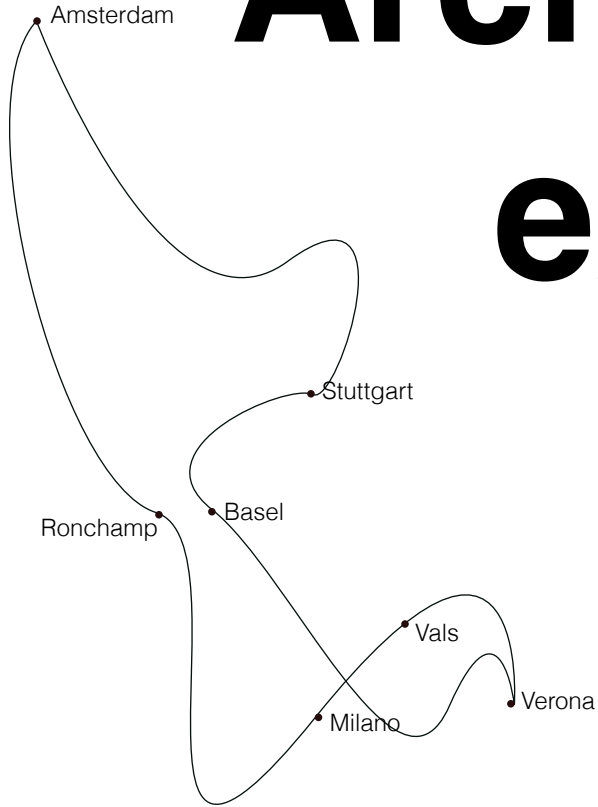


# Architectural Design excursion

GRA Architectural Design excursion guide 2011



# Welcome

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We, as staff of the Architectural Design Department of the Gerrit Rietveld Academy, very much welcome you to the introduction excursion of the year 2011/12. We are very pleased to offer you an interesting program with fascinating architectural projects. The focus of our trip lies in Italy, where we will visit projects of great Italian architects as Palladio, Piano, Ponti, Nervi, Terragni, Botta, Scarpa, etc. On our way to the North of Italy we will see an example of modernist architects, with works of architects like Mies van de Rohe, Gropius, Le Corbusier, Sharoun and many others in the legendary Weissenhof Siedlung Project. Also recent work of the Dutch architect Ben van Berkel of UN Studio is part of our trip. In Suisse we will visit the work of Peter Zumthor. On our way back projects of another famous Swiss architectural office, namely Herzog and De Meuron, will be seen. Other world famous architects like, Tadao Ando, Zaha Hadid, Frank Gehry, all built in Vitra which we will visit. The last part of the trip will lead us through France with visit to the breath taking Ronchamp chapel by Le Corbusier and the Centre Pompidou in Metz by Shigeru Ban.

What all these great architects have in common is the combination of a creative mind, knowledge of technique and materials, personal vision on the concept of space and architecture, great talent and skills, and, last but not least a passion for creating space. All this is what we like to see in you as well. By confronting you with all these architectural and spatial projects we think that you will be inspired, will learn and simply enjoy what you are doing as a student. An assignment, namely sketching and drawing of the main projects, will help you to understand the beauty of the works and will develop your craftsmanship.

Most of the architecture we will visit appeals not only to seeing, but also to other activities connected to our senses like touching, hearing, smelling.... This connects to our vision on Architectural Design. We are looking for what we name inter-architecture, what we call choreography of space. Or with the words of George Perec in his novel *Especies d'Espaces* (Within Space): "The problem lies not in the invention of space, and not at all in its re-invention (today simply

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too much people think to know what good is for our living environment); the problem lies in inquiring the space, or, even more simple, in reading space”.

We wish you a good time with reading this excursion guide with information on the program and some background information on the main projects we will see. But the real reading lies out there ....

Beatrix Zingerle, Henri Snel and Oene Dijk, Architectural Design Department Gerrit Rietveld Academy 2011/12

Many thanks to the first year students and some of the second year students of 2010/11, especially Tom Bremer and Gidion Vork (responsible for the excursion guide) and the one who made it all possible Beatrix Zingerle.



**DAY 5**                    **Wednesday 14/09**

08:30                    leave by bus  
09:30                    arrive at Vicenza, visit Villa Rotonda (Palladio)  
12:30                    leave by bus for Brion Cemetery (Carlo  
                                 Scarpa) and divers villas Palladio

STAY                    Camping Castel San Pietro  
                                 Via Castel San Pietro 2  
                                 37129 Verona  
                                 T +39 045 592037  
                                 www.campingcastelsanpietro.com

**DAY 6**                    **Thursday 15/09**

09:00                    leave for Milano  
11:30                    arrive in Milano, at youthhostel  
12:30                    leave by bus, visit Duomo, Velasca Tower,  
                                 Pirelli Tower, etc  
??:??                    go back to youthhostel by subway/taxi/foot; the  
                                 bus will not be available!

**STAY**                    Ostello AIG di Milano  
                                 Via Salmoiraghi angolo via Calliano  
                                 20148 Milano  
                                 + 39 02 39267095  
                                 www.hostelmilan.org

**DAY 7**                    **Friday 16/09**

08:30                    leave from youthhostel  
12:30                    arrive in Basel, visit buildings of Herzog & De  
                                 Meuron  
19:00                    arrive at campsite

STAY                    Camping Au Petit Port  
                                 8 Allée de Marronniers  
                                 68330 Huningue (France)  
                                 + 33 389 70 01 71  
                                 www.campinghuningue.free.fr

**DAY 8**                    **Saturday 17/09**

09:30                    leave from campsite  
10:00                    arrive at Weil am Rhein, visit Vitra Museum  
                                 (Herzog & De Meuron)  
12:00                    leave from Weil am Rhein  
14:00                    arrive in Ronchamp, visit Notre Dame du Haut  
                                 (Le Corbusier)  
16:00                    leave from Ronchamp  
19:00                    arrive in Metz, campsite

STAY                    Camping Municipal Metz  
                                 Allée de Metz-Plage  
                                 57000 Metz  
                                 + 33 3 87 68 26 48 / +33 3 87 55 56 16  
                                 (hors saison)

**DAY 9**                    **Sunday 18/09**

09:30                    leave from campsite Metz  
10:00                    arrive at Centre Pompidou Metz (Shigeru Ban)

12:30                    leave Metz  
18:00                    arrive in Amsterdam

# Weissenhofsiedlung

Le Corbusier, Mies van de Rohe, Walter Gropius, and more

Saturday 10 september



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The Weissenhofsiedlung is considered one of the most important monuments of the “Neues Bauen” movement. It was created in 1927 as a building exhibition of Deutsche Werkbund and was funded by the City of Stuttgart. None of the subsequent expositions by Deutsche Werkbund achieved a comparable international charisma. Despite significant destruction during World War II, the ensemble of buildings today represents highly valued cultural heritage of the 20th century with early works of architects who shaped modern architecture. In some special way, Weissenhofsiedlung represents the social, aesthetic and technological changes following the end of World War I. Using the programmatic title “Die Wohnung” (The Housing), this Werkbund exposition demonstrated the renunciation from habitats characterized by pre-industrial periods. In these 33 houses with 63 apartments, a total of 17 architects from Germany, France, Holland, Belgium and Austria formulated their solutions for living arrangements of the modern big city dweller, coupled with the use and implementation of new building materials and effective construction methods. As part of this novel and overall

urban concept, typical buildings for cost-effective mass production were created but also buildings of great architectural variety.

The estate rightfully derives its place in architectural history from the participation of architects who were then known only among the avant-garde but who are considered today among the great masters of the 20th century: Ludwig Mies van der Rohe, Walter Gropius, Le Corbusier, Hans Scharoun and others. Nearly all of the participating architects were then under the age of 45, the youngest of them, Mart Stam, was only 28. Only Hans Poeltzig and Peter Behrens were considered the exception as senior statesmen and pioneers of modern movement architecture. Approximately 500,000 visitors came to see the Werkbund Exhibition, and publications worldwide would highlight its ideas. As a result, contacts were made and maintained which in June 1928 led to the foundation of CIAM (Congrès Internationaux d'Architecture).

The architects who participated in the Weissenhofsiedlung were primarily young, progressive and eager to experiment. They knew each other for the

# Weissenhofsiedlung

Saturday 10 september

Architects: Le Corbusier, Mies van de Rohe, Walter Gropius, and more

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most part through common professional associations such as the Deutsche Werkbund, the Zehnerring (Ring of Ten) or the Novembergruppe (November Group), which promoted and support the Neues Bauen (New Construction). All of them are well-known personalities of today's modern architecture, while at the time of building of the settlement most of them were unknown and often underpaid architects.

The settlement's houses were planned and realized by the following architects:

Ludwig Mies van der Rohe, Jacobus Johannes Pieter Oud, Victor Bourgeois, Adolf Gustav Schneck, Le Corbusier and Pierre Jeanneret, Walter Gropius, Ludwig Hilberseimer, Bruno and Max Taut, Hans Poelzig, Richard Döcker, Adolf Rading, Josef Frank, Mart Stam, Peter Behrens and Hans Scharoun.

Lilly Reich, together with Ludwig Mies van der Rohe, assumed the planning and design of the hall exhibition, while Ludwig Hilberseimer received the Exhibition Management post for the International Plan and Model Exhibition. The previous interior furnishing of

the houses was taken on by numerous architects alongside those mentioned above who had dedicated themselves to the Neues Bauen (New Construction). Due to their large number, not all of them are listed here. Some of the most renowned are mentioned here, such as Marcel Breuer, Camille Graeser, Heinz and Bodo Rasch and Richard Herre.

## Data

**Architect:** different architect (see above)

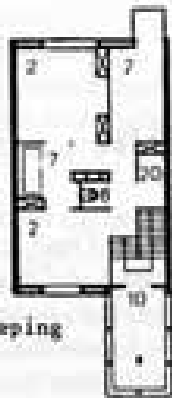
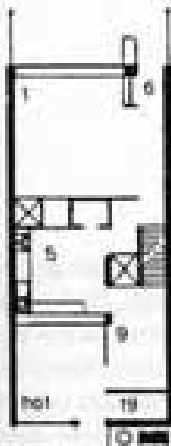
**Project completed:** 1927

**Location:** Stuttgart

**Client:** Deutsche Werkbund

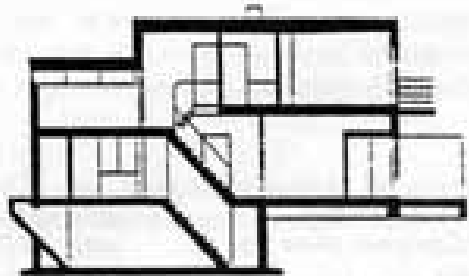
[www.weissenhof2002.de](http://www.weissenhof2002.de)



