

# DOXJO

## RIHAN.CC

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105 FAMOUS INTERNATIONAL ARCHITECTURE AND  
LANDSCAPE COMPANIES, 406 EXCELLENT CASES ARE  
SHOWN IN THIS BOOK.

2 VOL

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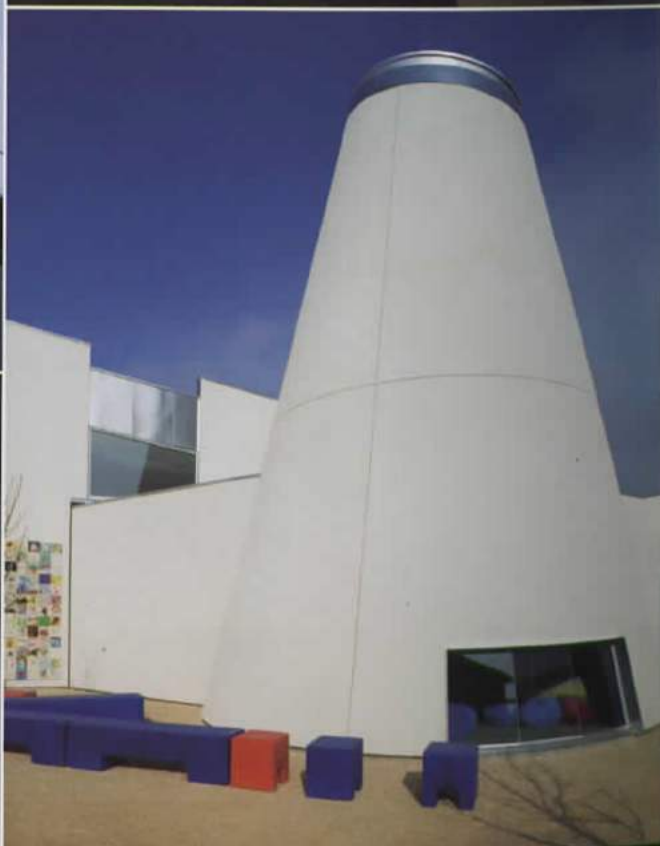
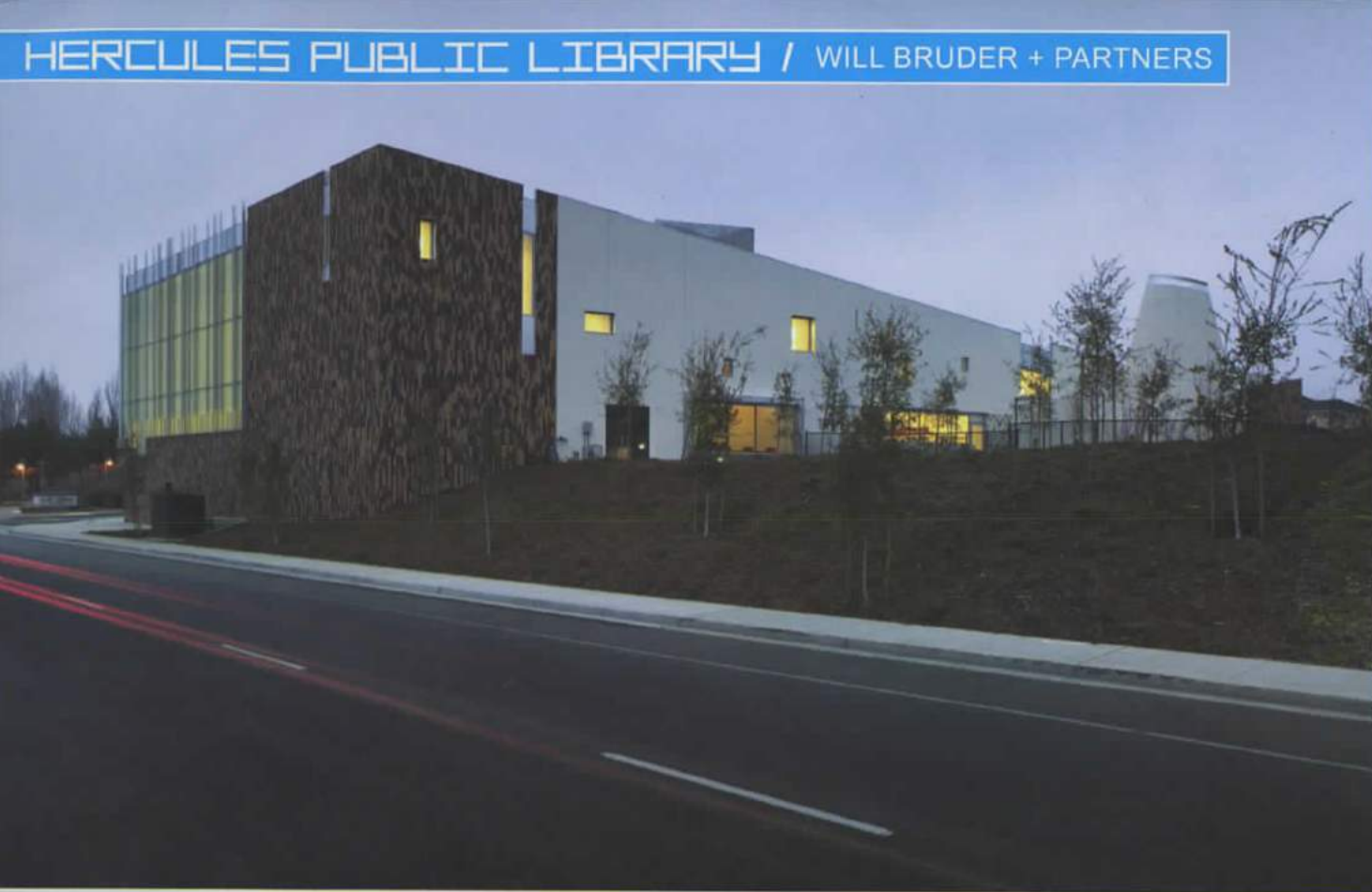
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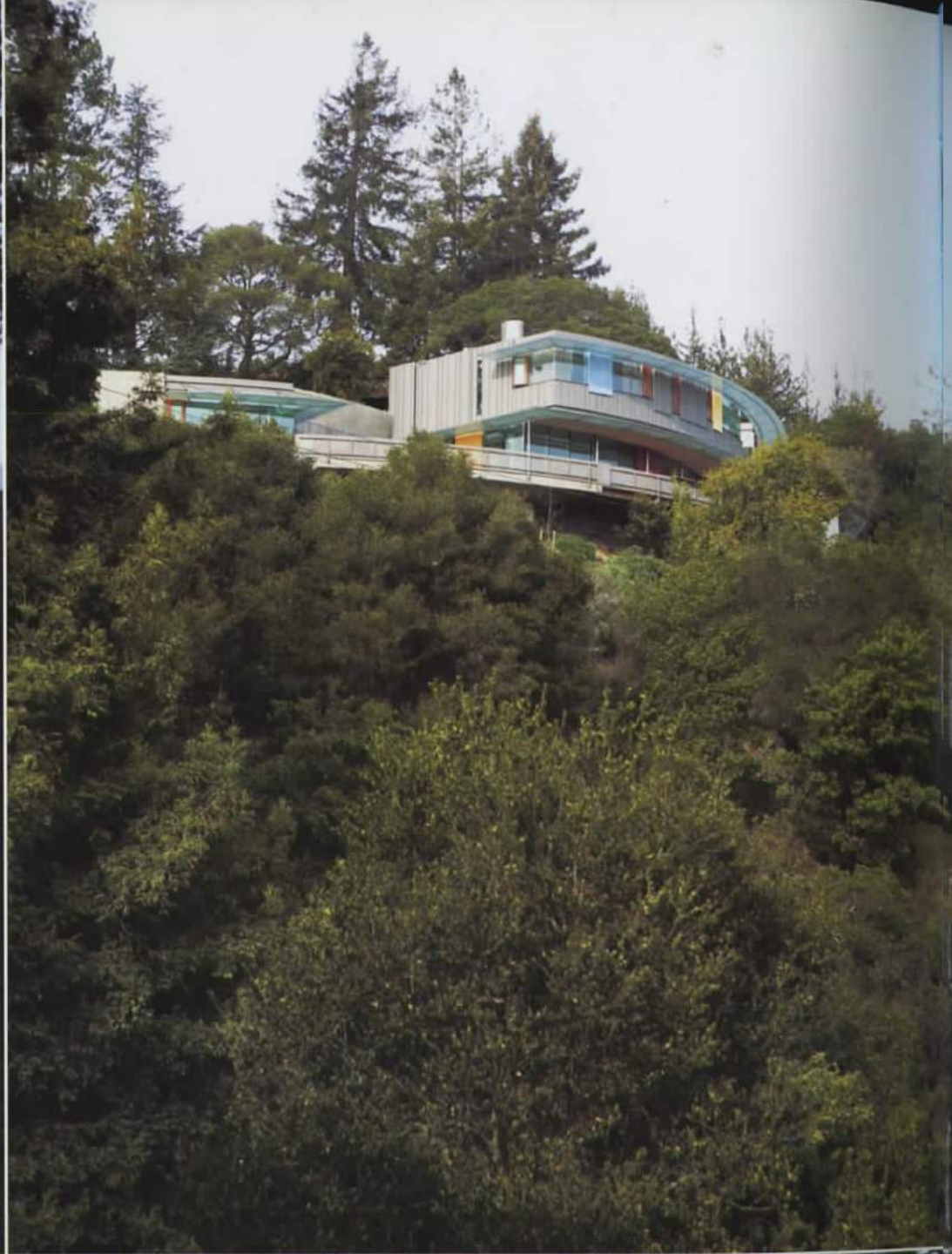
# HERCULES PUBLIC LIBRARY / WILL BRUDER + PARTNERS



