

I M P O R T A N T

B U I L D I N G S

O F T H E L A S T 2 1 Y E A R S

(2 0 1 2 - 1 9 9 2)

A p e r s o n a l s e l e c t i o n

b y s t u d e n t s w i t h

R a p h a e l Z u b e r

An architect is both a thinker and a maker. The maker puts together into harmony a series of signs, for translating thoughts into the perspective we have of reality. Far before that, the thinker forms his own speculations by understanding, sizing and interpreting the world he has experienced.

Students tested their own architectural awareness by

choosing, in an analytical process, the one project or building they personally consider to be the most important built within a time frame of one specific year.

Students were free to propose any building in any country, be it known or unknown, with no restrictions: the only condition was to present buildings whose power is based in pure architectural thinking beyond any other

kind of relevance or
impressiveness.

The goal of this documentary
is to share not only a
selected view on the state
of the actual architectural
production from all around
the globe but also very
personal statements from
future architects.

Why
do you
like
it?

2012	<ol style="list-style-type: none"> 1. <u>Serpentine Gallery Pavilion</u>, London, UK; Herzog & de Meuron 2. <u>Perot Museum of Nature and Science</u>, Dallas, USA; Morphosis 3. <u>CAEaCLAVELES Hotel</u>, La Perada, Spain; Longo + Roldán Arquitectos 	p. 08
2011	<ol style="list-style-type: none"> 1. <u>Serpentine Gallery Pavilion</u>, London, UK; Peter Zumthor 2. <u>Investigation Center of Furnas</u>, Sau Miguel Island; Aires Mateus 3. <u>Meme Meadows Experimental House</u>, Hokkaido, Japan; Kengo Kuma 	p. 12
2010	<ol style="list-style-type: none"> 1. <u>Teshima Art Museum</u>, Kagawa, Japan; Ryue Nishizawa 2. <u>Plantahof Auditorium</u>, Landquart, Switzerland; Valerio Olgiati 3. <u>Nerima Apartment</u>, Tokyo, Japan; Go Hasegawa & Associates 	p. 16
2009	<ol style="list-style-type: none"> 1. <u>Vacation House</u>, Vals, Switzerland; Peter Zumthor 2. <u>Insel Hombroich Museum</u>, Düsseldorf, Germany; Álvaro Siza Vieira 3. <u>Leutschenbach School</u>, Zürich, Switzerland; Christian Kerez 	p. 20
2008	<ol style="list-style-type: none"> 1. <u>CCTV Headquarters</u>, Beijing, China; OMA 2. <u>Ibere Camargo Museum</u>, Porto Alegre, Brazil; Álvaro Siza Vieira 3. <u>Final Wooden House</u>, Kumamoto, Japan; Sou Fujimoto 	p. 24
2007	<ol style="list-style-type: none"> 1. <u>Bruder Klaus Field Chapel</u>, Mechernich, Germany; Peter Zumthor 2. <u>House for a Musician</u>, Scharans, Switzerland; Valerio Olgiati 3. <u>Palmyra House</u>, Nandgaon, India; Studio Mumbai 	p. 28
2006	<ol style="list-style-type: none"> 1. <u>Church Saint-Pierre</u>, Firminy, France; Le Corbusier and José Oubrière 2. <u>Serpentine Gallery</u>, London, UK; Rem Koolhaas with Cecil Balmond and Arup 3. <u>Center for Psychiatric Rehabilitation</u>, Hokkaido, Japan; Sou Fujimoto 	p. 32
2005	<ol style="list-style-type: none"> 1. <u>Vodka Ceremony Pavilion</u>, Moscow Region, Russia; Alexander Brodsky 2. <u>Casa da Música</u>, Porto, Portugal; OMA 3. <u>Hohlstrasse Apartments</u>, Zürich, Switzerland; Peter Märkli 	p. 36
2004	<ol style="list-style-type: none"> 1. <u>21st Century Museum</u>, Kanazawa, Japan; SANAA 2. <u>Chichu Art Museum</u>, Naoshima, Japan; Tadao Ando 3. <u>Seattle Central Library</u>, Seattle, USA; OMA 	p. 40
2003	<ol style="list-style-type: none"> 1. <u>An Turas</u>, Tiree, Scotland; Sutherland Hussey Architects 2. <u>Matsunoyama Museum of Natural Science</u>, Niigata, Japan; Tezuka Architects 3. <u>Gormley Studio</u>, London, UK; David Chipperfield Architects 	p. 44
2002	<ol style="list-style-type: none"> 1. <u>Helvetia Headquarters</u>, St.Gallen, Switzerland; Herzog & de Meuron 2. <u>Casa Grossi-Giordano</u>, Monte Carasso, Switzerland; Guidotti Architetti 3. <u>House in Corrubedo</u>, Corrubedo, Spain; David Chipperfield 	p. 48

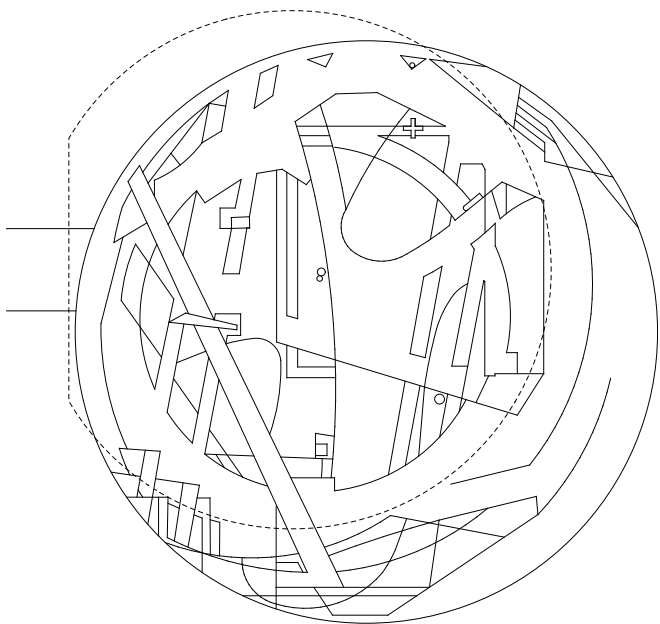
2001	1. <u>Casa em Ribeirão Preto</u> , Sao Paulo, Brasil; Angelo Bucci	p. 54
	2. <u>Wohnhaus Meuli</u> , Fläsch, Switzerland; Bearth & Deplazes	
	3. <u>Red House for Anish Kapoor</u> , London, UK; Tony Fretton	
2000	1. <u>Sendai Mediatheque</u> , Sendai, Japan; Toyo Ito	p. 58
	2. <u>Tate Modern</u> , London, UK, Herzog & de Meuron	
	3. <u>Naked House</u> , Kawagoe, Japan; Shigeru Ban	
1999	1. <u>Observation platform of Firefly squid</u> , Toyama, Japan; Tom Heneghan	p. 62
	2. <u>Makino Tomitarou Memorial Hall</u> , Kouchi, Japan; Hiroshi Naito	
	3. <u>Serralves Museum</u> , Porto, Portugal; Álvaro Siza Vieira	
1998	1. <u>Silo Norte Shopping</u> , Porto, Portugal; Eduardo Souto de Moura	p. 66
	2. <u>Schoolhouse Paspels</u> , Paspels, Switzerland; Valerio Olgiati	
	3. <u>Maryland Overlook Location</u> , Washington, USA; Allied Architects	
1997	1. <u>Kunsthau Bregenz</u> , Bregenz, Austria; Peter Zumthor	p. 70
	2. <u>Weekend House</u> , Gunma, Japan; Ryue Nishizawa	
	3. <u>Guggenheim Museum Bilbao</u> , Bilbao, Spain; Frank Gehry	
1996	1. <u>Haus</u> , Köln, Germany; Oswald Mathias Ungers	p. 74
	2. <u>Santa Maria Church</u> , Marco de Canaveses, Portugal; Álvaro Siza Vieira	
	3. <u>Elsa Peretti Museum</u> , Girona, Spain; Alberto Campo Baeza	
1995	1. <u>Brazilian Museum of Sculpture</u> , Sao Paulo, Brasil; Paulo Mendes da Rocha	p. 78
	2. <u>Main Postal Office</u> , Locarno, Switzerland; Livio Vacchini	
	3. <u>Casa Aurora</u> , Lugano, Switzerland; Livio Vacchini	
1994	1. <u>Igualada Cemetery</u> , Barcelona, Spain; Enric Miralles & Carme Pinós	p. 82
	2. <u>Casa Vieira de Castro</u> , Vila Nova de Famalicão, Portugal; Álvaro Siza Vieira	
	3. <u>Osaka Prefectural Chikatsu Asuka Museum</u> , Osaka, Japan; Tadao Ando	
1993	1. <u>Inner Shrine of Ise (61st)</u> , Ise, Japan; Unknown	p. 86
	2. <u>Carré d'Art</u> , Nîmes, France; Norman Foster	
	3. <u>Storefront for Art and Architecture</u> , New York, USA; Steven Holl	
1992	1. <u>La Congiunta</u> , Giornico, Switzerland; Peter Märkli	p. 90
	2. <u>Oberrealta Chapel</u> , Oberrealta, Switzerland; Christian Kerez / Rudolf Fontana	
	3. <u>Kunsthal</u> , Rotterdam, The Netherlands; OMA	

2012

1. Serpentine Gallery Pavilion, London, UK; Herzog & de Meuron

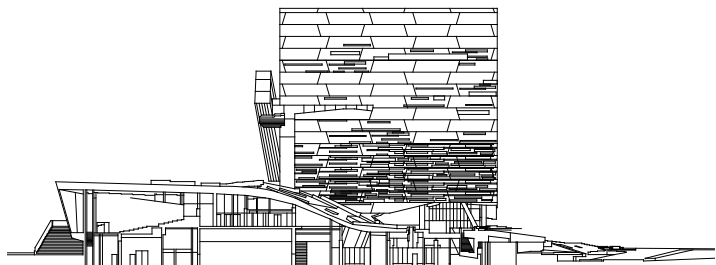
By representing an incursion in the past, metaphorically looking through a mysterious round magnifying glass, the plastic configuration of the plan unveils the traces of all pavilions previously built at the Serpentine Gallery. Reconstructed in cork, the extrusion of these 'remains' resembles an archaeological site, which holds the memory of the place. It is a gathering spot of intimate moments.

Olivia Joikits



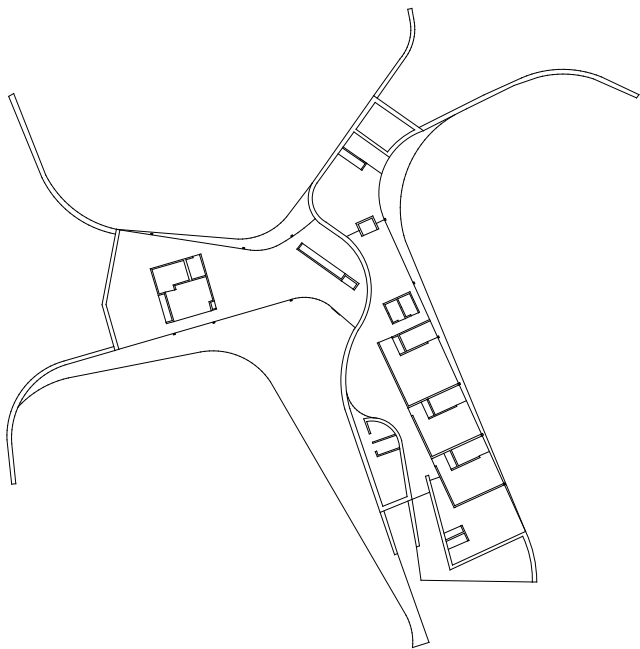
2012

2. Perot Museum of Nature and Science, Dallas, USA; Morphosis



2012

3. CAEaCLAVELES Residence + Hotel, Llanes, Spain; Longo + Roldan Architects

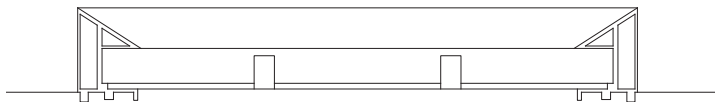


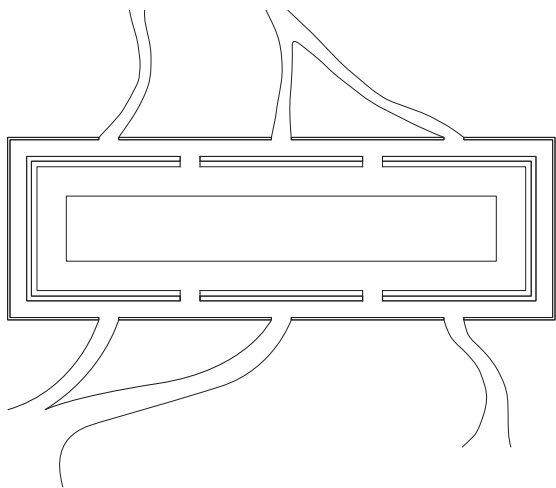
2011

1. Serpentine Gallery Pavilion, London, UK; Peter Zumthor

Hot, intolerable. But not here. Here we breathe again. I rest, the stone is cool.

