

“I believe that architecture has the power to inspire, to elevate the spirit, to feed both the mind and the body. It is for me the most public of arts.”

Essar Steel Masterstrokes:
The Icon Exhibition presented
an avid morphology of the
works of Richard Meier.







ESSAR⁺
STEEL

MASTERSTROKES⁺
THE ICON EXHIBITION

presents

THE WORKS OF LEGEND ARCHITECT
RICHARD MEIER

The banner features a black and white portrait of Richard Meier on the right and architectural line drawings of his buildings on the left. The text is arranged in a clean, modern layout with a mix of black and red colors.



ESSAR
STEEL

MASTROSTROKES

THE ICON EXHIBITION

THE WORKS OF LEGEND ARCHITECT RICHARD MEIER

A man, a myth, an icon. Richard Meier is a legend in the world of architecture. His work is a blend of modernism and postmodernism, creating buildings that are both functional and beautiful.

- A list of buildings designed by Richard Meier, including the Getty Center in Los Angeles, the City Hall in New York City, and the High Museum of Art in Atlanta.
- A list of awards won by Richard Meier, including the Pritzker Prize in 1984.
- A list of books written by Richard Meier, including "The Architecture of Richard Meier" and "Richard Meier: A Life in Architecture".

ESSAR
STEEL



Powering Infrastructure. Globally.

As one of the world's leading manufacturers of steel, having a global reach, we believe we hold the responsibility of being a global partner in development. Our commitment to infrastructure development has provided for the growth of various sectors that include automobiles, the power, construction, engineering and ship building.

The infrastructure sector, we believe, remains one of the most important to a nation's progress. Our commitment to infrastructure development is a testament to our global reach and our commitment to the future of infrastructure.



SCHLESSEL CONDOMINIUM
BEVERLY HILLS, USA

JOHN LINDEN BARR
AND TRUST COMPANY
COLUMBIA, USA

6017 67TH STREET HOUSING
NEW YORK, USA

GOVERNMENT HOUSE
PITTSBURGH, USA

OBJECTS FOR
ALBERTO DESIGN

NEER/STELLA
COLLABORATION

MUSEUM FOR
THE BROOKLYNE ARTS
BROOKLYN, NEW YORK

WITOLD GONCIARZ
WARSZAWA, POLAND

INTERIOR DESIGN
MICHIGAN, USA

COMMERCIAL
RECONSTRUCTION
MICHIGAN, USA

NEW YORK
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1984

1973

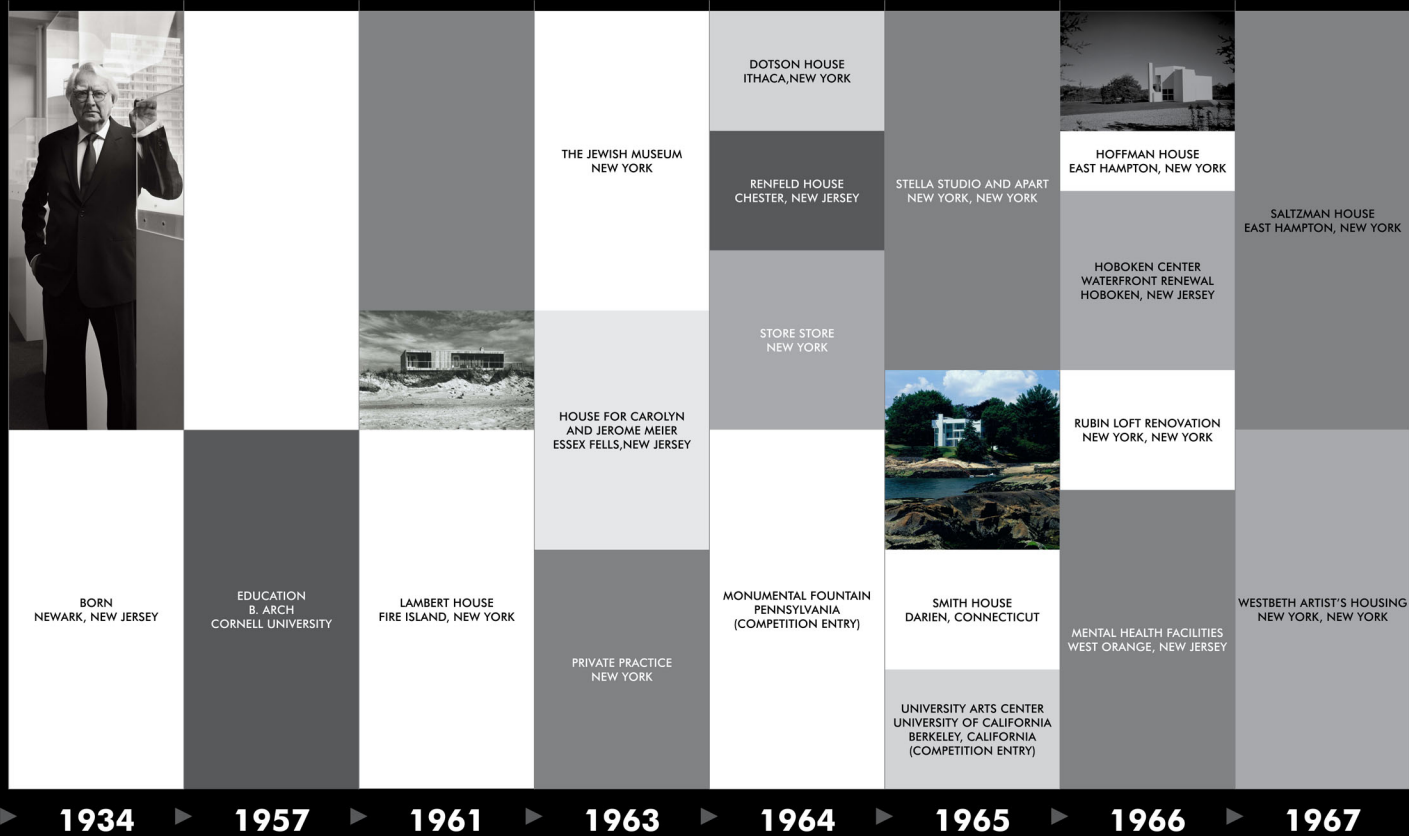
1976






1977

1978

Richard Meier
&
Partners Architects LLP

Evolution Chart



AIA National Honor Awards AIA New York Chapter Awards		AIA National Honor Awards AIA New York Chapter Awards	AIA New York Chapter Awards Arnold Brunner Prize		AIA National Honor Awards AIA New York Chapter Awards	AIA National Honor Awards AIA New York Chapter Awards	AIA National Honor Awards AIA New York Chapter Awards	AIA National Honor Awards
FREDONIA HEALTH AND PHYSICAL EDUCATION BUILDING FREDONIA, NEW YORK	CHARLES EVANS INDUSTRIAL BUILDINGS FAIRWAY AND PISCATAWAY, NEW JERSEY	BRONX DEVELOPMENTAL CENTER BRONX, NEW YORK	BRANCH OFFICE PROTOTYPE FOR OLIVETTI US	MUSEUM OF MODERN ART AT THE VILLA STROZZI FLORENCE, ITALY	CONDOMINIUM HOUSING YONKERS, NEW YORK		WEBER-FRANKEL GALLERY NEW YORK, NEW YORK	MANCHESTER CIVIC CENTER MANCHESTER, NEW HAMPSHIRE
	TWIN PARKS NORTHEAST HOUSING BRONX, NEW YORK		MODIFICATIONS OF THE BRANCH OFFICE PROTOTYPE FOR OLIVETTI US		SHAMBERG HOUSE CHAPPAQUA, NEW YORK	THE ATHENEUM NEW HARMONY, INDIANA	SUBURBAN HOUSE PROTOTYPE CONCORD, MASSACHUSETTS	
	MONROE DEVELOPMENTAL CENTER ROCHESTER, NEW YORK		DORMITORY FOR THE OLIVETTI TRAINING CENTER TARRYTOWN, NEW YORK			SARAH CAMPBELL BLAFFER POTTERY STUDIO NEW HARMONY, INDIANA	NEW YORK SCHOOL EXHIBITION STATE MUSEUM, ALBANY, NEW YORK	
	ROBERT R. YOUNG HOUSING NEW YORK, NEW YORK		OLIVETTI HEADQUARTERS FAIRFAX, VIRGINIA			WAREHOUSE REHABILITATION FOR THE BRONX PSYCHIATRIST CENTER BRONX, NEW YORK	ALAMO PLAZA COLORADO SPRINGS, COLORADO	
						EASY SIDE HOUSING NEW YORK, NEW YORK	PADDINGTON STATION HOUSING NEW YORK, NEW YORK	
HOUSE IN OLD WESTBURY OLD WESTBURY, NEW YORK		DOUGLAS HOUSE HARBOUR SPRINGS, MICHIGAN			WINGFIELD RAQUET CLUB GREENWICH, CONNECTICUT	COOPER-HEWITT MUSEUM NEW YORK, NEW YORK	HOUSE IN PALM BEACH PALM BEACH, FLORIDA	
BRONX REDEVELOPMENT PLANNING STUDY, BRONX, NEW YORK		MAIDMAN HOUSE SANDS POINT, NEW YORK			COMMERCIAL BUILDING AND HOSTEL MASSACHUSETTS			
HOUSE IN POUND RIDGE POUND RIDGE, NEW YORK								

▶ 1968

▶ 1969

▶ 1970

▶ 1971

▶ 1972








▶ 1973

▶ 1974

▶ 1975

▶ 1976

▶ 1977

	Progressive Architecture Awards	American Institute of Architects Medal		AIA New York Chapter Awards	AIA National Honor Awards	AIA National Honor Awards AIA New York Chapter Awards Pritzker Prize
HARTFORD SEMINARY HARTFORD, CONNECTICUT	IRWIN UNION BANK AND TRUST COMPANY COLUMBUS, INDIANA	SOMERSET CONDOMINIUMS BEVERLY HILLS, CALIFORNIA		INTERNATIONALE BAU-AUSSTELLUNG HOUSING BERLIN, GERMANY	OPERA BASTILLE, PARIS, FRANCE (COMPETITION ENTRY)	 WESTCHESTER HOUSE WESTCHESTER COUNTY, NEW YORK
	GIOVANNITTI HOUSE PITTSBURGH, PENNSYLVANIA	EAST 67TH STREET HOUSING NEW YORK, NEW YORK		PARC DE LA VILLETTE PARIS, FRANCE (COMPETITION ENTRY)	LINGOTTO FACTORY CONVERSION TURIN, ITALY	 ACKERBERG HOUSE MALIBU, CALIFORNIA
CLIFTY CREEK ELEMENTARY SCHOOL COLUMBUS, INDIANA		OBJECTS FOR ALESSI DESIGNS				
FURNITURE FOR KNOLL INTERNATIONAL		MEIER/STELLA COLLABORATION	RENAULT ADMINISTRATIVE HEADQUARTERS BOULOGNE-BILLANCOURT, FRANCE	DES MOINES ART CENTER ADDITION DES MOINES, IOWA	TABLEWARE FOR SWID-POWELL DESIGNS	BRIDGEPORT CENTER BRIDGEPORT, CONNECTICUT
REMAGEN ROLANDSECK, GERMANY						 GROTTA HOUSE HARDING TOWNSHIP NEW JERSEY
ARP MUSEUM REMAGEN ROLANDSECK, GERMANY	MUSEUM FOR THE DECORATIVE ARTS FRANKFURT, GERMANY	HIGH MUSEUM OF ART ATLANTA, GEORGIA			OFFICE BUILDING FOR SIEMENS MUNICH, GERMANY	 THE GETTY CENTER LOS ANGELES, CALIFORNIA

Richard Meier
&
Partners Architects LL

Evolution Chart

▶ 1978

▶ 1979

▶ 1980

▶ 1981

▶ 1982

▶ 1983





▶ 1984

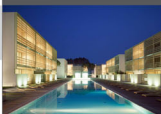


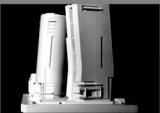


Richard Meier
&
Partners
Architects LLP

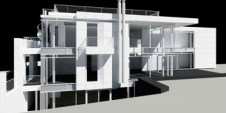








Evolution Chart



Evolution Chart

1985	1986	1987	1988	1989	1990	1991	1992	1993
<p>AI A National Honor Awards AIA New York Chapter Awards</p> <p>SEMI-ONE OFFICE AND LABORATORY COMPLEX MUNICH, GERMANY</p>	<p>AI A National Honor Awards AIA New York Chapter Awards</p> <p>PERVIZ PRACTICE LOS ANGELES, CALIFORNIA</p> <p>OFFICES RICHARD MEIER & PARTNERS NEW YORK, LOS ANGELES, CALIFORNIA</p>	<p>AI A National Honor Awards AIA New York Chapter Awards</p>  <p>MUSEUM OF CONTEMPORARY ART BARCELONA, SPAIN</p> <p>EYE CENTER PORTLAND, OREGON</p> <p>NEW JERSEY INSTITUTE OF TECHNOLOGY DOCTOR OF HUMAN LETTERS</p> <p>SANJA MONICA BEACH HOTEL SANJA MONICA, CALIFORNIA (COMPETITION ENTRY)</p>  <p>WADSON SQUARE GARDEN SITE REDEVELOPMENT NEW YORK, NEW YORK (COMPETITION ENTRY)</p> <p>ROYAL DUTCH PAPER MILLS HEADQUARTERS HEUSDUN, NETHERLANDS</p>	<p>Royal Institute of British Architects Medal</p> <p>CORNELL UNIVERSITY ADMISSIONS AND ADMISSIONS CENTER ITHACA, NEW YORK</p> <p>CANAL + HEADQUARTERS PARIS, FRANCE</p>  <p>APARTMENT INTERIOR CHICAGO, ILLINOIS</p> <p>MONTPELLIER FRANCE</p>	<p>AI A New York Chapter Awards Progressive Architecture Awards</p> <p>ADMINISTRATIVE AND MARTINE CENTER MASTER PLAN ANTWERP, BELGIUM</p> <p>ONE HEADQUARTERS ANTWERP, BELGIUM</p>  <p>BIBLIOTHEQUE DE FRANCE PARIS, FRANCE (COMPETITION ENTRY)</p> <p>QUANDT OFFICE BUILDING FRANKFURT, GERMANY</p> <p>EDINBURGH PARK MASTER PLAN EDINBURGH, SCOTLAND</p> <p>MUSEUM OF ETHNOLOGY FRANKFURT, GERMANY</p>  <p>DAMLER SEHC RESEARCH CENTER LEIN, GERMANY</p> <p>HYPOKUR BANK BUILDING EURENBURG</p>	<p>AI A National Honor Awards AIA New York Chapter Awards Progressive Architecture Awards</p> <p>FOR STUDIOS EXPLANATION AND RENOVATION LOS ANGELES, CALIFORNIA</p> <p>SEITZEL WARBIAU MASTER PLAN N.-O.-N. PROVINCE, FRANCE (COMPETITION ENTRY)</p> <p>ELBINGO OFFICE BUILDING BASIL, SWITZERLAND</p> <p>CAMDEN MEDICAL CENTRE SINGAPORE</p>	<p>AI A New York Chapter Awards Gold Plus Lifetime Achievement Award Progressive Architecture Awards</p>  <p>SWISSAIR NORTH AMERICAN HEADQUARTERS MIDELLE, NEW YORK</p> <p>BITELKUNGEN OFFICE BUILDING BERLIN, GERMANY</p> <p>LIGHT FIXTURES FOR EKIDINGER</p> <p>FABRIC DESIGNS FOR DESIGN TEA</p> <p>PLATEAU TERCER MASTER PLAN NICE, FRANCE</p>  <p>SACHPISAT HOUSE DALLAS, TEXAS</p>	<p>AI A National Honor Awards Ministry of Culture of the French Republic</p> <p>COMMANDEUR, ORDRE DES ARTS ET DES LETTRES MINISTRY OF CULTURE OF THE FRENCH REPUBLIC</p> <p>POTSDAUER PLATZ MASTER PLAN BERLIN, GERMANY (COMPETITION ENTRY)</p> <p>HOUSE IN WIESBADEN WIESBADEN, GERMANY</p> <p>OFFICE FURNITURE FOR STOW DAVIS</p>	<p>AI A National Honor Awards AIA New York Chapter Awards</p> <p>ADMINISTRATIVE BUILDING MARCKOLSPHEIM, FRANCE</p> <p>ACKERBERG HOUSE ADDITION HAUBU, CALIFORNIA</p> <p>ALPONSE M. D'AVAKO UNITED STATES COURTHOUSE BUR NEW YORK</p>

AIA New York Chapter Awards	American Academy of Arts & Sciences	AIA New York Chapter Awards Progressive Architecture Awards	AIA New York Chapter Awards American Institute of Architects Medal Proemium Imperiale	AIA New York Chapter Awards American Institute of Architects Medal	AIA Los Angeles Chapter Awards AIA National Honor Awards AIA New York Chapter Awards	AIA National Honor Awards AIA New York Chapter Awards				
COMPAQ COMPUTER CENTER ADMINISTRATIVE HOUSTON, TEXAS	FELLOW AMERICAN ACADEMY OF ARTS AND SCIENCES	COORDINATED STREET FURNITURE NEW YORK, NEW YORK	GLASGOW EXHIBITION HOUSE GLASGOW, SCOTLAND	WHEATON COLLEGE MASSACHUSETTS DOCTOR OF FINE ARTS	FRANKFURT FORUM, FRANKFURT, GERMANY (COMPETITION ENTRY)	HUESPED DISTINGUIDO DE LE CIUDAD DE MEXICO DISTRITO FEDERAL MEXICO	PERFORMING ARTS CENTER BETHEL, NEW YORK	GAGOSIAN GALLERY ADDITION BEVERLY HILLS, CALIFORNIA	JESOLO LIDO VILLAGE JESOLO, ITALY	
BERLINER VOLKSBANK HEADQUARTERS BERLIN, GERMANY (COMPETITION ENTRY)		KOLONIHAVEHUS COPENHAGEN, DENMARK	PEEK & CLOPPENBURG DEPARTMENT STORE DUSSELDORF, GERMANY	DEUTSCHE POST BUILDING BONN, GERMANY (COMPETITION ENTRY)	PRATT INSTITUTE, DOCTOR OF FINE ARTS	CHESTERFIELD VILLAGE CHESTERFIELD, MISSOURI	ROBERT BOSCH FOUNDATION BUILDING STUTTGART, GERMANY (COMPETITION ENTRY)	UNIVERSITY OF BUCHAREST, DOCTOR OF FINE ARTS	HOUSE AT SAGAPONAG LONG ISLAND, NEW YORK	
	SWISS RE HEADQUARTERS KINGSTON, NEW YORK (COMPETITION ENTRY)	CITADELLA BRIDGE ALESSANDRIA, ITALY	TAG MCLAREN HEADQUARTERS SURREY, ENGLAND	SWARTZ HOUSE LAGUNA BEACH, CALIFORNIA	TRINITY COLLEGE DUBLIN, IRELAND (COMPETITION ENTRY)	COUNTRY HOUSE NEW YORK STATE	YALE UNIVERSITY HISTORY OF ARTS AND ARTS LIBRARY BUILDING NEW HAVEN, CONNECTICUT	SANTA BARBARA HOUSE SANTA BARBARA, CALIFORNIA	GRAND HOTEL SALONE MILAN FURNITURE FAIR	
MUSEUM OF TELEVISION AND RADIO BEVERLY HILLS, CALIFORNIA	GRAND PIANO FOR RUD. IBACH SOHN	INDOOR/OUTDOOR SEATING FOR MABEG KREUSCHNER	FRIESE HOUSE LOS ANGELES, CALIFORNIA		PANKRAC CITY MASTER PLAN PRAGUE, CZECH REPUBLIC	UNIVERSITY OF BOLOGNA MASTER PLAN BOLOGNA, ITALY	WINHAVEN QUATER URBAN DEVELOPMENT AND PROGRAM STUDY THE HAGUE, NETHERLANDS	THE URBAN FACILITY NEW YORK, NEW YORK	JESOLO LIDO HOTEL AND CONDOMINIUM JESOLO, ITALY	
	NEUGEBAUER HOUSE NAPLES, FLORIDA	PRAEMIUM IMPERIALE	REEDEREI RICKMERS HEADQUARTERS HAMBURG, GERMANY	SANTA YNEZ HOUSE SANTA YNEZ, CALIFORNIA		VIKING RESEARCH CENTER STARKVILLE, MISSISSIPPI	GREENPOINT LANDING MASTER PLAN BROOKLYN, NEW YORK	WORLD TRADE CENTER MEMORIAL SQUARE NEW YORK, NEW YORK	165 CHARLES STREET NEW YORK, NEW YORK	
GAGOSIAN GALLERY BEVERLY HILLS, CALIFORNIA	ARA PACIS MUSEUM ROME, ITALY	WESTWOOD PROMENADE LOS ANGELES, CALIFORNIA	SAN JOSE CITY HALL SAN JOSE, CALIFORNIA	173/176 PERRY STREET CONDOMINIUM NEW YORK, NEW YORK	ARABIA PRODUCT DESIGN	BURDA COLLECTION MUSEUM BADEN-BADEN, GERMANY	66 RESTAURANT NEW YORK, NEW YORK	ST. DENIS OFFICE COMPLEX PARIS, FRANCE		
SANDRA DAY O'CONNOR UNITED STATES COURTHOUSE PHOENIX, ARIZONA	NEW SCHOOL FOR SOCIAL RESEARCH NEW YORK, DOCTOR OF FINE ARTS	INTERNATIONAL CENTER FOR POSSIBILITY THINKING GARDEN GROVE, CALIFORNIA		PAINTED TURTLE CAMP LAKE HUGHES, CALIFORNIA	DRAYCOTT PARK SINGAPORE	JOY APARTMENT NEW YORK, NEW YORK	ZAZAGOZA HOUSE CORONA DEL MAR, CALIFORNIA	UNITED STATES COURTHOUSE SAN DIEGO, CALIFORNIA		
		KUALA LUMPUR HOUSE KUALA LUMPUR, MALAYSIA	CANON HEADQUARTERS TOKYO, JAPAN	EDYTHE L. AND ELI BROAD ART CENTER, UCLA LOS ANGELES, CALIFORNIA	HOTEL RAPHAEL ROME, ITALY	WEILL HALL, CORNELL UNIVERSITY LIFE SCIENCES TECHNOLOGY BUILDING ITHACA, NEW YORK	FELDMUHLPLATZ OFFICE BUILDINGS DUSSELDORF, GERMANY	PROSPECT PARK CONDOMINIUM BROOKLYN, NEW YORK		
				SCENARIO LANE LOS ANGELES, CALIFORNIA	DUSSELDORF HARBOR DUSSELDORF, GERMANY	ECM CITY TOWER PRAGUE, CZECH REPUBLIC	RICKMERS HOUSE HAMBURG, GERMANY			
▶ 1994 ▶	▶ 1995 ▶	▶ 1996 ▶	▶ 1997 ▶	▶ 1998 ▶	▶ 1999 ▶	▶ 2000 ▶	▶ 2001 ▶	▶ 2002 ▶	▶ 2003 ▶	

