THE ARCHITECTURAL REVIEW

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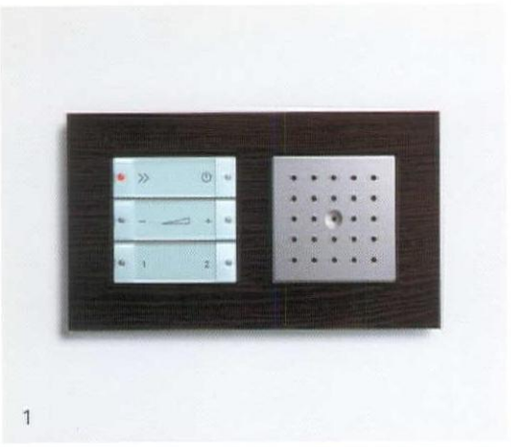


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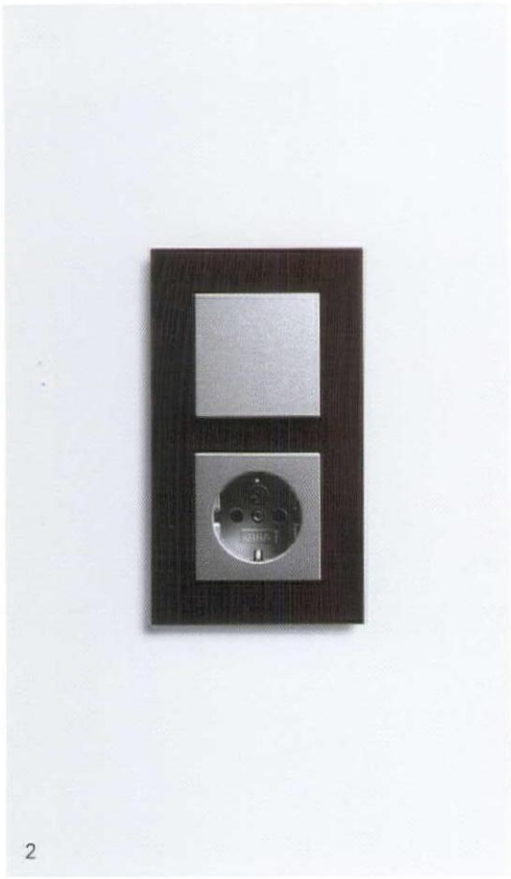
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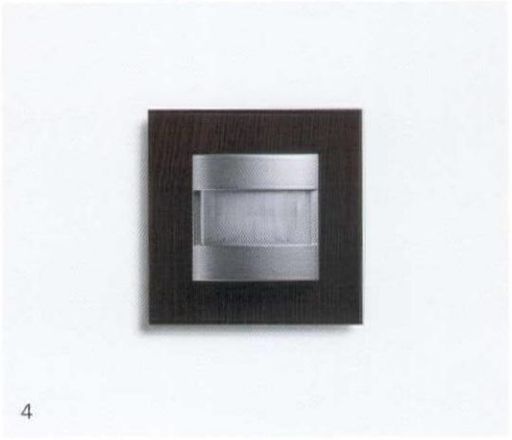
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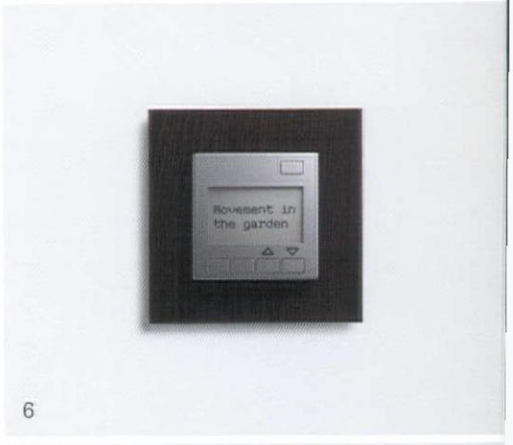
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2 Gira 2-gang combination
3 Gira home station with receiver and TFT colour display
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JURY

The Jury will be:

Mario Cucinella
MCA, Bologna, Italy

Kevin Daly
Daly Genik, Los Angeles, USA

Ryue Nishizawa
Kazuyo Sejima + Ryue Nishizawa / SANAA, Tokyo, Japan

Gert Wingårdh
Wingårdh Architects, Gothenburg, Sweden

Peter Davey
Editor of The Architectural Review

ELIGIBILITY

1 Who Can Enter

Architects and people in other design professions whose qualifications are recognized by their local accreditation organization, provided that they are 45 or younger during the year 2004.

Entries are encouraged from individuals, groups, partnerships, and those working for larger practices. Those working for larger practices must provide written evidence from their principal in the employing office guaranteeing the work is that of the entrant(s).

2 Completed Work

ar+d emerging architecture celebrates excellence in completed work. Entries can be made for any building, interior, landscape, urban or product design.

3 Categories

Categories will not be chosen beforehand, but decided on by the Jury. Entries to previous awards represented some of the following areas:

- Buildings – new build and refurbishment: offices, shops, schools, houses, housing, industrial, transport, restaurants, recreational, cultural, municipal and religious
- Interiors – new build and refurbishment: similar to building category, in particular restaurants, shops, houses, clubs and galleries
- Urban design
- Product design – light fittings, architectural design, furniture, cladding, and structural systems
- Street furniture – lights, bus stops, bollards, signs and postboxes
- Landscape – soft and hard
- Bridges
- Temporary or portable structures – exhibition stands
- Theatre works

4 Age Restriction

The age limit of 45 has been chosen on the basis that many emerging architects are unable to realize designs or develop an original vision before that time, either because of the long education and training period, or because of lack of opportunity.

WINNING ENTRIES

5 Prizes

The total prize money is £10,000 Sterling. The Jury may choose a number of winners and highly commended entries (there were eight winners in 2001 and 18 highly commended entries; five winners and 21 highly commended entries in 2002; and four winners, three highly commended and eight commended entries in 2003).

6 Publication

Winners and those highly commended by the Jury will be published in December 2004 issue of The Architectural Review and on the website www.arplusd.com.

7 Prize-Giving Ceremony

The **ar+d** prize-giving ceremony will be held in London in late autumn. The winners will invited by The Architectural Review, Buro Happold and Grohe to the event.

8 Lecture Series

In spring 2005, winners will be invited to give talks on their work at the Royal Institute of British Architects in London as part of the RIBA's Spring Lecture Series (schedule to be confirmed). The programme of talks will be accompanied by an exhibition of winning entries at the RIBA.

9 Worldwide Exhibition

Winning and other highly commended entries will be exhibited at the prize giving and at subsequent exhibitions in major cities worldwide (schedule to be confirmed). Winning boards may be reproduced to protect originals.

10 Other Media

The **ar+d** team will provide information on all winning entries to other architectural magazines, newspapers and relevant media worldwide. Please help us by choosing your preferred local media on the entry form.

11 Providing Additional Materials for Publishing

Additional photography, drawings and other information from winning entrants will be urgently requested for the December publication during the week beginning 4 October. Entry will acknowledge that The Architectural Review has the right to reproduce materials in whole or part without payment of copyright (where we are made aware of their names, photographers will be acknowledged).

ENTRY REQUIREMENTS

12 Entries

The maximum number of entries from any individual, group, partnership or larger practice is five – with each entry showing only ONE scheme. As there is a new Jury, work entered for previous awards may be re-submitted on new boards. Incomplete work, unrealized schemes, projects, CD–ROMS, videos, transparencies, models, prototypes and multiple schemes entered on one board will NOT be accepted.

13 No Entry Fees

There are no entry fees to the **ar+d** awards to encourage the widest possible selection of entries from around the world.

14 Boards

Each entry should be mounted on two A2 sized boards, and must include photography (in either colour or black and white), drawings and, if appropriate, a brief written description in English. The identity and location of the submission is helpful to the Jury. Maximum board size is 420 x 594mm (approximately 16.5 x 23.4in) – preferably lightweight art board or equivalent.

15 Anonymity

To ensure anonymity in judging, no names of entrants or collaborating parties may appear on any part of the board. On receipt, each board and entry form will be allocated a number, allowing identification – for extra security please include an international telephone number on the back of the board. Only after the Jury has made its decisions will the identity of the winners be revealed.

16 Entry Forms

Each submission must have a separate entry form. All entrants must be named in the submission. Please indicate whether the contact name is an administrator or part of the design team. Copy the entry form where necessary. Complete the form clearly and enclose in a sealed envelope attached to one board.

17 Entry Deadline

Deadline for receipt of entries is Tuesday 14 September. To ensure timely receipt, we recommend using a carrier that guarantees delivery. All entries received will be acknowledged on our website at www.arplusd.com/received.htm as soon as possible after the deadline.

DELIVERY AND COURIER

18 Send to:

Entries should be properly packaged and clearly marked '**ar+d**' on the outside. They should be sent to:
The Architectural Review,
151 Rosebery Avenue,
London EC1R 4GB,
United Kingdom.

19 Documentation

Please ensure that entries are delivered by the closing date. Entries posted on the closing date will be accepted but must be received before 17 September.
VERY IMPORTANT:
Your entry must be marked as **NCV** (no commercial value) on any courier documentation. The **ar+d** emerging architecture awards will NOT accept any courier charges or taxes resulting from delivery. Personal deliveries to the AR editorial offices are accepted during normal working hours.

20 Return of Entries

ENTRIES WILL NOT BE RETURNED. The **ar+d** emerging architecture awards assume no liability for loss or damage of entries.

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ar+d
Emerging Architecture

ENTRY FORM
Deadline: 14 September 2004
Please complete this entry form as clearly as possible. Photocopies of this form may be used. Complete in capital letters.

FIRM/PRACTICE

ADDRESS

CITY/TOWN

POST/ZIP CODE

COUNTRY

TELEPHONE NUMBER

FAX NUMBER

EMAIL ADDRESS

CONTACT NAME FOR ENTRY

NAMES OF THE DESIGN TEAM

1

2

3

4

5

PROJECT NAME

CITY

The **ar+d** team will be sending information about all the winning entries to media worldwide. Please let us have your preferred choices of your local relevant media:

1 ARCHITECTURAL MAGAZINE .....

2 NEWSPAPER .....

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EMERGING ARCHITECTURE AWARDS

Inaugurated in 1999, the ar+d awards are the world's leading awards for young architects. They were conceived by The Architectural Review and d line™ *international as*, and are now supported by Buro Happold and Grohe. Intended to bring wider international recognition to a talented new generation of architects and designers under 45, the awards have attracted entries from over 80 countries, from every inhabited continent.

Work submitted has ranged from small domestic conversions to large public buildings, light fittings to landscapes.



THE ARCHITECTURAL
REVIEW

IBP magazine of the year 2003

FOUNDED 1896
Published monthly
Emap Construct, 151 Rosebery Avenue,
London, EC1R 4GB, England.
Email: lynne.jackson@ebc.emap.com
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ABC circulation 21 306
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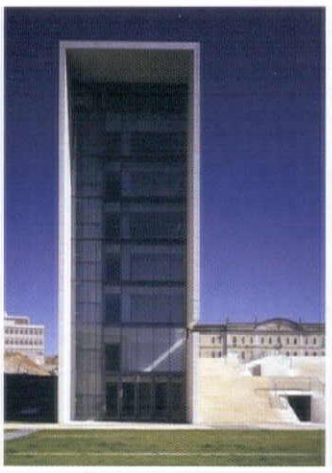
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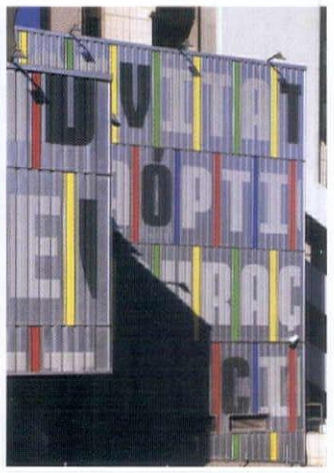
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The Architectural Review (ISSN 0003-861X) is published monthly for $108 per year by EMAP, Royal Mail International c/o Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY 11220-2521. Periodicals postage paid at Brooklyn NY and additional mailing offices. Postmaster: send address changes to The Architectural Review, c/o PSMJ Resources Inc., PO Box 95120, Newton, MA 02495.

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Braga stadium by Souto de Moura (p42)


Rector's offices by Aires Mateus (p56)


Shopping centre by Promontório (p69)

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42 Football stadium, Braga EDUARDO SOUTO DE MOURA Photograph by Paul Raftery/VIEW



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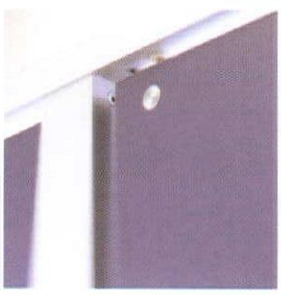
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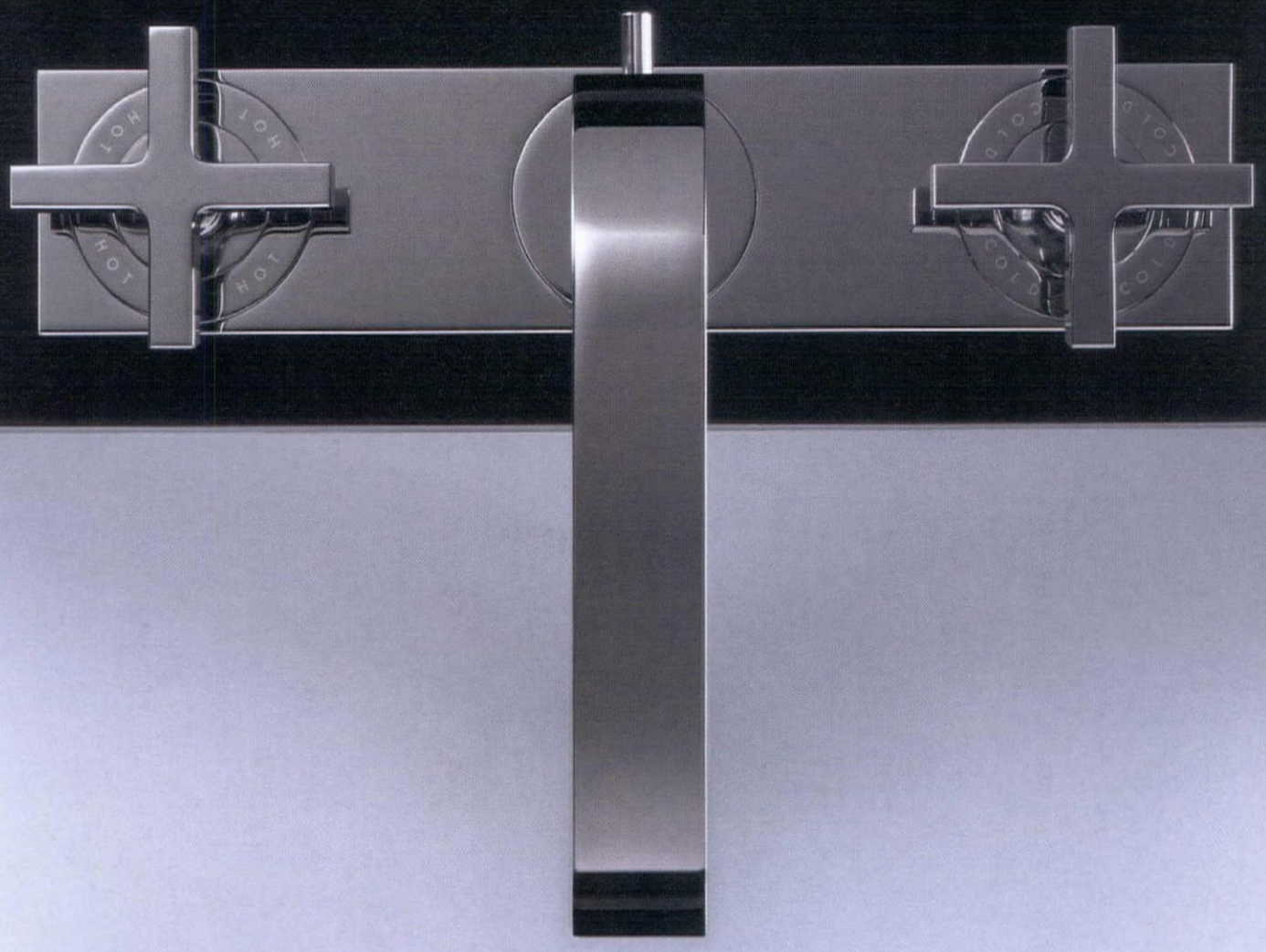
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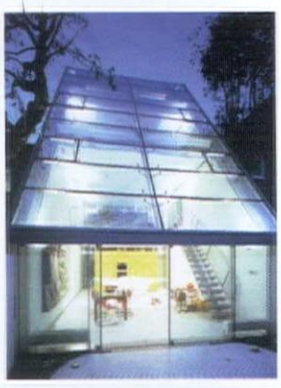
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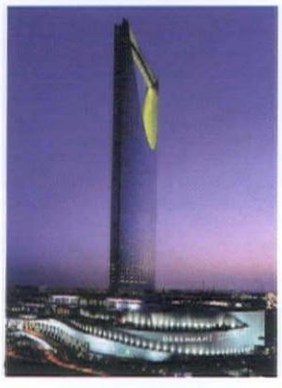




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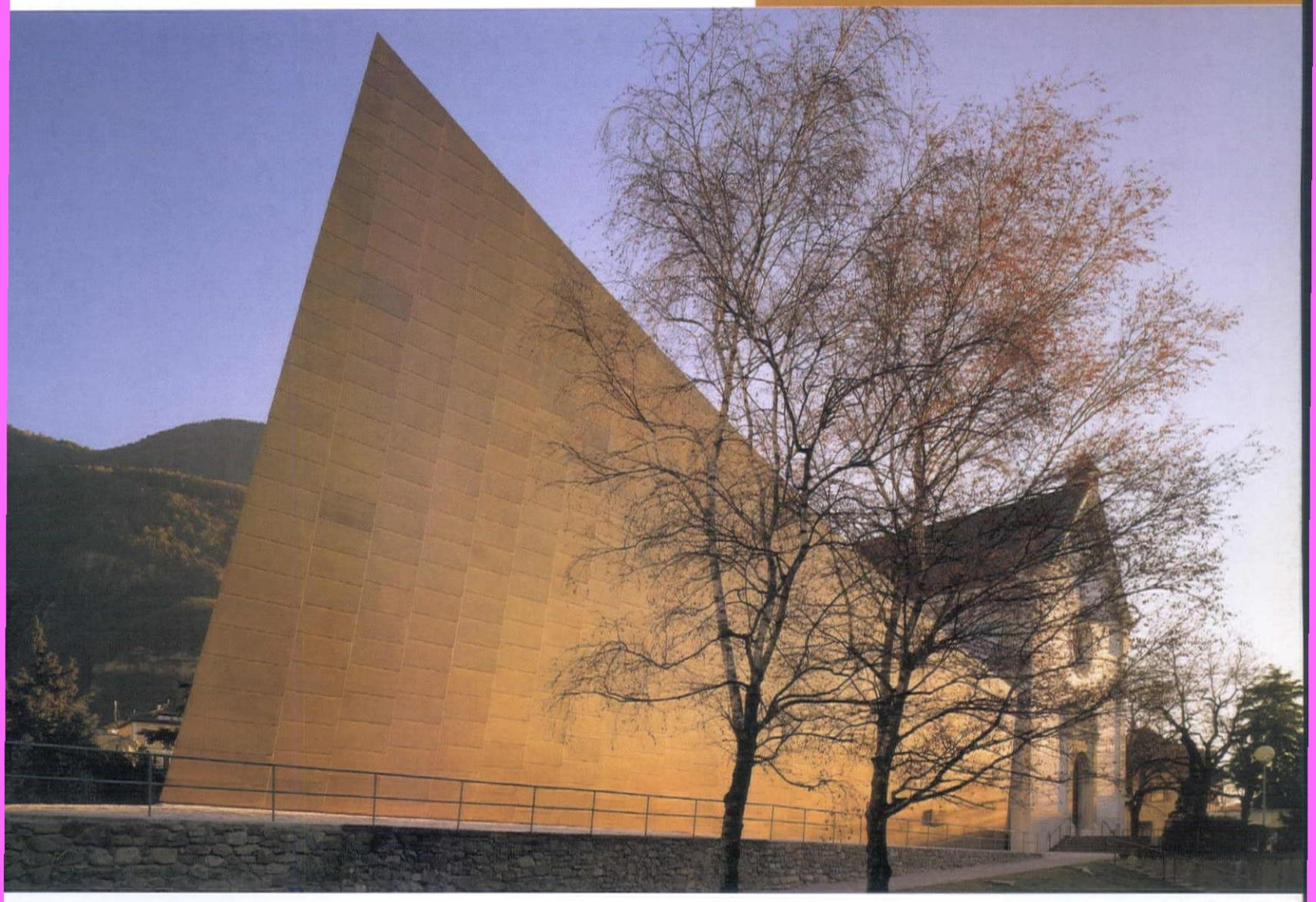
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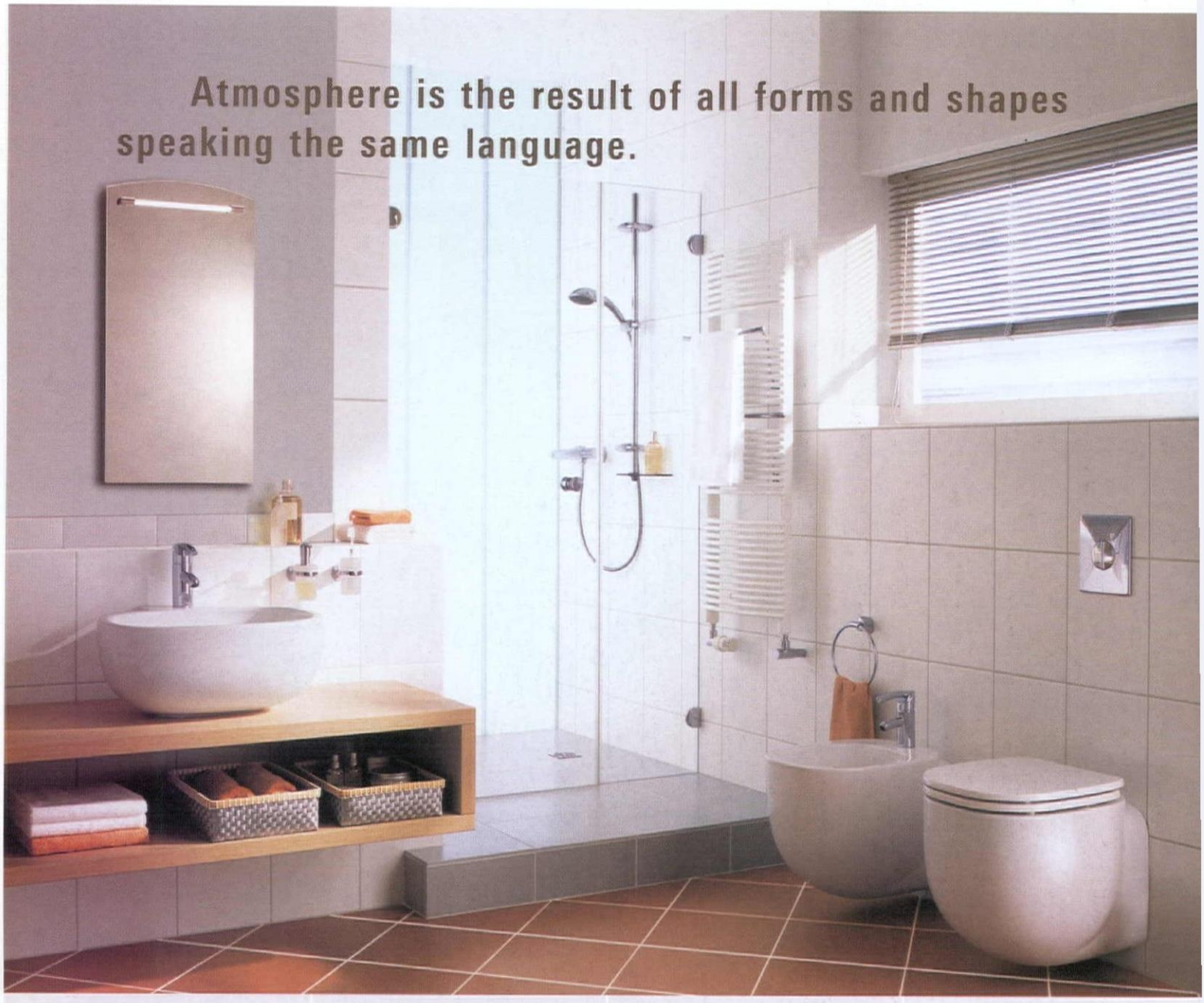
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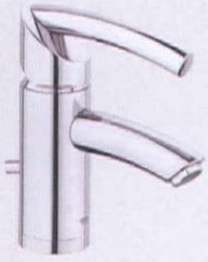
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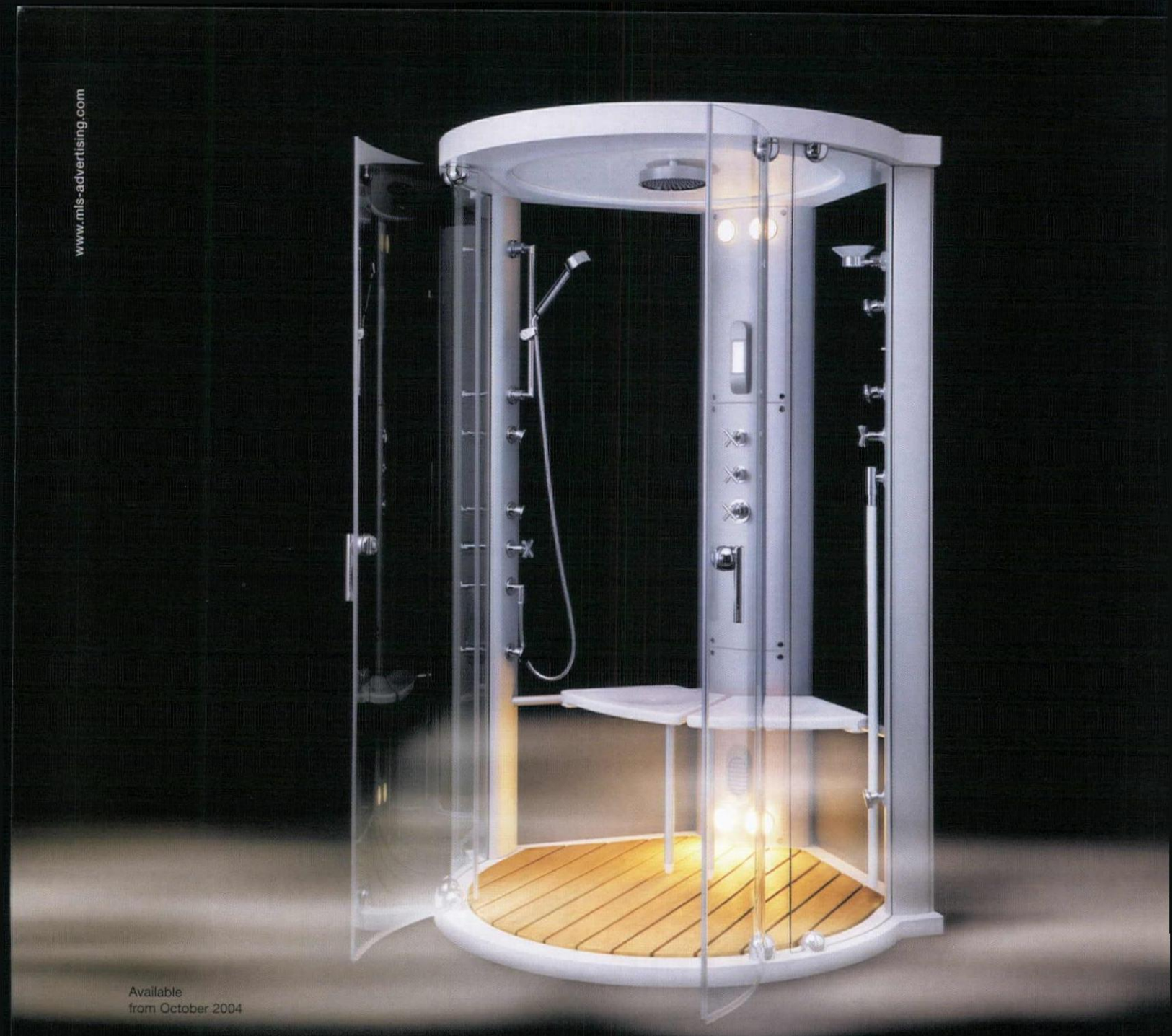


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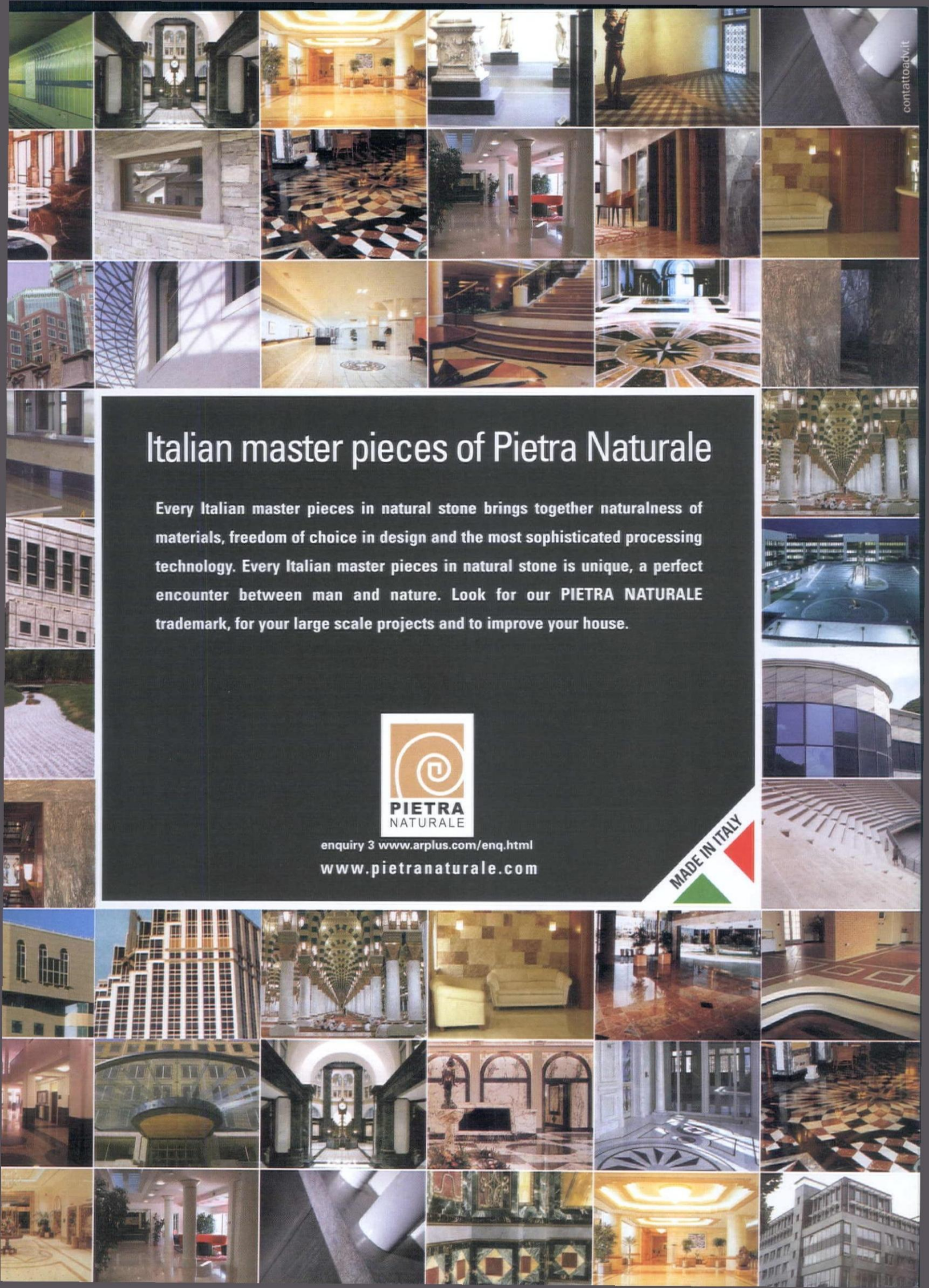
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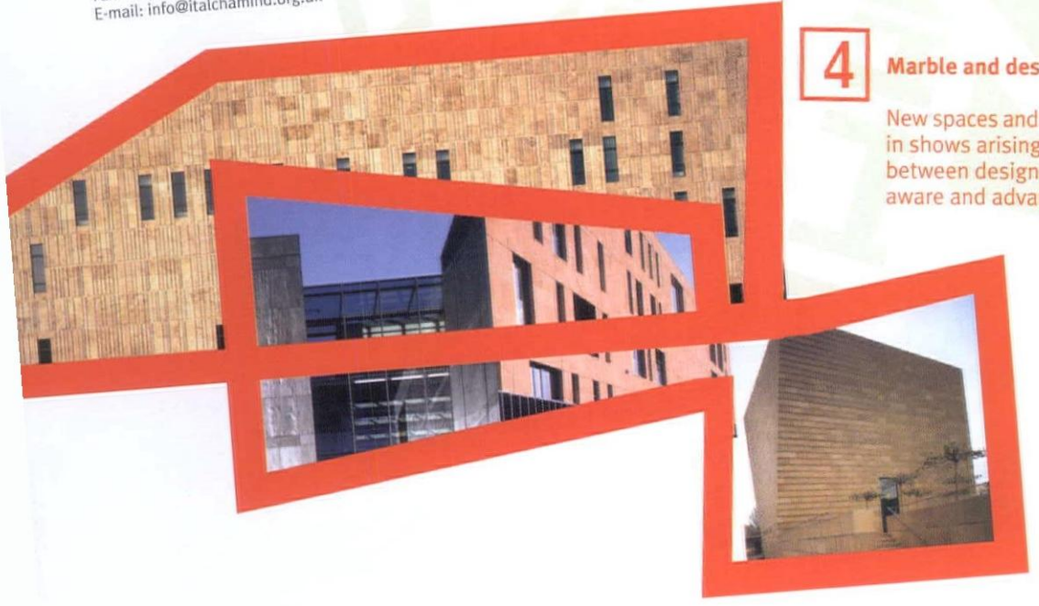


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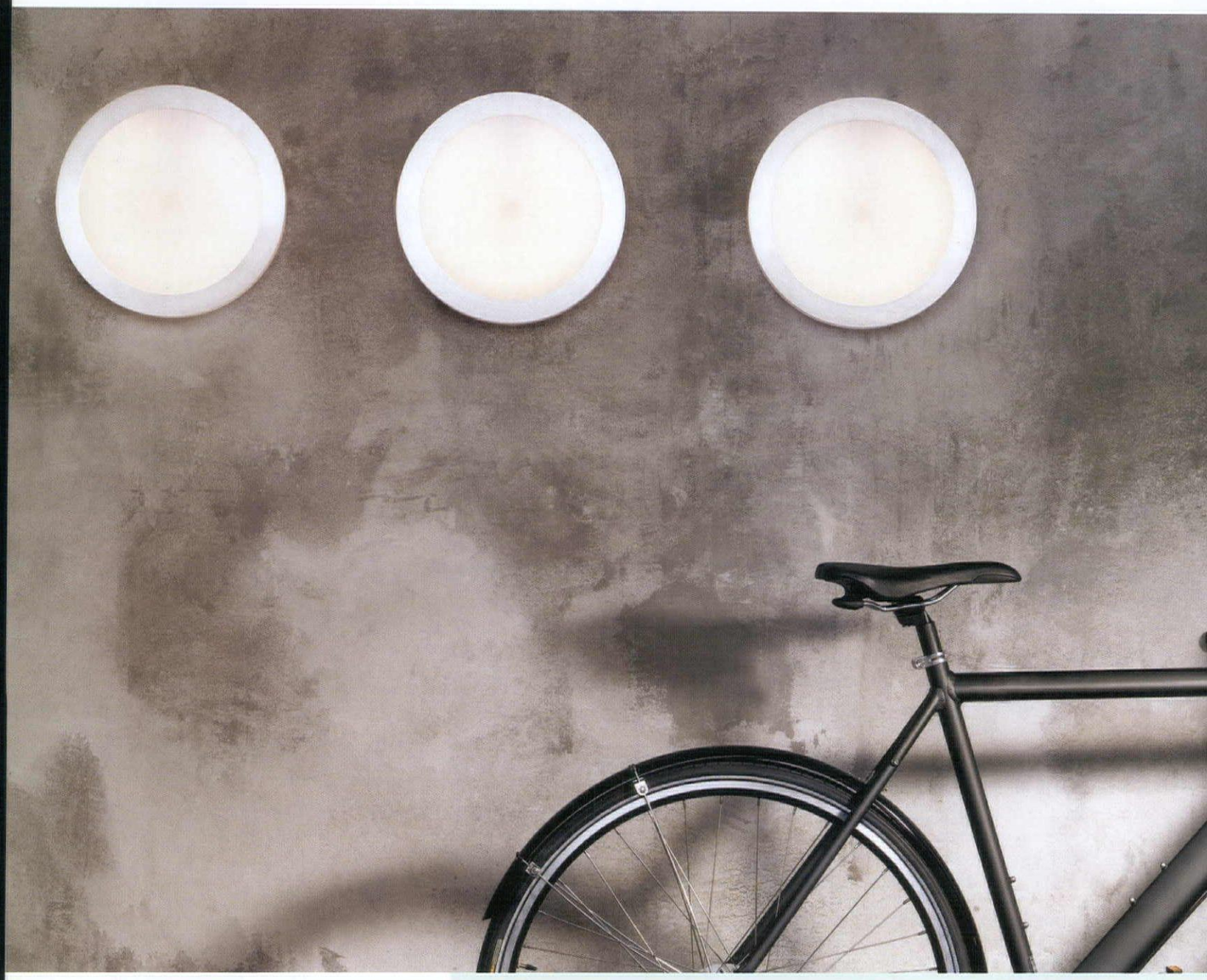
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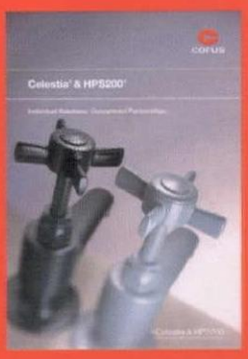
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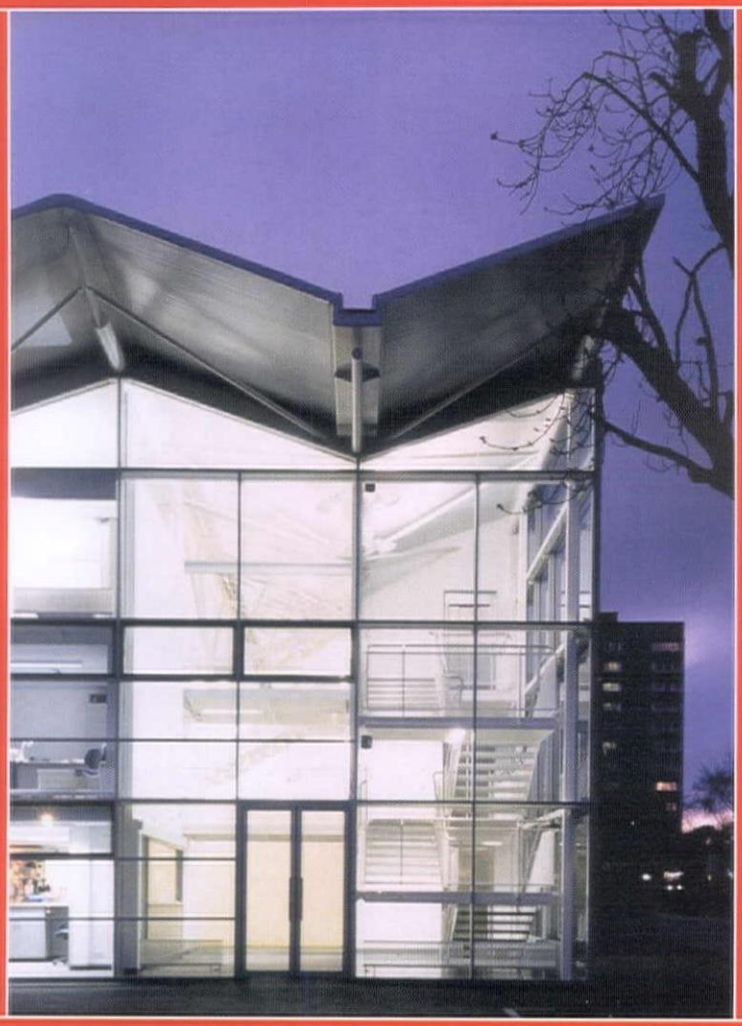


