



UNStudio

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The Taschen publishing house is closely identified with a concentration on aesthetics, and as such it is perhaps fitting that its latest offering is a retrospective on the work of UNStudio. Over the past fifteen years, the Dutch architectural practice has made the argument for strong, folded, warped and inverted forms as condensers of economic resources as well as of concrete. In the process, the works produced by UNStudio have become benchmarks of aesthetic utility: the fact that one of their projects, the Erasmus Bridge in Rotterdam, has been dubbed both the Swan and the Harp by locals speaks to the beauty of the firm's designs. The subheading to the book, *The Floating Space*, is an indication of the philosophy the firm brings to its projects: indeed, Betsky believes that the reason behind the firm's success is that its projects are "a monster, something unknowable, animal and yet vaguely familiar, as if it had risen out of our deepest unconscious". UNStudio brings this quality to projects as diverse as infrastructure and the Mercedes-Benz Museum in Stuttgart, an achievement that makes it one of the more interesting architectural and urban development firms in the business.