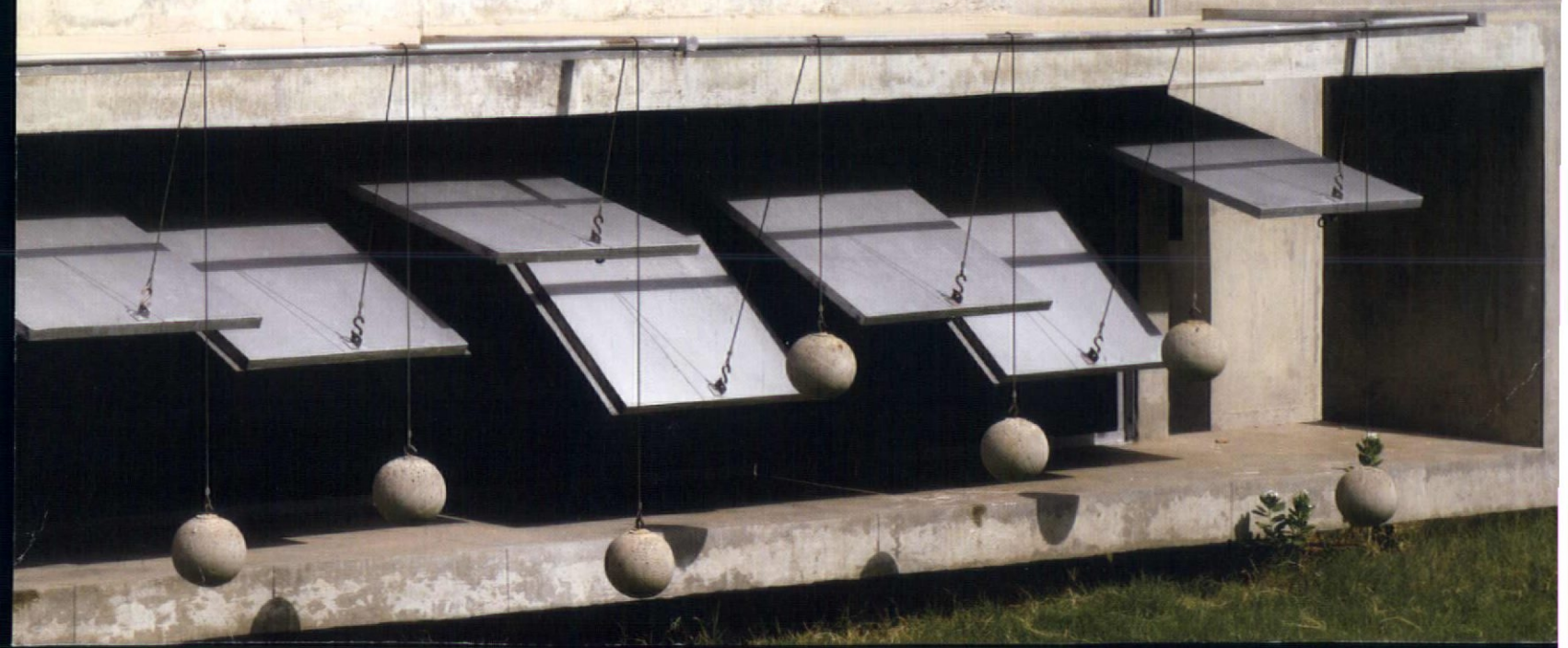
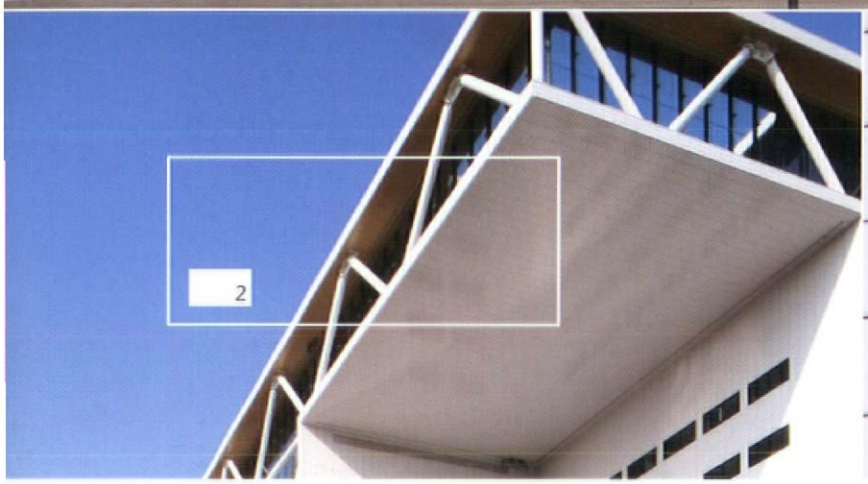
THE ARCHITECTURAL REVIEW

1350 AUGUST 2009 £9 / €17 / US$25 WWW.ARPLUS.COM

A raw concrete house with balls in Ahmedabad
Álvaro Siza builds at the Hombroich rocket base
David Chipperfield's museum in Anchorage
VIEW / 7/7 memorial in London / Outrage returns / Direct action architecture in Ethiopia / Zumthor

08
9 770003 861083





Creative variety according to a system.

1 Architects and planners all over the world appreciate Agrob Buchtal as a company providing "ceramic problem solutions" in the field of facades, which gives building construction creative impetus thanks to the enormous variety of its product range and its extensive know-how. 2 Sophisticated techniques ensure that aesthetically demanding products are also convincing by efficient installation and uncompromising safety. 3 In addition, a wide range of special pieces permits attractive designs down to the last detail.

agrob-buchtal@deutsche-steinzeug.de · www.agrob-buchtal.de

enquiry 010 www.arplus.com/enq.html

DEUTSCHE STEINZEUG AGROB BUCHTAL

1350
VOLUME CCXXVI
WWW.ARPLUS.COM

VIEW

BUILDINGS

URBANISM

SKILL

MARGINALIA

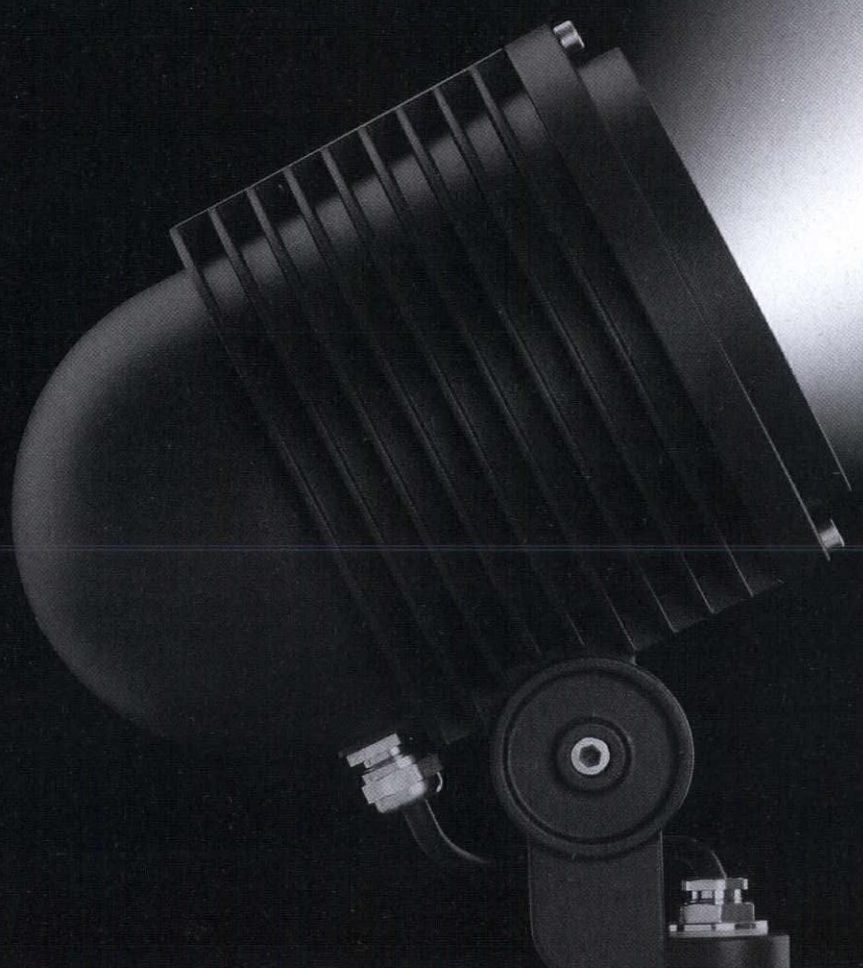
12 p.m.

BEGA

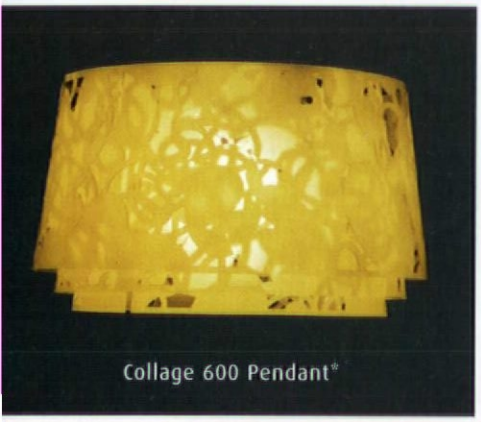
BEGA – Light outdoors.

Distribution in the U.K.:
ZUMTOBEL
Lighting Limited
Unit 4 The Argent Centre
Pump Lane, Hayes
Middlesex, UB3 3BL
Tel. 0044 (0) 20 8589 1833
Fax 0044 (0) 20 8756 4833
www.bega.com

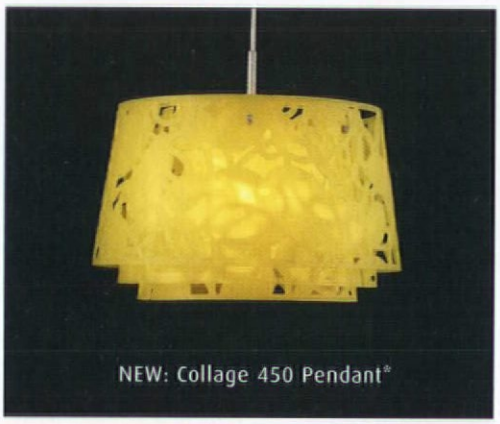
12 a.m.



news 2009



Collage 600 Pendant*



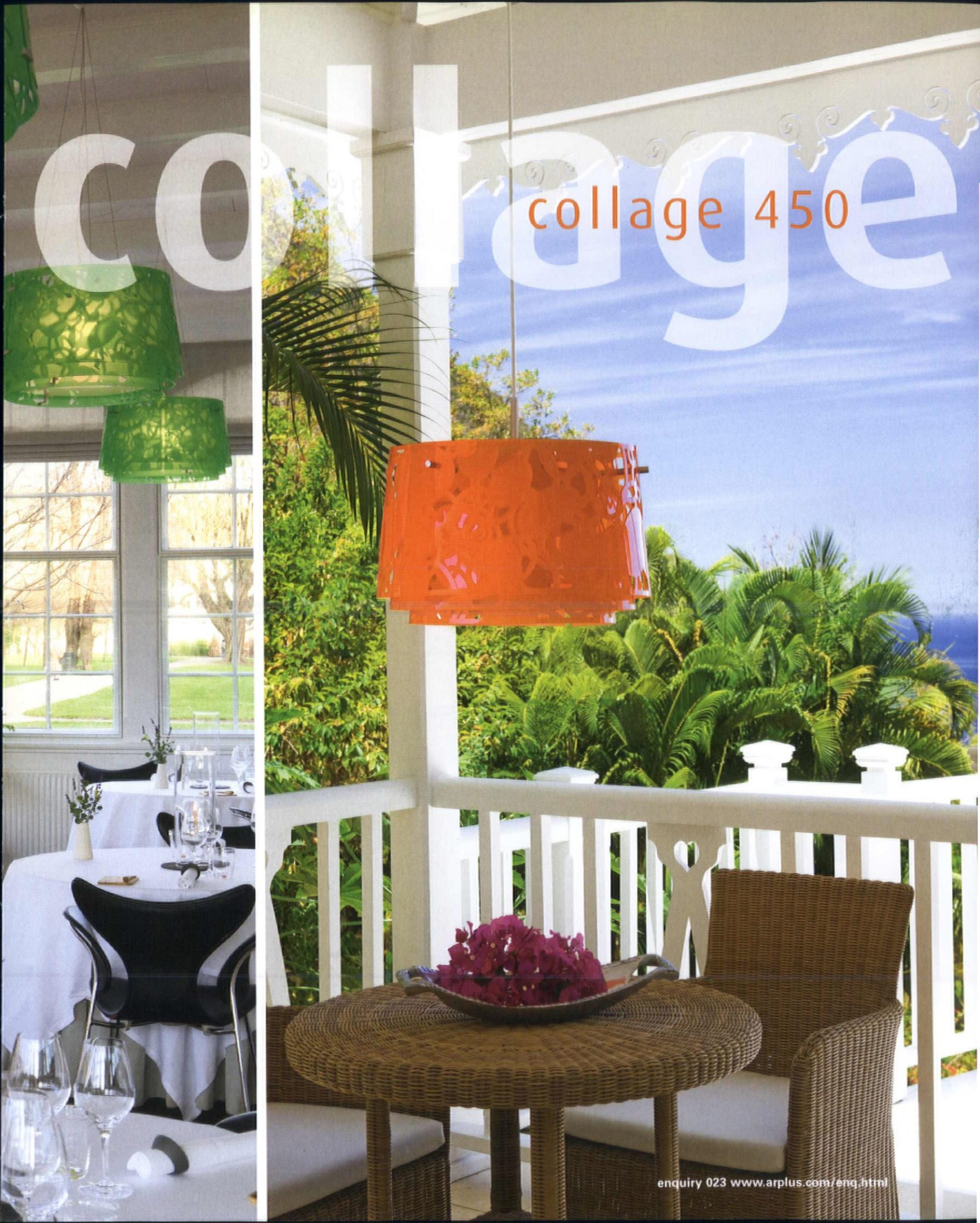
NEW: Collage 450 Pendant*

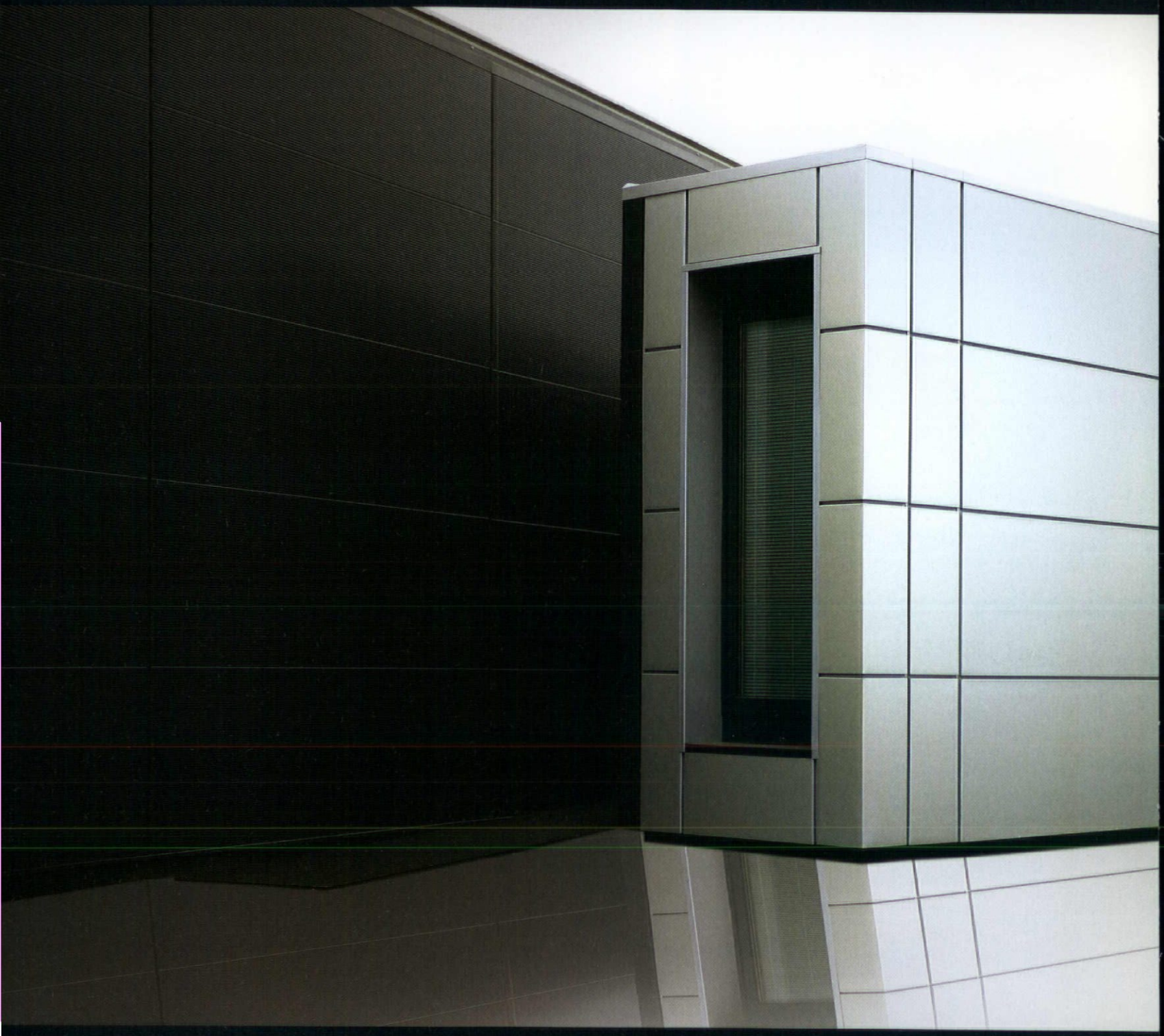
Collage 450 & 600 Pendant
Design Louise Campbell

** Collage 600 and 450 are available for both incandescent and metal halide light sources*

louis poulsen

www.louispoulsen.com





Qbiss by trimo, represents the next generation of modular building envelope solution – a facade system combining total functionality and aesthetics for all architectural and building applications.

Qbiss by trimo is available using Corus Colorcoat Prisma®.

Trimo, d.d. | qbiss@trimo.si | www.qbiss.eu

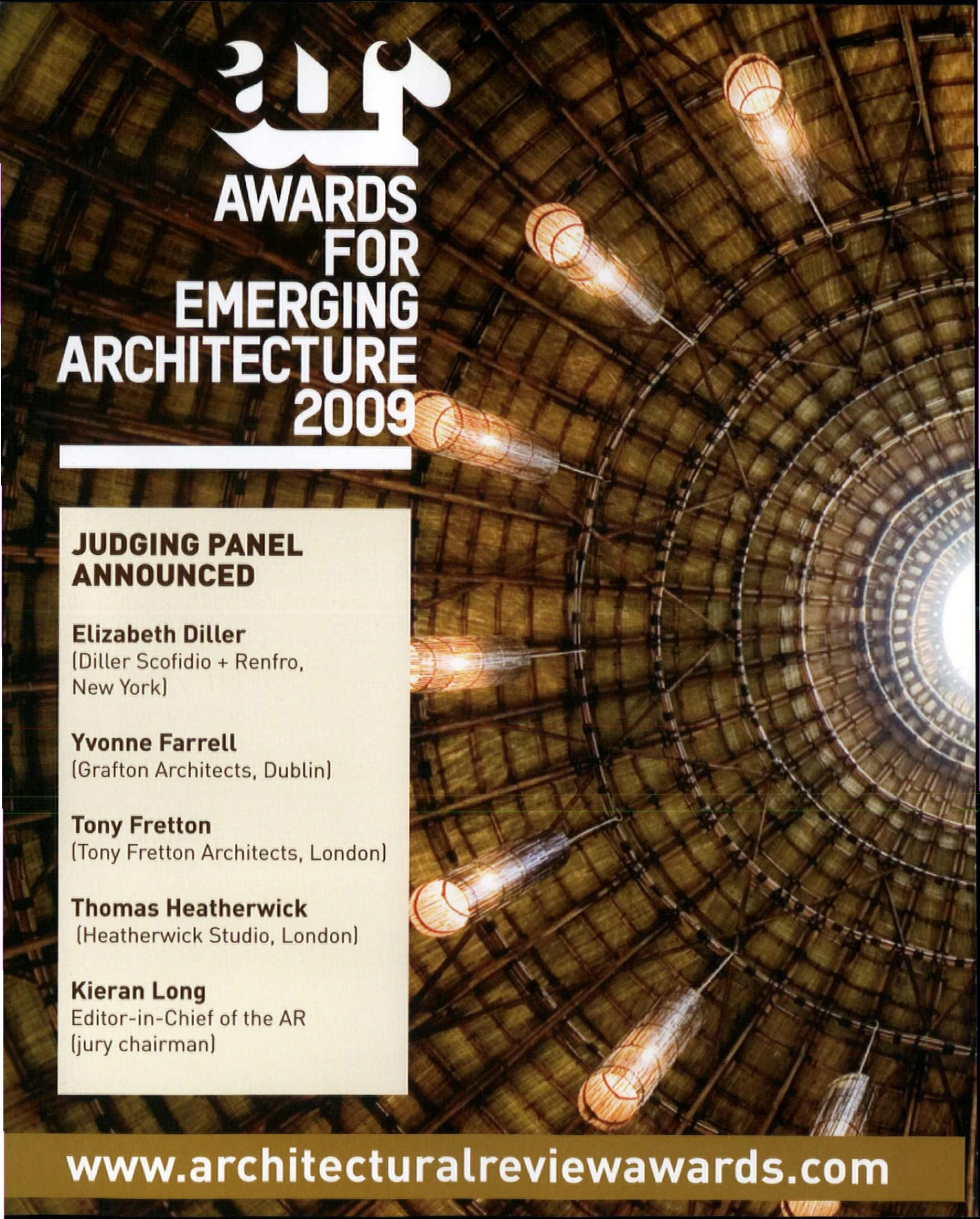
Your smart choice for the building envelope.

Qbiss by trimo

Qbiss by trimo

The ultimate 5 in 1 building envelope solution:

- High-tech aesthetic
- Cost-effective
- Self-supporting
- Fire safe
- Insulated



AR AWARDS FOR EMERGING ARCHITECTURE 2009

JUDGING PANEL ANNOUNCED

Elizabeth Diller
(Diller Scofidio + Renfro, New York)

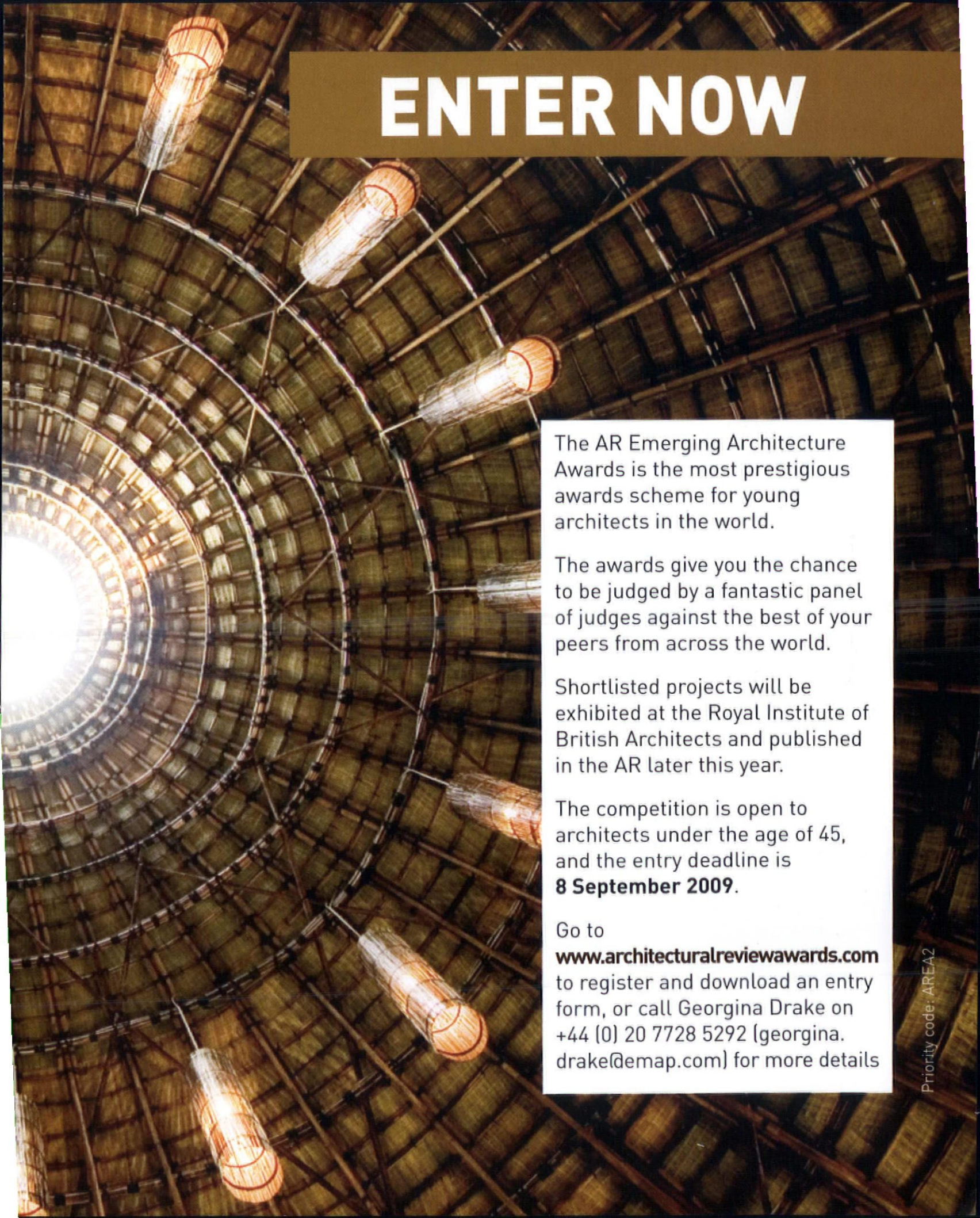
Yvonne Farrell
(Grafton Architects, Dublin)

Tony Fretton
(Tony Fretton Architects, London)

Thomas Heatherwick
(Heatherwick Studio, London)

Kieran Long
Editor-in-Chief of the AR
(jury chairman)

www.architecturalreviewawards.com



ENTER NOW

The AR Emerging Architecture Awards is the most prestigious awards scheme for young architects in the world.

The awards give you the chance to be judged by a fantastic panel of judges against the best of your peers from across the world.

Shortlisted projects will be exhibited at the Royal Institute of British Architects and published in the AR later this year.

The competition is open to architects under the age of 45, and the entry deadline is **8 September 2009**.

Go to **www.architecturalreviewawards.com** to register and download an entry form, or call Georgina Drake on +44 (0) 20 7728 5292 (georgina.drake@emap.com) for more details

Priority code: AREA2

Symbol of strength Even the smallest change has great potential – USM adds the expression to each transformation.

Visit our showroom or request detailed information.

USA: USM U. Schaerer Sons Inc., 28–30 Greene St., New York, NY 10013, Phone +1 212 371 1230
International: USM U. Schärer Söhne AG, 3110 Münsingen Switzerland, Phone +41 31 720 72 72
Showrooms: Berlin, Bern, Düsseldorf, Hamburg, Milan, New York, Paris
info@usm.com, www.usm.com

USM
Modular Furniture

enquiry 013 www.arplus.com/enq.html

082 **Ludwig Abache**
014/040 **Fernando Alda**
Iwan Baan
Alan Balfour
Robert Bevan
032 **Brian Carter**
Peter Davey
088 **Layla Dawson**
016 **Paula Deitz**
Christian Gahl
Julia Galef
025 **Beatrice Galilee**
Dennis Gilbert
Steve Hall
Roland Halbe
Adrian Hornsby
Michael Howe
Mark Isitt
Sam Jacob
048 **Christopher Frederick Jones**
Michael Kubo
Phyllis Lambert
Nic Lehoux
098 **Rut Blees Luxemburg**
Patricio Mardones
058 **Duccio Malagamba**
Rowan Moore
066 **Jeroen Musch**
021 **Divna Pencic**
Eugeni Pons
Kester Rattenbury
032/086 **Christian Richters**
Raymund Ryan
Joseph Rykwert
Leon van Schaik
Alexandra Stara
070 **Edmund Sumner**
Hisao Suzuki
091 **Julie Taraska**
Stefano Topuntoli
Kazys Varnelis
Rainer Viertlböck
092 **Alex Wiltshire**

Brian Carter is an architect, professor and dean at the University of Buffalo architecture school, and a regular contributor to architecture journals. He writes about David Chipperfield's Anchorage Museum in Alaska

Edmund Sumner is one of the foremost architectural photographers in the UK and a regular and treasured contributor to the AR. This month he shot our cover story, the remarkable House with Balls in Ahmedabad

Alex Wiltshire, who writes for us about computer game mega-franchise The Sims, is deputy editor of Edge magazine, the best and most grown-up magazine about gaming. He is a former staffer at design and architecture monthly Icon, and lives in Bath

WINNER OF IBP MONTHLY MAGAZINE OF THE YEAR 2008
FOUNDED 1896
EMAP INFORM, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7EJ, UK

EDITORIAL
EDITOR-IN-CHIEF **KIERAN LONG**
020 7728 4573
MANAGING EDITOR **CATHERINE SLESSOR**
020 7728 4592
ASSISTANT EDITOR **ROB GREGORY**
020 7728 4587
US EDITOR **JAFFER KOLB**
CREATIVE DIRECTOR **ALEXANDER BOXILL**
ART DIRECTOR **CECILIA LINDGREN**
020 7728 4580
DESIGNER **HEATHER BOWEN**
CHIEF SUB-EDITOR **ISLA MCMILLAN**
020 7728 4577
SUB-EDITOR **TANNAZ ALLAWAY**
EDITORIAL ADMINISTRATOR **CRYSTAL BENNES**
020 7728 4574
EDITOR EMERITUS **PAUL FINCH**

ADVERTISING
INTERNATIONAL ACCOUNT MANAGER **EDMOND KATONGOLE**
+44 (0)20 7728 4561
UK ACCOUNT MANAGER **TOM PEARDON**
+44 (0)20 7728 4558
CLASSIFIED EXECUTIVE **ASHLEY POWELL**
+44 (0)20 7728 4518
BUSINESS DEVELOPMENT MANAGER **JAMES MACLEOD**
+44 (0)20 7728 4584
ITALIAN ADVERTISING SALES, MILAN **CARLO FIORUCCI**
+39 (0)362 23 22 10
CARLO@FIORUCCI-INTERNATIONAL.COM
US ADVERTISING SALES, NEW YORK **KATE BUCKLEY**
+1 845 266 4980
BUCKLEY@MOVEWORLD.COM
US ADVERTISING SALES, WEST COAST **ERICA SPRINGER**
+1 323 478 9845
ERICA@ERICASPRINGER.COM
MARKETING MANAGER **STEVE BUDD**
020 7728 5043
MARKETING EXECUTIVE **LUCY KEENAN**
020 7728 3974
GROUP MANAGING DIRECTOR **NATASHA CHRISTIE-MILLER**
DIRECTOR OF ENGINEERING AND ARCHITECTURE **JIM WILKINSON**
+44 (0)20 7728 4452
LIST RENTAL **JONATHAN BURSTON**
+44 (0)20 8995 1919
UNI-MARKETING
JBURSTON@UNI-MARKETING.COM

SUBSCRIPTIONS AND BACK ISSUES
PLEASE VISIT WWW.SUBSCRIPTION.CO.UK/AR/ARQI
OR CALL 0844 848 8858
(OVERSEAS +44(0)1858 438 847) AND QUOTE PRIORITY CODE ARQI

UK	£94
UK STUDENT	£66
EUROPE	€147
AMERICAS	$199
JAPAN	£184
REST OF WORLD	£136

AMERICAN COPIES ARE AIR SPEEDED TO NEW YORK
BACK ISSUES COST £10 IN UK, £16 OVERSEAS
UK: 0844 848 8858
OVERSEAS: +44 (0)1858 438 847
FAX: +44 (0)1858 461 739
EMAIL: ARE@SUBSCRIPTION.CO.UK

NON-DELIVERY OF ISSUES AND CHANGES OF ADDRESS
AR SUBSCRIPTIONS, TOWER PUBLISHING, TOWER HOUSE, SOVEREIGN PARK, MARKET HARBOROUGH, LE16 9EF, UK
TEL: +44 (0)1858 438 847
FAX: +44 (0)1858 461 739
EMAIL: ARE@SUBSCRIPTION.CO.UK
AMERICAN SUBSCRIBERS CONTACT:
THE ARCHITECTURAL REVIEW, C/O PSMJ RESOURCES INC, PO BOX 95120, NEWTON, MA 02495, USA
TEL: +1 617 965 0055
FAX: +1 617 965 5152

BOUND VOLUMES
UK ONLY **JOHN LAWRENCE** 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for $199 per year by Emap, Royal Mail International c/o Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY 11220-2521. Periodicals postage paid at Brooklyn NY and additional mailing offices. Postmaster: send address changes to the Architectural Review, c/o PSMJ Resources Inc, PO Box 95120, Newton, MA 02495.
CIRCULATION 20,733 (AUDIT ISSUE MAY 2008)

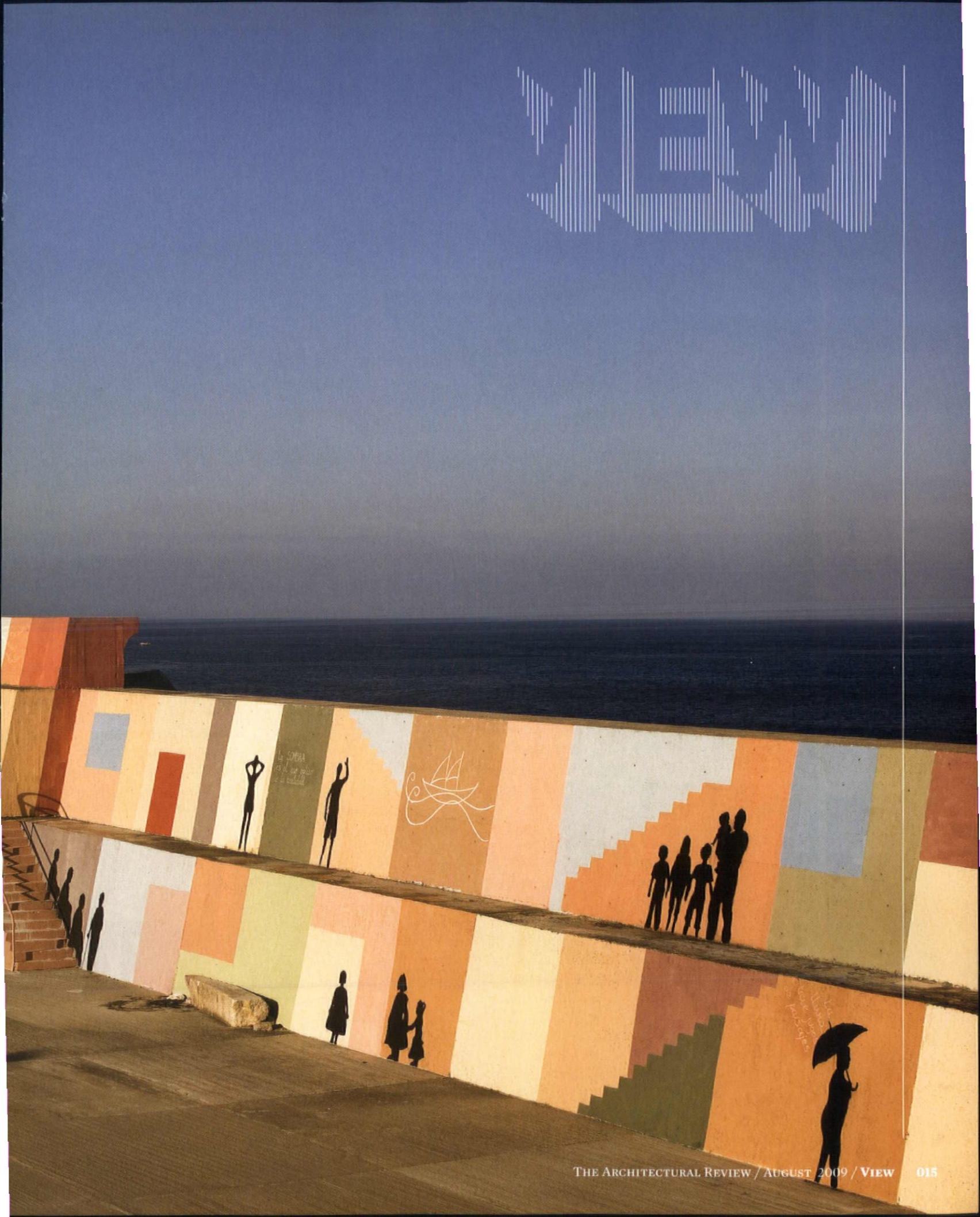
PONTEVEDRA, SPAIN

A decorated harbour wall for a Spanish waterfront

The harbour wall at Pontevedra, on Spain's Galician coast, has had a rather stunning makeover by Madrid-based architect Felipe Samarán Saló working with painter Eduardo Zamorro. It took just over two weeks to transform the existing structure into an arresting patchwork of colour. Scattered among the chequerboard are silhouettes of prominent locals (standing, sitting, cycling, fishing or walking their dogs) so the mural also has a whimsical, figurative quality. It's all part of a plan to reinvigorate and beautify Pontevedra's waterfront.

