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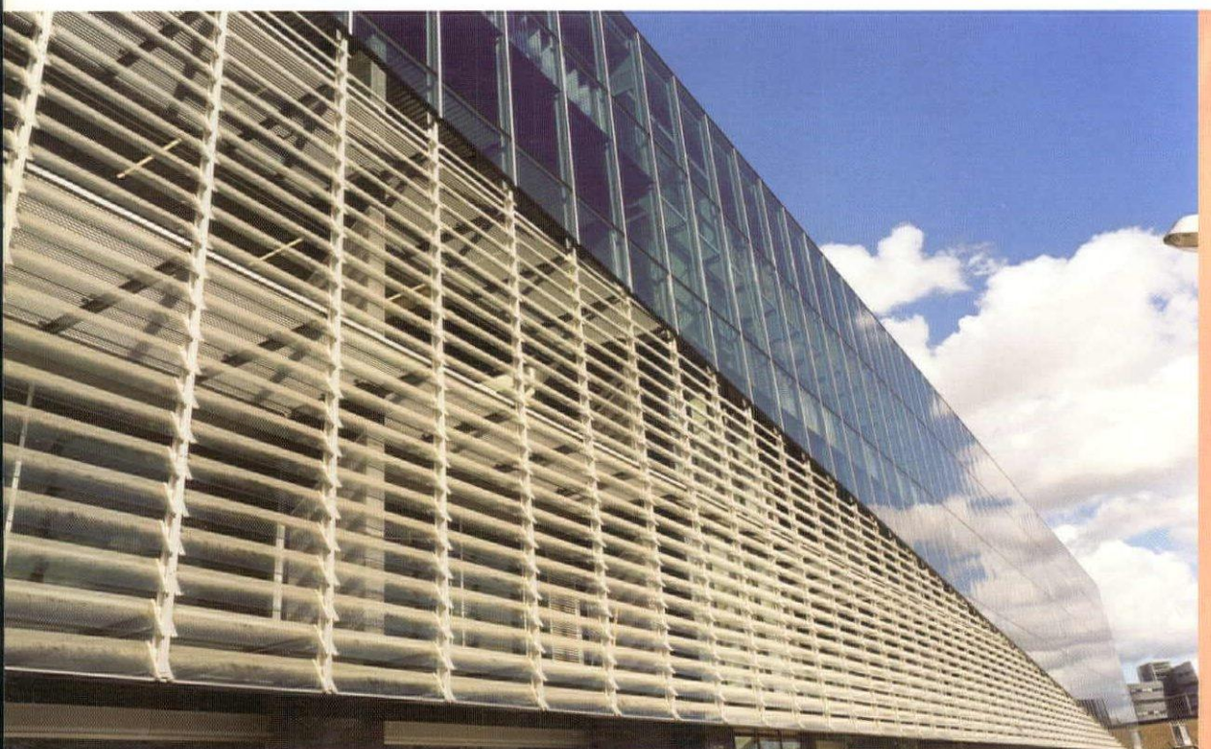


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Barkow Leibinger (p40)

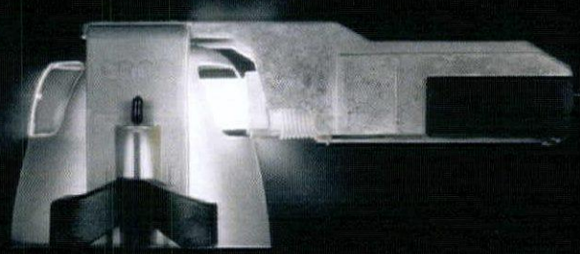


Steven Holl (p58)



Future Systems (p83

The stars behind the scenes



The world is complicated enough. That's why we have made it our aim to reduce complexity.
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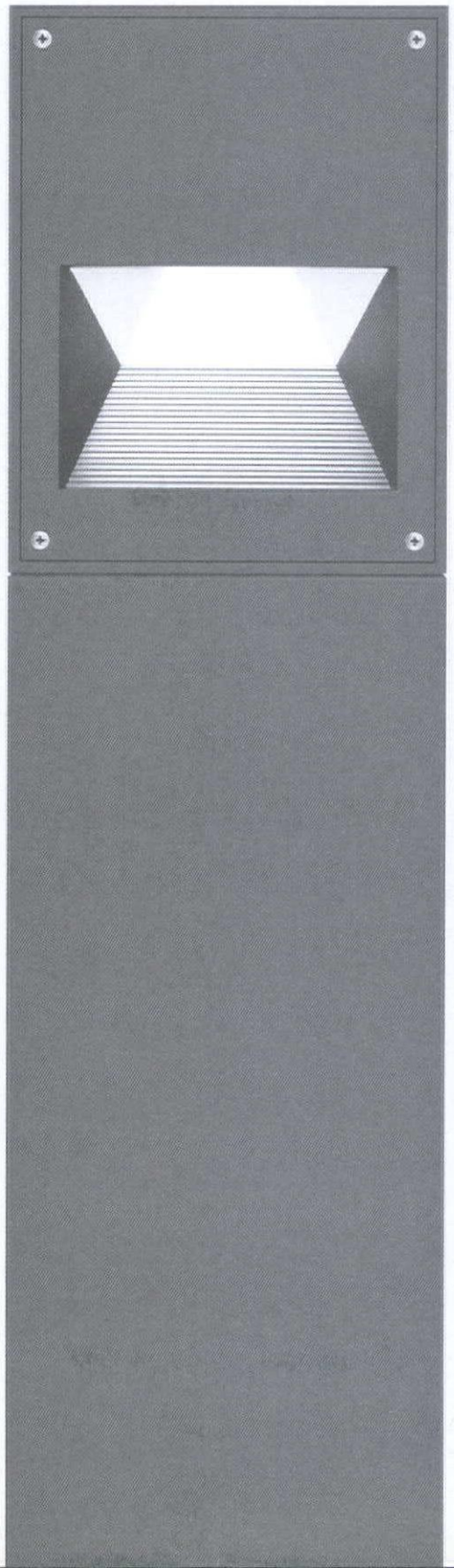
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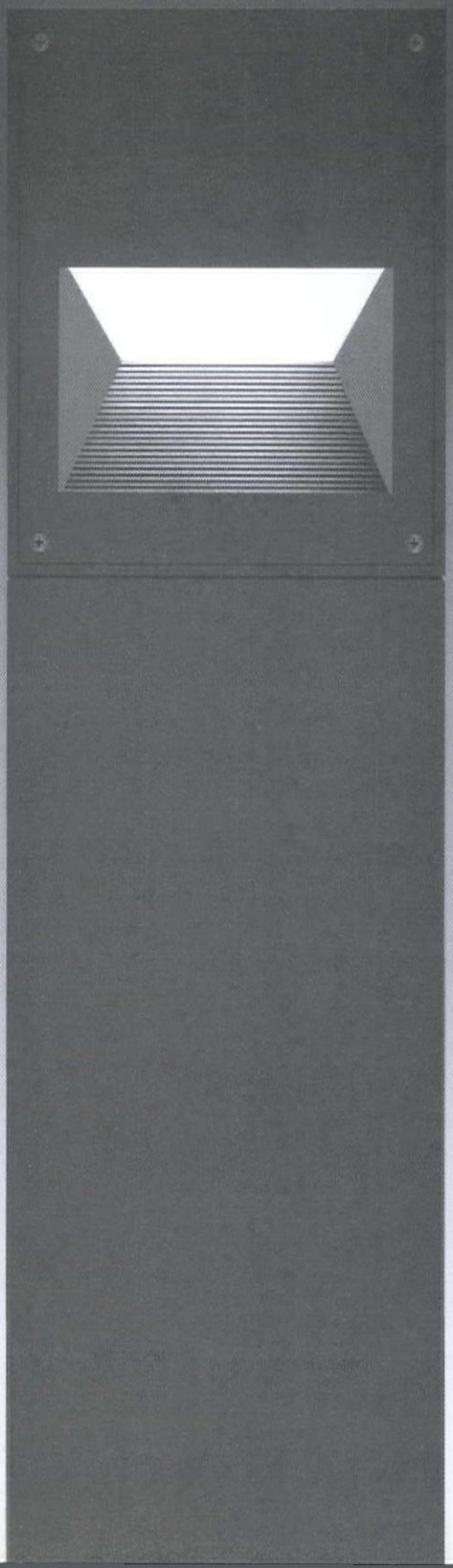


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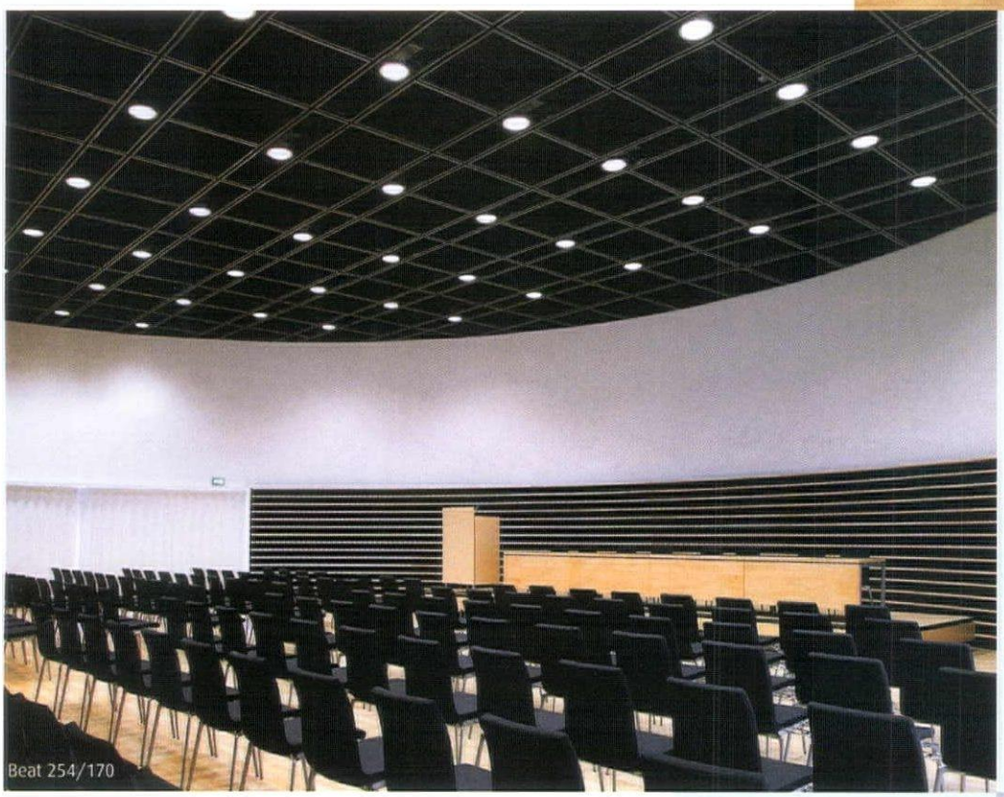
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light

ceiling


Pulsar 135


Beat 254/170

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Pulsar 135


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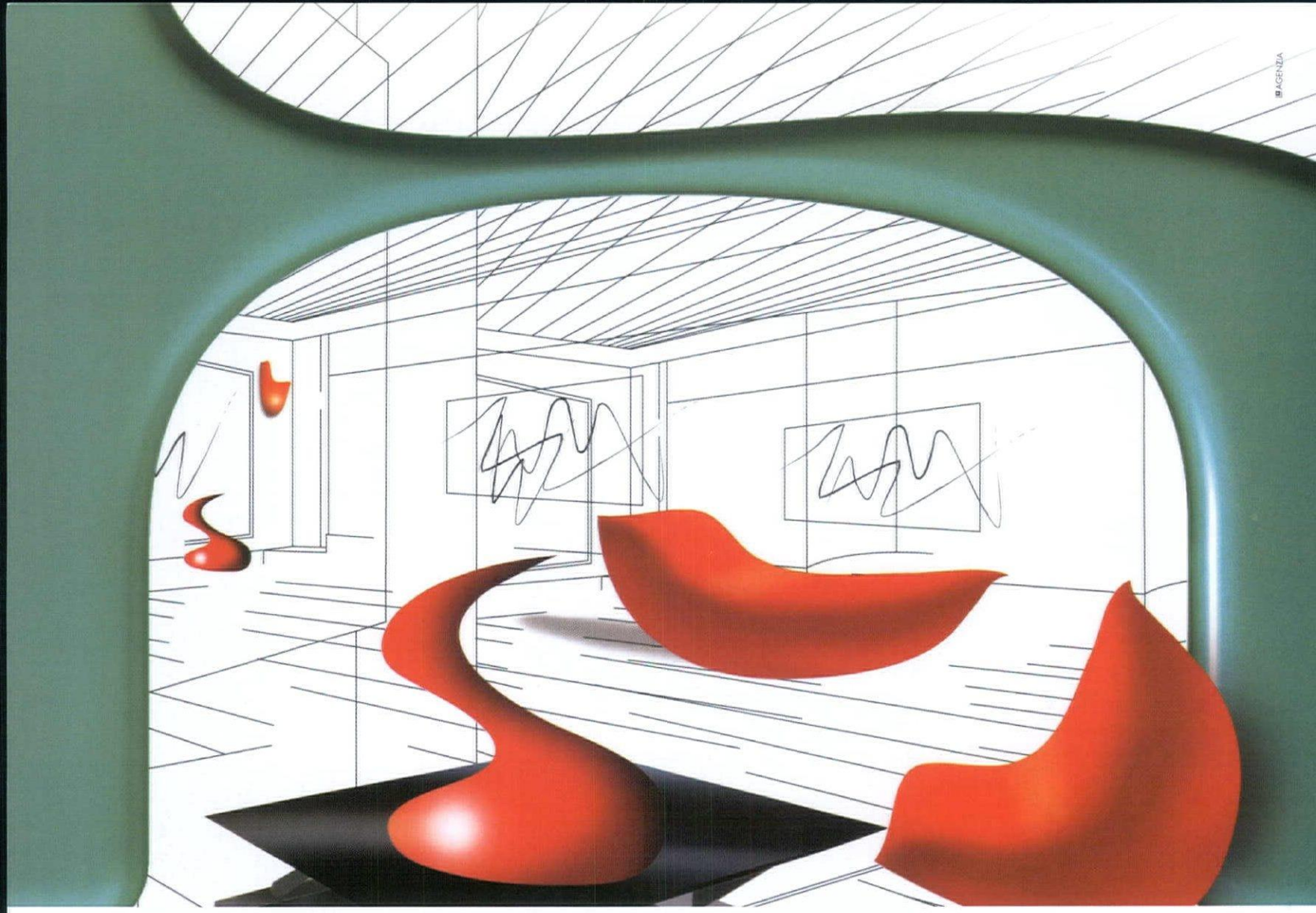

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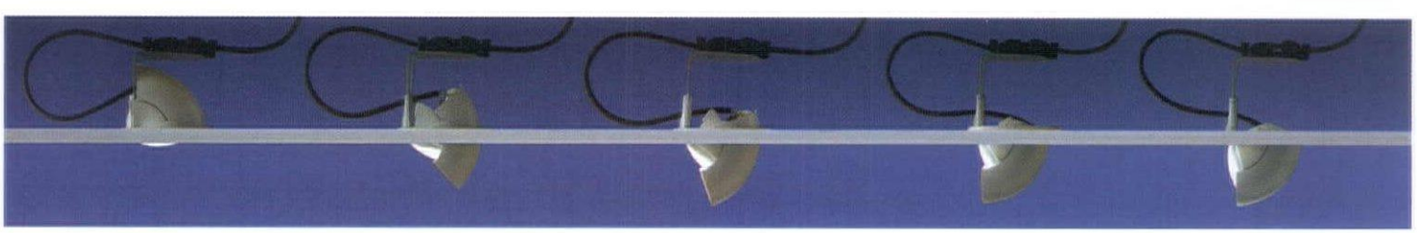
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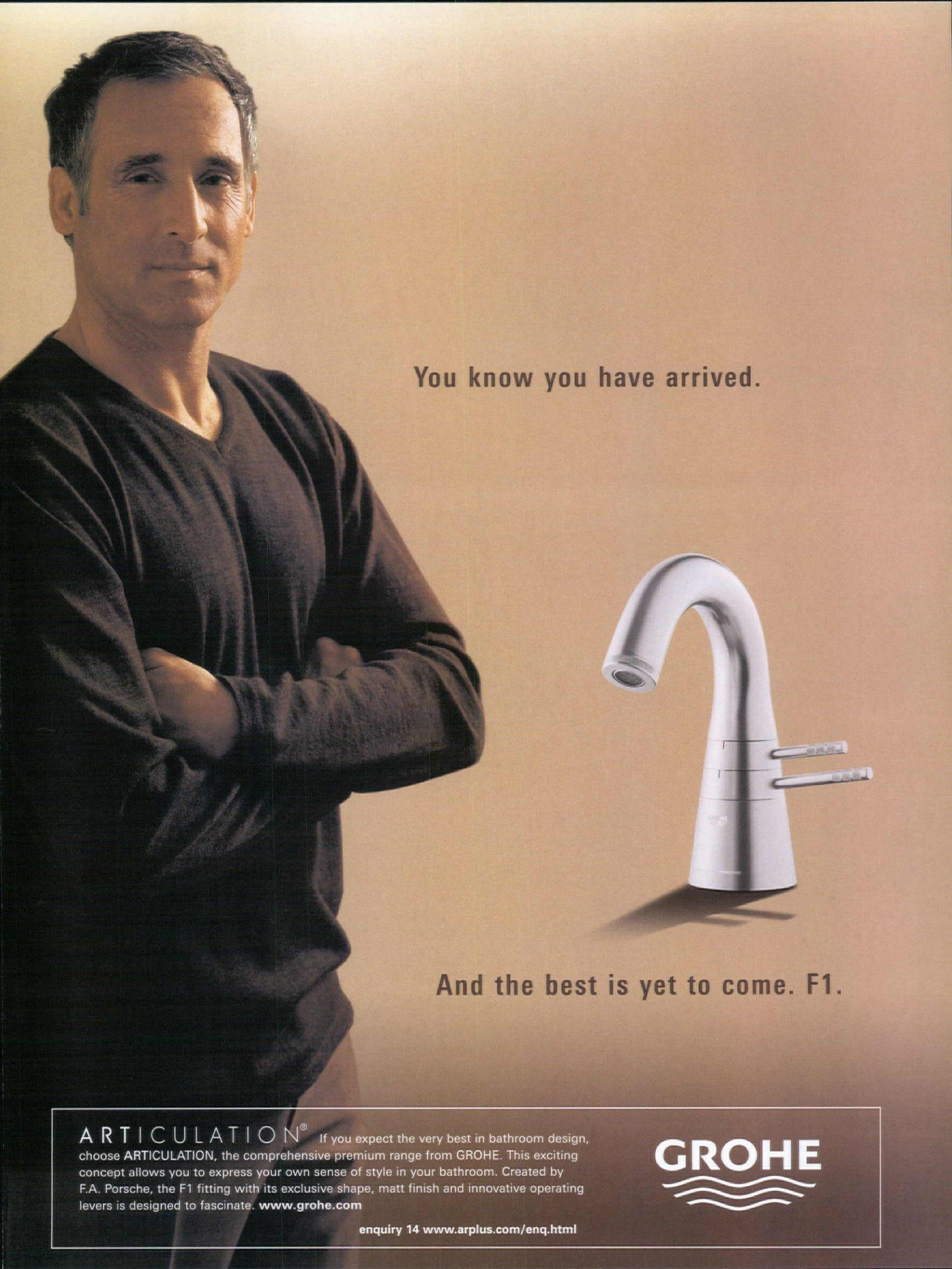
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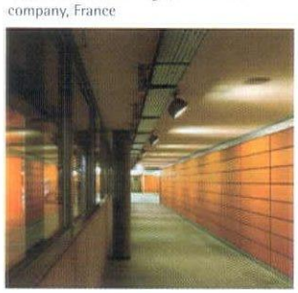




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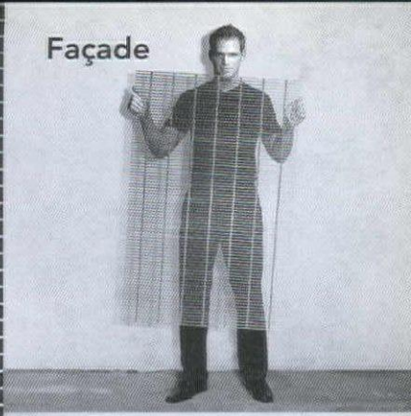
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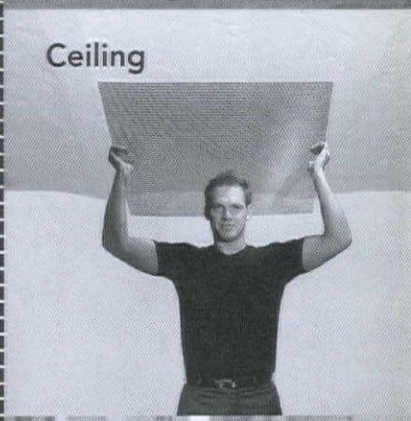
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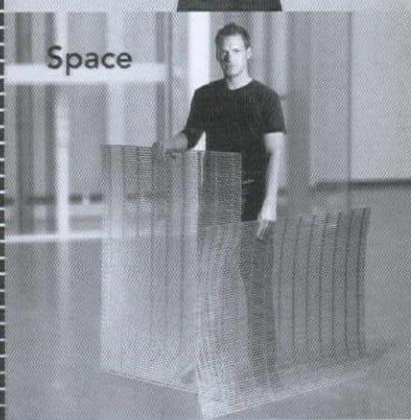
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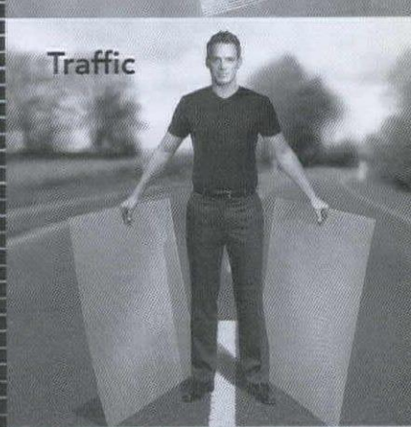
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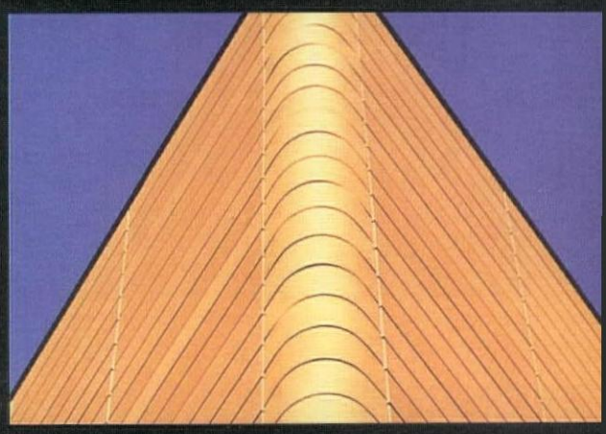




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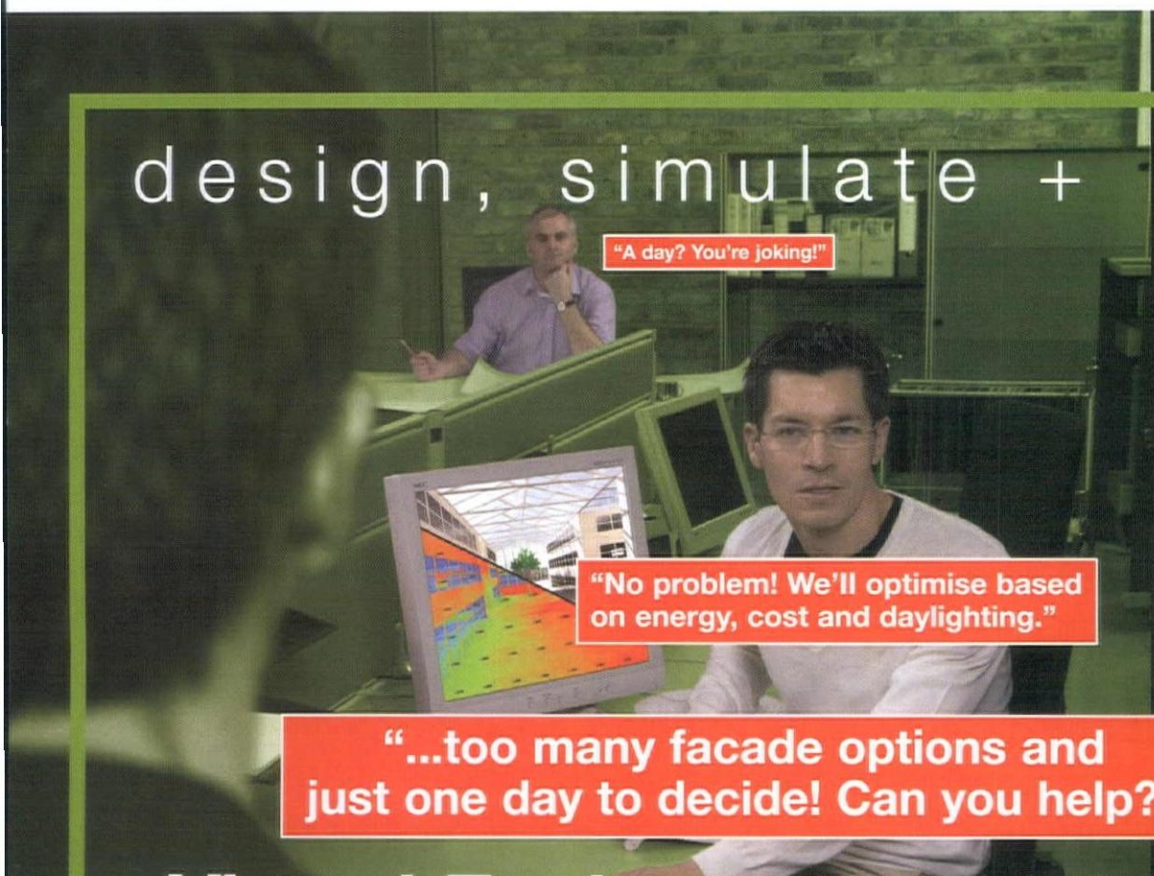
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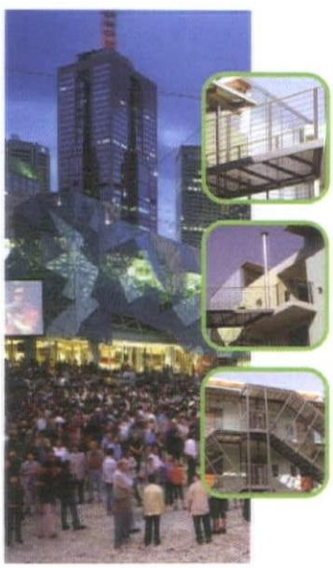
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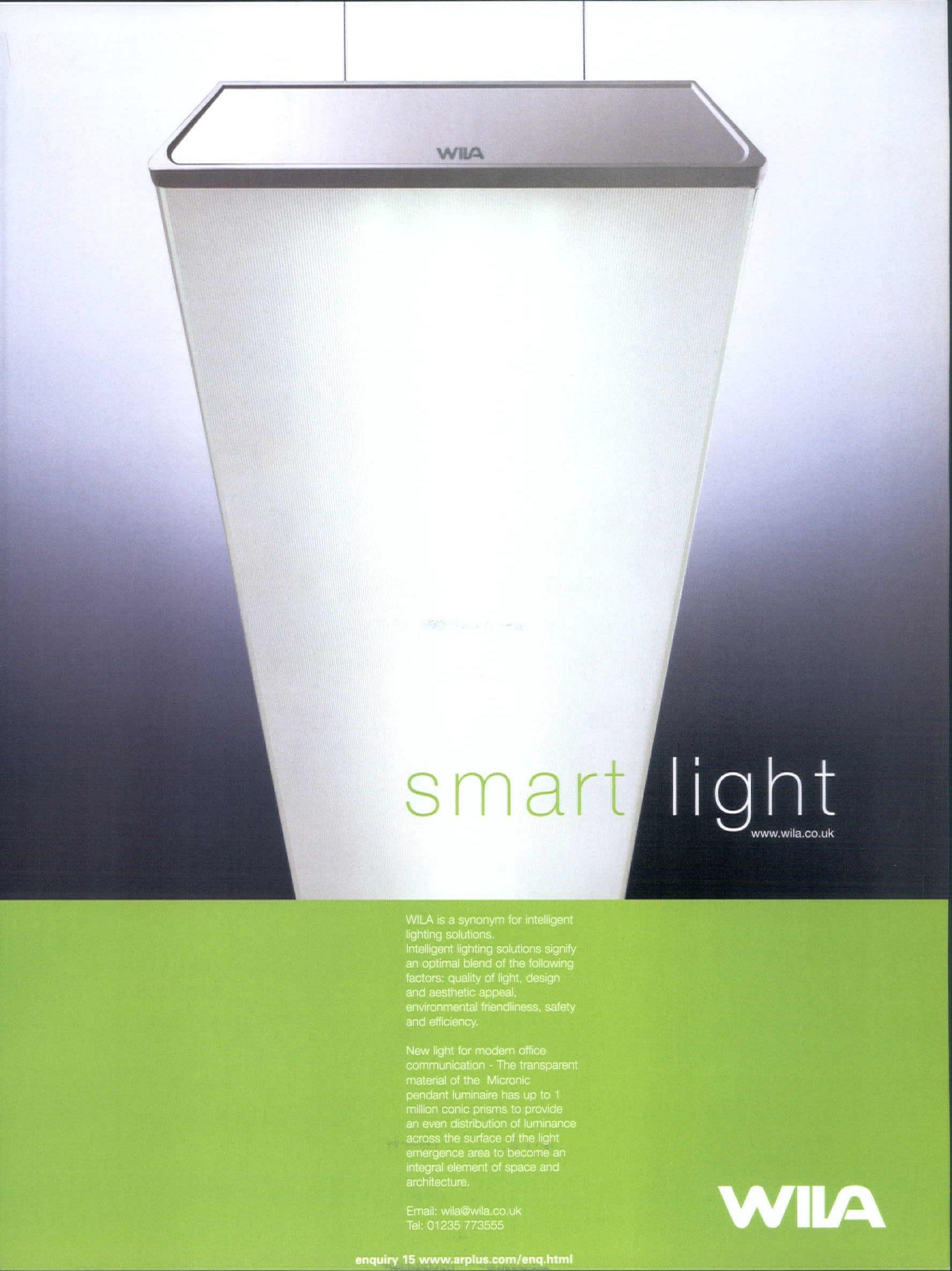
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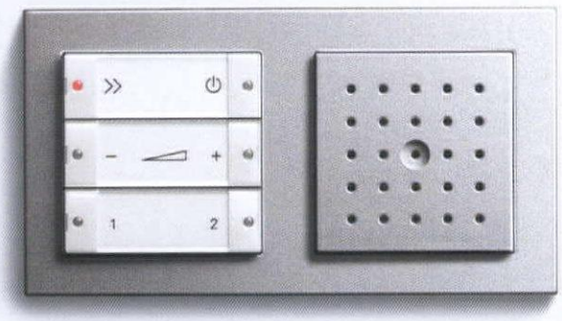
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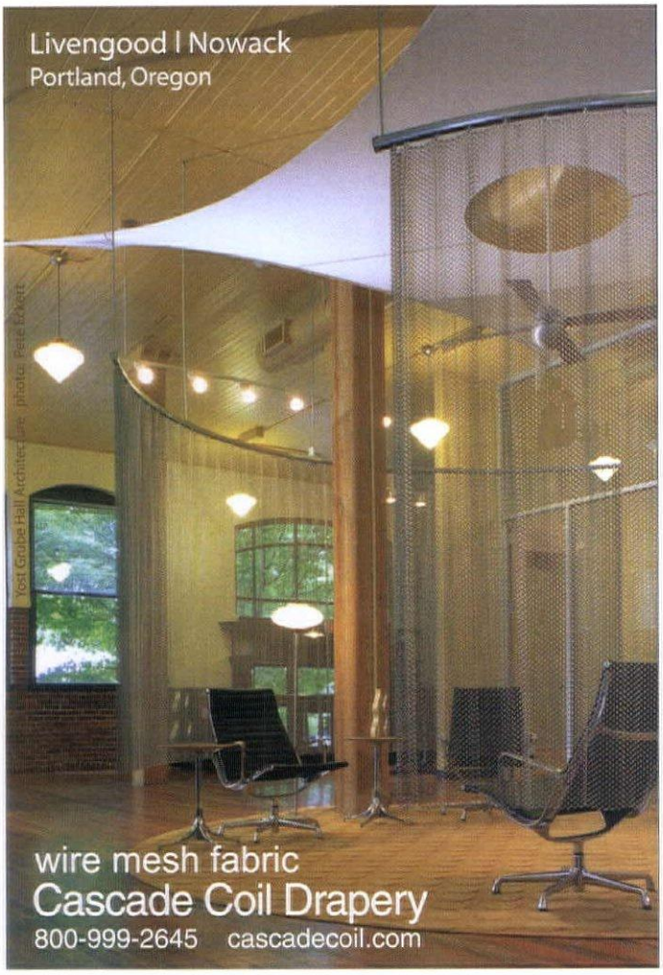
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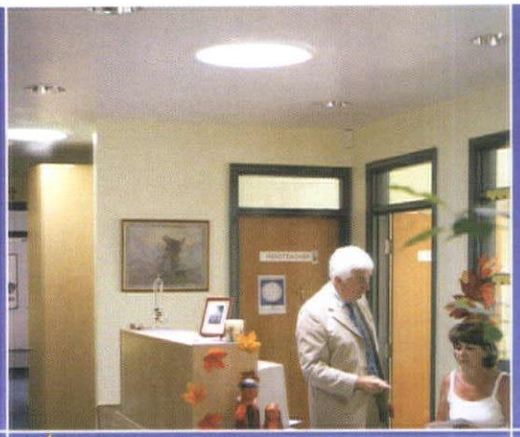
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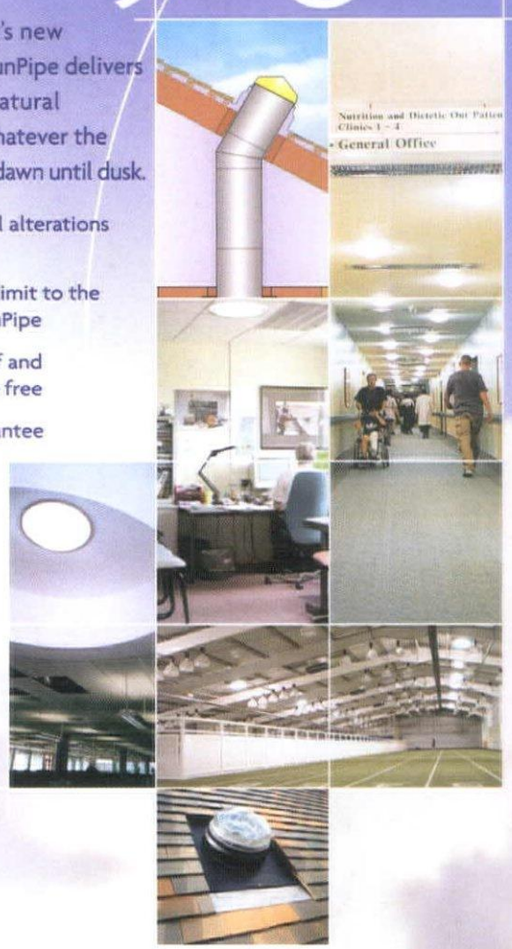


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INTRODUCTION BY ARCHITECTURAL REVIEW'S NEW EDITOR PAUL FINCH; INTERNATIONAL ARTS AND CRAFTS ON SHOW AT THE VICTORIA AND ALBERT MUSEUM, LONDON; RALPH ERSKINE REMEMBERED; THOM MAYNE OF MORPHOSIS GETS THE COVETED PRITZKER PRIZE 2005; RECORD YEAR FOR MIPIM/AR FUTURE PROJECT AWARDS 2005

THE HUMAN DIMENSION

It is both a privilege and a pleasure to have succeeded to the editorship of The Architectural Review; it is also a little daunting, given the long and successful editorship which recently concluded. As you will notice in the early pages of this issue, Peter Davey continues to be a valued contributor to the AR; the abrupt severing of long-term relationships, and the discontinuities that ensue, are best avoided in the world of architectural magazines as well as architecture itself. Year Zero propositions about architecture and its history are rarely convincing, since the more you understand the origins of this or that architectural movement, the more you find links to (or roots in) the architects and architecture of previous eras. This is not an argument belittling the idea of significant change (still less modest change), but an acknowledgement that the past deserves respect and attention if change is to be constructive and long-term rather than merely cosmetic.

Creative response to circumstance, whether geographical, climatic, financial or political, is part of the architect's stock-in-trade, and is why a broad understanding of history, as well as architectural history, is so important to the achieving of architecture of genuine merit. Circumstances change, but quality of response should not, especially given certain fundamental conditions related to our experience of architecture. Those conditions are about the way that people, as individuals and in groups, respond to the natural and built environment around them. The skill of the architect is in understanding those basic conditions (sight, touch, smell and sound), and other ways in which we further experience the environment (approach, circulation, exploration, departure), whatever the scale of project.

Consider the human dimension in relation to the towers that have characterised cities in the 'developed' world. How can human scale relate to these vertical mega-structures? How can one avoid being overwhelmed, and how can a historical context survive the physical intrusion of these gigantic monuments to commerce or the joys of apartment living? The answer lies in the experience of these buildings at their human scale, that is to say in the way they touch the ground, the contribution they make to street life, the facilities they bring not just to the occupiers of the building above, but to people in general.

This is not to say that every building can deliver the same benign urban experience, only that the architect's response to brief should incorporate without fuss the benefits that a scheme might offer to its context, as well as to the client and the building's specific users. Does the proposal offer more to the world than it takes away? Successful architecture will always offer the former, and the pages of the AR will continue to reflect the aspirations of architects and clients who see themselves as contributors to the world as a whole.

PAUL FINCH



Beautifully made artefacts show a keen understanding of materials and craftsmanship. Photo: Dennis Gilbert/VIEW.

ARTS AND CRAFTS PARADOXES

In mounting an exhibition on *International Arts and Crafts*, the V&A has been very ambitious.[1] The Arts and Crafts was virtually the only British visual arts movement to have had notable authority overseas, and the show sets out to cover its vast area of influence, from Russia to the US, Scandinavia to Central Europe, and even Japan. (It's a pity the Empire was not covered too – there is some excellent work in South Africa and the Antipodes, and effects were felt even in India.)[2]

The movement started in the 1880s and was initially focused on two organisations, the Art Workers' Guild and the Arts and Crafts Exhibition Society. The Guild was set up by young assistants[3] of the immensely successful architect Norman Shaw, and architecture was always seen by the Guild as the mother of the arts. Others were quickly attracted to the organisation, and soon membership included painters, illustrators, designers, potters and workers in metals, wood, stone and glass. Their output covered a huge range of artefacts from books to jewellery, furniture to fabrics, stained glass to silverware.

There was no clear Arts and Crafts style, nor a single manifesto for the movement, but practitioners were all more or less influenced by John Ruskin and William Morris who opposed the reduction of workmen to tools of Victorian capitalist industry.[4] They had looked back to an idealised Middle Ages, in which individual craftsmen were free and joyfully created their wares. And they looked out to the countryside, where they found people still practising crafts, almost in medieval ways. Some Guild and Exhibition Society members (who were almost all middle class) did take the big leap and become practical craftsmen in the countryside.

But the majority, even the brilliant and idealistic C. R. Ashbee, who took a group of poor families from the East End of London to set up a workshop at Chipping Campden, remained designers and had most of the work executed by craftsmen many of whom, apart from having more agreeable surroundings, were little better off than they had been. Indeed, in some cases, conditions were worse, for instance when architects demanded that beams and planks be cut using traditional backbreaking and blinding manual techniques rather than machines.

Paradoxical though methods and ideals may have been, the products of the Movement (at least in the two decades of its apogee, 1885-1905) were exquisitely made and designed with freshness, simplicity and clarity, showing deep understanding of materials and craftsmanship. They became models for the world. The notion of the simple life was popular from east to west of an America in which memories of frontier and wild nature were still fresh (though in the US most of the products of the Movement were to be found in rapidly expanding suburbs, just as they were elsewhere – another paradox). In Scandinavia and eastern parts of the Habsburg empire, each nation was searching for cultural identity, and the Arts and Crafts reverence for the past seemed important in relating tradition to modernity. In Germany and Austria, the clarity of the Movement's designs was seen as key to simplifying excessively ornate and fussy products of newly booming industry.