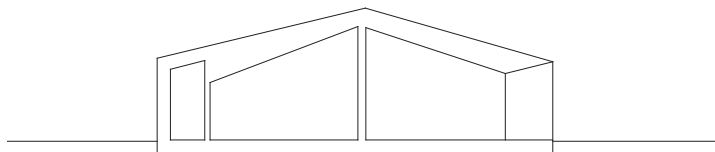
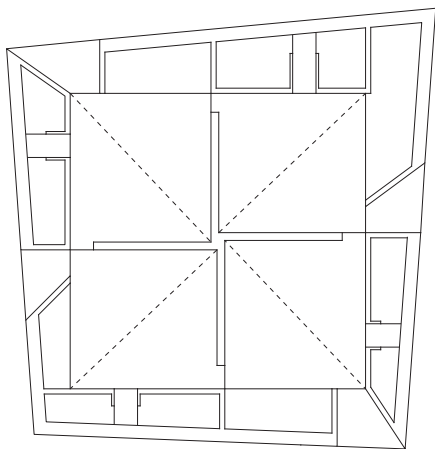
Edoardo Cresci





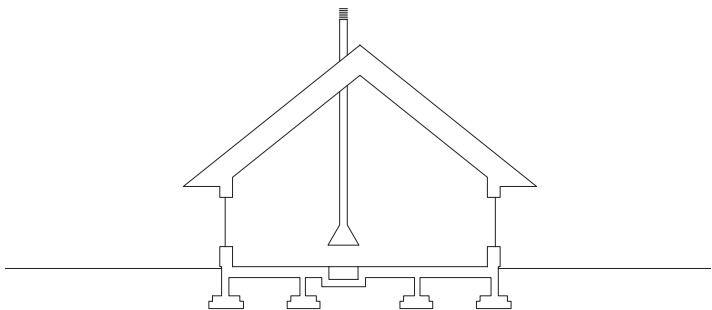
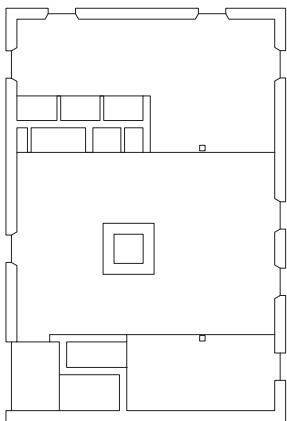
2011

2. Investigation Center, Furnas, Portugal; Aires Mateus



2011

3. Experimental House, Hokkaido, Japan; Kengo Kuma

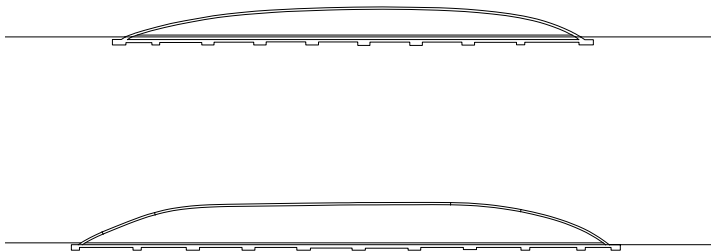


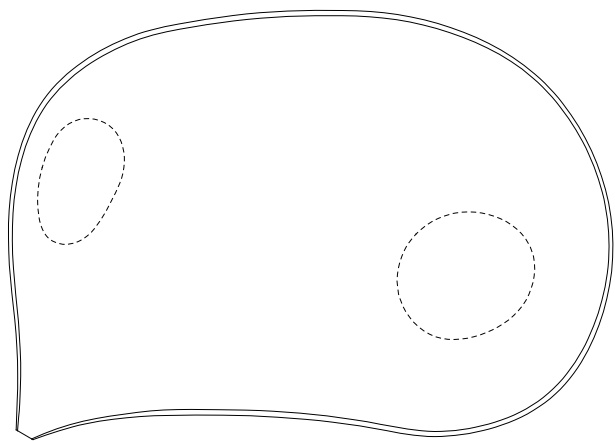
2010

1. Teshima Art Museum, Kagawa, Japan; Ryue Nishizawa

Light, rain, fresh air and sound pass through the two large voids of this architecture, symbolically formed as if a water-drop. Therefore this building cannot have any pillars. Only the 25cm-thick concrete shell creates the space, in harmony with the environment around it.

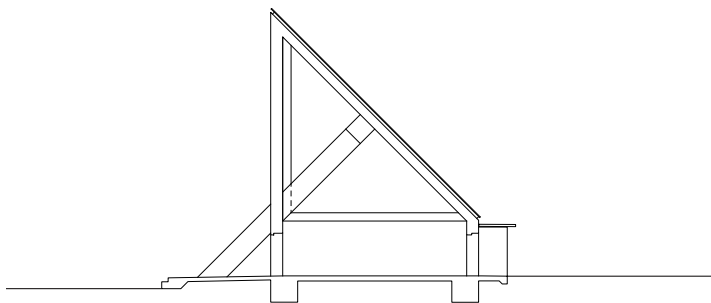
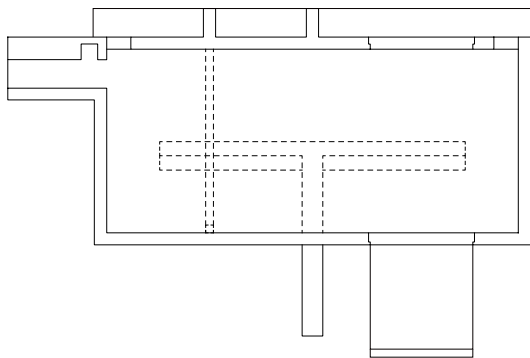
Pilin Hongwittayakorn





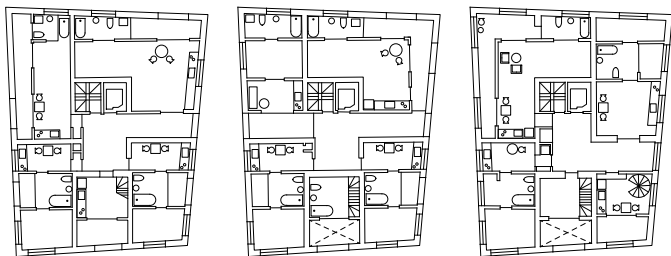
2010

2. Plantahof Auditorium, Landquart, Switzerland; Valerio Olgiati



2010

3. Nerima Apartments, Tokyo, Japan; Go Hasegawa

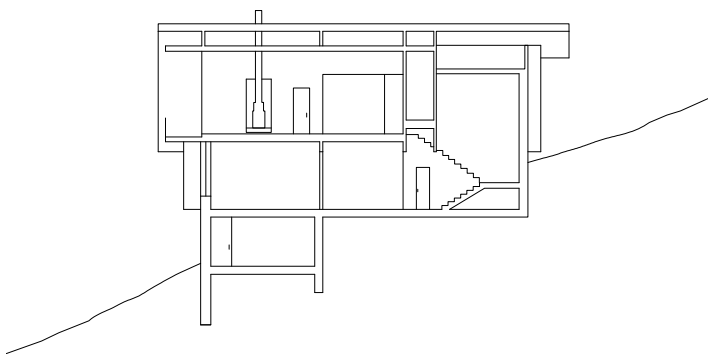
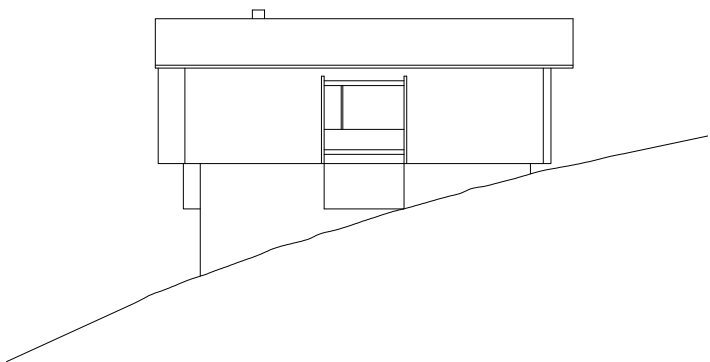


2009

1. Vacation House, Vals, Switzerland; Peter Zumthor

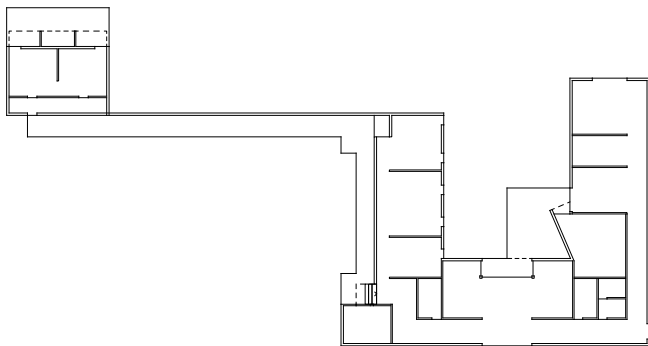
Surrounded by a powerful landscape, this house built out of wood provides a warm shelter protectin us from the rough and cold environment. From inside the house opens in framed views to the world outside, suggesting an idyllic view of the Alps. The cross-shaped plan allows us to look into every direction while moving in the house.

Filipe Calvão



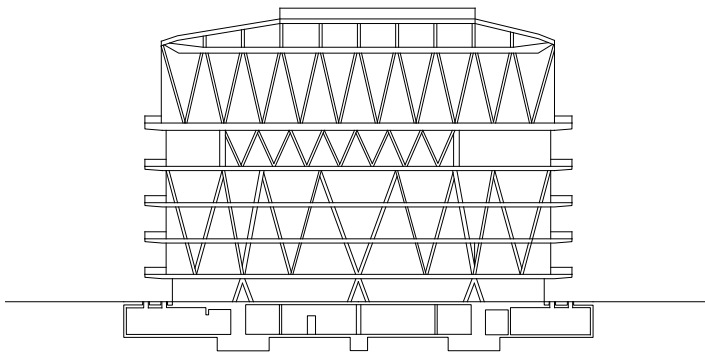
2009

2. Insel Hombroich Museum, Düsseldorf, Germany; Álvaro Siza Vieira



2009

3. Leutschenbach School, Zürich, Switzerland; Christian Kerez



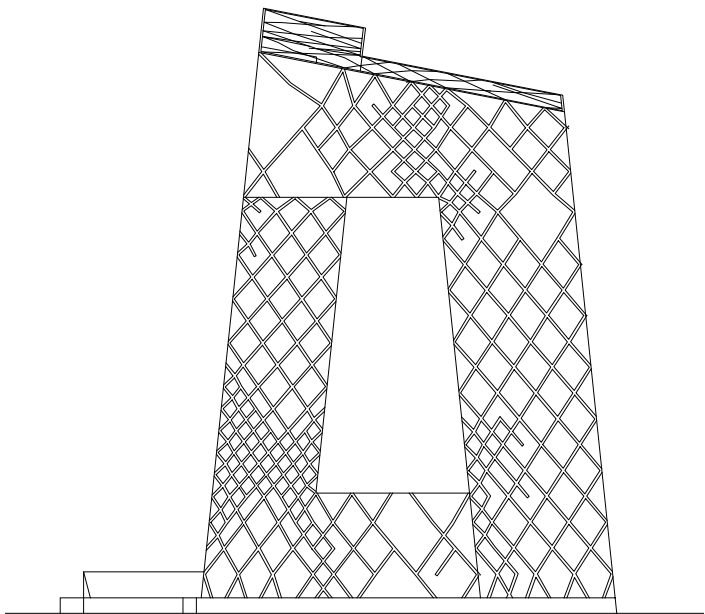
2008

1. CCTV Headquarters, Beijing, China; OMA

The CCTV Headquarters works as an icon of the city of Beijing over any other function. The huge scale and radical loop-shape are important in the image and character of the city.