GIANTS OF DESIGN, HOUSE BEAUTIFUL		PALACE IN DUBAI DUBAI, UNITED ARAB EMIRATES			
HARD ROCK HOTEL & CASINO LAS VEGAS, NEVADA	PLAYA GRANDE DOMINICIAN REPUBLIC				
MOSS HOUSE LOS ANGELES, CALIFORNIA			LUXEMBOURG HOUSE EISENBORN, LUXEMBOURG	NEW YORK INSTITUTE OF TECHNOLOGY DOCTOR OF HUMAN LETTERS	TIANJIN VILLA TIANJIN, CHINA
SUN VALLEY HOUSE SUN VALLEY, IDAHO	PROJECT SANDBOX MALIBU, CALIFORNIA	CHARLES STREET PENTHOUSE NEW YORK, NEW YORK	BEVERLY HILLS HOUSE BEVERLY HILLS, CALIFORNIA		
		MIDTOWN APARTMENT NEW YORK, NEW YORK	FIFTH AVENUE APARTMENT NEW YORK, NEW YORK		
CUT AND SIDEBAR BY WOLFGANG PUCK BEVERLY HILLS, CALIFORNIA	NORTH CAROLINA STATE, HONORARY DOCTORATE OF FINE ARTS DEGREE	CANYON VIEW HOUSE LOS ANGELES, CALIFORNIA			
EAST RIVER MASTER PLAN NEW YORK, NEW YORK	HOUSES IN SHENZHEN SHENZHEN, CHINA	ALL SAINTS CHURCH ADDITION PASADENA, CALIFORNIA	SYMPHONY IN THE GLEN LOS ANGELES, CALIFORNIA		
		CALIFORNIA BEACH HOUSE MALIBU, CALIFORNIA	ROTHSCHILD TOWER TEL AVIV, ISRAEL	HAPPY HARBOUR CLUBHOUSE SHENZHEN, CHINA	
MANDEVILLA PLACE PHILADELPHIA, PENNSYLVANIA					
BEACH HOUSE CONDOMINIUM MIAMI, FLORIDA	ITALCEMENTI CENTER FOR RESEARCH AND INNOVATION BERGAMO, ITALY	LA RAPHAELINA HOTEL AND CONDOMINIUM ROME, ITALY	SOMA NEWARK MASTER PLAN NEWARK, NEW JERSEY		TIANJIN HOTEL TIANJIN, CHINA
GANS HOUSE SAN FRANCISCO CALIFORNIA					

Richard Meier
&
Partners Architects LLP

Evolution Chart

▶ 2004

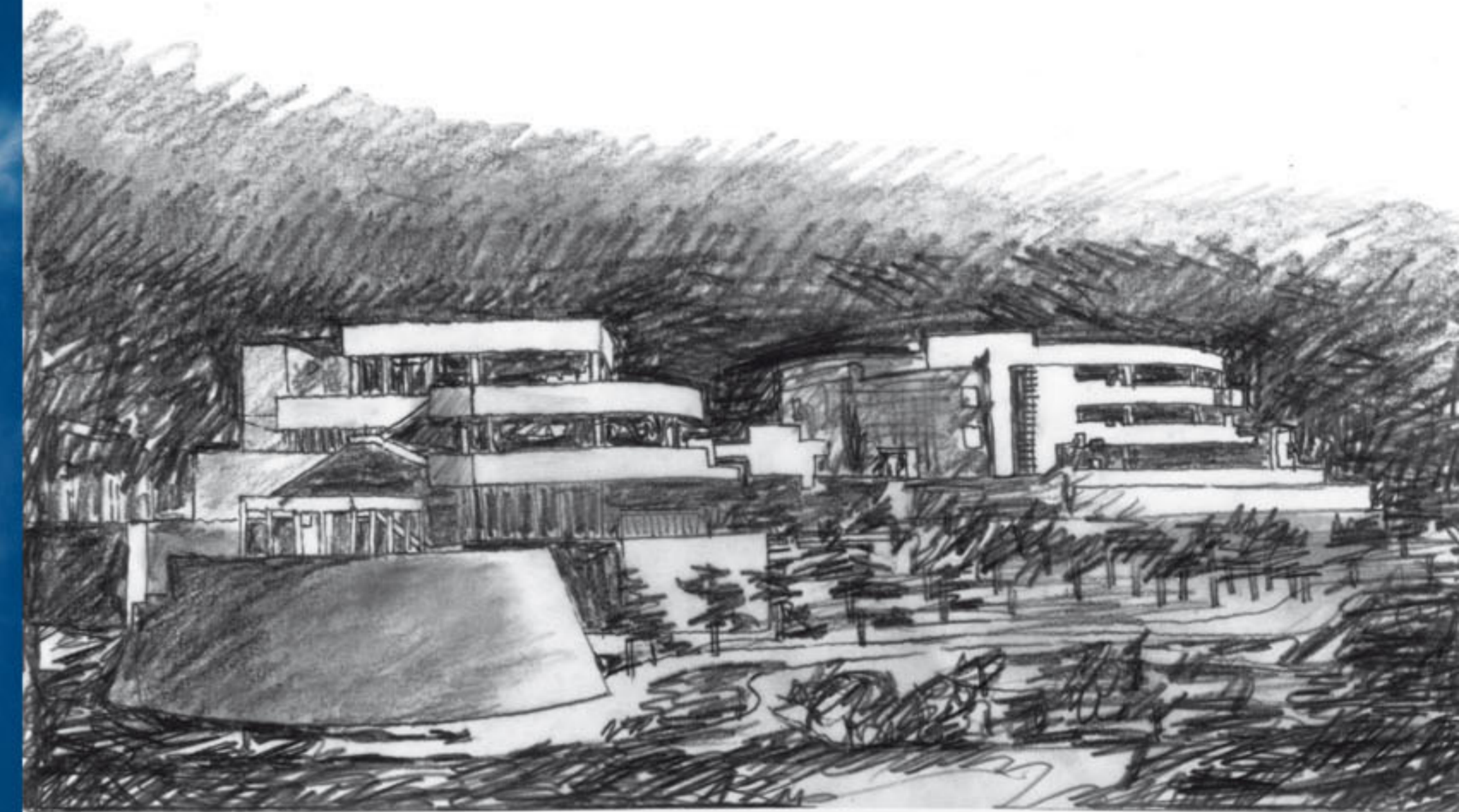
▶ 2005

▶ 2006

▶ 2007

▶ 2008

▶ 2009



THE GETTY CENTER

Los Angeles, California
1984-1997

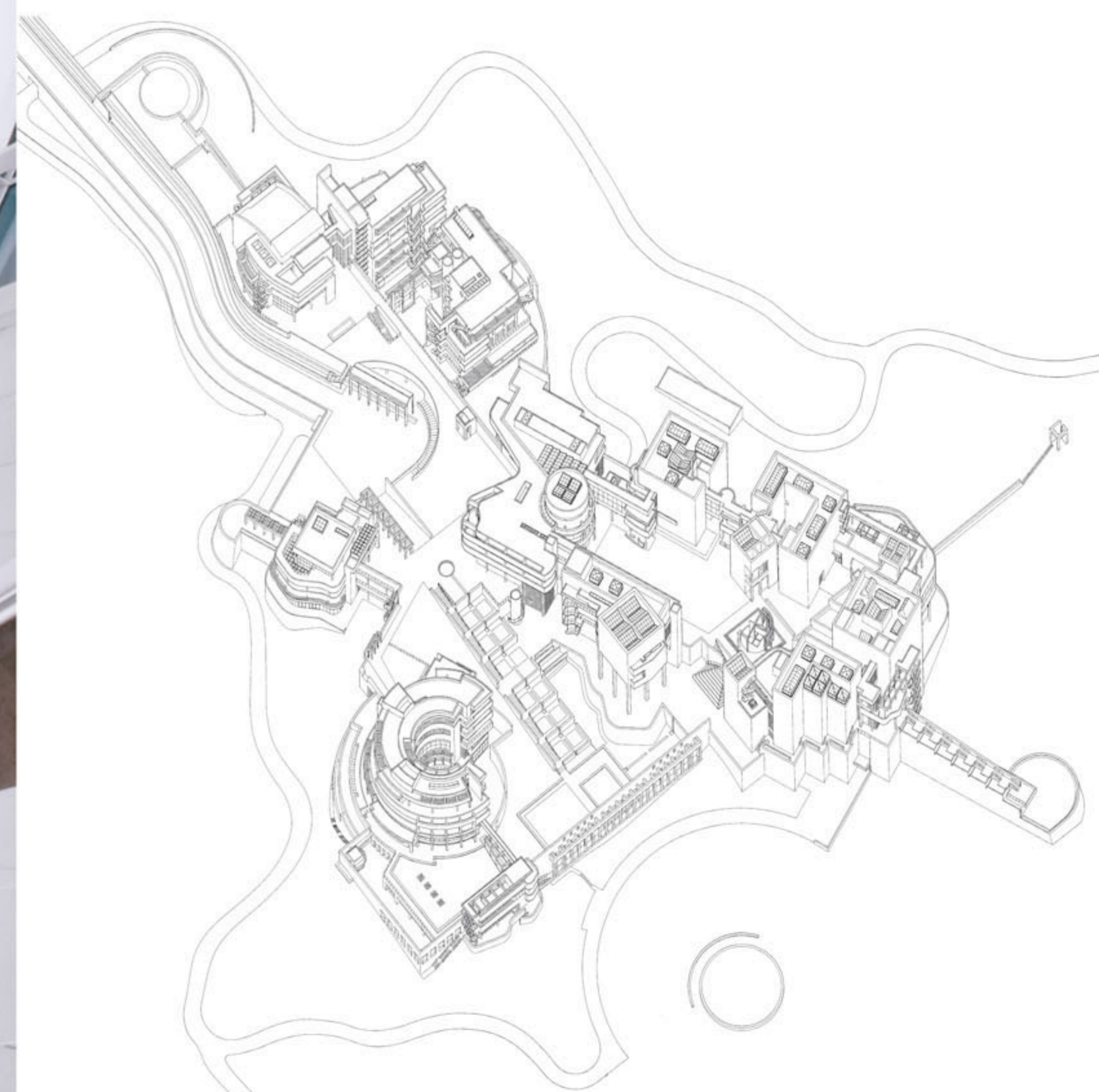
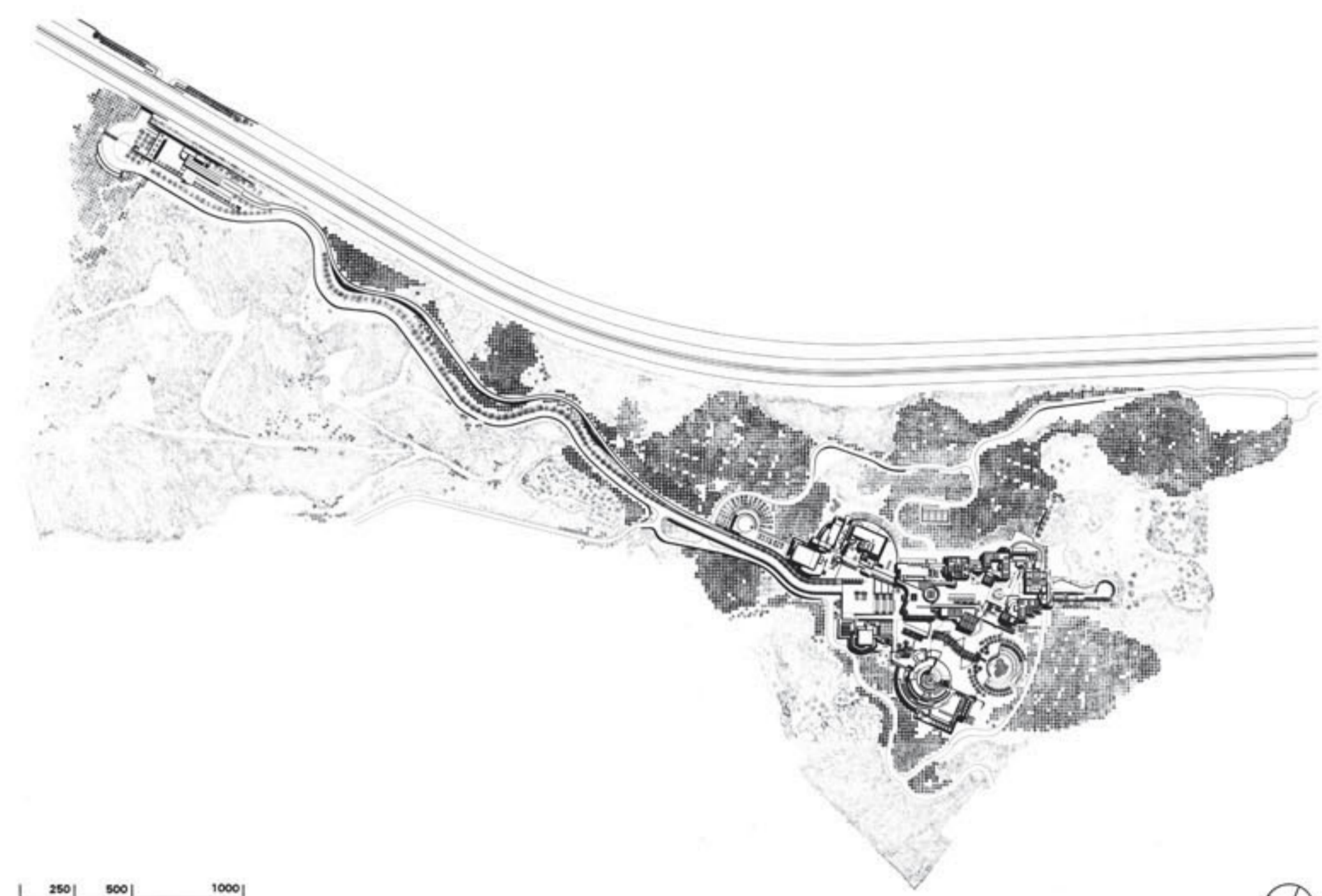
The Getty Center occupies a unique, hilly site jutting southward from the Santa Monica Mountains in California. The program brings the seven components of the Getty Trust into a coherent unity, while maintaining their individual identities. Buildings are organized along two ridges in the topography of the 110-acre parcel. An intersection of the twin axes corresponds to the inflection of the San Diego Freeway as it bends northwards out of the Los Angeles street grid. An underground parking garage and a tram station establish the public entrance to the 110-acre site.

The museum lobby provides views through the courtyard to gallery structures arrayed in a continuous sequence. The smaller pavilion buildings, connected by gardens, break down the scale of the museum experience, allowing for pauses and encouraging interplay between the interior and exterior. A 450-seat auditorium, west of the Trust offices and the Art History Information Program, terminates the east elevation. The Getty Conservation Institute, Getty Center for Education, and the Getty Grant Program take advantage of the climate through the use of loggias, pergolas and full-height glazing at the external perimeter.

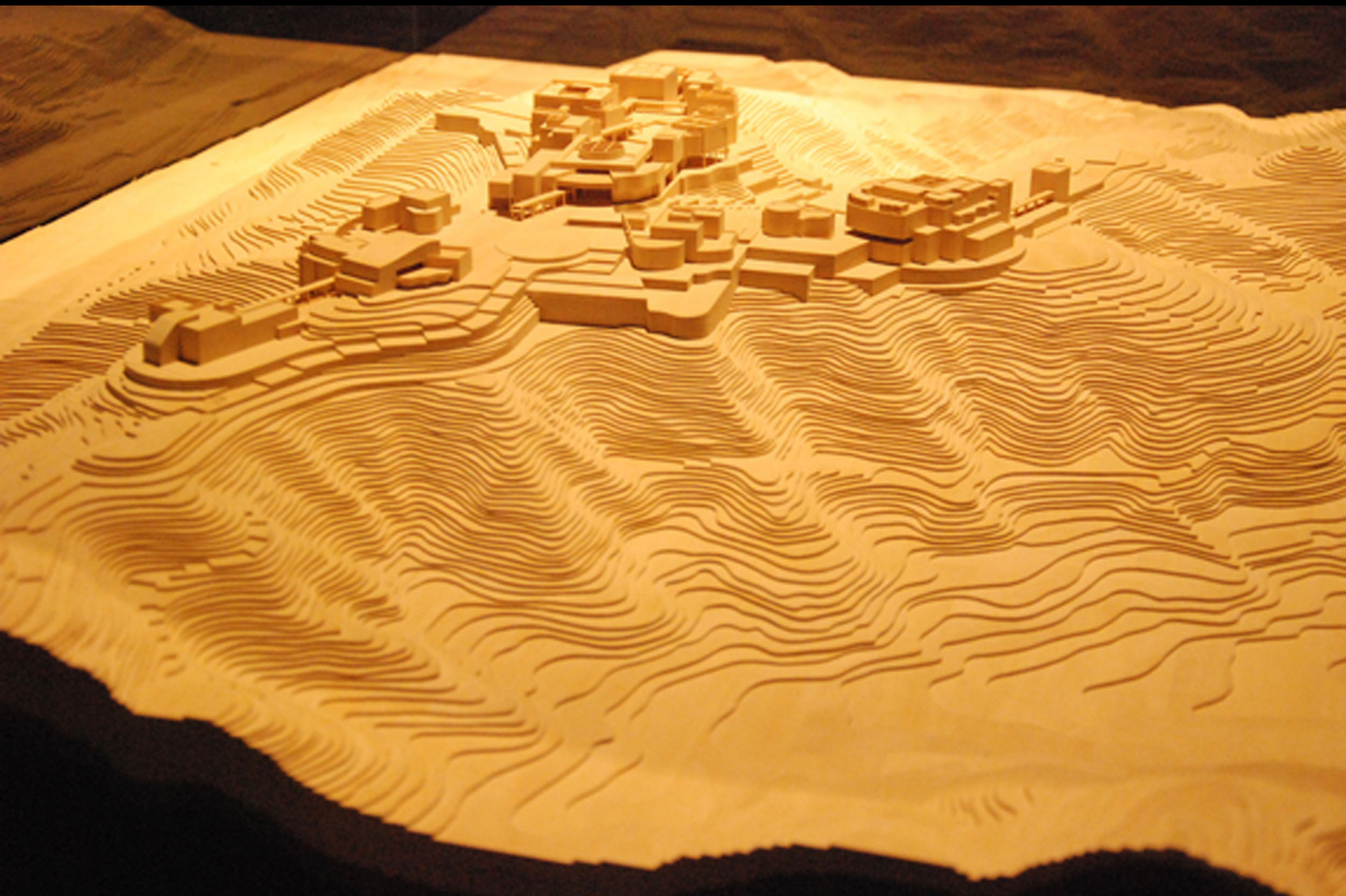
Along the more secluded western ridge, the Getty Research Institute for the History of Art and the Humanities completes the complex. The building comprises a million-volume library, reading rooms, study carrels, a small exhibition space and offices for staff. This vast referential requirement has been given a radial organization focusing around the central circular building. The information is not centralized, but organized into a series of smaller sub-libraries whose plan encourages scholars to explore incidental areas in the open stacks. Its curvature expresses the Center's introspective and analytical nature.

