

The ArchDaily Guide to Good Architecture



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A NEW GALLERY TO PAY HOMAGE TO THE OLD

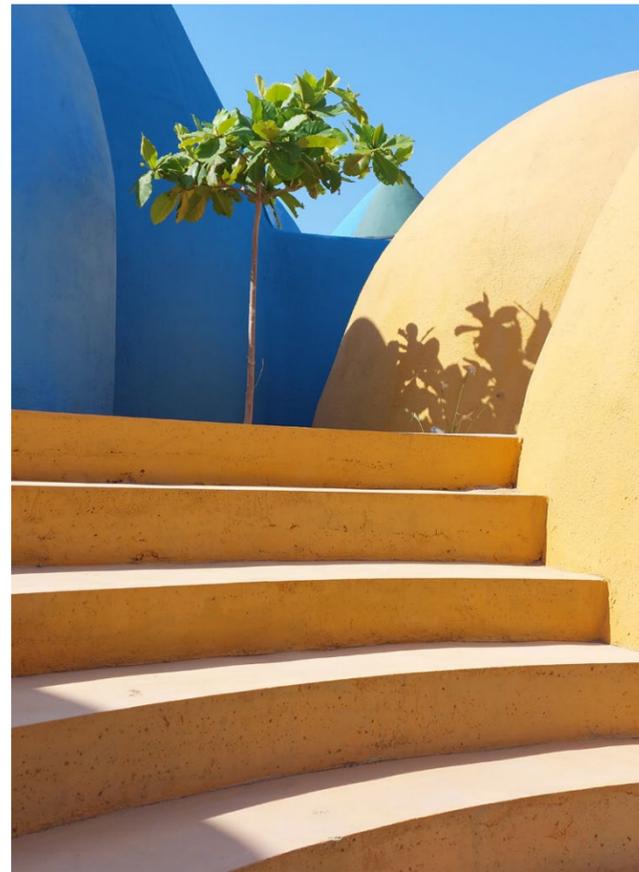
JAMES-SIMON-GALERIE
DAVID CHIPPERFIELD ARCHITECTS
BERLIN, GERMANY

The James-Simon-Galerie reinterprets the architectural motifs of Berlin's Museum Island to create a harmonious contemporary entrance for the UNESCO World Heritage Site. The site's original program was built between 1823 and 1930 as a precinct for the arts and sciences and has seen the incorporation of designs by eminent architects over the years. In 1999, an ongoing initiative began to repair damage incurred during the Second World War and bring modern functionality to the destination.

Named after one of the city's most important museum benefactors, the James-Simon-Galerie was designed by David Chipperfield Architects and opened in 2019. It functions as both a gallery and entrance site: four of the island's five museums can be reached via its below-ground Archaeological Promenade, situated along the Kupfergraben canal embankment.

The new gallery marks yet another period in the evolution of museum design. Its architectural language "adopts existing elements of Museum Island, making reference to Schinkel, Stüler, and the other architects involved in the island's creation," explain the architects. One of multiple, seamless interventions is its colonnaded walkway that adjoins Friedrich August Stüler's Neues Museum design in an elegant meeting of old and new. Together, they form an open courtyard, while on the embankment side, the new colonnades lead into a principal *piano nobile* level. The exterior's homage extends to matching the materials used. "The materiality of the building in reconstituted stone, with natural stone aggregate, blends in with the rich material palette of Museum Island, with its limestone, sandstone, and rendered facades, while smooth in-situ concrete dominates the interior spaces," explain the architects. Over time, the facade will patinate like its sibling buildings on the island, showing markers of its own history.





PRESENCE IN HORMUZ

Presence in Hormuz is a tourism complex built to enliven the Iranian island's economy. The chromatic ensemble of domed

accommodation structures references the island's unique, wondrous geology (previous page and opposite, top) and local architecture.

The complex was built by newly trained locals, using the thermally efficient, flood- and fire-proof superadobe technique pioneered in Iran.



CHAPEL OF SOUND

The Chapel of Sound is a naturalistic concert hall set deep in a valley (previous page) near Chengde, China. Its striated exterior (opposite,

bottom) references the geology of its striking mountainscape setting (opposite page, top). Inside, the semi-outdoor amphitheater (above) provides

advanced acoustics by taking structural inspiration from the reverberation of sound in caves.

A HALF-SUNK RESTAURANT ON THE OCEAN FLOOR

UNDER
SNØHETTA
SPANGEREID, NORWAY

Under is an ambient restaurant and marine research center that appears to be submerged into the stormy Norwegian sea it calls home. The building is located on Norway's southernmost tip, where storms from north and south converge, and the resulting brackish water creates the perfect conditions for marine biodiversity. Under's dual purpose allows visitors to observe their surroundings above and below sea level, while paying "tribute to the wild fauna of the sea and to the rocky coastline of Norway's southern tip," explain the architects, Snøhetta.

