

# How use the WOOD

**Interview with Architects**

# Q1

**Tell us about your  
favourite project  
that you used Wood in  
or another architect's work  
- it can be in the interior, on the facade,  
doesn't matter where it's used.**



## Arenas Basabe Palacios Arquitectos

We have explored the potential of wood to become an element of reference in the project for the renovation of a former industrial warehouse and its conversion into a center for a cultural association. Our 'Box in the box(314p)' accommodates the totality of servant spaces (circulation, foyer, toilets, storage and MEP services) within a massive wooden core made of OSB boards. The engineered lumber boards clad every surface of the core: floors, walls and ceilings. The employment of wood confers a recognizable character to this new component, boosting navigability and readability by users from both indoors and outdoors, as well as further consolidating the identity of the building as a cultural center.

## ARPHENOTYPE

Well, since this is a book about materials and probably they are countless buildings on the planet, many of them made of wood, I would like to compare two projects, which are from different times, but the same technique. On the one hand, there is the Najju Residential Center and Kindergarten in Chikuhō, Fukuoka, by Shōei Yoh (1995), who uses a special grass: bamboo. On the other side is the Center Pompidou(A1) in Metz (2010) by Shigeru Ban and Jean de Gastines with a timber-beam structure. Both projects are a bamboo / wood matrix that creates a freeform that is clad with another material. They differ in the use of computers. In 1995, there weren't really computers or software's available, which could compute such a complexity. I am not sure, but I guess that they used models, like Frei Otto (Muthhalle Mannheim, 1975) in its time. Shigeru Ban had the possibility to collaborate with the Swiss/German company Designto-procution, which generated an algorithm, which directly communicated with the machines. With this algorithm it was possible to CNC mill 18.000 meters of the timber-structure and to produce about 1,800 double-curved glulam segments. So we see that certain experimental wood constructions have been possible for decades, but it becomes feasible through the use of algorithms, which reflect the idea of mass-customization. Also we have to admit, that bamboo and wood are two materials with different identities. Bamboo itself has a history in Asia, but not really in Europe or America, but it should be rethought, as it is a perfect building material. Perhaps it would also be ideal to renature opencast mining areas in Europe. It could be a unique business model that replaces coal with fast growing green bamboo.

## AZC

The "Gymnase" is a sports hall in Strasbourg(A2, 044p). We massively used wood in this project.

## BOARD

Not so long ago we worked on a design for a tourist centre - a recreational ski complex with 27 ski slopes in the area of Klekovaca Mountain in Bosnia and Herzegovina. When we realized during the design process that for the creation of the ski slopes a large number of trees had to be removed, we decided to re-use them. Thus, we proposed to use the wood from the trees to build the new tourist centre. In that way the wood could be used not only for the structures, but also for



A1 Center Pompidou ©Dietmar Köring



A2 "Gymnase" is a sports hall in Strasbourg



A3 Fisher house ©Jerrye & Roy Klotz, MD



A4 THE NEST



A5 Swisshouse XXXII ©Alexandre Zweiger - Lugano TI

the facades of most of the buildings. Accordingly, we called the project "Out of the Woods". With the help of the trees and by using the different geographical features of the site, we suggested to organize the tourist centre in 3 different areas with 3 different layouts and atmospheres embracing the natural beauty of each location: a compact Main Resort Centre next to the skiing plateau and the ski slopes; a Hotel and Sports Complex on the nearly flat area of the site with individual buildings standing free as the trees in the context; and a Climatic Health Resort Zone in the pine woods.

## Carlos Lampreia

In Fisher house(A3), a wood house made by Louis Khan, I found amazing the way wood creates a corner space at the living room, joining the external cover with a window, a bench, and some furniture pieces, all made by the same type of wood in the same piece of design.

## Casanova+Hernandez Architects

At this moment our office is developing a museum on an existing platform on the waters of a lake in Shkodra, Albania. This museum(A4) is part of a bigger development, also developed by our office, in which the intervention area covers an extension of 3,7 km of the shore of Shkodra Lake and 5 km of a new pedestrian and bicycle path in the mountains that runs parallel to the shore. Both together, the renewed waterfront and the new mountain route create a circular pedestrian and bicycle route of 10 km that offers locals and visitors alike a wide variety of recreative, cultural and tourist facilities. These facilities have been divided into 21 architectural and landscape interventions, which are connected to 22 museographic interventions. One of those architectural interventions is this museum made mainly of wood.

The selection of wood for the facades of the museum allows us to integrate it better in its natural environment. The facades are made with charred Western Red Cedar planks and wooden bars of untreated Siberian Larch on top of the planks. The charring process forms a black, sober appearance on the planks, and the untreated wooden bars on top of them create contrast in color and texture. This will create a vibrant facade in neutral colors that will change over time. The facade will reflect the passage of time and will get more integrated into the colors of the surroundings.

## CEBRA(Mikkel Frost)

There are many fantastic wooden buildings in the world – both new and old. Lately, I have been particularly fascinated by the wooden structures designed by Kengo Kuma. The structural qualities and the filigree patterns he makes are just amazing.

I am also quite happy with our own Sustainable Club House project. It's small and bit overlooked but as it happens it became "the mother" of many bigger CEBRA projects such as the Smart School in Irkutsk. Here structure and cladding become one in a vertical symbiosis that is quite successful.

## Daive Macullo Architects

We have just built a house "Swisshouse XXXII(A5, 218p)" in the Swiss mountains together with the artist Daniel Buren. The wood structure



recalls the verticality of the forests and we used local wood. The archetype of the house has been developed one step further and the collaboration with the artists makes this building a sculpture and a house at same time. It is a sculpture to live within. For hundreds of years we have discussed about integration between art and architecture and this is one of the rare examples where the two arts really cooperate. Without the art the building doesn't exist because the art is a structural part of the building. As we have the walls designed in collaboration with Daniel Buren, the beams of the roof are designed in collaboration with another conceptual artist from the region, Miki Tallone.

**Donner Sorcinelli Architecture**

Cross laminated timber panels have been used for CD House's structure in order to achieve high thermal insulation and environmental friendly design. Time and costs of construction have been reduced and kept under control.

**Katsutoshi Sasaki+Associates**

Japanese classical temple(A6).

**Keiichi Hayashi Architect**

Gassho(A7) / Koji Kakiuchi

It is a small shelter created on the remnants of a concrete foundation of a home that was swept away by the 2011 Tsunami in northern Japan. It was entirely made of wood and designed in a single day of DIY construction. I wish to pay my greatest respects to this architect who bravely took action and creatively utilized characteristics of wood in this design.

**LANDÍNEZ+REY arquitectos**

One of the lesser-known episodes of Le Corbusier's work(A8) refers to the set of buildings that the architect would make for his personal vacations in Roquebrune-Cap Martin, his place of retirement in the French Riviera.

**modostudio**

The 17th century wooden Farnese theater(A9) in Parma is an incredible masterpiece. It was built as a private theater for Farnese family and it is an example of detailed artcrafts.

**Mork-Ulnes Architects**

Sverre Fehn's Villa Schreiner(A10) use of wood both as bearing structure and as finish material is a fantastic project in the way it relates to the site, manipulates light, creates texture and life in a building.

