ArchMatters

Design + Concept + Script + Process

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Ever since the company was set up in 1990, the starting point for our work has been conception and design. The rival ideas generated by competitions have always been an important aid to developing and realising designs. The resulting projects have encouraged the growth of an open, cross-disciplinary design strategy, which is not hidebound by any formal canon but focuses instead on the special features of each project. We are just as excited by the discovery of new techniques and materials as by the redifinition of architecture in a world of global media net-working. The range of assignments we undertake includes not only a wide variety of architectural projects but also large scale town planning and landscaping projects, trade fairs, and corporate design. The works of design, literature, film and theatre have also been an important source of influence and inspiration for how contemporary techniques can be used to express the uniqueness of architecture as spatial art. The KSV Krüger Schubert Vandreike practices, which currently has a team of 25 colleagues consisting of architects, designers and graphic designers, is active in the fields of architecture, design and communication. Torsten Krüger, 1963 Born in Berlin; Robert Konwitschny 1963; 1990 Founding of KSV Krüger Schubert Vandreike, 1989 Friend of work in Berlin architectural offices; 1990 Joined KSV Krüger Schubert Vandreike; Bertrand Vandreike, 1961 Born in Essen; 1980 Training in mechanical engineering; 1987 Diploma | Architecture | Bauhaus University, Weimar; 1988 Protection of monuments, Quadlingsburg; 1989 Freelance work in Berlin architectural offices; 1980 Founder of KSV Krüger Schubert Vandreike.

KWK Promes


Lorcan O’Herlihy Architects

Lorcan O’Herlihy Architects is one of the most sought after design practices in the world. The firm’s work has been recognized internationally with a number of exhibitions and publications and has been featured in Architectural Record, Architectural Review, Architecture, Progressive Architecture, A+U, The New York Times, The Los Angeles Times, Wallpaper, Metropolis Magazine and a book on Lorcan’s completed works by Rockport Publications. Lorcan’s professional practice has been coupled with intellectual rigor since the inception of his office. He has taught and lectured extensively over the last decade, including the Architectural Association in London, South-Central California Institute of Architecture (SCI-Arc), Cranbrook Academy of Art, Michigan, Columbia University, New York and the National Building Museum, Washington D.C. among others. Previously, Lorcan worked at I.M. Pei and Partners on the celebrated Grande Louvre Museum in Paris and as an Associate at Steven Holl Architects on projects in both New York and Europe.

Longhi Architects

Lus Longhi (born 1940 in America) his experience started in 1981-84 when he became the only student at the University of Pennsylvania to carry out the studios towards two master degrees simultaneously, graduating with Honours as Master of Architecture and Master of Fine Arts with major in sculpture. As a student he had the opportunity to work at his studio in Ambadabaa, India, where he spent 6 months designing housing systems and visiting projects that Doshi collaborated with Le Corbusier and Louis Khan. While in the US, he worked as professional associate to Adolfo Santos in her Philadelphia Studio, to later continue his professional practice in offices such as: David Sveci Architects, Bowers Lewis & Thrower Architects both in Philadelphia, Gruen Associates in Los Angeles and Farrington Design Group in Atlanta. In 1991 he started Computer Animation for Architecture at the GSD Harvard University, adopting since then the computer as the main instrument for conceptual design, in 1994, after 13 years of experience in the US, Longhi returned to his native Peru, where he started his own professional and academic practices.

Massimo Mariani Architetto

Massimo Mariani was born in 1963 in Pistoia, Italy. In 1977 he graduated from the Facoltà di Architet- tura of Firenze, where he collaborated with scholar Remo Buil from 1980 to 1992. Mariani founded a firm for the design and the production of experimental objects and furniture, Studio Sillena with Alberto Casalino in 1986. In 1998, with a group of architects P.Caramia, D.Caram, M.Castellero, M.Corrado, D.Donagai, G.Donagai, G.Venturini Mariani designed the Bolido. Since 1990, Mariani's professional activity, based in studio in Montecatini Terme, has focused on interior design and architecture. He has realized a series of houses, among them Private House in Massumomano Terme (1989-90) and Benigni House in Buggiano (1995-98); recently an apartment in the center of Florence and the Stefano House in Empoli. Mariani has himself called this work as a "ministry of beauty". He has also been an architect as an advisor to the Ministry of Culture (1993-95), Poggiolini (1994- 96), Donoratico (1997-2002) and offices for Cabel in Empoli (1992-97) and Milan (1998). His proj-
GPY ARQUITECTOS TENERIFE SCHOOL OF DRAMATIC ARTS

Project credits: gpv arquitectos (Juan Antonio Gonzalez Perez, Urbano Yanes Tufia) 
Collaboration: Federico de Perez, Gustavo Garcia Baez, Constance Siedt
Technical team: Luis Barajas Martinez, Jose Angel Yanes Tufia
Engineering: Martinez Ingenieros, Morales Ingenieros, Pallas y Asociados
Proprietary: edificio Santa Cruz de Tenerife, Tenerife, Spain & Canary Islands
Client: Canary Islands Government: Education, Culture and Sports Council
Construction started: 3rd quarter 2012
Construction completed: 2014