The new Hercules Public Library is conceived as a community gathering place and a functionally efficient vessel of knowledge and discovery. Rooted in the landscape and traditions of the town and region, the library draws from diverse eastern and western cultures - tied to the climate of courtyard missions, Eastern gardens, and Northern California. Sited on a raised plinth, the library is a beacon from the freeway, enjoying long vistas from its reading room. The building embraces the street edge and provides a grove for the neighborhood to the east. Its long butterfly rake emerges from the hillside - gesturing to City Hall. This simple form is energized by selective apertures and a serpentine wall, giving a sense of movement on Civic Drive. Walls are vertical brick tile - a warm mosaic of the light and color of the place. At the southwest corner a 'paper lantern' of dual-fritted glass sifts daylight to the reading room and glows by night. Below, a glass fireplace shares a hearth with the town. Visitors arrive at a floating silver canopy, giving onto a soft white interior; acoustic ceilings vault above carpet reminiscent of a forest floor. Directly from entry, the meeting room, conference, and homework center form a suite, secured from the rest of the building, usable after-hours. The library is organized around a white elliptical 'sky garden' with a café and reading areas around a tilted moss bed and magnolia tree. International, fiction, non-fiction, and reference collections flow through the reading room, with study rooms adjacent to the garden. Teens are given their own high-energy space, and a bay window to the grove. The children's library is separated from other collections, viewing onto the children's garden. The deep blue 'story cone' transports kids to a magical world with a 'butterfly shade' to modulate skylight. The library has been hailed as a success in the community and among librarians, and has given Hercules new cause for civic pride.

