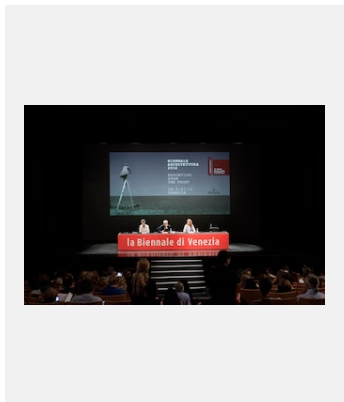


# ROLEX ET L'ARCHITECTURE

## VISUELS



Réf.: 1\_iae\_16ra\_041r

PRESS CONFERENCE HELD AT THE OPENING OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, SUPPORTED BY ROLEX. FROM LEFT: ALEJANDRO ARAVENA, CURATOR OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION; PAOLO BARATTA, PRESIDENT OF LA BIENNALE DI VENEZIA; REBECCA IRVIN, ASSOCIATE DIRECTOR, COMMUNICATION AND IMAGE, ROLEX.

Crédits photo: © Rolex/Reto Albertalli



Réf.: 2\_iae\_16ra\_042r

PRESS CONFERENCE HELD AT THE OPENING OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, SUPPORTED BY ROLEX. FROM LEFT: ALEJANDRO ARAVENA, CURATOR OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION; PAOLO BARATTA, PRESIDENT OF LA BIENNALE DI VENEZIA; REBECCA IRVIN, ASSOCIATE DIRECTOR, COMMUNICATION AND IMAGE, ROLEX.

Crédits photo: © Rolex/Reto Albertalli



Réf.: 3\_iae\_16ra\_043r

PRESS CONFERENCE HELD AT THE OPENING OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, SUPPORTED BY ROLEX. FROM LEFT: ALEJANDRO ARAVENA, CURATOR OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION; PAOLO BARATTA, PRESIDENT OF LA BIENNALE DI VENEZIA; REBECCA IRVIN, ASSOCIATE DIRECTOR, COMMUNICATION AND IMAGE, ROLEX.

Crédits photo: © Rolex/Reto Albertalli



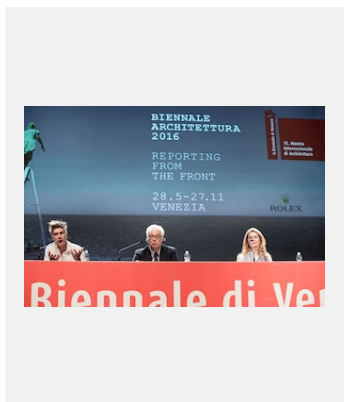
Réf.: 4\_iae\_16ra\_044r

PRESS CONFERENCE HELD AT THE OPENING OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, SUPPORTED BY ROLEX. FROM LEFT: ALEJANDRO ARAVENA, CURATOR OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION; PAOLO BARATTA, PRESIDENT OF LA BIENNALE DI VENEZIA; REBECCA IRVIN, ASSOCIATE DIRECTOR, COMMUNICATION AND IMAGE, ROLEX.

Crédits photo: © Rolex/Reto Albertalli

Planche-contact

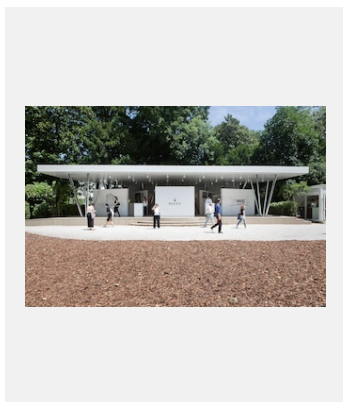
# ROLEX ET L'ARCHITECTURE



Réf.: 5\_iae\_16ra\_045r

PRESS CONFERENCE HELD AT THE OPENING OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, SUPPORTED BY ROLEX. FROM LEFT: ALEJANDRO ARAVENA, CURATOR OF THE 15TH INTERNATIONAL ARCHITECTURE EXHIBITION; PAOLO BARATTA, PRESIDENT OF LA BIENNALE DI VENEZIA; REBECCA IRVIN, ASSOCIATE DIRECTOR, COMMUNICATION AND IMAGE, ROLEX.

