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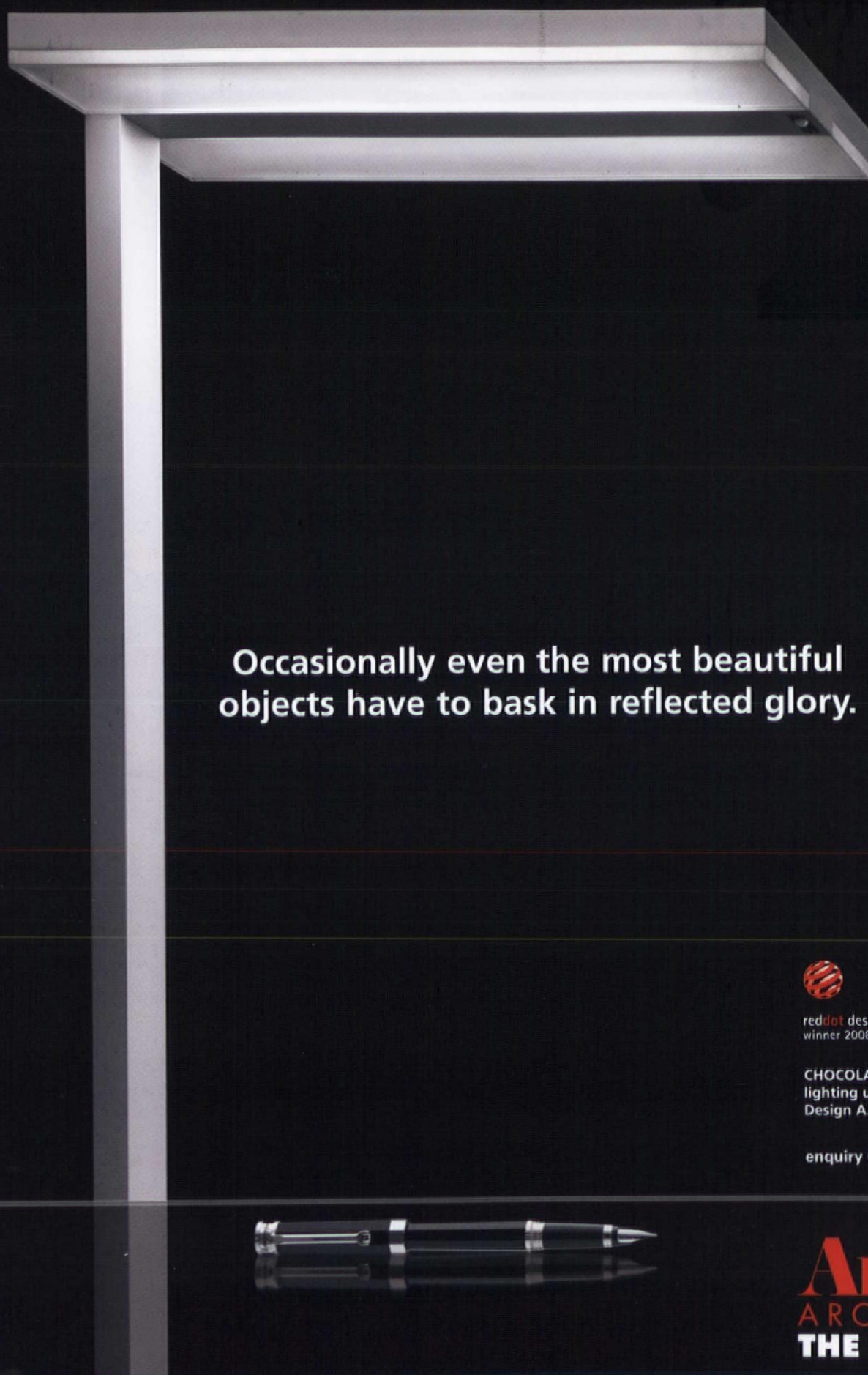
Rainbow parquet in a Stockholm apartment

Towada Art Centre by Ryue Nishizawa

Madinat Al-Zahra Museum by Nieto Sobejano

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bush fires / 'The Bauhaus' new head / TVCC burns**





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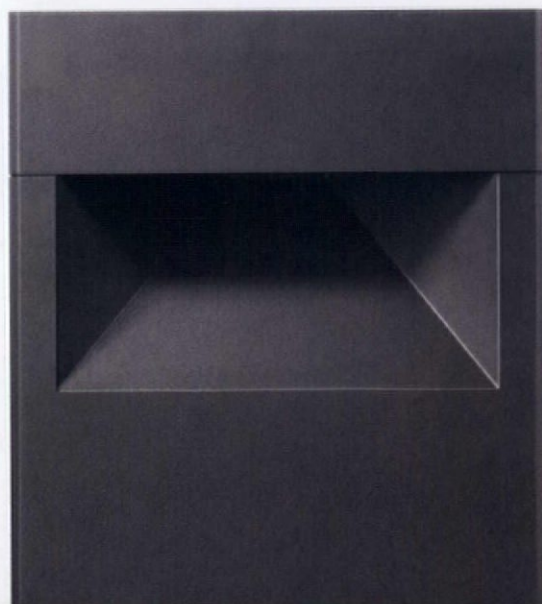
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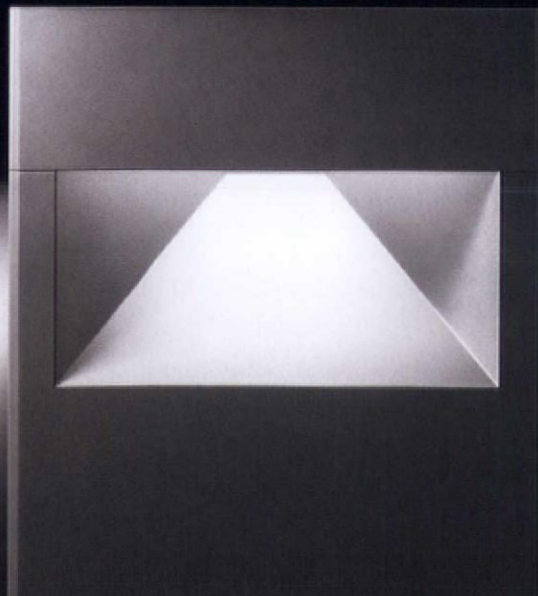


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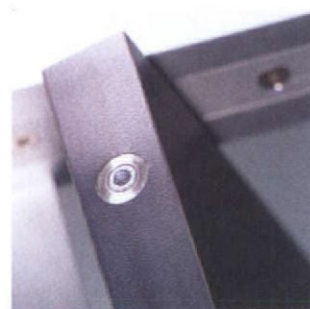
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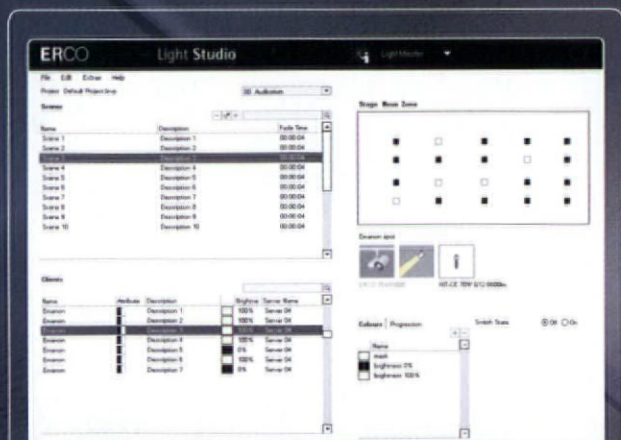
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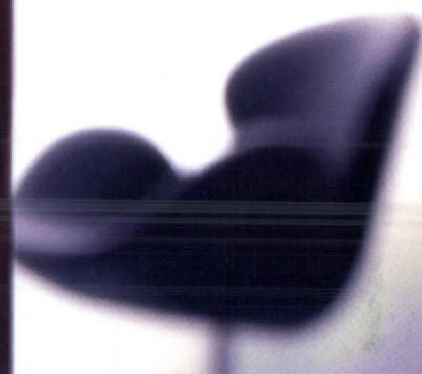


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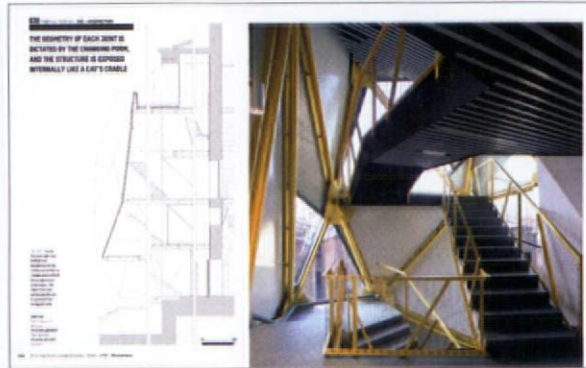
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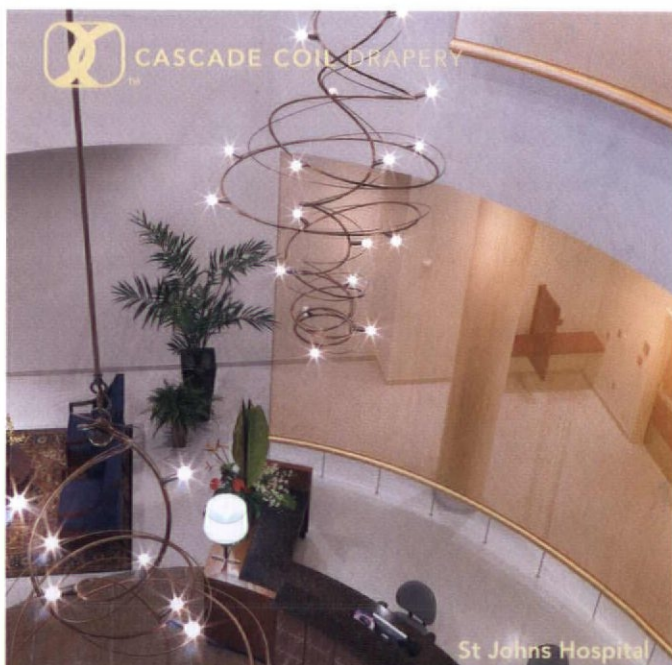


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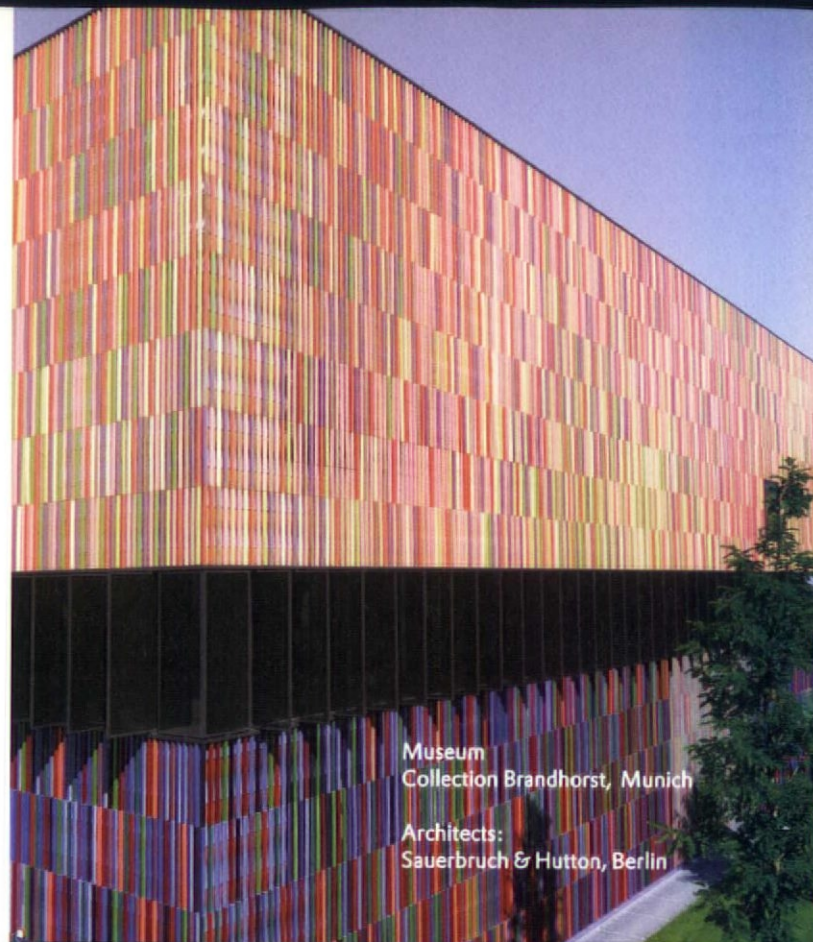
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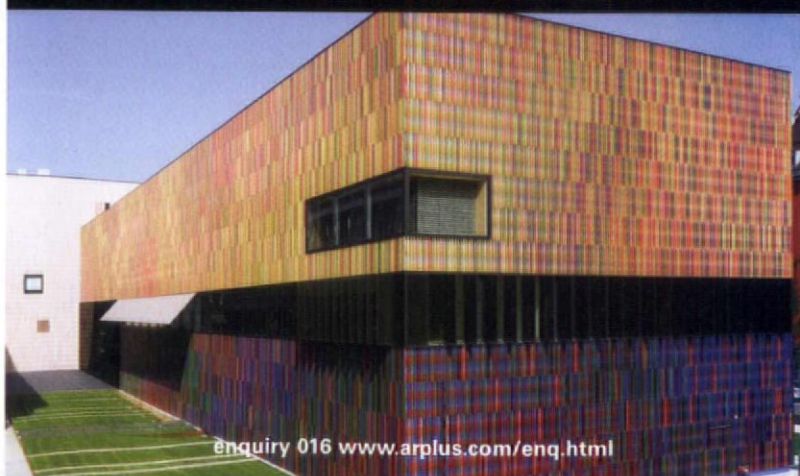
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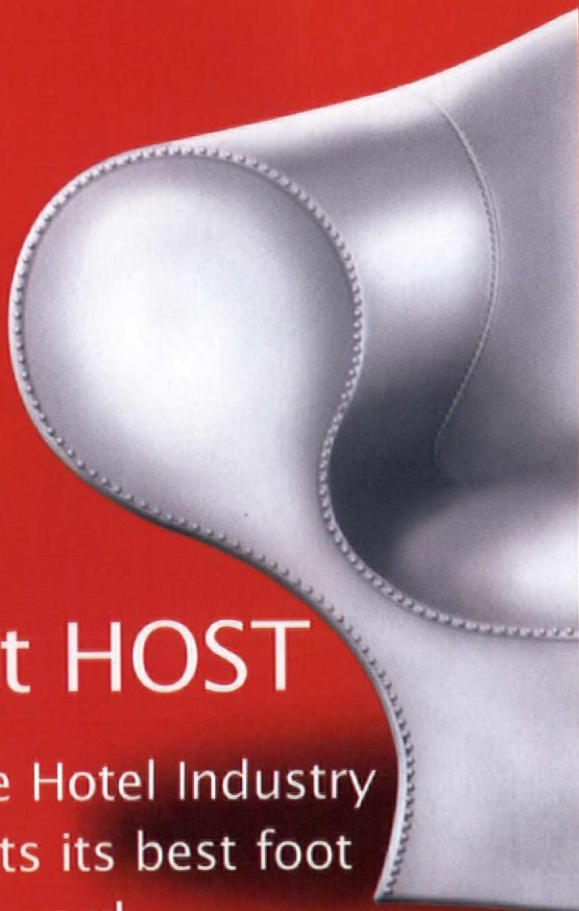
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Professor of Architecture and Urban Design

The Department of Architecture at ETH Zurich (www.arch.ethz.ch) invites applications for a Professorship of Architecture and Urban Design, which is to be filled as of August 1, 2010. The Professorship is assigned to the interdisciplinary City and Landscape Network (NSL).

The course is aimed at developing the students' ability to grasp urban design and planning tasks in their social context and to accomplish such tasks in a way that shows high standards, both spatially and in design terms. The future professor will teach in the bachelor's and master's degree courses in architecture, will supervise doctoral students, and will be involved in postgraduate master's degree courses in the Department of Architecture. Special emphasis in teaching and research is given to implementing methods and findings from sociology and spatial studies in the practice of urban design and planning. He or she will be expected to teach undergraduate level courses (German or English) and graduate level courses (English).

The successful candidate is expected to have completed a university degree in architecture and to have relevant research and teaching experience in the fields of urban design and planning and spatial studies. In-depth experience in the practice of urban design, demonstrated by relevant projects conducted under the candidate's own responsibility, is extremely important. The candidate sought is a person for whom thinking and working on an interdisciplinary basis comes naturally.

Please submit your application together with a curriculum vitae, a list of publications, and a catalog of projects to the President of ETH Zurich, Prof. Dr. Ralph Eichler, Raemistrasse 101, 8092 Zurich, Switzerland, no later than May 31, 2009. With a view towards increasing the proportion of female professors, ETH Zurich specifically encourages female candidates to apply.

Professur für Architektur und Städtebau

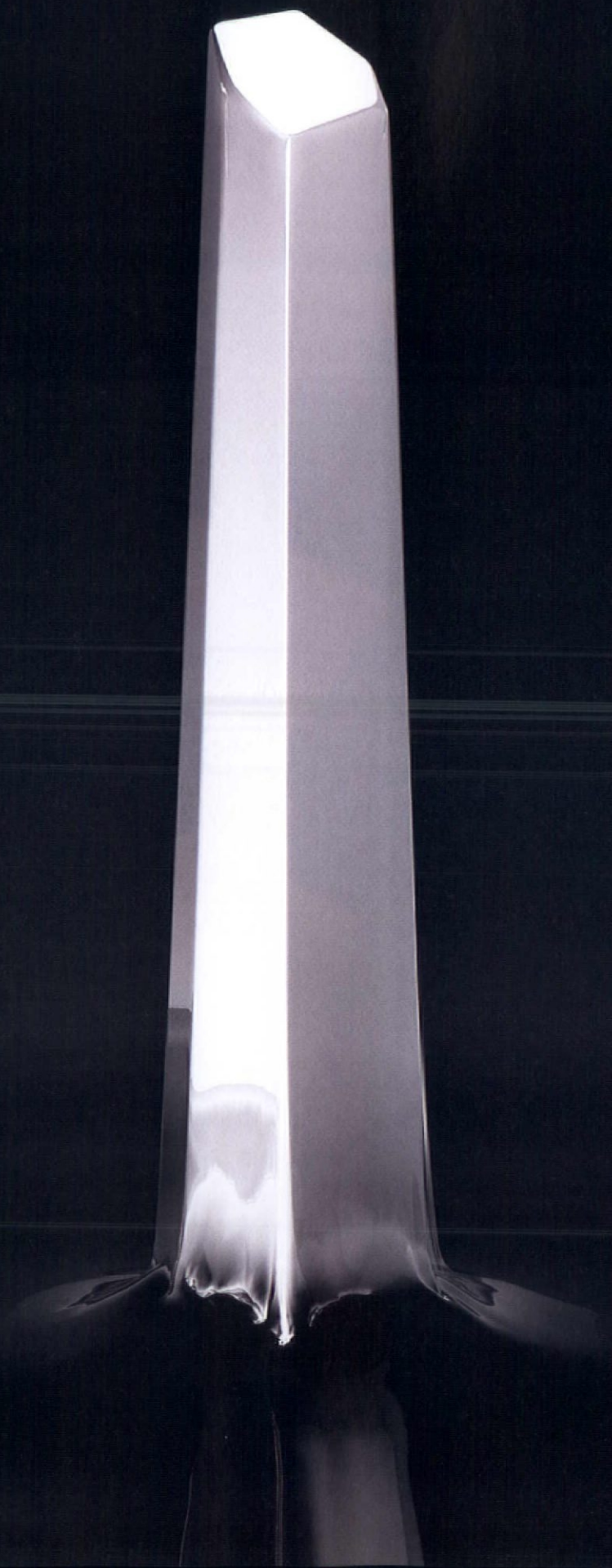
Im Departement Architektur der ETH Zürich (www.arch.ethz.ch) ist eine Professur für Architektur und Städtebau auf den 1. August 2010 zu besetzen. Die Professur ist dem interdisziplinären Netzwerk Stadt und Landschaft (NSL) zugeordnet.

Im Unterricht ist die Kompetenz der Studierenden zu entwickeln, städtebauliche Aufgaben in ihrem gesellschaftlichen Zusammenhang zu begreifen und räumlich wie gestalterisch anspruchsvoll zu bewältigen. Die neue Professorin / der neue Professor lehrt im Bachelor- und Masterstudiengang Architektur, betreut Doktorierende und engagiert sich in postgradualen Masterstudiengängen des Departements Architektur. Ein Schwerpunkt in Lehre und Forschung liegt auf der Umsetzung raumwissenschaftlicher Methoden und Erkenntnisse in die städtebauliche Praxis.

Erwartet werden ein abgeschlossenes Hochschulstudium im Fach Architektur sowie einschlägige Forschungs- und Lehrerfahrung im Bereich Städtebau/Raumwissenschaften. Von hoher Bedeutung ist vertiefte städtebauliche Praxis, die durch relevante Projekte in eigener Verantwortung nachgewiesen wird. Internationale Erfahrung wird vorausgesetzt. Gesucht wird eine Persönlichkeit, für die interdisziplinäres Denken und Arbeiten selbstverständlich ist.

Bewerbungen mit Lebenslauf, Publikationsliste und einem Verzeichnis der bearbeiteten Projekte sind bis zum 31. Mai 2009 einzureichen beim Präsidenten der ETH Zürich, Prof. Dr. Ralph Eichler, Rämistrasse 101, 8092 Zürich, Schweiz. Im Bestreben, den Frauenanteil in Lehre und Forschung zu erhöhen, fordert die ETH Zürich Wissenschaftlerinnen ausdrücklich zur Bewerbung auf.

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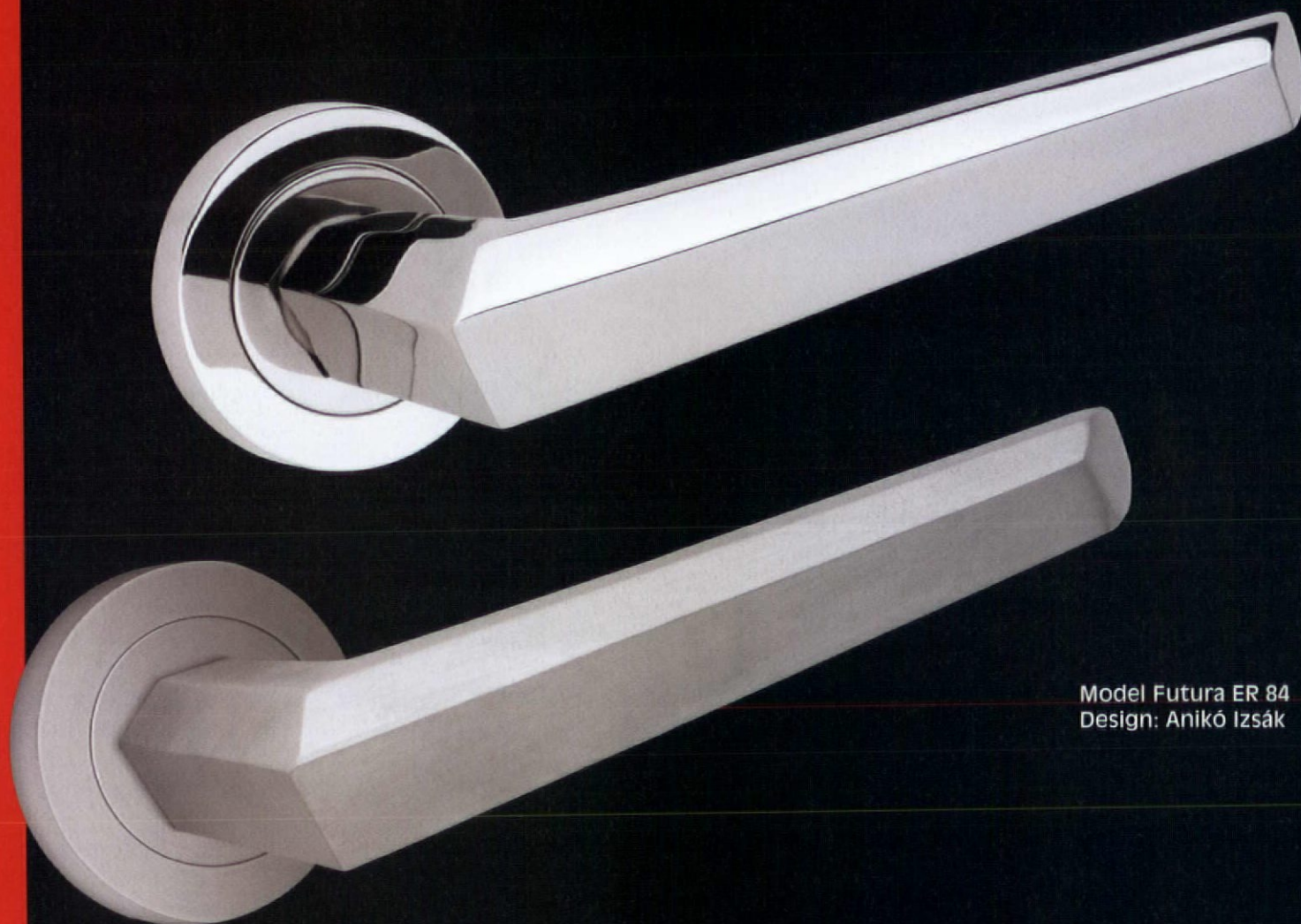
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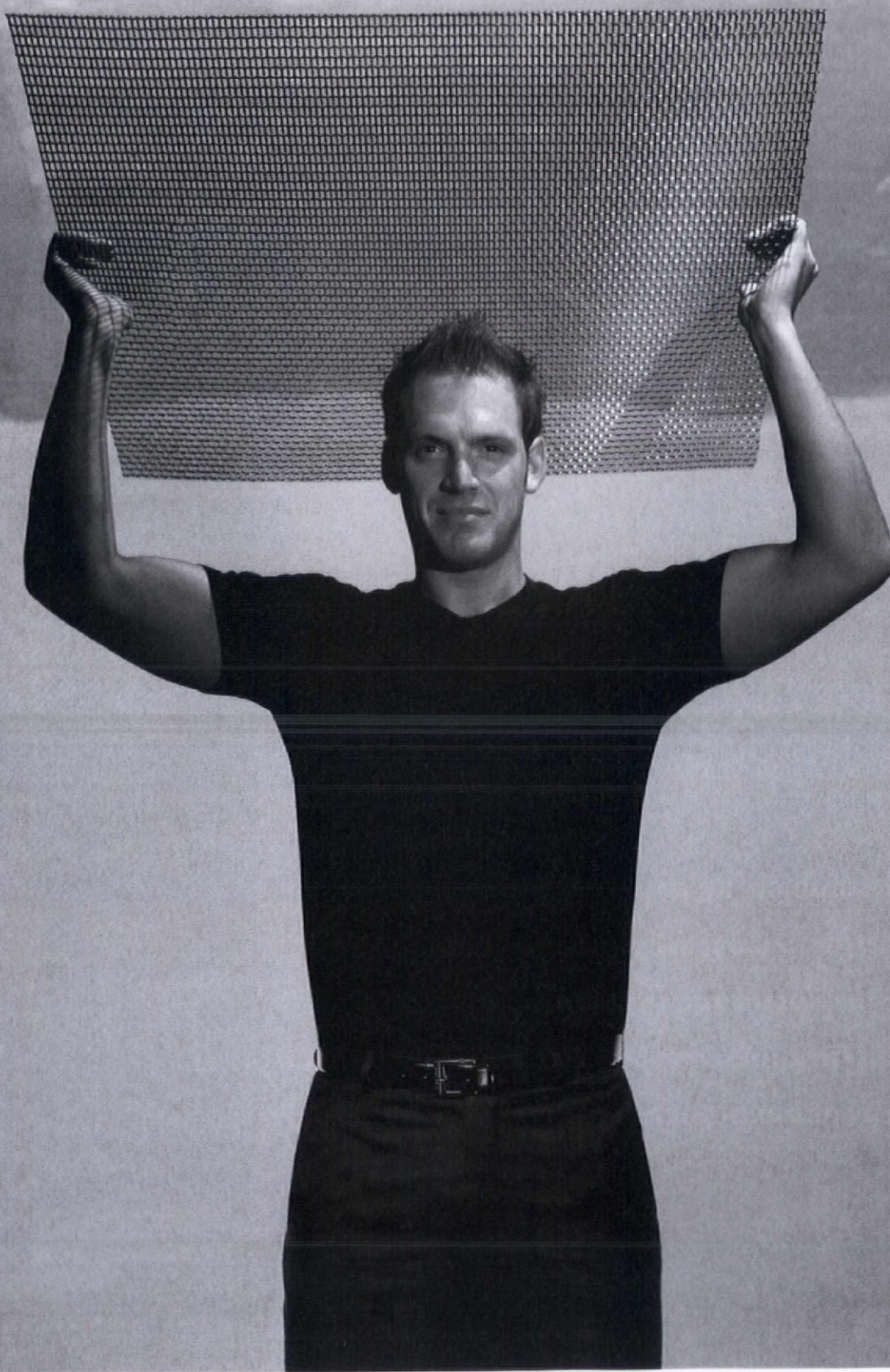
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TILE OF SPAIN AWARDS 2009



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Now in their seventh year, the Tile of Spain Awards aim to promote the creative use of ceramic tiles in architecture and interior design. The award is an initiative of ASCER (the Ceramic Tile Manufacturers' Association of Spain). Tiles have always featured strongly in Iberian architecture and current technical innovations coupled with the desire to push aesthetic boundaries has led to a renaissance in the use of ceramic materials. This year's awards clearly reflect this dynamic.

The programme is open to professional architects, designers and landscape architects and awards are made in two main categories: architecture and interior design. There is also a student award that honours the best degree projects, both in Spain and elsewhere. Entries must employ floor and/or wall tiles made in Spain as a significant material in the structure of the building. With a 20,000 euros prize for the winning entry in each category (10,000 euros for the student award), plus inclusion in the new edition of the Architectural Ceramics yearbook and a presence at Cevisama 2009 (the International Exhibition of Ceramics), the awards continue to grow.

The architecture category recognises work undertaken in the context of new build, renovation and restoration of existing buildings,

urban redevelopment and external landscaping. The interior design category singles out the best work in new-build interiors, as well as renovation and restoration projects and temporary structures.

Led by architect and museum director Terence Riley, the jury awarded the first prize in the architecture category to the Spanish Pavilion at Expo Zaragoza 2008, designed by Patxi Mangado Architects, which features a grove of tile-clad columns in the building's environmental control strategy. White City, a project by Saeta Estudi featuring Roca tiles, won the interior design category. The student award went to Francisco Requena Crespo, for a regeneration project in the El Cabañal district of Valencia, which draws on the historic use of tiles to decorate building facades. All the winners showed how a traditional material can be revived and reinterpreted for the modern age. Projects previously honoured in the architecture category include the remodelling of Santa Caterina Market in Barcelona, the Spanish Pavilion at Expo 2005 in Japan, and last year's winner, a bold urban design scheme in the Spanish town of Burriana.

