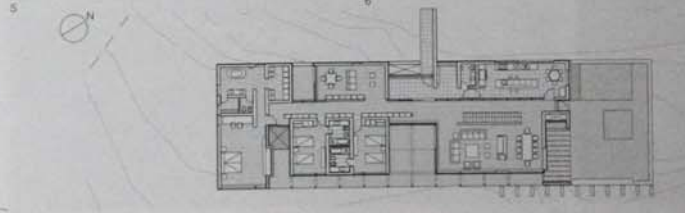
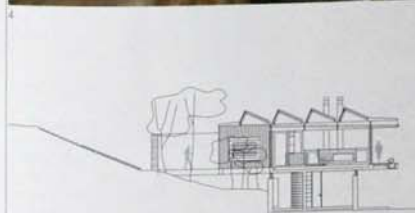
centre. The volume has a simple, low-lying form and is made principally of reinforced concrete punctuated by large glass surfaces. It is a solid, compact object with a design that references regional architecture, particularly old rural patio houses. Like these structures, thick and massive walls provide thermal inertia, which means that they hold in the heat of the day and emit it into the cooler night air. Air chambers in the roof also insulate the interiors from intense summer heat. Careful planning of the gallery spaces

around the patios helps to regulate the temperature both in summer and in winter. The building, symmetrical in plan, has a glazed-wall patio at its centre which is surrounded by murals and sculptures. The building's spaces, organized around the patio, include a reception hall, an art gallery, an auditorium, a restaurant, a wine and gift shop and a meeting hall that looks out towards the winery and the chapel. A square fountain dominates the patio. A small sample vineyard sits adjacent to the

patio, which exhibits different grape varieties and irrigation techniques that transform the desert into an oasis.

- 1 Visitor centre in context
- 2 Main entrance
- 3 View through entrance canopy
- 4 Central patio
- 5 Ground-floor plan
- 6 Section through building

Client
Bodega Salentein S.A.
Area
5,126 m²/55,176 sq ft
Cost
US\$7,500,000
Coordinates
-33.4964 -69.2503



1013 Immersed within a 200-year-old Coigüe forest, Techos House is a vacation residence located on the shores of the Nahuelhuapi Lake in southern Argentina. The name of the house comes from its roof structure. Following local building regulations, the roof is made of four longitudinal skylights which open up the building to views of the forest, and at the same time capture the maximum amount of solar energy. The lower volume is built of reinforced concrete with stone cladding, which encloses guest rooms and service areas and connects the building to the ground. The upper pavilion sits on its concrete platform and extends into a cantilever, giving the effect of a floating transparency, its steel structure is clad with timber, copper and glass. The depth of the platform in elevation appears as a thin concrete line which emphasizes the visual balance between the two volumes, and organizes the site around an artificial horizon. Designed as the main floor of the house, the upper volume encloses three bedrooms, living and dining rooms, kitchen and other facilities. This level is characterized by a number of successive patios leading off a central corridor. These patios provide a visual connection between the two levels of the house. Located at one end of the platform, the swimming pool is open to sunlight and the landscape.

- 1 View of southwest corner
- 2 View of southern facade
- 3 Platform looking out to forest
- 4 Interior view of living room
- 5 Central corridor with storage
- 6 Swimming pool
- 7 Section through building
- 8 Site plan

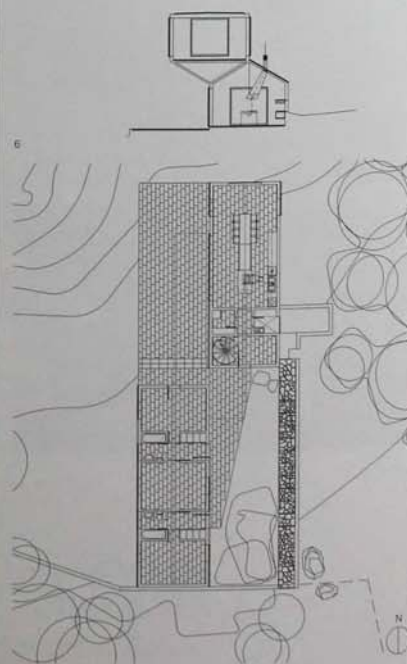
Client
Confidential
Area
650 m²/6,996 sq ft
Cost
US\$1,500,000
Coordinates
-40.7619 -71.6511

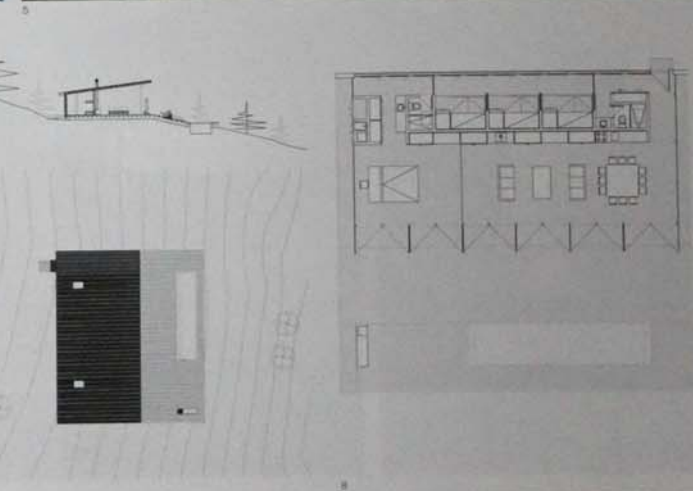


1014 Larrain House, also known as Bahía Azul House, stands in a rural landscape on the Chilean coast, perpendicular to the Pacific Ocean. The building was commissioned by the architect's grandmother as a weekend house for the family. Composed of three identical monolithic pavilions, the building was constructed from reinforced concrete, stainless steel, aluminium and glass. All of the exterior surfaces, including the roof and most of the interior surfaces, are raw grey concrete, creating a powerful and homogeneous material quality. Some of the floors are paved with stone. The form of the building uses a simple archetypal house section, with vertical walls and pitched roofs as its starting point. Two of the volumes sit on a rectangular ground-level platform, with roofs pitched towards the sky, and with one volume stepped back in plan from the other. The third volume connects these two objects and is inverted, appearing to balance on top. This simple geometric device generates interesting spaces in the interior. The upper volume contains the living room and defines a canopy covering a patio on the ground floor platform. A reinforced concrete stairway makes a vertical connection between the upper spaces and the kitchen and dining room on the ground floor. The third volume encloses a series of bedrooms which in plan follow the model of a traditional Chilean rural house, with a central corridor allowing multiple access to the rooms. Long, subdivided aluminium window frames articulate the exterior facades of plain concrete. These simple frames are placed onto the building's external face and stand proudly from its surface. Each frame contains several window panels corresponding to apertures in the facade and which can slide sideways to bring air into the interior.

- 1 North facade
- 2 Patio on west side of house
- 3 View looking north
- 4 Kitchen on ground floor
- 5 Living room on first floor
- 6 Section through building
- 7 Ground-floor plan

Client
Barbara Larrain
Area
201 m²/2,163 sq ft
Cost
US\$133,464
Coordinates
-31.9167 -71.5106





1015 Deck House, sitting on the brow of a hill on a grassy slope, is a summer holiday home located in the rural area of Alto Rungue in central Chile. Its simple volume is defined by a folded plane composed of vertical timber planks of native Hualle oak over both sides of a simple steel frame. This structural element forms a large platform on two levels which hovers over, and mimics, the sloping terrain. The timber plane bends vertically to define the gently sloping mono-pitch of the roof and the rear wall of the house, where the entrance is located. The remaining three external walls are fully glazed. The building has a sloping topography of its own, with its timber-clad slope, horizontal terraces to the north and west, and swimming pool set into the sunny northern platform. The house has a large living area, and its service areas, such as the kitchen and bathrooms, are accommodated in a long, white rectangular element running the length of the house. The design encourages the communal use of the house, and there are no separate bedrooms. Instead, a few built-in beds are located towards the back of the house and

in a group sleeping area. The living area, situated on the other side of the white service volume, is on the north side of the house. It is bounded by a long window divided into full-height panels, which open out to the terrace and look towards the valley and the views of the Chilean coastal mountains in the distance.

- 1 Glazed facade and folded deck
- 2 Detail of glazed facade
- 3 View looking southeast
- 4 West facade
- 5 Living space
- 6 Section through building
- 7 Site plan
- 8 Ground-floor plan

Client
Nikki Butler
Area
150 m²/1,615 sq ft
Cost
Confidential
Coordinates
-32.6607 -71.4414

1016 San Felipe de Aconcagua, Chile House V Eduardo Castillo 2007 RES 1030 RES Concepción, Chile

1017 San Esteban, Chile San Francisco Lodge Cecilia Puga Larrain 2005 RES 1014 RES Los Vilos, Chile

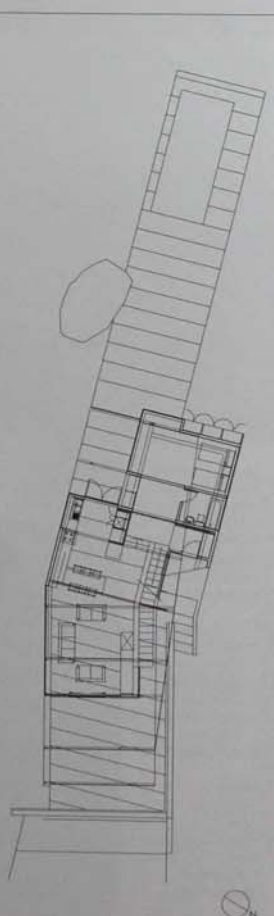
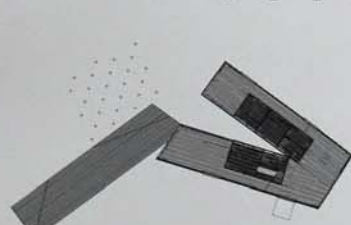
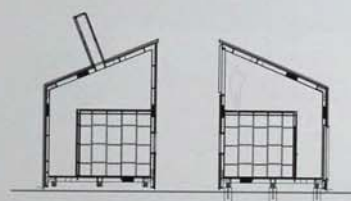


1016 This family house sits just outside the town of San Felipe. Although it is only about 31 km (50 mi) north of Santiago, its setting provides sweeping views of natural landscapes. Located on an arid plateau at the foot of the Andes, the house responds to its rugged setting. The project is laid out in a V-shape, creating a sequence of continuous space within the house while articulating an outdoor space between the building's two wings. The house contains a series of consecutive spaces tied together by a central living area. From the exterior, the point of convergence takes the form of a prototypical image of house: single-pitched roof with a chimney. This design is a variation on this theme, with the volume behind this facade split into two discrete enclosures, and an irregularly shaped and tilted chimney. The timber-frame structure, which sits on a 5,000 m² (53,820 sq ft) landscaped plot, is clad on the interior with sheets of pine wood, and on the exterior with forged metal. Inside, rooms are enclosed in large, freestanding wooden boxes within the otherwise

continuous space. Wood floors and walls provide a contrast to the metal exterior. Different forms of steel-framed windows and doors, including skylights, ribbon windows and punched openings, provide abundant natural ventilation and lighting.

- 1 South facade
- 2 View from northeast
- 3 Kitchen and enclosed rooms
- 4 Timber-clad interior
- 5 Section through building
- 6 Ground-floor plan

Client
Confidential
Area
222 m²/2,390 sq ft
Cost
US\$69,300
Coordinates
-32.8333 -70.7000



1017 Where an old mountain road once wove through the rugged landscape, this new family house sits in a rural area, approximately 300 km (186 mi) south of Santiago. Intended as a second home to allow countryside getaways for a couple with two children, the building project maintained a relatively tight budget. The house sits on a concrete plinth carved into a forested ridge. Enclosed in steel and glass, it sits atop a rough-hewn structural concrete plinth, creating a distinct modernist separation between landscape and building. Openings capitalize on the expansive views of the mountain ranges. Ample glazing on the lower floor is protected from direct sun by the overhang on the second storey. To maximize interior space on a limited site and budget, the young Santiago-based architect placed private bedrooms in partially discrete volumes at opposite ends of the house, creating a series of overlapping spaces and planes. She positioned the master suite on the upper storey, and the children's bedrooms at the opposite end of the house on the lower storey. A covered, concrete ramp connects these two rooms. This design technique left ample space for flexible living areas in the house's main volume. An interior window from the master suite and moving panels on the other bedrooms create a continuous space within the interior. White pine wood floors in the bedrooms contrast with the concrete, steel and glass.

- 1 Exterior view
- 2 North facade
- 3 Interior view showing entrance
- 4 Stairs up to master bedroom
- 5 Ground-floor plan

Client
Milena Vodanovic
Area
149 m²/1,604 sq ft
Cost
US\$113,240
Coordinates
-32.8214 -70.5927

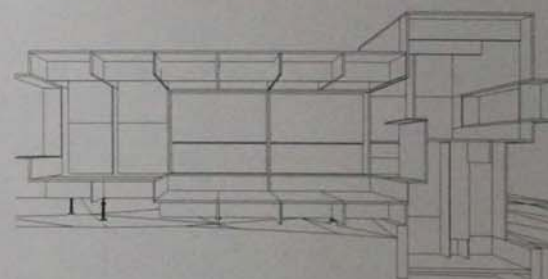


1018 The M7 Prototype is set in a dramatic location facing the Pacific Ocean in Tunquén, Chile. At present, the adjacent plots are empty and the building is an isolated element in the middle of a vast territory. The brief for a small weekend pavilion meant that the architects were able to experiment freely in their design and they developed a prototype that utilized their technical research into the optimization of plywood as a low-cost material. The structure and cladding of the internal space consists entirely of plywood (apart from the concrete foundations, sliding aluminium windows and some fibreglass elements), which implies economical construction. Part of the building is embedded into the ground, and the remaining structure is supported on adjustable props which can respond to uneven terrain. The house's

functions are contained within a single-room structure. Kitchen, bed and bath are built-in elements attached to the interior perimeter walls. Where the building is embedded into the ground, a level change in the floor marks out the sleeping and private areas. Although the prototype is prefabricated, the process used to prepare the panels was not industrial. M7 is made out of 167 plywood panels organized in 27 modular components which were assembled on site. The sizes of the modules reflect standard plywood panel dimensions, rather than an off-site process of factory-based prefabrication. The way in which the plywood panels have been put together defines the building's appearance of box-like components that appear slotted together.

- 1 View from southwest
- 2 Southeast corner
- 3 Northeast corner
- 4 View showing plywood components
- 5 Interior view of bedroom
- 6 Interior living space
- 7 Single-room living space
- 8 Perspective section

Client
Jaime Aravena
Area
45 m²/484 sq ft
Cost
US\$20,000
Coordinates
-33.2477 -71.6925



1019

Santiago, Chile

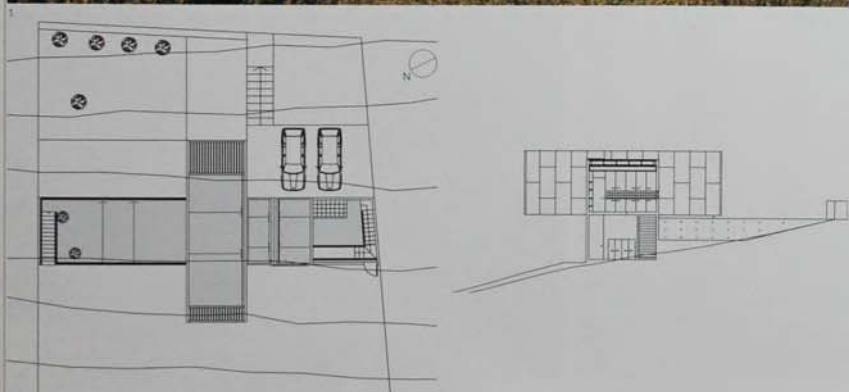
La Reserva House

Sebastian Irarrazaval Arquitecto

2006 RES

1026 RES Santiago, Chile

1035 TOU Puerto Natales, Chile



1019 This house is situated in a suburban condominium on the outskirts of Chile's capital, Santiago. It uses simple forms and construction processes to take advantage of its sloping site on the side of a hill. The house was designed as a low-cost prototype, evident in the prefabrication of some of the construction elements and its cheap construction cost. The simple, cross-shaped plan of the house is accommodated over two levels. The internal spaces enjoy views of the surrounding landscape through large glazed openings on both sides, and most of the spaces have double aspect views. The entrance and living rooms are located on the upper level of the house, in a 4 m (13 ft) high rectangular box, where large windows create a direct relationship with the exterior.

This volume is clad in rusted steel panels which create a second skin over the roof and facade. The structure heats up during the day, and convection currents increase the ventilation of this cavity, thus keeping the inner lining cool. In winter, the cavity provides thermal insulation and prevents heat loss from the interior. The more private bedrooms are on the intimate and enclosed lower level, and the main bedroom looks into a private patio facing the slope of the hill. The exterior predominantly uses two materials: exposed concrete on the lower level and prefabricated metal panels on a steel structure at the upper level. The upper element cantilevers over the concrete base below, and its orange-brown rusted colour echoes the surroundings.

- 1 Detail of rusted steel panels on facade
- 2 Upper volume cantilevers over lower level
- 3 First-floor terrace
- 4 Rooms with double aspect views
- 5 Living room interior
- 6 Site plan
- 7 Section through building

Client
Confidential
Area
140 m²/1,506 sq ft
Cost
US\$150,000
Coordinates
-33.3084 -70.6779

1020 This building was commissioned as a guest house and built in the rural area of Calera de Tango in Chile. The site, a 4.5 hectare (11 acre) plot, is characterized by the fruit trees of the surrounding orchard and an irrigation system composed of a number of small canals. The site is susceptible to flooding, and the design solution was to raise the house 80 cm (31.5 in) above ground level. This single-storey building is square in plan, and contains two bedrooms, a kitchen, a bar and a living area. The bedrooms are oriented towards the east, with views of the Andes, the world's longest mountain range. The entrance to the house is to the west, and is protected by a full-height wall defining an open patio. Built into the wall is an outdoor kitchen serving an open-air dining space and barbecue. The rural and sometimes dusty landscape affected the choice of construction materials, such as the washable ceramic tiles for both interior and exterior surfaces which require minimum maintenance. The house is named after the dimensions of the square ceramic tiles. This 20 x 20 cm (7.9 x 7.9 in) grid was used as a standard measure for determining the dimensions of the different rooms and the overall size of the building.

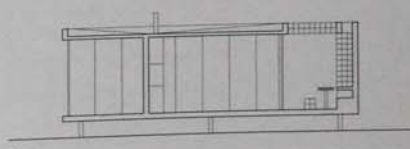
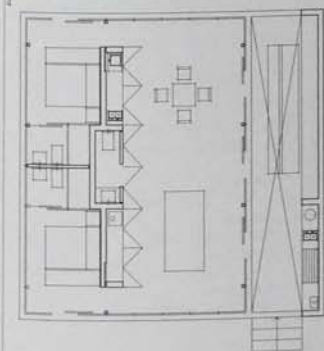
- 1 Exterior view, looking west
- 2 Open patio at entrance, with detail of ceramic tiles
- 3 View of exterior at night
- 4 Interior living space
- 5 Interior showing central service core
- 6 Ground-floor plan
- 7 Section through building

Client
Confidential

Area
99 m²/1,065 sq ft

Cost
Confidential

Coordinates
-33.6230 -70.7872



1021	Santiago, Chile	Dentistry and Medical School, Diego Portales University	Mathias Klotz	2005 EDU	1006 RES Buenos Aires, Argentina	1013 RES Villa la Angostura, Argentina	1022 EDU Santiago, Chile
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1022	Santiago, Chile	Multipurpose Building, Diego Portales University	Mathias Klotz	2004 EDU	1006 RES Buenos Aires, Argentina	1013 RES Villa la Angostura, Argentina	1021 EDU Santiago, Chile
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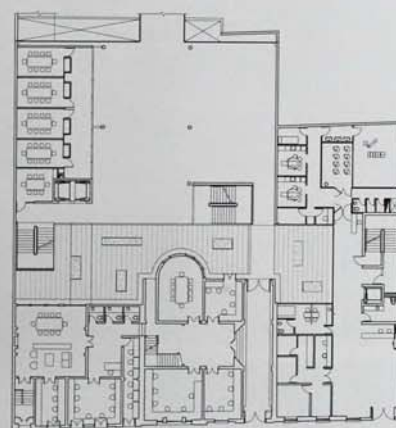


1021 This accommodation for the Diego Portales University Dentistry and Medical School is part of a development occupying the full width of a central city block. The east side consists of three protected buildings. Two retain their original form as administrative offices and the third was reconfigured as the odontology faculty behind its surviving three-storey facade. At street level, there is no evidence of the dental clinic, laboratories, classrooms and library included in the new programme for 1,070 students and 60 faculty staff. An original arched passageway from the street provides the entrance to the administrative and medical building and separation from the dentistry department, which has its own street entrance. The front offices are housed in the two renovated buildings, which retain their 4 m (13.1 ft) ceiling height and ornate stone and plaster

details. Behind these offices is an atrium 12 m (39.4 ft) wide, rising through the five floors of the medical school. The atrium's flat, translucent roof forms part of a roof terrace, above which are two additional medical floors. Three levels of basement parking stretch to the western limit of the block where access is shared with a neighbouring faculty building. Between this and the medical building is a 20 m (65.6 ft) wide podium at the first floor level. This common space is transformed by a slatted metal parasol raised 15 m (49.2 ft) on eight tubular steel columns. The west side of the medical building overlooks the space and shades the parasol. Here, modular vertical strips of fixed glass, opening windows and ventilation louvres enclose each floor.

- 1 Existing street facade
- 2 Podium space on the first floor
- 3 Detail of the metal parasol
- 4 Interior of renovated buildings to the east
- 5 Ground-floor plan

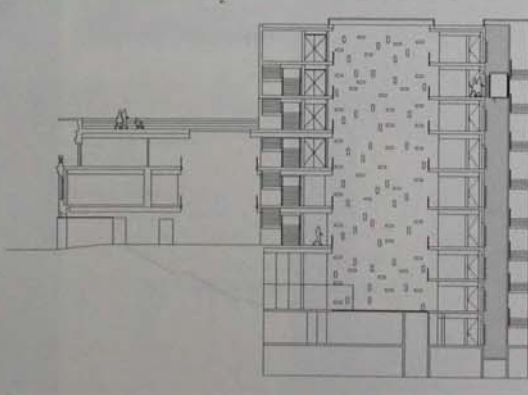
Client
University Diego Portales
Area
8,077 m²/86,940 sq ft
Cost
US\$5,000,000
Coordinates
-33.4500 -70.6500



1022 This densely occupied building is located in the crowded historic centre of Santiago. As a multipurpose building for the University Diego Portales, it contains many different functions, including classrooms, an auditorium, computer laboratories and offices, on a very small site. From the outside, the building appears as a closed concrete box with a few large window openings. The project assimilates a pre-existing dwelling of cultural value into its fabric, and the new, multi-storey building is located in the back garden of an existing house. The first two levels of the original house were restored, while the third was completely remodelled. A new roof deck creates a garden space on top of the house. The new building extends its site boundary to the street and is connected to the original building, thus making available the maximum floor area on the ground floor. A covered courtyard takes up most of the ground level, which is used as a large circulation and meeting space adjoining the entrance and the auditorium at the rear of the courtyard. The upper-floor volume cantilevers over an external covered entrance. On the level below are additional lecture rooms and service areas. The interior surfaces are light coloured and many are either reflective or transparent. The first two floors of the house contain administrative areas, and the remaining spaces are distributed over the rest of the site.

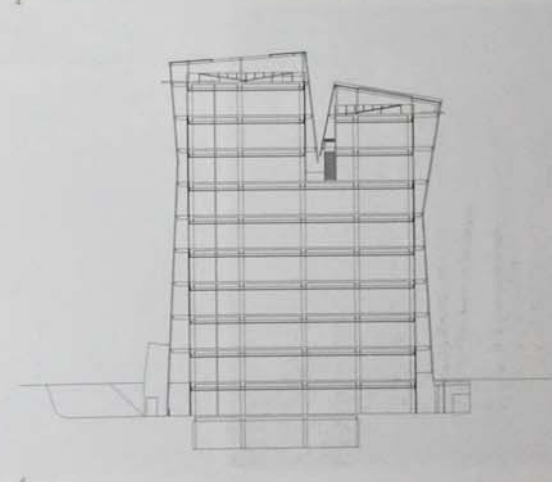
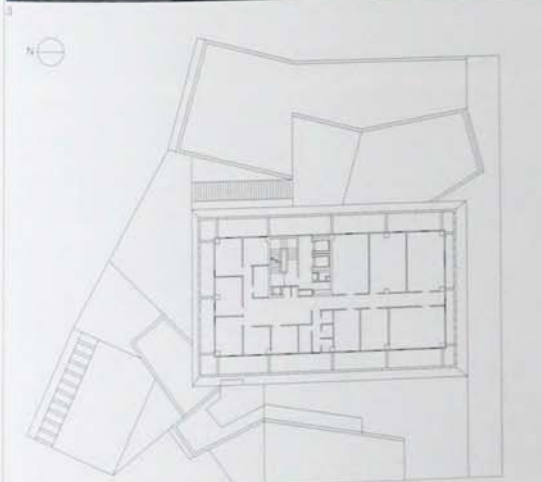
- 1 View of exterior
- 2 Covered courtyard
- 3 Interior stairwell
- 4 Wall of interior courtyard
- 5 Section through building

Client
University Diego Portales
Area
3,500 m²/36,763 sq ft
Cost
US\$2,000,000
Coordinates
-33.4513 -70.6606





1023 Siamese Towers, also known as the Technology Centre, is a computer science building at the Pontificia Catholic University of Chile in Santiago. Set on the university's San Joaquín campus against a mountainous backdrop, the structure houses classrooms, faculty offices, labs and technical support spaces – all dedicated to computer studies. The design, a double-headed volume with visibly layered skins, responds to complex design dilemmas. Though the client specifically called for a glass tower, the maximum enclosed area could yield only a relatively stubby structure. To resolve this, the 'Siamese twins' is a nine-storey building bifurcated at the seventh floor. The request for a glass exterior also posed challenges. In Santiago's climate, most transparent shells would be environmentally unsound. In addition, a skin that lets in abundant daylight seemed at odds with the centre's prime focus: the computer screen. The solution, keeping within a low budget, was the building's layered skins, each addressing different issues. While the outer envelope – a glass curtain wall – weathers urban pollution, the inner structure – poured concrete with aluminium cladding – cuts glare and heat load. The placement of the metal panels modulates interior light levels. Steel arms, or struts, of various lengths extend between the translucent and opaque layers. The substantial void between these two skins generates a chimney effect, drawing hot air upwards for release at the top and reducing the energy demands for cooling the tower. From the exterior, the multiple layers suggest a building-within-a-building, animated by the complex play of shadows across the aluminium panels' subtle range of greys. To encourage the face-to-face exchange of ideas, the centre offers a variety of community gathering spaces, including a café and a ramped, outdoor plaza. Clad in timber railroad ties, the plaza covers two underground levels of computer labs.

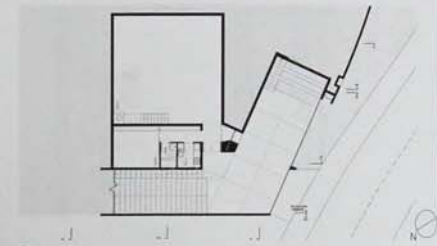


- 1 Night view of Siamese Towers
- 2 Ramped outdoor plaza
- 3 Double-skin facade
- 4 Office space interior
- 5 Third-floor plan
- 6 Section through building

Client
Universidad Católica
Area
5,000 m²/53,820 sq ft
Cost
US\$2,000,000
Coordinates
-33.4992 -70.6122

1024 Santiago, Chile Zegers House Izquierdo y Lehmann Arquitectos 2003 RES

1025 Santiago, Chile Via Azul House Guillermo Acuña Arquitectos Asociados 2005 RES

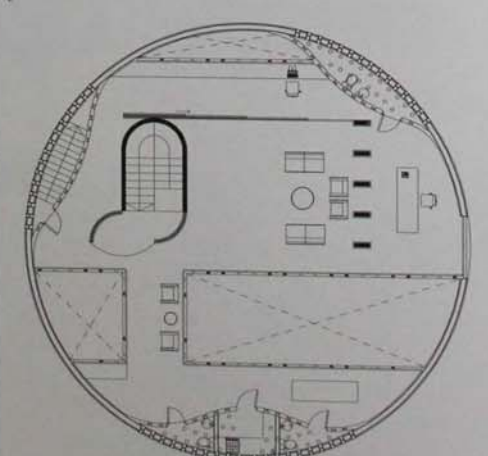


1024 This house and artist's studio is located in a residential suburb northeast of the city centre. The 25 x 65 m (82 x 213.3 ft) site abuts the street at its short northern end and slopes up 6 m (19.7 ft) to a 3.5 m (11.5 ft) high concrete retaining wall at the far end. The two-storey house occupies the top of its site, with a studio below it. Sharp, angular planes of concrete provide the retaining structure for a lawn above and the studio below. The top of the lawn corresponds with the ground level of the house and the patio behind it. A wide ramp between the east side of the house and studio and the boundary wall provides vehicle access. Alongside is a

flight of concrete steps leading to the house and office. The studio, buried under the lawn, is a single volume 10 x 10 x 5 m (32.8 x 32.8 x 16.4 ft). It is artificially lit, apart from a single closable rooflight whose concrete enclosure provides a sculptural focus for the garden. On the south side, the top floor is cantilevered over the entrance and carport. Windows on the north side are set back from the outer surface to avoid direct sunlight and to provide views of the garden, swimming pool and distant mountains. A central section of full-height glazing is deeply recessed and protected by the mask-like upper half of the concrete facade.

- 1 South facade
- 2 Garden facade to the north
- 3 Concrete stairs leading to house
- 4 Studio interior, with closable rooflight
- 5 First-floor plan, studio

Client
Francisco Zegers
Area
583 m²/6,275 sq ft
Cost
Confidential
Coordinates
-33.4167 -70.5833



1025 Via Azul is a hilly residential district in the east of Santiago. The area is dominated by ostentatious houses enjoying beautiful vistas of the upper Mapocho Valley, as well as views of the Andes. The design of the house by architect Guillermo Acuña is a reaction to this scenic aspect of its surroundings. The house complements the urban infrastructure towers which serve surrounding dwellings. The house, an intimate and discreet building, has a geographically complex location on the side of a large hill, the sloping site being vulnerable to earthquakes. The design brief called for a residential unit which would also serve as a professional studio. In plan, the design reinterprets the circular form of building. Approached from below, the house, with exposed concrete walls, appears simple, emerging from and cantilevering over the slope, and supported underneath by diagonal pillars. The underside of the house is visible, and holes in the floor slab indicate the location of light wells in the plan. The ground level contains a covered garage and the entrance to the house while the first floor houses the studio rooms, their perimeter defined by the building's cylindrical shape. Two simple elements define these spaces: the rounded access staircase and the two light wells which separate the semi-public and the private areas. Other minor service spaces are slotted between interior walls, which appear to have been pulled from the exterior wall like a second skin.

- 1 View of house from below
- 2 Detail of internal patio
- 3 View from living space onto patio
- 4 Plan of house

Client
Andrés Ergas
Area
166 m²/1,790 sq ft
Cost
US\$350,000
Coordinates
-33.3639 -70.5483

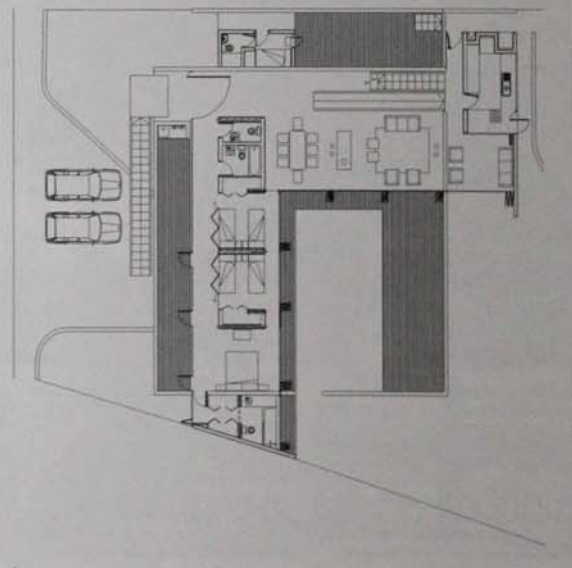
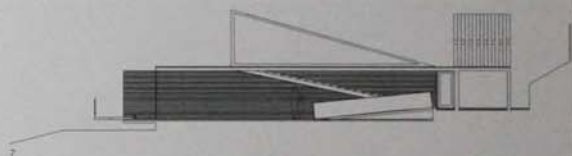


1026 Pedro Lira house is located in a newly developed residential district in the east of Santiago, where beautiful views of the mountains attract visitors and residents to the area. The suburban and disjointed nature of this part of the city, however, means a predominance of cars and a lack of public spaces. This house was designed to provide a domestic space that addresses these problems. The architect used three design elements to do this: an internal patio, a domestic promenade and the clear definition of the domestic realm in the site plan. The plan is organized around an internal patio in an L-shaped layout. The patio, a contemporary interpretation of the Spanish house patio tradition, is raised at one side to take advantage of the sloping nature of the site. The rooms requiring the most quiet and privacy are located on one side, with a corridor shielding them from the street facade. The semi-public spaces are located along the other side. An internal promenade, connecting the house's entrance with the living room and the roof terrace, is composed of a mixture of ramps and stairways lit by skylights and punctuated by diagonal columns. The architectural elements of the house are quite traditional, but their skilful design creates an original domestic environment. The structure of the house is reinforced concrete, and its surfaces are often left unpainted. Simple and innovative solutions, such as skylights made of sewage pipes or diagonal columns designed to absorb the lateral forces produced by earthquakes, give a dynamic quality to the space.



- 1 North facade of house and patio
- 2 Entrance to house
- 3 Roofscape
- 4 View of living room
- 5 Detail of ramp
- 6 Living room seen from family room
- 7 Section through house
- 8 Ground-floor plan

Client
Confidential
Area
190 m²/2,045 sq ft
Cost
US\$200,000
Coordinates
Confidential



1027 Santiago, Chile

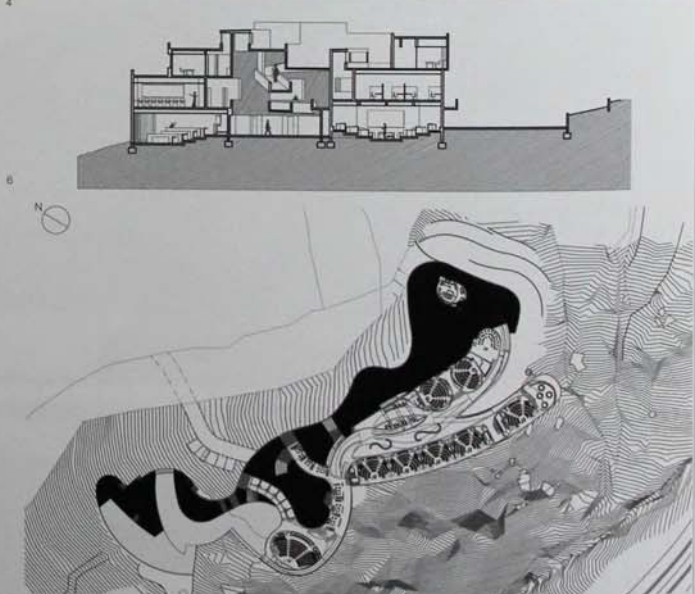
Auditorium and Postgraduate Building, Adolfo Ibañez University

José Cruz Ovalle

2005
EDU

1028 COM
Santiago, Chile

1037 TOU
Patagonia, Chile



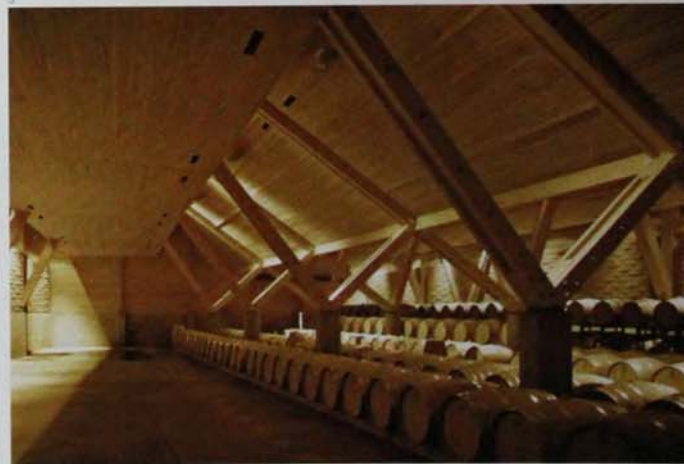
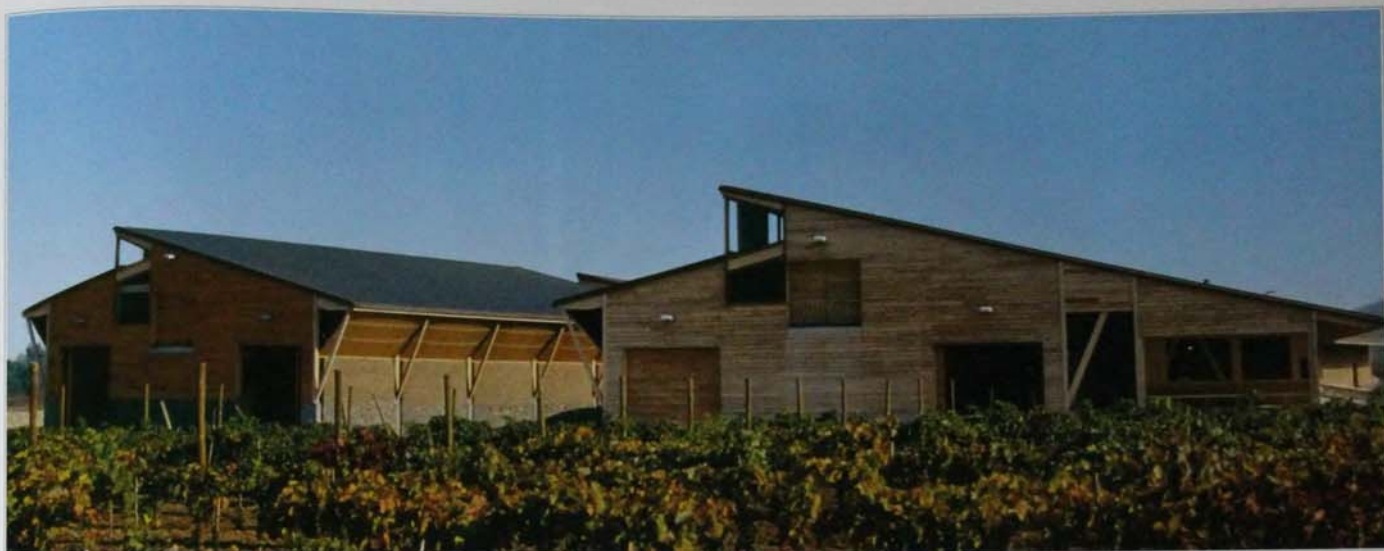
1027 Located in the hills at the southern outskirts of Santiago, these two buildings form part of a campus masterplan designed in 2000. Constructed over four years, the form and volume of both buildings respond to this beautiful site with views to the city. The auditorium takes its shape from the topography, with the zigzag configuration of its prismatic volumes following the steep terrain. Window openings and roof lights

occur at the corners and bends. In a different manner, two interweaving shapes form the Postgraduate Building. These shapes create a series of internal patios on several terraced levels, with covered external areas. The curvilinear exterior loosely follows the site's contours and the building's orientation maximizes daylight penetration and allows air flow into the courtyards. In the auditorium, the circular auditoria are surrounded by

supporting facilities, including small classrooms, offices and a cafeteria, and ramps and vertical circulation around the outside. In the Postgraduate Building, a series of weaving ramps lead to the upper levels. The upper levels also contain light wells. Both buildings have a modernist look with their large windows, ramps and a predominant interior wall finish of white rendered concrete.

- 1 Building in context
- 2 Covered walkways, Postgraduate Building
- 3 North facade
- 4 Courtyard space between buildings
- 5 Ramps in Postgraduate Building
- 6 Section through Postgraduate Building
- 7 Site plan

Client
Adolfo Ibañez Foundation
Area
15,000 m²/161,459 sq ft
Cost
US\$24,300,000
Coordinates
-33.4887 -70.5182

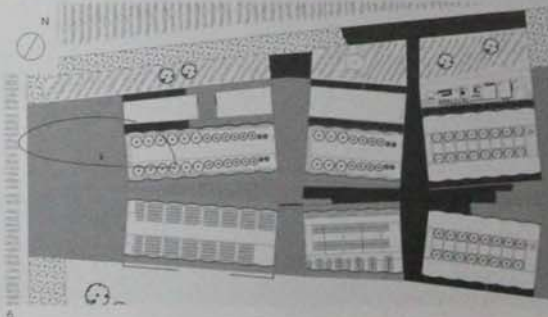


1028 The central valleys of Chile are well known for their sunny vineyards. Located in the heart of one of the main wine production regions, Colchagua, this wine production centre has a design which describes the processes of organic wine production. Six pavilions are arranged in a compact layout, allowing the different facilities that serve each stage of the process to be located close together, with an intermediate space in between. The tactile qualities of the native materials used in the construction of the buildings – timber, adobe and stone – are an important part of the design. The buildings are put together following traditional structural principles: stone foundations, adobe walls and timber roofing.

The form of the walls responds to the barrels contained within them and provides resistance to the earthquakes affecting this region. A laminated timber structure supports the roof. Its design draws from the construction principles of traditional Chilean country houses, which have wide, double-pitched roofs. The inspiration derived from a vernacular architecture that developed in response to the local climate enables control of the natural light entering the building and reduces the temperature variation during the day, thus producing the right environmental conditions for the maturation of the wine.

- 1 Winery in context
- 2 Circulation route between pavilions
- 3 Exterior view of pavilions
- 4 Detail of timber support structure
- 5 View of wine cellar
- 6 Site plan

Client
Confidential
Area
3,385 m²/3,6436 sq ft
Cost
US\$589,000
Coordinates
-34.9685 -71.2318



1029 Coelemu, Chile El Roble Chapel 57 Studio 2004 REL

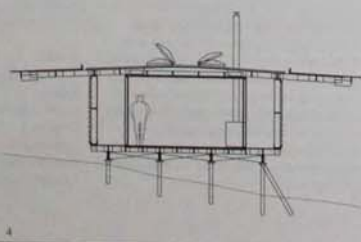
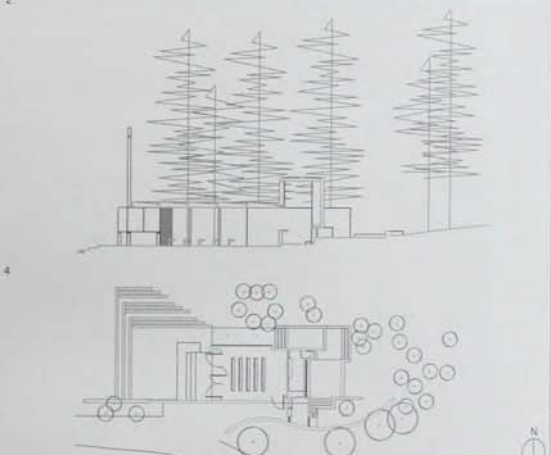
1030 Concepción, Chile Gallinero House Eduardo Castillo 2008 RES

1016 RES Valparaiso, Chile

1029 El Roble Chapel is located on a family country estate near the small town of Coelemu in Chile. Formerly used for harvesting grape and producing wine, the estate's buildings consist of restored vernacular structures, stables, cellars and wine-growing facilities. The chapel is surrounded by a forest of Australian mimosa trees, and sits within a clearing on sloping ground. A series of stepped terraces surround the building and mark its territory in the woods. A curved stone wall along the southern boundary of the site leads the visitor towards the smaller of the entrances. The other entrance is through large doors on the west facade, where three crafted timber doors extend the space of the chapel towards a grass-covered terrace. A small patio for meditation behind the altar is linked to the choir and serves as a gateway to the forest. The cross, cut out of a folding concrete wall, is incorporated into the campanile. The building's form is composed of intersecting planes and interlocking boxes which glow among the trees. The construction uses a variety of materials, including white rendered concrete, steel, stone, glass and wood. White wall planes combined with large glass panels form the facades, and a flat roof has a timber-lined ceiling on its underside. In the chapel's main space, the slender timber boards on the ceiling and the long wooden benches for the congregation provide a horizontal counterpart to the vertical tree trunks visible through the glazed walls.

- 1 View of patio and main entrance
- 2 View of front facade and terrace
- 3 View from entrance towards altar
- 4 Site plan
- 5 Section through building

Client
Ana María Amadori
Area
110 m²/1,184 sq ft
Cost
US\$140,000
Coordinates
-36.4845 -72.7045



1030 This country house is located in the central region of Chile, south of the capital Santiago. Designed to resemble the sheds and storage silos found in the surrounding countryside, the resulting rectangular, double-skinned building expresses an efficient construction reminiscent of those types of building. Sitting along the hill, the house rises from the sloping ground on one side with a series of timber pilotis. The overhanging eaves of the roof run along the length of both sides of the house to shade a gallery, also protected by a double-skinned timber wall that filters light into the interior of the house. The structure has the same cross-section throughout, and this simple construction meant that a single contractor built the whole house. Made up of 32 rigid wooded frames, four main beams under the house support the skeleton. Also in timber are the ceiling and the floor boards, helping to make the house resistant to seismic movement. The perimeter gallery surrounds the house's interior spaces on our sides, leaving the rooms in shade and keeping them cool. The walls and sliding doors connecting the interiors to the gallery are covered with vertical timber boards, with narrow gaps in between that allow light to penetrate the rooms. Small rectangular roof lights provide additional natural lighting.