Stained-glass window illuminating V & A's *International Arts and Crafts*. Photo: Dennis Gilbert/VIEW.

The V&A bravely sets out to cover the whole field geographically, and at the same time, it attempts to show the Arts and Crafts scope of production. There is a great range of beautifully made objects from people as different as Wright and Mackintosh, Olbrich and Voysey. But without having a vast acreage of galleries and huge resources, parts of the exhibition are inevitably thin. Some countries are sadly under-represented; some aspects of the movement's history, such as the origin of ideals and inspiration in parts of the Gothic Revival, have had to be ignored. I question the inclusion of a room from a 1928 demonstration pavilion in Tokyo that clumsily blends Japanese and Arts and Crafts motifs. It must have seemed an exciting discovery, but it tends to reinforce the impression that by the '20s the Arts and Crafts had run out of steam everywhere. It would have been more interesting (and economical) to have shown the influence of Japanese artefacts on the Movement in Europe and America.

The other complete room is created from drawings by Gustav Stickley, the American who brought the Arts and Crafts Movement to the masses with mail order and pattern books. It has been realised with great fidelity by Allies & Morrison. They have designed the whole exhibition with sympathy surely derived from their restoration of Baillie Scott's domestic masterpiece, Blackwell in the Lake District, a slide show of which is one of the most moving items in the exhibition. It rivals one of Hvitträsk, the house that grows out of the raw granite near Helsinki, designed for themselves by Saarinen, Lindgren and Gesellius.

Only with the rooms and slide shows does the V&A's exhibition really come alive – a final paradox of the Arts and Crafts Movement, which always aspired to creation of *Gesamtkunstwerken*, yet very rarely achieved them, though they did at Blackwell and Hvitträsk. PETER DAVEY

1 *International Arts and Crafts*, Victoria and Albert Museum, London until 24 July, curated by Karen Livingstone and Linda Parry, who edited the excellent catalogue *International Arts and Crafts*, V&A Publications, £24.99.
2 For instance, Gandhi's insistence on cultivating village crafts and his resistance to industrialism was largely based on Ruskin's teaching.
3 Two of whom later became Editors of this magazine.
4 Morris did look forward on occasion and could see the benefits of automated manufacture.

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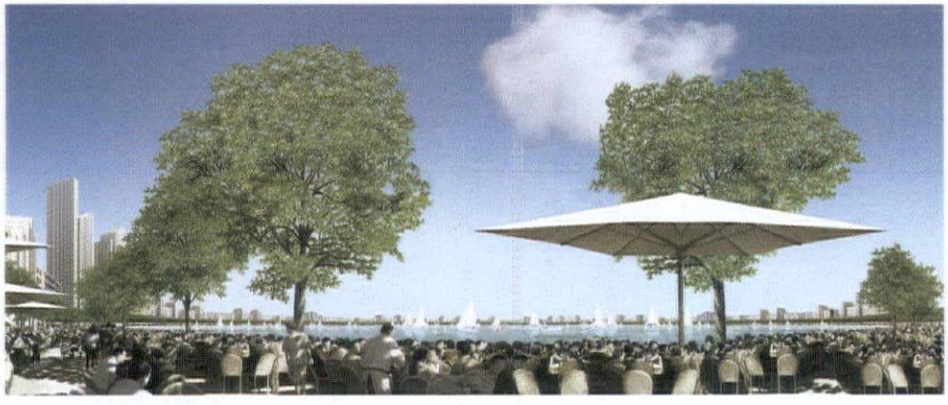
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RECORD YEAR FROM MIPIM/AR FUTURE PROJECT AWARDS

More than 170 entries were received for this year's MIPIM/AR Future Project Awards, which were exhibited at the MIPIM property event in Cannes last month; the winning projects were presented by their architects at a half-day symposium, and the best-of-show award was present at the offical MIPIM awards ceremony. Hinrich Schumacher of Ingenhoven Overdiek & Partner accepted the award for the Stuttgart rail station project, which recently received its final approvals after a seven-year planning and regulatory process. The judging panel, chaired by Paul Finch, comprised Peter Stewart, director of design review at the UK government's Commission for Architecture and the Built Environment, architect and developer Roger Zogolovitch, and architect Bryan Avery. Pictured here are the winners of each category.



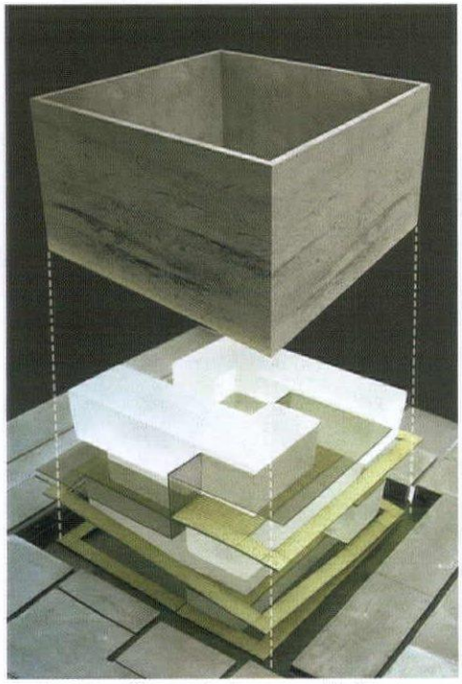
The big urban projects category, sponsored by Argent, was won by Ingenhoven Overdiek & Partner for their Stuttgart rail station project; Frei Otto provided engineering advice.



The masterplanned communities category, sponsored by Lend Lease, was won by Von Gerkan, Marg & Partner for the new Luchao Harbour City based round a 2.5km diameter lake near Shanghai.



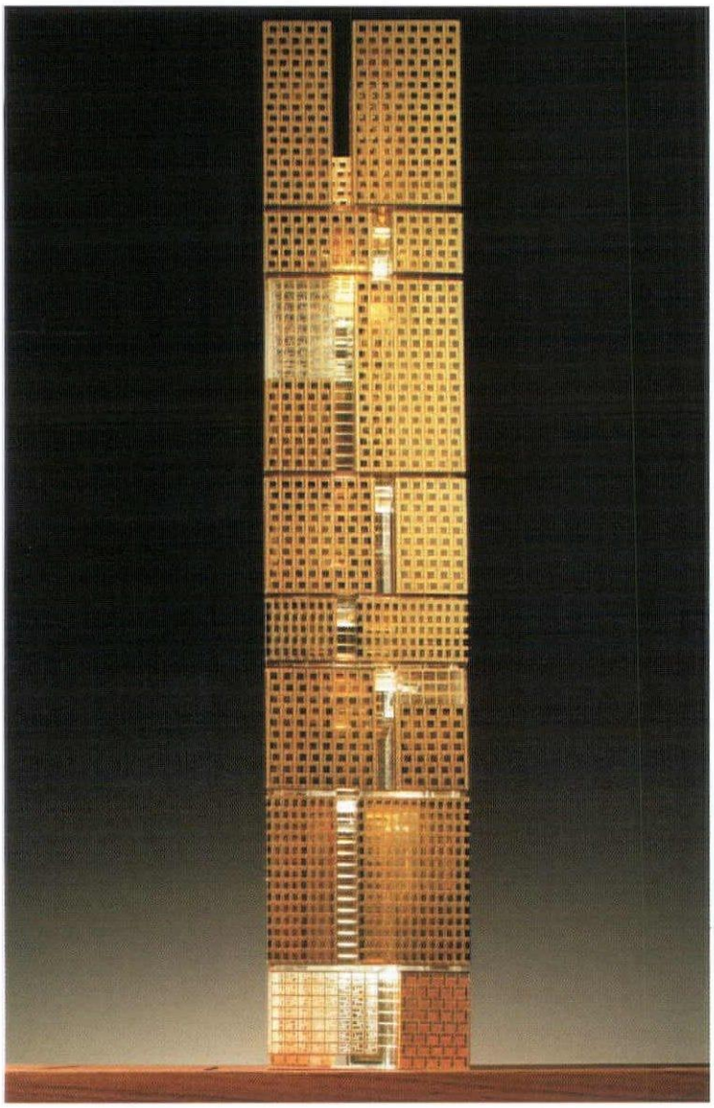
The innovation category, sponsored by Estates Gazette, was won by Satoshi Seki for an Osaka housing estate.



SOM won the offices category, sponsored by Development Securities, for a Riyadh bank clad in rammed earth.



3XNielsen won the residential category with a lifetime housing, care centres and kindergarten scheme in Valby, Denmark for Copenhagen Municipality. The category was sponsored by Corus.

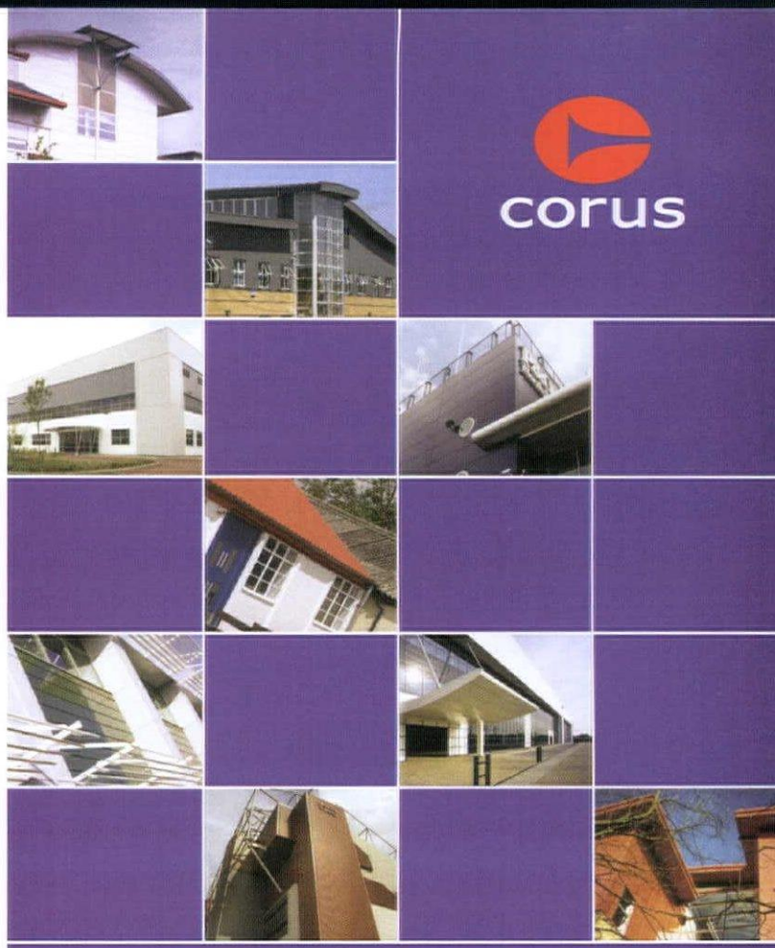


Grimshaw was the winner of the tall buildings category for a mixed-use tower in Dubai. The category sponsor was Skidmore, Owings & Merrill.





The Citroën showroom design by Manuelle Gautrand Architects, for a Champs Elysées site, won the retail and leisure category, sponsored by Chapman Taylor.



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obituary

RALPH ERSKINE 1914-2005

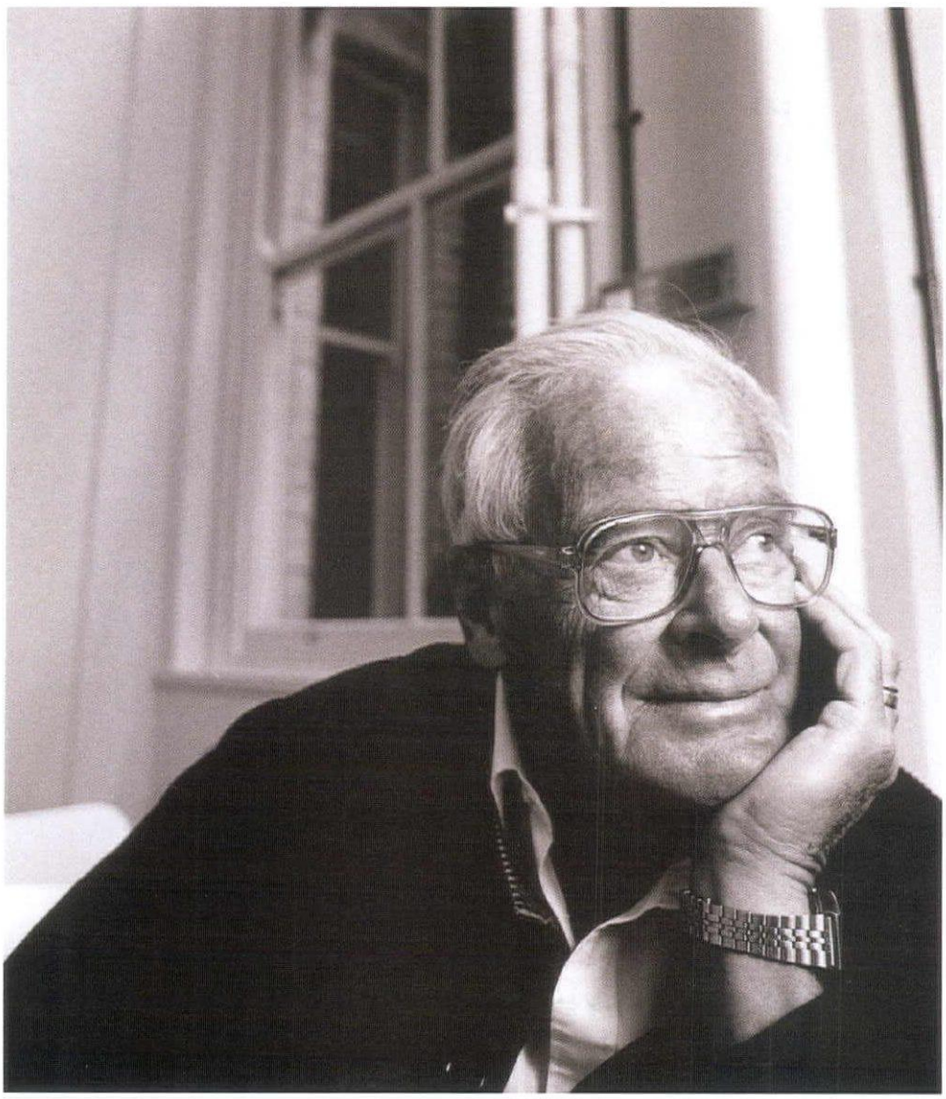
Ralph Erskine, who died on 16 March aged 91, was one of the greatest architects of the second half of the twentieth century. Born in London to Scottish Presbyterian socialist parents, he was educated at a Quaker school and the Regent Street Polytechnic. He went to Sweden in 1938 to study social democracy in the land of Asplund and Lewerentz. There, he married his school friend Ruth Francis, but on the outbreak of war they were isolated in neutral Sweden. Erskine, the Quaker, offered to serve as a stretcher-bearer, but the British Embassy refused to repatriate people not prepared to join the armed forces.

He bravely set up a practice and built his own house, the forerunner of a number in which he evolved an architecture responsive to Scandinavian landscape and climate (Erskine was one of the first to consciously evolve ecologically conscious buildings). In the '50s, he bought a Thames sailing barge, sailed it to the Baltic and converted it into a floating office, which every summer was sailed down the coast or into the archipelago from where the practice was conducted. With people like Giancarlo De Carlo and Aldo Van Eyck, he became a member of Team X, founded in 1956 to counter the increasing bureaucratisation of the Modern Movement, and to make human values central to architecture.

The work grew in scope. In the 1952 cardboard factory at Fors in Dalecarlia, he first showed an affection for boldly modelled brickwork which never left him (but bold modelling was never purely formal; it was always somehow derived from function). The town centre for Kiruna in the Arctic was one of the first of many masterplanning works in which Erskine explored urban patterns that balance community and individual, artefactual and natural. He was always concerned to involve users with architecture, and his famous housing scheme at Byker in Newcastle remains one of the largest and most thorough examples of user participation in design. Its huge patterned and modelled outer brick wall was made as a barrier against an urban motorway that was never built. It shields a remarkable network of public, private and semi-private spaces (gardens, courts, terraces and balconies) that remains popular today.

The same sensibility informed the big commercial and institutional buildings. Stockholm University library and student union, the City Terminal (which incorporates a World Trade Center and a bus station – two of the nastiest twentieth-century building types, AR December 1989), and the Ark, the radical London office block (AR July 1992), all offer many kinds of space ranging from individual studies, through places for casual encounter to meeting places for many different kinds of function and levels of formality. A similar social and spatial lattice is to be found in the late housing schemes, particularly the Greenwich Millennium Village (AR January 2002) and Bo-01 in Malmö (AR July 2001). This approach has been extremely influential in Scandinavia, Germany and the Netherlands. But, as he would have wished, the lessons have been more moral rather than formal.

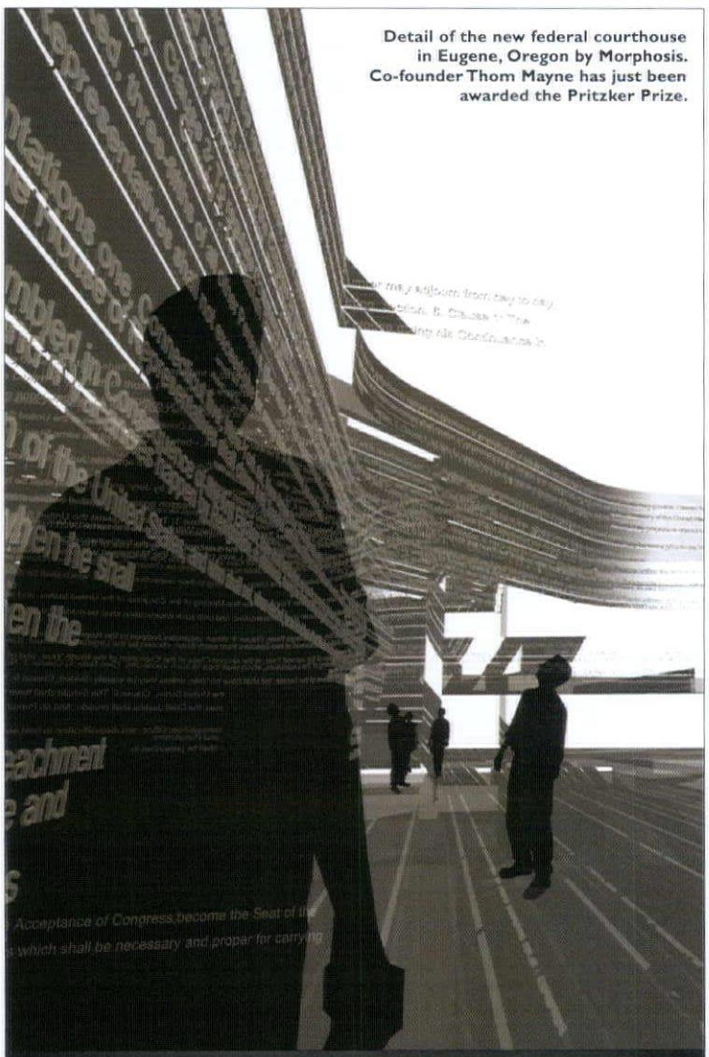
Erskine built from the Arctic to the Mediterranean. He was loaded with gold medals and other honours, but he never lost his idealistic humanism. After dissolution of his practice in 1981 and the death of his wife in 1988, he continued to design in the calm office next to his house in the beautiful garden at Drottningholm, where the barge used to be moored. The work continued to be innovative and, though executive architects carried it out, it never lost sensitive detailing or subtlety – even when made using industrialised construction techniques, his buildings are a pleasure to touch. He was a delightful companion, witty and warm, never pompous, speaking in strangely old-fashioned English with quite strong Swedish inflection (though he always retained British citizenship). But, however regional his work may have been, nationality was not in the least important. He was a fine and imaginative architect who nobly championed humanity against its many twentieth-century enemies. PETER DAVEY



Ralph Erskine who has died aged 91 – an imaginative architect and noble champion of humanity.

KENZO TANGE 1913-2005

Prize-winning Japanese architect Kenzo Tange, celebrated for the beauty of his structures, including stadiums for the 1964 Tokyo Olympics, died at the age of 91 on 22 March. A detailed obituary will appear in the next issue.



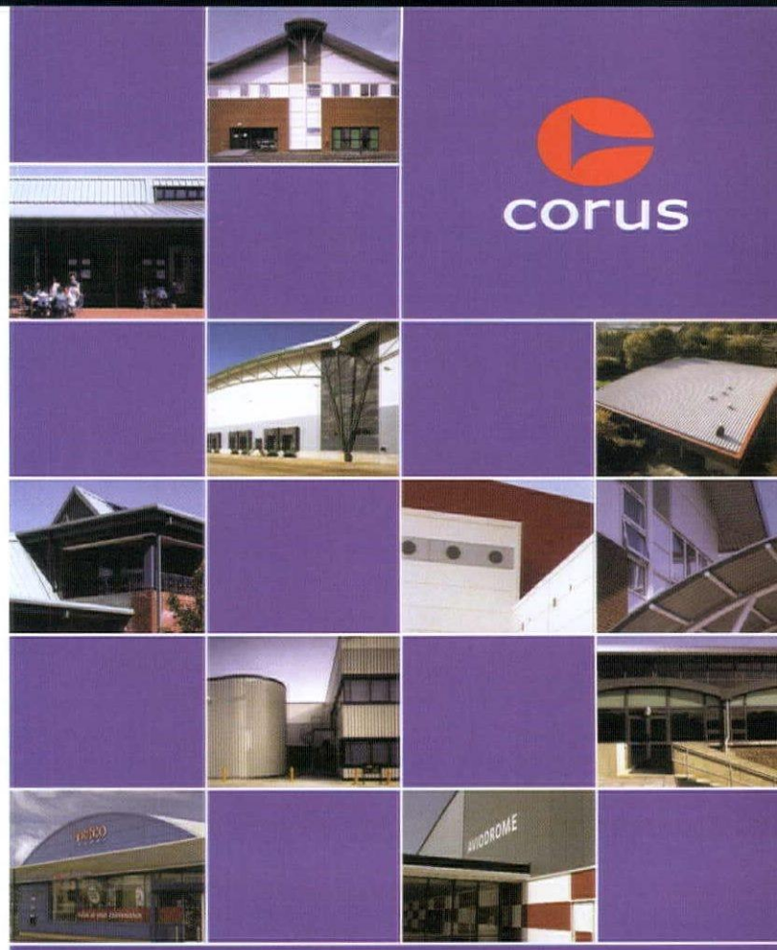
Detail of the new federal courthouse in Eugene, Oregon by Morphosis. Co-founder Thom Mayne has just been awarded the Pritzker Prize.

PRITZKER FOR THOM MAYNE

In the 33 years since he co-founded Morphosis, Thom Mayne has progressed from restaurant interiors and modest residential additions to major commissions from the US government and the California Transportation Authority, school boards and international developers, without losing his sharp edge. There's never anything easy or ingratiating in the work of this maverick, but the ideas are now more likely to explode from the structures than from the man – who picked up an early client and rammed him against a wall to resolve a point of disagreement. Today, his passion is expressed diplomatically, around a table with high-powered clients, and – as a practitioner and a teacher – he takes infinite pains to resolve every issue. And yet, as Pritzker juror Karen Stein comments: 'Mayne sees architecture as a contact sport – a group activity that pushes physical limits, in this case of form making'.

Mayne embodies the loose, experimental spirit of LA that nurtured Schindler, Lautner, and Gehry before him. All had to struggle for work and respect; none could have achieved as much anywhere else in America. Ironically, Gehry is now doing major work almost everywhere in the world but LA, whereas Mayne is beginning to enjoy wider recognition while continuing to realise important projects close to home. Few architects have enlarged their practice so rapidly from a narrow base. Recently completed buildings in southern California include the Diamond Ranch High School in Pomona (AR March 2001), Caltrans and the Science Center School in central LA, with an astrophysics centre at the California Institute of Technology still to come. Morphosis is completing an environmentally responsible federal office building in San Francisco, a courthouse in Oregon (p68), and a satellite control facility in Maryland. New commissions include the Olympic Village and Cooper Union addition in New York, and a new state capitol for Alaska.

In Europe and Asia, Morphosis has created buildings that have the same raw energy and dynamic power, notably the Hypo Alpe-Adria Bank complex in Klagenfurt, Austria. Mayne describes how it 'emerges from the ground as "reconfigured earth." Like the seismic shifting of tectonic plates, the bank headquarters erupts out of this pregnant, expectant form clad in sheet metal, declaring its status as a major cultural and civic institution and connecting the public forum with the street.' As the first American architect to win the Pritzker Prize in 14 years, Mayne is shaking things up at home and abroad, creating openings for other fearless architects. MICHAEL WEBB



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As last month's issue looked back over the last 25 years, so this issue looks forward to the near future under Paul Finch, the AR's new editor. As the tiller passes from one helmsman to the next, it seems an appropriate moment to take stock and see what might lie ahead. Crystal ball gazing can sometimes be a hazardous occupation, but donning our gypsy headscarves momentarily, this issue aims to be a realistic and optimistic survey of projects currently under development around the world. This is not fantasy architecture or a back catalogue of aborted projects – the expectation is that these schemes will be built at some stage, each, in its own way, a product of its time, yet also helping to shape the future of architecture and society.

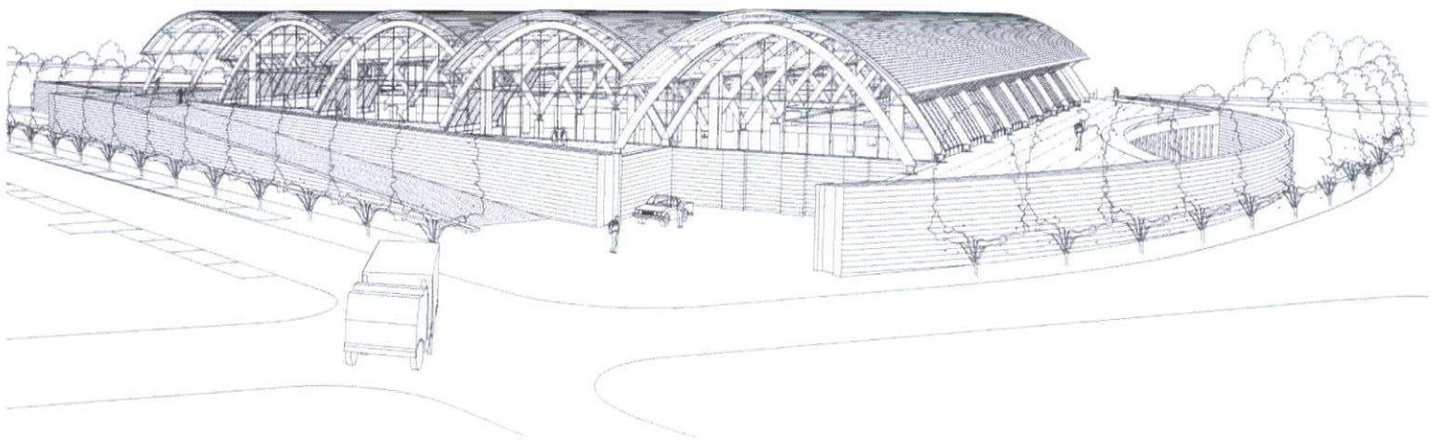
Illuminating though they may be, such surveys are invariably subject to the prejudices and peccadilloes of their compilers – in this case the AR editors. However we hope that this issue will be savoured in the spirit in which is intended – not as an exhaustive *catalogue raisonné* of the current state of architecture, but as a kind of inspiring *amuse bouche*, to stimulate and tantalise the senses. Though we must admit to an inevitable (but critical) randomness of selection, it may help to give some notion of the processes of research and taxonomy. Some 100 or so practices were invited to send on-the-boards material for this issue, with the stipulation that projects had to be unbuilt, but viable. Some are on site, some are at the design development stage. From approximately 150 schemes, 55 finally made the cut. They span an impressive geographic range, from Iceland to Australia, Japan to Slovenia and an equally impressive diversity of type from a winery to a monastery, from a nursery school to the European Investment Bank. To give some order to such a overwhelming quantity of material, projects are divided into six sections: Culture, Work, Learning, Community, Travel and Dwelling. These are necessarily elastic categories, but as is the case with the AR's regular themed sections, they throw up some intriguing juxtapositions and variations.

Culture considers the buoyant industry of museum and gallery production, which adds a vital dimension to civic life. In the case of Barkow Leibinger's new cultural centre in Böblingen (p40) and Jakob MacFarlane's theatre in Saint Nazaire (p44, which reuses the shell of the city's former train station), there is also an emphasis on reconstituting fractured urban fabric and reusing old buildings. Work looks at how the workplace in its many forms is evolving, from Foreign Office's Technology Transfer Centre in Spain (p50) which continues the practice's explorations of the topographic qualities of architecture, to Richard Roger's winery (p53), also in Spain, a structurally expressive and environmentally aware response to the more physical challenges of winemaking and storage. Learning focuses on educational buildings, from Tezuka Architects' somewhat audacious Montessori nursery in Tokyo (p64) which transforms the school's roof into a huge open air classroom, to Eva Jiricna's library and conference centre for a new university in the Czech city of Zlin (p61). Making education accessible and effective is not only one of the great challenges of modern societies, it is also at the crux of their civilised development.

Community spirit

Community is perhaps the most accommodating of the six sections, encompassing buildings such as law courts, hospitals, sports centres and churches. Morphosis's new law courts in Oregon (p68) reconsiders the relationship between citizens and government, and though Pierre Thibault's Cistercian monastery in Quebec (p77) is designed for a different kind of community, it makes rich, elemental connections between building, landscape and spirit. Travel looks at aspects of transport, including Future Systems' extraordinary collaboration with sculptor Anish Kapoor for the Naples metro system (p83). Finally, Dwelling examines residential work, from urban housing developments to the private house, which in the hands of architects such as Tadao Ando and UN Studio (both p88) is still a familiar testbed for experimentation.

To some extent, the idea of a Preview issue is really old wine in a new bottle. In the context of the AR, Preview was originally an annual and slightly solemn, navel-gazing fixture of the magazine that ran from 1954 until 1969. Every January, AR editors would scrutinise the drawing boards of the nation to see what they portended. The exercise was confined to British architects and,



ON THE RADAR

Antennae twitching, the AR surveys the future of architecture and finds cause for optimism.



like a seismograph, charted the lurches and jolts of architectural production as it emerged from postwar austerity to embrace the brave new world of Modernism. The idea was taken up again on a regular basis in 1976, this time every two years until 1986, with guest editors, including Anthony McIntyre (1984) and Colin Davies (1986) commissioned to make some kind of sense of things. By the late '80s, as the UK languished both politically and architecturally, the biennial survey was dropped, perhaps as being too parochial in outlook for a more consciously international magazine.

Looking back, readers can have fun spotting the rising stars – Foster's implausible conjuring with glazing and neoprene gaskets at the Sainsbury Centre (1978), Michael Hopkins doing a golf club pub in Milton Keynes (1982), Terry Farrell turning his hand to a suitably Po-Mo 'Pizza di Putney' (1984). But there are other more sobering indicators of the *zeitgeist* – a succession of imaginative Hampshire schools, the now defunct GLC Department of Architecture and Civic Design diligently trundling out its quota of new public buildings, the rise of High Tech, lots of public housing and British architects dipping their fingers in the relatively stable honeypot of the Middle East. By 1986, Zaha Hadid was gracing the cover with one of her remarkable Decon paintings, and techno-radicals Future Systems were also in the AR's sights with Project 124 solemnly entitled 'Peanut: kinetic living unit for two people'.

Defining the issues

Yet despite vacillations of style and personality cults, some aspects and issues are still relevant – the role of patronage, the application of technology, social and environmental responsibility, regional identity, reconciling the local with the global, how to humanise the large scale. In the first Preview issue of 1954, J. M. Richards singled out the vast size of buildings as one of the most difficult problems modern architecture had to face. 'Failure to solve it', he wrote, 'threatens the whole position of architecture as a refining rather than a brutalising influence on our environment.' In 1986 Canary Wharf was at the supermodel stage and not much seemed to have changed in over 30 years.

This latest revival of the Preview concept is less nationally introspective, aiming to present a broader world view and hopefully causes for optimism, particularly when considering the work of a younger generation of practitioners, many of whom have been premiated in the AR's Emerging Architecture Awards programme. Architects such as Pierre Thibault (Canada), PLOT (Denmark), Tezuka Architects (Japan), Sean Godsell (Australia), Barkow Leibinger (Germany), Camenzind Evolution (Switzerland) and Ofis (Slovenia) show that architecture can indeed be a refining influence, capable of nurturing and civilising future generations. The projects in this issue sustain the hope of being able to create buildings that are not only sensuously and psychologically rewarding in themselves, but which also foster a sense of invention and authenticity. Now that they are on the radar, we aim to keep track of their progress.

CATHERINE SLESSOR



Opposite page: winery in Valladolid by Richard Rogers Partnership.
Top: Pierre Thibault's new Cistercian monastery in Quebec, a memorable synthesis of buildings and landscape. Above: architecture-as-topography from Foreign Office Architects in their Technology Transfer Centre in Logrono.

Culture

A new wave of museums, galleries and theatres brings culture and animation to city life.



BARKOW LEIBINGER

CULTURAL CENTRE, BÖBLINGEN, GERMANY

Dating from the seventeenth century, the city of Böblingen lies to the south of Stuttgart. Its historic core was extensively destroyed in 1943 by Allied bombing and though in recent years much emphasis has been given to redeveloping its periphery, the centre has languished. Finally, there is a major initiative to restore a sense of identity to its historic heart, with Barkow Leibinger (former Emerging Architecture Award winners, AR December 2001) commissioned to design a cultural complex in the city centre. Lying at the town's highest point, the site resembles a small citadel, hovering above its surroundings and visible from the streets below. This physical prominence was crucial to the architects' ambition to re-establish the city's topographical silhouette and re-animate what they describe as Böblingen's 'ground zero'.

Barkow Leibinger's scheme restores, in contemporary form, the city's destroyed fabric. A trio of three- and four-storey pavilions reconstitutes the volumes of the former city-palace and reinstates the pedestrian promenade from Schlossbergstrasse to the old city markets. The existing Mathias church complements this urban ensemble. Conceived as lightweight, ephemeral lanterns, the three pavilions rest on a more massive concrete podium which has gallery spaces and connects the pavilions at lower level. In section, the two gallery levels open up to the north and the former palace gardens. The southernmost pavilion houses a restaurant, offices and a community meeting hall, while the eastern pavilion has a children's play space. The cellar of the palace will be restored and integrated in the scheme. While the profiles of the pavilions recreate the geometry of the historic skyline, their lightweight skins are more abstract and scaleless. Vertical timber slats are sandwiched between two layers of glass forming a layered, translucent membrane, so at night, the pavilions will glow like lanterns above the town. C. S.



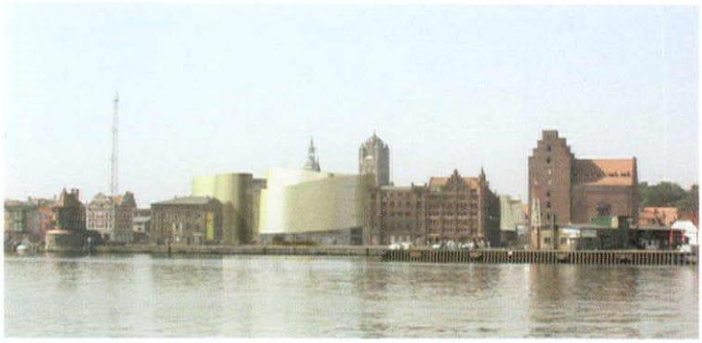
site plan



site section







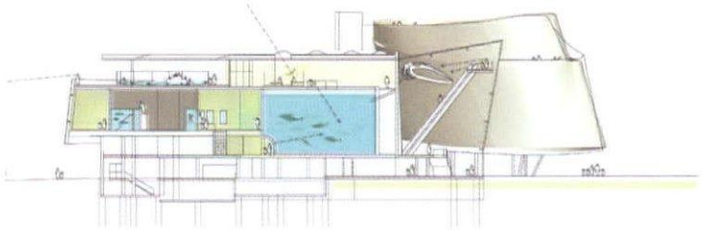


typical floor plan

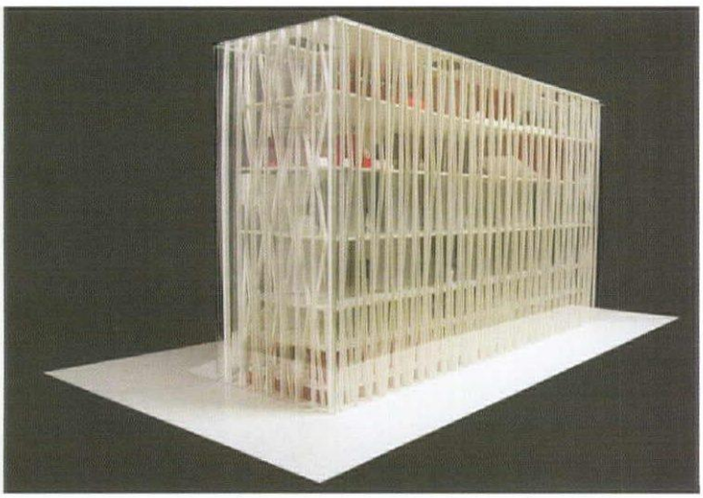
BEHNISCH BEHNISCH

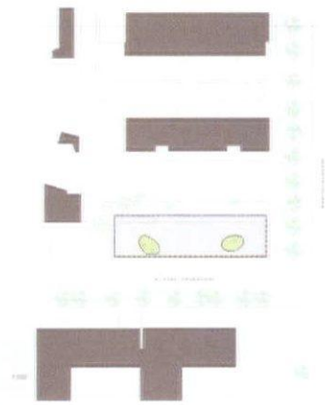
OCEANOGRAPHIC MUSEUM, STRALSUND, GERMANY

The existing German Oceanographic Museum on the Baltic coast will be extended and enhanced by this project for a museum and aquarium complex. Behnisch & Behnisch's loose agglomeration of free-standing, amoeba-shaped volumes is flooded from all sides by people and light, in the manner of water flowing around stones. Set on Stralsund's waterfront, the building's informal, impermeable form is intended to encourage interaction between town and harbour. Each amoebic element is devoted to a different subject, from aquariums and whales, to the ecology and wildlife of the North and Baltic Seas. One of the existing historic warehouses on the site will be refurbished to house the museum's administration. C. S.



cross section





site plan

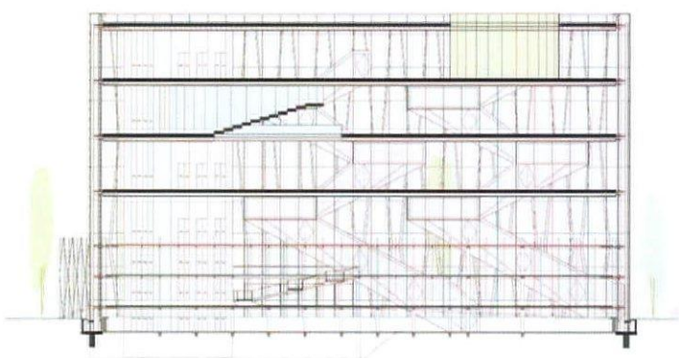
WIEL ARETS

ARTS CENTRE, AMSTERDAM, THE NETHERLANDS

Wiel Arets' building for Dutch arts organisation Amsterdam Arts Metropole is a coolly refined six-storey glazed block wrapped in a complex, warped lattice of steel members. Breaking away from the conventional museum format, AAM acts as a platform for contemporary art. Four floors of exhibition spaces are stacked above a convivial café, shop and bar at ground level, with a members' restaurant and social spaces at the top of the building. The steel lattice forms a structural cage round the long thin plan, enabling internal spaces to be column free, giving greater flexibility for exhibition programming and layout. It also filters light and glare, like a modern mashrabiyya. Depending on the viewer's perspective, the lattice-wrapped volume will shift between a figurative sculpture and a giant window display. C. S.



cross section



long section

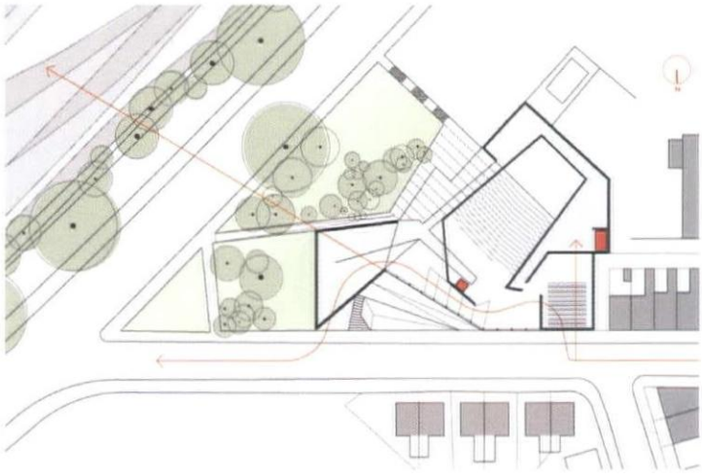


O'DONNELL & TUOMEY

THEATRE, BELFAST, UK

O'Donnell & Tuomey's Lyric Theatre replaces the existing building on a sloping parkland site by the Lagan river. Though the old theatre was popular, it had limited rehearsal and back of house facilities. The new building is conceived as a production house for drama, with company activities brought out from hiding behind the stage. This is reflected in both physical and organisational transparency, with traditional theatre hierarchies unfolded and wrapped round the auditorium to make the processes of staging and rehearsal legible to audience and company.

