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Häuser Die Augen der Haut Twenty-Five Buildings Every Architect Should Understand Analysing  
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Museumserlebnis Introducing Architectural Tectonics Bauen mit  
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This title, from a well-regarded and established expert, explores the changing relationship between the poetic intentions and technical means of environmental design in architecture. Working thematically and chronologically from the eighteenth century to the present day, the essays reach beyond the narrow conventional view of the purely technical to encompass the of architecture, redefining the historiography of environmental design. Through an assessment the works of several leading figures throughout the nineteenth and twentieth centuries, Haw deftly shows the growth of environmental awareness and adds a consideration of the qualitative dimension of the environment to the existing, primarily technological, narratives. Essays on early buildings highlight the response of pioneering architects to the 'new' technologies of mechanical services and their influence on the form of buildings, while the late twentieth-century design explored in particular depth to illustrate individual strands of the environmental diversity of modern practice. In einer künstlerisch basierten Studie zwischen architektonischer Entwurfspraxis und Tanzwissenschaft untersucht Dominik Mohs die Wechselwirkungen von Raumgestaltung und kinästhetischer Wahrnehmung. Rudolph von Labans choreographisches Denken überführt er dafür in eine experimentelle Versuchsanordnung, in der er Raumbildungsprozesse und Antriebe von Bewegungsimprovisationen mit Methoden der Tanzwissenschaften und Motion Capturing analysiert. Tänzerische Bewegung, verstanden als Einfühlung in den Raum und Ausdrucksgeschehen leiblich zentrierter Wahrnehmung, wird damit zur Grundlage, um den von

August Schmarsow eingeführten architektonischen Raumbegriff zu hinterfragen. Infrastrukturen, die die Entwicklung des Urbanen bestimmen, werden in der Stadt- und Architekturtheorie vor allem als technische Artefakte erfasst. Dabei gerät jedoch in den Hintergrund, wie technische Mittel der Fortbewegung, soziale Entwicklungen, politische Ereignisse und ästhetische Formen ineinander greifen und die Erfahrung der Stadt bestimmen. Die einzelnen Beiträge dieses Bandes zeigen aus dem Blickwinkel der Film-, Medien-, Kultur- und Architekturwissenschaft, wie Synergieeffekte zwischen Film, Stadtplanung und Architektur erfasst und für die Planbarkeit von Städten bedeutsam werden können.

Twenty-Five Buildings Every Architect Should Understand is an essential companion to Simon Unwin's *Analysing Architecture*, and part of the trilogy which also includes his *Exercises in Architecture: Learning to Think as an Architect*. Together the three books offer an introduction to the workings of architecture providing for the three aspects of learning: theory, examples and practice. *Twenty-Five Buildings* focusses on analysing examples using the methodology offered by *Analysing Architecture*, which operates primarily through the medium of drawing. In this second edition five further buildings have been added to the original twenty from an even wider geographical area, which now includes the USA, France, Italy, Mexico, Switzerland, Spain, Finland, Germany, Australia, Norway, Sweden, India and Japan. The underlying theme of *Twenty-Five Buildings Every Architect Should Understand* is the relationship of architecture to the human being, how it frames our lives and orchestrates our experiences.

it can help us make sense of the world and contribute to our senses of identity and place. Exploring these dimensions through a wide range of case studies that illustrate the rich diversity of twentieth and twenty-first century architecture, this book is essential reading for every architect. Architektur, die in einer sinnlichen Verbindung zum Leben stehen soll, erfordert ein Denken, das über Form und Konstruktion weit hinausgeht. In dem Buch bringt Peter Zumthor zum Ausdruck, was ihn zu seinen Gebäuden motiviert. Die 3. Auflage wurde um zwei neue Essays ergänzt: „Architektur und Landschaft“ beschäftigt sich mit dem Geheimnis der gelungenen topografischen Einbindung von Architektur. In „Die Leiserhäuser“ thematisiert Peter Zumthor die Herausforderung, zeitgenössische Architektur in einen traditionellen baulichen Kontext zu integrieren. Interweaving architecture, philosophy and cultural history, *Materials and Meaning* Architecture develops a rich and multi-dimensional exploration of materials and materiality, in an age when architectural practice seems otherwise preoccupied with image and visual representation. Arguing that architecture is primarily experienced by the whole body, rather than chiefly with the eyes, this broad-ranging study shows how the most engaging built works are tactile as they are sensuous, communicating directly with the bodily senses, especially touch. It explores the theme of 'material imagination' and the power of establishing 'place identity' in an architect's work, to consider the enduring expressive possibilities of material use in architecture. The book's chapters can be dipped into, each individual chapter providing close readings of built

