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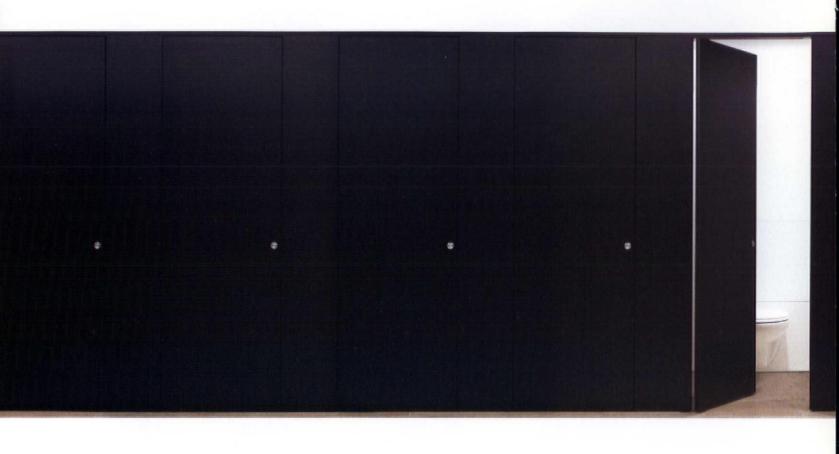


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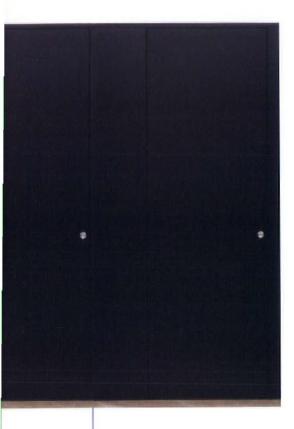
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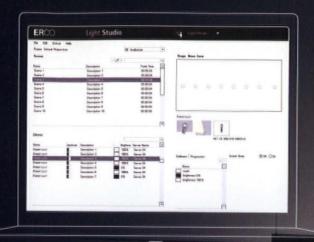
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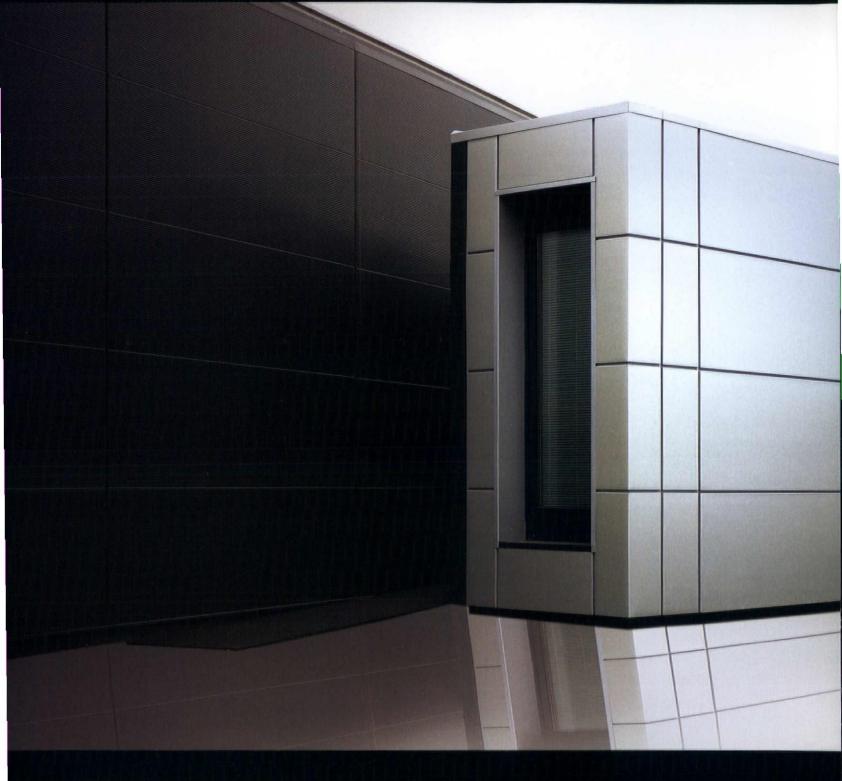
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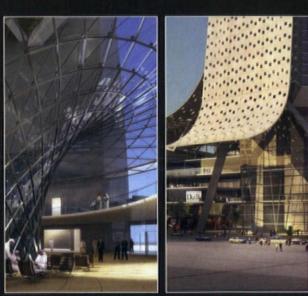


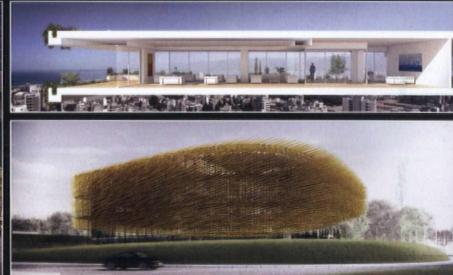
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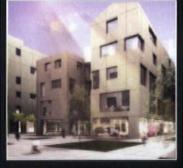


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Paul Finch is editor emeritus of the AR, director of the World Architecture Festival, and will take up his post as chair of CABE in December. He writes about Tadao Ando's restoration of a 17th-century customs warehouse, creating a new art gallery for Venice

Ben McMillan is a Beijingbased photojournalist originally from London. His work illustrates Adrian Hornsby's piece on the history of Tiananmen Square, 20 years after the 1989 massacre

Chris Thurlbourne, who writes about Steven Holl's HEART art museum in Herning, is an English architect based in Denmark. He is currently associate professor at Aarhus School of Architecture and has his own practice, STUFF

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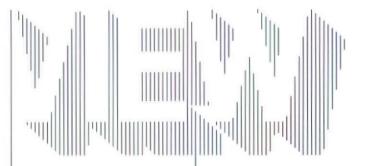
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MATARÓ, SPAIN

Argentinian architect turns trailer trash into Catalan fun house

ROB GREGORY

www.wecanxalant.blogspot.com

Argentinian practice Estudio a77 is developing a reputation as architecture's inventive scavenger. As such, the team was called in to help Can Xalant, the Centre for the Creation of Visual Arts and Contemporary Thought (a residency for artistic experimentation in Mataró, Catalonia), which had salvage galore following a fire in 2008.

Previously, the centre had commissioned Japanese artist Tadashi Kawamata to place one of his well-known installation pieces, Xiringuito a Mataró, in its courtyard and, as recalled by Estudio a77's Gustavo Dieguez, 'the centre's community identified deeply with the installation and the piece soon became an icon of the institution.' When the artwork burnt down two years later, a new icon was needed urgently. Estudio a77 was also chosen due to its experience in creating nomadic structures, manifest

here in a response that not only included a reworking of remnants from Kawamata's piece, but also the incorporation of a mobile unit that would allow Can Xalant (Catalan for 'fun house') to take projects to as many people as possible.

Having visited the site last December, Estudio a77 returned in June to undertake a one-month construction process, enlisting help from children, artists, community members and collaborating local architect Pau Faus. Recovering materials salvaged from the fire, the team also convinced a local waste management company to support the project by giving them access to salvaged supplies and materials at its recycling centre. Nearby campsites were contacted about disused caravans and campers and Faus discovered three identical units. 'They only cost 100 euros each,' recalled Dieguez, proudly illustrating his newly acquired





caravan expertise by adding: 'they are 1969 models, imported from the Netherlands.'

The skeleton took a week to erect, with the basic structure of Kawamata's piece recovered and reconditioned. Two of the caravans were remodelled using parts from the third, with one integrated into the fun house at its peak, creating a static multipurpose room with views of the Mediterranean. The second remained towable, used to create a mobile module for artistic and social activities. The ramp, built to raise the top caravan into the structure, was then transformed into a garden.

Speaking from his Buenos Aires office, clearly wishing he lived close enough to participate more fully, Dieguez was keen to discuss the centre's future programme. 'In October, it will become a nomadic library for schools. In November, an artist will use the caravans as a studio and next year it will be transformed into a camera obscura to take large-format photographs.' He then said: 'Breaking down social and institutional norms is what we try to do, and using recycled material very much defines the nature and form of our work.' We look forward to seeing what they rescue next.









Previous page_
The completed
structure
incorporates two
1969 caravans
Clockwise, from
top_Brute force
raises the

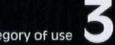
multipurpose 'room' into place; The second caravan remains towable; The ramp as garden; Performers at the inauguration

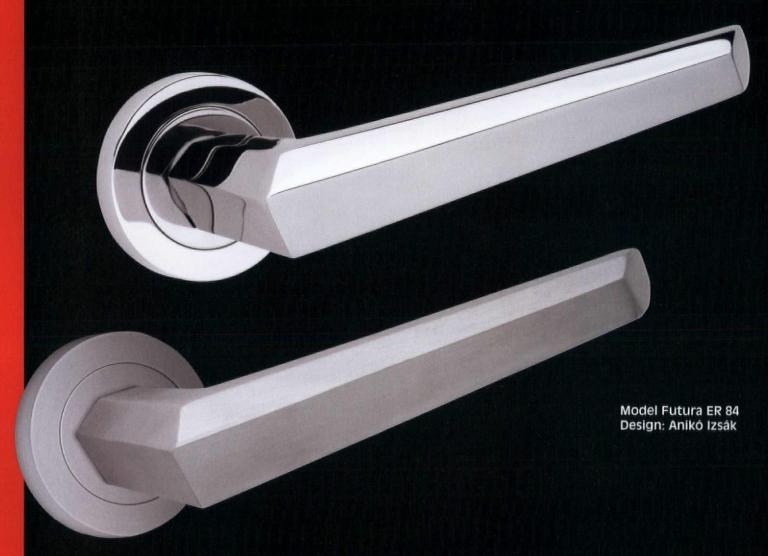


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The Stirling Prize shortlist represents an identity crisis for British architecture

KIERAN LONG





Top_Liverpool One masterplan, by BDP Above_Bodegas Protos, Valladolid, Spain, by Rogers Stirk Harbour + Partners Right_Fuglsang Kunstmuseum, Lolland, Denmark, by Tony Fretton Architects The Stirling Prize, sponsored by *The Architects' Journal*, is the premier architecture prize for British buildings. But this year's shortlist has failed to set pulses racing, and signifies something of an identity crisis for British architecture.

The shortlist is six-strong, and includes: Fuglsang
Kunstmuseum in Denmark by
Tony Fretton (the bookies' early favourite); the Maggie's Centre at Charing Cross Hospital in
London and Bodegas Protos winery in north-west Spain, both by Rogers Stirk Harbour +
Partners; the Liverpool One masterplan by BDP and other architects; 5 Aldermanbury
Square offices in London by Eric Parry Architects; and Kentish

Town Health Centre in London by Allford Hall Monaghan Morris (AHMM).

It is a diverse list in terms of type of building, but demonstrates how little coherence there is in British architecture, and how few shared values we have about architecture in this country.

The two Rogers buildings are very much results of the firm's second generation of partners, and are a strange amalgam of high-tech and a weak attitude to context. Fretton's building is poetic but by no means perfect, and while Eric Parry's office is magnificent, it is not as good as his Finsbury Square office, Stirling shortlisted in 2003. AHMM's health centre is a good



THE PRINCE DAIN DACTEDY DAVID MILLIN

example of its type, but average if compared to equivalents in other European countries. Liverpool One is the most mystifying inclusion. The masterplan in central Liverpool is a monocultural outdoor mall, with some nice facades designed by a host of big British names.

The prize has had criticism this year from some quarters (Peter Cook prominent among them) about perceived cosiness on the jury. Jury chair John Tuomey of O'Donnell + Tuomey and Stephen Bates of Sergison Bates Architects are perceived as automatically sympathetic with Tony Fretton. But having John Sorrell and designer Thomas Heatherwick on the jury should guarantee the requisite ballast - their position is utterly unpredictable. Benedetta Tagliabue of EMBT in Barcelona completes the jury.

It is fascinating that accusations of bias are attached to the final jury, which participates in a pretty public process, but not to the shortlisting jury. That process, controlled by the RIBA awards group, carried out in camera and delivered with no justifications,

is custom-designed to edit out dissenting voices, peopled as it is by the existing and emerging establishment. So, while practices like FAT get recognition abroad in biennales and books, they are excluded from the Stirling shortlist because, no doubt, their exuberant post-modern aesthetic is not loved by the modernists on the awards committee. Likewise, Eric Parry's restoration of St Martinin-the-Fields was excluded, despite its complexity and importance, perhaps because the result is rather modest.

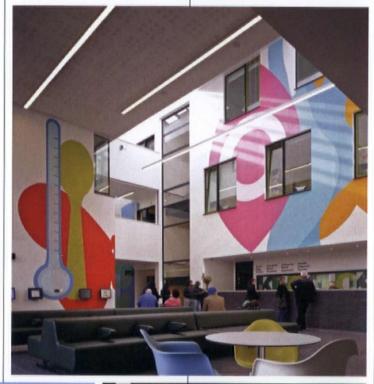
Another two critically acclaimed schemes didn't make it, perhaps because their authors are not institutional names – St Benedict's School by Buschow Henley and Kielder Observatory by Charles Barclay Architects. I think this is a shame.

No one I speak to at the RIBA seems particularly happy with the list, but no one knows whose fault it is. We will soon find out what the public thinks about it, after the winner is unveiled at a ceremony in London on 17 October, broadcast live on Channel 4.

