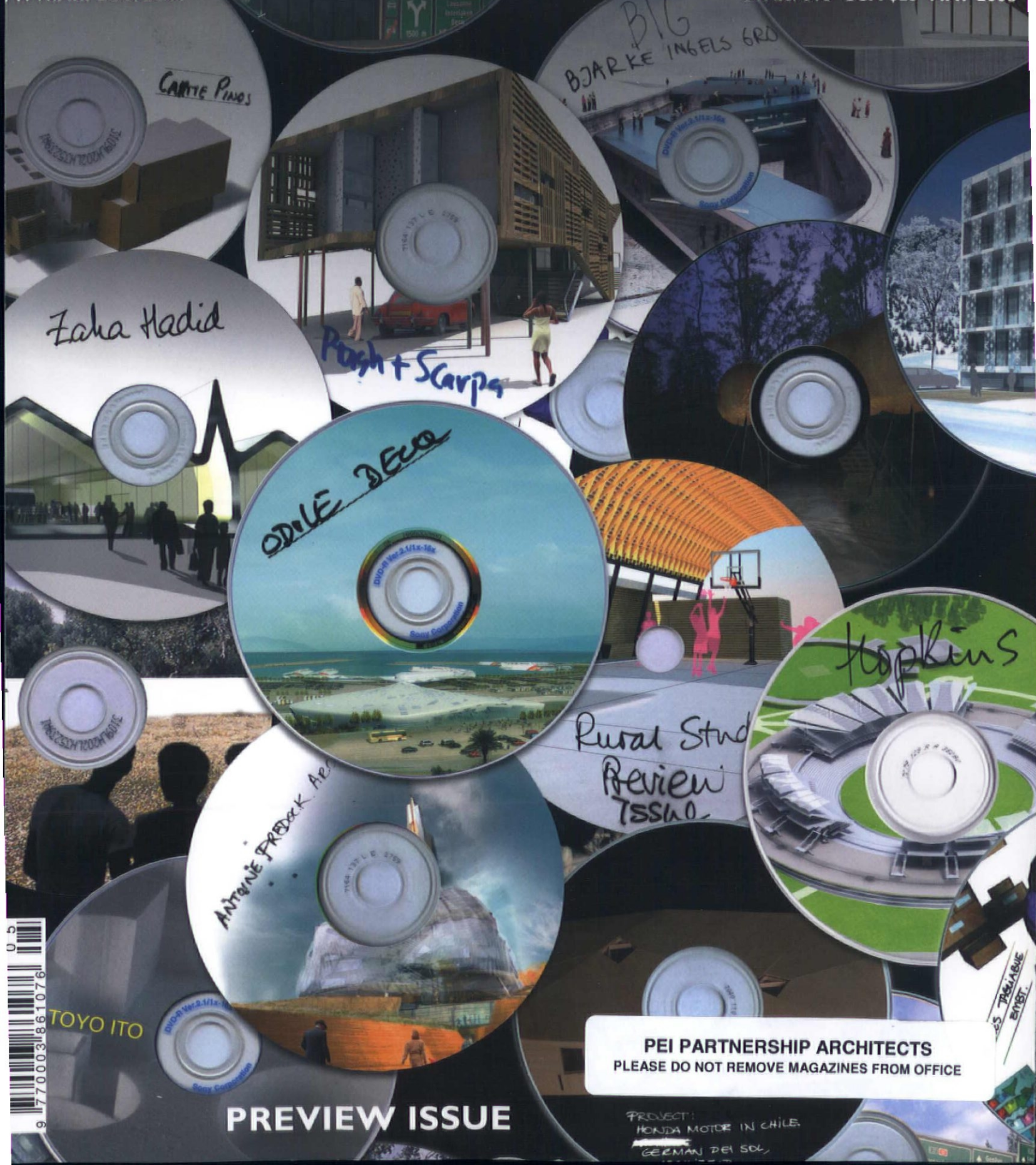


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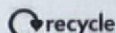
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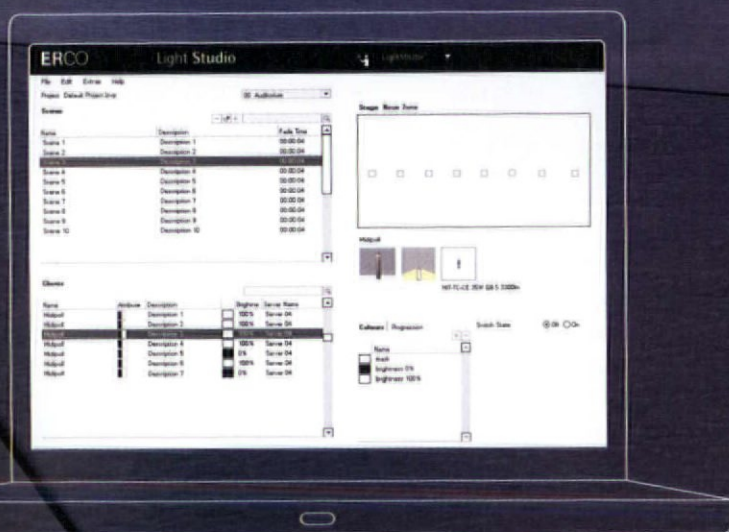
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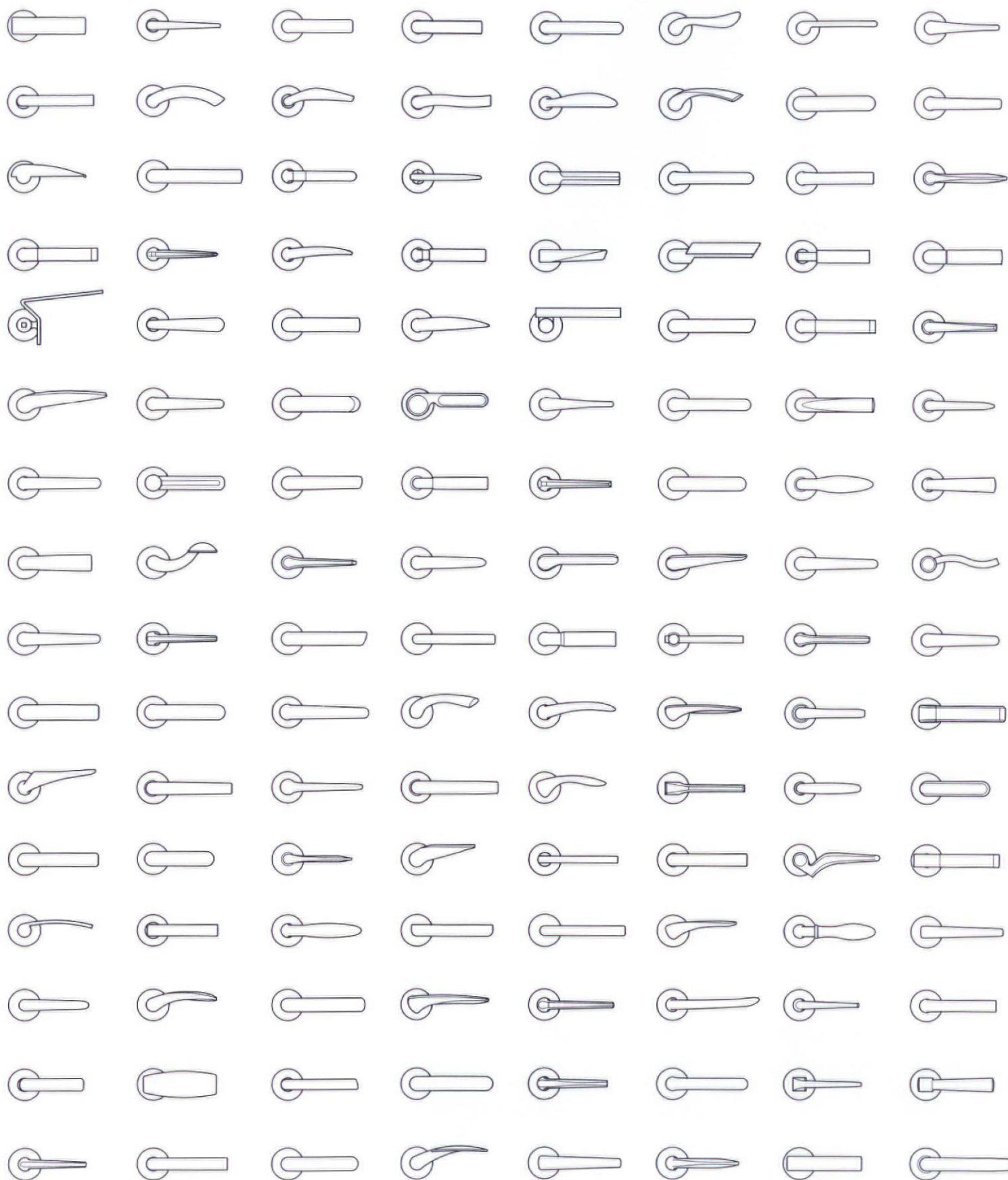
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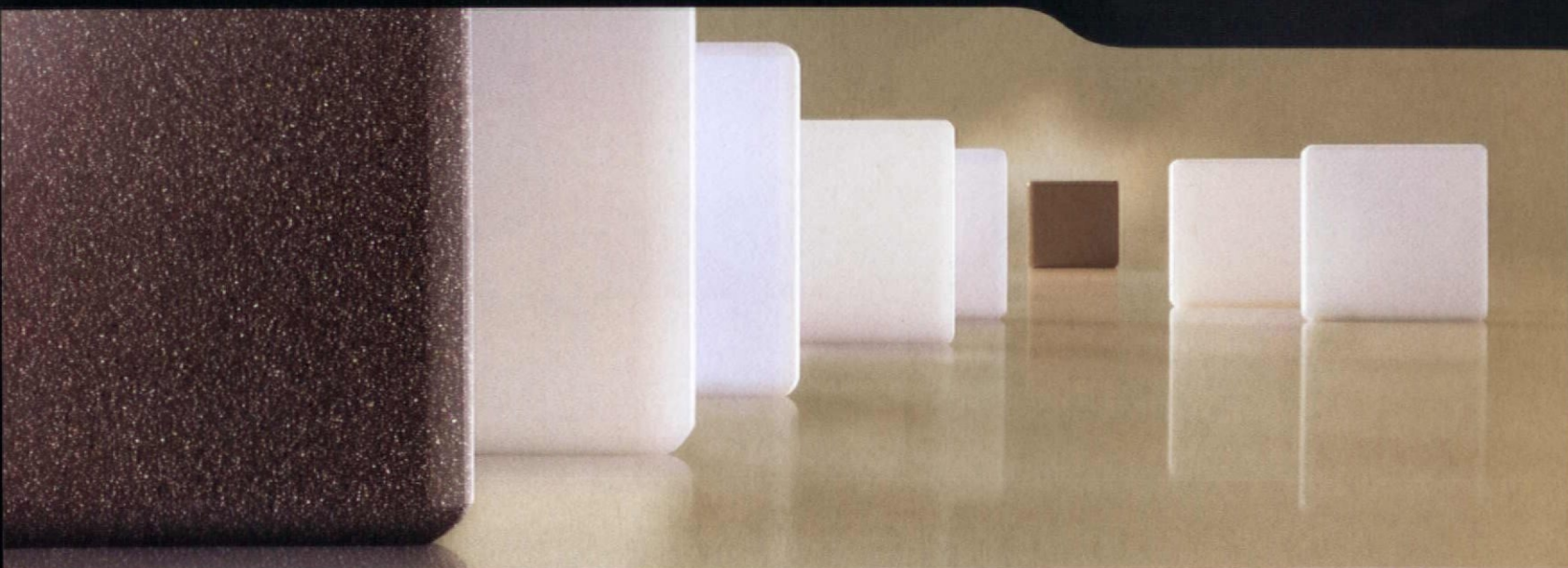
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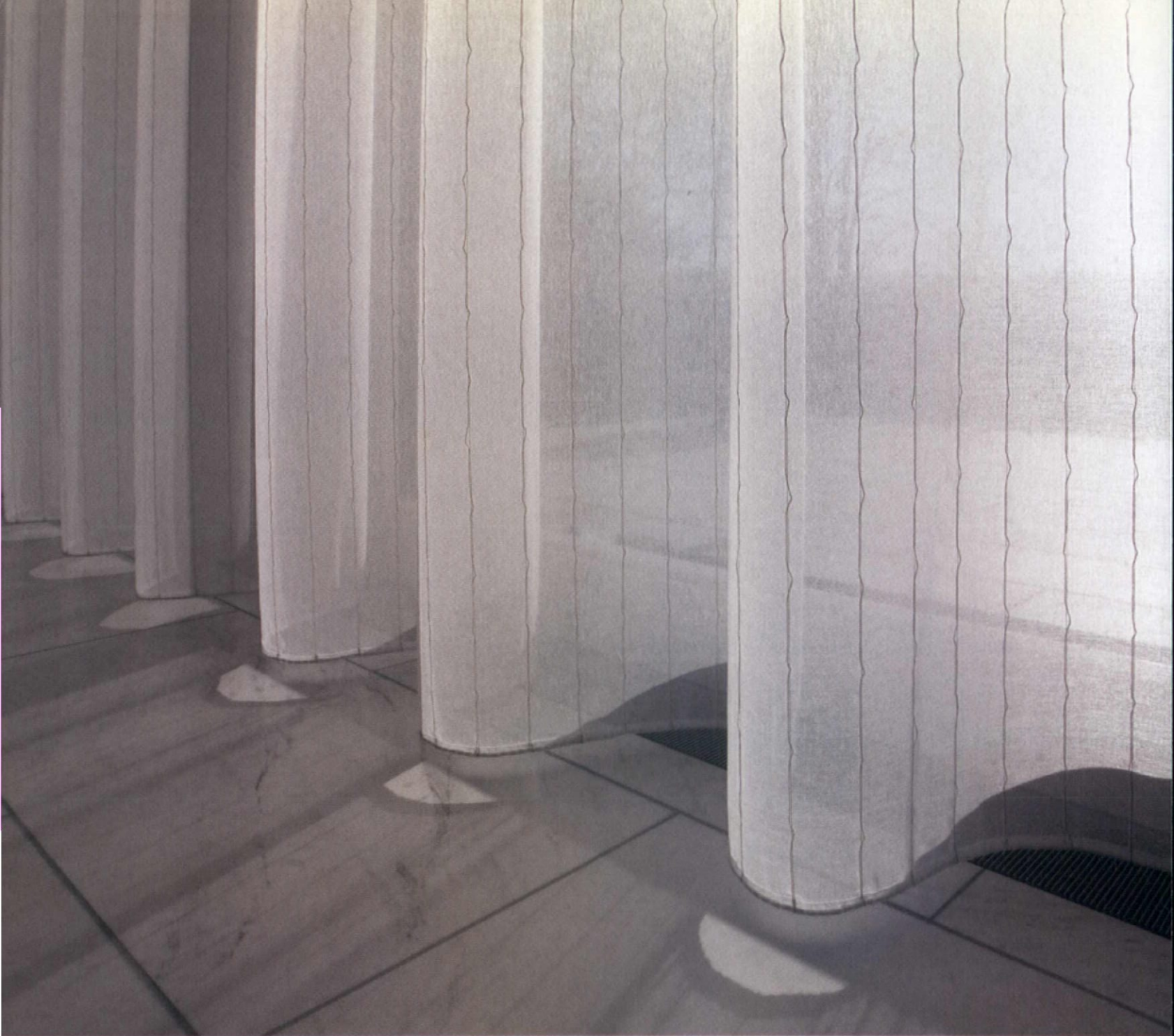


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Stage One Judging	August 21 st & 22 nd , 2008
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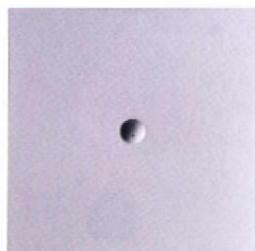
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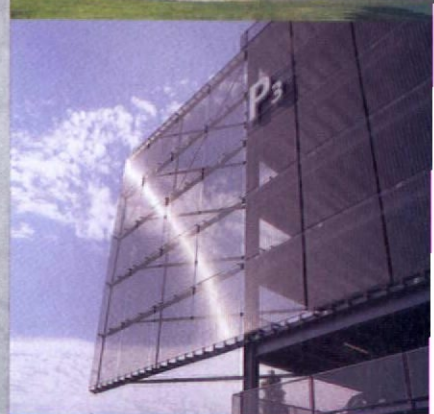
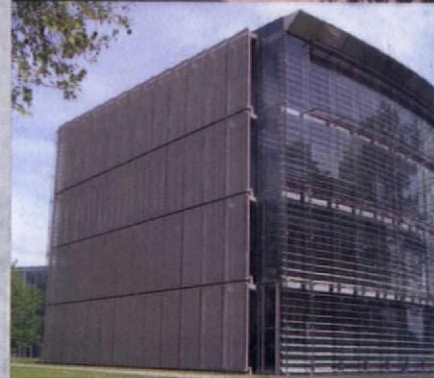
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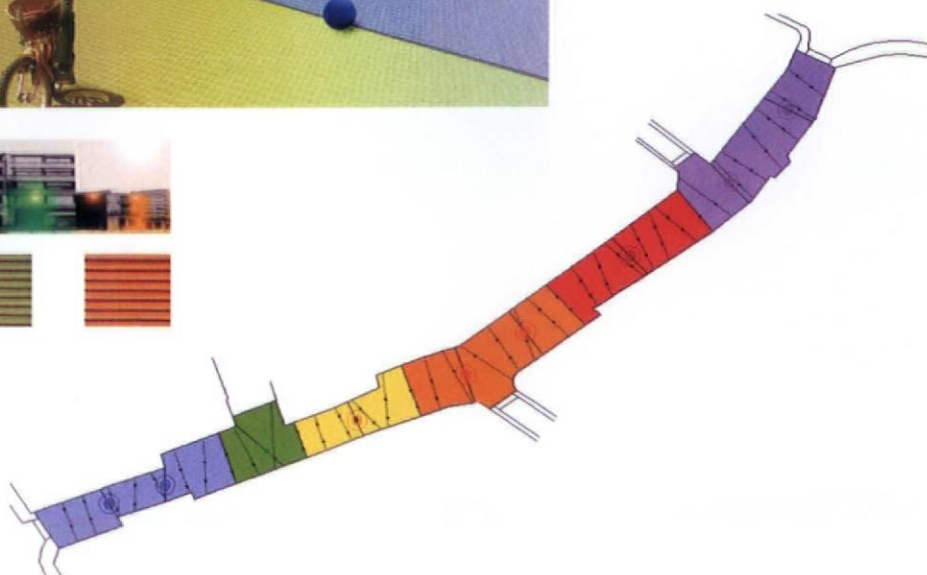
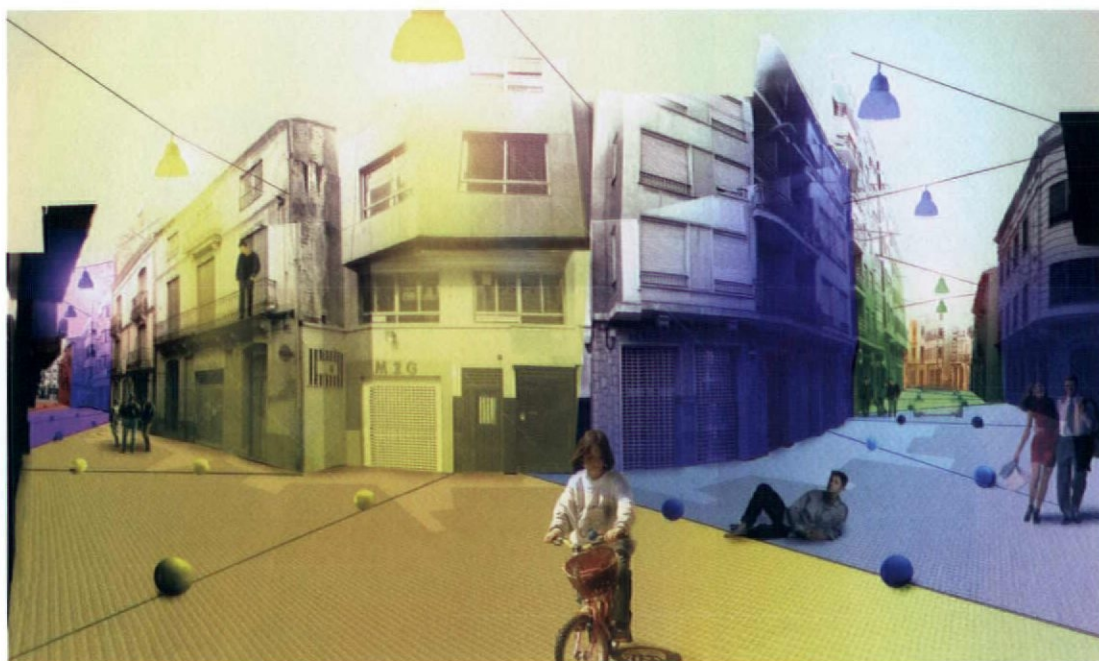
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TILE OF SPAIN AWARDS

Now in their sixth year, the Tile of Spain Awards aim to promote the creative use of ceramic tiles in architecture and interior design. Historically, tiles have featured strongly in Iberian architecture and current technical innovations coupled with a desire to push aesthetic boundaries have led to a renaissance in the use of ceramic materials. This year's Awards clearly reflect this new dynamic. Led by Eduardo Souto de Moura, the jury, which included Jacob van Rijs of MVRDV and Fernando Menis, awarded first prize in the architecture category to José Durán Fernández's Colour

Revolution, an inventive project for urban remodelling. Through the application of coloured tiles a modest street in Burriana is given a dazzling new identity. First prize in the interior design category went to the San Blas Municipal Health Centre in Madrid, by Estudio Entresitio. The project was singled out for its coherence in the use of ceramics, externally and internally, using tiles as a mirror to reflect light through a series of patios and skylights. The Awards also include a category that premiates the best student degree projects to feature ceramic tiles. First prize went to

the Contemporary Architecture Documentation Centre in Valencia by Sergio Bruns Banegas while a project for Palencia Law Courts by Isabel García Vázquez won an honourable mention. Winners were each awarded €20 000 with a student prize of €10 000. Around 100 projects were entered for this cycle of the Awards, which continue to grow in popularity and show how a traditional material can be imaginatively revived and reinterpreted for the modern age. For more information and to submit entries for the 2008 Awards, go to www.spaintiles.info/awards.



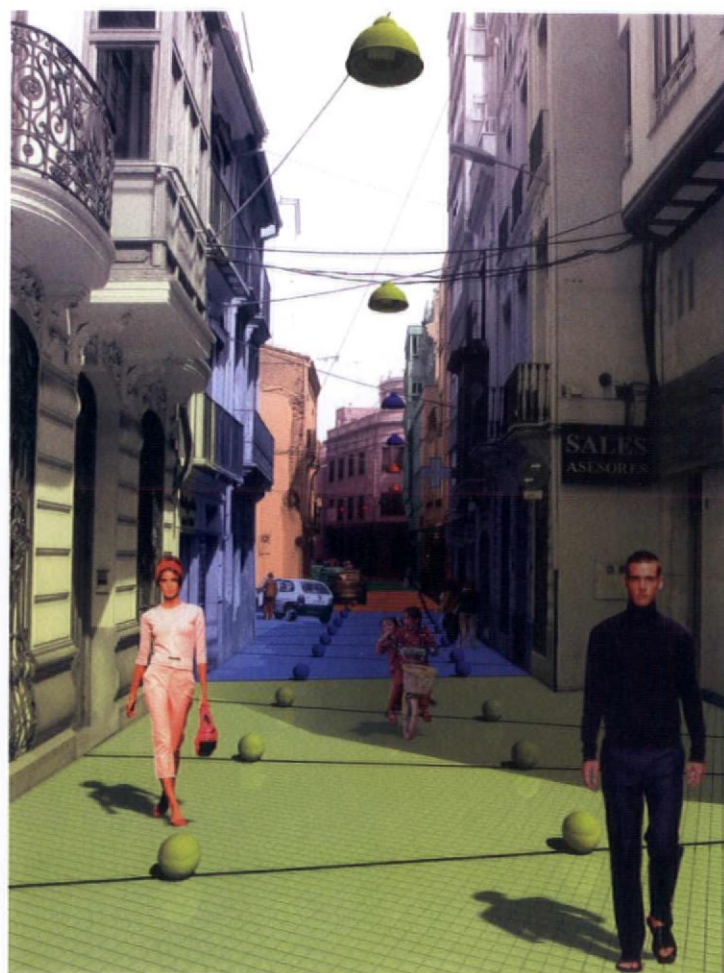


WINNER: ARCHITECTURE AWARD

COLOUR REVOLUTION, BURRIANA

José Durán Fernández

This powerful yet playful remodelling of the Calle de San Vicente in Burriana animates a street in the town's historic heart. Burriana lies just outside Valencia, on Spain's south-eastern coast, tightly compacted around a medieval core. Despite being a major pedestrian thoroughfare, the Calle de San Vicente had become shabby and neglected, but given the historic nature of the surrounding buildings, any new interventions had to be confined to the ground plane. In the hands of architect José Durán Fernández, the street is brought back to life through a polychromatic carpet of ceramic tiles. Six bubbles of saturated colour mark out the route from Burriana's Plaza Mayor to the Carmelite Church. It's like the famous yellow brick road in the Wizard of Oz only more so, as the yellow is joined by blue, green, orange, purple and red paving arranged in a horizontal rainbow. Made from glazed extruded stoneware, the 100mm square tiles were specially developed for the project and are ribbed for grip and weathering. Kaleidoscopic lighting augments the paving, so each part of the street is bathed in pure colour. The jury admired the strength and simplicity of the idea – with just coloured tiles and coloured light, a lacklustre street is given an entirely new and vibrant identity.





Photographs: Roland Halbe



WINNER: INTERIOR DESIGN AWARD

SAN BLAS HEALTH CENTRE, MADRID

Estudio Entresitio

With a heavy, hermetic exterior and luminous, permeable interior, the San Blas Municipal Health Centre in Madrid is a sensitively judged conciliation of opposites. Though inevitably grounded by its medical functions, it also has moments of lyricism, orchestrated by the use of space, handling of light and application of materials, especially ceramic tiles. The centre occupies a single floor at ground level with spaces arranged on an irregular grid perforated by patios. These are extruded vertically to form square funnels that capture and deflect light down into the building through glazed walls. The funnels are partly lined with ceramic tiles and together with the clear glazing and polished floors they generate a shimmering play of reflections as light bounces and strafes around the interior. Set with diagonal joints resembling scales, the tiles are an intense cerulean blue, as if pieces of sky had been cut out and fixed to the funnels. Through this skilful use of light and materials the building's rigidly orthogonal geometry is softened and transformed, creating an aura of soothing tranquillity. The project was singled out for its coherence in the use of materials and the jury also applauded the poetic and practical way in which ceramic tiles were used to channel light into the interior.

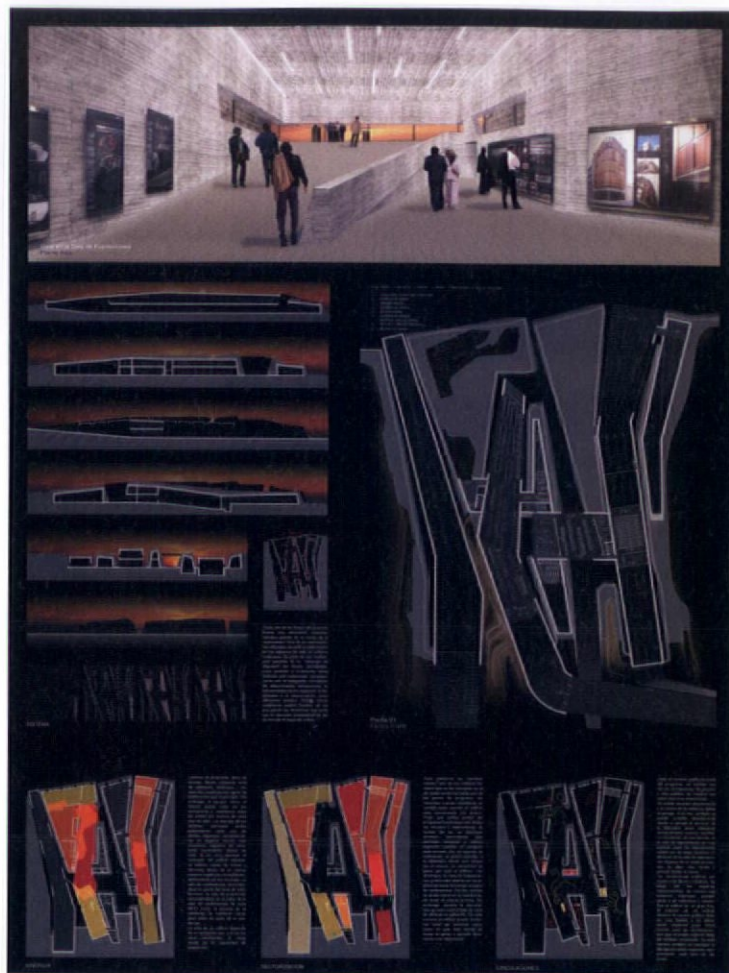
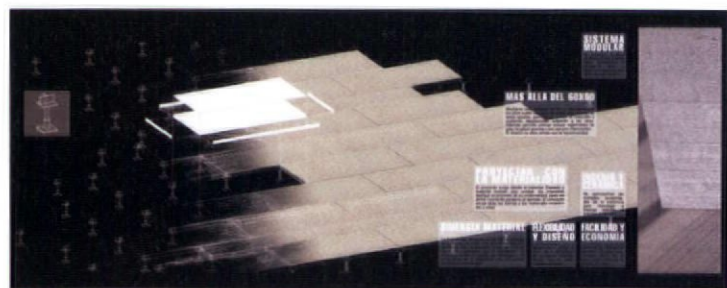


WINNER: DEGREE PROJECT

CDAC VALENCIA

Sergio Bruns Banegas

Sergio Bruns Banegas is a student at the Escuela Técnica Superior de Valencia and this project for a Contemporary Architecture Documentation Centre is sited in a local river basin, part of the green corridor that unites Valencia's cultural facilities. The building has a strong topographic quality, rising up out of the land to dominate the river basin. The materials that make the building – ceramic tiles and concrete – are also drawn from the earth, and the architecture explores a muscular, organic spirit. Tiles are extensively employed in a specially designed modular wall and flooring system capable of coping with varying edge, wall and ground conditions. Banegas even designed a prototype mould that could produce different kinds of extruded tiles depending on requirements. The system is both simple and flexible, leading to significant economies in the manufacturing and installation processes. The impact of the project derives from the synergy between form and function and between concrete and ceramics. The jury was also struck by the way in which the urban context determined the project's strategy and how its young designer astutely exploited properties of modularity and the manufacturing process.

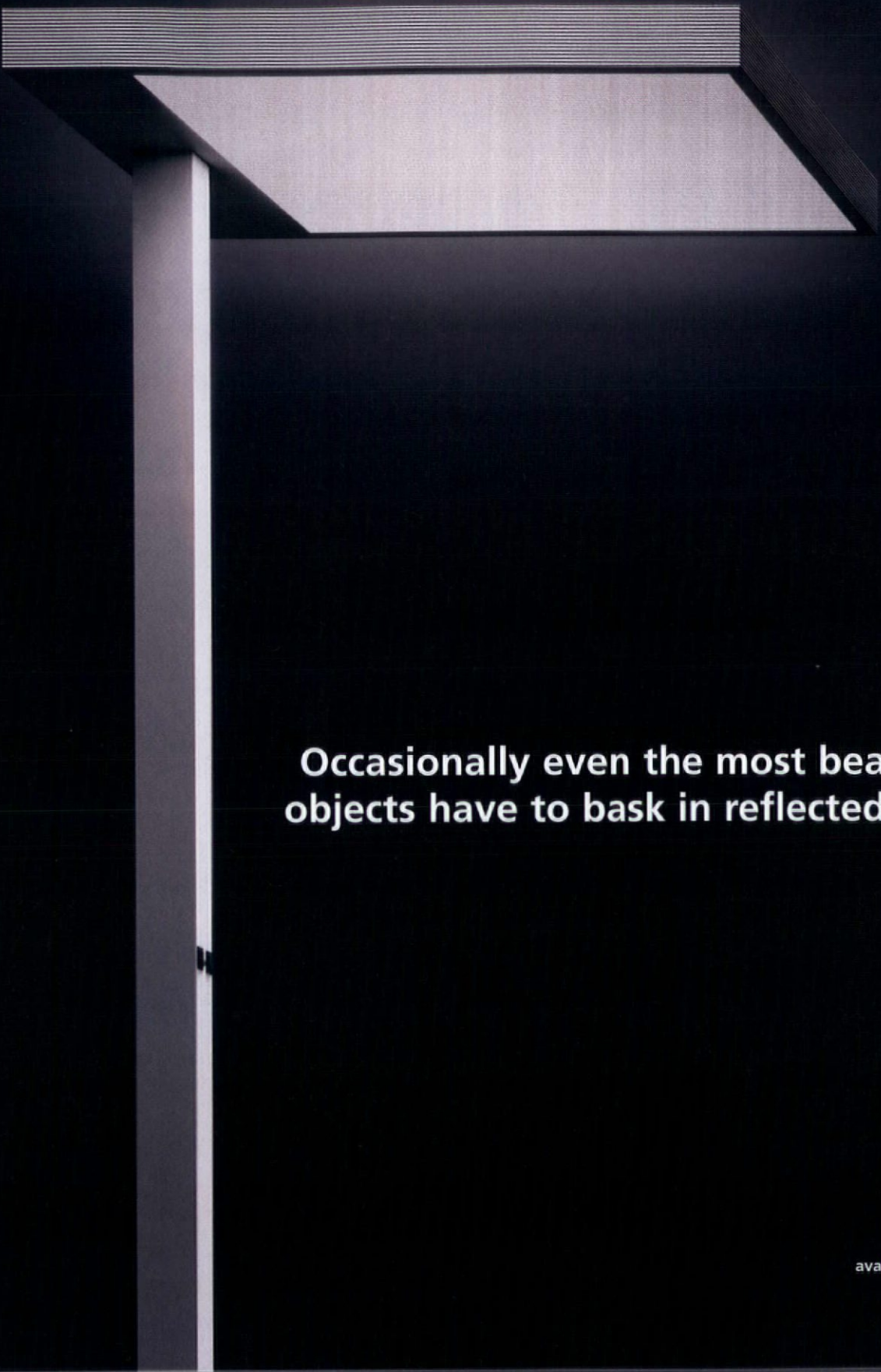


HONOURABLE MENTION: DEGREE PROJECT

LAW COURTS, PALENCIA

Isabel García Vázquez

This project for a law courts building in Palencia, one of the oldest settlements on the Iberian peninsula, stems from an analysis of the city's urban morphology. Isabel García Vázquez, a student at the Valladolid School of Architecture, was inspired by the weight and materiality of the city's buildings and the relationship between solid and void. Her project groups a series of box-like volumes behind a muscular but permeable ventilated facade clad in ceramic tiles. The jury noted that within this disquieting assemblage of boxes the quality of the ceramic tiles and the play of light help to guide the visitor and give order to the labyrinthine structure.



