I'm not a robot

Blending Bhutan’s traditional craftsmanship with modern innovation, the Gelephu International Airport is strategically positioned near the Bhutan-Indian border and the Paitha River, surrounded by Bhutan’s lush subtropical forests, mountains, and rivers. As Bhutan’s second international airport, the project is a collaboration with aviation engineering firm NACO and an integral part of the Gelephu Mindfulness City (GMC) masterplan designed by BIG, Arup, and Cistri. With the capacity to handle 123 flights daily, it is projected to welcome 1.3 million passengers annually by 2040, increasing to 5.5 million passengers by 2065. Set against a backdrop of the Himalayas, the airport’s diagrid structure is crafted from locally and sustainably sourced timber and adorned with traditional Bhutanese wood carvings by local artists. The painted façade draws inspiration from the ‘Kachen,’ a wooden pillar revered for its structural significance and intricate design, embodying Bhutanese architectural heritage and spiritual symbolism. Designed to accommodate GMC’s projected growth, the airport’s timber frames are structurally independent, allowing for simple disassembly for future expansion. The airport’s roof features PV panels, in line with Bhutan’s position as a carbon-negative nation. “Our immediate priority over the next five years is the construction of a large international airport in Gelephu, which will establish the GMC as a key aviation hub. This airport is essential for the success of the GMC as a business hub, and it is also a critical lifeline for Bhutan’s national security, especially for a landlocked country.” His Majesty King Jigme Khesar Namgyel Wangchuck — King of Bhutan "An airport is the first and last impression you get of a place you visit. For the Gelephu International Airport, we have tried to embody the nature and culture of the country and the Mindfulness City. The forests that cover the highlands are allowed to flow from the arrival plaza through the airport all the way to the tarmac. Tropical trees provide shade for travelers, and the forest courtyard lines the main functions of immigration, security, and luggage. The airport architecture is composed of modular mass timber frames providing flexibility and expandability, resembling a stylized mountain range at a distance. Upon closer inspection, all the mass timber members are carved and colored according to traditional craft, adorned with three types of dragons representing the past, present, and future of Bhutan. The result is traditional yet avant-garde, forward-reaching and rooted. For me personally, this unusual embrace of traditional craft and color is a true testament to how affected I have been by my encounter with Bhutan - the country, its culture, and its people." Bjarke Ingels — Founder & Creative Director, BIG Harmoniously blending into the surrounding natural terrain, the arrival plaza is designed as a series of four zones each dedicated to specific plants found within the forests in Gelephu. A gathering space features paving made from local natural stone and integrated seating areas, while abundant greenery and a canopy provide protection from the elements. Bhutan’s biodiversity corridors are pulled into the airport and its interior courtyard. Aptly named the Forest Spine, the courtyard divides the terminal into two sections, with domestic flights on the west side and international flights to the east. Visually accessible from anywhere in the airport, the Forest Spine offers passengers a connection to nature even inside the airport, with tranquil green spaces, a treetop walkway, and indigenous fauna. FOREST FLOW — Known for its lush forests and breathtaking landscapes, the concept brings the forest experience into the airport, showcasing Bhutan's natural beauty to all passengers. FOREST TERMINAL — Drawing inspiration from the different types of forests in Bhutan, the design seeks to showcase each forest layer in the surrounding landscape, seamlessly bringing them into the building to form a central Forest Spine. ARRIVAL & DEPARTURE — The Forest Spine programmatically divides the terminal building into two sections, creating a natural flow for arrivals and departures and influencing the functional layout of the terminal. Every aspect of the Gelephu International Airport is a celebration of Bhutanese culture, showcasing regional craftsmanship including Shing-Zo (carpentry), Par-Zo (carving), Lha-Zo (painting), and Tshar-Zo (traditional weaving techniques). The traditional Bhutanese carvings extend from exterior to interior. Designed to instill mindfulness into the often-stressful experience of traveling, the airport is bathed in natural light, with a grand triple-height entry, expansive floor-to-ceiling windows, and skylights. Indoor and outdoor lounges provide tranquil spaces for yoga, gong baths, and meditation for travelers to recenter and recharge, embodying Bhutan’s values of happiness and psychological well-being. The Gelephu International Airport’s layout is driven by