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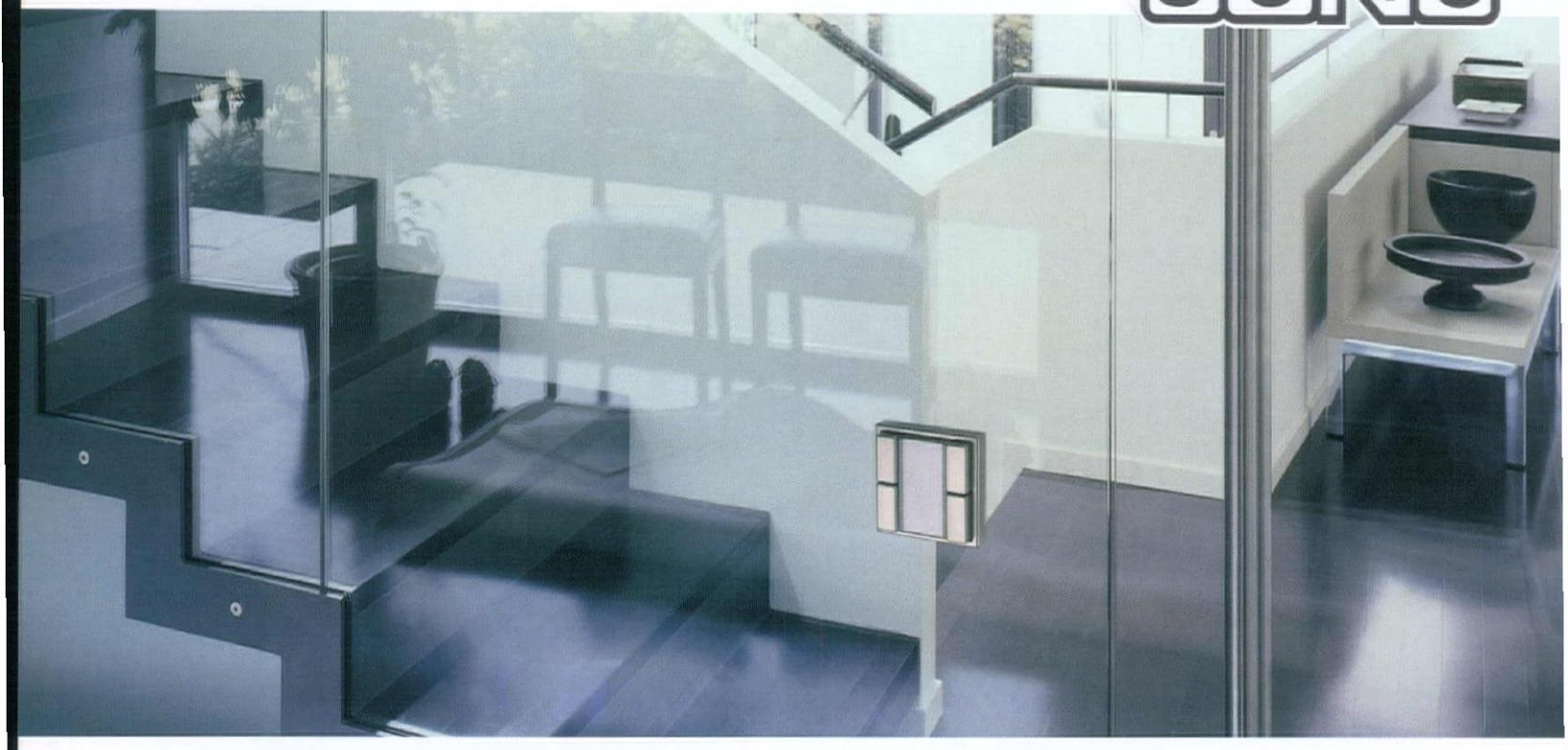


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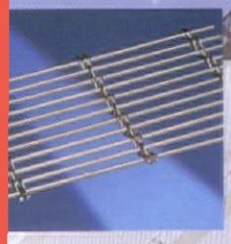
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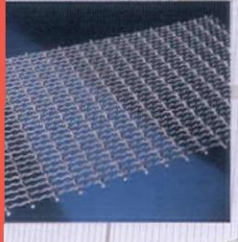
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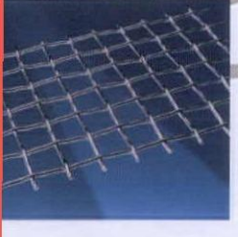


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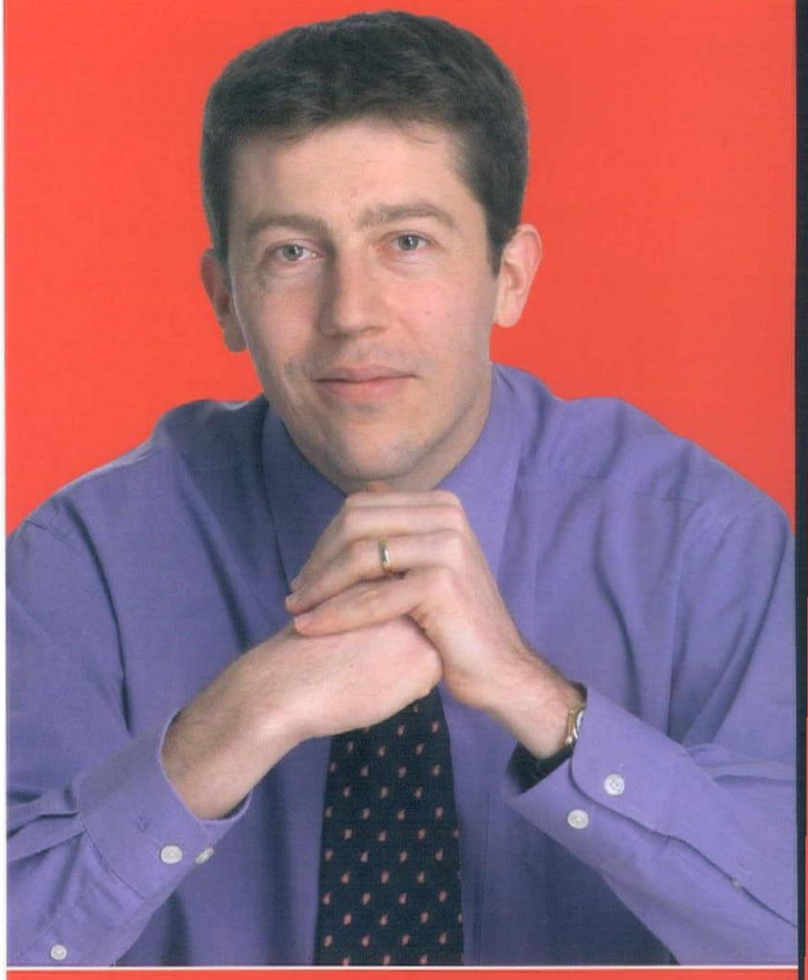
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November 17-19 2004, Cannes

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Best Retail Development Scheme – Medium
Stores, medium-sized developments, supermarkets – 8,000 to 20,000 sq m

Best Retail Development Scheme – Large
Major stores, large developments, hypermarkets and superstore developments over 20,000 sq m

Best Use of Lighting in a Retail Environment
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Most Innovative Interior Design for a Retail Developme

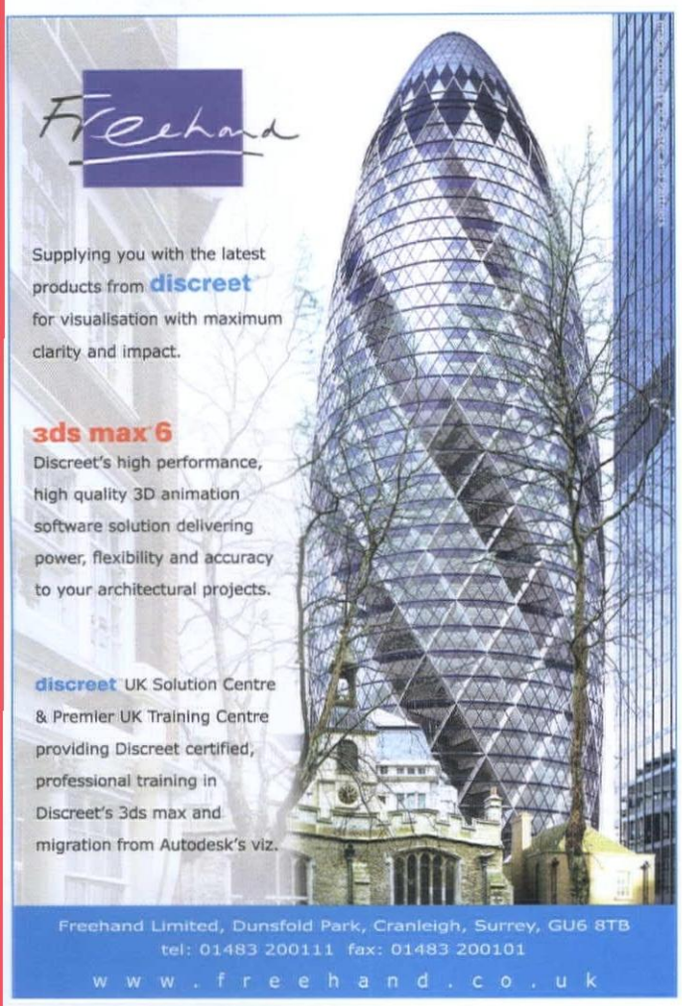
Best Application of IT in a Retail Development

Best of Show Future Project Award

For full entry details and criteria, visit www.retailfutureprojects.com
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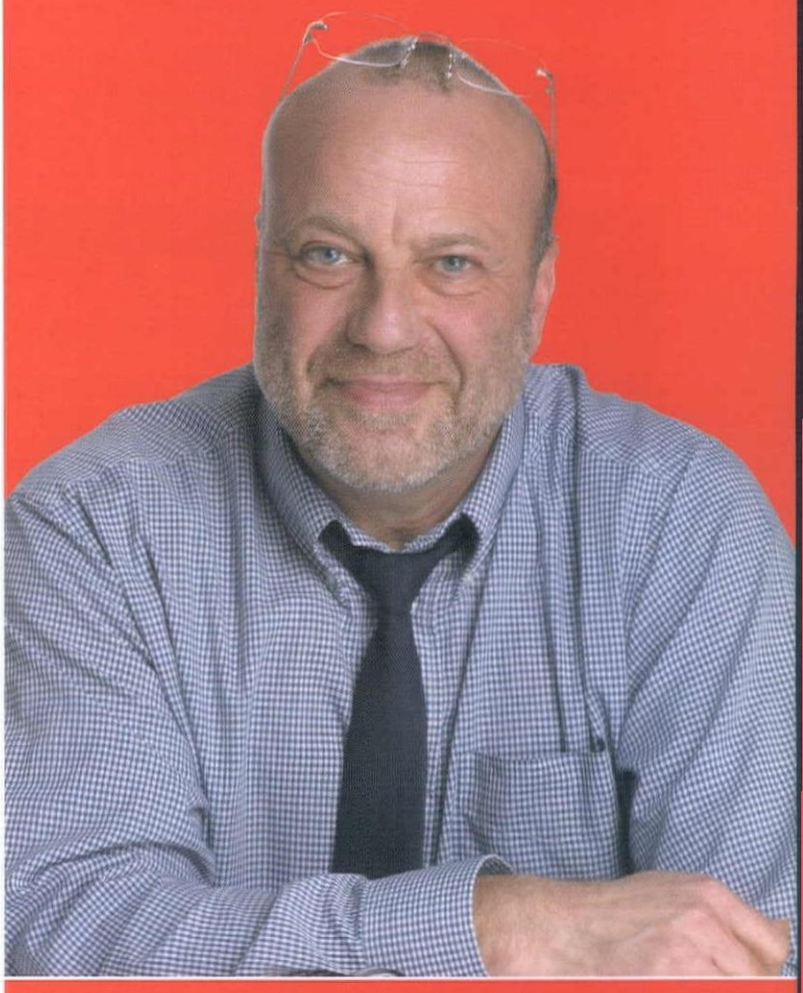
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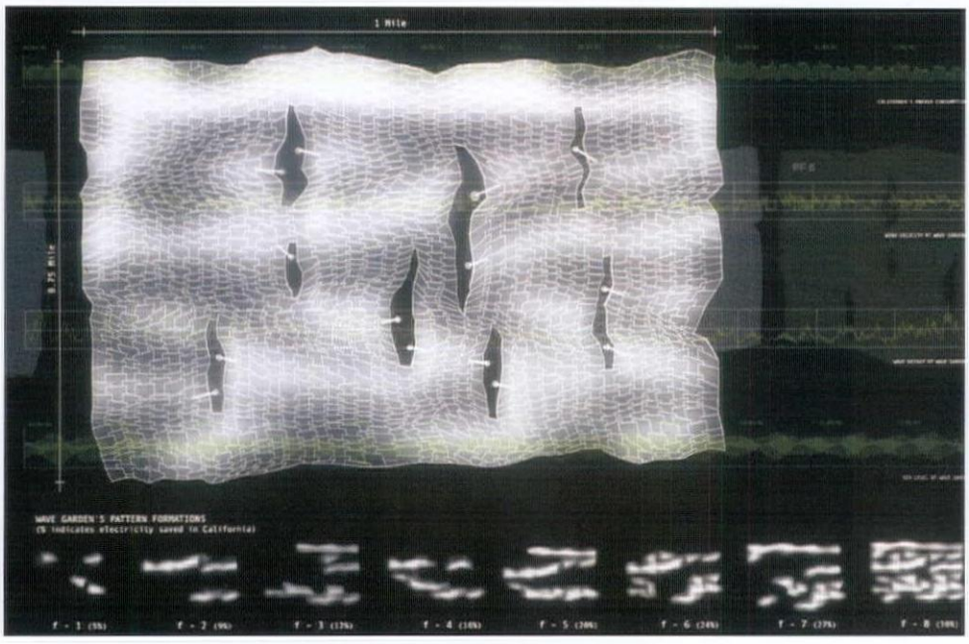
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ARCHIPRIX BECOMES A TRULY INTERNATIONAL AWARD FOR FINAL YEAR STUDENT THESIS PROJECTS. CUCINELLA GOES ONE TO ONE IN CREMONA. PIANO HONOURED IN OWN COUNTRY AS GENOA MOUNTS MAJOR RETROSPECTIVE. HOPPER FREEZES TIME IN AMERICA. THE AR+D AWARDS 2004: ENTER NOW. VIEW FROM OPORTO.



Yusuke Obuchi's *Wave Garden*, a floating carpet off the southern California coast: both power station and public park.

ARCHIPRIX ARISES

Archiprix Awards are given for the world's best architectural graduation projects. Organized by the Dutch Archiprix Foundation, the international awards have grown out of a scheme initially limited to final-year students in the Netherlands. Archiprix is held every two years, but the awards for 2003 were given this May. (Problems of security in Istanbul, where the jury met in 2003, necessitated relocation of the awards ceremony to Genoa, causing much delay to the programme.)

Aaron Betsky, Director of the Netherlands Architecture Institute, commented that this crop of awards* shows 'students have a suspicious attitude towards building. This is true both in terms of the way in which they eschew a detailed description of construction and in their tendency to shy away from the single, autonomous structure stand[ing] in the landscape.

'Certainty has no place in student work, and neither does it have … in a society in which … built facts only encase and promulgate false order. Students are showing us the way towards an architecture that is able to surf the international waves of information and exchange, and yet can end up in a place and of a place… just as these students are at the edge between learning and practising, between the projected and the possible, and between the academic and the real, architecture today must be on the edge between shelter and exploration, between recognizable order and experimentation, and between the local and the global.'

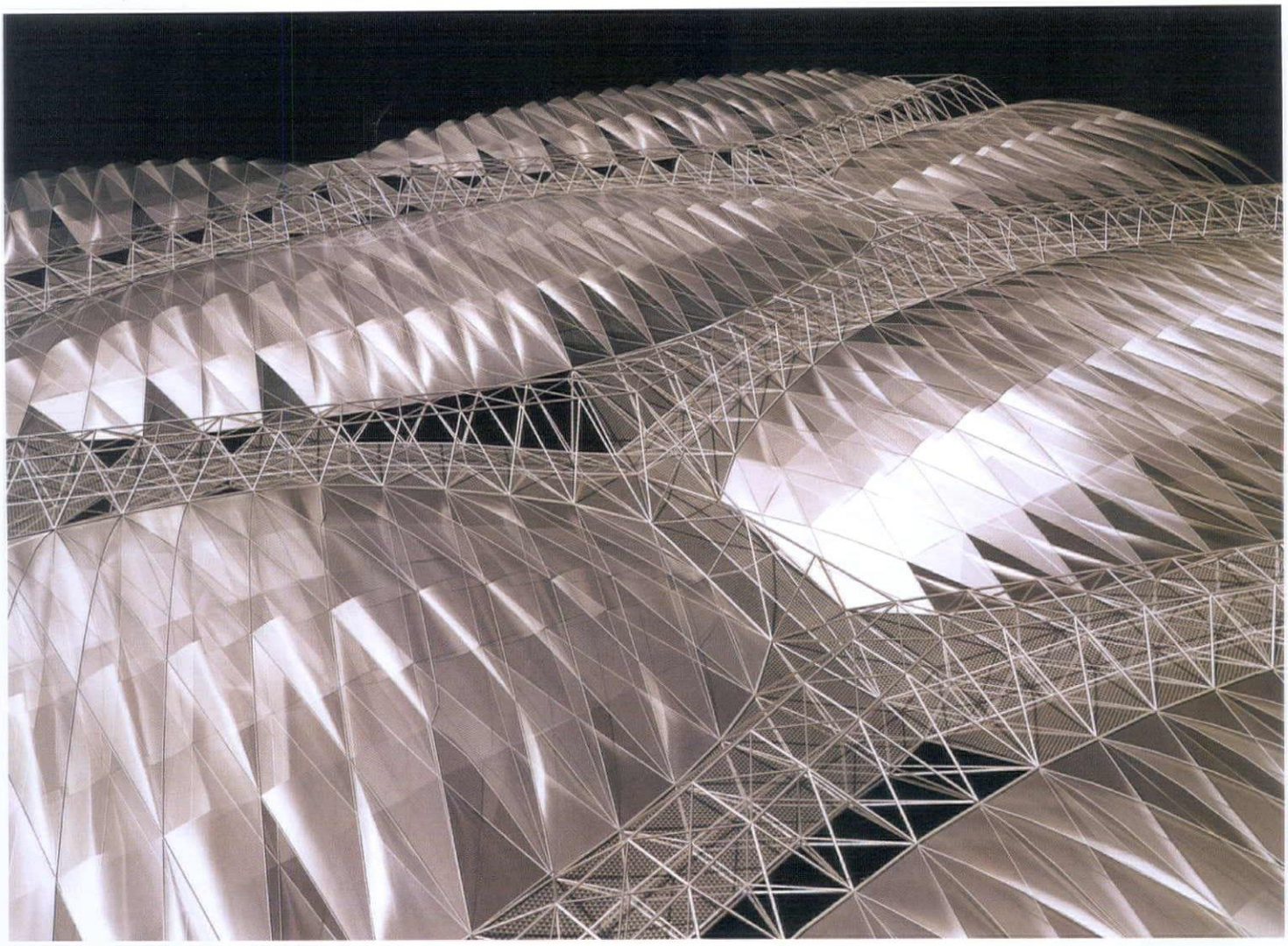
Four winners were chosen in this round of awards; they certainly illustrate Betsky's thesis. Yusuke Obuchi of Princeton University, USA, won his award for *Wave Garden*, an undulating carpet floating on the Pacific off the California coast. It is intended to act as a supplementary power plant, generating electricity from wave action at times of peak demand during the week. But on holidays and at weekends, it will become a public park, taking new forms by drawing electricity from the grid, so the area dedicated to recreation is inversely proportional to the energy consumed. The park, says Obuchi, links 'the ebb and flow of the ocean's waves to the societal wave of fluctuating energy consumption'.

Thomas Raynaud of the Ecole Spéciale d'Architecture in Paris got an award for his *WWhub*, a proposal intended to organize the projected reclaimed land at Wanchai in Hong Kong by reorganizing the city's infrastructure. A dynamic multi-layered public space is to be generated that projects out to the harbourside, and is capable of continuous modification and adjustment.

Achim Menges of the Architectural Association School in London was honoured for his suggestion for making a prototype for humanizing and urbanizing Westland, the area between Rotterdam and the Hague which is largely covered by glasshouses by the Dutch agricultural industry. The *Postagriculture* proposal suggests a pneumatic structure with dif-



Thomas Raynaud's *WWhub* at Wanchai in Hong Kong: dynamic multi-layered public space reduces harbour infill.



Postagriculture by Achim Menges in which huge pneumatic structures offer flexible and changeable spaces that can be used for agriculture and diverse leisure pursuits.



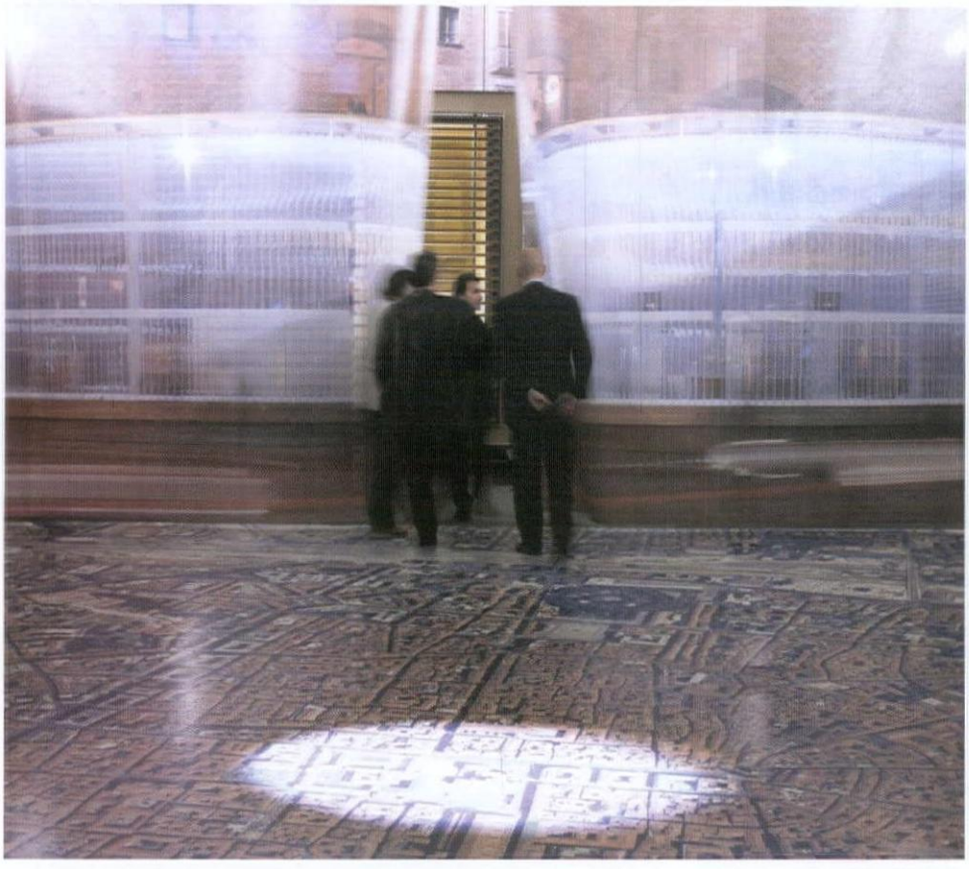
One of Harm Timmermans' local centres which are intended to transform a run-down part of Rotterdam's old port.

ferentiated layers to allow different temperatures and atmospheres to be achieved internally. Menges suggests that not only will his epidermis allow different kinds of crops to be produced, but it will permit agricultural uses to be mixed with leisure activities in a cycle that relates to the seasons.

Harm Timmermans won an award for his proposal to transform Vierhaven, part of the inner port of Rotterdam which still works and accommodates activities like abattoirs, prostitution and alternative art shows which have been rejected by the more decorous parts of the city. Timmermans adopted a 'strategy of strategic bombing', in which individual areas are transformed programmatically and formally by local interventions that introduce new functions and new buildings calculated to enhance and renew Vierhaven's character, and so set up a network that will reinvigorate the whole area.

Archiprix International 2005 will be organized in conjunction with the Lighthouse in Glasgow and the city's two architectural schools. P.D

** The jury was Dogan Hasol (chairman), Winka Dubbeldam, Pierre Gautier, Gerard Maccreanor, Natalija Subotincic*



Mario Cucinella's dramatic exhibition in Cremona where many elements of his buildings were reproduced full-size.

SHOWING HOW ITALY BUILDS

The exhibition mounted by Mario Cucinella's practice, MCA, in Cremona, Italy in May was memorable and suggested new approaches to demonstrating architecture. It was held in the converted church of S Maria della Pieta, a big volume that allowed the show to live up to its title, *Scala 1/1*, by permitting details and prototypes of recent projects to be displayed full-size. For instance, the surprising construction of the Bologna exhibition pavilion (ARs October and December 2003), with its ingenious modulations of light and climate, was made clear with a section through wall, floor and roof made using the same components as the real building.

The very tall ecclesiastical exhibition space was modified and made intimate by dividing it vertically with translucent curtains made of building plastic on which had been screen-printed full-sized images of parts of MCA's buildings. Curiously, lighting allowed different images to appear on opposite sides of the same curtain, so each of the rooms along the line of the old nave became an intensely evocative space devoted to a particular project or idea.

Cucinella worked with Piano for several years, and shares with him (unlike most contemporary Italian architects) a fascination for the tectonic, for material and constructional invention. By coincidence, a retrospective exhibition of Piano's work opened in Genoa within a week of Cucinella's show. It is (until 31 October) in the fortress building of the old harbour of the city, which has over the years all been transformed by Piano into a proper extension of the fine old town centre, though you have to go under a horrid '60s urban motorway to make the link. The port is now full of exhibition and leisure uses, a place where old and new are neatly knitted.

Piano, in our terms Genoa's most famous son, was properly honoured in his own city. Proceedings started on a floating pier, the Isola delle Chiatte, part of his extension to the Porto Antico, with speeches from civic dignitaries and an excellent brass quartet, following which a special boat took us to the other side of the water and the exhibition proper at the Porta Siberia. Immense queues developed, but everyone was happily served with apparently inexhaustible supplies of food and wine.

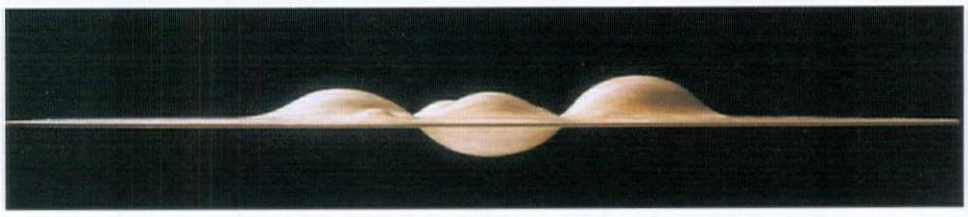
Once inside the exhibition, it was clear why the queues were necessary. The show is extraordinarily complicated and delicate, and deserves quiet study; you often have to sit down to look more intensely at small items on tables. A crowded private view would have been ridiculous, and probably destructive, so people had to enter in a trickle. Work is shown through a stimulating profusion of models, drawings, photographs and interactive video displays. The models in particular are marvellously evocative: beautifully made, they not only illustrate the principles of the buildings and constructions they represent, but are exquisite objects in themselves. Yet they are working instruments, and clearly show the operation of a great constructive and spatial imagination. P.D.



Piano's transformation of Genoa old port, where ...



... fragments of buildings and projects like this maquette of the roof of the Paul Klee Museum in Bern, and ...



... the lid of the California Academy of Sciences' reconstruction in San Francisco show ideas in development.

AR Editor

The world's most prestigious and respected international architectural magazine, first published in 1896, and now sold in 170 countries, needs a new editor. The present one is to retire.

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Applicants must of course have wide-ranging and well-honed editorial and writing skills, allied with an ability to seek out and arrange comment on the most important architecture in the world. This needs to be combined with commercial expertise and creativity to be applied extending the range of the magazine with new awards and events, and furthering its existing activities in electronic and other media.

Managerial skills in running and inspiring a small highly specialized and dedicated team are vital, and so is an ability to work within stringent budgets. Extensive travel is required. Passion, dedication, conviction, open-mindedness, generosity and humour are essential.

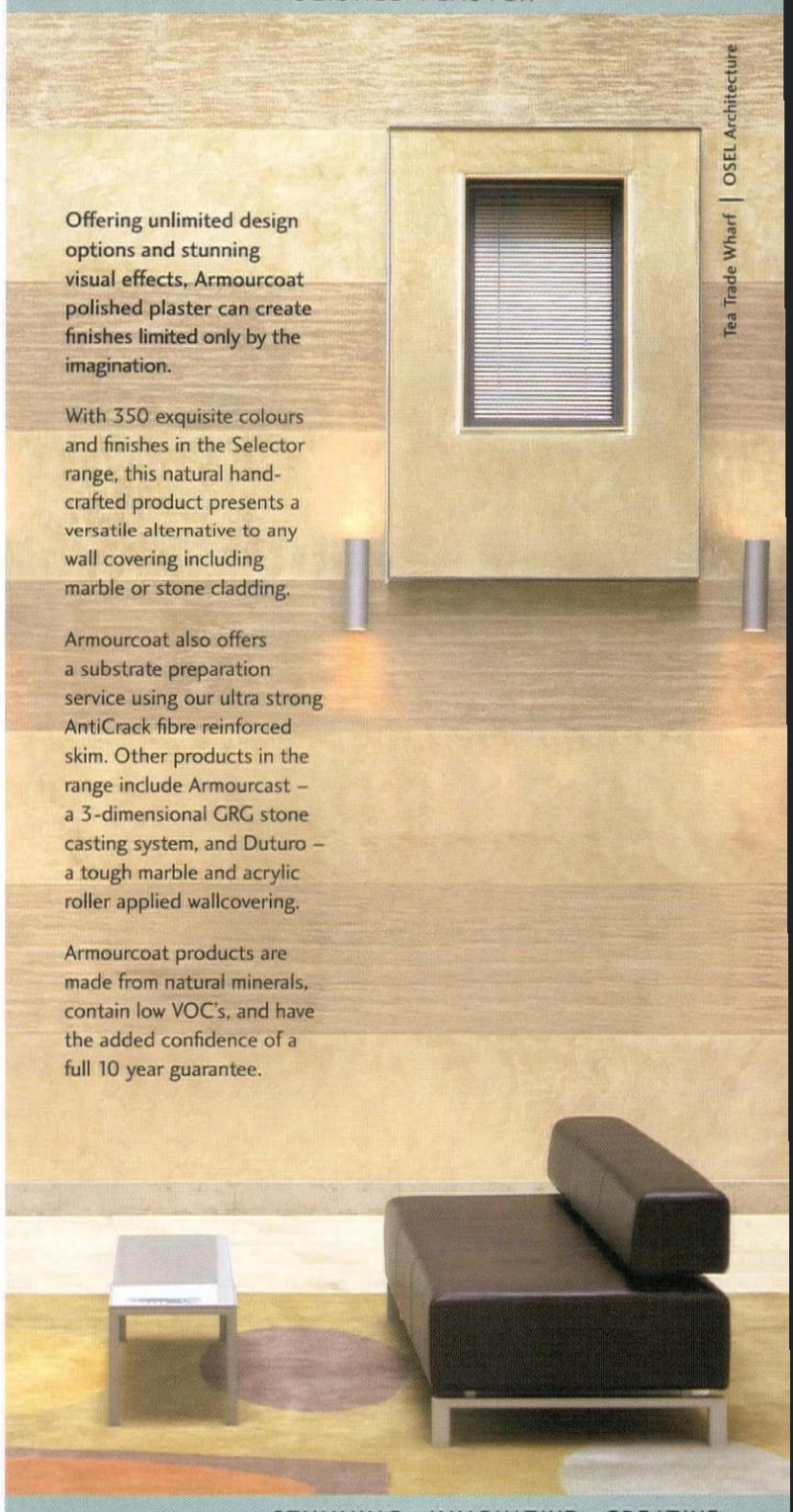
Please apply to Jonathan Stock, Publishing Director of The Architectural Review (jonathan.stock@emap.com), with a full curriculum vitae, and an explanation of why you want to be editor and how you propose to develop the magazine. Please also include an article (of not more than 1000 words) showing that you can write about a building or buildings with perception and understanding.

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AR+D 2004

The ar+d awards for emerging architecture are intended to bring wider international recognition to a talented new generation of architects and designers under 45. Entries for this year's awards are now being called for.

Inaugurated in 1999, the ar+d emerging architecture award was conceived by the AR and d line, and is now supported by Buro Happold, the international multi-disciplinary consulting engineers and Grohe water technology. It is the best award for young architects in the world and has £10 000 prize money.

The Jury for 2004 will be: Mario Cucinella, MCA, Italy; Kevin Daly, Daly Genik, USA; Ryue Nishizawa, Kazuyo Sejima + Ryue Nishizawa/SANAA, Japan; Gert Wingårdh, Wingårdh Architects, Sweden; and Peter Davey, Editor of The Architectural Review.

Deadline for receipt of entries is 14 September. Full details of this year's awards and previous winners are available on www.arplus.com. Or look at the first pages of this issue.

browser

Sutherland Lyall plunges into the cornucopia of the web and pulls out plums.

Free speech in tall poppiesland

A couple of months ago whizzkid Melbourne architect Sean Godsell was apparently getting it from the local architectural institute for daring in the press to slag off 'Smart-arse architecture that shocks you once', referring, I gather, to some recent proto-blob architecture in his city. Steam emerged from the ears of the local panjandrums and there was talk of hauling him before some professional conduct committee or other. Dearie me, were the diddums offended?

The trouble with Godsell is that he's rather good at architecture and professional institutions are sustained by mediocrity and have the primary function of sustaining it. So you turn to his site, not least because he is supposed to run a 'smart PR machine as part of his practice, which disseminates news of his successes'. Erm, you puzzle. Is there something wrong with that? Whatever, enter the url *www.seangodsell.com* and you wait rather a long time before the loading meter runs its course and there you get some columns of tiny (and unalterable) sans serif text. It is so small that you need a really steady hand to click on the right line, say 'the Macsween house'. Up comes an elegant image and some thankfully straightforward text. But how to get back to the beginning? It is only after changing browsers, yes browsers, several times that you notice a very pale blob at the end of the text. Run your cursor across it and it briefly glows red and you skeet back and click. Aha, the home page at last. Using a boring little word like 'back' might have been a tad more helpful than the blob. Sites that make you learn are ones you tend to leave instead. Otherwise here is a simple guide to architecture about which you feel immediately confident and admiring.

Manhattan mystery

I was going to be gentle about *www.architecturemag.com* until I noticed that it was not an amateur start-up but the product of the US arm of a mighty publishing empire, VNU and based in New York. Its mission is to 'deliver intelligent coverage of architectural design ... [etc, etc]... the only independent voice of the architectural community'. Julia Mandell is billed as assistant editor along with the publisher and brand manager. Assistant editor? you ask. Then you see that there is a print magazine possibly involved. But no name. Is this the electronic manifestation of a hard copy original. If so is the original as lame as the website? Did they have to choose lingerie pale blue for the background colour? Haven't we got quite enough architectural news and feature compilations when we have the terrific daily newsfeed from ArcNewsNow (*www.archnewsnow.com*)? I will leave you to look at the site and ponder these and other questions.

Martin at the sharp end

Architectural satirists aren't all that common which is nice for we Brits because we have them both: the national cartoonist treasure, Louis Hellman, and young (all right middle-aged) Ian Martin whose SPA site at *www.spa.uk.net* was originally aimed at small practice architects. Recently it has morphed into a working architecture satire site. Presumably Martin, old-hand architectural journalist, columnist and taker of absolutely no hostages, got fed up with the thankless task of helping people who wanted to stay small-scale and has moved the content of the site much closer to his other satire site *www.martian.fm*. Martin chose the suffix fm so this topical non-architectural site would sound a bit like a radio station. Fm is actually the suffix originally allocated to one of those South Pacific island groups which now earns much needed international dosh for hiring the suffix out. Although the Martian site is a general one, last month it featured SPA's excellent l'Obscurier column, possibly because Martin had gone on holiday. On this occasion l'Obscurier took the form of a cod diary penned by Corb. The entry for that fateful Sunday reads, 'Resolved to go swimming in the Mediterranean this afternoon without my pneumatic arm bags. Let's see how far the "old man" can get today, cramps or no cramps!' Martin has been known in print to break into Greek. We are all so ill educated that no one ever knows if it is classical or demotic – or simply a bunch of Greek characters. So ferocious is the Martin facade that I have never dared test him for Kallikrates and Iktinus. To get the free SPA newsletter send a blank email to *subscribe@spa.uk.net*.

What come round ...