Area built: 49,720 m²

1. Auditorio de la Plenaria
2. Teatro de la Plenaria (Triplicity)
3. Teatro de la Plenaria (Cyclical)
4. Auditorio de la Plenaria (Esoteric)
5. Auditorio de la Plenaria (Spectra)
6. Auditorio de la Plenaria (Dynamic)
This Centre of Dramatic Arts is located in El Ramonal, Santa Cruz de Tenerife, in an area of academic buildings which is home to the current Faculty of Fine Arts and the Music Conservatory, among others. This area has its axis to the Sierra of S. Lorenzo Street, which is characterized by a large height difference compared to the natural terrain below. As a result, the academic buildings along the street are cut into the terrain. The result is a street facade that seems to be cut off at the bottom and therefore incomplete, and which also represents a visual obstacle, blocking any view in an area that possesses privileged vistas thanks to its steep incline. The project takes advantage of this difference in height, making the roof level correspond with the slope of the street and arranging the uses of the programme below this level. This ensures full utilization of the site's landscape potential.
The Land as Stage Set: The building is presented as a great dais, an urban stage with the city and the landscape as a backdrop, a public forum where the actors are the city-dwellers and the island plays the role of background scenery. A dais which has been removed from its usual context - the codified theatre building - and brought closer to the elements of everyday life: the street, the city, the mountains and the sea. In the initial sketches, a rectangular platform linked to the horizon harked back to the origins of theatre: an open yet limited space, directly linked to nature. Like a huge stage set, moved by some oceanic theatre machinery, the island of Gran Canaria rises up on the horizon like a proscenium to be used for this particular scene: boats, islands, mountain clouds.
Depth without thickness: One descends by a concrete ramp that zig-zags downwards between roof and slope, revealing a spacious scenic box beneath in the form of an open inside patio, or enclosed outside patio, created by the three-dimensional unfolding of the wooden surface of the enclosure. This scenic box stands out as the building's main spatial point of reference, a place of interiority and exchange. In it, the scenic nature of the surrounding material prevails; on the surface, the fold defines a depth without thickness, which manifests itself throughout. The angle creates the impression of depth, together with the slight slope of the floor. In the School of Dramatic Arts, the surface speaks through this duplicity, implying it is something it is not. This east-facing scenic box is defined by two different building volumes: on one side, there is an extended multi-level volume of reinforced concrete that houses the teaching areas, the reception and the storage room. The special configuration of its section, in the shape of alternating inverted Ls, filters and in a way neutralizes the direct sunlight. Opposite this building, the wooden skin defines a volume of smaller dimensions that opens towards the north and houses the school's administrative spaces, the teachers' and students' areas and the library, which adjoins the interior patio and the perimeter garden. This area behind the wooden surface is a place of transparency and neutral light, light without time because it has no shadow, a place of study and concentration. The interior patio, under the wooden roof, defined as an inclined surface that adapts to the slope of the land, is also the geographical reference point and linking space of the building. It functions as a vertebral for the pedestrian routes throughout the building through a system of ramps that relate the different scenic spaces of the building and at the same time function as an open-air auditorium oriented towards a small platform. The empty stage: The whole building can be transformed into a space for performances, a public, open theatre, with the audience watching from the ramps, the platforms, the landings, transformed into both actors and spectators at the same time. Action determines the space of representation. However, when vacated, the space recovers its full potential.
GPy ARQUITECTOS

FACULTY OF FINE ARTS, UNIVERSITY OF LA LAGUNA

Project credits: gPy Arquitectos (Gaín) Antonio González Pérez, Juliana Hernández de la Fuente, Design team: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio González Pérez, Urbano Yáñez Tuya, Co-laboration: José Antonio
Located on the outermost edge of the city of La Laguna, on the periphery of the University Campus, adjacent to the island highway and a number of empty lots, the project for the new Faculty of Fine Arts proposes an extension of the system of open spaces that exist throughout the campus, creating at the same time an autonomous interior space of its own. The building wraps itself around an intimate open space, creating the interior landscape of the new Faculty of Fine Arts. A skin of suspended concrete slats which forms the exterior wrapping adopts a curved shape which develops on the different levels, protecting and wrapping the interior open space of the building. This skin generates an in-between space and effects a uniform and diffuse lighting of the workspaces. It manifests its dual vocations of scale, housing the teaching areas while at the same time defining the building's urban and territorial image. The principal pedestrian access route collects and guides campus circulation from a spacious public square into the building. From the main entrance, circulation is continuous, following half-open undulating corridors, inviting one to enter, stroll around and leave without discontinuities in a curved space. A continuous spatial band distributes workshops and classrooms using a flexible organization that makes use of a modular structure of mobile dividing walls. These flexible spaces are grouped around a ring of fixed installations located on the inner side, following the rationale that the fixed elements should be placed in such a way that they do not interfere in any possible future transformations. The Faculty of Fine Arts project is dominated by reinforced concrete that forms the skin of horizontal elements which function as an exterior filler, and by cast glass that defines a translucent closure leading throughout the building, separating the spaces for specific uses from the common ones like the patio-gardens and open ramps, the covered galleries and the entrance terrace, conceived as exhibition and teaching areas and places for social exchange.
建筑手册

建筑手册 ∞ 设计 概念 脚本 过程