passenger experience and operational efficiency. Intuitive wayfinding through clear visual cues and thoughtfully designed circulation paths ensures a smooth journey from arrival to gate. Gates are situated on the upper level alongside retail and food and beverage areas, offering expansive views of the apron and the dramatic Himalayan landscape. Adapting to the subtropical climate of Southern Bhutan, the airport incorporates climate-responsive, passive designs seen in traditional Bhutanese architecture. Its wooden structure absorbs moisture from the air, helping to regulate indoor humidity, while ventilated roofs and courtyards encourage natural airflow. Outside, extended eaves provide shade and protect against heavy rainfall. The airport will also become Bhutan’s first in-land mobility hub, promoting the use of public transportation with easily accessible trackless trams and buses that connect to Gelephu’s revitalized town center and the rest of the country. “For the Gelephu International Airport, we wanted to create an experience that feels deeply Bhutanese—calm, welcoming, and connected to nature. The airport will provide an outstanding passenger experience, where generous daylit spaces, elements of the Bhutanese landscape, and the intricate carvings of the Bhutanese craftsmen go hand in hand to gently guide the passenger through the terminal. The design not only honors Bhutan’s rich culture but also sets a new standard for mindful, adaptable architecture that will grow with the country’s future while being rooted in its past." Frederik Lyng — Partner, BIG Grounded in Bhutanese culture, Gelephu International Airport aims to establish itself as a global gateway into GMC that honors history while embracing the future, creating a welcoming atmosphere that reflects the spirit of GMC at every stage of the journey. The airport is set to open in 2029. Bjarke Ingels Andrea Hektor Dalma Ujvari Eddie Can Frederik Lyng Jan Magasanik Jeppe Langer Mantas Povilaika Nanna Gyldholm Møller Per Bo Madsen Sorcha Burke Giulia Frittoli Dace Gurecka Will Chuanrui Yu Nikol Maraj Kai-Brith Kalda Xinyu Zhao Matthew Goodwill Nathan Angelo Osena Chiara Gargiulo Google Bay View is Google’s first-ever ground-up campus with the mission to operate on carbon-free energy 24 hours a day, seven days a week by 2030. The buildings deliver on Google’s ambition to create human-centric, sustainable innovations for the future of Google’s workplace and scalable, replicable solutions for the construction industry and beyond. Located on a 42-acre site at the NASA Ames Research Center in Silicon Valley, the 1.1 million sq ft Google Bay View Campus brings three new buildings, 20 acres of open space, a 1,000-person event center, and 240 short-term employee accommodation units to the area. All three buildings are constructed as lightweight canopy structures optimized for interior daylight, views, collaboration, and activities. Anchored in three themes defined by Google’s design brief at the beginning of the project – innovation, nature, and community – the design is driven by flexibility and extraordinary user experience that inspires collaboration and co-creation. Team spaces are on the upper level and gathering spaces are below, separating focus and collaborative areas while still providing easy access to both. The second floor design has variation in floorplates to give teams a designated “neighborhood” area that is highly flexible to change with their needs. The site has achieved a LEED-NC v4 Platinum certification – making it the largest LEED v4 BD+C: NC Platinum certified project in the world – and has become the largest facility ever to attain the International Living Future Institute (ILFI) Living Building Challenge (LBC) Water Petal Certification. Bay View operates entirely on electric energy. The integrated geothermal pile system at Bay View, which is the largest in North America, is estimated to reduce carbon emissions by roughly 50% and will help both heat and cool the campus. The massive geoexchange field is integrated into the structural system, reducing the amount of water typically used for cooling by 90%, equal to 5 million gallons of water annually. To help deliver on Google’s commitment to replenish 120% of the water the HQ consumes by 2030, the site is net water-positive with all non-potable water demands being met using the recycled water it generates on site. The on-site systems built by Google collect, treat, and reuse all stormwater and wastewater and provide habitat restoration, sea level rise protection, and access to the beauty of natural wetlands for both Googlers and the public on the nearby Bay Trail. The long-span canopy (120 ft) rests on cruciform columns which also relay services from the solar roof above. The selection of this structural system allows the entire workspace to be open and connected under one roof. Access to natural light and views with reduced glare during working hours were priority design elements, achieved through the use of carefully-placed clerestory windows. On