All photos of Hercules Public Library © Bill Timmerman





The crescent plan of the house derives its form from topography and landscape, embedded in the hillside and similar to the gentle curvature of the Northern California hills. Structures are placed for maximum preservation of native vegetation, including specimen Coast Live Oak and Madrone trees. Several landmark trees become focal points at entry or in foreground views. The simple volumes, clad in pre-weathered pewter-gray zinc, are intended to recede into the texture of the landscape. Vertical 'standing seam' fins in the cladding create a randomly-spaced shadow pattern like shadows of Pines and Redwoods on the site. Small panels of venetian plaster punctuate rooms with colors of land, sun, and sky, recalling Eames or Nelson design, or the paintings of Richard Diebenkorn. Glass is 'solar green', for visual harmony with landscape; operable windows are mahogany for their warmth, and linkage to architectural traditions of the place, including Maybeck, Moore, Esherick, Eichler, and Kahn. In lieu of overhangs, shade is provided by translucent fiberglass awnings - gossamer thin blue filters for the Bay Area sun - luminous for overcast January days.

The house is a choreography of light and shadow, of exterior and interior, and private and public spaces. Descending from the entry above, a framed bay view introduces the visitor to the house and its natural surroundings. The sense of movement - past window seats, through doors, across rooms - carries a sensual freshness and continuity throughout the house. The main sitting room expands through glass and sliding partitions to a cantilevered wood deck and lawn terrace; boundaries dissolve into the landscape through perforated metal railings and translucent fiberglass awnings.

The music studio across the garden is inset several feet in the earth, placing window sills at grade. The interiors have reverberant concrete floor, with faceted wall linings of wood, plaster, and fabric to absorb, diffuse, and reflect sound. In concept these lightweight buildings are origami fans within stone boxes, giving form to the experiences of making and hearing music.

