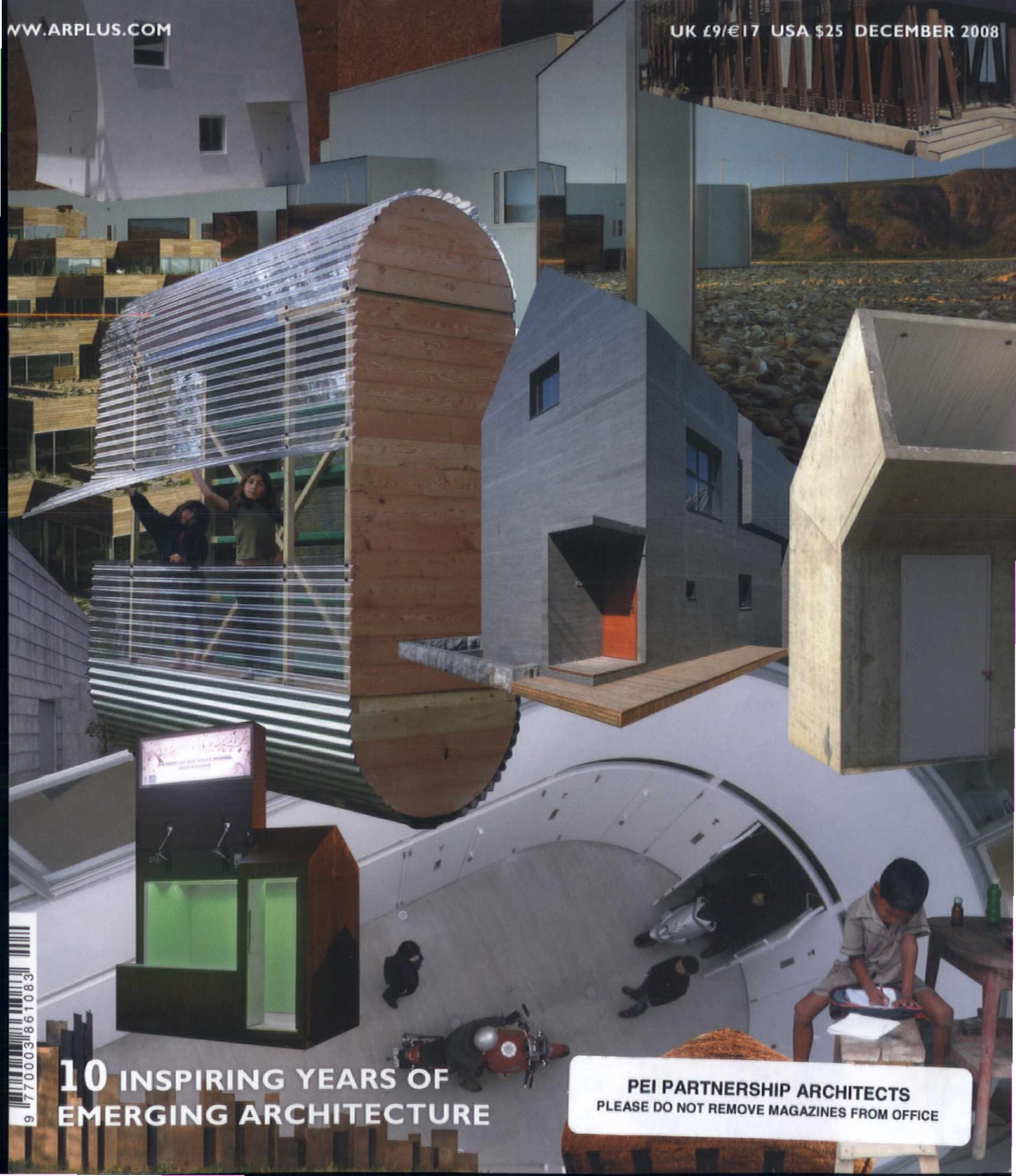


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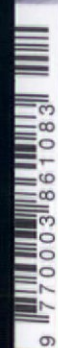
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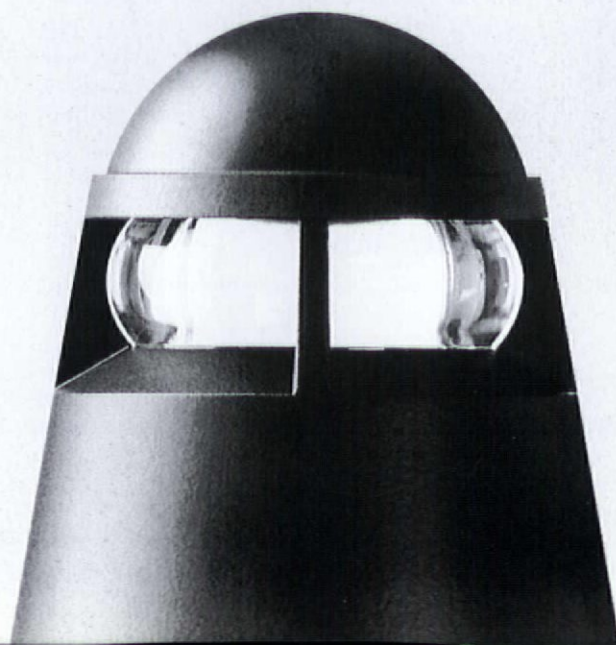
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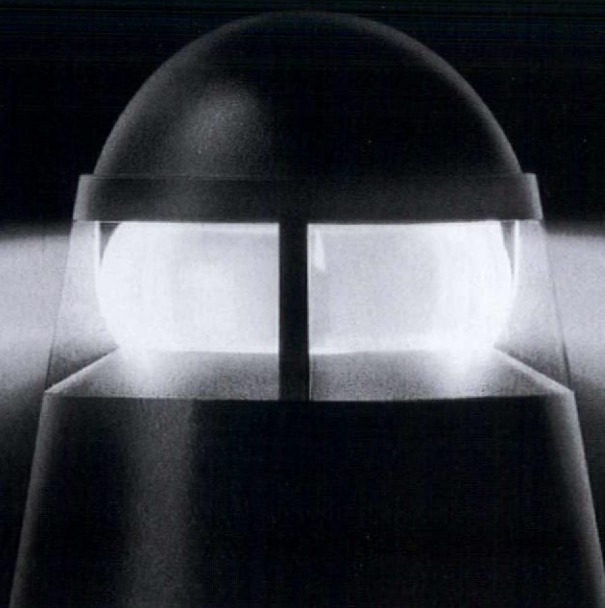
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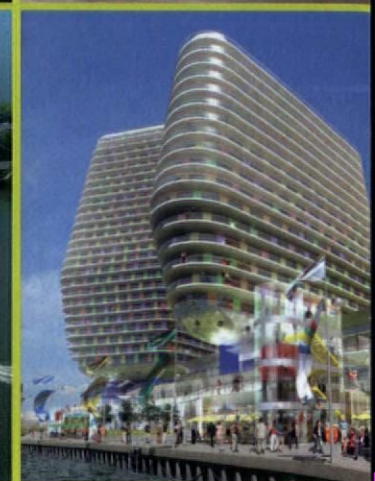
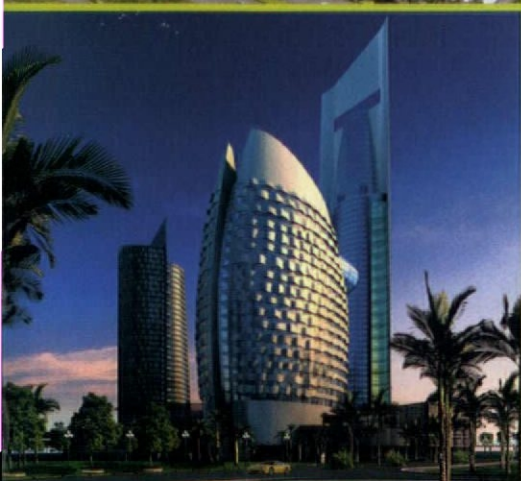
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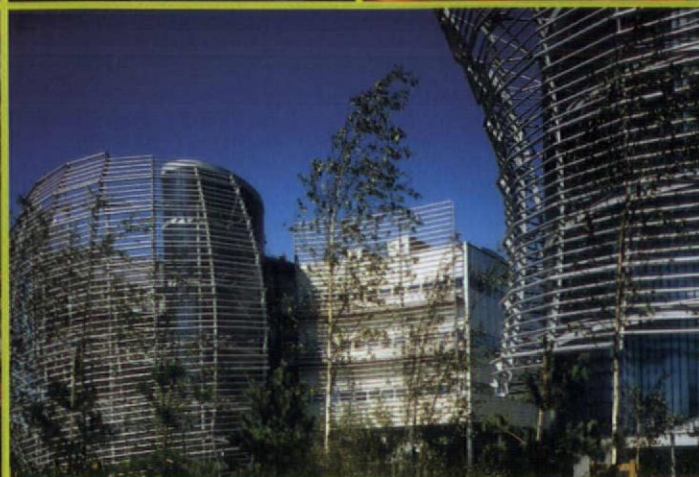
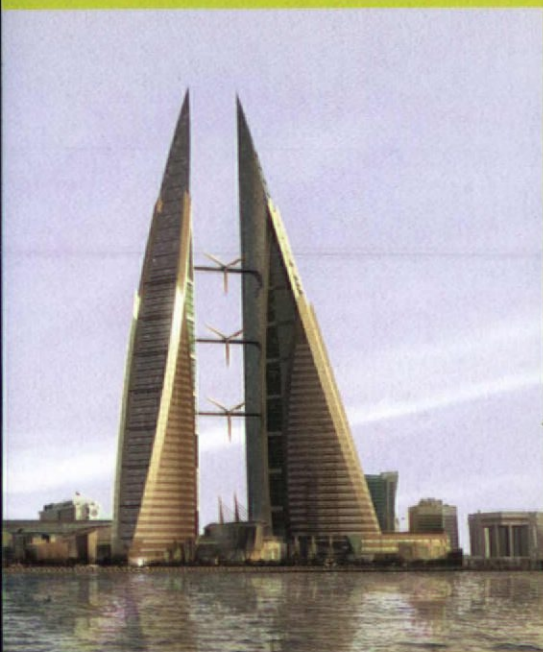


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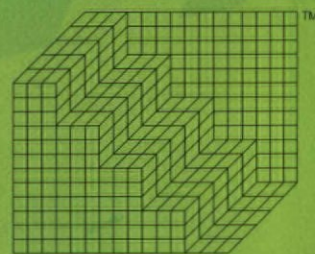
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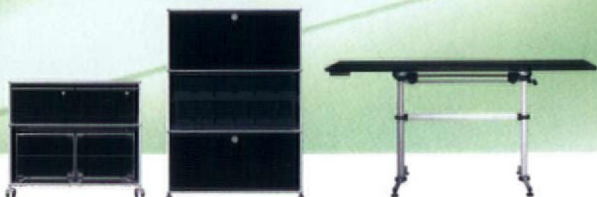


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CITY ART SQUARE (CAS)

is the first large-scale outdoor public art plaza in Hong Kong. It follows other outdoor art installations, such as Roppongi Hills and Tokyo Midtown, both in Tokyo, in which public art is set against a backdrop of commercial development. Here in Hong Kong, CAS ambitiously combines public art and an Olympic theme, as Hong Kong was a co-host city for this year's highly successful Beijing Olympics. The tree-studded 190 000 sq ft plaza features works by a group of 19 international and local artists including Dennis Oppenheim, together with designers such as Zaha Hadid, WOKmedia and Vivienne Tam. Many of them are creating public art pieces for the first time. Unlike the conventional approach of placing art works in a fixed space, the aim was to blend the pieces with the existing landscape and

environment, as well as to create a fertile melting pot for different cultures and artistic directions.

Highlights of the programme include *Wirl*, a dynamic, white fibreglass sculpture by Zaha Hadid, and *Bauhinia Arc* by Swedish designer Nina Jobs which lines a pedestrian bridge with brightly coloured bauhinias and windmills (inspired by lucky artefacts from a local temple). Fashion designer Vivienne Tam chose to construct a Chinese peony mosaic path across the square, framed by scented trees planted on both sides. Near the marriage registry, *Engagement*, a pair of giant rings by American artist Dennis Oppenheim, symbolically blesses newly-wed couples. Another piece, *The Horse Keeps Running*, by Chinese artist Xu Bing fuses Chinese calligraphy and the popular local sport of horse racing in a sleek, modern installation.

Swedish designer Nina Jobs with her installation *Bauhinia Arc*, which decorates a bridge with flowers and windmills.



MADE IN



TOP AND ABOVE
Dennis Oppenheim's
giant engagement
rings bless newly-
wed couples outside
the registry office.
Chinese artist
Xu Bing cleverly
combines Chinese

calligraphy and the
local love of horse
racing in *The Horse
Keeps Running*.
RIGHT
Mimmo Paladino's
Zenith has a strong
figurative and
geometric quality.



RIGHT
Fashion designer Vivienne Tam with her delicate Chinese peony blossom mosaic path framed by scented trees.

BELOW
Wirl, a wonderfully dynamic, curvaceous sculpture in gleaming white fibreglass by architect Zaha Hadid.



BELOW
Dancing Beijing by Danny Lee reworks the now famous international icon for the Beijing Olympics.



HONG KONG



Hong Kong successfully hosted the Olympic equestrian events, and other artists such as Joaquin Gasconia Palencia (whose *Red Horse* is inspired by Chinese folklore), local designer Freeman Lau and Italian sculptor Mimmo Paladino all explore and extend the equine theme.

Paladino's *Zenith* is an especially powerful synthesis of figurative and geometric elements. Other notable contributions include *Dancing Beijing*, a giant sculpture by Hong Kong artist Danny Lee which features the distinctive icon for the Beijing Olympics, and *Gelebtes Holz* (Living Wood) by German artist Tom Thiel. Adding to this festival of creativity are works from up-and-coming local artists and architects such as Sara Tse, Mok Yat-san and Man Fung-yee from Fotanian and the Chinese University of Hong Kong, as

well as Barrie Ho, whose *Red Box* is a modern take on traditional Chinese colour and form. Ho also acted as overall curator for the project.

The CAS initiative is a collaboration between the Hong Kong Government and Sun Hung Kai Properties Charitable Fund in a philanthropic attempt to improve the environment and promote public appreciation of art and design. Sun Hung Kai Properties is one of the largest developers in Hong Kong. At the opening ceremony, the Managing Director, Thomas Kwok, commented 'SHKP is honoured to work with the Government on this beautification project to transform the plaza into a place that combines world-class art and innovative design with Olympic elements, bringing to the public masterpieces by overseas, mainland and Hong Kong designers.'

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ART DIRECTOR
Professor Kurt Chan
ARCHITECT
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LEFT, TOP
Architect and curator Barrie Ho with *Red Box*, an exciting modern take on traditional Chinese colour and form.

LEFT, BELOW
Boldly decorated *Horse* by local designer Freeman Lau, one of several pieces that explored an equine theme.

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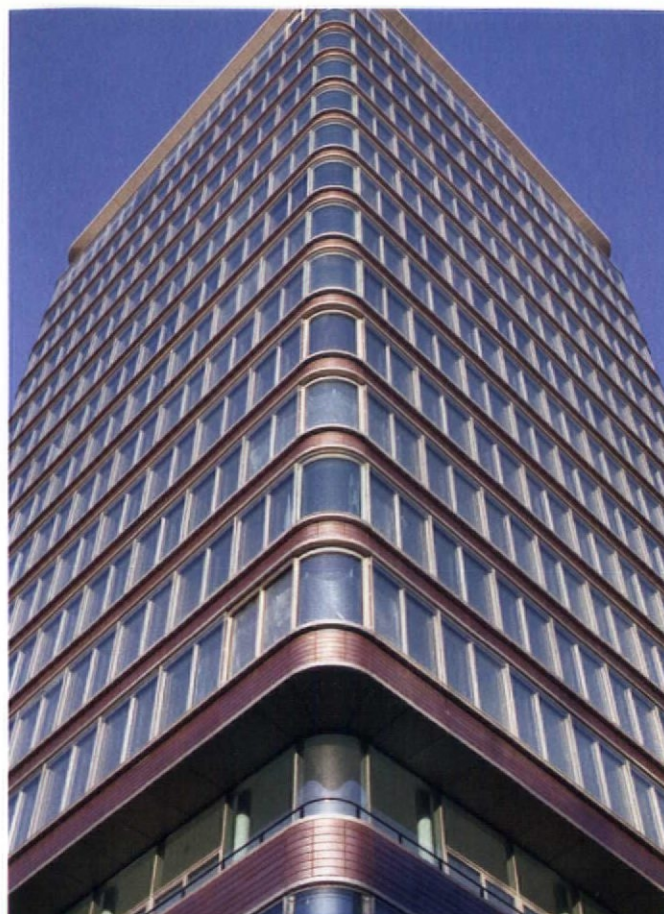
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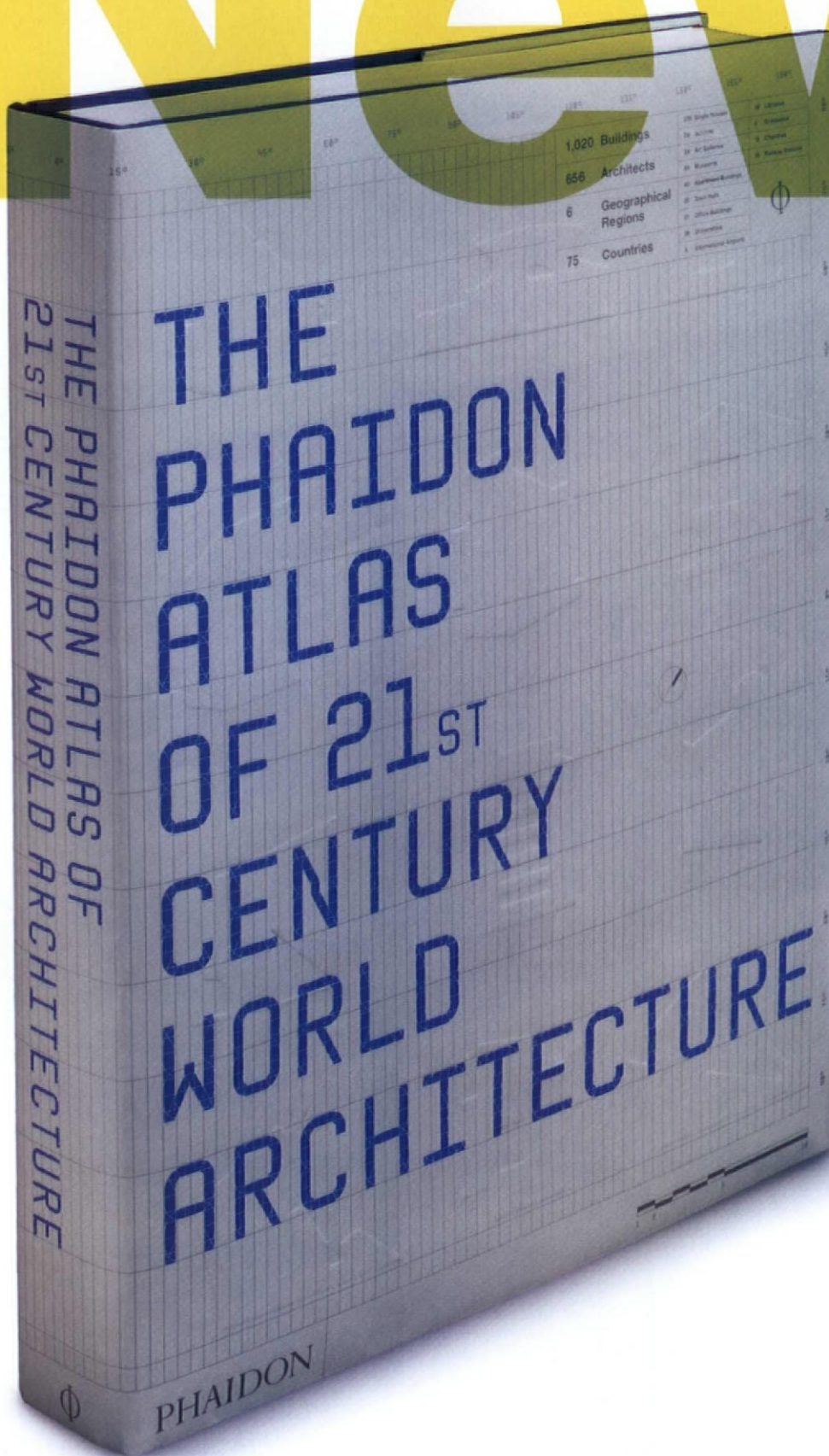
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view

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LANDSCAPE MAKES ITS MARK

The inaugural World Architecture Festival in Barcelona was notable in several respects: the friendliness of the atmosphere; the acknowledgement of other people's architectural achievements without rancour or backbiting; and the public presentations by more than 200 architects of the best of their recently completed buildings. There were 17 category winners in the Festival Awards, from which the excellent new Università Luigi Bocconi building in Milan, by the Dublin practice Grafton Architects, emerged as the overall winner. This is a serious piece of architecture for a serious client in a serious city; the depth of thinking about site, materials, construction and use was evident both in the images and drawings shown, and in the verbal presentation by the two (women) architects. A more than worthy winner up against tough competition across a range of building types and a wide variety of scales, from the single house to urban towers, notable for its strong bond to the surrounding streets and indeed the city of Milan itself.

What was noticeable about the category winners, in the round, was the extent to which they showed a highly empathetic relationship to landscape in all its many forms. For some projects this involved formal landscape design or landscape manipulation, for others it was a response to landscape as meta-context; in almost all cases it would have been impossible to describe the building fully without reference not merely to site as a given, but site as organic contributor to the nature of the newly created building. The close relationship between built form and surrounding landscape seemed to be universally beneficial.

Of course it is our own mental landscapes which determine a reaction to both buildings and the events around us. Those landscapes are largely determined by external events, a point of particular relevance in respect of the future of The Architectural Review. The editorial team here is being combined with its counterpart from The Architects' Journal, our UK sister magazine since 1896. Both titles will continue under a single editor, and one hopes will continue to reflect the quality and diversity of contemporary architecture across the world. For me personally, this is an opportunity to devote more time to the World Architecture Festival (which, like AR, is owned by Emap). The Festival proved successful enough to warrant a second outing next year, and we hope and expect it will become an annual event in the architectural calendar. In the meantime, may I thank our subscribers, readers and advertisers for all their support over many years; it has been a privilege and a pleasure to edit the AR and I wish it well for the future. **PAUL FINCH**

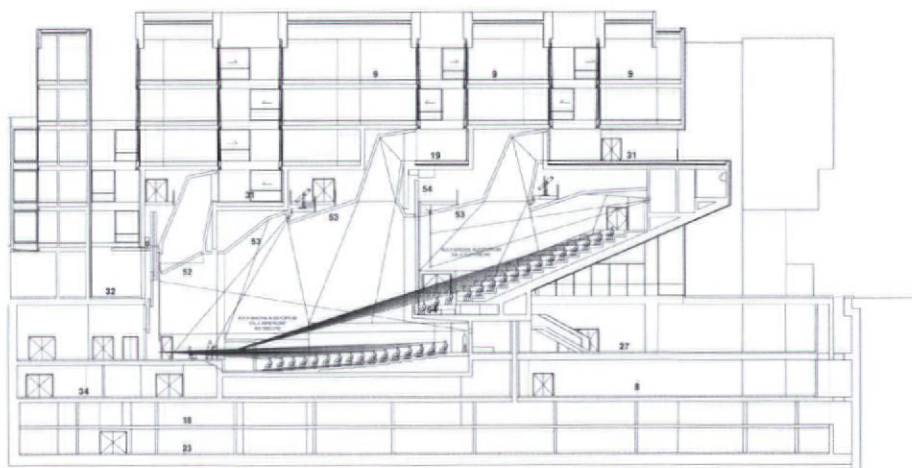


Above: the sectional approach creates variety in depth. Right: the street elevation creates a connecting relationship at the corner. Opposite: the 'aula magna' effortlessly absorbs large numbers. The building was opened formally in early November.

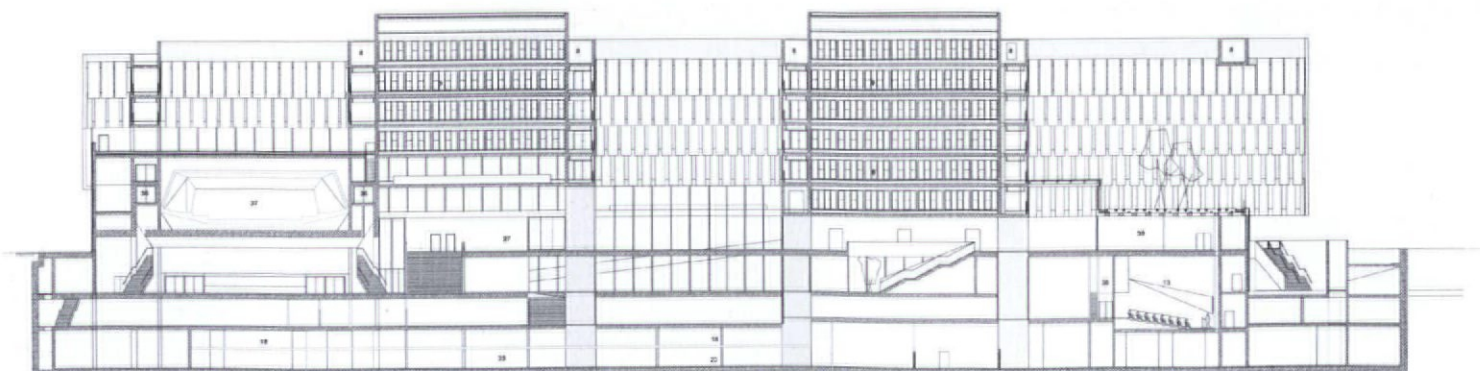
FIRST 'WORLD BUILDING OF THE YEAR'

This competition-winning building for Università Luigi Bocconi, the leading Italian business school, took pride of place at the inaugural World Architecture Festival held in Barcelona at the end of October. Designed by Dublin-based Grafton Architects, the stone-clad building is a sophisticated re-examination of certain 1960s urban megastructures, sliding effortlessly into the heavyweight context of central Milan.

The fundamental design concepts were firstly to locate the offices for about 1000 professors in a linked block at the top of the complex, and then to create an 'aula magna' at the corner of the building, making an explicit connection with the city and the street. The sectional and structural ingenuity of the proposal attracted the judges, who admired the strong dialogue of the building with its context, and its 'physical and conceptual density'; this was a building with a 'potential narrative deriving from the solidity of the architecture', and which opened eyes to new ways of thinking about the architecture of the 1960s. PAUL FINCH



short section; structural engineer was Emilio Pereira/RFR, Paris



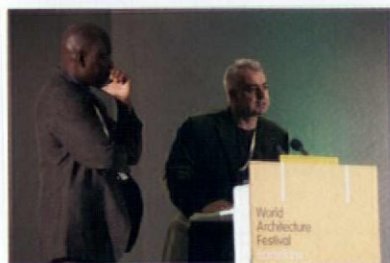




Nearly 2000 people attended the inaugural World Architecture Festival.