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THE FIRST NEW LOW-COST HOUSING PROTOTYPES FOR THE CAPE FLATS ON THE OUTSKIRTS OF CAPE TOWN; JEAN NOUVEL WINS THE PRITZKER PRIZE; PETER ZUMTHOR WINS FIRST PRIZE AT THE BRICK AWARDS; MORE THAN TRAINSPOTTING: PETER COOK ON HIS TRAVELS.

SCALE, SECURITY AND THE HUMANE

At a recent Architecture Foundation lecture in London, Renzo Piano reminded the audience that the size of a building did not, in general, alter the relationship of individual human beings to the spaces in which they would experience the architecture. He was talking specifically about his new tower for the New York Times, a reworking of the skyscraper form through a screening device of ceramic rods, as featured in last month's AR. Staff at the paper enjoy wonderful spaces and views, and will eventually be able to experience a rooftop garden, a rarity in Manhattan. The only regret is that the garden will not be open to the public, the security risk being considered too great. On the other hand, to the credit of the newspaper's owner and management, the competition-winning project has been built as envisaged, that is to say making a virtue of transparency rather than the faux-security offered by bunker-like solid walls. The NYT building is the exact opposite of the 'paranoia tower' idea which was much mooted after 9/11 – no windows, no underground parking, more or less moat and drawbridge, a model which happily has not found favour.

Piano's other significant tower design is the 'Shard' building, above London Bridge Station. Designed for the developer Irvine Sellar, this is a truly mixed-use tower, which will command the skyline on the south side of the Thames immediately opposite the City of London. And here, public uses at vertical level will include auditoria, viewing platforms, restaurants and bars, plus the quasi-public hotel element of the project. This will be one of Europe's finest (also tallest, at roughly 330m) commercial buildings, because it makes explicit the new understanding we are reaching about the vertical city. The public space hitherto provided in the form of squares, gardens and piazzas as part of lower-rise developments is now beginning to be incorporated within tall buildings at high level. This is also true of landscape and planting, for example in Singapore and in the work of Ken Yeang; a truly spectacular example is being built in London, to designs by Rafael Viñoly, where the top two floors of a major office building will be enclosed public roof gardens with their own dedicated lift. By contrast, another London tower, by Rogers Stirk Harbour, provides a massive cut-out at ground and lower floor levels, creating a magnificent public space at street level, but rising many storeys.

The idea that tall buildings need be dull repeats of sterile international Modernist templates is being triumphantly disproved; architects are taking development necessities in their stride, while giving increased attention to users and public. This approach, and its positive design consequences, are reminding us of the essentially humane characteristics of good architecture. **PAUL FINCH**



Setting out the frame.



Filling sandbags and stacking them into the wall.



Erecting the frame.



Adding the upper floor.



typical terrace

HOPE IN HELL

An ambitious pioneering scheme for architect-designed low-cost housing in the Cape Flats is now under way.

The sun on Cape Flats in late February is fierce, but it's not always like this: in winter, a chill wind barrels off the Atlantic and the rain scythes in horizontally. This is no place to live in a shack made of scavenged timber and tin, yet hundreds of thousands do. At Freedom Park – an optimistically named slum close to the sea on the outer fringes of Cape Town – half a dozen women are filling bags with sand fetched from nearby dunes and stacking them on a patch of bare land. This is the modest start of

an ambitious project that hopes to deliver 100 pilot homes for just £4300 each – the amount the South African government allocates for a 40sqm family home.

Called 10x10, the project pairs 10 international architects and designers with 10 South African practices, with a brief to develop new dwelling types that could revolutionise housing provision in the developing world. The plan is to give away blueprints for the successful schemes free of charge to anyone who wants them. With big names including David Adjaye, Shigeru Ban, Will Alsop and Thomas Heatherwick giving their time free, there has been no shortage of radical, and seductively picturesque, proposals. The problem has been getting them to come in on budget. 10x10 was announced a year

ago (AR June 2007) but so far the only one to meet the cost threshold is a design by MMA, a Cape Town firm originally paired with Will Alsop. However, the two architects fell out over construction methods and instead submitted separate proposals.

Alsop has proposed a shuttering system made of junk timber that is burned away to leave a faceted concrete shell, but materials and labour shortages and rampant construction industry inflation in pre-World Cup South Africa have made concrete unaffordable for such low-budget projects – a situation that has also hampered several of the other designs.

MMA's design is perhaps the least spectacular in architectural terms but it employs the most radical construction method: the two-storey homes are constructed of sandbags stacked around a simple timber frame braced with galvanised steel bars. The only job requiring specialised skills is the casting of the concrete ring-beam that ties the structure at first floor level. The sandbag system was pioneered by local firm EcoBeam, who have used it mostly to construct private homes around the country; once rendered or clad in shingles, they cease resembling machine gun emplacements and are indistinguishable from traditionally built homes.



Rendering the sandbag walls.

This is an important consideration, since consultation with shack dwellers elicited a clear preference for brick or block construction methods, as these are perceived as most prestigious. Yet the sandbag method is interesting precisely because it is an intermediate technology, sophisticated enough to satisfy building regulations but simple enough that people can build, and later modify, their own homes. Sandbags are as cheap a material as you can get, and the team claims it outperforms most other construction methods, especially the cinder blocks used for most affordable housing in South Africa. 'The model of the apartheid city has not changed,' says Luyanda Mpahlwa of MMA. 'It's a transforming country, but I do not think we have been able to develop transformative structures. We are still building what has always been done.' MARCUS FAIRS

BRICK BY BRICK

One of the oldest building materials is celebrated in the recent Brick Award.

Peter Zumthor's Diocesan Museum of St Kolumba in Cologne (AR November 2007) has won first prize in the Brick Award, organised and sponsored by Austrian firm Wienerberger, the world's leading brick, tile and paver manufacturer. Though brick is historically one of the oldest building substances, the Brick Award is one of the newer awards programmes for the creative use of a particular material. Inaugurated in 2004, the Award is biennial and this year there were 255 submissions from 19 countries, more than double the number of entries in 2004, so its appeal is clearly growing. (Use of Wienerberger products was not a condition of entry.)

Former RIBA President George Ferguson chaired an international jury that included Ferenc Cságy, a winner in the 2006 Award, Lipa Goldstein from France, Mart Kalm from Estonia and Ryszard Jurkowski from Poland.



Constructing the upper storey.

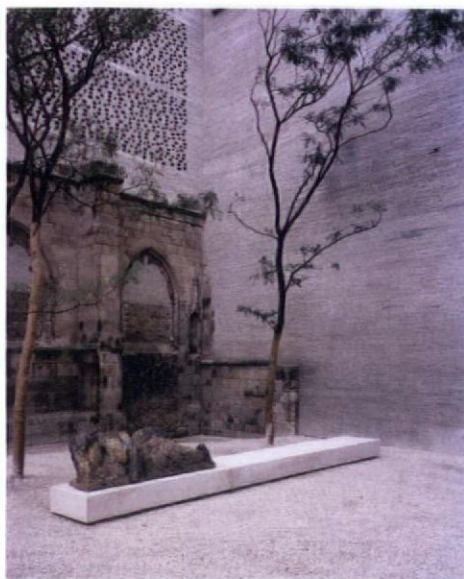
The judges were especially impressed by Zumthor's use of long thin bricks to achieve an exquisitely subtle surface texture and by the way in which the wall plane is perforated to admit light. Second prize went to a winery extension in the Swiss town of Fläsch by Bearth

& Deplazes; and an IT building in Otaniemi, near Helsinki, by Tuomo Siitonen and Esko Valkama won third prize. Special prizes were awarded to a holiday home on the edge of Lake Lugano, by Markus Wespi and Jérôme de Meuron, and to the new headquarters of the Dutch World Wildlife Fund by Thomas Rau which includes the thoughtful touch of nesting alcoves for birds in its brick gables.

www.wienerberger.com

NOUVEL WINS PRITZKER

Joining an impressive list, Jean Nouvel is this year's Pritzker Prize Laureate. Since 1979, the jury have chosen a broad range of winners, beginning with Philip Johnson, the so-called Godfather of American Architecture. Recently the jury have made some insightful decisions, going against the grain of architectural hero worship to reward the more thoughtful. In 2005, Thom Mayne of Morphosis was rewarded as the deserved antagonist of American mediocrity, followed in 2006 with Paulo Mendes da Rocha, a Brazilian with little international reputation. This year, however, the result seems more predictable, rewarding the assertive architecture of Europe's own Godfather figure. R. G.



Brick Award winner Peter Zumthor. Photo: Hélène Binet.



Above and below: Houston, Texas, much more than just a city of office towers.



Peter Cook

Architecture is about STUFF and OBSERVATION. Then you can design.

There is of course an ever-increasing plethora of guidebooks available to the traveller: pretty quickly the blandness of Wikipedia or that unsatisfied feeling that you get from websites has to be replaced by something that you can pore over. Where you can imperceptibly move in-and-out from fact to myth, from known history to hearsay and even downright opinion. The best guidebooks are those with a mixture of the latter together with copious 'facts' – and rather more detail than you expected – flattering you as if you have been listening to secrets that you need not know.

Adrian Forty (a true architectural historian, not just a 'theory' type) once accused me of enjoying architecture like a train-spotter. Because I respect him, this did get to me, but only just. OK, I travel around a bit and (surprise, surprise) because I don't drive, I look out of windows and spot (guess what?) buildings. They're my business, passion, hobby, interest.

But the other day I had a second tour in the company of a real, true, in-depth

'spotter': much younger than me, but of the 'old school'. If you're ever in Houston, grab hold of Stephen Fox. Amazingly – in such a city – he doesn't drive either, but that doesn't stop him riding around since there's usually an eager, bright-eyed student driver available. Almost certainly benefiting from the most extraordinary eavesdrop on those secrets you need not know – but this time about buildings and the weird network of tracks, plots and eccentrically occupied patches under the trees that serve as Houston's urbanism.

Our privilege, a couple of weeks ago, was that Lars Lerup was driving. Now who better to have in the car than a creatively cynical Swede who had arrived in Houston hating it, but after 15 years and two or three books about it is more and more in love with its vagaries and can pitch in with the most sharp-witted of overviews – 'Swing round to the left' – and Fox's unexpected instruction to go down into someone's backyard or an apparently uninhabited dead-end always revealed an invention, a relic, or the newest of the new – plus all the gossip on it.

Later on I told Lars about Fox's two unknown cousins: one in Paris and the other in the unlikely treasure trove of Brisbane. The analogy with Houston/Brisbane is easier to make: Brisbane is also a spread, 'endless-suburb', car-based city and its spotter-in-chief is Don Watson. Unlike pancake Houston, the terrain is a series of humps and bumps and Watson would, years ago, roll you over the humps in a rolling 2CV with a rapid-fire description of all that flashed by: every gatepost, every cast-iron villa, every funny doorway seemed to have a story, '... that corner is by Charlie Bloggs ... now Bloggs was the early assistant of Smithers ... but then Smithers had studied in Melbourne ...', your head ached (maybe it was the 2CV) but it was marvellous stuff. And just what was the significance of the Melbourne reference? You had to work at it and develop your own



Finding the unexpectedly spooky in Houston's backyards.

'nose' in the process. Those publishers, course directors, project managers and the like, who now insist on 'accessibility', undervalue such mystery and with it an enthusiasm and laterality of the kind that Watson may well have left behind in becoming a successful building architect. (Though he is married to a lovely lady who documents Queensland's war memorials!)

The third cousin (unlike Fox and Watson), is not a native of the city that he waxes upon. Indeed Martin Meade is a native of Bath who, with his wife Charlotte Ellis, emigrated to Paris some years ago and who seems to simultaneously relish his excellent French, extraordinarily detailed knowledge of the fabric of the city and his sartorial distinction. Tweed suit, waistcoat, hat with small feather: it's probably *Country Life* circa 1932 but it's great. (Come to think of it, Fox is also a bit of a *recherché* dresser too, more English than the English, so to speak.)

Eccentricity? A lost art? Hopefully not. I haven't heard as good an analysis of the true culture of architecture since I sat in the AA's dungeon lecture room in the late 1950s listening to John Summerson going into minutiae when necessary, gossip when necessary, yet making it clear when something had real value. Just re-read *Georgian London* and the links between mannerism, style, greed, opportunism and coincidence: they are all there. Perhaps both the Post-Marxists and Post-Modernists have been too po-faced, too determined to see the eradication of good old straightforward cause-and-effect evidence and its co-habitee the artisan tradition. Equally noticeable is their tendency to downgrade the relevance of the physicality of architecture.

Listen to Meade on the subject of a fascinating, complex, second-rater like Mallet Stevens, listen to Fox on the subject of Latino supermarkets in East Houston, think again about the significance of Smithers coming from Melbourne (not Sydney, you see). Architecture is about STUFF and OBSERVATION. Then you can try to do it.



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If the AR was a fashion magazine, it would probably be *Vogue*; the classic, authoritative, elegant, journal of record, unswayed by the attention seeking vagaries of more *arriviste* organs. And, in the same way that fashion magazines publish seasonal surveys of the latest trends, so we cast our gaze towards the architectural catwalk to try to discern what lies ahead. As with *Vogue's* seasonal array of immaculately styled models and breathless commentaries (Is puce the new black? Can we still wear wedges?), there is a slight air of unreality about this enterprise. Buildings yet to be constructed are still fermenting in the minds of their creators, brought to life through the Frankensteinian exegesis of digital renderings. As it is with haute couture, so it is with architecture; the effects of light, weather, time, use and people have yet to impact upon visions which tend towards hyper idealised forms of representation.

But clearly, though certain architects now enjoy the status of indulged and over fêted fashionistas, buildings are not clothes. They are the very slowest form of fashion, generally the products of a collaborative vision (whatever individual superstars might claim), certainly much less disposable, and intended to last decades, if not centuries. That does not preclude them from being products of their time, or surfing the zeitgeist or exploring new and improved ways of doing things, but the central premise should still be a historic and enduring responsibility to society.

However, in a world that is becoming more insatiably neophilic (certainly in its developed parts), crunching through consumer durables with obscene rapidity, where does that leave thoughtful slowness? Though architectural production has been fast forwarded by advances in technology, does being able to have it all now really make for a better world? Though the economies of new city states such as Dubai and Guangzhou thrum with manic activity, is the breakneck pace of such development ultimately sustainable? And what of the much maligned public realm, now increasingly under threat, as the spatially infinite, phenomenologically abstract digital world (where interaction is entirely non-physical) supersedes the more grungy realities of the Plaza Mayor?

The future is always prone to apparently outrageous speculation – what would our ancestors a mere 100 years ago have made of the ubiquity of cars, flying, computers, television, personal freedom, medical advances, even a machine that does the washing for you. But beware the dystopian subtext of 'progress'. The late Martin Pawley was fond of predicting that the civic realm as we know it would eventually fracture and disintegrate under the sheer weight of numbers and the indifference of those charged with safeguarding it. Humans would end up living in pods, with hologram interiors and the internet delivering our kicks. William Gibson, the doyen of cyber fiction, is another prominent speculator on the consequences of such progress and transformation.

FUTURE IMPERFECT



'For millennia, architects have been concerned with the skin-bounded body and its immediate sensory environment – with providing shelter, warmth and safety, with casting light on the surfaces that surround it ... Now they must contemplate electronically augmented, reconfigurable, virtual bodies that can sense and act at a distance, but that also remain partially anchored in their immediate surroundings,' he writes. 'The classic unities of architectural space have shattered – as the dramatic unities long ago fragmented on stage – and architects need to design for this new condition.'* Though Gibson's seductively articulated new virtual order is still some way off, its potentially depopulating and negative effects on public space are beginning to be felt, as people are drawn inwards by their working and personal lives and the public realm falls prey to the effects of political privatisation and personal paranoia.

How architects engage with such shifts and challenges will be critical to the quality of civic life, and, indeed, the survival of the profession as a force for good in its own right. Some sense of the nature and scope of this engagement can be apprehended in this latest assemblage of projects, drawn, as usual, from around the world. We are eternally optimistic – we have to be – but it is sobering to reflect for every showpiece scheme illustrated here, there are 99 others ploughing a much less inspirational furrow which might explain (but cannot justify) the abject quality of most of the built environment. As in previous *Previews*, projects are loosely organised into thematic categories – an admittedly editorial

device, but it throws up some intriguing bedfellows (a Nepalese school with a Finnish archive, for instance). It also acts as a vehicle for comparing and contrasting. At one end of the spectrum is Culture (the haute couture section of our seasonal catwalk), characterised by familiar formal extravagance, while Housing, ever the Cinderella of architectural activity, has more affinity with the discount warehouse.

But, paradoxically, it is the more modest programmes that really require architectural imagination, rather than the opera houses and art museums. And, mindful of how deeply implicated buildings are in climate change, the growing green agenda also urgently needs input. Architects have always been known as generalists, capable of assimilating a wide variety of information and converting it into a plausible solution. Sustainability tests and challenges that ability as it encompasses areas as diverse as ethics, economics, sociology, ecology, history and biology. The analytical and deductive skills of architects can be used to make sense of the complex systems and interactions of global ecology. Though architects on their own cannot save the world, there is hope that the profession can become instrumental helping to guide and stimulate change. Seductive though it is, beyond the giddy whirl of the architecture catwalk there is a job to be done in which everyone's future is at stake. CATHERINE SLESSOR

* William Gibson, 'Cyborg Civics', *Harvard Architecture Review*, vol 10, 1998, p173.



Culture **Cultural programmes are still particularly fertile ground for flights of architectural fantasy.**

Toyo Ito extends his interest in spatial complexity in this project for the Taichung Metropolitan Opera House. Based on a few geometric rules, the project exhibits more of his recent interest in fluid and continuous spaces, as seen in projects such as the University Library in Hachioji City, and the Crematorium in Kakamigahara (AR August 2007). Having moved on from the more classic formality of Sendai, with its base, middle and top supported by columns, this building will encourage exchange and communication through a more explicitly fluid arrangement of a rich and diverse range of cultural activities.

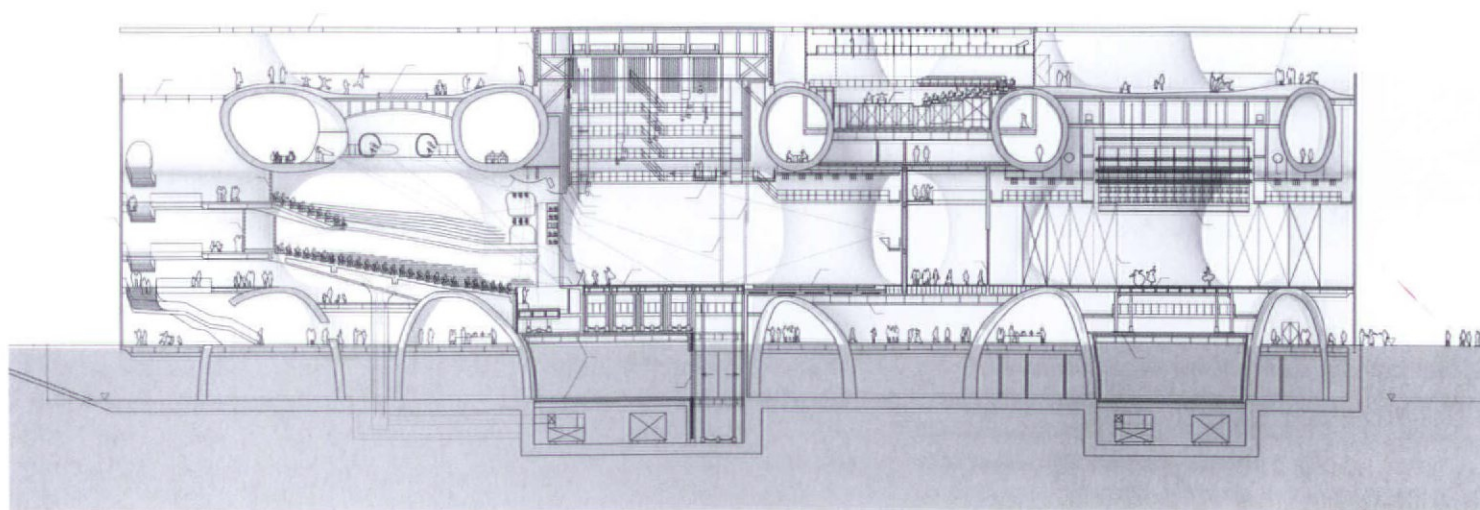
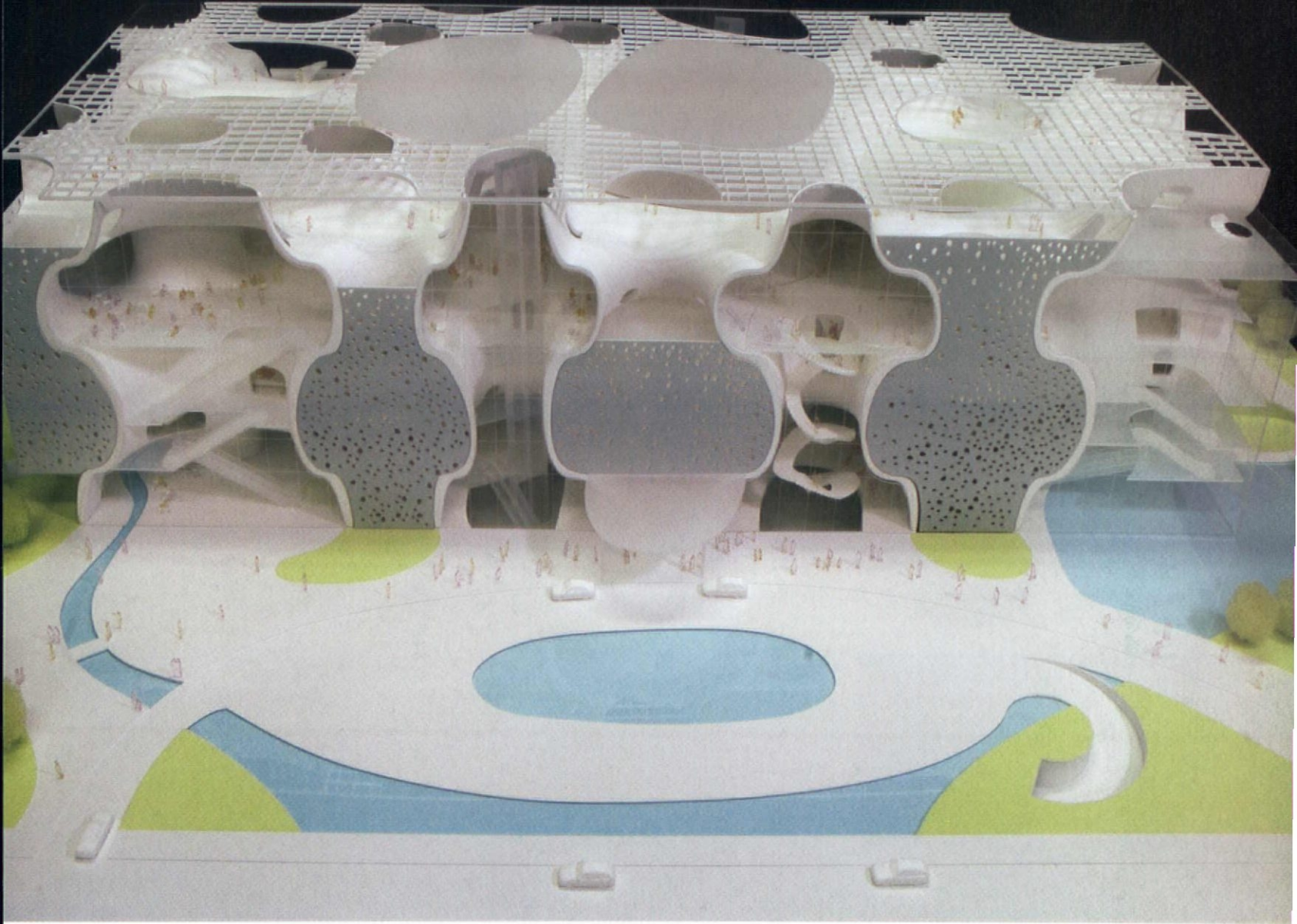
The architects call the building the Sound Cave which is described by Ito as a 'horizontal and vertical continuous network'. Located in a park within a dense urban high-rise development, the Sound Cave is not only an interior but extends to make connections with the outside, merging with the park and promoting communication between casual passers-by and artists. Even before entering one of three auditoria, it is envisaged that the Sound Cave will be perceived as a fascinating and flexible acoustic space, which connects Arts Plaza, workshops, foyers, and restaurants. Multisided in form, the building will have a principal entrance at the end of the green axis between the New City Council and Government buildings, however, the building is described as having more than one front, inviting people from all approaches into a labyrinthine network of spaces.

Spaces are conceived as curvilinear membranes pulled into shape between two more solid surfaces. This process produces Ito's notion of the emerging grid, promoting fluid relationships over fixed. R. G.



OPERA HOUSE,
TAICHUNG, TAIWAN

TOYO ITO



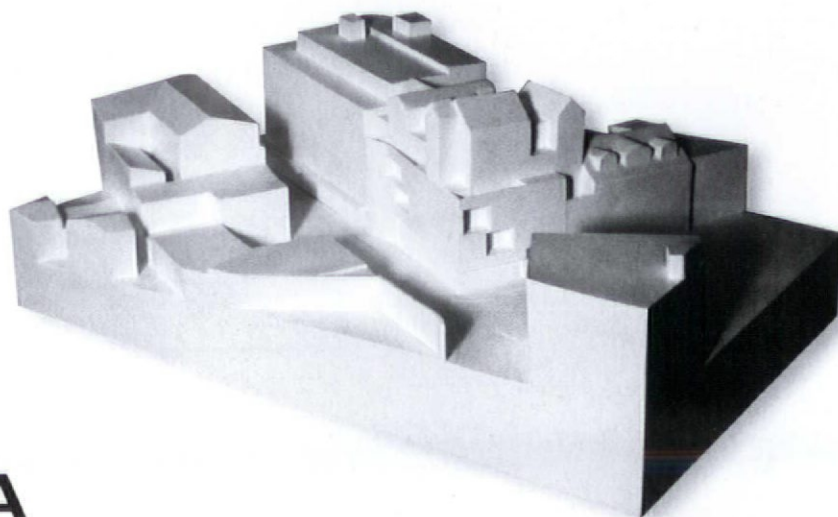
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Apart from being an imaginative response to a tricky brief, Studio Granda's remodelling of a corner site in downtown Reykjavik into a gallery and apartments is emblematic of how the city could renew itself. The programme pitted history against modernity, as part of the site was occupied by a corrugated iron-clad house dating from 1904 and still inhabited by descendants of the original family. The house is remarkable not only for its age (Reykjavik is a very young town), but also for the fact that Iceland's most renowned painter, Jóhannes Kjarval, lived and worked there as a young man.

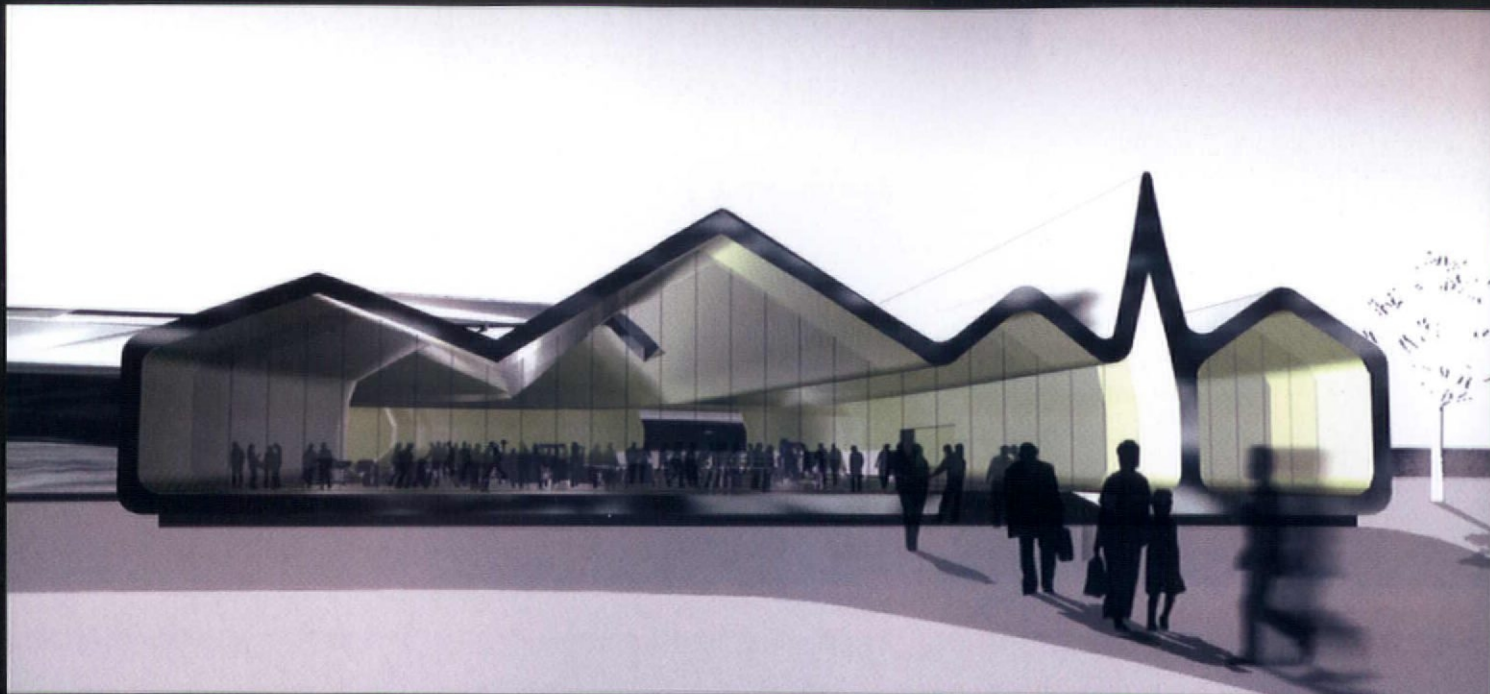
Out of this impasse, Studio Granda propose a multi-level gallery at street level, with three floors of apartments above. The building's green roof forms a new, tranquil setting for the historic house, preserved and rebuilt high above the blare of bars and shops below. New parts are clad in finely seamed panels of flat copper, with the reconstructed house wrapped in corrugated copper to replace the rotting, vernacular iron. Exhibition spaces will be colonised by the local i8 Gallery which specialises in an eclectic melange of Icelandic and international contemporary art. C.S.