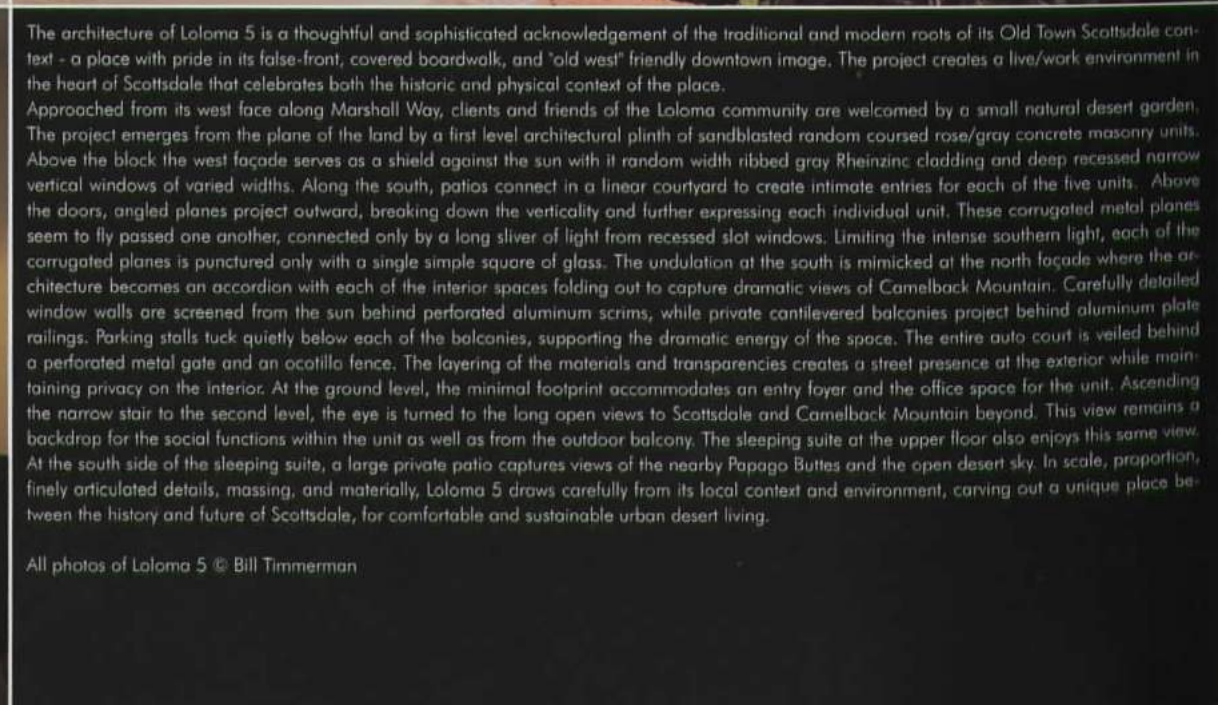
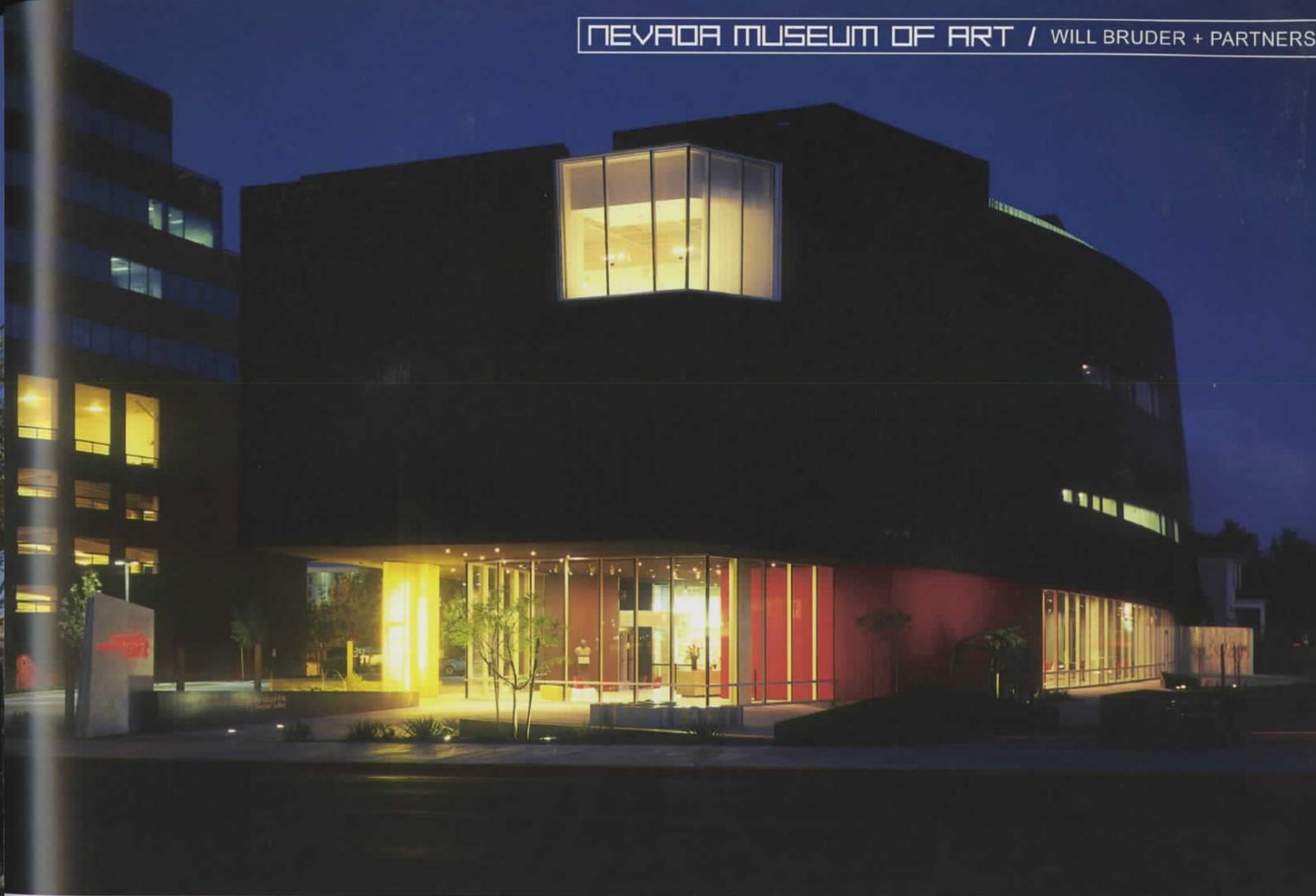
All photos of Kursh Residence © Bill Timmerman