Biennales are springing up everywhere. We had one in London last month, originally billed as the Clerkenwell Biennale. Clerkenwell, the London district on the north edge of the City and bang next door to Smithfield meat market, has become something of an architectural enclave but was deemed a tad parochial for the purposes of attracting sponsors. So it became the London Biennale complete with Zaha and a cast of similar luminaries. And very good it was too. Now the French city of architecture, Orleans, is running its own biennale, Archilab 2004. Actually, until this year Archilab was a yearly event: I hope that the change in frequency doesn't mean that it is losing its head of steam. Vienna-based Dutchman Bart Lootsma is curator, and artistic manager is Marie-Ange Brayer, director of the French Centre Regional Contemporary Art Collection (FRAC Centre). The new date is October to catch the architecture schools and the website is at *www.archilab.org*. The biennale will feature 30 young architects emerging on the international scene and Lootsma has already chosen them so don't bother writing in.

What John did next

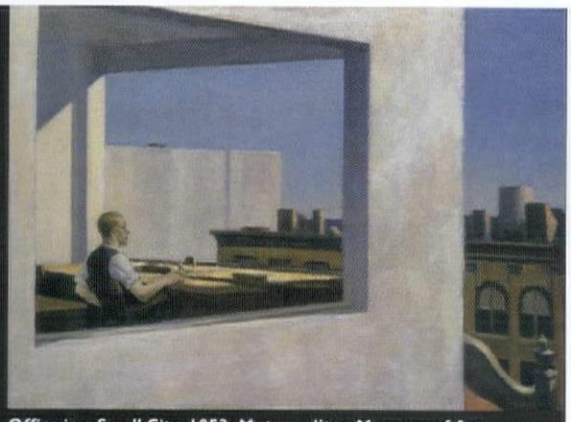
John Walker is promoter of Fourmilab, at *www.fourmilab.ch*. He was founder of Autodesk Inc and co-author of AutoCAD who (now presumably extremely rich) has relocated to a plateau 800m above sea level somewhere in Switzerland and runs this wonderful *omnium gatherum* of a site which contains stuff about everything from embedded systems, through photography, language learning, diet and nutrition to points far on the horizon. There are some great satellite views under Astronomy and Space and you can generate custom maps of the sky at any location on earth and at any time from 4713 BC. And there's a great deal more on a whole range of topics. Ideal while you are waiting for the next job to come in.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

NO HISTORIC OR SOCIAL CONSCIENCE?

SIR: There is no doubting the UNESCO World Heritage status of Tel Aviv as a major



Office in a Small City, 1953, Metropolitan Museum of Art.



Automat, 1927, Des Moines Art Centre permanent collection.



Night Windows, 1928, Museum of Modern Art, New York.

More significant perhaps than their influence on film scenography, the paintings of Edward Hopper (1882-1967) have much to teach about form, light, space and of our place as observers within the cities around us. Growing up at the turn of the century, when artificial light liberated the 24-hour city, Hopper's urban scenarios freeze time, day and night, encapsulate civic solitude, and somehow, strangely, give tangible form to the sound of silence. Presenting unorthodox city views, snapshots captured from elevated train lines and hotel rooms, with zoom-lens perspective, ordinary windows frame extraordinary scenes of private lives. Many of us who have arrived, alone, in a new city, will know exactly how it feels to play our part in a Hopper scene, ignoring our own solitary reflection to gaze deeply into an unknown place. Tate Modern's extensive retrospective reveals much more. ROB GREGORY

***Hopper*, curated by Sheena Wagstaff, runs at Tate Modern until 5 September 2004**

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Diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

For an expanded and constantly updated list, go to our website: www.arplus.com/exhibitions

BELGIUM
ANIMALS IN ARCHITECTURE
Until 17 October
Musée d'architecture – La Loge, Brussels
Rollicking tour of symbolic and decorative roles of fabulous animals in architecture, from early primitive monsters – phoenix, chimera, basilisk, beasts of the Apocalypse etc – to contemporary zoomorphic follies.
www.aam.be

FINLAND
BALTIC ART NOUVEAU
Until 26 August
Museum of Finnish Architecture, Helsinki
Between 1885 and 1915 was a dynamic era for the Baltic region. The show looks at developments in Stockholm, Helsinki, Tallinn, Riga and St Petersburg, reconnecting threads severed by the Communist era.
www.mfa.fi

FRANCE
L'INTIME, BEHIND CLOSED DOORS
Until 26 September
La Maison Rouge, Fondation Antoine de Galbert, Paris
From an original idea by writer/psychoanalyst Gérard Wajcman, an intimate view of 15 private collections, relocating rooms in collectors' homes reflecting the intimate relation between collectors and acquisitions.
www.lamaisonrouge.org

GERMANY
BAUHAUS – PROJECTS 1994-2004
Until 22 August
Stiftung Bauhaus Dessau
Ten years of the work of the Bauhaus Dessau Foundation, a centre for experimental design, research and teaching. Includes original works by Max Bill, Josef Albers, Ludwig Mies van der Rohe and Marcel Breuer.

UNITED KINGDOM
SAUL BASS
From 17 July to 10 October
Design Museum, London
The undisputed master of film title design gets a timely show at the Design Museum. *Vertigo, The Man with the Golden Arm, North by Northwest* ... need we say more?
www.designmuseum.org

AR next month

MATERIAL INVENTION

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Tel Aviv quality: restored Haaretz Print Works by Joseph and Zeev Berlin, 1934. Photograph by Jachin Hirsch.

'White City' – designed by Bauhaus-educated German-Jewish architects. The city was proudly declared by Benny Elon, Israel's Tourism Minister, 'one of the greatest symbols and successes of Zionism'. Perhaps he escaped the irony of the Heritage application being made in 2003 against the background of the Israeli army carrying out massive orgies of destruction, in a lethal collective punishment, set off by 'targeted' killings and their suicidal revenge attacks, using part-British tanks and Caterpillar bulldozers in historic 'would-be heritage' cities in the Occupied West Bank – Bethlehem, Hebron, Nablus and Ramallah – affecting centuries-old houses and public buildings and casbahs, gems of Arab, Crusader and colonial architecture, apart from the devastation to people's lives. This policy of wiping out a people's history started in 1947-48 with the destruction of over 400 Palestinian villages and even whole beautiful cities like Ramle, Lod, Haifa and Ashkelon, leaving only remnants.

Today the obscene Apartheid Wall and settler-only highways are ripping apart the West Bank and Gaza, demolishing Palestinian houses, fields of fruit and olive trees, with total disregard for the people, the precious biblical landscape and environment, ecology and agriculture, while settlements expand exponentially. Do the Israeli architects and planners who design the illegal Western-style settler towns and cities, while Palestinians are squeezed into unsustainable 'bantustanettes', have any historic or social consciences?
Yours etc
ABE HAYEEM
Edgware, Middlesex, UK

ORGAN'S ELITIST, NARROW SCOPE

The article on Intervening in Europe (conference review, AR April, p34) is at best pretentious and at its worst, indecipherable. For those of us in the category of 'layman', an explanation of the meaning of intervention would have been a welcome start and I dare say was necessary regardless of the author's obviously elitist and narrow scope. This article did nothing to inform and plenty to obfuscate.

'Baffle them with bull**** and they might think you know what you are talking about!'
Yours etc
NICHOLE KENNARD
Calgary, Canada

PS The last time I checked, organs were either an integral part of biological function or an instrument generally played at weddings and funerals – NOT required reading.

In English English, one definition of organ is 'a means of communicating information or opinions, eg a newspaper' (Chambers Dictionary). The Editors

ORANGE SLOUGH OF DESPOND?

SIR: Kevin Fleming (AR June 2004) protests too much [about my boredom with Orange County], though I understand that his position compels him to do so. Anyone who has had the misfortune to drive through Orange County as frequently as I have will agree that it is mainly, if not entirely a Slough of Despond, in which the discrepancy between great wealth and architectural distinction is as extreme as anywhere in the United States.

I did say that there were surprises, and yes I do know R. M. Schindler's 'beloved Lovell Beach House'. Beleaguered might be a better word; it's mired in banality and its neighbours would surely unite to block so bold a structure today.

Luckily it was built in 1922-26 when the oceanfront was still undeveloped. Currently celebrated architects have contributed minor works; others, like Renzo Piano, have been rudely rebuffed.

The UCI campus is less than the sum of its ill-coordinated parts; Noguchi's California Plaza, shoehorned into a crass shopping mall, was sadly neglected and quite deserted on recent visits. I will concede that Michael Graves' San Juan Capistrano library is one of the few interesting buildings realized by the teapot tsar, though I'm not clear why OC should claim credit for the over-restored ruin of a Spanish colonial building. Few, if any of these exceptions to the prevailing mediocrity were designed by the 1200 members of the OC/AIA chapter; if I were its president I would hang my head in shame.
Yours etc
MICHAEL WEBB
Los Angeles, USA

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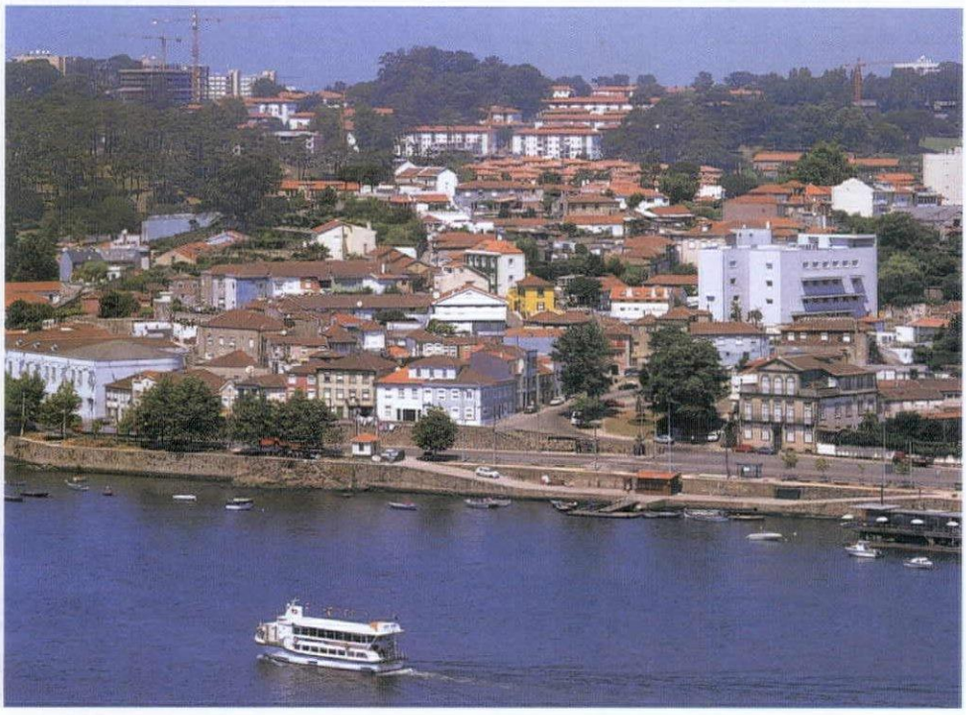
Partners for better light.



Milan, Il Sole 24 Ore headquarters. Architectural Concept: Renzo Piano Building Workshop, Architect: Antoine Chaaya ④. Architect: Nicola Pacini ③. Architect and Lighting Concept: Piero Castiglioni ⑤. Client: Il Sole 24 Ore. Project Manager: Michele Masnaghette, Il Sole 24 Ore ②. Technical Adviser for the lighting system: iGuzzini ①. Lighting fittings used: iGuzzini.

Better Light for a Better Life. iGuzzini

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The epicentre of contemporary Portuguese architecture – Siza and Souto de Moura's studio overlooking the Douro.



Picturesque jumble of streets around the cathedral.

View from Oporto

Oporto is going to get its Guggenheim, in the shape of OMA's new Casa da Musica.

There is an old Portuguese expression: 'Coimbra studies, Braga prays, Lisbon shows off and Oporto works'. Industrious Oporto is definitely having a moment – its unglamorous, unfashionable and unfancied football team, F. C. Porto, won the European club championship in May, through an ethos of hard work, team spirit and a conspicuous lack of foreign superstars. The club also has a new ground, the 52 000 seat Estadio de Dragaos (Dragon Stadium) built as part of the wave of development for Euro 2004.

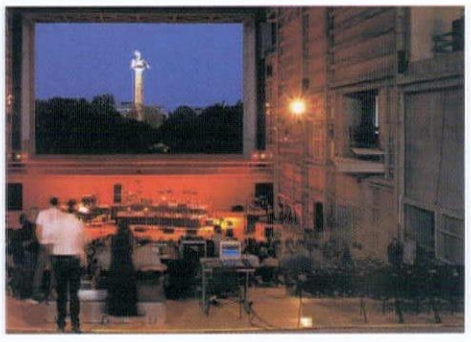
Historically, Oporto's architectural scene has been notably devoid of foreign superstars, looking inwards instead to the more reticent, regional ambitions of the Oporto School, as embodied by Álvaro Siza, who is still very active both in Portugal and abroad, and his protegé Eduardo Souto de Moura. Both occupy studios at 53 Rua do Aleixo, a typically unassuming office block designed by Siza in 1997, with breathtaking views across the river Douro, which has become the spiritual epicentre of modern Portuguese architecture (a bit like Foster and Rogers sharing the same premises).

Yet Oporto is currently having a major brush with foreign superstardom in the shape of Rem Koolhaas whose mammoth Casa da Musica is emerging from a site in the well-heeled district of Boavista. Rem's lumpen homage to Marcel Breuer forms part of the splendidly named Praça Mouzinho de Albuquerque, a monumental roundabout dominated by a huge column topped with a lion decisively flattening an eagle to mark the joint Anglo-Portuguese triumph over the French in the Peninsular War. The Casa da Musica similarly goes for the jugular and is the biggest thing to happen to Oporto in a long time. There is wild talk that it will be the city's Bilbao Guggenheim, a showpiece project by a foreign superstar that will galvanize all sorts of tourist and cultural activity by putting this raffish, hardworking city, better know for its port lodges and picturesque Douro riverfront, on the weekend short-break map, as well as raunching up the Portuguese architectural scene.

Koolhaas' design for a 1200 seat concert hall was the outcome of a three-way international



The Casa da Musica by OMA – Oporto's Guggenheim.



How it will look – the auditorium of the Casa da Musica.



The angular concrete bulk looms over its surroundings.



Baroque church with ornate frontage clad in *azulejos*.

tussle between OMA, Dominique Perrault and Rafael Viñoly, with Eduardo Souto de Moura among the judges. Originally it was planned to be the centrepiece of Oporto's fiesta for the 2001 European City of Culture, but protracted work on the foundations and unpredictably dire weather conditions have conspired to seriously delay the programme and instead it will be completed this autumn. Still, the Oporto authorities have stuck with it, and their faith will certainly be rewarded by the blaring spotlight of international attention that the Koolhaas Factor will bring to the city (but like winning the lottery, this may turn out to be a mixed blessing).

The Casa itself sits on a rather bleak new public plaza (distinct shades of *Alphaville*), that attempts to mediate between the different scales of the surroundings, from rather grand nineteenth-century wedding cake blocks to the smaller, scruffier backstreets. Poised on its plaza like a deformed meteorite, it exhibits the usual OMA tension between a wackily monumental exterior and fluidly informal interior. One issue Koolhaas seems not to have addressed is how the concrete exterior will weather – northern Portugal is one of the wettest parts of Europe, and with no apparent means of throwing the water off its bulk, the austere, angular surfaces will soon be streaked with grime and slime. It does happen – Fernando Távora's exquisite stone and glass tower (completed only two years ago) in the precincts of the city's marvellous twelfth-century cathedral is now liberally and discouragingly streaked with green muck.



Souto de Moura's new metro station at the Casa da Musica, part of a metro expansion. Photograph: Christian Richters.

Next to the Casa da Musica a new metro stop has been built to cope with the anticipated throngs of tourists and architectural groupies, but it also forms part of a wider extension and redevelopment of the city's metro system that is currently carving out large holes all over Oporto. The Casa's station has been designed by Eduardo Souto de Moura as a long, floating canopy penetrated by two drums – elegant, understated geometry that could not be further from Koolhaas's computer-generated posturing. Oporto's lively, cultivated architectural community is at present reserving judgement on the world's favourite architectural *enfant terrible*, but can see the wider benefits of the municipal ambition that has brought OMA to Oporto. 'The sons have too much respect for the fathers,' remarks Fátima Fernandes, principal in local firm Cannatà & Fernandes, summing up the conservative quality of much Portuguese architecture that tends to always defer to its elder statesmen rather than revolt against them.

This is gradually and inevitably changing, however. Cannatà & Fernandes recently edited a mammoth monograph on the work of contemporary Portuguese architects (a new edition is due out later this year) and see the country's architecture as in a state of transition, with new ideas being introduced as the younger generation travel more widely and are exposed to a more eclectic range of influences. This is manifest in the work of practices such as Guedes + deCampos, both graduates of Oporto's architectural school, whose sleek bar on the Douro riverfront (p60) is an exercise in industrial economy, and Lisbon-based ARX who have just completed a new regional blood centre in the north of the city (p66), which experiments with form and materials in a way that owes just as much to Eisenman and Libeskind as to Siza. How such exotic influences are absorbed, tempered and transmuted to forge a new contemporary regional identity promises to be highly intriguing, so in future it might be well worth taking a weekend short-break to a post-Koolhaas Oporto. CATHERINE SLESSOR



Fernando Távora's tower in the cathedral precincts.



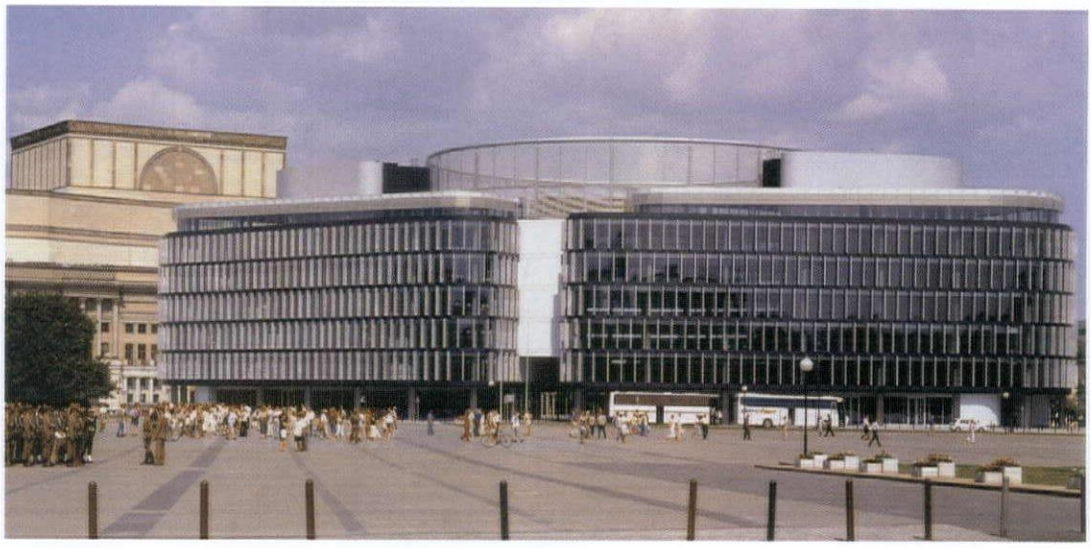
Bar by Guedes + deCampos. Photograph: Paul Raftery.



Colourful tiled shopfronts enliven Oporto's streets.

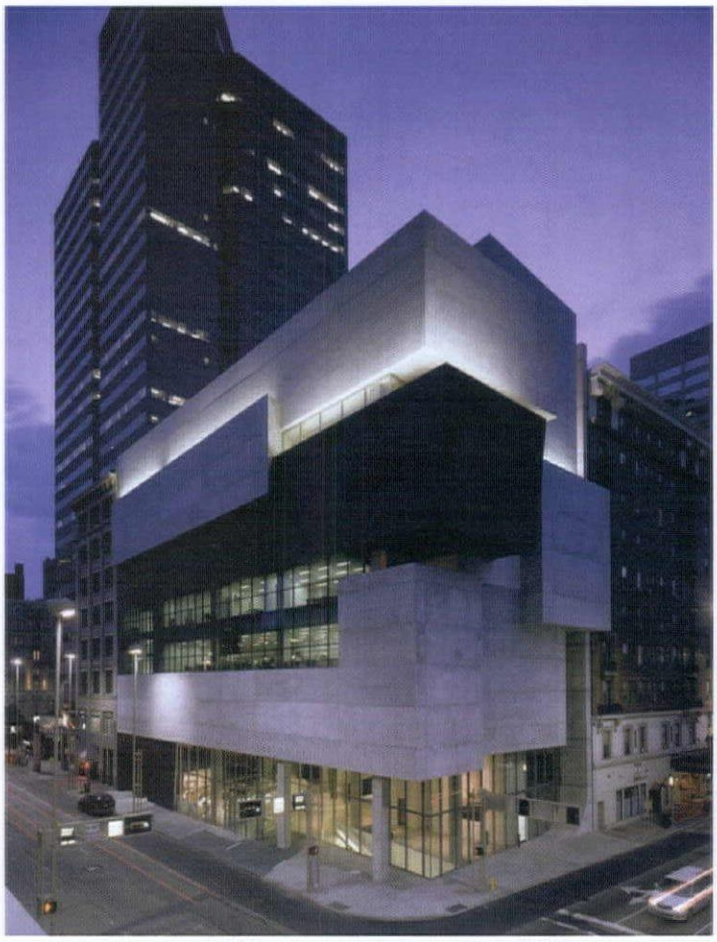
With over 4300 chartered members outside the UK, the Royal Institute of British Architects is a truly international body. It is fitting therefore that this year for the first time, the RIBA has added the RIBA Worldwide Awards to its annual award scheme. The awards are for buildings built outside the EU, designed by a UK practice where at least one principal is an RIBA member. The buildings were judged by the RIBA Awards group: Tony Chapman, Peter Davey, Paul Finch, Glenn Howells, Niall McLaughlin, Eric Parry, Jeremy Till, Joanna van Heyningen, and Giles Worsley.

RIBA Worldwide Awards 2004



Metropolitan, Warsaw, Poland
Foster and Partners with Jems Architekci

In collaboration with Polish architects Jems Architekci, Foster and Partners' office building makes a major contribution to the re-establishment of one of Warsaw's most important public spaces, Pilsudski Square (formerly Victory Square). Without dominating the space, the new building completes the square by filling a missing side. As a counterbalance to its historic neighbours, this sensitive approach derived from a constructive dialogue with the city's historic monuments conservator. The five-sided structure unites three separate but linked office buildings into a single composition, organized around a 50m diameter courtyard, allowing permeable short cuts, while creating a clearly defined new public space. Glass facades maximize daylight penetration, but are given an apparent solidity in its more traditional neighbours with vertical granite fins (solid when viewed obliquely, transparent when seen head on). Metropolitan is a building of sophisticated civility that shows how contemporary architecture can enhance the urban realm without setting out to draw attention to itself. It is a fitting contribution to Warsaw's increasingly cosmopolitan character.



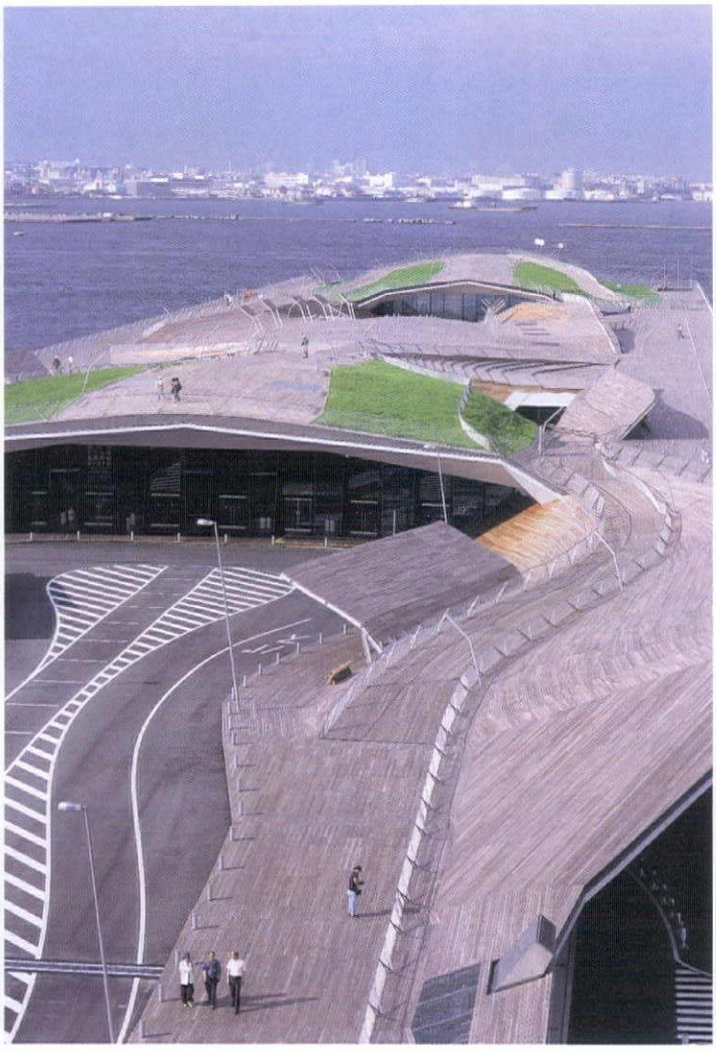
The Lois & Richard Rosenthal Center for Contemporary Art, Cincinnati, USA
Zaha Hadid Architects

On a tight corner site in downtown Cincinnati, this contemporary art gallery provides seven levels of public space. With galleries of different sizes occupying its perimeter, an atrium brings daylight to the back of the building. The fully glazed ground floor shop front allows the pavement to run into the building, turning up the rear wall, directing the attention of visitors to the suspended volumes overhead. Solid concrete blocks with narrow gaps, the galleries are fragments of a greater whole, changing by day and night as light shines through. The building exploits the drama of this interlocked matrix of mass and light as stepped ramps zigzag through the atrium, revealing the sheer concrete wall and the great tottering stack of galleries.

Ontario College of Art & Design, Toronto, Canada
Alsop Architects with Rywa

OCAD commissioned Alsop Architects to expand their facilities buildings. Design workshops with college staff and students led to a lively process and the exchange of ideas. A courageous, bold – if admittedly slightly insane – solution emerged, which while evoking strong and contradictory responses, was commended by the jury as highly imaginative. Elevated spaces, nine storeys above the ground, saved land that might otherwise have been built on and preserved low level views from across the street to the park. The design has proved very successful in the college's fund-raising campaign.





Yokohama International Passenger Terminal, Japan
Foreign Office Architects

FOA won the competition to design the Yokohama International Port's Terminal in 1995, responding to a brief that called for a passenger cruise terminal and a mix of civic facilities for local citizens – all under one roof. The architects created a public space instead of producing a monument or gateway to travel. The clarity of the concept, the roof as an open plaza and extension to the nearby parks – the missing link in a chain of public parks along the city's waterfront – has been carried through with brave determination, balancing stringent pragmatics of a complex circulation with highly technical engineering constraints in a poetic vision that remains undiminished in execution. At the scale of civil engineering, the complexity has been mastered without the confusion that can easily overwhelm projects with such a vast array of professional requirements.

Casa Fontana, Lugano, Switzerland
Stanton Williams

Pinned between the switchbacks of a precipitous Alpine road, this villa responded to a number of specific verbal clues from the client, such as 'I work in the cool of those shading pine trees', and 'make breakfast here looking this way'. From these word-pictures the architects built up a living diagram strung across the site, which in turn formed the basis for the final design. The steep slope becomes a collection of terraces connected by a winding stepped path, with buildings tucked under or placed on the terraces. Secondary buildings for guests, cars and services are then recessed beneath the plane of the terrace, with the main house an almost free-standing object at the highest point of the site.

The principal experience is the discovery of the view as you walk from the upper entrance through the main living rooms. Drawn instinctively towards the edge, overlooking the distant peaks and valleys, the terraces act as an immediate horizon, with the building framing the almost infinite expanse of sky, clouds, mountains and water.





Minami-Yamashiro Elementary School, Kyoto, Japan
Richard Rogers Partnership

This low-budget scheme provides a school for six to 12 year olds and local community facilities. The detailing and implementation of the scheme uses simple, durable and low-maintenance materials. With clarity, the complex brief has produced an elegant and economic solution, responding to the topography of the site with two two-storey and toplit elements. The linear composition contrasts with the rugged terrain while the concrete frame is rigorously executed. The relationship between teaching and circulation spaces is particularly successful, being flexible and informal through the use of sliding screens. The scheme was recognized as excellent value for money with a meticulous attention to detail.



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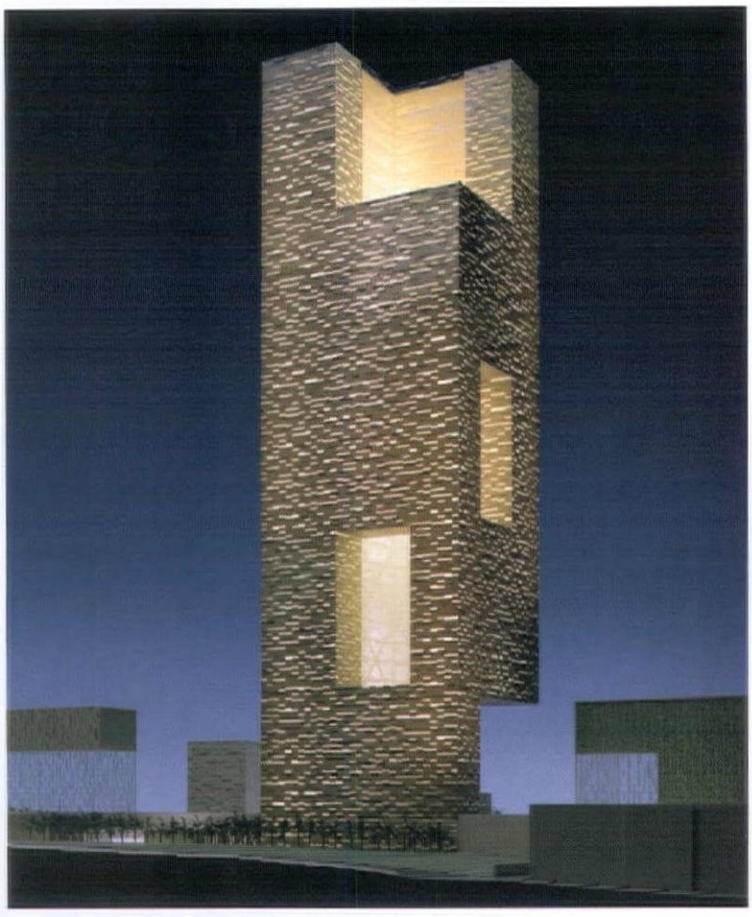
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MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2004

MIPIM

Overall winner of this year's Architectural Review/MIPIM Future Project Awards was the headquarters building for the Central Bank of Kuwait. The jury* commended the way in which it draws on the traditions of Middle Eastern architecture to create a modern office building that responds thoughtfully to site and climate, with massive external walls to provide thermal mass, pierced restrainedly to reveal carefully chosen views. It admirably attempts to reconcile tradition with contemporary environmental awareness and the needs of a large modern organization.

The Bank was also winner of the tall buildings category, one of six decided on by the jury. In each category, there was a winning scheme, except in Urban Communities and Sustainability, where there were two winners, and Retail Hotel and Leisure, where two projects were commended.

The quality and quantity of entries for this, the second year of the international competition, greatly exceeded those submitted in 2003, and were impressive in both variety and geographical spread.

*Peter Davey, Bryan Avery, Lee Polisano, Roger Zogolovitch, Michael Zimmermann

overall winner

Skidmore Owings & Merrill

winner: tall buildings

Skidmore Owings & Merrill

Headquarters building for the Central Bank of Kuwait, Kuwait

winner: urban masterplanning



OWP/P Architects: centre for business and Regenerative Studies, Scottsdale, Arizona, USA

winner: urban communities and sustainability



Kohn Pedersen Fox: New York Jets Stadium, New York, USA

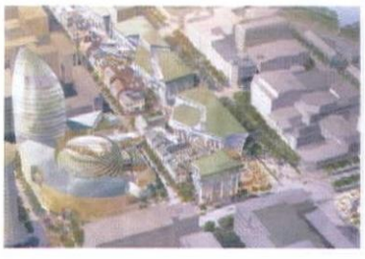


Hammers + Partners: River Edge, Dallas, Texas, USA

commended schemes: retail, hotel and leisure



Kohn Pedersen Fox with D. Kythreotis & Associates: Cyprus National Theatre, Nicosia, Cyprus



The Jerde Partnership: lakeshore development, Hangzhou, China



winner: residential

01-10 Architecten: development, Vof de Boompjes, Rotterdam, Netherlands

winner: offices



KMD Architects: Jie Fang Daily News & Media Group HQ, Shanghai, China

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Chapman Taylor

THE ARCHITECTURAL REVIEW

Poised on the western periphery of Europe, Portugal has always been on the edge, looking outwards. Since its foundation in the twelfth century, the country's history has been marked by cycles of invasion, occupation exploration, emigration and return. Hemmed in between Spain, its overbearing Iberian neighbour, and the vast watery gulf of the Atlantic, Portugul has long been drawn to the enigmatic, enticing sea. The country set sail in the early fifteenth century and never looked back, its explorers and navigators opening up lucrative trade routes to Africa and India. Today, former Portuguese colonies include Brazil, Goa, Macau and Mozambique, reflecting an extraordinary geographical and cultural diversity.

Portugal still has a migrant soul. In the modern era, industrialization and rural poverty fuelled mass migration to cities such as Lisbon and Oporto, swelling their populations and creating a new urban underclass. Following the Second World War, large numbers left to seek work elsewhere in Europe – Paris currently has the second largest Portuguese population after Lisbon. Economic migration is still a hard fact of Portuguese life, with successful émigrés often marking their return by building a house on a plot of land (the so-called *maisons de rêve*). Yet the corrosive effects of this dislocation are evident. Portugal's rural interior remains chronically poor and depopulated, with 80 per cent of the country's population occupying a narrow coastal strip between Lisbon in the south and Viano do Castelo in the north. Somewhat alarmingly, this swathe of more or less continuous suburbia has become one of the most densely inhabited parts of Europe, but the rapidity, vapidity and intensity of such development is clearly not sustainable.

For most of this century, Portugal's geographic isolation has been compounded by the political constraints of the Salazar dictatorship, which lasted from 1928 until the Carnation Revolution of 1974. Initially, the re-establishment of democracy was a painful process, but since the 1980s, Portugal has assumed a more confident Western European demeanour, its economic and political life greatly transformed since it joined the European Community in 1986. In some respects, the Portuguese experience parallels that of Ireland, another Catholic Rationalist fastness on the western fringe of Europe, in which poverty and diaspora are an indelible part of national consciousness, and whose traditional economic and social structures were quietly revolutionized by massive EC investment and engagement with the wider world.

Architecture is also feeling the effects of these changes, most obviously in quantitative terms, with the Portuguese profession witnessing a phenomenal growth. In 1980 there were around 1500 architects in Portugal, but this number has now risen to over 10 000, with the number of architecture schools also increasing from two to 23. Though more does not necessarily mean better, architecture is now disseminated, discussed and practised with a renewed vigour and been given wider public impetus by spectacles such as the Lisbon Expo of 1998 (AR July 1998), Oporto's stint as European City of Culture in 2001, and the sporting fiesta of Euro 2004.

Vernacular roots

Historically, Portuguese architecture is firmly rooted in the vernacular, with craft-based, artisanal origins and a limited range of forms and materials. Apart from a Brazilian-style flourishing of Modernism in the 'verdant years'[1] of the 1950s, progress has been slow, and Portugal's urban landscape is not an inspiring sight, with many fine historic town centres in a dilapidated state, surrounded by chaotic peripheries interspersed with unimaginative new development. Yet within this maelstrom it is possible to detect touches of refinement. Over the last 30 years, Modernism has been an essentially liberating influence, nourished by the abstraction, sensitivity and social awareness of the Oporto School positioned at a crucial geographical and philosophical distance from the state-sanctioned orthodoxy of Lisbon.

NAVIGATING A QUIET REVOLUTION

Portugal's current generation of architects are inspired latter-day navigators and explorers of a shrinking world.



The notion of what architect and curator Pedro Gadanho calls 'critical scarcity'[2] also strongly underpins the best recent Portuguese architecture. Lack of resources together with a relatively unsophisticated construction industry has forced architects to be especially inventive, epitomized by the poetically understated work of familiar pioneers such as Fernando Távora, Álvaro Siza and Eduardo Souto de Moura, who embody a resonant sense of Portuguese regional identity.

Today's emerging generation is able to draw on a much wider frame of reference than was ever possible for predecessors, that typically involves studying and working abroad (notably on the 'Erasmic axis' of Rotterdam and Basel) to absorb different cultural, conceptual and technical influences. As Yehuda Safran observes, 'In Portugal today, you no longer have to be a Távora with a Gulbenkian stipend in hand, to travel abroad and enter into the worldwide web of architectural discourse'.[3] Such experiences naturally help to enrich and inform, but on their return, these latter-day explorers must also fit into Portugal's still relatively small architectural milieu in which people tend to know one another, so generating a degree of professional and social pressure. Moreover, many younger architects have spent time in the offices of the masters. 'The sons have too much respect for the fathers', notes Fátima Fernandes,[4] which perhaps helps to account for the inherent conservatism that still touches much Portuguese architecture.