the exterior, all three buildings feature a first-of-its-kind “dragonscale” solar skin roof equipped with 50,000 silver solar panels that generate a total of nearly seven megawatts of energy. “Our design of the new Bay View campus is the result of an incredibly collaborative design process. Working with a client as data driven as Google has led to an architecture where every single decision is informed by hard information and empirical analysis. The result is a campus where the striking dragonscale solar canopies harvest every photon that hits the buildings; the energy piles store and extract heating and cooling from the ground, and even the naturally beautiful floras are in fact hardworking rootzone gardens that filter and clean the water from the buildings. All in all, a campus where front of house and back of house, technology and architecture, and form and function have been fused into a new and striking hybrid.” Bjarke Ingels — Founder & Creative Director, BIG The Bay View buildings are split across only two floors, with desks and team spaces on the upper level, and the amenity spaces below. A series of indoor “courtyards” throughout the buildings connect the two levels, giving teams easy access to cafes, kitchenettes, conference rooms, and all-hands spaces. The courtyards also encourage the physiological benefits of physical movement when circulating between levels and different modes of work, and double as wayfinding devices. Rather than being segmented by excessive columns and support walls, the structural innovation of the canopy roof allows for a wide-open workspace; every person has equal access to views across the floorplate, and through the perimeter facade and clerestory windows to the outdoors. "Google Bay View offers a workplace experience that is an antithesis to an urban high-rise; Containing as much area as the tallest office tower in San Francisco, the typically stacked floorplates are redistributed into a flat array, creating a vibrant village. While on-site carbon and water neutrality is challenging for skyscrapers, this bay-scraper typology enables us to harvest the power of the sun, earth, and water. We hope Bay View will provide a quantum leap in the evolution of the workplace, elevate the benchmark for sustainable design, and inspire the next generations of users and visitors to the building." Leon Rost — Partner, BIG The campus includes 17.3 acres of high-value natural areas – including wet meadows, woodlands, and marsh – that contribute to Google’s broader efforts to reestablish missing essential habitat in the Bay Area. Google’s mission to unlock advancements for the benefit of the environment and the entire industry have led to several scalable solutions in working on the Bay View campus: increasing modular construction, geothermal at new scales, innovation in PV design, a permitted blackwater system, waste diverted from landfill, improved total number of products vetted for Red List ingredients, and landscape designed to advance water stewardship and create valuable habitat for threatened wildlife. Overall, the Google Bay View campus has forged a new framework, materials language, and ecological approach that will help push both the future of the workplace, and the built environment-at-large, forward. Bjarke Ingels Thomas Christoffersen Daniel Sundlin Beat Schenk Leon Rost Agla Egilsdottir Blake Smith Jason Wu Cristina Medina-Gonzalez David Iseri Erik Kreider Florencia Kratsman Guillaume Evain Isabella Marcotulli Jan Leenknegt Linus Saavedra Michelle Stromsta Patrick Hyland Rita Sio Ryan Harvey Seo Young Shin Shu Zhao Siva Sepehry Nejad Terrence Chew Thomas McMurtrie Tracy Sodder Zhonghan Huang Ziad Shehab Deb Campbell Dylan Hames Isela Liu Ji-Young Yoon Alan Tansey Alessandra Peracin Andriani Atmadja Armen Menendian Bernard Peng Brian Zhang Camilo Francisco Aspeny Inostroza Jia Chengzhen Cheyne Owens Christopher Wilson Claire Thomas Spiller Cristian Lera Silva Danielle Kemble Derek Wong Diandian Li Douglass Alligood Eva Maria Mikkelsen Gaurav Sardana Helen Shuyang Chen Jennifer Wood Jian Yong Khoo Joshua Burns Joshua Plourde Kalina Pilat Kurt Nieminen Mads Kjaer Manon Otto Marcus Kujala Nandi Lu Nicole Passarella Olga Khuraskina Oliver Colman Peter Kwak Ramona Montecillo Tiago Sá Timothy Cheng Tingting Lyu Valentino Vitacca Vincenzo Polsinelli Walid Bhatt Ye Sul Cho Yina Moore Ali Chen Ania Agnieszka Podlaszewska Benjamin Caldwell Hacken Li Sebastian Grogaard Silicon Valley Business Journal Structures Award, Best Architecture, 2023 Engineering New Record (ENR)’s Global Best Projects competition, Best Office Project, 2022 SITE — Located in the heart of Prishtina, bordering the Palace of Youth & Sports, the site is uniquely positioned to establish a new cultural quarter and a vibrant national landmark. PEDESTRIAN CONNECTIVITY — The site's central location ensures convenient pedestrian access, primarily from the east. Visitors can arrive at street level or via the podium of the Palace of Youth & Sports. PODIUM CONNECTION — Extending