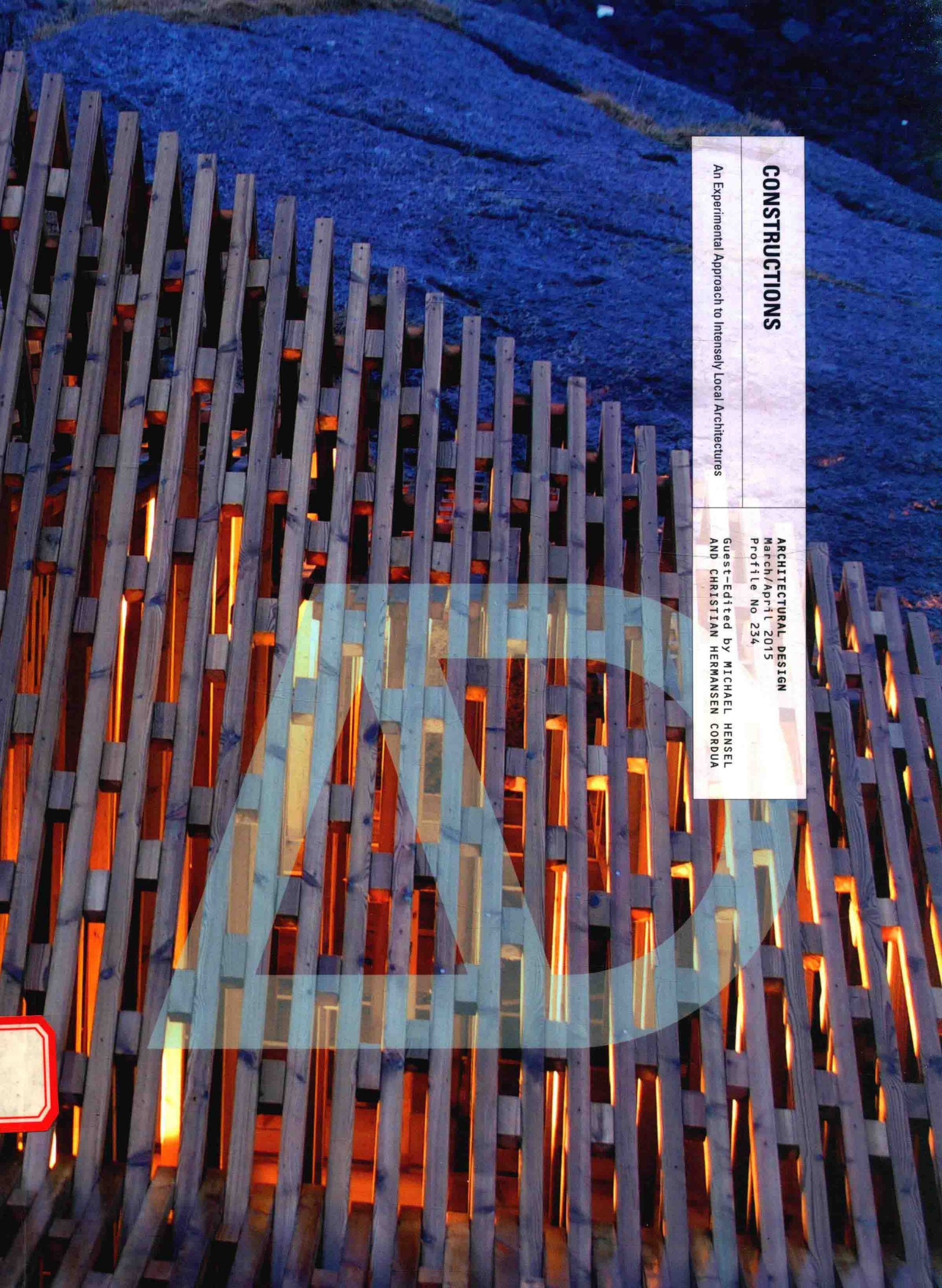


CONSTRUCTIONS

An Experimental Approach to Intensely Local Architectures

ARCHITECTURAL DESIGN
March/April 2015
Profile No. 234

Guest-Edited by MICHAEL HENSEL
AND CHRISTIAN HERMANSEN CORDUA

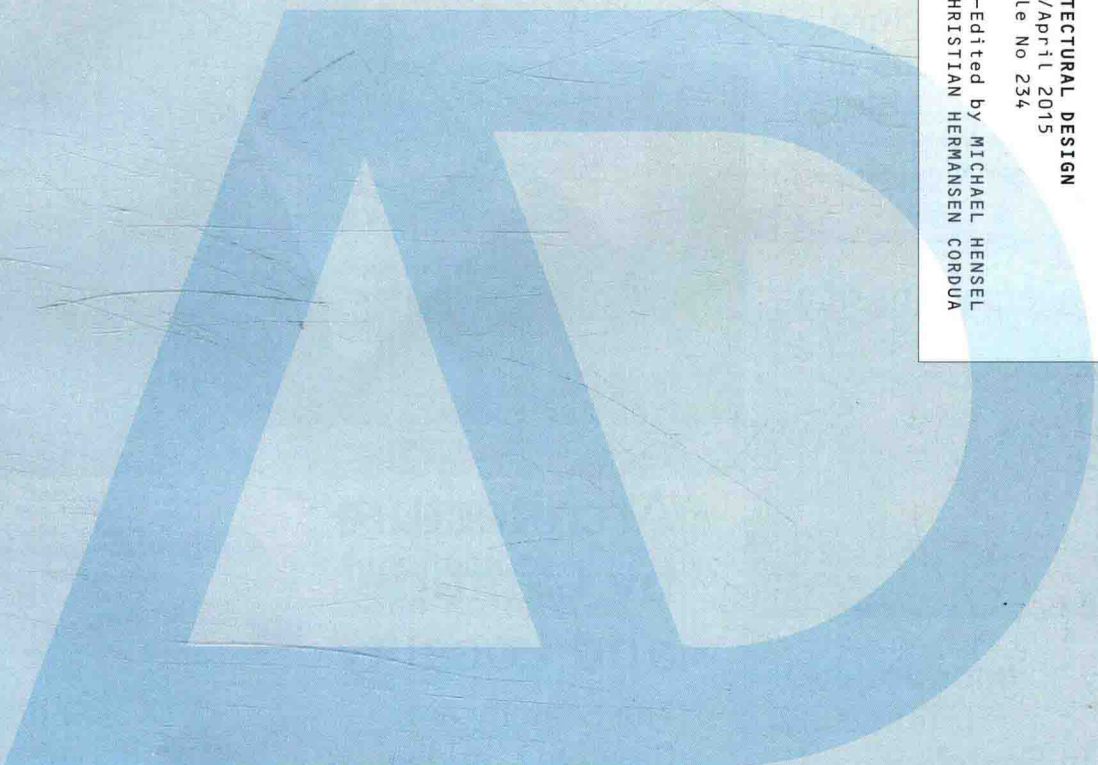


CONSTRUCTIONS

An Experimental Approach to Intensely Local Architectures

ARCHITECTURAL DESIGN
March/April 2015
Profile No 234

Guest-Edited by MICHAEL HENSEL
AND CHRISTIAN HERMANSSEN CORDUA



Editorial Offices

John Wiley & Sons
25 John Street
London WC1N 2BS
UK

T +44 (0)20 8326 3800

Editor

Helen Castle

Managing Editor (Freelance)

Caroline Ellerby

Production Editor

Elizabeth Gongde

Prepress

Artmedia, London

Art Direction + Design

CHK Design:
Christian Küsters
Sophie Troppmair

Printed in Italy by Printer

Trento Srl

Will Alsop
Denise Bratton
Paul Brislin
Mark Burry
André Chaszar
Nigel Coates
Peter Cook
Teddy Cruz
Max Fordham
Massimiliano Fuksas
Kate Goodwin
Edwin Heathcote
Anthony Hunt
Charles Jencks
Bob Maxwell
Brian McGrath
Jayne Merkel
Peter Murray
Kester Rattenbury
Mark Robbins
Deborah Saunt
Patrik Schumacher
Coren Sharples
Neil Spiller
Leon van Schaik
Michael Weinstock
Ken Yeang
Alejandro Zaera-Polo

EDITORIAL BOARD

Cover: Scarcity and
Creativity Studio, 2x2
Bathing Platform, Nusfjord,
Norway, 2012. © Michael
Hensel/Scarcity and
Creativity Studio, 2012

Inside cover: Scarcity and
Creativity Studio (SCL),
Floating Compression
