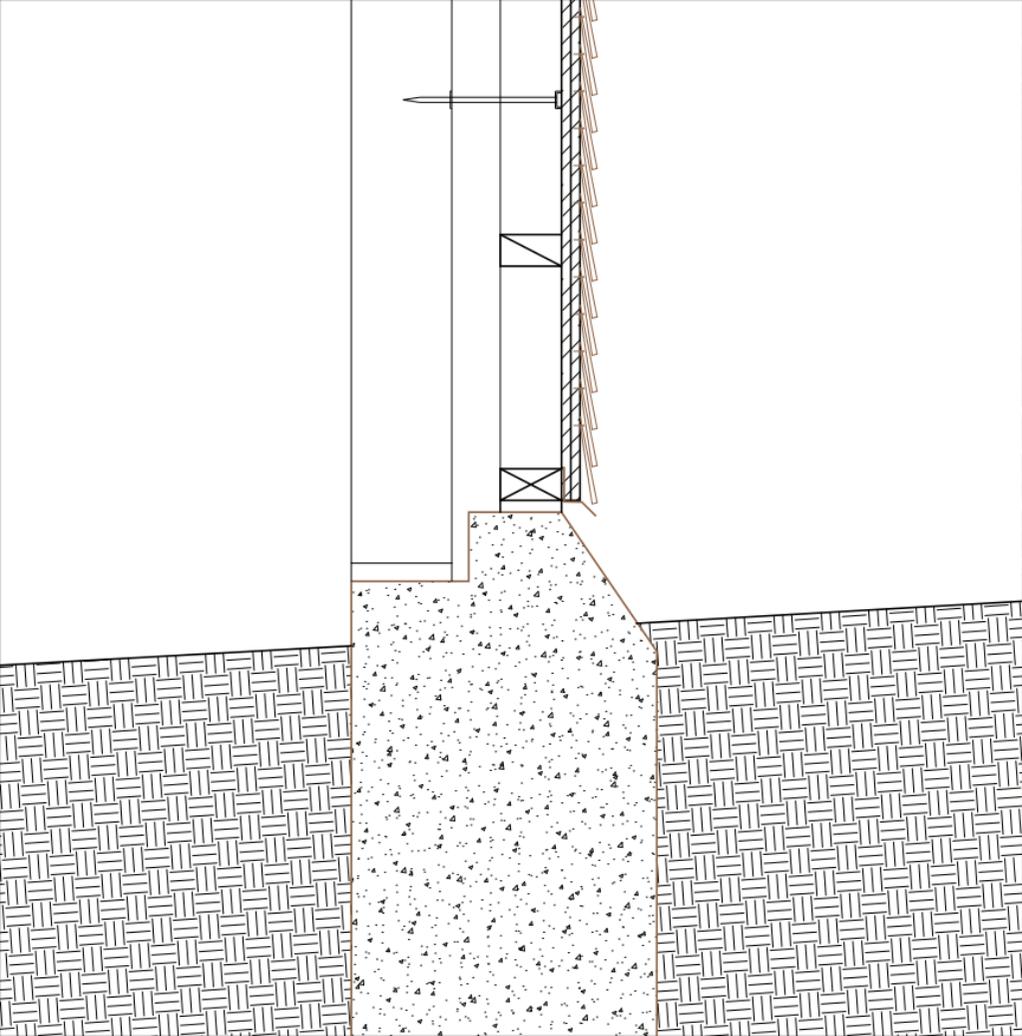


Hasheem Halim
Peter Zumthor's Caplutta Sogn Benedeg

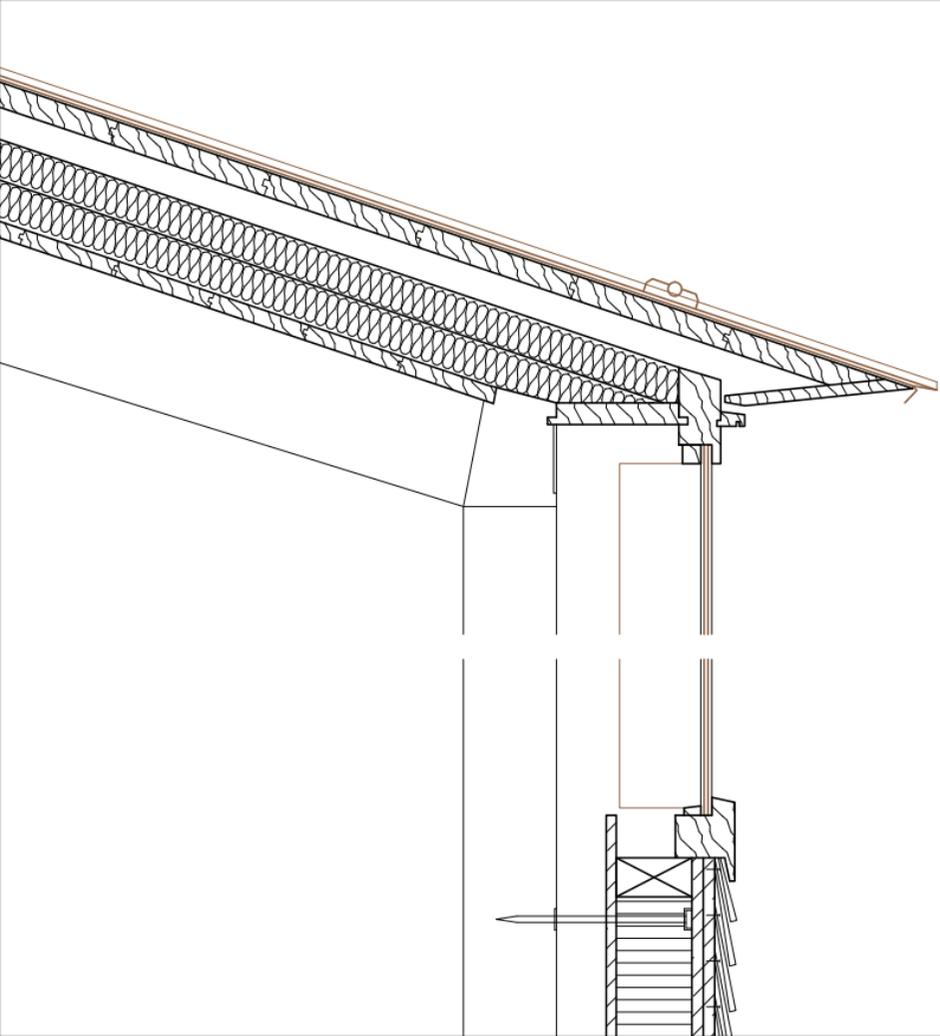
Caplutta Sogn Benedegt sits on a hill in the intimate Swiss town of the same name.
The form resembles a ship in motion, pulled off the ground.