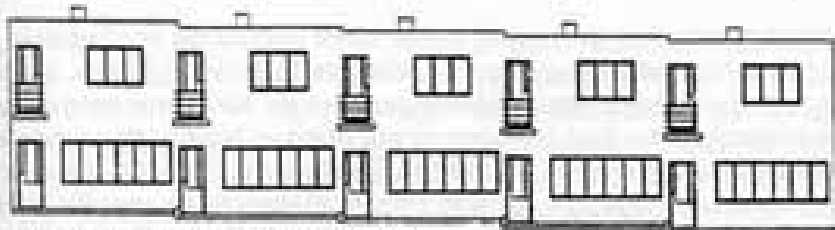


bovenverdieping

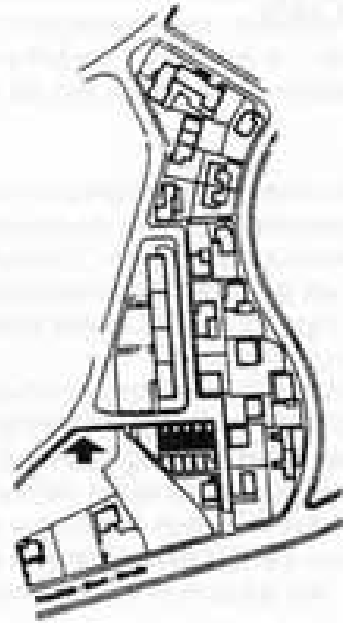
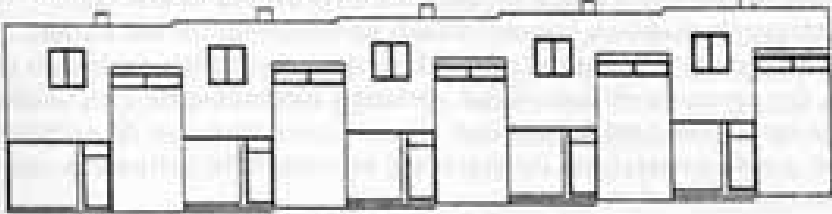
benedenverdieping



dwarsdoorsnede



zuidgevel (ingang woonverkeer)



# Mercedes Benz Museum

UN Studio

Saturday 10 september



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The Museum's sophisticated geometry synthesizes structural and programmatic organizations resulting in a new landmark building celebrating a legendary car. The geometric model employed is based on the trefoil organization. The building's program is distributed over the surfaces which ascend incrementally from ground level, spiraling around a central atrium. The Museum experience begins with visitors traveling up through the atrium to the top floor from where they follow the two main paths that unfold chronologically as they descend through the building. The two main trajectories, one being the car and truck collection and the other consisting of historical displays called the Legend rooms, spiral downwards on the perimeter of the display platforms, intersecting with each other at several points allowing the visitor to change routes.

**Data**

**Architect: UN Studio**

**Client: DaimierChrysler Immobilien, Berlin**

**Location: Mercedes Strasses 100, Stuttgart, Germany**

**Building area: 35.000 m2**

**Program: Car museum, shop, restaurant, offices, auditorium**

**Project completed: 2001- Realized May 2006**

**[www.unstudio.com/projects/mercedes-benz-museum](http://www.unstudio.com/projects/mercedes-benz-museum)**

# Neue Staatsgalerie

James Stirling

Saturday 10 september



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Plans were developed for an addition to the Alte Staatsgalerie in the period from 1961 to 1967 and again in 1974 in the context of a city planning competition. In 1977, at the initiative of Baden-Württemberg's Prime Minister Hans Filbinger, an international, invitation-only competition was held, resulting in the unanimous selection of a design submitted by the architects James Stirling, Michael Wilford & Associates, London. The new building was opened in 1984.

James Stirling, who was born in Glasgow in 1926 and died in London in 1992, was already an award-winning architect in the 1970s (Brunner Prize, 1976; Alvar-Aalto Award, 1977) and is considered one of the world's most influential architects in the second half of the 20th century. In Stuttgart, his design immediately adjacent to the Alte Staatsgalerie and connected to it at the gallery level by a »bridge« captivated the jury, especially with its topographical, terrace-like integration of the sloping landscape, its original idea of including a public walkway through the museum complex, and its respectful integration of the existing historical elements of the Old

Staatsgalerie.

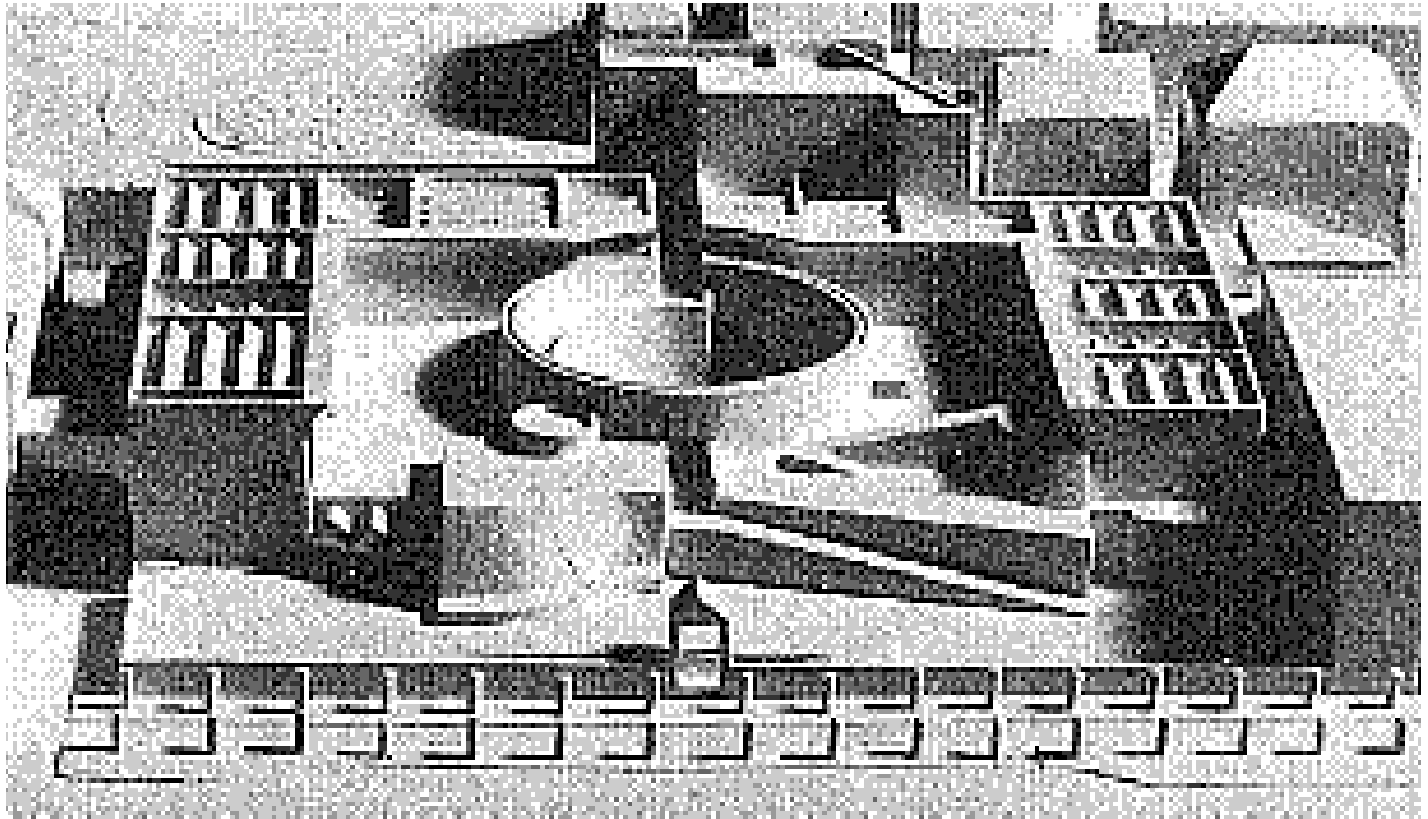
In his design, Stirling celebrated architecture as the »art of building« by incorporating many elements of the imposing and monumental style typical of museums in the 19th century. The strict U-shaped arrangement of the galleries corresponding to the layout of the neo-classicistic Alte Staatsgalerie, the open-air rotunda in the center of the new building reminiscent of the Alte Museum in Berlin designed by Karl Friedrich Schinkel and the Colosseum with its colossal ensemble of columns, gables, architraves, and stone facings all emphasize the function of the museum as a public building.

Stirling's epoch-defining achievement is grounded in the combination of these historical elements with the modern vocabulary of forms associated with functionalistic architecture such as colored steel structures, exposed concrete, and curving members. The ambivalence of the forms and their contradictions and multiple layers imbue the museum with a dynamism that makes the building the perfect venue for displaying artwork of **the 20th century**.

# Neue Staatsgalerie

James Stirling

Saturday 10 september



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**Data**  
**Address:** Sangerstrae 4 70182 Stuttgart, Duitsland tel 0711 47040-0  
**Architect:** James Stirling (with Michael Wilford)  
**Client:** Municipality of Stuttgart  
**Location:** Sangerstrae 4 70182 Stuttgart, Duitsland tel 0711 47040-0  
**Program:** Art museum, shop, restaurant, offices, auditorium  
**Project completed:** 1977 - Realized 1983  
<http://www.staatsgalerie.de/>

# The Therme Vals

Peter Zumthor

Sundag 11 september





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Built over the only thermal springs in the Graubunden Canton in Switzerland, The Therme Vals is a hotel and spa in one which combines a complete sensory experience designed by Peter Zumthor.

Peter Zumthor designed the spa/baths which opened in 1996 to pre date the existing hotel complex. The idea was to create a form of cave or quarry like structure. Working with the natural surroundings the bath rooms lay below a grass roof structure half buried into the hillside. The Therme Vals is built from layer upon layer of locally quarried Valser Quarzite slabs. This stone became the driving inspiration for the design, and is used with great dignity and respect. Peter Zumthor designed the spa/baths which opened in 1996 to pre date the existing hotel complex. The idea was to create a form of cave or quarry like structure. Working with the natural surroundings the bath rooms lay below a grass roof structure half buried into the hillside. The Therme Vals is built from layer upon layer of locally quarried Valser Quarzite slabs. This stone became the driving inspiration for the design, and is used with great dignity and respect.

This space was designed for visitors to luxuriate and rediscover the ancient benefits of bathing. The combinations of light and shade, open and enclosed spaces and linear elements make for a highly sensuous and restorative experience. The underlying informal layout of the internal space is a carefully modelled path of circulation which leads bathers to certain predetermined points but lets them explore other areas for themselves. The perspective is always controlled. It either ensures or denies a view. The meander, as we call it, is a designed negative space between the blocks, a space that connects everything as it flows throughout the entire building, creating a peacefully pulsating rhythm. Moving around this space means making discoveries. You are walking as if in the woods. Everyone there is looking for a path of their own.” Peter Zumthor.

# The Therme Vals

Peter Zumthor

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Sundag 11 september

The fascination for the mystic qualities of a world of stone within the mountain, for darkness and light, for light reflections on the water or in the steam saturated air, pleasure in the unique acoustics of the bubbling water in a world of stone, a feeling of warm stones and naked skin, the ritual of bathing – these notions guided the architect. Their intention to work with these elements, to implement them consciously and to lend them to a special form was there from the outset. The stone rooms were designed not to compete with the body, but to flatter the human form (young or old) and give it space...room in which to be.

## Data

**Architects:** Peter Zumthor, with Marc Loeliger, Thomas Durisch and Rainer Weitschies

**Location:** Graubunden Canton, Switzerland

**Project completed:** 1996

<http://www.therme-vals.ch/>



# Villa Vals

SeARCH

Sundag 11 september



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Shouldn't it be possible to conceal a house in an Alpine slope while still exploiting the wonderful views and allowing light to enter the building? Surprised that it was permissible to construct a pair of dwellings so close to the world famous thermal bath of Vals, the client seized the opportunity to develop the site, without disturbing the bath's expansive views. The introduction of a central patio into the steep incline creates a large façade with considerable potential for window openings. The viewing angle from the building is slightly inclined, giving an even more dramatic view of the strikingly beautiful mountains on the opposite side of the narrow valley.

