Ensamble Studio is a cross-functional team founded in 2000, led by architects Antonio García-Abril and Debora Mesa. Balancing imagination and reality, art and science, their work innovates typologies, technologies and methodologies to address issues as diverse as the construction of the landscape or the prefabrication of the house. From their early works: SGAE Headquarters, Hemeroscopium House or The Truffle in Spain, to their most recent: Ensamble Fa?brica in Madrid and Ca’n Terra in Menorca, Spain, every project makes space for experimentation aiming to advance their field. Currently, through their start-up WoHo, they are invested in increasing the quality of architecture while making it more affordable by integrating offsite technologies. Their new research and fabrication facility in Madrid, Ensamble Fa?brica, has been built to support this endeavour. Together they are committed to sharing ideas and cultivating synergies between professional and academic worlds through teaching, lecturing and research: she is Ventulett Chair in Architectural Design at Georgia Tech and he is a Professor at MIT, where they co-founded the POPlab - Prototypes of Prefabrication Laboratory in 2012.

Surveying publications that were members of the Underground Press Syndicate, a nostalgic tour-de-force examines how alternative newspapers documented a wide range of interests from politics and art to film and fashion, in a volume that discusses key contributors and the ways in which the syndicate influenced culture. Original.
The Japanese architects Kazuyo Sejima and Ryue Nishizawa have developed an equal partnership that has projected them into the architectural limelight since founding their Tokyo-based firm SANAA in 1995. Renowned worldwide for Tokyo's translucent Christian Dior Omotesando Building, this monograph covers various major works.

SANAA. Sejima & Nishizawa. 1990-2017 gathers the complete oeuvre of Kazuyo Sejima and Ryue Nishizawa over almost three decades of work of the three studios they lead in Tokyo, and that has produced prominent buildings like the Zollverein School of Design in Essen, the Rolex Center in Lausanne, the Louvre-Lens Museum, or their recent center for the Grace Farms Foundation in Connecticut. With articles by Luis Fernández-Galiano and the architects themselves, this monograph examines the principles and methods behind the seeming simplicity of the work of the two Japanese architects, and unveils the keys to the radicalness of their architecture, extremely light and immaterial.

This book introduces an attitude towards the design and realization of architecture in a time of increased instability. It is illustrated with rarely seen images and punctuated with essays on the work of the firm SO-IL. Rather than a catalog of works, the book is a visual and textual manifesto towards progressive practice in an interconnected and global environment. As a collection of built and unbuilt projects, texts, processes, and experiments, it embodies an intellectual and artistic attitude that has gained this young office attention. Taking the form of a radical monograph, the book curates the firm's content based on conceptual themes, allowing the reader to have a generous, multi-dimensional and immersive experience, similar to how one would experience SO-IL's architecture.

Kazuyo Sejima & Ryue Nishizawa: SANAA is the stunning updated and expanded monograph on the work of Kazuyo Sejima and Ryue Nishizawa, who founded architectural practice SANAA in 1995, and whose buildings include The New Museum, New York, and Christian Dior building in Tokyo. This monograph also includes special sections dedicated to both architects individual work. This monograph is richly illustrated with over 400 colour illustrations.

Published in conjunction with an exhibition at The Museum of Modern Art, A Japanese Constellation focuses on the work of a small group of architects and designers influenced by and gravitating around the architect Toyo Ito and the architectural firm SANAA. Beginning with an overview of Ito's career and his influence as a mentor to a new generation of Japanese architects, the catalogue presents a richly...
illustrated portfolio of recent works by three generations of internationally acclaimed designers, including Sou Fujimoto, Akihisa Hirata, and Junya Ishigami. A Japanese Constellation reveals a network of influence and cross-pollination that has become particularly relevant at the start of the 21st century. Essays by curators, architectural historians, and critics reflect on the transmission of an architectural sensibility, and suggest an alternative model to what has been commonly described as an individuality-based "star-system" in architecture. Offering a panorama of interlinked settled or up-and-coming stars, the publication reveals how shared architectural themes travel across generations of architects, creating a strong identity for a regional practice with global impact.


Pioneer Texas Buildings opened people's eyes when it was first published in 1968. At a time when "progress" meant tearing down the weathered houses, barns, churches, and stores built by the original settlers of Central Texas, this book taught people to see the beauty, simplicity, and order expressed in the unadorned geometric forms of early Texas buildings. It inspired the preservation and restoration of many of the remaining pioneer buildings, as well as the design of modern buildings that employ the same simple geometries. This revised edition of Pioneer Texas Buildings juxtaposes the historic structures with works by twenty contemporary architects who are inspired by the pioneer tradition to show how seamlessly the basic geometries translate from one era to another. As in the first edition, sketches and brief commentary by Clovis Heimsath explain how squares, triangles, and circles take shape in the cubic, triangular, and cylindrical forms that comprise houses and other buildings. Then black-and-white photographs, the heart of the book, illustrate these geometric forms in historic and modern buildings. The book also includes two essays in which Heimsath discusses the factors that led him and his wife Maryann to document early Texas buildings and the results in historic preservation and timeless architectural designs that have followed from their efforts.