**murmuro**

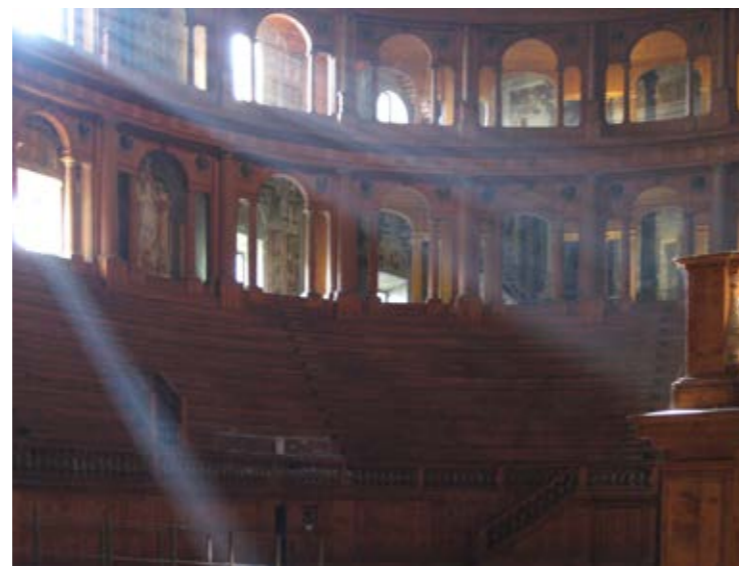
We have used wood in a project of an itinerant art pavilion for the Serralves Foundation. The structure, walls, windows, doors and furniture were all in wood, allowing us to assemble / disassemble the pavilion in a simple and fast manner. With this material we were able to design complex connection joints that allowed us to reduce the disassembled building to single elements; a fast, easy and light solution in terms of transportation that also means less storage area required when in between exhibitions.



A6 Kinkaku-ji ©Martin Falbisoner(Left), A7 Gassho



A8 Le Corbusier's Cabanon ©Tangopaso



A9 Parma-Farnese Theater ©karaian



A10 Villa Schreiner ©Vidariv



A11 TOCOMADERA retail store



A12 Sou Fujimoto's Wooden House ©Kenta Mabuchi

**NISHIZAWA ARCHITECTS**

About our favourite project that use wood in is the Agri Chapel from Yo Momoeda Architects - a Japanese-wooden chapel with a fractal structure system

We love this one because the way they combine the Japanese traditional wood system with the gothic style in contemporary way creatively. And another reason is the way connect the activity of the chapel to the natural surroundings seamlessly.

**OIIIO Architecture**

I did not work with wood as main material for a building. In our dry and too sunny weather in Spain, wood is not a material very common in architecture, the sun can destroy it if you use it in exteriors. Wood has been used traditionally only in structure for ancient constructions.

I have work with wood in our refurbishment projects where the slabs or roof structures are made with this material, so my experience with wood is more related to building rehabilitation and how to treat the wood to recover its mechanical properties.

**Piuarich**

For the redevelopment project of the old building Latteria Sociale Valtellina, we decided to use a material widely available in mountain areas: wood. We created one single roof overhanging at the front and side, and we used the wood in the opaque cladding of the façade, in the structure, and as the interior covering of the roof.

**SLOT STUDIO**

One of our most recent projects is TOCOMADERA retail store(A11), which literally means touch the wood. It is an interior design project where we had to find the correct expression and balance of the woods that are in display, with different finishes and varnishes on the floor, walls and furniture. It is a project that exudes warmth and that sets wood as an essential element in the handcrafted sense that tries to evoke the products sold by the store.

**Stefano Corbo STUDIO**

Sou Fujimoto's Wooden House (2006, A12) is an example of innovative use of wood in architecture. In this project, in fact, there is no separation between floors, walls and ceiling. Its formal genesis derives from the irregular stacking of 350 mm square profile cedar beams.

The end result is a perforated wooden box, which can trigger unusual spatial articulations.

**stpmj Architecture**

Shear House /stpmj, the project of wood frame structure with wood finish. Sliced and shifted gable roof in one monolithic wood material.

**SUPA architects schweitzer song**

Wood to us is endlessly fascinating. It is the most fundamental material in architecture. Both of us were socialized by wood. Ryul was raised in a Korean Hanok, I was raised in an Upper-Austrian farmhouse. This experience still dominates our thinking, our aesthetics, and our architectural strategies. Although both houses seem to be physically so far apart, philosophically they provided a common ground between our cultures for us to work with.





**Q2**

**What are  
the strengths and weaknesses  
of Wood?**

#### **Arenas Basabe Palacios Arquitectos**

The presence of wood in a project usually entails the existence of a strong duality between it and the rest of the architectural components. In our ‘Box in the box’ project, the forcefulness of the OSB boards that clad the servant core greatly contrasts with the clean lines and neutral-toned materials (grey continuous polished-concrete floors and a mostly white palette of translucent, transparent and opaque walls) employed in the main rooms: indoor playing court, assembly hall, chapel, classrooms, meeting room and offices. The idea of duality can also be acknowledged between the inner wooden box and the new metallic shell that wraps the existing facade, making the idea of a ‘Box in the box’ more meaningful.

#### **ARPHENOTYPE**

Wood is replenished daily by nature in large quantities. With sustainable forestry and responsible consumption, sufficient wood is available for all building purposes at all times. Wood, when properly processed and used purposefully, offers a durability that far exceeds that of most other products. Some wooden buildings of the last 200 to 500 years are often still standing. However, wood is flammable and can be attacked by pests, bacteria or insects. Bamboo impressed above all by its enormous growth speed. Bamboo is resistant and durable even under heavy use. It is very light and elastic thanks to the cavities in the cell structure.

#### **AZC**

Is an ecological material, very warm and human, with a low CO2 impact.

It does need protection when used on the exterior. It does need fire protection when used as a main structure.

#### **BOARD**

There are a large number of advantages that made wood one of the most favourite construction materials of humans for thousands of years. Some of its strengths are without doubt related to its abundant availability, the ability to renew the supply, but also - and in particular - to its longitudinal shape, its toughness but at the same time lightness, and its easy formability and the ease of making joints due to the softness of most of the trees, which makes it a great material to build all kinds of things, such as houses, boats, furniture, to name just a few. However, one of the weaknesses of wood that I would like to point out is that it can not be produced at a particular location in the way bricks, tiles, or glass can be fabricated - trees need to grow for a long time before the wood can be used – and harvest and transport come with a lot of challenges. In the “Out of the Woods” project we wanted to avoid the difficulties related to the transport of wood by using it right at the spot for the construction of the new tourist centre.

#### **Carlos Lampreia**

Wood and earth where the first materials mankind used to provide shelter. With wood we can build almost everything from an house to furniture. In this sense having wood its like have a friend at home, since its a very organic and lived material that moves, sounds and smell, we may even look at it as an artificial tree. The only problem re-

lies in the fact that it is impossible to have an entire city build on wood because we also need forests. This indenible reality makes wood an expansive an rare material that we should use with care.

#### **Casanova+Hernandez Architects**

The use of wood with the FSC mark is eco-friendly and help us to minimize the carbon footprint of the building in its natural environment. Its color and texture, which will change with time following a natural process, will remind visitors the nests of the birds in the area and its smell will awake poetic resonances of the woods that were present in the past in the mountains bordering the lake.

On the one hand, wood is a material that provides comfort and that is loaded with poetic meanings, capable of evoking nature and of provoking healing experiences thanks to its visual properties, its touch, and its profound smell.

On the other hand, wood, being an eco-friendly material, helps designers to create more sustainable environments, with respect for nature.

#### **CEBRA**(Mikkel Frost)

Fire regulations have been a challenge for many years – if one builds many floors constructed by wood. Many clients also complain about maintenance saying that wood needs constant care, but I disagree with that. In many ways wood is a fantastic material. You can use it for almost anything. It’s cheap and easy to work with and in terms of structure and statics it performs really well. The funny thing is that it just grows out there in the forest. You simply need to cut it down and it’s almost ready for use – no baking, no mixing or reinforcing. If you need more, you simply plant it and wait. In the meantime, it’s a pleasure to watch and a home for birds. It even produces oxygen for the planet!

Wood is not ideal in all situations – as stated above, no material is – but it comes pretty close. I’ve just had my whole yard covered with hard wood. It’s great to walk on it barefoot and it heats up nicely in the sunlight.

#### **Davide Macullo Architects**

Wood is one of the most beautiful materials because it is the closest to nature and Man in its use.

#### **Donner Sorcinelli Architecture**

Wood represents the sum of all qualities we use to require to a material. It is strong enough to carry loads, it is natural, recyclable as well as warm by a visual and tactile point of view.

