

# 世界建筑 || WORLD ARCHITECTURE

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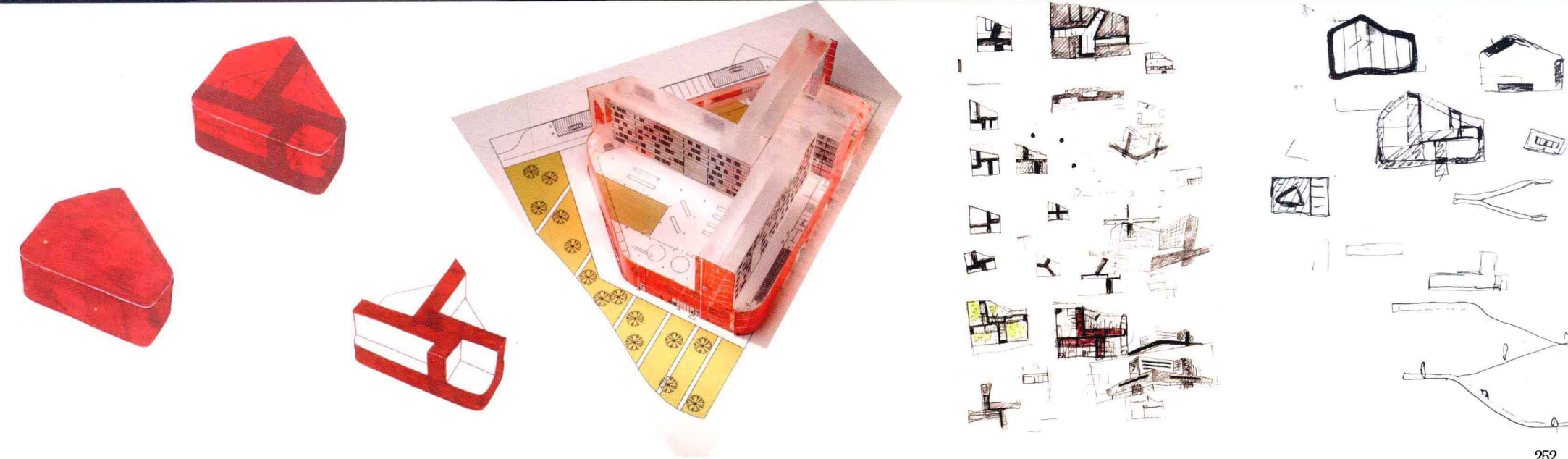
Zerodegree Architecture

Curated and Edited by Bruce Q. Lan AADCU Program



# IGOR FRANIĆ ¶ ZAGREB STREET CENTRE

Architects: Igor Franić ¶ Location: Zagreb ¶ Client / Investor: Mercator – Tehnika d.d. ¶ Collaborators: Tajana Derenčinović Jelčić, Andreja Dodig, Petar Reić, Simona Sović, Marina Zoljekar ¶ Contractor: Tehnika d.d.; Structure: Skoro d.o.o.; Mechanical Installations: Projektburo Tolic d.o.o.; Electrical Installations: Elektro-ekspert d.o.o.; Sewage and Water Supply: Projektburo Tolic d.o.o.; Fire protection: Solido d.o.o.; Acoustics: AVC d.o.o. ¶ Built area: 40,275 m²; Site area: 7,064 m² ¶ Project date: 2005; Construction: 2007

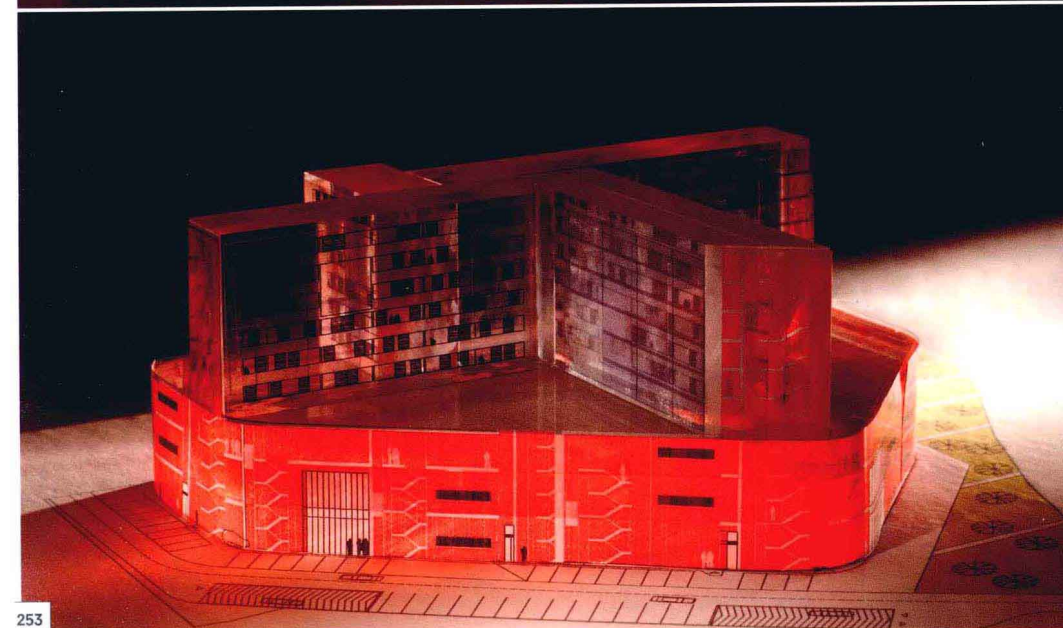
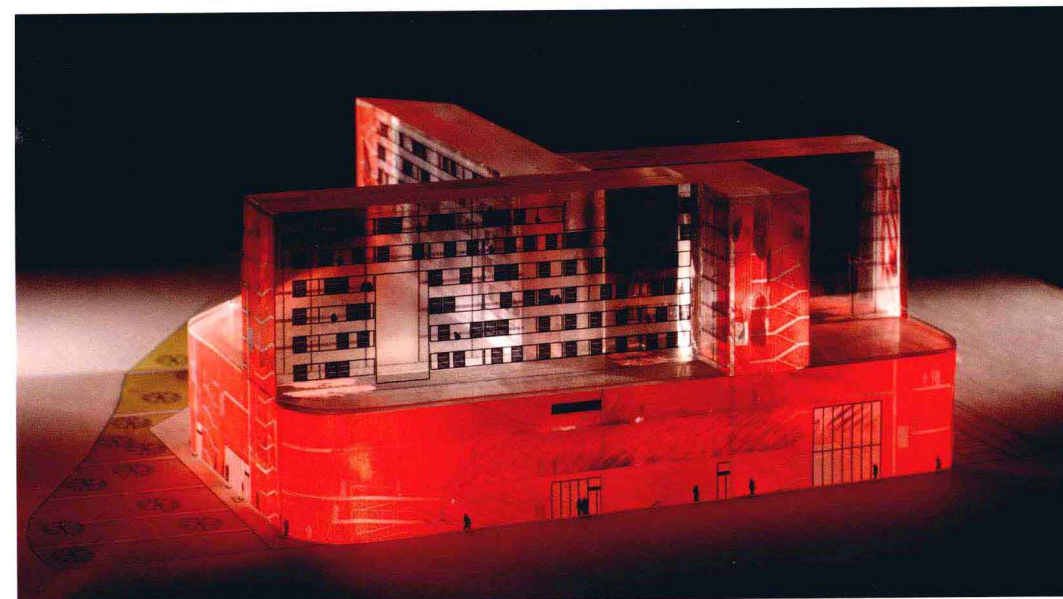




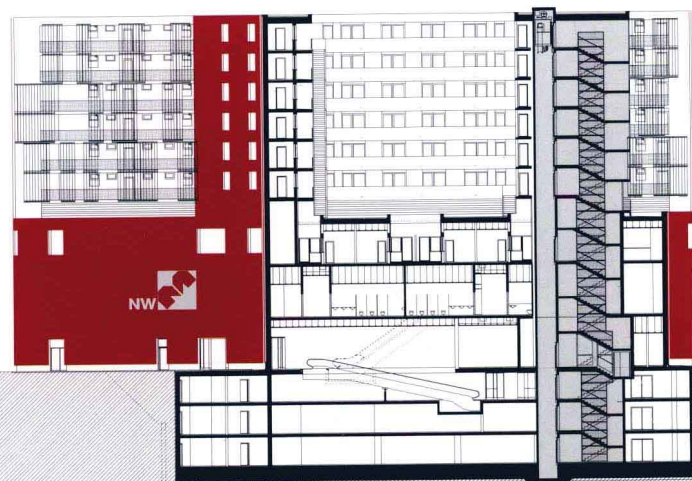
A crack in the wall if viewed in terms of scale, not size, could be called the Grand Canyon.