the Palace's podium seamlessly integrates it with the new building, enhancing connectivity while activating it as a vibrant public space framed by grand civic stairs. PROGRAM ARRANGEMENT — The four main venues - the Concert Hall, Theatre Hall, Recital Hall, and Theatre Room - along with the Education and Conference Centre, connect to a central back-of-house spine. Rehearsal and administration spaces stack above, ensuring a functional, efficient, and compact arrangement. ENTRANCES & FOYER — The building footprint is shaped through 'pushing and pulling' to create a unified public foyer, accessible from all sides, that responds to each primary program. Its undulating form further defines entrances and key spaces, organically guiding visitors. VEIL — The efficient program is draped in an elegant 'shroud' that is clad in solar shingles and supported by exposed timber rafters. This gives the building a striking presence - a beautiful and mysterious object in the landscape with a dual identity: sleek and dynamic when seen from the outside in contrast to a warm, inviting interior. PLAZA — By placing all vehicle servicing beneath the podium extension and all car parking in the basement, the site is liberated to become a new public park and plaza for Prishtina. The building is framed by an elegant hardscape made of natural stone that weaves the building’s entrances together and can easily host large gatherings of people. LANDSCAPE — Freed from vehicles, the site becomes a vibrant public park and plaza for Prishtina. A natural stone hardscape elegantly weaves the building's entrances, creating a unified civic space for large gatherings, while landscaped 'islands' with diverse vegetation and beech trees enhance biodiversity and provide shelter from the highway. OPERA & BALLET THEATRE OF KOSOVO — The new building will be a world-class performing arts venue and national symbol, showcasing Kosovo's rich artistic heritage globally. It will energize Prishtina's center, fostering cultural growth and attracting talent and visitors from near and far. Developed by Charney Companies and Tavros, and designed in collaboration with dencityworks | architecture, 175 Third Street contributes to the rehabilitation of the Gowanus canal while supporting the continued evolution of the industrial Brooklyn neighborhood. Catalyzed by the major Gowanus rezoning in 2021 – one of the most significant rezonings in New York City in recent years – 175 Third Street builds on years of BIG’s prior study and design exploration in both the site and broader community. Following a previous design concept for the same site unveiled in 2023, the new development spans over one million sq ft, featuring a 28,000-sq-ft public waterfront park designed by Field Operations in collaboration with the NYC Department of Parks & Recreation. Arriving at a time when the need for housing in New York City is more urgent than ever, the 27-story building will include over 1,000 residential units, approximately 250 of which will be affordable. Neighboring the Gowanus Canal, the building steps in a series of cascading concrete volumes, visually breaking down the scale and creating a dynamic silhouette that responds to its industrial context. The towers appear as stacked blocks, connecting on the east side to form a descending U-shape opening towards the waterfront – a gesture that frames the canal as both focal point and front yard. The horseshoe geometry maximizes access to light, air, and outdoor space, carving out room for the waterfront park connecting 2nd and 3rd Streets, as well as an internal stepped courtyard and a sequence of rooftop terraces designed by BIG Landscape. ORIGINAL BRIEF — An international competition by Generali Real Estate initially called for two towers. BIG'S PROPOSAL — Instead, BIG proposed a new typology for the city: a continuous canopy structure that unifies two buildings, divided by a shaded pedestrian plaza at the centre. SITE — The site of the competition is comprised of two distinct plots facing each other. The Domodossola axis separates and restricts the buildable area for both plots at the street level, while below ground, the tunnel for the Line 5 metro demarcates the two plots. PROGRAM — CityLife Milan includes offices, a podium with shared amenities, and panoramic terraces with a bar and restaurant. We propose splitting the main components of the program into two plots, allocating most of the area in the larger plot. In doing so, we ensure the most efficient vertical circulation, while maximizing amenities on the ground plane. Both plots are activated at their base, with amenities spilling onto the public space at the centre of the axis. COURTYARD — Introducing courtyards brings generous daylight and natural ventilation into the buildings and allows for astonishing views over the private gardens. With a depth of 18 m, the office floorplates are extremely efficient and allow for a flexible internal layout. RELATIONSHIP TO THE AXIS — To unify the two irregularly shaped plots, we generate two simple