

PETER ZUMTHOR WORKS

Buildings and Projects 1979–1997

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When I try to identify the aesthetic intentions that motivate me in the process of designing buildings, I realize that my thoughts revolve around themes such as place, material, energy, presence, recollection, memories, images, density, atmosphere, permanence, and concentration. During the course of my work, I try to give these abstract terms concrete contents relevant to the actual assignment, keeping in mind that what I am designing will be part of a place, part of its surroundings, that it will be used and loved, discovered and bequeathed, given away, abandoned, and perhaps even hated – in short, that it will be lived in, in the widest sense.

Martin Heidegger gave the title “Bauen, Wohnen, Denken” (“Building, Dwelling, Thinking”) to an essay with his reflections on what it means when men build homes and live in specific places. Building, dwelling, and thinking are activities which belong together and which men use as ways to learn about and be part of the world. Heidegger observed that our thinking, as abstract as it may seem, is closely connected with our experience of place. This has something to do with the fact that man exists in places, that it is from places that he forms his relationships with the world – or simply, that he lives in the world.

Thus, the thought process is not abstract but works with spatial images. It has sensuous components. It uses the images of places and spaces to which we have access, which we remember. In other words: thought travels through a specific space which contains traces of place and architecture.

When I design, I try to use the spatially associative quality of thought. I regard the store of personal and collective experiences of dwelling, of having been in places and spaces that we have stored in our bodies, as the fertile ground and starting point of my work. It is from this wealth of experience that the first images emerge, the images from which the new and innovative form and presence eventually develop. For me, the work on the design is a process which begins with and returns to dwelling. In my mind, I envisage what it will feel like to live in the house I am designing, I try to imagine its physical emanations, recalling at the same time all the experiences of place and space we are capable of making, those that we have made and those that we have yet to make, and I dream of the experiences I would like us to make in the house as yet unbuilt.

Thus, the quest for the new object that I shall design and build consists largely of reflection upon the way we really experience the many places of our so different dwellings throughout the world – in a forest, on a bridge, on a town square, in a house, in a room, in my room, in your room, in summer, in the morning, at twilight, in the rain. I hear the sounds of cars moving outside, the voices of the birds, and the steps of the passers-by. I see the rusty metal of the door, the blue of the hills in the background, the shimmer of the air over the asphalt. I feel the warmth reflected by the wall behind me. The curtains in the slender window recesses move gently in the breeze, and the air smells damp from yesterday's rain, preserved by the soil in the plant troughs. Everything I see, the cement slabs that hold the earth, the wires of the trellis, the chiseled balusters on the terrace, the plastered arch over the passageway – they all show traces of wear, of use, and of dwelling.

And when I look more carefully, the things I see start to tell me something about why, how and for what purpose they were made. All this comes to light, or is concealed, within their form and presence.

I am impressed by the natural, self-evident presence of an ensemble that rings true, a milieu or a room that fits. Did the harmony between the work of nature and the work of man, the interplay between density, lightness and void, between sounds and smells, light and shade, materials and forms occur naturally or was it carefully composed? The casual passer-by, inhabitant or stroller, who could be me, is not concerned with such questions. He is concerned with houses and spaces that fit, that blend with their surroundings and are attuned to their use. He is concerned with places and houses that make him feel at home, that leave him free to live in peace while giving him inconspicuous support, that make him look good, and that charm him with unexpected attributes.

I like the idea that the house I build contributes to the atmospheric density of a place, a place which its inhabitants and passers-by will remember with pleasure.

Buildings

Protective Housing for Roman Archaeological Excavations

Chur, Graubünden 1985-86



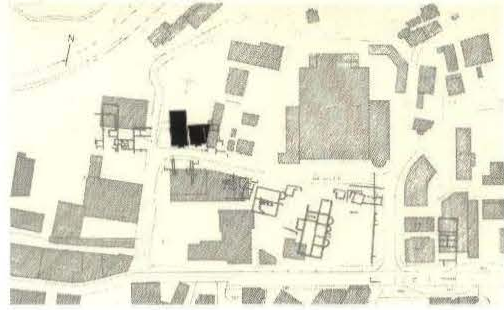










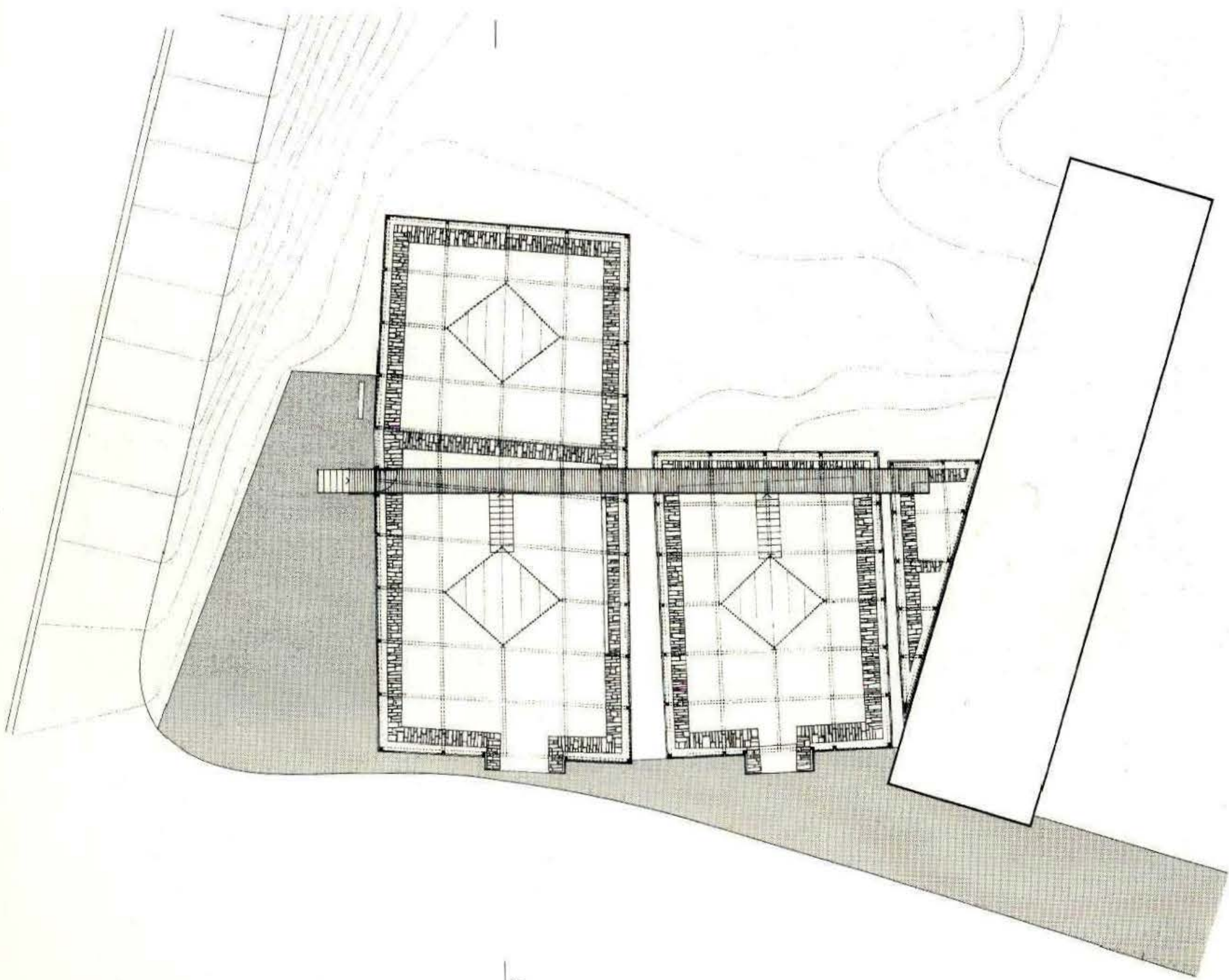


Protective housing for the remains of the foundations of two Roman buildings, and a third building of which only a corner is visible.

The new protective casing for the archaeological finds was conceived as a kind of abstract reconstruction of the Roman volumes: a lightweight framework of walls, made of timber lamella which admit light and air, exactly follows the Roman outer walls, thus producing a package-like effect which gives a visible form to the location of the Roman buildings in today's city landscape. The spaces inside the shell refer to Roman interiors.

The treatment of the entrances represents a play on the relationship between history and the present: the Roman entrances, discernible as projecting sections of wall, are encased in peepshow-like constructions which afford a glimpse into the interior. However, the building is accessed by a modern steel footbridge which runs the length of the buildings at a raised, a-historical observation level. The visitor walks along a path through dark connecting tunnels from one spatial unit to another, and down some steps to the excavation level, the Roman soil. The Roman walls are backed by black cloths, and mellow zenithal light enters through black skylights. Inside the building, the sounds of the town penetrate the lamella structure of the walls. Enclosed in historical space, one senses the sounds of the 20th century city, the position of the sun, and the breath of the wind.

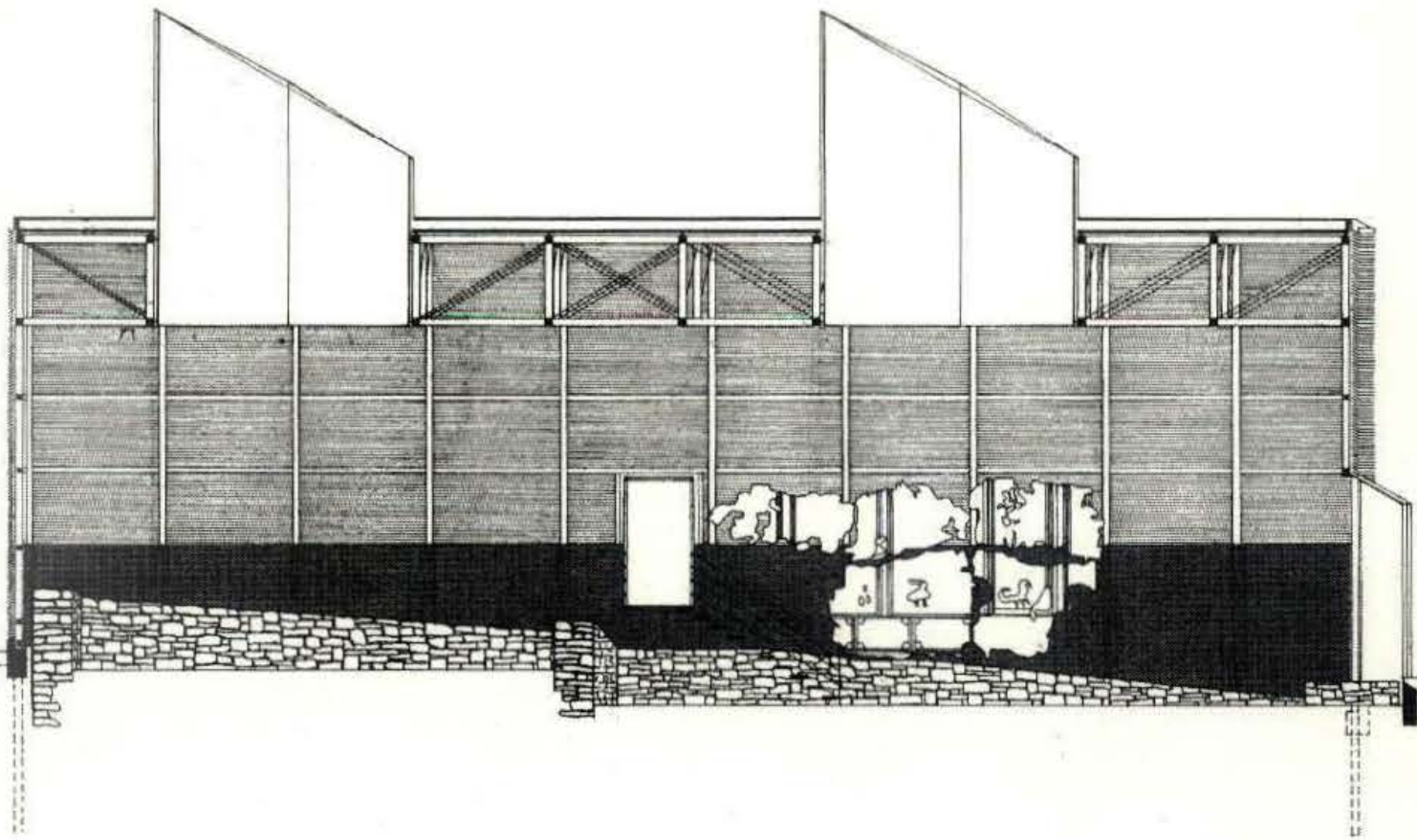




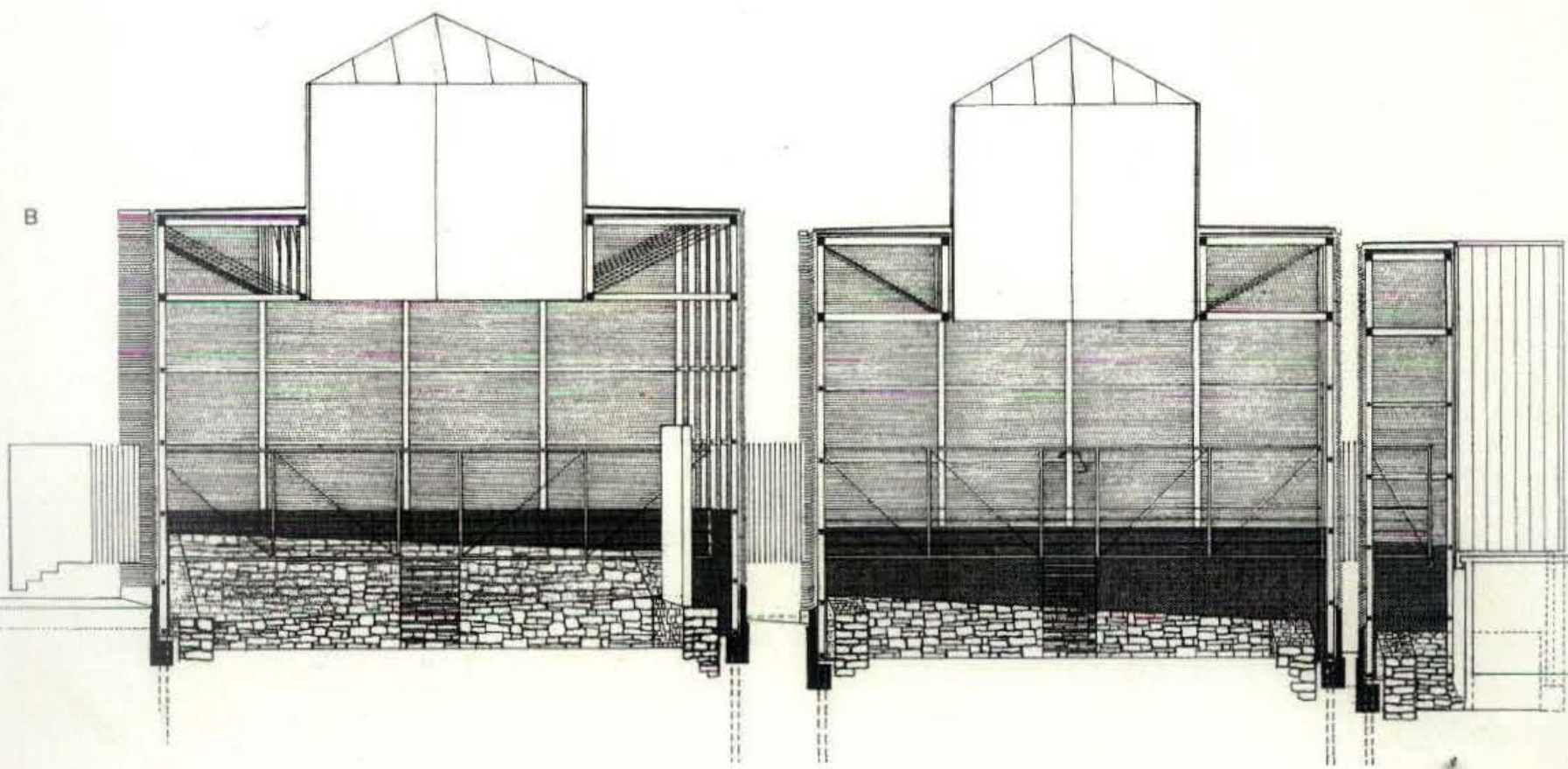
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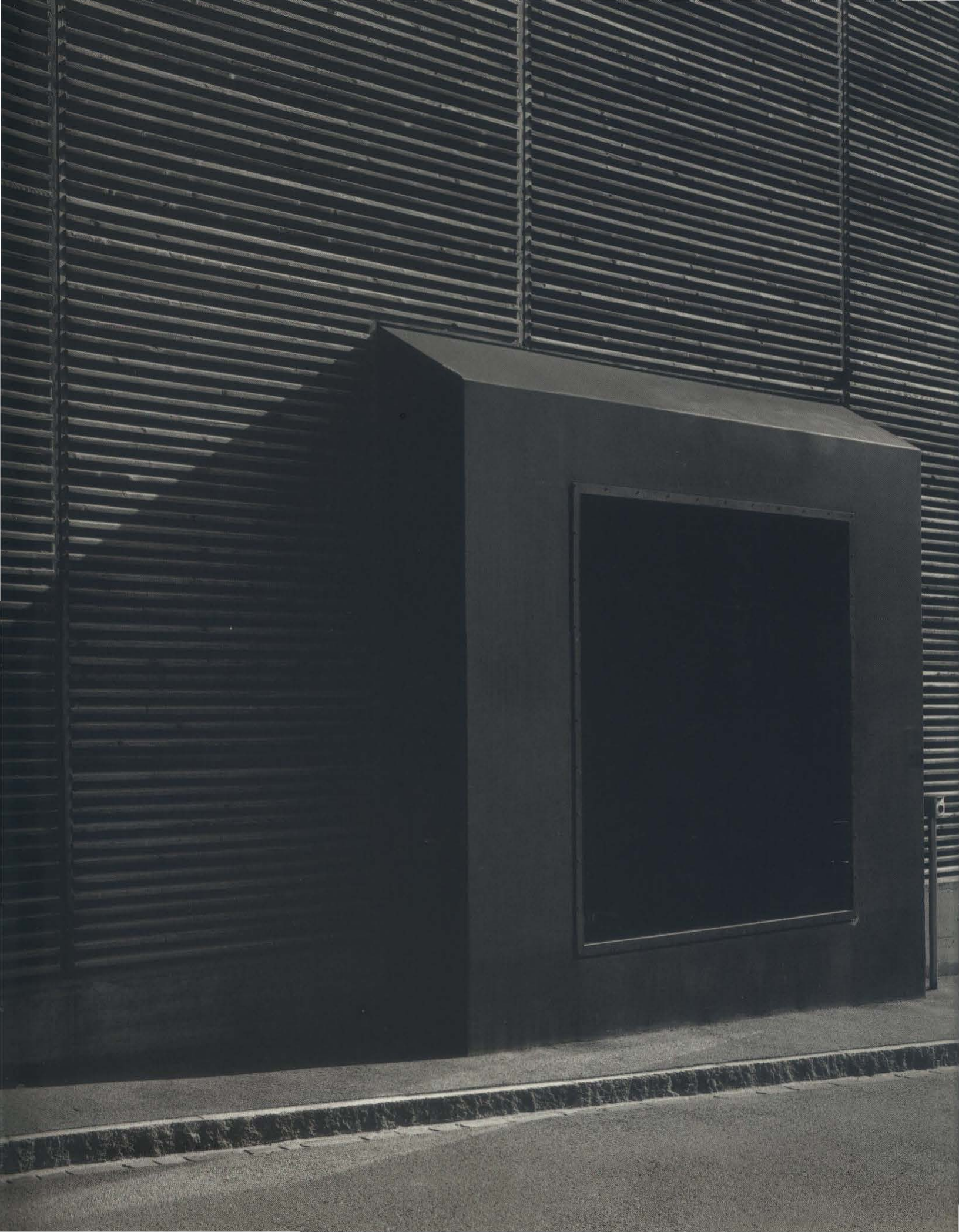
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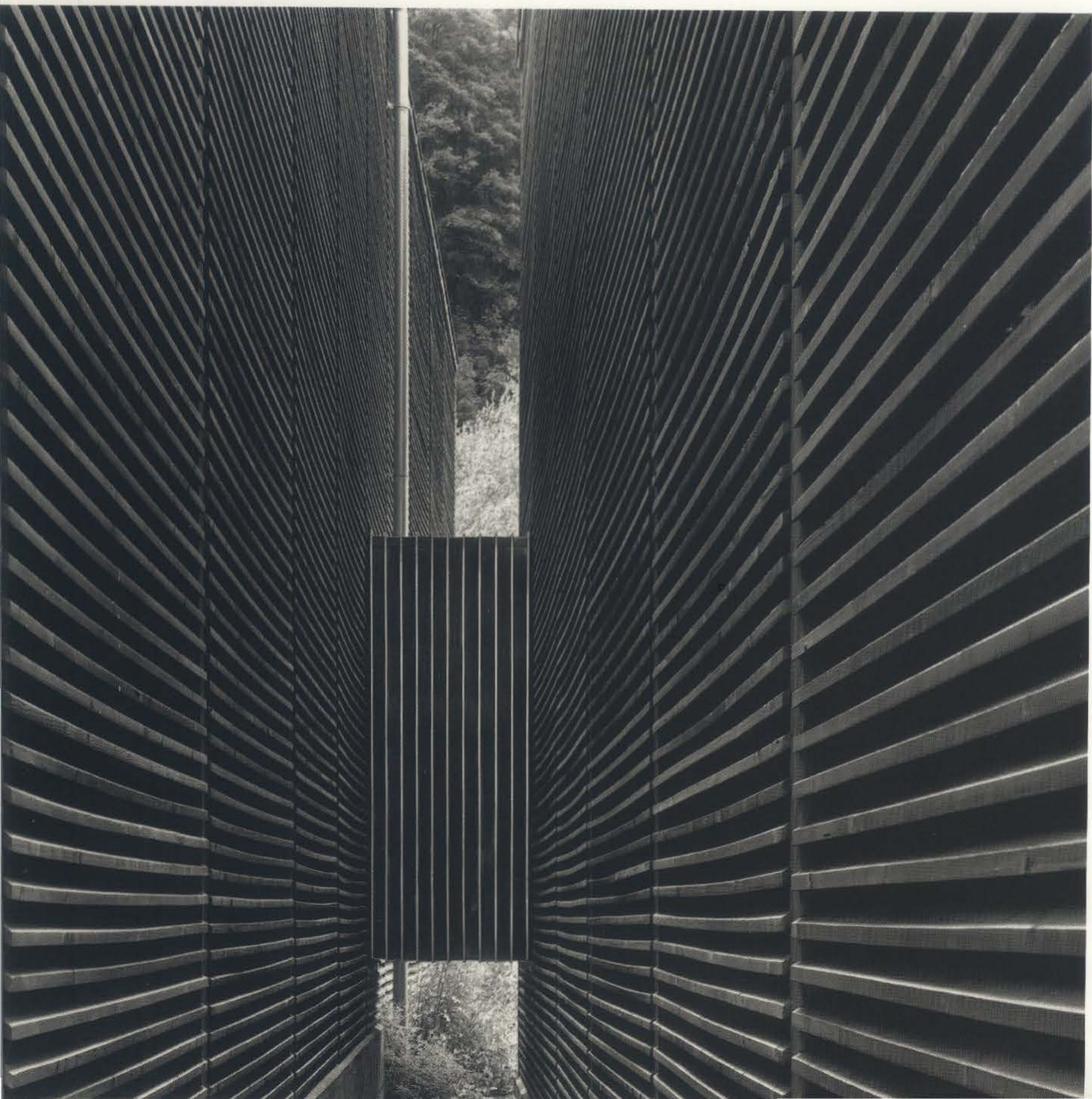


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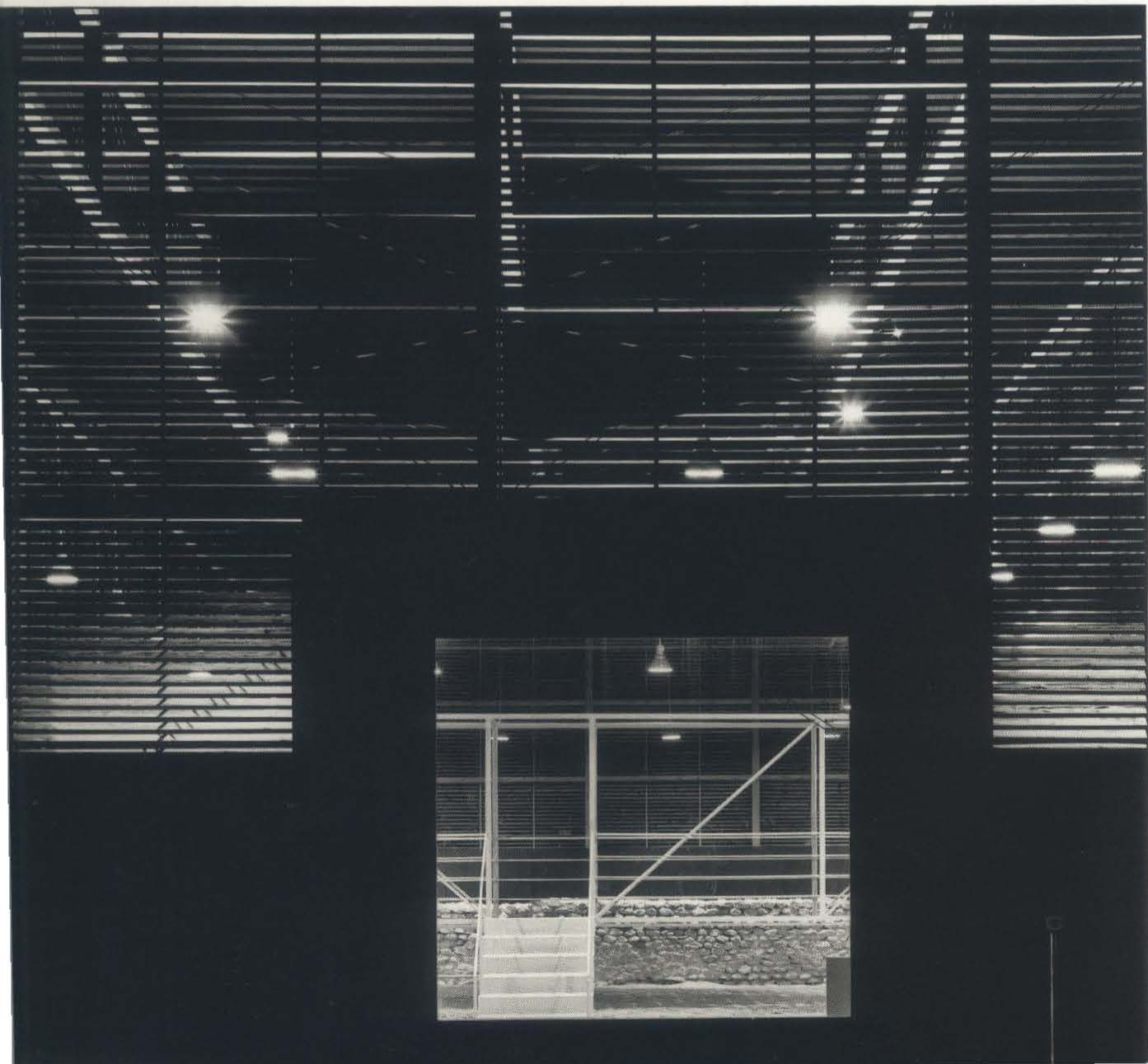














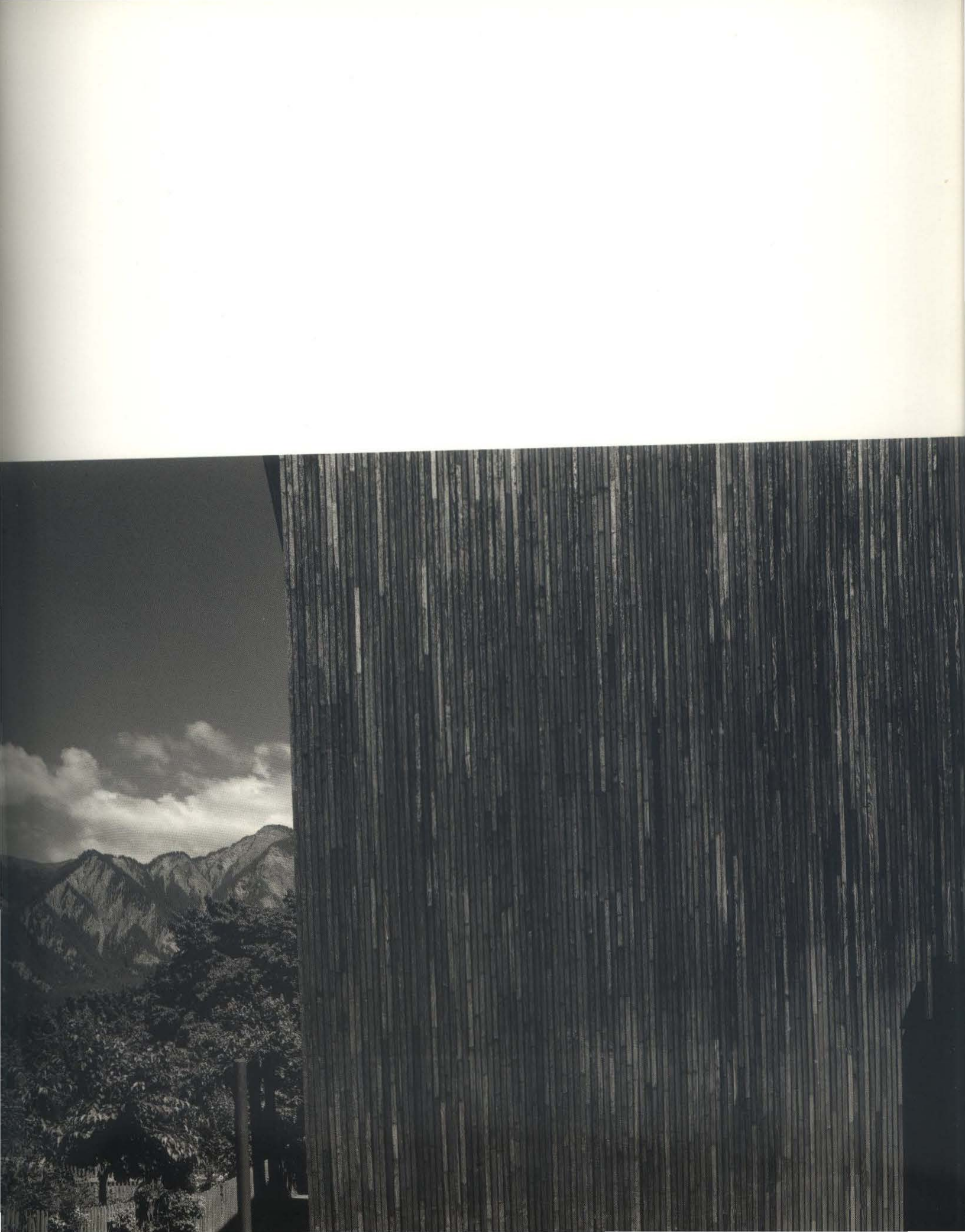
Zumthor Studio

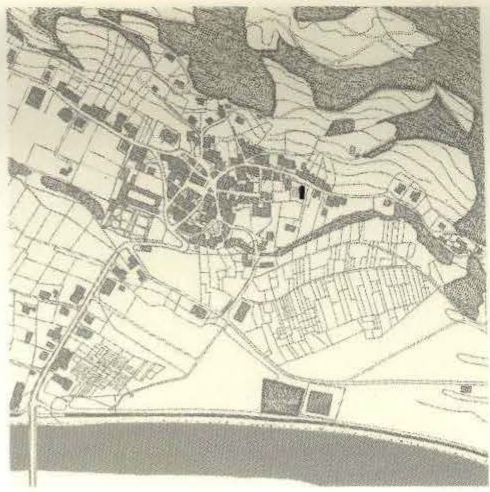
Haldenstein, Graubünden, 1985-86









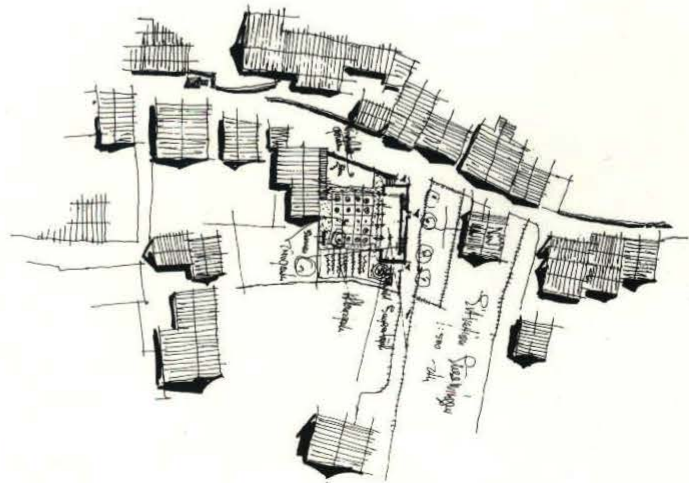


The studio house in the center of the village of Haldenstein contains a garden room on the first floor, a drafting room on the second floor, and archives in the cellar. It is built out of wood like the traditional local buildings for trades and craftsmanship, but has the appearance of an object-like body of wood. A finely structured shell of larch-wood slats, worked like a piece of furniture, encases the facades. A large opening facing south looks onto a decorative garden – a grove of cherry trees.

A trellis along the wall is overgrown with grapevines and protects the studio from the sunlight with large sail-cloth screens.

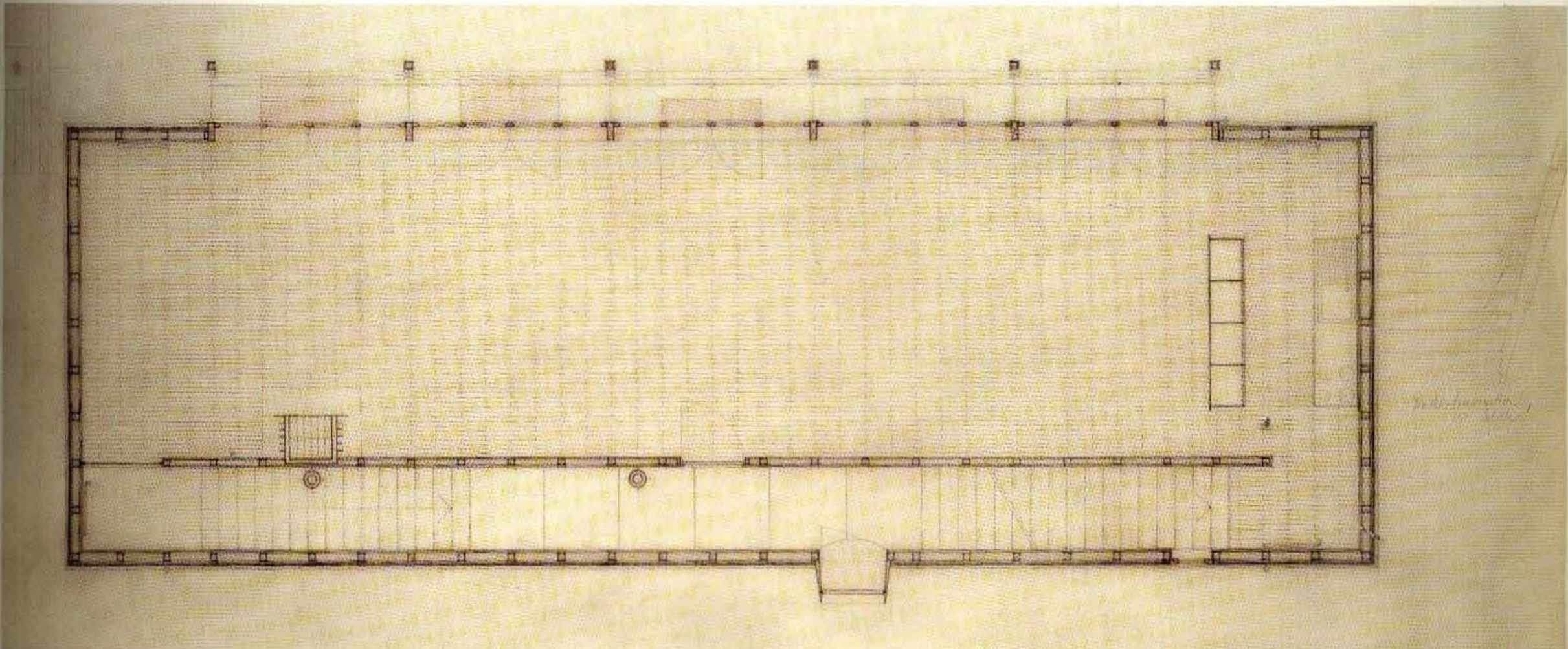
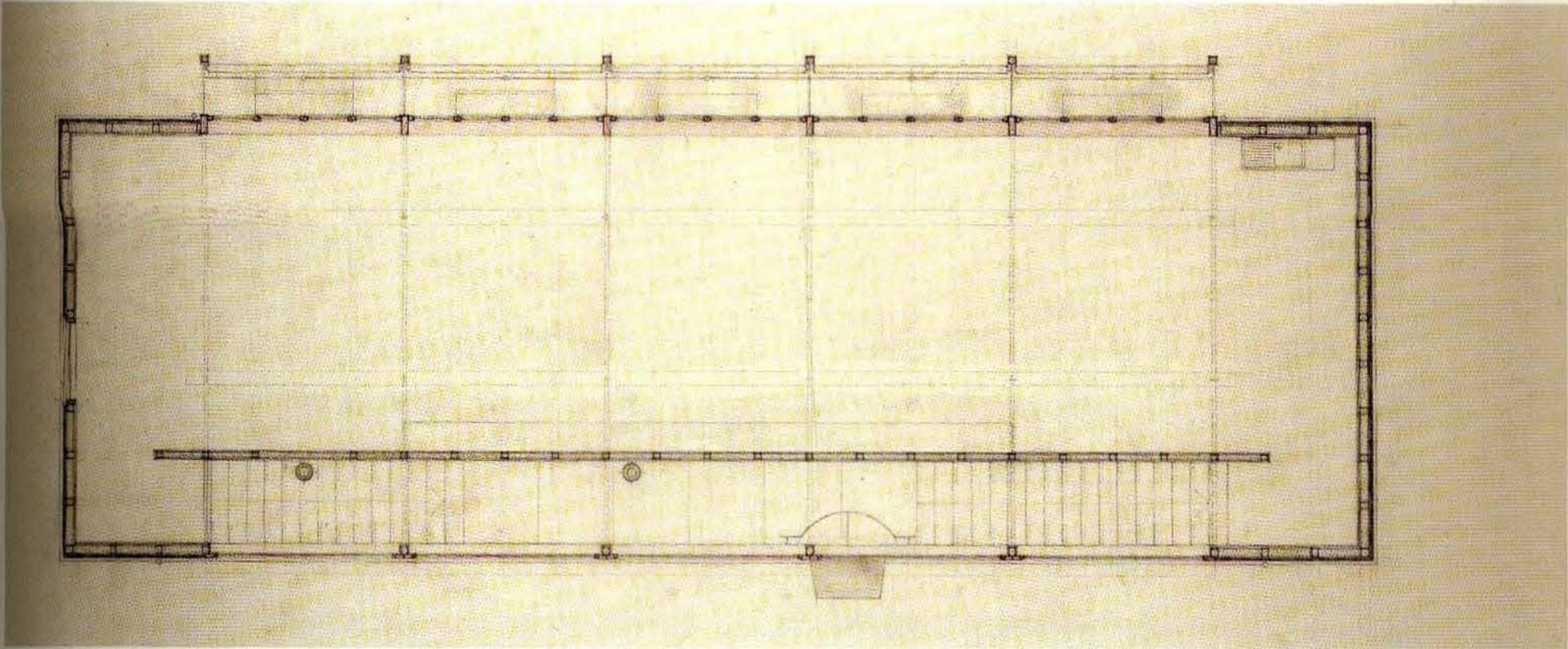
The interior consists of one large, open space subdivided by a free-standing “working wall” extending over all three stories and separating the narrow circulation area on the north from the rooms to the south.

The artist Matias Spescha painted the inside surface of the exterior walls.

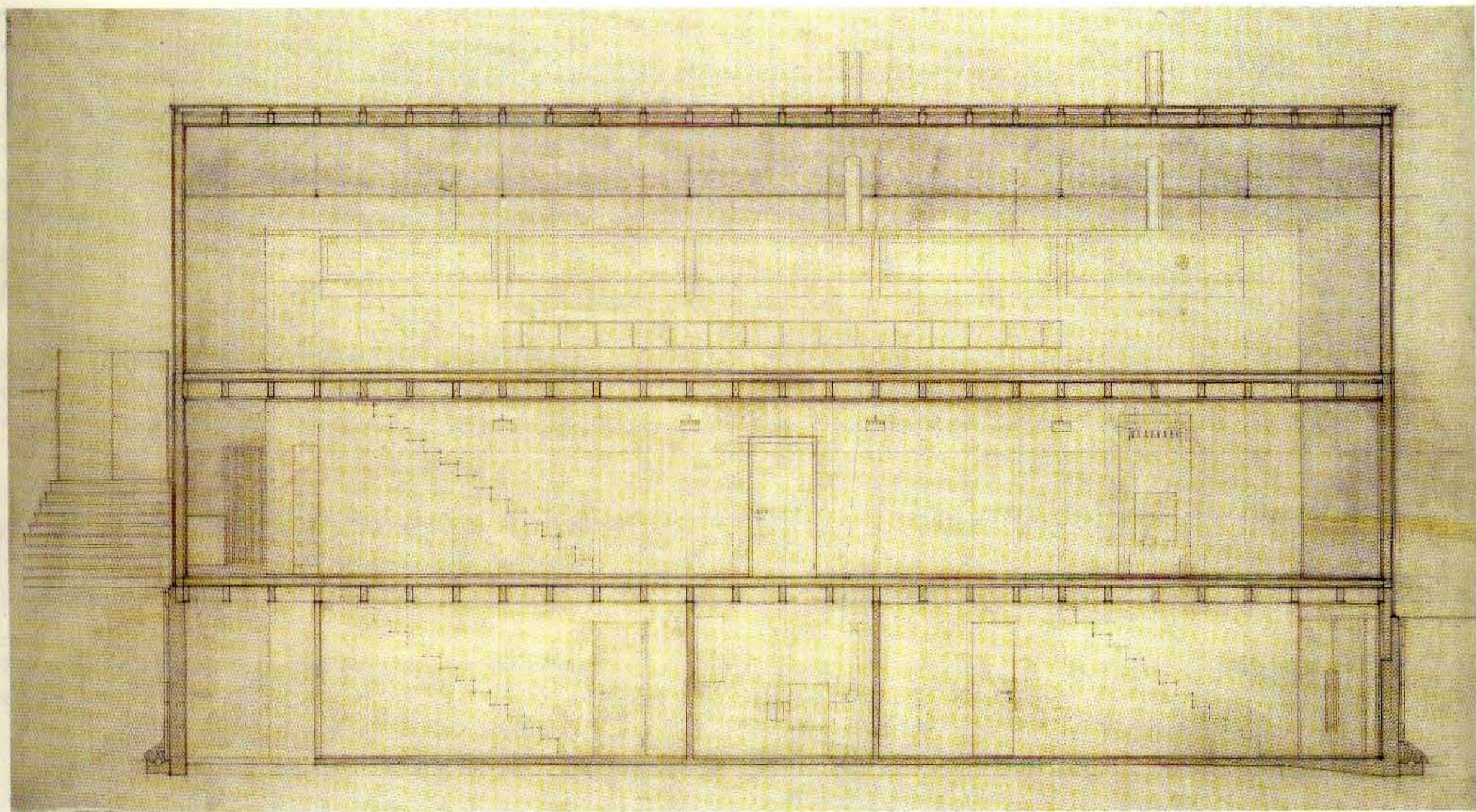


Second floor, drafting room

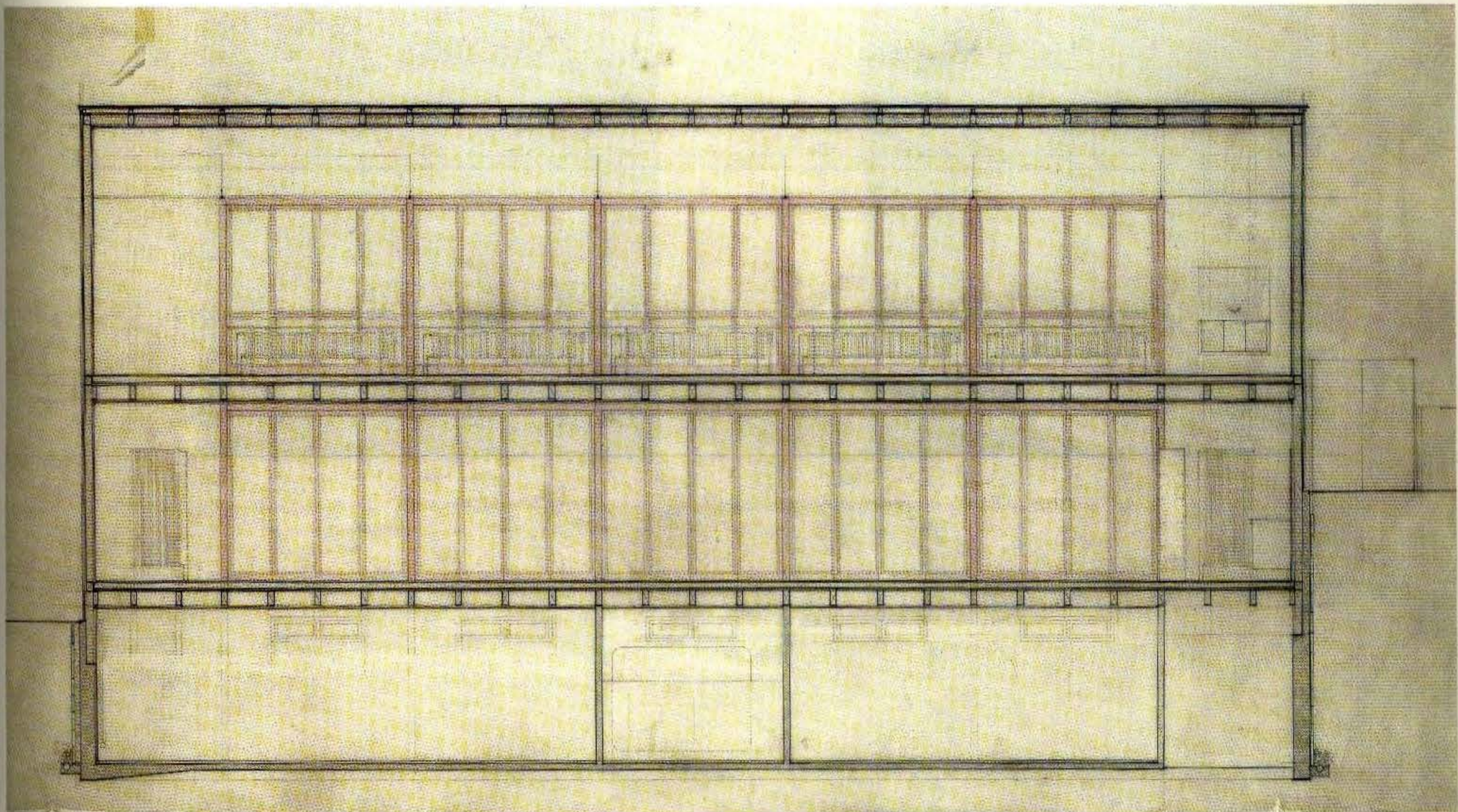
Ground floor, garden room

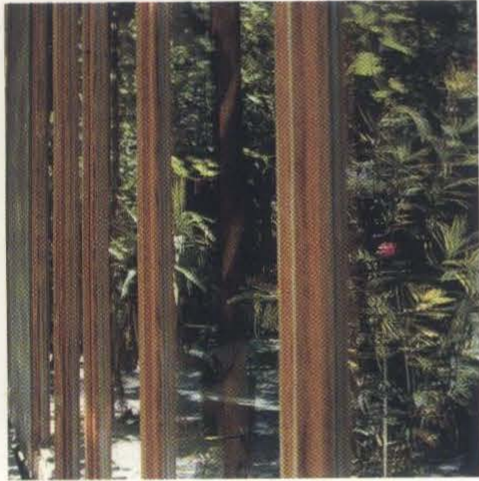


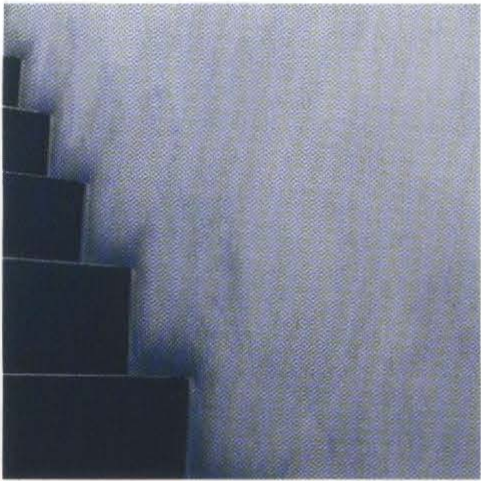
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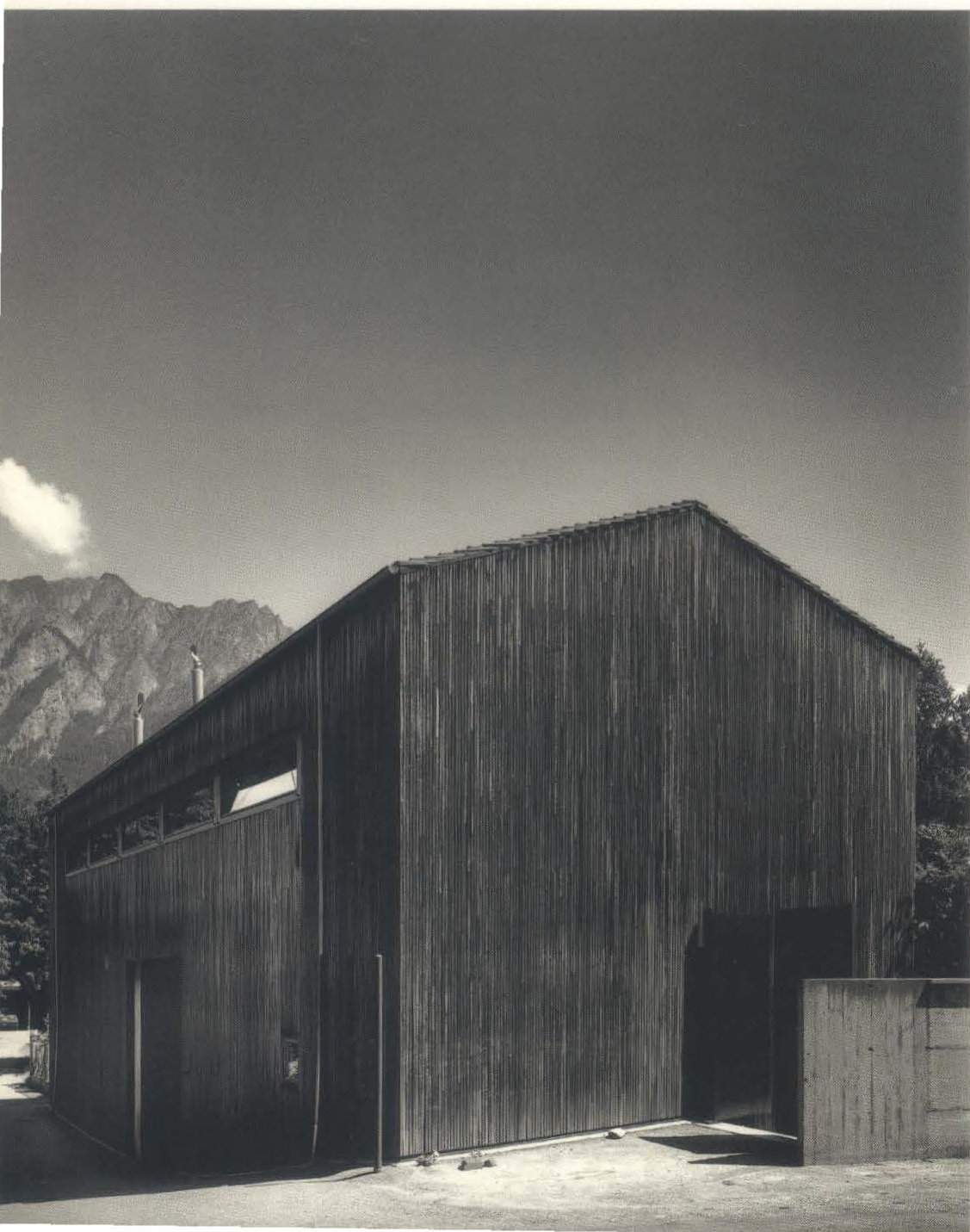


B























Caplutta Sogn Benedetg

Sumvitg, Graubünden, 1985-1988





The building and its location

The new church stands on a hill above the houses of a hamlet called Sogn Benedetg after the patron saint of the church. Like many old churches it is surrounded by meadows. There is an old path winding like a traditional church path up from the houses to the entrance of the church with its traditionally oriented, east-facing choir.

The image of the church in the village

The main visual characteristic of many villages in Surselva is the particular tension between the architecture of the church and the traditional forms of the secular buildings – the white stone church in a style common the world over, usually basically Baroque, radiates against the dark wooden farm buildings, whose forms are rooted in the regional vernacular.

We have become accustomed to this juxtaposition, have come to recognize it as a unity and as an expression of a historical order. The village church proclaims a world religion. It does this through the Word and expresses it with its architecture.

The new church in Sogn Benedetg has grown out of this tradition. Like the old churches, its form expresses its sacredness and distinguishes it from the secular buildings. It stands on a spot carefully selected for its topography; this is familiar to us from old villages. But the church departs from tradition in one way – it is built of wood. Like the old farmhouses it will darken in the sunlight and become black on the south side and silver-gray on the northern one. In Sogn Benedetg, wood, the building material traditionally used by the local people, has been used for the church. The new building shows this local tradition and the people's skill in working with this material.

Form and movement

The church is a one-room building. The shape of the interior corresponds to that of the exterior. This correspondence is both simple and complex. The slim external shape of the

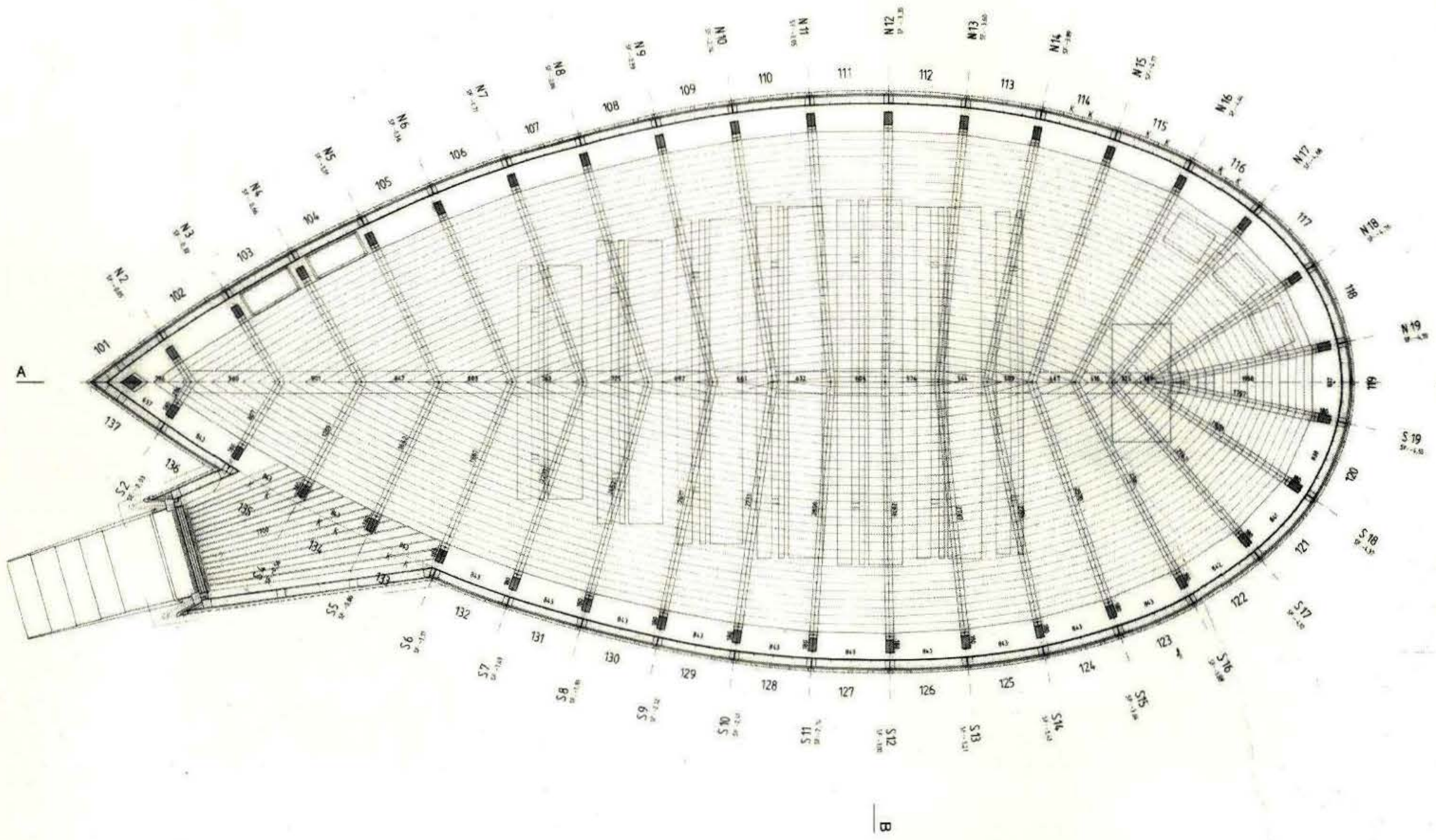
building develops from a leaf or drop-shaped plan. In the language of geometry the basic form of the church is a lemniscate, that is, an algebraic curve of the fourth order, which becomes proportionally shorter and determines both the long and the cross section of the church. It conceals an interior which is surprisingly not slim but rounded and concentrated. This interior space recalls older centrally planned churches of the region like those at Disla or Vattiz, yet it is softer and more flowing because of its biomorphic leaf shape. If it is true that spaces which are right-angled and have dominant intersecting axes radiate dominance, "masculinity," then the form of this church is sheltering, feminine – a "forma materna," which evokes the image of mother church and avoids creating an atmosphere of the classical didactic church.

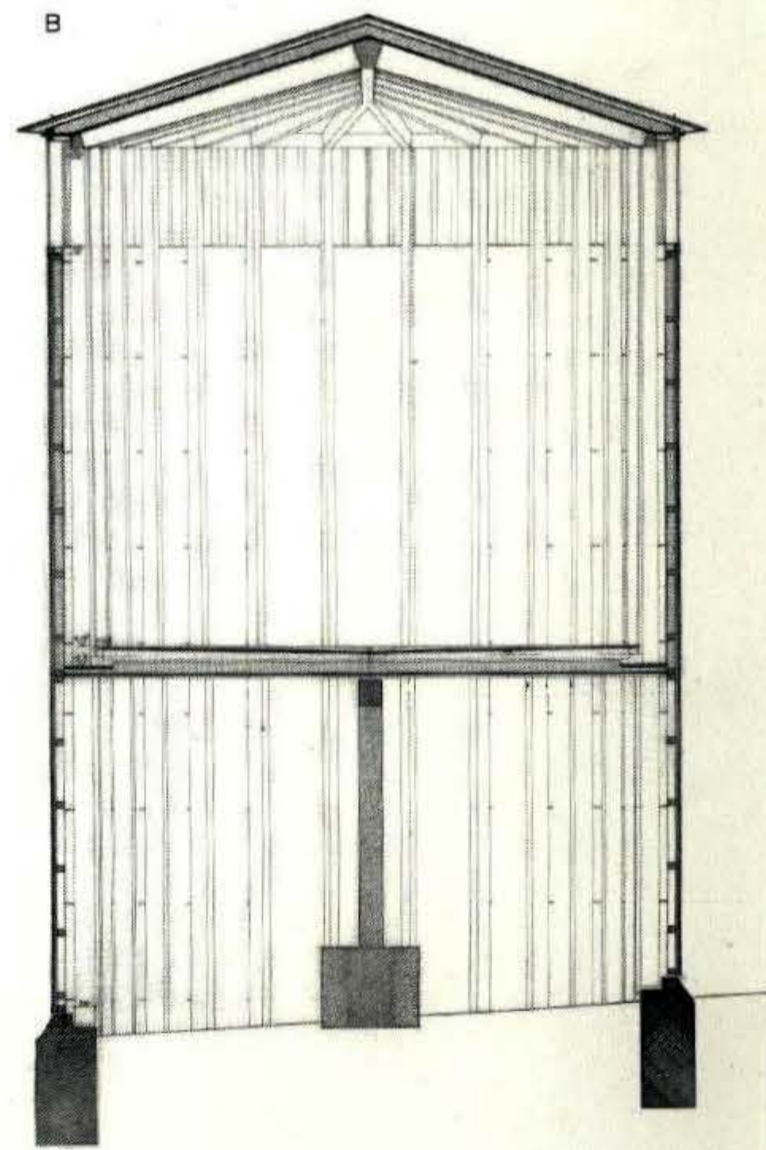
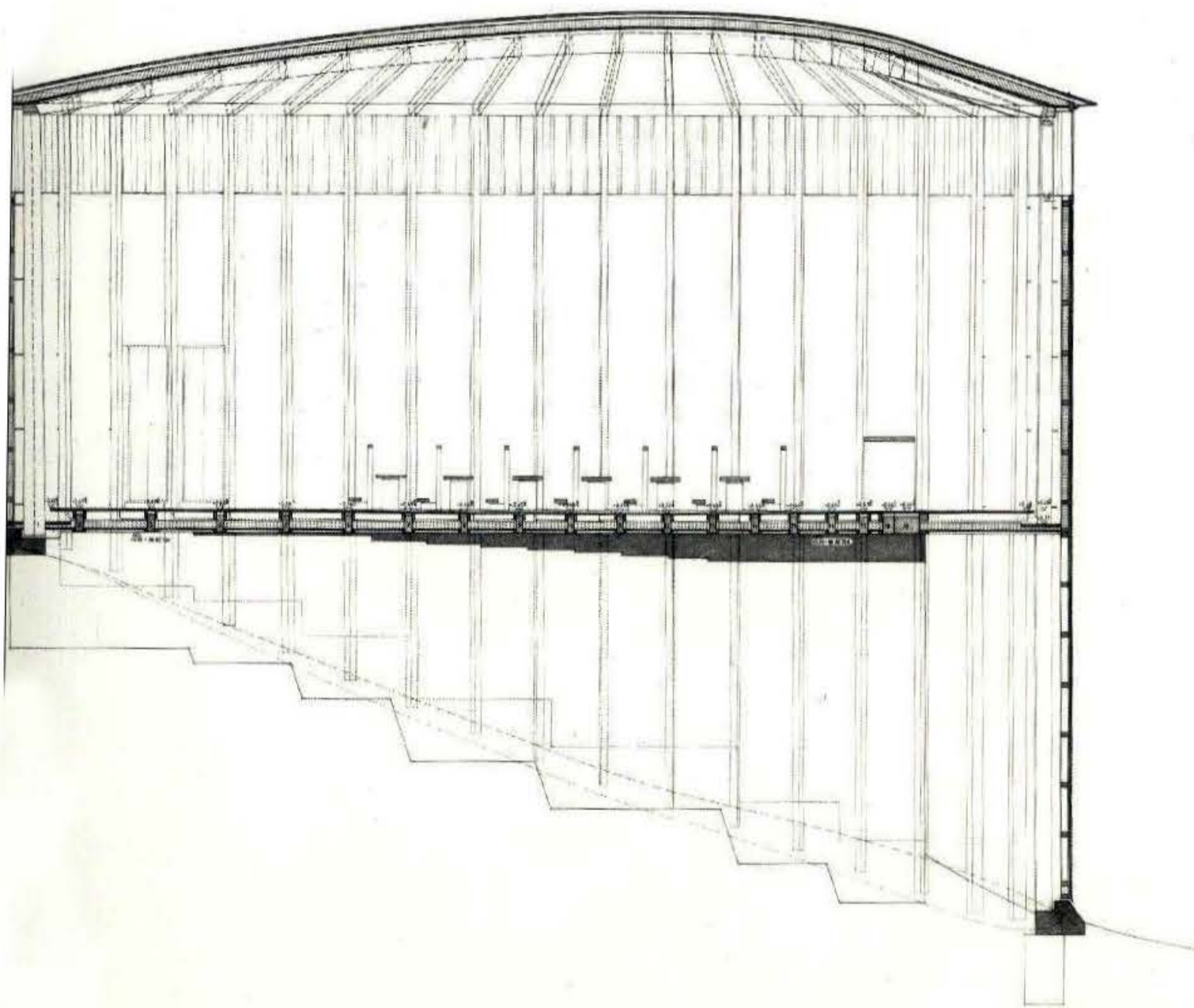
The form of this sheltering space seems to be moving, due to the east-west directional leaf-shaped plan which can actually be felt in the forward-thrusting curve of the choir. Although the space is enclosed there is no perspective drive. The space remains centered on a point in the middle of the church.

Reflection and composure

Whoever goes into the church leaves the land and climbs into the wooden vessel as if into a boat. The gently curved floor of wooden boards, which floats freely on the joists, is slightly springy underfoot. 37 free-standing structural timbers surround the leaf form of the floor and define the space. They support the roof, which is a structure of wooden struts, conjuring up the image of the veins of a leaf or the ribs on the inside of a boat. Beyond the columns, enclosing the curve, is a silvery wall, constructed and painted as an abstract panorama of light and shadow. In front of this panoramic backdrop the unity of the roof and the columns suggest a huge baldachin. Delicate slats in front of the windows under the baldachin modulate the light that falls in from above.





