Overview

Barozzi/Veiga was founded in Barcelona by Fabrizio Barozzi and Alberto Veiga in 2004. The practice has since worked internationally in public and private projects and its work has received several prestigious distinctions. Its diverse international work includes mainly cultural and educational buildings.

Barozzi/Veiga’s work is characterized by the intention to arrive at solutions that are rooted in place, architectures that can be perceived over time and that have an emotional content. Concepts and ideas able to create particular atmospheres, which are architecturally clear and expressive, and able to have meaning by itself.


At the beginning of its career, Barozzi/Veiga have been distinguished with the Ajac Young Catalan Architect Award (2007), the Barbara Cappochin International Architecture Award (2011). The first building that Barozzi Veiga built in 2011, the Ribera del Duero Headquarter was awarded with the Golden Medal of Italian Architecture and especially with the Gold Medal for Italian Architecture for the Best Debut Work (2012).

In 2015 the project for the Szczecin Philharmonic received the prestigious Mies van der Rohe Award for European Architecture. The jury “finds a convincing formal and spatial strategy for a city strives for a better future in a fast changing economy and social patterns, delivering a dignity to urban life and the same time enhancing the city’s specific historical identity with a contemporary “monument”.

Recently finished Fine art Museum in Chur, Switzerland, has been awarded with the RIBA Award for International Excellence, that distinguished the best 20 buildings constructed worldwide during the last three years.

The office has been invited to contribute to the Chicago Architecture Biennal in 2017 as well as to the Venice Biennale in 2014 and in 2016. There, the office presented “A sentimental monumental” an installation and essay that defined the conceptual framework of its work later compiled in the monographs Barozzi/Veiga edited by Park Books (2014), a+u 535 (2015) and A-Mag (2018).
Biographies

Fabrizio Barozzi  Fabrizio Barozzi, born in 1976, grew up in Rovereto, Italy, and studied architecture at the Istituto Universitario di Architettura di Venezia and went on to complete his academic studies at the Escuela Técnica Superior de Arquitectura de Sevilla and at Ecole d’Architecture de Paris La Villette. Since the beginning of his career, he has maintained a balance between his professional activity and his academic involvement. Between 2007 and 2009, he has been Professor at the International University of Catalonia in Barcelona and since 2009, he has been Professor at the University of Girona. He has been Visiting Professor at the Istituto Universitario di Architettura di Venezia between 2013 and 2015 and in 2016 he was Visiting Professor at MIT Massachusetts Institute of Technology, where he is going to teach again as Visiting Professor.

Alberto Veiga  Alberto Veiga, born in Santiago de Compostela (Spain) in 1973, studied architecture at the Escuela Técnica Superior de Arquitectura de Navarra. Between 2007 and 2010 he has been Professor at the International University of Catalonia in Barcelona and in 2014 Visiting Professor at the Istituto Universitario di Architettura di Venezia. He has taught and lectured worldwide at school of architecture in Spain, Italy, Switzerland, United Kingdom, Chile and United States.
Awards

2019  Best architects 20 Award. Award
       Chicago Athenaeum International Award. Award
       AD Award Architect of the Year. Award

2018  Golden Order of Polish Chamber of Architects, Warsaw - Szczecin. Award
       RIBA Awards for International Excellence. RIBA
       Gold Medal of the Italian Architecture. Honorable mention

2015  Mies van der Rohe Award. European Union Prize for Contemporary Architecture
       International FAD Award. Arquinfad. International Opinion FAD Award
       Life in Architecture Award. Architektura Murator
       Nagroda Architektoniczna Polityki. Polityka
       Lamp Lighting Solutions Awards. Shortlisted
       European Architectural Heritage Award. Shortlisted

2014  Design Vanguard Award. Architectural Record New York

2013  Young Talent of Italian Architecture Award. National Council of Italian Architects

2012  Gold Medal of the Italian Architecture. IV Triennale di Milano. Best debut work
       ECOLA Award. Special mention
       FAD Awards. Shortlisted

2011  Renzo Piano Foundation Award. Shortlisted
       Barbara Cappochin International Architecture Award. International Biennial Arch.

