



The **BUILDING** / edited by José Aragüez ; Penelope Dean ... [et al.]

Zurich : Lars Müller, 2016

414 p. : fot. col., il., plan., secc. ; 25 cm.

Bibliografía

ISBN 978-3-03778-498-3

1. Crítica arquitectónica 2. Edificaciones 3. Arquitectura contemporánea

4. Diseño arquitectónico 5. Proyectos arquitectónicos 6. Proceso

constructivo I. Aragüez, José II. Dean, Penelope

4.00 Edificación

COAM 19438

The Building

Edited by
José Aragüez

Lars Müller Publishers

The Building



The Building

Edited by José Aragüez

Princeton School of Architecture

Columbia Graduate School of Architecture,
Planning and Preservation

Architectural Association School
of Architecture

Lars Müller Publishers

1. The Building

1.1 Elements

- 24 **Penelope Dean** | *Empire of Platforms*
House NA Tokyo, Japan (2007–2011) Sou Fujimoto Architects
- 34 **Gabriela García de Cortázar** | *In the Thick of It*
Wolf House San Pedro, Chile (2005–2007) Pezo von Ellrichshausen Arquitectos
- 42 **Francisco González de Canales** | *Those Unsightly Windows*
Galician Centre of Contemporary Art Galicia, Spain (1988–1994) Alvaro Siza Vieira
- 50 **Costandis Kizis** | *Biblio-theque*
Musashino Art University Museum and Library Tokyo, Japan (2007–2011) Sou Fujimoto Architects
- 58 **Rafi Segal** | *Landscape of Knowledge*
National Library of Israel Jerusalem, Israel (2012) Rafi Segal
-
- 66 **Response: Peg Rawes** | *Geometrico Ordinaire*

1.2 Wholes

- 72 **Stan Allen** | *Radical Solitudes*
Castilla and León Museum of Contemporary Art León, Spain (2001–2004)
Mansilla + Tuñón Architects
- 82 **Costandis Kizis** | *Building Primitive*
Truffle house Costa da Morte, Spain (2010) Ensamble Studio
- 90 **John McMorrough** | *Building Riddles*
EXPO 2000 Dutch Pavilion Hannover, Germany (1997–2000) MVRDV
- 98 **Etien Santiago** | *The Super-Urban House*
Suburban American House Generic location, USA (2000s–) Generic architect
- 106 **Aaron White** | *Having It All Ways*
Lulu Chow Wang Campus Center Wellesley, USA (2002–2005)
Mack Scogin Merrill Elam Architects
-
- 114 **Response: Francisco González de Canales** | *The Question Concerning Wholes*

1.3 Content

- 120 **Mark Campbell** | *The Overlook*
The Overlook Hotel Elstree Studios in Hertfordshire, England (1980) Stanley Kubrick & Roy Walker
- 126 **Marina Lathouri** | *"Out-of-Focus Impression": The Uncertain Typology of Louvre-Lens*
Musée du Louvre-Lens Pas-de-Calais, France (2005–2012) Kazuyo Sejima + Ryue Nishizawa/
SANAA, Tim Culbert + Celia Imrey/IMREY CULBERT, and Catherine Mosbach
- 134 **Sylvia Lavin** | *Positive Objects*
Danziger Studio Los Angeles, USA (1964–1965) Frank Gehry
- 146 **Bryan E. Norwood** | *Profoundly Boring Architecture*
Nasher Sculpture Garden and Art Museum Dallas, USA (1999–2003)
Renzo Piano Building Workshop
- 154 **Alexandra Vougia** | *Soft Boundaries*
Moriyama House Tokyo, Japan (2002–2005) Kazuyo Sejima + Ryue Nishizawa/SANAA
- 162 **Response: María González Pendás** | *Broken Buildings, Building Content*

1.4 Referents

- 168 **Gabriela García de Cortázar** | *Bubbly Drinks and Heavy Machinery*
New Luxor Theater Rotterdam, The Netherlands (1996–2001) Bolles+Wilson
- 176 **Sophia Psarra** | *The Architecture of Lightness*
21st Century Museum of Contemporary Art Kanazawa, Japan (1999–2004)
Kazuyo Sejima + Ryue Nishizawa/SANAA
- 184 **Amanda Reeser Lawrence** | *Some Thoughts on Architectural Sameness*
The Barnes Foundation Philadelphia, USA (2007–2012) Tod Williams Billie Tsien Architects
- 194 **Enrique Walker** | *Urban Villa*
Villa Schor Brussels, Belgium (2008–2012) OFFICE KGDVS
- 202 **Aaron White** | *Ambivalence as Agency*
Alfred Lerner Hall Student Center New York, USA (1994–1999) Bernard Tschumi Architects
- 210 **Response: Michael Meredith** | *#Buildings #Referents #BodyofWork*
(a response in 1416 words and 9786 characters)