- 1 Northeast facade
- 2 Detail of deep eaves and timber pilotis
- 3 Glazed northwest facade
- 4 Section through building

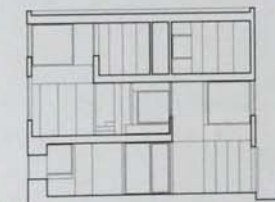
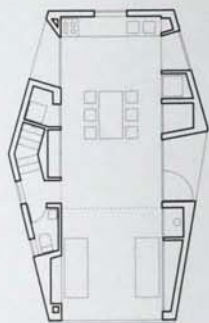
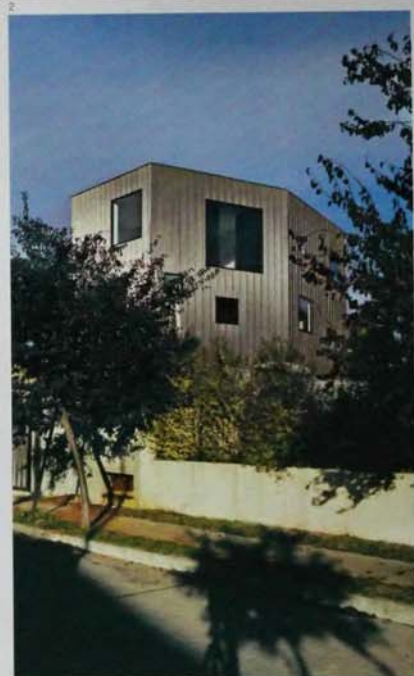
Client
Elena Ramírez
Area
221 m²/2379 sq ft
Cost
US\$43,100
Coordinates
Confidential

1031 San Pedro, Chile

Wolf House

Pezo von Ellrichshausen Architects

2007 RES



1031 Wolf House is situated in San Pedro, a suburban neighbourhood of Concepción, a city on the west coast of southern Chile. The crisp, modernist aesthetic of this single-family, three-storey house defies the pitched roof topology of its surroundings. The architects, young practitioners based in Concepción, have recently designed several award-winning houses in Chile. While having three storeys is not unusual for houses in this residential district, the pitched roofs in most of them leave the upper storey usable only as an attic. With the Wolf House, the architects maximized the upper floor by using a flat roof. The eight steel beams of the structural frame support two concrete slabs. Textured metal siding clads the volume. Windows of different sizes offer tailored views of the surroundings, while animating the facade. These windows are set without frames and aligned with the outside wall, underscoring the house's modernist aesthetic. Within the house, the architects orchestrated a series of rooms with long, open areas and double-height spaces. The interior orientation takes into careful

account the house's immediate surroundings, establishing privacy from the neighbours while creating views of the garden. At the back, above the ground level, a two-storey room offers space for social gatherings and views of the garden. On the two long edges, the walls protrude outwards, creating space inside for vertical circulation.

- 1 North facade
- 2 Northeast facade
- 3 View of house from the west
- 4 Garden facade
- 5 Double-height space looking onto patio
- 6 Interior staircase
- 7 Ground-floor plan
- 8 Section through building

Client
Confidential
Area
136 m² / 1,464 sq ft
Cost
US\$70,720
Coordinates
-36.8409° -73.0965°

1032 Pirehueico, Chile Pirehueico House Alejandro Aravena 2004 RES

1023 EDU Santiago, Chile

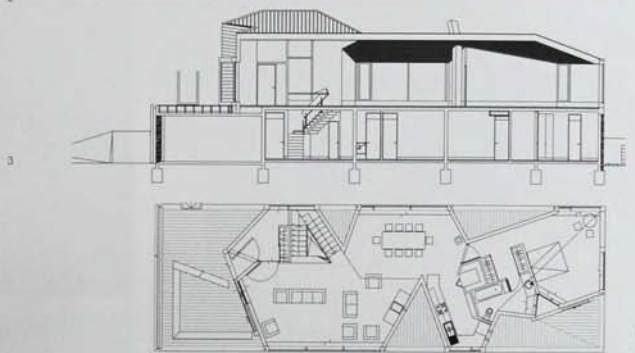
1033 Puerto Fonk, Chile Puerto Fonk Fish Farm Sabbagh Arquitectos 2005 COM



1032 Pirehueico House is set in the remote, volcanic landscape of southernmost Chile called Region X. Built on a relatively flat clearing on the 5 hectare (12.4 acre) site, the house offers views toward Lake Pirehueico to the east and a forest to the west. Designed for year-round use, the two-storey structure withstands extreme natural conditions, including heavy rainfall, strong winds, potential earthquakes and harsh sunlight. Given the difficulties of hauling construction supplies into this area, the

architects used basalt stone and roble pellin wood, already present on or near the site. The dark hues of these indigenous materials enabled the design team to address the client's request for a house 'the colour of shadows'. In shaping the roof and apertures, the goal was to provide wind protection while framing specific, desirable views out. One narrow, vertical window, for example, focuses on an exceptional tree, whereas another, far more horizontal opening reveals a prime panorama. As idiosyncratic

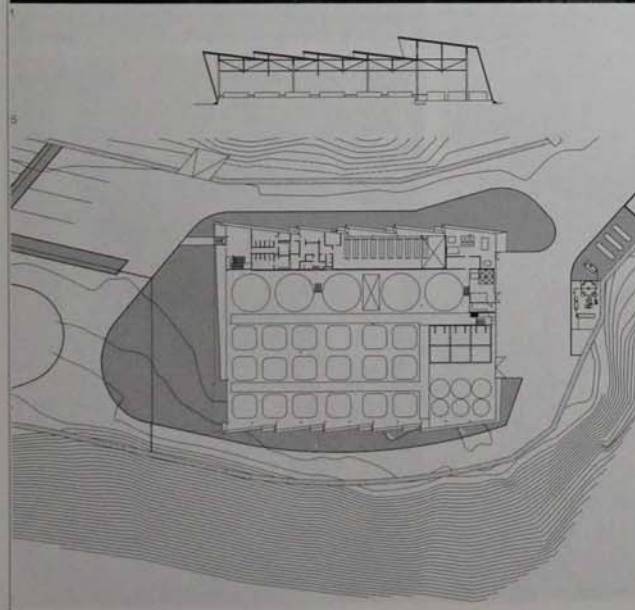
as the apertures, the roof design evolved from a conventional double-pitched configuration (chosen because it sheds water well) into a more irregular form, partially extended to shield off the wind and trimmed back elsewhere to open up sight lines. With a relatively enclosed, boxy geometry, the ground floor provides a solid base, designed to weather both wind and earthquakes. This level's conventionally rectilinear plan includes three bedrooms, a laundry room and a three-car garage.



The upper floor, by contrast, presents a more sculptural, freeform cluster of view-oriented volumes. Here, a skewed arrangement of spaces flows from living and dining areas to the kitchen and master bedroom suite.

- 1 View of house from north
- 2 Interior showing living space
- 3 Section through house
- 4 First-floor plan

Client Alberto Combeau
Area 350 m²/37,674 sq ft
Cost US\$350,000
Coordinates -40.0318 -71.7266



1033 Puerto Fonk Fish Farm is located on the eastern coast of the Llanquihue Lake in the south of Chile, with the forested slopes of the Andes in the background. The design of the building explores the elements of repetition and variation in organic structures, and applies these ideas to the building's dimensions, in terms of the planning layout and in the way that the building is constructed. The building includes spaces for the industrial processes involved in fish farming, and accommodates areas for administration, visitors and staff. These spaces are situated along the southern facade, providing the best views of the lake and the mountains. The entrance to the building is a double-height space covered in timber cladding, opened to the exterior with double-height windows. The internal corridor of the first floor acts as an observation platform overlooking the industrial processes. The traditional idea of the industrial shed is transformed by the addition of staggered openings, controlling the light so as not to affect the delicate fish farming processes. Made of galvanized steel prefabricated off-site and anchored into a concrete plinth, the structure is externally covered by slate tiles – similar to the traditional cladding technique characteristic of the south of Chile which uses timber shingles. This construction technique creates a structure similar to that of fish skin, and the overlapping sections of the building mimic this idea on a larger scale.

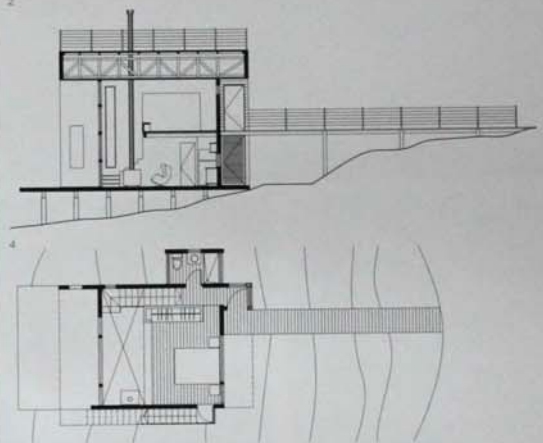
- 1 View from north
- 2 South facade
- 3 Detail of south facade showing slate tiles
- 4 Production area
- 5 Section through building
- 6 Ground-floor site plan

Client Confidential
Area 2,957 m²/31,829 sq ft
Cost US\$4,512,700
Coordinates -41.0124 -72.6934

1034	Chonchi, Chile	Tarahuin House	Ramirez-Moietto Arquitectos Asociados	2004 RES		
1035	Puerto Natales, Chile	Indigo Patagonia Hotel	Sebastian Irazaval Arquitectos	2007 TOU	1019 RES. Santiago, Chile	1026 RES. Santiago, Chile

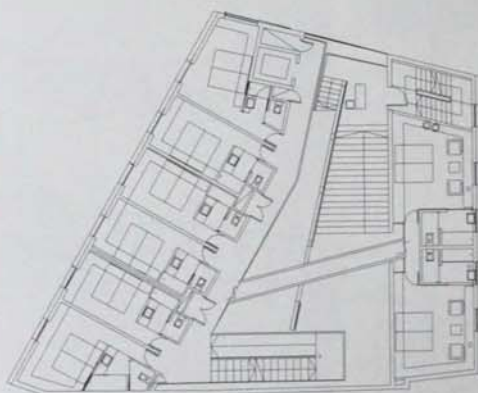


1034 Accessible only by boat, Tarahuin House is a holiday lodge appearing as a compact pavilion set deep in the dense forest surrounding Tarahuin Lake, on the southern island of Chiloé. Situated at the midpoint of a wooded mountain slope, the building adjusts to the topography of its location by using external columns to sustain a horizontal platform upon which the house stands. The building is entirely made of the wood of native Chilean species. Interior linings are of mahoe wood, a tree native to these sub-Antarctic regions. Larch wood clads the exterior, and the structure uses wood of the cinnamon tree. The entrance to the building is via a wooden bridge which ends in an open porch. This house is a two-floor structure, with a double-height living room and bedroom on the first floor adjacent to the entrance. A large window looks into the densely spaced trunks of the surrounding myrtle trees. An exterior steel stairway with open treads provides access to a roof terrace from the ground level. Some of the elements composing the building, such as the characteristic section of the double-height living room, the external columns or piloti, the exterior staircase and the roof terrace, give the Tarahuin House a modernist feeling. This formal quality contrasts with the traditional timber construction of the wooden shingles covering the entire building and the variety of windows responding to the different sizes and uses of the internal spaces.



- 1 View from northwest
- 2 Exterior view of steel stairs to roof terrace
- 3 Interior view
- 4 Section through building
- 5 First-floor plan

Client
Confidential
Area
56 m²/603 sq ft
Cost
US\$30,188
Coordinates
-42.7050 -73.7372



1035 This six-storey boutique hotel sits at the water's edge of Puerto Natales, a town deep in Patagonia. The remote settlement is a common stopover for visitors to the nearby Torres del Paine National Park. Picking up cues from the local vernacular architecture around it, the skin of the hotel's front facade is composed of corrugated stainless steel, while its other sides are built from pine timber. The adjoining restaurant occupies what was once a traditional shingled house. Graphic art indicates the hotel's name, along with its floor levels and geographical coordinates. Despite the simplicity of the hotel's exterior, the interior is a diverse series of spaces. A central wedge-shaped atrium carves out a void within the building, with footbridges and ramps crossing the space, staggered at different levels and angles. The hotel does not have an lift, so guests make their way between floors on a steel staircase next to the atrium. The interior is lined with wood and cotton materials with a neutral colour palette. Parts of the walls are striated with vertical strips of eucalyptus wood, and hammocks hang at

various points in the public area. The sixth floor contains a spa, differentiated from the floors below by its black corrugated steel enclosure. In this area are three angular pine decks with hot pools and breathtaking views out to the fjords in the distance.

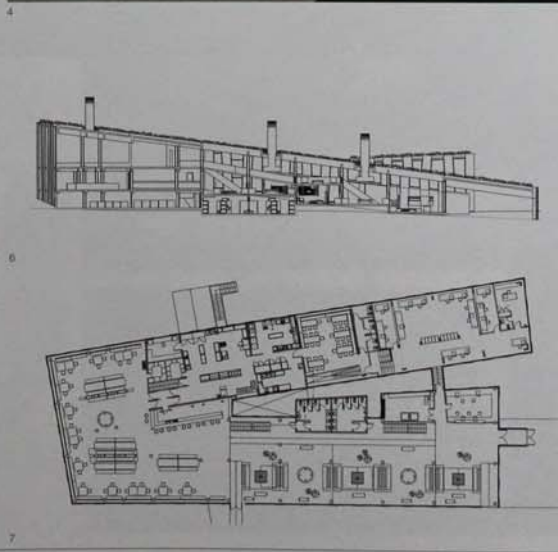
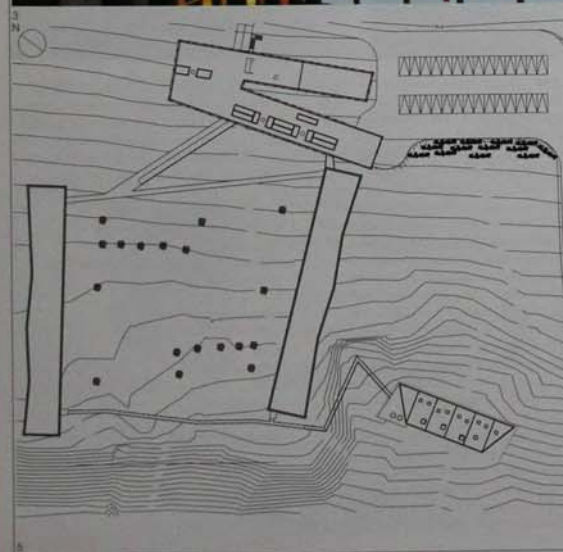
- 1 Front facade from street
- 2 Pine decks in sixth-floor spa
- 3 Lounge and restaurant interior
- 4 Bridges and ramps in central atrium
- 5 Ground-floor plan

Client
Confidential
Area
1,800 m²/19,375 sq ft
Cost
US\$4,000,000
Coordinates
-51.7325 -72.5050



1036 Hotel Remota can be found at the edge of a small town, set in a striking landscape of vast scale near the southern tip of South America. The hotel, whose name refers to its distance from any centre of civilization, is a complex of three buildings connected by timber-frame corridors and weatherproof shortcuts. These structures form the limits of a sloped grass courtyard with views toward the Fjord of Last Hope. Insulating the buildings from the harsh weather conditions is an important part of the design. The buildings are constructed of waterproof plywood panels with an 0.3 m (1 ft) -thick polyurethane insulation layer over a reinforced concrete frame. A synthetic asphalt membrane gives protection from rain and wind. The roofs are planted with native wild grasses to provide thermal insulation. Each building's facade is articulated by a rhythmical repetition of slightly askew vertical elements with glazing between them, evoking vernacular timber construction. The main building, at the highest point of the site, is a two-wing structure containing the lobby, restaurant, meeting room, bar and general service areas. These spaces are dispersed over several levels which respond to the geometry of the building's sloping roof. The 72 guestrooms are in the two adjacent buildings. Spot Remota, an independent structure at one edge of the site, houses a swimming pool and sauna.

- 1 Main building looking towards Fjord of Last Hope
- 2 Turf roofs
- 3 Interior of Spot Remota
- 4 View of lounge area
- 5 Site plan
- 6 Section through main building
- 7 Ground-floor plan



Client
Inmobiliaria Mares del Sur limitada
Area
5,213 m²/56,112 sq ft
Cost
US\$6,000,000
Coordinates
-51.7028 -72.4847

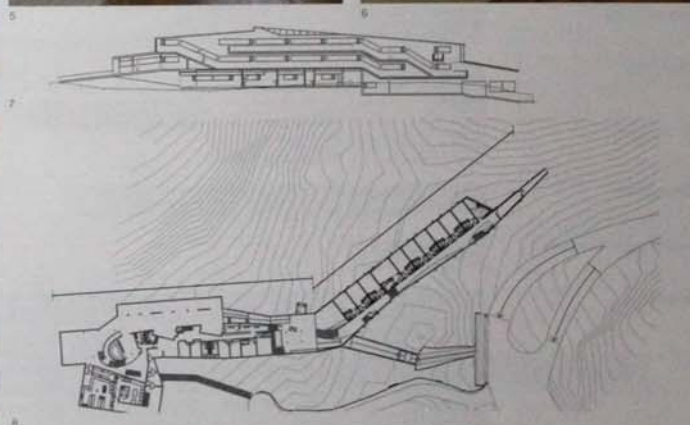


1037 This building, located in the Torres del Paine National Park in Chilean Patagonia, is an extension to an existing hotel originally designed by the same architect ten years ago. The project has two main elements: a new entrance structure and a new wing for the hotel. The materials and form of the extension are derived from the original hotel design, and the white painted timber cladding gives the building a distinctive presence in the empty landscape that surrounds it. The building's design makes reference to the human scale, in contrast to the vast scale of the surrounding landscape of the Andes and the nearby Lake Pehoe. This approach is especially apparent in the spatial organization of the timber-lined interior spaces. The timber used includes pine, and local Patagonian lenga wood. The structure is organized into two main elements which connect to the main hotel building – this smaller is long and thin, and is constructed of stone, concrete and timber. It contains a long ramp leading from the main level of the hotel down to the car park. This structure also connects the main hotel building with the larger of the new structures, which is a wing of guest rooms organized over three levels. These form terraces that end in a ramp to the ground, taking advantage of the natural slope of the site to dramatic effect.



- 1 View of main facade
- 2 Steps up from car park
- 3 Winter view of building
- 4 Timber-lined circulation space
- 5 View into lobby from corridor
- 6 Timber-lined staircase and corridor
- 7 Section through building
- 8 First-floor plan

Client
Explora S.A.
Area
1,600 m²/17,220 sq ft
Cost
US\$1,200,000
Coordinates
-51.1161 -72.9917



Building Types Recreation Buildings continued

Leisure Facilities	0296 Cabin Nordmarka, Oslo, Norway, Jarmond / Vagnnes, 2004	0341 Conference and Holiday Facility, Vuokatti, Finland, Jukka Koivula, 2003	0437 Recreation Centre, Sint-Jan-in-Eremo, Belgium, Coosee & Goris, 2008	0567 Bad Aibling Thermal Spa, Bad Aibling, Germany, Bensch, 2007	0612 Casino Lugano, Lugano, Switzerland, Luca Gazzaniga Architeti, 2003	0657 Terme Meran Spa, Meran, Italy, Matteo Thun & Partners, 2005	0659 Lakeside Baths, Caldero, Italy, The Next ENTERPRISE, 2006	0669 Terminal, Cultural and First Aid Centre, Italy, C+S Associati, 2004
Parks	0128 Manager's Pavilion, Jinhua, Zhejiang, China, Buchner Bründler, 2007	0143 Dako Theme Park, Paju, South Korea, Choi, Cho and Shiade, 2004	0260 Sentul Park, Kuala Lumpur, Malaysia, Seksan Design, 2004	0369 The Savill Building Park, Barcelona, Spain, FOA, 2004	0491 Southeast Coastal Park, Barcelona, Spain, FOA, 2004	0630 Olympic Sculpture Park, Seattle, WA, USA, Weiss/Mannfred, 2007	0930 Technology Park, Mexico City, Mexico, Mario Schjetman, 2005	0969 Orchard House, Medellin, Colombia, Plan B with JPHCR, 2006

Religious Buildings

Cathedral	0849 Our Lady of the Angels Cathedral, Los Angeles, CA, USA, Rafael Moneo, 2002	0288 Churchyard Offices for Gufunes, Reykjavik, Iceland, Arkibulum, 2007	0590 Funeral Building, Zurich, Switzerland, Bosshard Vaquer, 2003	0648 Cemetery, Voghera, Italy, Antonio Mestrolari, 2003	0678 Ortona Cemetery, Ortona, Italy, Giovanni Vaccarini Architeti, 2006	0731 Funerary Hall, Novo Mesto, Slovenia, Ales Vodopivec, 2001	0742 Cemetery of Christ the King, Zagreb, Croatia, Rusan Arhitektura, 2006	
Chapels	0025 Centre for Christianity and Culture, ACT, Australia, Bligh Voller Nield, 2004	0041 Private Chapel, New Zealand, South Pacific Architecture, 2003	0174 Sefre Chapel, Kobe, Hyogo Pref., Japan, Ryuchi Aizawa, 2005	0178 White Chapel, Osaka, Japan, Jun Aoki & Associates, 2006	0278 Chapel, Indonesia, Tonjon PT Dwilgung Mandanjaya, 2006	0343 St Henry's Ecumenical Art Chapel, Turku, Finland, Sakula Architects, 2005	0537 Brother Clauis Chapel, Mechernich, Germany, Peter Zumthor, 2007	0725 Orthodox Chapel, Bucharest, Romania, STARH, 2005
Churches	0340 Kärnkärnkä Church, Kärnkärnkä, Finland, Lasse Hiramilla, 2004	0346 Laajasalo Church, Finland, Kari Järvinen and Merja Nieminen, 2003	0347 Pakka Church, Helsinki, Finland, Juha Leiviska, 2002	0415 Dutch Reformed Church, Rotterdam, Claus en Kaan Architecten, 2006	0467 Firminy Church, Firminy, France, Le Corbusier + Oubrière, 2006	0557 Church, Freiburg, Germany, Kister, Schethauer, Gross, 2004	0568 St Peter's Church, Wenzbach, Germany, Brückner & Brückner, 2003	0655 Church and Pastoral Centre, Seattle, Italy, Mario Botta, 2004
Crematoria	0186 'Meiso no Mori' Crematorium, Gifu Pref., Japan, Toyoi Ito, 2006	0973 Rituals Crematorium, Guerne, Colombia, Uribe de Bedout, 2005	0043 Protestant Retreat, Kilaheston, CT, Tipperary, Ireland, Bates Maher, 2005	0295 Tautra Cistercian Monastery, Tautra, Norway, Jensen & Skoldvin, 2006	0701 Monastery of Our Lady, Touzin, Czech Republic, John Pawson, 2004	0204 Ayyashah Mosque, Singapore, Singapore, Forum Architects, 2004	0267 Al Makminin Mosque, Singapore, Singapore, Forum Architects, 2006	0277 Arayyan Mosque, Surabaya, Indonesia, Djuhara-Djuhara, 2003
Schools	0564 Jewish Centre, München, Germany, Wandel Hoeller Lorch, 2007	0881 Holy Rosary Catholic Church Complex, St Amant, LA, USA, Trahan, 2004	0704 Former Smichov Synagogue, Praha, Czech Republic, Znamensky, 2004	0080 Shiv Temple, Shirdi, Maharashtra, India, Gansep Fadnis, 2007	0180 White Temple, Nantán, Kyoto Pref. Japan, Takashi Yamaguchi, 2000			
Temples								

Residential Buildings

Multiple Housing	0008 Suidmeik Resort, Mount Beauty, VIC, Australia, Grant Aron Architects, 2008	0049 David Studio, Seoul, South Korea, ARCHILUM, 2004	0333 VM Houses, København, Denmark, BIG / OS Architects, 2003	0414 Bloembollenhof 46 Village Houses, Netherlands, S333, 2003	0427 Jangank Utrecht, Netherlands, Macconero Lavington Architects, 2001	0594 Terrace Housing, Aachen, Switzerland, P+2 a Eckert Eckert, 2005	0660 Volkenshaus House, Meran, Italy, Holzbau ZT, 2003	0715 Shingle House, Krakow, Poland, mRoomStudio, 2002	0864 Denver Museum Residences, Denver, CO, USA, Daniel Libeskind, 2000	0868 One Two Townhouse, Houston, TX, USA, F+U Architects de Mestl, 2007	0300 150 Apartment Building, Sydney, NSW, Australia, Ian Moore, 2003	0154 Pan Gyo Apartment Building, Seoul, South Korea, Wilmitte, 2005	0336 Gemini Residence, København, Denmark, MVRDV with JUV, 2005	0417 Pyramid Building, Amsterdam, Netherlands, Sotters Van Elderen, 2006	0497 Sanchinaro Meador Apartments, Madrid, Spain, MVRDV, 2005	0601 Chesa Futura, St Moritz, Engadine, Switzerland, Foster + Partners, 2004	0662 Tetra House, San Candido, Italy, Plasma Studio, 2009	0728 Apartment House, Gradzka, Lublana, Slovenia, S333, 2005	0910 50 Gramercy Park North, New York, USA, John Pawson, 2007	0937 Horacio 835, Mexico City, Mexico, Bred Brod Architects, 2006	0060 IBS Apartment Building, Beirut, Lebanon, Bernard Khoury/DWS, 2006	0107 Nagoya Apartment Building, Aichi Pref., Japan, Klein Dytham, 2004	0363 Accordia Sky Houses, Cambridge, England, UK, Accordia Brooks, 2005	0418 Siodam Mixed-use Building, Amsterdam, Netherlands, MVRDV, 2002	0531 AJ99 - Residential Building, Funchal, Madeira, Portugal, Paulo David, 2005	0639 Townhouse, Mookva, Russian Fed., Delugan Meisel, 2001	0684 Aulore Namal Housing, Kaunas, Lithuania, 4 Plus architects, 2006	0749 Double Residence in Papagou, Athens, Greece, Niko Kriem, 2005	0912 Perry Street and Charles Street, New York, USA, Richard Meier, 2007	0942 Housing at 13 de Septiembre, Mexico City, Mexico, JSJ, 2007	0089 Dormitory for Pakko Ltd Factory, Ashulia, Savar, Bangladesh, ArCon, 2005	0211 Grains Shimomago, Tokyo, Japan, Koyma + Akamatsu/CAI, 2007	0364 Accordia Housing, Cambridge, England, UK, Felicia Clegg Bradley, 2005	0420 Uberg Block 5, Netherlands, van Gelderen/ELW Arons Geelstuij, 2006	0549 Apartment Block, Berlin, Germany, Heide Von Beckerath Alberts, 2005	0677 Spratton Vado-AI Housing, Wien, Austria, Zaha Hadid Architects, 2005	0691 Residential Building, Moscow, Russian Fed., Project Megaron, 2003	0757 Levitt Loft, Istanbul, Turkey, Tapanlioglu, 2007	0914 40 Bond Apartment Building, New York, USA, Herzog & de Meuron, 2007	0966 Condominium, Brazil, Arquilogos Cooperantes, 2007	0099 Dormitory for Pakko Ltd Factory, Ashulia, Savar, Bangladesh, ArCon, 2005	0224 Public Housing for the Elderly, Shimizu, Japan, ADH Architects, 2003	0365 Accordia, Cambridge, England, UK, Macconero Lavington Architects, 2006	0421 Ulburg Block 4, Netherlands, Macconero Lavington Architects, 2004	0551 Parkside Apartments, Berlin, Germany, Heide Von Beckerath Alberts, 2005	0692 Dwelling complex, Burkovsky Lane, Moscow, Russian Fed., Skuratov, 2004	0780 Prainha House, Praia, Cape Verde, Studio Anover, 2003	0916 Blue Residential Tower, New York, USA, Bernard Tschumi, 2007	0113 Moma Apartment Building, Beijing, China, Baumschlager+Eberle, 2005	0224 Housing in Trondheim, Norway, Brendland & Kristoffersen, 2005	0393 Peabody Housing, London, England, UK, Ach Sakula Architects, 2004	0422 Care Centre, Berkenstedt, Netherlands, Dick van Gemenen, 2007	0583 Architects' and Artists' Apartments, Switzerland, Andreas Fuhrmann, 2003	0643 Residential high-rise Wiesenberg, Wien, Austria, Coop Himmel(b)au, 2004	0693 Copper House, Moscow, Russian Fed., Skuratov, 2004	0845 Habitat 825, Los Angeles, CA, USA, Lorcan BudenPartners, 2004	0933 Amsterdam 25, Mexico City, Mexico, Taller 13 Arquitectos, 2006	0117 Jian Wai SOHO, China, Riken Yamamoto & Field Shop, 2005	0309 Arvot Housing Project, Oslo, Norway, Jensen & Skoldvin, 2007	0405 Two Up-Two Down Housing, Dublin, Ireland, de Paor Architects, 2005	0423 The Spinhuis, Huizen, Netherlands, Neutlings Reijdt, 2003	0587 Apartment House, Zurich, Switzerland, Christian Kerez, 2003	0646 Olympic Residential Building, Torino, Italy, Diener & Diener Architekten, 2006	0700 Apartment Building, Russian Fed., Pestov and Popov, 2003	0858 Habitat 825, Los Angeles, CA, USA, Lorcan BudenPartners, 2004	0934 AR 58 Apartments, Mexico City, Mexico, Delekamp Arquitectos, 2002	0135 Mangrove West Coast Apartment Building, Chania, Greece, 2005	0412 2 Apartments, Groningen, Netherlands, Tony Fretton, 2001	0426 Grienden Urban Villas, Futershoek, Netherlands, Big Stadsontwerp, 2004	0591 Wissensstrasse, Switzerland, Knaplekovic & Fickert, 2005	0652 Housing Nuovo Pirella, Milano, Italy, Ciro Zucchi Architeti, 2008	0104 Airport House, Czech Republic, AB9, 2003	0658 Leloma 5 Housing, Scottsdale, AZ, USA, Will BordenPartners, 2004	0936 Calderon de la Barca Apartments, Mexico City, Mexico, BGP, 2005
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Single Houses

0001 Retreat at Cap Du Volleger, Kangaroo Island, Australia, Tropp, 2003	0023 Oak House, Somers, VIC, Australia, Stephen Johnson Architects, 2005	0045 Huges/Kingwaua House, Auckland, New Zealand, Andrew Lister, 2001	0066 Elvich, Rembrandt, Dubai, United Arab Emirates, Steven Ehrlich, 2006	0105 Cardener House, Yangon, China, Antonio Chessa-Piccardi, 2002	0115 Second Plate House, Fukushima, Japan, Hirokiyuki Arita - Arita Hiroki, 2004	0177 Roof House, Hattens, Kanagawa Pref., Japan, Tetsuo, 2004	0210 Gae House, Tokyo, Japan, Aisler Bow-Wow, 2005	0235 Ota House, Ota, Japan, Koyma + Akamatsu/CAI, 2002	0263 Safari Roof House, Petaling Jaya, Malaysia, small projects, 2006	0286 E20 House, Gar jabar, Iceland, Pj Arkitektar, 2004	0345 Gastropod House, Espoo, Finland, Ovi Kosken Architects, 2006	0430 De Witzak House, Zutphen, Netherlands, SEARCH, 2004	0512 JC House, Vilar das Azenhas, Portugal, Jose Carvalho Araujo, 2006	0524 House on the Coast, Litoral Alentejo, Portugal, Aires Mateus, 2003	0606 Red House, Aconca, Switzerland, Thomas Redtweil, 2007	0608 St Joseph House, Oberndorf-Wormen, Austria, Wolfgang Tischpacher, 2007	0687 House at Tarsana, Russian Fed., Bureau Alexander Brodsky, 2006	0711 House with a Studio, Brno, Czech Republic, Fiske Architects, 2005	0732 House D. Valtieri, Slovenia, Seder Vajc, 2006	0758 'O' House, Bodrum, Turkey, Ergonoglu & Calisir, 2005	0783 Bessu Condo, Cape Town, South Africa, Metropole, 2004	0003 Wheatheaf House, Daylesford, VIC, Australia, Tropp, 2003	0028 Martin Weber House, Mittagong, Australia, Alex Pittag & Associates, 2005	0046 Herne Bay House, Auckland, New Zealand, Stevens Lawson, 2004	0070 Darvish Residence, Nur, Mazandran, Iran, Farouj Khasaei Parsa, 2004	0100 Bamboo Wall House, Badung, Bali, Indonesia, Kenjo Kurita, 2002	0176 Rooktreehouse 5 House, Kobe, Hyogo Pref., Japan, Shuhei Endo, 2005	0199 Uchi House, Kanagawa Pref., Japan, Hengo Kurita, 2005	0212 O House, Tokyo, Japan, Power Unit Studio, 2004	0238 T - House, Maebashi, Gunma Pref., Japan, Sou Fujuro Architects, 2005	0266 Cliffhanger House, Singapore, Singapore, H.Y.L.A., 2003	0289 Valhalla, Thingeyri, Iceland, Studio Grandt, 2004	0377 Brick House, London, England, UK, Caruso St John, 2005	0433 Villa v2d0, Enschede, Netherlands, Bolles+Wilson, 2003	0515 Tolo House, Vila Real, Portugal, Avelino Leticia Silva, 2004	0532 House, Germany, NRW, Germany, John Pawson, 2003	0607 Koester House, Aconca, Switzerland, Studio Vascio Architects, 2006	0661 House D. Bressanone, Italy, Pausof Architects, 2007	0689 House in Arkhangelskye, Russian Fed., Alexey Kozlov, 2006	0712 Aerial House, Opole, Poland, KWK Pionex, 2005	0736 J2 Family House, Zagreb, Croatia, 3LHD, 2007	0789 Villa Talon, Cotono, Benin, Rolf-Diabat, 2007	0786 Beech House, Pletersberg, South Africa, designerkolp, sep, 2005	0005 Midhurst House, VIC, Australia, Denton Court Marshall, 2007	0027 Spiry House, Point Piper, NSW, Australia, Durston Block, 2003	0040 Samurzi House, Wellington, New Zealand, Mellor Morris, 2004	0077 Evaristo Family House, Raigad, Maharashtra, India, Mahesh Sundar Naik, 2005	0108 Forest House, Badaling, Yangting, China, Studio NASCA, 2003	0181 Himaro House, Osaka, Osaka Pref., Japan, Koyma + Akamatsu/CAI, 2007	0203 House O. Chiba, Chiba Pref., Japan, Sou Fujuro, 2007	0218 House and Atelier Bow-Wow, Tokyo, Japan, Atelier Bow-Wow, 2005	0241 Villa and Gallery in Kanizawa, Japan, Maeda Yamaguchi, 2003	0269 Wind House, Singapore, Singapore, WOH, 2006	0302 Dalaker/Gatta Farmhouse, Rennessay, Norway, Knud Heljerve, 2006	0399 Black Rubber Beach House, Dunnesong, England, UK, Simon Cooper, 2003	0447 Mourans House, Belgium, Etienne Sottsass & Johanna Grawunder, 2001	0518 House in Alentejo, Alentejo, Portugal, Aires Mateus, 2002	0580 House at Blichfeldweg, Switzerland, Christ & Gantenber, 2002	0610 House Lafranchi, Bernat, Switzerland, Giancarlo Piretti, 2005	0673 New Italy Lazzarini Porto Nicole, Italy, Lazzarini Pickering, 2005	0696 Taleksope House, Russian Fed., OOO Totan Kuznembay, 2004	0714 Bokso Left, Gliwica, Poland, HSD9 Heras, 2005	0750 House in Psycho, Greece, Panos, Niko Kriem, 2006	0778 House in Wsch the Sun, Australia, Sasa, Niger, Net Vlak, 2005	0790 House Steenkamp, Pretoria, South Africa, emrod SWARTI, 2005	0018 2Parts House, Elwood, VIC, Australia, BKK Architects, 2003	0033 Holman House, Dover Heights, NSW, Australia, Durston Block, 2003	0051 Wakaputu Basin House, Queenstown, New Zealand, Fearon Hay, 2005	0099 Father's House in Jade Mountains, Xian, Shaanxi, China, MADA s.p.a.m., 2003	0109 Spiri House, Badaling, Yangting, China, Aisler Fung Chang Jun Zhu, 2005	0115 Springtree House, Nagasaki, Shiga Pref., Japan, Kurioy, 2002	0205 C-1 House, Tokyo, Japan, Kurioy, 2005	0221 Small House, Tokyo, Japan, Kazuyoshi Sejima & Associates, 2000	0242 Ring House, Kanazawa, Nagano Pref., Japan, Shigeru Ban, 2005	0270 Cluny Hill, Singapore, Singapore, Bedmar & Shi, 2006	0311 Dragspel House, Arling, Sweden, Thomas Redtweil, 2004	0402 Mirrer House, Co. Leitrim, Ireland, Dominic Keogh Architects, 2006	0449 House in Kerema, Kerema, France, Lacaton & Vassal, 2005	0520 House in Pego, Sotria, Portugal, Siza Vieira, 2007	0593 Single-family House, Switzerland, Burkhalter Burkhalter Burkhalter Sumi, 2005	0611 Nembrini House, San Nazario, Switzerland, Giorgio Bazzani, 2003	0675 C-V House, Guilan, Iran, Giovanni Vaccarini Architeti, 2006	0698 Small Guest Houses, Russian Fed., OOO Totan Kuznembay, 2005	0718 H8 House, Warszawa, Poland, HSD9 Heras, 2005	0782 Two Houses, Athina, Greece, Niko Kriem, 2006	0778 Fagan House, Greece, Panos, Katerina Tsagrida, 2004	0779 Zravoroten House, South Africa, Stefan Antoni Osmundt Tsoen, 2007	0804 Westcott Estate, Johannesburg, South Africa, Sarah Calburn, 2006	0019 Finders House, Morningside, Victoria, VIC, Australia, John Wardle, 2003	0035 Springwater House, Seaford, NSW, Australia, Casey Brown, 2003	0052 House, Tel Aviv, Israel, Yoram Shilo & Yael Ben Aroya, 2007	0062 Sutcase House, Badaling, Yangting, China, EDCO Design Institute, 2002	0137 Art Farm House, Taipei, Taiwan, xrange, 2005	0192 C-2 House, Minamitsuru, Yamansashi Pref., Japan, Kurioy, 2005	0206 C House, Tokyo, Japan, Jun Aoki & Associates, 2000	0224 House SH, Tokyo, Japan, NAP Architects, 2005	0243 SN House, Kanuzawa, Nagano Pref., Japan, ADH Shigeru Ban, 2005	0273 0696vii Patra Kuningan House, Jakarta, Indonesia, Andramanti, 2006	0315 House K. Stockholm, Sweden, Thom & Videgard Warghild, 2004	0408 Richmond Place, Dublin, Ireland, Boyd Claude Silvestri, 2005	0422 De Bus House, Madrid, Spain, Alberto Campo Bazza, 2000	0521 Azeitilo House, Aveiro, Portugal, Miguel Belezas, 2005	0604 House in Mogno, Vallelunga, Switzerland, Giovanni Luigi Dazio, 2006	0619 Green House, Feiskirk, Vorarlberg, Austria, Hans-Troy, 2007	0680 Single-family House, Kiangsu, Estonia, Muri & Pene, 2003	0689 Villa in Bercou, Bercou, Czech Republic, HSH Architects, 2004	0727 XKS House, Lublana, Slovenia, Delava Gregoric Arhitekti, 2004	0784 House in Tinos, Tinos, Greece, Panos, Katerina Tsagrida, 2006	0780 St Leon House, Cape Town, South Africa, Stefan Antoni Osmundt Tsoen, 2007	0807 Torcato Residence, Maguto, Mozambique, Jose ABP Forjaz, 2003
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Building Types Residential Buildings continued

Single Houses	<p>0810 House Placido, Mazdu, Mozambique, José NRP Forgas, 2004</p> <p>0817 H1 House, Pacific Palisades, CA, USA, Johnston Marklee, 2004</p> <p>0901 Cube House, Itasca, NY, USA, Simon Ungers with Matthias Attkick, 2001</p> <p>0903 Cima House, Mexico City, Mexico, Taller Arquitectura X, 2005</p> <p>0954 Artful Residence and Studio, Trinidad, Caribbean, Jenifer Smith, 2002</p> <p>0980 House in Brasilia, Brasilia, Brazil, Roy Weinreich, 2002</p> <p>1001 Slice House, Porto Alegre, Brazil, Procter-Roh, 2005</p> <p>1016 House V, San Felipe de Conception, Chile, Eduardo Castillo, 2000</p> <p>1030 Galimero House, Concepcion, Chile, Eduardo Castillo, 2000</p>	<p>0815 Rowan Guest House, Toronto, ON, Canada, Shim Subifire Architects, 2004</p> <p>0830 Solar Umbrella House, Venice, CA, USA, Hugh + Scarpa Architects, 2006</p> <p>0902 Goodman House, Dutchess County, NY, USA, Preston Scott Cohen, 2004</p> <p>0938 Pt 34 House, Mexico City, Mexico, Rokid Architects, 2003</p> <p>0957 O House LIMS, Peru, Benardés & Wainough, 2004</p> <p>0984 Santo Antonio House, São Paulo, Brazil, Eduardo de Oliveira Rosa, 2005</p> <p>1004 Scott House, Maldonado, Uruguay, Diego Montero, 2005</p> <p>1017 San Francisco Lodge, San Esteban, Chile, Cecilia Puga Larraín, 2005</p> <p>1031 Wolf House, San Pedro, Chile, Pizzo van Brinckhaus, 2007</p>	<p>0819 Craven Road Studio, Toronto, ON, Canada, Shim Subifire Architects, 2006</p> <p>0859 Tubar House, Tucson, AZ, USA, Rick Joy Architects, 2005</p> <p>0903 Villa NM, NY, USA, UNStudio, 2007</p> <p>0940 House on a Slope, Mexico City, Mexico, Delisampa Arquitectos, 2003</p> <p>0969 Las Arenas Beach House, Las Arenas, Peru, Javier Artañá Loayza, 2004</p> <p>0986 Architect's House in Iquique, Brazil, Arthur Casas, 2005</p> <p>1006 Ponce House, Buenos Aires, Argentina, Matthias Kutz, 2003</p> <p>1018 M7 Prototype House, Turguim, Chile, Cooperativa UPEI.org, 2003</p> <p>1032 Pirhuico House, Pihueuco, Chile, Alejandro Arenas, 2004</p>	<p>0826 Les Abouas House, QC, Canada, Pierre Tribault, 2003</p> <p>0860 Walsh House, Telluride, CO, USA, John Pawson, 2004</p> <p>0916 Sagapponi House, Southampton, NY, USA, Star Non Architects, 2007</p> <p>0947 Portes Novas House, Playa Ocotal, Costa Rica, Victor Calles, 2005</p> <p>0960 El Marleno Beach House I, José Cusque, Peru, Juvinal Baracco B., 2008</p> <p>0967 House in Ribeiro Preto, Brazil, MABR Arquitectos, 2001</p> <p>1005 Country House, Funes, Argentina, Marzi Suarez, 2008</p> <p>1019 La Reserva House, Santiago, Chile, Sebastián Irujo, 2005</p> <p>1034 Tarehain House, Chonchi, Chile, Ramirez-Motta, 2004</p>	<p>0827 Sliding House, Upper Ryngsburg, Canada, Mackay Lyons + Sweetapple, 2007</p> <p>0865 Whalley Library, Austin, TX, USA, Carlos Jimenez Studio, 2002</p> <p>0921 P16 House, VT, USA, Procter-Roh, 2007</p> <p>0948 Beach Residence, Calicut, Caribbean, OJA + Stern Architects, 2006</p> <p>0961 Ego House, Caracas, Peru, Bertius & Crousse Erucap, Arquitectos X, 2007</p> <p>0989 Romina House and Studio, São Paulo, Brazil, MABR Arquitectos, 2006</p> <p>1009 Paulo House, Rosario, Argentina, Rafael Vjesia, 2003</p> <p>1020 2020 House, Chile, Felipe Azavedo + Francisco Pulido, 2005</p>	<p>0828 Nansa House, Maui, Hawaii Islands, USA, Felix Boveley, 2007</p> <p>0862 Field House, Appleton, WI, USA, Woodell Burnette Architects, 2004</p> <p>0925 Itapua House, Mexico, LAR/Armando Romero, 2007</p> <p>0950 Beach House 2, Caracas, Caribbean, 5th Stern Architects, 2006</p> <p>0962 2 House, Caracas, Erucap, Arquitectos X, 2007</p> <p>0990 Zilinski Habitat House, São Paulo, Brazil, Puzi Witvold, 2004</p> <p>1013 Tachoa House, Villa La Angostura, Argentina, Mariana Kutz, 2007</p> <p>1024 Zegers House, Santiago, Chile, Iñigo y Lehmann Arquitectos, 2009</p>	<p>0829 Delta Shelter, Mazama, WA, USA, Olson Kundig, 2005</p> <p>0863 Spring Place Residence, Burlington, VT, USA, Gardial, 2005</p> <p>0926 Romero House, Querétaro, Mexico, st 103, 2006</p> <p>0951 Delon House, Puerto Rico, Caribbean, Foster + Partners, 2006</p> <p>0963 Ocho House, San Francisco de Quito, Ecuador, Wood and Zapata, 2002</p> <p>0994 Moment House, São Paulo, Brazil, Iay Witvold, 2004</p> <p>1014 Larrain House, Los Rios, Chile, Cecilia Puga Larraín, 2002</p> <p>1025 Via Ajua House, Santiago, Chile, Guillermo Aulán, 2005</p>	<p>0836 Southern California Beach House, Malibu, CA, USA, Howard Mayer, 2001</p> <p>0868 Christian's House, Mason's Bend, IL, USA, Rural Studio, 2006</p> <p>0928 Rio-VI Habitat, Caracas, Venezuela, AFZC, 2006</p> <p>0952 Boves House, St Bartholomew, Caribbean, Walter Chetman, 2007</p> <p>0965 Aristobal House, Cal, Colombia, Ube de Bédout, 2007</p> <p>0999 Do Phieu House, Phung, Brazil, Marco Nagen, 2003</p> <p>1015 Dock House, Cihon, Filipin, 2006</p> <p>1026 Pedro Luis House, Santiago, Chile, Sebastián Irujo, 2005</p>
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Social Housing	<p>0368 Hinton Square Housing, Manchester, England, UK, FAT, 2006</p> <p>0496 Housing in Pradolongo, Madrid, Spain, Wiel Arets Architects, 2007</p> <p>0738 Stanga Housing, Rovinj, Croatia, Helena Pavlic, 2004</p>	<p>0371 Suburban Housing, Slavenage, England, UK, Sergrison Bates, 2003</p> <p>0527 House 2, Wien, Austria, Kriehentz & Frank, 2007</p> <p>0767 Teaching Staff Housing, Burkina Faso, Diébédo Francis Kéré, 2004</p>	<p>0595 Self-Built Housing, Tilbury, England, UK, Sergrison Bates, 2003</p> <p>0627 House 2, Wien, Austria, Kriehentz & Frank, 2007</p> <p>0823 One Voice YWCA, Austin, TX, USA, Peter L. Gluck, 2006</p>	<p>0416 De Looijen - Towers I & II, Netherlands, Wingerder Hovenier, 2006</p> <p>0656 ALERH House for the Elderly, Italy, Buttone and Giorgio Goffi, 2005</p> <p>0861 Affordable Housing, Aspen, CO, USA, Peter L. Gluck, 2006</p>	<p>0441 Social Housing, Schaarbeek, Belgium, Marlo Gazzanti, 2003</p> <p>0722 Sheltered Accommodation, Győr, Hungary, 3h Office, 2003</p>	<p>0464 Houses in Muthouse, Muthouse, France, Lacaton & Vassat, 2005</p> <p>0728 Social Housing, Istra, Slovenia, Ota Artnik, 2006</p>	<p>0493 Carabanchel Housing, Madrid, Spain, FOA, 2007</p> <p>0726 6507 apartments, Ljubljana, Slovenia, Ota Artnik, 2006</p>	<p>0484 66 Dwellings in Carabanchel, Spain, Santiago, Chile, Sebastián Irujo, 2005</p> <p>0734 Social Housing, Krapinsko, Croatia, Leticija and Morana, 2005</p>
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Sports Buildings