Robert Smithson, *The Spiral Jetty*, 1972)<sup>1</sup>

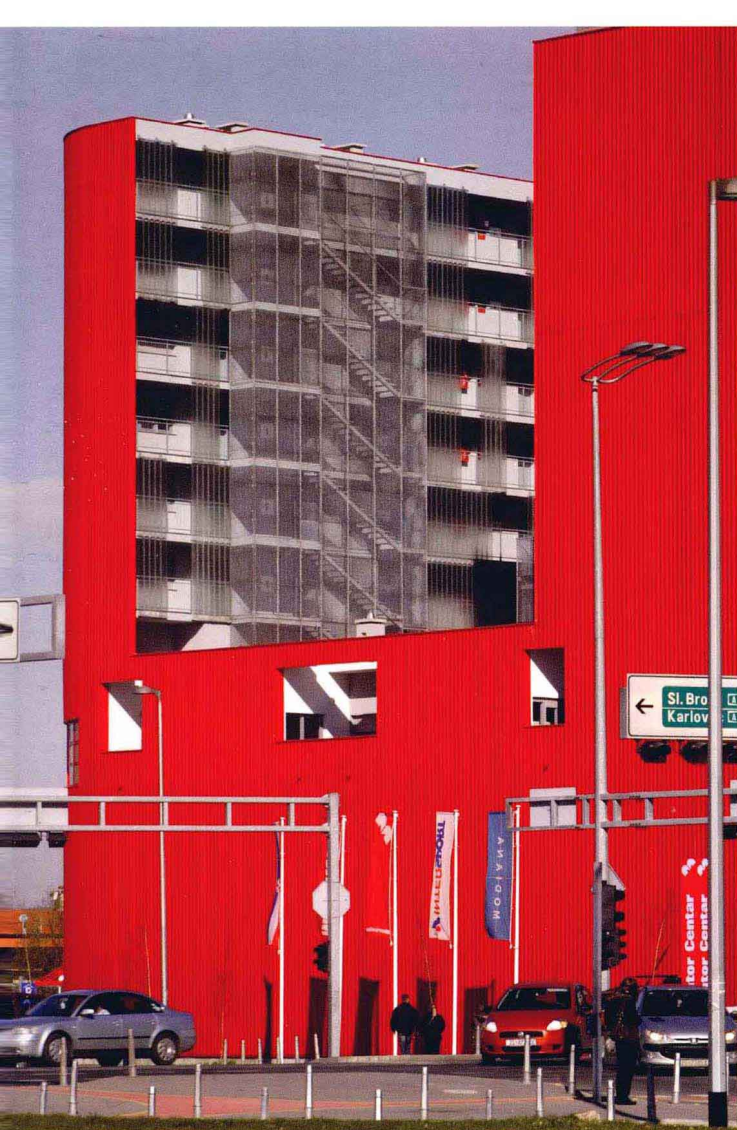
Mass shopping areas, along with commercial, residential, and office areas, are the most frequent constituents of transitional landscape, spatial confirmations of the time of monumental social changes we live in. Apart from gas stations, endless agglomerations of family houses (or, along the coast, of holiday apartments), road junctions, and variations of super-commercial amenities (on the one hand, featureless plastered residential buildings and glass office structures; on the other, shopping centres) in their countless embodiments on the peripheries of our cities incorporate the time of the return to a market economy, which took place under difficult conditions, seemingly not very fertile for architectural culture. However, as this is well known from the recent history of European architecture, objective democracy and general social welfare do not necessarily lead to the emergence of an architectural culture that would be interesting beyond the borders of the cultural area in which it was created. On our continent, there are numerous examples proving the theory on different levels of the general maturity of architecture in otherwise equally progressive nations, and there are several examples of outstanding architectural achievements in environments that could hardly be called economically rich or socially most advanced.<sup>2</sup> It is obvious that the architectural culture of a city, region, nation, or (to use a general term) area consists of many other, superficially not always easily comprehensible elements. Interesting architecture can thus also emerge in marginal, economically and socially flawed conditions with illogical regulations, in an environment of spontaneous urbanization, which is anything but enlightening in technical and planning terms, but can be very inspiring in the creative sense. In such a situation, on a peripheral island along one of the most important of Zagreb's thoroughfares, resulting from a more or less accidental traffic regulation, these transitional spatial species are united in a common "here and now" structure, a realistic monument to transition in Croatia, with the indicative name Centar Zagrebačka (roughly "Zagreb Centre"). ¶ "Centre" is not a downtown city block or a void cut into it, but a solitary marginal structure, literally carved out by the surrounding suburban roads. "Zagrebačka" refers to its marginal address: the intersection of the Zagrebačka Road and Zagrebačka Avenue. This means that we are not in the city (because normally streets are not named after the cities they are in), but on the way (in transition) to the city, which has grown in the meantime. We see the outline of its size, but not of its scale, because it has not yet achieved a shape. We cannot talk about it as a "social and anthropological experience," but as an immediate or mediated "fleeting sequence of images".<sup>3</sup> During a late night, driving it might even appear to us that we are in some friendly third-world countries in whose capital two streets have been named after the Croatian capital in which the authoritarian president of this imaginary state had once studied in the long-gone times of friendship with non-aligned African and Asian dictatorships!