#### **Katsutoshi Sasaki+Associates**

**Strength:** It is soft.

**Weakness:** It is soft.

#### **Keiichi Hayashi Architect**

**Strength:** It is easy for all aspect and has good touch feeling.

**Weakness:** It burns easily.

#### **LANDÍNEZ+REY arquitectos**

We must use the materials of our environment: those that the earth offers us in its proximity. We do not find any weakness in the use of

wood in architecture. Any weakness in its use is purely cultural or linked to the absence of this material.

#### **modostudio**

The wood is a material that can be used in various situation. It can be a structural construction material, it can be used as a decorative material. Wood is very flexible and has a strong link to the nature.

#### **Mork-Ulnes Architects**

Wood can be economical, sustainable, have a unique appeal to the human senses (tactility, olfactory, visual) and incredibly versatile - its only real limitation is in extremely large structures, when in direct contact with water or under certain fire constraints.

#### **murmuro**

Wood is an incredible material, it can be crafted to almost every detail you can imagine. It gives a sense of warmth and comfort, it connects with people. The biggest weakness of wood is its maintenance as it requires constant care so it doesn’t degrade. If a wood building is well thought and maintained, it can last for centuries.

#### **NISHIZAWA ARCHITECTS**

About the strong point of the wood is that it can be used as structure for the whole building without any concrete. Beside that, the color and texture of natural wood are also the elements that help to show the emotion of the building itself also.

About the weak points, wood for us is also a sensitive material that’s difficult to use in different environments so it’ll be damaged easily by the temperature, humid, insect infestation. The second is that the structural load is also depended on what kind of wood we use, therefore this structure have to combine with some steel elements for increasing bearing capacity sometimes.

#### **OOIO Architecture**

**Strength:** great structural behavior, is a recyclable material and its production can be sustainable if you work with wood from sustainable forests (FSC forests). Is the only material that produces oxygen when is been produced (growing).

**Weakness:** Can be affected by parasites, fire, and is not the best material for dry and hot weathers like the one I use to work in.

#### **SLOT STUDIO**

Wood is a very special element that has nobleness, warmth and a sense of craftsmanship. We like to use wood in our projects because it has character and does not require any processes to reveal its charm. Wood can transmit a very wide range of sensations just by playing with its dimensions, malleability, textures and its tonalities; furthermore is a sustainable and acoustic material.

#### **Stefano Corbo STUDIO**

Defining pros and cons in the use of wood is difficult, as every material should be considered in relation to the overall logic of the project, and based on the relationship between its different components.

#### **stpmj Architecture**

**Strength:** Natural, light, easy to install. Environmental-friendly-material that stimulate touch, smell, and as well as sight simultaneously.

**Weakness:** The consideration of contraction and expansion of the material and the continuous maintenance are required.

#### **SUPA architects schweitzer song**

The overwhelming strength of wood as a building material is its metaphysical quality. Wood lives and reflects our own lives when living within it. It ages, it moves, it makes sounds, it warms, it scents, it changes.

#### **TAKK Architecture**

Wood is a material that we use a lot, both in structures and façades, it is cheap and ecological, and has very good thermal properties.

#### **TOUCH Architect**

It cannot be denied that every material has their own weaknesses, wood either. Only hard wood can be used for structure which is much more expensive and hard to find, while soft wood can only be used for interior finishing, furniture, and cladding, which is not termite resistance. Some of them are easily to stretch and retract which is not suitable for using as a door or window frame.

Apart from weakness, tons of wood’s strengths are already mentioned above, it is physically strong, which is suitable for being a primary structure of the building, while also light and flexible compares to other structure such as concrete and steel. It is yet sustainable and environmental friendly construction material which is the only renewable one. Moreover, wood is not being used for only structure, it is also used for finishing which convey harmonious feeling to the nature. It looks soft and comfy with style.

#### **UNStudio**

People often worry that wood will not last long enough, or will require too much maintenance, but in fact today there are treatments that can make wood very durable.



# Interviewee PROFILE

## Arenas Basabe Palacios Arquitectos



### Overview

Arenas Basabe Palacios arquitectos is a young architecture and urbanism studio based in Madrid. Its partners Enrique Arenas Laorga, Luis Basabe Montalvo and Luis Palacios Labrador have been working together since 2006 and have won more than thirty prizes in architecture and urbanism competitions. They have given lectures in diverse institutions and presented their work and investigation in several international exhibitions. Their work has been published in Spain, France, Italy, Switzerland, UK, Austria, Germany, Cyprus, India and Korea.

### Directors

Enrique Arenas Laorga (1974), architect (ETSAM, Madrid) and Doctor Cum Laude (UPM Madrid, 2016). He has developed projects in very different areas: rehabilitations, housing, institutional and events. He has held lectures at several academic institutions, and taught as professor at the European Institute of Design in Madrid (IED).

Luis Basabe Montalvo (1975), architect graduated at the TU Graz. He has been visiting professor at Dipartimento di Architettura e Studi Urbani (DASTU) at Politecnico di Milano. Since 2003 he teaches design studio at ETSAM as an associate professor. He has been guest researcher and guest lecturer at various Universities: RWTH Aachen (Germany), Cambridge (UK) and CEPT Ahmedabad (India).

Luis Palacios Labrador (1983), architect graduated at ETSAM (Madrid, 2009), Master in Advanced Innovation and Technology (ETSAM, 2011) and Doctor Cum Laude (UPM, 2017). He currently teaches design studio as an associate professor. He has worked in the Netherlands, investigated in Berlin and held lectures and workshops in India and UK.

## ARPHENOTYPE



Dietmar Köring, Dipl.-Ing.(FH) M.Arch. Architect BDA, is an architect, researcher, and educator living in Cologne. He is head of the architectural research office Arphenotype, where he focuses on blurring the boundaries of different artistic disciplines. From 2012 to 2017 he was a research fellow at TU Berlin / CHORA City & Energy and Dietmar has taught Digital Design at TU Braunschweig from 2010 to 2012, he was Guest Professor for Virtual Realities & Experimental Architecture at the University Innsbruck /Studio3 in 2011, Technology and Design Lecturer at the Cologne Institute for Architectural Design / C-I-A-D and visiting lecturer for digital design at the DeMontfort University Leicester. From 2011 to 2012 he was assistant professor for Smart Grid research (Smart City Concepts 2022) at the Institute for Corporate Architecture at the Cologne Technical University.

He studied architecture at the University of Applied Sciences Cologne, the University of Western Sydney and at the Muthesius Academy of Fine Arts, where he graduated as in 2005 as Dipl.-Ing. (FH). Dietmar received his MArch in 2007 at the Bartlett School of Architecture University College London, under Prof. Neil Spiller and Phil Watson. Since 2008 he is a registered Architect at the AKNW and ARB.

Through his career he has worked internationally for offices such as Coop Himmelblau, Graft, 3deluxe and Andrew Wright Associates. His research has been awarded by the Jaap Bakema Fellowship / NAI and his works have been internationally published and exhibited, including MoMa New York, Heide Museum of Contemporary Arts Australia and Deutsches Technikmuseum Berlin. Dietmar has given international lectures, guest critiques and workshops. Since 2013 he is collaborating with Simon Takasaki as Takasaki Koering Architects.

Dietmar is member of the narrative research network .horizon.com.

## AZC



AZC was founded in 2001 with the idea that exploring architecture and its techniques could help to improve our built environments. Our interest does not lie in inventing concepts, we have always sought to realize buildings for real life's needs.

Through competitions and direct commissions, our office has worked on over a hundred projects of varied scales and uses. Most of our built projects are intended for a wide audience; sports facilities, lecture halls, office buildings and residential, some of which very specific for vulnerable populations. We also have, eight metro stations under construction, including four in Paris and four in Rennes and studies for a new station in Lyon, are ongoing.

Through some recently completed buildings, which have different purposes, we want to share our current concerns of coherence with global and local contexts which today represent the major issues of architecture.

We are not alone in the projects process, our clients and our partners share this common experience, which is engaging and meaningful; they allow us to reflect on our own actions that relate to the projects. We aspire to a high quality in any form of collaboration.