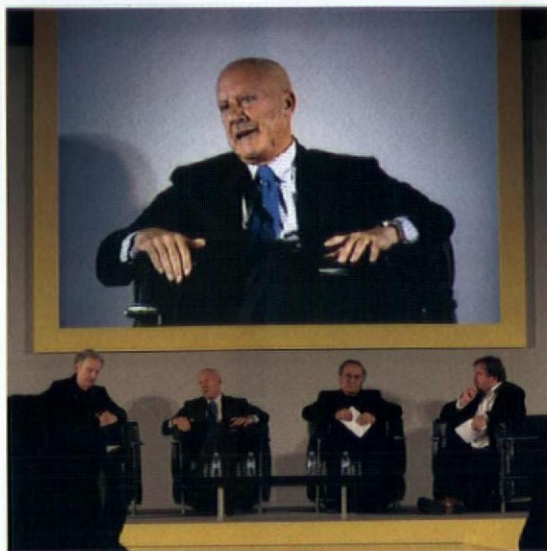
Festival banner.



Paul Monaghan of AHMM (right) and Albert Taylor of Adams Kara Taylor talk about height.



Wolf Prix of Coop Himmel(b)au gave the first keynote address.



Norman Foster in a round table debate with Charles Jencks, Süha Özkan and Paul Finch.



Professor C. J. Lim discussing Chinese planning.



Products were exhibited in inflatables designed by Inflate.



Seminars were packed.

FESTIVAL OF TALENT

Nearly 2000 people attended the first World Architecture Festival in Barcelona for three days at the end of October. Organised by Emap, owner of *The Architectural Review*, it is intended that the event become annual. It included the world's biggest architectural awards programme, with more than 700 entries exhibited, and with live presentations by more than 200 architects to 17 international juries. The 17 category winners re-presented in public to a 'super jury', chaired by Yale Dean of Architecture Bob Stern on the final day of the Festival. The jury selected the first World Building of the Year (pp30-31). In addition there was a packed programme of seminars and keynote presentations in the Festival venue, the José Luis Mateo-designed CCIB. Speakers included Lord (Norman) Foster, Wolf Prix, Charles Jencks, Massimiliano Fuksas, Süha Özkan, William Curtis and Raj Rewal. One strand of seminars, on 'Height', supported a thematic exhibition curated by Jeremy Melvin; other features included product exhibits in inflatable structures, dinners for judges and category winners in the Mies van der Rohe Barcelona pavilion, and an awards ceremony in the Forum building by Herzog & de Meuron. Festival programme director was AR editor Paul Finch.

For more information and to see details of entries, go to www.worldarchitecturefestival.com or www.worldbuildingsdirectory.com



Massimiliano Fuksas speaking at the globalisation round table. Other speakers included Michel Rojkind (Mexico).



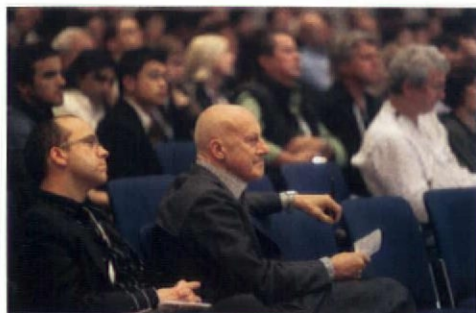
Richard Baldwin (Davis Langdon) in discussion with Margrét Hardardóttir, Stefan Behnisch and Sheila O'Donnell on architectural identity.



Margrét Hardardóttir addresses the seminar on identity.



'Height', the thematic exhibition curated by Jeremy Melvin, featured 13 towers from different latitudes.



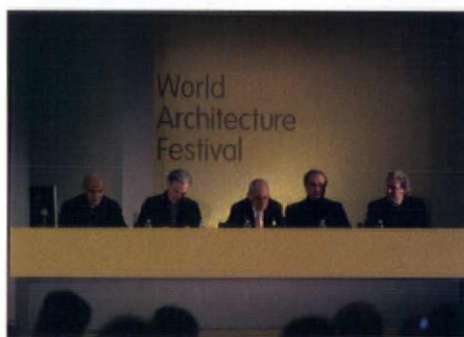
Listening to final presentations. Norman Foster stood down from the jury because a Foster + Partners' building was shortlisted.



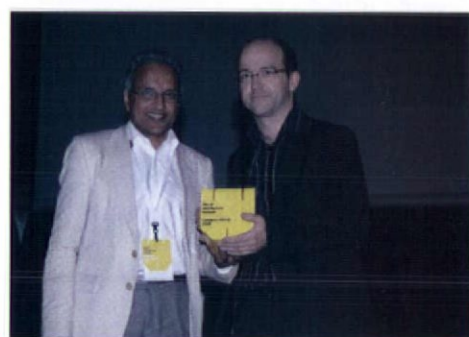
Supreme winners: Yvonne Farrell and Shelley McNamara of Grafton Architects.



At the awards ceremony; partner sponsors were Arup, Davis Langdon & Seah International, and Kawneer.



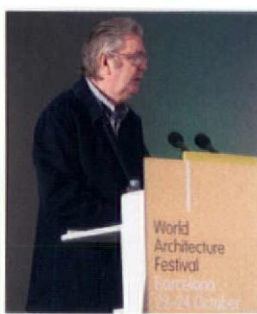
The super-jury: Cecil Balmond, Charles Jencks, Bob Stern (chair), Süha Özkan and Richard Burdett.



RIBA president Sunand Prasad presents an award to Dan Sibert of Foster + Partners.



The student charrette winners from Hafencity University, Hamburg, on stage with Norman Foster. The city of Barcelona set the urban regeneration project.



Terry Farrell lectured on 'Place is the client'.



The Festival's first seminar debated opportunities and challenges in China today.



Socialising at the Mies Pavilion ...



... winners and jurors mingle.



The student charrette jury was chaired by Professor David Dunster.



All Festival design was by Studio Myerscough, London.



Gabi Schillig – form, body and parametrics.

Peter Cook

Suitably refreshed after international events in Frankfurt and Barcelona.

Gradually a small crowd trickled into the very square-shaped room that Oswald Mathias Ungers bequeathed to the DAM – Frankfurt's Deutsches Architektur Museum which, despite its grand title, has now become quite a friendly almost 'local' venue. The only oddity was that these 90 or so who braved a murky October Saturday morning had tumbled out of planes from Phoenix, Zurich, Melbourne, New York, Madrid, Berlin – and several of us from London. All of us had taught¹ or studied in a curious place just down the street, yet this reunion of the Städel's architecture class was not really cohesive. Moreover, 30 years were separating the Zurich contingent from the current crop of Indians and Chinese who study with Ben van Berkel and Johan Bettum.

We watched among others the presentation of uber-rational blocks in Zurich or Berlin by Max Dudler, or gentle, discursive responses to New

Zealand's suburbia by Christopher Kelly; crazy gymnastics-in-inflatables by Tomas Saraceno or the sheer sophistication of hospital buildings in Buenos Aires by Claudio Vekstein. Reasonable enough for the graduates of a big school; yet this place has a mere dozen people in a typical year.

Something had jelled in the 1960s and 1970s – at the point when most of the little 'academy' schools were being rationalised out of existence. For a lovely, iconoclastic, brutalist architect called Günter Bock held the professorship and invented a conference called 'Arte-tecta'. He made the first big show of a young unknown called Hadid, and coerced Koolhaas, Krier, Isozaki and several such to wave their arms about on the floor above. Within a few years we were pulling Cedric Price over on a regular basis, while Lebbeus Woods or Daniel Libeskind would spend hours on juries. The school became one of those mythological places, where Enric Miralles was happy to take over the professorship and, after Enric's tragic demise, van Berkel could willingly inherit it.

Yet this succession of influences² did not have to be totally coherent – indeed its detachment from the big scenes of London, New York or Tokyo enabled Miralles to indulge a secret penchant for the Scandinavian influence and to drag over simultaneously people like a Danish constructor-architect and a Catalan theorist. Yet it was often the quizzical, grumpy, hitherto inarticulate Schwabian or the faded Holsteiner who emerged as the significant talent in the class. Curious then, that a few years down the road, so many of the reputations have been gained by the non-Germans who passed through the school.

Not for the first time I am at a loss to explain fully why a German architectural cloud has the effect of descending upon talented or sparky kids; nurturing their potential for self-effacement, a certain withdrawal from internationalism, a certain 'heaviness' of detail and of presentational

skill. So on that day the Argentinians – in quirky English and disjointed syntax – could sail through on a cloud of sheer talent, enthusiasm and dare.

I had only just come back from the World Architecture Festival in Barcelona where a similar mix of nationalities could be found in far greater numbers – also presenting their work but under a *very different scrutiny*. For Paul Finch, the fearless editor of this journal, had devised a cunning plan whereby architects of considerable reputation allowed themselves to be questioned, 'juried' in fact: just like in school and then, *on the same day* given a prize (or more often *not* given a prize). Now architects are a nervous but arrogant lot and those with reputations covet their position. They don't like to be publicly quizzed. But something prompted hundreds of them to go through with it. No inherited family here. No feeling of shared experience. Veiled envy overlaid by curiosity in the big event, curiosity alone in the small event.

Both left me with a healthy dissatisfaction with normal procedures: the secret competition juries, the kiss-and-tell lectures to audiences whose size depends upon the fashionableness of the speaker, and those events that exist as a quick bit of brain-feeding before the real business of the evening – the booze and the schmooze – gets going. Whether big fish in big pond, small pond, small fish in big or whatever, Frankfurt and Barcelona were refreshingly different – even when some of the personalities were delightfully familiar. They proved, if you simply looked at the stuff, that there's an awful lot of talent around. Strange slivers of buildings crawling up creeks and valleys. A myriad of lines of argument or tricks of light. Concrete in every type of constructable logic. Justification in every shade of Modernism, localism, escapism, provocation, self-satisfaction. With Functionalism still used to underscore whim.

The greatest surprise was the work of a recent-ish Städel's graduate called Gabi Schillig, who has emerged from the van Berkel/Bettum class able to bring a charm and magic to the comprehension of form via parametric modelling, draped material and the moving body – spatial constructs that Daniel Libeskind and (choreographer) William Forsythe might have proposed but not realised in the 1980s. Without having to know Vekstein beforehand, I have no doubt that she sensed an affinity with his draped facades and ramps. Without guile, Saraceno glided gently away from his architectural shackles up into the sky above them.



Thomas Saraceno – a Flying Garden beyond architectural shackles.



Claudio Vekstein's Buenos Aires rehabilitation centre (with Marta Tello), 2001-2004.

1. Peter Cook was Architecture Professor at the Städel'schule from 1984 to 1990 and continued to be a part-time professor during the Miralles regime and until 2002.

2. Günter Bock regularly invited P. Cook, Christine Hawley, Stanislaus Von Moos, Adolfo Natalini and Dalibor Vesely as a 'flying circus' from 1979 to 1984. Cook continued this and augmented it to include Zaha, Cedric Price, Diller & Scofidio, Will Alsop, Leon Van Schaik, Sverre Fehn, and so on. Miralles augmented it further to include Beatriz Colomina and Mark Wigley (who continue to visit) as well as becoming Cedric's close pupil in Cigar Lore.

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Orphanage at Chhebetar in the Himalayas by Hans Olav Hesseberg and Sixten Rahlff with Eli Synnevåg. This was the overall winner in 1999, the first year of the Awards.
Opposite: Wall House in Santiago, Chile, by Frohn & Rojas from last year's programme.

Are there too many architectural awards? Even 10 years ago, the question was pressing, but it was then that we decided that a new award should be added to the list. Though there were exhibitions with titles like '40 Under 40', young architects often had little more than local recognition (at best) for what they had actually constructed. So we decided to introduce the Emerging Architecture Awards, a scheme for celebrating built or manufactured work by young architects and designers.

We set the age limit for entrants at 45, largely because, what with the long education and training, it is often very difficult for architects to express themselves clearly in built work before then. We decided to allow designers of the right age group working for larger practices to enter, provided that the work was clearly by them – a provision rarely used, but occasionally producing remarkable entries, for instance in the case of Wilkinson Eyre's Gateshead Millennium Bridge (2002),¹ which was designed by Jim Eyre, then below the critical age.

Awards are offered for excellence across a very broad spectrum of design, ranging from landscape and urbanism to product design and furniture, though by far the largest proportion of the entries have been buildings of one kind or another. When the scheme was launched in 1999, we were nearly overwhelmed by the response. It attracted more

than 900 entries from over 50 countries as disparate as India and Italy, Australia and Austria, Nepal and Norway. Clearly there was a need for the new awards. A dam had burst, and though entries have never been as numerous as they were in that first great torrent, hundreds form a strong annual flow.

No award scheme has such a wide (and ever-changing) range of geographical origins for its entries. We have been particularly pleased to see so many from developing countries, where work by emerging architects has little chance of appearing on the world stage. Such entries have been of two kinds: work by visitors (consultants from richer countries) and designs by indigenous architects. In both cases, extraordinary ingenuity has been shown in extrapolating on local tradition for contemporary conditions. Architects working in poor countries often have much to teach those in richer ones at a time of ecological crisis.

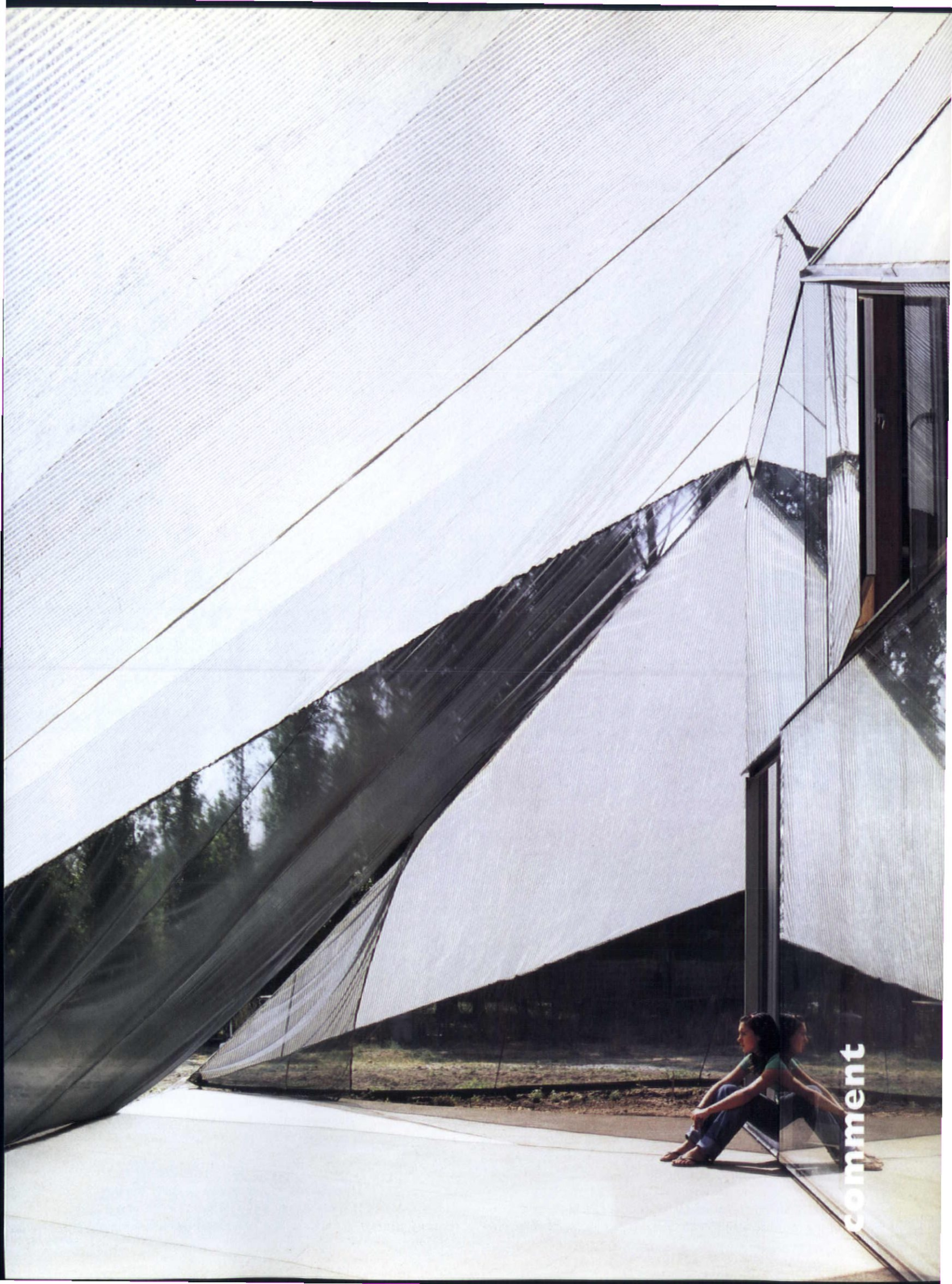
Each year, we have asked a new international jury to review entries. Jurors have usually been chosen from people who have established their own position as designers, but who are generally comparatively young – around the limiting age for entrants. In general, jurors (who usually have not met each other before they get together to examine the boards) have been intelligent, thoughtful and amiable, and juries have worked well together – though there was one occasion when a particularly aggressive and self-opinionated Dutch jury member nearly caused the whole group to come to blows. Of late, we have sometimes invited award winners from previous years to take part in juries, and their contributions have always been illuminating.

In the first year, we were pressed by our then partners, the Danish design company d line,² to choose an overall winner. We were in no way ashamed of the winning scheme, an orphanage at Chhebetar in the Himalayas by Norwegians Hans Olav Hesseberg and Sixten Rahlff with Eli Synnevåg which brilliantly reinterprets Nepalese local constructional tradition combined with modern materials like polycarbonate sheeting to make a valuable and memorable contribution to the life of the village (1999). Yet it rapidly became clear that choosing just one prize winner was an unmanageable constraint (though it might have certain advantages in publicity terms). How do you compare a nursery school with a theatre, a table, an office block, or a church and pronounce one better than the others?

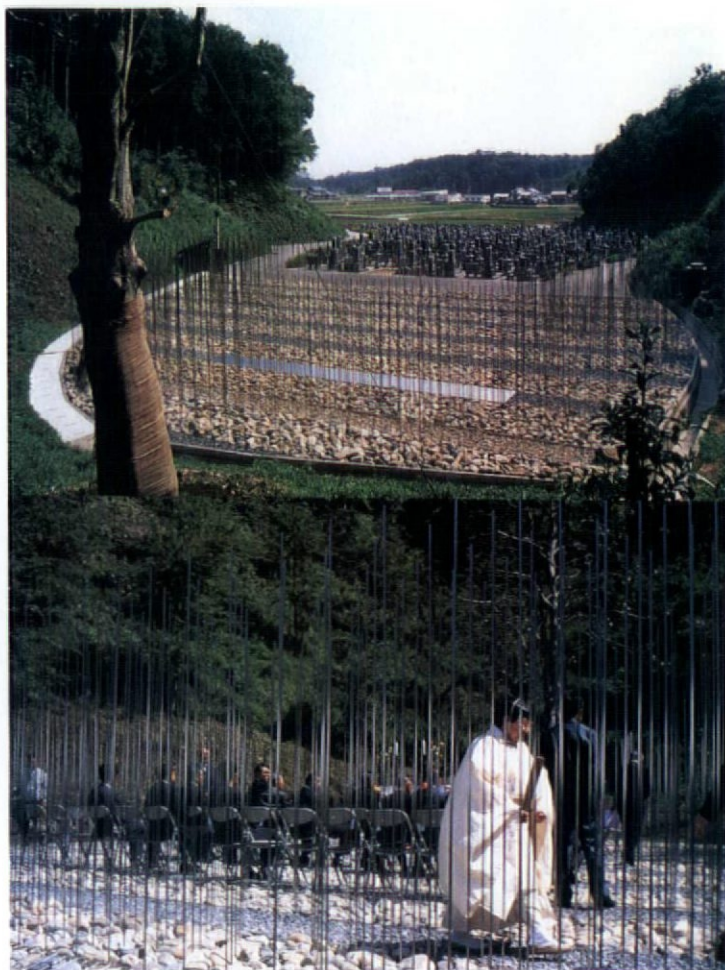
So, in subsequent years, we evolved a system of making monetary awards to some three or four entries, and accompanying them with highly commended, commended and mentioned projects. The aim is to identify the entries that have most to offer and teach, no matter what their function, place of origin or level of funding. Almost all jury members over the years have to a lesser or greater extent shared a set of general values. For instance, everyone has agreed that architecture

NOW WE ARE 10 – A DECADE OF EMERGING ARCHITECTURE

To mark the 10th cycle of the AR Awards, the programme's founder Peter Davey looks back at a decade of youthful exuberance, and sees great hope for the future, as skill and humanity are rekindled by a new generation of architects.



comment



One of the many moving responses to place – a Japanese cemetery commemorating the anonymous dead at Hiroshima by Hideki Yoshimatsu + Archipro, from 2002.

ought to ennoble and enhance human life. But it is not an autonomous art, and so very few, if any, jury decisions have been based solely on formal considerations, though all juries have been aware of these, as well as of spatial, functional, constructional and tectonic qualities.

Over the last decade, no sensible person involved in constructing the environment can have been unaware of environmental issues, and these have always been part of jury deliberations. At one end of the eco-spectrum we have celebrated the Handmade School at Rudrapur, Bangladesh by Anna Heringer and Eike Roswag (2006), in which traditional technologies like bamboo lashed together with rope and massed earth are used in new ways to make a very low energy building. At the other end of the spectrum is the Ecoboulevard by Ecosistema Urbano Arquitectos in a suburb of Madrid (2007) in which the sun's energy drives a system which relies on the latent heat of evaporation to provide cool urban oases in extreme summer temperatures.

Other jury criteria include innovation, and experimental projects celebrated by the awards range from the arboreal house in Addis Ababa, Ethiopia by Ahadu Abaineh, which uses live trees as structure (2002) to the church by Jae Cha in Urubo, Bolivia which uses polycarbonate sheeting with great economy to create an intensely numinous atmosphere (2000). Placemaking has been another measure. Projects celebrated have included the forever memorable cemetery by Hideki Yoshimatsu + Archipro at Hiroshima, Japan, in which slender vertical stainless-steel tubes sigh in the wind in memory of the anonymous dead (2002), the extraordinary use of agriculture in the study areas for Shenyang University, China built amid rice paddies by Turenscape (2007) and Daniel Bonilla's tiny but expandable chapel at La Calera in Colombia that captures and takes part in the magnificent mountain landscape (2004).

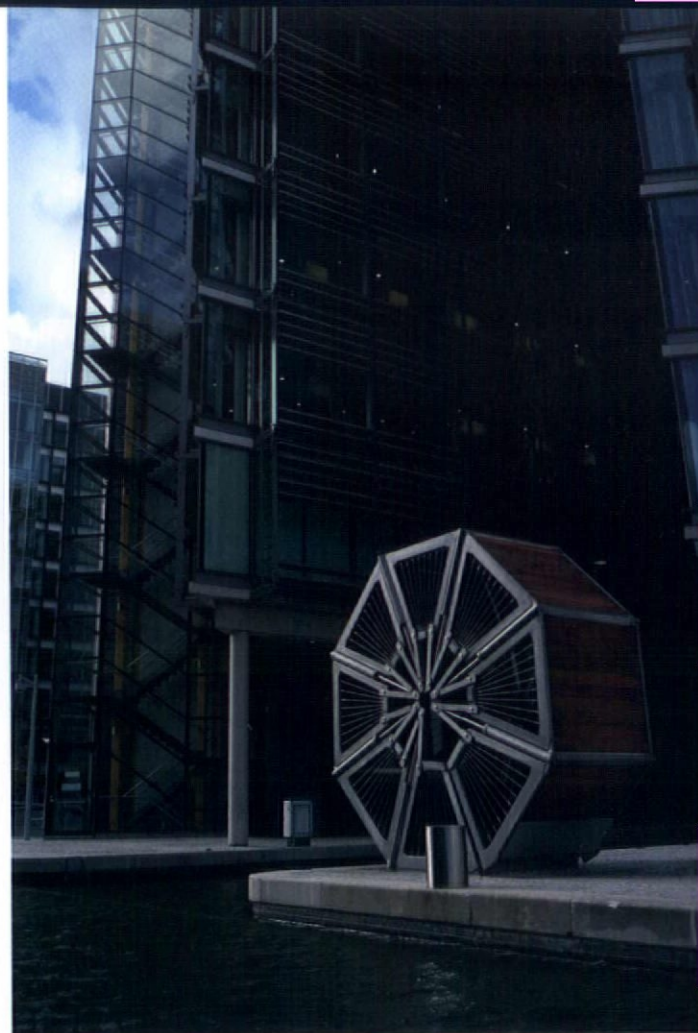
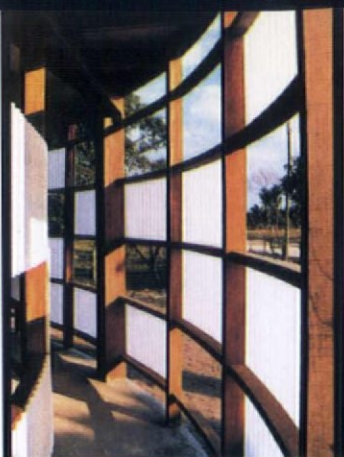
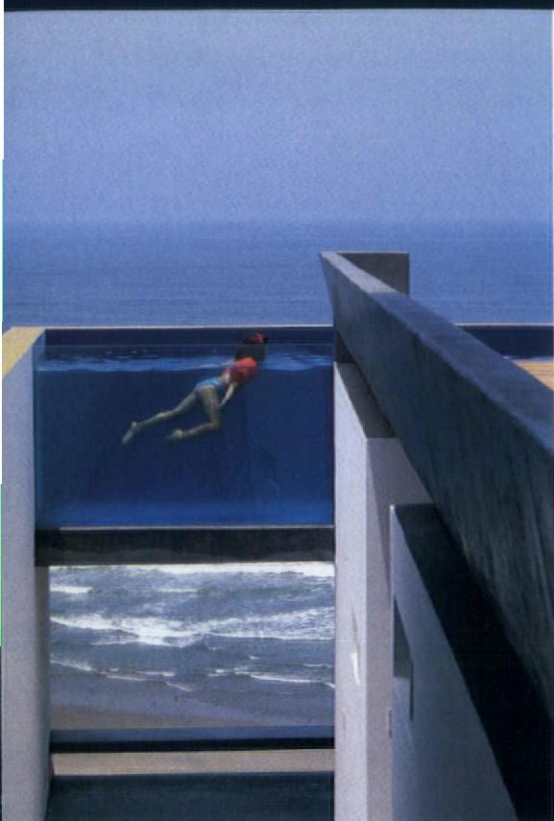


One of this year's three main prize winners – a hotel in Tudela, in Navarre, Spain, by Emiliano López and Mónica Rivera which inventively incorporates recycled materials.