2008  Europe 40 under 40 Award. Chicago Athenaeum. Selected
       Iakov Chernikhov International Prize. Shortlisted
       Biennal of Venice. Selected works
       Rizoma – Biennal of Best Italian Architects. Shortlisted

2007  Best Young Catalan Office. AJAC Young Catalan Architects
       Young Architect of the Year. Leaf Award by Emirates Glass with RIBA
       Best Spanish Young Architects. N.I.B. Shortlisted
List of works

2019  Art Center, Aarlborg, Denmark. Competition, 1st prize ex aequo - negotiation
Headquarter Dynafit, Kiefersfelden, Germany. Competition, 1st prize
University Campus Development, Padova, Italy. Competition, finalist
Secondary School, Sursee, Switzerland. Competition, shortlisted

2018  Museum of Maritime History, Saint Malo, France. Competition, 1st prize ex aequo

2017  Flagship Store, Ginza Tokyo, Japan. Private commission
Campus Plan for the Chicago Art Institute, Chicago, USA. Ongoing project
A Sentimental Monumentality II, Chicago Architecture Biennial, Chicago USA.
2nd Chicago Architecture Biennial 2017 - curated by Sharon Johnston and Mark Lee
Private residence, Beirut, Lebanon. Ongoing project
Philharmonic Hall, Munich, Germany. Competition, shortlisted
Concert hall, Edinburgh, United Kingdom. Competition, finalist
Opera House, Shanghai, China. Competition, finalist
Ateliers in the Art district, London, United Kingdom. Private commission
Gymnasium and student residence Paris, France. Competition, 2nd prize

2016  Housing Buildings, Barcelona, Spain. Competition, 1st prize
BLF New Headquarters, Beirut, Lebanon. Competition, finalist
A Sentimental Monumentality, intervention at La Biennale di Venezia. Italy
15th International Architecture Exhibition - curated by Alejandro Aravena
Transformation of Hôtel des Postes, Luxembourg. Competition, finalist
Competition, 2nd prize

2015  Mixed use buildings, Bergamo, Italy. Competition, 1st prize
Art Mill Museum, Doha, Qatar. Competition, shortlisted
H. C. Andersen Museum, Odense, Denmark. Competition, shortlisted
Extension Gutenberg Museum, Mainz, Germany. Competition, shortlisted
Crematorium, Thun, Switzerland. Competition, 3rd prize
Theater, El Prat de Llobregat, Spain. Competition, finalist
Berggruen Institute on Governance, Los Angeles, USA. Study proposal
History Museum and State Archives, Basel, Switzerland. Competition, 5th prize
List of works

2014  Private Residence, Cretas, Spain. *Private Commission*
House of Present, Lenzburg, Switzerland. *Competition, shortlisted*
House of Music, Innsbruck, Austria. *Competition, finalist*
Dance School, Zürich, Switzerland. *Competition, 1st prize*
Expost. Tracciare futuri possibili, Venice, Italy. *Biennial’s work*
Polo della Meccatronica, Rovereto, Italy. *Masterplan*
Primary School, Suhr, Switzerland. *Competition, shortlisted*
Mixed use buildings, Renens. Switzerland. *Competition, 5th prize*

2013  New urban area Follone, Rovereto, Italy. *Masterplan*
Offices for the Deutsche Bundestag, Berlin, Germany. *Competition, shortlisted*
Cultural Center, Stockholm, Sweden. *Competition, shortlisted*
Artist shadow, Salerno, Italy. *Public art*

2012  New Theater, Beauvais, France. *Competition, finalist*
Student Center, London, United Kingdom. *Competition, finalist*
Music School, Brunico, Italy. *Competition, 1st prize*
Cantonal Museum of Fine Arts, Chur, Switzerland. *Competition, 1st prize*