Finding a voice

There are indications, however, that a new generation is starting to find its own voice, tempered and inflected by more exotic influences and general intellectual curiosity. Within this issue, along with work by the established master Eduardo Souto de Moura, whose Braga stadium (p42) shows a new confidence and maturity, are projects by emerging practices such as Aires Mateus, ARX Portugal, Guedes + deCampos, Promontório Arquitectos and António Portugal & Manuel Maria Reis. In all its various manifestations, their work displays a fascinating cross fertilization of ideas that sympathetically and realistically address the Portuguese condition. Even the Azores, a remote outpost of Portuguese territory marooned in the mid Atlantic, has proved an unexpectedly fertile breeding ground for vibrant experiment (p74). Certain themes emerge – an eagerness to expand the repertoire of forms and materials, a concern with context, a sensitivity to the past (many young architects are working responsively with old buildings), all underscored by an innate awareness of local culture and tradition. There is great hope that, mindful of their recent history, Portugal's new generation of architectural navigators can grow in confidence to absorb and transmute local and global influences to ferment a quiet revolution of their own. CATHERINE SLESSOR

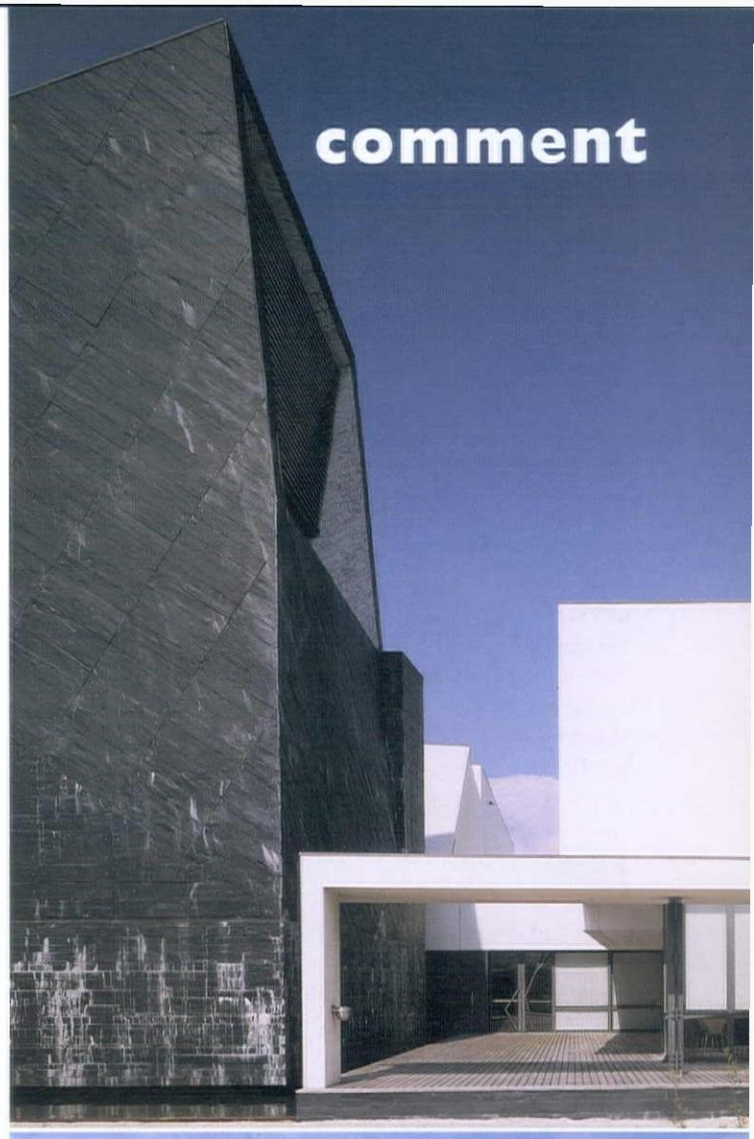
1 See an essay by Ana Tostões, 'The legacy of the verdant 1950s' in *Portuguese Architecture – a new generation*, 2G, IV 2001, p131.

2 Pedro Gadanho helped to organize the seminal *Influx* series of exhibitions devoted to the work of younger Portuguese architects between March 2002 and September 2003 at the Silo-Espaço Cultural in Oporto, in conjunction with the Serralves Foundation. An accompanying catalogue *Influx: Recent Portuguese Architecture*, published by Civilização Editora with dual Portuguese and English text provides a lively snapshot of current practice.

3 *Influx: Recent Portuguese Architecture*, Civilização Editora, Oporto, 2003, p14.

4 In conversation with the author. Fernandes and her partner Michele Cannatá edited a major survey of recent work *Contemporary Architecture in Portugal 1991-2001*, Edições ASA, Oporto, 2001. An updated version is due out later this year.

Thanks are due to the following for their help and advice in preparing this special issue: José Mateus, Francisco Aires Mateus, Fátima Fernandes & Michele Cannatà, Luis Machado, Sandra Bastos and Hugo Mendes Domingos of the Portuguese Trade and Tourist Office in London.





Opposite page: bar in Oporto by Guedes + deCampos, graduates of the Oporto School, now gently pushing formal boundaries. Photograph: Paul Raftery/VIEW. Top right: Maritime museum in Ílhavo by ARX Portugal is a subtle but imaginative synthesis of local and global influences. Photograph: Paul Raftery/VIEW. Bottom right: remodelled market, Braga, by Eduardo Souto de Moura, whose work is a powerful response to Portugal's 'critical scarcity'. Photograph: Duccio Malagamba.

Europe's latter-day gladiators congregated in Portugal this summer to huff and puff their way through Euro 2004, the 12th quadrennial European soccer championships. Sporting spectacles have become the modern equivalent of Roman circuses in popular imagination, but beyond the dramas on the pitch, perhaps the most remarkable achievement of this footballing *fête d'été*, was that it was staged in Portugal, one of the continent's more impoverished countries. As a major sporting event (in soccer terms, second only to the World Cup), Euro 2004 presented considerable logistical and financial challenges, exacerbated by increased fears of terrorism. Nonetheless, from Braga in the north to Faro in the southern tip of the Algarve, eight cities played host to the international soccer circus and its stellar performers.

In preparation for the championships, the Portuguese authorities embarked on an ambitious programme of stadium building and infrastructure improvements. Seven new stadiums were constructed and three others renovated at a cost of around 550 million euros (£370 million). A quarter of this came from the state, with the balance raised by local municipalities and the clubs themselves, who will profit in the long term from new grounds and improved facilities. Though there was some inevitable scepticism about the benefits of spending such vast sums in this way, the official rationale is that the tournament will have the effect of boosting tourism, already one of Portugal's most lucrative industries, and that better transport links and new hotels will help to sustain its long-term growth.

Sporting fiestas are now regarded as a powerful impetus for urban and economic development, but their legacies can be mixed. The most successful example in recent times was the Barcelona Olympics of 1992 (AR August 1992), which kick-started a seismic city-wide regeneration that still continues today; but the 2002 World Cup in Japan and South Korea (AR October 2001) produced a surfeit of expensive stadiums, some of which are now hardly used, as neither country has a strong footballing culture. In Portugal, which does, ambitions are more realistic, with all 10 tournament stadiums being tenanted by existing clubs, the majority of which are in the country's Premier League.

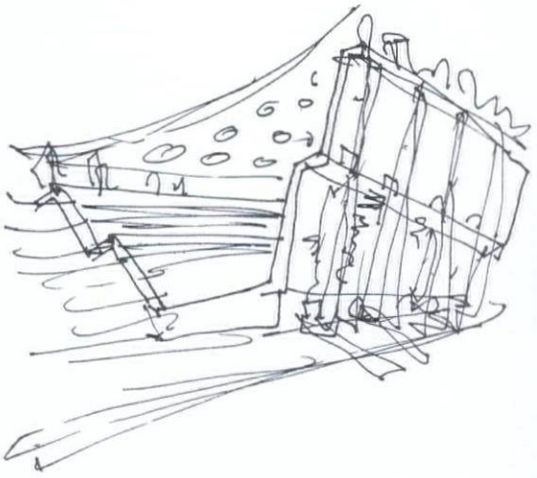
The new stadiums (all by Portuguese architects) are a mixed bag, with little variation on the generic stadium type of object building in the landscape that has persisted since Roman times as the conventional model for the gladiatorial/sports amphitheatre. The stunning exception is the new Braga stadium, where Eduardo Souto de Moura radically re-envisages the amphitheatrical form as a tent dug



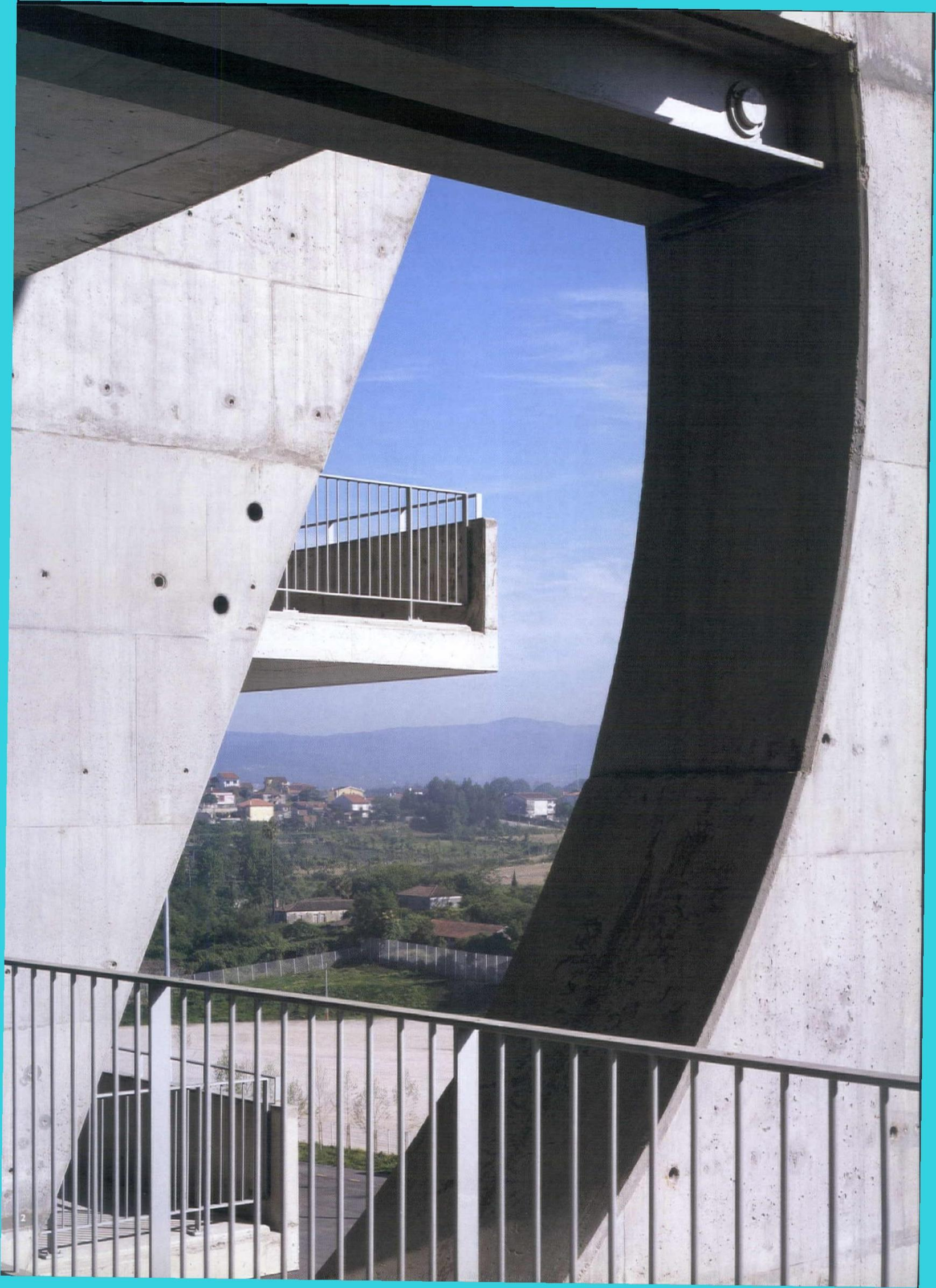
1
The new stadium is cradled in its hillside setting.
2
Access to the upper levels is not for the faint-hearted.

SPORTS SPECTACLE

Carved into a mountainside, Braga's new stadium is a radical reinvention of the sports amphitheatre.



FOOTBALL STADIUM, BRAGA, PORTUGAL
ARCHITECT
EDUARDO SOUTO DE MOURA



into a mountainside, in which the man-made artifact simultaneously becomes part of and emerges from the natural landscape.

In another departure from the familiar stadium form, Souto de Moura dispenses with seating behind the goals, traditionally the haunts of the more riotous, die-hard supporters attracted by tribal camaraderie and cheaper seat prices. In Latin countries, the *curvas* are often the setting of elaborately staged expressions of club devotion, but the views are generally the worst in the ground. Eliminating the *curvas* is perhaps an over-optimistic speculation on the social decline of tribalism, but Souto de Moura regards it as a simple expedient that reflects both football's evolving culture and the increasingly exacting demands of the paying public. His elegantly economical solution of two long grandstands, each seating 15,000 spectators in two overlapping tiers, is intended to provide optimum viewing conditions. 'Football today is entertainment, just like cinema, theatre and television,' he asserts. 'Today, no one would be willing to watch a piece by Peter Handke from behind the goal with continuous zoom shots.'*

Since the twelfth century, the historic, northern city of Braga has been Portugal's ecclesiastic capital and the seat of the country's archbishops. Religion and its various festivals still play a strong part in civic life – on a wooded slope to the east of the city is the famous baroque Escadaria of Bom Jesus, a monumental, processional staircase winding up to a pilgrimage church that attracts large festive crowds throughout the year. On a hillside to the north, Souto de Moura's stadium dominates the surrounding landscape with an equally baroque theatricality, forming a new object of secular veneration.

However, the stadium is more than just a new home for the local football team, it is also the focus of a new urban park planned around the slopes of Monte Castro and along the course of the river Cávado. Here the northern edge of the city peters out into bucolic countryside, and the municipality has big plans to develop a park for sports and recreation. A swimming pool and sports hall are in the pipeline, as are extensive new landscaping and infrastructure. Souto de Moura's shrine to soccer is just the first step.

Initially, a site lower down the hill and nearer the river was earmarked for the stadium, but the potential risk of flooding during construction (the Minho region has one of the wettest climates in Europe) was considered too great. Moving the building up the hillside presented a different challenge in the creation of a huge rock-lined amphitheatre that cradles the new stadium in a craggy, primeval embrace. In a geotechnical feat of Herculean proportions, one million cubic metres of granite were blasted out of the hillside and then crushed to make the aggregate used in the stadium's concrete structure, so the building literally grew out of the site.

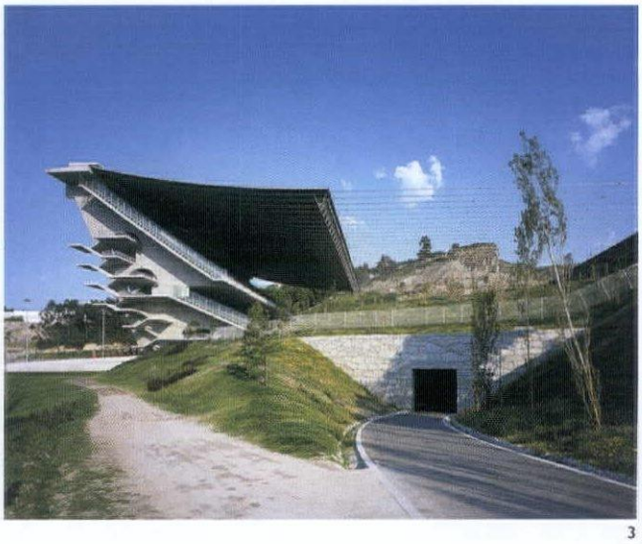
The carving and shaping of the hillside was achieved by a succession of small, precise explosions to form a 30m-high cleft in the rock that frames the south-east end of the stadium. Studded by a series of steel pins to prevent landslides, the granite cliff looms over the pitch; the mute drama of manipulated geology replacing the more usual human animation. It is an unequivocally powerful tableau – the bald, bare rock face is barely a couple of metres from the playing surface – but it also posits the slightly surreal spectacle of off-target shots ricocheting unpredictably off the granite. At the opposite end, undulating banks of earth landscaped with grass and trees meld the structure more gently into the landscape, emphasising its strong topographic character.

This intimate relationship between the man-made and nature has echoes of the ruins of Delphi and other Classical Greek sites, and Souto de Moura's explorations of these prompted reflections on architecture exposed by excavation. Approached from the main external plaza on the north-east side, the stadium resembles a modern archaeological relic poised in an excavated landscape. The two grandstands frame the pitch in symmetrical tiers of seating, but are expressed in quite different ways. The south-west stand is dug into the hillside to create a Piranesian undercroft of stairs, lifts and concourses set against a backdrop of living rock. Light is drawn down into the bowels of this Stygian labyrinth through a series of vertical shafts that extend upwards to a plateau-like terrace wedged into the hillside at

FOOTBALL STADIUM,
BRAGA, PORTUGAL
ARCHITECT
EDUARDO SOUTO DE MOURA

A ticket office
B parking
C entrance plaza
D temporary UEFA parking
E north-east plaza
F north-east stand
G pitch
H south-west stand
J south-west plaza
K VIP parking
L TV compound



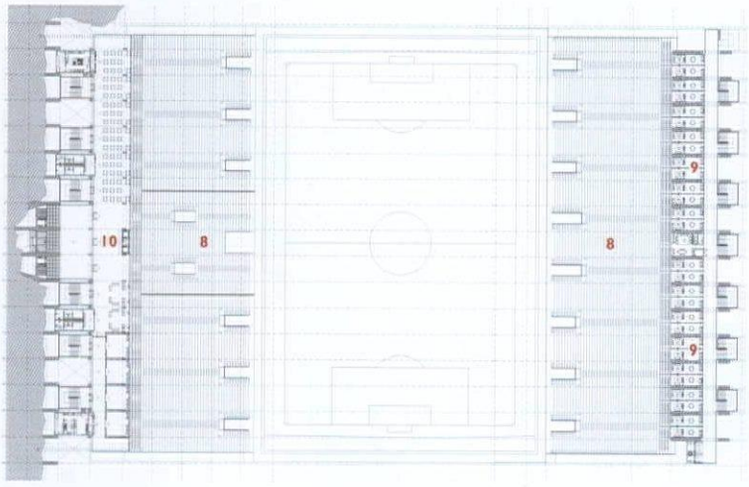


3

3
Entrance to the subterranean car park and players' facilities.
4
The imposing north-east stand with its banks of vertiginous staircases celebrates the drama of circulation. Circular perforations reduce the mass of the concrete structure.

 site plan

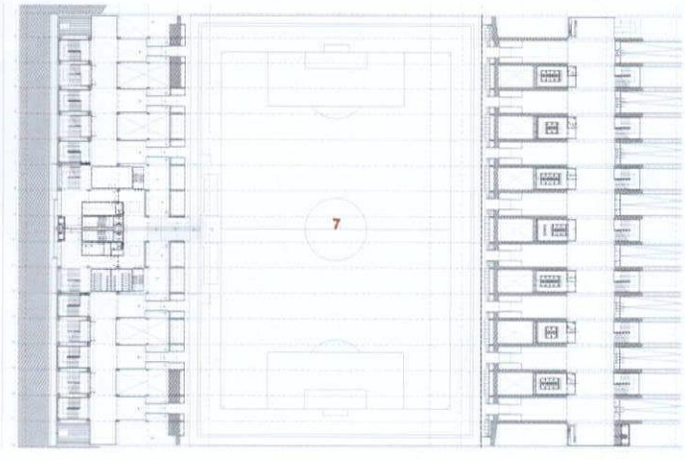

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05



lower stand and VIP zone



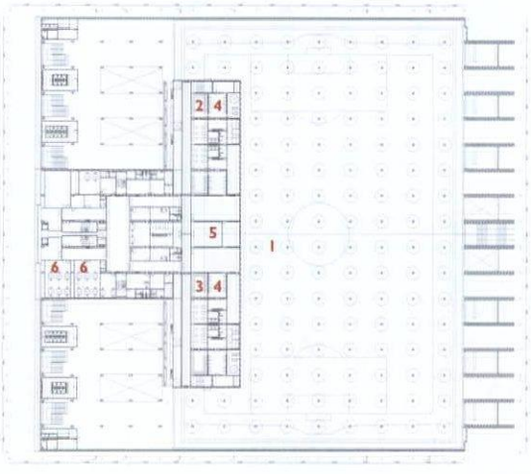
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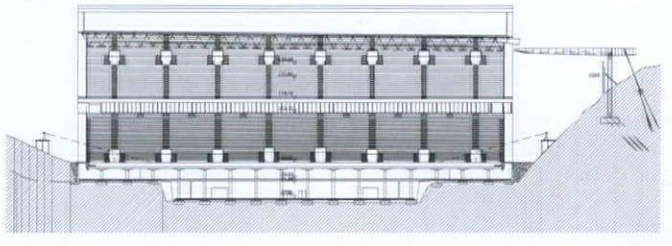
pitch level plan (scale approx 1:2500)

5
The inspiration for the roof: Peruvian vernacular crafts and rope structures.
6
The slim roof awning is supported by a network of tensile cables.
7
The stadium is rooted in the landscape – rock from the excavations was used to make the concrete for the structure.

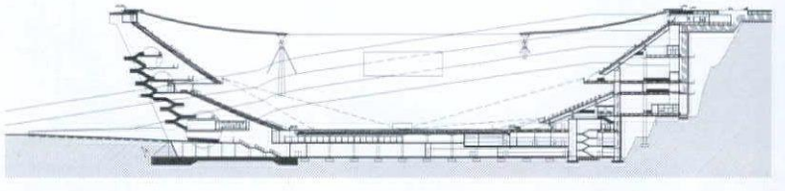
1 car park
2 home dressing room
3 away dressing room
4 showers
5 press conference room
6 offices
7 pitch
8 seating tier
9 hospitality boxes
10 VIP zone



basement level plan



long section looking north-east



cross section looking south-east

FOOTBALL STADIUM,
BRAGA, PORTUGAL
ARCHITECT
EDUARDO SOUTO DE MOURA



8



9

FOOTBALL STADIUM, BRAGA, PORTUGAL

ARCHITECT

EDUARDO SOUTO DE MOURA

8
Concourse in the north-east stand, open to light and views.
9
The contrasting Piranesian undercroft in the south-west stand.
10
Yellow graphics and signage animate the neutral palette.
11
Rainwater is channelled off the roof into cantilevered troughs and discharged down the hillside. The local climate is very wet, so this ingenious disposal system will be put to the test.
12
Eliminating seating behind the goals means all spectators get a decent view.

roof level. This acts as a public access and gathering point, with panoramic vistas over the stadium and rolling countryside beyond.

On the north-east side, the stand thrusts out at a precipitous angle, like the hull of a ship, rhythmically articulated by broad ribs, each of which contains a staircase. Here the intricacies of circulation are revealed and celebrated as spectators scurry like ants around the various levels. And though there are clear overtones of Kahn in the circular apertures of different sizes punched into the concrete, this was an apparently serendipitous outcome: Souto de Moura was advised that perforating the structure in this way was the most efficient means of reducing its overall mass.

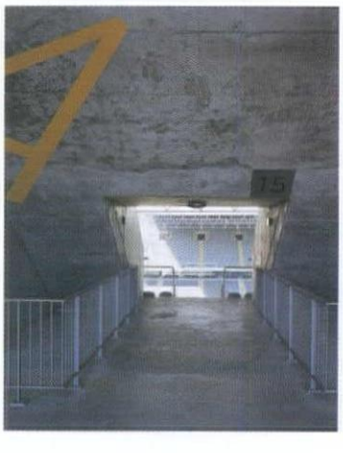
The two stands are protected by a featherweight roof of ribbed metal panels slung between a network of steel tensile cables. Originally Souto de Moura proposed a thin, curved, continuous awning, such as the one Alvaro Siza designed for the Lisbon Expo (AR July 1998), but opted for a tensile structure following a trip to Peru, where he discovered the extraordinary rope bridges of the Incas, which combine both strength and delicacy. Strung tautly and gracefully across the stands, the roof resembles a giant loom, with two unfinished pieces of cloth. A lightweight V-section truss runs along the long edge of each opaque section, providing lateral stability and support for a lighting gantry, thus eliminating the need for intrusive floodlight towers. Water is drained off the roof at two points into freestanding concrete troughs mounted on the granite cliff face, from where it is discharged down the hillside in a snaking open channel. The cantilevered troughs reach out to the roof, but, tantalisingly, do not quite touch, like God and Adam in Michelangelo's iconic Sistine Chapel fresco.

Unlike many of the other new stadiums, in which colour is splurged with ritual abandon, Souto de Moura limits his palette to the sober neutrals of the concrete, metal roof and tiers of grey seats. Visceral yellow is used for the elegant graphics and signage, the only instance of applied colour. Green also predominates, but naturally, in the landscaped mounds and the blazing emerald swath of the pitch. Beneath the pitch, which is supported by a forest of mushroom-headed concrete columns, lies a private subterranean realm of parking and players' facilities. A metal grid set around the edge of the pitch diffuses faint natural light into this inner sanctum.

Though Braga only hosted two first-round matches in Euro 2004, its new stadium provided the most memorable architectural image of the summer, and its part in the life of the city will grow and evolve well beyond the tournament. As his largest building to date, it also marks Souto de Moura's entry into the big league and shows, equally importantly, that the qualities of reticence, sobriety and thoughtful handling of materials that distinguished his work on a smaller scale have not deserted him on a Braga hillside.

CATHERINE SLESSOR

* Quoted in *Casabella*, No 694, p104. Peter Handke is an Austrian writer and playwright.

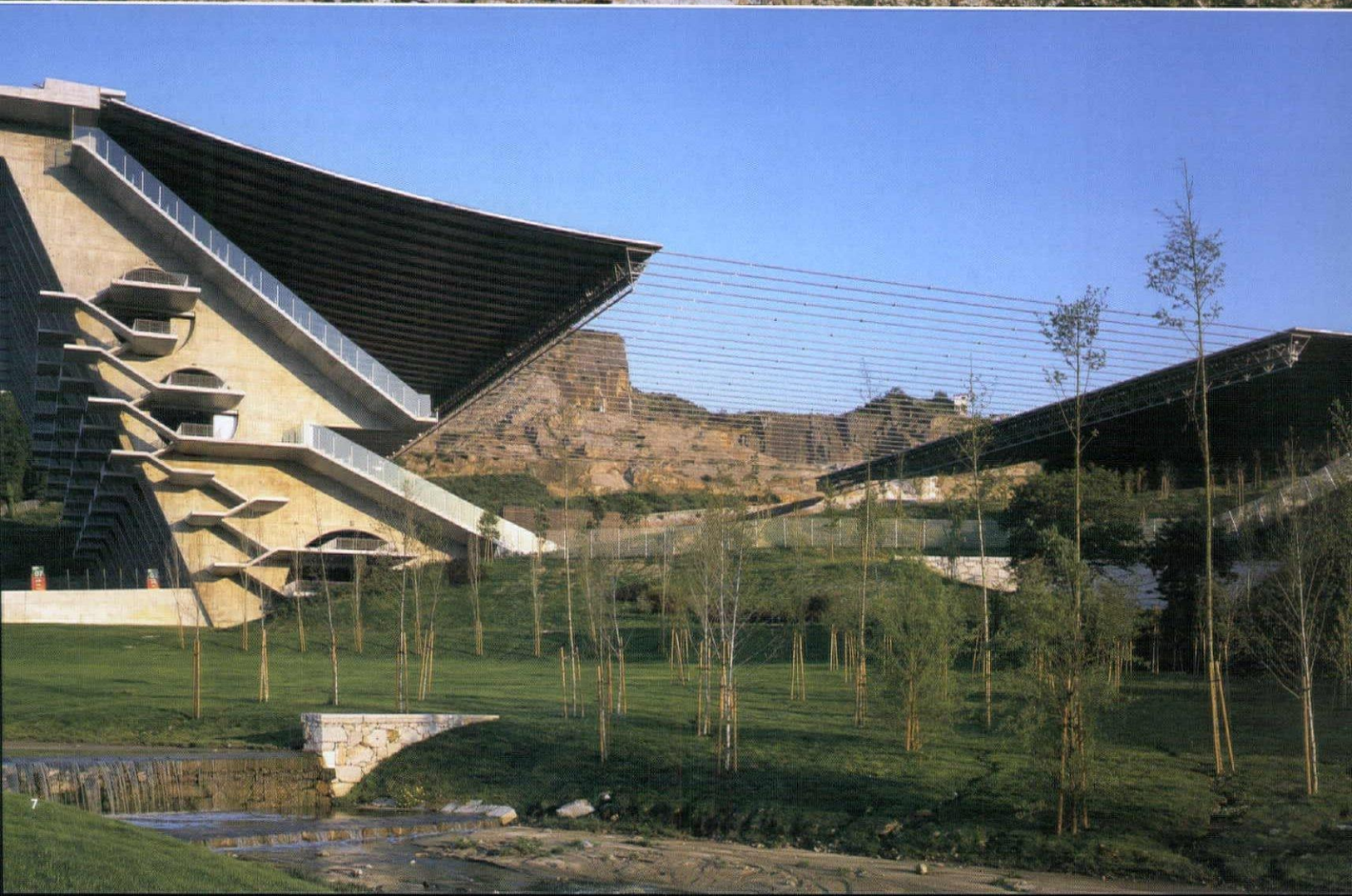


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Architect
Souto Moura Arquitectos, Oporto
Stadium consultant
Arup Associates
Structural engineer
AFA Associados
Mechanical engineers
José Silva Teixeira, Tiago Fernandes
Electrical engineers
António José Rodrigues Gomes, António Ferreira, Luís Fernandes
Landscape consultant
Daniel Monteiro
Building contractor
Soares da Costa
Photographs
Paul Raftery/VIEW
except No 9 by Christian Richters

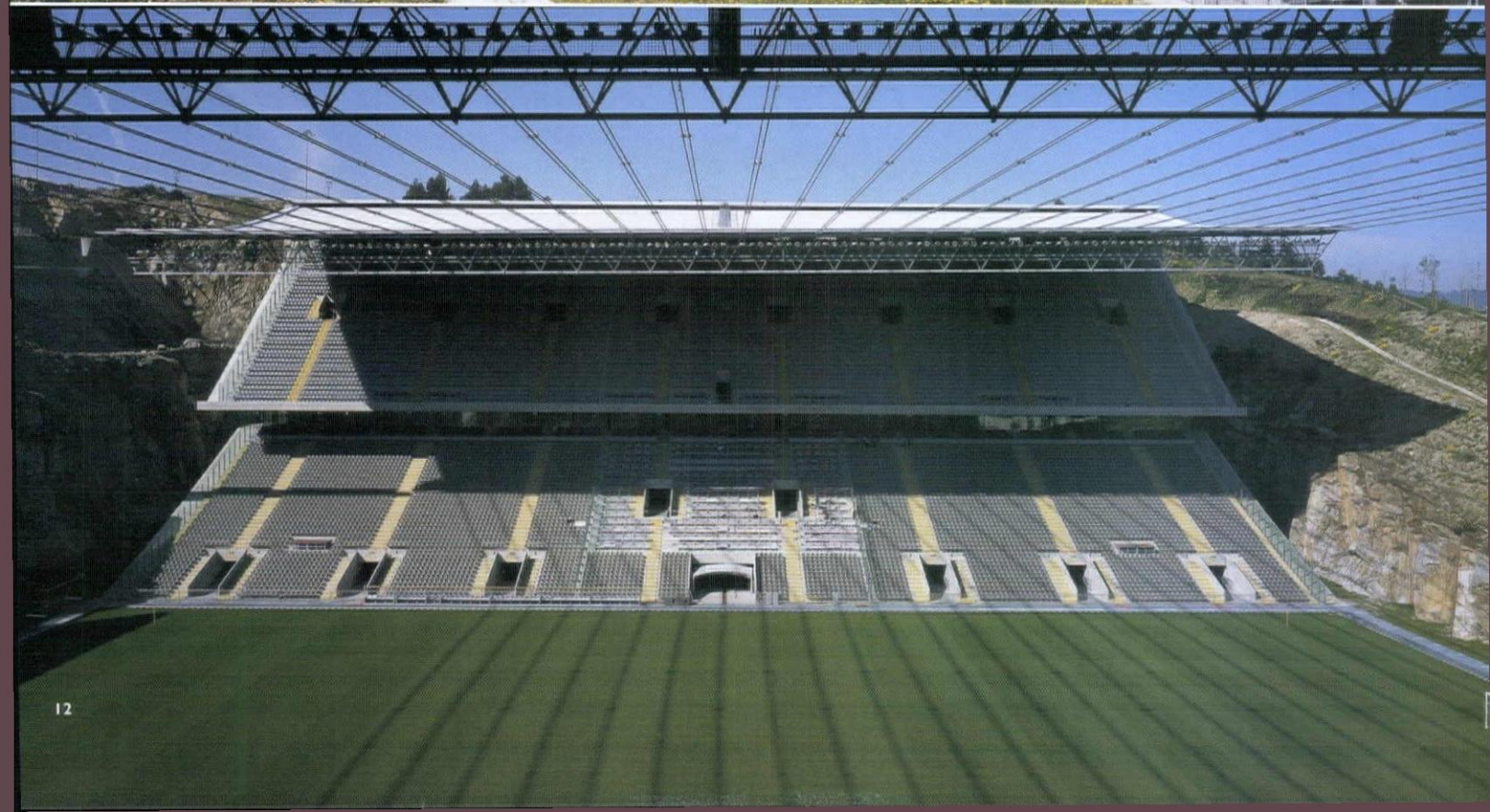


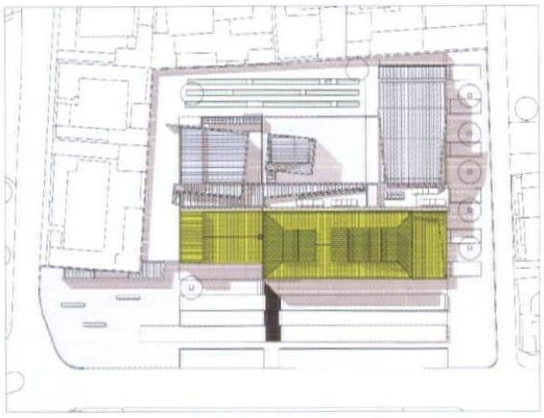
6



7







site plan (existing building coloured)

MARITIME MUSEUM,
ÍLHAVO, PORTUGAL
ARCHITECT
ARX PORTUGAL

SEA AND SKY

This local maritime museum elegantly fuses the particular with the universal.

ARX Portugal is a collective of architects established in Lisbon in 1991 by brothers José and Nuno Mateus, both graduates of the city's Technical University. Through the experience of studying and working abroad (in Columbia and Houston, and with Peter Eisenman and Daniel Libeskind), they bring a formal and textural boldness to their work, yet this is tempered by a subtle sensuality and an inherent awareness of Portuguese place and character. In common with many younger practices, they began with small things – houses and interiors – but have since graduated to more substantial commissions, while both periodically teaching, writing and broadcasting. Their largest and best known project to date is the Maritime Museum in Ílhavo, an imaginative remodelling of a local museum that demonstrates a maturity and assurance that surely destines them for wider recognition.

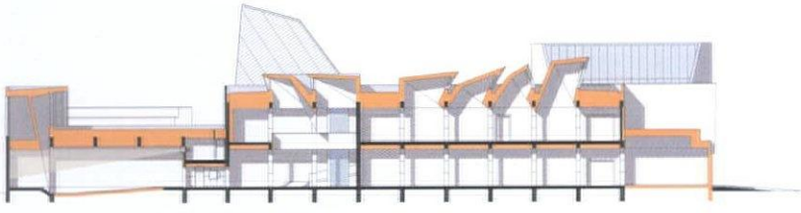
Ílhavo on the central Portuguese coast has a long history of boats and seafaring. For centuries it has been home to ocean-going cod fishing fleets and flat-bottomed skiffs that skim lightly around the salt pans at the mouth of the Aveiro river in search of shellfish and seaweed. The town's original maritime museum was built in the 1970s and was typical of its era in its arrangement of functional, factory-like volumes. When ARX were commissioned to provide the municipality with something better, the obvious impulse was to demolish the '70s relic and begin again, but EC funding was contingent on the project being a refurbishment rather than new build, so necessitating a more pragmatic response.

This pragmatism, however, is shot through with poetry. The old post and beam structure of the original building delineates the footprint of a greatly expanded complex (almost doubled in size) crowned by an irregularly serrated roofscape that pokes up from behind the suburban houses like fish fins or petrified sails. More explicitly, the building is an event on the horizon, like a ship at sea, with its assemblage of long white volumes rising out of a dense dark base clad in strips of charcoal-coloured slate. The black slate recalls the black of the industrious skiffs rather than

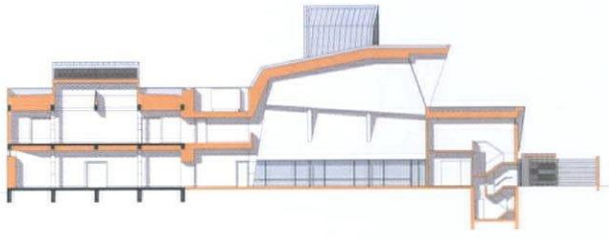




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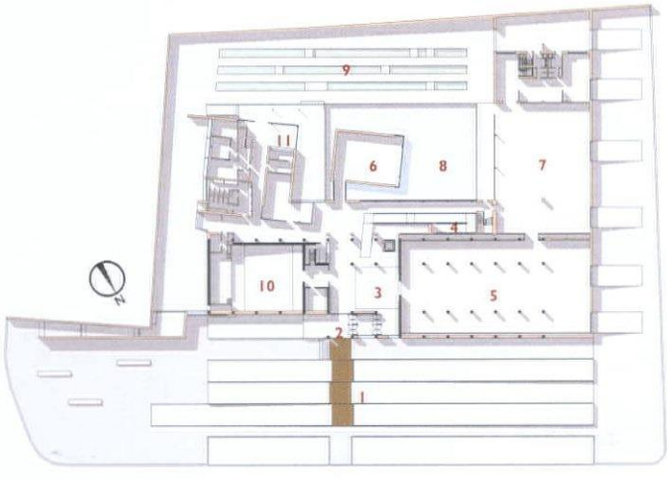


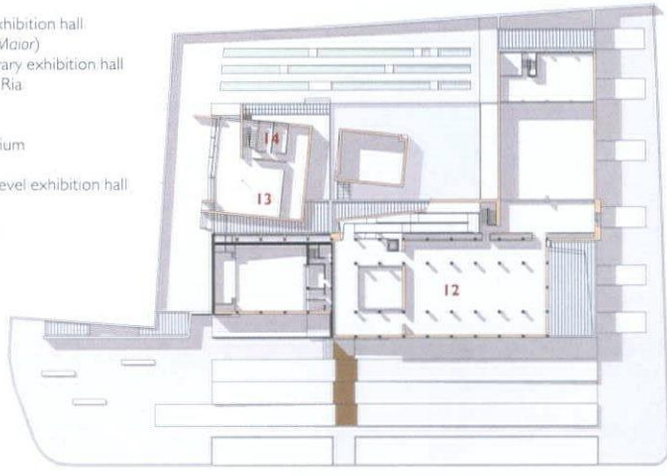
long section



cross section

1 public precinct
2 main entrance
3 entrance hall
4 ramp
5 main exhibition hall (*Faina Maior*)
6 temporary exhibition hall
7 Sala da Ria
8 pool
9 patio
10 auditorium
11 café
12 upper level exhibition hall
13 library
14 offices





 ground floor plan (scale approx 1:1500)

first floor plan



1
The remodelled museum is an event on the horizon. White, nautical volumes rise out of a black slate base.
2
The internal courtyard arranged around a reflecting pool.



7



8

MARITIME MUSEUM, ÍLHAVO, PORTUGAL
ARCHITECT
ARX PORTUGAL

the more florid hues of the fishing fleets, establishing a minimal, duotone palette of white plaster, black slate and grey zinc that enfolds the angular undulations of the new roof.

Set back from the street on the north-east side (preserving the original alignment), the building defines a new public precinct that owes something to Eisenman's fashionable fracturing and pudgering of topography, but here is more gently executed, with simple timber benches and gravel laid in angled beds edged with strips of rusted steel. The black slate wall demarcates the boundary of the site and encloses an internal patio garden on the south-west side, landscaped in a similar Eisenmanesque fashion. At the heart of the patio is a reflecting pool around which the new parts are disposed, so that, appropriately, the presence of water is never very far away, casting shimmering reflections throughout the interior.