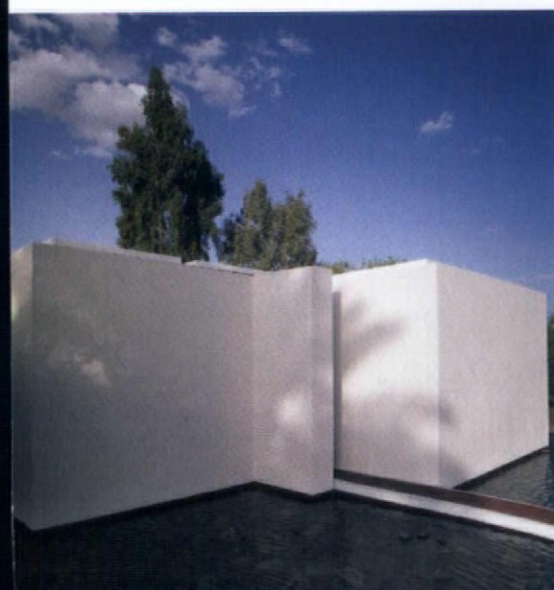
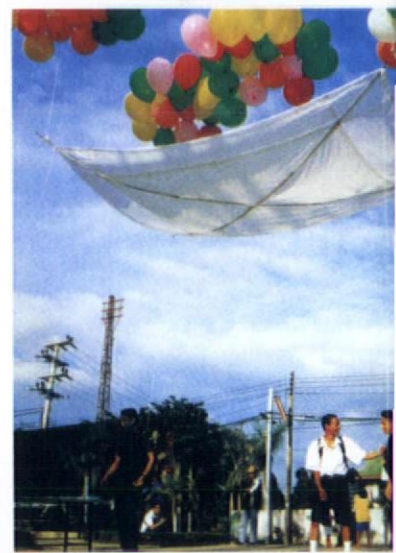
Some building types have tended to be submitted more often than others: we have never had a big hospital for instance, and rarely a large office block, but large numbers of houses and small works are regularly entered – naturally enough because most young architects start with such things. Among houses, we have had grand mansions such as the white austere, elegant version overlooking Sydney harbour by Engelen Moore (1999), the linear house that explores the landscape near the Great Wall of China by Edge Design (2003) and the subtly climate-responsive houses by Barclay & Crousse in the totally dry desert overlooking the cold Pacific in Peru (2001 and 2003). These are all big, but some houses have been tiny, like the minute primitive stone hut on the flanks of Mount Pelion in Greece by Katerina Tsigarida (1999).

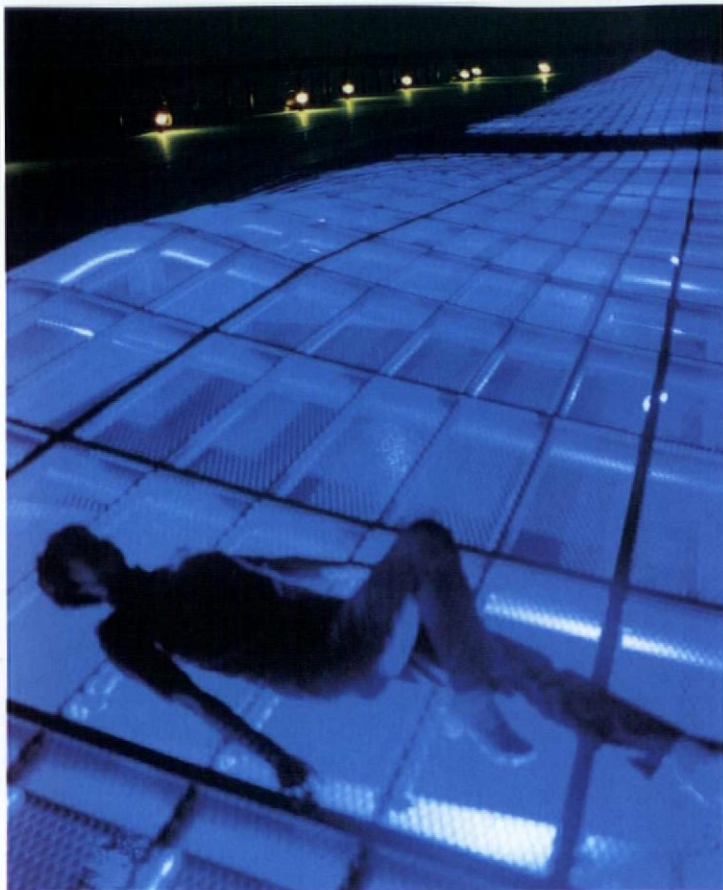
Many house entries have shown innovation and ingenuity in material handling, for instance the pierced rectangular box in a Tokyo suburb by Atelier Tekuto that relies on new technology to produce its thin shining walls of box-like components (2004). The house in Tucson, Arizona by Rick Joy re-explores the potential of adobe (2000); an elegant folding box of Australian hardwood slats forms the holiday house by Sean Godsell in Victoria (2000) and the house in Santiago, Chile by FAR is a kind of tent lacking conventional walls (2007).

Housing in the broadest sense, from hostels to hotels, has constituted an almost equally large group of entries – this year alone, the jury celebrated the hotel at Tudela in Navarre, Spain by Emiliano López and Mónica Rivera, a remarkably sophisticated experiment in placemaking and recycling in a semi-desert (p42), as well as the tiny, amazingly compressed Tokyo apartment block for motorbike enthusiasts by a team headed by Nakae Architects in which the courtyard becomes a sort of musical instrument for listening to bike engines (p60). Relationships between internal combustion and living are further examined in the Mountain Dwellings complex by the



Clockwise from top left: Beach House in Peru by Barclay & Crousse, one of the many residential projects that captured the imagination; Church in Urubo, Bolivia by Jae Cha makes an ascetic virtue out of extreme economy; in Paddington Basin Thomas Heatherwick's rolling bridge shows engineering dexterity and ingenuity; delightful balloon installation by Worapan Klampaiboon in Bangkok; Handmade School in Rudrapur in Bangladesh by Anna Heringer and Eike Roswag (Heringer was also one of this year's winners); Meditation Pavilion in the Sudan by the Italian partnership of Studio Tamassociati (young practices doing work abroad is a heartening theme of many entries); Mausoleum in Murcia, Spain by Manuel Clavel Rojo dignifies the departed with an expressive melange of materials; the sharply pierced box of Atelier Tekuto's house in a Tokyo suburb.





Driven by the amplifying power of the waves, Taiko Shono's landscape and listening device in Onahama, Japan defies categorisation, yet adds to the urban experience.



Children in Chendu, China, paddling in a fish-mouth paving installation by Turenscape. Opposite: Pierre Thibault conjures a drama of fire and ice on a frozen lake in Quebec.

Bjarke Ingels Group in Ørestad, the new Copenhagen suburb (p54); here is a solution to dense urban living with immediate access to individual transport (bring on the hydrogen age).

There has always been a strong entry of buildings devoted to spiritual matters. One of the most memorable is the tiny meditation pavilion in Khartoum by Studio Tamassassociati in which two connected white cubes seem to float serenely in a large pool while the strong sunlight becomes striated in the calm interiors through bamboo canopies (2007). Trahan Architects' church complex in Louisiana, USA relies on oblique natural luminance to evoke the numinous in its beautifully made concrete spaces (2005), while Jensen & Skodvin's church at Mortensrud in Norway evokes the mysteries of creation by looking straight out into the natural forest (2002). Closely allied to the creation of sacral space has been architecture for the dead, including the powerful mausoleum at Murcia in Spain by Manuel Clavel Rojo that dignifies the departed in onyx, rusted steel, and slate and glass on edge (2004), and the municipal mortuary in Leon, Spain by BAAS, where a normally hidden building takes an honourable place in the cityscape (2001).

Other often-recurring types have included buildings for children, with schools of all kinds, nurseries and (on at least one occasion) a sparkling and gentle orphanage. Conversions have always been entered, as have transformations of both landscape and urban space – particularly memorable was the conversion of the Place d'Armes at Namur in Belgium from a miserable car park to a proper town square by Atelier 4d (2001). We have celebrated bridges of all kinds, including ones as different as a pedestrian version in Paddington, London by the Thomas Heatherwick Studio (2005) that rolls itself up when not in use, and the powerfully simple memorial bridge to the fallen in the Balkan wars by 3LHD at Rijeka in Croatia (2002).

It has sometimes been tempting during jury discussions to try to divide work up by type, but some of the most fascinating entries defy such categorisation, for instance the unique contribution to the city of Onahama in Japan by Taiko Shono which is both a piece of urban

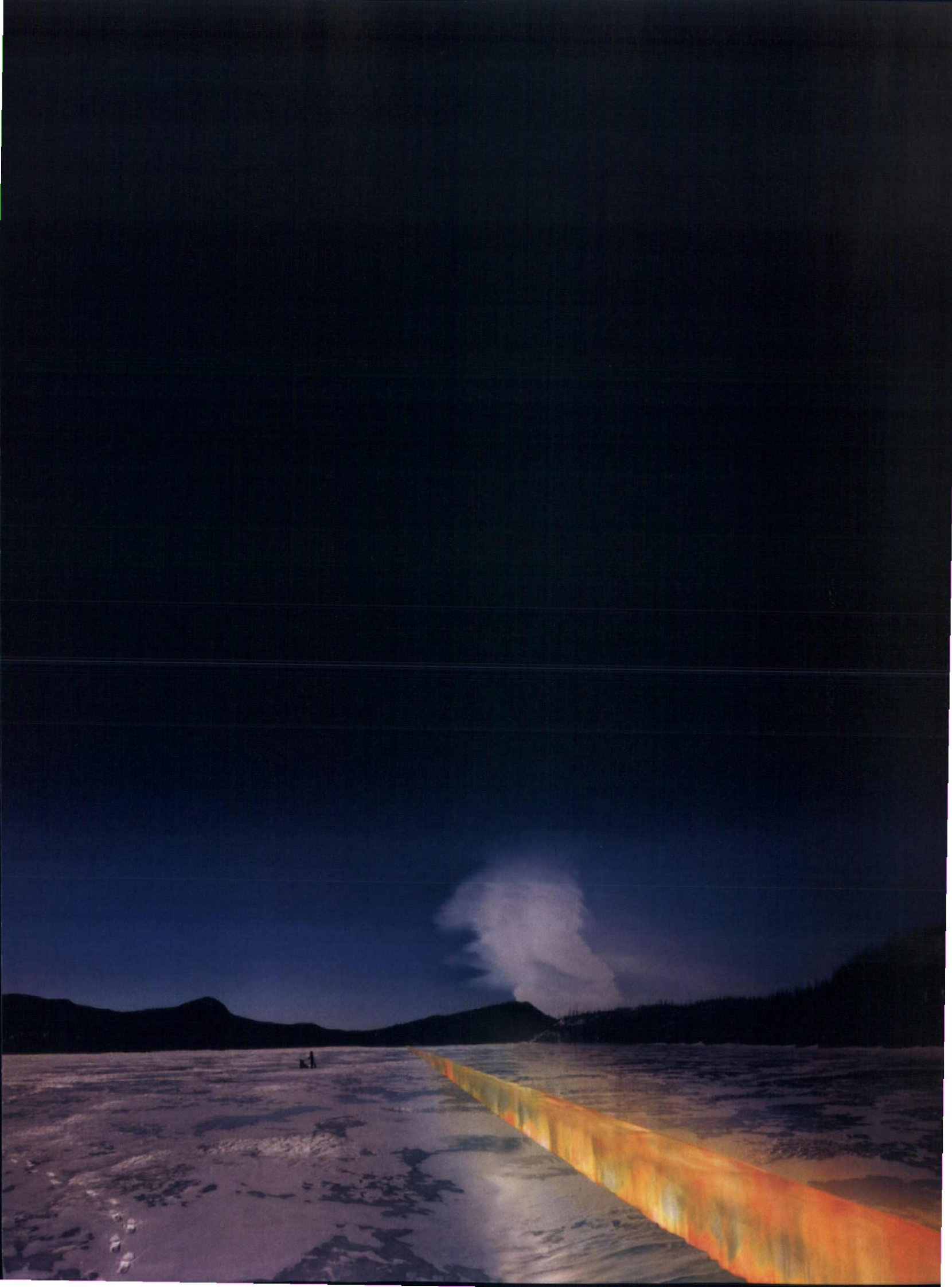
landscape and a listening device driven by and amplifying the power of the waves (2001) or the strange pieces added to a temporary conference lounge in Berlin by Jürgen Mayer H. which were simultaneously workstations, chaise longues and sculpture (2002). One or two entries have had little or no function, for instance the ice and fire installation in a frozen lake in Quebec by Pierre Thibault (2003), the water-swathed fish-mouth paving enjoyed by paddling children at Chendu in China by Turenscape (2004), this year's writhing solar heated bath by SMAQ in Stuttgart (p68) and the joyous canopy suspended from balloons floating over the river in Bangkok by Worapan Klampaiboon (2001).³ Such delights may not materially improve our lot much, but they certainly cheer the spirit.

It has been terrific to take part in the first 10 years of the Emerging Architecture Awards. They have provided a constantly entrancing kaleidoscope: canopies, car parks, conversions, cafés, clinics, chapels and conservatories jostle in the memory with shops, stations, studios, stage sets, showrooms and squares. Light fittings and landscapes, follies and furniture: almost every element of the constructed world has been examined by successive juries, and as the only person to have taken part in all of them and seen the whole huge range, I have been immensely privileged. It has been fascinating to see how people first celebrated by the awards have gone on to make their careers. Long may they continue to do so, and long may the awards continue to find them. PETER DAVEY

1. Dates refer to the year in which a project was celebrated by the awards and published in the December issue of the AR.

2. The awards would have been impossible to organise without help. From the first, we have had support, for the first five years from d line, the Danish architectural ironmongery firm, then from Büro Happold, the multi-disciplinary consulting engineers. Other sponsors have been Grohe, Wilkhahn and InterfaceFLOR. Okalux and Artemide have sponsored the winners' AR Awards dinners. Shopkit has made available stands for exhibiting the work. We owe them all much gratitude. Exhibitions have been held annually at the RIBA in London after the award ceremonies, elsewhere in Britain, and internationally as far away as Hungary and South Korea. Without Neil Williams, the AR's marketing manager in 1999, the awards would never have got off the ground. He was co-father of the scheme.

3. The device was rather flabbily emulated by Kathryn Gustafson at this year's Venice Biennale.





The programme must, at first sight, have been a daunting one: create a high quality hotel of design distinction in a location whose characteristics include extreme temperatures, constant wind, and swirling dust of the Bardenas desert. On the other hand, natural features close to the site, outside Tudela in Navarre, also include wheat fields and irrigated green sites along the banks of the Ebro River; a spectrum ranging from fertile to arid.

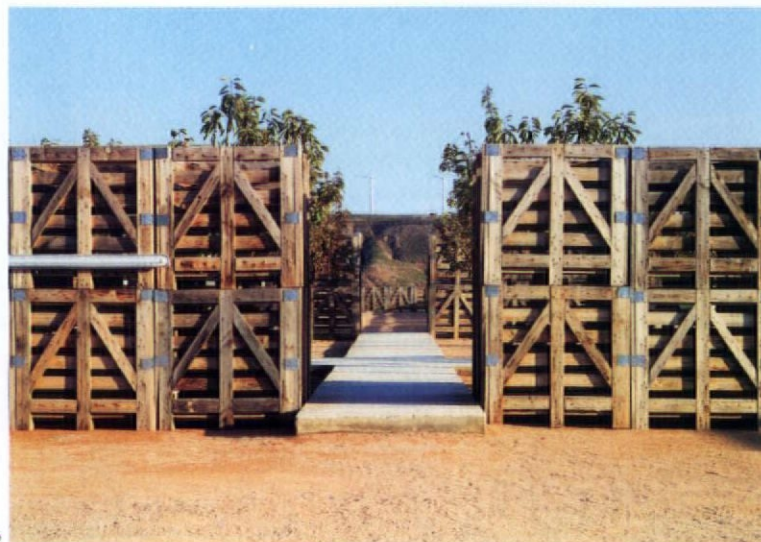
The response of the architects was impressive, using difficulties and constraints (including time and budget) as a starting point for a design which is as unexpected as it is practical. The stacked wooden cases that mark the perimeter of the hotel block wind while allowing air through; they are very cheap (generally used for packing fruit and vegetables), are portable and require no foundations. This helped to keep the construction time for the project to 14 months. They also relate to local

NATURE FRAMED

A hotel in Spain absorbs and responds to its complex natural surroundings.

1 Surrounding landscape is part-arid, part-green.
2 Wooden packing cases are used for perimeter walls.
3 Projecting rooms are oriented north-east.

**PRIZE WINNER
HOTEL, TUDELA,
NAVARRRE, SPAIN
ARCHITECT
EMILIANO LÓPEZ
& MÓNICA RIVERA
ARQUITECTOS**







4



5

PRIZE WINNER
HOTEL, TUDELA,
NAVARRRE, SPAIN
 ARCHITECT
EMILIANO LÓPEZ
& MÓNICA RIVERA
ARQUITECTOS

agricultural buildings, the barns owned by various co-operatives.

On the other hand, nature as prospect rather than problem is addressed in the hotel rooms via projecting windows, lined in plywood, providing frameless views to the plain and the mountains beyond, or to more intimate spaces between room and perimeter wall. The linings conceal both frame and solar shades, and allow for an extra bed or seating space. Orientation of rooms is generally north-east to maximise the most spectacular views while avoiding direct sunlight.

The specificity of the design relates not only to site but also to interiors. The architects created customised bathtubs, shower-plates and wash-basins (using folded powder-coated steel sheet),

and also designed most of the furniture both in the public spaces and the hotel rooms.

This is an unusually explicit example of current interest in architecture as a contributory part of a landscape, rather than an imposition on it. The judges admired the clarity of approach, the way in which both aspect and prospect had been addressed, and how the project had been thought through in the round, from exterior appearance and treatment to the fine details of fixtures and fittings. PAUL FINCH

Architect

Emiliano López & Mónica Rivera Arquitectos, Navarre

Project team

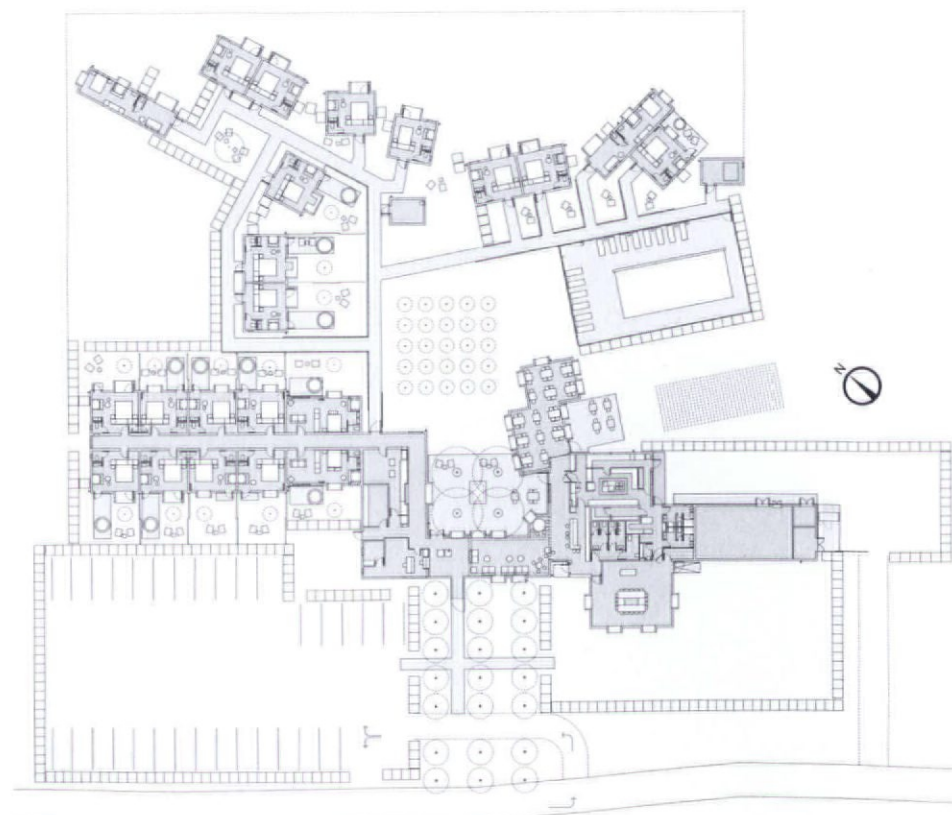
Mónica Rivera, Emiliano López, Guillermo Zuaznabar, María Eugenia Seligra, Carla Isern, Karen Pinheiro, Gerard Bartomeu, Alba García

Photographs

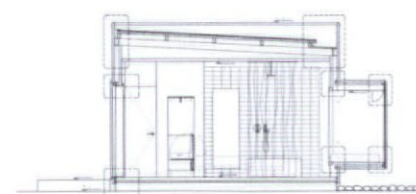
José Hevia



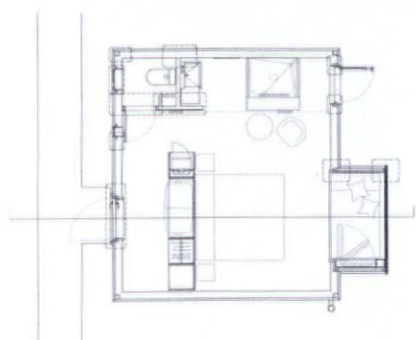
concept process diagram



ground floor plan



section showing projecting window



typical room plan

- 4 Natural materials combine with man-made.
- 5 The hotel provides a sequence of protected spaces.
- 6 Exploring the inside-out relationship.
- 7 Plywood linings provide frameless views.
- 8 Rooms are simple and light.
- 9 Exterior spaces are protected from wind.







2

Two years ago Anna Heringer won an AR Emerging Architecture Award for a hand-built school in Bangladesh. The spirit of that programme continues, and this latest example shows an extension of ambition, still working in Rudrapur.

This entry comprises three individual homes created by the HOMEmade project, and a mixed-use education facility (the DESI building), all of which use local materials, labour and aspiration. Mud and bamboo are the local materials, available at minimal cost, neither involving energy-expensive manufacturing processes. The buildings are two-storey, a 100 per cent intensification of site use, minimising the amount of land currently being taken out of agricultural production.

While certain local traditions continue to be observed, for example separate buildings for lavatories and bathrooms, major improvements have been made to the traditional dwelling, which is sometimes occupied by families and animals. The overall space

OUT OF THE ORDINARY

A Bangladeshi self-help programme is reaping rewards.

1 This earth house replaced a smaller brick one; the owner says it is far more comfortable.

2 The new houses are generally twice the size of their predecessors.

3 The education building is for trainee electricians.

**PRIZE WINNER
HOUSES, RUDRAPUR,
BANGLADESH**
ARCHITECT
**ANNA HERINGER WITH
BASEHABITAT, BRAC
UNIVERSITY AND
DIPSHIKHA**



3



Occupied by two old houses which could have been demolished, the site for this new computer company building in Santiago, Chile, was zoned under local planning regulations for a 12-storey replacement building. There were also financial incentives to build higher rather than lower (related to depreciation accountancy rules).

Instead, the computer company client and its architect opted to refurbish the existing dwellings and to add a three-storey office and retail building. Unusually, this has been designed so it can be dismantled and moved at a later stage. This strategy is essentially environmental: if it is necessary to carry out a more intensive development of the site at some future stage, the prefabricated parts of the building can be reused in a reassembly at an alternative location. This would minimise the environmental/

energy costs usually associated with demolition and rebuilding. The architect calls this concept 'transitivity'.

Timber from renewable sources (Chilean forests) is the fundamental construction element, with laminated beams deployed using a standard dimension (90 x 342mm) related to cutting efficiency of whole trees by the Chilean 'Arauco' industry; but while

PRIZE WINNER
OFFICE AND SHOP,
SANTIAGO, CHILE
ARCHITECT
ALBERTO MOZÓ STUDIO

IN TRANSIT

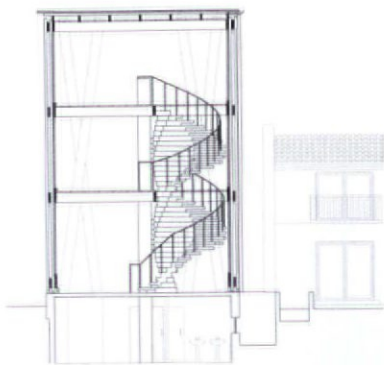
This bespoke building can be dismantled and moved.



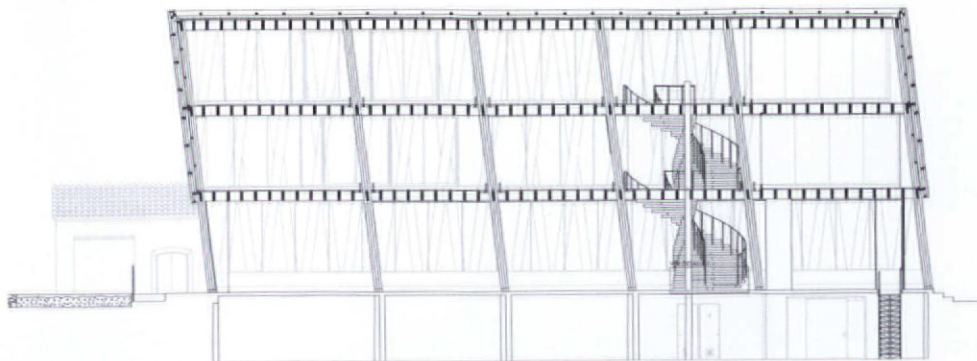
- 1 The new scale relates to local tree lines.
- 2 The new building and a more conventional development beyond.
- 3 Prefabricated elements are all demountable.