Sports Facilities	<p>0037 Human Movement Pavilion, Brisbane, Australia, H3Architects, 2008</p> <p>0739 Sports Hall, Bile, Croatia, 3LHD, 2006</p>	<p>0065 Dubai Aquatics, Dubai, United Arab Emirates, HOK Sport, 2004</p> <p>0850 Minneapolis Rowing Club, Minneapolis, MN, USA, YAA, 2001</p>	<p>0172 Snowflake M Tennis Centre, Mui, Hyogo Pref., Japan, Shuhei Endo, 2007</p> <p>0870 Blessings Golf Clubhouse, Johnson, AR, USA, Marlon Blackwell, 2005</p>	<p>0451 Sports Complex, Ailly-sur-Somme, France, Barthélémy-Girno, 2002</p> <p>0824 Educare Sports Facility, Zapopan, Mexico, TEN Arquitectos, 2001</p>	<p>0502 America's Cup Building, Valencia, Spain, David Chipperfield, 2006</p> <p>0678 TIK Sports Building, Tallinn, Estonia, KOKO Architects, 2007</p>	<p>0682 Gym for Pánu School, Pánu, Estonia, Kivikuu, 2005</p>	<p>0494 66 Dwellings in Carabanchel, Madrid, Spain, Santiago, Chile, Sebastián Irujo, 2005</p>
Stadia	<p>0111 National Stadium, Beijing, China, Herzog & de Meuron, 2007</p> <p>0751 Athina Olympic Sports Complex, Athina, Greece, Santiago Calatrava, 2004</p>	<p>0234 Sai-No-Rumi Dome, Kumagaya, Saitama Pref., Japan, Ishimoto, 2003</p> <p>0856 University of Phoenix Stadium, Glendale, AZ, USA, Eisenman, 2006</p>	<p>0375 Wembley Stadium, London, England, UK, Foster + Partners, 2007</p> <p>0884 Chicago Bears Stadium, Chicago, IL, USA, Wood and Zapata, 2003</p>	<p>0453 Stadium and Archery Range, Nantes, France, Barthélémy-Girno, 2003</p> <p>0953 Kensington Oval, Barbados, Caribbean, Avul Associates, 2007</p>	<p>0478 Nueva Balaisera, Palencia, Spain, Francisco J. Mangado Belouq, 2006</p> <p>0513 Braga Stadium, Monte Castro, Portugal, Souto Moura + Arquitectos, 2003</p>	<p>0566 Allianz Arena, München, Germany, Herzog & de Meuron, 2005</p>	<p>0643 Torino Winter Olympic Ice Hockey Stadium, Torino, Italy, Arata Isozaki, 2006</p>
Swimming Pools	<p>0112 Watercube Swimming Centre, Beijing, China, PTW + GDD + Anup, 2006</p> <p>0211 Catedraladet Complex, Landkrona, Sweden, Wingårdh, 2006</p>	<p>0455 Swimming Pool, Les Ulis, France, Marc Mimram Architects, 2006</p>	<p>0483 Sport Complex, Cornella de Llobregat, Spain, Siza Vieira, 2006</p>	<p>0530 Salinas Swimming Pool, Madeira, Portugal, Paulo Mendes, 2006</p>	<p>0650 Lido on Lake Seggino, Eglio, Italy, Marco Castelletti, 2004</p>	<p>0710 Krani Hora Swimming Pool, Brno, Czech Republic, GRH, 2004</p>	

Tourism Buildings

Hotels	<p>0009 Huski Hotel, Falls Creek, VIC, Australia, Eisenberg Fraser, 2005</p> <p>0134 Galaxy Starward Hotel and Casino, Macao, China, Rocco Design, 2006</p> <p>0600 Wellness Centre, Arosa, Switzerland, Mario Botta, 2006</p> <p>0944 La Purificadora Hotel, Puebla, Mexico, Legorreta + Legorreta, 2007</p>	<p>0211 Moonah Links Lodge, Ingal, VIC, Australia, Hayball Leonard Smart, 2005</p> <p>0910 Poda hotel, Cheju, South Korea, Iamji Jun, 2001</p> <p>0965 Housing at Hans-Jörg Ruch, 2003</p> <p>1036 Indigo Patagonia Hotel, Puerto Natales, Chile, Sebastian Irujo, 2007</p>	<p>0036 Domain Resort, Stradbroke Island, QLD, Australia, Donovan Hill, 2006</p> <p>0253 The Chedi Chiang Mai Hotel, Chiang Mai, Thailand, Kerry Hill Architects, 2005</p> <p>0635 Lohsum Visitor Centre and Hotel, Langensiefen, Austria, Steven Holl, 2005</p> <p>1036 Hotel Remota, Puerto Natales, Chile, German del Sol, 2006</p>	<p>0047 Sky City Grand Hotel, Auckland, New Zealand, Motif Architects, 2004</p> <p>0276 Oasis Hotel, Indonesia, Toronto PT Durrugga Mendiyana, 2002</p> <p>0558 Vigliu Mountain Resort, Lana, Italy, Matteo Tosi + Partners, 2003</p> <p>1037 Hotel Explora, Torres del Paine, Chile, José Cruz Ovalle, 2006</p>	<p>0087 ITC Sonar Bangla, Kolkata, West Bengal, India, Kerry Hill Architects, 2003</p> <p>0299 Hardinger Retreat, Aika, Norway, Saunders Arkitektur, 2002</p> <p>0705 Hotel Josef Prah, Czech Republic, Eva Jiracka Architects, 2002</p>	<p>0082 Amankona Thampi Resort, Thimpu, Bhutan, Kerry Hill Architects, 2005</p> <p>0256 Hilton Tower, Manchester, England, UK, Ian Simpson, 2007</p> <p>0733 Celinka Lodge, Celje, Slovenia, Arkitektura Krulic, 2006</p>	<p>0093 Amankona Gangeth Resort, Wangdi, Bhutan, Kerry Hill Architects, 2005</p> <p>0479 Hotel at Marquis de Riscal, Egozo, Spain, Gehry Partners, 2007</p> <p>0781 Smigla Lodge, South Africa, designworkshop + with Cecile + Boyd, 2003</p>	<p>0688 West Hill, Xian, Shaanxi, China, MADA s.p.a., 2005</p> <p>0484 Hotel Omni, Barcelona, Spain, Capella Garcia Arquitectos, 2003</p> <p>0811 Galvizi Eco Resort, Cape Dagaon, Mozambique, Colum & Highneys, 2005</p>
Tourist Attractions	<p>0007 Maree Visitor Centre, VIC, Australia, Gregory Burgess, 2006</p> <p>0298 Borgund Stave Church Visitors Centre, Lofan, Norway, Akim/Lantto, 2005</p>	<p>0040 Peppermint Bay Visitor Centre, Peppermint Bay, TAS, Australia, Terrok, 2003</p> <p>0759 Ministry Model Park, Antalya, Turkey, Emre Arolat Architects, 2004</p>	<p>0188 Kitajo Forest 'View Tube', Aichi Pref., Japan, Kitajawara, 2005</p> <p>0774 Saint Catherine Visitor Centre, Egypt, ADAPT, 2003</p>	<p>0259 Boh Visitor Centre, Cameron Highlands, Malaysia, pdesign, 2005</p> <p>0794 Sterkfontein Visitor Centre, South Africa, GAPP, 2005</p>	<p>0265 Entrance to Zoological Gardens, Singapore, Kerry Hill Architects, 2003</p> <p>0795 Maropeng Visitor Centre, Sterkfontein, South Africa, GAPP, 2005</p>	<p>0292 National Tourist Routes, Skarpvæn + Gledwin, Norway, 70°N, 2005</p> <p>0898 First River Quarries, Albany, GA, USA, Antoine Predock, 2004</p>	<p>0293 National Tourist Routes, Gunnar + Torvaldshaus, Norway, 70°N, 2005</p>	<p>0297 Aurland Lookout, Aurland, Norway, Saunders Arkitektur, 2006</p>

Transportation Buildings

Airports	<p>0029 Qantas First Class Lounge, Sydney, Australia, Woods Bagot, 2006</p>	<p>0055 Terminal 3 Ben Gurion International Airport, Tel Aviv, Israel, Moshe Safdie, 2004</p>	<p>0120 Beijing Capital Airport, Beijing, China, Foster + Partners, 2008</p>	<p>0271 Changi Airport, Singapore, Swinone, Ovinge & Merrill, 2007</p>	<p>0313 Arlanda Airport, Stockholm, Sweden, KHR Arkitektur, 2002</p>	<p>0372 Heathrow Terminal 5, London, England, UK, Rogers Stirk Harbour, 2008</p>	<p>0498 Terminal 4, Barajas Airport, Madrid, Spain, Richard Rogers, 2006</p>	
Boat Pier	<p>0202 Yokohama International Port Terminal, Kanagawa Pref., Japan, FOA, 2002</p>							
Bus Stations	<p>0481 Intermodal Station, Zaragoza, Spain, Carlos Ferrater, 2004</p>	<p>0500 Casar de Cáceres Bus Station, Cáceres, Spain, Justo Garcia Rubio, 2003</p>	<p>0582 Bus Terminal, Twickenham, Switzerland, Knapkiewicz & Fickert, 2006</p>	<p>0799 Bangwaith Transport Interchange, South Africa, Urban Solutions, 2007</p>	<p>0988 Lapa Bus Terminal, São Paulo, Brazil, Nucleo de Arquitectura, 2003</p>			
Cable Cars	<p>0599 Bergbahn Arosa Chairlift, Arosa, Switzerland, Bearth & Deplazes, 2001</p>	<p>0628 Gatzgrubner Lower Terminal, St Anton, Tyrol, Switzerland, Diendl, 2006</p>	<p>0832 Portland Aerial Tram, Portland, OR, USA, aggs, 2007</p>					
Port Facilities	<p>0171 Naoshima Ferry Terminal, Naoshima, Kagawa Pref., Japan, SANAA, 2005</p>	<p>0173 The Meridian Line, Kaohsiung, Taiwan, Ware Rishi + K., 2003</p>	<p>0301 Roppeid Ferry Terminal, Suisai, Norway, Jensen & Skjott, 2009</p>	<p>0624 Rohrer Port Building, Vörlbach, Austria, Baumhager-Derle, 2000</p>				
Railways	<p>0012 Southern Cross Station, Melbourne, VIC, Australia, Grimshaw, 2007</p>	<p>0095 Utsira Railway Station, Tibet, China Architecture Design & Research, 2006</p>	<p>0233 Saitama Shin-Toshin Station, Saitama, Japan, Edward Suzuki, 2000</p>	<p>0164 Tenjin Minami Subway Station, Fukuoka, Japan, Shohei Yoh, 2009</p>	<p>0578 Basel Train Station, Basel, Switzerland, Cruz y Ortiz Arquitectos, 2007</p>	<p>0629 Nordpark Cable Railway, Innsbruck, Austria, Zahra Handl Architects, 2007</p>		

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Note: Principals and project team members are listed in practice order

Building Location	Building Number	Architect Date of completion	Principals, Project Team	Building Number	Architect Date of completion	Principals, Project Team
				All Pingod School Al, Tibet	0094	Limited Design, NENO Design, MIMA Design 2005 Principal Hui Wang (b1969) Project Team Changping Dao
				Alice H Cook House Ithaca, NY, USA	0900	Kieran Timberlake Associates 2004 Principals Stephen Kieran (b1951, USA), James Timberlake (b1954, USA) Project Team Amelia Foresta , Peter Vieira , David Riz , Jules Dingler , Mark Sanderson , Jeff Goldstein , Andrea Quilici , Sam Robinson , Kate Czernob , Chris Zuckerman , Anne Rodener , Ryan Bolom , Linh Tran , Chris Piffner , Jeanne Aquino , Andrew Evans
066win Patra Kuningan Jakarta, Indonesia	0273	Andriamatin 2006	Principals Andra Matin (b1962, Bandung, Indonesia), Avlanti Armand (b1969, Jakarta, Indonesia) Project Team Ranida Leman , Astrid Susanti			
1028 Natoma Street San Francisco, CA, USA	0834	Stanley Saitowitz/ Natoma Architects 2006	Principal Stanley Saitowitz (b1949) Project Team Neil Kaye , Alan Tse , John Winder	Alice Smith International School Kuala Lumpur, Malaysia	0261	Tensegrity 2003 Principal Joseph Khoo (b1959, Ipoh, Malaysia) Project Team R Rajni , G Muruguch
104 Caochangdi Beijing, China	0119	FAKE Design 2009	Principal Ai Weiwei (b1957, Beijing, China) Project Team Liu Hongzhong , Jiang Zhan Zhan	Allianz Arena München, Germany	0566	Herzog & de Meuron 2005 Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Grethenbach, Switzerland) Project Team Tim Hupe , Andreas Beier , Felix Beyreuther , Sven Bettau , Jean-Claude Catabert , Georgios Chalkias , Gregor Dietrich , Alex Fritzenak , Kajsa Frielandt , Eric Frisch , Martin Fröhlich , Hans Gruber , Nicola Hogg , Roman Harbaum , Claudia von Hesser , Uta Kamp , Sebastian Koch , Sebastian Messmann , Christoph Meuz , Kai Merkert , Beatriz Noves Salto , Matthias Pektor , Daniel Resch , Roland Rössmeier , Christoph Röttiger , Christoph Schuchardt , Christian Schürle , Beate Semprich , Elia Spandri , Tobias Winkelmann , Christian Zerris
115 Studios for Cirque du Soleil Montreal, QC, Canada	0821	Les Architectes FABG 2003	Principal Eric Gauthier (b1960, Québec, Canada) Project Team André Lavioie , Dominik Potvin , François Verville	Alison Concert Hall and Science Park Sonderborg, Denmark	0328	3XN 2007 Principals Kim Herforth Nielsen (b1954, Sønderborg, Denmark), Bo Boje Larsen (b1951, København, Denmark), Kim Christiansen (b1962, Høstede, Denmark), Michael Kruse (b1971, Aarhus, Denmark), Jan Armandsen (b1972, Åsborg, Denmark) Project Team Anne Mikkelsen , Rasmus Holm , Carsten Olsen , Lars Povlsen , Lars Kjertrup , Mette Baunp , Lars Gylling , Michael Kruse
150 Apartment Building Sydney, NSW, Australia	0030	Ian Moore Architects 2003	Principal Ian Moore (b1958, Warkworth, New Zealand) Project Team Will Fung , Tina Engelen , Penny Fuller , Sean Radford , Catherine Martin , Stephen Collier , Nick Solomon	Amankora Gangtey Tourist Resort Wangdi, Bhutan	0093	Kerry Hill Architects 2005 Principal Kerry Hill (b1943, Perth, WA, Australia) Project Team Tanuj Goenka , Ujjwala Naik-Goenka , Albano Daminato
2 Apartments Groningen, Netherlands	0412	Tony Fretton Architects 2001	Principals Tony Fretton (b1945, London, England, UK), Jim McKinney (b1969) Project Team Matt Barton , Lee van Helden , Warner Snippe , Rodolph Bonstra	Amankora Thimpu Tourist Resort Thimpu, Bhutan	0092	Kerry Hill Architects 2005 Principal Kerry Hill (b1943, Perth, WA, Australia) Project Team Tanuj Goenka , Ujjwala Naik-Goenka , Albano Daminato
20x20 House Catera de Tango, Chile	1020	Felipe Assadi + Francisca Pulido 2005	Principals Felipe Assadi (b1971, Santiago, Chile), Francisca Pulido (b1971, Punta Arenas, Chile) Project Team Information not released	America's Cup Building Valencia, Spain	0502	David Chipperfield Architects 2006 Principal David Chipperfield (b1953, London, England, UK) Project Team Melissa Johnston , Jochem Giermes , Andrew Phillips , Marco de Battista , Mija Giebler , Regina Gruber , David Gutman
21st Century Museum of Contemporary Art Kanazawa, Japan	0247	SANAA 2004	Principals Kazuyo Sejima (b1956, Ibaraki Prefecture, Japan), Ryue Nishizawa (b1966, Tokyo, Japan) Project Team Toohiro Yoshimura , Yoshitomo Kojima , Koichiro Takemori , Kanako Kawashima , Tetsuo Onoko , Shoko Fukaya , Mizuki Imamura , Nacki Hort , Junya Ishigami , Erika Hidaka , Keizo Eki	Amneth International UK Offices London, England, UK	0387	Wetherford Watson Mann/Gregori Chiarotti 2005 Principals Stephen Wetherford (b1967, Stourbridge, England, UK), Christopher Watson (b1966, Buxton, England, UK), William Mann (b1966, Tynewydd, England, UK), Nello Gregori (b1961, London, England, UK), Paolo Chiarotti (b1970, Lecco, Italy) Project Team Julia Hartmann , Sam Braugham , Charlotte Kokken , Ben Green , Jonathan Dawes , Miriam Mohs , Fumi Kato , Yuki Ko
2Parts House Ewwood, VIC, Australia	0018	BKK Architects 2003	Principals Tim Black (b1969, Melbourne, VIC, Australia), Simon Knott (b1969, Melbourne, VIC, Australia) Project Team Rory Hyde , Amrita Mahindro , Ben Kluger	Amsterdam 253 Apartments Mexico City, Mexico	0933	Taller 13 Arquitectos 2006 Principals Elias Cattan (b1979, Mexico City, Mexico), Patricio Guerrero (b1976, Monterrey, NL, Mexico) Project Team Rafael Ayala , José Antonio Flores , Ima Ayala , Ernesto Durías , Ruben Coxca , David Larrubne , Alejandro Rosas , Isaac Abadi , Pedro Hurtado
30 Finsbury Square Office Building London, England, UK	0386	Eric Parry Architects 2002	Principals Eric Parry (b1952, Kuwait City, Kuwait), Nick Jackson (b1964), Robert Kennett (b1964) Project Team Merit Claussen , Suzanna Miller , Jan Lohrs , Neil Mathews , Phil Clarke , Taro Tsuruta	Amusement Park Rosario, Argentina	1010	Rafael Iglesia (b1952, Concordia, Entre Rios, Argentina) Project Team J Dipello 2003
30 St Mary Axe Office Building London, England, UK	0385	Foster + Partners 2004	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Stefan Behling , Grant Brooker , Michael Gentz , Rob Harrison , Paul Kalkhoven , Robin Partington , Paul Scott , Ken Shuttleworth , Hugh Whitehead , Francis Ash , Tim O'Rourke , Gamma Basra , Jason Parker , Geoff Bee , Ben Puddy , Ake Behrens , Simon Reed , Ian Bogie , Narinder Sagoo , Thomas Brune , Sebastian Schoell , Julian Cross , Michael Sehmödder , Joeff Davenport , John Small , Ben Dobbin , Robbie Turner , Chris Kallian , Niel Vandenstee , Jürgen Küppers , John Walden , Paul Leadbeater , Tim Walpole-Walsh , Stuart Milne , Richard Wotton , Jacob Nerlov , Helen Vabsey	Anthropology Dos Lagos Corona, CA, USA	0852	WORK Architecture Company 2007 Principals Amale Andraos (b1973, Beirut, Lebanon), Dan Wood (b1967, Michigan, USA) Project Team Sam Dufaux , Rebecca Saterlee , Christo Logan
3555 Commercial Building Culver City, CA, USA	0839	Eric Owen Moss Architects 2007	Principal Eric Owen Moss (b1947, Los Angeles, CA, USA) Project Team Andrew Wolff , Tom Raymond , Amy Dresner , Kyoungh Kim , Herbert Ng , Pegah Sad , Hashem Nejad , Ashley Zarella	Ant Farm House Taipei, Taiwan	0137	xrange 2006 Principals Grace Cheung (b1967, Sandakan, Malaysia), Royce YC Hong (b1969, Los Angeles, USA) Project Team Erika Lu , Dorothy Tseng , Yin-Ying Tseng , Dema Chang
40 Bond Apartment Building New York, NY, USA	0914	Herzog & de Meuron 2007	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Grethenbach, Switzerland) Project Team Mark Loughnan , Sarah Drems , Roman Adis , Marco Carreno , Julie Frick , Volker Helm , Kentaro Ishida , Donat Mak , Gotz Menzig , Severin Odermatt , Philipp Schärer , Günler Schwob , Charles Stone , Caro van Venne	Antioch Cultural Center Anadyr, Chukotka, Russian Federation	0282	Enginoglu & Calisir Architecture 2004 Principals Kerem Enginoglu (b1966, Zonguldak, Turkey), Hasan Calisir (b1969, Istanbul, Turkey) Project Team Mel Sörmese , Elvan Çalik , Erhan Bakir , Berke Hatipoğlu , Bekir Çolakoglu , Fatih Karipatas , Era Kahveci , Burcu Güllümen , Armagün Ekin , Emnek Pekmez
40 Bond Apartment Building New York, NY, USA	0914	Herzog & de Meuron 2007	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Grethenbach, Switzerland) Project Team Mark Loughnan , Sarah Drems , Roman Adis , Marco Carreno , Julie Frick , Volker Helm , Kentaro Ishida , Donat Mak , Gotz Menzig , Severin Odermatt , Philipp Schärer , Günler Schwob , Charles Stone , Caro van Venne	Ann Demulemeester Store Seoul, South Korea	0152	Mass Studies 2007 Principal Minsuk Cho (b Seoul, South Korea) Project Team Zongxoo U , Burnhyun Chun , Joohé Lee , Jeeun Lee , Wonbang Kim
50 Gramercy Park North Apartment Building New York, NY, USA	0910	John Pawson 2007	Principal John Pawson (b1949, Halifax, England, UK) Project Team Mark Terhame , Vishwa Kaushal	Ant Farm House Taipei, Taiwan	0137	xrange 2006 Principals Grace Cheung (b1967, Sandakan, Malaysia), Royce YC Hong (b1969, Los Angeles, USA) Project Team Erika Lu , Dorothy Tseng , Yin-Ying Tseng , Dema Chang
650 apartments Ljubljana, Slovenia	0729	Ofis Arhitekti 2006	Principals Rok Oman (b1970, Jesenice, Slovenia), Spela Videcnik (b1971, Ljubljana, Slovenia) Project Team Martina Lipicer , Neca Oman , Nejc Baticic , Maria Baptista , Karla Murovec , Nel Ozounova , Florian Frey	Anthropology Dos Lagos Corona, CA, USA	0852	WORK Architecture Company 2007 Principals Amale Andraos (b1973, Beirut, Lebanon), Dan Wood (b1967, Michigan, USA) Project Team Sam Dufaux , Rebecca Saterlee , Christo Logan
66 Dwellings in Carabanchel Madrid, Spain	0494	Sancho-Madrideo Architecture Office 2005	Principals Sol Madrideo (b1958, Madrid, Spain), JC Sancho (b1957, San Sebastian, Spain) Project Team Maria Toral , Patricia Planell , Emilio Gomez , Javier Moreno , Ana Gaspar , Dorthe Schacht , J Ramon Parrondo , Alfredo Lolo	Antioch Baptist Church Perry County, AL, USA	0889	Rural Studio 2002 Principal Samuel Mockbee (b1944 Meridian, MS, USA, 2001) Project Team Bill Nauck , Gabe Michaud , Marion McElroy , Jared Fulton , Andrew Freear , DK Ruth
Aerial House Opole, Poland	0712	KWK Promes 2006	Principals Robert Koniczynski (b1965, Katowice, Poland), Marlena Wolnik (b1973, Rybnik, Poland) Project Team Lukasz Przech	Anyang Ahvoro Siza Pavilion Anyang, South Korea	0146	Siza Vieira Arquitecto 2006 Principal Alvaro Joaquim Melo Vieira (b1923, Matosinhos, Portugal) Project Team Young-il Park , Seungwoo Kim , Dusuk Jang , Carlos Castanheira , Clara Basta , Orlando Sousa , Demis Lopes , Bruno Andre , Joao Figueiredo
Academia Residences Mendrisio, Switzerland	0614	Barchi & Koenz Molo architecti 2006	Principals Carola Barchi (b1964, Bellinzona, Switzerland), Jachen Koenz (b1962, Chur, Switzerland), Ludovica Molo (b1968, Lugano, Switzerland) Project Team Information not released	Apartment and Office Building Wien, Austria	0641	Coop Himmel(b)au 2005 Principals Wolf D Prix (b1942, Wien, Austria), Wolf Dieter Dreilohz (b1941, Wien, Austria), Helmut Swiczinski (b1944, Posen, Poland), Michael Holzer (b1943) Project Team Helmut Holeis , Bozdat Pawel , Luzie Gienke , Andrea Grasser , Sarah Glosauer , Elena Gutierrez , Volker Kilian , Quirin Krumbholz , Stefan Laub , Wolfgang Leitinger , Marilena Milano , Andreas Mieling , Alexander Ott , Robert Pippan , Daniel Podimzig , Hubert Schoba , Armelie Vuinier
Academy of Entrepreneurship Dublin, Republic of Ireland	0404	de Blacam and Meagher Architects 2009	Principals Shange de Blacam (b1945, Dublin, Republic of Ireland), John Meagher (b1947, Dublin, Republic of Ireland) Project Team John Flood , Adnan Buckley , Justin Kelly	Apartment House Gradaska Ljubljana, Slovenia	0728	Sadar Vuga Arhitekti 2005 Principals Juri Sadar (b1963, Celje, Slovenia), Boštjan Vuga (b1966, Nova Gorica, Slovenia) Project Team Tadej Zaucer , Beno Masten , Goran Golubic , Tomaž Celjop , Lucijan Sifer , Ana Struna
ACCD South Campus Pasadena, CA, USA	0840	Daly Genik 2004	Principals Kevin Daly (b1957, Chicago, IL, USA), Chris Genik (b1968, Edmonton, AL, Canada) Project Team Victor Agran , Susan Benningfield , Krystal Chang , Jerome Christiansen , Ian Ferguson , Christopher Genik , Adela Ho , Josh Kenin , Mi Sum Lim , Brian Reiff , Thomas Robinson , Chia-Hung Wang , Jared Ward , Aaron Whelton , Brian Wickersham	Apartment Towers Wienberg Wien, Austria	0642	Coop Himmel(b)au 2004 Principals Wolf D Prix (b1942, Wien, Austria), Wolf Dieter Dreilohz (b1941, Wien, Austria), Helmut Swiczinski (b1944, Posen, Poland), Michael Holzer (b1943) Project Team Helmut Holeis
Accordia Housing Cambridge, England, UK	0365	Maccroneor Lavington Architects 2006	Principals Gerard Maccroneor (b1961, Belfast, Northern Ireland, UK), Richard Lavington (b1962, London, England, UK) Project Team Gavin Finnin , Piaca Thielmann , Douglas Ardern , Thomas Raabe , Marie Bunborg , Viktor Jak	Apartment House Zurich Zürich, Switzerland	0587	Christian Kerez , Architekt 2003 Principal Christian Kerez (b1962, Maracaibo, Venezuela) Project Team Andreas Meller
Accordia Housing Cambridge, England, UK	0364	Feldin Clegg Bradley Architects 2005	Principals Keith Bradley , Chris Feldin , Peter Clegg , Mika Keys Project Team Anne Claxton , Carl Gulland , Ovys Mackenzie , Giovanni Meta , John Marack , Jennie Green Walker , Lilly Lau , Louise Blackler , Olivia Hough , Tara Breen , Alistar Gambles , Alina White	AR 58 Apartments Mexico City, Mexico	0934	Dellekamp Arquitectos 2002 Principal Derek Dellekamp (b1971, Mexico) Project Team Alejandro Santillanes , Honoré Carmona , Juan Pablo Woffler , Erick Mass
Accordia Sky Houses Cambridge, England, UK	0363	Alison Brooks Architects 2005	Principal Alison Brooks (b1962, Welland, ON, Canada) Project Team Dominic McKenzie , Juana Canet , Juan Rodriguez , Irene Konischil , Scott Barker	Architect's House in Iporanga Iporanga, Brazil	0986	Arthur Casas 2005 Principal Arthur Casas (b1961, São Paulo, Brazil), Project Team Information not released
Adega Mayor Winery Campo Maior, Portugal	0525	Siza Vieira Arquitecto 2006	Principal Alvaro Joaquim Melo Siza Vieira (b1923, Matosinhos, Portugal) Project Team Avellino Silva , Rita Amaral	Architects' House and Artists' Apartment Zürich, Switzerland	0583	Fuhrmann Hächler Architekten 2004 Principals Andreas Fuhrmann (b1956, Zürich, Switzerland), Gabrielle Hächler (b1958, Lenzburg, Switzerland) Project Team Ina Sperlich , Carlo Fumarola
Adolfo Ibañez University Santiago, Chile	1027	José Cruz Ovalle 2005	Principal José Cruz Ovalle (b1948, Santiago, Chile) Project Team Ana Turek , Juan Purcell , Hernán Cruz , Marcelo García , Sebastián Tosi	Arco Mhuire School Ballinascorney, Republic of Ireland	0401	Grafton Architects 2003 Principals Shelley McNamara (b1952, Clare, Republic of Ireland), Yvonne Farrell (Offaly, Republic of Ireland), Gerard Garry (b1964, Offaly, Republic of Ireland), Prisipa O'Sullivan (b1966, Cavan, Republic of Ireland) Project Team Gerard Garry , Michael Pike , Aodhann Ní Mheallain , Matthew Battie , Anna Ryan , Esult Hall
Affordable Housing Aspen, CO, USA	0861	Peter L Gluck and Partners, Architects 2005	Principal Peter Gluck (b1939, NY, USA) Project Team Charlie Kaplan , Jason LaPointe , Adam Manrique	Aristobal House Cali, Colombia	0965	Uribe de Bedout Architects 2007 Principal Juan Felipe de Bedout (b1963, Enviado, Antioquia, Colombia) Project Team Gerardo Olave Triana , Verónica Rosa Botero , Carolina Rosa Muñoz
AJ99 - Residential Building Funchal, Portugal	0531	Paulo David 2005	Principal Paulo David (b1959, Funchal, Portugal) Project Team Luz Ramalho , Patricia Faria , Raquel Viza , Carlos Aguiar , Jorge Gil	Arlanda Airport Stockholm, Sweden	0313	KHR Arkitekt 2002 Principals Jesper Lund (b1945, Denmark), Henrik Runquist (b1961, Sweden), Peter Leuchnering (b1960, Denmark) Project Team Anders Nahr , Lars Bo Lindvall , Claus Nopp , Ann-Charlott Nilsson , Annica Svethöfn , Lena Ancker
Alton Art Museum Akron, OH, USA	0894	Coop Himmel(b)au 2007	Principals Wolf D Prix (b1942, Wien, Austria), Wolf Dieter Dreilohz (b1941, Wien, Austria), Helmut Swiczinski (b1944, Posen, Poland), Michael Holzer (b1943) Project Team Michael Volk , Angus Schoenberger , Tom Wilscombe , Mona Marbach , Florian Pfeifer , Mona Bayr , Marco Bernardi , Philipp Vogt , Dien Nants , Loonze Berg , Daniela Koebe , Mohamed Fazzari , Robert Harms , Dionicio Valdez	Arp Museum Rudolfsack, Germany	0536	Richard Meier & Partners Architects 2007 Principal Richard Meier (b1934, Newark, NJ, USA) Project Team Bernhard Stocker
Al Jufrah Administrative Center Hut, Libya	0771	BAM architects 2002	Principals Daniel Bruun (b1963, Espoo, Finland), Jussi Muurle (b1962, Helsinki, Finland) Project Team Timo Patomäki , Jukka Lommi , Hari Koski , Timo Vanamo , Petteri Nuunan , Maria Mäkelä , Päivi Nieminen , Pia Kipinen , Minea Lucander , Erja Patonkoki	Arayyan Mosque Surabaya, Indonesia	0277	Djuhana-Djuhana 2003 Principals Ahmad Djuhana (b1966, Jakarta, Indonesia), Wendy Juliana Djuhana (b1969, Bandung, Indonesia) Project Team Setia Budi Yunarto
Al Mukhlisin Mosque Singapore, Singapore	0267	Forum Architects 2006	Principals Tan Koh Hong (b1960, Singapore), Ho Sweet Wong (b1962, Singapore) Project Team Wong Chin Wah , Liew Chon Jack , Mustaim Ismail , Du Peng , Koh Chee Beng , Rachael Ng , Alvin Yeo	Art Museum Graz, Austria	0632	Spacelab Cook-Fourier 2003 Principals Peter Cook (b1938, Southend-on-Sea, England, UK), Colin Fourier (b1944, London, England, UK) Project Team Herfried Peyker
ALER Home for the Elderly Castelfranco, Italy	0656	Bottioni Architeti and Giorgio Goffi Architeti 2005	Principal Gaetano Bottioni (b1965, Brescia, Italy) Project Team Germano Rovetta , Carlo Dall'Asse	Art School for Children Smržava, Slovakia	0721	Architektonické štúdio 2004 Principals Dusan Burak (b1953, Kolce, Slovakia), Michal Burak (b1978, Kolce, Slovakia), Marék Bakalar (b1979, Kolce, Slovakia), Ladislav Baran (b1978, Saa, Slovakia) Project Team Information not released
Alexandria Library Alexandria, Egypt	0772	Sinhetta 2002	Principals Robert Greenwood (b1967, Leeds, England, UK), Die Gustavsson (b1959, Kongsberg, Norway), Tarald Lundevall (b1948, Oslo, Norway), Jenny Dauslind (b1956, Kongsberg, Norway), Heidi Peterswold (b1977, Drammen, Norway), Astrid van Vaen (b1951, California, CA, USA) Project Team Craig Dykers , Hamdoudt Hansen , Christoph Kapeller , Kjell Thoren			

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Building Location	Building Number	Architect Date of completion	Principals, Project Team
Art Therapy Centre Johannesburg, Republic of South Africa	0797	Kate Otten Architects 2005	Principal Kate Otten (b1964, Durban, Republic of South Africa) Project Team Information not released
Art Wall Commercial Building, The Darlinghurst, Australia	0031	Dale Jones-Evans Architecture 2003	Principal Dale Jones-Evans (b1955, Melbourne, VIC, Australia) Project Team Maki Yamai, Jerrod Manevski, Paul Myers, Kathryn Mallender
Artist Residence and Studio Trendelenburg, Caribbean	0954	Jennifer Smith Architects 2006	Principal Jennifer Smith Project Team Catha Wilkes, Declan Luk-Plat, Robert Thompson
Arthur Rubinstein Psharmonic Hall Łódź, Poland	0716	Atelier Loegler 2005	Principal Ryszard Loegler (b1940, Sokolka, Poland) Project Team Krzysztof Szuta
Arvo, Housing Project Oslo, Norway	0309	Jensen & Skjodvin Arkitektkontor 2007	Principals Jan Olav Jensen (b1959, Oslo, Norway), Berne Skjodvin (b1960, Oslo, Norway) Project Team Torunn Risberg, Anne Lise Berhan, Torstein Koch, Thomas Krogn, Thomas Liu, Monna Riska, Kjetil Poulsen, Siri Moseng, Joachim Dahle, Martin Østake
Assyfaah Mosque Singapore, Singapore	0264	Fotoni Architects 2004	Principals Tan Kok Hang (b1960, Singapore), Ho Sweet Woon (b1962, Singapore) Project Team Wong Chin Wark, Herbert Sulim, Lakshmi Desamoni, Lim Cheen Cheen, Rachael Ng, Hughes Porter
Ataiba Leonel School São Paulo, Brazil	0995	Grupo sp 2006	Principals Alvaro Puntoni (b1965, São Paulo, Brazil), Angela Bucci (b1933, Orlando, Brazil) Project Team Maria Isabel Imbronzio, Juliana Braga, Ciro Luis Miguel, Omar Dalank, Tobias Xavier
Athina Olympic Sports Complex Athina, Greece	0751	Santiago Calatrava 2004	Principal Santiago Calatrava (b1951, Benicarnet, Spain) Project Team Information not released
Atrium-BMW Edge Foyer Building Melbourne, VIC, Australia	0015	LAB architecture studio with Bates Smart 2002	Principals Peter Davidson (b1955, Newcastle, NSW, Australia), Donald Bates (b1953, Hereford, TX, USA) Project Team Information not released
Aurland Lookout Aurland, Norway	0297	Saunders Arkitektur 2006	Principals Todd Saunders (b1969, Gander, NL, Canada), Tommie Wilhelmson (b1973, Stavanger, Norway) Project Team Bergen Wilhelmson
Auroville Centre for Urban Research Auroville, India	0086	Anupama Kundoo 2004	Principal Anupama Kundoo (b1967, Pune, India) Project Team Sonali Phadnis, M Vinayagam, Tamara, Maria Usunaris
Aurosa Namai Housing Kaunas, Lithuania	0684	4 Pius architects 2008	Principals Donaldas Trainauskas (b1972, Kaunas, Lithuania), Darius Balaliūckis (b1974, Utena, Lithuania), Skirmantas Varnauskas (b1971, Panevėžys, Lithuania) Project Team V Malenko, D Balaliūckis, A Sasnauskas
Australian Centre for Christianity and Culture Canberra, Australia	0025	Bloch Voller Field 2004	Principal James Grose (b1954, Bundaberg, QLD, Australia) Project Team Mienna Beames, Matthew Bates, Nicola Bradley, Peter Clark, Sarah Kirkham
Australian Wildlife Health Centre Healesville, VIC, Australia	0006	Minifie Nixon Architects 2006	Principals Paul Minifie (b1965, Melbourne, VIC, Australia), Jan van Schaik (b1972, London, England, UK) Project Team Fiona Nixon
Austrian Cultural Forum Tower New York, NY, USA	0907	Raimund Abraham 2002	Principal Raimund Abraham (b1933, Lienz, Austria) Project Team Anders Abraham, Maya Ballen, Chris Barlieb, Jeff Brown, Mike Derker, Simone Giostra, Peter Leeb, Catherine Seavitt, Frank Thomas, John Velkos, Jennifer Whitton
Automotive Centre of Excellence Melbourne, VIC, Australia	0011	L Lyons 2006	Principals Corbett Lyon (b1955, Melbourne, VIC, Australia), Carey Lyon (b1959, Melbourne, VIC, Australia), Cameron Lyon (b1957, Melbourne, VIC, Australia), Neil Appleton (b1966, Adelaide, SA, Australia), Adrian Stanton (b1967, Australia) Project Team Information not released
Avenal House Avenal, Portugal	0517	Carlos Castanheira 2004	Principals Carlos Castanheira (b1957, Lisboa, Portugal), João Pedro Project Team Helen van het Hart, Sofia Reis, Duarte Rodrigues, Demis Lopes, Luis Chaves, João Figueiredo
Avenal House Avenal, VIC, Australia	0004	Paul Morgan Architects 2006	Principal Paul Morgan (b1960, Melbourne, VIC, Australia) Project Team Sophie Dyring, Karls Martinez, Stephen Yau, Teck Chee Chow
AVSLC Leisure Centre Pune, Maharashtra, India	0079	Sanjay Puri Architects 2003	Principal Sanjay Puri (b1965, Ludhiana, India) Project Team Kunal Dhruva, Nimish Shah
Azeitão House Azeitão, Portugal	0521	Miguel Beleza 2005	Principals José Martinez (b1966, Lisboa, Portugal), Miguel Beleza (b1966, Lisboa, Portugal) Project Team João Graça, Sandra Pereira
B20 House Gardabai, Iceland	0286	Þá Arkitektar 2004	Principal Þákur Kristmundsson (b1955, Þingeyri, Iceland) Project Team Information not released
Bad Aibling Thermal Spa Bad Aibling, Germany	0567	Behnisch Architekten 2007	Principals Stefan Behnisch (b1957, Stuttgart, Germany), Christof Jantzen (b1963, Aachen, Germany), Martin Haas (b1967, Waldshut, Germany), David Cook (b1968, Manchester, England, UK) Project Team Robert Hösle, Efi Schneider, Christine Ackermann, Connie Wust, Malte Holmester, Klaus Schwägerl
Badajoz Congress Centre Badajoz, Spain	0499	Selgascano 2006	Principals Jose Selgas (b1965, Madrid, Spain), Lucia Cano (b1965, Madrid, Spain) Project Team Lara Resco, José de Villar, Talia Dombritz, Paula Rosales, Blas Antón, Cesar G Guerra, Angel Azagra, Miguel San Millán, Manuel Cilluente, Carlos Chacón, Brigitte Hologas, Mara Sanchez, Juan Bueno, Fabian Pérez de Alarcón
Baragwanath Market Johannesburg, Republic of South Africa	0799	Urban Solutions & Urban Designers 2007	Principals Ludwig Hansen (b1966, Republic of South Africa), Paul Weyers (b1966, Northern Ireland, UK), Günther Wagner (b1969, Republic of South Africa) Project Team Christine-Ann Paddon, Goleen O'Donohue, Chris Stuck, Will Young
Bardill Studio Scharna, Switzerland	0598	Valerio Olgiati 2007	Principal Valerio Olgiati (b1958) Project Team Nathan Ghiringhelli, Nikolai Müller, Mario Beeli
Baron House Lödöpp, Sweden	0325	John Pawson 2005	Principal John Pawson (b1949, Halifax, England, UK) Project Team Douglas Tuck
Basel Train Station Basel, Switzerland	0578	Cruz y Ortiz Arquitectos 2003	Principal Antonio Cruz (b1948, Seville, Spain) Project Team JC Mulero, M Velasco
Beach House Pretorius Bay, Republic of South Africa	0786	designworkshop : sa 2005	Principals Andrew Makin (b1964, Johannesburg, Republic of South Africa), Janina Masojada (b1963, Durban, Republic of South Africa), Mark Horner (b1975, Johannesburg, Republic of South Africa) Project Team Lydia Muhl
Beach House 2 North Caicos, Caicos Islands, Caribbean	0950	Seth Stein Architects 2006	Principal Seth Stein Project Team Andrew Abouzeir, Richard Vint
Beach Residence Providenciales, Caicos Islands, Caribbean	0949	D3A / Fiala - Prouza - Zima 2007	Principals Stanislav Fiala (b1962, Most, Czech Republic), Tomáš Prouza (b1961, Praha, Czech Republic), Jaroslav Zima (b1961, Chlumec nad Cidlinou, Czech Republic) Project Team Bohdan Špaček
Beau Constance House Cape Town, Republic of South Africa	0783	Metropolis 2004	Principal Jonathan Jacobson (b1961, Johannesburg, Republic of South Africa) Project Team Anton Barnard
Beehive Office Building Culver City, CA, USA	0841	Eric Owen Moss Architects 2001	Principal Eric Owen Moss (b1947, Los Angeles, CA, USA) Project Team John Bencher, Agula Gedgadardis, Paul Groll, Emil Mertz, Scott Nakao, Dan Prungsrecharat, Eugene Soboyanuk, Chris Welchert
Beijing Capital International Airport Beijing, China	0120	Foster + Partners 2008	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Muzhan Majidi, David Nelson, Richard Hawkins, Jonathan Peck, Brian Timmons, Mark Johnson, Michael Gertz, John Ball, Gabriele Ho, Cara Bamford, Daryn Holcomb, Alan Chan, Loretta Law, Steven Chu Da, Chun Lin, Young Wei-Yang, Chiu Jun Luo, Roberto Davison, Irene Roche, Rodrigo de Castro Pereira, Riko Sobue, Gunter Dittsch, Danny Sze, Wolf Duernsch, Peter Tang, Andrew Etsouler, William Washne, Tie Fan, Joyce Wang, Colin Foster, Irene Wong, Kristin Fox, Shiye-Jun Woon, Luke Fox, Zheng Yu, Marco Garrini, Jean Wenyan Zhu
Bežec Museum Bežec, Lublin, Poland	0720	DDJM Biuro 2004	Principals Marek Durlikowski (b1950, Kraków, Poland), Piotr Czerwinski (b1969, Kraków, Poland), Piotr Ulanek (b1962, Kraków, Poland) Project Team Krzysztof Kliche, Jacek Łoek, Piotr Michałowicz, Paweł Natkaniak
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Bergbahn Arosa Chairlift Arosa, Switzerland	0589	Bearth & Deplazes Architekten 2001	Principals V Bearth (b1967, Tiefenbrunn, Switzerland), A Deplazes (b1960, Chur, Switzerland), D Lauer (b1952, Schörs, Switzerland) Project Team Information not released
Berliahnam Cultural Centre Berliahnam, West Bank	0057	Juha Levskä architect 2003	Principal Juha Imari Levskä (b1936, Helsinki, Finland) Project Team Jari Heikkinen
Bhadi Village School Kachchh, Gujarat, India	0073	Somaya & Kalappa Consultants 2002	Principal Brenda Somaya (b1949, Bangalore, India) Project Team Dharysheer Power
Bio-Factory Carmen de Viboral, Colombia	0294	Javier Vera Architects 2005	Principal Javier Vera (b1960, Medellín, Colombia) Project Team Alejandro Velásquez, Ana Isabel Valencia, Adriana Agudelo
Bio-Vit Habitat Mexico City, Mexico	0928	ARQna 2006	Principals Rafael Barona Coglian (b1973, Mexico), Valeria Arizmendi Castillo (b1973, Mexico) Project Team Information not released
Bjerkebak Visitors' Centre Lilleshammer, Norway	0303	Carl-Viggo Helmebakk Arkitekt 2007	Principal Carl-Viggo Helmebakk (b1956, Horten, Norway) Project Team GD Krieva, C Pettersen, R Fosandek, S Tveit
Black Rubber Beach House Dunfermline, England, UK	0399	Simon Conder Associates 2003	Principal Simon Conder Project Team Chris Neve
Blessing Golf Clubhouse Johnson, AR, USA	0879	Marion Blackwell Architect 2005	Principal Marion Blackwell (b1956, München, Germany) Project Team Gail Shephard, An Blackwell, Chris M Barbeau, Scott Soakla, Tony Patterson, Julie Chambers
Blizzard Building London, England, UK	0382	SJM Altop 2005	Principal Will Altop (b1947, Northampton, England, UK) Project Team Christophe Egnet, Simon Carter, Matt Judge, Judith Sayers, Tarek Marlin
Bloembollenhof Houses Charmmermeer, Netherlands	0414	ES33 Architecture + Urbanism 2003	Principals Bunton Homblot (Montreal, QC, Canada), Domingo Paga (London, England, UK), Christoph Moller (Washington, New Zealand), Jonathan Woodroffe (London, England, UK) Project Team Kaes Draema, Giniel Mui, Elsa Caetano, Sig Gotthard, Zorine Pric, Jacob Sandt, Fabien van Tonne, Francesca Wunderle
Blue Residential Tower New York, NY, USA	0916	Bernard Tschumi Architects 2007	Principal Bernard Tschumi (b1944, Lausanne, Switzerland) Project Team Kim Starz, William Feuerman, Adam Dayem, Dominic Leong, Alan Kaso, Casey O'Rourke, Sha Gross, Adam Marcus, Amy Yang
Bluecoat Arts Centre Liverpool, England, UK	0354	Big Studio/wherp 2006	Principals Hans van der Heijden (b1963, V-Graeneweg, Netherlands), Rick Wessels (b1959, Rotterdam, Netherlands) Project Team Theo van de Beek, Magylen van Eg, Helen Webster
BMW Central Building Leipzig, Germany	0543	Zaha Hadd Architects 2005	Principal Zaha Hadd (b1950, Baghdad, Iraq) Project Team Jim Heverin, Lara Teichmann, Jan Haeberle, Matthias Frei, Cornelia Schlotthauer, Fabian Hecker, Wolfgang Surber, Manuela Gallo, Anetta Brieszky, Annela Wegener, Achim Gergen, Robert Neumaier, Christina Beaumont, Caroline Anderson
BMW World Marketing Building München, Germany	0563	Coop Himmel(b)lu 2007	Principals Wolf D Prix (b1942, Wien, Austria), Wolf Dieter Deebitz (b1941, Wien, Austria), Helmut Swiczinsky (b1944, Poznan, Poland), Michael Hozler (b1943) Project Team Hans Aesch, Anja Buhndig, Guy Billa, Johannes Behrens, Timo Carl, Ing-Te Chen, Wolfgang Frei, Volker Gassendorfer, Julia Hof, Martin Jurzyk, Astrid Jaggenberger, Martin Konrad, Markus Klauwetter, Tobias Rahn, Sengor Kasim, Wolfgang Leisig, Marion Lattmann, Karin Miesnerberger, Martin Oeschner, Alexander Ott, Florian Pfeiffer, Mark Steinhilber, Siegrid Stainwänder, Andrea Schröding, Anja Sorgan, Gernot Stangl, Katharina Schneider, Martina von Tappesbald, Ekward Bernick, Wolfgang Rutenhölmer, Philipp Vogt, Beatrix Basting, Andrea Christmann, Patrick Ehrhardt, Manfred Harmsman, Robert Hubner, Florian Schrafzschy, Kristina Schwegler, Pascal Vascilar, Andrea Weissenstatter, Lukas Heller, Gerdwin Rothberg, Anika Rommelsp, Tamas Horvath
Boarding School Moskva, Russian Federation	0694	Atrium Architects 2007	Principals Anton Nadochty (b1970, Moskva, Russian Federation), Vera Bulko (b1965, Moskva, Russian Federation) Project Team Victor Gurchik, Anna Shapiro, Elena Valuykikh
Boh Visitor Centre Cameron Highlands, Penang, Malaysia	0259	zdesign 2005	Principals Huat Lim (b1960, Malaysia), Suzanne Zeidler (b1982, Germany) Project Team Jimmy Wong, Hong Chieh Yow
Bolko Loft Szewia, Poland	0714	Medusa group 2003	Principals Przemio Lukasik, Lukasz Zagala Project Team Information not released
Bonnier Art Gallery and Office Building Stockholm, Sweden	0317	Johan Celsing Arkitektkontor 2006	Principal Johan Celsing (b1955, Stockholm, Sweden) Project Team Göran Marklund, Carl Wern, Bob Berglund, Niklas Carlen, Anna-Karin Edström, Anders Rosenbarg, Stefan Anderson, Thomas Mercks
Book House Shikine-jima, Tokyo Municipality, Japan	0196	Nendo 2005	Principal Oi Sato (b1977, Toronto, ON, Canada) Project Team Information not released
Borgund Slave Church Larald, Norway	0298	Aakim/Larito Arkitektar 2005	Principals Neils Manus Aakim (b1964, Trondheim, Norway), Lars Larito (b1962, Oslo, Norway) Project Team Ulrich Mandø, Anne Sofie Fat
Bowes House St Barthelemy, Caribbean	0952	Walter Chatham, Architect 2002	Principal Walter Chatham (b1952, Washington DC, USA) Project Team Claude Piters
BP Head Offices Cape Town, Republic of South Africa	0781	Martin Kruger Associates 2004	Principal Martin Kruger (b Cape Town, Republic of South Africa) Project Team Pedro Roon, Jan Wassenaar, Saad Samodini, Roger Joahua, Rafiek Conrad
Braga Stadium Monte Castro, Portugal	0513	Souto Moura - Architects 2003	Principal Eduardo Souto Moura (b1952, Porto, Portugal) Project Team Carlo Nozza, Ricardo Men, Enrique Penschat, Atsushi Hoshitani, Diego Seltzer, Carmo Cosentino, Joaquim Portela, Luisa Rozas, Jorge Domingues, Adriano Pimenta, Ricardo Rosa Santos, Dago Guimarães, José Carlos Mariano, João Guinês e Lima, Tiago Coelho
Brailard House Chérens, Fribourg, Switzerland	0570	Bakker & Blanc Architects 2008	Principals Marco Bakker (b1960, Hardinge, Netherlands), Alexandre Blanc (b1964, Geneva, Switzerland) Project Team Eliane Rodet
Brick House London, England, UK	0377	Caruso St John Architects 2005	Principals Adam Caruso (b1962, Canada), Peter St John (b1959, UK) Project Team Rod Hayes, Lorenzo de Chiffa, James Payne, Tim Collart
Bridge House Kyzymlatyysk Paserovik, Russian Federation	0699	OOO Totan Kuzembayev 2005	Principal Totan Kuzembayev (b1953, Chikmenakaya Ovest, Kazakhstan) Project Team Sergey Saranets
Bridge House Cape Town, Republic of South Africa	0782	Van der Merwe Mizewski Architects 2005	Principals Anya van der Merwe Mizewski (b1960, Cape Town, Republic of South Africa), Carlo Nozza (b1967, Cape Town, Republic of South Africa) Project Team Neil Franka, Kevin Porter, Lloyd Rubidge
Brilliant Dining and Event Building Yatsugatake, Japan	0245	Klein Dytham 2005	Principals Astrid Klein (b1960, Varese, Italy), Mark Dytham (b1964, Northamptonshire, England, UK) Project Team Yukinari Hayasama, Yoshinori Nishimura
British High Commission Buildings Kampala, Uganda	0776	Culum and Nightingale Architects 2005	Principals Richard Nightingale (b1954, Nairobi, Kenya), Ben Kibum (b1965, Withings, England, UK), Carolyn Steel (b1959, London, England, UK) Project Team Rafael Marín, Edward Rutherfordford, Melanie Brunning, Lucy Pritchard
Brother Claus Chapel Mechernich, Germany	0537	Peter Zumthor 2007	Principal Peter Zumthor (b1943, Switzerland) Project Team Information not released
Burecho Scool Santa Marta, Colombia	0964	Juan Manuel Pelaez Freidel-Maurocio Gaviria Restrepo 2004	Principals Mauricio Gaviria Restrepo (b1956, Medellín, Colombia), Juan Manuel Pelaez Freidel (b1969, Medellín, Colombia) Project Team Leonardo Bohovez Lara
Burr Street Elementary School Fairfield, CT, USA	0919	Skidmore, Owings & Merrill 2004	Principals Roger Duffy, Anthony Vaccinone Project Team Walter Smith, Scott Duncan, Christopher M. Cready, Carlo Barresi, Jeff Fendig, Joseph Walker, Ana Bravo, Theodor Deegras, Dai-yi Oh, Andrew Hayes, Joe Dangaran, Fe Rodriguez, Anne Roschorskowska
Bus Terminal Bersen, Switzerland	0582	Knapkiewicz & Fickler Architekten 2006	Principals Kascha Knapkiewicz (b1950, Winterthur, Switzerland), Axel Fickler (b1952, Hof Gw, Switzerland) Project Team Harald König, Thomas Grubner
Business Centre Tbilisi, Republic of Georgia	0071	Shin Takamatsu Architect & Associates 2007	Principal Shin Takamatsu (b1948, Shinjima, Japan) Project Team Hirokazu Mori, Tsuyoshi Mori
C House Tokyo, Japan	0266	Jun Aoki & Associates 2000	Principal Jun Aoki (b1956, Karagawa Prefecture, Japan) Project Team Kumiho Inui