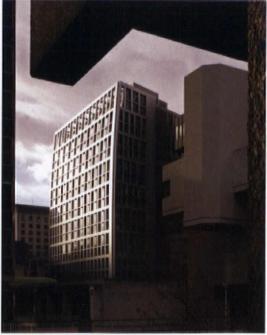
Below_Kentish
Town Health
Centre, London,
by Allford Hall
Monaghan Morris
Bottom left_
Maggie's Centre,
London, by Rogen

London, by Rogers Stirk Harbour + Partners Bottom right_ 5 Aldermanbury

Square, London, by Eric Parry Architects







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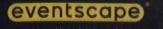












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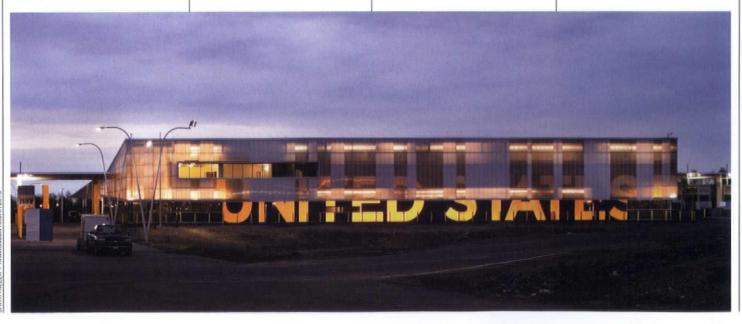
JAFFER KOLB

Below_The 21ft lettering at the Massena border crossing, which was removed on the orders of security officials The American landscape is dotted with symbols of our fear. Buildings armed with steel, bulletproof glass and blastresistant structures are now so normal that we no longer accept them as fact, but as cliché. A semiotic reading of the situation generally produces predictable results, but sometimes gets more complex, as when local authorities recently removed a 21ft sign spelling out the words 'United States' from a new border crossing station at Massena, on the US/Canadian border in upstate New York.

The site – containing four buildings due to open in the autumn – is by New York–based practice Smith-Miller + Hawkinson (SMH+), with graphics by international design firm Pentagram. The project strategy was realistic from the outset: 'There was an idea about openness of the border and creating an optimism of crossing, while being aware of anxiety and how it unfolds, explains SMH+ partner Laurie Hawkinson. 'If you're a public architect there's a responsibility,' adds Henry Smith-Miller, the firm's other principal. 'Our charge was to take the programme and represent it in the best way we could. We have to do this, otherwise everything's going to be a bunker.' The firm worked closely with the client, the US General Services Administration (GSA), meeting frequently and ultimately coming in \$4 million under budget; the project cost totalled \$54 million.

In challenging the standards for design, the architects took on an admirable feat with great success, and not just with the buildings themselves. According to Hawkinson, the firm convinced the government to purchase a significant amount of land around the site - 57 acres for 7,800m2 of built space - to better manage the environment. The buildings themselves are surprisingly light, both in materials and engineering, and certainly more open than one would expect. The architects also developed, along with Pentagram, a colour-coded way-finding system (yellow, so as not to be too patriotic) that allowed them to get rid of kerbs and prescriptive circulation walls, thus keeping the space as open, visible and clear as possible.

But, they point out, there were realities in undertaking the project. 'This is like a police station, not a visitors' centre,' Smith-Miller chuckles. Hawkinson adds: 'There's a tremendous amount of security. We have ballistic glazing in parts, and you don't want people to be seen beyond



any material.' Wanting natural light, the designers selected translucent polycarbonate for the glazed openings, the most apparent design gesture. 'We had to do an extensive review of the material and propose it in Washington. We sold the argument that one, it doesn't shatter, and two, it's translucent and therefore doesn't reveal anything about the building [interior],' says project architect Sean Gallagher.

This allowed a level ambient light that largely satisfied the client's requirements, negating the need for excessive artificial lighting and allowing the roof a less heavy profile. 'The canopies were left clear and we used them to reflect even more light in,' says Smith-Miller. The building earned US LEED (Leadership in Energy and Environmental Design) status, also the result of the strategy to take care of the surrounding landscape. Which begs the question: if the government was open to using a new material (polycarbonate), a less bulky design (the thin profile of the roofs and walls,

owing to the structural and environmental strategy), and a new approach to land maintenance (less defensive), then why draw the line at a seemingly innocuous sign?

The architects and designers remain unsure. 'If it's a public project paid for by public funds and supposedly representing an open government, then where is the individual who was able to change the building's form? We asked: "Who has the problem?" and no one answered,' a rather frustrated Smith-Miller later explains.

Pentagram partner Michael Bierut had a different perspective. 'A while back, we did a system of signs for Lower Manhattan. One element was a four-sided mini-kiosk, like a rectangular lollipop on a pole, at the World Trade Center site. Security were worried that people would try and hide a bomb in the hollow so they were removed. I remember thinking: "God, they're paranoid" - and then 9/11 happened,' Bierut recalls. 'I don't want to dismiss this whole thing - these guys seem responsible. Here, it does

seem like all it's about is reading sign as symbol and translating that into a target,' he adds. Both he and the architects described the project as a symbol: meant to be open, inviting, a break from the bunker architecture that is typical of such projects.

It's interesting to hear them describe it as such. The opposing sides are thus agreeing on the issue: its symbolism makes the project a target, and so it becomes difficult to fault the government for promoting the rhetoric of hysteria - at least where they have control over mitigating anything that has any profile. Clearly what's sad here is that icons meant to symbolise openness, freedom, and optimism (like the new World Trade Center which, eight years on, has still to be built), are ultimately usurped by a reality

that the American government has helped to create. As Bierut points out in reference to his earlier project for the World Trade Center, the government comes across as paranoid until something bad happens, and then they're vindicated.

The Massena border crossing controversy is obviously a much smaller example, but it demonstrates that state paranoia can affect buildings at all scales. Sadly, to the continued detriment of such projects, this is compounded by a veil of secrecy. 'We never really got an explanation. I thought we might have a chance to argue or present an alternative, but no,' says Hawkinson, adding: 'My feeling now is that the building is incomplete. We placed the sign there for a reason. It's odd.'

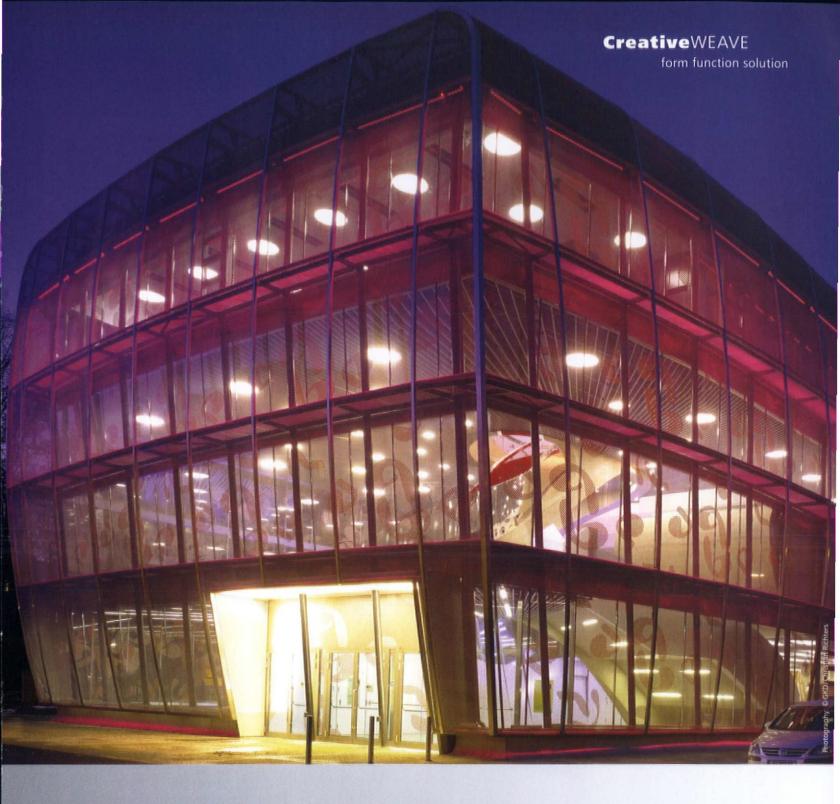


111

The values this sign was intended to promote – openness and optimism – are compromised by its removal



Above_Neutral
yellow was
also used to
implement a
colour-coded
route system
Left_Architect
SMBH+ had
to convince
Washington to
allow the use
of polycarbonate
glazing



Symphony of transparency and colour

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Architect: Ben van Berkel



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A question of motive as Germany builds universities for Africa

LAYLA DAWSON

www.gtz.de



In a post-colonial era, who benefits most from the aid programmes of developed economies? Over the last four years, Ethiopia has funded a University Capacity Building Programme, managed by a German government aid organisation, GTZ. Statistically speaking, it's all good stuff. Since 2004, German advisors and 47 Ethiopian consultancies, 17 management companies, 60 contractors and over 10,000 labourers in local craft-based co-ops have built 13 new university campuses across the country (including Axum, 1,010km north of Addis Ababa, pictured above).

Education is a priority for a population of 85 million, in which the average age is 17. In comparison, the UK's average age is 40. Not only have 121,000 new student places been created, but, in the process, Ethiopian architecture firms have been coached for competition in international markets. One company has already qualified for international building sector certification ISO 9001:2000. These cheaper contractors will also pressurise firms in the developed world to reduce tender prices, in the same way that shipyards and textile and printing factories in Asia have won over the West.

We are not talking star architecture. Functionality and sustainability, local materials and skills are key features. Labour-intensive processes to create maximum employment meant that all components for the 1,176 low-level buildings, prefabricated RC beams and 24 million hollow concrete blocks were handmade on site. As models for the rest of Ethiopia, the universities also have the latest in sewage treatment and water supply systems.

Infrastructure projects include the surfacing of roads with 40 million cobbles (locally quarried and laid by a workforce of 48,000 men and women) and the building of 500 public health centres and 11,000 cost-efficient homes. Design is utilitarian, strictly tailored to match resources, and in terms of architectural quality doesn't rise above 1950s China.

In 2005, Paul Wolfowitz,

then president of the World Bank, dubbed Africa the 'forgotten continent' - an astounding comment from an organisation responsible for Africa's continual drip-feed, 'patient' status. The war on poverty could have been won decades ago if it weren't for the fact that aid is political power play, however well-meaning the individuals. During the first wave of African independence, half a century ago, British architects made their names on programmes that were supposedly paid for by the emerging nations, but were in fact UK-subsidised. Jane Drew and her husband Maxwell Fry designed and supervised the University of Ibadan in Nigeria (1959), and built other public projects in Ghana including Mampong Teacher Training College. Meanwhile, other architects such as RMJM completed similar projects in the name of our government's relations with newly independent colonies. The returns included a familiarisation in Africa with British manufacturing names, which helped British exports, the establishment of British standards, which eased trade. and the creation of an African elite class in contact with - and forever subservient to - British politics. Similar projects were (and still are) run by other ex-colonial powers. Germany is only following this lead. GTZ's declared aims include the strengthening of indigenous economies to promote peace and democracy.

The real price of the good life, which includes social security safety nets, makes life in Europe more expensive but also more sustainable, as long as we can rely on educated but cheaper workers and products from elsewhere.

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DUJIANYAN, SICHUAN, CHINA

This memorial to one ordinary girl has come to represent a huge loss of life

CATHERINE SLESSOR

On 12 May last year, a powerful earthquake struck the province of Sichuan in central China. Measuring 8 on the Richter scale, it killed nearly 70,000 people and left 375,000 injured. Around 15 million people lived in or around the earthquake zone and five million were made homeless. Tremors were felt as far away as Beijing, Hong Kong and Bangkok.

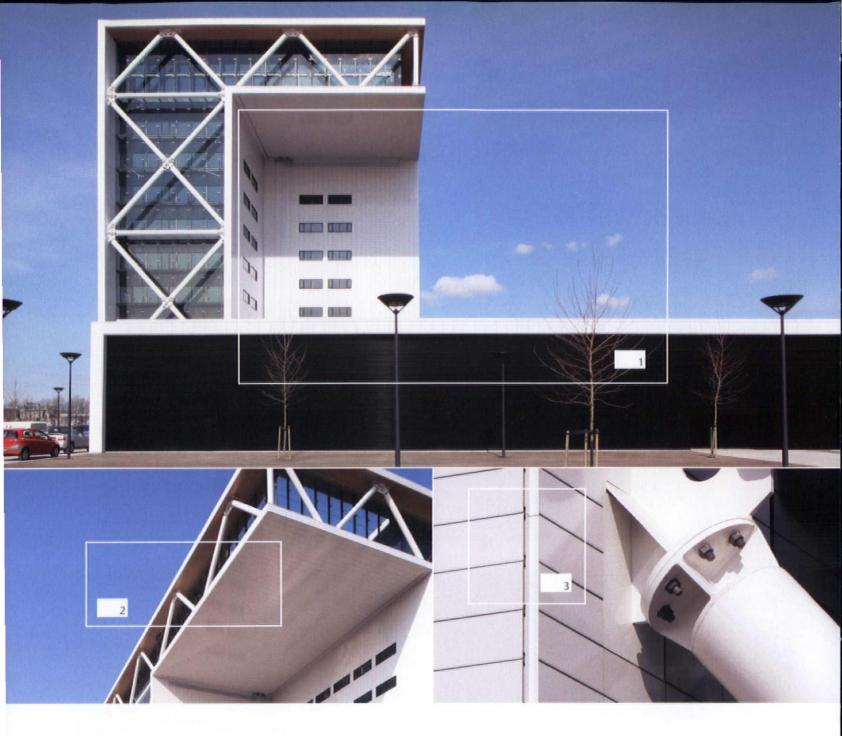
The quake hit Wenchaun district, an area largely untouched by China's newfound economic prosperity. Ageing and badly constructed buildings - dubbed 'tofu dregs' by the locals - offered little or no seismic resistance and were quick to collapse, exacerbating the death toll. Horrifyingly, thousands of children died when inadequately engineered school buildings simply caved in on them. Official figures released this year record 5,335 student deaths and another 546 children disabled in some way.