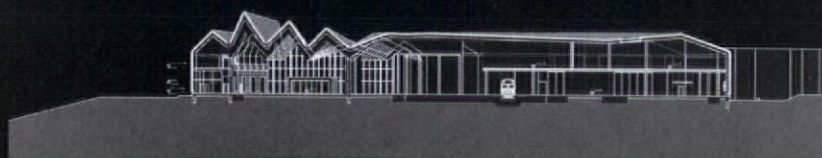
GALLERY AND APARTMENTS,
REYKJAVIK, ICELAND



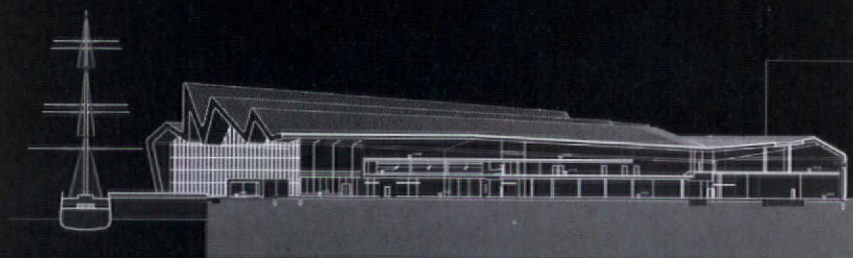
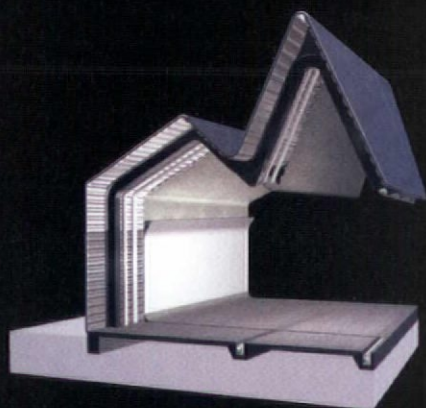
STUDIO GRANDA



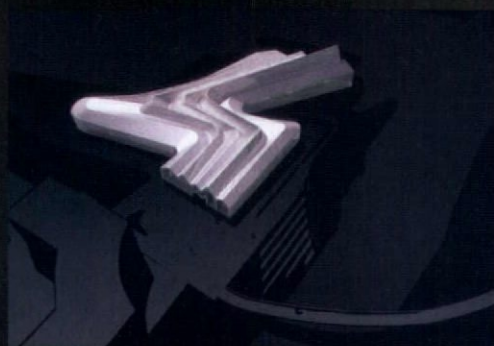
TRANSPORT MUSEUM, GLASGOW,
SCOTLAND



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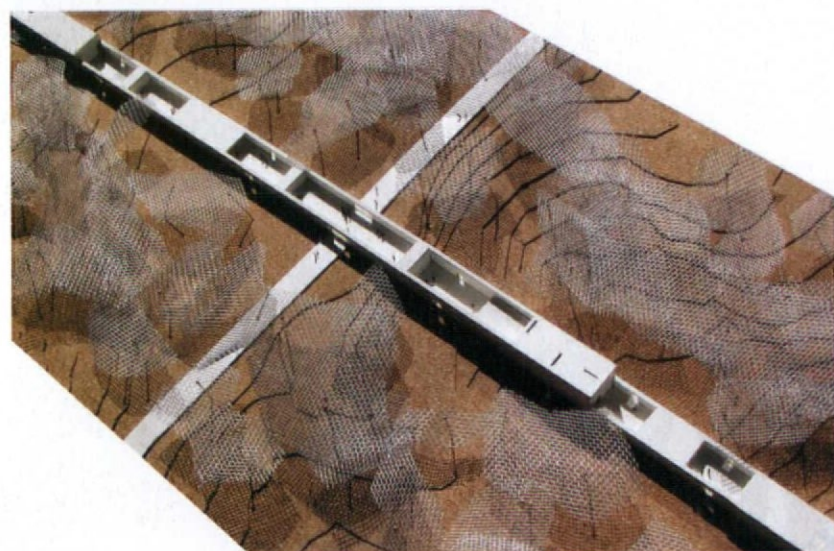
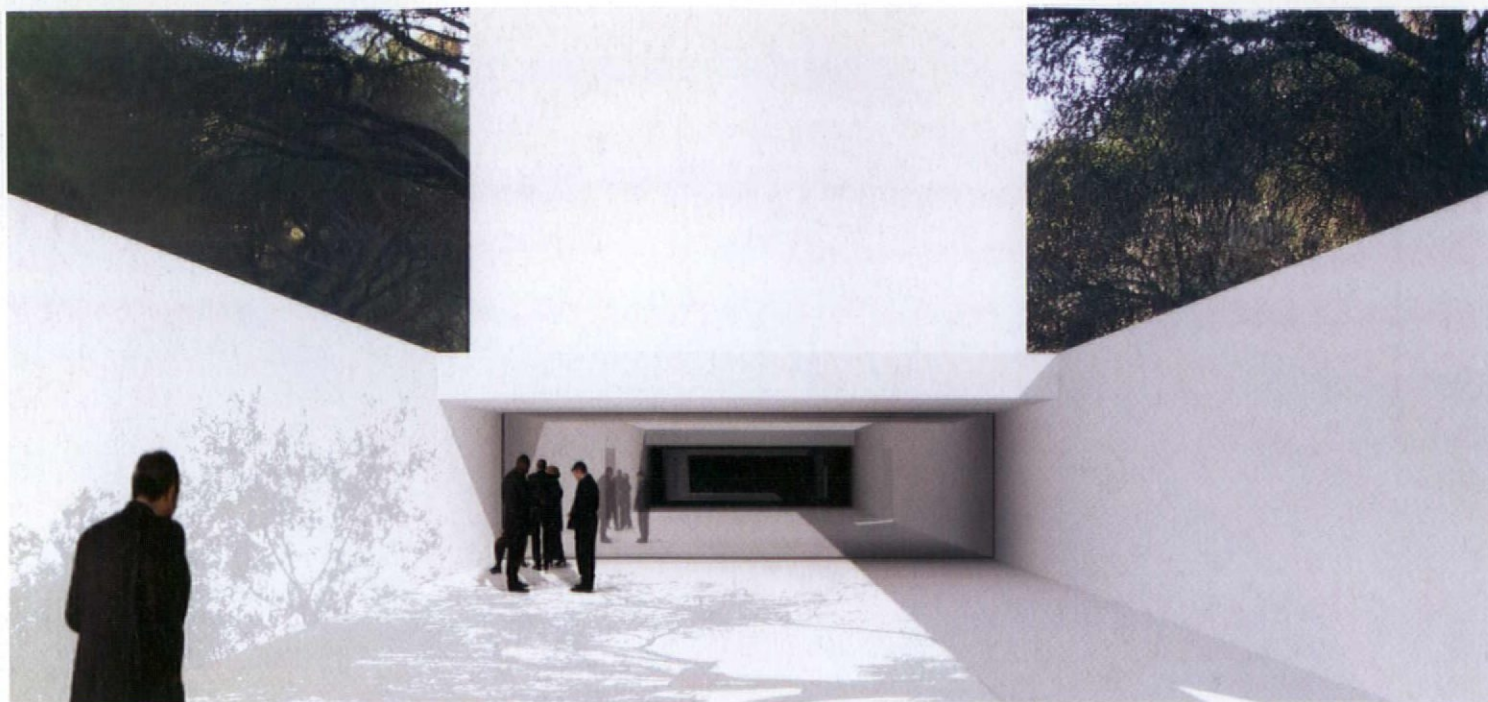
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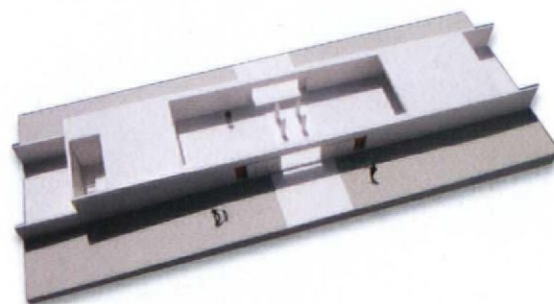
ZAHA HADID

Scotland is proving surprisingly fertile territory for Zaha Hadid. After the Kirkcaldy Maggie's Centre (AR December 2006) comes a Transport Museum in Glasgow, won in competition last year, which will replace the city's existing museum and provide space for an expanded collection. Source of its industrial and mercantile prosperity, Glasgow's relationship with the River Clyde is historically resonant. The site lies at the point where the Kelvin flows into the Clyde and the new building 'flows' from city to river, symbolising the dynamic relationship between the two.

Conceived as a kinked and elongated sectional extrusion, the museum has Hadid's familiar formal drama. The spikily angular roof profile morphs between a wave, graph and pleat. Outer pleats are enclosed to house support services and black box exhibits, liberating the central element as an open, column-free space, with clear glazing at opposite ends. Visitor circulation mediates between the city and the river, opening up or contracting inwards, depending on the exhibition layout. Fluidly engaging with context and content, the museum brings a touch of superstar fairy dust to the banks of the Clyde. Glasgow holds its breath. C. S.



ART MUSEUM, CADIZ, SPAIN



ALBERTO CAMPO BAEZA

Inaugurated in 2001, the NMAC Foundation is located in the grounds of the Dehesa Montenmedio near Cadiz. In this bucolic setting, artists from around the world are involved in site-specific projects in all media. To date more than 40 artists, including Sol Lewitt and Olafur Eliasson, have undertaken projects in this Andalusian idyll. As part of the Foundation's expansion, Alberto Campo Baeza has been commissioned to design a new building to house galleries, a workshop, café and auditorium.

An immensely long thin volume extends through the forest, stepping down at intervals in response to the gently sloping terrain. Like the trail of a jet engine across the sky, searing white walls accentuate the building's immaculate horizontality. Along its length the implausibly elongated volume is perforated by traditional Andalusian patios filled with indigenous plants. True to his stature as Iberia's most arch and audacious minimalist, Campo Baeza has created a structure of extremes that vies for attention as an artwork in its own right. C. S.



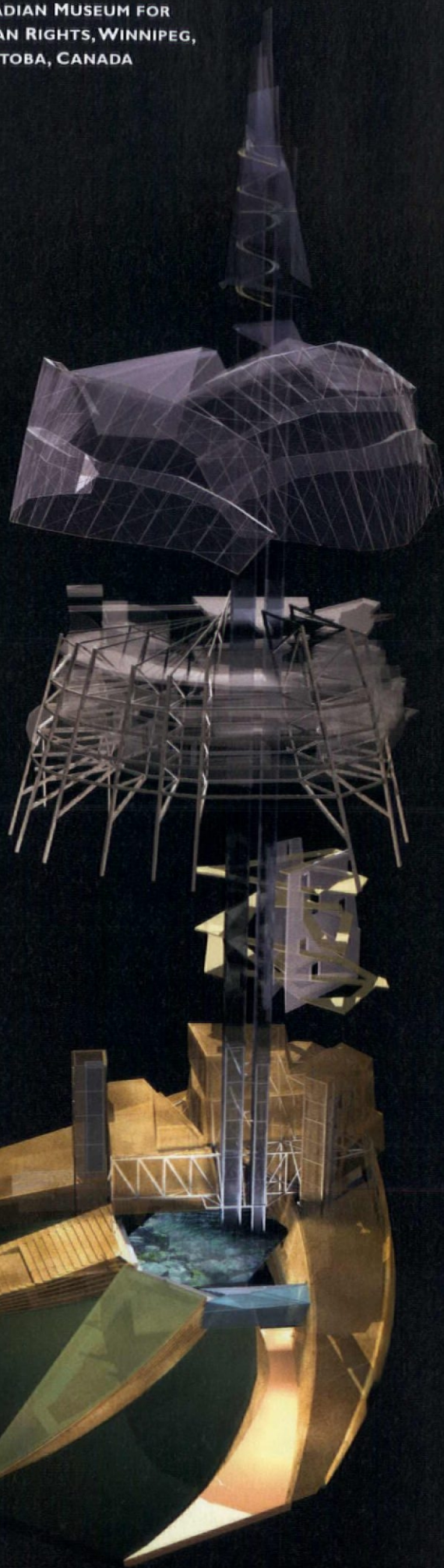
Due to be completed in 2012, the Canadian Museum of Human Rights is a powerful expression of the essential commonality of humankind. Carved into the earth and dissolving into the sky on the Winnipeg horizon, ephemeral wings embrace a mythic mountain formed from ancient limestone. Known for architecture that taps into a sense of the primeval, Predock has created a unifying landmark for all nations and cultures, a symbolic apparition of ice, clouds and stone set in a rolling field of grass.

Visitors begin with a descent into the earth, a symbolic recognition of the subterranean as the spiritual centre for many indigenous cultures. Protective stone arms screen the cold northern wind and celebrate the sun, with apertures marking paths of equinox and solstice. These also create a framework for ceremonial outdoor events with roof terraces and amphitheatre seating.

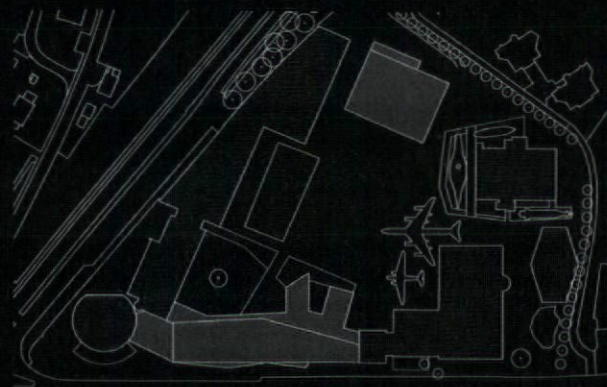
At the heart of the building the Great Hall evokes the memory of ancient gatherings of First Nation peoples, and later, settlers and immigrants. The First Nations' sacred relationship to water is honoured as a place of healing and solace among reflections of earth and sky. A garden functions as a purifying lung, reinforcing the environmental ethic that permeates the building. A sequence of museum galleries culminates in an ascent of the Tower of Hope with framed views of sky, city and nature. C. S.

CANADIAN MUSEUM FOR
HUMAN RIGHTS, WINNIPEG,
MANITOBA, CANADA

ANTOINE PREDOCK



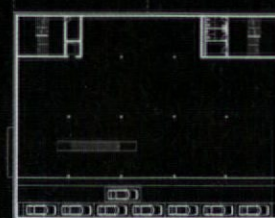
From sprinkling copper dust in in-situ concrete, to overlaying steel sheets of differing perforate densities (AR June 2004), Gigon/Guyer have produced a number of innovative facade designs. In the past these have been quiet poetic works, but on this scheme the Zurich-based duo have allowed themselves to have a bit more fun. The project for the Swiss Museum of Transport, originally won in competition in 1999, comprises two buildings: an entrance building that provides space for ticketing, retail and restaurants in an elongated form that links the IMAX theatre with the rail transport hall, and a new freestanding building for the Road Transport Hall. In both instances the facades use familiar objects. In the case of the entrance, these include hubcaps, cogs and steering wheels (hung behind glass on insulation panels), while the Road Transport Hall (largely a black box) is clad in road signs, encouraging visitors to search out which sign relates to their own home town. Inside, the display of vehicles will employ an automated parking system, allowing visitors to bring vehicles nearer for closer scrutiny at the touch of a button. R. G.



site plan



TRANSPORT
MUSEUM, LUCERNE,
SWITZERLAND



Road Transport Hall



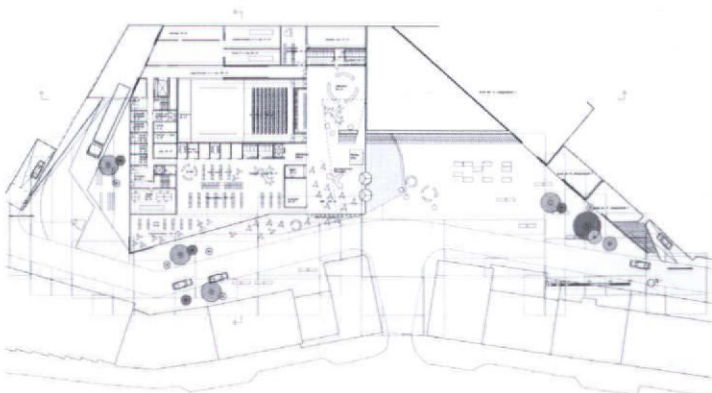
entrance building

GIGON/GUYER



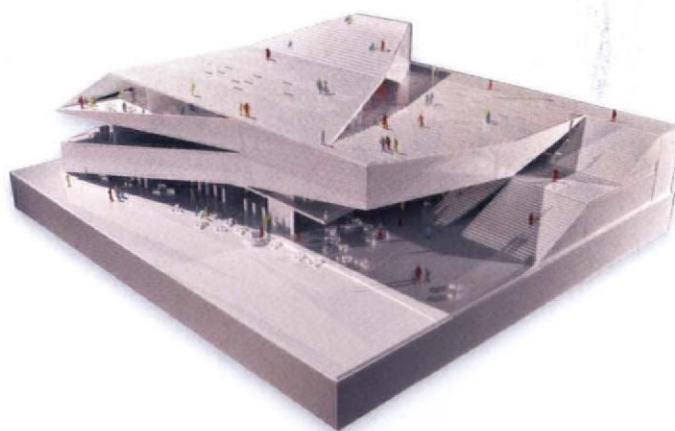


**THEATRE AND JAZZ HOUSE,
MOLDE, NORWAY**



site plan

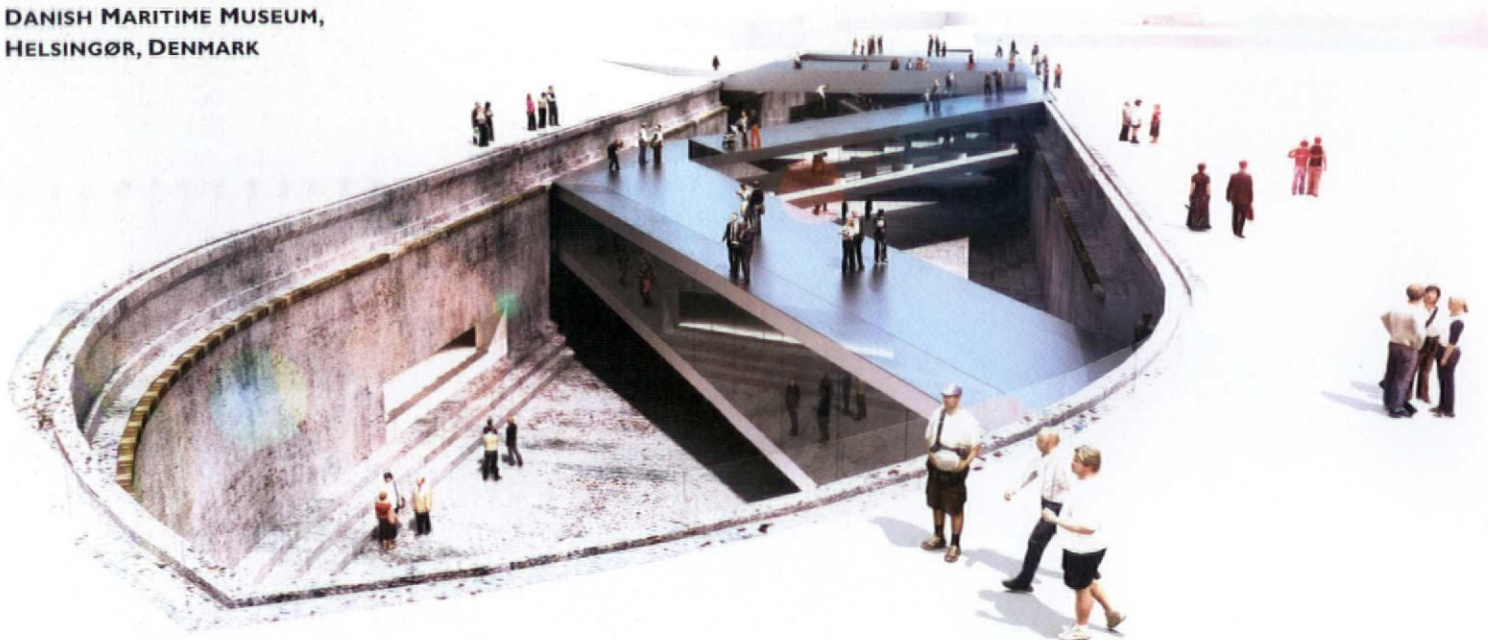
3XN



Since 1961, the Norwegian city of Molde has hosted an annual international jazz festival that now attracts large audiences every July. This project, won in competition by 3XN, provides a 5800sqm theatre and jazz house to both support this event and to provide a venue for other year round events. Conceived as a folded sheet, the public square, facade and roof are seen as a single surface, made from the same local stone. With just three floors, the building is relatively low lying, cut into a split-level site. At upper and lower levels the building defines two public squares that in turn are linked by a broad stone stair that forms seating for external performances.

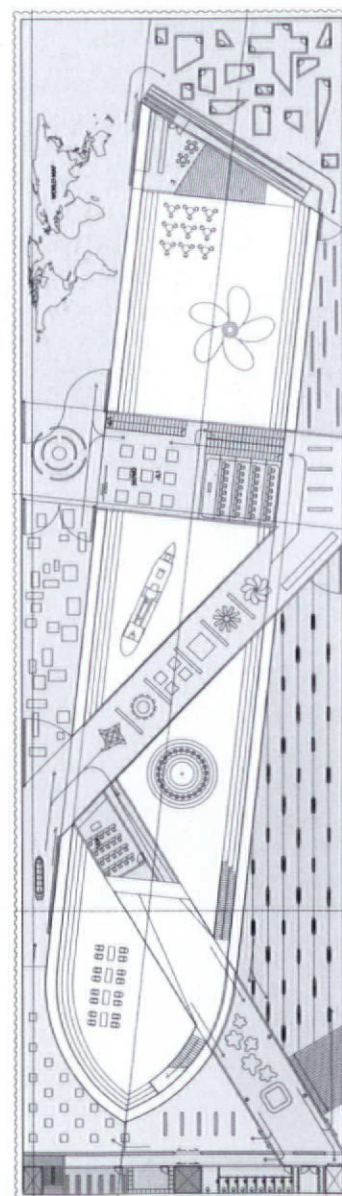
The relative thinness of the facade is exaggerated by cuts made in the building's skin. At these points triangular planes of glass allow internal and external spaces to merge. As such each of the two squares link directly into the building and have an identity and function all of their own. The building includes a library and an arts centre. R. G.

**DANISH MARITIME MUSEUM,
Helsingør, Denmark**



Dry docks hold incredible appeal, producing (when entered) unique spatial and acoustic effects. In 2005 the dry dock where Isambard Kingdom Brunel's SS Great Britain was built was spectacularly adapted to become an environmentally conditioned exhibition chamber by Alec French Architects (AR October 2005). This project deals with an empty dry dock in isolation, to exploit its unique qualities as the centrepiece of a new Maritime Museum in Helsingør, Denmark.

As is often the case, BIG (Bjarke Ingels Group) won this competition by bending the rules, with their proposal to place the museum around the periphery of the existing structure, behind the structure's concrete walls. As such the dry dock does not become the principal exhibition space per se, but instead becomes the Museum's sunken facade, interrupted by three inhabited bridging elements that form part of a looping route of exhibition spaces. With this the dock's 150x25x9m deep void remains largely intact, preserving its awesome scale and identity. R. G.



BIG GROUP

ground floor plan



ARTISTS' WORKSPACES,
ABERYSTWYTH, WALES

THOMAS HEATHERWICK

An important part of any cultural enterprise is the provision of space for artists in which to work/play/rehearse or experiment. Though there is a lively tradition of this happening in an ad hoc manner (the urban loft being the most obvious example), here at the Aberystwyth Arts Centre, artists and creative entrepreneurs can take advantage of a new development of 16 low-cost studio/workspace units. Designed by Heatherwick Studio, they form part of a start-up enterprise for Aberystwyth University. Artists working in all disciplines can take residencies from three to six months.

Reluctant to dilute the wooded character of the site by superimposing a single campus-style block, Heatherwick opted to disperse eight smaller buildings among the trees. These are simple timber-frame sheds, split down their centre and pulled apart to provide light, ventilation and a shared entrance area. As with all Heatherwick projects, technical inquisitiveness has given rise to an innovative new cladding system. Stainless steel is durable but expensive, so the studio sourced very thin sheets, roughly the thickness of a Coke can. This reduces the cost, but the material is fragile, lacking stiffness and insulation. These problems are overcome by crinkling it in a controlled manner before spraying insulation foam on the back of the crinkled surface. Like shimmering tin foil, the crumpled steel panelling reflects foliage and sky, as the archetypal primitive hut gets a bold new twist. C. S.



Community

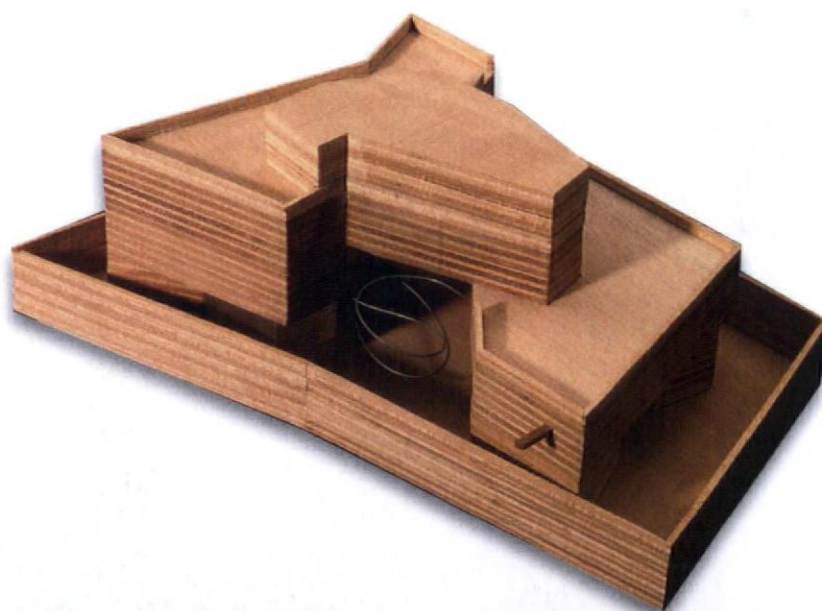
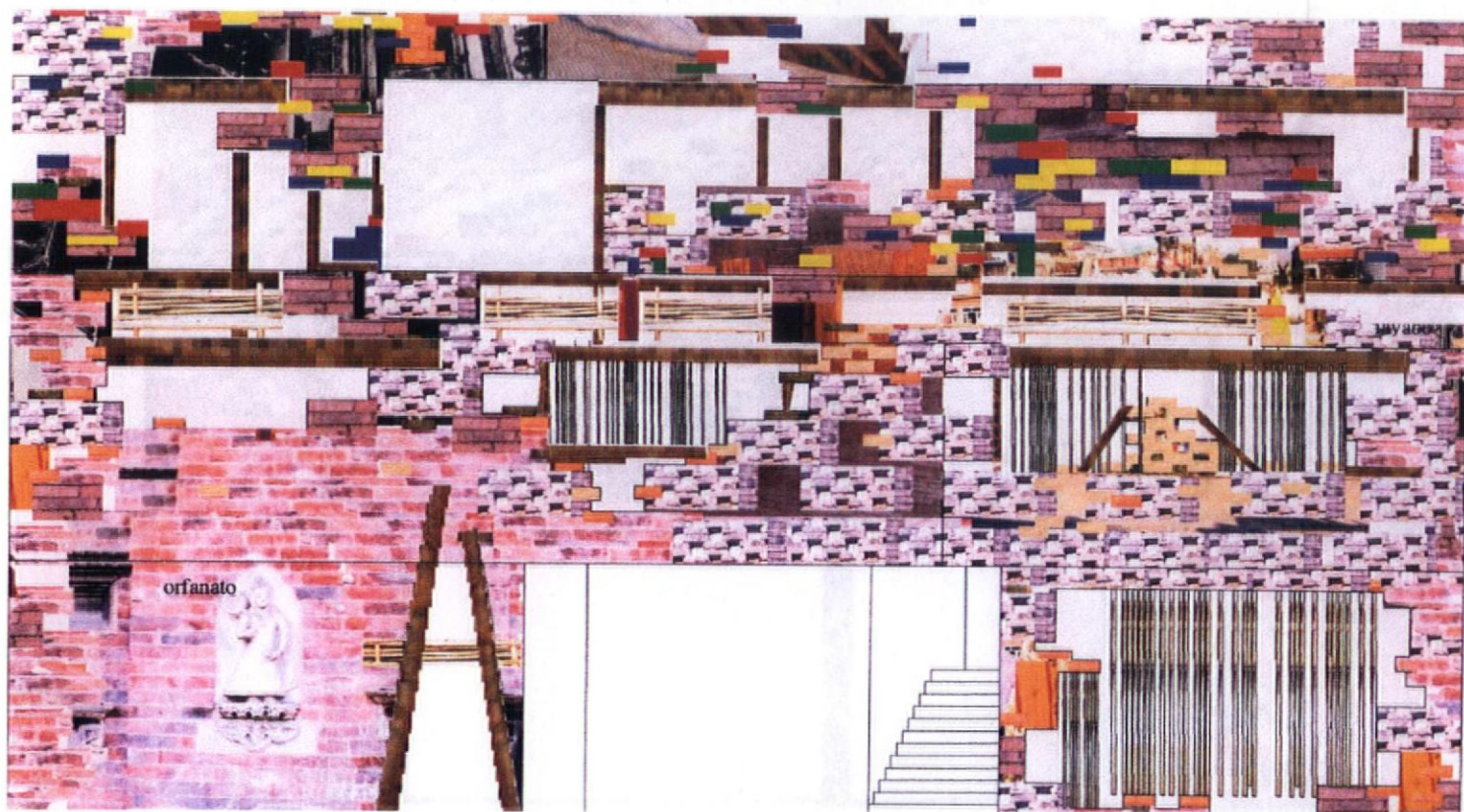
Architecture for public institutions becomes emblematic of society.

Architecture for public institutions becomes emblematic of society.



NUEVA ESCUELA MANUEL MARTINEZ CALDERON
MIRALLES/TAGUIABUS EMBT ARQUITECTE/ A/OCIAT/

NOVEMBRE 2005



EMBT

On the roof of the world, in the Nepalese capital of Kathmandu, Barcelona based EMBT are tackling a project as physically and culturally removed from their European comfort zone as it's possible to be. The Vicky Sherpa Foundation Primary School is designed to augment the educational and community provision of an existing school. It has classrooms for children aged from three to five, a kitchen with a dining space and sleeping-rooms for local orphans. The design is the result of an empathic understanding not only of Nepalese culture, but also of the basic needs of the country's underprivileged social class. Based on the philosophy of the founder, Vicky Sherpa, the functional and yet exuberant architecture is inspired by the colour and animation of Nepalese life and strives to provide the children of the so-called 'untouchables' with the best possible educational environment.

Exploiting the compact nature of the site, the building is structured around a big covered courtyard that serves as a central meeting point for playing, dancing and eating. The courtyard is surrounded by a kitchen, a working studio and shop for handmade jewellery (offering local women the possibility of economic improvement), a gym and computer room. Rooms for teachers as well as sleeping accommodation for orphans are located on the first floor, with classrooms on the second floor. A slide running from the roof garden to the ground is a playful touch, while the kaleidoscopically striated brick and concrete walls allude to the vibrancy of traditional Nepalese textiles and Buddhist prayer flags. C. S.

PRIMARY SCHOOL,
KATHMANDU, NEPAL



MECANOO

Spain's rapid urbanisation has created a rash of nondescript suburban peripheries characterised by anonymous housing interspersed with featureless public space. On the edge of Córdoba, in just such peripheral conditions, a new Palace of Justice with 26 courtrooms, a forensic institute, archive and public facilities is being built. Dutch architects Mecanoo faced the challenge of making a prominent new public building that enhances the urban realm and relates to the old city of Córdoba without meaninglessly imitating it.

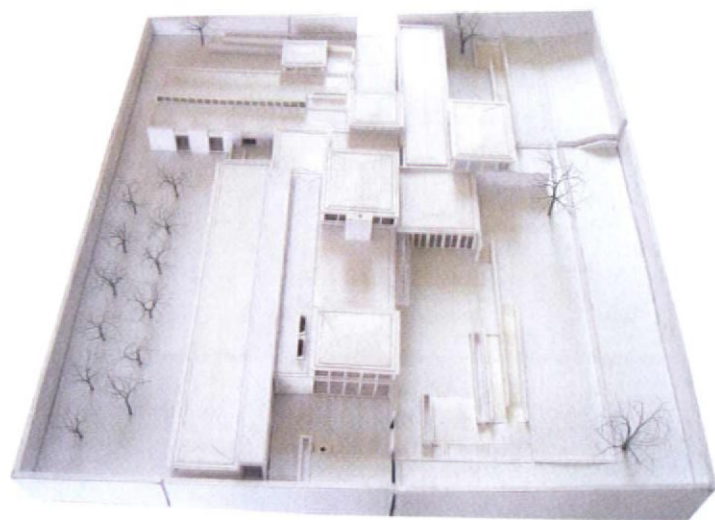
A strategy of integration through fragmentation shapes and structures the architecture. Conscious of the building's potentially imposing mass, Mecanoo create a city within a city based on the grain of the historic urban fabric. This establishes relationships of scale and volume and introduces traditional elements such as patios and perforated facades to filter light and absorb heat. These endow the large building with a strong identity that suits the intense climate of Andalusia and alludes to Córdoba's Moorish character. A strict hierarchy places less publicly accessible spaces higher up the building, so courtrooms, a wedding room and restaurant are at lower levels, with offices above. Archives and prison cells occupy the subterranean regions. C. S.