Most of our work has been published, displayed, sometimes awarded and we have often been given the opportunity to speak on topics of sustainability, diversity and innovative techniques, which all illustrate our commitments.

## BOARD



BOARD (Bureau of Architecture, Research, and Design) was founded in Rotterdam in 2005 and is active in many fields: as an architecture, urban design, and design practice, as a research board and as a platform for comparative analysis on urban issues through its bi-annual journal MONU - Magazine on Urbanism. BOARD won several prizes recently in prestigious international architecture and urban design competitions.

Bernd Upmeyer is the founder of BOARD and editor in chief of MONU - Magazine on Urbanism. He studied architecture and urban design at the University of Kassel (Germany) and the Technical University of Delft (Netherlands). From 2004 until 2007 he taught and did research as Assistant Professor at the department of Architecture, Urban Planning and Landscape Planning at the University of Kassel. In 2010 he taught as Adjunct Professor at the department of Urban Design at the Hafen-City University Hamburg. In 2012 he was a guest critic at the Berlage Institute's first year postgraduate research studio "Anarcity".

In 2013 he lectured and participated in a discussion about architecture, urbanism and media at Strelka's Urban Studies Session in Moscow. Upmeyer frequently writes for international publications and magazines. He holds a PhD (Dr.-Ing.) in Urban Studies from the University of Kassel (Germany). Upmeyer is the author of the book *Binational Urbanism - On the Road to Paradise*. The book examines the way of life of people who start a second life in a second city in a second nation-state, without saying goodbye to their first city.

Upmeyer coined the term "binational urbanism".

BOARD employs an international team of architects and planners and collaborates with national and international external consultants and specialists.

## Carlos Lampreia



Carlos Lampreia, architect (1990), is architecture design teacher at FAA-Universidade Lusíada de Lisboa since 1994, studied at Oporto Architecture School and at Lisbon Technical University FA-UTL. Master in architecture theory, 'towards an objective architecture', 2002. Phd about, strategy, site and material, concerning architecture and arts, 'concept site and material, a strategy in architecture and arts, 1960-2000', 2017. His Lisbon based office, carloslampreia[x]arquitectos, works on an experimental way with young architects and students towards architectural materialisation, participating both in international competitions and individual private requests.

## Casanova + Hernandez Architects



Casanova+Hernandez, founded in 2001 by Helena Casanova and Jesus Hernandez, is a design and research studio based in Rotterdam. It focuses on rethinking and designing our urban habitat in order to create vibrant cities while promoting environmental and social sustainability.

Working with an interdisciplinary team and with experience developing projects in very different cultural contexts in Europe, South America and Asia, the office has expanded its capabilities and its international network through close and fruitful collaboration with experts in different continents.

Casanova+Hernandez is structured in two complementary platforms: C+H Projects and C+H Think Tank. C+H Projects is the design platform of Casanova+Hernandez. It operates in the fields of architecture, landscape architecture and urban design, often combining them to create hybrid architectural landscapes.

C+H Think Tank works as an independent platform that analyses urban and social problems and proposes innovative design solutions, new urban strategies and advice on the implementation of new policies.

[www.casanova-hernandez.com](http://www.casanova-hernandez.com)

## CEBRA



CEBRA is a Danish architectural office founded in 2001 by the architects Mikkel Frost, Carsten Primdahl and Kolja Nielsen. In April 2017, architect MAA Mikkel Hallundbæk Schlesinger entered the group of partners.

Based in Aarhus in Denmark and in Abu Dhabi in the UAE, CEBRA employs a multidisciplinary international staff of 50 architects, constructing architects, urban planners and landscape architects, who all share a strong passion for architecture.

CEBRA has gained recognition through award-winning projects such as The Iceberg at the harbour front in Aarhus and the Experimentarium science centre in Copenhagen and has a growing international portfolio in Europa and the MENA region.

At CEBRA we want to change the way to think, design and build architecture. We are always pushing artistic and architectural boundaries - pushing these boundaries with a CEBRA attitude and a Nordic mindset that combines our artistic approach to architecture with an understanding of its cultural context.

We design architecture by listening to and understanding our users and clients and studying their context, culture and climate. Our services cover all project phases - from client advisory and user involvement and concept and project development to project and construction management as well as technical supervision.

Most CEBRA projects are within the fields of education, culture and housing - thought, designed, and built in line with our mantra - Architecture with attitude.

## Davide Macullo Architects



Davide Macullo (b. Giornico, CH, 1965) lives and works in Lugano, Switzerland. Studied art, architecture and interior design. For 20 years (1990-2010) he was project architect in the atelier of Mario Botta with responsibility for over 200 international projects worldwide. He opened his own atelier in 2000.

The ethos of the studio is one of 'drawing from context' and the various contributions promote a dialogue between the specificity of the project and the universality of the contexts. His work has been published and awarded both at home and abroad. Selected realized projects include the WAP ART foundation mixed use gallery and apartment in Gangnam Seoul, South Korea, the Assuta Hospital in Ashdod, Israel, 5\* Hotel and SPA facilities in Greece, the headquarter Jansen AG in Oberriet, Switzerland, Private Museum in Jeju South Korea, Sino-Swiss centre in Tianjing China, several houses and housing in Switzerland and abroad.

Current projects include a new Health and Wellness Hotel in Weggis, Switzerland and Marbella, Spain, houses and residential buildings in Switzerland, a beachfront villa in Heraklion, Greece, a Medical SPA in Baku, Azerbaijan. The work of the studio includes masterplanning, graphic design, branding consulting and custom designed furniture, now in production and spans to the creation of contemporary art collections for clients.

In Rossa Calanca Valley in the Grison Canton, Davide Macullo has started an urbanistic program to promote the intervention in situ of international artists to influence daily life through contemporary art. The first building realized in collaboration with Daniel Buren will be followed by other ten artists.

## Donner Sorcinelli Architecture



Donner Sorcinelli Architecture is an international architectural design office based in Italy.

Founded by architects Luca Donner and Francesca Sorcinelli, the firm pays particular attention to the theme of sustainable and affordable architecture in all its variants, based on experimentation and research in various fields like Architecture, Urban Design, Interior and Product Design.

Their projects have been awarded in International competitions:

"Social Housing Dev."- Piazzola sul Brenta 1st prize; "Social Housing Dev." -Presina, 1st prize; "Design Beyond East and West"- Seoul, 1st prize; "International Design Competition for Modern Saudi Houses, Affordability and Sustainability"- Riyadh, 1st prize; Urban Retrofitting of S.Elena's - Silea, 1st prize; Sansovino Masterplan -Montebelluna, 3rd prize; School Campus in Carbonera, 3rd prize;"Your Absolute" for a residential Tower, Mississauga, Honorary Mention; "Daejeon Urban Renaissance"- Daejeon, Honorable Mention.

They have been published in many international magazines, books and presented in several exhibitions in Italy and abroad.

DoSo are winners of the "Cityscape Architectural Review Award 2006", "SAIE selection Awards 2009" and the "20+ 10+ X World Architecture Award 2012". They have received an Honorary Mention at Modern Atlanta Prize 2011, an Acknowledgement Prize at Holcim Awards 2005 for sustainable constructions (MENA region) and they have been nominated by Korean Institute of Architects among "100 Architects of year 2017".

Luca Donner and Francesca Sorcinelli have been teaching at International Universities in Dubai after previous academic experiences in Italian Universities.