Seen from the river, the theatre is an object building in the landscape, a luminous, translucent presence, anchored to its site by taut planes of Belfast brick. Rehearsal rooms float over the public entrance with river views, and the administration wing hovers on a mezzanine above the box office overlooking the foyer. With a 400 seat auditorium and a smaller studio theatre, the new Lyric will pulse with activity both on opening nights and between productions. C. S.



site plan







JAKOB + MACFARLANE

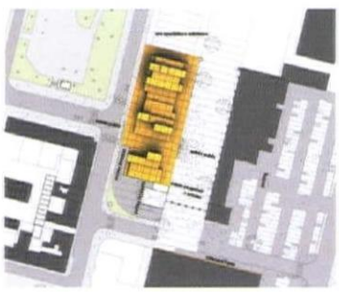
THEATRE, SAINT-NAZAIRE, FRANCE



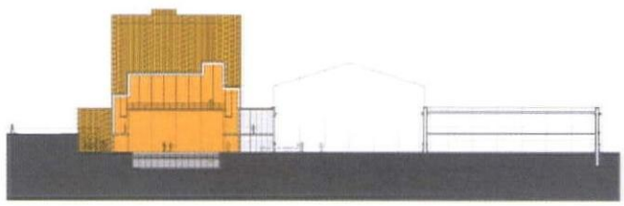
Formerly a busy hub for transatlantic liners, the French port city of Saint-Nazaire suffered extensive damage during the Second World War. One of its wartime casualties, the city's old railway station, is set to be revived through an inventive scheme by Paris-based Jakob + MacFarlane which inserts a theatre and rehearsal space within the footprint of the station building. The original 4.5m square structural grid is extruded upwards in response to different functions (scenery fly spaces, auditorium, lighting rig, and so on) generating a powerful, cubic geometry. This language of irregularly extruded volumes is a strong presence in the fractured urban landscape, recalling appropriately maritime images of shipyards and containers. Fashionable supergraphics boldly proclaim the legend 'Fanal' (the name of the theatre) to the surrounding town.

The brief has three main parts: a main theatre seating around 500, a rehearsal space and performers' quarters, backed up by an exhibition hall, café and workshop. The configuration of the auditorium can switch easily between the traditional proscenium form to a thrust stage, engendering a more open, less inhibited relationship between audience and performers. Inspired by Saint-Nazaire's recent history of maritime industry, port life and post-war renewal, Jakob + MacFarlane's scheme has a gritty, workmanlike spirit that promises a lively engagement with its social and cultural context. C. S.

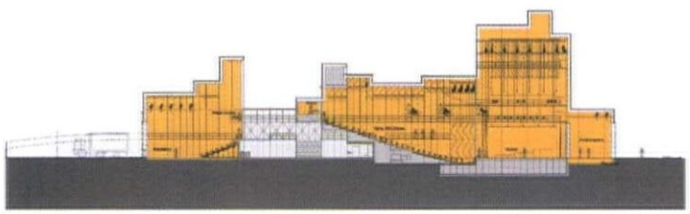




site plan



cross section



long section



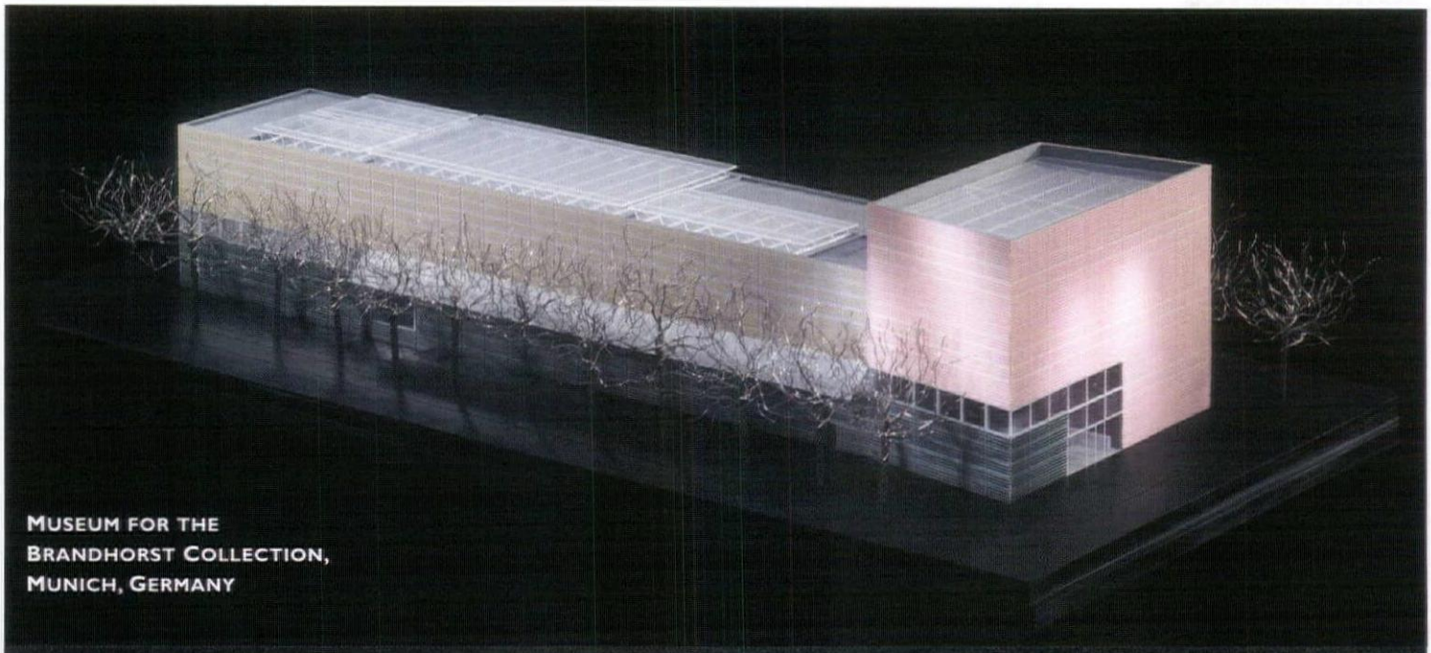


ALBERTO CAMPO BAEZA

Museum of Memory, Granada, Spain

Campo Baeza's predilection for heroic scale and uncompromising geometry finds renewed expression in this new museum of local history in the Andalucian city of Granada. The site is adjacent to Campo Baeza's Caja General de Ahorros office block (AR August 2002), which in its monumentality tempered by thoughtful use of materials sets the tone for the new building and also engages it in a formal dialogue.

Collections disseminating the various epochs of Andalucia, from prehistory through Moorish times to the present day, are housed in a Miesian slab and podium arrangement with rigorously symmetrical service cores. Punched into the podium is an oval courtyard with a spiralling open-air ramp that conducts visitors through and around the building in the manner of Stirling's famous drum at Stuttgart (AR December 1984), but which also irresistibly recalls the gravity-defying swirls of Tecton's penguin pool. The apparently entirely blank face of the slab block overlooking a new public plaza can be used as a surface for projection and display. Taken together, the complex of bank and museum on the edge of Granada is intended to form a new gateway to the city, hence perhaps the need for a bit of traffic-stopping, EUR-style monumentality. C. S.



Museum for the Brandhorst Collection, Munich, Germany

SAUERBRUCH HUTTON

Consistent with their trademark use of colour, the exterior of Sauerbruch Hutton's Museum for the Brandhorst Collection will be articulated in three colour zones, analogous to the interior structure of the exhibition galleries. Composed of multiple layers of varying opacity, the appearance of the skin will change when seen from near and far, appearing more uniform for distance, revealing greater subtlety when approached. Arranged over three floors, connected by a generous stair, the organisation of the building has been designed to create the best possible light conditions for the exhibition spaces. The ground floor galleries will be daylit with zenith light captured by a series of reflectors, while the top floor spaces will have continuous toplight throughout. The architects have sought to create subtle differentiation in the character of the exhibition spaces, through different qualities of daylight and through a deliberate variation in the sequence and dimensions of the rooms. Due to the nature of the collection – a private collection of twentieth-century and contemporary art, mostly paintings – the interiors, it is claimed, will have an almost domestic quality in contrast to the building's more civic exterior; a simple elongated form with an accentuated 'head' that marks the corner of Theresien and Türkenstrasse. It will be completed in 2008. R. G.





COOP HIMMELB(L)AU

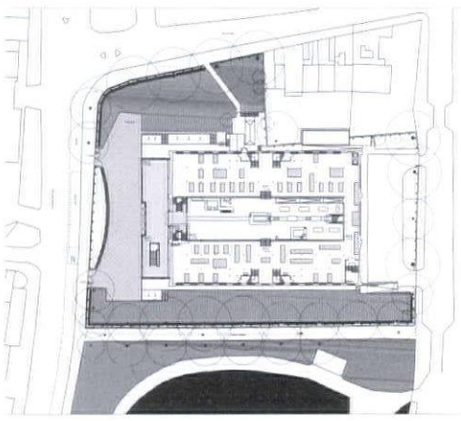
MUSÉE DES CONFLUENCES, LYONS, FRANCE

Two decades have passed since publishing Coop Himmelb(l)au's Viennese office penthouse (AR August 1986). Now we are presented with its big brother; its very very big brother. Over 20 000 square metres of space devoted to accessing the 'knowledge of our age'. Sited at the confluence of the Saône and Rhône rivers in Lyons, the futuristic megastructure is conceived as a hybridisation of museum and urban leisure space. With a glazed 'crystal' to the north forming an urban forum and a 'cloud' to the south concealing the knowledge within, the building is curiously familiar. Bird, plane, or Millennium Falcon, by landing as it will in Lyons, its form recalls to the south Zaha's Wolfsburg, while to the north a compressed version of Fuksas' Milan exhibition complex. It will start on site in May 2005. R. G.

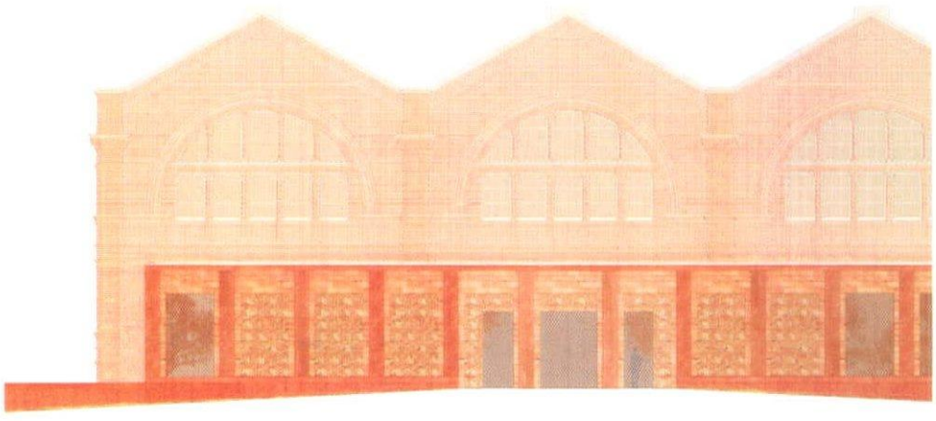
CARUSO ST JOHN

MUSEUM OF CHILDHOOD, BETHNAL GREEN, LONDON, UK

The second phase of Caruso St John's ongoing work for the V&A's Bethnal Green Museum of Childhood focuses on this striking new entrance building. As well as providing the practical requirements of accessibility for all, and new front of house and educational facilities, this work has allowed the architects to extend their consideration and re-evaluation of architectural ornamentation. The new pavilion will be clad in red marbles and granites composed in a pattern that resonates with the scale and character of the original museum's existing Victorian facades. The stones will be flush and polished, so as to become reflective when seen in oblique. The project starts on site in November 2005. R. G.



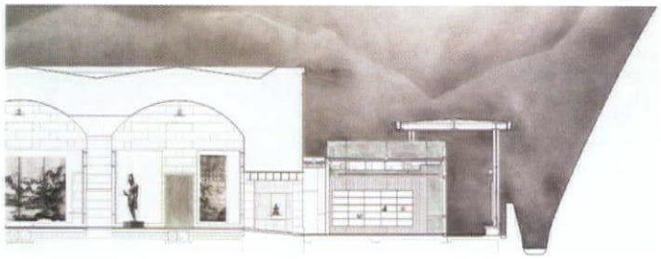
ground floor plan

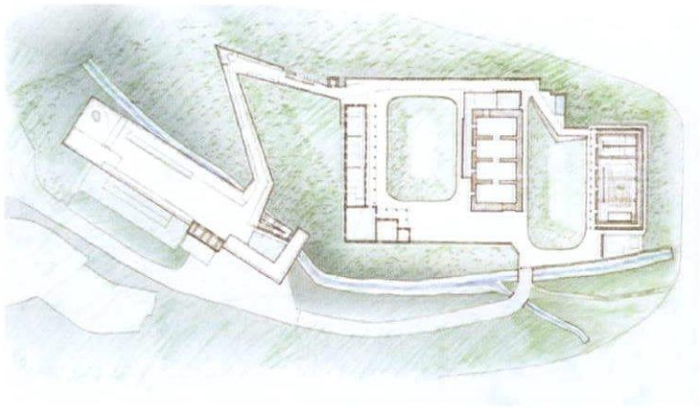


part elevation

WILLIAMS & TSIEN

ASIA SOCIETY, HONG KONG, CHINA

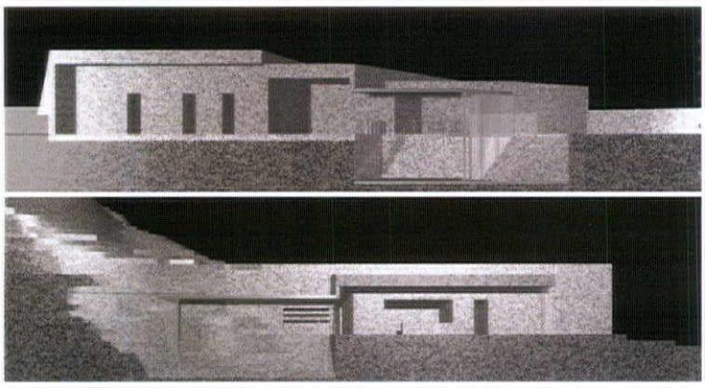


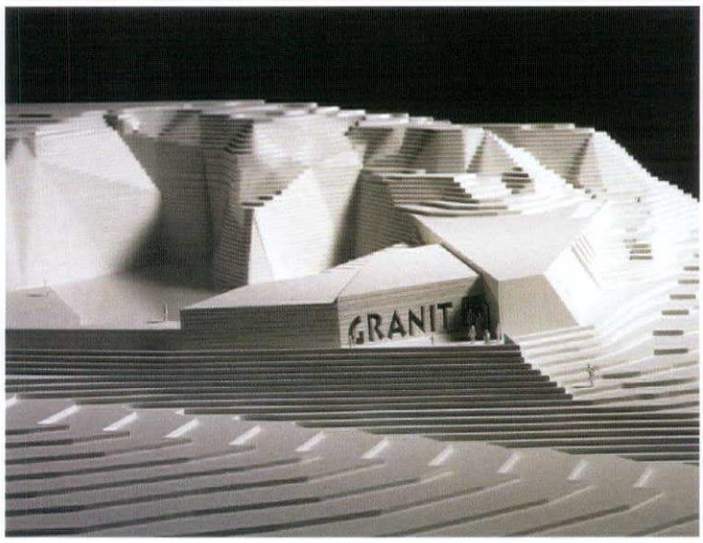


site plan

In the heart of Hong Kong, three mid nineteenth- and early twentieth-century buildings will be transformed into spaces for cultural programmes, exhibitions, and performances. The Victorian barracks, known as the Explosives Magazine, are some of the oldest colonial military structures in Hong Kong. The two magazine buildings with open plans, high ceilings, deep verandas and solid granite walls, will be converted into gallery, meeting and seminar spaces, while the old laboratory will house offices and staffrooms. A fourth new building will form the entry pavilion, with woven bronze panels suspended beneath a cantilevered concrete roof garden – a new public place above lush overgrown rainforest. R. G.



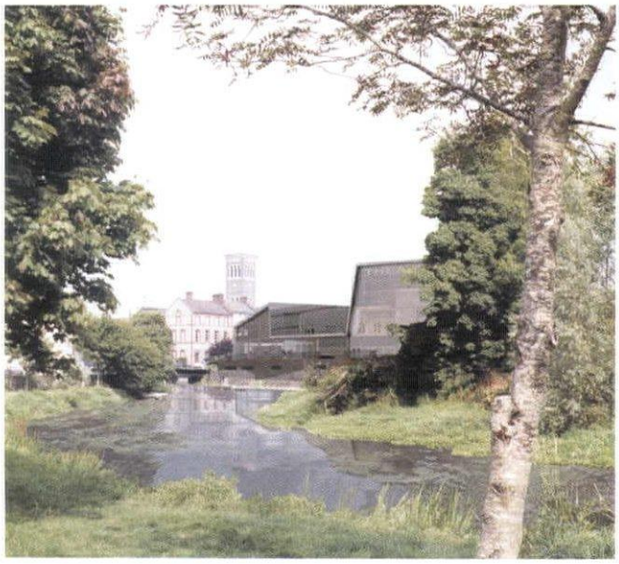


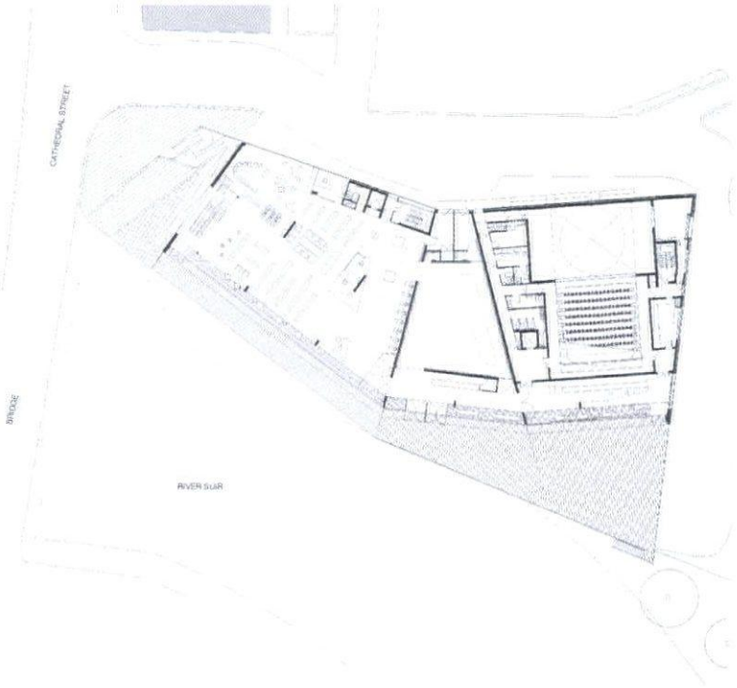


BRÜCKNER + BRÜCKNER

MUSEUM OF GRANITE, HAUZENBERG, GERMANY

Commended in the 2003 ar+d Emerging Architecture Awards for their delightful granite and larch folly near Barnau on the German-Czech border (AR December 2003), the German filial partnership of Brückner + Brückner continues to develop work that derives meaning from the materials it employs. Their most recent commission, to design a Museum of Granite (due for completition in May 2005), is a fitting and thematically appropriate next step: a place where walls find their place and grow out of the quarry, where roofs follow topography, and where natural rock is transformed into concrete. Granite, water and cement mix to allow walls and ceilings to grow into rooms with differing surface treatments – some hewn, others polished – celebrating the craftsmanship involved. R. G.





ground floor plan

McCULLOUGH MULVIN

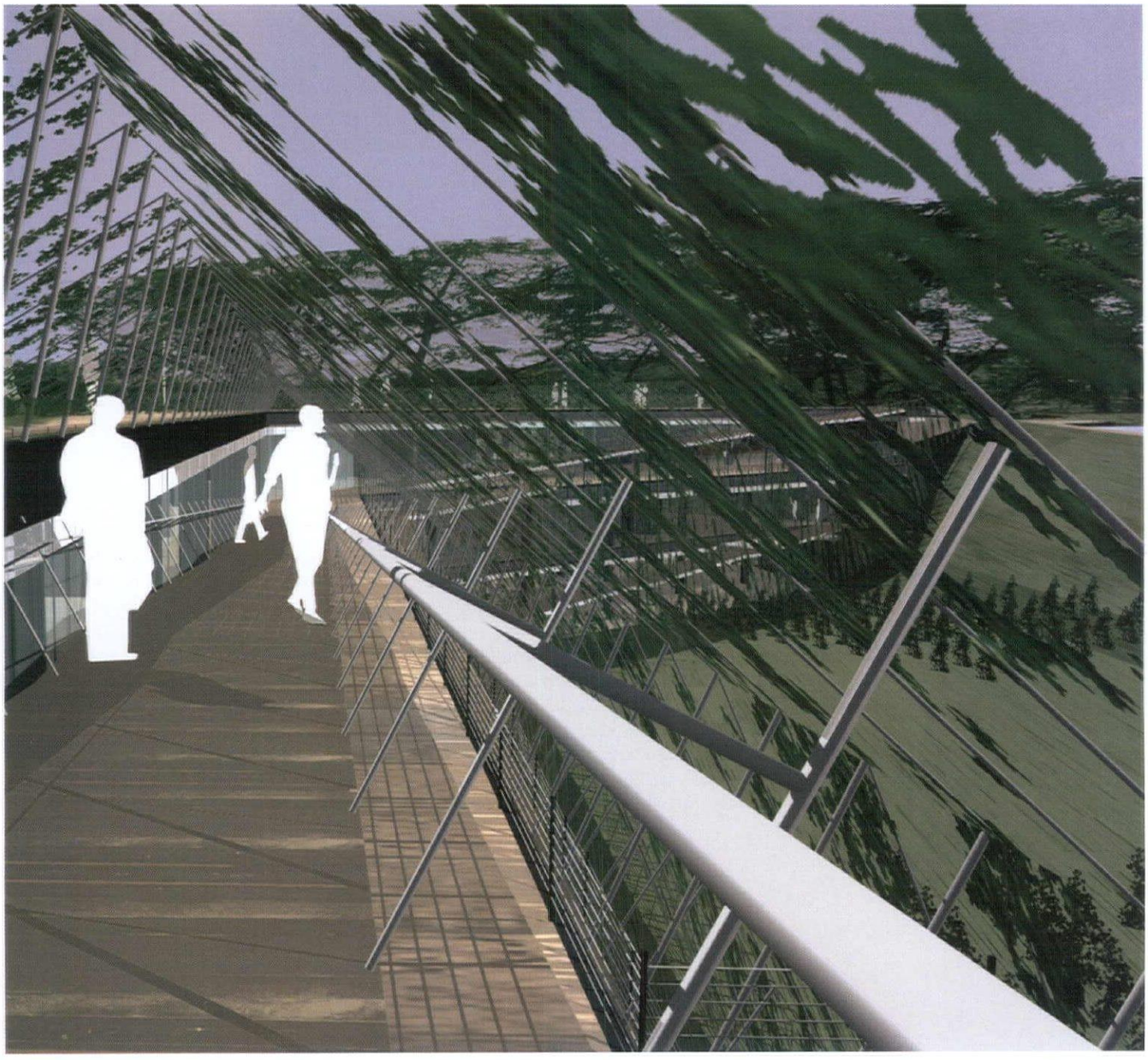
ARTS CENTRE AND LIBRARY, THURLES, CO TIPPERARY, IRELAND

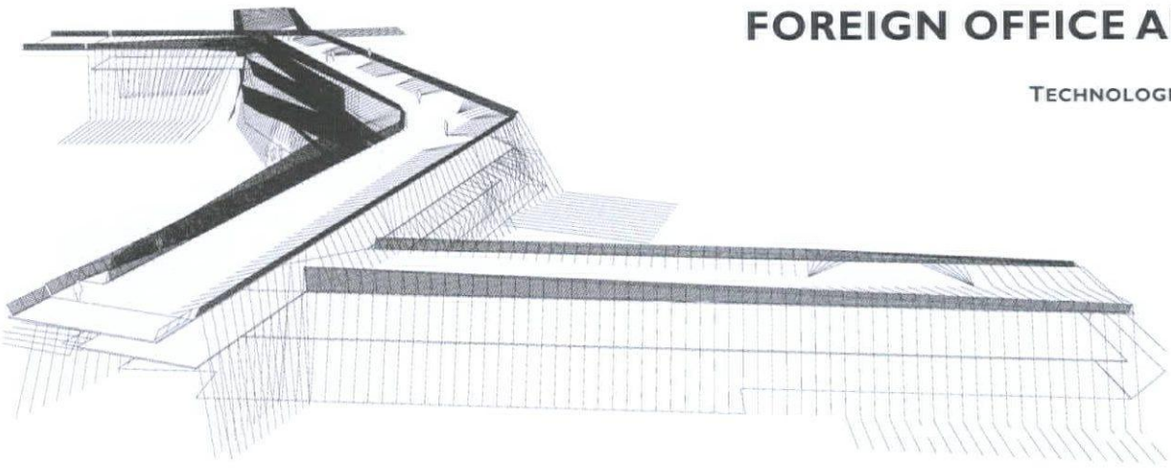
McCullough Mulvin Architects produce consistently intelligent, sensitive work, integrating intricately planned buildings into strong formal situations, for example, the insertion of a library into a contorted corner site at Waterford (AR January 2004), extending and reinforcing the townscape with their municipal offices in Tubbercurry (AR May 2004), and producing a bold laboratory extension for University College campus in Dublin (AR February 2004). This latest project represents something of a departure for them; a free-standing, formally expressive building relating to a very particular condition on the edge of the medieval town. Sited adjacent to the River Suir in the centre of Thurles, Co Tipperary, the building combines an arts centre, theatre and library, with each function clearly expressed beneath an undulating zinc roof. At this stage, the scheme displays overt references to the popular all encompassing wrap-over-roof motif, which in these images seems at odds with the scale, grain and vernacular of the site. However, being adjacent to the town bridge, opposite the medieval tower houses, and responding to its riverside location, the building's cranked form, tripartite glazed facade and generous boardwalk will help anchor the scheme and bring with it a contemporary civic presence. Through development on site, the scheme will no doubt take on more of McCullough Mulvin's sophisticated mix of bold, contextual intervention. It is due to be completed in December 2005. R. G.



Work

The world of work continues to evolve, actively embracing ecology and advances in technology.



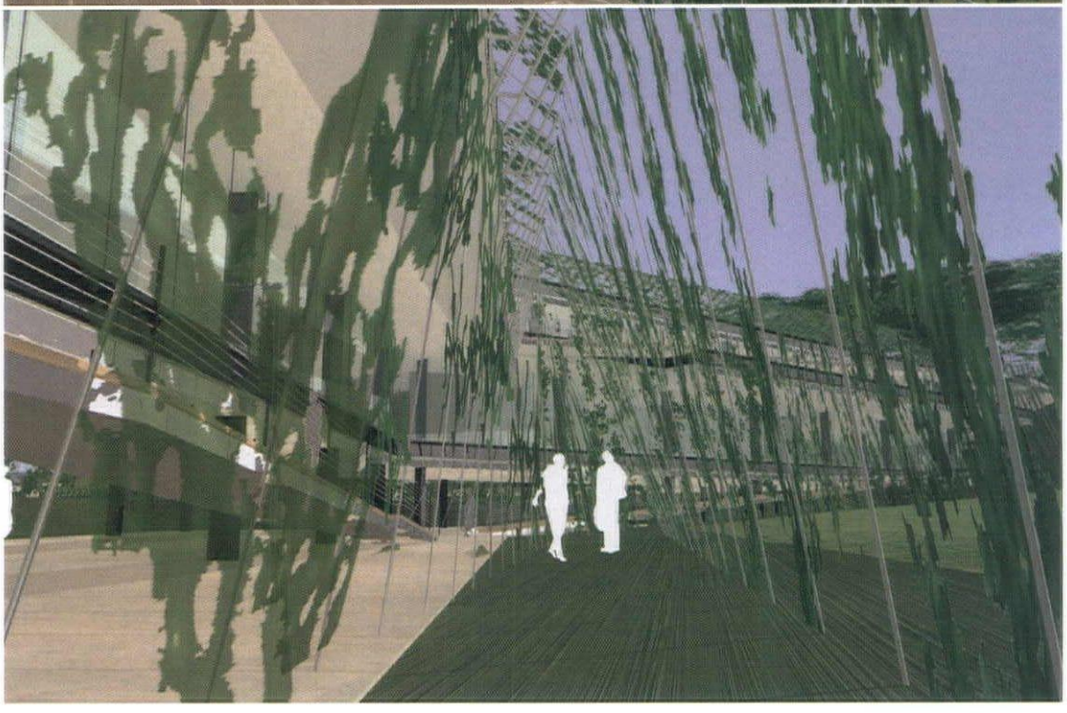


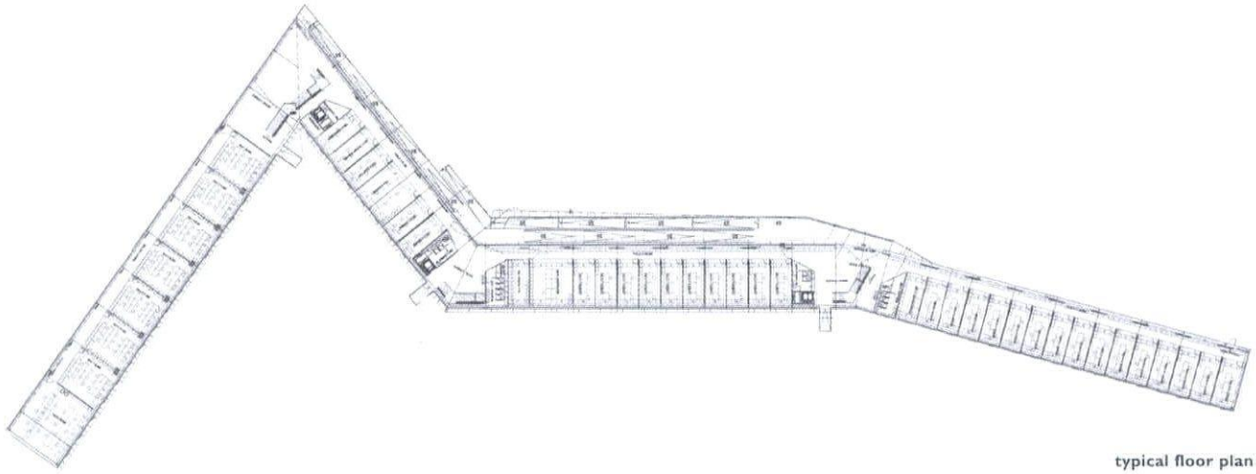
FOREIGN OFFICE ARCHITECTS

TECHNOLOGICAL TRANSFER CENTRE,
LOGRONO, SPAIN

Yokohama was stunning; the Barcelona forum disappointing. What then can we expect from La Rioja Technological Transfer Centre? Continuing Foreign Office Architects' preoccupation with buildings as landscape, this linear construction will host three previously autonomous institutions: a national education centre, focusing on web training; a centre for technology transfer, linking web-related services with technologies; and an incubator for companies offering web services. On a beautiful stretch of low-land bordering the east side of the Iregua River, the building's form is described by the architects as topographical event and as an experience; a place where nature and technology become intrinsically connected. Dominated by cellular classroom spaces, the plan is organised along a single spine-like corridor, which links the three organisations into a single organisation. The cranked spine form also maximises the surface of contact with the outside. The corridor in turn contains the public spaces, opening out where possible to gardens. Roughly oriented on a north-south axis, the two-storey bundled structure, with its dislocated/stepped section, creates terraces and cantilevers that shade the internal spaces and give access to the outside. The roof accessible to visitors becomes a public belvedere from where to enjoy views over the Elm Garden and the future River Park. R. G.







typical floor plan

MARIO CUCINELLA

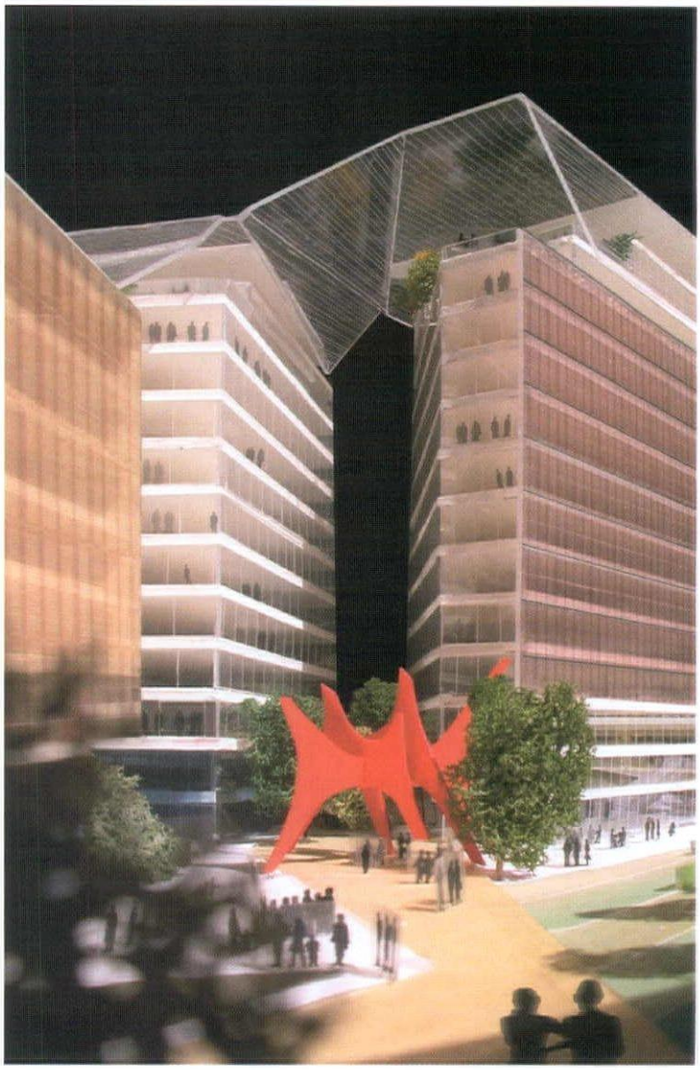
CIVIC OFFICES, BOLOGNA, ITALY





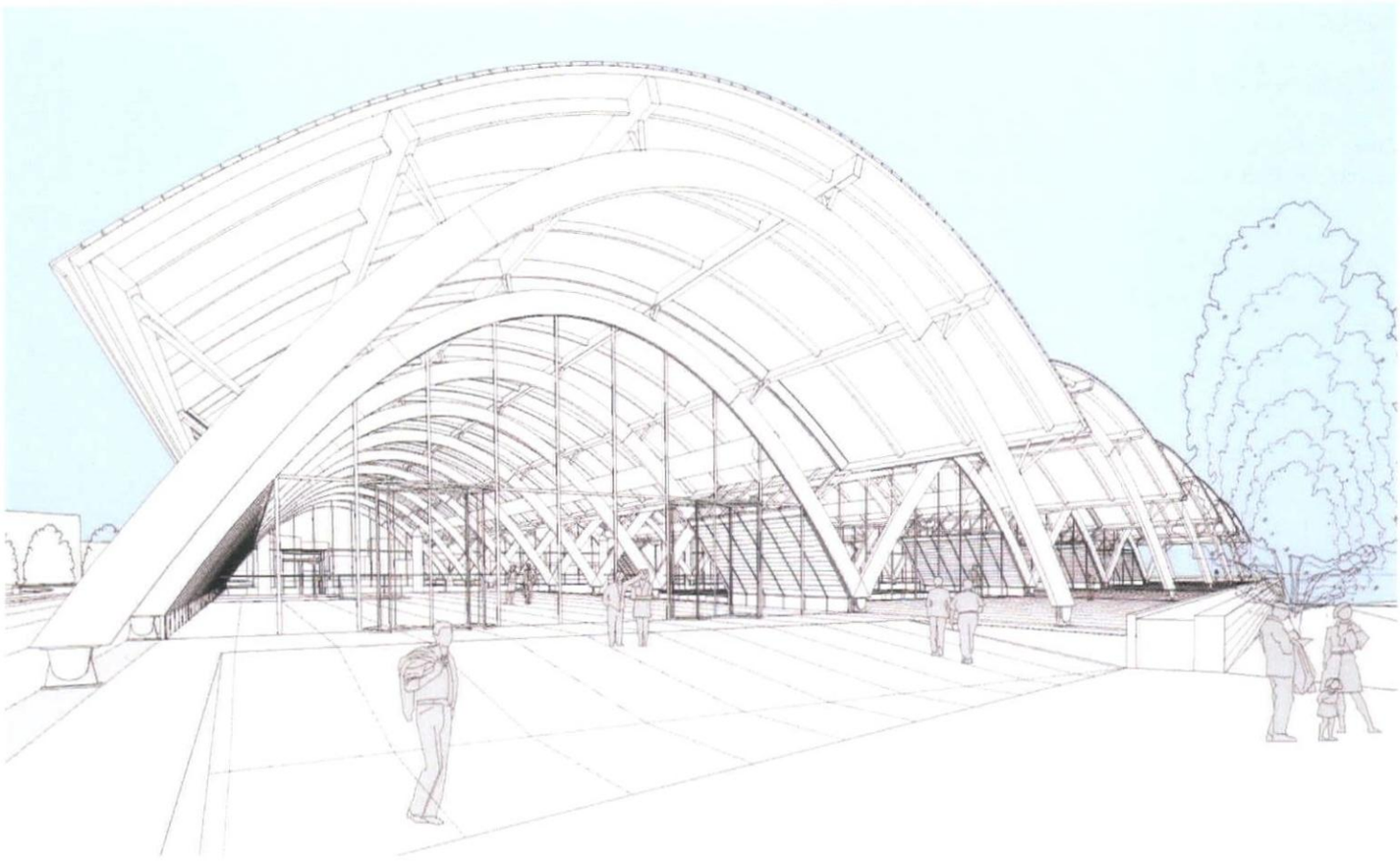


site section



These new headquarters for Bologna City Council bring together in one complex some 1100 council employees currently located in 21 different buildings scattered throughout the city. The new building lies in the Bolognina district, on the site of a former fruit and vegetable wholesale market, beyond the railway tracks that separate the northern part of the city from the historic core. The project, which also provides space for shops, offices, and sporting activities, aims to act as a catalyst for wider urban revival by reconnecting this dislocated area with the city centre.

Cucinella's design breaks down a single building mass into three distinct blocks earmarked for different activities. These are arranged along the western edge of the site to form an open piazza, interspersed with a network of pedestrian paths and streets. Building facades are finished with different materials depending on the degree of exposure to the sun. Those most susceptible (east and west facing) are wrapped in a skin of angled translucent glass louvres. All blocks benefit from the shading effect of a huge glass roof that rests gently and lightly on the various buildings above a panoramic terrace. Folded and cranked like a giant origami sculpture, the roof provides solar protection and unifies the complex. C. S.

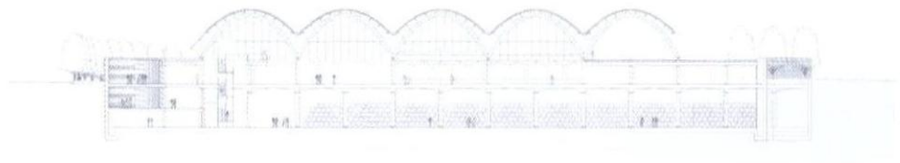


Due for completion next February, this winery for Bodegas Protos, a long established firm of Spanish winegrowers, is a contemporary reinterpretation of traditional viticultural forms and construction. Located in Valladolid in northern Spain, it sits at the foot of a small hill surmounted by a medieval castle. Bodegas Protos already use the underground network of tunnels and galleries beneath the castle for ageing its Ribera del Duero wine, and the new building will be linked to this subterranean labyrinth by a new tunnel.