Thousands of distraught parents accused local builders and officials of cutting corners in school construction. Their impassioned protests cast a long shadow over China's Olympic annus mirabilis, showing the nation's much-vaunted progress to be a hollow illusion for those living outside the big cities. But over a year later, despite the promise of official investigations by the authorities, the issue appears to have been firmly swept under the carpet.

Juyuan Middle School in the town of Dujianyan was one of the worst single incidents: 600 pupils were killed when the school collapsed, among them 15-year-old Hu Huishan, who loved literature and dreamed of becoming a writer. She was the only child of Hu Ming and Liu Li, an ordinary couple who both used to work in a local paper mill. The quake struck just 11 days after her parents' wedding anniversary.



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Amid such carnage, the idea of commemorating a single life seems somehow futile a mere drop in an ocean of human grief. But Hu Huishan has become the focus of an extraordinarily poignant memorial by architect Liu Jiakun. At 19m2, it's probably the smallest memorial hall in the world and the most pink (pink was Hu's favourite colour). Within a simple brick structure shaped like a hut or disaster relief tent, is a single, luscious, sugar-pink room adorned with pictures of Hu and some of her cherished belongings. Her presence fills the space through the colourful flotsam of a typical dreamy, sporty teenage girl - badminton racquets, her taekwondo suit, a Hello Kitty music box, favourite books, a strawberry patterned scarf. It sounds mawkish, but is actually rather tender and moving. 'I didn't want to create a mournful atmosphere,' says Liu Jiakun.

'I just wanted to turn an ordinary girl's room into a tranquil corner.'

Liu first encountered Hu Huishan's parents three days after the earthquake. He had come to Dujianvan from the provincial capital Chengdu to volunteer his services in the rescue effort and help investigate the cause of the school's collapse. Surrounded by grieving parents, Liu felt stricken and powerless in the face of such an appalling loss of life. 'I am the father of an eight-year-old son,' says Liu. 'I can hardly imagine what it would be like to see my son under that rubble. I really wanted to do something for the family.'

Initially, Liu hesitated to propose the idea of an individual memorial. 'No one has ever done something for such an ordinary person,' he says, but a month after the disaster, Hu's parents consented and offered to Previous page_ Hu Huishan's tiny memorial hall lies in a wooded site near the official Earthquake Museum Below The sensual, pink interior is arrayed with some of Hu's belongings, but the tone is moving rather than mawkish

provide some of her belongings for display. The Hu Huishan memorial sits on a peaceful wooded site near the much larger and more official Wenchuan Earthquake Memorial Museum. A cobbled path winds through the landscape and a cinnamon tree stands in a red brick patio marking the entrance. The exterior is utterly plain and sober, belying the soft, feminine realm within. And though small, it speaks for the whole of humanity, much more eloquently and movingly than the official earthquake museum, with its macabre tableaux of bloodstained clothes and clinical photographs. 'The goal was to achieve a sense of simplicity, austerity and universality,' says Liu. 'Though small, it is enough to remind people of the collective memory of the earthquake. Though small, it is the most meaningful work I have ever done.'



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LONDON, UK

Juhani Pallasmaa curates an international symposium on how to put people-centred architecture into practice

ROB GREGORY

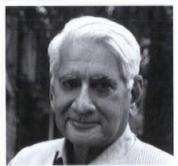
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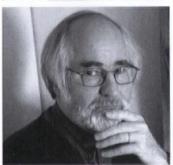
Is there an architecture of resistance that stands in the face of commercial globalisation, that rejects the iconic image and celebrates the spirit of individual place? In the current economic climate, is there an architecture that naturally rejects commoditisation and excess? Can architects, designers and engineers help sustain a sense of local identity, both in terms of cultural heritage and the conservation of the environment? How is human identity grounded in environment and architecture?

These are just a few of the questions that will be addressed in a forthcoming syposium, Sustaining Identity II, which is run by the V&A + RIBA Architecture Partnership and is part of the RIBA Trust's ongoing International Dialogues: Architecture and Climate Change programme of talks.

Moderated by Guardian architecture critic Jonathan Glancey and AR editor-in-chief Kieran Long, the symposium's keynote speaker and curator is Finnish architect Juhani Pallasmaa, who will set the tone for contributions by Farrokh Derakhshani, director of the Aga Khan Award for Architecture, Lodovico Folin-Calabi from the UNESCO World







Sean Godsell
[top] and Charles
Correa (centre)
will speak at
the Sustaining
Identity II
symposium, while
Juhani Pallasmaa
[bottom] will
curate the event

Heritage Centre and Jane Da Mosto of restoration and research foundation Venice in Peril.

Exemplary case studies from around the world will be presented by international architects including Charles Correa (India), Sean Godsell (Australia), Jonathan Kirschenfeld (USA), Iñaki Ábalos (Spain), Gawie Fagan (South Africa) and Arup Associates (London). Arup Associates is also co-hosting the event. These practitioners will present work that demonstrates how design can deliver a process of 'whole-life sustainability' that puts people first, in an attempt to prove that the creation of enduring, uniquely localised, people-centred space is possible and desirable.

Co-curator Paul Brislin of Arup Associates says: 'At the first symposium, the notion of people-centred places was discussed, but only in theory. Juhani Pallasmaa and I therefore thought we should promote this in practice, and set about providing exemplars from around the world. Working with the RIBA's Tamara Horbacka [curator at the RIBA Trust], we wanted contributions from a range of locations and from people from

different generations.'

Discussing what he hopes the symposium will achieve, Brislin adds: 'We believe that this conference is extremely timely in relation to the current economic context. As such, we hope that there will be a strong response, creating a groundswell that unites a way of thinking about architecture around the world. Over the past 15 years we have seen architecture emerge that focuses on architecture for architecture's sake. We want a return to architecture that focuses on whole-life sustainability, not just in terms of energy consumption, but perhaps even more importantly on sustaining culture and the way people live their lives.'

With such a broad range of contributions from policy makers, urban planners, environmentalists and architects, and with truly global content, this is an event not be missed.

The symposium will take place on Thursday 26
November 2009 at the Victoria and Albert Museum, Cromwell Road, London SW7 2RL. Tickets cost £45, and concessions are available. To book, call 020 7942 2211 or visit www.vam.ac.uk/tickets



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Facility planning shall follow the essence of pop music and lay stress on commercial and entertainment functions. Aside from having the functions of pop music exhibition and performance, it should also possess the functions of close linkage with the industrial chain and talent cultivation for the pop music industry for the purpose of creating and shaping the blue ocean of aesthetics economy and pop industry of southern Taiwan. With the international competition, we hope to highlight the development of land and port of Kaohsiung and integrate the local features of southern Taiwan in order to create a landmark masterpiece for the city, and introduce a new diversified lifestyle of marine culture and pop music for Kaohsiung citizens. We cordially invite your participation!

For further information, please visit www.KPop.com.tw

(The official launch date shall be decided later on.)

Host Organization

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SAN DIEGO

Poised on the US-Mexico border, San Diego's radical, energising spirit and bordertown condition is giving momentum and inspiration to a new generation of architects. US editor Jaffer Kolb digs deep beneath the city's laidback Californian gloss to discover more



068

RIMROCK RANCH

LOCATION PIONEERTOWN,

CALIFORNIA, USA
ARCHITECT LLOYD RUSSELL

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PIO PIO RESTAURANT

LOCATION NEW YORK, USA

ARCHITECT SEBASTIÁN MARISCAL

070

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HEART ART MUSEUM

LOCATION HERNING, DENMARK

ARCHITECT STEVEN HOLL
ARCHITECTS

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MARTIN LUTHER MUSEUM

LOCATION EISLEBEN, GERMANY

ARCHITECT SPRINGER

ARCHITEKTEN

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GANDO PRIMARY SCHOOL

LOCATION GANDO,

BURKINA FASO

ARCHITECT DIÉBÉDO

FRANCIS KÉRÉ

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'I'M LOST IN PARIS' HOUSE

LOCATION PARIS, FRANCE

ARCHITECT R&SIE(N)

041

SAN DIEGO

BORDER POLITICS COMBINED WITH A KEEN INTEREST IN CONSTRUCTION AND COLLABORATION HAS LED SAN DIEGO'S ARCHITECTS TO FORM A DISTINCTIVE VOICE

WRITER
JAFFER KOLB

Just two hours south of Los Angeles, San Diego feels a world apart. Not only does it register lower down the list of prominent global cities, but the size, aesthetic, arrangement and feel of the city is also profoundly different. These differences seem to be serving the local architecture scene well.

The city's most high-profile architectural figure is Teddy Cruz. In the last few years Cruz's practice, Estudio Teddy Cruz, has come to dominate a certain corner of discourse, spearheading the move towards community-based architecture, the architecture of the subaltern, of radical politics, and so on. And brilliant as he is, it would be a huge oversight to assume that Cruz is the region's only voice, because it would be a false representation of the city's diversity of ideas and spirit of camaraderie and collaboration.

That spirit was made public in a recent exhibition at the Museum of Contemporary Art San Diego (MCASD). Mix: Nine San Diego Architects and Designers was the first major local architecture exhibition there since The California Condition: A Pregnant Architecture, which ran in 1982. Mix... featured seven firms (billed as nine architects) over seven rooms in the museum. 'We worked with them to think through how architects represent their work. We told them not to do an art installation:

yet we didn't want a standard show with only models and drawings,' explains curator Lucia Sanroman.

The exhibition was almost startling in the promise of its ideas, Instead of rehashing tired debates or continuing the exploration of parametrics and edgy technologies, the architects took on practical issues that remain at the heart of the profession. These themes – of hands-on construction, architectural symbolism, and how the profession functions – are fundamental to these practitioners, and emerge from factors unique to San Diego.

They also help to explain why San Diego is worth study. Its shared border with neighbouring Tijuana, Mexico, has led to some of its most high-profile research, but has also resulted in the presence of a large, partly-skilled population of Mexican labourers that has created a certain self-reliance in managing construction. Because labour is cheap, it is in the architect's interest to keep costs down by acting as construction manager rather than finding a pricier consultant. This has led particularly enterprising practitioners to pursue hybrid roles like architect-developer.

The confluence of border politics, construction and professional hybridity is particularly relevant in the present economic and social climate. With more practitioners engaging with these issues, San Diego

is a useful model. From Cruz's bold, engaging work to Jennifer Luce's focused, obsessive material studies and the sensitive, research-based architecture of local firm Public, the architects in the exhibition demonstrated a commitment to practice that synthesised the profession with something bigger, more open, and more constructive.

At the root of the San Diego mentality is a drive to get things done. Even Cruz, the most theoretical of the practitioners in the exhibition, is at a turning point. 'Some architects can do theory out of practice, but for me the important thing was to theorise first, then incrementally go into practice. My interest has always been to build a critical position to produce loosely experimental architecture,' Cruz told me as he showed me around his work.

His graphics adorned the walls on large, mural-like boards. The graphics, he argued, are deliberately digestible in order to engage viewers. Reprising the visual vocabulary of the situationists with a pop-activism aesthetic gave the boards a visceral currency in explaining the dynamics of development and tensions between San Diego and Tijuana. This is the work for which Cruz is known, and it remains as provocative and relevant today as it did when he first started gaining international recognition five years ago.

Now he's finally ready to put theory into practice, with a project in Nicaragua set to complete in 2010. 'We were approached to design housing,' Cruz explains. 'But first we knew we needed an economic engine so the community could support itself.' The residents of the proposed housing will be funded through micro-financing models. In effect, they become the building contractors, upgrading the infrastructure and building the housing, thus recouping the finance they were originally loaned and sustaining growth.

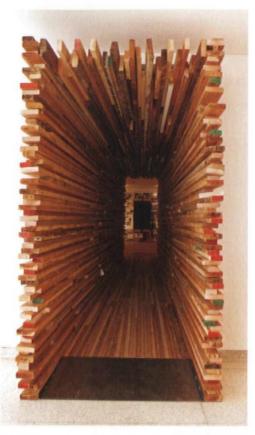
Cruz's methods have gained a notable following in recent years, and have even begun to influence ____



Above_Typically exuberant collages by Teddy Cruz overlook more sober models of his housing in Nicaragua Above right_ Caja de Vestigios (Vestiges Box) installation in recycled timber by Sebastián Mariscal Right_Potential Architectures by Rinehart Herbst, using aluminium, digital prints and a birch model Far right_Lloyd Russell's Abacus (in

foreground) with skewered models Below The Third Country by Public (James Gates and James Brown), whose work is characterised by a concern for craft and construction Below right, top_ Model by Jonathan Segal of a sevenstorey mixed-use block in San Diego Below right, bottom_ Objects meticulously arrayed in Jennifer Luce's installation













EACH ARCHITECT DEMONSTRATED A COMMITMENT THAT SYNTHESISED THE PROFESSION WITH SOMETHING BIGGER AND MORE CONSTRUCTIVE

contemporaries in San Diego like
Public. Led by partners James Brown
and James Gates, Public is built
on a combination of collaboration
– its first commissioned work was
a dog-washing facility that friends
helped build and decorate – and
a desire to be directly involved
in everything from initial design
strategies to plumbing.

Most recently, Brown won a Loeb Fellowship independent study award to spend a year at Harvard. He then chose to take the practice, which tackled mostly small to medium-scale residential projects, in a new direction by looking closely at the border and proposing new ways for families torn between the divide to come together in non-national parks and meeting points. But he brought his sensibility to this polemic, creating a set of meticulously crafted pieces of art, including massing models in antique wood boxes and beautiful drawings of the border site.

This new preoccupation doesn't feel affected, as it could, and it will be interesting to see the research results. Public's installation at MCASD – from a haphazard, energetic timeline to delicate sculptures – genuinely stands out and reveals the firm's concern with craft and construction.