For more information and to submit entries for the 2009/10 Tile of Spain Awards, visit www.spaintiles.info/awards

WINNER

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PROJECT **SPANISH PAVILION AT EXPO 2008, ZARAGOZA, SPAIN**
ARCHITECT **PATXI MANGADO**

This striking pavilion was designed to replicate the appearance of a poplar or bamboo grove floating on water. A forest of ceramic columns screen and enclose a flexible internal space, creating a building with an unusual and enlightened approach to environmental control. As the pavilion had to represent Spain in a major international Expo, this was an important aspect of the brief. Each of the 750 columns is formed by 38 terracotta tiles, wrapped around a slim steel cylinder. Cold water is pumped through the cylinders to assist in temperature control. The tiles were developed by Cerámica Decorativa in association with designer Toni Cumella. The even colour and tone in the unglazed terracotta were achieved through pigment manipulation during manufacture. To achieve the semi-circular cross section, soft clay was extruded through a mould instead of being pressed. The tiles were dried for a week before being fired over a 56-hour period in terracotta tunnel kilns, and subsequently trimmed and sanded to size (rectified), each a perfect 815mm long. They were then coated with sealant and individually mounted on the steel substructure to form a continuous ribbed surface. This allows water to run in rivulets down the columns, enhancing the idea of a form inspired by nature.



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WINNER **DEGREE PROJECT** PROJECT **KBNL** DESIGNER **FRANCISCO** **REQUENA CRESPO**

Francisco Requena Crespo, of Valencia's Advanced School of Architecture, was the winner of the student category. His project involves the regeneration of the El Cabañal district of Valencia, a historic maritime area, and refers to the traditional use of ceramic tiles to decorate the facades of the district's houses and other buildings. In the past, this has produced an immensely vigorous mix of colour and texture.

The project proposes converting the Avenue Blasco Ibáñez into an urban loop similar to a vast, elongated plaza. A new two-storey building contains flats and offices at ground level, with shops, lecture rooms and cloakrooms on the first floor. The building, 800m-long with undulations between the levels, features ingenious ceramic ventilated facades with hidden mechanical fixings, and a highly technical ceramic tile floor.

Historic tiled facades in the El Cabañal area of Valencia provided inspiration for the winner in the student category. Finding new ways of using a traditional material is a feature of the awards



ARCHITECTURE HIGHLIGHTS

For seven years the Tile of Spain Awards have recognised excellence in the use of ceramics, as shown by recent highlights in the programme's architecture category

Winner 2007/08

Project: Colour Revolution
Architect: José Durán Fernández

Using extruded stoneware tiles in six bold colours, this scheme involved the transformation and regeneration of Calle San Vicente, a street in the Spanish town Burriana (pictured right)

Winner 2005/06

Project: Spanish Pavilion Expo 2005
Architect: Foreign Office Architects

The Spanish Pavilion for Expo 2005 held at Aichi in Japan was enclosed by a colourful lattice wall. Inspired by Spanish tradition, it was formed from hexagonal ceramic tiles (far right)

Winner 2004/05

Project: Santa Caterina Market
Architect: EMBT Arquitectes

This project restores Santa Caterina, Barcelona's famous 19th-century market. The new undulating roof was clad with glazed porcelain tiles to create a stunning piece of urban artwork inspired by the colours of produce sold in the market (top)





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Rut is a German photographer based in London, who will curate a monthly series of artworks for the AR on the back page. Her work is collected in new book Commonsensual, published by Black Dog

Sam writes for the AR this month about the unlikely journey of Lieb House. He is a director at FAT Architects in London, and a columnist for The Architects' Journal. Read his blog at www.strangeharvest.com

Jaffer joins the AR as its US correspondent, and writes about the reworking of Alice Tully Hall in New York by Diller Scofidio + Renfro

Kazys is director of the Network Architecture Lab at Columbia University in New York, and runs the AUDC collective with Robert Sumrell. He writes on Tate Britain's triennial theme of 'Altermodernism'

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The Architectural Review has changed

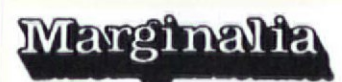
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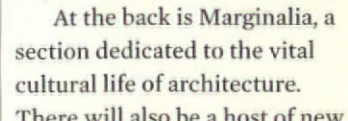
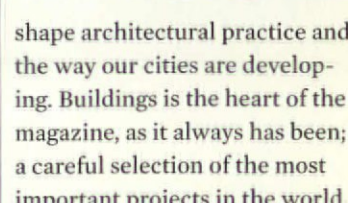
This edition of the *Architectural Review* is significant, as it is the first time the magazine been redesigned for more than 20 years. It begins a new chapter in the history of this great magazine.

The *Architectural Review* stands for the highest quality in the design of buildings, but also for an interest in architecture that goes beyond formmaking. We want to continue the tradition of the AR as a campaigning, opinionated journal, considering the political, social, economic, cultural, environmental and technological issues behind the making of buildings, as well as celebrating the best the profession has to offer.

The magazine you hold in your hand is in three main sections. View focuses on global events and individuals that



THE
ARCHITE
REVIEW



shape architectural practice and the way our cities are developing. Buildings is the heart of the magazine, as it always has been; a careful selection of the most important projects in the world.

At the back is Marginalia, a section dedicated to the vital cultural life of architecture.

There will also be a host of new

and revived sections (ID and Skill are present in this issue) that will appear occasionally and help us bring you diversity, from technology to urbanism, from history and theory to photo essays.

The redesign has been carried out by Violetta Boxill, the award-winning designer who runs London-based consultancy Alexander Boxill, in collaboration with Cecilia Lindgren, the AR's art director.

Our new logo is a clear reference to the beautiful logo used intermittently by the AR in the 1960s, '70s and '80s. We have redrawn it and refreshed it for the 21st century, and we hope you like it.

The main display copy typeface is T-Star, designed by Swiss type designer Mika Mischler. It has a slightly technical appearance, but is also, we think, very contemporary (it was released in 2008). It is also used as body copy in the Skill and ID sections.

The body copy elsewhere is in Mercury Text, designed by Hoefler & Frère-Jones as a high-performance typeface for the newspaper industry. It was first released (after nine years of development) in 2007.

Much of the inspiration for this redesign has come from the extraordinary 113-year history of the AR, and our deep admiration and respect for the great journalists and designers of the past. But our thoughts now are only on the future. We look forward to bringing you what we hope can be the most vital magazine about architecture in the English language.

kieran.long@emap.com

WASHINGTON, USA

Barack Obama's economic stimulus package aims to help the world economy, but could be aimed squarely at regenerating ailing US urban centres

JAFFER KOLE

www.recovery.gov

The toll is rising. There are estimated to be 9,000 architects in the United States newly jobless, and that number could reach 10,000 in the coming months. Right now the profession's greatest hope lies with the US\$ 787 billion (£558 billion) American Recovery and Reinvestment Act of 2009 (ARRA), which President Obama signed in February. The act has been described – both by supporters and deriders – as the New New Deal, referring to the legislation passed by Franklin D Roosevelt during the Great Depression in 1933.

But where the New Deal was designed around a series of monumental public works projects, ARRA is structured around investing in numerous smaller projects, upgrading existing structures and enhancing energy efficiency. 'You won't see big iconic structures out of this plan, but the impact of new sustainable technologies on society will be enormous,' describes Andrew Goldberg, senior director of Federal Affairs at the American

Institute of Architects in Washington, DC.

Depending on how the funding is distributed and how programs evolve, there could be an extensive amount of built work to help buoy the profession and impact the built environment, particularly in urban regeneration and transportation.

Olympia Kazi, executive director of the Institute for Urban Design, says that it's still too early to judge the effect ARRA will have: 'The first money to arrive will go to the ready-made projects. Right now the priority is to create jobs and so many of the projects we'll see are not new.' Goldberg adds: 'The biggest impact will come out of the effects of a healthier economy. This is a good first step, but if you look at the overall need in investments, this is just a down payment.'

These projects and the vision are very much rooted in urban centres, primarily in housing, infrastructure, healthcare and education facilities. While there is money

earmarked for all of these sectors, it is divided in different ways across the country. 'There is a historical conflict between federal, state and local governments. Transparency is a goal, but the funding process is likely to be very fragmented,' Kazi says. Goldberg adds that for the short term, **the biggest opportunities for architects will be in federal and healthcare buildings, as this is where the majority of funding is allocated.** However, architects will have to justify that new buildings will be more beneficial than securing jobs, for example.

Kazi and many others are hopeful, however, that cities will be safe in the context of this new administration, even if monumental structures aren't immediately on order.

On the green front, President Obama has earmarked US\$ 5 billion (£3.5 billion) in tax credits to assist property owners to weather modest-income homes and make them more energy efficient. Some feel that this optional initiative may be too hands off. Energy

efficiency must also be achieved in buildings funded by the US\$ 13.1 billion (£9.3 billion) for the Department of Housing and Urban Development, the estimated US\$ 44.5 billion (£31.5 billion) healthcare-related pool (including new buildings and upgrading/maintenance), and US\$ 1.3 billion (£922 million) for university research facilities. But some worry this isn't enough.

'The application of green tech to private homes is a good idea, but my impression, especially with the economic crisis taking centre stage, is that anything environmental will be assigned to the back-burners in popular consciousness,' says James Wines, founding director of SITE, an environmental art and architect organisation in New York.

Of the US\$ 26.6 billion (£18.9 billion) earmarked for transportation, the funding will be mostly dedicated to highways and bridges, and less to public transportation, according to Goldberg. While the former is necessary, the latter is paramount in ushering in an era dedicated to low-carbon efficiency.

Fortunately, the individuals President Obama has chosen to oversee many of the upcoming programs are people deeply connected with urban development and architecture. The new Housing and Urban Development (HUD) secretary, Shaun Donovan, previously headed New York's Department of Housing Preservation and Development. He trained in architecture at Harvard's Graduate School of Design and practiced in the US and Italy as an architect. Additionally, President Obama has chosen Adolfo Carrión to head his just-established Office of Urban Affairs. Having served two terms as Bronx Borough President in

New York and holding a Master's in urban planning from Hunter College at the City University of New York, Carrión understands quality in the urban realm.

Certain funding mechanisms are further developed than others. For example, of the US\$ 13.6 billion (£9.7 million) earmarked for HUD, the organisation had already allotted 75 per cent to recipients within a week of the Act being signed. With stipulations for new housing stock, it seems this would ensure more work for architects. Unfortunately, because the new projects are public sector, they are only open to firms who are approved for government contracts, a process that involves a procurement process through the United States General Services Administration (GSA). While there are opportunities for smaller, less-experienced firms through the GSA, the hassle might overwhelm firms with limited resources.

While budgets are still being ironed out, it remains too early to know exactly what effect ARRA will have on the American built environment. The earmarked funds show concern over updating the infrastructure of both society and transportation, but potentially without earth-shattering changes to the built environment. Architects may find it difficult to secure new work at the moment, but there is much to be done to manipulate and ensure quality in existing fabric, from updating public housing and health centres to retrofitting homes for better energy performance. This pragmatic work could be this generation of architects' greatest contribution to the sustainability and quality of American cities.



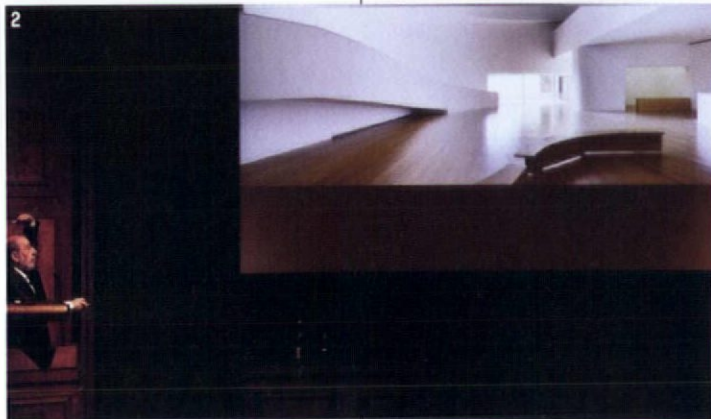
LONDON, UK

RIBA Royal Gold Medal winner Álvaro Siza: an interview

ROB GREGORY

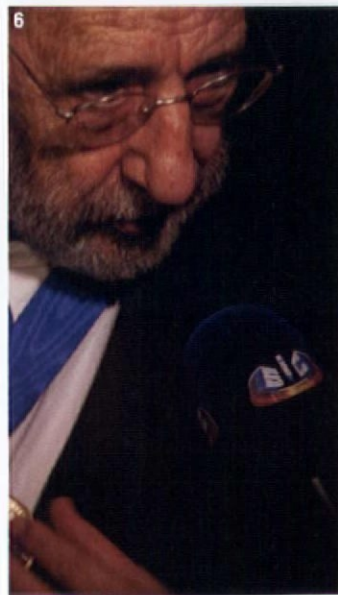
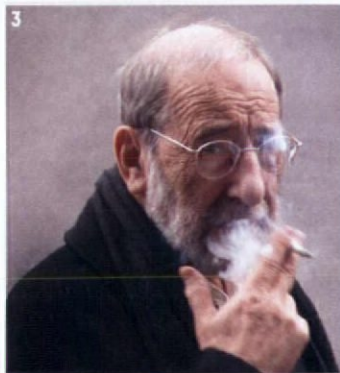
www.architecture.com/Awards/RoyalGoldMedal

Álvaro Siza has been awarded the RIBA Royal Gold Medal – an event that RIBA president Sunand Prasad described as the highlight of his career. As he comes to London to receive his award, Rob Gregory speaks to Siza about the development of his working method and style



1_ In recognition of RIBA's 175th anniversary, for only the fourth time in her reign, the Queen presented the medal at Buckingham Palace

2_ Siza presented a single project in his Gold Medal lecture: Brazil's Iberê Camargo Foundation
3_ A break from proceedings
4_ Siza inspecting the work of RIBA Bronze Medal winners



5_ With RIBA president Sunand Prasad
6_ Siza's award attracted significant media attention
7_ With Kenneth Frampton at David Chipperfield's dinner party

8_ Late-night drinking with former protégé Eduardo Souto de Moura

The AR How did your work evolve from the modern movement?

Álvaro Siza Modernism cannot be described as a style, of course. There was an evolution. Post-modernism appeared, imagining modernism was finished – I believe more in the continuity of evolution. I remember when, for instance, Le Corbusier – the great central protagonist – made Notre Dame du Haut, the church at Ronchamp. It came as a complete surprise and in a way it was breaking the idea that modernism was a closed thing.

AR Did you share the surprise?

ÁS I shared the enthusiasm.



Many times the reaction was not of disappointment, but of being lost: 'What can we do when Le Corbusier, who organised the principles of modernism, appears with this?' He created confusion between his more orthodox followers, who were lost, as were the critics who put Le Corbusier into question. Now more complete studies are emerging, and again he occupies the central place that is his.

AR Who influenced you?

ÁS There are too many to mention. In the early 1950s I was most enthusiastic for Baker House, Alvar Aalto's student dormitory at Massachusetts Institute of Technology, with its curves and massive surfaces. The unity of the interior space, as much as I can remember, was not exactly the plan libre. With the pillars and so forth, there was a difference.

Inside the modern movement there are many different ways. It is interesting that Le Corbusier, who created a schematic code for modernism, himself contradicted those principles with later work. Even while organising the principles, he made a house with irregular stone. So he was more open than you sense in the manifestoes.

AR Your architecture prioritises space over material. Is space a material that you shape?

ÁS In the neoplastic architecture that I observed as a student, there were independent planes which sometimes touched and sometimes didn't – with colour for instance, or materials, entering into an interrelation. This is why I was so interested in Aalto: it was not the same. It was about curves, the continuity of forms and the envelopment of space, in a sculptural way.

In developing a project, I explore this fight between the needs of the exterior – of the volume and its images – and the needs of the interior, which are not coincidental. In a way, even for construction or economic reasons, we try to put them in parallel. But not always – in the work of Frank Gehry, there is independence. If you look at Aalto's House of Culture in Helsinki, built in 1958, there is a continuity of the development of auditorium walls, inside and outside. This makes a clear form for the space as a whole and for the volume to have coincidence. I work in that direction, I think.

AR So do you prefer there to be a closer correlation between the profile of the interior and the obligation to the site?

ÁS Yes. One thing and the other are simultaneous, so we need to research in parallel. **Sometimes we have to isolate one element of the research, but the tendency for me is also to look for a coincidence, because one helps the other.** When doubts about the exterior emerge, after putting windows in, help comes from the interior – and the opposite happens, too.

AR You describe your process as an artistic creation, and you draw sketches throughout. How has technology affected the way you work?

ÁS Computers arrived too late for me. I don't believe I can use them to their potential. It's a personal problem. The computer pushes for a rigour that is hard to include in research development; it can't accommodate the doubts that are necessary, and this can be difficult for creativity. I see the computer as another instrument, complementary to sketches,

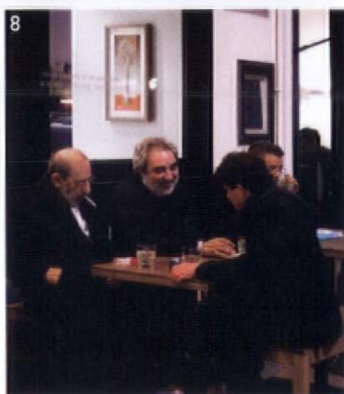
models, reading and so on – not as an exclusive way of working.

AR Critic Jorge Figueira traces your work by decade: in the 1960s you mixed regionalism with brutalism; in the 1970s it was rationalism; in the 1980s you looked to Czech modernist Adolf Loos and in the 1990s you revived classical typologies. Are there more themes you wish to consider?

ÁS I don't recognise that kind of analysis of my work, as it seems very schematic. In fact, all of those things are in my mind simultaneously. Some circumstances make lines of development more apparent than others. For example, I remember the first house I made, in which the critics recognised the influence of Loos (and it is recognisable, I agree). The house was in a long, unbuilt street; it was flat ground, one isolated house, so there were no references at all. I had to build something with a presence that wasn't too aggressive, because I knew other houses would come, but was autonomous, because I could not create relations with what does not exist. In that case, the relationship between interior and exterior became very important, as happens so intensely with the work of Loos. If I had been working with other references, this relationship would not be so strong, because I would have had a context.

AR You built the Serpentine pavilion in Kensington Gardens with Eduardo Souto de Moura in 2005. Would you like to build a permanent project in London?

ÁS To build in such a stimulating city as London is of course fantastic. But I am not anxious for that – things happen if they have to happen.



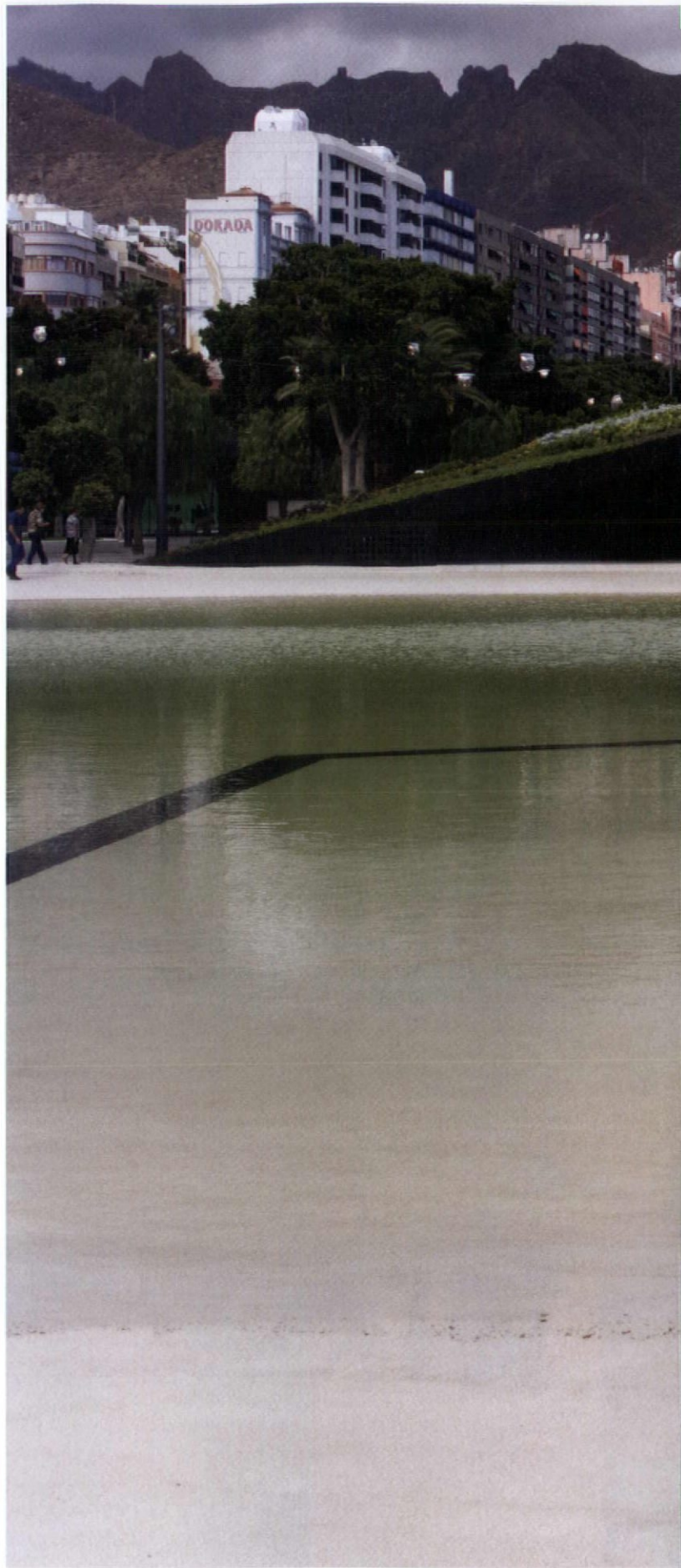
SANTA CRUZ DE TENERIFE

Herzog & de Meuron's plaza cover-up revealed

ROB GREGORY

Herzog & de Meuron's public space project at Plaza de España explores similar themes to its cultural complex, TEA (AR February 2009), also in Tenerife's capital. Built on reclaimed land, the Atlantic Ocean is concealed beneath layers of man-made crusts. New elements, therefore, are conceived as superimposed layers. The scheme centers on an 80m-diameter seawater wading pool; a crater-like expanse with a fountain that erupts four times a day at high and low tide. Beneath the surface, black granite traces the presence of the site's former occupant, the 16th-century castle of San Cristóbal (its remnants still accessible underground), and around the perimeter are a number of craggy pavilions.

Pavilions, containing entrances to underground parking, retail outlets and WCs, resonate with nearby volcanic mountains. The sprayed black rendered surfaces feature landscape art by Parisian green wall expert Patrick Blanc





BERLIN, GERMANY

Philipp Oswalt, the new director of the most famous architecture school in the world

MARKUS MIESSEN

■ www.bauhaus-dessau.de

Philipp Oswalt, born in 1964, is an architect and writer based in Berlin. After working at Arch+ magazine between 1988 and 1994, he took up a post with the Office for Metropolitan Architecture (OMA) in Rotterdam before founding his own studio in 1998. Internationally, Oswalt is best known as director of the Shrinking Cities project, an enterprise investigating urban depopulation, for six years from 2002. At the beginning of March, he took over the directorship of the Bauhaus Dessau Foundation, Germany's famous architecture school and research centre. He talks to Markus Miessen about Berlin, theory, practice and the state of today's architectural profession

The AR Is it possible to join theory with practice?

Philipp Oswalt I don't see a contradiction here at all. I am not interested in the discipline of architecture as such, but primarily in what ways the discipline of architecture and urban planning can contribute to answering relevant questions in our society. From this perspective, being hermetic makes little sense. I am always interested in communicating my work effectively.

AR In the last few years, you have been involved in the question of the future of the Palast der Republik (the former East Berlin parliament building, demolished last year) and, associated with it, the reconstruction of Berlin's Stadtschloss (a royal palace demolished in 1950). How would you assess, in retrospect, the public reception of this work?

PO In 2004, after a two-year political battle, we had succeeded in calling for the area be opened to temporary use. This was a big breakthrough, which led to re-appropriation of the site by a younger generation. It led to a reinterpretation of the location and, later, also to a protest movement against the demolition [of the Palast der Republik]. In addition, the project, as we had hoped, became a prototype for the temporary use of a space, establishing such a model in the public discourse. **Our critique of the project [to rebuild the Stadtschloss has met with a lot of public attention, but until now has had only limited influence on the course of events.]**

AR What are the problems associated with planning the future of Berlin?

PO What is missing in Berlin is a sense of the city's unique

features and its potential. The [planning authorities] try to normalise Berlin and as a result its particularities are lost. For the city centre, there is a superabundance of planning without a sensibility for what is really needed. That is also why most of these plans will remain unrealised. Elsewhere in the city and along the periphery, by contrast, a lot has been built without a basis in an overarching urban idea. This lack of planning is no less problematic than the superabundance in the centre.

AR In your view, how has the role of the architect changed over the past 10 years?

PO Generally speaking, it seems to me that the polarisation between hyper-professional large firms on the one hand and experimental-artistic small studios, often affiliated with universities, on the other hand – a situation which has in the past been primarily typical of the US – now increasingly applies in Europe as well. The traditional mid-size office, by contrast, seems to be a model that is on the wane.

AR You have been professor of architectural theory at the university of Kassel since 2006. From 1 March you will be director of the Bauhaus Dessau

Foundation. So in a certain sense, the task of imagining a potential alternative future rests on your shoulders. In December 2008, journalist Gerhard Matzig published a seminal essay in the *Süddeutsche Zeitung* newspaper entitled 'Der Hauch des Architekten [A Whiff of the Architect]'; raising the subject of the demise of what was once a glamorous profession and describing the industry's bleak prospects. Is studying architecture still something we can recommend to young people today?





PO If someone wants to look to the market – that is, the job market – for advice about what to study, **I would always make a countercyclical choice: you have to begin your studies in a time of crisis, then there is a good chance you will enter the profession in a boom phase.** If, by contrast, you begin studying something during a boom, you are much more likely to hit a crisis market. For the profession itself, however, phases of crisis are especially productive because people look for new ways, although these are often

economically painful phases for the individual. The question is how much you want to act within the framework of the discipline or are willing to leave it. Even if fewer architects are needed (especially here in Germany) than are being trained, architects, with their specific profile – praxis-oriented interdisciplinary generalists who are good communicators, in particular in visual media – can perform a variety of jobs. Like, say, lawyers or geographers, with their entirely different profiles.

AR What effects will the financial crisis have on the architectural landscape?

PO We want to hold a conference on this issue at the Bauhaus in October. People dramatically underestimate the impact of the financial markets on what is going on in the building industry. This is part of a general depoliticisation of our profession. Discourses – to the extent that they aren't simply developed forms of marketing – are often restricted to a narrow field of aesthetic, formal and

disciplinary questions. The most relevant issues remain invisible.

AR What will be the focus of your work at the Bauhaus?

PO The Bauhaus Dessau Foundation is a big outfit, with a staff of more than 60 and three departments: collection, workshop, academy. There's a number of activities involved: present and history, research and communication. From stage to urban design... it's hard to summarise it. I will present my first programme in June.

ANDREAS MEICHNER

SOMEWHERE BETWEEN NEW JERSEY AND LONG ISLAND SOUND, USA

The flight of Lieb House is an extreme example of the possibilities of post-occupancy architecture

SAM JACOB



We're waiting for Robert Venturi and his wife Denise Scott Brown in the borough of Barnegat Light, on the New Jersey shore. We're gathered outside Venturi's classic 1960s pop-art beach shack, Lieb House. There's quite a crowd: a film crew, two cosmetic surgeons from New York (the new owners of Lieb House), their parents, me and Sarah Herda, director of the Graham Foundation for Advanced Studies in the Fine Arts. We're here to broker an amazing architectural project.

Like much American post-war architecture, the shadow of demolition had fallen over Lieb House. But thanks to Jim Venturi, the architects' film-producer son, the building

is plotting an ingenious escape plan. In the manner of a movie hero, the house will dodge the wrecking ball by upping sticks and making a run for it. And this drama will play out as a scene in Jim's *Learning From Bob and Denise*, a feature-length documentary on the Pritzker Prize winner and his partner in Venturi Scott Brown and Associates (VSBA). **The plan is to lift the house from its foundations, put it on a truck and drive it to a nearby dock. Here it will be loaded on to a barge and floated up the coast.** The house will sail up the East River, under the Brooklyn Bridge to Glen Cove on Long Island Sound, where it will join another VSBA-designed house that the surgeons already own.

Lieb House, designed in 1967, is one of Venturi's earliest projects. It's a modest house that's both ordinary and completely extraordinary. Essentially it's a rectangular shingled structure that's been Gordon Matta-Clarked into high architecture. Its wooden structure seems to have been sawn up to create a complex and intricate arrangement. There's a large glazed circle cut into its flank, a staggered setback on its roof to form a sea-view terrace. The front elevation is simple yet equally striking. An oversized '9' is painted on to the blank front wall like a racing car decal, and a full-width staircase adds a sense of civic grandeur. Part shed, part villa, it's as though a beach house is dreaming of becoming Le Corbusier's Villa Savoye.

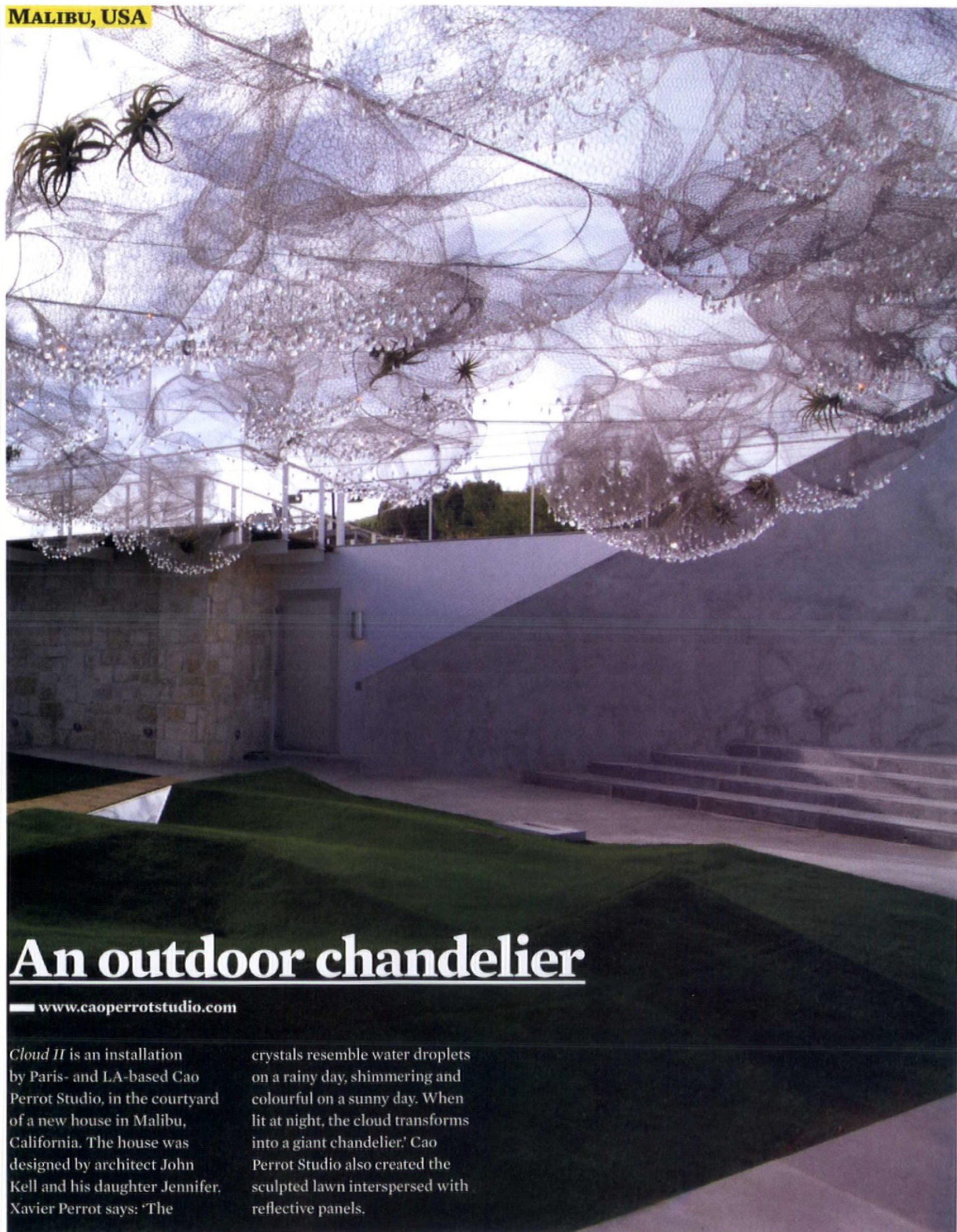
Earlier in the day, Scott Brown was working out where to put the house on its new site. As she explained, Lieb House was originally designed to take advantage of the sea view offered by its site. To this effect, it was designed upside down, its bedrooms downstairs, its public rooms upstairs. But now, uprooted from its original context, she's wrestling with the

problem of placing the house in relation to an entirely different view, a reverse architectural process. On the drive back to Philadelphia, there's much debate as to how visible the Manhattan skyline will be from the terrace. Scott Brown suggests that climbing a stepladder might be the best way to settle that argument.