The building's outer form—a sunken concrete capsule—mimics its unruly outdoor setting, and is bolted onto a concrete slab that is anchored to the bedrock beneath the seabed. Its shell was built on a barge 20 m (66 ft) from the site, and was floated into the sea by way of a crane and tugboats. "In order to ensure a proper connection to the bolts on the concrete slab, the construction team filled the structure with water to make it sink. After ensuring that all bolts were fully tightened, the water was drained away, allowing the interior work to begin," explains Snøhetta. In contrast to the dramatic exterior, the entrance was modeled as a welcoming refuge.

Snøhetta worked with Hamran, a local carpentry workshop, to employ Norwegian wood to its warmest and most elegant effect. As one moves through the building to the dining areas, the wood shifts to more refined interior accents, with dark raw steel and brass. "As a metaphor for the journey of descent, the color of the textile-clad interior turns darker and more intense the deeper one goes below water," explain the architects. "At the entrance, the ceiling's neutral color deepens into a sunset pink, intense coral, sea green, and finally culminates in a midnight blue as one arrives at the dining room."

The mezzanine bar area is level with the waterline, and boasts a vertical window that extends from above sea level down to the sea bed, framing the elements. "The window reveals the convergence of sea and air, with the volatile waterline dancing to the intensity of the wind," the architects suggest. Then, at the heart of the building is the 40-person dining area, with its large horizontal window like a silver screen out to the seabed. "The view from the window will evolve gradually throughout the day and seasons," they continue, "with the color of the water shifting from sapphire blue during a cold winter day, to emerald green in the summer season, when the algae set in."



A MIXED-USE ICON FOR MIAMI BEACH

1111 LINCOLN ROAD
HERZOG & DE MEURON
MIAMI, FLORIDA, USA

Herzog & de Meuron's 1111 Lincoln Road, known as "Eleven-Eleven," is a mixed-use building that brings together residences, retail spaces, and a creative parking solution in one of Miami Beach's busiest, pedestrian areas. The design reimagines the blueprint of a parking lot, using the interstitial spaces of the stacked, ramp-lined structure to their advantage and opening up various areas for public and private use, complete with panoramic views. Eleven-Eleven services the Lincoln Road Mall area, a bustling center offering small-scale restaurants and bars, entertainment, commercial retail, and a social overflow to nearby Miami Beach. Occupying a rare pedestrian zone in the otherwise car-dense city, it acts as a pathway between the two, providing the public with space to leave their cars and encouraging them to enjoy the surrounding area on foot.

The development is made up of four elements: an existing 1970s bank building, to which the new mixed-use structure is attached; a two-story building housing the relocated bank; four upper-floor residences that back onto the multi-story parking lot; and, finally, the landscape alley and surface parking lot. On site, there are 300 parking spaces, while various shops and restaurants are split

between the ground level and upper section of the building, including a rooftop eatery. With the offering of panoramic views, the architects envisioned the rooftop and upper floors for further use as an event space for film and music videos, fashion shows, and concerts.

The building, according to Jacques Herzog, reinterprets the essence of tropical modernism, imbuing the structure with flair beyond the usual service building and adding to Miami Beach's iconic architecture. Large concrete slabs are set on top of irregular columns that delineate different ceiling heights for the mixed-use building and create a characterful and variegated facade.

As an open concrete structure, Eleven-Eleven is in constant dialogue with its surroundings and invites the community in. By day, the beach-facing building is light and airy; by night, it is illuminated by warm, glowing lights, contrasting the sterile strip lighting traditionally found in dim parking lots. At any time of day, the public can enjoy panoramic views of Miami from each level of the car park, the sculptural interior staircase, or the rooftop restaurant. This, say the architects, lends a "ceremonial feeling" to the building, which at Eleven-Eleven, the public have open access to.



ALEJANDRO ARAVENA: A NO-FRILLS INNOVATOR

Known for his pioneering work on social housing, the Chilean architect challenges the status quo by eliminating the superfluous and the arbitrary

Chilean architect Alejandro Aravena launched his own design studio in 1994, two years after acquiring his degree from Pontifical Catholic University of Chile in Santiago: "It's what everybody does in Chile after graduating: you start your own practice," Aravena says. But it wasn't until 2001 that he founded Elemental, the practice whose work eventually won him the Pritzker Prize—architecture's most prestigious honor—in 2016 and made him a household name in the field.