FERNANDO ALDA

View



Buenos Aires, Argentina

Peter Zumthor at the Pritzker Prize-winner's ceremony in Buenos Aires

Paula Deitz

Above_ Peter Zumthor (left) at the prize-giving in Buenos Aires with Tom Pritzker

On May 29, the US$ 100,000 (£61,000) Pritzker Architecture Prize, named after the Chicago family that supports it, was awarded to Peter Zumthor for 'significant contributions to humanity and the built environment through the art of architecture'.

Selected by an international panel of nine jurors, including five architects, the laureate from Haldenstein, Switzerland, was cited for architecture that 'expresses respect for the primacy of the site, the legacy of a local culture and the invaluable lessons of architectural history.' Zumthor's sensuous yet spare buildings of stone, wood or glass are legendary for their fine craftsmanship.

By rotating the annual award ceremony to cities around the world, the occasion serves as a movable architectural feast for the additional purpose of introducing guests to the history of the local architecture, an opportunity they share with the Pritzker winner and other invited architects on informal walking tours. Hosted in Buenos Aires this year, its belle époque mansions on full display for the proceedings, the ceremony itself was held in the opulent 1931 Palacio de la Legislatura, where the city council meets. Designed by Héctor Ayerza in Louis XIV neoclassical style, its domed and balustraded courtyard made a suitably grand entrance for the festivities.

Standing in a gilded salon under glistening chandeliers, Lord Palumbo, who chaired the jury, spoke eloquently of Zumthor's 'ordered logic and clarity of expression... in the pursuit of perfect harmony between the work itself, and its intervention in the environment.' He compared the architect's background to that of Mies van der Rohe, both sons of craftsmen: Mies' father a stonemason, and Zumthor's a joiner and cabinetmaker who passed on his skills to his son. He then compared Zumthor's characteristic economy of line and effortless ease and grace with such timeless masterpieces as a drawing by Rembrandt or a Beethoven sonata.

In accepting the award, Peter Zumthor spoke movingly of his boyhood days without architecture, followed by an early awareness of his house and school, broadening out to include train rides to other towns to attend movie theatres. Once a year, his family visited a monastery where monks sang Gregorian chants in a baroque church, and with his parents he lit candles at a chapel in the rocks, a memory filled with architectural atmosphere.

Becoming an architect, he said, was a lonely decision. His ideas flow naturally, though, from the concentration required to listen to clients and discover the resonance of place. 'It is like all of my biography is there, the boy of 10 without architecture, beginning to dream.' Nothing – neither money nor politics – destroys Zumthor's first impression of images, often assembled in dreams. 'With the prize,' he concluded, 'dreaming becomes easier, even stronger.'

Mario Botta for Cersaie 2009

ARMANDO TESTA

CERSAIE

BOLOGNA ▪ ITALY

INTERNATIONAL EXHIBITION OF CERAMIC TILE AND BATHROOM FURNISHINGS

29 SEPTEMBER - 3 OCTOBER 2009

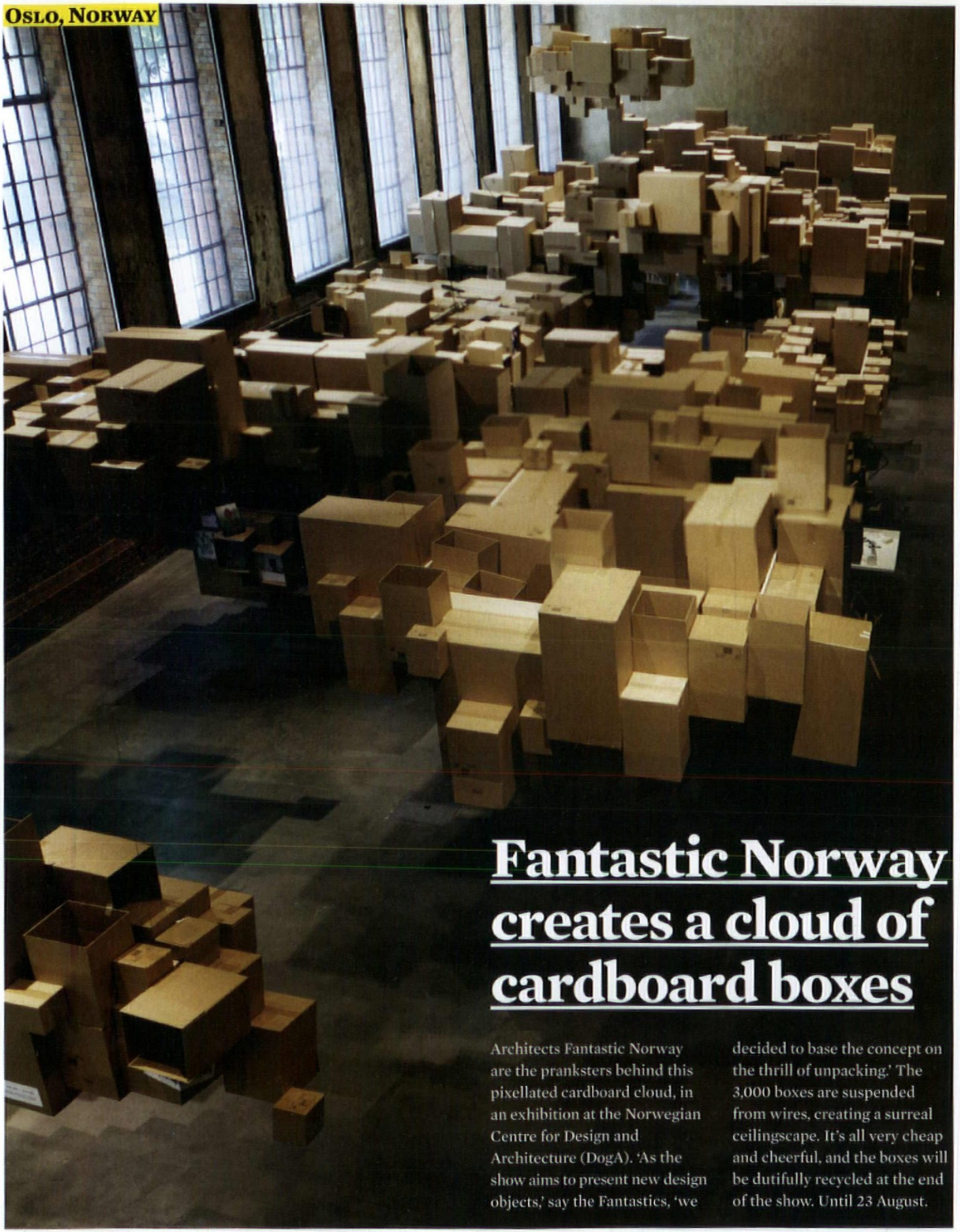
www.cersaie.it

Organized by **EDI.CER. spa** Promoted by **CONFINDUSTRIA CERAMICA** In collaboration with **BolognaFiere**

Show Management: PROMOS srl - P.O. Box 103 - 40050 CENTERGROSS BOLOGNA (Italy) - Tel. +39.051.6646000 - Fax +39.051.862514
Press Office: EDI.CER. spa - Viale Monte Santo 40 - 41049 SASSUOLO MO (Italy) - Tel. +39.0536.804585 - Fax +39.0536.806510

Advertising Campaign co-financed by Ministero dello Sviluppo Economico

Oslo, Norway



FANTASTIC NORWAY

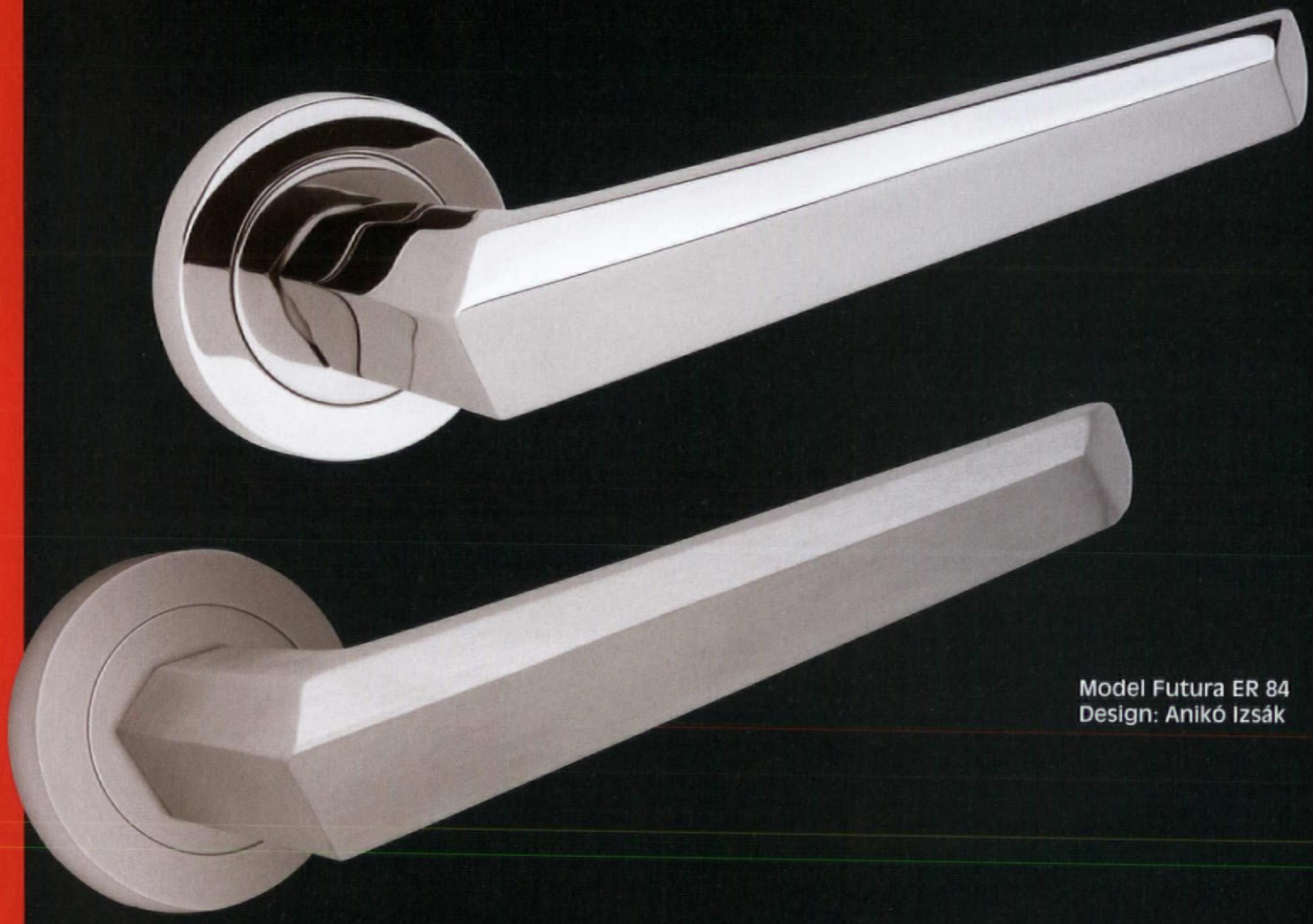
Fantastic Norway creates a cloud of cardboard boxes

Architects Fantastic Norway are the pranksters behind this pixellated cardboard cloud, in an exhibition at the Norwegian Centre for Design and Architecture (DogA). 'As the show aims to present new design objects,' say the Fantastics, 'we decided to base the concept on the thrill of unpacking.' The 3,000 boxes are suspended from wires, creating a surreal ceilingscape. It's all very cheap and cheerful, and the boxes will be dutifully recycled at the end of the show. Until 23 August.


KARCHER
DESIGN

DESIGNS OF STEEL

Certified	DIN EN 1906	Category of use 3



Model Futura ER 84
Design: Anikó Izsák

The KARCHER Company provides an exclusive range of lever handles that offers solutions and options in both design and finish. The theme "DESIGN MAKES THE DIFFERENCE" combines the beauty and elegance of materials and pure lines, allowing individuality in every location. KARCHER DESIGN products are recommended for all door locations in both residential and commercial environments. Product appearance and/or specification subject to change without notice.

KARCHER DESIGN

Karcher GmbH
Mail@Karcher-Design.de
www.Karcher-Design.de

OUTRAGE

SKOPJE, MACEDONIA

A tactless and tasteless homage to Mother Teresa

Divna Pencic

DEJAN SEKULOVSKI

After the catastrophic earthquake of 1963 that destroyed 80 per cent of the city, Macedonian capital Skopje became a symbol of international solidarity (aid for rebuilding came from 82 countries), heralding an era of heroic modern architecture and urbanism. It also presaged globalisation, when for the first time both East and West joined forces to drive forward the reconstruction of a city. Skopje's new masterplan was devised by two planning firms, Doxiadis from Athens and Poliservis from Warsaw, working with the local Institute of Planning and Architecture. Japanese architect Kenzo Tange and Slovenian Edvard Ravnikar won an international competition for the city centre, and a detailed urban plan, the famous 'Variation IX', was drawn up. Emerging from disaster, Skopje seized the opportunity to establish itself as a modern city.

In 2006, Skopje received another chance for international recognition with the proposal to build a memorial house to Mother Teresa, an initiative supported both by the Vatican and the followers of her order, as well as the Macedonian government and the public. Born Agnesë Gonxhe Bojaxhiu in Skopje in 1910 to Albanian parents, Mother Teresa lived in the city for 18 years before joining the Sisters of Loreto and embarking on her famous humanitarian mission.

The Ministry of Culture announced an international competition for the project, with Portuguese architect Jorge Marum declared the winner. However, the government and the initiation committee bizarrely decided to ignore expert opinion and staged a new competition, choosing a design previously commissioned from local architect Vangel Bozinovski, known for his architectural fairytales and schizophrenic creations.

For Skopje this represents a lost architectural opportunity, as well as another depressing example of political meddling. Critics have not been slow to react to Bozinovski's atrocious design. 'The structure is designed very perfunctorily, with too many stories to tell, but without any essential message to give,' says Erich Raith of the Technical University in Vienna. 'If it wasn't for the Christian cross, it could be a disco or casino.' Maren Harnack, a professor at HafenCity University in Hamburg, notes that the building 'does not symbolise [Mother Teresa's] life and her renunciation of material goods'.

Bozinovski's building, which opened in January, is like someone tastelessly dressed, arrayed in gumboots, lace stockings, a brocade skirt and a Chinese silk shirt, all heavily accented with bling and what appears to be a cosmonaut's helmet. It puts on everything at once. According to the house's custodian, 'this is the dream of little Teresa, to live with a normal city family'. But it's highly doubtful that 'little Teresa' was ever dreaming of such a trivial bourgeois life devoted to material goods.

If it wasn't designed to commemorate such an important figure, this building might have got away with its inoffensive zaniness. But as it turns out, it is hugely offensive. It offends with its skewed selection procedure, with its pretentiousness, with its arrogance, with its tastelessness. But most of all, it offends by totally ignoring any architectural correlation with the life and work of Mother Teresa. Will Skopje get another chance? After this, it does not deserve one.

The selection process and design for the Mother Teresa house are a scandal. Skopje must not allow it to happen again

LALIBELA, ETHIOPIA

Architecture students present African town with a 'giant glow-worm' cinema

ROB GREGORY

www.youtube.com/watch?v=0z_m5JlmBrE

Above_ Residents of Lalibela assist the team in setting up the cinema structure
Opposite_ A night-time open-air screening of David Attenborough's *The Blue Planet*

When architect Rita Lambert was working on Feilden Clegg Bradley Studios' Score Ethiopia sports facility project in Lalibela, 335km north of Addis Ababa, she asked members of the town's 20,000-strong community what building they wanted. They requested a swimming pool. Knowing her contacts at the Architectural Association were looking for a live project for their students, but thinking this was a little too ambitious, she asked for their second choice: a cinema. Soon after, 12 students from Diploma Unit 7 flew from London to Ethiopia to help fulfil this dream, extending the unit's focus on developing countries from field research to action on the ground. With only three weeks to prepare, everything had to be designed, built, packed and, having hired a van and a car at the other end, carried in bags and boxes by the students.

Cinema Lalibela was a fourth-year project, undertaken with the help of four final-year students undertaking research for their theses. Hearing their story first hand, it is clear that valuable and transferable lessons were learned extremely quickly.

Upon arrival in Addis Ababa, customs officials deemed the generator and projector – bought using donations of £4,800, also raised in three weeks with the assistance of AA Foundation development director Esther McLaughlin – 'suspiciously expensive', so project managers Helen Evans and Andrew Tam were detained for negotiations. After two days, through a combination of persuasion and cash deposits, they were allowed to import the equipment and join the rest of their team. A few days later the inaugural five-night Lalibela Touring Film Festival began.

The community was not told what to expect, so the emergence of a 15m-long fabric sock from the back of a white van caused delight and intrigue. With practicality in mind, the collapsible Slinky-like structure was designed to enclose backstage space during screenings, with a screen at one end, a projector halfway along its length (sat on a flat-packed CNC-cut plywood stand) and a generator at the open end, located far enough away so as not to be heard by the audience. As dusk fell, crowds of up to 500 villagers gathered and the whole thing came to life, transforming off-the-shelf tent poles and a bag polyester netting (typically used for underwear or indoor cricket nets) into a giant animated glow-worm.

When asked what the audience would like to see, Lalibela's mayor said: 'Water'. With that, the remote landlocked Ethiopian community sat down to watch David Attenborough's award-winning documentary of the oceans, *The Blue Planet*. Few who witnessed this event are likely to forget such an experience, be they from Lalibela or London.

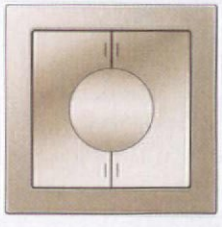
Unit 7 is seeking funding for a permanent cinema in Lalibela. To assist, contact Esther McLaughlin on +44 20 7887 4090

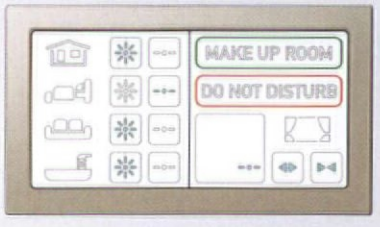
JOHNNY GAO, YI LING WONG

JUNG

Sensor Module
Simply touch to switch

The surface of the sensor module has 16 sensor buttons which enable the user to create individual or group switching operations. If required, the front can be fitted with a photo of the room, with a stylised drawing or text can simply be added. Just the tip of a finger for less than a second is enough to switch a function as lighting, blinds or shutter control.





JUNG UK Office · P.O. Box 269 · Newcastle-upon-Tyne NE3 5WX · Phone: 07977070963 · E-Mail: info@junguk.com · www.junguk.com

ALBRECHT JUNG GMBH & CO. KG · P.O. Box 1320 · D-58569 Schalksmühle · Germany · Phone: +49 2355 806553 · Fax: +49 2355 806306
E-mail: mail.vka@jung.de · www.jung.de

For sales contacts in your country please see: www.jung-salescontact.com

SHENZHEN, CHINA

The AR announces its partnership with the Shenzhen & Hong Kong Biennale of Architecture

BEATRICE GALILEE

www.szhkbiennale.org

At the turn of the 21st century, Shenzhen, China's precocious, over-achieving 'overnight city', had reached an unprecedented growth rate of 28 per cent, turning a south coast fishing village of 30,000 people into a mega-city of around 15 million with a GDP on a par with Berlin, Sydney or Rome. At the same time, its government hatched a plan for China's first major architecture and urbanism biennale. Curated by the head of MIT's architecture department, Yung Ho Chang, City, Open Door! opened in 2005 and with it, Shenzhen began taking tentative steps towards a different type of architectural culture – one of building, thinking and representing space based on ideas and people, not speed, design and construction. After curator Qingyun Ma collaborated with neighbouring Hong Kong for the 2007 biennale, the two governments are now launching the 2009 Shenzhen & Hong Kong Biennale of Urbanism and Architecture, which opens on 11 December and is run in partnership with the AR. The theme is City Mobilization, and the event is curated by artist and film-maker Ou Ning.

'Maybe Shenzhen is an over-industrialised city,' reflected the city's mayor, Tang Jie, speaking to a crowd of architects, curators and artists at the biennale's launch party in Venice last month. 'China dropped behind in the last 300 years in industrialisation. We have made rapid steps to recover and since 2000, Shenzhen has changed from an industrial city to a post-industrialisation city, [focusing] more attention on society life, equal community, more space for music, fine art, buildings of a [lively] city.'

Fuelled by a top-down desire to achieve cultural harmony and to match pace with the city's economic idol Hong Kong, this year the biennale committee employed Ou Ning, an artist and writer, not an architect. The event's theme is an entirely roots-driven approach to architecture, which is perhaps why it is free from the constraints of traditional biennales. This year's biennale may be temporary and experimental, but everything in it will be something that actually exists, not a reproduction or model or research project. So commissions imaginatively include, for example, a team of Danish parkour artists, who will be flipping and bouncing across a public square; bicycles with trailers decked out with microphones and amplifiers to trip and trail through the city, pausing at street food stalls to gather and entertain the crowds; guide books and trade stands in place of didactic A1 boards; and site-specific artworks and temporary landscapes instead of static pavilions.

The biennale is not limited to the spectacular events of the opening ceremony and the ongoing exhibition. For the two-month period, an urbanism and architecture film festival will run, screening classic and contemporary films in the public square every night for the opening week and every weekend in public cinemas across the city. The biennale has invited a number of well-known authors to write short stories based in or around 10 specific buildings in China. During the biennale period, members of the public can visit these buildings.

Many projects will be enduring and continue to resonate beyond the end of the festival. For two warm winter months in the south of China, the cities of Shenzhen and Hong Kong will be alive and mobilised. I hope you can join us.

Beatrice Galilee is the European curator of the Shenzhen & Hong Kong Biennale of Urbanism and Architecture 2009, which opens on 11 December. The AR will feature regular updates on the event, in print and at www.arplus.com

HOT, COLD AND REFINED

INTRODUCING **ZAHA HADID FOR TRIFLOW** – UNIQUE TECHNOLOGY AND FLUID DESIGN.
TRIFLOW IS THE FIRST TAP THAT DELIVERS HOT, COLD AND FILTERED WATER
THROUGH SEPARATE DEDICATED WATERWAYS.

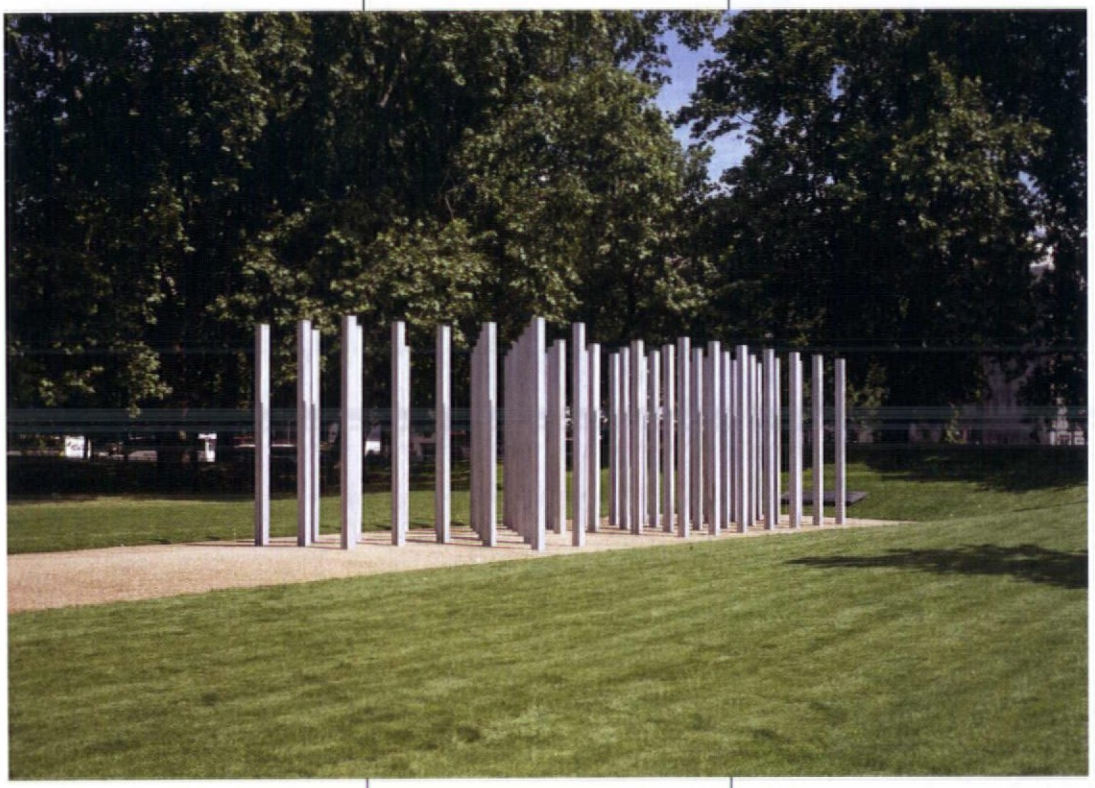
FIND OUT MORE AT TRIFLOWCONCEPTS.COM

TRIFLOW®

LONDON, UK

The nameless pillars that represent us all: architect's memorial to the London bombings

ROB GREGORY



Above_ The 7/7 memorial, viewed here from Lover's Walk in Hyde Park, comprises 52 vertical pillars (or stelae) which represent the lives lost at Edgware Road, Aldgate, Tavistock Square and King's Cross

GAULTIER DEBLONDE/DCMS

When pointing towards the cluster of columns just off Lover's Walk on the easternmost fringe of London's Hyde Park, or when standing closer and placing his hand sensitively on one of the pillars, architect Andrew Groarke, of London firm Carmody Groarke, says repeatedly: 'These people are not heroes and this is not a war memorial.' By doing so, there is a curious sense that each 3.5m x 150mm x 150mm section of stainless steel has been given some form of human equivalence or personality.

Each of these vertical elements stands for one of the 52 lives that were taken in the events of 7 July 2005, when four suicide bombers, protesting against perceived Western injustices against Muslims, detonated explosives on three London Underground trains and a bus. Groarke's commentary on his practice's recently unveiled work illustrates one of the key dilemmas facing the memorial designer of today – namely, the need to balance the relationship between abstract and figurative representation.

As Groarke goes on to reassert, these are not heroes – named, nameless or otherwise – and as such, each of these steel elements could very easily have represented anyone who happened to be in the wrong place at the wrong time on that dreadful day. He describes the memorial in this way, not to add any sense of drama or potency to the creative response, but instead to underline one reading of the memorial that sees the lack of figurative expression as a response to the notion of anonymity and randomness. This notion was not imposed by them as the designers, but rather emerged during the consultation and design process, undertaken in collaboration with partner Kevin Carmody and consulting engineers Arup.

'At our interview [eight others, all artists, were also shortlisted for the job] we knew that we should not propose a solution. We tried not to tackle the project as an artist might, but rather, we wanted to serve these people as architects, with impartiality, professionalism and with an unsentimental approach. We felt it would be undignified to put something on the table in an attempt to sum up all of the complex emotions of a very disparate group. Instead, we explained how we thought the design process may work.'

Having won the commission, working for a client that comprised six individuals from bereaved families, the government's Department for Culture, Media and Sport's Humanitarian Assistance Unit and representatives from the Royal Parks, the group were quick to make progress. 'The

idea of the singular and the collective, of the one and the 52, came out effortlessly and there was unanimous consensus on this. This gave us a working medium that allowed us to begin, and the question of how to reveal the facts soon became the starting point.' The issue of materiality was also a key consideration and while Carmody Groarke was keen to maintain recognisable 'memorial' qualities (such as permanence and durability), they were also clear that they didn't want to do something conventional.

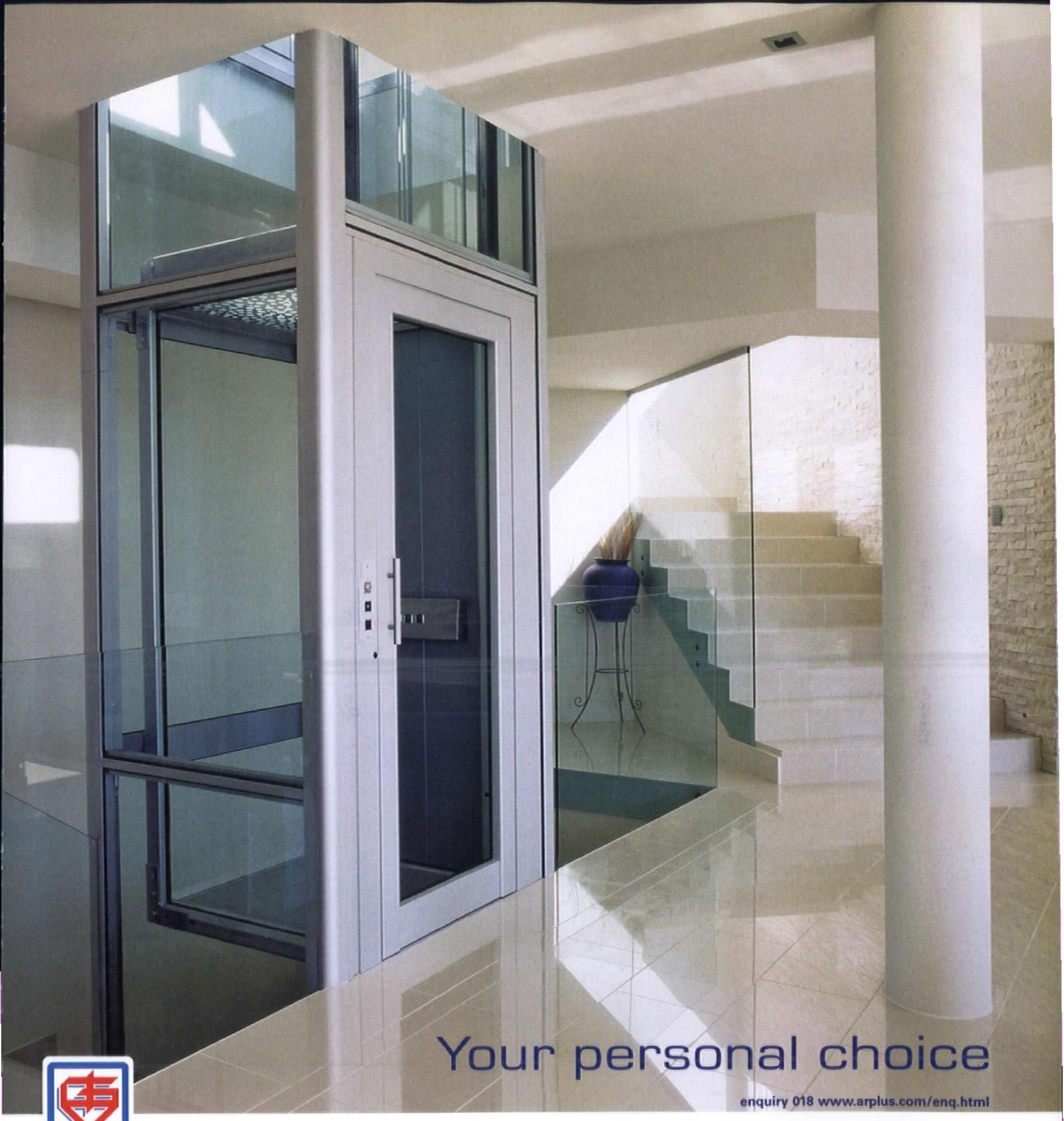
'We put a piece of stone on the table and said, "This is what memorials are made from", but we all knew that this memorial needed to more be specific,' adds Groarke. Discussions concerning materiality were charged, especially when the option to use metal emerged. It attracted some profoundly personal responses, with one family member stating: 'Metal – that reminds me of when I first walked into the carriage.'

The choice of cast stainless steel, however, did prevail, not only satisfying strict durability and longevity requirements, but more pertinently encapsulating in its molecular makeup something of the explosive power of the terrorist attacks. Each pillar (or stela, from the Greek word for an inscribed memorial stone) takes just six seconds to reach its solid state, as 1,000kg of molton steel, heated to 1600°C, is poured into a sand mould. Cooling in an instant, freezing in form, each element expresses the distress of changing state, resulting in no two being the same.

'Such was the random nature of the attack,' Groarke continues, 'the families were emphatic that we as designers understood that any one of us could have lost our life.' As such, each of the pillars remains anonymous, inscribed very simply with date, time and location of the four bombings. Each of the locations are clustered together in a grid and an apparently random rotation then encourages visitors to move through the memorial, breaking down any symmetry or axiality from the park. Instead of reading details in a singular moment on a plaque, for example, when walking through the inscribed faces, you soon realise that three of the bombs went off in the same minute, and that the King's Cross attack claimed the greatest number, with 26 victims.

At the end of our discussion Groarke asks for feedback, which seems impossible to give. In terms of passing judgment on what he admits was a 'high-risk project for a young studio', these architects have shown a mature response to brief and an extremely well-applied level of technical expertise. The reaction in London has so far been positive from both critics and the victims' families – a product of the memorial's simplicity and the long and in-depth consultation that informed the design.

Left_ Cast in a Sheffield foundry, the setting process caused each stela to bear individual marks of distress
Below_ The uppermost surface of each stela is smooth and includes a simple inscription of bomb date, time and location



mipimasia awards

Now is the time to **stand out** from the competition

Take the opportunity to bring recognition to your project by entering the third annual MIPIM Asia Awards, which honours Asia-Pacific's most outstanding developments. The award winners will be announced in Hong Kong at a gala ceremony during MIPIM Asia 2009.