curves formed by circles on each side: one created by the end of the axis and the other by Piazza Tre Torri, the epicentre of the site. The geometry of the roof is generated as a wedge of a sphere, resulting in a massing that reads as a single gesture. The profile of the roof emphasizes the axis by lifting up the edges and lowering towards the centre. With this move, we unite the two buildings into a single form. The two buildings reach 105 m and 53 m, respectively, at their highest points. RELATIONSHIP TO SUNLIGHT — The resulting building mass optimizes the orientation for each program. The widest facade of the office faces north, ensuring energy efficiency and year-round thermal comfort. The courtyard acts as a filter, softening the light that reaches the south facade. TERRACES — A portion of the one tower's closed courtyard is removed to create an outdoor terrace, while a portion of the other tower's courtyard is added back to the massing to enclose the atrium. This creates extraordinary office terraces that visually connect all the amenities, the other building, the three towers, and the entire CityLife park. THE GIFT — We propose connecting the two buildings in the non-buildable area with a canopy, joining the two separate buildings into a unified solution. The result forms a generous and spacious public realm for locals and visitors to enjoy the outdoors for more than nine months of the year. PORTICO — CityLife Milan is conceived as one entity formed by three parts: the two buildings and the covered public realm, all unified by a colonnade. This represents and pays homage to the classic typology of the portico as an element that connects, gives shade, and protects, echoing the historic grand monasteries or abbeys of Italy. At the central axis, removing the existing concrete ramps and relocating the taxi drop-off stations allows a new park entrance to form at the heart of the public realm. The new Sankt Lukas Hospice and Lukashuset is conceived as a village surrounded by nature, rooted in the history of the Sankt Lukas Foundation which dates back to the 1930s. The new 8,500 m2 palliative care center will house an outreach hospice team, Denmark’s first day hospice, and units for children, youth, and adults. With plans to care for approximately 2,100 patients annually, the two new building structures will more than triple the current capacity, fostering an environment guided by three core principles – safety and a sense of home, solitude and togetherness, arrival and farewell. Defined by simplicity and scale, the center will harmoniously blend with the surrounding historic structures, featuring pitched roofs and yellow bricks repurposed from the original on-site buildings. The buildings will be surrounded by serene gardens and sensory spaces, extending the interior spaces outdoors to create a healing connection to nature. The Mountain is located in Copenhagen’s Ørestad City neighborhood and offers the best of two worlds: a close proximity to the buzzing city life in the center of Copenhagen, and the tranquility of suburban life. The Mountain is the second generation of the BIG-designed VM Houses: same client, same size, and same street. The program, however, is two thirds parking and one third living. When asked to design an apartment block next to a parking garage, BIG saw an opportunity to explore a new form of symbiotic urbanism. Rather than placing a traditional slab of apartments next to a block of cars, BIG proposed mixing the two and exploiting their differences as a strength rather than a weakness: cars need large floor plates and good proximity to the street, while houses want sunlight and views. As a result, the parking is turned into a podium for the building’s 80 homes that form a stepping landscape of houses with gardens. Rather than erecting a traditional apartment slab next to a parking block BIG turned the parking into a podium for living. Pushing down the corners of the building. The parking structure is sloping upwards in a serpentine zigzag from south to north. The housing is applied in an even layer over the top. As the result, the apartments are transformed into courtyard houses with big gardens and generous views. The Mountain consists of three radically different experiences: The Mount Everest façade, the colorful parking cathedral, and the mountain of gardens. From the street, the urban façade encloses the parking. Since the parking is outdoor and naturally ventilated, the façade is perforated to let it “breathe.” By perforating the traditional aluminum plates in six different sizes, the façade creates a rasterized image of Mount Everest. What appears at close to be a pattern of transparency and opacity becomes a crystal clear image at a distance. Façade as artwork. “The Mountain is our first built example of what we like to call Architectural Alchemy: the idea that by blending normal ingredients in surprising mixtures, we can create added value.” Bjarke Ingels — Founder & Creative Director, BIG The garage offers soaring views of structural