PALACE OF JUSTICE,
CÓRDOBA, SPAIN

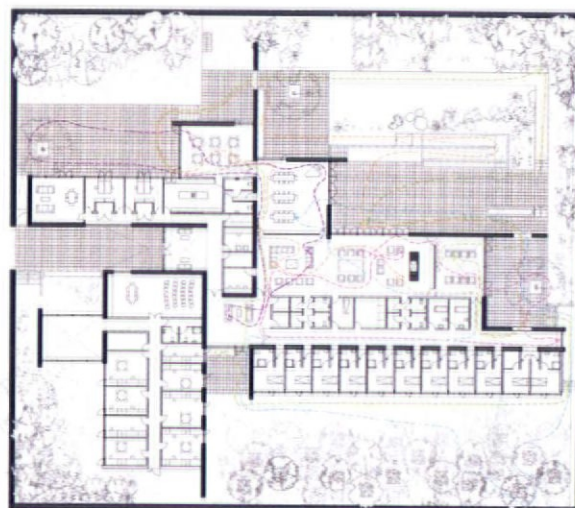


Niall McLaughlin is well known to the AR; he was first published 10 years ago with his design for a photographer's studio in Northamptonshire (AR September 1998). Since then his work has continued to show the same degree of inventiveness. This scheme is larger and more complex than earlier work. It was commissioned by the Alzheimer's Society of Ireland. Alzheimer's affects memory, judgement and language, and as noted by the architect, the challenge in designing a care environment for people suffering with this disease is to produce calm, coherent spaces which reduce enervating distraction, aid orientation and encourage mobility. The architect refers to Barragán's house in Mexico City as a key influence. The aim was to reduce disorientation, confusion, fear and aggression in the building users and promote positive and sociable behaviour. The building is arranged around a series of social spaces, serene gardens and courtyards through which patients may wander. A number of wandering paths naturally loop back on themselves, always bringing a person back 'home' again. R. G.

**DAYCARE AND RESPITE CENTRE,
DUBLIN, IRELAND**



zoning layout



ground floor plan (scale approx 1:1000) showing paths



**NIALL
MCLAUGHLIN**

Around 70 miles due north of Helsinki, Hämeenlinna is Finland's oldest inland town. Founded in the seventeenth century, it is famous as Sibelius' birthplace, but also boasts the more prosaic distinction of having the oldest provincial archives in Finland. In 2009 these will be rehoused in a new building designed by the Helsinki-based partnership of Heikkinen-Komonen.

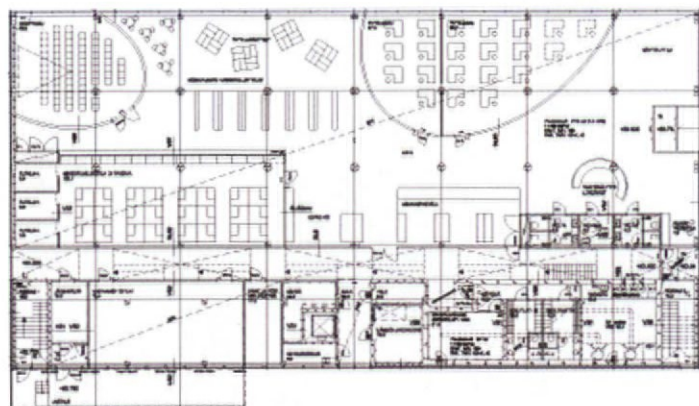
As befits a repository of historical data, sensitive to both human and natural intervention, the building has the physical and experiential air of a hermetic, brooding fastness. Its bipartite plan pits a zone of offices and study areas against a much larger hangar-like volume for the archive material. A narrow canyon of circulation separates the two. At ground level, the building loosens up into a more welcoming and informal public foyer. However, the exterior is (necessarily) largely imperforate, its severity tempered by rune-like images printed on the concrete panels. Graphic designer Aimo Katajamäki selected the symbols from material in the archives and had a hand in composing the facades. C. S.



HEIKKINEN-KOMONEN



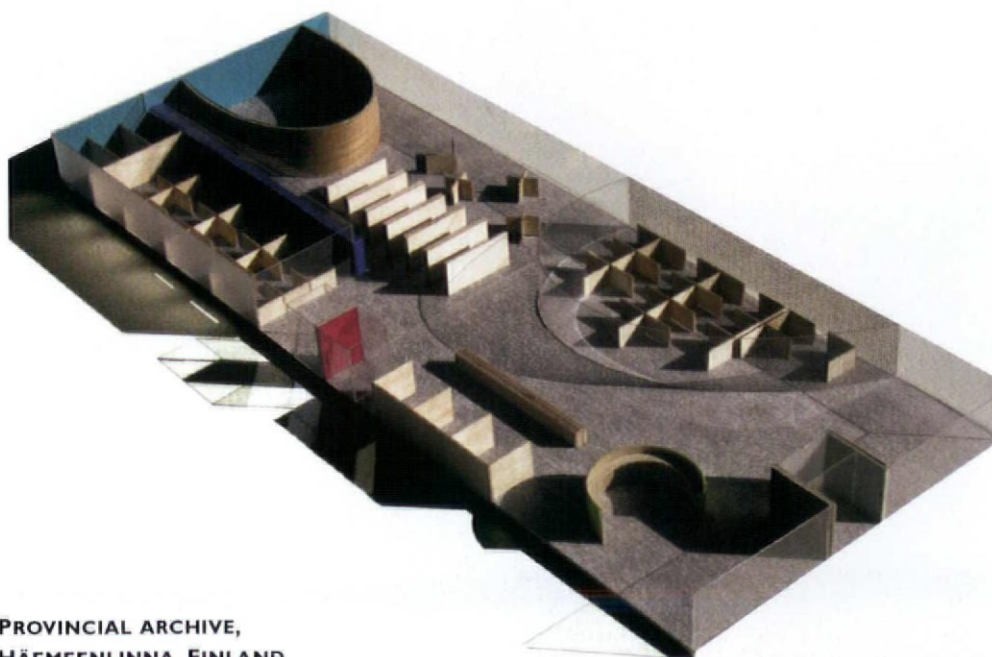
street elevation



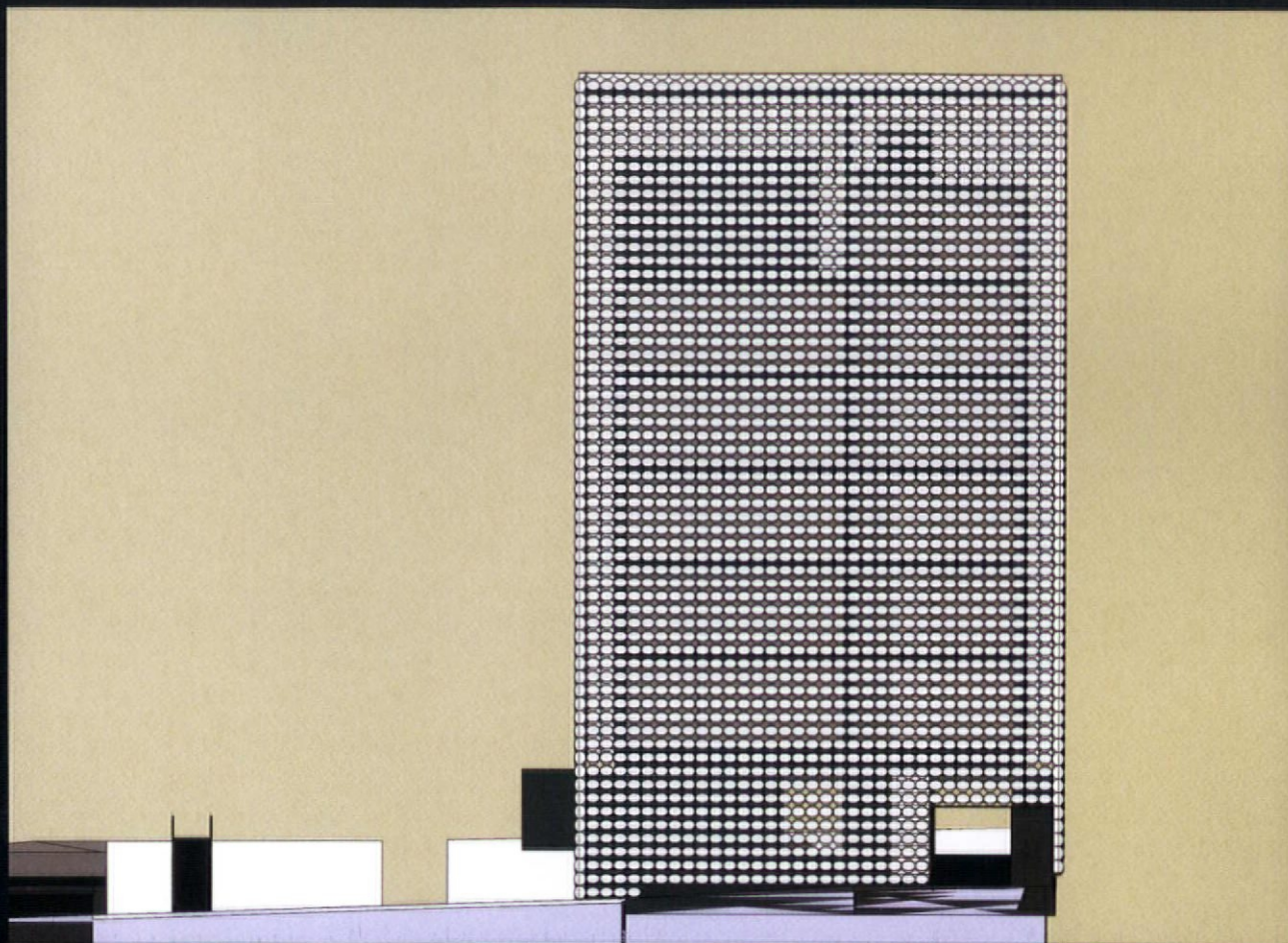
ground floor plan (scale approx 1:500)



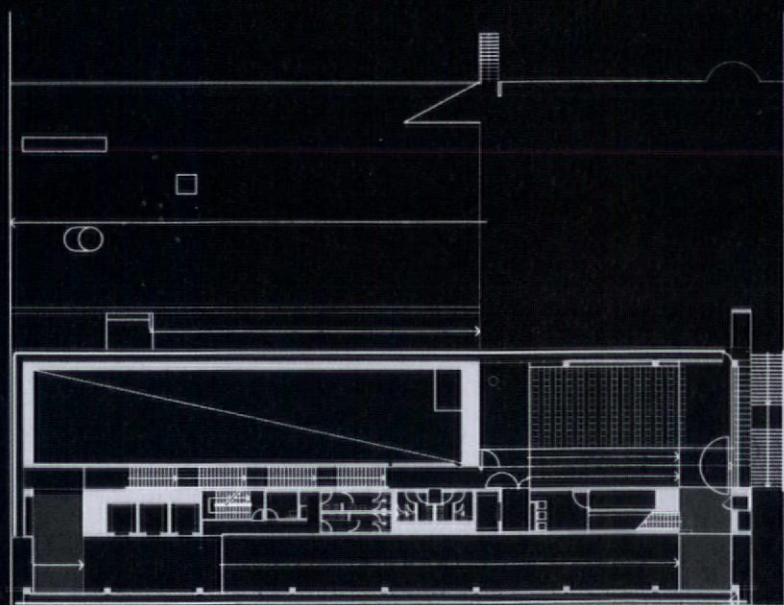
location plan



PROVINCIAL ARCHIVE,
HÄMEENLINNA, FINLAND

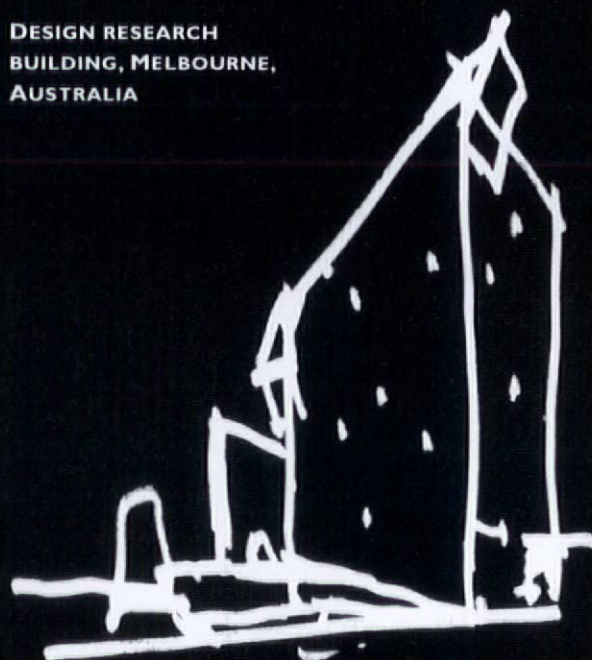


More known for his distinctive houses, it is with great anticipation that we await larger scale work from Australian architect Sean Godsell. The Design Hub for the Royal Melbourne Institute of Technology (RMIT) is one such project; a building that will provide accommodation for a diverse range of postgraduate design researchers. Currently dispersed across various campuses and facilities, the unity that this building will offer is welcomed, with graduates of fabric fashion and furniture design able to work alongside those of architecture, industrial landscape and urban design. Situated on the corner of Swanston and Victoria Streets, the building occupies an almost square plot with a two-storey basement that contains archives, a multipurpose auditorium and a number of black box spaces, such as a virtual reality studio. Above this, along the street edges, a more slender seven-storey block rises to contain what are loosely described as warehouse spaces, that are robust flexible spaces that encourage shared occupation for a wide range of activities. Godsell's trademark screened facades are translated in this instance to include a double skin envelope with operable shading discs, that rotate to change the building's opacity. R. G.



ground floor plan

DESIGN RESEARCH
BUILDING, MELBOURNE,
AUSTRALIA





The Hong Kong Jockey Club is one of the oldest institutions in Hong Kong, founded in 1884. It is also one of the largest charity donors in the world, giving an average of over HK\$1 billion annually over the past 10 years to charities and community projects. The HKJC is acting as client for the redevelopment of the historic Central Police Station Compound, a scheme worth HK\$1.8 billion which aims to be recognised globally as an example of innovative urban regeneration, and self-sustainable after three years. Of the 27 buildings in the CPSC, 17 of particular historic interest will be conserved externally and revitalised to provide 'boutique' style shopping and eating. A new iconic building will be erected on an upper platform area to create a cultural complex housing a 500-seat auditorium, 500-seat theatre, two cinemas, a gallery, a multi-purpose exhibition space, and an observation deck. At 180m high, the new building features an innovative 'porous' design, inspired by the local bamboo scaffolding, and intended to minimise obstruction of views for local residents. The gross floor area of 12 650sqm includes 4500sqm of gardens and terraces. The integration of heritage and contemporary architecture will provide a vibrant new landmark for Hong Kong's locals and visitors. L.J.

CENTRAL POLICE STATION COMPOUND, HONG KONG



HERZOG & DE MEURON

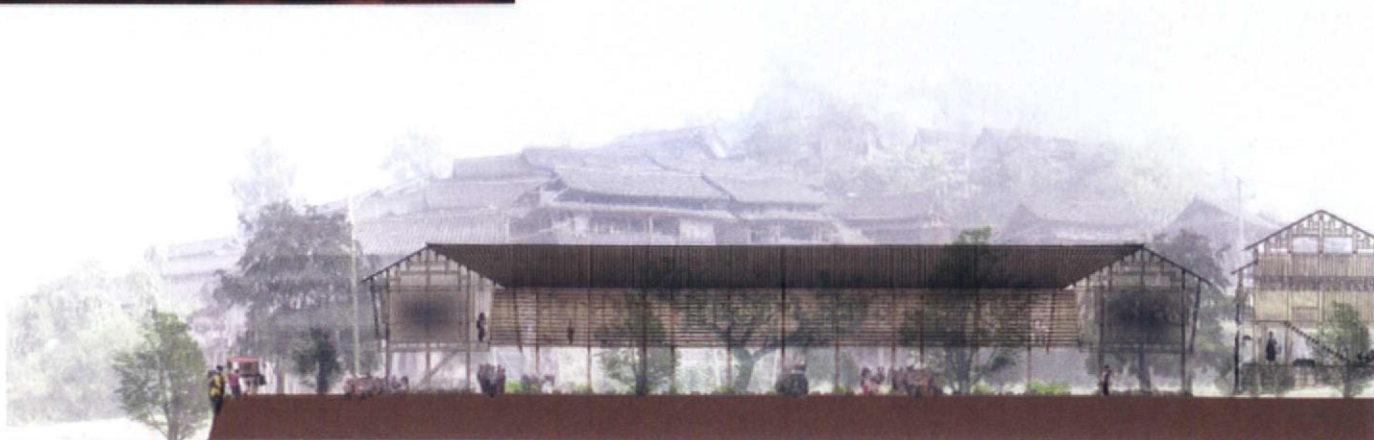
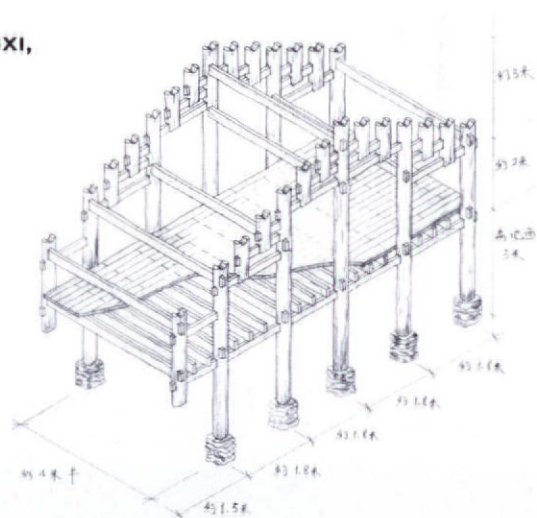
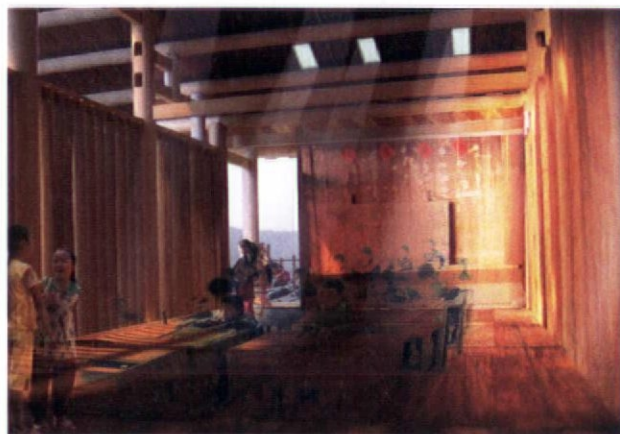
While the world's attention focuses on a few square miles of Beijing, it is reassuring to know that some people have their eyes on less glamorous projects. Having led a team to help a remote community with the Bridge too Far project (an AR Award winner in 2006), Professor Edward Ng, working with Karen Kiang and Louis Yim, has turned his attention to a remote rural village in Guangxi province, south-west China.

Poverty remains a concern in rural China, and providing villagers with a place to be educated helps them break free from this bondage. As such, through the generosity of a private donor (who wanted 'an art piece for the villagers that also happens to be a school to learn'), Ng and his team set about designing a building that fused modern knowhow with traditional crafts. The school will provide four classrooms, four dormitories and a small museum space, in two segmental wings around a shared courtyard. In a process of cultural exchange, the school will be hand built by student volunteers working with local carpenters and locally sourced materials. R. G.

EDWARD NG



SCHOOL, GUANGXI,
CHINA



This addition to Lima's School of Visual Arts extends a 1930s neo-colonial building with a bold new addition that sits squarely on top of the existing block. Architects Barclay & Crousse saw the project as a chance to explore contrasts between old and new, tradition and modernity, heaviness and lightness. The weighty masonry mass of the original building forms a plinth for the more lightweight addition. To minimise the time the school was out of action, the new part had to be constructed as quickly as possible. Employing quick, light, controllable modular technologies, a prefabricated steel structure is wrapped in a shimmering skin of glass.

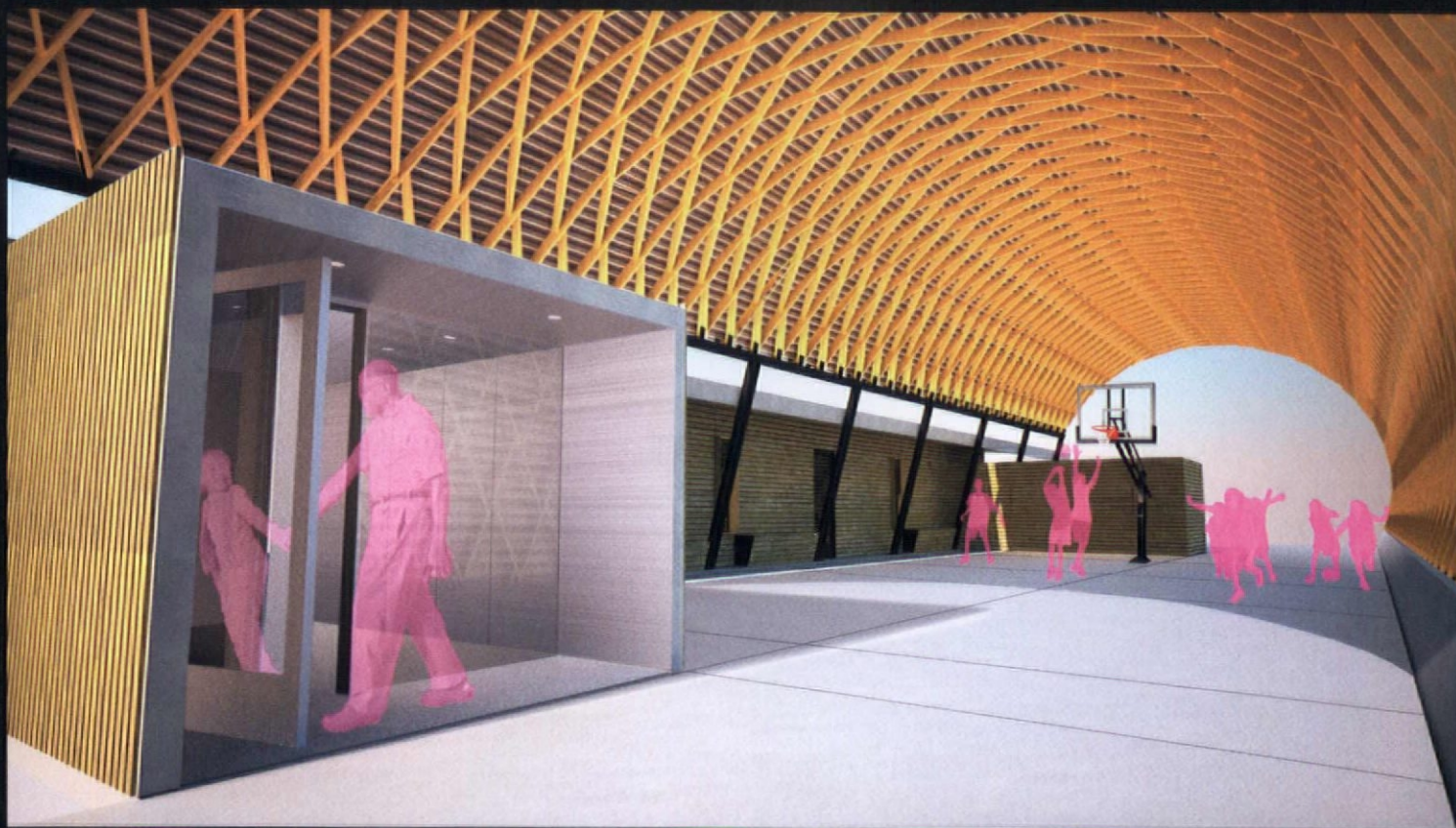
At the heart of the complex is a traditional patio courtyard, which the new block extends vertically. A series of new walkways run around the edges of the courtyard at high level, both for circulation and casual social interaction. So that light can still penetrate down to ground level the walkways are made of steel mesh, giving the building the feel (from the inside at least) of a busy oil rig as the students swarm industriously around it. C. S.

SCHOOL OF VISUAL ARTS, LIMA, PERU

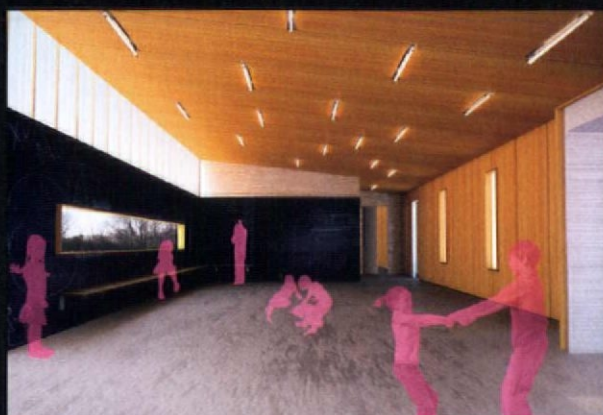


BARCLAY & CROUSSE





YOUTH CLUB, AKRON, USA



RURAL STUDIO

With its programme of community works by student architects now in its 14th year, Rural Studio are still a force for good in the American Deep South. Their latest project is for a youth club in the small town of Akron where high school drop out rates, drug use and nowhere to go fuel a pervasive spirit of anomie and despair. The club will offer after-school classes on personal development, health issues and life skills. Programmatic elements are distilled down to a handful of key spaces – a recreation room, classroom, bathrooms, storage and a covered, half-size basketball court. The prospect of sociable sporting activity is considered crucial in attracting people to the club, so the court forms the main architectural gesture, enclosed in a vaulted clear span structure like an aircraft hangar. Students plan to construct the lamella roof system themselves; timber cut to a specific profile will be bolted together to form a rigid, diamond-patterned lattice structure, which is then sheathed in corrugated metal. Cheap but dignified materials such as polycarbonate, a cedar rain screen and plywood wall linings will save on maintenance, and the orientation of the vaulted structure is designed to trap breezes and aid natural ventilation. In some ways, the building is not the point; rather the focus is on the users who will benefit from its mission. C. S.

Housing

An often neglected area of architectural activity, mass housing needs new approaches.

strategy ①

save land, increase
biocapacity



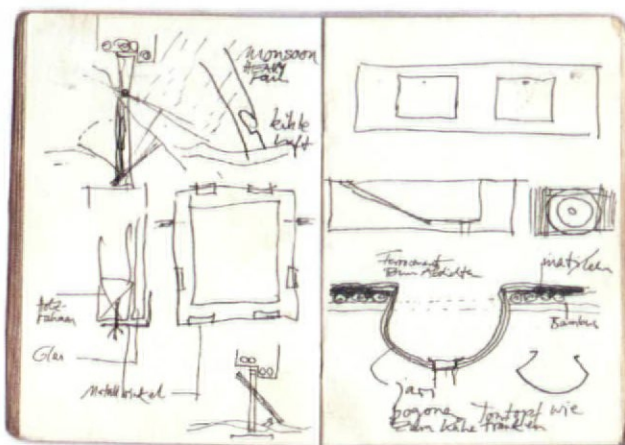
strategy ②

minimize the
grey energy
in buildings



strategy ③

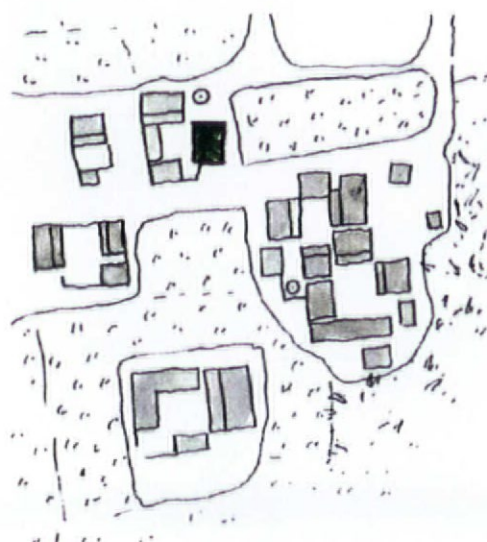
self-sufficiency



In partnership with Eike Roswag, Anna Heringer won the 2006 AR Award for Emerging Architecture for the Handmade School in Bangladesh (AR December 2006). Living and working there over time has given her an insight into how vernacular materials and building techniques might be appropriated to make low-cost, sustainable architecture. This project for family houses in Rudrapur extends these explorations and was developed with students from BRAC University in Dhaka and the University of Art in Linz who lived and worked on site with local people.

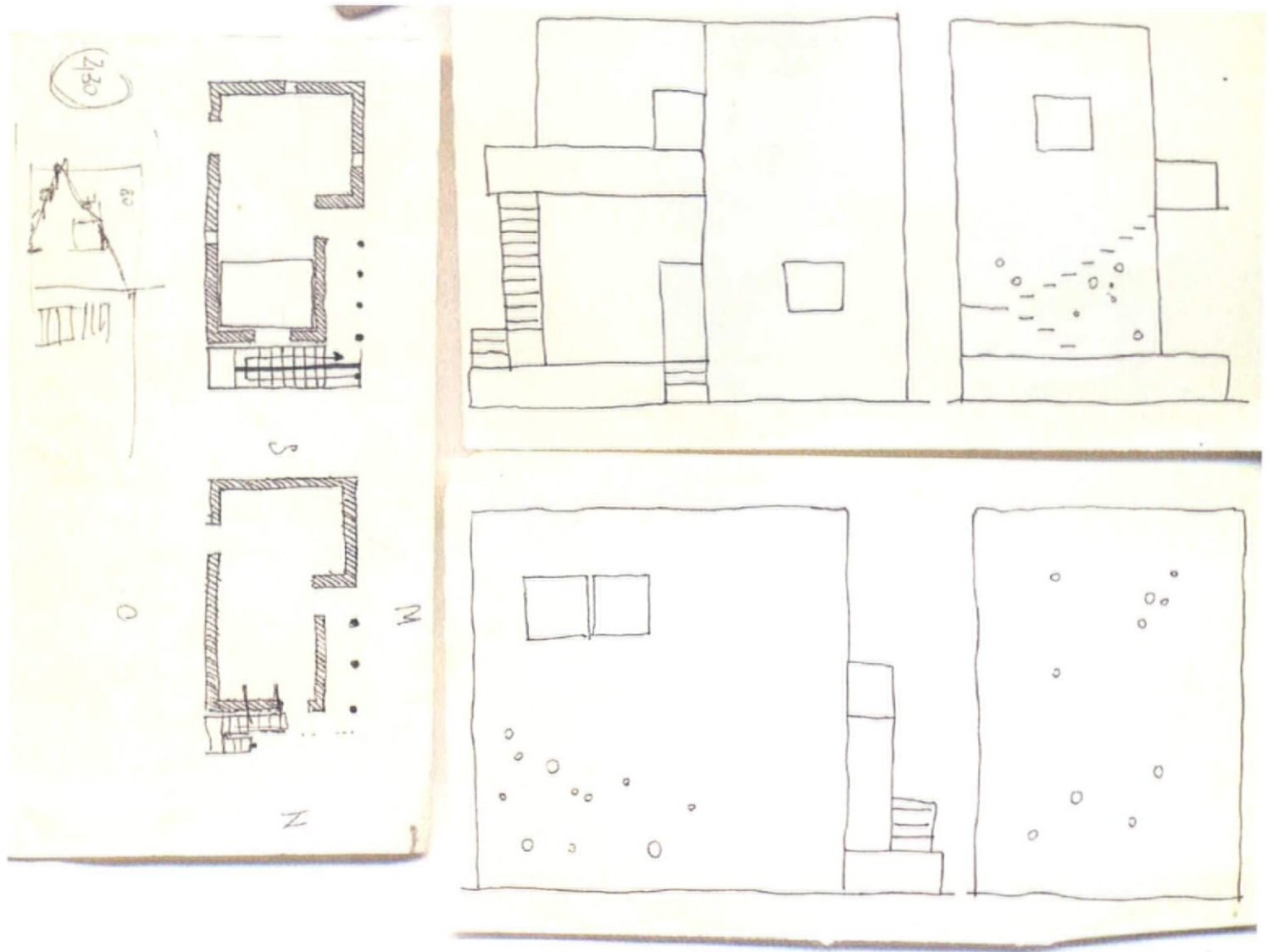
The three houses follow the patterns of the traditional homestead, with functions such as cooking and sanitation contained in external buildings. However, traditions are also subtly reassessed. Unlike vernacular houses, which have no windows, dwellings are perforated with openings for ventilation and light, and living spaces are elevated on the first floor (houses are usually single storey, which is wasteful in terms of land use). Environmental control is achieved by coconut fibre insulation, earth walls for thermal mass and glass windows (a rarity in rural Bangladesh). Forms and details are developed on site though a process of discussion, with clay models and sketchbooks used to communicate ideas. The outcome is a truly 'modern' architecture that also connects in a resonant way with local tradition and identity. C.S.

HOUSING, RUDRAPUR, BANGLADESH



site plan

ANNA HERINGER



Too long stuck in the doldrums, volume housing is the Cinderella of architecture, planning and politics. The only way to drive it forward is to suggest and build good new prototypes which show that the involvement of a thoughtful architect and an ambitious developer needn't frighten the horses. This scheme for 180 homes on a former allotment on the edge of Swindon by Wright & Wright is being developed by HAB (Happiness Architecture Beauty) in partnership with the local council and Westlea Housing. The aim is to demonstrate the economic and cultural viability of well-designed, low-cost, sustainable dwellings.