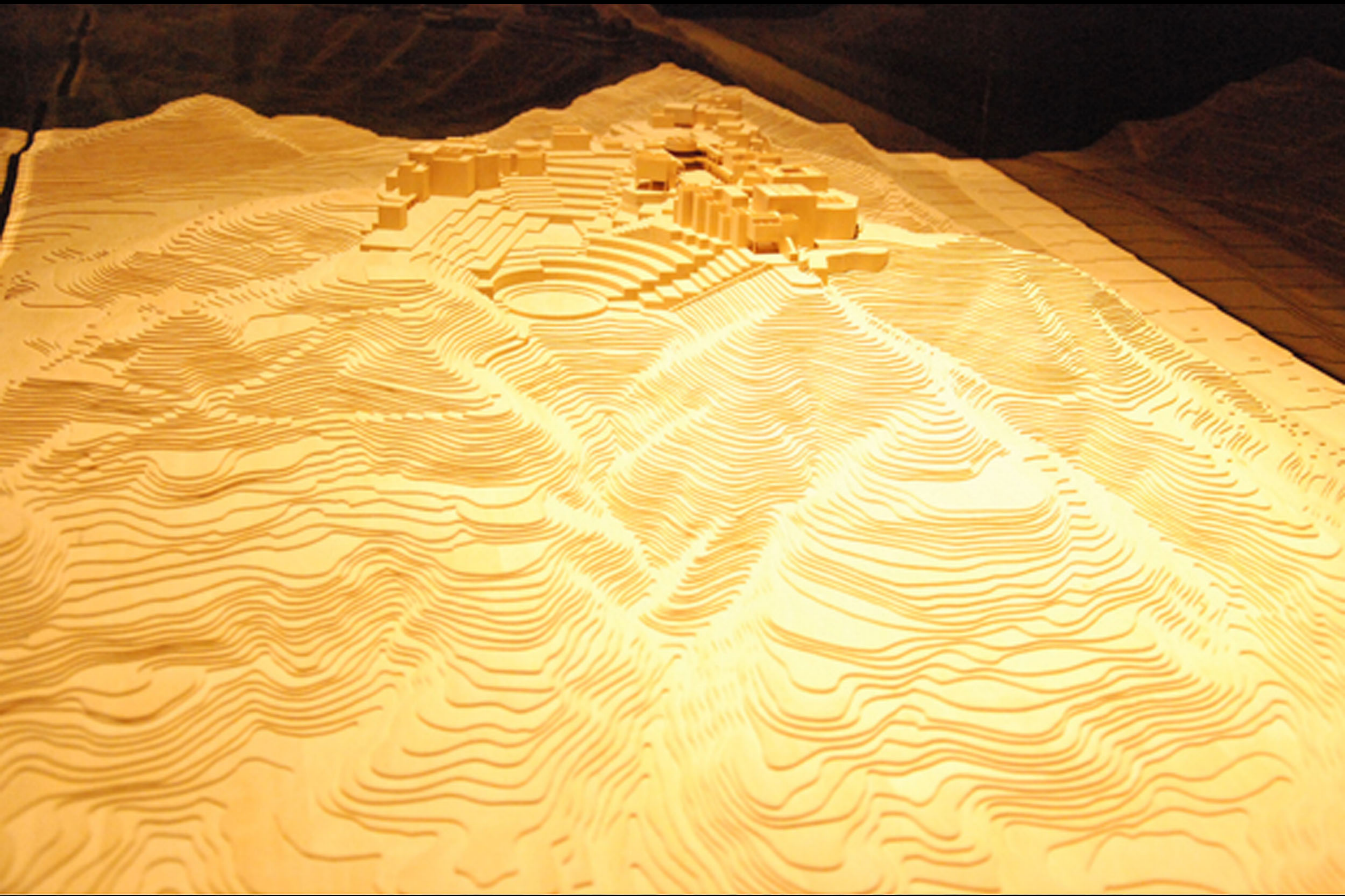
Throughout the complex, landscaping integrates the buildings into the topography with garden sequences extending beyond the enclosed volumes.

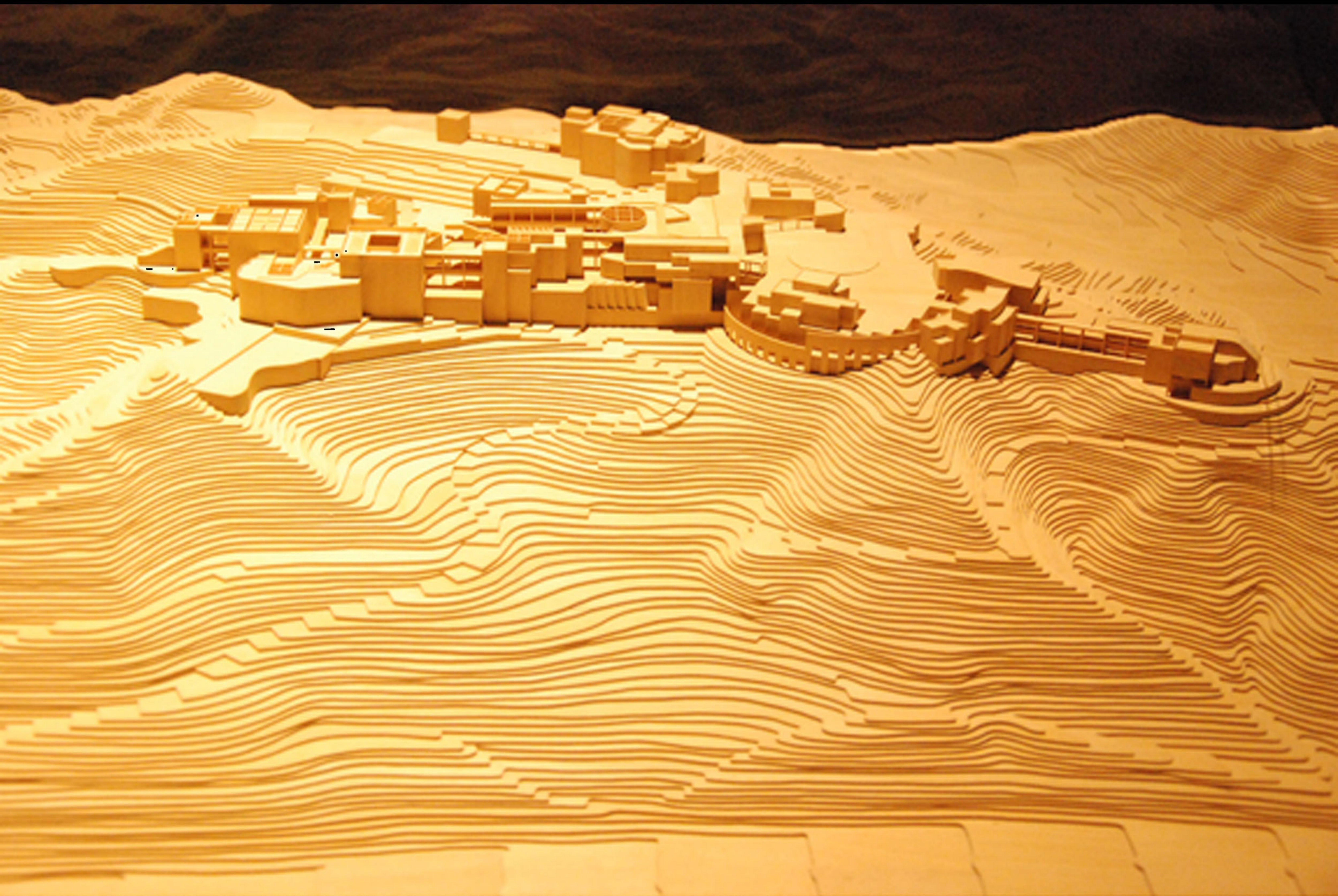


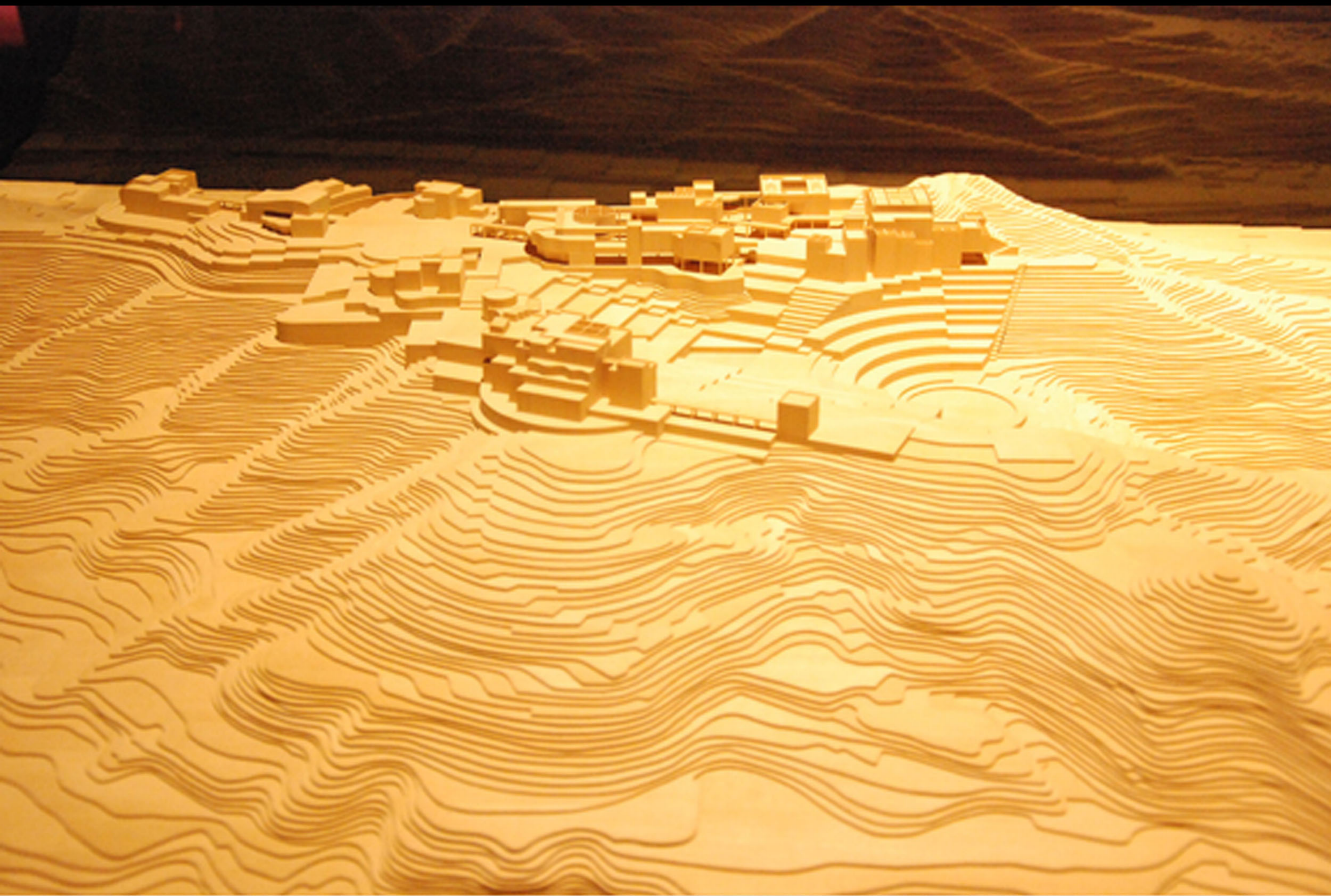


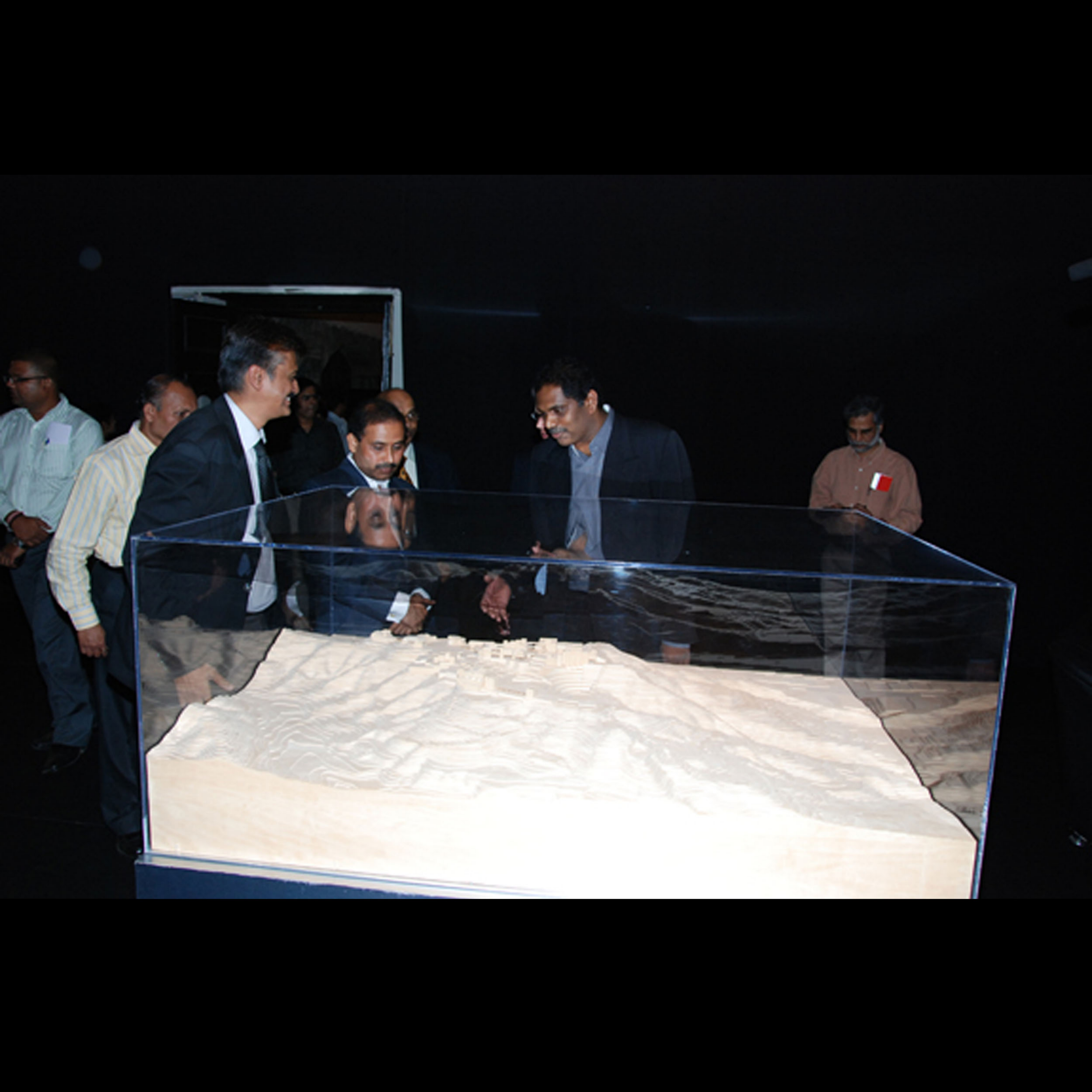
























JUBILEE CHURCH

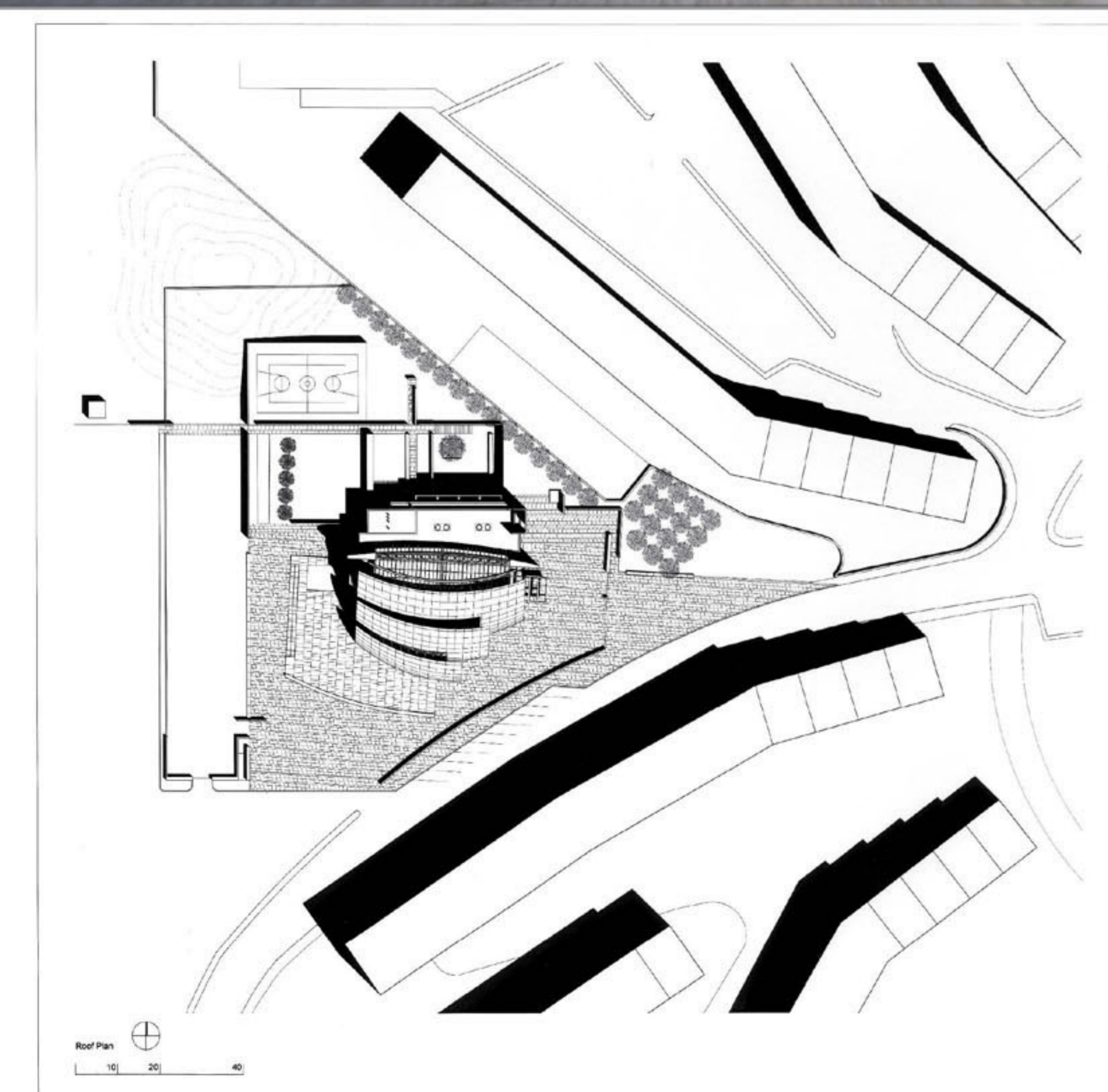
Rome, Italy
1996-2003

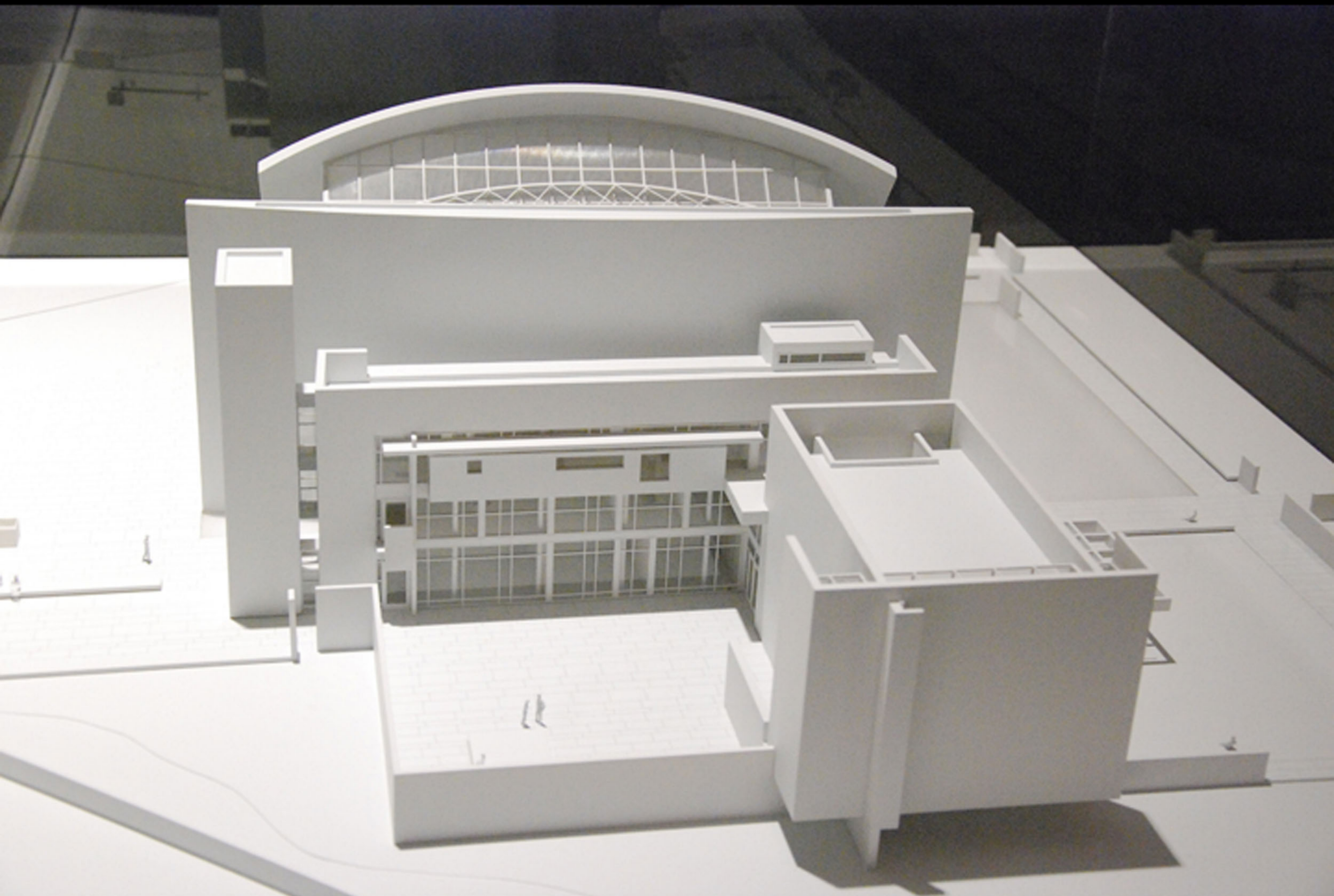
The Jubilee Church (La Chiesa del Dio Padre Misericordioso), conceived as part of Pope John Paul II's millennium initiative to rejuvenate parish life within Italy, is located outside central Rome. The triangular site is articulated three ways: first, dividing the sacred realm to the south, where the nave is located, from the secular precinct to the north; second, separating the approach on foot from the housing situated in the east; and third, again separating the approach on foot, from the parking lot situated to the west.