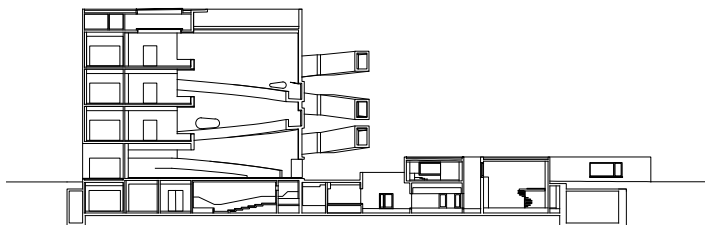
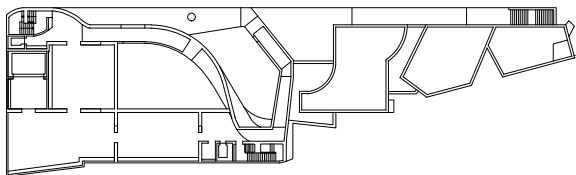
The complex structure is readable on the façade of the building. Working as a web, it ties the building in a very rational way. It becomes denser in areas where the stress is stronger and more open in areas requiring less support.

Pedro Oliveira



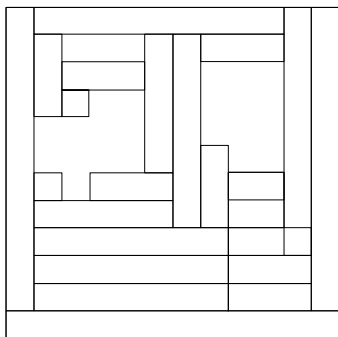
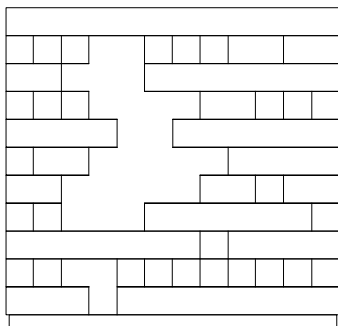
2008

2. Ibere Camargo Museum, Porto Alegre, Brazil; Álvaro Siza Vieira



2008

3. Final Wooden House, Kumamoto, Japan; Sou Fujimoto

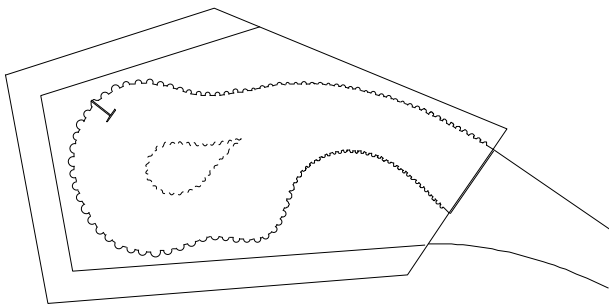


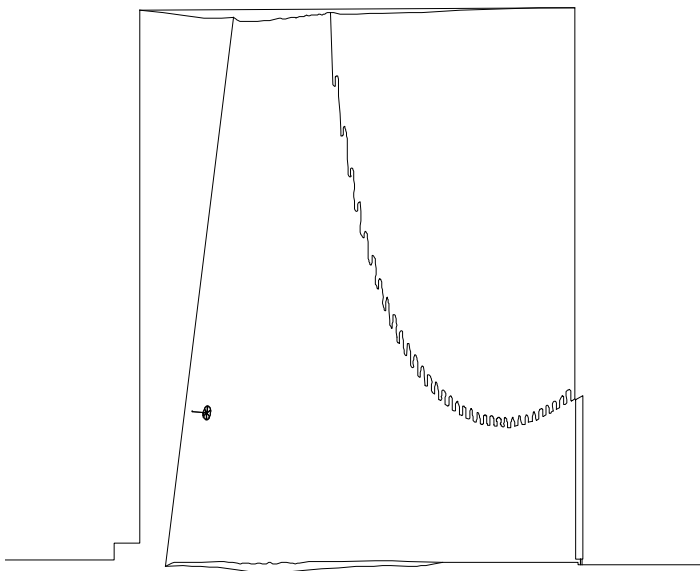
2007

1. Bruder Klaus Chapel, Mechernich, Germany; Peter Zumthor

This building unifies the four basic elements (water, fire, earth and air) in one single man-made object. Clear geometry and coincidence, light and dark, natural and artificial, modern and traditional coexist and create contrasts of a poetic power. The architect has given existence to a building, which is just itself.

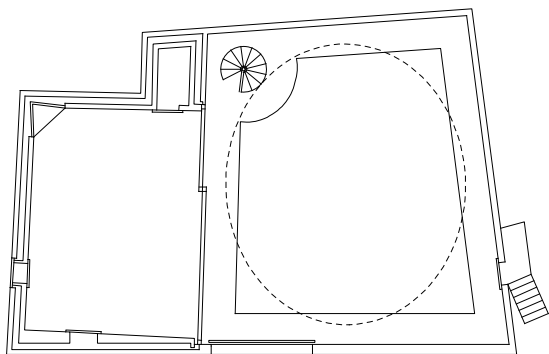
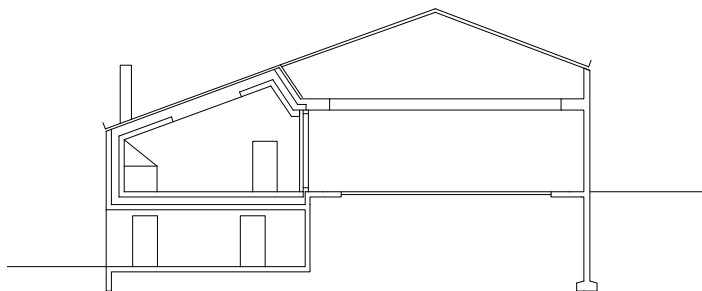
Francesca Zecca





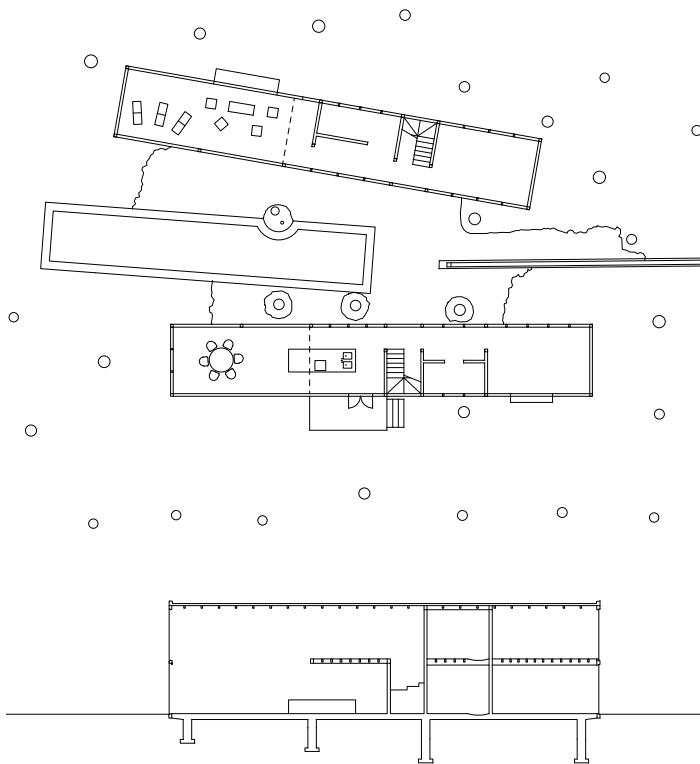
2007

2. House for a Musician, Scharans, Switzerland; Valerio Olgiati



2007

3. Palmyra House, Nandgaon, India. Studio Mumbai



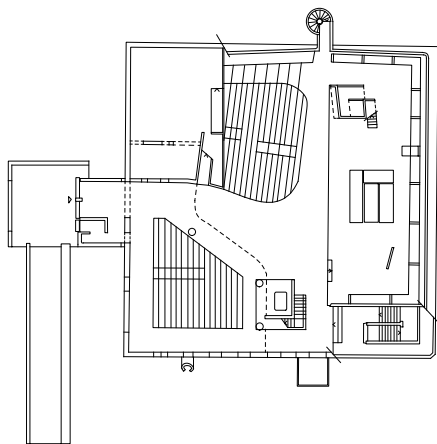
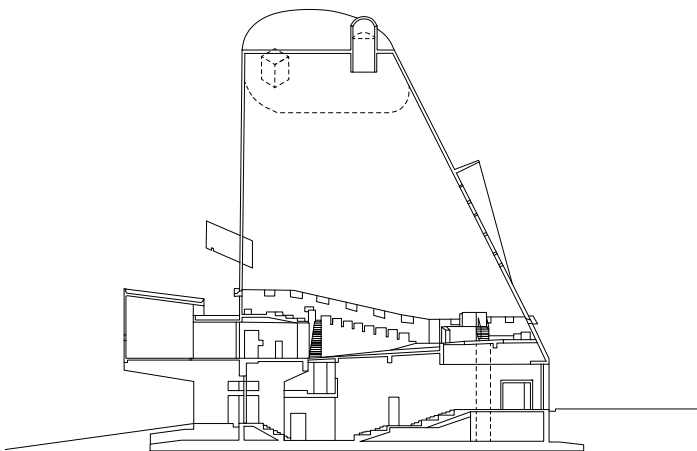
2006

1. Saint-Pierre Church, Firminy, France; Le Corbusier and José Oubrière

This is the last masterpiece of Le Corbusier. Designed in 1970, it was only completed by a collaborator in 2006, long after his master's death. It is a church, a central infrastructure in the model village of Firminy-Vert.

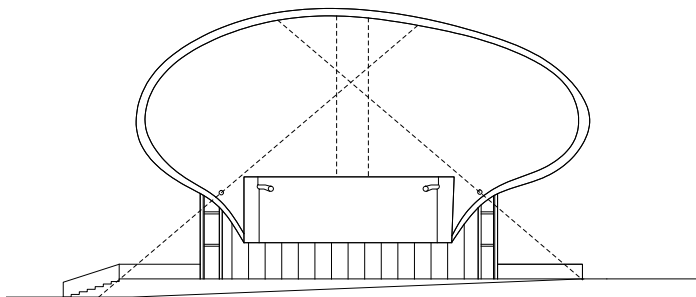
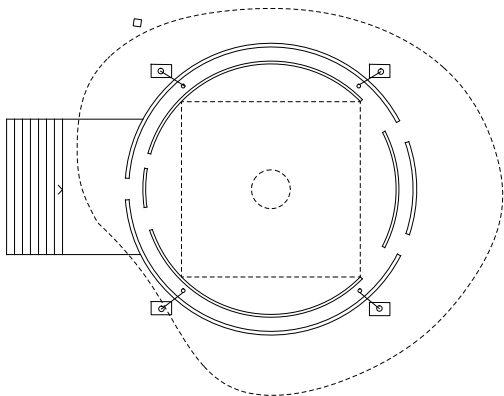
The building is built mainly out of concrete. In plan it starts as a square in the basement and finishes at the top in a circle. It searches for the sky, a metaphor for our interior transformation. Le Corbusier wanted to establish an environment for spiritual enrichment on a modest scale, in a building that seems like a perfect machine from the outside and as a dream on the inside.

