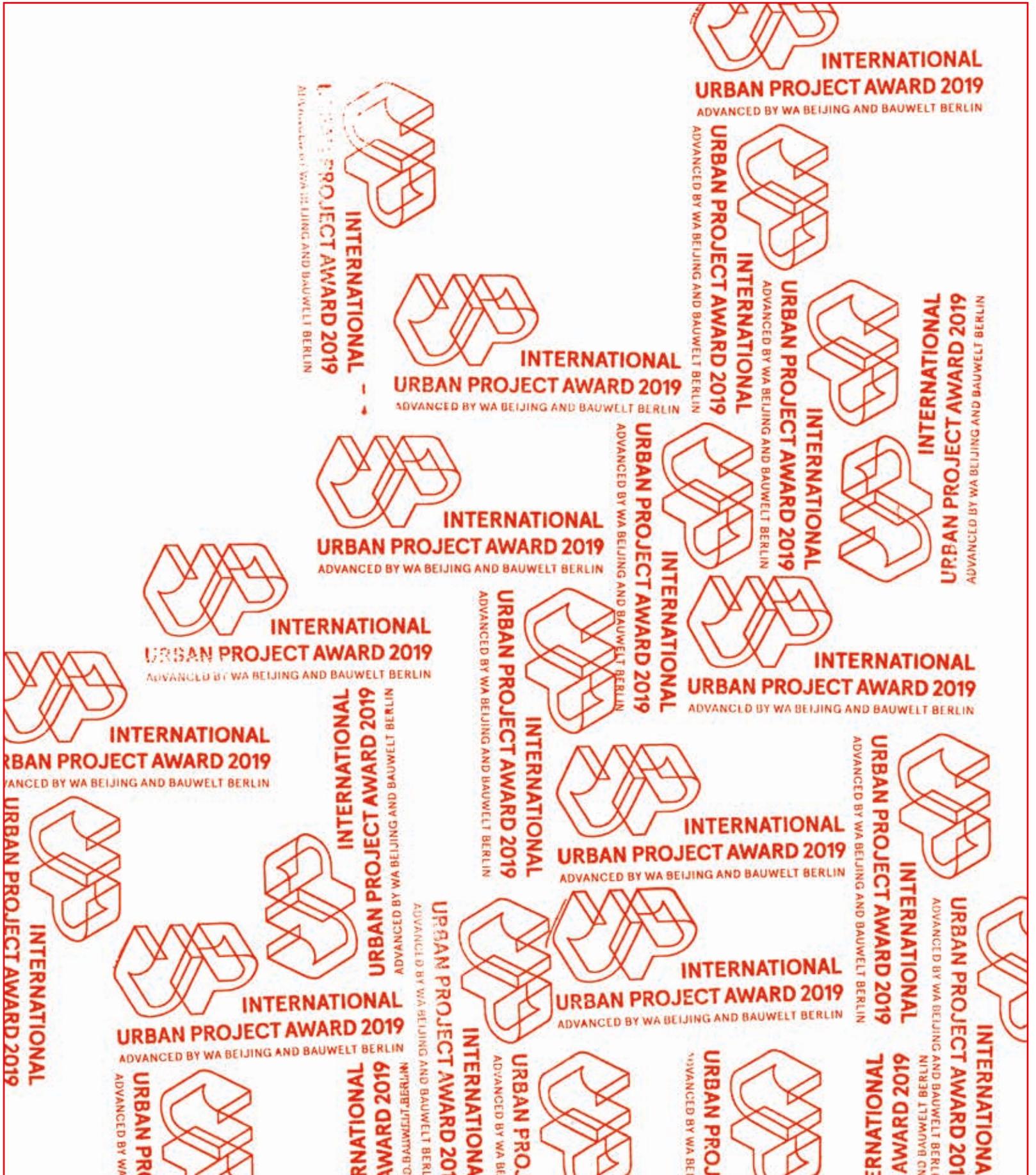


Bauwelt Einblick





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Bauwelt Einblick

is a format of Bauwelt that appears 4 times a year in loose succession. This selection of topics and partners is carried out by the Corporate Publishing Editorial Office of Bauwelt. The issue „IUPA - International Urban Project Award“ is part of Bauwelt 1.2020 on 10 January 2020.

International Ventures

Editorial **Christiane Fath**

The International Urban Project Award (IUPA), which was recently presented for the first time by WA World Architecture Magazine and Bauwelt, attracted a fantastic response including some brilliant submissions from around the world. The prize is awarded in recognition of buildings constructed in the past five years that serve to enhance the evolution of architecture and urban planning in an international context.

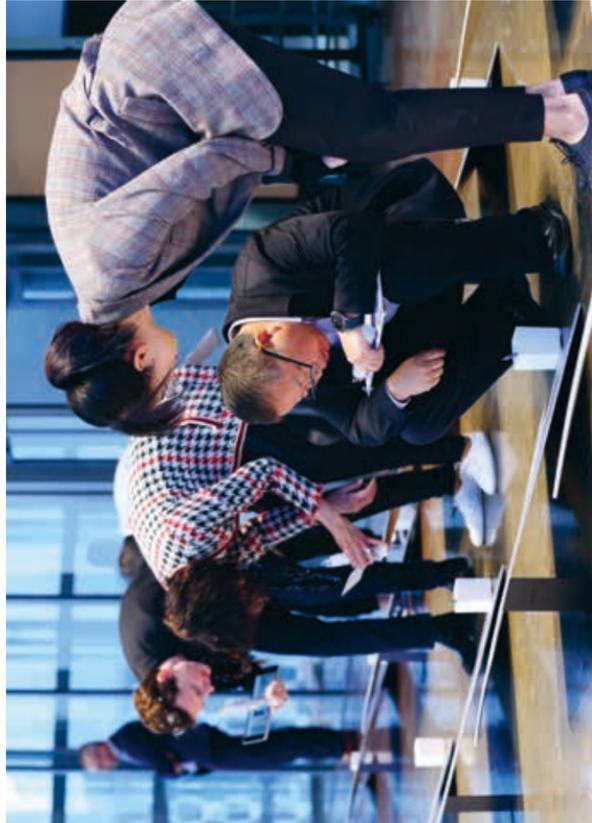
Together with the Chinese architecture magazine WA, we approached a select group of global influencers from the architecture world to ask for their recommendations. The nominees were then invited to submit the details of their projects to us. We accepted over 40 submissions in total, just over half of which you can find here along with a few photos and some indoor and outdoor context to give you an overview of the consistently high quality of the works.

The focus is on global urban development, whose success, sustainability, densification and new mobility led to an urban model from which the entire population benefits. The award aims to engage the debate on the values of architecture stimulating the urban context in an exemplary way all over the world. The main criterion for the selected projects is that they are truly outstanding for the further development of architecture and urban design in an international discourse.

The digital era calls for new solutions to promote an overarching sense of harmony within urban spaces. How can architecture communicate, provide impetus, and also serve as a nucleus? Three awards were presented by the seven members of the international panel: “The jury believed unanimously that both ‘The Shed’ in New York from Diller Scofidio + Renfro, lead architect, and Rockwell Group, collaborating architect, USA and ‘Nantou’ from Urbanus Architecture from Shenzhen, China are outstanding design experimentations, fitting into their respective social and urban context. Oodi, the library in Helsinki from the Finnish architects from ALA, however, pertains to the original intention of the IUPA: a common public facility at a common scale, built in a generic urban context – but with design excellence that brings new meanings to daily public life.”

We would like to congratulate all prizewinners and thank all participants for their submissions. We would also like to thank our partners and think-tank colleagues from the IUPA, the *Messe München* trade fair, and *Jung* for their openness, enthusiasm, and commitment. In the words of Li Zhang, editor in chief of WA, it is “a very good opportunity to learn from masters”.

The jury session and



Jury Session / 7 October 2019 in Beijing

Text **Therese Mausbach**
Photos **WA, Lu Jingwen, Boris Schade-Bünsow**

7 October 2019, Beijing. The jury were wandering through the Tsinghua University's architecture department, discussing the 45 carefully arranged submissions on the basement's floor. Each of them had eight crayons in different colours that the single members could set next to their favourite projects. Before the jury meeting took place, the choices had already been narrowed down: WA and Bauwelt asked renowned architectural experts to nominate a range of works, which outline extraordinary values for new urban spaces all over the world. It was a diverse selection during the decision process in Beijing; all of the presented architectures have a particularly high standard according to the required criteria. However, what is it the jury is searching for?

The chairwoman Kristin Feireiss believes that the worthy winner of the IUPA should fit into the urban context in order to make its surroundings more lively especially for people from all generations. The other six international committee members agreed completely, when they decided to pick Feireiss for president. Her proper expertise as the director of the Berlin settled architectural forum AEDES as well as her long-standing experience as a jury member of the Pritzker Architecture Prize is very enriching for the newly developed award.

Nevertheless, every jury member has a precise idea of what kind of architecture should be honoured: "As an international award, it covers a wide scope, including many countries, both developed and developing. Although there are various types of projects, they have one thing in common: they all pay attention to the sociality of the whole cities. Including some projects of old city reconstruction and urban renewals, all of which are quite exemplary", says Cao Jiaming, vice president of the Chinese Architectural Society and president of the Architectural Society of Shanghai.

The nominees come from Europe, Africa, the USA, the UK and the Asia-Pacific region. Despite the large number of submissions, the jury came to a common decision following seven hours of continuous discussion. "It was productive and enlightening being together", remembers Boris Schade-Bünsow who initiated the IUPA in collaboration with Li Zhang, the editor-in-chief of the Chinese magazine *World Architecture*. For Li, "all

award-winning projects have played an important role in 'human relations' and exert great inspiration on other projects."

The jury was rounded out by Binke Lenhardt as CEO and founder of the Beijing-based architectural office *crossboundaries*, along with Italian architect Michele Bonino and the General Secretary of the Architectural Society of China, Li Cundong. And when the evening came, the final decision was made.

Two special prizes of equal merit were awarded to the pioneering developments of Nantou's *Old Town Preservation and Regeneration Centre* in Shenzhen created by *Urbanus* and New York's new museum called *The Shed* designed by *Diller Scofidio + Renfro*. However, the jury's ultimate favourite was the urban project in Finland's capital city of Helsinki. The new Central Library, also known as *Oodi*, by *ALA Architects* was crowned number one. After all, the most important consideration is that the building offers *Bildung für alle* [education for all].

One month later on **5 November 2019**, the prize-winners and presenters came together at *BAU China* in Shanghai. Despite the *Bauwelt Congress* being bigger than ever, spaces were filled in no time as the IUPA award ceremony marked the opening of Asia's largest construction fair.

The event offered the opportunity not only for the international audience to marvel at the nominated projects, but also for the invited guests from the *Messe München* trade fair to chat to the architecture specialists in an inspiring environment. While there may have been different sources of inspiration emanating from the new urban architectural trends and their "masters", one thing everyone agreed on was that the first successful IUPA event should definitely be repeated in 2020.

the award ceremony



Award Ceremony / 5 November 2019 in Shanghai / Elix Wu Skyler from Diller Scofidio, New York
Cao Jiaming, left - „Bierkönigin“ Bavaria, right



Opening speech / Li Xiaojiang, China Academy Urban Planning and Design Association, Beijing

品质生活:

International Board of the Jury

Dr. h.c. Kristin Feireiss

is director of AEDES and contributes jury experience as a former jury member of the Pritzker Architecture Prize as well as the Architecture Biennale in Venice. Her work as a curator, writer and editor culminated in her position as co-founder of AEDES, the first private architecture gallery in Europe.

Professor Michele Bonino

is an architect, curator and author. He shares his profound knowledge as professor of Architecture and Urban Design at Politecnico di Torino, Barcelona and at Tsinghua University, Beijing. Besides his participation in the Biennale and other high-ranking international competitions, Bonino creates exhibitions on contemporary architecture and the city. He contributes to the Chinese magazine World Architecture, editing a column about urban regeneration.

Cao Jiaming

is internationally known as vice president of the Architectural Society of China (ASC) and president of the Architectural Society of Shanghai China (ASSC), an organisation that connects academic groups with enterprises and the municipality of Shanghai in the field of architecture and urban development.

Binke Lenhardt

member of the association of German Architects and managing director and co-founder of Crossboundaries in Beijing and Frankfurt, holds a diploma degree in Architecture from the University of Applied Sciences, Dortmund and a master's degree in Architecture from Pratt Institute, New York. She regularly teaches architectural design at the Central Academy of Fine Arts (CAFA) and recently also at Tsinghua University, both in Beijing.

Li Cundong

holds the respected position of general secretary of the Architectural Society of China (ASC). Founded in 1953, the ASC is an independent institution registered by the Ministry of Civil Affairs that fosters architectural education and academic activities throughout the country.

Boris Schade-Bünsow

has been editor-in-chief of *Bauwelt* since 2011. The German architectural and urban design journal is published every two weeks, reporting in a politically independent, critical, demanding and unbiased manner about contemporary architecture in Europe and around the world.

Professor Li Brian Zhang

is the editor-in-chief of the Chinese WA magazine, the largest architectural magazine in China. It is bilingual, published monthly and distributed worldwide. WA was founded in October 1980 and is directed by Tsinghua University, where Zhang Li is associate dean at the Architectural Design and Research Institute. After founding the architectural office *TeamMinus*, he now leads the design practice Atelier in Beijing.

Shortlist

M9 Museum District

Sauerbruch Hutton
Venice Mestre, Italy, EUROPE

Lake Kaban

Turenscape / MAP Architects
Kazan, Tatarstan, Russia, ASIA

Zaryadye Park

Diller Scofidio + Renfro
Moscow, Russia, ASIA

Mixed-use Community Housing - Drivelines Studios

LOT-EK
Johannesburg, South Africa, AFRICA

Taoxichuan Porcelain District

Zhang Jie & TONGHENG Urban Design
Jingdezhen, China, ASIA

Alnatura

Haascookzemmrich STUDIO2050
Darmstadt, Germany, EUROPE

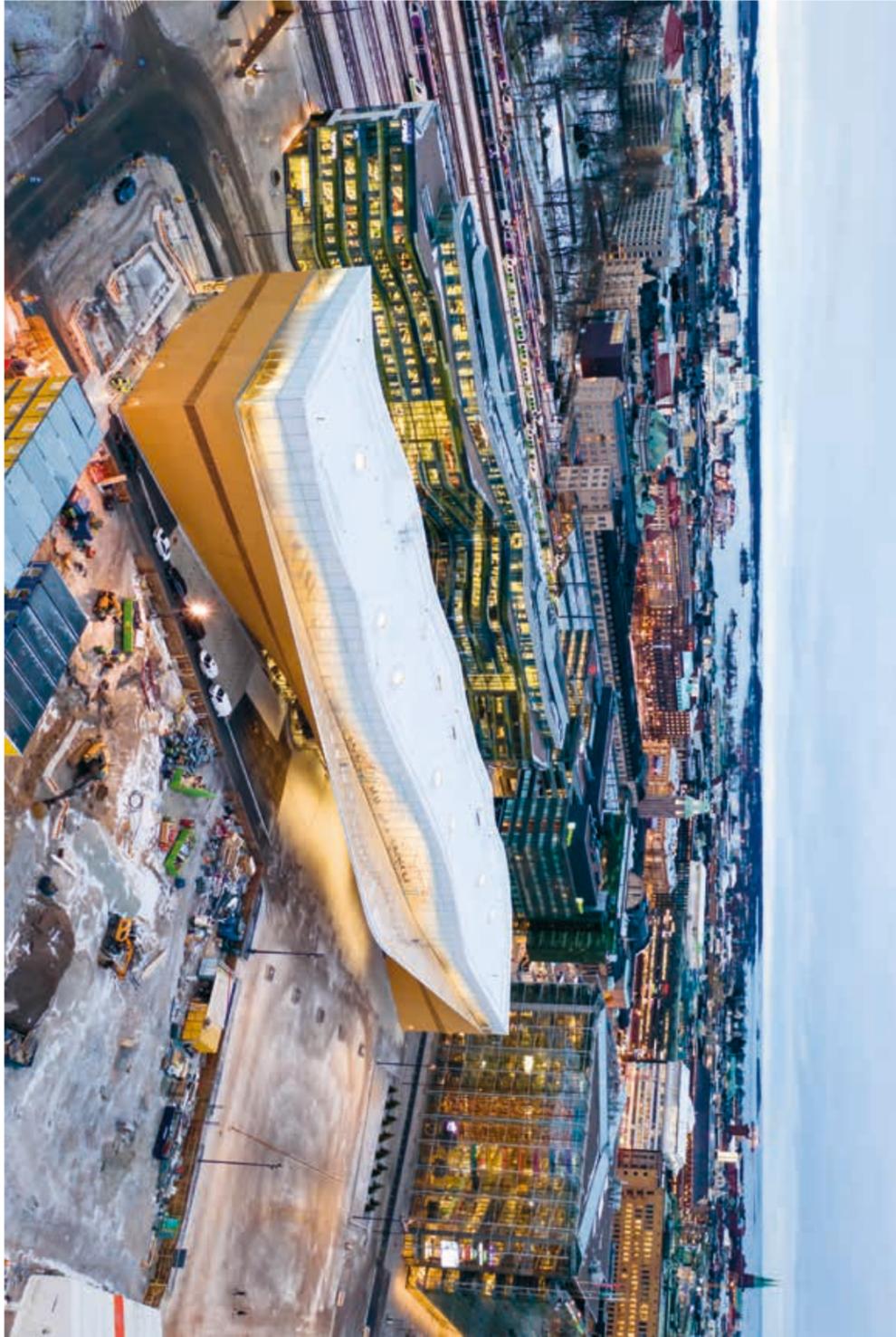
Massana School of Art and Design

Estudio Carme Pinós
Barcelona, Spain, EUROPE

Sol Plaatje University

Savage + Dodd Architects
Kimberley, South Africa, AFRICA

First prize



Oodi Library Helsinki



Oodi is an inspiring and highly functional addition to the urban life of Helsinki and more specifically, the Töölönlahti area. The newly completed library building in the city centre, neighbouring the Parliament House, Kiasma Museum of Contemporary Art, Helsinki Music Centre, the Sanoma House and the Central Railway Station, consists almost entirely of public space and offers a wide selection of services. It is the new central point for Helsinki's impressive public library network. The design of Oodi divides the functions of the library into three distinct levels: an active ground floor, a peaceful upper floor and an enclosed in-between volume containing the more specific functions. This concept has been developed into an arching form that invites people to utilise the spaces and services underneath, inside and on top of the innovative bridge-like structure.