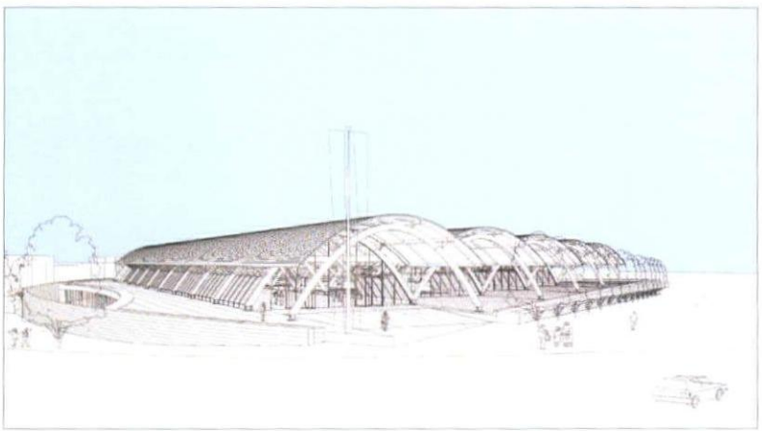
The new winery consists of an underground cellar for barrel and bottle storage, with production and administrative spaces above. The triangular footprint is crowned by a dramatically undulating roof made up of five interlinked parabolic arches, clad with large terracotta tiles to create a light, articulated structure. This modular form breaks down the mass of the building and mitigates its presence in the rural landscape. Rogers' ongoing concern with ecology is manifest in the building's environmental control. The south facade is protected by an oversailing roof, while the west side is shaded by a system of large, fixed brise-soleil. Cool storage for the wine is created by effective exploitation of thermal ground mass, and underground water is used to aid night-time heat exchange. The project is due for completion later this year. C. S.

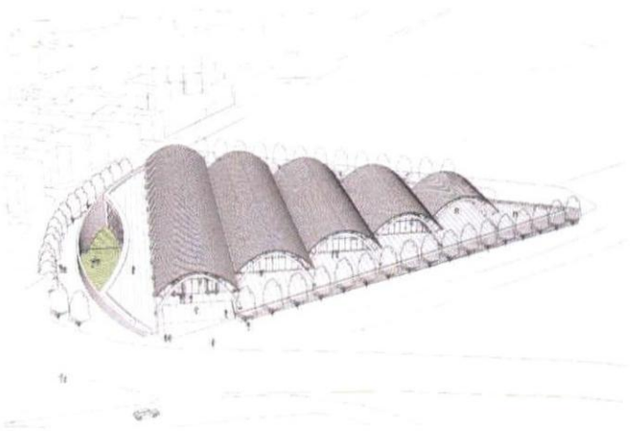
RICHARD ROGERS

WINERY, VALLADOLID, SPAIN



cross section



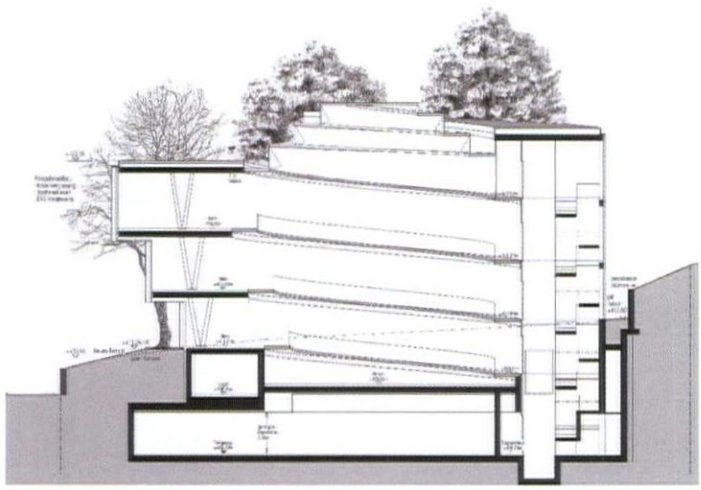


CAMENZIND EVOLUTION

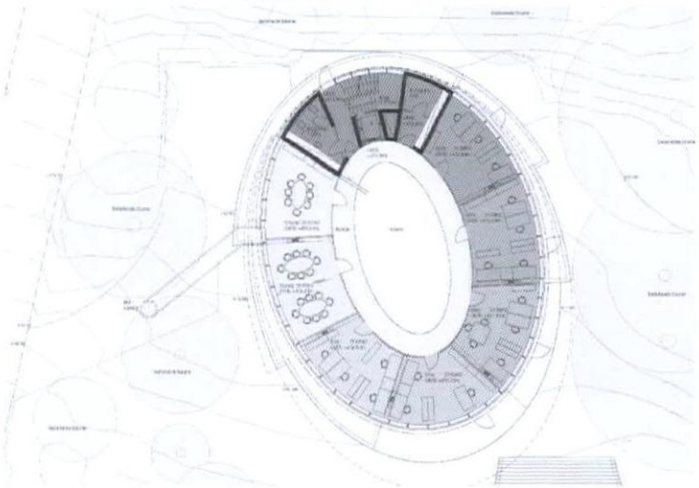
OFFICES, ZURICH, SWITZERLAND

The spiralling geometry of this office block in Zurich is generated by its surroundings. Enclosed by a cluster of mature trees, the building defers to nature, sitting lightly on its sloping site. The spiral is both generator and functional key to the internal organisation. Office spaces are arrayed on the perimeter of a gently spiralling ramp that snakes up through the building, linking together a series of stepped office terraces like beads on a thread. A central ovoid atrium funnels light down into the lower floors. The footprint gradually increases in size as the building rises, so creating a softly tapering silhouette that eases gracefully into the landscape. C. S.





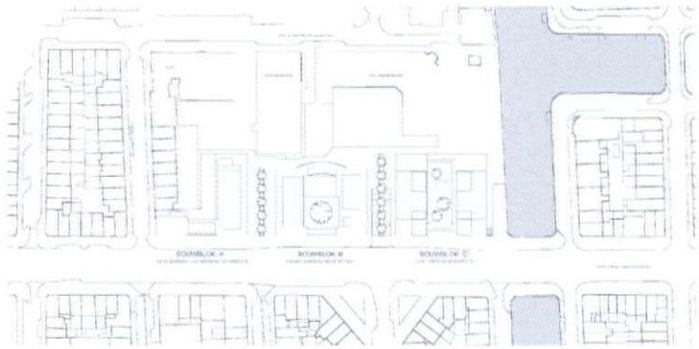
cross section



ground floor plan



isometric of facade



site plan



TONY FRETTON

MIXED USE BLOCK, AMSTERDAM, THE NETHERLANDS

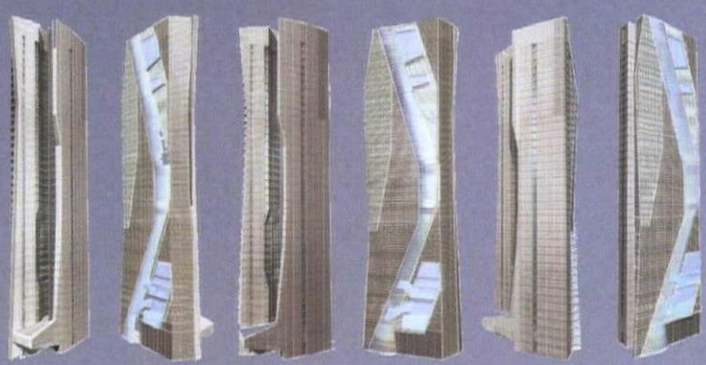
Located near the Vondelpark in the Oud West area of Amsterdam, this scheme forms part of a three-block masterplan by Jo Crepain that includes social housing and a health centre. Fretton's block, on a site overlooking a canal, is conceived as an armature for a range of uses which change and evolve over time, including work and retail spaces, cafés, a hotel and apartments. Fretton's response is a set of neutral yet distinctive spaces that can easily accommodate different functions. External areas are presented as open gardens overlooking a green roof, offering a sense of intimacy and isolation within the bustle of the city. C. S.

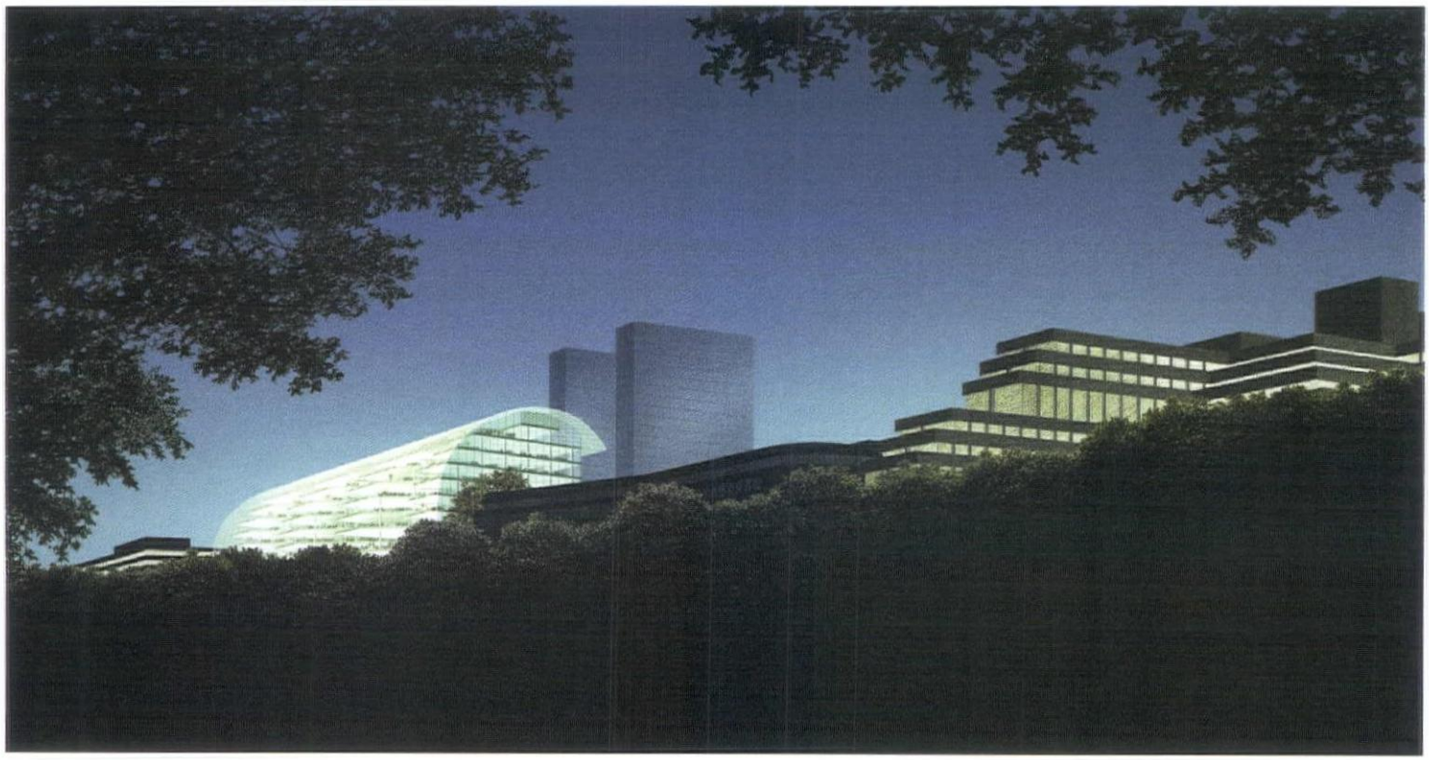
HAMZAH & YEANG

MIXED-USE TOWER, KUWAIT CITY, KUWAIT

Ken Yeang brings his bioclimatic skyscraper concept to the Middle East, a region in some need of more sustainable models of development. The 40-storey tower on a prominent waterfront site in Kuwait City mixes commercial and retail spaces together with a business centre and conference rooms, nine hotel floors, a swimming pool and the obligatory helipad. The Baroquely twisting form, like a warped breadstick, is split into two served and serviced zones, punctuated at intervals by sky courts filled with vegetation and water to mitigate the hot, arid desert climate.

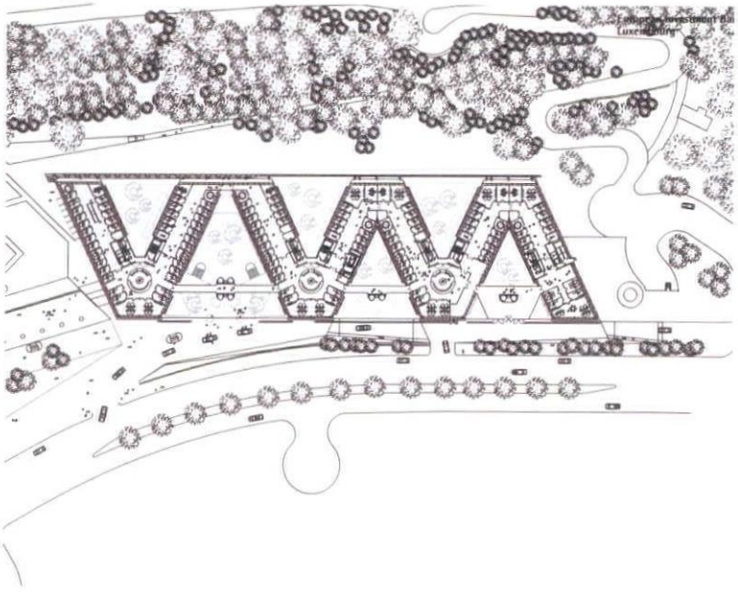
Yeang intends the tower to be a paradigm for passive environmental control, providing an alternative to the more conventional energy guzzling Middle East model of sealed and air-conditioned glass stumps. An atrium on the tower's north face provides evaporative cooling which tempers conditions in the sky courts, lobbies and viewing platforms. The layered facade cuts air-conditioning load and the narrow plan encourages daylight, reducing the need for artificial lighting. External louvres and grilles control solar gain and protect against sand storms. Though Yeang's repertoire is familiar, it will be interesting to see if his particular brand of eco-evangelism can adapt to and flourish in Kuwait's climate and culture. C. S.





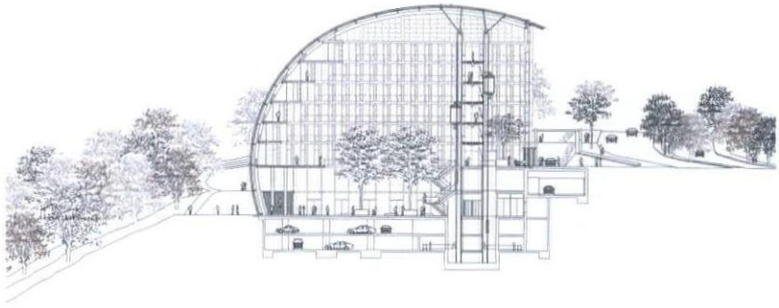
INGENHOVEN OVERDIEK

As with the majority of their work, energy efficiency was high on the agenda when Ingenhoven Overdiek considered the design of the new European Investment Bank in Luxembourg. The building design now proudly claims to be even more efficient than the Swiss standards. Beneath a radial diagrid structure – that recalls the glazed vault of Norman Foster's troubled Cambridge Law Faculty (March 1996) – the accommodation is organised into a number of terraced open-plan floorplates that zigzag to create six full-height triangular atria. Providing almost 70 000sqm of space under one skin, the building's dramatic glazed form will naturally become a distinctive landmark on Luxembourg's skyline. R. G.



site plan



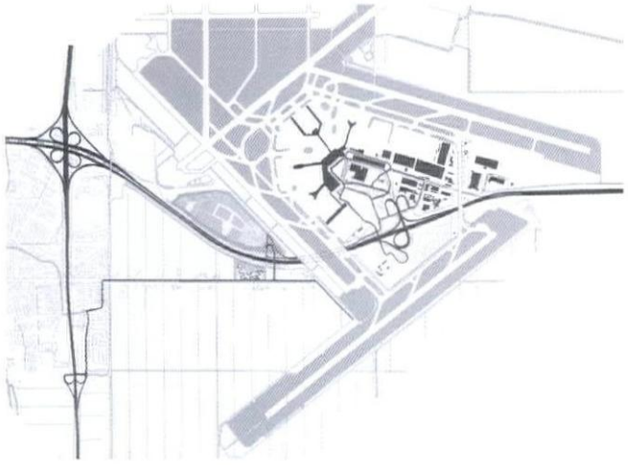


cross section

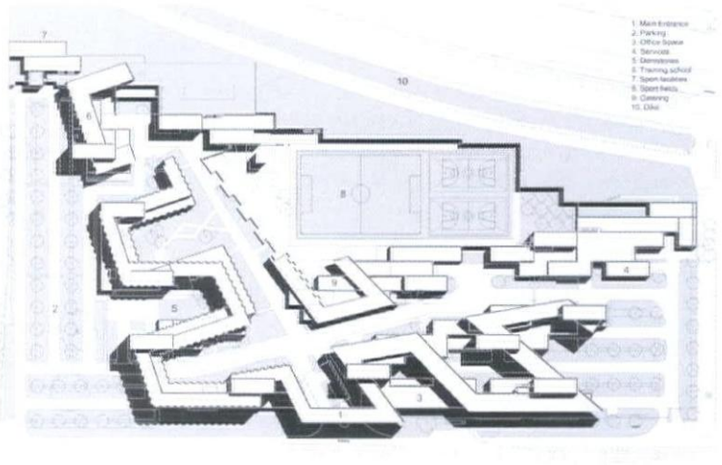
EUROPEAN INVESTMENT BANK, LUXEMBOURG

This project unites on a single campus the numerous branches of the Royal Dutch Military Police (Koninklijke Marechausee, KMAR) – the division responsible for maintaining security at Schiphol International Airport. In response to the brief that called for a multifunctional complex of living, working and training facilities for KMAR's 1500 staff, Zvi Hecker proposed what loosely resembles a medieval walled city; or rather as the project developed, a city as wall. Providing a distinctive architectural accent to airborne visitors arriving at the airport, the layered zigzag masterplan structures the complex into a series of walled courtyards that collectively embrace and focus on the central communal facilities and sports fields. R. G.

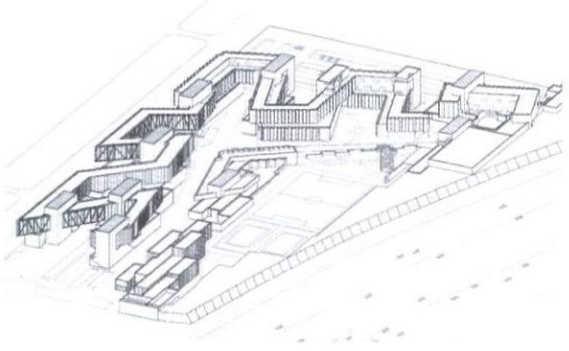




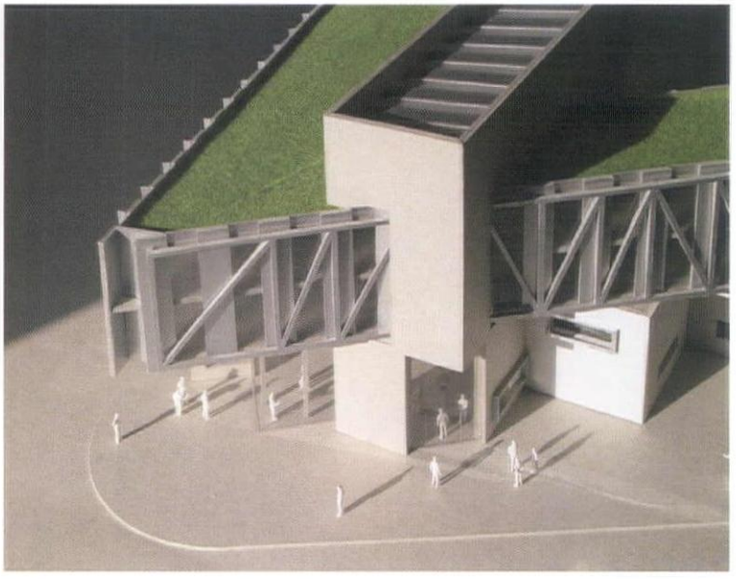
location plan



site plan



aerial perspective



ZVI HECKER

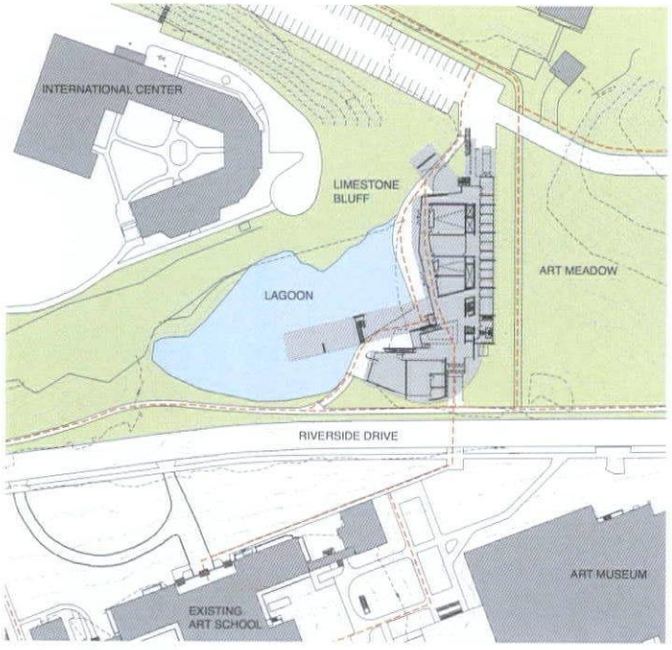
MILITARY POLICE COMPLEX, AMSTERDAM, THE NETHERLANDS

Learning

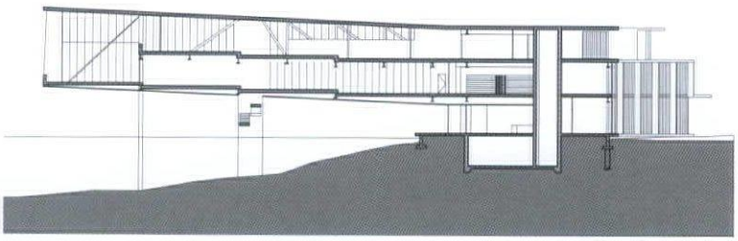
Innovative new buildings for education, from nursery schools to colleges and libraries.











site plan

cross section



STEVEN HOLL

ART DEPARTMENT BUILDING, IOWA CITY, USA

This new building by Steven Holl extends the University of Iowa's department of art and art history. The site lies on the university campus next to a lake and a limestone cliff, at the point at which Iowa's city grid begins to fragment and break up. Holl's new building partially bridges the lake and partially connects with the limestone cliff – the manmade merging with the natural world.

Clad in prefabricated steel plates, Holl envisages the building as an adaptable, responsive armature for the many different sorts of activities involved with art teaching and practice. Flexible spaces open out from studios in warm weather and the main horizontal passageways are conceived as meeting places, revealing work in progress. Spaces and circulation routes follow fluid, informal geometries designed to encourage all kinds of social interaction.

Physically, the building is made up of flat and curved steel plates slotted together or assembled with hinged sections. Metal sheets gain in strength when folded, while using a mimimum amount of material. The principles of this basic and extremely economical type of construction find a new and imaginative form of expression in Holl's hands; base matter transmuted into art. The richness of the architectural language is further developed in the inventive employment and combination of workaday elements, such as fluorescent tubes for lighting concealed by the bottom flanges of steel beams, the merging of painted ductwork and steel structure and the exposed tension rods in the bridge structure. The interiors gain their character through this gritty, functional aesthetic.

Around the perimeter of the building, spaces overlook, overlap and engage with the changing natural landscape, celebrating fleeting natural phenomena such as sunlight reflected on water and winter snowfall. The rust red colour of the oxidised steel plate alludes to the red brick of the art department's original building (built in 1937) and the new block's low-slung, landscape-hugging profile also recalls the form of its predecessor. Conceived as an ensemble of generous, luminous spaces enhanced by connection with the natural world, Holl's new building is a creative instrument of art production and dissemination. C. S.

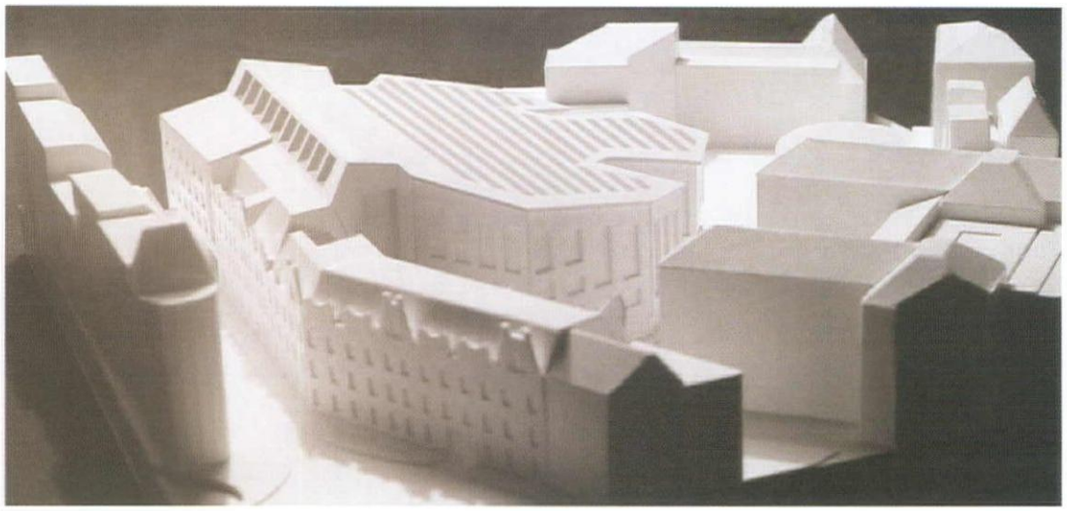




CRUZ & ORTIZ

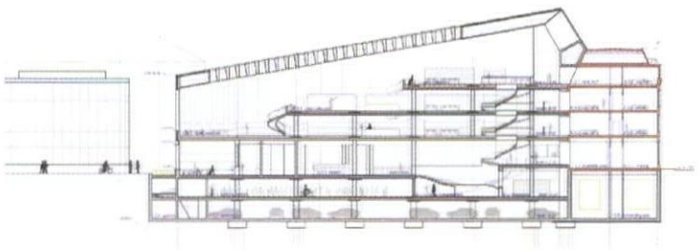
UNIVERSITY LIBRARY, AMSTERDAM, THE NETHERLANDS

Founded in 1636, the University of Amsterdam is the city's largest and oldest with some 24 000 students. Seville-based Cruz & Ortiz have been commissioned to design a new library for the university on its tightly packed city centre campus. The building demurely follows the street line of Nieuwe Doelenstraat, but flares out to the rear in a trio of irregular volumes. These address the surrounding campus and create courtyards that connect with existing circulation routes. A huge sloping roof unifies the composition and brings light into the reading room floors which are arranged as a series of stepped trays underneath. C. S.

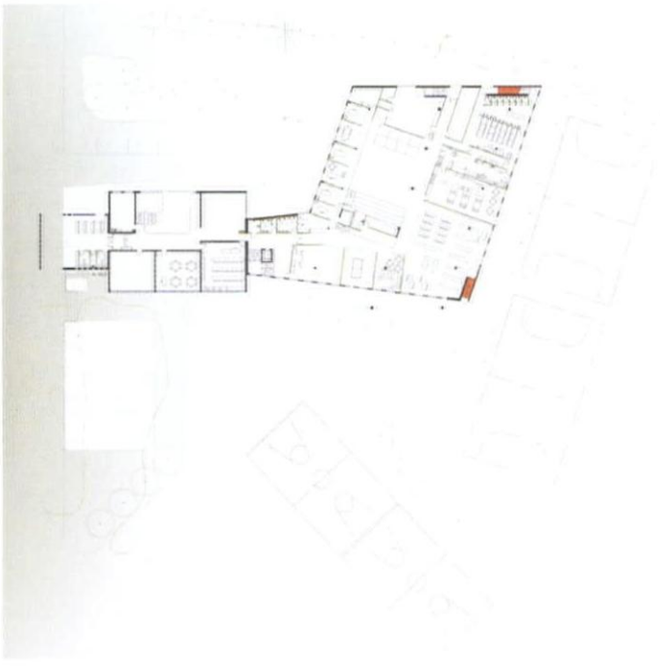




site plan



cross section



ground floor plan

STUDIO GRANDA

SECONDARY SCHOOL EXTENSION, REYKJAVIK, ICELAND

First built in the late '50s, with a new building added in 1975, Vogaskoli secondary school was at one time the largest school in Iceland. In 2004, increases in the number of students and changes in pedagogical thinking prompted the city to demolish the 1975 building and build a new extension, designed by Studio Granda.

Informed by the principles of open schooling, the new building is a flexible, permeable set of spaces arranged around a double-height hall. Library, music, kitchen and administration areas are placed on the lower floor, with teaching zones above. Physical divisions are minimised through the use of glass or moveable partitions. A grand stair connects the hall to the upper level and this can be used either as an audience platform or stage. C. S.





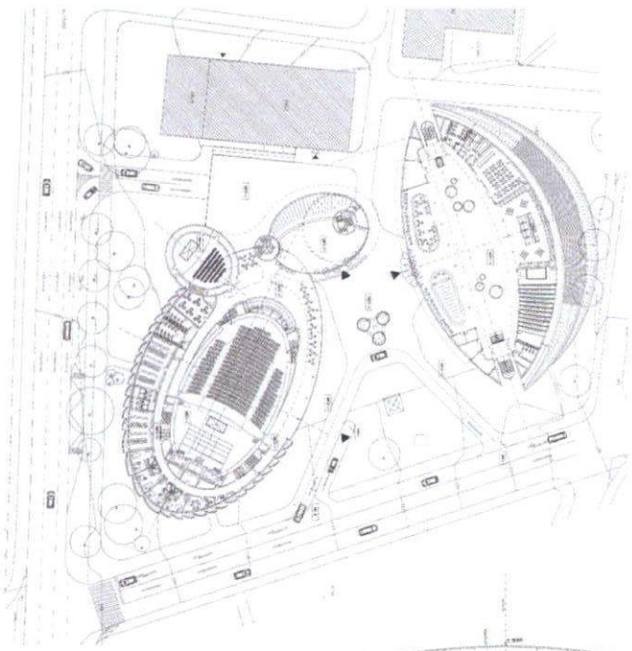
EVA JIRICNA

LIBRARY AND CONGRESS CENTRE, ZLIN, CZECH REPUBLIC

Founded in 2001, the University of Tomas Bata in Zlin is the Czech Republic's newest university. Zlin itself lies in the east of the country, and was Eva Jiricna's birthplace, so it is somehow appropriate that she should return there to design a major new complex of buildings that includes a library for the university and a congress centre for the city. Each building sits on a tight plot owned by the respective institutions. Their orientation and organically-inspired ovoid forms allow each to peel away from one another and establish their own clear identity, yet they are also unified by the surrounding campus landscape.

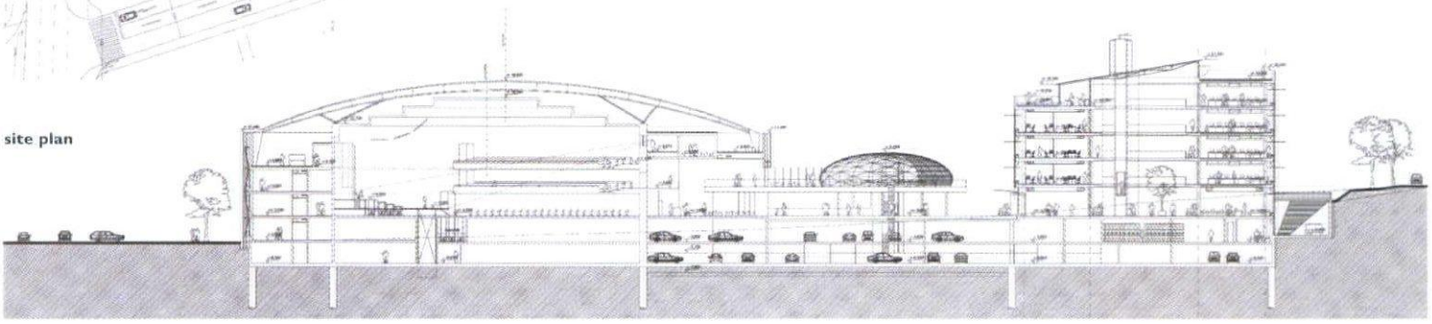
The library is composed of two volumes with a large communal atrium in between. One part houses reading rooms on five levels for around 440 students, the other contains the university's administration centre. Internal and external facades are clad in glass, allowing the occupants to work and study in a light, invigorating setting. Both parts exploit passive means of environmental control, using thermal mass of a hollow concrete core that absorbs heat from IT systems and general usage. The congress centre consists of a main 850 seat auditorium and a smaller 80 seat hall, together with three levels of ancillary facilities and a restaurant. Its glazed facade, which has both acoustic screening and sun shading, is a response to local environmental conditions. The roof has an exoskeleton containing the building's plant which is veiled in a fine stainless-steel mesh as it can be seen from above. C. S.





site plan

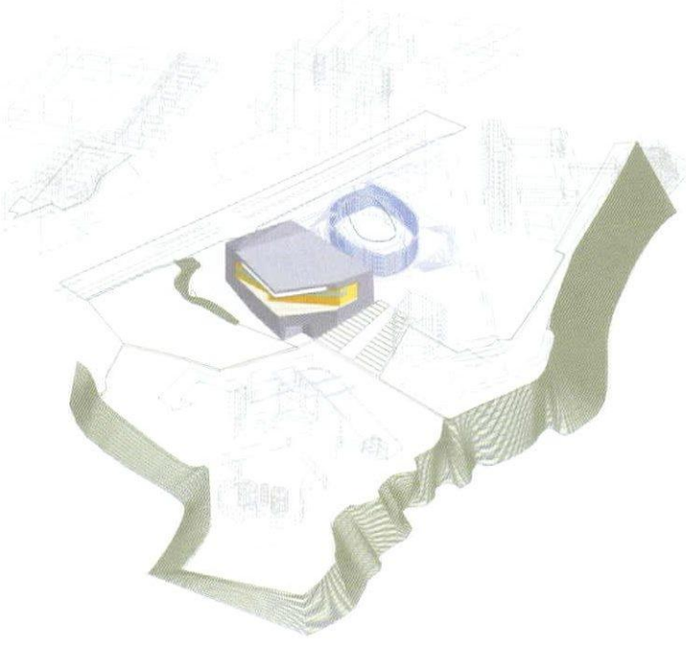


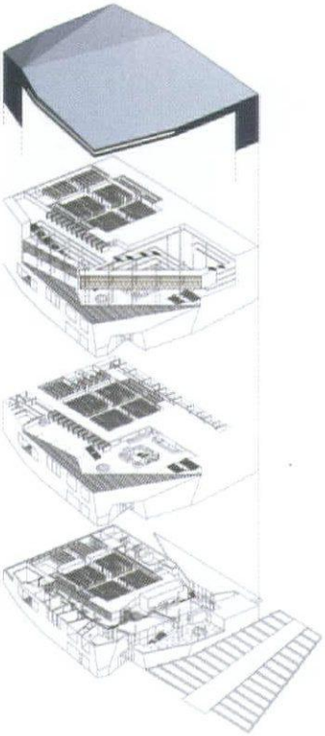


site section









exploded projection

BOLLES-WILSON

National library of Luxembourg, Luxembourg

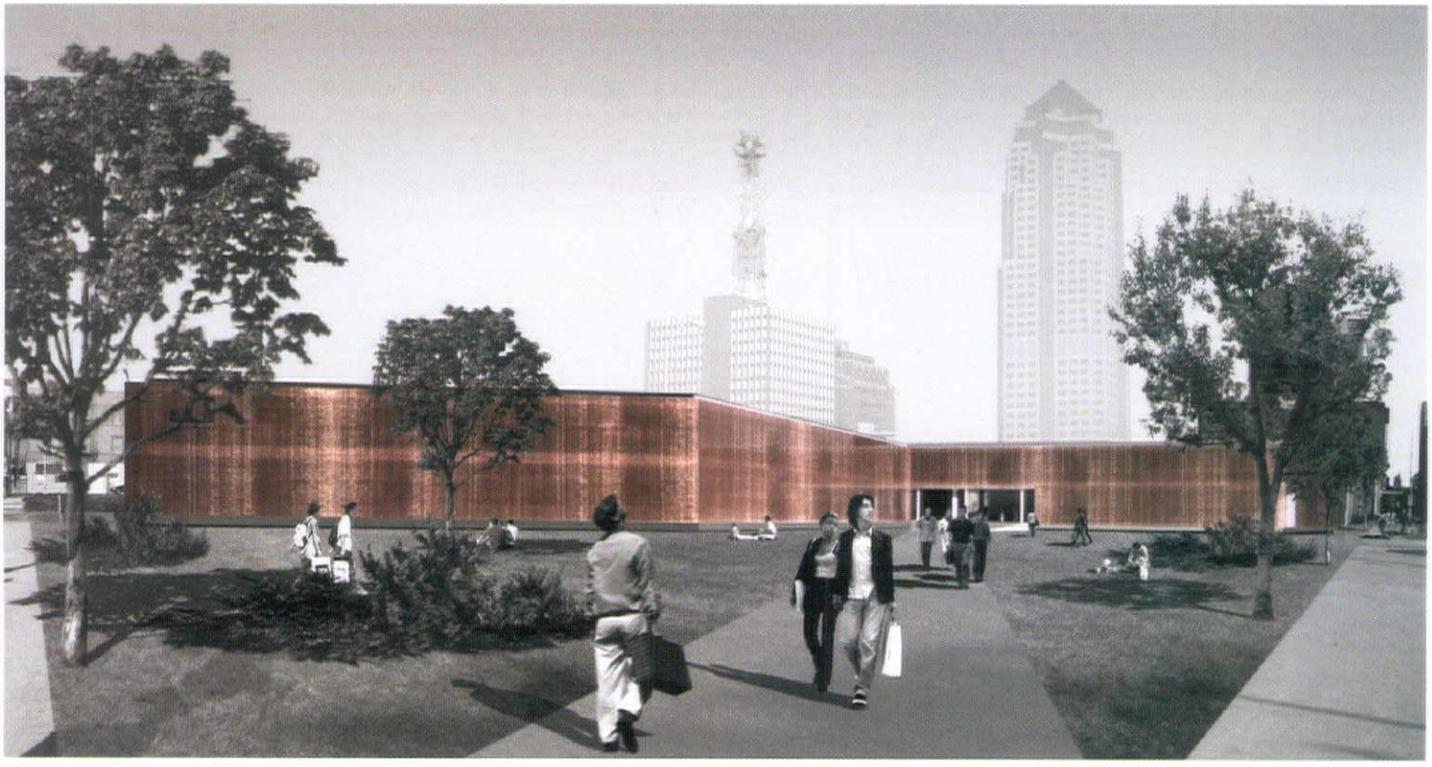
From the city ramparts, Bolles-Wilson's New National Library takes its central place in the temporary and predominantly glass skyline of Luxembourg's Plateau Kirchberg. Assembled here is an impressive clutch of civic and cultural monuments – the New Philharmonie (Christian de Portzamparc), law courts (Dominique Perrault, see p76), a museum for modern art (I. M. Pei) and the Place de l'Europe (Ricardo Bofill), which restructures the original 1960 tower and European Union administration buildings. Massive and monumental, the library itself is neither skyline nor foreground. Its middle position casts it in the role of datum giver, a horizontal measure that does not compete with but visually unites background and foreground. The outstretched roof-plane with its recessed, backlit text functions as signal and invitation in the direction of the historic city. The restrained east facade respectfully frames the triangular Place de l'Europe with its central Philharmonie. The entire volume, including the roof, is wrapped in a taut weather-skin of screen-printed glass, and a deep blue/grey under colour shimmers through this opaque membrane. In functional and programmatic terms, Bolles-Wilson's competition-winning scheme reconfigures the eight floor precast concrete grid of the 1960s Robert Schuman Building. Their main move is to excavate and erode the city-facing corner of the original office rectangle to introduce a spectacular five-floor vitrine-like reading room shaded by a huge projecting roof. Two reading-boxes are suspended like fish-tanks in this folded glass surface. From inside, the Grand Duchy's romantic spires and gables fill the panoramic windows. C. S.