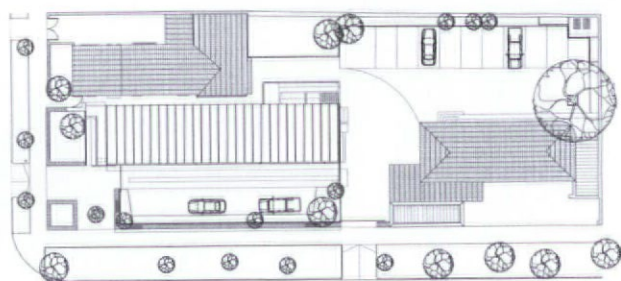




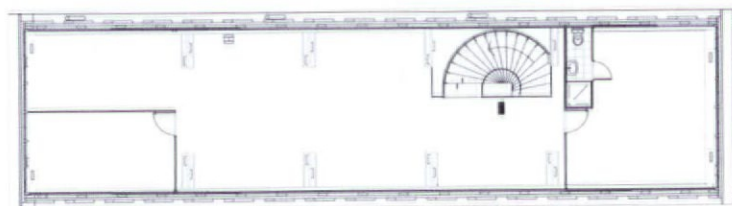
short section



long section



site plan



second floor plan

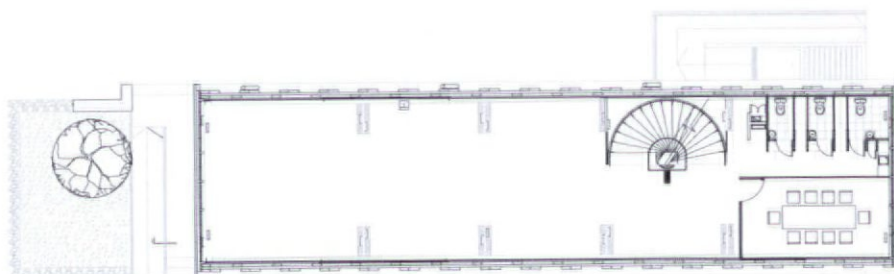
PRIZE WINNER
OFFICE AND SHOP, SANTIAGO, CHILE
 ARCHITECT
ALBERTO MOZÓ STUDIO

standardisation may be the mainspring for the design, the resulting architecture has a style and character far removed from the duller aesthetic often associated with prefabricated timber architecture.

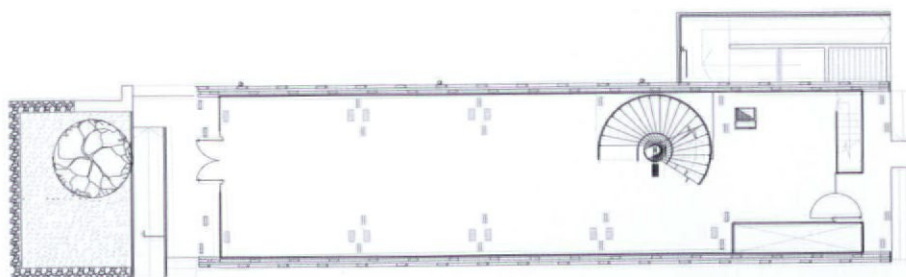
The judges were impressed by the quality and intensity of thought devoted to a relatively modest project; everything from the spiral staircase to the fixing of the beams had contributed to an architecture of character, both site and region-specific, but devoid of cliché. As the images suggest, the high-tech nature of computer-related products sits well with natural materials. The angled external structure, creating attractive shaded facades, suggests that this is in some way a building on the move, as indeed it might be. P.F.

Architect
 Alberto Mozó Studio, Santiago
Project team
 Alberto Mozó Leverington, Francisca Cifuentes, Mauricio Leal, Luis Fernández
Photographs
 Cristóbal Palma

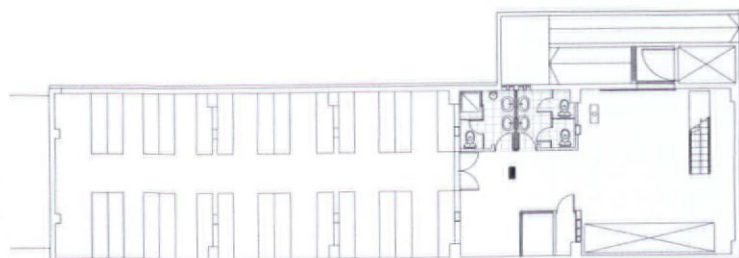
4 The ground floor has a generous volume.
5, 6 Laminated timber is used for both structure and detail.
7 Combining artifice with nature.



first floor plan



ground floor plan (scale approx 1:50)



basement plan

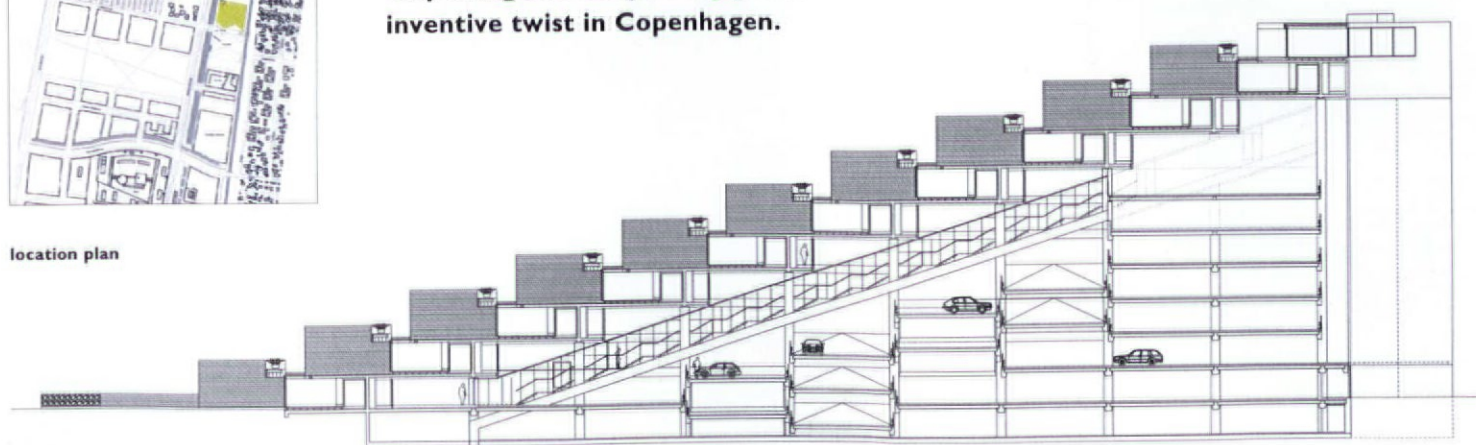




location plan

MOUNTAIN VIEW

City living and car parking get an inventive twist in Copenhagen.

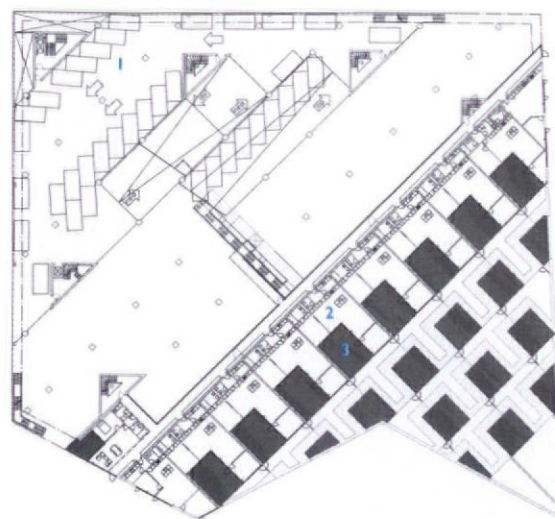




2

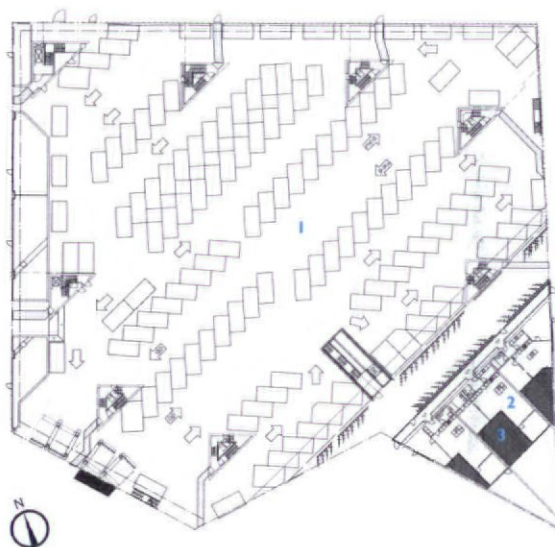


3



- 1 car parking
- 2 apartments
- 3 terraces

third floor



ground floor plan (scale approx 1:1250)

Located in Copenhagen's evolving Ørestad district, this lively scheme imaginatively conflates two separate briefs for 80 flats and 480 parking spaces into a dense, urban topography. The simple expedient of placing the dwellings on top of the car park creates a kind of Cubist hillside, with flats cascading down from a height of 11 storeys to the ground. The car park effectively forms a colossal, inclined podium for the dwellings which fan out down the slope to face and catch the sun. Like suburbs in the sky, each flat has an individual terrace, pergola and lawn, kept lush and green by a communal watering system. On the south and east sides, timber

cladding enhances the bucolic spirit, but north and west facades are sleekly urbane, wrapped in thin, perforated aluminium panels, which let in air and light to the parking floors behind. In a slightly surreal twist, the perforations also form a huge photographic reproduction of Mount Everest (the scheme is called Mountain Dwellings). At night-time the parking facade is illuminated from the inside and appears as a superscale photo negative, with each floor delineated by a different colour of light.

The jury admired the scheme's verve and inventiveness in taking two ordinary, repetitious building types and creating a new kind of hybrid that offers urban density

and connection with the city, yet also has a green, suburban dimension, while accommodating and even celebrating the car. C. S.

Architect
Bjarke Ingels Group (BIG), Copenhagen
Photographs
3, 4, Ulrik Jantzen
1, Jacob Boserup

**HIGHLY COMMENDED
HOUSING, COPENHAGEN,
DENMARK**

**ARCHITECT
BJARKE INGELS GROUP**

- 1 Urban density and suburban green living combine in this lively scheme. Stacked and staggered terraces open up to the sun.
- 2 Aerial view.
- 3 Car parking forms a podium for the apartments above.
- 4 Typical flat.



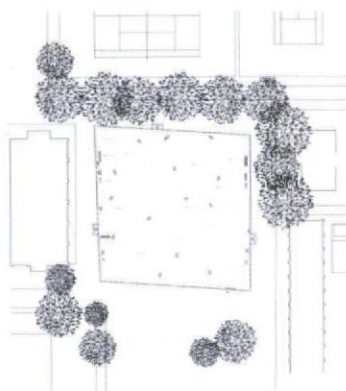
4

The Kaito Workshop by Junya Ishigami, extends the architect's curiosity in testing the limits of slenderness. In previous work he experimented with structural equilibrium with projects such as his pre-cambered steel table that reaches horizontal equilibrium when loaded with objects. Here, on the campus of the Kanagawa Institute of Technology, he is playing with visual equilibrium by considering notions of thinness and of objects viewed in oblique. Externally when the observer moves between perpendicular and oblique vantage points, the building's fully-glazed skin shifts from a reflective opacity to a virtually pure form of transparency. Internally the structure adds even more optical layers.

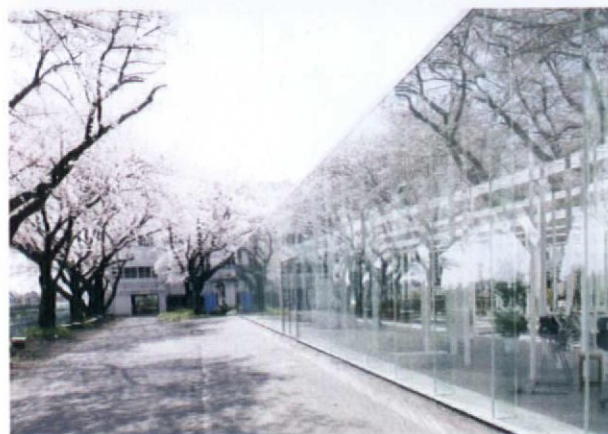
Distorting the Miesian idea of universal space that is moderated by a regular grid of columns held between ground plane and soffit, in this building Ishigami creates something more idiosyncratic, scattering 305 columns within the 45 x 45m rhomboid plan, apparently at random, to create a series of forest-like clearings. As space between columns varies from 400mm to 4m, routes are implied as casual trails, and space is made for a variety of shared functions, as machine areas and

retail counters occupy adjacent clearings. At a more detailed level, a further twist is added as the orientation of the columns shifts. Being rectangular in section, the columns produce screens of variable density as thin and broad edges are viewed in juxtaposition by a moving observer. R. G.

Architect
Junya Ishigami + Associates, Tokyo
Photographs
Courtesy of the architects



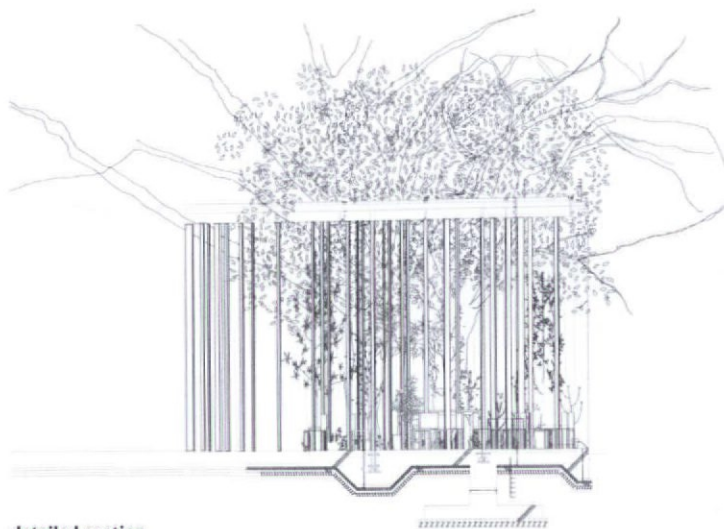
site plan



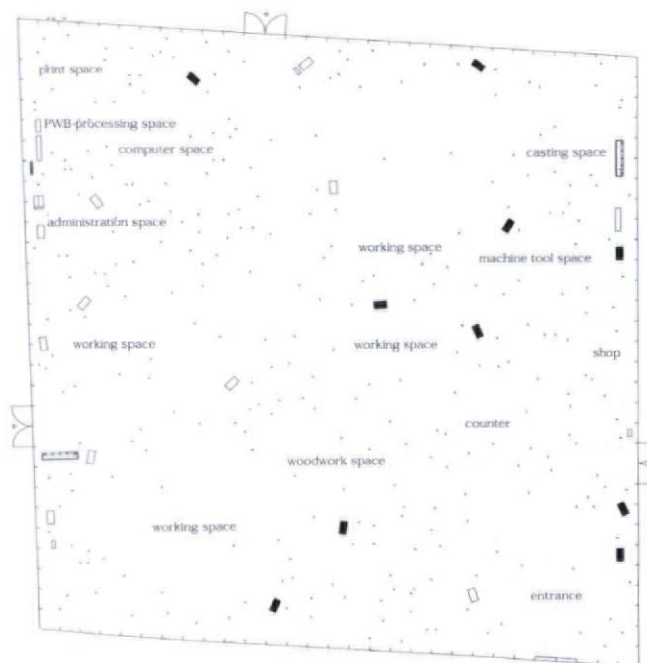
2

POINT TO POINT

Some 305 columns create a new type of universal interior.



detailed section



ground floor plan

HIGHLY COMMENDED
WORKSHOP, KANAGAWA, JAPAN
ARCHITECT
JUNYA ISHIGAMI + ASSOCIATES



3

1
The Kaito Workshop
is a new pavilion,
approximately 45m x
45m in plan.

2
When seen in oblique,
the building's glazed
skin reflects the campus
landscape.

3
Internally, a number
of trails and clearings
moderate the
programme.

4
Rooflights illuminate
the workshop's deep
plan, while pot plants
sit dwarfed by elegant
slender columns.



4



Since the mid '90s, the Norwegian government has been developing a programme of National Tourist Routes, road trips of particular scenic impact that thread their way around the country's spectacular landscape. Roads have been improved and tourist amenities, such as rest stops, car parks, bridges and view points, constructed to support and enhance the en route experience.

Torvdalshalsen rest area forms part of a route set in the rugged and remote Lofoten Islands that lie just off Norway's northern coast. Running on an east-west axis, a 60m long wall is cut into the ground, framing views and separating the parking area from the rest area. The sheltering wall is a steel structure wrapped in a skin of horizontal timber slats, its form inspired by traditional windbreak constructions. Cuts and folds in the wall are transformed into simple fixed tables, platforms and benches. The jury admired the project's modest Nordic rigour that chimes instinctively with the harsh beauty of its setting. C. S.

Architect

70°N Arkitektur, Tromsø

Photographs

1, Steinar Skaar

2, 70°N Arkitektur

NORDIC WINDBREAK

A tourist pitstop in the Norwegian landscape is subtle, sensitive and robust.



1
Free-standing dark timber panels set next to the picnic benches capture the sun's frail warmth.

2
The rigour of the landscape finds echoes in the simple sheltering timber structure.

**HIGHLY COMMENDED
REST AREA, TORVDALSHALSEN,
LOFOTEN ISLANDS, NORWAY**

ARCHITECT

70°N ARKITEKTUR





M.E.S.H. 7 is a mobile eco second home to sleep seven. Dreamed up by Amir Sanei while waiting in a hospital corridor for the birth of his fifth child, thoughts turned quickly to the family's next self-build summer installation. With the need to accommodate seven people, inspiration was taken from a Second World War stretcher that the family had recently discovered in a derelict shed while walking through the Suffolk marshes.

M.E.S.H. 7 comprises five bunk beds for the children, with a double bunk on top for the parents. Clad in a lozenge of translucent corrugated sheeting, detachable wheels make the unit transportable by two people – presumably mum and dad. R. G.

Architect

Sanei Hopkins Architects, London

Project team

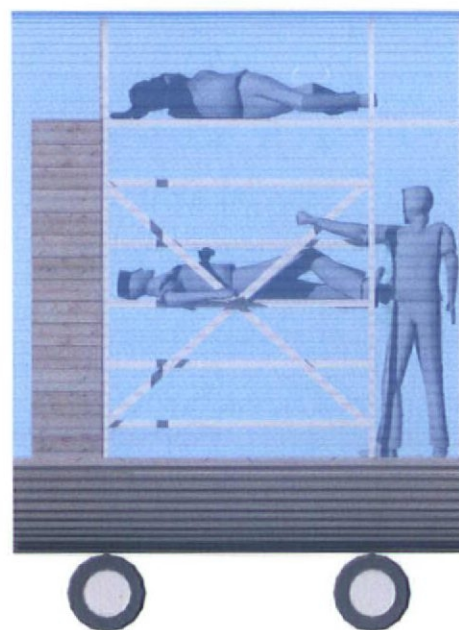
Amir Sanei

Photographs

Amir Sanei

BUNKING OFF

As the latest in a series of self-build projects, M.E.S.H. 7 accommodates a growing family.



M.E.S.H. 7

1

Taking cover: M.E.S.H. 7 creates a temporary shelter, that can be sited virtually anywhere.

2

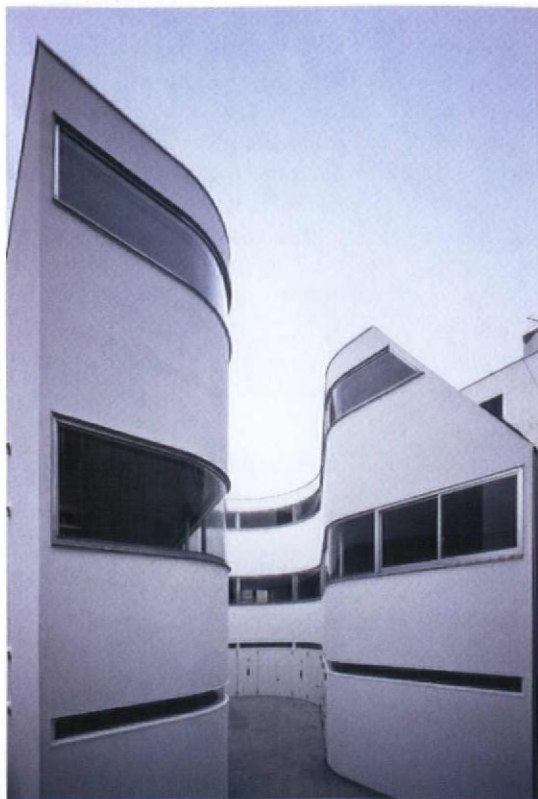
When the preferred location is agreed, wheels are dismantled and the unit is raised into position and propped up. The main elevation can face any chosen orientation.

**HIGHLY COMMENDED
MOBILE SHELTER, NEAR
SNAPE, SUFFOLK**

ARCHITECT

SANEI HOPKINS

ARCHITECTS



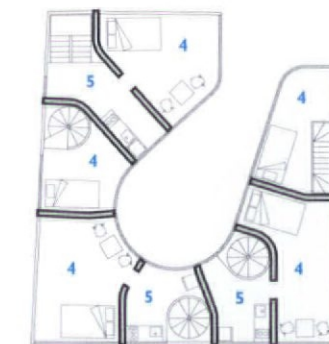
HIGHLY COMMENDED
APARTMENTS, TOKYO, JAPAN
 ARCHITECT
YUJI NAKAE + AKIYOSHI
TAKAGI + HIROFUMI OHNO

LIFE CYCLE

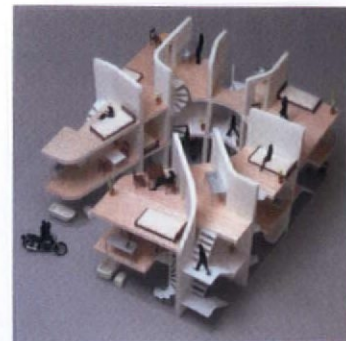
Three architects create unique live ride homes.

Demonstrating the common ability that Japanese architects have to create startlingly original formal and spatial responses to difficult sites, this could have been another example of a neatly planned private house. Instead, this eight-unit housing development has been shaped for a specific user group, providing cheek by jowl rental accommodation for a community of Japanese petrol heads, of the two-wheel variety. When the Japanese adopt a lifestyle, they do it with full commitment, and when biker punks are not in Yoyogi Park, they too need somewhere to live. This could become a new residential type.

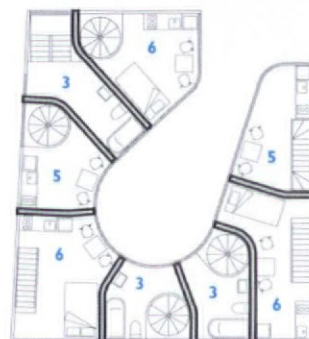
On a tight flag-and-pole-shaped site, an alley leads into the centre of the complex, where the three-storey apartments define a bright teardrop-shaped forecourt, that avoids the common outcome of a narrow and dark dead end. The sweep of the curve balances internal and external spatial pressures, allowing sufficient external space in which to turn bikes around, without wasting valuable internal volume. Ordered spatially and structurally by seven radial walls, the elevation is a lightweight construction, giving designers scope to resolve disposition of windows and garage/apartment



second floor plan



model showing internal organisation



first floor plan

- 1 entrance hall
- 2 entrance hall/bathroom
- 3 bathroom
- 4 bedroom
- 5 kitchen
- 6 studio room



ground floor plan

doors to optimise access and privacy. Care was taken to resolve the geometry between shear wall and facade with a 90 degree angle, avoiding useless pockets and improving the perception of space. Three of the eight units occupy all three floors, spreading out to occupy two segments on the uppermost level. As is often the case with the small Japanese gems, the plans of these neat units deserve close scrutiny. R. G.

Architect
 Yuji Nakae / Nakae Architects + Akiyoshi Takagi /
 Akiyoshi Takagi Architects + Hirofumi Ohno /
 Ohno Japan, Tokyo
Photographs
 Hiroyasu Sakaguchi

- 1 The apartments are entered through a narrow passageway.
- 2 The curvaceous forecourt provides sufficient enough space to turn a motorcycle.
- 3 Each apartment has a large door and flush threshold.
- 4 Arranged between structural concrete walls, the narrow apartments make the most of what space is provided.
- 5 Entrance halls combine bike storage and sanitary provision.
- 6 All spine walls meet facade at 90 degrees, allowing even the narrowest spaces to be utilised to maximum effect.



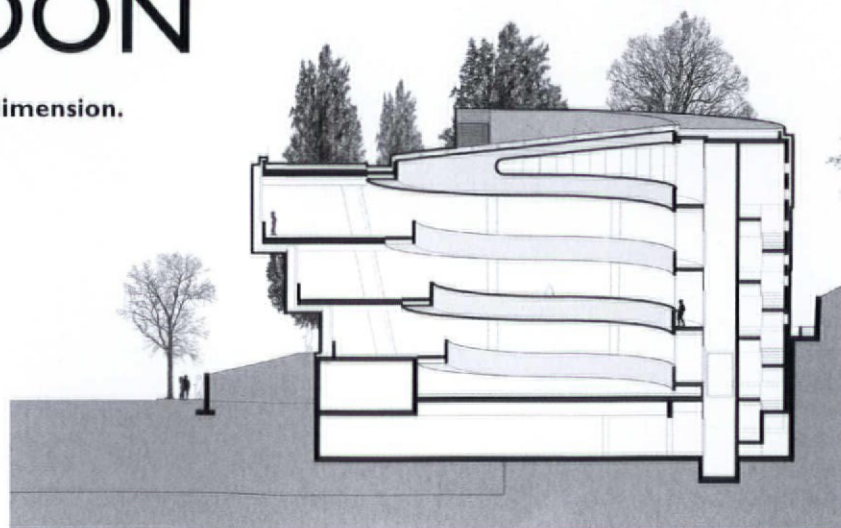
2





COOL COCOON

This sleek, spiralling form gives office life a new dimension.



Located on a wooded site on the outskirts of Zurich, the Cocoon building defies and reconfigures the mundane conventions of the typical office building. Rather than an orthogonal block, it is a svelte ellipse, wrapped in a delicate veil of fine steel mesh. Rather than the usual arrangement of stacked horizontal floors, it is a sequence of segmented, stepped levels, strung together like beads on a spiralling thread.

Enclosed by a cluster of mature trees, the building defers to nature, sitting lightly on its sloping site. The spiral is the generator of both the external form and internal organisation. The interior is defined by the spiral-shaped, upward winding sequence of stepped levels, each a segment of an ellipse, and each linked by a gently inclined ramp that coils languidly around a central, naturally lit void. As well as being visually dramatic, this also encourages communication between levels and is intended to

suggest new ways of working and collaboration. With each rotation the elliptical footprint increases in size, so the central lightwell widens as it rises up through the building, bringing light down into the lower floors.

During the day, the building appears introverted and self-absorbed, its contours demurely sheathed in its mesh skin, but after dark it is transformed into a radiant organism, its inner life revealed. The jury admired the project's formal and technical sophistication, and the ingenuity its architects brought to a standard office block brief. C.S.