Canopy, Nusfjord, Lofoten,
Norway, 2013. © Michael
Hensel, Scarcity and
Creativity Studio

02 / 2015



	ARCHITECTURAL DESIGN
March/April 2015	Profile No. 234

Journal Customer Services

For ordering information,
claims and any enquiry
concerning your journal
subscription please go to
www.wileycustomerhelp.com/ask or contact your
nearest office.

Americas

E: cs-journals@wiley.com
T: +1 781 388 8598 or
+1 800 835 6770 (toll free
in the USA & Canada)

Europe, Middle East and Africa

E: cs-journals@wiley.com
T: +44 (0) 1865 778315

Asia Pacific

E: cs-journals@wiley.com
T: +65 6511 8000

Japan (For Japanese speaking support)

E: cs-japan@wiley.com
T: +65 6511 8010 or 005 316
50 480 (toll-free)

Visit our Online Customer
Help available in 7 languages
at www.wileycustomerhelp.com/ask

Print ISSN: 0003-8504

Online ISSN: 1554-2769

Prices are for six issues
and include postage and
handling charges. Individual-
rate subscriptions must be
paid by personal cheque or
credit card. Individual-rate
subscriptions may not be
resold or used as library
copies.

All prices are subject to
change without notice.

Identification Statement

Periodicals Postage paid
at Rahway, NJ 07065.
Air freight and mailing in
the USA by Mercury Media
Processing, 1850 Elizabeth
Avenue, Suite C, Rahway,
NJ 07065, USA.

USA Postmaster

Please send address changes
to *Architectural Design*, c/o
Mercury Media Processing,
1634 E. Elizabeth Avenue,
Linden, NJ 07036, USA.