Such detailed craftsmanship was matched in the exhibition by Jennifer Luce's firm, Luce et Studio. The gallery was dominated by two long tables of objects and memorabilia. 'It's an exploration into our minds through the act of collecting and the obsession with objects that come to life', explains Luce. The studio's built projects were tacked discreetly along the walls but the focus was on the tables, which included works by artists and friends, including Martha Schwartz and local landscape architect Andrew Spurlock. Luce's most recent project -an expertly executed acrylic conference table for the museum that depicts a timeline of notable events - is represented by a prototype along one wall.

Luce is very much aware of her influences, which is typical of all the architects included in the exhibition. Each described connections to, most commonly, the architects Robert Quigley and Ted Smith, two figures for whom most in the show worked at one point or another. Smith initiated the architect-developer trend in San Diego which has been taken up by younger practitioners like Jonathan Segal, Lloyd Russell (see page 46) and Sebastián Mariscal (see page 50).

This model of practice – taking loans and acting as the client for your own projects – is well-suited to this city. The labour there, along with its relative isolation from Los Angeles, means that doing self-managed projects is quite easy, particularly as the city has had a building boom.

In the exhibition, Jonathan
Segal's work exemplified this trend,
with its showroom aesthetic, slick
prints and perfectly executed models
alongside neatly framed budget
sheets announcing the cost and gain
of each of his developments. It might
be said that the room lacked the soul
of the other spaces, but it was an
honest portrayal of how Segal's
practice works and illustrated another
take on the interaction between
architecture and external systems.

This approach is perpetuated through the local architecture school at Woodbury University, where the only master's programme until this year was in Real Estate Development, directed by Segal together with Smith, Mariscal and Russell. Helming Woodbury's architecture programme is Catherine Herbst, chair of the School of Architecture and who, along with partner Todd Rinehart, runs her own firm, also included in the Mix... show. Most recently, Rinehart Herbst completed the new school for Woodbury's architecture programme, an ambitious retrofit of an existing warehouse that was designed and built in under a year.

What makes San Diego unique is the interconnectedness of the area's practitioners coupled with the city's position. It's a large city with plenty of land for development and a relatively healthy housing market. But that doesn't explain the refreshing lack of formalism in the work of both the architects exhibited at the MCASD show and those connected with them. Perhaps this can be attributed to nearby Los Angeles, which draws away many of those types of designers. Whatever the reason, the community of architects in San Diego is notable in that it is simultaneously ideas-driven and pragmatic. Each of the architects in the show is as concerned with construction as research, and such preoccupations pay off in a body of work that is both considered and successful. And while at times it might seem a bit too removed from new technologies, it's a valuable angle nonetheless.



Above_The K Lofts
project in San Diego
by Jonathan Segal
provides rented
urban housing
for a mixture of
low-income and
market-rate tenants
Right, top_Rinehart
Herbst's building
for the architecture
school at
Woodbury University
Right, bottom_

The architecture school is housed in a refurbished warehouse, bringing a tough, industrial spirit to student life Far right_Billboard Lofts development by Sebastián Mariscal in San Diego's Little Italy Bottom_The Station, a remodelled bar in South Park, San Diego, by Lloyd Russell







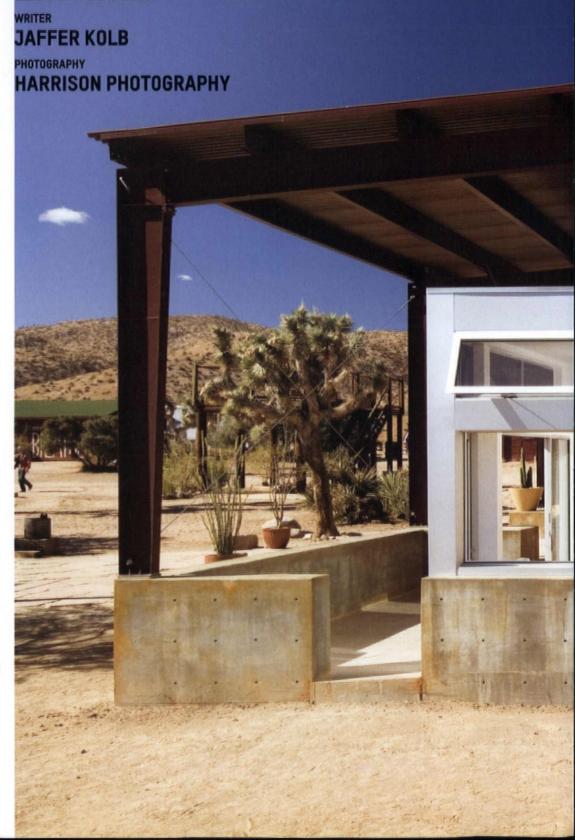


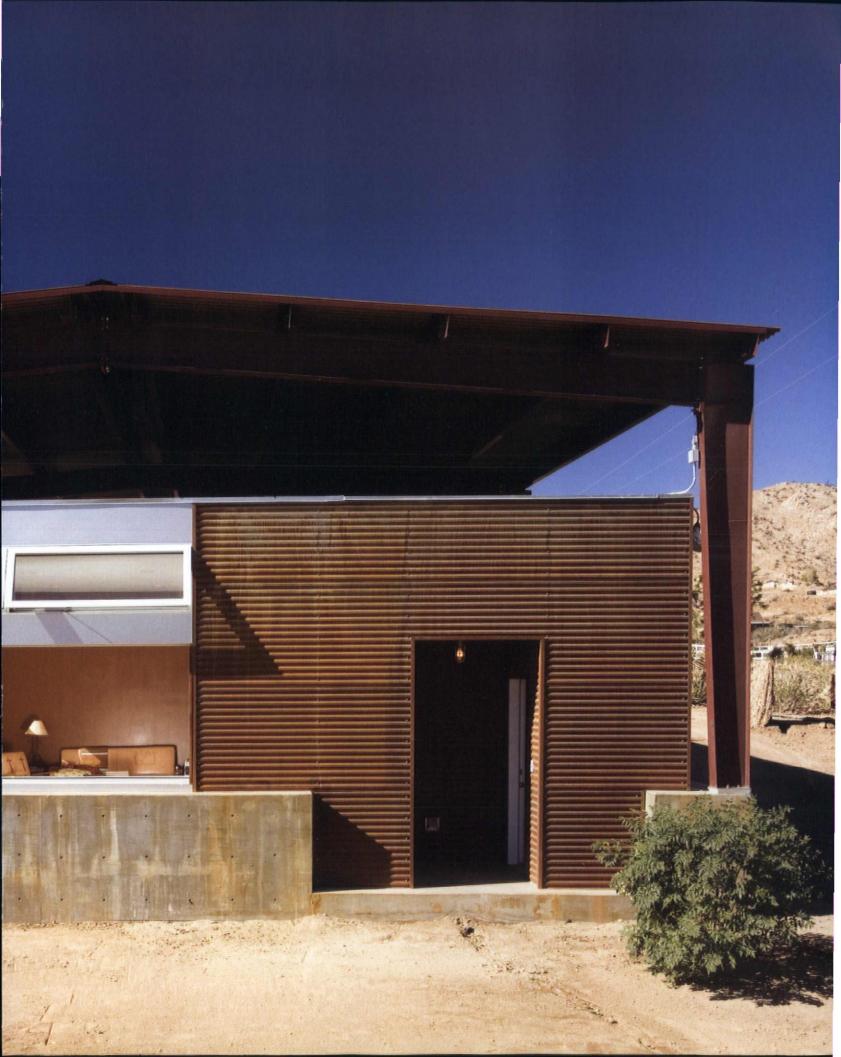
RIMROCK RANCH
LOCATION
PIONEERTOWN,
CALIFORNIA, USA

LLOYD RUSSELL

'Cowboy modern' are the words the client used to describe San Diego-based architect Lloyd Russell's design for his house in Pioneertown, California. It's good to know the west is by no means dead - and if this is its current iteration, it looks in good shape. When Jim Austin first thought about purchasing the land for a ranch near Joshua Tree National Park, he wanted Russell to go in on it with him, having worked together on a previous warehouse adaptation project in San Diego that was eventually shelved.

'He was so into this property, but I wasn't ready to pour my life savings into it, so I told him I would be his enabler,' Russell says. Austin bought the property, which included five cabins, four of which had been rented out for short-term accommodation and included a list of the next season of bookings, which Austin adhered to. Six months into his ownership, the main cabin burned down and he needed to build from the ground ___





IRONICALLY, I WAS USING TRICKS OF URBAN HOUSING TO CREATE COMMUNITY AND PRIVACY AT THE SAME TIME

LLOYD RUSSELL



Previous page_ The volume of the house is sheltered by an industrial shed-like structure Above_Walls dissolve, connecting architecture more explicitly with nature Right_The shed structure creates a generous verandah around the house

up. This, according to Russell, gave them the freedom to do something different and improve on the site.

Russell, with his laid-back demeanour and collaborative nature, worked closely with Austin to realise a shared vision. According to Russell: 'He's a musician, and I use the analogy of how musicians always get together and play. There's a structure and framework, but it's about how you listen to others. This was the first time I really went about and did that.'

Early in the design process, the two men were at a well-known local bar, Pappy and Harriets Palace. 'We were talking about the bar, which is in the adobe building and has these great features like carved-out places in the wall to put liquor bottles in. I wanted to get that vibe without being clichéd,' Russell explains. Austin was at first interested in taking specific design cues from the interior. Russell urged him away from that, instead looking to elements from their previous warehouse project.

Looking at nearby agricultural buildings, Russell suggested using a detached shed structure over a house, which would mitigate solar gain and create shaded outdoor space that could be used year-round in the desert climate. The next step was to determine the layout of the house. As the site was surrounded by four adjacent cabins, Russell wanted to make something that took advantage of views on all sides, but wouldn't necessarily be seen from them. 'Ironically, I was using tricks of urban housing to create community and privacy at the same time.'

Additionally, the house had to be adaptable. Its initial purpose was as a second home for Austin so Russell divided the building into two wings flanking a central kitchen. One of the wings was fitted with a sink and a refrigerator, in case Austin chose to subdivide and rent the space. But he plans to make the house his primary home within a few years, so it couldn't feel like a set of units.

The kitchen features a roll-up garage door fronted by the 'stage', a large outdoor porch where the architect and client envisage events, concerts and parties taking place. This use illustrates the importance of adaptable scale in the project, and reflects the interest of the designers to create something that would be as comfortable for two people as 20, and which is achieved in part by the dualstructure arrangement of the small house nestled into the bigger shed.

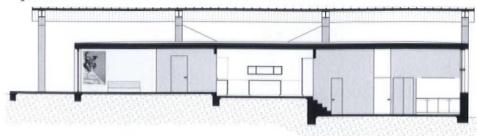
The materials chosen for the house - metal siding on a wooden frame, a focus on large windows and openness - contribute to this adaptability. Both designer and client wanted something that 'wouldn't break', was minimal and low-tech, and needed little maintenance. Cowboy modern may seem like an oxymoron of tough-meets-fussy, but here the interest of the client and designer led to a project that lives up to its description, proving that the cowboy spirit is alive and well.

ARCHITECT Lloyd Russell,

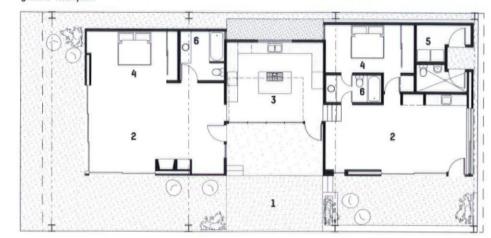
San Diego, USA STRUCTURAL ENGINEER **Envision Engineering** GENERAL CONTRACTOR RPM Construction





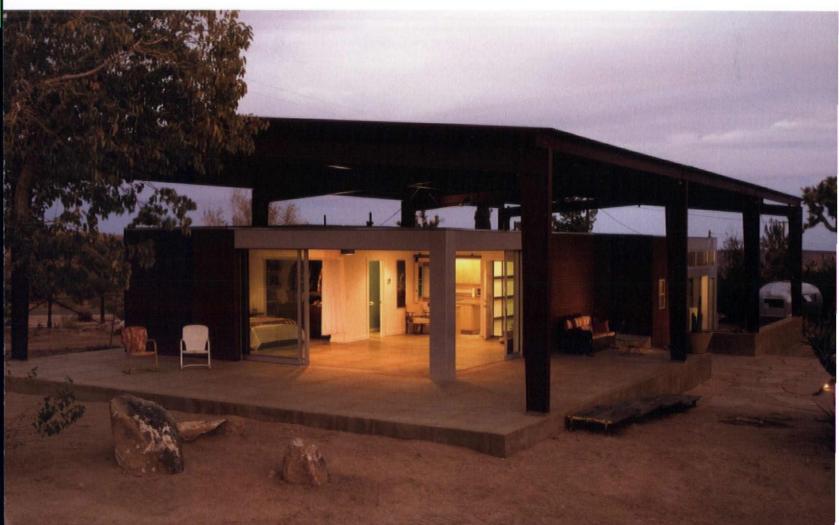


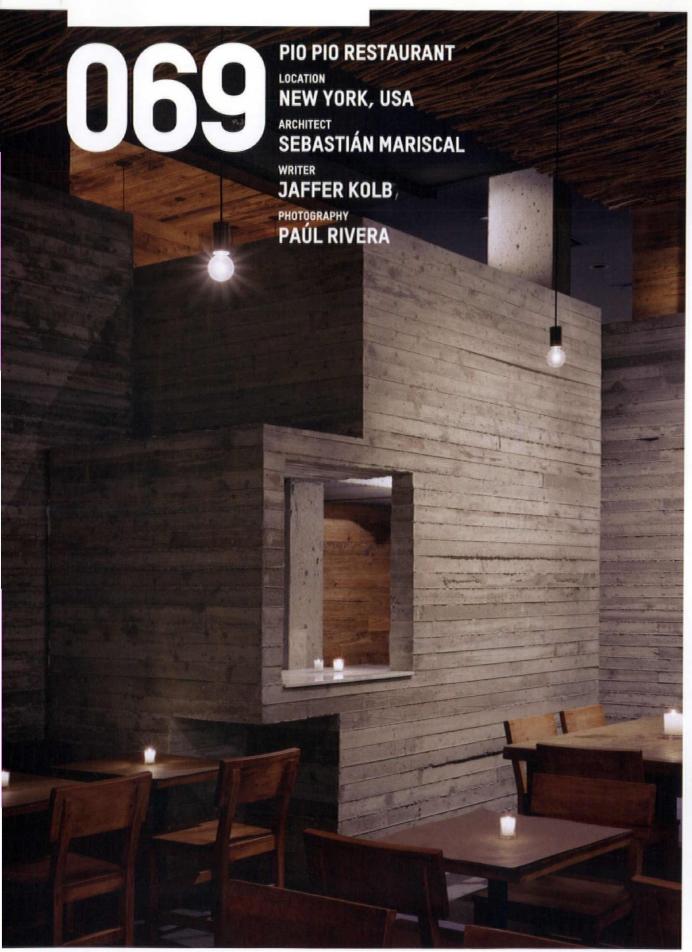
ground-floor plan



- verandah living area kitchen
- bedroom
- 5 utility room 6 bathroom







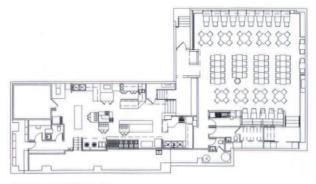
Left_Rough, board-marked concrete structures add a sense of volume to the subterranean realm Below_Hundreds of stripped and cured ocotillo branches line the walls

