

NO Architecture

COURTYARD HOUSE

2012-13

LOCATION Aurora, Oregon, USA — AREA 231 m² — COST \$585 000

COLLABORATION Curtis Bosworth (GC), Jerome Madden (Structural), Alexander Prixdeaux (Landscape)

The house is nestled into its sloping site, with a large angled opening in the middle of the flat roof creating space for an interior courtyard [following double page] that brings even more natural light into the structure.



Located on a hillside overlooking protected wetlands, this residence cantilevers the Pudding River at one end, and digs into the landscape at the other. It is entered through an underground garage court, and has living spaces that flow in a continuous loop around two L-shaped storage cores and a faceted glass courtyard, which brings light and air into the subterranean interiors of the house. The architect describes it in these words: "Rather than a series of

wasted bedrooms separated from living, during the day the Courtyard House can be experienced as a single loft with every room becoming a living space, while at night every space can become a private sleeping room." The Courtyard House was the first freestanding building completed by NO Architecture and is meant to "sponsor more collective and ecological forms of life without sacrificing the necessary privacy of daily living."



RESIDENTIAL

NO ARCHITECTURE



Although when seen from some angles the house has decided contrasts between opacity and transparency (above), interior views show that it is largely opened to its natural setting (below).



COURTYARD HOUSE



A north section drawing of the house is seen with a similar photo of the completed structure (below). The horizontality of the design creates relatively little disturbance in the natural topography, but nonetheless declares its modernity.



Mecanoo was founded while FRANCINE HOUBEN, Creative Director, and two others were still studying, forming the company in 1984. Today the team numbers more than 120, and includes AART FRANSEN as Technical Director, PETER HAASBROEK as Financial Director, and Partners DICK VAN GAMEREN, PAUL KETELAAR, FRANCESCO VEENSTRA, and ELLEN VAN DER WAL. Main works include the Delft University of Technology Library [Delft, the Netherlands, 1996–98]; St. Mary of the Angels Chapel in the St. Lawrence Cemetery [Rotterdam, the Netherlands, 2000–01]; the La Llotja Theater and Congress Center in Lleida [Spain, 2006–10]; Kaap Skil, Maritime and Beachcombers Museum [Oudeschild, Texel, the Netherlands, 2010–11]; the Bruce C. Bolling Municipal Building [Boston, Massachusetts, USA, 2012–14]; and the Library of Birmingham integrated with the REP Theater [Birmingham, UK, 2010–13, see p. 360]. Ongoing work includes the Delft Municipal Offices and Train Station [Delft, the Netherlands, 2012–16]; and Wei Wu Ying Center for the Performing Arts [Kaohsiung, Taiwan, 2010–16].

RICHARD MEIER → p. 164

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RICHARD MEIER was born in Newark, New Jersey, in 1934. He received his architectural training at Cornell University, and worked in the office of Marcel Breuer (1960–63), before establishing his own practice in 1963. In 1984, he became the youngest winner of the Pritzker Prize, and he received the 1988 RIBA Gold Medal. His notable buildings include the Atheneum [New Harmony, Indiana, USA, 1975–79]; High Museum of Art [Atlanta, Georgia, USA, 1980–83]; Museum of Decorative Arts [Frankfurt, Germany, 1979–84]; Canal+ Headquarters [Paris, France, 1988–91]; Barcelona Museum of Contemporary Art [Barcelona, Spain, 1988–95]; City Hall and Library [The Hague, the Netherlands, 1990–95]; and the Getty Center [Los Angeles, California, USA, 1984–97]. Recent work includes the United States Courthouse and Federal

Building [Phoenix, Arizona, USA, 1995–2000]; Jubilee Church [Rome, Italy, 1996–2003]; Ara Pacis Museum [Rome, Italy, 1995–2006]; 165 Charles Street [New York, New York, USA, 2003–06]; and the Arp Museum [Rolandseck, Germany, 1997–2007]. More recently he has completed the ECM City Tower [Pankrác, Prague, Czech Republic, 2001–08]; Italcementi i.lab [Bergamo, Italy, 2008–12]; OCT Shenzhen Clubhouse [Shenzhen, China, 2010–12]; the United States Courthouse [San Diego, California, 2003–13, see p. 164]; the Rothschild Tower [Tel Aviv, Israel, 2007–15]; and the Leblon Offices [Rio de Janeiro, Brazil, 2011–15].