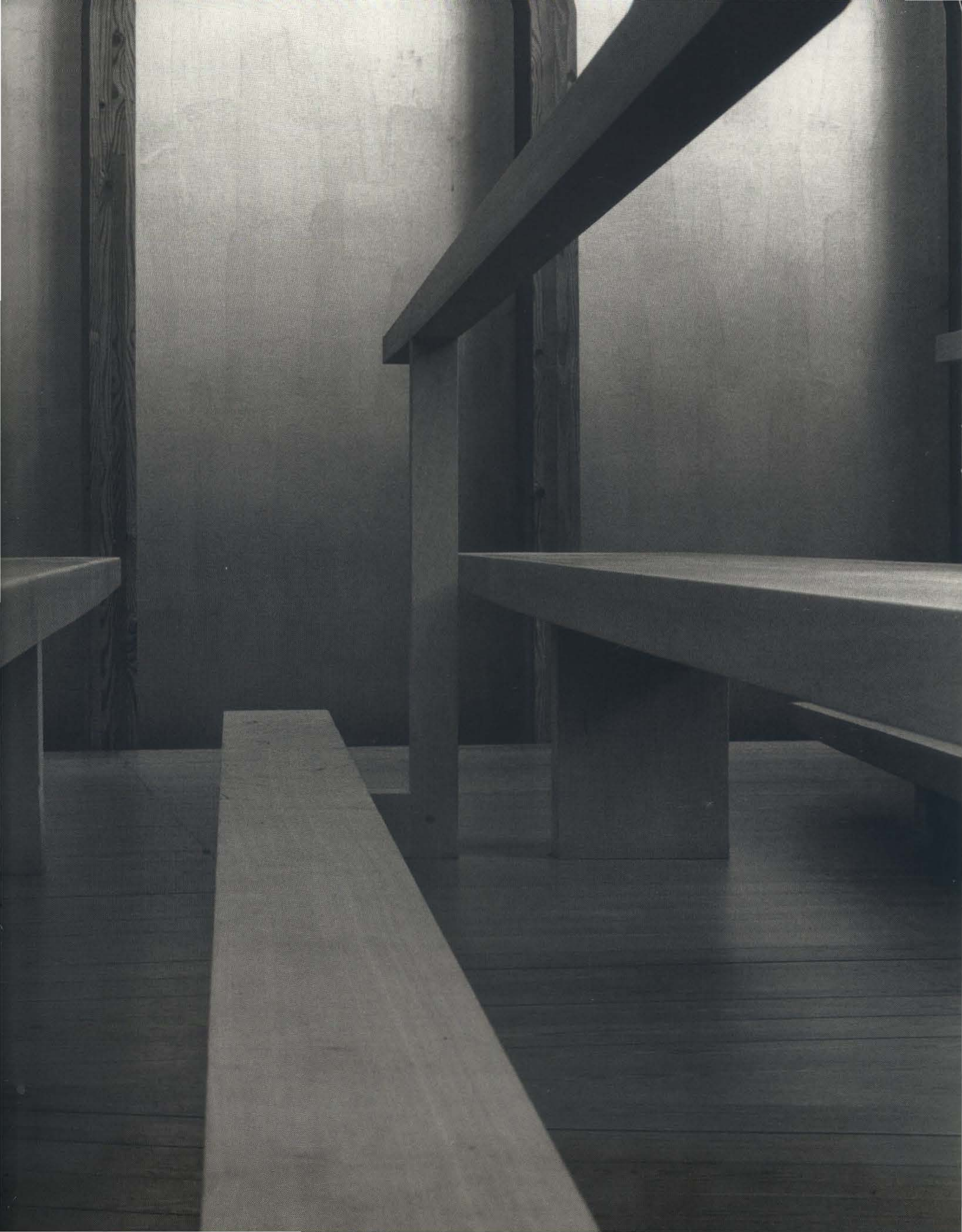


























Homes for Senior Citizens

Chur, Masans, Graubünden, 1989–1993

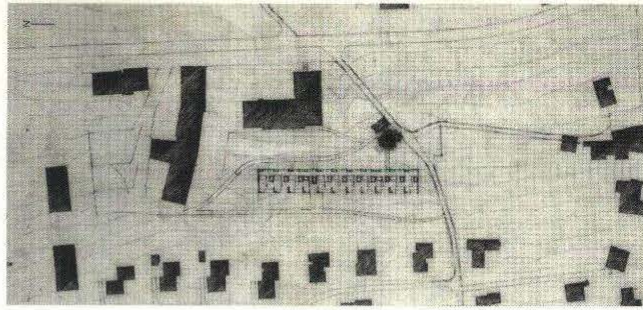


Home for Sale
Christina









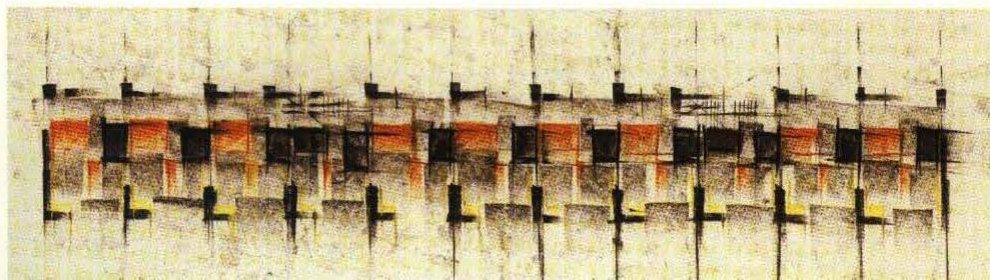
The building is designed for residents who can still live on their own and look after themselves. It faces the Kronengasse and the old center of Masans. At the rear is the existing old people's home, whose nursing facilities can be used as required.

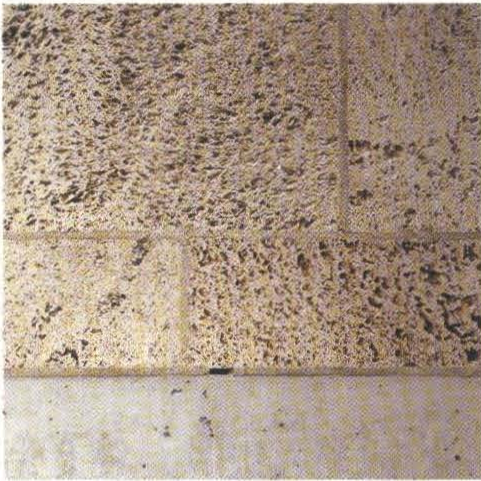
The new building and the existing complex form a loose configuration, a kind of suburban "farmstead" arranged around a spacious courtyard. Existing features, such as the low wall alongside the Kronengasse, a shed and a mighty lime tree, were all incorporated into a new entrance situation, which now looks as if it had always been like that. The mood is informal and rural.

Throughout the complex, consisting of 21 apartments, a guest room and staff room, all connected by external corridors, one can see evidence of the declared design objectives, i.e. the creation of a rural atmosphere in a suburban setting, the sensuous presence of the materials (a basic triad of exposed concrete, tufa and larchwood), and clarity and legibility of construction detail. We want the building to seem relaxed and

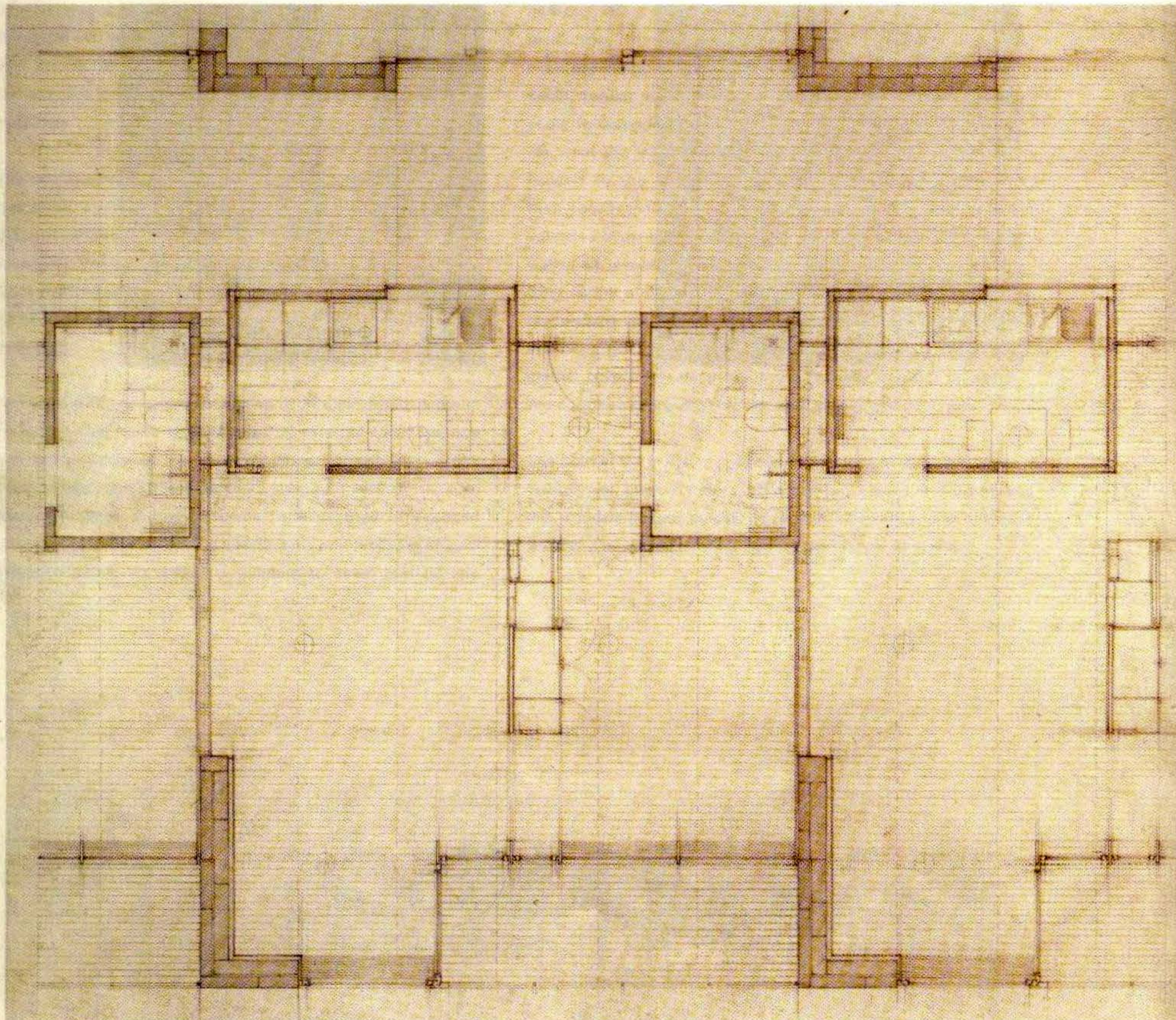
informal, like a big "rock" in the open expanses of a mountain landscape, expertly worked with precise, careful, perhaps even old-fashioned craftsmanship. The apartments, although small, appear large, with bedroom doors which, when closed, seem to disappear into the built-in cupboards on either side. We want the inhabitants to feel at home, an impression enhanced by the use of elements which they recognize from their own lives in the surrounding villages: timber flooring that sounds hollow when you walk on it; wooden paneling on tufa walls; an integrated veranda protected from the wind; in a front corner of the wall, an oriel window with a view up the valley towards the evening sun; and in the birchwood-clad kitchenette, a window through which one can cast an inquisitive glance onto a private patio in the outdoor corridor or watch the comings and goings on the east side of the courtyard.

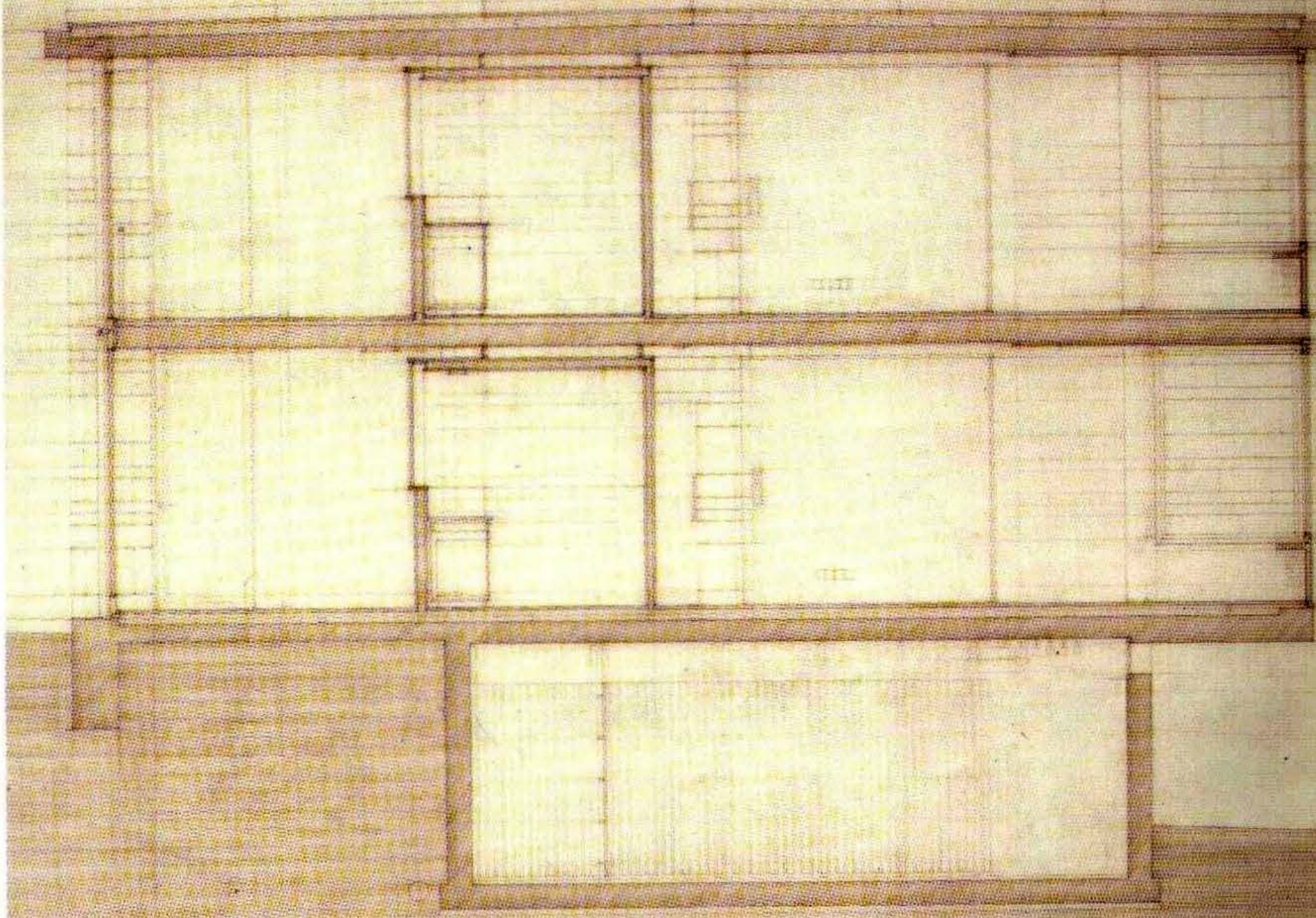
The plan of the building is based on the idea of solid elements (supporting masonry piers, solid sanitary blocks, nonsupporting wooden boxes) placed at regular intervals in the overall ground plan within a large, flowing continuum of space.



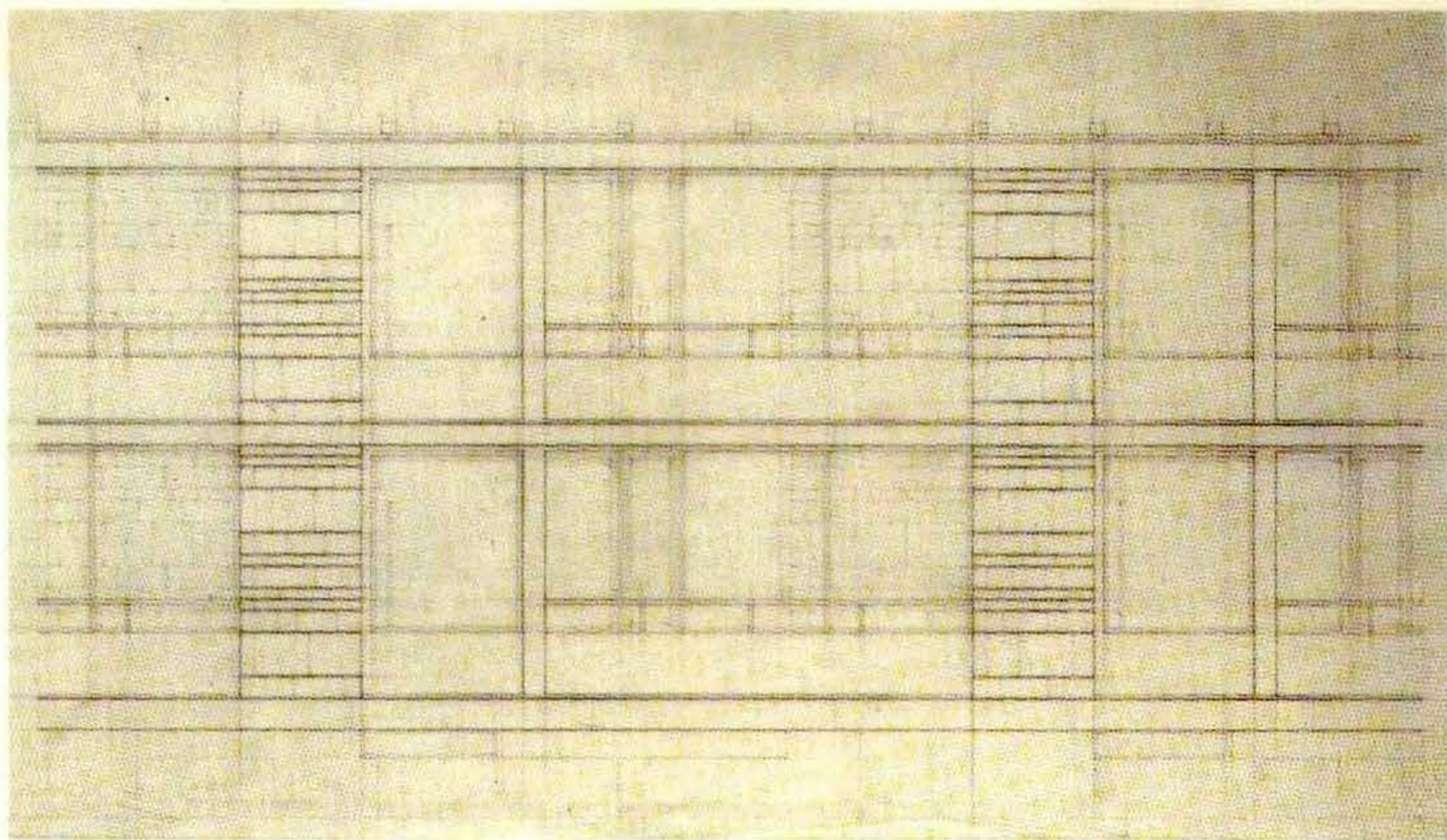


Ground floor

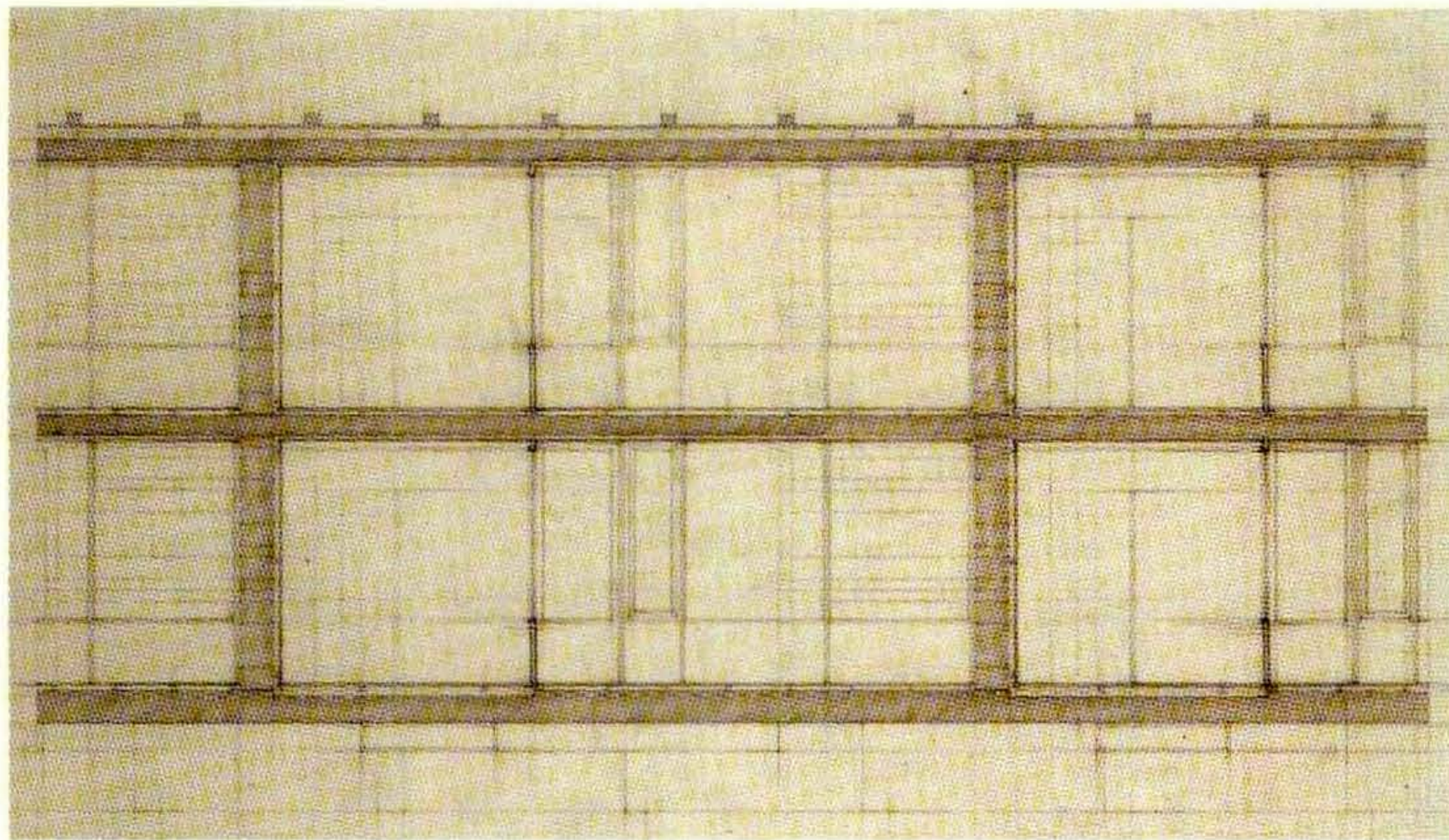




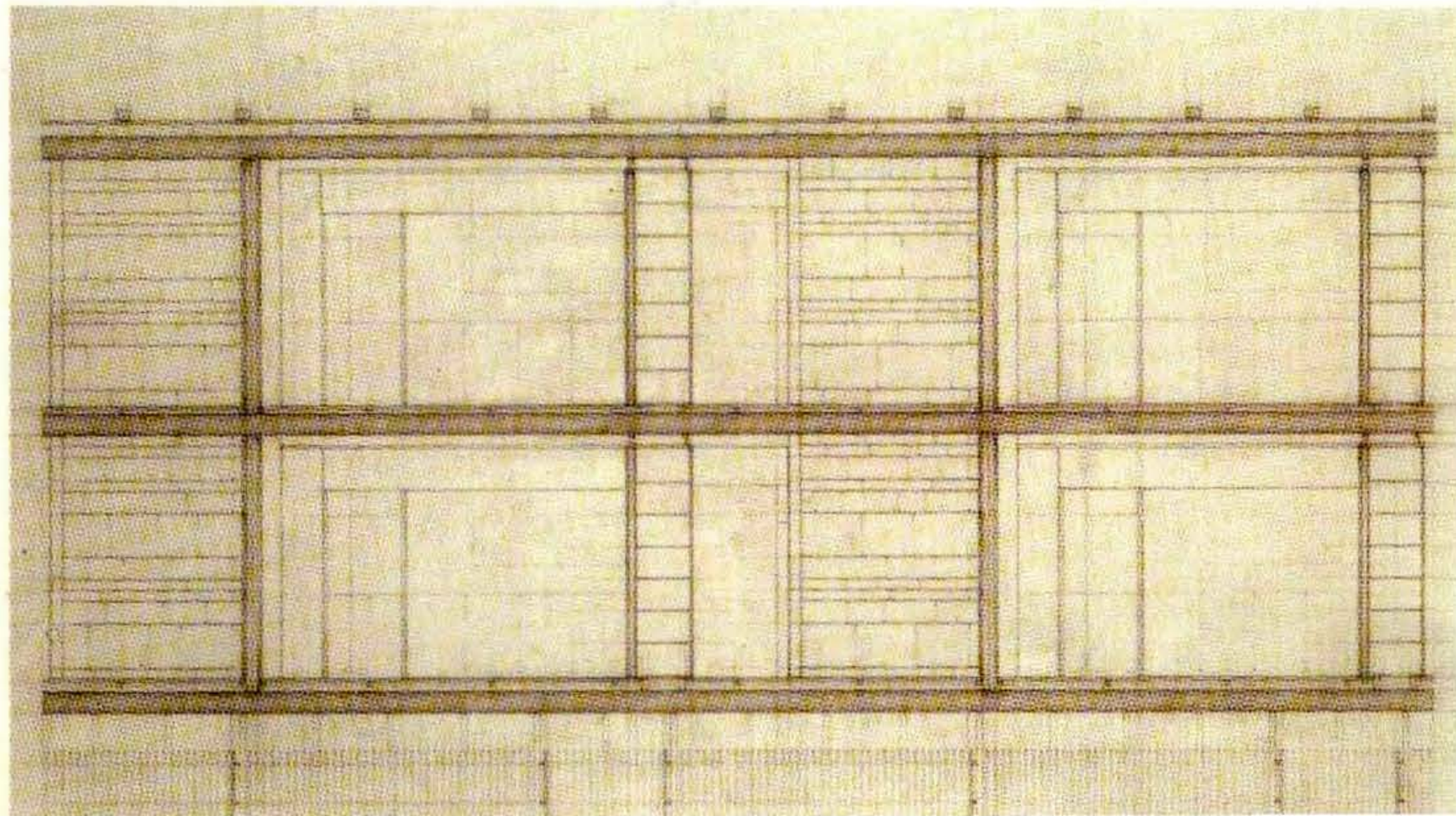
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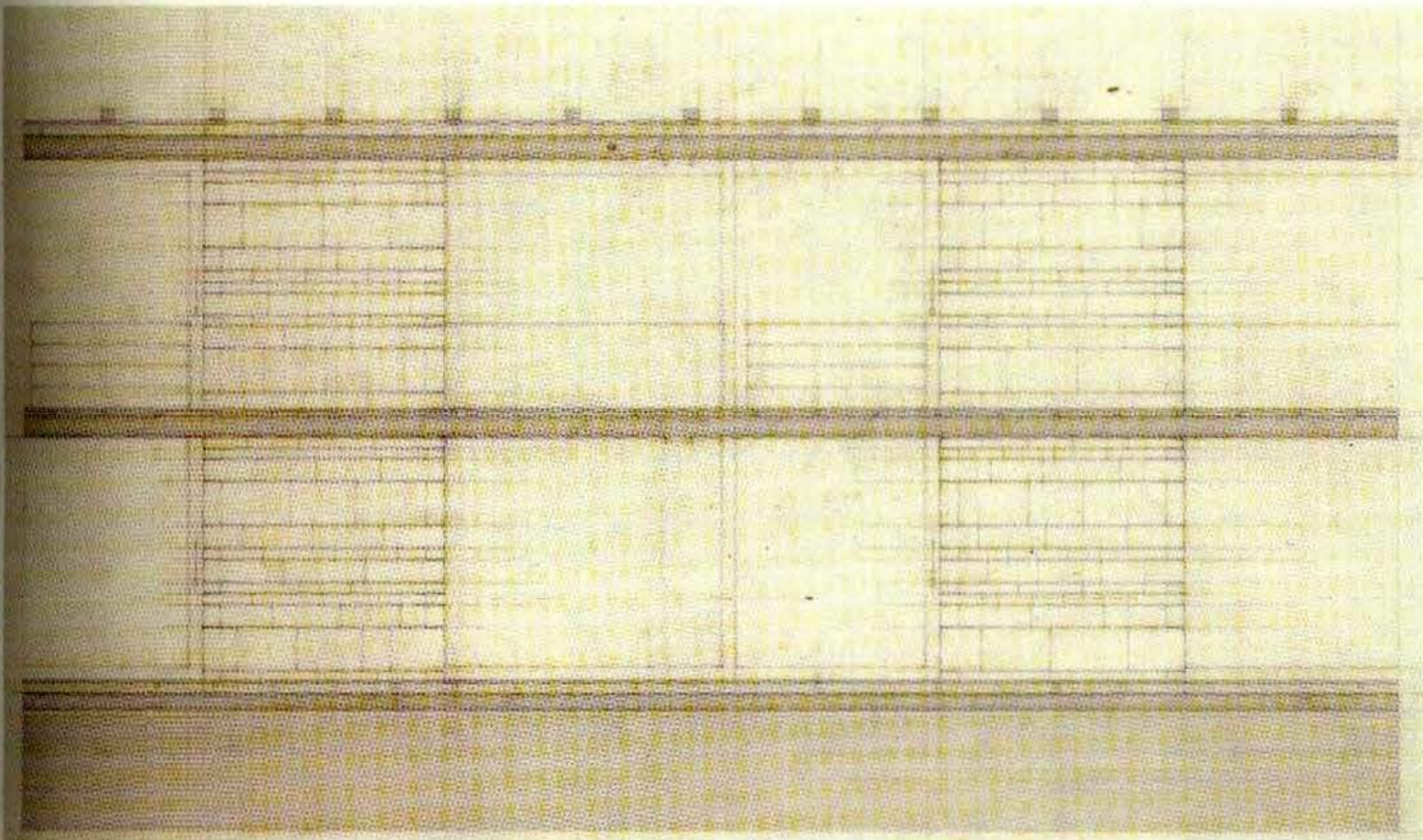
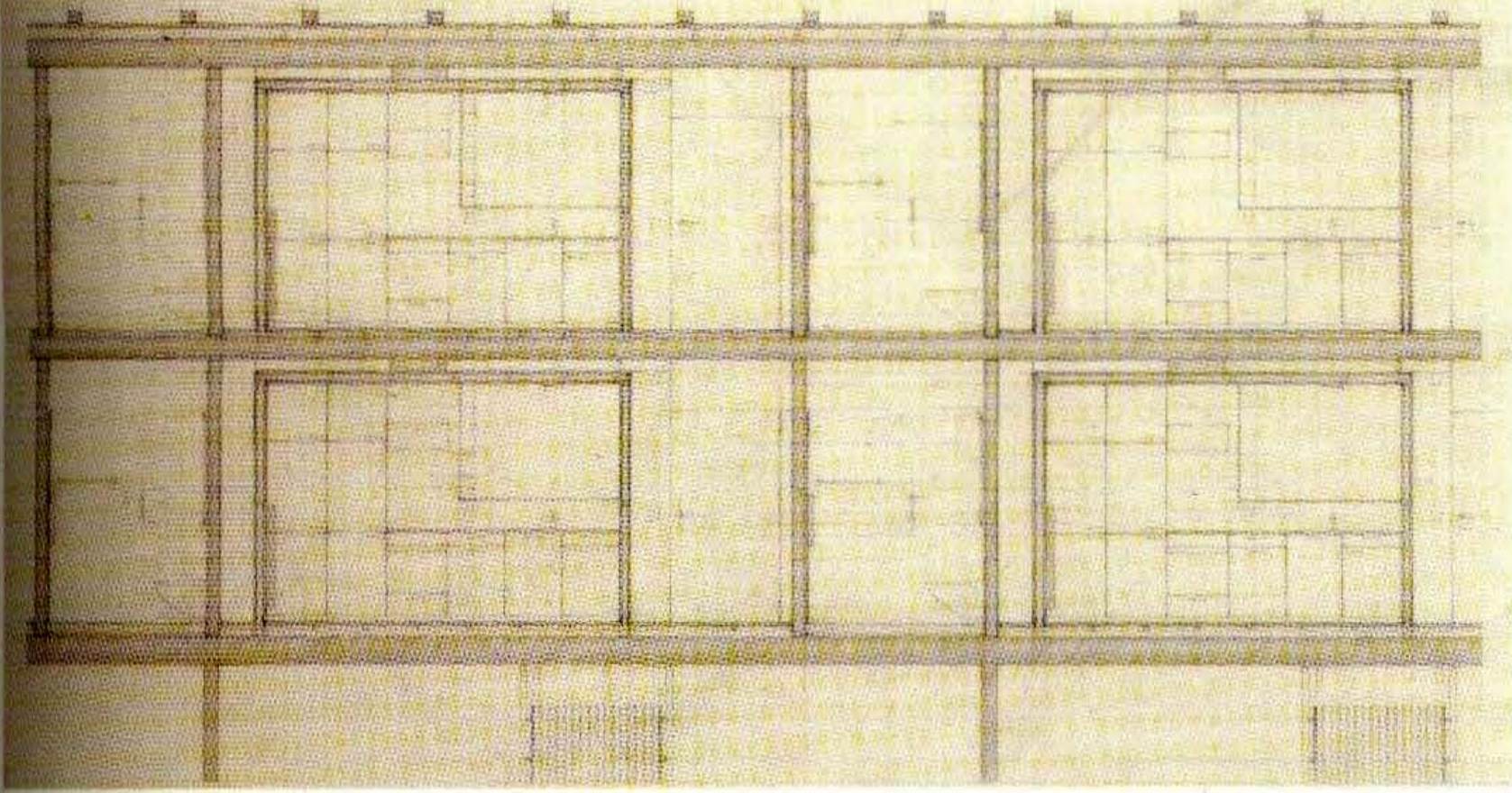


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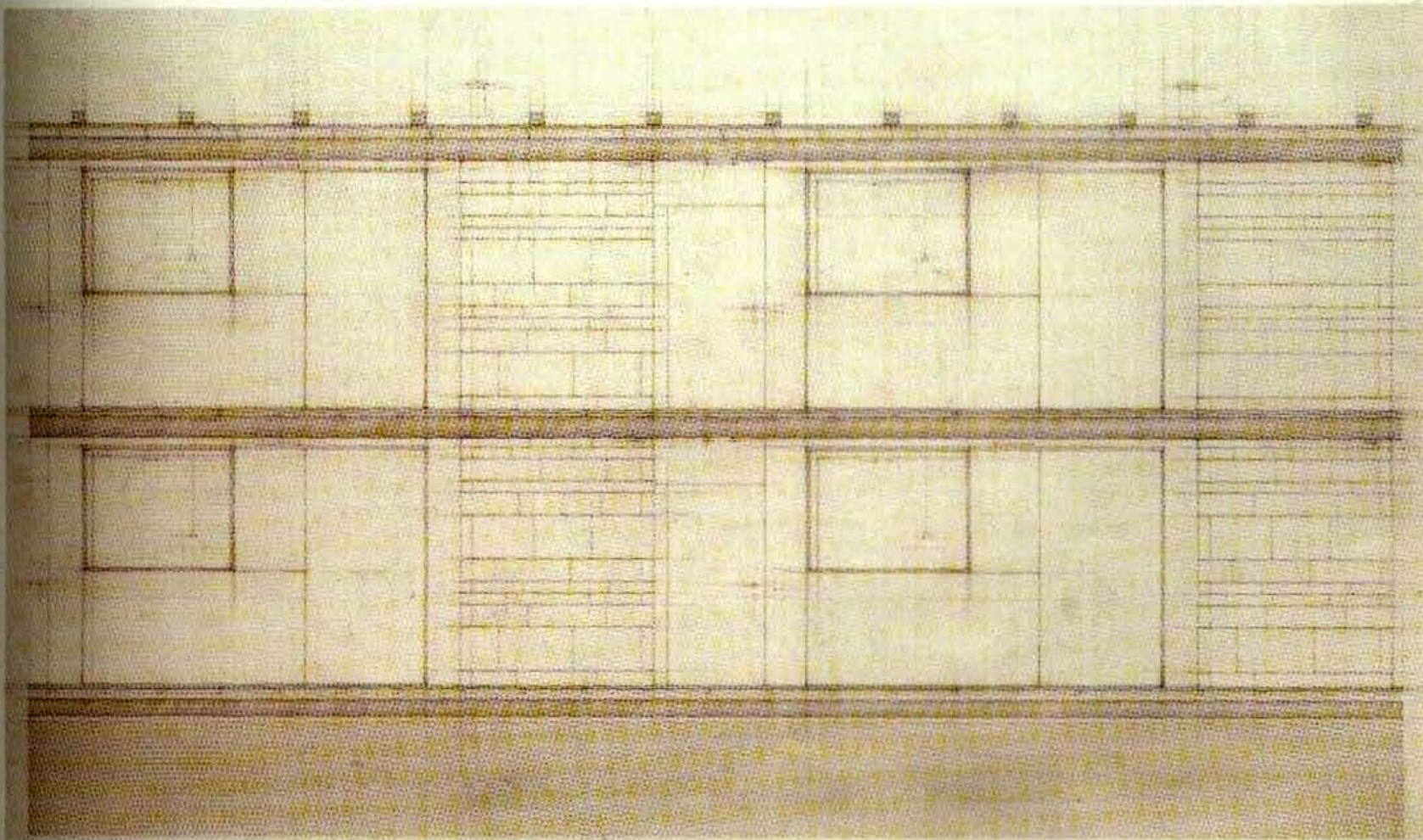


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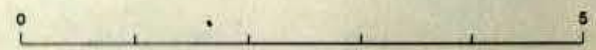




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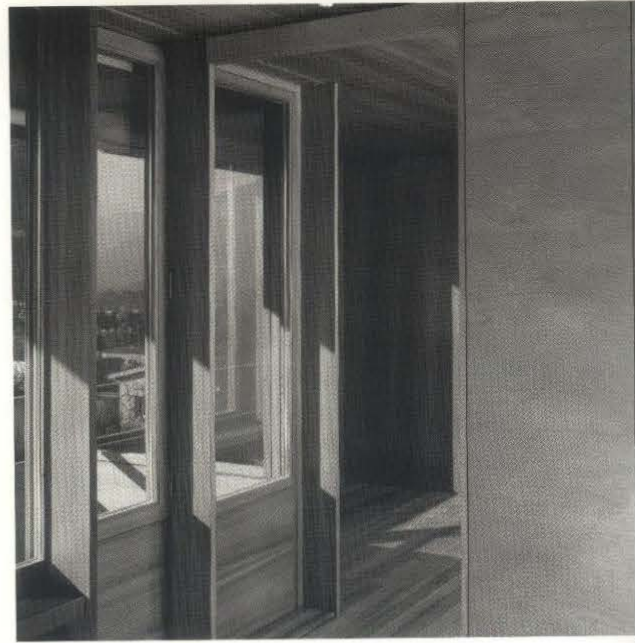
















Gugalun House

Versam, Graubünden, 1990–1994

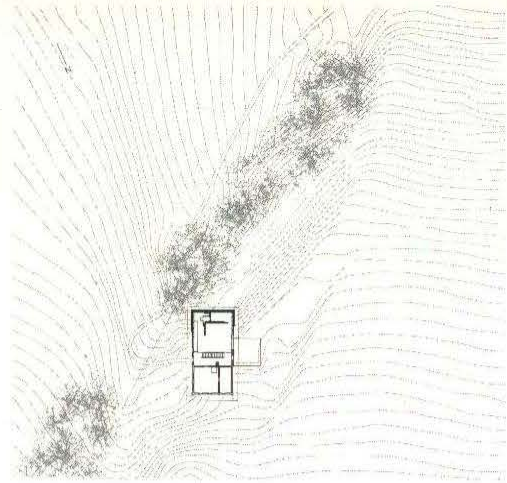












A small homestead providing a meager living for several generations of a family of alpine farmers (the living quarters date from 1708). It is to be renovated for the heirs of the miniature estate without losing its enchantment – the enchantment of its remote location on a northern slope (Gugalun = looking at the moon) under a tree-lined crest with the ancient, natural footpath that leads along the crest down to the small farmhouse and is the only way to reach the house; the traces of age: the narrow living quarters at a slant on weak foundations with countless patches in the woodwork revealing how small the windows once were, and how low the ceilings and doors.

The design respects these things. Under a new, shared roof, only the modern essentials were added to the existing structure – a new kitchen, toilet and bathroom, two rooms with larger windows, another wood furnace. We aimed to design a new whole in which the old and new would be assimilated. In ten years, when the sun has blackened the new wooden beams, it will be seen whether this goal has been achieved.

“Knitted structure” is the native term used to describe the log cabins typical of Graubünden and joined out of solid beams. Adding-on or knitting-on was the theme of our design.

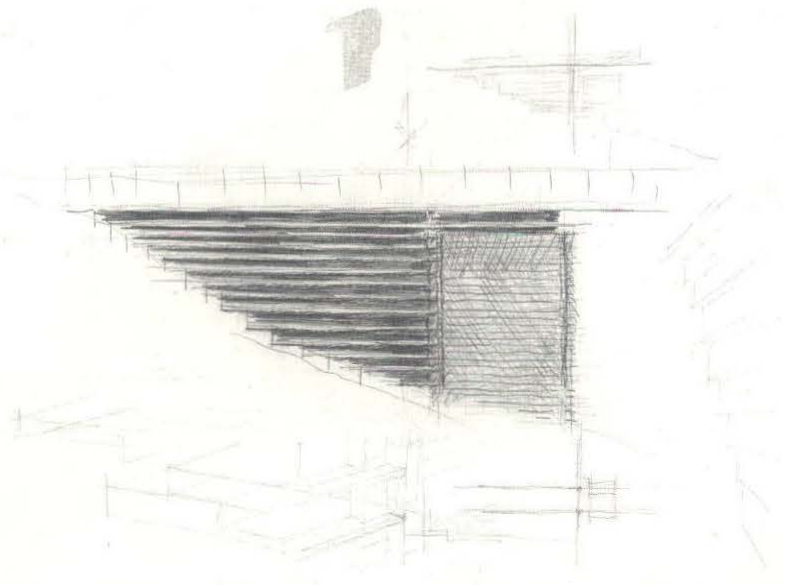
The floor plan was designed so that the new addition follows the classical sequence of rooms in the farmhouses of the region: the living quarters (old), central hall with stairs (new), the kitchen portion (new). The former kitchen followed this traditional pattern, but being of little historical significance and in poor condition, it became the site of intervention. The

required enlargement of the body of the building took place here in the slope. The living quarters facing the valley were allowed to remain in their original location.

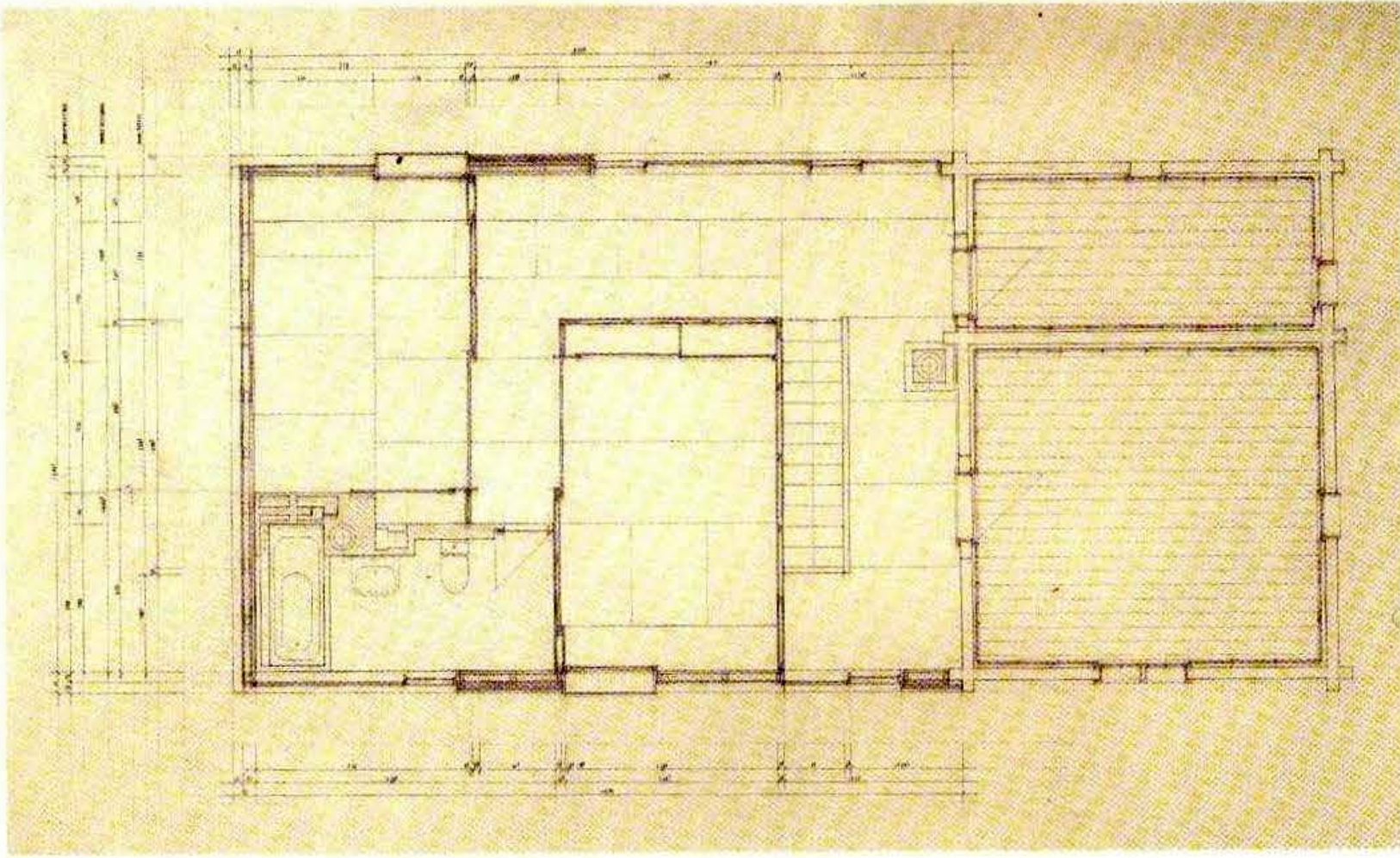
A concrete basin lines the new section cut out of the slope. The wooden shell of the new exterior walls is inserted here. It is self-supporting, stabilized by the roof construction and consists of beam-like, hollow-box elements in horizontal layers, insulated, the sides laminated to prevent the house from settling, the top and bottom of solid wood with cornice-like elements to improve weather resistance.

The new interior layout is constructed like a house of cards, placed inside the larger space defined by the exterior wooden walls. The “cards” – prefabricated, laminated wall and ceiling elements, with a top layer of alder – have exposed joints as required by the layout of the floor plan and structural considerations. They seamlessly join a mushroom-shaped concrete portion of the building in the rear corner inside the new extension.

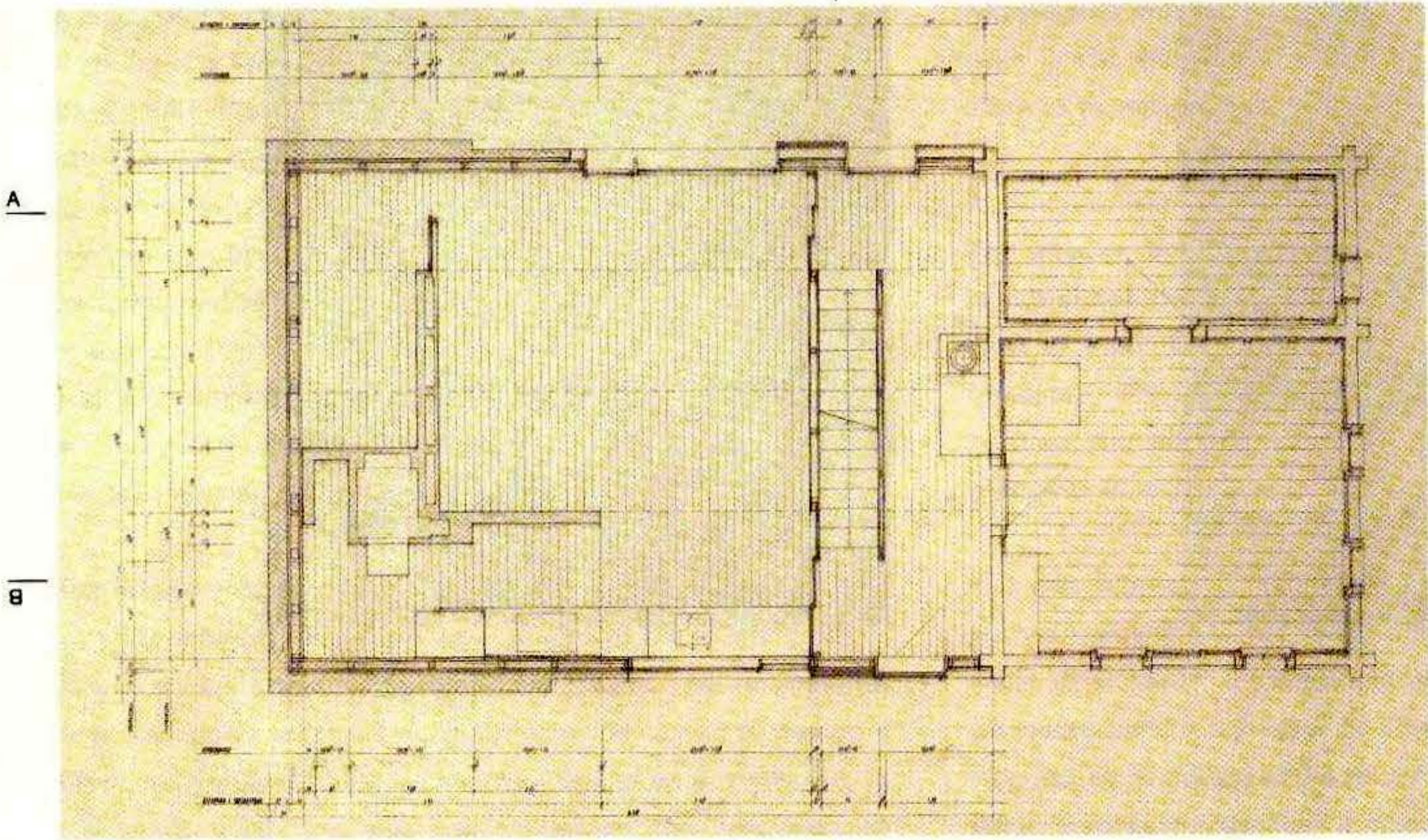
This mushroom shape, lovingly dubbed “concrete animal” because of its complex and homogenous shape, is black concrete and oiled; it is self-supporting. It grows out of the floor without touching the exterior wooden shell, covers parts of the kitchen, and supports or, rather, forms the bath on the second floor. Being a concrete structure, cast on site, it can house the water pipes, the chimney and the wood furnace, with a heating system based on the hypocaust principle. The mass of concrete stores the heat, which circulates through an integrated system of ducts.



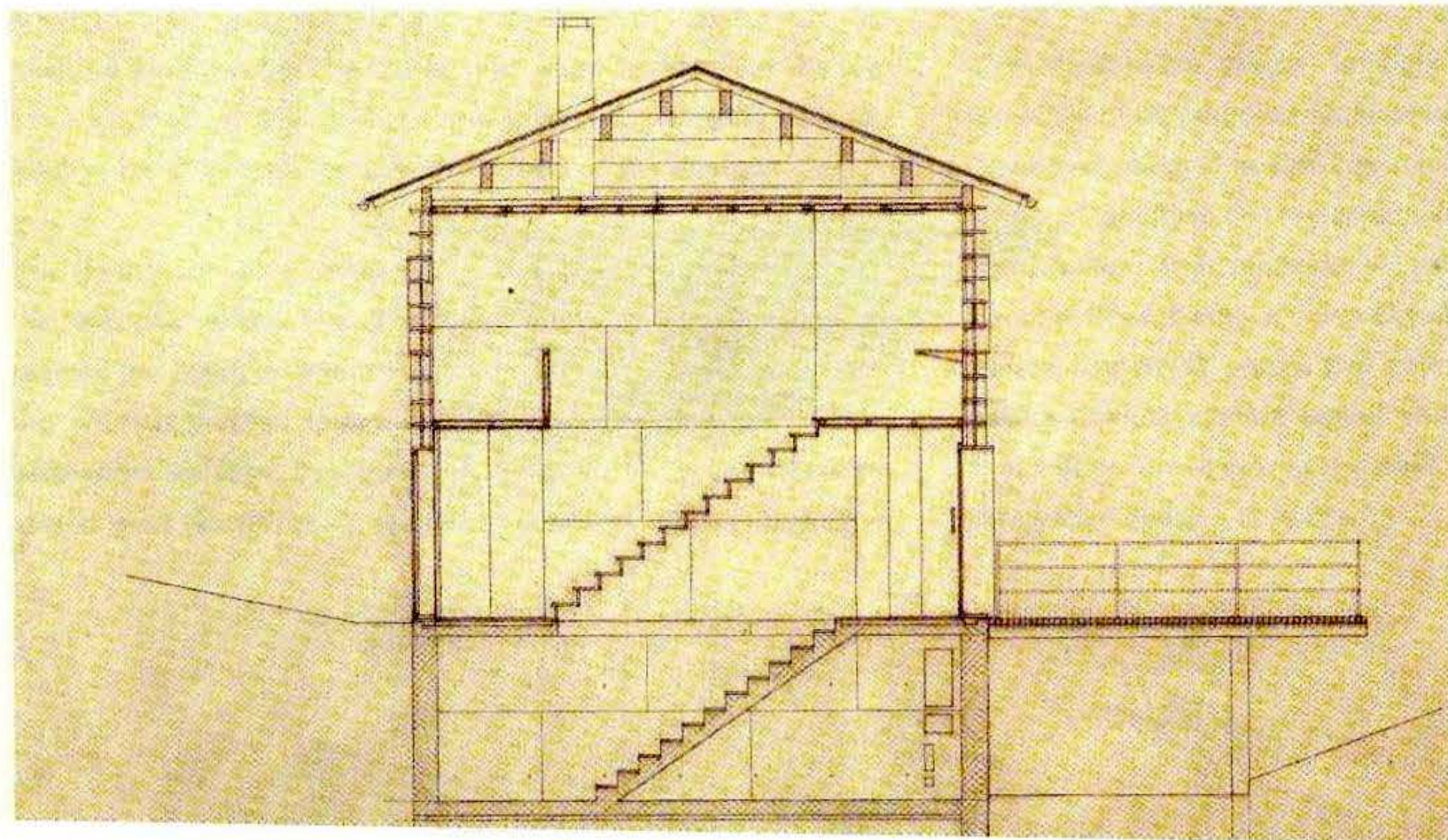
Upper floor

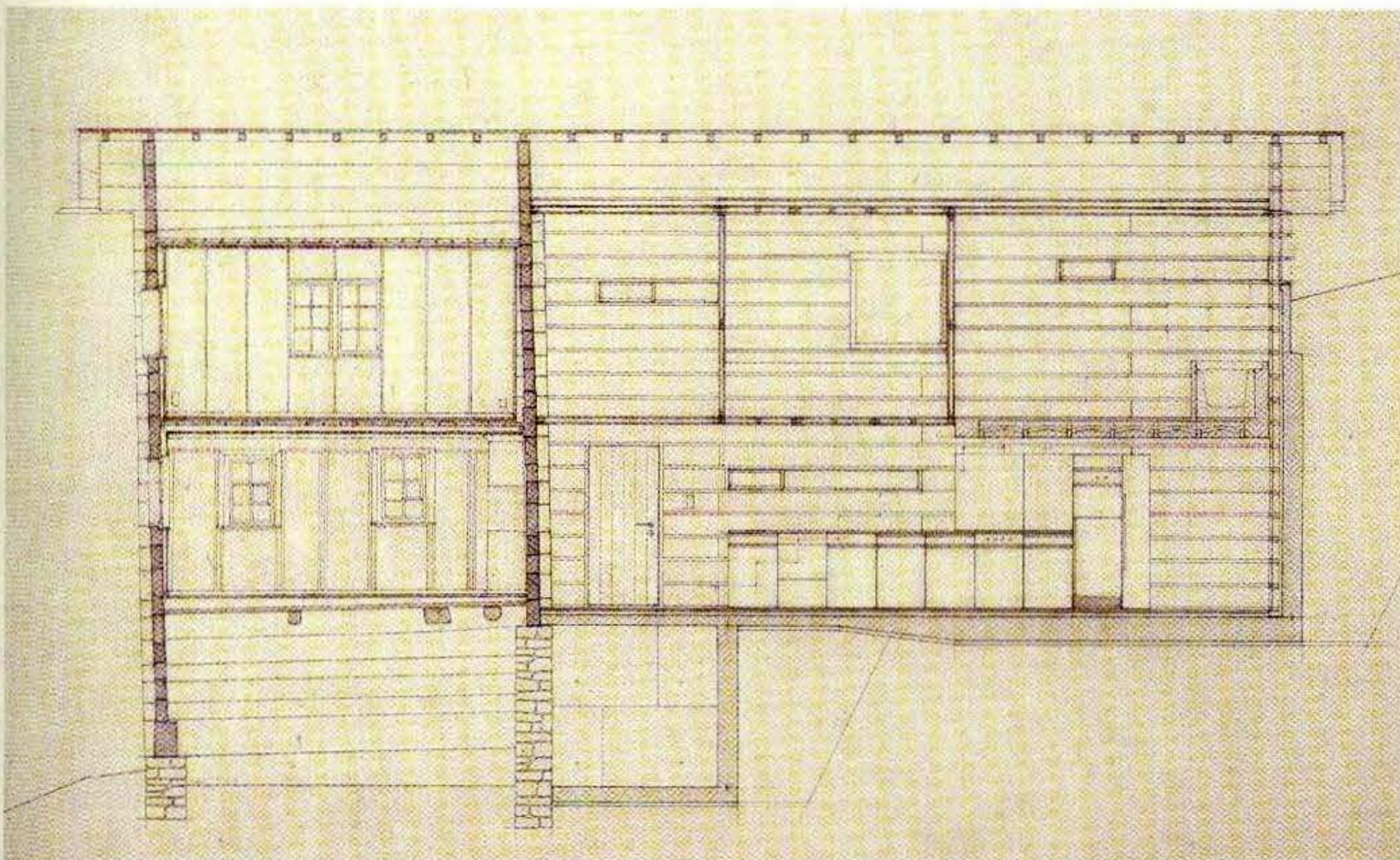
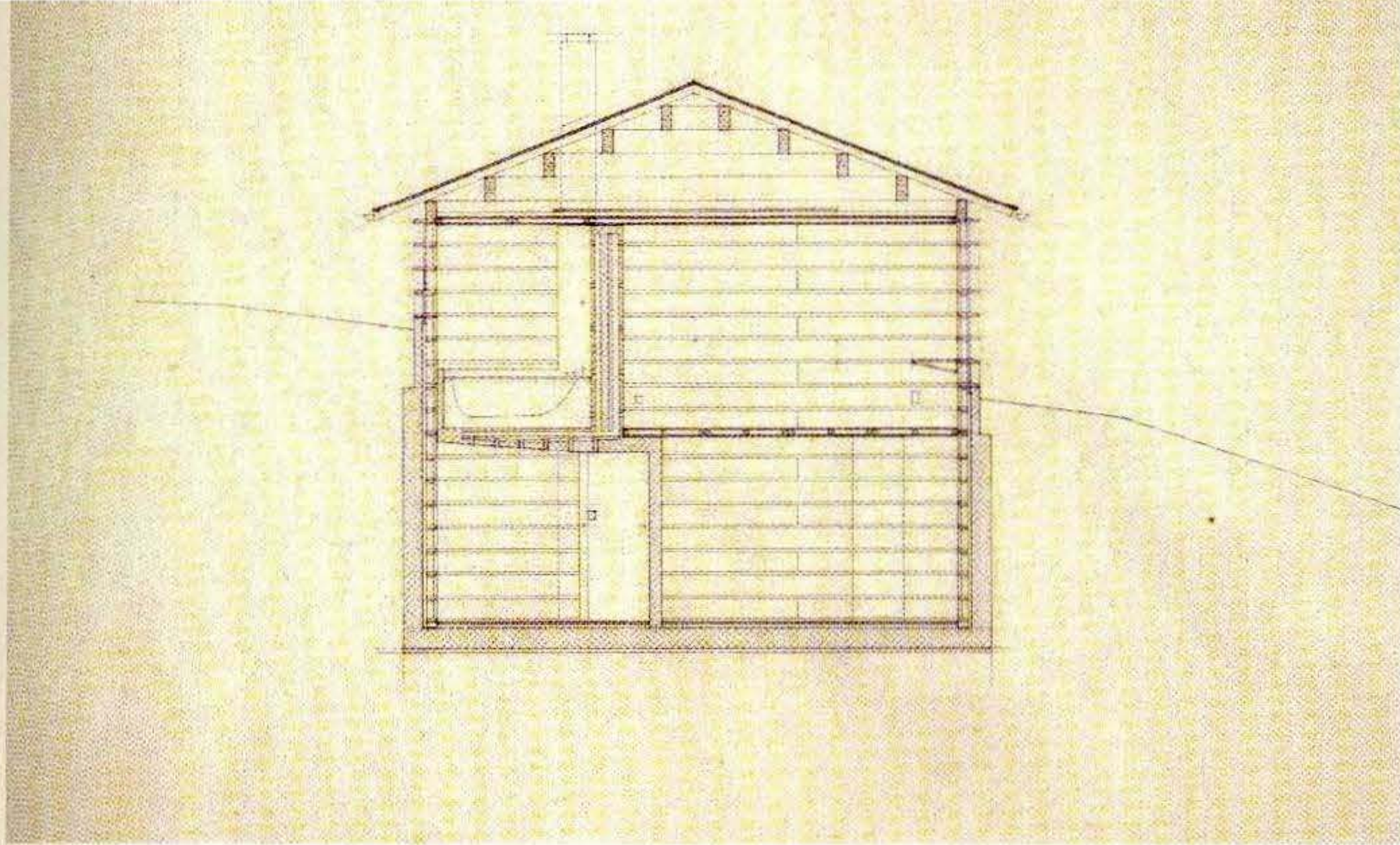


Ground floor

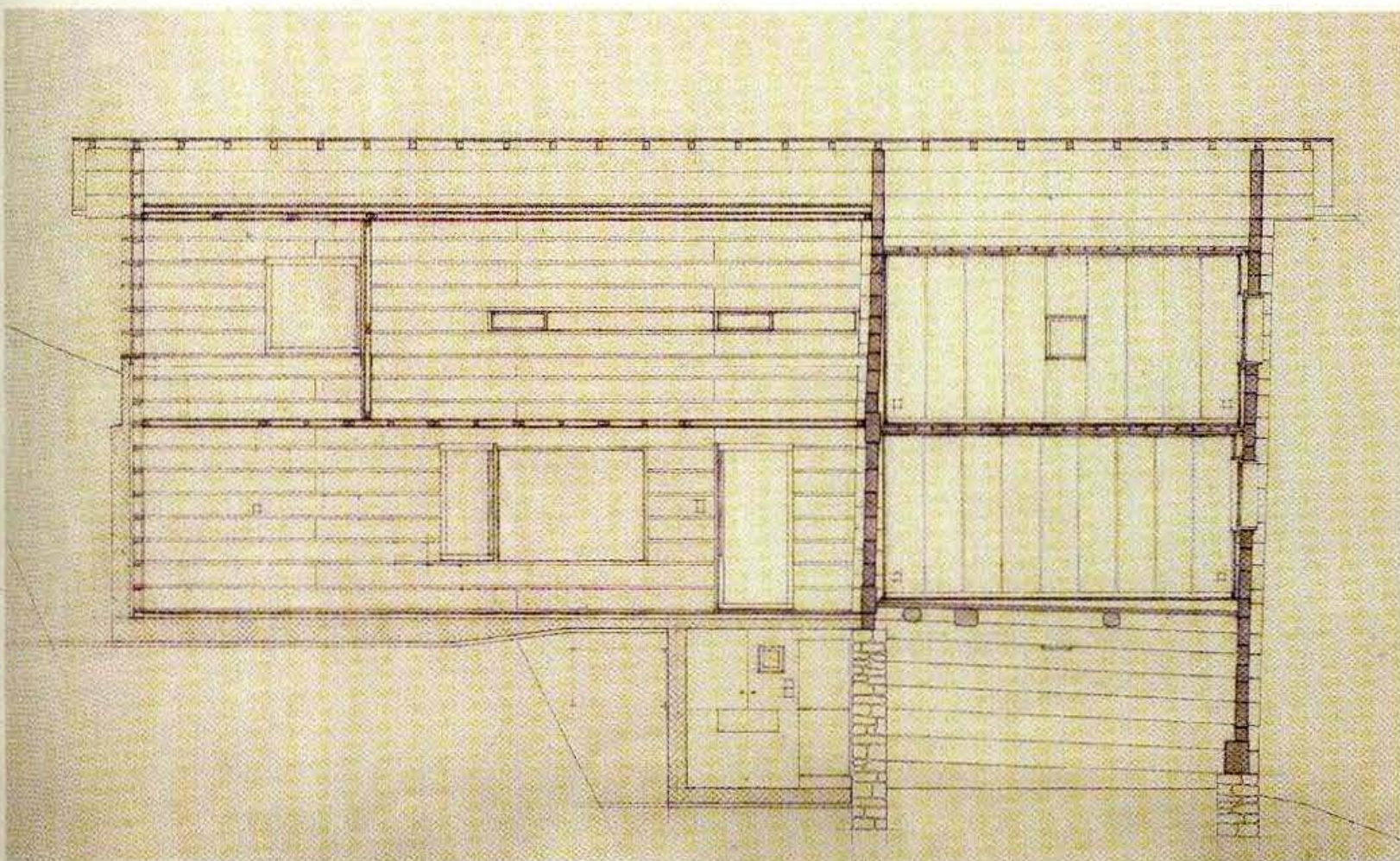


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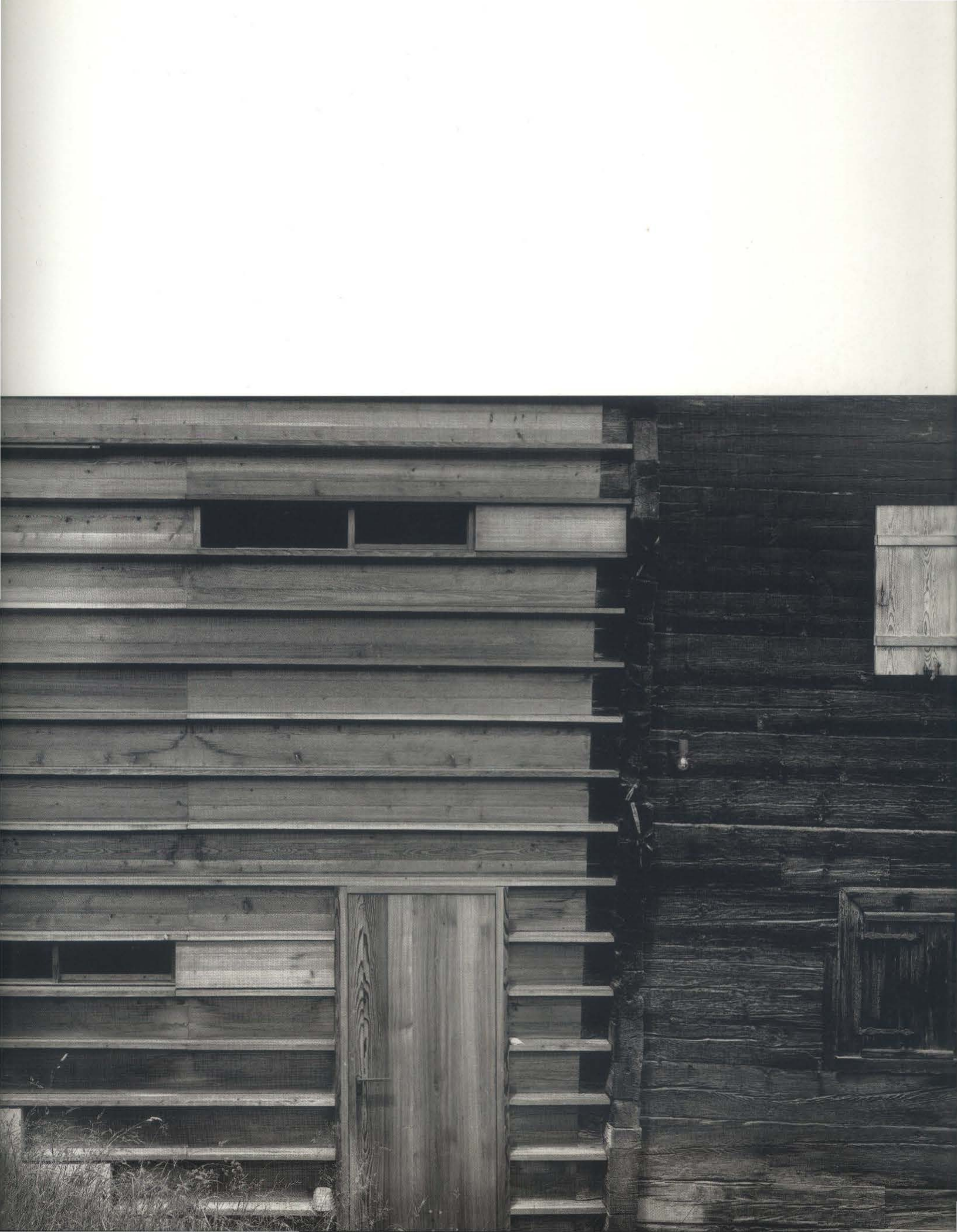


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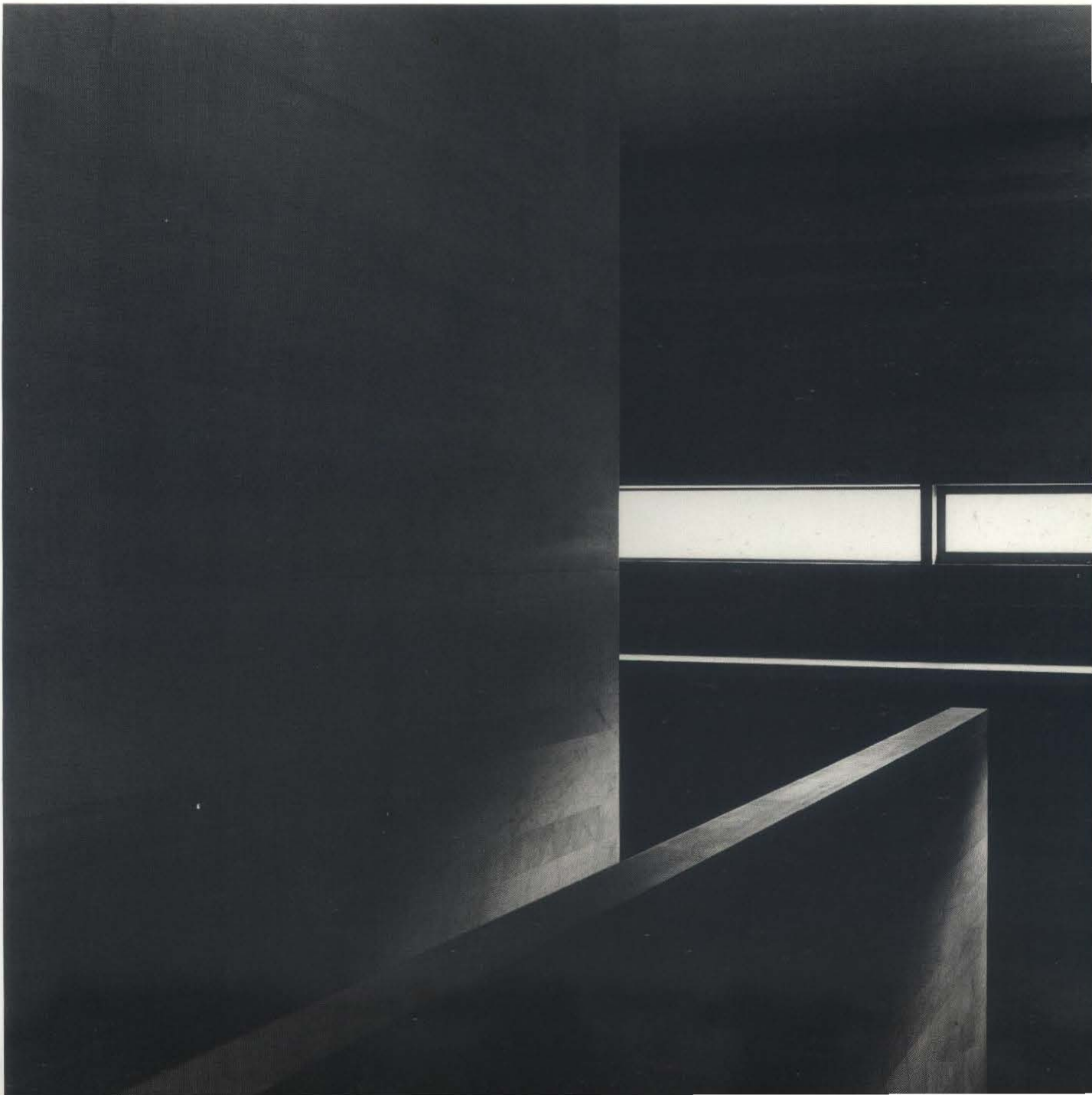
















Spittelhof Estate

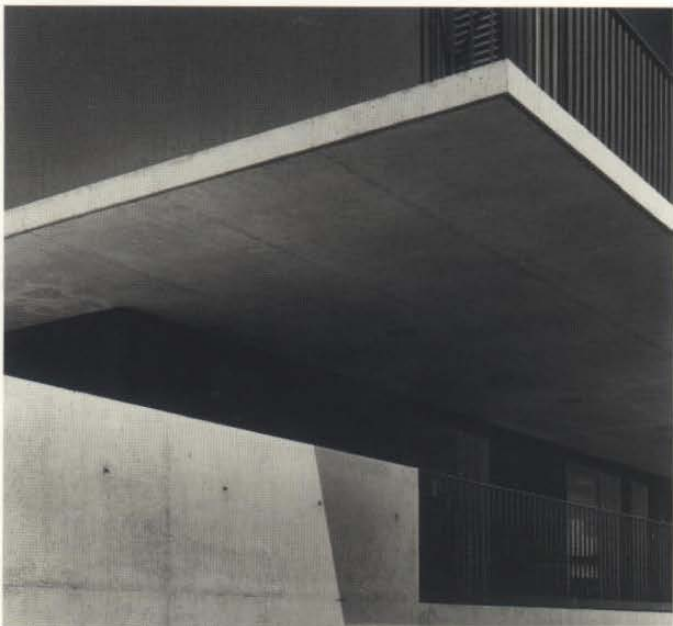
Biel-Benken, Baselland, 1989-1996

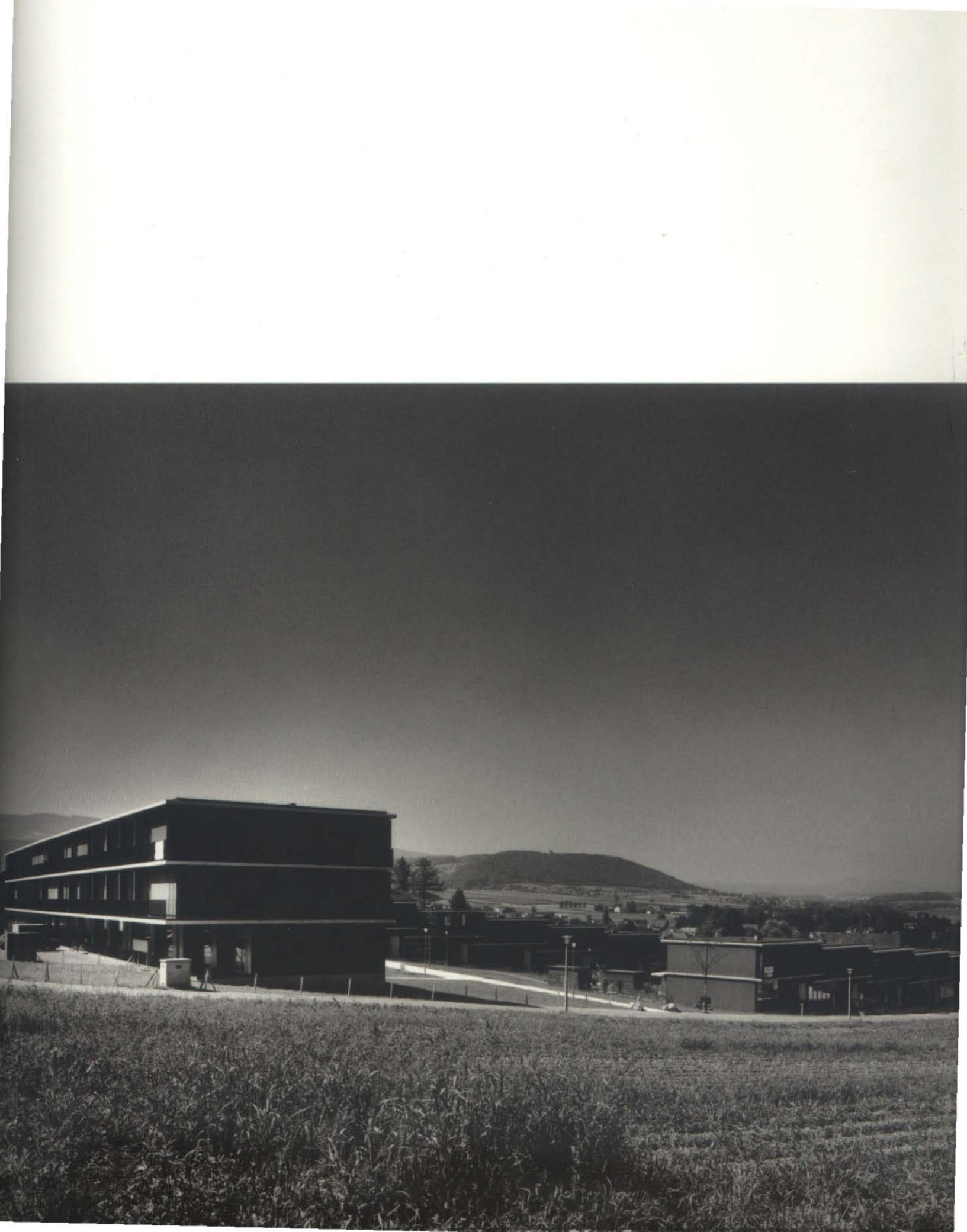


















Biel-Benken, two hamlets, a village in the gently rolling hills at the northern foot of the Jura Mountains. The village center of Biel, two rows of houses lining the street; the old center of Benken with its church. Traditional peasant architecture, a village stream flowing in its natural bed. And at the edge of the woods on the slope above, the Spittelhof, a historical farmhouse that has given the neighboring estate its name.