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Caixa Galicia Art Foundation A Coruña, Spain	0475	Grmshaw 2006	Principals Nicholas Grimshaw, Andrew Whaley, Christopher Nash, Joclyn Brevis, Keith Brown, Kirsten Anne Lees, Mark Middleton, Neven Sidor Project Team Tom Coward, Amanda Davies, Graeme Dix, Birgit Greulich, Pery Hooper, Neil McClements, Naiara Montero, Jordi Llacer Macau, Simon Platt, Juan Porral, Steve Ritchie	Chedi Chiang Mai Hotel, The Chiang Mai, Thailand	0253	Kerry Hill Architects 2005	Principal Kerry Hill (b1943, Perth, WA, Australia) Project Team Marc Webb, Yvette Adams
Caixa Granda Headquarters Granada, Spain	0505	Alberto Campo Baeza 2001	Principal Alberto Campo Baeza (1946, Valladolid, Spain) Project Team Ignacio Aguirre Lopez, Emilio Delgado Martos, Gonzalo Torcal Fernandez-Conegado, Tomas Garcia Pinz, Maria Concepción, Pérez Gutiérrez, Felipe Samaran Salo	Chesa Futura Apartment Building St Moritz, Switzerland	0601	Foster + Partners 2004	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Graham Phillips, Stefan Behling, Matteo Fantoni, Sven Olmann, Kate Carter, Jooryung Kim, Just Krimpl, Tilman Lenz, Cristiana Paolotti, Stefan Robanus, Carolin Schaal, Horacio Schmidt, Thomas Spranger, Anna Suter, Michele Tarone, Huw Whitehead, Francis Ash, Arnd Kuchel, Vic Cjajacob, Martin Hauri, Georg Spachtholz, Francesco Balton, Thomas Henz, Thomas Kaufmann, Richard Kevic
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Caltrans District 7 Headquarters Los Angeles, CA, USA	0850	Morphosis 2004	Principal Thom Mayne (b1944, Waterbury, CT, USA) Project Team Pavel Getov	Children's Centre for Rehabilitation Daejeon, South Korea	0252	Sou Fujimoto Architects 2006	Principal Sou Fujimoto (b1971, Hokkaido, Japan) Project Team Koy Aoki
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Carl Icahn Laboratory Princeton, NJ, USA	0698	Rafael Viñoly Architects 2003	Principals Rafael Viñoly (b1944, Montevideo, Uruguay), Jay Baumgart, John Drew Project Team Jennifer Saxe, Christina Selern, Anooradha Raman, Charles Blomberg, Carlos Soube, Stacey Greenwald, Asaka Kusama, Lily Kim, Justin Kim, Jerrold Fox	Christine's House Mason's Bend, AL, USA	0888	Rural Studio 2006	Principal Andrew Freear Project Team Amy Green Bullington, Stephen Long
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Casa da Música Póvoa, Portugal	0514	Office for Metropolitan Architecture 2005	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Adrienne Fisher, Michelle Howard, Isabel Silva, Uwe Herlign, Nuno Rosado, Robert Choeffel, Barbara Wolf, Stephan Gnek, Govert Gerbsten, Saaska Simon, Thomas Duda, Christian von der Muehle, Rita Amado, Philip Kraenen, Peter Müller, Krystian Kwick, Eduardo Lima, Christoff Scholl, Alex de Jong, Alois Zier, Olaf Hitz, Jorge Toscano, Duarte Santos, Nelson Canhafo, Stefanie Wändinger, Catarina Canas, Shadi Rabbanan, Chris van Duijn, Maria Baptista, André Cardoso, Paulo Costa, Ana Jacinto, Fabienne Loyvot, Nicolas Firket, Christina Beaumont, Anna Little	Church for Two Denominations Freiburg, Germany	0557	Kister, Schelthauer, Gross 2004	Principals Johannes Kister (b1956, Stuttgart, Germany), Reinhard Schelthauer (b1950, Götting, Germany), Susanne Gross (b1960, Marburg, Germany) Project Team Sander Forgo, Adrian Beltz, Jim Cassidy, Elinore Fuchs, Bastian Gesa, Jörn Kropf, Eric Merens, Maren Meyer, Barbara Schaeffer, Nadeshda Sokolova, Dagmar von Strantz, Anja Stumpf, Nathan Ward, Nadine Wilkonn, Klaus Zeller
Casa das Mudas Art Centre Madera, Portugal	0529	Paulo David 2004	Principal Paulo David (b1959, Funchal, Portugal) Project Team Rodrigo Reis, Filipa Tomaz, Sílvia Aragães, Luis Spranger, Luz Ramalho, Susanne Selders, Dirk Mayer, Inês Rocha, Patricia Faria, Telmo Cruz, Maxima Almeida, Pedro Soares, Hugo Alves, Barbara Silva, Luis Monteiro, Alexandre Batista	Churchyard Offices for Gufunes Cemetery Reykjavik, Iceland	0288	Arkibullán - architects 2007	Principals Hölmfríður Jónsdóttir (b1966, Saurdarákrokur, Iceland), Hrefna Björg (b1967, Reykjavik, Iceland) Project Team Hjördís Sóley Sigurðardóttir, Jóhann Einar Jónsson
Casar de Cáceres Bus Station Cáceres, Spain	0500	Justo Garcia Rubio 2003	Principal Justo Garcia Rubio (b1958, Cáceres, Spain) Project Team Information not released	Cima House Mexico City, Mexico	0938	Taller Arquitectura X 2005	Principal Alberto Kalach (b1960, Mexico) Project Team Emanuel Ramirez, Ignacio del Rio
Casino Lugano Lugano, Switzerland	0612	Luca Gazzaniga Architects 2003	Principals Luca Gazzaniga (b1963, Lugano, Switzerland), Bruno Huber (b1957, Lugano, Switzerland), Carlo Coccolini (b1961, Lugano, Switzerland) Project Team Tiziana Montemurro, Nicola Gardin, Maruska Golinazzi	CIT North Campus Cork, Republic of Ireland	0409	de Blacam and Maagher Architects 2006	Principals Shinghe de Blacam (b1945, Dublin, Republic of Ireland), John Meagher (b1947, Dublin, Republic of Ireland) Project Team Michael Kealy, Alan Burns, Morgan Flynn, Will Walsh
Casro Cafeteria - Jamia Millia University New Delhi, Delhi, India	0084	Romi Khosla Design Studio 2007	Principals Romi Khosla (b1941, Muree, India), Martand Khosla (b1975, New Delhi, India) Project Team Praveen Rajput, Maulik Bansal, Shamshad Ahmed	Citadelbadet Swimming Complex Landskrona, Sweden	0321	Wingårdh Arkitektkontor 2006	Principal Gerrt Wingårdh (b1951, Skövde, Sweden) Project Team Alexandra Prip, Anna Stenberg, Bengt Helsten, Fredrik Gulberg, Linda Näslund, Lotta Rovén, Maria Andersson, Per Soderberg, Pål Erickson, Robert Herdberg, Stefan Nilsson, Vania Knochle
Ccoori Wasi Cultural Centre Lima, Peru	0956	Enrique Bonilla Di Tolla with Juvencal Baracco 2006	Principals Enrique Bonilla Di Tolla (b1961, Huancayo, Peru), Juvencal Baracco Barros (b1946, Lima, Peru) Project Team Information not released	Cité des Arts - Cultural Centre Chambéry, France	0468	Studio Aurélio Galfetti 2001	Principals Aurélio Galfetti (b1936, Lugano, Switzerland), Carola Barchi (b1964, Bellinzona, Switzerland) Project Team Yann Koromnes, François Cusson
CCTV and TVCC Television Centres Beijing, China	0118	Office for Metropolitan Architecture 2008	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Dongming Yao, Charles Berman, David Chacon, Chris van Duijn, Eric Eitz, Adrienne Fisher, Anu Leinonen, Andre Schmidt, Shohei Shigematsu, Hiromasa Shirai, Steven Smith, Gabriela Bujalil, Joao Bravo Da Costa, Catarina Canas, Dan Cheong, Stephanie Derwaesse, Karen Engelman, Gaspard Estouffe, Tiejing Fang, Pei Feng, Sarah Gibson, Chris James, Abhijit Kapadia, Michel van der Kar, Paul Kroeze, Peter Lee, Xiaodong Liu, Stuart Maddox, Joseph Monteleone, Christina Murphy, Shiro Ogata, Roberto Otero, Dusan Odojcar, Tersten Schneider, Wenchuan Shi, Faustina Tsai, Jasmine Tao, Jinyuan Wang, Victoria Wilcock, You Wu, Tian Yan, Dirk Zachurne, Jeffrey Bothea, Georg Bucher, Johannes Buchholz, Paul Burgstaller, Max Burkhardt, Tim Callaghan, Gonzalo Laurenti Coccolini, Guillaume Collob, Pedro Costa Gama, Thomas Dietz, Melissa Dowler, Lodevick van Engelen, Rodney Eggleston, Stefan Elzi, Maman Escorihuela, Joris Facht, Joao Gomes Branco Teodoro, Hendrik Gruss, James Harper, Yiannis Kaniakakis, Suse Koch	Clung Hill Singapore, Singapore	0270	Bedmar & Shi 2006	Principal Ernesto F. Bedmar (b1954, Cordoba, Argentina) Project Team Lee Kim Teck, Jennifer Tan
Cefjeka Lodge Cefje, Slovenia	0733	Arhitektura Krulac 2006	Principals Tomaz Krulac (b1972, Tivoljevo, Slovenia), Lena Krulac (b1976, Cefje, Slovenia) Project Team Matej Noida, Miha Volk, Miha Zargl	Colin McCahon Artist's Residence Auckland, New Zealand	0039	1+2 Architecture 2005	Principal Colin McCahon (b1929, Hobart, TAS, Australia), Fred Ward (b1970, Hobart, TAS, Australia), Mike Verduin (b1969, Hobart, TAS, Australia), Piers Chamberlain (b1975, Portsmouth, England, UK), Mark Kuka (b1970, Melbourne, VIC, Australia) Project Team Information not released
Cemetery Voghera Voghera, Italy	0648	Antonio Monestrol 2003	Principal Antonio Monestrol (b1940, Milano, Italy) Project Team Massimo Ferrari, Tomaso Monestrol	Commune by the Great Wall, Airport House Badaling, Yangqing, China	0106	Kengo Kuma & Associates 2002	Principal Kengo Kuma (b1954, Kanagawa Prefecture, Japan) Project Team Budi Pradono, Teppi Inohashi, Kenji Miyahara, Shigeyoshi Sugai, Katsuki Terume, Yoshiyuki Takahashi
Cemetery of Christ the King Podgorica, Croatia	0742	Rusan Arhitektura 2006	Principal Andrija Rusan (b1957, Zagreb, Croatia) Project Team Danja Krivak, Nikolina Mihalčić	Commune by the Great Wall, Cantiever House Badaling, Yangqing, China	0105	Antonio Ochoa-Piccardo 2002	Principal Antonio Ochoa-Piccardo (b1954, Caracas, Venezuela) Project Team Information not released
Centre for Business and Technology Montreal, QC, Canada	0624	Patkau Architects 2005	Principals John Patkau (b1972, Winnipeg, MB, Canada), Patricia Patkau (b1950, Winnipeg, MB, Canada), Michael Cunningham (b1955, Calgary, AB, Canada) Project Team Information not released	Commune by the Great Wall, Distorted House Badaling, Yangqing, China	0103	Rocco Design Architects 2002	Principals Rocco Sk Yin (b1962, Hong Kong, China), Bernard MB Hui (b1946, Hong Kong, China), Patrick FW Lee (b1938, Hong Kong, China) Project Team Ambrose Tang, Jacky Lok
Centre for Global Dialogue Rueschikon, Switzerland	0592	Mati Peter Architekten 2000	Principals Agutin Landa Virdis (b1951, Mexico City Mexico), Roberto Garcia Diegollado (b1957, Tepic, Mexico) Project Team Cecilia Dominguez, Rolando Martinez, Claudia Carneiro, Jorge Carouera, Carlos Chavez	Commune by the Great Wall, Forest House Badaling, Yangqing, China	0108	Stuko NASCA 2003	Principal Nobuaki Furuya (b1955, Tokyo, Japan) Project Team Information not released
Changi International Airport - Terminal 3 Singapore, Singapore	0271	Skidmore, Owings & Merrill 2007	Principals David Childs, Marilyn Taylor, Anthony Vaccaro, William Baker Project Team Ross Wimer, Mark Igo, Charles Beahk, Hamid Kik, Sven Schwoet, Linnea Schneider, Michael Fee, Scott Duncan, Erik Beahk, Sameer Bitar, Marsha Dobrovolskaya, So Young Kim, Tan Vinh, Sarah Dodson, Simone Pflifer, Christopher Olsen, John McNulty, Perry Nunez, Jairo Arevalo, John Ashton, Barry Levin, Faza Malek, Shane McCormick, Brian McElhatten	Commune by the Great Wall, Spilt House Badaling, Yangqing, China	0109	Atelier Fei Chang Jian Zhu 2002	Principal Yung Ho Chang (b1956, Beijing, China) Project Team Liu Xianghui, Lu Xiang, Lucas Gallardo, Wang Hu, Xu Yixing
Changi International Airport - Terminal 3 Singapore, Singapore	0271	Skidmore, Owings & Merrill 2007	Principals David Childs, Marilyn Taylor, Anthony Vaccaro, William Baker Project Team Ross Wimer, Mark Igo, Charles Beahk, Hamid Kik, Sven Schwoet, Linnea Schneider, Michael Fee, Scott Duncan, Erik Beahk, Sameer Bitar, Marsha Dobrovolskaya, So Young Kim, Tan Vinh, Sarah Dodson, Simone Pflifer, Christopher Olsen, John McNulty, Perry Nunez, Jairo Arevalo, John Ashton, Barry Levin, Faza Malek, Shane McCormick, Brian McElhatten	Commune by the Great Wall, Sutcase House Badaling, Yangqing, China	0102	EDGE Design Institute 2002	Principal Gary Chang (b1962, Hong Kong, China) Project Team Howard Chang, Andrew Hoi, Yen Lee, Poppy Tang
Changi International Airport - Terminal 3 Singapore, Singapore	0271	Skidmore, Owings & Merrill 2007	Principals David Childs, Marilyn Taylor, Anthony Vaccaro, William Baker Project Team Ross Wimer, Mark Igo, Charles Beahk, Hamid Kik, Sven Schwoet, Linnea Schneider, Michael Fee, Scott Duncan, Erik Beahk, Sameer Bitar, Marsha Dobrovolskaya, So Young Kim, Tan Vinh, Sarah Dodson, Simone Pflifer, Christopher Olsen, John McNulty, Perry Nunez, Jairo Arevalo, John Ashton, Barry Levin, Faza Malek, Shane McCormick, Brian McElhatten	Commune by the Great Wall, The Twins Badaling, Yangqing, China	0107	Kay-Ngees Tan & Associates 2002	Principal Tan Kay-Ngees Project Team Information not released

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Building Location	Building Number	Architect Date of completion	Principals, Project Team
Communications, Culture and Technology Mississauga, ON, Canada	0814	Saucier + Perrotte architects 2004	Principals Gilles Saucier (b1956, Ste-Francoise, QC, Canada), André Perrotte (b1959, Anna Bendix, Nathalie Cloutier, Dominique Dumas, Eric Dupras, Louis-Philippe Frappier, Damiel de Grandmont, Louis-Charles Laraine, Christine Levine, Jean-François Mathieu, Claudio Nunez, Benjamin Rankin, Pierre-Alexandre Rhéaume, Samantha Schneider
Community Learning Center Grupo Naroman Bacau, East Timor	0281	Eko Praxoto-Architecture Workshop 2008	Principal Eko Praxoto (b1958, Purwokerto, Indonesia) Project Team Novi Kristianawati
Community Learning Centre Saba Batik, Papua, Indonesia	0280	Eko Praxoto-Architecture Workshop 2004	Principal Eko Praxoto (b1958, Purwokerto, Indonesia) Project Team Novi Kristianawati
Compton Verney Art Gallery Warwick, England, UK	0361	Stanton Williams 2004	Principals Allan Stanton (b1946, Paul Williams (b1948), Gavin Henderson, Peter Murray (b1952, Australia), Patrick Richard (b1961) Project Team Juliet Davis, Claudia Fear, Florian Hobbe, Rob Lam Lau, Michael Langley, Nicola Lewarch, Henrik Lofberg, Alison McLellan, Tina Muller, Monica Ota Romagosa, Juliet Phillips, Sandy Rendel, Patrick Richard, Tom Shell, John Southall, James Wells
Concert Hall León, Spain	0476	Manilla + Tuñón Arquitectos 2002	Principals Emilio Tuñón Alvarez (b1959, Madrid, Spain), Luis M Manilla (b1958, Madrid, Spain) Project Team Fernando García-Peño, María Linares, Matilda Paralta, Andrés Figueró
Conference and Holiday Facility Vuokatti Vuokatti, Finland	0341	Jukka Kohvila 2003	Principal Jukka Kohvila (b1948) Project Team Ilkka Soiri, Jouni Mäkinen, Ippo Vuorisla
Conrad Wedding Chapel Tanjung Senoa, Bali, Indonesia	0279	Torton PT Dwitunggal Mandaraya 2006	Principals Antonio Liu Budihardja (b1967, Jakarta, Indonesia), Ferry Ridwan (b1970, Bandung, Indonesia) Project Team Ronnel Suryoputro, Wiyoga Hurdiansyah, Suyitno
Contemporary Art Centre of Aragon Huesca, Spain	0482	Rafael Moneo 2005	Principal Rafael Moneo (b1937, Tudela, Navarra) Project Team Rafael Beneytez, Peter Carroll, Irene Hwang
Contemporary Art Museum St Louis St Louis, MO, USA	0877	Allied Works Architecture 2003	Principal Brad Cioffoli (b1956, Tipton, OR, USA) Project Team John Weil, Kyle Lommen, Chelsea Grassinger, Chris Bixby, Nathan Roelofs, Andrew Kuthies, Keith Amwick
Copper House Moskva, Russian Federation	0693	Sergey Skuratov Architects 2004	Principal Skuratov Sergey Alexandrovich (b1955, Moskva, Russian Federation) Project Team Valentina Ryzhikova, Natalia Ishukina, Julia Kovaleva
Cork City Council New Civic Offices Cork, Republic of Ireland	0411	Ahrends Burton and Koralek Architects 2007	Principals Robert Davys (b1961, Dublin, Republic of Ireland), John Parker (b1967, Dublin, Republic of Ireland) Project Team Conor Cooney, Ronan Glynn, Dorli Wiedemann, Artur Sikora, Sebastian Getz
Cornerstone Building Johannesburg, Republic of South Africa	0800	Van der Merwe Mazewski Architects 2003	Principals Anyan van der Merwe Mazewski (b1960, Cape Town, Republic of South Africa), Maco Mazewski (b1961, Cape Town, Republic of South Africa) Project Team Kevin Porter, Mark Horner, Lucien le Grange, Renshu van der Merwe, Rupert Venter, JT Erasmus
Cote d'Azur Restaurant Kuzminkoye Reservoir, Russian Federation	0897	OOO Totan Kuzembayev 2003	Principal Totan Kuzembayev (b1953, Chikmenskaya Oblast, Kazakhstan) Project Team Dmitri Minkivich
Cottbus University Library Cottbus, Germany	0555	Herzog & de Meuron 2004	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Grenchenbach, Switzerland) Project Team Jürgen Jöhner, Florian Marti, Sarah Arklesaria, Jens Bornemann, Massimo Corradi, Jacqueline Gähnel, Diana Garay, Ana Inacio, Carla Leitão, Yves Macouat, Matej Manula, Acan Menglerheller, Laura McCoury, Kathrin Reichert, Miguel Rodriguez, Heeri Song, Marco Volpato
Country House Funes, Argentina	1008	Marcel Suarez 2008	Principal Marcel Suarez (b1967, Rosario, Argentina) Project Team Florencia Aguirre
Nursery School Covolo di Federobba, Italy	0667	C+S Associati 2006	Principals Carlo Cappai (b1986, Venezia, Italy), Maria Alessandra Segarini (b1967, Treviso, Italy) Project Team Barbara Acciari, Daniele Della Valle, Eva Homo Rosa, Davide Testi
Craftsman Centre Ouagadougou, Burkina Faso	0766	Coopération Suisse 2002	Principal Laurent Sèchaud (b1967, Genève, Switzerland) Project Team Information not released
Craven Road Studio Toronto, ON, Canada	0819	Shim-Sutcliffe Architects 2006	Principals Brigitte Shim (b1958, Kingston, Jamaica), Howard Sutcliffe (b1958, Yorkshire, England, UK) Project Team Michael Goorevich
Cube House Ithaca, NY, USA	0901	Simon Ungers with Matthias Altwicker 2001	Principal Simon Ungers (b1957, Köln, Germany, c2006) Project Team Matthias Altwicker
Cultural and Congress Centre Lucern, Switzerland	0595	Architectes Jean Nouvel 2000	Principal Jean Nouvel (b1945, Fumel, France) Project Team Joëlle Achache, Marie Hélène Baldrin, Didier Brautt, Sandro Carbone, Günther Domenig, Xavier Laguerue, Denis Laurent, Philippe Mathieu, Eric Neveuouous, Julie Permentier, Matthias Rasch, Markus Rothlisberger, Beth Weinstein, Stefan Zopp
Cultural and Musical Centre Valencia, Spain	0501	Eduardo de Miguel Arbones 2003	Principal Eduardo de Miguel Arbones Project Team Arancha Muñoz, David Zarazaga, Pablo Torres, Antonio Garcia Nieto
Cultural and Recreation Centre Naxos, Greece	0746	A.M Kotsopoulos and Partners Architects 2006	Principals Anastasios M Kotsopoulos (b1946, Thessaloniki, Greece) Project Team E Zomboulidou, A Panou, A Tellos, T Kouvak, E Haskopoulos
Dafen Art Museum Shenzhen, Guangdong, China	0136	Urbanus Architecture and Design 2007	Principals Xiaobo Liu (b Beijing, China), Yan Meng (b Beijing, China), Hu Wang (b Beijing, China) Project Team Yaoguang Chen, Zhuoheng Fu, Yu Zhang, Yuyu Ji, Yandian Shen, Xiaoping Liu, Yu Ding, Zong Liu, Liu Liu
Dalaker/Gaita Farmhouse Rennesøy, Norway	0302	Knut Heltnes 2006	Principal Knut Heltnes (b1961, Dobak, Norway) Project Team Karen Janssen, Øystein Tondahl, Nils Erik Højt-Joneid
Dalki Theme Park Paju, South Korea	0143	Moonyou Choi, Minsuk Cho and James Slade 2004	Principals Moonyou Choi (b1961, Seoul, South Korea), Minsuk Cho (b Seoul, South Korea), James Slade Project Team Jeonju Kim, Kiwanho Cha, Inchi Kang, Taekwon Yun, Bongki Song, Daegon Koh, Jeoyong Kang, Kisu Park, Hyungoo Lee, Jeongwon Lee, Sunbok Choi, Soon Pyo Lee, Byunghun Yoo, Haylee Slade, Iya Korleiv, Francisco Pardo
Danfos Exhibition Centre Nordborg, Denmark	0327	J Mayer H Architects 2007	Principal Juergen Mayer H (b1965) Project Team Marcus Blum, Thorsten Blatter, Andre Sauter, Alessandra Raponi
Danube House Pavia, Czech Republic	0707	Kohn Pedersen Fox Associates 2003	Principals Eugene Kohn, William Pedersen, Sheldon Fox Project Team David Dood, Andrea Jung, Rebecca Carpenter, Laury Lucree, Eva Brummendorf, Denisa Whitson, Miriam Keaveny, Stepan Toman
Darvish Residence Nour, Mazandaran, Iran	0070	Pouya Khazaei Parsa 2004	Principal Pouya Khazaei Parsa (b1975, Tehran, Iran) Project Team Information not released
Day Nursery Verona, Italy	0664	Antonio Citterio and Partners 2005	Principal Antonio Citterio (b1950, Milano, Italy), Patricia Viel (b1962, Milano, Italy) Project Team Claudio Ravolio, Barbara Soro, Augusto Bartichello
Daycare Centre Technologiepark Bremen, Germany	0539	plus+ bauplanung Hübner + Forster-Hübner 2006	Principals Olaf Hübner, Peter Hübner Project Team Christian Rames, Martin Müller
De Blas House Madrid, Spain	0492	Alberto Campo Baeza 2000	Principal Alberto Campo Baeza (b1946, Valladolid, Spain) Project Team Raúl del Valle González, Francisco Melchor, María Concepción, Pérez Gutiérrez, Juan Sáenz
De Loosden - Towers 1&2 Amsterdam, Netherlands	0419	Wingender Hovener Architecten 2006	Principals Jan Peter Wingender (b1965, Amerstorf, Netherlands), Joost Hovener (b1963, Amsterdam, Netherlands) Project Team Marcel Lok
De Wolzak House Zutphen, Netherlands	0430	SeARCH 2004	Principals Bjørn Masterbroek (b1964, Hellendoorn, Netherlands), Udo Visser (b1970, Bors, Germany), David Gianotten (b1974, Weert, Netherlands) Project Team Information not released
De Young Museum San Francisco, CA, USA	0833	Herzog & de Meuron 2005	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Grenchenbach, Switzerland) Project Team Mark Loughnan, Jayne Barlow
Dakin University Melbourne, VIC, Australia	0017	H2o architects 2007	Principals Tim Hurstugh (b1943, Hobart, TAS, Australia), Mark O'Dwyer (b1961, Murwillah, VIC, Australia) Project Team Jim Tsoukalas, Alison Brink, Cameron O'Neil, Peter Backer, Karl Singha, Catherine Marks, Ngina Pham, James Tinsley, Chris Johnson, Dean Hole
Deck House Maitencillo, Chile	1015	Felipe Assadi + Francisca Pulido 2007	Principals Felipe Assadi (b1971, Santiago, Chile), Francisca Pulido (b1971, Punta Arenas, Chile) Project Team Information not released
Deep Water Woolshed Wagga Wagga, NSW, Australia	0028	Structurby and Page 2003	Principals Phoebe Page, Peter Stubberty Project Team Sacha Zahner
Delgin House San Juan, Puerto Rico, Caribbean	0951	Fuster + Partners 2006	Principal Nestor Fuster (b1956, San Juan, Puerto Rico) Project Team George Stewart, Angel Y Rodriguez
Delta Shelter Mazara, WA, USA	0828	Olson Sundberg Kundig Allen Architects 2005	Principals Jim Olson (b1940, WA, USA), Rick Sundberg (b1942, WA, USA), Tom Kundig (b1964, CA, USA), Scott Allen (b1953, WA, USA), Project Team Ellen Cecil, Debra Kennedy
Dentistry and Medical School Santiago, Chile	1021	Mathias Kutz 2005	Principal Mathias Kutz (b1965, Santiago, Chile), Rafael Hevia (b1975, Santiago, Chile), Esteban Sanchez (b1977, Santiago, Chile), Carlos Valdovinos, Francisco Reyes (b1960, Santiago, Chile), Project Team Rodrigo Oguie
Denver Art Museum Extension Denver, CO, USA	0863	Studio Daniel Libeskind and Davis partnership Architects, 2006	Principal Daniel Libeskind (b1946, Poland) Project Team Stefan Blach, Anne Emerson, Guadalupe Carri, Robert Claiborne
Denver Museum Residences Denver, CO, USA	0864	Studio Daniel Libeskind 2006	Principal Daniel Libeskind (b1946, Poland) Project Team Stefan Blach, Anne Emerson
Des Moines Public Library Des Moines, IA, USA	0873	David Chipperfield Architects 2006	Principal David Chipperfield (b1953, London, England, UK) Project Team Franz Borho, Douvan Bertoldi, Martin Ebert, Chris Harde, Victoria Jastan-Ples, Iona Kriegerbusch, Harriet Kirtner, Michael Kruse, Kazuo Ohgaki, Kim Wang, Keiko Yamazaki
Desert Escape Yasfur, Syria	0062	Vladimir Djurovic 2004	Principal Vladimir Djurovic (b1967, Beirut, Lebanon) Project Team Paul de mar Yousef, Salim Kanaan, Joseph Karam
Detention Centre Santa Lucia, Brazil	0983	MAB Arquitetura e Urbanismo 2006	Principal Flavio Mourlo Agostini (b1972, Brazil), Frederico Mourlo Berre (b1976, Brazil), Juliana Durta Myrza (b1972, Brazil), Silvio de Melo Todeschi (b1968, Brazil) Project Team Wellington Carquedo, Michelle Moura, Joseane Jorge, André Garbich
Devold Studio Seoul, South Korea	0149	ARCHIUM 2004	Principal Kim In-cheun (b1947, Inhae, Kyungnam-gdo, South Korea) Project Team Seung-Keon Jeong
Dimor House Split, Croatia	0743	312 Arhitektonska Radnica 2005	Principal Nikola Popić (b1962, Opuzen, Croatia) Project Team Dina Ožić Bakić, Đurđa Vujnović
DMG Headquarters Klaus, Vorarlberg, Austria	0622	Arch Di Oskar Leo Kaufmann Albert Ruf 2005	Principals Oskar Leo Kaufmann (b1969, Bregenz, Austria), Albert Ruf (b1968, Bregenz/Austria), Austrian Project Team Di Matthias Köppel
Domain Resort Stradbroke Island, QLD, Australia	0008	Donovan Hill Architects 2006	Principals Brian Donovan (b1959, Emerald, QLD, Australia), Timothy Hill (b1963, Brisbane, Australia) Project Team Angus Murra, Craig Channon, Kim Barber, Ron van Sluys, Kamel Kusak, Anna O'Garman
Dong's Teahouse Suzhou, Jiangsu, China	0121	TM Studio 2004	Principal Tong Ming (b1968, Nanjing, China) Project Team Information not released
Donnelly Gallery and Residence Dublin, Republic of Ireland	0408	Claudio Silvestrini Architects 2002	Principals Claudio Silvestrini (b1964, Zürich, Switzerland) Project Team Information not released
Dormitory for Pakko Ltd Factory Ashulia, Bangladesh	0089	ArCon 2005	Principal Helaluddin Ahmed (b1968, Bangladesh) Project Team Information not released
Double Residence in Papagou Athina, Greece	0749	Nikos Ktenas, Architect 2005	Principals Nikos Ktenas (b1960, Praisu, Greece) Project Team Katerina Vassilakou, Pavlos Kouzoumanos
Downland Gridshell Chichester, England, UK	0397	Edward Cullinan Architects 2001	Principals Ted Cullinan (b1901, London, England, UK), John Romer (b1947, London, England, UK), Steve Johnson (b1956, Minneapolis, MN, USA), Robin Nicholson (b1944, Hertford) Project Team Information not released
DOX Centre for Contemporary Art Praha, Czech Republic	0708	Ivan Kroupa Architects 2008	Principal Ivan Kroupa (b1950, Kolin, Czech Republic) Project Team Radka Kurokova, Tomas Bouna
Dragöps House Årjäng, Sweden	0311	24 H-architecture 2004	Principals Marjetta Lammer (b1963, Assen, Netherlands), Boris Zeeuw (b1968, Akkmaar, Netherlands) Project Team Olav Brün, Jeanet ter Haar, Gabriela Kras, Fieke Postman
Du Plessis House Paraty, Brazil	0999	Marco Kogan 2003	Principal Márcio Kogan (b1952, São Paulo, Brazil) Project Team Bruno Gomes, Oswaldo Pessano, Regiane Lello, Renata Furlanetto, Sarmata Cafardo, Suzana Glogowski
Dubai Autodrome Dubai, United Arab Emirates	0065	HQK Sport Architecture 2004	Principals John Barrow (b1948, Brisbane, QLD, Australia), Barry Lowe (b1943, Olney, UK), Dan Hajjar (b1963, Edmonton, Canada) Project Team Information not released
Dul-Youk Publishers Headquarters Paju, South Korea	0140	Foreign Office Architects 2005	Principals Farhid Mousavi (b1965, Shiraz, Iran), Alejandro Zaera-Polo (b1963, Madrid, Spain) Project Team Jorge Arribas, Natalia Rodriguez, Nuria Vallejo, Luis VU Rebel, Xavier Ortiz, Marco Guarnieri, Pablo Ros
Dusun Museum Cheju, South Korea	0157	Itami Jun 2006	Principal Itami Jun (b1973, Tokyo, Japan) Project Team Information not released
Dutch Embassy, Chancery Building Addis Ababa, Ethiopia	0777	SeARCH 2005	Principals Bjørn Masterbroek (b1964, Hellendoorn, Netherlands), Udo Visser (b1970, Bors, Germany), David Gianotten (b1974, Weert, Netherlands) Project Team Information not released
Dutch Embassy Bangkok Bangkok, Thailand	0254	Henket & Partners Architects 2005	Principals Jannes Bierman (b1970, Zaandam, Netherlands), Spekke de Bijl Nacheus (b1968, Rotterdam, Netherlands), Hubert-Jan Henket (b1940, Heerlen, Netherlands), Henk van Laarhoven (b1955, Breda-Crocht, Netherlands) Project Team Teresa van Rosmalen, Stephan Kertse, Susanne Cortalis, Tamara van Kampen
Dutch Reformed Church Rijschoot, Netherlands	0415	Claus en Kaan Architecten 2006	Principals Felix Claus, Kees Kaan (b1961, Breda, Netherlands), Jaap Gröbber, Dick van Rijschoot, Netherlands
Dwelling, Butkovskiy Lane Moskva, Russian Federation	0692	Sergey Skuratov Architects 2004	Principal Skuratov Sergey Alexandrovich (b1955, Moskva, Russian Federation) Project Team Valentina Ryzhikova, Natalia Izhukina, Julia Kovaleva
DZ Bank Berlin, Germany	0553	Gehry Partners 2001	Principal Frank Gehry (b1929, Toronto, ON, Canada) Project Team Mann Satterle, Terahito Takemori, Laurence Tighe, Eva Sobczyk, George Metzger, Jan Dayton, John Goldsmith, Jurg Ruppinger, Scott Lurie, Jeff Guys, Michael Jones, Ken Beachler, Nida Chesnos, Tom Coody, Leigh Amond, Tadeo Shimizu, Rick Smith, Bruce Sheppard
Earth House Morrington Peninsula, VIC, Australia	0022	Stephen Johnson Architect 2003	Principal Stephen Johnson (b1972, Melbourne, VIC, Australia) Project Team Adam Muggleton, Bianca Winter
East Beach Cafe, The Littlehampton England, UK	0396	Heatherwick Studio 2007	Principal Thomas Heatherwick (b1970, London, England, UK) Project Team Information not released
Ebrahim Family House Raipur, Madhya Pradesh, India	0077	Mahesh Sunder Nair 2005	Principal Mahesh Sunder Nair (b1978, Mumbai, India) Project Team Information not released
Economics Building Ghent, Belgium	0438	Xavier De Gayer Architect 2006	Principal Xavier De Gayer (b1957, Oostm, Belgium) Project Team Stéphane Beel, Jo Tallens, Inge Buyse, Isabelle Blonde, Dan Studt, Piët Orenis, Tobias Labarreux, Michael Smits, Lieve Vandegriete, David Van Cauwen
Eden Project St Austell, England, UK	0400	Grimshaw 2005	Principals Nicholas Grimshaw, Andrew Whalley, Christopher Nash, Johnny Brewha, Keith Brewha, Kirstin Anne Lees, Mark Middleton, Naveen Sidoo Project Team Vanessa Barlow, Dean Boston, Chris Bregh, Vincent Chiang, Amanda Davis, Florian Eckardt, Alan Neal, Perry Hopard, Bill Hoger, Argeeka Kovacs, Quentin Lake, Michael Pawley, Juan Portales, Richard Morris, Tim Narey, Morica Roggemeyer, Martin Pinnis, Mustafa Salmen, Kellan O'Sullivan, Dvora Pless, Ian Su Ling