The local authority's well intentioned caution, that un-usual modern proposals were generally not favoured, proved unfounded. The planners were pleased that the proposal did not appear 'residential' or impose on the adjacent bath building. The scheme was not perceived as a typical structure but rather an example of pragmatic unobtrusive development in a sensitive location. The placing of the entrance via an old Graubünder barn and an

underground tunnel further convinced them that the concept, while slightly absurd, could still be permitted. Switzerland's planning laws dictate that it is only possible to grant a definitive planning permission after a timber model of the building's volume has first been constructed on site. This can then be accurately appraised by the local community and objected to if considered unsuitable. For this proposal, logic prevailed and this part of the process was deemed to be unnecessary.

**Data**

**Architects: Search (Bjarne Mastenbroek)**  
**Location: Graubunden Canton, Switzerland**  
**Project completed: May 2009**  
**<http://www.search.nl/>**

# Museo Castelvevchio

Carlo Scarpa

Monday 12 september



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When Carlo Scarpa started his restoration work in Castelvecchio Museum, the old castle had already gone through more than 700 years of alterations. Having always been a military building, it had been cannonaded, rebuilt, modified, altered according to different ages and needs. In 1930, Antonio Avena, director of Verona museums, with his will to give Verona its original medieval look, restored Castelvecchio, although using a lot of “fantasy” in doing so. In particular he rebuilt the main facade using Venetian gothic mullioned windows, coming from buildings destroyed in the 1882 flood. “In Castelvecchio everything was fake” said Carlo Scarpa during a conference in which he explained his project. There wasn’t much to bring back to its original aspect, and trying to do so, would have meant inventing, as Avena did before him. Carlo Scarpa then decided to state openly the falsity of Castelvecchio main facade making it into a kind of stage set. He left the main facade in gray rough concrete, with the door and windows frames pulled back so that the gothic decorations look like the thin board of a theater stage set. The small platform protruding from the central doors, through which

you cannot enter though, really looks like a stage. Scarpa placed the real entrance on the left side, half hidden by stone screens, almost like an actors entrance on one side of a theater. On the other side, the facade is detached from the opposite wall giving the impression of being just a screen placed in front of the real museum.

As you enter Castelvecchio Museum, you realize the revolutionary display approach of Carlo Scarpa. He never graduated from an architecture university, but instead spent many years as a designer and craftsman in Murano glass factories in Venice. Here his ability in shaping materials, light, spatial arrangements and colours like an old artisan is evident. Sculptures are placed on platforms slightly raised above ground by a central support, so that they seem floating in the space. The gothic sculptures in these rooms, come from churches which were destroyed by floods and earthquakes, and were now out of their original historical and architectural context. With this floating effect, Scarpa wanted to make them absolute objects, outside a real space and

# Museo Castelveccchio

Monday 12 september

Carlo Scarpa

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time, like ghosts in the no-space of a museum. The only tie to their original setting was light, coming from one side of the room as if inside an old gothic cathedral. Carlo Scarpa wanted no artificial lights, so that, as in an old church, shadows could change according to different hours of the day. Unfortunately, in the ground floor rooms, ugly light bulbs placed on tripods still impose their presence. In a wall, a niche hosting a Lombard treasure found few decades ago outside Verona, stretches out towards the outside. The natural light, filtering from above, seems to reproduce the atmosphere of the cave in which the treasure laid, hidden and protected from the upheavals and devastations of the centuries that followed the fall of the Roman Empire, before being found.

Following rooms, joined by an iron bar on the ceiling, ends with an fence made with interlaced iron stripes, half way a medieval defensive gate and an homage to Japanese architecture of which Scarpa was a great admirer (he will die in an accident while in Sendai during one of his journeys of research in Japan). Inspired by Japanese architecture is also the

opening on the floor showing various centuries construction layers of Castelveccchio In the big hall are exhibited big gothic stationary crosses together with some example of early Renaissance paintings and the statues coming from the iron fence of the Scala family mausoleums. Again, Scarpa wanted to decontextualize and put the work of arts in a neutral space. The floor is made of a particular kind of stone, with an opaque finish that absorbs shadows. The wall, with its particular raw finish also reduces reflections so that sculptures, paintings and the spectator too seem to float in a space out of time and reality.

The sudden death of Carlo Scarpa in 1973, left unfinished his project for Castelveccchio which was completed by his collaborator Arrigo Rudi. In particular Rudi finished the last section of Castelveccchio Museum, the one dedicated to the collections of Veronese paintings between 1500 and 1700. According to many, Rudi work diverged greatly from the ideas of the master. It's difficult to say what might have been Carlo Scarpa solutions for this section, but the differences between the darkness and the gloominess of



these halls and the airy brightness of other sections is evident, as if they were two completely different museums.



**Data**  
**Architects: Carlo Scarpa (Arrigo Rudi)**  
**Location: Corso Castelvechio, 2 37121 Verona, Italië**  
**tel 045 806 2611**  
**Project completed: 1973 >>**  
**<http://www.comune.verona.it/castelvechio/cvsito/>**

The 54th International Art Exhibition, directed by Bice Curiger, is open at the Giardini and Arsenale venues (opening hours: 10 am to 6 pm, closed on Mondays) and elsewhere around [Venice](#). Over 150,000 visitors as of 11 August. The exhibition is titled ILLUMInations and set up in the Central Pavilion at Giardini and Arsenale featuring 83 artists from all over the world. Also exhibited 89 National Participations and 37 Collateral Events.

“La Biennale is like a wind machine. Every two years it shakes the forest, discovers hidden truths and gives strength and light to new offshoots, while giving a different perspective to known branches and ancient trunks (and this year the trunks really will be ancient, given the curator’s intention of opening with Tintoretto). La Biennale is a grand pilgrimage where the voices of the world that speak to us of their and our future come together in the artists’ creations and the curators’ work.” A statement by Paolo Baratta

<http://www.labiennale.org/en/Home.html>



# San Marco Venice

Domenico Contarini

Tuesday 13 september



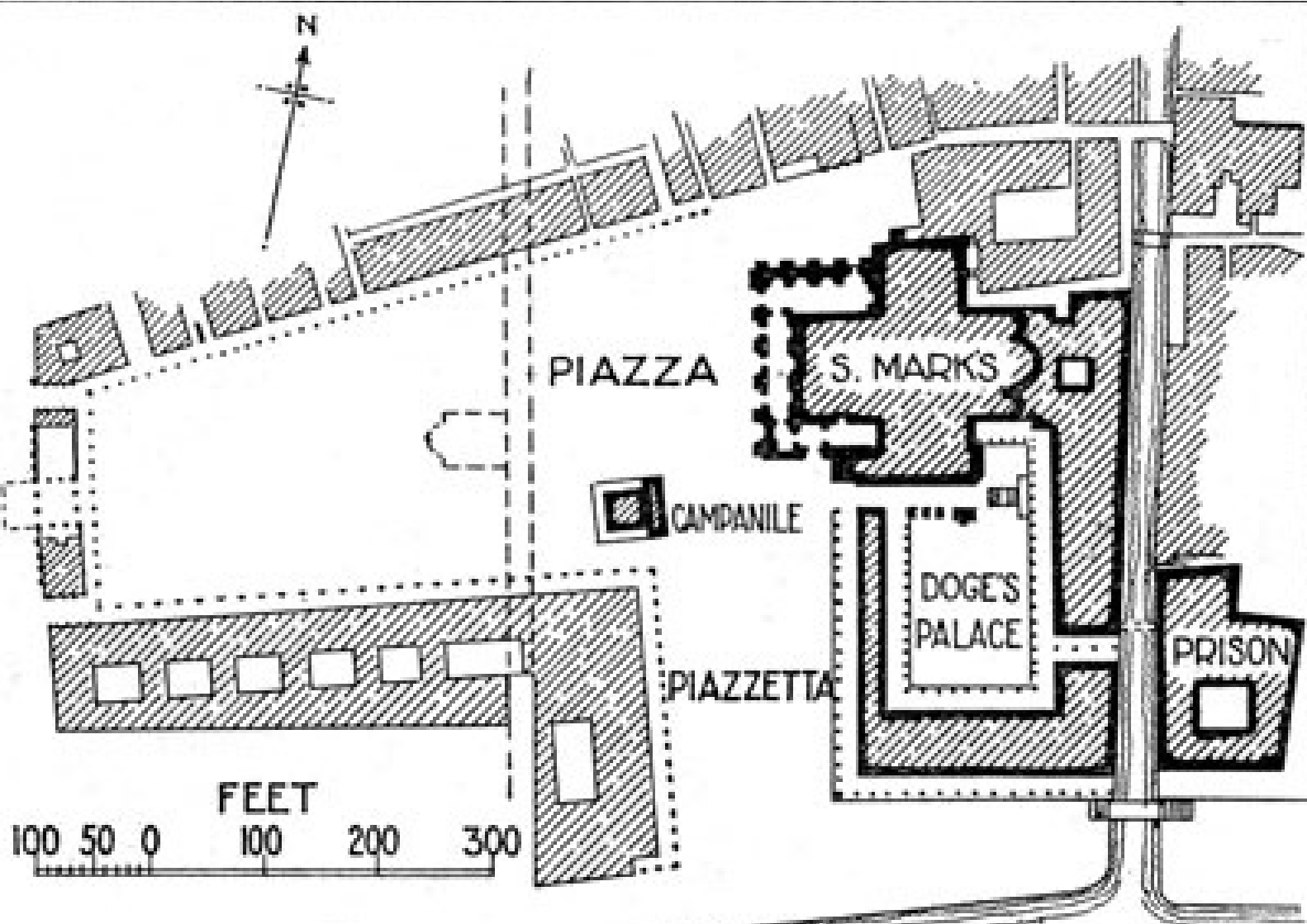
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St. Mark's Basilica is modeled after Constantine the Great's Church of the Holy Apostles (no longer standing) and the Hagia Sophia in Istanbul. It has a floor plan in the shape of a Greek cross, with a dome over the crossing and another dome on each of the four arms. Each arm has a central aisle and two side aisles. A narthex wrapped around the west end disguises the cross shape but creates a wide, flat surface for the grand facade. Decorated with Byzantine, Romanesque and Gothic art, the west facade is composed of two orders of five recessed arches, supported by clusters of columns whose capitals were carved in the 12th and 13th centuries. The delicate pinnacles and other decorations at the top of the facade are Gothic additions of the 14th and 15th centuries. There are many fascinating details to enjoy on the exterior, thanks to its incorporation of a wide variety of artworks from antiquity to the Middle Ages. A particular highlight among these include the oldest exterior mosaic (1260-70), located over the northernmost (left) door on the west facade. Its subject is The Translation of the Body of St. Mark and it includes the oldest known depiction of San Marco

Basilica.

The narthex, an architectural feature common to Byzantine churches, wraps around the west end of the basilica. It has a beautiful marble mosaic pavement of the 11th and 12th centuries and splendid gilded mosaics that are easier to see than those in the main interior thanks to the lower ceiling.

Most of the narthex mosaics depict Old Testament stories, preparing the visitor for the stories of the New Testament inside the church. Many date from the 13th century, including the particularly interesting Stories of Genesis (to the right just inside the central door). Immediately in front of the central door are figures of the Four Evangelists from the 11th and 12th centuries. Inside, it is almost impossible not to immediately look up: spectacular gilded mosaics cover a total area of about 8,000 square meters on the vaults and cupolas. Dating mostly from the 12th century, the interior mosaics proclaim the message of Christian salvation through events from the New Testament.