In architectural culture, projects become fixed, as though time is somehow frozen. Photographs are taken and critical appraisals are written. In reality, architecture really only begins at the moment architects hand buildings over to their clients. The flight of Lieb House is an extreme example of the possibilities of this post-occupancy architecture.

As the cast and crew of this excursion are packing up to leave, the villain of the piece – the site's new developer – arrives. As long as the house is off the plot by Friday, all will be fine. It is, he says, 'no sweat off my back,' smiling the smile that chills the heart of architects. At least this time the hero escapes. And in doing so, perhaps sets a new precedent for the survival of America's mid-century architectural heritage.

MALIBU, USA



An outdoor chandelier

— www.caoperrotstudio.com

Cloud II is an installation by Paris- and LA-based Cao Perrot Studio, in the courtyard of a new house in Malibu, California. The house was designed by architect John Kell and his daughter Jennifer. Xavier Perrot says: 'The

crystals resemble water droplets on a rainy day, shimmering and colourful on a sunny day. When lit at night, the cloud transforms into a giant chandelier.' Cao Perrot Studio also created the sculpted lawn interspersed with reflective panels.

STEPHEN JEROME

BEIJING, CHINA

Cameras – and blame – turn to CCTV as its burning building heralds the new year

ADRIAN HORNSBY

It is hard to imagine how architecture could get more post-modern than to become iconic for disappearing. So it might prove for Rem Koolhaas' Television Cultural Centre (TVCC) tower – the smaller of the two elements within China Central Television's (CCTV) £500 million project (AR July 2008) – which, having been ravaged by fire earlier this month, now stands on the cusp of a new world of potential symbolic meanings.

For one, the fire falling on the night of China's Lantern Festival, the last event of new year celebrations, creates an inevitable bad omen and resonates with the juddering slowdown China is currently

experiencing. Then, on the purely architectural level, it is hard to see flames tearing from the windows of a piece of prime starchitecture and not relate it to what is happening elsewhere. Is this the cataclysmic end of megaproject hubris?

A further cruel twist is the fact that the fire was accidentally sparked by CCTV's own operatives. Keen to wow Beijing with their fancy new buildings, senior CCTV construction staff had planned a gargantuan fireworks display that night. However, things went badly wrong when they fizzed a rocket into the side of the TVCC tower, which was rapidly consumed in flames.

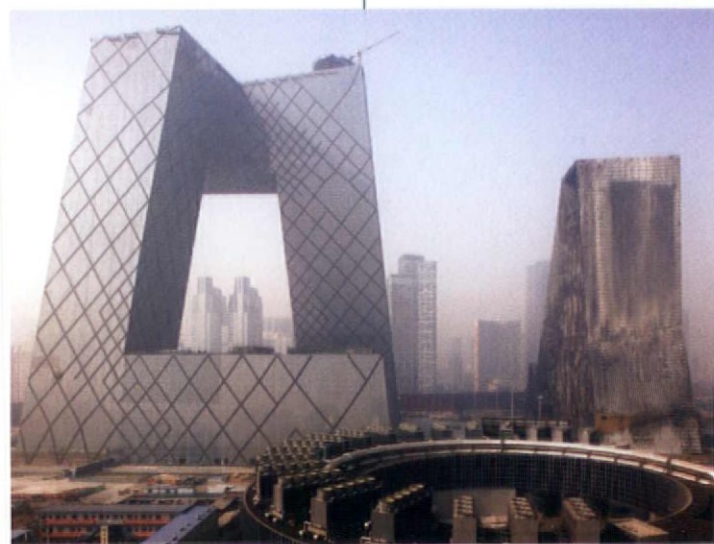
The irony has not been lost on Beijingers, who already had a somewhat waggish take on the buildings. For all its panopticon-style menace, CCTV headquarters, with its straddled legs and hanging hips, has long been known around town as 'the big pants'. When the TVCC tower – a second element sitting behind HQ – was added later, it was therefore dubbed 'the little penis in the big pants'. And now of course, due to CCTV's over-excitement, the

little penis has shot off its fireworks and burnt itself up.

Popular mirth is more than tinged with schadenfreude, stemming chiefly from a widespread dislike of CCTV itself. A nakedly Orwellian institution, CCTV has something just shy of a broadcasting monopoly over 1.3 billion people, to whom it beams the wills, wants and orthodox news of the Chinese Communist Party. Many feel CCTV manipulates information, is too powerful and, with US\$2 billion (£1.4 billion) in advertising revenue, obscenely profiteering. This sense is only heightened by the fact that the TVCC tower was primarily an on-the-side money-spinner: a luxury venture contracted out to the Mandarin Oriental Hotel Group. Having accidentally torched it, CCTV bosses are now left looking greedy and foolish.

As of yet, the future of the actual building is uncertain. **The blackened shell still stands and official reports insist the structure is sound. After a six-hour inferno, however, many are privately sceptical.** Whether or not the TVCC tower actually pulls a post-modernist coup by disappearing just months before it was due to open hangs in the balance. It may merely be refitted. Either way, the episode struck an oddly sweet chord with the public, both psychologically and quite literally. That evening, Beijingers gathered to watch the burning tower while eating tangyuan – a traditional Lantern Festival dumpling made of rice flour and sweet broth. **Adrian Hornsby is the author of *The Chinese Dream* (OIO Publishers, 2008)**

Beijing's CCTV headquarters designed by OMA, left, and the charred remains of its sister building, the TVCC tower



REUTERS



The AR thinks that TVCC's conflagration will come to symbolise the end of the starchitect boom

MELBOURNE, AUSTRALIA

The bush fires in Victoria won't change the Australian pioneer spirit, but they should curb its reckless suburban aspirations

ROBERT BEVAN



An arresting image on the front of Australia's *Daily Telegraph* in February showed a forest of skeletal blackened trees, with Melbourne's skyscraper skyline on a horizon that seemed just a mile or so beyond.

The bush fires that killed more than 200 people and

destroyed over 2,000 homes and buildings did not happen in the vast hinterland of the planet's driest continent but right on the doorstep of its second city.

The hills around Melbourne used to be home to a tiny population, swelled only at weekends by daytrippers seeking out antiques and organic cheeses in quaint clapboard villages. Now, motorways such as the recently completed EastLink tollway mean that Melbourne's CBD is an easy commute away from the cellar doors of the Yarra Valley vineyards. Over the past decade many thousands have made their home in a tinderbox.

The arguments are raging in Australia about what went wrong on Black Saturday. Should more undergrowth have been 'back-burned' to reduce the fuel load, in the face of opposition from green groups? Should the new Victorian building codes being rushed through demand that all rural homes have roof sprinklers, metal window shutters and bunker refuges? Is climate change to blame for the unprecedented fire temperatures which led to a Hiroshima-like firestorm that sucked oxygen out of the air and was fatal 200m away from any flame front?

Australians invest much in their myths of the land. Indigenous Australians have had 50,000 years to trace their landscape songlines [an oral tradition that helps map the land and its history]. On settlement, white Australians rapidly came to see the bush as not so much a heart of darkness but the rough-hewn cradle of the essential Australia – rural, free, connected to the rhythms

of this 'wide brown land', celebrated in the grand 19th-century oils at the National Gallery of Victoria and in novelist Patrick White's Nobel Prize-winning pages.

Yet the reality is that Australia has always been one of the most urbanised nations. Back in 1911, just a decade after the country's federation, 58 per cent of Australians already lived in towns and cities. Today, around 85 per cent are city dwellers.

That founding bush myth is abutting a different and very Australian reality: suburbia. **The six rural municipalities surrounding Melbourne have seen thousands of homes built and tens of thousands more lots identified, often for McMansion estates whose inhabitants know precious little of the bush or fighting fires.** Some move here seeking a change in lifestyle, but more often it is young families, unable to afford the (until very recently) rocketing city prices, who are now living metres away from explosive oil-laden eucalypts awaiting a lightning strike, arsonist or tossed cigarette.

Australia's woeful, developer-led planning system has once again failed. The nation's towns and cities need to densify and maintain a healthily sharp division between town and country. However, the country's politicians have already sentimentally pledged to rebuild on the same sites.

In the gentle climes of the UK, greenbelts can be as much an aesthetic as a land-use policy. In Australia, where such controls are too often absent, they could make the difference between life and death.

Robert Bevan is architecture writer for the *Australian Financial Review*



Australia's suburbs are not sustainable. Planners should act now before another firestorm rages

REUTERS

BUILDINGS

The AR's Buildings section is the essential catalogue of the best in contemporary architecture across the world. To reflect this, we will number the buildings we feature consecutively over the calendar year. To explain this new system, we have retrospectively given numbers to the buildings we published in the first three issues of 2009, and those are described here. Opposite, you can see the six buildings in this month's issue, and their locations in the world.

JANUARY

001

HOUSE

LOCATION TORONTO, CANADA

ARCHITECT STUDIO JUNCTION

002

HOUSE

LOCATION BETHNAL GREEN, LONDON

ARCHITECT CASSION CASTLE ARCHITECTS

003

LIVE/WORK STUDIO

LOCATION PITTSBURGH, USA

ARCHITECT STUDIO D'ARC ARCHITECTS

004

HOUSE

LOCATION LJUBLJANA, SLOVENIA

ARCHITECT DEKLEVA GREGORIC ARHITEKTI

005

HOUSE

LOCATION MYOKO CITY, NIIGATA, JAPAN

ARCHITECT SATOSHI SHIMOTORI

006

GARDEN PAVILION, MEDITATION SPACE

LOCATION LONDON

ARCHITECT PAUL ARCHER DESIGN

007

HOUSE

LOCATION INNSBRUCK, AUSTRIA

ARCHITECT ARCHITEKT DANIEL FÜGENSCHUH

008

HOUSE

LOCATION SAIJO, JAPAN

ARCHITECT SUPPOSE DESIGN STUDIO

009

HOUSE

LOCATION HAMBURG, GERMANY

ARCHITECT KRAUS SCHÖNBERG

010

HOUSE

LOCATION PENEDA-GERÊS, PORTUGAL

ARCHITECT CORREIA RAGAZZI

011

HOUSE

LOCATION CHIGUAYANTE, CHILE

ARCHITECT PEZO VON ELLRICHSCHAUSEN ARCHITECTS

012

HOUSE

LOCATION TARN ET GARONNE, FRANCE

ARCHITECT VICKY THORNTON WITH JEF SMITH OF MELD

013

HOUSE

LOCATION LAKE DISTRICT, CHILE

ARCHITECT ALEJANDRO BEALS, CHRISTIAN BEALS, LORETO LYON

014

HOUSE

LOCATION COLUMBIA COUNTY, NEW YORK, USA

ARCHITECT DELLA VALLE BERNHEIMER

FEBRUARY

015

LIBRARY, GALLERY AND MUSEUM

LOCATION TENERIFE

ARCHITECT HERZOG & DE MEURON

016

MUSEUM

LOCATION CARTAGENA, SPAIN

ARCHITECT RAFAEL MONEO

017

CULTURAL CENTRE

LOCATION PARIS, FRANCE

ARCHITECT JAKOB + MACFARLANE

018

MUSEUM OF ARTS AND DESIGN

LOCATION NEW YORK, USA

ARCHITECT ALLIED WORKS ARCHITECTURE

019

NATIONAL MUSEUM OF ART, ARCHITECTURE & DESIGN

LOCATION OSLO, NORWAY

ARCHITECT SVERRE FEHN

020

PUBLISHING OFFICE

LOCATION OSLO, NORWAY

ARCHITECT SVERRE FEHN

021

CHURCH REFURBISHMENT

LOCATION LONDON, UK

ARCHITECT ERIC PARRY ARCHITECTS

MARCH

022

UNIVERSITY BUILDING

LOCATION MILAN, ITALY

ARCHITECT GRAFTON ARCHITECTS

023

CAR MUSEUM

LOCATION STUTTGART, GERMANY

ARCHITECT DELUGAN MEISSEL ASSOCIATED ARCHITECTS

024

APPLIED ARTS CENTRE

LOCATION RUTHIN, NORTH WALES

ARCHITECT SERGISON BATES

025

BRITISH HIGH COMMISSION

LOCATION COLOMBO, SRI LANKA

ARCHITECT RICHARD MURPHY ARCHITECTS

026

WINERY

LOCATION PEÑAFIEL, CASTILLA Y LEÓN, SPAIN

ARCHITECT ROGERS STIRK HARBOUR + PARTNERS

027

BOATHOUSE

LOCATION FÜBACH, AUSTRIA

ARCHITECT BAUMSCHLAGER EBERLE

029

PAGE 054

ALICE TULLY HALL

LOCATION NEW YORK, USA

ARCHITECT DILLER SCOFIDIO
+ RENFRO

The renovation of Alice Tully Hall is the first phase of Diller Scofidio + Renfro's comprehensive rethink of the Lincoln Center in New York, the campus home of 12 arts institutions. With the possible exception of the rethinking of Berlin's Museums Island, it is the most important arts project in the world.

032

PAGE 076

MADINAT AL-ZAHRA MUSEUM

LOCATION CÓRDOBA, SPAIN

ARCHITECT NIETO SOBEJANO

030

PAGE 060

TOWN HALL

LOCATION MANRESA, SPAIN

ARCHITECT ADD +
ARQUITECTURA

Add + Arquitectura is a new name to the AR. The partners in the Barcelona-based firm, Manuel Bailo and Rosa Rull, have made a project linking topography, city and politics in a small town north-west of the Catalan capital.

033

PAGE 084

HEIMOLEN CREMATORIUM

LOCATION SINT-NIKLAAS,

BELGIUM

ARCHITECT CLAUS EN KAAAN
ARCHITECTEN

028

PAGE 048

HOUSE N

LOCATION OITA CITY,
OITA, JAPAN

ARCHITECT SOU FUJIMOTO
ARCHITECTS

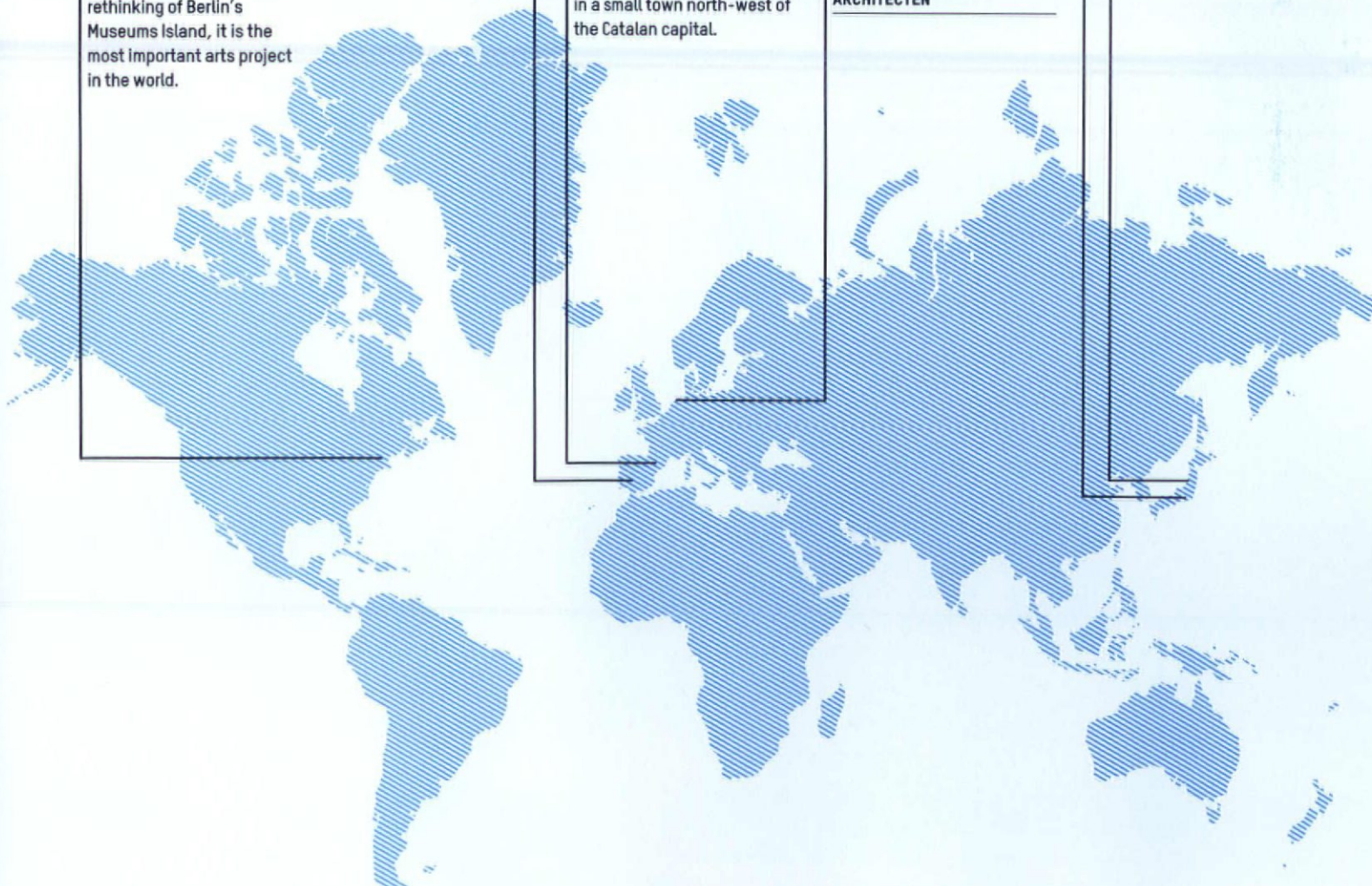
031

PAGE 068

TOWADA ART CENTRE

LOCATION TOWADA, AOMORI,
JAPAN

ARCHITECT OFFICE OF
RYUE NISHIZAWA







028

HOUSE N

LOCATION

OITA CITY, OITA, JAPAN

ARCHITECT

SOU FUJIMOTO ARCHITECTS

WRITER

ROB GREGORY

PHOTOGRAPHY

EDMUND SUMNER

In this typical Japanese district of Oita City on the island of Kyūshū – an area dominated by two-storey pitched-roof timber detached homes – lies House N. Glimpsing through apertures, luminous interiors and trees, it appears bright-eyed and bushy-tailed. But who lives here? An equally bright young couple? Friends and peers of the architect himself, perhaps?


The startlingly brilliant 37-year-old Sou Fujimoto is highly prolific, with five projects featured in the AR Awards for Emerging Architecture (www.architecturalreviewawards.com), before appearing last year on the jury (a tactic to stop him winning the main prize for the second time). House N extends his portfolio of houses in a new direction, creating what he calls a 'box-in-box-in-box prototype for collective housing'.

While, in Fujimoto's words, 'the house looks young', the client is a retired couple who knew his work and cold-called him. They gave him no thematic brief, instead asking him to re-imagine their home in a simpler way, having lived on the site in a more conventional house for over 30 years. Fujimoto seized the opportunity to extend his research into the potential of primitive forms to create complex responses to contemporary needs. In the past, this was achieved with pitched-roof hut-like forms, but here he adopted a stripped-down aesthetic, more closely aligned with the work of his friend Ryue Nishizawa.

Beyond aesthetics, House N also plays a similar propositional role to Nishizawa's Moriyama House (AR August 2007). Set within the known architectural context of the Japanese

detached house, while Nishizawa distributes spaces on an open site, House N does the inverse to create a different prototype. Dealing innovatively with Japan's strict plot ratio regulations, Fujimoto has avoided the conventions of creating a courtyard or of setting a house as an isolated object within the site boundary. Instead it is a hybrid; a series of boxes in boxes that define domestic realm, enclosure and interior.

The outer box fills the site, and rises to two storeys. It has apertures, but has no glazed windows. As such, the typical plot ratio calculation did not apply to the overall footprint. Instead, the area of the solid body of the roof plan was measured to ensure that the 75 per cent maximum was not exceeded. Within this, the intermediate box forms the house proper, in rendered concrete and with glazed apertures. Within this, the third box contains dining and living spaces as the core of the domestic experience, this time built in timber, but rendered in the same spray-on rough material.

While the scale of the house surprised local residents during construction, Fujimoto is happy to report that the clients have not alienated any of their long-standing neighbours. Instead, on completion, the visual porosity of the box breaks down the perception of scale, while commanding the entire plot and presenting a 'scaleable proposal for a wide variety of different contexts and programmes'. With this, we look forward to his forthcoming library at the Musashino Art University in Tokyo, currently on site and due to complete in spring 2010. 



Above_ At the core of the home, the smallest innermost box contains the client's dining and living spaces

**THE HOUSE IS A HYBRID;
A SERIES OF BOXES IN BOXES
THAT DEFINE DOMESTIC REALM,
ENCLOSURE AND INTERIOR**

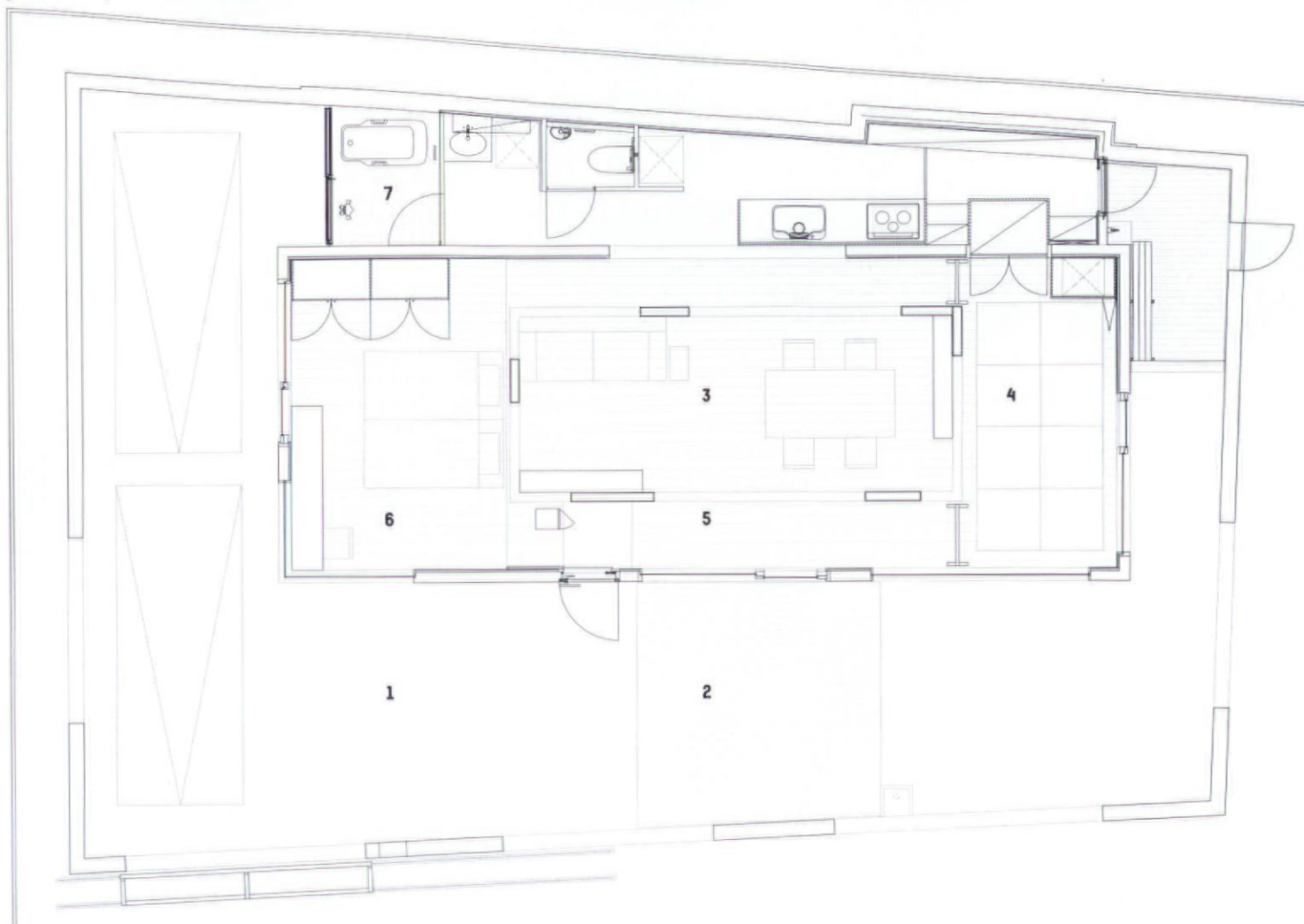


Above_ The unglazed largest external box mediates between public and private domains. Interstitial space between this and the house proper forms a garden courtyard and parking space

ground-floor plan

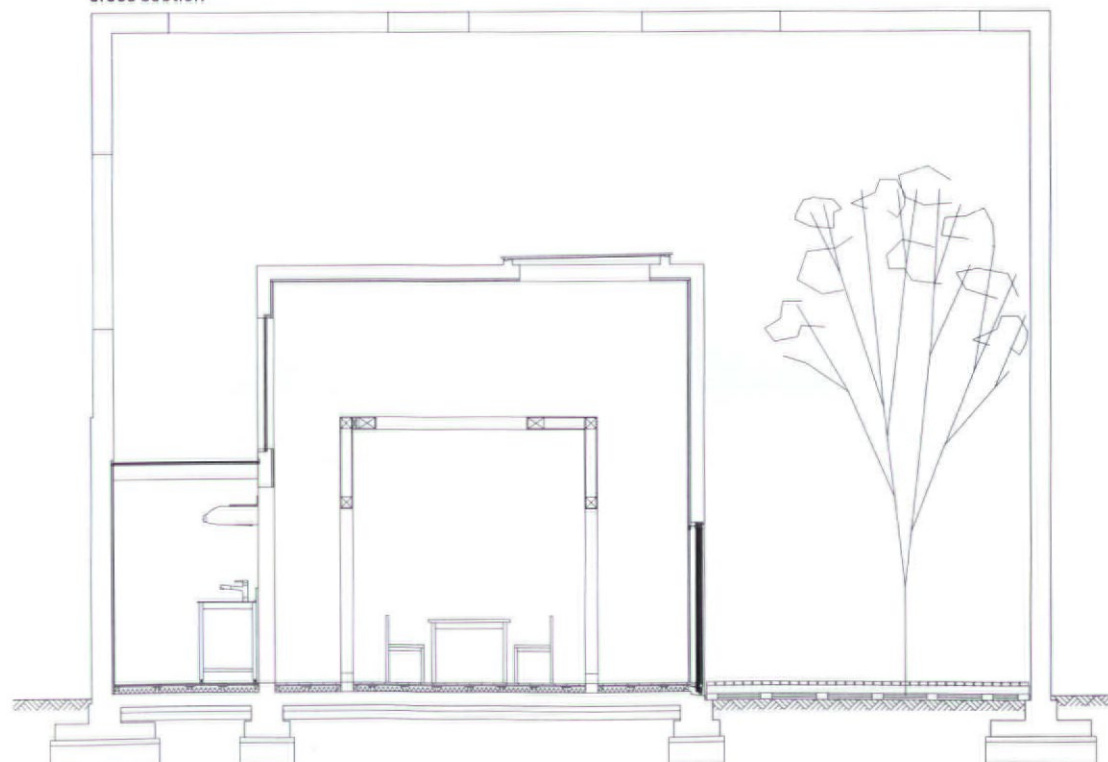


0 2m



- 1 courtyard garden
- 2 deck
- 3 living/dining room
- 4 tatami room
- 5 kitchen
- 6 bedroom
- 7 bathroom

cross section



Opposite_ Trees and gravel give the interstitial space an ambiguous quality – part interior, part exterior

ARCHITECT

Sou Fujimoto Architects,
Tokyo, Japan

STRUCTURAL CONSULTANT

Jun Sato Structural
Engineers

PROJECT TEAM

Yumiko Nogiri



029

ALICE TULLY HALL

LOCATION
NEW YORK, USA

ARCHITECT
DILLER SCOFIDIO + RENFRO

WRITER
JAFFER KOLB

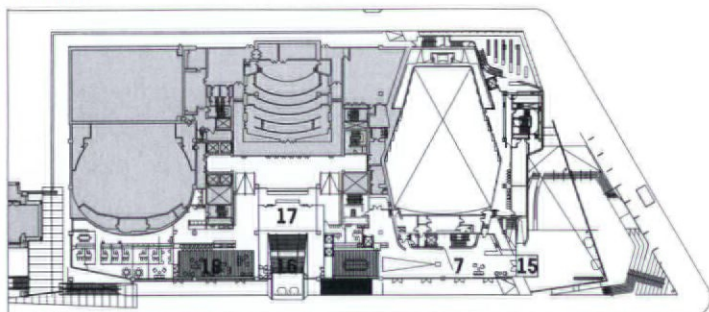
PHOTOGRAPHY
IWAN BAAN



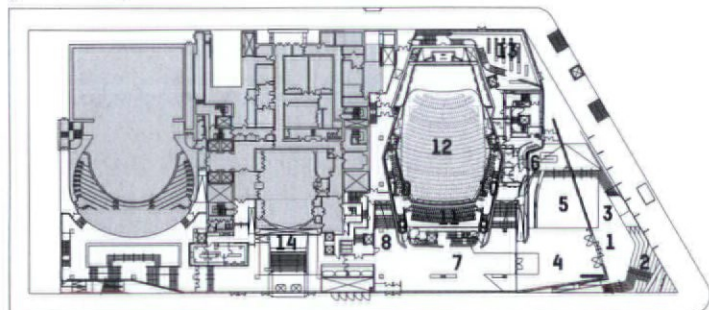


THE SPACE STRUCTURES
MOVEMENT AND EXCHANGE
BETWEEN THE BUILDING'S
USERS TO CREATE ITS
OWN PERFORMANCE

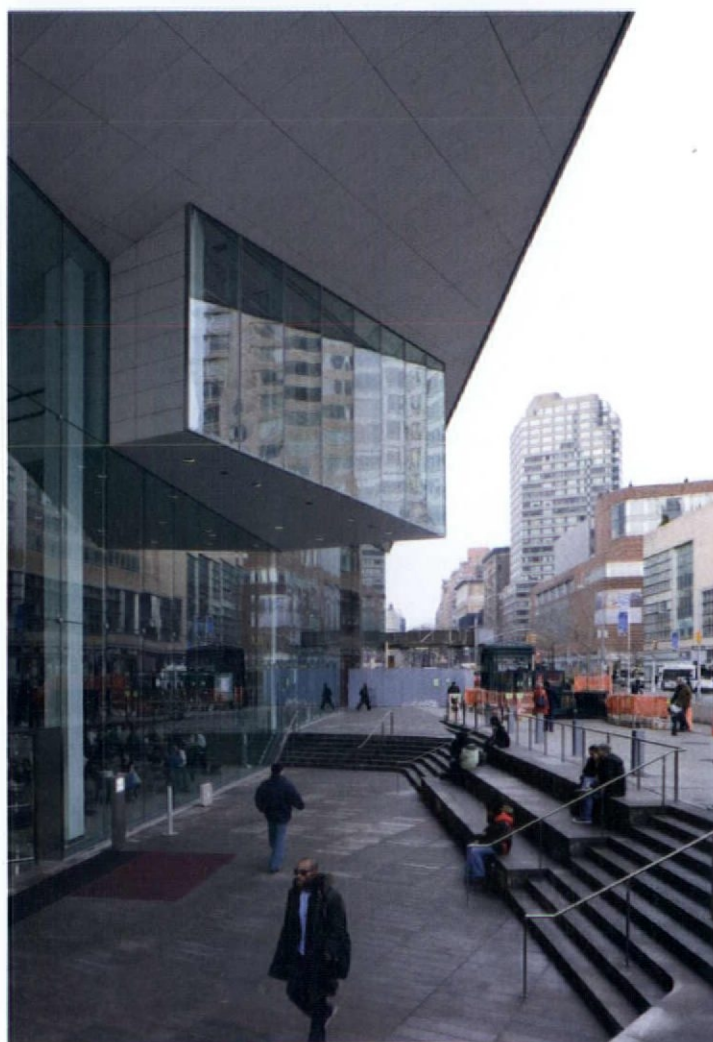
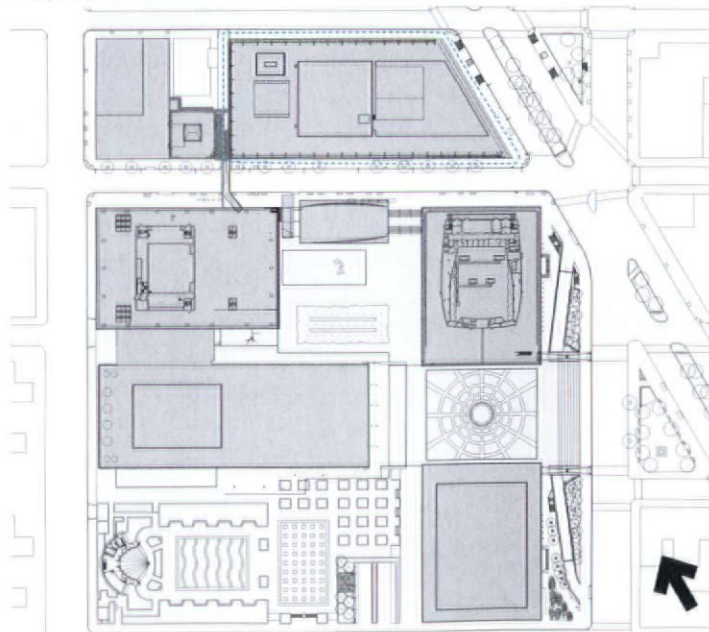
first floor



ground-floor plan



site plan of Lincoln Center





Previous page... Belluschi's original building is pulled apart to create a glazed foyer
Above... The new glazed foyer connects with the New York streetscape
Left... A dance studio for the Juilliard School projects out above the foyer

- 1 main entrance
- 2 amphitheatre
- 3 public piazza
- 4 foyer
- 5 café/bar
- 6 box office
- 7 theatre lobby
- 8 entrance to hall
- 9 entrance to balcony and boxes
- 10 boxes
- 11 balcony
- 12 theatre
- 13 library
- 14 entrance to Juilliard School
- 15 donor's balcony
- 16 Juilliard entrance stair
- 17 Juilliard lobby
- 18 student lounge

From its main entrance on Broadway, you might think that Alice Tully Hall – housed in the Juilliard School building on the campus of Lincoln Center for the Performing Arts – had been entirely redesigned. But turn the corner and walk west along W 65th Street and you'll notice that the south facade changes about a third of the block down. The gestural, shallow square cut-outs and Tetris-like windows folding over corners and indentations sink until they turn into examples of rational modernism and the floors below are the same as the Juilliard you might have known when it was completed in 1969. If you look closer you may notice that at that point, the travertine cladding changes from light to a weathered dark.