Rights and Permissions

Requests to the Publisher
should be addressed to:
Permissions Department
John Wiley & Sons Ltd
The Atrium
Southern Gate
Chichester
West Sussex PO19 8SQ
UK

F: +44 (0) 1243 770 620

E: Permissions@wiley.com

All Rights Reserved. No
part of this publication
may be reproduced, stored
in a retrieval system or
transmitted in any form or
by any means, electronic,
mechanical, photocopying,
recording, scanning or
otherwise, except under
the terms of the Copyright,
Designs and Patents Act
1988 or under the terms
of a licence issued by the
Copyright Licensing Agency
Ltd, 90 Tottenham Court
Road, London W1T 4LP, UK,
without the permission in
writing of the Publisher.

Subscribe to Δ

Δ is published bimonthly
and is available to purchase
on both a subscription basis
and as individual volumes
at the following prices.

Prices

Individual copies:
£24.99 / US\$39.95
Individual issues on
 Δ App for iPad:
£9.99 / US\$13.99
Mailing fees for print
may apply

Annual Subscription Rates

Student: £75 / US\$117
print only
Personal: £120 / US\$189
print and iPad access
Institutional: £212 / US\$398
print or online
Institutional: £244 / US\$457
combined print and online
6-issue subscription on
 Δ App for iPad: £44.99 /
US\$64.99

Editorial

Helen Castle

05

About the Guest-Editors

Michael Hensel and
Christian Hermansen
Cordua

06

Introduction Relating Perceptions of Constructions, Experimental and Local

Michael Hensel and
Christian Hermansen Cordua

08

Building In and Out of Place

David Leatherbarrow

24

The Bauhaus

Case Study Experiments
in Education

Barbara Elisabeth Ascher

30



Ricardo Lang
Studio,
Travesia
Marimenuco,
Lonquimay,
Chile,
2012

The Open City and the e[ad] School of Architecture and Design

Christian Hermansen Cordua,
David Jolly Monge and
Michael Hensel

34

Incarnations of a Design-and-Build Programme

Rural Studio

Michael Hensel

40

In Search of Context: Working with the Force of Erasure

Koshirakura Landscape
Workshop

Shin Egashira

58

Past and Present Trajectories of Experimental Architectures

Michael Hensel and
Christian Hermansen Cordua

16



Architecture by Latitude and Locality

The Scarcity and
Creativity Studio

Michael Hensel and
Christian Hermansen
Cordua

48

Scarcity and Creativity
Studio (SCL),
Las Piedras del Cielo,
Open City,
Ritoque, Chile,
2012