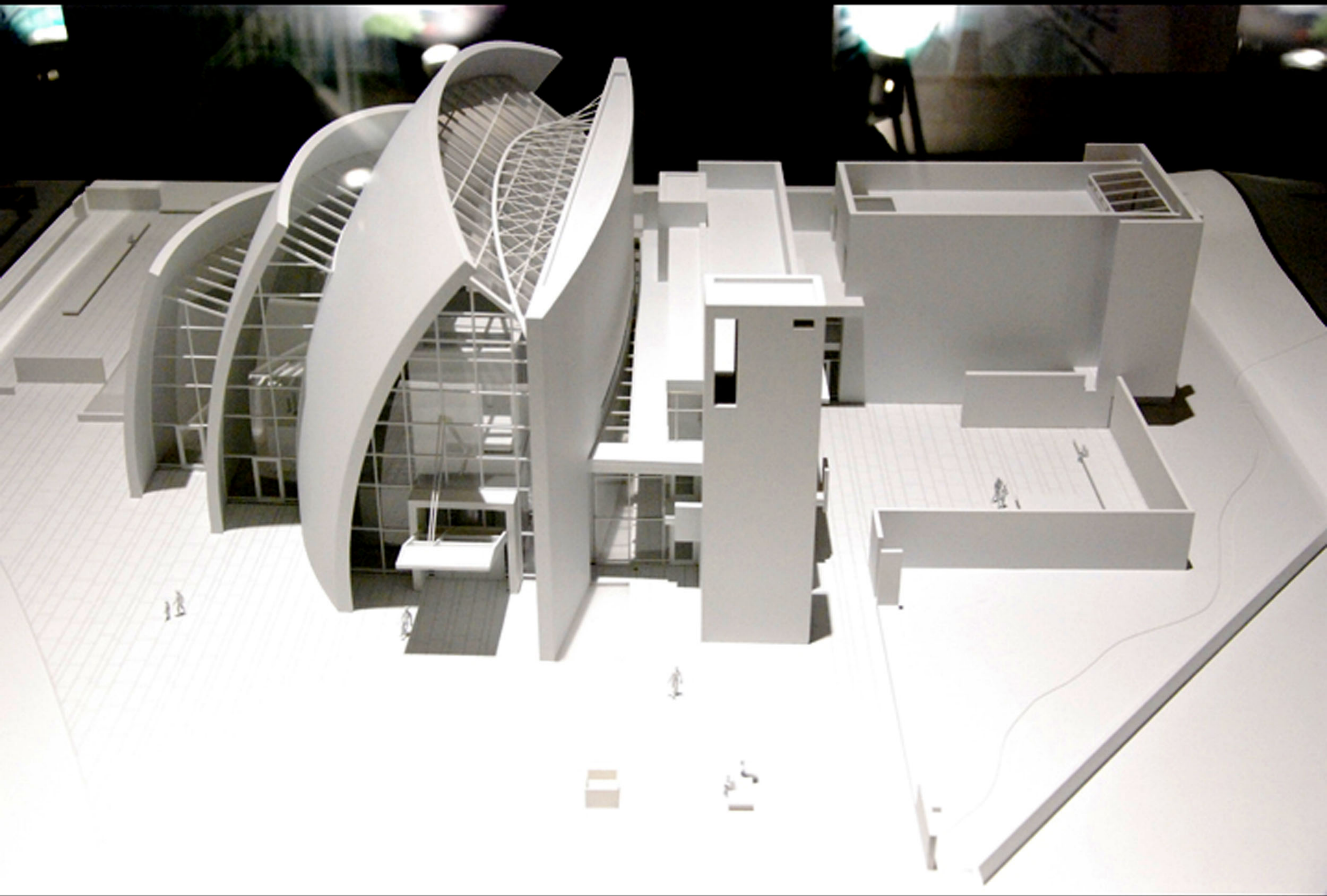
The paved sagrato to the east of the church extends into the heart of the housing complex and provides an open plaza for public assembly. The northern half of the site is divided into two courts: the eastern one is below ground by a full story, providing light and access to the lowest floor of the community center. Behind the church, the elevated western court is separated from the adjacent meditation court by a paved walkway that leads to the parking area.

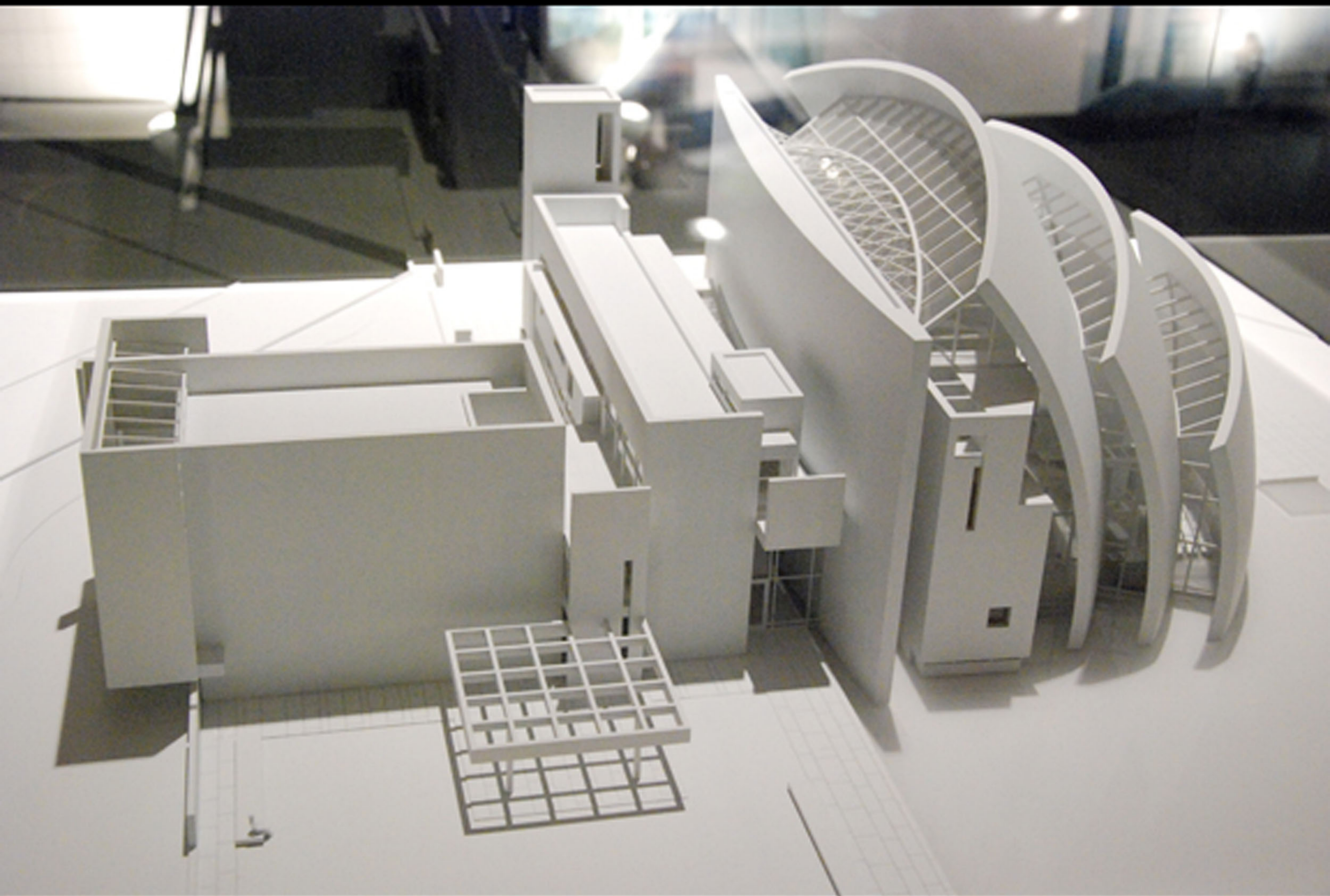
The proportional structure of the entire complex is based on a series of squares and four circles. Three circles of equal radius generate the profiles of the three concrete shells that, together with the spine-wall, make up the body of the nave. While the three shells imply the Holy Trinity, the reflecting pool symbolizes the role played by water in the sacrament of Baptism. The materials used in the portico—the paving, the wall cladding and the liturgical furniture—allude to the body of Christ's church while referencing the fabric of the adjacent residential area.

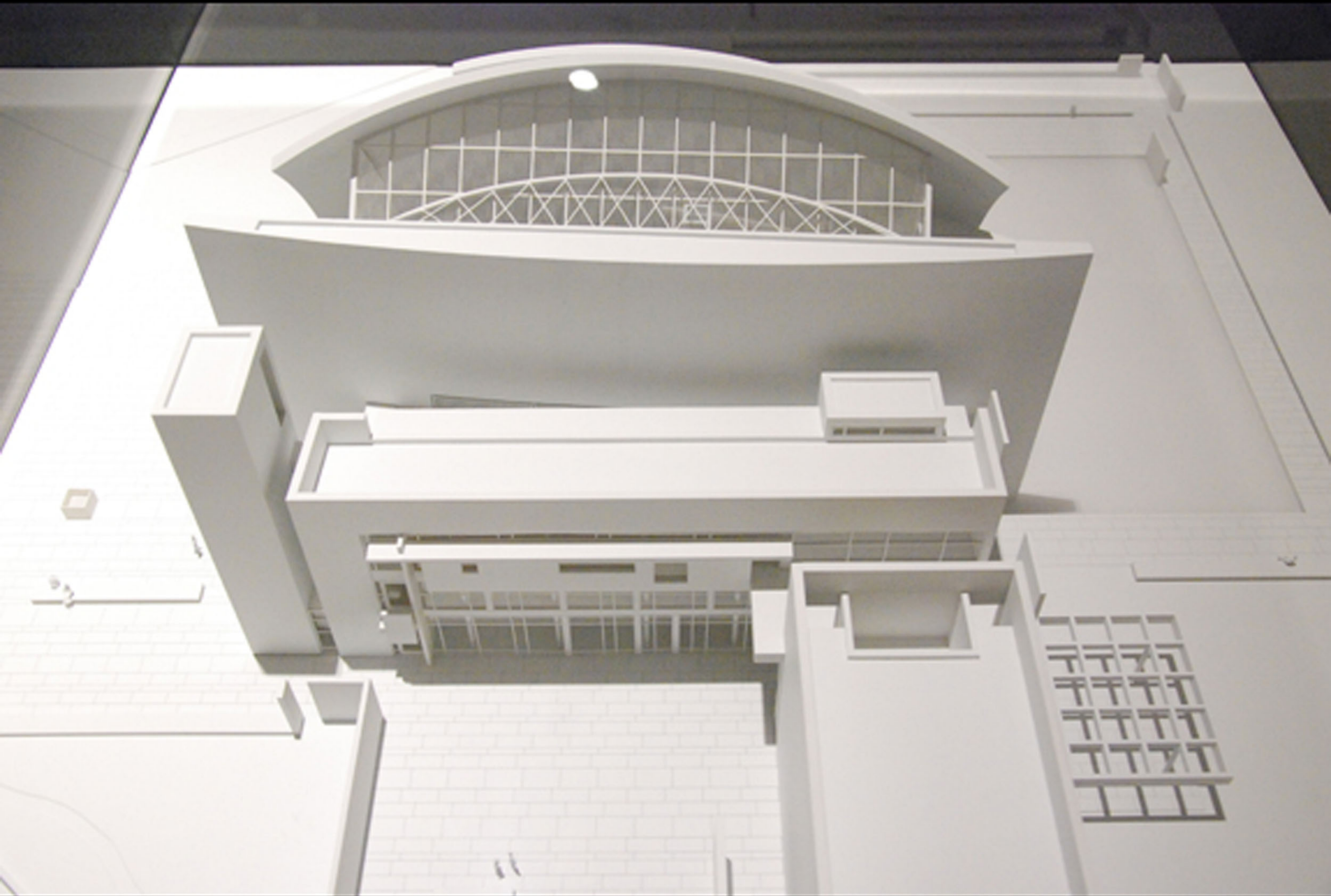
Glazed skylights suspended between the shells are lit by zenithal sidelight, and the nave is enlivened by a constantly changing pattern of light and shade. The light is diffused over the inner volume of the church and varies according to the hour, the weather, and the season, imparting a particular character to the aspects of the interior.



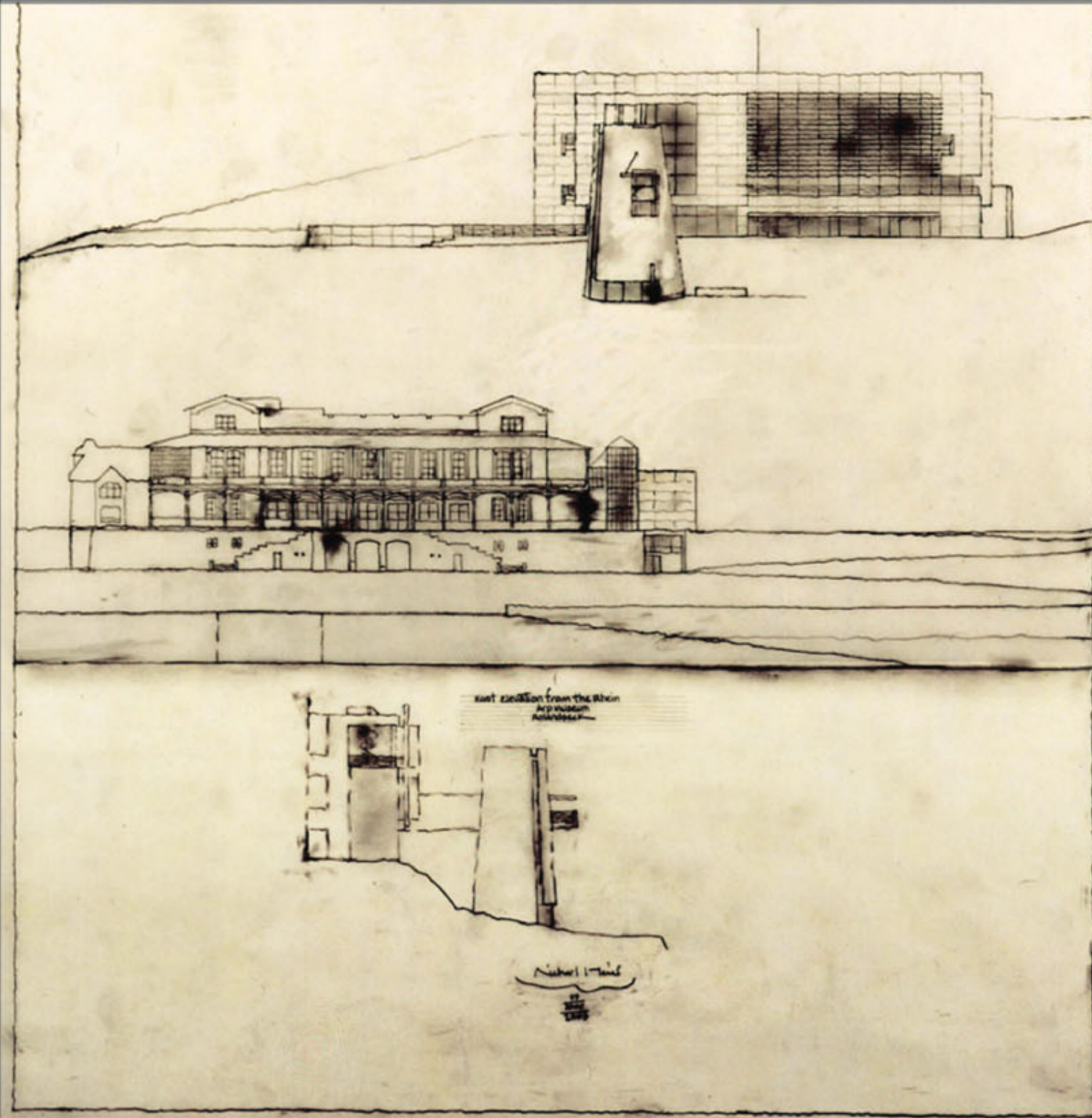
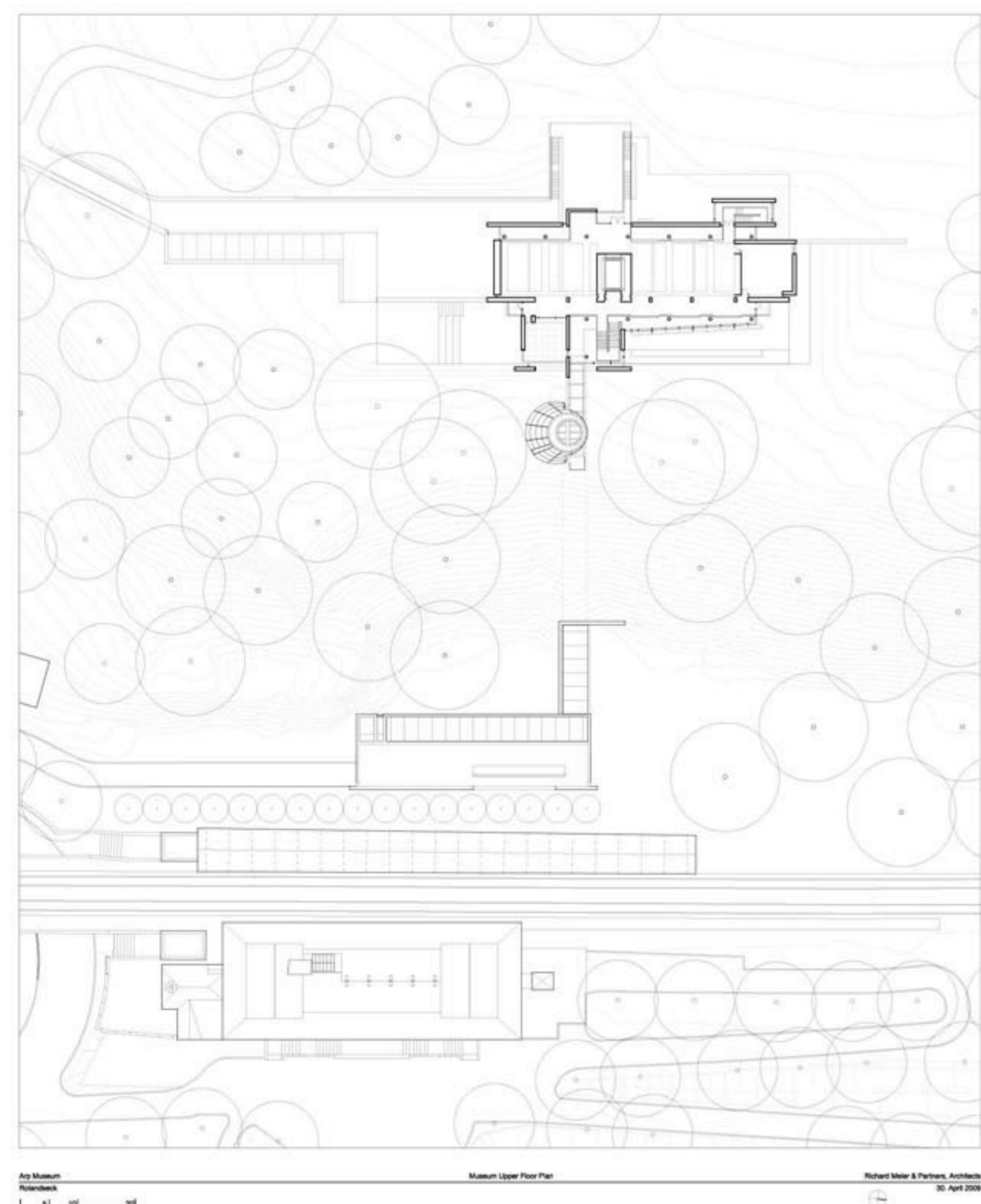
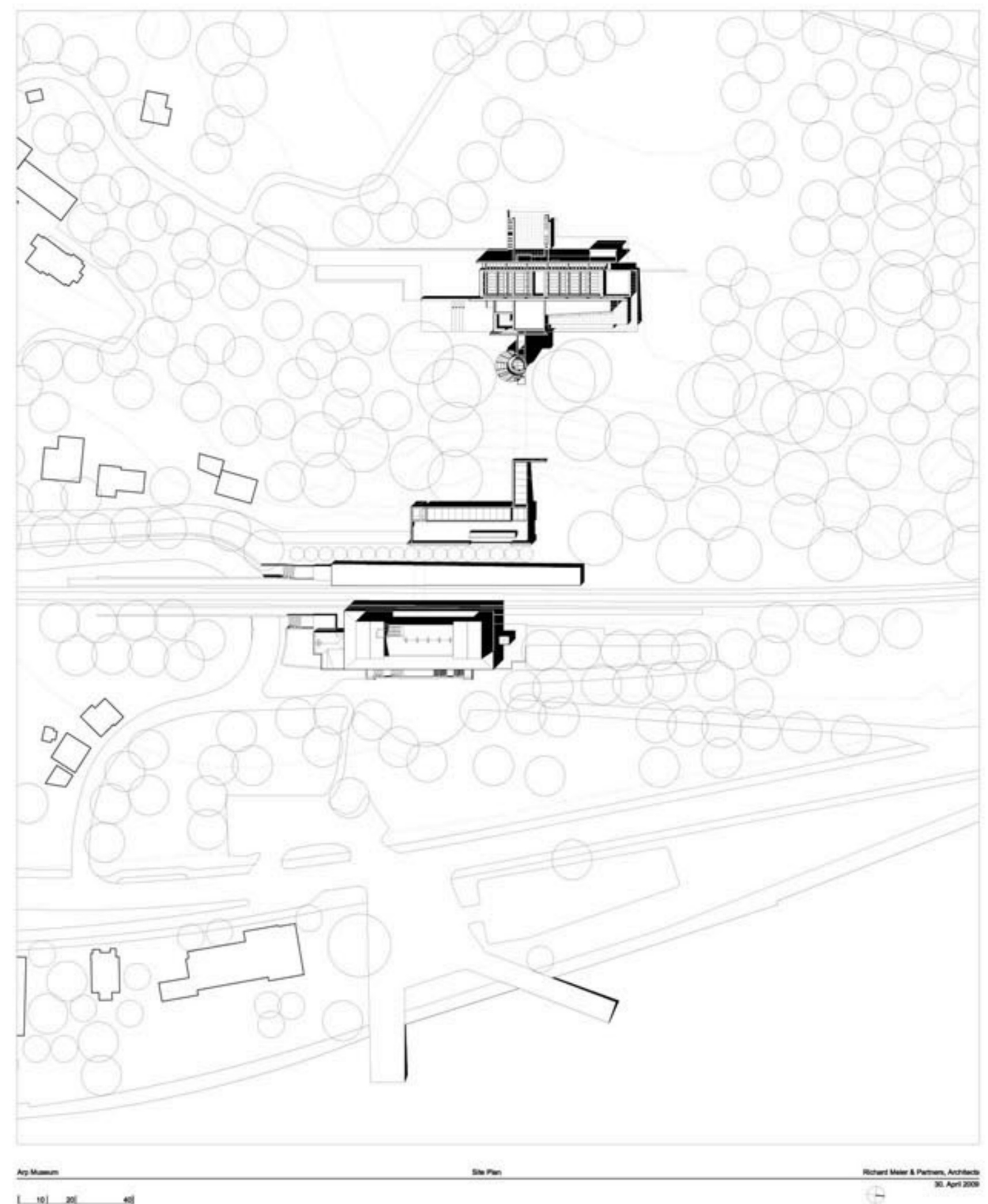