There's continuity here but also, at moments, a more marked break between old and new. All this is orchestrated by Diller Scofidio + Renfro (DS+R) in its newly completed renovation of Alice Tully Hall. Looking down the south facade, this moment of change is emblematic of the building itself: exhibiting both the noteworthy successes and minor failures in the evolution of one of New York's most important theatres, finally as architecturally successful as it is famous.

The new Alice Tully Hall – a performance venue for concerts, film, theatre and dance, with the associated Juilliard School located above – is only one part of a new Lincoln Center masterplan by DS+R, but it is the first and largest element to be unveiled. Completing next year, the masterplan includes a general opening up and pedestrianisation of the campus along with several new building projects. Even before entering the remodelled Alice Tully Hall, it is apparent that the new space offers a vastly improved experience for concertgoers. The original theatre, designed by Pietro Belluschi, was long Lincoln Center's weakest building. Muted entrances and low colonnades made the interior feel cramped and dark, reinforced by

the fact that the building was used mostly at dusk and at night.

The renovation comprises a new extension of almost 2,300m² and an overhaul of the building's east facade on Broadway, interior lobby, the upper levels of Juilliard, and a new mid-block entrance at the building's south face on 65th Street. It is thus a series of moves ranging from small to large, and while the structure and much of Juilliard remains untouched, the building feels quite new. On the south facade, for instance, the architects have also created a new entrance to Juilliard – a significant move because previously the famous performing arts conservatoire had no street presence. A large staircase featuring stoop-like steps for sitting and hanging out leads up the school's main level on the second floor.

Back on Broadway, the new double-height lobby is fully glazed and the entrance grand. The building's most prominent gesture is the raised south-west corner and projecting dance studio, which has echoes of Boston's Institute of Contemporary Art (AR February 2007), also by DS+R. Initially, the new building seems dominated by its glazing, providing an unfortunate connection to the nearby Time Warner Center (though partner Charles Renfro did point out that Alice Tully uses a more elegant one-way cable wall system). Yet the building also features several tricks of perspective, detailing and form that indicate a subtle conceptual process.

The architects employed careful scaling to separate the entrance from street level without losing grandeur. The main doors are actually set down a half-storey, a tactic that doesn't read from afar, but is appreciable once you're on the same block. Descending to enter the building – an original feature, but one which the architects have used to their advantage – creates a dissonance between the lobby and the street which, ironically, makes the entrance feel more ceremonial and less like a storefront. This is emphasised by the

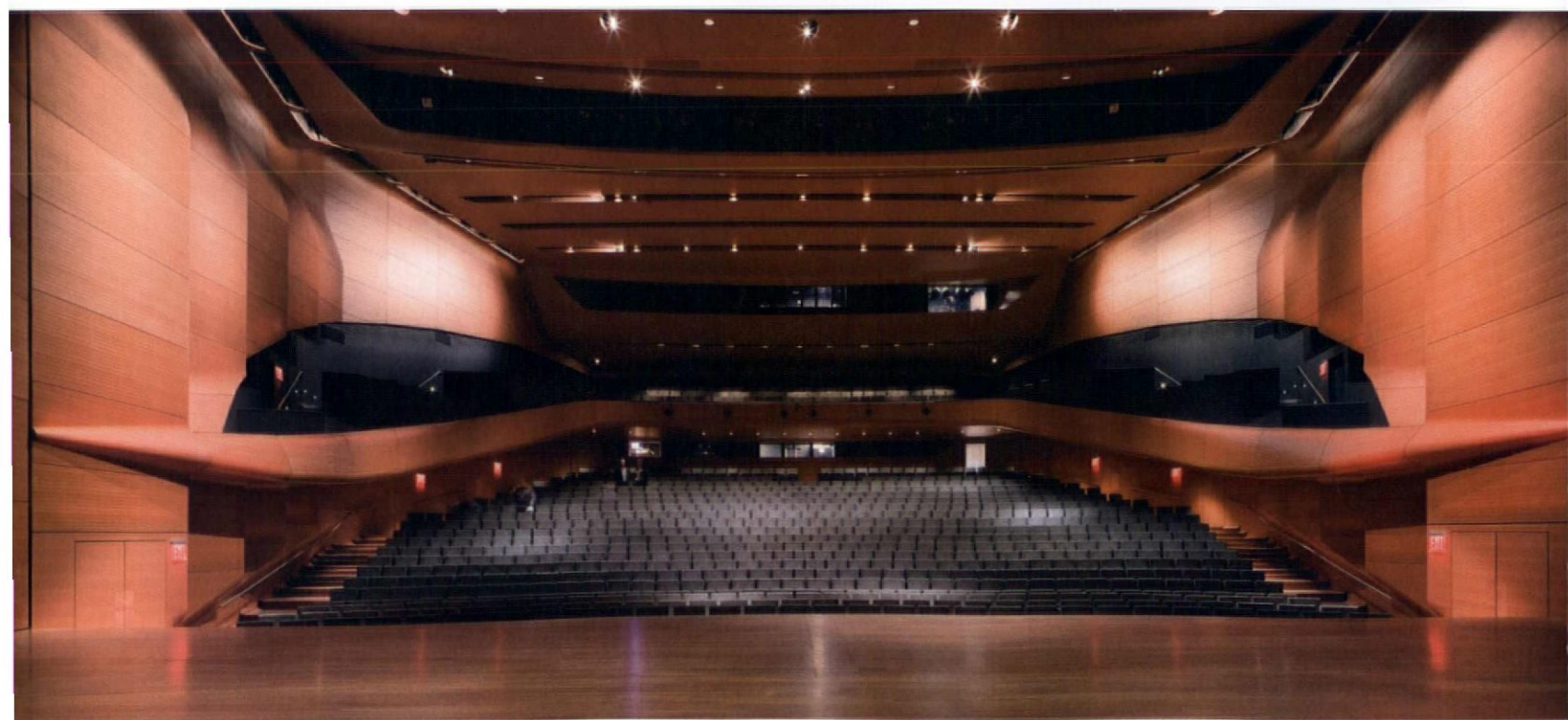
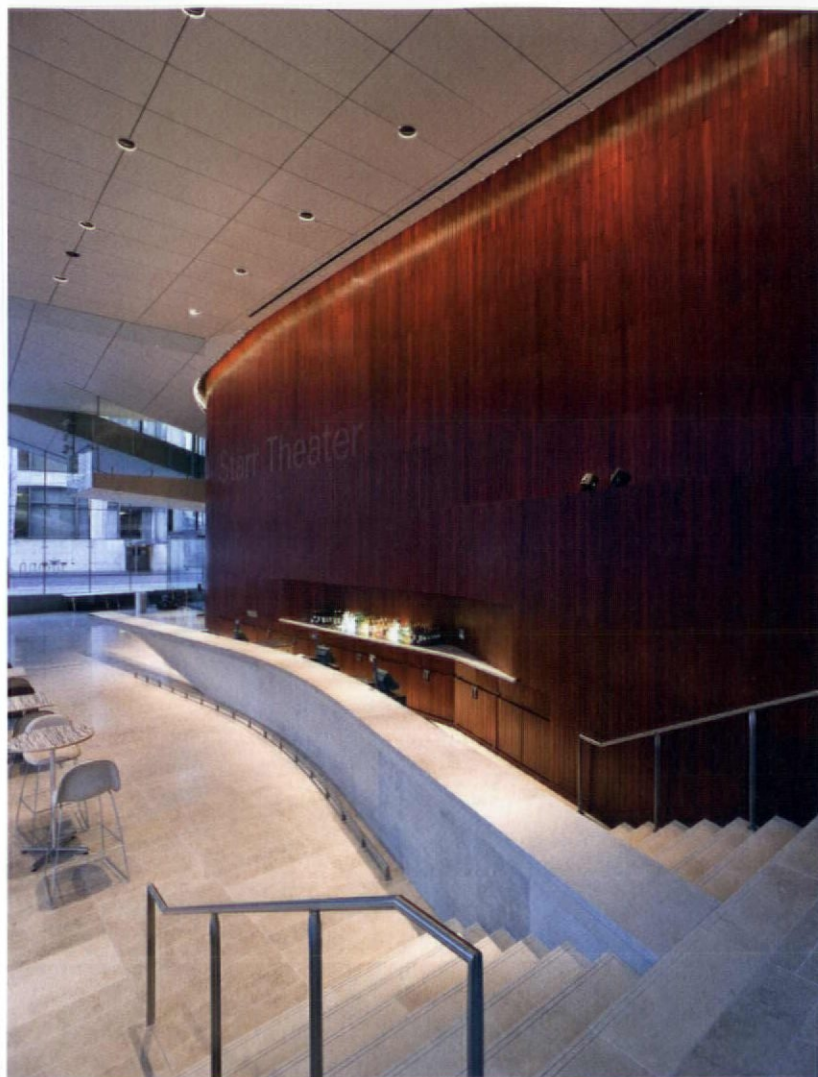
grandstand-like outdoor stoop seating, located just under the corner of the overhang for pedestrians to sit and watch comings and goings.

The interior of the lobby is fairly standard, though its monumental scale makes a welcome change from the building's previous incarnation. A long concrete bar protrudes from the box office into the lobby space and sits in front of the theatre. A suspended platform floats overhead, providing the first-floor lounge with a lookout. Clad in hyperpolished Portuguese azul ataija, a creamy limestone, the floors gleam. Between the minor changes in level, the glazing and the vantage points, the architects have clearly thought about how the space structures movement and exchange between the building's users to create its own performance.

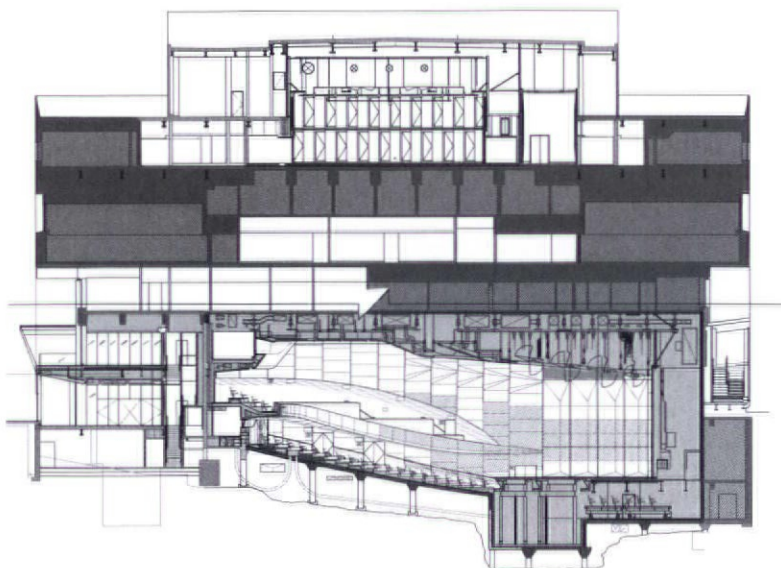
This concern underlies many of the design decisions, making the building, above all else, an experience rather than a form. Despite the simplicity of the space – this area only comprises the lobby, theatre and services – the architects succeed in creating an experiential sequence that structures a kind of narrative. The outer surface of the auditorium, for example, is made of muirapiranga, a dark, rich wood that creates the perception of a building within a building. By distinguishing the theatre volume through use of materials, the architects emphasise it both as a spectacle and a destination.

The theatre couldn't lose any capacity in the renovation, so all 1,087 seats were retained. Its volume is about the same, though the architects were able to reclaim some height, which has had a noticeable impact on the sense of space. The technology was also upgraded, with automated curtains and a screen for the annual New York Film Festival (for which the Lincoln Center's film society picks the repertoire). The gentle folds in the wood panels and matrix of bumps on the rear stage wall serve purely acoustic ends, says Renfro. Acoustic design company JaffeHolden helped develop both the form and —

**THE HALL FEATURES SMART
DETAILING AND DECISIONS
INSTEAD OF BIG GESTURES
AND EMPTY FORMALISM**

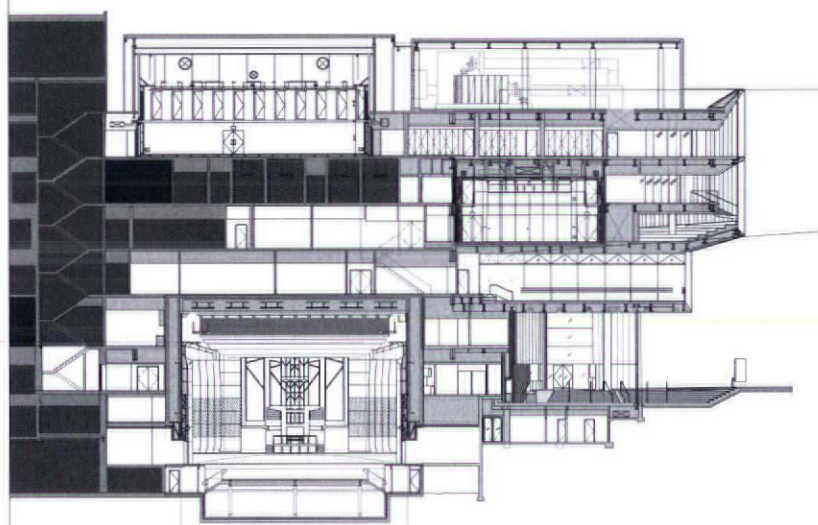


long section through theatre

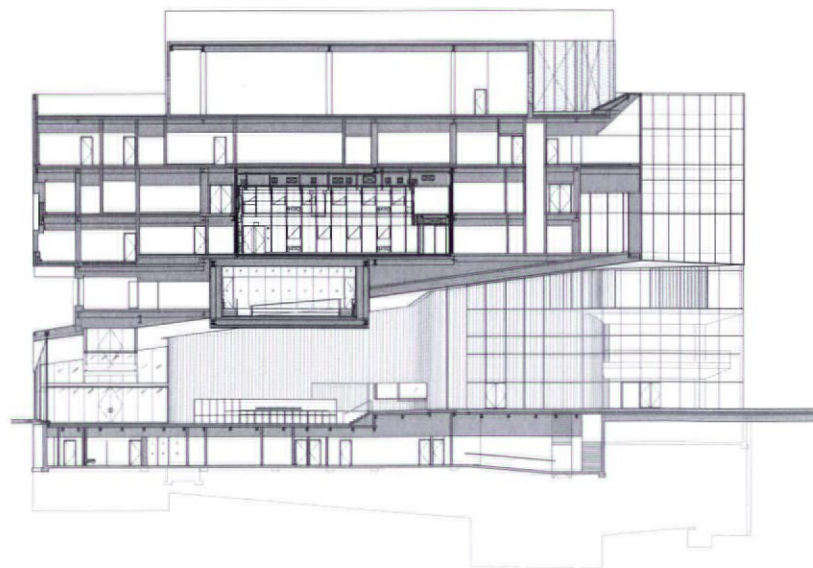


Opposite, top_
The theatre is wrapped in a skin of dark wood
Opposite, bottom_
The new layout features continuous seating with no loss of capacity from the original vineyard configuration. Walls, floors and stage are a sleek and seamless entity

cross section through theatre




long section through foyer



paneling for the interior – arguably its most innovative feature.

Thin panels (developed with materials manufacturer 3form) are backlit, so the wood effectively becomes translucent. Bands of red LEDs make the walls and the rear of the stage ‘blush’, according to Renfro, before and after performances. He describes this effect in terms of elevating the theatre itself to become a performer, though to my mind the effect is more akin to aeroplane exit lights, and the sheen of the panels makes them appear more like plastic than wood. The technology is relatively straightforward: the light fittings are encased in a one-inch-thick moabi wood veneer backed with resin. Renfro describes how they went through extensive material testing to check acoustics and appearance and were lucky in that their first hunch proved to be the most successful. Resin acts like plaster, which has good acoustic performance, so the system was both affordable and performs well.

Originally the theatre featured vineyard seating but this served to create a psychological barrier between performer and audience, so the new layout uses continuous seating instead. The architects worked with Italian furniture manufacturer Poltrona Frau to design the seating both in the auditorium and in the public waiting areas, resulting in elegant, thin profiled seats upholstered in Ultrasuede. The stage, like the bar in the lobby, projects past its base and thus appears to float. The stage, wood paneling on the walls and ceiling and the render of the floor all share the same tones, making the interior appear seamless.

Like the rest of the building, the hall features smart detailing and decisions instead of big gestures and empty formalism. The effect works. Sitting at a concert later, the music took centre stage – as, of course, it should – and the architecture only revealed itself in its subtle successes, rather than grabbing attention. 

030

TOWN HALL

LOCATION

MANRESA, SPAIN

ARCHITECT

ADD + ARQUITECTURA

WRITER

CATHERINE SLESSOR

PHOTOGRAPHY

DUCCIO MALAGAMBA

Clinging to the sides of a steep river gorge, Manresa lies deep in the Catalan interior, just over an hour by train from Barcelona. It looks like an archetypal small Spanish town, but its development has been shaped by potent historical forces that still resonate today. In 1808, during the Peninsular War, Napoleon's retreating troops demolished the place, but locals gathered up the rubble and rebuilt, thus accounting for the curious patchwork character of its older buildings. Manresa also lies at the foot of Montserrat (literally named the 'jagged mountain'), a towering geological formation of pink rock that soars in carious peaks to a summit over 1,200m high. Site of the monastery housing the famous statue of the Black Virgin (said to be carved by St Luke), Montserrat is Catalonia's sacred mountain and an object of enthusiastic national pilgrimage.

Manresa's town hall dates from

the 19th century and presides with typical municipal pomp over the main square. Behind the grand facade, however, the difficulties of adapting a historic building to modern use eventually became insuperable. With three storeys at the front and five at the back, circulation was convoluted and illogical. No single staircase served the entire building and the public entrance to the main council chamber was incongruously located at the front of the chamber. Access for disabled visitors or staff was also patently inadequate. At the end of 2004, a competition was held to remodel the building with the aim of easing its sclerotic circulation. Barcelona-based Add + Arquitectura was selected to implement its winning proposal and the project was finally completed last year. On paper it sounds a fairly unassuming brief, yet in the hands of Add partners Manuel Bailo and Rosa Rull, it is elevated into

a dynamic (subversive, even) interaction between new and old.

Bailo and Rull's key move was to partly demolish and extend the rear south-west wall of the town hall in order to implant a new circulation core. In theory, this side is less civically prominent, but because of Manresa's steep topography, it enjoys views out across the gorge and over to the silhouette of Montserrat beyond. 'We saw this neglected face of the building as having a strong presence in the townscape,' explains Bailo, 'because it offers views out and can also be seen from a distance. So we thought it could eloquently express the building's remodelled state.' Paradoxically, the 'main' north-east side is more inward-looking and addresses the tight urban space of Manresa's principal square. This frontage remains intact and untouched, so civic propriety is apparently preserved. It is only once you get inside that the extent and impact of the remodelling is revealed.

Things build up gradually.

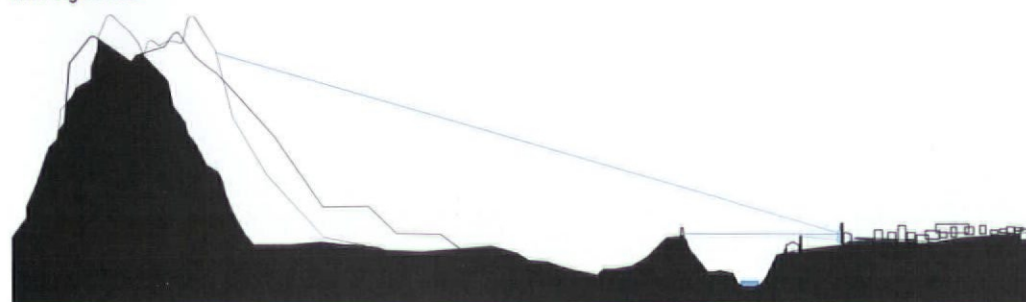
The first hint is an angular walkway that vaults balletically over a central lightwell, now crowned with a new greenhouse-like structure. Lightweight elements of steel and glass form a nimble foil to the masonry mass of the original architecture and clearly articulate the distinction between what existed and what has been added. The real shock of the new, however, comes when you reach the rear of the building, which appears to have been dissolved and consumed by a parasitical growth. Enclosed in what might be described as a cubist cocoon or superscale piece of origami are a staircase and lift, the building's new circulation core. The hectic geometry of the new folded planes plays off the old orthogonality, as if the building had been plied and crumpled by a giant hand.

Yet while it might look willful, Bailo and Rull's remodelling is underscored by functional concerns and constraints. The rear facade was partially decayed, so the architects cut out around a third of the wall —

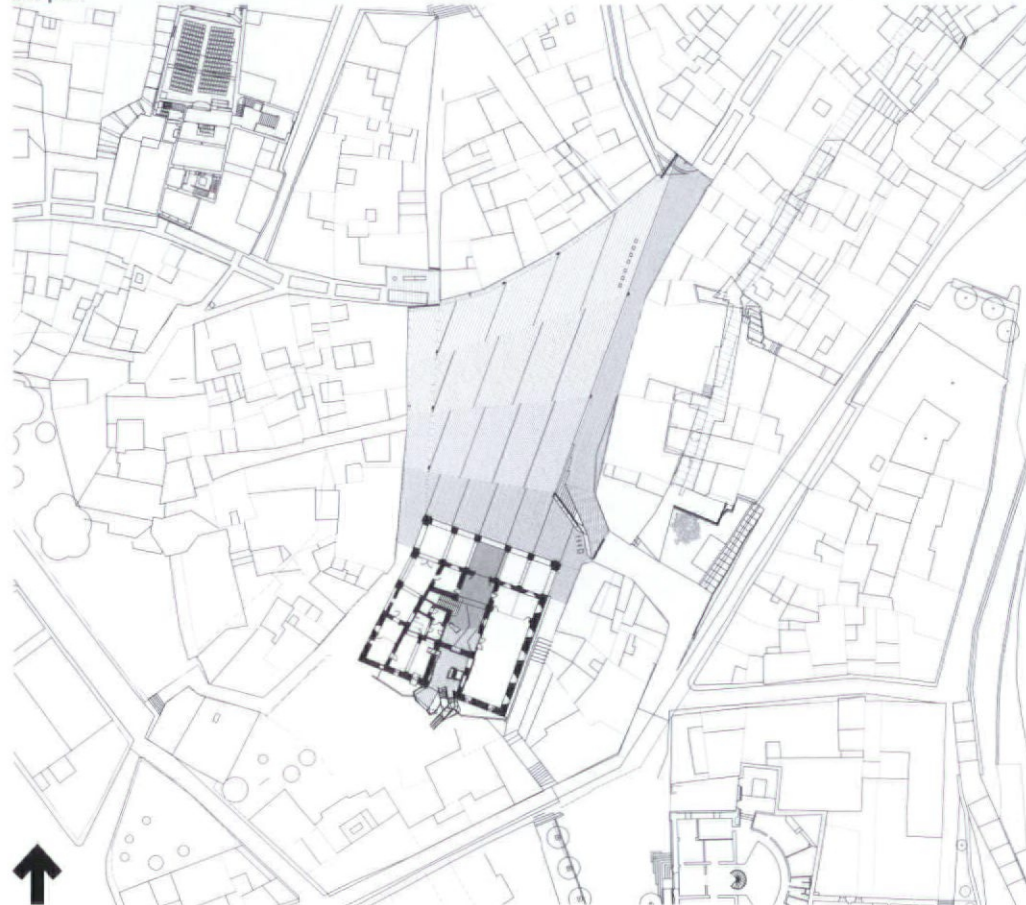


THE HECTIC GEOMETRY OF THE NEW FOLDED PLANES PLAYS OFF THE OLD ORTHOGONALITY, AS IF THE BUILDING HAD BEEN PLIED AND CRUMPLED BY A GIANT HAND

section through town and landscape, with sightlines



site plan




and added a new steel structure to strengthen and stabilise it. This acts as an armature to anchor and support the triangulated planes of the new construction. 'It does not pretend to be understood as cladding added from the outside, but as a material extension of the existing facade', says Bailo. He sees the apparently arbitrary form as a kind of lively improvisation, grafting and mutating in response to contextual cues such as the existing structure, the route of the stair and the framing of views at stairwell landings. This complex geometry was achieved by the expedient of standardising the steel columns and beams, but varying and customising each joint cluster. Steel members have tapering tips (like an arrowhead) at each end, enabling them to dock at various angles into specially designed joints. The geometry of each joint is different, dictated by the changing form, and the entire structure is exposed internally, like a cat's cradle.

Relocating the circulation core to the rear of the building has the effect of drawing people up and through it in a new processional route. Not only does the reorganisation address practical anomalies – the public entrance to the council chamber has been repositioned and the building is now fully accessible to disabled visitors – it also engages the building more intimately with the town, opening up hitherto unseen views and emphasising connections with wider surroundings. The staircase unfolds concertina fashion, kinking up five storeys with changing vistas framed through a series of triangular windows. It's like a radical belvedere or viewing tower, recording the ascent from Manresa's dense urban milieu to Mary Poppins panoramas of rooftops and landscape. The route culminates in a large balcony, which has become the obvious new location for small, informal functions and mayoral publicity shots featuring Montserrat in the distance. Serendipitously, this brings up to date the strong associations between



Manresans and their mountain.

Bailo pulls out a booklet of portraits of illustrious locals and flicks through a succession of plumed and wigged soldiers, bishops, politicians and general worthies all posing with Montserrat as a backdrop. The current mayor, who professed an initial dislike of the project, is now coming round to it and apparently relishes his balcony moments.

I ask the obvious question about how Bailo and Rull managed to get away with subjecting a municipal asset to such extremism. 'Because nobody seemed to care what goes on at the back of the building,' responds Bailo. But now they do; there are plans to create a new square in a vacant plot near where the staircase falls to earth, so rather than being a kind of architectural fairground attraction, the remodelled rear wall will form part of a more coherent urban ensemble. It would be an apt conclusion to this latest imaginative chapter in Manresa's evolution. 