Detoured Installations

The Policies and Architecture of the Norwegian National Tourist Routes Project

Karl Otto Ellefsen

64

Wenche Selmer,
Summerhouse,
Hellersøya,
1965

Conviction Into Tectonics

The Work of Rintala Eggertsson

Christian Hermansen Cordua

76

Renzo Piano

Poet of Technology

Peter Buchanan

88

Integrating On-Site Education and Practice

TYIN tegnestue Architects

Lisbet Harboe

82

Studio Mumbai,
Copper House II, Chondi, Maharashtra, India, 2011



The Practice of Making

Studio Mumbai

Michael Hensel

94

Informed Non-Standard

En Route to Non-Standard Performative Architectures

Søren S Sørensen

110

Auxiliary Architectures

Augmenting Existing Architectures with Performative Capacities

Michael Hensel

116

Nested Catenaries

A Developmental Route to Local Specificity

Defne Sunguroğlu Hensel and Guillem Baraut Bover

120

Smart Living Architecture – Solar Prototypes

IAAC, Endesa Pavilion, Barcelona

Areti Markopoulou and Rodrigo Rubio

128

Outlook

En Route to Intensely Local Architectures and Tectonics

Michael Hensel and Christian Hermansen Cordua

132

The Builder's Name

SHoP and the Ethics of Knowledge Transfer

Philip Nobel

102

SHoP, Botswana Innovation Hub, Gaborone, Botswana, due for completion 2016



Counterpoint Sustaining the Local

An Alternative Approach to Sustainable Design

Terri Peters

136

Contributors

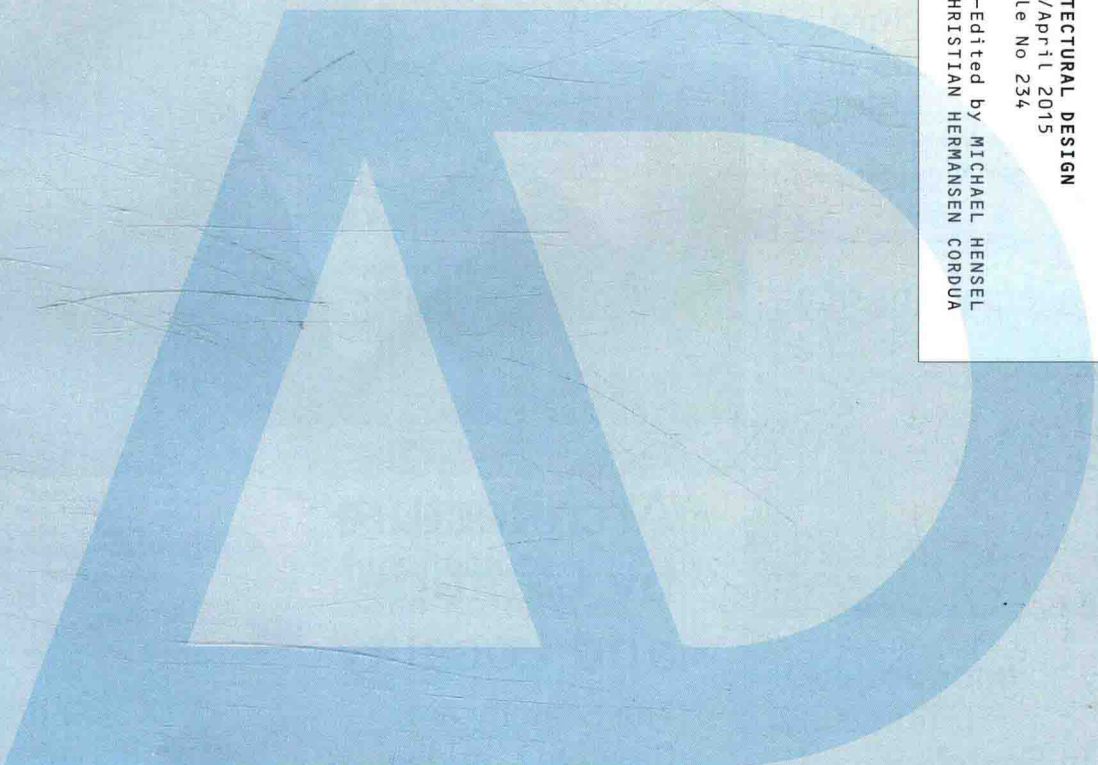
142

CONSTRUCTIONS

An Experimental Approach to Intensely Local Architectures

ARCHITECTURAL DESIGN
March/April 2015
Profile No 234

Guest-Edited by MICHAEL HENSEL
AND CHRISTIAN HERMANSSEN CORDUA



Editorial

Helen Castle

05

About the Guest-Editors

Michael Hensel and
Christian Hermansen
Cordua

06

Introduction Relating Perceptions of Constructions, Experimental and Local

Michael Hensel and
Christian Hermansen Cordua

08

Building In and Out of Place

David Leatherbarrow

24

The Bauhaus

Case Study Experiments
in Education

Barbara Elisabeth Ascher

30

Ricardo Lang
Studio,
Travesia
Marimenuco,
Lonquimay,
Chile,
2012

The Open City and the e[ad] School of Architecture and Design

Christian Hermansen Cordua,
David Jolly Monge and
Michael Hensel

34

Incarnations of a Design-and-Build Programme

Rural Studio

Michael Hensel

40

In Search of Context: Working with the Force of Erasure

Koshirakura Landscape
Workshop

Shin Egashira

58

Past and Present Trajectories of Experimental Architectures

Michael Hensel and
Christian Hermansen Cordua

16



Architecture by Latitude and Locality

The Scarcity and
Creativity Studio

Michael Hensel and
Christian Hermansen
Cordua

48

Scarcity and Creativity
Studio (SCL),
Las Piedras del Cielo,
Open City,
Ritoque, Chile,
2012

Detoured Installations

The Policies and Architecture of the Norwegian National Tourist Routes Project

Karl Otto Ellefsen

64

Wenche Selmer,
Summerhouse,
Hellersøya,
1965

Conviction Into Tectonics

The Work of Rintala Eggertsson

Christian Hermansen Cordua

76

Renzo Piano

Poet of Technology

Peter Buchanan

88

Integrating On-Site Education and Practice

TYIN tegnestue Architects

Lisbet Harboe

82

Studio Mumbai,
Copper House II, Chondi, Maharashtra, India, 2011



The Practice of Making

Studio Mumbai

Michael Hensel

94

Informed Non-Standard

En Route to Non-Standard Performative Architectures

Søren S Sørensen

110

Auxiliary Architectures

Augmenting Existing Architectures with Performative Capacities

Michael Hensel

116

Nested Catenaries

A Developmental Route to Local Specificity

Defne Sunguroğlu Hensel and Guillem Baraut Bover

120

Smart Living Architecture – Solar Prototypes

IAAC, Endesa Pavilion, Barcelona

Areti Markopoulou and Rodrigo Rubio

128

Outlook

En Route to Intensely Local Architectures and Tectonics

Michael Hensel and Christian Hermansen Cordua

132

The Builder's Name

SHoP and the Ethics of Knowledge Transfer

Philip Nobel

102

SHoP, Botswana Innovation Hub, Gaborone, Botswana, due for completion 2016



Counterpoint Sustaining the Local

An Alternative Approach to Sustainable Design

Terri Peters

136

Contributors

142

Editorial Offices

John Wiley & Sons
25 John Street
London WC1N 2BS
UK

T +44 (0)20 8326 3800

Editor

Helen Castle

Managing Editor (Freelance)

Caroline Ellerby

Production Editor

Elizabeth Gongde

Prepress

Artmedia, London

Art Direction + Design

CHK Design:
Christian Küsters
Sophie Troppmair

Printed in Italy by Printer

Trento Srl

Will Alsop
Denise Bratton
Paul Brislin
Mark Burry
André Chaszar
Nigel Coates
Peter Cook
Teddy Cruz
Max Fordham
Massimiliano Fuksas
Kate Goodwin
Edwin Heathcote
Anthony Hunt
Charles Jencks
Bob Maxwell
Brian McGrath
Jayne Merkel
Peter Murray
Kester Rattenbury
Mark Robbins
Deborah Saunt
Patrik Schumacher
Coren Sharples
Neil Spiller
Leon van Schaik
Michael Weinstock
Ken Yeang
Alejandro Zaera-Polo