DAVID CHIPPERFIELD

PUBLIC LIBRARY, DES MOINES, USA

Due for completion later this year, David Chipperfield's new public library for Des Moines forms part of a wider urban regeneration programme. The western part of the city is earmarked for intensive brownfield regeneration, with the new library and a park as its centrepiece. The splayed plan form of the library reaches into the park, reinforcing its role as a bridge between park and city. As well as a library, the building also houses educational facilities, children's play areas and a conference wing with a café, emphasising its public nature and its role in civic life. A multi-layered skin of copper mesh set between layers of glass forms a shimmering and energy efficient external membrane. C. S.

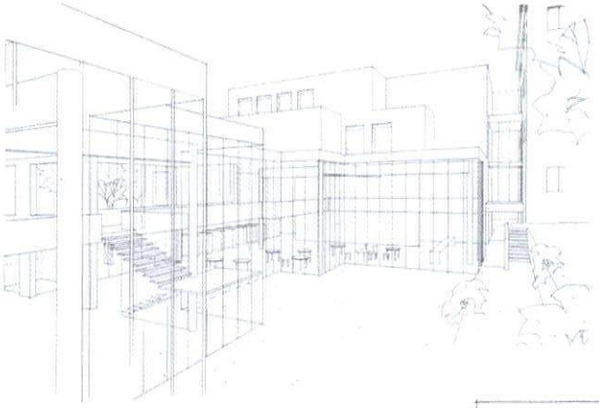


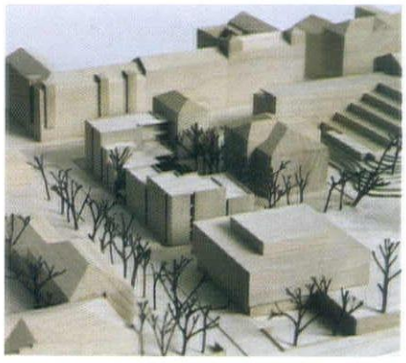


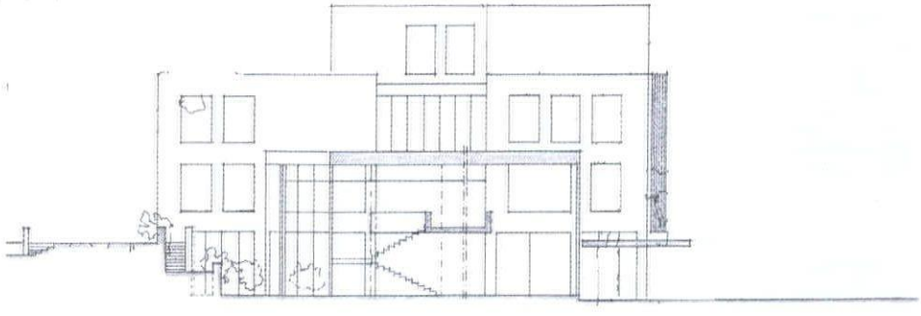
JUHA LEIVISKÄ

SOCIAL SCIENCE BUILDING, HELSINKI, FINLAND

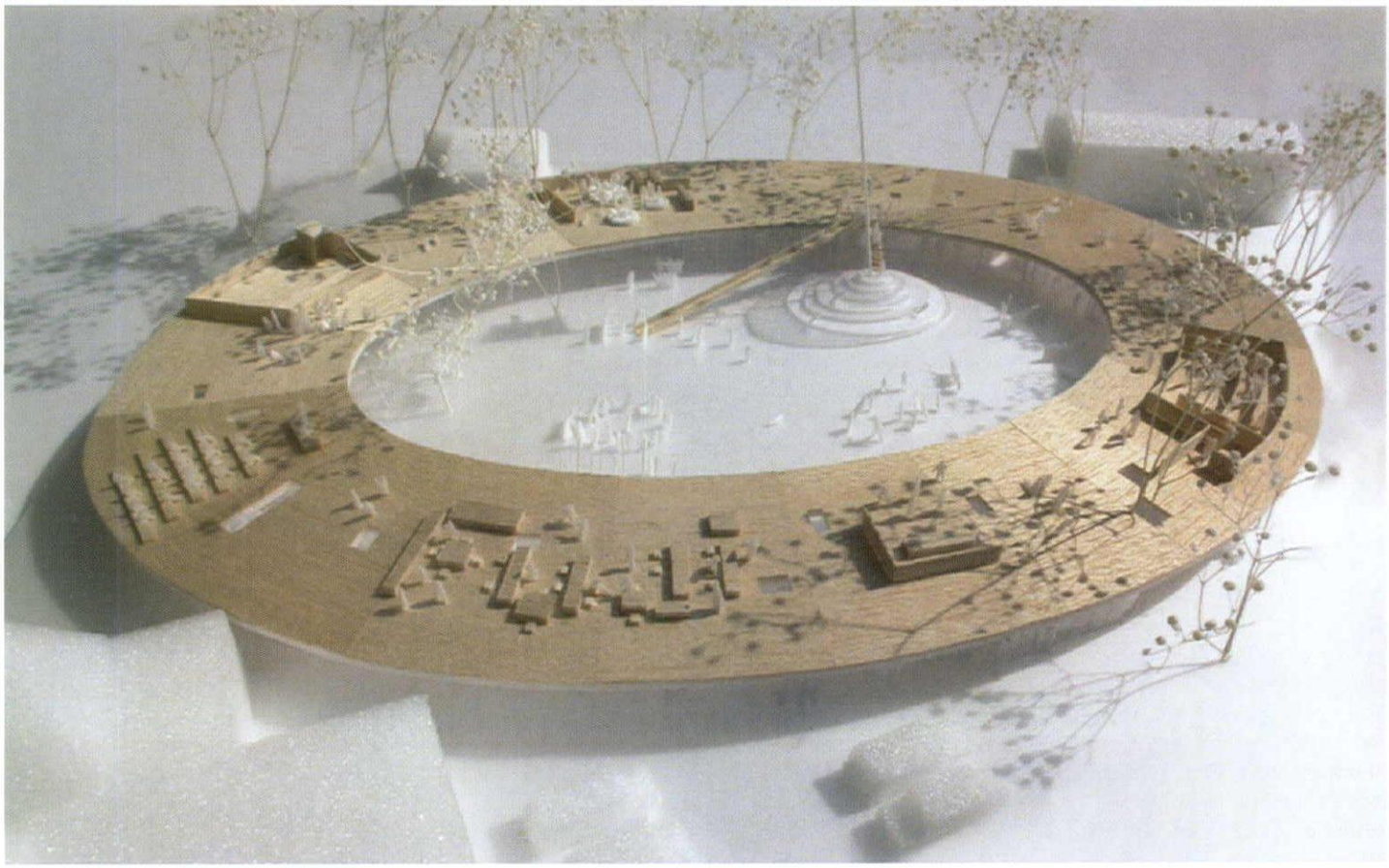
Won in a limited competition in 2003, Juha Leiviskä's building for the Swedish School of Social Science at the University of Helsinki reconfigures the urban texture of a nineteenth-century area. The building continues the street line, but subtly fragments around a courtyard. Here, the new parts also form a halo round the oldest existing block, emphasising its historic value yet also engaging it in a dialogue. By stepping the new building in plan and section, Leiviskä creates an urban breathing space, with new work, study and social areas opening on to the outdoor room of the courtyard. C. S.







cross section



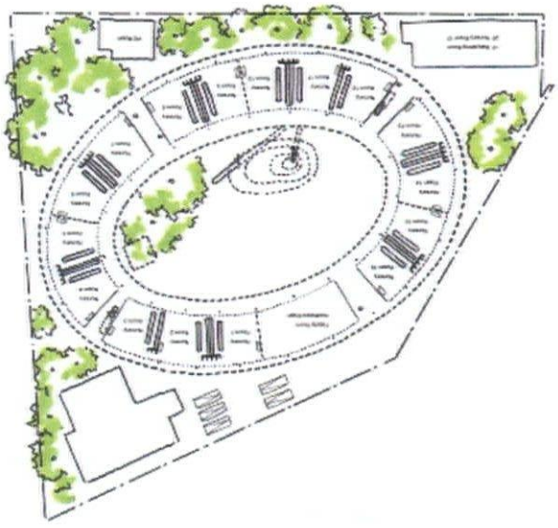
TEZUKA ARCHITECTS

MONTESSORI SCHOOL, TOKYO, JAPAN

Best known in these pages for their family house which explored the notion of the roof as an external room (AR October 2001), the young partnership of Takaharu and Yui Tezuka has taken the idea a stage further in this project for a new Montessori nursery school in Tokyo. A single-storey doughnut-shaped plan encloses an internal courtyard, but the roof is where the real action is. Sailing over the building volume like a jaunty broad-brimmed hat, it forms a huge outdoor room for study, play and socialising. Trees even grow through it. And though the Tezukas' roof house was nonchalantly unguarded by handrails, here you feel they might be required. But in some ways, such challenges chime with the Montessori educational ethos, which professes to focus on the 'whole child', rather than just seeing pupils as the object of rote learning. This has prompted the development of a very different sort of school from the traditional teacher-centred classroom. Instead, the Montessori classroom is conceived as an environment designed to encourage independence and a sense of personal empowerment. What could be more empowering than running around on a roof? C. S.



roof plan and sketch details



ground floor plan

SHoP

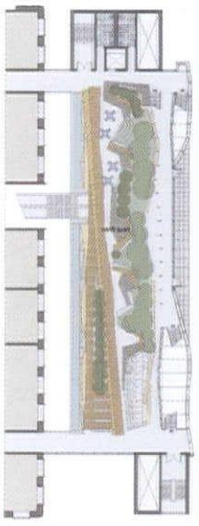
Fashion Institute of Technology, New York, USA

As a city campus site – with many commuter students – this faculty building addresses two main issues: to provide a communal place for students to go to on arrival at the school, and a place to inhabit when given time between classes. Benefiting from a unique situation, located directly within the heart of the industry that it teaches, the building also seeks to express the dynamic interaction between the academic and professional sectors. The proposals by SHoP (Sharples Holden Pasquarelli) therefore centre around a new form of collegiate quad, an urban, vertical quad that is placed level with the fourth floor of the existing 10-storey building. The 11-storey addition is connected to the existing building by a large capacity escalator, bringing students directly from the 27th Street South Quad to the new elevated North Quad. The elevation presents a layered, woven wall – engineered by Buro Happold. When describing the facade, the designers describe methods analogous with the fashion industry; pattern making, unfolding, stitching. While at this stage it is difficult to unpick this analogy, the facade presents a distinctive image raising the profile of the school and its connection with local business. Construction is due to begin this year. R. G.

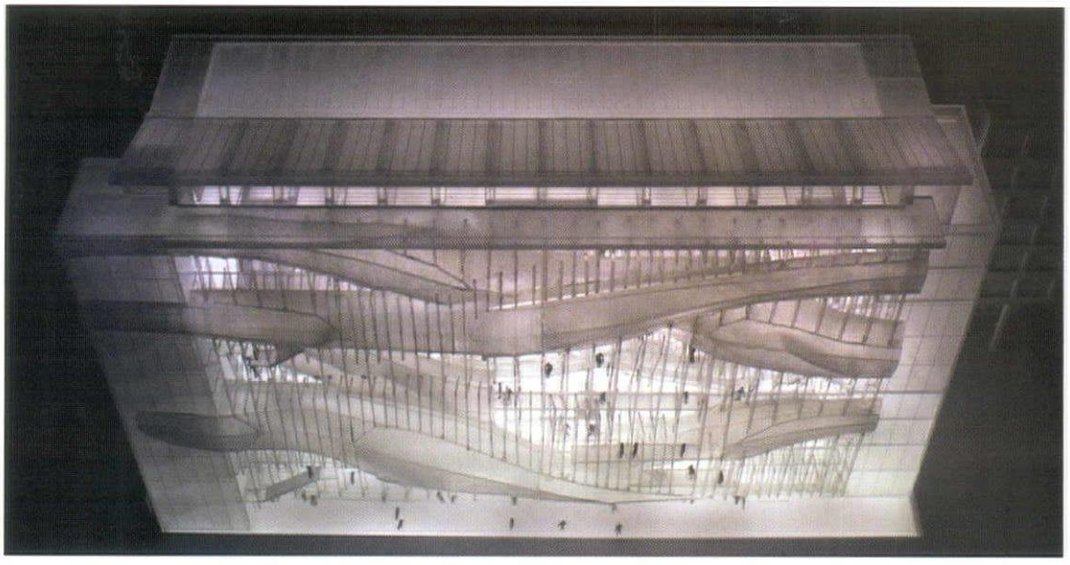




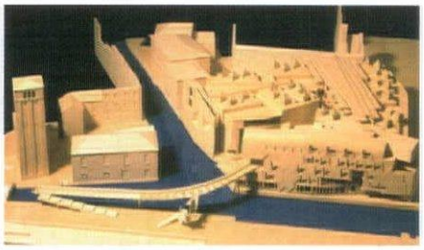
cross section

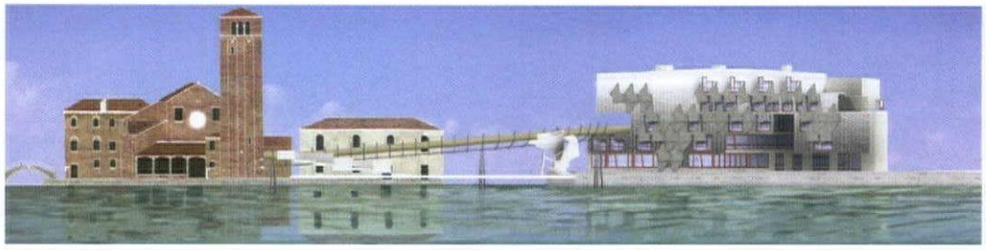


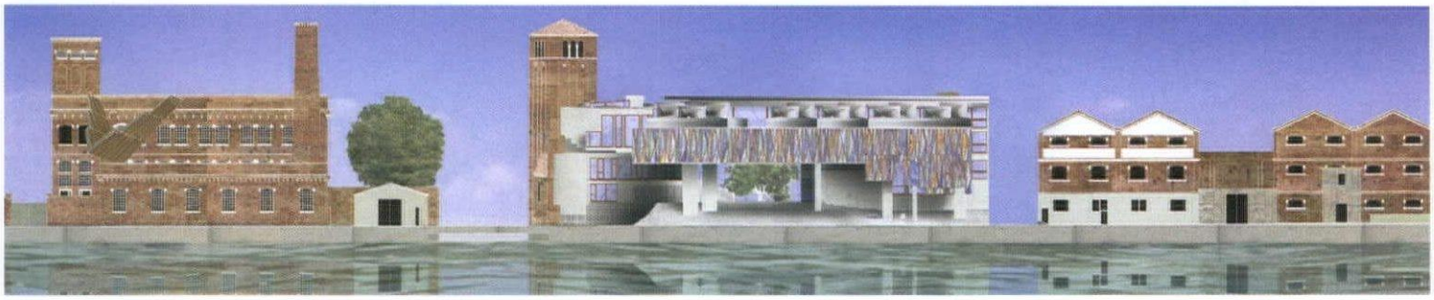
main atrium level plan











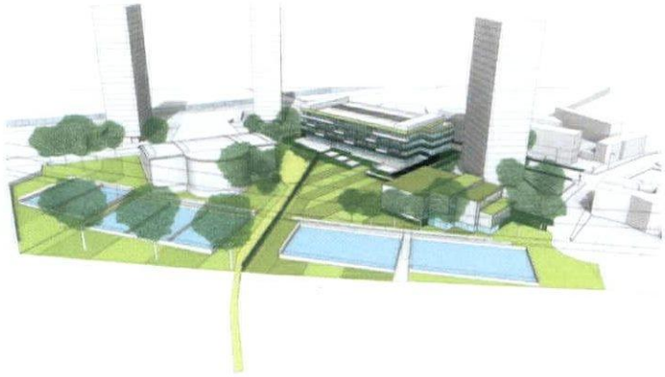
EMBT

School of Architecture, Venice, Italy

For this project for Venice's new school of architecture, Enric Miralles and Benedetta Tagliabue emphasise notions of informality and fluidity, conscious of the fact that learning can often take place outside the formal boundaries of the classroom. The building is surrounded by sets of grand staircases that can be used for all kinds of social interaction in the manner of Venice's familiar stepped bridges. Steps and ramps thread through the building and its external courtyards, linking classrooms, studios and lecture theatres. Fragments of local Murano glass are used to add colour and animation to the elevations, sparkling and scintillating when reflected against the water. C. S.

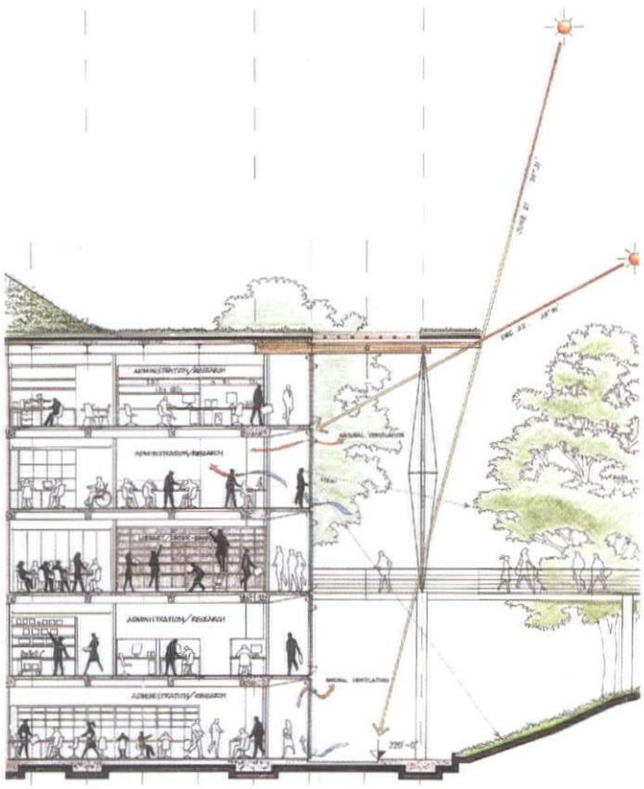
AHMM

Westminster City Academy, London, UK



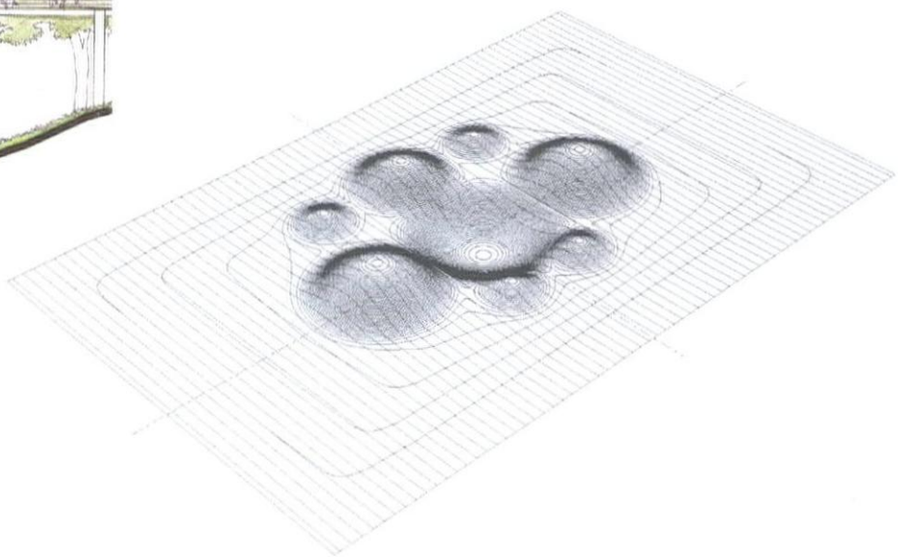
The Westminster Academy provides both community and education facilities, focusing its teaching on International Business and Enterprise. Conceived by AHMM (Allford Hall Monaghan Morris) as a laminated matt of landscape, the building is organised to unite the fractured geometries set up by the Westway, Harrow Road and a disparate collection of surrounding buildings. The laminated composition allows internal spaces to extend to the outside, creating external ground planes and territories for playground and sports facilities. The building uses its distinctive laminated elevation to reinforce the frontage along the Harrow Road, while internally teaching spaces are focused on a centralised courtyard, conceived as a town square. R. G.





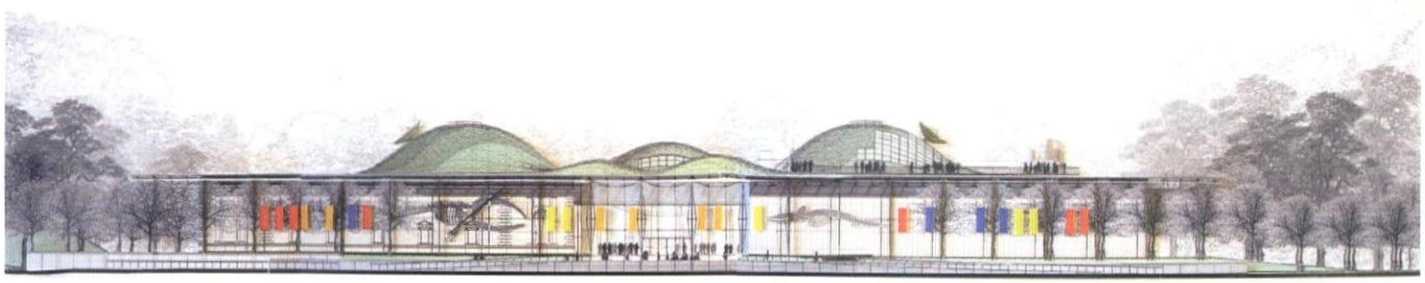
detailed external wall section

The California Academy of Sciences was the first of its kind in the USA when opened in 1853. Since 1916, the Golden Gate Park campus has grown to comprise 12 buildings of varying condition, function and architectural significance, all of which now need to be unified into a single facility. The proposal to renovate and expand the campus by the Renzo Piano Building Workshop works within the extent of the existing site boundary but increases efficiency by optimising the internal spaces, and by unifying the existing structures under a single roof form. Rectangular in plan, but undulating in section, the roof will also help integrate the campus more coherently with its park setting. Covered in vegetation, it will slope gently over interior elements and will be punctuated at specific points to let fresh air in and warm air out. These proposals will not only reinstate parts of the complex that have been closed since the earthquake of 1989, but will also respond to the need for the academy to extend its work, exhibition spaces, specimen collections, and public activities to as wide an audience as possible. R. G.



RENZO PIANO

CALIFORNIA ACADEMY OF SCIENCE, SAN FRANCISCO, USA



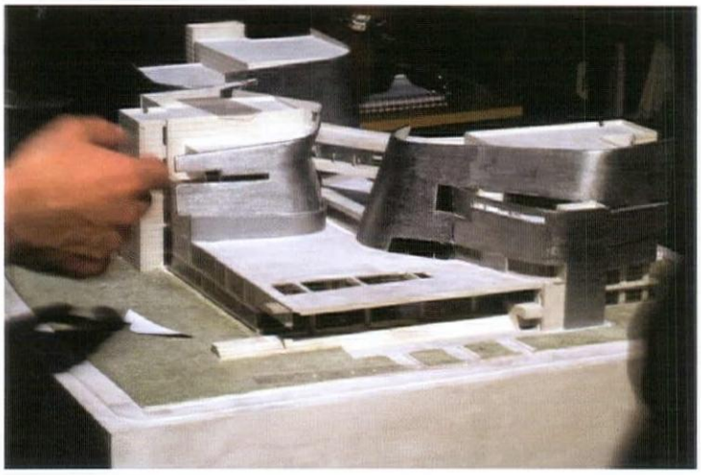
main elevation

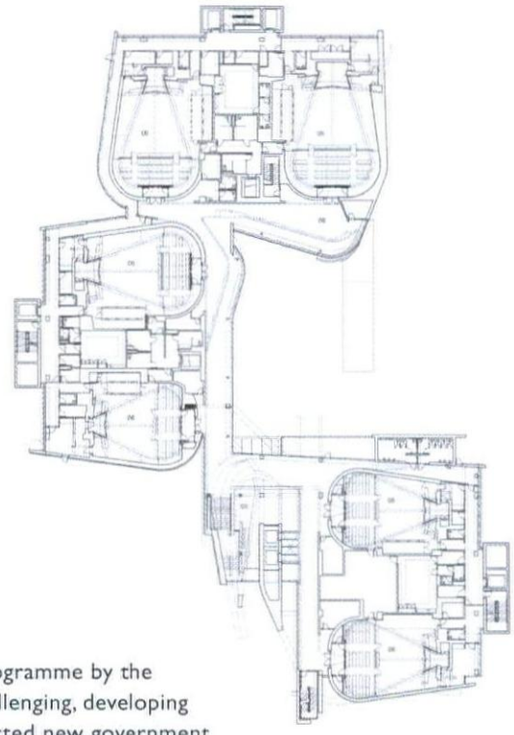


cross section

Community

Buildings with a civic or communal dimension, from law courts to monasteries.





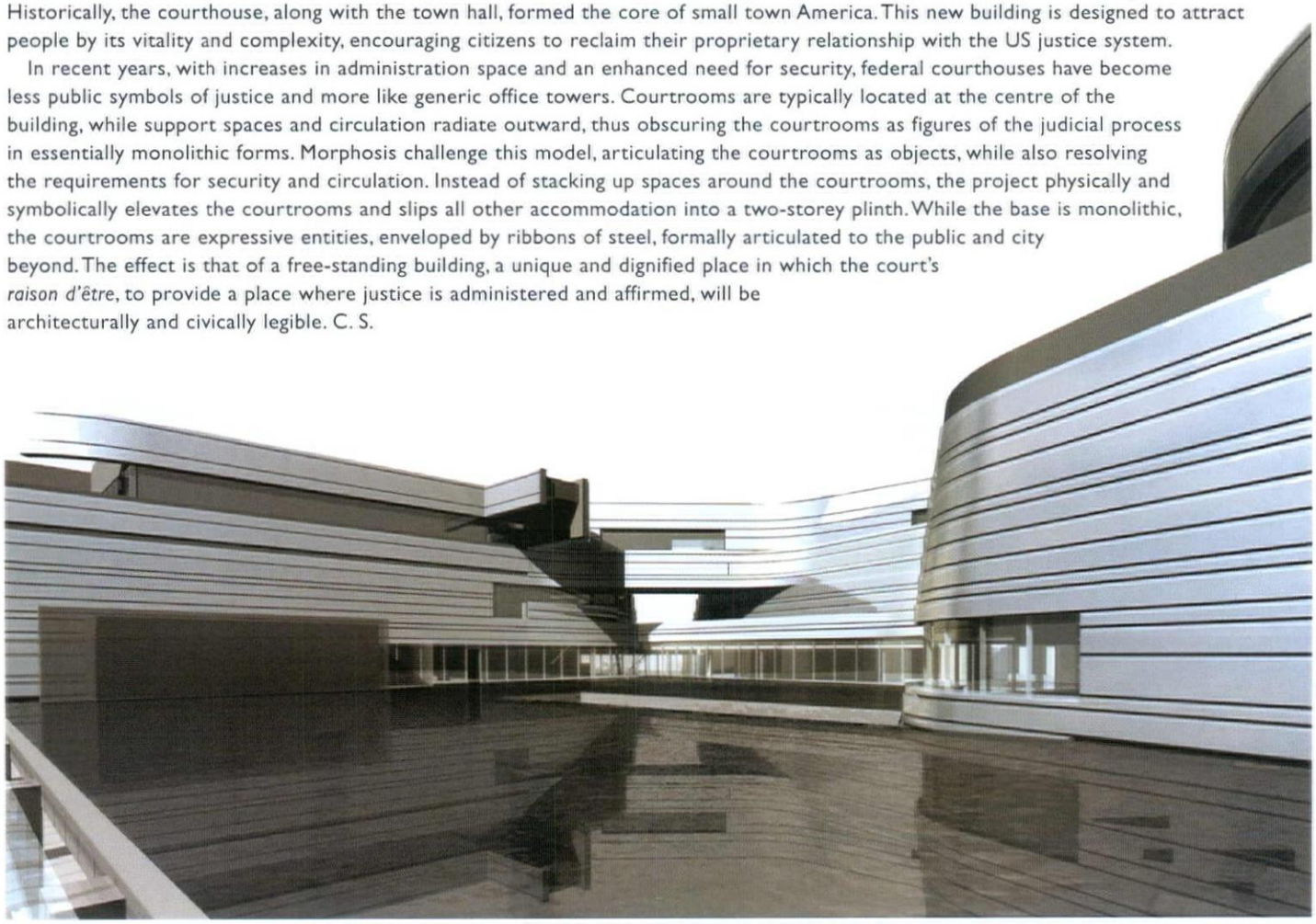
court level plan

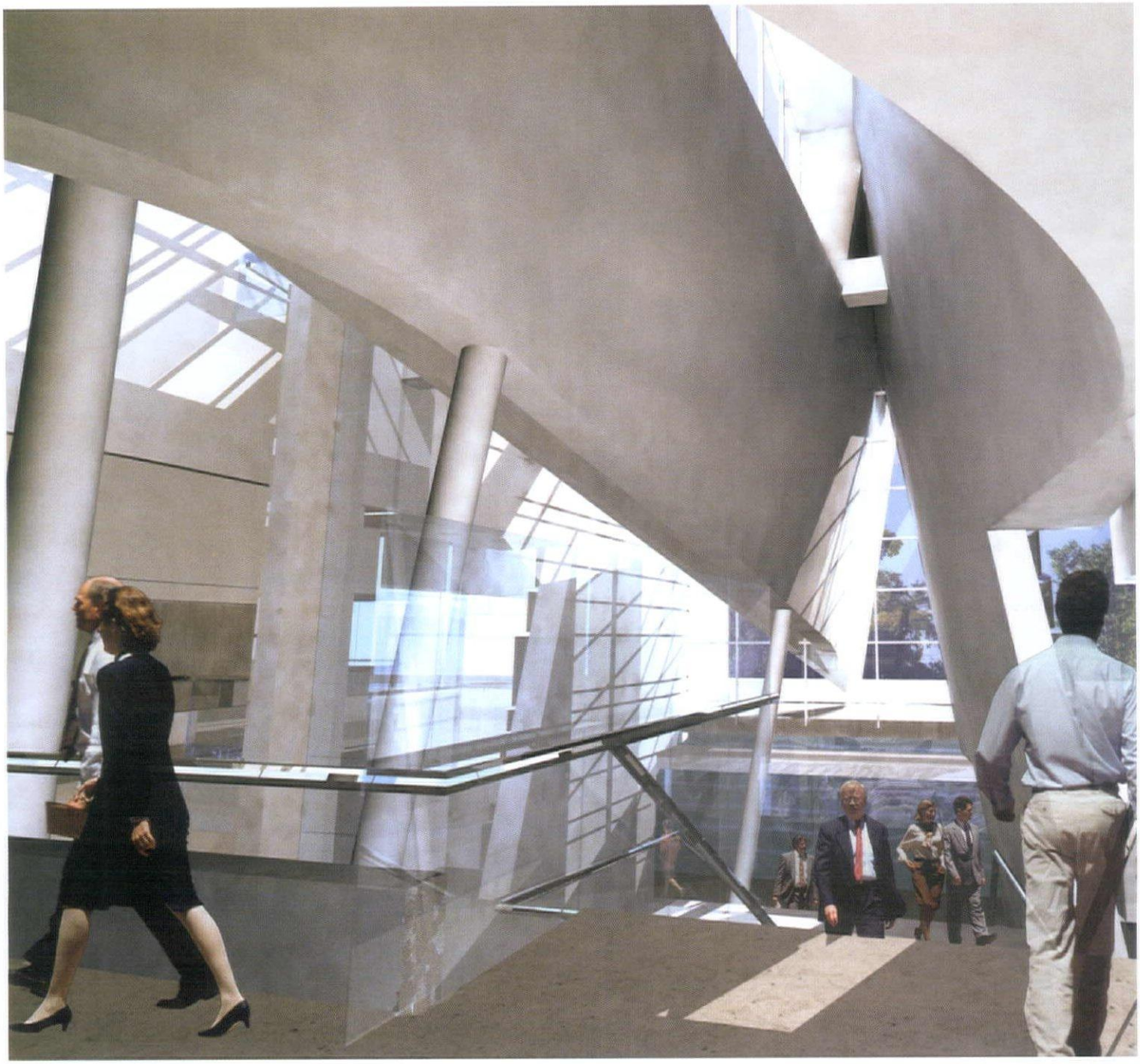
MORPHOSIS

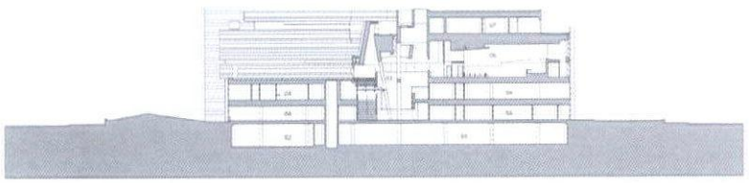
FEDERAL COURTHOUSE, EUGENE, OREGON, USA

Morphosis's new courthouse in Eugene forms part of an ambitious nationwide building programme by the USA's General Services Administration (GSA). As federal patron and client, its remit is challenging, developing programmes that encourage design excellence and pursue environmental agendas for selected new government buildings. With the commissioning of practices such as Morphosis, it has also expanded the purview beyond those established architects who have sometimes monopolized government work. Morphosis' scheme aims to create a courthouse capable of bridging the chasm that is widely agreed to have developed over the past two centuries between citizens and government. Historically, the courthouse, along with the town hall, formed the core of small town America. This new building is designed to attract people by its vitality and complexity, encouraging citizens to reclaim their proprietary relationship with the US justice system.

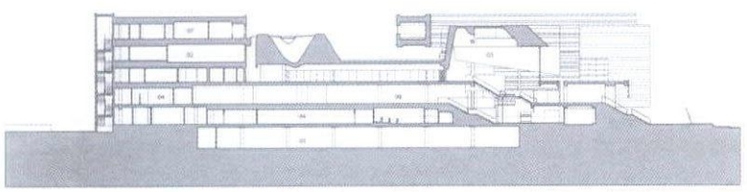
In recent years, with increases in administration space and an enhanced need for security, federal courthouses have become less public symbols of justice and more like generic office towers. Courtrooms are typically located at the centre of the building, while support spaces and circulation radiate outward, thus obscuring the courtrooms as figures of the judicial process in essentially monolithic forms. Morphosis challenge this model, articulating the courtrooms as objects, while also resolving the requirements for security and circulation. Instead of stacking up spaces around the courtrooms, the project physically and symbolically elevates the courtrooms and slips all other accommodation into a two-storey plinth. While the base is monolithic, the courtrooms are expressive entities, enveloped by ribbons of steel, formally articulated to the public and city beyond. The effect is that of a free-standing building, a unique and dignified place in which the court's *raison d'être*, to provide a place where justice is administered and affirmed, will be architecturally and civically legible. C. S.





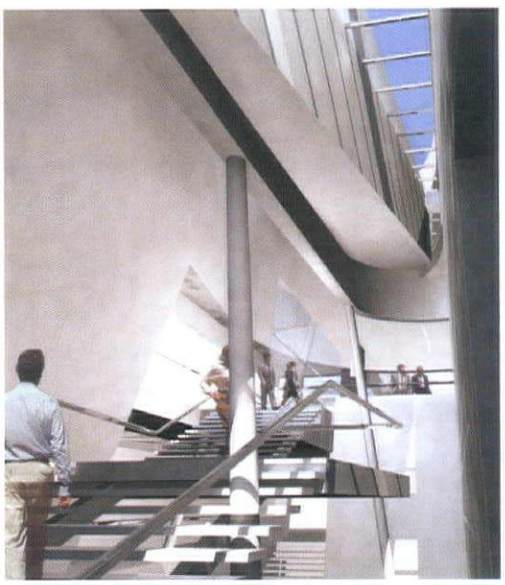


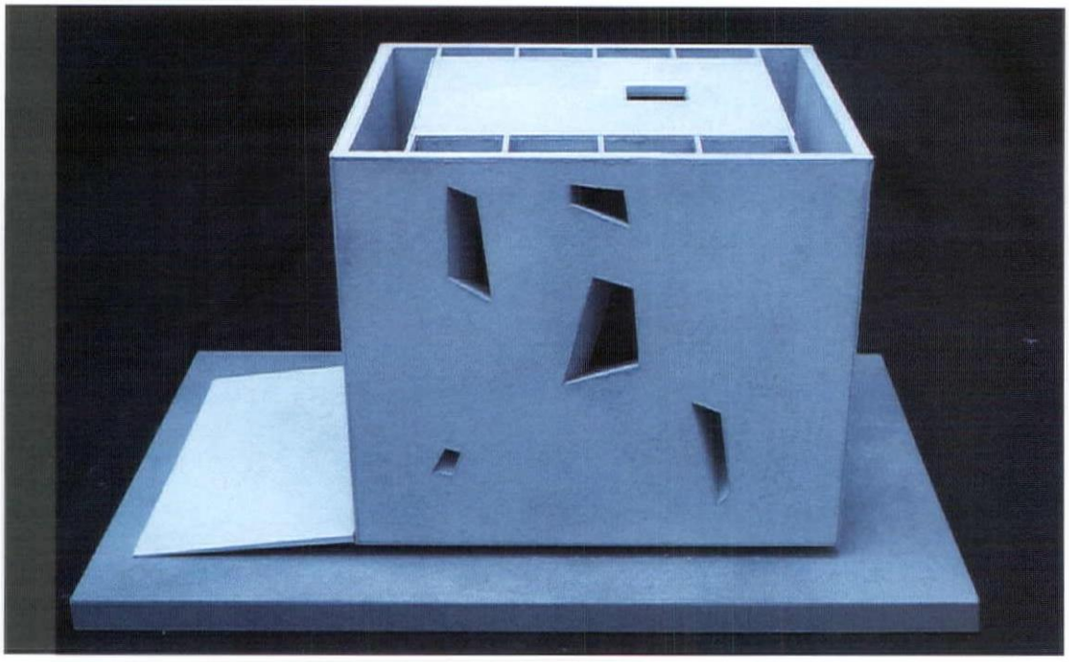
cross section



01 parking
02 mechanical
03 atrium
04 offices
05 jury assembly
06 courtroom
07 judge's chamber
08 public circulation
09 library

long section

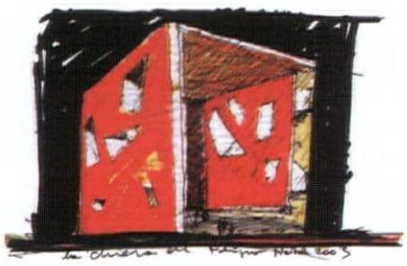


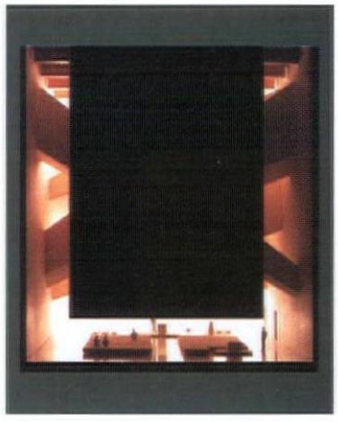


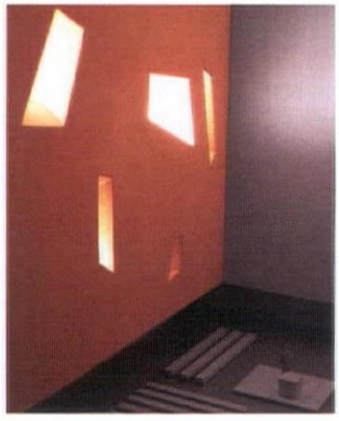
This competition-winning church design by Massimiliano Fuksas comprises two parallelepipeds inserted one inside the other, creating three naves. The first external structure is made of reinforced concrete treated with wax, whereas the second is made of cellular cement and pierced with rays of light from different sources. The lateral naves are crossed by a structure that supports the internal box. These tapering hollow beams also serve as light pipes. The monolithic reinforced-concrete exterior of the building is seen in contrast to the weightlessness of the interior, which is suspended and surrounded by light. The church is entered across a bridge. R. G.