works by selected modern masters (Scarpa, Zumthor, Williams and Tsien), insights into key texts and theories (Ruskin, Loos, Bachelard), or short cultural histories of materials (wood, brick, concrete, steel, and glass). And yet, taken together, the chapters build to a powerful book-length argument about how meaning accrues to materials through time, and about the need to reinscribe the bodily experience of materiality into architectural design. It is thus also, in part, a manifesto arguing for architecture to act as a bulwark against the tide of an increasingly depersonalised built environment. With insights for a wide range of readers, ranging from students through to researchers and professional designers, *Materials and Meaning in Architecture* will cause theorists to rethink their assumptions and designers to see new potential for their projects. Materiality is a recurring and central issue in architecture. This book explains how materials are "constructed", how they become cultural substances. Metamorphism investigates the complex relationship between natural materials and technology, science and sensuality. Gottfried Semper (1803–1879) made the notion of Stoffwechsel the key element of his theory; with this concept he intended to explain how a structural form originally bound to a method of processing is transferred from one material to another, liberated from its original function. For the first time, the book investigates the subject from a historic point of view whilst reflecting on current interdisciplinary research. Examples from Aalto to Zumthor illustrate the specific aspects of historic and contemporary material concepts. Nicht nur Peter Zumthor und Herzog & de

Meuron, auch andere Schweizer Architekten prägen die zeitgenössische Architekturszene. Das Buch dokumentiert 25 Gebäude in der Schweiz von 15 einflussreichen Schweizer Architekten: vom dichten urbanen Raum bis ins alpine Umfeld; Ingenieurs- und Handwerkskunst mit traditionellen Materialien und moderner Bautechnik. 4 Autoren analysieren die Vielfalt und Qualität der Schweizer Baukultur. Phenomenologies of the City: Studies in the History and Philosophy of Architecture brings architecture and urbanism into dialogue with phenomenology. Phenomenology has informed debate about the city from social sciences to cultural studies. In architecture, however, phenomenological inquiry has been neglecting the question of the city. Addressing this lacuna, this book suggests that the city presents not only the richest, but also the politically most urgent horizon of reference for philosophical reflection on the cultural and ethical dimensions of architecture. The contributors to this volume are architects and scholars of urbanism. Some have backgrounds in literature, history, religious studies, and art history. The book features 16 chapters by younger scholars as well as established thinkers including Peter Zumthor, David Leatherbarrow, Alberto Pérez-Gómez, Wendy Pullan and Dalibor Vesely. Rather than developing a single theoretical statement, the book addresses architecture's relationship with the city in a wide range of historical and contemporary contexts. The chapters trace hidden genealogies, and explore the ruptures as much as the persistence of recurrent cultural motifs. Together, these interconnected phenomenologies of the city raise simple but fundamental

questions: What is the city for, how is it ordered, and how can it be understood? The book does not advocate a return to a naive sense of 'unity' or 'order'. Rather, it investigates how architecture can generate meaning and forge as well as contest social and cultural representations. Have you ever wondered how the ideas behind the world's greatest architectural designs came about? What process does an architect go through to design buildings which become world-renowned for their excellence? This book reveals the secrets behind these buildings. Help you to 'read' the building and understand its starting point by analyzing its final form. Through the gradual revelations made by an understanding of the thinking behind the form, you learn a unique methodology which can be used every time you look at any building. In this completely revised and up-to-date edition, the world's most accomplished architects -- Gehry, Pei, Meier, Nouvel, Piano, and 37 more -- express their views on creativity, inspiration, and legacy in this visually stunning, one-of-a-kind collection. The Pritzker Prize is the most prestigious international prize for architecture. Architect includes all 42 recipients of the Pritzker Prize, and captures in pictures and their own words their awe-inspiring achievements. Organized in reverse chronological order by laureate each chapter features four to six of the architect's major works including museums, libraries, hotels, places of worship, and more. The text, culled from notebooks, interviews, articles, and speeches illuminates the architects' influences and inspirations, personal philosophy, and aspirations for his own work and the future of architecture.