New volumes either emerge from or are anchored onto the original structure – the double-height Sala da Ria with its impressive collection of boats; a new administrative block with a library and café; and a central tower for temporary exhibitions. This last is a tall cuboid volume wrapped in slate which actually sits in the pool, its dark, enigmatic mass giving the disarming impression of floating on water. On the secondary street facade, to the north-west, the slate base is punctuated by a series of loading bays, treated as architectural events with ribbed metal doors and stone ramps.

From the entrance foyer another ramp, this time a long dog leg, leads to the upper level of the main exhibition space, fluidly linking the two floors in a *promenade architecturale* that offers views out over the reflecting pool and the internal patio. Light is captured and reflected into the lofty upper floor through the crunched collision of serrated skylights, bathing the exhibition spaces in a delicate luminescence. A common architectural language of white walls and black slate floors unifies the interior, with honorific touches such as the slim steel balustrading and the delicately veined white marble used for the ramp and staircases.

Individual spaces are neutral backdrops for the display of objects, which range from maritime maps, models and tools to much larger boats and sails, including the *Faina Maior* cod fishing vessel which occupies the ground floor of the main exhibition hall. Abstract silhouettes of seafarers and dockers inhabit the collection, giving a sense of scale and human animation to the tableaux, but without the usual waxwork cheesiness. The architects designed these, along with the elegant steel and glass display cases and the customized lettering on the exterior. Together they manifest a thoughtful but not overpowering attention to detail that transforms and elevates the building into a richly nuanced contemporary *Gesamtkunstwerk*.

Ílhavo has always had a great affection for its museum, despite it being a relatively modest local institution. Its dissemination of maritime life continues to play an important part in the area's sense of identity and ARX's intelligent remodelling celebrates and consolidates the particular, while also touching on more immutable, elemental themes of light and dark, earth and water, sea and sky. CATHERINE SLESSOR

Architect
ARX Portugal, Lisbon
Structural engineer
TAL
Landscape consultant
Global
Building contractor
Abratina
Photographs
Paul Raftery/VIEW

9

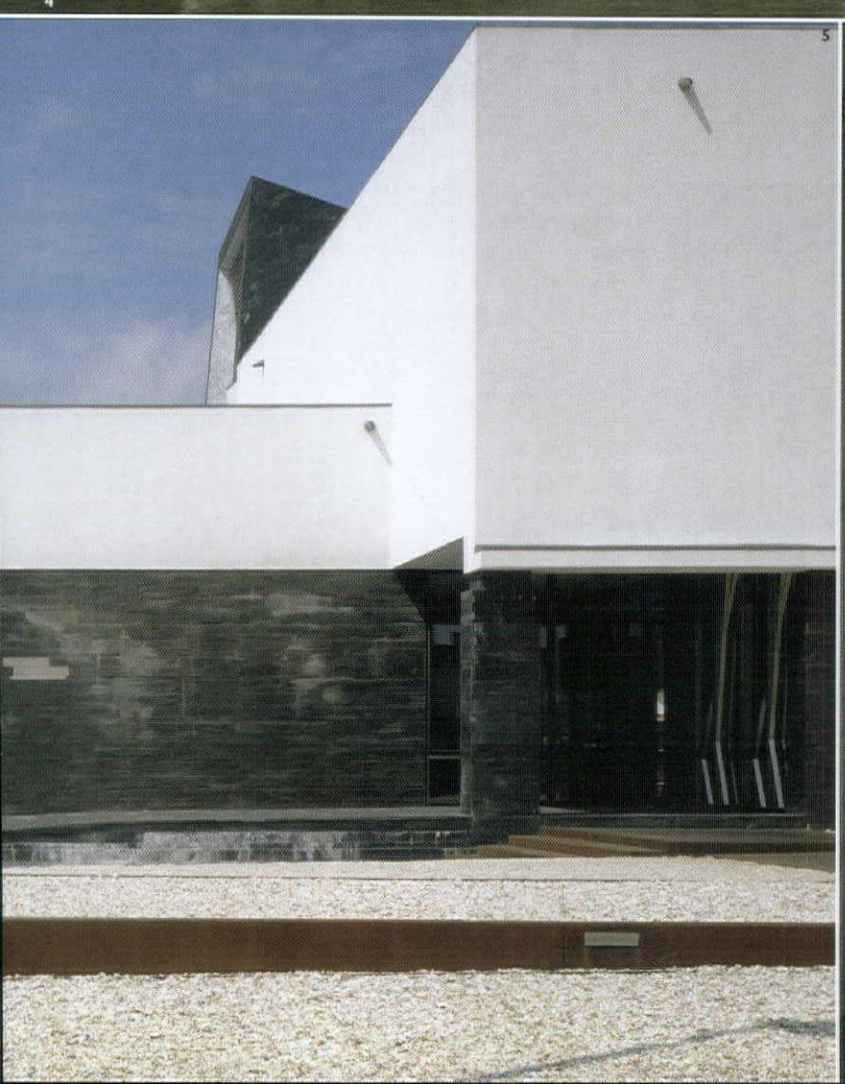


7
Entrance hall.
8, 9
Main exhibition hall.
10
Soaring double-height volume of the Sala da Ria.

3
The various new parts greatly expand the museum's capacity.
4
The brooding, slate-wrapped volume for temporary exhibitions appears to float on the water.
5
Main entrance.
6
Long ramp fluidly links two levels.



4



5



6





LANDSCAPE OF LEARNING

This dramatic addition to a Lisbon campus makes a powerful formal statement.

Francisco and Manuel Aires Mateus are brothers who graduated in consecutive years from the architecture faculty of Lisbon's Technical University in the late 1980s. Both worked with Gonçalo Byrne before establishing their own practice while still in their mid-twenties. Their international reputation was established with student halls of residence in Coimbra, which were highly commended in the AR's Emerging Architecture Awards (AR December 2000). That building comprised a slab-like tower with two quite different faces at the corner of the site, and this motif characterizes their next substantial academic project, the Rector's Office at the New University of Lisbon.

This institution is the capital's third state university, and was founded in 1973. Since then, a new campus has been established north-east of Campolide, a residential suburb in western Lisbon. The area was originally something of a dead-end, trapped by a maze of railway and motorway arteries, and identified architecturally primarily by the massive castellated city penitentiary of 1867 with its six radiating cellblocks. A slightly less daunting local monument is the Jesuitical college, built at much the same time and now occupied by the university's economics faculty. Restored in 1999, this 35-bay, three-storey building established the overall envelope for the Aires Mateus scheme.

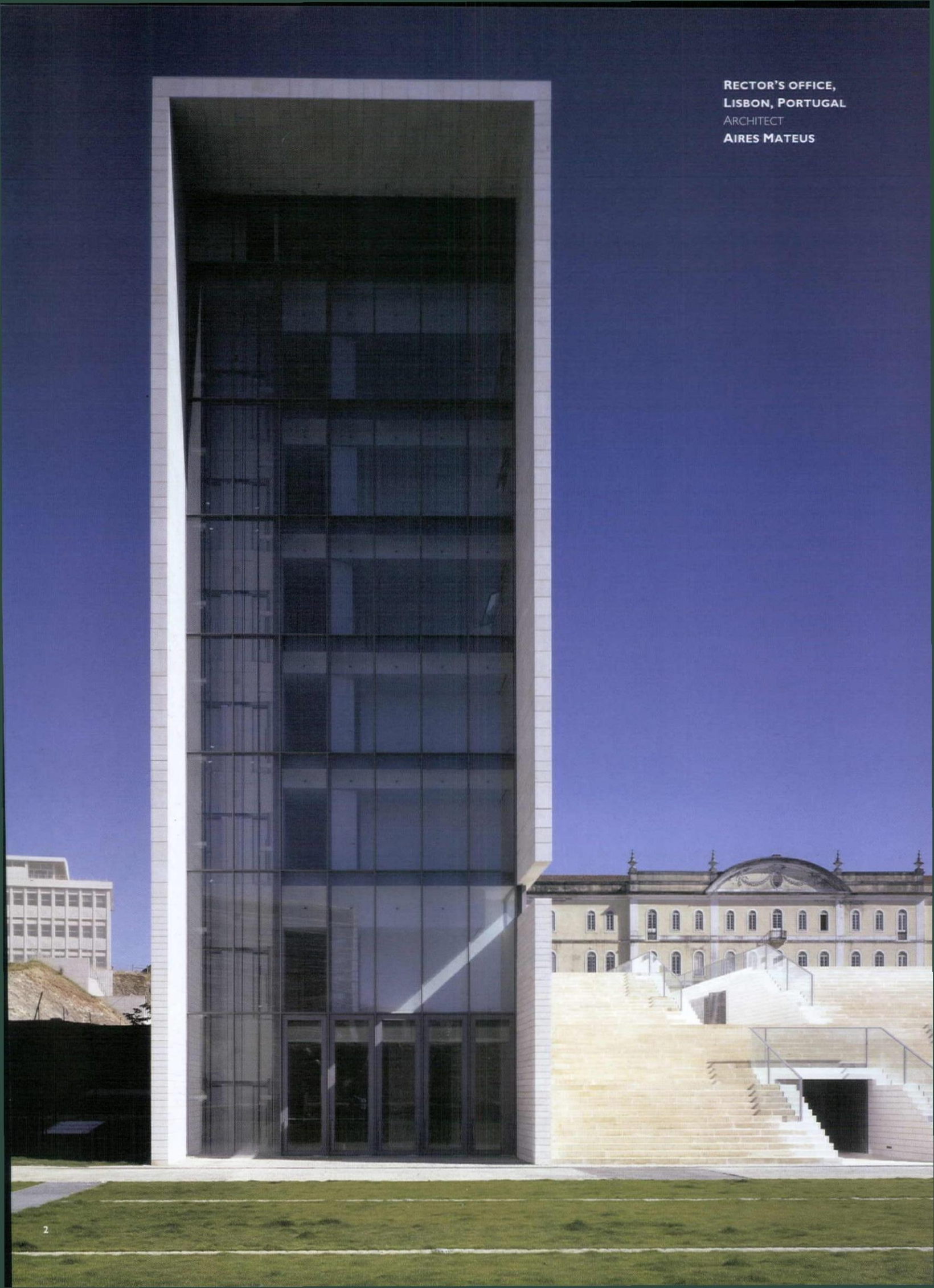
Like other recent buildings on the site, the new office is aligned orthogonally with it (in this case to the north), and the height of the new tower corresponds to that of the top of the old building uphill from it.

The Rector's Office provides accommodation for a large number of administrative functions, which are placed in regular enclosed offices along the south-west face of the tower and reached by a single-loaded corridor. The other long face of the tower houses some services and staircases, and externally is entirely blank. Cladding is a very pale limestone. The podium building is crafted into a platform reached (from nowhere much, at the moment) by a monumental flight of steps running across its



location plan

1
The powerful geometry of the office tower emerging from stepped podium.
2
The great hooded tower.



Rector's office,
Lisbon, Portugal
Architect
Aires Mateus

full width, more than 40m. In all cases, the fenestration has an illusory quality to it. The great north end of the tower is uniformly glazed to suggest that it lights principal rooms, though in fact closer inspection reveals regular office units, a corridor end, and a lift shaft. The long face over the podium, lighting the offices, is perforated by elongated, horizontal openings in a complex irregular rhythm that corresponds neither to storey height nor room plan divisions. The podium itself, containing the greatest of the public spaces both inside and out of an auditorium, is pierced by nothing more than occasional and modest light shafts.

Some of the devices used here are immediately familiar to those who know Lisbon's recent architecture. The great hooded tower end – essentially a circulation space wrapped in thin masonry – first appears to be a gigantic version of the courtyard staircase intervention made ten years ago by Jean-Michel Wilmotte at the Museum of Contemporary Art in the city's Chiado district as part of a scheme for linking various historical buildings. Because of the alignment of heights, the end face of the tower makes a not dissimilar link between old and new. Moreover, the horizontal slicing of the windows has a close kinship with the walls of neighbouring student residences to the west of the Rector's Office, designed by Manuel Tainha in 1997.

In the case of the Tainha building, however, the slits light stairwells along the rear wall, whereas here they create the principal elevation. That difference says much about the approach of the brothers, whose work has been seen as providing a dialogue between the major interior spaces of a building and the envelope that surrounds it. The Rector's Office was perhaps their first project to investigate this idea on a large scale, and there is indeed a looseness to the fit of the external envelope in relation to the functions within. The auditorium and the various enclosures within the podium block are detached both from each other and also from the podium's external walls, and the quality of the public space in between is derived from this sense of floating between objects, enhanced further by staircases which rise discreetly from below. Furthermore, the masonry of the tower is in effect a loose sheath draped around the offices, hanging open at the north end.

Since designing the Rector's Office, Aires Mateus have taken these ideas almost to extremes – in particular, in their house at Alenquer, which places a new house irregularly within the walls of two old ones. But this monumental earlier work has already provided a remarkable sequel to their initial campus triumph at Coimbra.

TIMOTHY BRITTAIN-CATLIN

Architect
Aires Mateus, Lisbon
Project team
Francisco Aires Mateus, Manuel Aires Mateus, Felipe Nassauer Mónica, Henrique Rodrigues da Silva, Gabriela Gonçalves, Rodolfo Reis Dias, Susana Rodrigues
Structural engineers
Betar, Miguel Villar
Mechanical engineer
Galvão Teles
Electrical engineers
Joule, Caetano Gonçalves
Building contractor
Teixeira Duarte
Photographs
Daniel Malhão

3
Irregular slashes are cut into the flank of the tower.
4
Typical office in the tower.
5
Generous breakout space outside the auditorium.
6
Interiors have a calm and understated elegance.

RECTOR'S OFFICE, LISBON, PORTUGAL

ARCHITECT
AIRES MATEUS

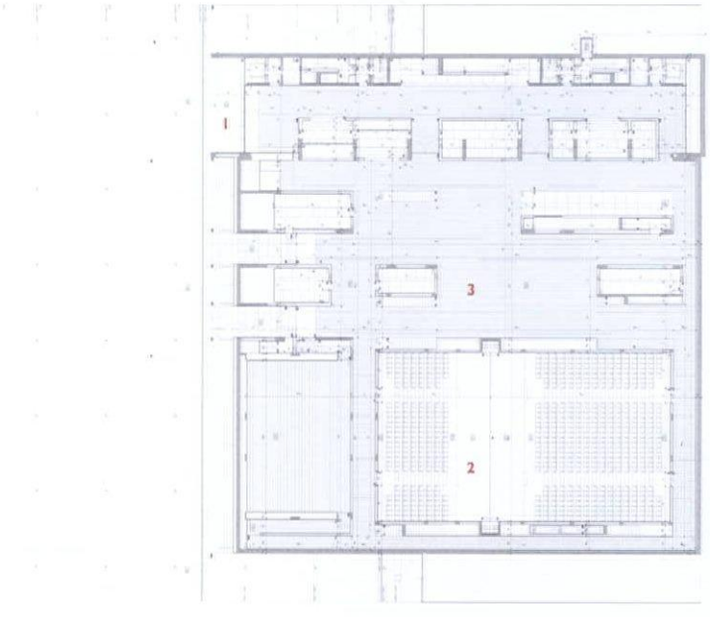
1 main entrance
2 auditorium
3 breakout space
4 offices
5 circulation spine



typical upper level



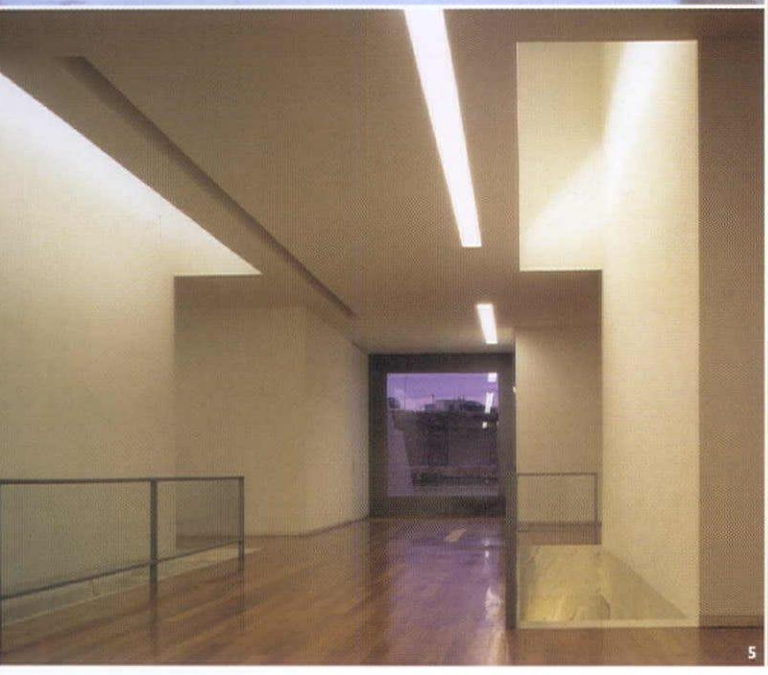
3



ground floor plan (scale approx 1:1250)



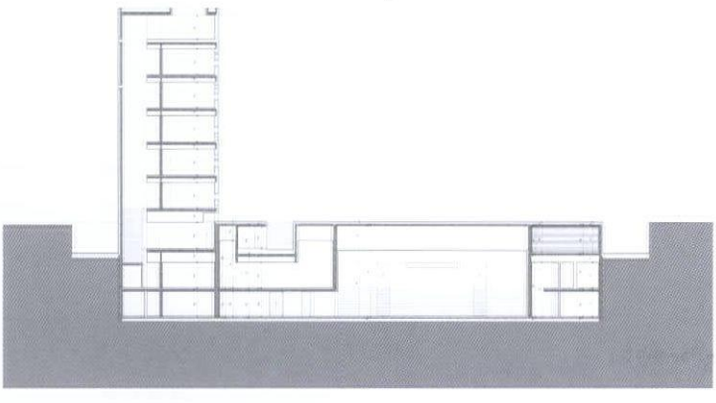
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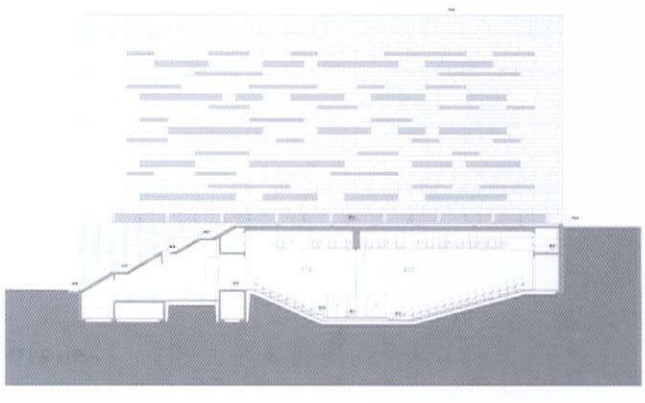
5



6



cross section through tower and podium

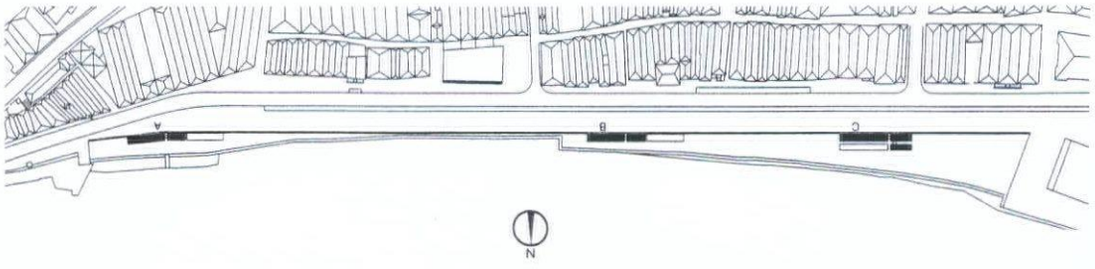


long section through podium



1

BAR, OPORTO, PORTUGAL
ARCHITECT
GUEDES + DECAMPOS



location plan showing various permutations

ON THE WATERFRONT

These sleekly industrial metal containers sit lightly on the Oporto quayside.

1
The bar is an inscrutable presence, its mirrored cladding reflecting its picturesque surroundings.
2
The longer module contains the seating area.
3
Bar interior.

Clinging to the gorge of the River Douro, Oporto's waterfront is one of the most dramatic in Europe. The city tumbles down the steep slopes to the river's edge where it coalesces into a raffish assortment of bars, cafés and restaurants housed in tottering waterfront terraces. Teeming with life day and night, these river edges have a strong *folklorique* character, which tends to overwhelm contemporary interventions. Some architects are still intrepid enough to try, however, as such small scale but high profile projects can act as an important benchmark in the development of younger practices.

Local architects Cristina Guedes and Francisco Vieira de Campos set up their studio in 1992, following spells working in the offices of the Oporto masters (Guedes with Siza and Vieira de Campos with Souto de Moura). An earlier project on the Douro's northern riverfront, the Café do Cais, was conceived as a simple yet precisely detailed steel and glass pavilion, at once lightweight and autonomous evoking the functional language of street kiosks and furniture.

A more recent project for a bar on the south side of the Douro, in the Vila Nova de Gaia, develops these principles into a series of streamlined elongated volumes like train carriages or industrial containers, again using metal and glass, but this time the outcome is more abstract. The Vila Nova is



dominated by the port lodges or *armazéns*, where port is blended and aged, and the long, low slung volumes of the red-roofed lodges form a picturesque backdrop to the sleek new interlopers.

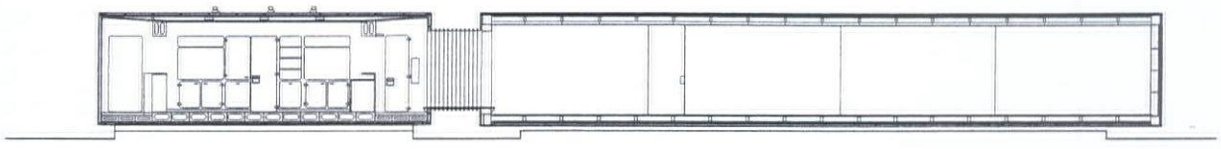
The basic arrangement consists of two free-standing boxes, one short and one long, linked by a concertina joint. The short box houses the business end of things, with cooking, preparation and washing facilities efficiently compacted into the tight space, in the manner of an Airstream trailer or space capsule. The larger volume functions as a seating and serving area. Depending on the ambitions of the bar proprietor, various permutations can be achieved by combining the two types of unit – the one pictured here has two service components connected to a single seating module.

Cladding is used to denote function – opaque aluminium panels for the service capsule and smoky mirrored glass for the larger, publicly accessible volume. Quite untypical of most Portuguese contemporary architecture, the project inventively embraces standardization and industrial design, mobility and minimal detailing. Yet the commercial success and popularity of the concept has proved its slight downfall – the inscrutable, functional containers are now augmented by festive awnings on the riverside facade to cater for al fresco drinking and dining. C. S.

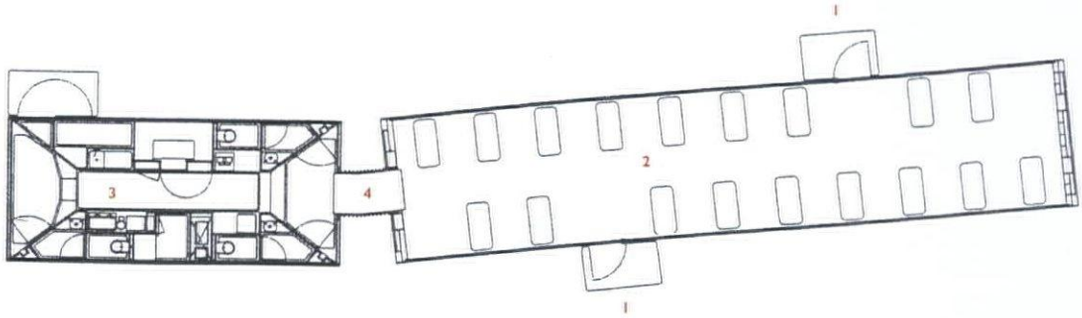
Architect
Guedes + deCampos, Oporto
Photographs
Paul Raftery/VIEW



1 entrance
2 seating and servery
3 service module (kitchen etc)
4 concertina connection



long section



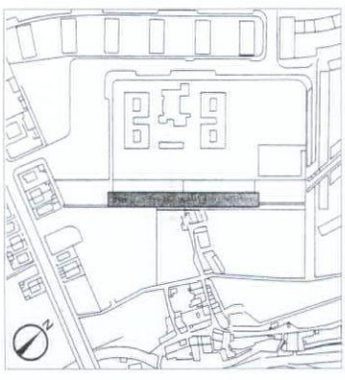
plan of basic type (structure pictured has two service modules), scale approx 1:200



Remodelling of market, Braga, Portugal
Architect
Eduardo Souto de Moura

MARKET FORCES

A former market is now a picturesque urban ruin.



location plan

Working with existing buildings is an important aspect of Eduardo Souto de Moura's oeuvre, but perhaps even he could not have imagined that he would be called upon to remodel one of his own early projects – an intriguing, if slightly double-edged, challenge for any architect. Designed in the early '80s, Braga's Carandá market was Souto de Moura's first public work and was conceived as a conventional market hall serving the densely populated and expanding southern part of Braga. In urban terms, it reflected the influence of Aldo Rossi, forming a covered street that acted as an extension of the surrounding city fabric. With its spare, rational geometry and slender concrete roof slab supported on regimented lines of columns, it also owed a clear debt to Iberian Modernism.

As an urban and architectural element Carandá was a success, becoming a physical and social fixture in the tradition of Braga's older covered markets. However, in commercial terms it languished, a situation exacerbated by lack of accessible parking and the subsequent development of larger and more convenient edge-of-town shopping centres that made no pretence at being part of the city. Faced with a gradual decline in trade, the authorities decided to close the market and seek an alternative use for the site, commissioning Souto de Moura, now elevated from promising newcomer to established luminary, to unpick and remodel his original design.

Despite its commercial failings, Carandá still formed a strong connective tissue between two areas of the city and this provided the seed for the germination of the new scheme. Souto de Moura's reworking accentuates this connective aspect by partly demolishing the original market hall and turning it into a courtyard garden flanked by new small shop units and a new dance school. This revised arrangement scales down the complex's commercial function to a more sustainable level and adds a cultural dimension, while

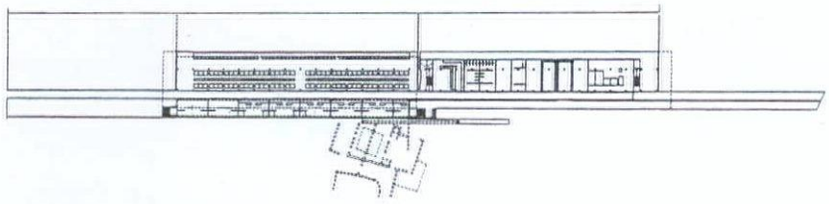
1
The entrance to the remodelled market, signposted by toppled columns from the original building.
2
Granite walls enclose and anchor the complex.

still encouraging a high level of public use and access.

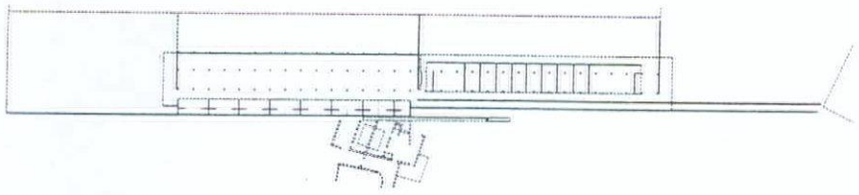
Though the idea of demolition was initially resisted by the authorities, who were anxious to preserve the original building, it has given rise to the most visually compelling element of the remodelling. The roof of the market hall has been removed, but the columns remain as a kind of picturesque ruin in a new landscaped garden at the heart of the complex. Worn and weather beaten, with reinforcement bars skewing wildly from their shattered heads, the archaeological fragments of the columns are an intimation both of the building's original function and the wider processes of change and decay.



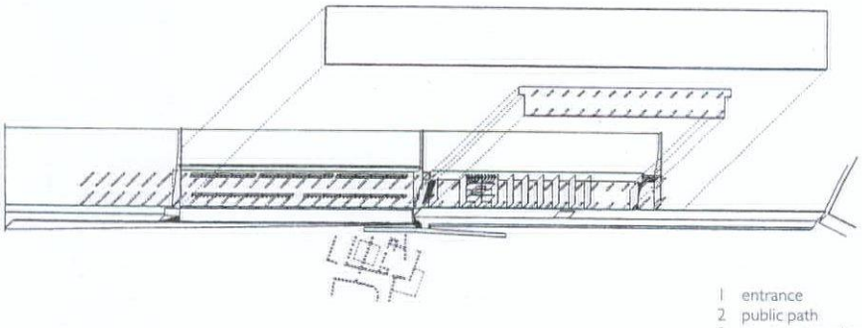
2



original market – ground floor plan (scale approx 1:1500)

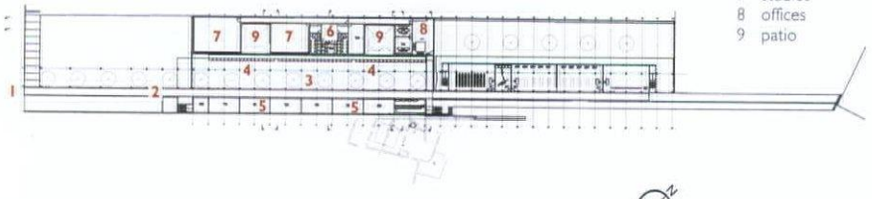


upper level plan

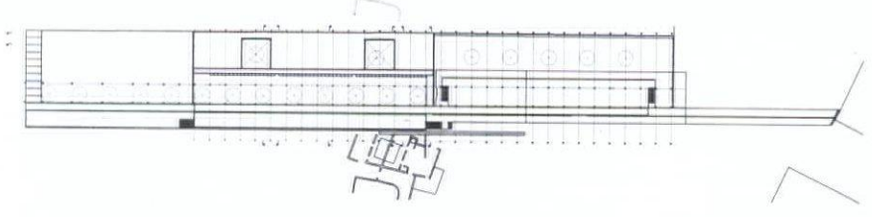


original market – exploded projection

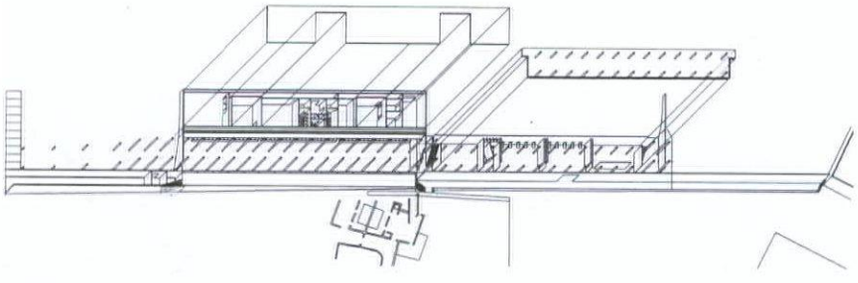
1 entrance
2 public path
3 courtyard garden
4 market stalls
5 shop units
6 dance school
7 studios
8 offices
9 patio



remodelled market – ground floor plan (scale approx 1:1500)



upper level plan



remodelled market – exploded projection



3

The new architecture is deliberately low key and functional – taut white planes are anchored by granite walls and the long glazed vitrine of the dance school that alludes to the original shop fronts. The memory of the market is further evoked in the rebuilt benches that resemble the fish and meat counters; now they are used to sell books, coins and antiques. Routes through the site are also preserved, and there are plans for the construction of a neighbouring new public square.

Over twenty years ago Souto de Moura's contemporary reinterpretation of a historic archetype helped to establish his reputation, now the fragments of this scheme inform and underpin a new phase of development. For an architect admittedly fascinated by ruins (Souto de Moura has travelled extensively to Greece and Peru, among other places), the act of transforming his own work into a ruin is poignantly paradoxical, but also curiously enriching. CATHERINE SLESSOR

Architect
Souto Moura Arquitectos, Oporto
Project team
Eduardo Souto de Moura, José Carlos Mariano, Carlo Nozza, Jorge Domingues
Structural engineer
G.O.P
Building contractor
Britalar
Photographs
Duccio Malagamba

3
The original market hall ...
4
... now reduced to a ruin in a landscaped garden.
5
New parts evoke memories of the old market stalls and structures.
6
Garden at the heart of the scheme.

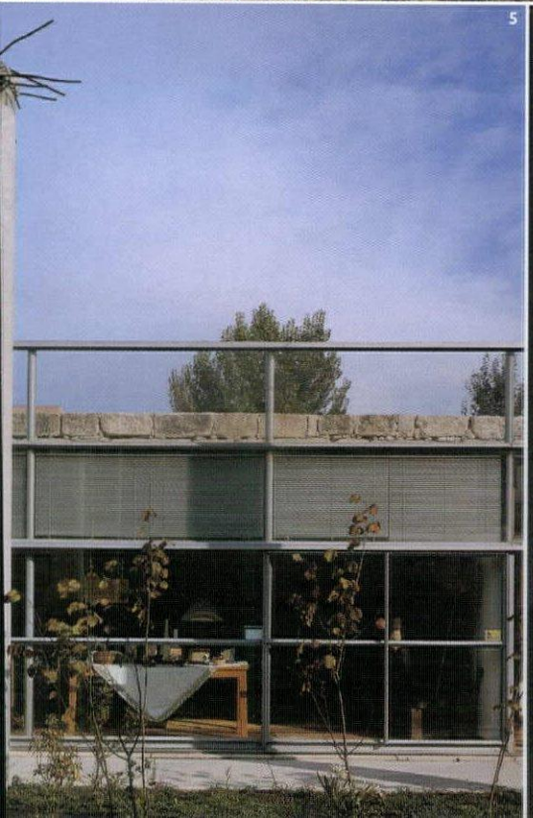
REMODELLING OF MARKET, BRAGA, PORTUGAL

ARCHITECT

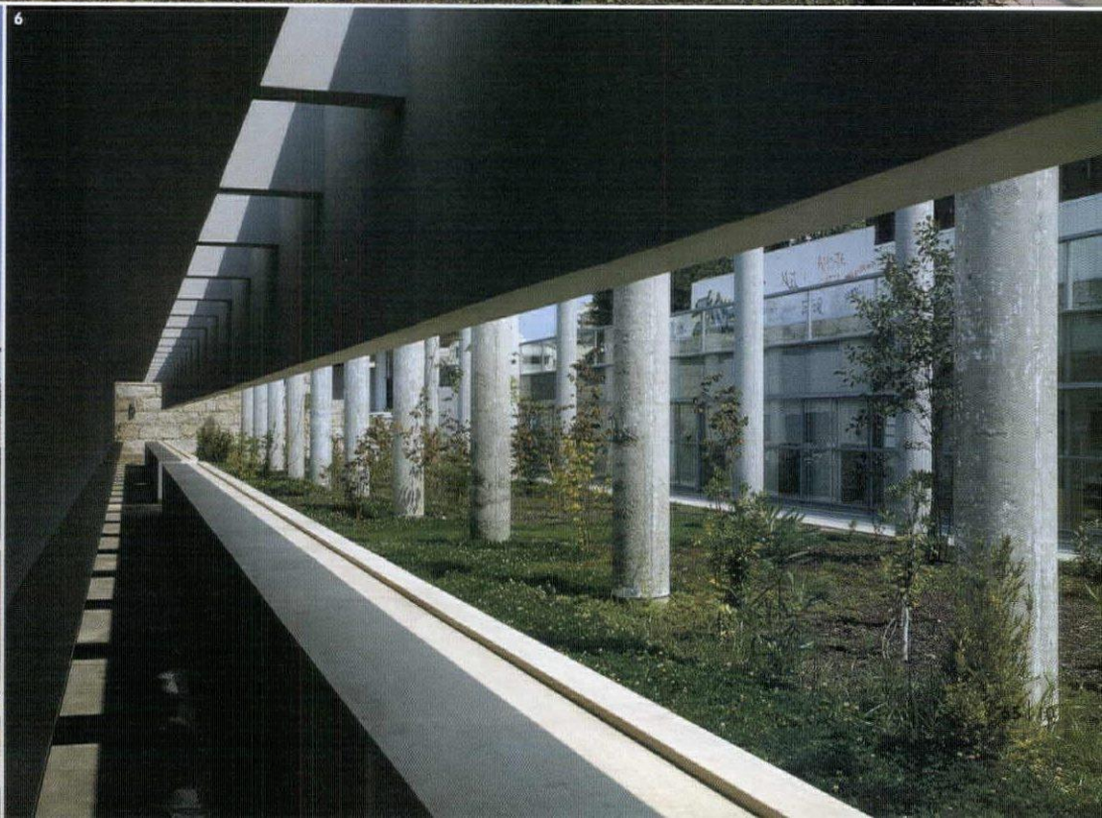
EDUARDO SOUTO DE MOURA



4



5



6

Regional blood centre,
Oporto, Portugal
Architect
ARX Portugal





BLOOD VESSEL

Tautly wrapped around its site, this blood centre makes quiet poetry of a clinical brief.

Despite its reputation, the Oporto architectural scene can be quite insular – notably few architects from outside the region get the chance to build in the city. Here, then, is a relatively rare phenomenon – a Lisbon-based practice, ARX Portugal, tackling a challenging type of health building on an inner-city site in Oporto. The young practice (see p50) won a competition for a new regional blood centre that serves local hospitals and pharmaceutical companies by providing blood collection, analysis and storage. Blood processing requires super hygienic conditions to avoid contamination, but regular scientific and technical advances also mean that the procedures involved can change, so the building had to have a high degree of internal flexibility.

The new building lies in a slightly scruffy district to the north of the city centre. It overlooks a former *quinta* or agricultural estate, now swallowed up by the city and transformed into a large public park. The site is an irregular plot with frontages on two streets, surrounded by a chaotic patchwork of neighbouring allotments, sheds, walls and gardens. Conceptually, the new building can be thought of as a folded strip running through and around the site, feeling limits and defining boundaries. Along its length it manifests alternately as a massive, rooted volume or a lightweight, floating frame. Uniquely, on the main Rua de Bolama frontage, the new building ruptures the street line, offering long views through to an internal courtyard. Some sense of continuity is maintained by a single-storey horizontal volume teeteringly supported on *pilotis* that peeks over the wall to the public park on the north side. Wrapped in a skin of galvanized steel (metal cladding is still a comparative rarity in Portugal), this elevated, floating volume forms a kind of framing device for the entire site and establishes a basic language of elongated volumes precisely incised by long horizontal slashes of glazing.