The housing estate responds to this landscape. Its distinctive footprint is specifically designed to respond to the breadth of the landscape and the topography of the building site on the slope above the village. A large-scale configuration of three buildings has been inserted in the closely woven carpet of one-family homes that has spread across the slope in recent years. The site becomes a special place through this intervention.

The elongated buildings lie in the terrain like giant pick-up sticks. Their location reflects the shape of the hill that makes a turn in the area of the estate, sloping towards the west and making a dip like a loose piece of fabric.

Two buildings, row houses, at the foot of the slope begin to break away from the small-scale development of the adjoining one-family houses. The row houses rise out of the dip at varying gradients. The space between them acquires breadth. The trapezoid-shaped interior of the estate, a courtyard-like space with gardens, meadows and trees, closed off at the top by the broadside of the apartment building that occupies the crest of the hill, acquires its distinctive shape and still remains naturally linked with the surrounding landscape through the open seams between the buildings. If we stand in the courtyard and look up, the Spittelhof farm appears in the large gap to the northeast. On turning around and looking down into the valley, into the sharply tapered space at the foot of the slope, we feel the pull of the perspective. The gaze is drawn up and out into the open landscape.

While the two units of row houses seek direct contact with the ground, the garden and the outdoors, as required by this type of building, the apartment house on the crest addresses the open view. The bedrooms are gathered together under a projecting, veranda-like construction that covers the area in front of the separate entrances to each apartment. The two-story veranda reaches out with an expansive gesture towards the view facing east and the cleared edge of the woods near-by: mostly beech trees in the changing light of day. The living quarters on the opposite side look towards France into the evening sun, into the wide open Sundgau region.

The view and the relationship to the landscape also define the interior layout of the houses and flats. The organizational and static structure of the building is contained in a solid "spine" in the interior of the buildings. It contains the hollow spaces for circulation, stairs, halls, and utility rooms that do not require daylight. The living rooms, bedrooms, and kitchens along the facades, are placed in the daylight of the large veranda zones. These rooms, resting on long floors that project like wings from the spine in the core of the building, are all fitted with french windows and balconies.

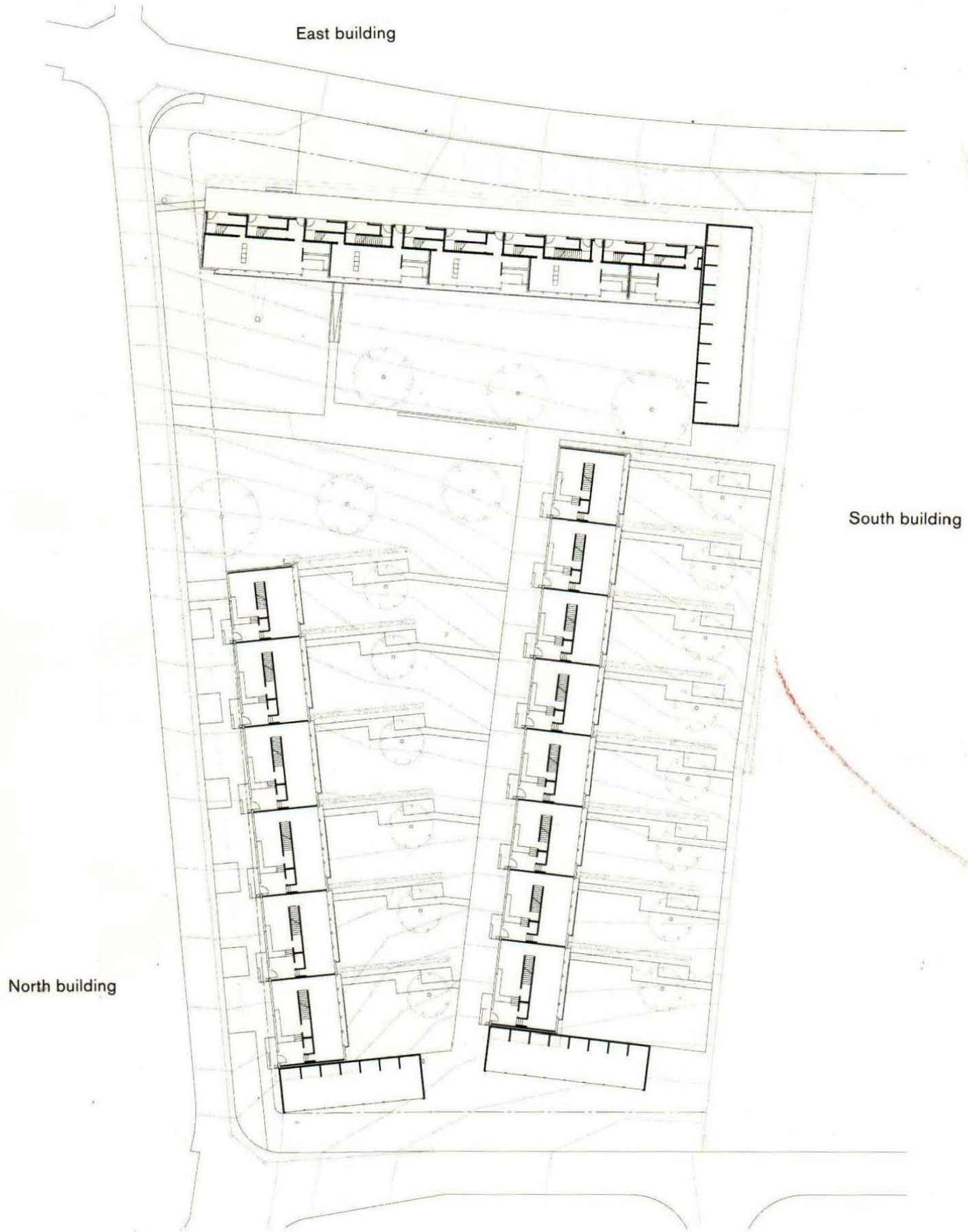
The external appearance of the estate speaks exclusively of concentration on the chosen form of communal living and the relationship of the buildings to the landscape. This is achieved through the choice of materials and the language of the building components which impart a simple and rural atmosphere: unclad concrete; large windows; folding, wooden shutters; plain, steel picket railings; tarpaper on the roofs; two qualities of wood on the facades, both designed to weather well; the natural wood of the windows; and the dark varnish of the wood paneling that forms calm horizontal bands through the interplay with the dark window panes by day.

The garages, integrated into the projecting, short wings of the L-shaped bases of the buildings, are found at ground

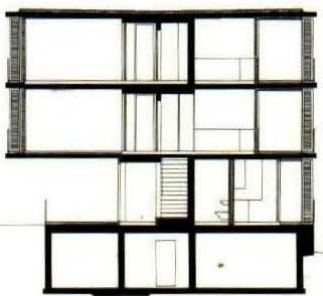


level, resembling the outhouses placed opposite farmyards for farming goods and chattel.

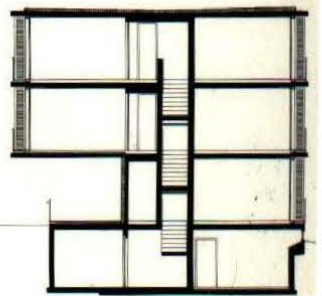
The layout of the buildings is simple and expansive. Sweeping lines respond to the givens of the site. Reticence marks the use of detail. The design and layout of the estate offer a tranquil background that fosters individual living.

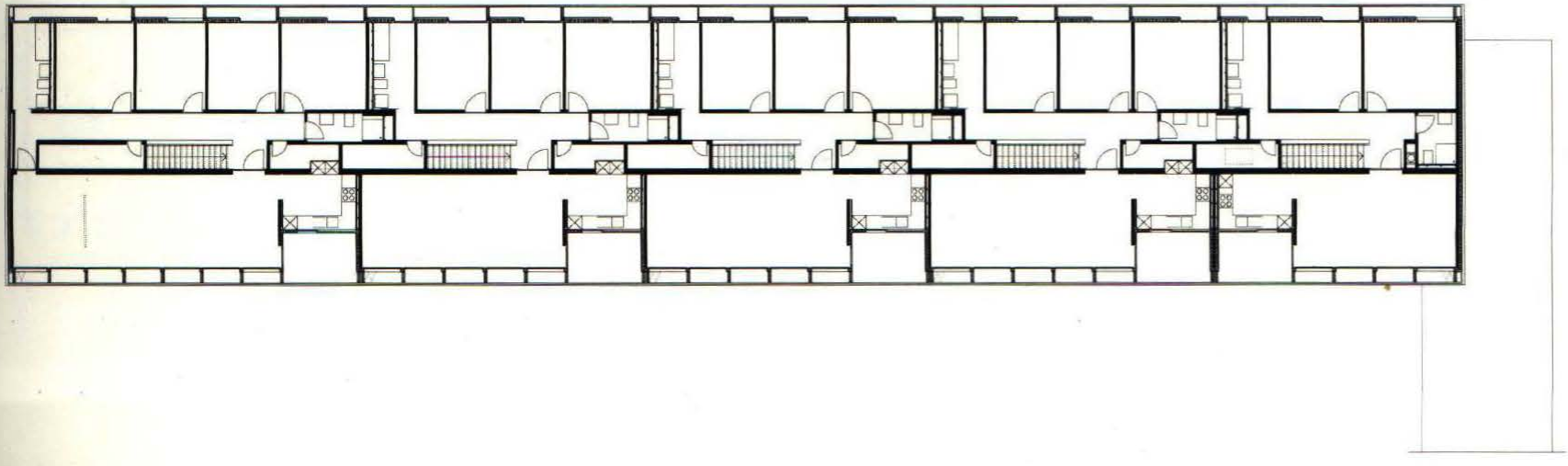


B



C

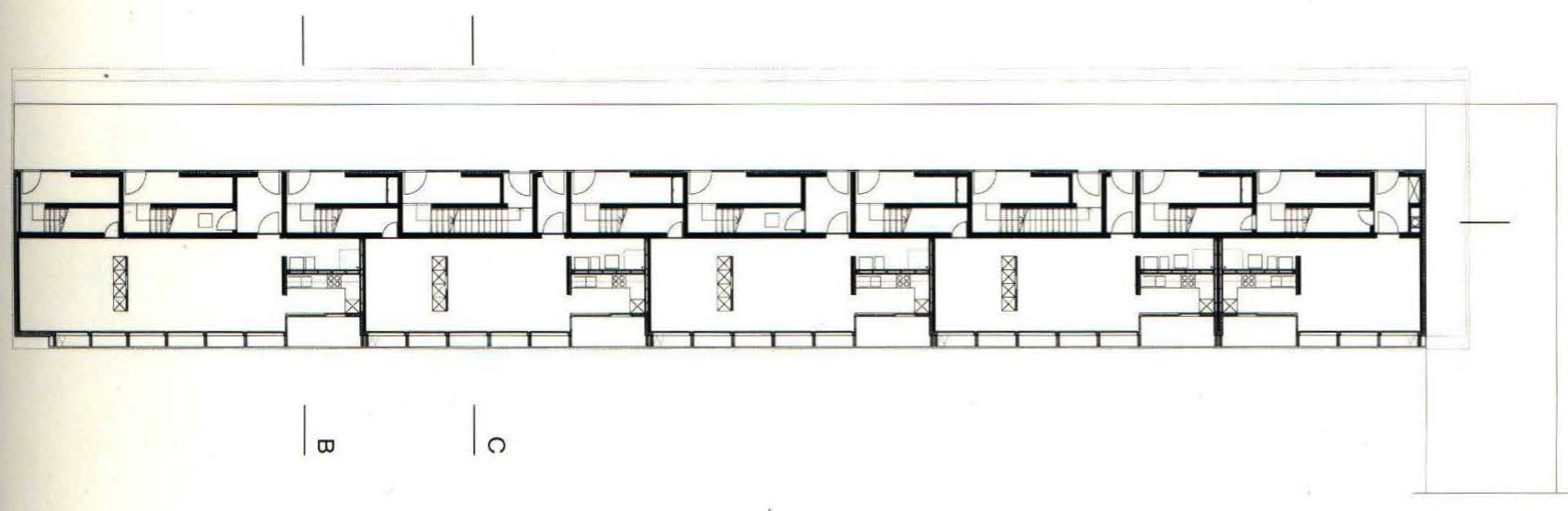




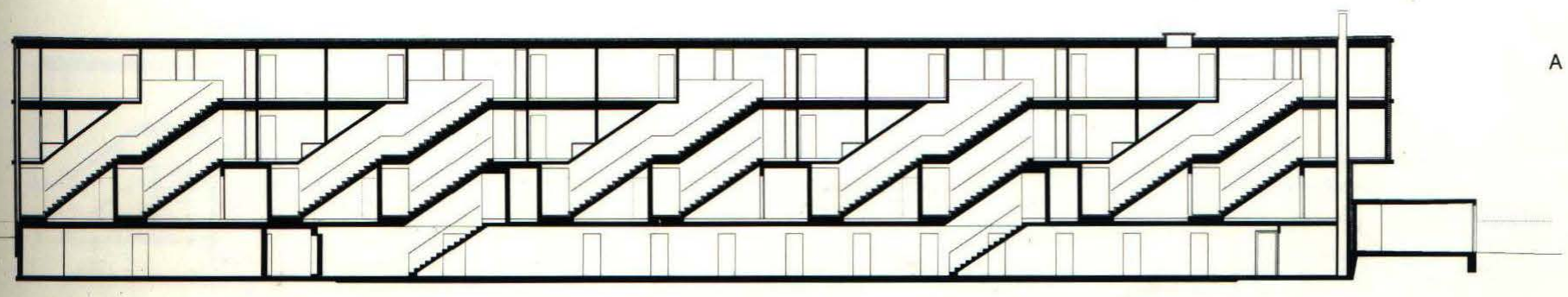
Third floor



Second floor

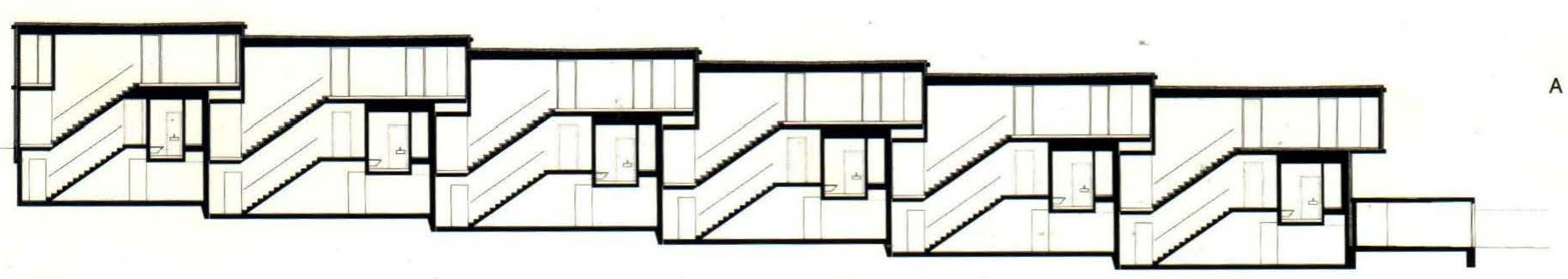
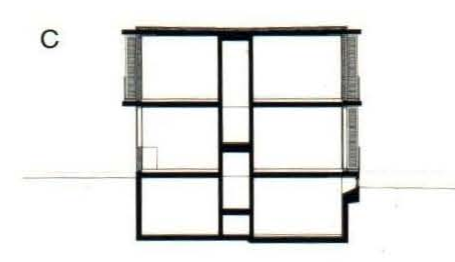
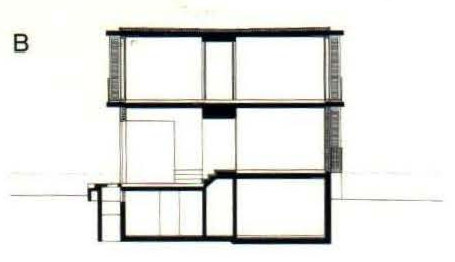
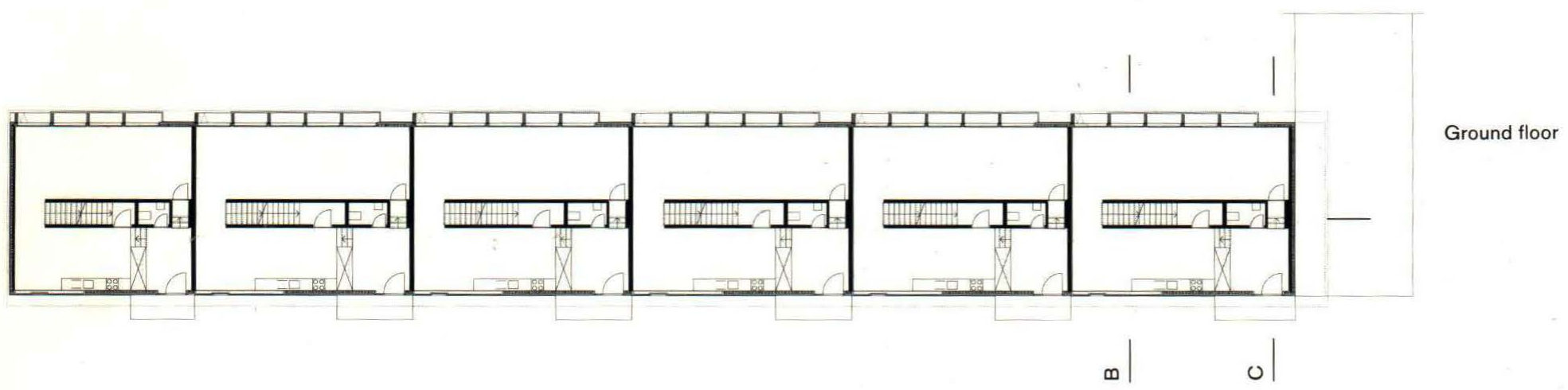
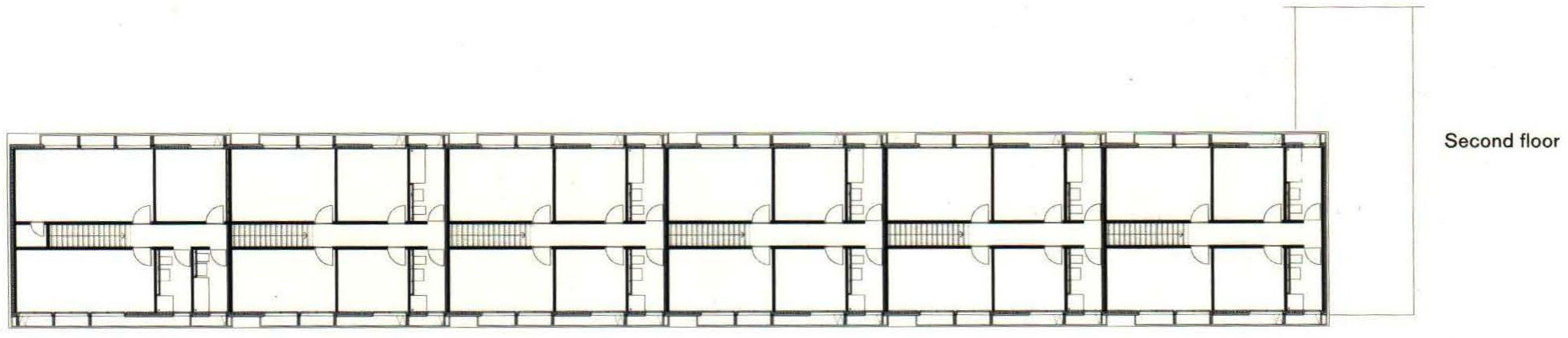


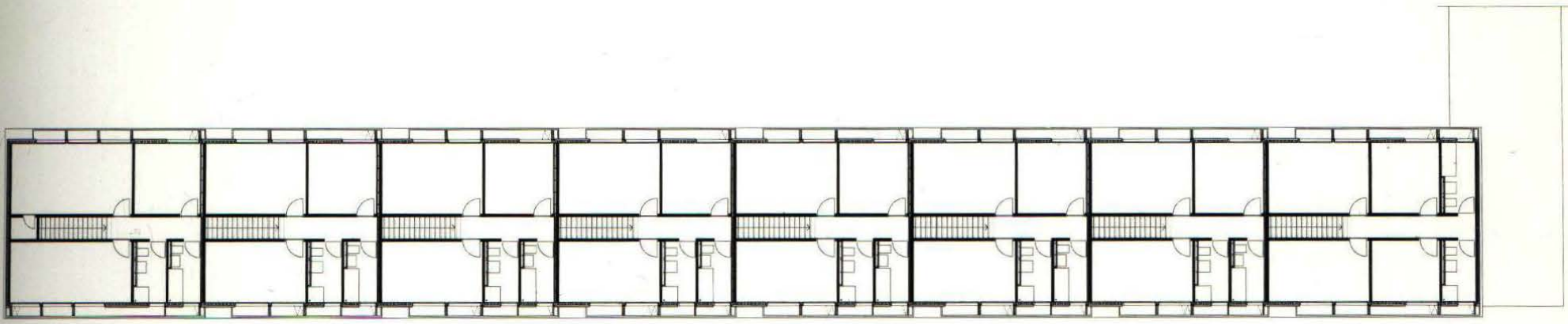
Ground floor



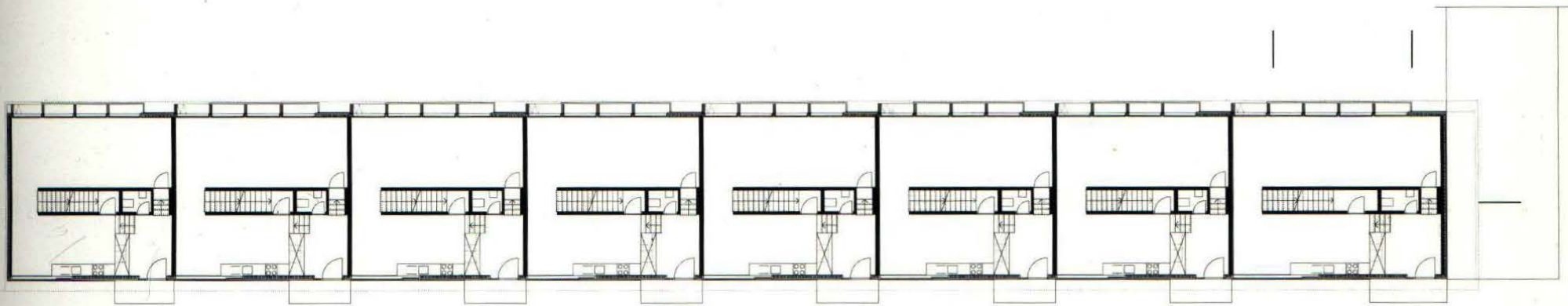
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North building



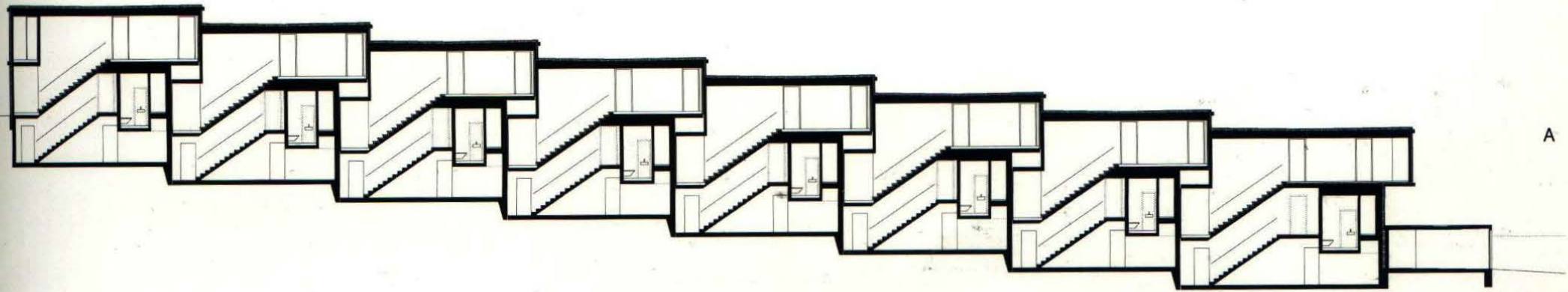


Second floor

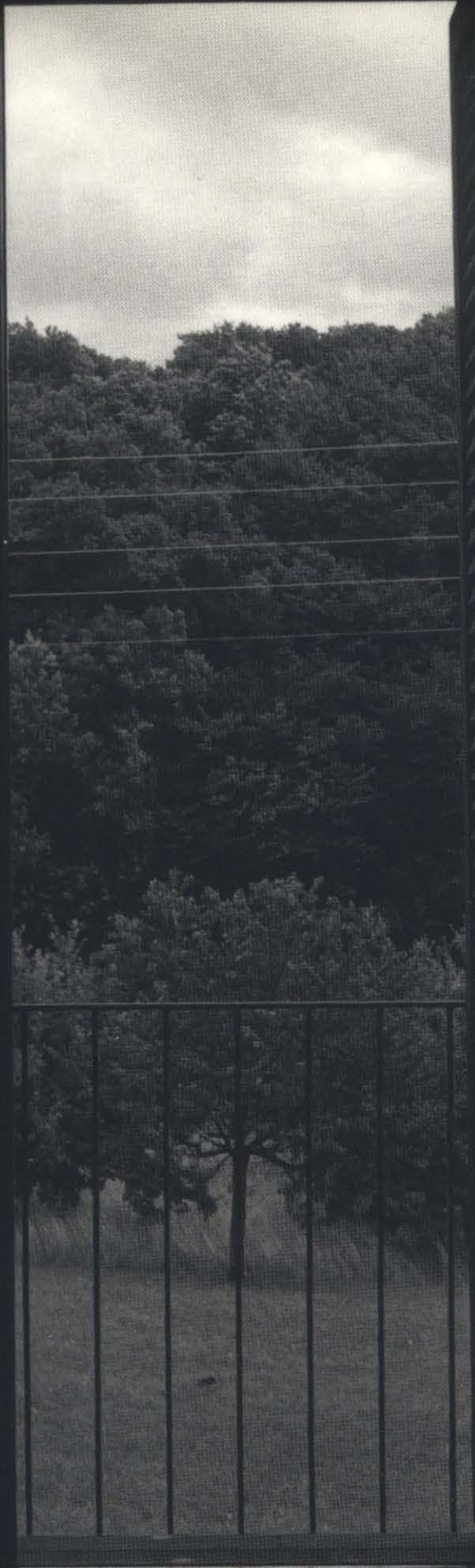
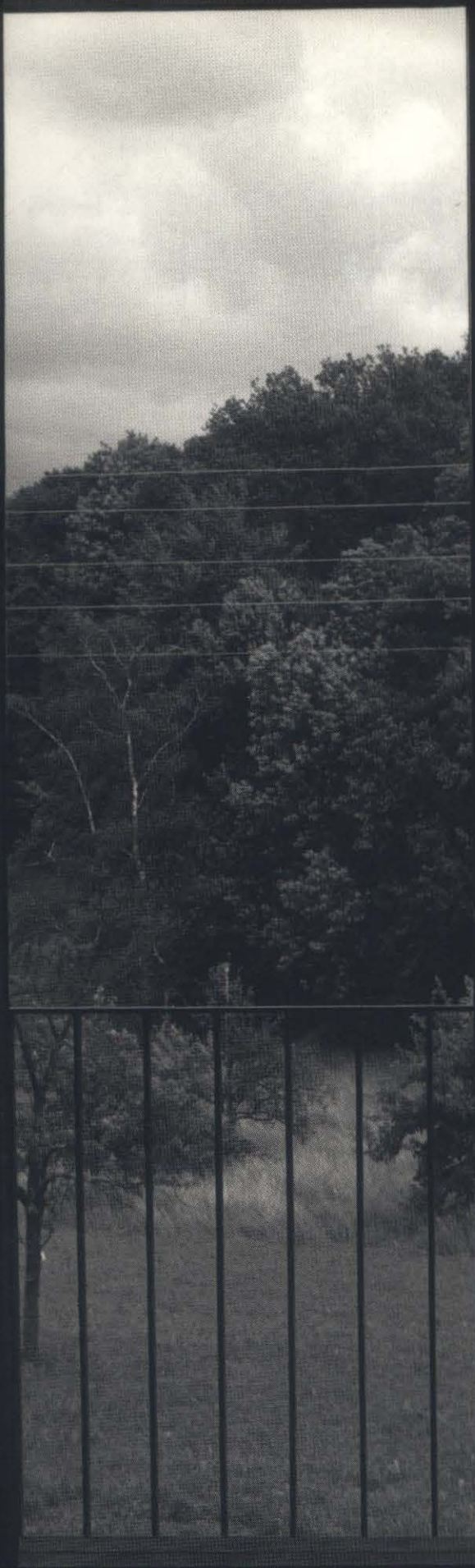


Ground floor

B | C



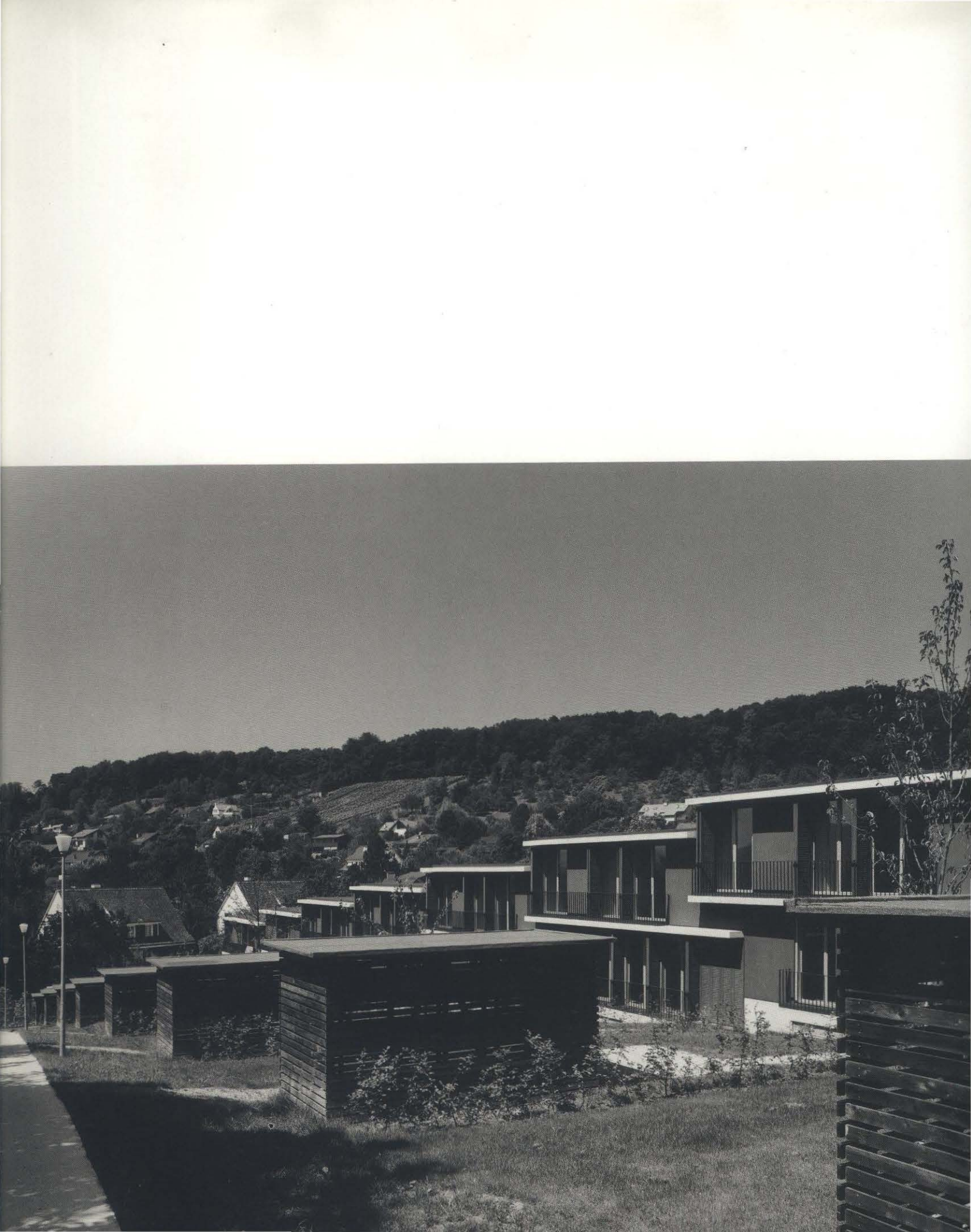
A



















Thermal Bath Vals

Vals, Graubünden, 1990-1996

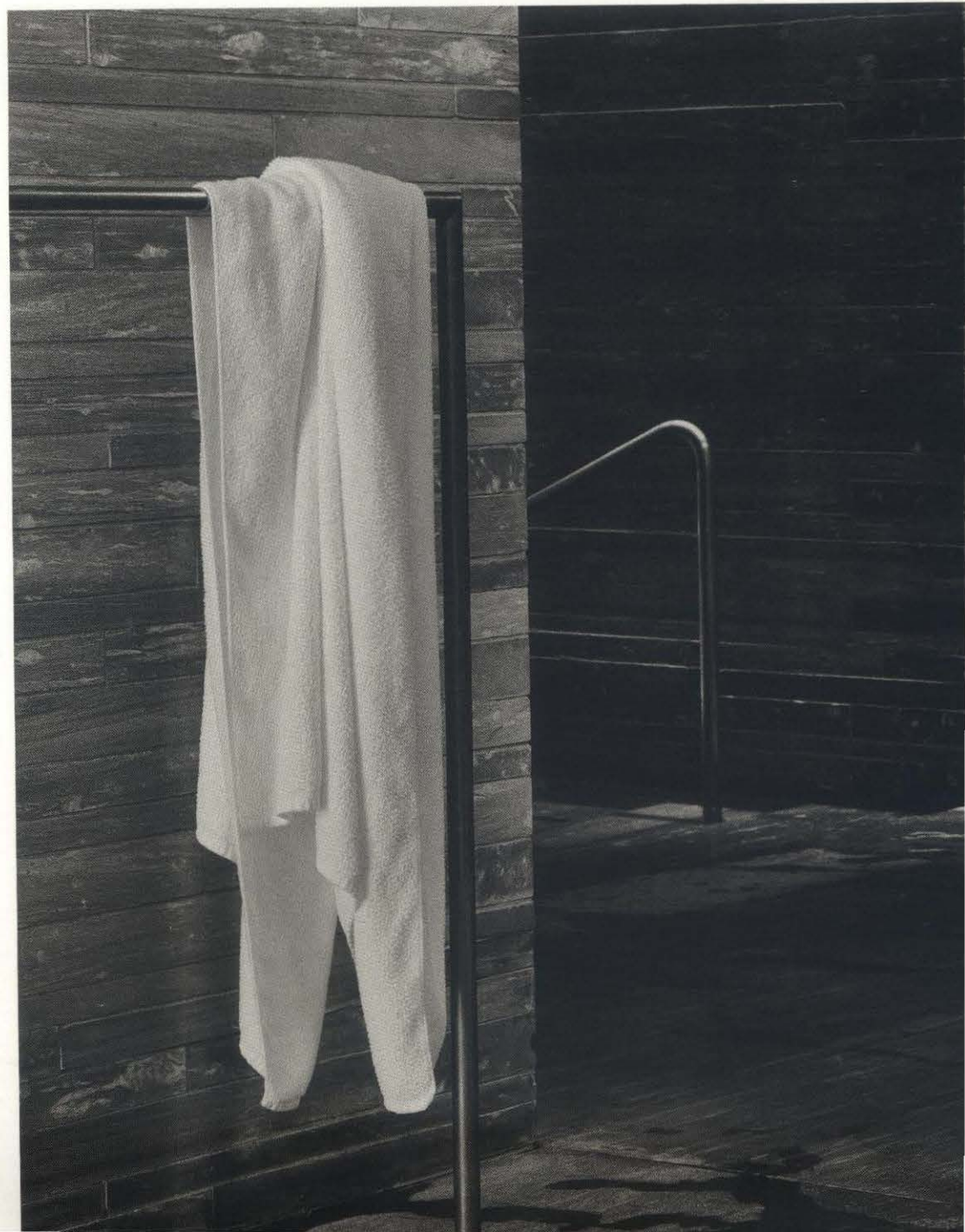


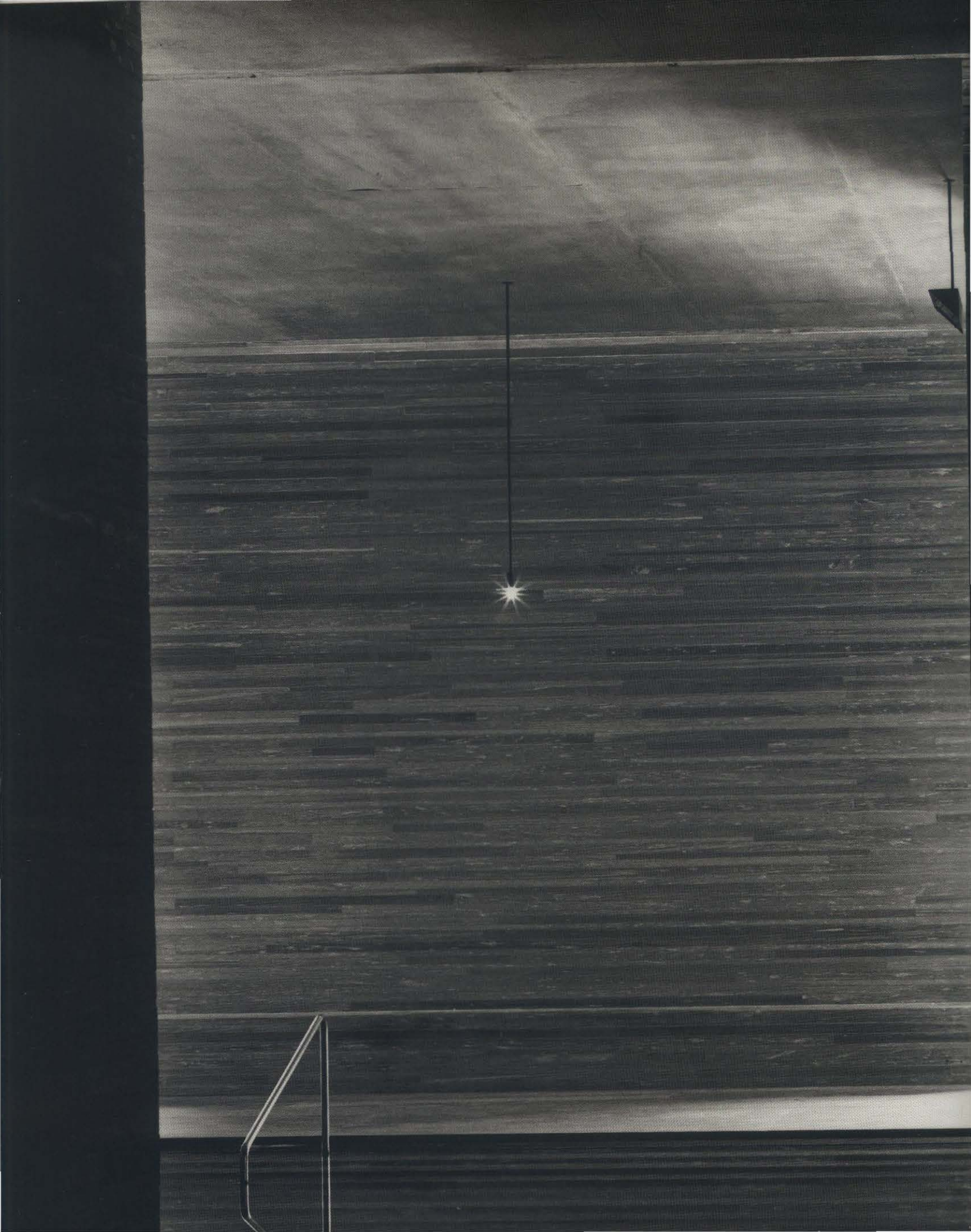




















Out of the eastern flank of the basin-shaped valley of Vals, a good 1,200 meters (some 4000 feet) above sea level, rises a spring, its waters a warm 30°C/86°F. Beyond the spring is the village of Vals, a ribbon of rough-stone-roofed, timber farm-houses strung along the narrow Valserrhein river valley. Next to the spring there was once a modest spa hotel dating from 1893. It had a number of finely appointed bathing cabins and shower rooms, according to a local historian, and, from around 1930, its gradually dwindling clientele had the opportunity to bathe in a small outdoor pool filled with thermal waters which turned red on exposure to the air.

The hotel was replaced by the present thermal bath complex around 1960, before alpine rusticism once again became the defining style of most new tourist facilities in the valleys of the Alps. The 1960s spa is simply built and, although it suffers from a number of architectural and technical problems, it has a straightforward presence, with a faint glimmer of the lightness of 1950s architecture which has long since been lost in this region.

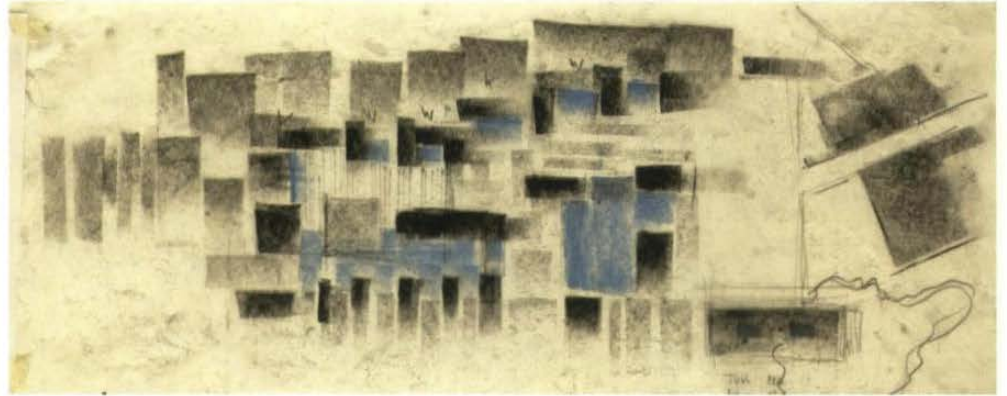
This second spa has in turn become obsolete and was replaced by the new thermal bath at the end of 1996. The new bath is an independent structure set into the sloping southwest corner of the existing hotel area. Access is via a subterranean passage leading from the hotel. The building takes the form of a large, grass-covered stone object set deep into the mountain and dovetailed into its flank. It is a solitary building, which resists formal integration with the existing structure in order to evoke more clearly – and achieve more fully – what seemed to us a more important role: the establishing of a special relationship with the mountain landscape, its natural power, geological substance and impressive topography. In keeping with this idea, it pleased us to think that the new building should communicate the feeling of being older than its existing neighbor, of always having been in this landscape. Mountain, stone, water, building in stone, building with stone,

building into the mountain – our attempts to give this chain of words an architectural interpretation, to translate into architecture their meanings and sensuousness, guided our design for the building and step by step gave it form.

Consequently the design process was a playful but patient process of exploration independent of rigid formal models. Right from the start, there was a feeling for the mystical nature of a world of stone inside the mountain, for darkness and light, for the reflection of light upon the water, for the diffusion of light through steam-filled air, for the different sounds that water makes in stone surroundings, for warm stone and naked skin, for the ritual of bathing. The pleasure of working with these things, of consciously making use of them, was there from the start. Not until much later, when the design had almost been finalized, did I visit the old baths in Budapest, Istanbul, and Bursa, and realized not only where these images come from but also that they seem to be part of a universal and probably profoundly archaic heritage.

So our bath is not a showcase for the latest aquagadgetry, water jets, nozzles or chutes. It relies instead on the silent, primary experiences of bathing, cleansing oneself, and relaxing in the water; on the body's contact with water at different temperatures and in different kinds of spaces; on touching stone.

A continuous internal space, like a geometric cave system, meanders through the bath's structure of large stone blocks, growing in size as it moves away from the narrow caverns by the mountain towards the daylight at the front. At the front edge of the building there is a change of perception. The outside world penetrates through large openings and merges into the carved-out system of caverns. The building as a whole resembles a large porous stone. At the points where this "large stone" projects out of the slope, the precisely cut cavern structure becomes facade.



And this stone is built of stone. The section and profile of the structure as a whole is determined by a continuous series of natural stone strata – layer upon layer of Vals gneiss, quarried 1,000 meters/3250 feet further up the valley, transported to site, and built back into the same slope.

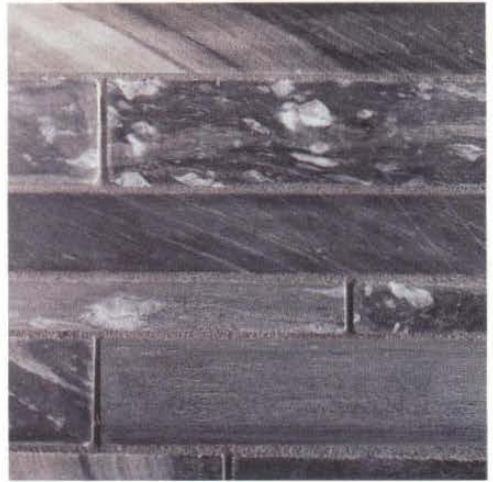
The walls are modeled after old retaining walls. In structural terms, they form a homogenous composite construction of layered stone blocks and reinforced concrete. There is no cladding of stone, concrete, or ceramic. Everything is monolithically conceived, constituted, and constructed. This technique, which the construction workers dubbed "Vals composite masonry," was specially developed for the building.

From an architectural viewpoint, the uniform stone layering appears to be almost literally monolithic. Circulation areas, pool floors, ceilings, stairs, stone benches, door openings – all are developed out of the same consistent layering principle. One stone layer is placed on top of another stone layer. The transitions from floor to wall and from wall to ceiling are detailed in this way. Similarly, the technical solutions – pool- and expansion joints – have been designed to reinforce the monolithic, homogenous presence of the structure as a whole: they either fit the pattern of layering and joining stone masses (e.g. water overflows, sluicing channels, vertical expansion joints) or are incorporated within the composite construction of stone and concrete (e.g. waterproofing, thermal insulation, horizontal expansion joints).

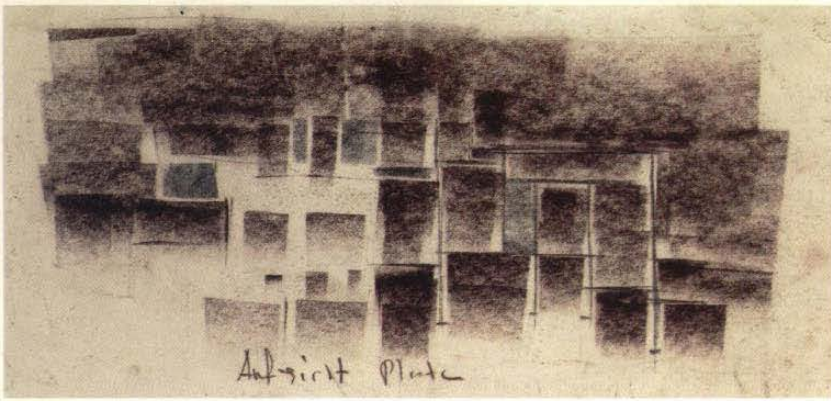
Thus, with the finishing of the superstructure, the building itself is practically complete. The final building contains only a small number of basic details which can be explained quite directly by their use, such as the water channels hewn out of the mass of the stone floor, the carefully placed handrail and gripail stanchions, or the brass pipes punched through the masonry to carry both natural and treated thermal waters to the various basins and gulleys.

The building has been conceived as a technically ordered, architectonic structure which avoids naturalistic form. Yet within its homogenous stone mass it still retains a clear sense of the strongest of the initial design ideas – the idea of hollowing out. The sunken springwater basins and gulleys appear chiseled out of the dense mountain rock.

The idea of hollowing out a huge monolith and providing it with caves, sunken areas and slots for a variety of uses also helped to define a strategy for cutting up the stone mass towards the top of the building, to bring in light. The large blocks in the plan are matched by a network of fissures in the ceiling, so that one side of each block is washed by toplight. This has created a new spatial dimension which characterizes the bathing level and suggests an additional way of reading the building: here, the meandering internal space is structured by big "tables" of stone, assembled in a geometric pattern. The stone field of the floor is linked, by a kind of footplate, to the blocks, which in turn carry hefty slabs of concrete – the "table tops." Daylight filters in through the narrow gaps between the individual ceiling slabs.

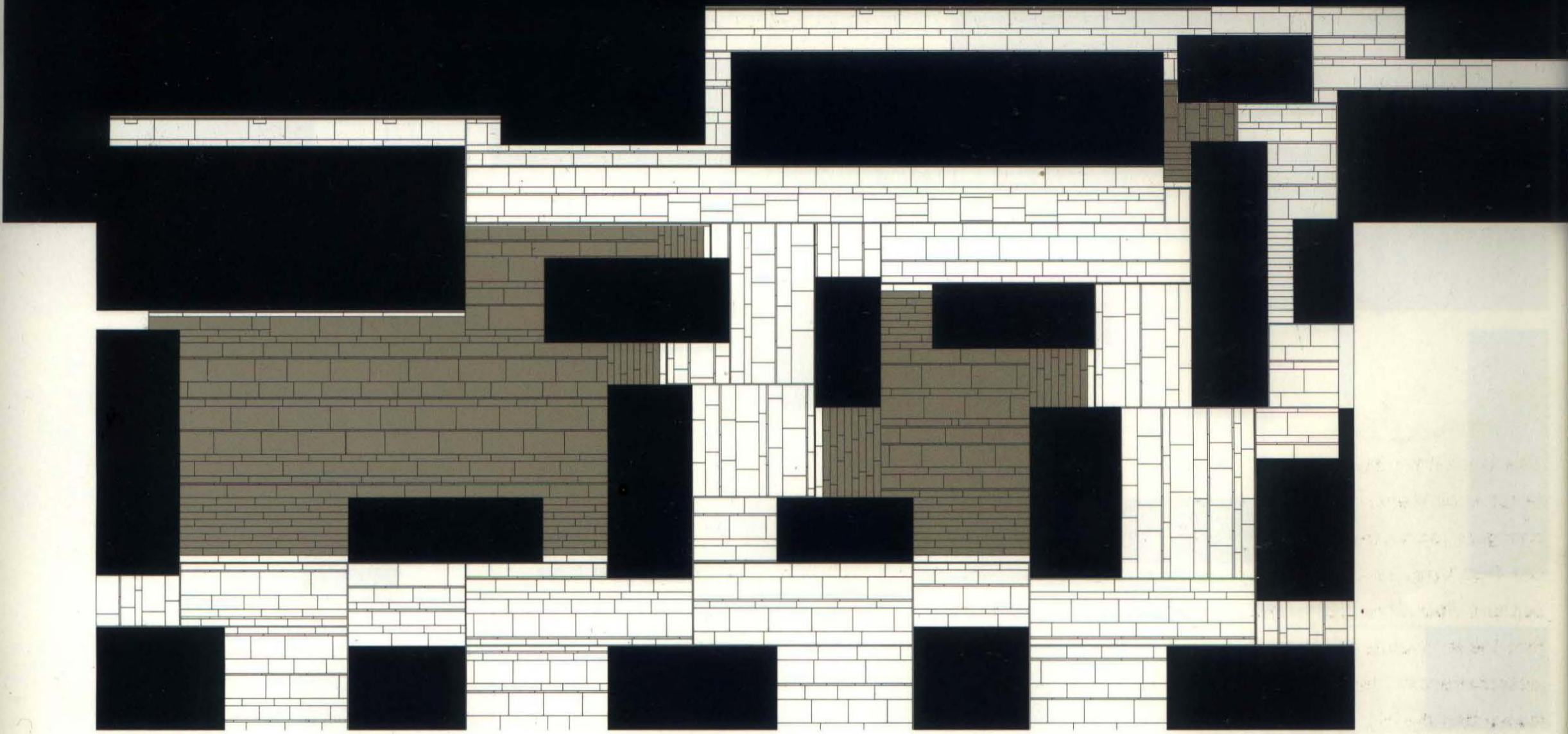




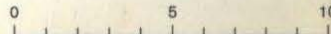


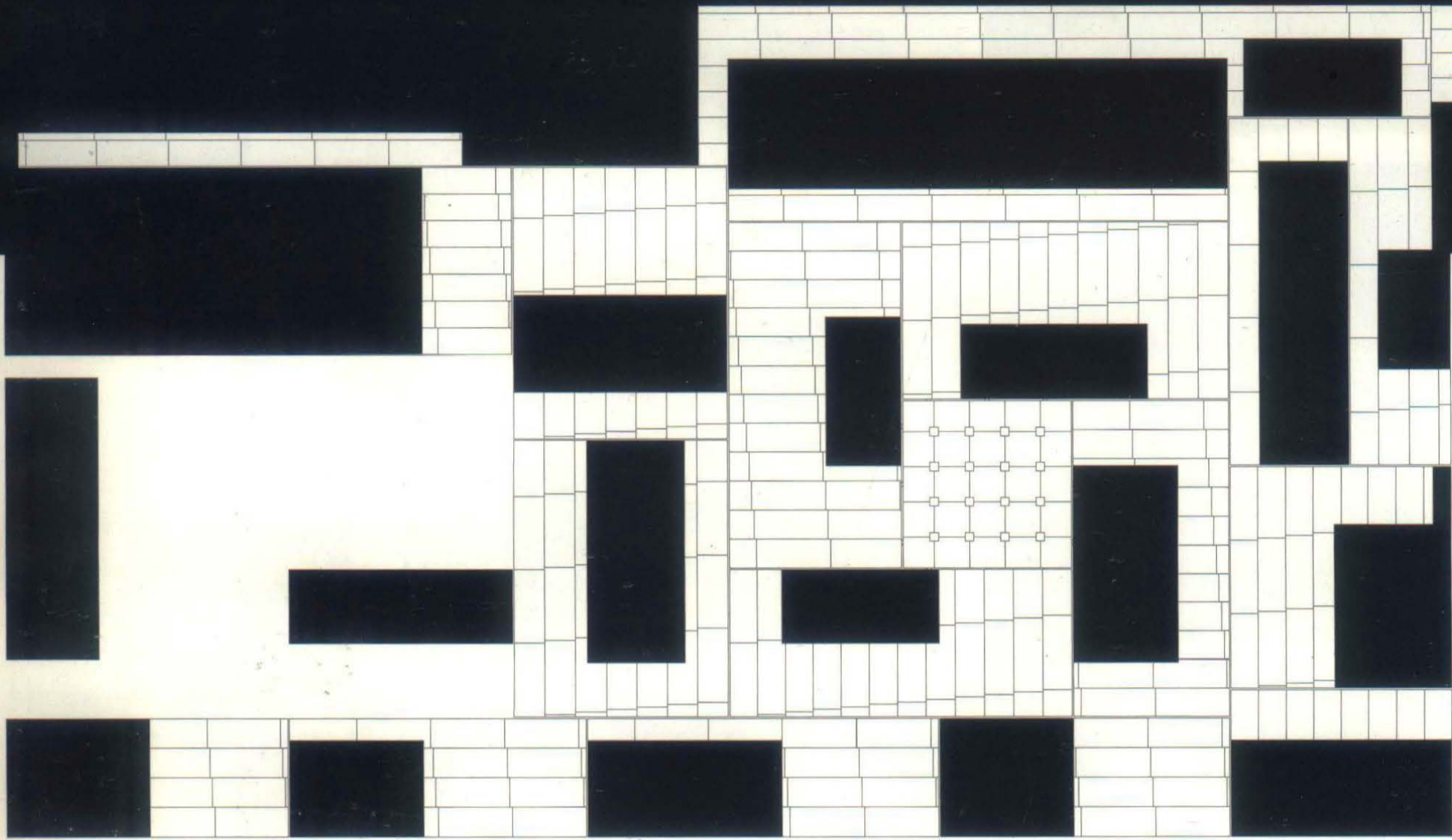
This is what visitors experience when they leave the artificially lit cavern system of the entrance, pass through the darkly clad changing rooms, and step onto a raised band of rock to see, for the first time, as bathers now, the continuous space of the bathing floor lying before them. And when they climb down into the landscape of blocks and wander through the different interconnected opening and closing spaces, they become aware that the blocks have doors cut into them, and that each block contains a special hollowed-out space. These spaces serve functions which require intimacy, or benefit from it. During the course of construction, the blocks have acquired names which indicate what these different functions are: sweat stone, shower stone, massage block, drinking fountain stone, rest space, fire bath, flower bath, cold bath, sounding stone. Traditional therapies such as medicinal baths, mud treatments, massages, and physiotherapy are offered in further blocks on the floor.

The blocks are loosely assembled in recurring figurative patterns, which are often tied into various orthogonal ordering lines. Underlying this informal layout is a carefully modeled path of circulation which leads bathers to certain predetermined points but lets them explore other areas for themselves. The large continuous space between the blocks is built up sequentially. The perspective is always controlled. It either ensures or denies the view, guaranteeing the distinct spatial quality of each element of the sequence while respecting its function and meaning within the whole.

