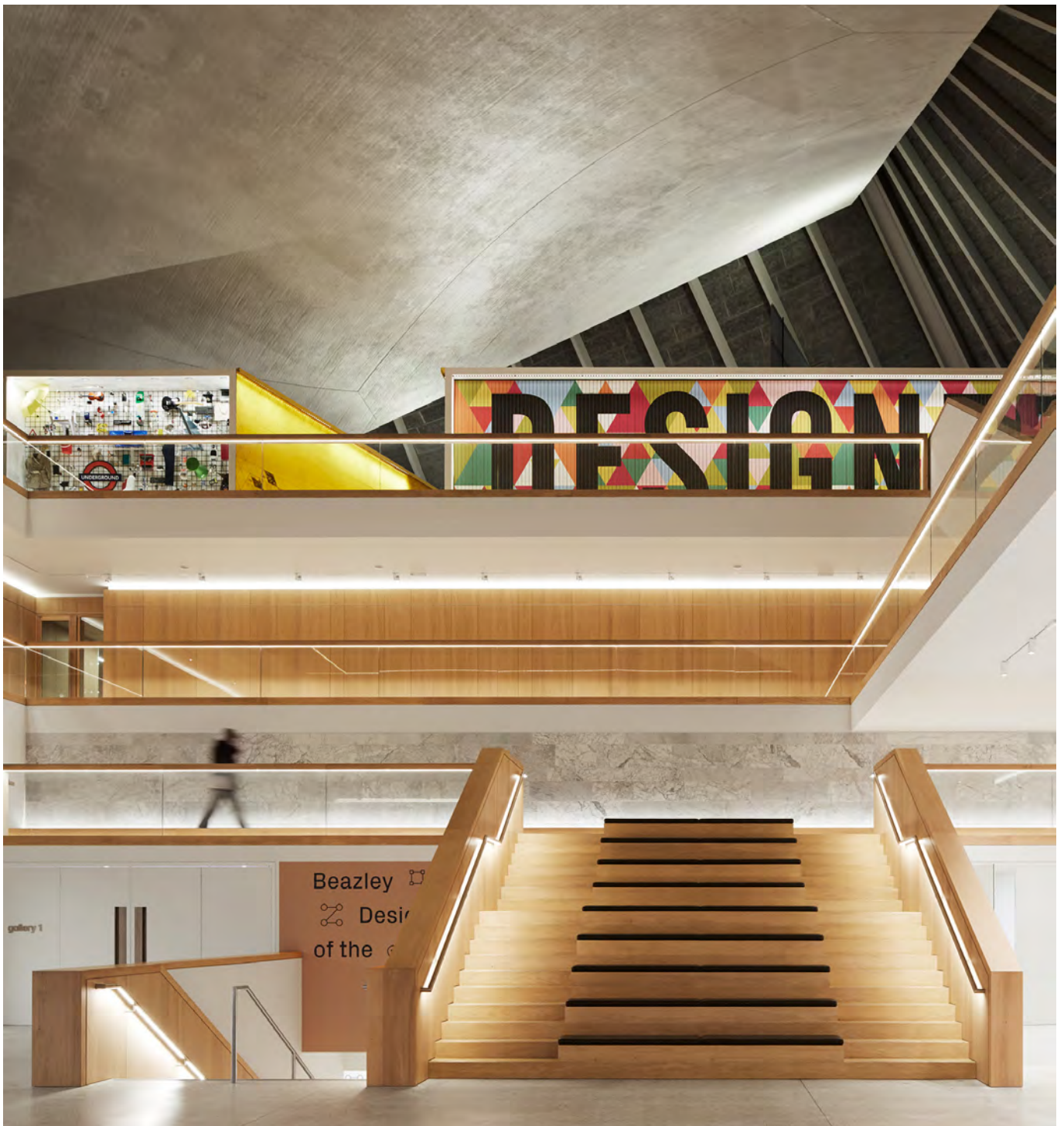


Selected Works

John Pawson



Project: Interior remodelling of former
Commonwealth Institute
Client: Design Museum
Location: London
Start date: 2010
Completion date: 2016

In 2010 the Pawson office won the competition to oversee the transformation of the former Commonwealth Institute in London into a new permanent home for the Design Museum. The Grade 2* listed building, with its signature hyperbolic paraboloid roof structure, was designed by Robert Matthews, Johnson-Marshall & Partners and originally opened to the public in 1962. Driving the process of reclaiming this iconic example of

postwar British Modernism as a contemporary cultural space has been the wish to preserve and enhance its inherent architectural qualities for future generations of Londoners and visitors to the city. The aim is a building that feels as though it has retuned itself, enabling people to experience what is already there in fresh ways. The new Design Museum is scheduled to open in 2015.