MASSIMILIANO FUKSAS

CHURCH, FOLIGNO, ITALY







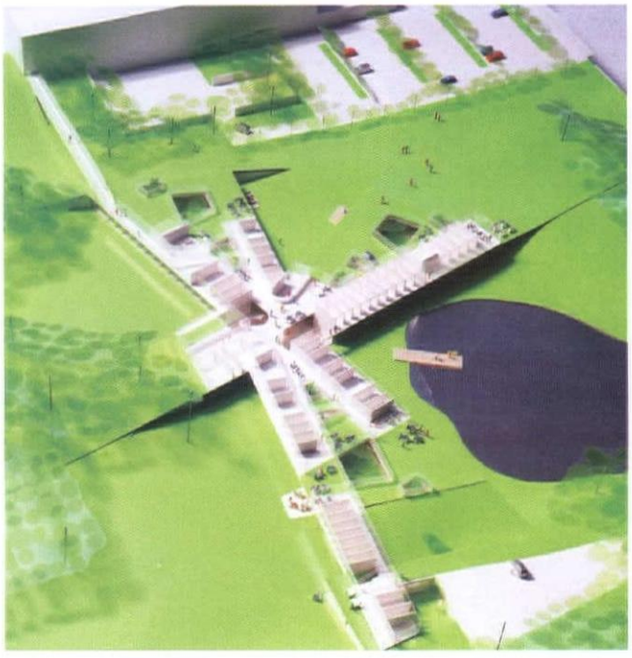


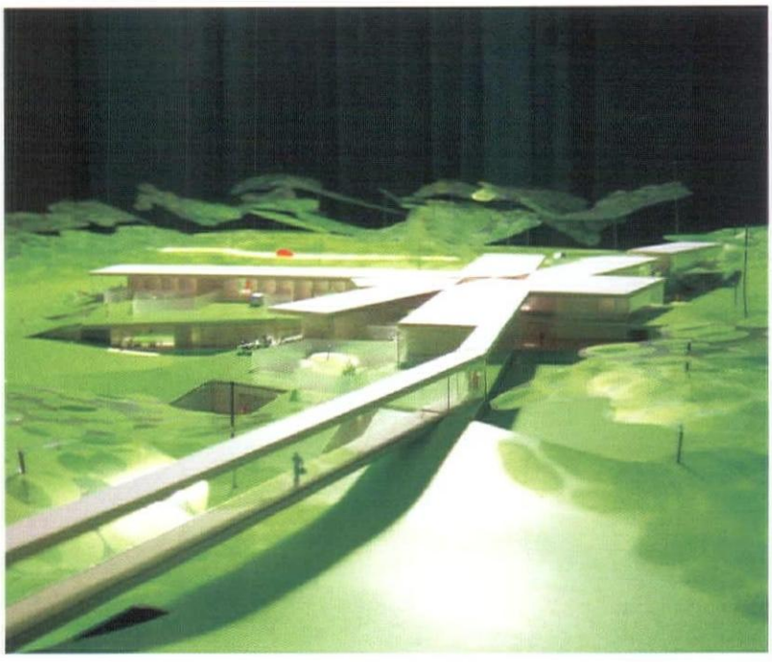
MECANOO

MARNIX SPORTS CENTRE, AMSTERDAM, THE NETHERLANDS

The original 1955 Marnix swimming pool will be replaced by Marnix Sports Centre. With two swimming pools, it will include a sports hall, a fitness/aerobics studio, and café with terrace. A smaller building level with the entrance hall, has offices and a kitchen below the fitness/aerobics areas. The facade facing the Marnixstraat is constructed from red/orange masonry, with segments of glass and aluminium, while the translucent facade of the sports hall juts out over the Singel canal, recalling the form of the original swimming pool. This space will give swimmers in the competition pool fantastic water level views over the Singel canal. R. G.







PLOT

PSYCHIATRIC HOSPITAL, DENMARK

Following their success in the 2004 ar+d Emerging Architecture Awards, the Danish practice PLOT has continued to attract international interest. Drawing a capacity audience at the ar+d lecture series hosted by the RIBA earlier this year, founding partner Julien De Smedt presented a growing portfolio, which included an impressive range of built and speculative projects. This proposal for a psychiatric hospital shows their consistent and inquisitive interest in process as well as product, basing all their initial design strategies on interviews with patients, staff and relatives; the core members of the hospital community. The process identified significant paradoxes and conflicts. Practically the building would need to function efficiently as a hospital, however experientially a mechanistic machine for treating people in was far from what was required. Patients, staff and family visitors would be under varying but nevertheless significant levels of stress, requiring a building that would create an open and free atmosphere with a variety of spatial and atmospheric environments; a centrally organised institution with the freedom and autonomy of a decentralised complex. The resulting plan form includes a central hub, radial wings and segmental courtyards. (Spot the celebrity patient.) The hospital will be completed later this year. R. G.





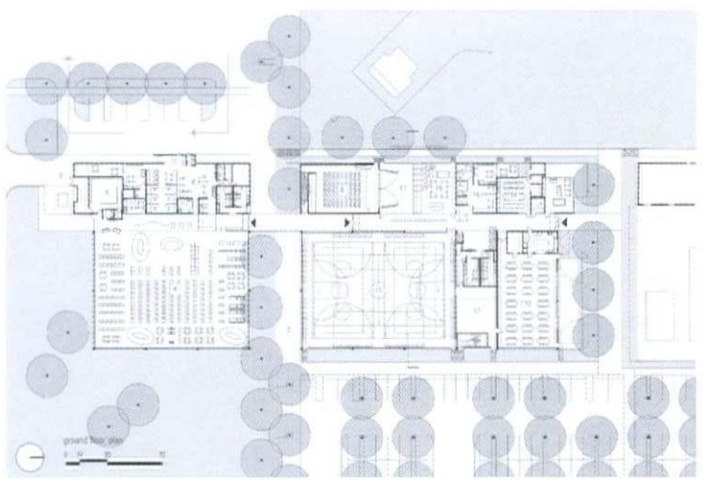
Maryvale in Phoenix was one of the first postwar masterplanned communities in the USA and most of its public buildings are still in use today. The Phoenix municipality propose to reinvigorate Maryvale's centre by replacing the existing library and community centre with a new, larger mixed-use building by Wendell Burnette. The new building manifests a mind/body dialogue, with a library for cerebral contemplation and an associated community centre, park and pool for physical recreation. Two equally scaled volumes incorporate the library collection and a sports hall. Each is a clear span, column-free space, top- and bottom-lit to admit a generous amount of daylight. On the sports field side of the complex, the building reads as a series of solid masonry forms, alluding to the existing pool house. In-between, a light seam of 'palo-verde' green (the new centre is named after the desert tree) stitches pool and buildings together along a north-south circulation spine.

Street volumes are clad in stainless-steel panels with a highly milled finish that absorbs light and colour more than it reflects them. The crisp volumes seem to hover above the ground, so that the building simultaneously reads as bold and quiet, there and not there, changing with the light, while the site and its landscape enhance the green heart of Maryvale. C. S.

WENDELL BURNETTE

COMMUNITY CENTRE, PHOENIX, ARIZONA, USA





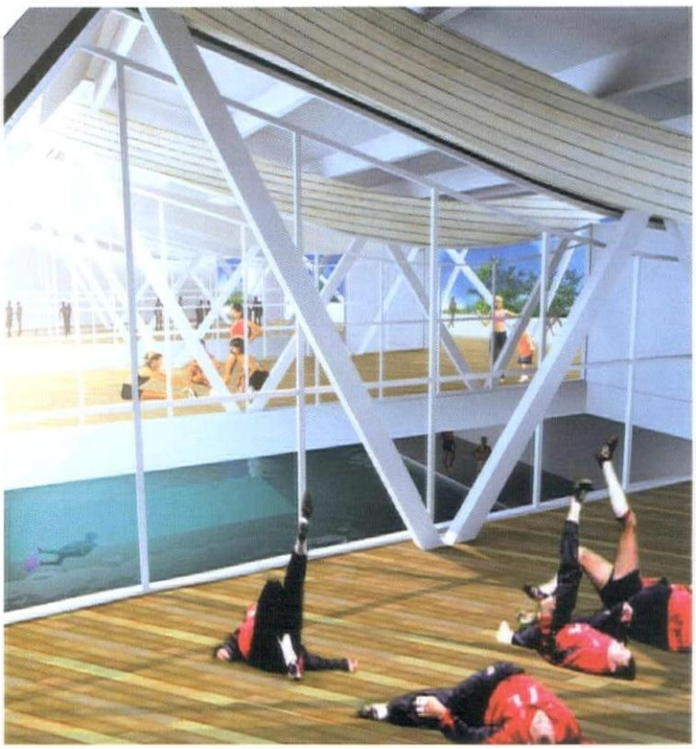
site plan



site section

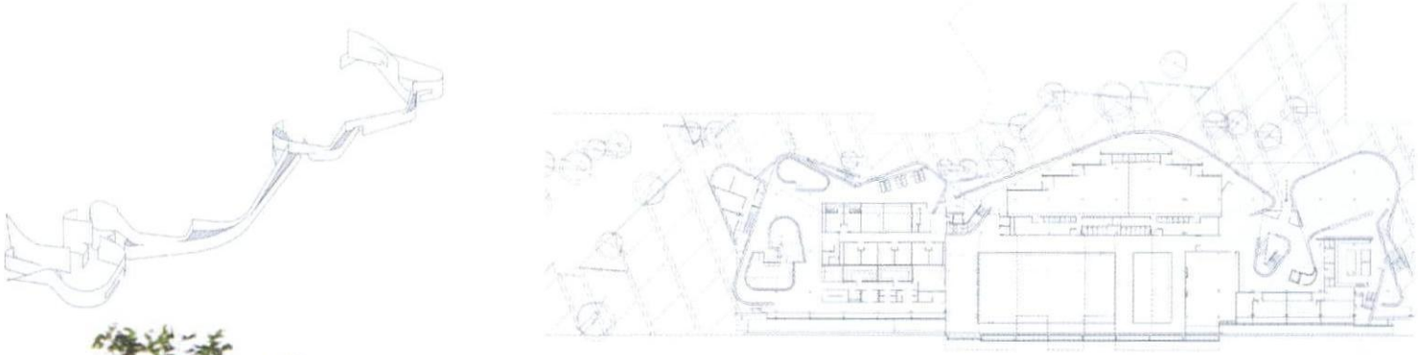
CARME PINOS

SPORTS CENTRE, EGUES, SPAIN

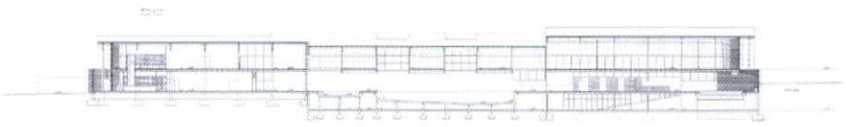


Carmé Pinós's new project for a sports centre transforms an ordinary brief through an instinctive awareness of the human and social dimension of public space. The new building lies on the edge of a public sports park, with a soccer pitch to its north. On the street side, it presents a hermetic and demure face that follows the line of the road, but on the park side it opens up to simultaneously embrace and become part of the landscape. A serpentine wall with steps, ramps and terraces leading to the upper levels winds around and along the perimeter, undulating up and down like a mini battlement. From here, people can survey the park.

The largest elements of the plan are two swimming pools, which are partially sunk into the site to mitigate the building volume. The pools are supplemented by a gymnasium and various smaller exercise spaces, some overlooking the pool at upper level through glass walls. There is also an outdoor pool which forms part of the external landscaping. A monopitch roof sails out and over the park, sheltering and shading the terraces and steps of the serpentine wall. Modest in scale, yet executed with resourcefulness and sensitivity, Pinós' building is an adroit exercise in the art of making decent, dignified public places and spaces. C. S.



ground floor plan

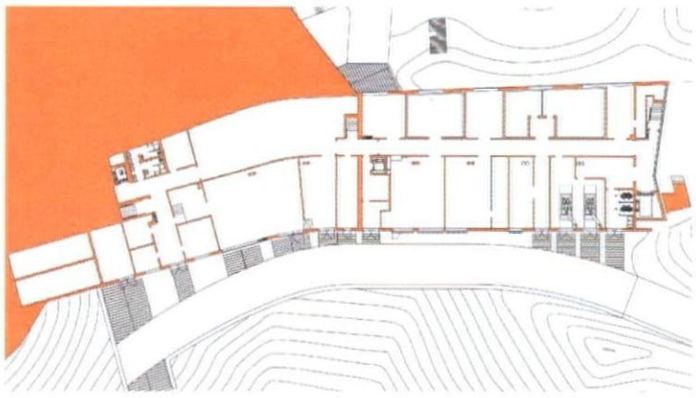


long section

ARX PORTUGAL

Blood bank, Coimbra, Spain

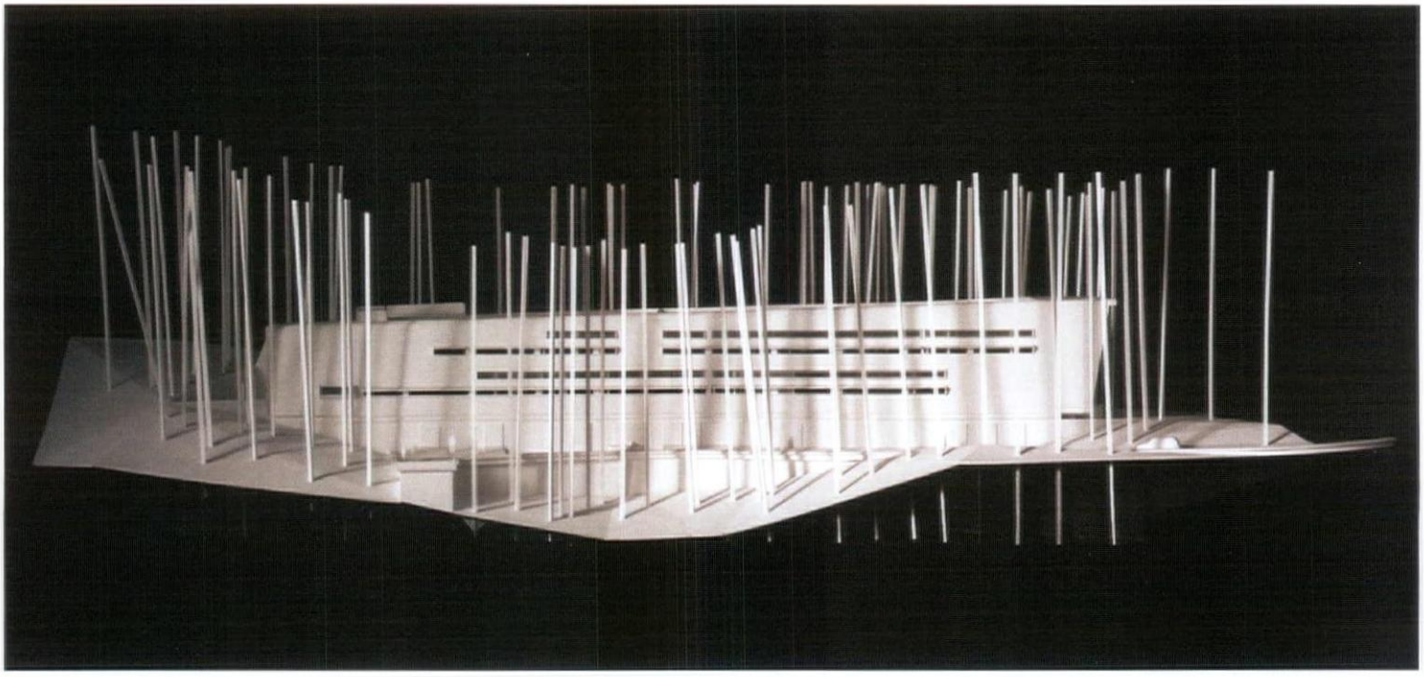
ARX Portugal is a collective of architects established in Lisbon in 1991 by brothers José and Nuno Mateus, both graduates of the city's Technical University. This project for a regional blood centre in the university city of Coimbra is their second such building (the first was in Porto, AR July 2004). Due for completion in 2007, the centre 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. In Porto, the blood centre wrapped itself around a set of courtyards like a folding ribbon; here it is a more rooted, object building in the landscape, partly dug into a sloping site. Its whale-like bulk is pierced by long horizontal slashes of glazing and at one end it opens up to form a large vitrine overlooking the site. Responding to the sequences involved in blood analysis and processing, internal planning is highly logical and methodical, but though highly functional, the building has a thoughtful refinement. C. S.

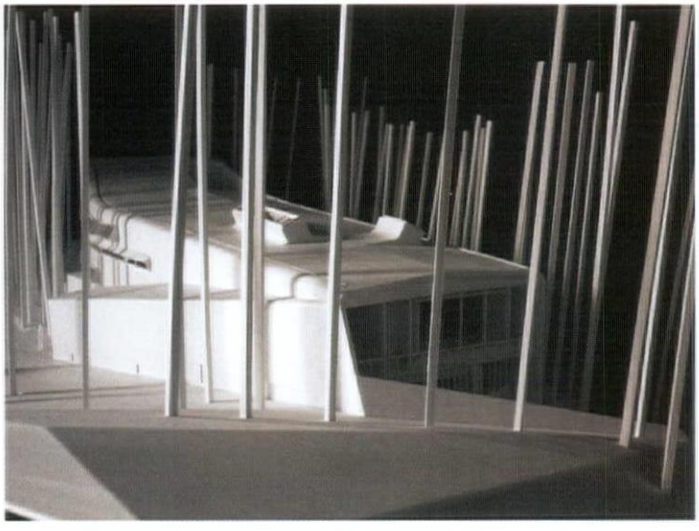


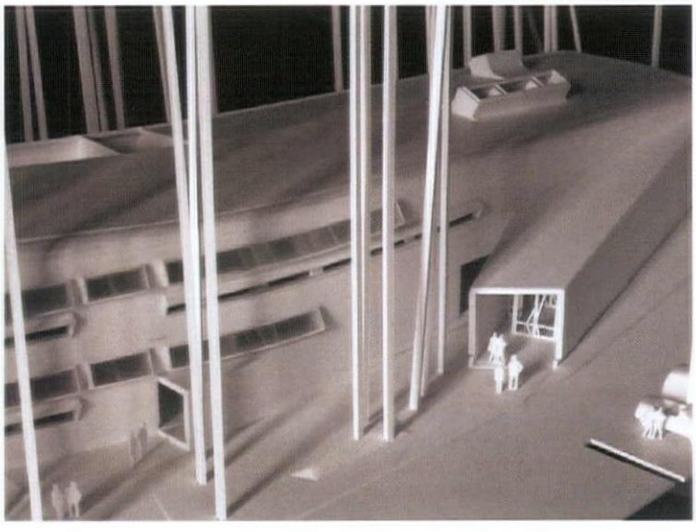
ground floor plan

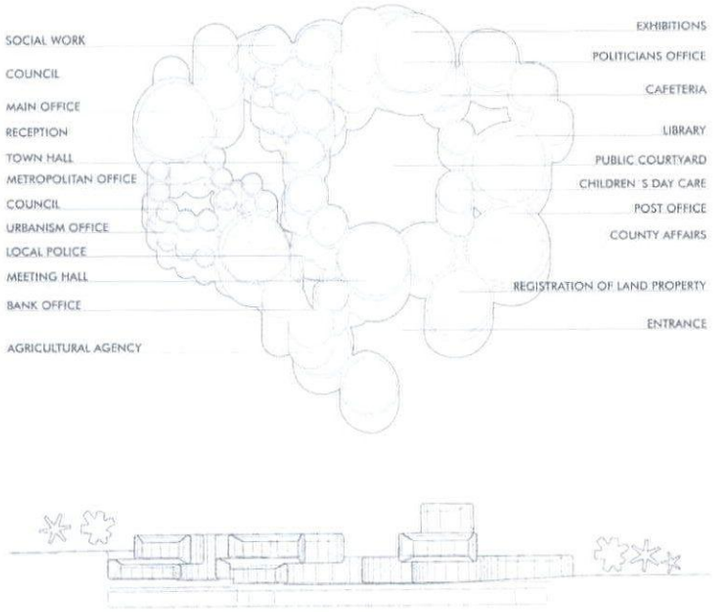


long section

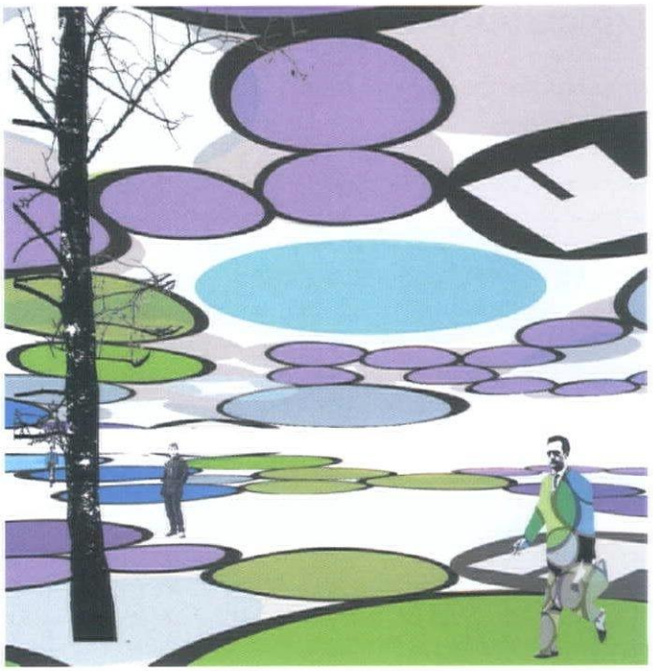


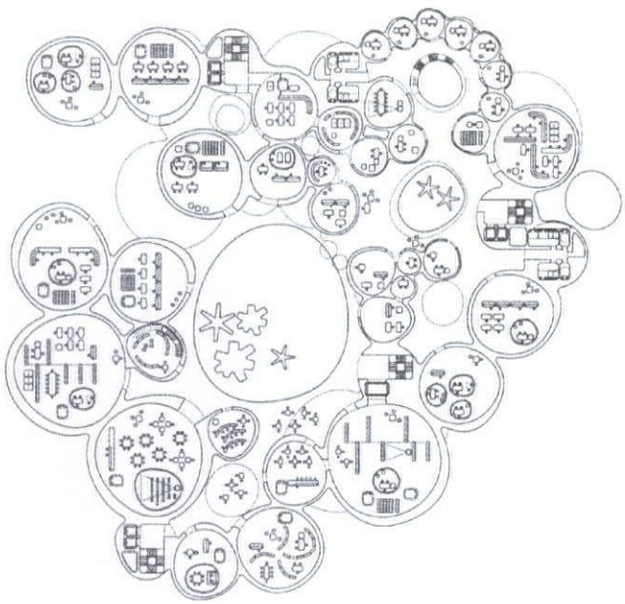






cross section







MANSILLA + TUNON

COMMUNITY CENTRE, LALÍN, SPAIN



site plan

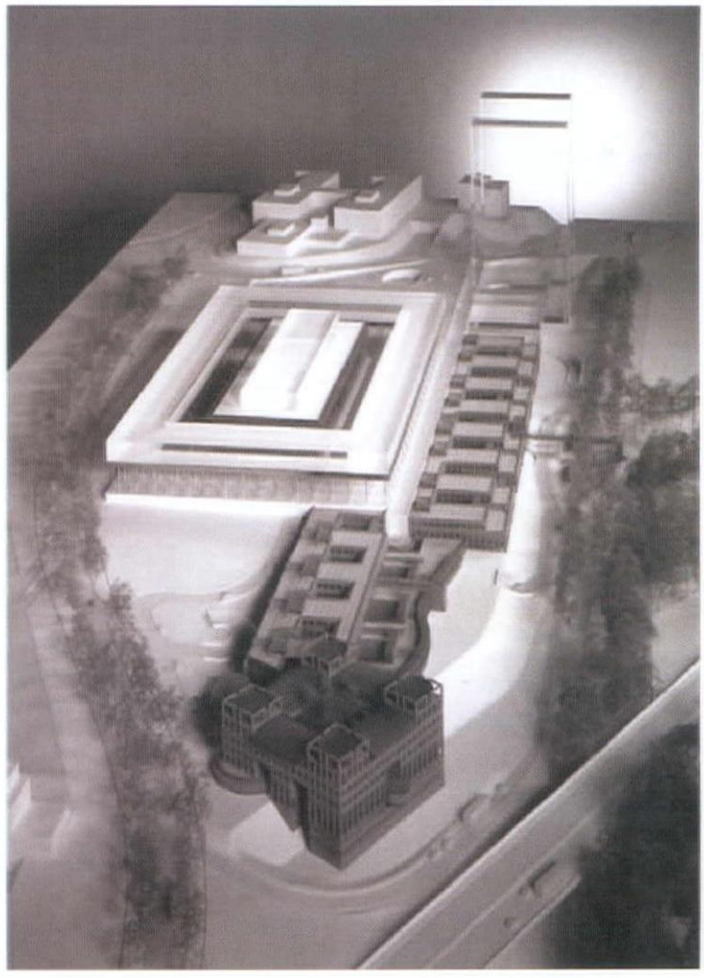
Mansilla + Tuñón's new community centre for the Galician town of Lalín combines a range of municipal functions, from town hall and social work offices, to a library and exhibition space. Aiming to demystify the working of local bureaucracy and encourage public access, the form of the building is consciously anti-monumental, a loose agglomeration of circular and cylindrical volumes, clustered around a central roughly circular patio courtyard. In plan it bears a strong resemblance to a complex soap bubble or coloured clouds, with volumes merging and melding into one another. It must be hoped that the social and civic ambitions of making municipal services more accessible to the public can match the undoubtedly outgoing, touchy-feely quality of the architecture.

This fluid, organic informality marks a new phase of evolution in the work of Mansilla + Tuñón. Schooled in the offices of Rafael Moneo, their earlier work, such as the Art Museum in Castellón (AR June 2002) and a new music theatre in León (AR May 2003), had its roots in traditional Iberian architecture tempered by a decidedly Modernist restraint. This departure from the partnership's more familiar sobriety clearly heralds a more playful, whimsical approach, but knowing their concern with materials and how things are made, the built outcome should be no less intriguing. C. S.

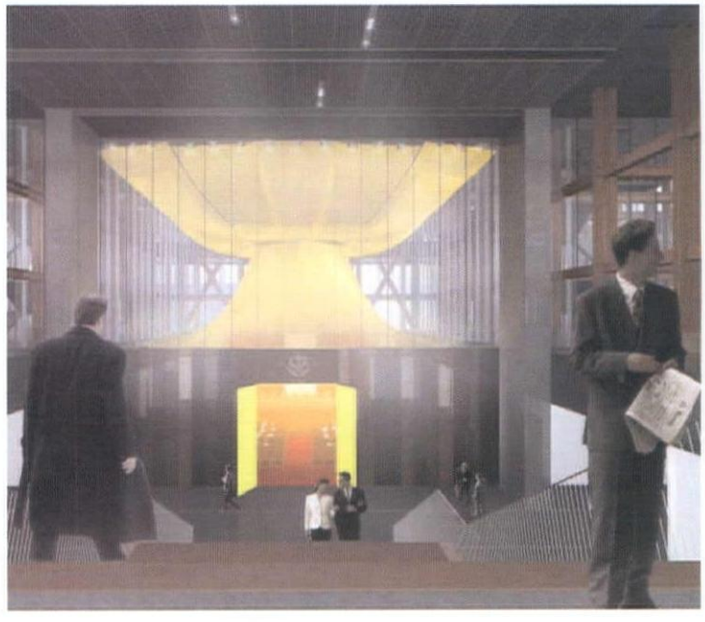
DOMINIQUE PERRAULT

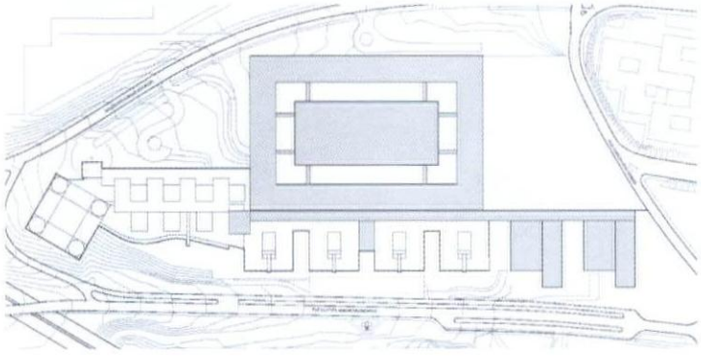
Court of Justice of the European Communities, Luxembourg

Dominique Perrault's 1996 competition-winning scheme for the Court of Justice of the European Communities exhibits the formal audacity of his Bibliothèque Nationale de France in Paris (project AR October 1989). This is a big project, not simply in size, but more in terms of its scale and impact. As the fourth extension to the existing complex of buildings, the proposals include the removal of asbestos and renovation of the existing 25 000sqm palace. Additional accommodation will include 37 000sqm of occupied space in the covered areas, 10 500sqm office space for the President, court members and court clerks, 4400sqm auditorium space, a 5000sqm gallery – which acts to link surrounding zones, a 23 000sqm public esplanade, 770 parking spaces, and most significantly, two 12 000sqm towers to house the translators. In the same way that the Bibliothèque was criticised at a strategic level for the use of towers to store books, it is unclear how the disposition of the 27 storey towers is justified in relation to the otherwise low-rise complex. Construction began in April 2004 and is due to be completed in 2008. R. G.

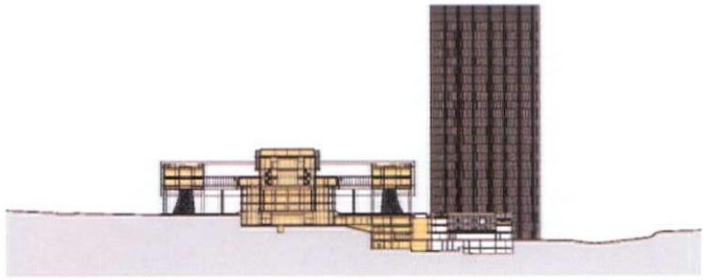




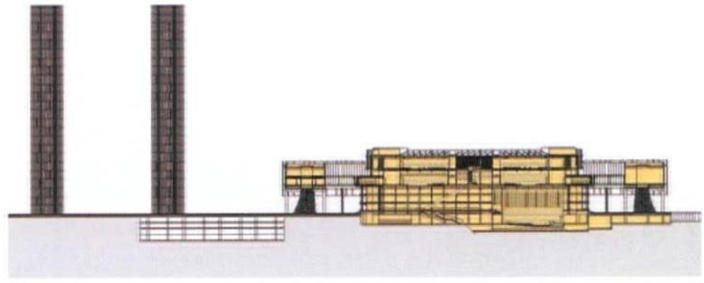




site plan



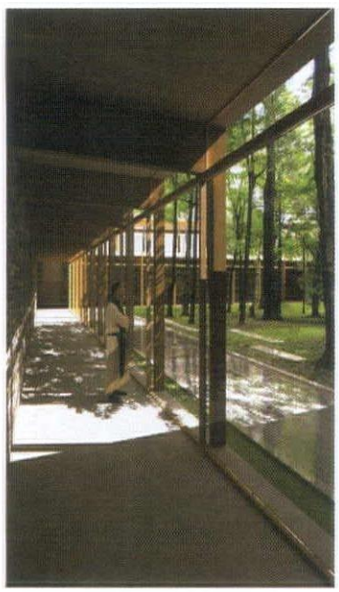
cross section



long section

PIERRE THIBAULT

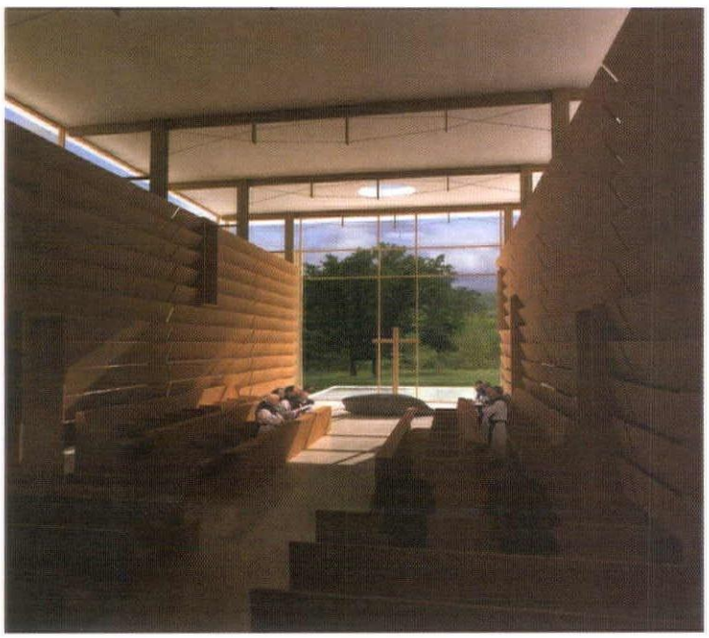
CISTERCIAN ABBEY, QUEBEC, CANADA

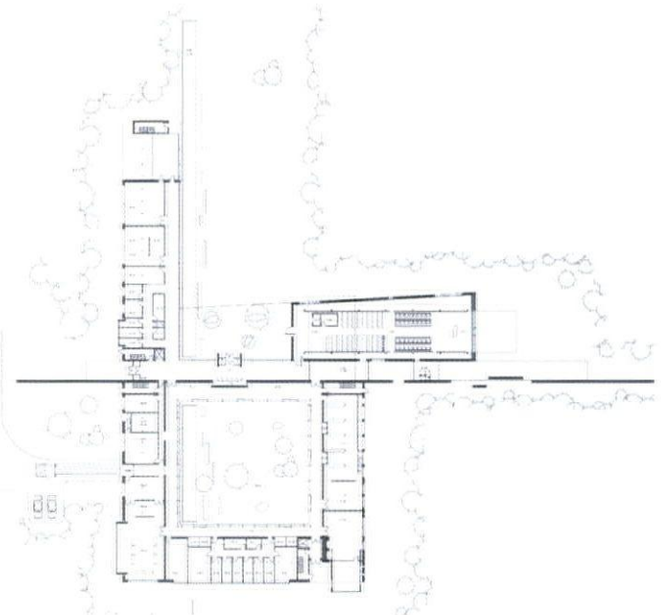




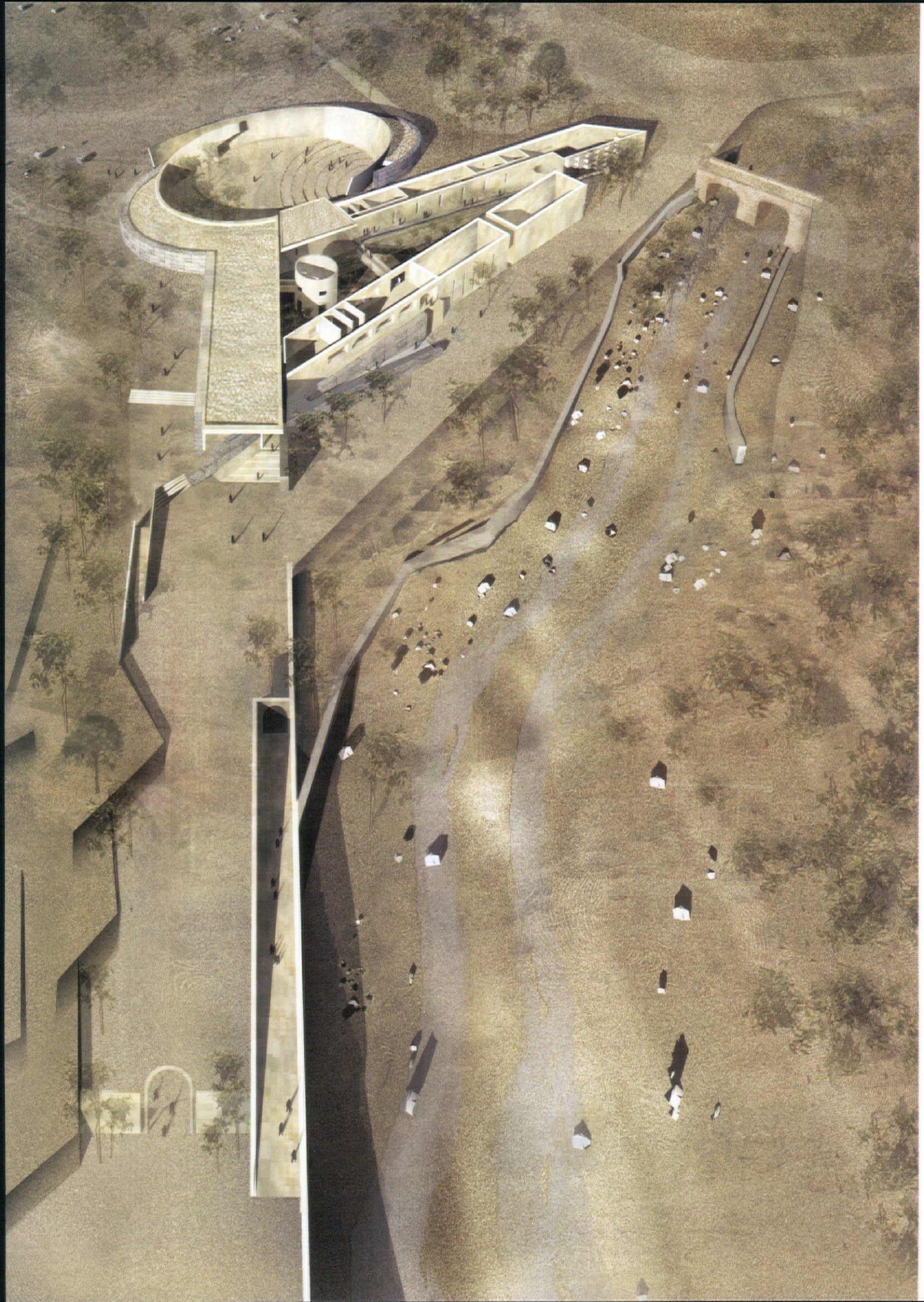
The new Cistercian Abbey of Saint-Jean-de-Matha strives to express the spiritual and philosophical harmony sought by Cistercian monks in their daily lives. Simplicity, utility and economy are at the heart of the Cistercian aesthetic, and hospitality, contemplation and prayer hold a privileged place in monastic life. The seven daily offices punctuate a way of life regulated by prayer, while the passing of the seasons marks time. Within this context, the new abbey addresses the complementary imperatives of introversion and extraversion. The sequential organisation of functions within the project encourages inner reflection and privacy for both monks and guests, while the volumetric purity of the abbey responds to the landscape in a gesture that promotes the intertwining of natural and built elements. Walkways, paths and corridors are designed to manifest and impart the subtle changes of landscape to daily life.

In accordance with Cistercian principles, the spaces of the new abbey are arranged around a cloister with a church as the focal point and heart of the project. The concentric motion of the compound is traversed by the gatehouse, which links functions accessible to guests, specifically the guest house and church, while protecting the more private cloister. Anchored in the landscape that cradles it, the new abbey stands out in its simplicity, economy of means and in its relationship with the surrounding environment. C. S.