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Educare Sports Facility Zapopan, Mexico	0924	TEN Arquitectos 2001	Principals Enrique Norton (b1954, Mexico City, Mexico), Timothy Dumbleton (b1968, Albany, NY, USA), Salvador Arroyo (b1964, Tapachula, Chiapas, Mexico) Project Team Bernardo Gómez-Pimentel, Hugo Sánchez, Carlos López, Jorge Arvizu, Rubén Garrica, Claudia Marquina, Verónica Domínguez, Catalina Aristizábal, Miguel Ríos
El Misterio Beach House II Asia Carota, Peru	0960	Juvenal Baracco B 2008	Principal Juvenal Baracco Barrios (b1940, Lima, Peru) Project Team Madeleine Garcia D
El Roble Chapel Coilemu, Chile	1029	57 Studio 2004	Principals Mauricio Angelini (b1977, Santiago, Chile), Benjamin Oportot (b1977, Santiago, Chile), Sebastián Espinoza (b1976, Santiago, Chile) Project Team Information not released
Emergency Room Vicente López, Argentina	1005	Claudio Vekstein with Marta Tello 2005	Principal Claudio Vekstein (b1965, Buenos Aires, Argentina) Project Team Marta Tello
Endeavor Talent Agency and Screening Room Beverly Hills, CA, USA	0842	Nell M Denari Architects 2004	Principal Nell M Denari (b1957) Project Team Duks Koschitz, Stefano Paiocchi, Jae Shin, Matt Trimble, Steven Epley, Betty Kassia, Brennan Buck
Enschede Culture Cluster Enschede, Netherlands	0432	SAARCH 2008	Principals Bjørn Mastenbroek (b1964, Hellemond, Netherlands), Uda Visser (b1970, Bonn, Germany), David Ganotien (b1974, Weert, Netherlands) Project Team Information not released
Entrance to Singapore Zoological Gardens Singapore, Singapore	0265	Kerry Hill Architects 2003	Principal Kerry Hill (b1943, Perth, WA, Australia) Project Team Martin Goh, Paul Gannicot, Ross Loge
EPM Public Library Medellin, Colombia	0967	Urbe de Bedout Arquitectos 2005	Principal Juan Felipe de Bedout (b1963, Envigado, Antioquia, Colombia) Project Team Gerardo Olive Triana, Alvaro Cronio Lopez, Manuel Vila Lagarcha, Andrés Castro Amaya, Jhany Nieto Ropero, Nestor Riascos
Equis House Carota, Peru	0961	Barclay & Crousse Architecture 2003	Principals Jean Pierre Crousse (b1963, Lima, Peru), Sandra Barclay (b1967, Lima, Peru) Project Team Information not released
Esker House San Candido, Italy	0663	Plasma Studio 2000	Principals Eva Castro (b1969, Argentina), Holger Kehne (b1970, Germany), Ulla Heil (b1973, Italy) Project Team Libney Pacheco, Peter Pichler, Angelika Mar, Javier Fernandez
Eurospar Supermarket Lebnitz, Austria	0633	Riegler Riewe 2005	Principals Florian Riegler (b1954, Mönichwald, Austria), Roger Riewe (b1959, Bielefeld, Germany) Project Team Manuela Müller, Steffen Schöslar, Markus Probst, Barbara Meisterhofer, David Kuhnesz
Evelina Children's Hospital London, England, UK	0383	Hopkins Architects 2005	Principals Sir Michael Hopkins (b1935, Poole, UK), William Taylor (b1957, Nottingham, UK), Simon Fraser (b1964, Hong Kong, China), Andrew Barnett (b1960, Birkenhead, UK) Project Team Pamela Bate, James Greaves, Peter Romanuk, Patrick Neve, Ken Hood, Jan Mackie, Nannit Agarwal, Sam Aldred, Jeannine Baker, Elizabeth Bartlett, Rory Campbell-Lange, Tim Colledge, Gary Collins, Martin Corner, Chris Gray, Simon Goodie, Alexandra Harris, Andrew Harrison, Phu Hoang, Aidan Hoogard, Yasuko Kobayashi, Steve Mason, Doran Meinhard, Amy Napier, Kelly Norris, Anastasia Rudenko, Alexandra Small, Jenny Stevens, Tom Stevens, Sonja Stoffels, Sadie Snelson, Paul Vick, Zhuyue-Jun Woon
Factory for Leatherwork Andresan, France	0452	Patrick Berger & Jacques Anzutti 2004	Principals Patrick Berger, Jacques Anzutti Project Team Information not released
Fagan House (Paradys) Langebaan, Republic of South Africa	0776	Gabriël Fagan Architects 2003	Principal Gabriël Fagan (b1925, Cape Town, Republic of South Africa) Project Team John Wilson-Harris, MORA Serritslev
Fairbanks and Plink Offices São Paulo, Brazil	0892	Isay Weinfeld 2003	Principals Isay Weinfeld (b1952, São Paulo, Brazil) Project Team Domingos Pascali, Monica Coppo Santoni, Lusa Nitsche, Isis Chaulon, Laura Trouillet
Family House Lafranchi-Benetti Gordola, Switzerland	0610	Beserga Mozzetti Architeti 2000	Principals Nicola Beserga (b1970), Christian Mozzetti (b1970) Project Team Sacha Denicola
Family House Zernica Zernica, Poland	0713	Medusa group 2004	Principals Przemko Lukaski, Lukasz Zagala, Andrzej Lukaski Project Team Tomasz Majewski, Rafał Stefanowski, Piotr Ciura
Firberplatz Market Hall Aarau, Switzerland	0581	Miller & Maranta Architects 2002	Principals O Miller (b1961, Aarau, Switzerland), P Maranta (b1959, Chur, Switzerland) Project Team Peter Baumberger, Sabine Rosenthaler
Father of the Nation Mausoleum Tungpara, Bangladesh	0001	Vitti Shoptop Brindo 2000	Principals Ehsan Khan (b1964, Mymensing, Bangladesh), Iqbal Habib (b1963, Dhaka, Bangladesh), Ishique Zahir (b1965, Dhaka, Bangladesh) Project Team Md Oliullah
Father's House in Jade Mountains Xi'an, Shaanxi, China	0099	MADA s.p.a.m. 2003	Principals Qingyun Ma (b1967, Xi'an, China), Zhanhui Chen (b1969, Guangzhou, China), Rong Huang (b1971, Shanghai, China) Project Team Information not released
Federal Environmental Agency Dessau, Germany	0545	Sauerbruch Hutton 2005	Principals Matthias Sauerbruch (b1955, Konstanz, Germany), Louisa Hutton (b1957, Norwich, England, UK), Juan Lucas Young (b1963, Buenos Aires, Argentina), Jens Ludloff (b1964, Haan Rheinland, Germany), Project Team Andrew Kiel, Nicole Berganski, Denise Dh, Andrea Frensch, Matthias Fuchs, Frauke Gerstenberg, Andreas Henschel, Rasmus Joergensen, Agnieszka Kocemka, Marek Lamm, Jan Laufer, Jan Lesegang, René Lotz, Ian McMillan, Julia Neubauer, Konrad Oplitz, Olaf Pfleifer, Jakob Schemel, David Wegener, Nicole Winge
Festival and Convention Centre Bregenz, Austria	0625	Dietrich Untertrifaller Architekten 2006	Principals Helmut Dietrich (b1957, Mellau, Austria), Much Untertrifaller (b1959, Mellau, Austria) Project Team Susanne Gaudi, Heiner Walker
Field House Appleton, WI, USA	0682	Wendell Burnette Architects 2004	Principal Wendell Burnette (b1962, Nashville, TN, USA) Project Team Information not released
Figge Art Museum Davenport, IA, USA	0675	David Chipperfield Architects 2005	Principal David Chipperfield (b1953, London, England, UK) Project Team Franz Borho, Johannes Baumstark, Jochen Glemsar, Isabelle Heide, Victoria Jessen-Pike, Rolf Lecht, Laurent Maassonnet, Viola Simoncini, Jennifer Singer, Hau Ming Tse, Patrick Uberbacher, Reko Yamasaki
Financial Police Administration Centre Abergo, Italy	0647	5+TAA Alfonso Femia Gianluca Peluffo 2003	Principals Alfonso Femia (b1966, Taunanova, Italy), Gianluca Peluffo (b1966, Savona, Italy) Project Team Pierluigi Fotri
Finke House Bezau, Vorarlberg, Austria	0627	Dietrich Untertrifaller Architekten 2006	Principal Helmut Dietrich (b1957, Mellau, Austria), Much Untertrifaller (b1959, Mellau, Austria) Project Team Information not released
Fire and Police Station Berlin, Germany	0550	Sauerbruch Hutton 2004	Principals Matthias Sauerbruch (b1955, Konstanz, Germany), Louisa Hutton (b1957, Norwich, England, UK), Juan Lucas Young (b1963, Buenos Aires, Argentina), Jens Ludloff (b1964, Haan Rheinland, Germany), Project Team Sven Holzgräbe, Jürgen Bartenschlag, Florian Volker, Lena Echwede, Daniela McCarthy, Nicole Winge, Matthias Fuchs, Marcus Hui, Konrad Oplitz
Fire Station Mexico City, Mexico	0931	at 103 2006	Principals Julio Arreaza (b1974, Cuernavaca, Mexico), Francisco Pardo (b1974, Mexico City, Mexico) Project Team Margarita Flores, Tiberio Wallerstein, Jorge Vazquez, Daniel Alvarez, Asia Hurtado
Fire Station Mellau, Vorarlberg, Austria	0626	Dietrich Untertrifaller Architekten 2006	Principals Helmut Dietrich (b1957, Mellau, Austria), Much Untertrifaller (b1959, Mellau, Austria) Project Team Ralph Broger
Fireworks House Chichibu, Saitama Prefecture, Japan	0239	Nendo 2005	Principal Oki Sato (b1977, Toronto, ON, Canada) Project Team Information not released
Friming Church Friming, France	0467	Le Corbusier + Oubrene 2006	Principals Jose Oubrene (b1932, Nantes, France), Le Corbusier (b1887, Switzerland, d1965) Project Team Yves Perrel, Aline Duverger, Romain Chazalon, Philippe Massardier
Flanders Fashion Institute Antwerp, Belgium	0444	Marie-José Van Hee architecten 2002	Principals Marie-José Van Hee Project Team Isabelle Burm, Dirk Goyens, Shin Hagiwara, Filip Reumers, Johan Suykens, Tania Vanderbussche, Hof Vansteenswinge, Dietlind Verhaeghe, Wim Voorpoels
Flatz House Schaan, Liechtenstein	0617	Baumachinger-Eberle Architects 2002	Principals Carlo Baumachinger (b1956, Bregenz, Austria), Diemar Eberle (b1952, Hittisau, Austria) Project Team Information not released
Flanders House Mozzington Peninsula, VIC, Australia	0019	John Wardle Architects 2003	Principals John Wardle (b1956, VIC, Australia), Stefan Mee (b1969, VIC, Australia), Project Team Andrew Wong, Glen Chamberlain, Fiona Dunn

Flint River Quarium Albany, GA, USA	0596	Antoine Predock Architect 2004	Principal Antoine Predock (b Lebanon, MO, USA) Project Team Sam Sterling, Geoffrey Beebe, Trevorston Elliott, Jarrod Arellano, Dean Cowdry, Donald Dudley Jr, Melanie Sheier, Andrea Wilson, Andrea Lenardin-Maddon
Footbridge Simone-de Beauvoir Paris, France	0458	Feichtinger Architects 2006	Principal Diemar Feichtinger (b1961, Bruck, Austria) Project Team Guy Deshayes, José-Luis Fuentes, Armelie Lavoué, Barbara Feichtinger-Feller, Bernard Söder, Caroline Druic, Christian Pichler, Claire Bordené, Eddie Young, Mario Luis, Marta Mendonça, Montse Ferrés, Simone Breukopf, Ulrike Pios, Wojtek Szepi
Former Smichov Synagogue Praha, Czech Republic	0704	Znamernity architects 2004	Principals Juraj Matula (b1974, Praha, Czech Republic), Richard Sida (b1972, Brno) nad Labem, Czech Republic), Martin Tycar (b1972, Praha, Czech Republic) Project Team Information not released
Forum 2004 Convention Centre Barcelona, Spain	0488	Josep Lluís Mateo - MAAP Architects 2004	Principal Josep Lluís Mateo (b1949, Barcelona, Spain) Project Team Jordi Pages Anna (b1944, Ibiza, Spain) Project Team Aurora Arment, Pau Bada, Josep Ballester, Guillem Bosch, Marta Carbonell, Alexandra de Châtillon, Luigi Dal Argine, Daniela Eckardt, Sylvia Felipa, Emilia Fossati, Pau Fulleas, Marc Garcia-Durán, Borja José Gutiérrez, Laura Jiménez, Majbritt Lerche, Ingo López, Luisa Morao Iglesias, José Manuel Navarro, Estanislau Puig, Fidel Savall Sargas, Pablo Tena, Luis Valiente, Jennifer Vera
Forum 2004 Esplanade and Photovoltaic Plant Barcelona, Spain	0490	Martinez Lapeña-Torres Architects 2004	Principals José Antonio Martínez Lapeña (b1941, Tarragona, Spain), Elias Torres Tur (b1944, Tarragona, Spain) Project Team Antoni Arment, Pau Bada, Josep Ballester, Guillem Bosch, Marta Carbonell, Alexandra de Châtillon, Luigi Dal Argine, Daniela Eckardt, Sylvia Felipa, Emilia Fossati, Pau Fulleas, Marc Garcia-Durán, Borja José Gutiérrez, Laura Jiménez, Majbritt Lerche, Ingo López, Luisa Morao Iglesias, José Manuel Navarro, Estanislau Puig, Fidel Savall Sargas, Pablo Tena, Luis Valiente, Jennifer Vera
Forum 2004 Exhibition and Assembly Building Barcelona, Spain	0489	Herzog & de Meuron 2004	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964, Kreuzlingen, Switzerland), Harry Guggler (b1956, Grenchenbach, Switzerland) Project Team David Koch, Nuno Ravara, Miguel Rodríguez, Stephan Wedrich
Forum 2004 Southeast Coastal Park Barcelona, Spain	0491	Foreign Office Architects 2004	Principals Farshid Mousavi (b1965, Shiraz, Iran), Alejandro Zeraa-Polo (b1963, Madrid, Spain) Project Team Juanjo González, Marco Guarnieri, Sergio Lopez-Piñeres, Pablo Ros, Luis Yú Ribes
Franz-Liszt Chamber Music Hall Raiding, Austria	0644	Atelier Kempe Thill Architects and Planners 2005	Principals André Kempe (b1968, Freiburg, Germany), Oliver Thill (b1971, Chemnitz, Germany) Project Team Frank Verzijden, Takashi Nakamura, Saskia Hemmink, Sebastian Heinenmeyer, Cornelia Sauer, David van Eck, Andre Bouccsen, Kingman Brewster, Johan Grabner, Mark Blaschitz, Bernhard Kargl, Wolfgang Schmied, Grabner Ziveltchiker
Freedom Park: Phase 1 Pretoria, Republic of South Africa	0806	MMA Architects 2006	Principals Mphahlele Moroye (b Maseru, Lesotho), Tunde Oluwà (b London, UK), Lyudana Maaahwa (b Umtata, Republic of South Africa), Aun Samuels (b Johannesburg, Republic of South Africa) Project Team Peter Jooste, Sindi Sibanyone
Freitag Flagship Store Zürich, Switzerland	0584	Spillmann Echale Architekten 2008	Principals Annette Spillmann (b1969, Zürich, Switzerland), Harald Echale (b1968, Davos, Switzerland) Project Team Information not released
French-Chinese Art Centre Wuhan, Hubei, China	0133	Standardarchitecture 2005	Principals Zhang Ke (b1970, China), Zhang Hong (b1967, China), Hou Zhenghua (b1975, China), Claudia Tabora (b1967, Lisboa, Portugal) Project Team Hao Zengrui, Han Xiaowei, Yang Xirong, Liu Xingjie, Han Liping
Friends Meetinghouse San Antonio, TX, USA	0867	Lake Flato Architects 2005	Principals Ted Flato (b1955, Corpus Christi, TX, USA), Robert Harris (b1965, Springfield, OH, USA) Project Team German Spiller, Isabel Mijangos
Fuglsang Art Museum Fuglsang, Denmark	0329	Tony Fretton Architects 2008	Principals Tony Fretton (b1945, London, England, UK), Jim McKinley (b1969) Project Team Donald Matheson, Guy Derwent, Anika Rabi, Sandy Rendel, Matt Barton, Nira Lundvall, Simon Jones
Fuji Kindergarten Tokyo, Japan	0214	Tezuka Architects 2007	Principal Takaharu Tezuka (b1964, Tokyo, Japan), Yu Tezuka (b1969, Kanagawa, Japan) Project Team Information not released
Funeral Building Zürich, Switzerland	0590	Bosshard Vaquer Architekten 2003	Principals Daniel Bosshard (b1966, Zürich, Switzerland), Meritxell Vaquer (b1971, Barcelona, Spain) Project Team Timo Allemann, Steffen Jürgensen, Joos Mutznier, Francesca Torzo
Funery Hall and Service Building Novo Mesto, Slovenia	0731	Ales Vodopivec 2001	Principal Ales Vodopivec (b1949, Ljubljana, Slovenia) Project Team Nena Gabrovac
Furniture Showroom & Warehouse Tehran, Iran	0069	Bonsair Architectural Office 2005	Principals Mahmoud Majidi Project Team Hamed Khosravi, Kaveh Rashidzadeh, Majid Ma'soumi, Mojtaba Samimi
Gas House Tokyo, Japan	0210	Atelier Bow-Wow 2003	Principals Yoshiharu Tsukamoto (b1965, Kanagawa, Japan), Moriyoko Kajima (b1969, Tokyo, Japan) Project Team Mikiko Terauchi
Galaxy Starworld Hotel & Casino Macau, China	0134	Rocco Design Architects 2006	Principals Rocco SK Yim (b1963, Hong Kong, China), Bernard MB Hui (b1948, Hong Kong, China), Patrick PV Lee (b1938, Hong Kong, China) Project Team Ian WL Chui, Mar-Lai Yung, Jacky Lok, David WM Ho, Herbert P Hung, Ivy WS Yung, Ho-Wai Sze, Wicky Choi
Galleria Hall West Department Store Seoul, South Korea	0151	UNStudio 2004	Principals Ben van Berke (b1957, Utrecht, Netherlands), Caroline Bos (b1959, Rotterdam, Netherlands) Project Team Astrid Pöber, Ger Geizer, Cristina Bolis, Marcia Ruder, Corine Pares, Arjan van der Blik, Christian Weddewitz, Albert Grodnie, Richard Crofts, Barry Munster, Malinda Botelho, Eike Ulitz, Harm Wassink
Gallery of Modern Art Brisbane, QLD, Australia	0036	Architectus 2005	Principals Lindsay Clare (b1952, Brisbane, Australia), Kerry Clare (b1957, Sydney, Australia) Project Team James Jordon, Virginia Jordan, Eschke, Al Johnson, Alison Brookbanks, Aurelio Marano, Barbara Flynn, Belinda Pajkovic, Blair Johnston, Britta Soggekow, Christine McLennan, Durinn Hodges, Deirdre Coffey, Felix Winter, Geoffrey Way, James Jones, James Picher, Jason Jorchou, Jason Tsui, Jiang Su Wang, John Jeffrey, John Norman, Kathy Krall, Kerrie Campbell, Leonardo Ares Galzar, Mark Curzon, Martin Chan, Michael Harris, Petrina Moore, Renee Clark, Richard McKinnon, Richard Travis, Rod Perry, Roseanne Godaro, Sandy Strausz, Sarah Blacker, Simon Zou, Stefan van Moll, Stuart Murchison, Thilo Nuessgen, Valeria Buccheri, Vanessa Gribben, John Gray, George Saldias, Ian Thomas, Clark Ingram, Keith Allen, Alan Ray, Michelle O'Leary, Ray Smith, John Percival, Michael Ray, Ashley Beckett, Chloé Comon, Peter Roy, Caleb Smith, Kirstin Tocker, Mark Medcalf, Clair Kehler, Liz Park
Gallinero House Concepcion, Chile	1030	Eduardo Castillo 2008	Principal Eduardo Castillo (b1927, Concepcion, Chile) Project Team Information not released
Galzibahn Lower Terminal St. Ulrich, Austria	0628	Drendel Architects 2006	Principal Georg Drendel (b1956, Innsbruck, Austria) Project Team Martin Barreiter, Franz Drendel, Daniel Erdeljan, Zuzana Talasova, Judith Sagl
Gantenben Winery Fläsch, Switzerland	0597	Beath & Deplazes Architekten 2007	Principals V Beath (b1957, Tiefencastel, Switzerland), A Deplazes (b1960, Chur, Switzerland), D Ladner (b1959, Schiers, Switzerland) Project Team Katharina Plz
Gary Center Youth Center Chicago, IL, USA	0685	John Ronan Architects 2006	Principal John Ronan (b1963, Grand Rapids, MI, USA) Project Team Brian Malady, Evan Menk, Yasushi Koakutsu, Brad Kelley, Oscar Kang, Nagelwar Rao
Gas Natural Headquarters Barcelona, Spain	0486	Miralles Tagliabue - EMBT 2007	Principal Enric Miralles (b1955, Barcelona, Spain, d2000), Benedetta Tagliabue (b1963, Milano, Italy) Project Team Josep Ullastres, Andrea de Moura, Luis Corbella, Roberto Sotoca, Montse Galindo, Marco Dano Chetel, Eugenio Cruz, Adriana Goccioloto, Liara Souza
Gastropod House Espoo, Finland	0345	Olav Koponen Architect 2006	Principal Olavi Koponen (b1951, Tuusniemi, Finland) Project Team Information not released
Gateshead Millennium Bridge Newcastle, England, UK	0353	Wilkinson Eyre Architects 2001	Principals Chris Wilkinson (b1945, Amersham, UK), Jim Eyre (b1959, Kingswood, UK) Project Team Information not released
Gemini Residence København, Denmark	0336	MVRDV with J.W.J. Architecten 2005	Principals Philipps Winy Maas (b1959, Schijndel, Netherlands), Jacob van Rij (b1964, Amsterdam, Netherlands), Nathalie de Vries (b1965, Appingedam, Netherlands), Pieter van Boven Throssen, Marc Joubert, Axel Schürink, Martin van den Briel, Benjamin Wiedrock, Marc Drewes, Jensen Joergensen Wohlfiel
Gerrit Rietveld Academy Amsterdam, Netherlands	0416	Bentham Crouwel Architects 2004	Principals J Berthom (b1952, Amsterdam, Netherlands), WM Crouwel (b1953, Amsterdam, Netherlands), LM Bion (b1961, Haarlem, Netherlands), Pieter van Boven (b1972, Arnhem, Netherlands), M Wassenaar (b1969, Utrecht, Netherlands) Project Team Florian Vuagels, Ron Stegeman

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Gleneagles Community Center West Vancouver, Canada	0812	Patkau Architects 2003	Principals John Patkau (b1947, Winnipeg, Canada), Patricia Patkau (b1950, Winnipeg, Canada), Michael Cunningham (b1965, Calgary, Canada) Project Team David Stone, Omar Arbel, Patrick O'Sullivan, Joanne Galati, Samantha Hayes, Craig Strimbs, Greg Boothbyrd
Glucksman Gallery Cork, Republic of Ireland	0410	O'Donnell + Tuomey Architects 2004	Principals Sheila O'Donnell (b1953, Dublin, Republic of Ireland), John Tuomey (b1954, Tralee, Republic of Ireland) Project Team Willie Carney, Andrew Montzorn, Ailín Leonard, Kevin Donivan, Will Diamond, Peter Carroll
Goodman House Dutchess County, NY, USA	0902	Preston Scott Cohen 2004	Principals Preston Scott Cohen (b1961, Asheville, NC, USA), Ann Nemlich (b1971, Tel Aviv, Israel) Project Team Phil Wu, Kay Vorderwiesbecke, Wynne Mun, Aaron D'Innocenzo, Leonard Ng
Gota de Plata Auditorium Pachuca, Mexico	0843	Varon, Metta, Metta/ Mipda/ Arquitectos 2004	Principals Jaime Varon Shirmo (b1955, Mexico City, Mexico), Abraham Metta Cohen (b1970, France), Lisa Samba Ros (b1973, France), Alex Metta Cohen (b1973, Mexico City, Mexico) Project Team Information not released
Government Lounge Phnom Penh, Cambodia	0257	Asma Architects 2007	Principals Ros Borath (b1943, Cambodia), Cyril Kamr Ros (b1970, Cambodia), Ivan Tizanal (b1970, France), Lisa Samba Ros (b1973, France), Manh Dung Nguyen (b1968, Vietnam) Project Team Thomas Braunstein, Céline Ricard
Grains Shimomuro Apartment Building Tokyo, Japan	0211	Kazuhiko Kojima + Kazuko Akamatsu / CAI 2007	Principals Kazuhiko Kojima (b1958, Osaka, Japan), Kazuko Akamatsu (b1968, Tokyo, Japan) Project Team Tomomi Noji
Green House Feldkirch, Vorarlberg, Austria	0619	Hein-Troy 2007	Principals Matthias Hein (b1971, Berlingheim, Germany), Jun Troy (b1972, Bregenz, Austria) Project Team Information not released
Green Pine Garden Club and Restaurant Shanghai, China	0123	Scenic Architecture 2005	Principal Zhu Xiaofeng (b1972, Shanghai, China) Project Team Guo Dan
Greenhouse Cembobio, Italy	0649	Elsabetta Terragni 2002	Principal Elisabetta Terragni (b1961, Como, Italy) Project Team Information not released
Griensden Urban Villas Puttershoek, Netherlands	0426	Big Stadsontwerp 2004	Principals Hans van der Heijden (b1963, 's-Gravenhage, Netherlands), Rick Weststra (b1959, Rotterdam, Netherlands) Project Team Theo van de Beek, Marjolien van Eg, Felicitas Hettich, Angela Schoen, Paul Voorn
Gruta das Torres Visitor Centre Azores, Portugal	0527	SAMI Arquitectos 2005	Principals Inês Vieira da Silva (b1976, Setúbal, Portugal), Miguel Vieira (b1977, Lisboa, Portugal) Project Team Information not released
Duludo Eco Resort Cabo Delgado, Mozambique	0811	Cullum and Nightingale Architects 2005	Principals Richard Nightingale (b1954, Nairobi, Kenya), Ben Kilburn (b1965, Wiltshire, England, UK), Carolyn Steel (b1959, London, England, UK) Project Team Rafael Marks
Guthrie Theater Minneapolis, MN, USA	0872	Architectures Jean Nouvel 2007	Principal Jean Nouvel (b1954, Fumel, France) Project Vincent Laplante, Nathalie Sasso, Eric Stepany, Anna Uggolini, Damien Franck, Michel Cazals, Alexis Lazaridou-Faraut, Edwin Hermans, Julie Fernandez, Yann Salmon
Gym for Pärnu Schools Pärnu, Estonia	0682	Kavakava 2005	Principals Katrin Kooiv (b1973, Pärnu, Estonia), Kaire Nõmme (b1971, Tallinn, Estonia), Sivi Väinär (b1972, Tallinn, Estonia), Heidi Urb (b1974, Tallinn, Estonia) Project Team Information not released
Gyre Shopping Centre Omotesando Tokyo, Japan	0218	MVRDV 2007	Principals Winy Maas (b1959, Schijndel, Netherlands), Jacob van Rijl (b1964, Amsterdam, Netherlands), Nathalie de Vries (b1965, Appingedam, Netherlands) Project Team Stefan Wittenman, Stefan de Koning, Chris Lai, Marin Kulas, Nacho Gonzalez, Rosa Lados, Julia Sulzer, Morgan Jacobson
H8 House Warszawa, Poland	0719	HS99 Herman i Smerzewski 2005	Principals Dariusz Herman (b1963, Koszalin, Poland), Piotr Smerzewski (b1965, Koszalin, Poland) Project Team Rafal Sobieraj, Wojciech Subalski
Habitat 825 Apartment Building Los Angeles, CA, USA	0845	Lorcan O'Herlihy Architects 2007	Principal Lorcan O'Herlihy (b1959, Dublin, Republic of Ireland) Project Team Pierre DeAngelis, David Thomson, Franka Diehnert
Hatfield School London, England, UK	0376	Caruso St John Architects 2005	Principals Adam Caruso (b1962, Canada), Peter St John (b1969, UK) Project Team Lorenzo De Chiffre, Rod Heyes, Prisca Theilmann, Silvia Utmyer, Esther Waterfield
Halmstad Library Halmstad, Sweden	0320	Schmidt Hammer Lassen 2006	Principals Morten Schmidt (b1956, Aarhus, Denmark), Bjarne Hammer (b1955, Juelinmølle, Denmark), John F Lassen (b1955, Viborg, Denmark), Kim Holst Jensen (b1964, Randers, Denmark), Stephen D Willacy (b1954, Kendal, UK), Morten Holm (b1968, Horsens, Denmark) Project Team Mette Wienberg, Peter Votvedlund, Michael Müller, Marlene Morup, Lars Vejen, Eva Hard, Jan Møllerup
Hanamidori Cultural Centre Tokyo, Japan	0198	Atelier Bow-Wow 2005	Principals Yoshiharu Tsukamoto (b1965, Kanagawa, Japan), Momoyo Kajima (b1969, Tokyo, Japan) Project Team Tatsuo Kuwahara
Hardanger Retreat Åvik, Norway	0299	Saunders Arkitektur 2002	Principals Todd Saunders (b1969, Gander, Newfoundland, Canada), Tommie Wilhelmson (b1973, Stavanger, Norway) Project Team Bergen Wilhelmson
Hazelwood School Glasgow, Scotland, UK	0350	Gordon Murray + Alan Dunlop Architects 2007	Principals Gordon Murray (b1952, Glasgow, UK), Alan Dunlop (b1957, Glasgow, UK) Project Team Stacy Phillips, Fergal Feeney, Saldai Bojes, Murray Thomson, Maggie Barlow
Hearts Tower Office Building New York, NY, USA	0904	Foster + Partners 2006	Principal Norman Foster (b1935, Stockport, UK) Project Team Brandon Haw, Mike Jeliff, Chris West, John Small, Ingrid Soeken, Michael Wurzi, Peter Han
Heathrow Terminal 5 London, England, UK	0372	Rogers Stirk Harbour + Partners 2008	Principals Richard Rogers (b1933, Firenze, Italy), Ivan Harbour (b1962, Irvine, Scotland, UK), Graham Stirk (b1957, Leeds, UK) Project Team Information not released
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Im Birch School Zürich, Switzerland	0588	Peter Märki, Architekt 2004	Principal Peter Märki (b1953, Zürich, Switzerland) Project Team Gody Kühnis, Christof Ansojge, Jakob Frischknecht	Kanno Museum of Art Shiga, Shiga Prefecture, Japan	0251	Atsler Hitoshi Abe 2005 Principal Hitoshi Abe (b1952, Sendai, Miyagi Prefecture, Japan) Project Team Hideo Yaguchi, Katsumori Abe, Takuma Ishiyaki
Imelda Psychiatric Hospital Sofia, Belgium	0446	Hans Verstuyft Architecten 2003	Principal Hans Verstuyft (b1966, Antwerp, Belgium) Project Team Fienka Vercaemmen, Liebeth Storkebaum, Peter Wils	Kärämäki Shingle Church Kärämäki, Finland	0340	Lassi Hivilammi Architects 2004 Principals Antti Lassi (b1973, Soivi, Finland), Teemu Hivilammi (b1974, Seinäjoki, Finland) Project Team Information not released
Imperial War Museum North Manchester, England, UK	0357	Studio Daniel Libeskind 2002	Principal Daniel Libeskind (b1946, Poland) Project Team Martin Ostermann, Wendy James, Markus Aerni	Kennedy Business Center Eindhoven, Netherlands	0433	KCAP Architects & Planners 2004 Principals K Christaans (b1953, Amsterdam, Netherlands), I van Oort (b1965, Rotterdam, Netherlands), H van den Born (b1958, Huzen, Netherlands), R Gelma (b1964, Tjerkwerd, Netherlands) Project Team Peter Berner, Markus Neppel
Indian Institute of Management Amritavadi Amritavadi, India	0073	HCPDFM 2007	Principals Harshuk C Patel (b1933, Bradran, India), Binai Patel (b1961, Billimora, India) Project Team Ganjan Updhyaya, Jayraj Gunjara, Brijesh Bhutta, Niki Shah, Samarth Marasia	Kingston Oval Cricket Pavilion Bridgetown, Caribbean	0953	Avog Associates 2007 Principals Deepesh Patel (b1968, Kisumu, Kenya), Declan O'Carroll (b1963, Burnley, England, UK) Project Team Jake Ambrasse, Sarah Hunt, Lindsay Johnston, Smita Khanna, Michael Kinsey, Kevin Owens, David Parsons, Swati Salgaocar, James Ward
Indigo Patagonia Hotel Puerto Natales, Chile	1035	Sebastian bramazzini Arquitectos 2007	Principal Sebastian Bramazzini (b1967, Chile) Project Team Ximena Garcia-Huidobro, Francisco Iturriz, Patricio Poblete	Keyforest #71223 Keith Haring Art Museum Kobuchizawa, Japan	0190	Atsushi Kitagawara Architects 2007 Principal Atsushi Kitagawara (b1951, Nagano, Japan) Project Team Masato Enoki, Takayuki Ogawa

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Khayat Palace Khayhat, Hadramut, Yemen	0663	Haymid Mbarak Barid 2005	Principal Haymid Mbarak Barid (b1942, Tarim, Yemen) Project Team Information not released	Levent Kanyon Mixed-use Complex Istanbul, Turkey	0728	Tabanoglu Architecture 2006 Principals Murat Tabanoglu (b1962, Istanbul, Turkey), Melkan Gursel (b1968, Istanbul, Turkey) Project Team Fehmi Kullaci, Murat Cengiz, Saah Yagci, Hakan Bagci, Ali Akarun, Huseyin Kocoglu, Nihal Serkayaci, Bilge Karstoglu, Arzu Meyvaci, Ozgi Saracoglu, Ulku Kurugcu, Sinem Ekin, Zeynep Karahasan, Defne Sarguoglu, Eduardo Lopez
Kilika-Space Salentin Visitor Centre Tunuyali, Argentina	1012	Bornida y Yanzon Arquitectos 2006	Principals Eliana Bornida (b1946, Mendoza, Argentina), Mario Yanzon (b1942, San Juan, Argentina) Project Team Valeria Valdesuso, Leonardo Moreschi, Carolina Pulenta, Gabriela Muzzino, Leonardo Moreschi	Levent Loft Istanbul, Turkey	0757	Tabanoglu Architecture 2007 Principals Murat Tabanoglu (b1962, Istanbul, Turkey), Melkan Gursel (b1968, Istanbul, Turkey) Project Team Hacer Akgun, Esra Lerzan Tuncelci, Suleyman Akma, Ahmet Conspoglu, Volkan Lokumcu, Emre Apak, Kaan Kelen, Hacıhan Özkan, Ali Oskan
Kindergarten and Elementary School Atavilla Vicentina, Italy	0665	Elisabetta Terragni 2007	Principal Elisabetta Terragni (b1961, Como, Italy) Project Team Michael Dolinski, Paola Frigerio	Lhasa Railway Station Lhasa, Tibet	0095	China Architecture Design & Research 2006 Principal Cui Kai (b1957, Beijing, China) Project Team Shan Li Xin, Zhao Xiao Gang
Kindergarten 'Sun' Zagreb, Croatia	0737	Niric+ Arhitekti 2007	Principals Hrvoje Niric (b1960, Zagreb, Croatia), Davor Buntica (b1978, Zagreb, Croatia) Project Team Information not released	Liberal Arts and Science College Doha, Qatar	0068	Kazuhiko Kojima + Kazuko Akamatsu / CAI 2004 Principals Kazuhiko Kojima (b1958, Osaka, Japan), Kazuko Akamatsu (b1968, Tokyo, Japan) Project Team Kenzuke Watanabe, Tomoya Oshika
Kindergarten with Crèche Zagreb, Croatia	0735	Penezic & Rogina architects 2006	Principals Vinko Penezic (b1959, Zagreb, Croatia), Kresimir Rogina (b1959, Rijeka, Croatia) Project Team Renato Cottiero, Kata Bukovac Perun, Ljerka Kabełka	Library for the Faculty of Philosophy Berlin, Germany	0548	Foster + Partners 2005 Principals Norman Foster (b1935, Stockport, England, UK) Project Team David Nelson, Stefan Belling, Christian Hallmann, Ulrich Harmann, Ingo Potz, Bettina Bauer, Stefan Baumgart, Mark Bruns, Florian Booberg, Heiko Brockerhaus-Schnack, Andre Heukamp, Stanley Fuls, Ulrich Goertz, Wendelin Hirsch, Andreas Medinger, Jan Roth, Diana Schaffranek, David Schröder, Mark Sutcliffe, Hugh Whitehead
Kingdom Centre Office Building Riyadh, Saudi Arabia	0064	Omranya & Associates 2003	Principal Basem S Al Shihabi (b1944, Gaza, Palestine) Project Team A Siddiqui, A Alajaji, A Robertson, A Al-Sabbagh, A Pawa, B Abernethy, B Gurin, C Bunyaveh, D Emma, E Zeneidi, E Bachar, E Mansaling, F Adigebayo, G Kyrrou, G Gula, G P Velasco, H Habibi, K Uyanik, K Thajuddin, J Khalilou, K Rajm, J Al-Rifa'i, J Maceda, I Ahmed, L Francisco, L Quijada, L Mourad, J Gregorio, J Ayco, J Regimie, J F. Ino, L Williams, L Prathapan, K Shamsam, M B Shams, M Castanosa, M Avella, M Vignolia, M Abdul Hal, A Mirza, M Alimam, A Ahmed, I Gangoli, M Sarwar, M Ibrahim, M Ibrahim, M Shuaib, M Nabulsi, M Pital, M Habboub, M Ahmed, N Khoury, N Al-Thabiti, N Viladiego, O Akbari, P Lukoff, P Middleton, P Dizon, R Sumido, R Goard, R Dimasale, R Malveda, R Edeen, S Sing, S Rimington, S Saadeh, S Ismail, S Sapare, T Pehlivanoglu, W Hlal	Library of Spain Medellin, Colombia	0071	Giancarlo Piretti & Associates 2007 Principals Gian Carlo Piretti (b1963, Barranquilla, Colombia), Juan Manuel Gil (b1979, Cali, Colombia), Carmelo Mora (b1981, Medellín, Colombia), Pedro Saa (b1981, Cali, Colombia), Andres Sarmiento (b1978, Bogotá, Colombia) Project Team Information not released
Kingsdale School London, England, UK	0394	dRMM 2005	Principals Alex de Rijke (b1960, UK), Philip Marsh (b UK), Sadie Morgan (b1969, UK) Project Team Russ Edwards, Satoshi Isono	Lichtenstein Art Museum Vevey, Switzerland	0618	Morger & Degelo 2000 Principals Marzard Morger (b1957, St Gallen, Switzerland), Heinrich Degelo (b1957, Grenchen, Switzerland), Christian Kretz (b1962, Marzabotto, Venezuela) Project Team H Buchmann, C Kerez, D Griesner, R Studer, B Thaler, N Wipny
Kiptown Square Johannesburg, Republic of South Africa	0798	Studio MAS 2005	Principals Pierre Swanepoel (b1965, Republic of South Africa), Sean Mahoney (b1971, Republic of South Africa) Project Team Bryan Dunstan, Precious Makwe, Mark Whightman, Jo Craig	Lift Tower and Offices Cartagena, Spain	0504	Amann-Cánovas-Manrí 2003 Principal Martín Lejarza (b1961, Bermeo, Spain) Project Team Abu Amran Acedo, Andres Canovas Alcaraz, Nicolas Marun Morozco, Martín Lejarza Azcarate
Koerfer House Acona, Switzerland	0607	Studio Vaccini Architects 2005	Principals Livio Vaccini (b1933, Locarno, Switzerland), Marco Azzola (b1965, Locarno, Switzerland), Eloisa Vaccini (b1971, Locarno, Switzerland) Project Team Information not released	Litexpo Exhibition Pavilion Vilnius, Lithuania	0685	Palkio Arch Studio 2008 Principals R Palkias (b1963, Ruedama, Lithuania), A Palkiene (b1960), Vilius Lithuaniai, J Garavilas (b1980, Siauliai, Lithuania), B Puzonas (b1981, Vilnius, Lithuania) Project Team Information not released
Kolumba Art Museum Köln, Germany	0535	Peter Zumthor 2007	Principal Peter Zumthor Project Team Information not released	Little Cliff House Johannesburg, Republic of South Africa	0805	Sarah Calburn Architects 2005 Principal Sarah Calburn (b1964, Johannesburg, Republic of South Africa) Project Team Robus Fuhl
Kortrijk City Hall Kortrijk, Belgium	0436	noA architecten 2004	Principals An Fonteyne (b1971, Oostende, Belgium), Jitse van den Berg (b1971, Nijmegen, Netherlands), Philippe Verri (b1968, Bruges, Belgium) Project Team Danny Deutzer, Bert Dehaene, Gert Somers	Little Red School and Elisabeth Irwin High New York, NY, USA	0913	1100 Architect 2002 Principals David Puczkas (b1957, MA, USA), Juergen Riehm (b1955, Germany) Project Team Carmen Lenz, Doris Annen-Feld, Shiben Bareri, Juliana Chiriac, Erica Friedland, Inge Gottschaling, Maria Gray, Christina Harper, Sven Hertel, David Laffer, Yaelis Lim, Stacy Millman, Kris Mun, Pamela Nixon, David Robbins, Jörg Schmitt, Douglas Smith, Kik Soderstrom, Suzanne Wegale, Bobby Young, Jorge Zapata
Krivi Hora Swimming Pools Brno, Czech Republic	0710	DRNH architektonická kancelář 2004	Principals Antonín Novák (b1963, Brno, Czech Republic), Petr Valenta (b1963, Brno, Czech Republic), Radovan Smejkal (b1970, Brno, Czech Republic), Klara Kostalová (b1975, Brno, Czech Republic) Project Team Information not released	Live Oak Studio Los Angeles, CA, USA	0847	Tight Architecture 2003 Principal Patrick Tighe (b1966, Boston, MA, USA) Project Team Information not released
Kuala Lumpur House Kuala Lumpur, Malaysia	0262	Richard Meier & Partners Architects 2001	Principal Richard Meier (b1934, Newark, NJ, USA) Project Team Richard Stoner	Lohja Main Library Lohja, Finland	0344	Lahelma & Mahlamäki Architects 2005 Principals Irmari Lahelma (b1959, Salo, Finland), Juha Heino (b1967, Turku, Finland) Project Team Mia Rungers, Teemu Halmu, Arttu Hyttinen, Maria Juhola, Lena Kopp, Eeva Lithovius Kati Rönkä, Petri Saarela, Marko Santala, Taina Siituvirta, Heikki Viit
La Ferreira Office Building Locarno, Switzerland	0608	Studio Vaccini Architects 2003	Principals Livio Vaccini (b1933, Locarno, Switzerland), Marco Azzola (b1965, Locarno, Switzerland), Eloisa Vaccini (b1971, Locarno, Switzerland) Project Team Mauro Vanetti, Luca Andina, Maurizio Calderati	Lois and Richard Rosenthal Center Cincinnati, OH, USA	0892	Zaha Hadid Architects 2003 Principal Zaha Hadid (b1950, Baghdad, Iraq) Project Team Markus Dochardt, Ed Gaska
La Honda Beach Club Pucallpa, Peru	0958	Ruth Alvarado & Cynthia Watmough 2003	Principals Cynthia Watmough (b1961, Lima, Peru), Ruth Alvarado (b1956, Lima, Peru) Project Team Gonzalo Benavides Osorio	Lolaim Visitor Centre and Hotel Langenlois, Austria	0635	Steven Holl Architects 2001 Principal Steven Holl (b1947, Bremerton, WA, USA) Project Team Christian Westmann, Garrick Anderson, Dominik Bachmann, Rodolfo Dias, Peter Engländer, Johan van Lierop, Chris McVoy, Ernest Ng, Olaf Schmidt, Brett Snyder, Irene Vogt
La Purificadora Hotel Puebla, Mexico	0944	Leporeta + Leporeta 2007	Principals Ricardo Leporeta (b1931, Mexico City, Mexico), Victor Leporeta (b1956, Mexico City, Mexico), Miguel Almaraz (b1960, NJ, USA), Adriana Calki (b1971, Mexico City, Mexico) Project Team Jose Martin Gonzalez, Jania M Lara	Loloma 5 Housing Scottsdale, AZ, USA	0858	Will Bruder+Partners Architects 2004 Principal Will Bruder (b1946, Milwaukee, WI, USA) Project Team Jeff Demarc, Rob Galspard
La Reserva House Santiago, Chile	1019	Sebastian Irazaval Architects 2006	Principal Sebastian Irazaval (b1967, Chile) Project Team Andrea Von Chismar	Lor Nobles Winery Nancagua, Chile	1028	Jose Cruz Ovalle 2002 Principal Jose Cruz Ovalle (b1948, Santiago, Chile) Project Team Ana Turati, Juan Purcell, Hernan Cruz
La Rioja Technology Transfer Centre Logroño, Spain	0480	Foreign Office Architects 2007	Principals Farshid Mousavi (b1965, Shiraz, Iran), Alejandro Zaera-Polo (b1963, Madrid, Spain) Project Team Pablo Ros Fernandez, Kenseku Kishikawa, Jordi Pages i Ramon	Lotus House Kanagawa Prefecture, Japan	0199	Kengo Kuma & Associates 2003 Principal Kengo Kuma (b1954, Kanagawa Prefecture, Japan) Project Team Minoru Yokoi, Yuki Ikeguchi
Laas-Jaalo Church Helsinki, Finland	0346	Kari Järvinen Ja Merja Nieminen Architects 2003	Principals Kari Järvinen (b1940, Helsinki, Finland), Merja Nieminen (b1953, Rauma, Finland) Project Team Hanna Helander, Kivi Keller, Jussi Hyvärilä, Ari Tahvanainen, Miina Junntainen, Kalle Vahfers, Jouko Järvinen	Louis Vuitton New York New York, NY, USA	0905	Jun Aoki & Associates 2004 Principal Jun Aoki (b1956, Kanagawa Prefecture, Japan) Project Team Takayoshi Nagashi
Lake Segre Lido Euplio, Italy	0650	Studio di Architettura Marco Castellati 2004	Principal Marco Castellati (b1958, Erba, Italy) Project Team Lorena Cavalletti	Lourierpark Centre Bismarck, Republic of South Africa	0789	The Rood Partnership Architects 2005 Principal Anton Rood (b1955, Welkom, Free State, Republic of South Africa) Project Team Madeline Gerber, Theron van der Merwe
Lakeside Baths Galdaro, Italy	0659	the next ENTERprise-architects 2006	Principals Maria-Therese Hamoncourt (b1967, Graz, Austria), Ernst J Fuchs (b1963, Anras, Austria) Project Team Paul Vabtsch, Thomas Brenner, Claudia Cavalari, Daniel Harrer, Hannes Oswald, Christophe Pham, Sigrid Weiss	Lowry Performing and Visual Arts Centre, The Salford England, UK	0355	Wilford and partners 2000 Principal Michael Wilford (b1938, Surliton, England, UK) Project Team David Artis, Paul Barke-Asuri, Christian Bocci, Simon Branson, Pam Campbell, Chris Chong, Ian Claydon-Chev, Mark Emma, Thomas Hamilton, Liam Hennessy, Elinor Hughes, Mark Jeffs, David Jennings, Andrea Lane, Kirsten Lees, Giles Martin, Kenny Martin, Chris Matthews, Gillian McInnes, David McKenna, Stuart McKnight, Alison McMillan, Iain McMillan, Avelia Pissaci, Andrew Pryke, Peter Ryle, David Reed, Brian Reynolds, Leandro Rotundo, Sven Schmiedes, Charlie Sutherland, Joanna Sutherland, Jason Syrett, Simon Unzer, Hele Westgaard
Lamot Cultural Congress Centre Mechelen, Belgium	0445	51N4E 2005	Principals Peter Swinnen (b1972, Brussels, Belgium), Freek Persyn (b1974, Roeselare, Belgium), Johan Anys (b1974, Dendermonde, Belgium) Project Team Nele Stragier, Bob De Wispelare	Luigi Bocconi University Milano, Italy	0653	Grafton Architects 2008 Principals Shelley McNamee (b1962, County Clare, Republic of Ireland), Yvonne Farrell (b1963, County Offaly, Republic of Ireland), Gerard Carril (b1984, County Offaly, Republic of Ireland), Philipp O'Sullivan (b1966, County Cavan, Republic of Ireland) Project Team Simon Castelli, Leonard Bortolotto, Matthew Beattie, Philip Comerford, Michael Dunn, Andrew Deeg, Ann Henry, David Leach, John Barry Low, Edwin Meagher, Orta Mularczyk, Aislinn Ní Mheasáin, Kieran O'Brien, Siemra O'Shea, Eoghan O'Shea, Michael Pike, Anna Ryan, Maurizio Scaleri, Ansgar Staudt, Gavin Wheatley
Langen Foundation Neus, Germany	0538	Tadão Ando Architects & Associates 2004	Principal Tadao Ando (b1941, Osaka, Japan) Project Team Masataka Yano, Antoine Müller Moriya	Lumenart Office Building Pula, Croatia	0740	Rusan Arhitektura 2006 Principal Andrija Rusan (b1957, Zagreb, Croatia) Project Team Marjan Miković, Ljerka Kabełka
Langerak University Utrecht, Netherlands	0427	Maccreanor Lavington Architects 2001	Principals Gerard Maccreanor (b1961, Belfast, Northern Ireland, UK), Richard Lavington (b1962, London, England, UK) Project Team Eric Drenthuisen, Merelid Schulmacher	Luxemburg Philharmonic Hall Luxembourg	0448	Atelier Christian de Portzamparc 2005 Principal Christian de Portzamparc (b1944, Casablanca) Project Team François Barbérot, Wilfried Bellocq, Jean-Charles Chauvel, Urban Steinberg, Pierre van den Berg, Alexis Lorch, Céline Barde, Christophe Eschpasse, Constantin Döhrer, Burkhardt Scheller, Frédéric Brat, Jean-Daniel Boyé, Mathieu Faku, Odile Fornet, Duccio Cardelli, Rami Olat
Lapa Bus Terminal São Paulo, Brazil	0988	Núcleo de Arquitetura 2003	Principals Luciano Margotto (b1966, Colatina-Espirito Santo, Brazil), Marcelo Ursini (b1963, São Paulo, Brazil), Sergio Salles (b1965, Sorocaba, Brazil) Project Team Alexander G Morsch, Ana Virginia Salasari, Andre Y Ciampi, Luis Claudio M Dias, Letícia Campanelli, Lilian M da Silva, Soraya Tiekus Matos, Fabio Pileccas	Luxury Village Shopping Moskva, Russian Federation	0608	Project Meganom 2006 Principals Yuri Gnoryan (b1965, Moskva, Russian Federation), Pavel Ivanchikov (b1964, Moskva, Russian Federation), Ilya Kulshresh (b1967, Moskva, Russian Federation), Alexandra Pavlova (b1964, Moskva, Russian Federation) Project Team Yulia Guntina, Igor Skachkov, Maria Sakson
Larrain House Los Vilos, Chile	1014	Cecilia Puga Larrain 2002	Principal Cecilia Puga Larrain (b1961, Chile) Project Team Information not released	M-Clinic Hiroshima Prefecture, Japan	0167	Kubota Architect Atelier 2006 Principal Katsuhiko Kubota (b1957, Iwakuni, Japan) Project Team Kazuya Tsuzaki, Yoko Mihama
Las Arenas Beach House Las Arenas, Peru	0959	Javier Artadi Loayza 2004	Principal Javier Artadi (b1961, Lima, Peru) Project Team Information not released	M.A.X. Gallery Chiasso, Switzerland	0616	Dutsch & Noll Architects 2005 Principals Aldo Noll (b1959, Milano, Italy), Pia Dutsch (b1964, Lugano, Switzerland) Project Team Information not released
Laugaleikjarskóli Secondary School Reykjavík, Iceland	0287	Studio Granda 2004	Principals Margrét Hardardóttir (b1959, Reykjavík, Iceland), Steve Christer (b1960, Blacklyne, England, UK) Project Team Sija Traustadóttir, Steinthór Kári Krásson	MT Prototype House Touqian, Chile	1018	Cooperativa UROI org 2003 Principals Fernando Fornet (b1977, Santiago, Chile), Nicolás Fretschel (b1977, Santiago, Chile), Gabriel Rudolph (b1977, Santiago, Chile), Alexander Sofka (b1977, Santiago, Chile), Arturo Torres (b1973, Concepción) Project Team Information not released
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Le Monde Paris, France	0457	Atelier Christian de Portzamparc 2005	Principal Christian de Portzamparc (b1944, Casablanca) Project Team Information not released	Maggie's Centre, Highlands Inverness, Scotland, UK	0349	Page/Park Architects 2005 Principal David Page (b1967, Australia) Project Team Andrew Bateman
Leam Samsung Museum Seoul, South Korea	0150	Architectures Jean Nouvel 2004	Principal Jean Nouvel (b1945, Fumet, France) Project Team Jonathan Thornhill	Maggie's Centre, Kircaldy Kircaldy, Scotland, UK	0352	Zaha Hadid Architects 2006 Principal Zaha Hadid (b1950, Baghdad, Iraq) Project Team Jim Hewitt, Tiago Correia
Leme Gallery São Paulo, Brazil	0990	Metro Arquitetos with Mendes da Rocha 2004	Principals Martin Corulion (b1973, Argentina), Anna Ferran (b1978, Brazil), Gustavo Cedroni (b1978, Brazil) Project Team Information not released			
Leme Studio São Paulo, Brazil	0991	Metro Arquitetos 2006	Principals Martin Corulion (b1973, Argentina), Anna Ferran (b1978, Brazil), Gustavo Cedroni (b1978, Brazil) Project Team Information not released			
Leon de Greiff Library Medellin, Colombia	0970	Giancarlo Mazzanti & Arquitectos 2007	Principals Gian Carlo Mazzanti (b1963, Barranquilla, Colombia), Juan Manuel Gil (b1979, Cali, Colombia), Carmelo Mora (b1981, Medellín, Colombia), Pedro Saa (b1981, Cali, Colombia), Andres Sarmiento (b1978, Bogotá, Colombia), Paulo Mendes da Roca (b1928, Vitoria, Brazil) Project Team Information not released			