Oodi opens directly to the surrounding cityscape. The Kansalaistori square seamlessly continues under the entrance canopy and into the building with the wooden front facade arching over the ground floor. The resulting column-free lobby space is suitable for all kinds of events. The middle floor consists of flexible rooms, nooks and corners inhabiting the spaces between the trusses of the bridge structure. These enclosed spaces are designed to accommodate group working areas, recording studios, editing rooms and the urban workshop. On the top floor the best features of a traditional library meet the most recent technologies. The open space is topped with a cloud-like undulating ceiling. The serene atmosphere invites visitors to read, learn and relax. The top floor also offers unobstructed panoramic views of the city center through the floor-to-ceiling windows and from the large public terrace on top of the canopy. The administration and logistics spaces are kept to a minimum on the public floors to maximise the accessible nature of the library.

Project Helsinki Central Library "Oodi"
Architects ALA Architects
Site area 4,792 sq m
City Helsinki
Budget €98,000,000
Project 2012–2013
Construction 2015–2018
Client City of Helsinki
Photos Tuomas Uusheimo

Special prize



S

The Shed



The Shed is dedicated to commissioning, producing and presenting original works of art, across all disciplines, for all audiences. The Shed's home – The Bloomberg Building – is designed to physically transform to support artists' most ambitious ideas. Its eight-level base building includes two levels of gallery space, a versatile theatre, a rehearsal space, a creative lab and a skylit event space. A telescoping outer shell can deploy from its position over the base building and glide along rails onto an adjoining plaza to double the building's footprint for large-scale performances, installations and events. When deployed, the shell creates a 1,600 sq m, light-, sound- and temperature-controlled space, named The McCourt, that can serve a variety of uses. The shell's entire ceiling operates as an occupiable theatrical deck with rigging and structural capacity throughout. Large operable doors on its north and east sides allow The McCourt to function as an open-air pavilion. When the shell is nested over the base building, the plaza will be open public space that can also be used for outdoor programming; the eastern facade can serve as a backdrop for projection with lighting and sound support. The Shed's movable shell is made of an exposed steel diagrid frame, clad in translucent cushions of a strong and lightweight Teflon-based polymer (ETFE). This material has the thermal properties of insulating glass at a fraction of the weight. The Shed has an energy-conscious design: the combination of a radiant heating system within the plaza construction and a variable forced air heating and cooling system serving the occupied portions of the shell for maximum efficiency. Based on gantry cranes commonly found in shipping ports and railway systems, the kinetic system comprises a sled drive on top of the base building and bogie wheels guided along a pair of 83-metre-long rails on Level 2. The movable shell rests on six large bogie wheel assemblies made of hardened forged steel. The weight of the shell is spread across the bogies, each of which carry more than one million pounds on the surface area approximately the size of a pair of human hands. The sled drive, on the roof of the base building, is a rack-and-pinion system with twelve 15-horsepower motors, for a total of 180 horsepower. For comparison, a Toyota Prius reaches 134 horsepower. The deployment of the shell takes five minutes at a peak speed of a 1/4 mile per hour.

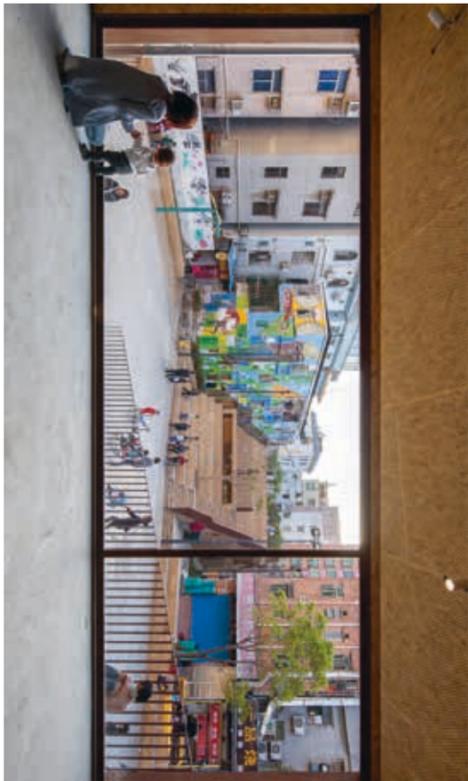
Project	The Shed
Architects	Diller Scofidio + Renfro, Rockwell Group
Site area	1,950 sq m
City	New York
Budget	€365,000,000
Project	2008–2019
Construction	2015–2019
Client	The Shed
Photos	Iwan Baan

Special prize



S

Manitou Old Town Preservation and Regeneration



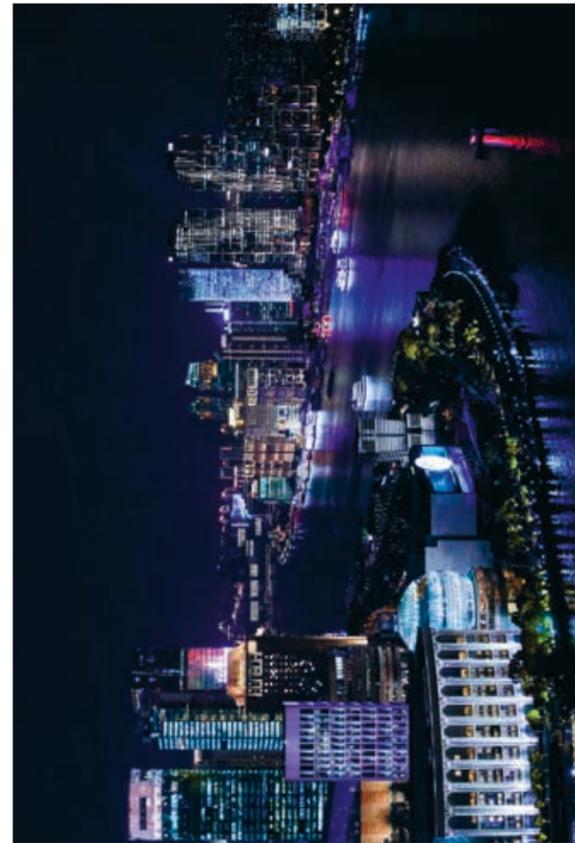
The Nantou Old Town in the city center of Shenzhen, China was founded as a city over 1,700 years ago starting from the Jin Dynasty. In the past century, the ancient town has gradually vanished, while the village was constantly expanding. The exacerbation of urbanisation in Shenzhen has resulted in an intertwined layering with a complex pattern of the historical town embedded in the urban village, which is again encircled by the city – “village in city, city in village”. At the beginning of 2016, the design and research team of Urbanus started to be involved in the Nantou Preservation and Regeneration Project and concluded that only by respecting the authenticity of the history and cherishing the cultural layers and historical traces of each period of time can we shape a timeless dynamic urban community rooted in local history and culture. We see today’s Nantou not as an old historic town in the traditional sense, but as a historical heritage town, which carries on the history and culture of nearly two thousand years, and which preserves the spatial, social and cultural heritage of Shenzhen across every historical period. It is the only precious sample of Shenzhen’s urban culture that displays both the Millennium culture heritage alongside all the optical spectral juxtaposition of China’s rapid urbanisation over the last three decades. Based on the preliminary study on Nantou, Urbanus proposed a development model of promoting the rejuvenation of the ancient city with the guidance of the intervention, promoting the revival of the ancient city with cultural activities with the gradual activation from point to surface. Later on, after sufficient field investigation, urban design and research work in the early stage, we came up with the idea to propose Nantou as the main venue of the 2017 UABB in the biennale venue selection process. The theme of the 2017 UABB was “Cities, Grow in Difference”. Further field surveys and research into Nantou’s historical documents helped us to find a narrative line on which spatial renovation and the exhibition implementation could highly coincide. Following the urban design strategy of preservation and regeneration while locating exhibition spaces for UABB, we sought to reconstruct a public open space system, which is very rare in Nantou. Serving as an exhibition route, this system consists of both architectural spaces and outdoor venues in the spot distribution. The exhibition venues are in five zones from north to south and extending out toward east and west: A. Factory Zone, B. Cross Road Zone, C. Southern Gate Zone, D. Historic Buildings Zone and E. Chunjing Street Zone. The whole exhibition spatial narrative is formed with “Introduction, Elucidation, Transition, Conclusion, Agglomeration, Openness and Seclusion”, seven interlocking themes, like the opening, developing, changing and concluding with rising and falling climax structure of Chinese literature or drama. The urban intervention of this UABB is highly consistent with the old town regeneration plan, making a smooth transition from one to the other. During the renovation of the main venue, the design team selected a great variety of spaces and tailored to, including factory buildings in village embedded in city, streets, squares, residential buildings, historical buildings and parks. We hope through renovation for exhibition spaces and architecture, art with organised events interventions, to bring an alternative experimental opportunity for the regeneration of Nantou Old Town and the renovation of villages in urban in general. Intervening the current urban renewal process in the way of “urban organized exhibition”, is a long-term strategy for the incremental improvement of urban spaces and the quality of urban life.

Project Nantou Old Town Preservation and Regeneration
Architects Urbanus
Site area 38,150 sq m
City Shenzhen
Budget €9,000,000
Project 2016
Construction 2017
Client Nanshan District Government, Shenzhen
Photos Urbanus, Zhang Chao

Nantou Old Town Preservation and Regeneration

Urbanus

Interview with JUNG.



Let's talk at the Cocktail Reception from Bauwelt. Boris Schade-Bünsow, Bauwelt and Deniz Turgut, Jung at the roof top bar YUE: A breathtaking glance over Shanghai Pudong

Text **Therese Mausbach**
 Photos **NIU Qun**

Deniz Turgut, did you know that we are nearly the same age? Bauwelt came to life in 1910 with JUNG coming shortly after in 1912.

Of course I'm aware of that. This is one reason why we have been in close contact with Bauwelt for decades now! We do not only share a long tradition, but also our common vision that really keeps us on the same page.

Much has changed since the first invention in the form of the pull switch with eight-part switchover, which is why your company also upholds the principle of 'innovation with tradition'. But what does the future hold for how electricity will be controlled within a room?

As early as 1912, back when Albrecht Jung founded his company in a rented greenhouse, he was keen to develop high-quality products that were well designed and set technical standards. When he came up with the patented pull switch with 1/8 rotation, he finally laid the foundations that JUNG still lives and breathes to this day. This was followed by milestones such as the LS 990 switch in 1968, which is now considered a design classic, innovative building technology with a vision of the future and a whole host of national and international events, sponsorships and cooperations. All of this combines to support the JUNG mantra of 'innovation with tradition'. But that's enough of delving into the past; let's look ahead now and come back to your question. When I look to the future, I see simple applications that are not only sustainable but also capable of being adapted to suit people's individual needs. Solutions that respond to modern life and that can be spontaneously changed, as well as systems that communicate seamlessly with each other. For us here at JUNG, this always goes hand in hand with clear and unfussy design.

As far as new visions for the future go, the Futurium project must have been particularly appealing. To what extent were you able to incorporate your innovations as part of your cooperation with Richter Musikowski?

The Futurium functions as a place of interdisciplinary dialogue between the realms of science, business and politics. At its heart lie people, nature and technology with an eye cast firmly on tomorrow. To be involved in a project like this was something truly special for JUNG, but it was not without its challenges.

The JUNG LS990 design classic coupled with a coordinated KNX system sets pioneering accents in one of the most state-of-the-art, 'thinking' buildings in Germany. Of course it makes us

proud that we were not only able to live up to the high expectations surrounding the building and its solutions, but we have actually been able to maximise them to their full potential. That brings us on to the subject of BIM, which everybody seems to be talking about right now. People are starting to see digital construction as a great opportunity to make construction processes more transparent, more flexible and ultimately more efficient in terms of both time and money – and here at JUNG we are no different. The Futurium is a successful example of exactly that. The digital construction process was successfully supported on this project by BAM Germany along with the installation company and architects.

Whether it's here at the BAU Congress in China, at your series of events for the international Architecture Talks, or as a partner of the BDA – why does JUNG play such an active role in the architectural scene?

In the tradition of our company history, we at JUNG are committed to providing simple applications and well-designed products with a high level of functionality. It is only by taking part in a conscious exchange with different trades that we expect to be able to succeed in this. After all, building culture is something that concerns us all and only together can we take our living spaces into a future worth living. The way we see it at JUNG, it is essential to enjoy a fruitful cooperation with others – architects and planners included – and it all starts with the training. It is with this in mind that we launched initiatives such as the JUNG Architecture Talks back in 2005. For almost 15 years now, we have invited people to join us in cities like Frankfurt, Vienna, Luxembourg, Singapore and Seoul to participate in the dialogue surrounding the latest topics affecting the world of architecture. This worldwide series of events welcomes the participation of members of established offices and young, unconventional thinkers alike.

JUNG's presence at architectural and design events such as Milan Design Week, the Biennale Architettura in Venice, Formgiving in Copenhagen and BAU in China allows us to not only showcase our products and solutions to the wider public, but also ensure we are always at the heart of the action.

What architectural features does a high-quality switch need to include?

Minimalism, functionality and quality. By way of example, our LS990 is the true epitome of flat switches. It has been incredibly popular for 50 years now thanks to its timeless elegance. JUNG offers this switch series in a whole host of different colours and materials, making it suitable for use in over 200 different applications – from

multimedia socket connections and door intercoms right through to international systems. The models are available with one to five frames and can be mounted both vertically and horizontally. LS ZERO is the contemporary interpretation of the classic JUNG LS 990. One of the exciting things about it is that the LS ZERO is designed to be flush-mounted. In fact, it is thanks to this consistent flush-mounted integration into walls, ceilings and furniture fixtures that this solution allows JUNG to offer a minimalistic and uncompromising interior design concept. By offering the LS 990 in Les Couleurs® Le Corbusier colours, JUNG is the only switch manufacturer worldwide to offer a unique range of colourful architectural designs. Of course, it goes without saying that the colours are designed to complement each other perfectly so that they can be combined at will.

The architecture firm Haascookzemrlich studio2050 was nominated for the IUPA after its work on the sustainable and material-efficient Alnatura Campus. The electrical systems for the project were supplied by JUNG. How do you ensure your products and processes are the best they can be from an environmentally friendly perspective?

JUNG is a traditional family business, with Harald Jung at the helm in what is now the company's third generation. Looking ahead to future generations, JUNG is keen to pursue a comprehensive concept for sustainable and energy-efficient production processes. The way we see it, protecting the environment and resources is all a matter of attitude. Incidentally, JUNG is also a member of the German Sustainable Building Council (DGNB).

We are proud to say that JUNG products are made in Germany. They are manufactured at our two locations in Schalksmühle and Lünen using state-of-the-art machinery and direct channels. JUNG has established firm roots within the region and has been a stable employer for many decades. Not only this, but customers around the world are now relying on our consistently high quality. We are also only too aware of how important it is for us to take responsibility for sustainable and energy-efficient production processes.

In spite of all the progress and innovation you have enjoyed over the years, the JUNG logo remains virtually unchanged from its original design. What is behind this clear and classic look?

On the one hand, the logo is the visual representation of the JUNG brand and reveals a lot about our philosophy of standing the test of time; on the other hand, it is 'simply' one of many parts of the puzzle that make up the overall JUNG picture.