John Pawson

Design Museum



John Pawson

Design Museum



Project: Abbey of Our Lady of Nový Dvůr
Client: Abbey of Our Lady of Sept-Fons
Location: Touzím, Bohemia
Start date: 1999
Cloister consecrated: 2004

In 1999 the abbot of the Cistercian Abbey of Sept-Fons in Burgundy engaged the office to design a monastery for a new community of forty Trappist monks in Bohemia. The remote 100-hectare site incorporated a dilapidated baroque manor house attributed to the celebrated German architect Christoph Dientzenhofer.

The project entailed the rigorous restoration of key historic elements alongside the development of an appropriate contemporary architectural language. As well as harmonizing contemporary and historic components, the design had to respond to a programatically complex brief,

encompassing the functions of church, home, office, school, workshop, guesthouse, hospital and farm.

The finished architecture expresses the powerful Cistercian aesthetic through a rigorous synthesis of simple materials, refined proportions and the quiet drama of natural light. Key gestures include the cantilevered barrel-vaulted cloister, for which there is no precedent in Cistercian architectural history.

The monastery was consecrated in 2004, although work on the later phases of the project is ongoing. Awards include the 2008 Fondazione Frate Sole International Prize for Sacred Architecture.



John Pawson

Abbey of Nový Dvůr



Project: Interior remodelling of
St Moritz Church
Client: Helmut Haug & Michael Grau
Location: Augsburg, Germany
Start date: 2009
Completion date: 2013

The church of St Moritz has been through many changes since its foundation nearly a thousand years ago. Devastating fires, changes in liturgical practice, aesthetic evolution and wartime bombing have each left their mark on the fabric of the building. The purpose of this latest intervention has been to retune the existing architecture, from aesthetic, functional and liturgical perspectives, with considerations of sacred atmosphere always at the heart of the

project. The work has involved the meticulous paring away of selected elements of the church's complex fabric and the relocation of certain artefacts, to achieve a clearer visual field. Drawing on existing forms and elements of vocabulary, an architectural language has evolved that is recognisable in subtle ways as something new, yet has no jarring foreign elements.