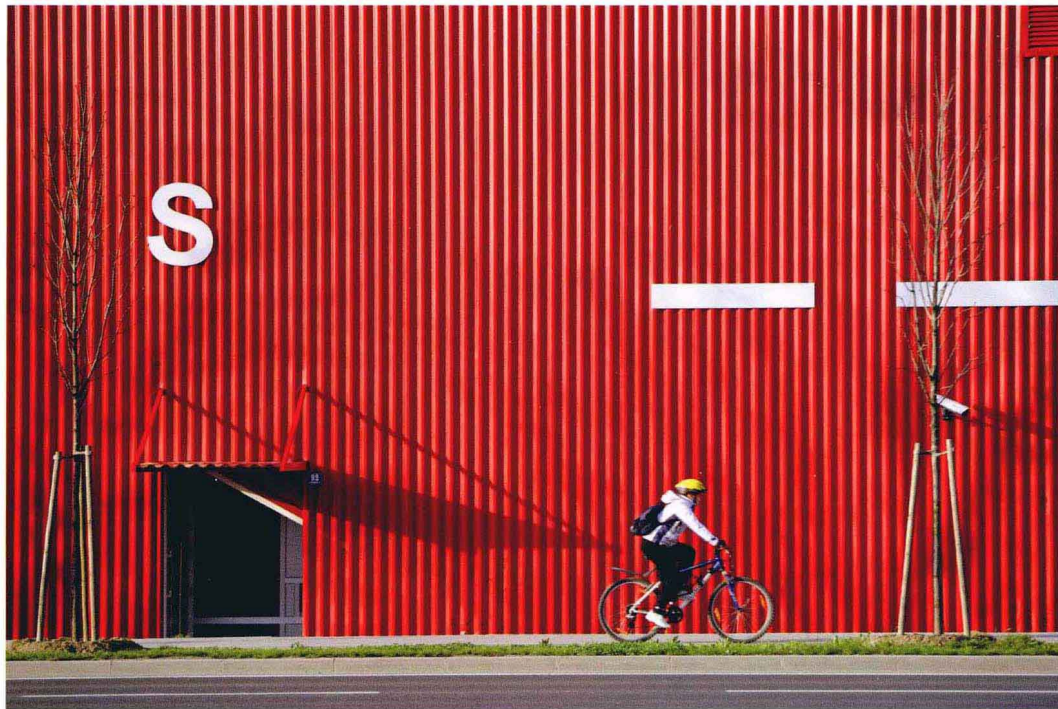










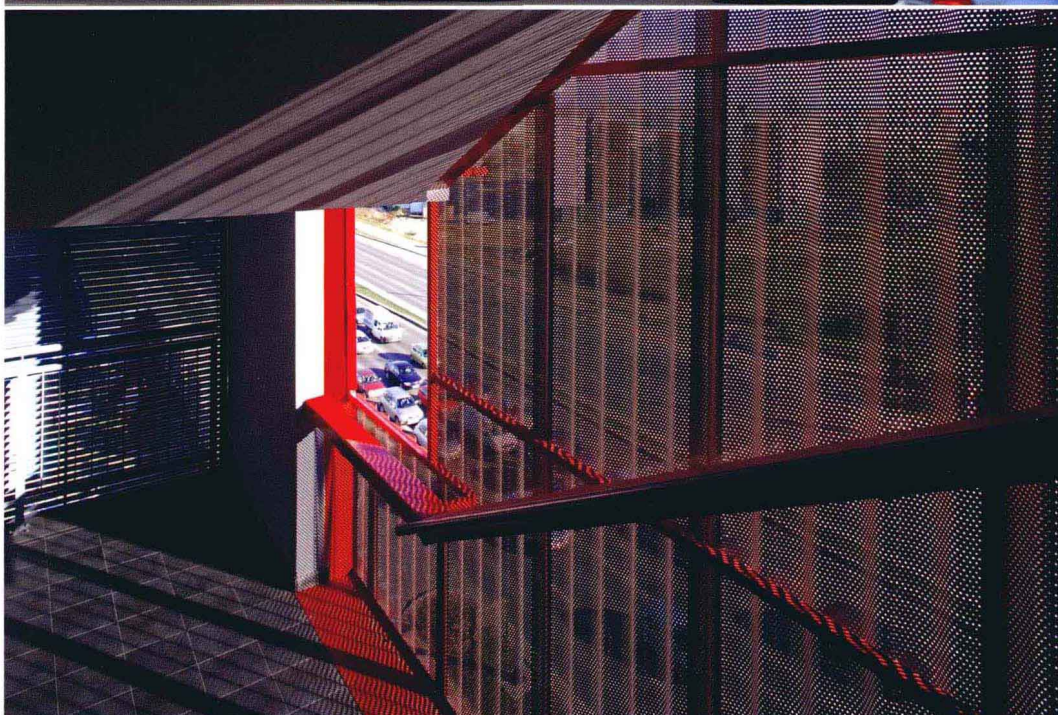
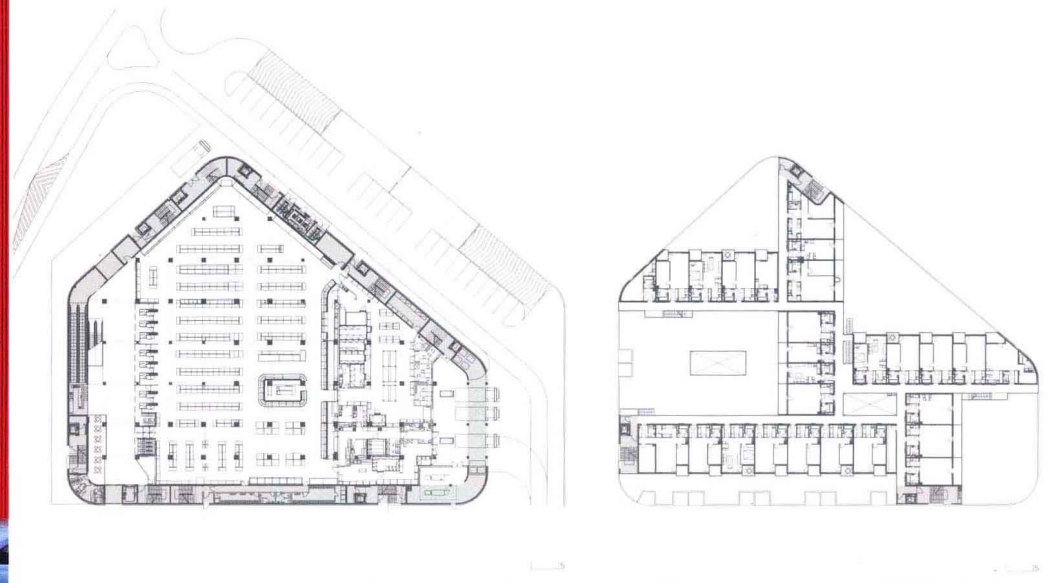


"Centar Zagrebačka" truly represents a new spatial species: a central-peripheral, inclusive-exclusive, supercontextual-alienated (etc.) hermaphrodite. Here a series of apartments on several storeys (by their nature, differentiated and "long") have been raised up and away from the noisy and unpleasant suburban road, over a (by its nature, uniform and "broad") mass shopping area. Such spatial disposition (an underground garage, a shop with a shop-window on the ground floor, apartments on upper storeys) is very common on a smaller scale in the case of a built-in or detached suburban house. What makes this special is its size (40,000 m<sup>2</sup> gross surface area over three underground storeys and nine storeys above the ground), its scale (because it represents discontinuity in a mostly homogeneous suburban mass), and its suburban situation of non-place. In this situation, a logical answer to the hybridity of the program is not the addition of different horizontal layers or the fixing of the borderlines of an "urban" space that does not exist, but deduction from the common and closed volume, in a spatial operation of minimalist sculpture, focused on the visual effects of reflexion, diffraction and refraction of light. The architectural program is in this way logically fulfilled and – equally logically – fully abstracted. ¶ In the dynamic physical landscape on the way to a changing city, the abstract flow of money materialises in separate situations, at the same time, proto-and-post-urban. The "architecture" of a corner structure without continuous blocks, especially when it insists on its "urban" character is too often lost in them. Here this is not the case – on the contrary. Abstracted by the omission of details, reduced to a colourless volume with a very thin red skin (the investor's corporate colour), made of profiled metal sheets like countless warehouses scattered through the outskirts of perhaps all contemporary cities. Some portions of this skin have fine perforations, so that the program packed behind them is visible only at night. As a witty trace of the designer's quantification of "suburban" scale instead of the composition of "city" facades, floor levels and cardinal points are marked in white on red metal sheets. Cardinal points are a confirmation of such "architecture's" autonomy and its geometrical depersonalization. In this way, "Centre" is simultaneously non-existent and can be anywhere. (text by Krunoslav Ivanišin)

1 Robert Smithson, Jack Flam (ed.), 1996: The Collected Writings. Berkeley: University of California Press; p. 147

2 Kenneth Frampton, 1992: World Architecture and Reflective Practice; final chapter to the third edition of Modern Architecture: A Critical History. London: Thames and Hudson

3 Emiliano Gandolfi, 2006: The Image and Its Double; In Spectacular City, Photographing the Future. Rotterdam: NAI Publishers; p.7