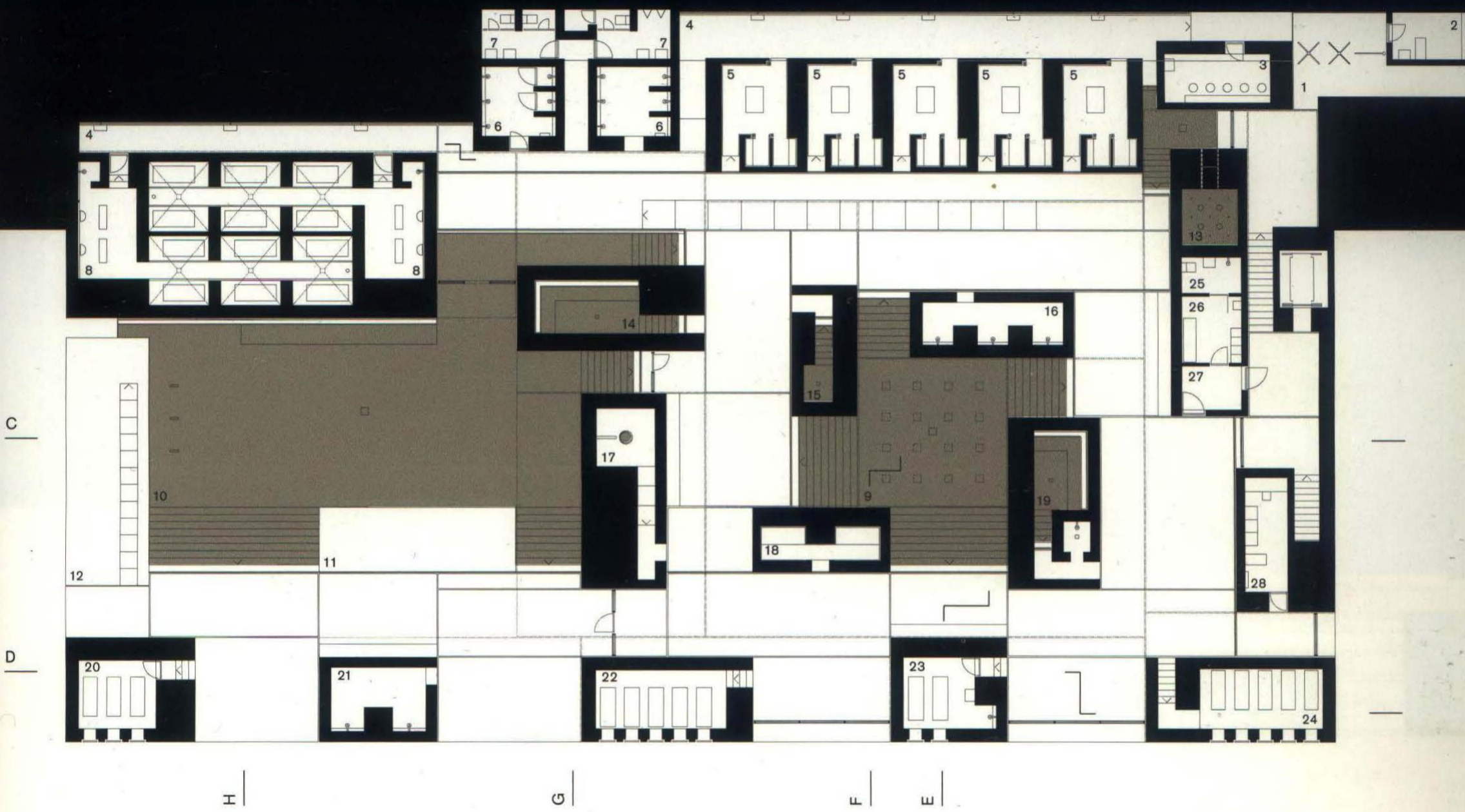


Block structure, bathing level
with pattern of stone-slab flooring



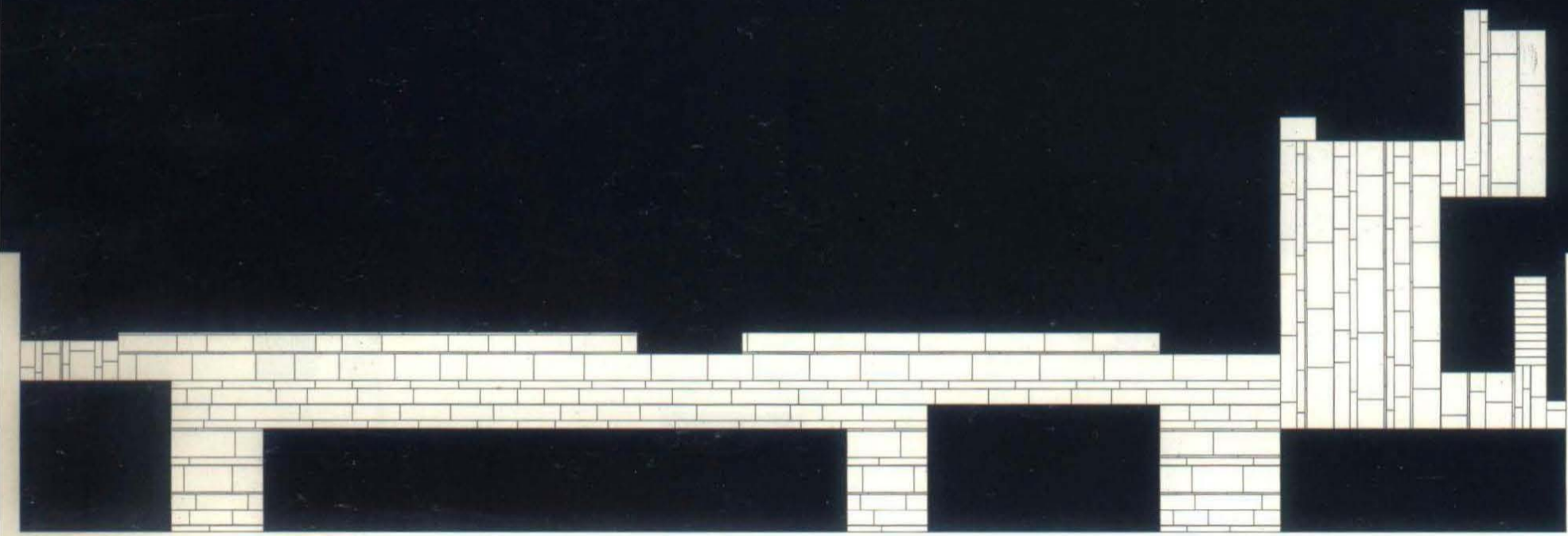


Block structure, bathing level
with skylights, ceiling slits, and
form-work pattern of the ceiling slabs

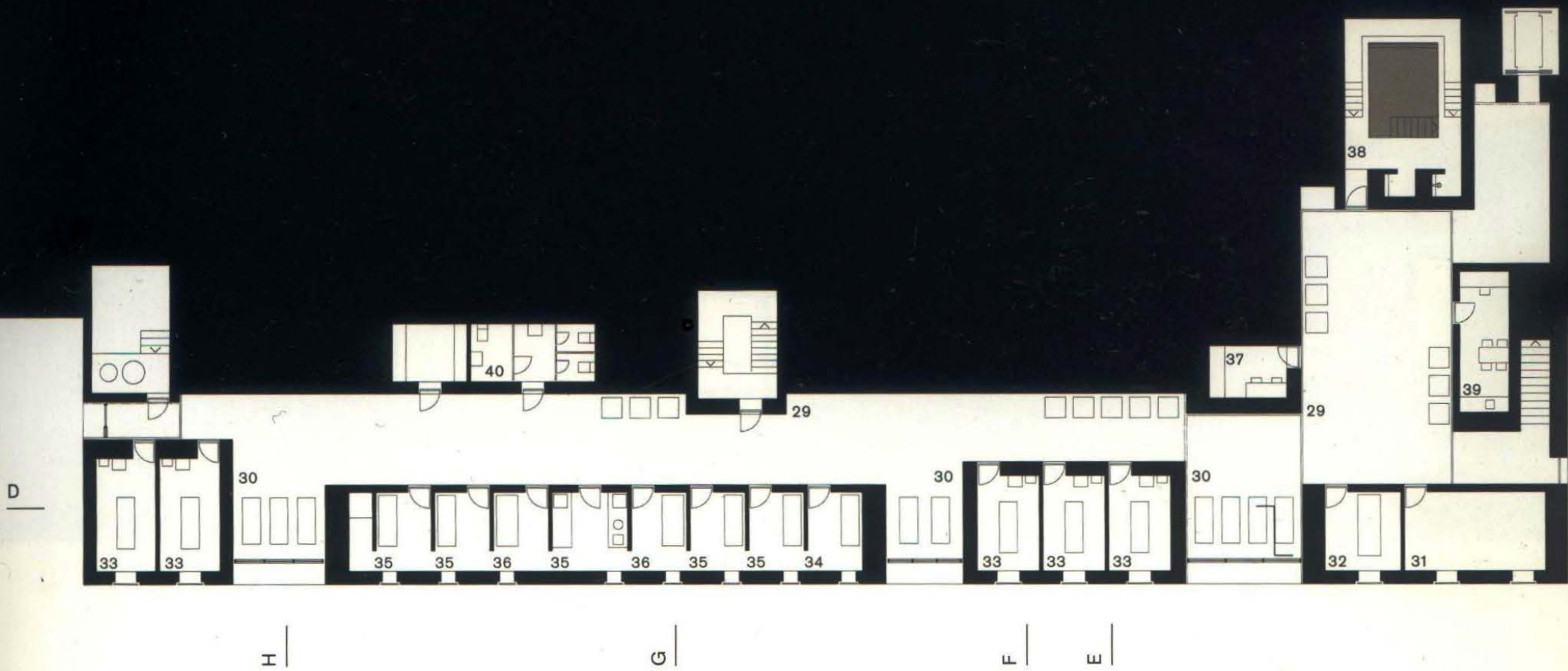


Floor plan, bathing level

- | | | | |
|----|---|----|--------------------------------|
| 1 | entrance and exit area | 15 | cold bath 14°C/57.2°F |
| 2 | utility room | 16 | shower stone |
| 3 | make-up room | 17 | drinking stone |
| 4 | hall with drinking fountains | 18 | sounding stone |
| 5 | changing room | 19 | flower bath 30°C/86°F |
| 6 | showers | 20 | rest space 1 |
| 7 | rest rooms | 21 | outdoor shower stone |
| 8 | sweat-stone with Turkish showers
and sweat chambers 42°C/107.6°F | 22 | rest space 2 |
| 9 | indoor bath 32°C/90°F | 23 | massage |
| 10 | outdoor bath 36°C/96.8°F | 24 | rest space 3 |
| 11 | island of stone | 25 | disabled rest room |
| 12 | stone terrace | 26 | disabled cloak room, first aid |
| 13 | spring grotto 36°C/96.8°F | 27 | disabled entrance |
| 14 | fire bath 42°C/107.6°F | 28 | bath attendants |

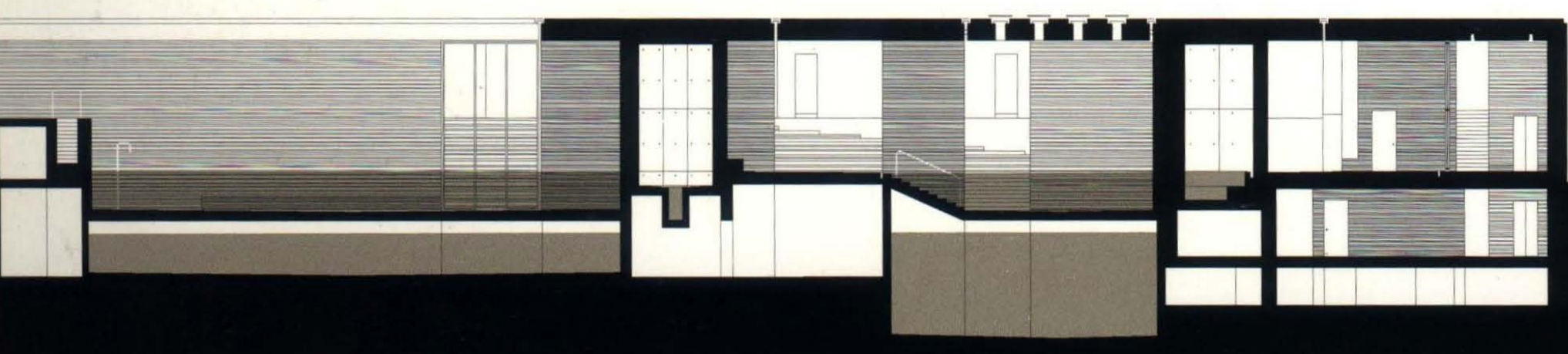
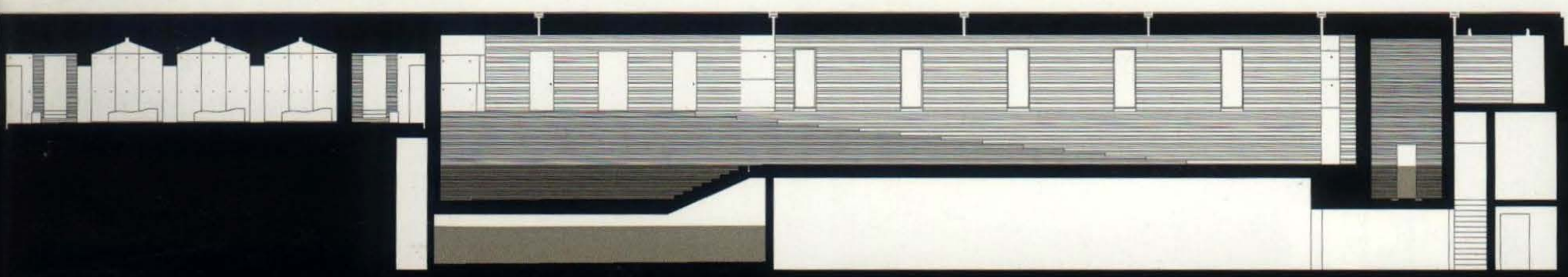
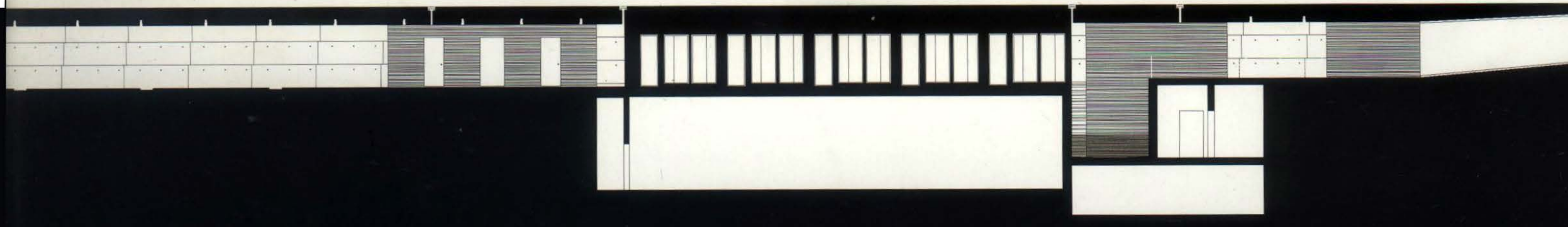


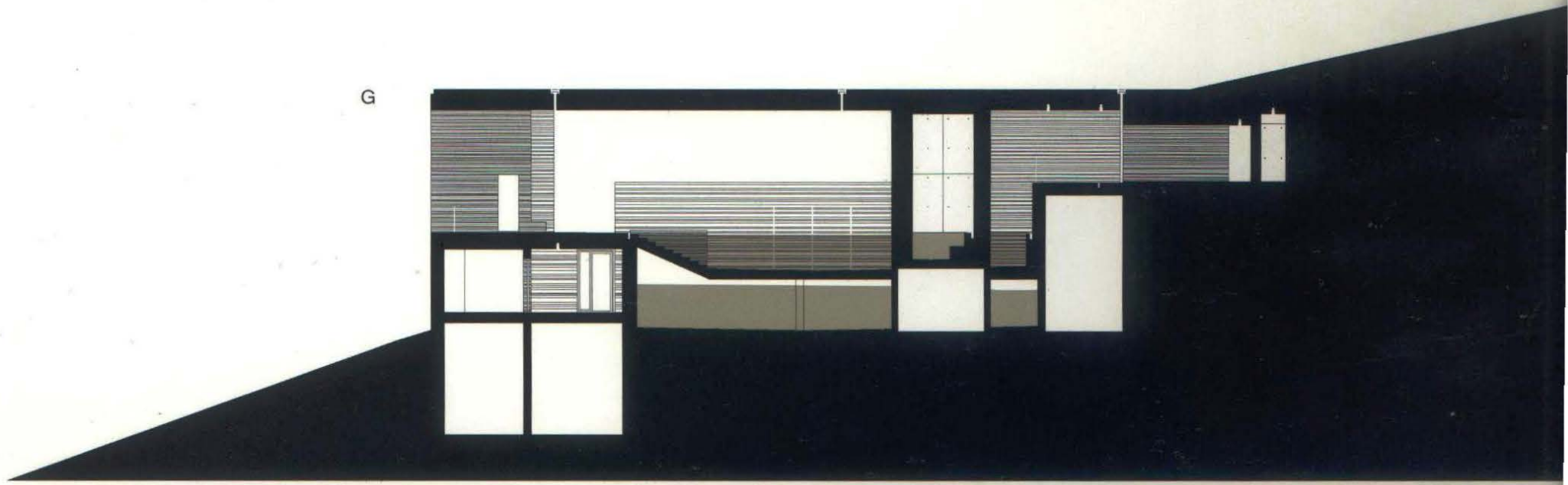
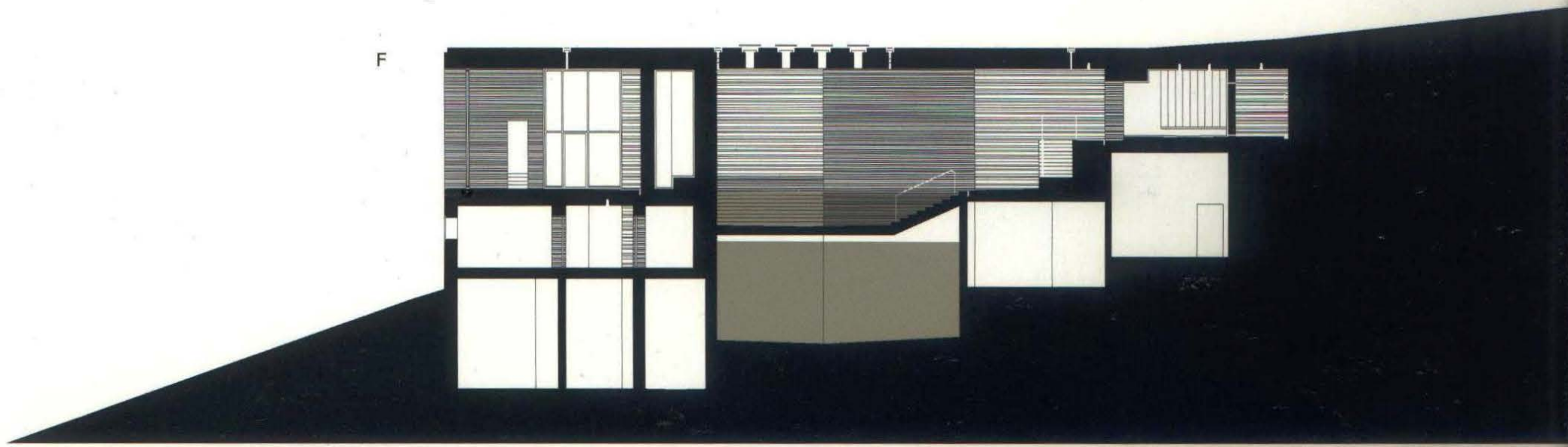
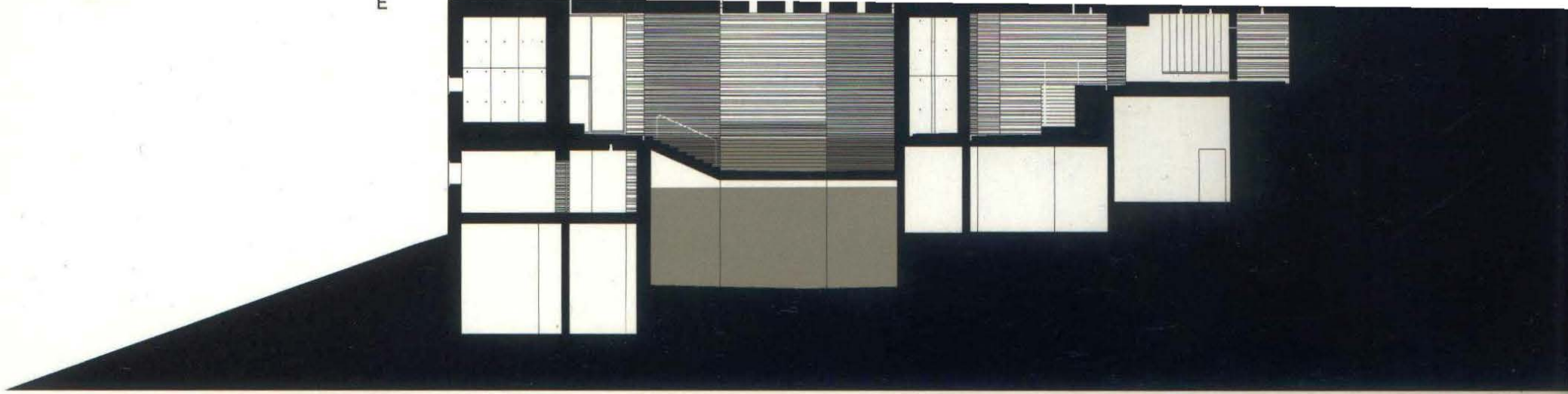
Block structure, therapy level
with pattern of stone-slab flooring



Floor plan, therapy level
with area open to the public

- 29 waiting areas
- 30 rest areas
- 31 physiotherapy
- 32 underwater massage
- 33 massage
- 34 stretching bed
- 35 fango, fango prep room
- 36 medicinal baths
- 37 inhalation
- 38 hydrotherapy bath 32°C/90°F
- 39 kitchen
- 40 rest rooms











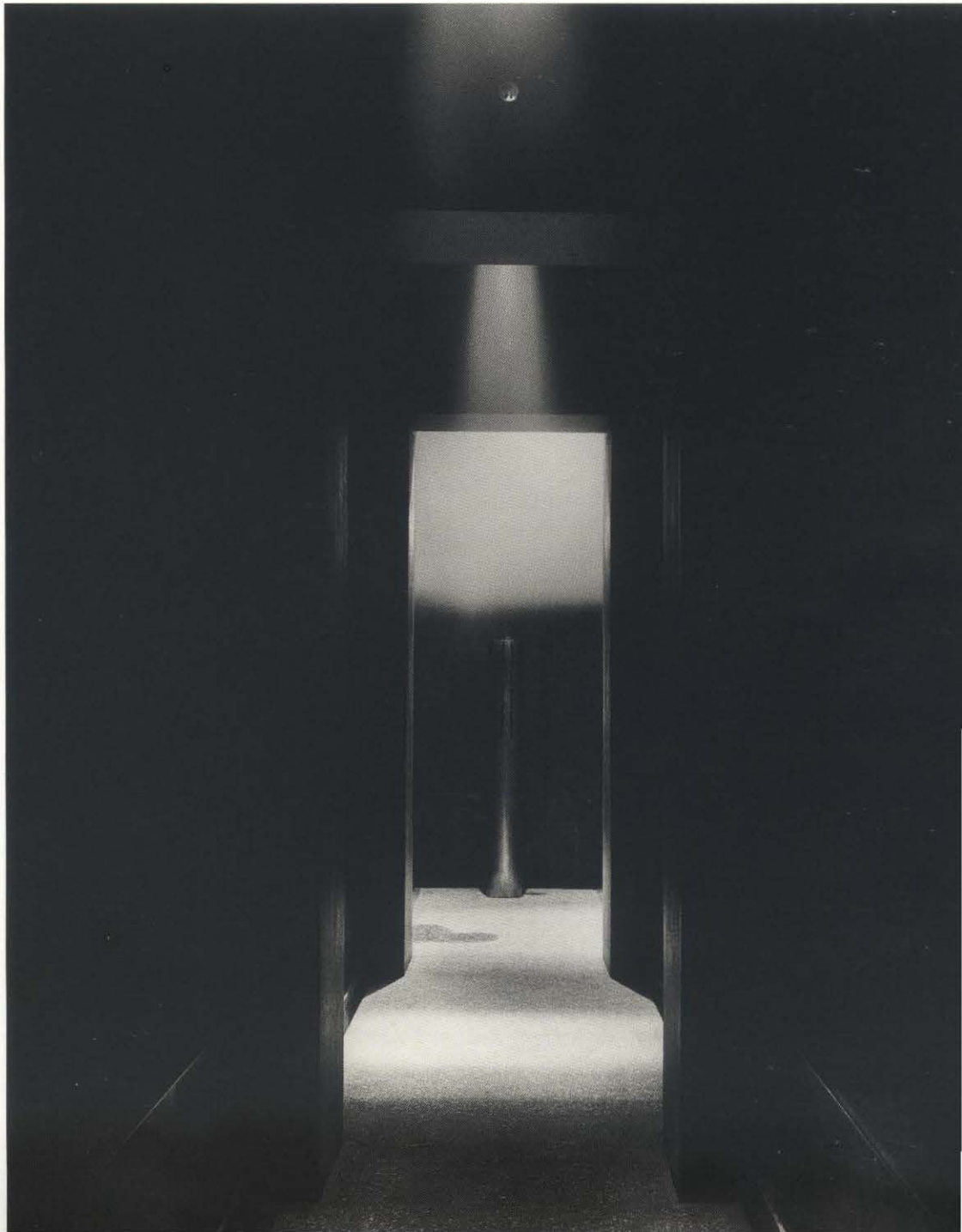
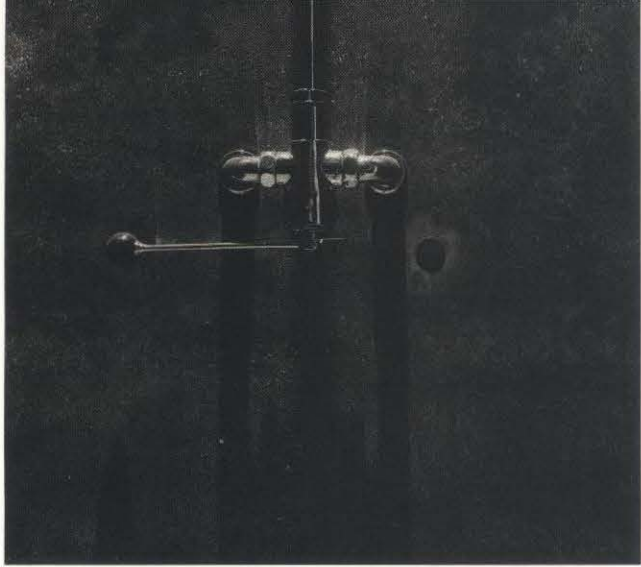








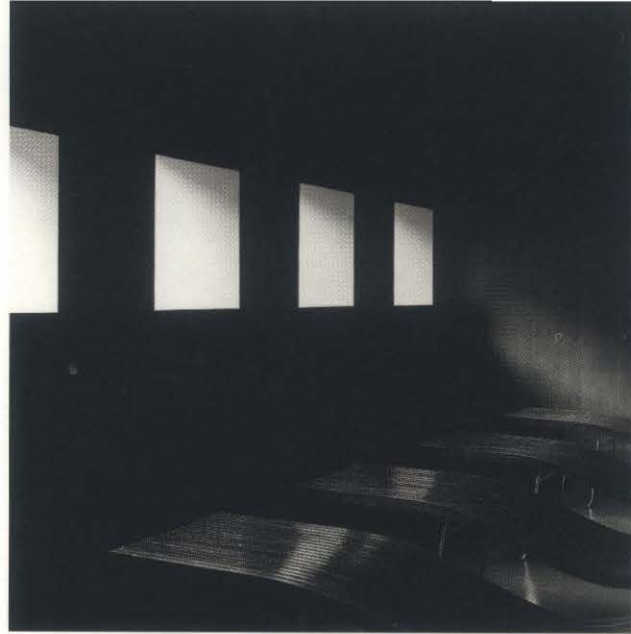








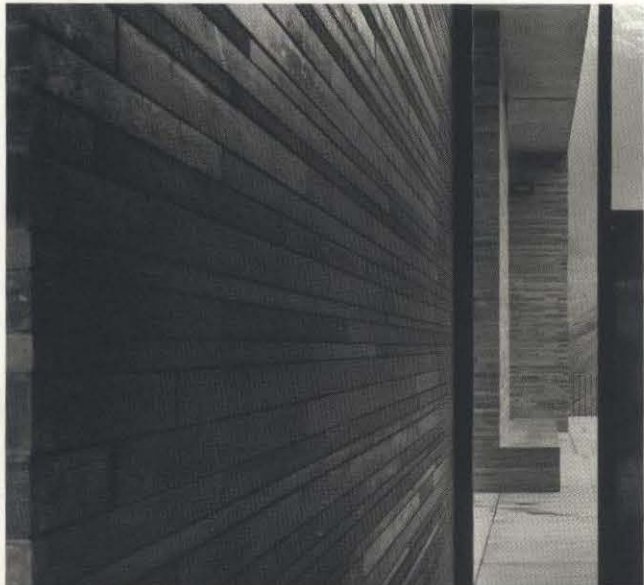




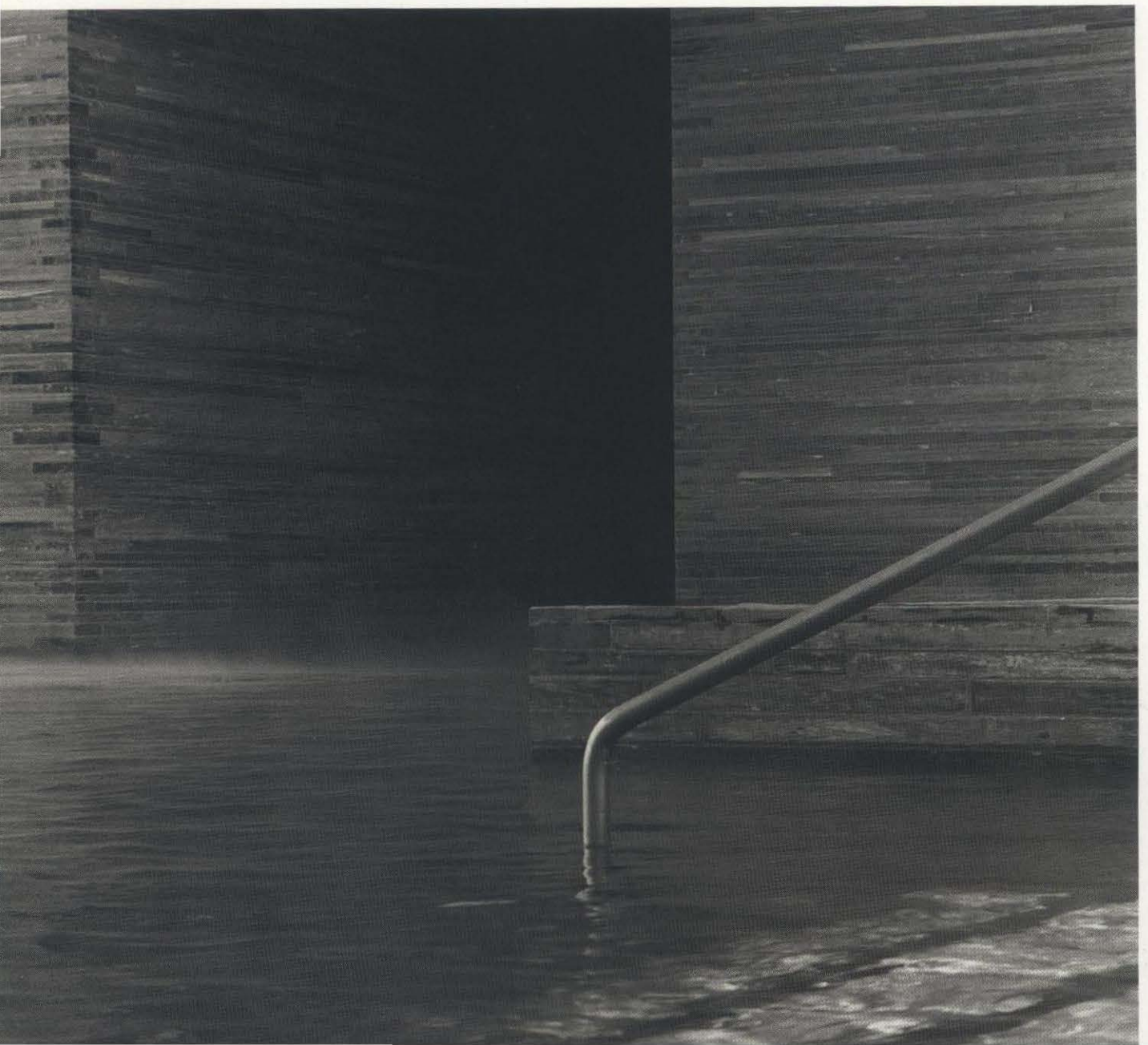










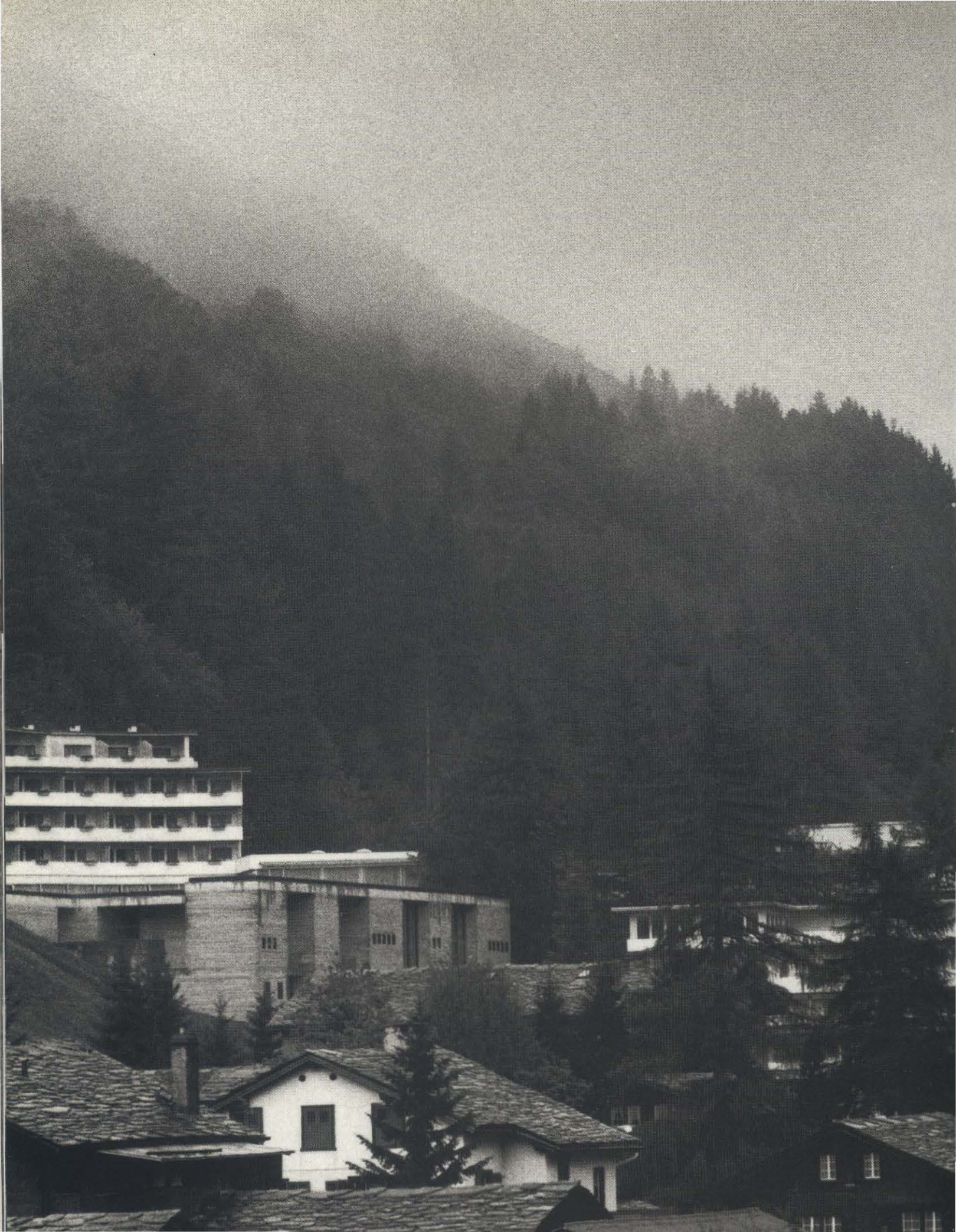














Kunsthhaus Bregenz

Bregenz, Austria, 1990-1997



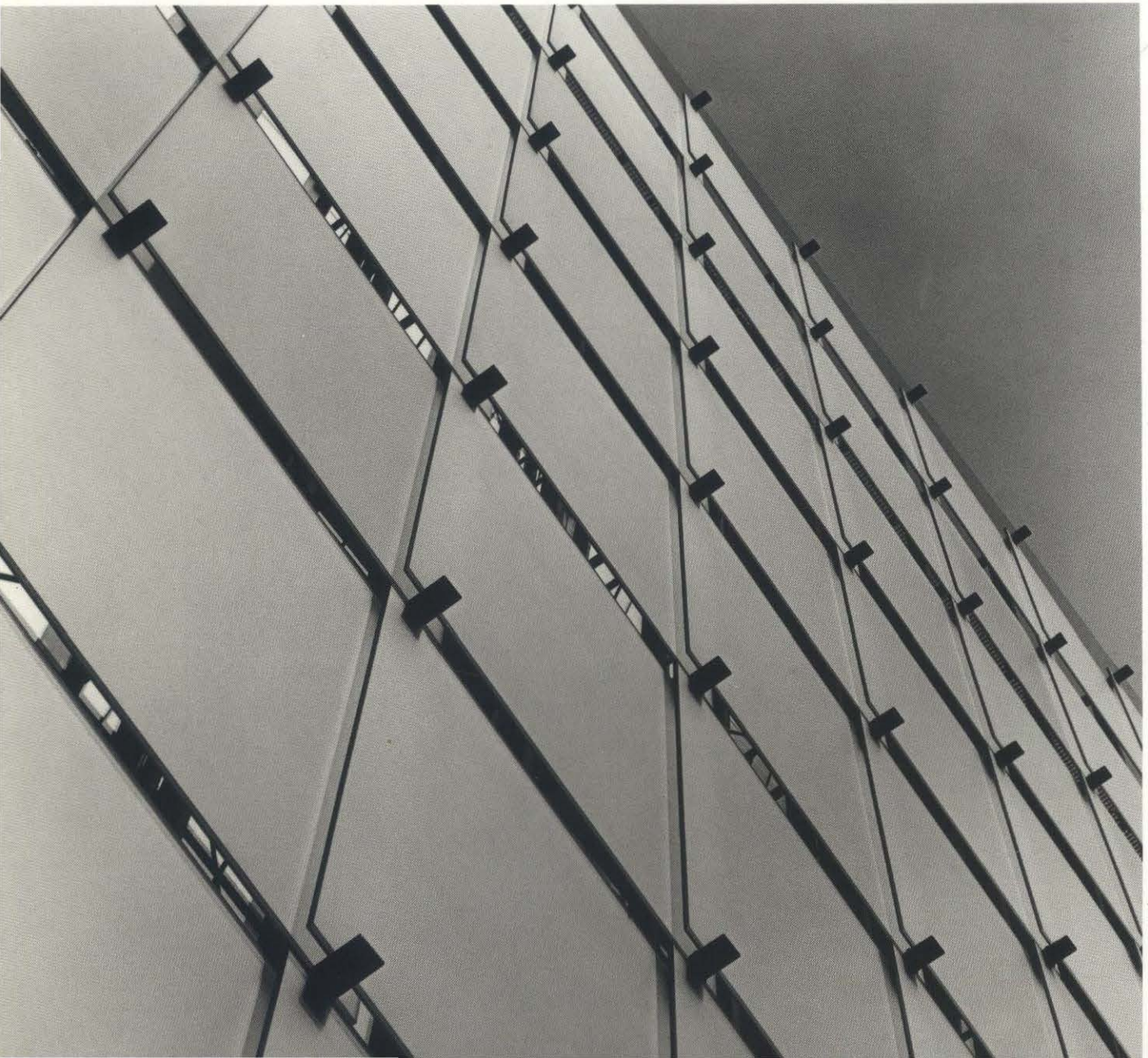
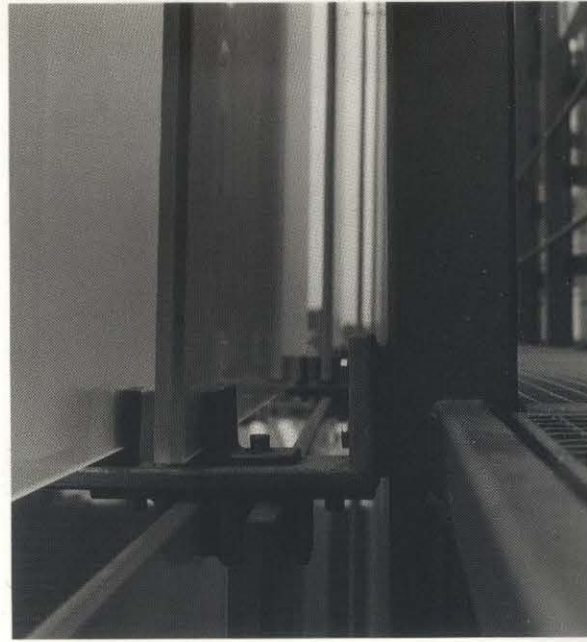
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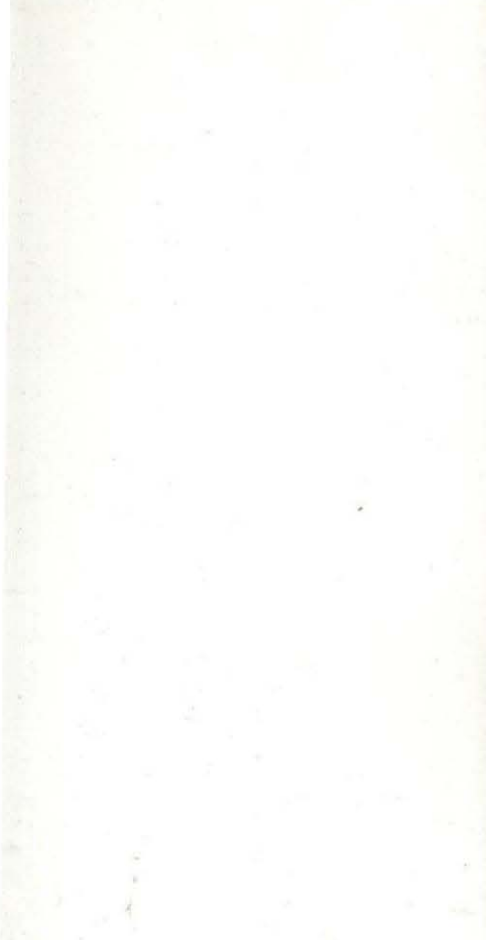




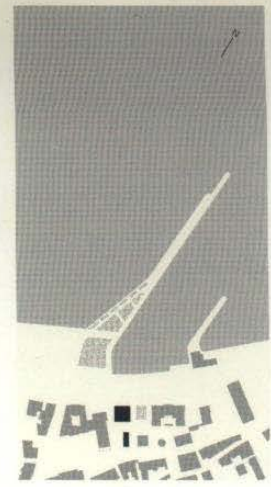












The art museum stands in the light of Lake Constance. It is made of glass and steel and a cast concrete stone mass that endows the interior of the building with texture and spatial composition. From the outside, the building looks a lamp. It absorbs the changing light of the sky, the haze of the lake, it reflects light and color and gives an intimation of its inner life according to the angle of vision, the daylight and the weather.

The outer skin of the building consists of finely etched glass. It looks like slightly ruffled feathers or like a scaly structure of large glass panels. The glass panels, which are all the same size, are neither perforated nor cut. They rest on metal consoles, held in place by large clamps. The edges of the glass are exposed. The wind wafts through the open joints of the scaly structure. Lake air penetrates the fine mesh of the space-framework, of the steel structure of the self-bearing facade, which rises from the pit of the basement and embraces, without firm contact, the interior of the monolithic spatial sculpture with a differentiated system of facade glazing, heat insulation and shading.

The multi-layered facade is an autonomous wall construction that harmonizes with the interior and acts as a weather skin, daylight modulator, sun shade, and thermal insulator. Relieved of these functions, the space-defining anatomy of the building is able to develop freely in the interior.

The ability of the cast concrete to flow into complex shapes, to integrate technical installations, and to assume the appearance of a large monolithic form of an almost sculptural character has been fully exploited. By this I mean that there is no facing, no cladding, and no over-painting. The dematerialization of surfaces, which often occurs with additive construction methods using layered materials, has been avoided. Reduced to static essentials, and to what we want and need in terms of functions and use, the construction, material, and visual form of the building constitute a unified whole. The building is

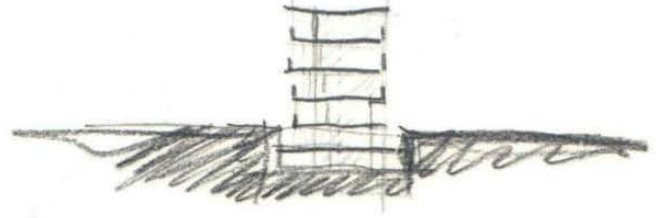
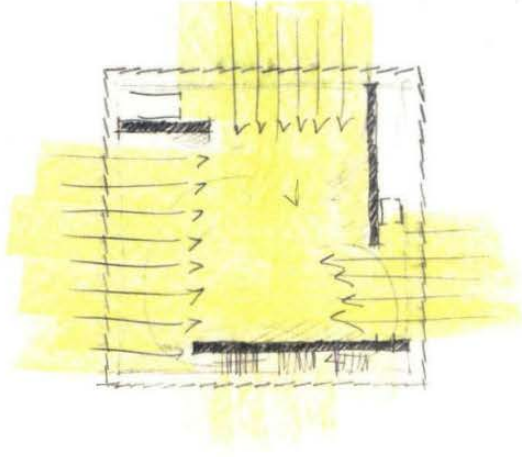
exactly what we see and touch, exactly what we feel beneath our feet: a cast concrete, stony body. The floors and stairs are polished, the walls and ceilings have a velvet gleam.

We believe that the works of art will benefit from the sensuous presence of the materials that define the space.

As a result of the eminent presence of materials in the interior, the concrete mass of the building adjusts as it were independently to the right temperature for the requirements of the museum. A system of water-filled pipes, to be heated or cooled as needed, has been integrated in the walls and ceilings, as well as a second system of pipes that renews the air in the rooms. The absorption and storage capacity of the unclad, constructive concrete mass is used to ensure a stable climate, thus obviating the necessity of a conventional air-conditioning plant with big pipes to transport large quantities of air to heat or cool the rooms and humidify or dehumidify the atmosphere.

The ceilings of the exhibition rooms on the upper floors – storey-height halls designed to act as light collectors open to the sky – consist of light trapped in glass. Open-jointed glass panels with exposed edges hang individually from the concrete ceiling on hundreds of thin steel rods. A sea of glass panels, etched on the downside, with subtly shimmering surfaces and edges, distributes the daylight throughout the room, the daylight that enters the man-high cavity above the glass ceiling from all sides of the building. We feel how the building absorbs the daylight, the position of the sun and the points of the compass, and we are aware of the modulations of light caused by the invisible and yet perceptible outside environment. And in the heart of the building the light is modulated by the three wall slabs that bear the rooms.

The spatial constellation of the slabs varies the orientation of the light, generates shadows and reflections. It tempers the



mood of the light and gives depth to the room. The constantly fluctuating light creates the impression that the building is breathing. Everything seems permeable, permeable to light, wind, and weather, as if the building could manage, up here, without an airtight skin.

The inner side of the steel and glass facade wall construction, which accommodates the technically indispensable sealing and insulating elements, is plainly visible from the ground floor. We see it when we pass through the tunnel-like main entrance to the foyer: a smooth shaft of etched glass rising from the light wells of the basement and disappearing towards the sky, separated by only a small gap from the monolithic concrete structure which it embraces and protects.

The massive outer walls and glass ceilings which distinguish the exhibition rooms are absent on this floor of entry and inception. The three load-bearing wall slabs rooted in the deep caisson foundations of the second basement, which penetrate and bear all the floors of the building, are free-standing in this ground floor room. They shield the vertical accesses of the building – the main staircase, the goods and passenger lifts, the emergency stairs, the rising mains – from the main hall, and they are integrated in the large square of the ground plan in such a way as to create a number of spatially varied situations in the peripheral zones.

Movement, barely perceptible, emerges in space. Curiosity is aroused. This is the moment that sparks a spiral movement which leads us up through the building, gripping us at the main entrance and gently propelling us into the building's

interior. We see the door, the entrance to the next floor, the cascade of the stairs, and the radiant daylight ceiling of the upper room. It receives us on the other side of the door and leads us up to the light of the exhibition. So we move from floor to floor, from room to room, observing the characteristic stacking of the storeys, the tower-like shape of the museum which responds to its urban setting.

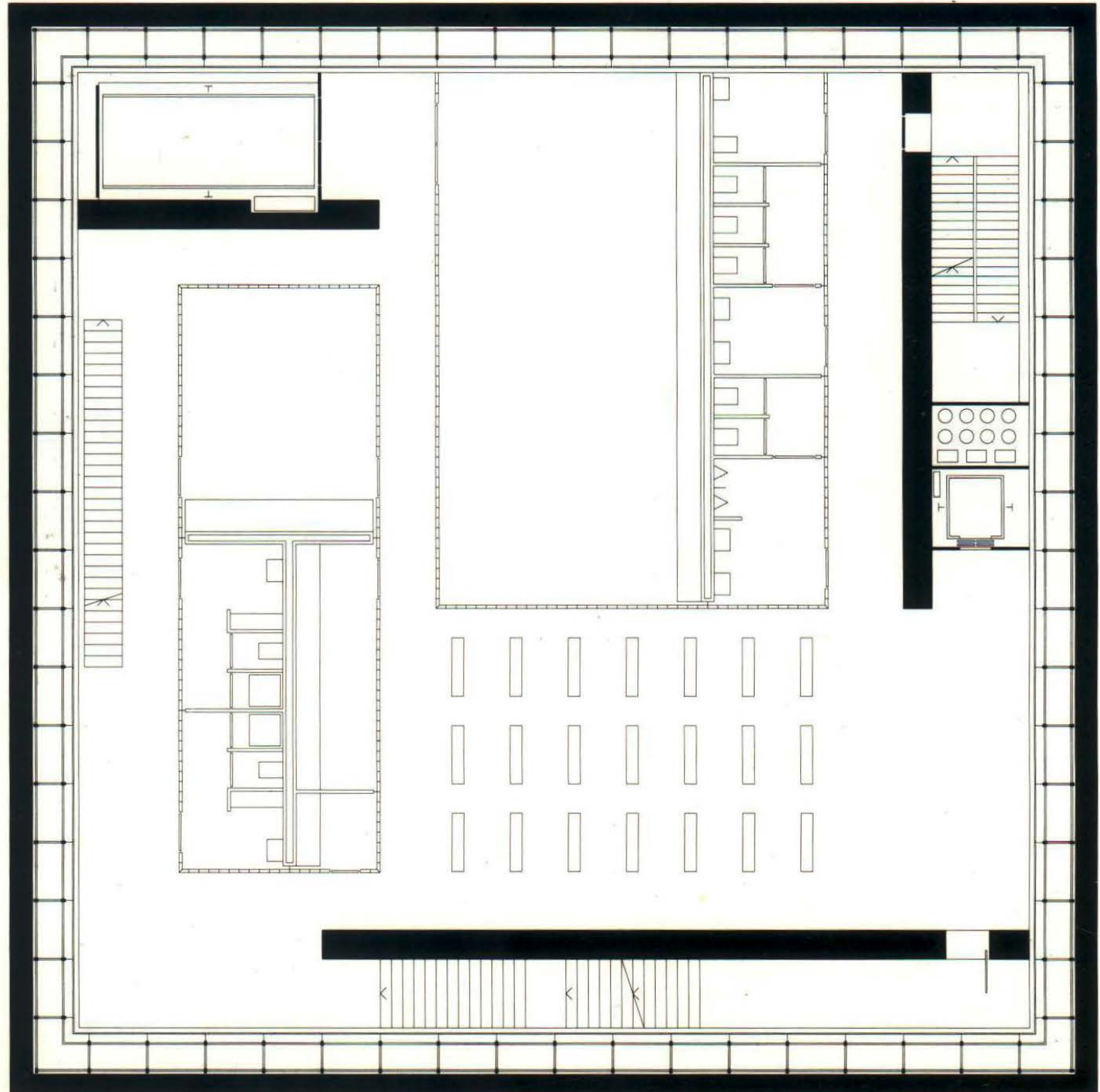
The body of light that is the art museum takes its place confidently in the row of public buildings that line the bay. Set apart from the small buildings of the Old Town, it joins the Kornmarkt Theater in defining a new square between the Old Town and the lake. The design of the square is based on the confrontation between different scales: the finely fractionated structure of the edge of the Old Town versus the looser rhythm of the buildings along the lake. The radiation and light of the lake penetrate the tall gap between the glass body of the museum and the stony fly tower of the theater and endow the approach to the museum with a special mood.

The museum's administration building, designed as an independent entity, accommodates rooms not intended for the contemplation of works of art and acts as a link in the thematic composition of the square. The size of the building and its utilization as a small office building with a bar and museum shop on the ground floor fit in with the Old Town. Everything else about the elegant black structure conveys a sense of supra-local urban luxury and extravagance, comprehensible only in terms of its sense of belonging to the radiant glass building with which it shares the square and to whose entrance its main facade leads to.