Architecture Talks 2020

FUTURE "digital - modular - sustainable"
Weimar
4 February
POSITIONS "women in architecture"
Berlin
10 February
TINY HOUSES "tiny houses"
Düsseldorf
5 March
POSITIONS "young architects"
Munich
1 April
RESPONSIBILITY "architects for future"
Hamburg
4 June
HOSPITALITY "living + working 4.0"
Vienna
25 June
HOSPITALITY "living + working 4.0"
Freiburg
9 July
HOSPITALITY "living + working 4.0"
Frankfurt
3 September

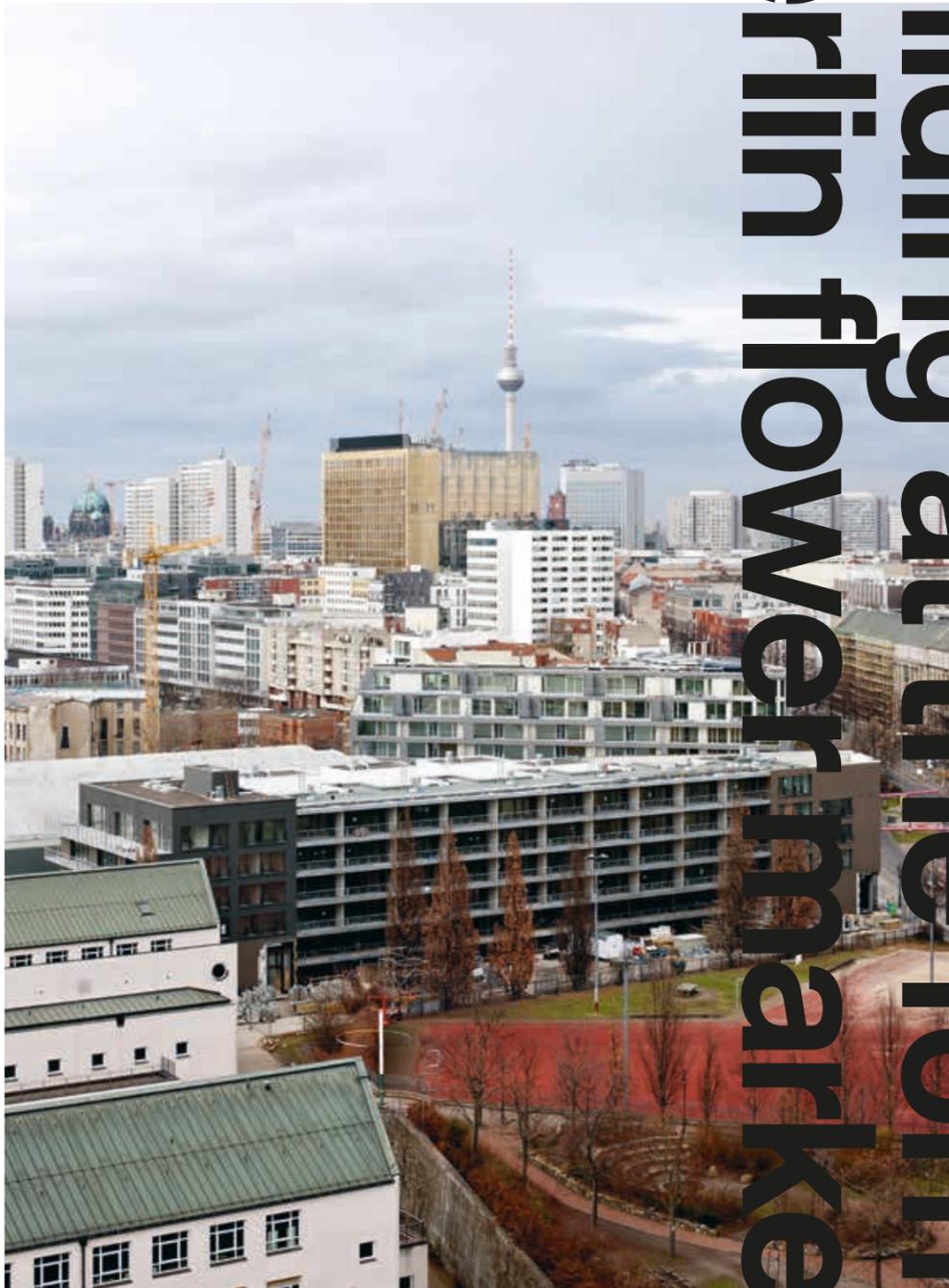


In addition to the Architecture Talks mentioned above, other international events will be taking place in the second half of the year in Warsaw, Rotterdam, Singapore, Seoul, Shanghai and various other cities. Further event details can be found online at www.jung.de/architekturgespraeche



Alnatura Campus

Residential and studio building at the former Berlin flower market



Alnatura Campus

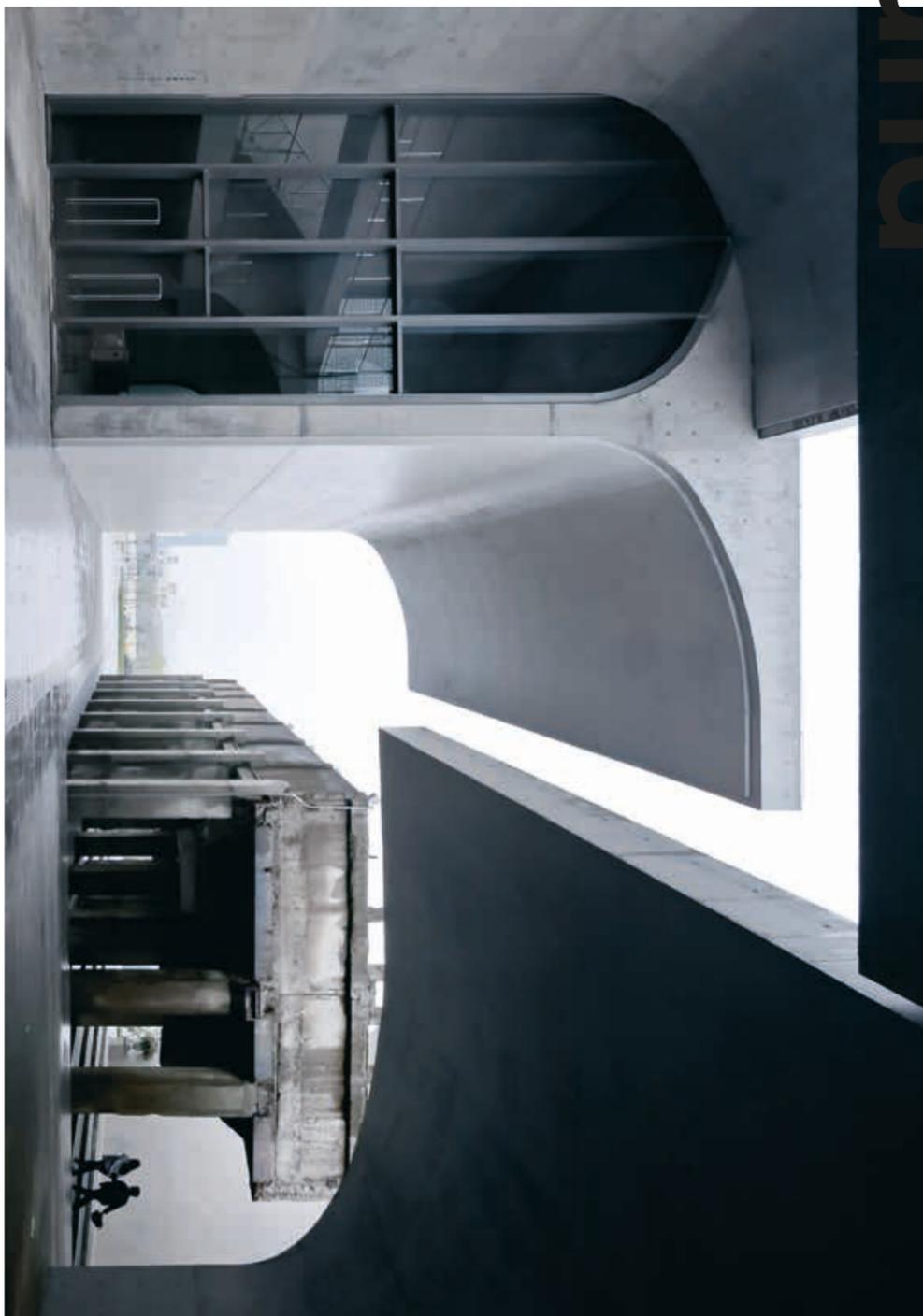
Haascookzemmrich STUDIO2050

Open, simple, sustainable and people-orientated describes the newly constructed building of Alnatura Arbeitswelt. Alnatura Arbeitswelt in the city of Darmstadt has reached an architectural milestone in terms of sustainability, material efficiency, openness and new ways of working in an office building. The building at Alnatura Campus, designed by haascookzemmrich STUDIO2050, offers special features such as the use of an innovative rammed-earth facade and it is the first worldwide instance of using geothermal wall heating. The building on the site of the former US Army Kelley Barracks hardly brings to mind a conventional office building and offers space for up to 500 employees on three floors with a floor area of approximately 10,000 sq m. From the very beginning a key design objective had been to achieve natural ventilation in the building throughout the year and to avoid resource and maintenance intensive air conditioning systems. The forest towards the west provided ideal conditions for this. Fresh air for the Alnatura Arbeitswelt is drawn into a subterranean channel by two air intake towers and distributed through the building. Thanks to the pre conditioned air supplied by the earth duct, the need for additional heating and cooling is reduced to a minimum. The design of the Alnatura Arbeitswelt explored many new design avenues. Not only did the planning team assess the energy that would be needed to operate the building, they critically reviewed all resources required for its construction, upkeep, and eventual demolition and removal without exception. This new holistic approach was regarded as exemplary and received funding from the German Federal Environmental Foundation (DBU) and the Technical University of Munich. Analysis of grey energy early on in the design process of the Alnatura Campus permitted the development of energy-efficient solutions for individual components. An innovative rammed earth facade with a geothermal wall heating system was developed together with Martin Rauch and Transsolar. Rammed-earth blocks were stacked along the northern and southern facades. Almost no grey energy is required for the production, processing and potentially also the removal of rammed-earth. Thanks to the durability of the material as well as the excellent properties of loam in terms of humidity regulation and thermal storage capacity, the building will preserve its value over a long period of time. As no algal or mossy growth occurs on the surface no cleaning or similar work needs to be performed on the facade. Inside the building, the porous surfaces help improve not only the indoor climate, but also the acoustic performance of the adjoining office area.



Project Alnatura Campus
Architects haascookzemmrich
Site area 55,000 sq m
City Darmstadt
Budget €24,300,000
Project 2015
Construction 2016–2019
Client Campus 360 GmbH
Photos Roland Halbe

Long Museum West Burned



Residential and studio building at the former Berlin flower market

ifau, Heide & von Beckerath

The former central flower market is situated in the historic Südliche Friedrichstadt in Berlin's Kreuzberg district. The actual market hall is used by the Academy of the Jewish Museum, which stands across the road. The surrounding areas are characterised by post-war housing and in particular buildings that were constructed for the 1984/87 International Building Exhibition, as well as by a variety of cultural facilities and creative enterprises. Several galleries, a higher education institution for design, changing exhibitions, temporary projects and public art collections stand alongside the publishing house Springer Verlag and the TAZ daily newspaper. The site's attractive and central location near Friedrichstrasse suggests that the present mix of uses, which includes inexpensive housing in the neighbourhood, is at risk in the foreseeable future. The intention was to redress this trend, notwithstanding the current need for development, by launching a concept-linked award procedure for the central flower market site. An innovative multi-stage qualification process was developed in collaboration with the Friedrichshain-Kreuzberg local authority, the Berlin Senate Department for Urban Development and the Environment, local stakeholders and independent experts, whose aim was to support the ongoing project and assure the quality of architecture and urban development. The development objective for the plot south of the hall was to establish a diverse and mixed pattern of use for a wide spectrum of residents. Owner-occupied artists' workshops and apartments, cooperative housing and studios, space provision for social associations and commerce were part of the programme, in order to establish a new building group and hence lay the foundation for the IBeB. The main idea for the project, which was initiated by the architects ifau and Heide & von Beckerath in cooperation with the Selbstbaugenossenschaft Berlin eG, was to offer a mix of live and work units that would meet the needs of artists and creative professionals. Moreover, the comparatively low land price allowed the cross-subsidisation of cooperative residential and studio spaces within the project, which can be let at a sustainable rent.

The architect's interpretation of the binding local development plan makes use of the maximum permitted building volume. The architectural concept is based on three connected horizontal access cores as well as the relation between the building envelope and five internal atriums. These parameters describe and inform the type of units and integrate the building into the neighbourhood. The access at ground level lies outside the building in the south. It accommodates two of the three entrances as well as access to various studios – some of them multistorey – a garden, communal utility rooms and a basement. Another access on level 1 is linked to the green atriums. Small south-facing apartments are accessed from this central corridor while the north-facing rooms are linked internally with the units above, which can also be accessed directly via single-run staircases. The upper access route is situated outside the building on level 4. Here too, access on two levels is provided, albeit vertically mirrored. Additional studios, a shared space and a roof terrace, including optional reserve areas on a deck above are also proposed. All apartments and studios have different sizes, room heights and standards of fittings. Some of them have been adapted or linked in the design development stage to adapt the spatial concept to the occupiers' needs. The underlying principle is that units in the centre of the building are arranged in modules over a depth of 23 metres while units at the ends of the building relate to their surroundings. The apartments and studios on levels 0, 1 and 4 and at the ends of the building have barrier-free accessibility. The structure is a combined cross-wall and column construction. All ground floor spaces are transparent and can be extended into the adjacent public areas. The building envelope combines ceramic elements, windows and fixed glazing in its facade. Generous balconies are situated in the south and west.



Project Residential and studio building at the former Berlin flower market
Architects ifau – Institut für angewandte Urbanistik, Heide & von Beckerath
Site area 2,806 sq m
City Berlin
Budget €15,400,000
Project 2012–2018
Construction 2015–2018
Client IBeB GbR
Photos Andrew Alberts



Located in Xuhui District of Shanghai along the Huangpu River, the site for the Long Museum West Bund was once a coal dock. When the design started, there was a preserved coal-hopper-unloading bridge from the 1950s on-site and an existing two-storey underground garage completed two years ago. As an urban renewal project, the design retained the coal-hopper-unloading bridge that has dictated the relationship between the Huangpu River and the site since the industrial age. The perpendicular geometric relationship between waterway and land transportation is marked on the site permanently. Maintaining this relationship as the core structure of the public passage running through the museum serves as an important urban strategy. Architecturally speaking, the design ambition is to accomplish the spatial transformation from the existing garage into an exhibition space, and to establish an analogous architecture to the retained coal hoppers. Consequently, following a free plan, shear walls are inserted into the existing basement and placed onto the original column grid, transforming the previously column-structure-based garage space into wall-structure-based exhibition space, whereas the mechanical system is integrated into the walls. The museum is composed of almost the same "vault-umbrella" structures above ground, just as the coal-hopper bridge is formed by almost identical hoppers. The simplicity of its composition seems to reveal its ability to unfold the essence of things, while the eventual spatial richness brings infinite possibilities to exhibitions. Due to the ambiguous geometric demarcation between the walls and ceilings with an as-cast concrete finish, the interior space under the "vault-umbrella" structure delivers a unique spatial experience with a sense of protection and freedom. Such experience transcends cultural differences, and contributes significantly to the publicness of the space. Since its completion, the exhibitions and events held at the Long Museum West Bund have become an important part of the metropolitan cultural life of Shanghai. It is the very exhibition space based on specific context and history that has attracted various renowned artists from home and abroad to deliver individual exhibitions, including James Turrell, Antony Gormley, Olafur Eliasson, Louise Bourgeois, Xu Zhen, Ding Yi, Zhan Wang, Yang Fudong, etc. Apart from expressing their own creation of art, these exhibitions unexceptionally focus on the relation between the artworks and space, which also suggests another possible way for architecture to communicate with the world. Both space and art participate in the expression of culture, which is unprecedented in the history of urban architecture in China. The establishment of the Long Museum West Bund has gradually pushed forward the realisation of multiple related cultural projects and, together they have become the basis of the Shanghai West Bund Culture Corridor. Such exploration of culture-oriented urban transformation based on high-quality public space has also influenced the Shanghai municipality's urban renewal strategies for various industrial sites along the Huangpu River.

Project Long Museum West Bund

Architects Atelier Deshaus

Site area 19,337 sq m

City Shanghai

Budget €40,300,000

Project 2011–2012

Construction 2012–2014

Client West Bund Shanghai

Photos Su Shengliang, Yia Zhi

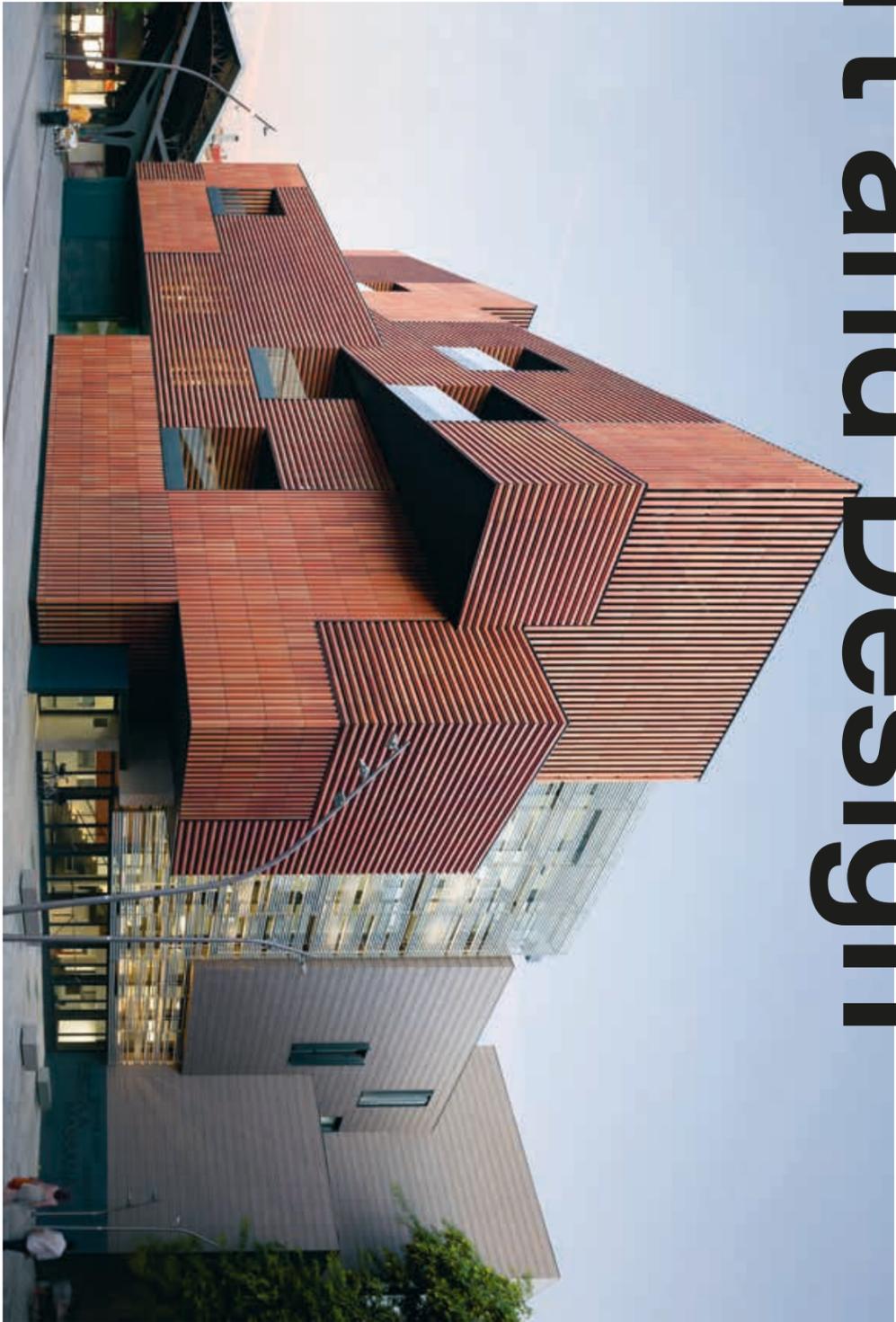
Long Museum West Bund

Atelier Deshaus



Residence for researchers

Massana School of Art and Design



Residence for Researchers, Cité Internationale de Paris

Bruther

Located on the southern edge of the majestic park of the Cité Universitaire, the "Maison Julie-Victoire Daubié" (home of a residence for young researchers) has the privilege of enriching one of the capital's most beautiful collections of modern architecture. Building in a park, without apparent common ownership, does not prevent strong constraints. The presence of the ring road, at the edge of the plot, requires several protective devices: semi-underground access levels – still allowing sight and light to pass through – as well as high acoustic performance facades. In addition, the small size of the plot (just over 1,000 sq m for a programme established at 4,629 sq m) requires a real volumetric compactness. Thanks to the way it deals with these data, the building doesn't endure the context. It even gives the impression that it opens up to the outside world more than it protects itself. Free on its four sides, the residence is immediately identifiable as a 'split and raised' cube, the organisation of which is easily readable through its section. Above the reception areas located in a semi-buried garden level, the first floor of the apartments is 2,9 metres above the ground level of the Cité Universitaire. The 106 apartments (offering from one to four rooms) are spread over seven levels. The total height of the building is 24,95 metres. The entrance areas are therefore covered and protected by the elegant underside (all in silky ribbed concrete) of the housing block.