ARCHITECT
Sebastián Mariscal,
San Diego, USA
PROJECT ARCHITECT
Jeff Svitak
PROJECT COORDINATOR
Carlos de la Mora

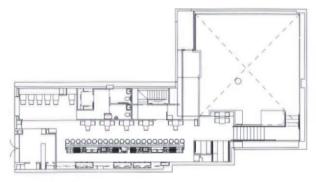
STRUCTURAL ENGINEER
Rizwan Salam
SERVICES ENGINEER
Lana Naoum



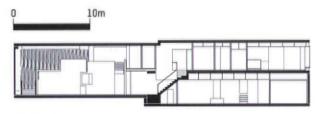




lower ground-floor plan



ground-floor plan



long section



Sebastián Mariscal understands atmosphere. In a recent exhibition at the Museum of Contemporary Art San Diego (see page 42), his work contrasted sharply with the other rooms, providing an experiential break that submerged museum-goers in the space.

A similar experience awaits at Mariscal's recently opened Pio Pio restaurant in New York. The Peruvian chain commissioned Mariscal to design the interior of its new restaurant in the neighbourhood known as Hell's Kitchen. The first thing to note about the interior is his use of dramatic materials. From the street-level entrance, diners enter a box of rough, recycled wood punctured by an extruded Carrara marble hostess desk. From here, they move past a long bar of the same marble and wood panelling, catching a glimpse of something unexpected at the end: a wall of horizontal branches. On approach, the space opens up to provide a view down into the main atrium, one level below. The large room is dominated by thousands of these branches covering the walls and ceiling, with rough-cast concrete forming a secondary structure. It's as visually arresting as it is atmospheric.

Developing a sequential experience was paramount to the design strategy and Mariscal has succeeded admirably. 'We wanted to capitalise on the surprise of finding an underground space,' he explains. Surprise encounters are common in the work of Mariscal, who made his studio debut at 14 under his father, Mexican architect Raúl Mariscal. 'We wanted to detach this project from the standard approach to interior space and create something that is more architectural space, like creating an exterior from the ground up.'

This narrative continues through the atrium. After surveying the room from above, diners are temporarily submerged under the tall concrete walls of the stair before they emerge at lower level, the drama of the room re-asserting itself with its grand scale and sheer quantity of branches. These branches, along with the rough concrete forms, give the space an aesthetic that forms a bridge between the restaurant's neighbouring sleek Manhattan galleries and something darker, more primal. 'We wanted the rough materials to connect to the outside, providing a modern way to connect to Latin American imperfection and success in blending inside and outside,' says Mariscal.

To realise this goal, the designers used recycled wood for the formwork, deliberately leaving in stray nails and rough edges to accentuate the horizontal banding and texture inscribed in the concrete. According to Mariscal, the concrete structures were used to add a feeling of volume. Beyond making what would otherwise feel like a very boxy space more complex, the formwork adds to the effect of the room as a discrete landscape, removed from the outside world and 'discovered' by users of the space - almost to a degree of teleological fetish - which is accentuated by jungle-like branches.

In sourcing sustainable branches, the architects settled on ocotillo, a Mexican wood that regenerates individual branches as they're harvested. These branches proved to be one of the most labour-intensive parts of the project. They were meant to be dried and shipped from Mexico, but the process was taking too long and they were shipped before curing was finished. On site, the project team had to complete the curing and debarking, which created an unexpected hurdle in construction.

The end result strikes an admirable balance between drama and seriousness. Mariscal's studio imbues the space with a minimal reserve offset by the warm and rough aesthetic of the almost-ruined concrete and sticks. It also creates an environment that is about managing views and complicating circulation. So, what is essentially a large box in a basement assumes the properties of a remote landscape, removed from Hell's Kitchen above.

070

HEART ART MUSEUM

LOCATION

HERNING, DENMARK

ARCHITECT

STEVEN HOLL ARCHITECTS

WRITER

CHRIS THURLEBOURNE

PHOTOGRAPHY

CHRISTIAN RICHTERS



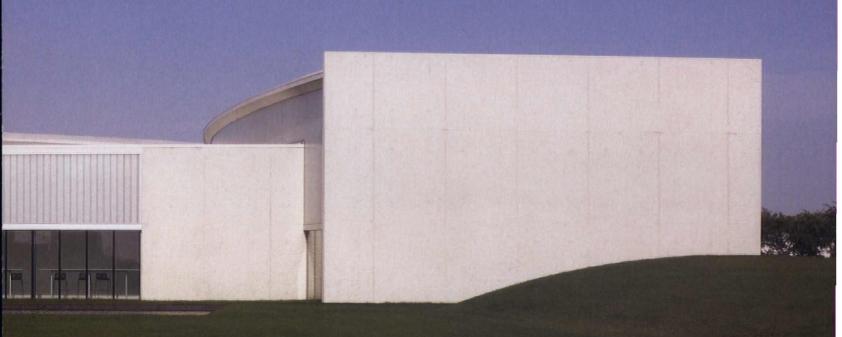
Among the Danes, the provincial city of Herning in Jutland does not have the best of reputations. It's rumoured that you are sent there as a punishment. Herning is a place, supposedly, where nothing really happens. That is, until now. Steven Holl's newly completed Herning Museum of Contemporary Art, HEART, is a celebration of an architectural intention that has clearly received fantastic support during its design and construction, from the client and from director Holger Reenberg in particular. As a result it shines; both in the town and also as an example of a high-profile art institution. It's about time, as Denmark has produced so many mediocre and downright dreadful art museums over the past few years.

Since its inauguration in 1977, Herning Art Museum was housed in the Anglifabrikken building, a factory originally built for shirt manufacturing by businessman Aage Damgaard, who was also a keen art collector. At his factory, Damgaard established an approach to fostering cooperation between the business community and artists. For instance, the Italian 'Arte Povera' conceptualist Piero Manzoni was an artist in residence, and Herning Art Museum now has the largest public collection of Manzoni's work after Damgaard donated his art collection.

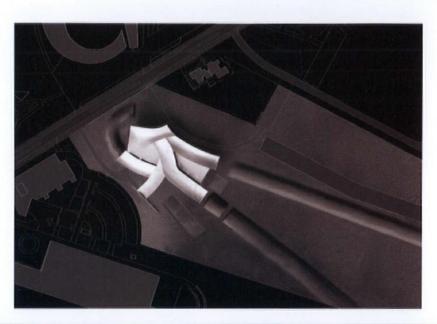
It was agreed that this unique art collection needed a new home. Land was donated to the museum on a site opposite the Anglifabrikken and a limited competition was held. HEART was won in competition in 2005 by Steven Holl, who took direct inspiration from the museum's founding history. It is interesting to note that the competition jury was split between professional jury members, the client and art specialists. But Reenberg recognised the qualities of Holl's scheme and fought hard for it to win by a majority vote. Though

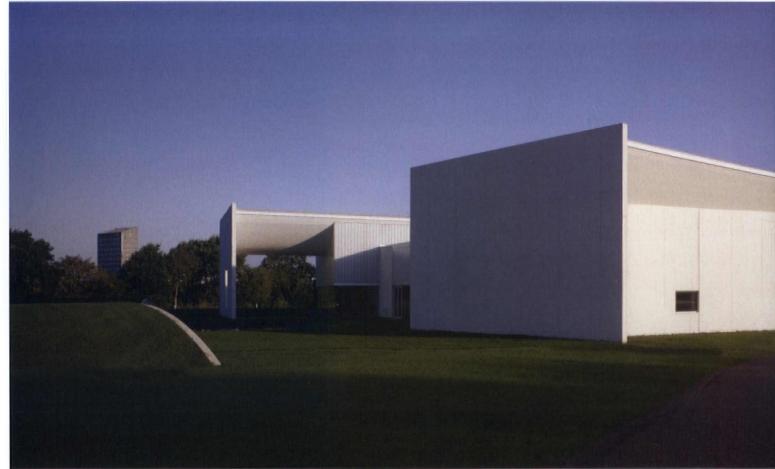
subject to some modifications, the final building bears a close resemblance to Holl's original competition design.

The theme of textiles runs throughout the building, giving rise to a sense of rich tactility and materiality. The principal material is concrete. White concrete external walls were cast on-site with textilelined formwork, so the facades have crumpled, textile-like surfaces, similar in character to a wrinkled white shirt. But the main design move and most successful element is the building's roof. This consists of concrete shells inspired by, and reminiscent of, shirt sleeves cut lengthwise. The curved and drooping forms also clearly allude to Le Corbusier's Ronchamp chapel (AR March 1956). The overlapping convex geometries of the five roof shells are separated by horizontal bands of glazing that allow daylight to wash over the ceilings. All this imbues the gallery and supporting spaces ____



WHITE CONCRETE EXTERNAL
WALLS WERE CAST ON-SITE WITH
TEXTILE-LINED FORMWORK, SO
THE FACADES HAVE CRUMPLED,
TEXTILE-LIKE SURFACES







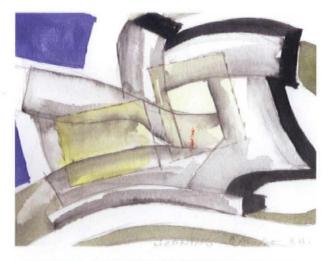


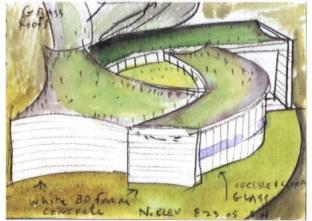


Previous page_
From its east facade,
HEART appears
orthogonal, with
only subtle inflections
in the roof hinting
at the plan's more
eccentric
arrangement
Far left, top_
Site plan. The roof
plan shows sweeping
figures, inspired
by the drape of
shirt sleeves
Left_The building is

a low-lying single storey, articulated in elevation by the relationship between the vertical walls and the curved roof soffits
Above and top_Each wing of accommodation terminates in a concrete screen wall, bearing the texture of its fabric-lined formwork

TWO LARGE RECTANGULAR BOXES ARE SET APPARENTLY AT RANDOM IN THE CENTRE OF THE PLAN. CONTAINING ENVIRONMENTALLY CONTROLLED GALLERIES





with an exquisite play of materiality and light high above eye level and the works of art.

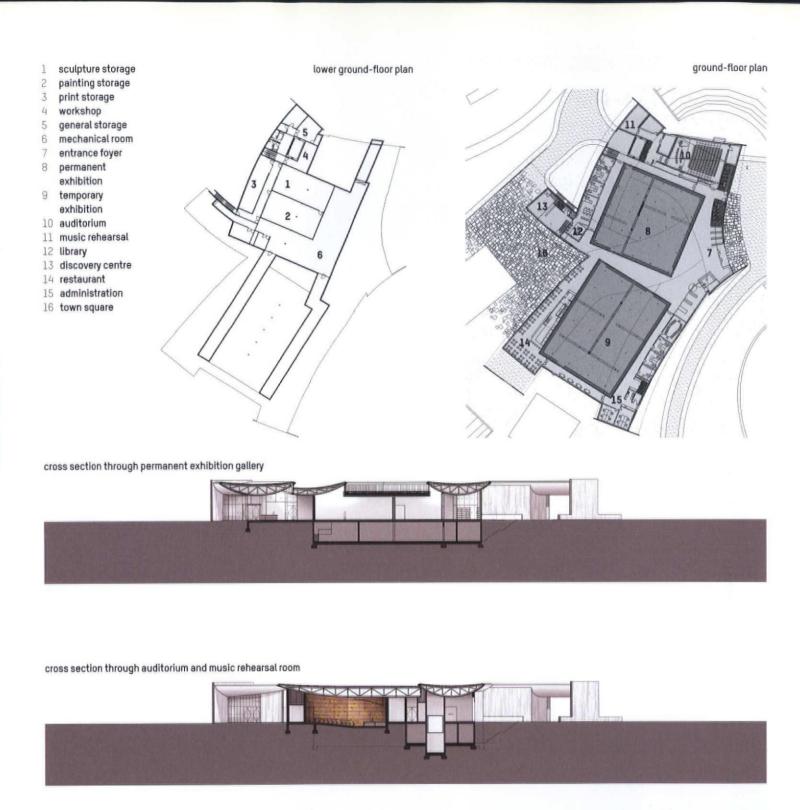
Basic organisation is quite simple. The building is essentially single storey with a small mezzanine in the educational and meeting areas, which provides the only opportunity to get really close to the ceiling. Otherwise, apart from a service basement, all other spaces are defined by the ground plane and Holl's vaulted roofs. Two large rectangular boxes are set apparently at random in the centre of the plan. These are environmentally controlled galleries, one for the permanent collection and the other for temporary exhibitions. Both are accessed through large sliding glass doors, which isolate the carefully regulated environments from the more flexible peripheral spaces. This has the advantage of reducing installation and running costs, but does not allow for works of art to be exhibited outside the main gallery boxes. This is a shame, because these spaces are just as formally rich as the peripheral zones and invite colonisation.