EDITORIAL BOARD

Cover: Scarcity and
Creativity Studio, 2x2
Bathing Platform, Nusfjord,
Norway, 2012. © Michael
Hensel/Scarcity and
Creativity Studio, 2012

Inside cover: Scarcity and
Creativity Studio (SCL),
Floating Compression
Canopy, Nusfjord, Lofoten,
Norway, 2013. © Michael
Hensel, Scarcity and
Creativity Studio

02 / 2015



MIX
Paper from
responsible sources
FSC® C015829

	ARCHITECTURAL DESIGN
March/April 2015	Profile No. 234

Journal Customer Services

For ordering information,
claims and any enquiry
concerning your journal
subscription please go to
www.wileycustomerhelp.com/ask or contact your
nearest office.

Americas

E: cs-journals@wiley.com
T: +1 781 388 8598 or
+1 800 835 6770 (toll free
in the USA & Canada)

Europe, Middle East and Africa

E: cs-journals@wiley.com
T: +44 (0) 1865 778315

Asia Pacific

E: cs-journals@wiley.com
T: +65 6511 8000

Japan (For Japanese

speaking support)
E: cs-japan@wiley.com
T: +65 6511 8010 or 005 316
50 480 (toll-free)

Visit our Online Customer
Help available in 7 languages
at www.wileycustomerhelp.com/ask

Print ISSN: 0003-8504

Online ISSN: 1554-2769

Prices are for six issues
and include postage and
handling charges. Individual-
rate subscriptions must be
paid by personal cheque or
credit card. Individual-rate
subscriptions may not be
resold or used as library
copies.

All prices are subject to
change without notice.

Identification Statement

Periodicals Postage paid
at Rahway, NJ 07065.
Air freight and mailing in
the USA by Mercury Media
Processing, 1850 Elizabeth
Avenue, Suite C, Rahway,
NJ 07065, USA.

USA Postmaster

Please send address changes
to *Architectural Design*, c/o
Mercury Media Processing,
1634 E. Elizabeth Avenue,
Linden, NJ 07036, USA.

Rights and Permissions

Requests to the Publisher
should be addressed to:
Permissions Department
John Wiley & Sons Ltd
The Atrium
Southern Gate
Chichester
West Sussex PO19 8SQ
UK

F: +44 (0) 1243 770 620

E: Permissions@wiley.com

All Rights Reserved. No
part of this publication
may be reproduced, stored
in a retrieval system or
transmitted in any form or
by any means, electronic,
mechanical, photocopying,
recording, scanning or
otherwise, except under
the terms of the Copyright,
Designs and Patents Act
1988 or under the terms
of a licence issued by the
Copyright Licensing Agency
Ltd, 90 Tottenham Court
Road, London W1T 4LP, UK,
without the permission in
writing of the Publisher.

Subscribe to Δ

Δ is published bimonthly
and is available to purchase
on both a subscription basis
and as individual volumes
at the following prices.

Prices

Individual copies:
£24.99 / US\$39.95
Individual issues on
 Δ App for iPad:
£9.99 / US\$13.99
Mailing fees for print
may apply

Annual Subscription Rates

Student: £75 / US\$117
print only
Personal: £120 / US\$189
print and iPad access
Institutional: £212 / US\$398
print or online
Institutional: £244 / US\$457
combined print and online
6-issue subscription on
 Δ App for iPad: £44.99 /
US\$64.99



In the last decade, there has been a seismic shift in architecture. Whereas once architectural design centred, with very few exceptions, on drawing, design and representation, in the last decade making has become the main motor of innovation. Within the pages of Δ , this has manifested itself in issues such as *Design through Making* (July/August 2005) and *Protoarchitecture: Analogue and Digital Hybrids* (July/August 2008) guest-edited by Bob Sheil; *Made by Robots: Challenging Architecture at a Larger Scale* (May/June 2014) guest-edited by Fabio Gramazio and Matthias Kohler; and the forthcoming *Pavilions, Pop-ups and Parasols: The Impact of Social Media on Physical Space* (May/June 2015), guest-edited by Leon van Schaik and Fleur Watson. In schools internationally, this transference in emphasis towards fabrication has culminated in investment in large-scale workshops and machinery. Guest-Editors Michael Hensel and Christian Hermansen Cordua articulate clearly in their introduction how pivotal making has become a force for innovation, investigation and learning in architecture: 'The issue seeks to foreground the notion of "construction" because the schools and practices portrayed in this issue define their stance – perhaps even "research their positions" – through actual building. Building is, then, not just the implementation of represented conceptions, but rather seen as a process by which one discovers and explores.'