The main two-storey block is set at right angles to the street, forming a roughly T-shaped footprint on the site. To the east is the main service courtyard,

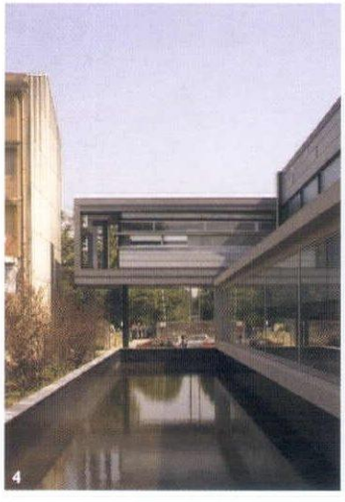


site plan

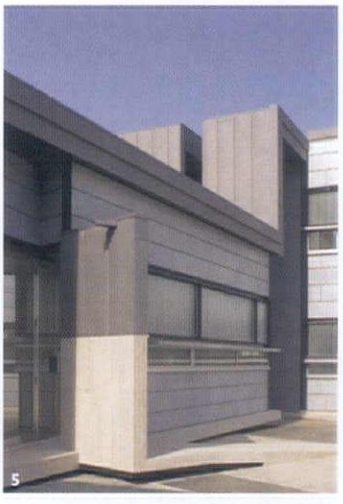
1
The main street frontage – a floating box frames the site.
2
Service courtyard.
3
Long low volumes are pierced by horizontal glazing.
4
Reflecting pool.
5, 6
Crisp geometry of the folded strip.
7, 8
Clinical interior.



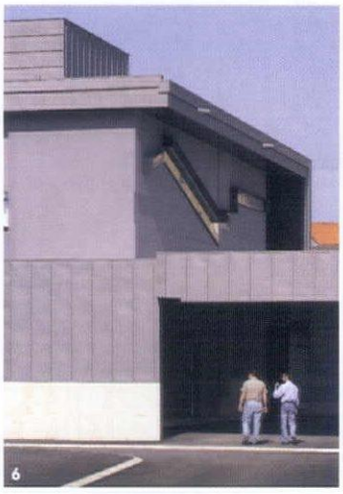
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4



5



6



7



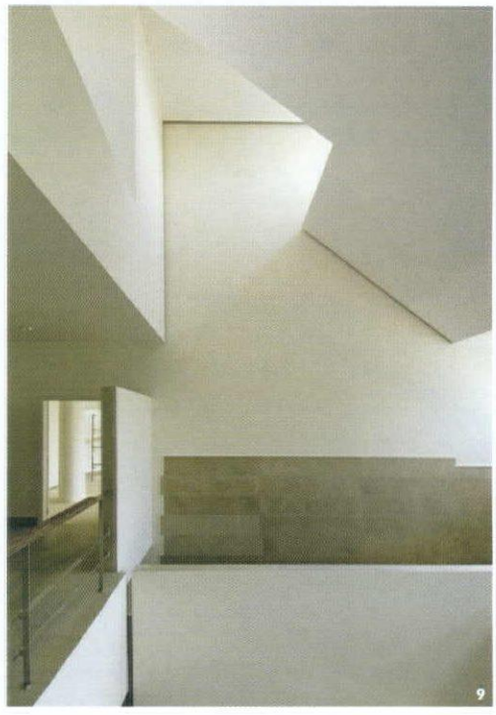
8

which will be in constant use as blood supplies are ferried in and out; to the west is a long reflecting pool running parallel with the main block for more tranquil contemplation. Local granite anchors the lower floor to the ground, while the upper storey is clad in an almost reptilian skin of galvanized steel.

Responding to the sequences involved in blood analysis and processing, internal planning is highly logical and methodical. The main procedure involves blood being broken down into its three constituent parts (erythocytes, plasma and platelets), and then either stored or shipped as required. Laboratories, offices and technical spaces are double banked off a spinal corridor, book-ended by cores of circulation. Natural light is filtered through the long strips of industrial glazing that fix and frame views, but there is no fixed relationship between content and container; window mullions do not denote a particular layout and internal partitions can be easily changed and space reorganized if future alterations are required.

Though this is an essentially rational container for highly controlled scientific procedures, it does have a romantic aspect – to the rear of the site is a stone garden of granite, gravel and asphalt that offers the potential for gradual decay and invasion by plants. ARX have selected climbers with reddish purple foliage as a counterpoint to the sober grey of the building and a symbolic reminder of its literally life-giving function. C. S.

Architect
ARX Portugal, Lisbon
Structural engineer
Talprojecto
Landscape consultant
Global
Photographs
Fernando Guerra

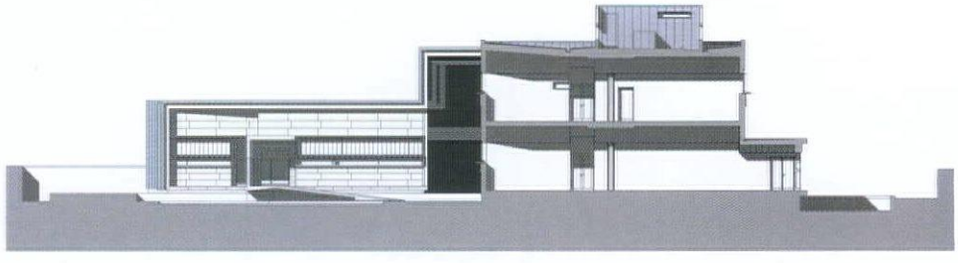


9
Subtle play of light and materials.

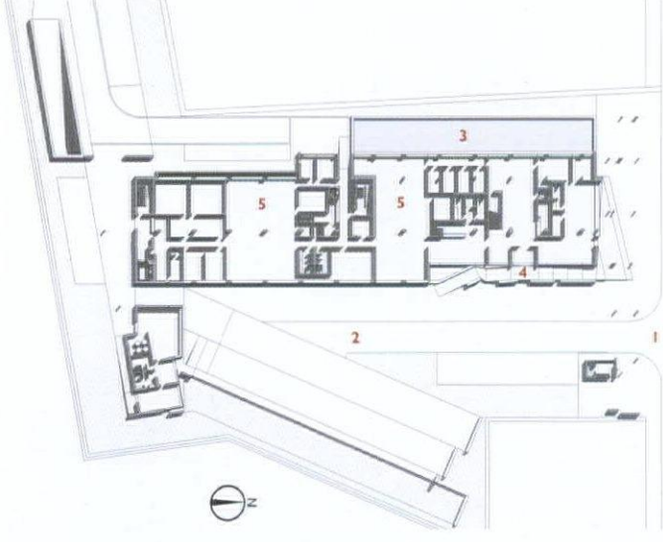
REGIONAL BLOOD CENTRE, OPORTO, PORTUGAL

ARCHITECT
ARX PORTUGAL

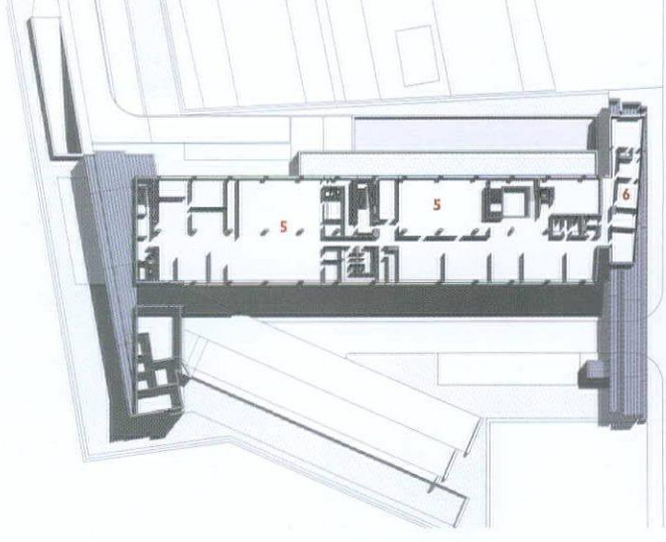
1 main site entrance
2 service courtyard
3 pool
4 entrance colonnade
5 laboratories
6 offices



cross section



ground floor plan (scale approx 1:1500)



first floor plan



1
Bold graphics on metal cladding form a colourful carapace.

SHOPPING CENTRE REFURBISHMENT,
LISBON, PORTUGAL
ARCHITECT
PROMONTÓRIO ARQUITECTOS

GRAPHIC GESTURES

A skin of superscale graphics animates this remodelled shopping centre.



SHOPPING CENTRE REFURBISHMENT, LISBON, PORTUGAL

ARCHITECT

PROMONTÓRIO ARQUITECTOS

Promontório Arquitectos was founded in 1990 by a group of five graduates from Lisbon's Technical University. Now grown to over 40 strong, they have amassed a substantial body of work, both in Portugal and abroad, based on pragmatic yet inventive ideas about urban architecture. This revitalization of a shopping centre on the northern fringe of Lisbon is typical of their approach.

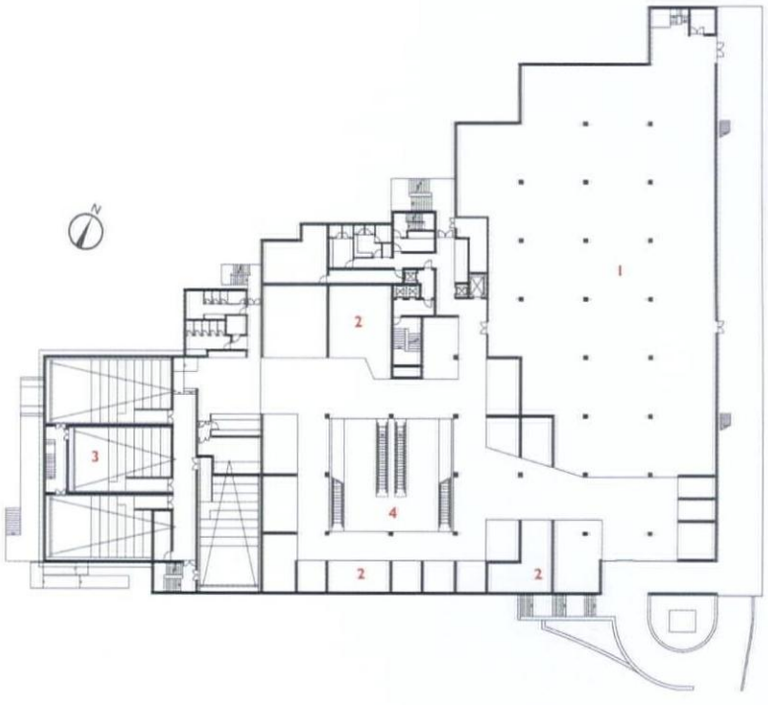
The client, a development company, wanted to revive a shopping mall, originally built in the late' 80s, but now in physical and financial decline. However, scope for transformation was limited as it was only prepared to make a minimal investment in the project. Promontório's solution was to concentrate on the exterior, turning the building into a supergraphic billboard for the centre's commercial upscaling, with the aim of attracting new customers and tenants.

The former blank masonry walls are wrapped in a new external skin of ribbed, galvanized metal sheets. This economical, industrial material is appropriated and transformed by superscale graphics that boldly proclaim the mall's manifest delights. Designer Mario Feliciano devised a specific size and weight of type to fit the cladding modules, and artist Inês Teixeira created a simple but eye-catching colour system of subtle grey and black lettering interspersed with vertical strips of zinging primaries. The effect is arresting without being overpowering, and works both from distance and close up. Though the integration of graphics and architecture is not new in itself (Dutch practice Neutelings Riedijk memorably put poetry on a printing factory, AR March 1999), here it is executed with confident aplomb.

The billboard skin is the most obvious manifestation of the remodelling, but the architects have also added a new cinema wing to enhance the complex's commercial and social appeal. The cinema is the usual blind, introverted box, but in this case it is wrapped in a double-skinned membrane of translucent glass that filters colour from painted walls behind the glazing, echoing the nuances of the coloured graphics. Inside, concourses and shop units are suitably smartened up to indicate the centre's new aspirations.

Though this is an enlightened response to an essentially dreary and dislocated urban building

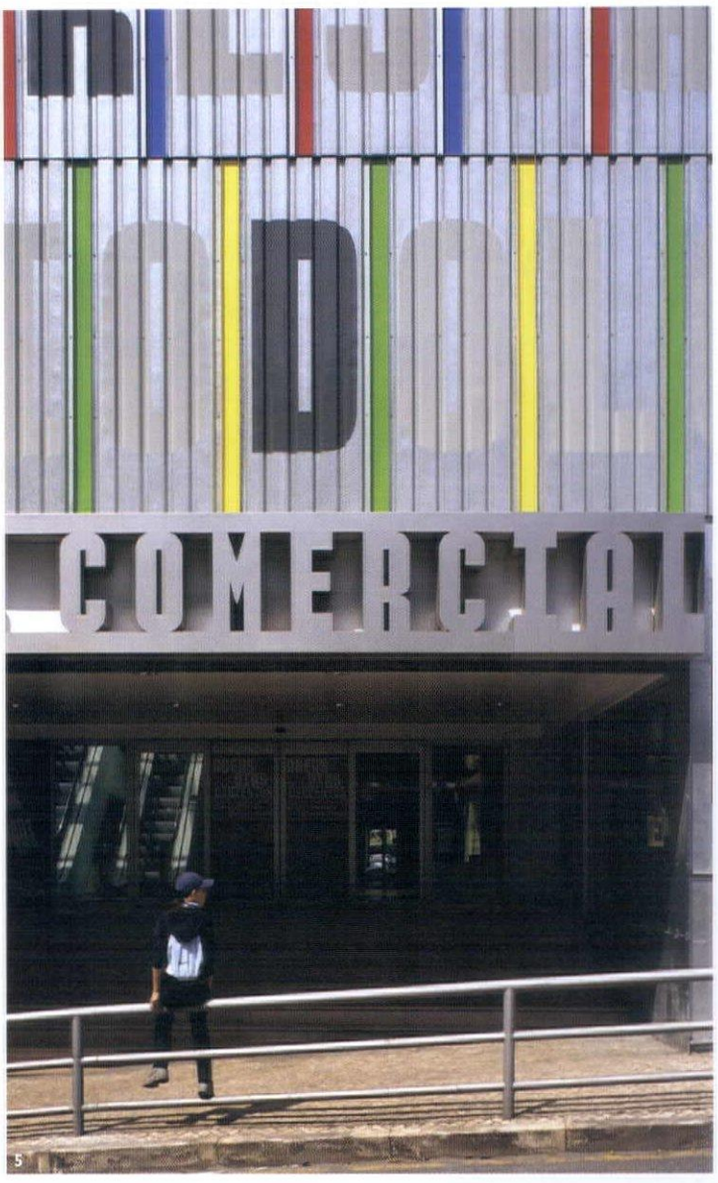


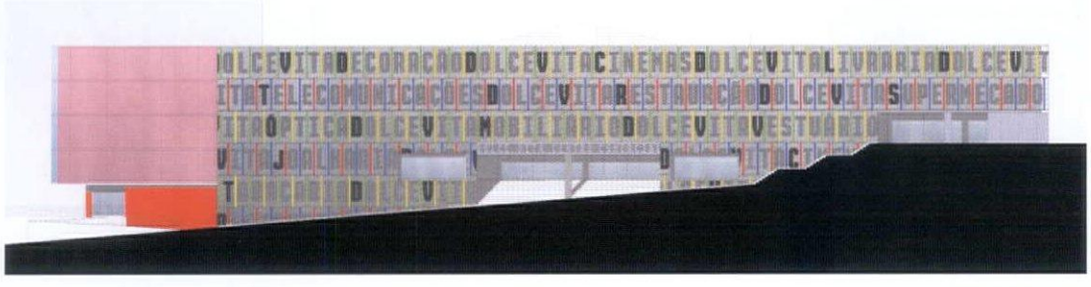


1 department store
2 shops
3 cinemas
4 atrium (main entrance below)

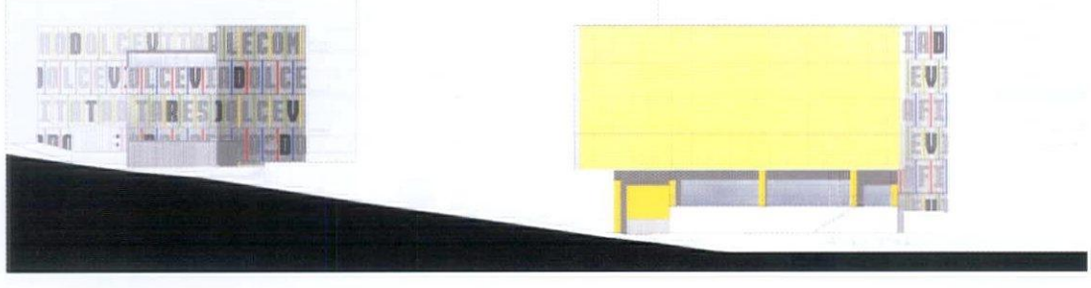
first floor plan (scale approx 1:1000)







east elevation



south elevation

type, Promontório are not precious about their work, especially in such a fast-moving and cut-throat commercial context. They acknowledge that their ingenuity will have an inherently limited lifespan, but the trick seems to be to make the moment count. C. S.

Architect
Promontório Arquitectos, Lisbon
Graphics
Secretonix
Colour consultant
Inês Teixeira
Photographs
Sergio Guerra

2
The new skin of galvanized metal sheets printed with superscale graphics proclaims the centre's new commercial ambitions.
3
A new cinema is contained in a translucent glass box.
4, 5
Details of facade.



location plan

STONE BOXES

This new cultural centre is a collection of stone containers meshed into the heart of the old city.

CULTURAL CENTRE, SINES, PORTUGAL
ARCHITECT
AIRES MATEUS

Currently under construction, Aires Mateus' new cultural centre in Sines in southern Portugal represents a consolidation of ideas and ambitions tested at a smaller scale – the play of mute, austere volumes, a sensitivity to materials and the notion of served and servant spaces. Here, however, unlike the Rector's Offices in Lisbon (p56), the context does not lend itself to an object building. Instead the challenge is to integrate a new element into a dense urban matrix.

The site for the new cultural centre lies at the edge of Sines' historic core, near the town's medieval castle (reputedly the birthplace of Vasco da Gama). From here, a winding road links the town centre with the sea below. The brief called for a wide range of functions, including a library, cinema-cum-theatre, exhibition spaces and a documentation centre. As the site is quite compact, much of the building is buried underground.

Above ground, it reads as an ensemble of hermetic stone boxes incised with continuous horizontal strips of glazing at ground level, so providing a sense of animation for passers-by. Isolating the various activities such as the theatre and library within individual containers is a logical solution, both functionally and acoustically. Between the boxes are long thin patio gardens together with a broader public thoroughfare that connects up with and locks into the existing streets, drawing people through the complex. Tightly hemmed in place like Ethiopian rock churches, the stone boxes are impermeable, inscrutable presences in Sines' urban matrix. Aires Mateus clearly enjoy and exploit materials, and the way in which the geology of the stone is celebrated has overtones of the sensual rigour of Swiss architects such as Peter Zumthor. The apparent simplicity and unaffectedness of the forms might lend itself to the vagaries of Portugal's relatively unsophisticated construction industry, but that is not to say that this is uncomplicated architecture. Its effect lies in considered subtleties – in which way a joint is formed, materials juxtaposed and light handled. In another future project, Aires Mateus are due to complete a hotel in Dublin, inspired by the geological formations of the Giant's Causeway, taking their explorations of the primordial and architecture a stage further. C. S.

Architect
Aires Mateus, Lisbon

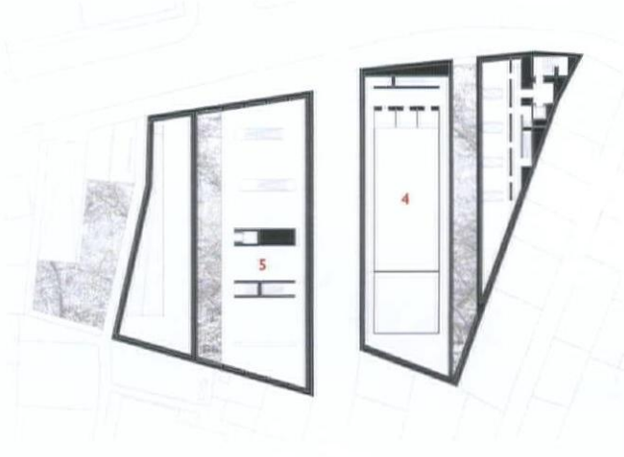
1
The new building locks tightly into the urban matrix.
2
Hermetic stone boxes resemble Ethiopian rock churches.
3
A public street runs through the complex, animating the ground level.
4, 5
Exhibition spaces.



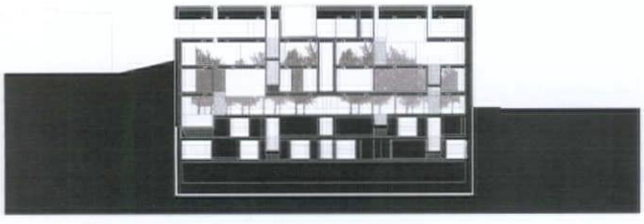


ground floor plan (scale approx 1:1250)

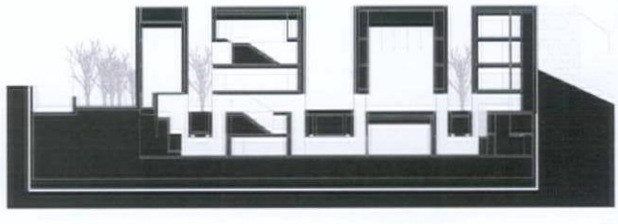
1 street
2 patio garden
3 auditorium foyer
4 auditorium
5 exhibition space



first floor plan



long section



cross section



2



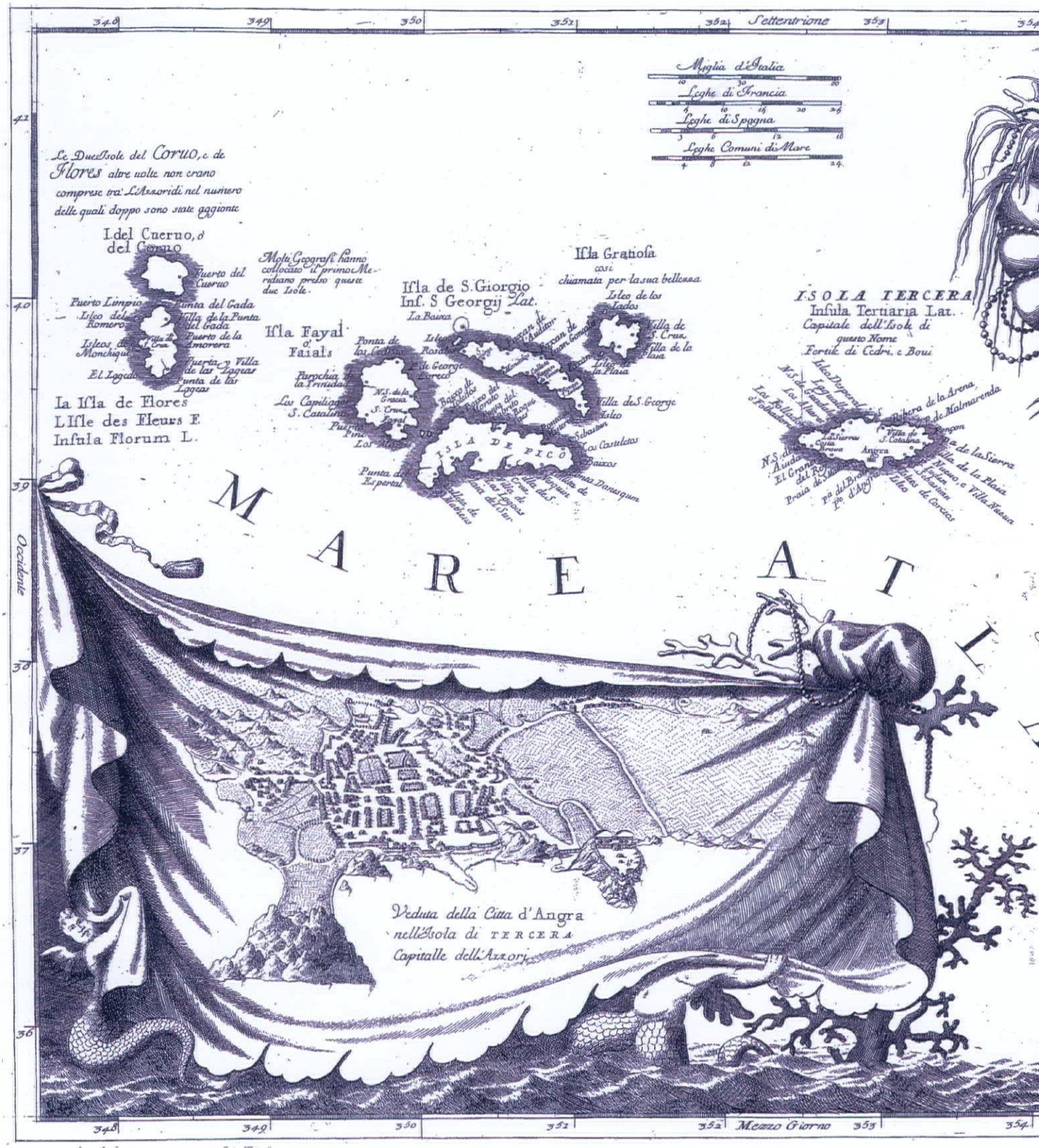
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5

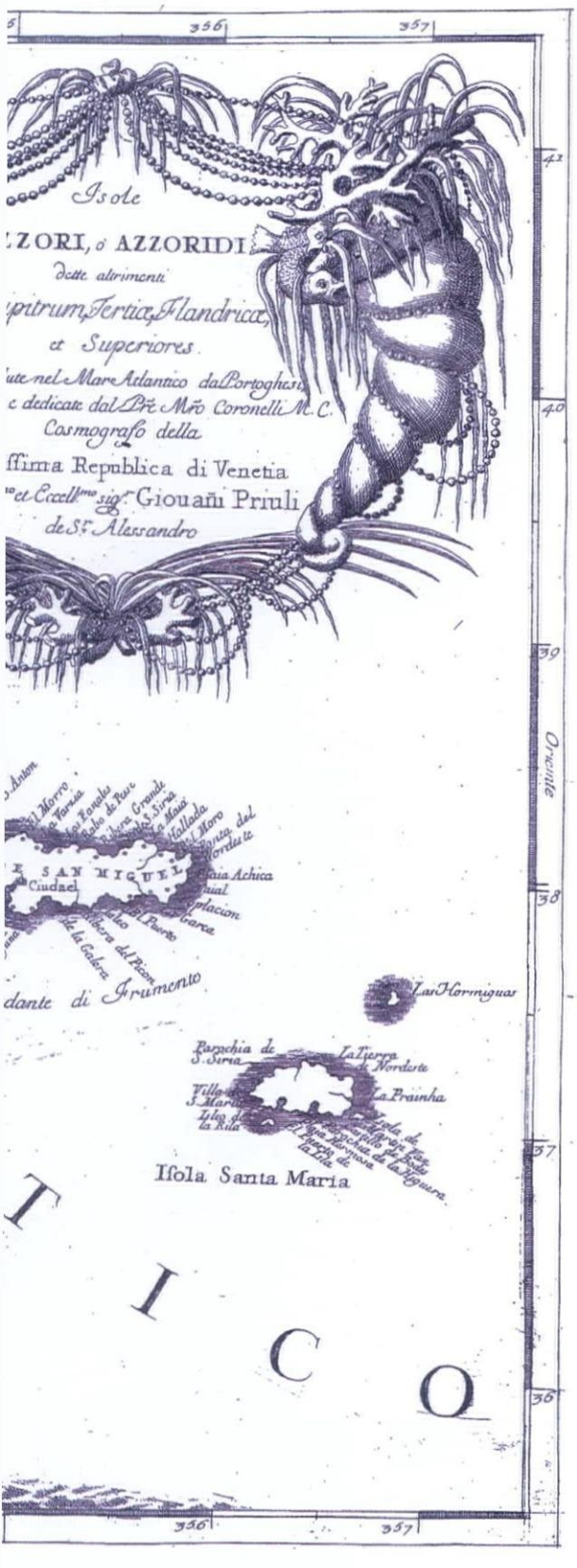
4





BUOYANCY OF NEW ARCHITECTURE

74 | 7 **Marooned in the mid Atlantic, as shown on the seventeenth-century map above, the Azores' isolation has paradoxically**



'An island if it's big enough is no better than a continent. It has to be really quite small before it feels like an island; and this story will show how tiny it has to be before you can presume to fill it with your own personality.'

D. H. Lawrence, *The Man Who Loved Islands*

Positioned at 25° west, 37° north, in the middle of the Atlantic Ocean, the island of São Miguel has in the last ten years become the centre of arguably the most vibrant experimentation for Portugal's new generation of architects. Architect-curators Pedro Gadanho and Luis Tavares Pereira's recent analysis of contemporary Portuguese architecture in *Influx*, a travelling show that began in Oporto's Fundação Serralves, revealed a surprising number of young studios building in the Azores, of which the island of São Miguel is the largest and most populated. A satellite in a distant orbit around Portugal – a country itself along Europe's periphery – and only recently receiving funding to encourage growth, the Azores have become an escape-valve and proving ground for architectural design, providing space for reflection and to rethink architectural practice in a developing context. Geographically remote and staunchly agricultural, São Miguel and its eight island neighbours boast, to this day, no buildings by Portugal's twentieth-century masters.

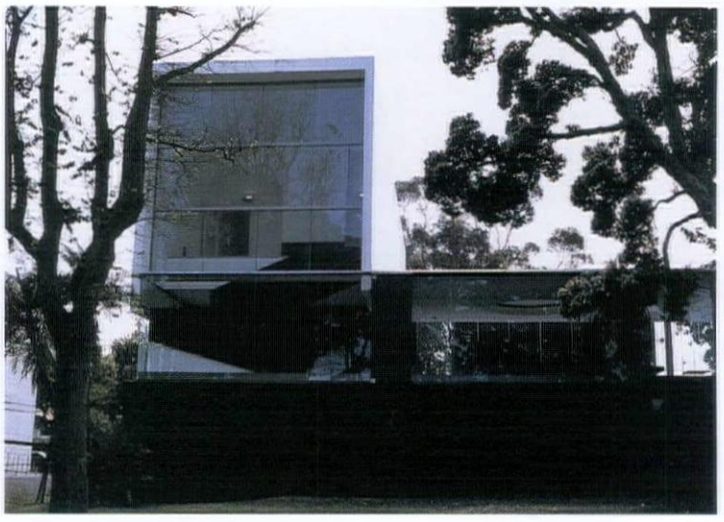
Though always integral to Portugal, the Azores' distinct qualities have, over time, surfaced, hewn from the abundant volcanic rock and fertilized by longstanding socio-cultural cross-pollination. The islands were first settled in part by Portuguese prisoners sent to populate the remote archipelago as a condition of their release. They were subsequently joined by missionaries, fishermen, sailors and travellers en route to the New World who stayed on, and then, waves of immigrants from northern Europe. The Flemish settled in the western isle of Flores and Bretons came to the northern shores of São Miguel, giving Michaelense (the Portuguese spoken on São Miguel) a distinctive, elegant French vocalization and the island a thoroughly hybrid pedigree. Weather has also contributed to the seclusion and peculiarity of the Azores – stormy winter seas often prevent access to the smaller islands even by air for days at a time.

The Azores' privileged isolation has enabled them to become a centre for new architectural design, and adopt a critical distance from the continents. This is particularly evident in their careful approach to urban development. Over the last twenty years, the Azorean autonomous regional government has deterred speculation along its coastlines, in stark contrast to the active encouragement of other regions (for instance, in the tropical island of Madeira and on the Algarve coast). It has spurned mass-leisure tourism and sprawling resort construction in favour of supporting broader, island-centred multi-sector growth. So far the Azores have managed to preserve their landscape and coastline while still encouraging some alternative tourism, dedicating funds instead to long-term educa-

A STONE RAFT IN THE AZORES

enabled them to develop a distinctive architectural culture that combines a modern outlook with a strong sense of place.





Campus Auditoria at the Universidade dos Açores by Inês Lobo, one of the new projects by young architects that have helped to invigorate the islands' architectural scene.

tional and cultural developments like the new Universidade dos Açores based in Ponta Delgada, São Miguel's capital.

Envisaged as a centre of learning on a par with continental schools and as a magnet designed to attract a younger population to the islands and invigorate intellectual life, the Universidade dos Açores has in turn shown itself to be one of the local young architects' best clients. In the late '90s, with financial help from the European Union, the school administration called for a series of international competitions to design the building complexes of its growing campuses. Unconsciously, the administration's groundbreaking ambitions led it to select emerging practitioners to realize the work. Inês Lobo, from Lisbon and a long-time protégée of João Luís Carrilho da Graça, won the University Campus Auditoria, while the University Library and Student Residence were each awarded in separate commissions to the then under-30-year-old Pedro Machado Costa and Célia Gomes, of as* architects (or Atelier de Santos), also practising in Lisbon and recent graduates of the FAUP, Oporto's architecture school.

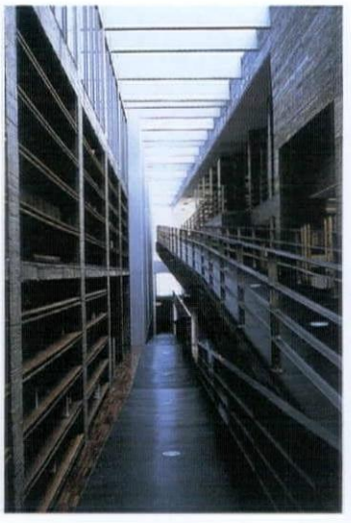
The contagious optimism of new possibilities has infected São Miguel's private clients as well. In the mid-'90s, gallery owner Fatima Mota and her husband Antonio Macedo commissioned the young Pedro Mauricio Borges, a Lisbon-based architect who had worked for a time on São Miguel, to build the Casa das Banquetas in Lagoa to house their collection and function as their home. Borges subsequently won Portugal's prestigious Premio Secil in 2002 for the Casa Pacheco de Melo on the other side of São Miguel in São Vicente Ferreira, an indication that the island was becoming not only the focus of new design, but also of continental recognition, while witnessing the transformation of Portugal's entrenched architectural canons. Trimmed in marble and wood, Borges' meandering white houses recall Alvaro Siza's device of wrapping perspectival contour lines, situating a familiar spatial game within an inspired local dialect by abstracting the forms of traditional São Miguel roofscapes and chimneys to relate to the taut, elongated profiles of the island's panoramas.

Bernardo Rodrigues, a 32 year-old native of São Miguel who has been working out of Oporto since earning a degree at the FAUP – and spending a horizon-broadening Master-degree year in New York – returns often to the island, where he is currently realizing several poetical reinterpretations of the vernacular Azorean House. These pay homage to the turbulent, flourishing landscape while also quietly embodying the universal typological language of the Pompeian House and the buried conceptual abstraction of works such as Terragni's *Danteum* or Hejduk's *Wall Houses*.

The islands provide what may be regarded as ideal conditions for young architects – the chance to distil and carry out a design idea in a







University Library by Pedro Machado Costa and Célia Gomes of Atelier de Santos, an arboreal grove of concrete, wood and Cor-Ten for study, socializing and reflection.



Locked into the landscape – Casa das Banquetas in Lagoa by Pedro Mauricio Borges.





Casa Pacheco de Melo, another domestic project by Borges that sits tight in the land.

familiar yet kaleidoscopic vernacular that provides strong elemental and narrative cues, coupled with clients looking for fresh, viable solutions to the challenges of new ways of living and thinking.

Such young designers have inevitably been steeped in the dominant processes of Portugal's eminent architects – Alvaro Siza, Eduardo Souto de Moura, and João Luís Carrilho da Graça – having been influenced by their teachings at the Lisbon or Oporto schools as well as by their widely published and acclaimed work. Prevalent among these emerging architects is the desire to complement their training with study abroad in the United States, the Netherlands, France and England. Whereas mainland Portugal itself has been wary to officially recognize the worth of foreign study, such enrichment is welcomed by the Azores' more rugged, off-beat individualists.

For Lobo, an interest in the minimalist objects of Donald Judd and a long apprenticeship with the reductive Modernist compositions of João Luís Carrilho da Graça are brought together and brought locally to life for her in Ponta Delgada as the duality of the black-and-white play of landscape and cloudscape, diffuse-white sky, black-cast shadow, and the black basalt of the island's once-molten earth. Two smooth white rectangular auditoria hover over a shadow-black plinth connected by a glass entry corridor that visually unites the arbour and the courtyard on either side while framing the fronds, leaves and blades of the island's most pervasive and vibrant third colour, green. Costa and Gomes multiply the density of the pervasive basalt's coarse pores by horizontally stacking tinder-sized cuts with the appearance of geological strata, forming the striated University Library facade plinth and carving out the dark stairwell to the sunlit study of the Student Residence. In the University Library, the concrete, stained in transparent amber, retains the grain and scale of its narrow slats of wood formwork and, with the burgundy-oxidized Cor-Ten screens of stretched steel, continues the dialogue of striations and piling that draw the visitor up the band of black ramps into the perched reading areas and book stacks. The Library becomes an enchanted thicket of performative, interpretive forms fomenting interactive study, as well as a vibrant record of the architects' wide-ranging sources of inspiration.

The apparent ease with which São Miguel has absorbed such a myriad of design responses is a testament to the island's vital heterogeneity, its ability to reincorporate fragments of distant worlds at the epicentre of its particular landscape. Reticent, removed and remote, yet diverse and with underpinnings of independent thought, the Azores are washed by the splash of dogma's softer, outer ripples to little effect; it is a place that has its ear instead to the hissing, heaving land and its eyes always on the sea. AMANDA SCHACHTER

All photographs by Alexander Levi





Bernardo Rodrigues' Domus Impluvium on the main island of São Miguel, a contemporary reinterpretation of a Classical archetype, arranged around a central rain-filled pool.

Portuguese architecture has been consistently characterized over the last several hundred years by the remarkably placid nature of its forms and details. A highly limited palette has been reworked many times, almost to the extent that the process runs counter to the experience of most changing, modernizing countries. Whereas modernity is often heralded by the arrival in a small village of a new building marked with the sophistications of the big city, or a foreign education (as, for example, is the case across Ireland now), in Portugal, it often seems that it is the whitewashed character of simple village architecture that is increasingly making itself felt in the big cities, often at the hands of the country's leading architects. Whether the forms are drawn from the pitched roofs of the granite north, the orthogonal, colonnaded farmhouses of the centre, or the rendered, blocky, cabins of the south, the same features predominate – a very few windows; flat walls with a horizontal emphasis; a close connection to the earth; very little timber; reductive detailing and flush junctions; a sense of tightness, rather than enclosure. And, above all, the only true colour, heavenly blue, emanating from the intensity of the Iberian sky.

This may seem surprising because the words 'Portuguese architecture' tend to conjure up a vision of deep-coloured tiles, the kind that fill the facades of the houses that tourists see when visiting the southern parts of Lisbon. And yet these tiles, if anything, merely emphasize the flatness of the fronts, and their colours are rarely exploited. There are coloured limestones from the area around Sintra – rosy *encarnado de negrais*, and yellow *amaretto de negrais* – but these usually end up as kitchen worktops for the domestic consumer. More exotic forms of vernacular decoration – in particular, the ornamental chimneys of historical buildings, especially in the Alentejo district east and south of Lisbon – are somehow forgotten. It emerges that the leading Portuguese building-trade export to Britain at the moment is, appropriately, the white enamelled steel bath.