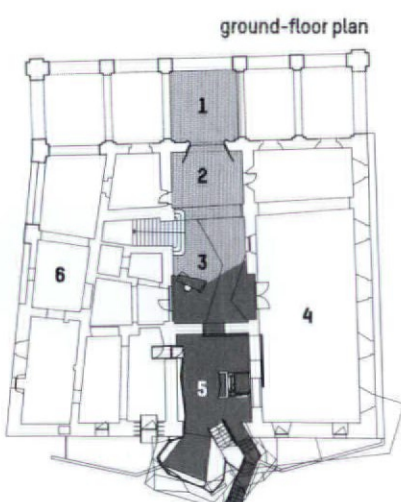
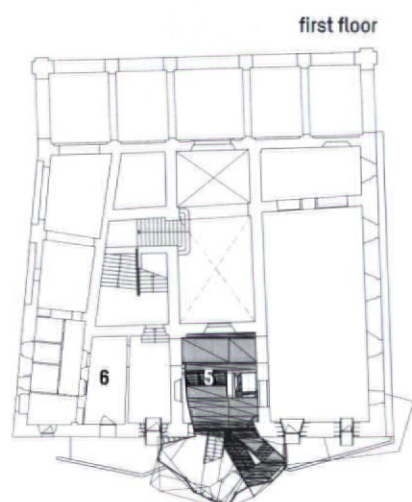
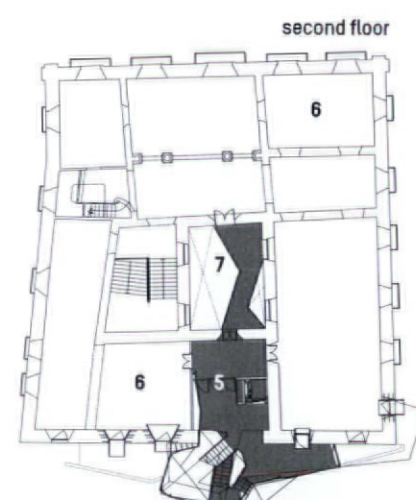
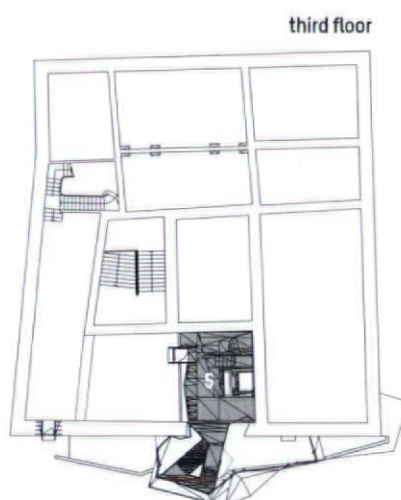
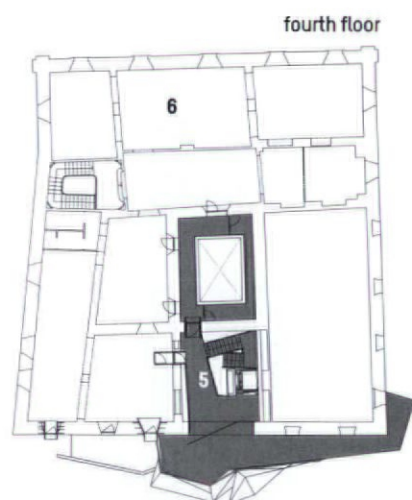
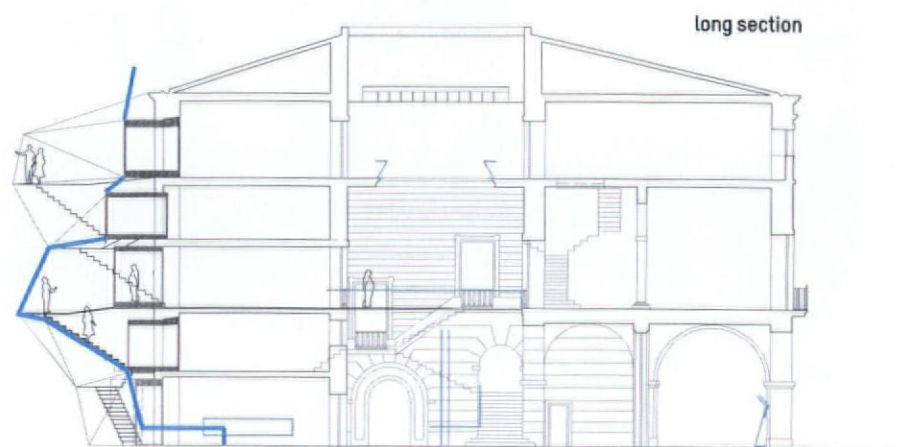


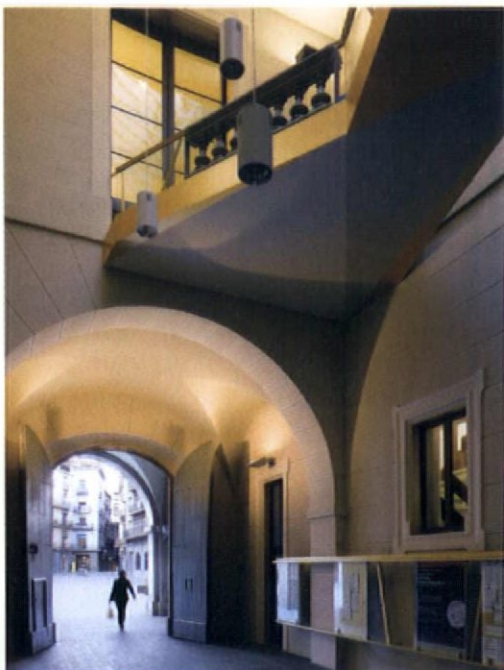
Previous page_ The town hall's rear wall is consumed by a tumorous growth containing a new staircase, which is key to the building's remodelling
Top_ The new extension in its

raffish environs. There are plans to create a new square here and make it a less fragmented urban ensemble
Above_ Though less civically prominent, the rear wall has a subversive presence

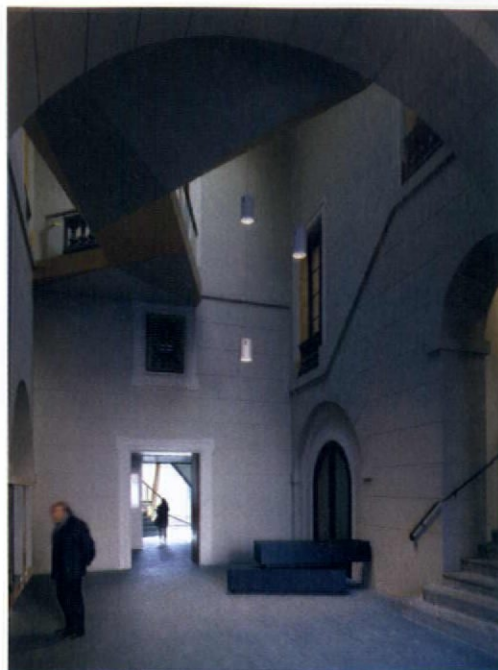
THE MAYOR, WHO PROFESSED AN INITIAL DISLIKE OF THE PROJECT, IS NOW COMING ROUND TO IT AND RELISHES HIS BALCONY MOMENTS

- 1 colonnade
- 2 main entrance
- 3 atrium
- 4 council chamber
- 5 new circulation core
- 6 offices
- 7 new linking walkway





Above_ The enclosed courtyard at the heart of the building. The main entrance looks out on to the tight urban room of Manresa's main square
Above right_ The new circulation core can be glimpsed at the rear of the building



Above far right_ A walkway connects spaces on the second floor
Right_ A new greenhouse structure now encloses the tall courtyard space
Below_ The mayoral balcony with views out to Montserrat in the distance



**THE GEOMETRY OF EACH JOINT IS
DICTATED BY THE CHANGING FORM,
AND THE STRUCTURE IS EXPOSED
INTERNALLY LIKE A CAT'S CRADLE**

Farright_Inside
the new staircase.
Vertiginous
panoramas of the
landscape unfold as
visitors ascend from
the compression
of the town. The
steel structure
cranks and twists
to generate the
crumpled form

ARCHITECT

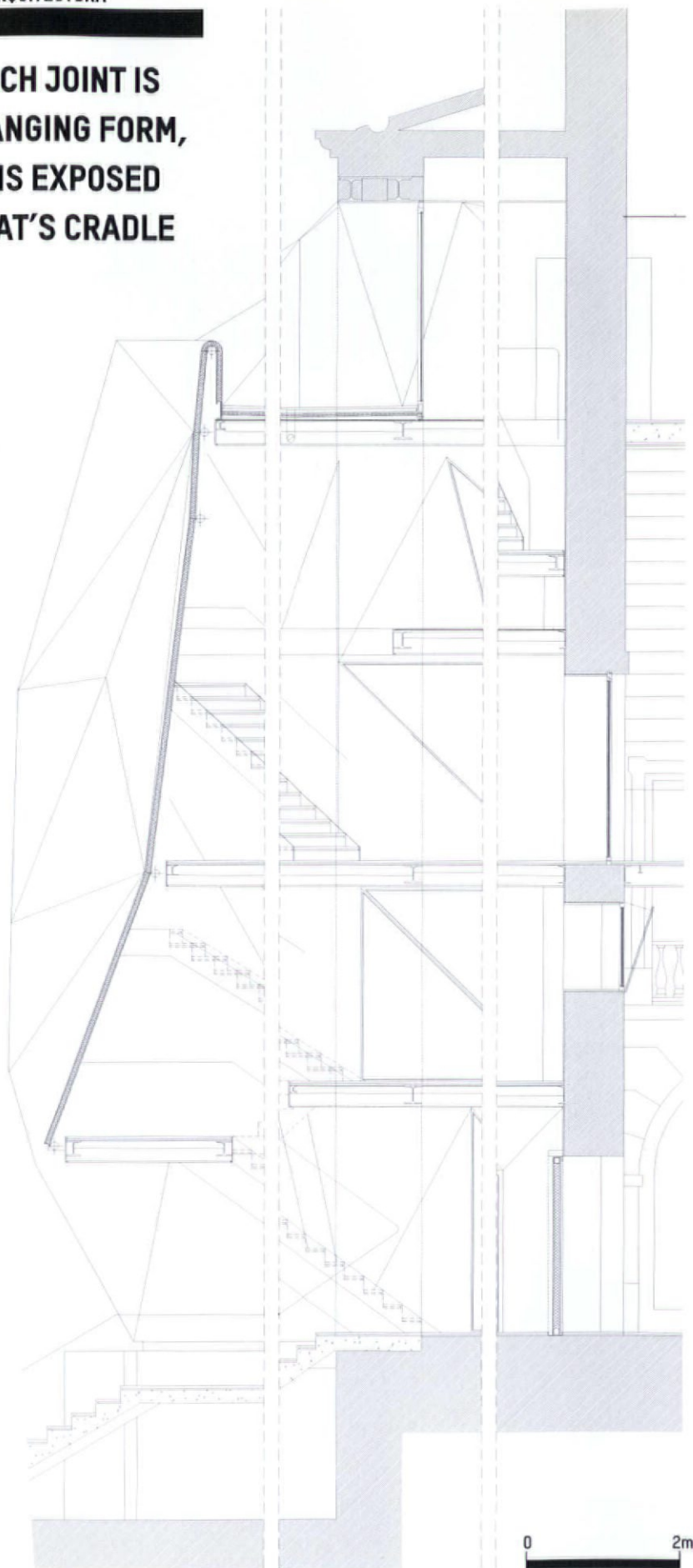
Add + Arquitectura,
Barcelona

STRUCTURAL ENGINEER

Marti Cabestany

TECHNICAL ARCHITECT

Joel Vives





031

TOWADA ART CENTRE

LOCATION

TOWADA, AOMORI, JAPAN

ARCHITECT

OFFICE OF
RYUE NISHIZAWA

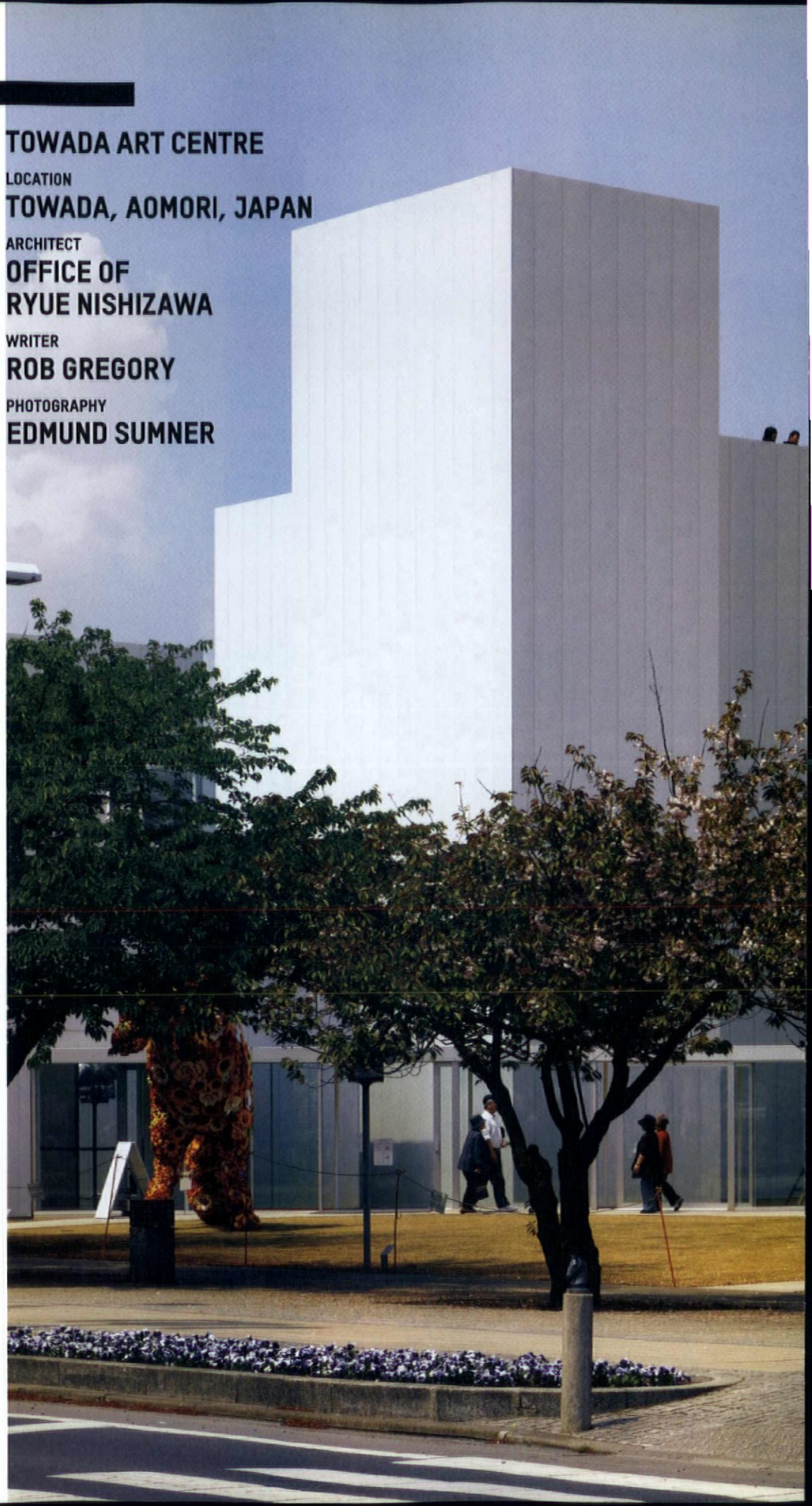
WRITER

ROB GREGORY

PHOTOGRAPHY

EDMUND SUMNER

Comprising 16 freestanding pavilions, set in a loose and apparently haphazard arrangement, Towada Art Centre brings a new micro-urbanism to this small Japanese town in the north of Honshū island. Situated on a crossroads of the town's central avenue, the centre forms part of Arts Towada Project, a programme of events and installations aimed at regenerating a neglected part of town. The project also extends Ryue Nishizawa's ambitions to pursue an architecture that considers visual layering and physical permeability, and as such echoes a number of his other works like Moriyama House (AR August 2007) and projects completed under the studio guise of SANAA (of which he is a partner with Kazuyo Sejima) such as the galleries at Kanazawa in Japan and Almere —



A

This page_ Towada
Art Centre's 16
freestanding pavilions
connect via a curved,
glazed corridor.
Spaces between
the buildings form
sculpture gardens,
blurring the boundary
between road,
pavement and building



I WANTED TO CREATE VERY DYNAMIC RELATIONSHIPS BETWEEN CITY AND ARCHITECTURE

RYUE NISHIZAWA



Above_ Situated on a junction of the town's principal civic street, the café/rest space presents a fully glazed facade
Right_ Pavilions build up and around a steeple-like stair core, presenting an abstract townscape. Paul Morrison's mural (right) adorns the otherwise stark white steel facade

in the Netherlands (AR October 2007). While these designs had more regular and balanced geometries, here Nishizawa appears completely liberated from tyranny of the plan. Nothing about this ungainly arrangement can be described as aesthetic. Instead, by mapping out the orientation of white masses, he has produced a decidedly unbalanced plan with no rhythm, order or axis. This, of course, is of little consequence to the architect, who describes the buildings as 'a study in how we can create density, in a good way', focusing as much on the space between the pavilions as on the structures themselves.

The site 'is not super-big', he adds. Despite this, 2,000m² of accommodation is distributed across the 100 x 45m site. Nishizawa's interpretation of density, therefore,

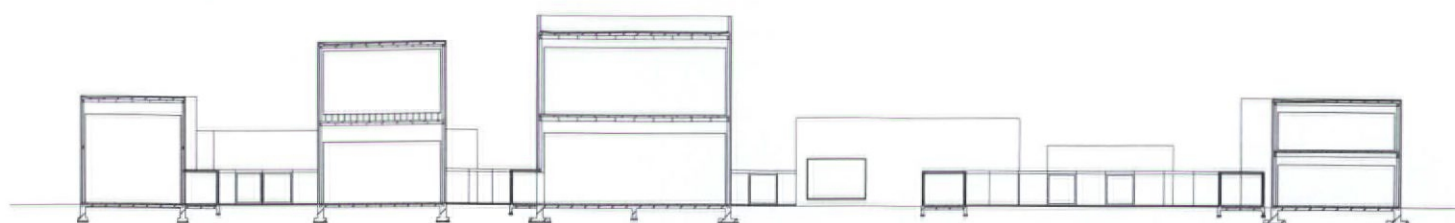
is more accurately understood as a three-dimensional reality, as the volumes (built in a corrugated steel plate) create a close-knit cityscape-like assemblage that builds up around the tallest pavilion, housing the central stair core, which assumes the secularised role of the church steeple (a curiously non-Japanese tradition).

Winning the commission through an invited competition five years ago – beating contemporaries that included friends and fellow Tokyo-based architects Sou Fujimoto (see page 48) and Atelier Bow-Wow – Nishizawa recalls how the design had to be reconfigured when the centre's artists were finally chosen. At the competition stage only an outline list existed, but eventually art consultancy Nanjo and Associates selected the 21 featured artists, including Australian Ron Mueck, Korean Do-Ho Suh —

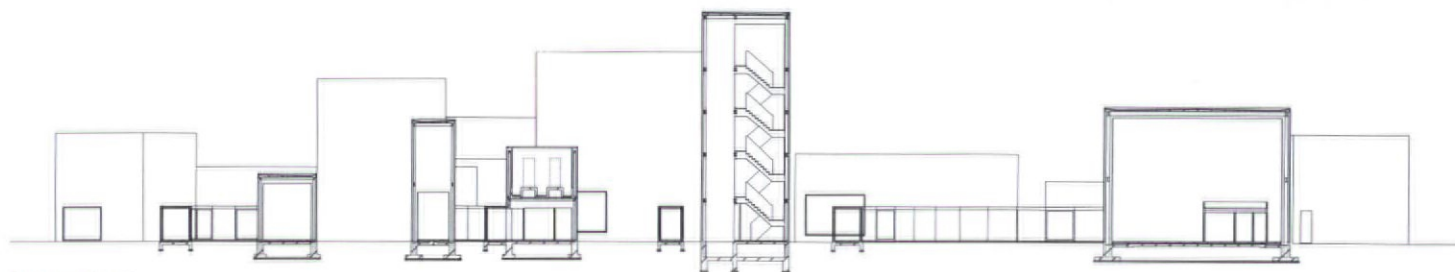


- 1 outdoor event space
- 2 courtyard
- 3 main entrance
- 4 entrance hall
- 5 individual artwork space
- 6 gallery space
- 7 backyard
- 8 community activity room
- 9 café
- 10 rest space
- 11 meeting room
- 12 office
- 13 roof terrace

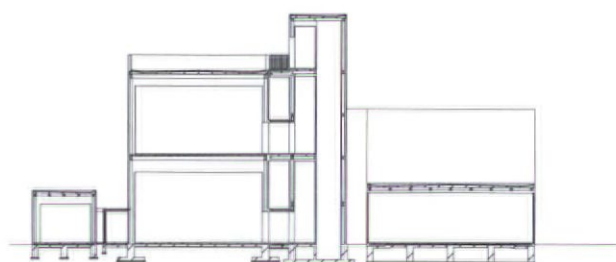




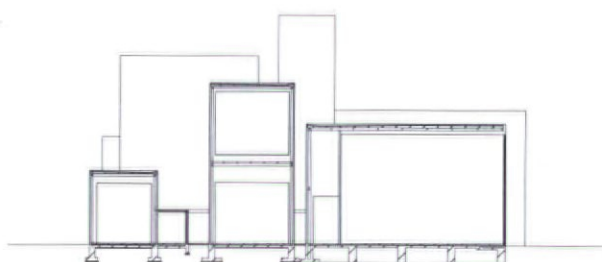
long section A



long section B



cross section C




cross section D

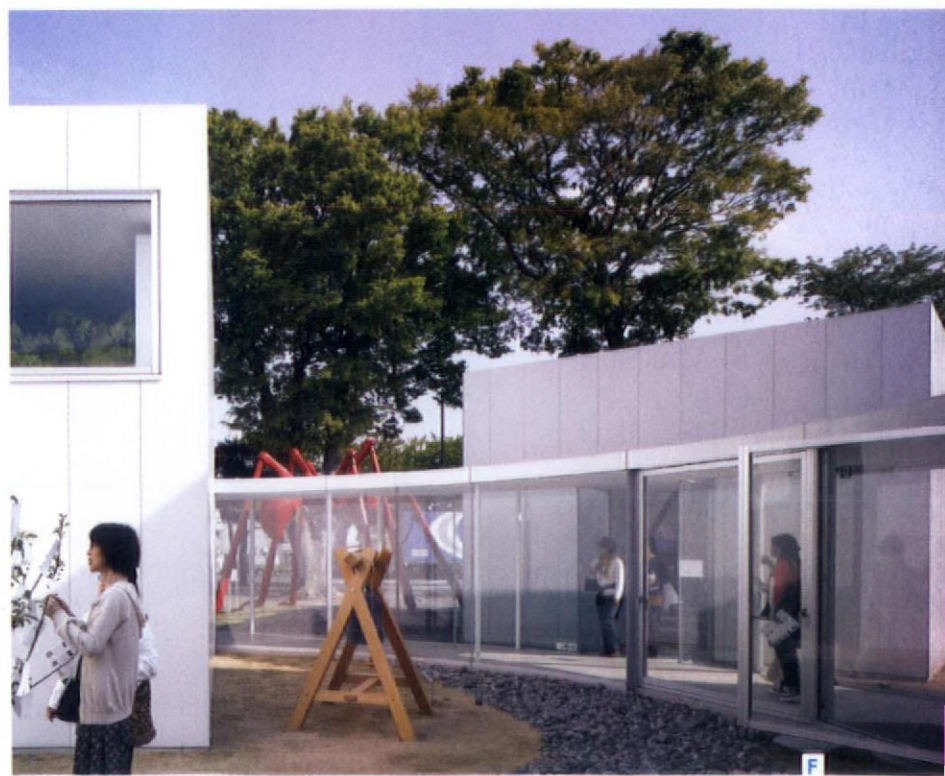
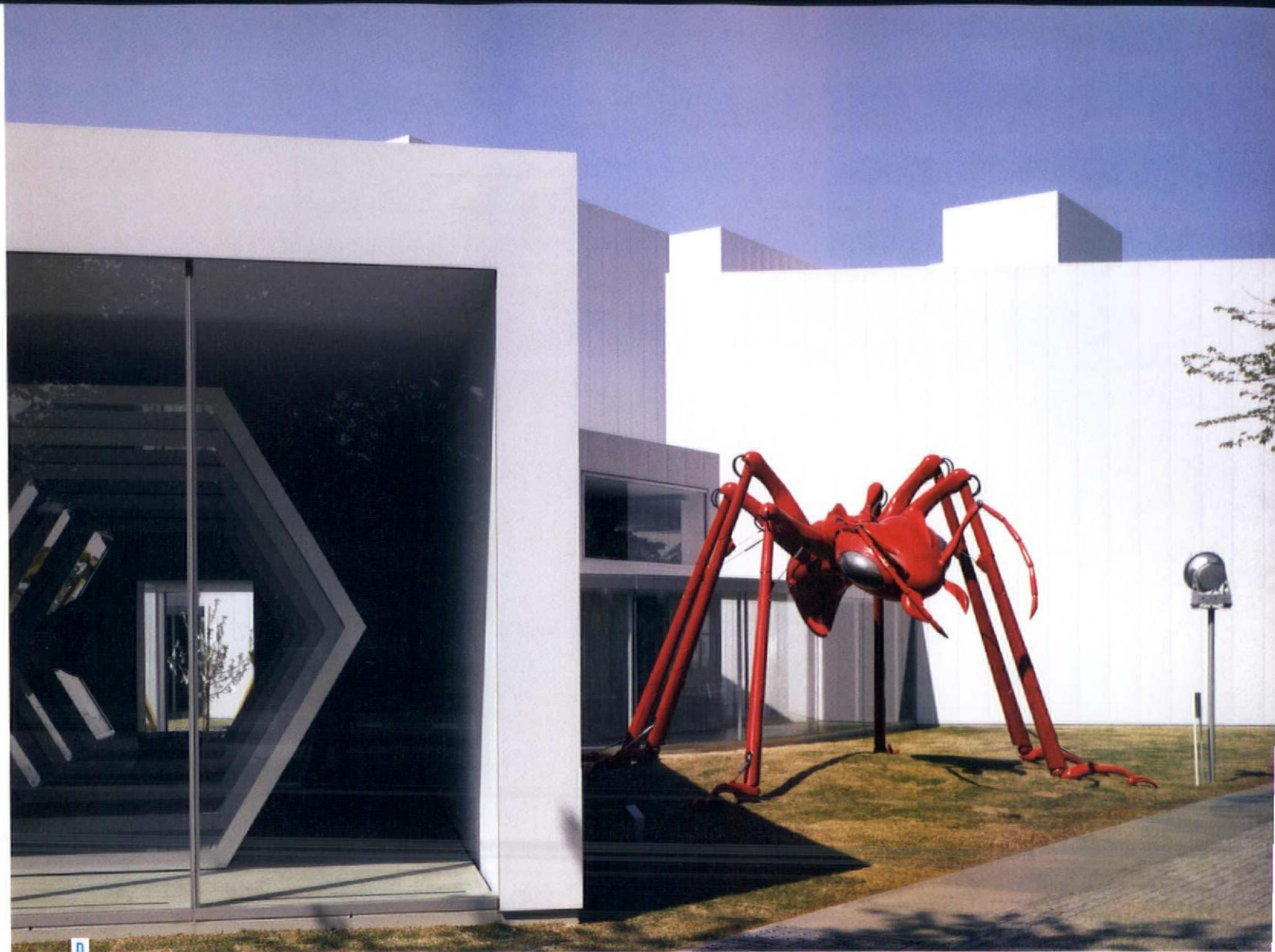
Opposite, top_ Noboru Tsubaki's giant red ant, *aTTa*, occupies one of the informal sculpture gardens
Opposite, bottom left_ Within the precinct, intimate interstitial space provides a secure place for sculptures such as Yoko Ono's *Wish Tree*
Opposite, bottom right_ The glazed corridor links all the pavilions, defining the inner courtyards

and Britons Paul Morrison and Jim Lambie. With every pavilion or patio re-scaled for each work, much of the architect's original concept endures, namely 'different pavilions connected by the open glass corridor'.

This glass corridor is the principal means of controlled circulation, connecting chains of pavilions in three circuits and defining four inner courtyards. The irregular-shaped gardens create spaces for sensitive works of art, such as Yoko Ono's *Wish Tree* and Shin Morikita's *Flying Man and Hunter*. This is in contrast to the residual spaces around the site's perimeter, more accessible to passers-by, where larger, more robust public works are arranged, such as Noboru Tsubaki's giant red ant, *aTTa*. Internally, the glazed circuit allows curators to control and divide visitor access between the permanent

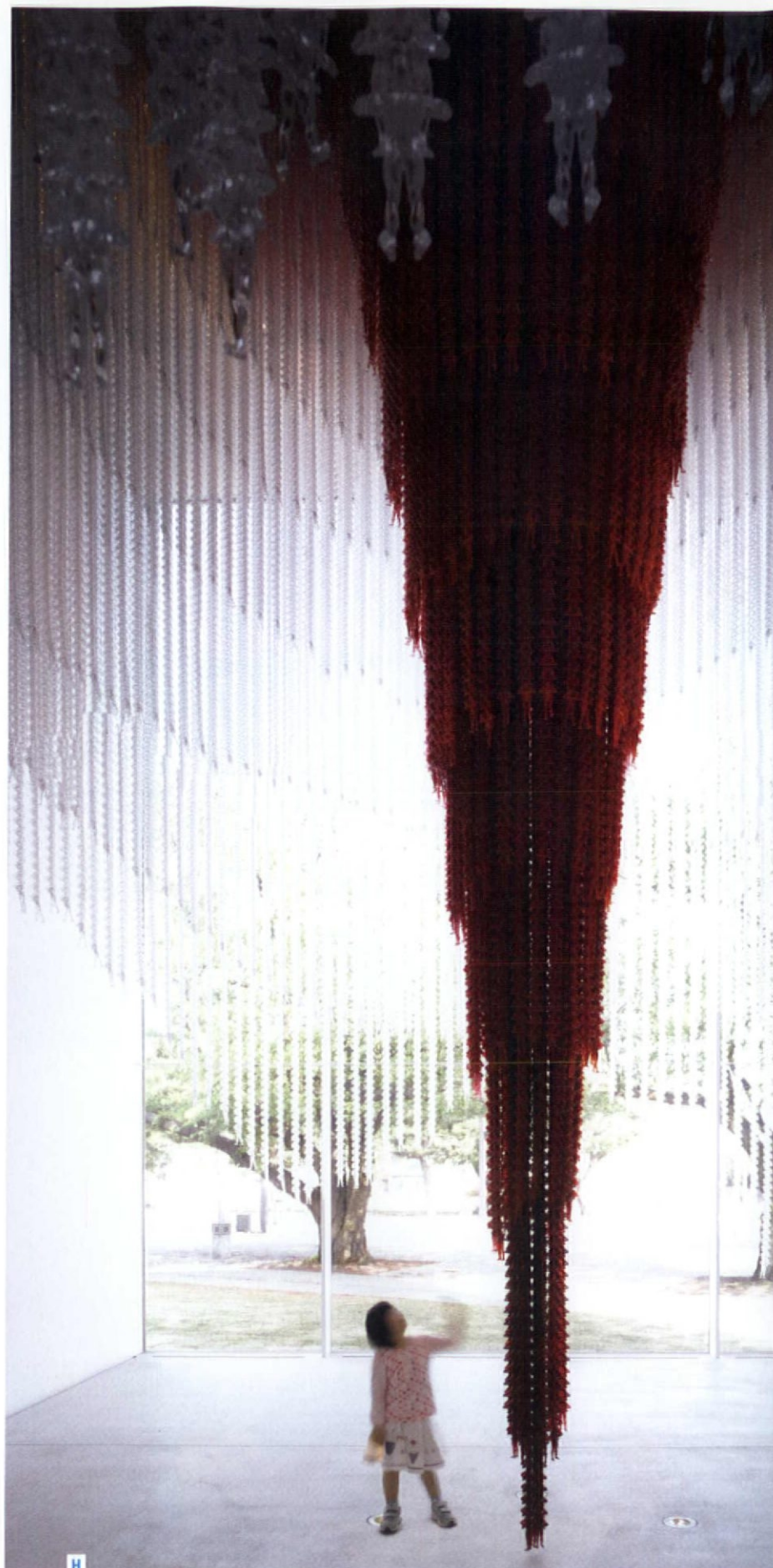
works, three exhibition galleries and the community spaces, which include a café, shop, and activity space.

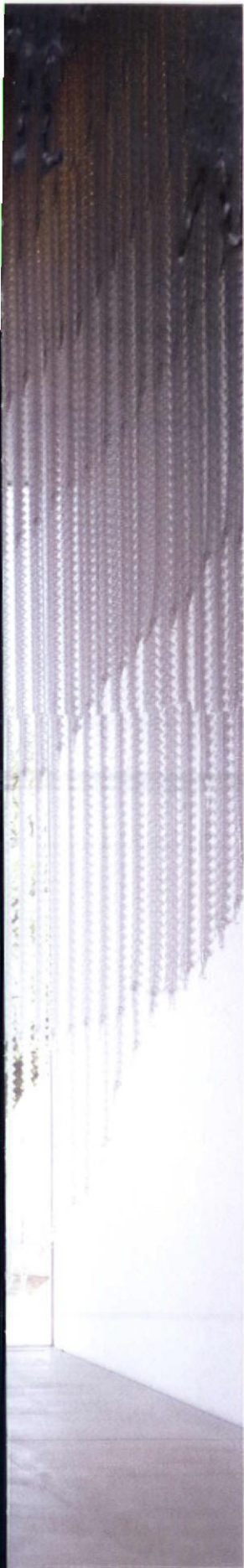
Despite creating a bespoke fit for the first collection of artworks, when asked how flexible the arrangement would be for future adaptation, Nishizawa is optimistic. 'I hope the building will attract interpretation,' he says, before going on to describe how 'each pavilion appears as a kind of independent building, like a showroom from the street side'. Of course the inverse is also true, when visitors inside view the art against Towada's new and old townscapes. As such, Nishizawa's first major public building is a great success, translating the tense relationship between inside and out, thereby giving visitors the best of both worlds: 'experiencing art and city at the same time'. 