MIPIM Asia 2009 Awards categories

- Business centres
- Futura projects
  (for projects not yet in progress)
- Green buildings
- Hotels and tourism resorts
- Mixed-use buildings
- Residential developments
- Shopping centres
- Best Chinese projects
  a special category in recognition of our 2009 Country of Honour, China

Submit your entry today!

CONTACT
Aurélie Prouillac
MIPIM Asia Awards Coordinator
aurelie.prouillac@reedmidem.com
Tel: +33 (0)1 41 90 45 61
www.mipimasia.com

Entry deadline: 31 July, 2009

MIPIM Asia - The world's property market in Asia Pacific
Pre-opening keynote: 17 November 2009
18 - 20 November 2009
Hong Kong Convention and Exhibition Centre

mipimasia
The world's property market in Asia Pacific

BUILDINGS

061
PAGE 070

HOUSE WITH BALLS

LOCATION **AHMEDABAD, INDIA**

ARCHITECT **MATHAROO ASSOCIATES**

055
PAGE 032

ANCHORAGE MUSEUM

LOCATION **ANCHORAGE, ALASKA, USA**

ARCHITECT **DAVID CHIPPERFIELD ARCHITECTS**

059
PAGE 058

PAVILION

LOCATION **INSEL HOMBROICH FOUNDATION, RUHR VALLEY, GERMANY**

ARCHITECT **ÁLVARO SIZA AND RUDOLF FINSTERWALDER**

060
PAGE 066

THE FOREST TOWER

LOCATION **SCHOVENHORST ESTATE, PUTTEN, THE NETHERLANDS**

ARCHITECT **SEARCH BV**

056
PAGE 040

ANDALUSIA'S MUSEUM OF MEMORY

LOCATION **GRANADA, SPAIN**

ARCHITECT **ALBERTO CAMPO BAEZA**

058
PAGE 054

CHURCH

LOCATION **TARNÓW, POLAND**

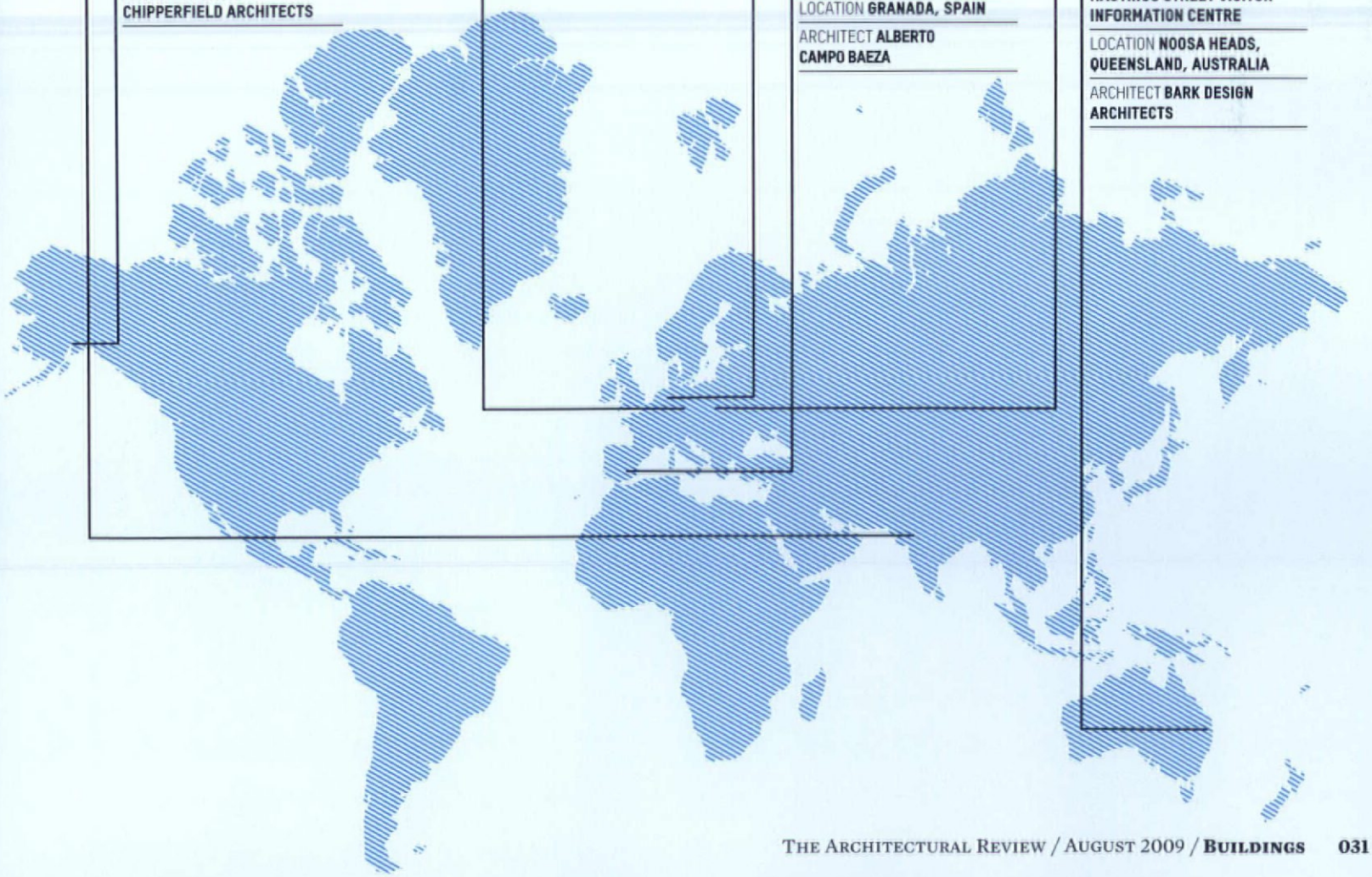
ARCHITECT **BETON**

057
PAGE 048

HASTINGS STREET VISITOR INFORMATION CENTRE

LOCATION **NOOSA HEADS, QUEENSLAND, AUSTRALIA**

ARCHITECT **BARK DESIGN ARCHITECTS**



055

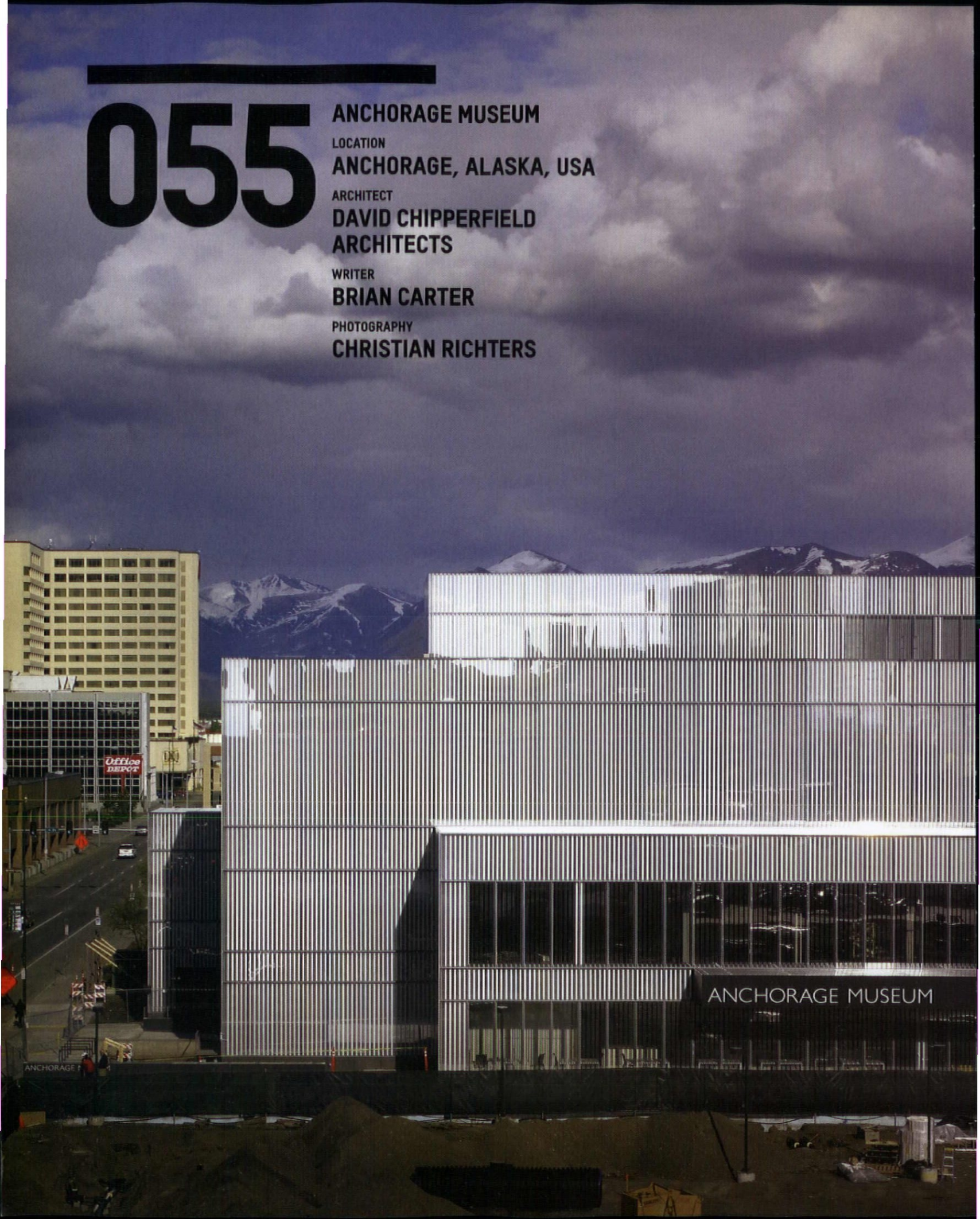
ANCHORAGE MUSEUM

LOCATION
ANCHORAGE, ALASKA, USA

ARCHITECT
DAVID CHIPPERFIELD ARCHITECTS

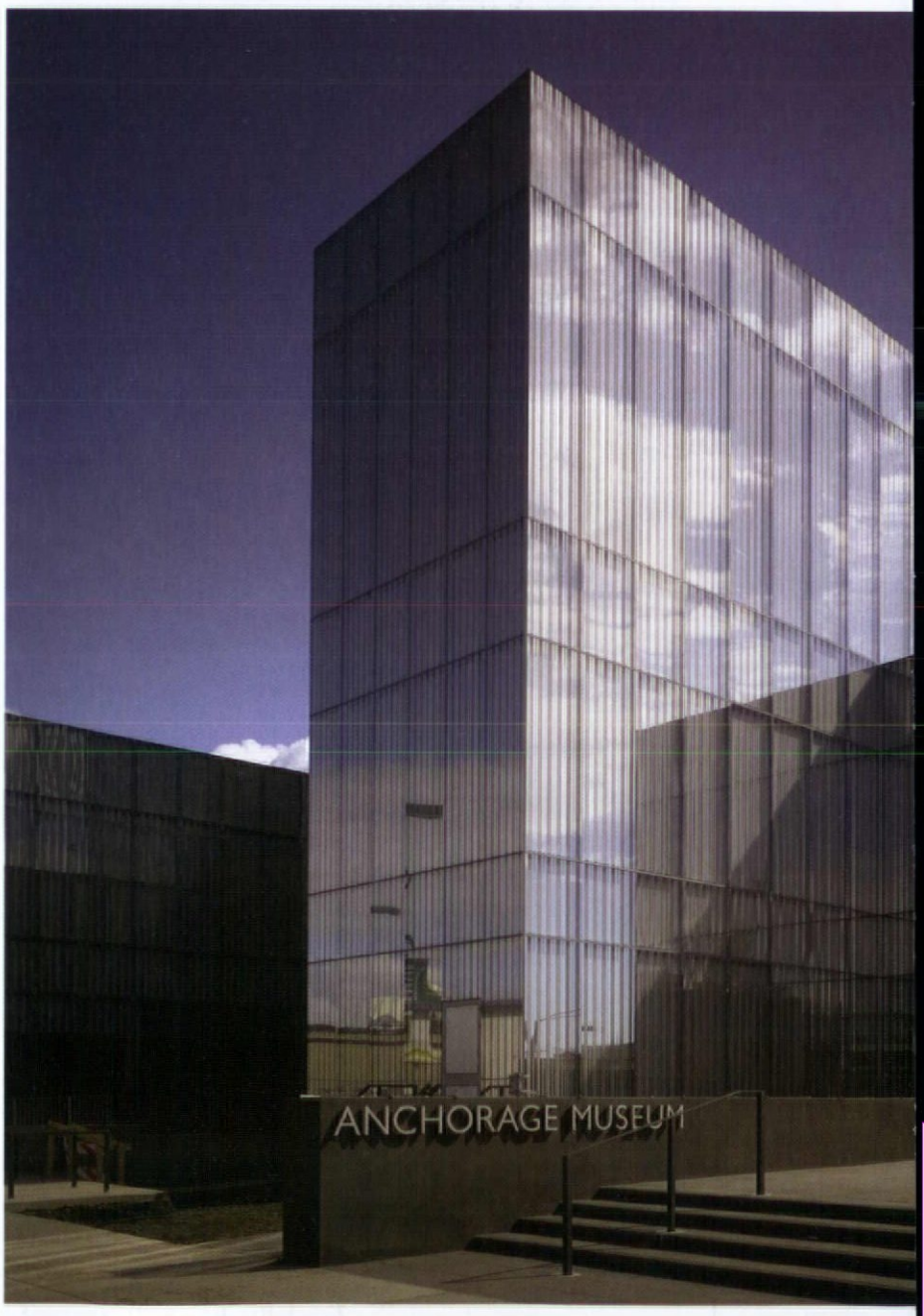
WRITER
BRIAN CARTER

PHOTOGRAPHY
CHRISTIAN RICHTERS

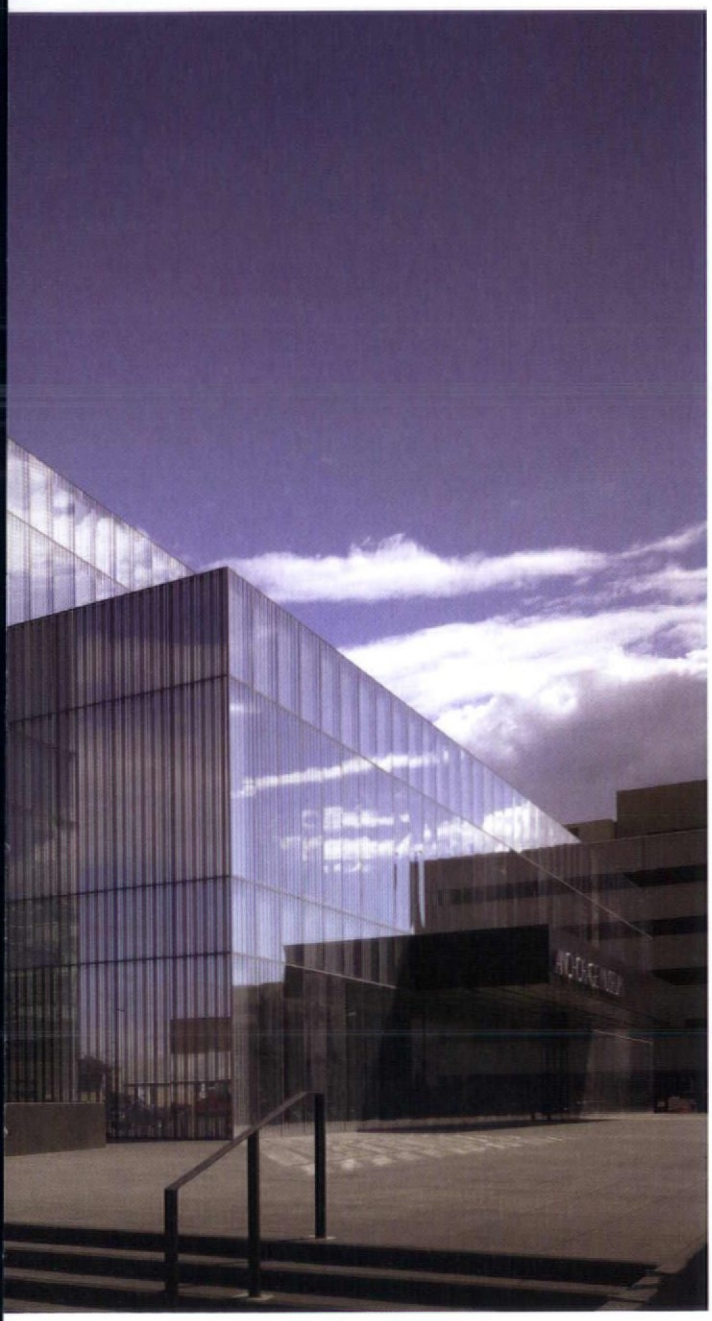


THE HARSH ALASKAN CLIMATE TENDS TO SHAPE BUILT FORM, WITH EXTERNAL ENVELOPES DESIGNED TO PROVIDE FEW PLACES WHERE SNOW OR ICE CAN SETTLE

location/site plan



Previous page_ **Alaska's Chugach Mountains form a backdrop to the new museum**
Above top_ **The building is a striking presence in a mainly low-rise downtown**
Above_ **A series of parallel blocks clad in glacial glazing merge with the sky**
Right_ **Fritted strips of mirror glass reflect their surroundings**



Up in the far north of the USA, remote from the other 49 states, Alaska is characterised by spectacular natural landscapes and an extreme climate. To some extent, this is at the root of its allure, but both people and buildings need an innate hardiness in order to survive up here. Though flushed with sudden prosperity after the discovery of oil, Alaska retains a distinct sense of being at a frontier. Anchorage, on the west coast, is a significant transport hub and administrative centre with a population of about 350,000 people. One of two or three small cities in this vast and sparsely populated state, it is a place where construction more often than not represents a pragmatic response to remoteness and the unremittingly harsh climate, where day-time winter temperatures can plummet to -15°C.

The city's first museum was founded in 1968, prompted by a mayor who claimed that 'every good city needs a good museum so its residents can learn their history and heritage, and find roots in their community'. When it opened, it contained just three paintings and a very modest collection of artefacts. However, as those holdings gradually grew, subsequent expansions added more space, culminating in a 1986 accretion designed by Mitchell/Giurgola Architects.

The new Anchorage Museum at Rasmuson Center, which opened in May, stands alongside those earlier buildings and is connected to them. And while Mitchell/Giurgola designed a building on two floors with spaces focused internally on a top-lit courtyard, the latest building by David Chipperfield has been planned within five parallel strips of space, turned on end to create a museum that is distinctly vertical and outward-looking. In contrast to the original museum, which was predominantly solid and built of masonry, this new building is clad in a shimmering glass skin that offers differing qualities of light as well as glimpses into and out of the museum. It announces its presence in the city by assertively presenting a large billboard-like facade that also provides a series of lookouts to the spectacular natural landscapes beyond. The urban park created in front of the museum will also provide a much-needed new public space for downtown Anchorage.

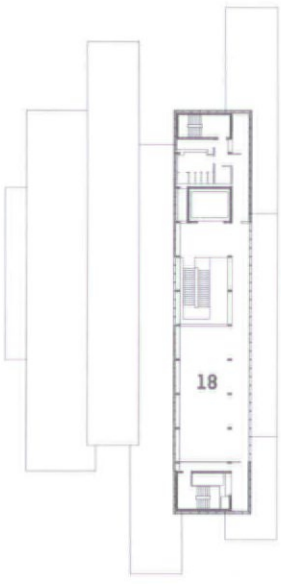
The impetus for the new building came from a substantial gift to the museum and the need to house more than 600 artefacts offered on long-term loan from the Smithsonian Institution's National Museum of Natural History and National Museum of the American Indian in Washington. In 2003, museum director Patricia Wolf actively sought ways to provide additional space by encouraging the search for an architect of international standing to create a significant new building.

Appointed as museum architect in that same year, Chipperfield said: 'The role of the museum is to enthuse, excite and inform through the display of objects and texts. The beauty and power of objects, both fabricated and natural, is something that can and cannot be explained. That is why we return to look at them.' Talking about the new museum in Alaska, he noted that 'the objects and artworks of the Anchorage Museum are not only fascinating in isolation, but are intimately linked to particular people and their relationship to an extraordinary land'. He added: 'The landscape that is the setting for the city of Anchorage is a continual reminder of the unusual dominance of the natural environment. It is rare in our modern world that the presence of nature is so unmediated.'

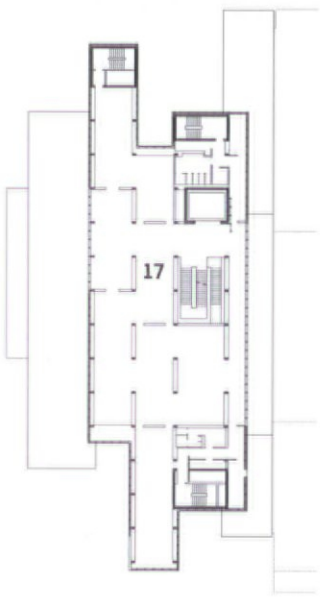
The architect's desire to erase barriers between people and things, and at the same time connect the newly enlarged collection in Anchorage to the natural environment around it, emphatically defines this project. And although the city, with its predictable North American street grid and collection of austere, boxy buildings, is —

INSPIRATION ORIGINATES NOT ONLY IN THE FAMILIAR PARADIGMS OF MODERNISM, BUT ALSO IN CHIPPERFIELD'S CONSIDERATIONS OF THE UNIQUE CHARACTERISTICS OF PLACE

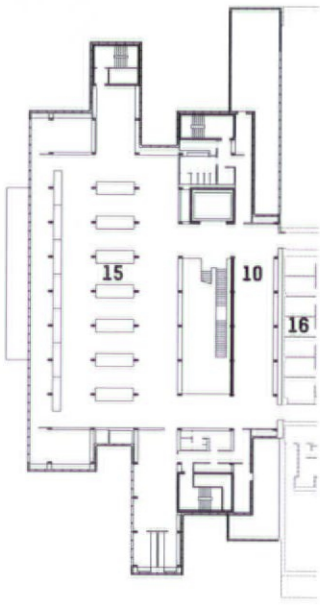
third-floor plan



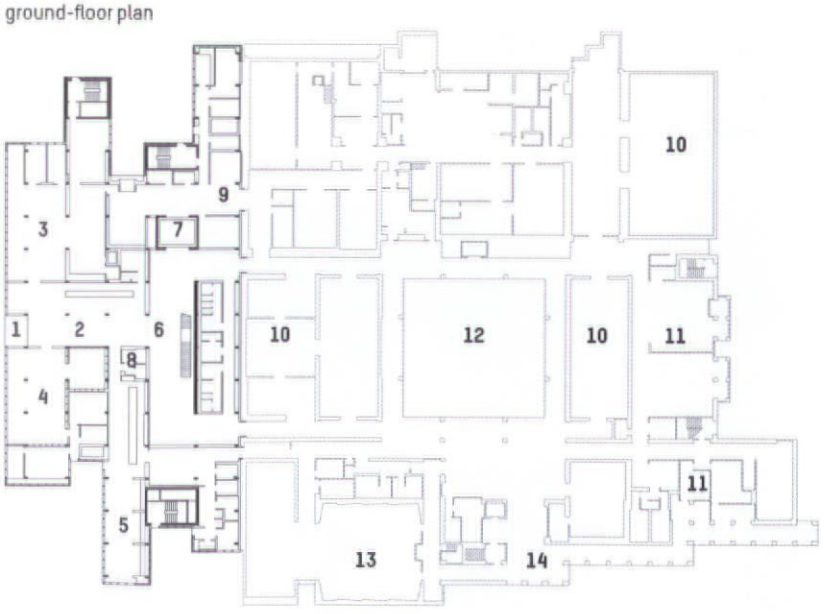
second-floor plan



first-floor plan

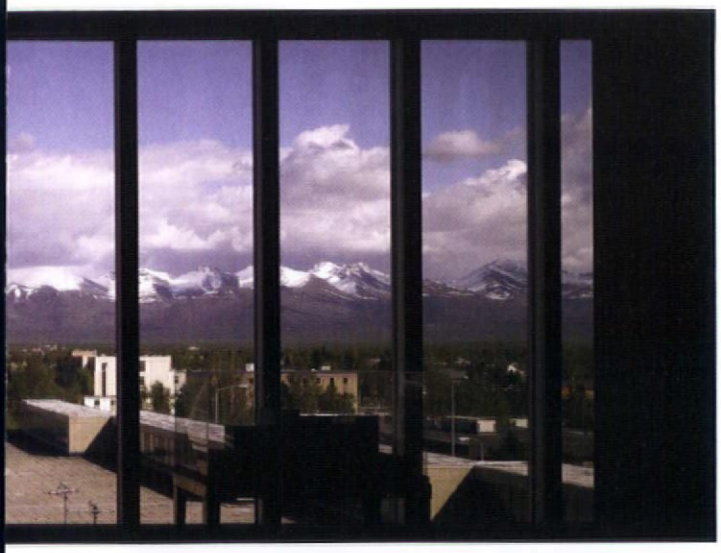


ground-floor plan



1 main entrance
2 entrance lobby
3 resource centre
4 shop
5 restaurant
6 main staircase
7 lift
8 WCs
9 back of house
10 exhibition space
11 education space
12 atrium
13 auditorium
14 entrance to existing building
15 Arctic Studies Center
16 offices
17 temporary exhibitions
18 Chugach Gallery

0 20m



Above top_ **The existing museum seen from the top of the new extension**
Above centre **Chipperfield's simple geometries and smooth surfaces are also a response to climate, rebuffing the prevalent snow and ice**
Above_ **Internal spaces revealed at dusk**

somewhat anonymous, it is the views of the towering snow-capped Chugach Mountains and wide expanses of sky and ocean glimpsed down many streets that give the place a very particular character.

Chipperfield's design sought to project the new museum into the city, and at the same time establish the building as a lookout to the ancient and omnipresent drama of the surrounding natural landscapes. The plan is deceptively simple. New spaces are arranged in a series of five linear blocks aligned on a north-south axis and connected to the western facade of the existing museum. And while those buildings vary in height from two to four floors, and are clearly expressed as distinct blocks, the internal spaces are interconnected. The main entry level, which conspicuously fronts the still-evolving urban park, is filled with the predictable range of uses: a generous entrance lobby that also connects to the existing building, an information desk, a shop, a resource centre and a café. That lobby also connects to a generous sculpted stair that threads its way up through the building to a new Arctic Studies Center, offices, a children's gallery, a series of temporary galleries and several spectacular lookouts. This stair, together with the lookouts high up in the building, were captured in one of Chipperfield's early sketches and are important compositional elements that clearly anchor and define the museum.

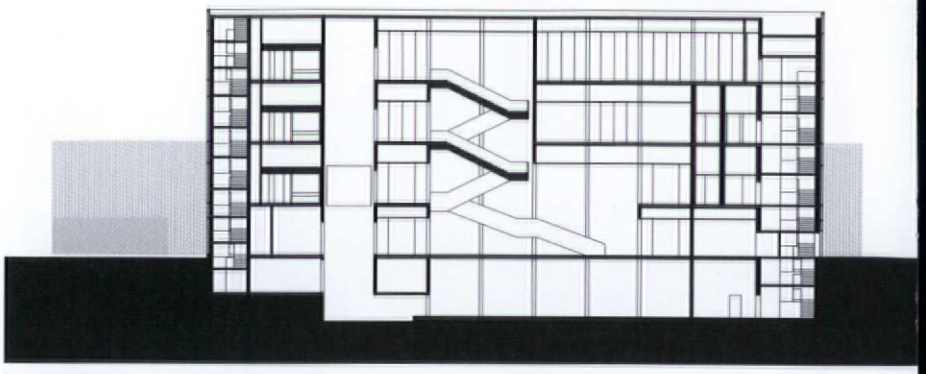
Each of the five bars described in the plan is wrapped in a tight skin of glazing. The harsh Alaskan climate tends to shape built form, with external envelopes designed to provide few places where snow or ice can settle. So Chipperfield has developed a smooth skin made up of frameless glass panels of varying opacities. The floor-to-floor-height panels consist of several layers of different types of glass and lining materials to control the amount of light and degrees of transparency throughout the building. All panels are fritted with an applied regular pattern of vertical mirrored strips, giving the building an overall reflective quality while also making it possible to control natural daylight. Where reduced levels of light are required – in galleries and in the Arctic Studies Center, for example – then the inner layers are opaque. This skin, albeit deceptively simple in appearance, impressively integrates cladding, screening and environmental systems. Developed following an extensive series of material studies, the invention of systems and a considerable amount of constructional ingenuity, it provides a high-performance envelope in this remote city while at the same time imparting an almost icy quality to the building that makes it look surprisingly delicate.

Clearly, Chipperfield's design is inspired by light and lightness. Such inspiration originates not only in the familiar paradigms of modernism, but also in his considerations of the unique characteristics of place, where daylight is precious and where many of the museum's artefacts display an impressive and intrinsic sense of lightness rooted in economy. Many of the kayaks, sledges and shelters designed and built by the Arctic's indigenous communities have extraordinarily delicate lightweight structures – exemplars of formal and material efficiency – while layered garments, such as those made by Aleutian Islanders, use sea lion gut to create gossamer-like, translucent coverings.

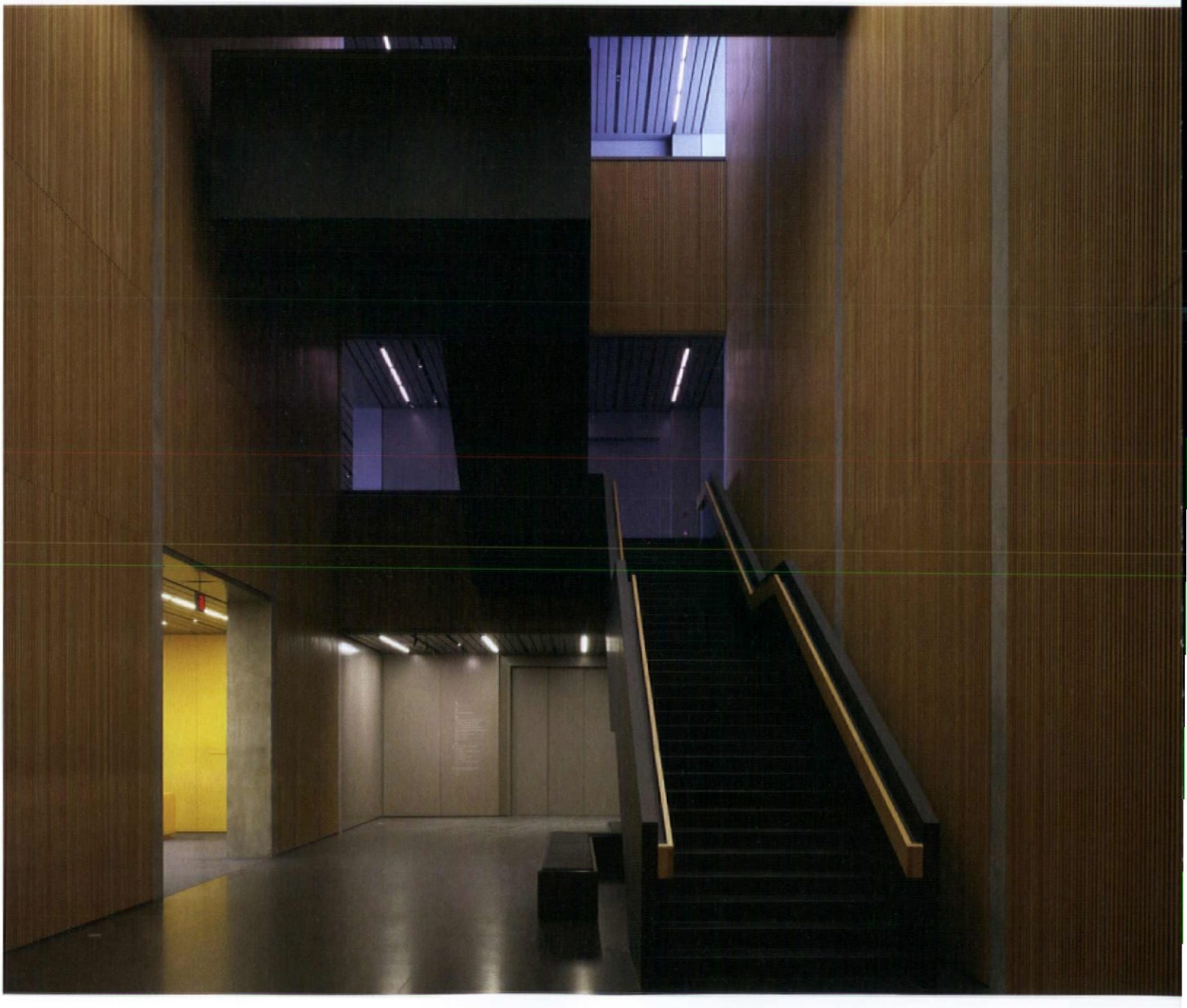
Reflecting on the nature of the modern museum, Mies van der Rohe once commented that 'the first problem was to establish the museum as a centre for the enjoyment, not the internment of art'. He went on to suggest that if that could be achieved then 'the barrier between the artwork and the living community is erased'. The original desire to create the first museum in Anchorage embodied similar goals, and Chipperfield's latest addition impressively builds on those ideals.