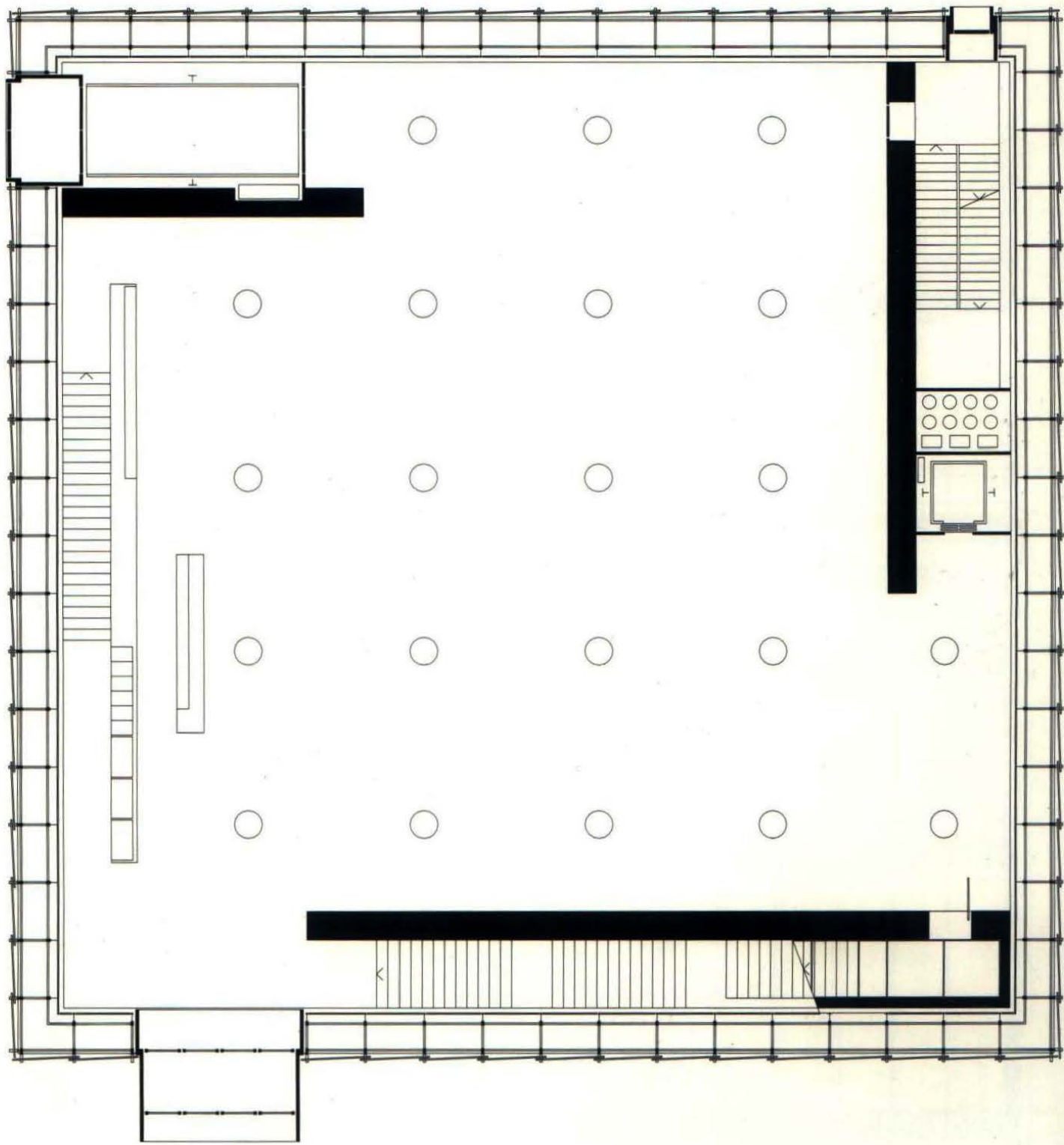




Basement

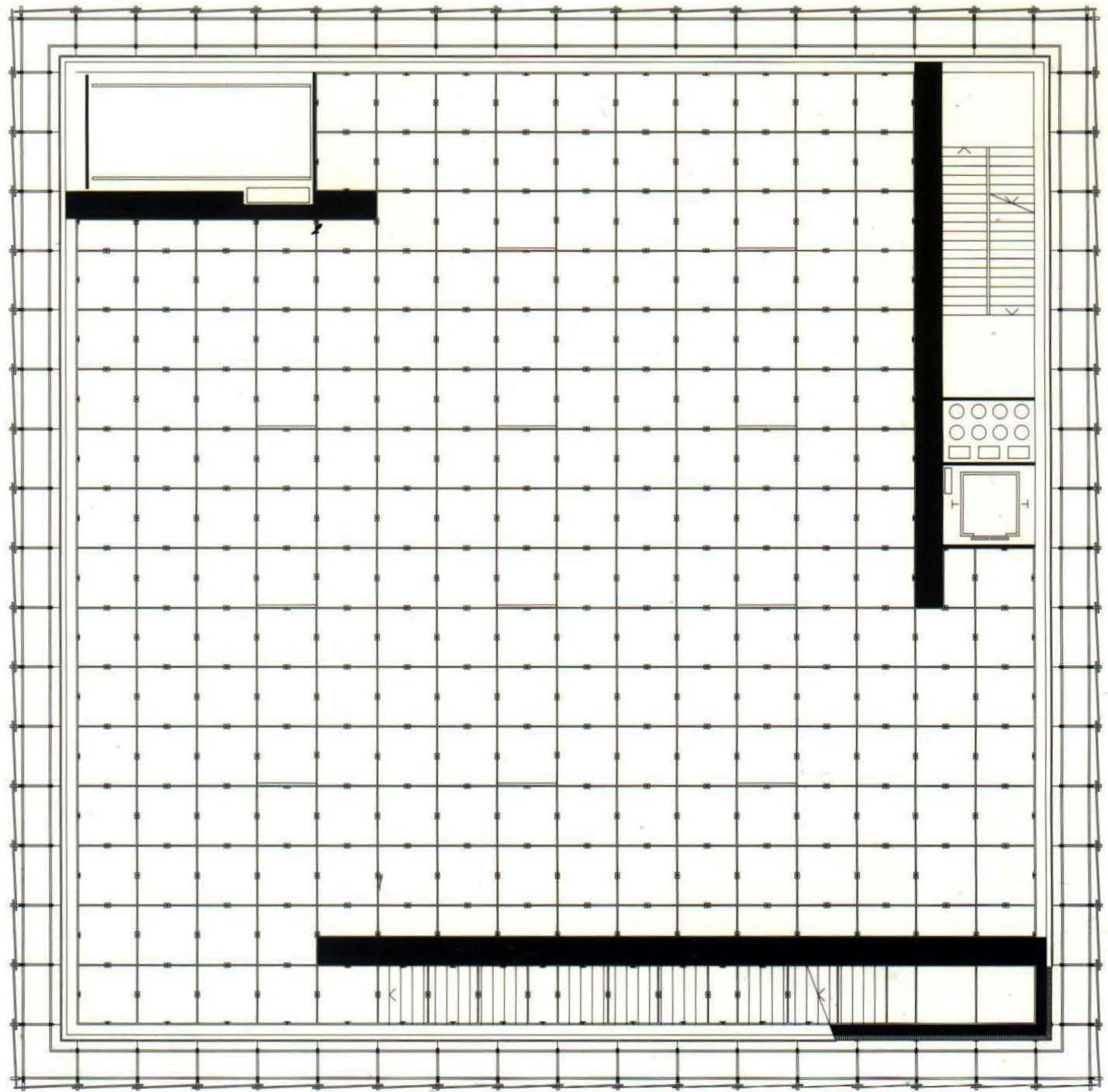


Ground floor



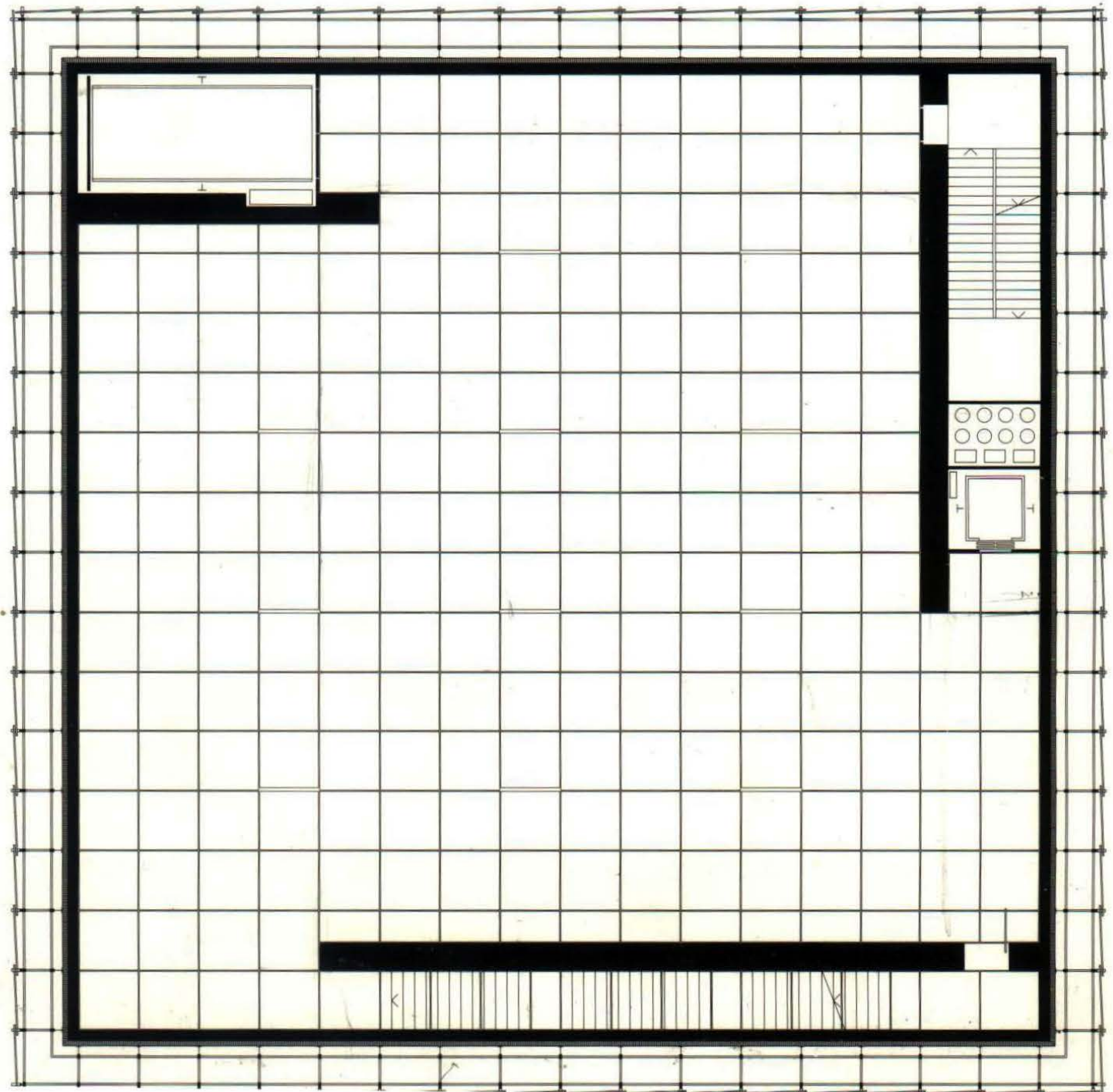
Interstitial light space

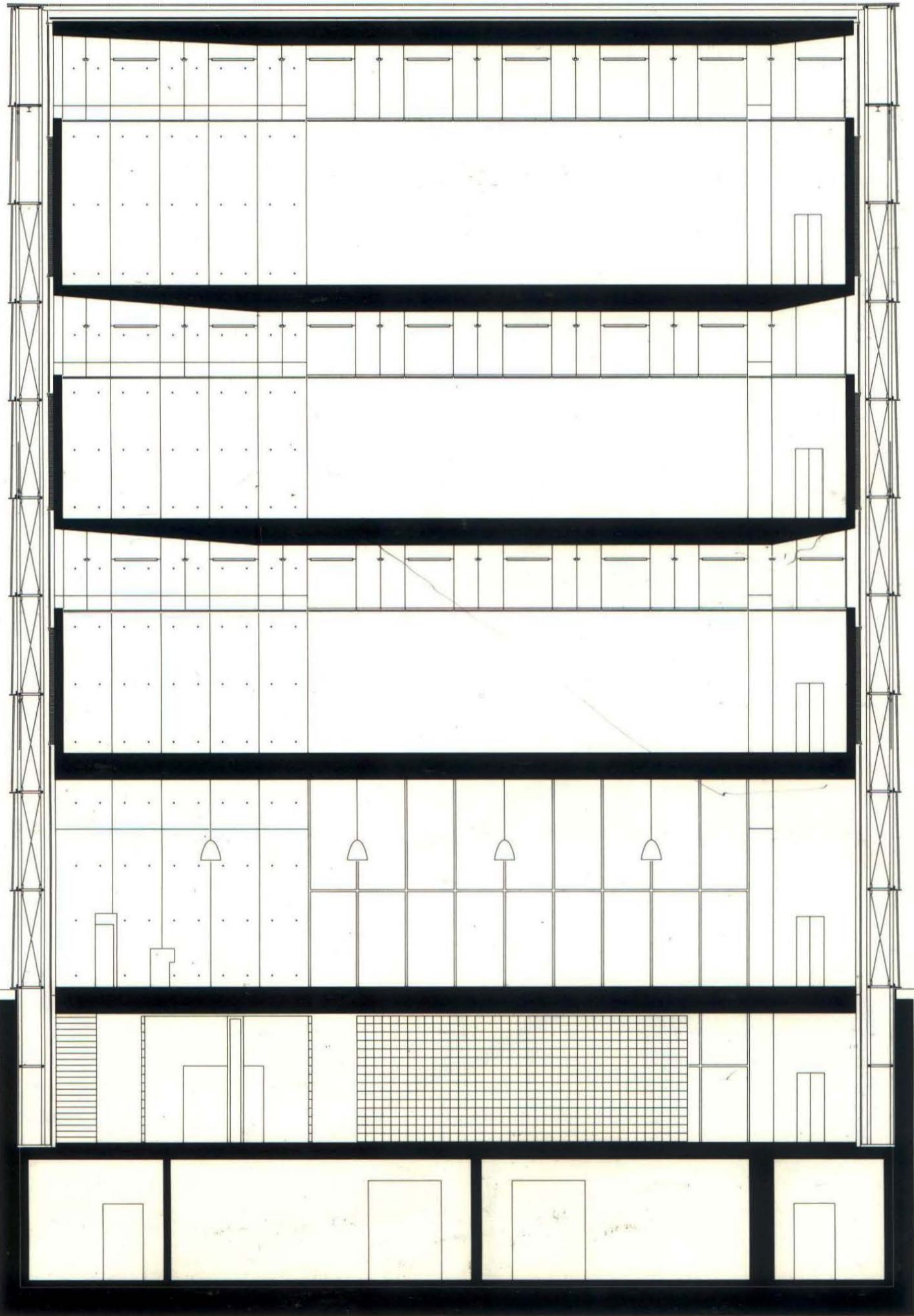
D



Exhibition level

C

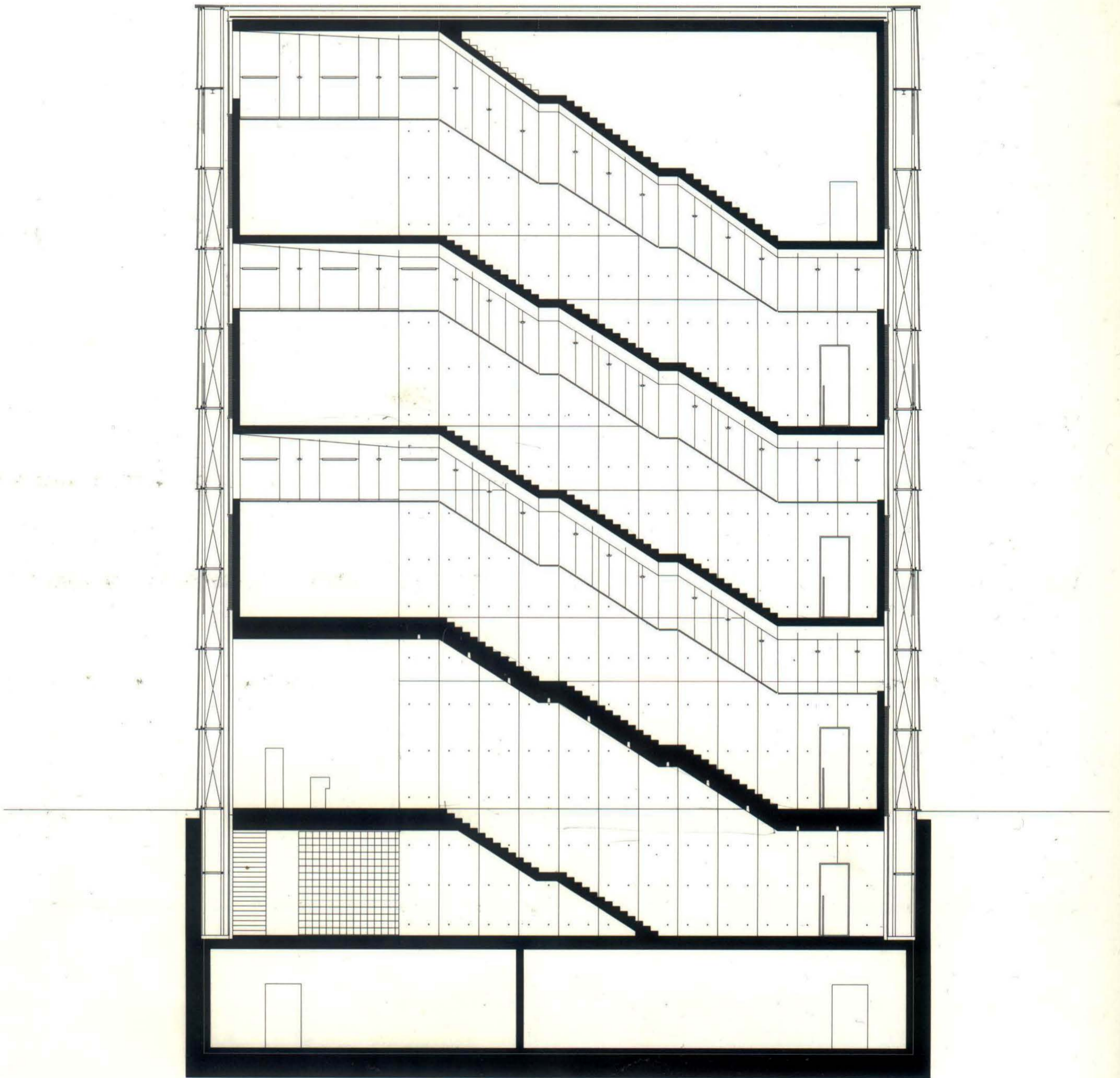




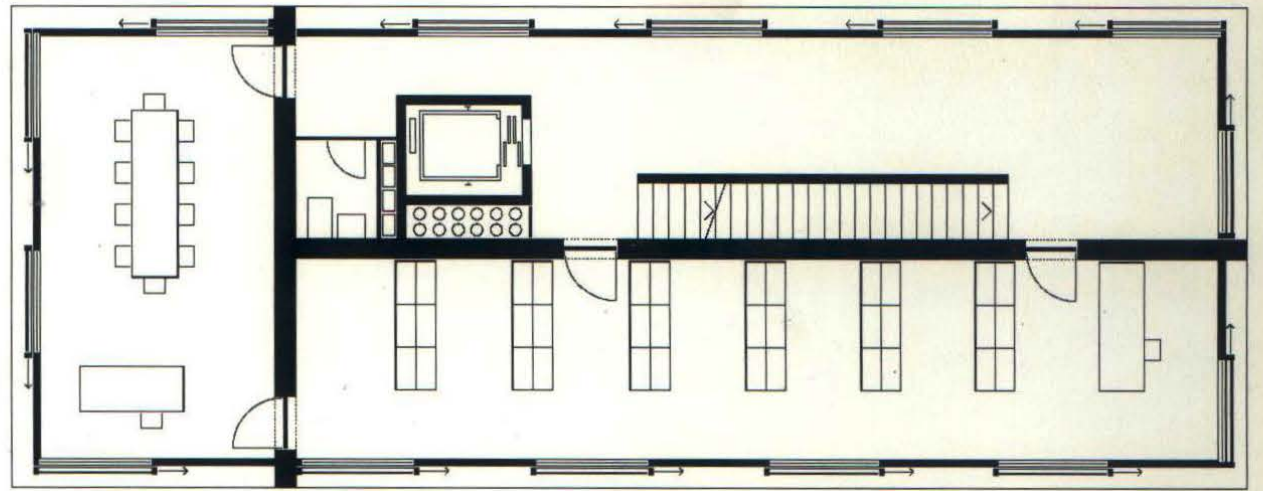
D

C

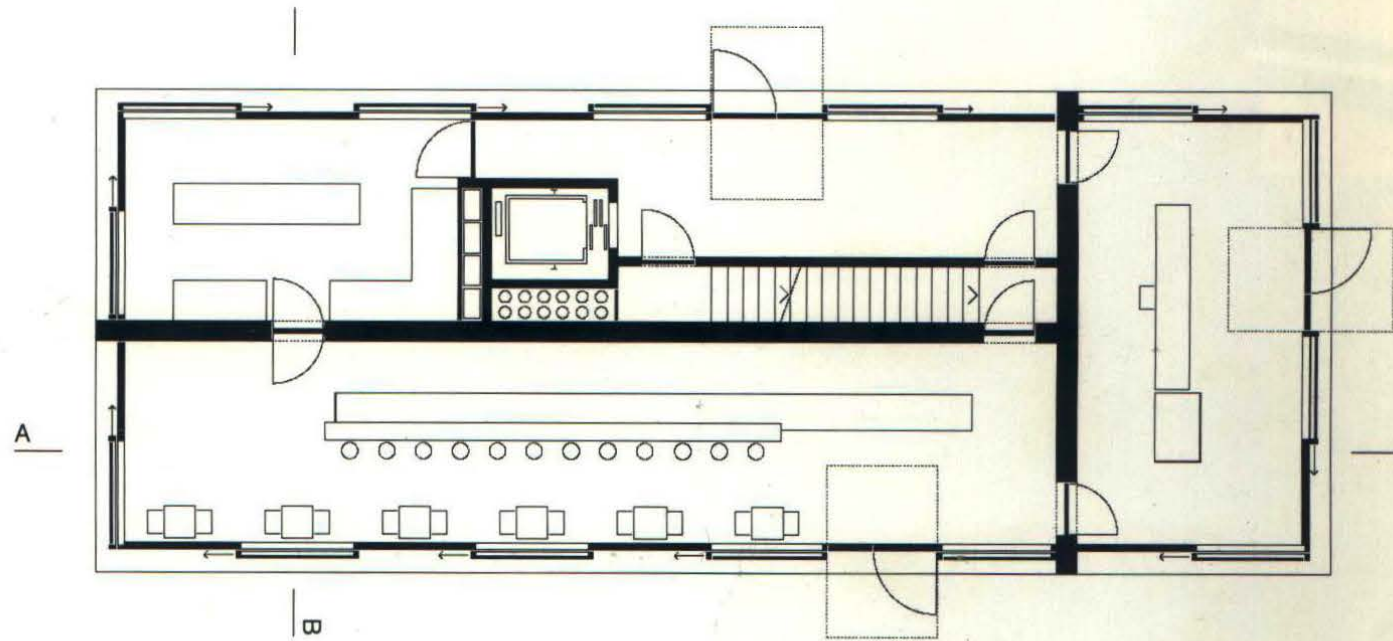
B



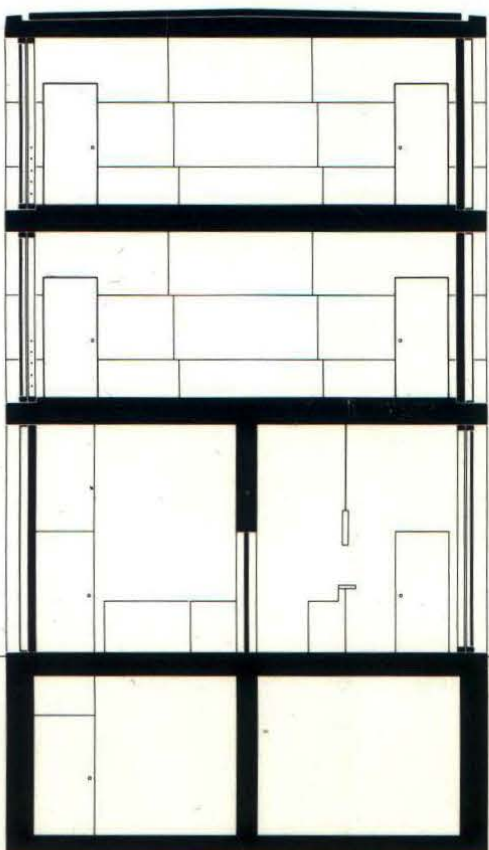
Second floor



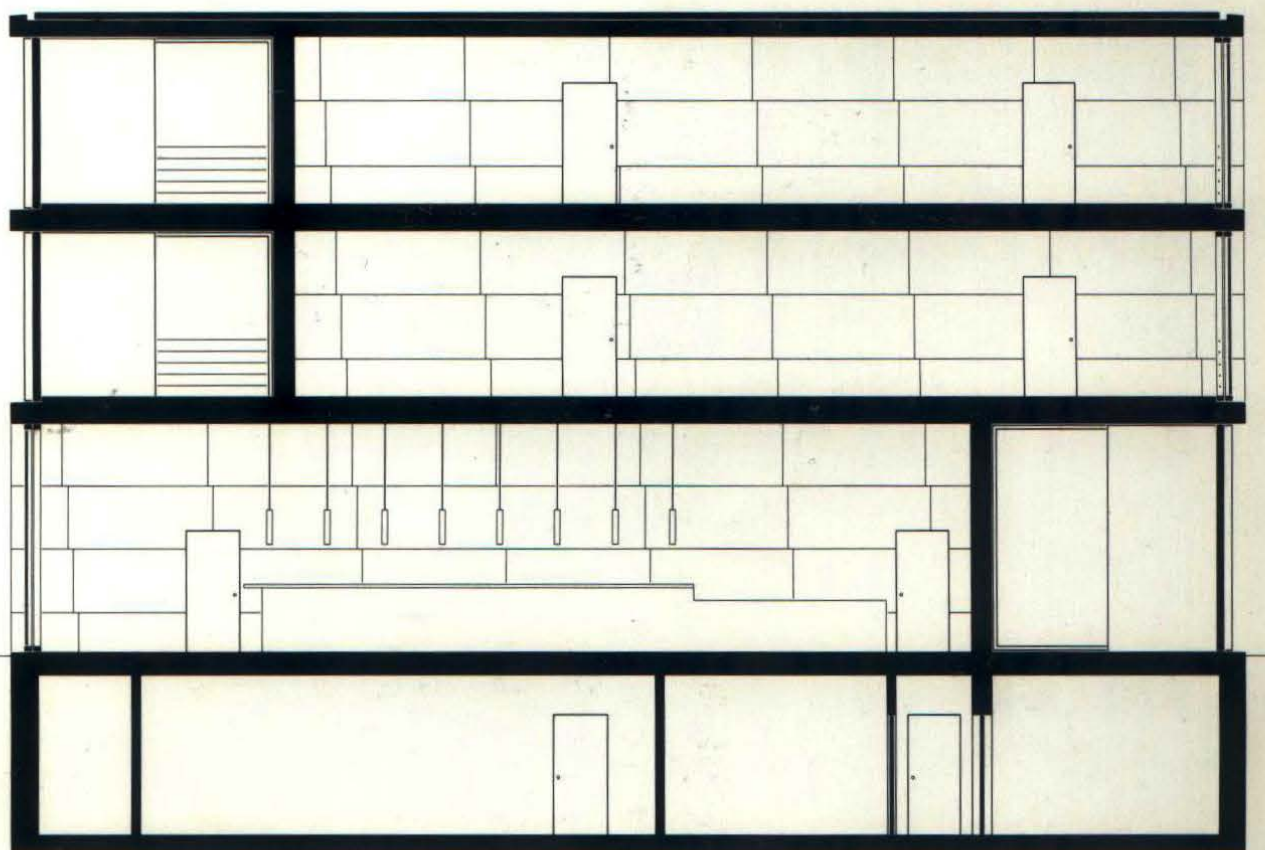
Ground floor



B



A

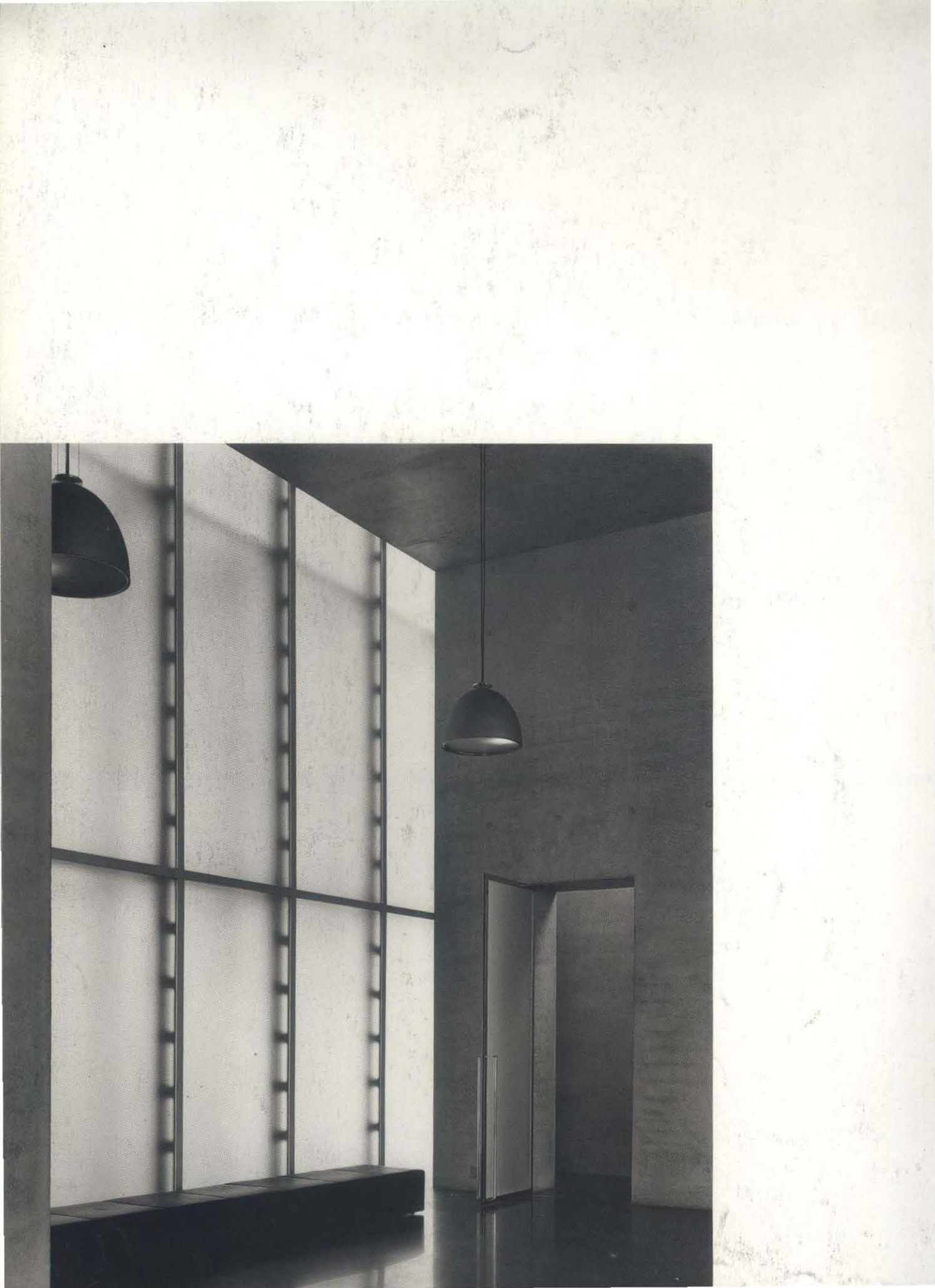




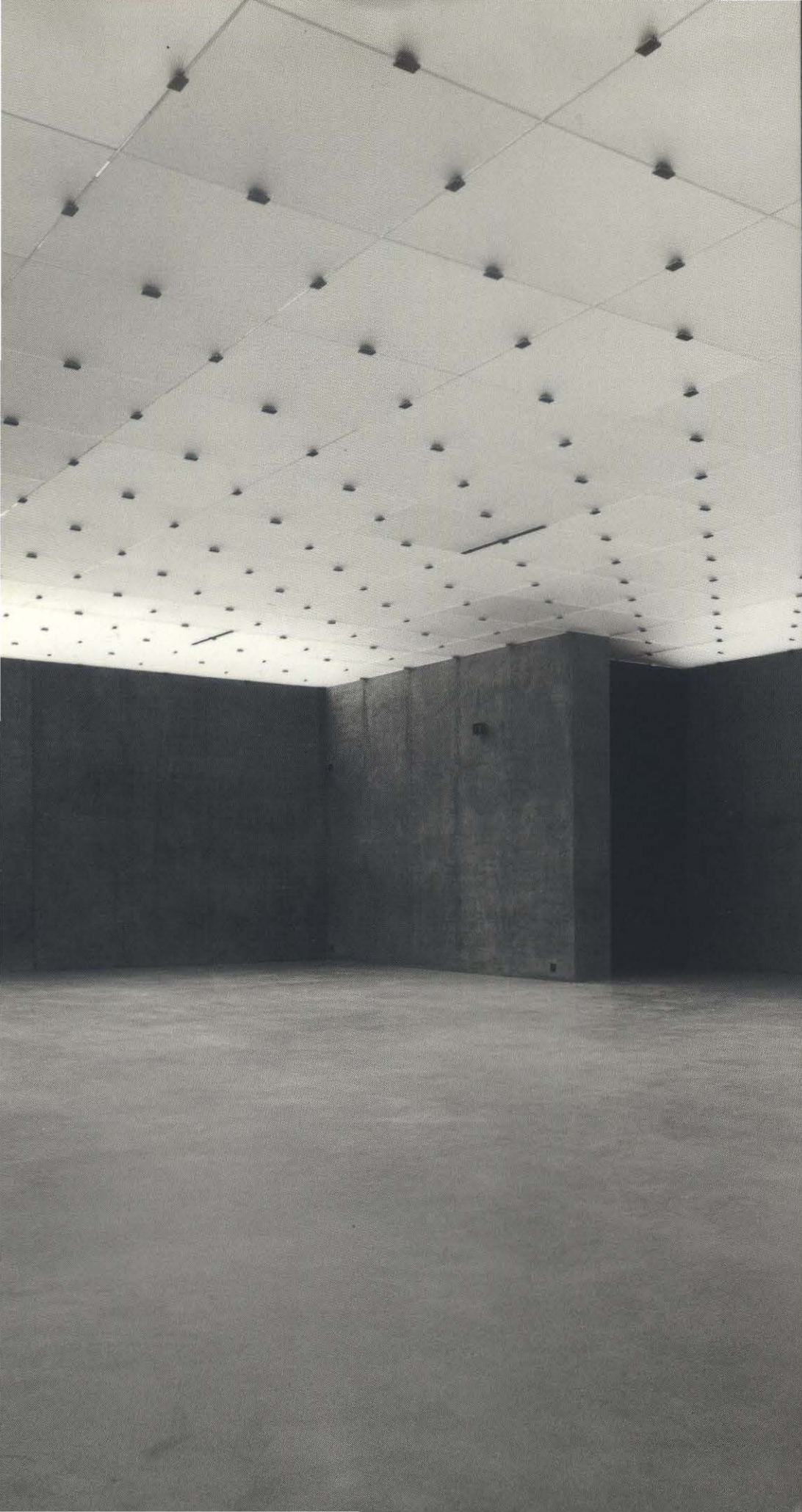
K u n s t h a u s

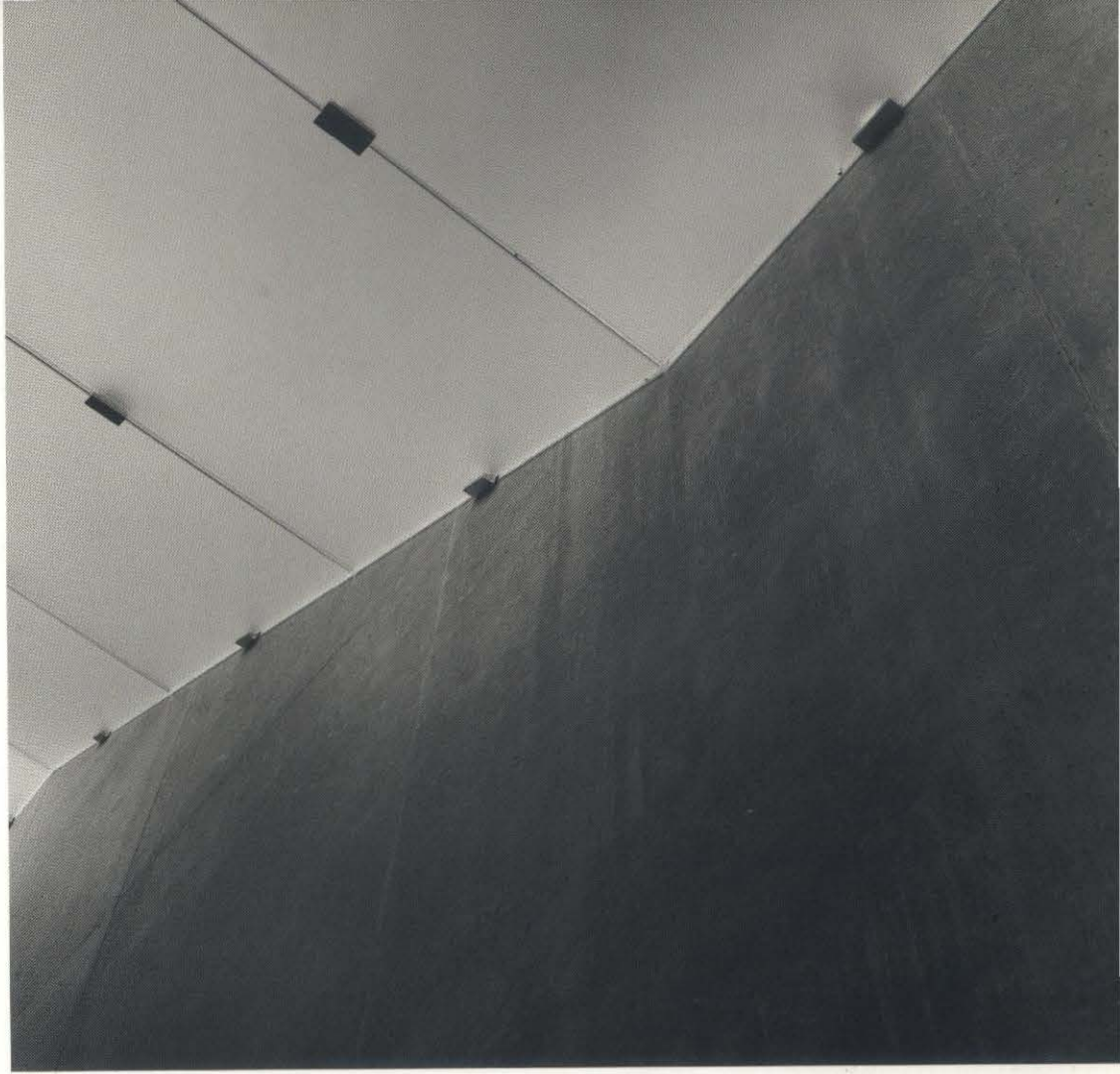


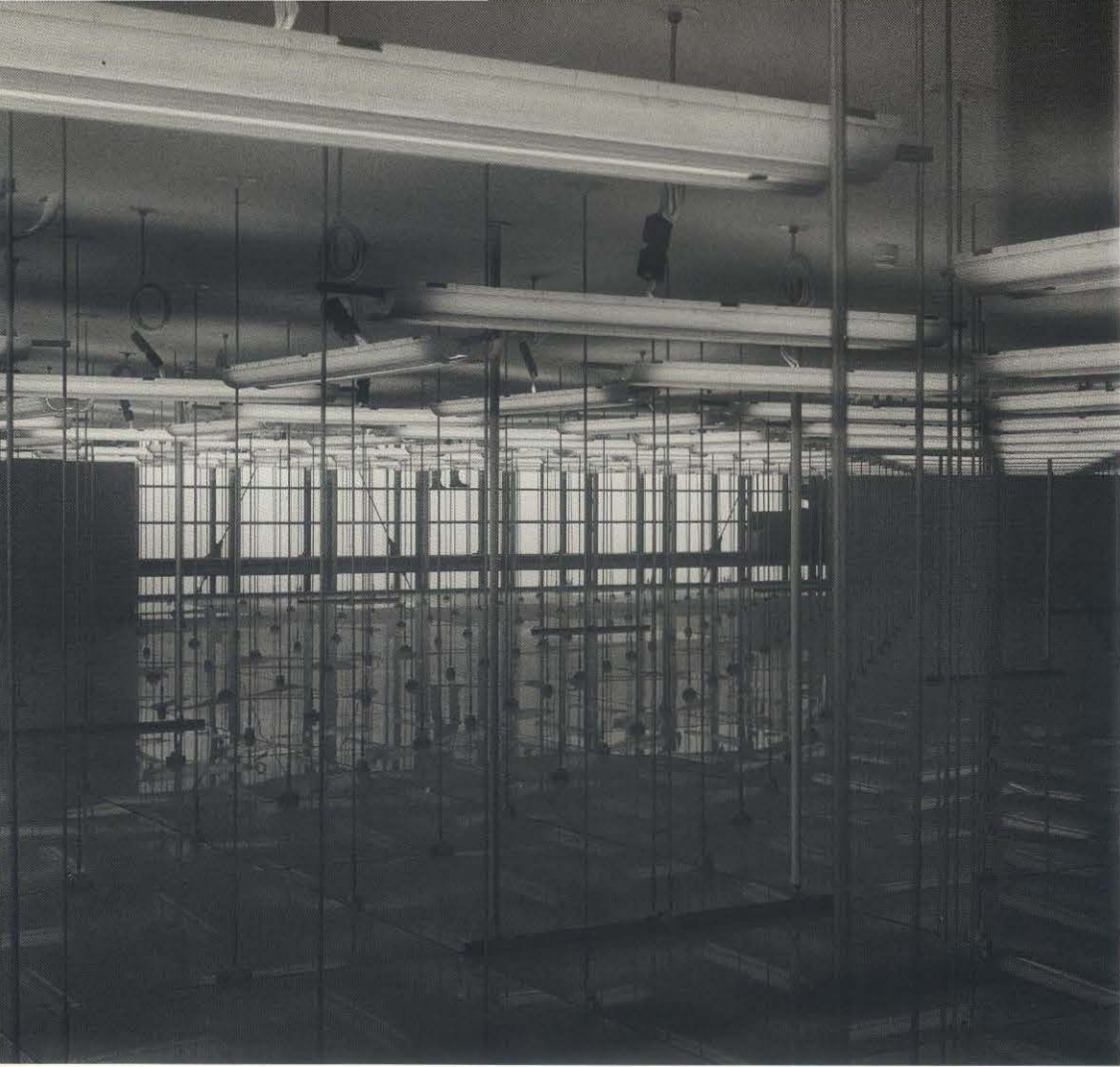






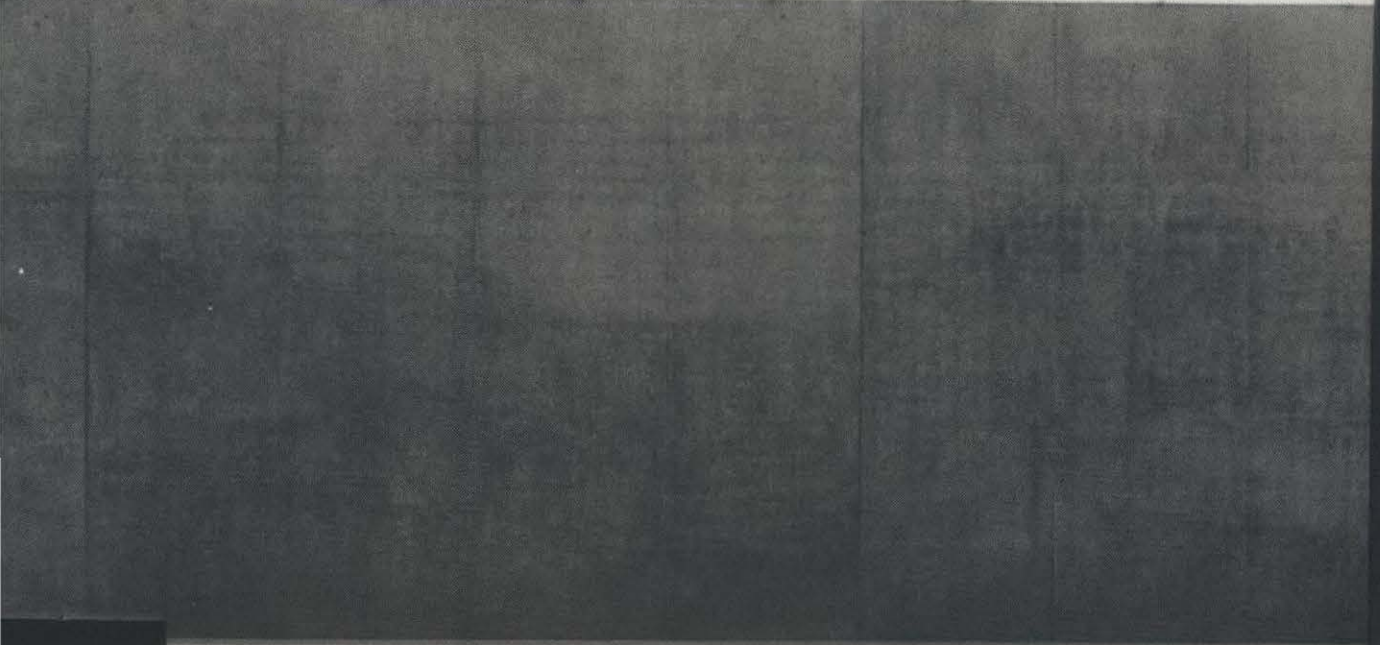












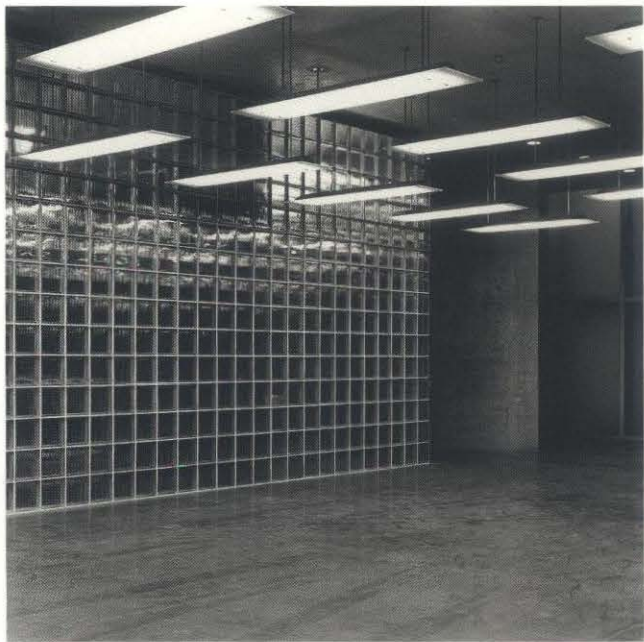






























s h a s

During my first meeting with Peter Zumthor and Lars Müller, we approached some of the topics that were to inform this book: traces of time and people, the musicality of the image, the animation of the object.

Traces

I have rarely included people in my photography of architecture, probably because I do not feel the need to do so. I want to offer viewers the opportunity to experience space by abstraction, through the manifestation of the phenomena of light and reflection and through the creation of virtual spaces.

This monograph on Peter Zumthor's architectural oeuvre is composed of public and private spaces.

The Homes for Senior Citizens were to offer me some new perspectives. I had intended to explore how, within similar surroundings, residents might accumulate different collections of objects, differing traces of their lives and histories. Yet somehow I never had the opportunity to enter the apartments. My observations were to remain at their periphery, in corridors and common areas. There, as on a stage, sets of objects appeared as traces or signs of lives lived in private spaces. These objects were completely still in time, woven into the architecture and the surrounding mountains.

In the Thermal Bath in Vals, a public space, traces of use are in constant flux, reflecting the eternal movement of water. The

dark and deep stone walls of the bath are a tightly contained sanctuary for the movement of the activities that take place there.

These are photographs of an architecture whose complexity can never be caught in one global image. They are a collection of moments experienced. The images need each other to create an echo, to escape the static nature of singular, global observations, and to generate virtual spaces. These virtual spaces are formed not only between images but also within them, by lines and by objects that the lens can organize from one point of view.

It is not my intention to represent a particular place. I would like my photographs to be a tool with which to observe a particular moment or condition of a place.

On arriving at a location, my first working moment is an unconscious act of seeing: a walk. Then, slowly, after having decided on a focus and framing my concern, I begin to experience the conscious act of seeing. This is a magic moment in my work, which I compare to a walk in the forest looking for mushrooms. Vision is now completely focused. It sees and looks for only one thing. It is driven to capture one thing again and again with an almost unfulfillable desire. It is then that I begin to wonder whether the building is concealing something I may never be able to capture in its entirety. Can it be that the building has a soul?

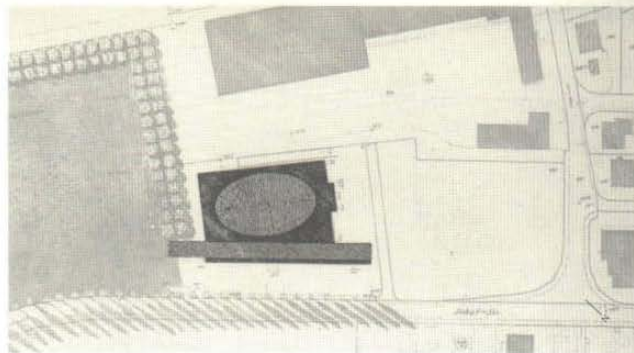
Hélène Binet

September, 1997

Projects

Community Center
Landquart, Graubünden
Competition Entry 1987

"Ramona"



The urban and social theme of the design: the inconspicuous and seamless integration of a public building into a rural-commercial-industrial-educational-sports situation on the outskirts of town. Two directions were to be taken into account: the direction of the trunk road and the direction of the lots in back; they are incorporated into the two-part building. The new park, a meadow lined with trees, envisioned as a site for future expansion of the recreational center, is contained in the structure of the development as if it had always been there and had, in fact, provided the historical impetus for the surrounding developments.

The presentation of the brief in two main buildings is motivated by functional considerations and by typological atmospheric images: the long tract, a wooden skeleton along the street, contains the rooms used during the day and uses elements that have become almost "classical" in suburban areas: the trunk road, the avenue of poplars, the sidewalk, the parking lot in front, the building behind it, and then the corridor placed, unexpectedly perhaps, on the side of the parking lot, a kind of glassed-in sidewalk with open rooms adjoining. The idea is to counteract the musty atmosphere of multi-purpose community halls, which would probably be unavoidable if the corridors were inside and the daytime rooms arranged around a large hall that is "dead" during the day.

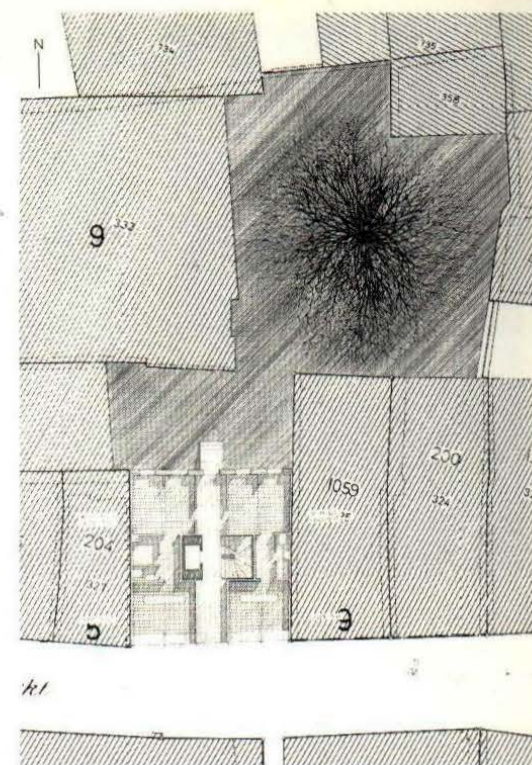
In other words, a little bit like a suburban shopping center (because of the parking lot in front), a little bit like a recreational center (wooden skeleton, glass, one story tall); boys and

girls playing ball, mothers with preschool children in the cafeteria, the opening hours (handwritten) of the library and games room posted on the window next to the entrance.

The oval hall is set back from the street. It is usually occupied only in the evening and one can see the louvered wreath overhead, which is illuminated from within. Architects may associate the festive atmosphere and lighting in the interior with Max Berg's Centennial Hall in Breslau. The construction of the hall with its radically arranged supporting tresses, spread-eagled at the bottom, in combination with the shell of the ceiling may also recall Nervi. There is also something of a stadium atmosphere, with hot-dog stands and the smell of beer. Above all I am thinking of the many fairs, markets, and fairground tents in rural areas, whose atmospheric presence possibly exists only in my memory.

In designing the hall, we thought of the expansive, light-hearted country atmosphere when, following the annual village performance of the theater group and the choir (such groups exist in almost every village in Switzerland), the walls that separate the stage from the surrounding space can be folded back so that the wooden platform of the stage is free-standing in the large hall and the band begins to play "Ramona."

Apartment Building with Stores in Zurich's Old Town
Competition Entry 1988



The new building will adopt the shallow ground plan of the old one, which is typical of the corners of medieval city blocks. The backyard of the lot will be cleared again to the advantage of all abutting residents, resulting in the characteristically open, inner corner of the block.

The new building on the old site will have a tower-like feeling to it. Three spatial zones define floor plan and section: one large space facing the lane, one facing the courtyard, and the zone in between for utility rooms and circulation. The apartments are thus architecturally and functionally divided into a lane-oriented living area and a court-oriented sleeping area. Sliding walls permit partitioning of the rooms, which extend from fire wall to fire wall.

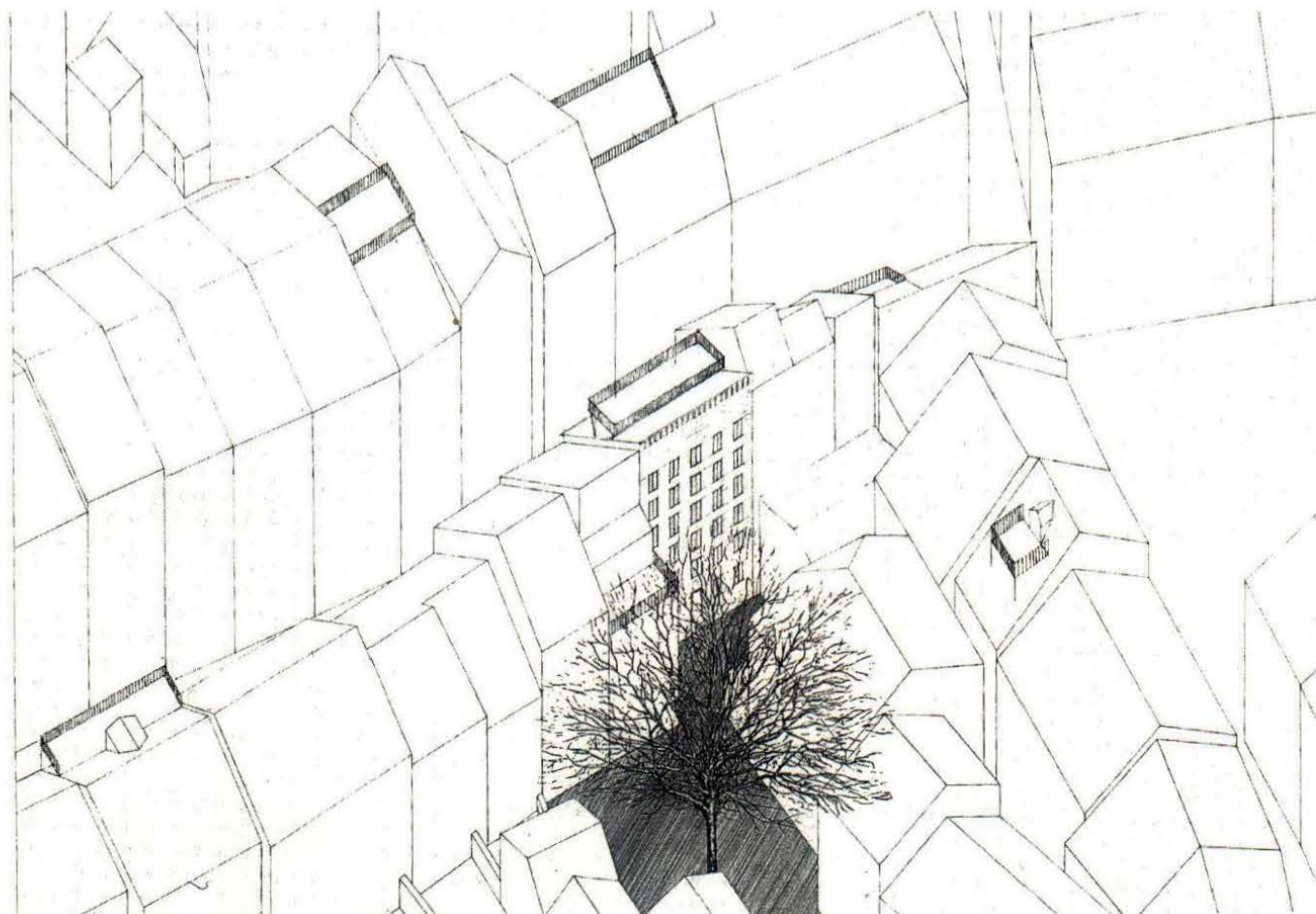
The load-bearing structure is inside the building. The depth of the load-bearing slabs reflects the thickness of the former rubble masonry. The slabs decrease in width from the ground

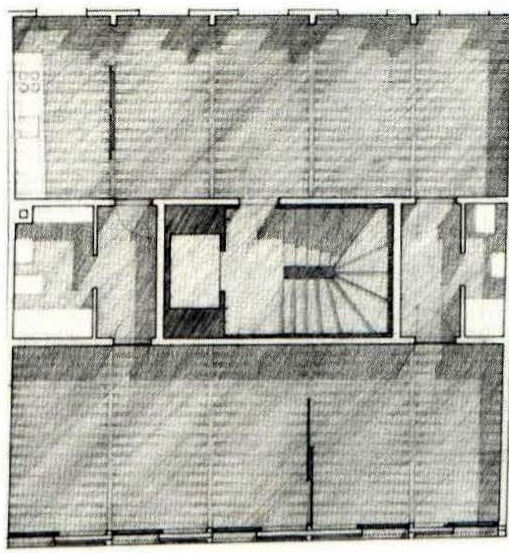
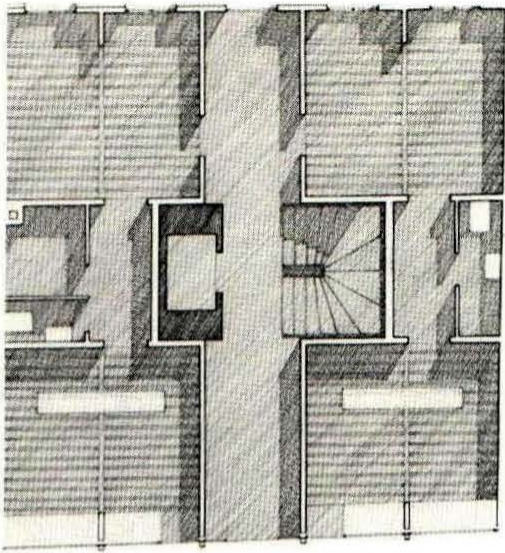
up. The lighting in the rooms changes accordingly: constructive logic as the motif of a vertical sequence of changing moods in the rooms.

The roof will have a terrace to provide sunshine and a view of the city, a so-called "Zinne," which is typical of the buildings in Zurich's Old Town.

The facades are self-supporting. Facing the courtyard: horizontal bars of concrete stacked on top of each other, plain, matter-of-fact.

The outer shell of the street facade: woodwork painted a sandstone color. The woodwork of the old storefronts and window casings painted gray: wood tracery, smooth, gray panels; gray, wooden bar tracery that is not a direct quotation but does show a kinship with sinewy Gothic stonemasonry.





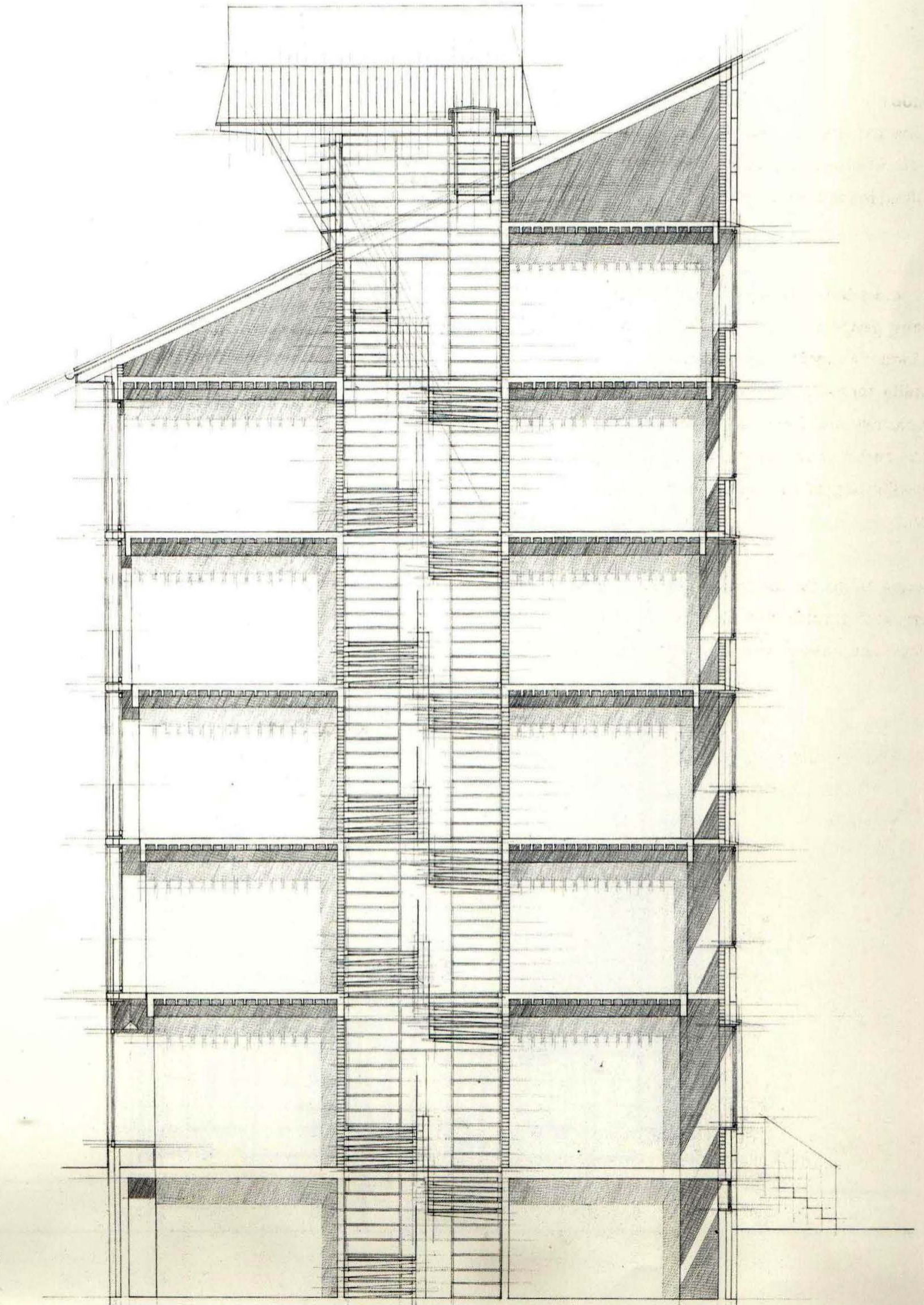
A

Street level

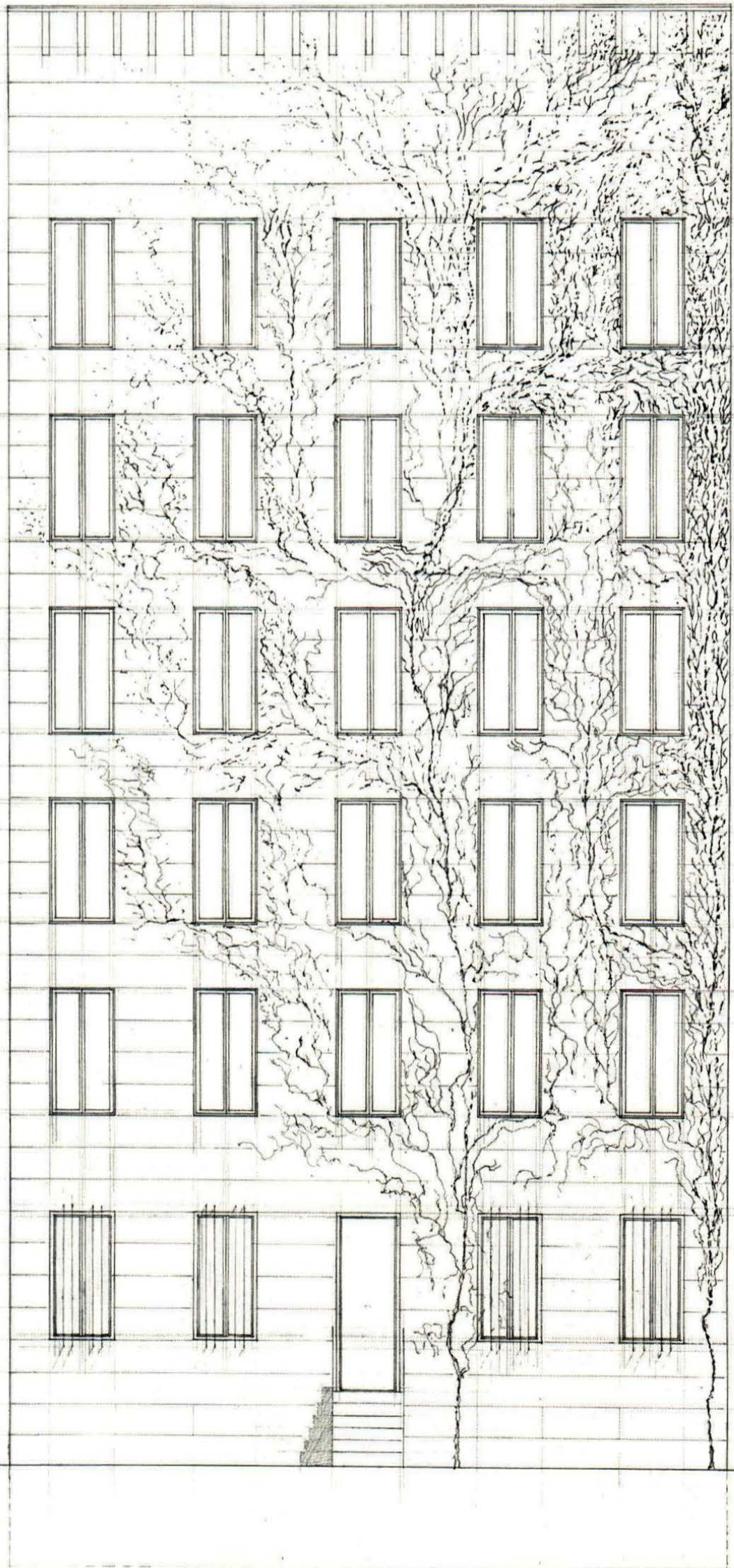
Apartment

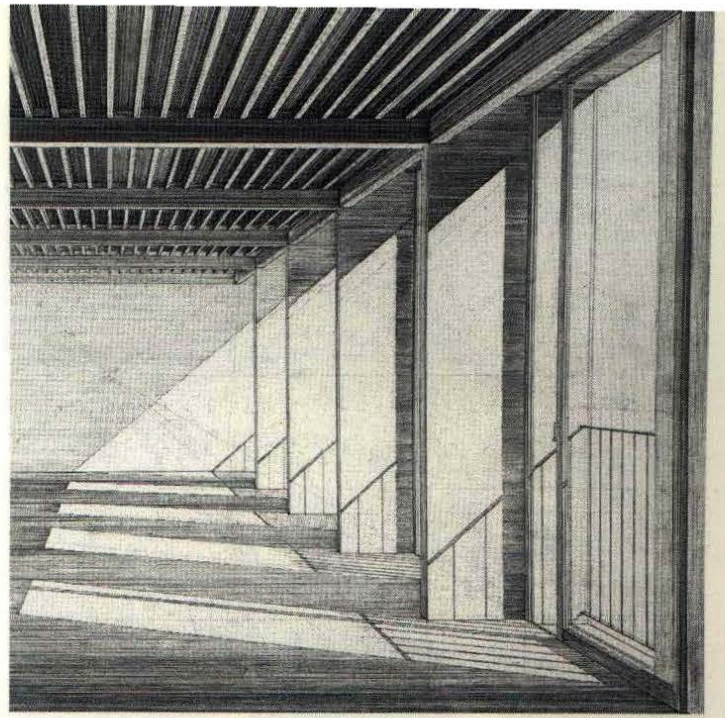
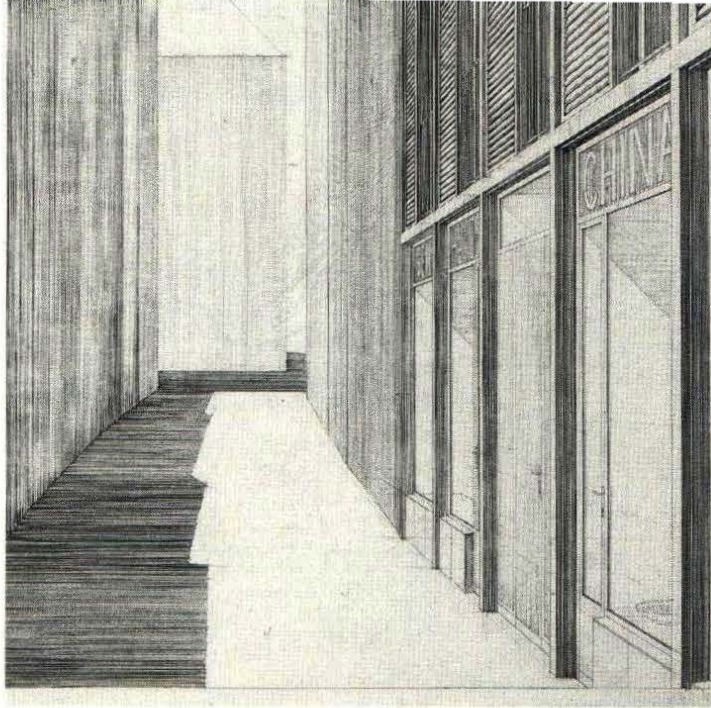


A

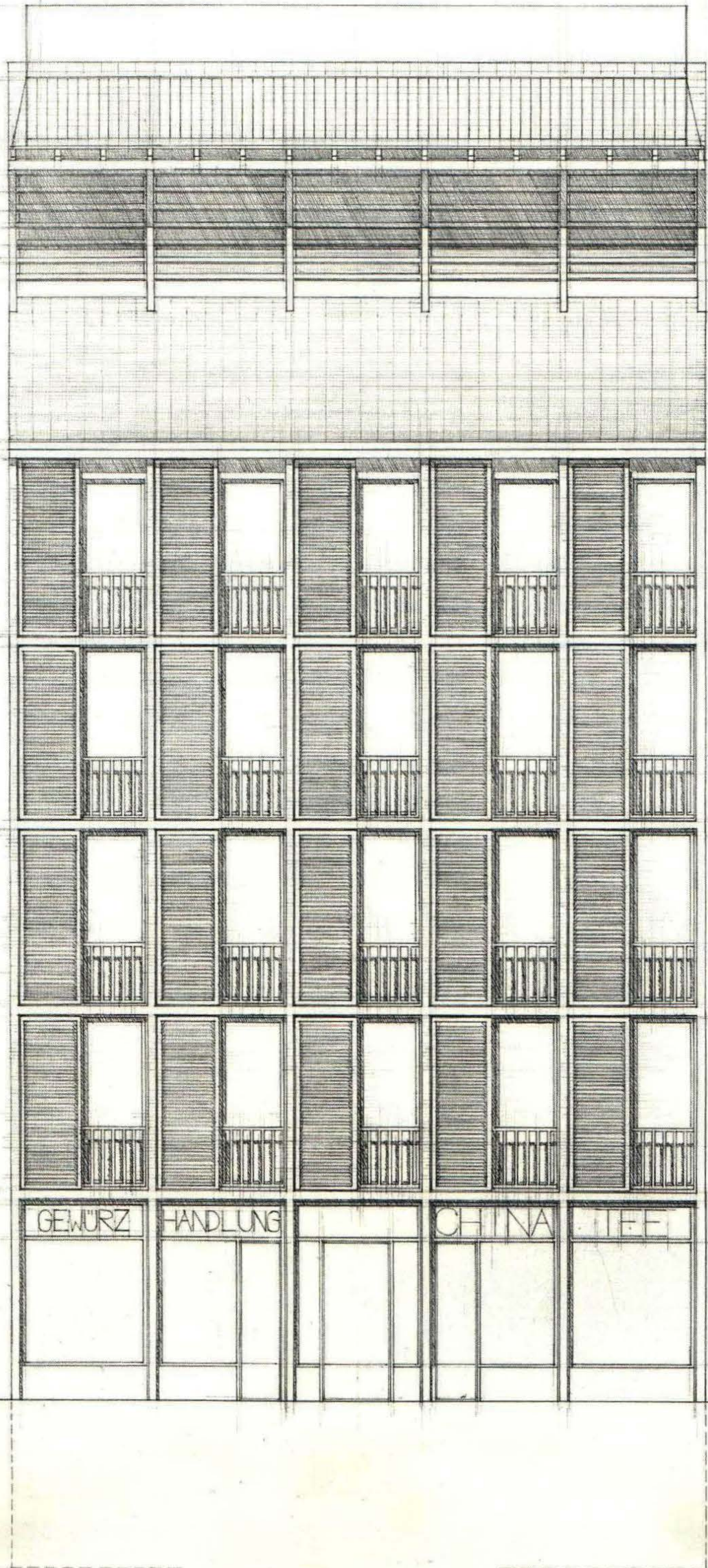


North

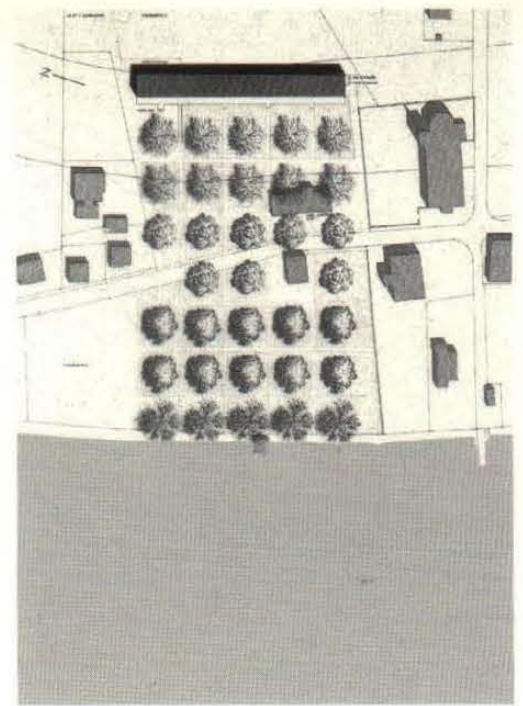




South



Holiday Hotel, Swiss Association of the Blind
 Willerzell, Schwyz
 Competition Entry 1989



The landscape

The region around Lake Sihl is characterized by the curious tension between a historical, agricultural landscape with meadows, copses and single farmhouses and the artificial lake, with its shoreline, its shoreline roads and bridges.

The older buildings are laid out on a road network that sharply changes direction in the shore area. The placement of more recent structures is different. It suggests the introduction of new bits of road. The optical findings are not clear-cut. The landscape no longer reveals the secret of its recent history without background knowledge. Old and new elements have been superimposed or have blended into each other. What remains are the unequivocal signs of artificiality that are indicative of this historical process. This is perhaps most impressively demonstrated by the bridges across the lake. Their precise lines establish connections that do not seem to fall in with the customary image of a natural lake in the countryside. Their rows of piles immersed in the water seem to measure the ground of a vanished valley.

The building and its site

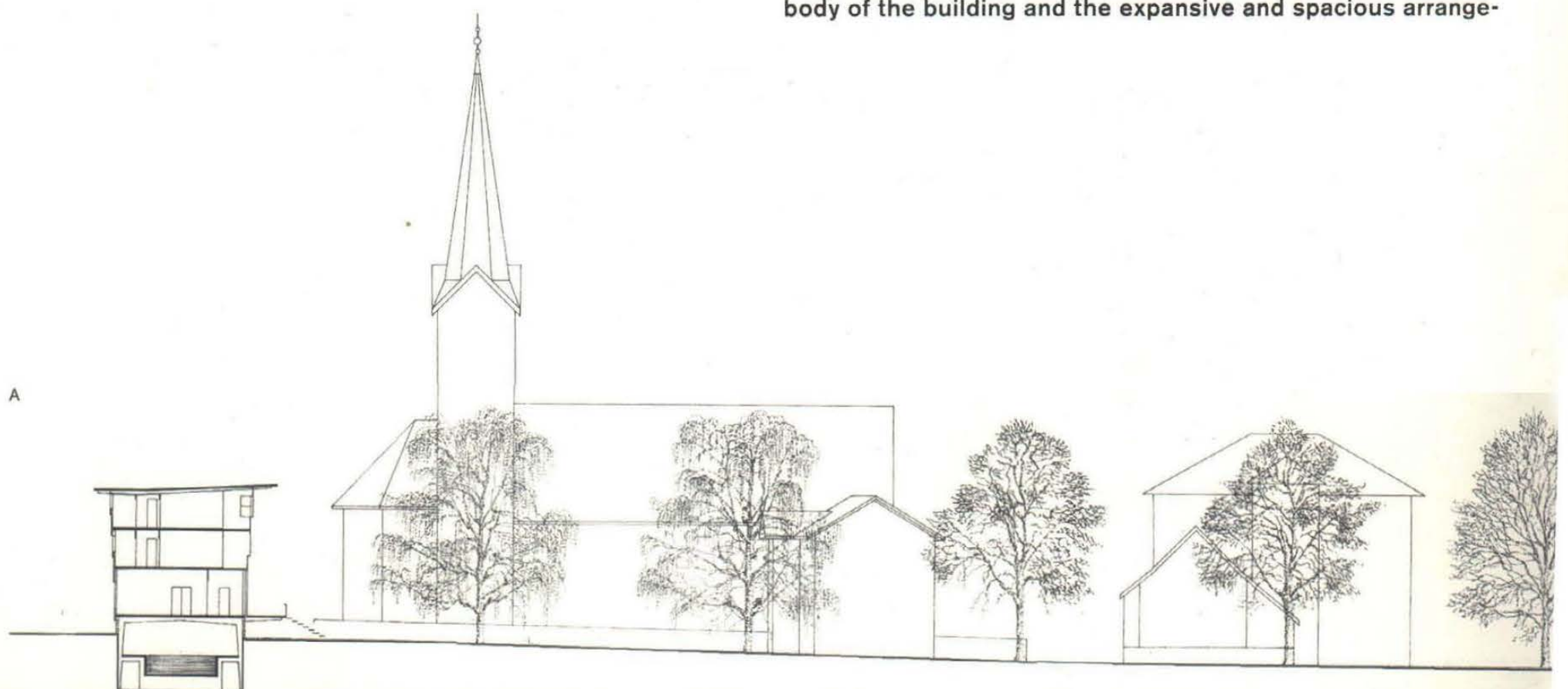
The present design is an attempt to incorporate and mirror the particular quality of the Sihl landscape in an architecturally landscaped composition.

The new building and park are seen as artificially designed units that relate to the lake. The rows of trees in the new park start at the shoreline and lead up to the new building that stands in the background and closes off the park. This yields a traditional sequence of lake, park, building, which could also be characteristic of an older lakeside hotel.

The simple geometrical order of the new park is superimposed on the older growth. At the edges and intersections of these superimposed elements, tension arises, and possibly even spatial and atmospheric density.

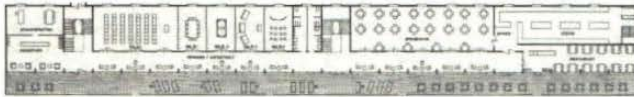
Building typology

The basic feel of the complex echoes the architectural tradition of country hotels and resorts, specifically in the simple body of the building and the expansive and spacious arrange-





Upper levels



Ground floor



East



West



ment of the rooms. Easy orientation inside the building is geared towards the needs of the guests. The sequencing of the rooms is designed to offer guests a restricted number of characteristic and atmospheric spatial situations. The experience of gazing into the landscape and relaxing in the countryside, which typifies hotels of this kind, is conveyed by the large veranda in front of the suite of lounges on the ground floor, by the projecting garden terrace, and also by the glassed-in veranda-like balconies of the rooms above.

The external appearance

The design of the complex seeks a constructive and visual affinity with the wooden buildings of the pre-alpine region and the belt of the Alps in east and central Switzerland. This mode of building was used not only for traditional houses but also for the large buildings constructed in the wake of industrialism and the burgeoning tourist industry. The present design has adopted a constructive element from the inventory of this particular kind of architecture, which is still common today in the region of Einsiedeln: the shingled or paneled wooden cladding of facades.

The park

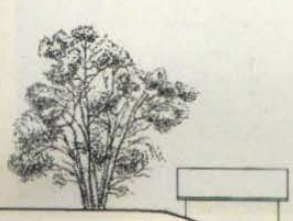
The park is to be a "Garden of the Senses." It will consist of a regularly planted field of trees native to Switzerland, or intro-

duced in parks so long ago that they are as good as native. They will be planted in a special order. The flora of the meadows indigenous to the region that form the carpet of the new park will gradually change in character under the influence of the special trees planted there.

Four paths with different surfaces will lead from the terrace to the lake across rows of trees: a gravel path, a flagstone path, a marl path...

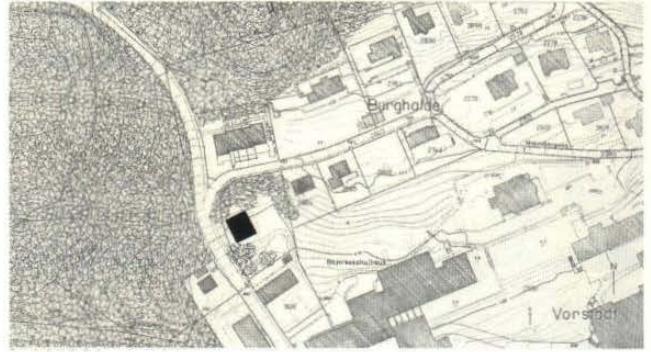
Coming from the terrace and choosing one of these surfaced paths to the lake, walkers cross three double rows of trees – one consisting of weeping birches, the next of white poplar, and the third of maple trees – before reaching the last single row of weeping willows along the lake shore. On passing each species of tree, one experiences changes in scent, the light coming through the branches, the animals in the trees and the leaves rustling in the wind...

If walkers choose one of the avenues formed by the double rows of trees that run at right angles to the surfaced paths – the birch path along the hotel terrace, in the middle Ruostel Street with its white poplars, or the maple path on the lake side – they will in turn traverse and feel the other paths of gravel, flagstone or marl...



Burghalde Apartments
Baden, Aargau
Competition Entry 1989

"Traveling Warrior"



The traveling warrior in Christian Schocher's film is a traveling salesman named Krieger (also the word for "warrior" in German). He experiences the ordinary face of Switzerland, which is largely a Switzerland of city outskirts and suburbs, of peripheral settlements and villages full of new, scattered housing developments. The film ends somewhere in central Switzerland, possibly in the vicinity of Baden. We see monotonously dispersed modern apartment blocks, accessible only through the concrete of the underground garage.

Yet somehow one senses or, rather, I sensed that this part of Switzerland is still the home of little secrets, surrounded by development and the tentacles of highways and trunk roads: the wooded crests of hills, a house painted dark red, an operative mill tower with an opaque facade on the plain, small homes of the fifties with flat canopies, a silver-gray wooden tower in a quarry. I don't think Schocher showed these things in his film but I felt them there. This is the context for the small apartment tower in a little gully near Baden.