**Data**

**Architects: Domenico Contarini**

**Location: Piazza San Marco,  
Venice, Italy**

**Project completed: (1071-) 1617**

**<http://www.basilicasanmarco.it/>**

# San Giorgio Maggiore

Andrea Palladio

Tuesday 13 september





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San Giorgio Maggiore is a 16th century Benedictine church on the island of the same name designed by Andrea Palladio and built between 1566 and 1610. The church is a basilica in the classical renaissance style and its brilliant white marble gleams above the blue water of the lagoon opposite the Piazzetta and forms the focal point of the view from every part of the Riva degli Schiavoni.

The façade is brilliantly white and represents Palladio's solution to the difficulty of adapting a classical temple facade to the form of the Christian church, with its high nave and low side aisles, which had always been a problem. Palladio's solution superimposed two facades, one with a wide pediment and architrave, extending over the nave and both the aisles, apparently supported by a single order of pilasters, and the other with a narrower pediment (the width of the nave) superimposed on top of it with a giant order of engaged columns on high pedestals. This solution is similar to Palladio's slightly earlier facade for San Francesco della Vigna, where the other parts of the church had been designed by San-

sovino On either side of the central portal are statues of Saint George and of Saint Stephen, to whom the church is also dedicated. The interior of the church is also very bright with massive engaged columns and pilasters on undecorated, white-surfaced walls. The interior combines a basilican nave with a cruciform plan with transepts.

**Data**  
**Architects: Andrea Palladio**  
**Location: Venice, Italy**  
**Project completed: 1610**  
**<http://www.churchesofvenice.co.uk/giudecca.htm>**

# Villa Rotonda

Andrea Palladio

Wednesday 14 september



Situated on the top of a hill just outside the town of Vicenza, the Villa Capra is called the Villa Rotonda, because of its completely symmetrical plan with a central circular hall. The building has a square plan with loggias on all four sides, which connect to terraces and the landscape. At the center of the plan, the two story circular hall with overlooking balconies was intended by Palladio to be roofed by a semicircular dome. However, after his death, a lower dome was built, designed by Vincenzo Scamozzi and modeled after the Pantheon with a central oculus originally open to the sky. The proportions of the rooms are mathematically precise, according to the rules Palladio describes in the Quattro Libri. The building is rotated 45 degrees to south on the hilltop, enabling all rooms to receive some sunshine. The villa is asymmetrically sited in the topography, and each loggia, although identical in design, relates to the landscape it enfronts differently through variations of wide steps, retaining walls and embankments. Thus, the symmetrical architecture in asymmetrical relationship to the landscape intensifies the experience of the hilltop. The northwest loggia is set recessed

into the hill above an axial entry from the front gate. This axis is flanked by a service building and continues visually to a chapel at the edge of the town, thus connecting villa and town.

#### **Data**

**Architects: Andrea Palladio**

**Location: Vicenza, Italy**

**Project completed: 1566-1571**

**<http://www.architecture.com/LibraryDrawingsAndPhotographs/Palladio/Palladian-Britain/VillasInBritain/VillaRotondasInfluence/VillaRotonda.aspx>**

# Teatro Olimpico

Andrea Palladio

Wednesday 14 september



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Though Palladio's name is bandied about freely here, and he certainly had a significant input into the building, he was actually deceased when it was completed. The Teatro Olimpico (Olympic Theatre) was constructed in 1580-1585 and is the oldest surviving enclosed theatre in the world. The theatre was Andrea Palladio's final masterpiece though, designed by the greatest architect of the Italian Renaissance. The trompe-l'œil onstage scenery, designed by Vincenzo Scamozzi to give the appearance of long streets receding to a distant horizon, was installed in 1585 for the very first performance held in the theatre, and is the oldest surviving stage set still in existence.

The Teatro Olimpico is, along with the Teatro all'antica in Sabbioneta and the Teatro Farnese in Parma, one of only three Renaissance theatres remaining in existence. Both these theatres were based, in large measure, on the Teatro Olimpico. The star attraction, however, is the stage with its permanent set, "The Seven Cities of Thebes," which was designed by Vincenzo Scamozzi. The street behind the central proscenium arch slants upwards,

and that, combined with the alignment of the building façades that line the street, creates an illusion of perspective as the viewer's gaze is drawn toward a distant vanishing point. To maintain the illusion, smaller actors are used at the rear. The theatre wasn't a great hit as a theatre however, its small capacity being one of its drawbacks.

#### **Data**

**Architects: Andrea Palladio**

**Location: Piazza Giacomo Matteotti, 3, Vicenza -  
0444 302425**

**Project completed: 1580-1585**  
**<http://www.olimpico.vicenza.it/it/>**

# Brion Cemetery

Carlo Scarpa

Wednesday 14 september



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Designed and constructed between 1969 and 1978, the Brion Monumental Tomb in San Vito d'Altivole near Treviso as described by the architect, Carlo Scarpa:

“A person had died, in Italy, and his family wished to commemorate the life of a man who had made his way up from the street, or as we say, from the ‘mess-kit’, meaning, from the ranks; a man who had become important through his work. [...] I would have been completely satisfied with a hundred square meters to work in, but instead there were twenty-two hundred square meters. The owner certainly had to build an enclosure wall! [...] So I built what you have seen. I decided to put the tomb here, the sarcophagi, one might say. For the tomb, a place in the glorious sunlight, and here: panoramic vision. The deceased had asked to be near the earth, because he had been born in this place. And so I decided to build a little arch, which I shall call the ‘arcosolium’ (‘arcosolium’ is a Latin term used by the early Christians). In the catacombs, important personages or martyrs were buried in a more expensive manner, which was referred to as the ‘arcosolium’: it was nothing more

than a simple arch, like this. It is lovely that two people who loved each other during their lives on earth should bend one toward the other to exchange greetings in death. They could not have been erect because that is the position of soldiers. This became an arch, a bridge: a bridge made of reinforced concrete, an arch made of reinforced concrete would have remained a bridge; in order to eliminate this sensation of a bridge, it was necessary to decorate it, to paint the vault. Instead I used mosaic, which is in the Venetian tradition, interpreted in my own manner, which is a different manner.

The great lane of cypress of trees which leads to the cemetery is in the Italian tradition: it is a journey of course. Architects are full of journeys. This course is called ‘propylaeum;’ it means door in Greek, entrance, this is the portico. One begins from here: these two eyes are the vision. [...] In order to justify the enormous space, I thought that it might be useful to have a little temple to make it more funereal, funereal is such a horrible word! Still too big; so then we raised the terrain so that I could see out. From here I can see out and from outside no one can see in.

# Brion Cemetery

Carlo Scarpa

Wednesday 14 september

And so: tomb, family members, relatives, little temple, altar. [...] Here a private lane leading to a pavilion on the water, the only private object: this in brief, is all. The place of the dead has the feeling of a garden.[...] I wanted, however, to render the natural sense of the concept of water and field, water and earth: water is the source of li/Matisse:cruciverba,” in F. Dal Co, G. Mazzariol (eds.), Carlo Scarpa: Opera Completa, Milan, Electa, 1984, pgg. 170-171).

## Data

**Architects: Carlo Scarpa**

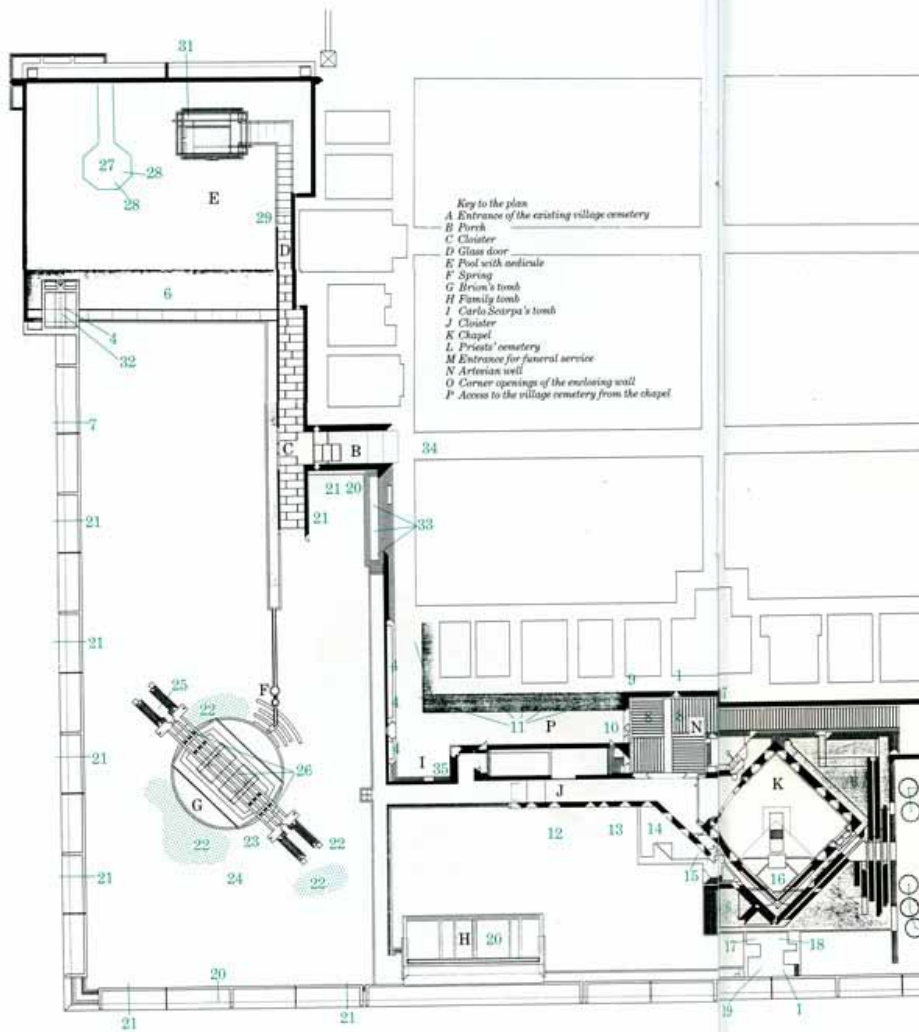
**Location: Via Lovigioni, 30 - 31030 San Vito**

**d'Altivole Tel. 0423 564200 Mobil +39 340**

**2332716**

**Project completed: between 1969 and 1978**





# Duomo Milano

Anonymus, different architects

Thursday 15 september



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The street plan of Milan, with streets either radiating from the Duomo or circling it, indicates that the Duomo occupied the most important site in the ancient Roman city of Mediolanum. Saint Ambrose built a new basilica on this site at the beginning of the 5th century, with an adjoining basilica added in 836. When fire damaged both buildings in 1075, they were rebuilt as the Duomo. In 1386 the archbishop, Antonio da Saluzzo, began the new project in a rayonnant Late Gothic style that is more characteristic of France than Italy. Work proceeded for generations. The main spire was topped in 1762 with a polychrome statue of the Madonna, to whom the Duomo and its predecessor have always been dedicated. Even now, some uncarved blocks remain to be turned into sculpture. Gothic construction on the rest of the Duomo was largely complete in the 1880s. The Duomo was recently under major renovations and cleaning for several years, obscuring the west front with scaffolding. Works were finally completed in 2009, revealing the newly-cleaned facade in all its glory.

Milan's Duomo is the second largest Catholic cathedral in the world: only Seville Cathedral is larger (and St. Peter's Basilica doesn't count because it's not a cathedral). Milan Cathedral is 157 meters long and 40,000 people can fit comfortably within. The Duomo of Milan blurs the distinction between Gothic and neo-Gothic, for the Gothic west front was begun in 1616 and completed 200 years later. Only in its details does it reveal its Baroque and Neo-Classical date. From 1900 some of the less Gothic details of the facade were replaced in a true Gothic style, to designs of Giuseppe Brentano.