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Magik Bus Centre Raigarh, Maharashtra, India	0078	Rahul Mehrotra Associates 2007	Principals Rahul Mehrotra (b1959, New Delhi, India), Binai Sheth (b1977, Mumbai, India), Cyrus Patel (b1982, Mumbai, India) Project Team Ajay Mirgaokar, Zee Gill, Shefali Balvani, Adnan Goga, Prashant Saudagar, Lata Sarikaran	Minami-Hida Holistic Health Learning Centre Gero, Japan	0189	Shin-ichi Okuyama Studio 2003	Principal Shin-ichi Okuyama (b1961, Tokyo, Japan) Project Team Information not released
Magia Art and Congress Hall Adeje, Tenerife, Spain	0508	AMP Arquitectos 2005	Principals Felipe Artero Rufino (b1954, Spain), Fernando Martín Menis (b1951, Spain), José M ^o Rodríguez-Pastorana Malagán (b1982, Spain) Project Team Esther Ceballos Sáez, Ana Salinas Mata, Andreas Wehrnacht	Minami Yamashiro Primary School Kyoto, Japan	0182	Richard Rogers Partnership 2003	Principals Richard Rogers (b1933, Firenze, Italy), Ivan Harbour (b1962, Irvine, Scotland, UK), Graham Stirk (b1957, Leeds, England, UK) Project Team Benjamin Warner, Mark Darbon, Lennart Grut, Hiroshi Hideo, Akhisa Kageyama, Sanekazu Kokuku, Naruhito Kurosima, Tamiko Onozawa, Yoshinori Watanabe
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Maison Hermès Offices and Store Tokyo, Japan	0227	Renzo Piano Building Workshop 2001	Principal Renzo Piano (b1937, Genoa, Italy) Project Team G. Ducci, P. Hendler, S. Ishida, F. La Rivière, C. Kuntz, C. Olson, Y. Kykos, O. Aubert	Minneapolis Housing Club Bathroom Minneapolis, MN, USA	0870	VJAA 2001	Principals Vincent James (b1952, MN, USA), Jennifer Yoo (b1965, MN, USA), Nathan Phillips, Bob Loken, Scott Mueller, Taiwo Somer
Management Science Building Bordeaux, France	0465	Lacaton & Vassal Architects 2006	Principals Anne Lacaton (b1955, Saint Parouloz, France), Jean Philippe Vassal (b1954, Casablanca, Morocco) Project Team Emmanuel Delage, Benjamin Dubreu, David Pradal, Florian De Foux, David Duchien, Guillaume Baron, Yuka Urabe	Miwa Gama Storage and Display Building Hagi, Japan	0166	Sambuchi Architects 2002	Principal Hiroshi Sambuchi (b1968, Japan) Project Team Hidenori Ejma, Manabu Aritsuka
Manchester Civil Justice Centre Manchester, England, UK	0358	Denton Corker Marshall 2007	Principals John Denton (b1945, Suva, Fiji), Bill Corker (b1945, Melbourne, VIC, Australia), Barrie Marshall (b1946, Melbourne, VIC, Australia) Project Team Information not released	Modern Art Museum of Fort Worth Fort Worth, TX, USA	0865	Tadao Ando Architects & Associates 2002	Principal Tadao Ando (b1941, Osaka, Japan) Project Team Information not released
Mangrove West Coast Apartment Building Shenzhen, China	0135	Arquitectonica 2005	Principals Bernardo Fort-Brescia (b1951, Lima, Peru), Laurinda Spear (b1950, Miami, FL, USA) Project Team Raymond Chu, Thelma Patrone, Alvin Chen, Lynn Li, Tomi Ju, Mesh Chen, Iverson Sun	Moku Moku Yu Bathroom Kobuchizawa, Japan	0244	Klein Dytham 2006	Principals Astrid Klein (b1962, Varese, Italy), Mark Dytham (b1964, Northamptonshire, England, UK) Project Team Yukinara Hsiyama, Yoshinori Nishimura
Mansfield Visitor Information Centre Brisbane, VIC, Australia	0007	Gregory Burgess Architects 2006	Principal Gregory Burgess (b1945, Newcastle, NSW, Australia) Project Team Chris Rodda, Sydney Pilcer, Thomas Kirchoff, John Gray, Andrew White	Moana Apartment Building Beijing, China	0113	Baumachlger-Eberle Architects 2005	Principals Carlo Baumachlger (b1956, Bregenz, Austria), Dietmar Eberle (b1962, Hietzau, Austria) Project Team Christian Tabernigg, Stefan Beck, Sabrina Contratto, Marc Falser, Alexia Monauri, Marlies Sofia
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Marktberdorf Gallery Marktberdorf, Germany	0561	Beaith & Deplazes Architekten 2001	Principals Valentin Beaith (b1957, Tiefencastel, Switzerland), Andrea Deplazes (b1960, Chur, Switzerland), Daniel Ladner (b1959, Schiers, Switzerland) Project Team Bettina Werner	Mongolian Private Meadow Field Chifeng, China	0100	MAD 2007	Principals Ma Yansong (b1975, Beijing, China), Yosuke Hayano (b Nagoya, Japan), Dang Qun (b Shanghai, China) Project Team Guntis, Zhao Wei, Yu Kui, Evone Tam, Peng Li, Louise Fil, Wang Xingfang, Fu Changrui, Wang Yuguo, Xu Yang, Lu Xiaopu
Maropeng Visitor Centre Republic of South Africa	0795	GAPP Architects with MMA 2005	Principals Chris Kross (b1953, Cape Town, Republic of South Africa), Tunde Okunwa (b1956, London, England, UK) Project Team Neville Abbott, Prem Bhagwandass, Andreas Letnik, Rupert Venter, Dale Oladunmoye, Lemmy Khama, Moigan Solati, Sindi Sibanyoni, Andrew McFarlane, Nicole Gordon	Montreal Convention Centre Montreal, QC, Canada	0825	Saia Barbarese Topouzanos with Hal Ingberg, 2003	Principals Mario Saia, Dino Barbarese, Vladimir Topouzanos Project Team Michel Langudoc, Hal Ingberg, Gilles Parent, Jean-Luc Toukan, Fabien Hadeau, Jean-Luc Vadeboncoeur, Jean-Claude Dupuis, James Aiken, David Comtois, Marc Pize, Sam Yip, Yvon Théoret, Yvan Marion, Stéphan Prox, Trong Tuan Nguyen, Vivian Iszack, François Scahette, Yves Prox, Nicole Olivier, Eric Stein, Céline Guain, Dominique Dumont, Denis Chouinard, Julie Belanger, Louise Nagy, José St-Frère, Alan Thibodeau, Martin Gagnon, Martin Roy, Adreth Osorio, Louis Philippe Riopelle
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Martin Weber House Maribong, NSW, Australia	0027	Alex Popov & Associates 2005	Principal Alex Popov (b1942, Shanghai, China) Project Team Catherine Williams, Michele Punzi, Brian Bass	Mori Art Centre Tokyo, Japan	0225	Gluckman Mayner Architects 2003	Principals Richard Gluckman (b1947, Buffalo, NY, USA), David Mayner (b1951, Pasadena, CA, USA) Project Team Sam Brown, Dana Tang, Anya Bokov, Eric Chang, Mark Fielder, Caroline Foug, Bobby Han, Alex Hurst, Julie Torres Moskovitz, Taro Narahara, Jasmit Rangr, Kaori Sato, Suzanne Song, Esther Tso, Ine Miyake
Matsunoyama Natural Science Museum Tokushima, Japan	0240	Tezuka Architects 2006	Principals Takaharu Tezuka (b1964, Tokyo, Japan), Yui Tezuka (b1969, Kanagawa, Japan) Project Team Masahiro Ikeda	Mossbourne Community Academy London, England, UK	0388	Richard Rogers Partnership 2004	Principals Richard Rogers (b1933, Firenze, Italy), Ivan Harbour (b1962, Irvine, Scotland, UK), Graham Stirk (b1957, Leeds, England, UK) Project Team Tract Meier Sean Daly, Lucy Evans, James Fineslow, Jose Llerena, Steven Leung, Annie Miller, Andrew Morris, Louise Palomba, Leonardo Pellerin, Dean Pike, Sabien Reppens, Andre Salykov, Paul Thonstrom, Yoshi Uchiyama
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mci-a+m Medical Clinic Kagoshima, Kagoshima Prefecture, Japan	0161	Hiroyuki Arima + Urban Fourth 2004	Principal Hiroyuki Arima (b1956, Kagoshima, Japan) Project Team Information not released	Mpreis Niederdorf Supermarket Niederdorf, Austria	0630	Peter Lorenz 2005	Principal Peter Lorenz (b1950, Innsbruck, Austria) Project Team Jörg Schneider
McLaren Technology Centre Woking, England, UK	0370	Foster + Partners 2004	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Sophie Fihol, David Nelson, Carl Franco, Nigel Dancyo, Iwan Jones, Ravinder Gill, David Summerfield, Egon Hansen, Lee Hallman, Fleur Hutchings, Stefan Behling, Mathe Just, Steve Trstenjak, Russell Hales, Gunter Kohlen, Stephen Best, Andreas Krause, Nicholas Ling, James Marks, Mike Oades, Darren Purvis, Danny Shaw, Alexandra Quantrell, Pjeffe Witt, Alexander Schmid, Mark Akonson, Nick Sissons, Neil Stirling, John Bal, Gaku Takahashi, Jim Barnes, Gabriel Tang, Adrian Boot, Susanne Tatch, Alistair Bowden, Jonas Upton-Hanson, Ulrich Dangel, Tess Warburton, Rebecca Davis, Chris West, Alexander Dusterloh, Simon Whiting	Multipurpose Building Santiago, Chile	1022	Mathias Klotz 2003	Principals Mathias Klotz (b1965, Santiago, Chile), Rafael Hevia (b1975, Santiago, Chile), Baltazar Sanchez (b1977, Santiago, Chile), Carolina del Campo (b1972, Santiago, Chile), Alejandro Beals (b1976, Santiago, Chile), Francisco Reyes (b1980, Santiago, Chile), Project Team Information not released
Medellin International Convention Center Medellin, Colombia	0966	Mazzanti-Bonilla-Esquivara Architects 2005	Principals Giancarlo Mazzanti (b1963, Barranquilla, Colombia), Daniel Bonilla (b1962, Bogotá, Colombia), Rafael Esquivara (b1922, Colombia, d2000) Project Team Information not released	Multipurpose Hall, University of Lugano Lugano, Switzerland	0613	Studio Aurelio Galletti with Jachen Koenz 2004	Principals Aurelio Galletti (b1938, Lugano, Switzerland), Carola Barchi (b1964, Bellinzona, Switzerland), Jachén Koenz Project Team Information not released
Medhurst House Medhurst, VIC, Australia	0005	Denton Corker Marshall 2007	Principals John Denton (b1945, Suva, Fiji), Bill Corker (b1945, Melbourne, VIC, Australia), Barrie Marshall (b1946, Melbourne, VIC, Australia) Project Team Information not released	Munhakdongne Publishers Office Paju, South Korea	0141	KYWC 2004	Principals Seung Hoy Kim (b1963, Seoul, South Korea), Won Phil Kang (b1964, Cheju, South Korea) Project Team Kim Jeong Hoon, Jang Ji Wook
Meiso no Mori Crematorium Kakamigahara, Japan	0186	Toyo Ito & Associates, Architects 2006	Principal Toyo Ito (b1941, Nagano Prefecture, Japan) Project Team Mikio Ishitakara	Municipal Library Viana do Castelo, Portugal	0511	Siza Vieira Arquitecto 2002	Principals Álvaro Joaquim Melo Siza Vieira (b1933, Matosinhos, Portugal) Project Team Tatiana Berger, José Pelegrin, Edison Okumura, Maria Mota, Francisco Reina Guedes, Veronica Martinez
Memorial Centre Rano Vajavo, Serbia	0744	Prof. Spasoje Krunic, Architect 2000	Principal Prof. Spasoje Krunic (b1939, Niksic, Montenegro) Project Team Information not released	Municipal Navigation Administration House Shanghai, China	0126	Alester Desthaus 2008	Principals Lu Yuhun (b1969, Shandong, China), Zhuang Shen (b1971, Jiangsu, China), Chen Yifeng (b1972, Jiangsu, China) Project Team Zhang Yi
Memorial to the Murdered Jews Berlin, Germany	0552	Eisenman Architects 2005	Principals Peter Eisenman (b1932, Newark, NJ, USA) Project Team Richard Rosson, Sebastian Mittendorf, Ingeborg Rocker	Mural Masanari Art Museum Tokyo, Japan	0208	Kengo Kuma & Associates 2004	Principal Kengo Kuma (b1954, Kanagawa Prefecture, Japan) Project Team Makoto Shirayama
Manara Karya Office Building Jakarta, Indonesia	0274	Arquitectonica 2006	Principals Bernardo Fort-Brescia (b1951, Lima, Peru), Laurinda Spear (b1950, Miami, FL, USA) Project Team Information not released	MUSAC León, Spain	0477	Mansilla + Tuñón Arquitectos 2004	Principals Emilio Tuñón Álvarez (b1959, Madrid, Spain), Luis M Mansilla (b1958, Madrid, Spain) Project Team Andres Requero, Ainoa Pato, Clara Moneo, Jaime Gremeno, Kabren Verfellen, Luis Diaz Maurino, Matilde Peralta, Ricardo Lorenzana, Teresa Cruz
Mercedes-Benz Museum Stuttgart, Germany	0558	UNStudio 2006	Principals Ben van Berkel (b1957, Utrecht, Netherlands), Caroline Bos (b1959, Rotterdam, Netherlands) Project Team Tobias Walliser, Marco Hemmerling, Hannes Pfau and Wouter de Jonge, Arjan Dingels, Götz Peter Feldmann, Björn Rimmer, Sebastian Schaeffer, Andreas Bogenschuetz, Uli Homer, Ivonne Schlickler, Dennis Ruasus, Erwin Horstmannhof, Derrick Diponejdo, Nanang Santoso, Robert Bräner, Alexander Jung, Matthew Johnson, Rombout Loman, Adjan van der Bliek, Fabian Evers, Nuno Almeida, Ger Gijzen, Tiago Nunes, Boudevijn Rozman, Ergon Alberg, Gregor Kahlau, Mike Harud, Thomas Klein, Simon Strat, Tashoon Ok, Jenny Weiss, Philipp Dury, Carin Lamm, Anna Carquist, Jan Debusius, Daniel Kusan, Evert Kirmenbergh	Museum for the Environment Styrmia, Greece	0747	Issaias, Demetrios Papadannou, Tassisi 2007	Principals Issaias Demetrios (b1962, Athina, Greece), Papaioannou Tassisi (b1953, Athina, Greece) Project Team Akinox Papathanasiou, Periklis Pagalos
Meridian One Akashi Ferry Terminal, Akashi, Japan	0173	Waro Kishi + K. Architects 2003	Principal Waro Kishi (b1950, Yokohama, Japan) Project Team Information not released	Museum of Childhood London, England, UK	0389	Caruso St John Architects 2006	Principals Adam Caruso (b1962, Canada), Peter St John (b1959, UK) Project Team David Kohn, Kerstin Treiber
METLA - Finnish Forest Research Institute Joensuu, Finland	0342	SARC Architects 2004	Principals Artti Matti Sikala (b1964, Turku, Finland), Sallotta Narjus (b1966, Turku, Finland) Project Team Oke Kivitolio, Ville Hara, Niklas Lagerbohm, Anu Puustinen, Tuukka Ravello, Nélmas Sandás, Tina Torma, Risto Maria, Olli Hävtälä, Sasi Maria, Tommi Tuokkila	Museum of Contemporary Art San Diego, CA, USA	0653	Gluckman Mayner Architects 2007	Principals Richard Gluckman (b1947, Buffalo, NY, USA), David Mayner (b1951, Pasadena, CA, USA) Project Team Robert White, Jimmy Coates, Robert Edmonds, Benjamin Checkwiltz, Dean Young, Srdjan Jovanovic Weiss
Metzo College Dordrecht, Netherlands	0431	Erick van Egeraat Associated Architects 2006	Principal Erick van Egeraat (b1956) Project Team Rowan van Wely, Ann-Christin Hildebrandt, Paul Blok, Marie Prunault, Tanya Abaker, Marlies Guet, Ronald Uedes, Suzanne Lüh, Gerjan Nijhoff, Leon Walsard, Ard Hortobagie, Peter Toering, Ellen van Genschere	Museum of Cultural Revolution Chengdu, Sichuan, China	0096	Jiakun Architects 2008	Principal Lia Jiakun (b1956, Chengdu, Sichuan Province, China) Project Team Information not released
Milau Viaduct Millau, France	0469	Foster + Partners 2004	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Charles-Patol-Moussaigne, Xen Shuttworth, Tim Quick, Alistair Lenzner, Kevin Campeau, Anne Fehrlembach	Museum of Fine Arts Leipzig, Germany	0544	Hufnagel Pütz Rafaelian, Architekten 2004	Principals Karl Hufnagel (b1958, Heidelberg, Germany), Peter Pütz (b1957, Mönchengladbach, Germany), Michael Rafaelian (b1955, München, Germany) Project Team Anne Kirsch, Julia Lanenmayer, Christian A Müller, Jürgen Resch, Monika Jagelska
Misao College Dordrecht, Netherlands	0431	Erick van Egeraat Associated Architects 2006	Principal Erick van Egeraat (b1956) Project Team Rowan van Wely, Ann-Christin Hildebrandt, Paul Blok, Marie Prunault, Tanya Abaker, Marlies Guet, Ronald Uedes, Suzanne Lüh, Gerjan Nijhoff, Leon Walsard, Ard Hortobagie, Peter Toering, Ellen van Genschere	Museum of Office Husarenberg, Germany	0569	Brückner & Brückner Architects 2005	Principals Peter Brückner (b1962, Trarshenwuth, Bavaria, Germany), Christian Brückner (b1971, Trarshenwuth, Bavaria, Germany) Project Team Robert Reith, Rudi Volk, Wolfgang Herrmann, Stefan Ostner, Norbert Ritzler
Mexican Embassy Guatemala City, Guatemala	0946	Teodoro González de León Architects 2003	Principal Teodoro González de León (b1926, Mexico City, Mexico) Project Team Antonio Rodríguez Cruz	Museum of Light Mourão, Portugal	0526	Pedro Pacheco & Marie Clement 2003	Principals Pedro Pacheco (b1965, Braga, Portugal), Marie Clement (b1966, Saint-Etienne, France) Project Team Sara Artures, Pedro Rogado
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Milau Viaduct Millau, France	0469	Foster + Partners 2004	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Charles-Patol-Moussaigne, Xen Shuttworth, Tim Quick, Alistair Lenzner, Kevin Campeau, Anne Fehrlembach	Museum of Modern Literature Marbach, Germany	0560	David Chipperfield Architects 2008	Principal David Chipperfield (b1953, London, England, UK) Project Team Alexander Schwarz, Martina Betzold, Laura Fogarasi, Andrea Hartmann, Christian Helfrich, Hannah Jonas, Barbara Koller, Harald Müller, Franziska Rusch, Tobias Stein, Vincent Tsapit, Mirjan von Busch

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Museum of Occupation Tallinn, Estonia	0678	Head Architects 2003	Principals Siiri Vähes (b1972, Tallinn, Estonia), Indrek Pää (b1973, Tallinn, Estonia) Project Team Information not released	New Villa Complex Porto Ercole, Italy	0673	Lazzarini Picking Architects 2002	Principals Claudio Lazzarini (b1953, Roma, Italy), Carl Picking (b1961, Sydney, NSW, Australia) Project Team Giuseppe Pirelli
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Music Kiosk Buchsura, Vorarlberg, Austria	0621	Marte Marte Architects 2002	Principals Bernhard Marte (b1966, Dornbirn, Austria), Stefan Marte (b1967, Dornbirn, Austria) Project Team Robert Zimmermann, Alexandra Fin, Davide Piruta, Britta Wohlgemut	Norddeutsche Landesbank Hannover, Germany	0541	Behnsch Architekten 2002	Principals Stefan Behnsch (b1957, Stuttgart, Germany), Christof Jantzen (b1963, Aachen, Germany), Martin Hees (b1967, Walschütz, Germany), David Cook (b1966, Manchester, England, UK) Project Team Jim Gantak
Musical Studies Centre Santiago de Compostela, Spain	0474	Ensemble Studio 2003	Principal Anton Garcia-Abril Ruiz (b1969, Madrid, Spain) Project Team Information not released	Nordpark Cable Railway Innsbruck, Austria	0629	Zaha Hadid Architects 2007	Principals Zaha Hadid (b1950, Baghdad, Iraq) Project Team Thomas Vietoris, Caroline Andersen, Makarna Sufardastri, Mariona Spataro, Annika Wagner, Adriano di Giroma, Peter Pufner, Susann Bergner
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Netherlands Embassy Berlin, Germany	0554	Office for Metropolitan Architecture 2003	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Erik Schotte, Michelle Howard, Oco Bonestroo, Beth Margulis, Anu Lenormen, Dean Osmeyer, Adrienne Fisher, Robert Choeff, Christian Müller, Oliver Schütte, Fernando Romero Havaux, Gerritman, Jenny Jones, Shadi Rahbaran, Maria Bos, Adam Kuratli, Stan Aerts, Julien Desmet, Anrick Hess, Rombout Loman, Arnti Lassila, Thomas Kolbasenko, Moritz von Voos, Paolo Costa, Caroline Traenkleer, Susanne Manthey, Christiane Sauer, Tarmo Prinz, Nils Lindhorst, Felix Thoma	One of the Five Scattered Houses Ningbo, Zhejiang, China	0132	Amateur Architecture Studio 2005	Principals Wu Yong (b1963, Durngs, China), Liu Wenyu (b1967, Shanghai, China) Project Team Information not released
Nevada Museum of Art Reno, NV, USA	0854	Will Bruder+Partners 2003	Principal Will Bruder (b1946, Milwaukee, WI, USA) Project Team Rob Gaspard, Greg Pachman, Ben Nesbitt, Richard Jensen, Jeff Desaic, Tom Cheney, Dominique Piro, Eric Weber, John Pühr	One Two Townhouse Houston, TX, USA	0668	F&M Arch Francois de Meil Architect 2007	Principal Francois de Meil (b1945, Houston, TX, USA) Project Team Noah Walker, Kristopher Masumoto
New Acropolis Museum Athens, Greece	0748	Bernard Tschumi Architects 2008	Principal Bernard Tschumi (b1944, Lausanne, Switzerland) Project Team Joel Rutten, Adam Dayem, Aristotelia Dimitrakopoulou, Jare Kim, Eva Sopoigova, Kim Star, Anne Save de Beaurecueil, Jonathan Chace, Robert Holton, Kate Linker, Valentin Bonjes van Beek, Le Kim, Daniel Holgun, Kiri Sidonaki, Michaela Metcalf, Justin Moore, Joel Aviles, Georgia Papadimitri, Ails Chew, Thomas Goodwill	One Voice YMCA Building Montreal, QC, Canada	0823	Abelil Big City 2005	Principals Abelil Cormier (b Montreal, Canada), Randy Conon (b Montreal, Canada), Howard Davies (b Montreal, Canada) Project Team André Fortin, Sébastien St-Laurent, Xavier Faure, Pierre Gendron, Joanne Kozlowski
New Constitutional Court Republic of South Africa	0802	designworkshop - sa with Urban solutions 2004	Principal Andrew Makin (b1964, Johannesburg, Republic of South Africa), Janna Masojada (b1963, Durban, Republic of South Africa), Mark Horner (b1975, Johannesburg, Republic of South Africa) Project Team Paul Weyers, Christine Paddon	Open Books Publishing Company Paju, South Korea	0139	architecture studio HIMMA 2005	Principals Junsung Kim (b1954, South Korea), Haimin Suh (b1961, South Korea) Project Team Youngil Park, Jaeyung Park, DuSuk Chang, Mosook Park
New Headquarters for Deutsche Bundesbank Chemnitz, Germany	0546	Josep Lluís Mateo - GAAP Architects 2004	Principal Josep Lluís Mateo (b1949, Barcelona, Spain) Project Team Markus Lauber, Daniel Bach, Tobias Friedrich, Alexia Numburger, Boris Bezan, Artoud Hulpa, Anna Witt, Elke Stofl	Opera House København, Denmark	0338	Henning Larsen Architects 2004	Principals Henning Larsen (b1925, Denmark), Mette Kyrne Frandsen (b1960, Denmark), Louise Beckler (b1962, Denmark), Pär Teggegaard Jørgensen (b1964, Denmark), Troels Troelsen (b1947, Denmark), Lars Steffensen (b1959, Denmark) Project Team Helle Bassee Larsen, Anders Park, Andreas Orlé, Carsten Hyldstrand, Claus Simonsen, Dominic Bandford, Finn Lauritzen, Hans Arnes Christensen, Hans Vogel, Henrik Wast, Jørgen Boud Sørensen, Kristof Larson, Jacob Nansen, Jan Bækgaard, Klaus Helm Madsen, Klaus Trødsborg, Kristina Vago, Lail Andersen, Lina Lange, Lise Bekking, Mads Bjørn Hansen, Maria Sommer, Mathias Leif, Mette Acher, Judd, Mette Landberg, Mette Lorenzen, Michael Bech, Niels Brockenkamp-Schack, Nina Nilling, Odgaard Jacobsen, Steing Kalsen, Soren Lambertsen, Søren Sigvardt, Torsten Wang, Trine Mathiesen, Troels S. Jacobsen, Troels Troelsen, Vibeke Lydolph Lindblad, Christian Grønbeck, Jeppe Møller Bjerg, Lars Haug, Morten Haugen, Steen Elsted Andersen, Søren Kallberg, Bert Johnsen, Birthe Bæk, Charlotte Bjerg, Jytte Jacobsen, Tina Skov
New Museum of Contemporary Art New York, NY, USA	0915	SANAA 2007	Principals Kazuyo Sejima (b1956, Ibaraki Prefecture, Japan), Ryue Nishizawa (b1966, Tokyo, Japan) Project Team Florian Knibben, Toshiro Oki, Jonas Elding, Kai Yoshida, Hiroaki Katagiri, Javier Haddad, Erika Hocka	Orchid House Medellin, Colombia	0993	Plan B Architects + JPRC Architects 2006	Principals Felipe Mesa (b1975, Medellín, Colombia), Alejandro Bernal (b1973, Medellín, Colombia) Project Team Camilo Restrepo, J. Paul Restrepo, Jorge Buitrago, Catalina Páez, Viviana Peña, Lina Gil, Carolina Gutiérrez
New Opera House Oslo, Norway	0308	Schletta 2006	Principals Kjell T. Thorsen (b1958), Craig Dykers (b1961), Tarald Lundevill (b1948 Oslo, Norway) Project Team Anders Nygaard, Anne Cecilie Haug, Cecilia Landmark, Bjørn Aabo, Frank Nordfost, Erlene Molnar, Ibrahim El Hayawan, Karl Starostoff, Knut Tønneby, Marianne Saetre, Mikael Pedersen, Rune Grødelid, Signur Kurun, Simon Ewing, Tine Hegli, Tom Holtmann, Zeyu A Khan, Aase Kai Mortensen	Orthodox Chapel Bucharest, Romania	0725	STARH - Office for Architecture 2005	Principals Florian Stancu (b1961, Bucharest, Romania), Iulia Stancu (b1963, Bucharest, Romania) Project Team Information not released
New Residence at the Swiss Embassy Washington DC, USA	0897	Steven Holl Architects 2006	Principal Steven Holl (b1947, Brentwood, WA, USA) Project Team Olat Schmidt, Stephen O'Dell, Amaul Bioer, Peter Engländer, Annette Godebsauer, Li-Hsi, Irene Vogt, Mimi Kuw, Andreas Gervais, Philip Ribón, Rafael Schneider, Urs Zutzcher	Ortona Cemetery Ortona, Italy	0678	Giovanni Vaccarini Architects 2005	Principal Giovanni Vaccarini (b1966, Ortona, Foggia, Italy) Project Team Information not released
New Royal Theatre København, Denmark	0337	Lundgaard & Tranberg Architects& Tranberg 2008	Principals Lene Tranberg (b1956, Denmark), Henrik Schmidt (b1957, Denmark), Peter Thorsen (b1957, Denmark), Erik Frandsen (b1965, Agendal), Kenneth Winkler (b1966, Denmark) Project Team Trine Heidegaard Harboe, Anrika Cantan, Henrik Christensen, Daniel Bach, Michael Knud, Jacob Nøpke, Madsen Hørtas, Thomas Riebska Madsen, Lone Francker Geyer, Signe Boadsgaard, Emil Johnson, Lene Wiell, Nisse Richter Filz, Filip Heberg	Osaka Bar Association Osaka, Osaka Prefecture, Japan	0179	Nikken Seikai 2006	Principal Satoshi Eze (b Osaka, Japan) Project Team Information not released
New Trade Fair Centre Milano, Italy	0601	Massimiliano Fuksas Architects 2005	Principals Massimiliano Fuksas (b1944, Roma, Italy), Doriana Mandrini Project Team Information not released	Oscar Niemeyer Cultural Centre Goiânia, Brazil	0979	Oscar Niemeyer 2006	Principal Oscar Niemeyer (b1907, Rio de Janeiro, Brazil) Project Team Information not released
Nordpark Cable Railway Innsbruck, Austria	0629	Zaha Hadid Architects 2007	Principals Zaha Hadid (b1950, Baghdad, Iraq) Project Team Thomas Vietoris, Caroline Andersen, Makarna Sufardastri, Mariona Spataro, Annika Wagner, Adriano di Giroma, Peter Pufner, Susann Bergner	Ota House Museum Ota, Gumma Prefecture, Japan	0235	Kazuhiko Koijima + Kazuko Akamatsu / CAI 2004	Principals Kazuhiko Koijima (b1953, Osaka, Japan), Kazuko Akamatsu (b1958, Tokyo, Japan) Project Team Naoto Matsuoto, Kenzou Watanabe