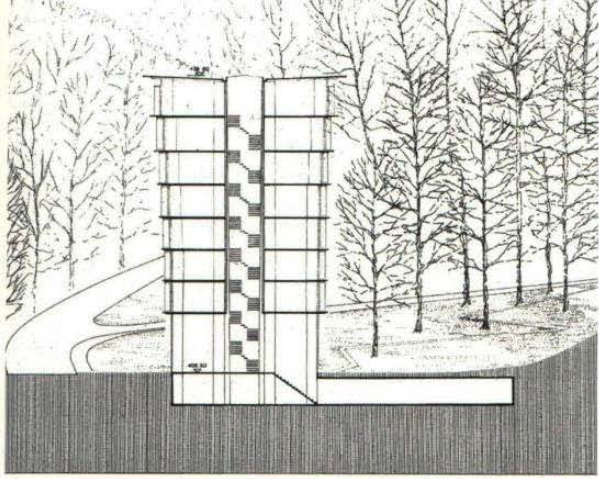
It reaches into the trees.

An object among the trees that stretches upwards the way they do, that is not spread out over the sparse terrain of the gully but wants only to be a dot down there.

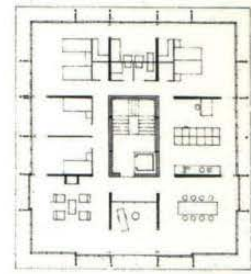
The tower consists of floor slabs which each carry one apartment. A void in the core, tapered from top to bottom, houses the circulation. Here the light comes in from above. Glass blocks allow the light to penetrate the corridors running around the void, with the light brighter at the top, softer towards the bottom. The main light for the apartments comes from outside through glazing in the facade; the windows are shaded in summer by sliding louvered blinds.

A luxury: directly along the glazing a large passageway can be created by pulling back the sliding doors between the outside skin and the vertical load-bearing slices that define the rooms. The result is larger and smaller sequences of rooms – *chambres en enfilade* – linked together at will in the light and in the view.

When the blinds, the room-height sliding windows, and the curtains are pulled back, the rooms and the entire story open out into the trees and the open air.



A



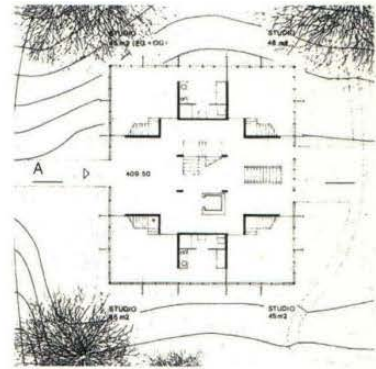
Sixth to ninth floors



South



Second floor



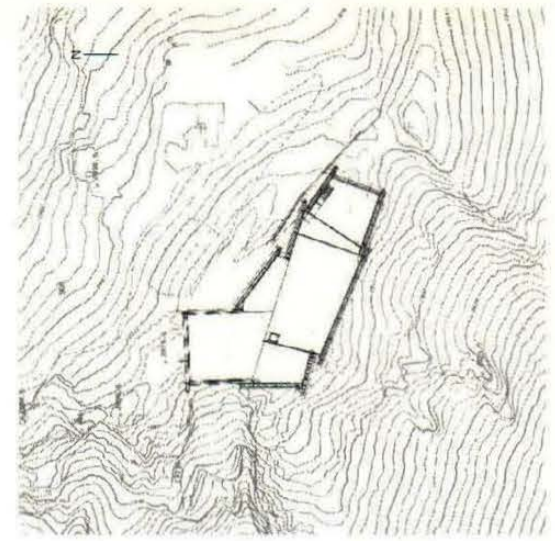
First floor



West

Mountain Restaurant and Cable Car Station
Rothorn, Valbella, Graubünden
Competition Entry 1990

"Steinway"



Large stone panels are placed around the steel-frame skeleton of the existing station and the inner load-bearing structure of the new building. They lean on and against each other. A house of cards. A house of stone slabs.

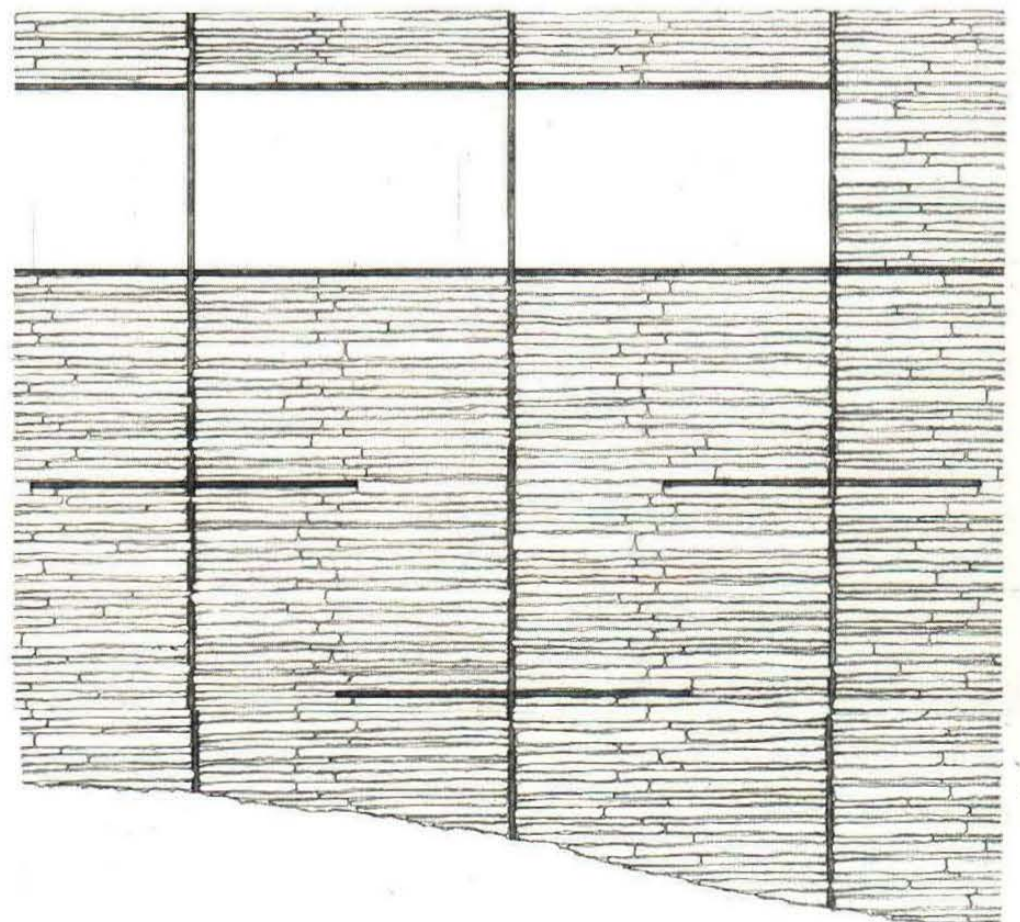
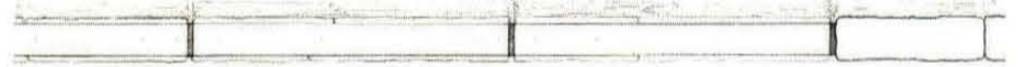
Flat stones from the region, placed on top of each other without mortar, form the wall panels.

Stability is provided by weaving vertical and horizontal steel bands through the layered stone. The verticals are anchored in the rock. As the walls are built, the horizontals are up-ended and threaded through slits in the verticals, then tipped over and laid on the stones. They are held in place by the weight of the following layers.

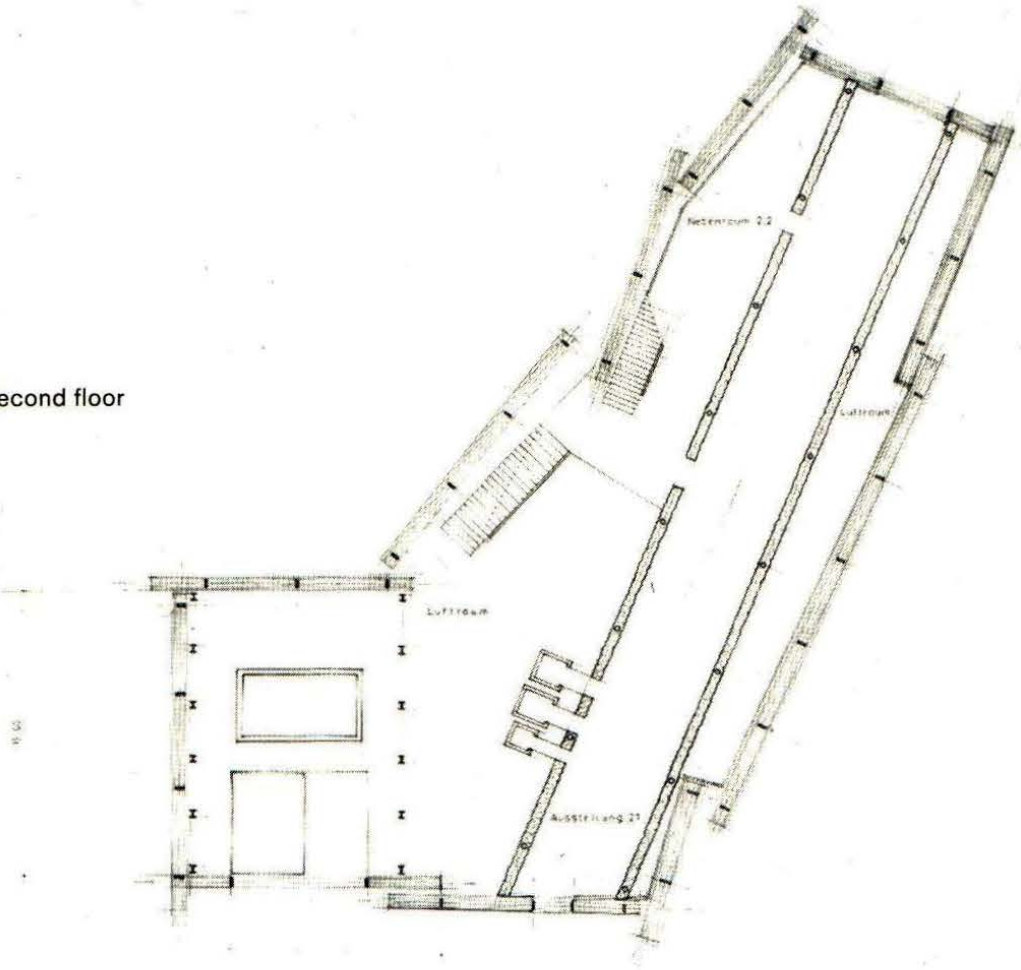
No welding.

No mortar.

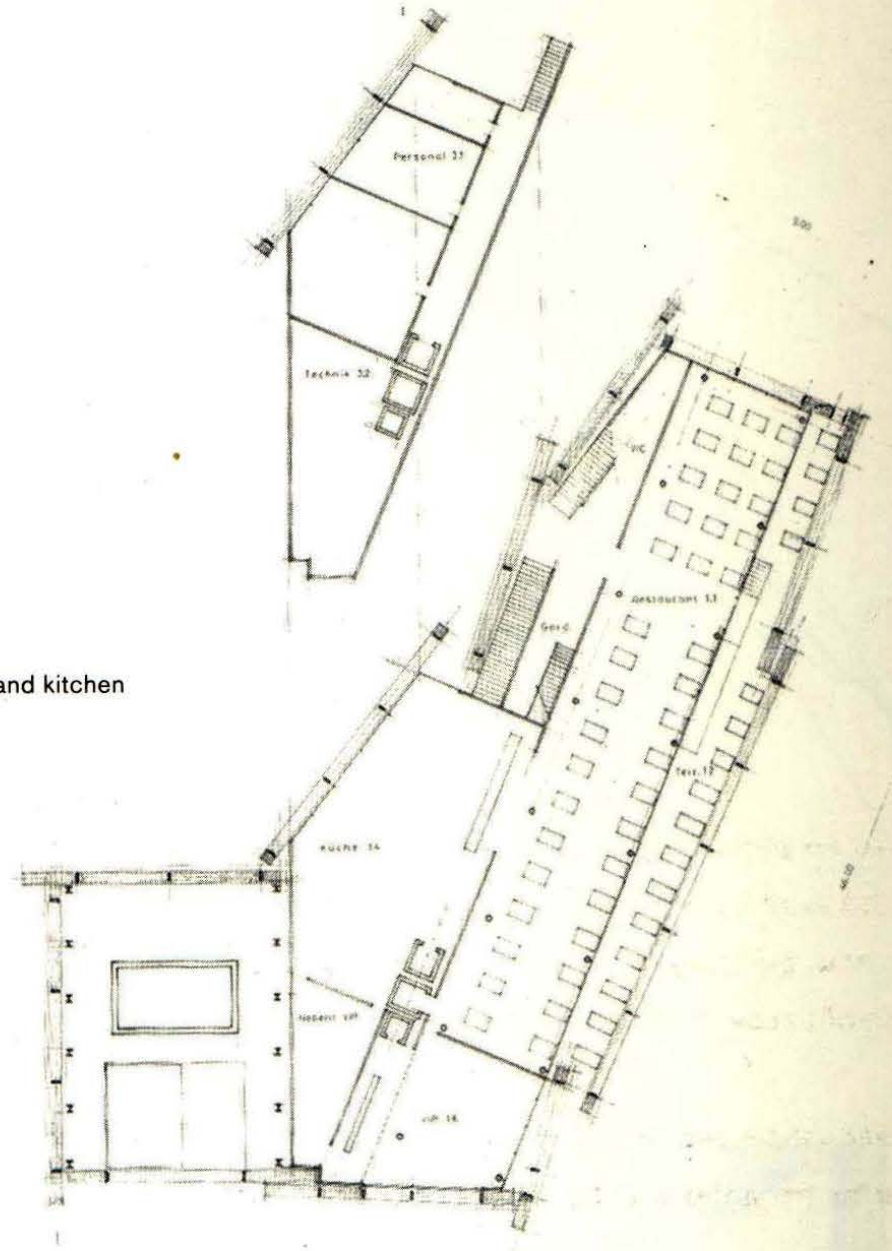
Dry stone and steel wall construction.



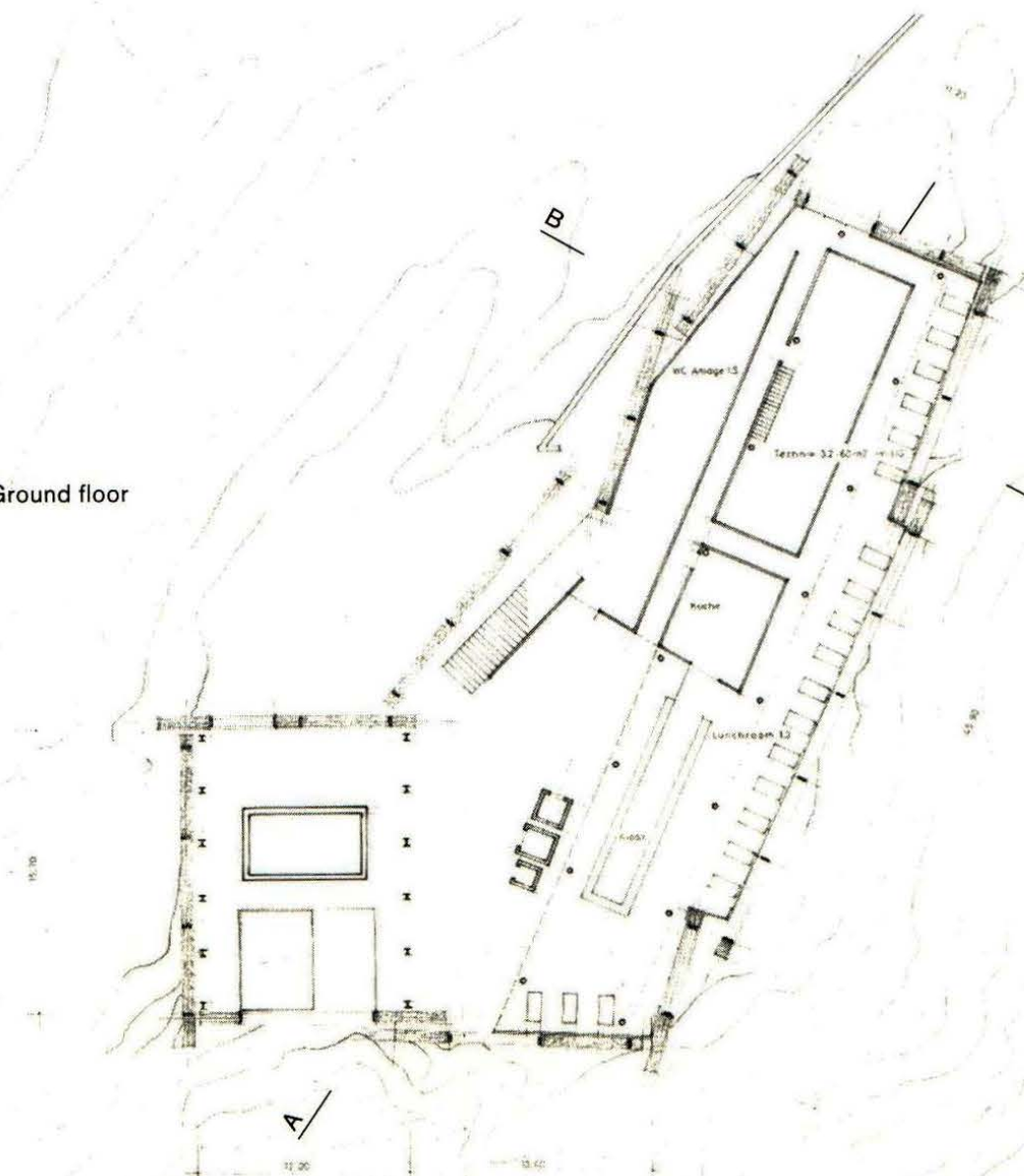
Second floor



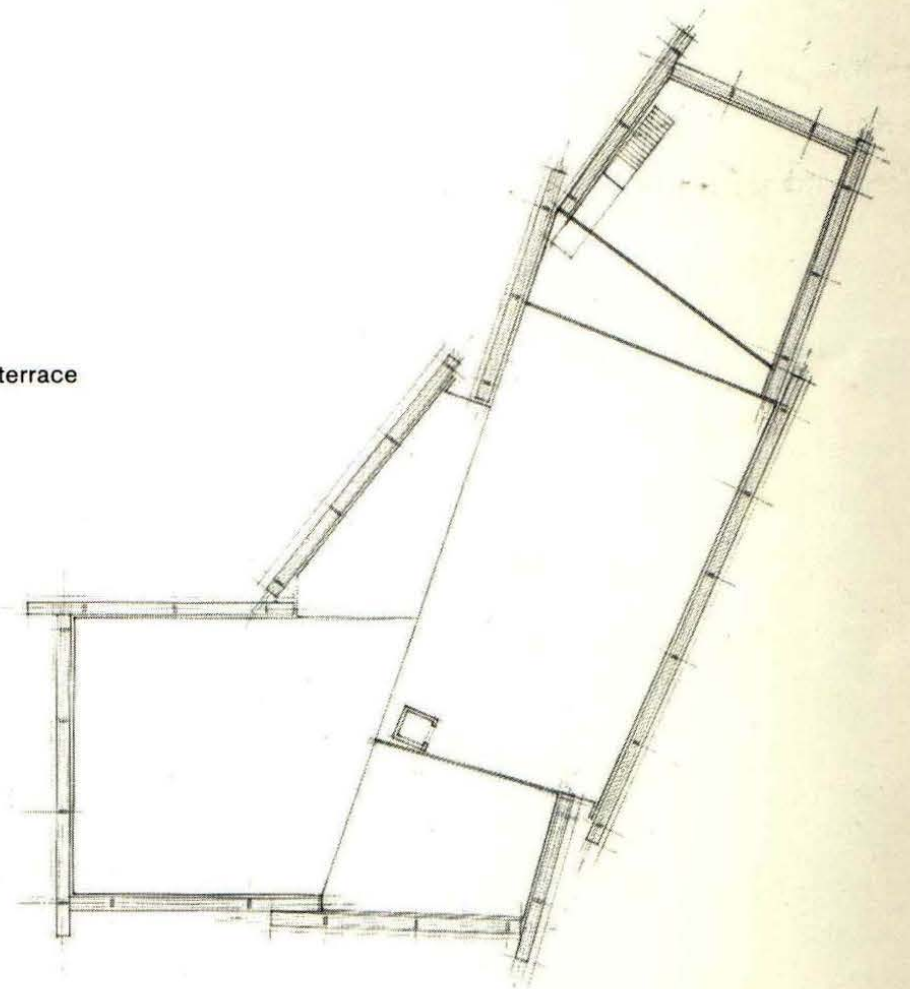
Third floor and kitchen



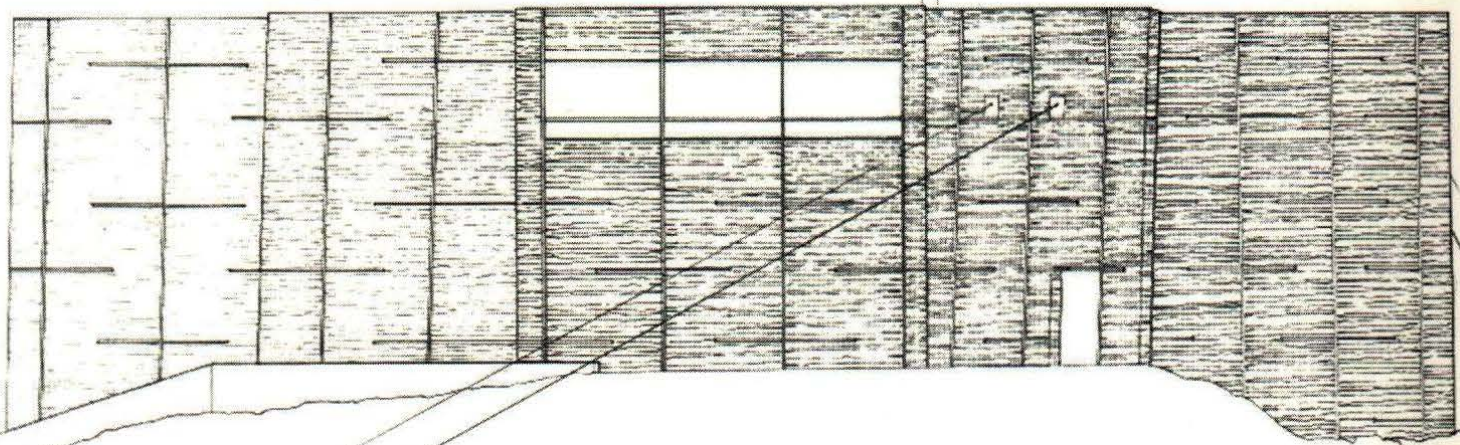
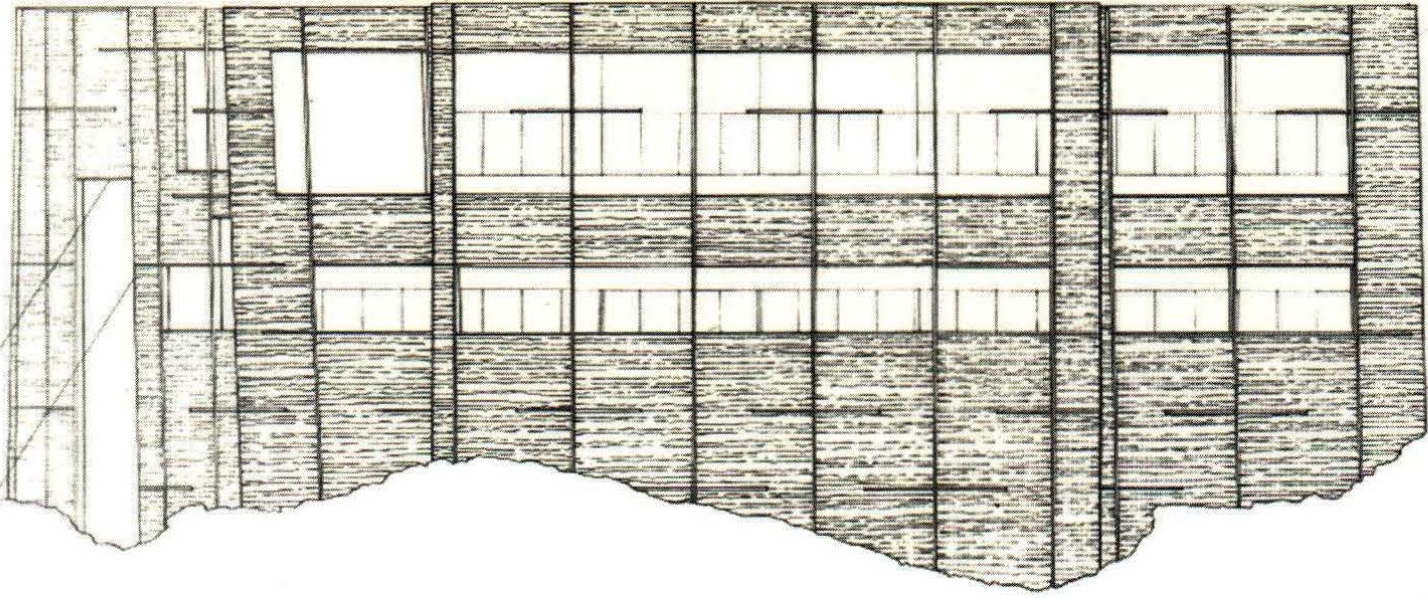
Ground floor



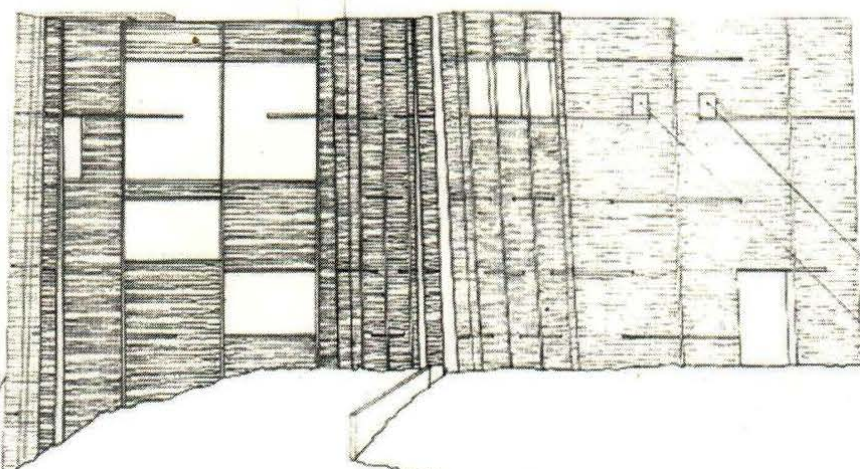
Panoramic terrace



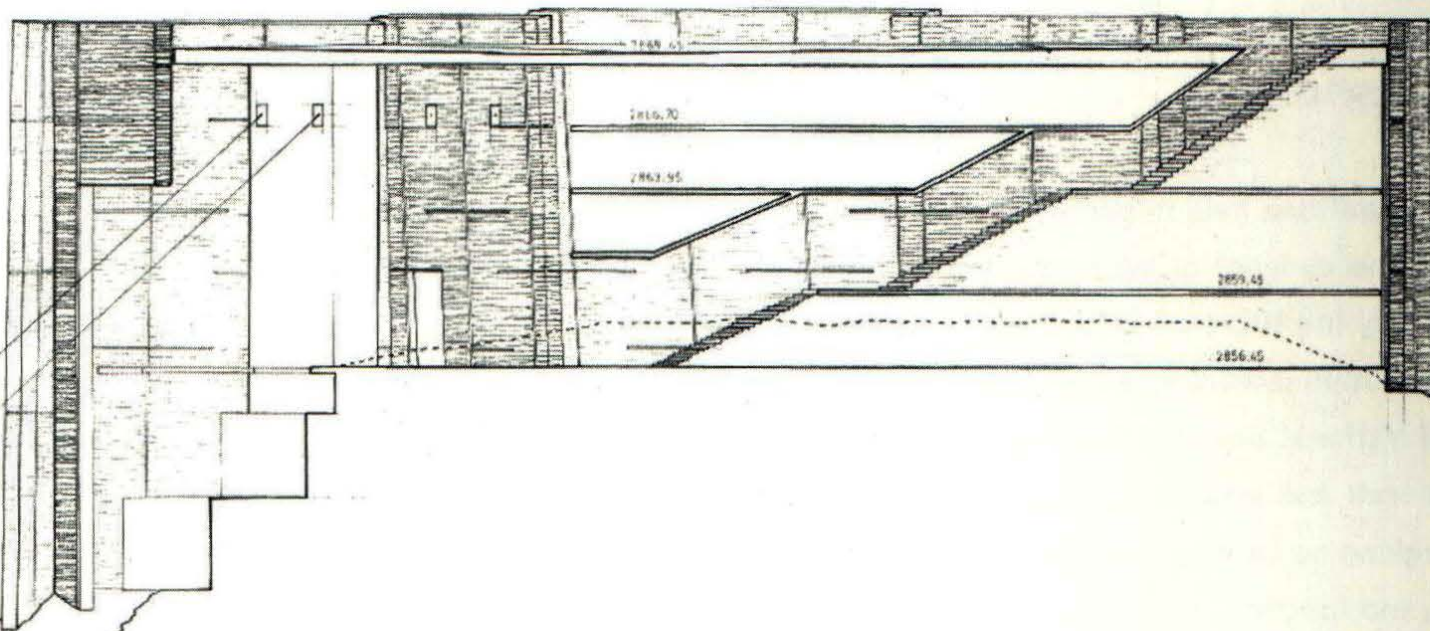
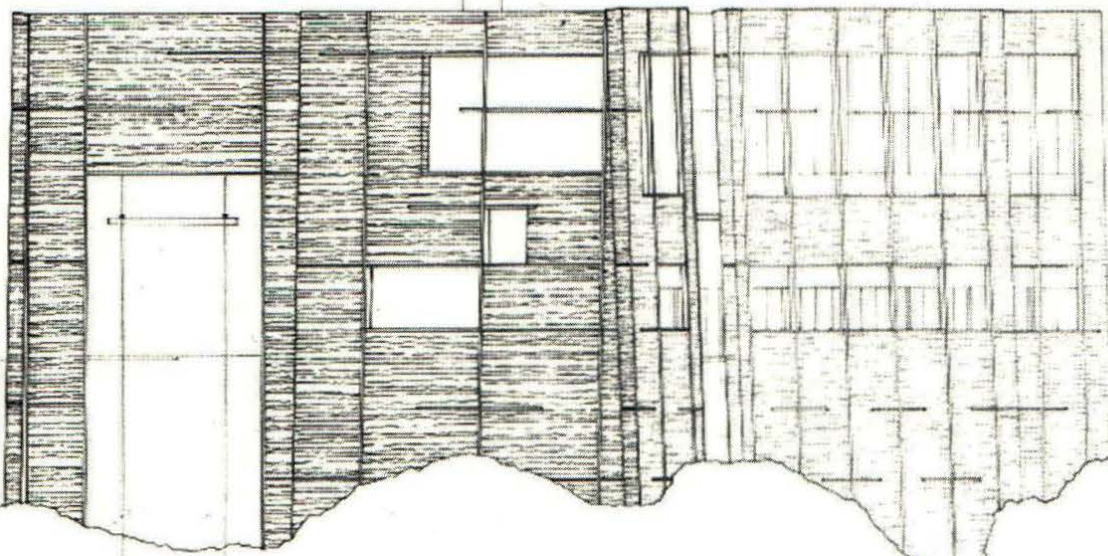
South



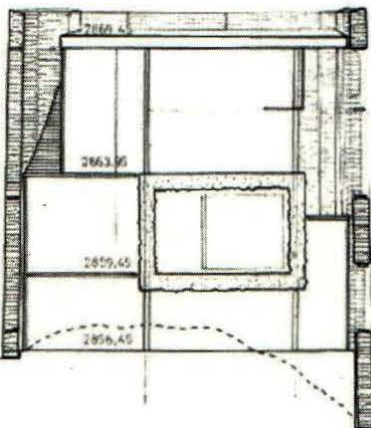
East



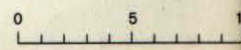
West



A



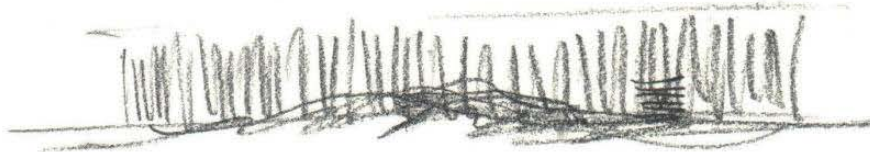
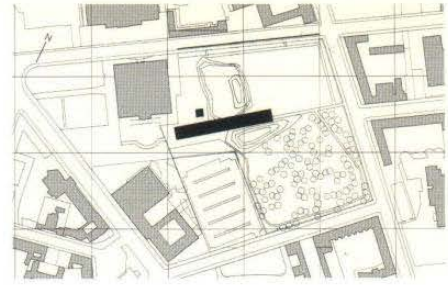
B



"Topography of Terror"

International Exhibition and Documentation Center

Berlin, 1993 -



Between 1933 and 1945 the Prinz-Albrecht block - bounded by Stresemann, Niederkirchner (formerly Prinz-Albrecht), Wilhelm and Anhalter Streets - was the administrative center of the National Socialist regime's chief organs of internal control: the State Secret Police (Gestapo), the SS leadership and Party Security Service (SD), and, after 1939, the Reich Central Security Office (RSHA).

After a competition held in spring 1993, a design was adopted based on the concept of enclosing the remains of the buildings used by the National Socialist regime in an architectural envelope. Within it were to be spaces for exhibiting the documents of National Socialist terror and for accommodating the Center's staff and visitors. The design was to be pure structure, speaking no language but that of its own materials, composition, and function.

In response to structural, climatic and space-distribution requirements, the floors (upper and lower chords of the Vierendeel trusses) and walls (inner and outer rows of columns) are double-framed. The structural shell around the inner effective areas thus encloses a flowing, enveloping space, in both, plan and cross-section. In other words, the bulk of the construction constitutes a prism within which the lesser volumes of its functional space are described.

The "enveloping space" between the large external body and enclosed inner units forms a buffer zone, always at moderate temperature, between indoors and outdoors. This permits the load-bearing external structure to dispense with thermal insulation at no cost to the heating economy of the building. Thus

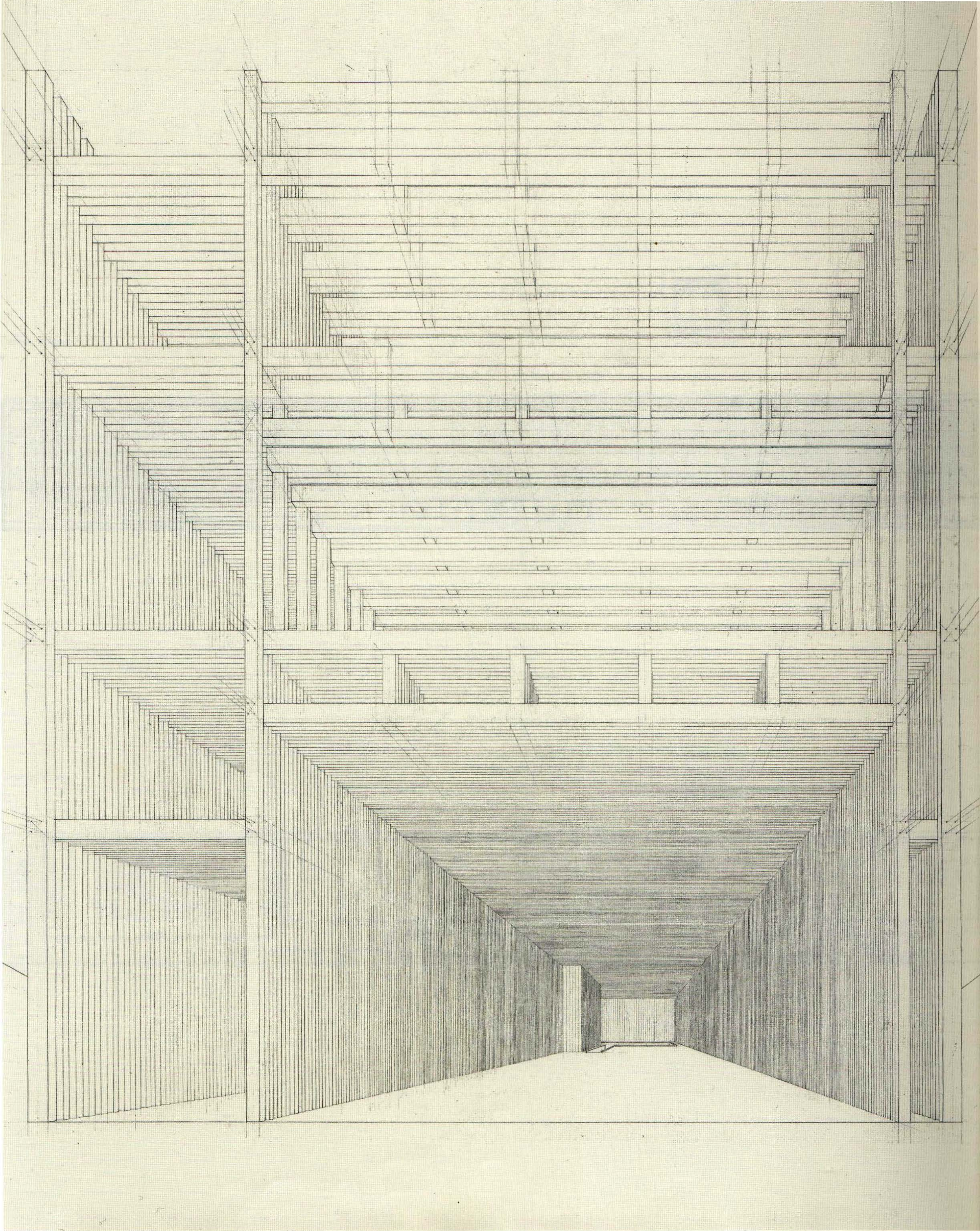
the principle of multiple joined units remains frankly visible in all parts.

The principle of incrementally joined prefabricated parts employed in the framework of the building is carried through to the interior. Nothing is covered, plastered or concealed - there is no way to disguise structural sins. From the naked framework and concrete floor and ceiling panels to the light-weight non-load-bearing walls and sunlight-blocking draperies in the glazed hall, nearly everything in the building is laid, set, stood, or hung in full sight.

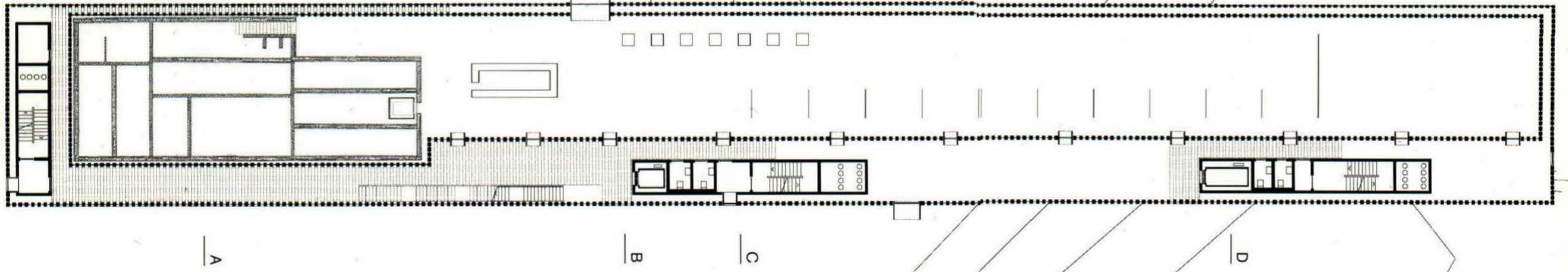
Seen from a distance, the enveloping repetitive framework lends the building a solid, windowless appearance. Yet the slatted exterior, 50 percent of which is glazed, allows ample visibility from within.

The project is explicitly designed to have an outside view available from every part of the building. The surroundings are always present. The vertical members of the framework act as louvers, subdividing the view into a series of successive sections as one walks through the building.

At this special place, the architecture appears as an abstract construction, resistant to stylistic labeling or symbolic interpretation. The building does not compete with its more powerful neighbors, but rather enhances the site with its distinct volumetric presence, drawing into focus a particular and unique void in the urban texture. Together with the two remaining rubble heaps on either side, it defines an elemental manifestation of architecture intermeshed with topography.

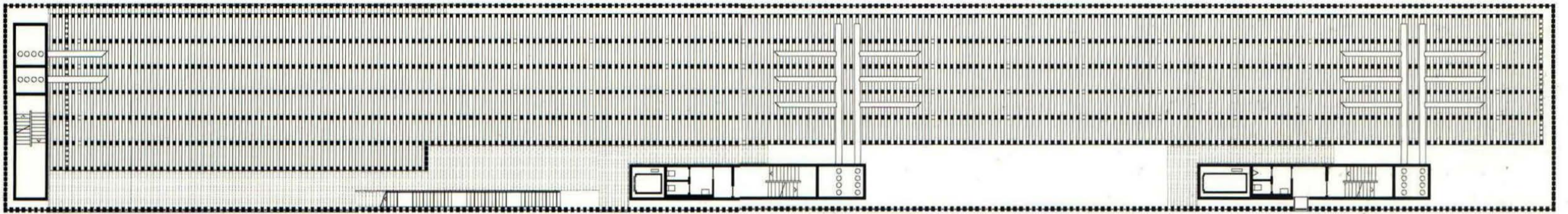


Ground floor



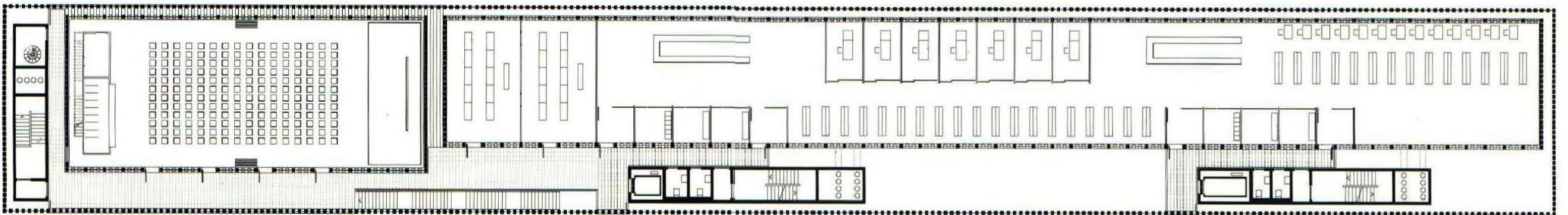
Ceiling structure

F

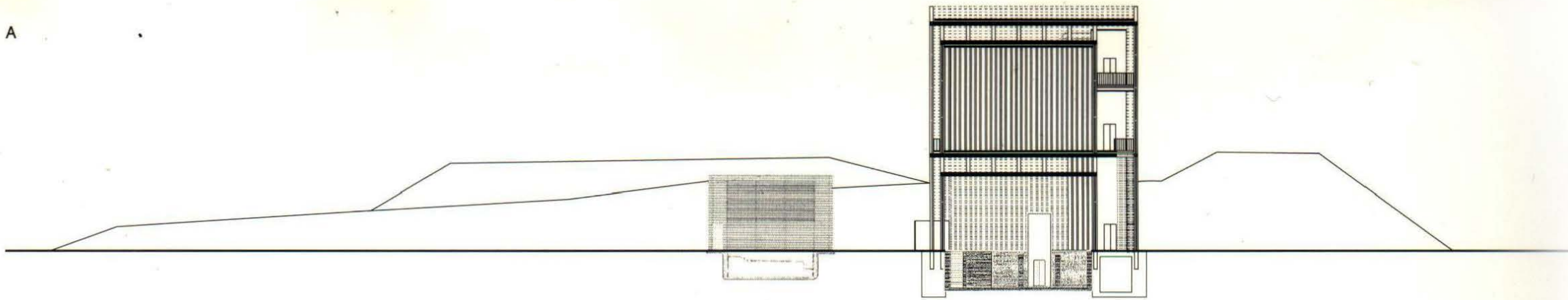


Second floor

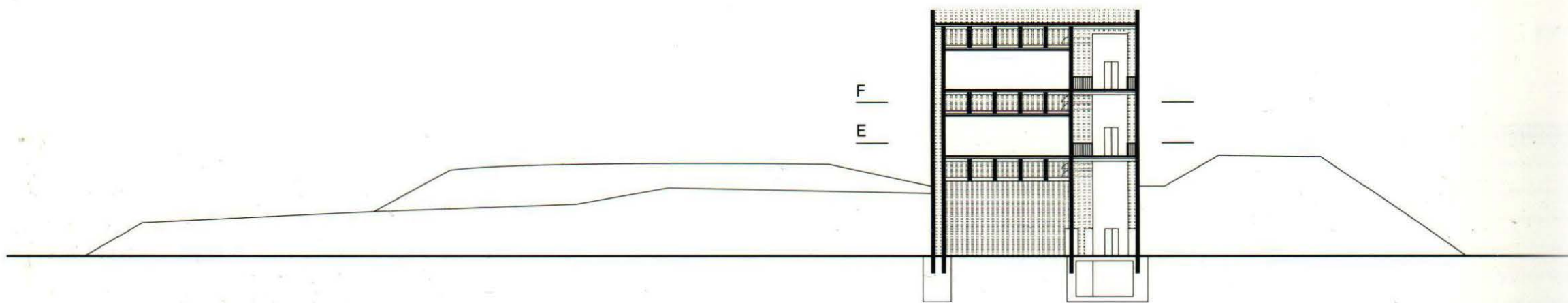
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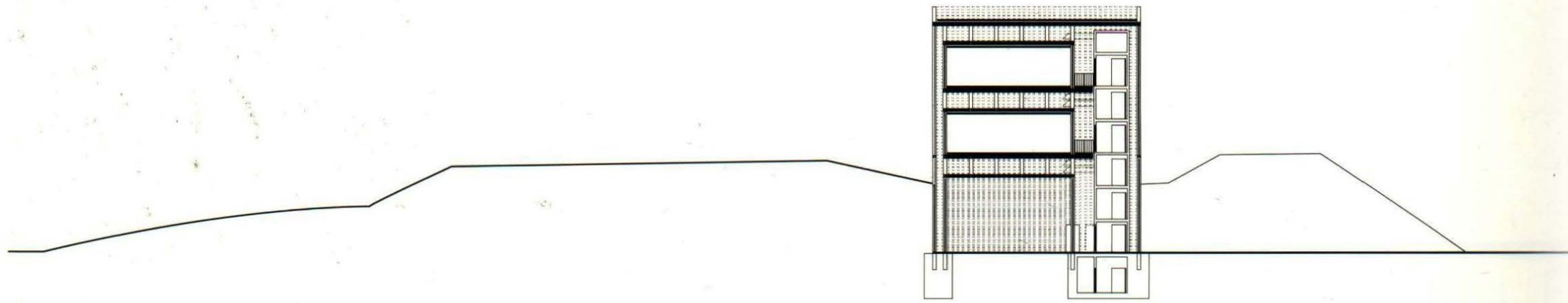
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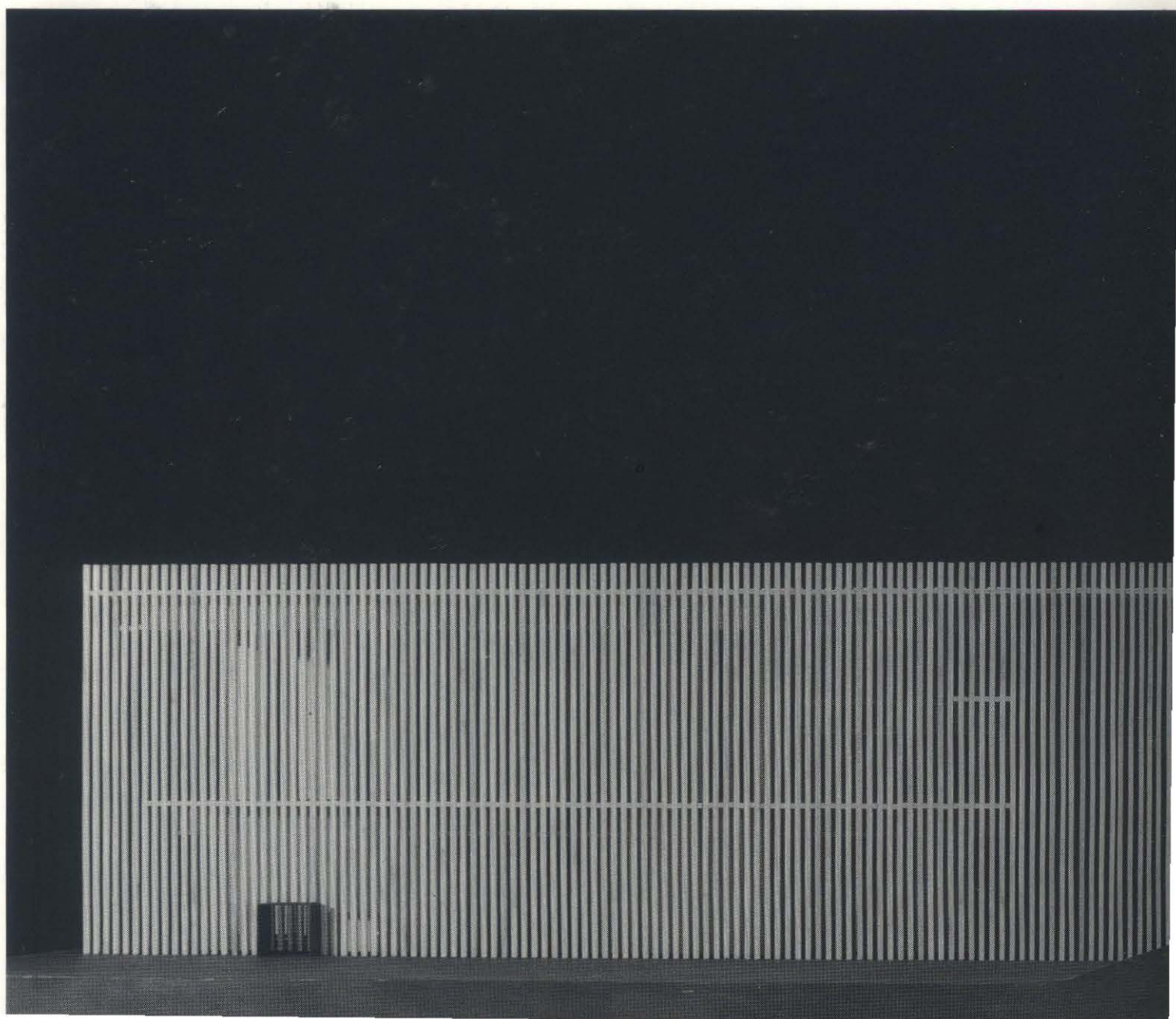
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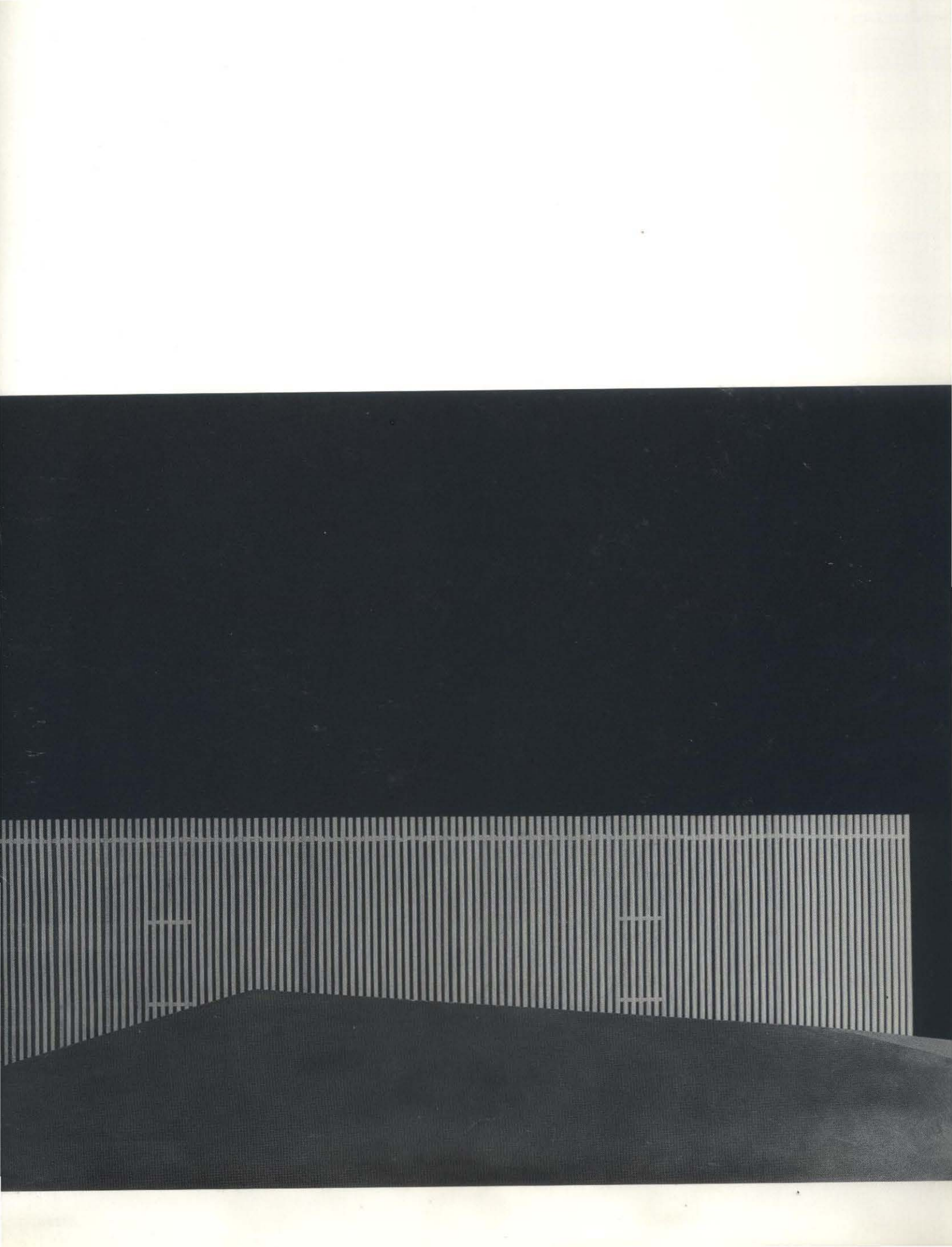


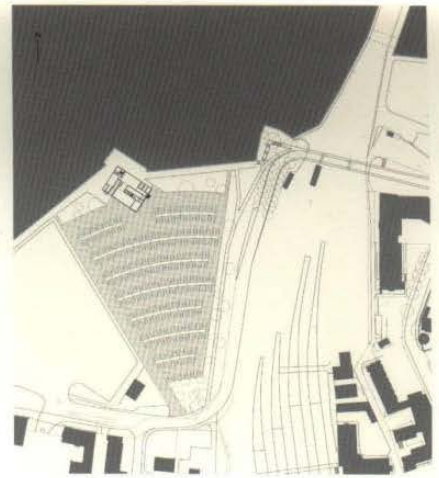
D











A place on the island

A vigorous and clearly outlined building is placed on reclaimed land along the shored-up lakeside. The site of insertion is given by the promontory on the lake. Through the new complex, which engages the geometry of the promontory, a large figure of demarcation is generated on the shoreline. The vertical rise of the building links up with the long, horizontal extension of the embankment. The focal point of this composition of a new dot on the existing shoreline is found at the spot where the embankment shows the greatest tension: at the promontory jutting out into the water.

The configuration generates enough tension to form a large spatial field stretched out above the premises between the edge of the water and the facade of the imposing military barracks; it links up with or complements other large spatial fields on the island – the areas around the railroad station, around the barracks, around the harbor, etc. The landfill in front of the barracks is enhanced and endowed with an identity. From the distance one can already see that it is a special place.

This simple urban placement also proves viable in the narrower confines of the new casino itself, stressing the clear distinction between embankment with pedestrian walkway and the other areas with different uses towards the back. The large parking areas will be incorporated in a precisely delimited spatial context in relation to the new building. An architectural event will enhance the shoreline.

Solid light

We feel it is a windfall that a gambling casino, a type of building that is for many people a promise of sophistication, elegance and beautiful ephemera, has been chosen to give the site a new identity. The new building shall not be a burden to the area but a radiant enhancement. It is a body of light. The skin of the facade is a "screen" on which the interior is projected: lighting moods, consciously selected color temperatures of

lighting fixtures, composed reflections of colors and materials on walls and ceilings, seen from outside as they penetrate and get caught in vertically hung widths of woven metal. Also seen from outside are the brightly illuminated silhouettes of people moving through the interiors or the shadowy images of those who have stepped out on to the balconies and are standing in front of the "screen."

All of the rooms in which people can stay – and stray – about the facade; their artificial lighting contributes to the animated appearance of the building. More festive, more enticing are the rooms for guests – more functional perhaps those of the staff.

By day this festive presence slumbers. Daylight molds the widths of woven wiring. The effect is buoyant and elegant. Occasionally one can detect the interior structure of the building and the glazing – dark during the day – of the single rooms. One senses the double layers of the facade. In the evening, at night, the cube begins to glow. The game has commenced.

Enticement – from room to room

The new building is to be enticing. All of the important rooms for guests are devised as so-called "scrim" rooms: rooms with five solid surfaces and one wall completely glazed, end to end, floor to ceiling; rooms that turn the act of looking out and being in front of the "scrim" into an adventure; rooms built like a proscenium stage, facing the landscape. And all of them, in all four directions, at heights that make the view of the lake or the harbor or the old town a more than memorable experience.

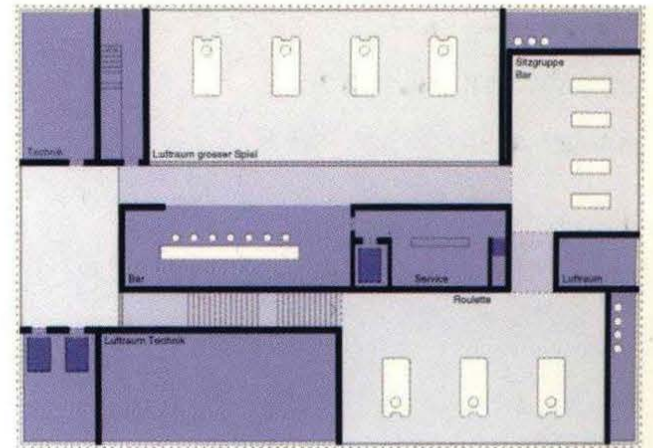
A specific material, distinctive proportions, and a special atmospheric illumination leave their imprint on each of the rooms. In the glistening deep blue stuccolustro "scrim" room, there is already a hint of the Pompeian red or matt silver of the next one at the end of the spatially framed passageway. Once these have been discovered, we are drawn onwards by the enticing presence of the ones that follow (mirror? marble?)

- because the building is designed throughout to entice and arouse the curiosity of guests from the foyer to the top floor, where the tour comes to a seductive end in the *grand jeu*.

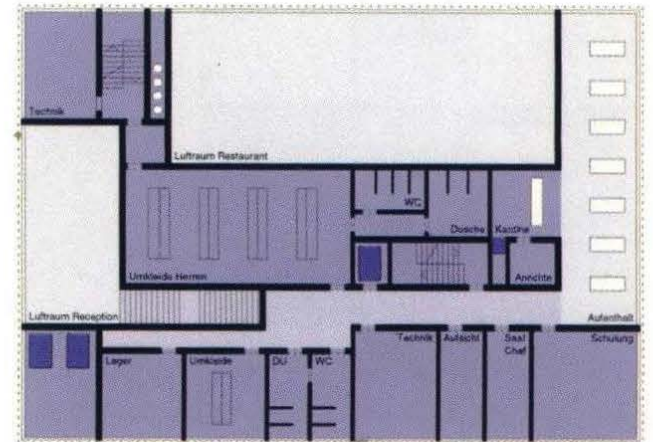
The construction

Concrete slices and slabs, cast on site, form a homogeneous composition of large and small cells, whose facade-sides are open to outdoor view. The rooms that require daylight and a view are closed off with insulating glass panels and built-in sunscreen factors, depending on the direction. The widths of woven metal on the facade are self-cleaning. They can be adapted to specific needs (view from outside in, from inside out, shading). The concept: a refined, elegant atmosphere inside without obstructing the view outside.