EDITORIAL

HELEN CASTLE

What differentiates this Δ title from other publications on making is its emphasis on localness. For the guest-editors, a locally specific architecture provides a significant 'antidote to unchecked globalisation' and 'homogenisation'. Rather than prescribing a one-stock formal response or regional style, Hensel and Hermansen Cordua espouse a plurality of design solutions, as reflected in the diversity of contributions that are drawn from across continents: from Norway and Spain to Chile, Alabama and New York to India. Structures respond to distinct local conditions through a performative approach; the emphasis lies not in individual creativity or formal impact, but on interpreting data from local site and climatic conditions to best inform design decisions, often marrying up current technology with a local tectonic sensibility. As a project, *Constructions* with its emphasis on experimentation and localness remains a fecund work in progress, as suggested by the guest-editors' concluding article, 'Outlook: En Route to Intensely Local Architectures and Tectonics', in which they sum up and provide some pointers for further research. For the Counterpoint for this issue, author and sustainability expert Terri Peters was asked to step into this gap and explore further the sustainable potential for this type of work, highlighting how place-based projects, informed by a sense of locality, might from a sustainable point of view also help to privilege the quality of human experience. Δ

Michael Hensel

Performance-Oriented
Architecture: Rethinking
Architecture and the Built
Environment

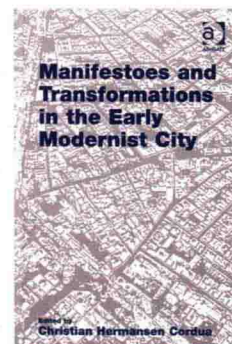
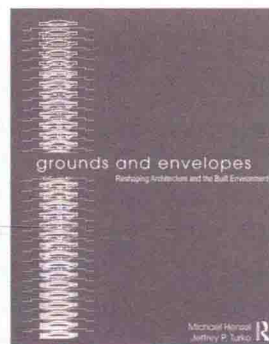
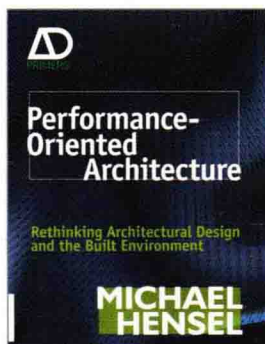
2013

Michael Hensel and Jeffrey
P Turko

Grounds and Envelopes:
Reshaping Architecture and the
Built Environment

2015

top left and centre: The covers of Hensel's
latest books that explore themes and
examine projects en route to locally specific
architectures.



Christian Hermansen Cordua

Manifestoes and
Transformations in the
Early Modernist City

2010

top right: Cover of Hermansen Cordua's
edited book on Modernist conceptions
of the city and large-scale urban
transformations.



Christian Hermansen Cordua

Hospedería de las Alas,
Open City, Ritoque, Chile

2012

2x2 Bathing Platform,
Nusfjord, Lofoten, Norway

2013

Community Centre, Pumanque,
Chile

2014

centre (all): Various projects utilising screen
walls and surfaces. The projects illustrate
Hermansen Cordua's interest in screen wall-
like surfaces that provide transitional spaces
and reduce climatic impact on interior
spaces.



Michael Hensel and Defne
Sunguroğlu Hensel

Membrane Spaces Workshop

Izmir University of Economics

Izmir, Turkey

2009

bottom: The studies of arrayed membrane
systems illustrate Michael Hensel's
interest in textile auxiliary architectures.