1.5 Context

- 216 **Marta Caldeira** | *The Building Is the City Is the Building*
L'illa Diagonal Barcelona, Spain (1990–1993) Rafael Moneo and Manuel de Solà-Morales
- 224 **Cynthia Davidson** | *Re-visioning the Wexner Center*
Wexner Center for the Arts Columbus, USA (1983–1989) Peter Eisenman with Richard Trott
- 232 **Joan Ockman** | *Circulation System*
Fondation Louis Vuitton Paris, France (2006–2014) Frank Gehry
- 240 **Emmanouil Stavrakakis** | *A Reflection or a Freestanding Object?*
The New Acropolis Museum Athens, Greece (2001–2009) Bernard Tschumi Architects
- 248 **Alexandra Vougia** | *Architectural Iconolatry*
Dubai Renaissance Dubai, UAE (2005) OMA/Rem Koolhaas
-
- 256 **Response: Mary McLeod** | *Context and Scale*

1.6 Technology

- 262 **Vera Bühlmann** | *Symbolic Solids: or, The Contract of the Architect*
Platonic Solids, Subdivided Columns, Digital Grotesque Siteless (2008, 2010, 2013)
Michael Hansmeyer (with Benjamin Dillenburger)
- 270 **Mario Carpo** | *Big Data Are for Adding, Not Subtracting*
Digital Grotesque Siteless (2013) Michael Hansmeyer & Benjamin Dillenburger
- 276 **Juan Antonio Cortés** | *Sendai Mediatheque: Three Critical Levels*
Sendai Mediatheque Sendai, Japan (1995–2001) Toyo Ito & Associates
- 286 **Marc Frochaux** | *The Environment of Knowledge*
Rolex Learning Center Lausanne, Switzerland (2004–2010)
Kazuyo Sejima + Ryue Nishizawa/SANAA
- 296 **Alejandro Zaera-Polo** | *Roller Coaster Construction Revisited*
Yokohama International Passenger Terminal Yokohama, Japan (1995–2002)
Foreign Office Architects (FOA)
-
- 306 **Reponse: Michael Young** | *The “The”*

2. Critical Essays on The Building

- 312 **Andrew Benjamin** | *Building, Building*
- 322 **Dora Epstein Jones** | *Buildings, or How to Let Go of Forgetting*
- 332 **K. Michael Hays** | *Materiality of Figure, Figures of Materiality*
- 344 **Stephen Phillips** | *Untitled Theories of Building Objects*
- 354 **Philip Ursprung** | *What Buildings Know*

3. The Building in Architectural Education

- 368 **Amale Andraos** | *Buildings and the Stabilities of Architecture*
- 376 **Luis Fernández-Galiano** | *To Build or Not to Build, in dialogue with the Editor*
- 380 **Mónica Ponce de León** | *On Building*
- 388 **Bernard Tschumi** | *Building Concepts (Why Schools?)*
- 392 **Sarah Whiting** | *Means and Ends*
- 398 **Afterword by Mark Cousins**
- 402 Acknowledgments
- 404 Contributors
- 412 Credits

Every effort has been made to supply complete and correct credits; if there are errors or omissions, please contact the publisher so that corrections can be made in any subsequent edition.

1.1 Dean

28, 33 Photo: Iwan Baan
30, 31, 32 Courtesy of Sou Fujimoto Architects

1.1 García de Cortázar

37 © Cristóbal Palma, courtesy of Pezo von Ellrichshausen
38 Redrawn by author with permission from PVE Arquitectos
39 Oil painting © Pezo von Ellrichshausen
40, 41 © Cristóbal Palma, courtesy of Pezo von Ellrichshausen

1.1 González de Canales

45 (top left) Schlesisches Tor, Berlin, Germany (1980–1988). Photo: Uwe Rau AP178. Álvaro Siza fonds, Canadian Centre for Architecture, Montréal. Gift of Álvaro Siza.
45 (top right) Photo: Samuel Ludwig
45 (bottom left) Faculty of Architecture of the University of Porto, Porto, Portugal (1986–95). Photo: Luis Seixas Ferreira Alves
45 (bottom right), 46 (top), 47 (top left, top right) Photo: Cristina García Fontán
46 (bottom) Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain (1988–1993): site plan. AP178. Álvaro Siza fonds, Canadian Centre for Architecture, Montréal; Gift of Álvaro Siza.
47 (bottom left, bottom right), 48, 49 Photo: Francisco González de Canales