2011  Cantonal Museum of Fine Arts, Lausanne, Switzerland. *Competition, 1st prize*

2010  Bank’s Headquarters, Rovereto, Italy. *Competition*
Art Center, Gijón, Spain. *Competition*
CSIC Institute, Santiago de Compostela, Spain. *Competition, 3rd prize*
Neanderthal Museum, Piloña, Spain. *Competition, 3rd prize*
Center of Mediterranean Culture, Alicante, Spain. *Competition, special mention*
Auditorium, Elche, Spain. *Competition*

2009  Agrarian Studies Institute, Siena, Italy. *Competition, 2nd prize*
Hostelry of Tourism, Castuera, Spain. *Competition, special mention*

2008  Multipurpose hall, Feldkirch, Austria. *Competition*
Congress Hall, Davos, Switzerland. *Competition, shortlisted*
List of works

2007
- Museum of Solidarity, Gdansk, Poland. *Competition*
- Art Museum, Dresden, Germany. *Competition*
- Philharmonic Hall, Szczecin, Poland. *Competition, 1st prize. Built*
- Music School, Karlsruhe, Germany. *Competition, 3rd prize*
- Cultural Center, Sant Vincent del Raspeig, Spain. *Competition, special mention*
- Visitors Center, Palma de Majorca, Spain. *Competition, honorable mention*
- Chamber of Commerce, Barcelona, Spain. *Competition*

2006
- Multipurpose Facility, Soria, Spain. *Competition*
- HQ for the D.O. Ribera de Duero, Roa, Spain. *Competition, 1st prize. Built*
- Visitors Center Bardenas Reales, Tudela, Spain. *Competition, honorable mention*
- Motorcycle Museum, Madrid, Spain. *Competition, honorable mention*
- Multifunctional Center, Ancona, Italy. *Competition, honorable mention*

2005
- City Theatre, Estepona, Spain. *Competition, 2nd prize*
- Savoy School, Merano, Italy. *Competition, honorable mention*
- Puez-Odle Visitor Center, Funes, Italy. *Competition, shortlisted*

2004
- Costanza House, Santander, Spain. *Competition*
- Torres de Cotillas Town Hall, Múrcia, Spain. *Competition*
- Santa Marianella’s Town Hall, Roma, Italy. *Competition, special mention*
- Auditorium and Congress Center, Águilas, Spain. *Competition, 1st prize. Built*
- Santa Clara Social Housing, Úbeda, Spain. *Competition, 1st prize*
- Arts Center, Cádiz, Spain. *Competition, honorable mention*
The project absorbs and transforms the Palladian order and the Orientalist style, the main compositional features of the Villa Planta, through a central and symmetric composition scheme which gives the extension a clear formal autonomy as well as allowing the proposal to preserve the identity of the villa itself. The new addition to the Bündner Kunstmuseum is conceived as a simple and compact volume that becomes perfectly integrated into its immediate surroundings. The clarity with which it states its independence with respect to the adjacent buildings also reinforces the importance given to the garden that appears in the newly extended area and confers a sober presence to the building.

Client Canton of Graubünden
Commission Competition, first prize

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Client Canton of Graubünden
Commission Competition, first prize

The project aims to reactivate the promenade along the Limmat River, transforming and redefining the current conditions of its location. The building consists of a simple volume that enables a new public space to be generated on its roof and that connects the existing itineraries at different levels along its bank. The projects solves the relationship with its surroundings through the definition of its main façade; the repetition of a singular element enables the building to be integrated into the Limmat’s environment, the triangular openings characterize the main interior spaces and singularize its visual impact through the vegetation along the riverside, providing the Tanzhaus with a distinctive identity.