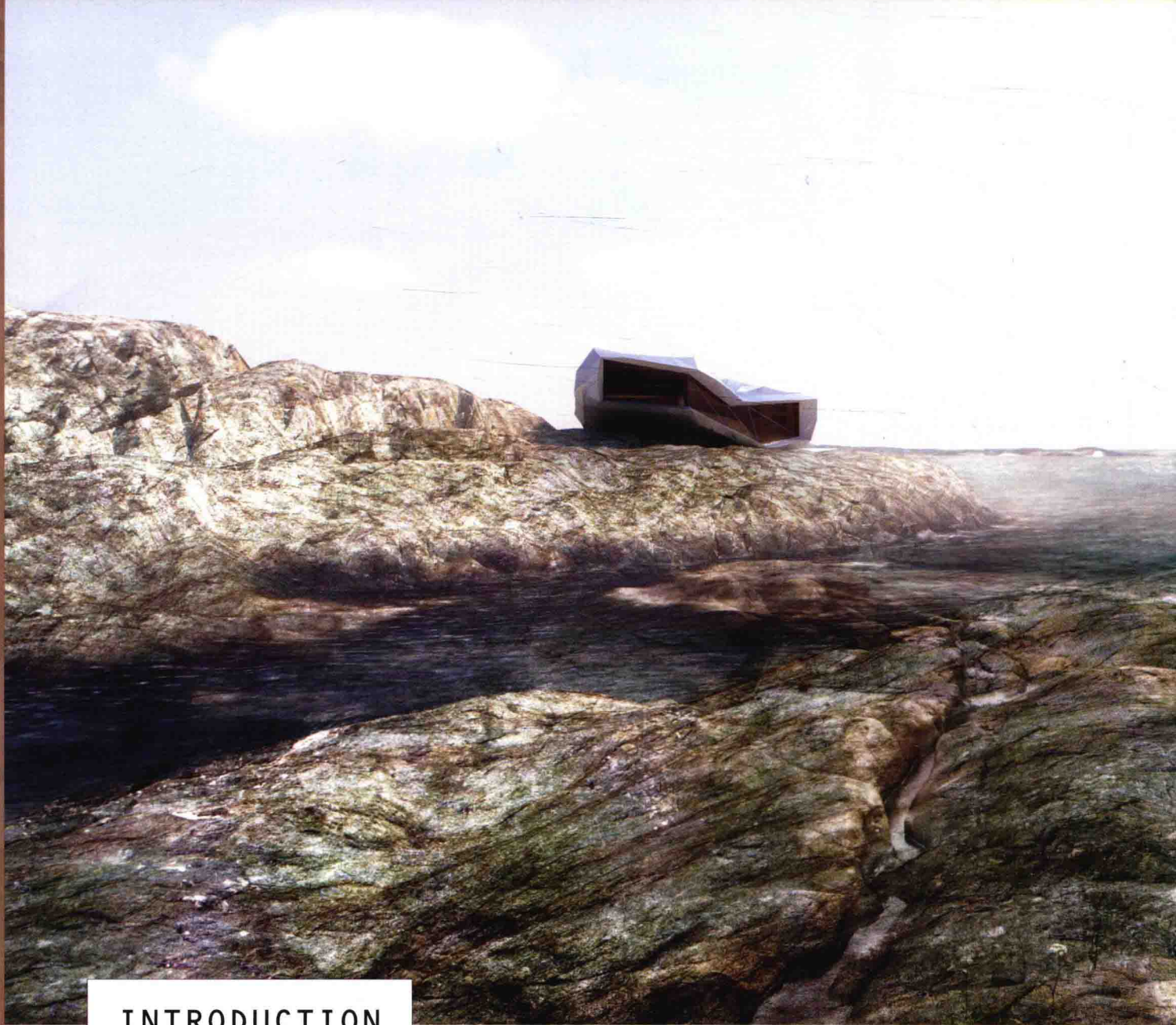
ABOUT THE
GUEST-EDITORS

MICHAEL HENSEL AND
CHRISTIAN HERMANSEN CORDUA

Michael Hensel is an architect, researcher, writer and tenured professor at the Oslo School of Architecture and Design (AHO) where he directs the Research Center for Architecture and Tectonics and co-directs the Scarcity and Creativity Studio (SCL). In his academic work he integrates research and education along a research-by-design trajectory with a strong emphasis on the development of non-discrete, performance-oriented and intensely local architectures, design-and-build efforts, and critical and projective capacities. He is a founding member of OCEAN and founding and current chairman of the OCEAN Design Research Association and the Sustainable Environment Association (SEA). He has authored and edited books and journals that relate to the themes pursued in this issue, most notably the Δ *Primer Performance-Oriented Architecture: Rethinking Architectural Design and the Built Environment* (John Wiley & Sons, 2013) and, with Jeffrey P Turko, *Grounds and Envelopes: Reshaping Architecture and the Built Environment* (Routledge, 2015).



Christian Hermansen Cordua is an architect and tenured professor at AHO. He has studied and practised architecture in Chile, the US and the UK. From 1984 to 2002 he worked with both the Mackintosh School of Architecture at the Glasgow School of Art, where he was Director of Postgraduate Studies, and with Elder and Cannon Architects. In 2002 he moved to Oslo, where he was appointed Professor and Head of AHO's Institute of Architecture, a position he held until 2009. His most recent book is *Manifestoes and Transformations in the Early Modernist City* (Ashgate, 2010). He has contributed to journals, books and exhibitions in Europe and the US, and has recently held several European Union-funded research projects. During his career he has found the practice and teaching of architecture are a mutually enriching combination. The belief that architecture is only fully realised in buildings, along with an invitation to build at the Open City in Ritoque, Chile, made it possible to form the design/build Scarcity and Creativity Studio (SCL), which in turn motivated the research into the mode of didactic practice that is the origin of Δ *Constructions*. Δ



INTRODUCTION

MICHAEL HENSEL AND
CHRISTIAN HERMANSEN CORDUA

Relating Perceptions of Constructions, Experimental and Local



Joakim
Hoen,
Seaside
Second
Home,
south
and west
coast,
Norway,
2012-

View of a
locally specific
design
iteration of
the system
that underlies
the project.

This title of Δ highlights two key notions of the proposed notion of 'constructions': the 'experimental' and the 'local'. While the experimental indicates the means by which projects might be conceived, the local constitutes the stated objective: the intensive search for contemporary locally specific architectures. The need for this arises from the ceaseless homogenisation of the built environment against a backdrop of global urbanisation, in which nondescript or generic architecture is all too often combined with individualism manifesting itself in highly idiosyncratic or 'sensational' designs; the upshot being a ubiquitous and indifferent mélange.

Architecture, like most spheres of life, is comprehensively affected by globalisation. This is borne out by the profusion and worldwide circulation of publications and online media that report on every major building; the fact that all large architecture firms engage in international practice; the worldwide standardisation of industrial building components and materials; and the standardisation of software as the dominant means to develop and represent architectural design. These are all factors that conspire against the possibility of developing an architecture that is first and foremost born out of distinct local conditions. This inevitably leads to

an increasing homogeneity in urban form. Have we not all felt, with some disappointment, that after travelling long distances to a foreign city we could be 'anywhere' or 'everywhere' in terms of the character of the built environment? It is for this reason that this issue of Δ seeks to highlight directions taken by various schools and practices that could be seen as an antidote to unchecked globalisation.