1.1 Kizis

53, 54 Courtesy of Sou Fujimoto Architects
56, 57 © Edmund Sumner / VIEW

1.1 Segal

61–65 Architect: Rafi Segal (with Yonatan Cohen, Matan Mayer). Courtesy of Rafi Segal A+U LLC

1.2 Allen

76, 81 (bottom left) Courtesy of Mansilla + Tuñón. Photo: Luis Asín
77 Courtesy of Mansilla + Tuñón
78, 80, 81 (top left) Photo: Roland Halbe
81 (top right) © Pipilotti Rist
Cortésia MUSAC

81 (bottom right) Courtesy of Mansilla + Tuñón. Photo: Arabella Masson

1.2 Kizis

85 Photo: Roland Halbe
86–89 Courtesy of Ensemble Studio

1.2 McMorrough

93 © Rob 't Hart, image courtesy of MVRDV
94, 96 (top) Courtesy of MVRDV
95 Photo: Hans Jan Dürr
96 (bottom) "Abandoned Pavilion" © Michael S./500px
97 Photo: Hisao Suzuki

1.2 Santiago

102 (top) © 2008–2010. Garrell Assoc., Inc.
102 (bottom), 103–105 Original source unknown

1.2 White

109, 110, 112 (top) © Timothy Hursley
112 (bottom), 113 Courtesy of Mack Scogin Merrill Elam

1.3 Campbell

123–125 *The Shining* (1980), Stanley Kubrick, dir., Warner Bros. Studios

1.3 Lathouri

129–133 © SANAA / Kazuyo Sejima & Ryue Nishizawa. IMREY CULBERT / Celia Imrey & Tim Culbert. MOSBACH PAYSAGISTE / Catherine Mosbach.
Photo: Marina Lathouri

1.3 Lavin

139–142, 145 Image courtesy of Gehry Partners, LLP
143, 144 Image courtesy of Gehry Partners, LLP. Photographers unknown

1.3 Norwood

150 (top) Photo: PUBLIFOTO Genova
© RPBW. Courtesy of Renzo Piano Building Workshop Architects
150 (bottom), 153 (bottom) Photo: Michel Denacé
© Michel Denacé. Courtesy of Renzo Piano Building Workshop Architects
151, 152 (top) © RPBW. Courtesy of Renzo Piano Building Workshop Architects
152 (bottom) Photo: Timothy Hursley
© Nasher Sculpture Center. Courtesy of Renzo Piano Building Workshop Architects

1.3 Vougia

157, 159 © Office of Ryue Nishizawa
158, 160, 161 Photo: Hisao Suzuki

1.4 García de Cortázar

171 (top) Courtesy of Bolles+Wilson.
Photo: Christian Richters
171 (bottom) Courtesy of Bolles+Wilson.
Sketch by Peter Wilson.
172, 173, 174 Courtesy of Bolles+Wilson
175 Courtesy of Bolles+Wilson. Photo:
Peter Wilson

1.4 Psarra

179 (top) Photo: Sophia Psarra. Originally
published in *Architecture and Narrative: The
formation of space and cultural meaning*, by
Sophia Psarra (Routledge, 2009)
179 (bottom), 183 (top) Diagram by author,
Sophia Psarra. Originally published in
*Architecture and Narrative: The formation of
space and cultural meaning*, by Sophia Psarra
(Routledge, 2009)
180, 182 © Ramon Prat
183 (bottom) Diagram by author, Sophia
Psarra

1.4 Reeser Lawrence

188 Courtesy Anne and Jerome Fisher Fine
Arts Library, University of Pennsylvania.
Paul P. Cret, "The buildings of the Barnes
Foundation at Merion PA" *Architecture* 53,
no. 1 (January 1926)
189 Courtesy of Tod Williams Billie Tsien
Architects / The Barnes Foundation
190–193 Image © 2016 The Barnes
Foundation

1.4 Walker

197–199 Photo: Bas Princen
200, 201 Courtesy of Office Kersten Geers
David van Severen

1.4 White

205, 206, 207 (right), 208 Courtesy of
Bernard Tschumi Architects
207 (left) Courtesy of Aaron White

1.5 Caldeira

219 (top), 220 Courtesy of Rafael Moneo
219 (bottom) Courtesy of Joan Busquets
221 (top) Photo: Luís Casals
221 (bottom) Photo: Hisao Suzuki
222 Courtesy of Rafael Moneo. Photo:
Raimon Camprubí i Sala