MTM → pp. 484, 436

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JAVIER FRESNEDA was born in 1965 and JAVIER SANJUÁN in 1964. They founded MTM Arquitectos, and have worked as associates since 1997. Both graduated as architects from the ETSAM in Madrid (Spain, 1991). They worked in the office of Abalos & Herreros from 1990 to 1993. Javier Sanjuán also worked with 3AC in 1994. To date, MTM has carried forward a total of 28 projects, of which 17 have been built. Their work includes 22 social-housing units [Avilés, Asturias, 2002–04]; an extension of the Pharmacy School of the University of Madrid [Complutense, 2001–06]; La Cañada Civic Center [Torrejón, Madrid, 2003–06]; Pormetxeta Square [Barakaldo, Bizcaya, 2006–10]; the Plaza Mayor Services Building, UAM [Cantoblanco Campus, Madrid, 2009–12, see p. 436]; and the Center for Biomedical Research of Aragon [CIBA] [Zaragoza, 2008–13, see p. 404], all in Spain.

RYUE NISHIZAWA → p. 124

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RYUE NISHIZAWA was born in Tokyo in 1966. He graduated from Yokohama National University with an M.Arch in 1990, and joined the office of Kazuyo Sejima & Associates in Tokyo the same year. In 1995, he established SANAA with Kazuyo Sejima, and two years later his own practice, the Office of Ryue Nishizawa. He has worked on all the significant projects of SANAA and has been a Visiting Professor at Yokohama National University [2001–], the University of Singapore [2003], Princeton [2006], and the Harvard GSD [2007]. His work outside SANAA includes a Weekend House [Gunma, 1999]; the N Museum [Kagawa, 2005]; Moriama House [Tokyo, 2006]; House A [East Japan, 2006]; Towada Art Center [Aomori, 2006–08]; the Teshima Museum [Teshima, Kagawa, 2009–10]; a garden and house [Tokyo, 2010–11]; the Hiroshi Senju Museum [Karuzawa, Nagano, 2011]; and Fukita Pavilion in Shodoshima [Shodoshima, Kagawa, 2013, see p. 124], all in Japan.

NLÉ → p. 438

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KUNLÉ ADEYEMI is an architect, urbanist, and designer. He is at present best known for creating the Makoko Floating School [see p. 430]. This project is part of an extensive research effort called "African Water Cities" being developed by NLÉ, a practice founded by Adeyemi in 2010, with a focus on developing cities and communities. Born in 1976 and raised in Kaduna, Nigeria, Adeyemi studied architecture at the University of Lagos, where he began his early practice, before joining OMA in 2002. Here he led the design, development, and execution of several large prestigious projects in Europe, Asia, Africa, and the Middle East, including the Shenzhen Stock Exchange tower in China [see p. 136], the Qatar National Library in Doha, and Prada Transformer in Seoul. The work of NLÉ includes the Nike Art Pavilion [Lagos, 2011]; Yaba Prototype [Lagos, 2011]; Mabushi Residential Development [Abuja, 2012]; Makoko Floating School [Lagos, 2012–13, see p. 430]; Chicoco Radio [Port Harcourt, 2013]; and the Bloomsbury Waterfront Office Building [Lagos, 2013], all in Nigeria.

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ANDREW HEID is the founding Principal of NO Architecture [NOA]. Born in Eugene, Oregon, in 1980, he received a B.A. degree from Yale University [2002], before working in the offices of David Adjaye in London and Robert A. M. Stern in New York [2002–03]. He received his M.Arch degree from Princeton University in 2006. From 2005 to 2008, he worked with REX and OMA in New York and Rotterdam, and then founded NO Architecture in New York in 2009. NOA has participated in numerous international competitions in Germany, Switzerland, Taiwan, and Korea. NOA has recently completed the Courtyard House [Aurora, Oregon, 2012–13, see p. 38]; while ongoing work includes the Allegheny Mountain House [Deep Creek Lake, Maryland, 2010–]; and 75 First Avenue, a luxury condominium building in New York [New York, 2012–], all in the USA.