The book includes More than 1000 stunning photographs, blueprints, sketches, and CAD drawings. Architect offers an unprecedented view into the minds of some of the most creative thinkers, dreamers, and builders of the last three decades and reveals that buildings are political, emotional, and spiritual. This volume offers both an introduction to and an insight into key contemporary architects as well as giving a snapshot of the varied nature of architecture today. For each architect there are details of their life and work and illustrations of their most representative and iconic buildings. Introducing Architectural Tectonics is an exploration of the poetics of construction. Tectonic theory is an integrative philosophy examining the relationships formed between design, construction, and space while creating or experiencing a work of architecture. In this text, author Chad Schwartz presents an introductory investigation into tectonic theory, subdividing it into distinct concepts in order to make it accessible to beginning and advanced students alike. The book centers on the tectonic analysis of twenty contemporary works of architecture located in eleven countries including Germany, Italy, United States, Chile, Japan, Bangladesh, Spain, and Australia and designed by such notable architects as Tadao Ando, Herzog & de Meuron, Kengo Kuma, Olson Kundig, and Peter Zumthor. Although similarities do exist between the projects, their distinctly different characteristics – location and climate, cost, size, program, construction methods – and range of interpretations of tectonic expression provide the most significant lessons of the book, helping you to understand tectonic theory. Written

clear, accessible language, these investigations examine the poetic creation of architecture, showing you lessons and concepts that you can integrate into your own work, whether studying in a university classroom or practicing in a professional office. *Creating Sensory Spaces* celebrates spaces enlivened with sensual richness and provides you with the knowledge and tools necessary to create them. Drawing on numerous built case studies in ten countries and illustrated with over 100 full color images, the book presents a new framework for the design of sensory spaces including light, color, temperature, smell, sound, and touch. Bridging across disciplines of architecture, engineering, phenomenology and perceptual psychology, this book informs the design of buildings and neighborhoods that reclaim the role of the body and all the senses in creating memorable experiences of place and belonging. Nadine Ober-Heilig entwickelt ein Konstrukt, das die Erlebniswirkung für eine strategische Gestaltung beschreibbar und messbar macht und auf dessen Grundlage die Relevanz von Erlebnissen auf wichtige Museumsziele untersucht werden konnte. Ferner wird die strategische Bedeutung der Museumsarchitektur für die Erlebniswirkung erstmalig dezidiert erfasst. Es wird u. a. gezeigt, dass eine erlebnisbewusste Innenraumarchitektur unabhängig von der Form des Ausstellungsdesigns eine stärkere Erlebniswirkung des gesamten Museums hervorruft. Technisches Zeichnen beschäftigt sich mit der Darstellung von Planungen in allen Projektphasen. Der Schwerpunkt für Studenten liegt hier auf der Entwicklung und dem methodischen Aufbau einer technischen Zeichnung. Themen: Planarten (vom Lageplan über

Entwurfszeichnungen bis hin zum Ausführungs- und Detailplan) Planelemente (Grundriss, Schnitt, Ansicht, Detail) Linienstärken, Vermassung, Schraffuren, Beschriftung, Symbole Plandarstellungen und -zusammenstellung

In this multidisciplinary book, Sanda Iliescu articulates a rich, multi-faceted approach to the aesthetic experience. Through in-depth discussions of her own lived encounters with art, architecture, and the world around her, she advocates a way of looking that blends sensory perception, formal analysis, social and political consciousness, and personal memory. Focusing special attention on the aesthetic concept of the figure-ground problem, the author challenges this foundational principle's presumed hierarchies and shows how a new and more dynamic understanding of it can enhance our way of looking at and understanding art and architecture. Works discussed in the book include a wide range of contemporary and historic art and architecture, among them artworks by Rembrandt, Matisse, Eva Hesse, and David Hammons; architecture by Zaha Hadid, Peter Zumthor, and Weiss/Manfredi; and non-Western works such as a thirteenth-century Chinese vase and the Ryōanji dry garden in Kyoto, Japan. Personal and engaging, this book is for a wide audience of those practicing, studying, or with an interest in the creative fields, from beginners to seasoned professionals.