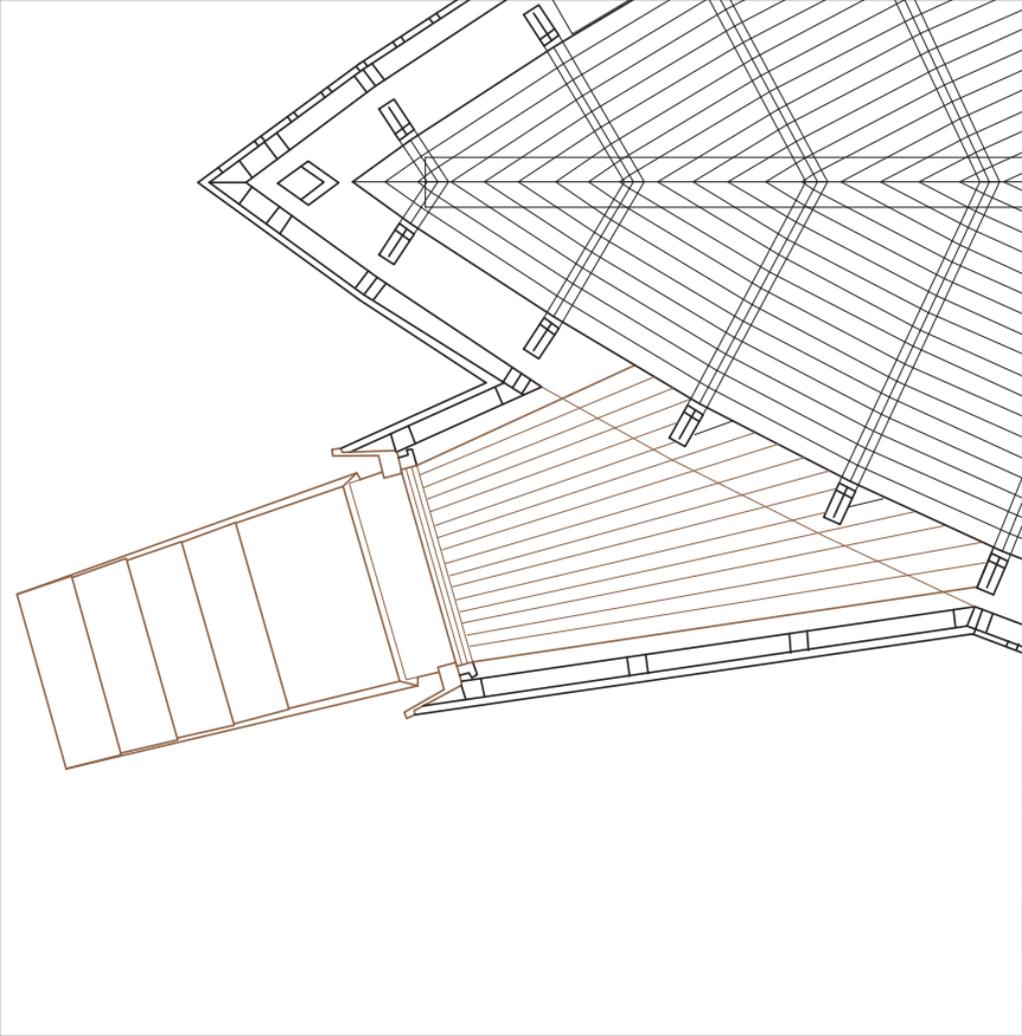
Shingles clad the entire exterior reminiscent of the woodworking town. Silver gray in the North, sun-blackened facing South.
The foundation has a rough finish pulling out the materiality of the concrete.