The layout responds to the existing ring of trees which form a natural enclosure to the site. Building heights range from one to four storeys and are intended to be sufficiently flexible to cope with changes in lifestyle and make the best possible use of limited space. All include a 'secret room' that can be used as a living space but can also be screened off to provide an extra sleeping area, study, hobby room or store. Roof spaces can also be extended and each dwelling has a free-standing outhouse. Types range from bungalows to terraces – shown here is the 'upside down' house, which cunningly inverts the traditional living downstairs/bedrooms upstairs relationship. C. S.

HOUSING, SWINDON, ENGLAND

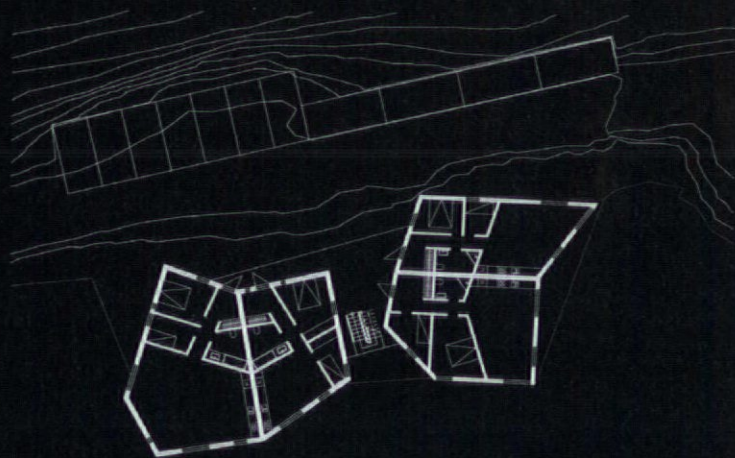


WRIGHT & WRIGHT

ground and first floor plans (scale approx 1:250)



cross section through street



ground floor plan (scale approx 1:500)

HOUSING, ÅLESUND, NORWAY

The town of Ålesund lies on Norway's dramatic north-west coast where mountains and fjords meet the sea. Moloveien is an old industrial road which was originally filled with fish-related activities. Now these are long gone but the area is only now beginning to see new approaches to development.

Jarmund Vignæs' project is for two apartment blocks on a site overlooking Ålesund's harbour. Hemmed in to the rear by a steep cliff, the plot is small and narrow, so the blocks sit partly over and into the sea, projecting out above the water. To exploit the views, the four-storey buildings are sharply faceted, distilling and abstracting the existing simple maritime structures. Crisp aluminium cladding and slate roofs reinforce the functional dockside aesthetic. Each floor is split into two apartments with living spaces oriented over the waterfront and bedrooms to the rear. C. S.



BOLLES+WILSON



Situated on a gateway site on the western fringe of central London, Bolles+Wilson are proposing this residential tower on land held between an existing supermarket and the railway lines. With an E-shape plan, the southernmost arm forms the tower, rising up on axis with West Cromwell Street, the arterial road that leads into central London past popular landmarks such as the V&A, the Natural History Museum and Harrods. In response to the geometry of the busy thoroughfare that slaloms up and over various obstacles en route to the motorway, the tower rakes in section. Glazed winter gardens articulate the southern elevation, incorporating photovoltaic panels, while on the most prominent eastern elevation, ceramic panels and oversized white window surrounds recall the geometries of nearby Georgian facades. R. G.

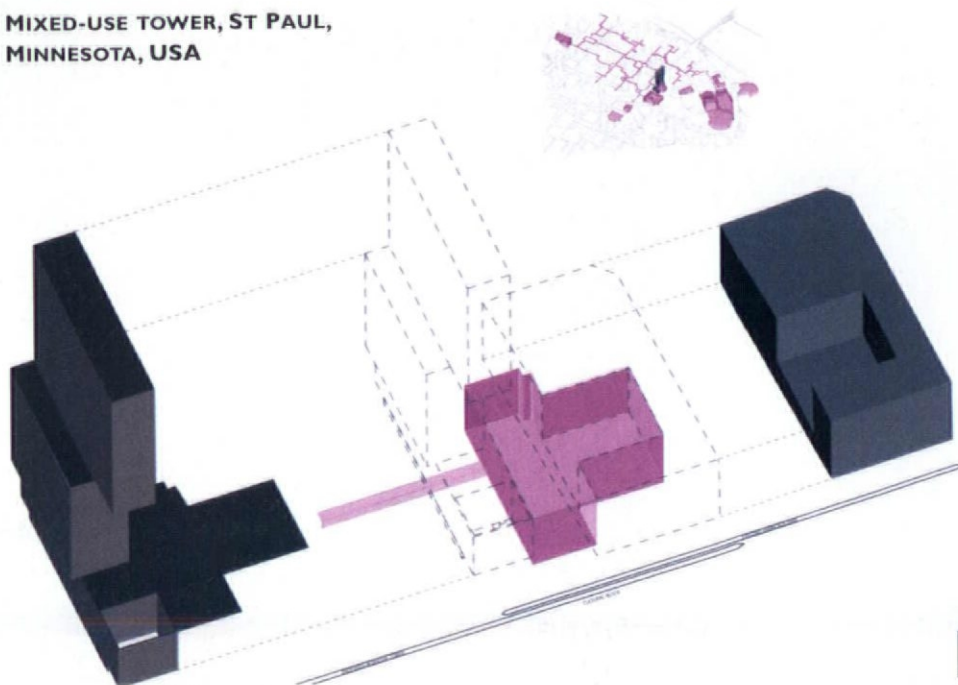


RESIDENTIAL TOWER,
LONDON, ENGLAND

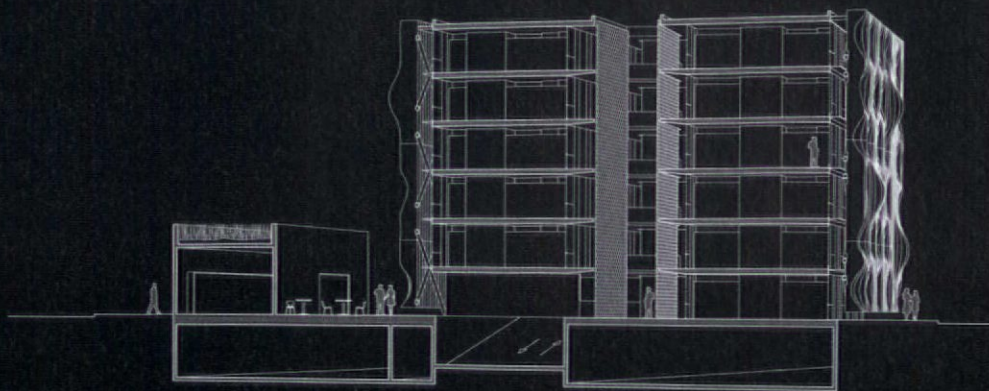
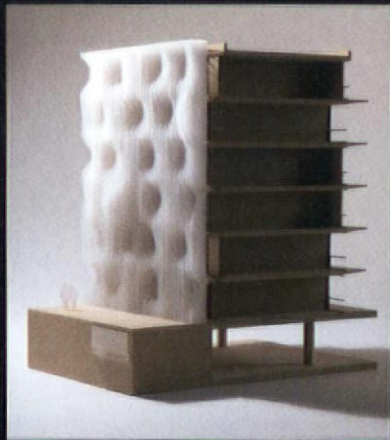
cross section

David Adjaye is proving to be a popular British export to the United States. Last month, we saw his Art Museum in Denver, Colorado (AR April 2008), which showed a significant scale jump from his more widely known domestic work. With a number of projects in the pipeline and with plans to expand his studio with an office in New York already in place, this project extends his portfolio even further, with the design of a 43-storey mixed-use tower of approximately 800 000 square feet. Commissioned by WingField Corporation (a Belgian-based real estate development and investment company), the tower will include a luxury hotel and 80 to 100 condominiums. With accommodation around its base, it will also include 50 000 square feet of office space, a cultural venue, and a limited amount of retail at street level. R. G.

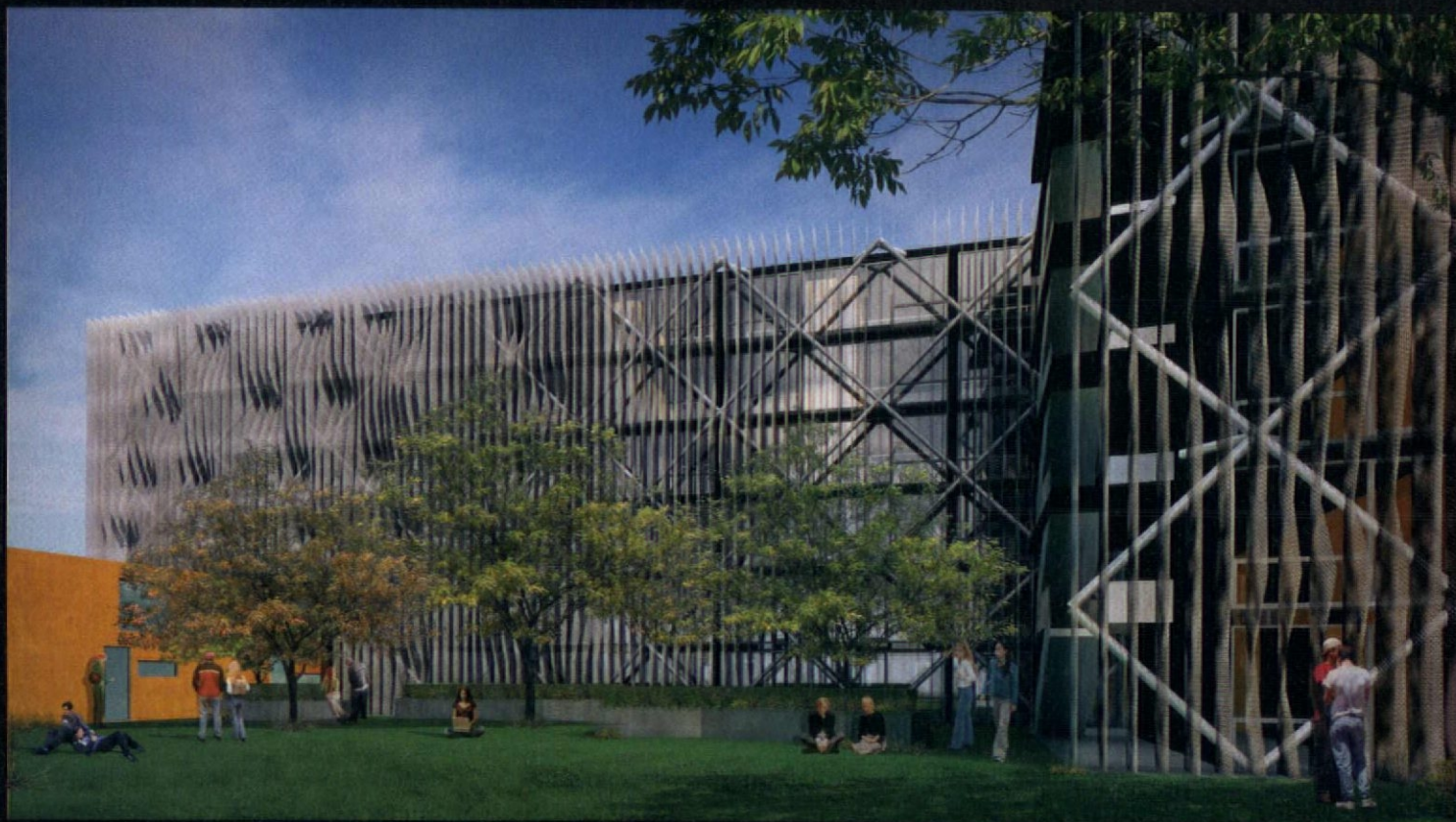
MIXED-USE TOWER, ST PAUL,
MINNESOTA, USA



DAVID ADJAYE



perspective sketch



DALY GENIK

Daly Genik are no strangers to difficult sites. Previously we previewed their CNCA High School, located between two busy roads in LA (AR November 2002). Here they are proposing to build between two railway lines, providing residential accommodation for the growing number of students at Pasadena's Art Centre College of Design.

Ambitions are high, seeking to break the mould for collegiate residential design, implementing 'smart space planning', viable prefabricated technologies, and redefining an approach to sustainability that is integral to the architecture rather than bolted on. The building contains 11 live-work studios on the first floor and 223 single units on the above six floors. In plan the complex provides a flexible living environment with cross-ventilation, bright daylight and maximum opportunity for outdoor spaces on terraces, balconies and planted rooftop decks. Working with engineers Buro Happold, the firm developed a number of sustainable design aspects integral to the design and structure of the building. R. G.





SHIGERU BAN



In response to a call by the Mayor of Dijon, this large housing scheme signals an ambitious redevelopment plan. Some 140 units, in two distinct configurations, respond specifically to a duality that exists across the site. To the south the boundary is defined by a noisy road and a number of large industrial buildings, while to the north things are more tranquil, with a natural waterway and calm public path leading into an area of low-density housing. Tokyo and Paris based Shigeru Ban has responded with a four-storey terrace to the south, with an impressive glass barrier that screens noise and pollution while maintaining views, and framing generous and richly vegetated external terraces. To the north, two-storey buildings step down in scale and loosen up in density. As has come to be expected of Ban, the development employs innovative forms of construction, employing precast concrete modules. R. G.

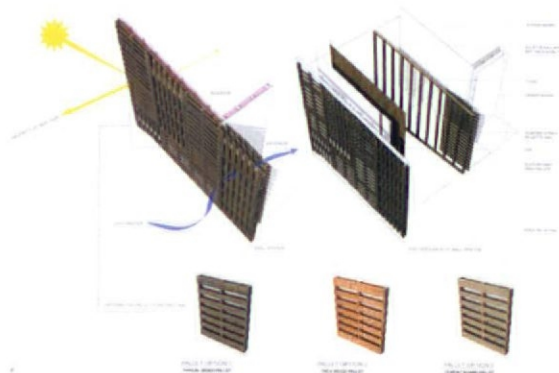
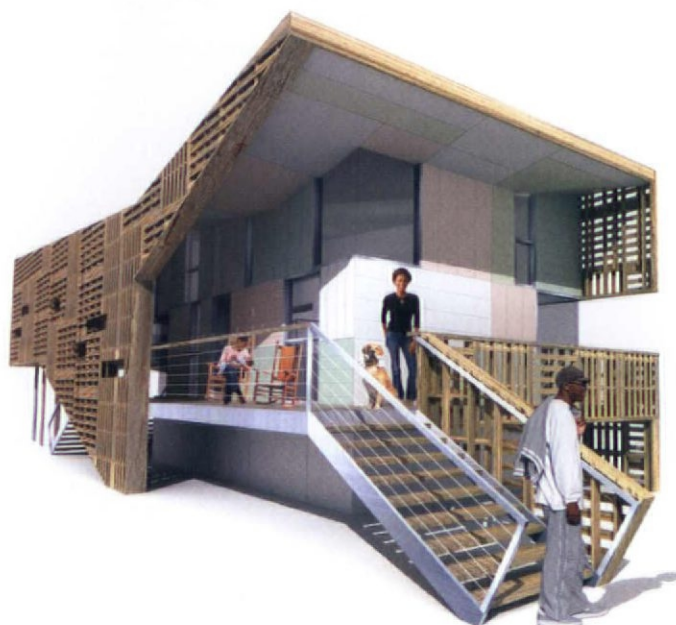


**HOUSING DEVELOPMENT,
DIJON, FRANCE**

This prototype for a low-cost house forms part of the Make It Right initiative to develop environmentally sustainable dwellings to replace flood ravaged housing in New Orleans. Actor Brad Pitt, famous for hanging out with Frank Gehry, has put his money where his mouth is by supplying funding and vital PR momentum. Prototypes must come in at below \$200 000 for a 1000sqft house and dwellings must be raised above the ground to cope with the potential effects of flooding. They should also demonstrate cradle to cradle sustainable credentials.

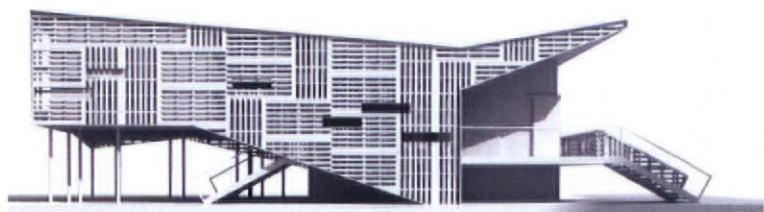
Pugh + Scarpa join architects such as Shigeru Ban, Morphosis and MVRDV who are developing designs on a pro-bono basis. Their proposal breaks the prescriptive mould of the traditional home by creating public and private zones where private space is de-emphasised in favour of large public living areas. This form of organisation is intended to transform the way people live, away from a reclusive, isolating layout towards a family-oriented, interactive space.

The house is wrapped in a patchwork skin of recycled timber pallets, inspired by the abstract geometries of American quilting traditions. The visually expressive pallets impart an imperfect, rough-hewn individuality and are a neat alternative to expensive cladding materials. C. S.



LOW-COST HOUSING PROTOTYPE,
NEW ORLEANS, USA

PUGH & SCARPA



typical elevation

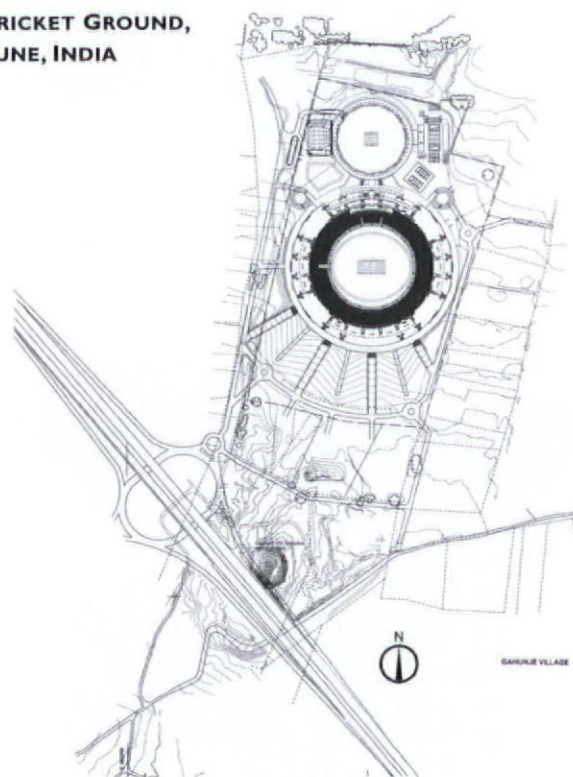




Hopkins Architects' first sports building won international acclaim as the Mound Stand at Lord's provided the first example of the practice's now familiar context-tech, mixing techniques (ancient and modern) with inventive finesse (AR September 1987). They extended this expertise at Hampshire County Cricket Club in 2002, where they worked with the club to create a completely new facility based on an ambitious doughnut-shaped earthwork. Giving the club the ability to phase construction around the perimeter of a tree-lined avenue, as funds and capacity dictate, the architect succeeded in creating a place of distinction that had a strong enough identity from day one, that immediately gave rise to the name, Hampshire Rose Bowl.

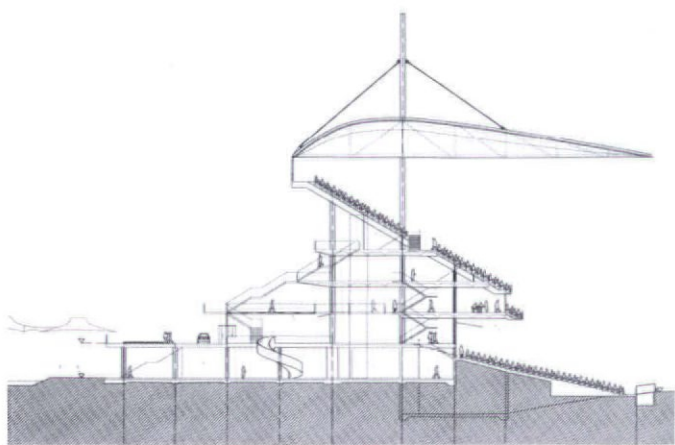
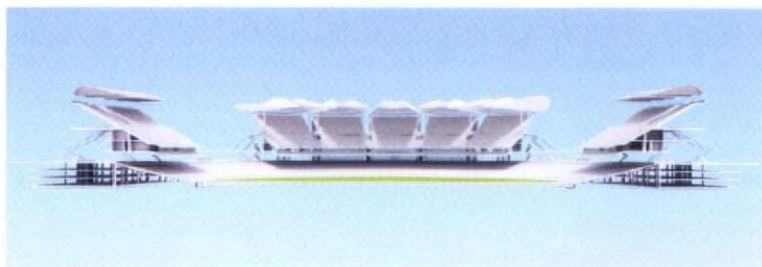
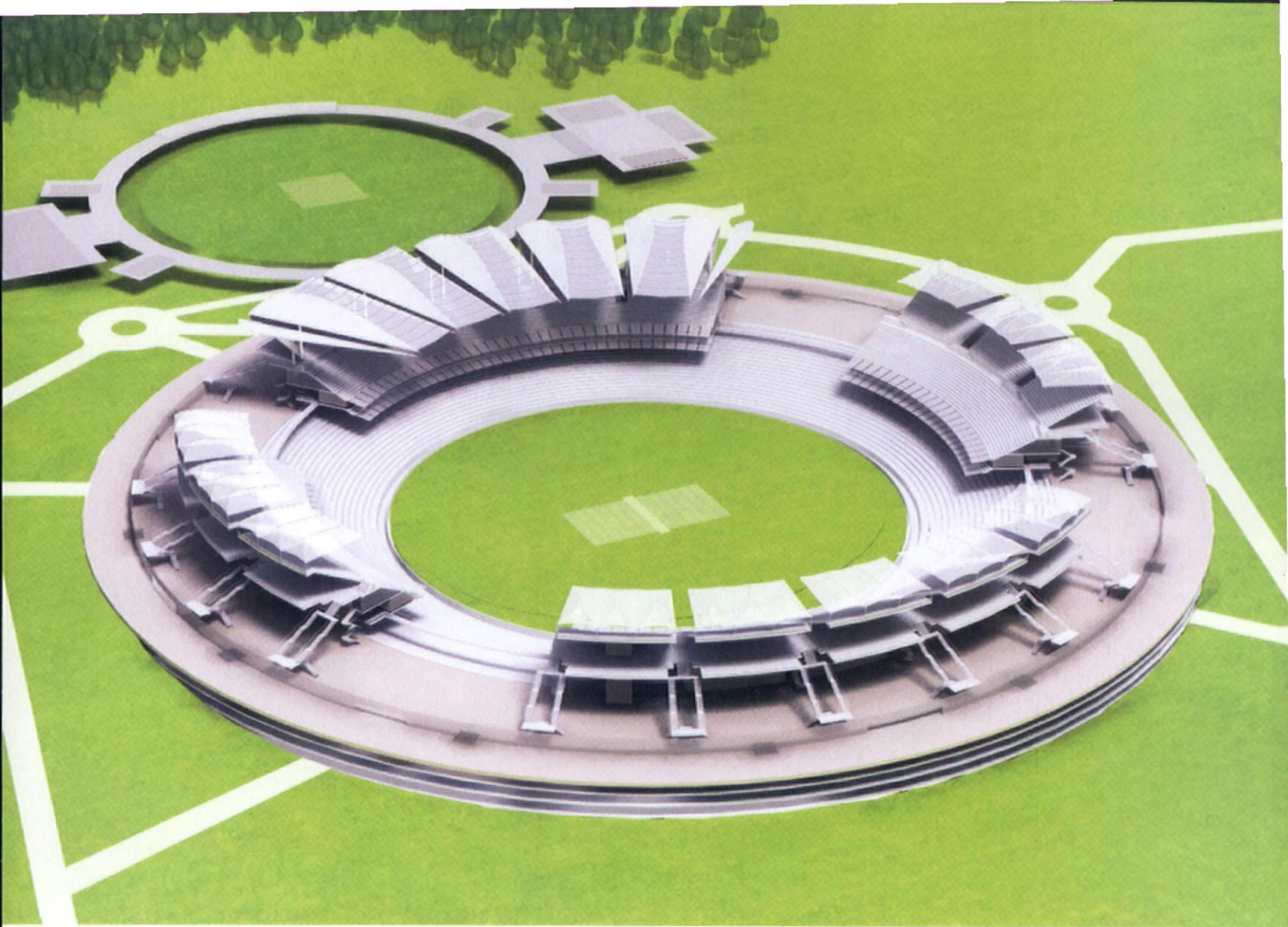
Six years on, the practice is now working for the Maharashtra Cricket Association which is busy preparing for the 2011 Cricket World Cup. Based on the same bowl-like formation, this facility will provide 55 000 seats, 800 metres above sea level at Pune, on the Deccan Plateau in western India. In an area that enjoys panoramic mountain views, the strategy was also to create a distinguished sense of place, with an extensive land sculpting exercise that levels a 15m slope to create a bowl. Around the circumference of the 15 pitch match ground, terraced seating for 34 000 spectators will be provided, accessed via a wide pedestrian concourse. This will then be surmounted by four segmental stands that break in plan to maintain views and essential cooling airflow. The stands will include seating for a further 21 000 spectators, and to the north the principal axis will be marked by the higher members' pavilion that will include 80 hospitality boxes. On this axis, a practice ground will also be provided, that members will be able to oversee from additional accommodation including restaurants, sports facilities and a spa. R. G.

**CRICKET GROUND,
PUNE, INDIA**

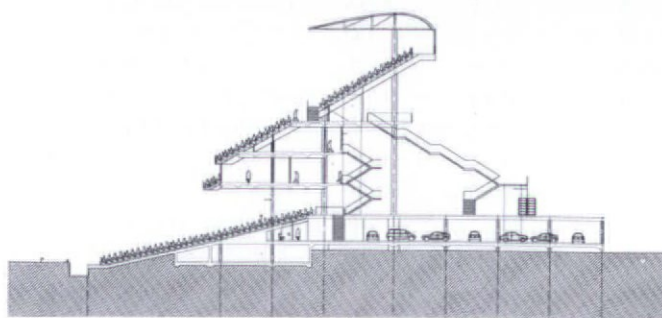


site plan

HOPKINS ARCHITECTS



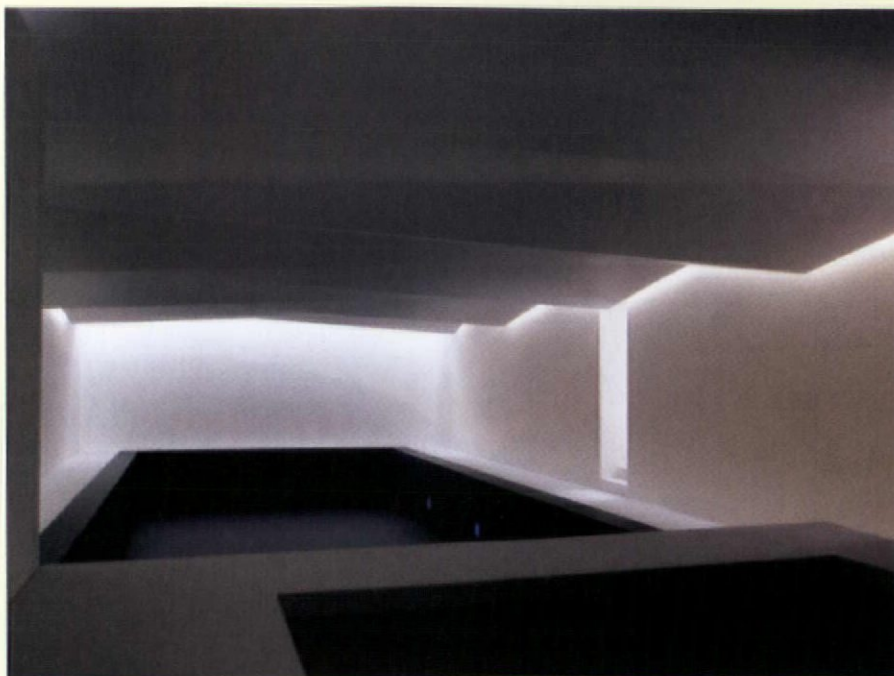
section through north stand



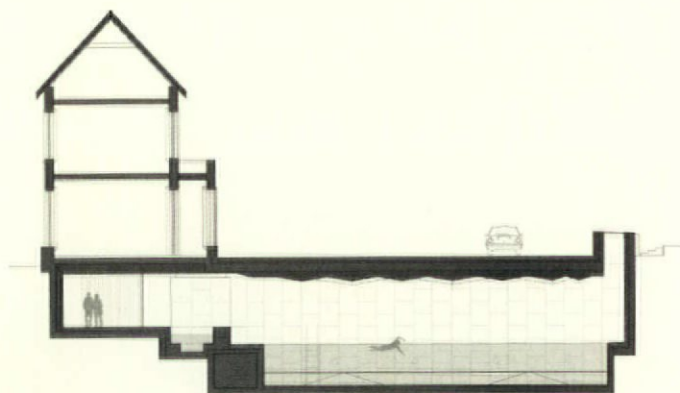
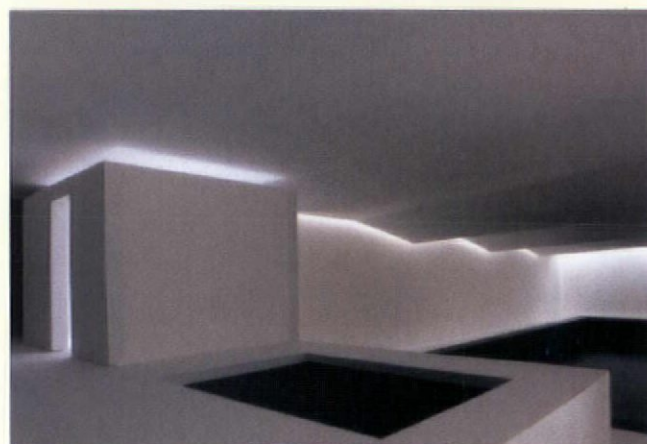
typical section

Winner of *Building Design* magazine's Young Architect of the Year Award (YAYA) in 2007, emerging practice Carmody Groarke was formed by Kevin Carmody and Andrew Groarke in 2006. With success in two prominent architectural competitions, their growing reputation builds on experience gained in the studio of David Chipperfield. As such, Britain's architectural media keenly await their first complete project, and of three projects submitted to *The Architectural Review*, this one caught the editors' eyes; an atmospheric subterranean spa.

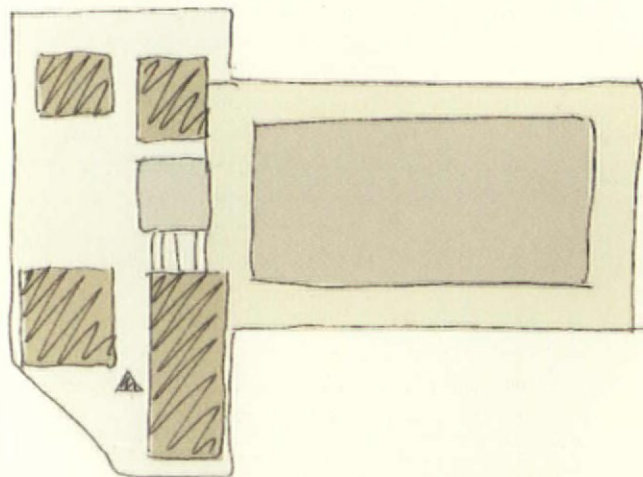
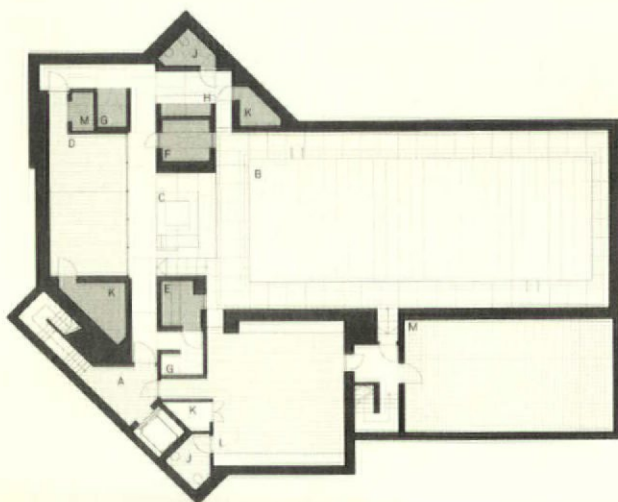
Creating a place for relaxation and exercise, the Spa is located beneath the former Bishop of Ireland's Palace in Limerick which is being renovated to create a new private family home. Accessed via stair or lift, an anteroom promotes the sense of ritual, leading bathers into the main space on an elevated stone terrace that sits between gymnasium and jacuzzi. Stone predominates and envelops the space, including monolithic chambers that contain treatment spaces and the pool itself. Plaster is then hung from the concrete structure to create the cavernous folded ceiling that conceals natural and artificial light sources around the perimeter. R. G.