The making of shadows is an act as old as architecture itself. From the gloom of the medieval hearth through to the masterworks of modernism, shadows have been an essential, neglected presence in architectural history. *Shadow-Makers* tells for the first time the history

shadows in architecture. It weaves together a rich narrative – combining close readings of significant buildings both ancient and modern with architectural theory and art history – to reveal the key places and moments where shadows shaped architecture in distinctive and dynamic ways. It shows how shadows are used as an architectural instrument of form, composition, and visual effect, while also exploring the deeper cultural context – tracing differing conceptions of their meaning and symbolism, whether as places of refuge, devotion, terror, occult practice, sublime experience or as metaphors of the unconscious. Within a chronological framework encompassing medieval, baroque, enlightenment, sublime, picturesque, and modernist movements, a wide range of topics are explored, from Hawksmoor's London churches, Japanese temple complexes and the shade-patterns of Islamic cities, to Ruskin in Venice and Aldo Rossi and Louis Kahn in the 20th century. This beautifully-illustrated study seeks to understand the work of these shadow-makers through their drawings, their writings, and through the masterpieces they built.VI.

INTERNATIONAL ARCHITECTURAL DESIGN CONFERENCE 2019In order to design a building with a sensuous connection to life, one must think in a way that goes far beyond formal construction. In these essays Peter Zumthor expresses his motivation in designing & buildings which speak to our emotions & our understanding in so many ways, and possess a powerful and unmistakable presence and personality. This book, whose first edition has been out of print for years, has been expanded to include three new essays: "Does Beauty Have a Form?," "The Mar

of the Real,? and "Light in the Landscape." It has & been freshly illustrated throughout with new color photographs of Zumthor's new home and studio in Haldenstein, taken specially for this edition by Laura Padgett, & and received a new typography by Hannele Gr'nlund.&In recent years we have seen a number of dramatic discoveries within the biological and related sciences. Traditional arguments such as "nature versus nurture" are rapidly disappearing because of the realization that just as we are affecting our environments, so too do these altered environments restructure our cognitive abilities and outlooks. If the biological and technological breakthroughs are promising benefits such as extended life expectancies, these same discoveries also have the potential to improve in significant ways the quality of our built environments. This poses a compelling challenge to conventional architectural theory. This is the first book to consider these new scientific and humanistic models in architectural terms. Constructed as a series of five essays around the themes of beauty, culture, emotion, the experience of architecture, and artistic practice, this book draws upon a broad range of discussions taking place in philosophy, psychology, biology, neuroscience, and anthropology, and in doing so questions what implications these discussions hold for architectural design. Drawing upon a wealth of research, Mallgrave argues that we should turn our focus away from the objectification of architecture (treating design as the creation of objects) and redirect it back to those for whom we design: the people inhabiting our built environments. Architektur kann inspirierend und einnehmend sein, sie kann sogar im Sinne