"A fundamental change is currently taking place in society: for the first time, half the world's population lives in urban areas. In this context, London and Tokyo provide interesting case studies for investigating the problems raised by living in a continually growing city. By examining the work of Ryue Nishizawa in Tokyo and Stephen Taylor in Lomlon, we may observe that the notion of a progressive"
homogenization of living conditions in the world's great cities is only an apparent phenomenon. The profound cultural differences that exist between these centres - reflecting different interpretations of the idea of proximity, privacy, and the relationship between inhabitants - inevitably inform the development of their projects and, consequently, the ways in which a community lives together. Taylor and Nishizawa have developed new ideas for living born of their respective cultures. Their innovative residential designs challenge conventional norms and offer approaches that simultaneously shape the life of the resilient and the face of the city."--BOOK JACKET.

Hans Ulrich Obrist caught up with the celebrated architect/designer duo SANAA - Kazuyo Sejima and Ryue Nishizawa - on several occasions over the past few years. They discussed SANAA’s projects - both built and unrealised - collaborations with other architects and artists and the changing role of women within architecture. SANAA most recently curated the 12th International Architecture Exhibition at the Venice Biennale 2010. This book enables a unique insight into the thinking and philosophy behind the clear, delicate and sensitive architecture of one of the most important architectural teams of our time.

The new building for the New Museum of Contemporary Art, which will open in December 2007, will house the first museum to be developed from the ground up in Lower Manhattan. The seven-story building, with a total floor area of 60,000 square feet, designed by the renowned architectural duo SANAA - Kazuyo Sejima and Ryue Nishizawa. This book presents the design and building of the new museum in a series of interwoven stories, documents, and dialogues. The building expands the museum and its distinct role within the city and at the same time testifies to an important moment in the history, art, and life of the city. The photographs by Dean Kaufman emphasize the dynamics of the life of the building, whose unpredictability and disorder seem to be in conflict with minimalist form and order. This richly illustrated book, edited by Joseph Grima, Director of the Storefront for Art and Architecture, and Lisa Phillips, Director of the New Museum, will provide insight into SANAA’s process.

The spectacular Zollverein school building, with its distinctive window openings and technologically innovative insulation system, fuses the site’s industrial past with its aesthetically-driven future. This study of the structure and its designers, which includes drawings, plans and models, chronicles the building's concept and construction.
Today the excitement in architecture derives from the tension between the need for privacy and the impulse toward community. This unique survey of buildings and interiors captures the multilayered experience that is engaged whenever we look out of—or into—a work of architecture. Immaterial World examines the built environment as a reflection of the terrors and pleasures of exposure, information overload, and abundance of every sort. Twenty-five projects from around the world by such well-known architects as Diller Scofidio + Renfro, Morphosis, Christian de Portzamparc, Renzo Piano, and many others, are presented. These works range from complete transparency to bunkerlike opacity, depending upon who's doing the looking and who or what is being seen.

"This beautifully illustrated retrospective provides the most comprehensive account of Souto de Moura's career to date. Drawings, notes and sketches from his archive, and newly commissioned photographs complement essays by scholars and prominent architects that contextualize his buildings and highlight the originality and creativity inherent in his design strategy."--Back cover.

SanAA

An invaluable guide to lives and work of Frank Gehry, Antoni Gaudí, Frank Lloyd Wright, Louis Kahn, Maya Lin, and other important figures of 20th and 21st century architecture. Martin Filler's "contribution to both architecture criticism and general readers' understanding is invaluable," according to Publishers Weekly. This latest installment in his acclaimed Makers of Modern Architecture series again demonstrates his unparalleled skill in explaining the revolutionary changes that have reshaped the built environment over the past century and a half. These studies of more than two dozen master builders—women and men, celebrated and obscure, idealists and opportunists—range from the environmental pioneer Frederick Law Olmsted and the mystical eccentric Antoni Gaudí to the present-day visionaries Frank Gehry and Maya Lin. Filler's broad knowledge embraces everything from the glittering Viennese luxury of Josef Hoffmann to the heavy-duty construction of the New Brutalists, from the low-cost postwar suburbs of the Levitt Brothers to today's super-tall condo towers on Manhattan's Billionaire's Row. Sometimes the interplay of social and political forces leads to dark results, as with Hitler's favorite architect, Albert Speer, and interior designer, Gerdy Troost. More often, though, heroic figures including Frank Lloyd Wright, Louis Kahn, and Lina Bo Bardi offer uplifting inspiration for the future of the one art form we all live with—and in—every day.