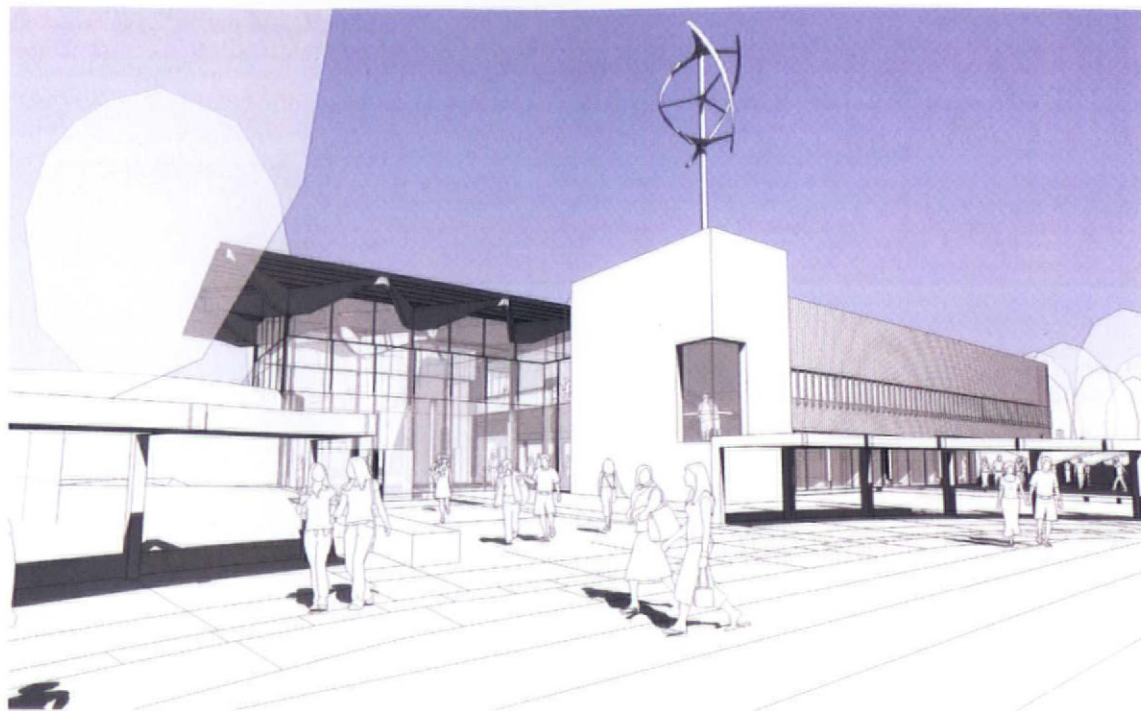
**PRIVATE SPA,
LIMERICK, IRELAND**



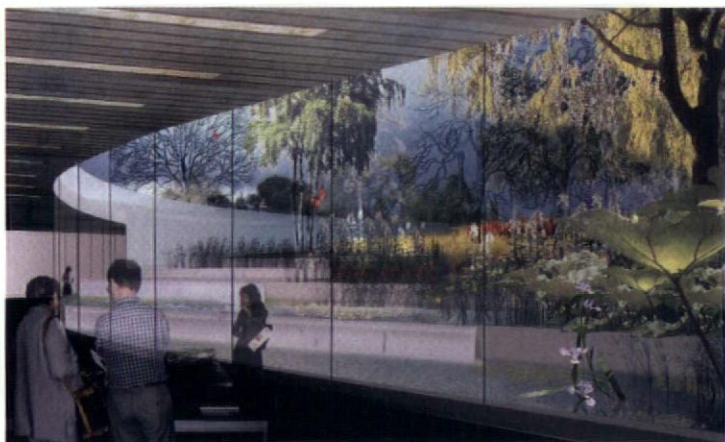
long section



EDWARD CULLINAN

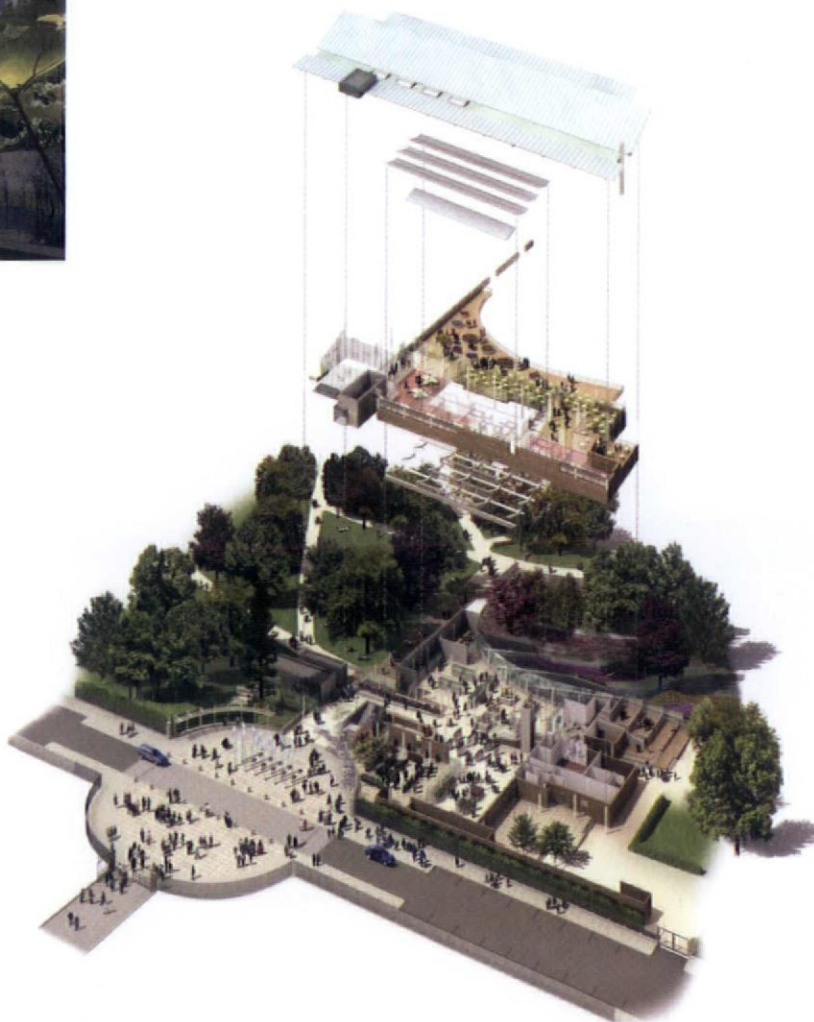


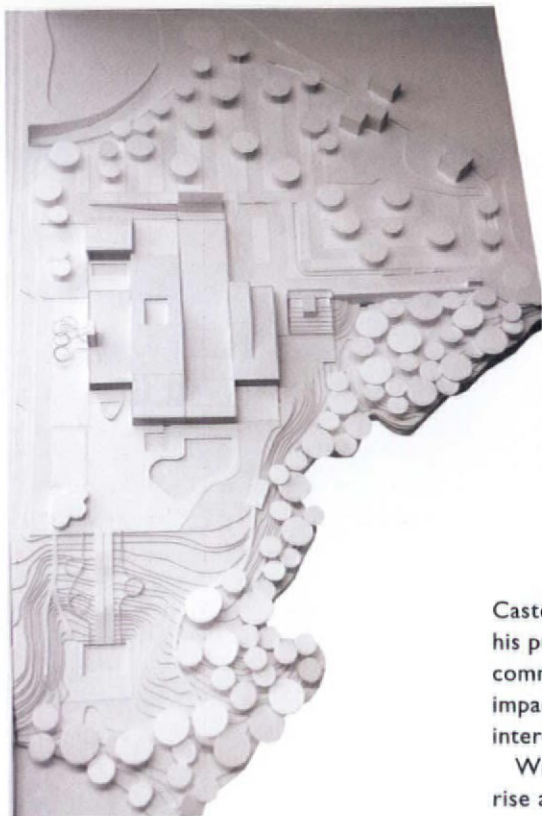
VISITOR CENTRE,
EDINBURGH, SCOTLAND



This is Ted Cullinan's year, with the 76 year old architect having recently received the RIBA's 2008 Royal Gold Medal (AR March 2008, pp32-33). Some would say it was long overdue. Fittingly, with this recent accolade being personally approved by the Queen, next year his relationship with the monarchy will be further galvanised, as the construction of this building at the Royal Botanic Gardens in Edinburgh will more than likely conclude with another Royal endorsement.

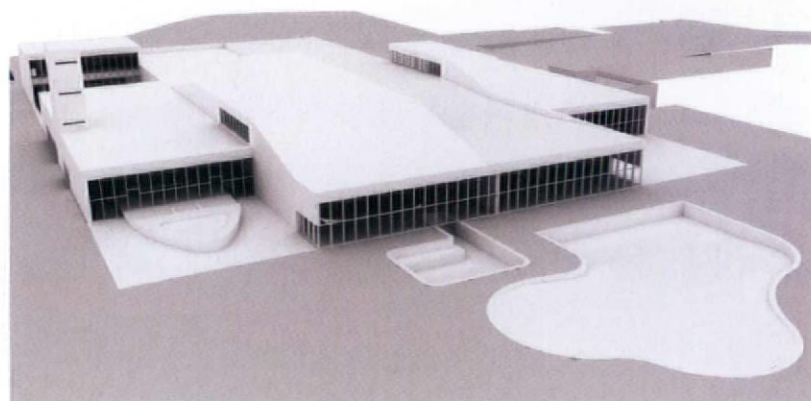
Situated at the garden's West Gate, the New Gateway Visitor Centre will act as a threshold to the gardens, offering within its porous plan unrivalled facilities in which to discover the world of plants and the scientific work of the Botanics through a unique set of interactive experiences and activities. On the ground floor, visitors will be filtered through a permanent exhibition space bounded by a curved glass wall that will frame views into a new biodiversity garden. On the upper floor, a restaurant, bar and VIP room will form a suite of rooms along the entire length of the building, that will spill out onto a large terrace overlooking the garden. The roof is supported by distinctive tapering Glulam beams, fitch plates and steel cruciform columns. R. G.





SWIMMING POOL AND WELLNESS CENTRE, COMO, ITALY

MARCO CASTELLETTI



Castelletti came to AR's attention in the 2004 Awards for Emerging Architecture. That year his public realm project for Cesano Maderno in Italy was highly commended. He was also commended for a bathing facility on lake Segrino in Como, that the judges praised for its low impact and harmonious relationship with the landscape. This project extends the architect's interest in a building's relationship to landscape.

With internal and external pools, the building is arranged in four strips, with roofs that rise and fall. Arranged over three levels, the basement provides space for intimate treatment rooms. On the ground floor, four wet activity areas include a spa pool (above treatment rooms), children's pools, a recreation pool, and a more formal swimming pool. Three of these extend out onto a large solarium deck, while on the roof two sheltered courtyards provide additional relaxation space. An external waterslide completes the composition. R. G.

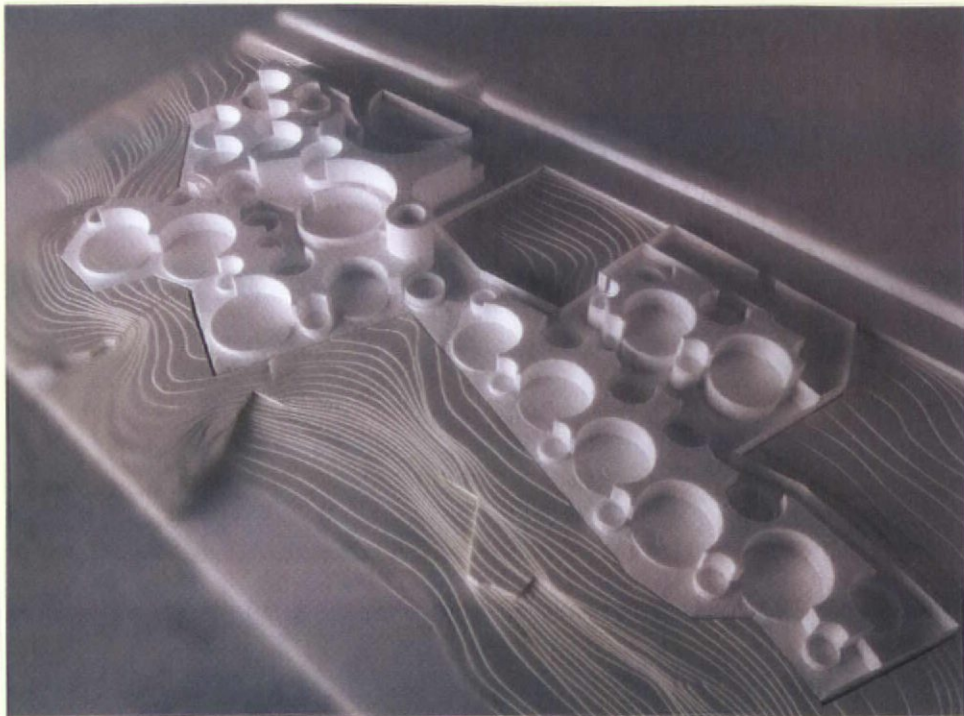


BURD HAWARD

New to the AR, London-based Burd Haward Architects have produced a number of innovative commercial proposals. Their Green Room, an elegant advancement of the garden shed, was featured in *The Architects' Journal's* small projects exhibition. This project, Casa Movil, extends this entrepreneurial approach to the holiday lodge. Made off-site and transported to remote locations, it has been designed for a private developer of luxury holiday accommodation in remote sites. Clad in hinged timber panels (which provide protection during transportation to site and out of season), each cabin has been designed to be self sufficient with integrated solar thermal pipework to provide cooling in day and warmth at night. A site has been found in the Spanish Pyrenees near Girona, where six lodges will be located in the sloping grounds of an existing semi-derelict farmhouse. R. G.



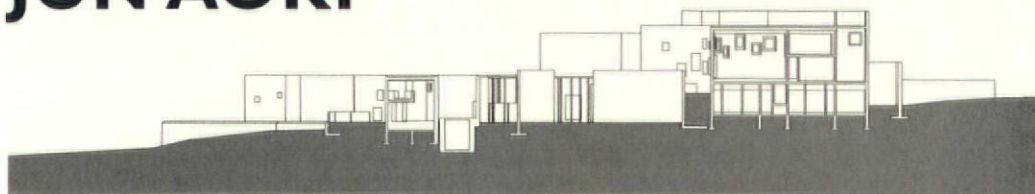
HOLIDAY CABINS, GIRONA, SPAIN



Inspired by the porous bedrock of the local area, Ryukyu limestone, OPJ is a resort hotel that has 15 guest suites. On the coast of the Okinawa Prefecture, the circular holes that characterise the local geology have been translated into a complex cavernous plan. Early investigations were based on overlapping circular arches that created habitable space. The final concept, however, inverted this approach, so instead of the rooms occupying the circles, these have become external spaces serving as private gardens. The fluid and eccentric residual space between the circles then defines a series of interiors. Described as exhibiting the character of a ruin, the building promotes a synergy between natural and man-made rock forms. Albeit with an entirely different geometry, the plan recalls that of Sou Fujimoto's Care Centre in Hokkaido (AR December 2006) where there is a constant oscillation between solid and void, resulting in a playful architecture that switches our conventional view of figure and ground. R. G.

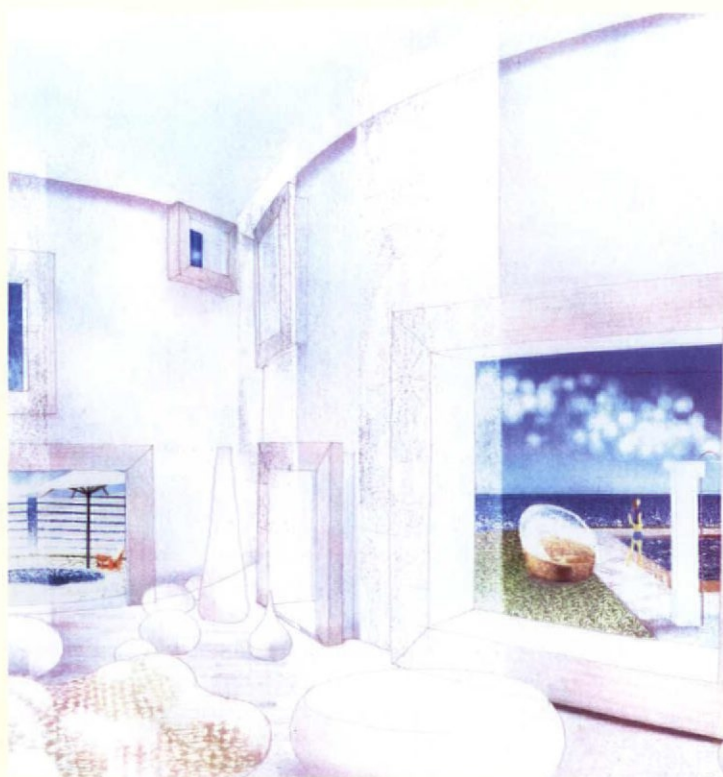


JUN AOKI



cross section

HOTEL, OKINAWA, JAPAN



Klein Dytham's latest commissions take them to Hokkaido, the northernmost island of the Japanese archipelago. Here, though the winters can be harsh, the payback is a vigorous winter sports scene. Known for its world-class powder snow, the town of Niseko is quickly becoming the Aspen of Asia, attracting a high-end skiing crowd. Adding to this commercial winter wonderland, Klein Dytham are currently building two apartment hotels, alliteratively named Kira Kira (meaning sparkling in Japanese) and Kona Kona (snowflakes).

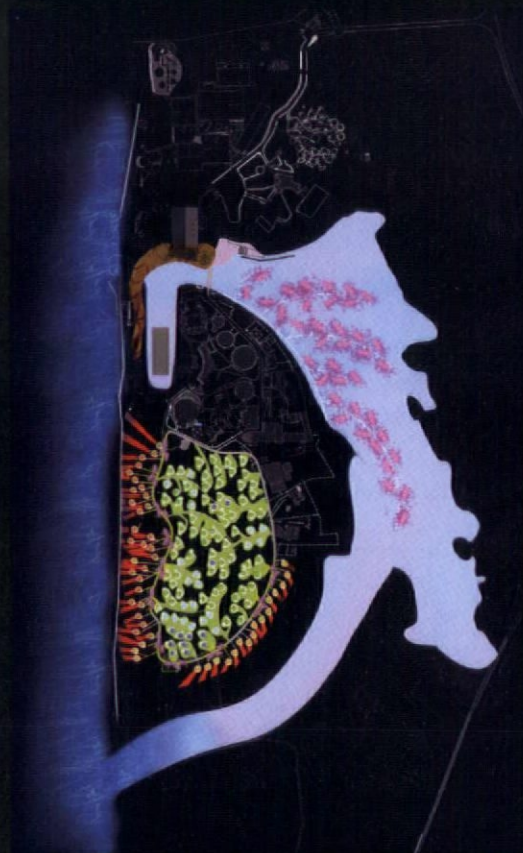
Both are medium-rise blocks on repetitive, modular plans, so any architectural funny business is confined to playing with the facades. Kira Kira is triangular in plan, with square windows apparently punched at random into the wall plane to resemble pixellated falling snow. Kona Kona is a shifted rectangle in plan and more consciously ornamented, with a complex snowflake pattern impressed into the block's external insulation panels. Glass screens on the main elevations are also decorated with a ceramic snowflake print. Kira Kira is due to be finished in December, with its more decorative sister following suit next year. C. S.

**APARTMENT HOTELS,
NISEKO, JAPAN**



KLEIN DYTHAM

RESORT PROPOSALS,
ALDIANA, SENEGAL



location plan



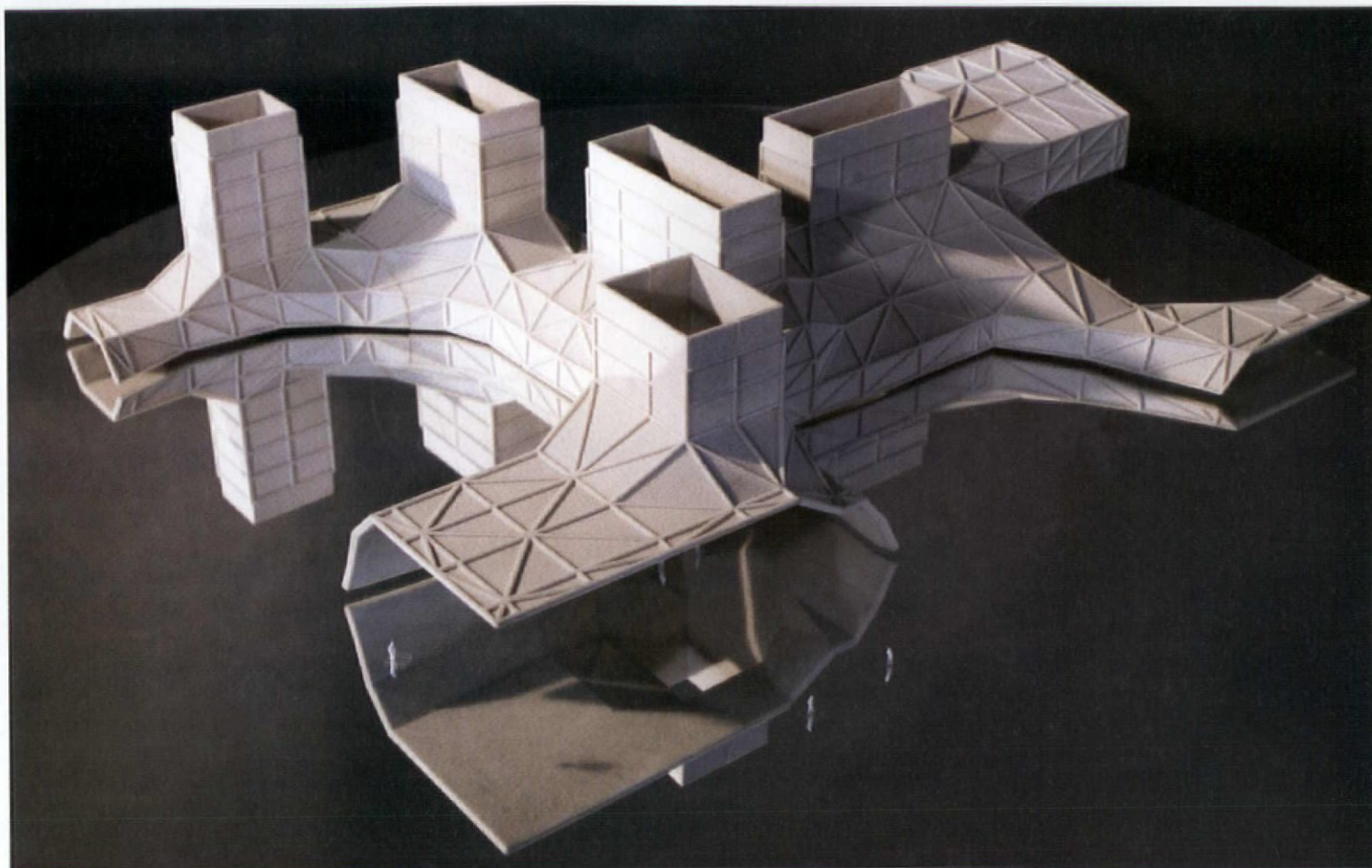
EDOUARD FRANÇOIS



Club Med has rebranded itself in recent years, moving literally and metaphorically from its simple but innovative '60s formula: European sun, sea, sand and *je ne sais quoi* for grown-ups escaping from children or oldies (then defined as anyone over the age of 30). These days the resorts need to be further afield, more exotic, and related to the green environmental agendas which are politically desirable in the West, and a matter of some bemusement in the developing world. Edouard François' ethereal proposals for Club Med in Aldiana, in the south of Senegal, tick the boxes with a nice mixture of Gallic flair and light touch construction. The resort (250 rooms, expected to be completed next year) provides intriguing surroundings in which travellers can stop worrying about the energy consumed in getting there, and enjoy at least a brief period close to nature, courtesy of an inspiring François design. P.F.

Green

The latest wave of environmentally conscious buildings offers new hope for the planet's future.



Mario Cucinella's forays into sustainable architecture continue with a competition-winning scheme for a major government building in Rome: the 60 000sqm HQ of Italy's Central Statistics Office on a government campus on the edge of the city.

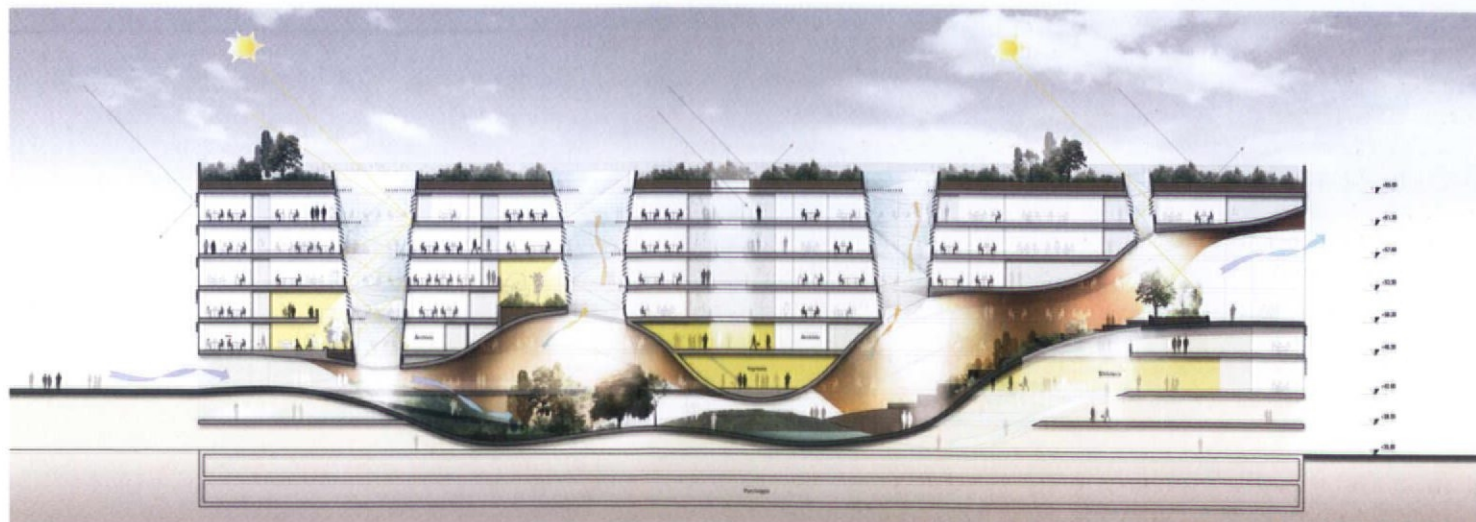
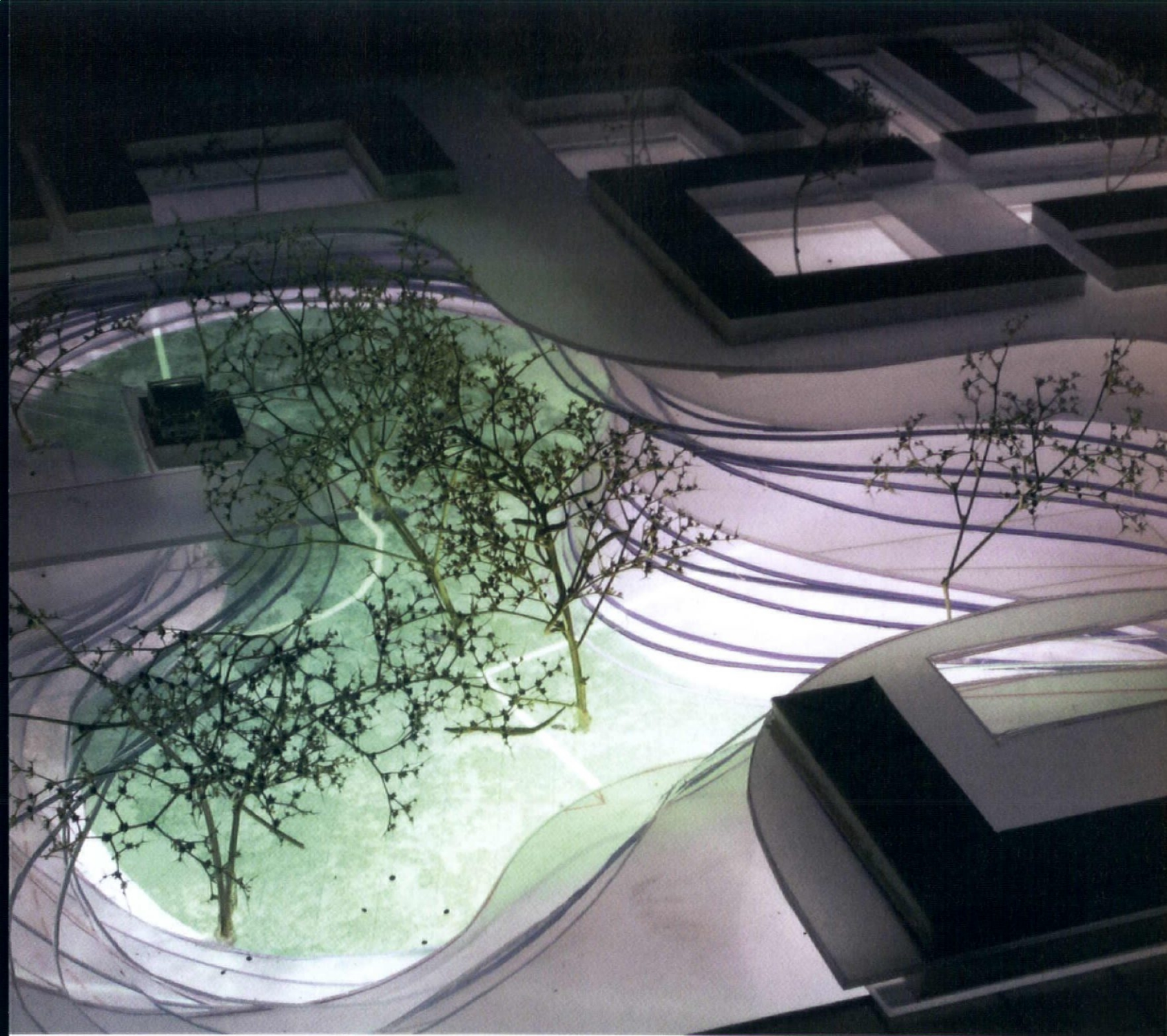
Greening and civilising a large building devoted to the dull functions of administering and archiving statistics could be viewed as a significant challenge. Yet Cucinella brings rigour and romance to the state-sponsored programme. The rigour extends to the building's external aspect (a monolithic, low-rise block), and, more pertinently, to its exacting sustainable credentials (estimates suggest it will reduce carbon emissions by two thirds compared with a conventional office). The romance comes from an interior sculpted into caverns and grottoes to resemble a more *outré* film set. This instant geology comes replete with water, greenery and theatrically diffused light, all essential aspects of the building's environmental control strategy.

Though the external facade appears homogeneous, it does vary in its materiality and degree of transparency depending on orientation. The internal sequence of landscaped 'caverns' at the core of the building forms a dramatic yet welcoming public realm for both visitors and workers. Tall atria perforate the deep plan, bringing light and air to the office spaces which are arranged in narrow strips around the internal courtyards. Even though the office landscape is organised around the familiar open-plan model, no work station is far from a window. Passive environmental control strategies are resourcefully exploited (thermal mass, natural ventilation and light) augmented by more active measures such as the extensive array of photovoltaic panels on the roof garden and the use of geothermal power. Yet whether such green swagger translates into the promised energy and emission savings will clearly depend on how the building is used and monitored. C. S.

CENTRAL STATISTICS OFFICE HQ,
ROME, ITALY



ground floor plan (scale approx 1:1250)





This 21-storey residential block joins an earlier project for urban loft spaces in Istanbul by Tabanlıoğlu Architects. The site lies in the heart of the city and embraces the concept of loft living for upwardly mobile professionals, with a green twist. There is a touch of the Ken Yeang eco tower about it as apartments have generous vertical gardens, some enclosed, like greenhouses, and some exposed, on terraces. Facades explore a language of thermally efficient glazing liberally interspersed with greenery. Orientation also assists with passive environmental control; flats are largely oriented east, south and west, with the circulation core set on the north face.

Flats have high ceilings and open layouts and exposed ductwork, in keeping with the bo-ho spirit of the loft ideal, but this toughness is also tempered by wood and stone floors and high end fittings. Windows open up to the Bosphorus and city views, and an abundance of natural light enhances the sense of spatial generosity. C. S.



