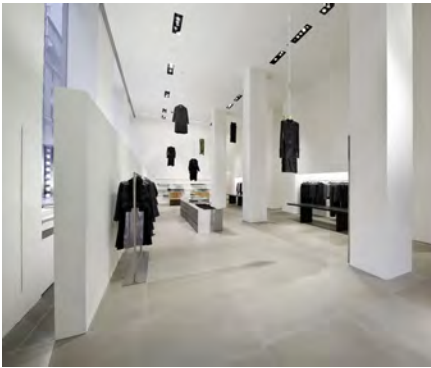
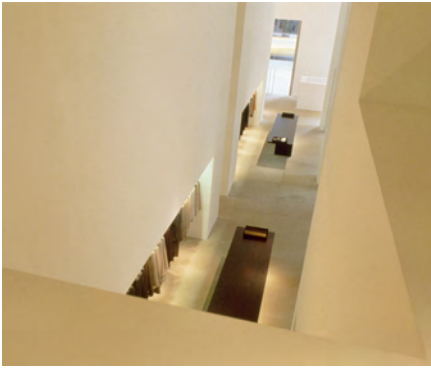


Selected Works

John Pawson



Project: Flagship store
 Client: Calvin Klein Inc.
 Location: New York
 Start date: 1994
 Completion date: 1995

Completed in 1995, this reinvention of a corner site on Madison Avenue quickly achieved the status of landmark architecture. A decade and a half later, the normally short-lived cycles of retail architecture notwithstanding, the design remains essentially intact. Externally the handsome existing neoclassical

structure is subtly transformed by the deft insertion of huge panels of glass that have the effect of turning the whole building into a showcase. Inside a limited material palette and rigorous clarity of line and proportion come together to produce a quality of space rare anywhere but virtually unprecedented in a store.



Project: Schrager Apartment
 Client: Ian Schrager
 Location: New York
 Start date: 2006
 Completion date: 2009

Spanning the façade's twenty-one bays, one long edge of the apartment's floor plan is left clear, preserving an uninterrupted 40-metre vista, with views out to the city at either end. A series of white walls mark out areas for family living, kitchen and library, maximising the sense of an open, loft-like layout, whilst creating a sequence of gathering spaces in which the activities of

everyday domestic life can naturally take place. This approach allows the focus to fall on the combinations of materials and the detailing of the junctions, the pairing of fired black granite and brushed, stained Japanese cedar in the kitchen, for example, playing with ideas of similarity and contrast in terms of texture and tone.



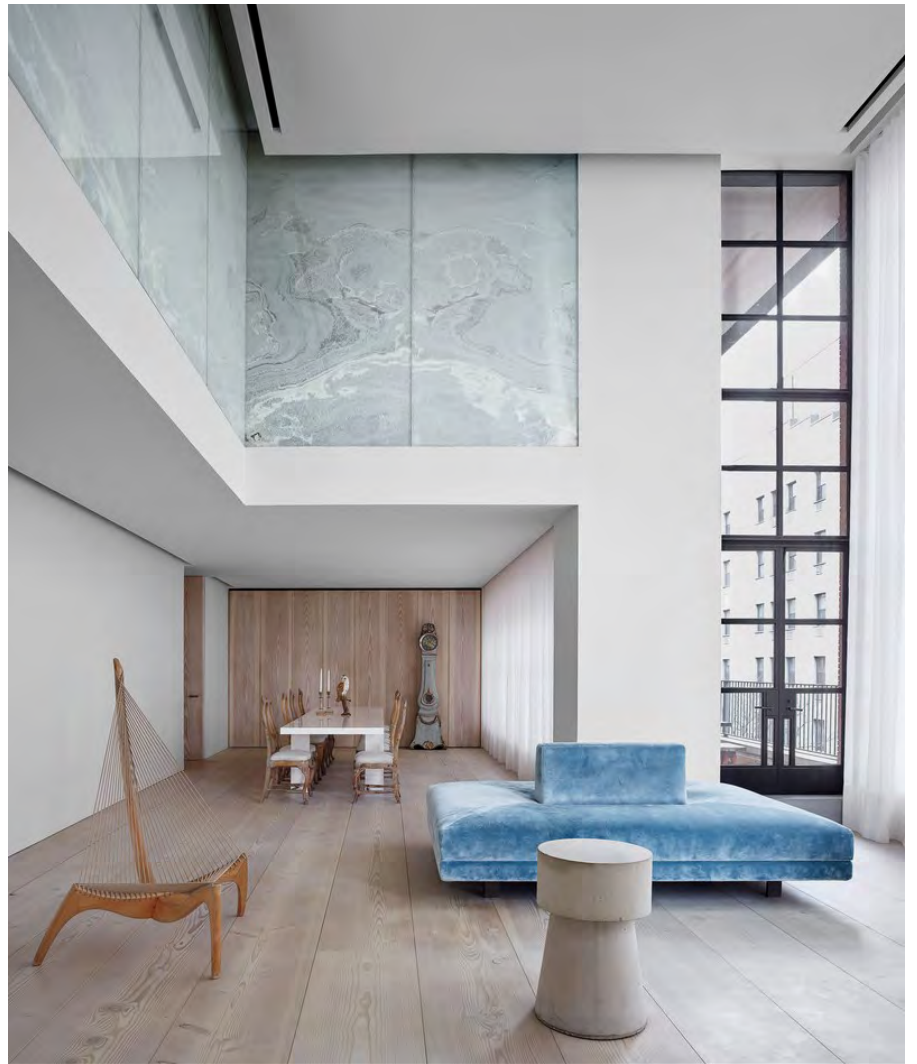
Project: 50 Gramercy Park North
 Client: Ian Schrager Company
 Location: New York
 Start date: 2004
 Completion date: 2007