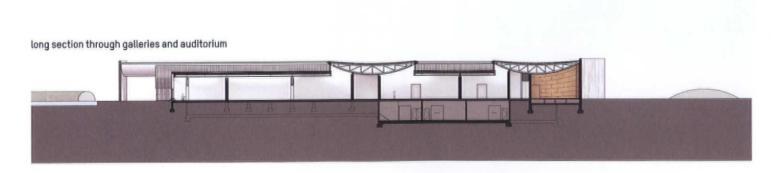
Visitors enter through the peripheral spaces, which contain the reception lobby, a modest auditorium, staff offices and a public library and learning centre. Tucked away furthest from the entrance are the museum's café and kitchen. Of all the internal spaces the café is the least successful. It seems compromised and has a feeling of being a left-over space. The view out, for instance, is restricted by a full-height concrete wall supporting part of the sweeping roof. However, it does mark the moment when you comprehend the museum as an element in the landscape - 'a fusion of building and landscape', as Holl explains. Along the length of the café is a simply articulated external courtyard with beautifully laid paving, two reflecting pools, grassy mounds and a fabric canopy. Holl talks about how 'low Nordic light will reflect in the

pools and direct vibrant light into the building'.

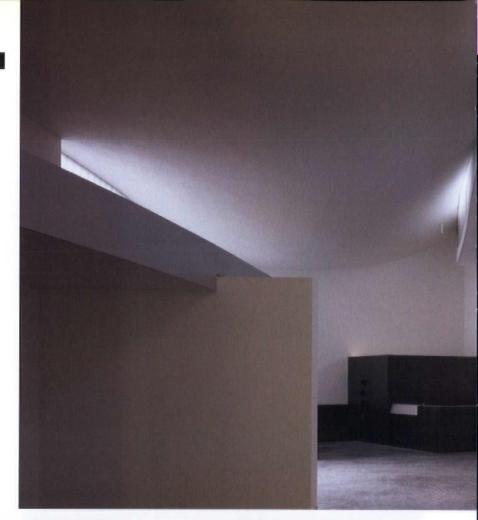
Clearly much effort has gone into articulating the external spaces at HEART. The convex form of the roof construction is picked up in the artificial mounds that continue the motif of the draping shirt sleeve. But the transition from inside to outside is the project's least convincing aspect. There seems hardly any reason to take a walk around the building since there is no artwork placed outside. No paths are provided and the naturally windy conditions encourage you to stay under cover or at least close to the building. Similarly, the interaction of the external courtyard paving in light stone and the dark charcoal concrete floor of the interior creates a sharply defined boundary between inside and out. For the museum to become a 'picnic museum', as Reenberg puts it, a place for visitors to enjoy their own food on the garden, requires more carefully considered landscaping beyond the immediate vicinity of the museum.

But without doubt, HEART is a building that deserves pilgrimage status. Apart from the famous Louisiana Museum of Modern Art in Humlebæk, whose ongoing expansion since 1958 has been masterminded by architects Jørgen Bo and Wilhelm Wohlert, it is streets ahead of other art institutions in Denmark (and possibly Scandinavia). Holl has orchestrated a play of materiality, light and tactility that complements the permanent collection. Welcoming, yet of a scale to show very large pieces of art, the building feels like a well-crafted factory. It also demonstrates the relationship of architecture and space to physical matter. As artist Jannis Kounellis, the inaugural exhibitor in the temporary exhibition rooms, puts it: 'Clay is matter, iron is matter, paper is matter. Everything is matter. The concept of matter needs to be extended; matter to be moulded. matter which acquires meaning, matter that is poignant.'





THE OVERLAPPING CONVEX
GEOMETRIES OF THE FIVE ROOF
SHELLS ARE SEPARATED BY
HORIZONTAL BANDS OF GLAZING
THAT ALLOW DAYLIGHT TO
WASH OVER THE CEILINGS













- detailed section through roof and clerestory glazing
- 1 channel glass facade system
- 2 Steel mesh in 80 x 80mm grid
 - blackout screen
- 4 steel frame with 80 x 80mm mesh and 80 x 120mm RHS hanger to be integrated between channel glass

Far left, top and bottom_Despite their regular plan, the galleries are given character by the roof forms above, with correspondingly unique light effects Left A café is situated at the end of one of the sleeve-like roof forms, looking out over a square reflecting pool Above left_In the foyer space, the ceiling is defined by the interrelationship of three roof sections Above_Clerestory glazing brings daylight into the galleries, articulating the junction between

ARCHITECT

Steven Holl Architects, New York

PROJECT TEAM

Steven Holl, Noah Yaffe, Chris McVoy, Lesley Chang, Jong Seo Lee, Julia Radcliffe, Filipe Taboada, Christina Yessios, Cosimo Caggiula, Martin Cox, Alessandro Orsini

ASSOCIATE ARCHITECT Kjaer & Richter

STRUCTURAL ENGINEER
NIRAS

MECHANICAL ENGINEERS

NIRAS, Transsolar

LANDSCAPE ARCHITECT

Schønherr Landskab

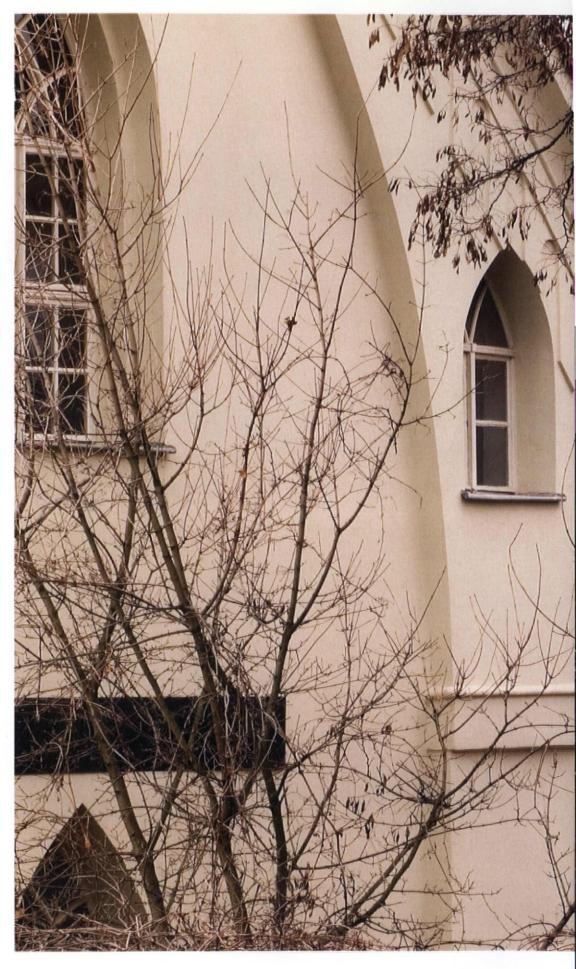
the roof sections

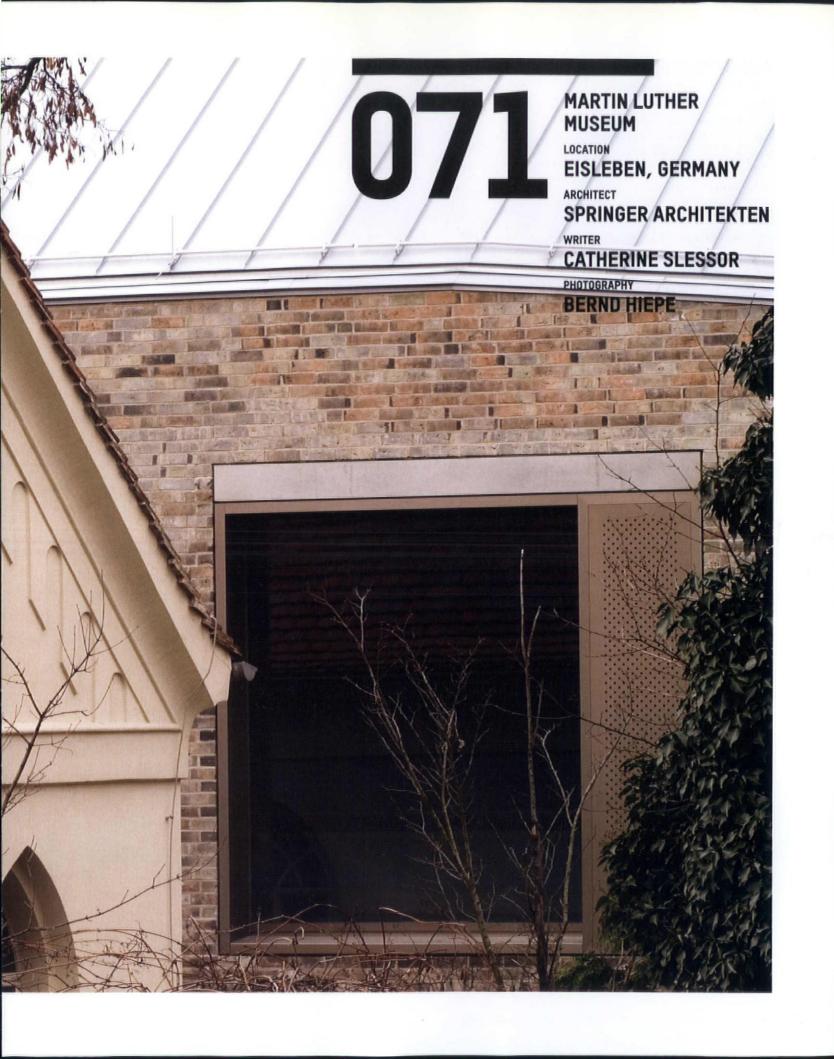
Like so many
historical figures, the memory of
Martin Luther is preserved in the
now ubiquitous heritage trail.
Eisleben, a small town to the
north-west of Leipzig, bears the
particular distinction of being the
birthplace of the great proselytising
founder of the Reformation. Luther
was born here on 10 November 1483
and was baptised next day, the feast
of St Martin of Tours, in the local
church of St Peter and St Paul (the
baptismal font still survives).

Though Luther only lived in Eisleben for a year before his family moved to Mansfeld, the locals were canny enough to become early pioneers of heritage tourism, opening up his house to the public in 1693 as Germany's first ever memorial museum. Around that time, the original medieval facade was lost in a fire, and replaced by a baroque successor. In 1817 the Prussian king Friederich Wilhelm III approved state funding for the museum and in 1996, the house, its surrounding courtyard and neighbouring 19thcentury Luther Armenschule (a school for the poor), were finally designated a World Heritage Site.

Over the centuries, the house/ museum has been subject to changing and often contradictory curatorial, architectural and political attitudes. On one hand is the notion of idealising the site with some form of monument; on the other, an ambition to conjure a sense of the original medieval character of Luther's birthplace. But when Springer Architekten was commissioned to add to the historic ensemble, it found that neither monumentality nor medievalism were the answer. 'Our work is aimed at preserving the specific aura of the locale through the quite natural insertion of new buildings', says project architect Thorsten Richter.

The Berlin-based firm has added two new pieces to the existing ensemble. A small museum acts as a spinal element, physically uniting the Luther house and across the road





is a separate visitor information centre. In practical terms, the aim is to improve facilities for Luther pilgrims, museum staff and locals alike, but this is underscored by a strong experiential dimension, in how the new elements relate to history and a sense of place.

Responding to the site as a vital and evolving entity, rather then pickled in aspic, the two new buildings are confidently and elegantly of their time. Though they are formal opposites - the museum is a long, barn-like volume, the visitor centre a kind of chamfered cube both are united by modest two-storey scale and a thoughtful palette of materials. 'Crisp' is perhaps an overused architectural soubriquet, but the buildings are just that; crisp, simple and sober, with walls of oatmeal coloured brick and pre-weathered titanium zinc roofs. Large windows with minimal timber or concrete surrounds are precisely incised deep into the wall plane. It's an architecture of astutely executed small moves - how to make an opening in a wall, how to judge the cant and heave of a roof, how to mix materials. The texture of the soft, speckly Danish brick acts as a contemporary foil to the rendered and coloured historic facades.

Entry to the site is through the cloister-like courtyard studded with gnarled and ancient trees. The museum contains a new set of exhibition spaces and rationalises circulation between the Luther house and school, formalising a visitor promenade that spans the centuries. Within the house, the set piece space is the Schöner Saal, the largest room on the first floor with a richly decorated ceiling featuring a full-length portrait of Luther. The ground floor contains a medieval kitchen. Arrayed throughout the house are books and artworks dating from Luther's childhood.