**WHILE APPEARING LIKE
A KIND OF SHOWROOM FROM
STREET SIDE, FROM INSIDE
YOU CAN EXPERIENCE ARTIST
AND CITY AT THE SAME TIME**

RYUE NISHIZAWA





Far left_ Each of the pavilions was scaled for specific works of art. Shown here is Ron Mueck's *Standing Woman*
 Left_ Do-Ho Suh's *Cause & Effect* sits in a space that has a fully glazed facade, exploiting the relationship between inside and out, and artwork and tree
 Right_ The café/ rest space looks diagonally across a busy road junction
 Below_ The entrance hall, featuring floor work by artist Jim Lambie, connects three routes



ARCHITECT

Office of Ryue Nishizawa,
Tokyo, Japan

DESIGN TEAM

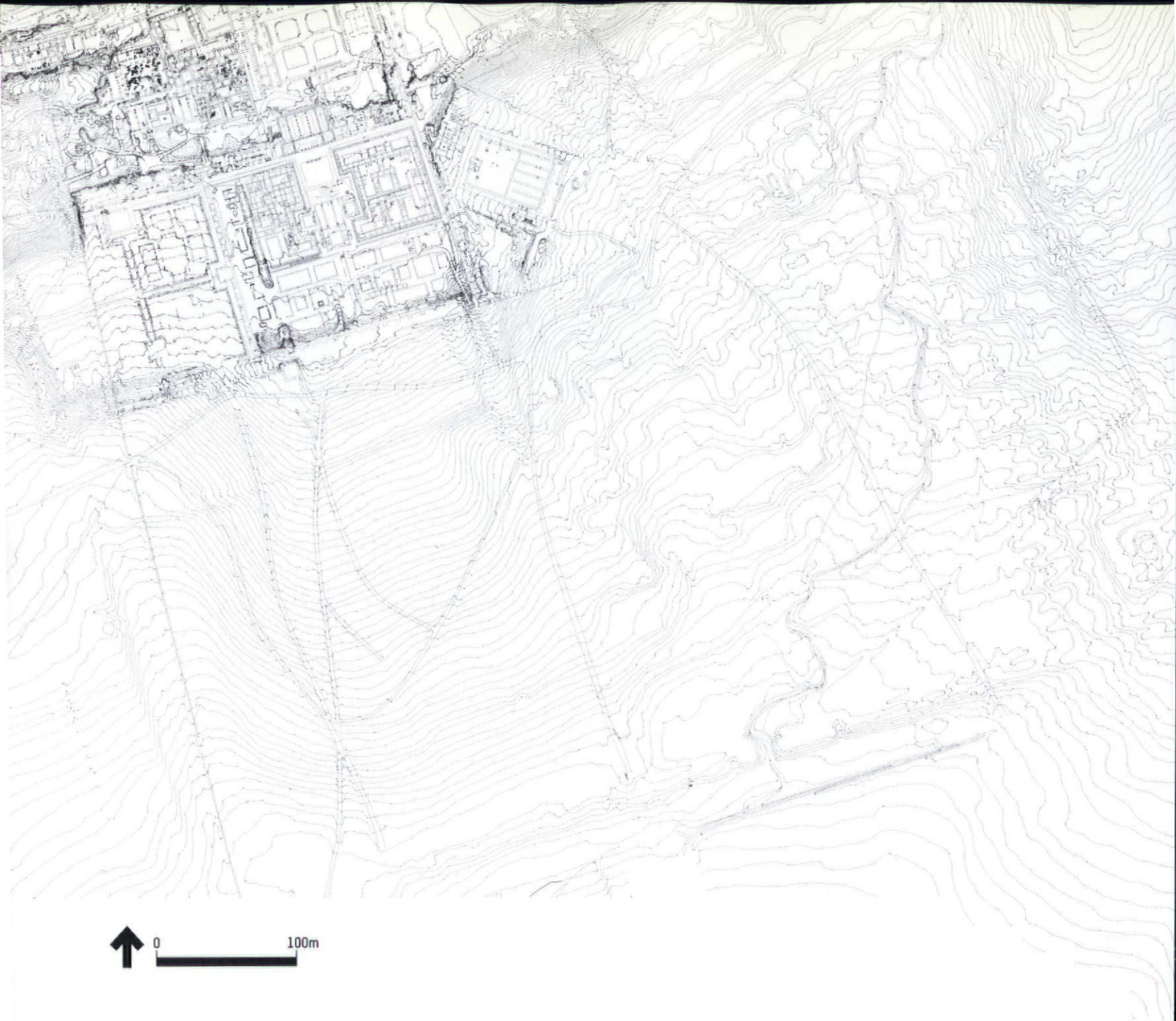
Ipppei Takahashi, Yusuke
Ohi, Taeko Nakatsubo,
Kenichi Fujisawa

STRUCTURAL ENGINEER

Sasaki Structural
Consultants/Mutsuro
Sasaki, Tatsumi Terado,
Motoshi Inukai

MECHANICAL ENGINEER

Kankyo Engineering



A detailed topographic map of the site, showing contour lines and the layout of the building complex. The building complex is highlighted in red, and the surrounding area is shown in white with black contour lines. The map is oriented diagonally, with the top of the page at the top-left corner.

032

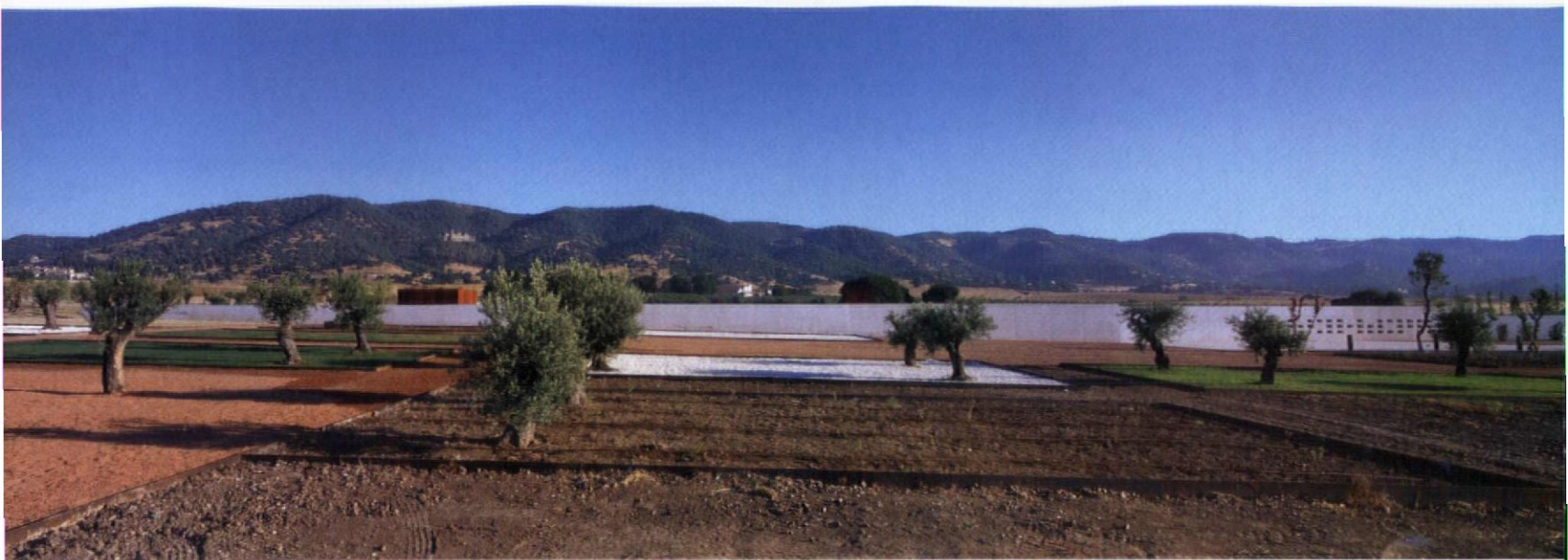
MADINAT AL-ZAHRA MUSEUM

LOCATION
CÓRDOBA, SPAIN

ARCHITECT
NIETO SOBEJANO

WRITER
CATHERINE SLESSOR

PHOTOGRAPHY
ROLAND HALBE



Unearthed by archaeologists over 90 years ago, the ruins of Madinat al-Zahra, just outside Córdoba, represent a powerful flowering of Islamic art, architecture and urban design. Built in the 10th century by Abd al-Rahman III, this vast citadel at the foot of the Sierra Morena mountains was ostensibly named after the caliph's favourite concubine. But this was no mere weekend pleasure palace— it was effectively the capital of al-Andalus, the powerful Muslim-occupied territory in the Iberian peninsula. Today, only around a tenth of the city has been excavated, and though work continues under the Spanish government, the site is at risk of being compromised by illegal housing schemes.

A more encouraging development is the opening of a new museum, interpretation and research centre designed by the Madrid-based partnership of Nieto Sobejano. The practice originally won a competition in 1999 and the building was opened last year. A visit to the site arouses contradictory emotions, as practice director Enrique Sobejano explains: 'On the one hand, nostalgia for a remote, undiscovered past impregnates the landscape, while

Above_ Enclosed by low, imperforate walls, the new museum is like a modern ruin in the flat plain
Above right_ From the air it appears as a gridded patchwork of rusted steel roofs and white concrete walls

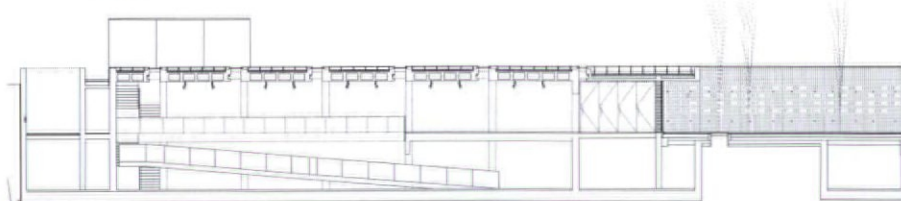
long section A



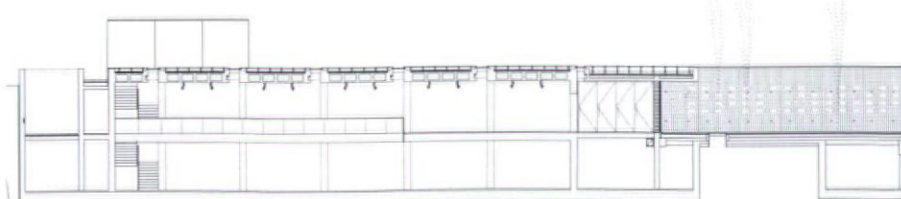
long section B



long section C

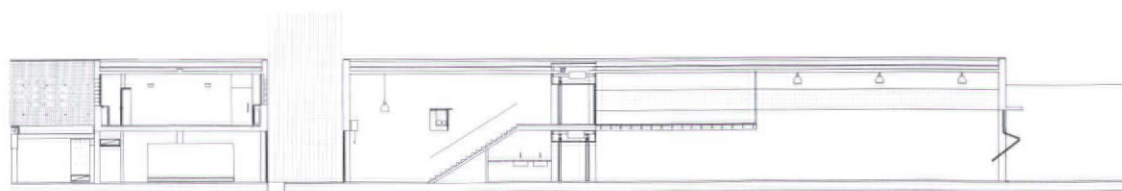
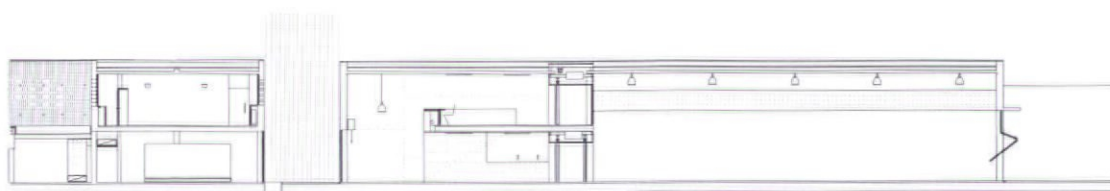
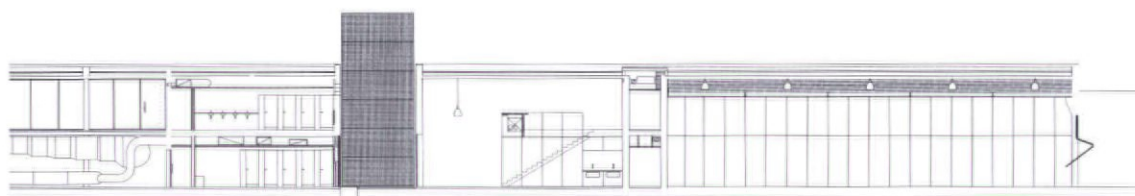
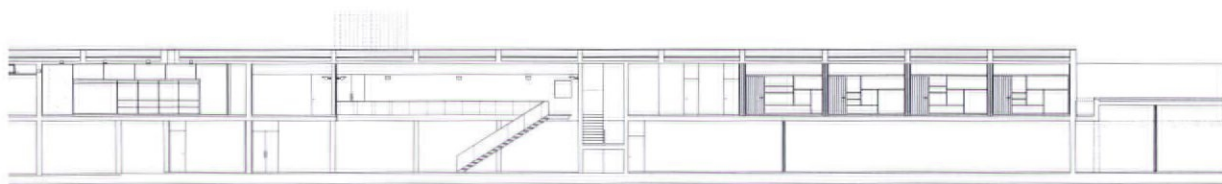


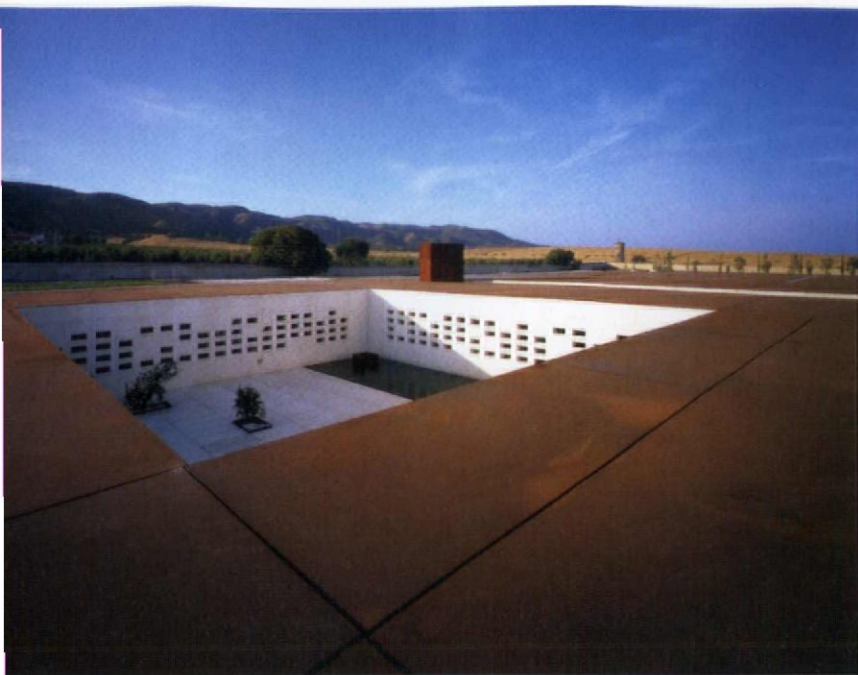
long section D



IT APPEARS SILENTLY IN THE
LANDSCAPE LIKE THE REMAINS
OF THE ANCIENT CITY ITSELF

FERNANDO ALBA

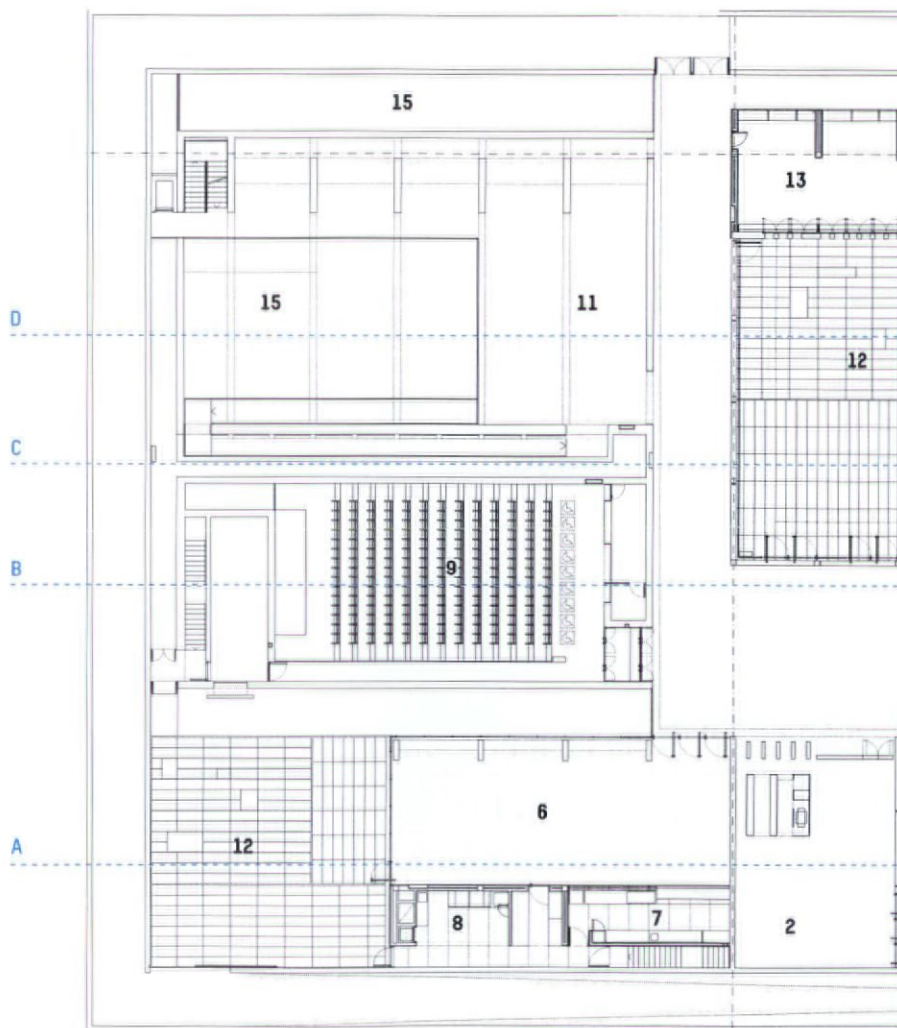




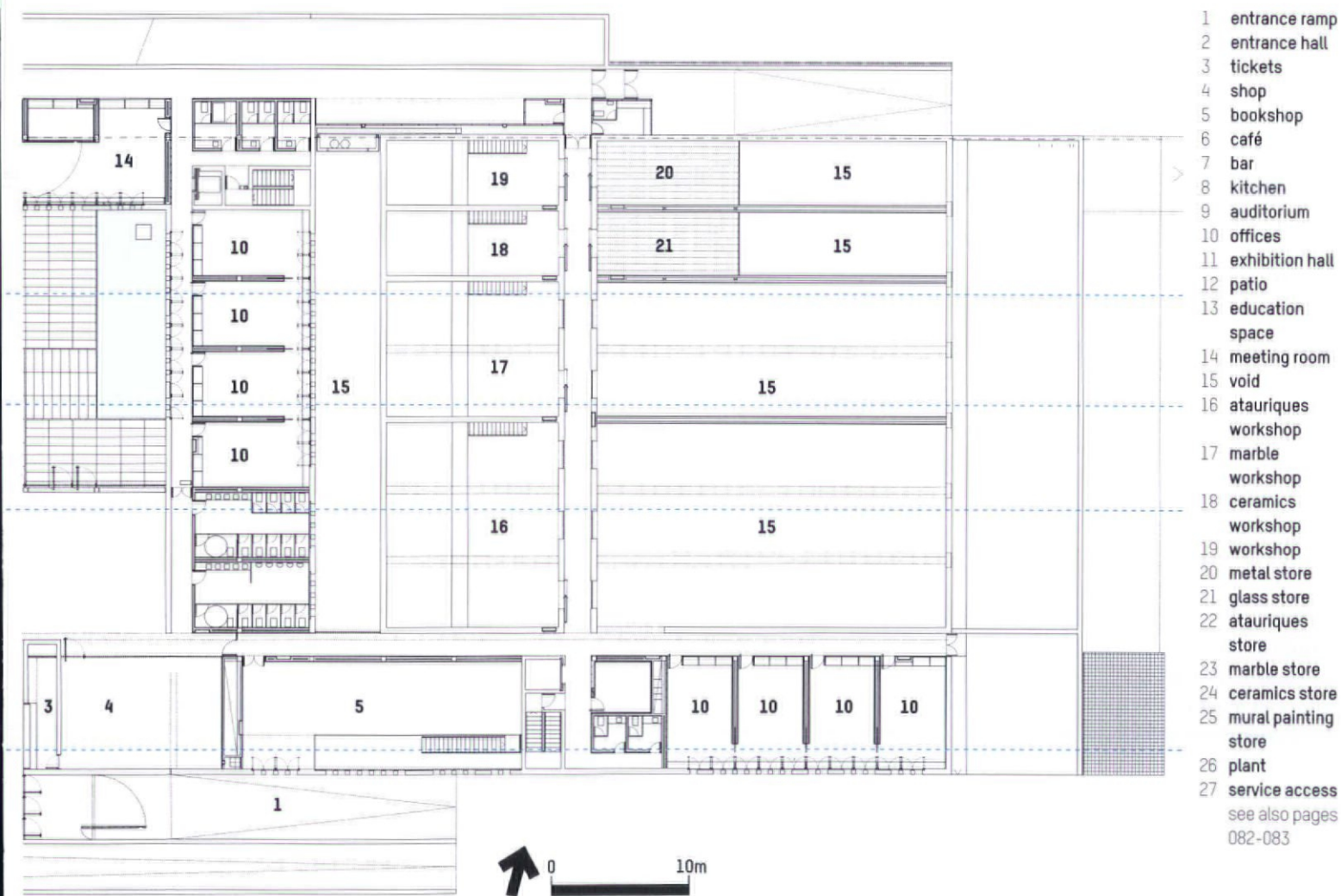
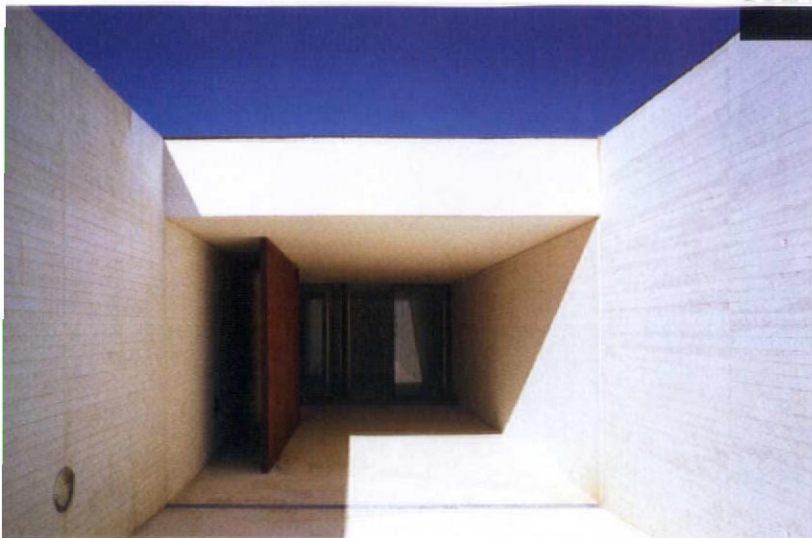
on the other, a disorderly sprawl of modern buildings creeps disturbingly around the area that was once a palace city.' Their initial reaction was: 'We should not build on this landscape,' as so much of the city still awaited discovery. But they began to work 'like archaeologists', conceiving the building as a kind of contemporary ruin that connects both physically and symbolically with fragments of the past. 'We tried not to construct a wholly new building, but instead "discovered" it below the surface, as if the passage of time had kept it hidden right up to the present day,' says director Fuensanta Nieto. Careful excavation of the site revealed patios, walls and pavements – the remnants of the original Moorish structures – and these act like a palimpsest or template to configure and organise the new building. Found wall structures have been strengthened by white boardmarked concrete and now support thin flat roofs of Cor-ten steel.

Set at some distance from the existing excavated remains, the museum is an introverted, not to say enigmatic, presence. 'It appears silently in the landscape, like the remains of the ancient city itself,' say the architects. Enclosed by low, —

Above_ The building is structured around a series of patios. The main one (shown here) is animated by a long, reflecting pool
Above right_ Roofs are thin planes of rusted Cor-ten steel
Right_ A ramp leads down to the main entrance
Far right_ A cloister-style space adjoins the main patio



lower ground-floor plan

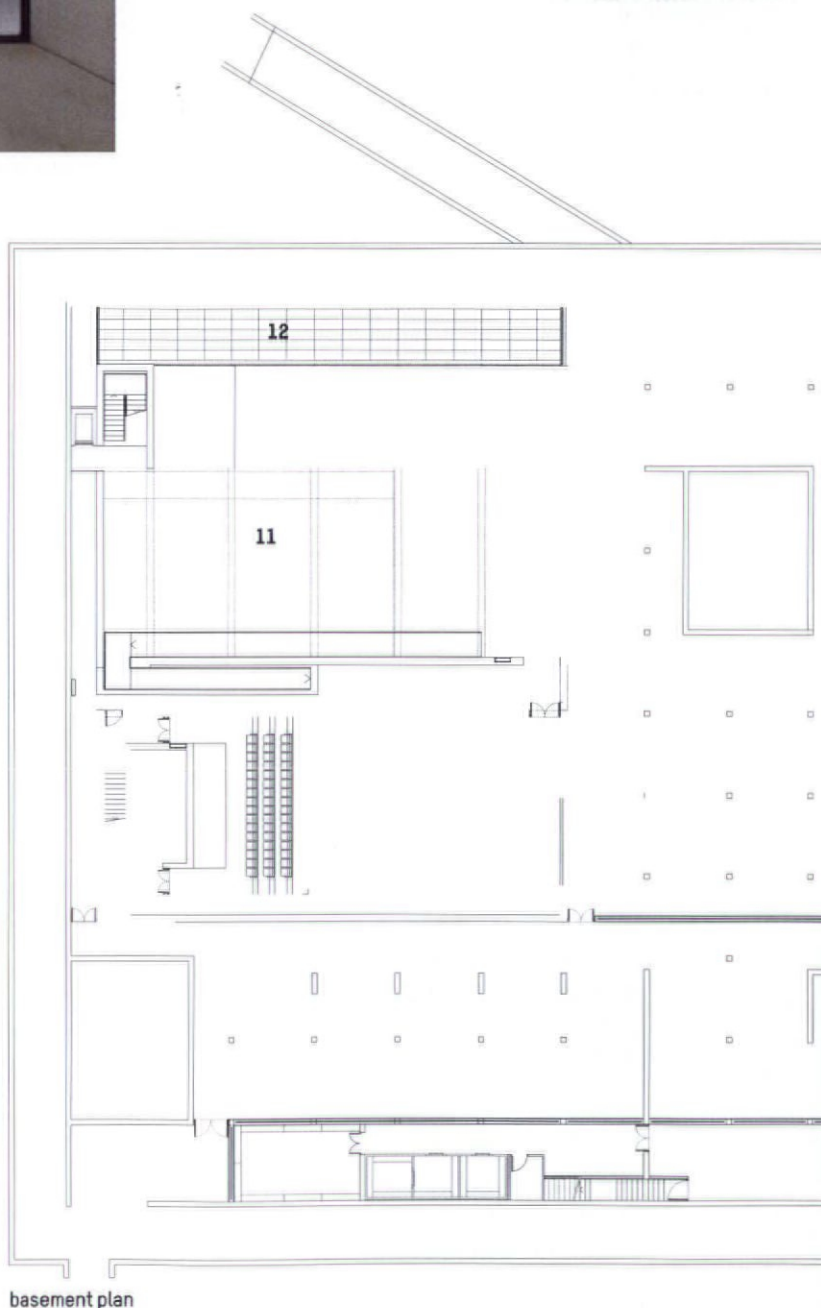




imporfate walls, the building gives little clue as to its function. From above, it appears as a carpet composed of white concrete and rusted steel woven discreetly into the flat, dusty plain. Both floors are set below ground, creating a hermetic internalised realm, animated by a series of paved patios in the Andalusian/North African tradition.

A ramp entices visitors down and into the entrance hall adjoining the main patio. The patios are intended to assist with navigation and each has a different character. The largest holds a pool, which infuses the surrounding cloister-like space with limpid reflections. An auditorium, exhibition hall, bookshop and café are arranged around the hub of the patio and cloister. Administration, conservation and research workshops are grouped around a narrow secondary patio and a third provides an external exhibition area for the display of *atauriques* (Moorish ornamental carvings). The lower basement level contains more exhibition spaces along with the usual storage and plant. The gridded plan allows for future growth, like an ongoing excavation, with new subterranean pavilions to be added when need requires and funds allow.