The roofline dissolves into openwork pinnacles that are punctuated by a grove of spires, topped with statues that overlook the city. The main spire is 109 meters high. These can all be investigated up close on a breathtaking walk on the roof. The huge building is made of brick faced with marble from the quarries that Gian Galeazzo Visconti donated in perpetuity to the cathedral chapter.

# Duomo Milano

Thursday 15 september

Anonymus, different architects

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The cathedral's five wide naves are reflected in the hierarchic openings of the facade. Even the transepts have aisles. The great windows of the choir are reputed to be the largest in the world.

Mark Twain, a great fan of the Duomo, can take over the description from here (from *Innocents Abroad*): What a wonder it is! So grand, so solemn, so vast! And yet so delicate, so airy, so graceful! A very world of solid weight, and yet it seems ...a delusion of frostwork that might vanish with a breath!...The central one of its five great doors is bordered with a bas-relief of birds and fruits and beasts and insects, which have been so ingeniously carved out of the marble that they seem like living creatures-- and the figures are so numerous and the design so complex, that one might study it a week without exhausting its interest...everywhere that a niche or a perch can be found about the enormous building, from summit to base, there is a marble statue, and every statue is a study in itself...Away above, on the lofty roof, rank on rank of carved and fretted spires spring high in the air, and through their rich tracery one sees the sky

beyond. ...(Up on) the roof...springing from its broad marble flagstones, were the long files of spires, looking very tall close at hand, but diminishing in the distance...We could see, now, that the statue on the top of each was the size of a large man, though they all looked like dolls from the street... They say that the Cathedral of Milan is second only to St. Peter's at Rome. I cannot understand how it can be second to anything made by human hands."

## Data

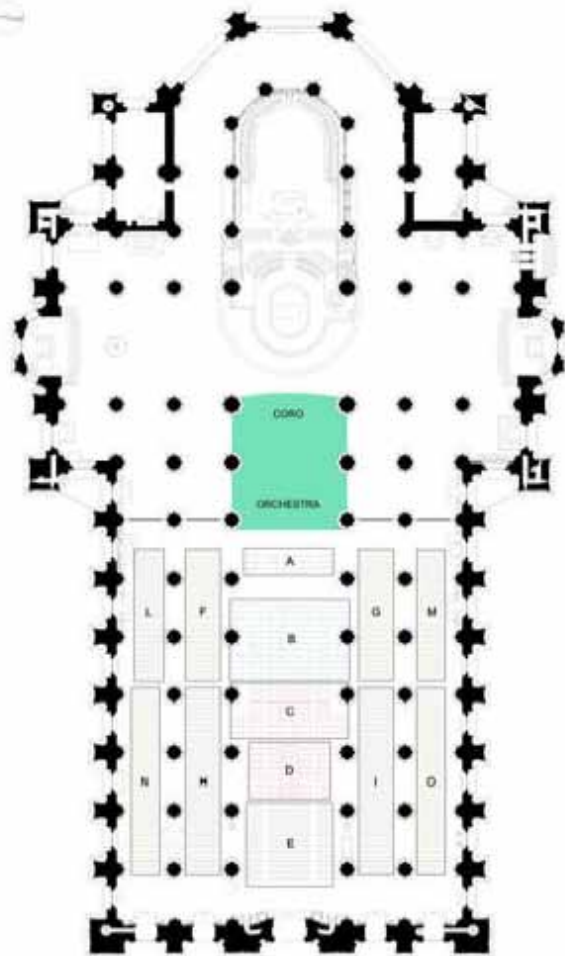
**Architects:** different architects, anonymus

**Location:** Piazza del Duomo, Milano - 02  
72022656

**Project completed:** 1075 – 1386 -2009

<http://duomomilano.it/>

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# Galleria Vittorio Emanuele

Thursday 15 september

Giuseppe Mengoni



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The Galleria Vittorio Emanuele II is a covered double arcade formed of two glass-vaulted arcades at right angles intersecting in an octagon, prominently sited on the northern side of the Piazza del Duomo in Milan, and connects to the Piazza della Scala. Named after Vittorio Emanuele II, the first king of united Italy, it was originally designed in 1861 and built by Giuseppe Mengoni between 1865 and 1877. The street is covered over by an arching glass and cast iron roof, a popular design for nineteenth-century arcades, such as the Burlington Arcade, London, which was the prototype for larger glazed shopping arcades, beginning with the Saint-Hubert Gallery in Brussels (opened 1847), the Passazh in St Petersburg (opened 1848), the Galleria Umberto I in Naples (opened 1890) and the Budapest Galleria. The central octagonal space is topped with a glass dome. The Milanese Galleria was larger in scale than its predecessors and was an important step in the evolution of the modern glazed and enclosed shopping mall, of which it was the direct progenitor. It has inspired the use of the term galleria for many other shopping arcades and malls. The use of the iron

structure has inspired also the Eiffel Tower, in Paris. Below the dome is the centre mosaic shield[Cite] of the mall, and to the west of the design is a tradition that suggests that you have a spin with your right heel on the mosaic bulls "attributes", one of the 102 glass designs that make up the pavement of the Galleria's splendid central octagon. Once a gesture to ward off evil, it has become part of the Milanese tradition and has such a following that a deep hole has formed in the pavement. The Galleria connects two of Milan's most famous landmarks: The Duomo and the Teatro Alla Scala, but the Galleria is a landmark on its own right

#### Data

**Architects: Giuseppe Mengoni**

**Location: Piazza del Duomo, Milan**

**Project completed: 1861 designed, built 1865 to 1877**

**<http://www.milan.org.es/2007/06/milan-visita-la-galera-vittorio.html>**

# Torre Velasqua

BBPR

Thursday 15 september





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An important philosophical debate in the 1950's centered on the form that architecture should take in the post-modern period. The reaction to CIAM principles came to focus at the CIAM –X meeting at Aix-en-Provence in 1953. Under the editorship of Vittorio Gregotti (from 1957), the magazine *Casabella* published several articles by Aldo Rossi, Guido Canella and others in support of a new style, the so-called "neoliberty" style as shown in the work of Gae Aulenti, Giorgio Ranier, Paolo Portoghese, Giancarlo De Carlo, Ignazio Gardella, BBPR (Gian Luigi Banfi, Lodovico Belgiojoso, Enrico Peresutti, Ernesto Rogers), and others. In an effort to define the resistance to the new direction, Renyar Banham attacked the neo liberty style in *Architectural Review*, in the article, "Neoliberty, The Italian Retreat from Modern Architecture".

Torre Velasca became a key building in the debate about the emerging new style and might be seen as the centerfold of the Neoliberty dossier. Completed in 1958 it was presented the following year at the CIAM conference in Otterlo where it was the subject of

intense discussion and was perceived by the majority attending as representing the worst of the Italian "escape fatalism" attitude as opposed to the utopian concepts espoused by Team X. Torre Velasca was a controversial building, representative of a tendency in Italian architecture at the time to withdraw from the functionalist and rationalist doctrines of the Modern Movement and embrace, instead, regional vernacular, even nostalgic values in an attempt to define an era beyond Modern Architecture that was more contextual and urbanistically compatible with existing cities and buildings. The exposed flying columns, sloping copper roof, reddish color, and small windows resulted in the appearance of a medieval Lombardese tower of gigantic dimensions. The architects insisted, however, that the form was the result of the mixed use program, city height restrictions, a need to place the dwellings at the top of the building and a desire to avoid modernist pallet of bright colors in favor of traditional Milanese materials, brick and stone.

# Torre Velasqua

BBPR

Thursday 15 september

Torre Velasqua was built in a part of the city that had been destroyed by WWII bombing. The 24-story tower of shops, offices and apartments is freestanding in a square plaza, surrounded by lower buildings that contain shops and offices. The tower is divided into a lower zone, 18-stories high, which contains offices that are organized around a central mechanical core and corridor. The top zone of 8 floors contains one and two bedroom apartments and projects out several meters from the lower face of the building. The exterior columns bend out around this projection creating curious bracket supports for the top floors. The top two floors that step back are reserved for penthouse apartments with terraces. There are two base-ment levels of parking and the 19th floor, between the offices and apartments, a level that is slightly recessed emphasizing the change from commercial to residential, is used for mechanical equipment. A two-story high pavilion containing larger commercial space attaches to the south side of the tower at its base and also forms an entrance to the building. Together, the tower and pavilion mostly fill the piazza leaving little room except for parking.

The floor plans are those of a rectangular slab organized around two interior service cores and corridor. The plan enlarges in the upper floors with 1 and 2 bedroom flats each with a balcony. The variety of the residential plans results in a more chaotic pattern of windows on the upper facades. The articulated, angled columns that support the top floors seem drawn from the iron buttresses of Viollet-le-Duc or gothic stone buttresses since the structure is reinforced concrete. Concrete was the structural material of choice because of the much higher cost of steel in Italy at this time. Still the decision to express the frame as such an exaggerated external structure seems inconsistent with the basic rectangular footprint; the upper floors could easily have been cantilevered forward of the plane of the office building below. Without the frame, the expression of the exterior walls is an exercise in modernist composition and construction; cast stone panels, precast concrete mullions, and a limited pallet of repeating windows. The problem with Torre Velasqua is that there was an obvious mismatch between the needs of an existing urban condition and the huge building program.

The architects may have had Neoliberty principles in mind, but the program at hand was pure Modernist: a 26-story tower built in the center of a small piazza enclosed by 5-6 story buildings.

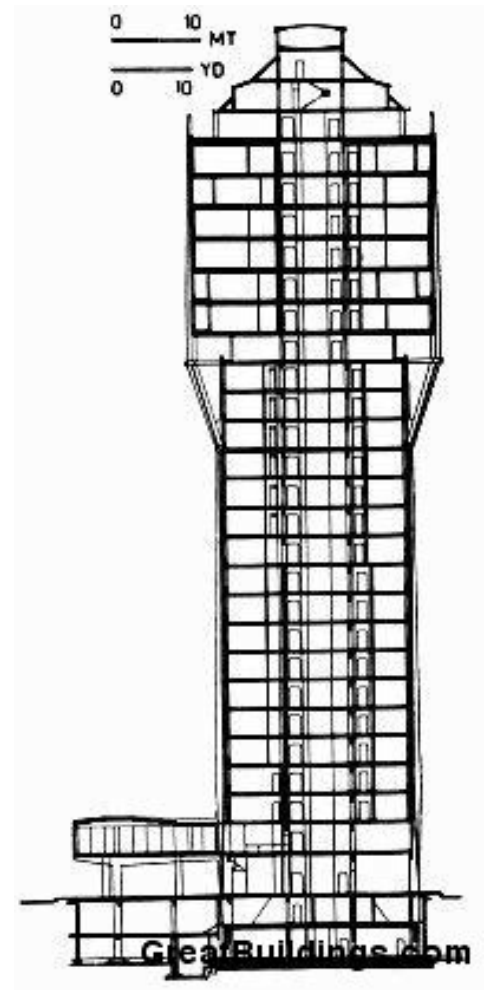
Number of Dwellings	c. 100
Dwelling Types	1,2 bedroom flats, penthouse apartments w/terraces
No. Floors	26
Section Type	flats
Exterior Finish Materials	cast stone, concrete, pre-cast concrete, metal windows