Liliana Nóbrega



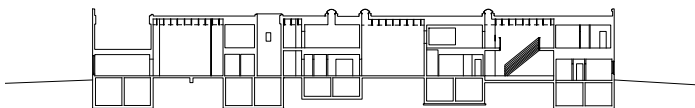
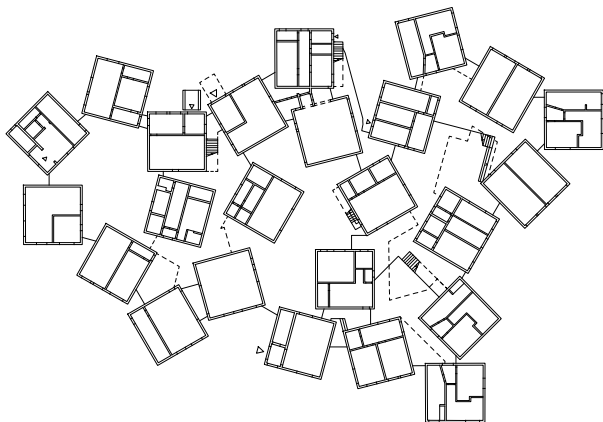
2006

2. Serpentine Gallery Pavilion, London, UK; Rem Koolhaas with Cecil Balmond and Arup



2006

3. Children's Center for Psychiatric Rehabilitation, Hokkaido, Japan; Sou Fujimoto

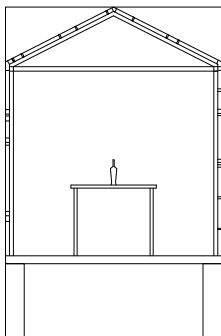


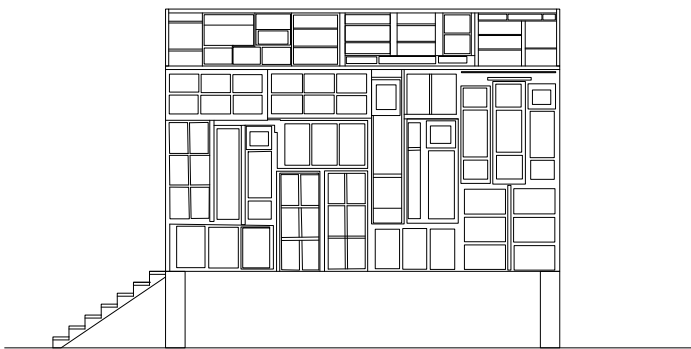
1. Vodka Ceremony Pavilion, Moscow Region, Russia; Alexander Brodsky

Vodka Ceremony Pavilion is a tiny structure that has one of the greatest messages that exist. By the simplest gesture of taking the windows of demolished buildings and putting them together to form a shelter, it emphasises on the meaning of ceremony, of meeting between two individuals.

It's like a circle drawn in the sand to accentuate the fact that inside there is going to happen something exceptional for human beings. It gives us the wider notion of order, which is not reduced only to space or composition, but touches the mystery of life itself

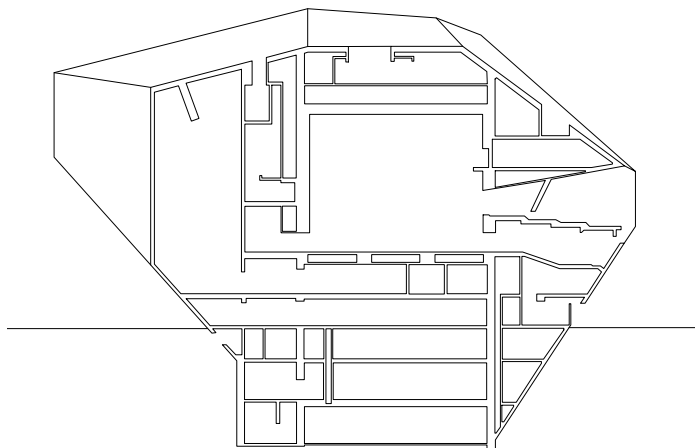
Mateusz Zaluska





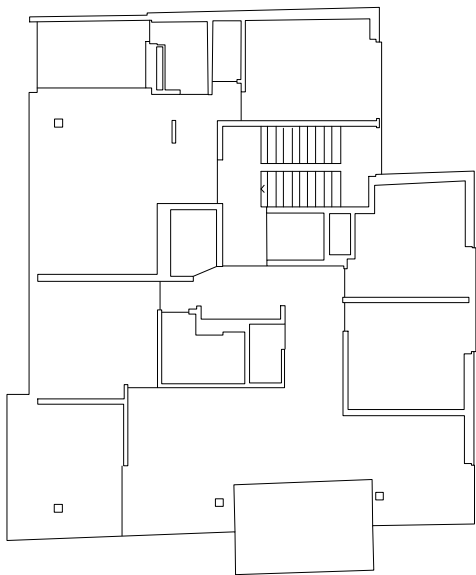
2005

2. Casa da Música, Porto, Portugal; OMA



2005

3. Hohlstrasse Apartments, Zürich, Switzerland; Peter Märkli

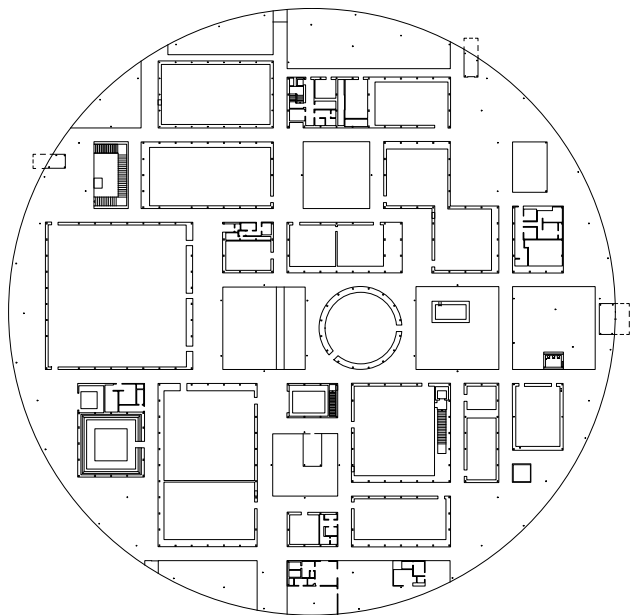


2004

1. 21st Century Museum, Kanazawa, Japan; SANAA

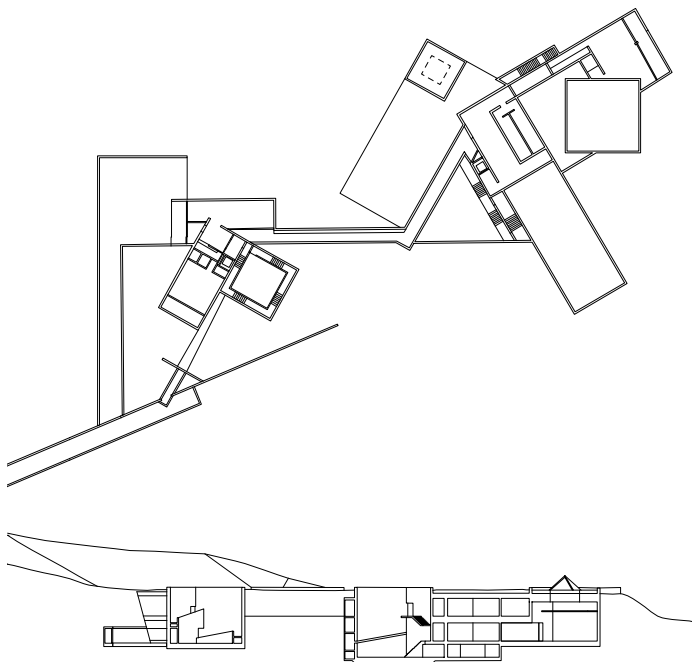
The various sizes of exhibition spaces organized in a circle building have similar qualities to the surrounding buildings in the city. The circle geometry leads people into the building from all directions. The micro city is inside a circular frame but still gives the feeling of a boundless space.

Takaaki Murakami



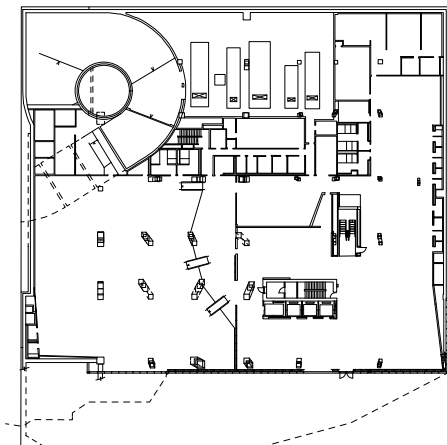
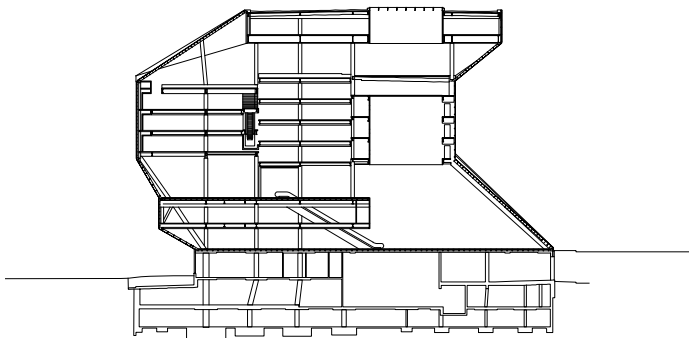
2004

2. Chichu Art Museum, Naoshima, Japan; Tadao Ando



2004

3. Seattle Central Library, Seattle, USA; OMA

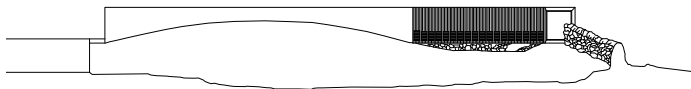


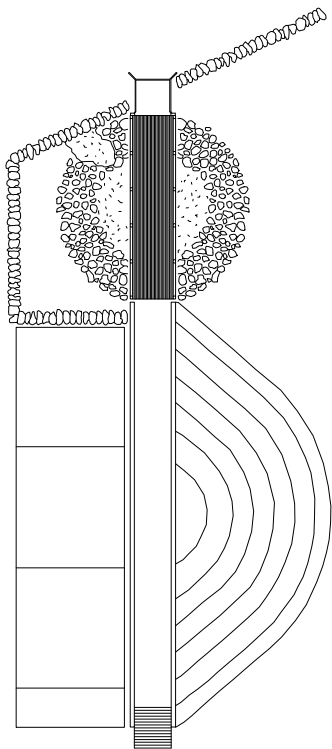
2003

1. An Turas, Tiree, Scotland; Sutherland Hussey Architects

This 'shelter' is an elegant line in the landscape, which takes apart and recomposes the island's vernacular architecture. Walking through the single physical space one can experience three completely different - if not opposed - spatial sensations. A short walk becomes a journey.