THE BEAUTY AND POWER OF OBJECTS, BOTH FABRICATED AND NATURAL, IS SOMETHING THAT CAN AND CANNOT BE EXPLAINED. THAT IS WHY WE RETURN TO LOOK AT THEM

DAVID CHIPPERFIELD



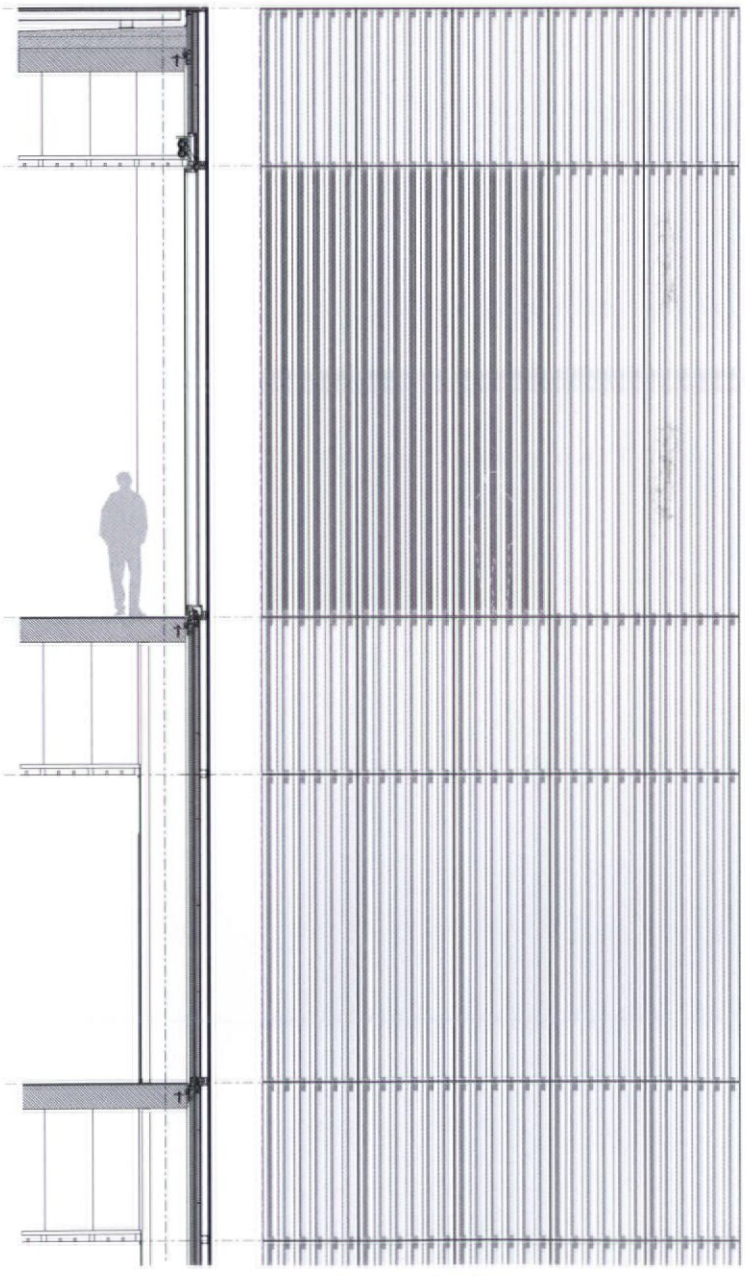
long section



short section

Left_ **A sculpted stair weaves through the four floors**
Above top_ **Café at ground level**
Above_ **Library reading room**

ARCHITECT
David Chipperfield Architects, London, UK
ASSOCIATE ARCHITECT
Kumin Associates
STRUCTURAL ENGINEERS
Magnusson Klemencic Associates, BBFM Engineers
SERVICES ENGINEER
Affiliated Engineers NW
LANDSCAPE ARCHITECT
Charles Anderson Landscape Architects



detailed section through external wall and part elevation

056 ANDALUSIA'S MUSEUM OF MEMORY

LOCATION
GRANADA, SPAIN

ARCHITECT
ALBERTO CAMPO BAEZA

WRITER
CATHERINE SLESSOR

PHOTOGRAPHY
FERNANDO ALDA

To publicise the recent opening of Andalusia's Museum of Memory, the buses in Granada bear the legend *Bienvenido Futuro* ('Welcoming the Future'), alongside a huge image of Alberto Campo Baeza's new building. It shows a towering, planar block, its concrete facade utterly blank except for a long slot gouged along the top and a smaller opening cut into its base. It has an air of unreality, like an abstract and slightly menacing version of a triumphal arch. If this is the future, then it comes with an Orwellian twist. More two-dimensional than three, its reductivist, graphic quality has made it the obvious choice for the museum's logo; building as symbol, literally emblematic of Granada's newest cultural institution.

Yet though it's easy to label Baeza's well-rehearsed architecture of understatement as 'minimalist' (or worse), in truth it is shaped by more complex attitudes to space, light and materiality. Uncompromising geometry is tempered by sensuality – the way light moves, the colour or sheen of a particular stone, how built form relates to landscape. His approach is rooted in the immemorial Iberian qualities of plainness, whiteness and impermeability, all unsentimentally reinterpreted for the modern age. In Granada's *altiplano* milieu of searing light and heat, this elegant distillation of the vernacular assumes a special resonance.

While the great city of al-Andalus still parades the floridity and languor of its Moorish past for the tourists, Baeza's Granada is a tougher and altogether more contemporary proposition. His site is a generic non-place on the edge of town, where a miasma of nondescript housing and business parks seeps off into a dull plain below the peaks of the Sierra Nevada. Spain's main north-south motorway cuts straight past the site, the constant thrum of traffic suggesting that people are always on their way to somewhere else.

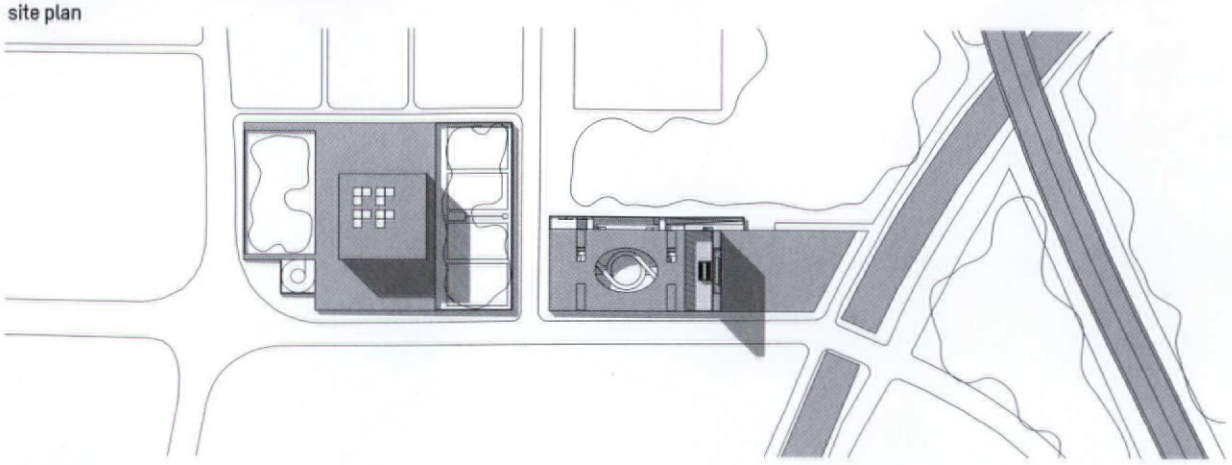
Yet this glum frontier has somehow become a new point of civic gravity, with a cluster of showpiece buildings. An early pioneer was the headquarters for Caja Granada, a local savings bank, also designed by Baeza (AR August 2002). The bank is the client for the new museum and the two buildings, which occupy adjacent sites, have a clear formal and material reciprocity. A new science museum by Carlos Ferrater also opened earlier this year and Kengo Kuma is developing proposals for an opera house. Clearly the aim is to infuse this disregarded edge with enough transformatory impetus to draw people and institutions out of the city centre, but at the moment it still has the stuttering feel of a work in progress.

Baeza is acutely aware of the need to conjure up some sense of place among a disconnected assemblage of object buildings. So his monumental blank wall turns out not to be just some perverse, megalomaniac whim; rather, it is intended to be used as a giant public screen, showing films, sporting events and exhibition highlights. The original site plan also shows the podium at the slab's base extending up towards the motorway to define a new public plaza and gathering place. Municipal timidity has rebuffed such enlightened urbanistic intentions for now, but once a sense of momentum is achieved, things may change.

Baeza's relationship with Caja Granada dates back to the early 1990s when he won a competition to design the bank's new headquarters, consolidating its various offices in a single building on the periphery. Turning an ordinary brief into an extraordinary meditation on stone and light, Baeza lined an atrium with alabaster, while corpulent columns (their girth the same as those in Granada's 16th-century cathedral) held up a deep, gridded roof. —


CajaGRANADA

site plan



site section

Previous page_ The huge slab forms a monumental gateway to the museum. The wall will be used as an open-air screen
Below_ The slab sits on a sunken podium containing three storeys of galleries and a theatre
Right_ The new building sets up a dialogue with Baeza's earlier Caja Granada headquarters, right

More pharaohic mausoleum than bank offices, it clearly cemented a rapport between client and architect. Spanish financial institutions are obliged to pursue some form of cultural remit, so this latest project combines what is essentially a local history museum devoted to things Andalusian (from its earliest prehistoric settlement to flamenco and the poet Lorca), together a small theatre and galleries for Caja Granada's considerable art collection. For Campo Baeza, it presented a tantalising opportunity to extend and extemporise on the dialogue begun by the bank building, 'like the second line of a poem', says project architect Alejandro Cervilla García.

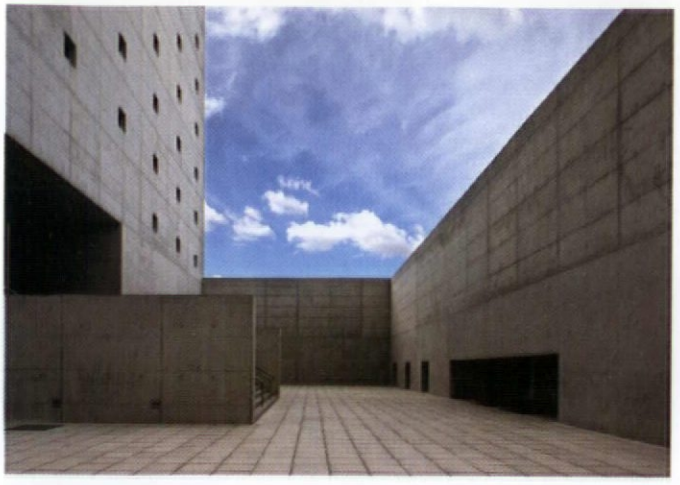
The museum's arrangement of slab and podium replicates that of the bank, emphasising the relationship between the two. You can see at once that they spring from the same hand, and though only 6m wide, the slab is also the same storey height and length as the bank. Together they read as a pair of powerful, duelling, vertical elements anchoring the unresolved, peripheral landscape. Visible from near and far – from the cars whizzing along the nearby motorway as well as the hills of the Alhambra – they decisively signpost the new urban order taking shape around them.

While the bank is a hollowed-out block, the slab is a set of stacked floorplates, and really does function as a triumphal arch, dominantly straddling a sunken entrance courtyard where the blare and dislocation of the surroundings are neutralised by high concrete walls. However, the real public meat of the programme – three levels of exhibition galleries and a theatre – is contained in the long, low podium structure, which is precisely and symmetrically perforated by an elliptical patio. Within its curved embrace, a spiralling double ramp transports visitors around the three levels of galleries, so you can construct your own museum promenade. As Baeza freely admits (to the point of putting penguins on the sections), it recalls the radical, carousel swirls of Tecton's famous London zoo enclosure, but its proportions also have a more historic lineage, based on Charles V's 16th-century palace at the nearby Alhambra, a robust Italianate palazzo with a circular colonnaded courtyard.

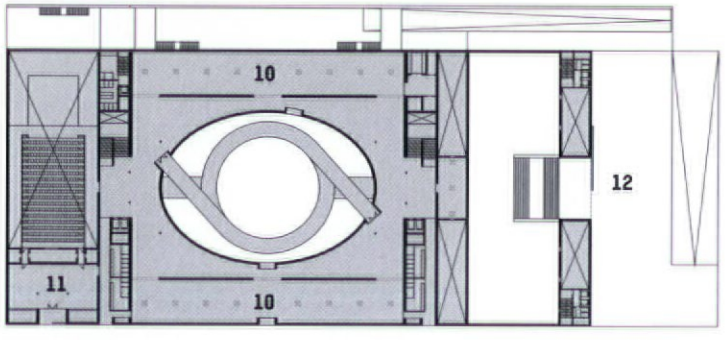
At street level, the walls of the podium are strategically punctuated by big square openings that cut through to the patio, giving glimpses of the building's secret heart. Though the slab is more conspicuous it is, paradoxically, less publicly accessible, containing the museum's offices and a library. However the top-floor restaurant (the enigmatic slot in the blank wall), is open to all, complete with a mood-enhancing backdrop of the Sierra Nevada. From here, as well as from the bank building, the roof of the podium reads as a carefully constructed fifth elevation, a Cartesian grid surgically penetrated by the elliptical courtyard, like a great white eye.

Whiteness is the building's (and Baeza's) recurring theme – but as you discover, there are many kinds of white. The blinding, iceberg brilliance of the patio and ramp, the cool, veined, creaminess of the marble floors, the calm, neutral white of the galleries and the dirty greyish white of the external walls. The entirely black interior of the 300-capacity theatre was supposed to be a black yin to the yang of all this white, but the client rather spoiled the effect by installing red seats. Though Baeza would doubtless see it differently (achieving an exacting degree of detail is his raison d'être), it's only a minor concession in an otherwise rigorously orchestrated tableau that makes a powerful statement about the changing character of a historic city and its still-evolving relationship with the forces of commerce and culture.

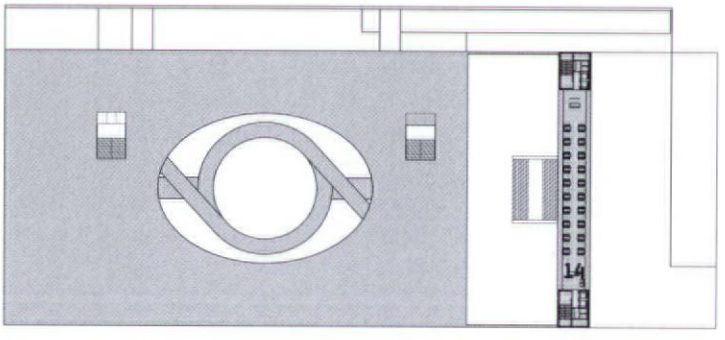
WITHIN ITS CURVED EMBRACE, A SPIRALLING DOUBLE RAMP TRANSPORTS VISITORS AROUND THREE LEVELS OF GALLERIES, SO YOU CAN CONSTRUCT YOUR OWN MUSEUM PROMENADE



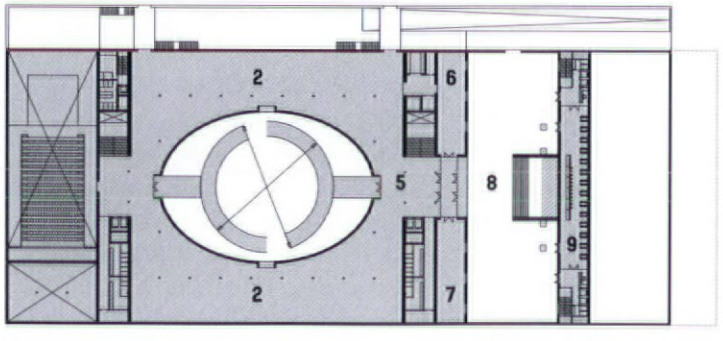
ground floor/podium level (0)



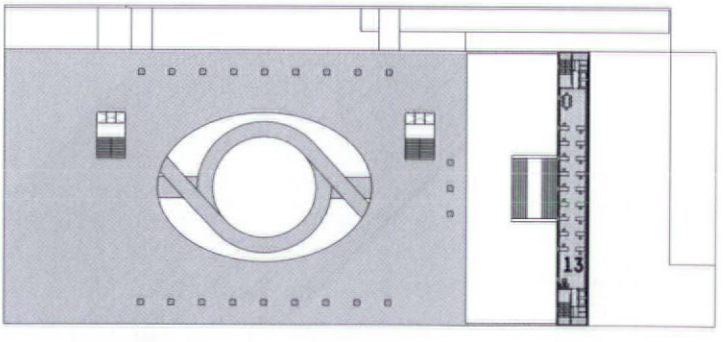
restaurant level



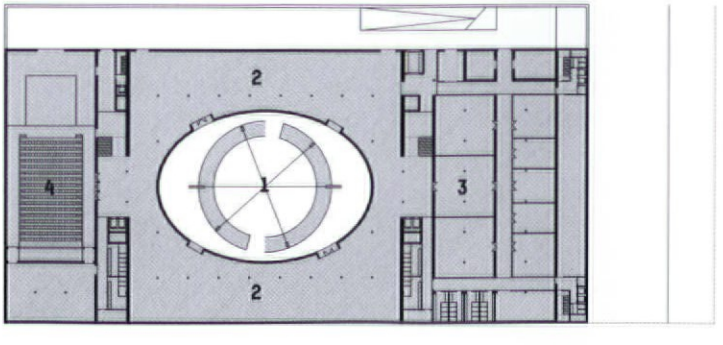
entrance courtyard level (-1)



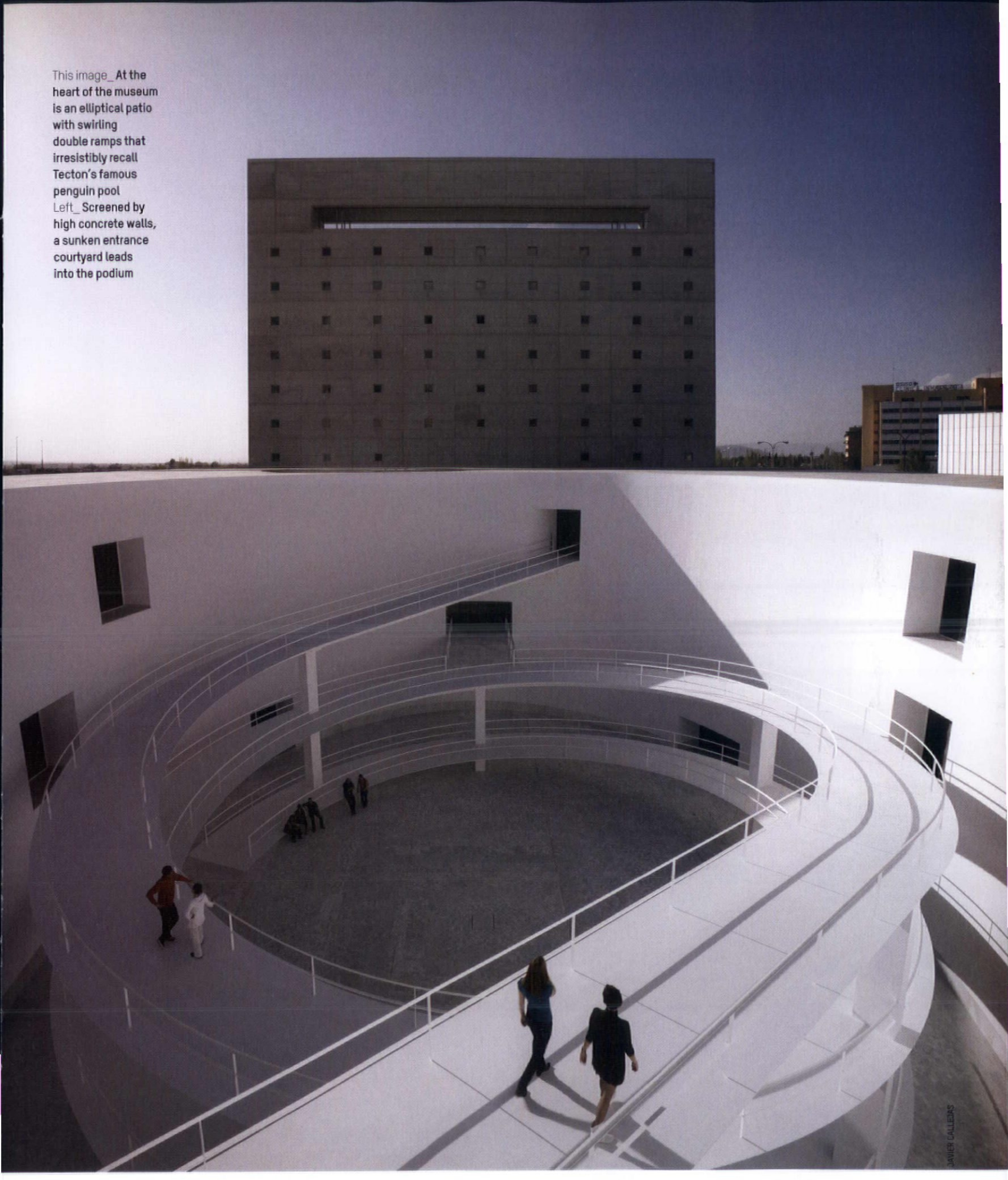
offices level



patio level (-2)



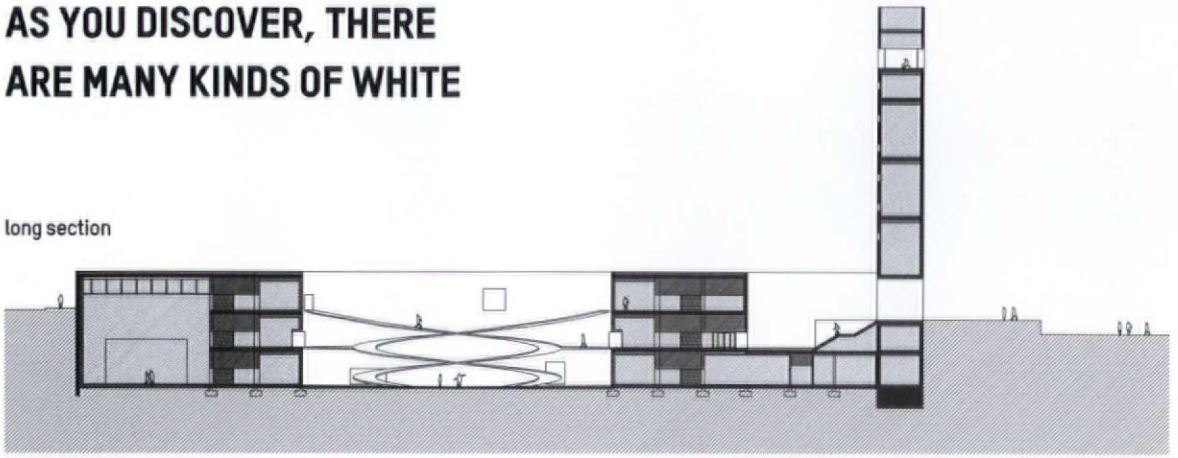
1 patio
2 local history gallery
3 storage/archives
4 theatre
5 entrance hall
6 cloakroom
7 museum shop
8 entrance courtyard
9 café
10 art gallery
11 theatre foyer
12 podium
13 offices
14 restaurant



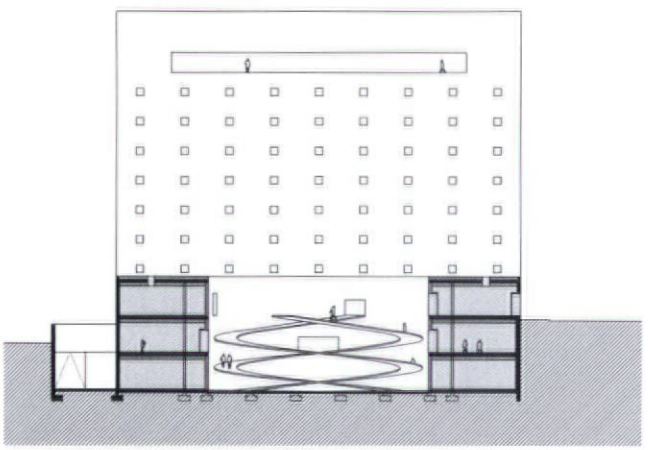
This image_ **At the heart of the museum is an elliptical patio with swirling double ramps that irresistibly recall Tecton's famous penguin pool**
Left_ **Screened by high concrete walls, a sunken entrance courtyard leads into the podium**

WHITENESS IS THE BUILDING'S RECURRING THEME – BUT AS YOU DISCOVER, THERE ARE MANY KINDS OF WHITE

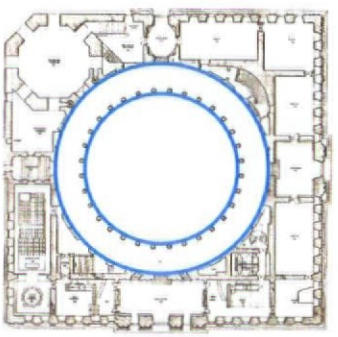
long section



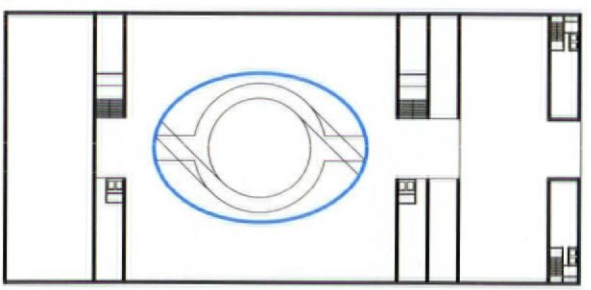
cross section



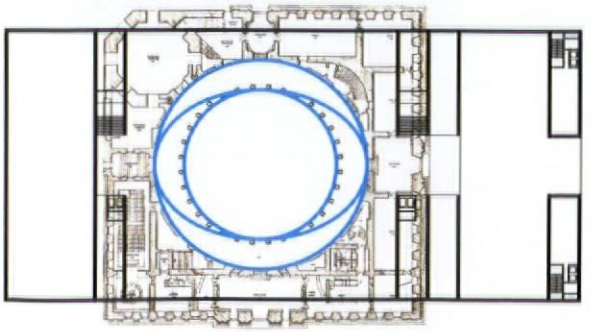
plan of Charles V's palace



plan of museum

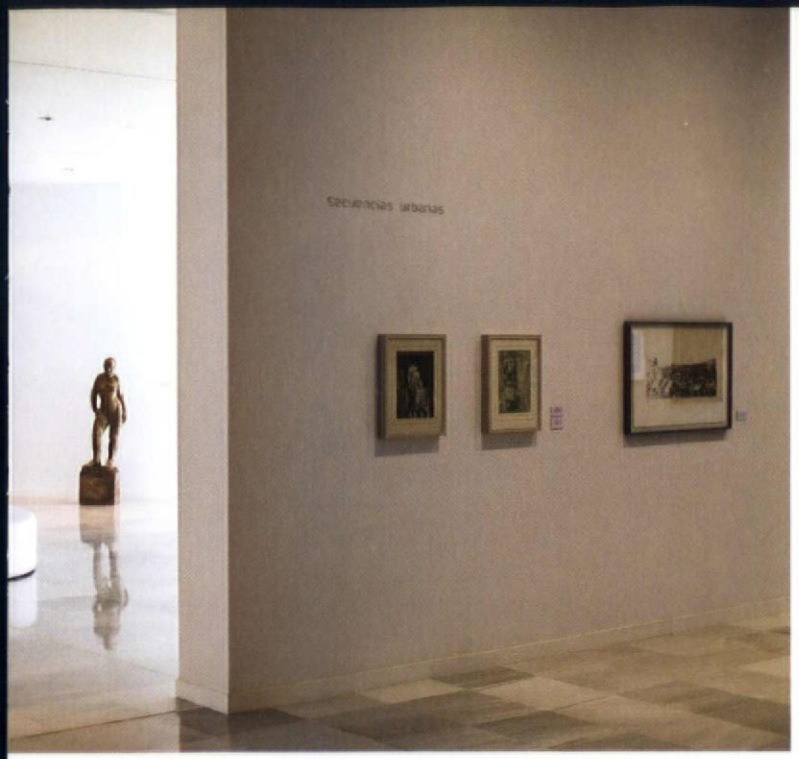


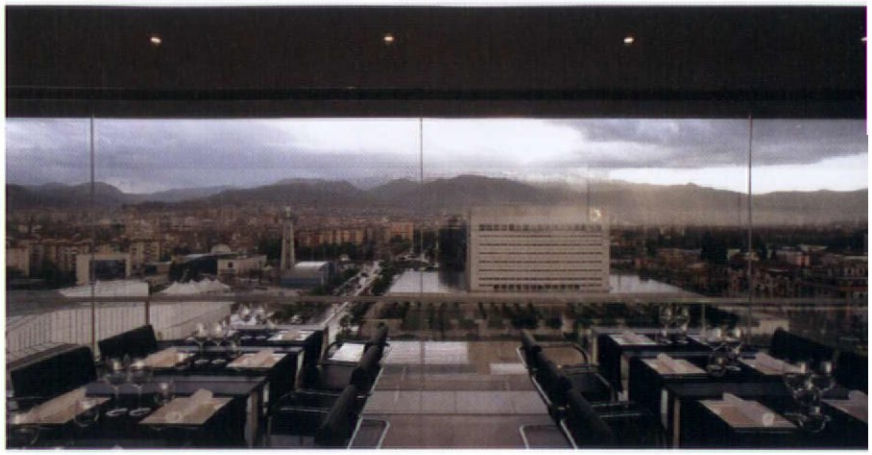
superimposed plans showing proportions of patio



Opposite, top left_
The upper level of galleries house the bank's art collection and temporary exhibitions
Opposite, top right_
Vistas of the Sierra Nevada form a backdrop to the restaurant at the top of the block
Opposite, below_
The two lower levels of galleries form a museum of Andalusian history. Visitors can cut through the patio to vary their itinerary

ARCHITECT
Alberto Campo Baeza, Madrid, Spain
PROJECT TEAM
Alberto Campo Baeza, Alejandro Cervilla García, Ignacio Aguirre López
STRUCTURAL ENGINEER
Andrés Rubio Morán
SERVICES ENGINEER
R Úrculo Ingenieros Consultores


Secuencias urbanas




SALA
2

057

HASTINGS STREET VISITOR INFORMATION CENTRE

LOCATION
NOOSA HEADS,
QUEENSLAND, AUSTRALIA

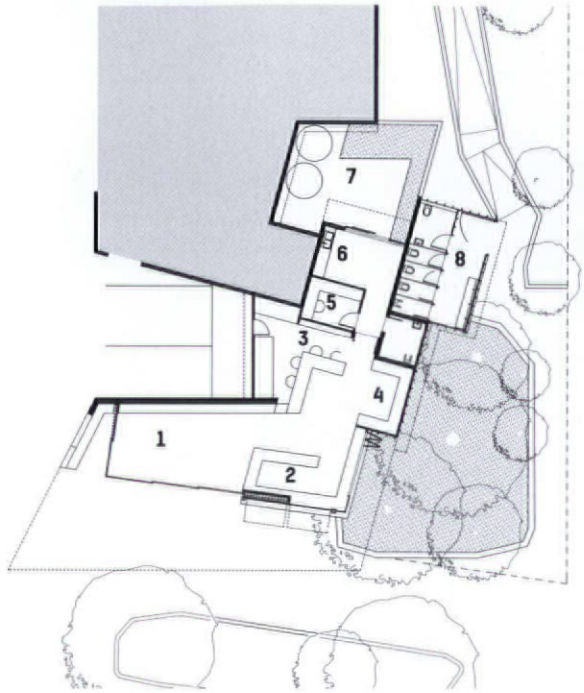
ARCHITECT
BARK DESIGN ARCHITECTS

WRITER
ROB GREGORY

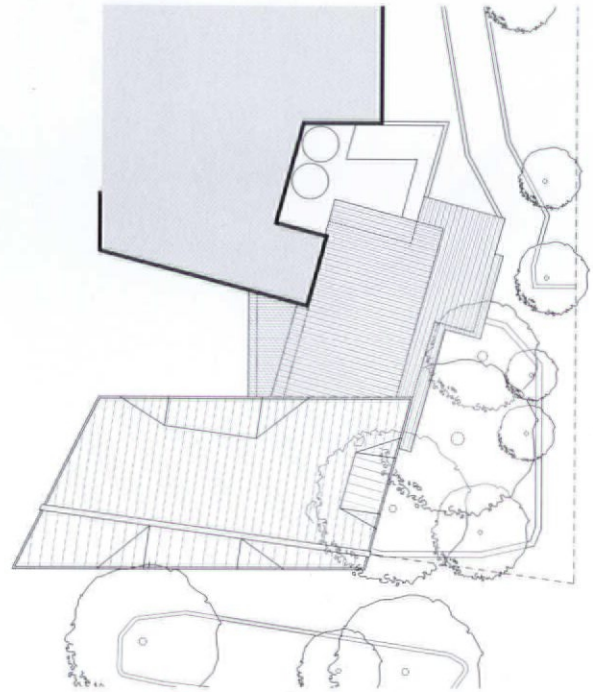
PHOTOGRAPHY
CHRISTOPHER FREDERICK
JONES

1 main information centre
2 external counter
3 internal counter
4 exhibition niche
5 manager's office
6 staff room
7 courtyard
8 public amenities

ground-floor plan



roof plan



Previous page_ The centre's architecture blends regional tectonic tradition with echoes of British high-tech
Opposite_ The east elevation expresses the profile of the cross section, with the external counter at low level and split pitch roof above

Noosa Heads is the Carmel of Queensland's Sunshine Coast. With echoes of California's exclusive resort, low-rise holiday accommodation sets a high price for those who want to attract the region's wealthy second- and third-home owners. Hastings Street is the centre of attention, forming the resort's catwalk-cum-boutique strip, dominated by retail-fronted condominiums, jazzed up with stucco and water features. Nipping down narrow alleyways between adjacent fountains or competing bistros can provide moments of relief, north to the beach or south into residential pockets, where the inquisitive will be rewarded by the discovery of a fine housing scheme by Gabriel Poole, a shady oasis defined by stilted houses, where the region's distinctive architectural language helps remind visitors where in the world they are. Now, another authentic architectural anchor exists in the form of the Hastings Street Visitor Information Centre, a generous and responsive contemporary work in a popular but otherwise anonymous streetscape, designed by local firm Bark Design Architects.

Bark is a husband and wife team which, despite its international consciousness and evident ambition, has purposefully decided to base its practice here in Noosa, 78 miles north of Brisbane; a place nicknamed 'the land of the long weekend'. Stephen Guthrie's former boss, John Mainwaring (AR April 1999), who works extensively in the region from his Brisbane office, teases the pair, saying: 'I'm not sure what you two are doing here, fiddling around in the bush.' In the decade since establishing their business here however, Guthrie and his wife Lindy Atkin have made the transition from the luxury private home market (which has dominated Australian architecture's thoughtful minds for too long) to public works, commissioned on this occasion by the Sunshine Coast Regional Council (formerly Noosa Council), a significant professional leap that enables them not only to demonstrate an ability to deal with one of Noosa's trickiest urban sites, but more broadly to show how design can genuinely contribute to what is often referred to in contemporary Australian architectural practice as a 'positive urban outcome'.

Situated at the east end of the strip, this modest 134m² structure throws a welcoming shelter over the street, yielding to existing trees and distorting to negotiate the awkward corner site. The visitor information centre occupies a pocket of residual space on what Guthrie calls 'the wrong side' of Noosa Heads Surf Club, sitting as it does in the shadow of the three-storey structure. Before Bark was appointed, John Mainwaring had drawn up proposals for a completely new surf centre, but these were scrapped in ___

THE ROOF CANOPY EXTENDS OVER THE PUBLIC FOOTPATH, INVITING PASSERS-BY TO PAUSE IN THE SHADE, WHERE THEY CAN ENGAGE WITH THE CENTRE'S EXHIBITION-LIKE DISPLAY

Above right_
The pavement of Hastings Street runs directly into the information centre's shopfront
Right_ Sunlight streams into the space through the northerly clerestory

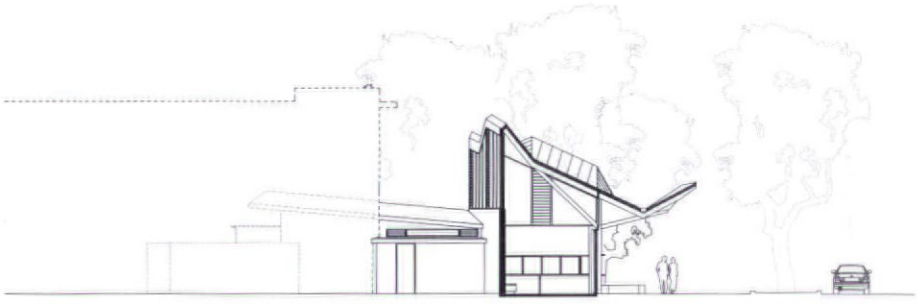
favour of a less holistic (but more sustainable) plan to refurbish the existing buildings. As such, Bark took the opportunity to allow the centre to act as a foil to the rather bulky backside of the surf club. In doing so, it also created a new frontage to Hastings Street, shaping the building in such a way as to direct visitors around the side of the surf club towards the beach. Through an easement, the architects were also able to extend the roof canopy over the public footpath to the south, inviting passers-by to pause in the shade, where they can briefly engage with the centre's exhibition-like display.

In plan, the building is a distorted L-shape; situated at its knuckle are two customer service points: an external counter that operates through hatch-like windows that pop up on gas struts and a more conventional internal desk for lengthier travel agency transactions. Beyond this space is the manager's office, staff room and an all-important courtyard fitted, naturally, with obligatory barbecue for use by the predominantly volunteer staff. The plan also neatly conceals two discreet car parking spaces, again for staff use.