#### Data

**Architects:** BBPR (Gian Luigi Banfi, Lodovico Belgiojoso, Enrico Peresutti, Ernesto Rogers)

**Location:** Piazza Velasca 5, Milan

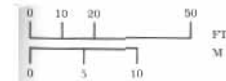
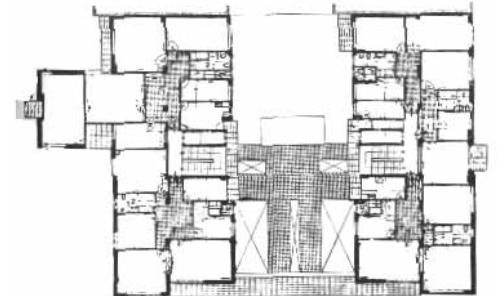
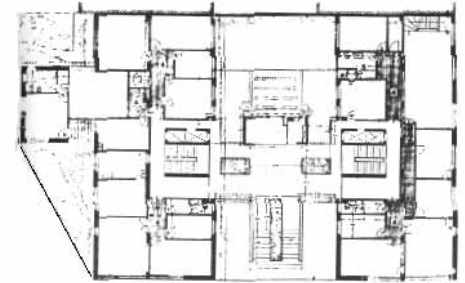
**Project completed:** 1950-58



# Casa Rustici

Giuseppe Terragni

Thursday 15 september



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This building is an important landmark of rational architecture in Milan. Its free plan and the opening towards the outside, the creation of hanging gardens, the stress given to the supporting structural parts, and the mock-classic balance of the composition are just some of the elements that define its rationalist nature. The two separate units forming the building stand on a trapezoidal area and have different plans: one is rectangular and the other one is “T”-shaped. They are interconnected by the large hanging balconies on the façade, and by an internal bridge-like unit facing the courtyard. In this composition, all fronts overlook the road, and the surrounding area can be seen from every window, even on the lowest floors. The front overlooking C.so Sempione might be considered nonexistent, although it is the main façade: it is mostly formed by the horizontal planes of bridge-like balconies, which gives it an airy appearance. On the rear side, it is possible to see the inner courtyard and, at its very end, also the courtyard of the bordering house can be made out. The basement is reserved for offices and garages. On the mezzanine, an entrance hall, controlled from the doorman’s

room, leads to the main and accessory staircases. Apartments have different layouts: there are apartments with 2, 3, 4 rooms, one with 8 rooms, and an even larger one on the top floor, with the front balcony and terraces interconnected through the unit overlooking the inner courtyard. The supporting structure and the basement are faced with white Lasa marble, while curtain walls are orange plastered (currently they are heavily deteriorated).

**Data**

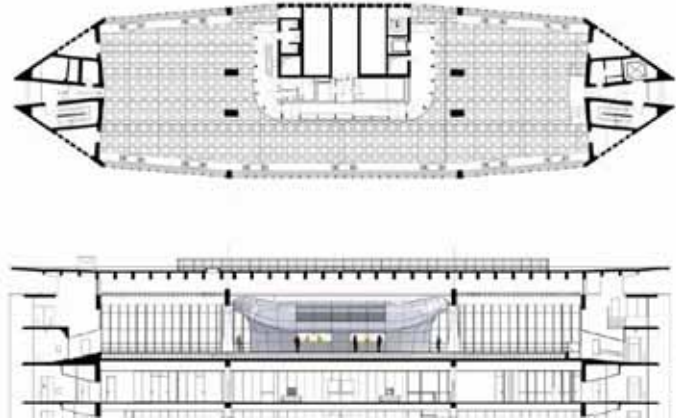
**Architects: Giuseppe Terragni (with  
Pietro Lingeri)**

**Location: Corso Sempione 36, Milan  
Project completed: 1936**

# Pirelli Tower

Gio Ponti and Pier Luigi Nervi

Thursday 15 september



**Data**  
**Architects:** Gio Ponti and Pier Luigi Nervi  
**Location:** Piazza Duca D'Aosta, Milan  
**Project completed:** 1955-1959  
<http://www.aviewoncities.com/milan/pirellitower.htm>

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The slender Pirelli Tower was the first building in Milan to surpass the height of the cathedral. The innovative skyscraper, nicknamed Pirellone (Big Pirelli), was instantly recognized as an international landmark when it was completed in 1959 as the headquarters of Pirelli. Construction of the tower started in 1955 at the site where the company's first factory stood since 1872. It was designed by a collective of architects, spearheaded by Gio Ponti and Pier Luigi Nervi. Ponti was both a designer and architect who created items ranging from coffee machines and chairs to houses and even churches. Nervi was one of the greatest engineers of his time, specialized in concrete structures. The combined knowledge and creative thinking of these two led to a truly innovative skyscraper.

The most striking aspect of the Pirelli Tower's design is its slender shape. Thanks to Nervi's technical knowledge it was possible for Ponti to design a tower with a very narrow base, supported by concrete piers that decrease in size as it approaches the top of the building. The building's slender appearance is rein-

forced by the receding concrete walls that hold the service areas at either side of the building. Here the front and back facade almost touch each other, except for a narrow gap that runs all the way from the bottom to the top, reinforcing the image of a tall and narrow tower. A similar gap between the roof and top floor result in a roof that seems to float above the building.

The Pirelli Tower rises from a small base straight up to a height of 127 meter (417ft). It was the first building that rose above the top of the Madonnina on the Duomo, which for centuries marked the highest point in the city. For a short time after its completion in 1959 the tower also held the title of the world's tallest reinforced concrete building. Today it isn't even the tallest tower in the city, but the iconic building is still the most elegant and architecturally successful skyscraper in Milan.

Soon after its completion the building became an inspiration for other architects, and its form can be found in other skyscrapers, most notably the PanAm Building (now MetLife Building) in New York

# Jean Tinguely Museum

Mario Botta

Friday 16 september





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With his museum situated on the Rhine, the architect Mario Botta created an unusual stage for Tinguely's works. In the huge central hall alone there is space for twenty machine-sculptures. After visiting the Museum, the historical Solitude Park with its centenary trees, the promenade along the Rhine and the Bistro «Chez Jeannot» are an invitation to relax, stroll and enjoy the moment. With its situation on the right bank of the river, where the Rhine forms the outer border of a large district of the city, the Museum creates a new order within a rather questionable urban design alongside the highway. The rectangular museum occupies the entire eastern part of the Solitude Park. The four sides of the building each relate in a specific manner to the surrounding spaces.»

Mario Botta The southern façade giving on to the river presents a special architectural feature: an elongated suspended section detached from the body of the building, constitutes a kind of riverbank promenade along which all museum visitors must proceed – an itinerary directing the visitor's eye to the Rhine. The façade giving on to the motorway in the east is very high, with three levels of exhibition spaces

above ground level making it the tallest part of the building; it establishes a sound barrier towards the green spaces. Facing the park, on the opposite side, the museum consists of five sections, three of which open onto the park through a wide porch. The northern façade runs parallel to the Grenzacherstrasse. A covered area between the street and the museum provides access to the park and the museum. The museum interior on the ground floor may be divided by walls that can be raised and concealed in the ceiling. The static support system at this level is coordinated with a pre-existing, underground reservoir (five storeys deep) for treating the Rhine water. The exhibition spaces consist of four areas of different design and on four different levels. The first storey (2.90 m above ground level) is reached via the Rhine promenade section; it forms a gallery, open to the ground floor on one side and the exhibition rooms on the other. At the end of this gallery, the visitor reaches the next storey (at the height of 7.85 m), a series of 'classical' rooms with daylight entering through slanted skylights. The route proceeds downwards to a level three metres below ground level, where

# Jean Tinguely Museum

Matio Botta

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Friday 16 september

works are shown that do not require daylight. The visitor's tour ends on the ground floor with the huge monumental sculptures. They occupy the museum's largest exhibition space (30 x 60 m), divisible into five areas as mentioned above, and facing the park.

**Data**

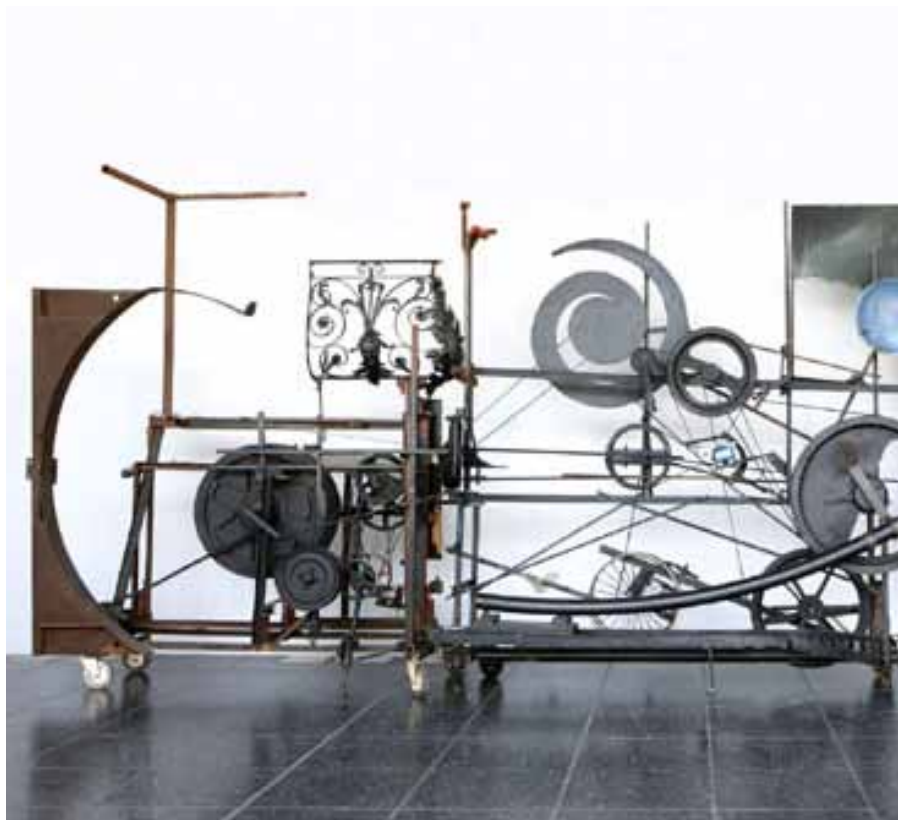
**Architects: Mario Botta**

**Location: Paul Sacher-Anlage 2 | P.O. Box 3255**

**CH-4002 Basel | Telefon + 41 61 681 93 20**

**Project completed: 1993-1996**

**<http://www.tinguely.ch>**



# Vitra Haus

Herzog & De Meuron

Friday 16 september



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In January 2004, Vitra launched its Home Collection, which includes design classics as well as re-editions and products by contemporary designers. As a company whose previous activity was primarily focused on office furnishings and business clients, Vitra created the Home Collection with a new target group in mind: individual customers with an interest in design. Since no interior space was available for the presentation of the Home Collection on the Vitra Campus in Weil am Rhein, the company commissioned Basel-based architects Herzog & de Meuron in 2006 to design the VitraHaus. Thanks to its exposed location and striking appearance, it not only enhances the already outstanding ensemble of Vitra architecture, but assumes the important role of marking the Vitra Campus. Standing on the northern side of the grounds in front of the fenced perimeter of the production premises, the VitraHaus joins two other buildings in this area, the Vitra Design Museum by Frank Gehry (1989) and the Conference Pavilion by Tadao Ando (1993). The ample size of the plot made it possible to position the new structure a good distance away from the Vitra Design Museum and adja-

cent gatehouse, making room for an extension of the orchard meadow in front of the buildings, a typical feature of the local landscape.