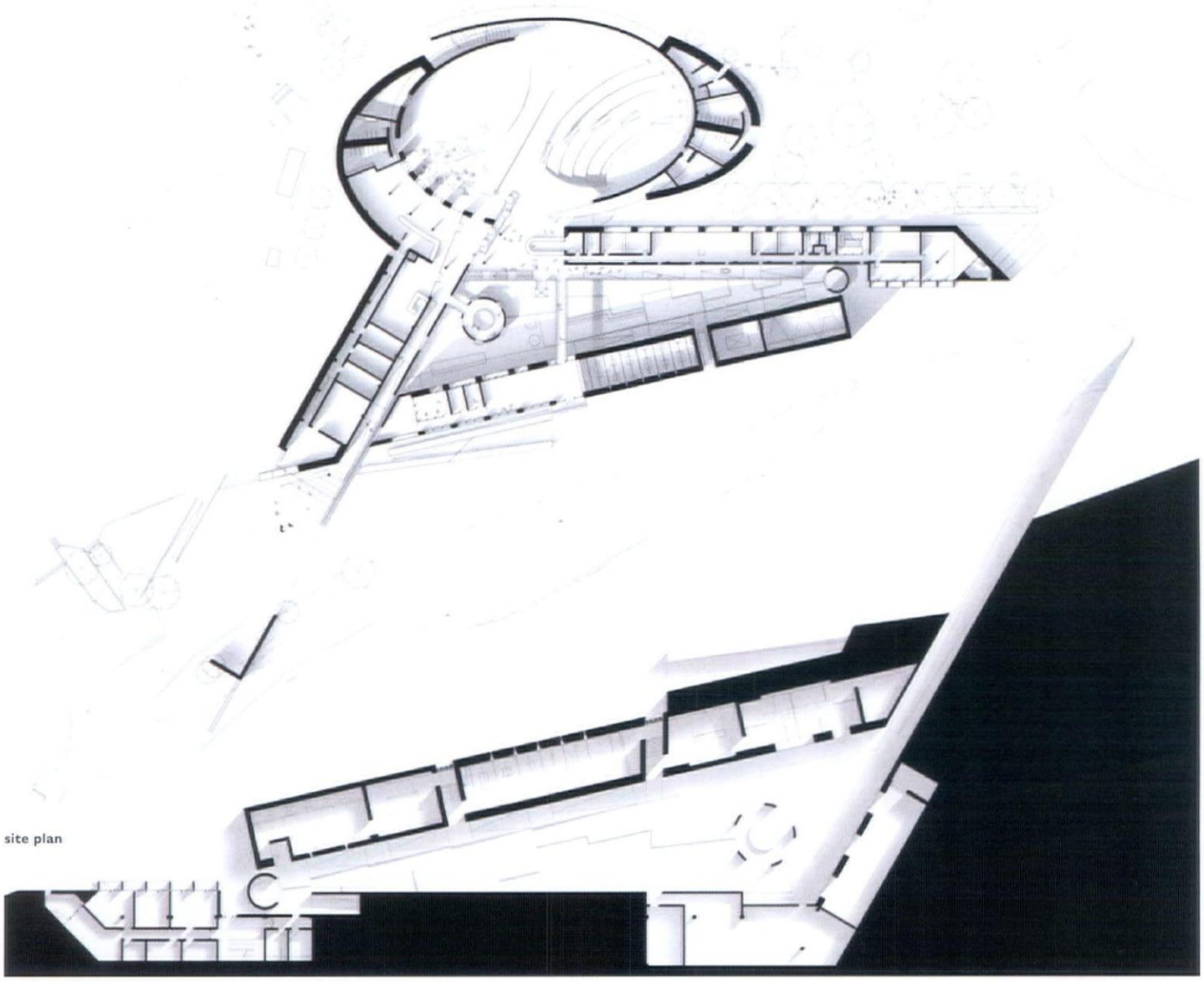




ground floor plan



These buildings for transport and tourism are imaginative responses to site and programme.



site plan

lower ground floor plan

EDWARD CULLINAN ARCHITECTS

GATEWAY BUILDING, PETRA, JORDAN

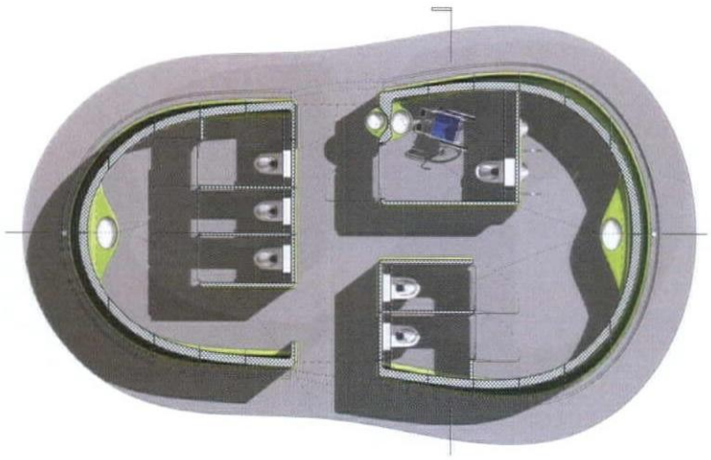
Visitor centres are curious building types, often built in the shadow – both literally and metaphorically – of significant monuments. Practically, they process streams of pilgrims in a manner that seeks to improve the visitor experience and secure the sustainable future of the monument, controlling access and raising all important revenue. They are often contentious, depending on the sensitivity of the site, as is the case with this proposal by Edward Cullinan Architects, sponsored by the Jordanian ministry of tourism and antiquities, in the magical city of Petra.

Petra, the ancient Nabatean trading city in southern Jordan, and Unesco world heritage site, already attracts hordes of visitors. This strategy, however, supports Unesco's plan to limit visitor numbers to 4000 per day. The project team's mission statement focuses on maintaining Petra's aura as the lost city – a place to be discovered – rather than promoting it as a glamorised visitor attraction. It is a place that should reveal its secrets almost reluctantly to the visitor to maintain the vital and dramatic element of surprise. Route and view are therefore essential considerations, from the moment visitors park the car, to the moment they pass through the 'Gateway' to the ancient world beyond. As well as being conceived as part of the landscape – partially sunken, and organised around an amphitheatre (for evening shows and performances), garden and archaeology court – the building is described principally as a threshold.

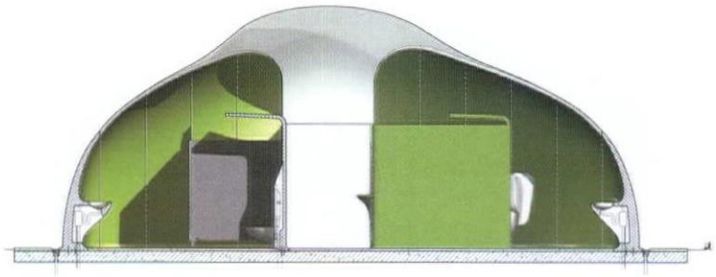
Visitors will approach through a discrete gap between the curving amphitheatre wall and the northern administration block. Serving as a gathering place for groups, the amphitheatre is a place of contemplation. Visitors then take one of two routes through the garden and court to reach a ramped descent; a vaulted tunnel running parallel to the exit route that returns visitors through the original Petra Gate. Design work started in September 2004 and construction is expected to start at the beginning of 2006. R. G.



surface variations



plan



long section

NOX: LARS SPUYBROEK

Lavatory pods, Belgium

In response to observations that roadside sanitary facilities are frequently over utilitarian, dirty and tend to create an atmosphere of insecurity, Lars Spuybroek and NOX present the P_stop, the friendly roadside convenience. By establishing rules for visibility and social control, different grades of visibility attempt to make mini-landmarks along the highway, with generous, dome-like entrances. When seen in the landscape, they are intended to be natural as well as cultural elements. Manufactured from CNC-milled moulds, the epoxy dome and concrete panels come ribbed, apparently to help keep them clean. A number of variations are available – collect the set. R. G.



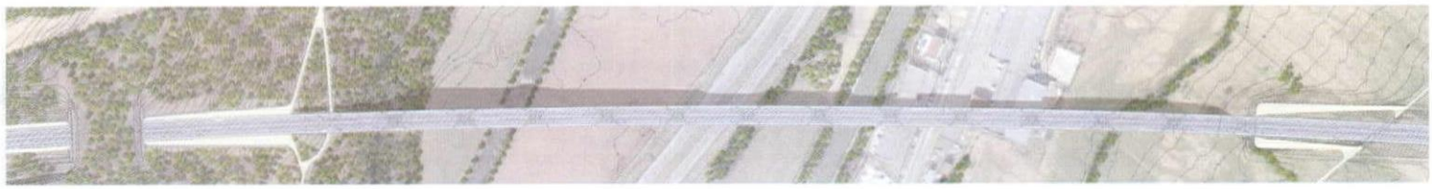
WILKINSON EYRE

Viaduc de la Savoureuse, France

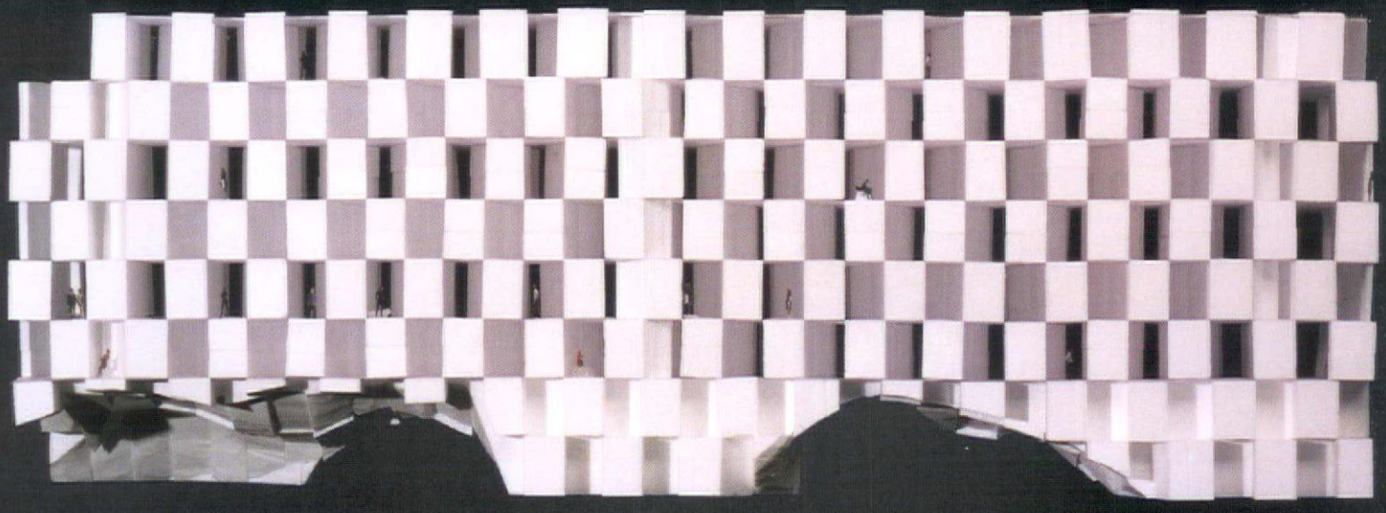
As part of the planned Rhine-Rhône (Dijon-Mulhouse) high-speed rail link, Wilkinson Eyre were the winners of a design competition for this 850m long viaduct between Montbéliard and Belfort. Their proposals extend over a 1300m long site, including the consideration of significant earthworks, cuttings and associated landscaping. The structure spans between distinctive tetrapod piles that were designed – in collaboration with engineer Jean Muller International – to cope with the significant structural implications of the passing trains that will travel at speeds of up to 220mph. These double V-shaped elements bear onto tapered concrete pads that account for changes in the natural ground level across the valley. R. G.

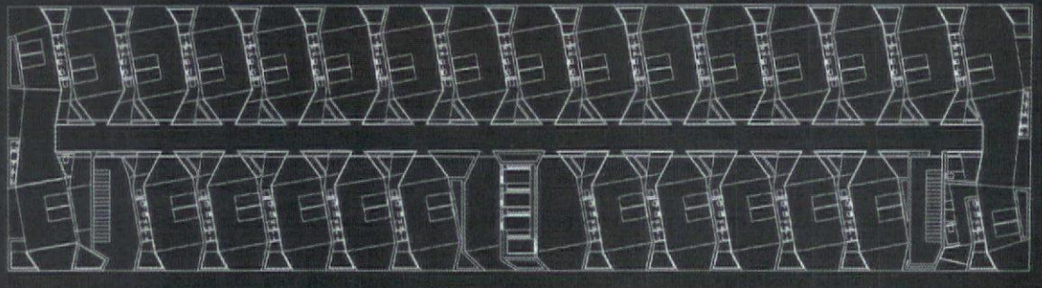


elevation

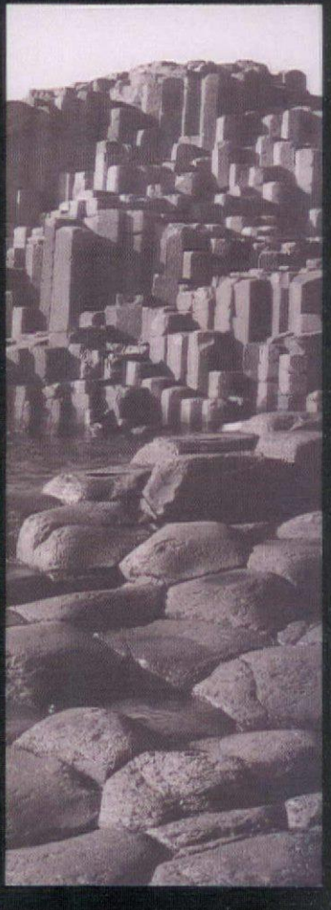


site plan





typical floor plan

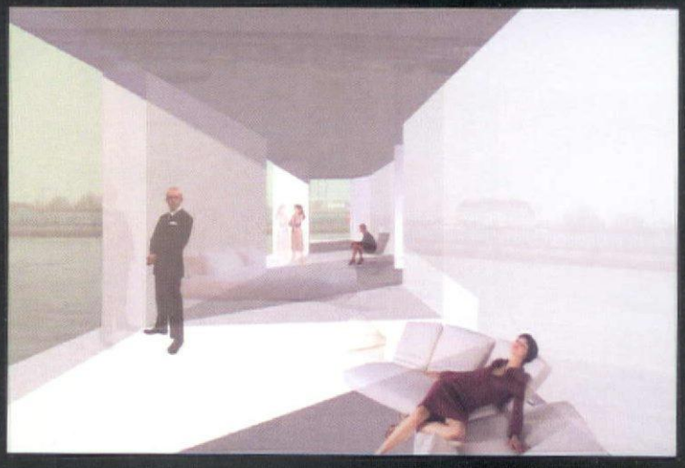


AIRES MATEUS

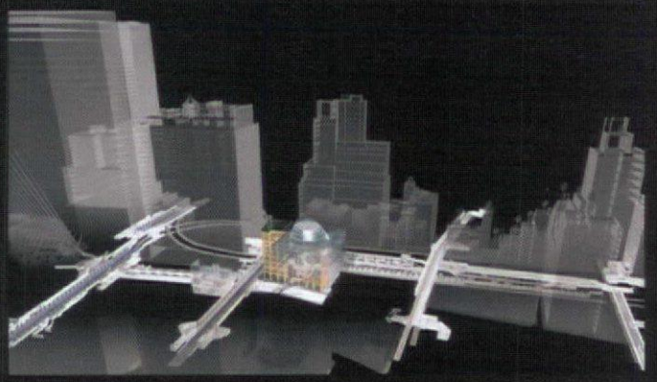
HOTEL, DUBLIN, IRELAND

For some years now, Dublin's quays and waterfronts have been in the process of vigorous urban redevelopment. This new hotel, by the young Portuguese partnership of Aires Mateus, might be for the Park Hyatt chain, but it has boutique ambitions, reflected in its architecture. Inspired by the telluric, primordial geology of the famous Giant's Causeway in the north of Ireland, the three blocks that make up the hotel and apartment complex have craggy, massive facades, suggesting permanence and solidity in a rapidly changing urban environment. The regular rhythm of solid and void evokes the basalt columns of the Causeway and, more practically, suits the repetitive nature of hotel plans – here, rooms and suites are simply double-banked off spinal corridors. The prospect of a Portuguese practice building in Dublin is intriguing, as Portugal and Ireland have much in common – both on the extreme western fringe of Europe, both with histories of diaspora and emigration, both undergoing economic and social rejuvenation through EC investment and engagement with the wider world. The recent architecture of both countries also strives to embody a powerful and authentic sense of regional identity, so Aires Mateus' forthcoming experiments in Dublin promise to be a fascinating cross-fertilisation. C. S.



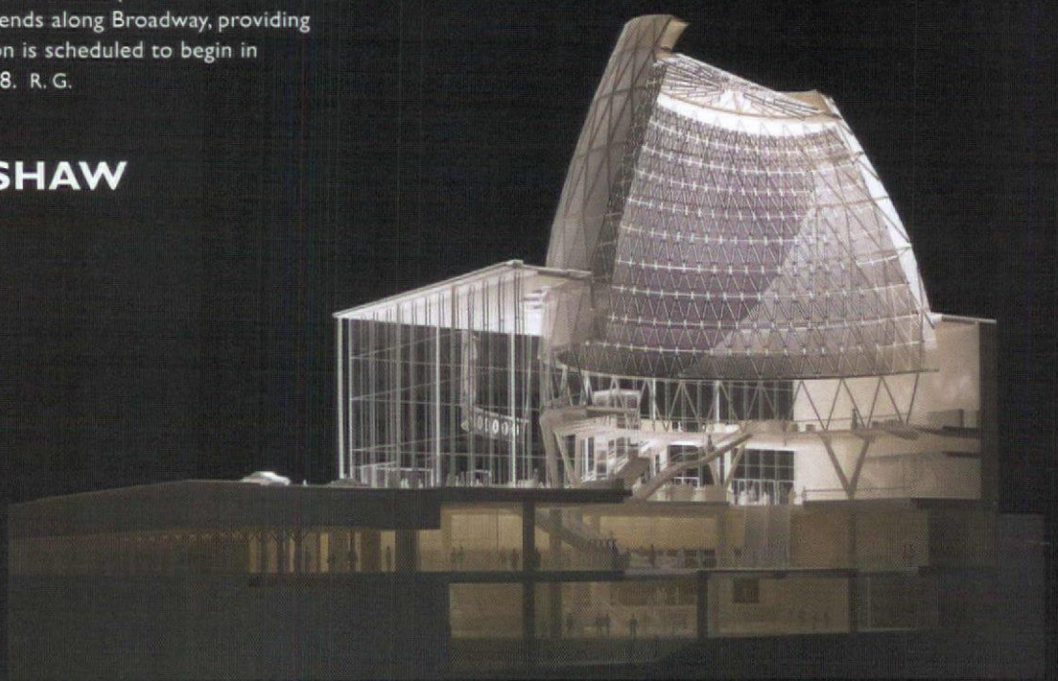


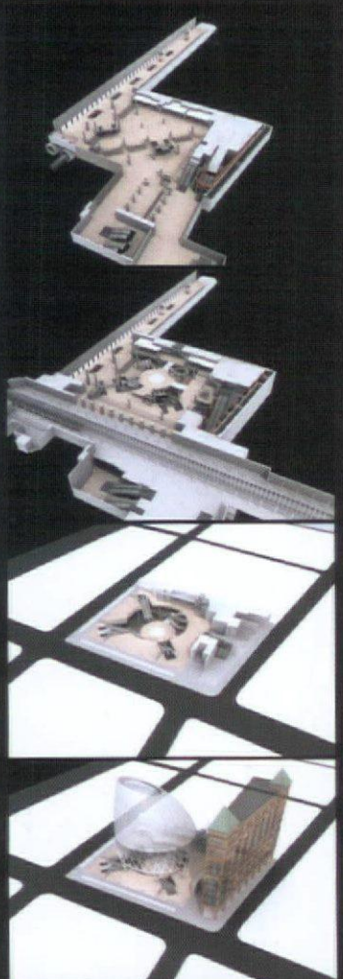
As one of the busiest underground interchanges on the NYC subway system, the Fulton Street complex handles over a quarter of a million passengers per day. Its six existing stations are in significant need of rationalisation. Narrow entrances, a dark maze of complicated passageways, staircases and ramps, and crowded platforms conspire towards creating an unpleasant user experience – and to potentially increase safety risks. Grimshaw and Arup were appointed to create a new transit hub with re-engineered platform and underground passenger access. The proposed hub focuses on a 34 metre high tapered dome – asymmetrical in its axis. As a beacon to commuters, the dome will be clad in translucent glass, resulting in changing optical qualities throughout the day and night. Designed in collaboration with artist/engineer James Carpenter, the dome will funnel daylight deep into the subterranean concourses below. A new pedestrian concourse will in turn link Fulton Street with the World Trade Center site, and a series of glazed entrance pavilions act to maintain the street frontage which extends along Broadway, providing retail and catering outlets. Construction is scheduled to begin in 2005, and is due for completion in 2008. R. G.

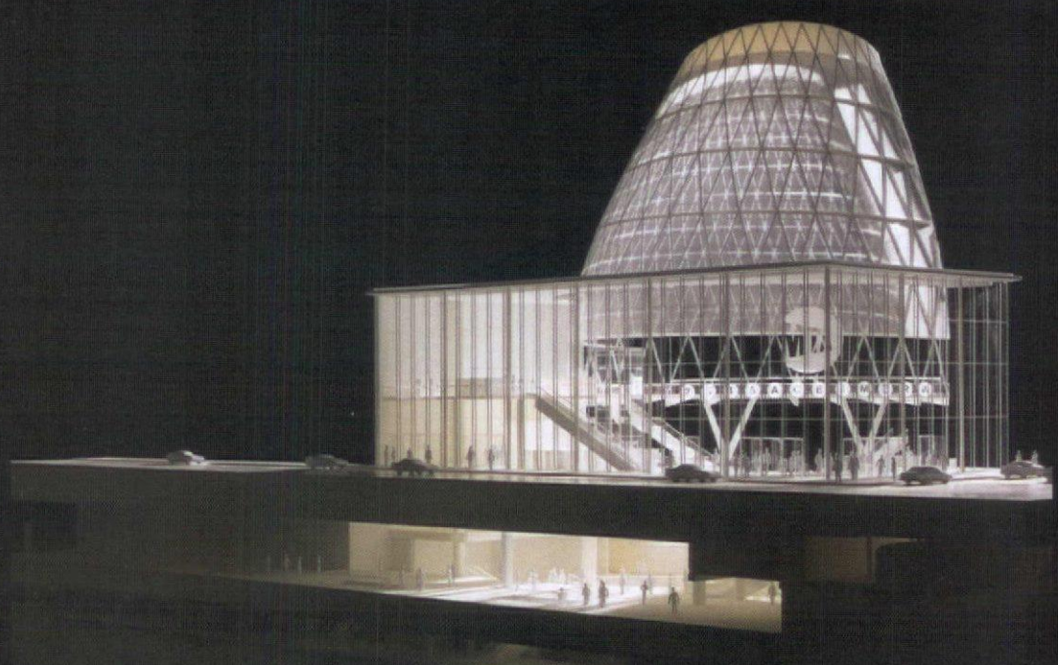


NICHOLAS GRIMSHAW

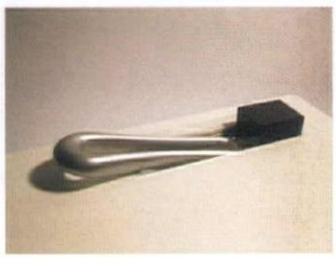
FULTON STREET TRANSIT CENTRE, NEW YORK CITY, USA













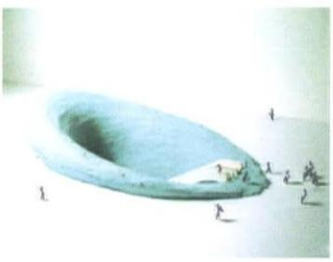
FUTURE SYSTEMS

METRO ENTRANCES, NAPLES, ITALY

Monte S Angelo is an exciting collaboration between Anish Kapoor and Future Systems. Following on from two previously unbuilt partnership works – for the London South Bank and the Princess Diana Memorial competitions – it is hoped that this work will be completed by spring 2007.

The proposal comprises two subway entrances and a cavernous tunnel link. Framed by two contrasting contexts – one set against a mountainous horizon, the other by a residential tower – each entrance has its own unique character. Celebrating the descent into the subterranean world of the metro, the brief specifically called for proposals that were in themselves works of art, demanding a synthesis of function and beauty, and a resolution of the sometimes opposing forces of art and architecture. Forms were derived by stretching and moulding plasticene, considering access requirements and formal adjacencies. As layers of practical requirements were added, more drawings and models emerged. The resultant forms will, it is anticipated, create new focal elements that will contribute toward the functional and cultural regeneration of the Traiano district of Naples that has suffered isolation and neglect. R.G.







Dwelling

From urban housing to rural houses, residential projects are a source of experimentation.





ERICK VAN EGERAAT

HOUSING, COPENHAGEN, DENMARK





Won in competition in 2003 and due for completion in 2009, Erick van Egeraat's Krøyers Plads housing is located on a waterfront site in Copenhagen's harbour district. Here, close to the sea, the scale changes and horizons widen. The competition design was inspired by the rich, almost fairytale-like atmosphere of the Danish capital, with its narrow intimate streets, cobbled squares, dark roofs, traditional materials and intense colours conspiring to suggest that anything (and everything) could happen.

Van Egeraat's starting point for the 16 000sqm housing complex was the contextual Danish tradition of simple, pitch-roofed buildings. Yet in his provocative way, he gives tradition a sharp and timely twist. New and exaggeratedly angular forms are created by stretching, morphing and distorting in three dimensions. To maximise views towards the sea and the harbour, towers are rotated and apartments fully glazed, but the glazing is wrapped in a protective cladding system of louvres and grilles that provides both sun protection and visual privacy. Materials and colours allude to the earth: copper red, terracotta and natural slate are set against more lightweight stainless steel and glass. With a random pattern of open and closed surfaces, the ensemble of blocks creates an intriguing contrast between the infinite expanse of the water and the more closed, hermetic and intimate volumes of the housing complex.

To give them more prominence when seen from the water, blocks are arranged on a tilted concrete platform. Beneath the undulating platform are parades of shops, adding an element of civic animation to the surroundings. The small bay to the south-east of the site may also be incorporated as a marina for the waterfront residents. Though van Egeraat's whimsical warpings of form are far removed from the more reticent and sober traditions of Danish architecture, this promises to be an intriguing urban set-piece. C. S.



site plan







HAWKINS BROWN

HOUSING REFURBISHMENT, SHEFFIELD, UK

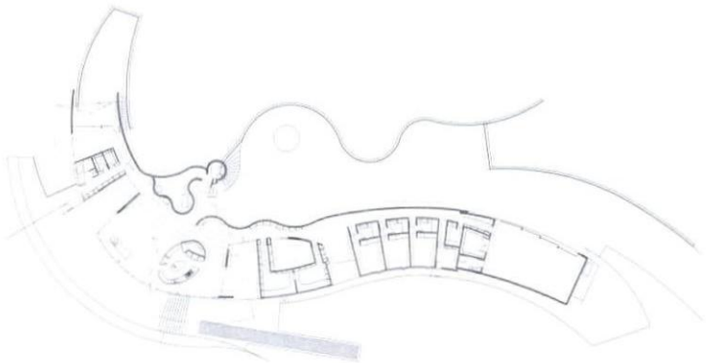
The question of what to do with Park Hill, Sheffield's notorious monument to the social and architectural ambitions of the 1960s, has taxed the imagination of politicians, planners and architects for some decades now. Looming over the city on a windswept outcrop, its Brutalist deck access blocks have a grim *Alphaville* appeal, but even though such architecture has swung back into fashion, to the point of achieving listing status, the estate suffers the familiar problems of social and physical decline.

The latest attempt to tackle Park Hill has fallen to Hawkins Brown working with landscape architects Grant Associates and *über* developers Urban Splash. Together they are currently formulating proposals to regenerate the estate's 1000 homes and 16 000sqm of commercial and ancillary accommodation. The aim is to achieve a sustainable mix of different sorts of housing, both market and affordable, some of it structured on the apartment-hotel model. Residential uses will be supported by dedicated social facilities such as a nursery school, community hub and health centre, backed up by new local shops, bars and restaurants. The existing swathe of parkland will be remodelled as a series of landscaped courts providing spaces for play, recreation and reflection. The playful graphics suggest an Archigram-style technicolour future, but being Park Hill, one suspects the reality may be more prosaic. C. S.

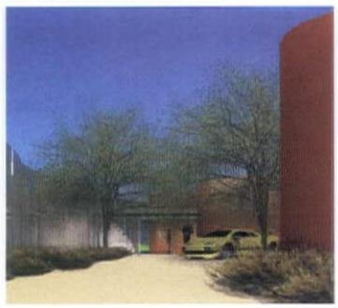
WILL BRUDER

HOUSE, RENO, NEVADA, USA

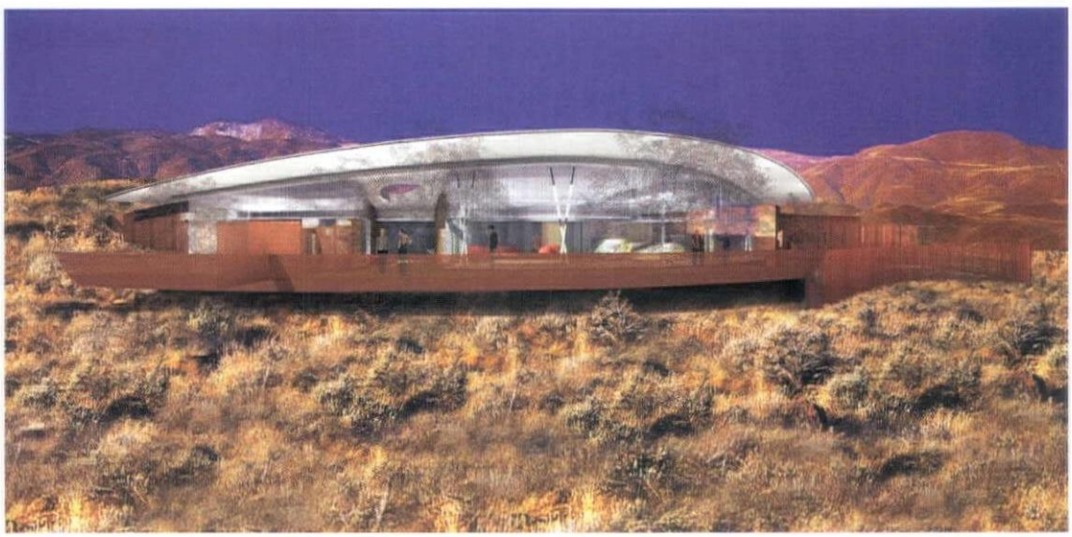
Flowing along the topographic contours of the arid rock-strewn landscape above Reno, Will Bruder's latest desert residence is a synthesis of fluid form and movement that celebrates personal privacy and the nuances of perception. Along the soft, serpentine lines of the house, plan and sectional geometry mediate functional needs with episodic courtyards and planted spaces inspired by Japanese gardens and the local landscape. Within the main pavilion, living, dining, and library functions are unified under the gentle curve of a warped shed roof. The house's materiality of weathered steel plate grounds it in the landscape as a mysterious dark shadow by day and as a luminous glowing aperture at night. C. S.

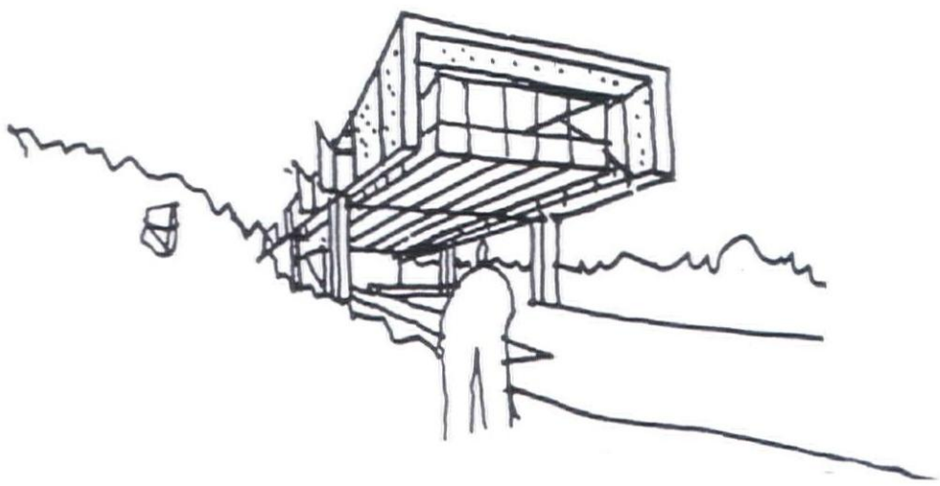


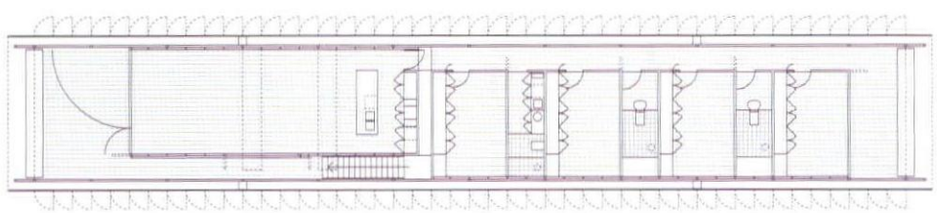
ground floor plan











main living and sleeping level plan

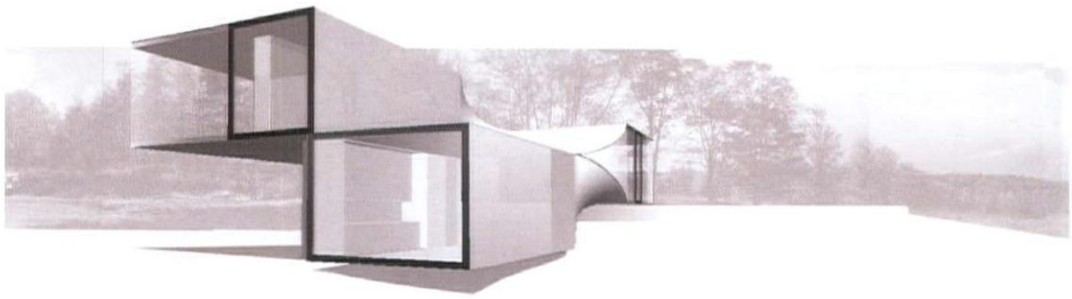
SEAN GODSELL

HOUSE, VICTORIA, AUSTRALIA

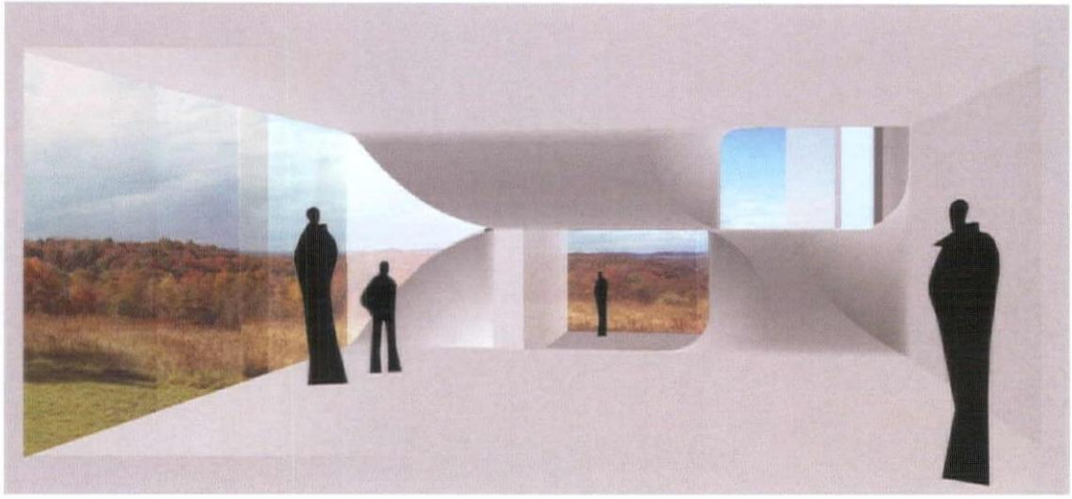
Sean Godsell's new weekend house for a family is a long, elevated bar in the landscape, which, though pleasant in summer, is riven by fierce gales in winter. Living spaces are compactly contained in a box hoisted aloft on columns, with storage and parking underneath. The box is wrapped in a rough skin of perforated oxidised steel panels which hinge open to form protective brise-soleil shutters. Living and sleeping spaces are accessed from an external promenade deck, a strategy requested by the client as an essential re-humanising reminder of the nature and power of the elements. C. S.

UN STUDIO

HOUSE, NEW YORK STATE, USA

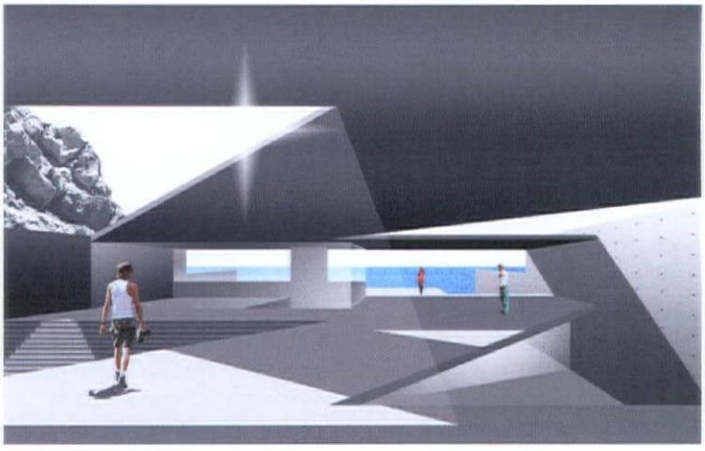


This family summer house in the Catskills occupies a sloping site with spectacular 360 degree views. The site is the starting point for the house's radical programmatic and spatial organisation. A single box-like volume is bifurcated into two separate entities: one seamlessly follows the slope, the other rises above it to create a covered parking area and set up a split-level internal organisation. The volumetric transition is generated by five parallel walls that rotate along a horizontal axis from vertical to horizontal, so walls become floors and vice versa. This new house is clearly informed by UN Studio's ongoing formal and conceptual experiments with Möbius strips that spawned the eponymous Möbius House in the Netherlands (AR September 1999). C. S.

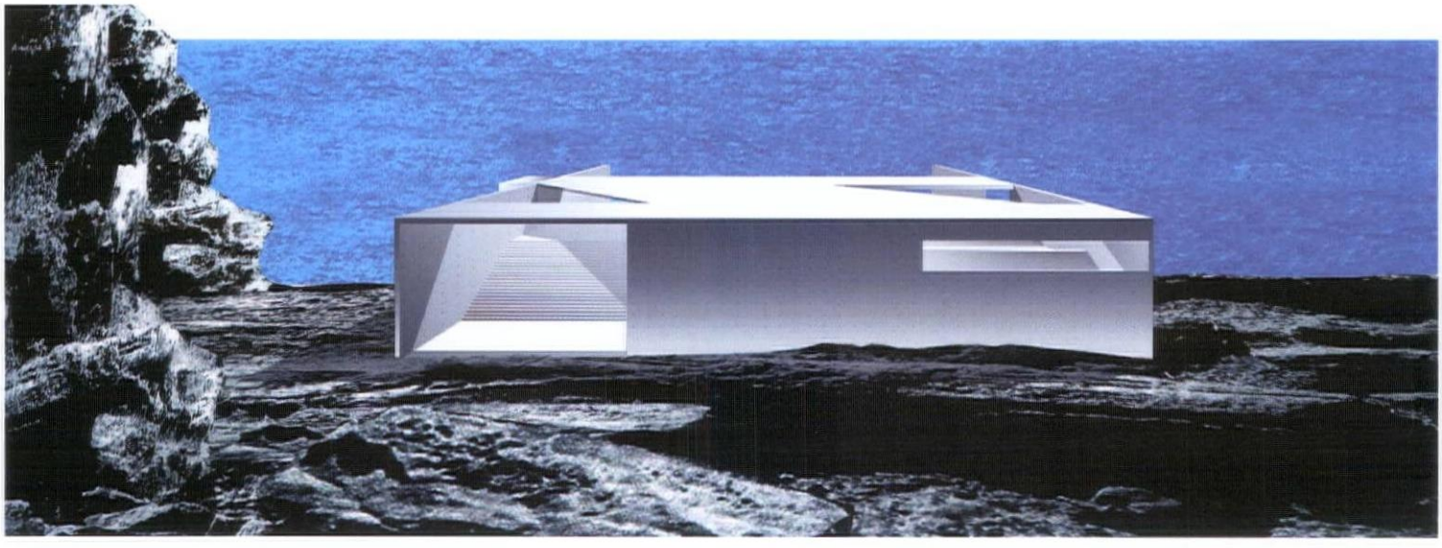


TADAO ANDO

HOUSE, SAN FRANCISCO, USA



In designing a house on this coastal site in San Francisco, Tadao Ando attempts to introduce a sense of the powerful, rugged landscape directly into the living space. Ando's initial image was of overlapping horizontal planes that echo the surface of the sea. The controlled geometrical composition allows light, shadows and views of the landscape to flicker vividly in the interior. Three horizontal planes on different levels are layered over the natural topography, with cuts made along diagonals. The carved voids are displaced vertically but overlap, reaching into the depths of the building to introduce air, light, nature and views so that the house becomes one with the landscape. C. S.

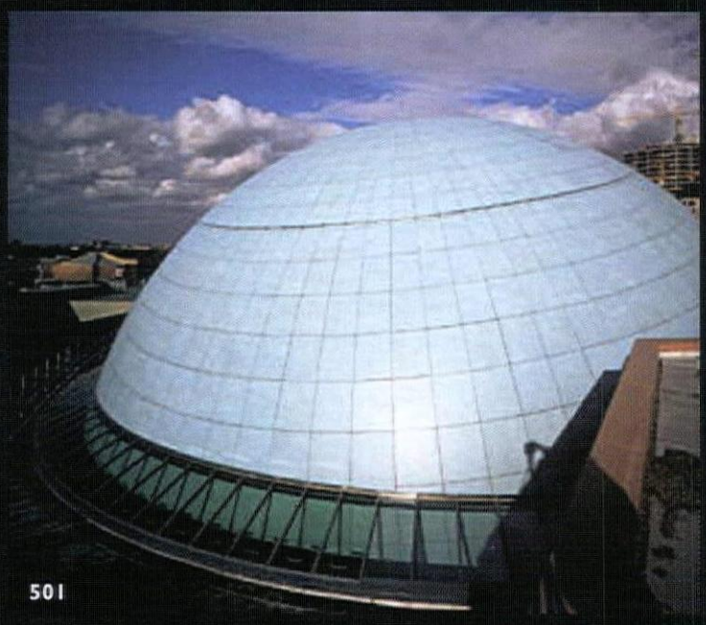


products



501

Rob Gregory considers materials and introduces the new Tecu competition.