Goethes -das Leben steigern-. Wie kommt es aber, dass architektonische Entwürfe am Zeichentisch oder am Computer-Bildschirm zwar meist recht gut aussehen, in der gebauten Realität jedoch oft enttäuschen? Die Antwort hierfür, behauptet Juhani Pallasmaa, findet sich in der Vorherrschaft des Visuellen, die alle Bereiche von Technologie- und Konsumkultur umfasst und so auch in die Architekturpraxis und -lehre einbezogen hat. Während unsere Erfahrung der Welt auf der Kombination aller fünf Sinne beruht, berücksichtigt die Mehrheit der heute realisierten Architektur gerade mal einen davon, den Sehsinn. Die Unterdrückung der anderen Erfahrungsbereiche hat unsere Umwelt sinnlich verarmen lassen und ruft Gefühle von Distanz und Entfremdung hervor. Erstmals 1996 (in englischer Sprache) veröffentlicht, ist "Die Augen der Haut" inzwischen zu einem Klassiker der Architekturtheorie geworden, der weltweit zur Pflichtlektüre an den Architekturhochschulen gehört. Das Buch besteht aus zwei Essays. Der erste gibt einen Überblick über die Entwicklung des okularzentrischen Paradigmas in der westlichen Kultur seit der griechischen Antike sowie über dessen Einfluss auf unsere Welterfahrung und die Eigenschaften der Architektur. Der zweite Essay untersucht, welche Rolle die übrigen Sinne bei authentischen Architekturereignissen spielen, und weist einen Weg in Richtung einer multisensorischen Architektur, welche ein Gefühl von Zugehörigkeit und Integration ermöglicht. Seit der Erstveröffentlichung des Buchs hat die Rolle des Körpers und der Sinne ein gesteigertes Interesse in der Architekturphilosophie und Architekturlehre erfahren. Die neue, überarbeitete

und ergänzte Ausgabe dieses wegweisenden Werks wird nicht nur Architekten und Studenten dazu anregen, eine ganzheitlichere Architektur zu entwerfen, sondern auch die Wahrnehmung interessierten Laien bereichern. -Seit "Architektur Erlebnis" (1959) des dänischen Architekten Steen Eiler Rasmussen hat es keinen derart prägnanten und klar verständlichen Text mehr gegeben, der Studenten und Architekten in diesen kritischen Zeiten dabei helfen kann, eine Architektur des 21. Jahrhunderts zu entwickeln.- Steven Holl Juhani Pallasmaa ist einer der angesehensten finnischen Architekten und Architekturtheoretiker. In allen Bereichen seiner theoretischen und gestalterischen Tätigkeit welche Architektur, Grafik Design, Städteplanung Ausstellungen umfasst betont er stets die zentrale Rolle von Identität, Sinneserfahrung und Taktilität."The dwelling is the most fundamental building type, nowhere more so than in the open landscape. This book can be read in a number of ways. It is first a book about houses and particularly the theme 'dwelling and the land'. It examines the poetic and prosaic issues inherent in claiming a piece of the landscape to live on. It could also be seen as a kind of road map, full of both warnings and encouragements for all those involved with, or just interested in, the making of houses. That the domestic realm and the landscape can be vehicles for significant architectural insights is hardly an original observation. However this book seeks to bring the two topics together in a unique way. In exploring a building type that lies on the cusp of what is commonly understood as 'building' and 'architecture', it asks fundamental questions about what the very nature of

architecture is. Who indeed is the architect and what is their role in the process of creating meaningful buildings? Beyond Environmental Comfort highlights some of the key ideas that form the foundation of the field of environmental comfort and, at the same time, gives voice to some of the concerns and considerations on the limitations of the field as it stands today. Bringing together a range of foremost thinkers in their respective fields - Michel Cabanac, Derek Clements-Crope, Nick Baker, Harold Marshall, Juhani Pallasmaa, Dean Hawkes, and Constance Classen - this book argues for a deeper appreciation of how environmental comfort may be understood in terms of our relationship with the environment rather than as independent qualities. For the first time, these diverse views are brought together by Editor Boon Lay Ong to present insights into a world beyond what is normally covered in academic research. In the process, an attempt is made to define the field for the future. This book shows that it is by understanding just how environmental design needs to go beyond mere comfort and deal with well-being that we can meaningfully create our future. The Architectural Detail is author Edward R. Ford's life's work, and this may be his most important book to date. Ford walks the reader through five widely accepted (and wildly different) definitions of detail, in an attempt to find, once and for all, the quintessential definition of detail in architecture. Now in its fourth edition, Analysing Architecture has become internationally established as the best introduction to architecture. Aimed primarily at those wishing to become professional architects, it also offers those in disciplines related to architecture