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Dur Lady of the Angels Cathedral Los Angeles, CA, USA	0849	Rafael Moneo 2002	Principal Rafael Moneo (b1937, Tudela, Navarra, Spain) Project Team Hayden Salter, David Campbell, Alberto Nicolau, Iori Bruns, Mariano Molina, Christoph Schmid	Pirelli RE Headquarters Milano, Italy	0654	Gregotti Associati International 2004	Principals Vittorio Gregotti (b1927, Novara, Italy), Augusto Cagnardi (b1937, Milano, Italy), Michele Regnaldi (b1958, Teramo, Italy) Project Team Cristina Calligaris, Simona Francino, Giuseppe Agata Giannocari, Audrey Cadona, Claudio Calabrese, Ludovica Costa, Carlotta Garretti
Orested College København, Denmark	0334	3XN 2008	Principals Kim Herforth Nielsen (b1954, Sønderborg, Denmark), Bo Bojs Larsen (b1951, København, Denmark), Kim Christiansen (b1962, Høstebro, Denmark), Michael Kruse (b1970, Aarhus, Denmark), Jan Armmundsen (b1972, Aalborg, Denmark) Project Team Tommy Bruun, Per Damgaard-Sørensen, Trine Berthold, Kristian Eggertsen, Jørgen Søndermark, Rikke Zachariassen, Pia Halstrup, Maj Quist, Rasmus Kruse, Lars Keff, Carsten, Anders Baranlund Christensen, Morten Mygind, Nicolaj Bongwardt Schmidt, Trine Dalgaard, Britt Hansen, Ritha Jørgensen, Flemming Vind Christensen, Holger Mouritzen, Klaus Mikkelsen, Robin Vind Christensen, Kasper Petersen, Allan Brinch	POH Melbourne, VIC, Australia	0014	Kerstin Thompson Architects 2007	Principals Kerstin Thompson (b1965, Melbourne, VIC, Australia) Project Team Simone Koch, Fiona Poon
P&C Department Store Rohn, Germany	0534	Renzo Piano Building Workshop 2005	Principal Renzo Piano (b1937, Genoa, Italy) Project Team L. Coreth, J. Knaak, J. Ruoff, A. Symietz, R. Baumgarten, A. Belvedere, J. Carter, O. Hempel, J. Paik, M. Prini, J. Wagner, O. Aubert, C. Colson, P. Fumernott, Y. Kyriakos	Podio hotel Cheju, South Korea	0160	Itami Jun 2001	Principal Itami Jun (b1973, Tokyo, Japan) Project Team Information not released
Passaggio Cubico Tegna, Switzerland	0605	Buzzi & Buzzi 2000	Principals Francesco Buzzi (b1966, Locarno, Switzerland), Britta Buzzi-Huppert (b1964, Locarno, Switzerland) Project Team Lucia Gerini	Ponce House Buenos Aires, Argentina	1006	Mathias Klotz 2003	Principals Mathias Klotz (b1965, Santiago, Chile), Rafael Hevia (b1975, Santiago, Chile), Baltazar Sanchez (b1977, Santiago, Chile), Carolina Casas, Chris van Duijn, Alejandro Beals (b1976, Santiago, Chile), Francisco Reyes (b1980, Santiago, Chile) Project Team Pablo Riquelme
Pekka Church Helsinki, Finland	0347	Juha Leviskää Architect 2002	Principal Juha Ilmari Leviskää (b1936, Helsinki, Finland) Project Team Pekka Kivisalo	Porta Novas House Playa Cocotal, Costa Rica	0947	Victor Cafias 2005	Principals Victor Cafias (b1947, San Jose, Costa Rica), Andres Cafias (b1974, San Jose, Costa Rica) Project Team Ricardo Chavez
Palace of Peace and Reconciliation Astana, Kazakhstan	0072	Foster + Partners 2006	Principal Norman Foster (b1935, Stockport, England, UK) Project Team Murat Tabaniyoglu, David Nelson, Meikhan Gursali, Nigel Dancyo Ozdem Gureli, David Summerfield, Lee Hultman, Saliq Yigunov, Fito Russo, Taylan Tulgan, Peter Ridley, Aysegül Ugurlu, Joost Heremans, Ayca Vural, Jennifer Bonner, Ozgur Cakir, Marie Christoffersen, Dogan Onur Araz, Katerina Donyopoulou, Suleyman Akkas, Gil Madret, Basak Uysal, Abel Prineiro Cavallini, Ilham Nurmagambet, Guverc Topcuoglu, Ahmed Ciroppoglu, Marija Gonopolskaja, Danny Shaw, Nina Krause	Portcullis House London, England, UK	0380	Hopkins Architects 2000	Principals Sir Michael Hopkins (b1935, Poole, Dorset, England, UK), William Taylor (b1957, Nottingham, England, UK), Simon Fraser (b1984, Hong Kong, China), Andrew Barnett (b1950, Birkenhead, England, UK) Project Team Information not released
Palestra Office Building London, England, UK	0382	SMC Alsop 2006	Principal Will Alsop (b1947, Northampton, England, UK) Project Team Duncan Macaulay, Alison Sampson, Uwe Frohmader, Wolfgang Frese, Caroline Koo, Pooja Asher, Tarek Merin, Neil Pusey, Ala Pratt	Portland Aerial Tram Portland, OR, USA	0832	aggs architecture 2007	Principals Marc Angeli (b1954, Alexandria, Egypt), Sarah Graham (b1951, Portland, OR, USA), Manuel Schöll (b1962, Zürich, Switzerland), Reto Plöninger (b1969, Zürich, Switzerland), Hanspeter Oester (b1969, Zürich, Switzerland) Project Team Moshik Man, Mark Motonaga, Joe Baldwin, Scott Usterstrom, Chet Callahan
Palmach Museum of History Tel Aviv, Israel	0053	Zvi Hecker Architekt 2002	Principal Zvi Hecker (b1931, Poland) Project Team Information not released	Postfossil Ecowoodbox Kindergarten Hannover, Germany	0540	Despang Architekten 2007	Principals Guenther Despang (b1940, Bautzen Germany), Martin Despang (b1966, Hannover, Germany) Project Team Claudia Altröge, Jörg W. Steveker, Til S. König
Pan Oyo Apartment Buildings Seoul, South Korea	0154	Wilnotte & Associates 2005	Principal Jean-Michel Wilnotte (b1948, Soissons, France) Project Team Nicolas Gilsoul, Samuel Proton, Jong-Ki Min, Jong-Hoon Shin, Bénédicte Olier, Aline Asmar, Colleen Cauliez, Sang-Kwan Lim, Jun-Ki Min, Hae-Nam Bae	Poti People Publishing House Paju, South Korea	0138	Architecture Research Unit 2007	Principals Kim Jong Kyu (b1960, Seoul, South Korea), Choi Jong-Hoon Project Team Florian Beigel, Philip Christou, Ahn Jong Hwan, Nicholas Lobo Brennan, Stefano Curo Walker, Thomas Gantner, Kalle Soderman, Yang Ki Wook, Ryyu Sam Yeol, Kim Eun Ah
Papერთა მუზეუმი Seoul, South Korea	0153	Shigeru Ban Architects 2006	Principals Shigeru Ban (b1957, Tokyo, Japan), Nobutaka Hira (b1949, Tokyo, Japan) Project Team Keina Ishioka	Poustinia Retreat Kishlehan, Republic of Ireland	0403	Architects Bates Mahler 2005	Principals Kevin Bates, Tom Maher Project Team Information not released
'Parco della Musica' Auditorium Rome, Italy	0674	Renzo Piano Building Workshop 2002	Principal Renzo Piano (b1937, Genoa, Italy) Project Team K. Fraser, S. Ishida, C. Hussey, J. Fujita, GG Bianchi, L. Lin, M. Palmone, E. Piazza, A. Recagno, R. Sala, C. Sapper, R. Truffelli, L. Viti, G. Langasco, S. Scarabocchi, D. Hart, M. Varratta, M. Carroll, M. Alvisi, W. Boley, C. Bizzolara, F. Caccavale, A. Calafati, G. Cohen, I. Coppone, A. De Luca, M. Howard, G. Giordano, E. Suarez-Lugo, S. Tagliacarne, A. Valente, H. Yamaguchi, S. D'Atti, D. Guarni, L. Massone, M. Ottolenghi, D. Simonetti, D. Cavagna, S. Rossi, P. Colonna, E. Guazzone, A. Spiccia	Pr 34 House Mexico City, Mexico	0939	Rokind Arquitectos 2003	Principal Michal Rokind (b1966, Mexico) Project Team Agustín Peryera, Beatriz Diaz, Alvaro Sordo, María Carrillo, Gianpaolo Fusari
Parkside Apartments Berlin, Germany	0551	David Chipperfield Architects 2004	Principal David Chipperfield (b1953, London, England, UK) Project Team Michael Freytag, Dirk Gschwind, Thomas Wiedmann, Francesco Apuzzo, Christoph Bartscherer, Annette Föhnschütz, Amelie Haacke, Andrea Hartmann, Klaus Heldwein, Daniel Koppel, Karolina Markus, Marcus Mathias, Lisa Oberbauch, Christa Paszkowski, Antonia Schigel, Mark Randel, Franziska Rusch, Tatjana von Preussen	Prada Aoyama Epicentre Tokyo, Japan	0222	Herzog & de Meuron 2003	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binzwanter (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Grenchenbach, Switzerland) Project Team Stefan Marbach, Reto Pedrocchi, Wolfgang Hardt
Parliament Library New Delhi, Delhi, India	0083	Raj Rewal Associates 2003	Principal Raj Rewal (b1934, Punjab, India) Project Team Arvind Mathur, Anshu Mahajan, HS Sandhu, Sanjeev Bose, Vipin Takar, Ankur Mathur, Sumit Maity, Pratap Talwar, Arun Rewal, Raouf Rewal	Prada Epicenter LA Los Angeles, CA, USA	0844	Office for Metropolitan Architecture 2004	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Eric Chang, Jessica Rothchild, Amale Andries, Christian Bardi, Caterina Casas, Chris van Duijn, David Moore, Mark Watanabe, Torsten Schroeder, Jocelyn Low, Keren Engelman, Al Kops
Passio House Rosario, Argentina	1009	Rafael Iglesias 2003	Principal Rafael Iglesias (b1952, Concordia, Entre Rios, Argentina) Project Team Gustavo Farias	Prada Epicenter LA Los Angeles, CA, USA	0844	Office for Metropolitan Architecture 2004	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Eric Chang, Jessica Rothchild, Amale Andries, Christian Bardi, Caterina Casas, Chris van Duijn, David Moore, Mark Watanabe, Torsten Schroeder, Jocelyn Low, Keren Engelman, Al Kops
Paul Klee Centre Bern, Switzerland	0572	Renzo Piano Building Workshop 2006	Principal Renzo Piano (b1937, Genoa, Italy) Project Team B. Plattner, M. Busk-Petersen, O. Hempel, A. Eris, M. Prini, L. Battaglia, J. Molodtsova, F. Caribis, L. Costant, S. Drozin, O. Foucher, G. Gottbauer, F. Kohlbecker, J. Paik, D. Rafi, A. Wolleite, H. Aebli, O. Aubert, C. Colson, F. de Saint-Jouan, P. Fumernott, Y. Kyriakos	Prainha House Praia, Cape Verde	0760	Studio Anahory 2003	Principal Patricia Anahory (b1969, Sao Tome Islands, Africa) Project Team Information not released
Peabody Housing London, England, UK	0393	Ash Sakula Architects 2004	Principals Cary Ash, Robert Sakula, Frederik Rissom, Jess Lurley Project Team Duncan Holmes	Prainha House Praia, Cape Verde	0760	Studio Anahory 2003	Principal Patricia Anahory (b1969, Sao Tome Islands, Africa) Project Team Information not released
Pedro Lira House Santiago, Chile	1026	Sebastian Iramazaval Architects 2006	Principal Sebastian Iramazaval (b1967, Chile) Project Team Information not released	Pratham Blood Center Ahmadabad, Gujarat, India	0076	Matharoo Associates 2000	Principal Gurjit Singh Matharoo (b1966, Aiyer, India) Project Team Komal Mehta, Manoj Parmar, Sanjeev Joseph
Peppermint Bay Visitor Centre TAS, Australia	0040	Tarror 2003	Principals Scott Balmforth to Hobart, TAS, Australia), Gerard Remmuth (to Hobart, TAS, Australia), Richard Blythe (to Hobart, TAS, Australia) Project Team Sarah Benton, Paul Sayers, Rolf Svendsen, Daniel Lane	Prayer and Meditation Pavilion Khartoum, Sudan	0775	Studio tam associati 2007	Principals Massimo Lepore (b1960, Udine, Italy), Raul Pantaleo (b1962, Milano, Italy), Simone Shisro (b1968, London, England, UK) Project Team Information not released
Perrine Winery Queenstown, South Island, New Zealand	0050	Architecture Workshop 2003	Principals Christopher Kelly (b1957, Masterton, New Zealand), James Fenton (b1961, Auckland, New Zealand) Project Team Tim Hervey, Steven Waterman	Private Chapel Northland, North Island, New Zealand	0041	South Pacific Architects 2003	Principal Megan Rule (b1965, Southland, New Zealand) Project Team Stephen Cranch
Pergola Office Building Santa Ana, Costa Rica	0948	Bruno Stagno Arquitecto y Asociados 2004	Principal Bruno Stagno (b1943, Santiago, Chile) Project Team Carlos Araya	Private Concert Hall Gasteek, Belgium	0440	Robbrecht En Daem Architects 2004	Principals Paul Robbrecht (b1950, Sleidinge, Belgium), Hilde Daem (b1950, Haselt, Belgium) Project Team Els Claessens, David Schalenbourgh
Perimeter Institute for Theoretical Physics Waterloo, ON, Canada	0813	Saucier + Perrotte architects 2004	Principals Gilles Saucier (b1959, Ste-Francoise, QC, Canada), André Perrotte (b1959, Québec, QC, Canada) Project Team Trevor Davies, Andrew Butler, Dominique Dumais, Eric Majer, Pierre-Alexandre Rhéaume, Anna Bendix, Sudhir Suri, Christian Hébert, Laurence LeBusc, Quirijn Doboms, Jean-Louis Légar, Samantha Schneider, Nathali Cloutier, Christine Levine, Jean-François Lagacé, Sergio Morales, Guillaume Sasseville, Maxine Gagné, Audrey Archambault	Private Residence at 17 Sian Tuan Avenue Singapore, Singapore	0268	Forum Architects 2001	Principals Tan Kok Hiang (b1960, Singapore), Ho Sweet Woon (b1962, Singapore) Project Team Ong Ming Ming
Perry Street and Charles Street New York, NY, USA	0912	Richard Meier & Partners Architects 2006	Principal Richard Meier (b1934, Newark, NJ, USA) Project Team Don Cox, Carlos Tan, Kevin Lee, Clay Collier, Michael O'Boyle, Gil Ewen-Tsui, Hyunjoon Yoo, Aaron Vaden-Youmans, Milton Lam	Proud Heritage Clothing Durban, Republic of South Africa	0792	Don Albert and Partners 2006	Principal Don Albert (b1971, Port Shepstone, Republic of South Africa) Project Team Maurits van der Walt, Brandon Robertson
Petra Winery Suvretta, Italy	0670	Studio Archibetto Mario Botta 2003	Principal Mario Botta (b1943, Mendrisio, Ticino, Switzerland) Project Team Maurizio Pell, Antonio Annaloro, Marco Strozzi	Provincial Youth and Recreation Centre Belgium	0437	Cousse & Goris Architects 2008	Principals Ralf Cousse & Goris (b1955, Roselare, Belgium), Klaas Goris (b1960, Brussels, Belgium) Project Team Martine De Waale, Frank De Raes, Tomáš Dolzal
Petronas University of Technology Serikembangan, Malaysia	0258	Foster + Partners 2004	Principal Norman Foster (b1935, Stockport, England, UK) Project Team David Nelson, Andy Meile, Jonathan Parr, Tom Politozski, Brian Timmony, Jake Atchison, Toby Bunt, Marc Buchmann, Alan Chan, Tina Che, Ben Dobbin, Brynley Dyer, Michael Greville, Fleur Hutchings, Hannah Lehmann, Tony Miki, Clive Powell, Richard Scott-Wilson, Michael Schmorcel, Danny Shaw, Jonathan Shaw, Marky Scott, Robin Snowden, Daniel Starham, Peter Stück, Michael Wuzel, Edson Yabiku	Psychiatric Hospital Helsingør, Denmark	0339	Bjarke Ingels Group + JDS Architects 2005	Principals Bjarke Ingels, Julien De Smedt Project Team Jakob Eggen, David Zahle
Pisano Science Centre Wolfsburg, Germany	0542	Zaha Hadid Architects 2005	Principal Zaha Hadid (b1950, Baghdad, Iraq) Project Team Christos Passas, Sara Klomps	Public Housing for the Elderly Shiroshi, Japan	0249	ADH Architects 2003	Principals Makoto Shin Watanabe (b1950, Japan), Yoko Kinoshita Watanabe (b1956, Japan) Project Team Naohisa Kameyama
Phoenix Art Museum Phoenix, AZ, USA	0857	Tod Williams Billie Tsien Architects 2006	Principals Tod Williams (b1943, Detroit, MI, USA), Billie Tsien (b1949, Ithaca, NY, USA) Project Team Felix Aze, Kyra Clarkson, James Chavez, Robin Bodegert, Martina Benda, Johnny Cho, Lauren Schlesinger	Public Utility Building Dublin, Republic of Ireland	0407	de Paor Architects 2003	Principal Tom de Paor (b1967, London, England, UK) Project Team Information not released
Picasso Museum Málaga, Spain	0506	Gluckman Mayner Architects 2004	Principals Richard Gluckman (b1947, Buffalo, NY, USA), David Mayner (b1951, Pasadena, CA, USA) Project Team Martin Marciano, Elena Cannon, Celia Chiang, Srdjan Jovanovic-Weso, Ruso Panabou, Anna Razzi, João Regal, Elizabeth Reardon, Keon Sato, Nina Serafi, Tamaki Uchiwaka, Thomas Zoli	Puerto Fink Fish Farm Puerto Fink, Chile	1033	Sabbagh Arquitectos 2005	Principals Juan Sabbagh Pisano (b1948, Santiago, Chile), Mariana Sabbagh Pisano (b1959, Santiago, Chile), Juan Pedro Sabbagh (b1974, Santiago, Chile), Felipe Sabbagh (b Santiago, Chile) Project Team Sergio De La Cuadra, Hernán Sanchez
Pier Arts Centre Bromessay Orkney, Scotland, UK	0348	Reiach and Hall 2007	Principals Neil Gillespie (b1954, Scotland, UK), David Anderson (b1966, Scotland, UK) Project Team Information not released	Pullitzer Foundation for the Arts St Louis, MO, USA	0878	Tadao Ando Architects & Associates 2001	Principal Tadao Ando (b1941, Osaka, Japan) Project Team Masataka Yano
Piramide Apartment Building Amsterdam, Netherlands	0417	Soeters Van Eldonk architects 2006	Principals Sjoerd Soeters (b1947, Nes, Netherlands), Jos van Eldonk (b1962, Duzen, Netherlands) Project Team Dione Ponec, Frans Damstra, Dirk van der Bert, Carin de Visser, April Kong, Jeroen Meijer, Jeroen van Zalingen, Dirk Jan ten Rietstap	Pull House Vermont, USA	0921	Procter-Rini 2007	Principals Christopher Procter (b1956, Philadelphia, PA, USA), Fernando Rini (b1962, Porto Alegre, Brazil) Project Team Information not released
Pirello House Prestuosa, Chile	1032	Alejandro Aravena 2004	Principal Alejandro Aravena (b1967, Santiago, Chile) Project Team Jorge Christie, Victor Odeh	Qingcheng Mountain Teahouse Chengdu, Sichuan, China	0097	Standardarchitecture 2007	Principals Zhang Ka (b1970, China), Zhang Hong (b1967, China), Hou Zhengshu (b1975, China), Claudia Faborda (b1967, Lisboa, Portugal) Project Team Hao Zengru, Carla Maria Freitas Gonçalves, Liu Xinye, Yang Xinrong, Zhang Zhengfan
Plaza de España Madrid, Spain	0348	Reiach and Hall 2007	Principals Neil Gillespie (b1954, Scotland, UK), David Anderson (b1966, Scotland, UK) Project Team Information not released	Quai Branly Museum Paris, France	0456	Architectures Jean Nouvel 2006	Principal Jean Nouvel (b1945, Fumel, France) Project Team Françoise Raynaud, Didier Brault, Isabelle Guillauc
Plaza de España Madrid, Spain	0348	Reiach and Hall 2007	Principals Neil Gillespie (b1954, Scotland, UK), David Anderson (b1966, Scotland, UK) Project Team Information not released	Quito House San Francisco de Quito, Ecuador	0963	Wood and Zapata 2002	Principal Carlos Zapata (b1961, Rubio, Venezuela) Project Team Rotando Mendoza, Pamela Torres
Plaza de España Madrid, Spain	0348	Reiach and Hall 2007	Principals Neil Gillespie (b1954, Scotland, UK), David Anderson (b1966, Scotland, UK) Project Team Information not released	Råholt Lower Secondary School Råholt, Norway	0304	Kristin Jammund Architects 2004	Principals Kristin Jammund (b1954, Oslø, Norway), Ola Halle (b1961, Tønsberg, Norway), Laila Houck (b1969, Stavanger, Norway) Project Team Kjetil Kristian Karlsten, Trine Hjelte, Per-Olav Haugen
Plaza de España Madrid, Spain	0348	Reiach and Hall 2007	Principals Neil Gillespie (b1954, Scotland, UK), David Anderson (b1966, Scotland, UK) Project Team Information not released	Ravine Guest House Toronto, ON, Canada	0815	Shim-Sutcliffe Architects 2004	Principals Brigitte Shim (b1958, Kingston, Jamaica), Howard Sutcliffe (b1958, Yorkshire, England, UK) Project Team Min Wang

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Sai-Ho-Kuni Dome Kumagaya, Saitama Prefecture, Japan	0234	Ishimoto Architectural & Engineering Firm 2003	Principals Ishimoto Architectural & Engineering Firm Project Team Mutsumi Furuyama, Masataka Nagao, Hiroyuki Suzuki
St Andrew's Beach House VIC, Australia	0020	Sean Godsell Architects 2005	Principals Sean Godsell (b1960, Melbourne, VIC, Australia) Project Team Hayley Franklin
St Catherine Visitor Centre Saint Catherine, Egypt	0774	ADAPT 2003	Principals Hany El-Minawy (b1947, Cairo, Egypt) Project Team Khalid El-Khatwat, Mohamed Mamoun
St Henry's Ecumenical Art Chapel Turku, Finland	0343	Saraksamaho Architects 2005	Principals Matti Saraksamaho (b1966, Helsinki, Finland), Pijo Saraksamaho (b1966, Turku, Finland) Project Team Sari Lehtonen, Enrico Garbi, Teemu Kuitela, Juhani Jääskeläinen, Jan Mänttari, Maria Isotupa, Jaana Hellinen, Kain Tapper
St John's Therapy Centre London, England, UK	0378	Buschow Henley 2006	Principals Simon Henley (b1967, England, UK), Ralph Buschow (b1963, Winterthur, Switzerland), Ken Harrison (b1960, Edinburgh, Scotland, UK), Gavin Hale Brown (b1969, England, UK) Project Team Francesca Lindinger, Craig Linzell, Steve Lynne, Agnieszka Głowacka, Ben Skagg, Eleanor Rennie, Dan Loe, Kate Mallet, Katarina Kourkoulou, Ed Ashby, James Corbett, Bruno Silvestri, Kim Fisher, Alex Fockhart, Talu Saji, Guido Verciat, Andrea Unger, Dorothea O'Shea
St Joseph House St Andrä Wördern, Austria	0636	Wolfgang Tschapeiler, Architektan 2007	Principals Wolfgang Tschapeiler (b1956, Dölsach, Austria), Wolfram Mählem (b1971, Linz, Austria) Project Team Wolfram Mählem, Jesper Bork, Camilla Munksgaard
St Leon House Cape Town, Republic of South Africa	0780	Stefan Antoni Omesdahl Truen 2005	Principals Stefan Antoni, Philip Omesdahl Project Team Philip Agenbag
St Peter's Church Wenzersbach, Germany	0568	Brückner & Brückner Architects 2003	Principals Peter Brückner (b1962, Trarshenruth, Bavaria, Germany), Christian Brückner (b1971, Trarshenruth, Bavaria, Germany) Project Team Rüdiger Völk, Robert Reith, Wolfgang Herwardt, Stefan Dostler, Martin Csaki, Christine Krüger, Martina Fischer
Saitama Shin-Toshin Station Saitama, Japan	0233	Edward Suzuki Associates 2000	Principals Edward Suzuki (b1947, Saitama, Japan) Project Team Hgashi Nihon, Ryukyoku Tetsudo, Koji Jimusho
Sakura House Tokyo, Japan	0213	Mount Fuji Architects Studio 2007	Principals Masahiro Harada (b1973, Shizuoka Japan), MAO (b1978, Kanagawa, Japan) Project Team Naoto Ishii, Kazuyoshi Nomura, Tsuyoshi Ando
Salinas Swimming Pools and Restaurant Madera, Portugal	0530	Paulo David 2000	Principals Paulo David (b1959, Funchal, Portugal) Project Team Carlos Aguiar, João Nobrega, Inês Rocha, Dirk Mayer, Patricia Faria, Rita Tomaz, Rodolfo Reis, Silvia Arnegas, Luis Spranger, Luz Ramalho
Sami Parliament Building Karasjok, Norway	0291	Stein Halvorsen & Christian Sundby 2000	Principal Stein Halvorsen (b1938, Norway) Christian Sundby Project Team Information not released
Samurai House Wellington, New Zealand	0043	Melling Morse Architects 2004	Principals Gerald Melling (b1943, Liverpool, England, UK), Alan Morse (b1944, Wellington, New Zealand) Project Team Craig Falsetta
San Benito Market Yucatán, Mexico	0945	Augusto Quiñano Arquitectos 2003	Principals Augusto Quiñano Axio (b1955, Mérida, Yucatán, Mexico), Javier Muñoz Méndez (b1968, Mérida, Yucatán, Mexico) Project Team Enrique Cabrera Peniche
San Francisco Federal San Francisco, CA, USA	0835	Morphosis 2007	Principal Thom Mayne (b1944, Waterbury, CT, USA) Project Team Brandon Welling
San Francisco Lodge San Esteban, Chile	1017	Cecilia Puga Larraín 2005	Principal Cecilia Puga Larraín (b1961, Chile) Project Team Philippe Blanc
Sanchinarro Mirador Apartments Madrid, Spain	0497	MVRDV 2005	Principals Winy Maas (b1959, Schijndel, Netherlands), Jacob van Rij (b1964, Amsterdam, Netherlands), Nathalie de Vries (b1965, Appingedam, Netherlands) Project Team Ignacio Borroga, Stefan Witterman, Guillermo Raynes, Pedro Garcia Martínez, Gabriela Bojart, Antonio Lloveras, Neves Mestre, Marjolijn Guldsmont, Fabian Mazeno, Dagmar Neke, Renzo Leeghwaer, Florian Jenewein, Blanca Lago, Maria Espinoza, Helena Aguiar, Beatriz Fierro, Miguel Tejada, Juan Andrés Antolin, María González Campo
Sandro Penna Library Perugia, Italy	0672	Studio Italo Rota & Partners 2004	Principal Italo Rota (b1953, Milano, Italy) Project Team Fabio Fomassari, Alessandro Pedretti, Paolo Montanari, Francesca Grassi
Sänga-Säby Conference Centre Stockholm, Sweden	0314	Tovatt Architects and planners 2008	Principals Johannes Tovatt (b Sweden), Geoff Denton (b UK), David Neuschütz (b Sweden), Kristina Henachen (b Sweden) Project Team Aron Swartz, Magnus Anderson, Geoff Denton, David Neuschütz, Zuzko Pilgovic
Santa Adelaide São Bernardo do Campo, Brazil	0996	Arquitetos Cooperantes 2007	Principals Apoenia Amaral (b1974, São Paulo, Brazil), Carlos Ferrata (b1974, São Paulo, Brazil), Eduardo Ferroni (b1977, São Paulo, Brazil), Morycia Amaral (b1974, São Paulo, Brazil), Pablo Herenu (b1976, Buenos Aires, Argentina) Project Team Apoenia Amaral, Eduardo Ferroni, Morycia Amaral, Pablo Herenu
Santa Caterina Market Barcelona, Spain	0485	Miralles Tagliabue -EMBT 2005	Principals Enric Miralles (b1955, Barcelona, Spain, d2000), Benedetta Tagliabue (b1963, Milano, Italy) Project Team Jori Peraza
Santo Antônio House São Paulo, Brazil	0984	Eduardo de Oliveira Rosa 2005	Principal Eduardo de Oliveira Rosa (b1970, Botolph, Brazil) Project Team Edison Luiz de Oliveira Rosa
SARAH Hospital Rio de Janeiro, Brazil	0998	João Figueiras Lima (Lima) 2000	Principal João Figueiras Lima (Lima) (b1932, Rio de Janeiro, Brazil) Project Team Information not released
Sarrebourg Museum Sarrebouurg, France	0402	Bernard Desmoulin Architects 2003	Principal Bernard Desmoulin (b1954, Toulouse, France) Project Team Christian Dagand
Savill Building Visitor Centre The Wood, England, UK	0369	Glenn Howells Architects 2008	Principals Glenn Howells (b1961, West Midlands, England, UK), Matthew McGorry (b1967, Birmingham, England, UK), Reinhold Schmiederer (b1966, Grossschwebrbach, Germany), James Webb (b1975, Cambridge, England, UK) Project Team Information not released
Schlagler Laurenz Foundation Basel, Switzerland	0578	Herzog & de Meuron 2005	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Götterbach, Switzerland) Project Team Senta Adoni, Philippe Furstlerberger, Nicole Metz, Ines Huber, Jürgen Jöhler, Carmen Müller, Cornel Plesser, Katja Ritz, Marc Schmitt, Florian Stinnermann, Lukas Weber, Martin Zimmerli
School Handmade Rudrapur, Bangladesh	0988	Anna Heringer & Elke Rosswag Cooperation 2006	Principals Anna Heringer (b1977, Rosenheim, Germany), Elke Rosswag (b1969, Gießen, Germany) Project Team Information not released
School in Campinas Campinas, Brazil	0985	LINA Arquitetos 2004	Principals Cristiane Muniz (b1970, São Paulo, Brazil), Fábio Valentim (b1970, São Paulo, Brazil), Fernanda Barbara (b1967, São Paulo, Brazil), Fernando Vilgas (b1971, São Paulo, Brazil) Project Team Ana Paula de Castro, Apoenia Amaral e Almeida, Jimmy Eirin Liendo Talar, José Carlos Silveira Junior, José Paulo Gonçalves, Ricardo Barbosa Vicente, Sabrina Lapyda
School of Architecture Paris, France	0459	Frederic Borel 2007	Principal Frederic Borel (b1959, Poanone, France) Project Team Frederic Battalard, Thibaud Monory, Kieta Yokoo, Augustin Cornat, Vincent Froidot, Gabriel Marot, Mona Noureddine, Matthew Barnett, Alexandre Pichauxaux, Charles Lombard, Nicolas Trouillard
School of Art and Art History Iowa, IA, USA	0874	Steven Holl Architects 2006	Principal Steven Holl (b1947, Bremerton, WA, USA) Project Team Martin Cox, Li Hui, Gabriela Barreto-Kramer, Arnauld Bou, Regina Chow, Elia Chrysochoides, Hideo Hirahara, Brian Malcher, Chris Orlattine, Sus Sanchez, Inese Vogl, Lisa Vogl
School of Medical Science Corrientes, Argentina	1011	Miguel Angel Roca Arquitecto 2004	Principal Miguel Angel Roca (b1938, Corrientes, Argentina) Project Team Information not released
Scoth House Maldonado, Uruguay	1004	Diego Montero 2003	Principals Diego Montero Espina (b1955, Buenos Aires, Argentina) Project Team Andres Villalba
Scottish Parliament Edinburgh, Scotland, UK	0361	Miralles Tagliabue -EMBT 2004	Principals Enric Miralles (b1955, Barcelona, Spain, d2000), Benedetta Tagliabue (b1963, Milano, Italy) Project Team Information not released
Red House Ressouff, Republic of South Africa	0793	Stee & Co Architects 2004	Principal Johann Stee (b1980, Ermato, Republic of South Africa) Project Team Information not released
Red House Ascona, Switzerland	0606	Thomas Radtzuweit 2007	Principals Thomas Radtzuweit (b1963, Winterthur, Switzerland) Project Team Information not released
Red House, The London, England, UK	0379	Tony Fretton Architects 2001	Principals Tony Fretton (b1945, London, England, UK), Jim McKinney (b1969) Project Team Tom Russell, Judith Brown, Emma Huchett, Matthew White, Matthew Burton, Nénéline den Hengst, Glen Lowcock, Myka Wisniewski, Kias Ruan, Heather McQuillan Parker
Red Location Museum Port Elizabeth, Republic of South Africa	0787	Noero Wolff Architects 2004	Principals Jo Noero, Heinrich Wolff Project Team Information not released
REHAB Recuperation Centre Basel, Switzerland	0574	Herzog & de Meuron 2002	Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Binswanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Götterbach, Switzerland) Project Team Jürgen Jöhler
Residential Centre for Disabled Children Budapest, Hungary	0723	Janesch-Karacsony 2000	Principals Peter Janesch (b1953, Budapest, Hungary), Tamas Karacsony Project Team Information not released
Renaissance ROM Galleries Toronto, ON, Canada	0816	Studio Daniel Libeskind with B-H Architects 2007	Principal Daniel Libeskind (b1946, Poland) Project Team Thora Garbers, Wendy James, Arne Emarson
Renault World Centre Boulogne Billancourt, France	0454	Jakob + Macfarlane 2005	Principals Dominique Jakob (b1966, Paris, France), Brandon MacFarlane (b1961, New Zealand) Project Team Patricia Garbers, Sebastian Gamelin, Siewtsuk Andres, Christian Lahoude, Thorsten Straußaus, Patrick Rinderknecht, Petra Maser
Renovation of the Morgan Library New York, NY, USA	0909	Renzo Piano Building Workshop 2005	Principal Renzo Piano (b1937, Genoa, Italy) Project Team A Knapp, Y Pages, M Reale, P Bruzzone, M Cook, S Abe, M Aloisini, L Bouxman, J Hart, H Kybcivova, M Leon, Y Kykos, C Colson, O Aubert
Residential Building in Molochny Pereulok Russian Federation	0691	Principals Yuri Grigoryan (b1965, Moscow, Russian Federation), Pavel Ivanchikov (b1964, Moscow, Russian Federation), Ilya Kuleshov (b1967, Moscow, Russian Federation), Alexandr Pavlova (b1964, Moscow, Russian Federation) Project Team Igor Skachkov, Tatyana Lagotina, Julia Gunina	
Residential Care Centre Berkantade Diemen, Netherlands	0422	Dick van Garenen Architects 2007	Principal Dick van Garenen (b1962, Amersfoort, Netherlands) Project Team Wilmar Groenendijk, Daniëlle Hull, Helga van Wijk, Mark Sloof, Ad Bogerman, Ramco van Bueren, Javier Calvo, Arjan Dubois, Sebastian Kasi, Erick Mulder, Jan Schomburg, Bastiaan Vierboom
Residential High-rise Wien, Austria	0643	Delugan Meisel Associated Architects 2005	Principals Elke Delugan-Meisel (b1965 Linz, Austria), Roman Delugan (b1963, Merano, Italy), Dietmar Feilner (b Bregenz, Austria), Martin Jost (b Hamburg, Germany), Christopher Schweiger (b Salzburg, Austria) Project Team Anika Goll
Restoration of Villa Garbald Castasegna, Switzerland	0603	Miller & Maranta 2003	Principals Q Miller (b1961, Aarau, Switzerland), P Maranta (b1959, Chur, Switzerland) Project Team Jean-Luc von Arburg
Retreat at Cap Du Voltigeur Kangaroo Island, Australia	0001	Tropo Architects 2003	Principals Phil Harris (b Adelaide, WA, Australia) Project Team Lucy Crawford, Damien Guerin
Richard E Linder Athletics Center Cincinnati, OH, USA	0891	Bernard Tschumi Architects 2006	Principal Bernard Tschumi (b1944, Lausanne, Switzerland) Project Team Kim Starr, Phu Hoang, Robert Holton, Jonathan Chase, Valentin Bonnes van Beek, Joel Aviles, Michaela Metcalfe, Justin Moore, Thomas Goodwill, Alis Chee
Richmond Place House Dublin, Republic of Ireland	0406	Boyd Cody Architects 2005	Principals Dermot Boyd (b1967, Northern Ireland, UK), Peter Cody (b1967, Republic of Ireland) Project Team Sinead Bourke, James Corbett, Ryan Kenihan
Rietberg Museum Zürich, Switzerland	0585	Krischanitz & Frank 2006	Principals Adolf Krischanitz (b1946, Schwarzach, Pongau, Austria) Project Team Wieka Muthesius, Birgit Frank, Ralf Wilsinger, Elke Edchmann, Thomas Künzle, Jay Thalman, Dimitri Kaden, Naomi Hajnos, Simone Westner
Ring House Kanazawa, Nagano Prefecture, Japan	0242	Makoto Takei + Chie Nabeshima / TNA 2006	Principals Makoto Takei (b1974, Tokyo, Japan), Chie Nabeshima (b1975, Kanagawa, Japan) Project Team Information not released
Rituals Crematorium Guam, Colombia	0973	Uribe de Bedout Arquitectos 2005	Principals Juan Felipe de Bedout (b1963, Enriogato, Antioquia, Colombia) Project Team Gerardo Olave Triana, Alvaro Criollo Lopez, Jheny Nieto Ropero, Andrés Castro Araya, Javier Sandova
River Coast Amphitheatre Vicente Lopez, Argentina	1007	Claudio Vekstein 2001	Principal Claudio Vekstein (b1965, Buenos Aires, Argentina) Project Team Luis Etchagoyri, Andres Lengfeld, Eugenia Frías Moreno, Santiago Menabour
Rivington Place London, England, UK	0390	Adjaye/Associates 2007	Principal David Adjaye (b1956, Dar-Es-Salaam, Tanzania) Project Team Alice Asafu-Adjaye, Sebastian Spengler, Asako Mogi, Nikola Delvendari
Robert Hoag Rawlings Public Library Pueblo, CO, USA	0862	Antoine Predock Architect 2003	Principal Antoine Predock (b1936, Lebanon, MO, USA) Project Team Graham Hogan
Rodin Museum Salvador, Brazil	0982	Brasi Arquitetura 2006	Principals Francisco de Paiva Fariucci (b1952, Carmo de Minas, Brazil), Marcelo Carvalho Ferraz (b1955, Cambuá, Brazil) Project Team Cleo Ferraz Cruz, Albert Souza, Bruno Levy, Gabriel R Grinspur, Rodrigo Izsonco Carvalho
Rohner Port Building Fussach, Vorarlberg, Austria	0624	Baumschlager-Eberle Architects 2000	Principals Carlo Baumschlager (b1956, Bregenz, Austria), Dietmar Eberle (b1952, Hittisau, Austria) Project Team Rainer Huchler, Marika Marte
Romana House and Studio São Paulo, Brazil	0989	MMBB Arquitectos 2006	Principals Fernando de Mello Franco (b São Paulo, Brazil), Marta Moreira (b São Paulo, Brazil), Milton Braga (b São Paulo, Brazil) Project Team Marina Sabino, Marcia Terzaki, Marina Acayaba, Rodrigo Brancher, Thiago Rolemberg
Romero House Guertelero, Mexico	0926	at 103 2006	Principals Julio Amezcua (b1974, Cuernavaca, Mexico), Francisco Pardo (b1974, Mexico City, Mexico) Project Team Jorge Vazquez, Arturo Peniche
Roof House Hadano, Kanagawa Prefecture, Japan	0197	Tezuka Architects 2001	Principals Takaharu Tezuka (b1984, Tokyo, Japan), Yui Tezuka (b1969, Kanagawa, Japan) Project Team Information not released
Roofecture O-T Car Showroom Kobe, Japan	0175	Shuhei Endo Architect Institute 2005	Principal Shuhei Endo (b1960, Japan) Project Team Information not released
Roofecture S House Kobe, Hyogo Prefecture, Japan	0176	Shuhei Endo Architect Institute 2005	Principal Shuhei Endo (b1960, Japan) Project Team Information not released
Ropid Ferry Terminal Suldal, Norway	0301	Jensen & Skodvin Arkitektkontor 2003	Principals Jan Olav Jensen (b1959, Oslo, Norway), Barre Skodvin (b1960, Oslo, Norway) Project Team Torunn Goldberg, Torstein Koch
Rouen Concert Hall Rouen, France	0450	Bernard Tschumi Architects 2001	Principal Bernard Tschumi (b1944, Lausanne, Switzerland) Project Team Kevin Collins, Peter Corneli, Veronique Deschambers, Megan Miller, Alex Reid, Joel Rutten, Kim Starr, Rodenick Villarranca, Robert Holton, Cristina Devizzi, Laurene Pansonnat
Royal Netherlands Embassy Maputo, Mozambique	0809	Claus en Kaan Architecten 2004	Principals Felix Claus (b1956, Arnhem, Netherlands), Kees Kaan (b1961, Breda, Netherlands), Jaap Gräbber, Dick van Wageningen, Davico Scipio (b1963, Utrecht, Netherlands) Project Team Vincent Parthuyssen, Hannes Ochman
Rural Campus for Tata Institute Mumbai, India	0081	Rahul Mehrotra Associates 2005	Principals Rahul Mehrotra (b1959, New Delhi, India), Ronit Sheth (b1977, Mumbai, India), Cyrus Patel (b1982, Mumbai, India) Project Team Ajay Mirgaskar, Dinkar Panchal
Sachsenhausen Soviet Camp Memorial Oranienburg, Germany	0547	Schneider + Schumacher 2001	Principals Til Schneider (b1959, Koblenz, Germany), Michael Schumacher (b1967, Krefeld, Germany) Project Team Nadja Hellenthal, Volker Kilian, Joerg Boetcher, Nicolas Schraback, Gunilla Klinkhammer, Simone Walser
Sackler Crossing London, England, UK	0374	John Pawson 2006	Principal John Pawson (b1949, Halifax, England, UK) Project Team Ben Collins, Chris Masson, Vidwa Kaulpal
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Seattle Central Library Seattle, WA, USA	0831	Office for Metropolitan Architecture and REX 2004	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Meghan Corwin, Mark von Hof-Zogroff, Bjørke Ingels, Carol Patterson, Natasha Sandmeyer	Small Guest Houses Nymzinskoye Reservoir, Russian Federation	0698	OOO Totan Kuzembayev 2003	Principal Totan Kuzembayev (b1953, Chikmenskaya Oblast, Kazakhstan) Project Team Dmitri Mirkovich, Pavel Budanov
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Sekem Amphitheatre Canopy El Kalba, Egypt	0773	Markus Preller 2002	Principal Markus Preller (b1977, Rodewisch, Saxony, Germany) Project Team Information not released	SN House Nagano Prefecture, Japan	0243	ADH Architects 2002	Principal Makoto Shin Watanabe (b1950, Japan), Yoko Kinoshita Watanabe (b1956, Japan) Project Team Tomohisa Yamaguchi, Chikako Kudo
Self-Build Housing Tilbury, England, UK	0395	Sergison Bates Architects 2003	Principals Jonathan Sergison (b1964, St Asaph, Wales, UK), Stephen Bates (b1964, Shoburness, England, UK), Mark Tuff (b1972, Hutton, England, UK) Project Team Tim Ruttler, Mark Tuff, Andrew Davy, Matthias Amun	Social Housing Krapinske Toplice, Croatia	0734	Iva Letilovic and Morana Vlahovic 2003	Principal Iva Letilovic (b1972, Zagreb, Croatia), Morana Vlahovic (b1970, Zagreb, Croatia) Project Team Information not released
Selfridges Birmingham Department Store Birmingham, England, UK	0360	Future Systems 2003	Principal Jan Kaplicky (b1937, Praha, Czech Republic) Project Team Information not released	Social and Cultural Centre for the RATP Paris, France	0460	Patrick Berger & Jacques Anzutti 2003	Principal Patrick Berger, Jacques Anzutti Project Team Jarine Galiano, d'Edouard Ropars, Blandine Patrice
Sendai Mediathèque Sendai, Miyagi Prefecture, Japan	0250	Toyo Ito & Associates, Architects 2000	Principal Toyo Ito (b1941, Nagano Prefecture, Japan) Project Team T Kuwahara, T Higashi, M Yokomizo, T Kobayashi, S Takeuchi, T Seo, H Matsubara, R Yokota	Social and Environmental Institute Brazil	0978	Brasi Arquitetura 2005	Principal Francisco de Paiva Fanucci (b1952, Carmo de Minas, Brazil), Marcelo Carvalho Ferraz (b1955, Cambui, Brazil) Project Team Anderson Freitas, Pedro Barros, Juliana Antunes
Sentul Park Kuala Lumpur, Malaysia	0260	Sekaan Design 2004	Principal Sek San (b1960, Malaysia) Project Team Information not released	Social Housing Izola, Slovenia	0726	Ofa Arhitekti 2006	Principal Rok Oman (b1970, Jesenice, Slovenia), Spela Vidcnik (b1971, Ljubljana, Slovenia) Project Team Martina Lipic, Neza Oman, Nejc Batistic, Florian Frey, Marisa Baptista
Seoul National University Museum Seoul, South Korea	0148	Office for Metropolitan Architecture 2005	Principal Rem Koolhaas (b1944, Rotterdam, Netherlands) Project Team Kurki Adeyemi, Minsook Cho, Wim Eckert, Roberto Otero, Shiro Ogata, George Butcher, Paul Eckert, Young Jun Kim, Anthony Fontenot, Philipp Oswald, Tae Hong Park, Andreas Huhn, Rodrigo Potho, Sabine Schaaf, Rob de Maat, Franz Block, Don Weber, Pilar Armada-Ugon, Emma Barocci, Matteo Pini, Isabel Silva, Isabel Casanellas	Social Housing Schaerbeek Brussels, Belgium	0441	Atelier D'Architecture Mario Garzanti 2003	Principal Mario Garzanti (b1956, Liège, Belgium) Project Team Information not released
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Shark Alley House Great Barrier Island, New Zealand	0042	Fearon Hay Architects 2003	Principals Tim Hay (b1973, Auckland, New Zealand), Jeff Fearon (b1972, Auckland, New Zealand) Project Team Information not released	SOHO Shangdu Complex Beijing, China	0116	LAB architecture studio 2007	Principals Peter Davidson (b1955, Newcastle, NSW, Australia), Donald Bates (b1903, Hereford, TX, USA) Project Team Mike Buttery, Matt Foley, Ann Lau, Melissa Brighi, Wayne Sanderson
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Sheltered Accommodation Gyök, Hungary	0722	3h Office for Architecture 2003	Principals Katalin Csillag (b1967, Győr, Hungary), Zsolt Gunther (b1964, Budapest, Hungary) Project Team Orsolya Glavanovics, László Kara, Krisztián Sella	Sollia, Mountain Cottage Sollia, Norway	0300	Carl-Viggo Holmebakk, Arkitekt 2004	Principal Carl-Viggo Holmebakk (b1958 Horten, Norway) Project Team GD Kleiva, C Petersen
Shimane Museum of Ancient Iuzumo Shimane, Japan	0169	Maki Associates 2006	Principal Fumihiko Maki (b1928, Tokyo, Japan) Project Team Tomoyoshi Fukunaga, Yoshiki Kondo, Isao Ikeda, Takeshi Sora	South Asian Human Rights building New Delhi, Delhi, India	0082	Anagram Architects 2005	Principal Vaibhav Dimri (b1977, Jaipur, India), Madhav Raman (b1978, Chennai, India) Project Team Information not released
Shin-Manuouchi Tower Tokyo, Japan	0228	Hopkins Architects 2007	Principals Sir Michael Hopkins (b1935, Poole, Dorset, England, UK), William Taylor (b1957, Nottingham, England, UK), Simon Fraser (b1964, Hong Kong, China), Andrew Barnett (b1960, Birkenhead, England, UK) Project Team Gary Clark, Jan Mackie, Tim Sloan, Andrew Ardit, Stephanie Gladbach, Paul Higginson, Shigeru Hiraki, Hiroaki Hoshino, Simon Jacob, Carsten King, Stephen Lufford, Yosuke Nagumo, Akari Paing, Leonardo Pellenti, Anthony Smith, Taro Tsutsui, Shyue-Jin Woon	Southeast Asian Ceramic Museum Krang Luang, Thailand	0255	Architects 49 2002	Principals Nitti Shthapitanonda (b1947, Bangkok, Thailand), Prabhakorn Vadanayakul (b1954, Bangkok, Thailand), Pichai Wongwasayawan (b1962, Bangkok, Thailand), Kittisak Velevosacharn (b1963, Nong Khai, Thailand), Suwat Vasagayyokul (b1959, Bangkok, Thailand) Project Team Prakit Phanuratana, Sompoom Tangchupong, Patkorn Na Songkhla
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Shingle House Krakow, Poland	0715	nAaonStudio 2002	Principals Piotr Nawara (b1970, Kraków, Poland), Agnieszka Soulik (b1971, Kraków, Poland) Project Team Sławomir Zwielicki, Michał Marcinowski, Artur Mizgalski, Tomasz Goniulka	Southern Cross Station Melbourne, VIC, Australia	0012	Grimshaw 2007	Principals Nicholas Grimshaw, Andrew Whalley, Christopher Nash, Jolyon Brewis, Keith Brewis, Kirsten Anne Lees, Mark Middleton, Neven Sidor Project Team Ben Beaumont, Taya Brendle, Croc Crossing, Jason Embley, Ken Grimshaw, George King, Barbara Kurdowsky, Alastair Hudson, Alex Maticov, Mark Middleton, Andrew Meward, Bason, Melissa Lm, Rob Stuart-Smith, Andrew Swaney, Michael Turco, Adrian Watson, Andrew Whalley, Gas Zdanus
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Shipping and Transport College Rotterdam, Netherlands	0425	Neutelings Riedijk Architecten 2005	Principals Willem Jan Neutelings (b1959, Bergen op Zoom, Netherlands), Michiel Riedijk (b1964, Geldrop, Netherlands) Project Team Sven Verbruggen, Jago van Bergen, Wessel Vreugdenhil, Kenichi Teramoto, Elisabeth Erksen, Sandra Schuster, Dimitri Meessen, Helena Gasanova	Spectra Head Office Warszawa, Poland	0718	JEMS Architekti 2006	Principals Olgierd Jagielto (b1947, Warszawa, Poland), Maciej Miłobedzki (b1959, Warszawa, Poland), Marcin Sadowski (b1965, Warszawa, Poland), Jerzy Szczępank-Dzikowski (b1945, Warszawa, Poland) Project Team M Moskal, T Japa, P Falat
Shipyard Museum Baasrode, Belgium	0442	na architecten 2006	Principals An Fonteyne (b1971, Oostende, Belgium), Jitse van den Berg (b1971, Nijmegen, Netherlands), Philippe Viers (b1969, Bruges, Belgium) Project Team Gert Somers, Freyke Hartemink	Sphinxes Apartment Buildings, The Huizen, Netherlands	0423	Neutelings Riedijk Architects 2003	Principals Willem Jan Neutelings (b1959, Bergen op Zoom, Netherlands), Michiel Riedijk (b1964, Geldrop, Netherlands) Project Team Willem Bruijn, Evert Kolpa, Tania Aly, Gerrit Schilder, Lennart Sirag, Bas Sulkerbust
Shiv Temple Shirdiwade, Maharashtra, India	0080	Sameep Padora & Associates 2007	Principal Sameep Padora (b1974, Chamba, Himachal Pradesh, India) Project Team Minal Modak	Spittelau Viaduct Housing Wien, Austria	0640	Zaha Hadid Architects 2005	Principals Zaha Hadid (b1950, Baghdad, Iraq) Project Team Gunther Koppelhuber, Woody KT Yao, Patrik Schumacher, Markus Platrue, Markus Dochantschi
Siamese Towers Santiago, Chile	1023	Alejandro Aravena 2005	Principal Alejandro Aravena (b1967, Santiago, Chile) Project Team Charles Murray, Alfonso Montero, Ricardo Torrejón	Sport Complex Cornella de Llobregat, Spain	0483	Siza Vieira Arquitecto 2006	Principal Álvaro Joaquim Melo Siza Vieira (b1933, Matosinhos, Portugal) Project Team Marco Rampulla, José Pellegrin, Markus Elmerig, Gabriel Pérez, Atsushi Ueno, Pedro Polonia, Rita Amaral
Silicon House Madrid, Spain	0495	Selgasca 2006	Principals Jose Selgas (b1965, Madrid, Spain), Lucia Cano (b1965, Madrid, Spain) Project Team José de Villar, Miguel San Millán, Lara Resco, Blas Antón	Sports Complex and Library Ally sur Somme, France	0451	Barthelemy-Girno Architects 2002	Principals Philippe Barthélémy (b1955, Moyaenmoutiers, France), Sylvia Grifo (b1957, Montevideo, Uruguay) Project Team Anthony Costa
Silodam Mixed-use Building Amsterdam, Netherlands	0418	MVRDV 2002	Principals Winy Maas (b1959, Schiphol, Netherlands), Jacob van Rijs (b1964, Amsterdam, Netherlands), Nathalie de Vries (b1965, Appingedam, Netherlands) Project Team Frans de Witte, Duzan Doepel, Bernd Feinsinger, Elise Strijkers, Willem Tilmer	Sports Complex Jūrmala, Latvia	0683	8.A.M. 2004	Principals Juris Lasis (b1969, Riga, Latvia), Mikus Lejnics (b1976, Riga, Latvia), Edgars Beernaerts (b1971, Riga, Latvia) Project Team Valga Orlova
Simmons Hall Student Residence Cambridge, MA, USA	0922	Steven Hall Architects 2002	Principal Steven Hall (b1947, Bremerton, WA, USA) Project Team Tim Bade, Zaid Jameelodine, Anderson Leo, Gabriela Barman-Kramer, Peter Burns, Annela Godebauer, Rami Hoang, Zaid Jameelodine, Matt Johnson, Makram elKadi, Erik Langdalen, Anderson Lee, Ron-Hui Lin, Stephen O'Dell, Christian Wassmann	Sports Hall Bala, Croatia	0739	3LHD 2006	Principal Saša Begović (b1967, Bjelovar, Croatia), Marko Dabrović (b1969, Dubrovnik, Croatia), Tatjana Grozdanac Begović (b1968, Zagreb, Croatia), Silvia Novak (b1971, Rijeka, Croatia) Project Team Ljerk Vukić, Marin Mikelić
Sines Cultural Centre Sines, Portugal	0523	Aires Mateus 2005	Principals Manuel Aires Mateus (b1964, Lisboa, Portugal), Francisco Aires Mateus (b1964, Lisboa, Portugal) Project Team Jorge P Silva	Spring Prairie Residence Burlington, WI, USA	0863	Garofalo Architects 2002	Principal Douglas Garofalo (b1958, Schenectady, NY, USA) Project Team Julie Flohr, Joshua Wentz, Una Moor
Singita Lebombo Lodge Mpumalanga, Republic of South Africa	0791	designworkshop : sa with Cecile & Boyd 2003	Principals Andrew Makin (b1964, Johannesburg, Republic of South Africa), Janina Masquada (b1963, Durban, Republic of South Africa), Mark Horner (b1975, Johannesburg, Republic of South Africa) Project Team Jay Brasler	Springtecture B House Nagahama, Shiga Prefecture, Japan	0185	Shuhei Endo Architect Institute 2002	Principal Shuhei Endo (b1960, Japan) Project Team Information not released
Single-family House Erlenbach, Switzerland	0593	Burkhalter Surti Architekten 2005	Principals Marianne Burkhalter (b1947, Thalwil, Switzerland), Christian Surti (b Biel, Switzerland), Yves Schin (b1970, Bern, Switzerland) Project Team Rabel Lümmer, Damar Trakic	Springwater Seaforth, NSW, Australia	0034	Stutchbury and Pape 2003	Principals Phoebe Pape (b1959, Pietermaritzburg, Republic of South Africa), Peter Stutchbury (b1954, Sydney, NSW, Australia) Project Team James Stockwell
Single-family House Kangru, Estonia	0680	Arhitektid Muru & Pere 2003	Principals Urmas Muna (b1961, Pärnu, Estonia), Peeter Pere (b1957, Tartu, Estonia) Project Team Jark Maat	Spry House Point Piper, NSW, Australia	0032	Durbach Block Architects 2003	Principals Neil Durbach (b1954, Cape Town, Republic of South Africa), Camilla Block (b1956, Johannesburg, Republic of South Africa) Project Team David Jaggers, Lisa Le Van, Johann Grech
Sint Lucas Art Academy Boxtel, Netherlands	0434	FAT 2006	Principal Sean Griffiths Project Team Lizzie Evans	Seamie Art Warehouse Paju, South Korea	0144	Moonygu Choi, Minsook Cho and James Slade 2004	Principals Moonygu Choi (b1961, Seoul, South Korea), Minsook Cho (b Seoul, South Korea), James Slade Project Team Jeonghi Kim, Kwangho Cha, Inchal Kang, Taekwon Yun, Bonggi Song, Daegon Koh, Jeong Kang, Kiseu Park, Hyungjo Lee, Jungseon Lee, Sunbok Choi, Soon Pyo Lee, Byunam Yoo, Hayes Slade, Ya Korlev, Francisco Pard
Sint Lucas Art Academy Boxtel, Netherlands	0434	FAT 2006	Principal Sean Griffiths Project Team Lizzie Evans	Stadium and Archery Range Nantes, France	0453	Barthelemy-Girno Architects 2003	Principals Philippe Barthélémy (b1955, Moyaenmoutiers, France), Sylvia Grifo (b1957, Montevideo, Uruguay) Project Team Benoît Lathuery, Nicolas Rouleau
Skansenmuseet Lund, Sweden	0324	Johan Ceiling Arkitektkontor 2005	Principal Johan Ceiling (b1955, Stockholm, Sweden) Project Team Ibb Berglund, Carl Wilm Niklas Carlen, Annika Lenman, Mattias Palmé, Morten Paulstam, Anders Rosenberg, Klas Rån	Stanga Housing Virova, Croatia	0738	Helena Paver Njinc 2004	Principal Helena Paver Njinc (b1963, Varazdin, Croatia) Project Team Luciano Basari, Marija Bureas
Skudás Garðabær, Iceland	0285	Studio Granda 2004	Principal Margrét Hardardóttir (b1959, Reykjavík, Iceland), Steve Christer (b1960, Blacklye, England, UK) Project Team Steifhor Karl Karason	State Emergency Services Headquarters Melbourne, VIC, Australia	0013	H2O architects 2003	Principals Tim Hurbugh (b1943, Hobart, TAS, Australia), Mark D'Oyler (b1961, Nunukuh, VIC, Australia) Project Team Jim Toukajans, Sofia Anagnostis, Peter Helfmann, Joseph Nicholas, Jacques Paul Bennett, Victoria Reeves, Matilda Blazey, Ari Indra, Alex Hurburgh
Sky City Grand Hotel Auckland, New Zealand	0047	Moller Architects 2004	Principal Gordon Moller (b1940, Hastings, New Zealand) Project Team Terry St George, Charles Longstaff	Starkfontein Centre Starkfontein, Republic of South Africa	0794	GAPP Architects and Urban Designer 2005	Principals Chris Kroeze (b1953, Cape Town, Republic of South Africa), Tunde Olvera (b1958, London, England, UK) Project Team Neville Abbott, Phem Bhagwandass, Andrew Lefine, Rupert Venier, Dale Odujomyer, Lemmy Khama, Morgan Solati, Sindu Sthanony, Andrew McFarlane, Nicole Gordon
São House Porto Alegre, Brazil	1001	Procter Rühl 2005	Principals Christopher Procter (b1956, Philadelphia, PA, USA), Fernando Rühl (b1962, Porto Alegre, Brazil) Project Team Mauro Medeiros, Dirk Anderson, James Backwell, Johannes Löffler	Stone Museum Cheju, South Korea	0158	Itami Jun 2005	Principal Itami Jun (b1973, Tokyo, Japan) Project Team Information not released
Sliding House Upper Kingsburg, NS, Canada	0877	MacKay-Lyons Sweetapple Architects 2007	Principals Brian MacKay-Lyons (b1954, Yarmouth, NS, Canada), Talbot Sweetapple (b1971, St John's, NL, Canada) Project Team Tony Patterson, Jesse Hindle, Katja Schumann	Stone Ridge Church Tulsa, AZ, USA	0655	DeBartolo Architects 2008	Principals Jack DeBartolo Jr (b1938, Youngstown, OH, USA), Jack DeBartolo 3 (b1909, Houston, TX, USA) Project Team Christoph Kaiser, Timothy Smith, Kent McClure
Slowtecture M Maki, Hyogo Prefecture, Japan	0172	Shuhei Endo Architect Institute 2007	Principal Shuhei Endo (b1960, Japan) Project Team Information not released				