APARTMENT BLOCK,
ISTANBUL, TURKEY



**TABANLIOĞLU
ARCHITECTS**

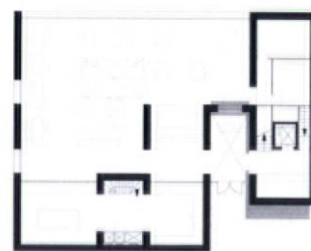




RESTAURANT, AL AIN, ABU DHABI

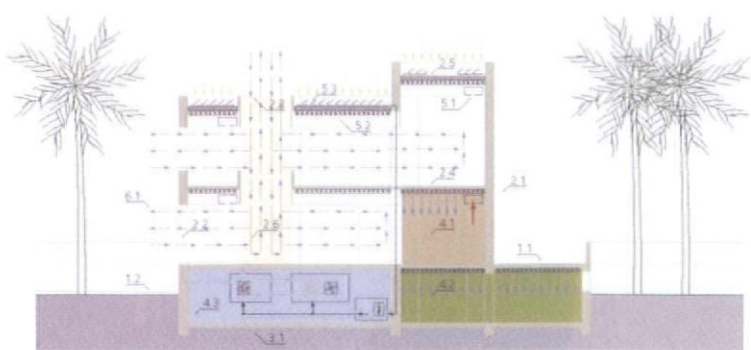


first floor plan



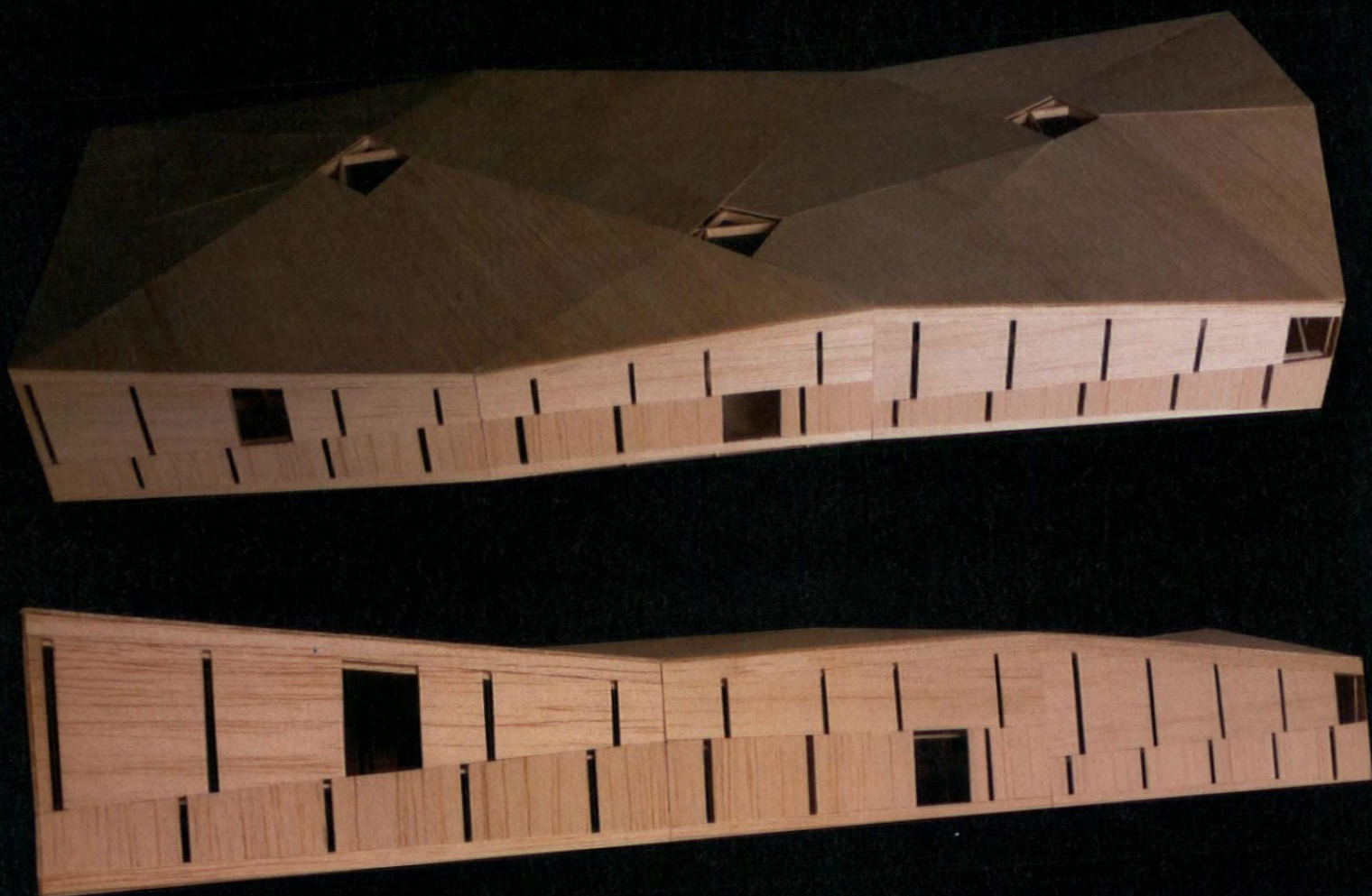
ground floor plan (scale approx 1:500)

ROSWAG & JANKOWSKI



cross section

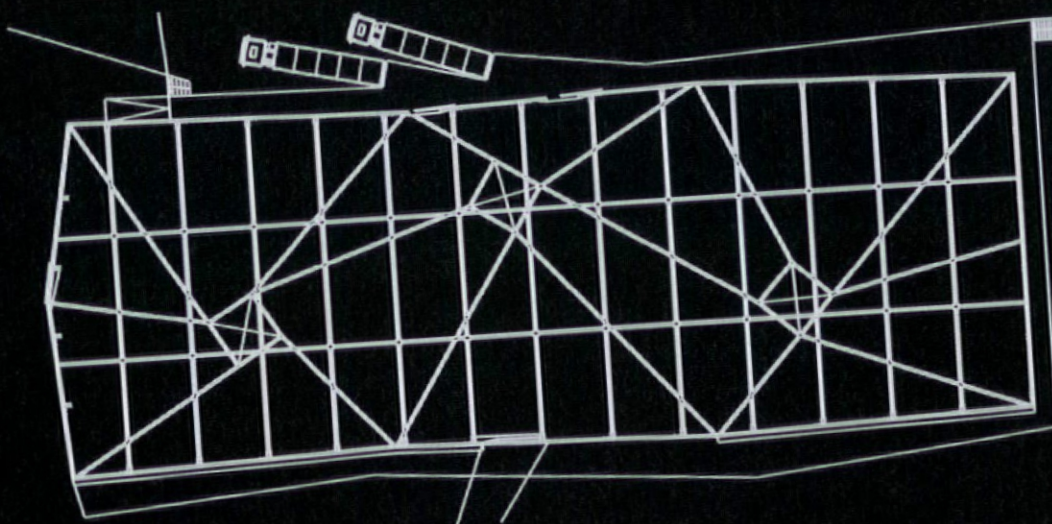
This modest cubic earthen pavilion by the German architects Roswag & Jankowski Architekten draws on and reinterprets the basic form of oasis buildings, offering a series of comfortable interiors for eating, drinking and lounging. Arranged over two storeys, the building engages with the walls that contain the palm groves, and presents two distinct facades. Externally this is predominantly closed, presenting a series of solid planes, while on the more private internal facades large glazed walls open onto the groves. There is also a duality in section with the ground floor being the place to eat and drink at tables, contrasting with the first floor that is for lounging in more relaxed seating. The walls will be made of earth, with timber floors and ceilings, incorporating a water based cooling system. R. G.



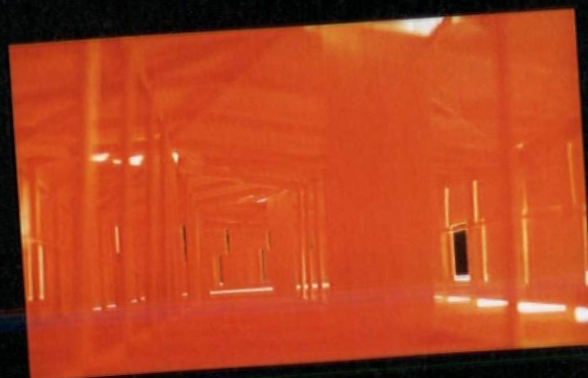
Situated on the outskirts of Santiago, this project for Honda is a multi-functional building that combines offices, showroom, warehouse, training court, and parking lot. Set within a landscape that uses plane trees to reflect the character of the surrounding countryside, the project intends to reflect Honda's ideas on technology, functionality, and respect for the environment.

Within its crooked shed-like form, to help create a series of distinct working environments, noise is reduced with absorbing materials, and team work is encouraged by open interiors that keep a sense of the whole place.

Roof lights and slot windows help ensure that adequate natural daylight is harnessed. Other low energy measures include concrete walls and beams, and opening windows. R. G.



CAR SHOWROOM
AND OFFICES,
SANTIAGO, CHILE



GERMAN DEL SOL

BEHNISCH ARCHITEKTEN

Won by Behnisch Architekten in competition in 2006, proposals were made in response to Unilever's plans to move to a prominent waterfront location in Hamburg's HafenCity. Situated between the new Elbphilharmonie and the shipping terminal, the building broadly conforms to the street pattern of the development's masterplan. Within this, the 38 000sqm HQ exhibits Behnisch's trademark angular planning. Maximising panoramic views over the river, workspace for over 1000 employees is arranged round a central atrium; a space that promotes internal interaction, while supporting the building's ambitious advanced energy concept. Furthermore, the building supports the site's urban aspirations, with spaces that relate to Marco Polo Platz on the city side, extending through the building's ground level to the riverfront. Through this the building will help contribute to a new and vibrant public realm, anchoring the building within its immediate social and physical context. Public amenities, including showrooms, a café, and a restaurant, offer non-staff a casual introduction to the world of Unilever, exhibiting the global giant's commitment to the provision of an inspiring and healthy working environment. The building's external form is justified in response to detailed wind modelling to reduce the negative force of the site's prevailing wind. R. G.

HEADQUARTERS BUILDING, HAMBURG, GERMANY



long section



ground floor plan (scale approx 1:2000)



Mid rise with high targets, this will be one of the first office buildings to be run on less than 100 kWh/a.sqm primary energy. The 15-storey extension to the KfW banking group headquarters in Frankfurt will complete an ensemble of buildings from the '70s, '80s and '90s. The building will have a double-layered wind-pressurised facade that allows natural ventilation in all weather conditions. It also offers high insulation and solar protection, extending the debate as to whether or not fully glazed buildings offer sustainable solutions. Radiant slabs and geothermal heating will further help reduce energy consumption. In form, the tower is integrated into the cluster of existing towers, extending and morphing from a curvaceous four-storey podium, resolving geometries of the eight-lane carriageway and neighbouring Palmengarten. R. G.

**OFFICE BUILDING,
FRANKFURT, GERMANY**



**SAUERBRUCH
HUTTON**



VISITOR PAVILION, OMBERG, SWEDEN

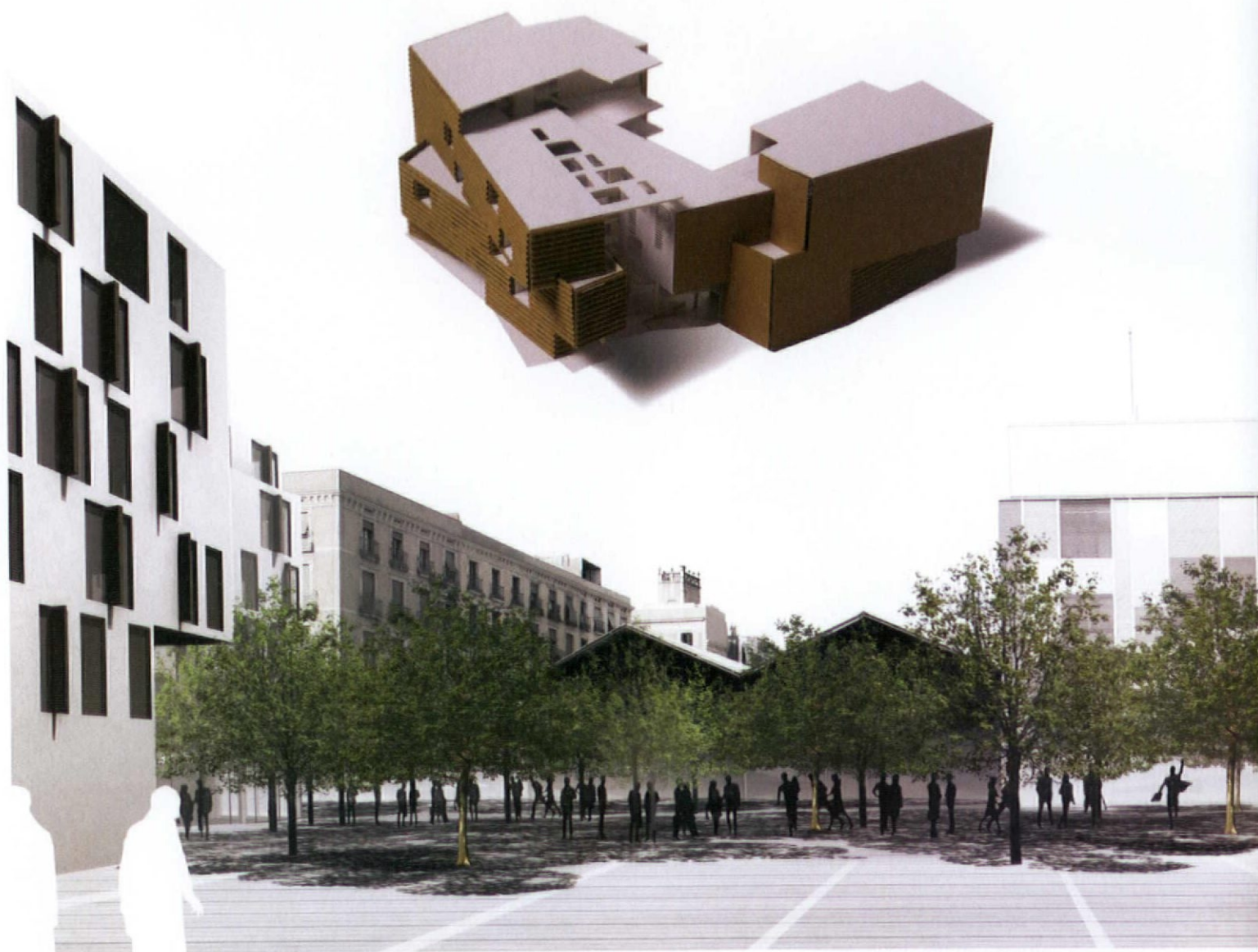
Lake Tåkern is described as the foremost bird lake in Northern Europe, situated west of Östergötland at the foot of Omberg, in Sweden. Renowned for its rich bird life, and special flora, over 270 bird species are found here in abundance each year. To improve access to the phenomenal place, this stealth-like pavilion will provide essential visitor facilities at the game reserve. Won by Wingårdh Arkitektkontor AB in competition late last year, the building attempts to be contrary; on the one hand discrete and invisible, exerting minimum visual impact on the landscape, and on the other hand astonishing in its own right, with a distinguished appeal of its own.

Raised on stilts, and sited along the threshold between forest and lake, the building's angular form will be entirely covered with straw. This traditional cladding technique, it is argued, will link the building to the wetlands where it stands. The ridge of the roof, often the most vulnerable part of any thatched roof, will be covered with glass, illuminating the exhibitions within. Linked by a meandering path, the visitor centre is connected to a watchtower from where visitors will be able to enjoy spectacular views across the wetland landscape. R. G.

GERT WINGÅRDH



Place **Making sense of urban, suburban and edge conditions, from Barcelona's core to outlying Tangier.**



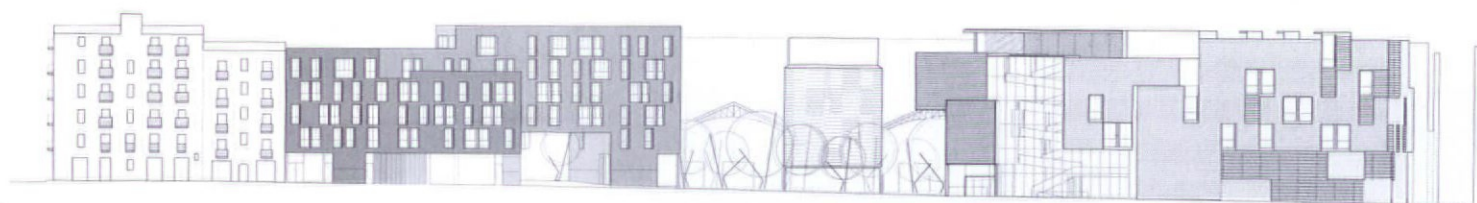
This ambitious project stitches together and regenerates the urban fabric around the Plaça de la Gardunya, a square just off the Ramblas in Barcelona's historic and densely textured Raval district. The square lies behind La Boqueria, the famous nineteenth-century food market. This is the last major urban redevelopment to be completed in the Raval and aims to put the square at the social and civic heart of the neighbourhood.

The entire area between La Boqueria to the east and the Antic Hospital de la Santa Creu to the west will be tactfully redeveloped. The programme includes new buildings that pick up on the urban texture and grain, together with improved hard landscaping. New insertions include a block of housing at the north end of the square and new premises for the Escola Massana, a local college of art and design, conceived as a series of teeteringly stacked blocks wrapped in a slatted timber screen. The market will also be extended in a series of dramatic butterfly-wing structures that draw inspiration from the original roof. Parking and servicing activities for La Boqueria will be accommodated in three levels under the square, eliminating mess, stench and congestion and freeing up the renewed space for public use. C. S.

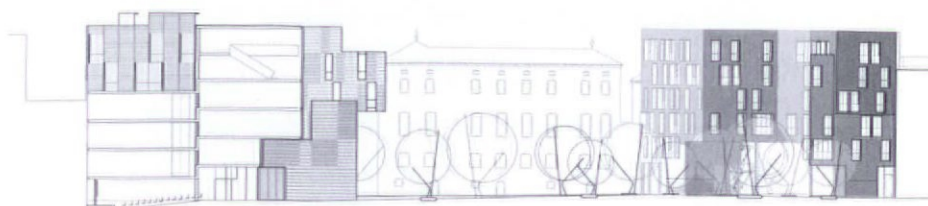
URBAN REGENERATION PROJECT, BARCELONA, SPAIN



location plan



elevation of housing (left) and art college (right)

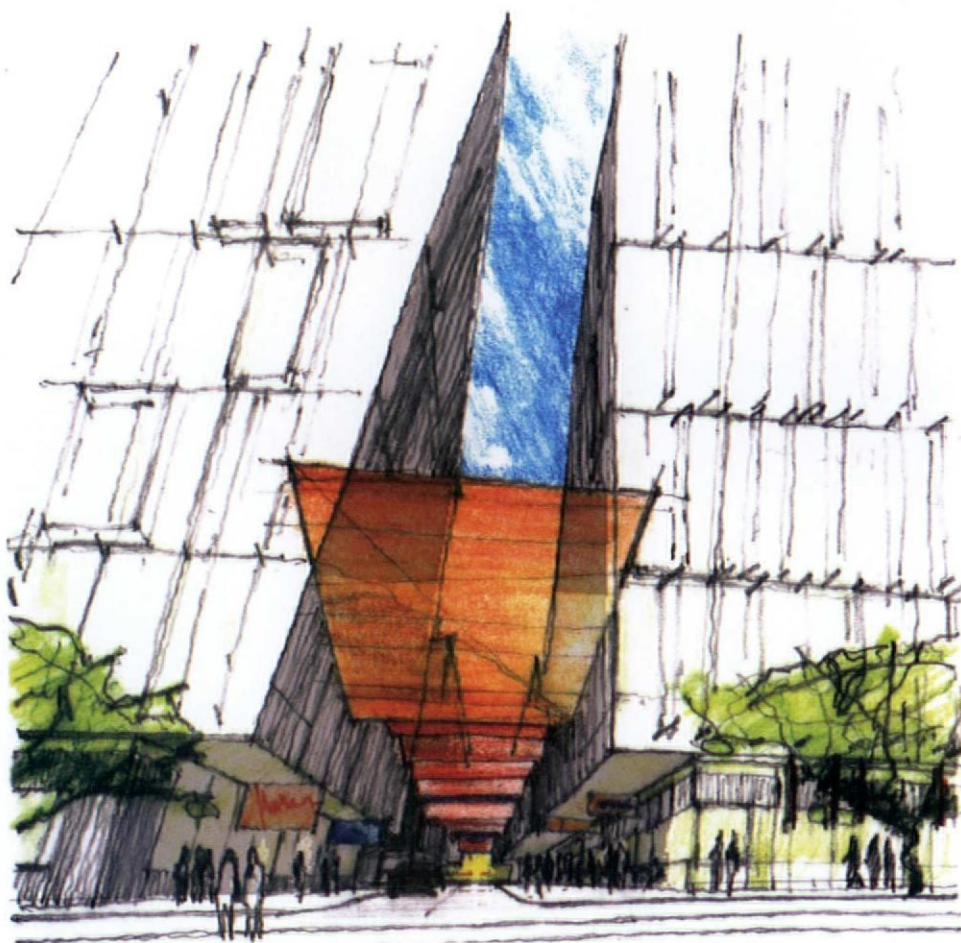


cross section through art college (left) and elevation of housing (right)

On the western edge of Glendale, itself a western suburb of Phoenix, the city plans to develop a new central business district. Will Bruder's proposals involve bringing height, mixed-use and urban style densities to the low-rise, mono-functional periphery. Glendale is known as a dormitory suburb, but Bruder's recasting of it involves a hotel, offices, 850 residential units and parking. A mammoth 40-storey skyscraper will act as a beacon for the project, matching the Chase Tower, the city's tallest existing building.

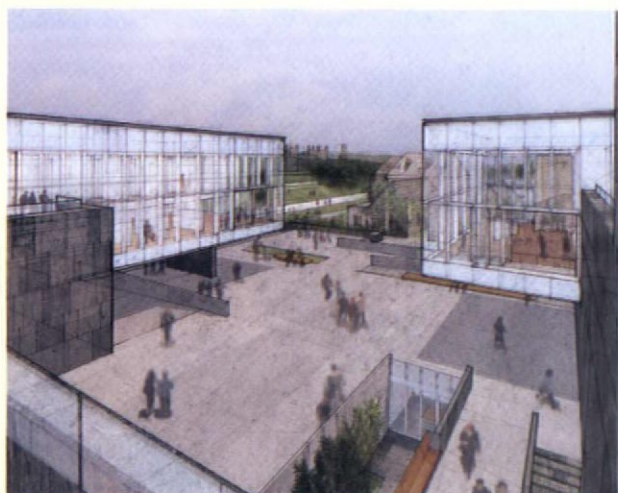
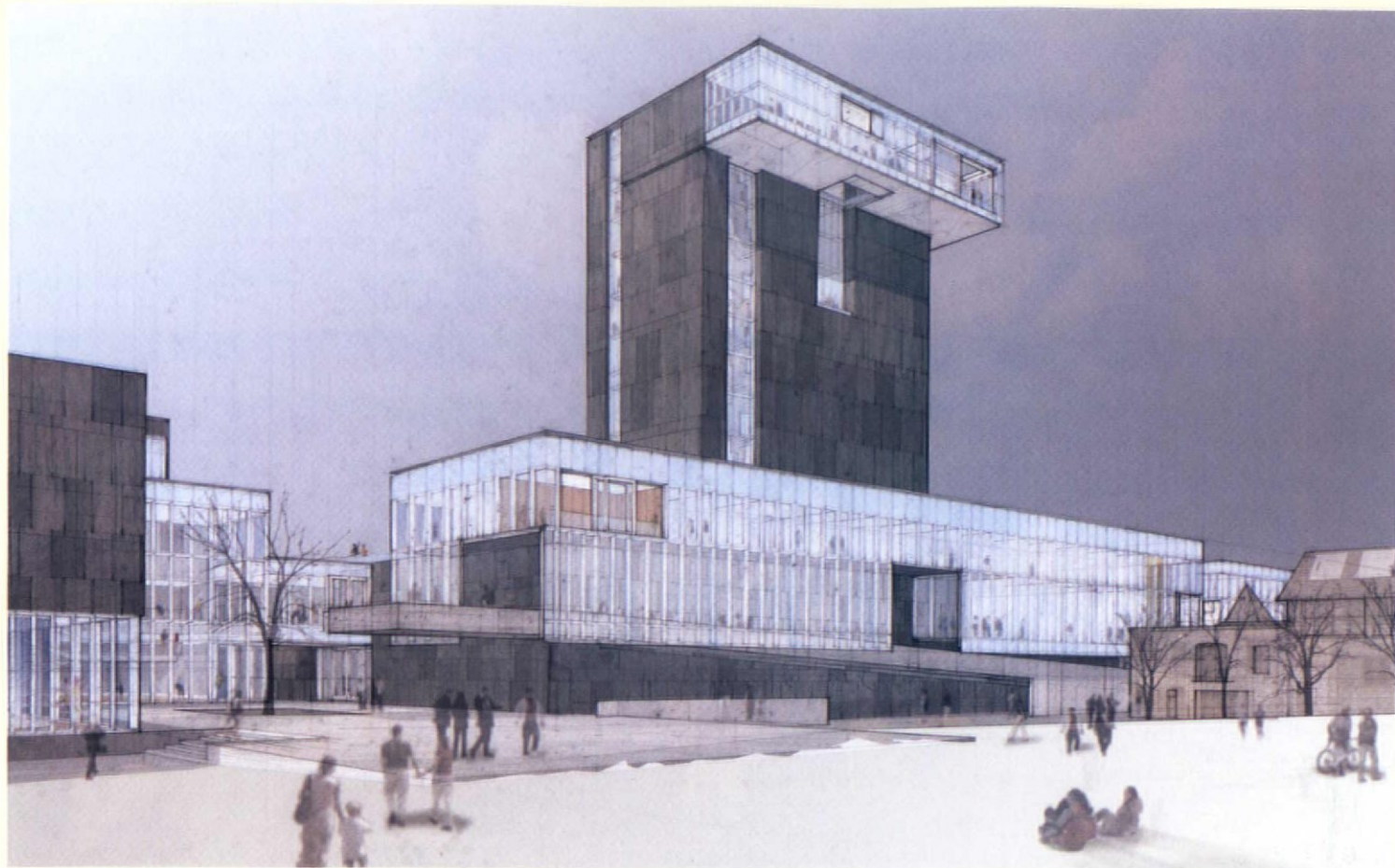
As well as the obvious commercial thrust, designed to attract corporations, there will also be sharply contrasting agricultural elements – orchards, a working farm, restaurants and a farmers' market. These reconnect with Glendale's rural roots, according to Bruder. Tree-lined boulevards, shading and pergolas will help temper the searing Arizona climate, offering the possibility of a new kind of civic realm. Even so, it represents a huge leap of scale for Bruder and faith for the city authorities. C.S.

WILL BRUDER



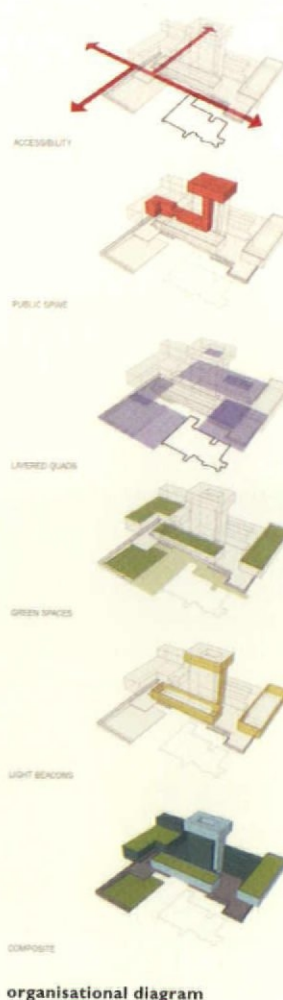
URBAN DEVELOPMENT,
PHOENIX, ARIZONA, USA





**CREATIVE AND
PERFORMING ARTS
CENTRE, CHICAGO,
USA**

Up periscope! Williams and Tsien's University of Chicago Center for the Creative and Performing Arts provides a range of accommodation in contemporary version of the podium, pavilion and tower configuration. Entered on a raised ground level, the plinth includes a basement that provides essential support facilities for the studios above, as well as containing two theatres and exhibition space. The pavilions comprise two glass bars that are embedded in the stone plinth in opposing orientation. The bars contain offices and music practice rooms as well, that together share access to an extensive planted green roof. The tower is also embedded into the plinth, with little articulation at its base. Instead the articulation is reserved for the top double-height space that cantilevers to give it a distinctive and directional silhouette. The tower provides communal spaces such as lecture halls, performance, rehearsal and crit areas. At the top is a café with a retractable roof and large sliding windows that can transform the space into an outdoor terrace, so that everyone can enjoy the spectacular views of the Chicago skyline and Lake Michigan beyond. R. G.



WILLIAMS & TSIENT



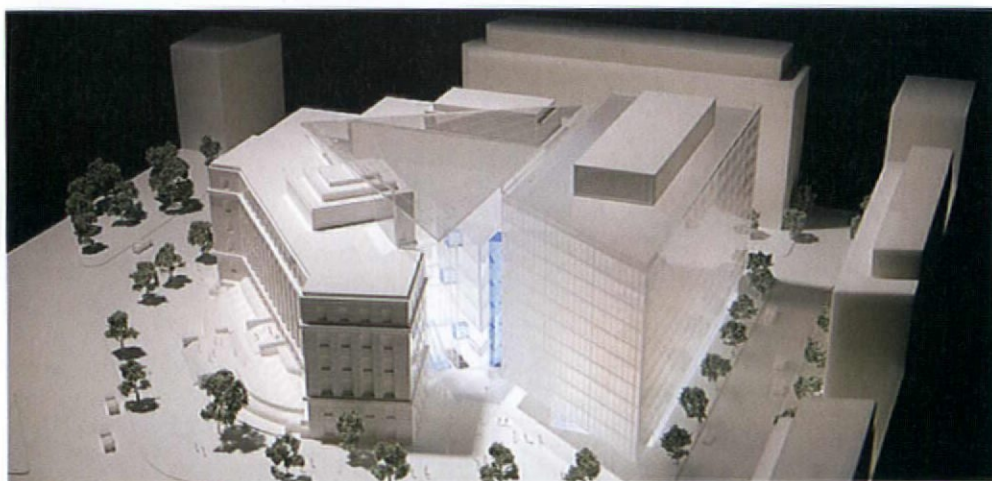
Working with three local architects, the Dutch landscape team West 8 recently won an architectural competition for the ambitious €6 billion transformation of the Rio Manzanares valley. Effectively turning what is described as a 'backside' into the front of the city, the project is part of plans for a 6km underground motorway. The winning design is based on a park of five water streams, a boulevard and a spectacular land bridge, covered with grass. The designers' 3+30 strategy suggests that 30 smaller projects should follow on from these three phase-one proposals. All of the projects underline the significance of the river in the city, with a new heart of landscape around it. It is suggested that 22 new bridges will eventually bring both sides of the city closer together. R. G.

WEST 8

PARK, MADRID, SPAIN



On a complicated hexagonal site one block from Capitol Hill in Washington DC, RSHP's brief called for additional space for the existing tenants of the Shreve, Lamb and Harmon designed 1930s and 1940s office buildings. Their response was to propose a 10-storey stand-alone building and an internal atrium that will envelop the existing structures. Called the 'circulation tree' the 12 000sq ft glazed atrium will allow existing staff to circulate the whole precinct via a series of ramped bridges. The scheme also includes six levels of basement car parking, providing 125 000sq ft. In terms of the building's contribution to the streetscape, its angular form folds back to give views through from street to atrium. It is suggested that the strategy will allow the current tenants to remain on site throughout the process of construction. R. G.



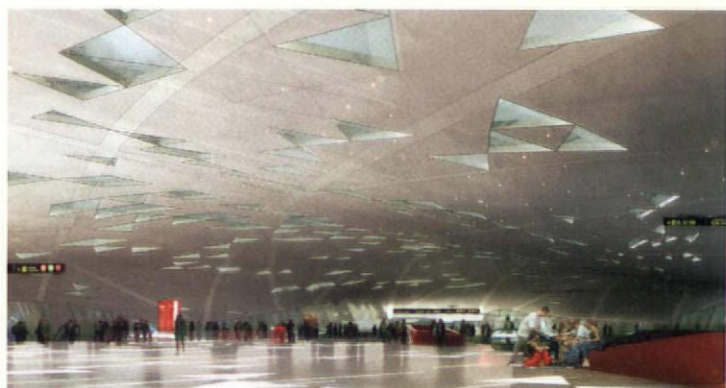
OFFICES, CAPITOL HILL,
WASHINGTON DC, USA

ROGERS, STIRK & HARBOUR





cross section

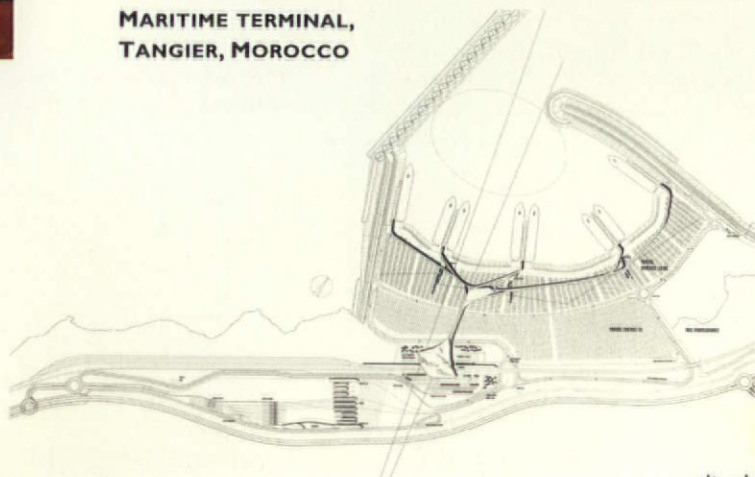


ODILE DECQ



Poised on the Moroccan coast at the entrance of the Straits of Gibraltar, Tangier is a gateway to the Mediterranean, mediating between Europe and Africa. Since the middle of last year, with the completion of Tanger-Med, it now also boasts one of the largest ports in Africa with a huge deep-water harbour capable of handling both commercial and passenger traffic. The project was instigated by the new king, Mohammed VI, who sees the region's strategic location as key to Morocco's development. Odile Decq's proposed new passenger terminus at Tanger-Med is emblematic of this brave new world. In plan it resembles a giant octopus, with long tentacular boarding piers gracefully radiating out around the curve of the harbour from a central amoeba-like hub. The organic contours are formed from double-shelled concrete, with fresh air circulating between the two layers. Light is also funnelled in from a series of triangular incisions. The building straddles a sea of parking for cars and containers and connects with a new port rail link terminal. More like an airport than a shipping terminal, it nonetheless addresses the harbour in a gesture of welcome. C. S.