This design creates a series of simple, duplex and triplex apartments in the former Gramercy Park Annex on Gramercy Park North, completed in 1930 by Thompson & Churchill as a complementary extension to the neighboring Gramercy Park Hotel.

The scheme refines and simplifies Thompson & Churchill's original brick elevations set above a two-storey stone plinth, paring away surface distraction to reveal an underlying formal clarity. The enlarged envelope includes entirely new architecture inserted between the

two original structures. This new slice of accommodation is predominantly a glass composition articulated in bronze, which adds landscape as well as architecture to the elevation, in direct reference to its park setting.

Inside the scheme reinvents the grand traditions of New York apartment-living for a new century. The focus of the design falls on innovative layouts which organize living space as a series of fluid gathering places, discarding conventions of form to reflect contemporary patterns of use.



Project: Dienst Apartment
 Client: Jil and Dan Dienst
 Location: New York
 Start date: 2009
 Completion date: 2012

X



Project: Christopher Kane Store
 Client: Christopher Kane
 Location: London
 Start date: 2013
 Completion date: 2015

Underlying everything here is the idea of atmosphere as the product of the delicately subversive play of contrasting characteristics — the natural and the synthetic, the classical and the experimental, the recessive and the arresting, the reflective and the transparent, the solid and the dematerialised.

Externally the design reinstates elements of the original Edwardian elevations, creating simple, full-height

openings, stripped of all extraneous details, with successive portals heightening the experience of entry: the heavy timber leaves framing a second transparent threshold of glass set in Portland stone. Inside permanent gestures that include the attenuated line of steel running through the depth of the floor plan and down the stairs are combined with vocabulary that can be changed and curated from season to season, such as the brilliantly coloured acrylic elements.



Project: Pawson House
 Client: Catherine & John Pawson
 Location: London
 Start date: 1996
 Completion date: 1999

Planning regulations prohibited alterations to the front of this traditional nineteenth century row house in a conservation area in west London. Working within these restrictions, the design scoops out the interior in its entirety, leaving the protected façade untouched. Floor layouts are radically redrawn to give the maximum amount of unencumbered space, while cuts

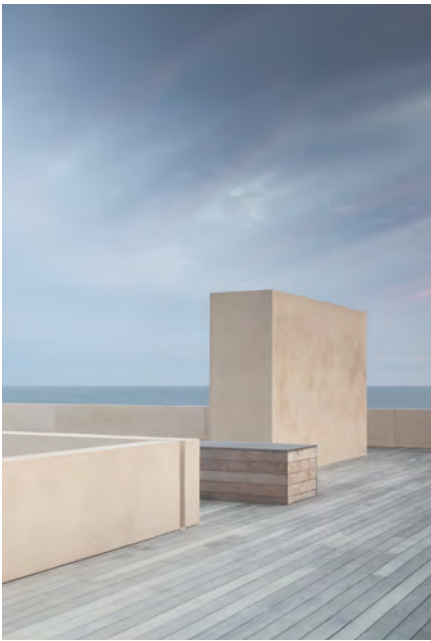
made to the envelope allow natural light into the full depth of the plan. At the top of the house a glazed slot running the length of the ceiling allows light to spill down a triple-height staircase. Outside the conventional street elevation gives only a tantalising glimpse of the new life which has been flipped into the frame of the old.