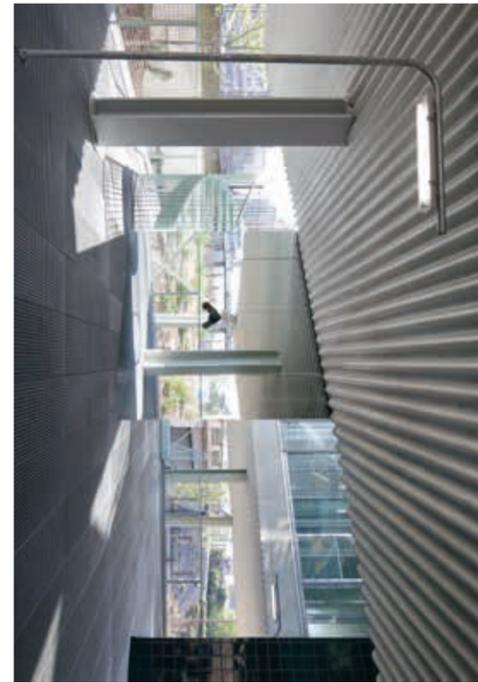
The typological organisation of the plan is based on three parallel strips oriented on a north-south line: two of them are dedicated to housing units and between them, a hollow strip accommodates all the circulations. Far from simple functionalism, the triangular staircase and the elevator are affirmed in autonomous plastic volumes.

On the last and eighth floor, the circulation area widens to form a large collective terrace, protected by transparent railings, while the top of the «east strip» houses a fitness room with a view of the city. In a way, it becomes possible to jog on the ring road. These common places affirm the collective dimension of the building, as well as its spectacular relationship with its environment.

The layout of the dwellings uses a tight structural grid (6.30 m x 6.65 m) to compact the service rooms and offer living spaces that are widely open, facing due west and due east. In the two-room apartments, sliding partitions can be used to merge the different rooms and transform the housing unit into a large open space.

The structural efficiency, the absence of vis-à-vis and the singularity of the context allow the façade to take the form of a majestic curtain wall (with high acoustic performance), but far from a homogeneous glass surface. The unit scale of the housing remains readable by scanning the horizontal sashes, as well as in the background, by the set of full height coloured curtains.

More than a contemporary rereading of the pavilion typology, this new residence becomes a beautiful setting of glass and metal, exploiting the path and transparency between exterior and interior, park and building, privacy of the housing and kinetic spectacle of the peripheral boulevard. The moving view is also a component of the building design. During the day, its glass facades grant a certain majesty. At night, the lights of the apartments transform the building into a lantern. By day and by night, this is a new signal of contemporaneity at the Cité Universitaire.



Project Residence for Researchers

Architects BRUTHER

Building area 4,900 sq m

City Paris

Budget €11,800,000

Project 2014

Construction 2014–2018

Client RIVP (régie immobilière Ville de Paris)

Photos Filip Dujardin

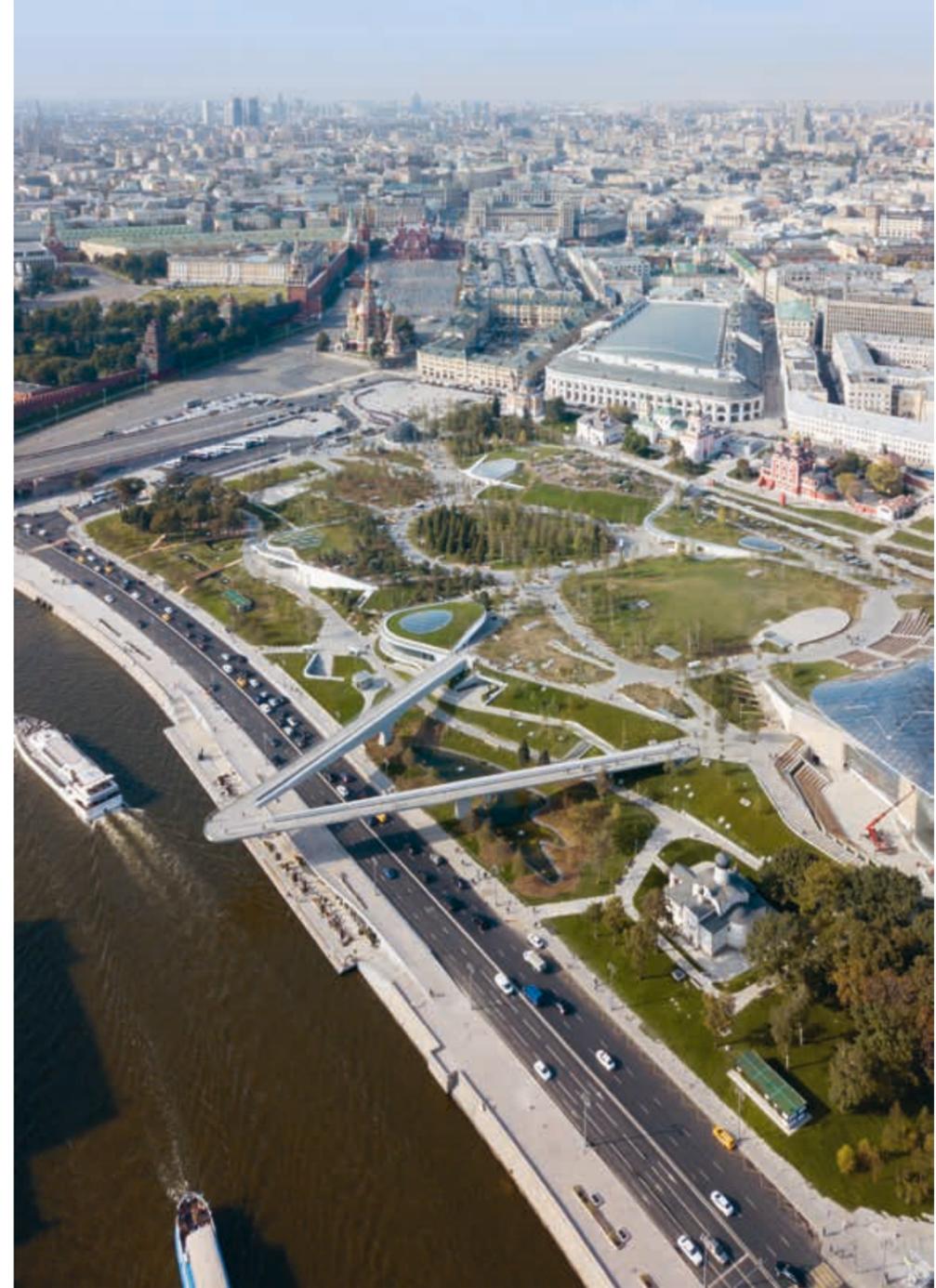


The Massana School of Fine Arts is part of the winning project of a design competition organised by the Barcelona City Council for the refurbishment of a key site within the city's historic district. The Gardunya Square had been neglected for years and eventually became a car park, which obstructed the use of the square. The objective was to recover this public space for the city by defining the square with new buildings that enclosed and invigorated it. At the same time, the back of the Boqueria Market facing this new space needed a new facade. The urban project was born tracing the site. The housing block is the result of perspectives that are related with the impressions the site transmits: from the Rambla, from the arcades on the Boqueria Market, from the exit of the passage from Carme Street. Each one of these perceptions has configured the space. On the other hand, in the Massana School building we looked for singularity, a larger scale. We wanted to avoid the school being the main element of the square, and for that reason we placed its entrance in front of the future connection with the "Library of Catalonia" and we created a new public space between the Gardunya Square and the Canonge Colom Square. The result is a dynamic building with its main façade avoiding the front of the Gardunya Square. The school's interior space, open and unitary, is visible from all points of view. A terrace at the end of each corridor opens the building to the square. Although each façade of the school is explained by its relationship to its context – always diverse – and despite the site's fragmented geometry, we believe we have managed to create a building with a strong unitary presence. We did not want to define the Gardunya Square by confronting the two main interventions. The housing block tries to create little public spaces that articulate themselves with the already existing ones; the school expresses itself towards the square with the will of singularity and dynamism. The treatment of the square emphasises that idea: we created in the zone next to the flats an area with trees and, on the contrary, freed the space in front of the school to give it a harder character. To emphasised the singularity of the school we covered it with ceramics of great dimensions resolved in two different types of solutions: lattice ceramics towards the Gardunya Square and a ventilated facade with aluminium blinds towards Hospital Street and the Canonge Colom Square.

Project Massana School of Fine Arts
Architects Estudio Carme Pinós
Site area 10,000 sq m
City Barcelona
Budget €11,100,000
Project 2006–2010
Construction 2015–2017
Client Consorci d'Educació de Barcelona
Photos Duccio Malagamaba

Massana School of Art and Design

Estudio Carme Pinós



Zaryadye Park

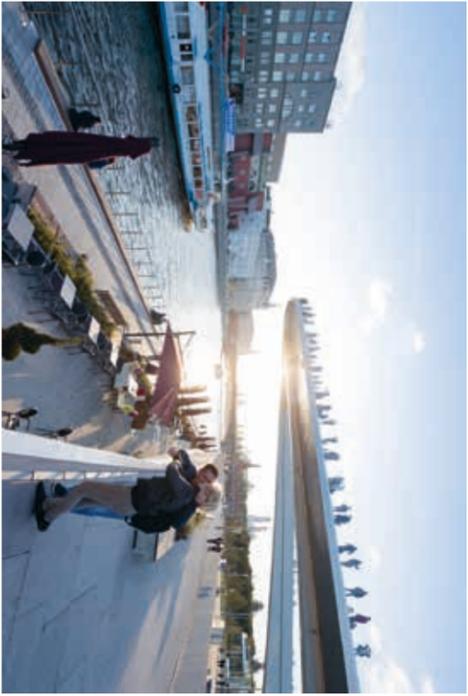
The Courthouse of the European Court of Justice



Zaryadye Park

Diller Scofidio + Renfro

Zaryadye Park sits on a historically charged site saturated by Russia's collective past and evolving aspirations. Following the demolition of the Hotel Rossiya in 2007, the site remained fenced for five years as plans to extend its use as a commercial centre progressed. In 2012, the City of Moscow organised an international design competition to transform this historically privatised, commercial territory into a public park, which was won by Diller Scofidio + Renfro in partnership with Hargreaves Associates and Citymakers. Resisting categorisation, Zaryadye Park is simultaneously park, urban plaza, social space, cultural amenity and recreational armature. Natural landscapes are overlaid atop constructed environments, creating a series of elemental face-offs between the natural and the artificial, urban and rural, interior and exterior, producing a "wild urbanism". Characteristic elements of the historic district of Kitay-Gorod and the cobblestone paving of Red Square are combined with the lush gardens of the Kremlin to create a new park that is urban and green. A custom stone paving system knits hardscape and landscape – generating a blend rather than a border – encouraging visitors to meander freely. Zaryadye Park completes the collection of world famous monuments and urban districts forming central Moscow. Traversing the park, visitors encounter terraces that recreate and celebrate four diverse, regional landscapes in Russia: tundra, steppe, forest and wetland. These zones are organised in terraces descending from the north-east to southwest, each layering over the next, creating a total of 14,000 sq m of enclosed, programmed spaces integrated into the landscape. Visitors can enjoy a river overlook cantilevering 70 metres over Moscow River, media center, nature center, restaurant, market, two amphitheatres and a philharmonic concert hall. The sectional overlay facilitates augmented microclimates that extend the typically short park season. These passive climate control strategies included calibrating the typography of one of the park's landscaped hills and the amphitheatre's glass crust to leverage the natural buoyancy of warm air. Wind is minimised, plants stay greener longer and the temperature rises gradually as visitors ascend the slope. Warmer air is retained during colder months, while in the summer, motorised glass panels open to expel heat through the roof. These natural zones provide places of gathering, repose and observation, in concert with performance spaces and enclosed cultural pavilions. In addition to these programmed destinations, a series of vista points provide a frame for the cityscape to rediscover it anew. Each visitor's experience is tailored for them, by them.



Project Zaryadye Park
Architects Diller Scofidio + Renfro
Site area 140,000 sq m
City Moscow
Budget n.a.
Project 2013
Construction 2014–2017
Client City of Moscow
Photos Iwan Baan



From territory to edifice, a global vision

With the welcoming of the European Institutions, Luxembourg experienced the beginning of the urbanisation of the Kirchberg plateau, which is now a full part of the city with ever more programmatic diversity. The first building of the Court of Justice (1973) by the architects JP Conzemius, F. Jamagne and M. Vander Elst, was extended during the 1980s and 1990s, by the architects B. Paczowski and P. Fritsch. Then a 4th extension designed by Dominique Perrault met the requirements of the institutional development, with the entry into the Union of new Member States (from 15 to 28). The project answered both functional and town-planning necessities. It was a two-stage project with horizontal work on the topography, to find new continuities and public spaces. The large forecourt extends inside the courthouse, the large covered passage, as a pedestrian street, forms the spinal column of the project, and the "ring", on a metallic peristyle, frees the ground floor and creates a transparent building. The vertical work, with the two towers, reinforces the entrance silhouette of the European district and composes the skyline of Kirchberg. In 2014, the growth of judicial activity led to the creation of a 5th extension, which completed the complex and transformed the European district into a real city district. At the request of the "Fund for the Urbanisation and Development of the Kirchberg Plateau", the project encouraged the development of a "quieted" urban project, with an "easy", continuous and accessible ground. It proposes to fill all the streets under the highway interchanges to find a flatter surface and to create an urban boulevard that follows the shape of the hill. The building itself regulates the connections and circulations, articulating the top, the bottom, the sloping street, the crossroads, etc. Designed as a city, the building now fits into its neighbourhood.

The 5th extension

The last extension includes two entities: a new tower with six additional levels, slightly offset compared to the orthogonal overall plan, and its base. As completion of the architectural ensemble the tower hosts the administrative departments, with new entrances, facilities and public spaces. Like a campanile with two slender and contiguous towers, it creates a marker element for the entire site. Embedded into sloping ground, the base allows the extension of the current gallery and the construction of a large internal staircase for a direct connection between the gallery and the street access level at Charles-Léon Hammes Street, on the ground floor of the tower. The outdoor spaces are also arranged in coherence with the whole site. Large stairs connect the Fort Niedergrünwald and Hammes streets, between the high and low access points. A greenwall composed of gabions, forming steps to adapt the level of the project to that of the street, runs along the Fort Niedergrünwald Street. On the north-east part of the site, a "Garden of Multilingualism" will be also developed.