501

501 AGROB BUCHTAL

Ceramic products by AGROB BUCHTAL were used in Berlin and Hanover. Renzo Piano's IMAX Dome at Potsdamer Platz incorporated 2000sqm of spherically curved panels secured by the KerAion Quadro invisible patented fastening system, while the Korean Pavilion at Expo 2000 by Takenaka Europe GmbH, used 3000sqm, all fixed at different angles of inclination.

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502 MESH

X-TEND stainless-steel cable mesh by Carl Stahl has been used for exterior railings and to suspend signage in the reception area at the Brooklyn Museum of Art. The 10-person reception desk uses 70sqm of the mesh in a cone that terminates in a 6.5m diameter hoop, ensuring that the Info Cone is visible to all.

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502



502



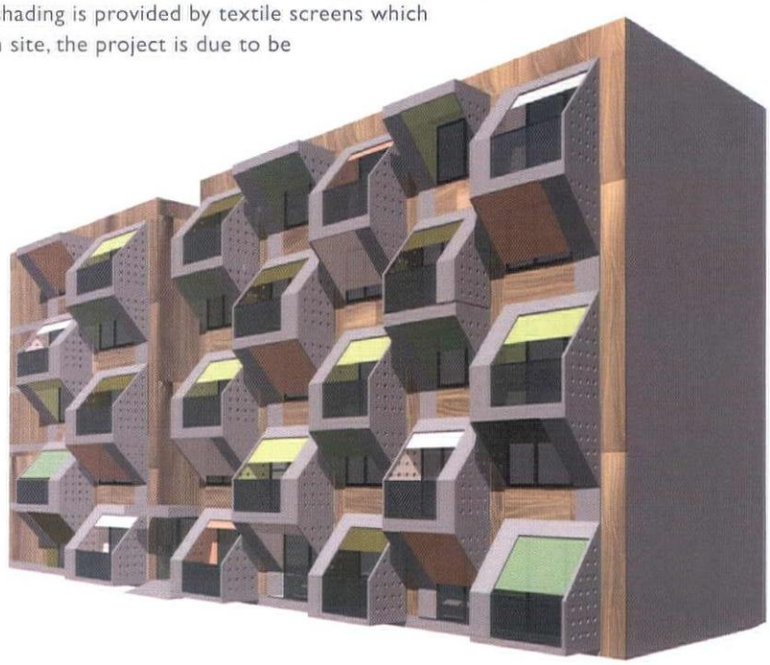
OFIS

APARTMENT BLOCK, IZOLA, SLOVENIA

Ofis are a young Slovenian practice who were premiated in last year's Emerging Architecture Awards for their imaginative addition to Ljubljana's City Museum (AR December 2004). Formerly part of Yugoslavia, Slovenia managed to stay out of the toxic disintegration of the Balkans and is now part of the EU. As exposure to external influences grows, Slovenian architectural culture is becoming increasingly lively and sophisticated, looking northwards across the Alps to Austria and Germany for sources of inspiration.

Ofis are currently working on a number of housing projects, including this one in Izola, a town on the Slovenian coast. The brief is for a block of 30 affordable apartments aimed at young couples and families, so budget and space standards are far from generous. Despite these constraints and a site on the industrial edge of town, Ofis manage to create a lively and eye-catching block, its facades animated by a series of angular, pod-like loggias. Sun and privacy shading is provided by textile screens which add to the general gaiety and variety of the composition. Now on site, the project is due to be completed later this year. C. S.



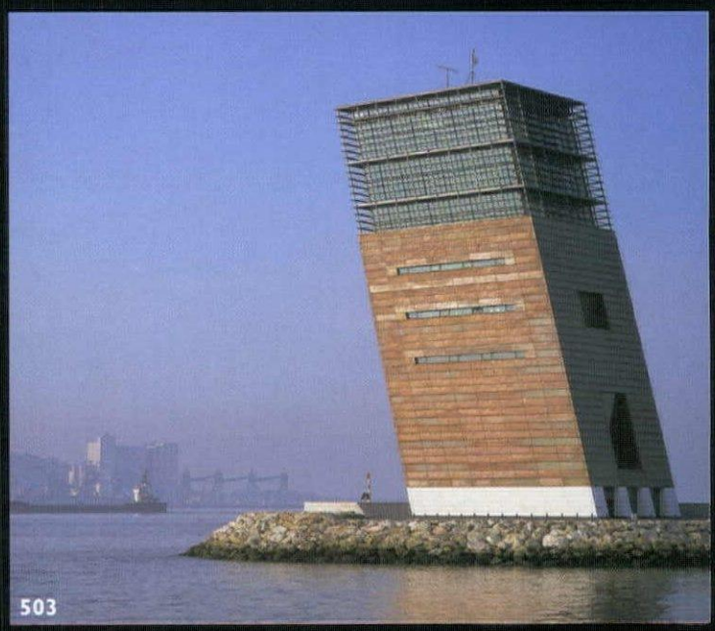




503

503 TECU
The TECU ARCHITECTURE AWARDS 2005 will feature architecturally outstanding buildings by European architects who specify TECU building materials. Projects are eligible if they have been completed since 2002, the year of the previous awards. Application forms can be downloaded from www.tecu.com. The two previous first prize winners were the Dutch National Heritage Museum, Arnhem (Mecanoo, AR August 2000) and the Harbour Control Tower, Lisbon (Gonçalo Byrne, Lisbon – AR June 2002).

Enquiry 503 www.arplus.com/enq.html



503

504 HAVER & BOECKER
Angel Asenjo's Exhibition and Congress Centre in Malaga boasts over 62 045sqm of exclusive space for exhibitions, conferences, and restaurants, and features a vast wave form canopy on the main sea front facade, that provides shelter and shading. Over 130m in length and 20m wide, the canopy incorporates approximately 400 wire cloth elements of differing formats and geometries, covering over 5600sqm. Made from DOKA-MONO 1601, the trapezoidal elements vary in length from 1 to 25m, and are attached to the framework using the Haver & Boecker tension profile and clevis screw system. In the foyer and entrance hall ceiling, elements made from the same material complement the aesthetics of the facade design.

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504

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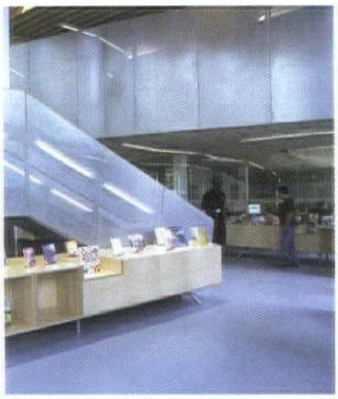


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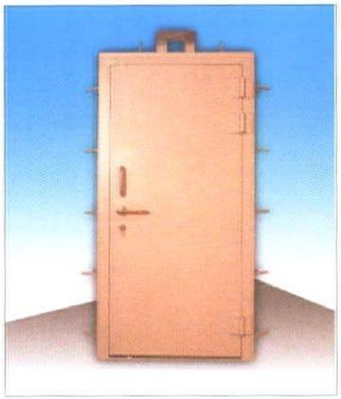
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Dalsouple

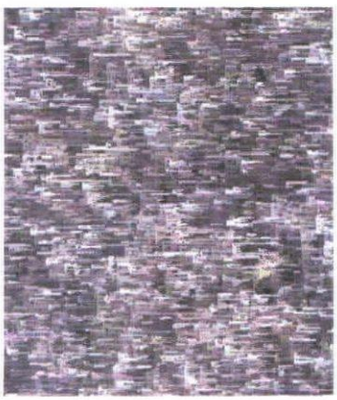
Dalsouple rubber in soft green and blue, with an anti-slip micro textured finish, has been specified by architects Adjaye Associates for the much praised Idea Store library and learning centre in Whitechapel. The rubber is used throughout the entrance foyer and book sections of the building. Dalsouple makes rubber flooring in a huge range of colours and textures. There are 70 colours in the standard range, and Dalsouple will also match any special colour. All the colours are available in any of the 30 textures.



901 www.arplus.com/enq.html

Wrightstyle

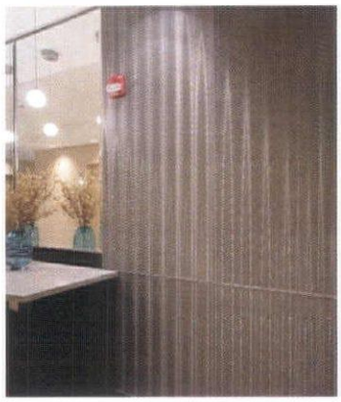
Blast Resistant Doors by Wrightstyle are designed and made to meet a specified positive blast pressure, based on design calculations certified by independent Engineering Consultants, in accordance with industry standards. The doors are designed to withstand a dynamic pressure loading, calculated by location, equipment being protected, and above all life preservation. Blast Resistant Doors can be designed to meet specifications with differing static and dynamic pressures, to meet the requirements of oil, gas, and petrochemical projects.



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Formica

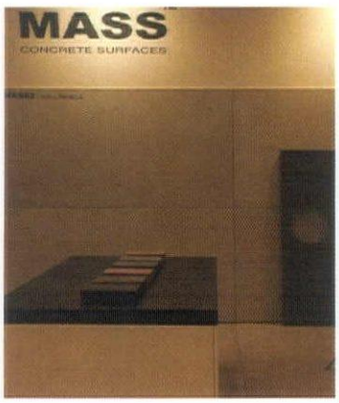
Formica is delighted to announce the winners of the 2005 Formica Design a Laminate Competition at www.designalaminate.com. This open competition has for the second year given individuals the opportunity to be part of an interior design classic. With over 1800 entries – a 70 per cent increase on last year – the winning designs will be incorporated into the Formica product range during 2005, with the designers receiving a royalty from sales.



903 www.arplus.com/enq.html

Nova Metals

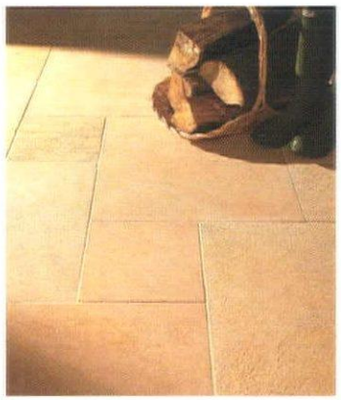
Nova Metals introduce the range of Gagecast, a cast metal wall-surfacing material suitable for a variety of interior architectural applications where patterns feature high lustre, relief, durability, and where cost effective installation is a requirement. Twenty-eight designs are standard, however customisation is encouraged.



904 www.arplus.com/enq.html

Cast Advanced Concretes

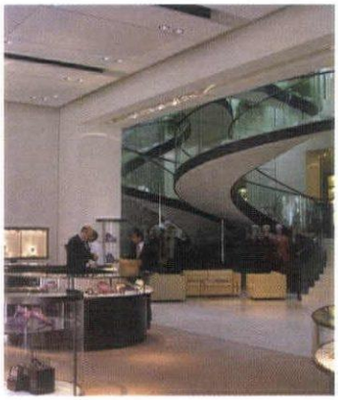
Cast Advanced Concretes displayed their new range of MASS Concrete Surfaces at the recent Surface Design Show. From the brand new MASS2 Floor and Wall to the well-established MASS1 Worksurfaces, recently fitted in the National Gallery's new restaurants and used in kitchens from Boffi to Bulthaup. All MASS products use their patented high-tech laminated concrete technology to produce the ultimate in concrete surfaces – fully sealed, versatile and lightweight – pure concrete. All are available in the new BASE 18 colour range.



905 www.arplus.com/enq.html

Stone Age

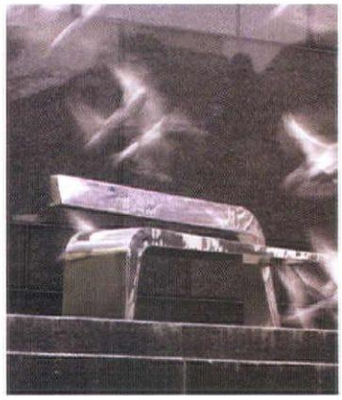
Stone Age, the UK's leading supplier of limestone, sandstone and marble, is seeking trade customers for a new stone it has acquired known as Old English – a stone that looks as beautiful and authentic as a Cotswold, but offers greater performance and is less expensive. As the exclusive distributor of Old English stone in the UK, Stone Age is offering exceptional trade discounts to tile, stone and flooring specialists, as well as building and renovating experts.



906 www.arplus.com/enq.html

Armourcoat

Asprey, the ultimate British luxury lifestyle house, specified Armourcoat Surface Finishes to add the finishing touch to the refurbishment of its London flagshop store. Designed by Norman Foster and British interior designer David Mlinaric, the original facade of eighteenth-century houses has been brought to life under a glass atrium, creating a well thought-out and opulent retail environment. Armourcoat Smooth polished plaster was used to accentuate stunning design features, including a graceful central spiral staircase.



907 www.arplus.com/enq.html

Citysquared

Leeds-based design company Citysquared has launched a new range of contemporary seating products for public and private exterior spaces. The new range (including the Cantilever bench pictured here) aims to provide architects, landscape architects, urban designers, and garden designers with a fresh take on exterior furniture.

THE RED QUEEN

ZAHA HADID. THE COMPLETE WORKS

London: Thames & Hudson. 2005. Four volumes. £75

The nature of Zaha Hadid's work is that of a constantly expanding universe. From the beginning of her architectural career, Hadid's dazzling and dynamic architectural style has been the subject of a wide variety of publications. The present collection by Thames & Hudson consists of four volumes entitled 'Essays', 'Selected Works', 'Sketches' and 'Project Documentations'. All four differently-sized volumes fit neatly into a transparent red Lucite box – embossed in large letters on one side by the architect's name. It must be said that Thames & Hudson have succeeded in publishing the most lavish, complete and comprehensive presentation of Zaha Hadid's *oeuvre* to date. The presentation of the books themselves is an excellent depiction of Hadid's work: an *objet d'art* with striking visual and tactile qualities. Here architecture is celebrated as a preciously stylish product and similar to the launch of a new fragrance, the sculptural *flacon* develops its own symbolic language.

Indeed, the contents of the four volumes captures the essence and the complexity of Hadid's designs very well. 'Selected Projects', the largest of the volumes, gives a succinct overview of the world of Zaha Hadid (including her product and exhibition designs) – a world that is revolving at at least twice its speed ever since the ill-fated Cardiff Bay Opera House (1994-96). Three unrealised projects (The Peak, Hong Kong, Zollhof 3, Düsseldorf, and the Cardiff Bay Opera House) mark the introduction before the reader is confronted with an impressive account of either built projects or ones that are currently under construction. Generous and large-scale photographs, drawings, renderings, plans and models emphasise the visual power of each project. A few columns of text provide the essential background information and establish cross-references to the other volumes.

'Project Documentations' is the central booklet as it contains images and information on all of Hadid's projects to date. In a brave attempt at coming to grips with her architectural language, thematic and evocative chapter headings are introduced: Explosions, Swarms, Aggregations, Pixelations, Calligraphy, Carved Spaces, Liquid Spaces and so on – a rather random selection of terminology, given that most of the projects bear the hallmarks of more than one of the above characteristics. Nevertheless they guide the overwhelmed reader through a myriad of shapes, forms, surfaces and spaces.

The volumes 'Essays' and 'Sketches' serve to complement this total view of Zaha Hadid's architectural universe – a comprehensive vision that had been lacking so far.

CHRISTIAN BRENSING

Detail of the assembly hall in the Casa del Fascio, Como, from *The Terragni Atlas*, Milan: Skira, 2004, £45. Illuminated by Paolo Rosselli's photographs and texts by Attilio Terragni and Daniel Libeskind, this is a comprehensive survey of works by Giuseppe Terragni completed between 1925 and 1941. Published to mark the centenary of his birth, it examines how Terragni's formal and material experiments became emblematic of Italy's political and social renewal. Though the architecture can never quite be free of the politics, the buildings have immense resonance.



ENGINEERING ARCHITECTURE

CONCEPTUAL STRUCTURAL DESIGN: BRIDGING THE GAP BETWEEN ARCHITECTS AND ENGINEERS

By Olga Popovic Larsen and Andy Tyas. London: Thomas Telford. 2004. £25

The subtitle says it all. This book, written by teachers at Sheffield University's course in Engineering and Architecture, is about joining the thought processes of the two disciplines.

If we were better at our jobs, the message would be taken for granted. But at a time when architecture is dominated by wilful shape-making, it is a salutary reminder that most of the best buildings, throughout history, are based on structural concepts. Today this requires close cooperation between architect and engineer.

The book is divided into two parts, the first section deals with sources of inspiration for structural concepts – natural forms, intuition, precedents, structural principles, models. Each is discussed as idea, with numerous historical examples. The second part of the book consists of four case studies where the authors interviewed the architects and engineers for buildings where they have clearly worked constructively together. All four show the iterative process at work as ideas are passed from one to the other. Anthony Hunt, in his introduction, says of the book 'I wish that it had been around when I was a young engineer'. Well, it's around now, and the message is needed by architects even more than by engineers.

JOHN WINTER

UP ON THE ROOF

ROOFTOP ARCHITECTURE: BUILDING ON AN ELEVATED SURFACE

By Ed Melet and Eric Vreedenburgh. Rotterdam: NAi Publishers. 2005. €35

Many of our best loved cities now rely heavily on tourism and shopping to sustain their historic cores. What were once dynamic, evolving centres for living, working and socialising have been designated conservation areas, where infrastructure, land cost and space considerations have encouraged residential and business functions to occupy out-of-town suburbs and city fringes. What are left are urban museums: beautiful collections of old buildings to look at and shop in. Recent changes in planning legislation have gone some way to encourage mixed-use urban diversity, but at the same time remain largely conservative in stylistic terms.

Rooftop Architecture takes as its premise the notion that 'the addition of a new layer can breathe new life into the contemporary city', and that 'the roof would be an excellent basis for this'. The vision is of an architecturally exciting rooftop landscape, where architects address technical issues of building on the roof with experimental construction methods, and where the resultant increase in density means more residents and thus more need for supporting businesses and services to relocate back to city centres. Stylistically, the book encourages diversity, with examples by Coop Himmelb(l)au and Erick van Egeraat among many others. Reading it is indeed akin to a trip across the rooftops of some radical cityscape.

Rooftop Architecture is certainly enjoyable, with an interesting introductory essay, and numerous inspirational examples of built and unbuilt work. Less certain, however, is who it is aimed at. Is it intended as a wake-up call to planning authorities or as inspiration to architects? In fact, it is both, but at the same time it is a manifesto and office brochure for Archipel Ontwerpers, the architectural firm of co-author Vreedenburgh, whose work is regularly referred to in the third person. Even if *Rooftop Architecture* raises as many questions as it answers – not least of which is why such an example of pastiche was chosen for the cover – it should be applauded for attempting to creatively engage with real questions about the future of the city.

BOBBY OPEN

URBAN ANXIETIES

THE ANXIOUS CITY

By Richard J. Williams. Abingdon: Routledge. 2004. £24.99

RIDING THE RAPIDS: URBAN LIFE IN AN AGE OF COMPLEXITY

By Charles Landry. London: Building Futures. 2004. £11.95

SQUARES: A PUBLIC PLACE DESIGN GUIDE FOR URBANISTS

By Mark C. Childs. Albuquerque: University of New Mexico Press. 2004. $45

THE RESILIENT CITY: HOW MODERN CITIES RECOVER FROM DISASTER

Edited by Lawrence J. Vale and Thomas J. Campanella. New York: Oxford University Press. 2005. $24.99

THE CAPSULAR CIVILIZATION: ON THE CITY IN THE AGE OF FEAR

By Lieven De Cauter. Rotterdam: NAi Publishers. 2004. €27



Over 30 international projects by Gustafson and Partners are portrayed in Jane Amidon's book *Moving Horizons: The Landscape Architecture of Kathryn Gustafson and Partners*, Birkhäuser, 2005, €65. The Wet Gardens (right) is one of the programmed pieces which make up the Cultuurpark Westergasfabriek on the outskirts of Amsterdam. The park covers 13 hectares on a former gas-plant site and offers individual exploration of woodland, water and field as well as public areas for recreation, markets and an urban beach.

This collection of histories and guides from Abingdon to Albuquerque provides a depressing insight into planning theory. Williams' *The Anxious City* is about how English urban places have developed since the dreadful days of the early 1980s, when both imagination and public-spiritedness were at an all-time low. His argument is that recent redevelopment from Liverpool to Poundbury can be seen as theatrical spectacles which demonstrate a characteristically English 'anxiety' (silly word, currently fashionable) about having to live or work in a city at all. Unfortunately its underlying premise – that the English are culturally a rural people – has long been magnificently turned upside down by Peter Mandler's *The Fall and Rise of the Stately Home*, which demonstrated precisely the opposite; and surely it's the traditional Anglo-Saxon joy in urban pursuits such as property development and speculation, and shopping and parking, that makes our towns so ugly. But the research, which includes copious references from the AR, is thorough and the results, in spite of the overblown language, are occasionally useful.

The second British book, *Riding the Rapids*, is published by 'Building Futures', a joint initiative of CABE and the RIBA, and consists of an extremely compact but highly politically-correct introduction to many of the long-term issues that influence town-planning decisions. It was composed from interviews with some 40 experts, mainly from outside the planning system itself, and is written in the form of quick-fire sentences, moving fast from one subject to another. It won't provide anything new for professionals, but it would be useful as a primer for journalists who have been asked to cover their first planning story. *Squares* provides an engaging contrast: it too is an urban design primer, but uniquely here an ineffably cheerful one. It describes every conceivable physical characteristic of American town squares, but never mentions either politics or money.

Vale and Campanella's book, *The Resilient City*, is a compilation of case studies by American academics of cities that have undergone natural or man-made catastrophes, from the British sack of Washington in 1814 to New York in 2001. Some of these stories are familiar, others less so; the idea is to project a sense of the scope of the catastrophe and the ways of responding to it mainly in social and political terms, and also to suggest that some cities have been strengthened by the calamity they underwent. Particularly interesting in this respect is a contribution by Diane E. Davis from MIT describing both the political corruption exposed by the Mexico City earthquake of 1985, and the effect of the popular response to it. The editors' opening and closing pieces with their little riffs on 'disaster narrative', 'memorializing disaster', and the like, raise some valuable ideas.

On the other hand, I cannot for the life of me imagine why anyone would want to buy De Cauter's *The Capsular Civilization*, which is mainly composed of translations of previously-published articles. This book begins and ends with dull commentaries on other people's books, and in the middle there is a great deal of charmless ranting about the current American administration's Middle Eastern policy, the sort of thing you can read every week in the *Independent* newspaper. He also repeats here the disgusting and shameful allegation that behind George W. Bush's invasion of Iraq there is a clique of well-connected American Jews acting on behalf of a foreign power. I had hopes for NAi's 'Reflect' series, of which this is the third title, but they will have to do better than this; and if NAi itself is as socially committed as it claims to be, it should not be wasting trees by republishing here in a very slightly different translation a chapter from the first book in the same series. TIMOTHY BRITTAIN-CATLIN

SMALL IS BEAUTIFUL

SMALL CHANGE: ABOUT THE ART OF PRACTICE AND THE LIMITS OF PLANNING IN CITIES

By Nabeel Hamdi. London: Earthscan. 2004. £14.99

This author, who began his working life as an architect, has over more than thirty years built up an enviable reputation as an advocate for poor communities on a global scale, insisting that they can change their circumstances and prospects by a series of small steps starting from where they are, rather than from externally-imposed programmes that benefit their local exploiters, but not the people at the bottom of the heap.

He has watched the way in which urban renewal, sparked by such small changes as a new bus stop, or an open-air market, or a park that opens new fields for the young, can build up into a changed community in which one small local success leads to new opportunities to be grasped locally, in ways that do not occur to the would-be managers of urban transformation.

His is a beautifully-observed account of the small changes that accumulate into the facts of urban evolution. COLIN WARD

reviews

browser

Soaring on electronic wings, Sutherland Lyall casts an eagle eye around for prey.

Catch me if you can

It's not often that you come across sites which are just about exemplary so may I present *www.lts-architects.co.uk*. It is the site of London architectural practice Loates Taylor Shannon and it was designed by architecture student Matthew Jones who will start his Part 3 this September. I mention this because I regularly advise architects not to design their own sites on the grounds that although they are of course all *uomo universali*, graphic and web design are strictly post-Renaissance activities not normally well covered in an architectural education. Talent will out, however, and although you may cavil that the LTS site's visual design is conventional architectural white text on grey and elegantly sparse you can only marvel at its speed. No silly little clocks or bars telling you how long you are going to have to wait for the Great Work to emerge on to the screen. Zappp there the next image is. And the next. I was so impressed that I rang up Jones to ask him to at least give a hint of how he did it. As you might expect it was a matter of grinding file sizes back to their minimum viewable size, no tricks and lots of thinking around the concept of fast and how people would use the site. This attention to user-friendly detail extends to the grey-on-white project sheets for each project – which surfers will find much less expensive and faster to print out than grey. Just great.

More of the same

And then another speed merchant popped up. This time in Liège, Belgium at *www.arch-image.com*. It is the multilingual site of ARCH'image, the two languages being French and English. Naturally you click on 'Portfolio' and there are nine possible sections ranging from public works to advertisement graphics. The architecture is not exactly exciting but the big feature in these sections is speed. Across the top of the main image is a row of thumbnails. You simply slide the cursor across these and a succession of larger images displays below. It's fast: you should grab your web designer by the ear and show him/her that speed makes a massive difference to a website laden with images. OK this is the site of a group of architectural renderers but they have exactly the same problems as any architectural site does: the need to display lots of inherently large files (at least you hope there are lots) as instantly as possible.

On the town with Evert

We couldn't leave Belgium without looking at Evert Vandeberg's site at *www.evertvandeberg.be*. Normally you fulminate over website tricks when they get in the way or when they are too obviously the result of the designer having just discovered Flash and its almost infinite possibilities. But not entirely so here. The home page is a big grey blank with the practice name in paler grey down the bottom right corner. And there is a small rotating cube. Even non-Cartesians know what that's all about. You soon discover that this representation of three-dimensional form, Phileban solid, Platonic form or whatever, follows your cursor as you move it. So you play around trying, unsuccessfully, to get it to do circles or those wobbly oscilloscope loops. When you finally catch it and click, it opens out flat and the six faces turn out, when you run the cursor over them, to be gateways to the site's various sections: newbuild, interiors, contact (if my guesses at the meaning of what seems to be Flemish words are correct) and so on. Sadly for the state of one's neck muscles the individual offerings are in sideways text so, stoutly resisting the danger of falling off your office chair, you click randomly. It's fine if you are a non-Flemish speaker because you couldn't read the details anyway. Clicking 'Menu' brings back the spinning cube which you have to flatten out again and, since you have already forgotten, you click on one or another of its squares to find out what lies beyond.

Five initials in search of a meaning

In February's Browser I mused over the real meaning of the letters CIRIA whose website is at *www.ciria.org.uk*. Its press officer, James Milne, has emailed to say that its original meaning was Construction Industry Research & Information Association, was for a time before that CEAR and then CERC, but that a decade ago it became just five initials which should be read in conjunction with the strapline, and I quote, 'provider of performance improvement product and services in the construction and related industries'. Whether or not that helps a lot it is still an interesting information repository to do with our beloved trade.

Watch the beastie

And finally a site, *www.my-earth.org.uk*, which I have to admit I mention mainly because of the gecko. In programming terms it belongs to the same family of coding as Evert Vandeberg's spinning cube in that the gecko follows your cursor. But I think inverse kinematics is somehow involved because initially the gecko's head follows your movements and the body, with its four legs, walks along in a rather convincing way across the largely acid green background. The fun bit is trying to make the gecko bite its own tail – a bit like pulling the wings off flies when you were a little kid. This is the site of the UK's pavilion at this year's Aichi Expo 2005 which contains the work of British artists and inventors who have been 'all inspired by nature'. There is an interactive guide to the pavilion – interactive in the sense that a little stick figure in a yellow jumper scoots up and down at random moments and the mugshots of the various artists appear when you click on one or other of the little red boxes in the isometric diagram of a forest. There is a Japanese alternative text: sadly this is mostly anodyne civil servant and pol-talk.

Sutherland Lyall is at sutherlandlyall@btinternet.com

letters

TO THINK OR NOT TO THINK

SIR: The central character in Paul Auster's latest, beautiful novel, *Oracle Night*, buys a blue notebook one day that makes him write, and write well. As it happens, like Paul Auster's blue notebook, Peter Davey's Architectural Review has encouraged architects to do things well for the past 25 years. Publishing works in The Architectural Review has always been a guarantee of quality.

In the tumultuous world of publications (and there are so many!), The Architectural Review has always remained a secure reference. Peter Davey, like Ulysses tied to the mast of his ship, with his eyes open to all that goes around him, has known how to resist the temptation of Scylla and Charybdis and has escaped unharmed, after his long odyssey, to now reach his Ithaca.

Really, the central theme of Architecture is, like any other creation, the WHAT and the WHY, the IDEAS capable of generating that Architecture. The Architects' THOUGHTS. And that is what Peter Davey's Architectural Review – a journal of IDEAS, of forms that translate into THOUGHTS – has been throughout these 25 years. To think or not to think, that is the question.

Yours etc
ALBERTO CAMPO BAEZA
Madrid, Spain

SEASIDE SHUFFLE

SIR: First allow me to say 'Welcome' before bringing your readers' attention to the ongoing degradation of an environment close to home – ours.

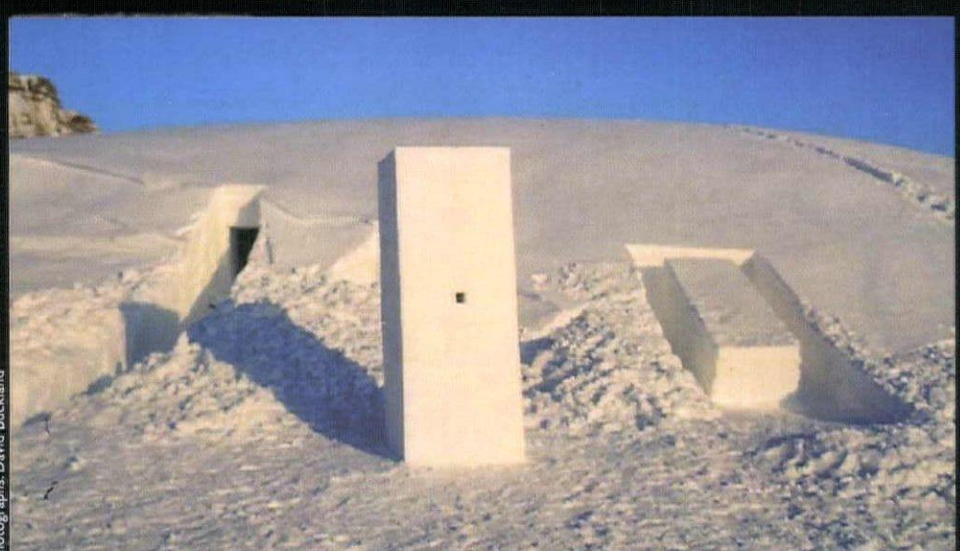
I'd been hearing 'Seaside' and 'design coding' mentioned together quite frequently of late so I thought I'd pay a visit. I went to the Seaside website to book a B&B but what I didn't expect to find was over half the town's housing stock available to stay in on daily rates. I browsed reservation calendars, saw how many were vacant over Thanksgiving and Christmas and concluded that Seaside is not a place people

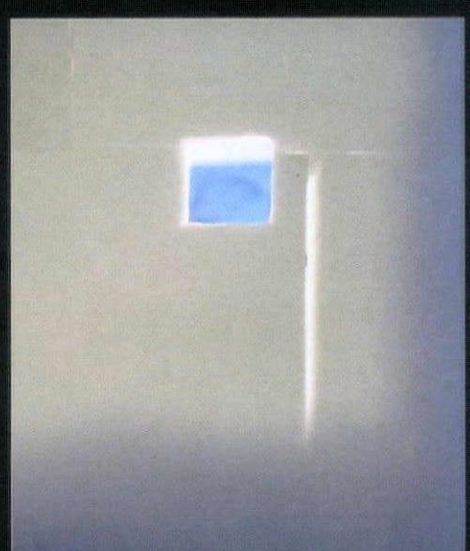


ARCHITECT RICHARD FEILDEN WAS INVITED BY CAPE FAREWELL TO VISIT THE ARCTIC, WITH ARTISTS INCLUDING ANTONY GORMLEY, TO EXPLORE WAYS OF COMMUNICATING THE CONSEQUENCE OF CLIMATE CHANGE. FOLLOWING RICHARD'S TRAGIC DEATH (AR FEBRUARY 2005), HIS PRACTICE PARTNER PETER CLEGG JOINED THE TRIP.

Cape Farewell is a series of expeditions into the Arctic, through a previously icebound but now passable route. The journeys explore the very seas that hold the key to understanding the health of the world's ocean currents. It is hoped that by sailing to the heart of the debate and drawing together scientists, teachers and renowned artists, Cape Farewell will illustrate the workings of this crucial part of the planet and engage the public and schools in the debate about climate change. Peter Clegg and Antony Gormley went in March and their contribution, as described below by Antony Gormley, is called Three Made Places. *Many of the artworks will be exhibited at the Natural History Museum in London in June 2006, and a television film of the three expeditions will be shown on BBC4 in January 2006. For more information visit www.capefarewell.com*

I would like to call the work *Three Made Places: Block, Standing Room and Shelter*. I see them as a development. Individually the block indicates a relationship between the individual body and planetary body mass; a substantial equivalent for one material body; the luminous void chamber is a vertical space that indicates consciousness; and the shelter establishes the necessity of a collective body. Together they constitute a continuum of places that the human needs to dwell in: the physical space of the body, the imaginative space of conciseness, and the collective space of fellowship. The first is material measure, the second dedicated to the imagination and the third useful and used. These three places are all MADE and do not seek to describe the body but indicate its place, using the Euclidean geometry of architecture in an un-inscribed Arctic environment. ANTONY GORMLEY





Photographs: David Buckland

come home to. Not in any real sense.

Like Portmeirion its photogenic predecessor, Seaside is a place for meetings, photo-shoots and short breaks. The already fine line between fantasy and reality vanishes when it presents itself as a venue for weddings, family reunions and any occasion you might have thought of going home for. Seaside is there for you as the hometown you never had, and with its design-coded hyper-reality, home needn't have been a project, trailer park, or prefab to compare unfavourably.

So hello Greenside, Meadowside and Leaside! Our love affair (and our government's love affair) with the property ladder means that, like Seaside, our housing stock doesn't function as housing either, and that exploiting its users is a source of personal (and national) wealth. Bottom-feeding people onto the property ladder with cheaper houses merely enables more people to afford to exploit those who can't. Real communities can't exist under such conditions so maintaining the illusion of them becomes paramount. A community is a dream for living in, a new type of hell where the smell of bread baking is outside as well.

Post-Modernism showed us the intrinsic shallowness of four hundred years of Palladian imagery selling us the artistic, philosophical, enlightened and democratic society we never had but wanted to believe we did. Georgian terraces were successful product because they combined the extremely buildable Tudor plan with those hugely popular facades embodying the new aspirations. The conditions are almost in place for it to happen again. Mass production methods are still out there, like free radicals, waiting for the right 'need' to combine with and replicate the product we crave. And our deputy prime minister is the Inigo Jones – no, the Lord Burlington – of our times, bringing us new pattern books illustrating the welcoming, supportive and functioning communities we're never going to have, but will want to pretend we do. New Urbanism? 'I'm lovin' it!'

Yours etc

GRAHAM MCKAY

London SW11, UK

TWENTY-FIRST CENTURY BOY

SIR: God bless us all that your editor Peter Davey is finally gone. His new comments on our Selfridges building (AR March) are primitive, naive and simply ridiculous. Above all they are political comments, not comments by a self-appointed, architectural critic. Please let us have a new Architectural Review, an architectural magazine of the twenty-first century. Please wake up and leave the nineteenth century behind where Peter Davey has been living.

Yours etc

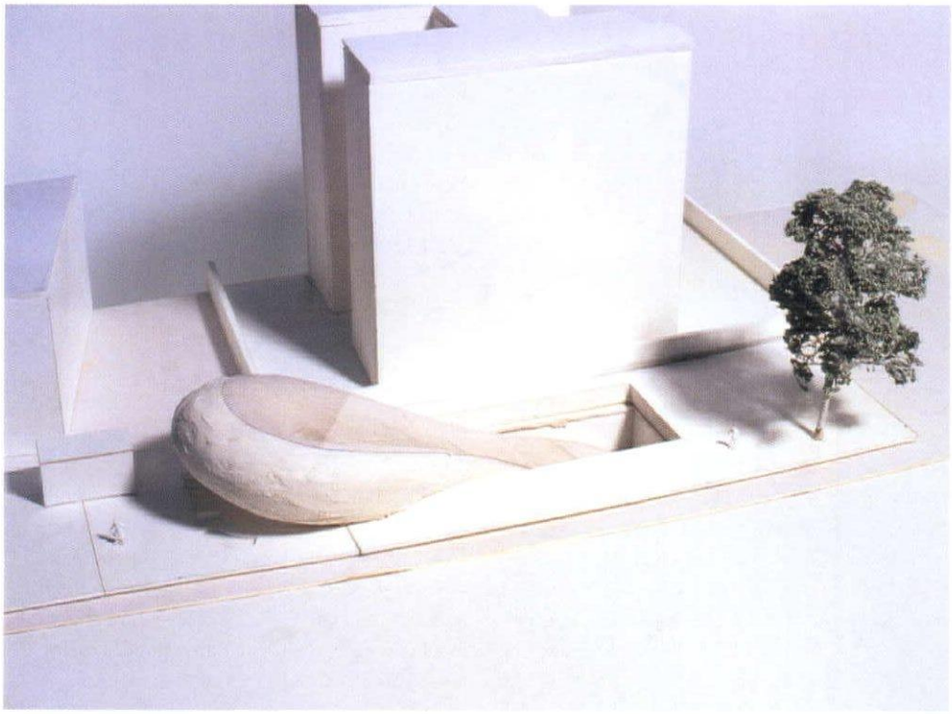
JAN KAPLICKY

London, UK

PS The building looked wonderful in the accompanying photograph.

addendum

The photograph of Szyszkowitz Kowalski's department store in Graz (AR March, p68) was taken by Angelo Kaunat.



Model of Future Systems' collaboration with Anish Kapoor for two new linked metro stations in Naples (p83).

diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

AUSTRIA
WILLIAM EGGLESTON: LOS ALAMOS
Until 24 April
Albertina, Vienna
Widely regarded as the father of contemporary art photography using the medium of coloured film, Eggleston combined pioneering technique with an acute eye. 'Los Alamos' is a series of works from 1966 to 1974 during trips through the Southern states.
www.albertina.at

DENMARK
GERHARD RICHTER: IMAGE AFTER IMAGE
Until 29 May
Louisiana Museum of Modern Art, Humlebaek
Major retrospective of Richter's thought-provoking oeuvre, which examines the modern world and its relationship with images.
www.louisiana.dk

JAPAN
THE ELEGANCE OF SILENCE: CONTEMPORARY ART FROM EAST ASIA
Until 19 June
Mori Art Museum, Tokyo
Work by contemporary artists from Japan, Korea, China and Taiwan showing that despite globalization, economic instability, Western influences and advances in technology, many artists in East Asia continue to engage creatively with the traditions of their region.
www.mori.art.museum

THE NETHERLANDS
THE CITY AS LOFT
Until 1 May
Netherlands Architecture Institute, Wiebengahal, Maastricht
Ways of restructuring urban areas, with a particular emphasis on former docklands, industrial estates and railroad terrains.
www.nai.nl

UNITED KINGDOM
THE ENGINEERING CLUB
Until 16 April
The Building Centre, London
Sports shoes, monocoque bicycles and biomimetic structures are some of the exhibits in this new show of cutting edge engineering.
www.buildingcentretrust.org

UNITED STATES
THE CITY OF ALEPPO
Until 25 May
Harvard University Graduate School of Design, Cambridge
Exhibition on the rehabilitation of the centre of the 5000 year old Syrian city, recently awarded the Veronica Rudge Green Prize for Urban Design.
www.gsd.harvard.edu

ar next month

BUILDINGS FOR HEALTHCARE

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