The architecture of Loloma 5 is a thoughtful and sophisticated acknowledgement of the traditional and modern roots of its Old Town Scottsdale context - a place with pride in its false-front, covered boardwalk, and "old west" friendly downtown image. The project creates a live/work environment in the heart of Scottsdale that celebrates both the historic and physical context of the place.

Approached from its west face along Marshall Way, clients and friends of the Loloma community are welcomed by a small natural desert garden. The project emerges from the plane of the land by a first level architectural plinth of sandblasted random coursed rose/gray concrete masonry units. Above the block the west façade serves as a shield against the sun with its random width ribbed gray Rheinzinc cladding and deep recessed narrow vertical windows of varied widths. Along the south, patios connect in a linear courtyard to create intimate entries for each of the five units. Above the doors, angled planes project outward, breaking down the verticality and further expressing each individual unit. These corrugated metal planes seem to fly passed one another, connected only by a long sliver of light from recessed slot windows. Limiting the intense southern light, each of the corrugated planes is punctured only with a single simple square of glass. The undulation at the south is mimicked at the north façade where the architecture becomes an accordion with each of the interior spaces folding out to capture dramatic views of Camelback Mountain. Carefully detailed window walls are screened from the sun behind perforated aluminum scrims, while private cantilevered balconies project behind aluminum plate railings. Parking stalls tuck quietly below each of the balconies, supporting the dramatic energy of the space. The entire auto court is veiled behind a perforated metal gate and an ocotillo fence. The layering of the materials and transparencies creates a street presence at the exterior while maintaining privacy on the interior. At the ground level, the minimal footprint accommodates an entry foyer and the office space for the unit. Ascending the narrow stair to the second level, the eye is turned to the long open views to Scottsdale and Camelback Mountain beyond. This view remains a backdrop for the social functions within the unit as well as from the outdoor balcony. The sleeping suite at the upper floor also enjoys this same view. At the south side of the sleeping suite, a large private patio captures views of the nearby Papago Buttes and the open desert sky. In scale, proportion, finely articulated details, massing, and materially, Loloma 5 draws carefully from its local context and environment, carving out a unique place between the history and future of Scottsdale, for comfortable and sustainable urban desert living.

All photos of Loloma 5 © Bill Timmerman





The design concept of the Nevada Museum of Art creates an architecture of dynamic urban presence in downtown Reno, Nevada. The Museum frames a series of well-scaled and formed galleries, choreographed in a sequence of memorable visual experiences. The Museum's architecture is enhanced by its material articulation and invention of detail that forms a strong link to its geologic and cultural place.

The Museum's height and volume carefully mediate the transition between its commercial and residential neighbors. Its warping and curving western façade contrasts the angular faceted east façade and sculpturally sets the Museum apart from the expected. The architecture is shaped by the sun, capturing a unique identity with the geologic formations of the mythical Black Rock Desert. The carefully lapped handcrafted random seam pattern of the Anthra-Zinc, applied over the west facades, exaggerate the form of the building with a unique organic tapestry of shade and shadow.