Project	The Courthouse of the European Court of Justice
Architects	Dominique Perrault Architecture
Site area	96,135 sq m
City	Luxembourg City
Budget	€100,000,000
Project	2014
Construction	2014-2019
Client	Court of Justice of the European Union; Grand Duchy of Luxembourg; Ministry of Sustainable Development ; Administration of Public Buildings
Photos	Dominique Perrault Architecture, Georges Fessy, GlobalView

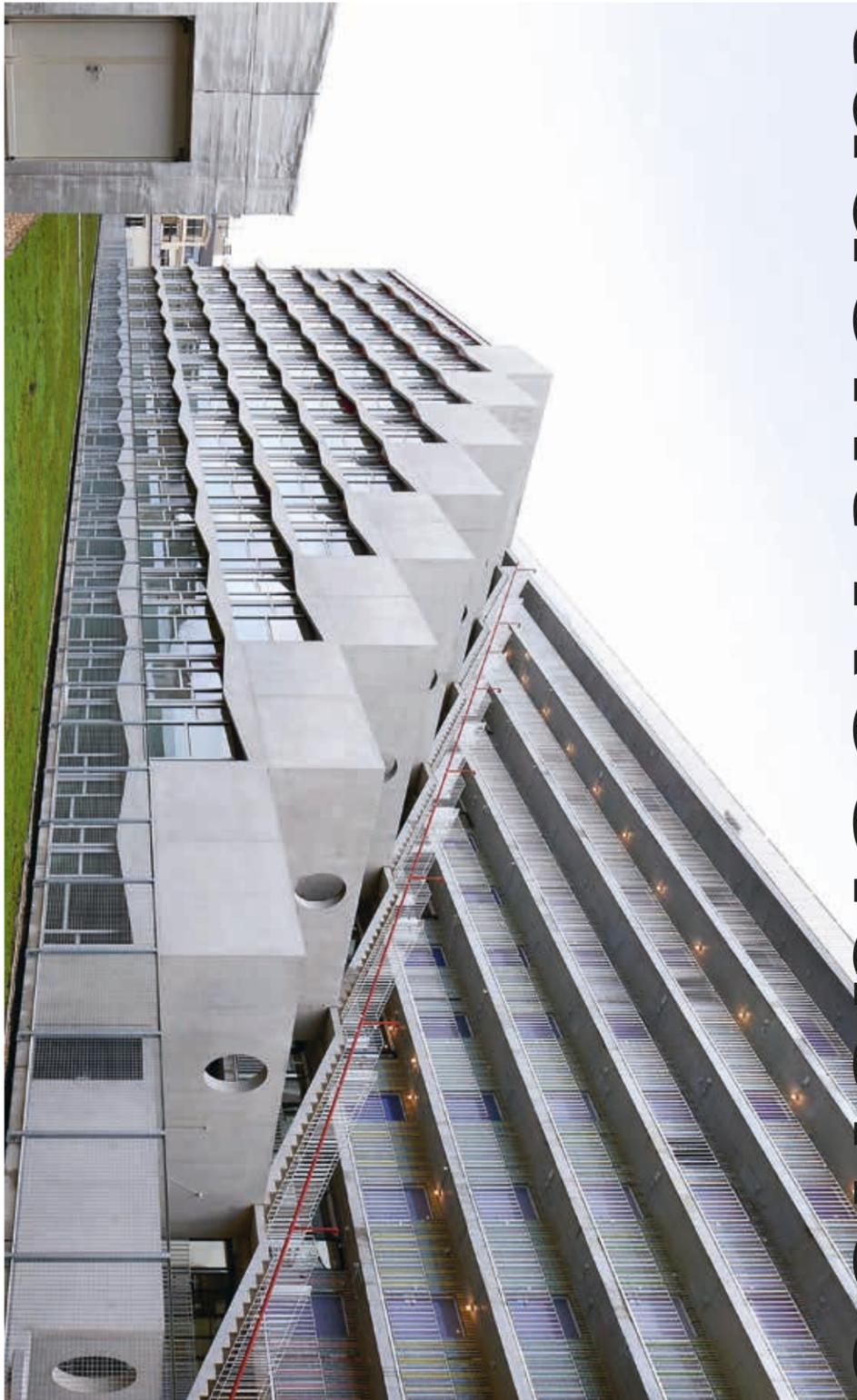
The Courthouse of the European Court of Justice

Dominique Perrault Architecte



Toni-Areal Zurich Switzerland

The Chris Marker Student Residence

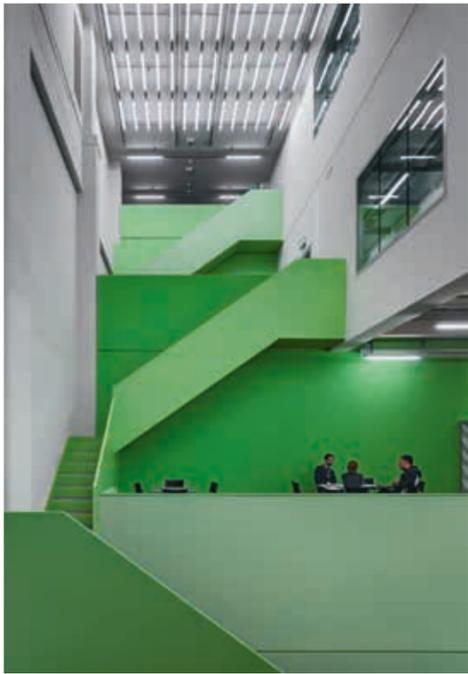


Toni-Areal Zurich Switzerland

EM2N

The city as building, the building as city where education, culture and housing unite to form an internal urbanism.

The conversion of the large former Toni milk processing building into a location for education, culture and housing creates a link between two very topical developments. On the one hand it establishes a new focus of educational facilities within the landscape of third level education institutions in Switzerland, which has been massively remodelled over the last few years. On the other hand for some time now Zurich's District 5 has been undergoing a transformation process that is transforming it from a mono-functional industrial zone into a mixed function urban district and is changing and shaping the character of the entire city. The aim of the commissioned study was to formulate a concept for a building that is almost the size of an entire urban block. We started from the assumption that it is not, primarily, an architectural but rather an urban planning and programme-related question. Our design suggested dealing with the size of the project by means of a kind of internal urbanism. The existing system of ramps was reinterpreted as a vertical boulevard and became the building's main circulation system. As a counterpart to this we placed a large entrance hall, conceived as a public space, at the intersection of the high-rise and the lower parts of the building. An internal spatial figure is created that is connected by a series of halls, squares, voids and cascading staircases. It helps establish identity and places the many different functions like the buildings in a city, functioning as a kind of spatial catalyst that makes internal exchange possible. In addition to the urban planning challenges, many different questions were also posed at an architectural level: for instance how to deal in design terms with the extremely divergent scales and with the large number of very specific functions, or what overall atmospheric mood is most appropriate for such an extremely dense complex. In this regard the existing industrial building offered productive resistance and served us as a constant sparring partner. To create diversity and variety the architecture works with various degrees of refinement at different places: generally raw, here and there more refined, sometimes over-defined, mostly under-defined. A wide range of extremely different spaces is created, extending from functional public halls and circulation spaces to intimate rehearsal cabinets: the building as city, the city as building.



Project Toni-Areal
Architects EM2N Architekten AG
Site area 24,400 sq m
City Zurich
Budget €453,000,000
Project 2006-2014
Construction 2008-2014
Client Allreal Toni AG represented by Allreal Generalunternehmung AG
Photos Filip Dujardin, Roger Frei

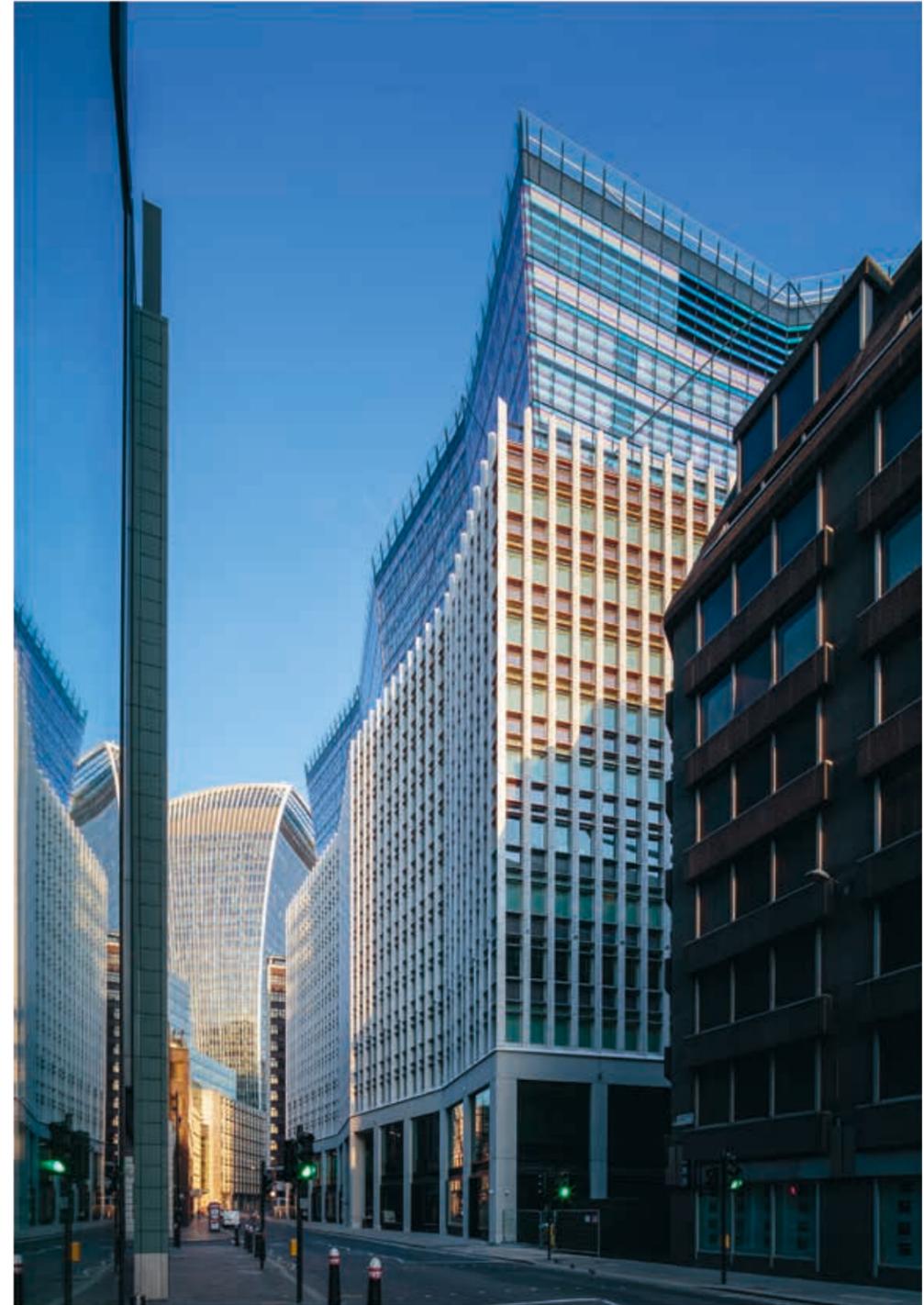


The Chris Marker student residence defines a new standard for university housing by dramatically expanding collective spaces devoted to social interactions, thus transforming it into a kind of social condenser. Trusting in the power found in the formal organisation of space, common areas are located on each level to improve the efficiency of this expansion: whatever level the student lives on, they have a common area close by. These areas create a diagonal cascade of space running through the whole building from bottom to top to bring the urban energy of the boulevard below all the way to the last floor. This diagonal is carved out of the mass of individual apartments to improve upon the dialectical relationship between intimacy and collectivity. All these collective spaces are linked one to the other by an oblique elevator running along the main facade. Half of the common areas are inner lounges, and half are outside patios linked to the inside. The whole building functions as a condensed city: passageways and corridors are its streets, apartments its houses, inner common areas public buildings, outside patios public squares and the oblique lift its public transportation system. The whole building is settled within a superimposed parking and repair garage that we built for eight lines of Parisian public transport buses. In this way, industrial amenities are absorbed into the urban fabric and also serve as a pretext for the construction of public housing. The Chris Marker Residence is made of concrete cast on-site. No holes for the forms and no expansion joints make the building fit naturally into the Parisian tradition of building with stone.

Project The Chris Marker Student Residence
Architects Éric Lapierre Experience
Site area 6,545 sq m
City Paris
Budget €19,700,000
Project 2007
Construction 2015–2017
Client RATP - Logis-Transport groupe RATP
Photos Filip Dujardin

The Chris Marker Student Residence

Éric Lapierre Experience



One Fen Court



One Fen Court, designed by Eric Parry Architects for Generali Real Estate is located in the heart of London's insurance district. The development provides 39,000 sq m of office and retail. At a city block scale, it provides high-quality uninterrupted office floor plates of up to 3,000 sq m. At roof level, One Fen Court creates a new publicly accessible space at the heart of the city – a 2,200 sq m roof garden. This new garden is a significant new public amenity for London and its workers and visitors. The landscape includes a gently undulating 360-degree promenade, a 40-metre long water feature and a steel pergola supporting 90 climbing wisterias. Surrounded by a tight network of streets, One Fen Court cannot be viewed in its entirety from any one view point. The specific geometry of the site informed the strong, faceted massing, inflected facades and angled ceramic fins. In section the building has three distinct elements: a two-storey base with its new public passageway and retail frontages, a main body with nine storeys of offices, and a glazed "crown" that tapers outward and is marked by horizontal dichroic banding. The latter provides four floors of offices and a restaurant below the roof garden. A large LED soffit within the urban passage is a contemporary camera obscura allowing a continuous visual art commission. One Fen Court brings a new civic presence and increases the public realm here in the city of London. It also brings colour. The use of dichroic banding and two-tone metal finishes to the lower level brise soleil brings an ever-changing kinetic colour palette to the building when seen from the surrounding street or the greater canvas of the cityscape. One Fen Court has achieved the highest standards of environmental sustainability for a major office development, achieving a BREEAM rating of 'Excellent' for shell and core construction. The building provides cycle parking and shower facilities for 252 cyclists and 82 motorcyclists.

Project One Fen Court
Architects Eric Parry Architects
Building area 62,796 sq m
City London
Budget n.a.
Project n.a.
Construction 2015–2018
Client Generali Real Estate
Photos Dirk Lindner



HUILONGWU Historical District and Rampart Museum



1 The continuation of the urban context

The urban design was aimed at restoring the frame of ancient Xuzhou: taking Huilongwo Historical District and the rampart of Ming Dynasty as a catalyst, three tips were involved in waking the ancient city. Firstly, the rampart buried deep underground for more than 400 years was excavated, in order to exhibit special urban context as "City under City". Secondly, the moat landfilled in the process of urbanisation was unearthed. Thirdly, the historical sections such as Hubushan traditional dwellings, the citizen park inside rampart, the church built by missionaries, the house of painter Li Keran and other historical sites, which are fragmented and scattered in the city were linked together by building a historical gallery.

2 The restoration of the architecture

The urban design began with restoration of Huilongwo Historical District: taking a century-old house as the example to research and measure, inviting experts from the Forbidden City and Tsinghua University to discuss the construction of traditional buildings, following the hand-painted map provided by local craftsmen instructed us what the street was like in the past: one-man lanes and two-person lanes intertwined with the complex street texture. After many sample experiments, the final design of how to restore traditional buildings belonging to the Xuzhou area were confirmed.

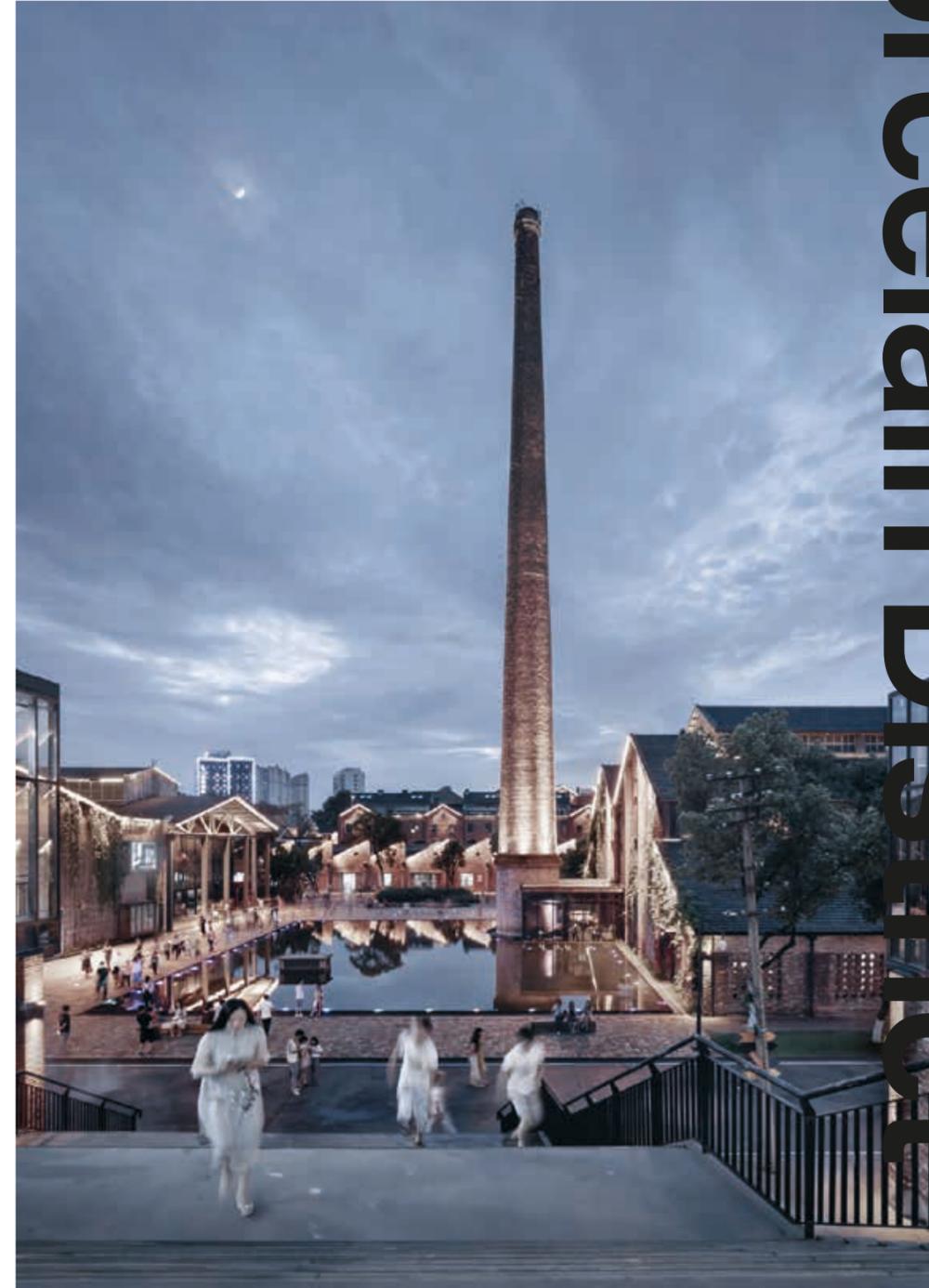
3 The echoes of the historical space

In order to keep to the traditional style of ancient Xuzhou's dwellings and abide by the original structural topography of Huilongwo District, the courtyards and architectural layouts were flexibly organised and different from each other, like a free-growing original architectural community, enriching the neighbourhood. Some old trees and ancient wells that evoke people's memories of the past times were carefully preserved. Old materials such as bricks, tiles, stones, wood and others recovered from the site itself and the surrounding areas were reused in the construction.

4 Continuation of the context and modernisation

Rampart Museum is built on the remains of the rampart of ancient Xuzhou. It explores traditional architecture within a modern context, and reflects on the correlation and order of space and time. It connects intermittent time with continual space experiences. The continuation of the urban context is an expression of the passage of time in this region, as well as a reinterpretation of time at the site. Rampart Museum uses miniature places and buildings as a catalyst to safeguard the context, the city and the architecture. Above all, the task of designing a museum and reconstructing traditional buildings exceeds the work of the buildings themselves but the roles they play in the urban and regional milieu.