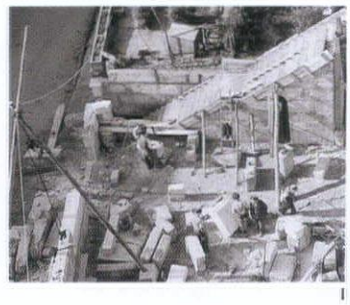
The lack of international impact of all but a very few Portuguese architects – and indeed building materials – has distinct historical and economic reasons. In general, local industry is characterized by a large number of small, almost craft-based, enterprises, each lacking the critical mass for expansion overseas. Productivity is low, and imports are limited by cost: steel, for instance, is rarely seen. The situation is changing, however, and economists and businessmen see the current period as a critical one. European Union grants have been directed at educating and training the construction industry labour force, and although there is a long way to go before the situation can be compared to that in northern Europe, it is now widely recognized that the country has been transformed over the last thirty years.

Conservative forbears

The result, in architectural terms, seems to be an increasing attempt at higher standards of workmanship, yet allied to a natural conservatism in the range of the forms and ideas. Looking back at prizewinning schemes over the last decade, this pattern can be clearly seen. In 1992, Eduardo Souto de Moura won the biannual Secil Architecture Award, sponsored by a major concrete manufacturer, for a cultural centre in Oporto. Then aged 40, Souto de Moura was regarded as a leading architect from a younger generation, and in his citation the chairman of the judges, Álvaro Siza, paid him an interesting compliment, writing that he knew of no one else 'willing and able to use such a vast range of materials, colours and textures in such a limited space'. And indeed, where the majority of shortlisted architects submitted almost monochromatic, monotextured designs, Souto de Moura combined flat or almost flat walls of painted concrete, brick and granite; this was the extent of the 'vast range'.

Ten years later, the same architect was shortlisted for his residential building in the small town of Maia, just north of Oporto – this is the one entirely encased in aluminium venetian blinds, always pho-

1. Building in Portugal is still largely a craft-based enterprise, which helps to account for the historical conservatism of architectural forms.
2. A modern way with materials – Eduardo Souto de Moura's new football stadium in Braga, carved out of a granite hillside. The rock was used in the concrete structure.



1

MATERIAL ENCOUNTERS

For reasons of history and economics, there is an especially intimate relationship between materials and Portuguese architecture that still encourages notions of a regional identity.

materials



tographed tightly shut, forming another homogeneous, impenetrable wall. In a recent cinema building in Oporto itself, he has adopted at least one of the few more recent mannerisms of Portuguese architecture – strange mooning windows which lurch out from the body of the building like eyes on stalks. Elsewhere, he uses another current mannerism, a thin bold frame wrapping itself around the long horizontal house, like a frame around a picture. Both these devices can be seen in several contemporary projects elsewhere.

Siza, too, is not above using these things, in his elegant way – he also has a cluster of mooning windows, on the roof of his Information Sciences Faculty at Santiago de Compostela (AR November 2000). This a smooth white rendered building, sitting above a plinth faced in equally smooth stone, another popular device and presumably derived from the vernacular of northern Portugal, where a lightweight structure, often of timber, sits on stone ground floor walls. For the most part, this is a hard, flat, somewhat secretive architecture – those mooning windows are, after all, often intended to raise the glass up and out of the way of the onlooker. So in formal terms, very little changes. Maybe the history of natural catastrophes in Lisbon – in particular, the great earthquake of 1755 – has further encouraged an architecture of cautious defensiveness.

Radical receptors

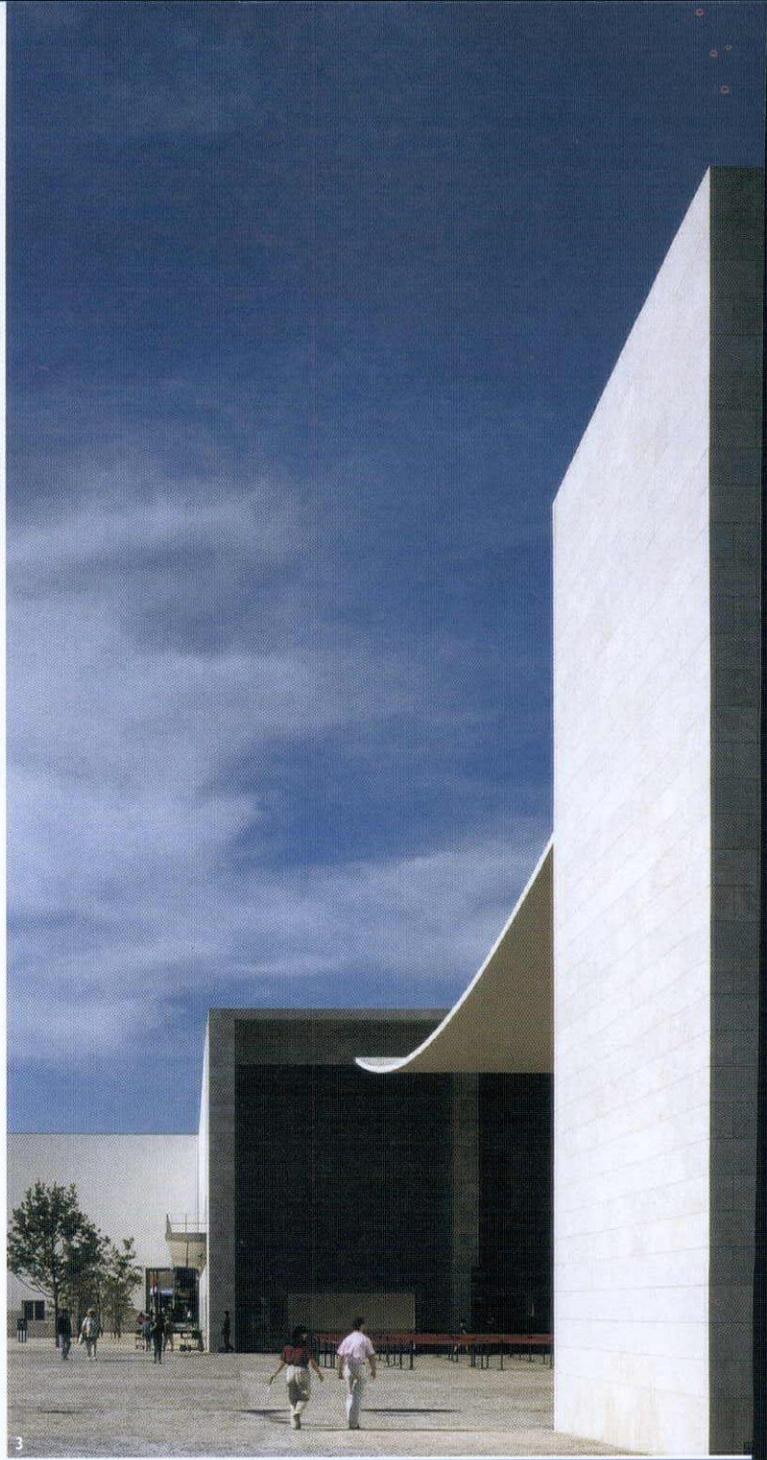
The political history of Portugal in the twentieth century has also done much to reinforce a deeply-entrenched conservatism. Spain was a conservative, Catholic, peasant country too, yet whereas Franco had his heroic mausoleums and the other claptraps of mid-century fascism, Salazar, dictator from 1932 to 1968, seems to have preferred a small-scale, sentimental, washed-out Classicism in his buildings, creating an effect in his public works rather as if Oliver Hill had sold his soul to Oswald Mosley. The selected architect for the 1937 Paris Exhibition, Keil do Amaral, produced a pavilion that nestled below Speer's like a toy poodle at the feet of an Alsatian, composed of elements not that different from Hill's nearby.

At Coimbra, for the university, Cottinelli Tembro did produce a Speeresque ensemble of flat, blind colonnades and right angles, but this was almost unique. Keil do Amaral's scheme for a gigantic Palace of Justice in Lisbon was unbuilt, but for its soaring pylons. When Modernism came along, Salazar adopted that too, building housing estates on Charter of Athens lines in the suburbs of Lisbon. Perhaps he was as indifferent as any other economist to what a building actually looks like. In fact, the most significant architectural legacy of the dictatorship is probably in the field of city planning, the creation of new boulevards on a Pombalist* scale around the capital.

There are plenty of new voices in Portuguese architecture today. Contemporary architects are well served by local publishers, and books devoted to the local giants – in particular Siza and Souto de Moura – fill whole shelves. The great slanting harbour tower at Lisbon, by Gonçalo Byrne (AR June 2002), is one recent reminder that the country may prove highly receptive to radical architectural ideas, and that Portugal is not only a state on the fringe of Europe, but also its frontier to the west and to the Americas.

TIMOTHY BRITTAIN-CATLIN

* The Marquês de Pombal (1699–1782), responsible for rebuilding Lisbon on a heroic grid plan following the catastrophic earthquake of 1755.



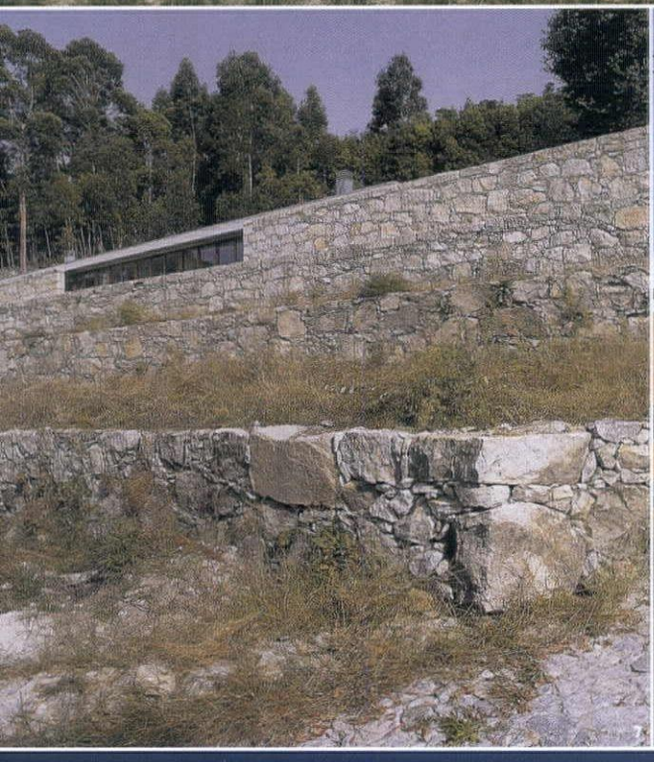


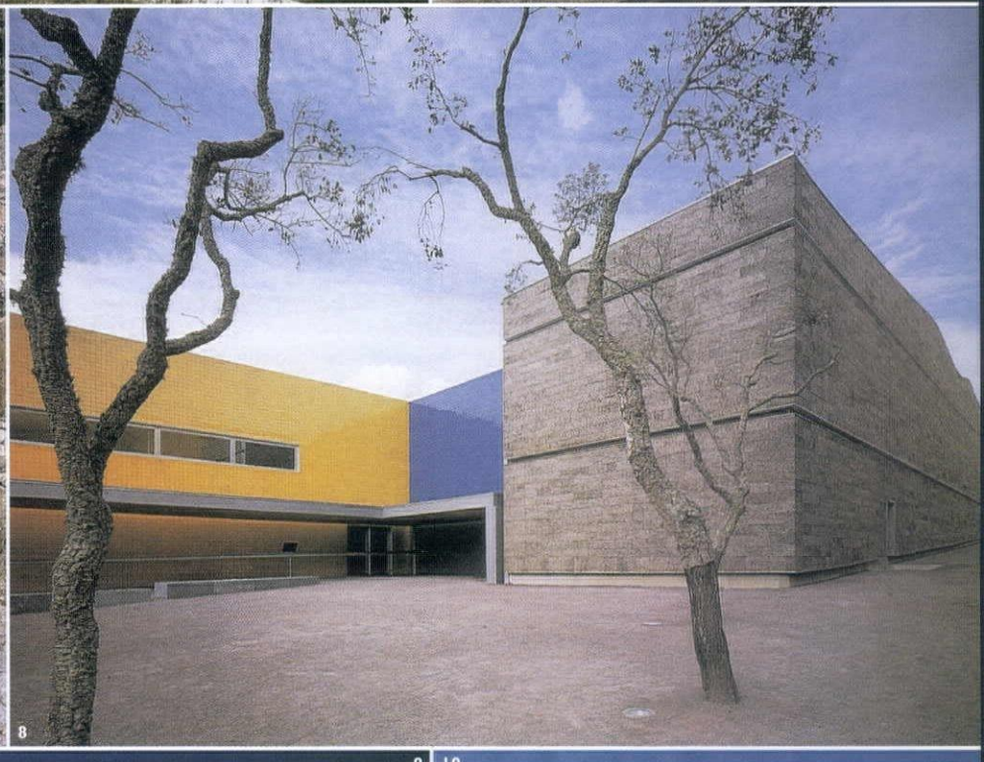
3. Pushing materials to the limit – Alvaro Siza's Portuguese Pavilion at the 1998 Lisbon Expo. 4. Copper-clad harbour tower in Lisbon by Gonçalo Byrne – metal is still rarely used in Portuguese architecture. 5. Cinema in Oporto by Eduardo Souto de Moura, with mooning windows. 6. Traditional materials and contemporary forms combine in this commercial centre in Leiria by João Carhillo da Graça. 7. Clad in local stone, Souto de Moura's house in Moledo becomes part of the landscape. 8. Portuguese Pavilion at 2000 Hanover Expo by Siza and Souto de Moura celebrates regional materials of ceramic tiles and cork (with cork trees in foreground). 9. A sleek sheath of aluminium venetian blinds wraps an office and apartment block in Maia by Eduardo Souto de Moura. 10. Traditional *azulejos* used to adorn a facade in Lisbon.

Photographs
2, 5, 6, 8, Christian Richters. 3, Paul Raftery/VIEW. 7, Luis Ferreira Alves. 9, Duccio Malagamba.


5


6


7


8


9


10

Sensing history

A historic house on the site of a convent has been sensitively transformed into a library and archive.





location plan

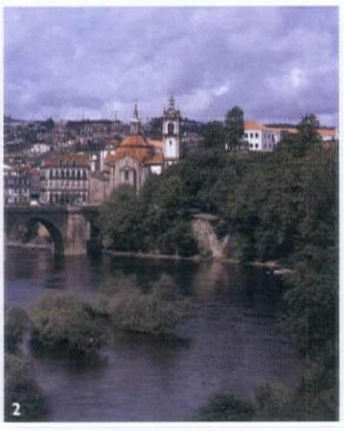
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ARCHITECT
ANTÓNIO PORTUGAL & MANUEL MARIA REIS

The Casa de Cerca forms part of the historical centre of Amarante, a pretty riverside town to the east of Oporto, dominated by the monastery (and the memory) of São Gonçalo. It occupies a site roughly corresponding to the former fourteenth-century convent of Santa Clara, which was largely destroyed by fire during the Napoleonic invasion of 1809. Subsequently, it was demolished and transformed into a private house, the Casa de Cerca, for a wealthy local landlord, leaving only a ruined side chapel and a walled enclosure as the remaining vestiges of the original convent. The site and its structures were eventually acquired by Amarante City Council with a view to renovating the ensemble to house a municipal library and archive. It also provided a chance to undertake an ongoing programme of historical and archaeological investigation that helped to inform and inspire the remodelling of the original ensemble of buildings.

The young partnership of António Portugal & Manuel Maria Reis won a limited competition for a refurbishment scheme. Both are graduates of the Oporto architectural school and have been in practice in the city together since 1990. Their response is modest and tactful, introducing a series of understated interior interventions that let history speak for itself, but also enable the Casa de Cerca to make the challenging transition from neglected historical carcass to working public building.

The Casa itself consisted of two principal elements. A stumpy three-storey tower is connected to a two-storey elongated wing that runs parallel to the street and is contained by the sloping site. Historically, lower levels

1
Entrance courtyard, with existing and new parts clearly articulated.
2
The Casa de Cerca in its urban context, overlooking the monastery of São Gonçalo.
3
Ground floor, formerly space for animals and storage, retains its rough edged character.
4
A new staircase threads the revitalized interior together.
5
Translucent glass partitions demarcate new sets of spaces.


2



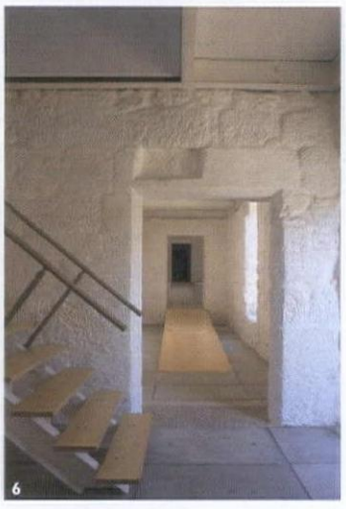
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4



5



6

MUNICIPAL LIBRARY AND ARCHIVES, AMARANTE, PORTUGAL

ARCHITECT

ANTÓNIO PORTUGAL & MANUEL MARIA REIS

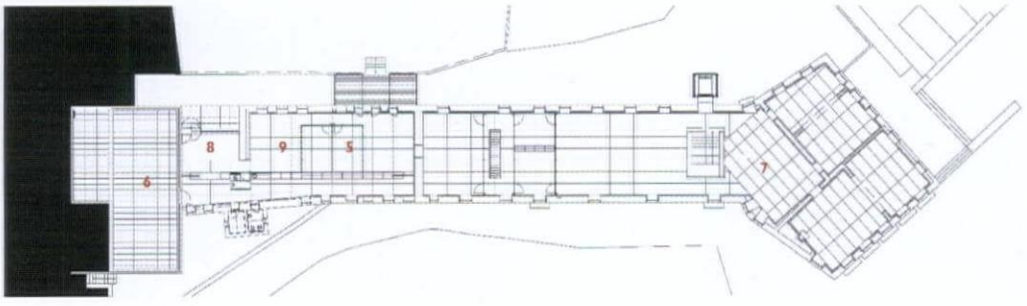
were given over to storage and animals, with an upper piano nobile floor used for entertaining. Portugal & Reis's new scheme places the library on the lower levels and part of the upper floor, which now also contains the smaller archive department. Storage is relegated to blind volumes partially dug into the surrounding hill.

Tower and wing are connected and articulated by a hinge point of vertical circulation, with a lift placed outside the building to minimize structural intrusion. The main entrance is now on the ground floor of the tower, at the east end of the building, through what was originally a portal of the convent church (a discovery made during the course of the archaeological investigations). From here, visitors can access the various public areas on the upper levels.

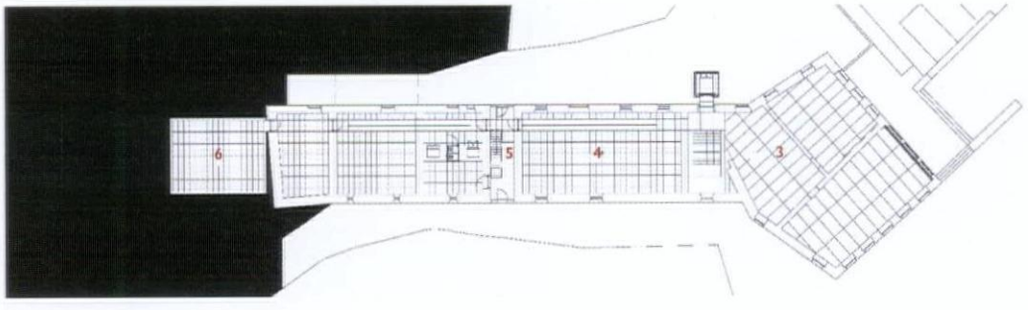
The historical formal and material contrast between lower and upper floors is maintained in the refurbishment, with simple whitewashed granite walls and concrete paving at lower level set against the more refined language of plastered walls, stuccoed ceilings and pine flooring of the piano nobile. Great care was taken to impinge as lightly as possible on the fabric of the building. Concrete panels lining the walls, for instance, are attached to a steel frame screwed into the original stone, which allows for easy dismantling should the need arise. New staircases are functional steel structures with timber treads, and partitions simple free-standing panels of translucent glass.

Underpinning the reworking is a spirit of intelligent enquiry that reveals the complexities of the past so that they may sustain and enrich the present. Portugal & Reis cite a quotation by Belgian historian and writer Marguerite Yourcenar, which seems apt. To rebuild 'is to work with time in its past guise; to apprehend or modify its spirit, to act as change for a longer future; it is to discover under the stones the secret of origins'. C. S.

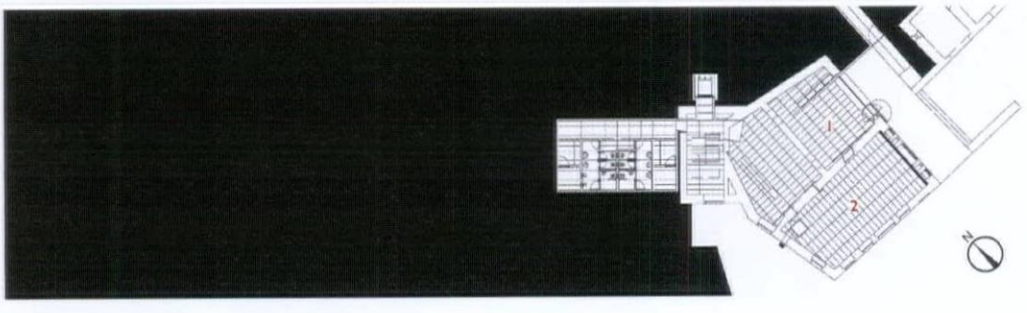
Architect
António Portugal & Manuel Maria Reis, Oporto
Photographs
Luís Ferreira Alves



second floor



first floor

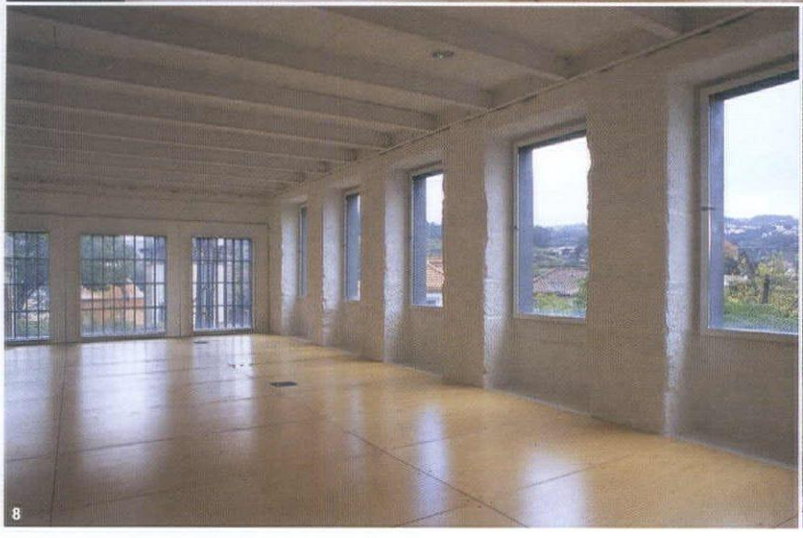


ground floor plan (scale approx 1:1000)

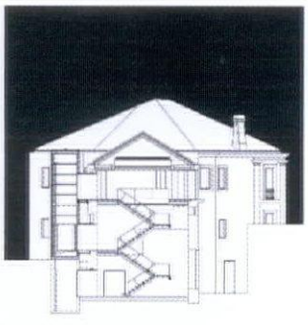
6
Enfilade of rooms on the first floor. The ramps take up the slight difference in levels as the building rises up the hill.
7
Piano-nobile upper floor, subtly refurbished with plastered walls, stuccoed ceilings and pine floors.
8
First floor of the tower, now the children's section of the new library.
9
New lavatories lined with demountable concrete panels.

1 entrance hall
2 multi-purpose space
3 children's library
4 audio visual library
5 internal services
6 storage
7 adult library
8 archives reception
9 archives reading room

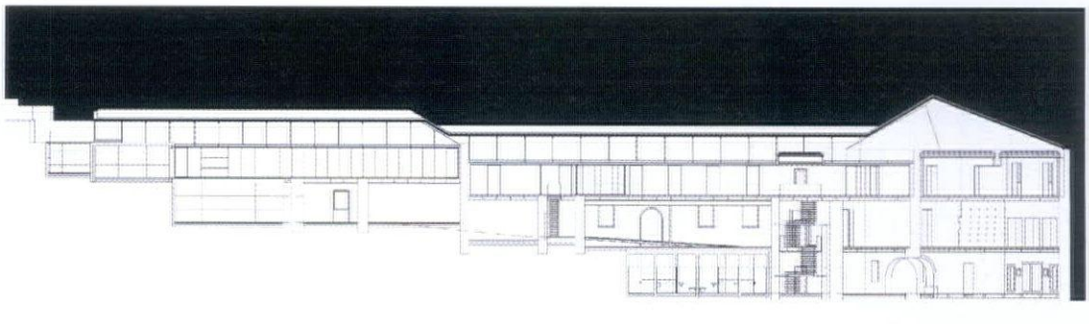








cross section



long section

Alternative lifestyle

This remodelling of an old winery suggests some bold new ideas about the nature of space and domestic life.

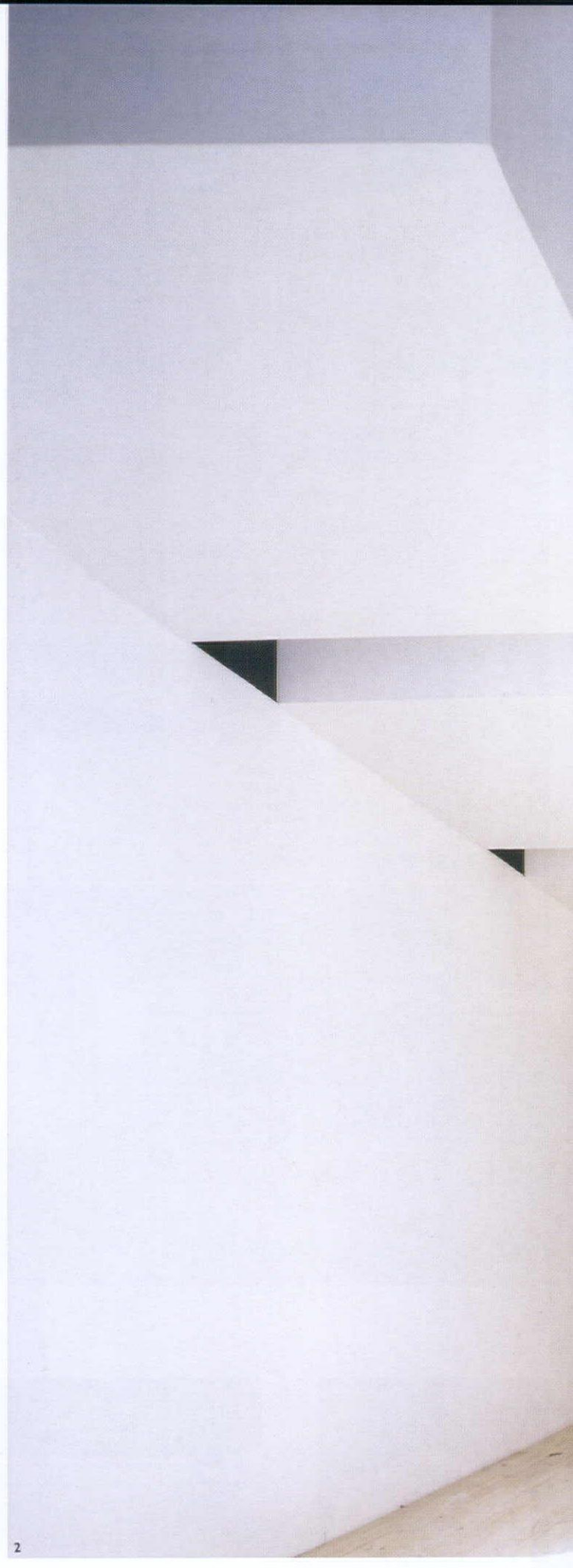
As land is both plentiful and relatively cheap in Portugal, the standard model for the family house tends to be the low-density villa on a plot. While this might fulfil social aspirations, the result is often incoherent unsustainable developments of over-designed, trophy houses. This dwelling, by the Lisbon-based Aires Mateus brothers, adopts a very different approach, reusing an existing building in a way that imaginatively grafts and integrates a new programme into a historic structure. It also responds to and addresses an urban context and suggests new ideas about interior space and domestic life.

Aires Mateus' client acquired an ancient winery in the industrial city of Setúbal, which lies just south of Lisbon and is Portugal's third largest port. The original structure was a typical response to its industrial/vernacular function – a single, largely imperforate barn-like volume with massive stone walls (nearly a metre thick) and a timber pitched roof. Aires Mateus' remodelling seeks to preserve the formal and material integrity of the old building, while modernizing and rehabilitating it for a different use and a different era.

The main challenge was to retain a sense of the scale and character of the original structure, while introducing a new set of spaces and elements. This is achieved by the bold and unorthodox expedient of treating the new rooms as an array of self-contained boxes of varying sizes that project out from the external walls into the main communal living space. Each box is supported by a cantilevered steel structure sprung off the massive stone walls, so that the cubic modules seem to float in a slightly disarming way around the soaring double-height space. In practical terms it frees up the ground floor, and though some of the boxes are quite bulky, their



1



2

ar house

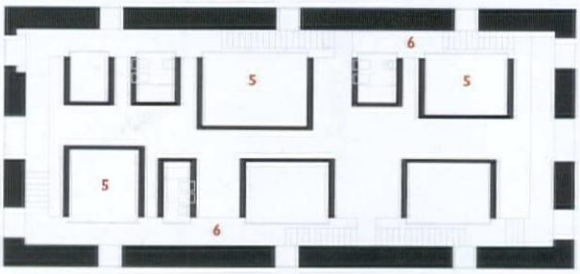
House, Setúbal, Portugal
Architect
Aires Mateus



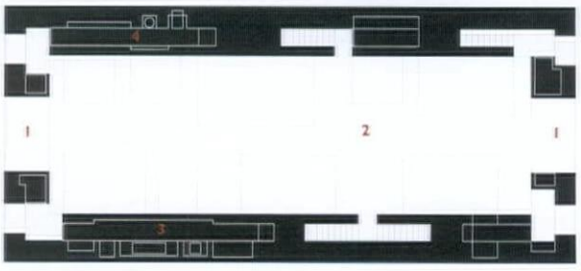
1
Aires Mateus' remodelled winery.
2
The main living space, with its slightly surreal landscape of floating boxes.



3

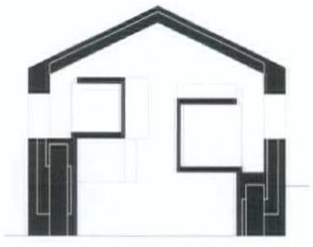


first floor

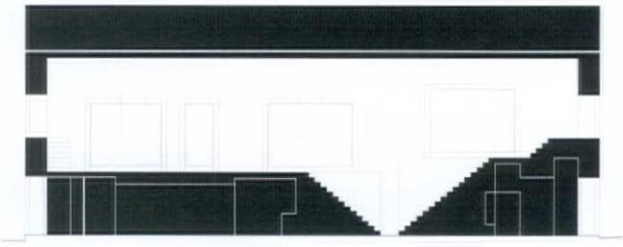


z

ground floor plan (scale approx 1:300)



cross section



long section

HOUSE, SETÚBAL, PORTUGAL
ARCHITECT
AIRES MATEUS

(at present) pristine white walls diffuse and disperse light around the interior.

Access to these floating containers is by means of narrow staircases and walkways slotted in between the boxes and the external walls to create an interstitial circulation zone around the inner edge of the building. On the ground floor, this perimeter zone contains and conceals the kitchen and a bathroom set into the thickness of the external walls.

The boxes variously accommodate bedrooms, bathrooms and study spaces. Though they appear hermetic volumes from below, each box has a fully glazed wall to take advantage of daylight and views from openings punched into the external envelope. The glass is held in the thinnest of metal frames, the lightness and insubstantiality of these vitrines contrasting with the mass of the original structure and the blind, blank walls of the new insertions. Detailing and materials have an admirably simple honesty of expression – white plaster walls, blond timber floors, clear glass and grey metal window frames. New elements are clearly identifiable and do not compromise the essential dignity of the original building, which has been restored and spruced up with assurance and sensitivity.

To some extent, the project is almost Japanese, both in its formal rigour and in its re-evaluation of the nature of space, patterns of use and social relationships that make up modern domestic life. It might require a certain discipline (and suitably photogenic furniture) to inhabit the spaces, but challenging architecture has always required adventurous clients. Fundamentally, it is an ingenious response to the challenge of reusing and reinvigorating what would otherwise be neglected building stock, and in doing so offers a provocative alternative model for contemporary domesticity.

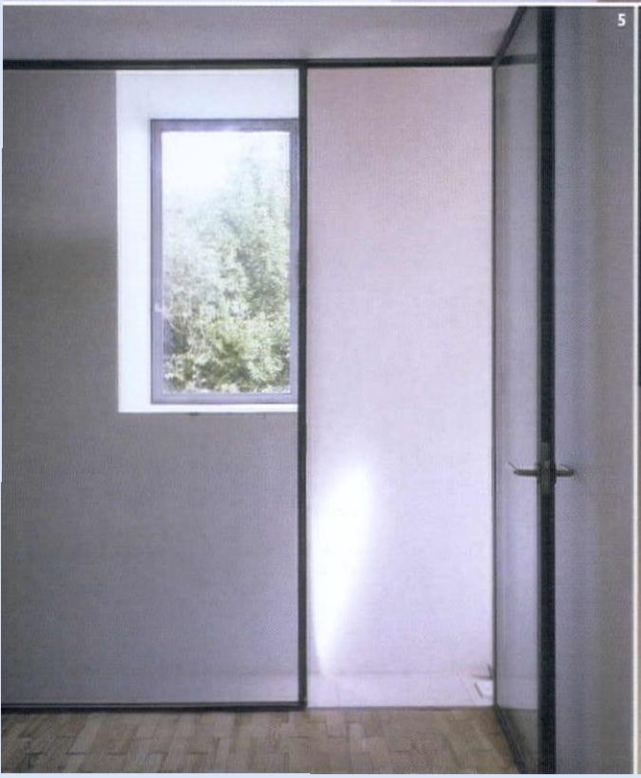
CATHERINE SLESSOR

Architect
Aires Mateus, Lisbon
Photographs
Daniel Malhão

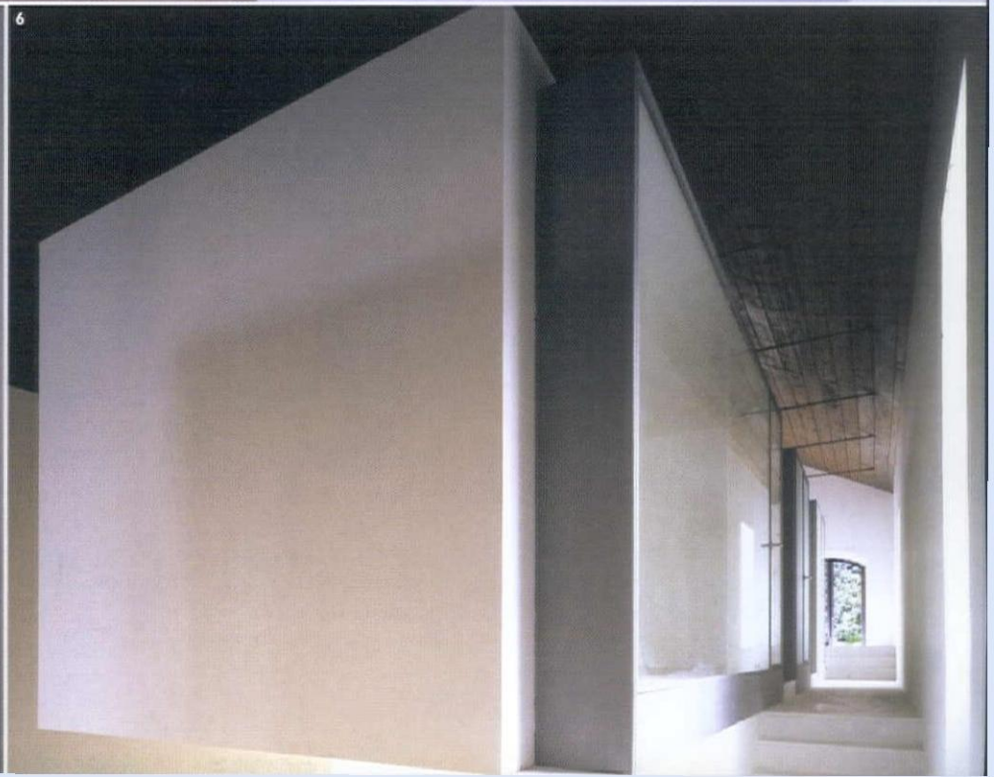
1 entrance
2 living/dining
3 kitchen
4 bathroom
5 bedroom
6 circulation zone

3
A zone of circulation around the perimeter services the upper level.
4
Distinction between new and existing elements is clearly apparent.
5
Light and views filter into the upper level rooms.
6
Boxes are entirely glazed on one side.