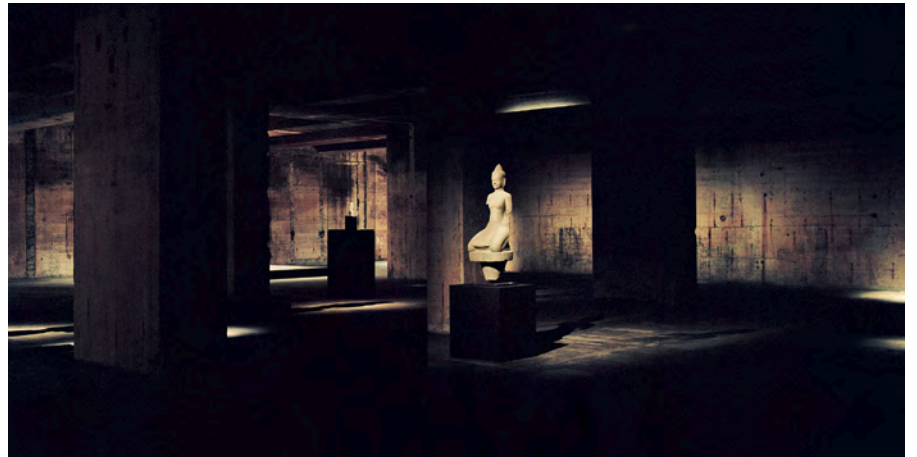
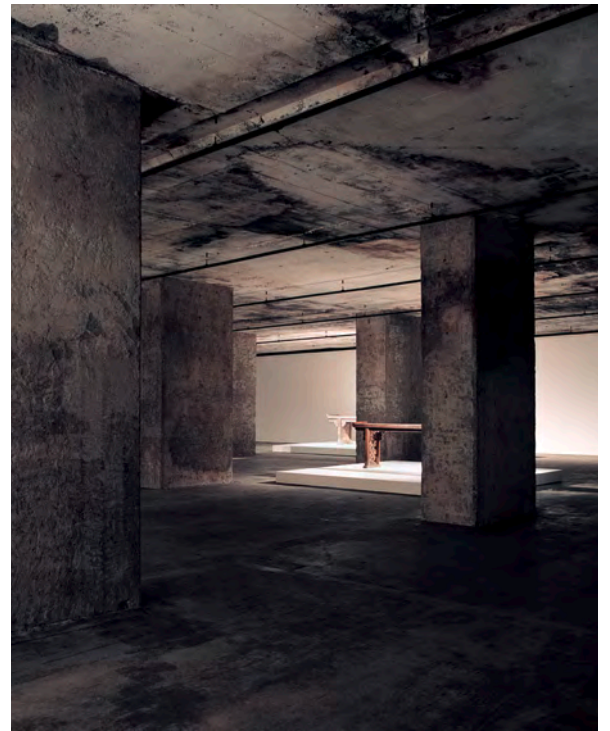
Project: Sackler Crossing
 Client: Royal Botanic Gardens, Kew
 Location: Royal Botanic Gardens, Kew
 Start date: 2004
 Completion date: 2006

In 2005 the Royal Botanic Gardens, Kew, commissioned John Pawson to design a walkway across the lake at the heart of its 120-hectare, World Heritage designated site. The finished Sackler Crossing opened to the public in June 2006. A serpentine composition of simple repeating horizontal and vertical elements, realized in a visible palette of only two materials — black granite and

bronze — the walkway is designed to unite sculptural and functional qualities, opening up a new route through Kew's historic landscapes and placing the individual as near as possible to the surface of the water. The project has won a number of prizes, including four separate awards from the Royal Institute of British Architects.

John Pawson

Sackler Crossing



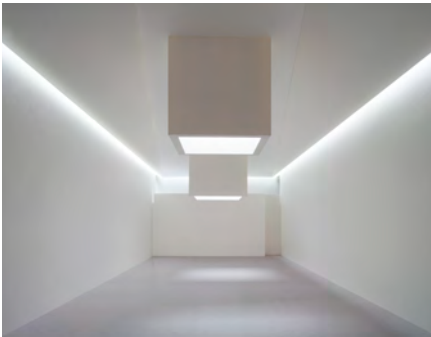
Project: The Feuerle Collection
 Client: Private
 Location: Berlin, Germany
 Start date: 2011
 Completion date: 2016

The subject of this project is a pair of former telecommunications bunkers dating from the period 1942–44, located in Berlin's Kreuzberg district, next to the canal. Fabricated from in situ shuttered concrete, with 2-metre thick walls, ceiling thicknesses of 3.37m and 1.6m wide columns, the bunkers are connected at basement level, while their roofs are populated with lines of larger and small vents, protected by massive concrete slabs. Square in plan, these vents remain key elements of the architecture's identity.

This site was acquired by the art historian and connoisseur, Désiré Feuerlé, with the idea of creating a permanent home for his private collection of Chinese Imperial furniture, 7th–13th century

South-east Asian sculpture and work by international contemporary artists, including Nobuyoshi Araki, Adam Fuss, Cristina Iglesias, Anish Kapoor, Zeng Fanzhi and James Lee Byars.

Intervention has been purposefully kept to a minimum, respectful always of the ways in which nature, man and the passage of time have made their marks on the fabric of the buildings. Rather than grand gestures, the focus of the effort has fallen on the subtle calibration of key thresholds, on the spatial narrative through the galleries, on the quality of the light and on specific, quietly charged sensory encounters — with the flooded lake room and with the enclosed space dedicated to the 1000-year-old imperial ritual of incense burning.