Project	Huilongwo Historic District and Rampart Museum
Architects	Feng Zhengong & Zhongheng Architects
Building area	20,762 sq m
City	Huilong
Budget	n.a.
Project	2012-2015
Construction	n.a.
Client	n.a.
Photos	Architects

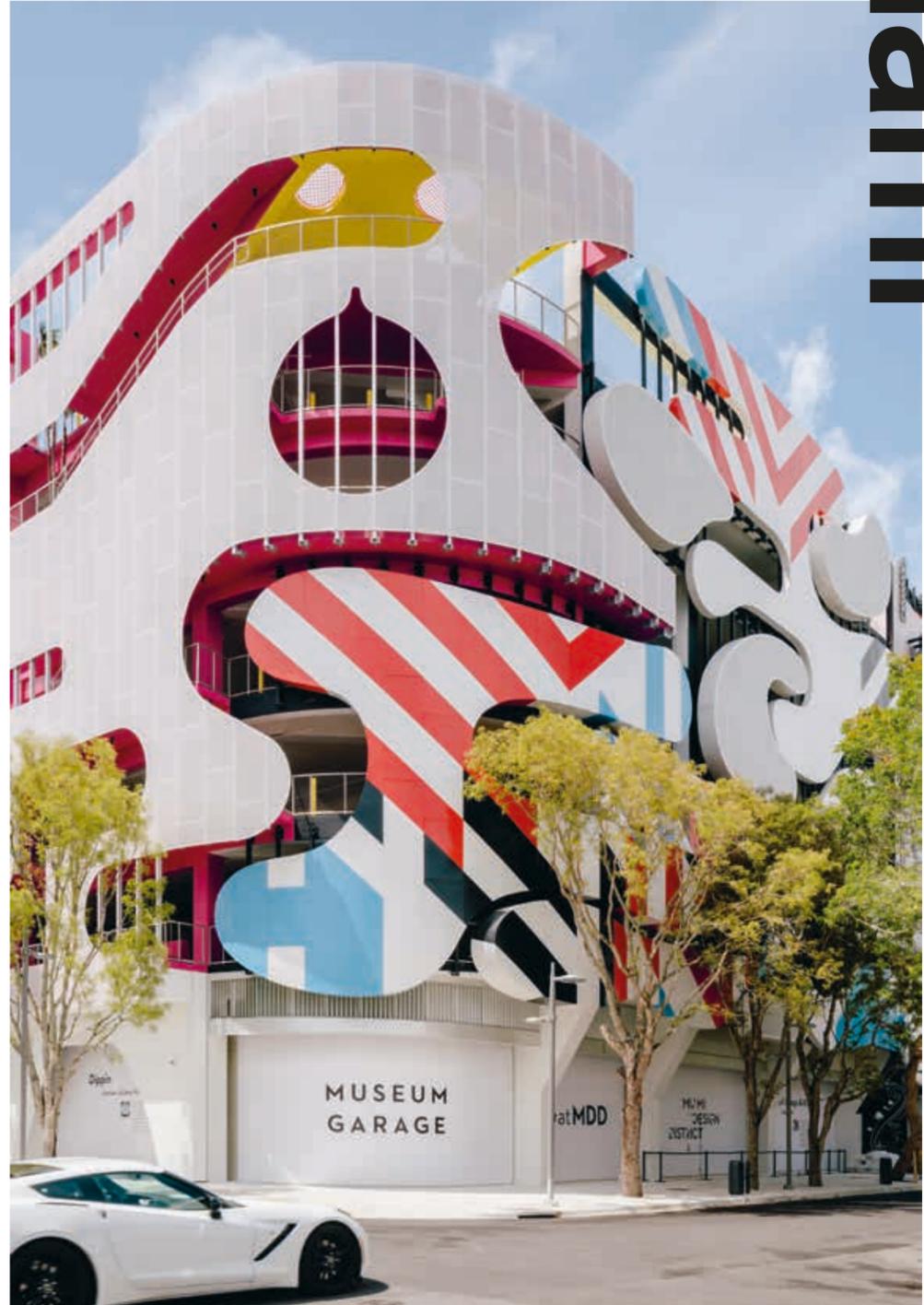


TAOXICHUAN Porcelain District



Jingdezhen is the representative city of the world ceramic industry. After a thousand years of ceramic production, there remained abundant industrial relics both ancient and modern. From 2012 onwards, based on a long-term and systematic research, Jingdezhen has began transforming the old factories into cutting-edge cultural innovation industries and a vibrant urban precinct. TAOXICHUAN Porcelain District, for its historical significance and the premium location, is the engine project. The site engaged was originally Yuzhou porcelain factory, first founded in the early 1950s and closed in the late 1990s. It was one of the biggest porcelain factories in Jingdezhen, manufacturing porcelain products for daily life. With various forms of kilns with coal-burning, oil-burning and gas-burning technologies, the factory provides the testimony of the development of porcelain production in modern China in technical terms. The Ceramic Industry Museum and Gallery were programmed as the tipping point of the project. These two buildings evoke people's memories by retaining the original architectural forms and structures. Wasted bricks were carefully reused to build the exterior walls and columns of the buildings. The old kilns are preserved in the renovated buildings while new shops are introduced into two sides of them to create more active facades along both north-south running streets and to enable daily activities. Technically, to meet the specifications, the glass facade of the lift is designed to minimize the impact of the new structure and also create a sharp contrast between new and old. Other buildings are also adapted to the new uses such as studios and galleries. All landscaped areas are open to the public and the surrounding communities. A large water feature area was created between the museum and gallery. It not only forms a surreal image of the reflection of the old building and chimney but also helps to cool down the place in the hot summer. D(Design) I(Investment) B(Built) O(Operation) methods have been applied in the project to make sure that the government, the owners, the designers and the communities were involved closely in the whole process. The project has become a new driving point of urban revitalisation and porcelain art and craftsmanship by attracting artists, artisans, especially the younger generations from the country and abroad, and a tremendous mixture of business, centred on porcelain art and cultural industries. A great number of jobs were created for the locals in the service sectors.

Project	Taoxichuan Porcelain District
Architects	Jie Zhang
Site area	141,600 sq m
City	Jingdezhen
Budget	n.a.
Project	2015
Construction	first-stage finished
Client	Jingdezhen Ceramic Culture Tourism Group
Photos	Li Yao



Museum Garage Miami

Community Housing – Drivelines Studios



Museum Garage Miami

WORKac, J. Mayer H. and Partner, Architekten mbB, Nicolas Buffe, Clavel Arquitectos, K/R Architects

The Museum Garage is located in the Miami Design District, a neighbourhood dedicated to innovative art, design and architecture. Featuring the work of five designers, the seven-storey mixed-use structure will feature ground-floor retail spaces and capacity for 800 vehicles. For the project, in 2015, Design District developer Craig Robins commissioned architect and curator Terence Riley to develop the concept for Museum Garage. WORKac, J. Mayer.H., Clavel Arquitectos, and Nicolas Buffe were selected to create the garage's facades, along with Riley's own architectural firm K/R (Keenen/Riley). Bringing together these designers from around the world, Riley drew inspiration from the surrealist parlour game, Exquisite Corpse. Cadavre Exquis, as the game is known in French, involved a collection of images assembled by various artists with no regard or knowledge of what the other artists have drawn, producing one image whose components don't necessarily match but flow together as one playful composition. Under Riley's direction, each participating architect was eventually assigned an area and depth to build out and given free rein to create fully individual designs. The result is a unique modern architectural version of the Exquisite Corpse.

At the corner of NE 1st Avenue and NE 41st Street in the Design District, the work of the New York firm WORKac meets that of Berlin-based J. Mayer H. WORKac's façade – titled Ant Farm – faces 1st Avenue and celebrates social interaction, sustainability, art, music and the landscape. In an ant colony-inspired display of human activity, miniaturised public spaces – a garden, a lending library, art space and playground – and their connecting circulation spaces appear and disappear behind a perforated metal screen that provides visual contrast, shade and protection.

J. Mayer H.'s facade – titled XOX (Hugs and Kisses) – appears as gigantic interlocking puzzle pieces that nestle at the corner with the forms of Workac's façade. XOX then extends westward from the corner along 41st Street. XOX's enigmatic forms, emblazoned with striping and bright colours, recall the aerodynamic forms of automotive design and appear to float above the pavement below. Smaller volumes, covered in metal screens, project outward and are activated with embedded light at night.

The next façade along 41st Street serves as the entrance and exit of the garage. It is the work of Nicolas Buffe – a French-born artist living in Japan – and is constructed with a dark perforated metal backdrop. The facade features a variety of diverse 2-D and 3-D elements crafted from laser-cut metals and fibre resin plastic. At street level, the facade's features four 23-foot tall, full 3-D caryatids standing astride the garage's arched entrance and exits. Like the caryatids below, the composition above reflects Buffe's childhood passion for video games and Japanese animation. The result is the unexpected juxtaposition of *anime*, *tokusatsu* and *manga* with Buffe's other passion – Rococo and Baroque architecture.

In the space between Nicolas Buffe's facade and that of K/R, Spanish firm Clavel Arquitectos's Urban Jam draws from the rebirth of urban life in the Miami Design District – where old structures and discarded spaces have been revived by architectural and urban designs. Urban Jam suggests a similar "repurposing" of very familiar elements, using 45 gravity-defying car bodies rendered in metallic gold and silver. In effect, the styles of years past gain a second life as lux sculptural objects, caught in a surreal vertical traffic jam. Furthest west on 41st Street, just opposite the Institute of Contemporary Art, is Barricades, designed by New York- and Miami-based K/R. The design is inspired by Miami's automotive landscape, particularly its ubiquitous orange- and white-striped traffic barriers. In this case, the faux barriers are turned right side up and form a brightly coloured screen. The façade has fifteen "windows" framed in mirrored stainless steel, through which concrete planters pop out above the pavement.



Project Museum Garage
Architects WORKac, J.MAYER.H und Partner, Architekten mbB, Nicolas Buffe, Clavel Arquitectos, K/R Architects
Building area 32,143 sq m
City Miami
Budget n.a.
Project 2015
Construction 2016–2018
Client Design District Associates, Miami
Photos Imagen Subliminal(Miguel de Guzman + Rocio Romero)



DRIVELINES STUDIOS is a residential building in Johannesburg, South Africa. It is the new portal of Maboneng, a real experiment for 'urban' life in a city historically segregated and suburban – pedestrian, rich with small retail, cafes and weekend markets, and with a racial mix in business ownership and use. The building visually announces the recent urban renewal, while responding to the post-apartheid generation's desire to repopulate the downtown through new models of urban living. The design is centred around the idea of social gathering, and of a seamless connection between indoor and outdoor, taking advantage of the beautiful city climate. A new construction modality, with shipping containers being modified directly on-site and considerable reuse of their cut-outs, minimises the carbon footprint. Embracing the triangular geometry of the site, the building is a billboard with two separate volumes of residential units hinged at the narrow east end of the lot, framing the interior courtyard social space. The outer facades are straight and flush with the lot line while the inner courtyard facades are articulated by stairs, lift and bridges connecting all levels, and by the circulation paths. With their generous width, these covered walkways provide outdoor space for each unit and are activated by the community. Building and courtyard open and embrace Johannesburg's downtown. The building is modular and made of 140 upcycled shipping containers, selected by colours to be left unpainted, with availability dictating the ultimate colours – green and blue. Containers were transported from City Deep, South Africa's largest dry port just one mile from the location, to a staging site adjacent to the building; they were fully stacked and lastly cut and combined to form the units. Cut-outs were reused for structural reinforcements minimising waste. A large diagonal cut-out, from the corner to the center of each container long side, generates the large windows; repetition and mirroring generate the façade's pattern. Retail at ground level along Albertina Sisulu Road is accessible through an open portico. It conceals the private courtyard with permeable planted areas, pool and sculptures made with cut-out leftovers. The six levels above are the open-plan studios, 104 in total, varying between 30 sq m and 60 sq m, with large operable windows on both facades optimising natural light and cross ventilation. The building's social intention aligns with the emerging urban community of its surrounding neighbourhood, taking an active role in the revitalisation and reimagining of the city downtown.

Project Community Housing -Drivelines Studios

Architects LOT-EK, Ada Tolla + Giuseppe Lignano, Principals, Sara Valente, Project Architect

Site area 1,000 sq m

City Johannesburg

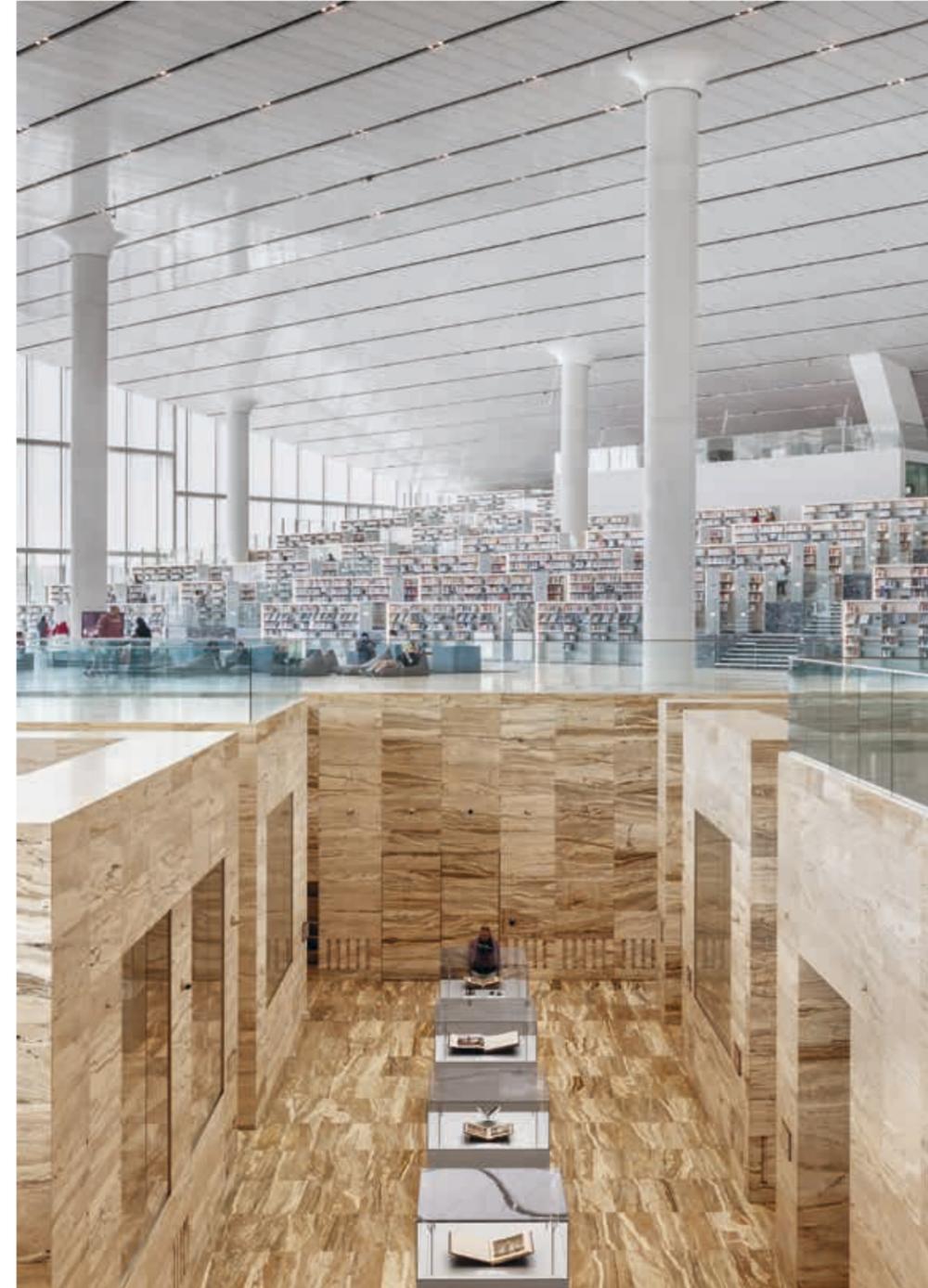
Budget €3,300,000

Project 2014–2016

Construction 2016–2017

Client Propertuity

Photos Dave Southwood



Qatar National Library



Qatar National Library contains Doha's National Library, Public Library and University Library, and preserves the Heritage Collection, which consists of valuable texts and manuscripts related to the Arab-Islamic civilisation. The public library houses over a million books and space for thousands of readers over an area of 42,000 sq m. The library is part of the Education City, a new academic campus that hosts satellite campuses from leading universities and institutions from around the world.

With Qatar National Library, we wanted to express the vitality of the book by creating a design that brings study, research, collaboration and interaction within the collection itself.

The library is conceived as a single room that houses both people and books. The edges of the building are lifted from the ground creating three aisles that accommodate the book collection and, at the same time, enclose a central triangular space. This configuration also allows the visitor to access the building at its center, rather than laboriously entering from the perimeter. The aisles are designed as a topography of shelving, interspersed with spaces for reading, socialising and browsing. The bookshelves are meant to be part of the building both in terms of materiality – they are made of the same white marble as the floors – and of infrastructure – they incorporate artificial lighting, ventilation and the book return system.

A column-free bridge connects the library's main aisles, allowing for a variety of routes throughout the building. The bridge is also a meeting space: it hosts media and study rooms, reading tables, exhibition displays, a circular conference table and a large multipurpose auditorium. The heritage collection is placed at the center of the library in a six-metre-deep excavated-like space, clad in beige travertine. The collection can also operate autonomously, directly accessible from the outside.

The corrugated-glass façade filters the otherwise bright natural light, creating a tranquil atmosphere for reading. The diffuse light is directed further into the core of the building by a reflecting aluminium ceiling. Outside, a sunken patio provides light to the staff office space in the basement, and at the same time acts as transition space before entering the world of books.

Qatar National Library plays a central role in the Education City, a project initiated by Her Highness Sheikha Mozah and the Qatar Foundation as part of Qatar's transition to a knowledge-based economy.

Project Qatar National Library

Architects OMA

Building area 42,000 sq m

City Qatar

Budget n.a.

Project n.a.

Construction n.a.

Client n.a.