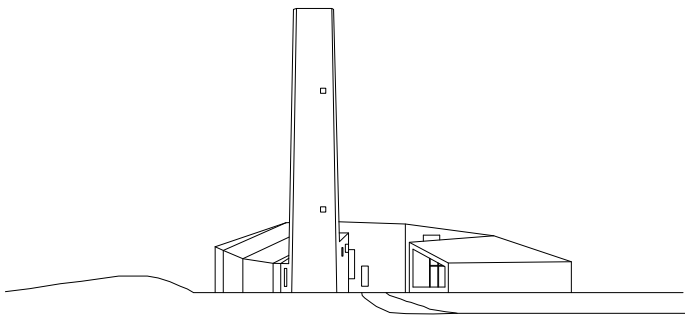
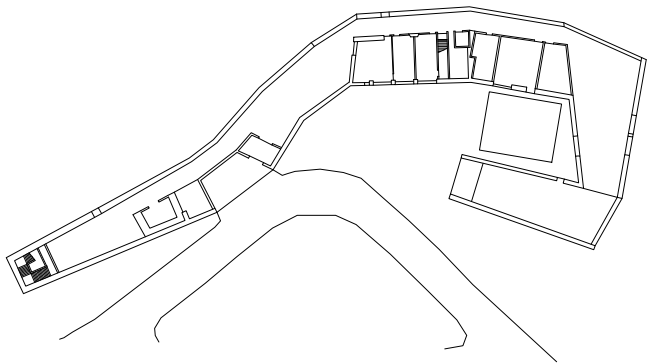
Francesca Leibowitz





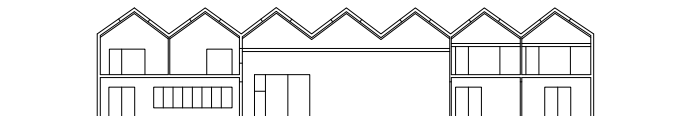
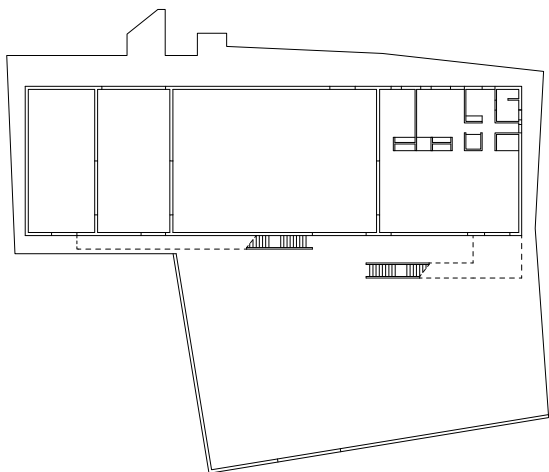
2003

2. Matsunoyama Museum of Natural Science, Niiagata, Japan;
Tezuka Architects



2003

3. Gormley Studio, London, UK; David Chipperfield

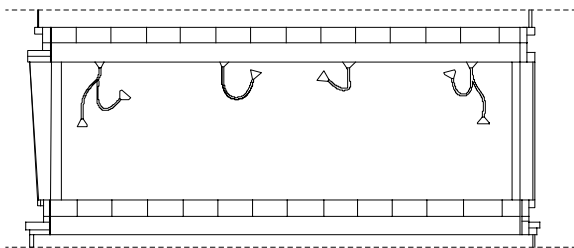
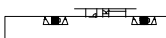
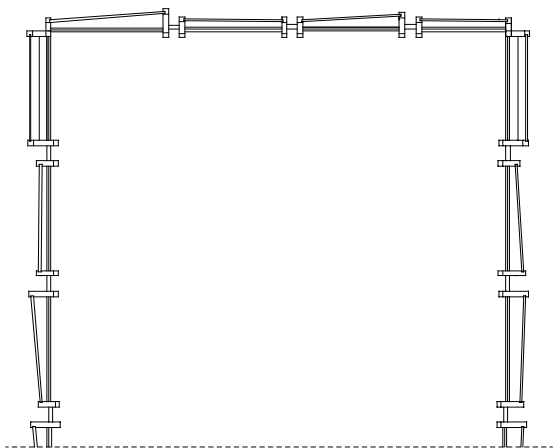


2002

1. Helvetia Headquarters, St Gallen, Switzerland; Herzog & de Meuron

Simple but yet complex, this building has a very basic geometry and a clear and efficient circulation system. The skin makes it different. Using a series of repetitive modules, the architects create a facade that decomposes the site, the context, the surroundings. Each glass of the window reflects the scenes of the site in a different way, creating different images like paintings on a wall. This effect is emphasised by the beautiful 'savage' garden around the building. The similarity with the neighbourhood but at the same time the difference and distance to it creates an ambivalent and fascinating relationship.

Sun Meifeng

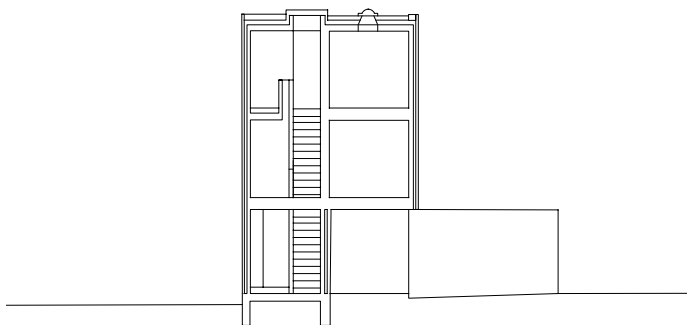
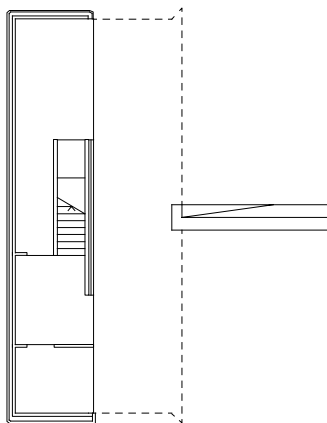






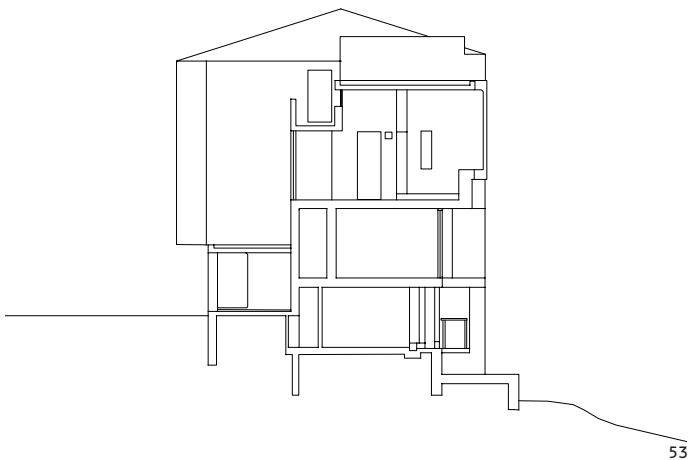
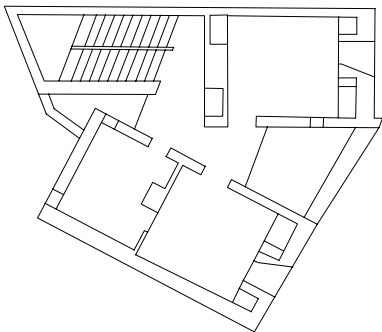
2002

2. Grossi-Giordano House, Monte Carasso, Switzerland; Guidotti
Architetti



2002

3. House in Corrubedo, La Coruna, Spain; David Chipperfield

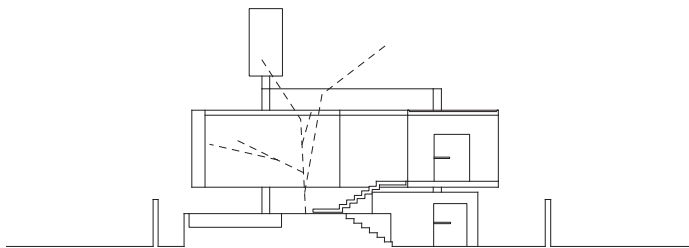


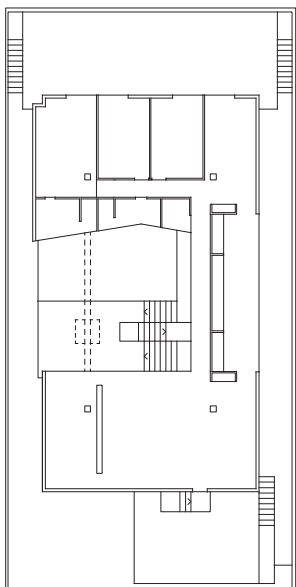
2001

1. Casa en Ribeirão Preto, Sao Paolo, Brasil; Angelo Bucci

Raised upon four pillars the house breaks out of the plot's limits and seems to hover above the garden with its swimming pool. The fully glazed facades, together with the open floor plan, create a spatial continuity so that the outside almost becomes one with the inside. One of the four concrete beams in the upper slab crosses the courtyard asymmetrically and supports the water tank, necessary for life. At the same time, it keeps the structure of the house in balance.

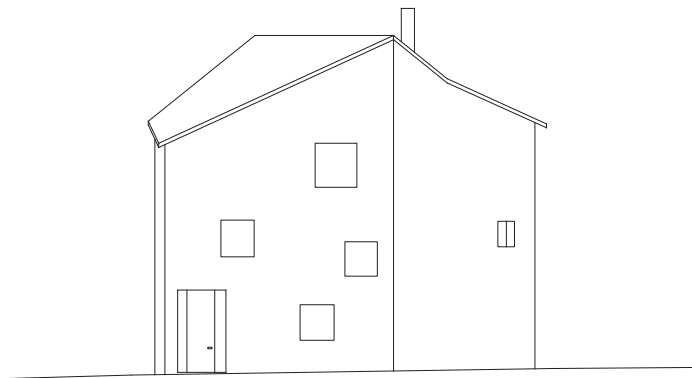
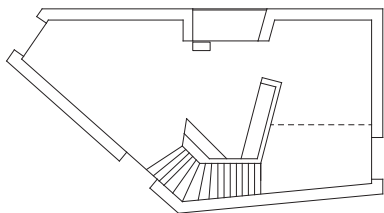
Christiane Mueller





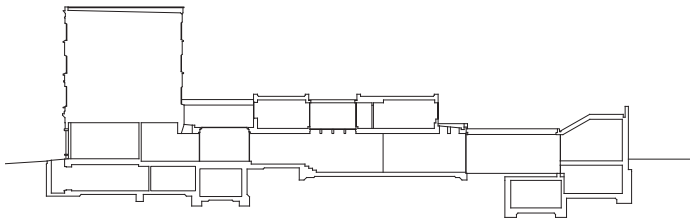
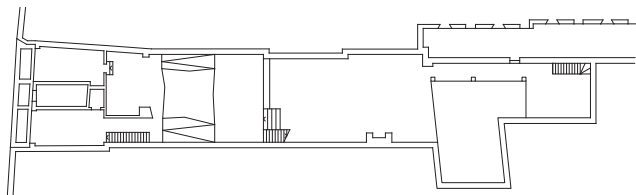
2001

2. Wohnhaus Meuli, Fläsch, Switzerland; Bearth & Deplazes



2001

3. Red House for Anish Kapoor, London, UK; Tony Fretton



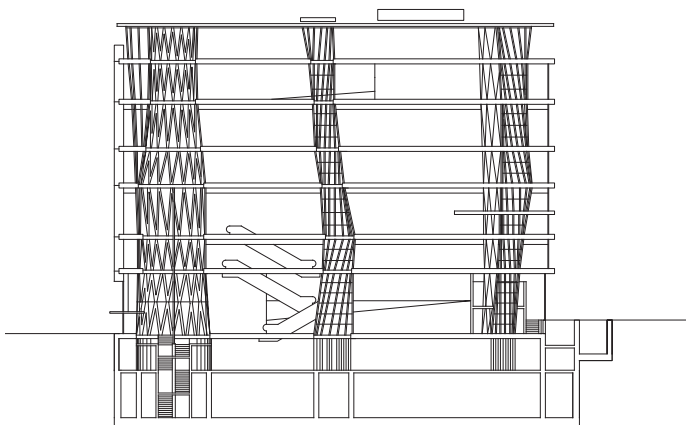
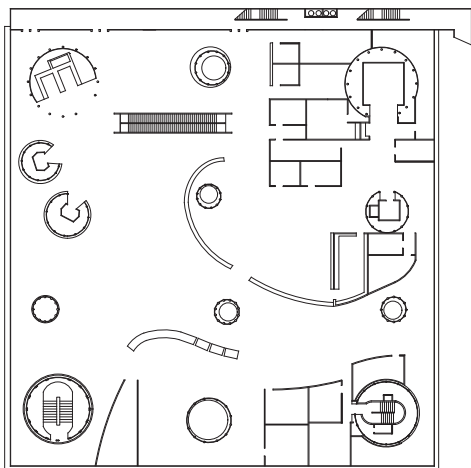
2000

1. Sendai Mediatheque, Sendai, Japan; Toyo Ito

The Sendai Mediatheque is the results of an intention to design a transparent cultural media centre, supported by a unique structural system, while allowing complete visibility and transparency to the surrounding community.