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Building Location	Building Number	Architect Date of completion	Principals, Project Team
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Studio Air Puth Tangerang, Indonesia	0272	Denny Gondol Architect 2005	Principal Denny Gondol (b1969, Purwokerto, Indonesia) Project Team Jolie Roos
Staker Auction House Bern, Switzerland	0571	Diener + Diener Architekten 2003	Principal Roger Diener (b1956, Basel, Switzerland) Project Team Roland von Gunten
Suburban Housing Sewage, England, UK	0371	Sergison Bates Architects 2006	Principals Jonathan Sergison (b1964, St Asaph, Wales, UK), Stephen Bates (b1964, Shorebury, England, UK), Mark Tuff (b1972, Hutton, England, UK) Project Team Giles Daffon, Sally Richards, Cornelia Schwallier
Sugharjo Steel House Bocca, Indonesia	0275	Djuhana-Djuhana 2002	Principals Ahmad Djuhana (b1966, Jakarta, Indonesia), Wendy Juliana Djuhana (b1969, Bandung, Indonesia) Project Team Sukaraja
Summer House Andros, Greece	0753	Katerina Tsiganita Architects 2004	Principal Katerina Tsiganita (b1956, Athens, Greece) Project Team Tassos Tantis, Anastasis Tellos, Gotsa Toutourtsidou
Suzu Performing Arts Centre Suzu, Japan	0184	Itouko Hasegawa Architects 2006	Principal Itouko Hasegawa (b1941, Shizuoka, Japan) Project Team Information not released
Svalbard Science Centre Spitzbergen, Norway	0290	Jarmund/Vignas Architects 2005	Principals Einar Jarmund (b1962, Oslo, Norway), Hakon Vignas (b1962, Oslo, Norway) Project Team Alessandra Kosberg, Anders Granli, Stian Schjeldrup, Harald B Lodge, Halina Noach, Sissil M Gromholt, Thor Christian Petron, Nevzat Viaz
Svømmisk Resort Mount Beauty, VIC, Australia	0008	Grant Amon Architects 2006	Principals Grant Amon (b1956, Melbourne, VIC, Australia) Project Team Grant Dixon, Beth Courtney
Swimming Pool Les Ulis, France	0455	Marc Minram Architects 2006	Principal Marc Minram (b1955, Paris, France) Project Team Laurent Baudot, Françoise Jacquod
Sydney Airport, Qantas First Class Lounge Sydney, NSW, Australia	0029	Woods Bagot Australian 2006	Principals Earle Arney (b1965, Australia), Philip Parsons Project Team Marc Neilson, Sébastien Segers, Nick Laptov
Syracuse University Link Hall Syracuse, NY, USA	0899	Toshiko Mori Architect 2006	Principal Toshiko Mori (b1963, Kobe, Japan) Project Team Michelle Kim, Alexandra Barker, Jonathan Sturt, Amy Yang, Richie Yao
T - House Maibach, Gunma Prefecture, Japan	0238	Sou Fujimoto Architects 2005	Principal Sou Fujimoto (b1971, Hokkaido, Japan) Project Team Yumiko Nogiri
Taisei Junior High and High School Shizuoka, Japan	0193	Itouko Hasegawa Atelier 2004	Principal Itouko Hasegawa (b1941, Shizuoka, Japan) Project Team Information not released
Tama Art University Library Tokyo, Japan	0204	Toyo Ito & Associates, Architects 2007	Principals Toyo Ito (b1941, Nagano Prefecture, Japan) Project Team Takeo Higashi, Hideyuki Nakayama, Yoshitaka Inara
Tarahuni House Dronchi, Chile	1034	Ramirez-Molletto Arquitectos Asociados 2004	Principals Alberto Molletto R (b Santiago, Chile), Alvaro Ramirez B (b Santiago, Chile) Project Team Ignacio Parado
Taura Cistercian Monastery Taura, Norway	0295	Jensen & Skodvin Arkitektkontor 2006	Principals Jan Olav Jensen (b1959, Oslo, Norway), Berre Skodvin (b1960, Oslo, Norway) Project Team Torunn Gølborg, Anne Lise Bjerkan, Torstein Koch, Martin Orskov, Askak Haalandhuus, Siri Moseng, Kaja Poulsen
Teaching Staff Housing Gando, Burkina Faso	0767	Diébédo Francis Kéré 2004	Principal Diébédo Francis Kéré (b1965, Gando, Burkina Faso) Project Team Information not released
Technology Centre for Science and Sports München, Germany	0562	Hild und K Architekten 2004	Principals Andreas Hild (b1961, Hamburg, Germany), Dionys Otis (b1964, Peissenberg, Germany) Project Team Matthias Haber, Sandra Rätzke
Technology Park Mexico City, Mexico	0930	Mario Schjetnan 2005	Principals Mario Schjetnan (b1945, Mexico City, Mexico), Jose Luis Perez (b1947, La Piedad Michoacan, Mexico) Project Team José Luis Gómez, Francisco Luna, Alberto Akenszá, Humberto Gloria, Francisco Luna Enrique Espinoza
Techos House Villa la Angostura, Argentina	1013	Mathias Klotz 2006	Principals Mathias Klotz (b1965, Santiago, Chile), Rafael Heise (b1975, Santiago, Chile), Baltazar Sanchez (b1977, Santiago, Chile), Carolina del Campo (b1972, Santiago, Chile), Alejandro Biale (b1976, Santiago, Chile), Francisco Reyes (b1980, Santiago, Chile) Project Team Information not released
Telenor World Headquarters Fornbo, Oslo, Norway	0305	NBBJ 2002	Principals Scott W Wyatt (b1948, USA), Jonathan Ward (b1969, USA), William J Nichols (b1954, USA), Peter Prian (b1955, Oslo, Norway), Jim Ah Park (b1968, South Korea) Project Team Bjorn C Sorum, Tom Forsberg, Lars Christian, Koren Hauga, Anviana Selstrom, Per Knudsen, Jan Storing, Nils Inge Aarholt, Robert Anderson, Stan Biigard, Benedicte Bjørck, Ron Botsford, Ola Brahaer, Lasse Brogger, Craig Brooks, Nech Chaites, Ivar Christensen, Torild Dahl, Guillermo Diaz, Anna Dröfl, Phu Duong, Beate Ekrem, Edwin Fajardo, Per Fossum, Duncan Griffin, Kelly Griffin, Luis Gutierrez, Gny Haddeland, Joy Halsetan, AH Haukeland, Joseph Heron, Christopher James, Wipig Karlsen, Zeyif Akberin Khan, Ditlef Knudsen, Ali Koussa, Hans I Korum, Aud Kristoffersen, John Erik Kristian Larsen, Matthe Lu, Nazara Libbe, Jon Meland, Hans Petter Millet, Hans Michael Moen, Joey Myers, Stephen Norang, Sigurd Røedman, Lars Ribbom, Lena Simons, Michael Soubotin, Carsten Strinn, Agata Suchacka, Christian Sundby, Oddvar Svartdal, Alec Vassiladis, Gunn Vesteri, Kjell Winsvold, Rukud Yusuf
Teleskop House Kjuziminskoye Reservoir, Russian Federation	0696	OOO Totan Kuzembav 2004	Principal Totan Kuzembav (b1953, Chikmenskaya Oblast, Kazakhstan) Project Team Dmitri Kondrashev
Templestowe Park Primary School Hall Melbourne, VIC, Australia	0016	McBride Charles Ryan, Architects 2005	Principals Rob McBride (b1960, Australia), Debbie-Lyn Ryan (b1959) Project Team Sunny Wilder, James McCulcheone, Adam Pustola, Drew Williamson, Matthew Borg, Brett Seakins
Tenerife School of Dramatic Arts Tenerife, Spain	0509	ggv architects 2003	Principals Juan Antonio González Pérez (b1963, Valencia, Spain), Urbano Yanes Turia (b1968, San Cristobal de La Laguna, Spain) Project Team Gustavo Garcia Báez, Constanze Sixt
Tenjin Minami Subway Station Fukuoka, Japan	0164	Shoie Yoh + Architects 2005	Principal Shoie Yoh (b1940, Kumamoto, Japan) Project Team Information not released
Tequitlapan Ranch Tequitlapan, Mexico	0927	Isaac Broid Architects 2007	Principal Isaac Broid (b1952, Mexico) Project Team Alfredo Hernández, Reynaldo Esperanza, Lenin Garcia, Miguel A Jimenez, Adriana Jimenez, Carla Becerril, Juliana Isaza, Camilo Osorio, Victor Torres, Elena Emmermann
Terminal 3 Ben Gurion International Airport Lod, Tel Aviv, Israel	0055	Moshe Safdie and Associates 2004	Principal Moshe Safdie (b1938, Israeli) Project Team Itai Kohavi, Michael McKie
Terminal 4, Barajas Airport Madrid, Spain	0498	Richard Rogers Partnership 2005	Principals Richard Rogers (b1933, Firenze, Italy), Ian Hurbour (b1962, Irvine, Scotland, UK), Graham Stok (b1957, Leeds, England, UK) Project Team S Simicich
Terminal, Cultural and First Aid Centre Sant Erasmo, Italy	0669	C+S Associati 2004	Principals Carlo Cappelletti (b1966, Venezia, Italy), Maria Alessandra Segarini (b1967, Treviso, Italy) Project Team Davide Tassi, Barbara Accari, Eva Homio Rosa, Daniele Della Valle, Alessandro Stefanoni, Andrea Terzani
Terrace Housing Maien, Switzerland	0594	e 2 s Eckert Eckert Architekten 2005	Principals Wim Eckert (b1965, Zürich, Switzerland), Piet Eckert (b1956, Mumbai Bombay) Project Team Stefan Bernoulli, Laurent Brunier, Philippe le Roy, Nicole Manser, Andrea Rubin, Jörg Schützli, Christine Simonson, Eva Walzer
Tetris House San Candido, Italy	0662	Plasma Studio 2006	Principals Eva Castro (b1969, Argentina), Holger Kahne (b1970, Germany), Ulla Hill (b1973, Italy) Project Team Angelika Mar
Tetsuka House Tokyo, Japan	0209	John Pawson 2005	Principal John Pawson (b1949, Halifax, England, UK) Project Team Shingo Ozawa, Vahva Kaushal
Texas A&M Engineering College Doha, Qatar	0067	Legorreta + Legorreta 2007	Principals Ricardo Legorreta (b1931, Mexico City, Mexico), Victor Legorreta (b1966, Mexico City, Mexico), Miguel Amazar (b1960, NJ, USA), Adriana Calk (b1971, Mexico City, Mexico), Carlos Vargas (b1974, Mexico City, Mexico) Project Team Patricia Sessler, Marwan M Dsou

Theatre Agora Lelystad, Netherlands	0424	LNEStudio 2007	Principals Ben van Bavel (b1957, Utrecht, Netherlands), Caroline Bore (b1958, Rotterdam, Netherlands) Project Team Gerard Looszekoo, Jacques van Wijk and Job Mouswer, Hilde Hofmann, Kho Tran, Christian Veldhuis, Christian Bergmans, Sabine Hallock, Ramon Hernandez, Ron Roca, Rene Wyck, Claudia Dorner, Markus Berger, Markus Jacobs, Kim Oktevis, Jorgen Grah-Madsen
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Tiantai Museum Tiantai, Zhejiang, China	0124	in/of architecture/ Wang Lu 2003	Principals Wang Lu (b1963, Zhejiang, China), Li Jian (b1967, Zhejiang, China) Project Team Jia Lianna, Chen Long
Tietgen Dormitory København, Denmark	0335	Lundgaard & Traneberg Arkitektfirma 2006	Principals Lone Traneberg (b1956, Denmark), Henrik Schmidt (b1957, Denmark), Peter Thorsen (b1951, Denmark), Erik Frandsen (b1965, Argentina), Kenneth Wærme (b1966, Denmark) Project Team Nicolas Richter-Fries, Thomas Rubnitz, Robert Jansen, Man Tarp Lund, Sofie Pechardt, Gitte Lorenzen, Birgitte de Weersgaard, Henrik Christensen
TIK Sports Building Tallinn, Estonia	0670	KOKO Architects 2007	Principals Raivo Kotov (b Viland, Estonia), Andrus Kõrreaar (b Viland, Estonia), Lembit Kaur Siob (b Viland, Estonia), Indrek Makk Project Team Margus Matiste, Lina Lauder, Margit Käser, Ülo-Tarmo Siob, Oga Suutarna, Lina Lindvee, Paul Paang, Ulla Murula
Tivoli Concert Hall København, Denmark	0330	3XN 2005	Principals Kim Herforth Nielsen (b1954, Sønderborg, Denmark), Bo Bore Larsen (b1951, København, Denmark), Kim Christensen (b1962, Høstebro, Denmark), Michael Knute (b1970, Aarhus, Denmark), Jan Amundsen (b1972, Åsborg, Denmark) Project Team Anne Strandgaard Hansen, Julie Daugaard Jensen, Jakob Om Laurson, Janette Hansen, Kasper Hertz, Esther Christensen, Teddy Pelle-Olsen, Anja Pedersen
TMG - Municipal Theatre of Guarda Guarda, Portugal	0018	AVA - Atelier Veloso Architects 2005	Principals Carlos Veloso (b1970, Guarda, Portugal), Rui Veloso (b1976, Guarda, Portugal) Project Team Rui Filipe Coelho Veloso, Francisco Faria, Carla Marina Guerra Antunes
TOD'S Omoteando Tokyo Tokyo, Japan	0220	Toyo Ito & Associates, Architects 2004	Principal Toyo Ito (b1941, Nagano Prefecture, Japan) Project Team Takeo Higashi, Akashi Hirata, Kaori Shikichi, Leo Yokota, Takuya Asahina, Yasuaki Muroyama
Toledo Museum of Art Glass Pavilion Toledo, OH, USA	0893	SANAA 2006	Principals Kazuyo Sejima (b1956, Ibaraki Prefecture, Japan), Ryue Nishizawa (b1966, Tokyo, Japan) Project Team Yoshitoki Oki, Florian Korb, Takayuki Hasegawa, Masaki Imamura, Juruya Ishigami, Hiroshi Kikuchi, Tetsuo Kondo, Keiko Uchiyama
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Tomihoro Art Museum Midoru, Gunma Prefecture, Japan	0236	AAT-Makoto Yokomizo Architects 2004	Principal Makoto Yokomizo (b1962, Kanagawa, Japan) Project Team Information not released
Tongxin Gatehouse Beijing, China	0114	Office dA 2003	Principals Monica Ponce de Leon (b Venezuela), Neader Tehrani (b1963, London, England, UK) Project Team Jeff Assanza, Tim Clark, Michael Turkey, Julian Palacios, Harry Luiz Butler, Christine Mueller, Chris Oranga, Tal Buchter, Abner Sookay, Chris Arner, Albert Garcia, Kristen Giannattasio, Achille Rossini, Hamad Al-Sultan, Hadijanto Jofo
Too Tall Teahouse Chino, Nagano Prefecture, Japan	0191	Terunobu Fujimori 2004	Principal Terunobu Fujimori (b1939, Japan) Project Team Information not released
Topaz Office Building Warszawa, Poland	0717	JEMSI Architekti 2006	Principals Olgierd Jagiello (b1947, Warszawa, Poland), Maciej Miłobędzki (b1959, Warszawa, Poland), Marcin Szubowski (b1965, Warszawa, Poland), Jerzy Szczepank-Dziemwicki (b1945, Warszawa, Poland) Project Team Michal Kurzakowski, Pawel Nalkiewicz, Piotr Falaj, Jakub Mroczkowski
Toronto Residence Maputo, Mozambique	0807	Jose ABP Forjaz 2003	Principal Jose Forjaz (b1936, Coimbra, Portugal) Project Team António MMR de Sousa, Luis Lago
Torino 2006 Ice Hockey Stadium Torino, Italy	0645	Arata Isozaki & Associates 2006	Principal Arata Isozaki (b Oita City, Kyushu, Japan) Project Team Information not released
Torre Agbar Office Building Barcelona, Spain	0487	Architectes Jean Nouvel 2005	Principal Jean Nouvel (b1954, Fume, France) Project Team Florence Rabiet, Alexa Paencana, Emmanuelle Lapointe, Cristina Algas, Julie Fernandez, Francisco Martinez, Manel Bernadet, Pascale Paris, Elisabeth Fares
Townhouse Wimpergasse Wien, Austria	0639	Delugan Meisel Associated Architects 2001	Principals Elke Delugan-Meisel (b Linz, Austria), Roman Delugan (b Merano, Italy), Dietmar Feistl (b Bregenz, Austria), Martin Josef (b Hamburg, Germany), Christopher Schwegler (b Salzburg, Austria) Project Team Arno Goll, Peter Döllmann, Christine Hax
Training Centre with Cafeteria Neukirch, Germany	0556	Barkow Leibinger Architects 2005	Principals Frank Barkow (b1957, Kansas City, USA), Regine Leibinger (b1963, Stuttgart, Germany) Project Team Lukas Weiber, Josephine von Hasselbach, Konstanze Bealitz, Larissa Böhrer, Jürgen Müller, Tobias Wenz
Triad Research and Exhibition Buildings Nagatsuki, Japan	0246	Maki & Associates 2002	Principal Fumihiko Maki (b1928, Tokyo, Japan) Project Team Iwao Shida, Kei Mita, Masashi Yoshikita, Jun Ito
Truet Office Building Seoul, South Korea	0147	Barkow Leibinger Architects 2006	Principals Frank Barkow (b1957, Kansas City, MO, USA), Regine Leibinger (b1963, Stuttgart, Germany) Project Team Martina Bauer, Matthias Graf von Ballestrem, Michael Schmidt, Eike Spemann, Jan-Oliver Kurste
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Two houses Athina, Greece	0752	Nikos Kleridis, Architect 2003	Principal Nikos Kleridis (b1960, Piraeus, Greece) Project Team Katerina Vasiliadou, Pavlos Moutoufianos
Two Up-Two Down Housing Dublin, Republic of Ireland	0405	de Paor Architects 2005	Principal Tom de Paor (b1967, London, England, UK) Project Team Ken Smith
Uehli House Tokyo, Japan	0207	Nendo 2005	Principal Oki Sato (b1977, Toronto, ON, Canada) Project Team Information not released
UF Soft R & D Centre Beijing, China	0110	Atelier Fei Chang Jin Zhu 2006	Principal YungHo Chang (b1956, Beijing, China) Project Team Chen Long, Bai Chen, Hao Shuang, Zhang Feng, Yang Jing
Undercover Studio and Showroom Tokyo, Japan	0223	Kein Dytham 2001	Principals Astrid Kein (b1962, Varese, Italy), Mark Dytham (b1964, Northamptonshire, England, UK) Project Team Yukinari Hojama, Taku Iwanobu
Unilever Asuncion, Paraguay	0003	Solano Benitez 2001	Principals Alberto Mariani (b Asuncion, Paraguay), Gloria Cabral (b São Paulo, Brazil) Project Team Information not released
University Arts Centre Johannesburg, Republic of South Africa	0801	Mashabane Rose Architects 2005	Principals Jeremy Rose (b1963, Johannesburg, Republic of South Africa), Phel Mashabane (b1958, Johannesburg, Republic of South Africa), Justin van der Hoff (b1956, Johannesburg, Republic of South Africa) Project Team Information not released
University Campus Krems Krems, Austria	0634	Fechtinger Architects 2005	Principal Detmar Fechtlinger (b1961, Bruck, Austria) Project Team Rupert Siller, Gerhard Pfeiler, Roland Bassala, Simone Bratsch, Isabelle Huegler, Anne Hützo, Justina Kruse-Jones, Andreas Pechl, Sandra Schall, Christian Schindler, Michael Schwegler, Hannes Wind, Barbara Fechtlinger-Fischer, Michael Falder, Christian Fechtlinger, Frank Hecherthofer, Torsten Kitzsch, Wolfgang Loebinger, Robert Mar, Sven Matt, Verena Rauch, Michaela Satta
University Library Utrecht, Netherlands	0428	Wiel Arets Architects 2004	Principal Wiel Arets (b1955, Heerlen, Netherlands) Project Team Harold Aspers, Dominie Pape, Rene Thijssen, Frederic Van, Harvel Vuust

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University of Malmö Örknen Library Malmö, Sweden	0323	Diener + Diener Architekten 2005	Principal Roger Diener (b1950, Basel, Switzerland) Project Team Information not released	Waikanae Central Library Auckland, New Zealand	0043	Architects Auckland 2006 Principals Patrick Clifford (b1956, Wellington, New Zealand), Malcolm Bowes (b1956, Wellington, New Zealand), Michael Thomson (b1963, Wellington, New Zealand) Project Team Marc Linfoog, Lin Stephens, Frank Coleman, Edward Mayer, James Eades, Nagata Tapsell, Sophie Hermann, Michael Lin, Barry Condon, Mark Yong, Kenya Nagase, Paul Stewart, Ian Dickson, Jane Priest, Jeremy Thompson, Lance Adolph, Jacqui Canning, Nathaniel Cram, Darren Flower, Kirsty Nicoll, Elizabeth Scause, Bernard Wind, Ken Yeung
University of Phoenix Stadium Glendale, AZ, USA	0856	Eiseman Architects 2006	Principal Peter Eiseman (b1932, Newark, NJ, USA) Project Team Information not released	Waikato Basin House Queenstown, Central Otago, New Zealand	0051	Fearon Hay Architects 2005 Principals Tim Hay (b1973, Auckland, New Zealand), Jeff Fearon (b1972, Auckland, New Zealand) Project Team Gordon Gallagher, Sam Atchison
University of South Australia Adelaide, Australia	0002	John Wardle Architects 2007	Principals John Wardle (b1956, VIC, Australia), Stefan Mee (b1969, VIC, Australia), Project Team Information not released	Walch's Event Catering Administration Building Lustenau, Austria	0623	Dietrich Untertrifaller Architekten 2000 Principals Helmut Dietrich (b1957, Mellau, Austria), Much Untertrifaller (b1959, Mellau, Austria) Project Team Siegfried Frank, Peter Kogler, Peter Matzalk
University Student Housing Firenze, Italy	0671	C+S Associati 2006	Principals Carlo Cappel (b1966, Venezia, Italy), Maria Alessandra Segantini (b1967, Treviso, Italy) Project Team Carolin Stephenson, Andrea Tenuta, Davide Testi, Daniele Della Valle	Walker Art Center Minneapolis, MN, USA	0871	Herzog & de Meuron 2005 Principals Jacques Herzog (b1950, Basel, Switzerland), Pierre de Meuron (b1950, Basel, Switzerland) Christine Brinwanger (b1964 Kreuzlingen, Switzerland), Harry Guggler (b1956 Gretzenbach, Switzerland) Project Team Thomas Gluck, Charles Stone
Upemavik Culture House Upernivik, Greenland	0283	Nahr & Sigsgaard Arkitektfirma 2006	Principals Niels Sigsgaard (b Denmark), Lars Clausen (b Denmark), Palle Lindgaard (b Denmark) Project Team Bent Thorup	Wall House 2 Groningen, Netherlands	0413	John Hejduk 2001 Principal John Hejduk (b1929, NY, USA, d2000) Project Team Wim Brouwer, Dirk Fikema, Thomas Müller, Harry Schul, Niek Verdonk
Uppsala Concert and Congress Hall Uppsala, Sweden	0312	Herring Larsen Architects 2007	Principals Herring Larsen (b1925, Denmark), Mette Kyrne Frandsen (b1960, Denmark), Louis Becker (b1962, Denmark), Peer Teglgård Jeppesen (b1956, Denmark), Troels Troelsen (b1947, Denmark), Lars Steffensen (b1959, Denmark), Project Team Johnny Svendsborg Andersen, Ulrik Rysaa, Maria Sommer, Filip Francati, Nana Kelding, Håkan Sandhagen, Klara Holm Madsen, Jesper Heberg, Maria Sommer, Birthe Bak, Mathias Lehrl, Merete Alder Juul, Lars Hanup, Ina Bonup Sørensen, Mette Landorph, Andreas Orskov, Jan Beaskov, Kometilla Simuliyte, Martha Lewis, Bent Møller Petersen, Carsten Fischer, Michel Renzák	Walsh House Telluride, CO, USA	0860	John Pawson 2000 Principal John Pawson (b1949, Halifax, England, UK) Project Team Vahava Kaushal, Stéphane Orsolin, Alejandro Fernández, Enzo Stefano Mancola, Simon Dance
Valhalla Thingvellir, Iceland	0299	Stúdió Granda 2003	Principals Margrét Hardardóttir (b1959, Reykjavík, Iceland), Steve Christer (b1960, Blacklyne, England, UK) Project Team Silja Traustadóttir	Walt Disney Concert Hall Los Angeles, CA, USA	0848	Gehry Partners 2003 Principal Frank Gehry (b1929, Toronto, ON, Canada) Project Team Terry Bell, William Childers, James Glymph, David Hardie, David Palkshov, Craig Webb, Kristin Woshi
Vasconcelos National Library Mexico City, Mexico	0932	Taller Arquitectura X 2007	Principal Alberto Kalach (b1960, Mexico) Project Team Information not released	Water Museum Cheju, South Korea	0156	Itami Jun 2005 Principal Itami Jun (b1973, Tokyo, Japan) Project Team Information not released
Väskedsgatan Apartment Building Göteborg, Sweden	0318	White 2005	Principals Johan Lundin (b1965, Enköping, Sweden), Magnus Borglund (b1950, Göteborg, Sweden), Joakim Hansson (b1971, Göteborg, Sweden) Project Team Dan Larsson	Watercube National Swimming Centre Beijing, China	0112	PTW Architects + CCDI + Arup 2007 Principal John Bimton Project Team Mark Butler, Chris Bosse, John Pauline, Toby Wong, John Blanchard
Versus Bank, Deux Plateaux Abidjan, Ivory Coast	0763	Koffi-Diabate Architects 2006	Principals Guillaume Koffi (b1959, Abidjan, Ivory Coast), Issa Diabate (b1969, Abidjan, Ivory Coast) Project Team Information not released	Waterfall Bay House Marlborough Sounds, New Zealand	0048	Pete Bossley Architects 2003 Principal Pete Bossley (b1950, Nelson, New Zealand) Project Team Tim Lane, Karen Ngan Kee, Liz Wallace, Paul Somerford
Via Azul House Santiago, Chile	1025	Guillermo Acuña 2005	Principals Guillermo Acuña (b1964, Santiago, Chile), Andrés Amenábar (b1975, Pampونا, España) Project Team Information not released	Waterfront Shopping Centre København, Denmark	0331	Vilhelm Lauritzen Architects 2007 Principal Thomas Schæll (b1959, København, Denmark) Project Team Thomas West Jensen, Werner Stauber, Michael Dain, Erik Skov Hansen, Janet Cohen Muntz, Louise Gerner Rasmussen, Nina Streitz
Vigilias Mountain Resort Lans, Italy	0658	Matteo Thun & Partners 2003	Principals Matteo Thun (b1952, Bolzano, Italy), Herbert Rathmaier (b1950, Oberau, Austria), Antonio Rodriguez (b1963, Daniel, Spain), Luca Colombo (b1969, Tradate, Italy) Project Team Bruno Franchi, Michael Calor, Christine Arnold, Günther Breloh, Golo Gais, Dorothee Maier, Simone Fumagalli, Ulrich Flurischmidt, Renato Precorini, Christina Von Berg	Webb Bridge Melbourne, VIC, Australia	0010	Denton Corker Marshall 2003 Principal John Denton (b1945, Suva, Fiji), Bill Corker (b1945, Melbourne, VIC, Australia), Barrie Marshall (b1946, Melbourne, VIC, Australia) Project Team Robert Owen
Vigo University Campus Vigo, Spain	0473	Miralles Tagliabue -EMBT 2003	Principals Enric Miralles (b1955, Barcelona, Spain, d2000), Benedetta Tagliabue (b1963, Milano, Italy) Project Team Elena Rocchi, Dani Rossetti	Wei Hall Xian, Shaanxi, China	0098	MADA s.p.a.m. 2005 Principals Qingyun Ma (b1967, Xi'an, China), Zhanhui Chen (b1969, Guangzhou, China), Rong Huang (b1971, Shanghai, China) Project Team Qingyi Zhang, Jingtan Zhou
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Vila and Gallery in Kanazawa Kanazawa, Japan	0241	Makoto Yamaguchi Architectural Design 2003	Principal Makoto Yamaguchi (b1972, Chiba, Japan) Project Team Information not released	Wellness Centre Tschuggen Berg Oase Aares, Switzerland	0600	Studio Architetto Mario Botta 2004 Principal Mario Botta (b1943, Mendrisio, Ticino, Switzerland) Project Team Marco Strzok, Davide Maculio, Carlo Falconi, Nicola Savaldi, Eleonora Castagnetta
Vila at Seashore Imandu, Harju, Estonia	0677	JVR Architects 2007	Principals Enn Rajasaar (b1961, Tartu, Estonia), Kalle Vellevoog (b1963, Tallinn, Estonia), Velle Kadapiip (b1963, Viikand, Estonia) Project Team Andrus Andrejev	Wembley Stadium London, England, UK	0375	Foster + Partners 2007 Principal Norman Foster (b1933, Stockport, England, UK) Project Team Rod Sheard, Ben Vickery, David Manica, Richard Breslin, Dale Jennings, Alastair Pope, Warwick Chalmers, Megan Ashfield, Moushan Majidi, Ken Shuttleworth, Angus Campbell, Richard Hawkins, Huu Thomas, Alastair Lenzner, Colin Ward, Vincent Westbrook, Juan Frigero, Zak Ayash, Tony Miki, Carlo Negri, Dion Young, Nathan Bar, David Gosk, Trevor Grams, Edward Highton, Phyllis Fat Yin Lam, Richard Locke, Eyal Nir, Erik Ramelow, Horacio Schmidt, Jonathan Scott, Chee Huang Seah, James Speed, Pearl Tang, James Thomas, Wing Si Tsui, Andrew Wood
Vila Barskonyi Budapest, Hungary	0724	Napur Architect 2004	Principals Enn Rajasaar (b1961, Tartu, Estonia), Kalle Vellevoog (b1963, Tallinn, Estonia), Velle Kadapiip (b1963, Viikand, Estonia) Project Team Andrus Andrejev	Westcliff Estate Johannesburg, Republic of South Africa	0804	Studio MAS Architecture 2002 Principal Pierre Swaneepoel (b1965, Republic of South Africa), Sean Mahoney (b1971, Republic of South Africa) Project Team Information not released
Vila in Beroun Beroun, Czech Republic	0702	HSH Architects 2004	Principals Petr Hájek (b1970, Karlovy Vary, Czech Republic), Jan Šépa (b1969, Praha, Czech Republic), Tomáš Hradečný (b1969, Praha, Czech Republic) Project Team Jana Zlámalová, Jan Kolář	Whalley Library Austin, TX, USA	0866	Carlos Jimenez Studio 2002 Principal Carlos Jimenez (b1959, San Jose, Costa Rica) Project Team Brian K Burke, Alex O'Brian
Vila HM NY, USA	0903	UHStudio 2007	Principals Ben van Berckel (b1957, Utrecht, Netherlands), Caroline Bos (b1959, Rotterdam, Netherlands) Project Team Osaif Gipper, Andrew Berni, Colette Parras, Jacco van Wengarden, Maria Eugenia Diaz, Jan Debusius, Martin Kulturet, Pablo Rica, Oiga Vazquez-Ruano	Wheatshaf House VIC, Australia	0003	Jesse Judd Architects 2005 Principal Jesse Judd (b1975, Melbourne, VIC, Australia) Project Team Perrett Simpson
Vila Ostozhenka Moskva, Russian Federation	0690	Project Meganom 2003	Principals Yuri Grigoryan (b1965, Moskva, Russian Federation), Pavel Ivanchikov (b1964, Moskva, Russian Federation), Ilya Kuleshov (b1967, Moskva, Russian Federation), Alexandra Pavlova (b1964, Moskva, Russian Federation) Project Team Grigoryan Alena	White Chapel Osaka, Osaka Prefecture, Japan	0178	Jun Aoki & Associates 2006 Principal Jun Aoki (b1956, Kanagawa Prefecture, Japan) Project Team Eri Ota
Vila Park Strahov Apartment Building Praha, Czech Republic	0703	AGS - architekti 2003	Principals Boris Redžbenic (b1969, Chab, Czech Republic), Prokop Tomášek (b1969, Liberec, Czech Republic), Jaroslav Wierig (b1969, Chab, Czech Republic) Project Team Information not released	White Temple Nantani, Kyoto Prefecture, Japan	0180	Takashi Yamaguchi & Associates 2000 Principal Takashi Yamaguchi (b1953, Kyoto, Japan) Project Team Information not released
Vila Pointe Sarvine Pointe Sarvine, Sénégal	0701	Koffi-Diabate Architects 2004	Principals Guillaume Koffi (b1959, Abidjan, Ivory Coast), Issa Diabate (b1969, Abidjan, Ivory Coast) Project Team Information not released	Whitney Water Purification Facility New Haven, CT, USA	0920	Steven Holl Architects 2005 Principal Steven Holl (b1947, Bremerton, WA, USA) Project Team Chris McVoy, Anderson Lee, Urs Vogt, Anouf Biou, Annette Goderbauer, Justin Korhammer, Linda Lee, Rong-hui Lin, Susi Sanchez
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Vila Talon, Osnabrück, Germany	0769	Koffi-Diabate Architects 2007	Principals Guillaume Koffi (b1959, Abidjan, Ivory Coast), Issa Diabate (b1969, Abidjan, Ivory Coast) Project Team Information not released	William J Clinton Presidential Center Little Rock, AR, USA	0880	Polshak Partnership Architects 2004 Principals Joseph Reischer (b1943), Timothy Hartung (b1950), Duncan Himes (b1945), Kevin McCurran (b1959), Richard O'Connell (b1955) Project Team Molly McCowan, Megan Miller, Christen Johansen, Katharine Huber Amy Lin, Brad Groff, Katy Kulpa
Vila vZooD Enschede, Netherlands	0433	Bollas-Wilson 2005	Principals Julia B Bollas-Wilson (b Münster, Germany), Peter L Wilson (b Melbourne, VIC, Australia) Project Team Renzo de Graaf, Moritz Krüger, Christoph Macholz, Thomas Wagener	Wind House Singapore, Singapore	0269	WOHA 2006 Principals Wong Mun Summ (b Singapore), Richard Hassel (b Australia) Project Team Esther Soh, Francis Goh, Lim Yee Sze, Christina Ong, Matthew Sharning, Jadesup Phipattaporn, Nixon Jose Scaat, Haim Walshah
Vilagyoza Market Alicante, Spain	0603	Sold Arquitectura 2003	Principals Javier Maroto (b1958, Madrid, Spain), Álvaro Soto (b1958, Madrid, Spain) Project Team Angel Sevillano, Alexandra Bay, Clarissa Rosenow, Miguel del Olmo	Wind Museum Cheju, South Korea	0159	Itami Jun 2005 Principal Itami Jun (b1973, Tokyo, Japan) Project Team Information not released
VilAnn House Kungälvsträcka, Göteborg, Sweden	0319	Wingårdh Arkitektkontor 2004	Principal Gert Wingårdh (b1951, Skövde, Sweden) Project Team Joakim Lyth, Karin Wingårdh, Desnata Nielsen	Wishes Urban Complex, The Medellin, Colombia	0968	Uribe de Bedout The Architects 2005 Principal Juan Felipe de Bedout (b1963, Envigado, Antioquia, Colombia) Project Team Gerardo Olive Triana, Alvaro Onilo Lopez, Manuel Villa Largacha, Andrés Castro Araya, Jhery Nieto Romero, Nestor Riascos
Vilanueva Public Library Vilanueva, Colombia	0877	Piñal & Ramirez with Torres & Meza 2007	Principals Alejandro Piñal (b1961, Bogotá, Colombia), Germán Ramirez (b1961, Bogotá, Colombia), Miguel Torres (b1979, Bogotá, Colombia), Carlos Meza (b Bogotá, Colombia) Project Team Information not released	Wormen Tower Mixed-use Development Las Palmas, Spain	0510	Abalos & Herreros 2005 Principals Iñaki Abalos (b1956, San Sebastián, Spain), Juan Herreros (b1958, San Lorenzo del Escorial, Spain) Project Team Renata Sentkiewicz, Joaquin Casanogo, Elsa Guerra
Vineyard Gazabo Praha, Czech Republic	0706	Chalupa Architects 2001	Principals Marek Chalupa (b1969, Kutná Hora, Czech Republic), Tomas Halicek (b1973, Praha, Czech Republic), Stepan Chalupa (b1973, Praha, Czech Republic), Martin Rusina (b1974, Praha, Czech Republic) Project Team Ondrej Cucek	Wohl Centre Bar-Ilan University Tel Aviv, Israel	0054	Studio Daniel Libeskind 2005 Principal Daniel Libeskind (b1946, Poland) Project Team Michael Brown, Gerhard Brun
Virgilio Barco Library Bogotá, Colombia	0975	Rogelio Salmona 2002	Principal Rogelio Salmona (b1927, Paris, France, d2007), Maria Elvira Madrinan (b1955, Cali, Colombia) Project Team Fernando Aranda	Wolf House San Pedro, Chile	1031	Pezo von Elschhausen 2007 Principals Mauricio Pezo (b1973, Angol, Chile), Sofia Von Elschhausen (b1976, Bariloche, Argentina) Project Team Information not released
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Vladimir Kaspel Cultural Centre Mexico City, Mexico	0935	Brosnan, Hernández de la Garza + Cervera/2006	Principals Gerardo Brosnan (b1975, Mexico City, Mexico), Jorge Hernández de la Garza (b1975, Mexico City, Mexico), Gabriel Cervera/2006 (b1967, Mexico City, Mexico) Project Team Information not released	Women's Jail Precinct Johannesburg, Republic of South Africa	0803	Kate Otten Architects 2005 Principal Kate Otten (b1964, Durban, Republic of South Africa) Project Team Information not released
VM Houses Katerham, Denmark	0333	Barke Ingels Group + JGS Architects 2006	Principals Barke Ingels, Julien De Smet Project Team Thomas Christoffersen	World Classrooms London, England, UK	0373	Future Systems 2004 Principal Jan Kaplicky (b1937, Praha, Czech Republic) Project Team Information not released
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Wangshan Campus, China Academy of Art Hangzhou, China	0127	Amaleer Architecture Studio 2004	Principal Wang Shu (b1963, Unweiq, China), Lu Wenyu (b1967, Shanghai, China) Project Team Information not released	Xi Gallery Seoul, South Korea	0155	Maas Studios 2005 Principal Minsook Cho (b Seoul, South Korea) Project Team Jungwon Lee, Hyunsook Jung, Jongsoo Kim, Joohye Lee, Sanghoon Lee, Seongbeom Mo, Daewoong Kim, Byungyul Kim, Songmin Lee, Jiseo Kim, Bumhyun Chun, Moonhee Han, Hyunsoo Yoo
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Z58 Office Building Shanghai, China	0125	Kengo Kuma & Associates 2006	Principal Kengo Kuma (b1954, Kanagawa Prefecture, Japan) Project Team Luke Willis, Katrina Terme, Shuji Achiha
Zegers House Santiago, Chile	1024	Izquierdo y Lehmann Arquitectos 2003	Principals Luis Izquierdo Wachholtz (b Santiago, Chile), Antonia Lehmann Scassi-Buffa (b Santiago, Chile) Project Team Information not released
Zollverein School Essen, Germany	0533	SANAA 2006	Principals Kazuyo Sejima (b1956, Ibaraki Prefecture, Japan), Ryue Nishizawa (b1966, Tokyo, Japan) Project Team Nicole Berganski, Osamu Kato, Andreas Krawczyk, Jonas Eiding, Karen Schutz, Junya Ishigami, Hiroaki Katagiri
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Zuteika Halpern House São Paulo, Brazil	0993	Ruy Ohtake arquitectura 2005	Principal Ruy Ohtake (b1938, São Paulo, Brazil) Project Team Carlos Roberto de Azevedo, Nancy Marques, Juliana Cozzi
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World data, full data sources: *Global Population Density and Location of Featured Projects*. Center for International Earth Science Information Network (CIESIN), Columbia University, International Food Policy Research Institute (IFPRI), The World Bank, and Centro Internacional de Agricultura Tropical (CIAT), 2004. *Global Rural-Urban Mapping Project (GRUMP)*, Alpha Version: Population Density Grids, Palisades, NY: Socioeconomic Data and Applications Center (SEDAC), Columbia University. Available at <http://sedac.ciesin.columbia.edu/gpw>. *Carbon Footprints by Country and Climate Change: Temperature Anomaly Data from NASA Goddard Space Flight Center* (2005) and Energy Information Administration (2005). UN Millennium Development Goals Indicator citing Carbon Dioxide Information Analysis Center (CDIAC), *Construction Growth and National Wealth*: United Nations Statistics Division, Basic Data Selection online database; International Monetary Fund, *World Economic Outlook Database*; Collegi d'Arquitectes de Catalunya, *Architectural Practice around the World Research 2002-2005*; additional data supplied by national institutes and associations of architects for individual countries. *Global Connections Between Architects and Featured Projects*: Collegi d'Arquitectes de Catalunya, *Architecture Practice Around the World Research 2002-2005*; additional data supplied by national institutes and associations of architects for individual countries.

Regional data, full data sources: *Population per country with projection*: United Nations Statistics Division, *Basic Data Selection, Population Total* (UN Population Division's annual estimates and projections) Code 1366. *Regional city size and rate of growth*: United Nations Department of Economic and Social Affairs, *Population Division, World Urbanization Prospects: the 2005 Revision*; *File 10 Population of Urban Agglomerations with 750,000 inhabitants or more in 2005, by Country, 1950-2015 (thousands)*, POP/DB/WUP/Rev.2005/2/F10. Number of Architects and Students: *Architectural Practice Around the World Research 2002, 2005*, Collegi d'Arquitectes de Catalunya, and data supplied by national architecture institutions and associations of architects of individual countries.

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