Photos Architects

Qatar National Library

OMA



Paris Courthouse

Waterfront Kaban Lake



Paris Courthouse

Renzo Piano Building Workshop

The Paris Courthouse rises out of an L-shaped site, between the city ring road and the Martin Luther King Park. The building's axis is aligned with the north-south diagonal of the adjacent park, which anchors the Clichy-Batignolles urban development zone. The courthouse, standing 160 meters high, has an internal area of around 110,000 sq m and accommodates up to 8,800 people per day. The building includes a Pedestal that hosts the public lobby with the public services, and the 90 courtrooms. The Public Lobby is represented by a "Great Atrium", up to 28 metres, and notable for its slender steel columns and the amount of natural light that enters through its skylights - "the Marilyns". The lobby also includes two smaller atriums, also the same height as the Pedestal. Fitted with parquet and steamed beech wood panelling, almost all the courtrooms benefit from daylight that filters through the façades. Above the Pedestal is the Tower, made up of three superimposed parallelepipeds, which includes communal areas, a staff cafeteria, a library, meeting rooms, as well as around 1,000 offices. The eighth floor is home to a 7,000 sq m planted terrace, as well as the staff restaurant, which opens onto the large garden both literally and visually through its glazed windows. On the 19th and 29th floors, the Tower's floating blocks create space for two further raised gardens, allowing the Martin Luther King Park to "extend" into the building and creating a genuinely plant-covered skyscraper. The entirely glazed façades are topped with photovoltaic panels, which demonstrates a desire to move toward using alternative energy in public buildings.



Project Paris Courthouse
Architects Renzo Piano Building Workshop
Building area 17,500 sq m
City Paris
Budget n.a.
Project 2010-2011
Construction 2012-2017
Client Etablissement Public du Palais de Justice de Paris + Bouygues Bâtiment
Photos Architects



Site challenges: Kazan is the capital of the Republic of Tatarstan, with a population of 1.2 million. The city's prime waterfront is the north and east shoreline of Kaban Lake. The project covers a shoreline of 2.0 kilometres and an area of about 30 hectares. After 700 years of dumping domestic and industrial waste in Kaban Lake, the city was separated from its waterfront, resulting in the loss of an important source of cultural vitality and ecological amenities. While the industries surrounding the lake were bankrupted in past decades, the urban runoffs are still polluting the lake with brutal concrete embankments and high-speed roadways turning the city's prime waterfront into a lifeless concrete desert. Utilizing the development opportunity presented by hosting the 2018 FIFA World Cup, the Tatarstan government decided to reclaim this prime waterfront.

Design strategies: In addressing the above challenges, three major transformative strategies were proposed to reclaim the vitality of Kazan's prime waterfront:

(1) Increasing accessibility: A series of platforms and boardwalks were built into the water beyond the concrete embankment; ramps and stairs link these pedestrian paths and places that float above the lake with the pedestrian paths on the land. Bicycle and pedestrian trails were constructed along the lake shore. Numerous seats are provided along the pedestrian paths and the platforms.

(2) Recovering ecologies: Terraced wetland and bioswales are designed to catch the flows from several small ditches and the surface urban runoff. These biological infiltration facilities are integrated with recreational design and public education.

(3) Programming activities: Working with the Ministry of Culture and local communities, various cultural and sports activities are programmed, such as music concerts and movies on summer nights, yoga in the morning and environmental education tours in daytime.

Successful results: The project was completed in one year and has proven to be a great success. The first month it was open to the public in May of 2018, the formerly deserted waterfront attracted 50,000 users daily. People of different beliefs, ages and genders find their place at the waterfront. The cleansed and vegetated lakefront also attracts more migrant and resident birds. After over a century's alienation from the city and its people, Kazan's neglected prime waterfront has now been reclaimed with ecological health, cultural vitality and the residents' feeling of belonging, as well as the dignity and the identity of the People's Republic.

Project Kaban Lake Waterfront
Architects Turenscape
Site area 1138,52 ha
City Kazan
Budget €1,609,380
Project 2013–2016
Construction 2016–2018
Client Municipal Government, Republic of Tatrstan, Russia
Photos Turenscape, Kazan city



M9 Museum District Venice Mestree



M9 is a 20th century cultural inheritance museum located in Mestre, the mainland gateway to Venice. Opening up a central stretch of land that was formerly occupied by military institutions, the project creates a number of new public spaces. A network of pedestrian links, which already characterise the neighbourhood, embeds the quarter into the urban tissue of Mestre. A passage between Piazza Ferretto and Via Cappuccina attracts visitors and leads them through the entire complex along a route enlivened by various shops, cafés and restaurants with the 'piazza museo' at its centre. The urban strategy of the site's diagonal subdivision informs two different museum structures: the smaller space contains retail spaces, offices and back-of-house functions, while the grander one houses all the main cultural activities with public facilities on the ground floor, including a media library, an auditorium, a museum shop and a restaurant, all behind generous windows connecting them to the street level. From the foyer a long, dramatic staircase leads up to the galleries and event spaces. The permanent exhibition occupies two "black box" floors, while temporary exhibitions are shown in a naturally lit 'white box' on the top floor. The diagonal pattern of the museum's polychromic facade reinforces the perspective effect created by the tapered passage between the two buildings. At the focus of this perspective stands the facade of the 16th century Convento delle Grazie, which stood abandoned and empty for several years and has now been renovated and converted to complement the uses of the quarter. Covered by a new, elegant roof structure it becomes part of the public space. The colour palette of the ceramic facade is inspired by the urban context, the various brick and plaster colours typical of Venice. Materials in the exterior and interior spaces blend seamlessly into one another. The natural stone floor made of local trachyte forms a continuous surface extending across all pedestrian areas to the ground floor and the main staircase of the museum. Fair-faced concrete with a wood grain texture is used both on the ground floor facades and the walls of the foyer. Complemented by the warm beech veneer of the interior fittings, these matt and rough surfaces form a gentle contrast to the subtle reflections of the glazed ceramic facades. M9 is an active museum with no access thresholds. It addresses residents and tourists, young and old alike. It thereby constitutes an essential cornerstone in Mestre's urban development: as a catalyst of regeneration it brings new meaning to the surrounding historical fabric. As a magnet for visitors it offers stimulus to the economic activity of the city. And as an educational institution and events venue it provides a place of identification and enriches local life in a significant way.

Project M9 Museum District
Architects Sauerbruch Hutton
Building area 25,600 sq m
City Venice-Mestre
Budget n.a.
Project 2010
Construction 2014-2018
Client Polymnia Venezia
Photos Jan Bitter

M9 Museum District Venice Mestre

Sauerbruch Hutton



Sol Plaattje University



Sol Plaatje University, located in Kimberley in the Northern Cape is one of two new universities to be set up in post-apartheid South Africa. The university has been designed as an open campus integrated into the fabric of the town. It is seen as a catalytic urban regeneration project – the city itself becomes the university and the university the city. As one of the first buildings within the first precinct, this building needed to set the parameters for the urban footprint of the university in response to the urban design framework. The architects explored a design narrative that began by imagining the spaces of a new contemporary university space through a series of imagined users and new university hybrid typologies that contain a mix of uses, integrating both formal and informal social spaces into a multifunctional precinct. The Moroka Halls of Residence is a multi-purpose building that faces onto an urban public square and together with the adjoining building wraps around private internal courtyards. It consists of three distinct parts that relate to the placement of the building onto the site, and articulate different uses. The building comprises a 174-room residence, a dining hall and kitchen, teaching venues, academic offices and ground floor retail space behind a colonnade onto the square. The Northern Cape has a dry arid landscape with a desert climate of extremely hot summers and biting cold winter days. The design narrative wove together a building language inspired by informants within the landscape that responded to the environmental requirements of this harsh environment. The building is entered through a portico echoing the historic mining structures into an entrance that leads to a large open veranda space. The veranda becomes a super element that provides deep cool shaded space facing the internal courtyard and is used as the primary structuring element of the building. It provides a large-scale deep circulation space at the scale of an outside room leading from the entrance portico separating the two components of the complex into the internal courtyard. This space is a spill out space, a circulation space and space from which to address the courtyard. Direct sunlight onto the veranda is screened by a dynamic wind driven shading screen. The effect is a continually changing dappled coloured shadow as the sun moves across the courtyard. When the wind picks up the screen ripples, creating a dynamic facade.

Project Sol Plaatje University

Architects Savage + Dodd Architects

Building area 13,214 sq m

City Kimberley

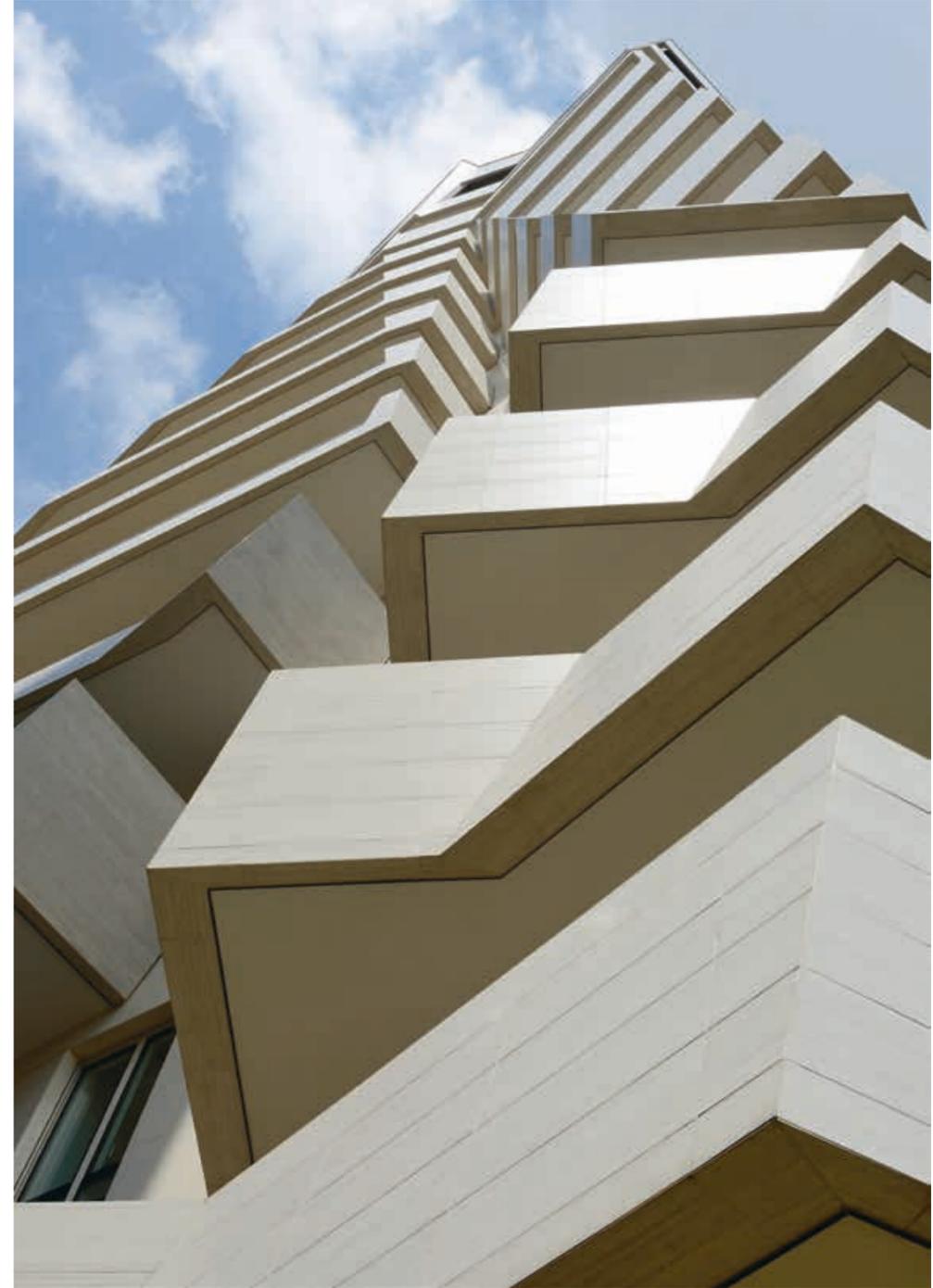
Budget €14,857,358

Project 2013

Construction 2014–2016

Client Dept of Higher Education (DHET) Sol Plaatje University

Photos Tristan McLaren



City Life Master Plan

Westkaai Residential Towers



City Life Master Plan

Studio Libeskind, Zaha Hadid, Arata Isozaki & Associates

In 2004, Studio Libeskind, in conjunction with Zaha Hadid Architects and Arata Isozaki & Associates, won the competition for a master plan to develop and reconnect the existing city fabric of Milan to an abandoned 61-acre site, formerly home to the Fiera Milano, the city's historic fairgrounds. The City Life Master Plan reconnects the city with a new neighbourhood situated along a 23-hectare central park, a metro station and a new public piazza within a gleaming skyline composed of three iconic towers by Studio Libeskind, Zaha Hadid Architects and Arata Isozaki & Associates. The master plan is composed of a series of distinct neighbourhoods, each one placed within the park and each proposing a variety of different scales and uses from residential, recreational, office space, retail and cultural. The plan offers an innovative approach to large-scale urban design within a dense city. The main concept is simple and bold. The site is broken into neighborhoods – distinct forms that together create a composition in the landscape. Although they are distinct and human scaled, together these neighborhoods create a diverse, active, vibrant city life. The design breaks down the overall density and mass of the large urban development to create a pedestrian scale that is at once exciting and livable. The rest of the site is developed into a generous, active public realm, animated with a large urban park connecting the neighborhoods together. The plan creates a contemporary development sensitively woven into an historic fabric. Recently completed towers and commercial areas opened in 2017, following the completion of the park, public piazza and subway station. The first housing parcels have been completed by Studio Libeskind and Zaha Hadid Architects, and phase two of the residences and the Studio Libeskind tower are all underway and in construction.



Project City Life Master Plan
Architects Studio Libeskind, Zaha Hadid, Arata Isozaki & Associates
Site area 365,840 sq m
City Milan
Budget €2,000,000,000
Project 2004
Construction
Client Libeskind residences phase 1, 2009–2013; Libeskind tower 2016–2020; Libeskind Residences Phase 2, 2018–2021
Photos Architects



Situated along the Westkaai, six residential towers determine the new horizon of the northern harbour area in Antwerp currently under re-development. Old brick warehouses are being converted; together with the new residential buildings a mixed-use city quarter is developing. This row of six towers has simply, but very effectively, been divided into three pairs of buildings designed by different architects. Towers 5 and 6, realised by Tony Fretton Architects, are the most northern. The towers have a similar organisation and height, but slightly different proportions. Around a central access core the apartments are organised with balconies at each of the corners celebrating the panoramic views over the old harbour and historic city centre. The nuanced brick facades of both towers tie these new additions to the existing monumental warehouses characteristic of this part of the city. The facades are a carefully proportioned grid of horizontal parapets and vertical piers. The piers run to the ground, firmly anchoring the towers to their place. From a distance the buildings have an abstract and monumental character that fits well within the context. To counter repetition in the facades, a simple motif in the brickwork is introduced with a stunning effect. Originally load-bearing walls were constructed in a bonding of bricks laid in a length and cross direction. This bonding results in a vivid visual pattern of headers and stretchers. Since the facades of contemporary buildings are no longer load bearing, they are constructed in a half brick thickness only. The resulting stretcher bond of these contemporary facades lack the visual richness of their predecessors. By reintroducing the old pattern of bonding, but simply shifting the cross-connecting brick in the pattern outwards, a decorative motif of projecting bricks occurs in the facade of the towers. In Tower 5 this motif is employed as a band that visually wraps around the building and emphasises its horizontal proportions. In Tower 6 the motif is employed in the piers emphasising the verticality of the last tower in the row. This difference in horizontality and verticality is played out in the compositional ending of the buildings on top, further enhancing their difference. The towers in Antwerp display the experienced hand of an architect that controls both the overall monumental expression of a composition and the much needed variation so often lacking in contemporary housing through the sensitive use of a single material. (Wienerberger, 2018)

Project Westkaai Towers 5 & 6
Architects Tony Fretton Architects & De Architecten NV
Site area 16,500 sq.m
City Antwerp
Budget n.a.
Project 2012
Construction 2013–2016
Client Kattendijkdok nv – subsidiary of Land Invest Group nv
Photos Architects



SHUM YIP Upper Hills LOFT



This base is a high-end commercial complex with six high-rise towers containing offices, hotels and business apartments. Adjacent to the CBD district, it is also located between two central parks in Shenzhen. Urbanus' design task was to construct a 100,000 sq m loft of apartments and offices on top of a shopping centre larger than 60,000 sq m. To release the enormous pressure from the vertical dimension of the high-rise tower, we took advantage of the large area of the LOFTs, creating two artificial mountain volumes, in response to the huge scale of the towers. At the same time, the design connects the project to the natural form of the surrounding Lianhua and Bija Mountains. This design also encloses a quiet space, by connecting the three-four level high-density office LOFT through exquisite sidewalks, creating a small town with rich spatial variation. There are also some public spaces, such as the LOFT theatre and the trading and exhibition Center that gradually transform the "big" and "solid" periphery space to the "small" and "dynamic" inner region. The Loft Town has accommodated a shopping centre, business offices and apartments, creating a new model of settlement that integrates residents, offices, shopping centres and cultural spaces. The standard floor height of the apartment loft in A District is 9 meters, which can be flexibly divided and used; verandas are set on the north and south sides, which endows the room with good ventilation and sun protection. Every household has a private courtyard, where neighbours can interact and socialise, while having their own private space. For the facade, we used a greyish twisted grid in order to maximise the performance of the material. In B District, the hotel loft and office loft enclose an inner garden, where a 'black box' theatre is set to stimulate future cultural activities in this region. The facades are decorated with white ceramic plates with rough texture, giving people the feeling of getting back to nature. In C District, there are over 20 office lofts with three-four storeys, forming small "villages". These lofts were arranged by groups, each with a courtyard. The lanes inside have a width of 4-6 metres and between these groups are open spaces with streets of 8-15 metres in width. Overhead channels, terraces, courtyards, balconies and galleries are interspersed among them, forming various spatial structures. The office platform and business platform are connected by vertical transports. Workers can stroll in the shopping centre when they are downstairs, and go back upstairs to work very conveniently. In the north is a residential area, and in the south people can see exhibitions in D District. The LOFT Town in Upper Hills, by using a new building model, creates for its residents a multidimensional lifestyle. D District is another "mountain" across from A District, located on the south side of the base. As a part of the government, it was initially set as the headquarter office. The depth of the building volume varies from 26 metres to 56 metres. By creating holes throughout the building's facades, the inner courtyards were set in different areas. This design would greatly enrich the levels of indoor and outdoor space. In the inner part of the building, aisles connect different levels of spaces, including inner courtyards, lounges and outdoor overhead platforms, forming a rich spatial experience.