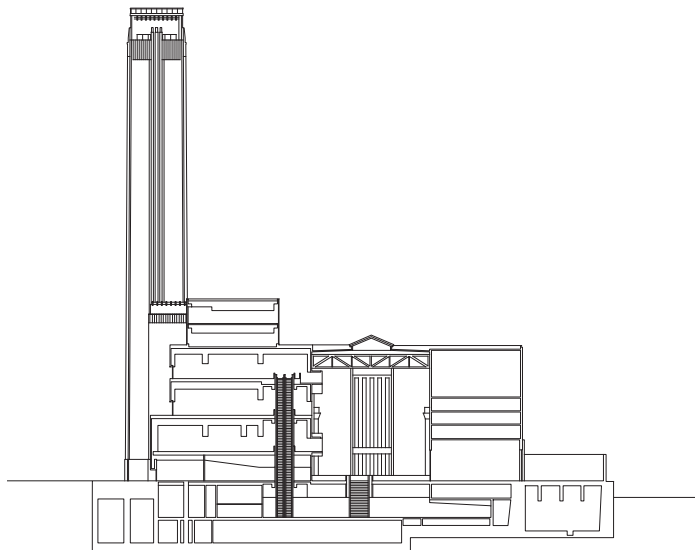
The building is both complex and flexible. The slabs seem to float on top of one another, supported only by thirteen columns, which are deconstructed into many smaller ones and never appear to be vertical. This striking visual impression brings to mind large trees in a forest, carrying huge concrete slabs. This structural fragility paired with a metaphorical closeness to nature, in a multifunctional, public and urban building, could be called poetic.

Francisco Amoeda Pinto



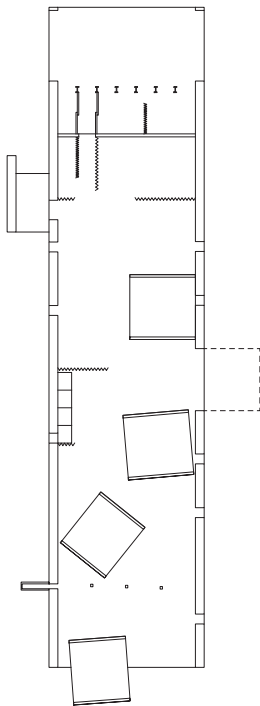
2000

2. Tate Modern, London, UK; Herzog & de Meuron



2000

3. Naked House, Kagawoe, Japan; Shigeru Ban

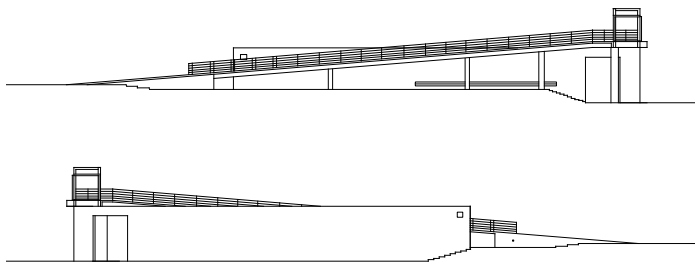


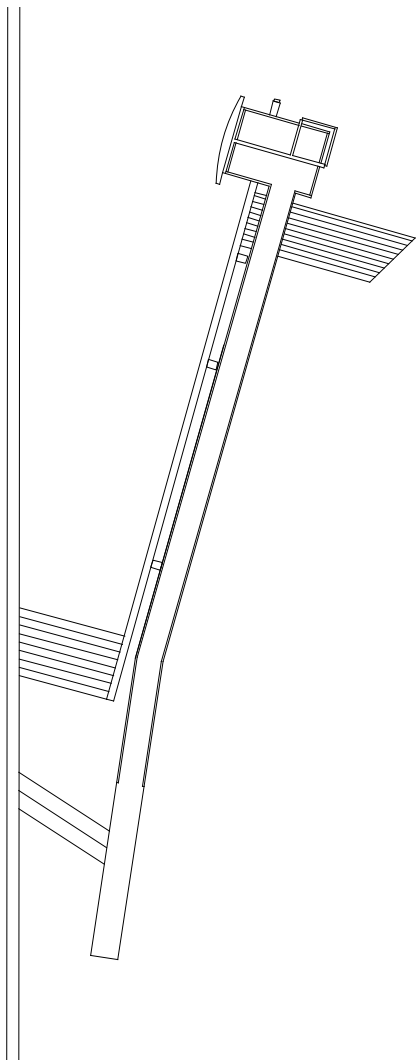
1999

1. Observation platform of Firefly squid, Toyama, Japan; Tom Heneghan

With a minimum of elements a common popular situation is dramatically changed into a very specific and unique experience. This platform shows a pure figure of architecture. The sensitive design, even very small, can touch a person's heart.

Ami Ishihara





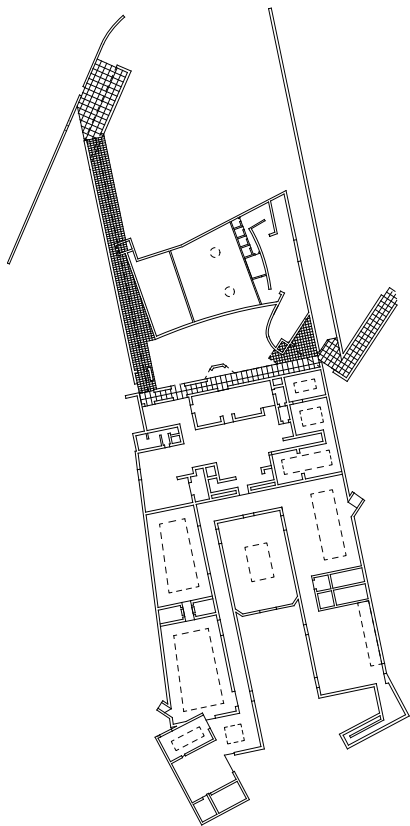
1999

2. Makino Tomitarou Memorial Hall, Kouchi, Japan; Hiroshi Naito



1999

3. Serralves Museum, Porto, Portugal; Álvaro Siza Vieira

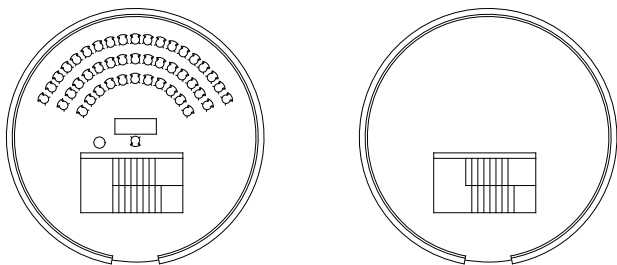


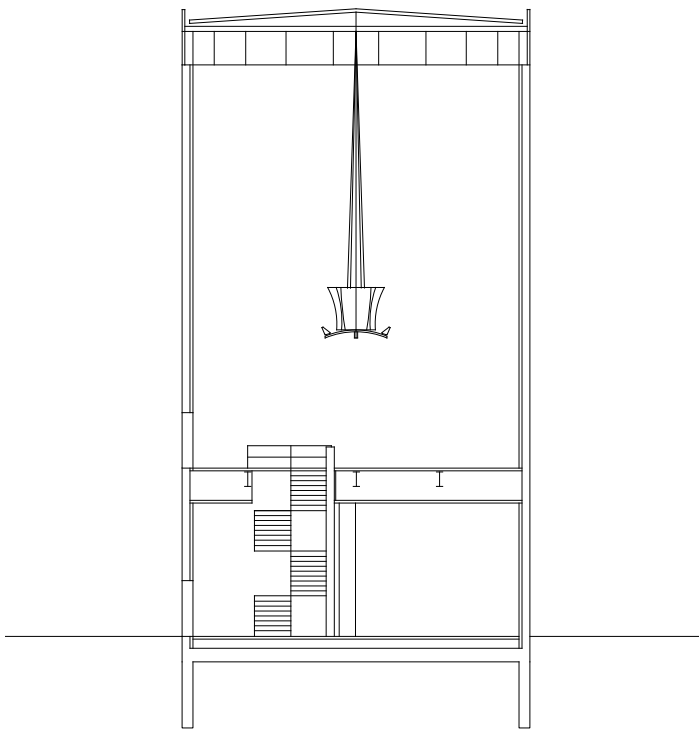
1998

1. Silo Norte Shopping, Porto, Portugal; Eduardo Souto de Moura

Silo Norteshopping is a cylindrical space of 12m diameter by 20m tall, created by the void of a spiral parking ramp attached to a shopping centre. It encloses, on two floors, a small gallery and an auditorium. The access from the noisy shopping centre leads over the outer car-ramp. This uncomfortable need makes the most important characteristic of the space even stronger: its silent atmosphere. The natural light coming from above, as well as the height of the space and the monotonous rhythm of the bricks, create an enclosed and concentrated space in extreme contrast to its surroundings.

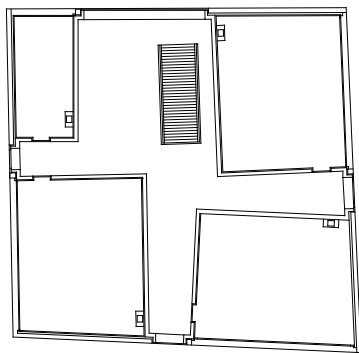
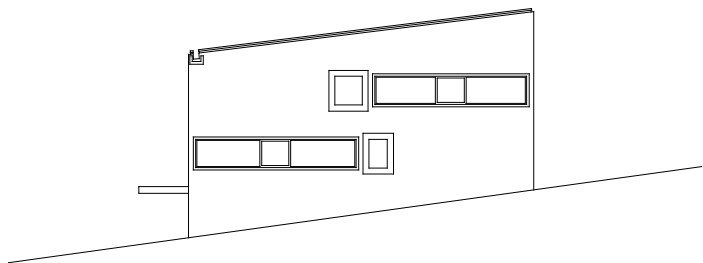
Gil Machado





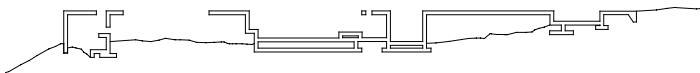
1998

2. Schoolhouse Paspels, Paspels, Switzerland; Valerio Olgiati



1998

3. Maryland OverLook Location, Washington, USA; Allied Architects

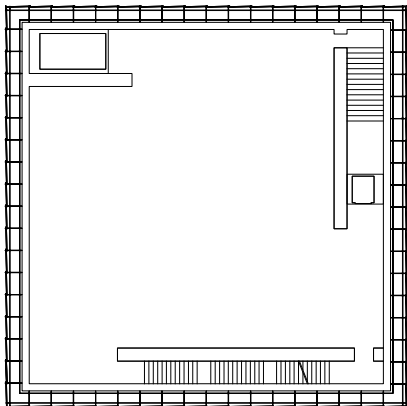


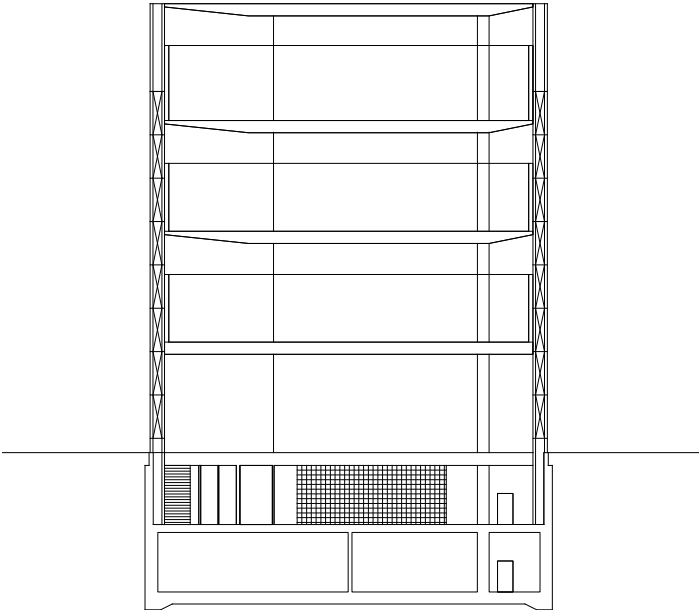
1997

1. Kunsthhaus Bregenz, Bregenz, Austria; Peter Zumthor

This building is important due to its consistent and impressive materiality. Clad in frosted glass and peculiar at a glance, it also melts into the scenery by reflecting its surroundings softly. Aspects of the internal spaces are in constant change. Sometimes these are not quite perceivable, sometimes radically so – always depending on the environmental conditions..