ARP MUSEUM
Remagen-Rolandseck, Germany
1978-2007

The design of the Arp Museum represents the seamless integration of the building's spectacular site on the Rhine River with the museum's mission to showcase the work of the Dadaist master Hans Arp and his circle. The structure's entry sequence does not begin in the museum proper, but rather at the base of the bankside mountain, in the old village railway station, used since the 1960s as an exhibition space, and continues to a 40-meter-long subterranean tunnel that extends under the railway tracks to an exhibition pavilion that stands independent of the main museum building. Aside from providing ancillary temporary exhibition space, the pavilion also establishes a sense of expectation and uncertainty that is further reinforced by the next sequence, which materializes as another subterranean tunnel that terminates at the bottom of a dramatic 40-meter-high shaft with access to two glass-enclosed elevators. These elevators ascend through the shaft to a conical tower structure above grade. At the tower's apex the elevators open onto a 16-meter-long, glass-enclosed bridge that represents the final stage of the sequential promenade into the museum.

The entry to the museum's ground floor is flanked to the right by a freestanding staircase leading to the lower and upper levels and to the left by a void overlooking the lower-level lobby. In addition to the lobby, which offers visitors an opportunity for rest and repose, the lower level features a classroom, administrative offices, service facilities, and access for shipping and receiving art. The oversized service elevator, designed to facilitate the movement of art, also functions as the visitors' elevator and provides a galvanizing core around which the gallery spaces on the ground and upper floors are organized. The two large galleries on the upper floor occupy a seemingly free-floating platform supported by columns so that they overlook the ground-floor galleries at the east and west edges. The main upper-level galleries are illuminated from above by a ceiling composed almost entirely of glazing, with a series of 2-foot-wide adjustable aluminum louvers providing either complete daylight or daylight modulated with artificial light. A similar, though immobile, louver system occupies the double-height glazed facade facing the Rhine, opening the museum to breathtaking views of the surrounding valley.





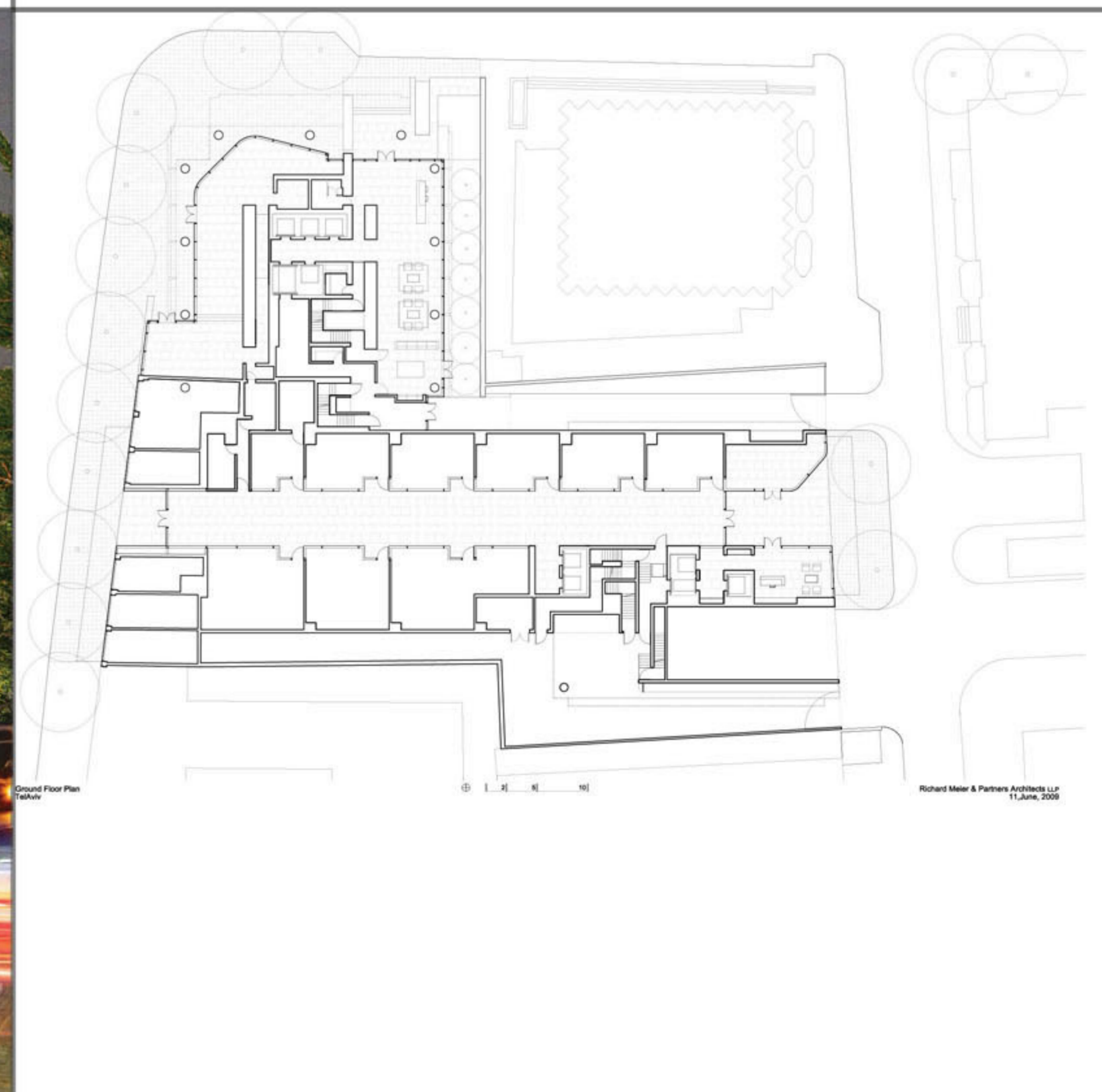
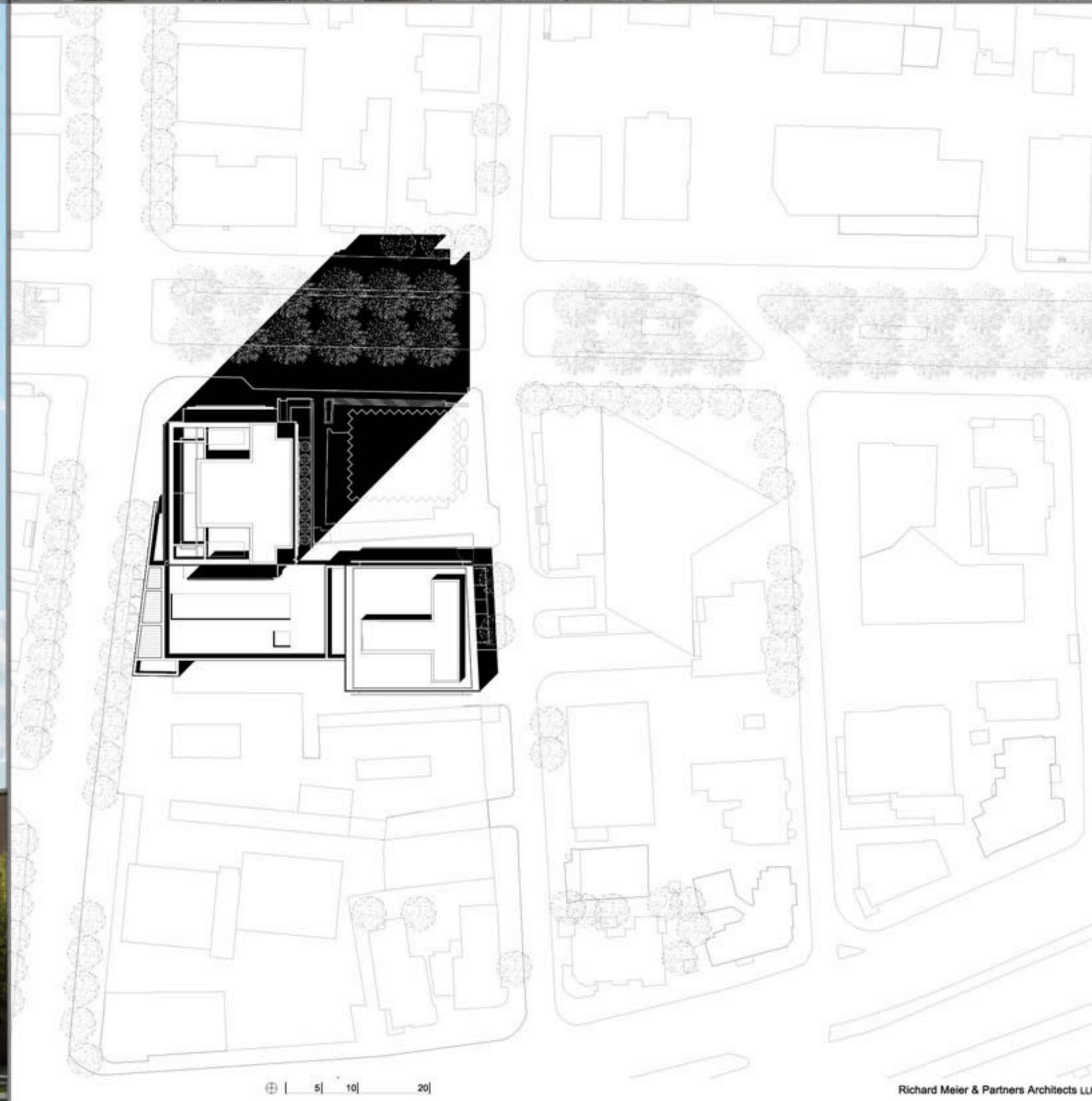
ROTHSCHILD TOWER

Tel Aviv, Israel
2007 – 2010

A pure and simple iconic mixed-use residential, retail and office facility for the city of Tel Aviv, this 39-story tower for Berggruen Construction and Development will be located on Rothschild Boulevard and Allenby Street, one of Tel Aviv's most distinguished addresses. The fundamental considerations that shape the tower scheme are the quality of light in the plan, views to the sea, and relationships with the existing fabric of Rothschild Boulevard. In the local neighborhood the intention is to integrate a new landmark building as an "anchor" in the heart of Tel Aviv, complementing its nearby modern predecessors in the Bauhaus style design of the historic "White City".

The massing of the tower is simple and graceful, focusing on materials that are light, elegant, and transparent. The tower base, open and transparent, will feature an inviting lobby and retail space. The open plaza in front of the tower will enjoy minimal separation from the street and sidewalk, with new trees at the edge of Rothschild Boulevard separating the public area from traffic. New light and airy glass canopy structures along the ground level street facades and large openings in the second-floor facades featuring a pool deck on Allenby Street and spa on Yavne Street will add new vitality to this famed area of Tel Aviv. The residential building also features a basement wine cellar and lounge.

The Retail Building is designed essentially to update/upgrade the original Arcade design of the existing building. The passage will have prominent entrances that serve both Allenby and Yavne streets; the Yavne street entrance will also accommodate an entrance to the 5000 square feet office building above. This dynamic combination will contribute to the continuing growth of Tel Aviv as a vibrant urban place in the spirit of European capitals.





HIGH MUSEUM OF ART

Atlanta, Georgia
1980 - 1983

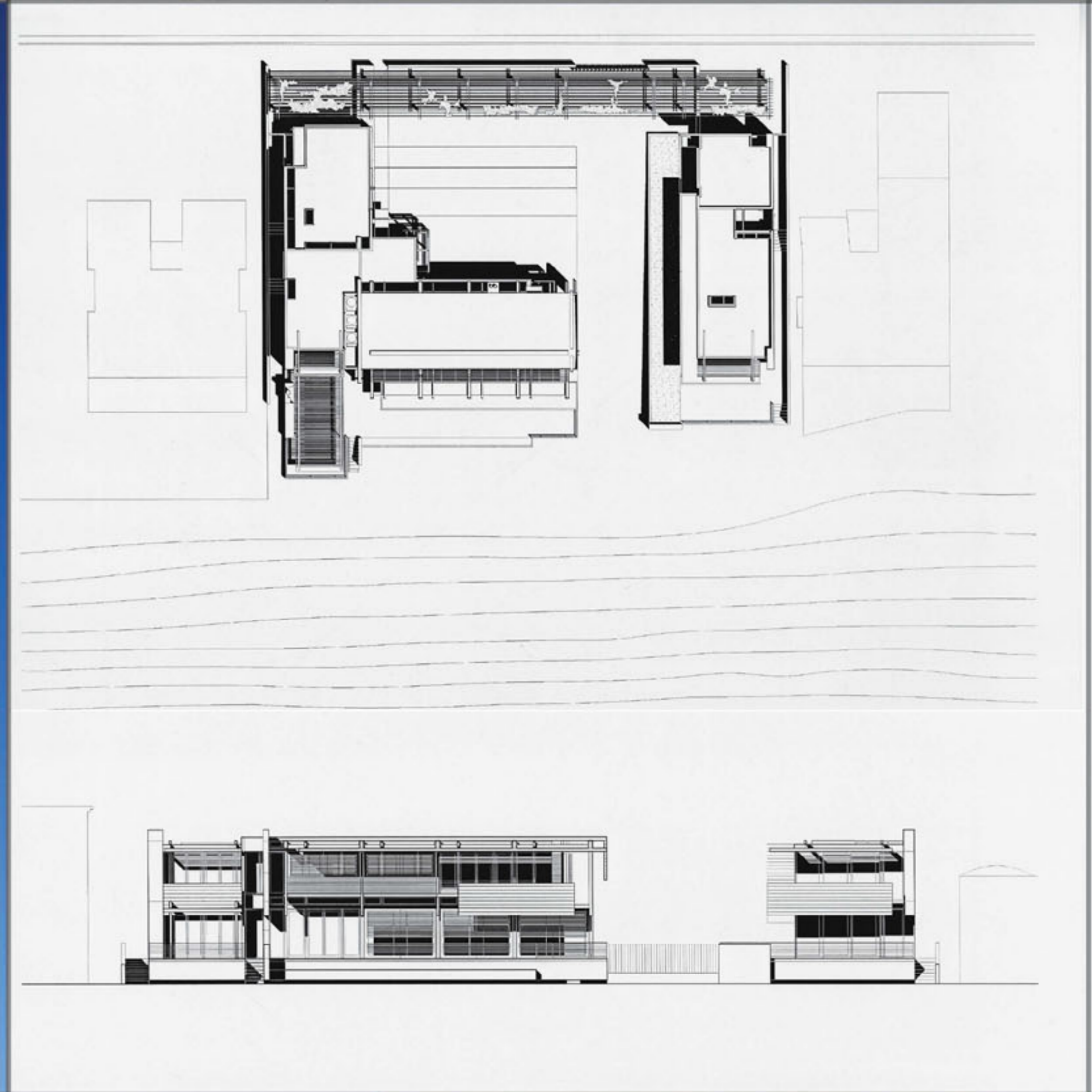
The High Museum of Art is a major public building and art repository that responds to the typological and contextual aspects of the museum's program. The city of Atlanta's progressive building tradition, as well as its role as a developing cultural center, had a strong influence on the design.

The corner site, at the junction of Peachtree and Sixteenth streets about two miles from downtown Atlanta, places the museum at an important location for Atlanta's development and within a pedestrian-oriented neighborhood with good public transportation access. The parti consists of four quadrants with one carved out, to distinguish it from the other three; the missing quadrant becomes a monumental atrium, the lobby and the ceremonial center of the museum.