Project Shum Yip UpperHills LOFT
Architects Urbanus
Site area 64,000 sq m
City Shenzhen
Budget n.a.
Project 2012-2013
Construction 2012-2018
Client Shenzhen Kezhigu Investment Co., Ltd.
Photos ZtpVision



Spring Street Salt Shed



Located in New York City at the terminus of Canal Street and the Hudson River, the Spring Street Salt Shed's crystalline, faceted planes enliven this highly visible structure, acting as a counterpoint to the diaphanous, scrim-like facade of the Manhattan Districts 1/2/5 Garage, directly across Spring Street to the north (also designed by Dattner Architects with WXY). Rising nearly 70 feet, the shed houses 5,000 tons of salt. The cast-in-place concrete structure tapers toward the bottom – creating more pedestrian space beneath a dramatic overhang. The shed emerges from a moat of textured glass paving, further contributing to the enigmatic and iconic nature of this place in the city. Architectural concrete was a natural material selection for the Salt Shed, serving as both the building structure and exterior finish, eliminating the need for additional materials. The smooth finish and light colour of the concrete emphasises the form of the building, while its natural color variations, which will resemble the colour of salt with more exposure to sunlight, provide a grounded appearance – resonating with the salt contained within. The design of the Spring Street Salt Shed had to reconcile several conflicting factors – a community resisting its realisation; finding a form suitable for its important location; and safely storing salt for seasonal distribution. While the structure's form embraces salt, materials were chosen to prevent its corrosive effects: the concrete admixture is self-waterproofing, and a hardener was applied to the concrete floor. Due to its location in a floodplain, the shed's floor was raised, and a deployable dam system installed. The project, which marks the historic location where the former canal enclosing Lower Manhattan met the Hudson River, has received international recognition, becoming a design tourist destination, and has been featured on the covers of *Archi-tectural Record*, *Metropolis* and *Civil Engineering* magazines.

Project Spring Street Salt Shed
Architects Dattner, WXY Architecture + Urban Design
Site area 1,394 sq m
City New York
Budget €16,500,000
Project 2010–2015
Construction 2015
Client NYC Department of Sanitation, NYC Department of Design and Construction
Photos Albert Vecerka/Esto

Spring Street Salt Shed

WXY Studio / Dattner Architects

Submissions

Oodi Library	2018
ALA Architects www.ala.fi Helsinki, Finland, EUROPE	
Residential Skyscrapers Hirschgarten	2017
Allmann Sattler Wappner Architekten www.allmannsattlerwappner.de Munich, Germany, EUROPE	
Long Museum West Bund	2014
Atelier Deshaus www.deshaus.com Shanghai, China, ASIA	
Changde Old West Gate Urban Renewal	2019
Beijing Zhongxu Planning & Architecture Design Co., Ltd Changde, China, ASIA	
Cultural Center and Fab Lab	2015
Bruther www.bruther.biz Caen, France, EUROPE	
Student Residence at boulevard périphérique (La Maison Julie-Victoire Daubié)	2018
Bruther www.bruther.biz Paris, France, EUROPE	
Temporary office area for enterprises at Xiong'an Civic Centre	ongoing / 2019
CUI Kai, China Architecture Design & Research Group en.cadreg.com Xiong'an, China, ASIA	
Courthouse	2017
Renzo Piano Building Workshop www.rpbw.com Paris, France, EUROPE	
The Silo	2017
COBE www.cobe.dk Copenhagen, Denmark, EUROPE	
European Central Bank	2014
Coop Himmelb(l)au www.coophimmelblau.at Frankfurt, Germany, EUROPE	
The Shed	2019
Diller Scofidio + Renfro, Rockwell Group www.dsrny.com New York, USA, AMERICA	
Zaryadye Park	2017
Diller Scofidio + Renfro www.dsrny.com Moscow, Russia, ASIA	

Submissions

Court of Justice of the European Union (extension)	ongoing / 2019
Dominique Perrault Architecture www.perraultarchitecture.com Luxembourg, Luxembourg, EUROPE	
Toni-Areal	2014
EM2N www.em2n.ch Zurich, Switzerland, EUROPE	
Résidence universitaire Chris Marker	2017
Éric Lapierre Experience www.ericlapiere.com Paris, France, EUROPE	
One Fen Court	2019
Eric Parry Architects www.ericparryarchitects.co.uk London, UK, EUROPE	
Massana School of Art and Design	2017
Estudio Carme Pinós www.cpinos.com Barcelona, Spain, EUROPE	
HUILONGWO Historical District and Rampart Museum	
Feng Zhenggong & ZHONGHENG Architects Xuzhou, China, ASIA	
Alnatura	2019
Haascookzemmrlich STUDIO2050 www.haascookzemmrlich.com Darmstadt, Germany, EUROPE	
Residential and studio building at the former Berlin flower market	2017
ifau, Heide & von Beckerath www.ifau.berlin, www.heidevonbeckerath.com Berlin, Germany, EUROPE	
Bauhaus Museum	2019
Heike Hanada www.heikehanada.de Weimar, Germany, EUROPE	
Marina One	2017
Ingenhoven Architects www.ingenhovenarchitects.com Singapore, Singapore, ASIA	
Museum Garage	2018
Jürgen Mayer H. (WORKac / Clavel Arquitectos / Nicolas Buffe / K/R) www.jmayerh.de Miami, USA, AMERICA	

Education Centre Erasmus MC	2013
KAAN Architecten www.kaanarchitecten.com Rotterdam, The Netherlands, EUROPE	
Headquarters of the Federal Intelligence Service	2019
Kleihues+Kleihues www.kleihues.com Berlin, Germany, EUROPE	
Mixed-use Community Housing – Drivelines Studios	2017
LOT-EK www.lotek.com Johannesburg, South Africa, AFRICA	
Garage Museum of Contemporary Art	2015
OMA www.oma.eu Moscow, Russia, ASIA	
Lab City, Ecole Central	2017
OMA www.oma.eu Paris, France, EUROPE	
National Library	2017
OMA www.oma.eu Doha, Qatar, ASIA	
Taikoo Li Development	2014–2015
Oval Partnership www.ovalpartnership.com Chengdu, China, ASIA	
Studio Ikemura	2015
Philipp von Matt Architekten www.phvm.com Berlin, Germany, EUROPE	
Torre Cuarzo on Reforma	2018
Richard Meier & Partners / Diametros Arquitectos www.richardmeier.com Mexico City, Mexico AMERICA	
M9 Museum District	2018
Sauerbruch Hutton www.sauerbruchhutton.de Venice Mestre, Italy, EUROPE	
Soi Plaatje University	ca. 2016
Savage + Dodd Architects www.savagedodd.co.za Kimberley, South Africa, AFRICA	
City Life Master Plan	Under construction
Studio Libeskind, Zaha Hadid, Arata Isozaki & Associates www.libeskind.com Milan, Italy, EUROPE	

Westkaai Residential Towers	2016
Tony Fretton Architects www.tonyfretton.com Antwerp, Belgium, EUROPE	
Freight Station (Güterbahnhof)	2019
Topotek 1 / AFF Architekten www.topotek1.de / www.affarchitekten.com Hannover, Germany, EUROPE	
Seestadt Aspern	im Bau
Tovatt Architects and Planners www.tovatt.com Vienna, Austria, EUROPE	
	im Bau seit 2015
Turenscape / MAP Architects www.turenscape.com / www.maparchitects.dk Kazan, Tatarstan, Russia, ASIA	
OCT-LOFT Renovation	2012
Urbanus www.urbanus.com.cn Shenzhen, China, ASIA	
SHUM YIP Upper Hills LOFT	2018
Urbanus www.urbanus.com.cn Shenzhen, China, ASIA	
Nantou Old Town Preservation and Regeneration	2017
Urbanus www.urbanus.com.cn Shenzhen, China, ASIA	
Spring Street Salt Shed	2015
WXY Studio / Dattner Architects www.wxystudio.com / www.dattner.com New York, USA, AMERICA	
TAOXICHUAN Porcelain District	2015
Zhang Jie & TONGHENG Urban Design www.thupdi.com Jingdezhen, China, ASIA	

Modest updates for BAU 2021

Following a very successful BAU in 2019, preparations are already in full swing for the next edition in 2021. The changes this time will only be modest, following a major reshuffling of the exhibition sections last time with the construction of the new Halls C5 and C6.

What conclusions can be drawn from the experience of BAU 2019? First of all, BAU is becoming ever more interesting for international exhibitors. In 2019, a total of 849 companies from outside Germany took part – this was a new record. The trend among visitors is similar. Here, too, BAU set a new visitor record, attracting over 85,000 visitors from abroad. In particular BAU is drawing in more and more visitors from outside Europe, as evidenced in the numbers from Asia, for example (9,359). Secondly, “The themes we introduced in 2019 – of Light and Smart Building – worked very well”, said exhibition director Mirko Arend. The presence of many top exhibitors and market leaders in these fields boosted acceptance of the new themes, something that was confirmed in the visitor survey. 96 per cent of the visitors rated the themes of Daylight and Artificial Light as “excellent to good”. The other changes to the layout were also received well by the visitors, and above all, “They also went down well with the exhibitors”, said Arend. That applies to the repositioning of the sections on glass and chemical building products (now in Halls C3 and B6), as well as for the fact that the section on floor coverings took up two entire halls (A5 and A6) for the first time. For BAU 2021, the basic composition of the halls remains unchanged; only modest adaptations

will be carried out. For example, the nomenclature for Halls A1 and A2 is being extended to include “Modular construction” and “Architectural building materials”, in order to do better justice to the offering in these halls. The theme of “carbon concrete” now also features in the nomenclature. Construction tools will again have a dedicated section. They will be on show in Hall C6 – this is marked out in a separate color to the hall for chemical building products. More space is also being given to the theme of heating, ventilation and air conditioning in Hall B2, in response to strong demand in this section. Hall A4 is being made even more attractive with the theme of marble featuring more strongly. The job of planning the allocation of space for BAU 2021 is now getting underway. In the course of February/March 2020 exhibitors will receive placement proposals. And, to round off this update, a piece of good news: the early dates for the next BAU (11–16 January, 2021) mean that the exhibitors in the B Halls (+ 5 days) and the C Halls (+ 4 days) will also have more time to carry out their setup operations.

www.bau-muenchen.com

Tremendous response to new trade fair format

digitalBAU from 11–13 February, 2020 is already a success. The new trade fair format has been very well received. About one month before its start, over 200 exhibitors have registered. This confirms that with their new platform the organisers, Messe München and the German Construction Software Association (Bundesverband Bausoftware, BVBS), have struck a digital chord with the construction industry.

For three days, Koelnmesse will be the hub for digital products and solutions in the construction industry. From 11–13 February, 2020, it will be the place where exhibitors of digital technologies and services for the construction industry will meet interested architects, specialist planners and installation engineers. The organisers are expecting up to 15,000 visitors for the premiere.

Exhibitor list shows relevance of digitalBAU

The new **digitalBAU** trade fair format, which in future will always take place in the interim year between two editions of BAU, the world's leading trade fair for the construction industry, bridges the gap between trend-setting technology and the innovative construction industry. Renowned companies such as dormakaba, fischerwerke, lamilux, Liebherr, Peri, Schöck and Xella will be presenting themselves in 17,000 sq m of exhibition space in Hall 7 of Koelnmesse.

Dr Reinhard Pfeiffer, Deputy Chairman of the Board of Messe München, underlines the potential of the still young trade fair: "digitalBAU in Cologne will become the leading digital trade fair for the construction industry. We are delighted about the registration of over 200 exhibitors and this enormous response from the industry!" Renowned brands will come to Cologne as will you and dynamic start-ups. Pfeiffer is sure that "this mixture intrigues everyone: the exhibitors, the BVBS and us as organizers and certainly also the visitors of **digitalBAU**."

Expert forums addressing the questions regarding the digitisation of the construction industry

The exhibition will be complemented by an extensive supporting programme. Around 100 speakers will speak at a total of three specialist forums. They will offer almost 90 presentations and panel discussions for the challenges of digital planning, construction and operation in the near future. The forums are organised by the building portal Heinze, the architecture journal *Bauwelt* and the network initiatives planen-bauen 4.0 and Mittelstand 4.0. The focal points are diverse and are intended to answer the visitors' important questions on dealing with digitization.

Overview of the main forum topics:

Future of Digital Building Forum: The forum poses questions and offers solutions around the topics

BIM, data models and digital twin, "smart home" and "smart building" as well as "data to building".

Digital Knowledge and Practical Solutions Forum: The focus is on the four main topics

Human & Process, BIM and HOAI, new business areas and industrial applications – digital processes.

Digital Initiatives and Practical Solutions Forum:

The Forum will take a comprehensive and impartial look at the state of digitization in the construction industry. The focus is on concrete projects and practical experiences, which are divided into five workshop blocks: development, planning, building, crafts and operation.

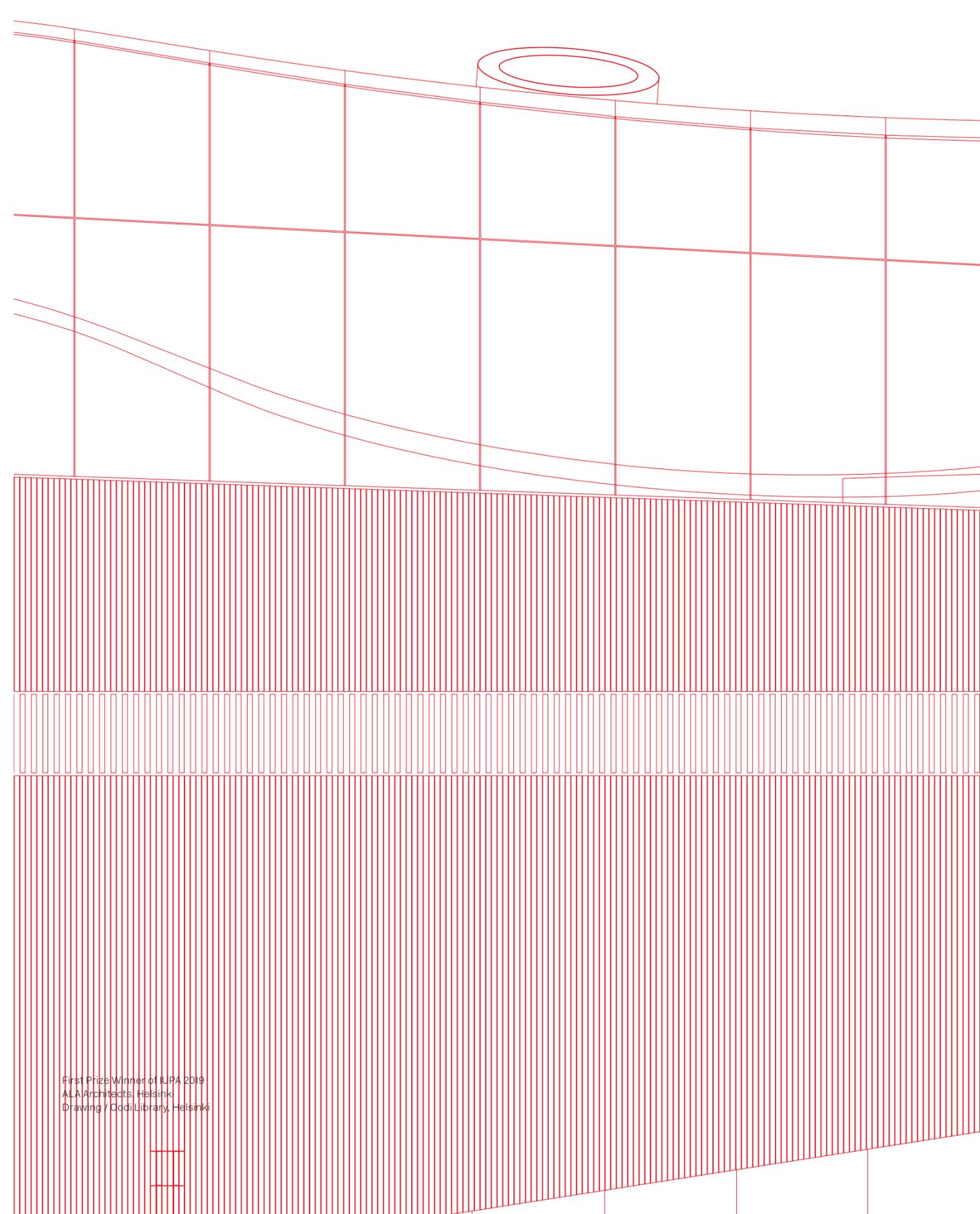
Start-up award for innovative concepts

Start-ups are important innovation drivers of progress in the construction industry. **digitalBAU** will therefore give young start-ups the opportunity to present their concepts and creative ideas at the trade fair. During **digitalBAU**, the most compelling concepts and the best implementation will be awarded prizes by a competent and independent jury.

Dialogue platform with a network character

Initiated as a dialog platform, the new trade fair aims to involve all those participating in construction. Matthias Strauss, exhibition director of **digitalBAU**: "We expect exhibitors and users to start a conversation with each other. What is special about **digitalBAU** is that we are able to bundle all the important questions about digital developments in the construction industry – and at the same time answer them in direct dialog and at our specialist forums."

www.digital-bau.com



First Prize Winner of IUPA 2019
ALA Architects, Helsinki
Drawing / Codi Library, Helsinki