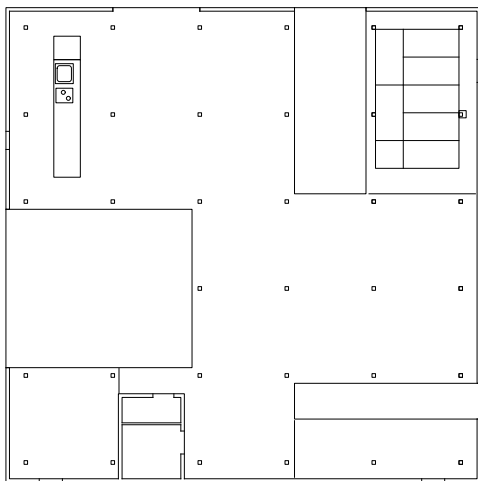
Yusuke Koyama





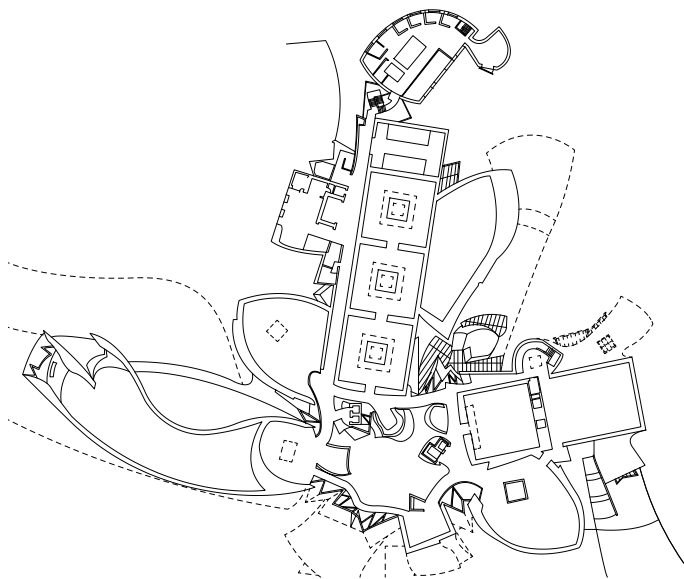
1997

2. Weekend House, Gunma, Japan; Ryue Nishizawa



1997

3. Guggenheim Museum, Bilbao, Spain; Frank Gehry

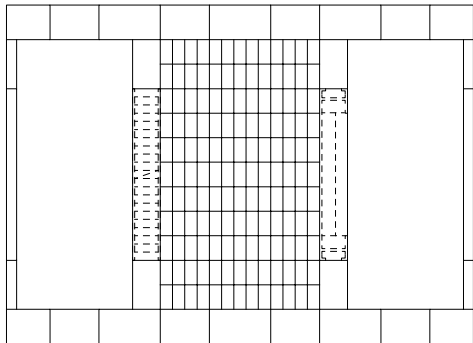
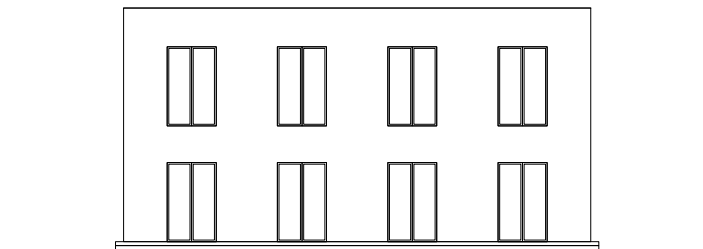


1996

1. Haus, Köln, Germany; Oswald Mathias Ungers

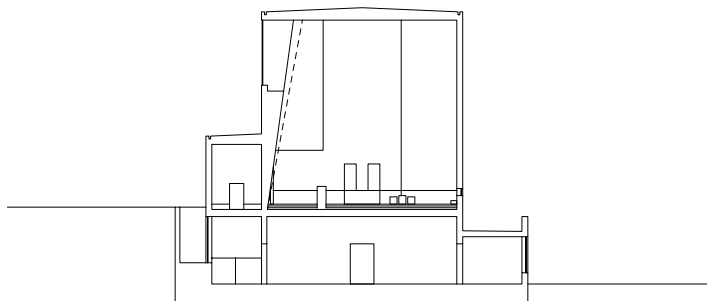
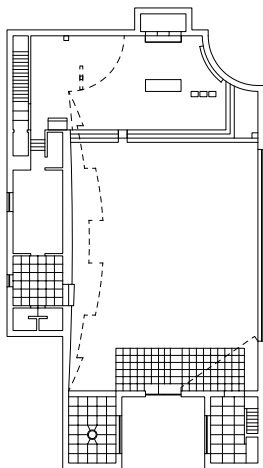
A house which exists as a distillation of everything domestic. The architect has purified the experience of the room: each one is a distinct entity with definite limits. To experience beyond the room one must engage physically with two mechanisms. To inhabit this house requires very deliberate thought. The dimension of the door is used as a generator for the whole geometric system. Poché is situated between inside and outside and between the rooms themselves, and in which is suppressed all the lesser elements. The façade is pure, with 8 equally sized windows, the horizontal and vertical distances between them consistent. In its essence it is very close to Mies van der Rohe, but also draws on the central European Villas of Loos and Wittgenstein. This is a very beautiful work full of intellect, order and control. One can appreciate the architect's endeavour - we sense not a single item could be added or taken away, nor a single wall moved, not even slightly. It is the work of a student of the highest order of architecture.

Rory Corr



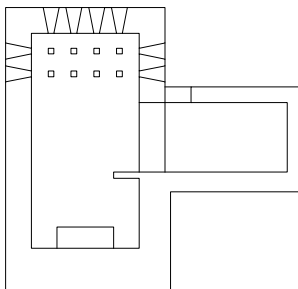
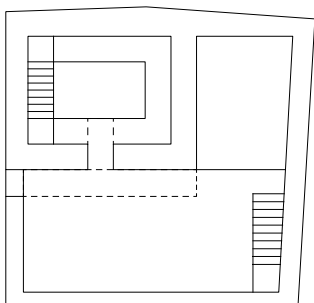
1996

2. Santa Maria Church, Marco de Canaveses, Portugal; Álvaro Siza Vieira



1996

3. Elsa Peretti Museum, Girona, Spain; Alberto Campo Baeza



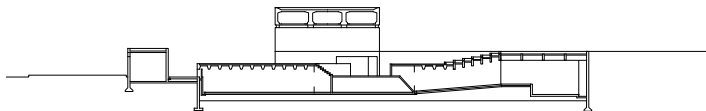
1995

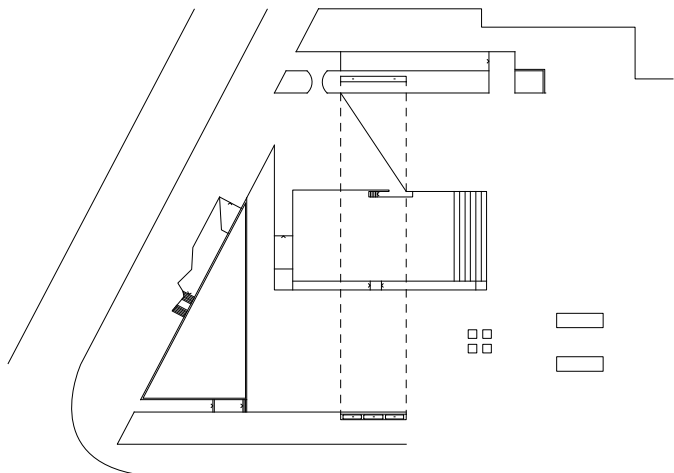
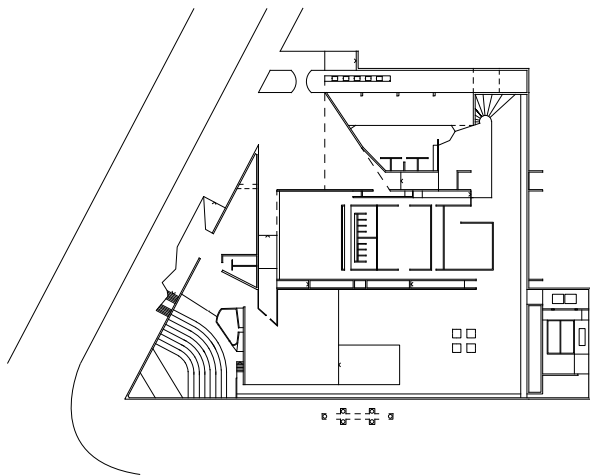
1. Brazilian Museum of Sculpture, Sao Paulo, Brazil; Paulo Mendes da Rocha

The functional programme of the building is organized almost entirely underground so as to reorganize the topography of the site and to create walk-able horizontal planes at different levels: an open air theatre and gardens. A concrete beam spanning 60 meters draws a shadow orthogonal to the platforms, covering the stage and the entrance. The building has no fixed façade, but a public space putting in relationship the art collection with the city around it.

The positive, encouraging effect that good architecture always has on us is something that is included in the form itself, but that belongs more than to the form itself, to the relationships that the form establishes through its presence. Giorgio Grassi

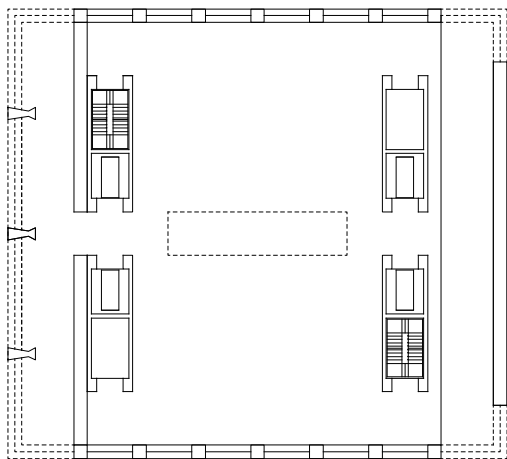
Guido Porta





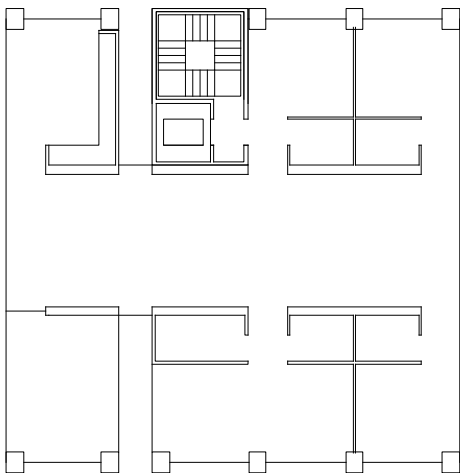
1995

2. Main Postal Office, Locarno, Switzerland; Livio Vacchini



1995

3. Casa Aurora, Lugano, Switzerland; Livio Vacchini



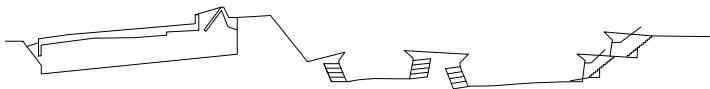
1994

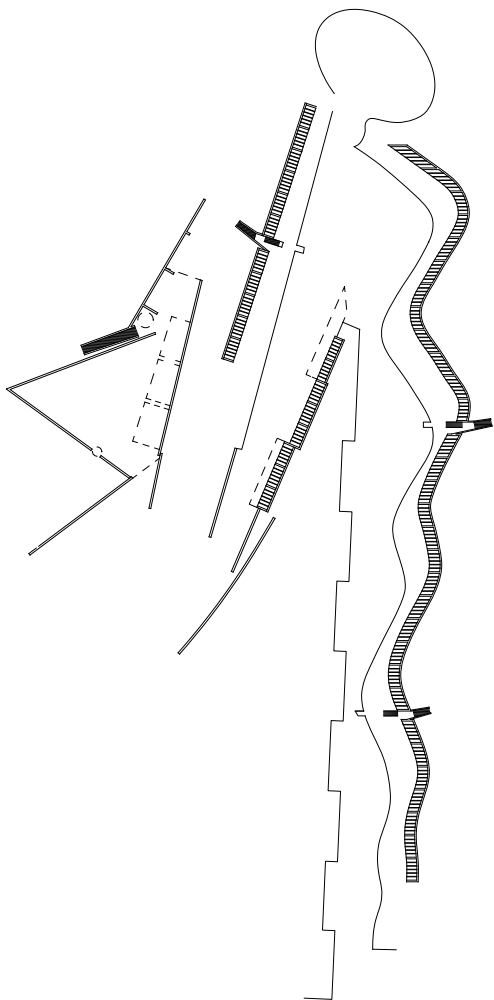
1. Igalada Cemetery, Barcelona, Spain; Enric Miralles & Carme Pinós

Two concrete walls lead people to an inclined square. From here a sloping street, flanked by tombs, leads to another space with the geometry of an oval in plan. Another, almost horizontal path leads to a meditation room and a staircase continues down to the oval. Under the last few steps of the staircase there is an empty space: the final step floating above the ground.