The concept of the VitraHaus connects two themes that appear repeatedly in the oeuvre of Herzog & de Meuron: the theme of the archetypal house and the theme of stacked volumes. In Weil am Rhein, it was especially appropriate to return to the idea of the ur-house, since the primary purpose of the five-storey building is to present furnishings and objects for the home. Due to the proportions and dimensions of the interior spaces – the architects use the term ‘domestic scale’ – the showrooms are reminiscent of familiar residential settings. The individual ‘houses’, which have the general characteristics of a display space, are conceived as abstract elements. With just a few exceptions, only the gable ends are glazed, and the structural volumes seem to have been shaped with an extrusion press. Stacked into a total of five storeys and breathtakingly cantilevered up to fifteen metres in some places, the twelve houses, whose floor slabs intersect the underlying gables, create a three-

# Vitra Haus

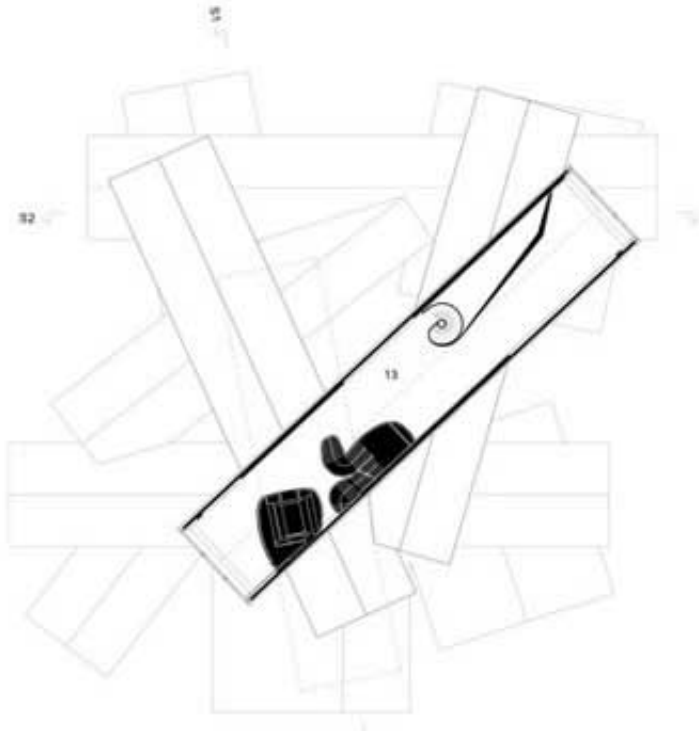
Herzog & De Meuron

Friday 16 september

dimensional assemblage – a pile of houses that, at first glance, has an almost chaotic appearance. The charcoal colour of the exterior stucco skin unifies the structure, ‘earths’ it and connects it to the surrounding landscape. Like a small, vertically layered city, the VitraHaus functions as an entryway to the Campus. A wooden plank floor defines an open central area, around which five buildings are grouped: a conference area, an exhibition space for the chair collection of the Vitra Design Museum and a conglomerate comprising the Vitra Design Museum Shop, the lobby with a reception area and cloakroom, and a café with an outdoor terrace for summer use.

A lift takes visitors to the fourth storey, where the circular tour begins. Upon exiting the lift, the glazed northern end of the room offers a spectacular view of the Tüllinger Hill. The opposite end – where the glass front is recessed to create an exterior terrace – opens to a panorama of Basel with the industrial facilities of the pharmaceutical sector. As one discovers on the path through the VitraHaus, the directional orientation of the houses is hardly arbitrary, but is de-

termined by the views of the surrounding landscape. The complexity of the interior space arises not only from the angular intersection of the individual houses but also from the integration of a second geometrical concept. All of the staircases are integrated into expansive, winding organic volumes that figuratively eat their way through the various levels of the building like a worm, sometimes revealing fascinating visual relationships between the various houses, at other times blocking the view. The interior walls are finished in white in order to give priority to the furniture displays. With maximum dimensions of 57 metres in length, 54 metres in width and 21.3 metres in height, the VitraHaus rises above the other buildings on the Vitra Campus. The deliberate intention was not to create a horizontal building, the common type for production facilities, but rather a vertically oriented structure with a small footprint, which grants an overview in multiple senses: an overview of the surrounding landscape and the factory premises, but also an overview of the Home Collection.



Data  
Architects: Herzog & De Meuron  
Location: Charles Eamestasse 2 Wheil am Rhein  
tel +49 (0)76217023500  
Project completed: 2006  
<http://www.vitra.com/>

# The Vitra Design Museum

Frank Gehry

Friday 16 september





The Vitra Design Museum ranks among the most important museums of design worldwide. It is housed in a remarkable building by the California architect Frank Gehry where the museum stages two to three exhibitions each year on historical and current developments in design. These exhibitions provide visitors with insights into the diversity and significance of design by vividly presenting the inspirations, background information and processes of design while also incorporating related fields such as architecture, art or other cultures. The work of the Vitra Design Museum is informed and guided by its extensive collection of furniture, lighting objects and industrial design, which is one of the largest of its kind. The collection concentrates on industrially manufactured objects and covers the period from 1850 up to the present. Nearly all exhibitions are conceived as travelling exhibitions that are subsequently shown at other leading international institutions. At the Vitra Campus, the museum's exhibitions are complemented by a wide-ranging programme of events, guided tours and workshops. Daily guided architectural tours of the Vitra Campus allow visitors to view the various

buildings by world-renowned architects. In the Vitra Design Museum Shop, located on the ground floor of the VitraHaus, visitors can purchase miniatures of classic furniture pieces, re-editions of well-known design classics as well as other design products.



**Data**  
**Architects: Frank Gehry**  
**Location Charles-Eames-Str. 1 D-79576 Weil am Rhein**  
**0049 (0)7621 702 3200**  
**Project completed: 1989**  
**[www.design-museum.de](http://www.design-museum.de)**

# Fire Station

Zaha Hadid

Friday 16 september



In response to the major fire in 1981, Vitra resolved to build its own fire station. The commission for the structure was awarded to Zaha Hadid. Her first work ever to be realized, the building consists of a garage for fire engines, showers and locker rooms for the fire fighters and a conference room with kitchen facilities. The Fire Station is a sculpture of cast in-situ concrete that contrasts with the orthogonal order of the adjacent factory buildings like the frozen image of an explosion in a photograph. Today the building functions as an exhibition space.



**Data**  
**Architects: Zaha Hadid**  
**Location: Weil am Rhein**  
**Project completed: 1993**

# Conference Pavilion

Tadao Ando

Friday 16 september



The 1993 construction of the Conference Pavilion by Tadao Ando was the architect's first building outside Japan. The calm and restrained structure encompasses an assortment of conference rooms. It is characterized by a highly ordered spatial articulation with a large part of its volume concealed below grade. A striking feature is the footpath leading to the pavilion, which has a significant association with meditation paths in the gardens of Japanese monasteries



**Data**  
**Architects: Tadao Ando**  
**Location: Weil am Rhein**  
**Project completed: 1993**

# Factory

Nicholas Grimshaw

Friday 16 september



Constructed in 1981, Nicholas Grimshaw's first building on the Continent bears witness to its industrial purpose as well as the technological competence of the company. Relying on prefabricated elements, planning to start-up of the production space was completed six months after the great fire as covered by insurance funds. Clad with horizontally striated façade elements made of corrugated aluminium sheeting, the building houses the production areas along with the showrooms. The second factory by Grimshaw from 1986 contains production facilities as well as the Citizen Office. This office environment was created by Sevil Peach in 2010. The founder of the London design studio Sevil Peach Gence Associates, SPGA, has worked with Vitra for over ten years.



**Data**  
**Architects: Nicholas Grimshaw**  
**Location: Weil am Rhein**  
**Project completed: 1981-1986**

# Foundation Beyeler

Renzo Piano

Saturday 17 september





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Ernst Beyeler chose this site in his home town Riehen for its ideal relation to nature. Sheltered from the clamour of daily life, a perfect place to put time and space behind one. The museum is meant to answer to art and not assert itself through architectural extravagance. The galleries are defined by their balanced proportions, use of materials and exceptional lighting. The architecture's discreet tranquillity preserves the character of the works of art. The two perimeter walls of the original garden site inspired the idea of the museum's layout. Four 115-metre-long walls run north to south in parallel lines. These axes are subdivided by transverse walls to form variously sized galleries.

A type of natural stone was sought which would blend into the landscape, making the building look as if it had been there forever. Local sandstone, however, does not emanate the kind of permanence the museum wished to convey. An unusually beautiful kind of porphyry was found in Patagonia. Given that cargo vessels use this stone as ballast, the cost of transporting it was modest.

The museum was designed to be bathed in natural light, which led to the idea of installing a lightweight glass roof. It rests on top of the solid foundation walls like free-floating element, forming a sharp contrast to the massiveness of the natural stone. The roof admits northern light but screens off light from the East and the West. Along the northern and the southern sides the roof projects far beyond the walls, shading the glass façades from the sun. The frosted, shed-like glass panels prevent hard shadows being cast inside the galleries. Nonetheless, the interior is subject to subtle changes of light, which gives the rooms a dynamic ambiance. The rhythmical sequence of variously proportioned galleries stimulates the visitors' appreciation of the works on display. Under-floor air ducts furnish the rooms with fresh, temperature-controlled air. The western façade looks out onto the peaceful expanse of corn fields and vines covering the Tüllinger Hills. It is an ideal rest area, a calm haven where visitors can absorb their intense encounters with art, a place to dwell and contemplate.

# Foundation Beyeler

Renzo Piano

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Saturday 17 september

The pool with its water lilies mirrors Monet's paintings and provides a fluid transition between inside and out. Art meets nature in harmonious correspondence. The stone seating on the terraced lawn rising up behind the pond offers visitors a view from the outside of the art in the museum.

The English landscaped park with its historical stock of trees and gently curving paths is the setting for an encounter with works of art by Alexander Calder and Ellsworth Kelly, small ponds and a belvedere. In fine weather, from this point one can take in the panorama of the sweeping hills and the surrounding country.

## Villa Berower

This late-Baroque villa stands vis-à-vis the museum building and houses the museum's administration department. With a terrace overlooking the park, Restaurant Berower offers a range of culinary pleasures to match those of the museum visit. Fondation Beyeler seeks to satisfy all the senses.

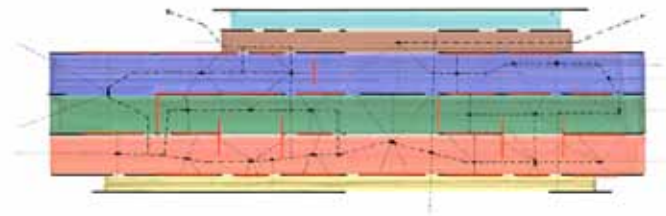
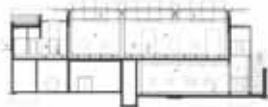
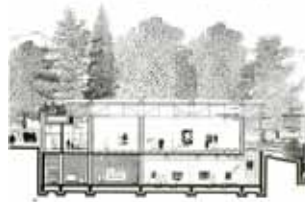
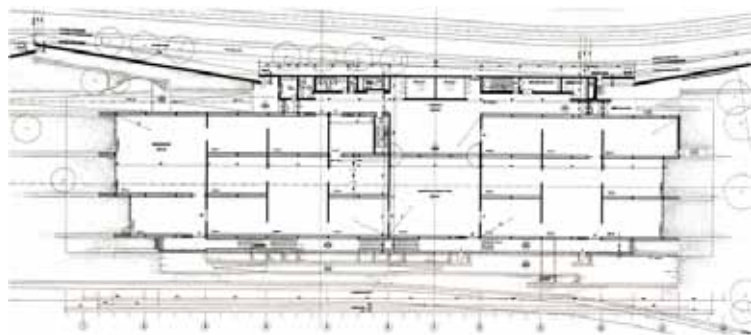
## Data

**Architects: Renzo Piano**

**Location: Baselstrasse 101 CH-4125 Riehen / Basel  
Switzerland Phone +41 - (0)61 - 645 97 00**

**Project completed: between 1969 and 1978**

**<http://www.fondationbeyeler.ch/en/foundation>**



circulation through structural spaces

# Notre Dame du Haut Ronchamp

Le Corbusier

Saturday 17 september



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“Here we will build a monument dedicated to nature and we will make it our lives’ purpose.”