Client City of Zürich
Commission Competition, first prize

The goal of the project is to transform an area of Lausanne into a new public space, an arts district centred around the city’s three main museums. The building of the Musée Cantonal des Beaux-Arts can be defined as an inhabited wall that separates the industrial world from the new public space. The foyer emerges from the end façade of a former train shed like an objet trouvé. This ultimately becomes the design’s main compositional element from which the museum’s entire programme comes to life. Hence, elements such as this façade, the train tracks or the arches of the northern existing wall act as spring mechanisms to trigger the memory of the place and allow it a clear presence within the ensemble.

Client Canton of Vaud
Commission Competition, first prize

The project proposes an alternative way of inserting the new building in order to preserve the urban specificity of Brunico’s historic quarter and the importance of the historic Casa Ragen. As a result of these considerations, the proposal consists in creating a new constructed perimeter surrounding a garden. By doing this, the design allows us to carry out two essential tasks: the first, to create continuity with the existing urban tissue by completing its layout, analogously following the uninterrupted sequence of noble villas and their adjacent open spaces that makes up such a distinctive townscape; the second, to keep and enhance the urban presence of the Casa Ragen in its surroundings by understanding the extension as an element that compliments the pre-existing building.

Client City of Brunico
Commission Competition, first prize
The project responds to the features that its location provides. On the one hand, it reacts to the need to create ties with the urban tissue, while, on the other hand, there is the desire to maintain the expressiveness of its natural setting. This produces a dialectic relationship, between the artifice of the urban realm and the naturalness of what is organic. Consequently, the building’s mass takes shape depending on the tensions produced by its surrounding spaces. Towards the city, crisp elevations are composed in an orderly and calm manner. Towards the sea, the landscape’s spatial traits and the geography’s configurations lead to the generation of sweeping concave surfaces in order to create a forceful link between the building and its surrounding natural environment.

Client  City of Águilas
Commission Competition, first prize

The site has been sculpted by both the city and the landscape. The project interprets this situation, revealing the essential traces of the place. Therefore the building becomes a transitional element, with an awareness towards the re-composition of the small scales of the context, while dialogues with the horizon and the monumentality of the landscape through a towering element, a timeless monolith suspended over the plateau. Through its materialization, with the use of local blocks of stone and the dissonant design of the openings, the project aims both to evoke the landscape through our senses and to open the area to a different spatial experience, placing the proposal in a radically contemporary realm.

Client  Ribera del Duero Board and Castilla Leon Region
Commission Competition, first prize

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Client  City of Szczecin
Commission Competition, first prize

London Design District is set within the Greenwich Peninsula development at the hearth of this riverside site. It is a new one-hectare neighbourhood of 16 buildings that will provide a permanent base for creative businesses – across design, art, technology, craft, music, food and digital – to trade, interact and grow. The quarter has been designed by eight emerging architectural practices selected across Europe.
The ring perimeter of the Montelungo and Colleoni barracks has been shaped by architectural additions and it is the identifying element of this urban area. The project preserves the characteristics of this urban settlement and defines the creation of a new urban park as a new public space. At the same time, the project transforms the built limit in order to make it permeable and to adapt it to the new public and private functions that it will host. Some existing buildings will be replaced by new ones maintaining the perimeter of the ring and creating a new permeability towards the public parks and reorganizing the façades and their relations with the outside.

Client  City of Bergamo
Commission  Competition, first prize

The project follows two main strategies to respond to the site conditions: a central vertical continuous void bringing light and natural ventilation into all the house’s levels; two long loggias providing a filter, a veil from the close neighbours and gives an emphasis on the indoor–outdoor condition of the house. These strategies create an enclosed and simple volume that expresses a sober monumentality able to establish an intimate relationship to the context and atmosphere of the place. The facades are characterised by a sequence of openings in the form of low arches in the loggias that resonates with the formal vocabulary of the city. In this way the project offers an abstract reflection of the context whilst working in continuity with the tradition of the place.