[www.doso.it](http://www.doso.it)

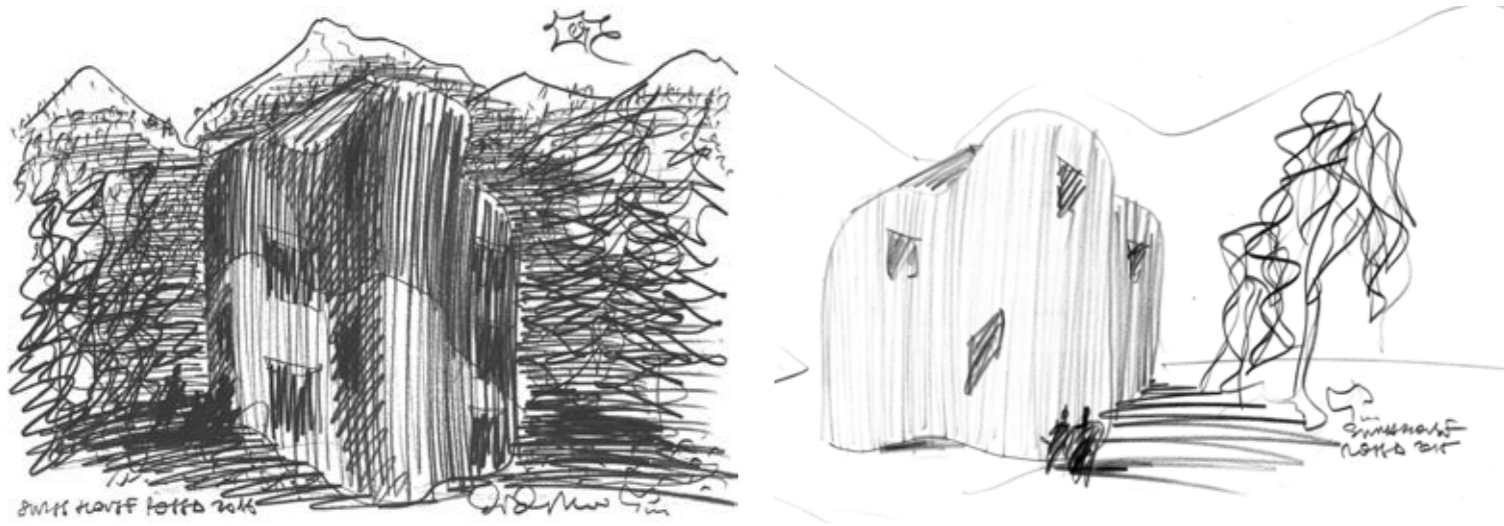


# Architectural Cases Study of







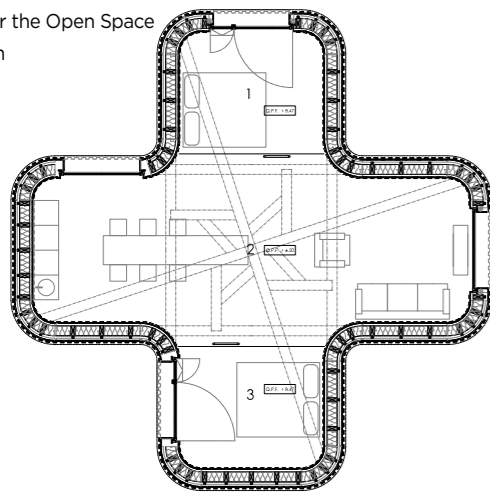


Idea Sketch

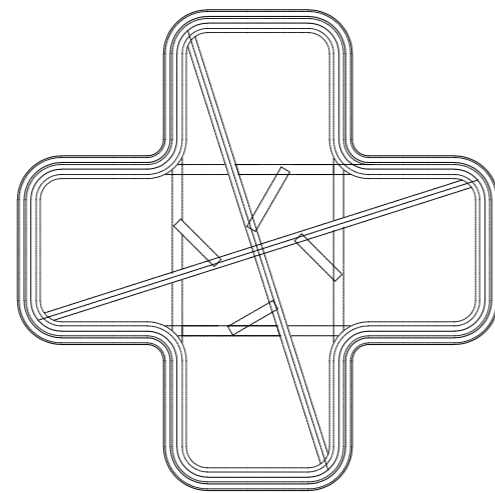


Site Plan

- 1. Bedroom
- 2. Void over the Open Space
- 3. Bedroom



First Floor Mezzanine

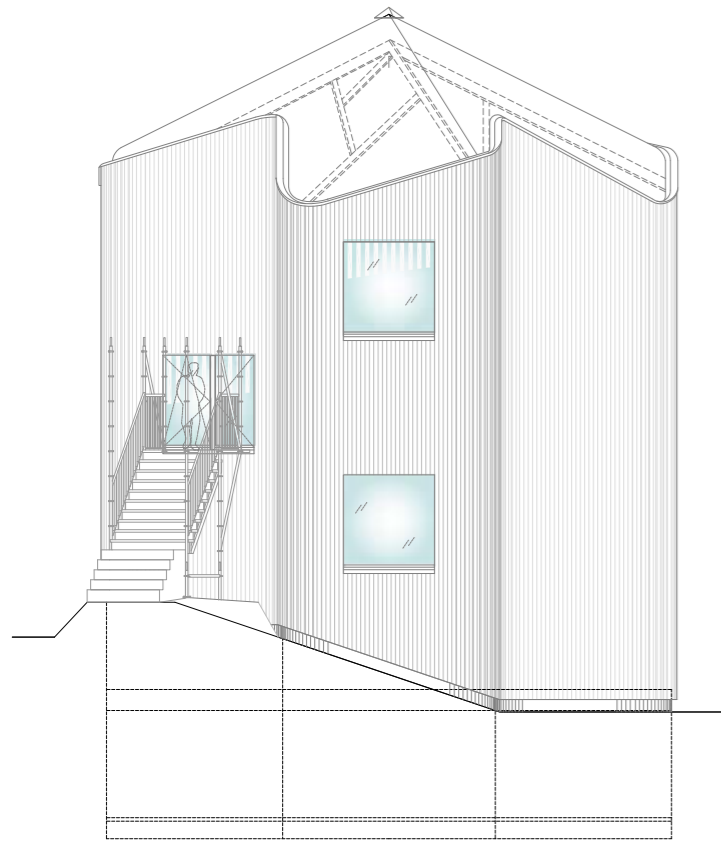


Roof Plan

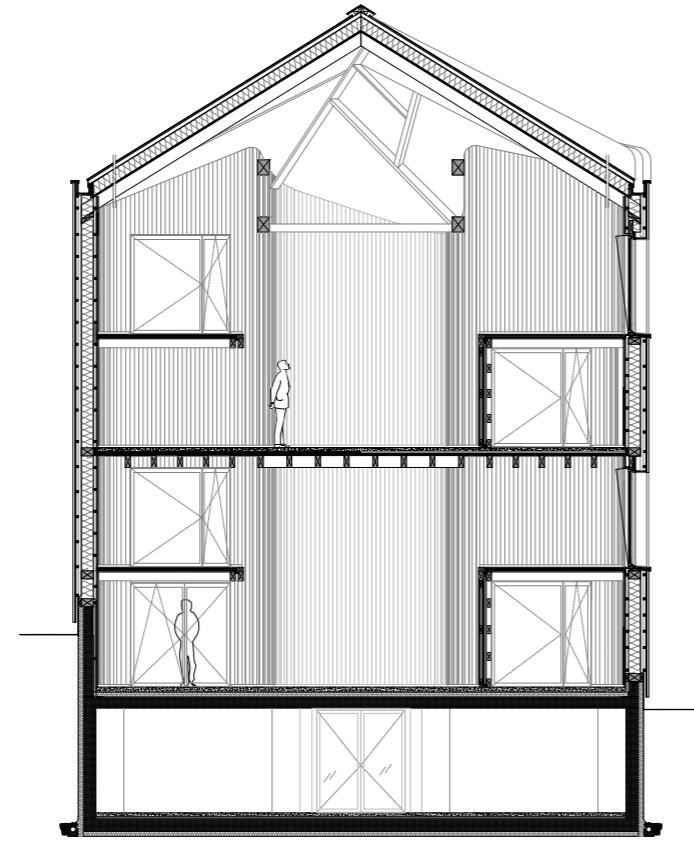


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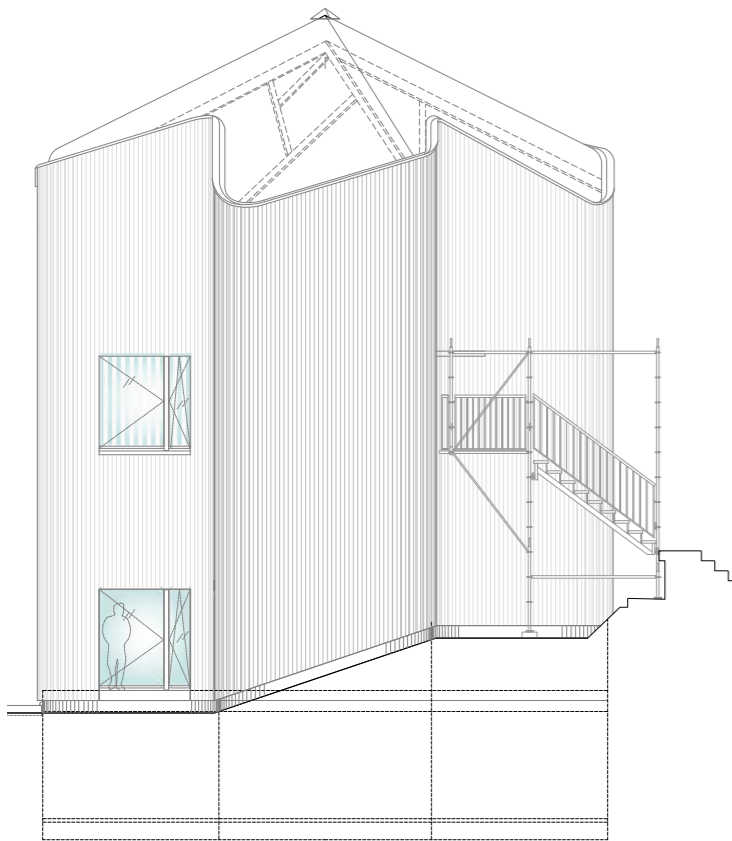