beams offset with brightly colored ceilings and paintings by Copenhagen-based artist Victor Ash. The roof of the parking consists of the entrance galleries to the apartments. Each floor is given a different color, creating a dynamic rainbow from green at the ground to blue in the sky: a form of industrial fresco. The mountain of gardens is materialized in purely organic materials: wood, grass, and ivy. Each garden has a private wooden terrace where the planters and parapets create so much privacy that it becomes an extension of the home. At the edge of the garden, the wooden deck turns into turf, at which point the gardens become a part of diagonal collective space across the different levels. All rainwater is collected in a central tank and redistributed to the planters in dry seasons. A mix of more than 20 different plants that blossom at different times of the year turn the south façade into a living hillside changing with the seasons. A façade composed of the life of plants and people. The Mountain is a hybrid combining the splendors of a suburban lifestyle: a house with a big garden where children can play, with the metropolitan qualities of a penthouse view and a dense urban location. The apartments are transformed into a mountain of homes covered in green. The parking is transformed into a cathedral of car culture, with generous ceiling heights, light, and air. Rather than traditional parking, it has become a new form of public space for concerts, mountain bikes, and parkour athletes. Bjarke Ingels Finn Nørkjær Leon Rost Jakob Lange Jakob Lange Ole Elkjær-Larsen Annette Jensen David Vega y Rojo João Vieira Costa Dennis Rasmussen Henrick Poulsen Jan Borgstrøm Karsten Hammer Hansen Wataru Tanaka Dariusz Bojarski Eva Hviid-Nielsen Jørn Jensen Karsten V. Vestergaard Louise Steffensen Matte Rosenquist Ole Nannberg Mia Frederiksen Roberto Rosales Salazar Rong Bin Sophys Sobye Soren Lambertsen Malte Rosenquist Chicago Athenaeum International Architecture Award, 2009 Urban Land Institute Award for Excellence, 2009 MIPIM Award, Best Housing, 2009 Forum Aid Award for Best Nordic Architecture, 2008 World Architecture Festival Best Housing Category Winner, 2008 Træprisen Danish Wood Award, 2008 Mies van der Rohe Award Honourable Mention, 2009 The Treehotel in Swedish Lapland is known for its broad variety of cabins, with each one having a distinct identity that responds and interacts differently with the surrounding forest. BIG’s aim was to amplify Treehotel’s focus on sustainability and natural tourism, and create a resilient design in a region with strong seasonal climatic contrasts. Designed in collaboration with Treehotel and Swedish ornithologist Ulf Öhman, the Biosphere cabin brings 350 bird houses to the Harads village, with the mission to decrease the downward spiral of the bird population in the region. Bird´s Nest, design Bertil Harström Blue Cone, design SandellSandberg Cabin, design Cyren&Cyrén UFO, design Bertil Harström, photocred Peter Lundstrom Dragonfly, design RintalaEggertsson Mirrorcube, design Tham Videgård The 7th Room, design Snöhetta "Inventories in Norrbotten County, carried out both by us as ornithologists and by the County Administrative Board, show that a number of different bird populations are decreasing. Forestry has led to a reduced number of natural holes in trees where breeding birds nest. The installation of bird nests is therefore an important measure to take. Furthermore, climate change leads to the insect boom happening earlier in the year, and by the time the birds’ eggs hatch, the boom has already passed. Feeding is an important support mechanism for the birds that stay in Northern Sweden and require food during winter. Demonstrating the use of bird nests and feeding, not just at the Treehotel but for people to install near their own homes, is valuable." Ulf Öhman — Chairman, Norrbotten Ornithological Association Ecological & Human Habitats — Typically ecological and human habitats have been distinct entities, since human activity has more often than not come at the expense of ecological density and diversity. What if human habitats could actually create habitat? Facade — By wrapping our cabin in ecological habitats for a variety of species, we could create an architecture whose main expression is born from its function. Visitors can get the benefit of being in the epicenter of living creatures, with lots of opportunities for seeing nature. Opening up Views — By expanding the birdhouses outwards and varying the sizes of the boxes based on bird type frequency in the area, light is able to enter the human space whilst visitors can enjoy views outwards. Forest Integration — The result is a nature integrated habitat. Ecological diversity is increased and visitors have a unique experience. Biosphere is accessed via a suspended bridge that slopes from the ground to the top of the trees. The interior of the 34 m2 hotel room incorporates rich dark interiors and organic materials inspired by the surrounding landscape. The checker