Project: California House
 Client: Private
 Location: California, USA
 Start date: 2006
 Completion date: 2009

This family house in the hills overlooking Los Angeles takes the form of two distinct horizontal volumes, stacked one above the other. Where the lower volume is visually anchored in the landscape, the cantilevered upper storey appears to float. This impression is reinforced by the different material treatments of each,

which contrasts the solidity of limestone with the lighter rhythms of vertical timber panels. The house's structural configuration increases space on the upper level and gives the ground floor an open character in terms both of its layout and of the relationship between interior and exterior areas.



Project: Montauk House
 Client: Private
 Location: Long Island, USA
 Start date: 2009
 Completion date: 2013

The volume of this house on the Atlantic shore is pulled north, away from the ocean and towards a small valley running along the west side of the plot. The building form flexes to follow this topographical line, allowing the lower deck to engage naturally with the flow of the dune. The material palette reinforces the intimacy of the relationship between

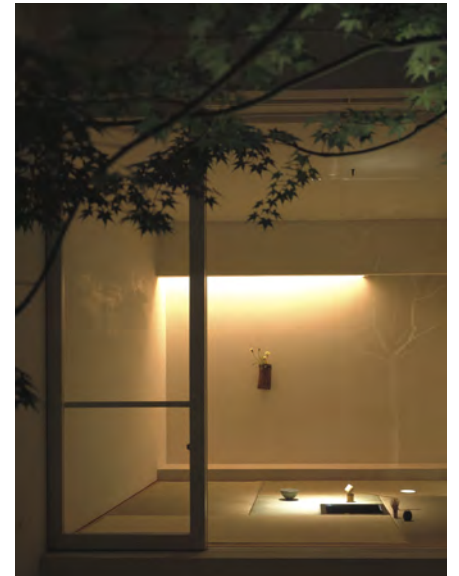
architecture and context, with walls finished in sandy render and decks made from silvered ipe, resembling driftwood. A series of pristine vertical planes rises from the upper deck, framing space and views and providing a powerful counterpoint to the structure's low horizontal mass.



Project: Casa delle Bottere
 Client: Private
 Location: Treviso, Italy
 Start date: 2006
 Completion date: 2011

The dart-like volume of this family home in the Veneto region of northern Italy is set within a deep excavation, creating a single storey above ground and a basement level, with a sunken courtyard to the west. The central roof plane rises from the east elevation, its lines converging at the apex of a pitched gable on the western façade. Following Palladian

precedents, the design incorporates a pair of cross-views, orientated on the cardinal axes. A goal of the project was to create a building with virtually zero energy requirements and Casa delle Bottere is one of only seventy houses in Italy to have been awarded gold star certification for sustainability.



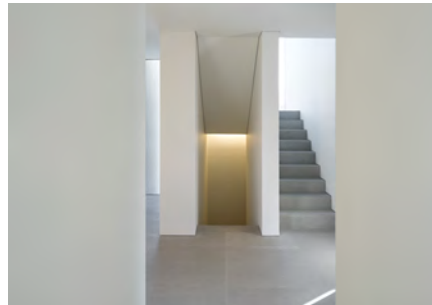
Project: Tetsuka House
 Client: Private
 Location: Tokyo, Japan
 Start date: 2003
 Completion date: 2005

This design for a compact site in a suburb of Tokyo, the office's first realised domestic project in Japan, takes the form of a rectangular box containing living quarters, a room dedicated to the rituals of the traditional tea ceremony and a double-height courtyard open to the sky. The concrete envelope is tinted to reflect

the internal division between floors and animated by openings. These apertures frame a series of meticulously edited vistas out of the building that become part of the landscape of the interior. The exaggerated length of the wall leading to the entrance brings quiet theatre to the experience of arrival.



Project: Palmgren House
 Client: Maths Palmgren
 Location: Drevviken, Sweden
 Start date: 2006
 Completion date: 2013



This house on the shore of Lake Drevviken takes the form of a simple box, with an enclosed courtyard at the back and a terrace to the front. Uncompromisingly contemporary, the architecture is nonetheless a quiet presence in the landscape. In winter, when the lake freezes over and the site is blanketed in snow, the pale volume is all but invisible.

In summer, viewed from across the water, the elevations are fragmented by foliage. Inside the house is designed to be as open as possible to views over the lake, with spaces framed in simple surfaces and in a pale tonal palette.