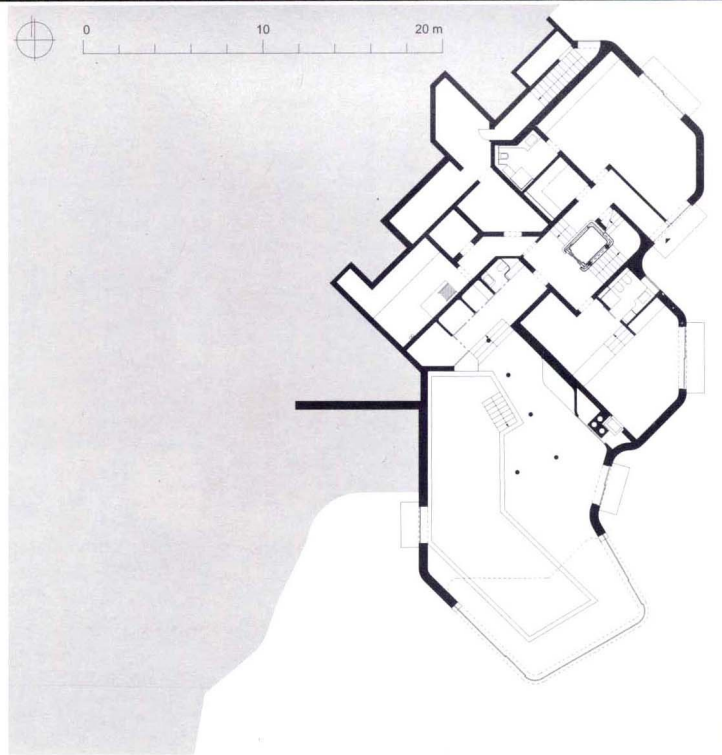
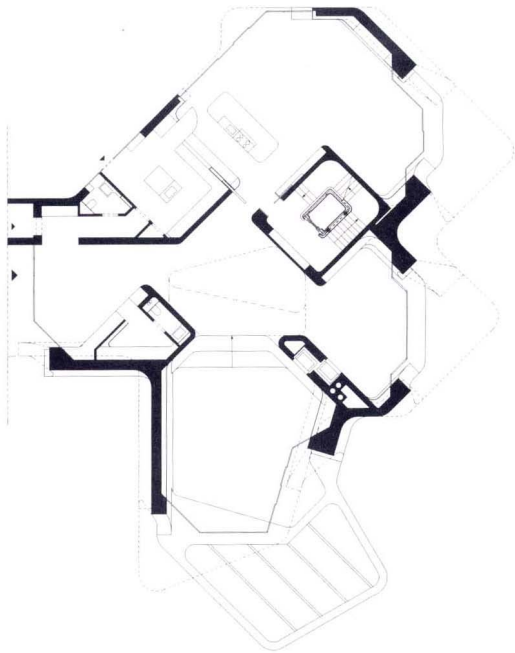




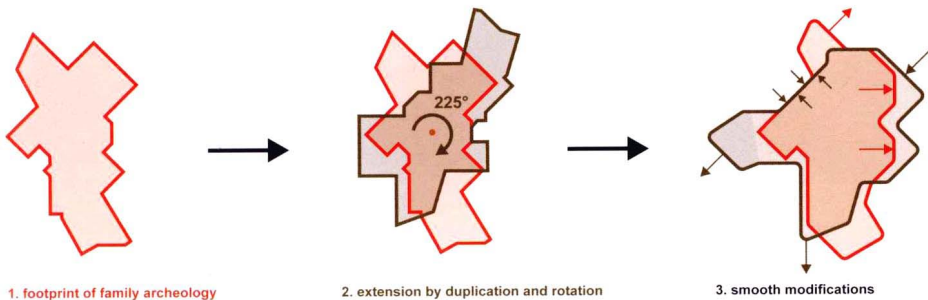


J. MAYER H. ARCHITECTS ¶ DUPLI.CASA

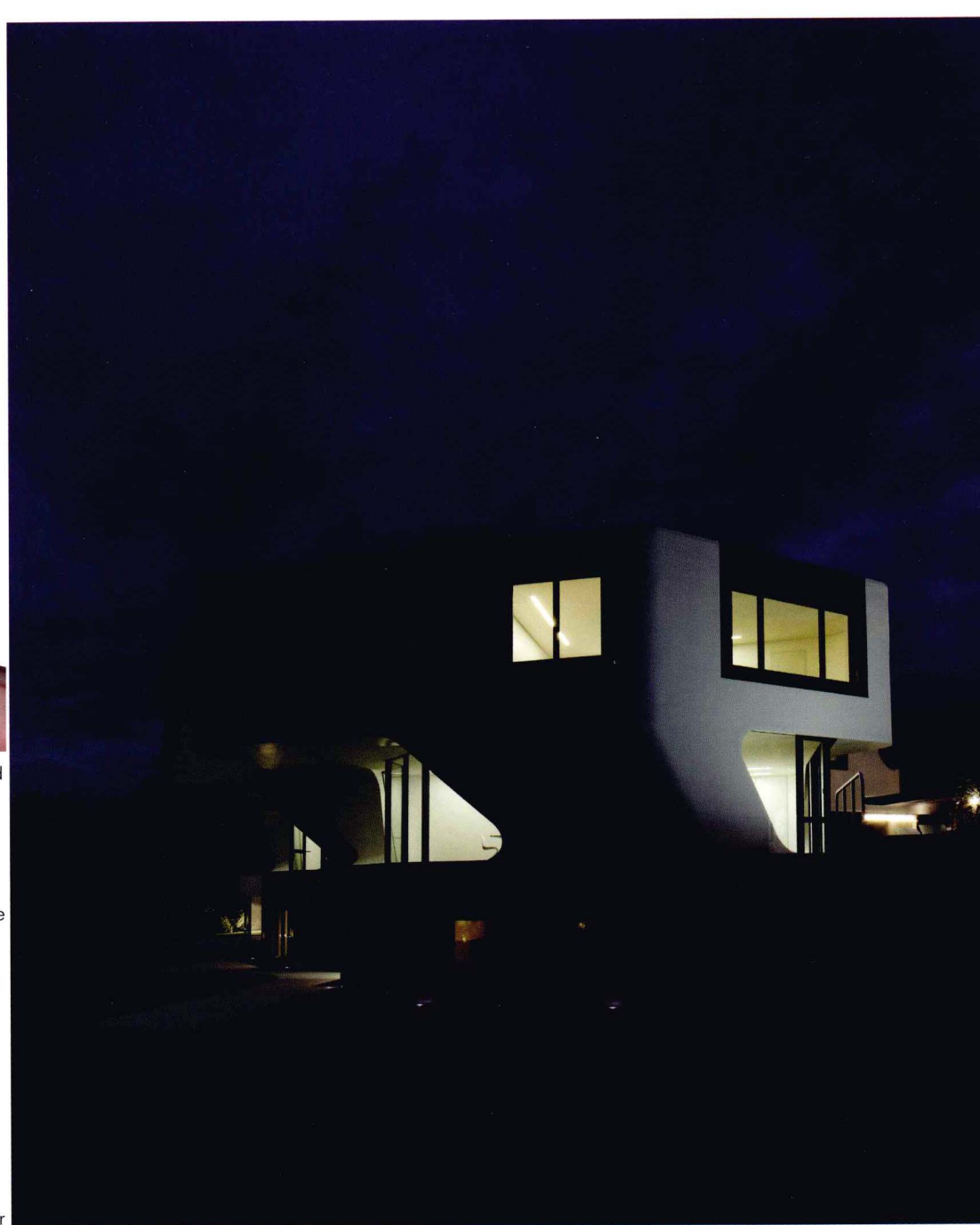
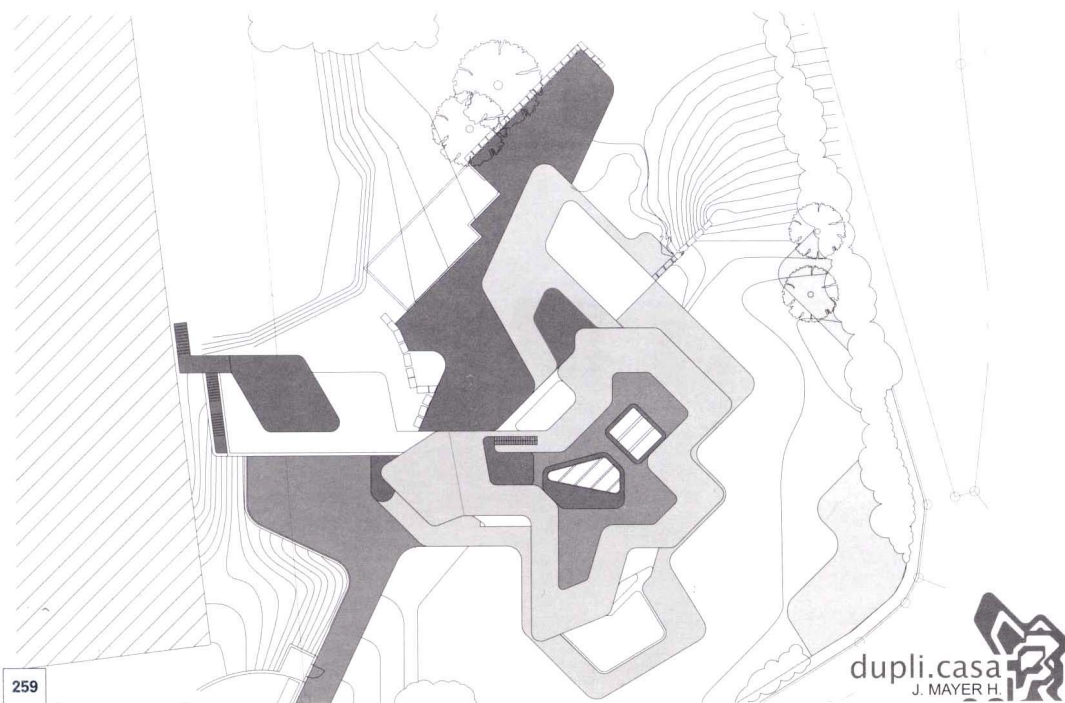
Architects: J. MAYER H. Architects ¶ Location: House near Ludwigsburg, Germany ¶ Team: Juergen Mayer H., Georg Schmidhals, Thorsten Blatter, Simon Takasaki, Andre Santer, Sebastian Finckh ¶ Architect on Site: AB Wiesler, Stuttgart; Structural Engineer: Dieter Kubasch, Ditzingen und IB Rainer Klein, Sachsenheim; Service Engineers: IB Hans Wagner, Filderstadt; Building Physics: IB Dr. Schaecke und Bayer, Waiblingen-Hegnach ¶ Site area: 6,900 m²; Building area: 569 m²; Total floor area: 1,190 m²; Number of floors: 3; Height of the building: 12.20 m ¶ Project year: 2005 – 2008