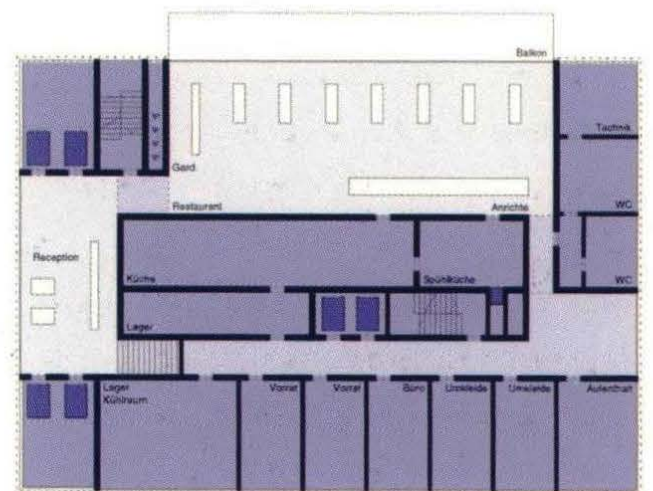
Seventh floor



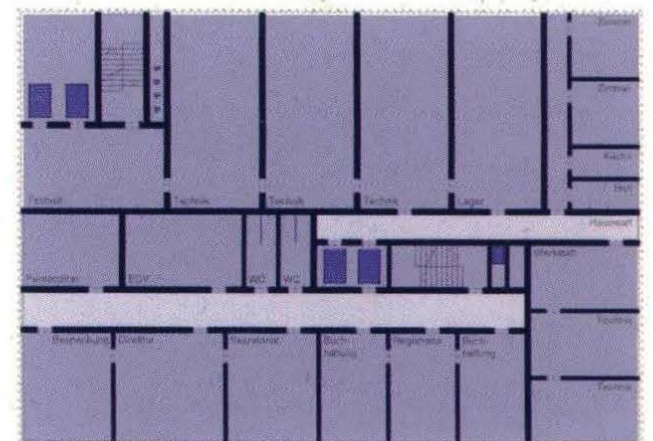
Fifth floor



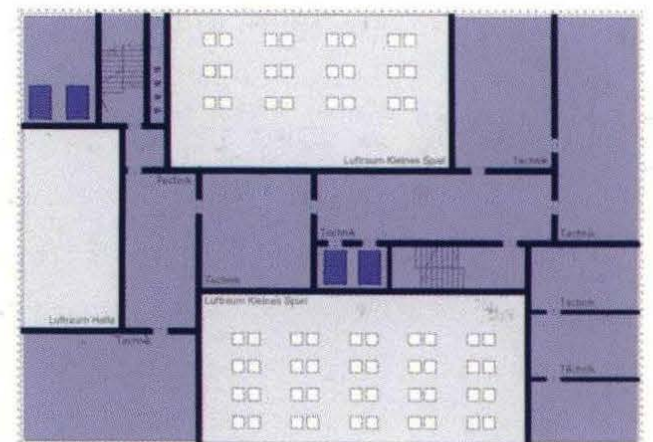
Fourth floor



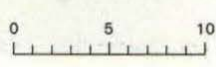
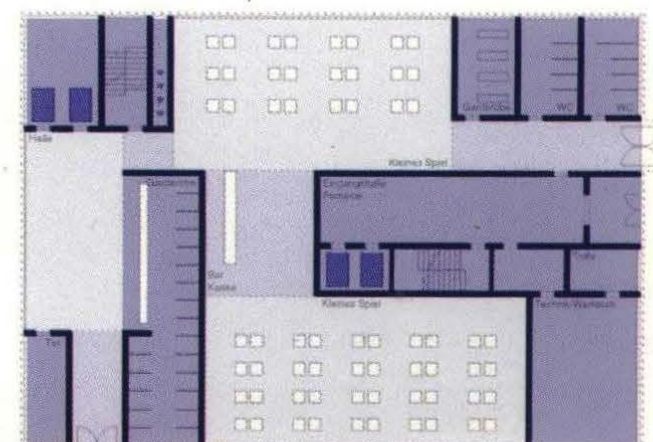
Third floor



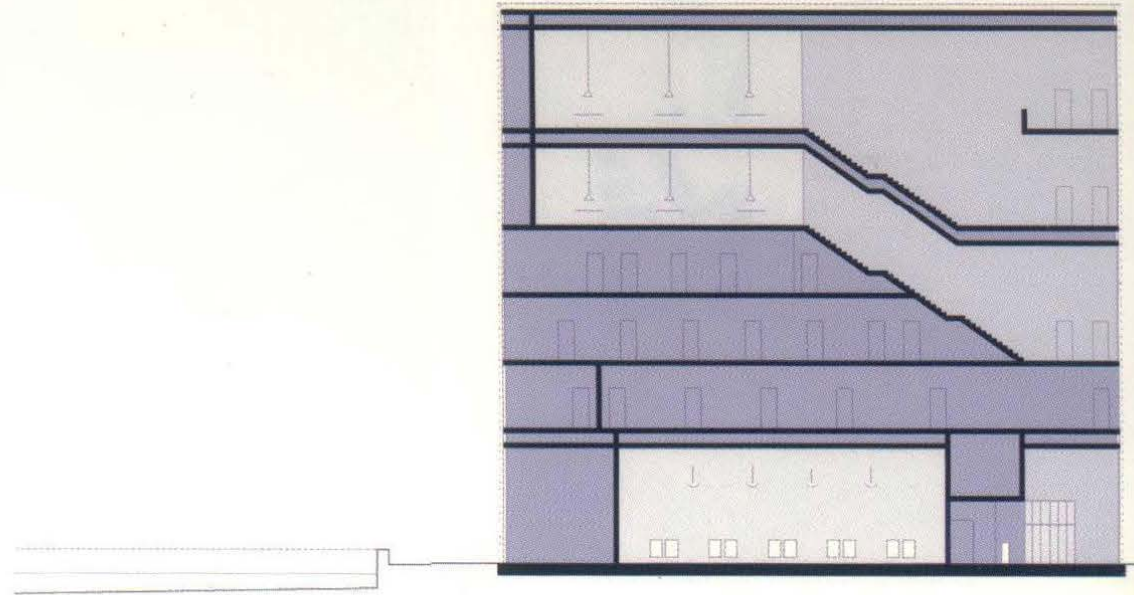
Second floor



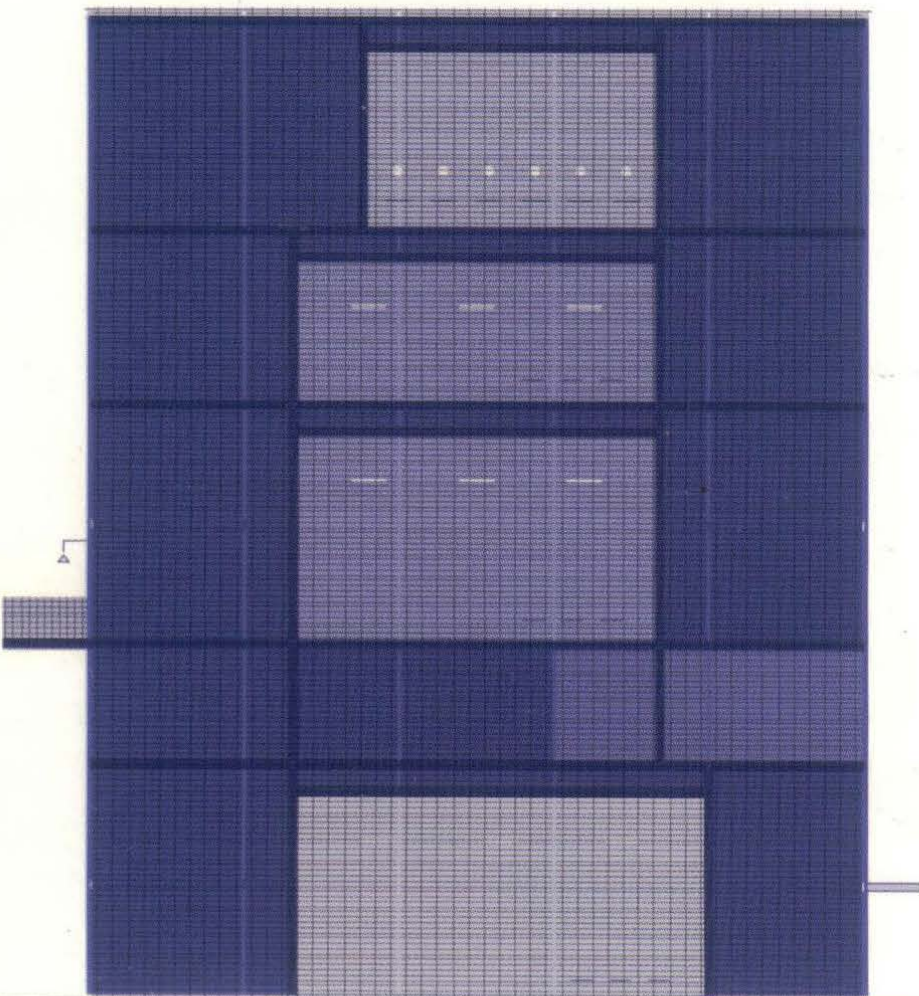
Ground floor



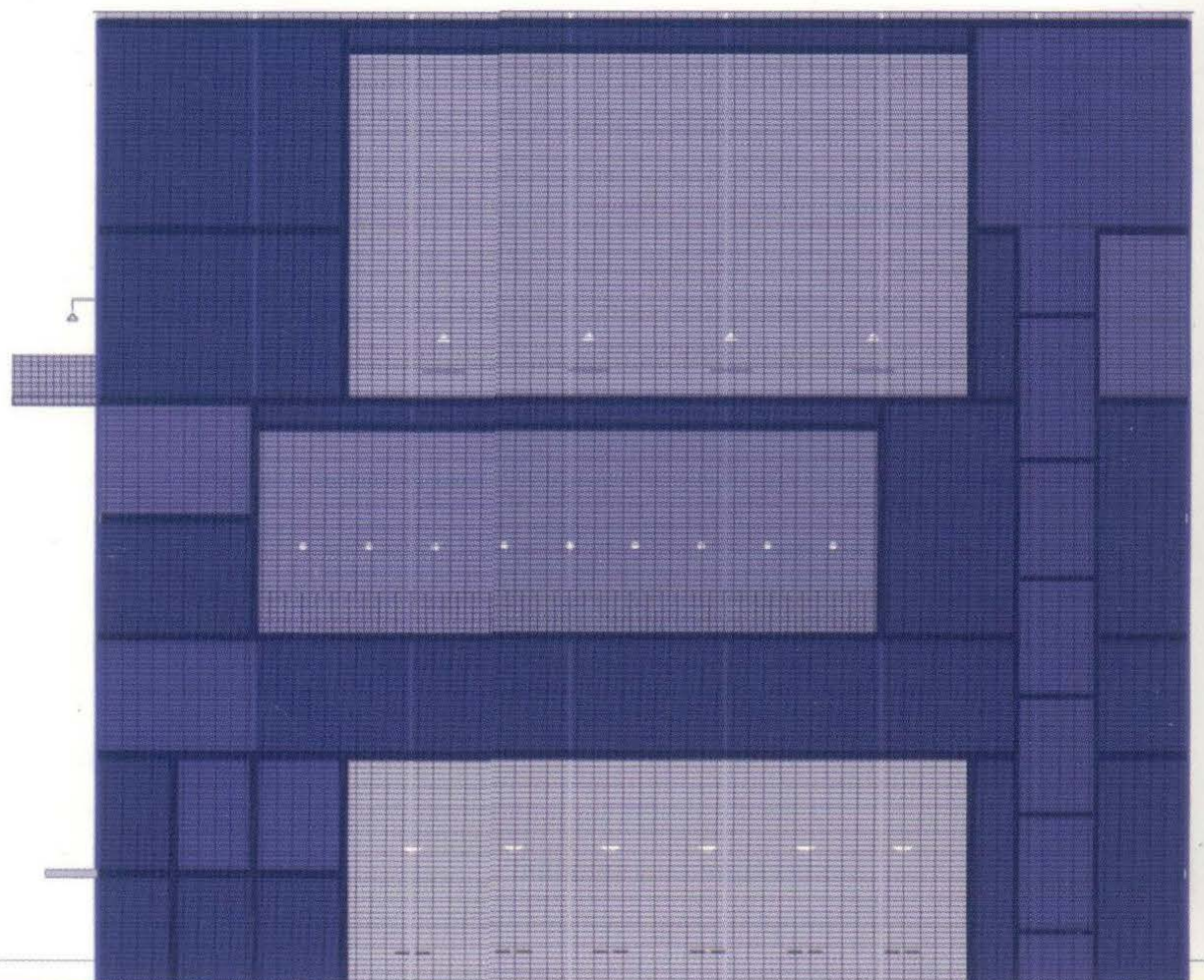
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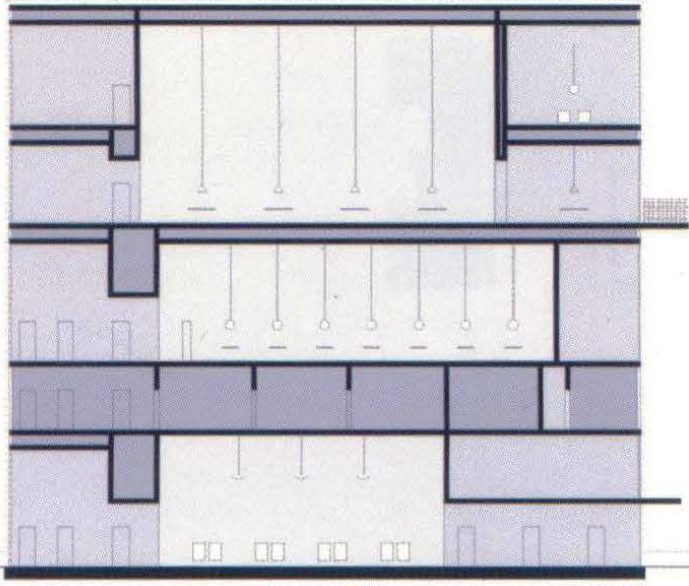
Northwest



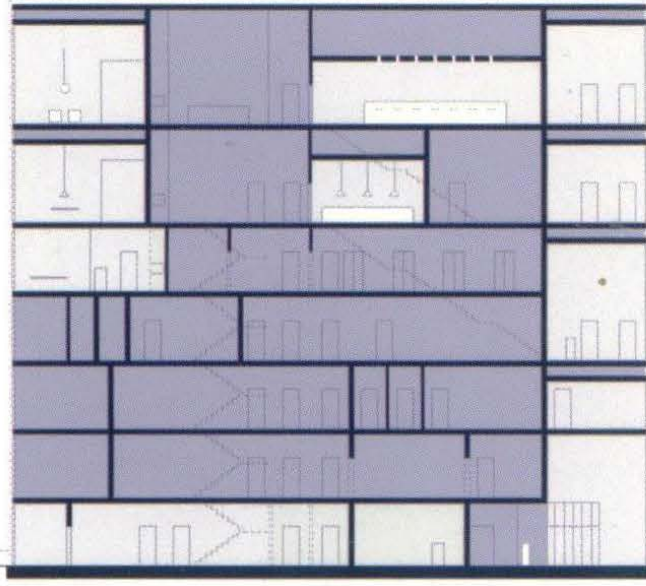
Northeast



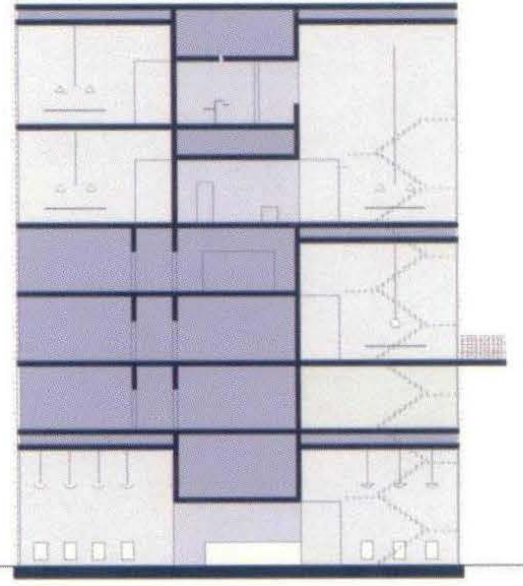
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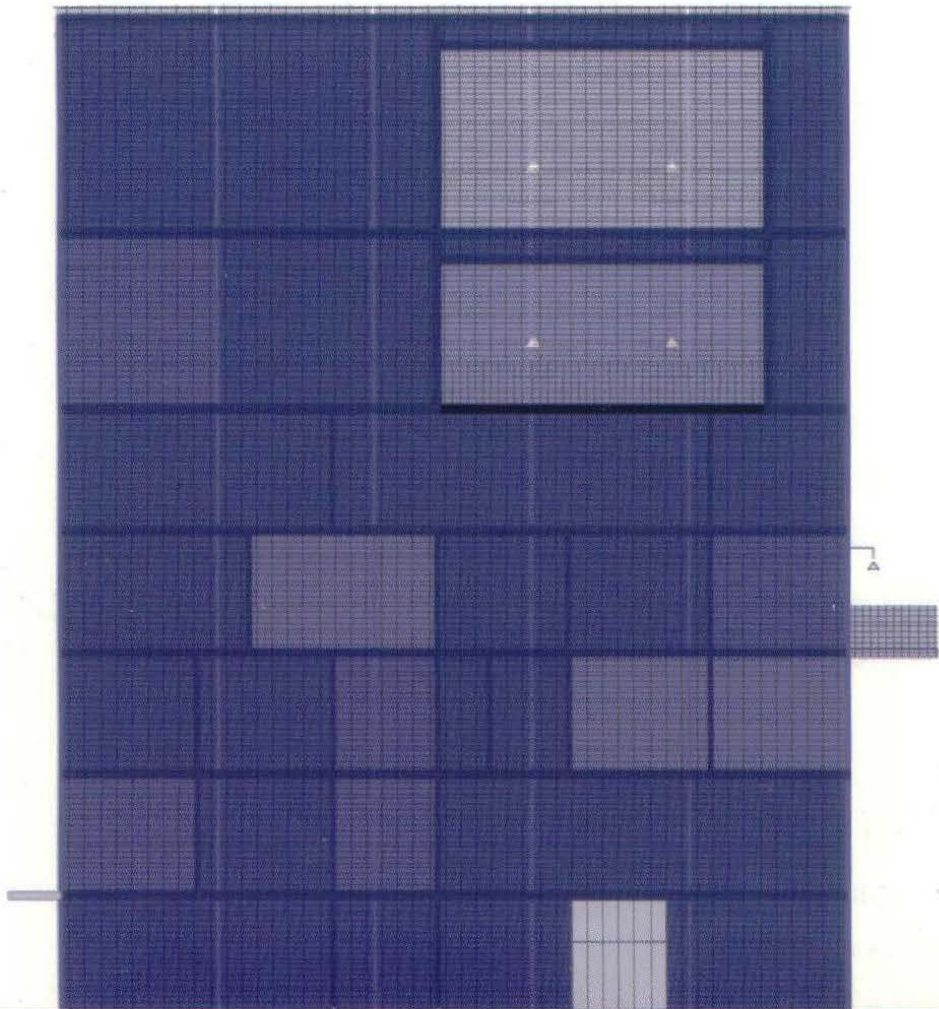
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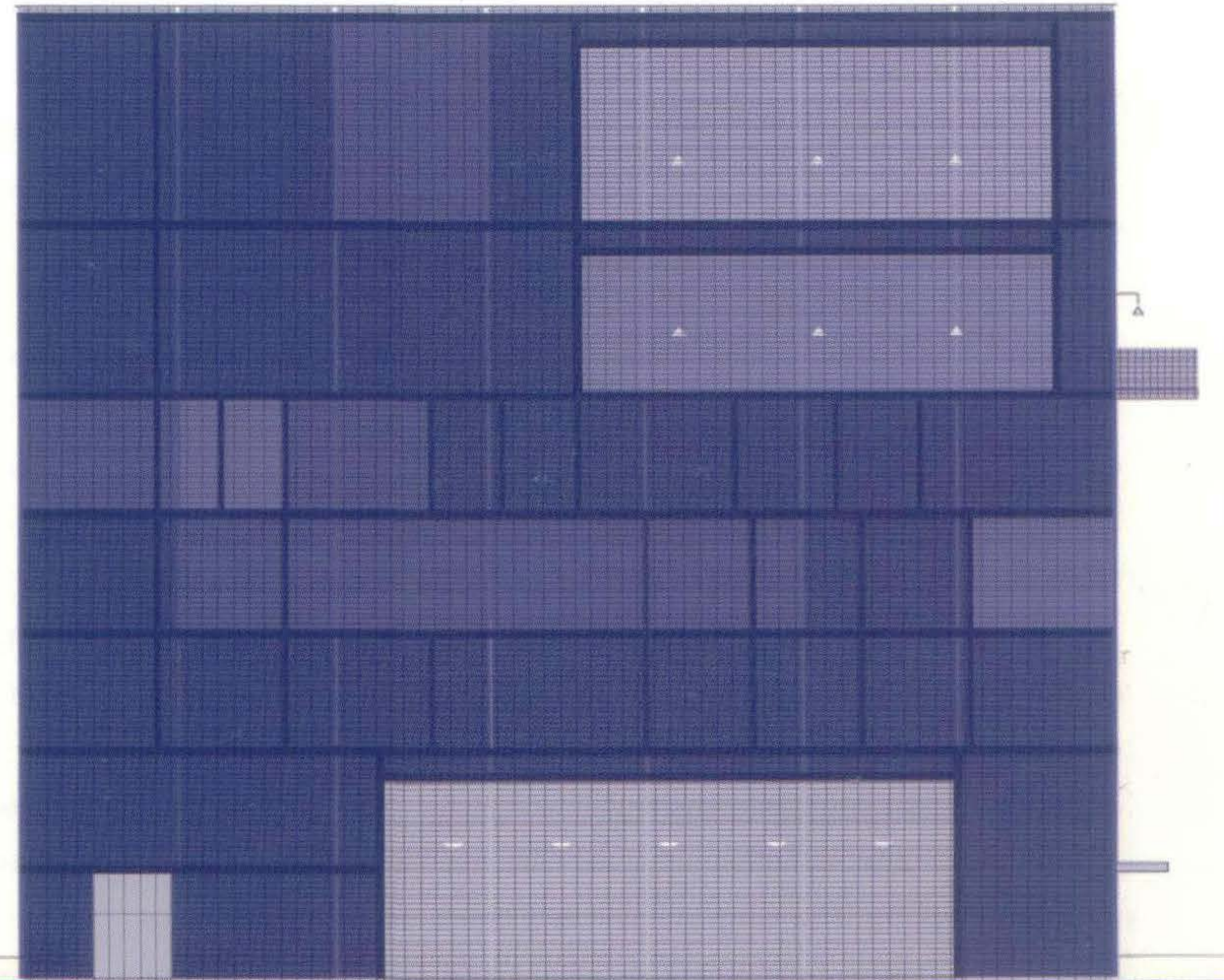
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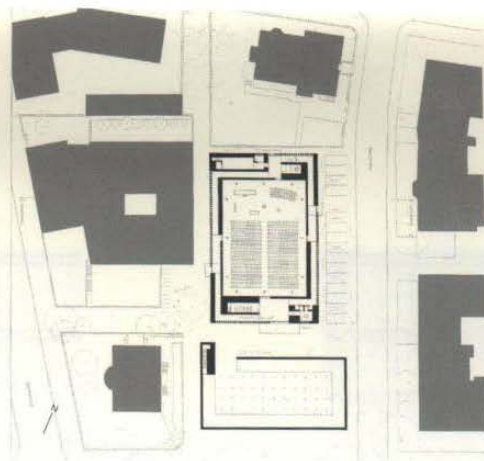
Southeast



Southwest



"Blue Church"



The parsonage

Two clearly defined structures, the church and a walled courtyard, complement the pattern of the existing buildings and walled gardens typical of this part of town.

The architectural composition is focused on the spot where the "yard of the tower" and the main body of the church stand opposite each other and where two important, sheltered spaces are linked: the area in front of the entrance and the more intimate space at the side entrance to the west. The focal point of this spatial and social center is the prismatic brick sculpture of the church tower. When one turns from the surrounding streets into one of the entrances, which lead in the shape of a cross from all four sides to the center, the view of the tower in its entirety defines the character of the approach.

The "yard of the tower"

The walled-in courtyard from which the tower rises is conceived as a place of encounter and serenity, and as a site for outdoor church events – possibly also for the neighborhood residents. It houses a sheltered walkway and a gravel yard planted with trees. Apple trees with their red fruit?

The sheltering mass

A homogeneous solid of bricks – baked earth – encloses the space of the church open to daylight at the top. The earthy substance of this "clay" is conceived of as a solid that can be carved. The caverns sculpted out of it are the baptismal font, the confessionals, the site for devotional prayer in front of the tabernacle (transferred from the old church), the eternal light, and the room for the priests and altar boys, the sacristy. An ambulatory, as in a cloister, is also embedded in the raw solid of softly baked brick; it links all of these spaces and accommodates the doors and entrances.

In spatial terms, the ambulatory is a zone of transition and preparation before entering the actual sanctified heart of the

church. The soft lighting that illuminates the church comes in through the texture of open joints placed in selected surfaces in the outside walls of the brickwork pattern. Darker sections alternate with lighter ones, modulate the rhythm of the apostle crosses worked out of the brick pattern, and lead from narrower passages to the wider spaces at the four entrances to the body of the church.

The body of the church: a precious, painted vessel of light

In the body of the church, the worshipers are gathered together on the soil of the earth under the light coming in from above, as in a huge earthen vessel. In the course of the day, the nearly vertical surfaces of the walls and ceilings that shape the room appear in ever changing variations on deep blue – radiant in the light that falls into the room from above through tall pyramids of light.

The meaning of the color blue

The alfresco blue of the stucco walls has the freely breathing structure of a skillfully painted primer under the sparkling, mineral depths of several superimposed layers of paint. The color is reminiscent of the blue of the sky, the blue of Giotto's chapel, or the blue of Yves Klein's paintings. On studying Christian iconography, we learn that, although there is no uniform color symbolism, the meanings of blue do point in a clearly observable direction. Blue is related to divinity and to divine truth. For the Church Fathers it symbolizes the desire to be wed with heaven (Cassiodor, Hrabanus Maurus). They used the color blue for divine wisdom, divine deeds, and the deeds of Jesus Christ. In Byzantine and medieval painting, dark blue often designates Christ. During the three years of his ministry, he is appareled in blue...

The sound of the space

The acoustics of the room reflect a sacred mood and form. Its total volume of some 20,000 m³ (over 706,000 ft³) is enough to produce two seconds of echo for a congregation of 500 people

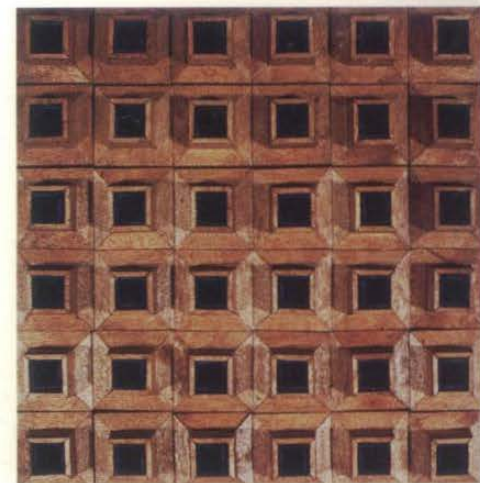
and a specific volume of about 20 m³ (over 706 ft³) per person. This enhances the sound of the organ and the song of the choir. Where necessary, on parts of the rear wall and the upper portions of the light pyramids on the ceiling, sound absorbing elements are integrated into the material and design of the stucco walls.

The spirit of gathering

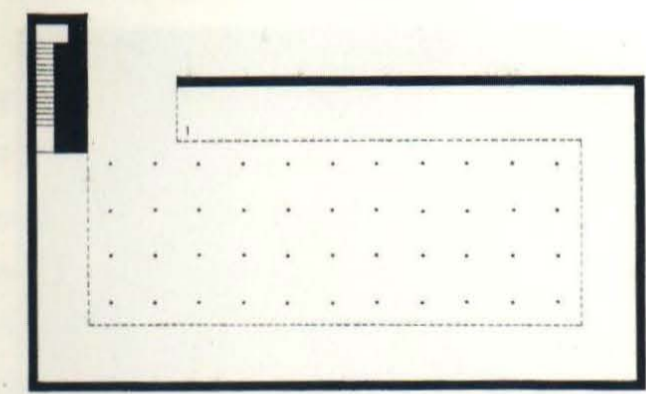
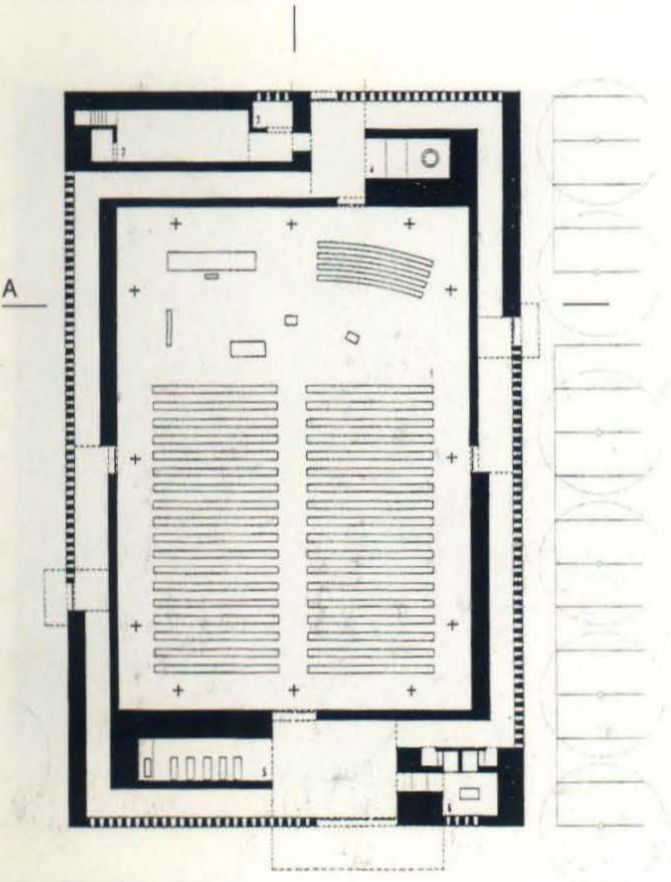
The liturgical design of the body of the church is imbued with the notion of gathering. In the region of the altar, at the lowest point of the dark wood floor that curves gently downwards, all those attending mass are gathered together and embraced – including singers and instrumentalists.

Tradition and progress

With the enveloping solidity of an exterior, quickened by the material sensuality of the light and dark brickwork, with no sumptuous or elaborate embellishments, the design joins the tradition of plain brick churches that prevailed in central and northern Europe up to the sixties of this century. The room of the church that reaches up towards the light and the monochrome blue that adorns it are seen as contemporary contributions to the history of church interiors and the tradition of their artistic decoration.

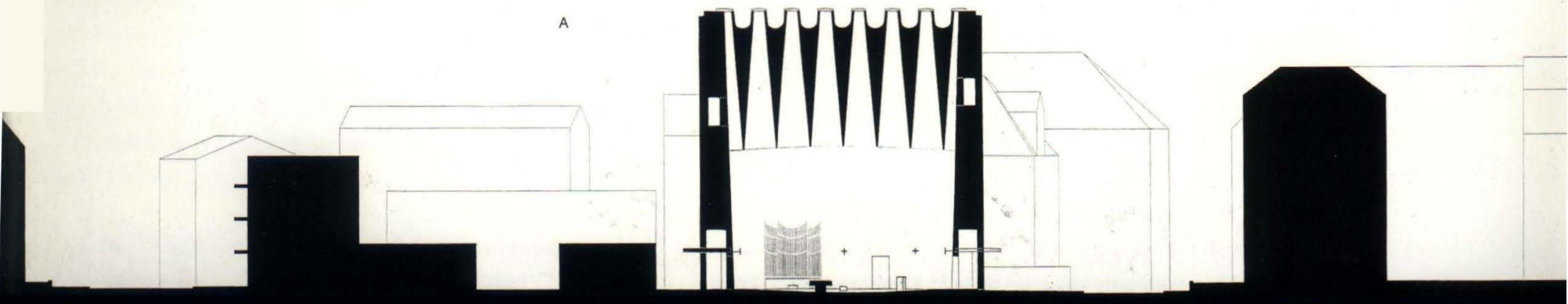


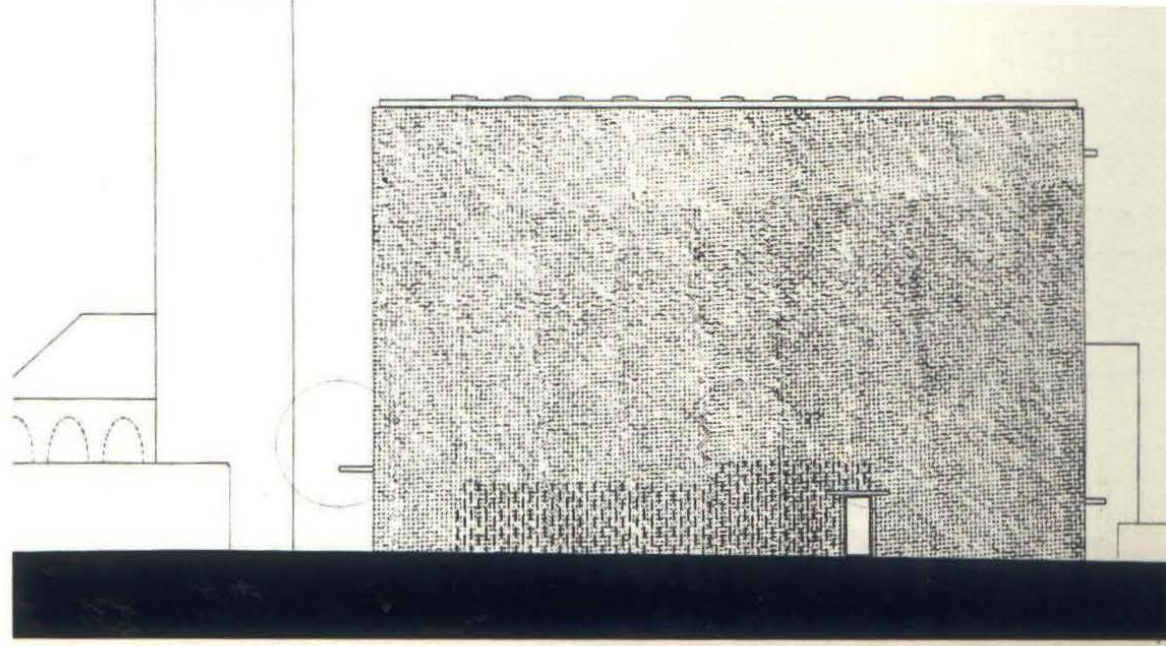
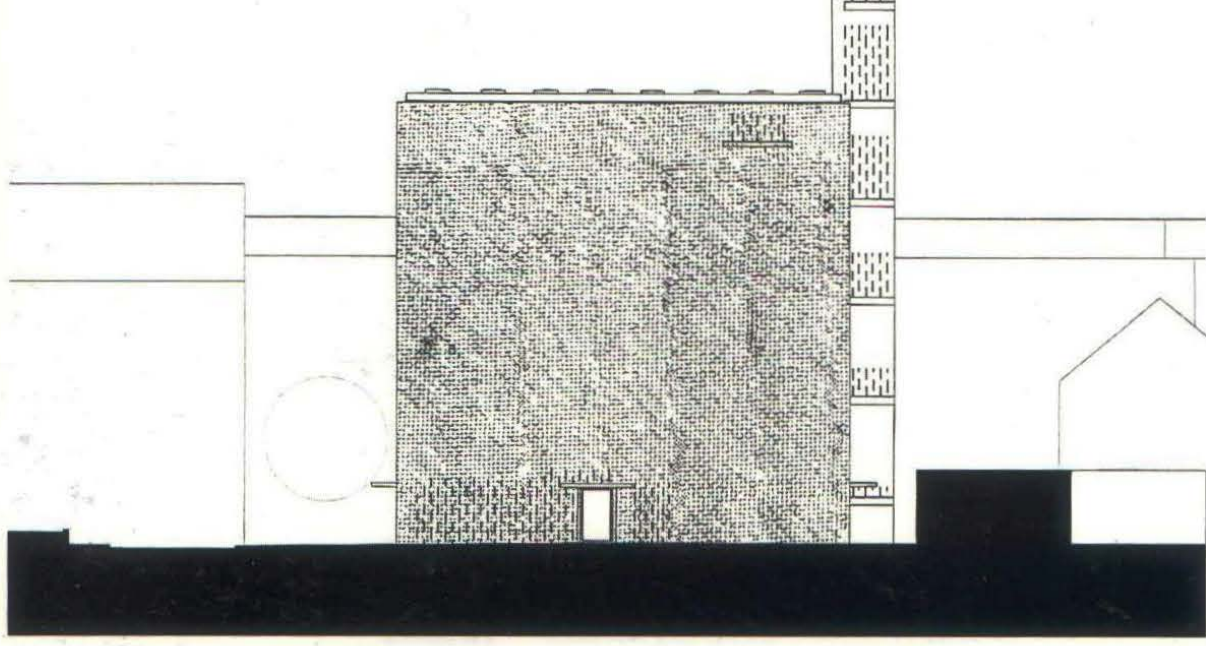
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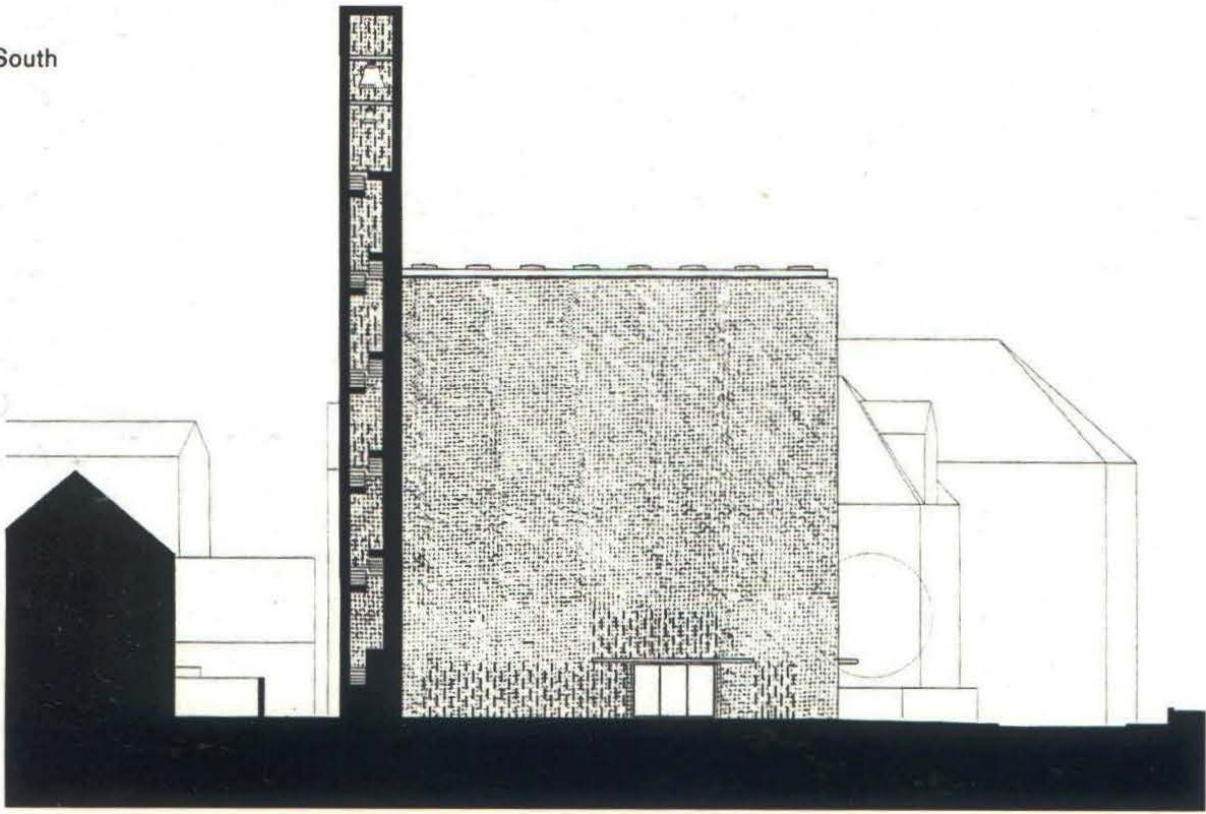
B

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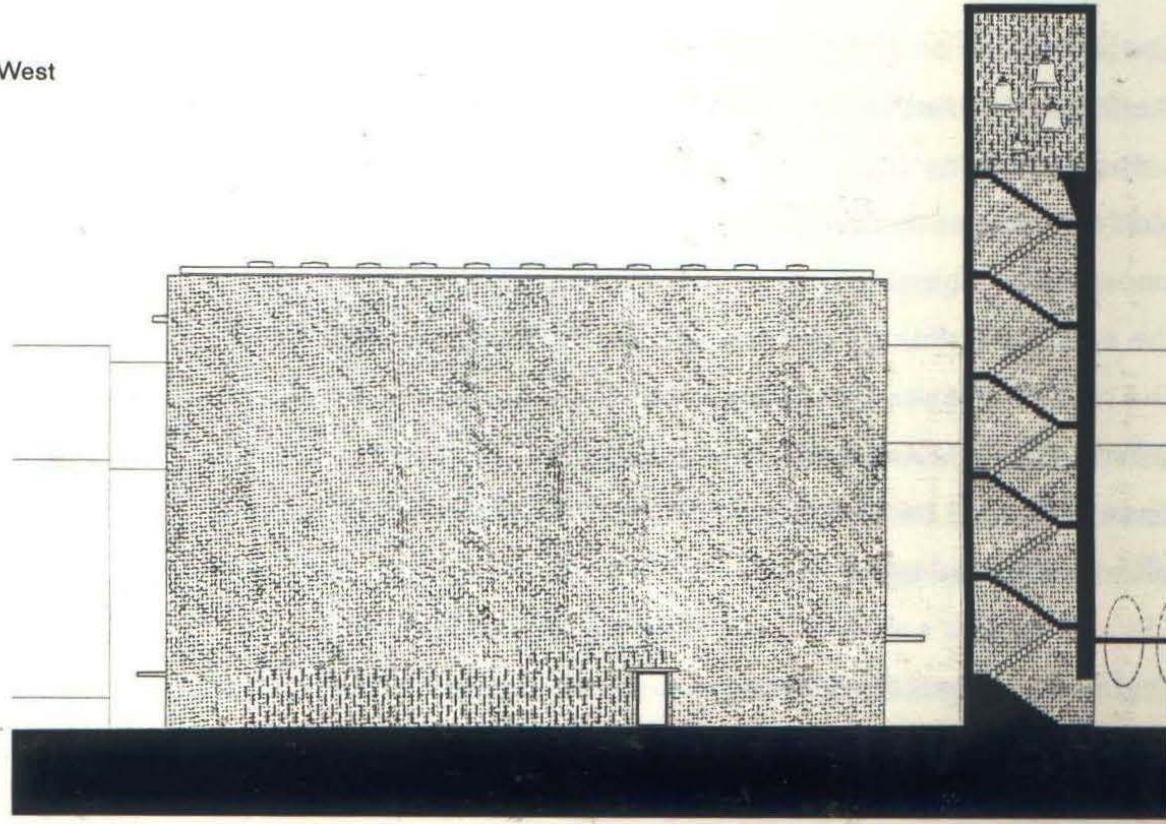




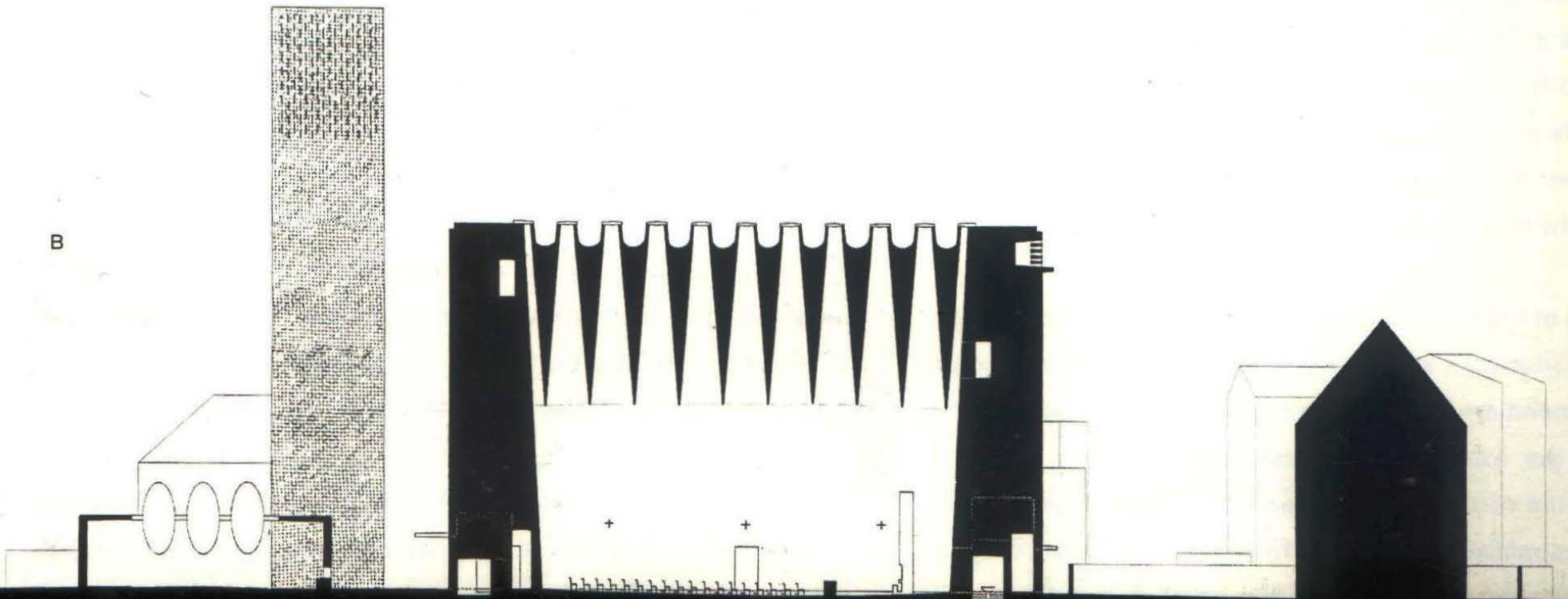
South

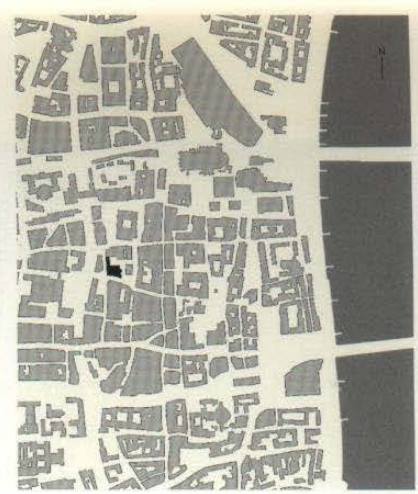


West



B





The buildings on the site, formally heterogeneous and fragmented but, in substance, a historical unit, yielded the image of a special edifice for Kolumba. The new building rises on the old foundations and acquires form by using its substance to incorporate, complement, and unify the fragmented parts of the existing buildings in terms of the logic of its new function. The historical caesuras apparent in the buildings are not additionally charged and treated as such, that is, the architecture does not speak the language of a consciously pointed juxtaposition of old and new.

The new architectural concept is reconciliatory and integrative – this is how we interpret the client's intention and this is how the new building is conceived. It integrates and shelters the old structure. It does not eliminate traces or destroy without necessity. It supplements and leads onwards in the search for an idiom of its own. No architectural wounds are to be kept open, nor shall the architecture be used to make a statement about them. Instead, the aim is to be as straightforward as possible in dealing with what has survived within the matter-of-fact framework of a new building that has a program of its own.

This attitude is that of the *Baumeister*, of the architect as a master builder. It aims at a wholeness of architectural expression, or more precisely, at the wholeness of a new architectural body. This body – its presence as part of the cityscape, its inner structure – is primarily designed to be perceived as a whole. Only on closer inspection do we realize that it is an assembly of old and new parts and tells us its story.

The material of the new building is open brickwork. The design proposes producing a special brick for Kolumba whose color, format, and bond are designed to match the old buildings, the coloring of the existing stone and brick masonry, and the structure of the cement blocks used by Gottfried Böhm. Brick, a much used material in the postwar reconstruction of Germany and also the material used to secure the walls on the

site, will form the embracing outer shell of the museum, placed, in the area of old St. Kolumba, on the remains of the church walls, and otherwise on new foundations.

This outer shell of the facade is self-supporting and does not carry any additional vertical load. As usual it protects the load-bearing components in the interior from the weather but, in the present case, it also performs additional tasks by effectively protecting the old mural crowns of the church ruins from further deterioration and lending the area of the excavations the desired spatial delimitation. This will remain porous, the stones of the facade being walled in an openwork pattern. The excavations, though experienced as a protected space, will still be a typical archaeological site with an outdoor climate in which the old walls are well preserved.

The heart of the new museum lies above the excavations. In the middle, a dense core structure of exhibition rooms of varying sizes; around them a walkway that widens and narrows because it runs along the outside wall that follows the irregular ground plan of the old church.

In terms of structure, the core of the museum above the excavations might be described as a large table. The load-bearing structure is formed by the floor above the excavations. It functions as a hollow box on conical feet that touch the ground of the excavations like needles, where the load is conducted via piles into deeper layers of the earth.

The new wing housing the administration and the library, spanning the chapel lengthwise, rests on the inner shells of the new sacristy to the north and the core for circulation to the south, as if on two piers of a bridge.

The excavations and the exhibition spaces of the museum above them are encased only by the solid brick wall of the exterior shell as a deliberate means of achieving the desired



climatic consequences: the upper walkways are climatic buffer zones whose reduced temperature refers to the "cold" excavations below. The other parts of the building will be constructed in the conventional manner of two shells with insulation in between.

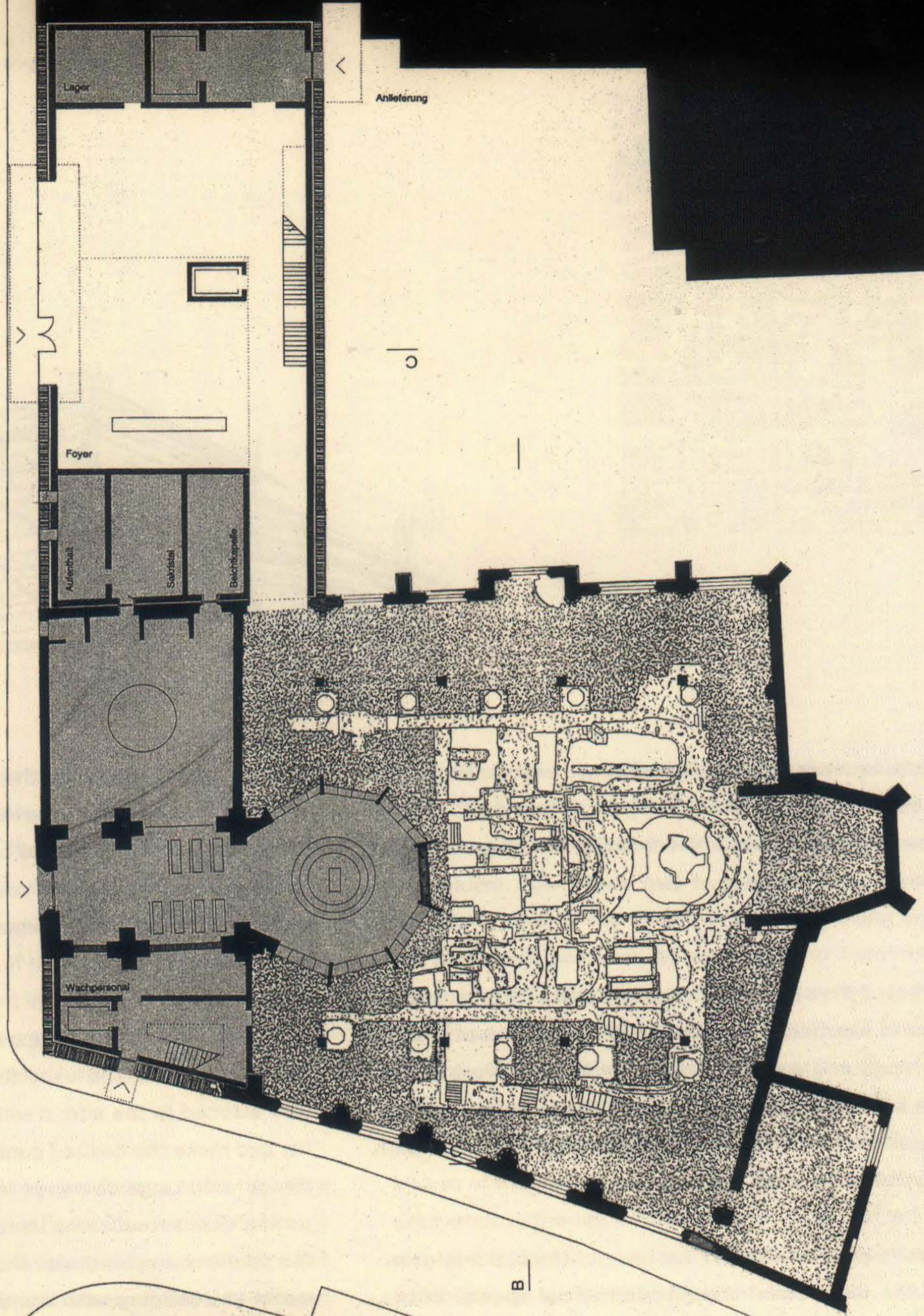
The moment a first design is put to paper, it turns around and begins to exert an effect on its author. We look at the finished drawings and ask ourselves: Which parts work? Does the design achieve the desired density? Where is it potentially successful and where does a danger of failure lurk on the path to the completed project?

What works is the presence of the body of the building growing out of the old foundations, bonded out of special bricks, several old kinds and one new "Kolumba brick." The fact that the basic form of the new body evolves out of all of the existing buildings and not only out of the ground plan of the former church clearly indicates the historical, architectural complexity of the pre-given, on-site situation.

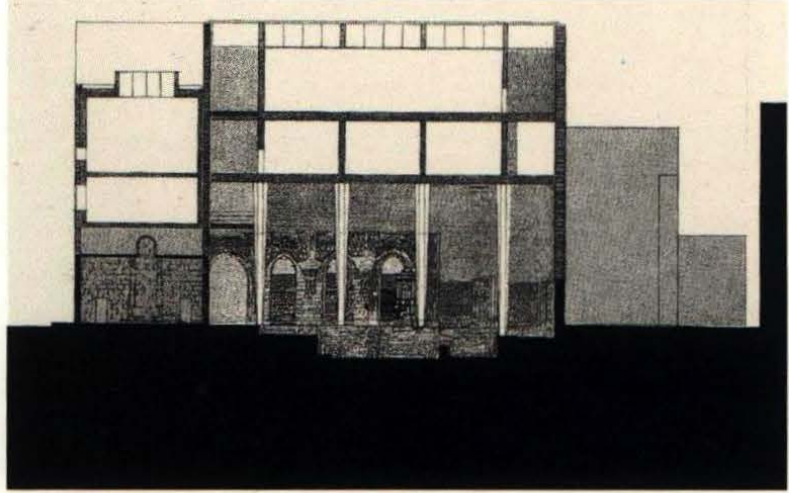
The volumetric bearing of the new building within the cityscape – self-confident and independent but in alignment with the city block – does justice to the brief. Its material presence, large planes of "exposed brick," mural-like in effect, seems frugal, almost poor and yet, it imparts great rigor; it has an air of durability and quality.

But is the effect of the proposed edifice possibly too hermetic in some places? The explicit solidity of the building mass is well-attuned to the site; it will probably endow it with an identity and make the desired contribution to the stone mass of the city as well. Large openings in the body of the building, fenestration that exceeds the usual dimensions, lend the building the public character it warrants. The potential of endowing the mural-like building with the quality of a huge sculptural body, which acquires the shape of a hollowed form in selected places through a series of large, well-placed openings, is apparent but not fully exploited.

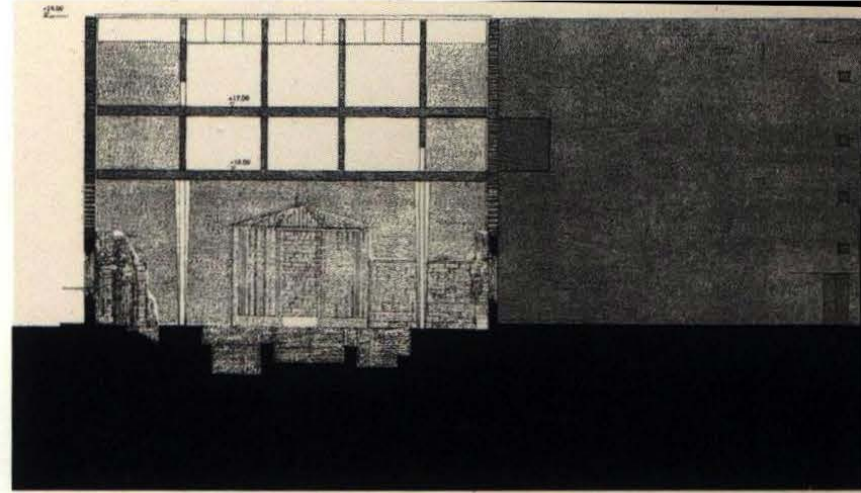
We love the idea of the foyer with its tower-like pull as a site of orientation and introduction to the excavations and exhibitions. And we also like the idea that the historically imposed volume of the chapel produces the same bottleneck on each floor in the passage between the foyer and the exhibition spaces.



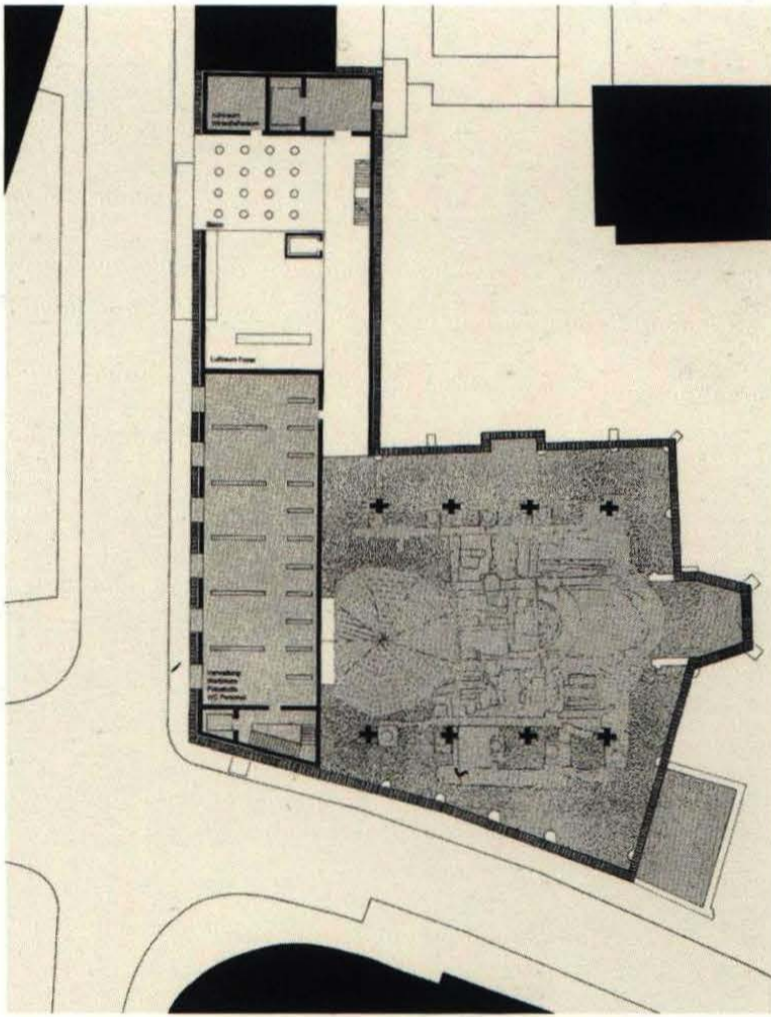
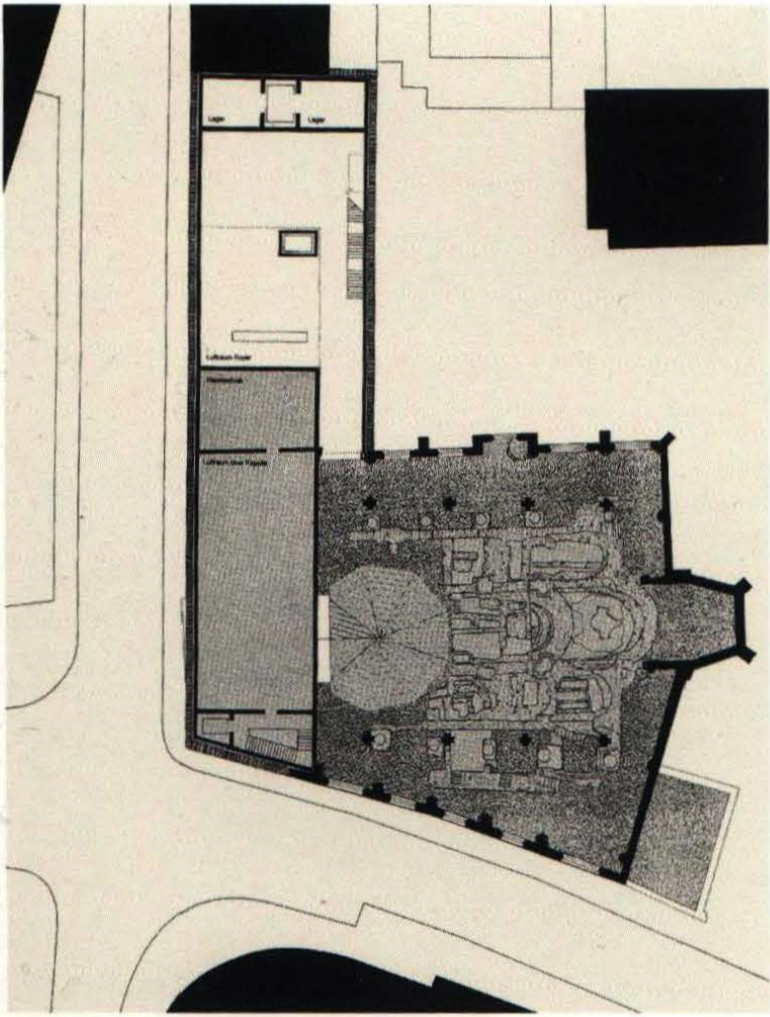
Ground floor



A

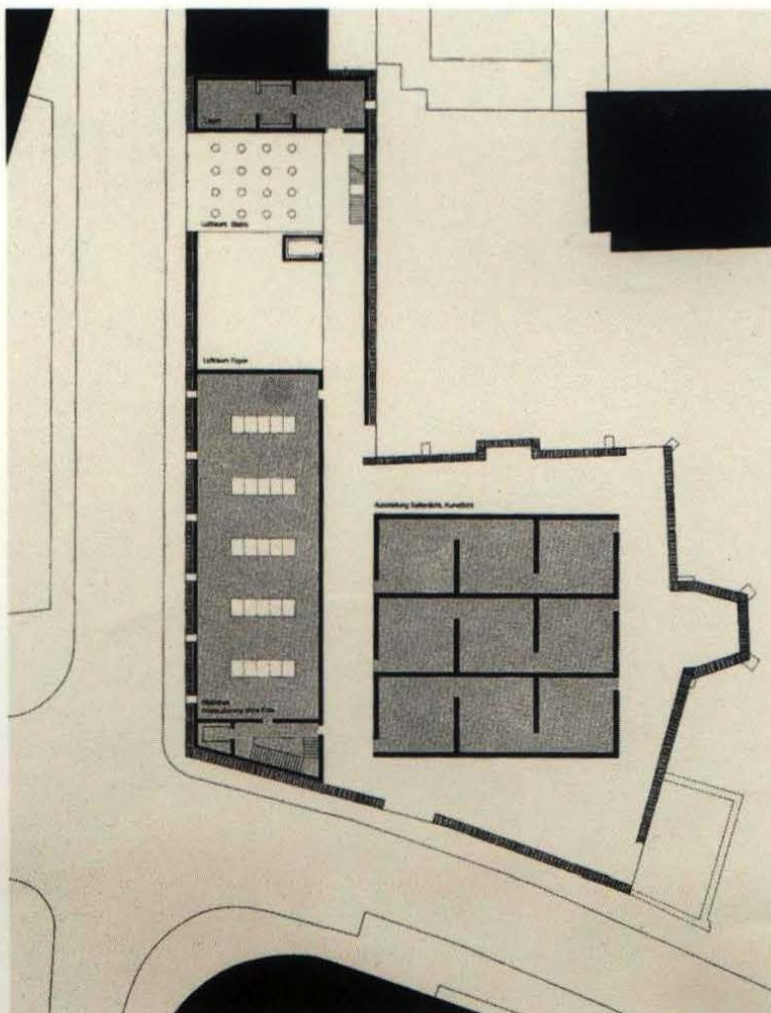
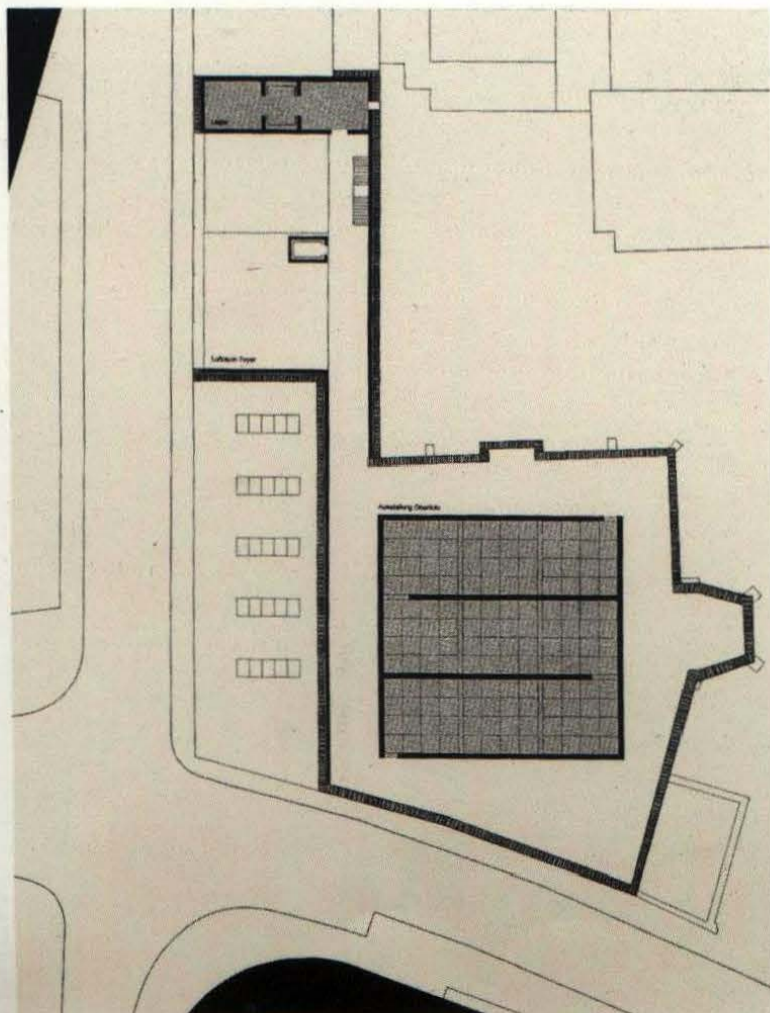


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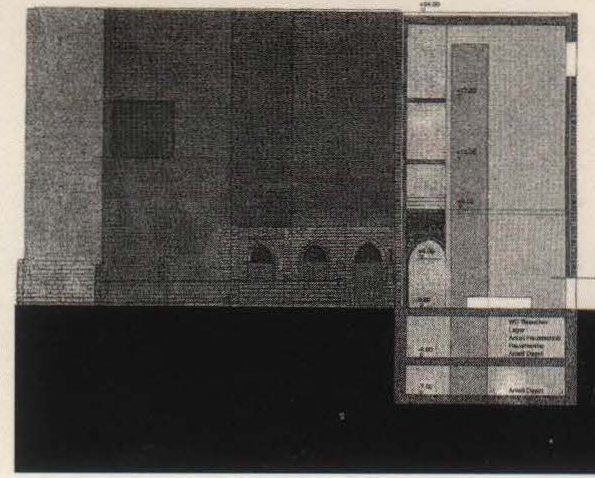
Second floor

Third floor



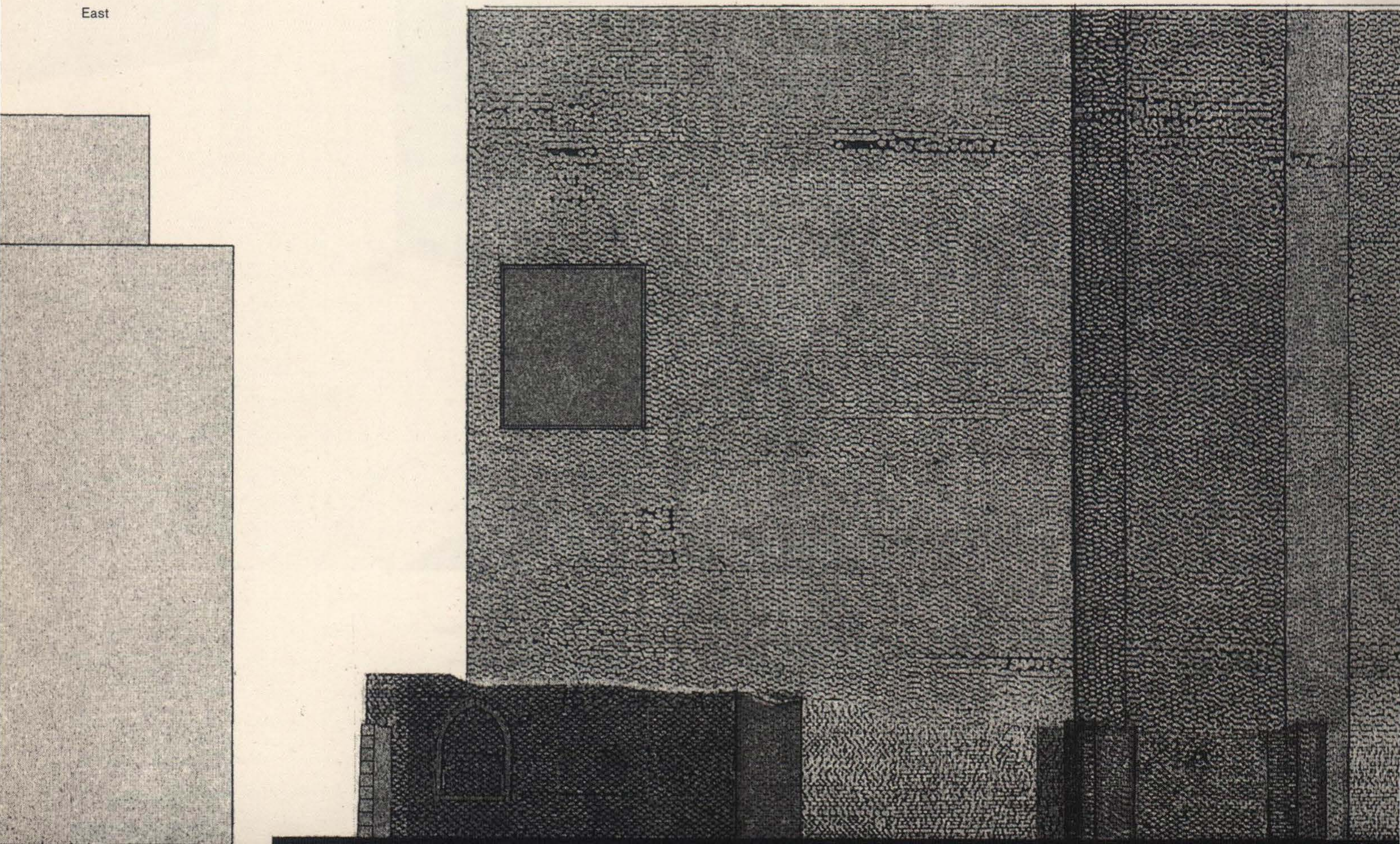
Fourth floor

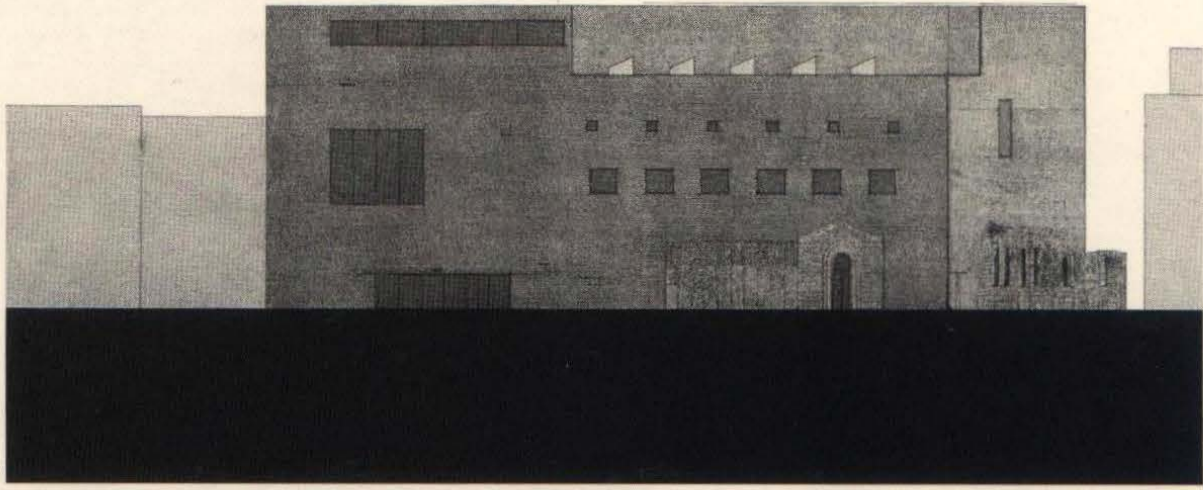
Fifth floor



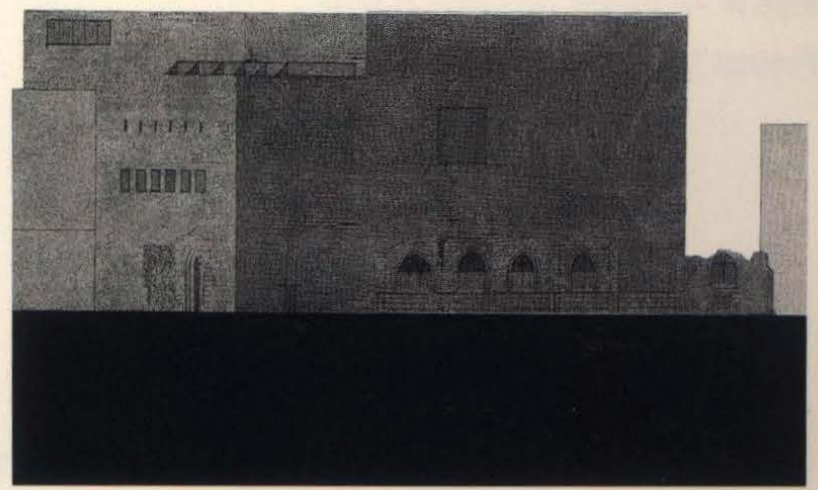
North
C

East

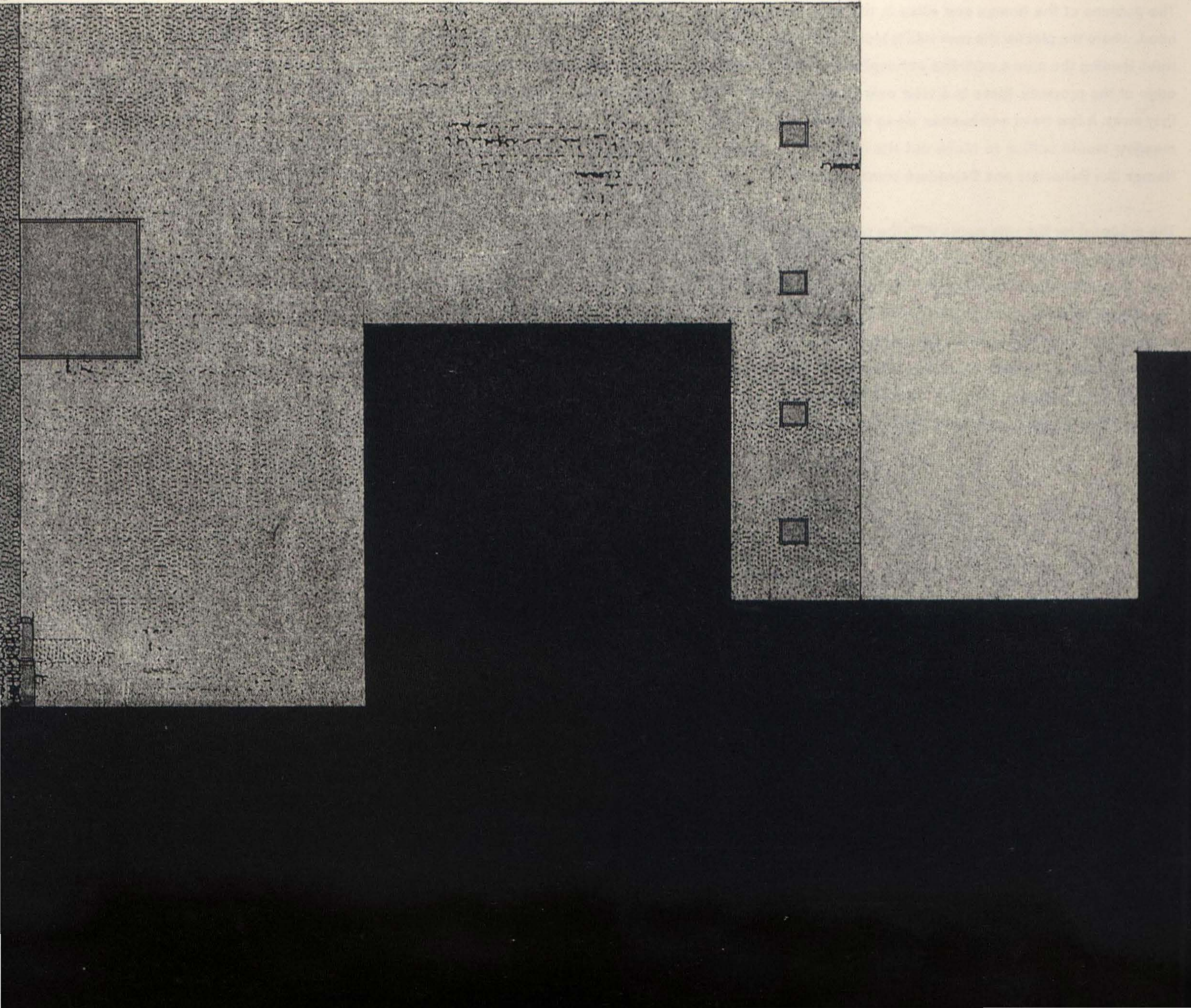




West



South



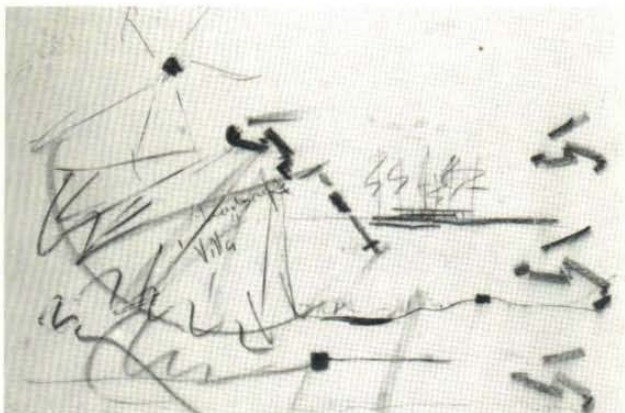


The gardens of the homes and villas in the hillside neighborhood, where the plot for the new villa is located, are dotted with trees lending the area a park-like atmosphere. From the upper edge of the property, there is a view over the lake a little farther away. A few trees and bushes along the lower edge of the meadow would suffice to block out the neighboring houses. Names like Bellavista and Belvedere come to mind.