Project: Château Labégorce
Client: Private
Location: Margaux
Unbuilt

The new vision for Labégorce encompasses the Louis XVI château a new residential building on the site of the former Orangerie, the winery and a art foundation. The remodelled château provides accommodation for the family and their guests, as well as scope for formal entertaining on an expansive scale.

North of the water basin is an attenuated granite paved courtyard, which reinstates the estate's primary axis and serves as a natural rainwater impluvium.

This contemplative open yard is framed to the east and west by long, low elevations finished in golden local stone and slender terracotta roof compluvium forms, whose geometry echoes the ridges of the former chai structure.

The western wing of the courtyard is occupied by a foundation which provides a permanent home for the family's collection of Old Masters and Modern Art. Full wine-production facilities are located to the east, set around a second internal working courtyard.

John Pawson

Château Labégorce



Project: The Jaffa Hotel & Residences
 Client: Private
 Location: Jaffa, Tel Aviv, Israel
 Completion date: 2018



The context of this complex architectural undertaking is a site of extraordinary historical and cultural richness, set on the crown of the ancient port city of Jaffa within the walls of the Crusader citadel, with views over the roofs of the old town to the sea, along the broad sweep of the beach front and across to the skyscrapers, Art Deco, classical and modernist buildings of the Tel Aviv skyline.

Throughout the project, the aim has been to preserve and retune the existing historic and archaeological structures whilst also adding significant contemporary elements, creating a powerful new spatial narrative, charged with atmosphere and a seamless sense of place, plans and elevations flexing in response to the site walls and to key landmarks in the surrounding cityscape.

John Pawson

The Jaffa Hotel



John Pawson was born in 1949 in Halifax, Yorkshire. After a period in the family textile business he left for Japan, spending several years teaching English at the business university of Nagoya. Towards the end of his time there he moved to Tokyo, where he visited the studio of Japanese architect and designer Shiro Kuramata. Following his return to England, he enrolled at the Architecture Association in London, leaving to establish his own practice in 1981.

From the outset his work has focused on ways of approaching fundamental problems of space, proportion, light and materials, rather than on developing a set of stylistic mannerisms — themes Pawson also explored in his book *Minimum*, first published in 1996, which examines the notion of simplicity in art, architecture and design across a variety of historical and cultural contexts.

Early commissions included homes for the writer Bruce Chatwin, opera director Pierre Audi and collector Doris Lockhart Saatchi, together with art galleries in London, Dublin and New York.

Whilst private houses have remained a consistent strand of the work, subsequent projects have spanned a wide range of scales and building typologies, ranging from Calvin Klein Collection's flagship store in Manhattan and airport lounges for Cathay Pacific in Hong Kong, to a condominium for Ian Schrager on New York's Gramercy Park, the interior of a 50-metre yacht and sets for new ballets at London's Royal Opera House and the Opéra Bastille in Paris.

Over the years John Pawson has accrued extensive experience of the particular challenges of working within environments of historic, landscape and ecological significance. Key examples including the Sackler Crossing — a walkway over the lake at London's Royal Botanic Gardens, Kew — the Cistercian Abbey of Our Lady of Nový Dvůr in Bohemia, the interior renovation of the basilica of the Benedictine Archabbey of Pannonhalma in Hungary and the remodelling of the former Commonwealth Institute in London, which is scheduled to open as a new permanent home for the Design Museum in 2015.

The ambition of the practice is to turn a set of ideas about space into a body of architecture of real and enduring quality, embracing the challenge of producing work which is true to the defining vision but remains fresh, pushes at the boundaries and which cumulatively leads to the development of a unique architectural language.

At the core of everything lies an ideal of simplicity and a vision of an architecture of fundamentals based on the qualities of space, proportion, light and

materials. These qualities are sought not simply as things of value in themselves, but as a means to support a quality of human experience.

As a team, our priority is to hold onto the all-embracing passion for getting a building right, approaching each new project from first principles, with a clear eye for the site and the programme and a willingness to listen and learn, consistently providing consummate professional service as well as the best possible architecture.

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