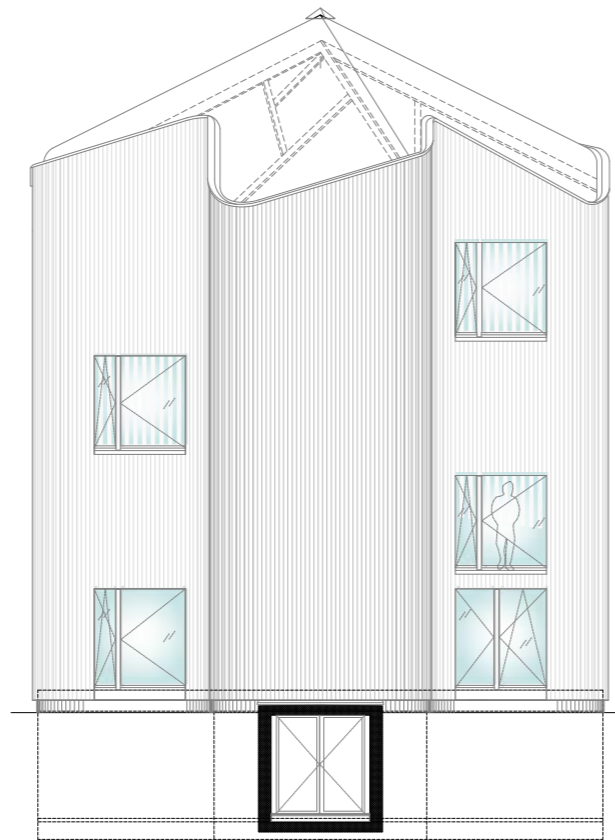
East Elevation



Section A



South Elevation

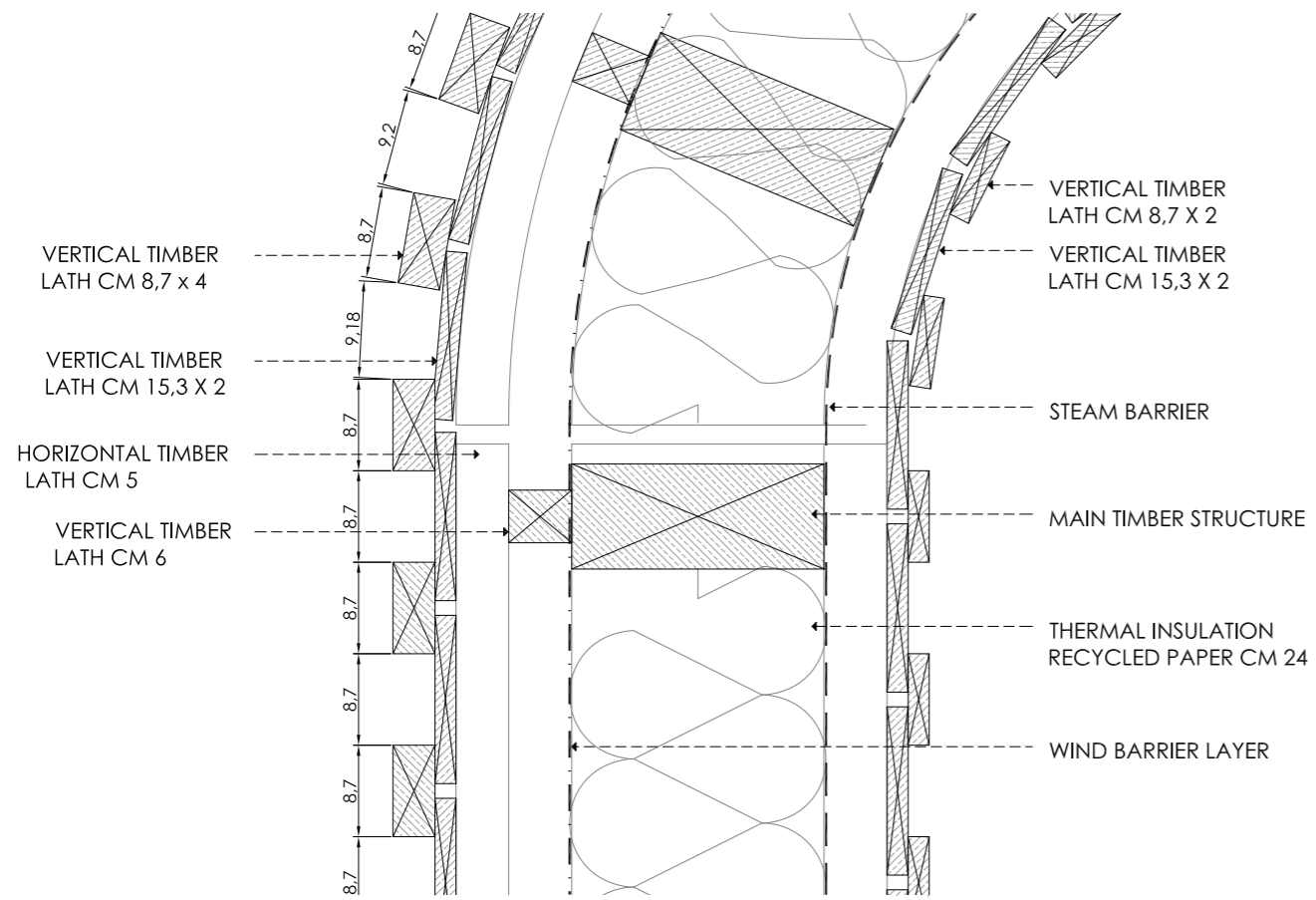


West Elevation

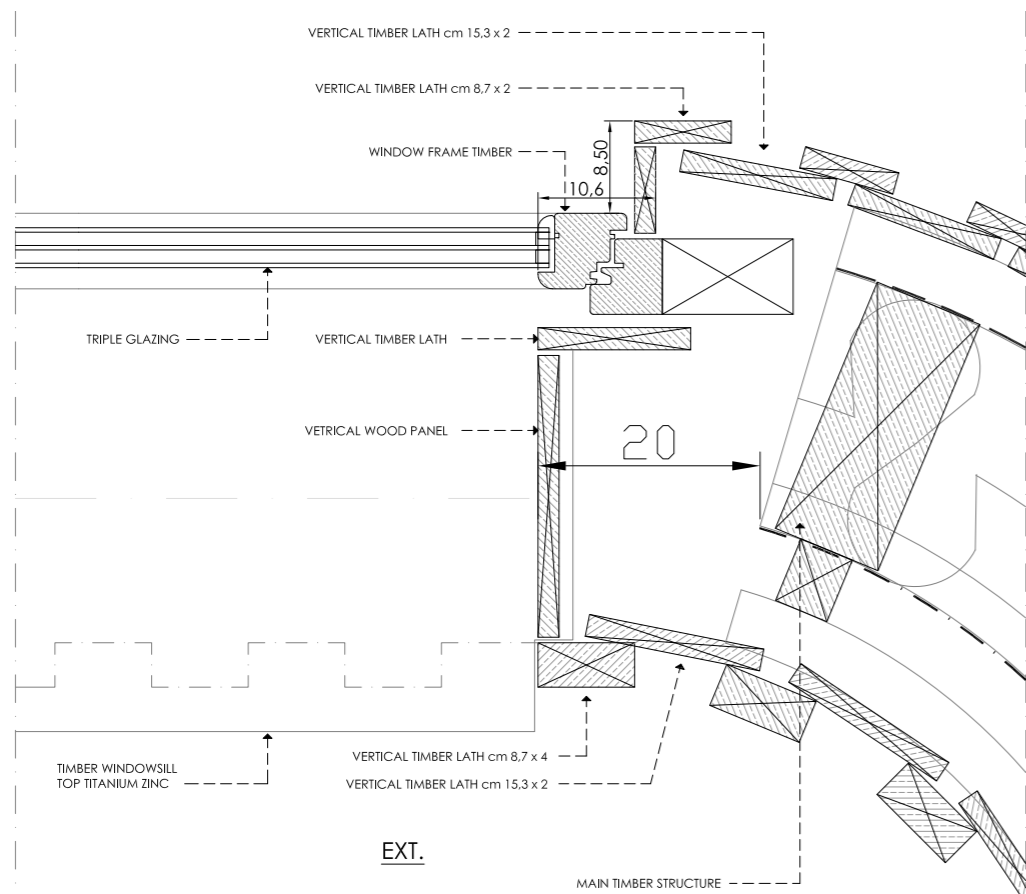


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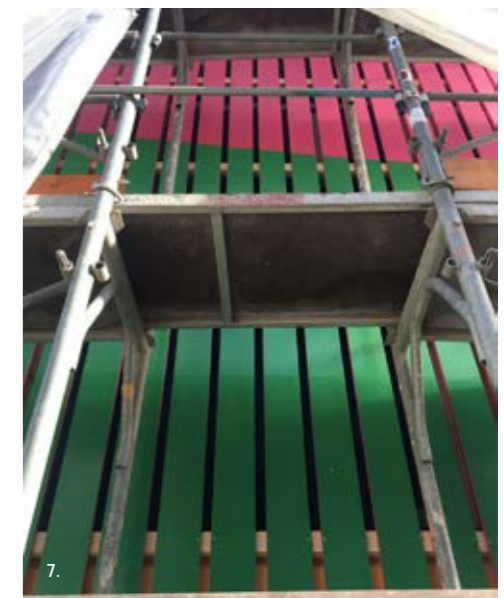