Sometimes referred to as a "do-tank," Elemental was borne from a period Aravena spent teaching at Harvard in the early 2000s and a felicitous meeting with fellow Chilean, Andreas Jacobsen, then doing a masters in the Kennedy School of Government. Having studied in Chile and later at IUAV in Venice, it wasn't until encountering Jacobsen that Aravena suddenly understood how far removed his architectural education had been from dealing with serious social issues. "Unlike architecture, where you imagine something and then carry that vision from paper or screen to reality," he explains, "here, you imagine a possible outcome, identify forces you don't govern...



A VERDANT HOME FOR ALL TO THRIVE

CORNWALL GARDENS HOUSE
CHANG ARCHITECTS
BUKIT TIMAH, SINGAPORE

Cornwall Gardens House in Singapore unites generations of family in a verdant, communal home founded on well-being. "This house is intended for multi-generation living. The client wanted an 'open home, a cool tropical paradise for the family,' encouraging their children to 'raise their families here when they grow up,'" explain the designers, Chang Architects. Their approach harnesses the life-improving qualities of plant-life. "Designed with an 'I-Thou relationship' with nature [a 20th-century religious philosophy conceived by Martin Buber], the family and nature share the same breathing space," they explain.

At the entrance, the desired tone is set by a welcoming koi fish pond and waterfall, whose soothing sounds resonate gently throughout the home. The multilevel structure is built around a core courtyard that houses a natural, stone-ringed swimming pool, and links a program of indoor and outdoor spaces. Balconies and walkways, planted with various cascading plant species, lead to the various living quarters and communal spaces including landscaped decks and rooftop gardens. The tiered structure uses every opportunity to house greenery, creating a thermally efficient home for the tropics. "Working with the existing terrain, built-ups that contributed to the site coverage are utilized as planters for tropical fruit trees, to cool ambient temperature, and to insulate the interiors," explain the architects. The planters have the added benefit of catching and recycling water to irrigate the substantial plant life.

This harmonious program has brought life of every form in. "The setting provides daylight, natural ventilation, and passive cooling. It offers an ecologically friendly environment that promotes general wellness for all," explain the architects. "This house has become a popular gathering place for the owners' extended family and friends, and it has also attracted a host of biodiversity, from bees and butterflies to squirrels."



AN ARBOREAL BUILDING TO CALM AND CONNECT

TREE-NESS HOUSE
AKIHISA HIRATA
TOSHIMA, JAPAN

Tree-ness House is an arboreal-inspired apartment complex in Toshima, Tokyo, that bridges the urban with the natural world. Designed by studio Akihisa Hirata, the building references the complex form of a tree, from its trunk and branches to its leaves. "As with the tree, we tried to create an organic architecture that could be formed by a hierarchical combination of different parts," explains Hirata. The main structure makes use of the long but narrow site and is formed of offset stacked concrete boxes, the positioning of which naturally opens up voids in-between. Trees have been planted in these cavities to create "an organic whole, breathing in the surrounding environment like a tree." The three-dimensional facade, with its greenery and terrace spaces, is part of the architect's efforts to focus equally on the building's exterior and interior, playfully furnishing the building with a vertical garden. Fitted with outdoor staircases, when viewed from the side, the building, with its flurry of outside activity, curiously resembles an architectural cross-section. This inversion is in line with the architect's desire to upend traditional urban living structures and connect city-dwellers with their environment. "I intended to create a futuristic and savage architecture that awakens human animal instincts in which the inside and outside are reversed multiple times," says Hirata.

The building provides its residents with a balanced lifestyle. While social quarters such as living rooms and dining rooms face outwards, bringing light in and acting as transitional spaces to the outdoor areas, the interior houses calm, private environments, including generous bathrooms and bedrooms. These inner sections are warmed by wooden elements and illuminated by the cavities created in the box-stacking design. With its innovative program, the building pushes the envelope of urban builds in densely populated Tokyo, prioritizing access to nature and spaces of calm for city-dwellers.



ArchDaily's Staff Picks

The *ArchDaily* team talk all things architecture, from pet peeves and favorite details to dream homes and extraordinary interiors



Clara Ott
PROJECT MANAGER

Which far-flung building would you plan a vacation around? I would go all the way to Casa Wabi, on the outskirts of Puerto Escondido, Mexico. This series of buildings is more than just an art foundation: it combines a mission to promote social commitment through art with a blend of Mexico's vernacular pre-Hispanic heritage, and abstract contemporary proposals by the greatest names in contemporary architecture. Visiting such an astounding location on the Mexican coast, featuring works by Tadao Ando, Álvaro Siza, Alberto Kalach, Kengo Kuma, and Ambrosi Etchegaray, is definitely worth the trip.

If you could live in any building, where would you choose? I would live in direct contact with nature in Japanese architect Ryue Nishizawa's house in Ochoquebradas, Los Vilos, Chile. What I like most about it is how perfectly balanced it is: the roughness of the cut cliffs and

the fierce ocean, the refinement of the undulating concrete roof, and the transparency of the glass all result in a perfect combination of protection and exposure—the house practically floats over the rugged coastal landscape.