This oval space is the culmination of the sequence. With its natural stone walls reinforced with exposed, rusted steel, it forms a space of rough emotion.

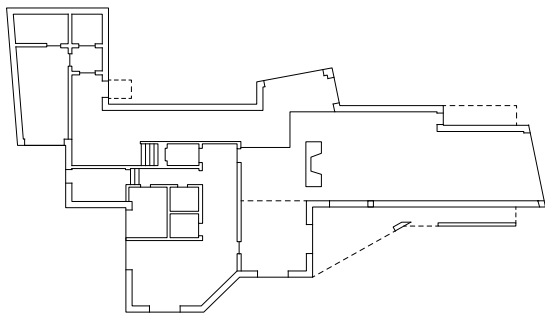
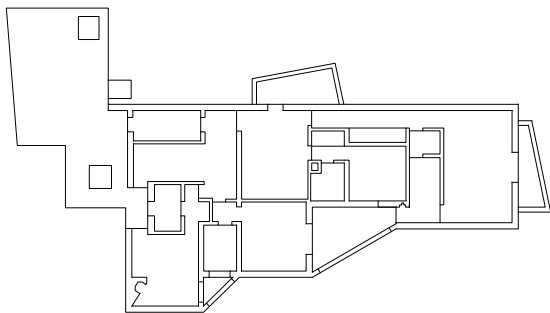
Yuda Zheng





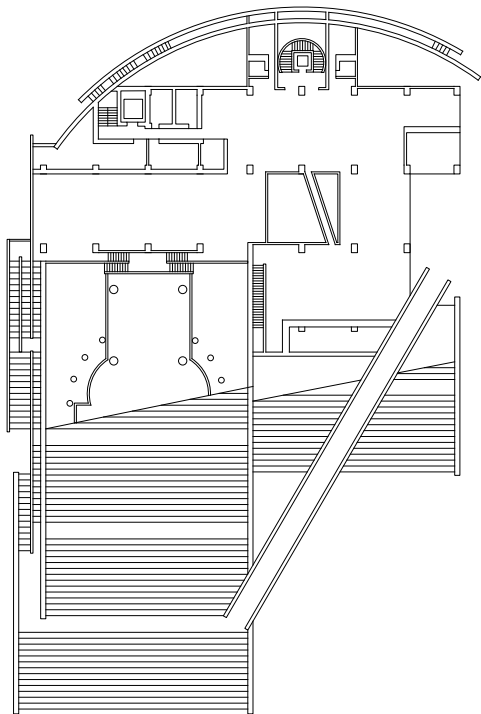
1994

2. Casa Vieira de Castro, Vila Nova de Famalicão, Portugal; Álvaro Siza Vieira



1994

3. Osaka Prefectural Chikatsu Asuka Museum, Osaka, Japan; Tadao Ando



1993

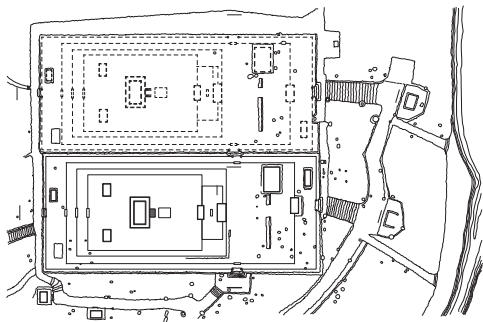
1. Inner Shrine of Ise (61st), Ise, Japan; Unknown

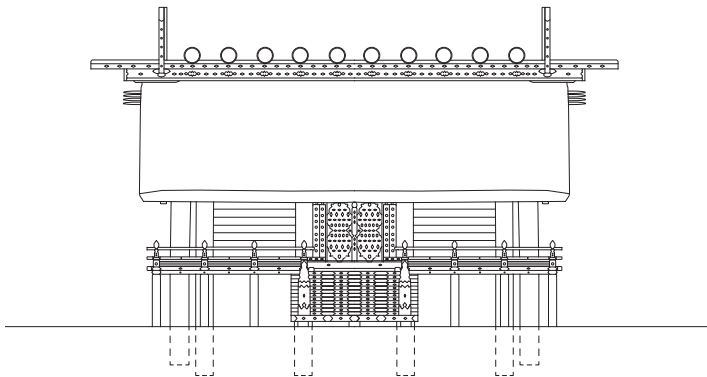
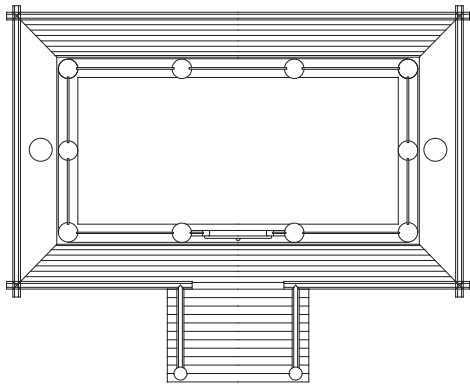
This building is a unique system that has been continued since late in the 7th century AD. It is called Shikinen Sengu. The main building of Inner Shrine, the sanctuary for kami of Shinto, is reconstructed every twenty years. A physically new building, exactly the same form, is located next to the old building.

The forest around is cultivated to exclusively supply all the timber for the reconstruction of the sanctuaries since the time of the Shikinen Sengu. Once the old shrine is recycled or removed to another place, the new one, as an idea (or an ideal), is now the original.

This continuous cycle is a keeper of not only the most ancient and pure style of religious architecture, but also of thought. In this sense Ise Shrine is an important building of which we in today's world can be deeply proud.

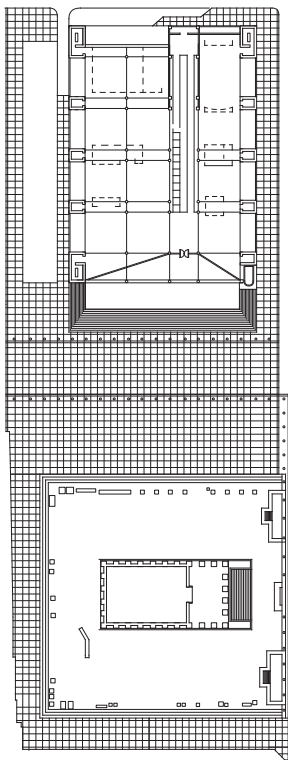
Shimpei Kasai





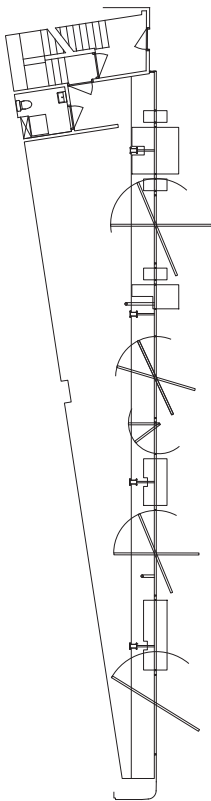
1993

2. Carré d'Art, Nîmes, France; Norman Foster



1993

3. Storefront for Art and Architecture, New York, USA; Steven Holl



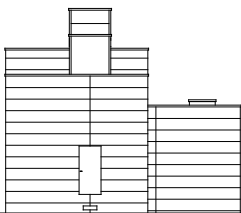
1. La Congiunta, Giornico, Switzerland; Peter Märkli

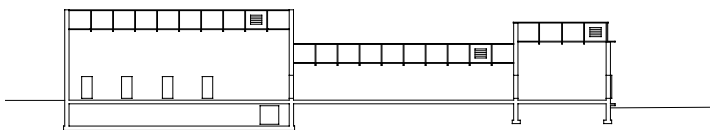
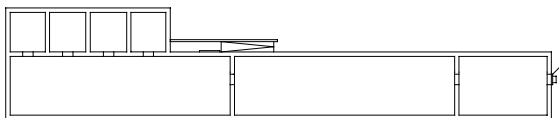
This building is composed of three main rooms of the same width. The entrance room is shorter, the next two: identical in plan, with different heights. Attached to the last room are four identical smaller spaces with the character of cells.

The construction is extremely pure – rough but precise. All the walls are reinforced concrete without any insulation, the roof structure consists of exposed steel beams. The pattern of the joints of the framework is worked differently in each space and gives the building the appearance of a genuine, monolithic sculpture standing in this rough landscape.

The building is a precisely composed sculpture wherein all the parts seem to refer to a superior order.

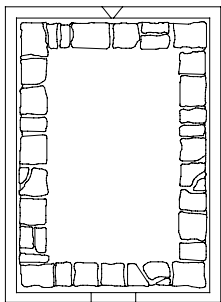
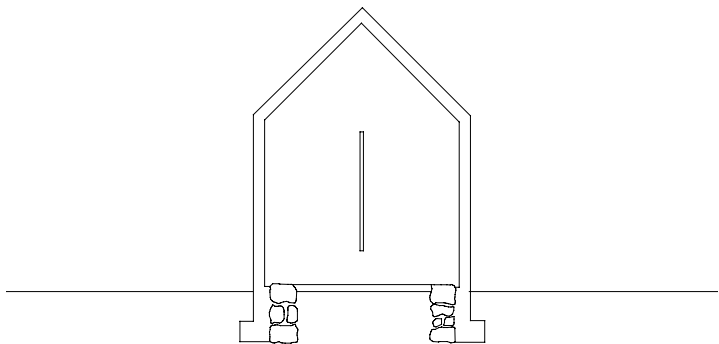
Marco Vargas





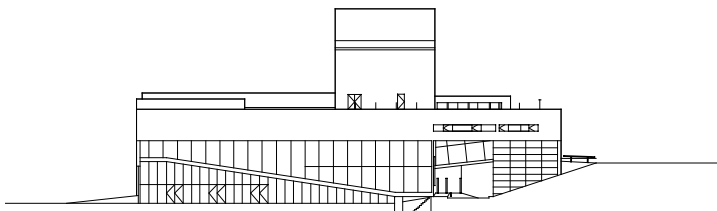
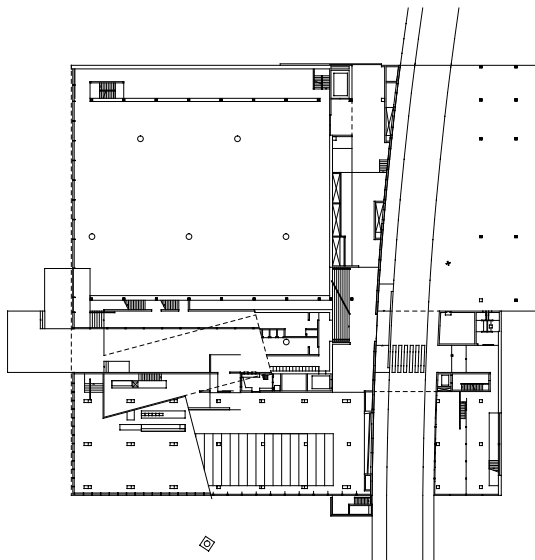
1992

2. Oberrealta Chapel, Oberrealta, Switzerland; Christian Kerez and Rudolf Fontana



1992

3. Kunsthall, Rotterdam, The Netherlands; OMA











This documentation is the result of a workshop under the direction of Raphael Zuber at the P O R T O A C A D E M Y 2 0 1 3 , 20.07.2013 – 27.07.2013, Porto, Portugal.

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