Architect

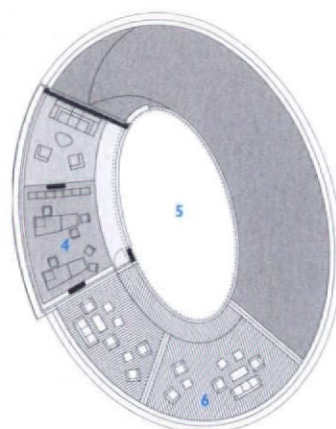
Camenzind Evolution – Architecture
Design Technology, Zurich

Project team

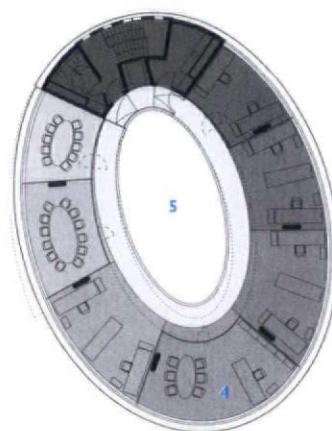
Marco Noth, Stefan Camenzind

Photographs

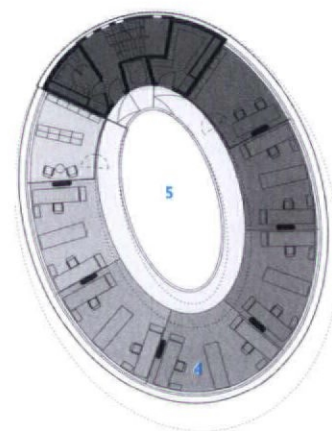
- 1, 5, Ferit Kuyas
- 2, Nick Brändl
- 3, Camenzind Evolution
- 4, Romeo Gross



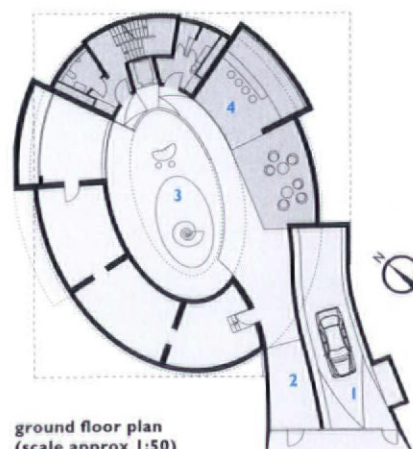
fourth floor



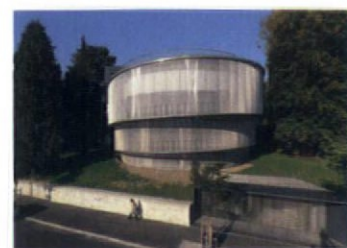
third floor



second floor



ground floor plan
(scale approx 1:50)



2



3



4

HIGHLY COMMENDED OFFICES, ZURICH, SWITZERLAND

ARCHITECT

CAMENZIND EVOLUTION



5

- 1 entrance to car park
- 2 entrance to offices
- 3 reception
- 4 offices
- 5 atrium
- 6 roof terrace

- 1 Filtered and veiled by a fine mesh skin, the building reveals its inner life.
- 2 The curvaceous form eases gently into the wooded site.
- 3 Office spaces are linked by a ramp that spirals around a central atrium.
- 4 Typical offices.
- 5 The drama of the serpentine ramp and light-filled atrium.



COASTAL HIDEAWAY

Too good to be true? Studio Mumbai's paradise found.

Occasionally there was a concern among the jury that they could all too easily be enticed by small buildings that were simply 'too beautiful'. Or, indeed, by seductive sites that were just too good to be true. In some ways this project ticked both boxes, with two crisply and carefully detailed timber and glass boxes lightly set within a coastal plantation. In the end, however, the jury indulged their instinct, and gave the Palmyra House by Studio Mumbai its well deserved commendation. Comprising three rectangles in plan, the house is divided into two linear blocks, cranked and dislocated from one another. In-between sits a pool of similar scale and proportion that bisects the geometric shift.

Executed with restraint, when set within a coconut plantation,

horizontal louvres harmoniously oppose the near vertical tree trunks, allowing air and light to be filtered through the two pavilions. Set on shallow stone plinths, the linear forms extend into the landscape with a network of stone aqueducts, inhabited by moss, lichen and ferns, that irrigate the plantation by drawing water from the nearby artesian well. Long runs of concertina doors allow internal elevations of each pavilion to open up to the pool, creating a relationship between the two blocks across this modest piece of cultivated landscape. R. G.

Architect

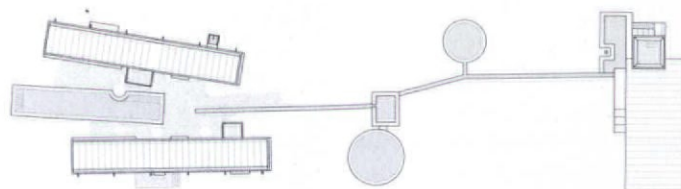
Studio Mumbai, Mumbai

Project team

Bijoy Jain, Jeevaram Suthar, Roy Katz, Samuel Barclay, Mangesh Mhatre

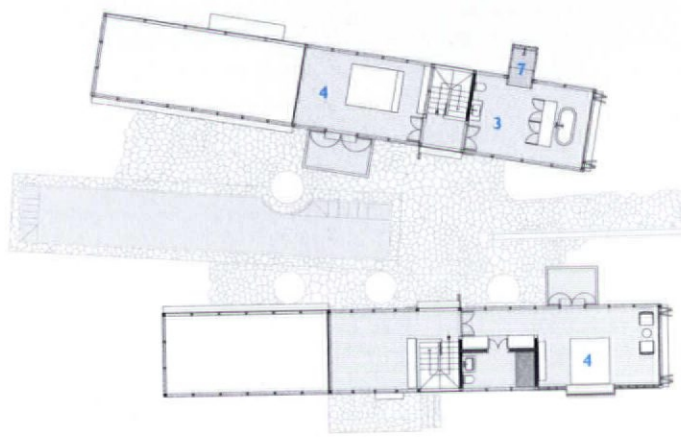
Photographs

2, 3, 4, Hélène Binet
1, Studio Mumbai

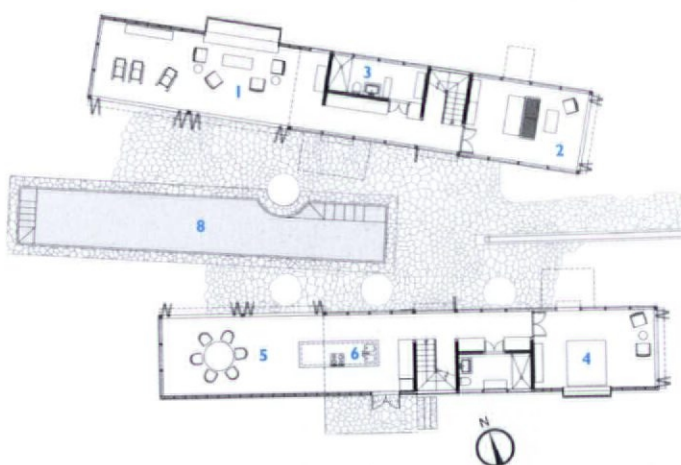


- | | |
|---------------|----------------------------|
| 1 living room | 6 kitchen |
| 2 study | 7 cantilevered shower room |
| 3 bathroom | 8 pool |
| 4 bedroom | |
| 5 dining | |

plan showing house, aqueduct and well



first floor plan



ground floor plan

COMMENDED
HOUSE, NANDGAON,
MAHARASHTRA, INDIA
ARCHITECT
STUDIO MUMBAI



1 House is divided into two linear pavilions.
2 A swimming pool forms a communal focus between each pavilion.
3 From the kitchen, long views through bedroom space extend into plantation beyond.
4 Fine horizontal slats and louvres complement the scale of banded tree trunks.





Lying on Turkey's southern Mediterranean coast, the ancient city of Antalya has evolved into a major tourist destination, with its ever enterprising municipality constantly thinking up new ways to attract visitors. Conceived as a slightly surreal Cook's tour through Turkish architectural heritage, Minicity Model Park is a landscaped park on Antalya's seafront containing dozens of scale models of historic buildings from different parts of Turkey. Hagia Sophia, Haydarpasa Station, Ataturk's Tomb and the cave dwellings of Cappadocia are just some of the highlights, all lovingly recreated at 1:25 scale.

What elevates this from Legoland kitsch is Emre Arolat's associated exhibition building that frames and defines the park and adds to the visitor experience. Organised around an L-shaped plan, the long, low slung building forms a series of terraces and slatted colonnades along the edge of the park for strolling and contemplation. By contrast, on the seafront side, it fragments and dissolves into a tumbling topography of angular shells clad in thin strips of stone. These form a kind of abstract breakwater on the seafront and enclose a series of internal exhibition spaces. Ramps bring visitors in to the entrance and colonnade level, from where they can survey the park beyond or explore the two levels of exhibition galleries.

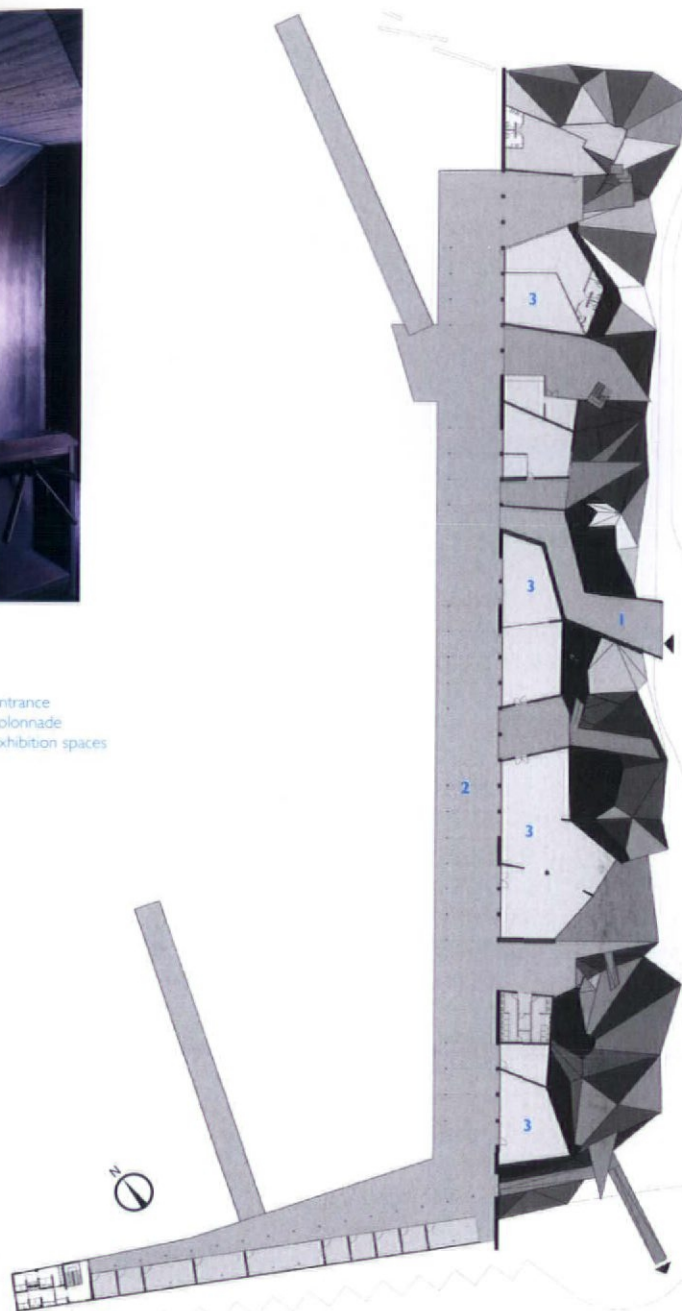


3

Distinguished by its tautly composed form and assured handling of materials (stone, concrete, timber and glass), this intelligently executed addition to Antalya's seafront could well have descended into theme park pastiche, but instead the architects keep a straight face and their sobriety pays off. C. S.

Architect
Emre Arolat Architects, Istanbul
Project team
Emre Arolat, Gezin Evren
Photographs
Cemal Emden

1 entrance
2 colonnade
3 exhibition spaces



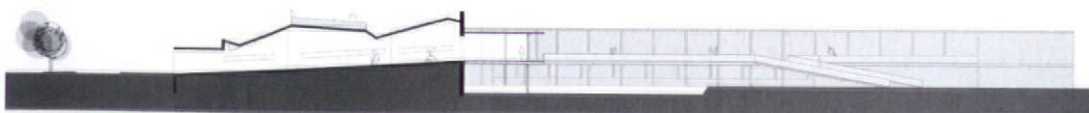
ground floor plan (scale 1:250)

TURKISH TOPOGRAPHY

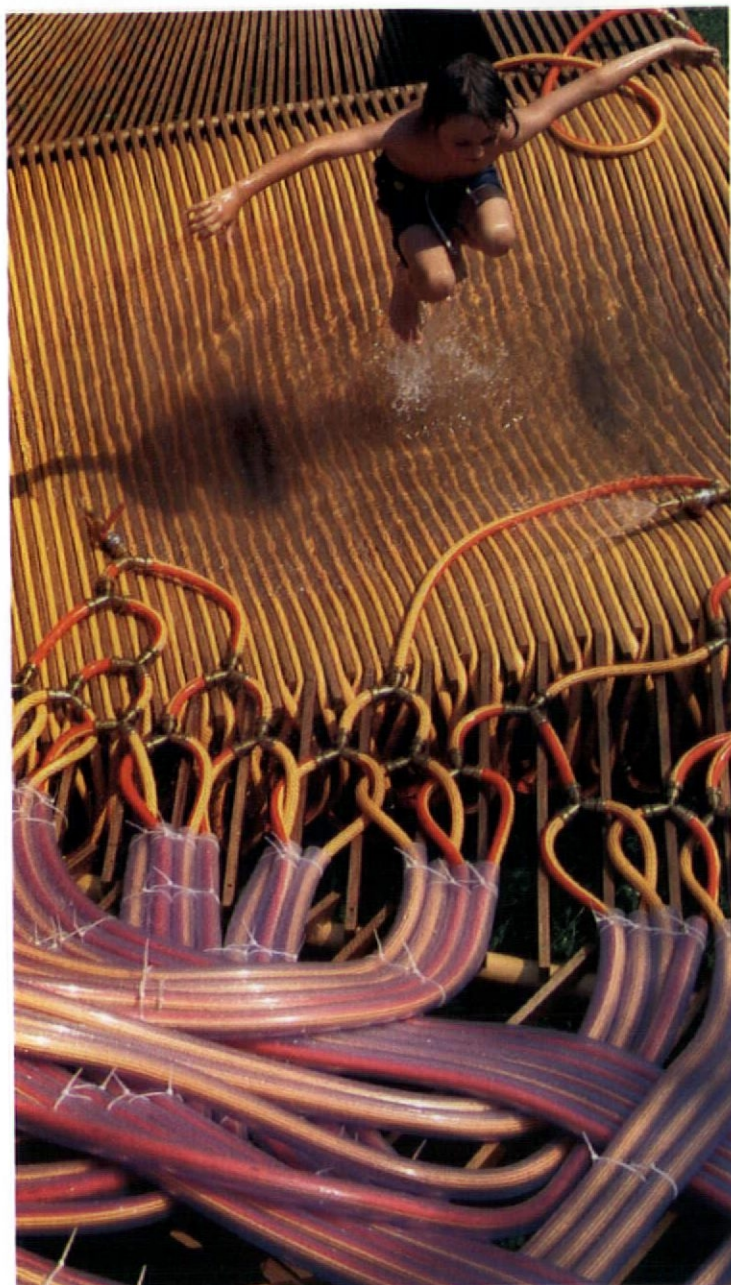
An arrestingly angular addition to Antalya's seafront.

1 The building wraps around the park. On the seafront side it cranks and compresses into an urban topography of angular forms.
2 Materials are handled with finesse.
3 Visitor entrance.

**COMMENDED
THEME PARK,
ANTALYA, TURKEY**
ARCHITECT
EMRE AROLAT ARCHITECTS



cross section



1

More than one member of the jury thought that this project was vile. To some the only question it posed was 'why would anyone want to sunbathe in a tangle of intestinal entrails'. Eventually, however, once the project's real meaning was more fully understood, it became far more convincing. BAD (bath) consists of a one kilometre length of hosepipe that can plug into an existing water hydrant in almost any urban situation. Threaded through a fan-shaped structure that gives bathers a degree of shelter and privacy,

the sun heats sufficient water for two people to bathe. Then, once the ablutions are complete, the water can be re-used to irrigate any neighbouring plant life, while the bathers can make use of the structure's integrated changing or lounging areas. R. G.

Architect

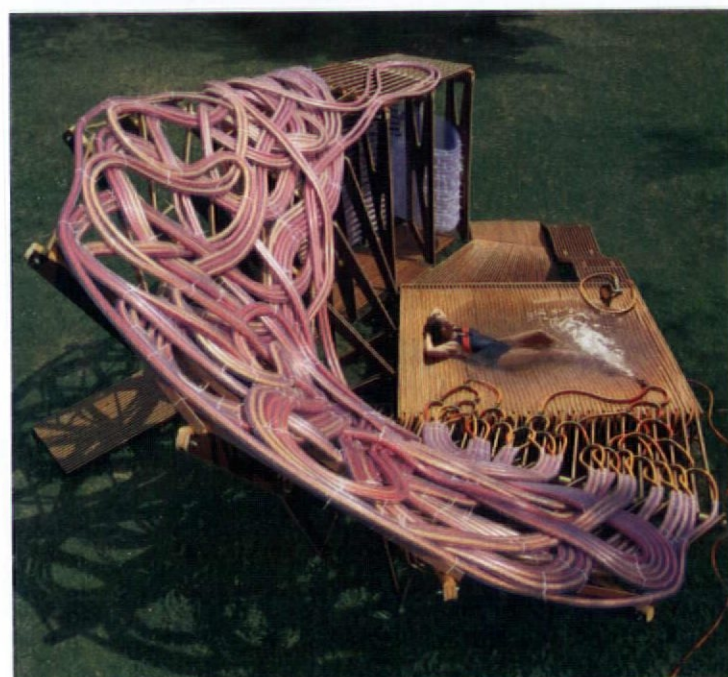
SMAQ – architecture urbanism research, Berlin

Project team

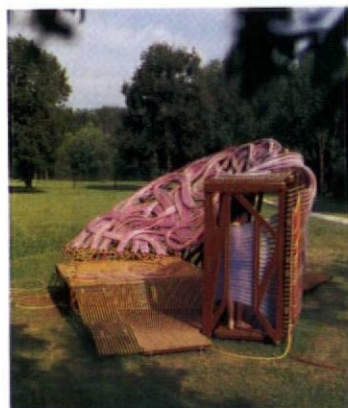
Sabine Müller, Andreas Quednau

Photographs

Wini Sulzbach



2



3

WEIRD SCIENCE

The 1000m splash; a new take on public bathing.

1 Situated in Solitude Palace Gardens, Stuttgart, BAD (bath) provides the opportunity for the shy and retiring to unwind.

2 The fan-shaped pipeline forms a solar collector, capable of heating sufficient water for two baths.

3 The structure also incorporates a changing room and sun lounger.

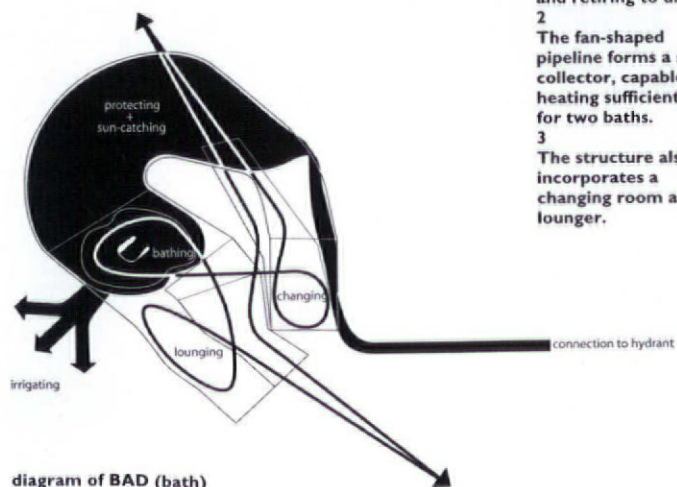


diagram of BAD (bath)

COMMENDED
OUTDOOR BATH, STUTTGART, GERMANY
ARCHITECT
SMAQ

COMMENDED
BAR AND COMMUNITY
CENTRE, THU DAU MOT,
BINH DUONG, VIETNAM
ARCHITECT
VO TRONG NGHIA



2



3



1

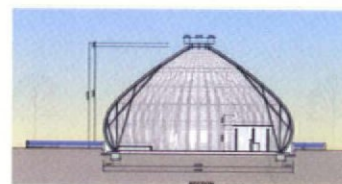
BUDDING BAMBOO

Demonstrating bamboo's versatility.

- 1 The building sits in a pool, which assists with natural cooling.
- 2 Skylight detail.
- 3 Rustic interior.
- 4 Leaf cladding.



4



cross section

The potential of bamboo as a building material is lyrically demonstrated in this project for a bar and community centre in southern Vietnam. More commonly used in vernacular structures, bamboo is an abundant local material, with impeccable economic and environmental credentials.

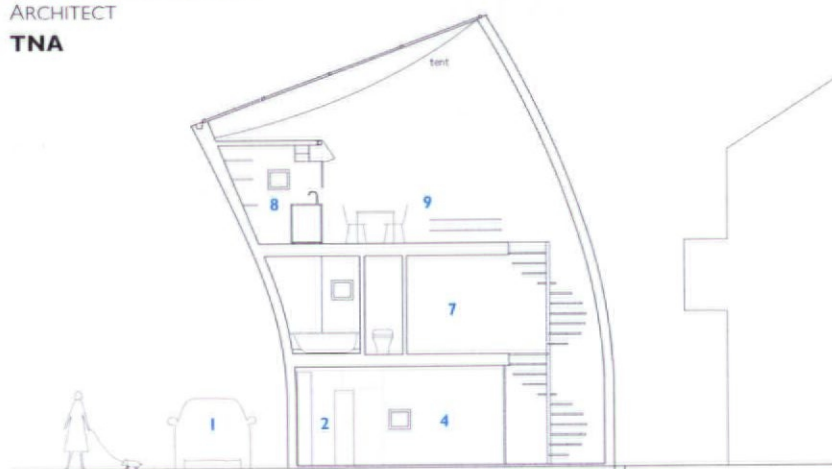
Measuring 15m in diameter, the squat, conical building resembles a giant primitive hut, its tapering bamboo structure wrapped in a shaggy cladding of leaves. A hole at its 10m high apex assists with natural ventilation, as air cooled by a surrounding man-made lake wafts through the building. The architects hope that this can act as a demonstration project for bamboo's wider use, not only for large permanent structures, but also in post disaster relief (flooding is endemic in the Mekong Delta) as a means of constructing temporary houses and school classrooms. C. S.

Architect
Vo Trong Nghia, Ho Chi Minh City
Photographs
Courtesy of the architect



HONOURABLE MENTION HOUSE, TOKYO, JAPAN

ARCHITECT
TNA



long section

Commended last year for Ring House (AR December 2007), TNA return with Mosaic House, another noteworthy project previously featured in the AR in August 2007. As one of 30 Japanese houses entered this year, TNA's latest project was finally selected for the clarity of its concept. While initially criticised by some jury members for being a bit of a one-liner (and a bent one at that), under greater scrutiny the architect's submission provided a more persuasive rationale for both the upside-down arrangement and the curious curved form.

Bending toward the light, a large glazed roof will ensure that light levels in the house are not diminished, even when neighbouring properties to the south are replaced by higher buildings (as is anticipated in the local plan). Mimicking the natural phenomenon of phototropism – the process by which plants produce more growth hormone on the dark side of the stem to

make the flower grow towards the light – the northerly elevation has been elongated, causing the whole form to lean toward the light, bending and stretching upwards and outwards in a southerly direction. Internally, accommodation is arranged over three levels, with the living room and kitchen on the uppermost floor. All three levels are unified by the northerly concave wall, that acts as a light-reflecting surface, and a single spiral stair. R. G.

Architect
TNA, Tokyo
Project team
Makoto Takei + Chie Nabeshima/TNA
Photographs
Makoto Takei/TNA

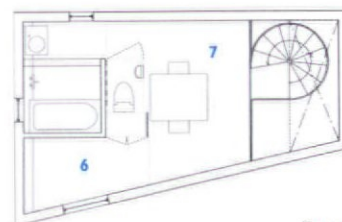
1
Mosaic house has a glazed roof that maximises light penetration while ensuring privacy.
2
Like the flower of a plant, the living room is situated at the top of the structure, where it can reach maximum daylight levels.
3
From the street the curious form plays against the frequency of the city's distinctive telegraph poles.



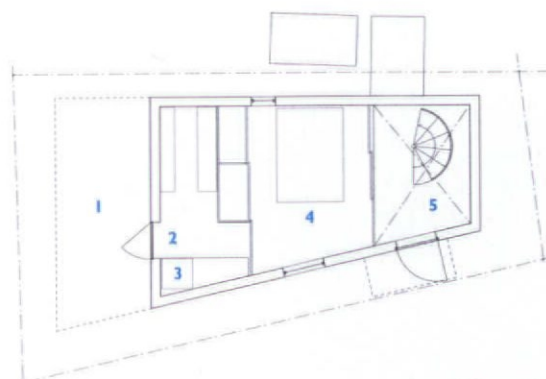
2



second floor plan



first floor plan



ground floor plan

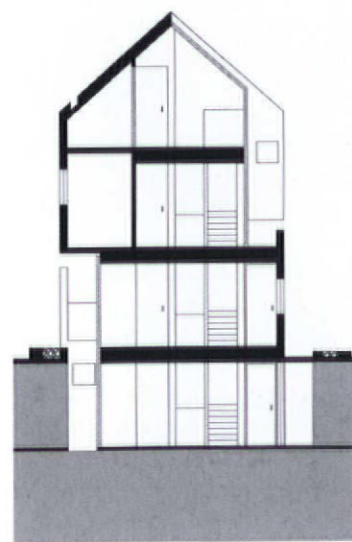
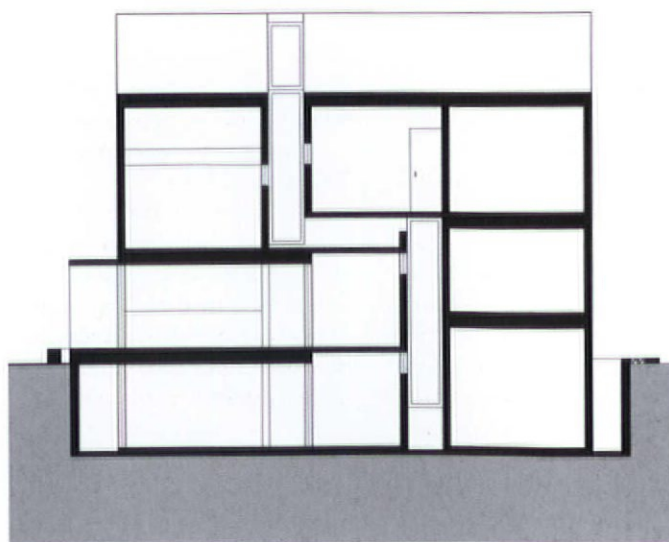
PHOTOTROPISM

TNA learning from nature, as this house yields to the light.