1.5 Davidson

227 Courtesy of Eisenman Architects
228–231 Photo: Samuel Ludwig

1.5 Ockman

235–239 Photo: Joan Ockman

1.5 Stavrakakis

243–246, 247 (top) Photo: Emmanouil
Stavrakakis
246 (center) © Acropolis Museum. Photo:
Emmanouil Stavrakakis
247 (bottom) Site plan courtesy of Bernard
Tschumi Architects

1.5 Vougia

252–254 Image courtesy of OMA
255 Image by Madelon Vriesendorp, courtesy
of OMA

1.6 Bühlmann

267, 268 (top) Courtesy of Michael
Hansmeyer
268 (bottom) Illustration from Meyers
Kleines Konversations-Lexikon, 1892
269 Courtesy of Hansmeyer / Dillenburger

1.6 Carpo

273, 274 Michael Hansmeyer with Benjamin
Dillenburger, *Grotto Prototype* (2012–
2013), now in the Collection of the FRAC
Centre, Orléans. See Marie-Ange Brayer
and Frédéric Migayrou, eds., *Naturaliser
l'architecture, Naturalizing Architecture*,
Catalogue of the Exhibitions ArchiLab
2013, Orléans, FRAC, Fonds Régional
d'Art Contemporain, September 14, 2013–
February 2, 2014 (Orléans: Editions HYX,
2013): 206–07, 76–77. Images courtesy of
Michael Hansmeyer
275 (top) Digital Grotesque. Surface coating
of 3D printed element. Photo: Demetris
Shammas / Achilleas Xydis. Courtesy of
Michael Hansmeyer
275 (bottom) Courtesy of
Hansmeyer / Dillenburger

1.6 Cortés

279, 280, 282 (bottom), 283 Photo: Hisao
Suzuki
281 Photograph Robert Damora © Damora
Archive, all rights reserved.
282 (top) Photo: Tomio Ohashi
284, 285 First published by Artemis Verlag
AG, Zurich, 1965. Werner Blaser, *Mies van
der Rohe* (London: Thames and Hudson,
1972)

1.6 Frochaux

- 290 (top) © 2015. Photo Scala, Florence
290 (bottom) National Aeronautics and Space
Administration
291 © Sophie Didisheim, Lausanne
292 Picture Collection, The New York
Public Library, Astor, Lenox, and Tilden
Foundations
293 (left) Public Domain: John Willis Clark,
*The care of books: an essay on the development
of libraries and their fittings, from the earliest
times to the end of the eighteenth century*
(Cambridge: The University Press, 1901)
293 (right) Image Courtesy of Marc Frochaux
294 © Alain Herzog / EPFL

1.6 Zaera-Polo

- 300–304 FOA, Courtesy of Alejandro
Zaera-Polo
305 Photo: Satoru Mishima. FOA, Courtesy
of Alejandro Zaera-Polo

2. Hays

- 336, 339, 340 Photo: Jonathan Hillyer

2. Ursprung

- 357 (top) Photo: Terri Peters
357 (bottom) Photo: Demetris Shammas /
Achilleas Xydis. Courtesy of Michael
Hansmeyer and Benjamin Dillenburger
361 © Gregor Schneider / VG Bild-Kunst
Bonn
365 Photo: Roland Halbe

3. Andraos

- 372–375 © Namjoo Kim, "Storehouse
of the Earth," MIT Department of
Architecture

3. Ponce de León

- 384 (top) Photo: Amit Nemlich
384 (bottom) Image credit: Scott Cohen
385 (top) Brick Visual with MPdL Studio
385 (bottom) Image credit: MPdL Studio
386 Image credit: Catie Newell
387 Courtesy of Diller Scofidio + Renfo

The Building

Edited by José Aragüez
With the generous support of Princeton University
School of Architecture

Design: Luke Bulman—Office with Camille Sacha Salvador
Image Coordinator: Kayla Manning
Copy Editor: Zoë Slutzky
Printing and binding: Regal Printing, Hong Kong

This publication is made possible in part by a grant from
the Barr Ferree Foundation Fund, Department of Art and
Archaeology, Princeton University.

© 2016 by José Aragüez, Lars Müller Publishers, and the
authors

No part of this book may be used or reproduced in any form
or manner whatsoever without prior written permission
except in the case of brief quotations embodied in critical
articles and reviews.

Lars Müller Publishers
Zürich, Switzerland
www.lars-mueller-publishers.com

ISBN 978-3-03778-498-3
Printed in Hong Kong

9 8 7 6 5 4 3 2 1