JEAN NOUVEL → pp. 118, 374

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JEAN NOUVEL was born in 1945 in Fumel, France. He studied in Bordeaux and then at the Ecole des Beaux-Arts [Paris, 1964–72]. From 1967 to 1970, he was an assistant of the noted architects Claude Parent and Paul Virilio. He created his first office with François Seigneur in Paris in 1970. Jean Nouvel received the RIBA Gold Medal in 2001 and the Pritzker Prize in 2008. His first widely noted project was the Institut du Monde Arabe [Paris, France, 1981–87, with Architecture Studio] and the Fondation Cartier [Paris, France, 1991–94] made him one of the most noted French architects. Major projects since 2000 are the Music and Conference Center [Lucerne, Switzerland, 1998–2000]; Agbar Tower [Barcelona,

Spain, 1999–2005]; an extension of the Reina Sofia Museum [Madrid, Spain, 1999–2005]; the Quai Branly Museum [Paris, France, 1999–2006]; the Guthrie Theater [Minneapolis, Minnesota, USA, 2001–06]; "40 Mercer" apartment building in SoHo [New York, New York, USA, 2005–08]; the Danish Radio Concert House [Copenhagen, Denmark, 2002–09]; the City Hall in Montpellier [France, 2003–11]; the Doha Tower [Qatar, 2007–11, see p. 118]; Jane's Carousel, Brooklyn Bridge Park [Brooklyn, New York, USA, 2011]; "Las Boas" and "Patio Blanco" apartment buildings in Ibiza [Spain, 2006–12]; and the Renaissance Barcelona Fira Hotel [Barcelona, Spain, 2008–12, see p. 374]. Current work includes the new Philharmonic Hall in Paris [France, 2007–]; the Louvre Abu Dhabi [UAE, 2007–]; the Tour de Verre in New York [New York, USA, 2007–]; and the National Museum of Qatar [Doha, Qatar, 2008–]. Jean Nouvel is the architect in charge of the coordination of the Seguin Island urban renewal project in Boulogne-Billancourt [Paris, France, 2009–].

OMA → pp. 114, 136

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REM KOOLHAAS created the Office for Metropolitan Architecture in 1975, together with Elia and Zoe Zenghelis and Madelon Vriesendorp. Born in Rotterdam in 1944, Koolhaas worked as a journalist for the *Haagse Post* and as a screenwriter, before studying at the Architectural Association in London. He became well known after the 1978 publication of his book *Delirious New York*. OMA is currently led by 10 Partners: Rem Koolhaas, Ellen van Loon, Reinier de Graaf, Shohel Shigematsu, Iyad Alsaka, David Gianotten, Chris van Duijn, Ippolito Pestellini Laparelli, Jason Long, and Michael Kokora. The work of Rem Koolhaas and OMA has won several international awards including the Pritzker Prize [2000]; the Praemium Imperiale [Japan, 2003]; the RIBA Gold Medal [UK, 2004]; the Mies van der Rohe—European Union Prize for Contemporary Architecture [2005];

and the Golden Lion Award for Lifetime Achievement at the 12th International Architecture Exhibition—La Biennale di Venezia [2010]. OMA's recent projects include the Netherlands Embassy in Berlin [Germany, 2003]; the 1850-seat Casa da Música [Porto, Portugal, 2005]; Milstein Hall, an extension to the Architecture, Art, and Planning School at Cornell University [New York, USA, 2009–11]; New Court, a new headquarters for Rothschild Bank [London, UK, 2011]; a Maggie's Center, a cancer care center [Glasgow, UK, 2011]; design of the 575 000-square-meter Headquarters and Cultural Center for China Central Television [CCTV, Beijing, China, 2005–12]; the Shenzhen Stock Exchange [Shenzhen, China, 2008–13, see p. 136]; De Rotterdam [Rotterdam, the Netherlands, 2009–13, see p. 114]; and the G-Star Headquarters [Amsterdam, the Netherlands, 2014].

OOS → p. 108

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CHRISTOPH KELLENBERGER was born in Zurich, Switzerland, in 1974. He received his architecture degree from the Winterthur Technikum [1994–98]. He founded OOS with ANDREAS DERRER, who was born in Uster, Switzerland, in 1974 and also received his architecture degree from the Winterthur Technikum [1994–99]. JAN GLOECKNER and GONÇALO MANTEIGAS joined the firm as Partners in 2014. Work of the firm includes interiors of MMP Zurich [Zurich, 2012]; Claudia House of Sounds [Winterthur, 2012]; Dentalclub I and II [Luzern/Steinhausen, 2013]; Wüest & Partner Office [Zurich, 2013]; Schlossgut Bachtobel [Weinfelden, 2013]; and Villa Kabru/Casa Brasil III [Itacaré, Bahia, Brazil, 2013, see p. 100], all in Switzerland unless stated otherwise.

JOHN PAWSON → p. 318

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