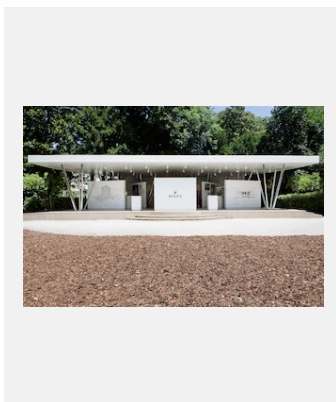
Crédits photo: © Rolex/Reto Albertalli



Réf.: 6\_iae\_16ra\_046r

15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, 2016. THE ROLEX PAVILION.

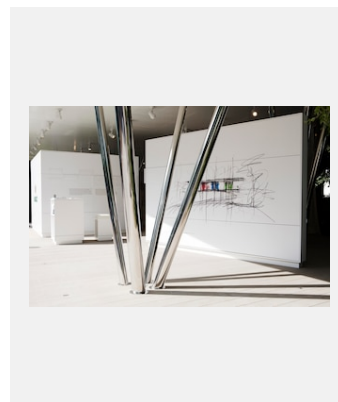
Crédits photo: © Rolex/Reto Albertalli



Réf.: 7\_iae\_16ra\_047r

15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, 2016. THE ROLEX PAVILION.

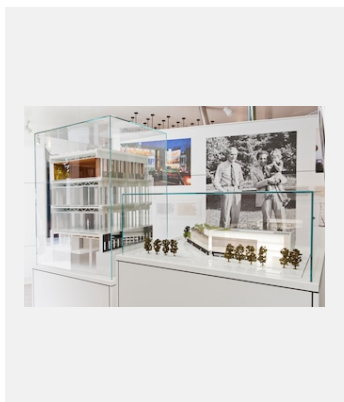
Crédits photo: © Rolex/Reto Albertalli



Réf.: 8\_iae\_16ra\_048r

15TH INTERNATIONAL ARCHITECTURE EXHIBITION - LA BIENNALE DI VENEZIA, 2016. THE ROLEX PAVILION.

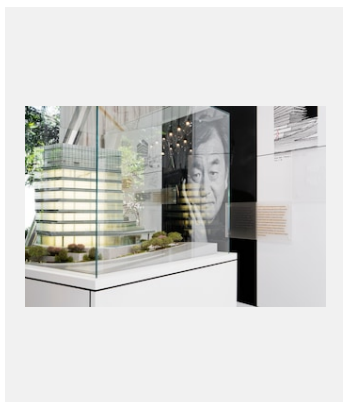
Crédits photo: © Rolex/Reto Albertalli



Réf.: 9\_iae\_16ra\_049r

THE ROLEX PAVILION. MODELS OF THE ROLEX BUILDING IN MILAN BY STUDIO ALBINI.

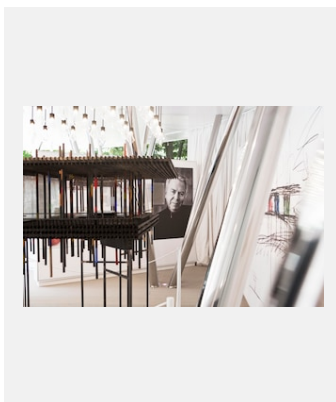
Crédits photo: © Rolex/Reto Albertalli



Réf.: 10\_iae\_16ra\_050r

THE ROLEX PAVILION. A MODEL OF THE ROLEX BUILDING IN DALLAS BY KENGO KUMA AND ASSOCIATES.

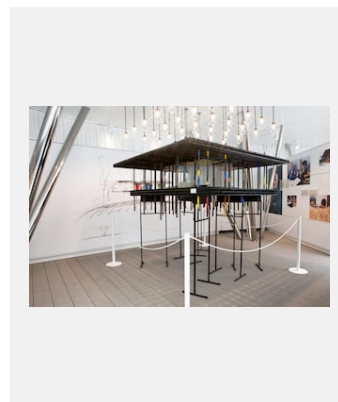
Crédits photo: © Rolex/Reto Albertalli



Réf.: 11\_iae\_16ra\_051r

THE ROLEX PAVILION. A MODEL OF THE TEA CHAPEL, BY PETER ZUMTHOR AND PARTNER.

Crédits photo: © Rolex/Reto Albertalli



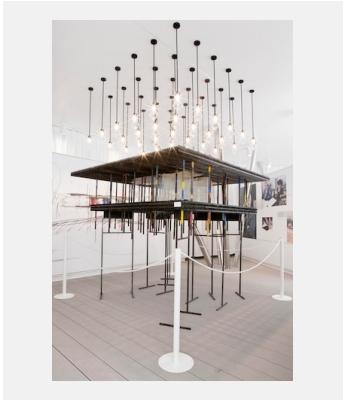
Réf.: 12\_iae\_16ra\_052r

THE ROLEX PAVILION. A MODEL OF THE TEA CHAPEL, BY PETER ZUMTHOR AND PARTNER.