From the street, the principal space provides a shopfront for the resort, with a generous double-height space formed by a split-pitch cross-section that reaches up to the sky's northerly sun path, addressing the issue of being overshadowed by the surf club. The generosity of the roof not only helps elevate the public status of the building, but also, through its exuberant expression, makes the integration of public art and essential branding devices more palatable. So the ubiquitous yellow and blue italicised 'i' symbol, which is considered essential by Tourism Queensland in order to give the resort's 200,000 visitors confidence that this is an approved and reliable place to seek advice, does not dominate the building's identity. In addition, art installations in the form of screen printing to the clerestory windows and pod-like pendant lamps both amplify qualities of light and air within the principal volume.

While Gabriel Poole's delightful housing scheme is typical of the Queensland school, with fibro-cement boarding, elevated verandas and corrugated tin roofs, the emerging architecture of Bark represents a curious but pleasing blend. Taking on home-grown regional sensibilities – blurring internal and external boundaries, dynamic fenestration and generous overhanging eaves – they also feature hints of British high-tech, following perhaps inevitably from extended periods of time spent by Atkin in the offices of both Nicholas Grimshaw and Richard Rogers. Clearly capable of doing much more than luxury homes, we await with anticipation larger-scale work by this committed, hard-working young practice.

ARCHITECT
Bark Design Architects,
Noosa Heads, Australia
ARTISTS
Kevin McMahon ,
Wendy Brooks



section through entrance

section through courtyard, staff room and public counters

section through main volume

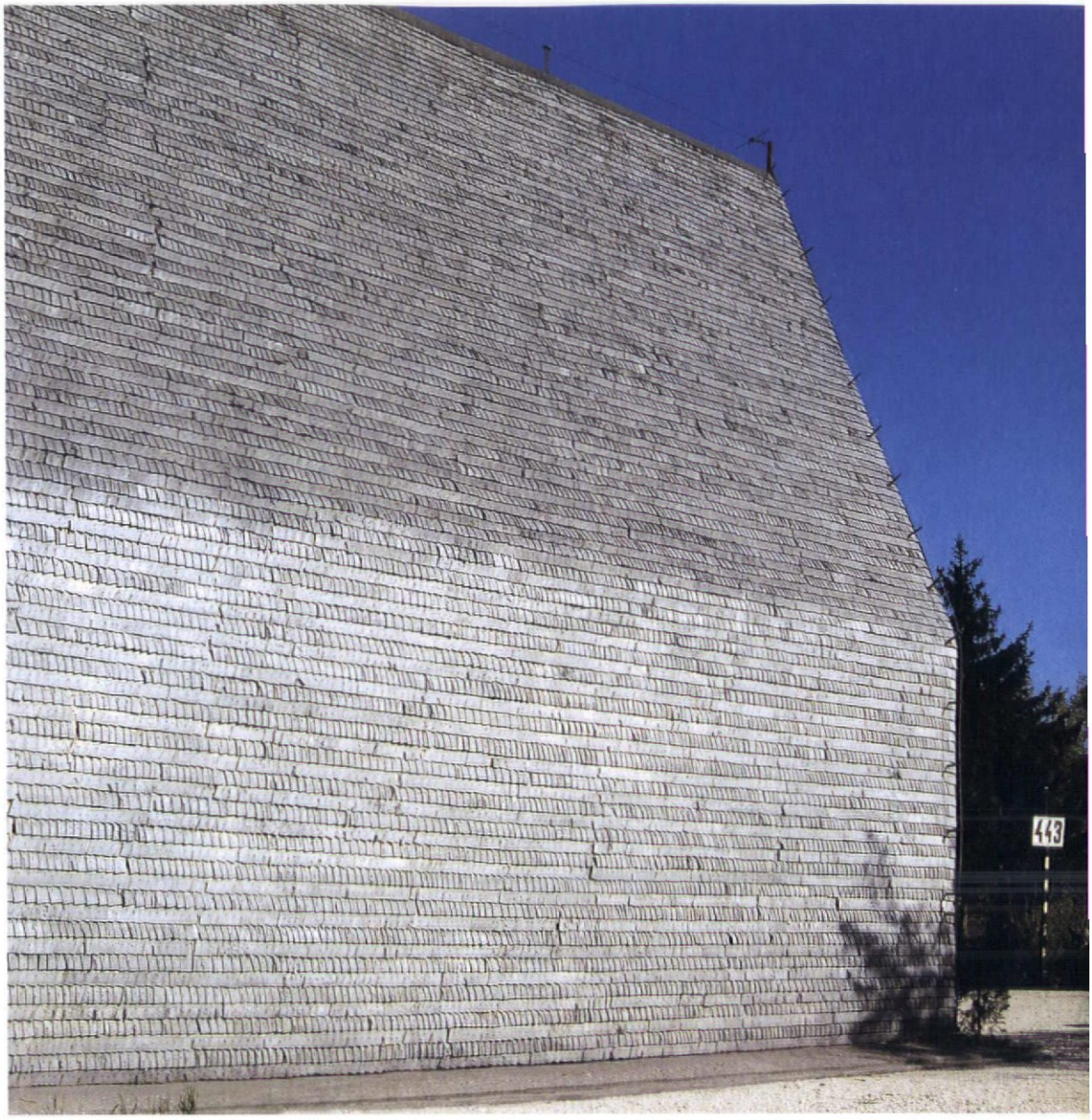
058

CHURCH

LOCATION
TARNÓW, POLAND

ARCHITECT
BETON

WRITER
CATHERINE SLESSOR



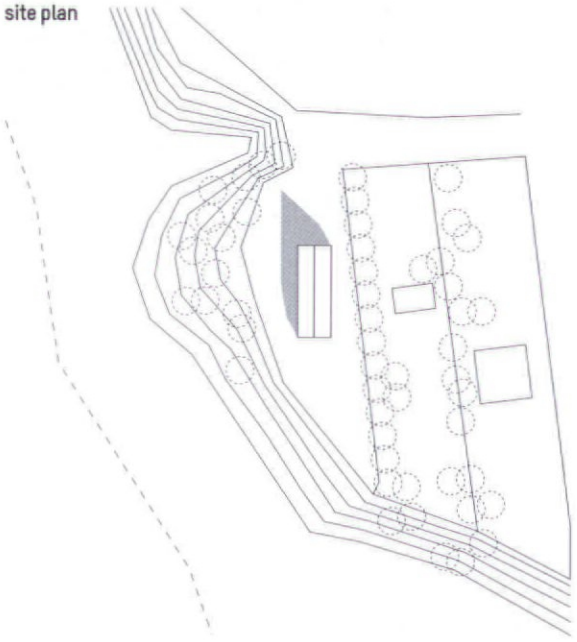
In deeply Catholic Poland, the building of new churches is a serious matter. This modest place of worship, however, is a more offbeat proposition, constructed not through the auspices of any local diocese, but rather by a private individual, an anonymous Polish writer who wanted to preserve a bucolic idyll from the blaring intrusion of the modern world. The site lies on the outskirts of Tarnów, a small hamlet on the edge of the Vistula, Poland's mighty main river. Yet its banks are regularly colonised by trippers and their trappings, with ad hoc structures (such as bars) springing up like bindweed and blighting the scenery.

In some ways, this is another ad hoc structure, being elementally simple and designed to be built by the local community using basic construction skills. But both formally and metaphysically, it is clearly rooted in a much more thoughtful spirit. The architect is Beton, the young, Warsaw-based partnership of Lech Rowiński and Marta Rowińska, who met while studying architecture at Warsaw University of Technology. Rowińska also studied fashion design, so Beton embodies an increasing typical youthful, cross-disciplinary fluidity that artfully encompasses clothes, buildings and graphics. 'The church serves as a place of meditation and prayer for the local community,' —

OUR AIM WAS TO FIND A BALANCE BETWEEN SOMETHING BEING SIMPLE, DELICATE AND REALLY STRONG

LECH ROWIŃSKI

site plan



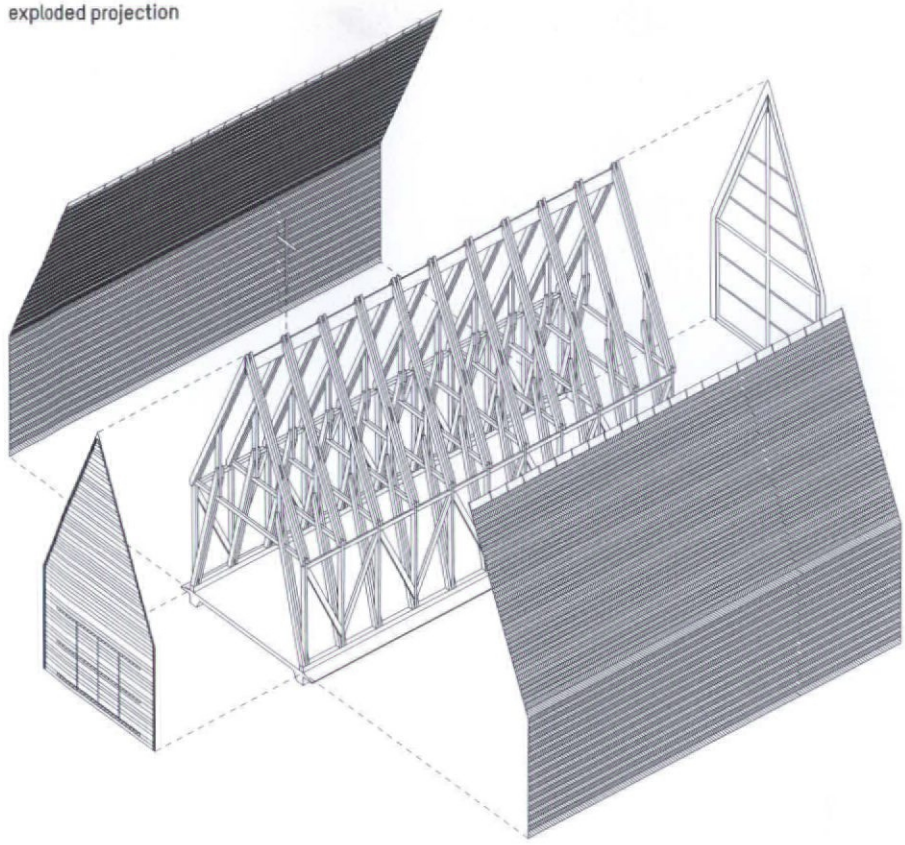
says Rowiński. 'Having it in such a surprising setting draws people's minds to new and unexpected thoughts. Our aim was to find a balance between something being simple, delicate and really strong'.

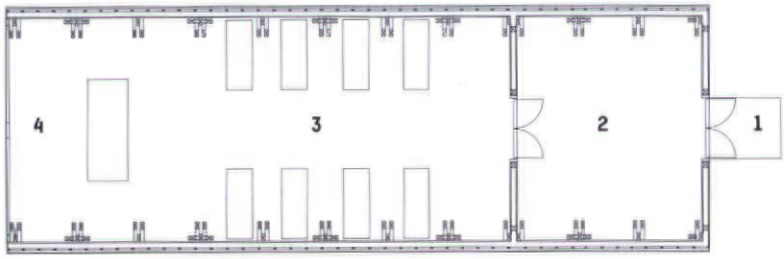
Set in sylvan landscape, the building has the powerful, sobering quality of an archaic vernacular structure gradually weathered by time and use. Its peaked form resembles a giant tea cosy or, more obviously, the elongated, upturned hull of a boat, beached high on the river bank. The long side walls are clad in feathery aspen shingles, set in a herringbone pattern, which gives the huge, blind flanks a mesmerising sense of animation and texture (shades of Peter Zumthor's celebrated chapel at Sogn Benedetg, AR January 1991). The shingles were laid using traditional construction techniques that keep the external skin ventilated and protect it from insect attacks without using chemical coatings. The wall at the north end is also blind, tightly wrapped in spruce cladding, while the south wall behind the altar is by contrast fully glazed, framing a tableau of light, landscape and the river beyond.

The structure comprises twelve composite wall/roof trusses set at 1.2m intervals. Fabricated from honey-coloured local spruce, the trusses are laterally braced with diagonal members along the wall plane. The long space is divided into a lofty, eight-bay 'nave' with a smaller three-bay ante-room. Austere yet tranquil, the interior is like a comforting timber womb. Rows of plain spruce benches and a table for the altar are the only furnishings. Religious trappings are also played down, a modest crucifix on the altar being the only overtly Christian symbol. Instead, the hand of the divine in nature – landscape, sky, light and water – provides a focus for contemplation. 'There is no detail, no fancy elements,' says Rowiński. 'It's an experiment in how to create a certain quality of space using very simple means.'

Previous page, left_
Simple, sober and dignified, the church looks as though it has been part of the Polish landscape for centuries
Previous page, right_
The long side walls are wrapped in a layer of aspen shingles laid in a herringbone pattern
Left_ A glazed end wall behind the altar admits light and provides a focus for contemplation

exploded projection

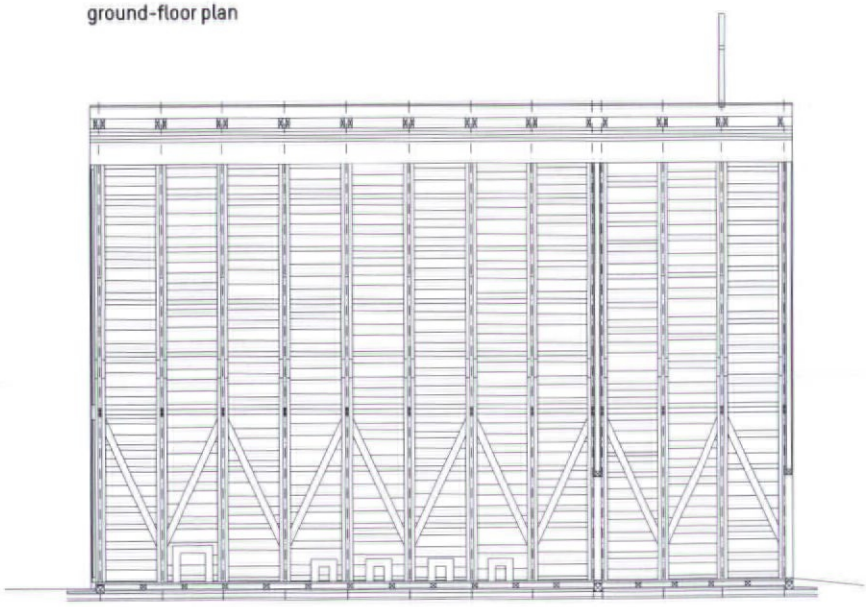




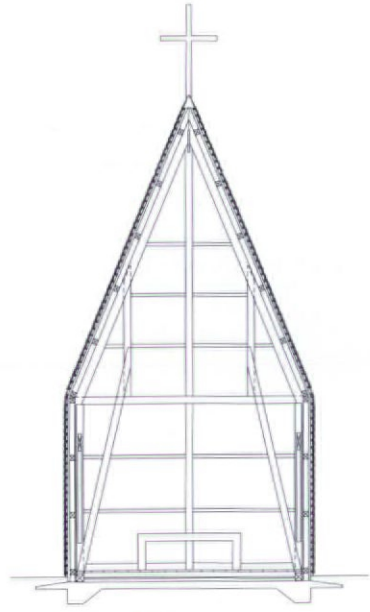
ground-floor plan

1 entrance
2 ante-room
3 nave
4 altar

0 5m



long section



cross section

059

PAVILION

LOCATION

INSEL HOMBROICH FOUNDATION, RUHR VALLEY, GERMANY

ARCHITECT

ÁLVARO SIZA AND RUDOLF FINSTERWALDER

WRITER

KIERAN LONG

PHOTOGRAPHY

DUCCIO MALAGAMBA

The Insel Hombroich Foundation and Álvaro Siza are made for each other. The island of Hombroich, an extraordinary post-military landscape in the Ruhr Valley in Germany, is populated by strange brick pavilions that are elemental excursions on geometric form, light, plane and weather. These pavilions were made for collector Karl-Heinrich Müller, to display his eclectic art collection (including work by Yves Klein, Kurt Schwitters, and Hans Arp, as well as antique objects and sculpture) in the most unique of circumstances.

German sculptor Erwin Heerich began the first phase of buildings for the Insel Hombroich Foundation in 1982. Heerich's work is strongly related to the formal interests of modernism, often played out in his early investigations of isometric drawing. The resulting pavilions at Hombroich are building-scale manifestations of these isometric experiments. All are made from a mottled red brick, minimally detailed, with some open to the elements in various ways and others closed with paintings within.

The atmosphere of Heerich's original pavilions is amazing. There is no signage, no docent, no one to direct you in a particular route. The pavilions themselves have a roughness and informality, despite their highly geometric forms. Heerich completed 15 of them at Hombroich before his death in 2004.

Latterly, the Insel Hombroich Foundation has begun to involve a wider group of international artists (including Per Kirkeby, Katsuhito Nishikawa and Eduardo Chillida) and architects (including Raimund Abraham, Tadao Ando and Siza) in its further development. In 1994, the foundation bought an adjacent former missile base, and, going by the unfortunate jargon title of Spaceplacelab ('Raumortlabor'), this is now something of an architectural zoo compared to Heerich's original development of pavilions.

Perhaps the best building in this second phase, and certainly the most Hombroich-like, is Siza's architecture museum, completed in collaboration with Bavarian architect Rudolf Finsterwalder. The project began in 1995, when Finsterwalder was working in Siza's office in Porto, but was delayed, and finally began again in 2006, progressing very quickly until its completion last year. The revised pavilion retains the same basic form as the original, but is on a different site, and has a completely different internal layout. The original programme was to have been an institute for biophysics, and the pavilion will now be an architecture museum and photography archive.

The collaboration was genuine and involved. The planning of the building was done by Finsterwalder's office in Germany, and he also supervised construction. Siza visited the site several times, and Finsterwalder travelled to Porto every three months during the construction period. Finsterwalder says: 'It was important to me not to build quickly and not to do a weak Siza. But you can see that he worked a lot on the project – I'm very happy with the details.'

Siza's is made of the same brick as the Heerich pavilions, expressed similarly in its details, and with a similar zinc-coated steel roof. But it is less a geometrical asteroid, and much more a landscape-related and typological building. It consists of two parts. The first, larger one is U-shaped, like three sides of a courtyard, and will contain the exhibition spaces. It is connected by a long wall to another volume of accommodation, which will contain a photography archive.

The U-shaped main volume is entered from a white stone portal. Inside are museum spaces, intended for the display of architecture. Once you enter the building, you have to turn twice in order to see the landscape again – a very Siza-esque sequence. Inside, the details are rich and executed in a loving manner. The timber ceiling is solid 30mm oak and is part of the structure of the roof together with the glulam beams.

'It's a very rich detail,' says Finsterwalder, 'and it was quite expensive – but it is very nice. When you look at it, you can see slight torsions between the beams, which are very nice when the light is from the side.' The museum is deliberately kept quite dark, at the request of Müller – there is limited artificial light.

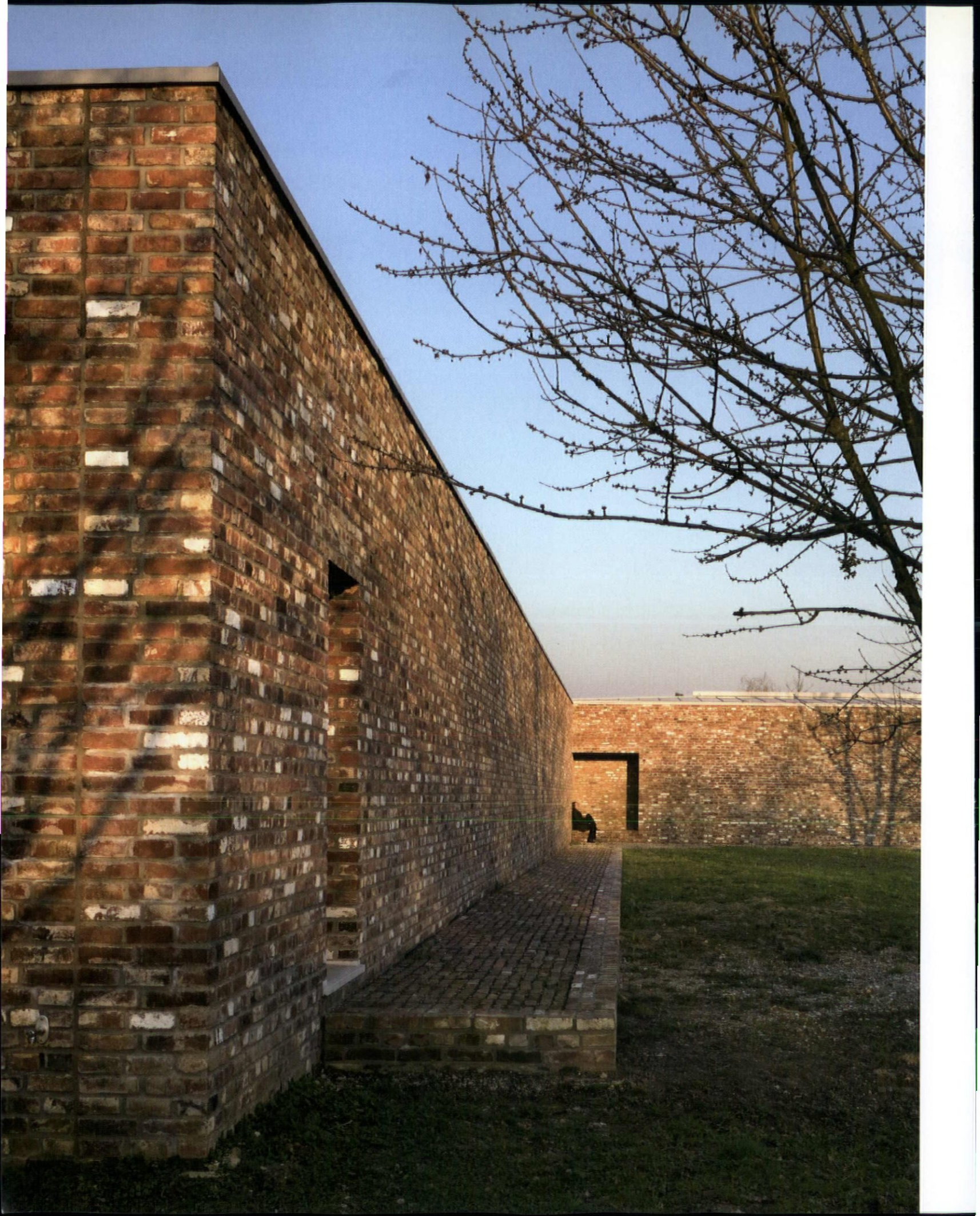
The building, despite moving sites, is a compelling marshalling of the landscape. Hombroich is a place of strange and bleak beauty. The best artworks work there make semi-mystical standing stones and henges. Siza's instinct is not to create another totem-like marker in the landscape, but a farmstead-like complex that allows the landscape to be protected from the elements, and brought into relationship with the spaces inside.

Compare it to Tadao Ando's Hombroich pavilion and you realise that, while the Japanese is a consummate scenographer, Siza, much the greater architect, connects landscape, shelter and typology in his work. The building seems to have a relationship with Siza's Belgian Maison van Middelem-Dupont, completed in 2003, which also holds three sides of a courtyard in a large, flat landscape. But while that project looks rather like a rich person's house, with its abstract dry-walled interior, this is more sophisticated and somehow rougher.

Let's hope that it attains its intended use as an architecture museum. German architect Wilfried Wang was intended to be its director, though I understand that there is now some doubt about this, due to Müller's death in 2007 and a lack of funds. It will have the foundation of a fascinating collection, with Heerich's archive plus the records of the many great architects who have worked at Hombroich. Finsterwalder is optimistic that a projected opening show of Siza's work will still happen. Take that chance to visit this amazing place.

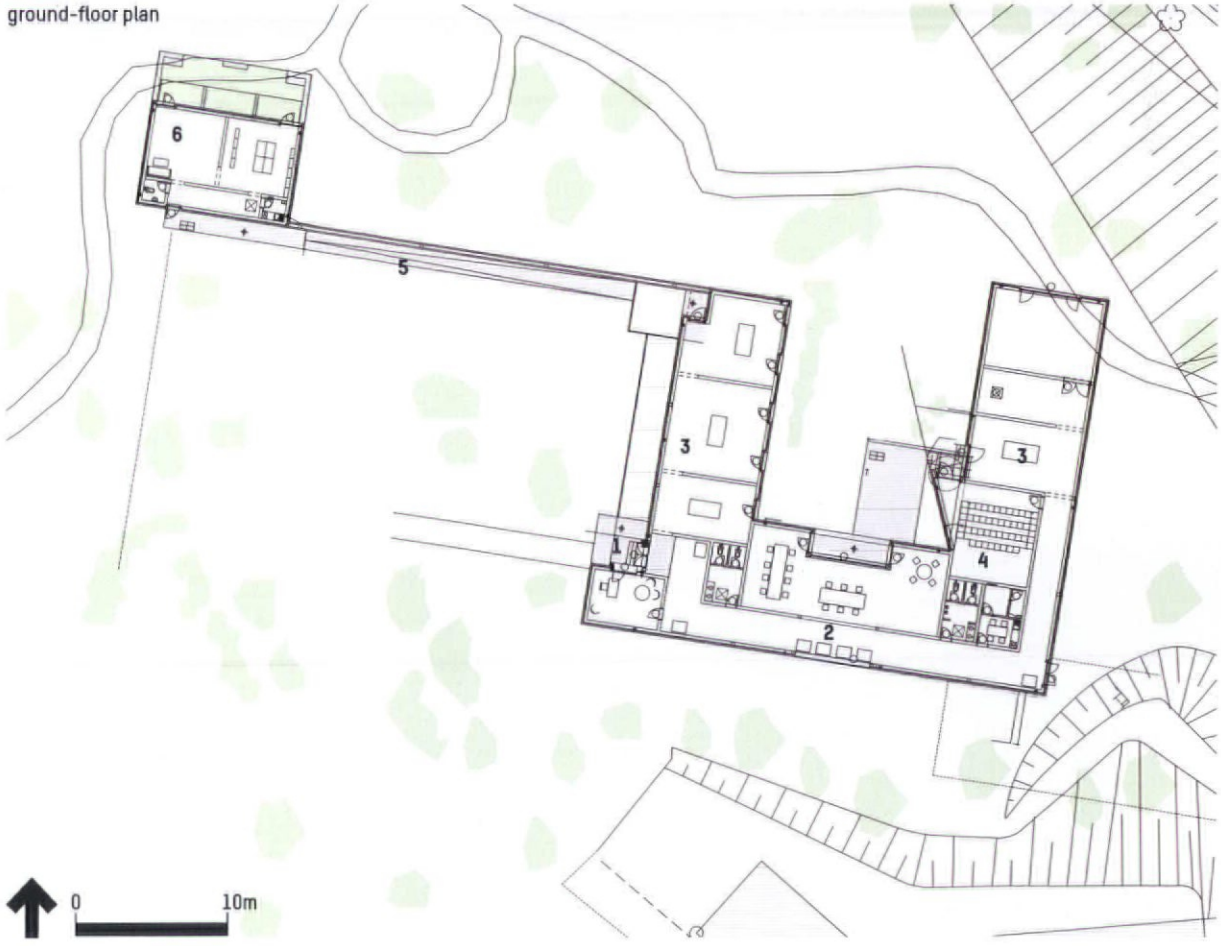
Previous page_
Siza's mottled brick is the same as that used by sculptor Erwin Heerich in the original pavilions
Above right_
Overall site plan
Above far right_
The utterly simple forms have a vernacular quality
Below right_
Hugging and enclosing the landscape, the museum resembles a farmstead

SIZA'S INSTINCT IS TO CREATE A FARMSTEAD-LIKE COMPLEX THAT ALLOWS THE LANDSCAPE TO BE BROUGHT INTO RELATIONSHIP WITH THE SPACES INSIDE



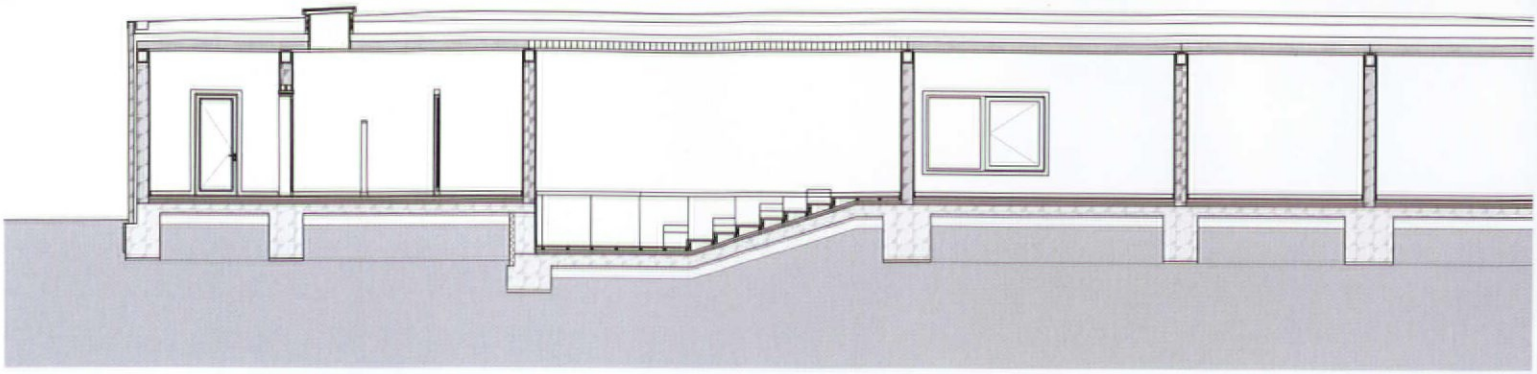
Opposite_ The pavilion cultivates a thoughtful dialogue with the landscape
Above_ A long, low wall connects the larger museum element with the smaller photographic archive
Above, right_ A porch and terrace terminate the archive element

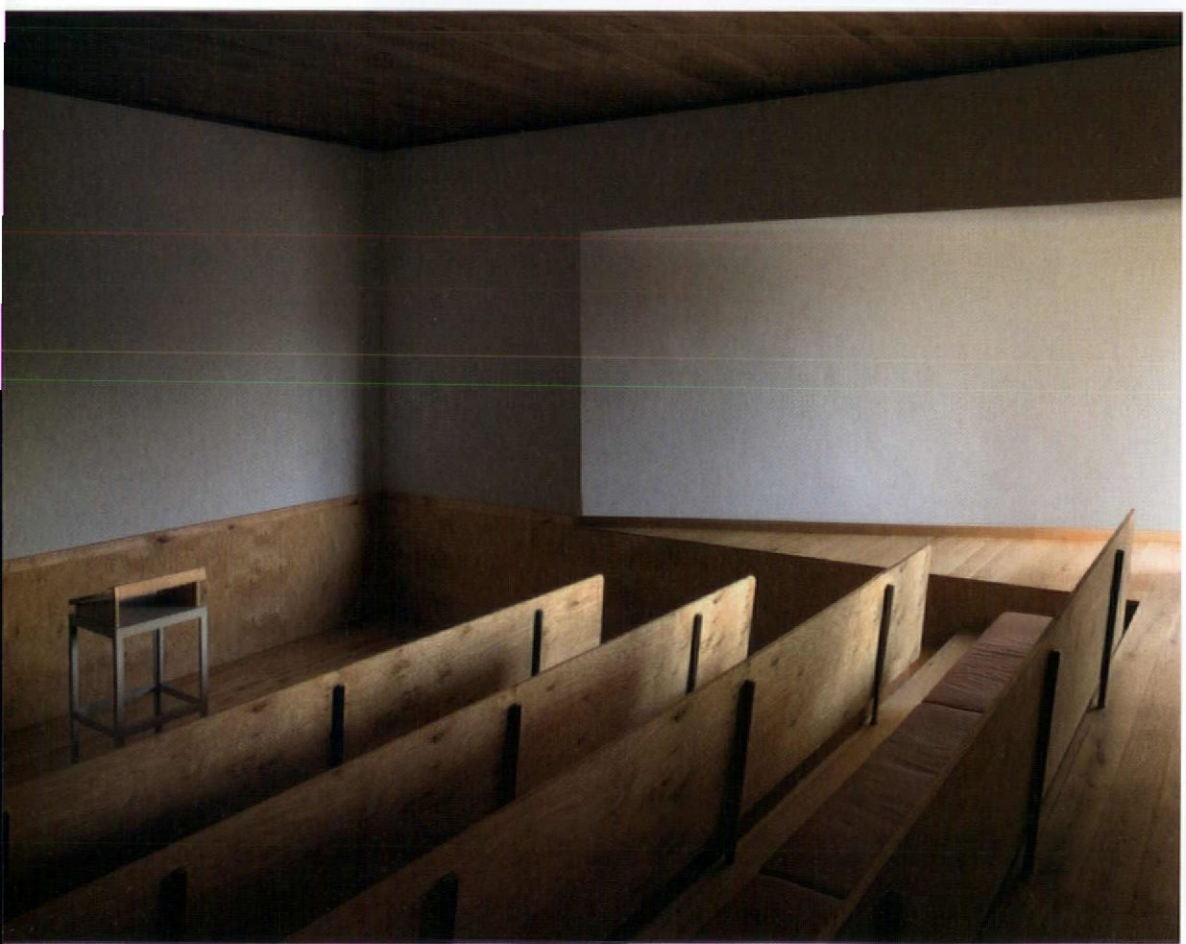
ground-floor plan

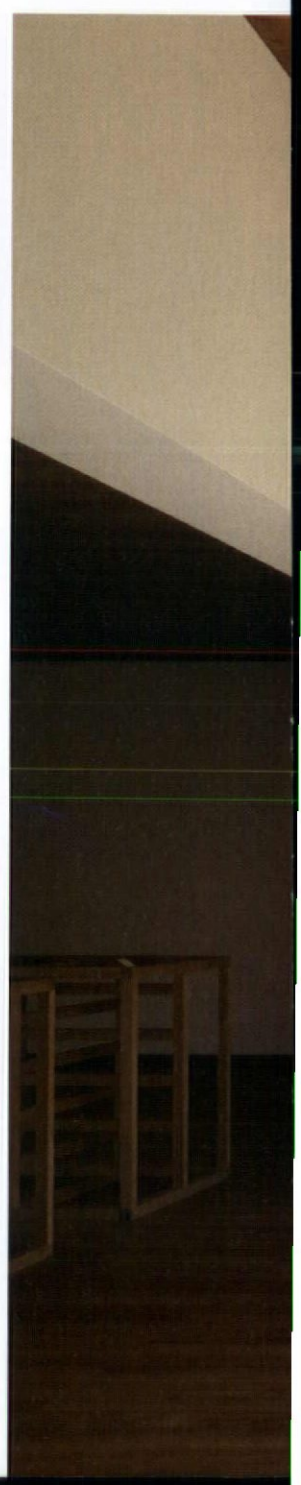


1 entrance
2 architecture museum
3 exhibition spaces
4 lecture hall
5 linking wall
6 photographic archive

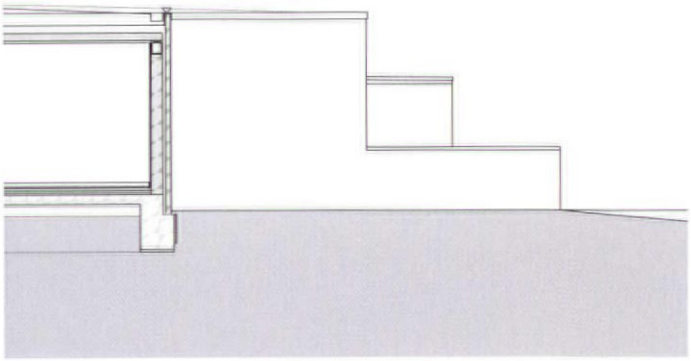
long section







Above_ Amid Hombroich's rather austere milieu, external landscape and internal space become one
Left_ The small lecture room in the architecture museum
Right_ Typical exhibition space. Interiors form calm, neutral backgrounds for the display of architectural drawings, photos and models



ONCE YOU ENTER THE BUILDING, YOU HAVE TO TURN TWICE IN ORDER TO SEE THE LANDSCAPE AGAIN – A VERY SIZA-ESQUE SEQUENCE

060

THE FOREST TOWER

LOCATION
SCHOVENHORST ESTATE, PUTTEN, THE NETHERLANDS

ARCHITECT
SEARCH BV

WRITER
ROB GREGORY

PHOTOGRAPHY
JEROEN MUSCH

Known for its diverse wooded landscape, the Schovenhorst Estate, 50km east of Amsterdam, was founded in 1848. Collecting seeds from around the world, the founding arborists began with an experiment to ascertain which species would grow on the heathland near Putten. The land proved extremely fertile and hospitable, and today the results have yielded four distinct collections: the small and large Pinetum, the Arboretum and the Three Continents Forest. To aid appreciation and interpretation of this spectacle, a new structure called The Forest Tower has recently been added.