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

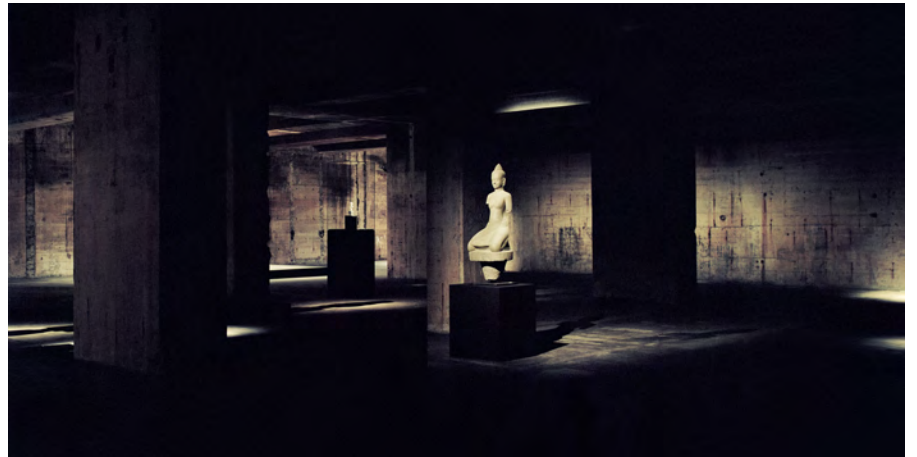
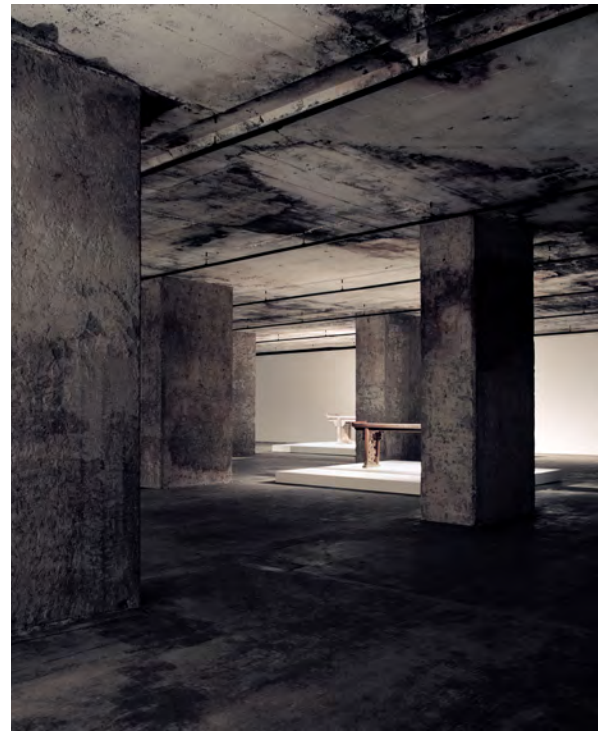
project. The work has involved the meticulous paring away of selected elements of the church's complex fabric and the relocation of certain artefacts, to achieve a clearer visual field. Drawing on existing forms and elements of vocabulary, an architectural language has evolved that is recognisable in 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.



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: B60 Sloop
 Client: Private
 Start date: 2006
 Completion date: 2007

B60 is the outcome of collaboration with the Milan-based designers Luca Brenta, who developed the yacht as an evolution of the smaller B38. Below deck the emphasis falls on the possibilities of bringing together light, shadows and reflections on high-gloss white surfaces to manipulate the eye's spatial experience, allowing the strong

horizontal lines to appear to pass uninterrupted through the vertical elements, projecting immaculate phantom spaces forward and back of the saloon and galley. The floor below deck is laid with washed lunar larch and the deck itself with naturally bleached teak, the sealant tinted RAL 9010 to match the hull.



Project: Chroma
Client: Dame Monica Mason DBE
Director, Royal Ballet
Location: Royal Opera House, London
Start date: 2006
World Premiere: 2007

On 17th November 2006, the world premiere of Chroma, a new one-act ballet by Wayne McGregor, opened at the Royal Opera House, Covent Garden. The occasion also marked the realization of John Pawson's first set design.

The collaboration between choreographer and architect was based on a shared preoccupation with light and space. The design uses the architectural motifs of inside and

outside, entrance and exit, light and shadow, void and plenitude to create a spatially charged environment which is explored through the medium of the dancers' bodies.

Chroma is now established as part of the Royal Ballet's repertoire and has already been performed in the Far East, Cuba, Canada, New York, San Francisco and Moscow, using a specially adapted set.



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, opened as a new permanent home for the Design Museum in 2016.

Minimum
Phaidon Press
1996

John Pawson
Editorial Gustavo Gili
1992

John Pawson Works
Phaidon Press
Revised edition 2005

Themes and Projects
Phaidon Press
2002

El Croquis 127
John Pawson 1995–2005
2005

Leçons du Thoronet
Images En Manoeuvres Éditions
2006

Plain Space
Phaidon Press
2010

El Croquis 158
John Pawson 2006–2011
2011

A Visual Inventory
Phaidon Press
2012

Katalog
Walther König
2012

Spectrum
Phaidon Press
2017

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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