Crédits photo: © Rolex/Reto Albertalli

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# ROLEX ET L'ARCHITECTURE



Réf.: 13\_iae\_16ra\_053r

THE ROLEX PAVILION. A MODEL OF THE TEA CHAPEL, BY PETER ZUMTHOR AND PARTNER.

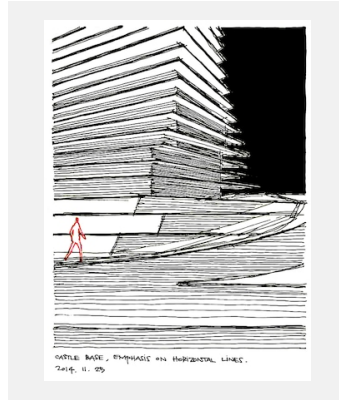
Crédits photo: © Rolex/Reto Albertalli



Réf.: 14\_k-kuma

JAPANESE ARCHITECT KENGO KUMA.

Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates



Réf.: 15\_kkaa\_sk\_r21\_r

KENGO KUMA'S DESIGN FOR A ROLEX BUILDING IN DALLAS ROTATES LIKE A SLIGHTLY TWISTED DECK OF CARDS.

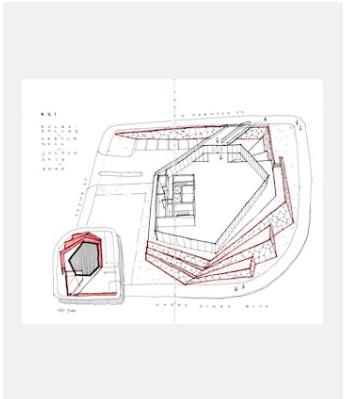
Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates



Réf.: 16\_kkaa\_ske03\_r21\_r

KENGO KUMA'S DESIGN FOR A ROLEX BUILDING IN DALLAS ROTATES LIKE A SLIGHTLY TWISTED DECK OF CARDS.

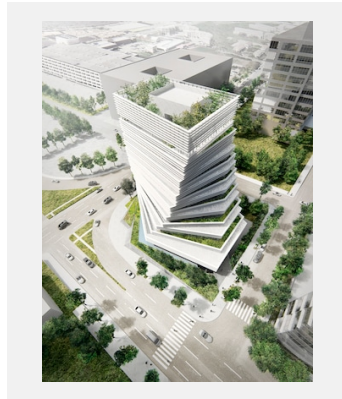
Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates



Réf.: 17\_kkaa\_ske04\_r21\_r

HISTORIC JAPANESE ARCHITECTURE HAS BEEN REFERENCED IN THE DESIGN OF ROLEX'S NEW DALLAS OFFICE, WHICH WILL BE USED AS A SALES AND SERVICE CENTRE. ITS BASE IS SURROUNDED BY A LOW ROCK RAMPART, SIMILAR TO A JAPANESE CASTLE.

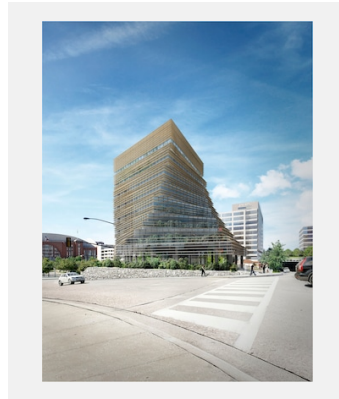
Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates



Réf.: 18\_kkaa\_r21\_ae\_r

KENGO KUMA'S DESIGN FOR A ROLEX BUILDING IN DALLAS ROTATES LIKE A SLIGHTLY TWISTED DECK OF CARDS.

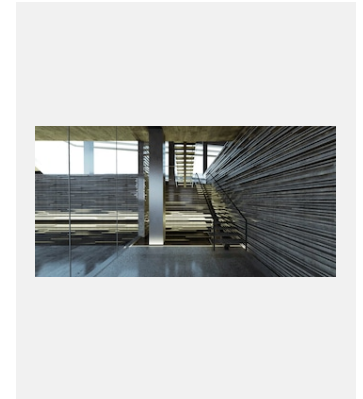
Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates



Réf.: 19\_kkaa\_r21\_sr\_r

KENGO KUMA'S DESIGN FOR A ROLEX BUILDING IN DALLAS ROTATES LIKE A SLIGHTLY TWISTED DECK OF CARDS.

Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates



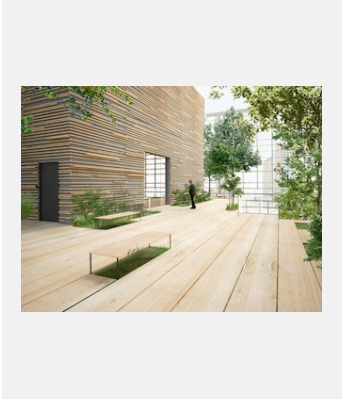
Réf.: 20\_kkaa\_sl\_l\_r

THE EXTERIOR OF THE ROLEX BUILDING IN DALLAS HAS A LAYERED DESIGN THAT HAS BEEN REPEATED, IN A DIFFERENT WAY, INSIDE THE BUILDING.

Crédits photo: © Rolex/Courtesy of Kengo Kuma and Associates

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# ROLEX ET L'ARCHITECTURE



Réf.: 21\_kkaa\_l8-rg03\_r

KENGO KUMA IS INTERESTED IN BLURRING THE BOUNDARIES BETWEEN INTERIORS AND EXTERIORS AND HAS TAKEN GREAT CARE TO CREATE IN-BETWEEN SPACES AND VERANDAS IN HIS BUILDING FOR ROLEX IN DALLAS.

Crédits photo: © Rolex/©Courtesy of Kengo Kuma and Associates



Réf.: 22\_kkaa\_l8-rg01\_r

KENGO KUMA IS INTERESTED IN BLURRING THE BOUNDARIES BETWEEN INTERIORS AND EXTERIORS AND HAS TAKEN GREAT CARE TO CREATE IN-BETWEEN SPACES AND VERANDAS IN HIS BUILDING FOR ROLEX IN DALLAS.

Crédits photo: © Rolex/©Courtesy of Kengo Kuma and Associates



Réf.: 23\_f-m-f\_albini\_r

STUDIO ALBINI WAS FOUNDED BY FRANCO ALBINI (LEFT) IN 1930. HIS SON MARCO (RIGHT) NOW HEADS THE STUDIO WITH HIS OWN SON FRANCESCO, PICTURED AS A YOUNG CHILD.

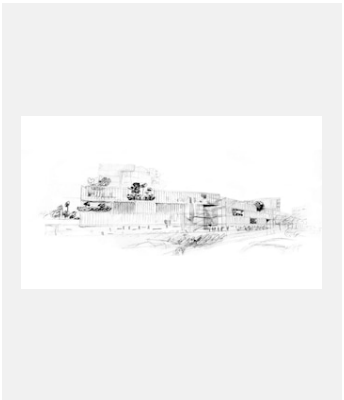
Crédits photo: © Rolex/©Courtesy of Studio Albini



Réf.: 24\_f-albini\_r

FRANCESCO ALBINI IS THE THIRD GENERATION OF HIS FAMILY WORKING AS AN ARCHITECT IN THE ATELIER STUDIO ALBINI.

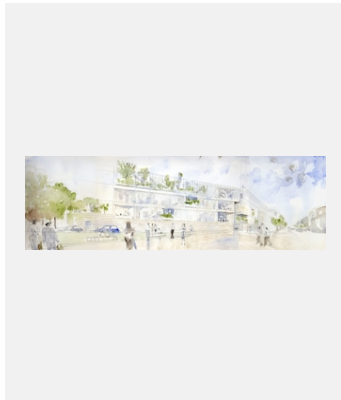
Crédits photo: © Rolex/©Courtesy of Studio Albini



Réf.: 25savnbr

IN MILAN, ROLEX'S ULTRA-MODERN SERVICE AND LOGISTICS CENTRE, BY STUDIO ALBINI, HAS A DYNAMICALLY MOVING, SUPER-PRECISE METAL FAÇADE.

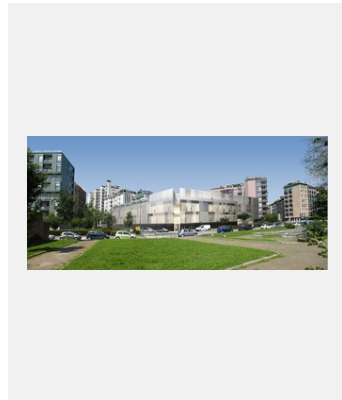
Crédits photo: © Rolex/©Courtesy of Studio Albini



Réf.: 26\_sav\_col\_r

IN MILAN, ROLEX'S ULTRA-MODERN SERVICE AND LOGISTICS CENTRE, BY STUDIO ALBINI, HAS A DYNAMICALLY MOVING, SUPER-PRECISE METAL FAÇADE.