The extended ramp is a symbolic gesture reaching out to the street and city, and a foil to the interior ramp that is the building's chief formal and circulatory element. At the end of the ramp is the main entry and reception area, from which one passes into the four-story atrium. The light-filled atrium space is inspired by, and a commentary on, the central space of the Guggenheim Museum. As in the Guggenheim, the ramp system mediates between the central space and the art itself. In the Guggenheim, however, the ramp doubles as a gallery; in Atlanta, the separation of circulation and gallery space allows the central space to govern the system of movement. This separation also allows the atrium walls to have windows, which admit natural light and offer framed views of the city. The galleries are organized to provide multiple vistas as well as intimate and large-scale viewing to accommodate the diverse needs of the collection.

Light, whether direct or filtered, is a constant preoccupation throughout; apart from its functional aspect, light is a symbol of the museum's role as a place of aesthetic illumination and enlightened cultural values. The primary intention of the architecture is to encourage the discovery of these values, and to foster a contemplative appreciation of the museum's collection through spatial experience.





MALIBU BEACH HOUSE
Malibu, California
2002 - 2006

The opportunity to design an oceanfront residence is a privilege that cannot be overstated. The site for this house and guesthouse is exceptional in its size and the amount of ocean frontage it enjoys compared to other properties on this south-facing Malibu beach.

The figure ground is designed to maximize the potential of the additional lot area which is a precious commodity. By splitting the program into separate structures, the beach's sand and grasses are allowed to migrate into an entry courtyard as an extension of the landscape. Both of the structures have views to the ocean and courtyard that are filtered and framed by a layer of operable shutters that are independent of the building enclosure.

The houses are clad in teak, which also extends inside as floor and ceiling finishes. A cast-in-place concrete wall bisects the plan and is the physical link from the entry gate at the street elevation to the ocean gate and stairs leading to the beach. Detailed in bronze metal copings and finish hardware, the palette of materials—concrete, teak and bronze—is designed to weather and patina in response to the harsh oceanfront environment.





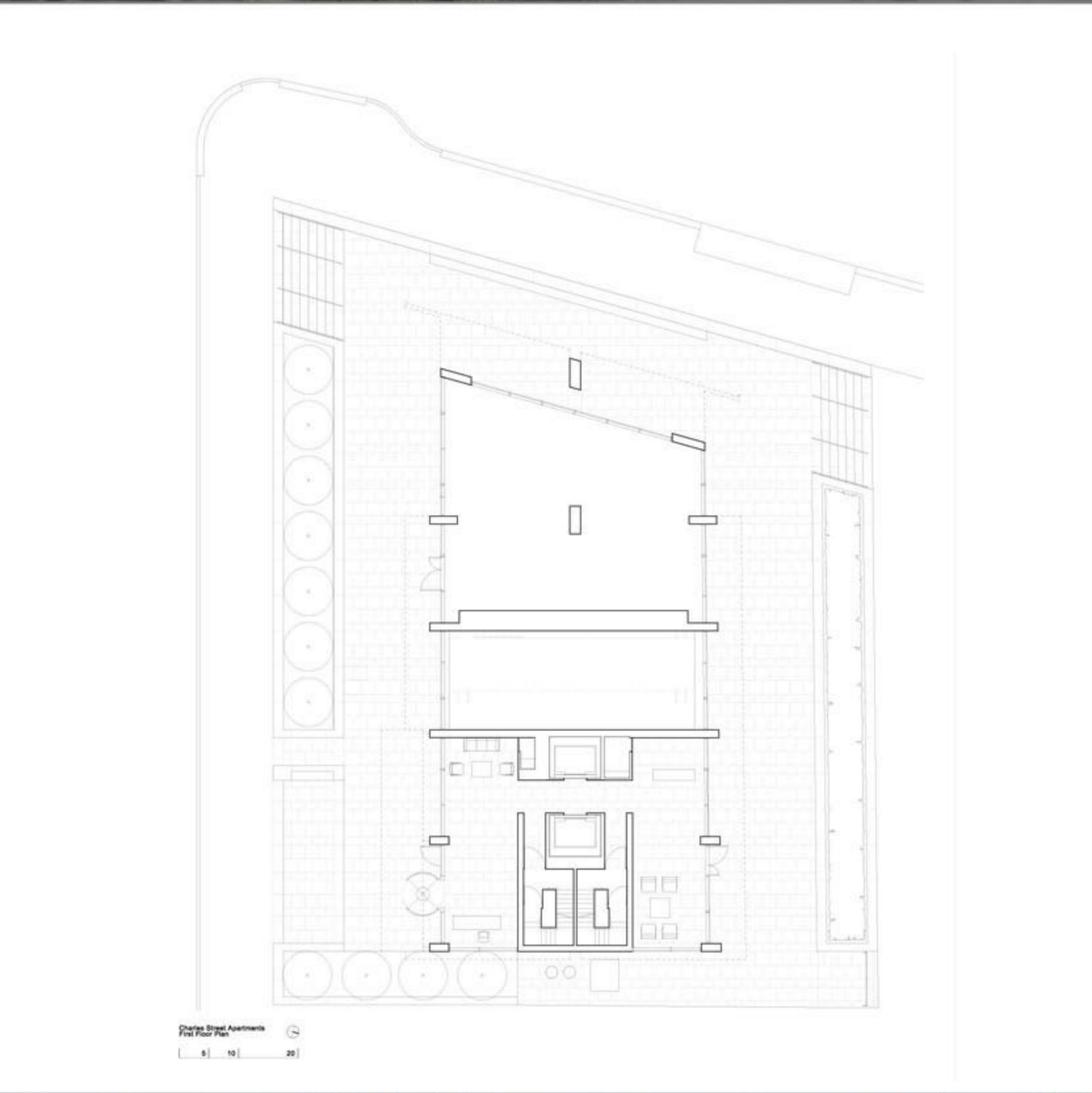
173/176 PERRY STREET

New York City, New York
10012

The new residential development
located near the Hudson River
in the West Village neighborhood
of New York City.

The building is a prime example
of modern architecture and
offers a unique living experience
in the heart of New York City.

The building features
state-of-the-art amenities and
is a perfect location for
professionals and families alike.



173/176 PERRY STREET
New York, New York
1999 - 2002

These two residential towers located in Greenwich Village mark the first construction in Manhattan by Richard Meier. The 15-story towers stand at the north and south corners of Perry and West Street in the West Village overlooking the Hudson River. Their transparent minimal form is a striking addition to the New York City skyline.

The buildings are clad in insulating laminated glass and white metal panels with shadowboxes at the curtain wall expressing the individual floor plates. The apartments afford unobstructed panoramic views of Manhattan, the Hudson River and the New Jersey riverfront. Entering from Perry Street, residents pass beneath a covered canopy to their independent lobbies. Each floor houses one individual apartment of approximately 1,817 gsf in 173 Perry Street, the North Tower; and 3,750 gsf in 176 Perry Street, the South Tower.

The architectural concrete cores are located to the east so as to maximize the striking river views. Large operable windows are provided in a modulated pattern with perimeter radiant heat allowing for an expansive floor to ceiling glass curtain wall.

The buildings embrace the newly renovated Hudson River Park, a network of green and paved open spaces providing a promenade for walkers, joggers, cyclists and rollerbladers all the way from Battery Park City to 59th Street.

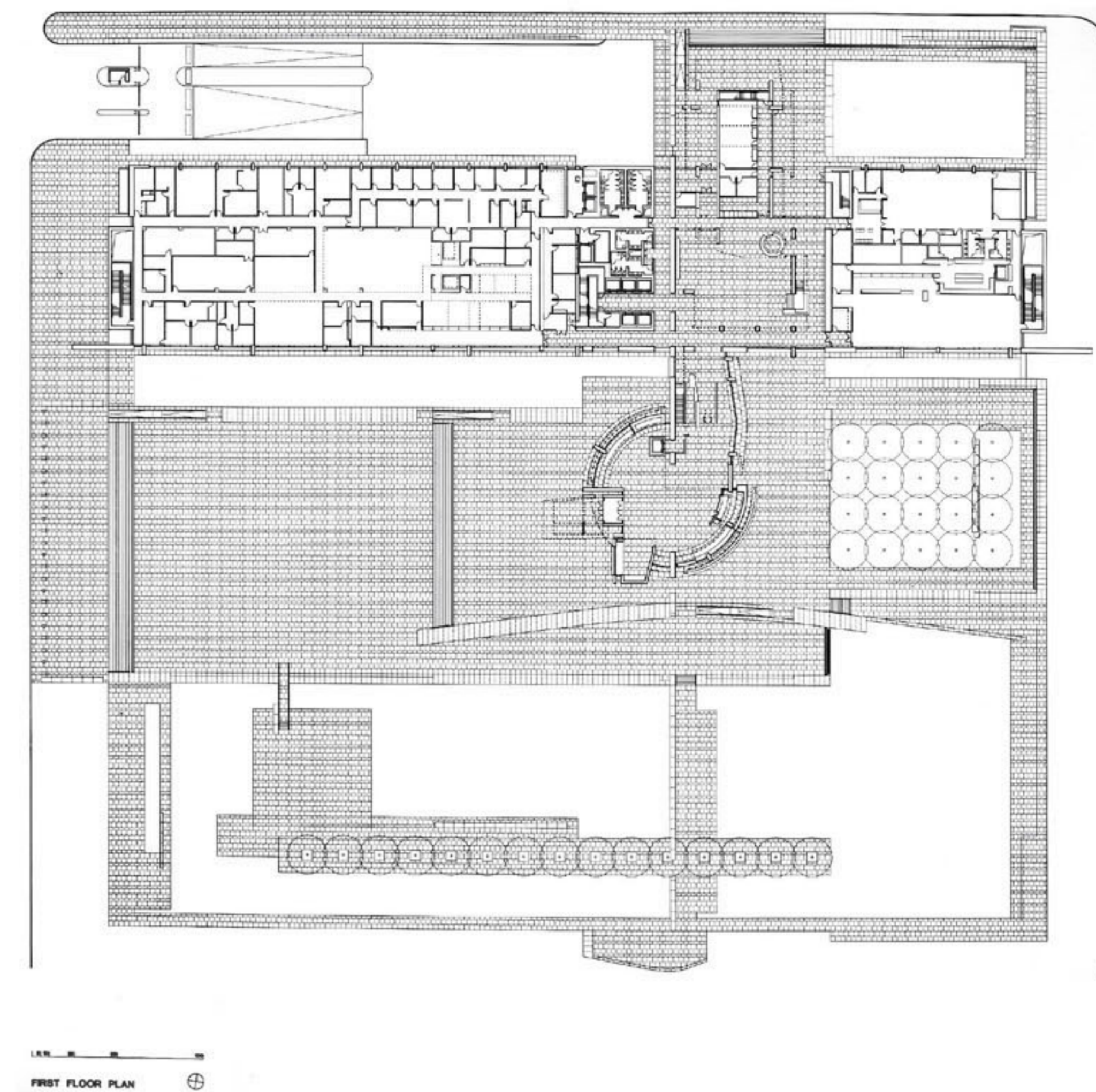












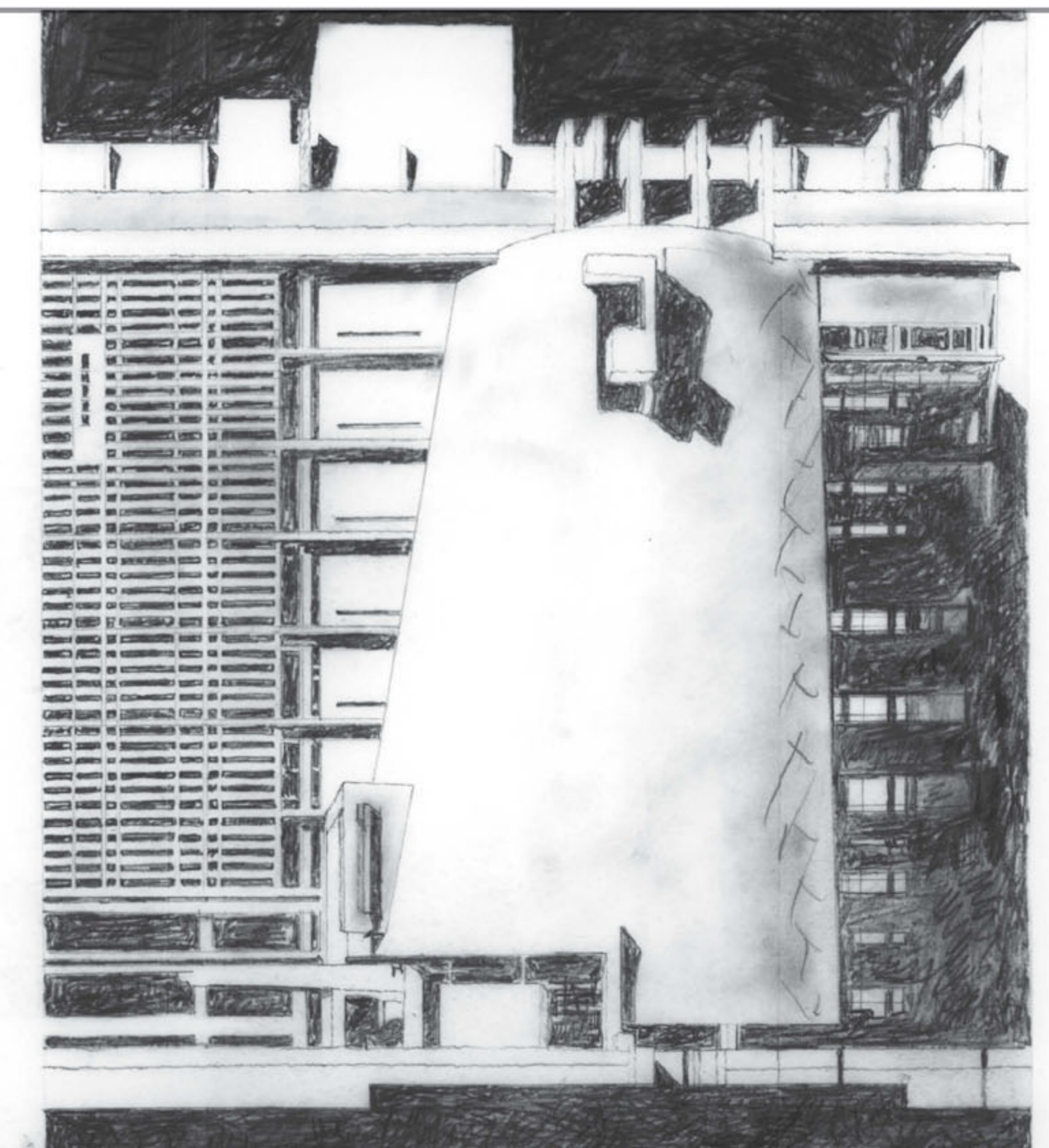
UNITED STATES COURTHOUSE AND FEDERAL BUILDING

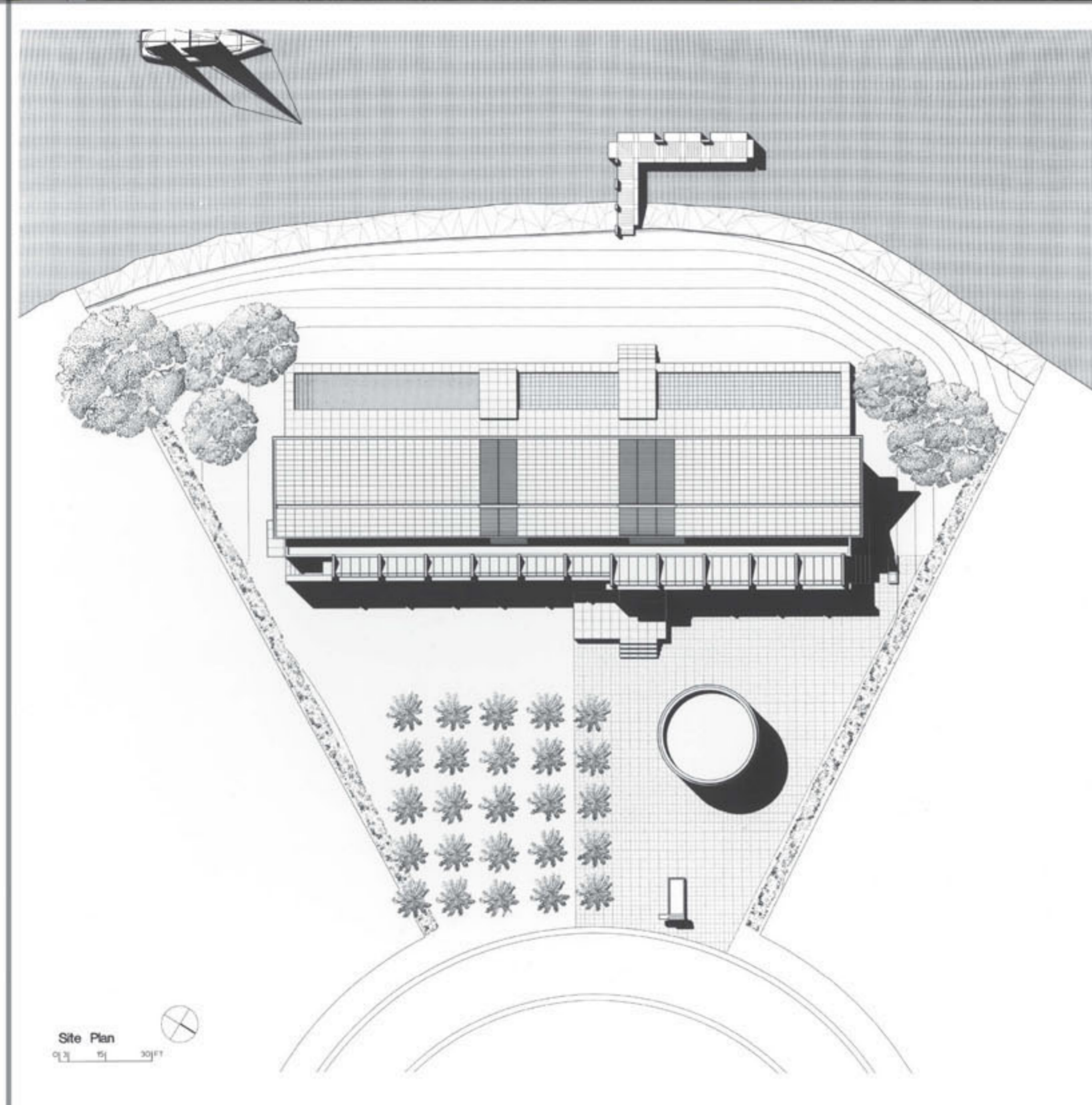
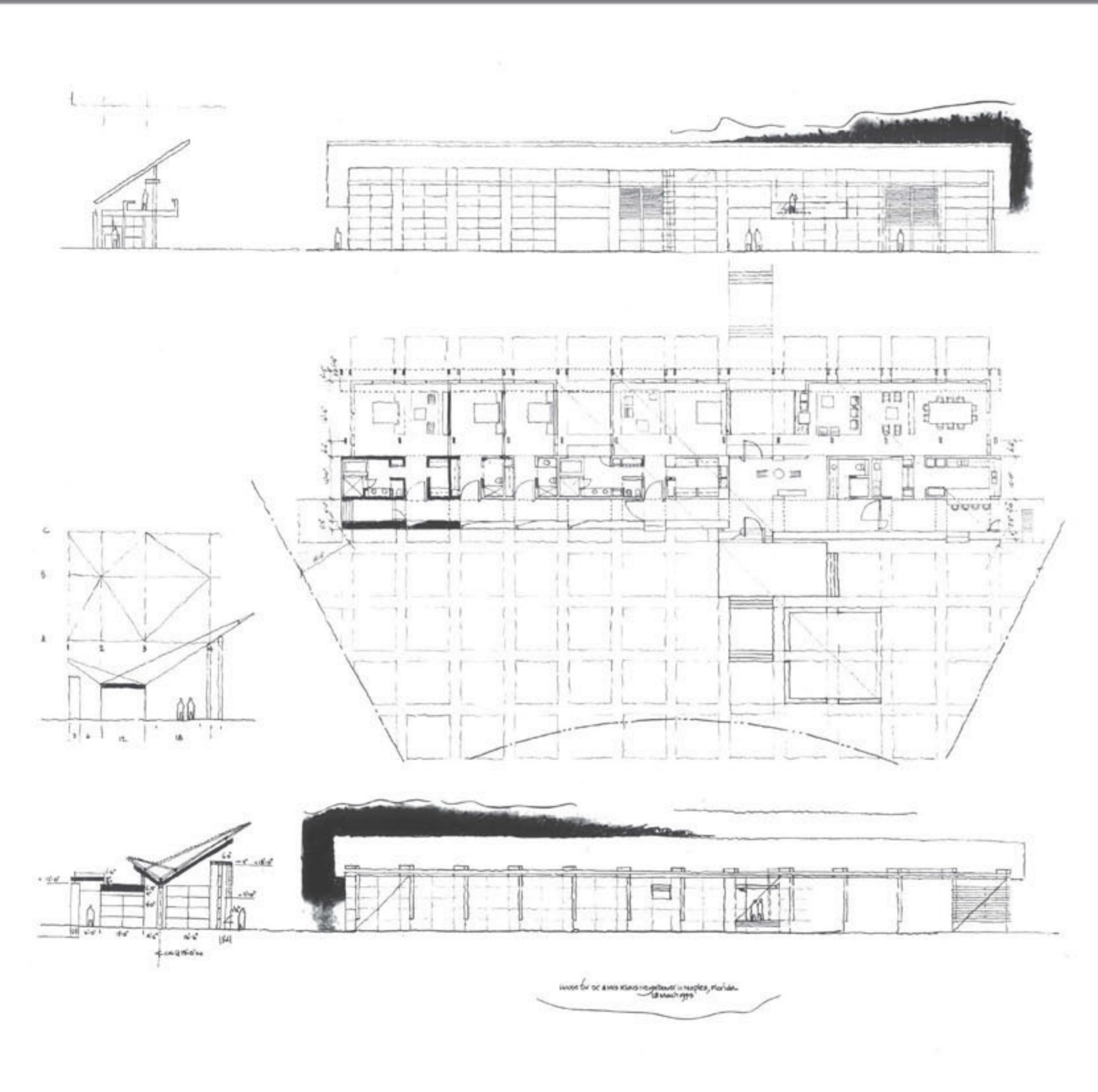
Islip, New York
1993–2000

Located in Central Islip, Long Island, north of the Southern State Parkway and adjacent to the existing county courthouse, this federal courthouse takes advantage of panoramic views over both the Great South Bay and the Atlantic Ocean. The 12-story building is placed on a podium to gain an extra presence on an otherwise flat and undifferentiated suburban site. Visitors ascend two wide tiers of steps and enter the building through a monumental 9-story, top-lit rotunda in the form of an opaque cone clad in white metal panels. The rest of the south elevation consists of a gently inflected curtain wall that allows light into the corridors and permits uninterrupted views of the ocean. A granite-clad, east-west wall separates public circulation from the courtrooms and judges' chambers. The north facade is faced with metal panels and pierced by horizontal windows.