MARITIME TERMINAL,
TANGIER, MOROCCO





DARK
Chubby Box, a chunky fabric covered pendant light by Davy Grosemans for Dark. Available in a range of fabric designs.

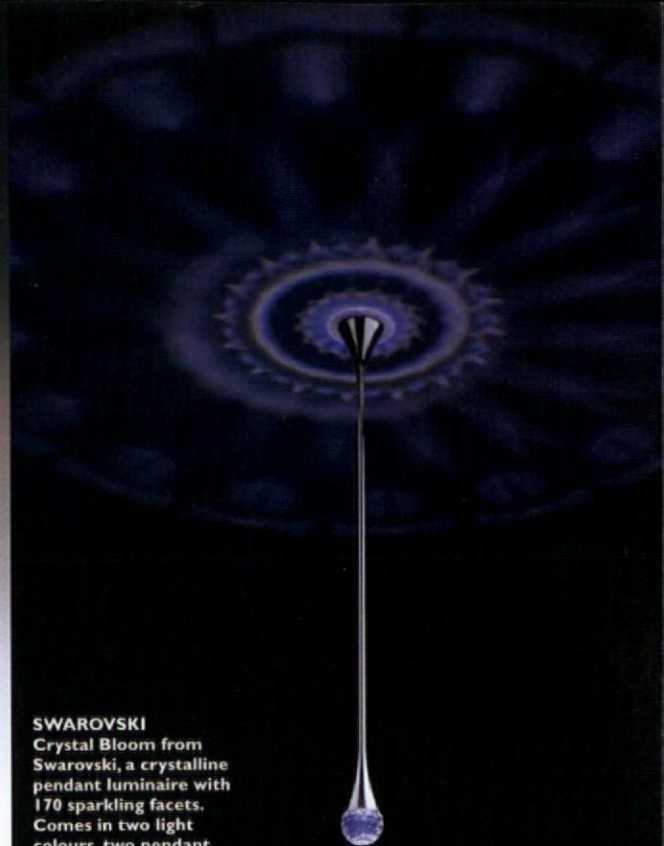
Lighten up

Tripping the light fantastic at Light+Building in Frankfurt, Catherine Slessor reports on the latest illuminating developments.

ARTEMIDE
Soffione table lamp with stem by Michele De Lucchi for Artemide.



SWAROVSKI
Crystal Bloom from Swarovski, a crystalline pendant luminaire with 170 sparkling facets. Comes in two light colours, two pendant lengths and a choice of either a tubular or cable pendant.



LOUIS POULSEN
Elegant pendant fitting by Louise Campbell for Louis Poulsen made from mouth-blown clear glass with sandblasted, frosted stripes.



ARTEMIDE
Azio pendant light with integrated air filtration system by Karim Rashid for Artemide.

DARK
Spine pendant by young Belgian designer Pieterjan for Dark. Spaced out brackets give a distinctive light distribution.



ZUMTOBEL
Limited edition 5 1/2 Tribute to Brancusi free-standing luminaire by OyLight for Zumtobel channels the Romanian maestro's Endless Column.





BRAND VAN EGMOND
Love you Love you not, a Gothically romantic chandelier with dripping, melting petals by architect William Brand and sculptor Annet van Egmond.



DARK
Roset, a wall or ceiling mounted fitting that creates a baroque filigree of shadows, by Dutch designer Frederike Top for Dark.



ARTEMIDE
Skydro by Ross Lovegrove for Artemide – biomorphic 'pebbles' wrapped in a chrome skin reflect light from a separate wall projector.



DARK
Heaps downlight by Marnick Smessaert for Dark – the casing can be customised with digital prints.

FONTANA ARTE
Invisible wall or ceiling lighting system by Italian designer Maurizio Quargnale for Fontana Arte.

DARK
Paroq decorative light for use in bars and restaurants by Swedish design group Oldsjö Hultgren Design for Dark.



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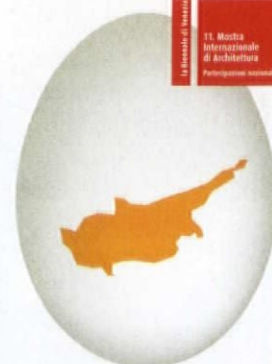
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REINTERPRET**



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In parallel with this Competition, an international tender process for the land development will be conducted by the Government. The Velika Plaza Masterplanning Competition winners will be invited to present their proposals to the Government's preferred development partners.

Further information can be obtained from the Competition's website www.minekon.vlada.cg.yu

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IMAGE: THEATRE OF IMMANENCE © WOLFGANG GUNZEL

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reviews

ASIAN ODYSSEY

BEYOND BAWA: MODERN MASTERWORKS OF MONSOON ASIA

By David Robson. London: Thames & Hudson. 2007. £39.95

This book, a sequel to David Robson's 2004 publication *Geoffrey Bawa: The Complete Works*, is in three parts. The first retraces some of the ground covered in the earlier book and throws new light on the influence on Bawa of his talented elder brother Bevis, who designed the extraordinary garden at Brief, and the Australian artist Donald Friend.

The second part of the book studies the work of Bawa's former colleagues in Colombo and their subsequent work as independent practitioners. This section includes work by Anura Ratnavibushana, C. Anjalendran, Sumangala Jayatillaka, Murad Ismail, Channa Daswatte and the artist Laki Senanayake. Robson weaves a fine tale of influences, connections, interpretations and opportunities offered and how his close associates sustained the Bawa legacy.

In the third part, Robson credits my own publications with playing a significant role in bringing Bawa's genius to a wider audience in South-East Asia. It was pure serendipity that in 1986 I encountered Bawa's work on Sri Lanka's south-west coast. I was immediately captivated by its sensitivity and beauty and I was enthused to write of the experience. A European, I was struck by the elegance of the work, by the sheer genius in connecting spaces, but most of all by the ambiguous edge between the interior and exterior – the 'in-between space'.

The experience of the completed works was also conveyed through drawings that had a tactile sensuous quality that I had never previously encountered. These were drawings not only to convey information to the builder but were also retrospective productions to show the relationship between a building and the landscape.

My 'discovery' of Bawa's architecture greatly influenced my teaching at the National University of Singapore in the 1980s and '90s. Thus, as a long-time admirer of Bawa's work I need no convincing of the value of Robson's book. It is a wonderfully informed account of an influential architect who was warm, gentle and solicitous yet with a touch of ruthless dedication that all great architects require to achieve their aims.

Robson is to be credited with almost single-handedly recording and disseminating the influence of Bawa to an international audience. He writes in an engaging manner backed by sound scholarship, yet the book ends somewhat abruptly – the influence of Bawa in South-East Asia surely goes beyond the works of Kerry Hill, Ernesto Bedmar, Mok Wei Wei, Cheong Yew

Kuan, Wong Mun Summ and Richard Hassell that are lavishly illustrated. It can be detected in the work of others such as the Malaysian architects Wooi Lok Kuang and Kevin Low and the landscape architect Ng Sek San, who all acknowledge a debt to the Sri Lankan master. And in the work of other Singapore architects including Tan Hock Beng, Lim Cheng Kooi and Yip Yuen Hong there is further evidence of Bawa's influence. And perhaps too in the work of Mattar Bunnag and Bill Bensley in Thailand and Jaya Ibrahim in Indonesia.

For David Robson this book concludes a personal odyssey, yet I sense there may be another book in the making that would complete a trilogy on the lasting legacy of a truly important Asian architect. ROBERT POWELL

TEA FOR THREE

THE CONTEMPORARY TEA HOUSE: JAPAN'S TOP ARCHITECTS REDEFINE A TRADITION

By Arata Isozaki, Tadao Ando & Terunobu Fujimori. Tokyo: Kodansha. 2007. £22

There can be few building forms more laden with cultural significance than the Japanese Tea House. Indeed, the authors of this publication assert that it is 'the most important architectural form ... perhaps for all contemporary architecture'. For the Western observer, however, the arcane practices of the 'tea ceremony', steeped in ritual and historic continuity, may merely head a list of exotic cultural stereotypes that serve to confirm the 'otherness' of Japan. This, therefore, is an important publication.

Presented as essays written by the architects responsible, it selects 20 contemporary examples to demonstrate the Tea House's enduring importance. All are exquisite, some extraordinary – such as Terunobu Fujimori's design balanced 6m high on two tree trunks. The choice of materials is often daring and original – for instance, charcoal and firewood vaulted ceilings – and their detailing exemplary. As might be expected from this publisher, each is lavishly photographed, and the architects recount their design intention accompanied by selections of the original design sketches. In all, this book conveys a very clear picture of these Tea Houses' physical form.

The challenge must be to place the Tea House in context, to move beyond the physical and discover the enduring human values that these buildings are designed to satisfy. This has been attempted before, notably by Heinrich Engel in *The Japanese House*, 1964. He fashioned a powerful thesis, arguing that the Tea House, and its adoption across a wide spectrum of Japanese society, showed the essential humanising role

of architecture to create an environment that protects that defining human characteristic – self-reflection. A fierce polemicist, building on meticulous research, he concluded that the absence of a comparable space within Western architectural tradition demonstrated that 'while man learned to master the art of building he forgot the art of living'.

In this publication one of the architects contributes an introductory essay but treads an uncertain path between historical fact, procedural detail and cultural values. It accordingly lacks the clarity of argument necessary to convincingly step outside the pragmatic and expose the enduring, universal human values that this architectural form nurtures. This book is a valuable and sincere work, but to engage truly with the Tea House's unique enduring value in modern society the reader may also need to look elsewhere. SIMON PILLING

RITUALS OF THE DONG

ALLEGORICAL ARCHITECTURE

By Xing Ruan. Honolulu: University of Hawaii Press. 2006. £45

The Dong people are a minority group living in mountainous areas of the Guizhou, Hunan and Guangxi provinces of southern China, known architecturally for their drum towers, 'wind and rain' bridges, and 'ganlan' timber houses. This book is the first deep study connecting the architecture with the rest of their culture. Until half a century ago Dong culture lacked any form of written script, so life for most people depended on oral transmission and ritual, with crucial dependence on visual and spatial cues. The core of Ruan's thesis is a rich analysis of the Dong drum tower. Dong villages were traditionally occupied by a group sharing one surname and led by a single chief with a quasi-religious role, whose job was to make political decisions with the help of a council, deal with offenders against the law, and lead the many rituals that constitute Dong life. The village had a distinct territory and well defined gates, establishing a strong sense of centre and periphery, and its centre was marked by the drum tower, an elaborate wooden structure with multiple roofs rising above the mass of houses and dominating the village square. The drum gathered people together like a European belfry, and its structure was meant to be visible from every house in the village. It was built by a local carpenter as the pinnacle of his creative production, richly decorated and showing maximal constructive elaboration. It was therefore the key monument and main aesthetic vehicle, all villagers contributing to its building and upkeep. Symbolically, it represented both a tree and a shelter, but it also

contained at its very centre and base a village hearth, from which a new light was taken to each house hearth at rituals of renewal. The drum tower was the centre of political decision-making and enactment of law, but also the focus of ritual courtship between villages and the stage for song performances which carried essential historical and moral stories. I use the past tense here because as Ruan explains, modernity and tourism have intervened, but much continuity remains, and the evidence is unusually rich.

The theoretical contribution of this book lies in a clarification about how architecture operates as a medium of exchange. Ruan stresses that the meaning of the drum tower lies as much in the use of its spaces and relation to the context as in the symbolism of its form, and that it lies also in the processes and accompanying rituals of construction. He believes that in the absence of written texts, architecture retains priority as an embodiment of village beliefs and social organisation. It need not be consciously read, but remains present as a mnemonic and a prompt for belief and action, and as an agent of exchange constantly open to reinterpretation.

That is why he affirms at one point, in opposition to the semiotic and literary obsessions of the last thirty years, that architecture is not a text, calling it instead an allegory. I fear that this term could become yet another trap, but recognition of the limitations of the text metaphor – that texts have their own special conventions and do not embrace practical or symbolic action as architecture does – is long overdue. He also rightly questions the presumed priority of texts as the authoritative foundation and repository of ideas, something that tends to be taken for granted by those whose living revolves around the written word. By helping to demonstrate that meaning in architecture was traditionally carried as much by the ritual resonance of its spaces as by its objects, and again no less in the circumstances of its construction, Xing Ruan has done us all a service. PETER BLUNDELL JONES

INIGO JONES IN CONTEXT

INIGO JONES AND THE CLASSICAL TRADITION

By Christy Anderson. Cambridge: Cambridge University Press. 2006. £50

Compared with Christopher Wren, Inigo Jones has been ill-served by historians and, until 2007, the standards were John Summerson's excellent if now old-fashioned life of 1966 and the irreplaceable 1989 *catalogue raisonnée* of the architectural drawings by John Harris and Gordon Higgott. More up-to-date assessments have been scattered in the periodical literature. Last year was an *annus mirabilis* in Jones studies

Nun memorabilia from the collection of Dutch artist Madelon Vriesendorp – painter, hoarder, muse, teacher, costume designer, author and co-founder of OMA. As well as producing formal art, Vriesendorp is a prodigious magpie; her postcards alone run into the thousands (sample topics – Peru, disasters, babies, glass bricks). Her work, life, rituals and fetishes are affectionately celebrated in *The World of Madelon Vriesendorp*, edited by Shumon Basur and Stephan Trüby (London, AA Publications, 2008, £26.50). Essays by Charles Jencks, Zaha Hadid and Beatriz Colomina, among others, give a flavour of an energetic and subversive talent.



with the appearance of two books, this work and the late Giles Worsley's magisterial reassessment of Jones in a European context.

For his period, Jones is unique in Europe in the survival rate of his personal collections of books, prints and drawings (including more than a hundred by Palladio) and Anderson has examined them to see what light they shed on his design methods and the evolution of his intellectual approach to architecture. Jones was an inveterate annotator of his books, returning to them repeatedly as his ideas on design evolved. Anderson's fascinating approach is to read them as a continuing debate between Jones and the authors, although, irritatingly, she gives no guidance as to when the annotations were made, despite telling us that they can be dated through the evolution of Jones's handwriting. As only continental books from Jones's library survive (French and Italian), Anderson also examines the English books that Jones must have known and does an excellent job setting him in the intellectual context of his day and demonstrating that he was an architect-scholar. She spreads her net wide, from John Dee on mathematics to Spenser's *Faerie Queene*. The breadth of Jones's reading must have been extraordinary; the surviving books from his library include philosophy and history, apart

from the more obvious architecture, antiquities, military history and fortifications, mechanics and geometry. There is a huge amount of interest in this book, aimed at the specialist reader.

The design is a let-down, unworthy of a university press. The use of American spellings is surprising, there are no colour illustrations and the rare photographs of actual buildings are fuzzy snaps mostly taken by the author. At £50, it looks poor value compared with Yale University Press's £40 for Worsley's book, which is handsomely designed and lavishly illustrated in colour. What is inexcusable is that Anderson chose to reproduce Jones's drawings from decaying negatives between 50 and 100 years old (one is clearly from a broken glass negative), supplied from an academic institution. The vast majority of the drawings illustrated are in the RIBA and modern photographs (in colour!) of them exist. To get the real feel for Jones as a draughtsman and architect, this book has to be read alongside Worsley and the Harris & Higgott catalogue.

CHARLES HIND

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reviews

PROLIFIC POELZIG

Marvel at the energy and output of Hans Poelzig, Prussian architect extraordinaire, in a major retrospective at the Deutsches Architekturmuseum.

In one of the most definitive exhibitions to date, the Deutsches Architekturmuseum has assembled the many strands of Hans Poelzig's career, from architecture, painting and sculpture, to the design of household items, theatre and film sets. Curators Wolfgang Pehnt and Matthias Schirren first presented some of this material at Berlin's Arts Academy in September 2007. In Frankfurt they have also been able to go much further, showing the 1920s silent films, *Der Golem wie er in die Welt kam* and *Zur Chronik von Grieshuus* – for which Poelzig created fantastical buildings and landscapes – and offering a tour, led by architect Christoph Mäckler, through the I.G. Farben Administrative headquarters. After 1945 the American occupation forces appropriated this building and, in the late '80s, Frankfurt renovated it as an extension of the Johann Wolfgang Goethe University.

Lectures on Poelzig's influence have been held at the Museum and the University, with a performance of readings from correspondence between Poelzig and his second wife, the sculptor Marlene Moeschke, who not only collaborated with her husband on porcelain designs, theatre and film sets, but also on architectural projects. She took part in the design of 14 projects and was often left to oversee building construction.

The exhibition starts with a long row of photographic and painted portraits. In each one Poelzig's hair sits like a toupé cap above his characteristic owl-like glasses and earnest expression. He was born in Berlin to the Countess Clara Henriette Maria Poelzig while she was married to an Englishman, George Acland Ames, but Ames refused to acknowledge the boy as his son. Consequently, Hans was farmed out to a choirmaster and his wife.



The remarkable Grosses Schauspielhaus, Berlin, 1919.



Still from the *The Golem* – Poelzig designed the sets.

Despite this unfortunate start, Poelzig was able to embark on a successful academic career, a position in the office of architect Hugo Hartung, and later employment as a Prussian government building overseer in the Berlin ministry. In 1898 he came second in the Schinkel competition and, with the prize money, was able to travel to Vienna, sketchbook in hand. In the following year he completed his architectural studies and also married his first wife, Maria Voss, with whom he had four children. His rising career, as Director of the Royal Prussian Academy of Art and Applied Arts, as member of the newly grounded Deutscher Werkbund and later as Town Planning Counsellor and teacher at the Technical University in Dresden, did not flag. Returning to Berlin he was honoured with a Master Studio for Architecture at the Prussian Academy of Art and became a member of the Academy in 1922. Until 1933, his career as Professor, practising architect, intellectual and artist based in Berlin, took him all over Germany, and to Stuttgart where he received an honorary title. He was active in the German Architect's Union (BDA) and instigated forward looking programmes for the development of the profession. In 1924 he married Marlene Moeschke. Their partnership was both a private and a business one, in which they also found the time to bring up three children.

'Industrial buildings', said Poelzig, were 'the true monumental task of contemporary architecture'. This was during the era of Germany's development as a major industrialised nation. What would Poelzig see as today's task? He took part in many competitions, and often won the commissions, for water towers, town halls, churches, and factory mills, which many contemporary investors would now love to market as 'lofts with

history'. His reach extended not only to Berlin but also to Breslau and Posen, then part of the German Empire, and now in Poland. Sepia photographs of the time give the impression of suitably sinister neo-Gothic settings for the mythical mud Golem; steeply sloping roofs, low eaves, with bulky stone towers and thick columns flank entrances to massive public buildings and dark, satanic, production centres.

Poelzig's buildings range from heavy Gothic (ideal for his film sets), to the lighter and more whimsical Art Deco Expressionism of his Berlin theatre, the Grosses Schauspielhaus (1919). Original, large format charcoal drawings show the fairytale quality of the auditorium and lobbies, the fluted and rilled columns, like layered lily petals, tapering to the floor, the cascading ceiling and seating like pleated curtains hanging in space. The Festspielhaus in Hellbrunn (1920) carries this sensuous architectural fantasy to even greater heights. The porcelain ware designed by Hans and Marlene also caught the mood, with swirling, curling bone china creations blooming like lava eruptions. In marked contrast are earlier designs for a Bismarck memorial (1909) with a Classical facade of symmetry and rigidity, at a time when the German Empire was experiencing a rash of collective nationalist celebration in architectural monuments. Two hundred towers were erected for Bismarck alone.

Later, a cleaned-up form of Classicism emerged. Charlottenburg Trade Fair grounds in Berlin (1927) display Classical symmetry and scale but with clear lines, industrial windows in ribbons of graph paper framing, and exposed steel structures. Japanese influences are palpable in the Berlin Broadcasting Corporation's Haus des Rundfunks (1928) with its lamps like paper lanterns translated into milky glass and ironwork. Poelzig's sense of architectural drama was given full rein in his theatre and film sets, through the construction of imaginary cities and rooms.

Poelzig is almost impossible to categorise or neatly pigeonhole into either the conservative or radical wings of the Modern Movement. For the National Socialists he was certainly too progressively modern. In later life he began establishing work contacts in Turkey, winning a competition for a conservatorium and theatre in Istanbul, and entering another competition in Ankara to design a lodge for visiting diplomats. In the light of Germany's political developments, Poelzig was planning a permanent move to Turkey, where he was also in the running for a position as art director in an Istanbul academy. But it was not to be. He died in 1936, after his third stroke, and is buried in the Wannsee village graveyard, which is now part of greater Berlin.

This milestone exhibition, of original drawings, photographs of the time, paintings and models,

is the most comprehensive display of Poelzig's extraordinary range of talents and prolific output, to date. Truly it should not be missed.

LAYLA DAWSON

Hans Poelzig – Architect, Teacher, Artist, DAM, Frankfurt am Main, Germany, until 18 May www.dam-online.de

browser

Sutherland Lyall breaks off from his maypoling to swing around the web.

A touch of madness

Warner, Ruffo, Nunes, Shiles are the four bosses of WRNSSTUDIO at www.wrnsstudio.com or, as you probably prefer, at plain wrnsstudio. You can drop the prefix and suffix when they are www and com. You have to open and close the site to get the four partners' names because they too-rapidly merge to form the practice name above an enigmatic image bang in the centre of the home page. Aha, second time around it's a model yacht. And, if you watch closely, its sails rustle in a wind ... which has suddenly sprung up in the room. This is going to be a tricky, perhaps surreal site. And, as you click on the yacht, up comes a big photo of what turns out to be the practice's studio in an old industrial building in San Francisco. And what's that happening in the distance? One of the staff gets up and walks behind a screen moving in that ghost-like way which suggests a series of still images run in quick succession. You get the same quasi-animation elsewhere, such as the page with the seven associates sitting round a table and interacting. In each case there is only one animation and, although you know it's childish, you sit there waiting for more movement. I'm reminded of both Rice Daubney's great walking letraset figures (www.ricedaubney.com.au) and that Belgian site with the three directors looking up, down, around, depending on how your mouse moves (www.styfhals-partners.be). Incidentally, Leen Pieyns seems to have replaced Bart Doms. Now don't all go looking up animation designers for your site because although it makes all three practices come over as comfortable with themselves, the animations are incidental to the main thrust of displaying the practice's *oeuvre complète*. On the other hand they are not – if you believe, as I do, that the real function of a website is not an electronic brochure, but to reassure potential clients (and staff) that you will be good to work with for the next three or more years. I had a technical difficulty in that the pages after the home page seem to size themselves to the full width of the screen and cut off all the right-hand stuff – unless that page had a slider – as did the projects pages. Admittedly I was using a two

screen setup with the first screen in portrait mode. Mind you it made the 'Approach' aka 'philosophy' text unreadable. So it wasn't all bad.

Minimal just-miss

I guess the extreme form of a Don't-Make-Me-Think site is *Miss Representation* at www.missrepresentation.com. It bills itself as 'Observations on the physical life of New York City'. No home page, no logo, straight into the text of the day, the headline in bold on the first line of type and links in red among the text which occupies a column perhaps a third the width of the screen. In two pale blue strips down the right-hand side are, respectively, a list of recently posted articles and a list of links to other blogs. The blank strip beyond these down the right-hand side accommodates any change in text size. Adjustable text size. Yaaaay. Apart from quite interesting texts, er, that's it. Still, maybe that's all that's needed. Or maybe it's not quite enough. I'm reminded of a '60s book about the Bauhaus which announced halfway through that it was doing everything in lower case from that page on. Not so easy to read without the twin indicators of full point and leading capital letter. It's nice to be ideological and rational, but not if it gets in the way of clarity of explanation. *Miss Representation* would be maybe a lot more fun and more easily read if it had explanatory headlines and the odd crosshead to give the reader an idea of what is to come.

Cornucopial

The architecture web's Living Treasure the modest Eric Morehouse recently suggested to me that a worthier recipient of the title was the bloke who runs the *Materialicious* site at www.materialicious.us. I'm sticking with Morehouse. That's not to say that Phoenix resident and former residential restoration specialist, Justin Anthony, is not extremely valuable too. He has recently had his site redesigned: I suspect Marcus Fairs' clean-cut *Dezeen* (www.dezeen.com) was an inspiration. Sign up and you get a daily email feed with maybe half a dozen images of new buildings and design things. Because it's based in the US it is a really useful extension of our fairly European-orientated design and architecture information sources.

House ad

At the risk of appearing to brown nose the boss here's a note about the World Architecture Festival site at www.worldarchitecturefestival.com. You can enter for the prize now and there's only two months before the last day for entries on 20 June 2008. The selectors produce the shortlist in September. And then the big October event in Barcelona. The one thing missing from this excellent site is who designed it.

Sutherland Lyall is at sutherland.lyall@btinternet.com

diary

AR'S CHOICE OF INTERNATIONAL EXHIBITIONS FROM WWW.ARPLUS.COM

DENMARK

INSTANT URBANISM

Dansk Arkitektur Center

Copenhagen

Until 1 June

The Danish Architecture Centre boldly puts the social city up for debate and poses the question: how can we create a social sustainable city that can and wants to embrace everyone? www.dac.dk

FRANCE

JAPANESE ARCHITECTURE 1996-2006

Maison de la Culture du Japon

Paris

Until 21 June

Tracking a fertile and febrile decade of Japanese architecture from the Kobe earthquake to now, this intriguing show is structured around four main themes – City, Life, Culture and Dwelling. www.mcjp.asso.fr

UNITED KINGDOM

LIGHTBOX: DEREK JARMAN

Tate Britain

London

Until 1 June

Lightbox presents a selection of iconoclastic film-maker Derek Jarman's experimental Super 8 films, which chronicle a bohemian world of mystical landscapes, stony ruins and the gleaming qualities of fire and light. www.tate.org.uk

UNITED STATES OF AMERICA

EERO SAARINEN: SHAPING THE FUTURE

National Building Museum

Washington DC

3 May – 23 August

The first major retrospective of Saarinen's work, staged by the National Building Museum, in collaboration with the Museum of Finnish Architecture, Helsinki and the Finnish Cultural Institute. It aims to explore his wide-ranging career from the 1930s through to the early 1960s, featuring full-scale building models, never-before seen drawings, furniture, photographs, films, and other artifacts. www.nbm.org

CUT: REVEALING THE SECTION

SFMOMA

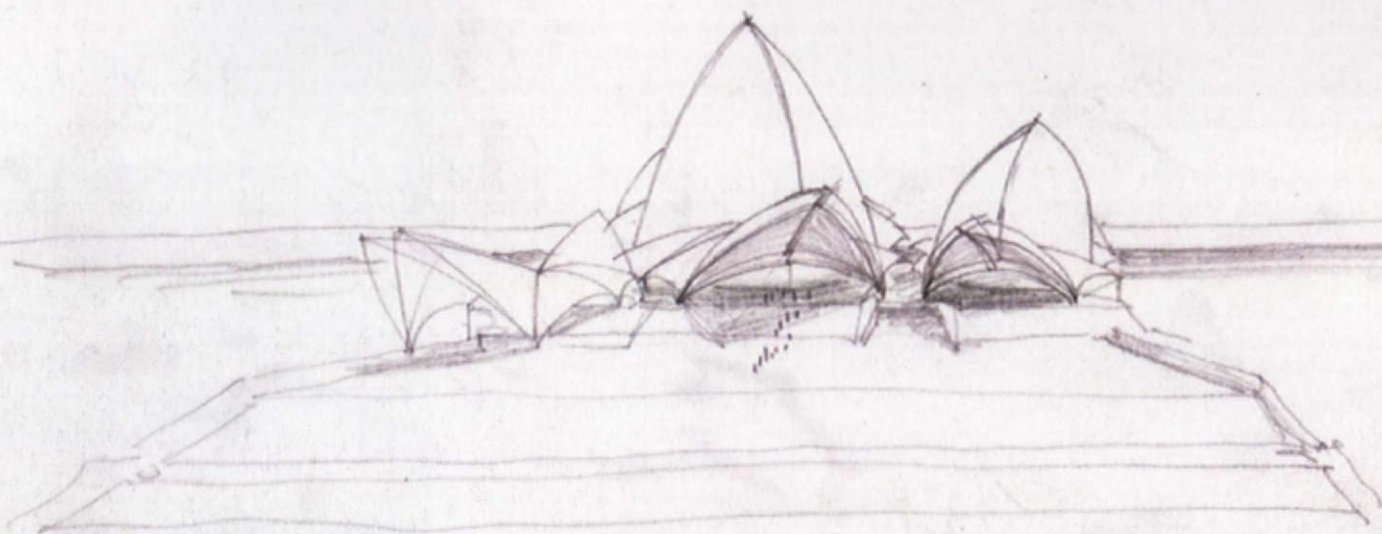
San Francisco

Until 8 June

Drawn from the SFMOMA collection, this selection of works highlights the vital concept of the section, whether it be a cross section of a building or an object that illustrates spatial adjacencies and discontinuities. Works include architectural drawings by Timothy Pflueger, a new installation by artist Peter Wegner and Gordon Matta-Clark's 1974 performance documentation *Splitting*. www.sfmoma.org

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JØRN UTZON'S 90TH BIRTHDAY IS THE SUBJECT OF AN ELEGANT *FESTCHRIFT*, WITH SYDNEY TO THE FORE.

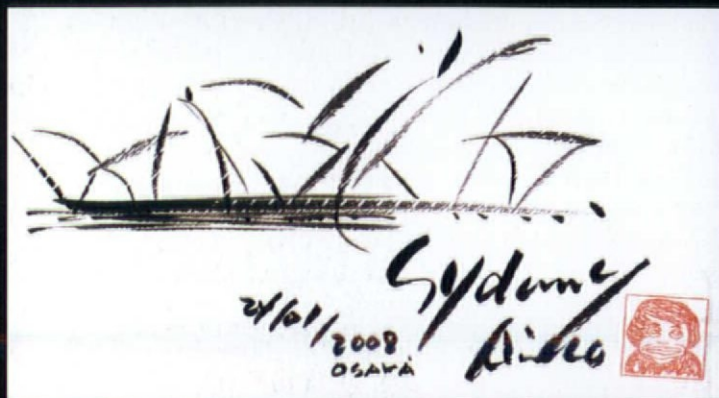
Had the AR been doing a Preview issue in 1956, it might have included this sketch by a relatively unknown Danish architect for a new opera house in Sydney. The merest scrawl of pencil on paper, it shows a roovescape of interlocking shells that was to attract an array of colourful epithets ('a scrum of nuns' was one of the more publishable ones) and prompt the (still) familiar question of 'how on earth do you build it'? Despite the pressures of politicians, bean counters and nay sayers, Jørn Utzon's opera house went on to transcend its difficult realisation and become emblematic of a city and an architect.

When Utzon made this drawing he was in his late thirties; young by the standards of a profession that doesn't usually peak until late middle age. Last month, on 9 April, Utzon turned 90, another remarkable milestone in a career that began in the offices of Asplund and Aalto and went on to carry the precepts of humane Scandinavian Modernism into the twenty-first century.

In celebration, the Danish Architectural Press has produced a birthday tribute to its nation's greatest architect. This elegant *festschrift* contains rare sketch drawings (some never seen before) of selected projects from Sydney to Can Lis. The vitality of thought and line is still apparent, despite only using the most basic 'analogue' tools. (Imagine if Utzon had had today's digital draughting aids and number crunching software in 1956.) A series of thoughtful essays gives an insight into how Utzon worked and visualised his creations on paper – for instance, his fondness for French curves, liberally employed for Sydney, came from his father, a naval draughtsman.

Fellow architectural *hommes sérieux* including Steven Holl, Rafael Moneo, Glenn Murcutt and Tony Fretton add individual tributes and sketches. Tadao Ando impishly plays Utzon at his own game with an ink drawing of Sydney (shown below) and the polite injunction 'Please accept my wholehearted applause'. Henning Larsen recalls the occasion when, after winning the opera house competition, Utzon was telephoned by an Australian journalist who asked what he looked like. 'A film star', he replied. CATHERINE SLESSOR

A Tribute to Jørn Utzon, edited by Martin Keiding, Copenhagen, Arkitektens Forlag, 2008. 198 Danish kroner www.arkfo.dk





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