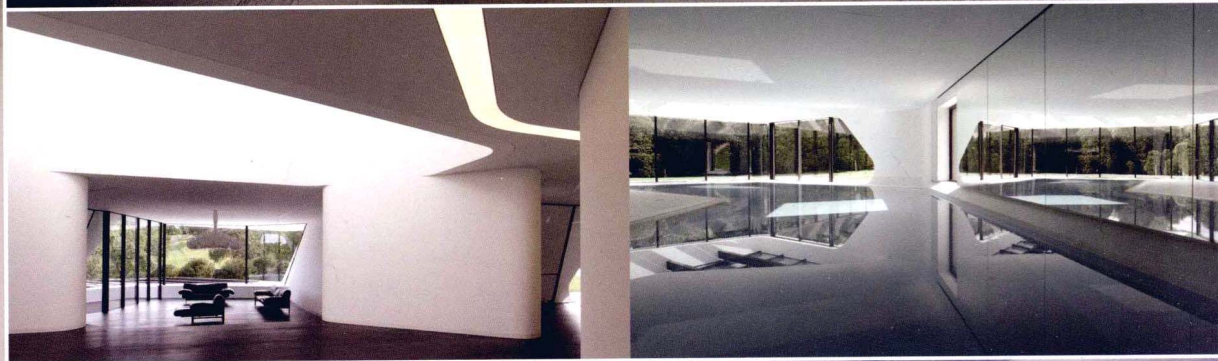
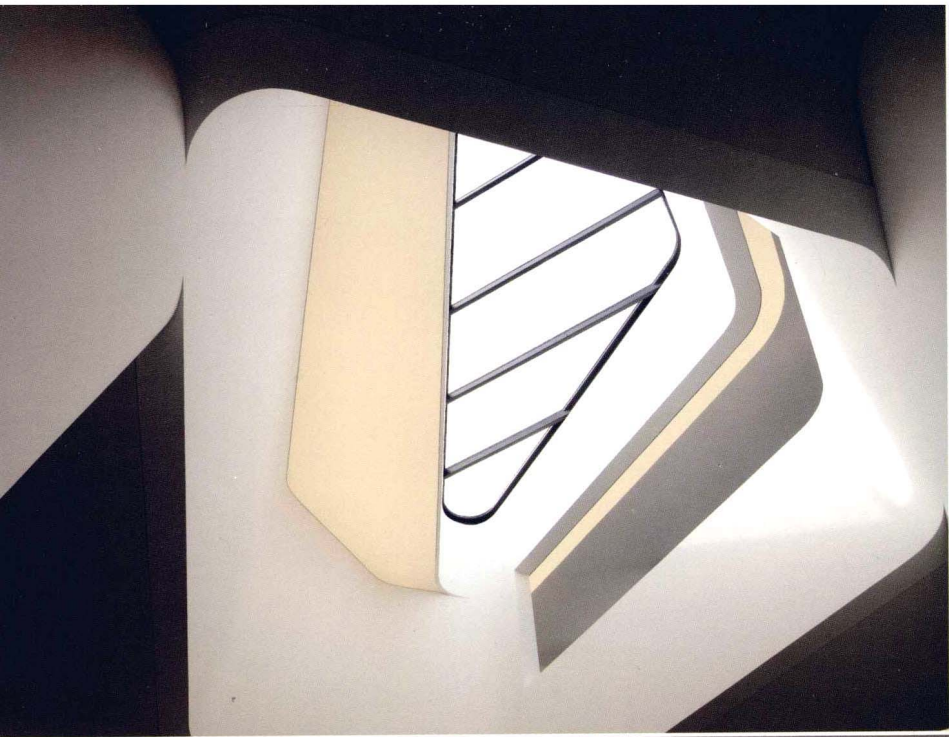




The geometry of the Dupli.Casa is based on the unique outline of the house that previously was located on the site, originally built in 1984 and with many extensions and modifications since then. We called it the "footprint of family archeology" and the new building responds to its history by duplication and rotation of the footprint. Lifted up, it creates a semi-public space on ground level between two layers of discretion. ¶ The site itself is located at a slope overlooking a beautiful valley and the river Neckar towards the historical town of Marbach with the famous German national literature archive. The whole upper floor is rotated to generate spectacular views towards Marbach on one side while the back of the building provides privacy and intimacy. So both program and shape correspond directly with the surrounding and interact with the landscape. During the design process, a wide range of computer techniques and traditional model shaping was operated, because the client reacted much better to physical models spatial configurations up to scales of 1:20 we analysed. ¶ The first impression of the building might be the one of an large inhabited sculpture, but one with very strong connections to its surrounding. Especially the open ground level is according to program individually linked to the landscape and the white stuccoed facade extends horizontally into the garden to manifest the anchoring of the building to its ground of origin. This creates a constructed ring around the house, followed by a second one, the lawn and finally, a third one by naturally growing plants and trees that blur the border of site and nature reserve. ¶ The fact that a very individual design was created based on the family's history related the clients to Dupli.Casa at once. The concept of an extension of the existing building outline convinced them to proceed with the approach and a fluid skin expresses best the idea of unity and the movement of lifting up and rotating the original geometry. The interior is much more quiet than the outer sculptural appearance and guarantees a long lasting comfortable living based on an absolutely individual programmatic setting for the clients and their habits.