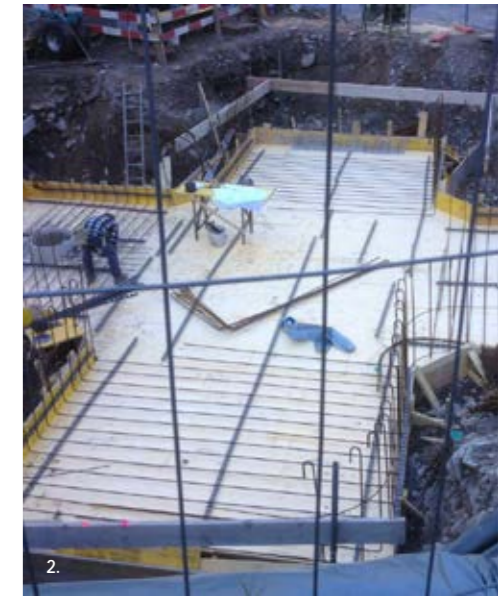




Detail - Vertical Slats



Detail - Horizontal window node



Construction Process





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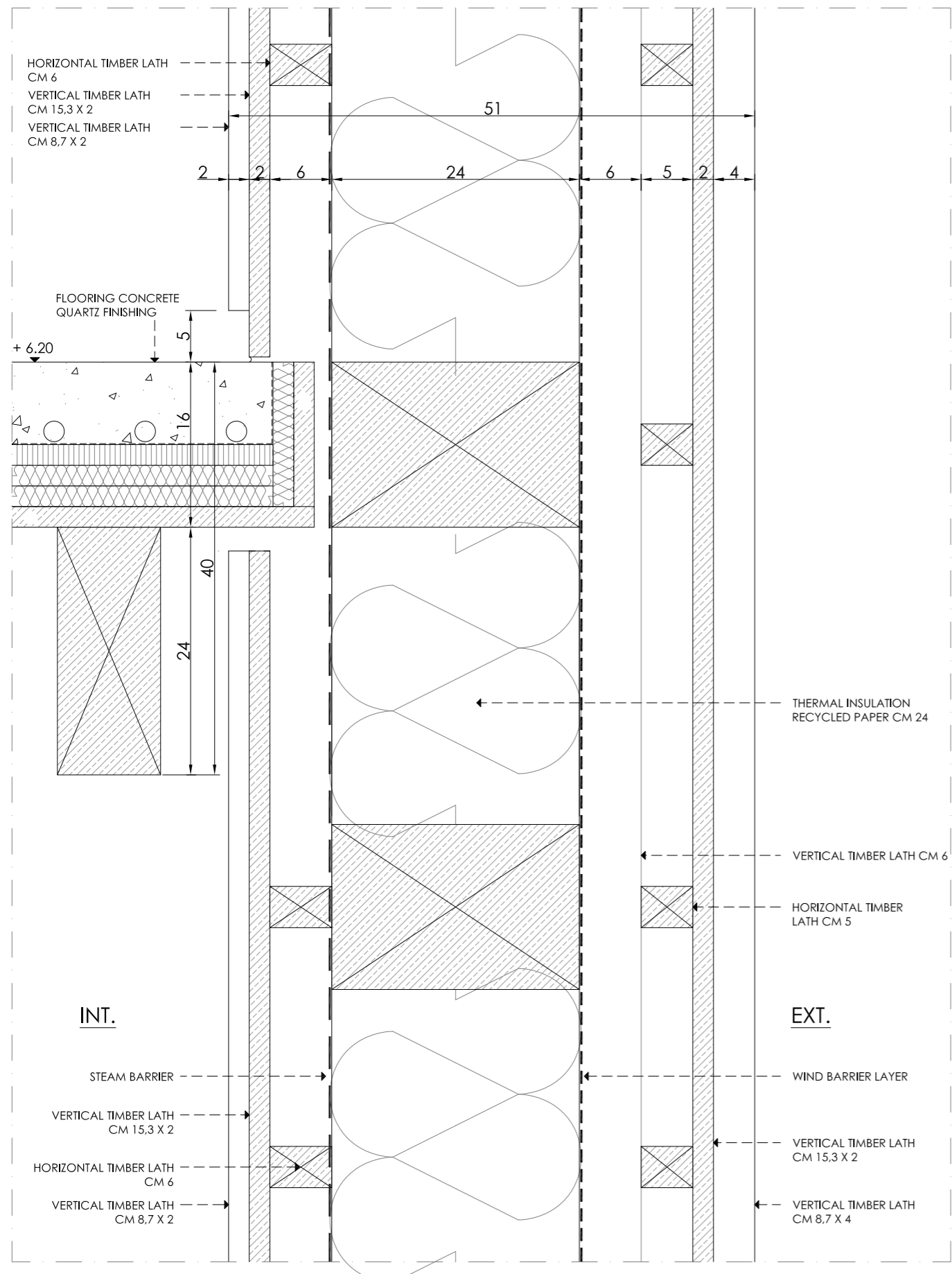