Client  Private Client
Commission  Private Commission

Down from the main road, a path leads through the woods to an entrance pavilion. Once inside, a little Acropolis appears upon the top of a mountain ridge. A tender breeze blows, there is a feeling of intimacy and protection. Just a few simple volumes. In between, visible but distant, the rough landscape. A continuous plinth, elevated, is extending horizontally in between the trees on the sloping ground. Inside the pavilions, with reflections of water, of fire, the brightness of the sky, the hidden shadows. The light of the evening penetrates inside the high spaces, creating a shelter. One can feel the fresh breeze passing through the patio. When night falls, downstairs and well-protected, we enter the private spaces of the rooms.

Client  Solo Houses
Commission  Private commission

Located in a privileged location, facing the historic city of Saint-Malo, the Museum of Maritime History appears as an urban landmark that reactivates the importance of its new neighborhood as a meeting place. The project proposes to preserve and intensify the main aspect of its location and its special industrial and maritime atmosphere. The Museum is composed by two complementary elements, a tower and a base. Those elements give shape to an ensemble capable of giving importance to an enclave, previously identified by industrial silos. The base allows to build a square so that the vertical element becomes a simple and strong signal. A basic volume that, thanks to its geometry, is transformed into an expressive architecture. Transforming itself with light, the tower is ambiguous and enigmatic due to its mineral coating and its faceted surfaces.

Client  City of St. Malo
Commission  Competition, 1st prize ex-aequo
Selected Projects

**Opera House**
Shanghai, China  
2018

Two simple curved strokes, like the roofs of the ancient Chinese palaces, define a silhouette that will make the Grand Opera a reference for city of Shanghai and worldwide.

Its rigorous and orthogonal position of Opera in the park organizes the project in a clear and simple way. Three theaters organize all the interior spaces, defining among them a high-rise foyer that, like a large public square, organizes the entire interior life of the building along its height.

Large terraces filter the views over the river and city, characterizing thus the interior of the building on the different floors with the constant presence of Shanghai.

Client  City of Shanghai  
Commission  International restricted competition, finalist

**A Sentimental Monumentality II**
Chicago, USA  
2017

The installation for the Chicago Tribune Tower aspires to establish an intimate relationship with the context in which the building is to be integrated. The project formulates an intersection between different periods of time, techniques and visions of the specific place. It is a piece of architecture that is simultaneously specific and autonomous, capable of preserving and reviving the richness of Chicago's tradition and history. Inspired by the terra cotta style, the project is a pure cuboid form, which is characterized by a static structural geometric grid that in its turn becomes a dynamic continuous ornament. The repetitive character of the structure creates a clear modular organisation in order to maintain integrity of all parts of the project, thereby underlining the autonomy.

Client  Chicago Architecture Biennial  
Commission  Invited by Chicago Architecture Biennial 2017 curated by Johnston Marklee

**BLF New Headquarters**
Beirut, Lebanon  
2016

The new headquarters for BLF Bank is a project that integrates into its design the spatial organization of a complex and specific plan for its function as a bank, but which can be opened to the public and let the new headquarters to be integrated within the social and cultural life of the Mar Mikhael district.

The purpose of combining both public and private allocations to its operations lets us fundamentally organize the project through two clearly differentiated volumes: the tower and the plinth. Two features that create optimal balance between the different uses and its spatial requirements, synthesizing two essential objectives into the project, the bank's significance and representativeness in the tower, and the building’s urban continuity and integration due to the plinth.

Client  BLF Banque Libano-Française  
Commission  Competition, finalist

**A Sentimental Monumentality I**
Venice, Italy  
2016

The installation is conceived as a project-manifesto, a way of expressing an architecture in a state of equilibrium between the specificity of a place and the autonomy of the form. It establishes a sentimental connection with the reality of a place through a specific and perceptive relationship with the surroundings, in this case with the Corderie building. At the same time, through a primitive, Povera approach it seeks to transcend the time and the physical place in which it has come into being and achieve autonomy and independence in its own right. It is on the opposition between monument and sentiment that our work and the meaning of the installation lie: in the pursuit of an architecture that is specific and autonomous, intimate and monumental, which aspires to belong to a place and at the same time to belong to all places.