'The tower is designed as a condensed path,' says the architect, Amsterdam's SeARCH bv, 'rather than a vertical ascension.' Unlike Marks Barfield's Treetop Walkway at Kew Gardens in London (AR November 2008), which offers visitors a horizontal experience of the tree canopies, the route up The Forest Tower is just as instructive and interesting as the destination itself. In fact, there is no singular destination per se. Instead, two cantilevered staircases and two stumpy 'branches' provide distraction and activity en route, and to cap it all, a copse of trees has been planted on the uppermost circular viewing platform, providing a tufty hair-like crop that compensates for space lost on the forest floor and provides an appropriately natural material atop the steel structure.

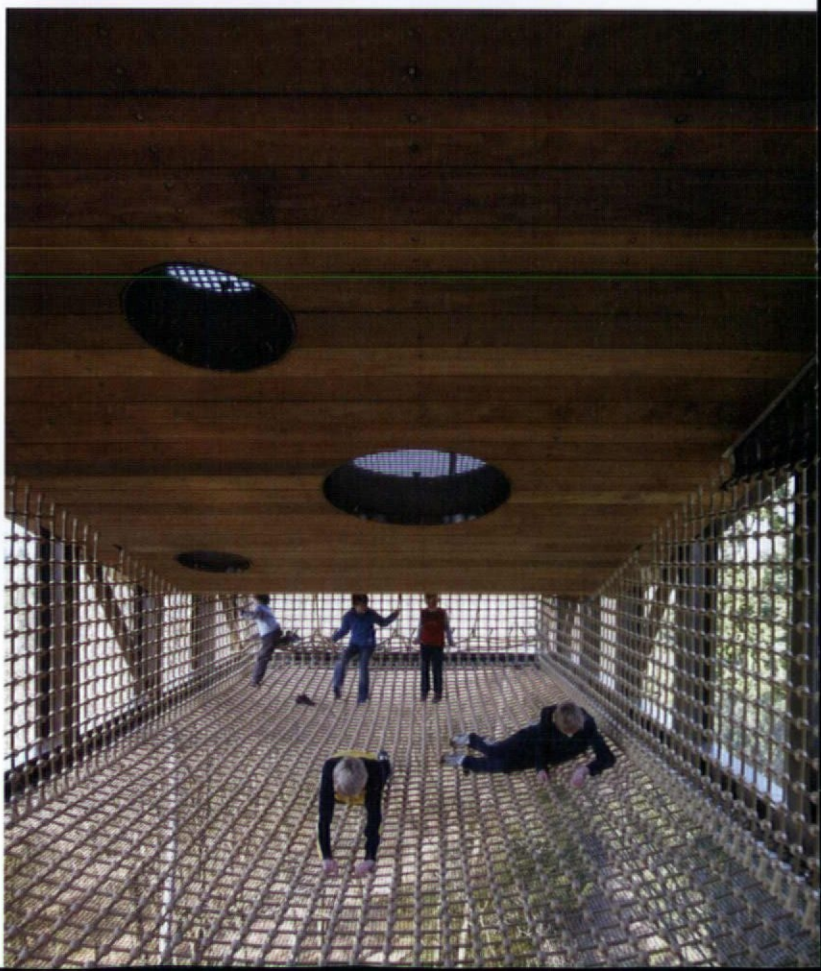
Climbing up on foot, the first incident occurs at 8.3m above ground (equivalent to being on the roof of a three-storey structure), where a helter-skelter-like stepped ramp performs a 270° anticlockwise leap. Walking on large-gauge perforated and galvanised steel plate, contained within painted steel balustrades, visitors are gently introduced to the notion of leaving the relative safety of the 4.5m x 4.5m steel core, here being projected off axis by 6.5m. As the ascent continues, the level of exposure and excitement increases and, at the next level, 12m above ground, a viewing (man) box projects by 7.5m, clad externally with smaller (bird) boxes, each with an internal spyhole for curious humans.

At 18.6m, the stair performs a 9.2m cantilever which causes the stairwell to appear far more precarious to those on the descent. This supports a 22.4m-high half-landing that prepares climbers for the adrenalin crescendo above, where a scramble net has been slung beneath the ramped viewing deck, giving the adventurous an opportunity to roll about or make like a bird, 27m in the air. From the penultimate inclined viewing deck (intended to act as a place for group performance) visitors can, depending on their preference, press noses against the plate glass screen that constitutes the tower's furthest reach of 11m, or lie back and gaze at the reflective underbelly of the uppermost deck; a mirrored convex surface that provides spectacular optical effects.

A moment of calm presides over all of these various gymnastics when visitors finally reach the elevated copse. They arrive at a new piece of forest/secret garden that also provides the estate with an elevated planting laboratory, where arboricultural investigation is set to continue with a series of experiments into conifer growth, 10 storeys in the air.

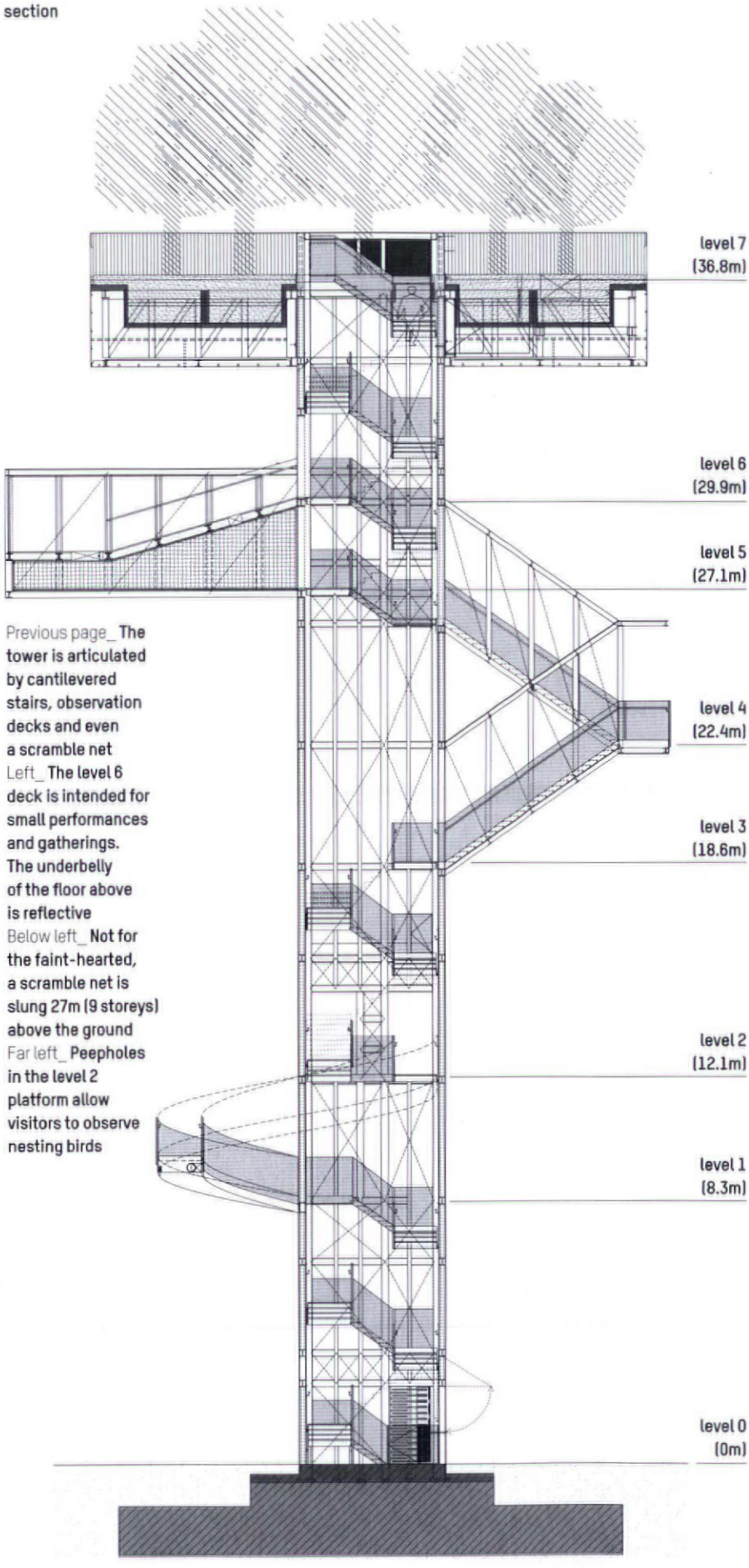
THE ROUTE UP THE FOREST TOWER IS JUST AS INTERESTING AS THE DESTINATION ITSELF. IN FACT, THERE IS NO SINGULAR DESTINATION

site plan



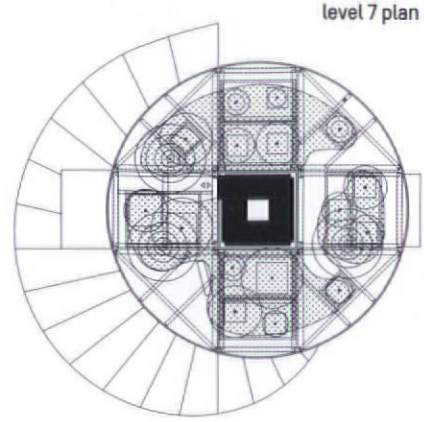
ARCHITECT
SeARCH bv, Amsterdam,
the Netherlands
CONSTRUCTION ENGINEER
Pieters Bouwtechniek
Haarlem

section

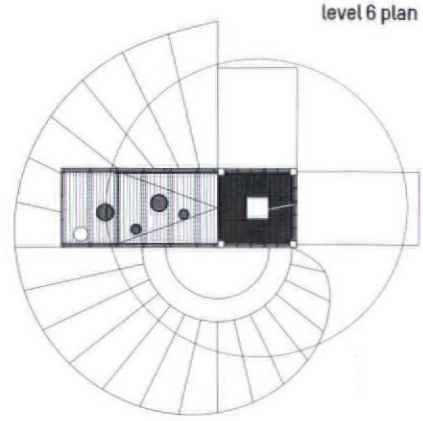


Previous page_ The tower is articulated by cantilevered stairs, observation decks and even a scramble net
Left_ The level 6 deck is intended for small performances and gatherings. The underbelly of the floor above is reflective
Below left_ Not for the faint-hearted, a scramble net is slung 27m (9 storeys) above the ground
Far left_ Peepholes in the level 2 platform allow visitors to observe nesting birds

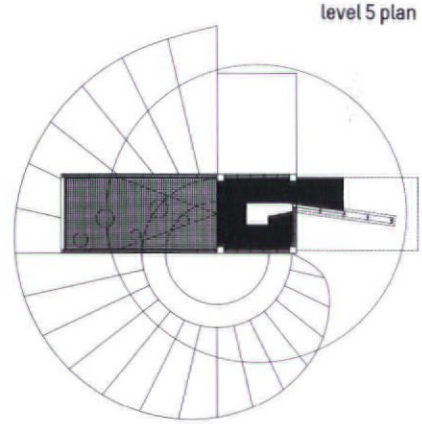
level 7 plan



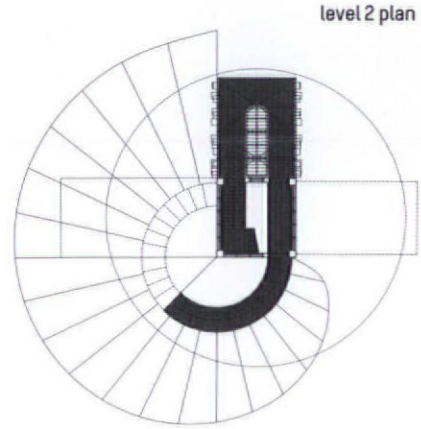
level 6 plan



level 5 plan



level 2 plan



061

HOUSE WITH BALLS

LOCATION
AHMEDABAD, INDIA

ARCHITECT
MATHAROO ASSOCIATES

WRITER
CATHERINE SLESSOR

PHOTOGRAPHY
EDMUND SUMNER

IN MATHAROO'S HANDS, CONCRETE, THE UNIVERSAL MATERIAL, BECOMES INTIMATE AND PARTICULAR, ITS ROUGH SURFACES DRAMATICALLY WASHED WITH LIGHT

When a client commissions a house, all their foibles and fantasies invariably feed into it. Rarely, however, can client predilections have had such an impact on the architectural outcome as here in Ahmedabad. A house built around four giant fish tanks? Now that's seriously bespoke. The client specialises in breeding and selling tropical fish. He owns a shop in town, but really does take his work home with him and commissioned Matharoo Associates to design this house just outside the city to serve not only as a weekend retreat, but also as a place to breed and observe fish. The main living space, a long, low volume, is flanked by four 9,000-litre tanks that form a magical, cooling pool at the heart of the dwelling. Landscaped with pink water lilies, this shimmering body of water has a truly surreal quality, its depths animated by the darting specks of gold and black fish.

This might all seem like a rich man's conceit, but it's actually executed on the most parsimonious of budgets: the architects quote a figure of US$ 100 (£61) per m². Concrete, which is a cheap and easily executed building technology, is the principal material and the pours have a suitably artisanal quality (echoes of Corb and Kahn in the subcontinent). Gurjit Singh Matharoo's previous projects include a crematorium (AR December 2003) and a blood bank (AR December 2005), and this house, with its raw concrete walls and Stygian interiors bears a strong family resemblance. In Matharoo's hands, concrete, the universal material, becomes intimate and particular, its rough surfaces dramatically washed with light.

Saving on the need to excavate extensive foundations, the house is partly bunkered into the site. Projecting concrete wall planes reach out to the street to funnel you into the entrance, around which the main bedroom, bathrooms and a caretaker's suite are neatly compacted. The bedroom overlooks the pool's length, lulling visitors into slumber. From here, the space flares and extends into a long living room, enclosed by the glass fish tanks on one side and a garden on the other. Continuous horizontal slots are carved into both walls, but there is no glazing. Instead, a system of pressed galvanised steel shutters can be adjusted to let in light and air, transforming the entire character of the space.

Appropriated from agricultural buildings (another economy), the shutters are operated by a system of wire pulleys counterweighted with concrete balls that gently sway in the breeze like heavy Christmas baubles. The spherical counterweights were specially cast and their random vertical movements give the facades the feel of a giant abacus whirring out of control. On the garden side, the window slot is expressed as a deep frame. This assumes many functions: as a garden seat, as steps for children to climb on, or as a bar and serving counter to entertain guests. It also offers protection from the weather and repels rats and snakes.

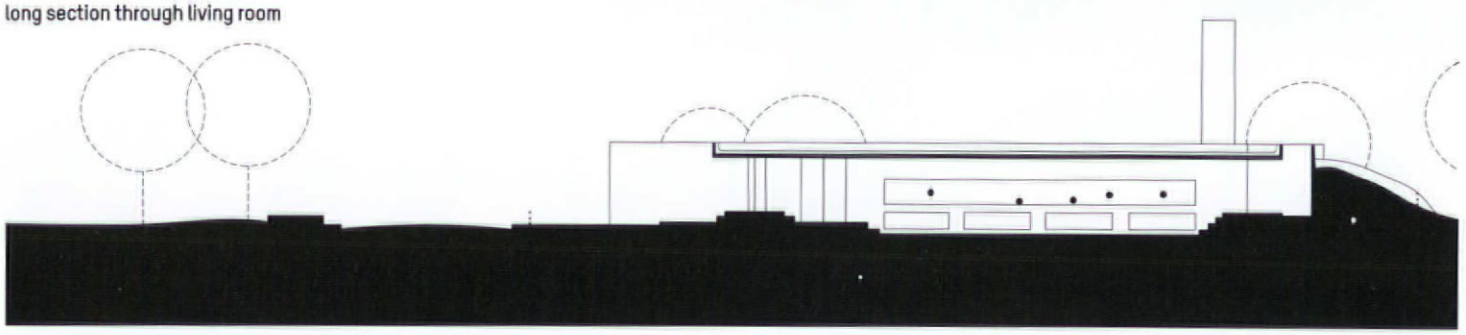
As well as its admirable economy, the house is underscored by an inventive environmental agenda. Underneath a grassy knoll in the garden is a bio-gas plant (fuelled by cow dung) and storage for 50,000 litres of rainwater. On the non-garden side, a rooftop terrace is accessible from a gentle slope that cradles and bunkers the house. Running directly above the living space, the terrace is like an open-air room and from here, visitors can survey the pool and the garden. 'The weekenders enjoy the feeling of floating over a bed of lily petals while being weighed down by the baubles,' says Matharoo. With such an extraordinary brief and client it would be hard not to make something of it, but Matharoo mixes playfulness and sensuousness in a highly thoughtful response to place and programme.

Previous page_ **Main garden facade with shutters fully open**
Above_ **The broad concrete window frame functions as a shelf, step and seat**
Opposite_ **Detail of the balls that act as counterweights**

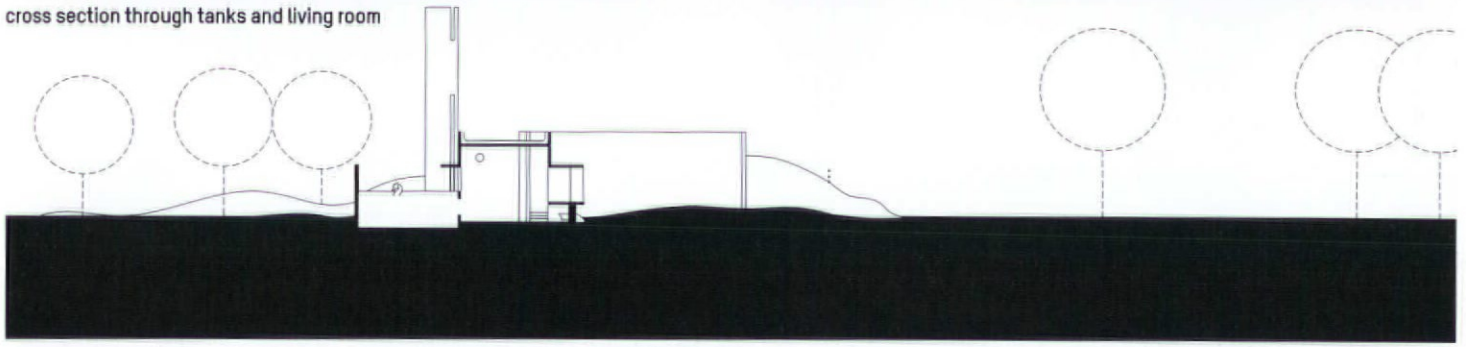
THE MAIN LIVING SPACE IS FLANKED BY FOUR HUGE FISH TANKS THAT FORM A MAGICAL, COOLING POOL AT THE HEART OF THE DWELLING

Bottom right_ **The shutters transform the living space, opening it up to the pool and garden. Filled with fish and water lilies, the four giant tanks form a luscious liquid core**

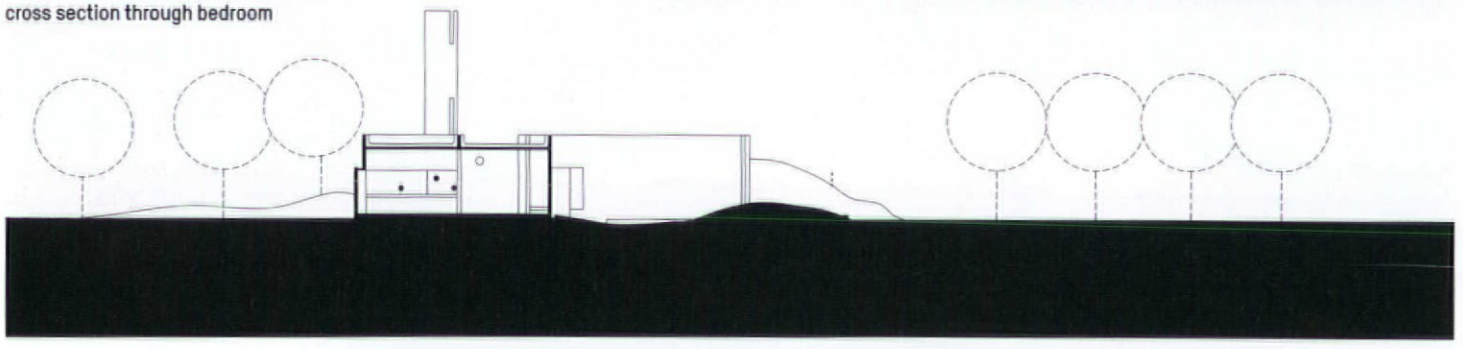
long section through living room



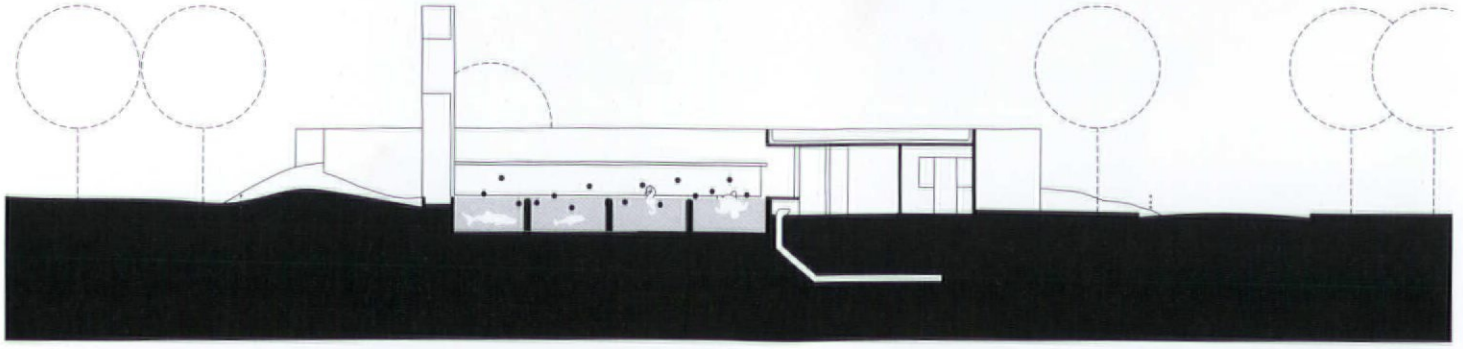
cross section through tanks and living room



cross section through bedroom

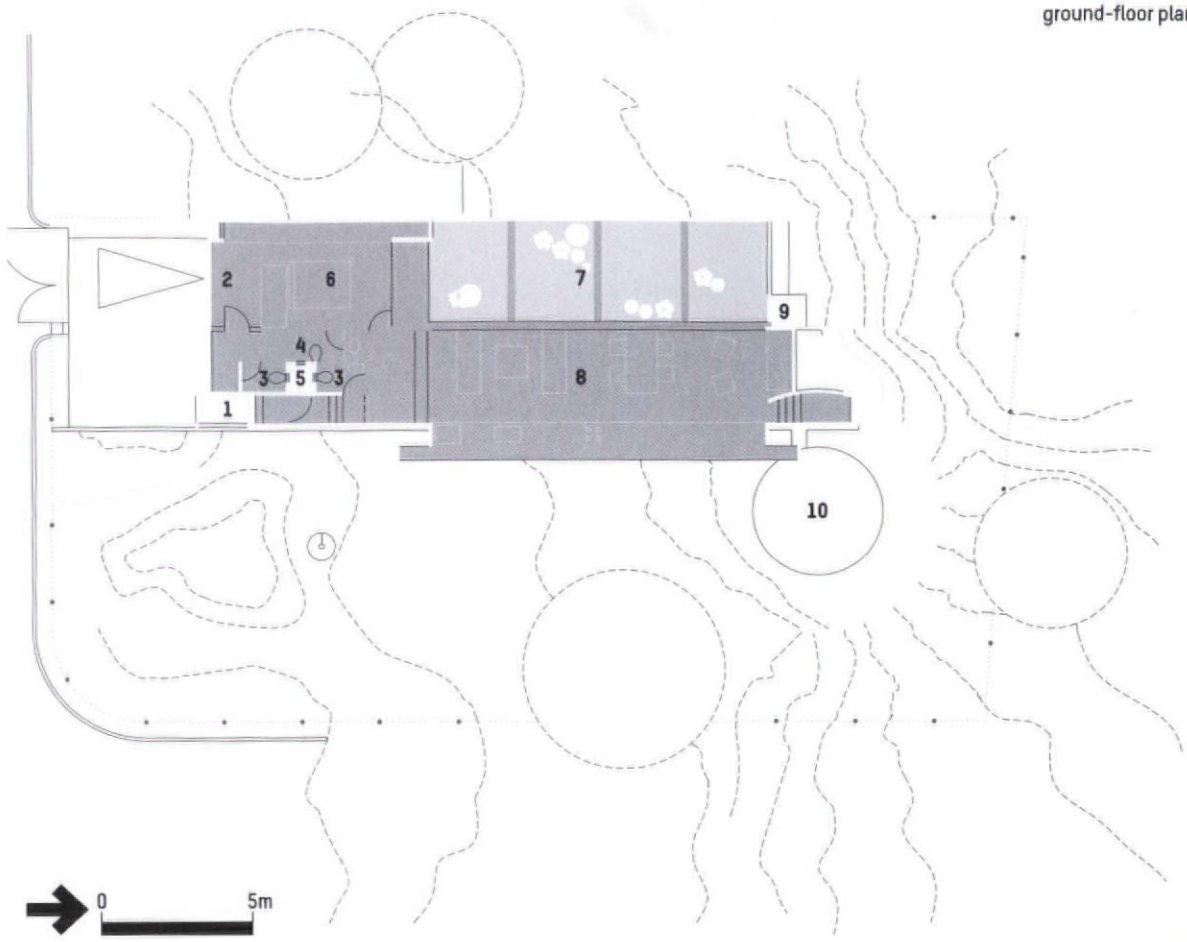


long section through tanks



ARCHITECT
Matharoo Associates,
Ahmedabad, India
PROJECT TEAM
Gurjit Singh Matharoo,
Hardik Pandit
STRUCTURAL ENGINEER
Rajendra Singh Matharoo
CONTRACTOR
Shriram Builders

ground-floor plan



1 entrance
2 caretaker's room
3 WC
4 bathroom
5 service duct
6 bedroom
7 pool
8 living room
9 water tank
10 rainwater storage

URBANISM

A NEW YORK PRACTICE STANDARDISES SOME OF THE MOST FAMOUS URBAN DESIGN PROPOSALS IN HISTORY, WITH EYE-OPENING RESULTS

WRITER
JAFFER KOLB

Discussions of urbanism tend to focus on a single author or be contextualised within a specific discourse. In exhibitions and monographs, urban design inevitably crops up as a token venture, which it is for many practices. In academia, the emphasis is on movements, such as utopianism or modernism, examining the theories of practitioners united by a particular ideology.

The result is that the study of urbanism and urban design feels a bit like riding a subway in a strange city: you resurface at disparate moments without understanding how it all connects. You may have a map of the city, but your vision of it remains disjointed. But as urban design becomes more important – entering into the mainstream and becoming a significant aspect of practice for even small firms – it is crucial to understand how it all fits together.

In this respect, 49 Cities: Mapping and Measuring the Utopian Metropolis, a project by New York–based architect WORKac, does an admirable job. It began as an exhibition (and accompanying book) at Manhattan's Storefront for Art and Architecture gallery, and its premise is to bring together a diverse set of research and practice data in one resource, bridging the gap between speculative urban design and large-scale planning endeavours.

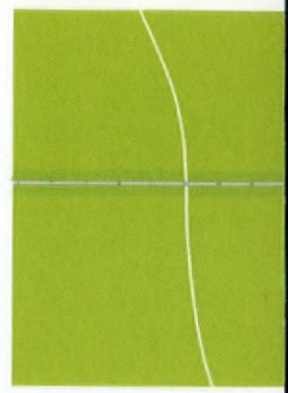
Its architect authors are part of a research unit based at the Princeton University School of Architecture. With an eye to creating an index of urban design, they narrowed down an initial list of 200 examples to a catalogue of 49 cities, beginning with the Roman City of 500BC and moving chronologically through to the plan for Foster + Partners' Masdar City in the United Arab Emirates. In between these two (startlingly similar) chronological extremes are some of the best-known and most radical urban designs of the last millennium. The focus, however, is firmly on the 20th century. Skipping from Charles Fourier's phalanstère to Ebenezer Howard's garden city and Richard Neutra's Rush City Reformed to Buckminster Fuller's Dome over Manhattan, the project bridges the work of theorists and planners usually separated by gulfs of ideology.

But the project's real power lies in how it analyses and presents the 49 cities. Each plan is carefully redrawn and key information standardised. This includes scale, form, density, floor area ratio (FAR), population, agriculture, park, water, infrastructure and land use. Armed with this data, you can make objective comparisons through the prism of what WORKac partners Dan Wood and Amale Andraos call eco-urbanism. And yes, it is interesting to compare proposed population densities between Thomas Jefferson's 1802 plan for Indiana in the USA and Kisho Kurokawa's Helix City plan of 1961, just as it is revealing to juxtapose Constant's New Babylon with Peter Cook's Mound.

The research team also ranked each city on the criteria of 2D density, FAR, greenspace, population and 3D density. Presenting this comparable data in a neutral and consistent visual vocabulary divorces the urban plans of all rhetoric other than that which concerns the researchers.

Perhaps it is unfair to call the survey 'objective', but its authors are forthright in their agenda, announcing: 'Today's meeting of environmental fears with the global breakdown of laissez-faire capitalism has produced a new kind of audience, one that is ready to suspend disbelief and engage in fantastic projections to radically rethink the way we live.' The research is thus offered with a specific aim: to look at these designs and to learn from them, to conceive better, more sustainable cities. Even without this laudable ambition, the project is both beautiful and fascinating, and demonstrates an exceptional quality of research.