Crédits photo: © Rolex/©Courtesy of Studio Albini



Réf.: 27\_sav\_render\_r

THE ROLEX BUILDING IN MILAN HAS BOTH PERFECT CONTROL OF THE LIGHT AND PRIVACY.

Crédits photo: © Rolex/©Courtesy of Studio Albini



Réf.: 28\_hw\_16\_2348akor\_r

THE ROLEX BUILDING IN MILAN HAS BOTH PERFECT CONTROL OF THE LIGHT AND PRIVACY.

Crédits photo: © Rolex/Heinrich Wegmann

Planche-contact

# ROLEX ET L'ARCHITECTURE



Réf.: 29\_hw\_16\_2399\_r

THE NEW REPAIR AND LOGISTICS CENTRE IN MILAN HAS SERVICING WORKSPACES ON THE GROUND AND FIRST FLOORS, AND A MULTIFUNCTION CONFERENCE ROOM ON THE TOP FLOOR.

Crédits photo: © Rolex/Heinrich Wegmann



Réf.: 30\_hw\_16\_2460\_r

THE ROLEX BUILDING IN MILAN HAS BOTH PERFECT CONTROL OF THE LIGHT AND PRIVACY.

Crédits photo: © Rolex/Heinrich Wegmann



Réf.: 31\_hw\_16\_2538\_r

THE NEW ROLEX BUILDING IN MILAN IS AN EXAMPLE OF REFINED MODERN ARCHITECTURE.

Crédits photo: © Rolex/Heinrich Wegmann



Réf.: 32\_hw\_16\_2817\_r

THE ROLEX BUILDING IN MILAN IS NEATLY "SPLIT OPEN" AT THE ANGLE WHERE TWO STREETS MEET, CREATING A LIGHT FILLED, THREE-STORY ENTRANCE ATRIUM.

Crédits photo: © Rolex/Heinrich Wegmann



Réf.: 33\_hw\_16\_2622\_r

THE NEW ROLEX BUILDING IN MILAN HAS 1,000 STAINLESS STEEL PERFORATED SCREENS, 1 MM THICK, POSITIONED BETWEEN THE TWO LAYERS OF GLAZING ON THE FACADE.

Crédits photo: © Rolex/Heinrich Wegmann



Réf.: 34\_rmp7va\_fm034r2

PORTRAIT OF ARCHITECT PETER ZUMTHOR AT HIS ATELIER IN HALDENSTEIN, SWITZERLAND.

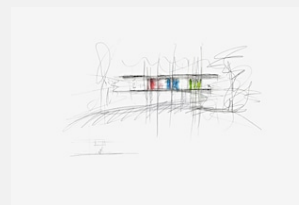
Crédits photo: © Rolex/Marc Latzel



Réf.: 35\_rmp7va\_fm002r

TRANQUILLITY PERVADES THE ATMOSPHERE AT PETER ZUMTHOR'S ATELIER IN HALDENSTEIN, SWITZERLAND, WHERE HE AND HIS TEAM OF ARCHITECTS COLLABORATE CLOSELY.

Crédits photo: © Rolex/Marc Latzel



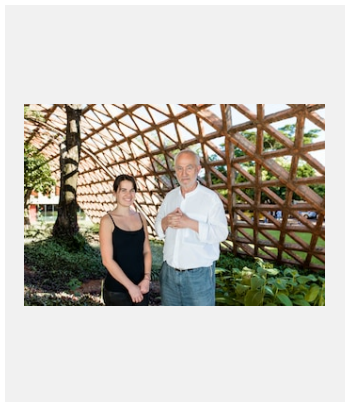
Réf.: 36\_ths\_col\_r

PETER ZUMTHOR'S SKETCH FOR THE TEA CHAPEL THAT IS DESTINED FOR A CATHOLIC PARK NEAR SEOUL.

Crédits photo: © Rolex/Courtesy of Atelier Peter Zumthor & Partner

Planche-contact

# ROLEX ET L'ARCHITECTURE



Réf.: 37\_rmp7a1504\_01-049r

SWITZERLAND, PARAGUAY AND SOUTH KOREA WERE THE SETTINGS FOR PETER ZUMTHOR AND GLORIA CABRAL'S MENTORING YEAR IN 2014–2015.