Client  La Biennale di Venezia  
Commission  Invited by the Biennale di Architettura 2016 curated by Alejandro Aravena
The proposal isolates the building and allows to have gardens on both sides of the theater, enriching the relationship between the theater public spaces and its close environment. The reduced volume permits to have a better relation with the context, to minimize the underground construction and to reduce the costs.

Behind this decision, there is the will to generate an exchange between users, between the building and the street, and therefore between the building and the city.

Client       Town of El Prat de Llobregat
Commission    Competition, finalist

L'Artesà Theater
El Prat de Llobregat, Spain
2015

Surrounded by a garden, the four proposed volumes sensibly arrange to form a microcosm: a place where architecture and landscape merge as one. The scale, proportion and views between the different elements allow for a changing perception, helping to reduce the sense of the city. The composition invites the visitor to guess the importance and differences between each of the elements. Each of the four forms has its own identity and a different function; yet not one of them can be understood without the other three, or without the garden. The four elements, simple and abstract, are surrounded by a garden that symbolizes the strength and complexity of the world of Andersen. They intend to awaken the imagination of the visitor, inviting a discovery of the unexpected.

Client     City of Odense
Commission    Competition, finalist

H. C. Andersen Museum
Odense, Denmark
2015

The new building for the Library of Contemporary International Documentation is located in a border area between the university campus and the residential zone. It seeks to revitalize the importance of its location and its public character as a meeting place. The building takes place on the site corner position and, thanks to its geometry, emphasizes its perception from the adjacent train station. The public spaces and green areas, generally located inside the building, are in its outer perimeter. This strategy permits both the maximum occupancy of the block and the maximum compaction of the building. The clear and concise implementation of the crematorium incorporates in its formalization the nuances of solemnity and kindness that the program and the character of this architecture require.

Client     EPAURIF Paris
Commission     Competition, second prize

Library of Contemp. Intern. Documentation
Nanterre, France
2016

Two simple square plan volumes are inserted in the expansion of the cemetery pursuing a balance with the existing by its position and size. Thereupon the new crematorium, the larger part, approaches the Strättlingendtrasse to define a new public access to the cemetery while the service building, the smaller part, takes a secondary position to set back and approach the southern boundary of the plot. The extension of the existing frame and the incorporation of these new buildings insists on the landscape features of the cemetery. The transparent glass orientation and the transparency of the crematorium incorporates in its formalization the nuances of solemnity and kindness that the program and the character of this architecture require.

Client     City of Thun
Commission    Competition, third prize

Crematorium
Thun, Switzerland
2015

Selected Projects
The proposal aims to complete the existing building, both its interior and its exterior, while also maintaining its character and identity. The design not only refurbishes, restores and adds new elements, but also finishes the building, enabling its completion. The floor plans speak of the search for clarity throughout the scheme; the original internal logic of the building is recovered, organized around the two central patios. This is why the plan is completed with a new volume that manifests itself through the new façades towards Mittelstrasse and Dorotheenstrasse. These elevations express their belonging to the historic building’s extensions while they also acquire their own formal identity.

Client  Federal Republic of Germany
Commission  Competition, shortlisted
Selected Projects

Neanderthal Museum
Piloña, Spain
2010
Like a fossil embedded in the valley, this seemingly primitive edifice, made up of a simple, compelling volume that emerges from its setting’s geometries, strives to establish, through its sculpted surfaces, a unique and sensitive relationship with its surrounding environment. The reduced and minimalist nature of the building’s architecture is a direct response to the site; its simplicity and size highlight the beauty of the landscape. On the outside, the formal purity of the volume is altered by the texture of its sole material, turning an otherwise simple element into an object of great expressivity. On the inside, the building reflects the symbolic and material character of its exterior.