A simple metal roof caps the teardrop plan.
Each wooden window mullion is backed by a metallic fin to reflect additional light into the space.



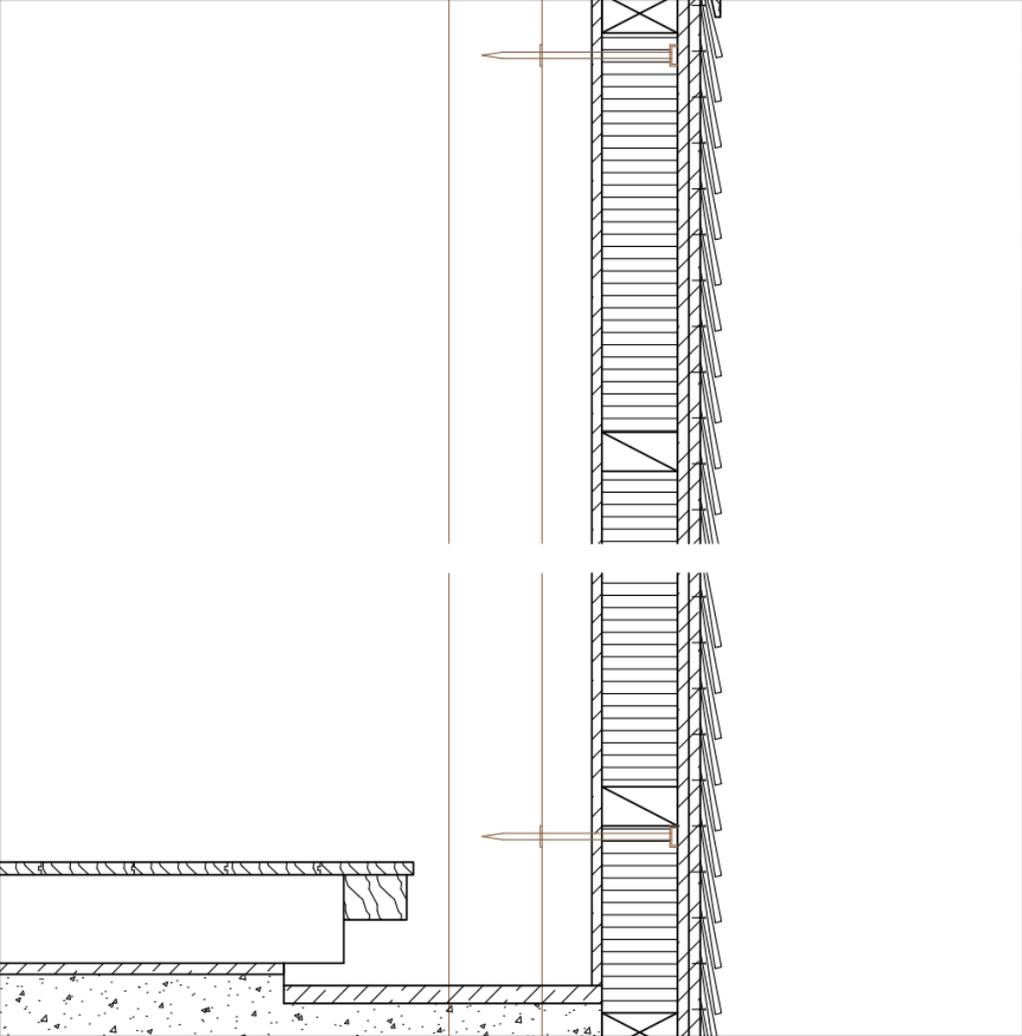
The entrance does not interfere with the dynamic motion of the building, no columns acknowledge its intrusion.
There is a clear step up one has to take to enter the main room.