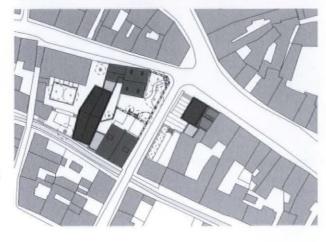
The museum contains a collection of altarpieces, vestments, sculptures and relics. Set against a neutral backdrop of limewashed

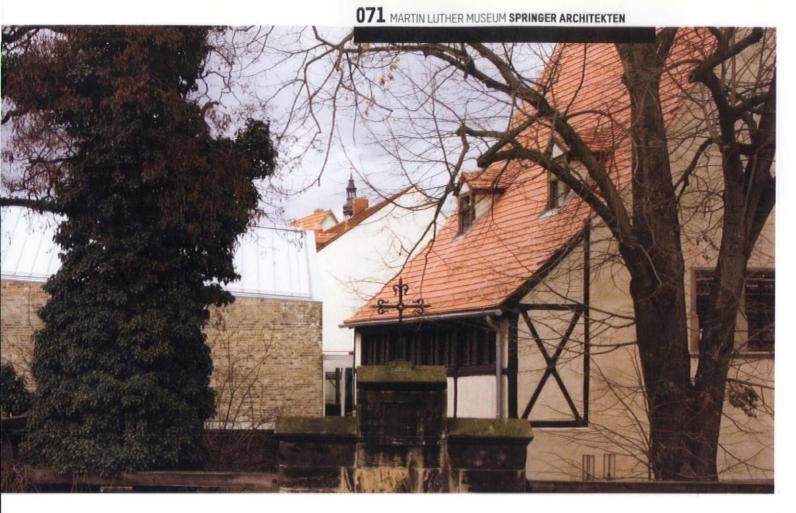


brickwork and blonde wood floors, the ornate nature of the artefacts is subtly emphasised. Gently rising, cranking and falling along the building's length, the ribbed roof structure is exposed in the two large exhibition spaces at upper level. The thick brick walls make it possible to largely dispense with mechanical climate control. Instead, cooling air flows through perforated screens set in the windows. The third part of the ensemble, the Luther Armenschule, now appropriately houses the museum's education functions.

Given the significance of the existing buildings, an understandable instinct might have been to churn out an anodyne piece of deferential pastiche. But such temptation has been firmly resisted. 'The visitors, who often come from far away, should be able to sense the atmosphere of the place,' says Richter, 'but at the same time, the credibility of contemporary architecture should not be sacrificed.'



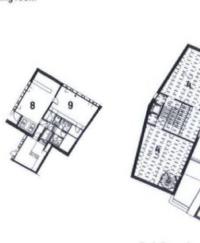


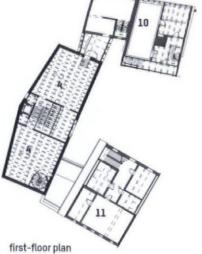


Previous page_ New and historic elements form a resonant dialogue Left_ Model of the site showing the courtyard and the arrangement of the two new buildings Above_The museum building is flanked by the Luther house (right) and 19thcentury school (left)

- 1 courtyard
- 2 entrance
- 3 foyer/shop
- 4 exhibition space
- 5 link to Luther house
- 6 Luther house
- 7 link to school
- 8 visitor centre
- 9 office
- 10 Schöner Saal
- 11 museum education room
- 12 meeting room

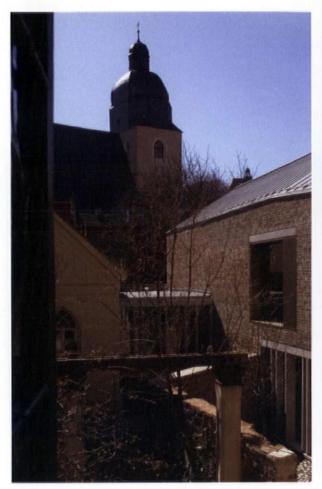














ARCHITECT

Springer Architekten, Berlin

PROJECT TEAM

Torsten Richter, Priscille Biolley, Wiebke Foitzik, Corinna Noack, Johannes Schumann, Birgit Terechte, Jan Wiese

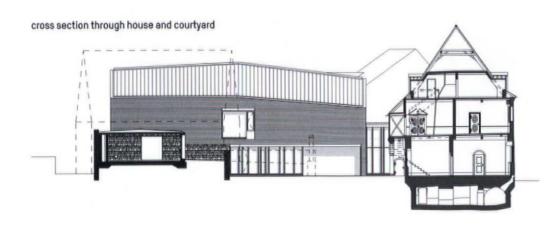
STRUCTURAL ENGINEER

Jockwer + Partner

RESTORATION CONSULTANT

Jens Linke



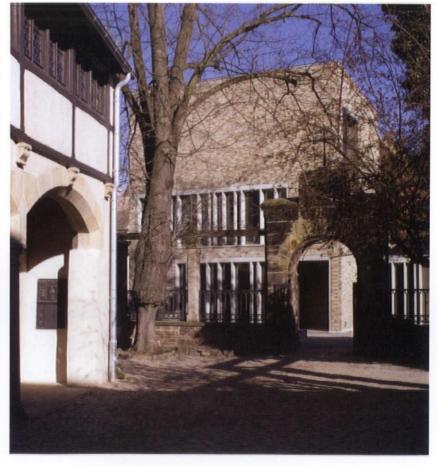


Above, left_ A new glazed link connects the main building with the restored Luther school, which now houses the musuem's educational wing Above Ornate church relics are set against lime-washed walls and wood floors Right_The taircase hall in the museum unites the two floors of exhibition space Far right_The historic courtyard with the Luther house (left) and the new visitor centre on an adjacent site. Both new buildings share the same sober language of oatmeal-coloured brick walls and titanium zinc roofs



THE PROJECT HAS A STRONG EXPERIENTIAL DIMENSION IN HOW THE NEW ELEMENTS RELATE TO A SENSE OF PLACE

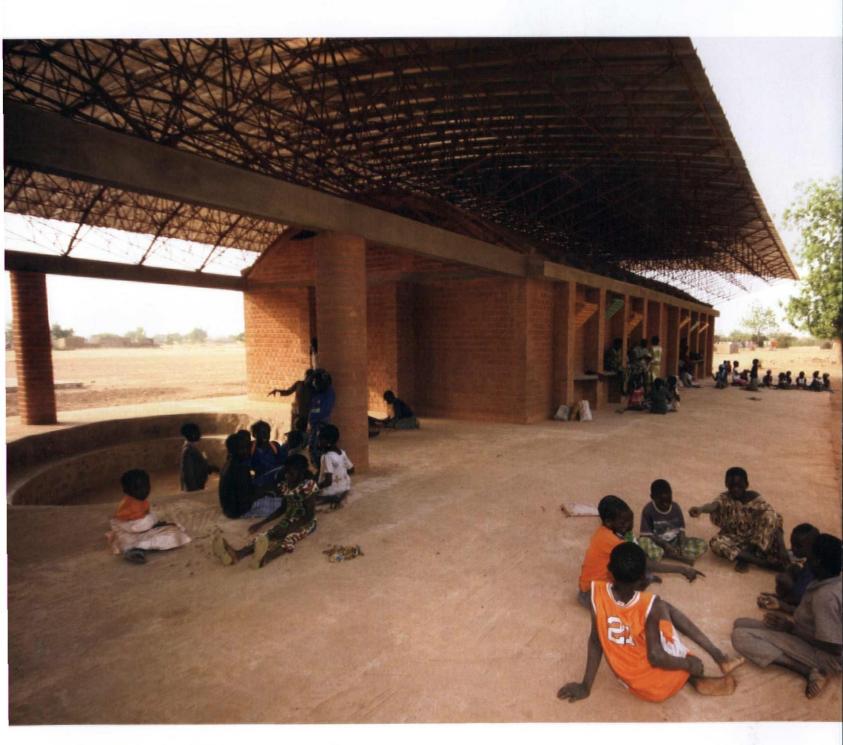




PRIMARY SCHOOL
LOCATION
GANDO, BURKINA FASO
ARCHITECT
DIÉBÉDO FRANCIS KÉRÉ

PRIMARY SCHOOL

CATHERINE SLESSOR





'Help to self-help' is the ideology of Diébédo Francis Kéré, a young architect from Burkina Faso who is attempting to improve the lot of his West African countrymen. Kéré was the first person from his village of Gando to go to university, studying architecture in Berlin, where his practice is based. Here, he conceived the idea of building a new village school to replace the decaying existing one, which had fallen into disuse, exacerbating a cycle of social decline. Completed in 2001, the new school accommodated 120 pupils. Its empowering social remit and resourceful use of local materials to create dignified and appropriate architecture on a small budget (about £18,500) won it an Aga Khan Award in 2004 (AR January 2005).

To raise funds to build the school, Kéré set up a development company that now implements education and healthcare projects across Burkina Faso. The aim is to provide sustainable models of development that engage with communities and harness local skills. The first Gando school was such a success that it became oversubscribed, so Kéré constructed a second building, which opened at the start of this year.

Like its predecessor, this latest school is a long single-storey volume topped by a lightweight roof made from corrugated steel metal sheeting. Supported by a space frame structure, the oversailing canopy creates a generous zone of shade around the building. Four identically sized classrooms are housed within the volume, together with a covered but unwalled space containing a large sandpit for play and teaching. The hope is that this classroom core will eventually be extended to encompass a small library and reading room, completing the school campus.

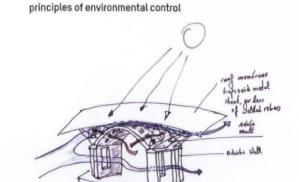
Materials and construction are necessarily low tech. Walls are constructed from traditional earth blocks, using local raw materials and basic tools. Floors are beaten earth. Classrooms have shallow, vaulted blockwork ceilings which are perforated for natural ventilation. Curved concrete ribs span between a continuous concrete ring beam to provide support for the steel roof

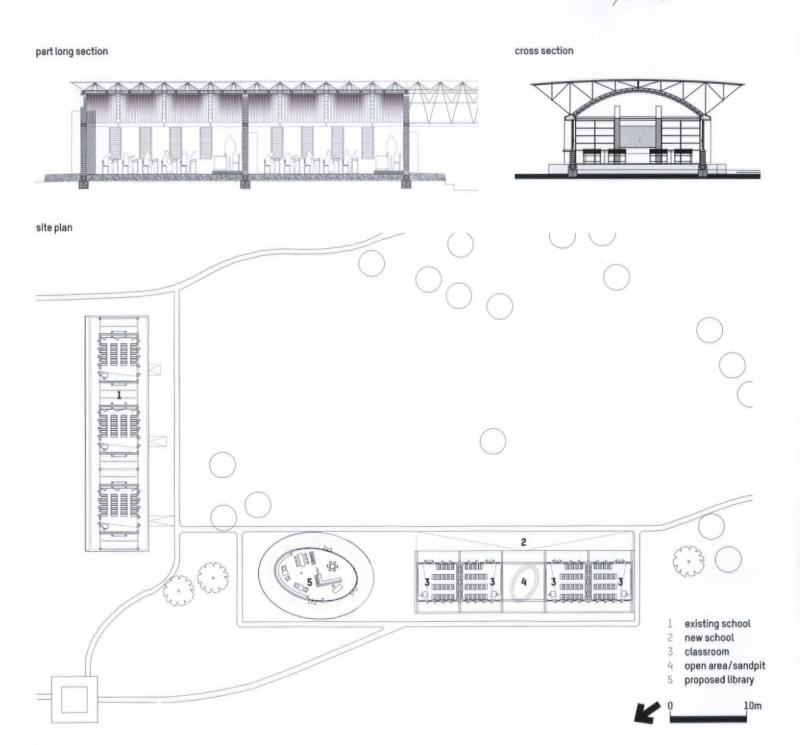
structure. Made from reinforcement bars bent and welded together on site, the lightweight frame was erected manually in sections without the use of mechanical equipment. Colourful steel window shutters made by local metalsmiths fold up to let in light and air. Timber is used only for furniture, because hardwood is both difficult to source and vulnerable to termites.

Without electricity, environmental control relies on traditional, passive techniques. The heavy walls provide thermal mass, reducing temperature fluctuations. Cooling breezes circulate through the shutters and hot air is drawn up through the vaulted ceiling and dissipated into the roof space through the stack effect.

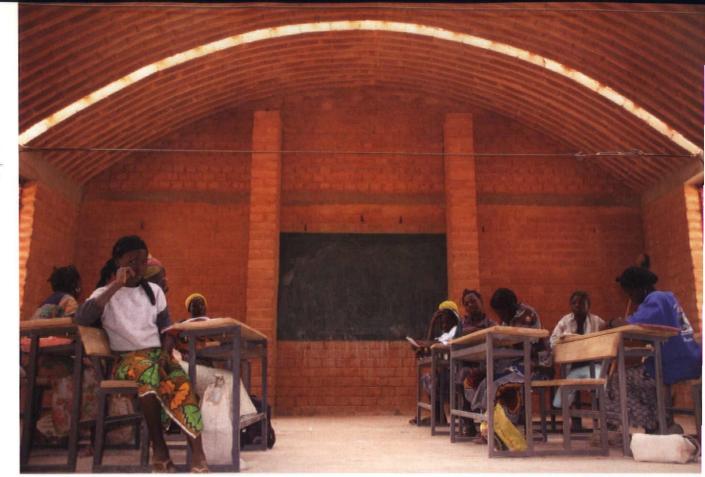
Construction was carried out using local labour. 'This was new for the region,' says Kéré, 'and initiated a turning point in the perception of the community. Never before has a school project raised such high expectations. Even the government was surprised by the overwhelming interest of the people and is now considering ways of supporting the schools in the long term.'