Fumihiko Maki was born in 1928 in Tokyo and is regarded as a doyen of modern Japanese architecture.
After completing his first degree at the University of Tokyo he studied at Harvard University and Cranbrook Academy, and worked with SOM and Sert, before going on to open his own office in Tokyo in 1965; a highpoint in his career was surely in 1993 when he was awarded the Pritzker Prize. Maki is one of the founders of Metabolism and continues to lead in the global architectural arena today. His architectural language is defined by meticulous detailing with rational, precise yet strongly plastic forms. Of particular importance to Maki is the complimentary relationship of his designs with the context, notably the city. In this book Jennifer Taylor places Maki's work within the context of modern architecture and the evolving circumstances and perspectives of Japan. Within this framework the author presents a number of selected buildings and projects, including the Yokohama Bayside Tower (2003), Triad (2002), the Kaze-no-Oka Crematorium in Tokyo (1997) and the Church of Christ in Tokyo (1995). In addition she assesses Maki's contribution as a teacher of architecture and as a theoretician. This book is the first comprehensive and critical history on Maki's work.

The first comprehensive study on the aesthetics of domestic architecture in Japan since the Second World War.

This informative and beautifully illustrated book showcases projects of all types, sizes and budgets from the last decade in Japan, and includes museums, private houses, schools, shops, hospitals, airports and chapels. Both cutting-edge, emerging young practices – such as Sou Fujimoto and Junya Ishigami – and established, internationally known architects – among them Toyo Ito, Tadao Ando, Kengo Kuma and SANAA – are featured, as are international practices working in Japan (such as Rogers Stirk Harbour, Foster + Partners and Herzog & de Meuron). Stunning images by leading architectural photographer Edmund Sumner are accompanied by accessible critical texts and drawings. This illuminating survey is essential not just for architects and designers but also for anyone fascinated by Japan's unique – and increasing – influence on architecture worldwide.

A personal tour of Tokyo’s architecture, as seen through the eyes of one of the world’s most acclaimed architects who is also designing the primary venue for the Tokyo Olympic games. Tokyo is Japan’s cultural and commercial epicenter, bursting with vibrancy and life. Its buildings, both historical and contemporary, are a direct reflection of its history and its people. Kengo Kuma was only ten years old
when he found himself so inspired by Tokyo’s cityscape that he decided to become an architect. Here he tells the story of his career through twenty-five inspirational buildings in the city. Kuma’s passion is evident on every page, as well as his curiosity about construction methods and his wealth of knowledge about buildings around the world, making this a unique commentary on Tokyo’s dynamic architecture. Kengo Kuma: My Life as an Architect is an intimate and truly inspiring book, revealing the beauty that exists in the world’s everyday spaces.

This publication focuses on SANAA’s housing projects, both finished works and unrealized projects. SANAA’s architecture embraces complexities within deceptively simple appearances. It has many elements that are impossible to understand unless one actually experiences it. In contrast with modern architecture, SANAA has many aspects that cannot be revealed in representative media such as plans, models, and photographs. The representations of their architectural works incorporate ambiguity and chronological elements. This characteristic makes SANAA one of the most innovative and productive offices in the current architectural panorama. This publication focuses on SANAA’s housing projects, both finished (House in Plum Grove, Moriyama House, Moriyama House, Flower House and Small House), and unrealized projects (Ichikawa apartments, House in China, Hachobori, Orkurayama).

Review: “During three spring seasons between 2006 and 2008, Kazuyo Sejima and Ryue Nishizawa taught at the School of Architecture at Princeton. The SANAA Studios explored Japan’s contemporary society as a context for architecture and considered its particular perspective on space, the personal and the public realm. Design exercises were situated within the specific demographics and social variables of three distinct sites in Japan.” “This book forms an attempt to capture the atmosphere in which the studios were conducted and register some of the findings gained out of exploring the office, its methods and its context. As an overall thematic it asks: What can we learn from SANAA? It tries to frame SANAA’s compassionate search for new architectures within a larger societal context. It combines analyses, essays, documentary, design proposals and "objets trouves" within one book. For this publication, Iwan Baan, Dutch architectural photographer, has revisited the three sites where the studios took place to capture the spirit of its context and the SANAA buildings in use.” --BOOK JACKET