The west wing of the building houses four district courts per floor, while two bankruptcy courts are located on each floor of the east wing. Both wings connect to a central, top-lit, 12-story atrium with public foyer spaces at each courtroom level that link with the adjacent cone. In response to functional and security requirements, distinct circulation zones for the public, judicial staff, and detainees were provided by careful sequencing of layered public areas, courtrooms, and judges' chambers.

This building reinterprets the courthouse type a new kind of civic institution, receptive to public events as well as to the formalities of the judicial process. The rational, grid plan allows for a certain amount of modification and provides for internal expansion of court facilities over a 30-year period. The terraced forecourt, articulated by a modulated surface and rectilinear plantings of trees, provides an appropriate setting for a building of such civic stature.





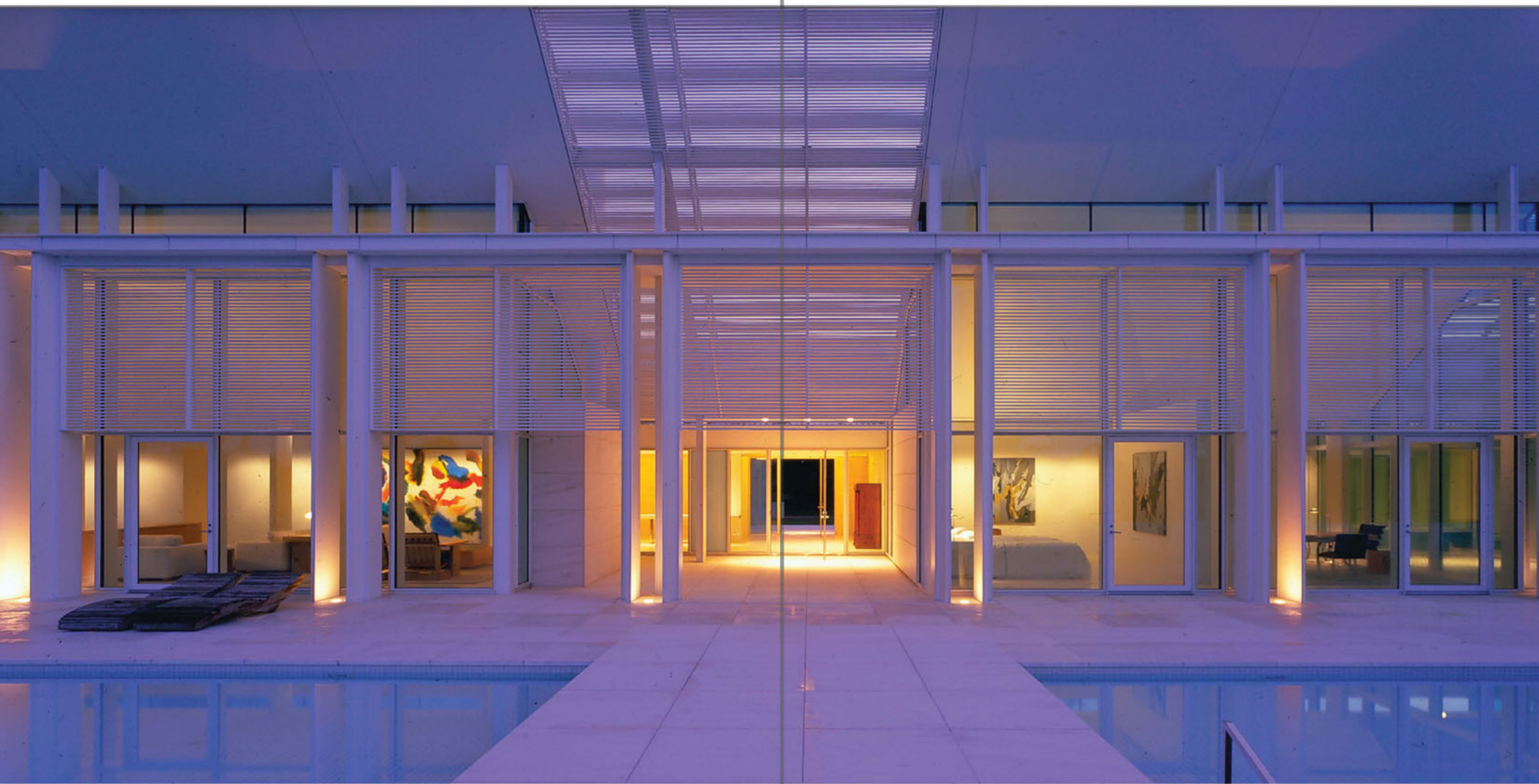
NEUGEBAUER HOUSE

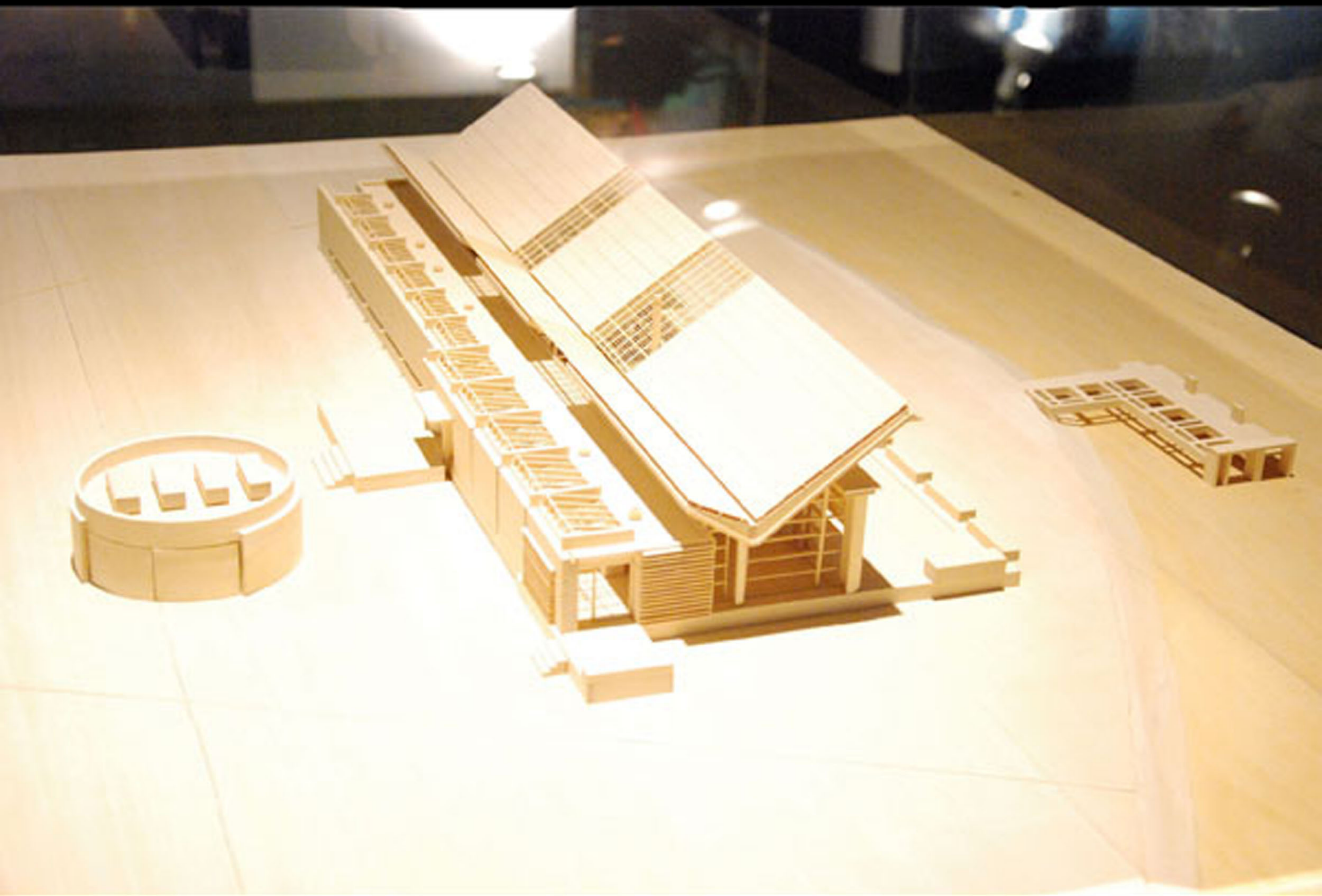
Naples, Florida
1995-1998

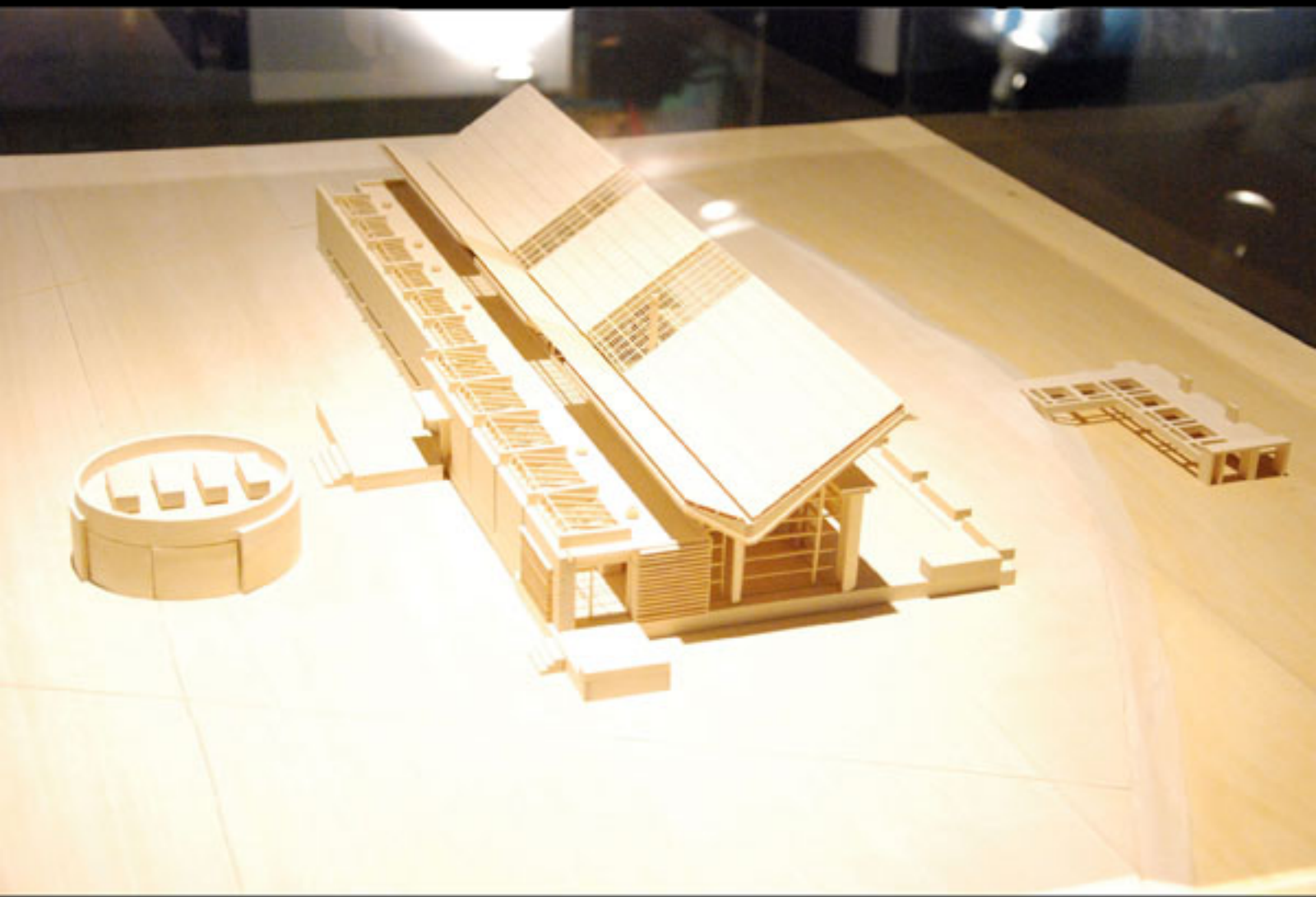
Situated in a residential community on a one and a half acre, waterfront site, this house features vistas to the southwest across Doubloon Bay. One enters the wedge-shaped site, which fans out to the water, from a winding avenue lined with royal palm trees. The footprint of the house, perpendicular to the path of approach, divides the site into public and private realms.

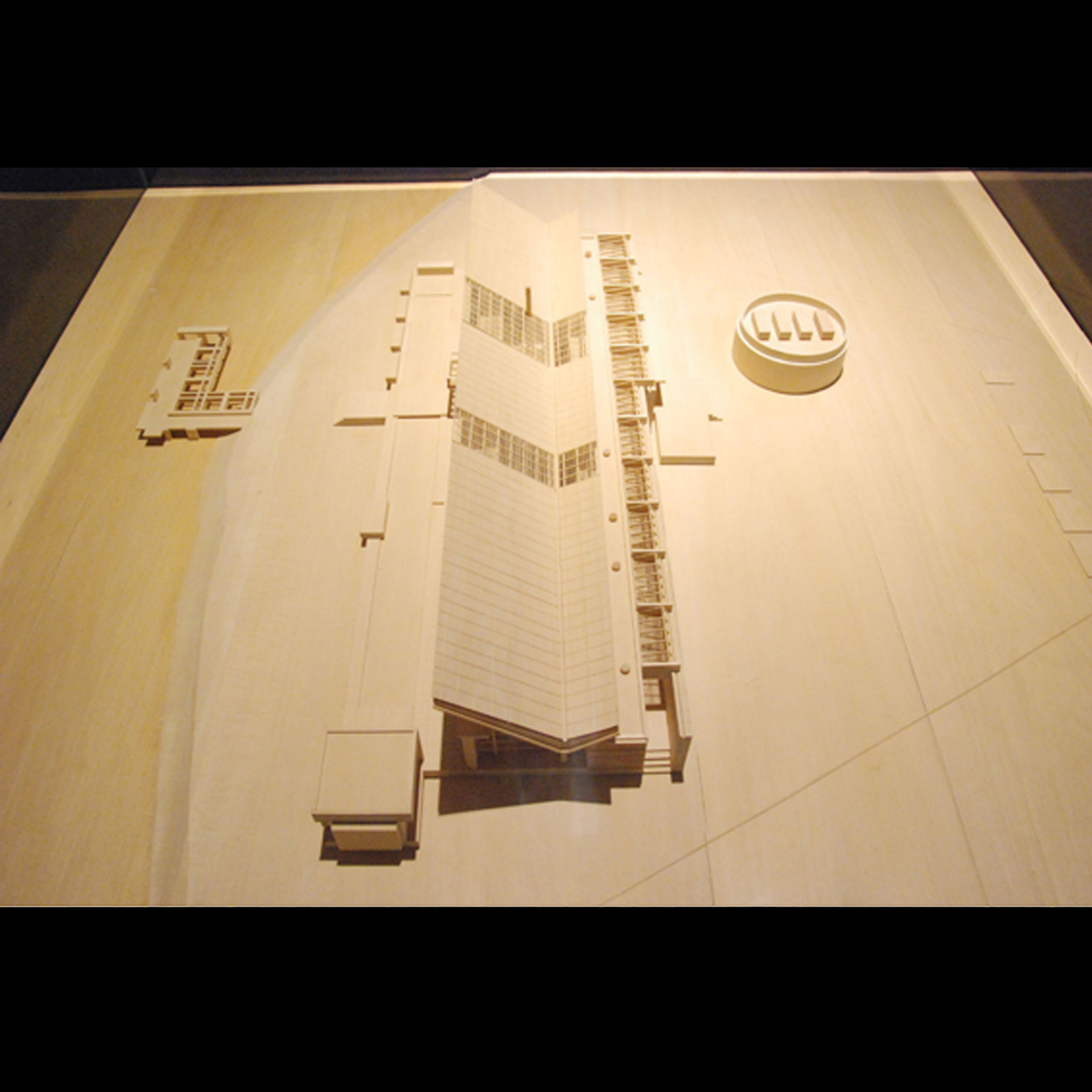
The house's linear organization consists of four parallel layers which are organized from front to back. A raised, main entry penetrates a wall of limestone which protects the front layer: a skylit corridor which runs the entire length of the house. A twelve-foot-wide bar/module strictly orders the dimensions of all open, communal and closed, cellular spaces. The primary spaces, including bedrooms and living spaces, are arranged in linear formation, providing each room an impressive view over the lap pool to the Bay beyond.

The butterfly roof, an asymmetrical double cantilever off the main structural columns, satisfies the community's roof pitch design guidelines while reinforcing the house's orientation toward the water. This roof form, which consists of two layers, visually floats above the primary spaces of the house, giving the impression of an outdoor pavilion from the water.