**HONOURABLE MENTION
HOUSE, NANJING, CHINA**
ARCHITECT
AZL ATELIER ZHANGLEI

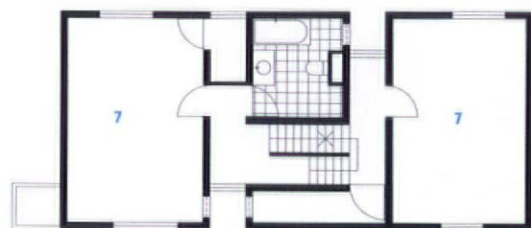




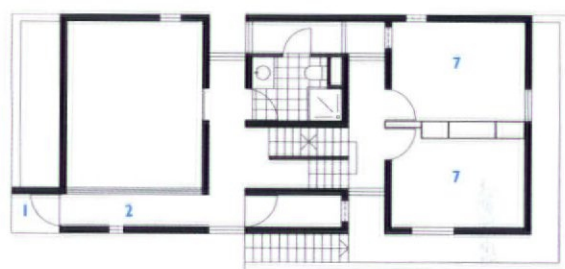
- 1 entrance
- 2 entrance bridge
- 3 living
- 4 dining
- 5 kitchen
- 6 courtyard
- 7 bedroom
- 8 library/reading room



second floor



first floor



ground floor plan (scale approx 1:200)



lower ground floor

CHINESE PUZZLE BOX

A house in Nanjing has a pleasing spatial intricacy.

Though at first glance this might appear to be yet another clinically austere Japanese house, it is in fact in China, in the eastern city of Nanjing. Architect Zhang Lei looks as though he has picked up some Tokyo moves – the formal abstraction and the obsessive use of limited materials (concrete and timber) – but there is also a sense of striving to create something genuinely thoughtful and resonant amid the dislocated ferment of the current Chinese architectural scene.

Nanjing is experiencing the now familiar tumult of China's accelerated development. 'Even though we use half of the world's

cement in China,' says Zhang Lei, 'Slit House is the first real concrete building in Nanjing, a city that has built 1300 high-rise structures in the last 25 years'. In Zhang's hands the maligned, functional concrete is poetically transformed into a subtly textured skin marked by narrow bands of formwork. But it also has a solidity and depth, incised with a chasm-like slit of glazing that marks a half level difference between the two ends of the house, as if the entire structure had been pulled gently apart by a giant.

The kitchen and double-height living space are contained in the basement level, lit by a

series of narrow courtyards or areas. Bedrooms occupy the intermediate floors, with the topmost attic storey devoted to a library and reading room. Volumes neatly interlock around a central zone of circulation and light percolates around the ascetic interiors from carefully positioned apertures. Among Nanjing's brick backstreets, Slit House is quietly emblematic of a new way of thinking about architecture. C.S.

Architect

AZL Atelier Zhanglei, Nanjing

Project team

Zhang lei, Tang Xiao Xin, Lu Yuan

Photographs

Nacasa & Partners

- 1 Crisp geometry of concrete and glass in Nanjing's backstreets.
- 2 Spinal staircase.
- 3 Living room at lower ground level, with entrance bridge above.
- 4 Dining room.
- 5 Reading room and library in attic storey.

Premiated in 2006 for an extraordinary bridge made from steel reinforcing rods (AR December 2006), the Austin-based partnership of Miró Rivera reprises the theme of transforming a functional material into a poetic addition to the landscape. Held in a spiralling caress of Corten steel plate, this inspired variation on the public lavatory belies its utilitarian programme to become a rustic, sculptural folly on the banks of the Colorado River. It is the first restroom to be built in the riverside park in three decades, and as well as the usual ablutionary facilities it has a shower and drinking fountain, as the park is enthusiastically used by joggers and cyclists.

Flat Corten steel plates are the structure's building blocks. Though of uniform 19mm thickness, the plates vary both in height (from 450mm to 3.9m) and width (from 305mm to 610mm). Set vertically in the ground they form a serrated spine that rises up and coils in on itself at one end to enclose the lavatory walls. In plan the plates are roughly staggered to control views and to admit penetrating light and fresh air. Maintenance will be minimal: the plumbing fixtures are fabricated from heavy duty stainless steel, there is no need for artificial light or mechanical ventilation and the pre-rusted Corten panels will weather naturally and gracefully over time. Even though this is a relatively modest project, it adds greatly to the public realm. The jury were beguiled by its serpentine form and impressed by the obvious concern for how the structure will wear and weather. C. S.



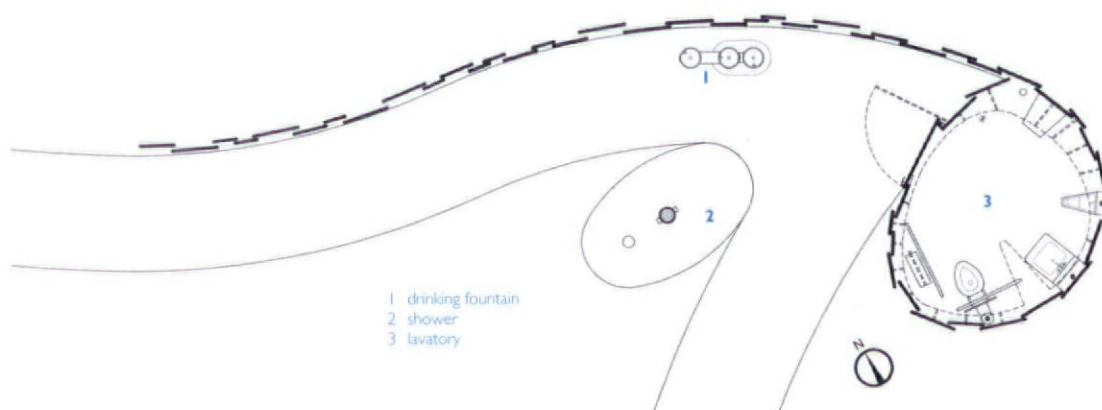
2

**HONOURABLE
MENTION
PUBLIC LAVATORY,
AUSTIN, TEXAS, USA**

ARCHITECT
**MIRÓ RIVERA
ARCHITECTS**



3



site plan

CORTEN CONTORTION

The humble public convenience gets a stylish reworking.



Architect

Miró Rivera Architects, Austin

Project team

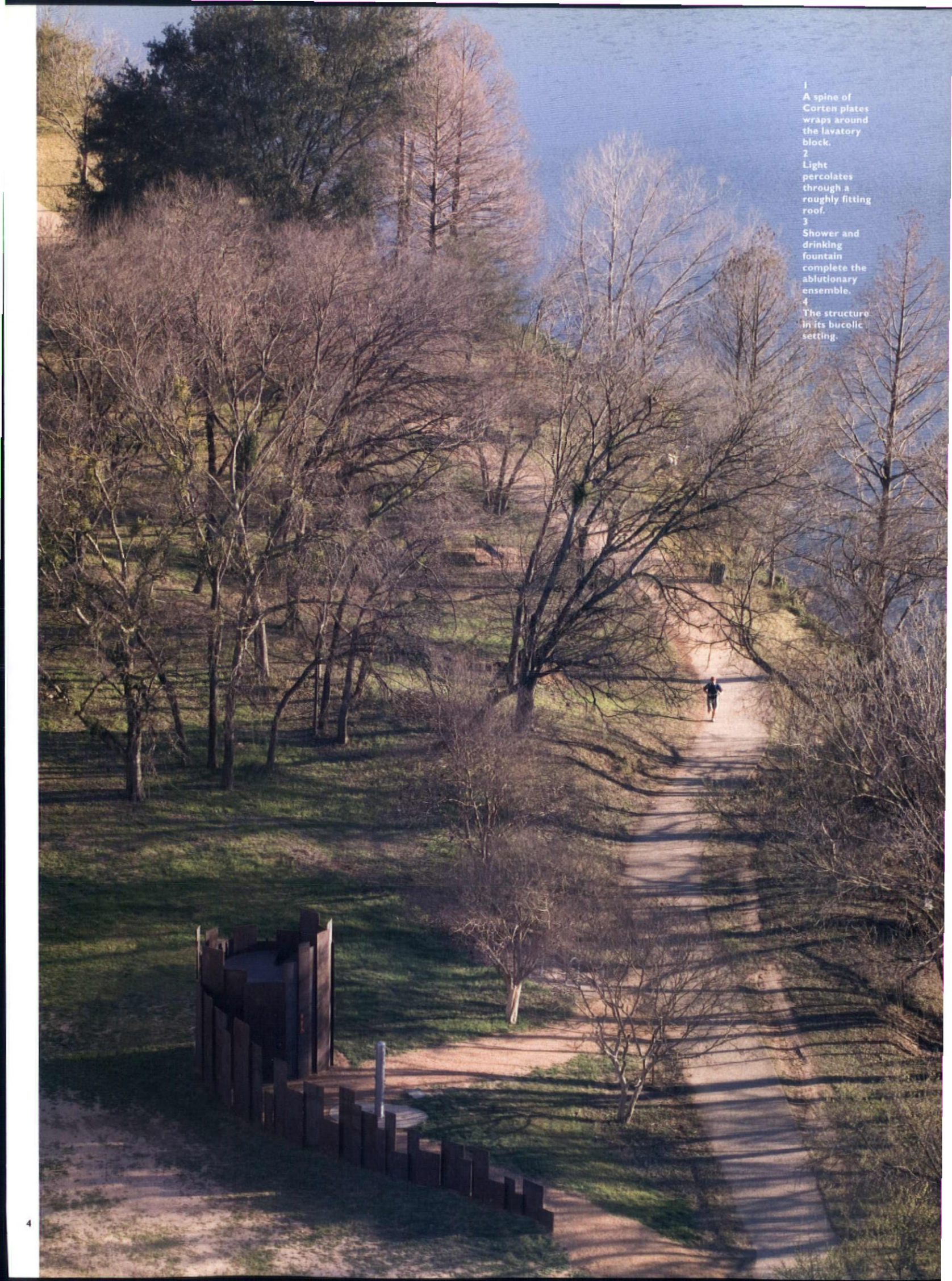
Juan Miró, Miguel Rivera, Aaron Hunt, Carina Coel, Clayton Fry

Photographs

1, 3, Paul Bardagly

2, Michael Hsu

4, Paul Finkel

- 
- A wide-angle photograph of a park. A dirt path winds through a landscape of trees, some with bare branches and others with green foliage. In the foreground, a modern structure made of dark, vertical wooden slats is visible. A person is walking on the path in the distance. The sky is clear and blue.
- 1
A spine of
Corten plates
wraps around
the lavatory
block.
2
Light
percolates
through a
roughly fitting
roof.
3
Shower and
drinking
fountain
complete the
ablutionary
ensemble.
4
The structure
in its bucolic
setting.





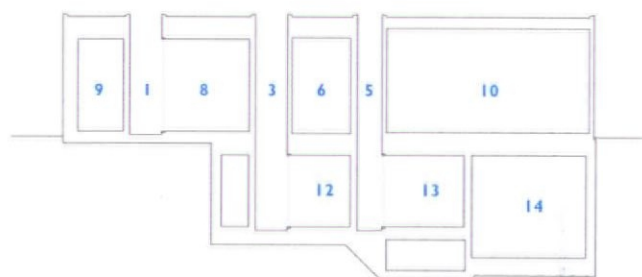
3



4

SPOT LIGHTS

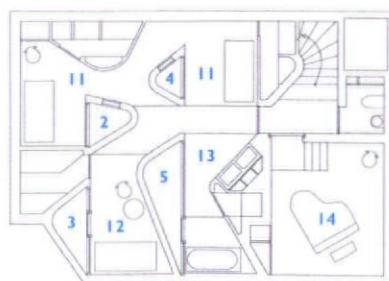
A secret basement makes space for two bedrooms and a piano room.



long section



ground floor plan



basement plan

- 1 light court 1
- 2 light court 2
- 3 light court 3
- 4 light court 4
- 5 light court 5
- 6 approach
- 7 entrance
- 8 living
- 9 kitchen
- 10 garage
- 11 bedroom 1
- 12 bedroom 2
- 13 bathroom/powder room
- 14 piano room

Initially this house had a beguiling effect on the jury. With some of the internal photographs confusing rather than clarifying the building's unique spatial composition, this is a classic instance of where plans and sections make for essential reading.

Unusually this house has an extensive basement that extends over approximately 75 per cent of the footprint, containing two self-contained bedrooms (a generous provision in itself by any Japanese standard), a bathroom and a music room.

Tackling head on the problem of how to bring light and air into these spaces, rooms are arranged around five triangular lightwells, four of which slice right through the plan as 5m deep cuts from parapet to basement slab. A similar incision exists in plan, as an unusually generous forecourt cuts through the otherwise uninterrupted parapet line, giving privacy and shelter to the entrance that sits between the garage doors on the right and the dining room window on the left.

1 With no pavement lights or low level windows, from the street the house gives no indication of its extensive basement.

2 Looking through dining space window, lightwells are concealed within the thickening of internal and perimeter walls.

3 Basement view of light court four and powder room from bedroom one.

4 Basement view of bedroom one from light court four to light court two.

Mimicking the soft lines of the lightwells, the inner face of the ground floor perimeter wall thickens to contain space for storage, kitchen and lavatory. In contrast to the flat detail of the exterior, therefore, the interior takes on a cavernous character that may surprise first-time visitors. This house certainly surprised the jury, and in the end the sophistication of its composition was rewarded. R. G.

**HONOURABLE MENTION
HOUSE, TOKYO, JAPAN**

ARCHITECT

MAKOTO YAMAGUCHI DESIGN

Architect

Makoto Yamaguchi Design, Tokyo

Photographs

Daici Ano



GREEN GAUGE

A low energy mixed-used scheme is tackled with great verve.

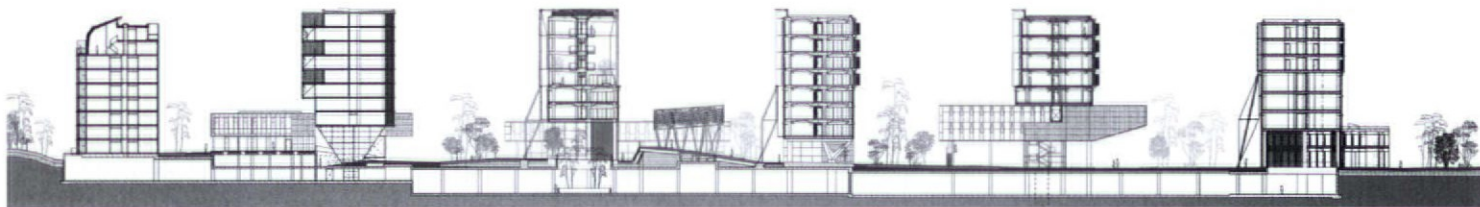
Following on from a series of imaginative and ecologically conscious civic offices, the Irish partnership of Bucholz McEvoy has moved up a gear in scale and ambition with the completion of Elm Park, a mixed-use scheme on a site off Dublin's Merrion Road. The largest environmentally responsive scheme in Ireland, this campus of 14 buildings includes offices, flats, a conference centre, leisure centre and seven blocks of housing for the elderly, disposed around a large landscaped garden. It is a kind of city in microcosm; functionally diverse, but a holistic entity in terms of architecture, landscaping and energy use.

Underscoring the project is the simple but obvious notion of keeping energy consumption low. Buildings are oriented along a north-south axis to maximise natural light and ventilation and long thin plans reduce dependency on artificial sources. A combined

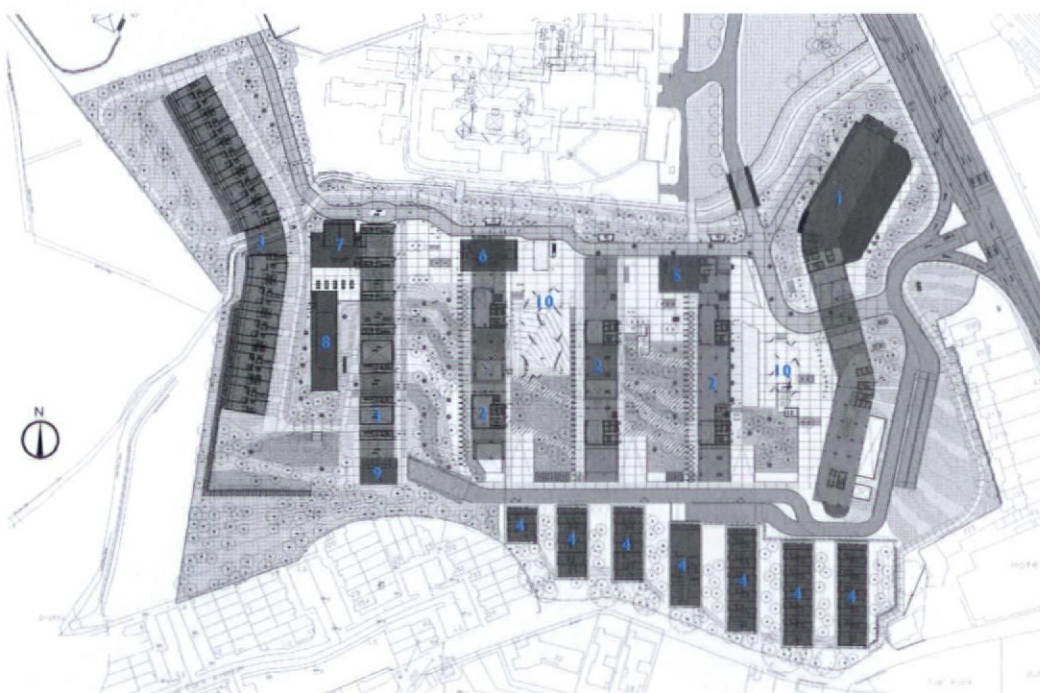
heat and power plant serves the entire complex, with wood pellet burning boilers generating electricity from waste heat. The quasi Scandinavian language of timber and glass is signature Bucholz McEvoy, achieved through a deftly regimented and modularised construction regime that exploited prefabrication for both speed and quality.

Clearly, monitoring will be required to see if Elm Park lives up to its environmental credentials, but the jury applauded it as a mature and memorable new piece of urban infrastructure and were especially heartened by the ability of a young practice to tackle such a large and complex project and still hold its nerve. C. S.

Architect
Bucholz McEvoy, Dublin
Structural engineer
O'Connor Sutton Cronin & Associates
Photographs
Michael Moran



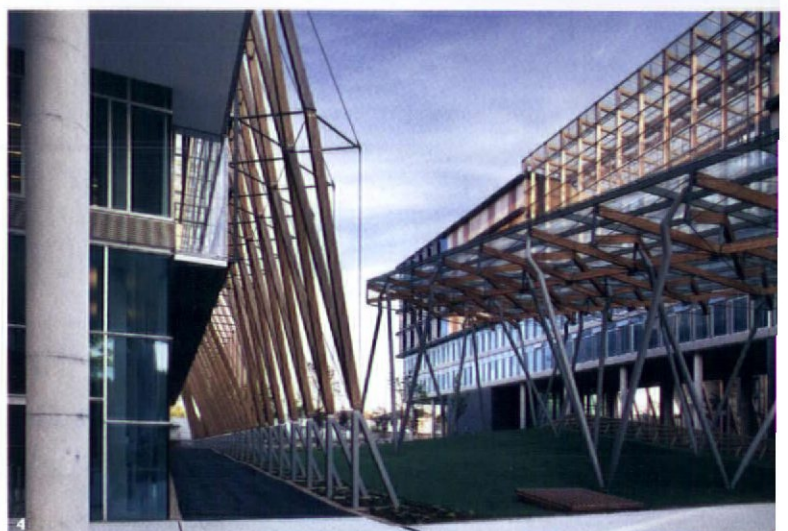
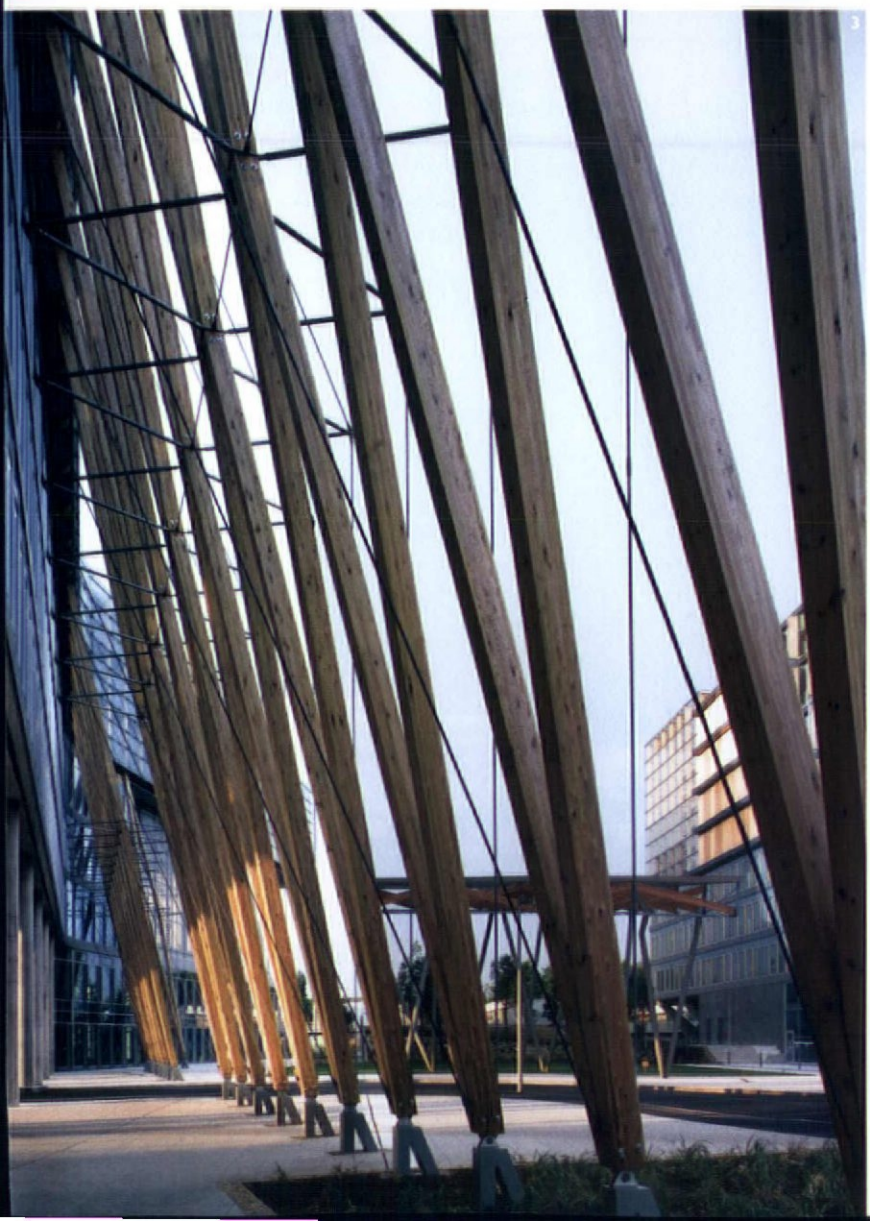
site plan



- 1 hotel/hospital
- 2 offices
- 3 residential
- 4 senior citizen housing
- 5 conference centre
- 6 restaurant
- 7 leisure centre
- 8 swimming pool
- 9 crèche

- 1 The new mixed-use campus in its Dublin context.
- 2 Offices are long, linear bars, oriented to minimise the use of energy.
- 3, 4 Timber and glass humanise the scale.
- 5 Thin atria act as ventilation lungs for the buildings.

HONOURABLE MENTION
MIXED-USE DEVELOPMENT,
DUBLIN, IRELAND
ARCHITECT
BUCHOLZ MCEVOY ARCHITECTS







2

**HONOURABLE MENTION
HOUSE, TOKYO, JAPAN**

ARCHITECT

**MASAHIRO HARADA + MAO /
MOUNT FUJI ARCHITECTS STUDIO**



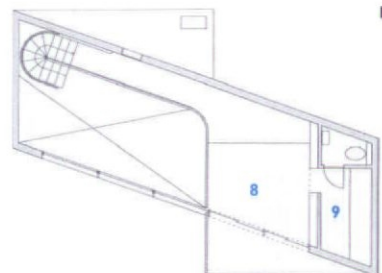
3

- 1 From the street, the ship-lapped concrete skin gives little away.
- 2 The house takes the form of a rhomboid, with opposing corners rising from 5 to 7 metres.
- 3 The mezzanine comprises a steel gallery, and a parquet study that sits above the kitchen and bedroom box.
- 4 The principal living space is fully lined in parquet floor blocks.

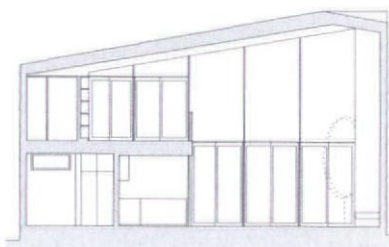
- 1 public garden
- 2 private garden
- 3 entrance
- 4 living/dining
- 5 bathroom
- 6 kitchen
- 7 bedroom
- 8 study
- 9 closet



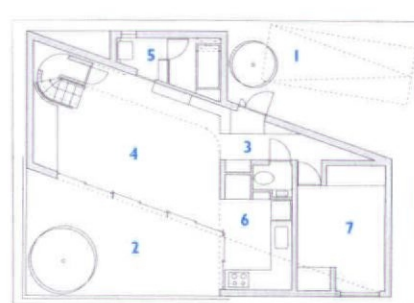
loft



first floor plan



long section



ground floor plan

HERRINGBONE HOME

Cutting across the grain gives this house a distinctive quality.

The site strategy for this house drew more interest from jury members than its distinctive use of parquet flooring. These two moves, however, seem to be linked, as the house sits diagonally across its rectangular site. With two single-storey triangular blocks resolving the perimeter geometry, the house creates two residual courts, one leading to the entrance, the other creating a small private garden.

Internally, a double-height living room dominates, rising to a level ridge that sits axially on the centre line of the site, dividing two symmetrical triangular soffits that fall away to opposite corners. Below this, the centre line is articulated once more at mezzanine level, with a material shift between the steel gallery and parquet study.

Externally the floor/wall/ceiling material extends out into the courtyard garden, that features a single tree and is bound by a full-height glass wall. Only two other glazed windows exist, breaking the solid, beautifully cast and finely detailed concrete skin. Created by what the architects call a zigzag formwork of ship-lapped plywood, this pattern not only forms the perfect rain drip to help the weathering of the concrete (significant in an area that has annual precipitation of 1467mm), but also serves to further amplify the house's curious form. R. G.

Architect
Masahiro Harada + MAO/Mount Fuji Architects Studio, Tokyo
Project team
Masahiro Harada, Mao, Naoto Ishii
Photographs
Ryota Atarashi



4

Venice and water enjoy a historic symbiosis, so this project for a water purification plant on Sant'Erasmo Island in the northern part of the lagoon has a special local resonance, even though the water is nowhere to be seen. The building consists of two parts: a large subterranean chamber that contains the purification plant and an above-ground housing for maintenance equipment and the supply of electricity.