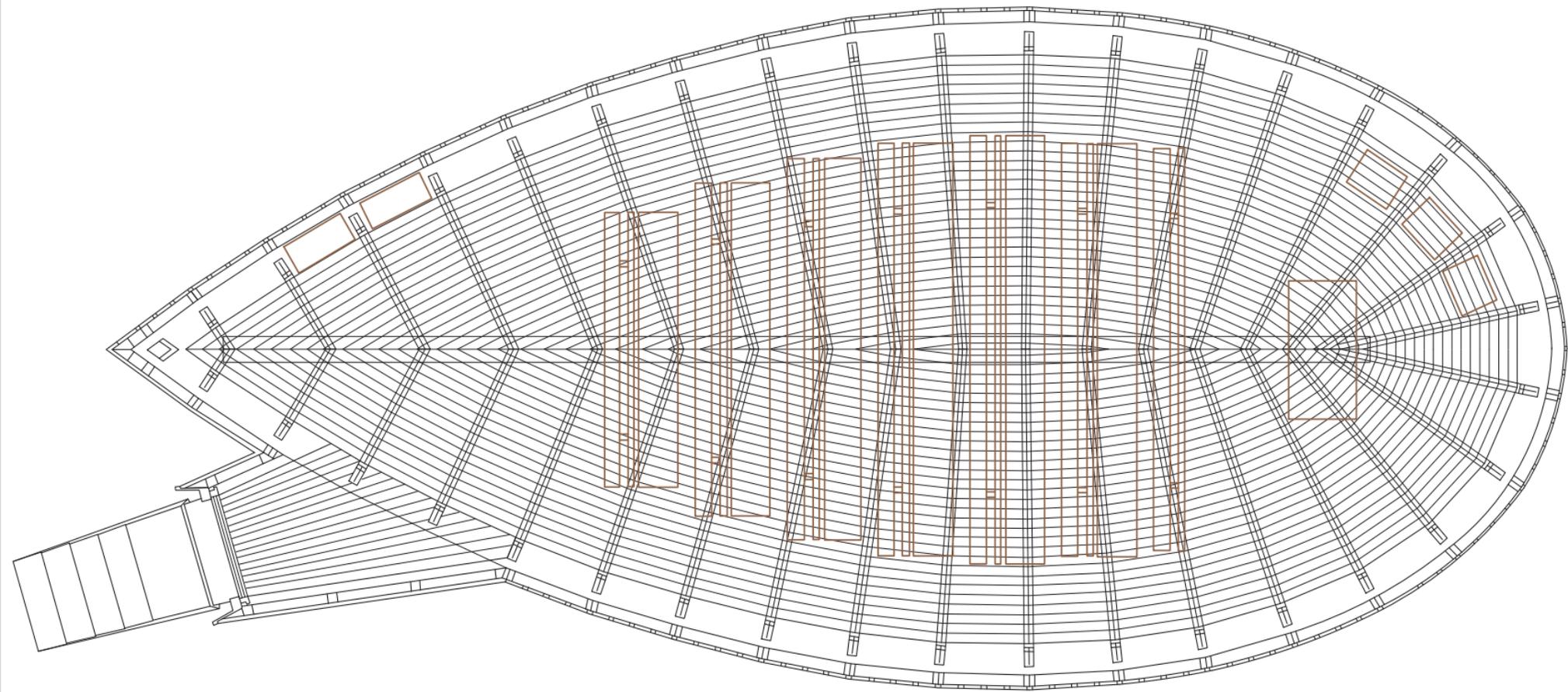
Silver painted walls, metallic fins and the overall shape of the building create a dynamic, elevated atmosphere in the interior space.



Nail connections to the wood columns characterize the readability and tactility of the material in the building



Entering the chapel, the pews face traditionally East. A simple altar at the bow backed by choir seating.
Spacial sequencing working in harmony with the tear drop.



Hidden or exposed, the components of this building clearly express: structure as in the wooden columns and roof beams, materiality as in the wooden shingle cladding, readability as in the wood floor corresponding to the radiating beams underneath, and a sense of otherworldliness sought from a place of worship



-Information and Media-

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