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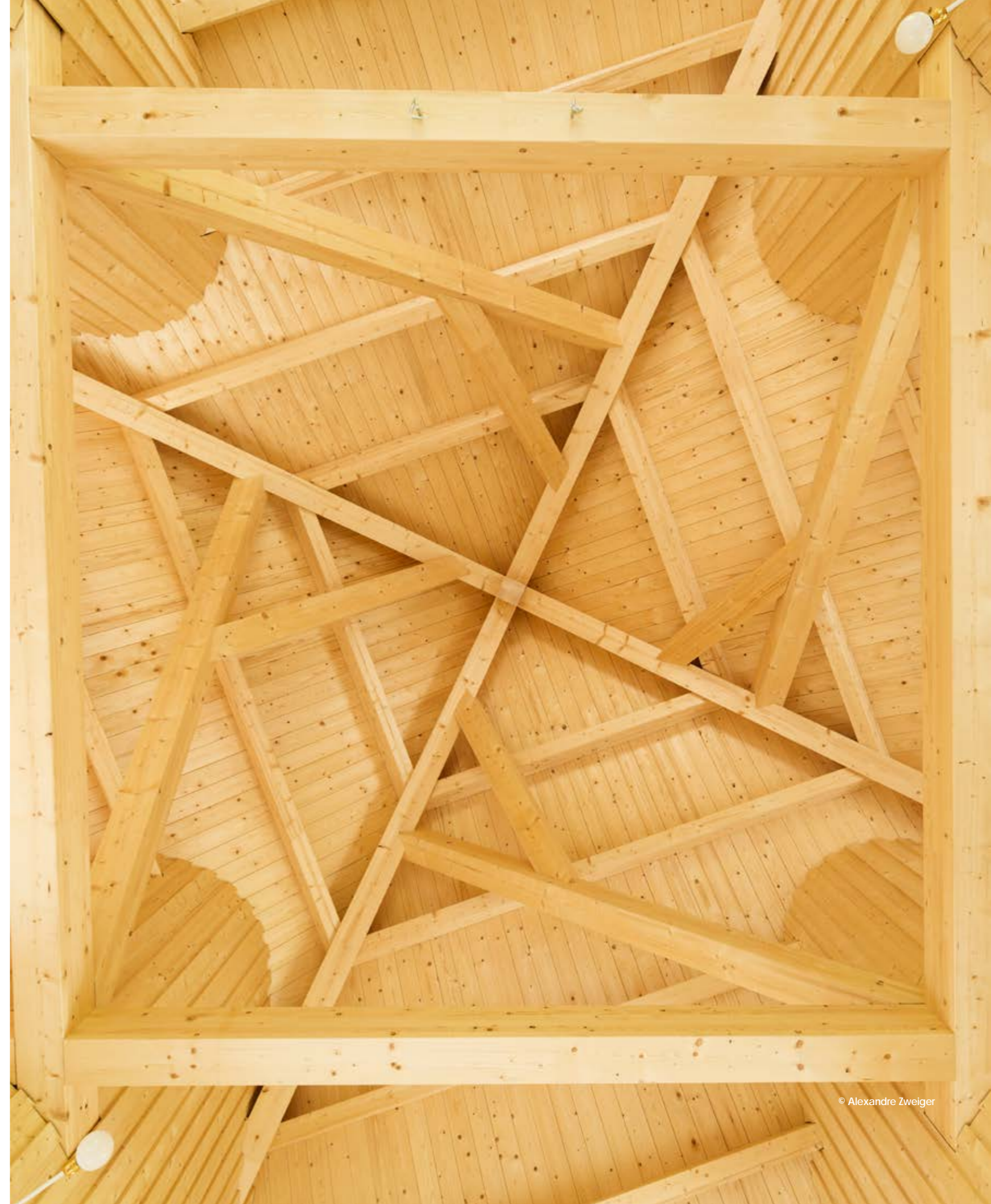
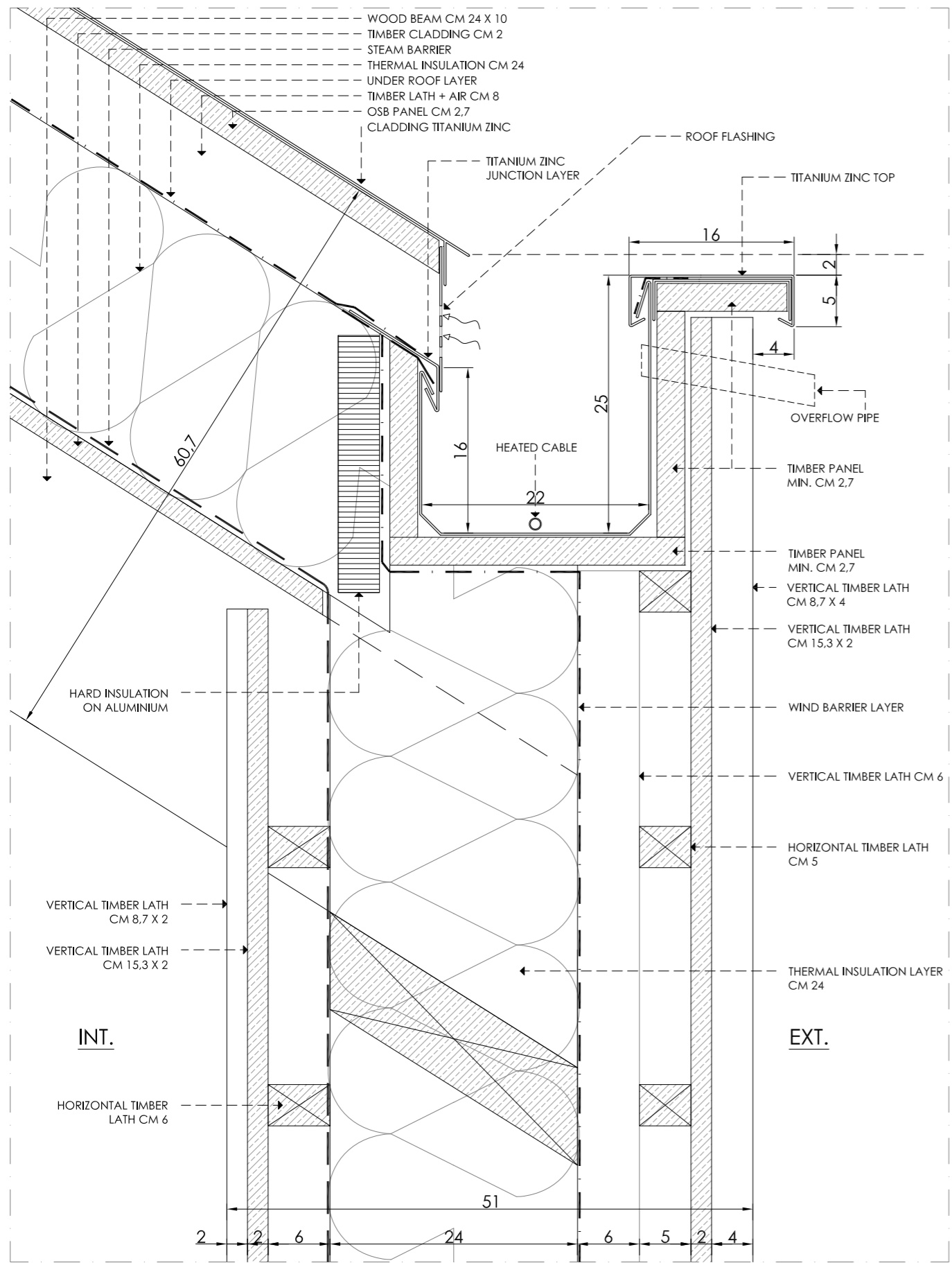




Detail - Floor to wall







Roof Detail

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Architectural Material Series

**To be Continued**