Le Corbusier’s “chapel of our lady of the height” is a pilgrimage chapel, though on most days more frequented by architectural pilgrims than the intended variety. Perched on a commanding hill above the village of Ronchamp, it is the latest of a long history of chapels on the site. Its predecessor was destroyed in fighting in the Second World War, though much of its stone is used in the walls of Le Corbusier’s building. The thick, curved walls - especially the buttress-shaped south wall - and the vast shell of the concrete roof give the building a massive, sculptural form. Small, brightly painted and apparently irregular windows punched in these thick walls give a dim but exciting light within the cool building, enhanced by further indirect light coming down the three light towers.

The heaviness of the walls and roof is misleading. In Le Corbusier’s words, “The shell has been put on walls which are absurdly but practically thick. Inside them however are reinforced concrete columns. The shell will rest on these columns but it will not touch the wall. A horizontal crack of light 10cm wide will amaze.” The interior of the chapel is modest, with plain pews down the south side only. The walls curve, the roof curves, and even the floor curves down towards the altar, following the shape of the hill. Above the plain altar, the east wall is punctuated by several pinhole-windows and by a single substantial window with the Madonna and Child in silhouette; through the window this image also serves the outside altar used during pilgrimages. “[The] south wall provokes astonishment. Vertical trigonular frames of reinforced concrete 16cm thick varying, at the base, from a width of 3m70 to 1m40 to 50cm at the top, carrying the immense, spreading shell of the roof; the rest, the bays, embrasures and splays which break up the interior wall (and scarcely puncture the facade) is a membrane of concrete 4cm thick sprayed on to expanded metal by cement gun.”

# Notre Dame du Haut Ronchamp

Le Corbusier

Saturday 17 september

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The complex shapes at Ronchamp start from a theme of acoustic parabolas, playing a practical role on the east wall to reflect the sound from the outside altar for the pilgrims gathered on the hill. Simple, geometric shapes from Le Corbusier's earlier buildings have given way to more subtle, fractal, "natural" shapes here, leading to the description of Ronchamp as the first Post-Modern building

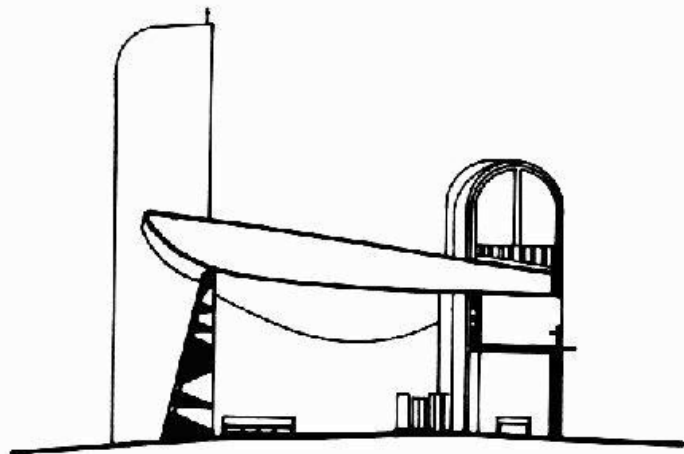
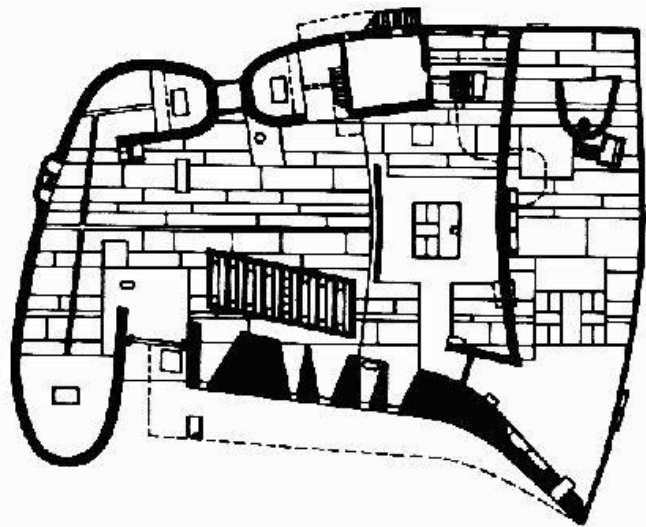
## Data

**Architects: Le Corbusier**

**Location: Ronchamp, Tél : +33 3 84 20 65 13**

**Project completed: 1955**

**<http://www.galinsky.com/buildings/ronchamp/>**



# Centre Pompidou

Shigeru Ban

Sunday 18 september





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“Walking up through the front square and the gardens that link the downtown area and the Metz train station to the Centre Pompidou-Metz, visitors will discover a building in light and luminous tones, both powerful and graceful, inviting them to take shelter under its protective roof. We imagined an architecture that speaks of openness and well-being, a meeting of cultures, in an immediate sensory relationship with the environment.” By Shigeru Ban and Jean de Gastines

The Centre Pompidou-Metz is a large hexagonal structure with three galleries running through the building. A central spire reaches up 77 meters, alluding to the 1977 opening date of the original Centre Pompidou. Inside the building, the general atmosphere is light with a pale wood roof, white-painted walls and floors in pearl-grey polished concrete. The roof, the relation between the interior and exterior and the four exhibition galleries make up highly innovative architectural choices.

Remarkable space. The architecture of the Centre Pompidou-Metz has unusual characteristics: the remarkable size of its main nave and the variety of its exhibition areas, with large open spaces and more intimate places that encourage inventiveness and continually surprise the visitor.

Never fixed permanently, the exhibition areas can be modulated to allow original interpretations of modern and contemporary art. The Centre Pompidou-Metz is a large hexagonal structure covering a collection of interior spaces. It is structured round a central spire reaching a height of 77 meters. The building is a two-curve superstructure with an assembly of wooden beams forming hexagonal modules and supported by a central metal tower and four conical pillars. With a surface area of 8,000 m<sup>2</sup>, constructed fully in wood, the roofing is made up of hexagonal units resembling the cane-work pattern of a Chinese hat. This structure is covered with a waterproof membrane made from fibre glass and teflon (PTFE or Poly-Tetra-Fluoro-Ethylene). Three galleries in the shape of rectangular (parallelepipedic) tubes weave through the building at different levels, jutting out

# Centre Pompidou

Shigeru Ban

Sunday 18 september

through the roof with huge picture windows angled towards landmarks such as the cathedral, the station and Seille Park, showing visitors genuine “postcard” images of the city of Metz.

Viewed as a whole, the Centre Pompidou-Metz evokes a huge marquée surrounded by a front square and two gardens. Total surface area is 10,700 m<sup>2</sup>. The exhibition areas take up 5,020 m<sup>2</sup>, plus other spaces where works can also be exhibited such as the gardens, forum and the gallery terraces.

## Data

**Architects:** Shigeru Ban Architects and Jean de Gastines  
Architectes, with Philip Gumuchdjan Architects

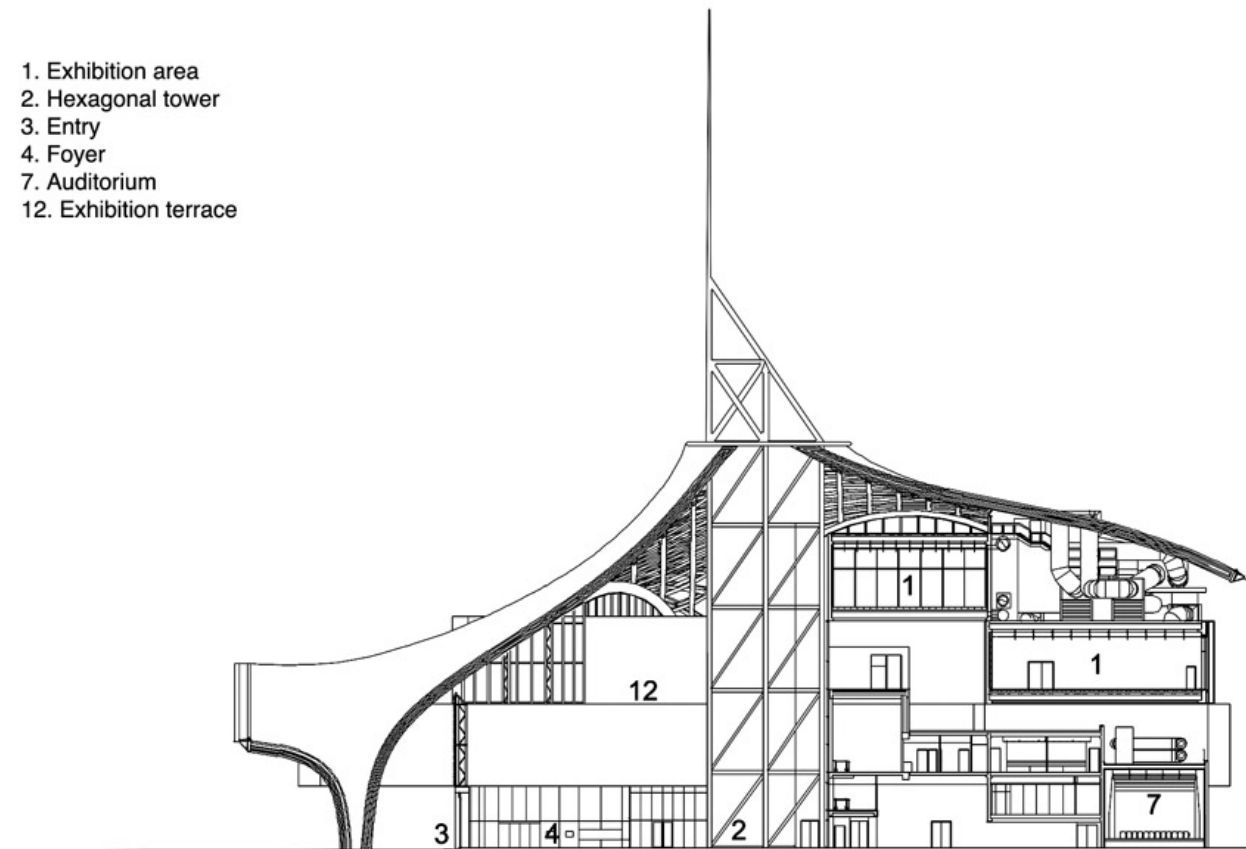
**Location:** Centre Pompidou-Metz 1, parvis des Droits-de-  
l’Homme CS 90490 57020 Metz Cedex 1

**Tél :** +33 (0)3 87 15 39 39

**Project completed:** 2010

**<http://www.centrepompidou-metz.fr/>**

- 1. Exhibition area
- 2. Hexagonal tower
- 3. Entry
- 4. Foyer
- 7. Auditorium
- 12. Exhibition terrace



0 5 10 20 30m

# Participants

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