Client  Principality of Asturias
Commission  Competition, third prize

Bank’s Headquarters
Rovereto, Italy
2010
The project aims to combine the symbolism that the new seat of the Cassa Rurale needs to embody with its insertion in the urban space following an attentive and respectful approach towards the Palazzo Balista. The proposal is to transform what is currently the back side of the building into the new main façade in order to reorganize the existing urban space. The design is based on an interpretation of the existing Palazzo, so it arises from the original building. Three new architectural features define it: a new contemporary gateway, which is inserted between the existing columns and points the way to a new entry space; a new green roof, as a recollection of the former courtyard’s identity, and a new urban garden, which is understood as an extension of the Palazzo Balista.

Client  ‘Cassa Rurale’ of Rovereto
Commission  Competition

Art Center
Gijón, Spain
2010
The new Museum of Gijón presents itself not only as an opportunity to renew and enhance part of the urban, social and cultural history of the city, but also as a catalyst capable of articulating its citizenry’s interests. Hence it is conceived as a living museum, deeply rooted in the conviction that public space should be its main component. The way it is clearly placed on the site, the gravity of its presence, the density of its materialization and the expressiveness with which it is shaped, all reflect the attributes of the site and of its setting. This not only establishes its clear presence as the container of the city’s artistic past, but also as the starting point for its future.

Client  City of Gijón
Commission  Competition

Library and Student Center
Brescia, Italy
2009
The project, located facing the Palazzo della Loggia — a Renaissance building —, is defined by a simple volume that completes the block it becomes part of. By finishing off this block and by mimicking its alter ego — the palace — the building strives to create a timeless bond with it. The project springs from the memory of the Capitol’s former rooms, of the old market’s vaulted spaces and of the ever-present Italian villas, attempting to influence the adjacent urban context through its spaces by defining a new area capable of hosting social activities.

Client  City of Brescia
Commission  Competition
Private Residence
Ordos, China
2008

The project attempts to translate the notion of essentiality and purity that the site offers. In sharp contrast to the rugged open landscape, both abstract and infinite, the house floor plan adheres to a pure form, a monolithic cube, which stands upon the land as if it were an archaic stone shaped by the forces of the wind. This clearly defined volume sensibly adapts to its surroundings through two features: a patio and a roof line. Put together, the entire architectural layout is extremely clear: a clean-cut exterior reveals the complexity of the visual and spatial relationships that take place inside the house.

Client  J. Yang Water Engineering Ltd
Commission  Private commission

Agrarian Studies Institute
Siena, Italy
2008

In this privileged geographical context, the project aims to sensibly relate to its surroundings by inserting itself into the site in a simple but nevertheless forceful manner, in order to accommodate a complex program without seeming invasive. The result is a pure-shaped element, a horizontal contour that completes the valley and becomes the counterpart to its alter ego, the Basílica dell’Observanza.

Client  Provincial Administration of Siena
Commission  Competition, second prize

Music School
Karlsruhe, Germany
2007

The perimeter of the project runs along two large green areas that are interlinked by the castle. The design strategy of choice is to maintain the castle’s character without competing with its presence. In return, the notion of a garden is underlined and architecture is used as a tool to define a boundary, a perimeter, that constructs a void, turning the building into part of the sensory landscape. Hence, the building harmoniously becomes part of its setting. The surroundings are reflected on the building’s façade, in part because the building itself emerges from it. The visible result is an architecture of simplicity, of pure forms, that seeks to dissolve the limits between its interior and the exterior.

Client  City of Karlsruhe
Commission  Competition, third prize

Puez-Odle Visitor Center
Funes, Italy
2005

The identity of a place is expressed by images, atmospheres and shapes that, once processed by memory, become its essential elements. The search for these features enables architecture to find its anchoring point and to blur the boundaries between the building and place. This quest for the relationship between the building and its context, between artifice and nature, is essential for this project. The building advances towards its landscape, establishing an interrelation in which an abstract geometry of a higher order helps to modulate the three emerging elements, that in the shape of iconic and monolithic stones, comprise the project. These elements face the mountain, conversing with nature’s monumentality.

Client  Autonomous Province of Bolzano
Commission  Competition, shortlisted