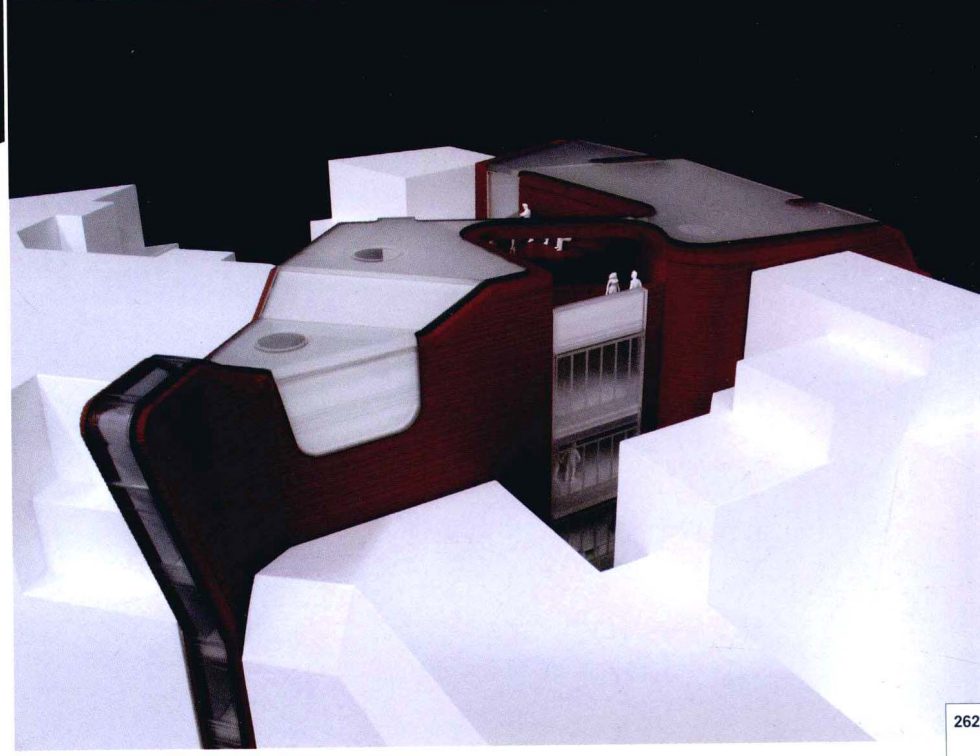
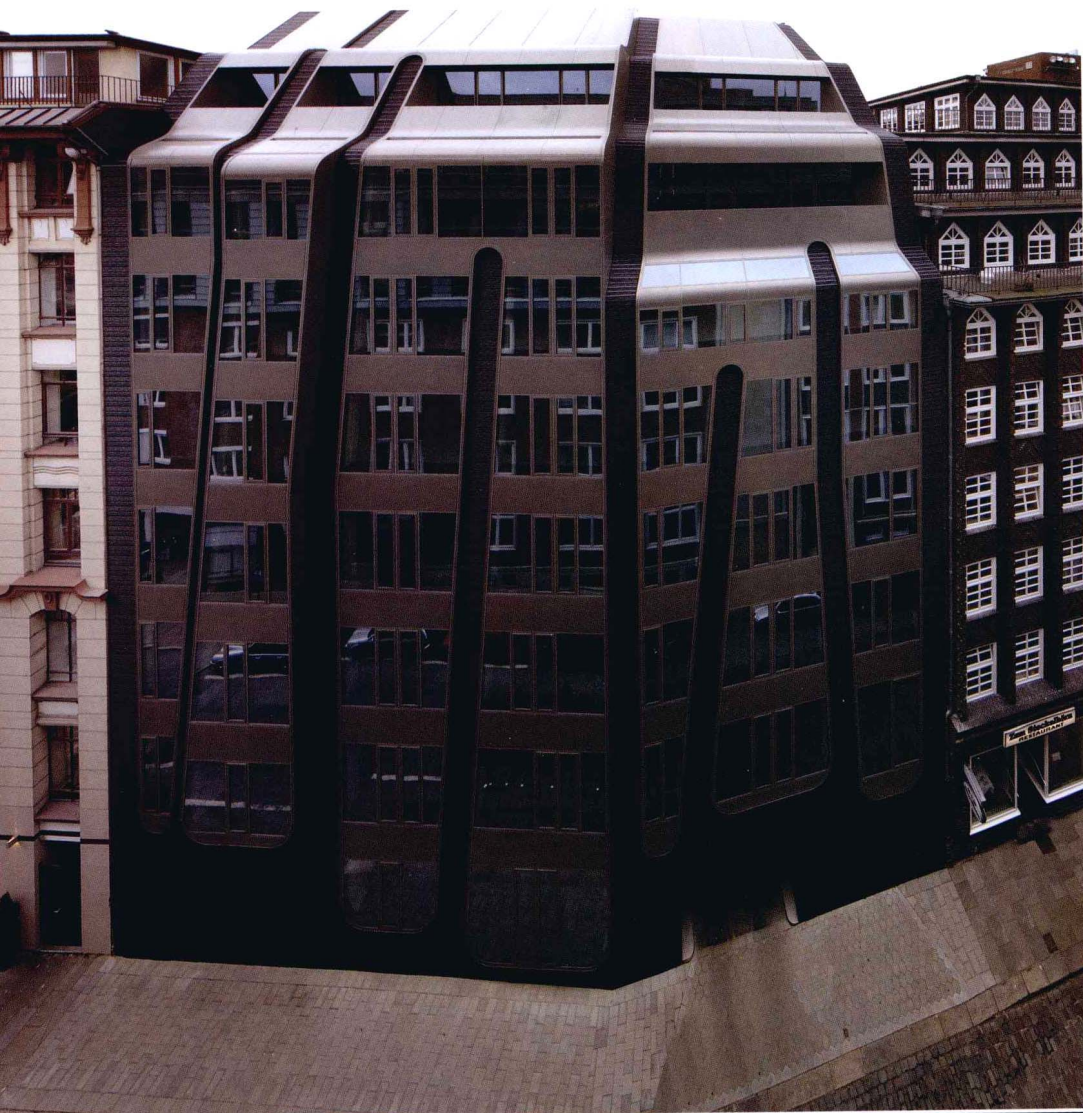






## J. MAYER H. ARCHITECTS ¶ S11

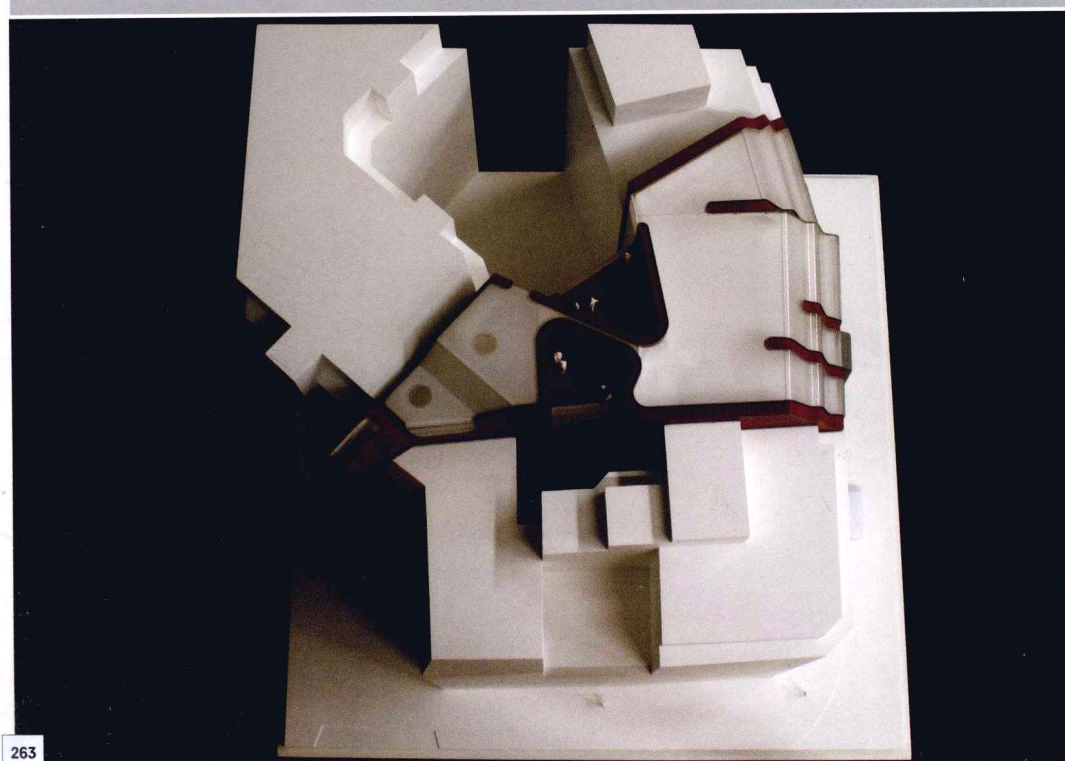
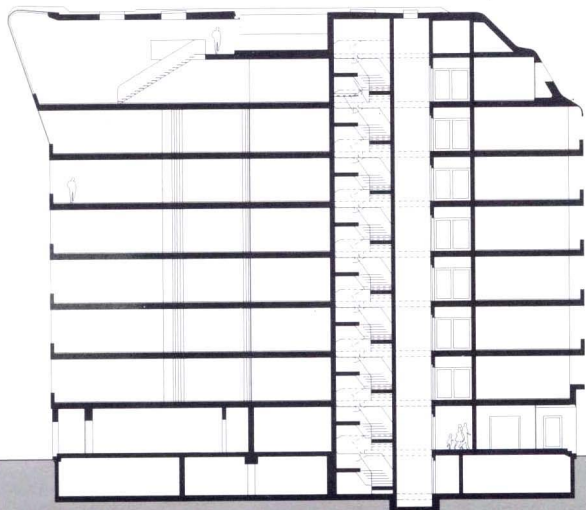
Architects: J. MAYER H. Architects ¶ Location: Office Complex Steckelhörn 11, Hamburg, Germany ¶ Team: Juergen Mayer H., Hans Schneider, Wilko Hoffmann, Marcus Blum ¶ Architect on Site: Imhotep, Donachie und Blomeyer with Dirk Reinisch, Berlin; Structural Engineer: WTM, Hamburg; Service Engineers: Energiehaus with Sineplan, Hamburg; Model: Werk5, Berlin ¶ Project year: 2007–2009