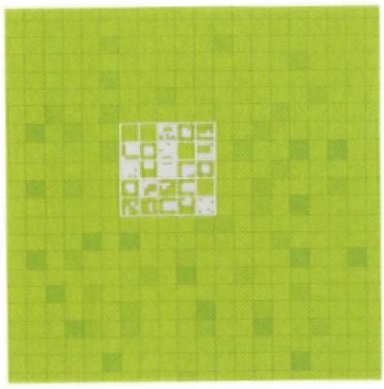
49 Cities (2009, $25) is available from www.storefrontnews.org/bookstore.php



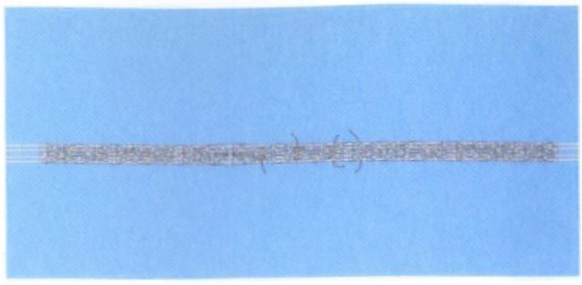
1

5

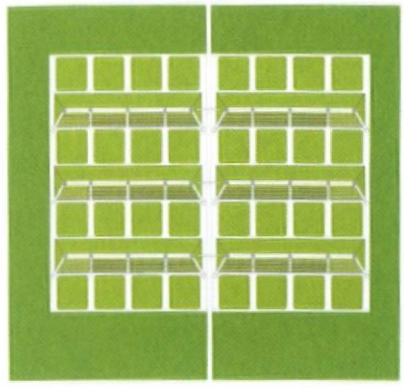
8



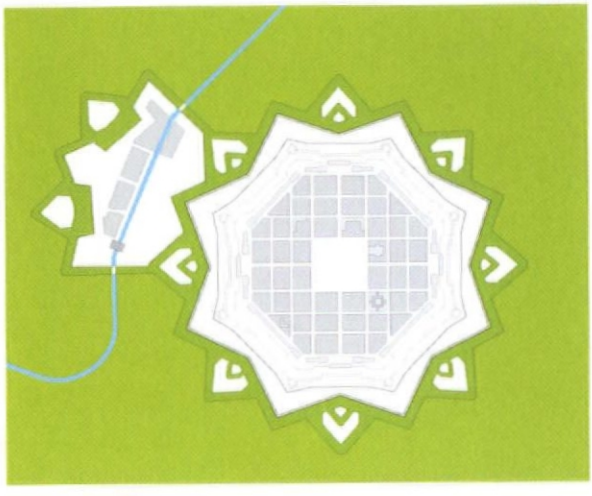
2



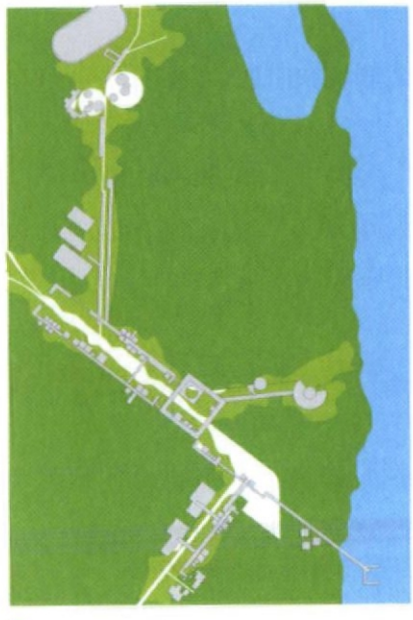
3



4

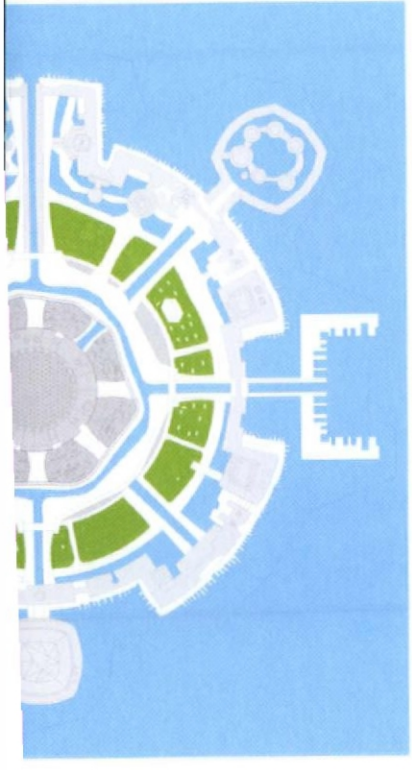


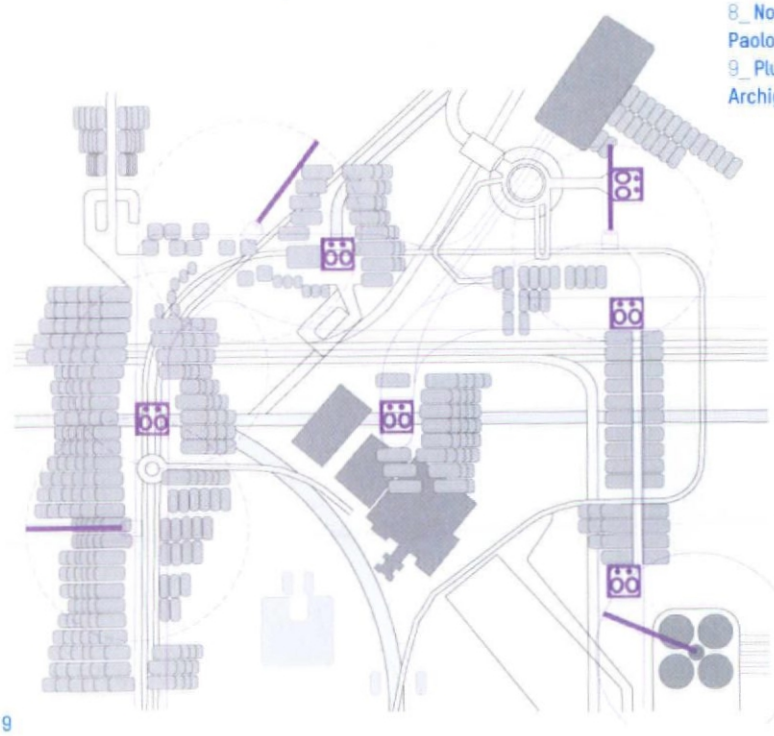
6



7

This spread_ Nine of the cities, shown at the same scale for comparison
1_ Roadtown by Edgar Chambless, 1910
2_ Agricultural City by Kisho Kurokawa, 1960
3_ Bridge City by Yona Friedman and Eckhardt Schultze-Fielitz, 1960
4_ Earthships by Michael Reynolds, 1970
5_ Jeffersonville by Thomas Jefferson, 1802
6_ Neuf-Brisach by Vauban, 1700
7_ Zarzis Resort by Constantino Dardi, 1974
8_ Noahbabel by Paolo Soleri, 1969
9_ Plug-in City by Archigram, 1964



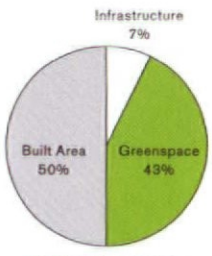


9

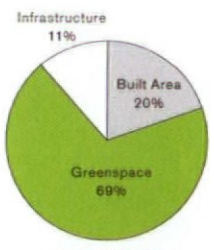
1=25,000

THE PROJECT'S REAL POWER LIES IN HOW IT ANALYSES AND PRESENTS THE 49 CITIES. EACH PLAN IS REDRAWN AND KEY INFORMATION STANDARDISED

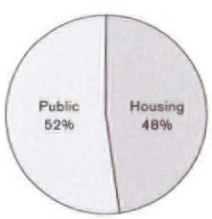
Total Greenspace (m²)	**1,029,135**
Area: Greenspace: agriculture	1,007,394
Area: Greenspace: lawn	0
Area: Greenspace: park	21,741
Area: Greenspace: wilderness	0
Area of Water (m²)	**1,484**
Area of Infrastructure (m²)	**166,874**
Total Built Area [footprint; m²)]	**295,675**
Area: Housing (footprint)	262,412
Area: Industrial (footprint)	0
Area: Public (footprint)	285,675
Total Population	**50,000**
Total number housing units	14,286
Number of people per housing unit	3.50
Total Area (3-D; in m²)	**2,401,609**
Number of Floors: Housing	4
Number of Floors: Industrial	0
Number of Floors: Public	1
Area: Total Built	**1,204,116**
Area: Housing (3-D)	918,441
Area: Industrial (3-D)	0
Area: Public (3-D)	285,675
Area: Open Space (Greenspace + Water + Infrastructure) (3-D)	1,197,493
FAR: 3-D Area / 2-D Area (x)	**1.61**



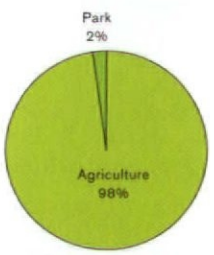
SURFACE USE 3D



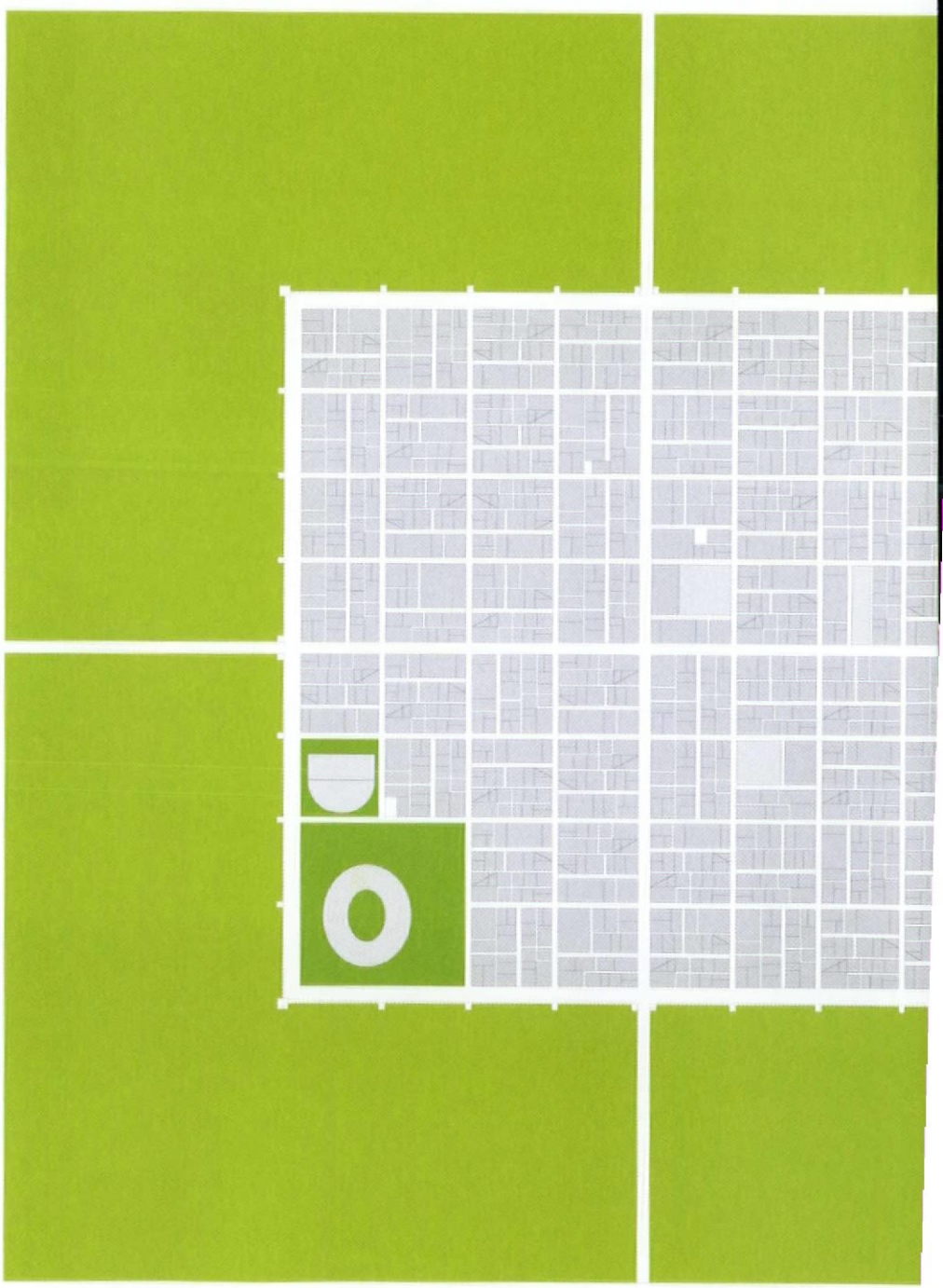
LAND USE 2D



BUILT SPACE



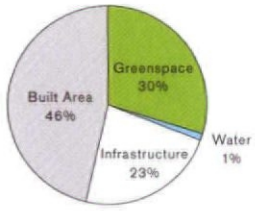
GREENSPACE



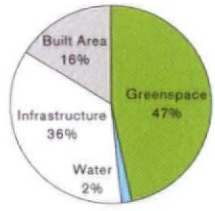
Below_ Roman City, 500BC, developed over centuries by the Roman Empire as an outpost of colonial rule. Walled and gridded, it was tightly structured around the north-south and east-west axial streets known as the cardo and decumanus. Each block, or insula, was fashionably mixed-use

Below_ Rush City Reformed, 1923, by Richard Neutra. Never codified as a singular plan, Neutra's modernist Rush City was a collection of rules and planning concepts based on reactions to European and American cities. Car friendly, high rise and 'green', it aspires to Corbusian ideals

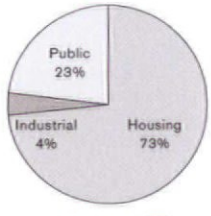
Total Greenspace (m²)	**1,902,899**
Area: Greenspace: agriculture	-
Area: Greenspace: lawn	1,194,010
Area: Greenspace: park	708,889
Area: Greenspace: wilderness	-
Area of Water (m²)	**69,622**
Area of Infrastructure (m²)	**1,460,900**
Total Built Area [footprint; m²)]	**654,792**
Area: Housing (footprint)	480,193
Area: Industrial (footprint)	24,106
Area: Public (footprint)	150,493
Total Population	**22,040**
Total number housing units	1,500
Number of people per housing unit	19
Total Area (3-D; in m²)	**6,401,786**
Number of Floors: Housing	4
Number of Floors: Industrial	6
Number of Floors: Public	6
Area: Total Built	**2,968,364**
Area: Housing (3-D)	1,920,770
Area: Industrial (3-D)	144,639
Area: Public (3-D)	902,956
Area: Open Space (Greenspace + Water + Infrastructure) (3-D)	3,433,422
FAR: 3-D Area / 2-D Area (x)	**1.59**



SURFACE USE 3D

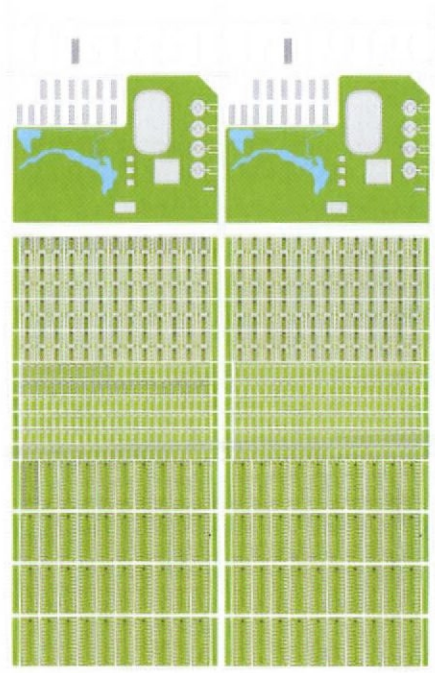


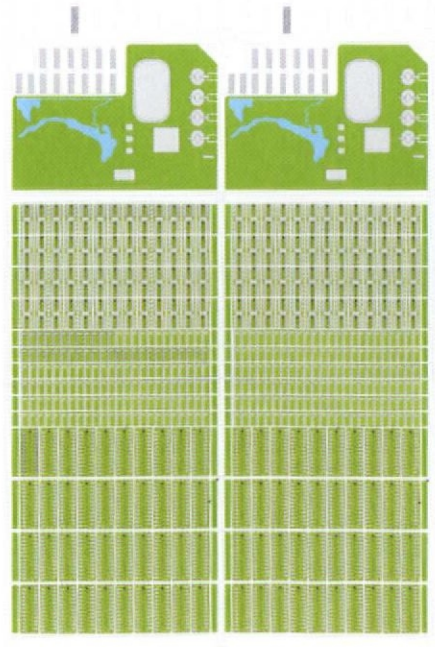
LAND USE 2D



BUILT SPACE

GREENSPACE

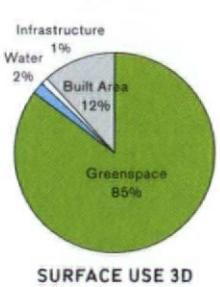




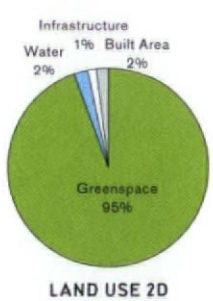
ENVIRONMENTAL FEARS AND THE GLOBAL BREAKDOWN OF LAISSEZ-FAIRE CAPITALISM HAVE PRODUCED A NEW KIND OF AUDIENCE, ONE THAT IS READY TO RADICALLY RETHINK THE WAY WE LIVE

WORKAC

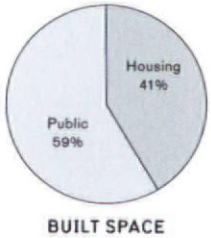
Total Greenspace (m²)	**7,914,552**
Area: Greenspace: agriculture	0
Area: Greenspace: lawn	0
Area: Greenspace: park	0
Area: Greenspace: wilderness	7,914,552
Area of Water (m²)	**20,759,381**
Area of Infrastructure (m²)	**3,017,093**
Total Built Area [footprint; m²)]	**17,377,393**
Area: Housing (footprint)	15,895,036
Area: Industrial (footprint)	0
Area: Public (footprint)	1,482,358
Total Population	**480,000**
Total number housing units	120,000
Number of people per housing unit	4.00
Total Area (3-D; in m²)	**673,421,878**
Number of Floors: Housing	40
Number of Floors: Industrial	0
Number of Floors: Public	4
Area: Total Built	**641,730,852**
Area: Housing (3-D)	635,801,421
Area: Industrial (3-D)	0
Area: Public (3-D)	5,929,431
Area: Open Space (Greenspace + Water + Infrastructure) (3-D)	31,691,026
FAR: 3-D Area / 2-D Area (x)	**13.72**



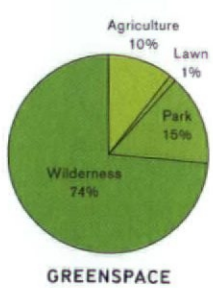
SURFACE USE 3D



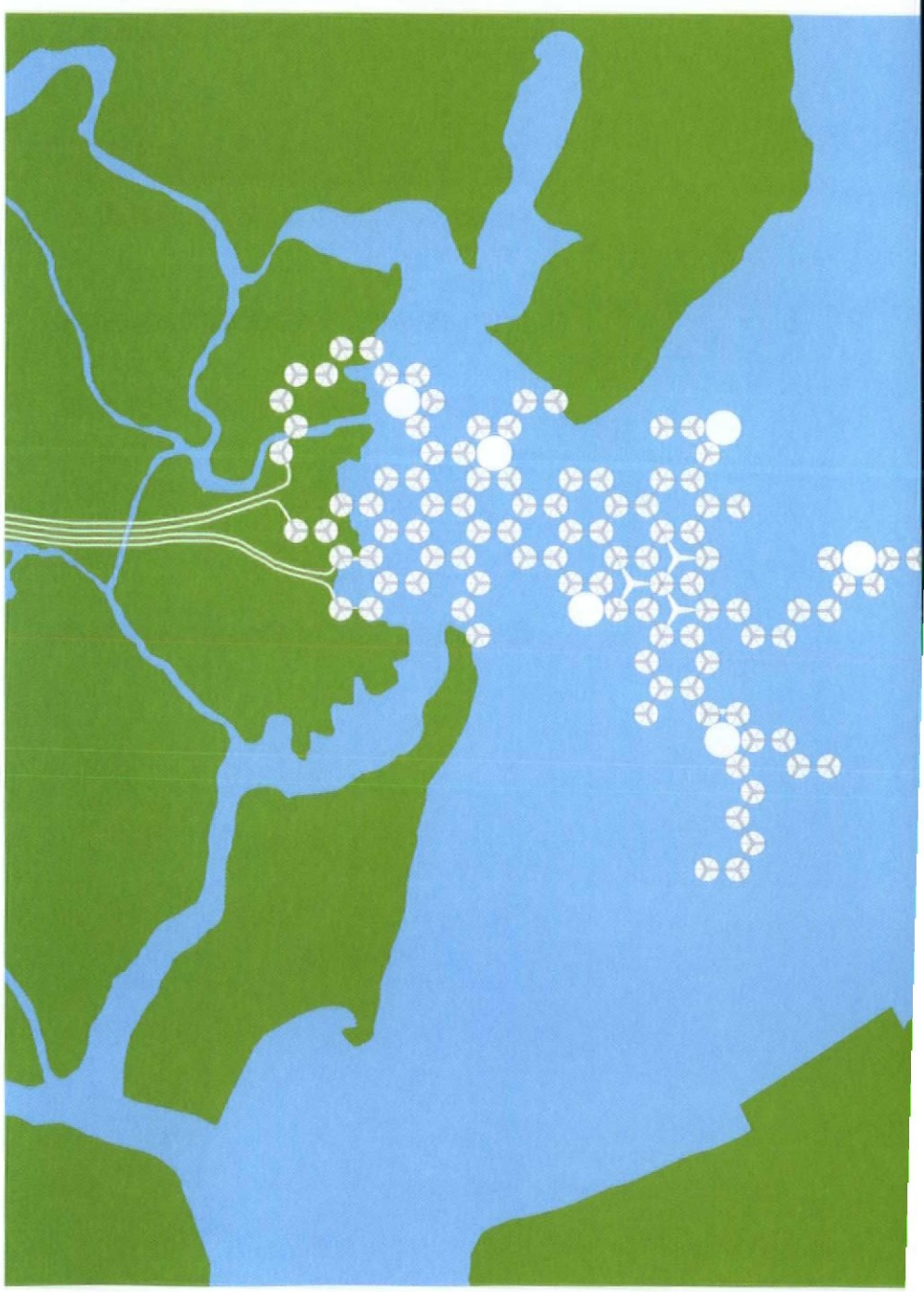
LAND USE 2D



BUILT SPACE

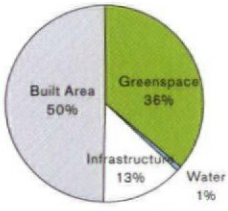


GREENSPACE

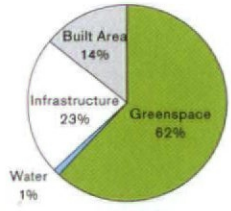


Below_ Helix City, 1961, by Kisho Kurokawa. One of a number of metabolist urban visions in which a new city grows outwards from an existing one (in this case, Tokyo) on a body of water. Helical megastructures allow for plug-in style occupation and expansion, with intermediate green levels

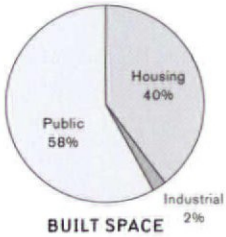
Total Greenspace (m²)	**1,888,463**
Area: Greenspace: agriculture	-
Area: Greenspace: lawn	-
Area: Greenspace: park	1,888,463
Area: Greenspace: wilderness	-
Area of Water (m²)	**34,499**
Area of Infrastructure (m²)	**697,979**
Total Built Area [footprint; m²)]	**433,323**
Area: Housing (footprint)	172,357
Area: Industrial (footprint)	9,264
Area: Public (footprint)	251,703
Total Population	**45,000**
Total number housing units	?
Number of people per housing unit	?
Total Area (3-D; in m²)	**5,211,155**
Number of Floors: Housing	12
Number of Floors: Industrial	2
Number of Floors: Public	2
Area: Total Built	**2,590,214**
Area: Housing (3-D)	2,068,281
Area: Industrial (3-D)	18,527
Area: Public (3-D)	503,405
Area: Open Space (Greenspace + Water + Infrastructure) (3-D)	2,620,941
FAR: 3-D Area / 2-D Area (x)	**1.71**



SURFACE USE 3D



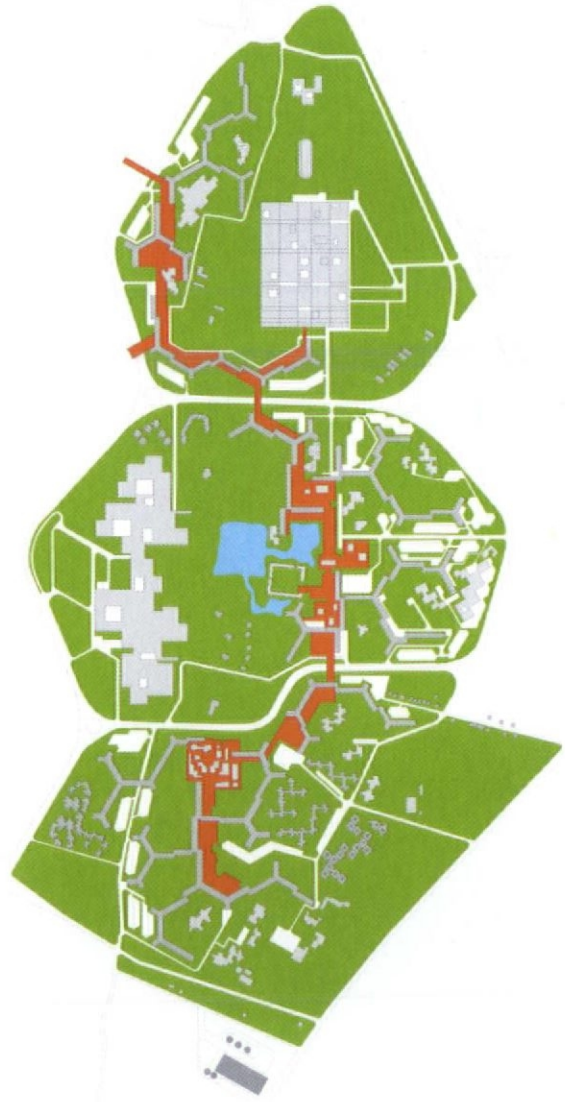
LAND USE 2D



BUILT SPACE

GREENSPACE

Below_ Toulouse Le Mirail, 1962, by Candilis-Josic-Woods. Based on Shadrach Woods' 'stem' architecture, this multifunctional urban complex was an ambitious test of Team 10's theories. In this plan, a pedestrian deck (or 'trunk') weaves between 'branches' of hexagonally angled apartment blocks



SKILL

SERPENTINE PAVILION

LOCATION
SERPENTINE GALLERY, HYDE PARK, LONDON, UK

KEY WORDS
POLISHED ALUMINIUM AND PLYWOOD ROOF

ARCHITECT
SANAA

WRITER
ROB GREGORY

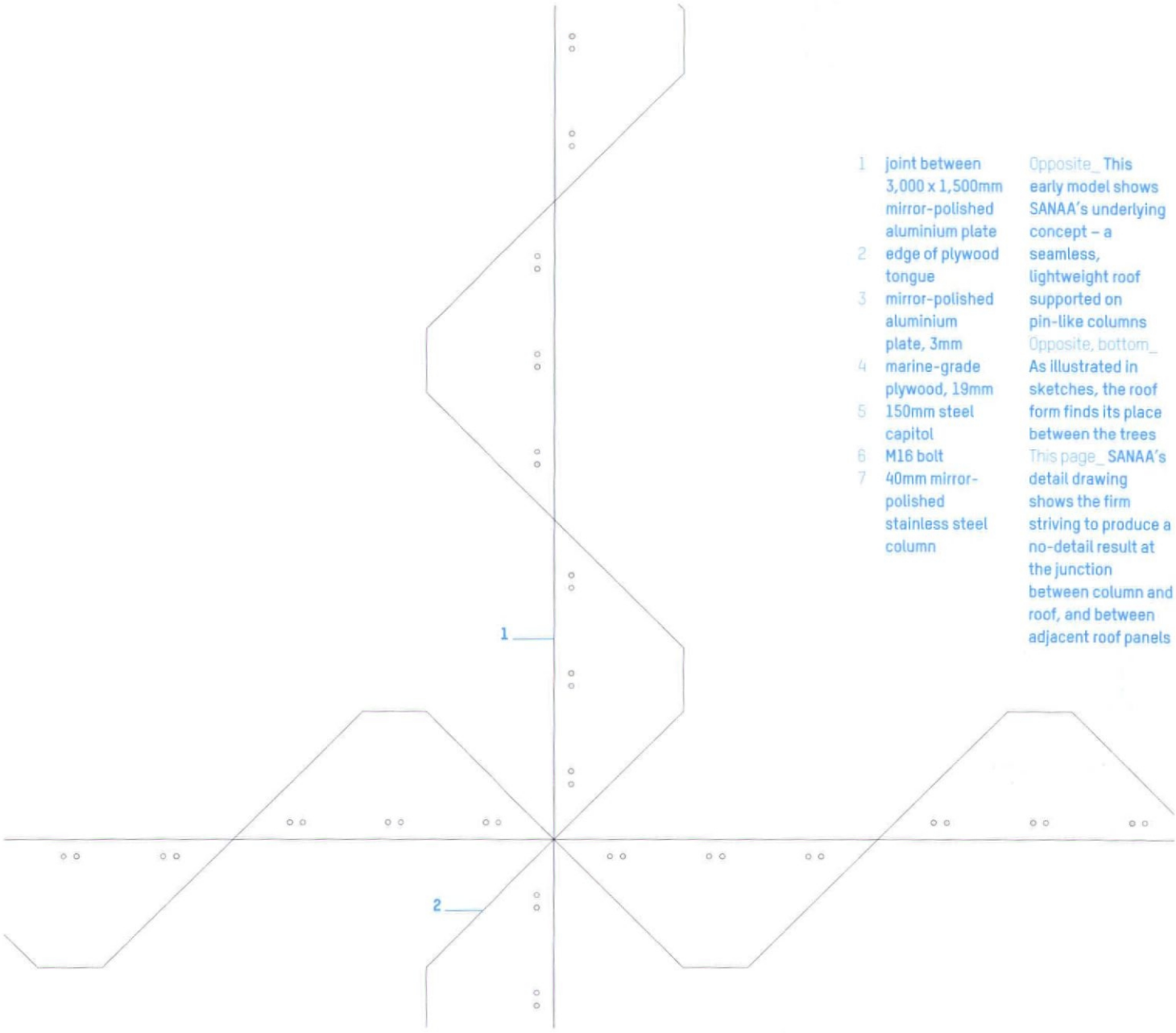
PHOTOGRAPHY
LUDWIG ABACHE

Question: what do you get if you cross 560m² of aluminium-clad plywood and some wood screws, 115 stainless steel columns and a concrete slab, all knocked into shape with a big rubber mallet? Answer: in the right hands, one of the Serpentine Gallery's finest summer pavilions.

Every year, since Zaha Hadid's triangulated marquee in 2000, Serpentine Gallery director Julia Peyton-Jones, co-director Hans Ulrich Obrist and their team have brought the work of overseas architects, who have never before completed a project in England, to the heart of London. The initiative demonstrates how vision, passion and determination can make a key contribution to our understanding of international contemporary architecture.

No architectural institution in the UK can match the quality and consistency of this form of curatorship. Architecture weeks and biennales come and go, providing great bursts of activity but producing little of real substance. The Serpentine Pavilion, however, offers the best of both worlds, while also providing a venue for a season of summer events. It brings a little piece of architects like Daniel Libeskind (2001), Toyo Ito (2002), Oscar Niemeyer (2003), Álvaro Siza and Eduardo Souto de Moura (2005), Rem Koolhaas (2006), Olafur Eliasson and Kjetil Thorsen (2007), Frank Gehry (2008), and now Japanese firm SANAA to a broad audience.

This summer, until 19 October, those unable to travel further afield are given the rare opportunity to experience the work of SANAA directors Kazuyo Sejima and Ryue Nishizawa first hand. Their pavilion is an exemplary collaborative work —

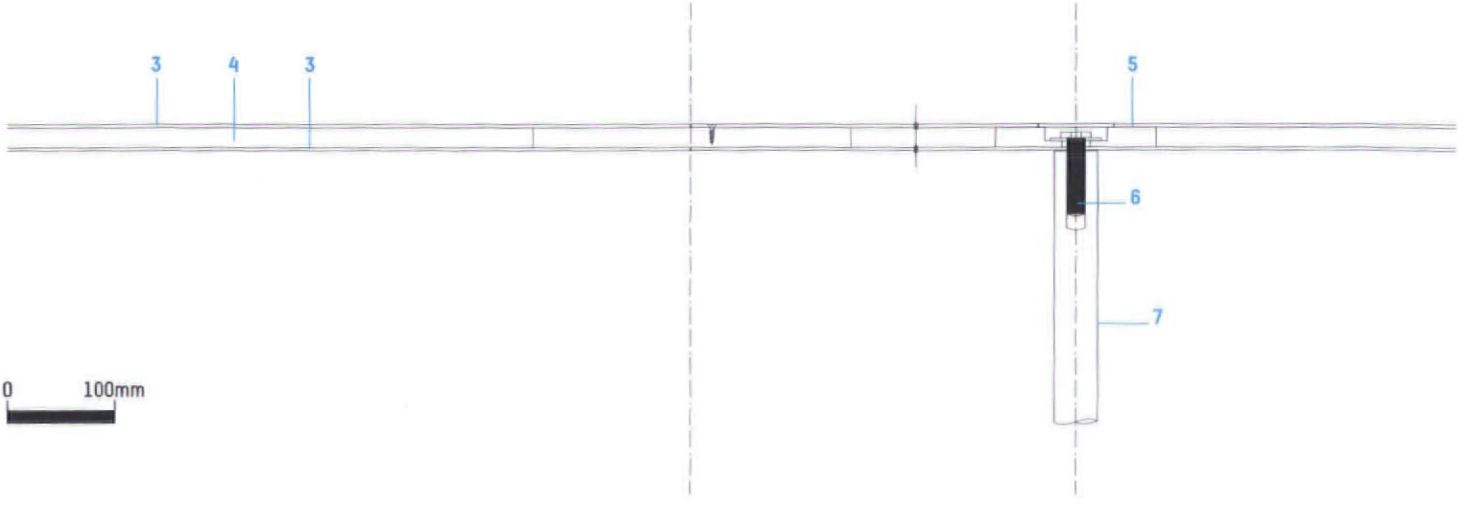


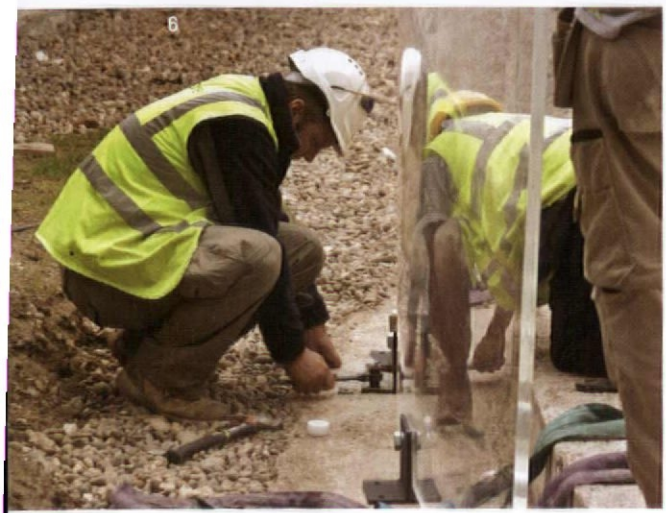
1 joint between 3,000 x 1,500mm mirror-polished aluminium plate
2 edge of plywood tongue
3 mirror-polished aluminium plate, 3mm
4 marine-grade plywood, 19mm
5 150mm steel capitol
6 M16 bolt
7 40mm mirror-polished stainless steel column

Opposite_ This early model shows SANAA's underlying concept – a seamless, lightweight roof supported on pin-like columns

Opposite, bottom_ As illustrated in sketches, the roof form finds its place between the trees

This page_ SANAA's detail drawing shows the firm striving to produce a no-detail result at the junction between column and roof, and between adjacent roof panels





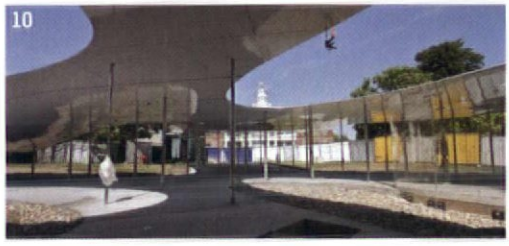
1_ Screw piles and a concrete slab
2_ 40 and 60mm circular hollow sections
3_ Composite roof panels, with plywood core forming castellations
4_ Each panel is lifted into place
5_ A rubber mallet ensures a tight fit
6_ Acrylic screens bolted to recess in slab edge
7_ The café servery is the only permanent piece of furniture
8_ Pockets in the slab are simply filled and trowelled
9_ Protective skin removed from panels, and soffit given final polish
10_ The completed pavilion

that maintains the clarity of their original concept – despite the realities of cost and time – and the pavilion's curious double life. The project also reveals much about the architects' attitude to architectural tectonics. All too often, Sejima and Nishizawa's buildings are described as 'ephemeral', perpetuating a misconception that they have no real physical character. In reality, however, the work only exists through a robust understanding of technical issues. This enables spatial and social motivations to endure, whether building in Germany (AR April 2006), where precision is the industry standard, or in New York's Bowery (AR April 2008), where SANAA's project architect Toshihiro Oki noted how difficult it was to work with America's relatively unsophisticated construction industry, in which one spanner (wrench) fits all.

Here in the centre of London's Hyde Park, a unique series of challenges had to be faced, with funds, materials and professional consultation all given on a goodwill basis. 'In many ways,' says project architect Sam Chermayeff, 'this is the most SANAA building of all, because it's not really a building. Not just in terms of how the interior and exterior become one, but in the fact that there is no detail.' The idea was to do as much possible with as little material as possible; the roof is very thin – 'the thinner the better' – and the columns equally so. Both architect and engineer Arup speak of the desire for a complete absence of detail. Where column hits ground and roof, and at the edge of the roof itself, the intention was always to have nothing; as Arup's Ed Clarke says, 'the engineering challenge is fairly evident, and while most of the time we could achieve nothing, the details where we couldn't achieve nothing became the tricky ones, the ones that required the most work'.

Two days before the opening day on 12 July, Chermayeff expresses a fraction of disappointment. 'The things that drive me nuts are that the columns are a little thicker than they need to be [with 60mm-diameter circular hollow sections augmenting the preferred 40mm section]. But we appreciate it's not perfect. In fact, Nishizawa says he prefers it this way.'

Recalling the design process, it is remarkable that this is his only gripe, especially considering that Chermayeff, who led the project with colleague Lucy Styles, only visited London three times during the design and production stages. 'The Serpentine called us to say, "you have the job", on 8 February. And for several days we assumed that it was



for 2010, as one would. But when we called back they said, "send us the design in four days", which we didn't. I mean, we had to spend more than four days working on this.' But, in reality, not many more. Starting on site just eight weeks after that phone call (achieving planning consent in week nine on 19 May) the whole process was carried out at breakneck speed. It relied on the expert guidance of Peter Rogers, technical director at developer Stanhope, who described himself as 'surrogate client', browbeating all members of the team from designer to supplier. In addition, Philip Solomon, planning operations director at Mace, ensured momentum was maintained and obligations to NetJets (principal sponsor for the second consecutive year) and the pavilion's anonymous future owner were met.