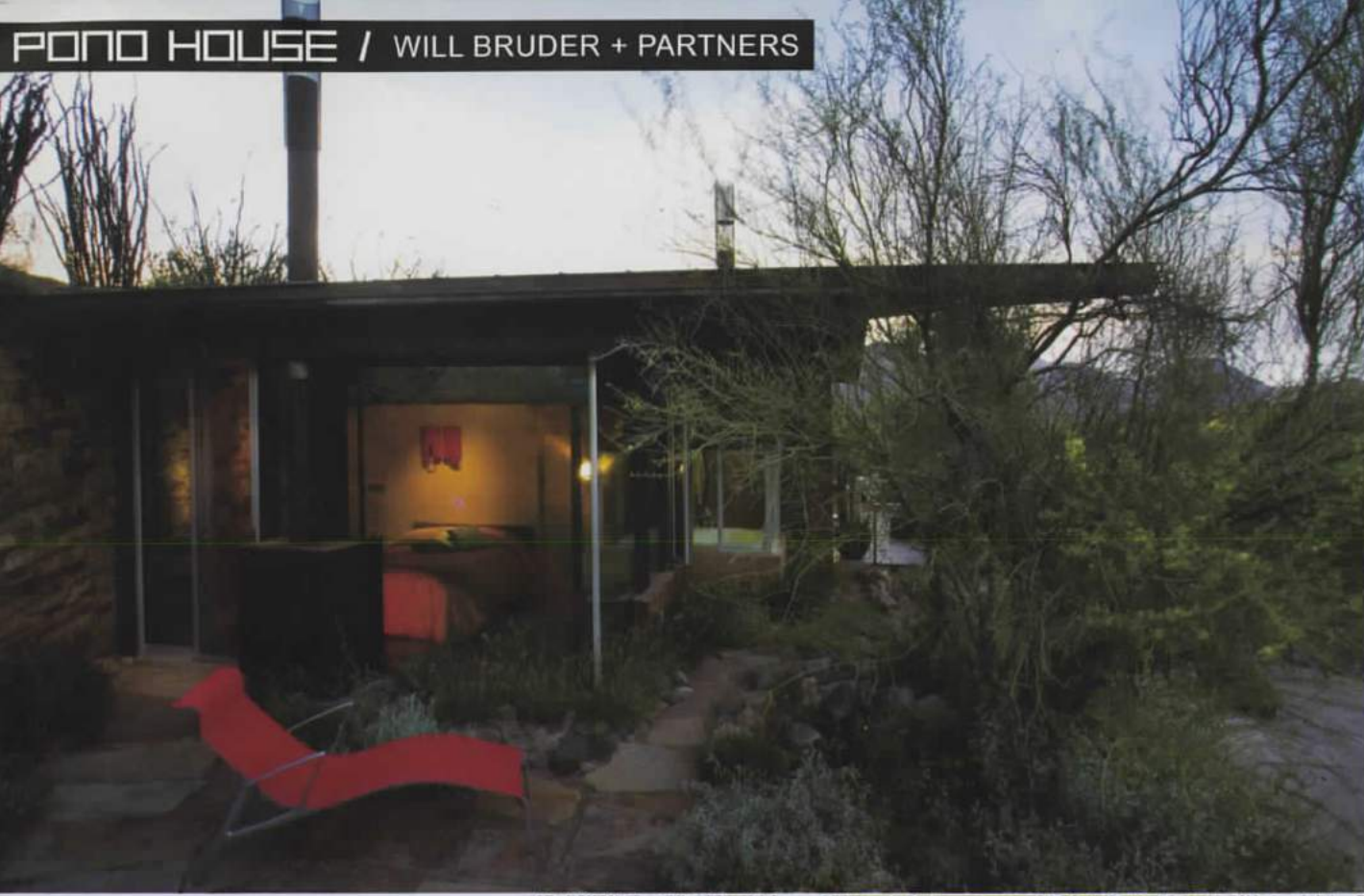
Entry into the Museum is through a compressed wedge of intimately scaled walls inserted under the raked black ceiling of the first level public spaces. The visitor is at once inside and outside in a glass pavilion and four-story skylight atrium, carving through the entire section of the building. Lifting ones eyes upward, the atrium is an ever-changing chamber of form, light, and shadow. Carefully shaped and proportioned wall apertures and skylights with unique lenses of clear and translucent filmed glazing act as light magnifiers, refracting the changing light of the days and seasons.