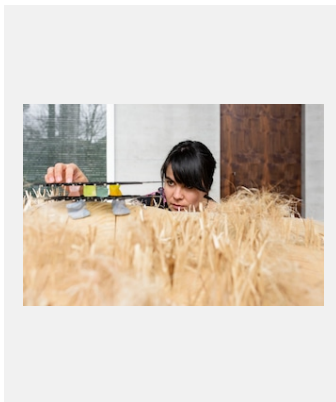
Crédits photo: © Rolex/Marc Latzel



Réf.: 38\_chipperfield\_r

BRITISH ARCHITECT SIR DAVID CHIPPERFIELD.

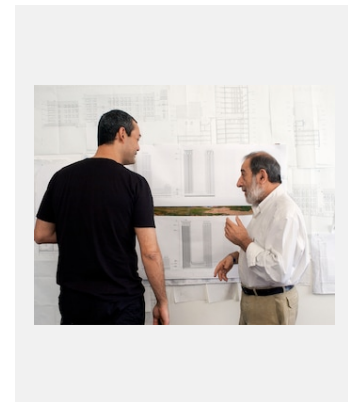
Crédits photo: © Rolex/©Ingrid von Kruse



Réf.: 39\_rmp7a1502\_02-022r

AFTER VISITING SOUTH KOREA WITH MENTOR PETER ZUMTHOR, GLORIA CABRAL WAS ASKED TO MANAGE THE DESIGN OF A TEA CHAPEL.

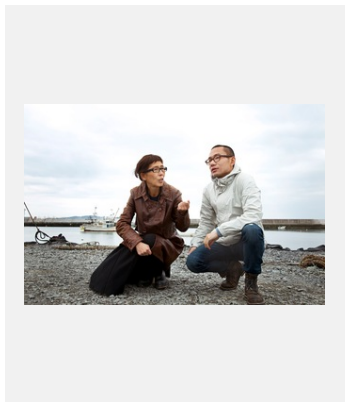
Crédits photo: © Rolex/Marc Latzel



Réf.: 40\_rmp1va\_5787r2

MENTOR ÁLVARO SIZA (RIGHT) WITH HIS PROTEGE JORDANIAN ARCHITECT SAHEL AL-HIYARI IN 2002–2003.

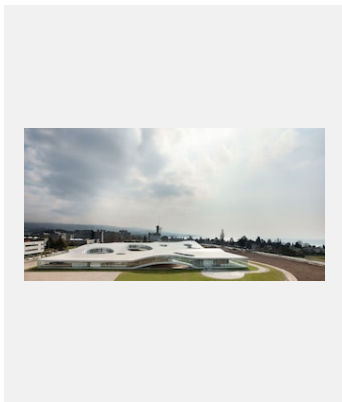
Crédits photo: © Rolex/Tomas Bertelsen



Réf.: 41\_rmp6a1304\_01-021\_r

IN 2012–2013, KAZUYO SEJIMA MENTORED YANG ZHAO, A SEMINAL EXPERIENCE FOR THE YOUNG CHINESE ARCHITECT.

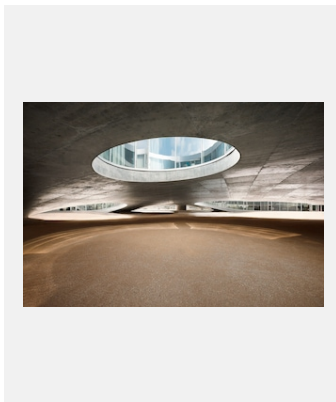
Crédits photo: © Rolex/Hideki Shiozawa



Réf.: 42\_rlc\_13\_04\_2010-679\_r

THE ROLEX LEARNING CENTER IN LAUSANNE, SWITZERLAND, BY RYUE NISHIZAWA AND KAZUYO SEJIMA OF SANAA, IS WIDELY CONSIDERED TO BE AN ICON OF MODERN DESIGN.

Crédits photo: © Rolex/©Julien Lanoo



Réf.: 43\_rlc\_13\_04\_2010-740\_r

THE ROLEX LEARNING CENTER WAS OPENED IN 2010, THE SAME YEAR THAT RYUE NISHIZAWA AND KAZUYO SEJIMA WON THE PRITZKER ARCHITECTURE PRIZE.

Crédits photo: © Rolex/©Julien Lanoo