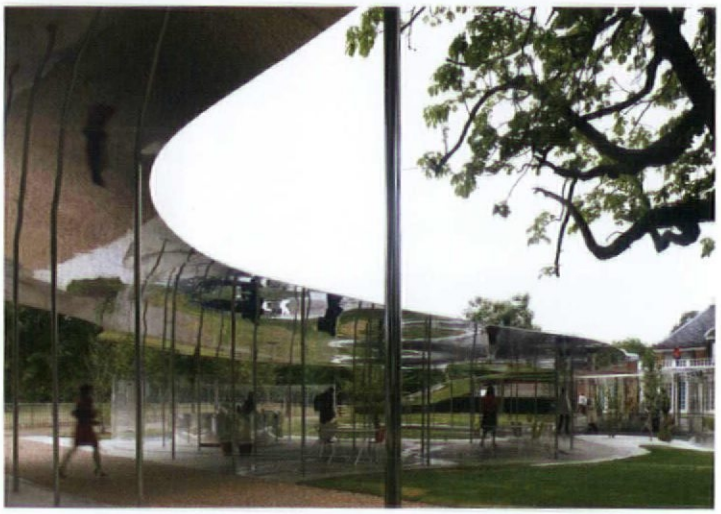
Each pavilion is demountable and handed over to a private buyer at the end of the summer season. SANAA's pavilion was originally conceived as a solid sheet of welded aluminium, and almost everyone had an idea for how to make the double-curved roof demountable. With Mace pursuing clues from the aeronautical industry, Peter Rogers proposed a composite material that his company is using elsewhere, but eventually it was decided that the process of injecting foam into the aluminium wafer would have resulted in too much surface deformation. In the end, Arup proposed a plywood and aluminium composite, comprising two sheets of 3mm mirror-polished aluminium, bonded on to 19mm ply.

With the profile of the plywood cut into chamfered castellations that step in and out, each panel neatly interlocks. Theoretically, friction alone is strong enough to give the whole roof its integrity, but, as Chermayeff says mischievously, 'only if they built it accurately enough'. He continues: 'I still have a philosophical problem with it being a wooden structure. But there is something inherently funny about British architecture.'

Alluding to the ever-present legacy of Meccano and British high-tech, Chermayeff concludes with what he considers to be a predominantly British tendency, whereby 'people seem obsessed with an architecture that is all about panellisation. In Japan, I am sure we would have welded the roof on site, cut it up and then re-welded it in its permanent location. The scars would have told the story.' While happy with the results, you certainly get the impression that SANAA would do this project a little differently next time.

THE COLUMNS ARE A LITTLE THICKER THAN THEY NEED TO BE. BUT WE APPRECIATE IT'S NOT PERFECT. IN FACT, NISHIZAWA SAYS HE PREFERS IT THIS WAY

SAM CHERMAYEFF, SANAA



Above right_
Hairline joints are sealed with a simple mast bead
Right_ The finished pavilion straddles the existing footpath. A café is provided for passers-by
Below_ Viewed from the gallery's roof terrace, the finished pavilion resembles SANAA's early models

CHRISTIAN RICHTERS

Sponsored by NETJETS

Media Partner THE TIMES

Advisors ARUP STANHOPE

Platinum Sponsors mace

Gold Sponsors WEIL, GOTSHAL & MANGES

Silver Sponsors asysco, Knight Frank, PERSPEX Distribution Ltd, STAGEONE, vitra.

Bronze Sponsors AINSCOUGH CRANE HIRE LTD, Davis Langdon, dp9, ELLIOTT THOMAS, ethos recycling, Fermob, FLOORSCREED LTD, FLOS, graphicimage solutions, HASMEAD PLC, HTC, J.COFFEY CONSTRUCTION, JOHN DOYLE, Lend Lease, le petit jardin, nextmaruni, PHOENIX, Ronacrete, SWIFT HORSMAN (GROUP) LTD, we-ef

Additional Support SAPS, The Daiwa Anglo-Japanese Foundation

Café mint

Serpentine Gallery Supported by ARTS COUNCIL ENGLAND, City of Westminster, ROYAL PARKS

Serpentine Gallery Pavilion 2009

Designed by Kazuyo Sejima & Ryue Nishizawa of SANAA

12 July–18 October Admission free

Open daily 10am–6pm
Fridays 10am–10pm
Licensed café

Serpentine Gallery
Kensington Gardens
London W2 3XA
T +44 (0)20 7402 6075
www.serpentinegallery.org

Exhibition also on view
Jeff Koons
Popeye Series
Until 13 September

Park Nights
every Friday at 8pm
Music, theatre, performance, talks and films

There may not be much liquidity, but conviviality, alcohol and food can be enjoyed almost every evening

FESTIVAL / Hamburg Architecture Summer 2009
Until 31 October, various locations, Hamburg, Germany
www.architektursommer.de

With money tight and touring blockbusters thin on the ground, Hamburg's 6th triennial Architecture Summer has resorted to curatorial and financial innovation. The slogan is 'Hamburg im Fluss', playing on the meaning of Fluss as both river (the river –°), and the fluidity of transformation. There may not be much liquidity, but conviviality, alcohol and food can be enjoyed almost every evening at 230 events, many of them with English texts.

The festival's themes are diverse, covering Hamburg's 2,500 bridges, sustainability for earthquake zones, 'Euroislam', Bauhaus-influenced churches by Otto Bartning, gentrification in the city, architecture as social engineering (as planned for Hamburg IBA building exhibition in 2013), a retrospective of 1970s office parks and the demise of traditional warehouses in the Speicherstadt, which have lost their special status in the wake of the new HafenCity district.

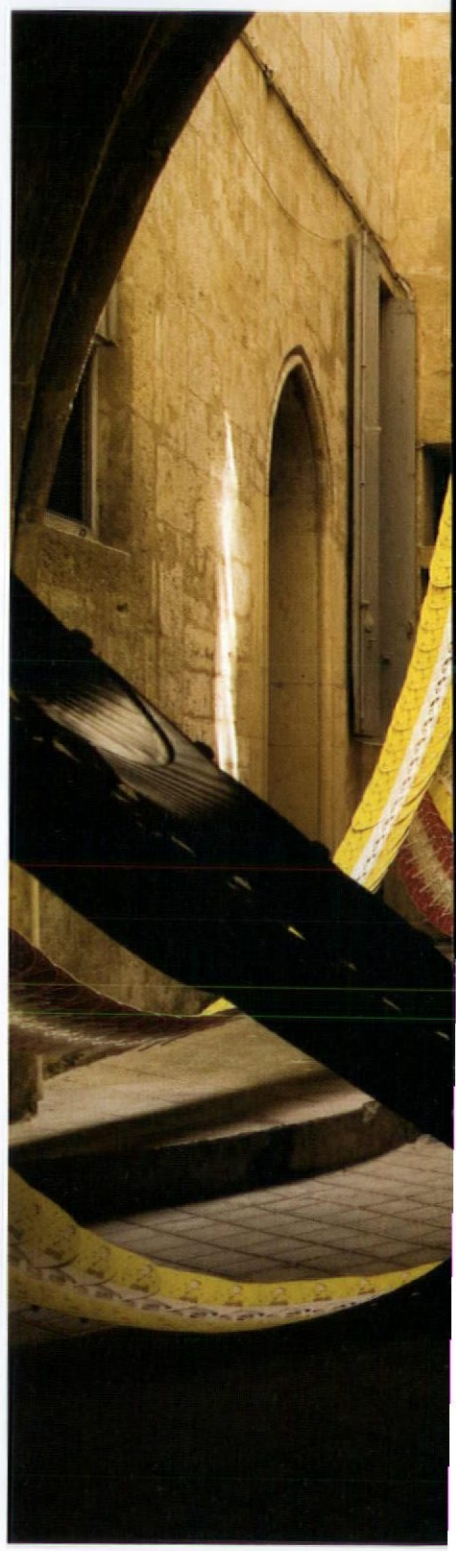
Architectural criticism is rare, however, and mostly exercised by photographers or artists. *Parade of the Architects* is a group of life-size, male sculptures by Frank Leske; Bremen College art students show *The Heritage of Calcutta*, a photo-report on the Bengali capital's ruins; *Scareways* by Dirk Dunkelberg and Elke Walford, and *Parkhäuser und Tiefgaragen* by Felix Borkenau all document the dark side of planning.

The Architecture Summer's two bookended exhibitions, both at the Kunsthaus city gallery, are emblematic of the widening gap between urban poverty and the bijou outposts of architecture for wealthier elites. *Portraits from Above...* (AR July 2009) documents high-rise slum squatting, while an expensively staged spectacle of the works of French star Dominique Perrault will open in September – a surprise bonbon only announced at the festival opening.

While all the other festival events have had to rely on sponsorship and goodwill, rumour has it that the Perrault show was secured with a six-figure subsidy. Could this be an overture to the future announcement of an even bigger bonbon – a Perrault project for Hamburg? **LAYLA DAWSON**

+ Hamburg won't let a little old economic crisis get in the way of a good festival
– Will the real architects please stand up (and critique something)

Below_ Now in its fourth year, the Festival of Lively Architecture in Montpellier, France, is a classic fête d'été. Over four days, teams of young architects and students colonise city courtyards with temporary curiosities. Shown here is *U-CHI-WA*, a jolly confection designed by Hiroya Uranami, Satoshi Yamada and Hisato Uematsu, all students at Tohoku University in Japan.



SERGI FERNÁNDEZ MOURE

You focus on what is close by, plus the silhouettes of people against the white windows

Below_ Three shades of whitewash on the windows lend Mies van der Rohe's Neue Nationalgalerie an eerie beauty

EXHIBITION /
Imi Knoebel, Zu Hilfe, zu Hilfe
Until 9 August, Neue Nationalgalerie, Berlin, Germany
www.neue-nationalgalerie.de

Imagine a gallery that has closed, its windows whitewashed, the whole place empty except for some crates that presumably used to protect artworks. Galleries have an eeriness anyway, but that feeling is amplified when they're empty. The gallery becomes generic again, ready to open up if a new use can be found.

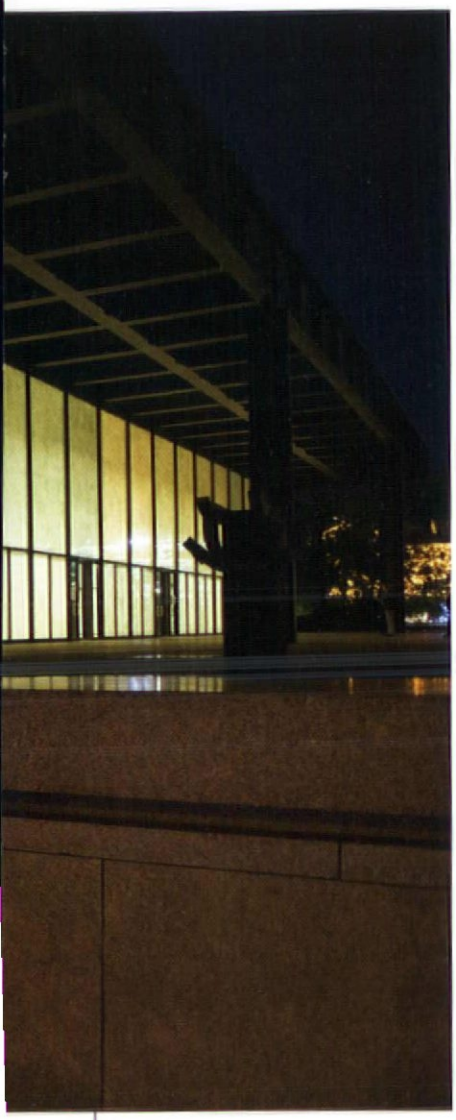
The Neue Nationalgalerie in Berlin feels like that right now. Perhaps Mies van der Rohe's most iconic project (if not his best), the building has profound symbolism for Berlin, built on a site near the wall in former West Berlin's Kulturforum. Today, the complex of late modernist landmarks sits somewhat uncomfortably in the shadow of the massive Potsdamer Platz/ Leipziger Platz development. The older buildings suffer from mild neglect, with weeds growing up the Richard Serra sculpture outside Hans Scharoun's Philharmonie concert hall.

Imi Knoebel's installation, Zu Hilfe, zu Hilfe, is profoundly strange and defamiliarises a building that many will feel they know well. You stand inside Mies' famous steel-table-on-a-plinth and expect to have the usual view of the city. Instead, the windows obscured, you find yourself contemplating the strange quality of light filtering through whitewashed windows, and the rudeness of that technique on a building that is the image of abstract perfection.

The title (meaning 'Help, help') is taken from the first line of Mozart's *Magic Flute*, cried by Tamino as he is pursued by a serpent, just before he passes out. But the work of Knoebel on Mies' windows has a numbing, strangely comforting sensation. The three shades of whitewash flatten the usually dramatic light. You focus on what is close by, plus the silhouettes of people against the white windows. It is a quite unique experience of the building, a simple gesture that attains a referential complexity.

Behind the two pavilion-like cloakrooms of the gallery stand piles of strange plywood shapes, mostly Euclidean solids, which look like abstracted packaging, or objects gathered together in readiness for removal men.

Knoebel currently has another show, of his abstract paintings, at the Deutsche Guggenheim. Give that one a miss and head for the Neue Nationalgalerie. You may know this building well, but I promise

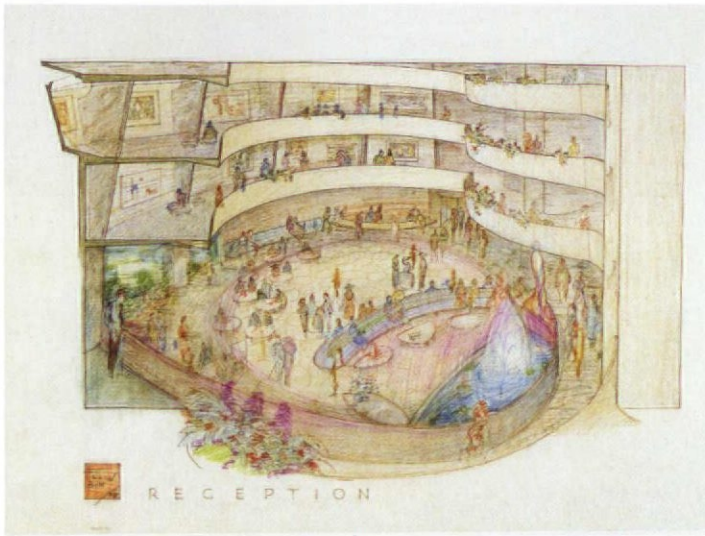


you, nothing can prepare you for this subversive gesture of rude beauty. **Kieran Long**

+ Perversely wonderful
– Move over, Mies – this is Knoebel's space for now

Wright set out to 'beat the box' and open up the floor plan

Below_ **Frank Lloyd Wright's sketch of the Guggenheim Museum in New York**



Exhibition/ Frank Lloyd Wright: From Within Outward

Until 23 August, Guggenheim Museum, New York, USA
www.guggenheim.org

On the same day I went to the Guggenheim Museum for this exhibition of 64 Frank Lloyd Wright projects, the architect's famed Ennis House in Los Angeles went on the market for US$15 million (£9.3 million). Two urban Wright buildings in one day was an odd coincidence, given the architect didn't like cities and rarely built in them. But it wasn't for lack of trying. Wright did design skyscrapers (only one, Price Tower in Bartlesville, Oklahoma, saw the light of day) and he did draft urban planning schemes, but his ideas satisfied no constituency. Even the Guggenheim was nearly not, with municipal agencies withholding permission for 11 years until Wright's powerbroker relative, Robert Moses, decreed: 'Damn it, get a permit for Frank. I don't care how many laws you have to break.'

Referring to Wright's belief that a structure's interior should determine its exterior, From Within Outward starts with some cultural context. Wright began his 70-year career in the 1880s, when casual lifestyles and labour-saving devices were making the traditional maze of function-specific rooms in the home redundant. So Wright set out to 'beat the box', as he put it, and open up the floor plan. His residential efforts start with his Prairie style, exemplified by interconnected rooms, cantilevered roof and terraces linking indoors and out. Then came his textile block and Usonian homes, and finally his later years, when his straight lines gave way to curves.

In his commercial and institutional work, Wright developed a signature approach. Visitors would enter his buildings through a vestibule, then pass along a low-ceilinged corridor to a multi-storey, light-filled atrium. This elicited an emotional response in many, so little surprise Wright developed a sideline designing places of worship. Curiously, this approach took on a socialist bent when incorporated into factories, such as the landmark SC Johnson Administration Building (1939), where workers toiled in a sunlit half-acre-wide 'great workroom'.

The exhibit isn't short on greatest hits, and there's plenty of what could have been. Yet, though a laudable overview of Wright's architecture, From Within Outward fails in its premise. It doesn't leave you any clearer about how his buildings' interiors shaped their exteriors. And how serious can a discussion about Wright's interiors be without including his furniture, lighting and products? It's a telling omission, since he fastidiously oversaw every element of his environments. Incorporating those strands would have begun to get to the core of the story but, as it stands, we're still on the outside looking in. **Julie Taraska**

+ America's greatest architect exhibited in his own building
– Doesn't get down to the nitty-gritty of Wright's interiors

You'll find every suburban aspiration that will fit on an orthogonal lot – along with the odd abstract experiment

COMPUTER GAME/
The Sims 3
Out now on PC and Mac, £39.99
www.thesims3.com

The Sims, the most successful computer game franchise in history, was once a doll's house. Tethering its virtual people almost exclusively to the boundaries of their home lots, the player could only really engage with their interior lives, generating gaming from toilet habits, punctuality, cleanliness and communal living. The act of play was akin to being a scientist poking at rats in a maze – remote interaction via a mouse pointer and the artificiality of imposed spatial limits, however homely you attempted to make their cages.

Now, in The Sims 3, Sims can conduct their lives in a complete town, sharing it with a population of computer-controlled others. This freedom is an illusion, of course: there are no roads that lead out of this Portmeirion, and every attraction is, at root, a representation of a resource that can otherwise be found at home. For instance, the TV and cinema replenish your Sim's 'fun', while books at the library will improve their preset 'skills'.

The town's wide expanse is more naturalistic than earlier versions of the game, providing greater flexibility to fulfil player-set lifetime goals and explore character traits. Each adult Sim has five traits, picked from a list of 63 characteristics ranging from 'flirty' to 'evil' to 'dislikes children'. These traits inform goals (a flirty Sim can aspire to becoming a gold digger, for instance), all to give structure and context to play.

The homes in which they live are subject to a remarkably flexible design tool, with which you can build houses, decorate the objects inside, design clothing and then share it all with other players via the Sims website. The clean and uncompromising light rendered by the game is particularly suited to Koenig-like spaces, but you'll find Tudorbethan palaces and castle complexes, too – every suburban aspiration that will fit on an orthogonal lot – along with the odd abstract experiment.

It's hard not to see anything other than rampant idealism in an array of player-generated houses. Bear in mind that decay doesn't come naturally to The Sims – it has to be artfully applied through the Create a Style texture and pattern editor.

That said, the Sims' world has always been fundamentally idealistic, of achieving personal progress through the equilibrium of all the clockwork mechanics that make up a Sim. And much of that has been through experimentation with influencing behaviour through spatial design. With wider boundaries and the scope to be almost entirely custom-built by players, The Sims 3 is certainly fitter, happier and more productive than its predecessors, but it remains as mannered as ever.

ALEX WILTSHIRE

+ *The Sims' suburban sandbox is a great design tool*
– *Idealism? Life progress? Grand Theft Auto, it ain't*

SPECIFIER'S INFORMATION ENQUIRIES ON CARD

Advertisers wishing to promote their products on this page should contact Ashley Powell on 020 7728 4518

CATHEDRA STONE
ENQUIRY NUMBER 901

Cathedra Stone recently supplied new paving, step units and Corduroy tactile paving in and around the new Tea Lawn and some of the outside courts at Wimbledon. These add to the range of Cathedra Stone products already within the grounds of the All England Lawn Tennis and Croquet Club. Much of 'Henman Hill' and the steps and slabs around the new Number One court feature products from Cathedra Stone.

CORUS COLORS
ENQUIRY NUMBER 902

Colorcoat HPS200 Accent Colours have been chosen for the building envelope of the Christelijke School in the Netherlands. WTS Architects wanted to create a vibrant environment for the school where learning could be fun. The building is made up of three towers in Poppy Red, Solent Blue and Aztec Yellow. In choosing material for the building envelope, durability and colour choice was key.

TROAX UK
ENQUIRY NUMBER 903

Troax's double-skin, steel partitioning system, Excalibur, has been used to construct a research facility at the Bristol Robotics Laboratory, the largest research facility in the UK for advanced robotics. Contractor Curtis Partitioning used both full steel and glazed panels from Troax's Excalibur range of modular partitioning to build the 25 x 25m unit, in which students work on developing different types of robots.

AIRBLOC
ENQUIRY NUMBER 904

Where external doors are in constant use, heated or conditioned air losses are considerable, but the new AB Series air curtains from Airbloc have the answer, cutting energy loss by over 80 per cent. Positioned above the doors, Airbloc air curtains effectively separate internal and external environments by delivering a powerful 'stream' of air at critical velocity across the doorway.

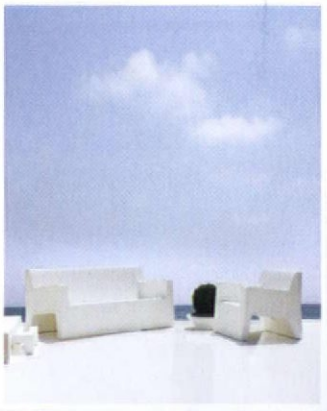
AIRBLOC
AB AIR CURTAIN

VONDOM
ENQUIRY NUMBER 905

The MOMA collection, designed by Javier Mariscal for Spanish brand VONDOM, is a new typology of furniture uniting the function of a flowerpot and an outdoor table. The MOMA range comprises three versions: one for chill-out environments, Low, complete with a pouf; another for use in a chair or a seat, Medium; and another to be reached while seated on a stool, High, enjoying a cup of wine outdoors.

VONDOM
ENQUIRY NUMBER 906

VONDOM launches its JUT collection of outdoor furniture, a series of different pieces at the cutting-edge of modern design, specifically designed for outdoor and indoor spaces. The collection includes a sun lounger, a sofa, an armchair, a chair, two tables of different sizes and an innovative extendable table, as well as some stools and a high table. For more information visit www.vondom.com

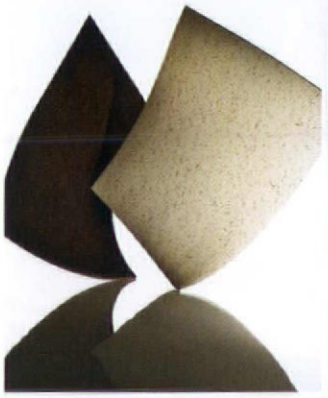


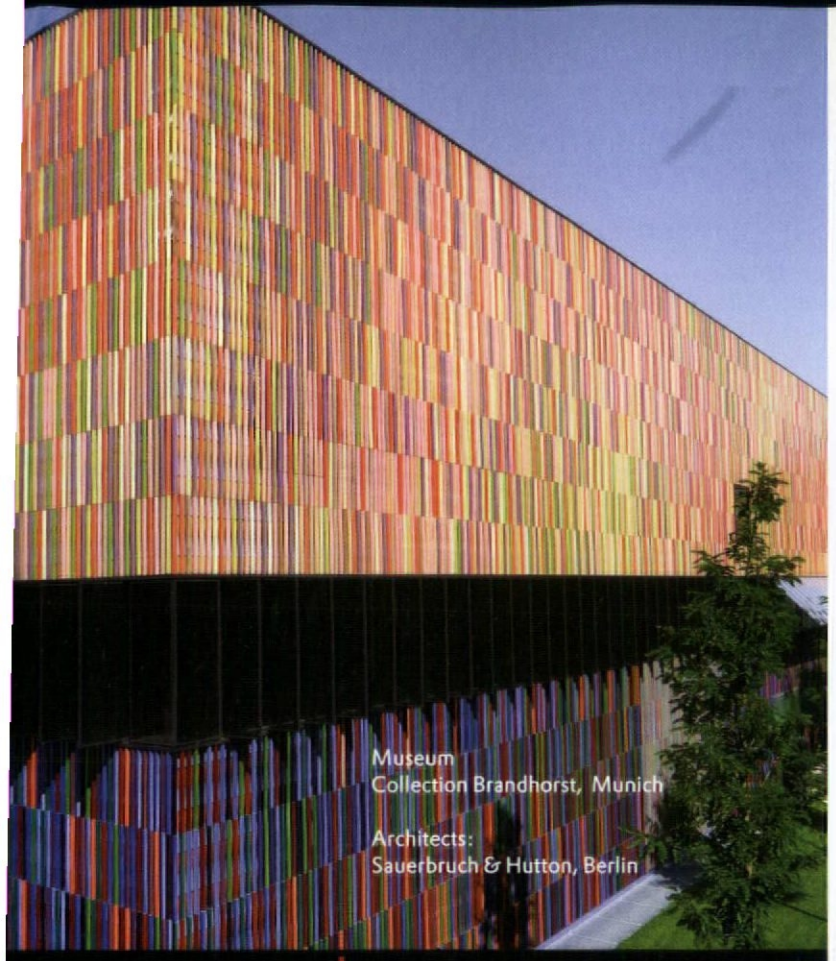
HÄFELE
ENQUIRY NUMBER 907

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.

ARTIGO
ENQUIRY NUMBER 908

Artigo presents its latest rubber flooring covering collections, the result of an inspired and creative collaboration with Sottsass Associati. 'Kayar' is the Tamil expression for plaited coconut fibre rope. Coconut fibre and rubber: ecological materials that convey an idea of nature and the contemporary. A primary building technique of India is here translated into a cutting-edge product.





Museum
Collection Brandhorst, Munich

Architects:
Sauerbruch & Hutton, Berlin

TERRART®

Progress through diversity.

Facade design with large-format ceramic elements for a unique architectural style.

NBK | Ceramic

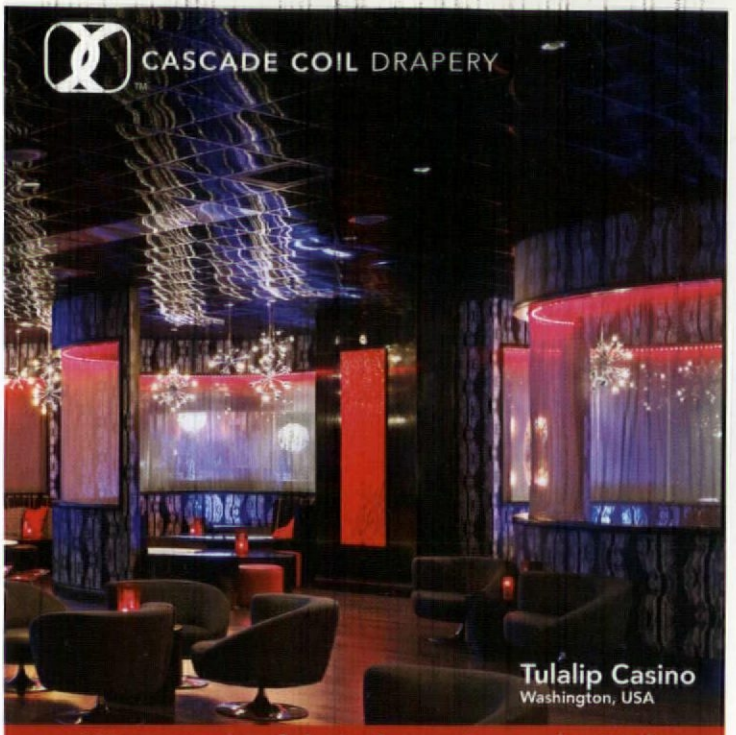
ARCHITECTURAL TERRACOTTA

NBK Keramik GmbH & Co.
Reeser Strasse 235
D - 46446 Emmerich
FON: +49 (0) 28 22 / 81 11 - 0
FAX: +49 (0) 28 22 / 81 11 - 20
email: info@nbk.de

www.nbk.de

enquiry 012 www.arplus.com/enq.html

CASCADE COIL DRAPERY™



Tulalip Casino
Washington, USA

Woven wire fabric from Cascade Coil

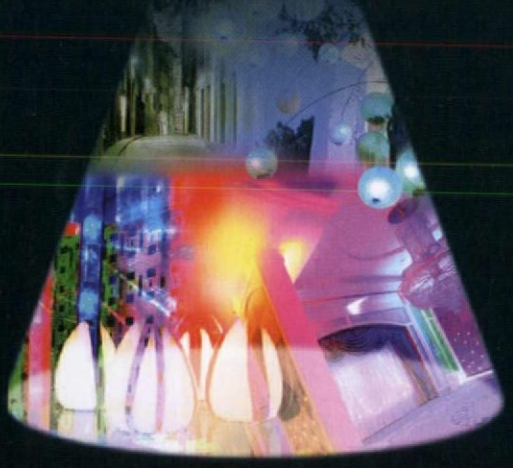
Projects include multi-story wire mesh draperies for hotels, auditoriums, and casinos; curved dividers for visual merchandising; window treatments for private homes; safety screening for industrial settings; sculptural forms for urban gardens; decorative interior/exterior wall coverings for buildings and parking garages; aviary round weave screening for animal habitats, and see-through appealing barriers for commercial security. Whatever the application, let us help you realize your creative vision.

www.cascadecoil.com | T+1.971.224.2188

enquiry 025 www.arplus.com/enq.html

lighting

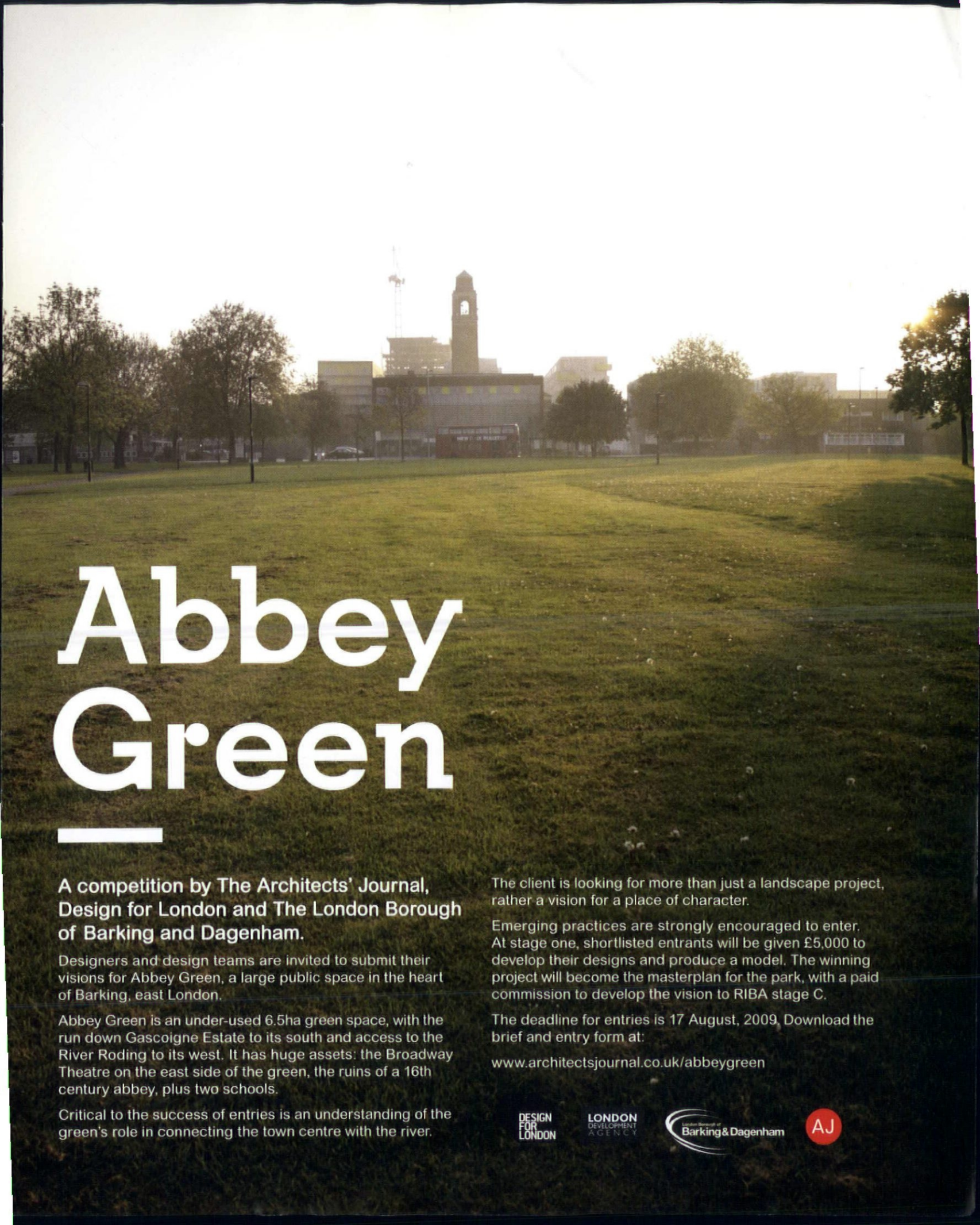
Perception enhanced



The monthly vantage point for specifiers of professional lighting products

SUBSCRIBE FREE TODAY

Call 0844 848 8859 (+44 (0)1858 438804)
and quote LE50 or visit www.subscription.co.uk/LE50



Abbey Green

A competition by The Architects' Journal, Design for London and The London Borough of Barking and Dagenham.

Designers and design teams are invited to submit their visions for Abbey Green, a large public space in the heart of Barking, east London.

Abbey Green is an under-used 6.5ha green space, with the run down Gascoigne Estate to its south and access to the River Roding to its west. It has huge assets: the Broadway Theatre on the east side of the green, the ruins of a 16th century abbey, plus two schools.

Critical to the success of entries is an understanding of the green's role in connecting the town centre with the river.

The client is looking for more than just a landscape project, rather a vision for a place of character.

Emerging practices are strongly encouraged to enter. At stage one, shortlisted entrants will be given £5,000 to develop their designs and produce a model. The winning project will become the masterplan for the park, with a paid commission to develop the vision to RIBA stage C.

The deadline for entries is 17 August, 2009. Download the brief and entry form at:

www.architectsjournal.co.uk/abbeygreen

DESIGN FOR LONDON

LONDON DEVELOPMENT AGENCY

London Borough of Barking & Dagenham

AJ

#5
SIGNS OF LIFE (GYPSIES)
HANNAH COLLINS

The monumental photograph *Signs of Life (Gypsies)*, which is close to 7m wide, was made by the artist Hannah Collins in 1992. Central to this panoramic work is formless matter: stones, rubble, earth, soil. Lowering our gaze to the ground, the artist liberates our view from the reign of the vertical. The horizontal becomes the site of reflection.

Rut Blees Luxemburg

The photographer and artist Rut Blees Luxemburg curates a monthly series of artworks for the AR relating to questions of space and architecture


Occasionally even the most beautiful
objects have to bask in reflected glory.
reddot design award
winner 2008
CHOCOLATE, floor lamp with direct-indirect
lighting using T16 flourescent light sources.
Design A. G. Licht
enquiry 017 www.arplus.com/enq.html
Artemide
ARCHITECTURAL
THE HUMAN LIGHT.
Artemide GB Ltd, 106 Great Russell Street, London WC1B 3NB United Kingdom, tel +44 (0)20 7631 5200, fax +44 (0)20 7631 5222 www.artemide.com, info@artemide.co.uk