Four hefty walls of reinforced concrete are set parallel in the landscape, enclosing and defining the surface structure. The rough, untreated concrete is coloured with red oxide pigment and the massive walls, each one metre thick, are inset at intervals with slatted iroko panels for ventilation. Echoing the military structures that are now part of an adjacent park, the plant has a heroic, monumental quality, like an abandoned gun battery, elevating a simple industrial container into something more curiously alluring. C. S.

Architect

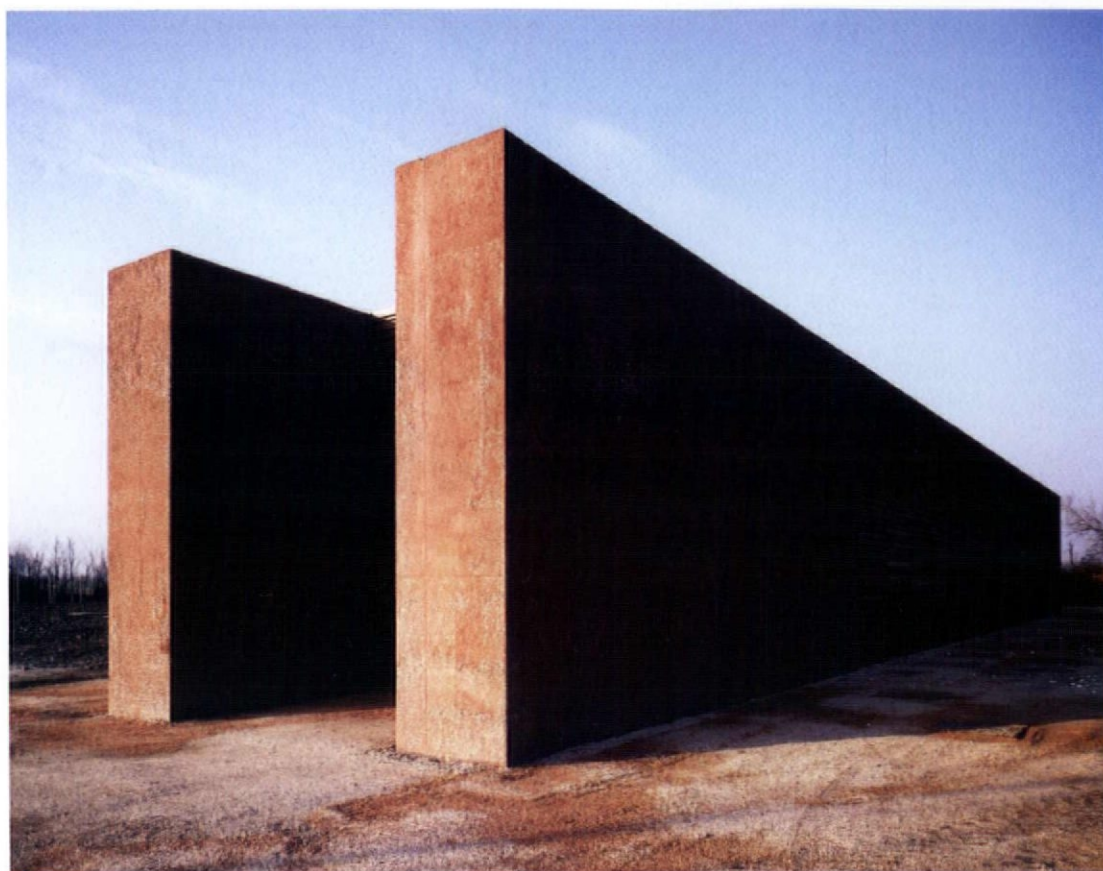
C+S Associati, Treviso

Project team

Carlo Cappai, Maria Alessandra Segantini

Photographs

Pietro Savorelli



WATER TEMPLE

This industrial installation has a stark, monolithic presence.

- 1 The industrial monolith.
- 2 Parkland context.
- 3 Iroko panels ventilate the structure.



long section



2

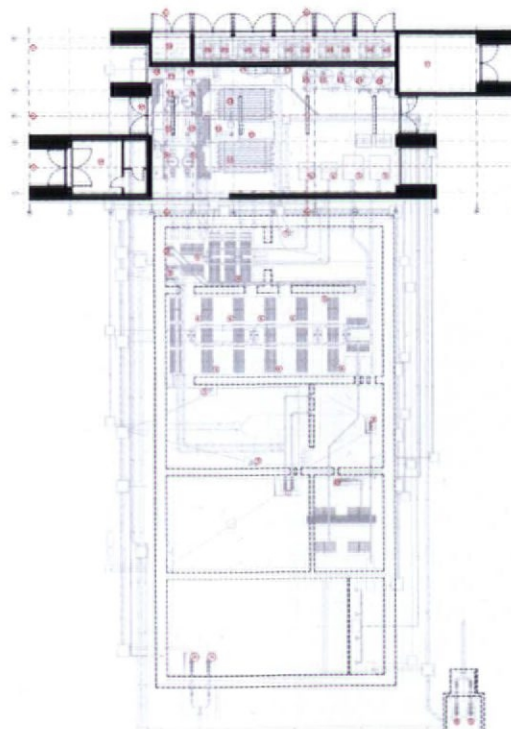
**HONOURABLE MENTION
WATER PURIFICATION PLANT,
SANT'ERASMO ISLAND,
VENICE, ITALY**

ARCHITECT

C+S ASSOCIATI



3



combined ground and basement level plans (scale approx 1:75)



2

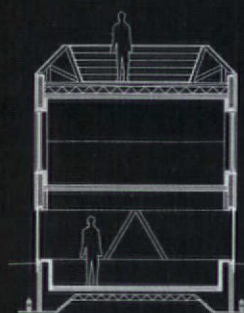
HONOURABLE MENTION HOUSE, TRONDHEIM, NORWAY

ARCHITECT
BREDELAND & KRISTOFFERSEN

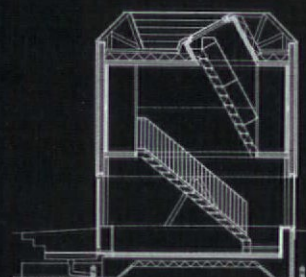
Designed for a young couple with two children, this house was built on a relatively cheap suburban plot that had no direct view of the nearby Trondheim Fjord. Thinking outside of the box, however (more specifically above it), the architects transformed the site into a premium location by providing a generous roof terrace, hidden behind a waist-height inclined parapet. The ground floor mimics this condition with a

sunken floor that sets a waist-height window cill flush with the landscape. Through this both living spaces, at ground and roof levels, enjoy 360 degree uninterrupted views. The first floor, by contrast, provides more intimate interiors, with a lower floor-to-ceiling height and single framed windows. R. G.

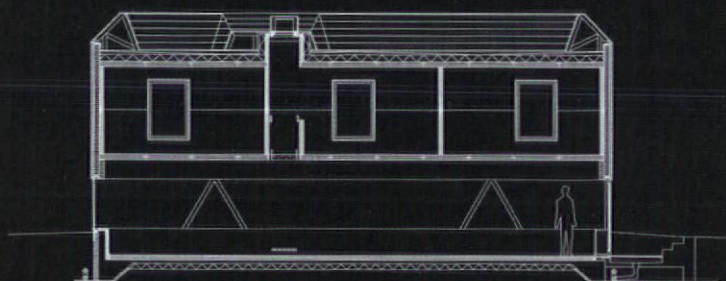
Architect
Brendeland & Kristofferson
Photographs
Geir Brendeland



short section

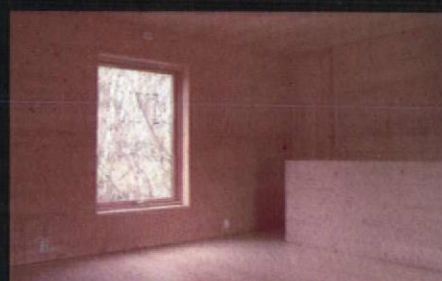


short section through access stairs

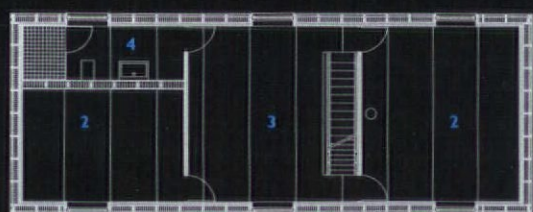


long section

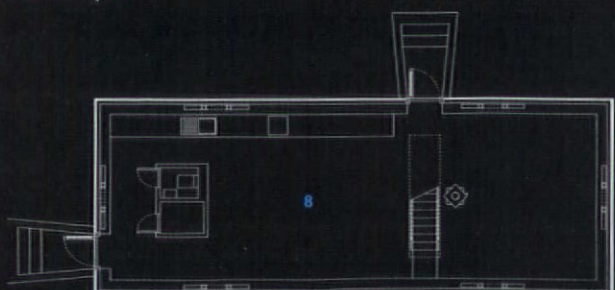
- 1 living kitchen dining
- 2 bedroom
- 3 study
- 4 bathroom



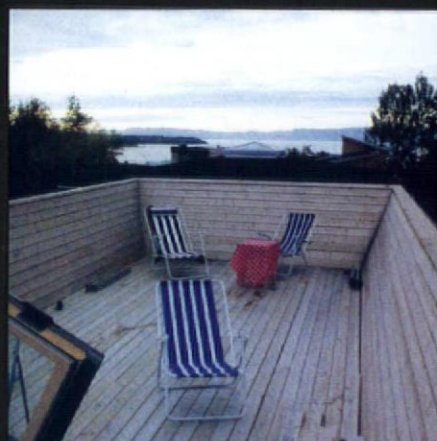
3



first floor plan



ground floor plan

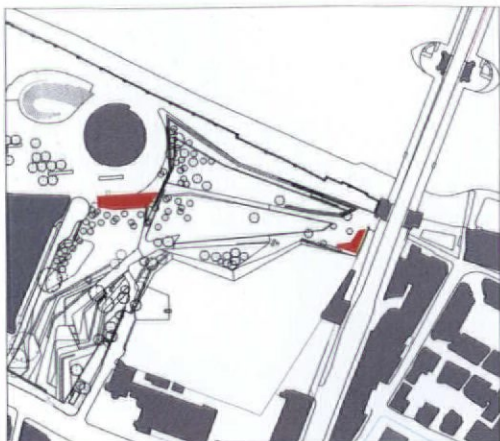


4

- 1 The house takes on the character of a traditional barn, with a twist of levitation.
- 2 The ground floor is sunken, creating a tense relationship between the principal living space and the landscape.
- 3 In contrast to the open ground floor, the first floor bedrooms are more intimate and enclosed.
- 4 Distant views are gained from the large roof terrace.

FJORD AHOY

A three-layer house has stunning fjord views.



site plan with pavilions highlighted in red

ASHES TO ASHES

Two gateway pavilions help define Potters' Fields Park on London's thriving south bank.

Potters' Fields Park is one of only a few green spaces on London's south bank, situated opposite the Tower of London, in-between Tower Bridge and City Hall. The brief was to design a pair of gateway pavilions as entrances to the Park: Parkside, to the south of City Hall, containing restaurant, public conveniences, ATMs, and curiously, existing vent shafts and a garage for the City Hall's window-cleaning crane. And Blossom Square, in the shadow of Tower Bridge, that provides retail facilities, a sheltered seating area and park store. Conceived as grottoes, their

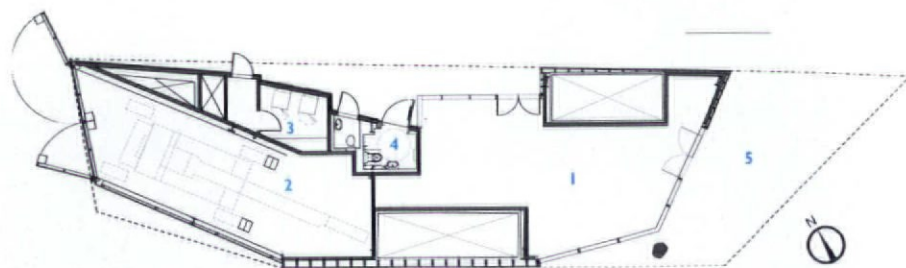
carved form was derived from movement and view analysis, and the colour of Parkside responds to the strong tradition of setting dark, timber-clad buildings within the parks of London. This, however, was not achieved simply by drenching it in sticky black creosote, but rather the colour is embedded in the material itself: flamed Siberian larch. Produced using an industrial blowtorch, the architects experimented with various techniques in their own front yard. Eventually a three-phase method was used, whereby the timber was washed down (to remove

carbon residue) and left to cool and settle between two flame applications. The final effect not only gives the buildings a natural patina, but also provides a preservative for the timber, subsequently discovered by the architect to closely resemble the ancient Japanese technique, Yakisugi. R. G.

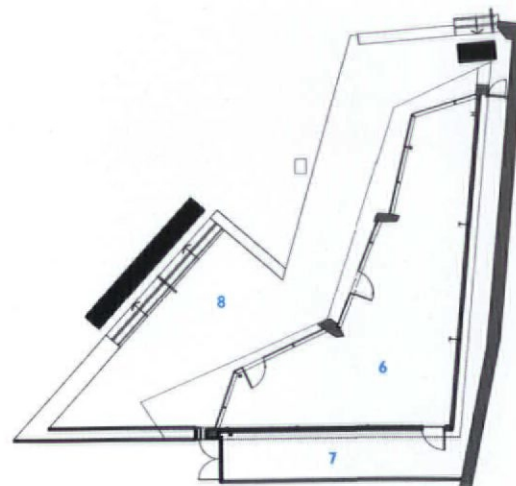
Architect
DSDHA, London
Structural engineer
Jane Wernick Associates, Gross Max
Services engineer
Arup
Photographs
Hélène Binet

HONOURABLE MENTION
GARDEN PAVILIONS,
POTTERS' FIELDS,
LONDON
ARCHITECT
DSDHA

- 1 restaurant
- 2 garage for cherry picker
- 3 ATM room
- 4 lavatory
- 5 covered seating area
- 6 retail unit
- 7 park keeper's store
- 8 seating area



plan of Parkside



plan of Blossom Square



1
Parkside to the west is clad in flamed larch, recalling memories of the war-time devastation of the site.

2
Blossom Square to the east provides space for retail and includes a sheltered seating area.

HONOURABLE MENTION
KIOSK, MADRID, SPAIN
ARCHITECT
BRUT DELUXE

Inspired by a Monopoly house, the Kiosk M. Poli is for temporary street markets. As with Monopoly, the notion is not just to have one isolated property, but instead to amass as many as possible, to create a more profitable townscape. The vision was successful.

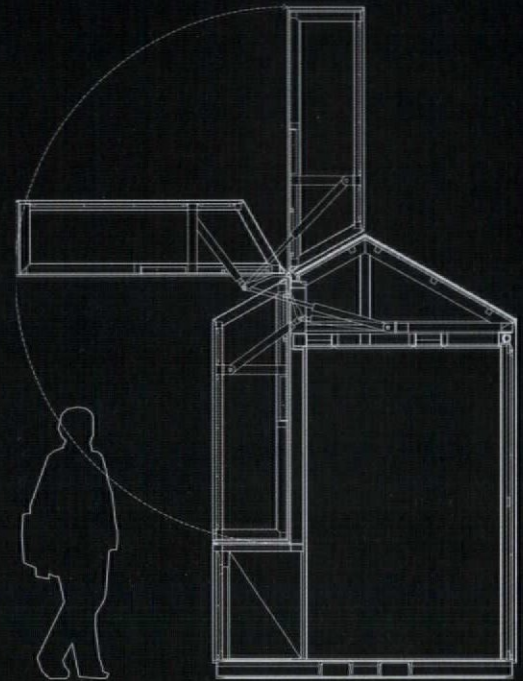
In December 2006, the city of Madrid installed one hundred kiosks throughout three different handicraft markets. The

design is based on archetypical images: town, house, chimney. When closed, the kiosk is a volume covered by a pitched roof, a house in its most minimal expression. When open, the kiosk transforms. Part of the facade rotates giving it a more vertical and striking proportion: that of a house with an oversized chimney. The chimney works as an advertising board, backlit at night. R. G.

Architect
Brut Deluxe, Madrid
Ben Busche + Isabel Barbas Architects
Photographs
Miguel de Guzman

MARKET MONOPOLY

Market stalls, inspired by the board game.



cross section



1
The market stalls
can be used in
isolation ...
2
... or better still can
be used in groups
to create a micro
townscape market.



**HONOURABLE MENTION
PUBLIC LAVATORIES,
JINHUA CITY, CHINA**
ARCHITECT
**DNA_DESIGN AND
ARCHITECTURE**

The humble public convenience gets yet another makeover, this time at the hands of Chinese firm DnA for a park in Jinhua City. Intended as a showcase for the talents of local and foreign superstars, the Architecture Park was curated by artist Ai Wei Wei, noted for his collaboration with Herzog & de Meuron on the Bird's Nest Stadium (AR July 2008). Located on the bank of the Yiwu River, the long, narrow park contains a series of pavilions, follies and small-scale structures, but despite the project's ambition, there have been difficulties with realisation and maintenance.

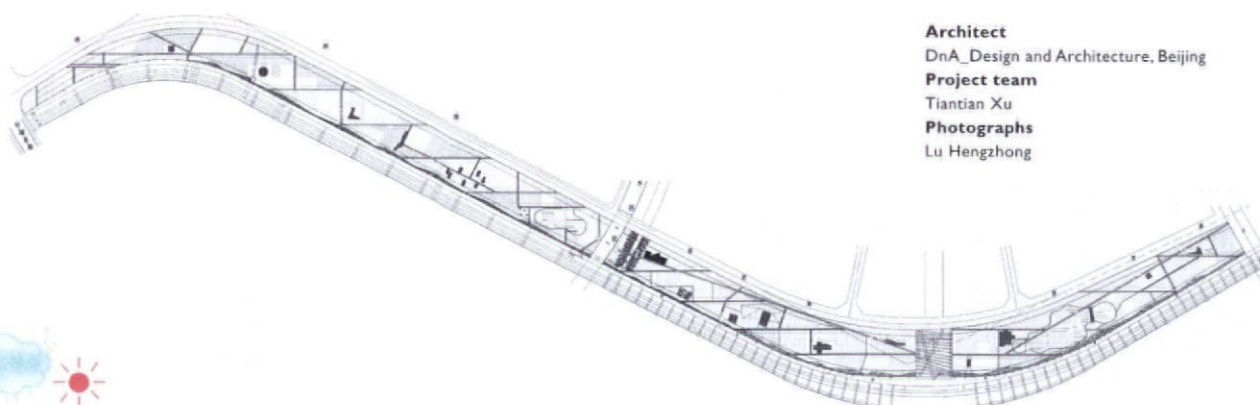
Among its conspicuous successes, however, are these unusual lavatories; simple concrete periscopes arranged apparently at random in what will eventually be a grove of trees. The chunky bent tube proves to be an ideal form for admitting light and air, while scrupulously preserving privacy. Utterly direct in concept and execution, it struck a clear chord with the jury. C.S.

Architect
DnA_Design and Architecture, Beijing
Project team
Tiantian Xu
Photographs
Lu Hengzhong

UP PERISCOPE

A simple bent tube forms an ideal lavatory cubicle.

- 1 The bent concrete tube makes a perfect cubicle.
- 2 Section showing how light and air circulates, while privacy is maintained.
- 3 A field of periscopes.



site plan of park





A810
design Alvar Aalto
1959



A330S Chrome Bell
design Alvar Aalto
1939, Artek Studio 2007



A910
design Alvar Aalto
1953-54

STOOL 60
75 YEARS 2008



A338 Bilberry
design Alvar Aalto
1950



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It's October, and in a warehouse on the outskirts of Udine, Spanish designer Patricia Urquiola is restlessly pacing around, putting the finishing touches to the room sets displaying her new range of bathroom furniture and fittings. Stylists, photographers and lighting technicians are marshalled. Chairs, plants and fabrics are placed just so. The sets are due to be shot for the official launch of Axor Urquiola in Barcelona at the start of December, when Urquiola's singular vision of the bathroom and its elemental pleasures will finally be unveiled.

Three years ago German manufacturer Hansgrohe initiated

the WaterDream project under its Axor brand. Designers are given free rein to develop new products, but are also encouraged to explore the wider potential of the bathroom as a functional yet sensual space. Urquiola joins Rowan & Erwan Bouroullec, Jean-Marie Massaud, Philippe Starck and Antonio Citterio in being invited to collaborate with Hansgrohe, a firm that is constantly seeking new ways to capitalise on over a century of design and manufacturing experience. 'We are aiming much higher than the mere development of new products, or the simple simulation of future bathroom environments,' says Philippe Grohe, head of the Axor brand. 'What we are pursuing here is the opportunity to engage in an entirely unrestricted dialogue about the changes occurring in the bathroom. We do this because we are constantly asking ourselves in which direction the bathroom will be developing as a space in the

Water world

future – far beyond its functional significance alone.'

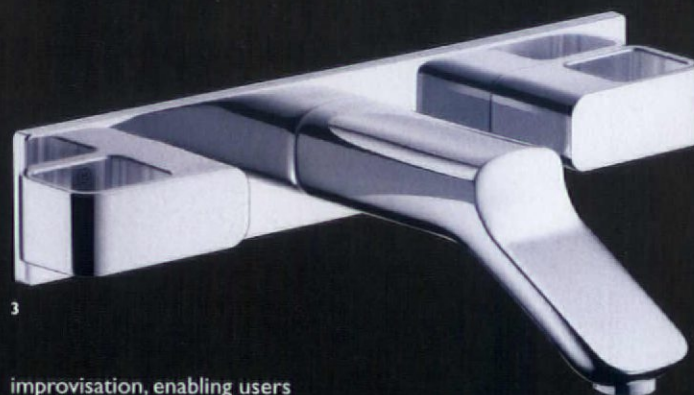
In Patricia Urquiola, Hansgrohe has found an especially perceptive collaborator. Trained as an architect, she also studied under Italian designer Achille Castiglioni who taught her that furniture and objects 'should arouse curiosity and create different behaviour in people'. Since establishing her Milan studio in 2001, she has regularly been the toast of Il Salone, with designs for furniture heavyweights such as Kartell, Moroso and Cassina.

Mixing craftedness with elegance, sensuality with humour and nature with artifice, Urquiola's work defies easy categorisation. 'I'm eclectic, varied and diverse,' she says. 'I like to think in different scales at the same time, in architecture and design. I'm interested in human behaviour, artisanal techniques, certain aspects of memory, certain aspects of my life, and in mixing them up.'

The new Axor Urquiola collection builds on Urquiola's

earlier work for Hansgrohe. Her 2005 WaterDream collection conceived of taps and shower fittings growing naturally, like bamboo in a forest, to create a 'glistening, murmuring fountain, a reverie that amplifies the senses'. The new collection extends this sybaritic vision with a series of exquisitely formed fittings together with sculptural, freestanding ceramic bath tubs and wash bowls that recall the vernacular origins of such objects. An ingeniously designed *paravent*, or room divider, is a further riff on tradition, but also doubles as a heating unit, with hot air wafting through the screen's delicately perforated panels.

For Urquiola and Hansgrohe, each new product functions not only as an individual piece of design, but also as a holistic entity, as part of a concept for a new kind of bathroom environment. But unlike so many designer collections it is neither precious nor prescriptive. Urquiola's vision is open to interpretation and



3

improvisation, enabling users to create and furnish their own individual haven for washing, dressing and relaxation.

Inspired by a set of dynamic tensions – between practicality and pleasure, between privacy and openness and between detail and grand scale, Axor Urquiola engages with and celebrates the essence of the bathroom. No longer a fixed, static, sanitised space, it is reborn for the twenty-first century as a fluid, sensual, personal oasis. C. S. www.hansgrohe.com

For more information go to www.arplus.com/enq.html

- 1 Patricia Urquiola supervises the launch photography of her new Axor Urquiola collection.
- 2 Mixer tap with toothbrush tumbler.
- 3 Wall-mounted washbasin mixer.
- 4 Urquiola's vision of the bathroom as a fluid, sensual haven.

4



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enquiries at www.arplus.com/enq.html



Corus

The new fire station in Ashton-under-Lyne, Manchester has used Corus Colorcoat HPS200® in Goosewing Grey as part of a Euroclad SF500 roofing system. The Corus product has now been superseded by Colorcoat HPS200® Ultra which offers an exciting colour range and improved colour and gloss performance. Colorcoat HPS200® Ultra comes with the Confidex® Guarantee: the longest, most comprehensive guarantee for pre-finished steel products in Europe, with up to 40 years' cover. The building has achieved a 'very good' BREEAM rating.

900 www.arplus.com/enq.html



Whitecroft Lighting

Whitecroft Lighting presents the Noc family. Part of the WACO range, Noc uniquely is able to incorporate ambient and/or accent lighting or even a loudspeaker in the same fitting, in a multitude of different models. There is a choice of colour for the ceiling trim, with standard options of grey, white, black and brushed anodised. Installation is simple – first install the fixture frame and then snap in the light unit. www.whitecroftretailighting.com

901 www.arplus.com/enq.html



Formica

The premium new texture, Sculpted by Formica®, premiered at 100% Design at Earl's Court in September 2008. Whether used on interior wall coverings, on furniture and fittings or as panels, Sculpted will transform a surface. Available in a 3050 x 1300mm sheet size in Formica® High Pressure Laminate, this new line features 12 colours. From the subtle neutrals of Kashmir and Storm, to Lime and the vibrant orange of Levante, or the mellow tone of Cassis, this exciting finish creates an additional dimension to plain colour surfaces.

902 www.arplus.com/enq.html



Tile of Spain

The Foster series of porcelain tiles by Tile of Spain member Inalco offers everything an architect needs in a commercial floor-covering. Rectified tiles (porcelain tiles that have been machine ground on all four edges to ensure size tolerance) are available in six colourways and an array of formats. Foster is available in standard, textured, ridged and low slip risk finishes. www.inalco.es

903 www.arplus.com/enq.html



Abet

The new Alea Glasgow Casino features Abet's new high gloss HR LAQ high pressure laminate in all its washrooms. Cubicle specialists Decra worked with casino architects Real Studios to design the washrooms and specified Abet's HR LAQ as it not only provided a collection of bold and bright colours but also provided very high resistance to scratching, wear and abrasion, making it perfect for this kind of application where the combination of high performance and visual appeal are paramount.

904 www.arplus.com/enq.html



Fullflow

Roof drainage specialist Fullflow has won the contract to design a combined syphonic and gravity drainage system on Glasgow's new Riverside Museum by Zaha Hadid. The unusual design of the building requires a flexible drainage system that can overcome the challenges of draining the geometrically complex roof design.

905 www.arplus.com/enq.html



SKL

Hotel and leisure industry lighting specialists SKL has launched Roxo, a stunning chandelier. The curvy, intense purple flock finish and complementary purple glass arms were designed to catch the imagination. Roxo is 950mm high and 750mm wide and incorporates eight purple glass arms that undulate and reflect their colour in the illumination produced by its 40W SES lamps. The elongated chrome lamp holders highlight the elegant appearance of the chandelier. For anyone wishing to create an interior theme, Roxo is also available in a twin wall light version.