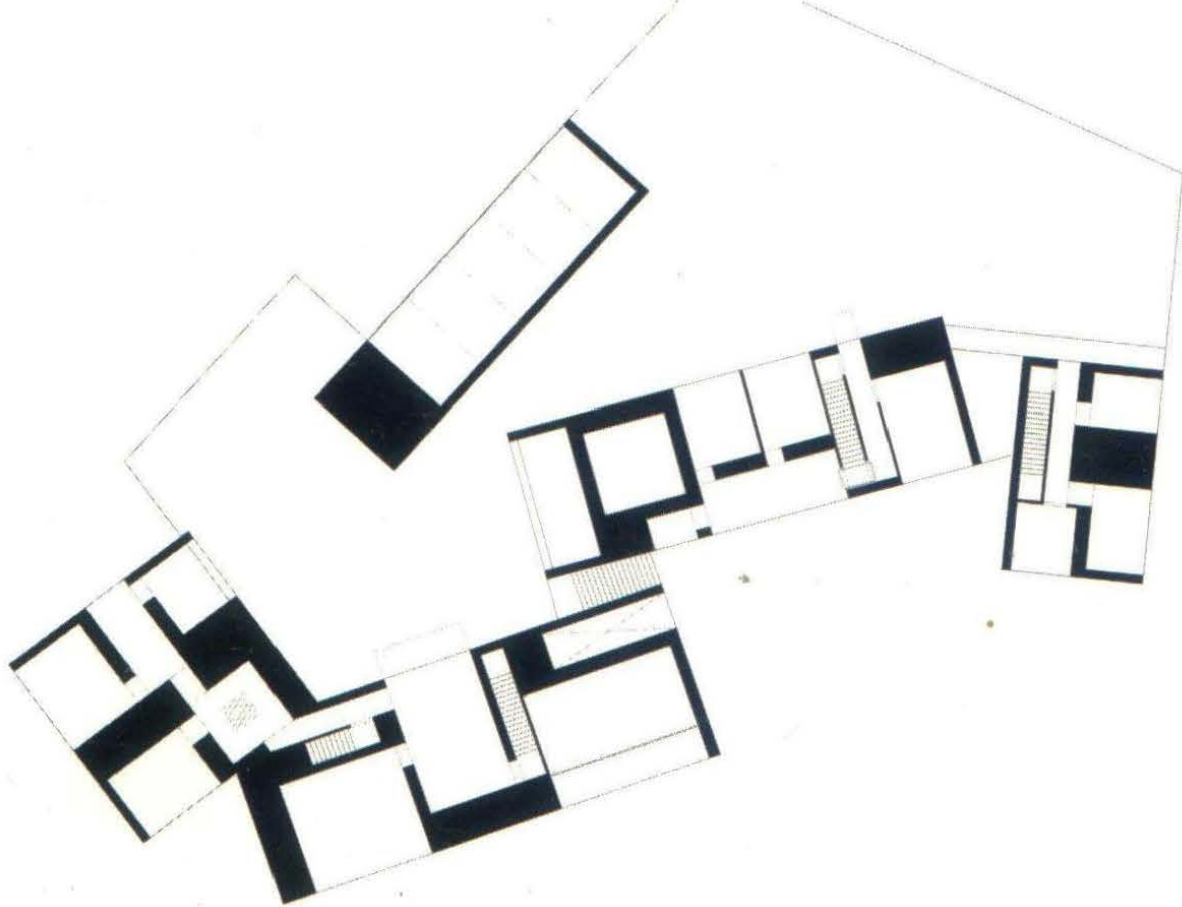
The proposal for the villa works with the potential of this landscape. A formation of large and small blocks of stone emerges from the undulating topography of the slope. The stone volumes rise out of the earth like erratic blocks. The cubes are aligned like a farmstead with outhouses or like a villa with several wings for various purposes (guest wing, children's wing, parents' sleeping quarters, central living area, servants' quarters, free-standing garage). They form a chain placed in

the terrain with the front courtyard facing the street at the high end of the property, while in the garden below the configuration of cubes generates a quiet chamber-like landscape that is intimate and protected in the midst of the large "park."

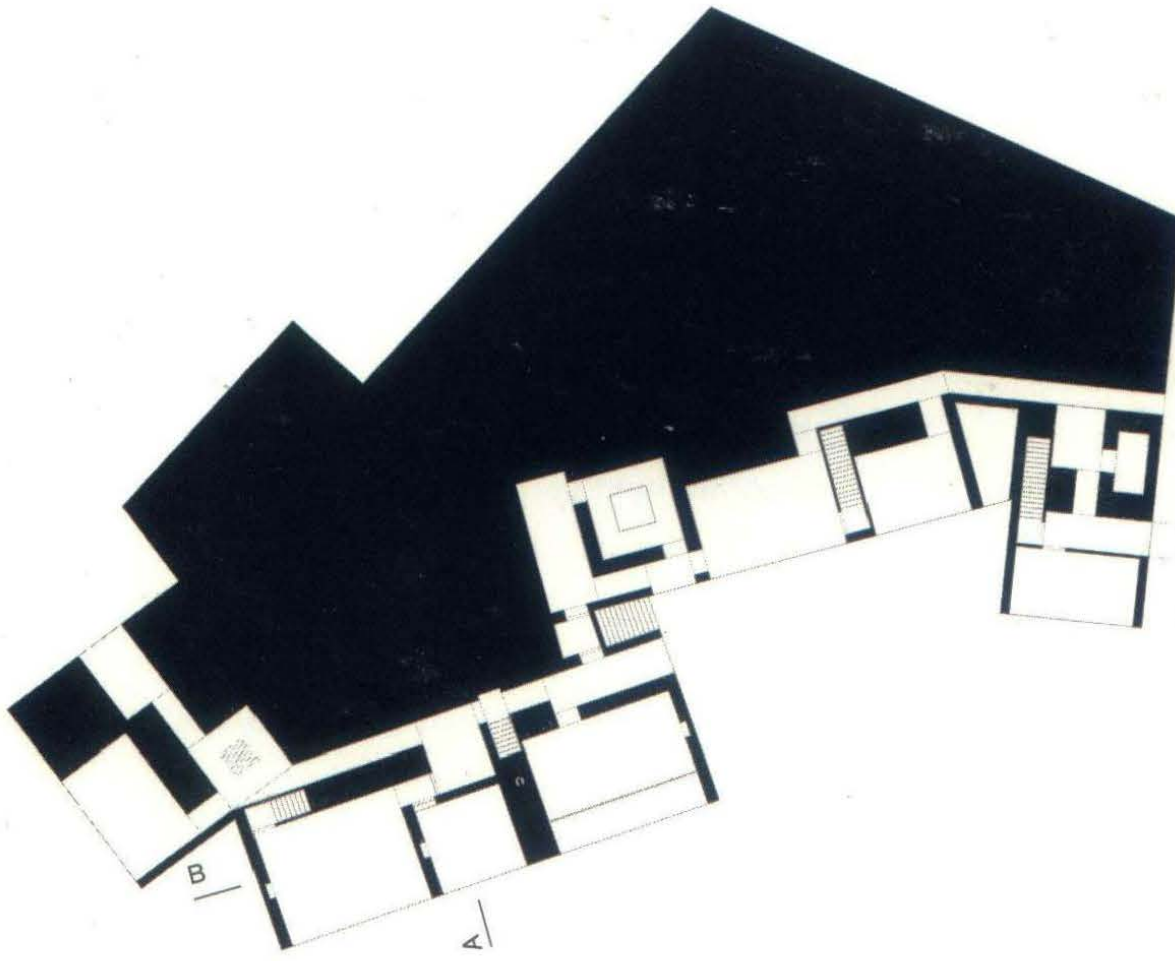
The large rooms inside the villa respond to the depth of the landscape, defined in the foreground by a tree perhaps, in the middle by the garden, and in the background by the view of the lake and mountains. In contrast to the utility rooms which remain within the mass of the building blocks, these large rooms are cut into the blocks and projected towards the view. As spatial vessels, open at the sides, or as hollows in the stone, they are tailored to meet the specific needs of their function and to capture different landscape images, thus acquiring an identity of their own.



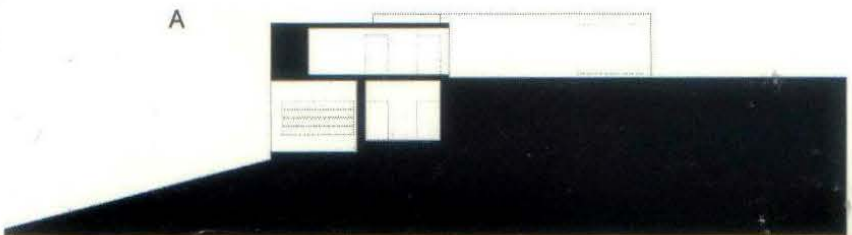
Entrance level



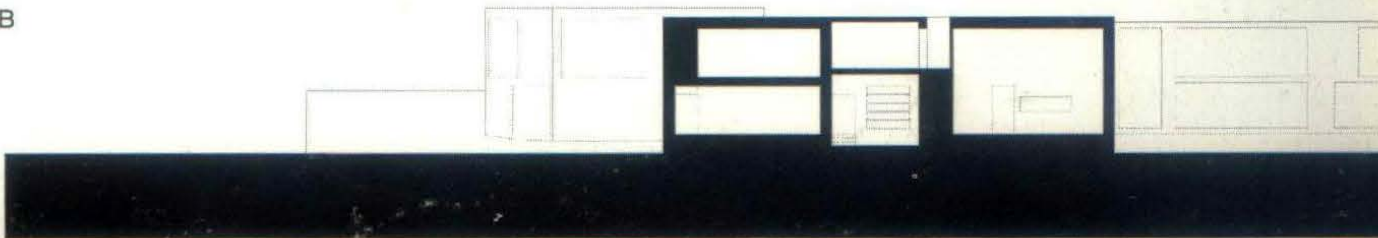
Garden level



A



B



"Battery"

Wooden beams are stacked in wall-high layers to dry. Slips of wood between each layer ensure the required air circulation. Steel rods with powerful tension springs, anchored in the ground, press the layered walls together and keep them under pressure, for the structure will decrease in height in the course of the exhibition. The wood will dry out.

5000 m³ (ca. 177,000 ft³) of spruce, on a gravel yard, construction-grade lumber in commercial cross sections and lengths, stacked in layers to dry: a lumberyard. The beams are planed, but otherwise untreated because they will be sold for construction after the exhibition is over.

Spruce in wall-high layers, in a linear arrangement, forms an open spatial structure. One enters the structure – like walking into a battery consisting of the biological substance, wood – through any of several entrances to the north and south. The freshly cut wood is fragrant. The gravel crunches underfoot. In wet weather, the rain can be heard beating on the corrugated tin roofing over the lanes between the layered walls.



On both sides of the interior passageways, the stacked walls provide the background for large signs, rows of words in neon, words written in light, in glass, and in gas. Colored neon tubes on unconcealed mounts. The words refer to feelings, self-images, thoughts on Switzerland; to how Switzerland thinks about itself and the attitude of Switzerland towards the world within the framework of the given themes. All the languages spoken in Switzerland are used (including Serbo-Croatian, for example).

In the center of the structure, three rooms are not built but rather reserved, left open: sites for gatherings of small, medium-sized, and large groups. The three spaces are defined by a smooth, light surface lying on the bed of gravel: a hard floor. Ordinarily these surfaces are the "screens" for live projections from Switzerland. Fixed cameras shoot places or events in Switzerland according to a predetermined concept. The "live" images are continuously projected. If a group meets there, the screening may be interrupted.

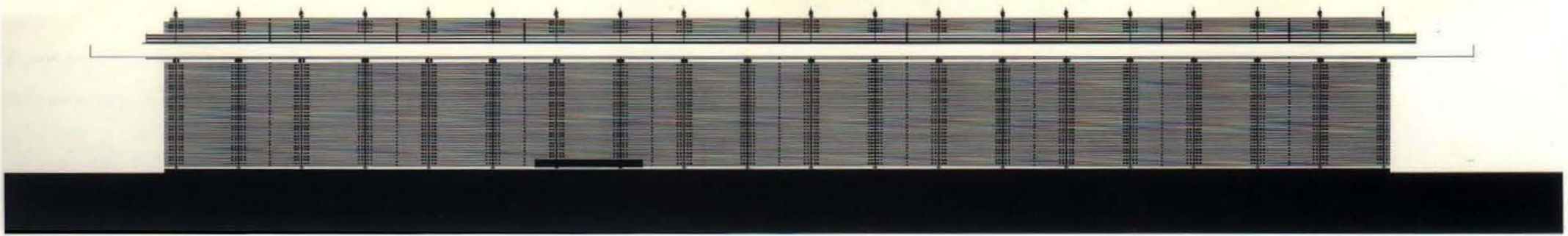
In the predictable bustle of the Expo, the Swiss Pavilion will be an oasis of rest, reflection, and contemplation, a place of serenity and openness, an unobtrusive, non-didactic presence.

n neon go

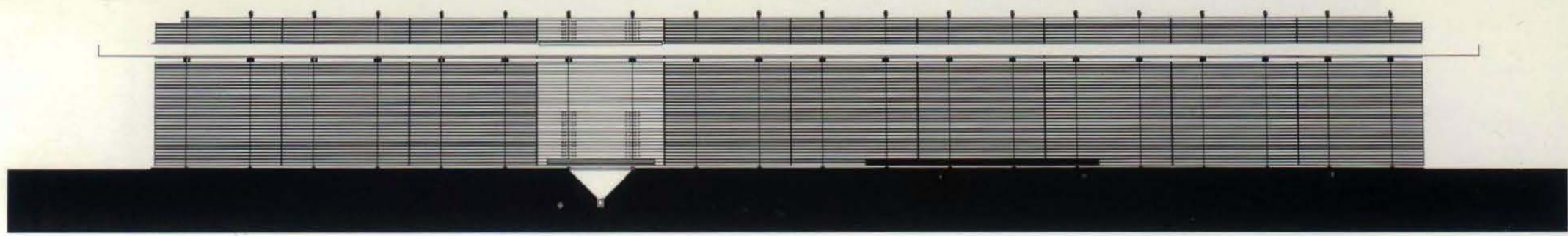
neon neon

nea

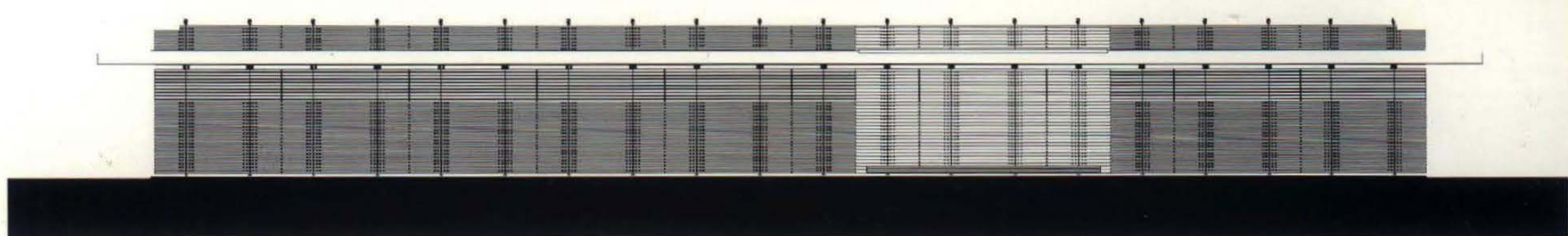
A



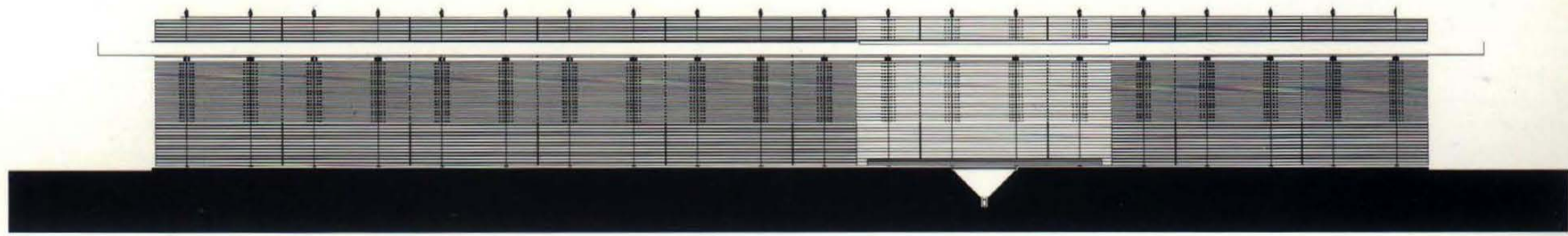
B



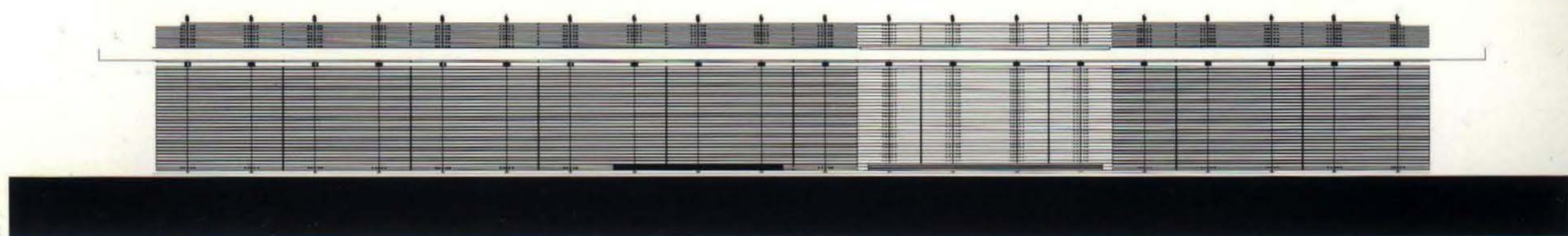
C



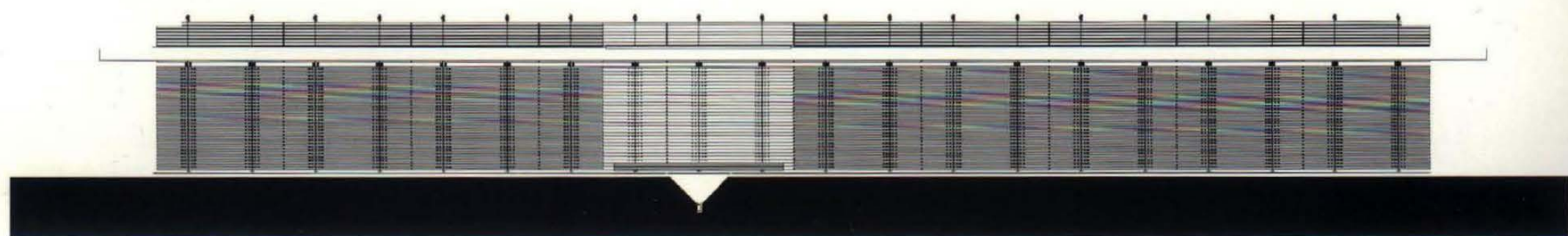
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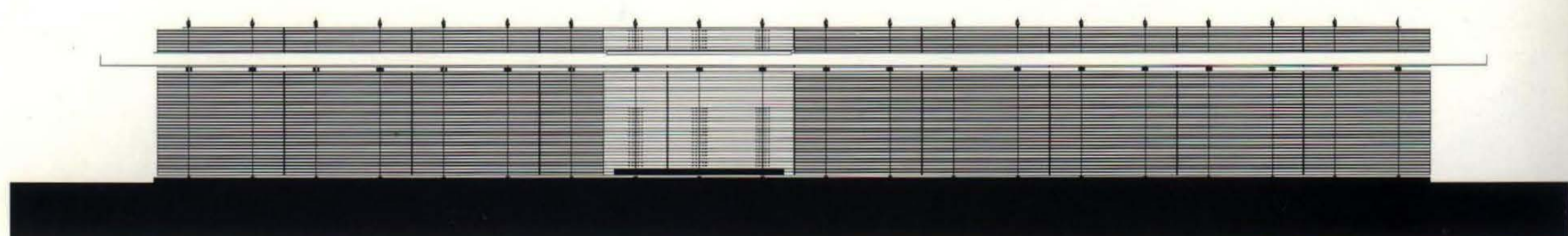
E



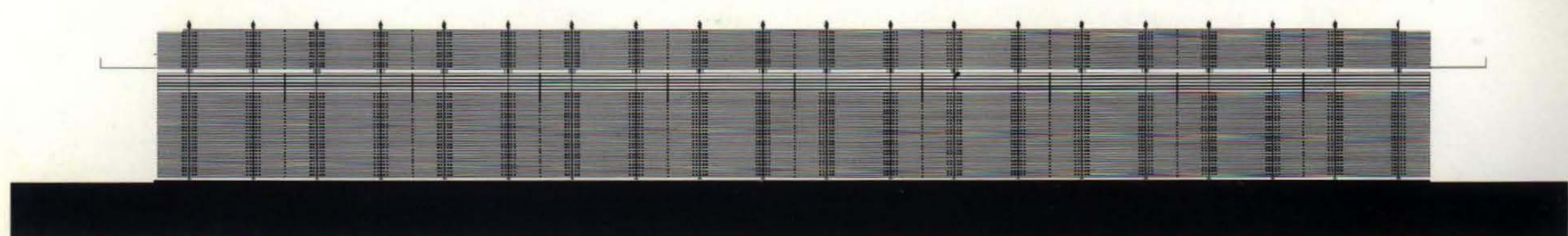
F

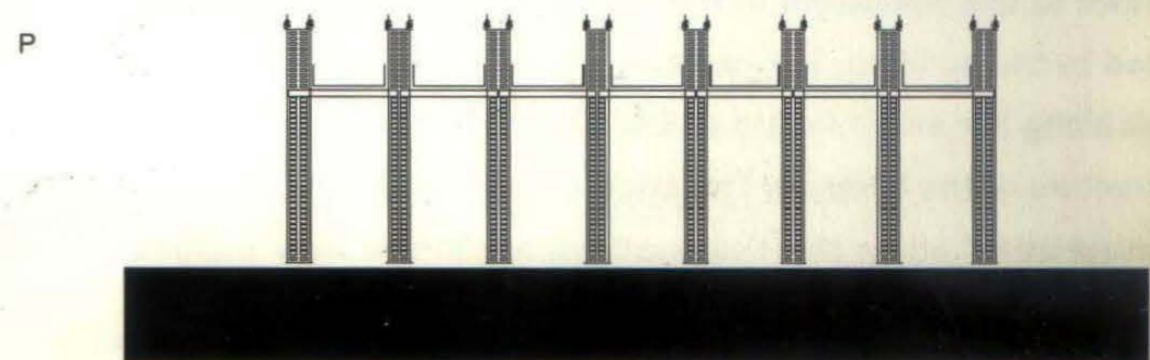
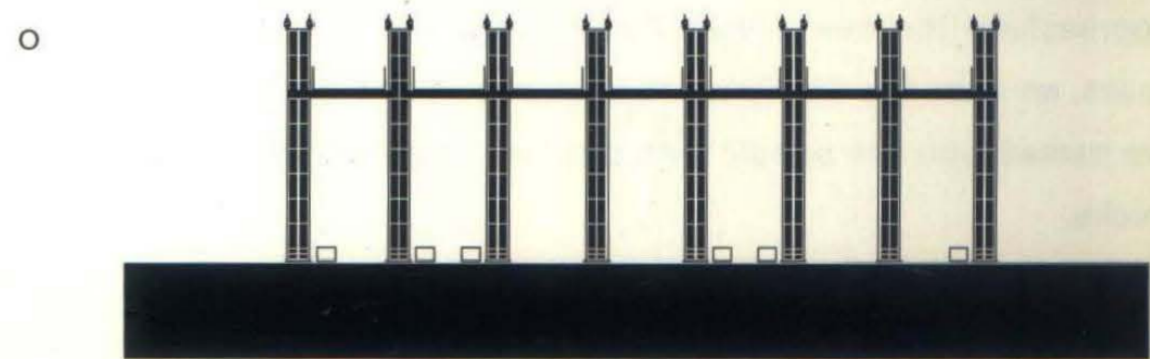
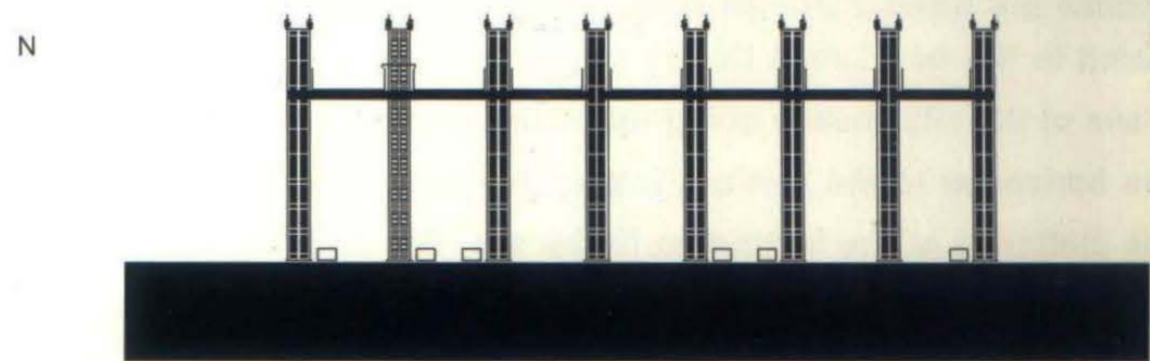
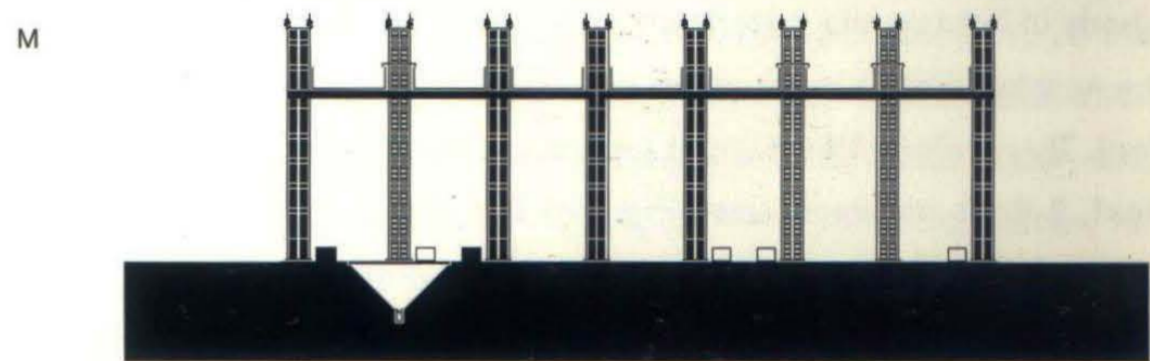
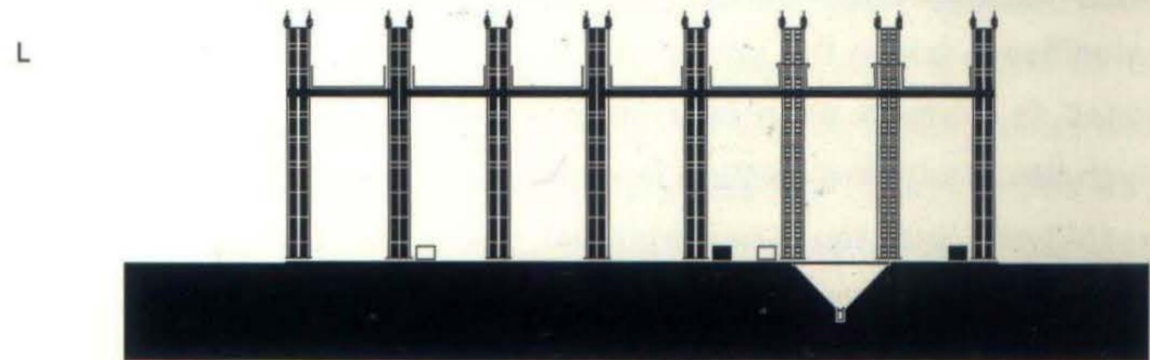
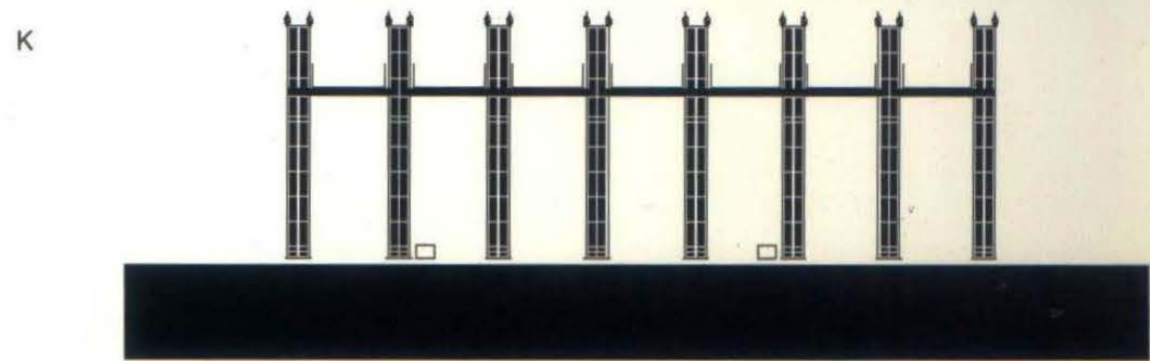
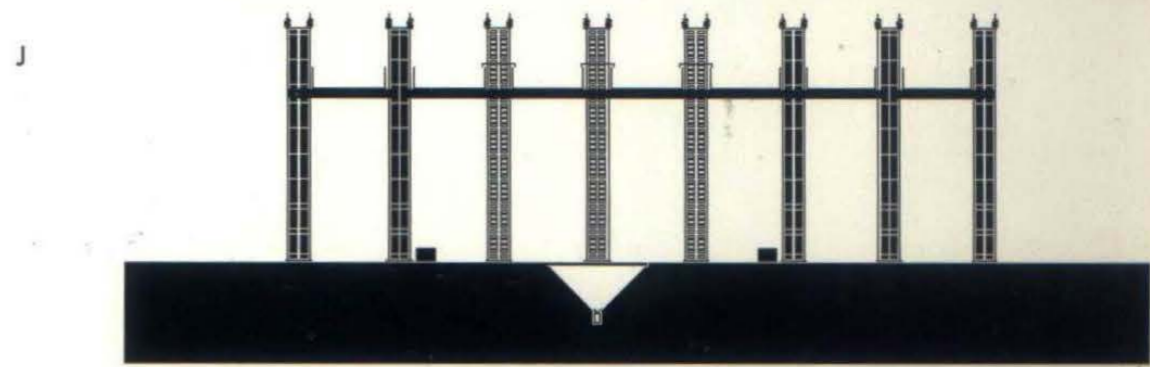
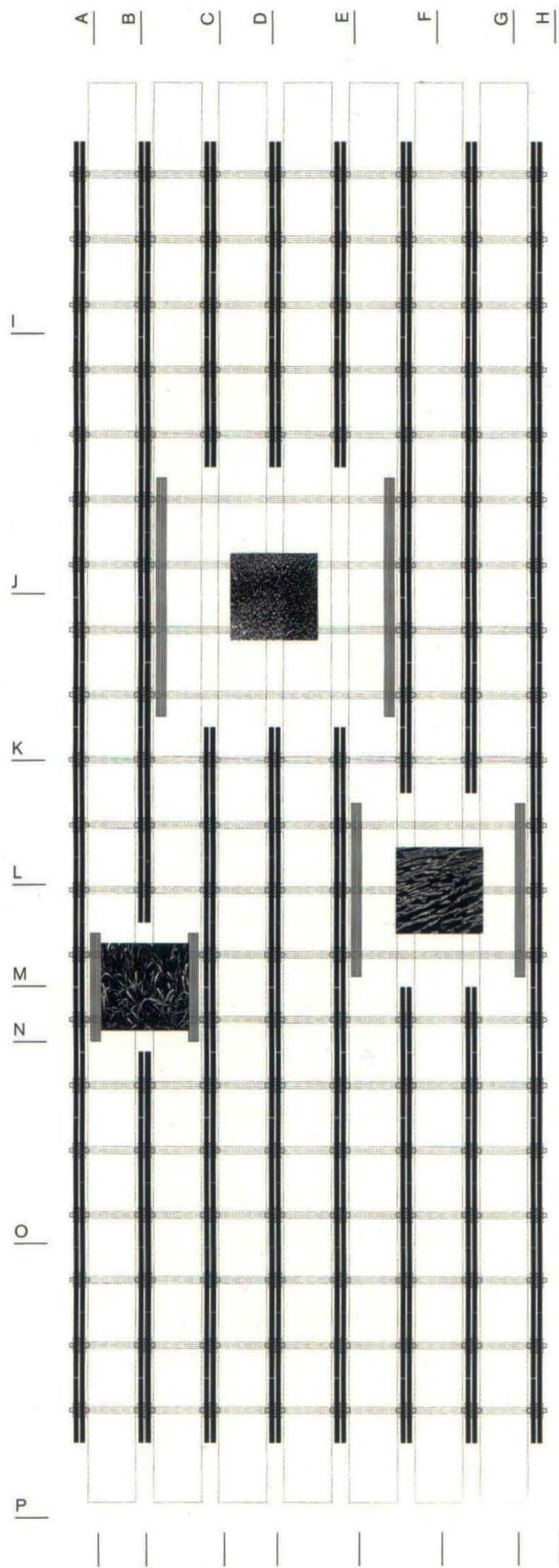


G



H





0 5 10



A landmark on Deptford Creek

The new building for the Laban Centre for Movement and Dance, an important educational and cultural institution, plays a significant role in the social life of the community. It is designed to perform as a new landmark on Deptford Creek, which ties in with the existing landmarks of the area, both the exceptional and the unexceptional ones: H'Penny Hatch Bridge, St. Paul's Church or the highrise apartment buildings, and, of course, the Creek itself.

A body of light on the waterfront

The new building is in a unique position directly on the waterfront. There, along the straight line of the buttressed embankment, it finds its place, towering into the sky, a vertical body wrapped in membranes, transparent, translucent, semi-transparent, a volume hovering over the site, a slender body precisely following the line of the Creek.

Going to the new Laban Centre means leaving the horizontal plane of the city, means going up, rising, means moving from the horizontal to the vertical, means finding and discovering the platforms of the institution in the sky. The building is designed to make the student and the visitor aware of these movements and the feelings aroused by them.

Approaching the new Laban Centre, you arrive at an open space, an open lot. Sparkling asphalt covers the ground, cars are parked, you see people with bicycles and perhaps service trucks.

The open area of the site functions like the proscenium of a stage. The attention of the arriving visitor is immediately drawn to the waterfront in the background, which is accentuated by the building. The expanse of the Creek can be seen or felt along the entire length of the site through the open plinth structure of the building. The edge of the "stage" is the raised embankment along the Creek above which the new building

"acts." As you approach the Centre, it begins to exert an attraction. You step over and up to the long strip of platform along the bank. You look out onto the Creek. Only now do you discover the entrance facing the Creek in the base of the elevated building. You turn round and enter the special world of the Laban Centre building. You go up.

Step by step, from landing to landing

Not only approaching and entering the building, but also moving within it has to do with horizontality and verticality, and is about becoming conscious of horizontal and vertical movement; it is about enjoying the horizontal planes of the building as places to rest, to work in, to come from or go to. Rising up to them is about proceeding step by step.

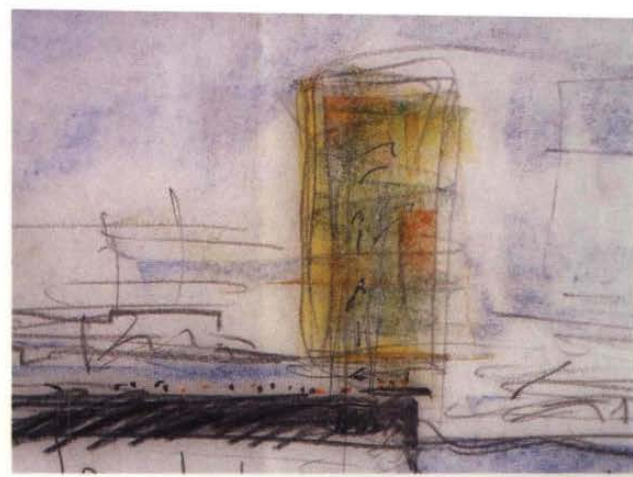
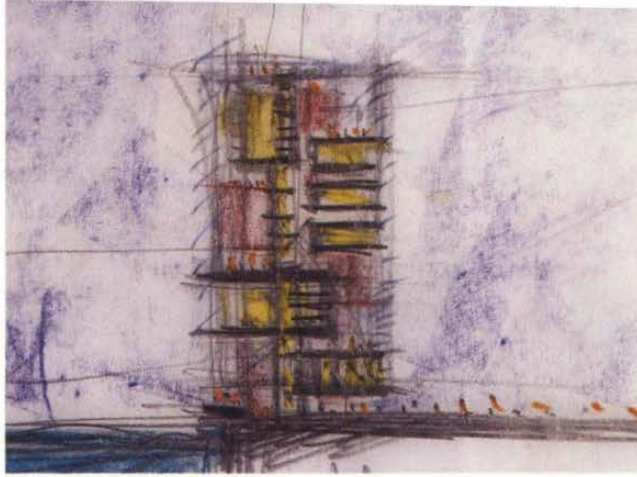
Formal and fast circulation within the building means taking an elevator or a staircase from the central entrance-lobby-front-office on the ground floor directly up to the desired level.

Informal circulation within the building means going from platform to platform, from "roof terrace" to "roof terrace" as it were, or from top to top of the various cubic volumes which form the anatomy of the building. Informal circulation in the Centre also means using ramps designed as open galleries, incisions in the flanks of the volumes that lead from landing to landing.

Having a chat

Informal circulation finally means meeting a fellow student or a teacher, having a chat, sitting down to read or relax between classes, having a cup of coffee, looking at exhibitions. From these platforms you see onto the next landing; you see other cubes and entrances leading to the dancing studios or to the other rooms of the Centre that require seclusion or privacy.

A typology of repetitively used entrance motives establishes easy orientation as well as excitement and the identity of



place throughout the building. These platforms provide views of the city in all directions. You see the Thames, Canary Wharf, old warehouses, maybe the Cutty Sark... And if the light is right, you might be seen from the outside as well.

A sense of community

The compositional principle of the design allows for informal ways of moving within the structure of the buildings as part of an attempt to provide the Centre both inside and out with a distinct air of wholeness and a sense of community, while at the same time avoiding conventional architectural layouts with rigid story patterns, flights of rooms and hallways, etc.

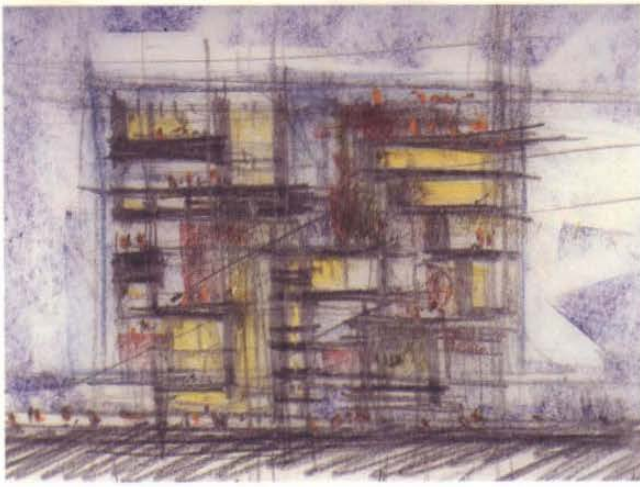
The design aims at a sensible grouping of rooms which, once arranged, become spatial and structural entities. Cubes, cubicles and prismatic volumes are assembled next to each other and stacked on top of each other in an informal, organic and functional manner.

Identity

Each one of these volumes has its own identity, is designed to be a recognizable architectural entity. Each cubicle, each room, each studio has its own atmosphere, is a world of its own. The proportions of the rooms, the materials, colors and views vary. I like to think that the volumes shaped in this way will soon acquire nicknames which speak of their use and qualities: the red block, the blue velvet landing, the H'Penny Hatch Studio, the library tower...

The interstitial space between the massive anatomy of the cubes and the screen forms a specific void in which circulation takes place, in which the platforms and the open, gallery-like ramps provide space for recreation areas, meeting places, for exhibitions and social life. This space provides a sense of orientation and community. It affords insight into a large part of the building's interior life no matter which part of it you are in. It functions as a continuous space flowing around the solids





of the cubes that contain the main activities of the Centre: the dancing studios, the theater in a top position of the building with its foyer looking out onto the Thames...

The assembly of the volumes is unified primarily by the common structural material: exposed concrete, monolithic in feeling, robust and simple-looking on the outside, refined and finely-clad on the inside. The lining of a coat.

The sound of raindrops

The solid anatomy of the building is wrapped in a delicate facade. Its volumetric appearance is materialized by a specific screen that acts like a warm windbreaker, a thermo-skin. The two membranes of artificial tissue (balloon-skins, transparent sails, sun screens) with an insulating airspace in between, which is kept under slight overpressure, have a lightweight textile quality. The two layers act as a protection against

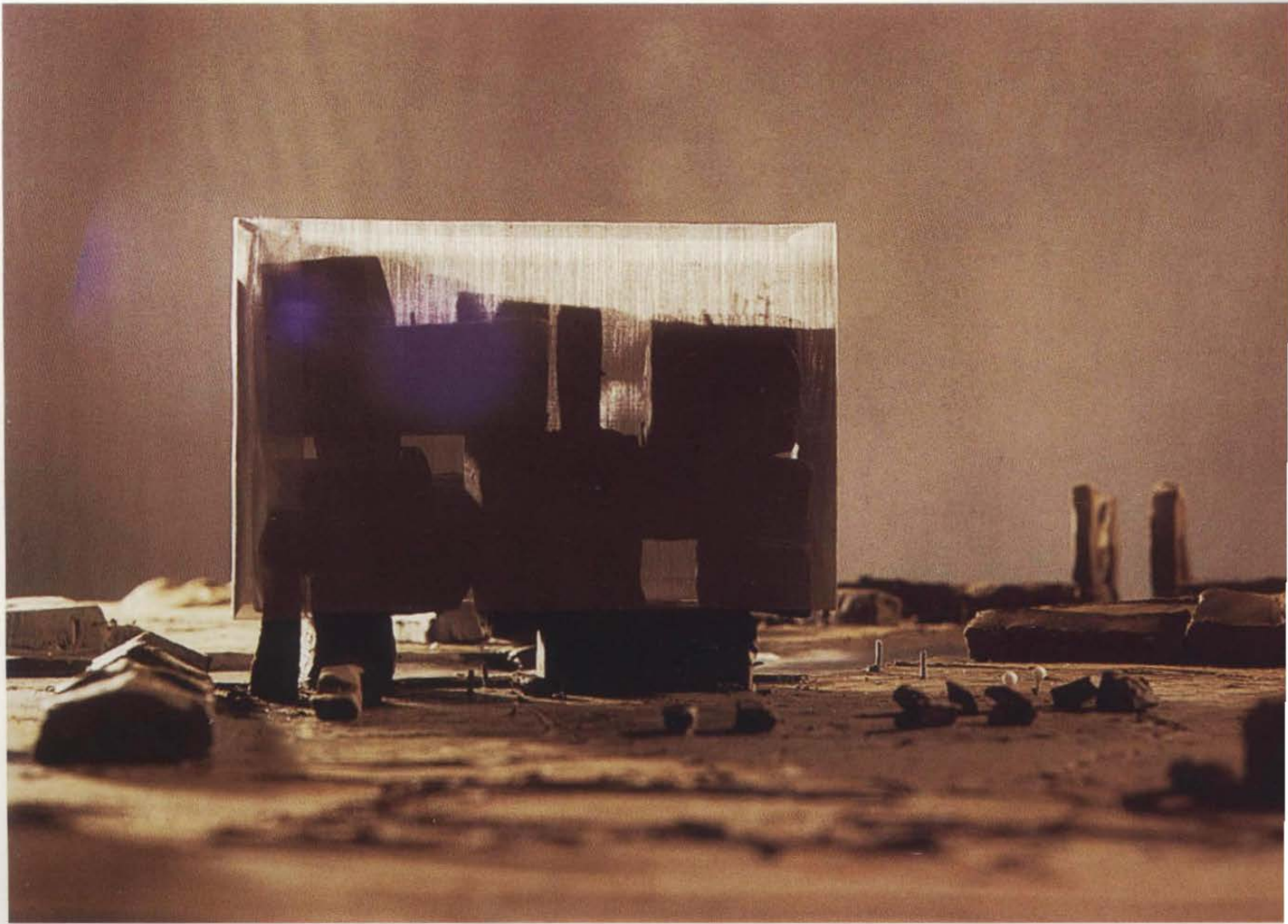
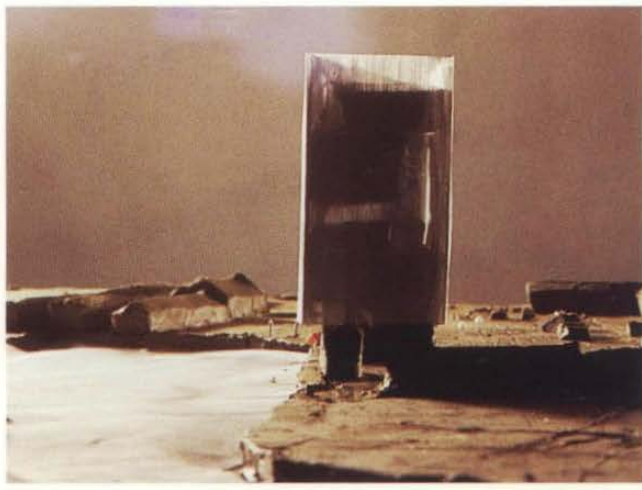
warmth and cold and keep the wind out. They move gently in the air. You hear the muted sound of the city and the raindrops on the skin of the facades.

Self-confident and serene

The design respects the existing urban context. It responds to the mood of the site. As in industrial architecture, the design is a direct function of the building's use. The building materials and their processing are simple. Access to the Centre and parking facilities are pragmatic.

The industrial and commercial past and present of the area, the traces of ordinary life and work in a townscape should not be demeaned by a new "primadonna" dreaming of another world. Thus, the self-confidence and serenity of the building derives from the direct matter-of-fact attitude and transparency with which it speaks of its function and use.









District School Churwalden, 1979 – 1983

- 1975 – 1976 Dierauer Residence, Haldenstein
- 1978 San Vittore Service Area, Graubünden
Competition entry
- 1979 – 1983 District School Churwalden, Graubünden
Extensions. Collaboration and construction supervision: Jürg Conzett; structural engineering: Toni Cavigelli with Walter Bieler; artwork: Hannes Vogel
- 1980 Vicosoprano, case study for the extension of the old village
Project published in: *Baugestaltung in den Regionen*, Bündner Vereinigung für Raumplanung, Chur, 1980
- Untervaz Community Hall, Graubünden
Competition entry
- 1981 Urech Weekend House, Obersaxen, Graubünden
Project
- 1981 – 1983 Räch House, two-family house with stable for small livestock, Haldenstein, Graubünden
Collaboration: Hansruedi Meuli, Marietta Walli; structural engineering: Melcherts and Branger; artwork: Hannes Vogel
- 1981 – 1986 Malix Community Hall, Graubünden
Collaboration: Jürg Conzett, construction supervision, and Valentin Bearth
- 1981 – 1990 Bündner Kunstmuseum Chur, Graubünden
Renovation and remodeling of Villa Planta and Sulserbau, new connecting passage. In partnership with P. Calonder and H.J. Ruch. Collaboration: Dieter Jüngling, construction supervision, and Jürg Conzett, Andreas Hagmann, Marcel Liesch; artwork: Hannes Vogel
- 1983 – 1985 Margadant Residence, Haldenstein, Graubünden
Renovation. Collaboration and construction supervision: Jürg Conzett; structural engineering: Jürg Buchli
- 1983 – 1987 Lumbrein Town Hall, Graubünden
Renovation and remodeling. Collaboration and construction supervision: Valentin Bearth; structural engineering: Jürg Buchli
- 1984 Medical Practice Trepp/Bisaz, Chur, Graubünden
Renovation. Collaboration and construction supervision: Valentin Bearth
- Rueun Community Center, Graubünden
Competition entry. Collaboration: Valentin Bearth
- Savognin Church Community Center, Graubünden
Competition entry. Collaboration: Valentin Bearth, Hannes Vogel, Annalisa Zumthor-Cuorad
- 1985 Bener Housing Estate, Chur, Graubünden
Competition entry. Collaboration: Valentin Bearth
- Community Hall, Pontresina, Graubünden
Competition entry. Collaboration: Valentin Bearth
- 1985 – 1986 Fontana Residence, Fidaz, Graubünden
Renovation and remodeling. Collaboration and construction supervision: Valentin Bearth
- St. Valentin Chapel, Vrin-Puzatsch, Graubünden
Restoration. Collaboration and construction supervision: Valentin Bearth
- Zumthor Studio, Haldenstein, Graubünden
Collaboration: Reto Schaufelbühl; structural engineering: Jürg Conzett; artwork: Matias Spescha



R ath House, Haldenstein, 1981–1983



B ndner Kunstmuseum Chur, 1981–1990

Protective Housing for Roman Archaeological Excavations, Chur, Graub nden

Collaboration and construction supervision: Reto Schaufelb hl; structural engineering: J rg Buchli

1985–1988 Sogn Benedetg Chapel, Sumvitg, Graub nden

Collaboration and construction supervision: Valentin Bearth, Reto Schaufelb hl; geometry: J rg Conzett; structural engineering: J rg Buchli; artwork: Jean Pfaff, Gieri Schmed

1986 Hotel Therme and Thermal Bath, Vals, Graub nden
Commissioned limited competition for a new complex.
Collaboration: Valentin Bearth

Sports Center, Arosa, Graub nden
Competition entry. Collaboration: Valentin Bearth

1987 Hotel Therme and Thermal Bath, Vals, Graub nden
Extension and renovation, project.
Collaboration: Andreas Hagmann, Reto Schaufelb hl

Community Center, "Ramona," Landquart, Graub nden
Competition entry. Collaboration: Valentin Bearth, Andreas Hagmann, Reto Schaufelb hl

Gartengasse, Riehen, Basel
Urban project. Collaboration: Valentin Bearth, Reto Schaufelb hl

Lugano Railroad Station, Ticino
Competition entry. Collaboration: J rg Conzett, Andreas Hagmann, Dieter J ngling, Reto Schaufelb hl; traffic engineering: Peter Hartmann

1988 Apartment Building with Stores in Zurich's Old Town, replacement of Rindermarkt 7

Competition entry. Collaboration: Andreas Hagmann, Dieter J ngling

1989 Multi-Purpose Hall, Flond Schoolhouse, Graub nden
Competition entry. Collaboration: Andreas Hagmann, Dieter J ngling, Marcel Liesch, Reto Schaufelb hl

Holiday Hotel, Swiss Association of the Blind, Willerzell, Schwyz

Competition entry. Collaboration: Andreas Hagmann, Dieter J ngling, Reto Schaufelb hl

Burghalde Apartments, "Der reisende Krieger," Baden, Aargau
Competition entry. Collaboration: Andreas Hagmann, Dieter J ngling, Marcel Liesch, Reto Schaufelb hl

Trade and Office Building, Wettingen, Aargau
Project. Collaboration: Andreas Hagmann, Claire Moore

House "an der Stadtmauer," Jochstrasse, Chur, Graub nden
Project. Collaboration: Beate Nadler

Urban planning for railroad station, Landquart, Graub nden
Project. Collaboration: Andreas Kaupp

1989–1993 Homes for Senior Citizens, Chur, Masans, Graub nden
Collaboration: Martin Gautschi and Bruno Haefeli, construction supervision, and Thomas Durisch, Rolf Gerstlauer, Inger Molne, Zeno Vogel; structural engineering: J rg Buchli; construction analysis: Ferdinand Stadlin; collaboration, competition entry extension of existing nursing home and homes

for senior citizens: Dieter Jüngling, Andreas Hagmann, Marcel Liesch, Reto Schaufelbühl

1989 – 1996 Spittelhof Estate, Biel-Benken, Baselland

Collaboration: Jürg Bumann, project architect, and Thomas Durisch, Marion Klein, Marc Löliger; structural engineering: engineering partnership Affentranger and Müller, and Jürg Buchli

1990 Schiesser Residence and Studio, Chur, Graubünden

Renovation and remodeling. Collaboration: Marcel Liesch, construction supervision, and Andreas Hagmann, Dieter Jüngling

Mountain Restaurant and Cable Car Station, Rothorn, "Steinway," Valbella, Graubünden
Commissioned limited competition

1990 – 1994 Gugalun House, Versam, Graubünden

Extension and renovation. Collaboration and construction supervision: Beat Müller and Zeno Vogel; structural engineering: Jürg Conzett

1990 – 1996 Thermal Bath Vals, Vals, Graubünden

Collaboration: Marc Löliger, project architect, and Thomas Durisch, Rainer Weitschies; structural engineering: engineering partnership Jürg Buchli and Casanova+Blumenthal; construction supervision: Franz Bärtsch; construction analysis: Ferdinand Stadlin; ventilation and climate-control engineering: Meierhans and Partner; heating system, plumbing, thermal-bath technology: Schneider, Staad; sound installation: Fritz Hauser

1990 – 1997 Kunsthaus Bregenz, Vorarlberger Landesgalerie, museum and administration buildings, Bregenz, Austria

Collaboration: Daniel Bosshard, project architect museum building, and Jürg Bumann, Roswitha Büsser, Katja Dambacher, Thomas Durisch, Marlene Gujan; Thomas Kämpfer, project architect administration building; structural engineering: Robert Manahl; construction supervision: Siegfried Wäger, Martin Zerlauth; mechanical engineering: Meierhans and Partner; daylight engineering: Hanns Freymuth, collaboration competition entry: Dieter Jüngling, Andreas Hagmann, Reto Schaufelbühl

1991 Schlössli Thusis, Graubünden

Remodeling of kitchen. Collaboration and construction supervision: Beat Müller

St. Luzisteig Military Training Center, masterplan for the integration of new accommodation and canteen in the existing Baroque complex, Maienfeld, Graubünden
Collaboration: Thomas Durisch, Rolf Gerstlauer

Case study for new residential area in Cuncas, Sils in the Engadine, Graubünden

Competition entry. Collaboration: Thomas Durisch

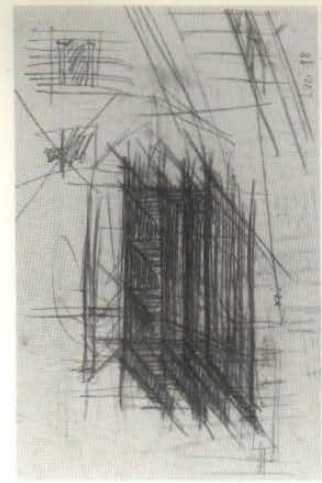
1991 – 1993 Project for new residential quarter,

"Alte Brunnen," Igis, Landquart, Graubünden
Collaboration: Beat Müller, Annette Ruf

1992 Building for Ice Skating Rink, Davos, Graubünden

Competition entry. Collaboration: Thomas Durisch

Two-family residence Dim Lej, St. Moritz, Graubünden
Project. Collaboration: Thomas Durisch, Inger Molne, Bodil Reinhardsen



Luzi Residence, Jenaz, Graubünden, 1997-

1993- "Topography of Terror," Berlin, International Exhibition and Documentation Center, in construction since 1997

Collaboration: Rainer Weitschies, project architect, and Gordian Blumenthal, Thomas Durisch, Maurus Frei, Marlene Gujan; structural engineering: engineering partnership Jürg Buchli and Herbert Fink; construction supervision: Büro am Lützoplatz, Kraft, Scheele and Partner; construction analysis: Ferdinand Stadlin; mechanical engineering: Meierhans and Partner; collaboration competition entry: Jürg Bumann, Thomas Durisch

1994 Multi-unit apartment building on the edge of town, Jenins, Graubünden
Project. Collaboration: Bodil Reinhardsen

1995 Residences with studio, Krattenturmstrasse, Zurich
Project. Collaboration: Thomas Kämpfer

Swiss Embassy, Berlin
Remodeling and extension, commissioned limited competition. Collaboration: Daniel Bosshard, Jürg Bumann, Thomas Kämpfer, Rainer Weitschies

Lindau Casino, Lake Constance, Germany
Competition entry. Collaboration: Jürg Bumann, Maurus Frei, Marlene Gujan, Thomas Kämpfer, Beat Müller, Rainer Weitschies

Europäische Akademie Bozen, Südtirol
Competition entry. Collaboration: Maurus Frei, Marlene Gujan, Beat Müller

1996 Lothar-Günther-Buchheim-Museum, Feldafing, Germany
Competition entry. Collaboration: Miguel Kreisler

Herz Jesu Church, Munich
Competition entry. Collaboration: Hannele Grönlund, Miguel Kreisler, Daniel Schönbächler

Färberplatz Market, Aarau, Aargau
Competition entry. Collaboration: Miguel Kreisler

1997 One-family house, "Bäumlihof," Basel
Project. Collaboration: Marlene Gujan

House of Design Production Nils Holger Moormann, Aschau im Chiemgau, Germany. Project. Collaboration: Marlene Gujan; structural engineering: Jürg Conzett

Villa in Küsnacht on Lake Zurich
Project. Collaboration: Meritxell Vaquer i Fernández

1997- Kolumba, Diocesan Museum, Cologne
Collaboration: Daniel Schmid, project architect; structural engineering: engineering partnership Jürg Buchli and Schwab & Partner; ventilation and mechanical engineering: Meierhans and Partner; construction analysis: Ferdinand Stadlin; collaboration competition entry: Daniel Bosshard; engravings: Peter Kneubühler

Swiss Pavilion, Expo 2000 Hanover
Collaboration: Uta J. Graff, project architect, and Kirsi Leiman, Daniel Schmid, Rainer Weitschies; budget and scheduling: Franz Bärtsch; structural engineering: Conzett, Bronzini, Gartmann; curator word: Plinio Bachmann; curator sound: Daniel Ott; curator gastronomy: Max Rigendinger; staging consultant: Barbara Frey; collaboration competition entry: Daniel Bosshard; communication: Lars Müller; journalist and writer: Peter Rüedi; filmmaker: Christoph Schaub

Luzi Residence, Jenaz, Graubünden
Project. Collaboration: Marlene Gujan, Meritxell Vaquer
i Fernández; structural engineering: Jürg Conzett

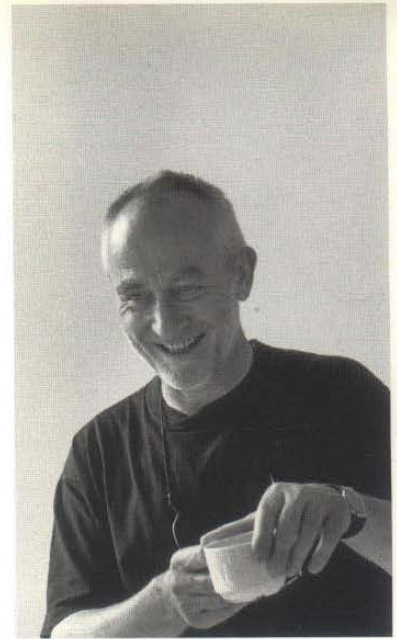
1997 Laban Centre for Movement and Dance, London
Competition entry, with Hannele Grönlund.
Collaboration: Meritxell Vaquer i Fernández; mechanical
concept: Robert Meierhans

Lichtforum Zumtobel Staff, Zurich
Project. Collaboration: Daniel Schmid, Miguela Tamo

1998- Poetic Landscape, Bad Salzflun, Germany
Project. With Hannele Grönlund and Miguel Kreisler

Type Houses, Lugano, Chur, Zurich
Collaboration: Miguel Kreisler

1999- Cloud Rock Wilderness Lodge, Moab, Utah, USA



- 1943 Born in Basel
- 1958 Trained as a cabinetmaker
- 1963 Kunstgewerbeschule Basel, trained as a designer
- 1966 Pratt Institute, New York, visiting student in architecture and design
- 1968 Architect in the Department for the Preservation of Monuments, Canton of Graubünden, Switzerland
- 1978 Lecturer, University of Zurich, on the surveying and maintenance of vernacular townscapes
- 1979 Own practice, Haldenstein, Graubünden
- 1988 Visiting professor, SCI-ARC Southern California Institute of Architecture, Santa Monica
- 1989 Visiting professor, Technische Universität, Munich Workshop, Graz Summer School, Austria
- 1994 Fellow, Akademie der Künste, Berlin
- 1996 Honorary member, Bund Deutscher Architekten, BDA, Germany
- 1996– Professor at the Accademia di architettura, Università della Svizzera italiana, Mendrisio
- 1999 Kenzo Tange Visiting Professor of Architecture, Graduate School of Design, Harvard University

- 1987 "Auszeichnung guter Bauten Kanton Graubünden":
Räth House, Haldenstein; Protective Housing for
Roman Archaeological Excavations, Chur; Zumthor
Studio, Haldenstein
- 1989 Heinrich Tessenow Medal, Technische Universität
Hanover, Germany
- 1992 "Internationaler Architekturpreis für Neues Bauen
in den Alpen," Sexten Kultur, Südtirol: Sogn Benedetg
Chapel, Sumvitg
- 1993 Best Building 1993 award from Swiss Television's
"10 vor 10": Home for Senior Citizens, Chur, Masans
- 1994 "Auszeichnung guter Bauten Kanton Graubünden":
Gugalun House, Versam; Sogn Benedetg Chapel,
Sumvitg; Home for Senior Citizens, Chur, Masans
- 1995 "International Prize for Stone Architecture,"
Fiera di Verona, Italy: Home for Senior Citizens,
Chur, Masans
- 1995 "Internationaler Architekturpreis für Neues Bauen
in den Alpen," Sexten Kultur, Südtirol: Home for Senior
Citizens, Chur, Masans; Gugalun House, Versam
- 1996 "Erich Schelling Preis für Architektur," Karlsruhe
- 1997 "Auszeichnung guter Bauten Kanton Basel-Stadt/
Baselland": Spittelhof Estate, Biel-Benken
- 1997 Best Building 1997 award from Swiss Television's
"10 vor 10": Thermal Bath Vals
- 1998 "Carlsberg Architectural Prize," Copenhagen
- 1998 "Bündner Kulturpreis 1998," Canton of Graubünden
- 1999 "6th Mies van der Rohe Award for European Architec-
ture," Barcelona: Kunsthaus Bregenz, Austria
- 1999 "Grosser Preis für Alpine Architektur 1999,"
Internationaler Architekturpreis für Neues Bauen
in den Alpen, Sexten Kultur, Südtirol: Thermal Bath
Vals and the complete oeuvre
- 1988 Lucerne, Architecture Gallery
- 1989 Graz, Linz, Innsbruck, Bolzano
- 1990 Lausanne, Federal Institute of Technology
- 1991 Biel, group exhibition, "Tabula Rasa, 25 Künstler im
Stadtraum von Biel"
- 1994 Austin Texas, University of Austin, group exhibition,
"Construction Intention Detail"
- 1994 Budapest, Chamber and Association of Hungarian
Architects
- 1995 New York, Museum of Modern Art, group exhibition,
"Light Construction"
- 1995 Berlin, Aedes West Gallery
- 1996 London, Architectural Association, School of
Architecture
- 1996 Ljubljana, Dessa Gallery
- 1996 Augsburg, Architekturmuseum Schwaben
- 1996 Venice, La Biennale, VI International Architecture
Exhibition, group exhibition, "Emerging Voices"
- 1996 Zurich, Architekturforum
- 1997 Lucerne, Architecture Gallery, "Three Concepts"
- 1998 Chur, Bündner Kunstmuseum, touring exhibition,
"The Architecture of Peter Zumthor in Photographs
by Hélène Binet"
- 1999 Stockholm, Arkitekturmuseet, "Peter Zumthor - Bilder
av Hélène Binet"