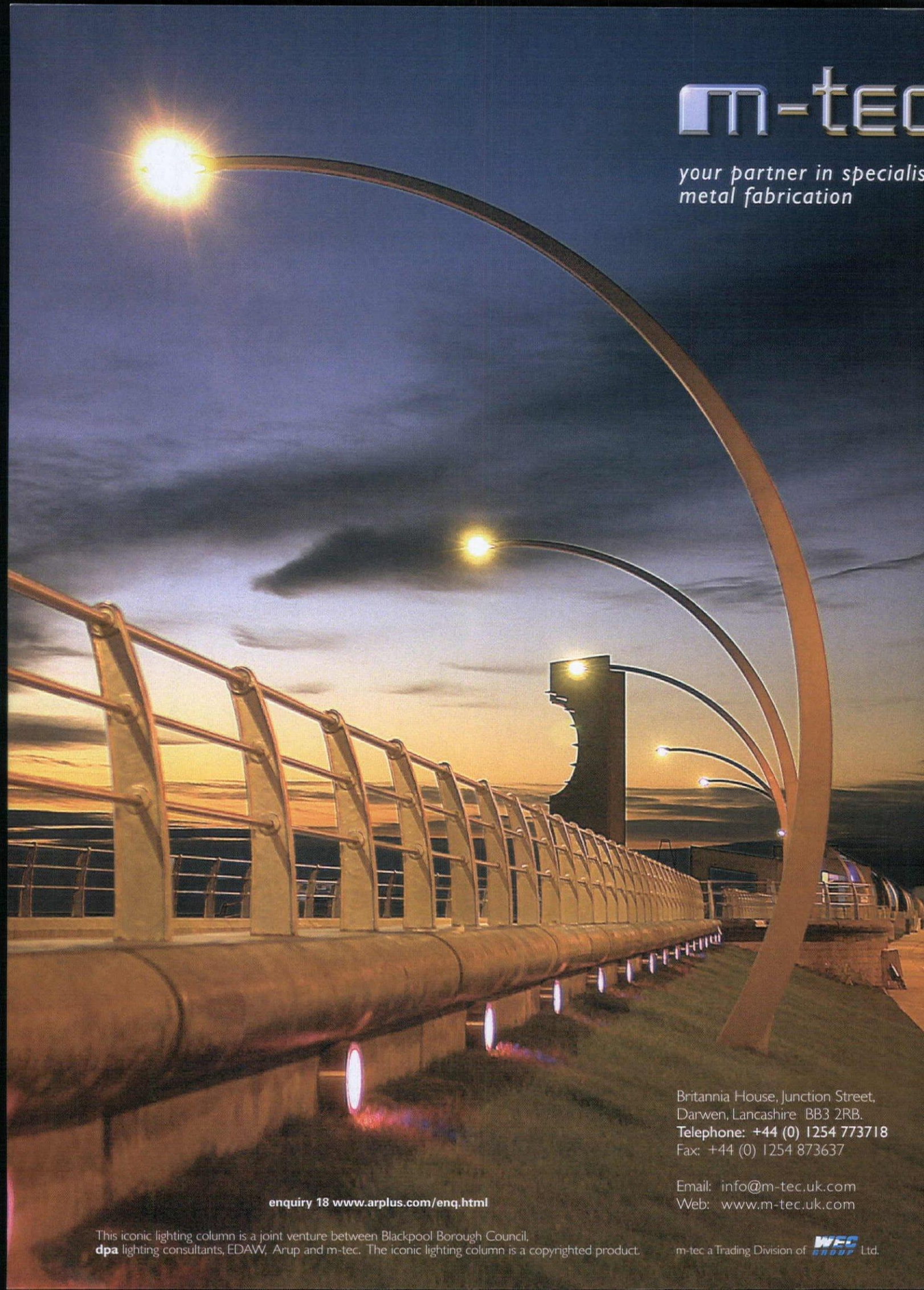




5



6



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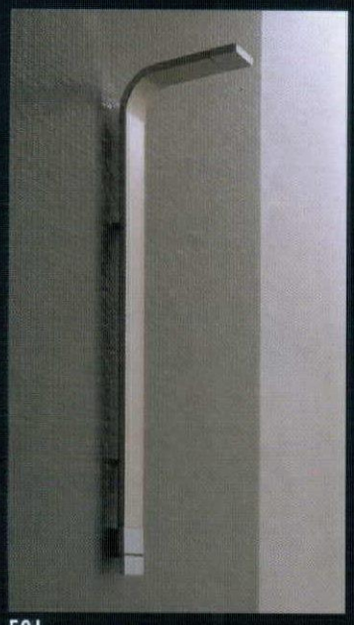
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This iconic lighting column is a joint venture between Blackpool Borough Council, **dpa** lighting consultants, EDAW, Arup and m-tec. The iconic lighting column is a copyrighted product.

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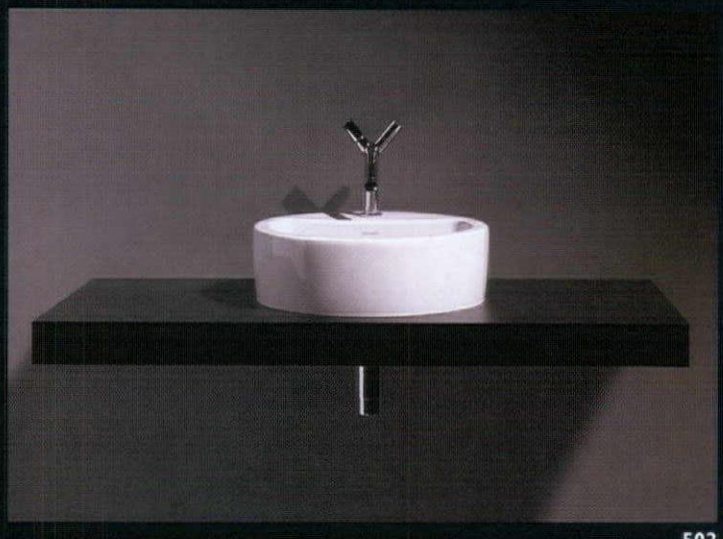


501

Rob Gregory takes the plunge into some recent bathroom innovations.

501 CERAMICA FLAMINIA
IO is a new bathroom concept from Ceramica Flaminia, comprising a bathtub, three basins in different sizes, wall-hung wc and bidet. Together with SI, a new integrated tap system derived from elegant, and simple ribbon-like forms, bold geometries are mixed with minimalist forms in this new range designed by Alexander Duringer and Stefano Rosini.

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502

502 DURAVIT
In the 10th year of the Starck bathroom, Philippe Starck's latest anniversary product is putting on the ritz for the celebrations. The new formal wear is a luxurious dark brown Macassar ebony veneer, shown here in a new furniture line, Fogo. The consoles, 550mm deep, 80mm thick and in 1200mm and 1600mm lengths, have been specifically created for the Starck basins, fitting perfectly into the distinguished family image.

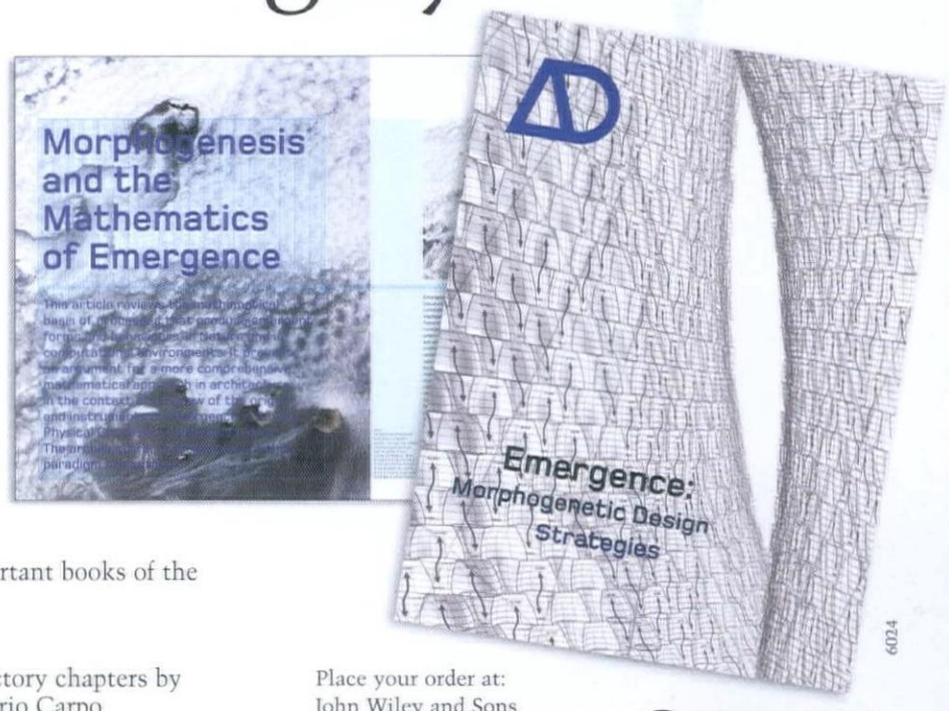
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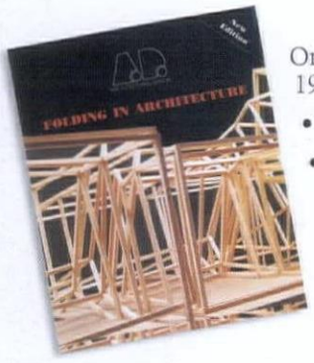
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One of the most important books of the 1990s is back.

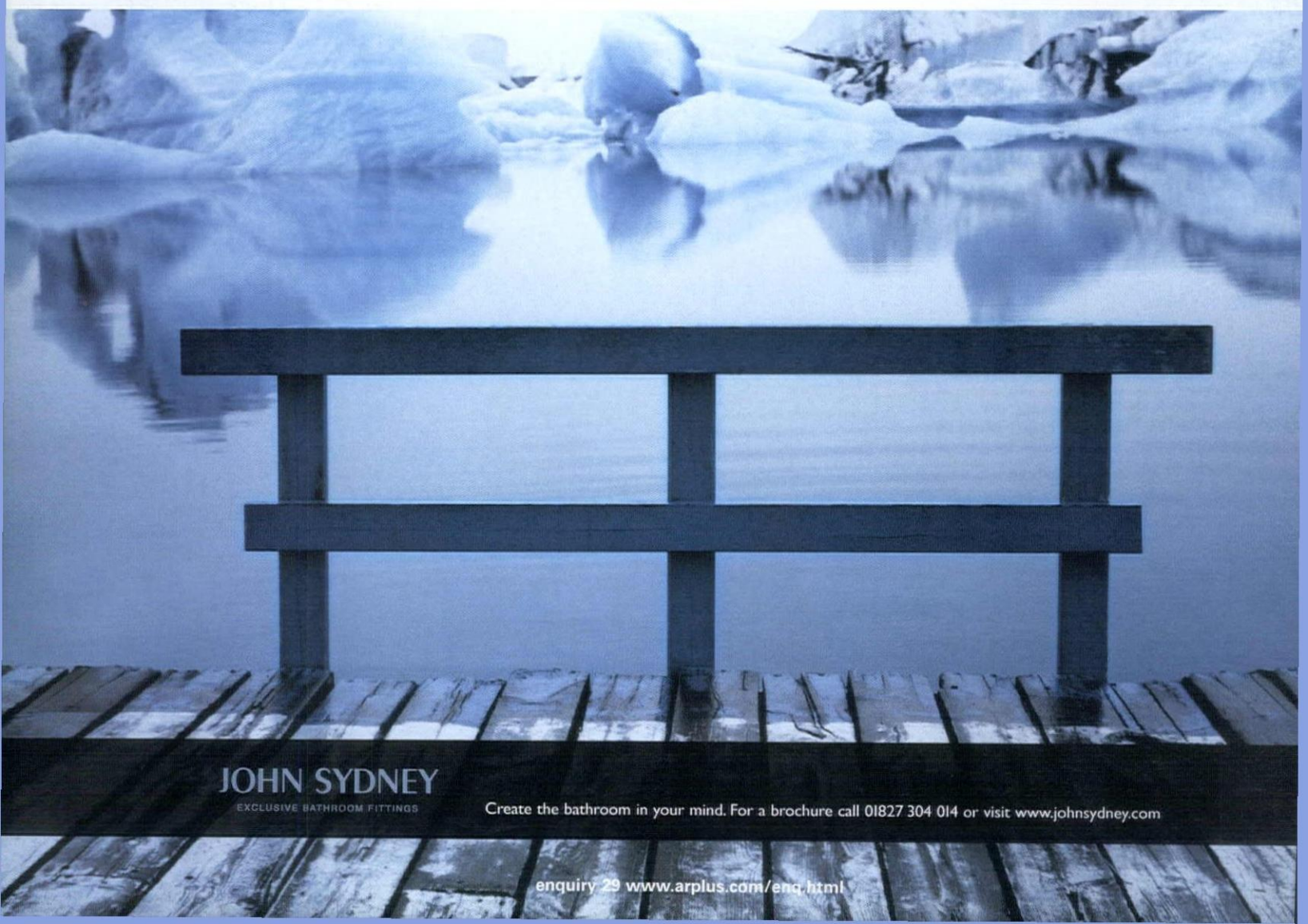
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503

503 HOESCH

If you like gadgets, the SansaMare 1100 from Hoesch may be for you. With 3.3 kW steam generator, two multifunctional seats, six asymmetrical side sprays, hand-held head, disc shower head, Kneipp hose, aromatic scent dish, waterproof touch-screen remote-control unit and four dimmable spotlights as standard, you can wash with whistles and bells. In fact, with all the available accessories – Aroma Comfort Package, Water Package, Light Package, Sound Package, and the four Wellness worlds (combinations of sounds, scents, colours and water applications: Zen Spirit, Silent Jungle, Nordic Mystery, Oriental Magic) – you needn't come out for weeks. However, if it's simplicity you're looking for, Hoesch have also released Dreamscape, an 1800mm diameter bath designed by Michael Graves. This no frills bathtub can be fitted or free-standing.

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503

504 VILLEROY AND BOCH

With its 'Creative System New' Villeroy & Boch has created an innovative design concept, argued to be the most extensive and versatile modular system currently on the market. At the centre of the concept is an appealing range of tile colours based on a system of five harmonizing colours, which has been developed exclusively for Villeroy & Boch. The system of 30 colours, complemented by black and a new, pure white, has been created by the renowned designer and interior designer Veronique Hertig, and is based on a colour matrix with five harmonizing colours and six thematically-determined series of colours.

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504

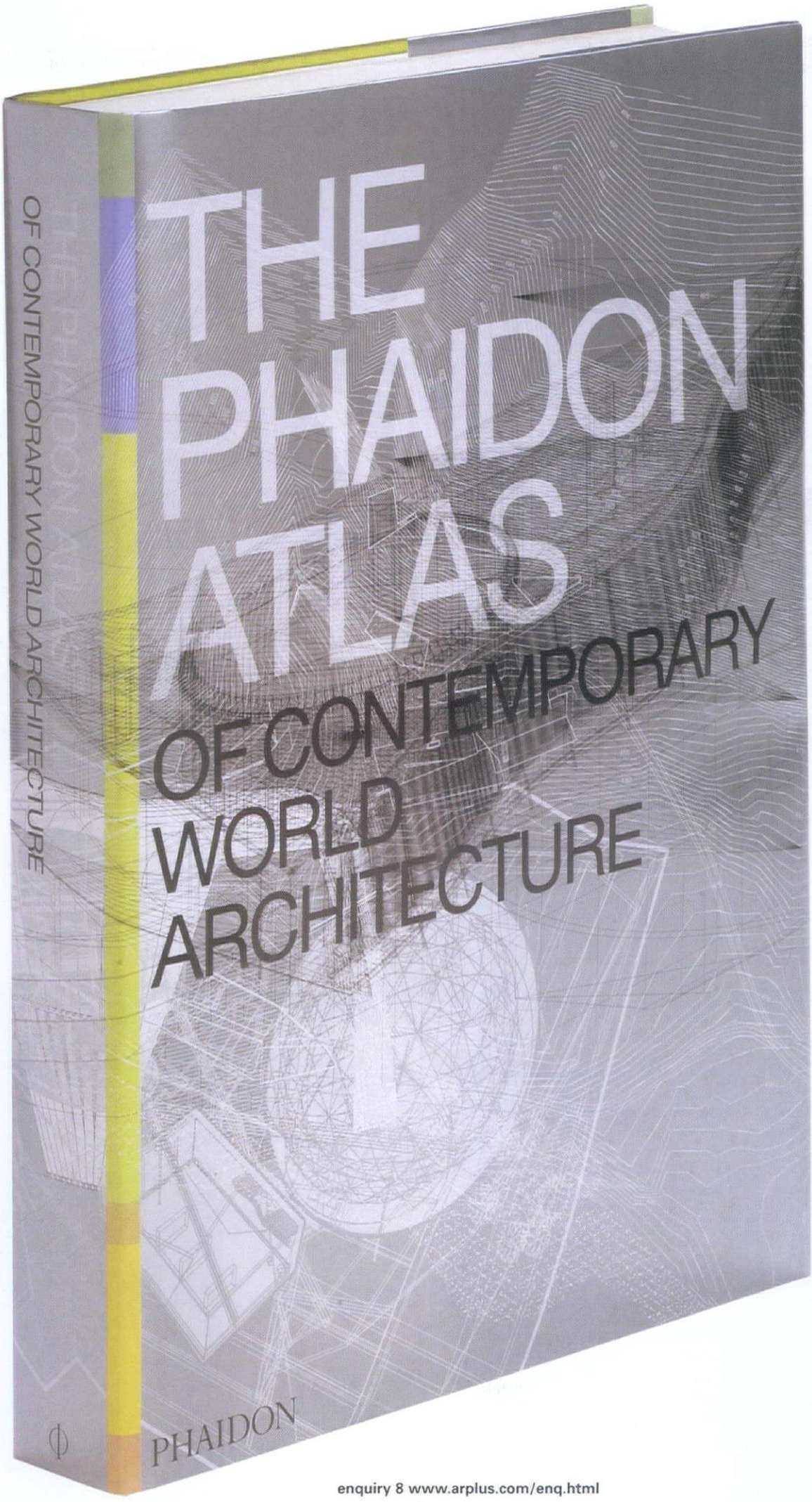
505

505 AXOR BY HANSGROHE

As an alternative to the flat overhead showerhead, Hansgrohe's Rainbow Shower System is a shower set with overhead comfort. Large, flat overhead showerheads are popular, but cannot always be installed without costly renovation. The easy-upgrade set has a new hand shower, the Raindance Puro Air, that forms a single unit with shower holder bar. The generous showerhead reaches far into the cubicle and, with 410mm projection, water falls centrally over the bather. The showerhead's patented air intake generates full, air-enriched water droplets, so, in contrast to conventional showers that form twine-like water sprays, the water has a more voluminous feel. AXOR Hansgrohe have also released their extensive Citterio range with over 70 products by Antonio Citterio.

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Avanti

Avanti Systems, the UK's largest independent producer of office partitioning systems, has introduced a unique system for creating free-standing rooms that can be entirely constructed of glass for a modern, practical and visually stunning effect. The Avanti Elite single point glazing system is extremely versatile enabling square, rectangular, circular and hexagonal pods to be easily erected as offices, conference and meeting spaces anywhere within an interior layout. The system can also be used for screens, scenic lift surrounds, balustrades and atria.

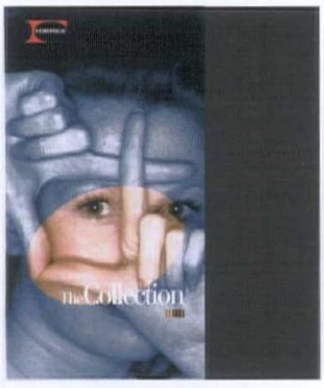
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Neaco

Neaco's Techdek decking shows its all-weather capabilities in an atrium at De Ferrers Technical College in Burton on Trent by Aedas Architects. The aluminium system has been extensively installed as wall cladding to give ventilation in summer and spring and protection from stormy elements during autumn and winter. In six profiles, the range is suitable for use as sunscreens, modesty screens, mezzanine floors, stair treads, balustrade infills, staging and suspended ceilings. The product is designed for modular construction that needs no welding for assembly on site.

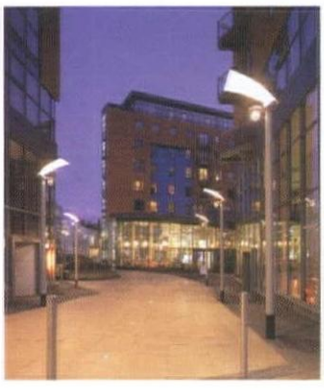
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Formica

Formica's product range for 2004, 'The Collection', offers a large range of high-quality, high pressure laminate and introduces exciting elements and textures. It encompasses: Metallics, using real metal foils; Veneers, using reconstituted real wood veneers; Woodgrains, capturing the diverse natural choice of tree species; Plain Colours; Patterns, a range of striking designs; ColorCore® with a solid colour throughout; and Compact, with solid laminated core. And the Formica® Digital range offers unusual eye-catching looks using digital print. See www.formicacollection.co.uk.

902 www.arplus.com/enq.html



Aquila

Aquila's Epsilon luminaires have been installed in the pedestrian areas of Sheffield's Devonshire Quarter, a vibrant mix of residential apartments, shops, restaurants, bars, leisure, commercial and educational facilities. The luminaires, mounted at 4m with a 150 Watt indirect lighting source, provide intimate human-scale lighting. The Epsilon consists of a sand cast aluminium head compartment which supports the reflector wing above a polycarbonate protector and reflector. The wing reflector reduces light pollution while providing an even light distribution.

903 www.arplus.com/enq.html



Urbis

Humber Dock Promenade was a dock until the 1970s. Now, pleasurecraft line the piers and it is a hot spot for nightlife. Renewing the lighting and celebrating Hull's maritime history, the city council chose Urbis' Sexton Luminaires, incorporating three Neos 2 floodlights. A Neos 2, 70 Watt CDM-TT lights the water's edge of the promenade, a 70 Watt SON-T lamp lights the road and a 70 Watt CDM-TT lamp lights the remaining promenade. The elegant column and lantern design reflects the nautical theme, and the white light has made the area safer at night.

904 www.arplus.com/enq.html



Potter & Soar

Portugal's Braga stadium, by Eduardo Souto de Moura (see p42), was a Euro 2004 football venue. Potter & Soar created a wire mesh pattern for security fencing in the ground: 300m² of specially woven Hudson pre-crimped architectural mesh was installed, providing decorative security mesh at the back of the stands on both sides of the pitch. Hudson is a variation on the Medway range of patterns that combine pre-crimped and straight wires. The light, open weave offers engineering strength essential for security mesh but often only found in traditional woven mesh patterns.

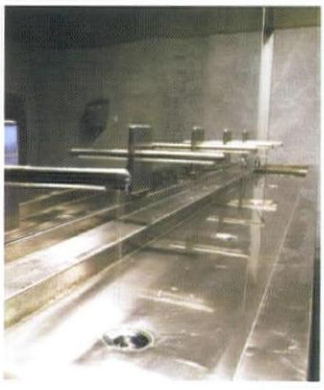
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Lindapter

Lindapter Hollo-Bolt Cavity Fixing was used in a tower reinforcement application at Bargen, Switzerland. With telecom tower sites at a premium, landowners and operators are keen to maximize productivity of existing sites by increasing the number of tenants on each Tower. The solution was to use the cost-effective PoleSaver system by 2connex, incorporating the Lindapter Hollo-Bolt. The reinforcement system was preferred to a replacement tower because antenna load could be significantly increased on the existing monopole, keeping costs down and eliminating downtime.

906 www.arplus.com/enq.html



Grohe

Seven of the 10 stadiums in Portugal hosting the Euro 2004 championship relied on water technology specialist Grohe for sanitary facilities. Durability, ease of operation and energy-economy, ability to withstand stress and vandalism and problem-free maintenance were paramount. At the Braga stadium, the Eurodisc SE self-closing shower thermostat offers simple, constant temperature regulation and user-friendly stop-start functionality. At Estádio da Luz are camouflage installations, with technology accommodated behind the tiling to reduce vandalism.

907 www.arplus.com/enq.html

PREFABRICATED PANACEA

WHY IS CONSTRUCTION SO BACKWARD?

By James Woodhuysen and Ian Abley. Chichester: John Wiley. 2004. £29.99

This is a welcome and necessary book. We all agree that our industry is backward, so it is good to have the reasons spelt out. None of us escapes censure, the fault lies, we are told, with architects, with architecture schools, with builders, with clients, with bureaucrats, with politicians, with the risk-averse culture.

More controversial, and more interesting, are the authors' remedies. A few mega-house-builders, selling branded products nationally or even internationally, will build their houses in factories. It is taken as self-evident that factory production will lead to better and cheaper products. Considering how thoroughly the authors marshal their arguments on other issues, it is strange that they offer so little research to support their fundamental thesis.

We have a situation where house prices are spiralling up beyond the reach of many and much farmland is surplus. To remedy the situation and to let the housebuilders have a large enough market to make factory production worthwhile, we should welcome low density and repeal the Planning Acts, returning development rights to the owners of the land. I understand the arguments, but I have a problem loving the world that might result.

The authors have a cavalier attitude to green issues. After decrying wind farms, they state that architects stuff insulation into new houses to calm their consciences, but it has minimal effect as new houses are such a small percentage of the whole. What is needed, they say, is to replace the existing housing stock with new energy-efficient dwellings. The possibility of thermal upgrading existing buildings is not considered.

JOHN WINTER

STRUGGLING WITH CULTURE

BLURRED ZONES: INVESTIGATIONS OF THE INTERSTITIAL, EISENMAN ARCHITECTS 1988-1998

By Peter Eisenman. New York: The Monacelli Press. 2003. £45

This lavish book with 336 pages in full colour alternates Eisenman's buildings and projects with a series of short essays by and about him, and there is a yawning gap between the two. The projects are presented mostly in silence with a mixture of drawings, diagrams, plans and photographs often collaged together. This is graphically attractive and some of the buildings look very interesting, but they are hard to read, for although plenty of page space is given, information is insufficient to allow adequate understanding, and captions are not permitted to dirty the pages. Often purposes of rooms remain obscure, sets of plans are incomplete, information on context is scant, and the inspirational material collaged-in (site lines, DNA traces, fractals or whatever) is not explicitly identified. The texts, on the other hand, perform a kind of alibi function, persuading us of the power of Eisenman's intellect, the range of his cultural references and the number of intellectual friends he can muster to his cause. Loaded with mazes of metaphors and references to trendy philosophers, they seem to suggest that the work provides a powerful commentary on our time and its philosophical conundrums, but the connection hangs in the air. Eisenman's own essays, for example, deal only glancingly with the work, with vague use of fashionable terms – everything is a 'trope' – and jaw-dropping historical generalizations like the idea that at the Renaissance 'architecture became something more than mere structure and use' (*sic*, p287). Suddenly we are informed that his UN Library project was shaped by a neurological trace, but whose, and why, and when?

Some might claim that this does not matter, that works of art must be able to stand on their own, speak for themselves, but one can scarcely ignore such a torrent of verbiage. The combination of word and image is hardly innocent or accidental, for the book is no secondary production reporting on buildings that are primary: not only do unbuilt projects survive entirely in its pages, even built ones are known to their main audience through such media rather than through everyday experience. Are they good to inhabit? Who cares. How were they built? How dare you ask such questions! Did the work change when the firm got computers? Get thee behind me Satan! Franco Purini dares to call Eisenman's work 'the expression of an imperial culture', and to point out that 'the wealthiest country in the world … for some time has resolved the primary problems to which architecture responds [so] the present condition of architecture is superfluous [and] architecture identifies itself directly with art' (p31).

Eisenman's overriding concern with form is unsurprising given his background, as is his allergy to functionalist readings, though this can be tiresome given the articulations of programme evident in some larger works. He claims to 'destabilize' meaning while simultaneously being obsessed with it. This contradiction is overcome by a stance set early in the book that seems simply Surrealist: concern with the subconscious and with the deployment of chance. Chance techniques allow the concern with slippage, the interstitial, the subversive, the irregular, which certainly is the most interesting aspect of the work. It also reflects the widespread discovery that nothing is so boring and oppressive as the monothematic Modernist masterplan, and that most real landscapes are palimpsests recording layers of history and changes of mind. If the conditions of modern building production lead automatically to a kind of monothematic fait accompli, is it not better disturbed by a few random elements? But how random is random? This question Eisenman almost addresses, but wisely he leaves it unanswered, retreating into the blur of the title. This allows him to continue producing his unexpected forms like a conjuror in the dark: shamanism for the twenty-first century. But sooner or later someone will have to write a real history and undertake a real analysis, stripping away the flattering alibis to reveal just how many clothes the emperor really wears.

PETER BLUNDELL JONES

UNDER SCANDINAVIAN SKIES

OPEN TO THE SKY

By Malene Hauxner. Copenhagen: Danish Architectural Press. 2003. €61

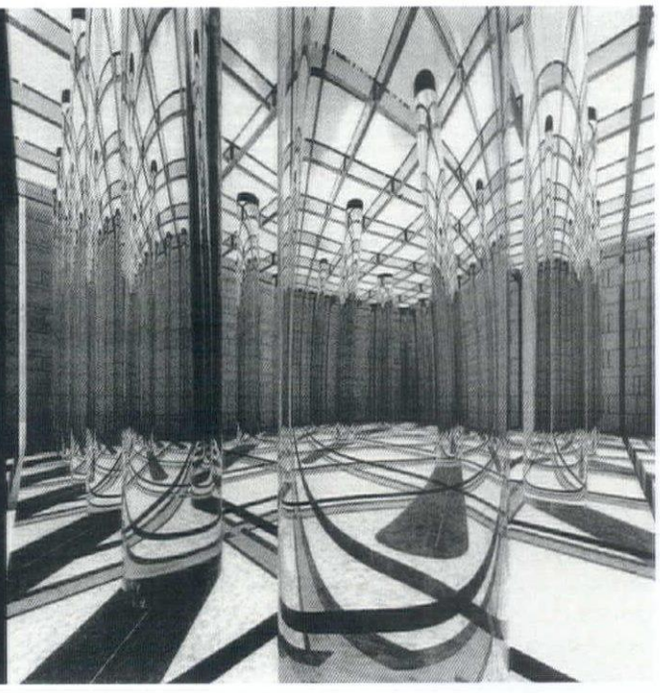
This book is interesting more for what it might tell us about ourselves than its general message. The rather earnest theme is that conventional Modernist architectural propositions can be transliterated into landscape design thinking – and have been in scores of elegant, restrained, sparse and largely orthogonal examples in the postwar Modernist landscape – to a large extent the Scandinavian post-war landscape up to around 1968.

The lesson that the book has for us is to do with parochialism. Malene Hauxner is last year's winner of the Nykredit prize for architecture and is a landscape designer and lecturer at the Danish Royal Veterinary and Agricultural University. Although the text was apparently largely written in the US where the author had a research scholarship, it was written in Danish and from a largely Scandinavian perspective. There is absolutely nothing wrong with that. But in the minute detail with which the author examines the few decades of the Modernist landscape tradition it gets a bit boring: you wade through the endless instances of competitions and schemes which didn't win and great built examples and wonder whether there is anything grippingly interesting on the other side. You also hope, a bit in vain, that the chapter section headings might be about something more than landscape types: 'outdoor rooms', 'walls and water surfaces', 'green Spanish walls', 'from lawn to square' and so on.

Here is a book which you feel could do with a great deal of editing – particularly of the over-use of quotations of relatively banal content – and quasi-genealogical recitations of interpersonal connections and non-connections such as in this

not-untypical passage: 'Sven-Ingvar Andersson was neither employed by nor studied with C. Th. Sørensen, but he worked with Sven Hermelin …' Eh? If you are concentrating hard you eventually come to the conclusion that the bewildering negatives in this passage are to do with establishing the impartiality of the 'quiet but kindly determined' Sørensen when, as you learn in a later passage, he anointed Andersson as his successor at the Danish Academy of Fine Arts. These two, if the index is anything to go by, are Hauxner's heroes. So here is lifted one corner of an intricate and almost Ibsenesque set of small-country professional/personal relationships which it is critically important for the author to get right: she belongs in that circle. But it is surely of little interest to the outside world. And so you wonder, with a degree of alarm, how parochial English writing about landscape, architecture and design might seem to the outside world.

It is quite difficult to get specialist books like this published and, as here, would-be authors have to trawl around for grants. Does this have a stultifying effect on the text? On the evidence of this – and Catherin Bull's recent, grant-funded *New Conversations with an Old Landscape* – I think that at least it inhibits controversy and encourages a dull, worthy, even-handedness. On the other hand the books might have been like that without grey grant suits lurking in the background. SUTHERLAND LYALL



Takehiko Nagakura's rendering of the interior of the unbuilt Danteum by Giuseppe Terragni and Pietro Lingeri, a still from one of Nagakura's short films about mythical structures. The drawing illustrates the intention of the architects of the late 1930s building to give a progression from Hell, through Purgatory to Paradise. One of the many provoking illustrations in *Fantasy Architecture*, Hayward Gallery, London, 2004, £16.95, the catalogue of an exhibition that is travelling in England outside London. Perceptive essays by Neil Bingham, Clare Carolin, Peter Cook and Rob Wilson illuminate projects from the eighteenth century to today.

FRENCH PRETENSIONS

MASS. IDENTITY. ARCHITECTURE. ARCHITECTURE WRITINGS OF JEAN BAUDRILLARD

Edited by Francesco Proto. London: Wiley-Academy. 2004. £39.99

Architecture is a big disappointment to the philosopher Jean Baudrillard. It ought to be the last bastion of resistance to the banality of consumer culture – the mindlessness of advertising, the ruthlessness of the market, the emptiness of technology. It ought to be the provider, as he puts it, of 'the immanent and irrevocable object'. But when he explores the cultural territory labelled 'Architecture' all he finds are monsters 'like spacecraft fallen to earth from some dark catastrophe', reducing the surrounding city to 'remnants and waste products'. Beaubourg is his favourite example (even in this rather brief digest of his relevant writings it crops up with tedious regularity). He sees Beaubourg not as a friendly machine bringing culture to the masses but as an 'incinerator absorbing all the cultural energy and devouring it'. The masses come not to participate in culture but to watch it burn. Other favourite monsters are La Defense, Disneyland, The Bilbao Guggenheim, the city of New York and, above all, the twin towers of the World Trade Center, whose symbolic significance was evident to Baudrillard long before 9/11. Already back in 1983, he was describing the duality of the twin towers – each the clone of the other – as 'the visible sign of the closure of the system in a vertigo of duplication'.

Baudrillard's writing style is breathless verging on hysterical. It can be wearing but occasionally it manages verbal stokes that hit the nail on the head. ('America is the original version of modernity. We are the dubbed or subtitled version.') Unfortunately, Francesco Proto's two introductory chapters have all the pretentiousness of their hero without any of his humour, and the two interviews, conducted by Proto and by Jean Nouvel, are presented in the question and answer format favoured by lazy editors. The discussion with Nouvel about Duchamp is interesting, but otherwise these merely recycle the already rather overstretched and repetitive material in the main chapters. COLIN DAVIES

SAGE, NO ONIONS

GOTTFRIED SEMPER AND THE PROBLEM OF HISTORICISM

By Mari Hvattum. Cambridge: Cambridge University Press. 2004. £65

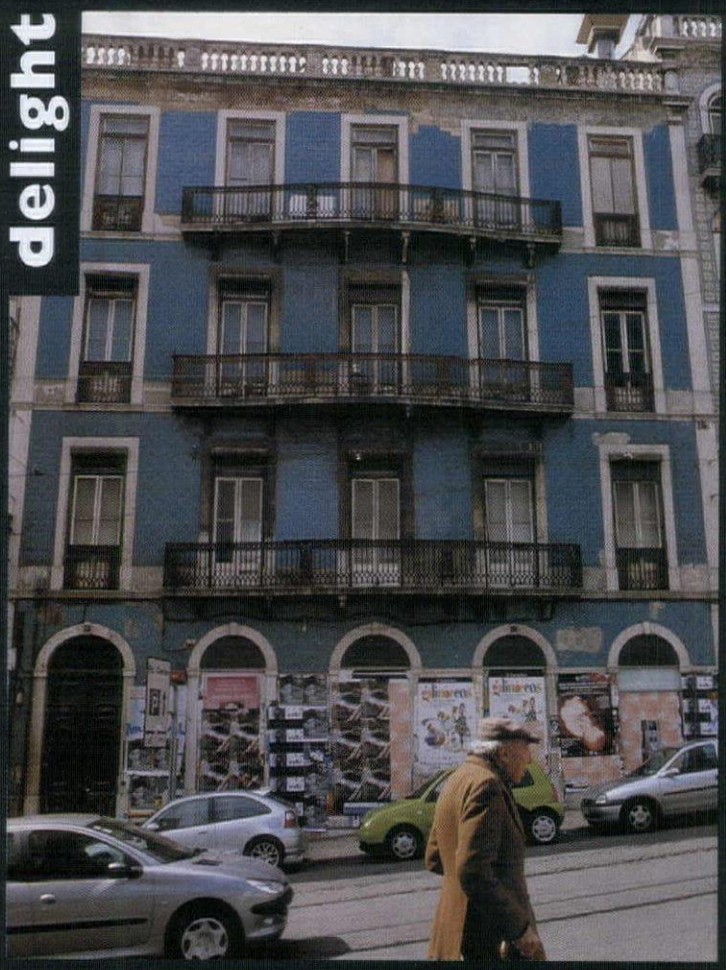
The German architect and theorist, Gottfried Semper (1803-79), designed a few buildings, all in a sumptuous Renaissance Revival style, including the Opera House (1871-8) and Gemäldegalerie (1847-54) in Dresden, and, with Karl von Hasenauer (1833-94), the two museums in the Maria-Theresien-Platz (1872-81), the Burgtheater (1872-86), and the Neue Hofburg (1870-94) in Vienna. His writings are notoriously prolix and opaque, so he has been claimed, inter alia, as materialist, functionalist, idealist, stylistic eclectic, Marxist revolutionary, petit bourgeois, proto-modernist, and upholder of historicism. This might be his fault, but many writings about him have deepened the confusion.

Semper reviewed the work of weavers, potters, carpenters, masons, and metalworkers, and decided those craftsmen had created archetypes (with origins in ritual, adornment, and useful objects) long before architecture had developed, but that, when it did, it adopted those archetypes even when transformed into different materials (eg, patterns and ornaments used in producing textiles might reappear on walls constructed of other materials), and he observed that ornament, far from being an afterthought, was far more basic and symbolic than structure. He emphasized the need for historical continuity not only for the health of a society, but because it was essential as a fecund source for creativity. To him, architects who lost sight of this were irresponsible. Amen to that.

Somewhere in this book, these points lurk, but the pretentious writing (eg, 'he replaced the ontological question of the world with an epistemological question of how to investigate it') gets in the way. Semper was a fascinating figure, even a great architect, and deserves to have his ideas explained, clearly and simply, with any illustrations carefully captioned and related to the text: in Hvattum's volume the illustrations appear incidental, so for those seeking to understand Semper it will not be of much help.

JAMES STEVENS CURL

Book reviews from this and recent issues of The Architectural Review can now be seen on our website at www.arplus.com and the books can be ordered online, many at special discount.





IN A RICH RIOT OF COLOUR AND ORNAMENT, PORTUGUESE *AZULEJOS* ANIMATE BUILDINGS AND THE PUBLIC REALM.

Few things are as characteristic or expressive of Portuguese architecture as its painted ceramic tiles, or *azulejos*. The notion of covering walls, floors and even ceilings was originally introduced to the Iberian peninsula by the Moors (*azulejo* originating from the Arabic *al-zuleycha*). From the start of the sixteenth century, as manufacturing techniques improved, Portugal started making its own highly distinctive tiles, synthesizing Islamic geometry, Chinese exoticism and Dutch patternmaking. The baroque era witnessed a flowering of the tilemaker's art, with vivid colours and wide-ranging subject matter – religious scenes, plants, animals, people and landscapes – but the riotous polychromy of these was gradually overtaken by the more sober blue and white tiles that currently adorn so many Portuguese churches and public buildings.

For over five centuries, tiles have been the focus of constant artistic and technical innovation. There is even a tile museum in Lisbon – the Museu Nacional do Azulejo – housed in the cloisters of a Manueline convent, which contains some extraordinary examples of the art that has made such a poetic contribution to Portugal's buildings and cities. The photographs shown here, taken in the Baixa area of Lisbon, which was rebuilt to a grid plan after the 1755 earthquake, give some sense of the great diversity of colours and patterns. 'The *azulejo* is not a static heritage, but a living art', as Joao Castel-Branco Pereira, director of the Museu Nacional do Azulejo, observes.

To this day, ceramic tiles are still used to cover and ornament the facades of buildings, as they are both durable and relatively cheap to produce. They have the curious effect of flattening out building surfaces, and you wonder slightly why contemporary architects, especially in Portugal and Spain, don't make more of the potential for adding colour or creating optical illusions. Those with a penchant for subverting materials could have fun; think what Herzog & de Meuron might get up to with a truckload of *azulejos*. CATHERINE SLESSOR