906 www.arplus.com/enq.html



Levolux

Even in the testing conditions of a major scientific laboratory, Levolve's solar shading solutions can keep their cool. A series of attractive and energy efficient Aerofoil Fins have been fitted at the UK-based research HQ of Victrex, in Lancashire. The company is the market-leading provider of PEEK-based polymers to medical device manufacturers. As part of a major refurbishment project at its HQ, nearly 30 of Levolve's acclaimed Aerofoil Fins were integrated beautifully with Wilson Mason Architects' exterior design to completely screen the front of the building.

907 www.arplus.com/enq.html

reviews

GETTING OUT MORE

LIGHT, AIR AND OPENNESS – MODERN ARCHITECTURE BETWEEN THE WARS

By Paul Overy. London: Thames & Hudson.
2008. £24.95

The Modern Movement in architecture is now so deeply buried under 70 years of interpretation and commentary that it has become increasingly difficult to apprehend the original impulses that produced this unparalleled adventure in cultural renewal. More often its rays only reach us dimly, diffracted through the prism of paraphrase or polemic. And as the reality of its progenitor, the Victorian era, with its grotesque injustices and urban degradation is progressively repackaged as heritage, so Modernism's early idealism and fragile achievements become obscured by both complacency and the wisdom of hindsight.

In revisiting the well trodden ground of the interwar period, Paul Overy's book tells us little that is entirely unfamiliar, but its appeal lies in the freshness of his approach. The chapter titles are indicative – *health and cleanliness, dirt and decoration, water and bathing, washing and watching*. The emphasis on individual and social redemption as distinct from architectural critique – there is not a single plan in the whole book – reminds us that Modernism's yearning for *Licht, Luft und Öffnung* was at its heart a cry for deliverance from squalor long before such ideals became complicated by factional disputes, rival manifestos or the darker overtones of surveillance, social engineering and eugenics.

Overy's *tour d'horizon* takes us through the sanatoriums and clinics of Finland and Switzerland, the *Zeilenbau* and *Strokenbouw* of Germany and the Netherlands, the gymnasia and swimming pools of Austria and Italy, reprising their causation, restating their ambitions. Opening and closing his account is Duiker's TB clinic in Hilversum, Zonnestraal – literally 'sunbeam' – perhaps the ultimate emblem of the three ideals captured in the title. A victim of its own success, this diaphanous dragonfly of a building became redundant through the eradication of the scourge it was designed to conquer, yet has now been rescued and revitalised in a stunning conservation project that both honours the original design while offering a sustainable future. Less innocent but no less optimistic, it is restored icons such as this that now reconnect us with the early Moderns' vast sense of hope.

With its frugal black and white images and sturdy pages of earnest text, this book is

the antithesis of gourmet publishing, but its underlying message offers a powerful detox from the swathe of glossy literature that now purveys Modernism as merely another stylistic choice. Today we may smile at the optimistic conflation of visual and moral hygiene, the cleansing metaphoric 'plumbing' of chrome-plated tubular furniture, the pilotis' 'symbolic' liberation of human habitation from the poisoned city soil, yet with TB back on the rise, MRSA and *Clostridium difficile* rampant and our own Zonnestraal, Finsbury Health Centre, scandalously threatened with closure in this anniversary year of the NHS, can we really afford to be complacent?

JOHN ALLAN

CHRONICLING THE PARSONAGE

THE ENGLISH PARSONAGE IN THE EARLY NINETEENTH CENTURY

By Timothy Brittain-Catlin with new
photography by Martin Charles. Reading: Spire
Books in association with English Heritage.
2008. £30

Parsonages have until now been somewhat neglected as a subject to be trawled by architectural historians, yet they are often distinguished buildings, and in Brittain-Catlin they have found a sympathetic chronicler. As he himself has noted, many 'beautiful drawings that have lain hidden for nearly 200 years are all there waiting to be discovered' in Diocesan and other archives: in this interesting book plenty of fine works of architecture are illustrated, not least in the splendid modern

photographs by Martin Charles (the quality of colour reproduction is mercifully better than in earlier Spire Books publications). Specially-drawn plans clarify the internal arrangements of several selected parsonages. At £30 the volume is excellent value, but although a designer was responsible for the layout, the unjustified right-hand margins of the texts look untidy, and some images have been reproduced in such tiny patches that they are unreadable (5.3 is a case in point, and 4.16 is foggily dim). However, there are many original drawings from archives that appear in colour for the first time, and they are a revelation.

The saga of the Victorian parsonage is, of course, part of the history of the Gothic Revival (ground reasonably well-travelled by many scholars), but that of the early-nineteenth-century parsonage has been under-researched, yet many buildings (for instance, the elegant house at Walkeringham, Nottinghamshire, by James Trubshaw [1777-1853] of 1823-5) were simple, dignified, Classical works of the Regency and William IV periods, and here Brittain-Catlin describes and illustrates the best of them with commendable thoroughness. One of the reasons for the underestimation of such quietly serene buildings, of course, was the viciousness of the Puginian attacks on anything unGothic, when morality was confused with architectural style, and anything produced during the reigns of Victoria's 'wicked uncles' was smeared as decadent or immoral.

Not everything is accurate, though: the architect of the parsonage at Wigginton,



'The cure of the evils of democracy is more democracy, and that government is best which governs least. Freedom to all and privilege to none is the basis of good government.' Thus said Walter Burley Griffin, lecturing in Australia in 1915, to an audience of Henry Georgists (believers like him in the virtues of a single tax based on land). Like Georgists themselves, Griffin has faded from the world scene, but has never quite gone away. Reading *The Writings of Walter Burley Griffin* (Cambridge University Press, 2008, £75 hardback) you can see why. Not only a prolific architect, but a commentator on everything from house design to world politics, Griffin (1876-1937) was an American trained in Chicago who made his reputation by winning the competition to design Australia's capital city, Canberra, in 1912 (pictured: the city plan in 1933). This book, edited by Dustin Griffin (a grand-nephew), dips into writings and speeches, with plenty of accompanying illustrations. Decide for yourself whether Griffin deserves, as his editor suggests, to be in the same pantheon as Frank Lloyd Wright and Louis Sullivan.

Oxfordshire, John Prichard (1817-86), is mis-spelled as 'Pritchard'; Brittain-Catlin is unable to decide whether William Bonython Moffatt (1812-87) was 'Moffat' or 'Moffatt'; and he does not indicate which Moffatt is being discussed, which is why dates after full names would have helped.

HIPPOLYTE O'TOOLE

BEAUTY, PLEASURE AND CONTRAST

MICHELANGELO, DRAWINGS, AND THE INVENTION OF ARCHITECTURE

By Cammy Brothers. New Haven & London: Yale University Press. 2008. £35

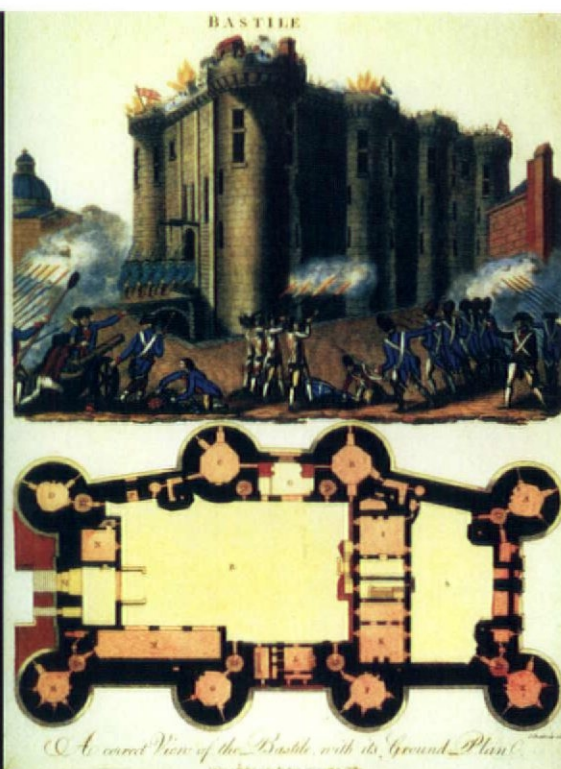
With ravishing illustrations of Michelangelo's drawings, many in colour, and of his buildings, all in black and white, this book argues that, for him, drawing was a mode of thinking which enabled him to turn the flexible drawings of the human figure in his earlier painting and sculpture into his later architecture. The title does not, however, tell us that the book deals with just two works: the Medici Chapel (1519-34) and Laurentian Library (1524-59), both in S Lorenzo, Florence. Thus his great Roman buildings, St Peter's, Palazzo Farnese, Campidoglio, Porta Pia, and S Maria degli Angeli, are all omitted.

Like Raphael and Peruzzi, he came late from painting to architecture, so in his first building, the Medici Chapel, he initially saw architecture as a frame around figures, in common with painters and sculptors. Having overcome this, he moved on in his Laurentian Library, his first architectural project in which the body was not directly represented in painted or sculpted figures. Indeed, architecture is itself the subject of this work, which has no symbolic or allegorical function.

Professor Brothers claims that in the Library staircase vestibule, the sunk columns occupy the position typically reserved for the human figure who 'does not know where to look or how to move'. I share these feelings, agreeing with the late Colin Rowe who said of this astonishing staircase that it 'impedes ascent'. In a key statement, Brothers suggests that its final design may have been generated by a drawing showing the back wall curved as well as a counter proposal in a series of convex circles, 'a modest origin for an architectural invention that has elicited such outlandish descriptions'.

Michelangelo divorced form from function or even the need to represent function, so the columns, oddly recessed behind the wall surface, appear to be decorative and the walls load-bearing, but in fact the reverse is true. He

The hyperbole from Carlton Books in respect of *Lost Buildings*, by Jonathan Glancey, has all the bravura of the non-specialist publisher: 'The leading writer on architectural history takes you on a magical journey to buildings that in reality you never can visit!' Pictured is one such, the Bastille, from an engraving allegedly made in 1798. This suggests the engraver was working from memory since, as the book notes, the building was demolished in 1789. Presumably aimed at the Christmas gift market, this well-illustrated pot-boiler might be just the thing for a relative 'interested' in architecture if they are worth the £30 price, provided their yuletide spirit can survive the dampening effect of the cover, which features the World Trade Center destroyed on 9/11. Cheerier material inside includes, surreally, images of Toad Hall from that old children's favourite, *Wind in the Willows*. Sections headed 'Demolished'; 'Destroyed'; 'Imagined' and 'Reborn', provide scope for almost anything.



inverted the Vitruvian hierarchy of strength, utility, beauty; he put beauty first, while adding the virtue of pleasure from Alberti and the concept of contrast and difficulty from poetry and rhetoric. Not a bad formula.

DAVID WATKIN

MORI POLL

TOSHIKO MORI ARCHITECT

By Matilda McQuaid. The Monacelli Press. 2008. £27.50

This book should not be judged by its cover. The thick grey card certainly offers a clue – yet it is one that proves to be strangely distracting. While it hints at a preoccupation with materials that most certainly characterise the work of this particular architect, its unusual weight and obvious connotations with rugged, industrial packaging seem strangely out of character once the book is opened and the buildings designed by Toshiko Mori scrutinised.

The book, which comes out of that familiar mould of the architectural monograph, provides a glimpse of a wide range of particular projects – houses, shops, exhibitions, civic and educational buildings in North America, Asia and Europe. They not only reveal an intense engagement with materials, but with the creation of spaces defined by light that Michael Hays has eloquently defined as not proceeding 'from theory so much as ... toward new conceptualizations'.

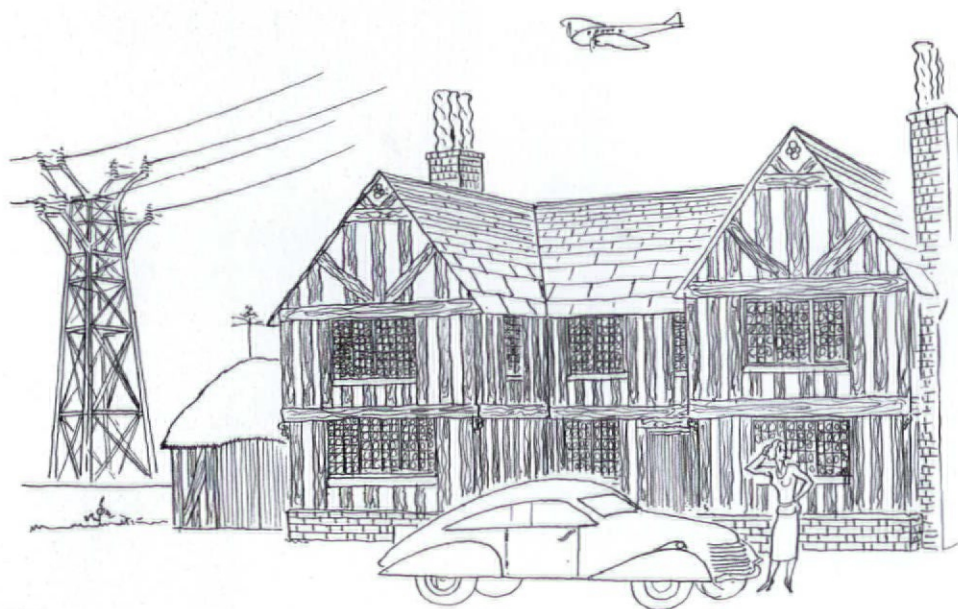
Toshiko Mori's new conceptualisations focus on a sustained series of studies of light and lightness that recalls the inspiration of early Modernists yet avoids slavish copying. However, with these interests it seems hardly surprising that she has been invited to design houses alongside existing buildings by Rudolph, Breuer and Wright, spaces for Issey Miyake and exhibitions like Cooper Hewitt's *Extreme Textiles*.

This book is invaluable for bringing together the body of work of an experienced, imaginative and extremely talented emerging designer. A former chair of architecture at the GSD she has been preoccupied with the education of architects. This has been splendid for architectural education but less rewarding for practice. In that context this book is not only an impressive record of built work but also a fascinating signal of things to come. Construction of several large and complex buildings in New York is under way, including her inspiring competition-winning scheme for a new centre being built at the heart of the remarkable family compound that Wright designed for Darwin Martin in Buffalo. This book offers the reader the promise of experiencing Toshiko Mori's creative consideration of materials and focus on lightness – in spite of its heavy cover.

BRIAN CARTER

These and other AR book reviews can be viewed at www.arplus.com and the books can be ordered online, many at a special discount.

reviews



Stockbroker Tudor, one of Osbert Lancaster's scathing lampoons of architectural 'style'.

CONCEALED BARBS

In satirising the follies of architecture, Osbert Lancaster had no equal.

When cartoonists draw buildings that are in the news, such as the 'Gherkin' or the 'Bird's Nest', they invariably get the form and details wrong, a symptom of the general ignorance about matters architectural. I remember showing an idea for a cartoon about the Millennium Dome to an *Evening Standard* editor. He asked who the central figure was meant to be. 'Richard Rogers', I replied. 'Richard Rogers? Who's Richard Rogers?', he said blankly. Among cartoonists there are one or two exceptions. The great Giles' observation of detail and his spatial awareness were always exceptional and Saul Steinberg, who studied architecture, would invent wonderful fantasy buildings. Today Steve Bell is pretty good. But Osbert Lancaster (1908-1986) was unique in that he could satirise architecture itself from an understanding of its history and culture. The greater the understanding, the more penetrating the satire.

An exhibition of Lancaster originals, some never before shown, is currently on at the Wallace Collection in London (I wonder what Osbert would have made of its recent 'makeover'?) under the title *Cartoons and Coronets: the Genius of Osbert Lancaster*. The exhibition covers the full range of Lancaster's prolific output, from the famous Maudie Littlehampton pocket cartoons, to illustrations, books, caricatures, posters, set and costume design, travel books and, of course,

architecture. The joy of many of these originals is that they are as sent to the printers with pencilled notes, blue crayon shading to indicate tone and odd collaged mock-ups.

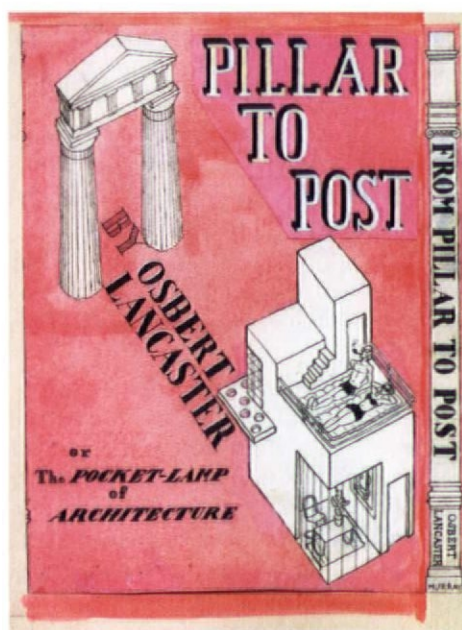
Lancaster was a toff and a dandy, from an upper middle-class family, and had been introduced to architecture by his Oxford student friend John Betjeman on local 'church crawls'. In 1934 Betjeman got him a job on *The Architectural Review* as a freelance editor under the editorship of H. de Cronin Hastings who used the magazine to promote the burgeoning Modern Movement. Here he was one of a triumvirate of Anglican

eccentric aesthetes with Betjeman and Robert Byron, contributing art criticism. In 1936 he produced an illustrated satire, *A Short History of Pelvis Bay*, for the periodical, charting the gradual transformation of a country town into Clonetown by insensitive and bureaucratic development. This was turned into a successful book with the ironic title *Progress at Pelvis Bay*.

Its success led to his best-known book, *Pillar to Post* (1938), a history of architectural styles from caves to Corb with text and Lancaster's trademark linear drawings. Lancaster took the opportunity to ridicule the much-detested domestic Victorian Revivals of the time, inventing wonderful put-down names such as Banker's Georgian, Stockbroker Tudor, Pont Street Dutch or Wimbledon Transitional. Some of these terms have since entered the language. Following Geoffrey Scott, he saw Ruskin as the villain for bringing morality and 'truth' in through the Gothic Revival and corrupting the pure Renaissance and Neo-Classical ideal of architecture. Although he wrote that 'in architecture it is the architect not the formula which counts', he was not opposed to modern architecture at the time, but was scathing about 'modernistic' Art Deco exemplified by the flashy Odium Cinema dominating the modern high street.

Homes Sweet Homes in 1939 applied the same treatment to interiors, being somewhat more critical of the Modern Movement, and in 1949 he published *Drayneflete Revealed*, an extension of the Pelvis Bay idea, but now incorporating satires on the aristocracy, modern poetry and local authority corruption, complete with spoof contributors like Miss Dracula Parsley-Flidgett or the Earl of Littlehampton. In the final images the old town ends up a mess of chaotic development and motorways, a premonition of what bureaucrats, planners, developers and architects would do to city centres all over the country in the 1960s and 1970s.

Lancaster was not the greatest draughtsman and his figures were sometimes stiff, but as is often the case with cartoons, it is in the combination of word and image that his greatness lies and his style is certainly instantly recognisable. As a product of his inter-wars time his approach was superficially genteel with the barbs concealed. He did not live long enough to ridicule the ludicrous Post-Modern phase of architecture and I wonder what he would have made of today's styles. By-pass Sustainable perhaps, or Eco-Transitional? LOUIS HELLMAN



Jacket artwork for *Pillar to Post*, 1938, intended to address the lamentable state of English architecture.

The exhibition *Cartoons and Coronets* runs until 11 January 2009 at The Wallace Collection, London. The images are taken from *Cartoons & Coronets: The Genius of Osbert Lancaster*, introduced and selected by James Knox, published by Frances Lincoln at £15 hardback / £25 hardback.

browser

Sutherland Lyall hangs up his stockings and does some Yuletide surfing.

Lost in translation

I've just read Fletcher Priest's ground-breaking brochure. Beautifully illustrated by Oliver Kugler, it's a terrific short book about process. Not a catalogue of Fletcher Priest buildings. There's not one FP building in it. An ex-marketing person to whom I showed it reckoned that it said far more (good) about the practice than any words and images of buildings possibly could. Naturally I wanted to see if this had translated into the practice website at www.fletcherpriest.com. They understand that a website is not an electronic brochure and suggest you download a printable version of it there and then. These see the downloadable brochure as the omnium gatherum and the websites as the feelgood medium. Fletcher Priest's website has the nuts and bolts on it: work, people, clients, credits. Maybe that's right. Electronic equals data. Tactile paper and edible images equal good feelings. Hmmm.

This could have been a Don't Make Me Think site had the key word 'menu' not been written sideways and in white on red. I obviously need to re-explain how to read sideways screen text: you have to get up from your chair tilt your body horizontally and stop your specs from falling off. Having done this to the accompaniment of grumpy thoughts about two otherwise extremely nice blokes, a click on the sideways 'menu' opens up the site's navigation – providing you can read the very faint white on red headings – and the fashionable but unreadable pale grey list down the left of the screen. The introduction starts with the powerful: 'Architecture is our core activity and passion'. But this initial power is dissipated in a long, pale grey accompanying paragraph – which you have to scroll down, using a slider, to read. You don't. And when you don't you miss out on the rest of the projects because the only place they are flagged up is off screen at the bottom. Since the projects seem to be organised as slide shows I sighed and withdrew. Still if Fletcher Priest can groundbreak brochures what will they do when they come to rethink their website? But quickly please.

Scene shifting

Here's a new take on the practice website. It belongs to BDP and it's at the admirably economical address: www.bdp.com or if you prefer, just type bdp. It's an example of what we might call the Billboard Website. You know those big billboards which are made up of long thin slats which have a different part-image on each side. Sophisticated versions have three- and sometimes

four-sided slats which rotate enabling the big image to change every couple of seconds. Well this is like that. A big screen-wide image with an encomium from some besotted reviewer plastered across the bottom. And, rattle, up with the next. Actually this is really a fast moving slide show of the BDP top 10. But there's a generic similarity with the mechanical model. Oddly enough I think it works. Check out Bollocks to Architecture at <http://b2architecture.blogspot.com> which takes the same view and promises a reasoned explanation. My view is that it has familiar similarities with the advertising media we know – such as the above and including TV advertising. So we're happy to look at it. One of advertising's dirty little secrets is that it works regardless of design or cleverness – which is why so many ads consist of 'here's the product, this is its name, buy it'. Thus: 'Here's some of the the stuff' we do. We're BDP. Hire us'. You can't fault that as a tactic.

The uncertainty principle

But look, here's another approach: the Big Mystery Website. It's the site of Portland, Oregon-based Allied Works Architecture (AWA) at www.alliedworks.com. OK, what do you click first when you look at a website? Click 'Projects' and you get a big white screen with the AWA logo in the middle and monochrome renderings of models down the right. After a bit of head scratching you accidentally move the cursor over one of them and up it comes as a much bigger image with the name up in the top left corner plus big initials above the name so that museum of arts and design becomes MAD, University of Michigan museum of art becomes UMMA, Seattle art museum SAM and so on. Actually that's the end of the real acronyms but somebody has been having a bit of obscure fun. But here's the stranger bit. Click on the name or the expanded image and they disappear. It was only when I came back to do a final check that I accidentally clicked on one of the thumbnails. A whole world of information appeared – at first as big grey boxes ... I won't go on. This is what I mean by a Big Mystery website.

Must get out a bit

I had always assumed that the great US writer Budd Schulberg had long popped his clogs. But a mate of mine recently just missed a lecture he gave in New York – and then he turned up in England at a gathering of literati. So too, I had imagined, Lebbeus Wood with those visionary ideas and drawings of the '60s and '70s, had fallen off the radar. But now he has started a blog at <http://lebbeuswoods.wordpress.com> and it is worth a visit even if it's only for the images of slightly cruel forms which might or might not be architectural.

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diary

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

CANADA

TOPLIGHT: ROOF TRANSPARENCIES FROM 1760 TO 1960

Canadian Centre for Architecture, Montreal
Until 15 February 2009

Aesthetic, technical and socioeconomic factors drove the 200 year old design development of glazed roofs in a range of building types, most notably railway stations, factories, world's fairs, museums, department stores and tenements. The exhibition traces the origins and evolution of skylights through photographs, prints and books. <http://cca.qc.ca>

GERMANY

GEORGE NELSON / ARCHITECT, WRITER, DESIGNER, TEACHER

Vitra Design Museum, Weil am Rhein
Until 1 March 2009

In 2008, George Nelson (1908-1986) would have been 100 years old, so the Vitra Design Museum is planning the first comprehensive retrospective on his work. Trained as an architect with a degree from Yale, Nelson was one of the defining figures of American design in the latter half of the twentieth century. He created classics of modern furniture and interior design such as the Coconut Chair (1956), the Marshmallow Sofa (1956), the Ball Clock (1947), the Bubble Lamps (starting in 1952) and the Action Office (1964). www.design-museum.de

UNITED KINGDOM

ALAN ALDRIDGE: THE MAN WITH KALEIDOSCOPE EYES

Design Museum, London
Until 25 January 2009

The first UK retrospective featuring the works of the celebrated illustrator and graphic designer Alan Aldridge is a complete display of works as well as sketches, letters and other archival material. In the '60s and '70s, he illustrated lyric books for the Beatles, album covers for the Rolling Stones and Who, was Penguin Art Director, illustrated books and designed for brands such as Hard Rock Café. www.designmuseum.org

UNITED STATES OF AMERICA

GIOVANNI BATTISTA PIRANESI

Carnegie Museum of Art, Pittsburgh
Until 15 February 2009

In his prints *Imaginary Prisons*, eighteenth-century Italian artist Giovanni Battista Piranesi created fantastical architectural scenes. The etchings and engravings, with cavernous chambers and labyrinthine corridors and staircases filled with unreal machines, huge chains and contorted prisoners, allow for an investigation of the line between architectural observation and the imagination. Prints from Piranesi's *Views of Rome* demonstrate his skill at rendering perspective and creating complex compositional environments. www.cmoa.org

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HONOURABLE MENTION
ORANG-UTAN ENCLOSURE,
PERTH, AUSTRALIA
ARCHITECT
IREDALE PEDERSEN HOOK
ARCHITECTS

Named after an Indonesian phrase meaning 'man of the forest', orang-utans are the largest of the tree-dwelling great apes and one of our closest biological relatives. But the destruction of their habitats by logging, mining, road building and forest fires means that the species is now seriously endangered. Sumatran orang-utans are under particular pressure and face extinction in the wild within the next five to ten years.

Perth Zoo is a world leader in the captive breeding of Sumatran orang-utans, with 24 born there since 1970. With its jolly bricolage of climbing and swinging apparatus, this new enclosure by Iredale Pedersen Hook might look like a children's playground, but is intended to create a stimulating (and robust) environment for highly intelligent and physically dextrous animals. Real trees would be destroyed by the orang-utans (who are six to ten times stronger than adult humans), so instead an artificial forest of nesting platforms, shading devices and rope vines forms the next best thing to nature. C.S.

Architect
Iredale Pedersen Hook Architects, Perth
Photographs
Shannon McGrath

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