(from archaeology to stage design, garden design to installation art), a clear and accessible introduction into the workings of this rich and fascinating subject. With copious illustrations from his own notebooks, the author dissects examples from around the world and all periods of history to explain underlying strategies in architectural design and show how drawing may be used as a medium for analysis. This new edition of *Analysing Architecture* is revised and expanded. Notably, the chapter on 'Basic Elements of Architecture' has been enlarged to discuss the 'powers' various architectural elements offer the architect. Three new chapters have been added to the section on 'Themes in Spatial Organisation', covering 'Occupying the In-between', 'Inhabited Wall' and 'Refuge and Prospect'. Two new examples – a Mud House from Kerala, India and the Mongyo-tei (a tea house) from Kyoto, Japan – have been added to the 'Case Studies' at the end of the book. The 'Select Bibliography' has been expanded and the 'Index' revised. Works of architecture are instruments for managing, orchestrating, modifying our relationship with the world around us. They frame just about everything we do. Architecture is a complex, subtle, frustrating but ultimately extremely rewarding. It can be a difficult discipline to get to grips with; nothing in school quite prepares anyone for the particular demands of an architecture course. But this book will help. *Analysing Architecture* is the foundation volume of a series of books by Simon Unwin exploring the workings of architecture. Other books in the series include *Twenty Buildings Every Architect Should Understand* and *Exercises in Architecture*. For

over twenty years, the Chora series has received international acclaim for its excellence in interdisciplinary research on architecture. The seven volumes of Chora have challenged readers to consider alternatives to conventional aesthetic and technological concepts. The seventy-eight authors and eighty-seven scholarly essays in the series have investigated profound cultural roots of architecture and revealed rich possibilities for architecture and its related disciplines. Chora 7, the final volume in the series, includes fifteen essays on architectural topics from around the world (France, Greece, Iran, Italy, Korea, and the United States) and from diverse cultures (antiquity, Renaissance Italy, early modern France, and the past hundred years). Thematically, they bring original approaches to human experience, theatre, architectural creation, and historical origins. Readers will also gain insights into theoretical and practical work by architects and artists such as Leon Battista Alberti, Peter Brook, Douglas Darden, Filarete, Andy Goldsworthy, Anselm Kiefer, Frederick Kiesler, Claude-Nicolas Ledoux, and Peter Zumthor. Contributors to Chora 7 include Anne Bordeleau (University of Waterloo), Diana Cheng (Montreal), Negin Djavaherian (Montreal), Paul Emmons (Washington-Alexandria Architecture Center of Virginia Tech), Paul Holmquist (McGill University), Ron Jelaco (McGill University), Yoonchun Jung (Kyoto University), Christos Kakalis (Edinburgh School of Architecture and Landscape Architecture), Lisa Landrum (University of Manitoba), Robert Nelson (Monash University), Marc J Neveu (Woodbury University), Alberto Pérez-Gómez (McGill University), Angeliki Sioli (Monterrey

Institute of Technology and Higher Education), Nikolaos-Ion Terzoglou (National Technical University of Athens), and Stephen Wischer (North Dakota State University). This book addresses the built environment through the lens of environmental architecture, and in a holistic manner moves gradually from psychophysiology and thinking-doing-feeling modalities, through environmental criteria to environmental modulation, concluding with a debate around mitigation and adaptation. Much use is made of re-interpreting past quotations seen as relevant for environmental architecture. No definitive conclusions are reached, but rather broad discursive messages are offered. The text will have lasting luminance for new generations involved with the built environment. Contemporary architecture in Switzerland is influenced by Peter Zumthor and Herzog & de Meuron, recipients of the Swiss Pritzker Prize, as well as a number of other prominent architects. The book presents 25 buildings in Switzerland designed by 16 influential Swiss architects: The range covers high-density urban developments through to rural sites in the alpine environment, with examples of traditional craftsmanship and materials, and modern construction technology and engineering. Large-format photographs illustrate the buildings' proportions, materials, and details. Four authors analyze the Swiss building culture and its high architectural quality from an insider's and an outsider's point of view. In a detailed interview, Peter Zumthor explains his approach to architectural design. In order to design a building with a sensuous connection to life, one must think in a way that goes far beyond form and construction.

In these essays Peter Zumthor expresses his motivation in designing buildings, which speak to emotions and understanding in so many ways, and possess a powerful and unmistakable presence and personality.

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