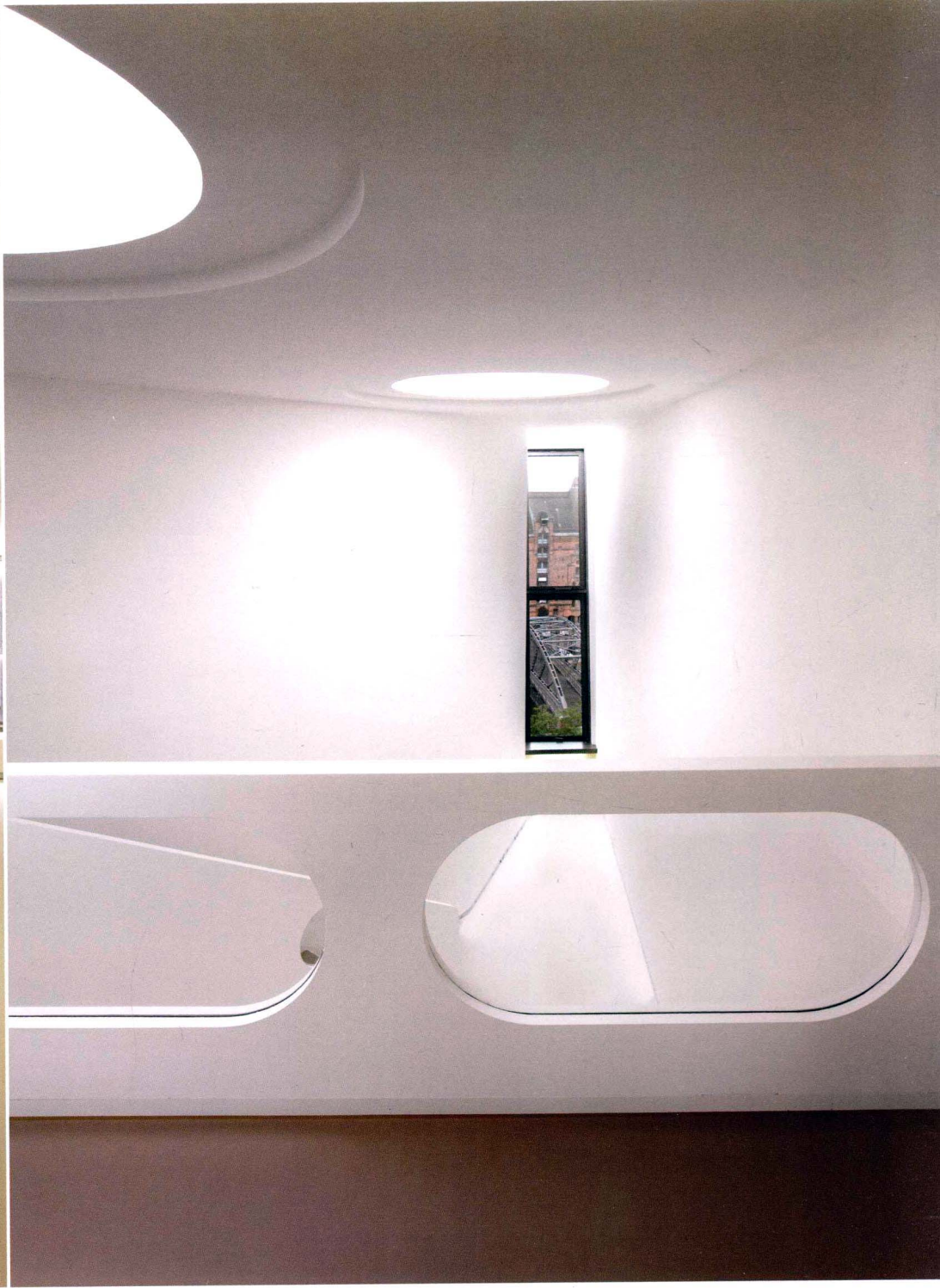




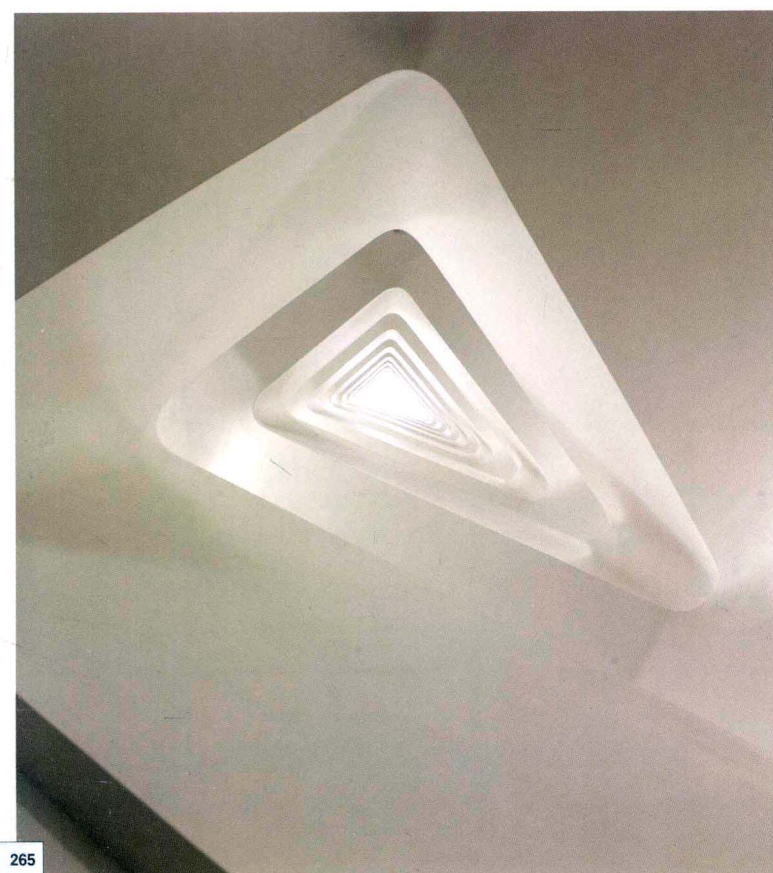
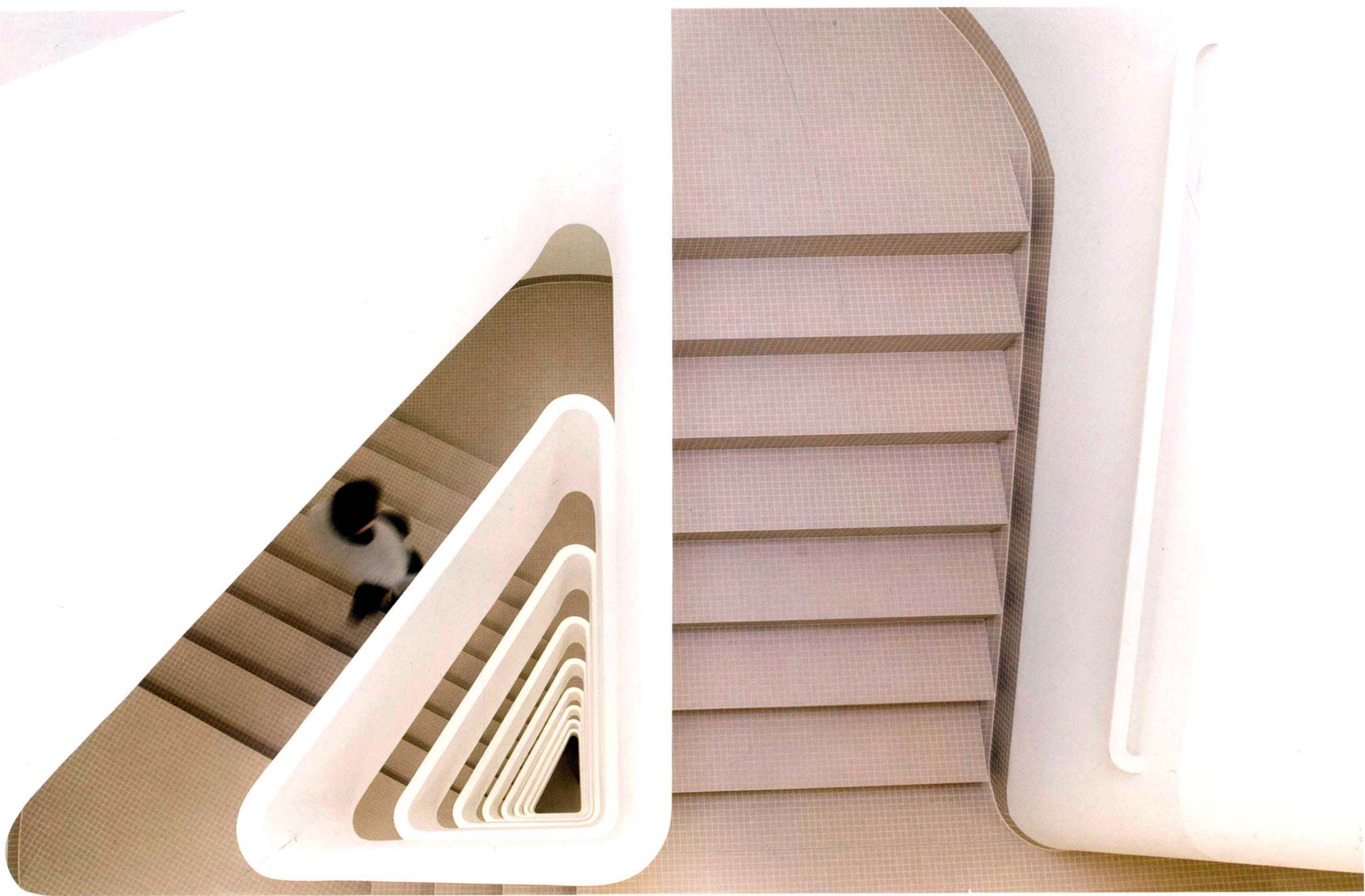
The project "Steckelhörn 11" is located in the old centre of Hamburg, close to the prominent new "Hafen City" development. It replaces a ruinous building and fills the gap between two historic premises. The triangular-shaped lot stretches across the city block, thus allowing for a narrow façade of about 1.3 m width facing the harbor and a main elevation of about 26.4 m oriented toward Steckelhörn street. The vertical design and soft setbacks of the latter pay tribute to the massing of the surrounding structures, as well as to local building-height regulations. Cantilevered elements in the main facade create a series of specific spatial qualities on the inside and outside. The top floors provide additional outside space, offering a spectacular panoramic view over the city of Hamburg. The particular geometry of the floor plan is the basis for the organization of the building, which architecturally and programmatically presents itself openly to Steckelhorn street while at the same time forming a characteristic landmark when perceived from the historic "Speicherstadt" and new "Hafen City". As the ground level is conceived either as a spacious lobby for the main tenant or a