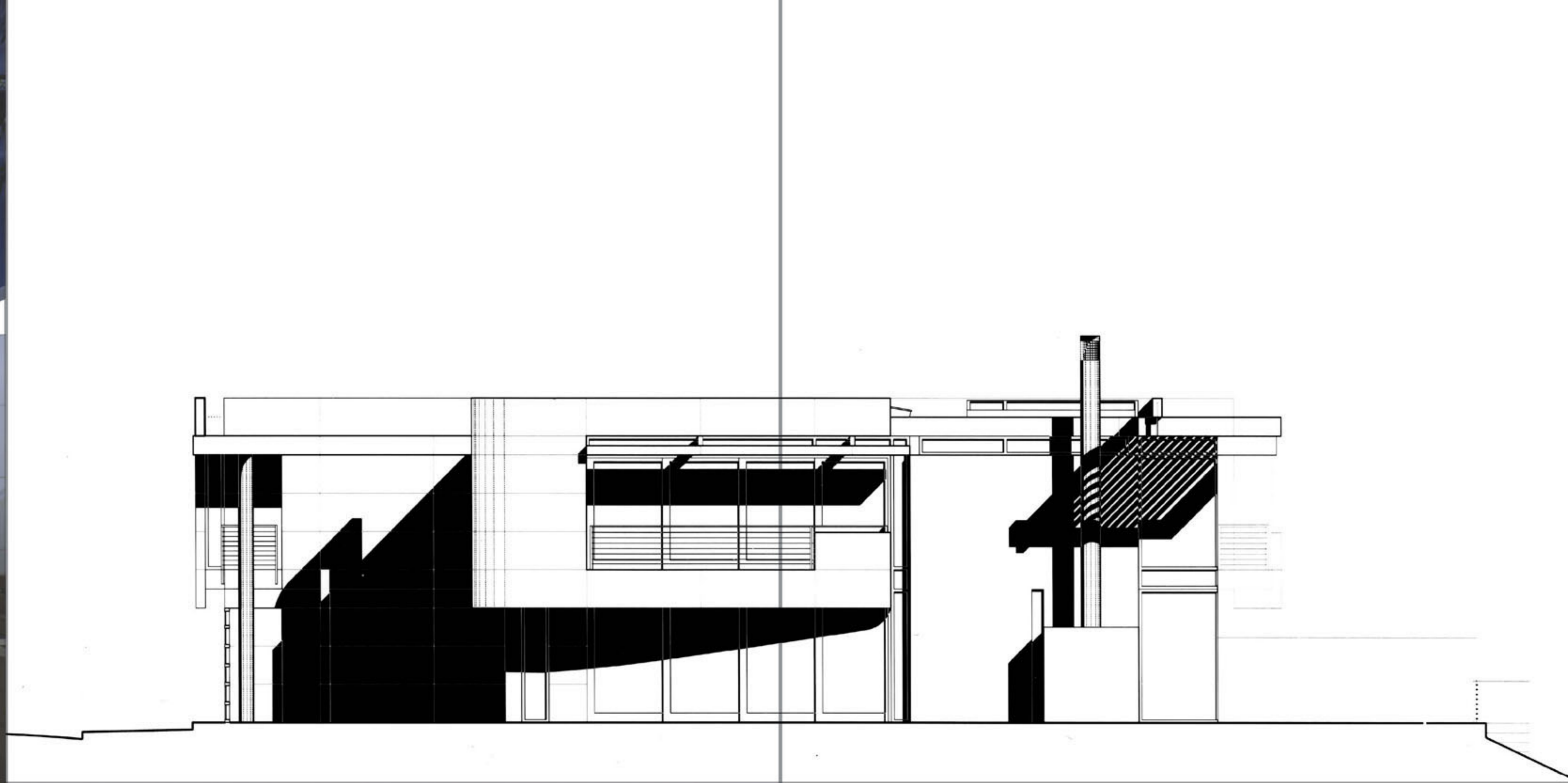












BEACH HOUSE

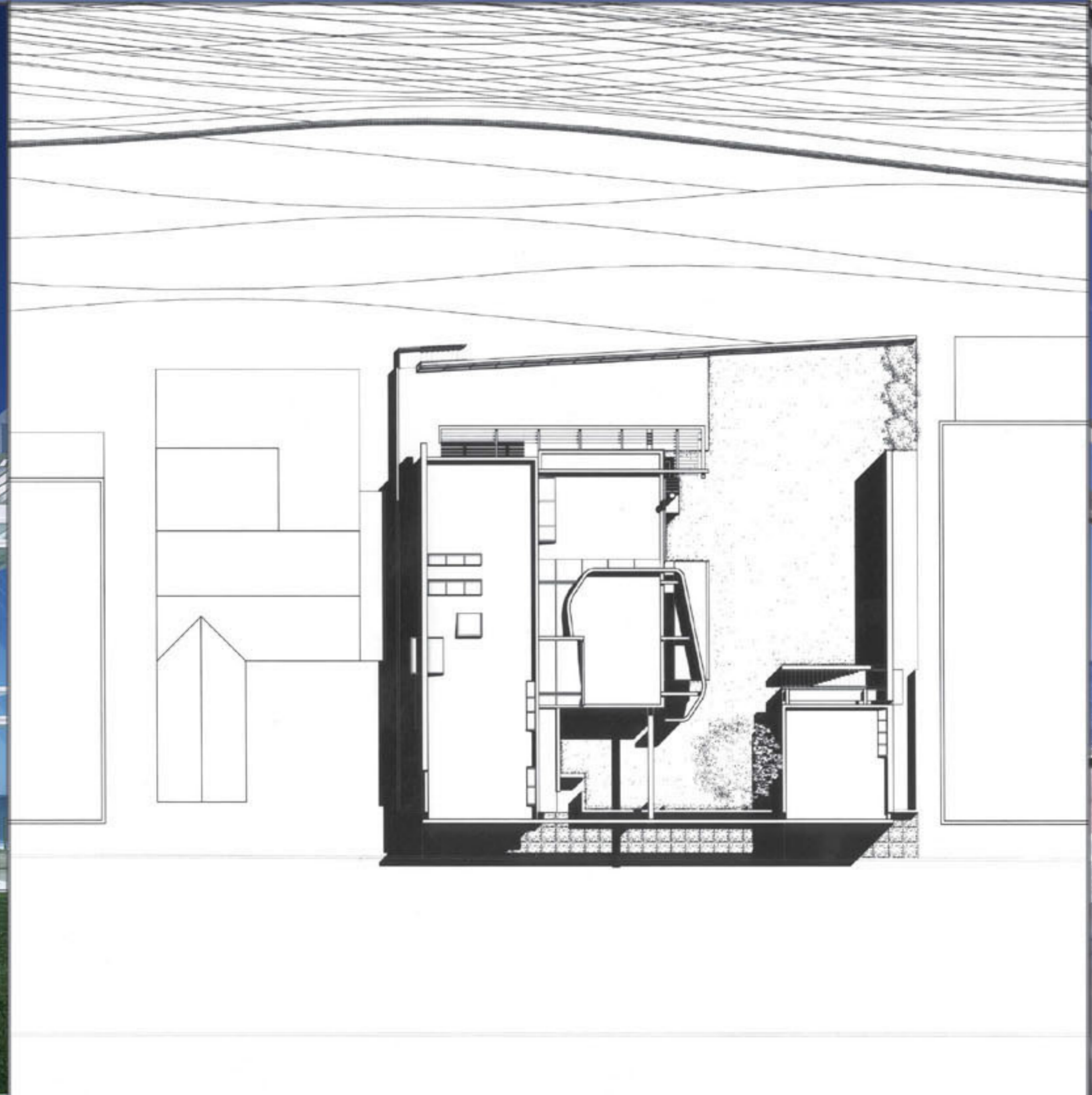
Southern California
1999–2001

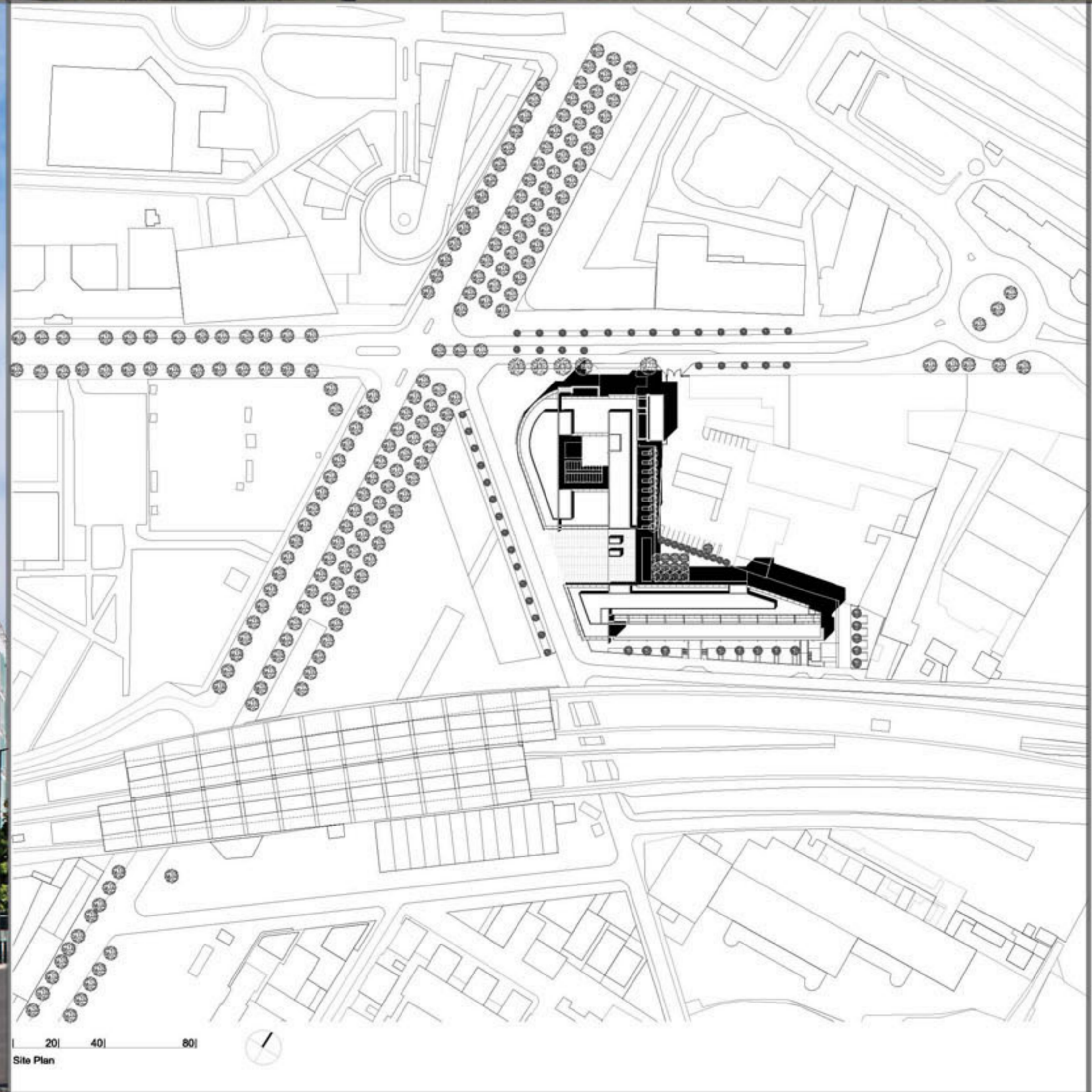
Situated on a built-up section of the Pacific Coast Highway, this house fronts the ocean to the south, a garden court to the west, and the highway to the north. The courtyard provides a visual and spatial link between the entry, the highway, and the ocean and creates an exterior living space.

The architectural promenade through the house begins at a glazed translucent entry and moves into the courtyard between the main body of the house and the guest suite. The two-story entrance hall provides a framed view through the living room to the ocean beyond. In turn, it is intersected at the second level by the glazed bridge and walkway.

The private ground-floor volumes are situated to the east of the entrance hall while the main living room opens into the courtyard. This double-height volume connects the internal space with the deck and the ocean through a full-height glass wall with sliding doors. Sunscreens and louvers built into the facade provide transitional space between the house and terrace and passively shade the glazed surfaces from the sunlight.

The beams at the roof level, located above the fenestration, express the structural rhythm and layering of the components. This cadence is echoed in the pattern of the painted aluminum wall panels and modular windows. Elsewhere, the external plaster walls are juxtaposed with the transparent glazed facades, creating a mosaic of layered materials. This use of layered wall elements, intersected by transparent surfaces, dissolves the separation between inside and outside throughout the house.



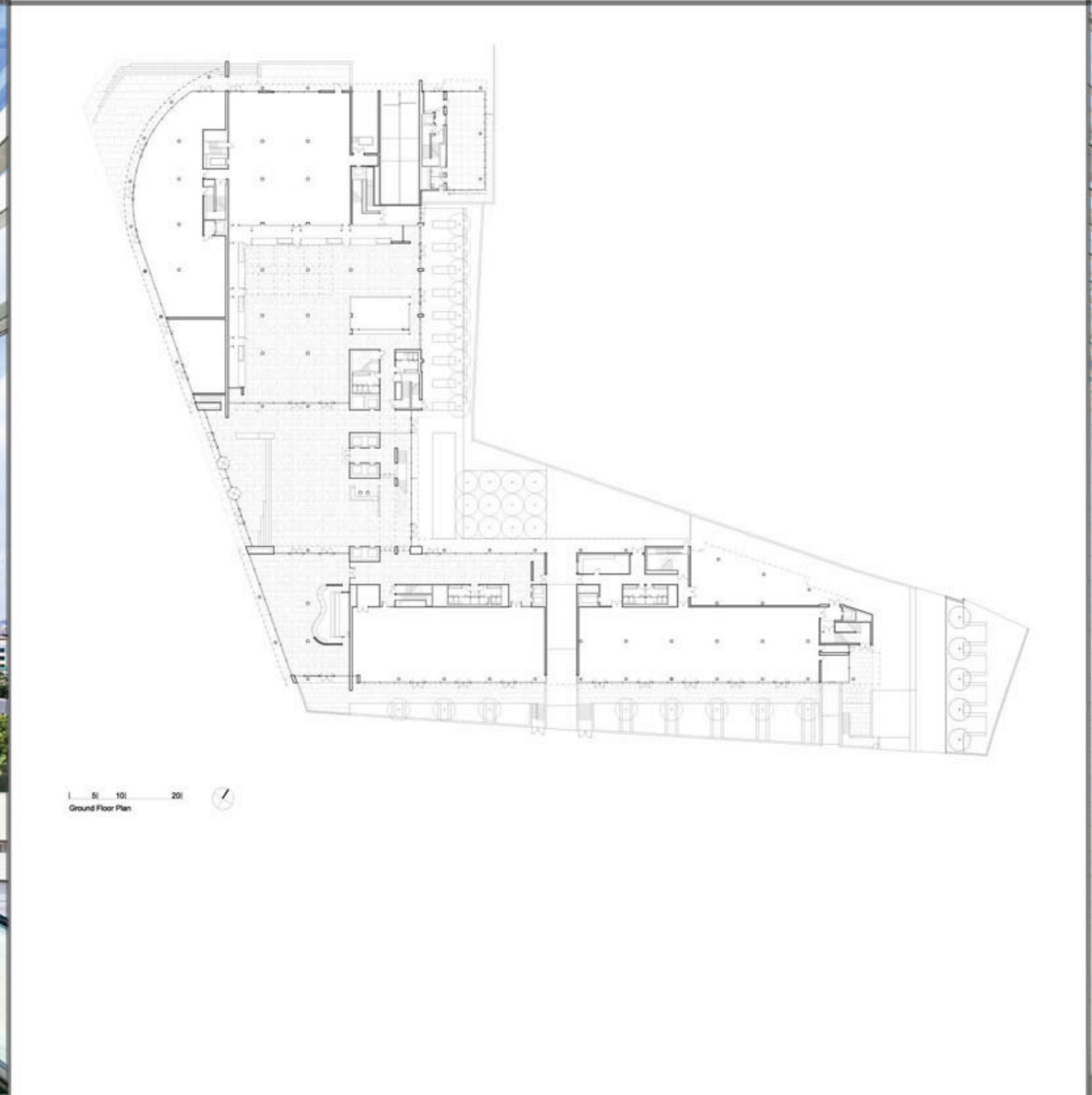


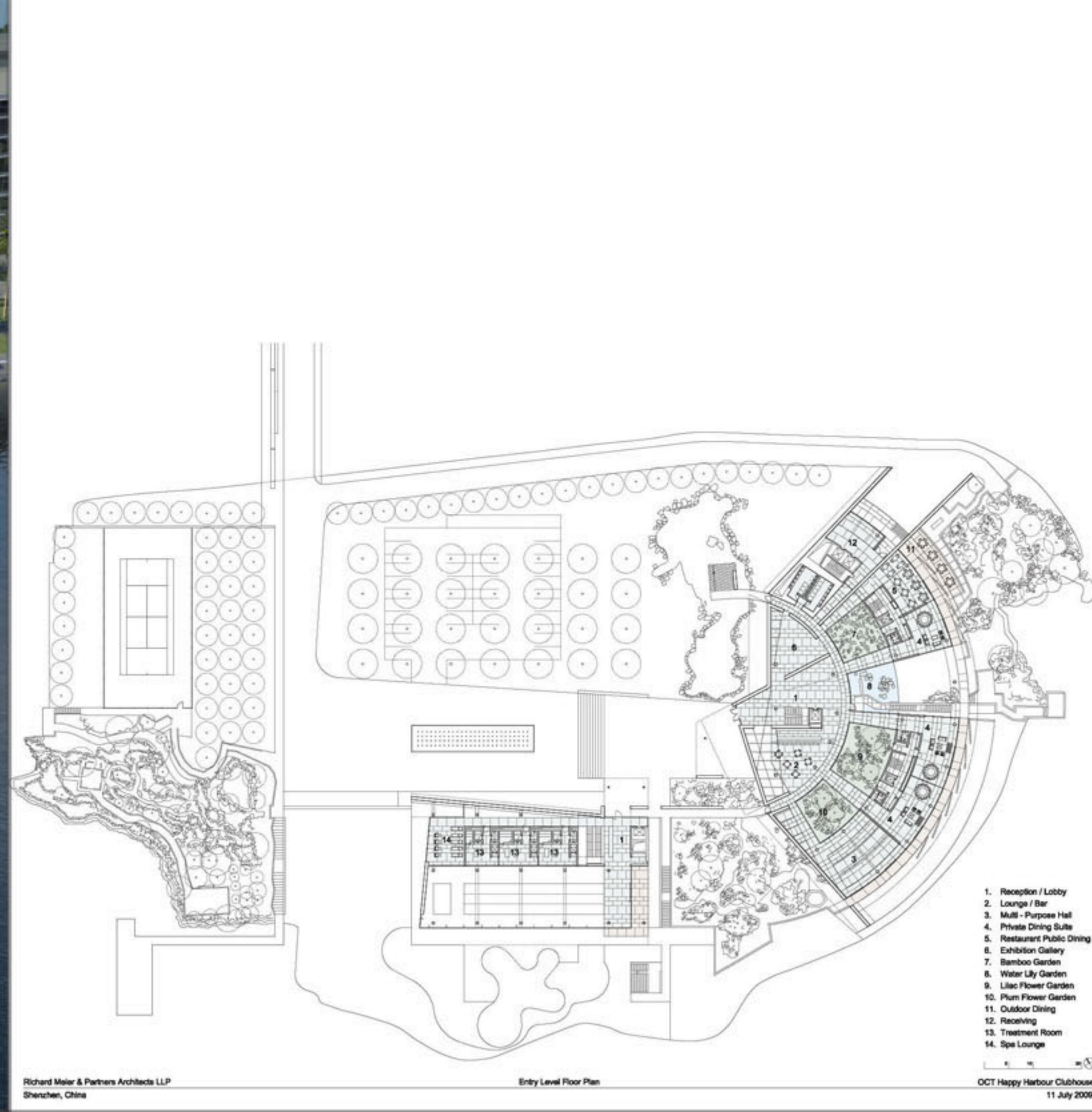
SAINT-DENIS OFFICE DEVELOPMENT
Place des Droits de l'Homme, Saint-Denis
2003 – 2009

This pair of new office buildings is located in Saint-Denis to the north of Paris. The development's site runs along one side of the Place des Droits de l'Homme, a public plaza which connects the railway station with the main avenue leading to the Stade de France. The project totals 380,000 square feet, which is comprised mainly of office space but also includes workshops, a restaurant, cafeteria, and retail spaces. The two main buildings consist of seven floors above ground with two below-ground basement parking levels. A six-story atrium joins the two buildings and provides an elegant covered entrance facing the plaza.

The form of the project responds to the immediate context, site boundaries, zoning, and program requirements. The massing of both buildings is articulated at the ground and seventh-floor levels with setbacks to the facades. At street level this provides an arcade to welcome the public, particularly from the plaza side.

The relationship of the buildings to the Place des Droits des l'Homme dictated their orientation. As viewed from the plaza, each building maintains its own identity while sharing a common architectural language. In this way the buildings appear as twins, joined by a transparent atrium, sharing similarities without being identical.





OCT HAPPY HARBOUR CLUBHOUSE

Shenzhen, China
2008-2011

Sited on a prominent island in the center of the OCT Happy Harbour Lake, the 6,300sm OCT Clubhouse facility provides special guests and members with a luxury restaurant, private dining suites, a multi-purpose area, as well as recreational facilities, fitness center and a small exhibit gallery.

The building design is unique in form and massing while retaining a timelessness of architectural identity. The firm's signature guiding principles of white metal panel and mastery of natural light highlight the building. The overlay of solid planes and clear voids create depth through a play of shades and shadow from skylights and vertical screens. The geometry of the OCT Clubhouse follows a precise focal point from which "layers" of distinct spaces radiate and terminate in a sweeping curve that is seen from the Urban Cultural and Entertainment District across the water.

Themes of circulation and a heightened spatial experience mark the approach to the building across a striking 18-meter bridge mast which serves as a beacon, welcoming guests from the harbour. The promenade to the OCT Clubhouse is a path flanked by an allee of trees, leading to a generous arrival court with a central fountain.

At the south end of the island, linked to the Clubhouse by an outdoor pathway through a lush garden, is a pristine structure that houses the Indoor Pool and Fitness Center. The simple geometry of the Fitness Center building contrasts with the adjacent Clubhouse in scale and form, finding a balance with the extroverted outline of the Clubhouse and energizing the dialogue between the two structures. The spa, containing treatment rooms and a tranquil lounge within an understated layout, is accompanied by a lap pool covered by a skylight roof. From within the indoor swimming pool area surrounded by glass enclosures on three sides are views to the water surrounding the island.

The outdoor spaces are conceived as a series of indigenous flower gardens, orchards, a pond, and a reflecting pool that cascades down from the main entrance lobby and flows to the perimeter.