Above_ Light diffuses and penetrates the cloister from the patios
Above right_ Education space adjoining the main patio
Far right_ Double-height exhibition hall



basement plan



ARCHITECT

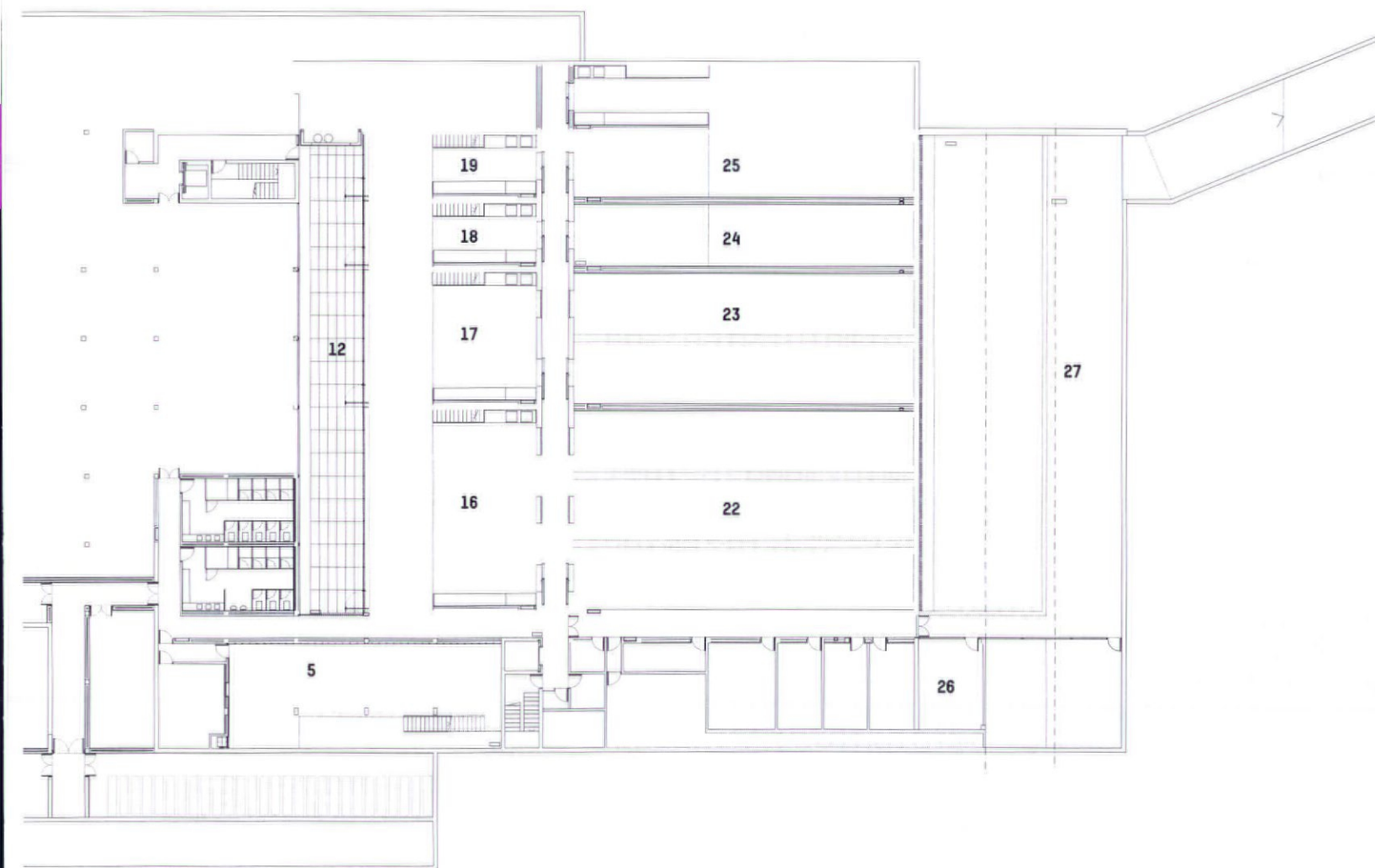
Nieto Sobejano
Arquitectos, Madrid

STRUCTURAL ENGINEER

NB 35

EXHIBITION DESIGN

Nieto Sobejano
Arquitectos, Frade
Arquitectos



033

HEIMOLEN CREMATORIUM

LOCATION

SINT-NIKLAAS, BELGIUM

ARCHITECT

CLAUS EN KAAAN ARCHITECTEN

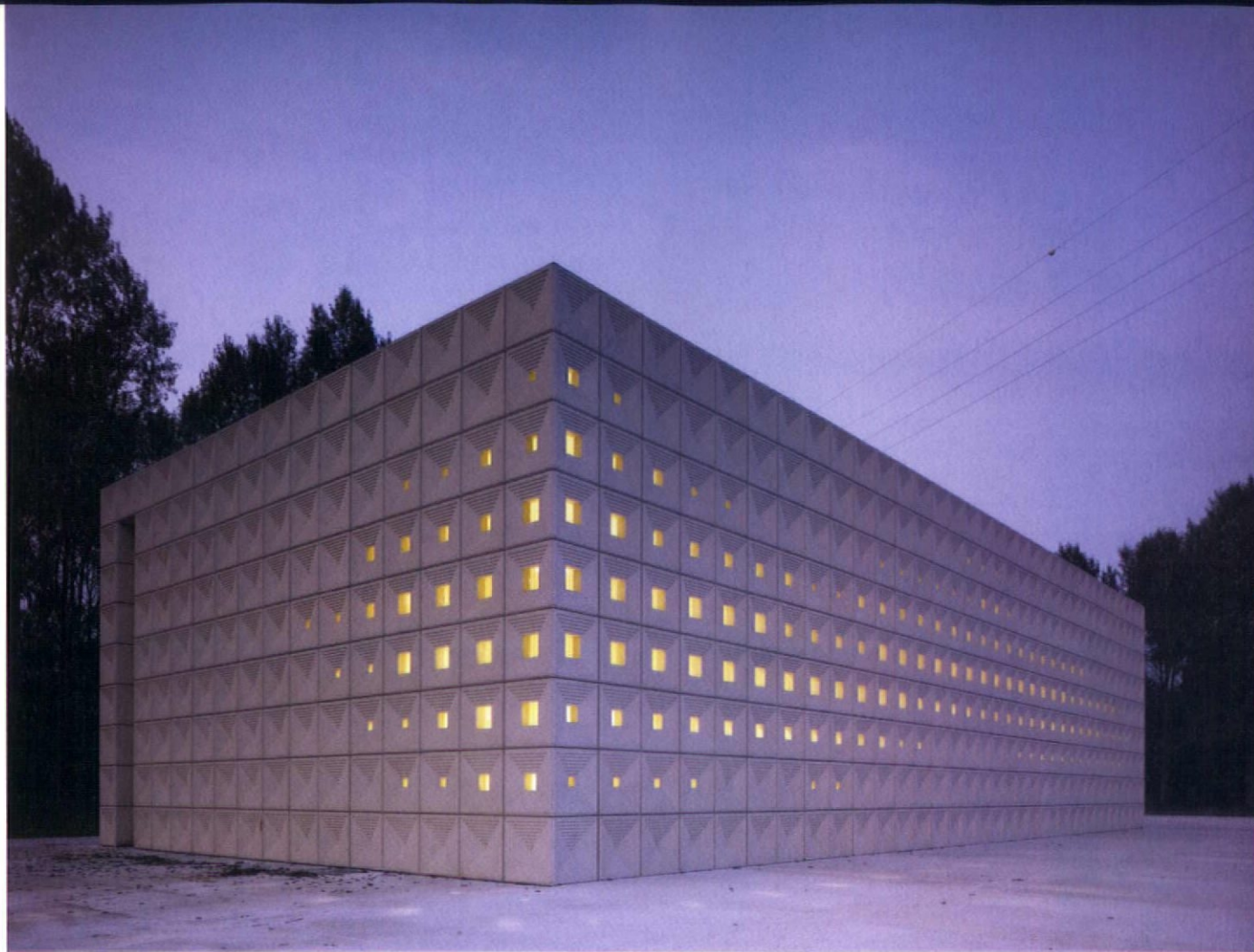
WRITER

CATHERINE SLESSOR

PHOTOGRAPHY

CHRISTIAN RICHTERS





Claus en Kaan's new crematorium complex in the Belgian town of Sint-Niklaas is another piece of studied minimalism from the Amsterdam and Rotterdam-based practice. Exploring notions of abstraction through formal and material reductivism, it's a powerful statement, evoking timelessness, elementality and a connection with nature.


Heimolen cemetery lies on the outskirts of the town, near the motorway linking Antwerp and Gent. The site is enclosed by tall trees and sloping banks, making it virtually invisible from the road. For practical and environmental reasons, funerary and cremation functions are isolated in separate structures and placed at a discreet remove from each another. The reception building sits on the south-west side of the cemetery, with the smaller crematorium on the north-east edge. A small lake separates them.

The reception building is a long,

low bar in the landscape, capped by a 100m x 40m flat roof that extends making a canopy to embrace funeral cortèges and mourners. The heavy structure hovers, as though weightless, over the large external assembly space. From here, mourners gather in a simple, white-walled anteroom with a precisely framed view over the lake, before making their way to one of the building's two chapels – although 'chapel' is perhaps a misnomer, since there is no obvious religious symbolism or paraphernalia.

In the main space, which can hold around 280 people, the assembled mourners focus on a rear wall of dark, veined marble. The same material is also used to form an exquisitely minimal catafalque. Though the space is entirely enclosed, emphasising the privacy and intimacy of mourning, light washes gently around the walls and floors from rows of ceiling lights set in deep, circular indentations. After the service, mourners can retire to

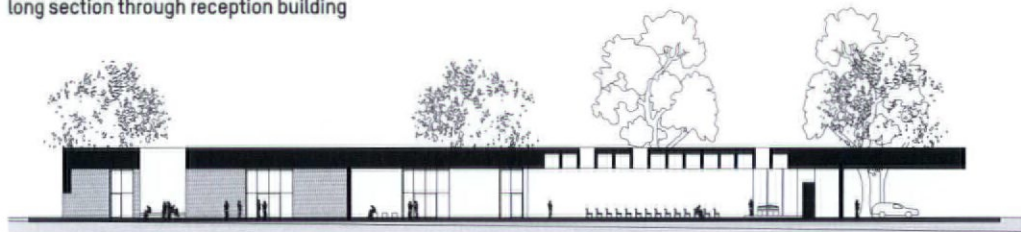
a series of rooms for refreshments, with views out over the landscape providing relief from the hermetic intensity of the service.

The final act is conducted in the crematorium, where the aim has been to avoid the familiar and depressing oven-and-chimney appearance. Yet where the reception building has a sense of openness and transparency, gathering people into it, the crematorium – a 9m-high block wrapped in a faceted skin of profiled concrete panels – is more compact and functional. The cream-coloured panels are inset with variably sized pieces of glass, giving the external walls an intriguing, woven texture, as light percolates through the apertures. Three huge steel ovens set in a long, clinical hall are employed to dispatch remains, and this space is publicly accessible, should mourners wish to be there to the end. Claus en Kaan's buildings are a sober, dignified and modern setting both for death's rituals and its practicalities. 

**EXTERNAL WALLS HAVE AN
INTRIGUING, ALMOST WOVEN
TEXTURE, AS LIGHT PERCOLATES
THROUGH THE APERTURES**

Previous page_
Funerary and
cremation functions
are in separate
buildings. The
reception building
is a long, low bar
with a hovering roof.
The crematorium
is a more
impermeable
structure, wrapped
in a faceted skin
of concrete panels
Right_ The simple,
dignified cremation
hall. Mourners can
be here to the end

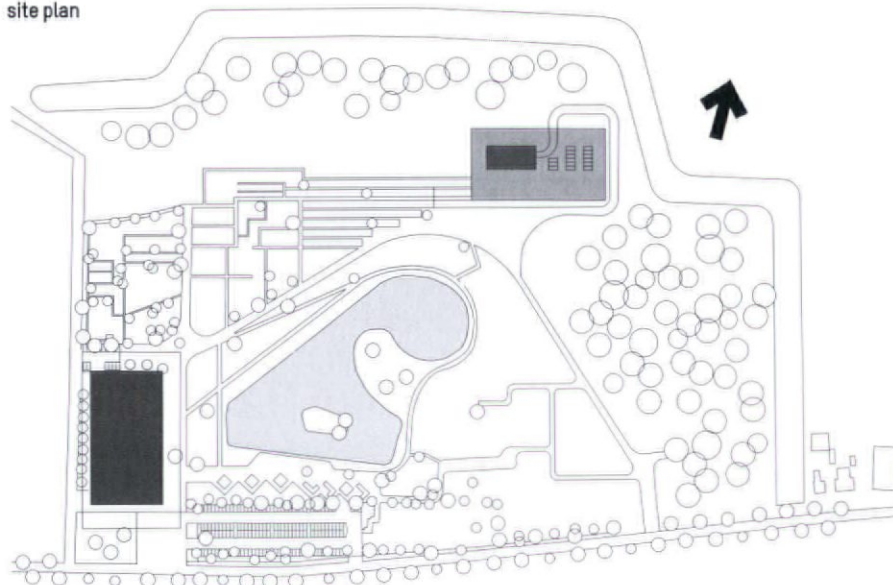
long section through reception building



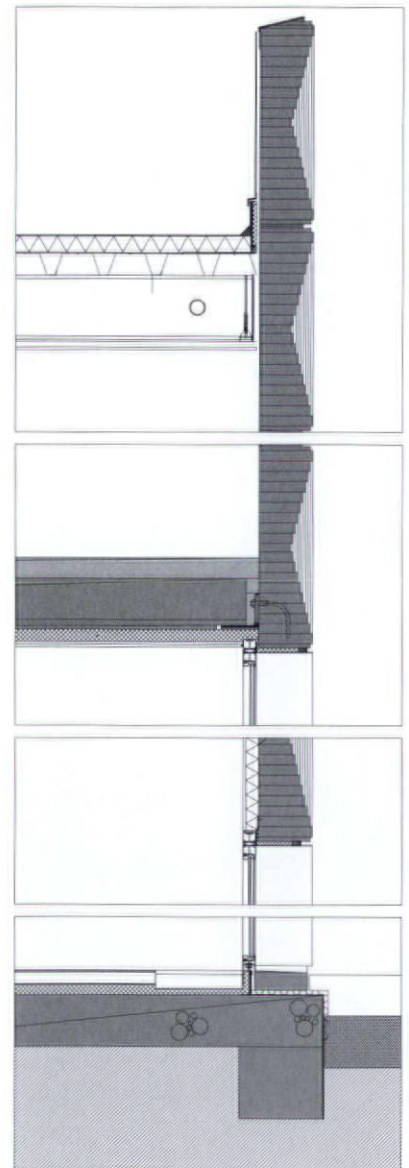
cross section through crematorium



site plan



detailed external wall section through crematorium





THOUGH THE SPACE IS ENTIRELY ENCLOSED, EMPHASISING THE PRIVACY AND INTIMACY OF MOURNING, LIGHT WASHES GENTLY AROUND THE WALLS AND FLOORS FROM CEILING LIGHTS

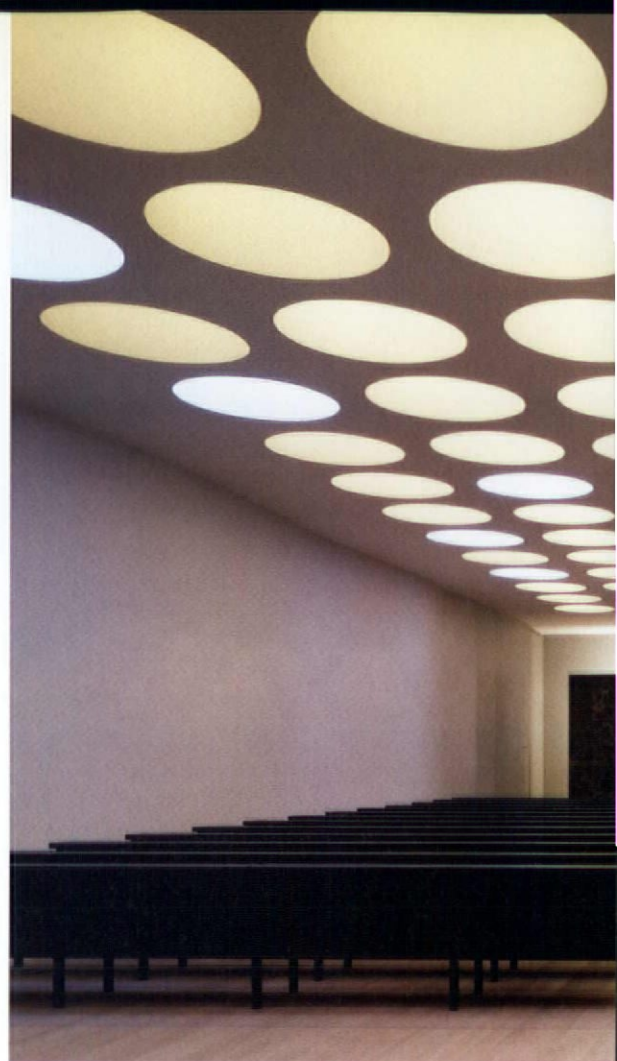
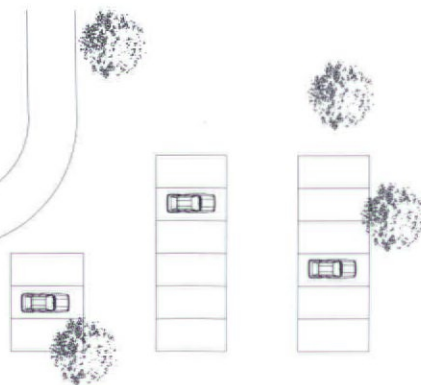
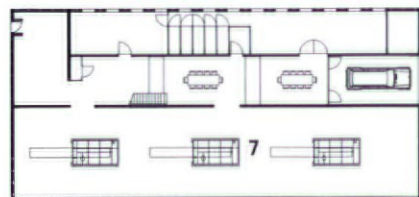
ground-floor plan of reception building

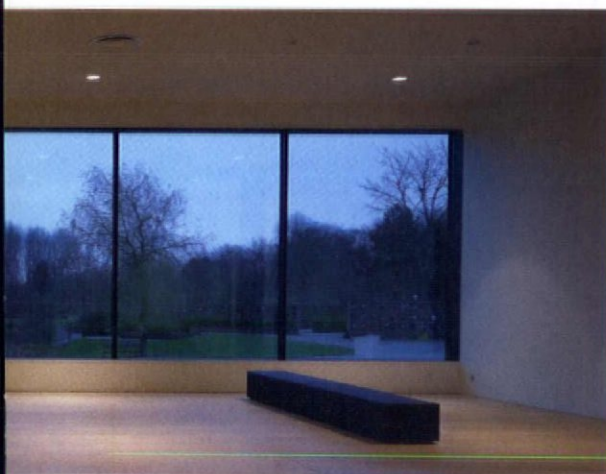
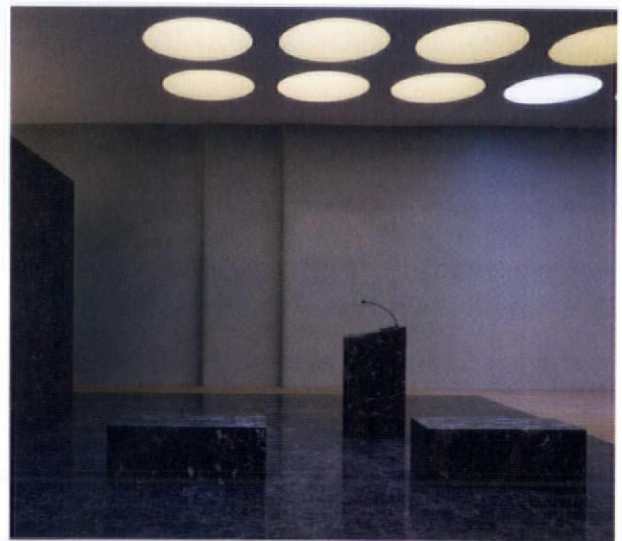


- 1 portico
- 2 anteroom
- 3 main funerary hall
- 4 secondary funerary hall
- 5 banqueting spaces
- 6 kitchen
- 7 cremation hall



ground-floor plan of crematorium





Top_ The main funeral service hall

Top right_ Sombre dark-veined marble shrouds the rear wall, podium and catafalque

Above_ The anteroom frames tranquil views of the landscape

Right_ The huge overhanging roof shelters an external gathering space

ARCHITECT

Claus en Kaan
Architecten, Rotterdam

STRUCTURAL AND
MECHANICAL ENGINEER

Bureau Bouwtechniek

LANDSCAPE CONSULTANT

City of Sint-Niklaas

with Claus en Kaan



SKILL

**CANOPY AT
HOSHAKUJI STATION**

LOCATION

**TAKANEZAWA-MACHI,
TOCHIGI, JAPAN**

KEY WORDS

**TIMBER STALACTITE
TOPOGRAPHY**

ARCHITECT

**KENGO KUMA
AND ASSOCIATES**

WRITER

ROB GREGORY

PHOTOGRAPHY

EDMUND SUMNER

宝積寺



— Last month, Japanese architect Kengo Kuma was one of seven recipients of a RIBA 2009 International Fellowship. In the award citation, jury members noted how Kuma's buildings 'have an extremely tactile character, which invariably harmonises with the topography in which they are situated, irrespective of whether they are in the country [...] or in the city.' Maintaining his —

**KUMA WAS INSPIRED TO DEVELOP
A TIMBER SOFFIT, SUSPENDED
ON STEEL HANGERS, THAT WOULD
CHANGE IN PROFILE TO CREATE
A VARIED SPATIAL EXPERIENCE**

skilful inventiveness, this project creates one of his most striking topographies to date. When discussing its making with the *Architectural Review*, Kuma explains how the notion of tactility also endures throughout his design and construction process.

Hoshakuji Station is situated in Takanezawa-machi, in the Tochigi Prefecture, 80 miles north of Tokyo. Adjacent to Kuma's Chokkura Plaza – a public space and pavilion with a hybrid steel and Oya stone structure articulated in shallow, vertically stacked diamonds – Kuma reapplied the diamond motif to the soffit of this new structure. He did this in order to

bring distinctiveness to a potentially anonymous station bridge. In his opinion, recent standardisation has produced too many bland, unresponsive structures, meaning stations are 'unable to reflect the character of the areas they serve'.

When analysing a simple diagonally braced steel structure, Kuma was inspired to develop a timber soffit, suspended on steel hangers, which would change in profile to create a varied spatial experience. On the upper concourse the ceiling depth is at its most shallow, creating a generous lofty space, while toward the edges and at the base of the stairs the ceiling drops to create enclosure and foil the deepest structural members.

There are approximately 1,500 diamonds in total, that in plan share the same size and proportion, with cross-axial dimensions from point to point of 900–1,820mm. The complex topography is then created by varying the shape of each suspended panel, cut in a straight line on an angle. When joined in diamond, a continuous but irregular profile is created that establishes four corner




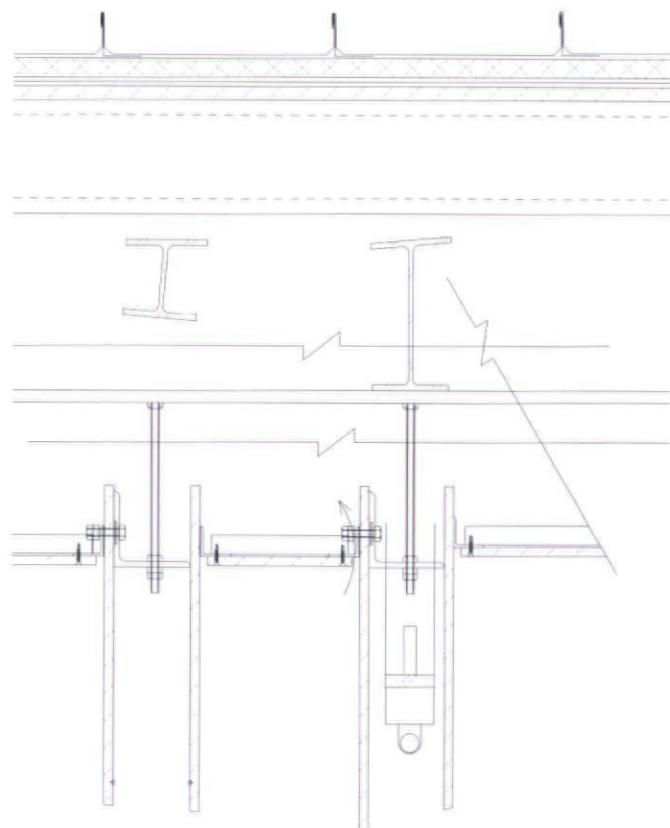
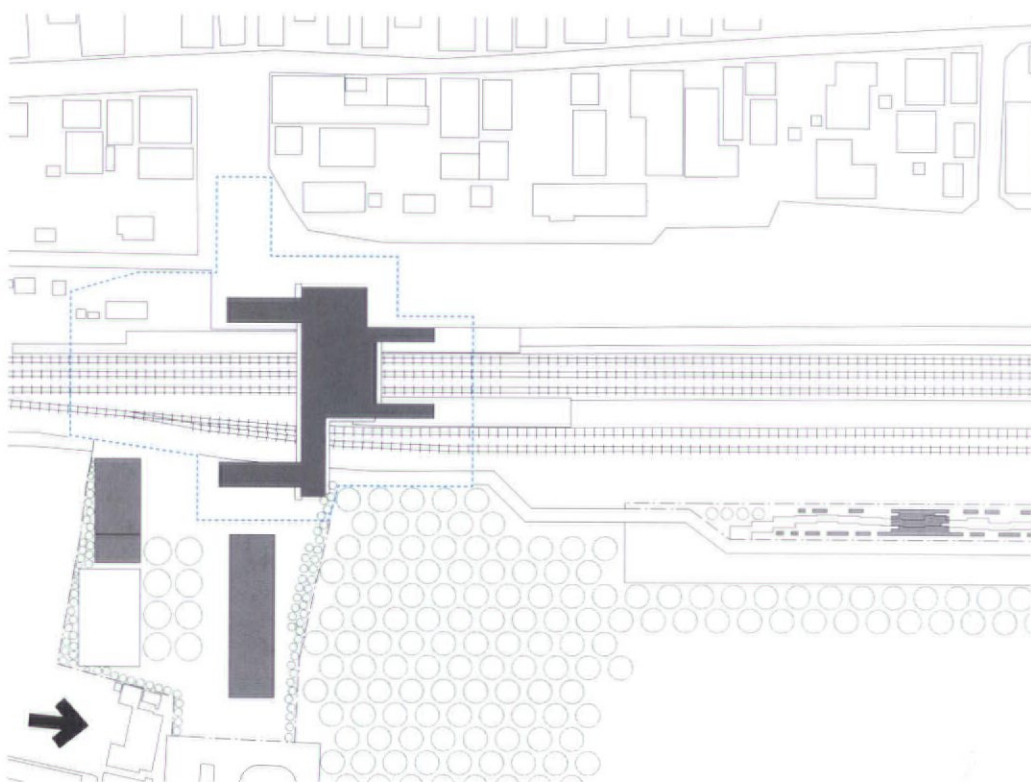
Above_Kuma applied a diamond motif from an earlier pavilion (seen on the far right) to his design for this station ceiling. Set within an otherwise steel structure, the timber soffit reveals itself beneath the hem of the roof
Right_Inside, the wood transforms the nature of this space. Unlike conventional stations, form and material combine to create a warm aesthetic



coordinates coincident with adjacent units. Having digitally mapped the precise contours of these timber stalactites, a grid of coordinates was plotted that varies between 100mm and 1,700mm deep. Kuma then checked the depth of each unit and adjusted it through the process of model-making, perspective-rendering, full-size mock-ups, and finally during construction. 'I don't fully trust the computer so I always test detail with a real-size mock-up and with the real material,' he says. With a reflected ceiling plan indicating cutting depths, each panel was pre-cut off site. The diamonds were then assembled on the ground before being hung one by one. Reassuringly, in the practice's own words, 'since it is a station building used by many people, we paid extra attention to prevent fall-down of the plywood, with each diamond bolted in four parts to the steel beams supporting the roof!'

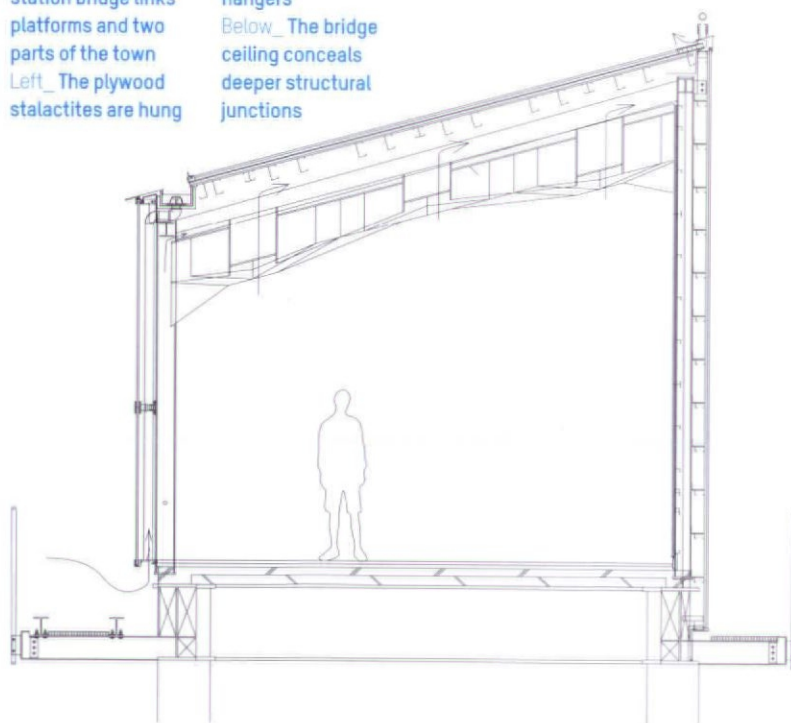
In his acceptance speech for the RIBA International Fellowship, Kuma credited the recession that paralysed the Japanese economy in the 1990s as the stimulus for his

'return to material', forcing him to work directly with craftsmen. Since then his work has been inspirational, demonstrating the expediency of craft over mechanisation and how to achieve maximum effect from minimum means. 