public cafe, the upper floors provide for generous, flexible office space, most of it allowing a view of the "Katharinenkirche" and/or the "Hafen City". The top floors provide additional outside space on balconies/loggias and a roof terrace, offering a spectacular panoramic view over the old and new city of Hamburg.







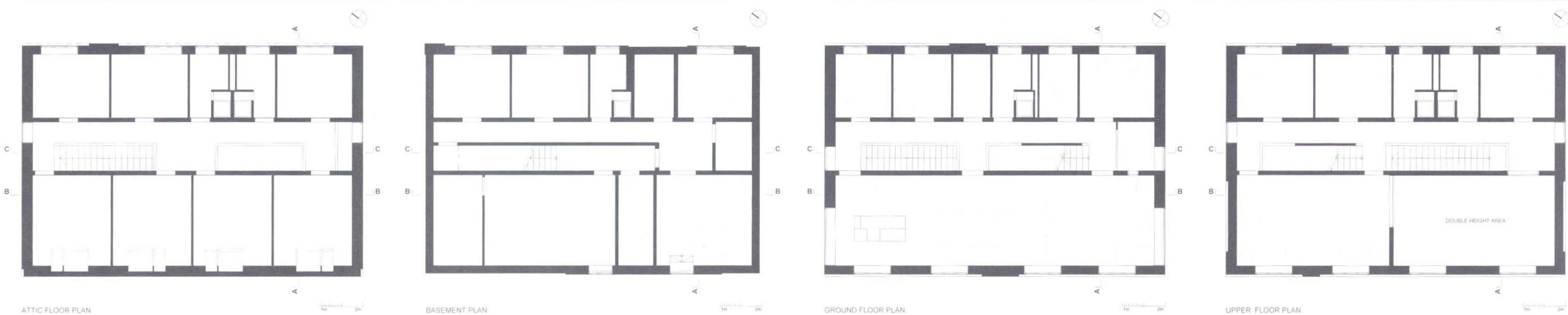






# J. MAYER H. ARCHITECTS ¶ HOME.HAUS

Architects: J. MAYER H. Architects with Sebastian Finckh ¶ Location: Hamburg-Bergedorf, Germany ¶ Team: Juergen Mayer H., Sebastian Finckh (Project-Architect), Marcus Blum ¶ Architect on Site: Arch 3, Dirk Reinisch, Berlin; Structural Engineer: WTM, Hamburg; Fire Protection: HAHN Consult, Hamburg; Building Services: Energiehaus Ingenieure, Hamburg; Landscape Architects: Breimann & Bruun, Hamburg ¶ Project year: 2007–2008



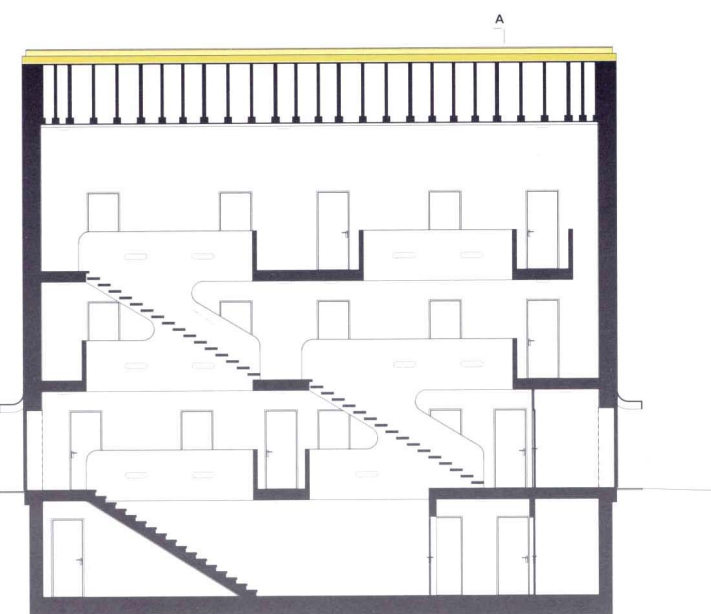




LONGITUDINAL SECTION BB



Located near the edge of the forest in Hamburg, a new residential building is now finished as a home for children and adolescents. The characteristics of the building are based on a two colour relief facade embracing a compact house volume. A central staircase penetrates the division between floors in favour of communication to create a central open space for the community.



LONGITUDINAL SECTION CC