solid-open conceptual make-up allows for a range of experiences within a relatively small space. Visitors have access to a roof terrace – close to the treetop canopies – that offer a 360-degree views of the forest. By varying the individual sizes of the bird houses and expanding them outwards based upon the bird type and frequency in the area, light can enter the space whilst maintaining the outwards views. Through wrapping the new hotel room in an ecological habitat, guests are given the opportunity to experience birdlife in close proximity, finding themselves in the epicenter of nature. “I got to spend a few days and nights in some of the Treehotel rooms right before the pandemic, and left with a sense of rejuvenation from complete immersion into nature. I couldn’t help wondering if there was a way to take the immersion one step further - and almost instantly the idea of inviting not only the human visitors but also the resident bird and bat population to cohabit a spherical swarm of nests came to life. After our first conversations with Ulf Öhman from Norrbotten Ornithological Association we were relieved to learn that birds don’t drop where they nest - so there is hope for the glass to remain clear within this cloud of aviary architecture.” Bjarke Ingels — Founder & creative director, BIG “We designed our addition to the Treehotel - the Biosphere - to create a unique experience for hotel guests, which takes inspiration from the qualities of the surrounding forest and absorbs them into the interior. The ecology is the driver behind the architectural expression.” João Albuquerque — Partner, BIG Bjarke Ingels Angel Barreno Gutiérrez Clara Sanfeliu Eszter Oláh Geoffrey Eberle Pawel Marjanski Ragna Nordstrom João Albuquerque Raphaël Logan Barber Francisco Abajo Duran Interior Design, Best of Year Award Winner, 2022 Situated along the waterfront in Suzhou, the Jinji Lake Pavilion merges the traditional Chinese courtyard typology with the offerings of a modern public space. Four distinct buildings are interconnected to form a gathering space for visitors and locals, as well as a resting point for walkers along the 13-km Jinji Lake trail. The pavilion is one of the eleven permanent pavilions developed as part of the city’s initiative to create a vibrant and welcoming waterfront. "The Jinji Lake Pavilion is conceived as a family of public rooms arranged under a single unifying canopy. Evoking the architecture of traditional Chinese teahouses, the glazed ceramic tiled roof is replaced by actual glass tiles, taking the concept of lightness and transparency to another level, and blurring the distinction between indoor and outdoor - garden and architecture. Like a little sister to the Suzhou Museum of Contemporary Art, the Jinji Lake Pavilion seeks to reimagine the future architecture and landscape of the Lake District rooted in the rich heritage of Suzhou's Chinese garden architecture." Bjarke Ingels — Founder & Creative Director, BIG Steel and glass facades reflect the surrounding trees and waterfront, visually blending the pavilion with its natural environment. The glass allows views of the landscape from inside, while the polished steel surfaces mirror light and greenery, creating a subtle connection between the pavilion and the waterfront park. Its pixelated roof further breaks down the scale of the structure, blending it with the textures of the surrounding environment. The roof is lifted on each side, creating generous double-height entrances that guide visitors into the central courtyard, where a tree serves as a tranquil focal point at the heart of the space. From the courtyard, guests can access the four sections of the pavilion, each housing its own function: a coffee shop, a restaurant and a visitor center. "Nestled under the grand camphor trees along the lake, our Jinji Pavilion provides a tranquil space for the community. It is envisioned as an extension of the surrounding canopy of foliage. A stylized roof of pixelated leaves gracefully drapes toward the ground, providing a protective canopy over the junction of paths and framing spectacular views of the lake. Perforated plates cast dappled shadows, imitating the pattern of leaves while providing optimal thermal performance, blending poetic beauty with functionality." Catherine Huang — Partner, BIG Drawing the surroundings into the pavilion, the roof structure features two layers of perforated shading elements – an outer layer integrated into the glass assembly and an inner layer forming the ceiling. The layers provide glimpses to the sky and allow daylight to come through the perforations, casting patterns of light and shadow throughout the day. Bjarke Ingels Catherine Huang Dora Jiabao Lin Molly Hsiao Rou Huang Kekoa Charlot Mathis Paul Gebauer Matteo Pavanello Paula Domka Sarkis Sarkisyan Mike Munoz Yanis Amasri Sierra Gwanghyeon Park Desislava Georgieva Eleonora Niccoli Simone Parigi Tseng-Hsuan Wei Yingying Guan Pei Huang Jonathan Christian Chin Caroline Senyszyn Arda Çinçin Zhiyuan Zhang Jason Cheuk Hei Lee