Above_ The station bridge links platforms and two parts of the town
Left_ The plywood stalactites are hung

on simple threaded hangers
Below_ The bridge ceiling conceals deeper structural junctions



CANOPY AT HOSHAKUJI STATION KENGO KUMA AND ASSOCIATES

I DON'T FULLY TRUST THE COMPUTER SO I ALWAYS TEST DETAIL, WITH A REAL-SIZE MOCK-UP AND THE REAL MATERIAL

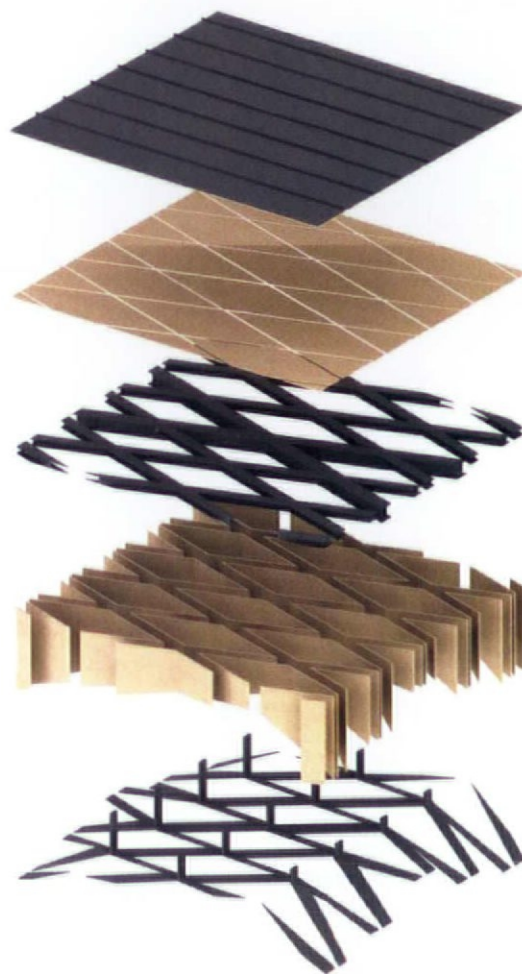
KENGO KUMA

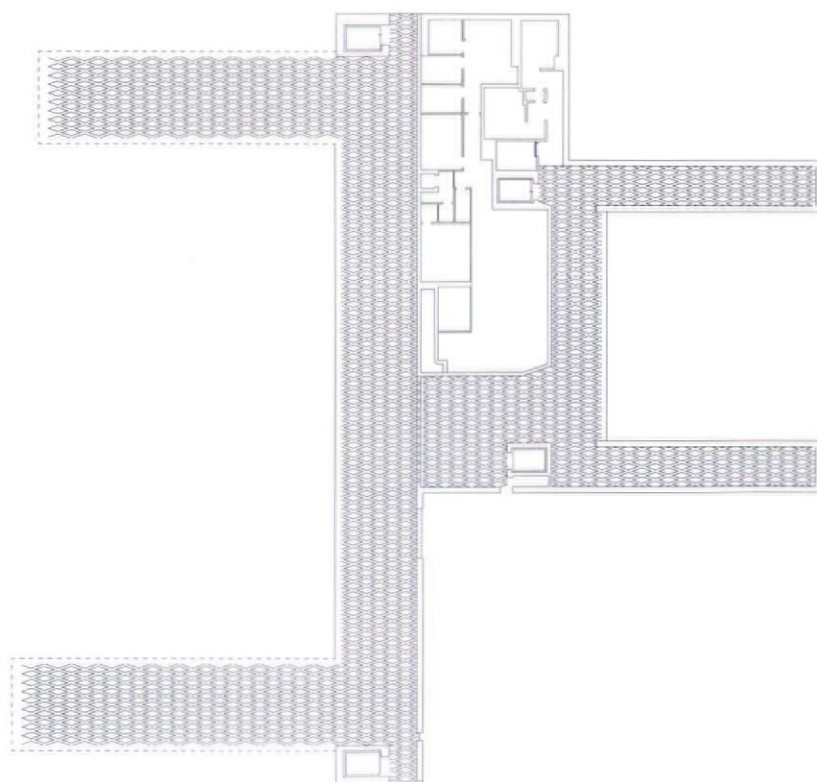
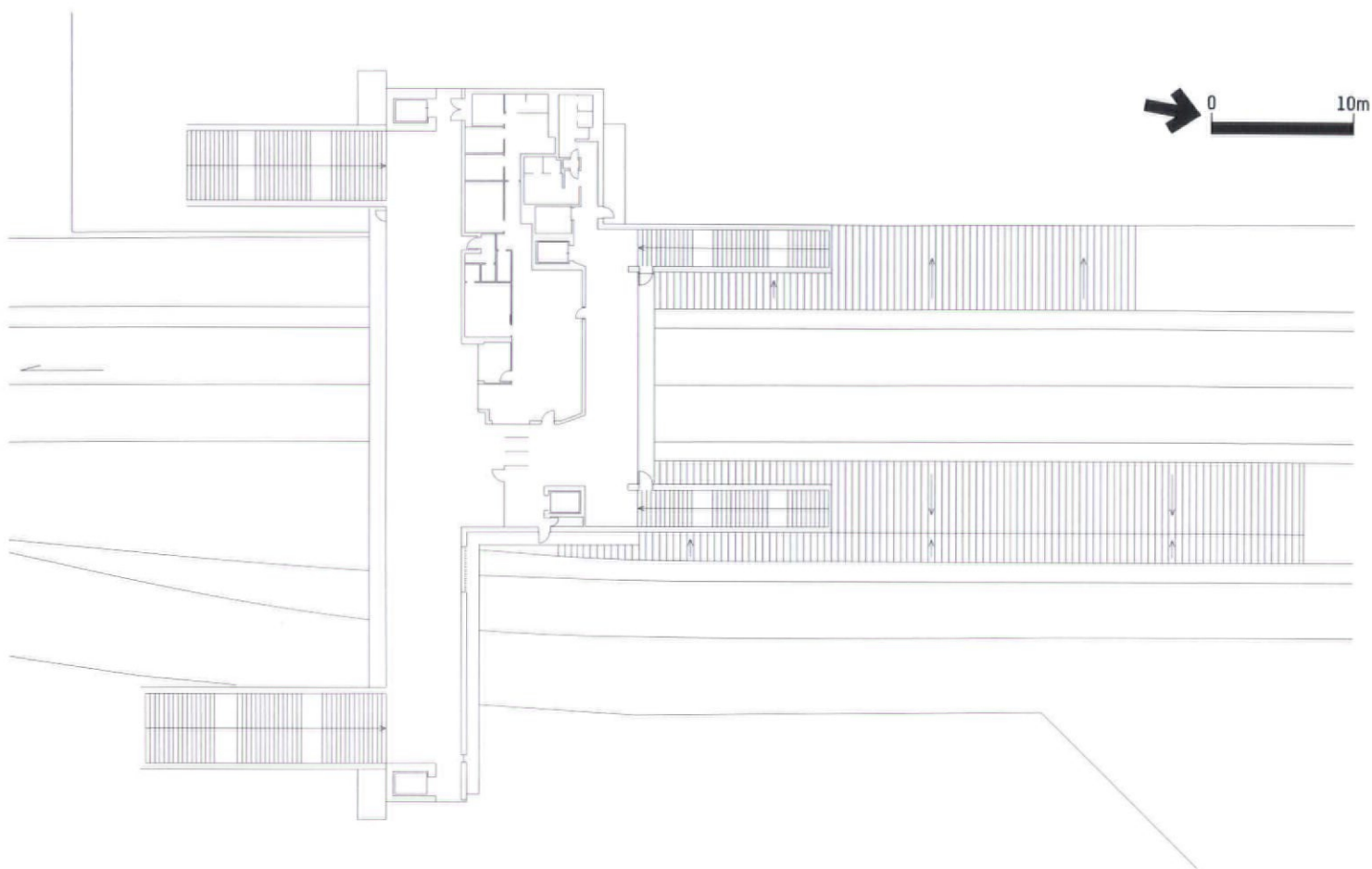


Left_ The bridge's steel structure is braced with diagonal members, which also set out the diamond geometry

Right_ Exploded schematic isometric: from top, standing seam roof; plywood lids; principal steel structure; plywood panels; secondary handing system

Below_ A full-size mock-up was built – Kuma does not trust the computer's ability to test the success of a detail
Below right_ Seen in isolation, the plywood stalactites form an irregular topography





This page_ The roof plan drawing was used as a working schedule for on-site fabrication of the timber stalactites. The coordinates of each 1,500 or so four-way intersection points were simply marked by setting out the depth of each panel. Tradesmen assembled the panels on site. The units were then bolted together on the ground before being lifted and hung in place, one by one



APARTMENT

LOCATION

STOCKHOLM, SWEDEN

ARCHITECT

**THAM &
VIDEGÅRD HANSSON**

WRITER

KIERAN LONG

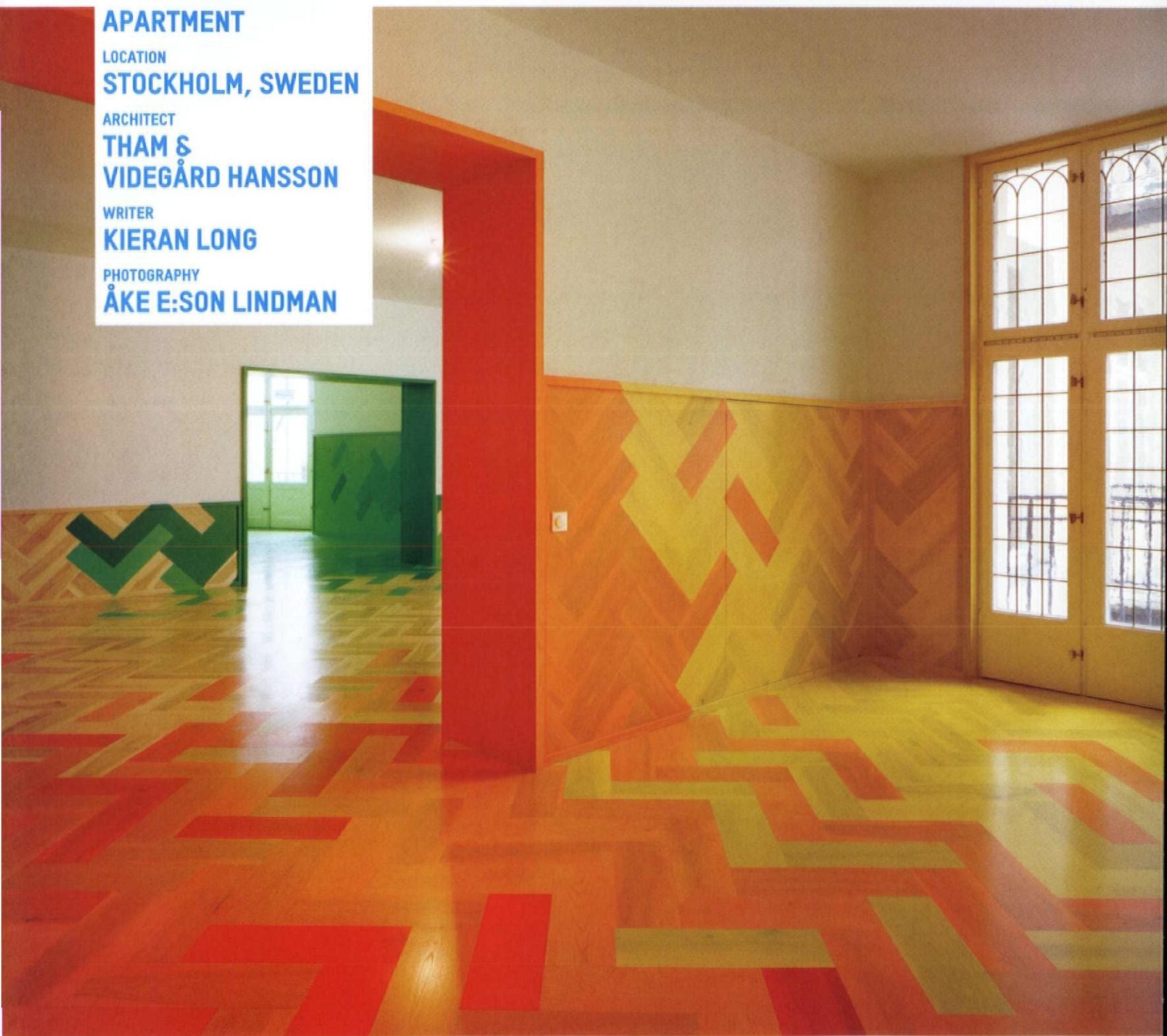
PHOTOGRAPHY

ÅKE E:SON LINDMAN

Bolle Tham and Martin Videgård Hansson's practice is one of the brightest prospects in contemporary Swedish architecture. Established 10 years ago, their firm made its name through a series of domestic projects of historical insight, and has since won two of the most high-profile projects in Sweden: the new architecture school for the

Royal Institute of Technology (KTH) in Stockholm and Moderna Museet Malmö, an art museum in the south.

This exuberant interior of a private apartment, set in an art nouveau building in Sweden's capital, furthers the practice's investigations into the essence of Swedish design. The project takes inspiration from some of the nation's creative founding



fathers but avoids the clichés of blonde plywood and generic contemporary style that dog the architecture of the region. Tham says: 'This was supposed to be a Swedish home, but we didn't want it to be just another contemporary apartment.'

The building lies on Engelbrektsgatan, facing the royal garden of Humlegården. The client

was a couple who had returned to Stockholm from London. The project retains the plan of the original building. The primary intervention is an extraordinary floor of oversize parquet in rainbow colours. The zones of parquet are intended to blur the strictly divided plan, creating coloured areas that straddle two rooms or more (see plan p98).

The parquet is made from a standard timber floor product cut into large proportions and stained. The colours themselves refer to the changing canopy of the trees in the garden across the road, and are tuned to relate to the quality of light in each room.

The work of two very Swedish designers was also an —



STOCKHOLM, SWEDEN **THAM & VIDEGÅRD HANSSON**

THE PARQUET COLOURS REFER TO THE CHANGING CANOPY OF TREES IN A GARDEN ACROSS THE ROAD, AND ARE TUNED TO RELATE TO THE QUALITY OF LIGHT IN EACH ROOM

influence on the chosen colour palette. The first is 19th-century painter Carl Larsson, whose work defined a view of domestic life in Sweden that endures to this day. The second is Josef Frank, the architect and designer whose floral-print textiles for manufacturer Svenskt Tenn are rich with 'the colours of nature'. The apartment

will later be filled with an assortment of furniture from contemporary Swedish designers.

Tham & Videgård Hansson's use of Larsson and Frank as inspiration is admirable and could help to rescue these great artists from the tourist gift shops. Their legacy is still alive through the practice of these two young Stockholm architects. 





Technology was the hand, it was the eye, it was everything



LECTURE / Hammer Conversations: Alex McDowell and Greg Lynn

18 February 2009,
Hammer Museum
www.hammer.ucla.edu

At a recent public talk between Hollywood production designer Alex McDowell and architect Greg Lynn at Los Angeles' Hammer Museum, it is telling that they began by discussing their collaboration on *Minority Report* (2002), a futuristic movie which neither man has topped for its notoriety or success since.

The conversation, part of a series at the Hammer Museum in which artists, architects and writers discuss their work, was laden with nostalgia from start to finish – ironic given that both rose to prominence for being on the cutting edge of a futuristic design sensibility. But their moment (and Lynn's in particular) seems to be at a point of stasis.

In addition to *Minority Report*, McDowell was the production designer on *Fight Club* (1999), *Corpse Bride* (2005) and *Watchmen* (2009). Lynn is known best for his 'blob' architecture,

and was awarded the 2008 Venice Architecture Biennale's Golden Lion for a furniture piece made of recycled toys. His work has been paramount to the profession, but his commitment to digital fabrication feels dated.

Describing the process of working a decade ago, Lynn noted that 'technology was the hand; it was the eye; it was everything.' Explaining the change between then and now, McDowell said: 'Technology is so transparent that it is now irrelevant, bringing us back to what we want to design rather than what it lets us design.' The point rings true, but to take it at value is to realise that neither is particularly well suited to present circumstances.

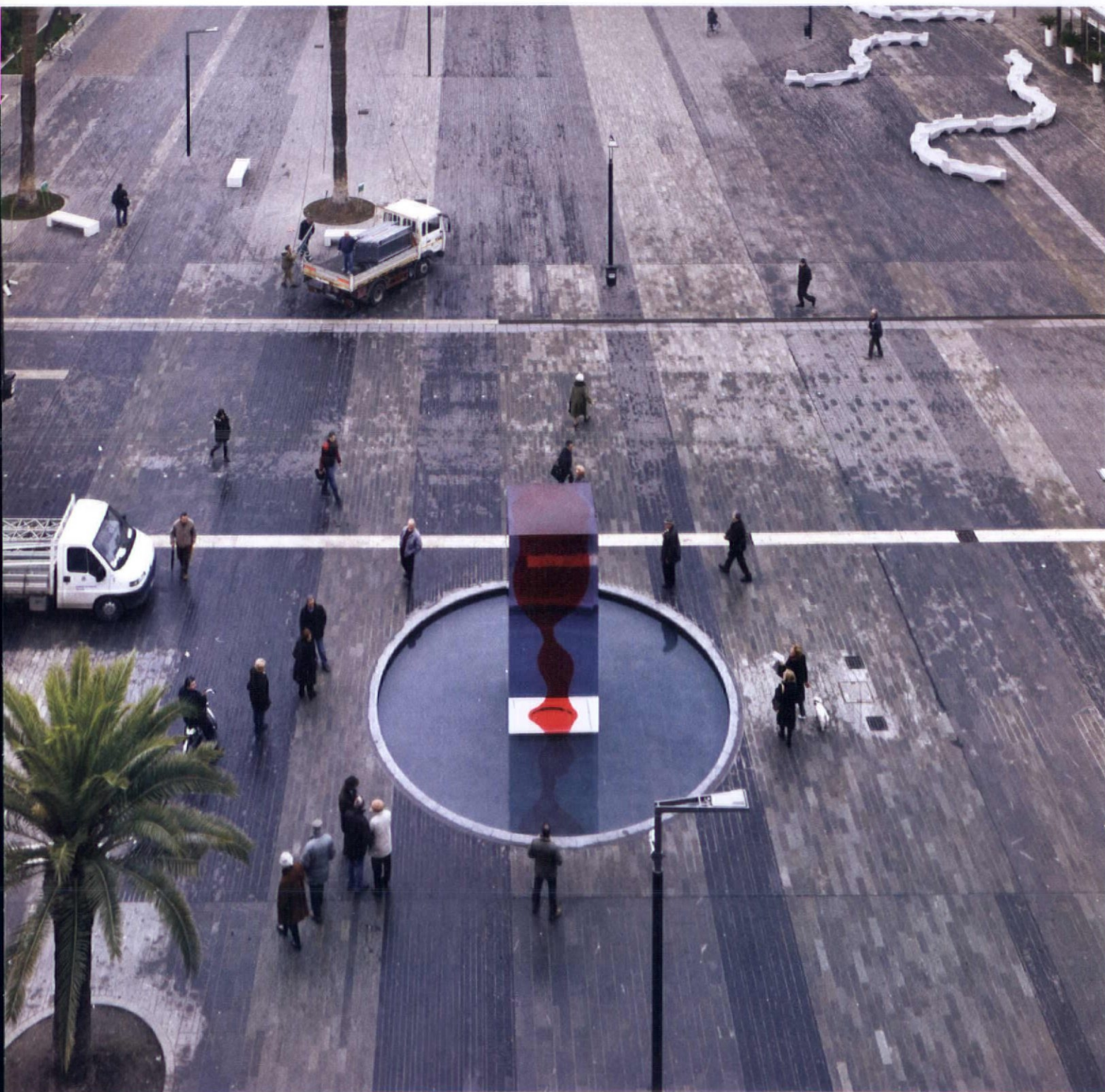
JAFFER KOLB

+ An account of 1990s creative technology from its original movers and shakers

— Awkward to see how their cutting edge has blunted

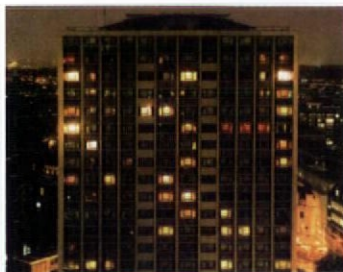
Below: Japanese architect Toyo Ito completed this fountain in Pescara, Italy, last year. However, the one million euro acrylic block experienced a complete structural failure last month when water inside the sculpture froze. This picture is a record of what it should have looked like





TODD CHENEY ON BEHALF OF THE HAMMER MUSEUM; IWAN BAAN

An essential chronicler of East London



BOOK / Commonsensual: The Works of Rut Blees Luxemburg

£29.95

www.blackdogonline.com

Rut Blees Luxemburg is, in some sense, the essential contemporary chronicler of an East London bathed in yellow fluorescent light. In her photographs, tower blocks rise out of a nightscape reflected in puddles remaining after a midnight rainshower.

This book is a pretty comprehensive collection of Luxemburg's work, and is more than worth investigating for those who aren't familiar with it. Even better, try to catch her lecturing in person – the precise language she uses to describe these wonderful images is compelling.

✦ *One of the great young chroniclers of the dirty city, and an AR columnist to boot (see page 106)*

✦ *Trying to divine the connection between the titles of the works and the images is a mind-boggling parlour game*

This may sound like post-modernism, but it's not

Below *Tremors Were Forever (Frequency of an Image, White Edit)*, 2008, by Loris Gréaud



OPINION EXHIBITION / Tate Triennial 2009: Altermodern Tate Britain, London, until 26 April www.tate.org.uk

We've come to expect that the Tate Triennial will showcase the best new contemporary art, so it's no surprise that its 2009 incarnation is the most talked-about show of the season. What is surprising is that curator Nicolas Bourriaud has gone far beyond merely assembling a group of talented artists, instead proclaiming a new art movement he calls the 'altermodern'.

In a move not made very often these days, Bourriaud accompanies the exhibition with a manifesto declaring 'Post-

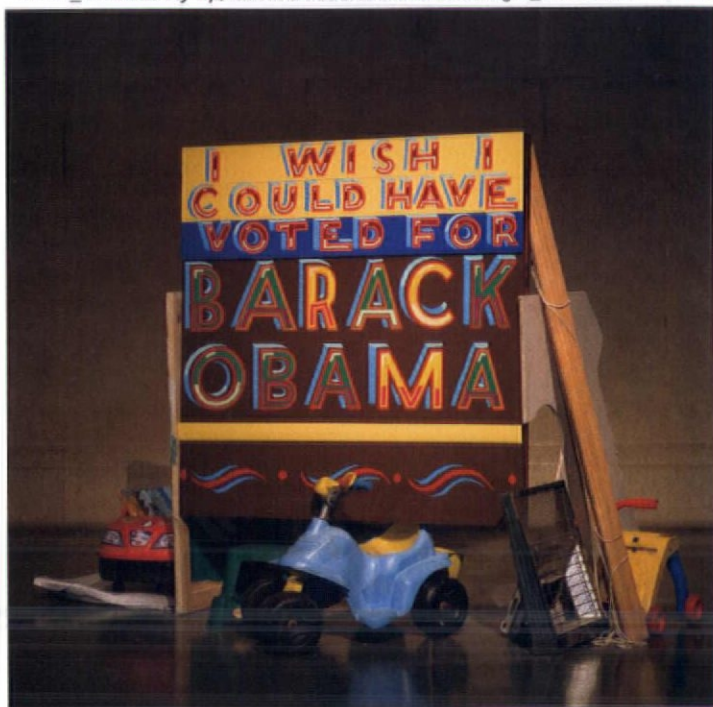
modernism is dead.' Bourriaud's premise is this: we don't live in a globalising culture any more; we live in a fully globalised culture. In contrast to 1990s artists who touted multiculturalism and identity politics, asserting the local against the global, today's artists take the global as a starting point. In this new cultural moment, creolisation rules in the form of translations, editing and dubbing.

In referring to such practices, Bourriaud is building on his earlier exploration of postproduction, an art of remix which eradicates the distinction between consumer and producer as well as the boundary between high and low. To anyone who read art theory in the 1980s, this may sound like post-modernism, but it's not. The crucial distinction,

in my mind, between post-modern and altermodern is that whereas the former celebrated popular culture by bringing it into art (think Andy Warhol), the latter eliminates the distinction altogether. Instead of a populist projection of the audience's desires onto art, now we see the production of art by the audience, the blurring of boundaries between media and public. And where post-modern artists like Sherry Levine or Cindy Sherman (famous for her stereotypic photographs) once challenged authenticity, the internet has now utterly undone any notion of ownership or authenticity.

Post-modernism, in other words, anticipated this loss of distinction, but it could not have known what our networked world would be like. The altermodern,

Below_ *Off Voice Fly Tip*, Bob and Roberta Smith. Below right_ *Line of Control*, Subodh Gupta



then, is what happens when there is no more high and low, no more original and derivative, no more local and global. Now of course, there is an art market; some artists wind up at the Tate while others wind up peddling their wares on the street, but the same could be said of hip hop, anime or porn. If some works will be valued more highly and elites develop, the old notion of high and low is foreign to anyone under 30. Compounding this is the speed with which trends spread online, making it possible to achieve fame overnight.

Ours is a network culture linked by the internet, global trade and travel. Virtually everything that is out there is at our disposal, be it fetish object, text or taste. Individuals gather around trends or interests,

mixing wildly, with little regard to class or geography.

How will architects respond to this? Unlike post-modernism, this time I don't think we've taken the lead. The most radical changes in our experience of space have been technological. With my mobile phone, I can call nearly anyone in the world.

I started drafting this article on a laptop on a train and am finishing it in my living room. Later, I can use my laptop to put up a blog post, a photo or a video online where billions of users might chance upon it.

The iconic architecture of the last decades strikes me as being very post-modern at heart, still celebrating architecture as high art. Generative and parametric design methods similarly seem to be products



of an old expert culture that is rapidly receding into the past. Perhaps architecture will be outpaced by technology, as it was throughout the 19th century. But I'm more optimistic than that. No economic crisis is ever welcome but perhaps this one will give architects much-needed time to face up to network culture and, to appropriate a phrase from British architects Alison and Peter Smithson, 'drag a rough

poetry out of the confused and powerful forces which are at work'. **KAZYS VARNELIS**

✚ *The death of postmodernism will be a relief to some*
 — *No more high or low? I need a new compass...*

It takes restraint to create a structure so great it's not even noticeable

Below_ Ossipoff's own house from 1958. Right_ The IBM Building in Honolulu, built in 1962



EXHIBITION / Hawaiian Modern: The Architecture of Vladimir Ossipoff

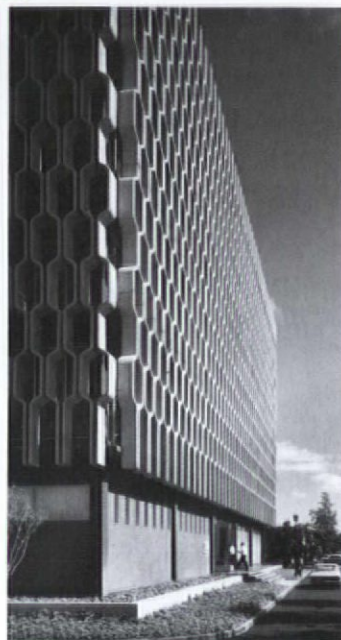
Deutsches Architekturmuseum, Frankfurt, Germany, until 14 June www.dam-online.de

From the late 1940s, Punahou School in Hawaii – which boasts Barack Obama as one of its alumni – was shaped by Vladimir Ossipoff, the state's leading modernist. He designed a series of mono-pitched classroom pavilions and his Thurston Memorial Chapel (completed in 1966), forms a campus focal point. Apparently, Obama loved his time at Punahou – though whether that was down to the buildings is not clear. What is certain is that for over 60 years, architecture in Hawaii was dominated by Ossipoff.

Chance brought Ossipoff to the Pacific Islands. His father worked as military attaché in the

Russian tsar's Tokyo embassy and the young Vladimir had a cosmopolitan childhood. His family emigrated to the USA in 1923 but his father, who had stayed in Japan, died soon after in an accident. Ossipoff studied architecture at Berkeley, qualifying just as the Great Depression wiped out jobs in the construction industry. He left for Hawaii in 1931, never returning to work on the US mainland.

'We have a much more casual way of being formal than you do on the mainland,' he once said. In the 1960s he maintained that he was fighting a war on ugliness. During his long career, he completed over 1,000 private houses, from luxury villas to family homes. He designed the University of Hawaii Administration building and Honolulu Airport terminal. Clubhouses such as the Pacific Club and Outrigger Canoe Club also owe their ambience to Ossipoff's particular style of modernism. But despite his



influence, his legacy has not always fared so well. His IBM Building, with its honeycomb facade modelled on a computer punch card, is a clear case for conservation, yet is not listed and now faces possible demolition.

Dean Sakamoto, who organised the original exhibition, thinks Ossipoff's Japanese background taught him the understated aesthetic of *shibui*, which resonates with the Hawaiian philosophy of *lanai*. 'Ossipoff once said that the ideal house in Hawaii is an umbrella ... a non-building, and it takes restraint to create ... a structure so great it's not even noticeable.' With their open plans to accommodate multigenerational families, minimal decorative elements and natural colours and materials, Ossipoff's buildings are consistently underscored by Hawaii's

indigenous traditions. Within this ferment of influences from Japan, Europe and America brought together in a hot, tropical climate, Ossipoff's architecture developed along distinctive lines. His buildings are characterised by strong roof profiles, deep overhangs, local stone, dark native timbers and natural ventilation.

Belatedly, in the last year of his life, Ossipoff was awarded the first Medal of Honor by the Hawaiian chapter of the American Institute of Architects. Over a decade after his death, his office (renamed Ossipoff Snyder & Rowland in 1973), still gets requests for 'Ossipoff homes' and those he built now command high premiums.

This retrospective exhibition was first shown at the Honolulu Academy of Arts and last year at Yale University. It is thanks to curator Hester Robinson that Ossipoff's Hawaiian modernist oeuvre is now being shown for the first time in Europe.

LAYLA DAWSON

+ *Unearths a regional modernist master for a European audience*

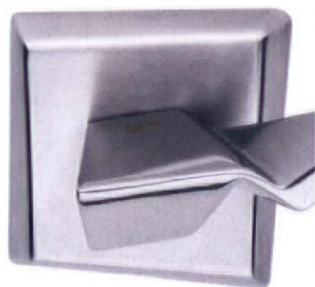
– *Doesn't come with a free ticket to Hawaii*

SPECIFIER'S INFORMATION ENQUIRIES ON CARD

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HÄFELE ENQUIRY NUMBER 901

Häfele UK's latest training seminar for specifiers has been approved by the RIBA for inclusion in its Continuous Professional Development (CPD) core curriculum. Entitled 'Specifying Door Ironmongery - A Basic Guide', it aims to help building professionals confidently specify door hardware. The seminar examines the five basic parts of a typical door set, used to hang, close, operate, lock and protect the door.



HÄFELE ENQUIRY NUMBER 902

Häfele UK has launched a range of high-quality fittings for frameless glass shower doors and cubicles. Designed to suit all applications, including hinged, folding and sliding screens, the range also includes suitable seals and support bars. It has been tested to the new European norm, DIN EN 14428, covering over 500 variations of glass shower cubicles, so can be confidently specified.



MONODRAUGHT ENQUIRY NUMBER 903

Eleven giant Monodraught Windcatchers of 4m high have been installed at Tesco's new eco-store at Cheetham Hill, Manchester. This is one of the first supermarkets to have natural ventilation systems fitted to the shop floor, and special air filters ensure optimum air quality. Natural ventilation substantially lowers energy consumption by controlling air movement using wind power only.



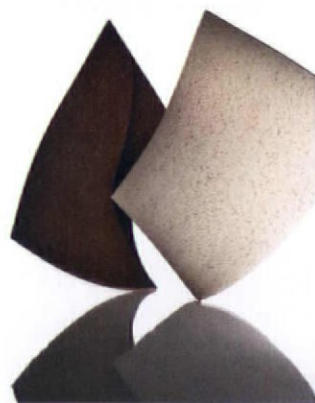
CORUS ENQUIRY NUMBER 904

The Niekke Centre school of education for technology and economics makes extensive use of Corus Colorcoat HPS200 Ultra prefinished steel. Designed by Hague-based architect LAG, the building is as vibrant and playful as its students. All 40 available colours were used on the exterior facade. The product is backed for up to 40 years by the market-leading Confidex Guarantee.



ARTIGO ENQUIRY NUMBER 905

Artigo presents its latest rubber flooring collections, a collaboration with Sottsass Associati. 'Kayar' is the Tamil expression for plaited coconut-fibre rope. Coconut fibre and rubber are ecological materials that convey an idea of nature. This project combines the high technical performance of an Artigo floor with an aesthetic that references global awareness, tradition and modernity.



TILE OF SPAIN ENQUIRY NUMBER 906

The Pulpis range of tiles by Tile of Spain member Apavisa has been designed to perfectly replicate the natural Pulpis stone found in the Castellon region of Spain. Available in three colourways, the high-quality porcelain tiles are suitable for both indoor and outdoor use, on walls and floors, as well as for cladding. www.apavisa.com
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MONODRAUGHT ENQUIRY NUMBER 907

The new Sainsbury's flagship green store in Dartmouth, Devon, is the first UK supermarket to fit Monodraught 750mm-diameter SunPipes in its main shop-floor area, bringing all the benefits of natural daylight to thousands of Sainsbury's customers. A total of 85 energy-free SunPipes are installed in the pioneering store, helping it slash energy consumption by 50 per cent.



DORMA ENQUIRY NUMBER 908

Dorma has supplied 40 of its elegant TS93 door closers to the futuristic dream home of one of Britain's leading industrialists. Swinhay House at Wotton-under-Edge in Gloucestershire is a 60-acre private estate that displays an architecturally futuristic mix of angular, high-tech insulated metal roofing, curving bonded glass and lawned mounds that sweep up towards circular stone walls.



#1

FAITH IN INFRASTRUCTURE

SUSANNE LUDWIG

This photograph, taken by artist Susanne Ludwig in the east of Germany in 2007, shows the mammoth undertaking of moving a 750-year-old church to a new home. The ground that the original church was built on was sold for excavation to a global mining company.

It recalls the superhuman ambition of the eponymous hero of Werner Herzog's 1982 film *Fitzcarraldo*, who, against all odds, drags a ship over a mountain in the

South American jungle. Here this dream is realised by the engineers, builders and technicians who are part of the intersection of two principles: the will and capacity for technical superfeats, and the belief in the procession of a sacred building to a new ground. **RUT BLEES LUXEMBURG**

The photographer and artist Rut Blees Luxemburg will curate a monthly series of artworks for the AR relating to questions of space and architecture. This is the first in the series



Gira InfoTerminal Touch

The Gira InfoTerminal Touch controls and automates intelligent building technology from the Gira Instabus KNX/EIB system. The 5.7" TFT touch display is easy and intuitive to operate and the user menu is freely definable. Convenient: the device is network-capable, meaning for example that news services in RSS 2.0 format can be subscribed to and fault messages can be sent per e-mail. Awarded the red dot and Plus X awards. More information can be found at: www.gira.com/infoterminaltouch

Fig.: Gira InfoTerminal Touch, glass black





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