The roof terrace sculpture garden caps the atrium and staircase. Taking over more than half of the roof's surface, this space is formed by the edges of the building as they sweep up on a rake to the sky where the syncopated rhythm of crevices on the west frame the city, the sky, and distant views of the Black Rock Desert.

All photos of Nevada Museum of Art © Grant Mudford







Imbedded in a dramatic rock outcrop overlooking a natural, year-round, swimming hole, the Pond House is a bridge to two unique and disparate ecosystems: the Sonoran Desert and its local riparian microcosm. As a modestly scaled 1,65 square meter weekend retreat, the Pond House also bridges the metropolitan intensity of Phoenix, thirty miles south, with an idyllic oasis of desert calm and contemplation. Leaving the ranching and horse riding activities of neighboring properties behind, the house is approached on an unpaved dirt road. Along the arrival drive an arcing naturally weathered steel plate form emerges from the earth, extending to embrace the parking and service structure across the site. The steel arc is pierced once, revealing a path and simple concrete fountain with an overflowing edge as its focal point. The water quietly flows down a natural flagstone stair into a metaphorical canyon formed by the wall of steel and the curving sloped stone wall of the house. The tension between the opposing curved arcs forms a funnel into the home's entry foyer. The sloped coursing of the home's stone wall elicits a sense of mythical ruins of past cultures. Entering the house through the sculptural raw steel door with a luminous red resin light slot opens a compressed room sunken into the desert to shoulder height. A framing of stone, textured concrete, steel and re-sawn plywood, with spectacular micro and macro views of the undisturbed Spur Cross Canyon desert to the north. In contrast to this intimate space, the volume of the architecture draws the house's interior circulation path between curving forms of native stone and red venetian plaster/left to a guest/home office suite, or right, down five steps to the great indoor/outdoor living/dining/kitchen space. Following the dynamic of the sloping re-sawn plywood ceiling above, one is drawn into the space by the glow of natural light through the room's fully glazed east elevation. Carefully crafted to comfort, the materials, textures, and volume give this space its warmth and scale. Large sliding glass doors, a see-through hearth, and spacious cantilevered concrete living deck help dissolve the line between inside and out. Beyond the living zone, through compression of space and stone, the master suite expands to the local and extended landscape through generous glass and operable vent panels. Viewed from the pond below, the house appears to simultaneously grow from and float above the unique geology of its setting. The cantilevered concrete deck, with its illuminated silver metallic coating, floats over the boulders lining the pond. The articulated custom window wall of raw steel plate and weathered steel cladding dances beneath the broad, thin eave of re-sawn plywood. Interiors, fabrics and art are seamlessly integrated with the architecture and the site. Selectively placed windows of glass and colored translucent resin frame unexpected vistas and perspectives. It is architectural equivalent to living in a camera with the multiple apertures and lenses, allowing the world to be seen from many different points of view.

All photos of Pond House © Bill Timmerman







Celebrating the needs of a painter, a photographer, their dog Willow, and their passion for the outdoors, this modest wooden sculpture is a refined, simply organized pavilion for life, work, and leisure on a forested parcel in Wilson, Wyoming. The scheme's asymmetrical ridge gable is a reinterpretation of vernacular building forms. The taut surface of vertical cedar boards and iron nails will weather naturally like the severe rigor of an Agnes Martin painting. Perfectly coplanar polished stainless steel framed windows reflect the forest on their surfaces, complementing the play of shadows on the cedar skin. The house is divided between the private and public domain. The entry gallery of maple paneling extends through the house to the living/dining/kitchen spaces, where the vertical scale shift and large glazed expanses frame the aspen grove beyond. Off the gallery, maple panel doors conceal the private sleeping suites for the owners and guests.

All photos of Riddell Residence © Bill Timmerman