The issue seeks to foreground the notion of 'construction' because the schools and practices that are portrayed define their stance – perhaps even 'research their positions' – through actual building. Building is, then, not just the implementation of represented conceptions, but rather seen as a process by which one discovers and explores. If construction is conceived as the mere implementation of a representation, any deviation from that representation becomes somewhat of an 'error'. In the case of the practices included in this issue of Δ , an attitude can be detected in which construction is part of the process of conceiving architecture in an experimental manner. Experimentation allows design decisions to be made during the construction process. Another factor that aids experimentation in the case of the practices featured is that operating as small teams of often mixed expertise, and frequently dealing with unconventional clients, opens up possibilities not usually available in large institutional commissions.

We are of course not alone in sensing that architecture should move away from some of the excesses brought about by globalisation, as was implied by the 2014 Venice Architecture Biennale, entitled 'Fundamentals'. This exhibition, although not quite a 'radar' of changing sensibilities in architecture, may at least be seen as a 'seal of approval' of up and coming directions. The theme, which proposed an investigation into the basic constituents of buildings, which it called 'Elements', was a confirmation of a move away from 'signature' architecture and the 'star' architects who produce it, the memory of which

was shouted out through their total absence. That the individual exhibitions of each of the 'elements' displayed no more than a pedestrian catalogue of known facts and missed an opportunity to reinforce the theme of the Biennale as a whole does not take away from the perception of its curator, Rem Koolhaas, that the excesses of the last decades are, hopefully, coming to an end.

It is the notion of the 'local', then, that requires brief examination. This came forcefully to the fore in 1748 when the French political philosopher Charles-Louis de Secondat, Baron de Montesquieu (1689–1755) argued in his massively influential treatise 'The Spirit of the Laws' that locally specific environmental conditions – geography and climate – interact with local cultures and, in so doing, influence their inclination towards particular social arrangements and institutions. Montesquieu's understanding had considerable impact on the theory of the arts and architecture, where it was posited in similar terms that environmental conditions acted as particularising factors.¹ Gottfried Semper (1803–79), for instance, based his elaboration of the historical development of tectonics and stereotomics – and the associated crafts – precisely on the differences in local climate and available material conditions. More recently, Kenneth Frampton rearticulated this as 'two fundamental procedures: the tectonics of the frame, in which lightweight, linear components are assembled so as to encompass a spatial matrix, and the stereotomics of the earthwork, wherein mass and volume are conjointly formed through the repetitious piling up of heavy elements', and 'according to climate, custom, and available material the respective roles played by tectonics and stereotomics vary considerably'.² Modern architecture was frequently criticised for relinquishing local differences, although there exist numerous works that render such a comprehensive generalisation misconstrued. Nevertheless, this critical stance developed in the post-Second World War era into a distinct discourse that came to be known as regionalism. Alan Colquhoun has pointed out that regionalism from its origin in the

Walter
Gropius,
Masters'
Houses,
Dessau,
Germany,
1929

top left: The pioneering designs for the Masters' Houses in Dessau constituted a remarkable peak in the Bauhaus agenda of implementing works.

Institute for
Advanced
Architecture
of Catalonia
(IAAC),
Endesa
Pavilion,
Barcelona,
2011

top right: The southwest facade showing the location-specific positioning of solar panels.

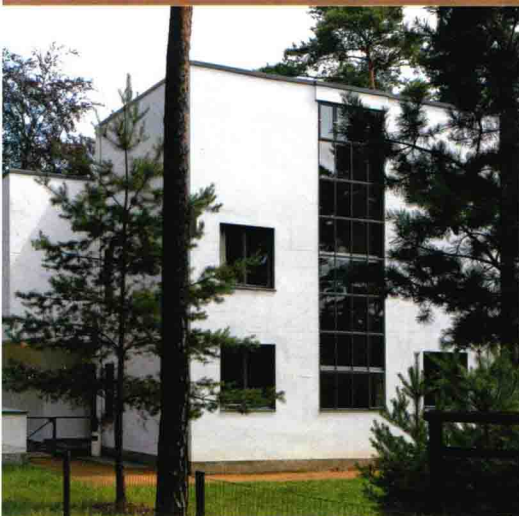
Hulvågen
Bridges,
Atlantic Road
National
Tourist Route,
Møre og
Romsdal,
Norway

View of two of the eight bridges that connect the small islands along the route, the most prominent of which is the Storseisundet Bridge – which can be seen in the background.

Rural Studio,
20K Houses,
Greensboro,
Hale County,
Alabama,
2008

The Pattern Book House, Loft House and Roundwood House demonstrate the diversity of designs within Rural Studio's 20K Houses research programme.





Shin Egashira/
Koshirakura
Landscape
Workshop,
Bus shelter,
Koshirakura,
Tōkamachi,
Niigata,
Japan,
1997

The bus shelter
in summer.



Scarcity and
Creativity
Studio
(SCL), Las
Piedras
del Cielo,
Open City,
Ritoque,
Chile,
2012

Experimental
landform structures
and canopies are
recurrent themes
in projects by
the Scarcity and
Creativity Studio
at the Oslo School
of Architecture and
Design (AHO).

Studio Mumbai
workshop,
Mumbai,
2012

The workshop
courtyard where
material samples,
models and mock-
ups are displayed.

Open City,
Ritoque,
Chile,
2012

View of the lower-
lying areas of
the Open City in
the coastal dune
landscape of the
Pacific.