A favorite architectural moment/scene in cinema? The joy in Ariadne's eyes in *Inception* the first time she is guided into a dream with the task of designing its architecture. Her eyes sparkle as she innocently discovers what her mind is capable of coming up with, and the possibilities that arise as she playfully rediscovers architectural elements. I think it is the cinematic version of every architect's relationship with architecture.

Who takes the best photographs of architecture? I admire the work of Julius Schulman, who photographed most of the Case Study Houses in California in the 1950s. Shulman paved the way in terms of capturing not only architecture, but also its surroundings and, more importantly, its essence. His images boast a carefully staged domesticity, often including a house's inhabitants within the frame. He shot with multiple exposures, turning lights on and off, and made use of flashes to achieve his striking pictures.



Casa Wabi in Puerto Escondido, Tadao Ando's first project in Mexico.



Fernanda Castro
CONTENT DIRECTOR

Name a building that evokes a special memory for you. The Teshima Art Museum by Ryue Nishizawa in Japan has a very special place in my memory. The whole experience starts when you arrive at the island of Teshima. It is a pilgrimage of various routes, trains, boats, and walks. Upon going into the museum, the design stimulates you to enter into a deep state of meditation. It's all about the way architecture integrates with the surrounding landscape—air flow, sounds, and echoes. All this together makes the whole experience much more meaningful. I recommend visiting both the islands of Teshima and Naoshima, where you will discover works by an array of artists, from James Turrell to Claude Monet, and experience buildings by Tadao Ando, SANAA, and Hiroshi Sambuichi, among others.

If you could live in any building, where would you choose? When I visited London, I had a chance to visit the Barbican and it exceeded all my expectations. It is truly one of the most remarkable examples of brutalist architecture in its imposing scale, but, at the same time, perfectly embraces public space. Living in a historical place that integrates cultural, educational, and public

space programs so well would be a privilege.

Name the building/s that made you fall in love with architecture. I have not had the chance to go there yet, but Ricardo Bofill's La Fábrica is definitely the building that has never ceased to surprise and inspire me. An old abandoned cement factory on Barcelona's outskirts has been converted into one of the most elegant, mysterious, and delicate architectural works ever, maintaining and respecting the original industrial structure and scale. La Fábrica serves as a reminder that architecture can be one of the most sublime forms of art.



Teshima Art Museum, a gallery in Japan housing a single artwork.

Which far-flung building would you plan a vacation around? When it comes to remote places, the Remota Hotel in Chilean Patagonia is the next destination on my travel list. Designed by Chilean architect Germán del Sol, the hotel merges into the landscape in a respectful way, almost blending in with the nearby meadow and surrounding geography. It is a place that prioritizes the contemplation of landscape as its main experience.



David Basulto
FOUNDER & EDITOR IN CHIEF

Which far-flung building would you plan a vacation around? One of my favorite remote locations to plan a whole experience around is Naoshima Island in the Seto Inland Sea, Japan. Two museums designed by Tadao Ando house unique artworks and sublime experiences by Walter de Maria and James Turrell, among others, that justify scheduling plane, train, ferry, bus, and bike rider to reach this remote location. Ando also designed a hotel on the island that is an experience in itself, thanks to its extensive art collection that you can experience during your stay—it's almost like sleeping inside a museum. It is just a ferry away from Teshima Island—home to a surreal museum by Ryue Nishizawa and artist Rei Naito—where a drop of water becomes the centerpiece. Moreover, the Setouchi Art Triennale takes place here and on the surrounding islands, showcasing new permanent and temporary art installations over the years—a perfect excuse to visit more than once in a lifetime.

A favorite architectural moment/scene in cinema? The dystopian urban landscapes of *Blade Runner* set the perfect scenography for a critical view of our possible future. In this scenario, projects from different

ages are recontextualized to feel part of this futuristic, dark atmosphere moving between the Bradbury Building by George Wyman and Sumner Hunt (1893) and Frank Lloyd Wright's Ennis House (1924).

Do you have a favorite quote about architecture? My favorite quote is a popular expression, used by Rafael Moneo in his Prince of Asturias Award acceptance speech in 2012. It evokes the evolution of architecture, which over centuries has become a highly specialized profession, but which, in its primitive nature, is still of importance to all of society: "There is an architect inside every one of us."

What's your favorite architect/artist collaboration? The work of Snarkitecture, a collaboration between American artist Daniel Arsham and architect Alex Mustonen. It's the perfect example of how art and architecture can nourish and push one another, creating works where the blurred boundaries of each discipline meet to encompass structures, atmospheres, experiences, and unique material research.



The island of Naoshima, an art and architecture experience in Japan.