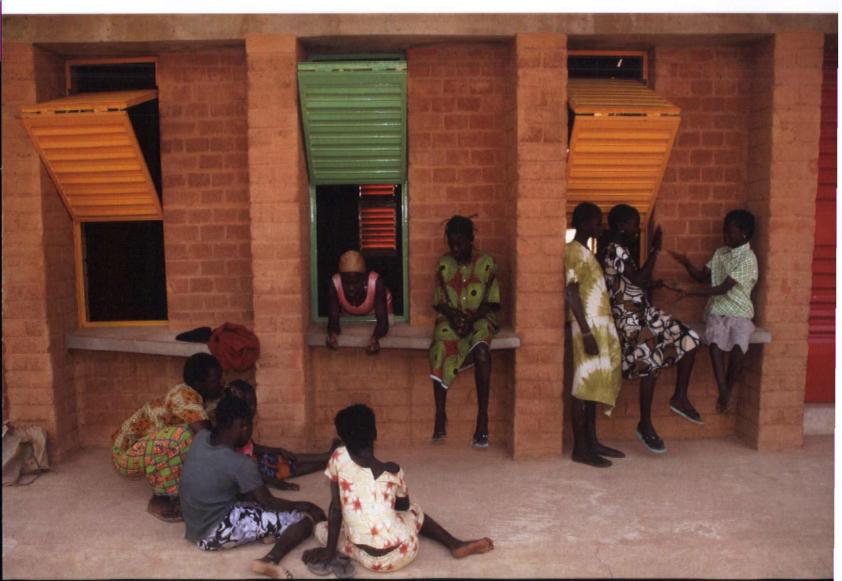
THE AIM IS TO PROVIDE SUSTAINABLE MODELS OF DEVELOPMENT THAT ENGAGE WITH LOCAL COMMUNITIES





Previous page, left_
Supported by
a space frame
structure, the roof
canopy creates
a zone of shade
around the building
Previous page, right_
The school is a long,
low volume in the
parched landscape
Right_Classrooms
have shallow,
vaulted ceilings,
perforated to allow
air to circulate
Below_Detail of
folding steel
shutters made by
local craftsmen





073

'I'M LOST IN PARIS' HOUSE
LOCATION
PARIS, FRANCE
ARCHITECT
R&SIE(N)

WRITER

CATHERINE SLESSOR

As if plucked from the pages of a dark fairytale, this remarkable dwelling exudes the mystique of a house in an enchanted forest. Concealed from public gaze within a typical Parisian residential courtyard, the two-storey volume is shrouded in a dense thicket of hydroponically sustained ferns. These erupt from their chemically controlled nutrient beds to form a shaggy green coat, so like some kind of crazy, urban duck blind, there is little sense of the man-made construction underneath.

Such bucolic disinhibition is the radical antithesis of Paris' manicured urban condition, but architects R&Sie(n) (punningly pronounced 'heresy') actively relish all manner of tensions, whether between nature and architecture, purity and corruption, attraction and repulsion. It's all tinged with an experimental edge and tugged by an undercurrent of unease. 'Like Hitchcock with hydroponics,' posits R&Sie(n) partner François Roche, alluding to the Rear Window-like claustrophobia of the courtyard, where people's lives are watchfully crammed together.

It took five years for the project to

be finally realised. Building in a
Parisian courtyard is problematic
at the best of times, as planning laws
require two-thirds of surrounding
residents to approve any new
construction. The organic camouflage
is an obvious response to the issue
of intrusion by a new structure,
but also attempts to establish the
intruder's privacy. The house's
inhabitants, an adventurous family
of four, are perpetually cocooned
in a luxuriant veil of greenery.

The ferns are contained in a metal pergola set at a slight remove from the house and anchored by horizontal members attached to the external walls. Further bracing is provided by a network of tensile supports.

The 1,200 specimens of feathery Dryopteris filix-mas are nourished by a mixture of bacteria, nutrients and rainwater, which can be adjusted in response to climate and light. This foetid brew is fermented in 300 glass beakers and then piped, drop by drop, to the plant substrate. Specially hand-blown by Italian craftsmen, each beaker resembles a giant glass raspberry. Clustered together in the foliage, the glittering, mutant 'fruit' add to an already surreal tableau.

Behind the lush depravity of the ferns, things get more clinical. The 130m² house is the simplest of structures, with walls, floors and ceilings all formed from raw concrete. External walls are wrapped in a thick layer of green plastic with polyurethane insulation underneath. As the house butts up against an existing courtyard wall, a narrow service zone is set along this blind side. Large windows are punched into the three other faces, offering oblique views of the courtyard through the greenery. Living and dining functions are on the ground floor, with a trio of bedrooms above. There's also a basement housing the mechanics of the hydroponic system.

Clearly it requires some discipline to live in such a boundary-pushing environment, but nonetheless the project is an enthralling sideswipe at 'green' architecture and a rare foray into the darker side of nature. Roche goes further, concocting a narrative of an urban witch and her alchemical experiments that sustain the planting. 'The neighbourhood is attracted by the green aspect yet repulsed by the processes of fermentation,' he says.



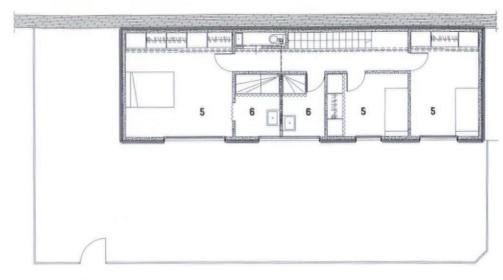
SUCH BUCOLIC DISINHIBITION
IS THE RADICAL ANTITHESIS
OF PARIS' MANICURED
URBAN CONDITION



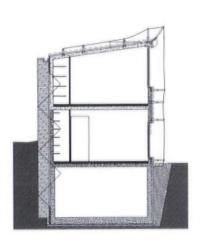


Previous page_ Detail of the dense green wall of hydroponically sustained ferns. Plant nutrients are fermented in the glass beakers Left_The house disappears into the courtyard

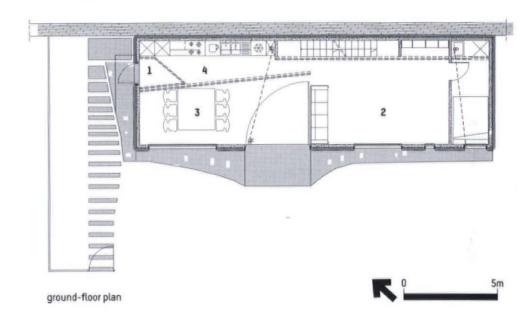
Left, below_Clinical concrete forms a bracing contrast with lush nature Below_Each glass beaker was hand blown Below, right_ The house under construction

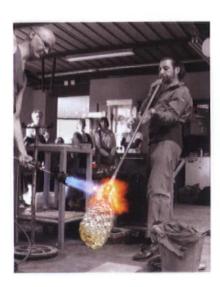


first-floor plan



cross section







- ARCHITECT
- R&Sie(n), Paris, France
- PROJECT TEAM

François Roche, Stéphanie Lavaux, Jean Navarro

STRUCTURAL DEVELOPMENT

Christian Hubert

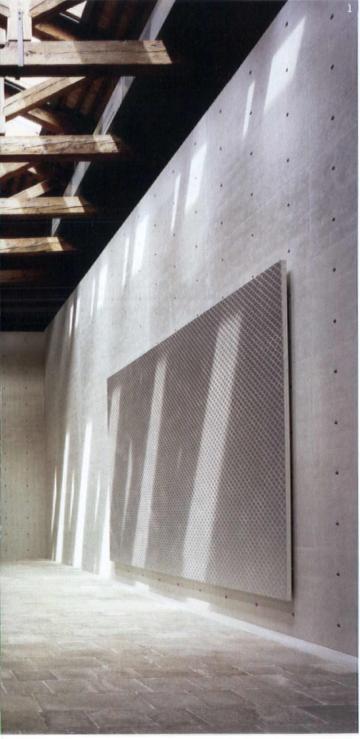
GLASS BEAKERS

Pedro Veloso, Vanessa Mitrani

- entrance
- living room 3
 - dining area
- kitchen
- 5 bedroom
- 6 bathroom









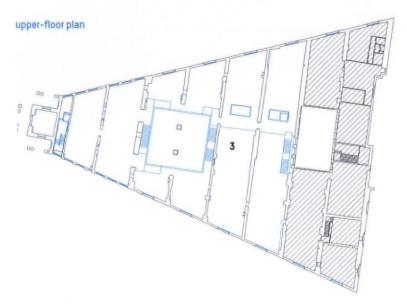
Although Venice is a city that has commerce in its blood, it does not follow that every old building is suitable to be turned into another hotel. The city fathers, in particular the last two mayors, have been anxious that the cultural and patronage traditions of Venice should continue; hence the two buildings restored and adapted by Japanese architect Tadao Ando for French billionaire François Pinault (or more precisely, for his art foundation). The first, Palazzo Grassi, was completed in 2006 to general acclaim, which encouraged the François Pinault Foundation to take on the mighty Guggenheim in a competition to transform the old customs house, Punta della Dogana, into a new home for art. Pinault won.

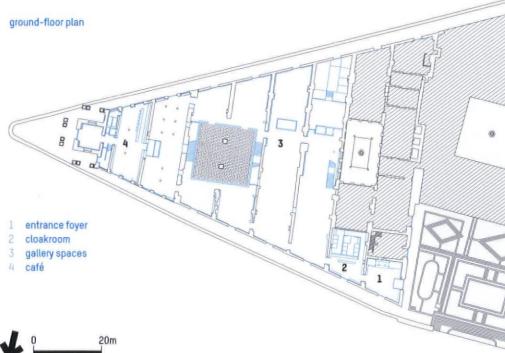
Standing prow-like on the tip of the Dorsoduro district, next to the Church of Santa Maria della Salute, the Dogana building was rebuilt in the late 17th century to designs by Giuseppe Benoni. Warehouse buildings and a customs house for goods arriving by sea were created on the site two centuries earlier. Ando has stripped back later accretions to reveal the essential structure and geometry of the complex: a brick and timber, triangular plan with volumes running across the width. Adding his trademark polished concrete to a central exhibition space, the architect has been uncompromisingly contemporary while working closely within a recognisable tradition.

The low-key entry sequence provides all the clues as to what is to come in terms of materials deployed: glass, timber, metal and concrete feature in the ticket area and cloakroom. Then comes the shock of the first big volume, entered through a red-and-white glass bead curtain, by the late Cuban artist Felix Gonzalez-Torres. After that, you rise to a mezzanine level which takes you on a route allowing you to look down into the double-height central space, with an insertion of discrete concrete walls and openings. One effect of the restoration was to reduce the number of openings and spaces (from 58 to 18), giving a pleasing calmness ____

RESTORATION OF VENETIAN WAREHOUSE TADAO ANDO

THE JAPANESE ATTITUDE TO RESTORING OLD BUILDINGS HAS PROVED HIGHLY SUCCESSFUL HERE













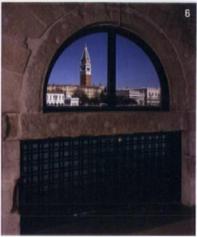






- 1_Natural light is deployed in the central gallery 2_The central
- 2_The central
 gallery from
 mezzanine level;
 note the concrete
 'linter'. The new
 concrete walls are
 independent of the
 original structure
- 3_ The building lies on a prow-like site, where the Grand Canal meets the Giudecca Canal
- 4_The first big gallery space, with stairs to mezzanine 5_Restored
- 5_ Restored brickwork contrasts with new metal doors
- 6_ Lunette windows frame historic views





to the promenade architecturale.

The care with which bricks have been replaced or left is a tribute both to the skill of the craftsmen and the commitment of the client to the highest levels of quality, also evident in the finish and appearance of the concrete, which had to be poured and regulated to take into account highly variable climatic conditions. The Japanese attitude to restoring old buildings – that is, to respect the way they are built more than the objects themselves – has proved highly successful here.

The 14-month construction was inevitably arduous because of the nature of the site and the condition of the building; the 20 million euro cost looks very reasonable given the superb spaces and volumes Ando has part discovered, part created. How Paris must be kicking itself that its bureaucracy caused Pinault to abandon his Ando-designed scheme there in favour of his two Venetian projects, and how pleased he must be with the designs, in particular for the Dogana, that Ando has delivered.





Takaharu and Yui Tezuka dress in a very precise manner. He wears blue, she wears red; a habit perhaps picked up from the stylishly rouge Mike Davies, partner at the former Richard Rogers Partnership, where Takaharu worked between 1990 and 1994. Their buildings, however, are less predictable. They always produce highly spirited responses in relation to place, as seen in their wonderful snake-like Matsunovama Natural Science Museum (AR December 2004). and in relation to brief, as seen at the Fuji Kindergarten (AR August 2007). Their latest project, built for an art museum, maintains both of these aspects: the spirit and the science of innovative architecture.

Dedicated to a single work - a climbing net for children created by artist Toshiko Horiuchi Macadam this 350m² pavilion (named the Forest of Net) is situated in the Hakone Open-Air Museum. Built to provide shelter from rain and harsh sunlight, Tezuka's aim was to maintain a sense that children were playing outdoors. Large sections of Douglas fir were stacked to produce equally large gaps, in what amounts to an inverted bird's nest of interlocking megatwigs. No steel reinforcement has been used, apart from that required in the structure's concrete base. Instead, a mixture of cutting-edge and historic techniques were adopted, with CNC machines and timber pegs used to create fixings between each of the 580 planks.

Takaharu likens the structure to a forest clearing, which would have been the ideal setting for the art work. 'We wanted to create an ambiguous boundary, like a forest or the notional space created by a campfire at night. We also wanted to create a structure that would not compete with the tensile qualities of the installation.' Unable to resist the comparison of scale, he concludes by saying: 'The client was surprised by its size. At 26 x 25m in plan, our dome is a similar order to that of [Istanbul's] Hagia Sophia!'

FOREST OF NET PAVILION TEZUKA ARCHITECTS





1 [previous page]
The completed
children's play
pavilion creates
an ambiguous
enclosure, likened
by its architect to
a forest clearing
2_ Set on a
reinforced concrete
slab base, the
large sections
create a perimeter
depth of 7m
3_ Laid one above

3_ Laid one above another, timber sections of 500 x 600mm vary in length from 7m to 13m 4_ The pavilion approaches its full baiots of 13m

approaches its
full height of 13m.
Like an inverted
bird's nest, the
structure is
assembled
concentrically
5_ Nearing
completion, the
structural density
reduces to create
the dome's crown
6_ Suspended from
the crown, a Teflon
canopy provides

necessary shelter.
While this canopy
keeps out the rain,
each timber member
is inclined to prevent
attracting any

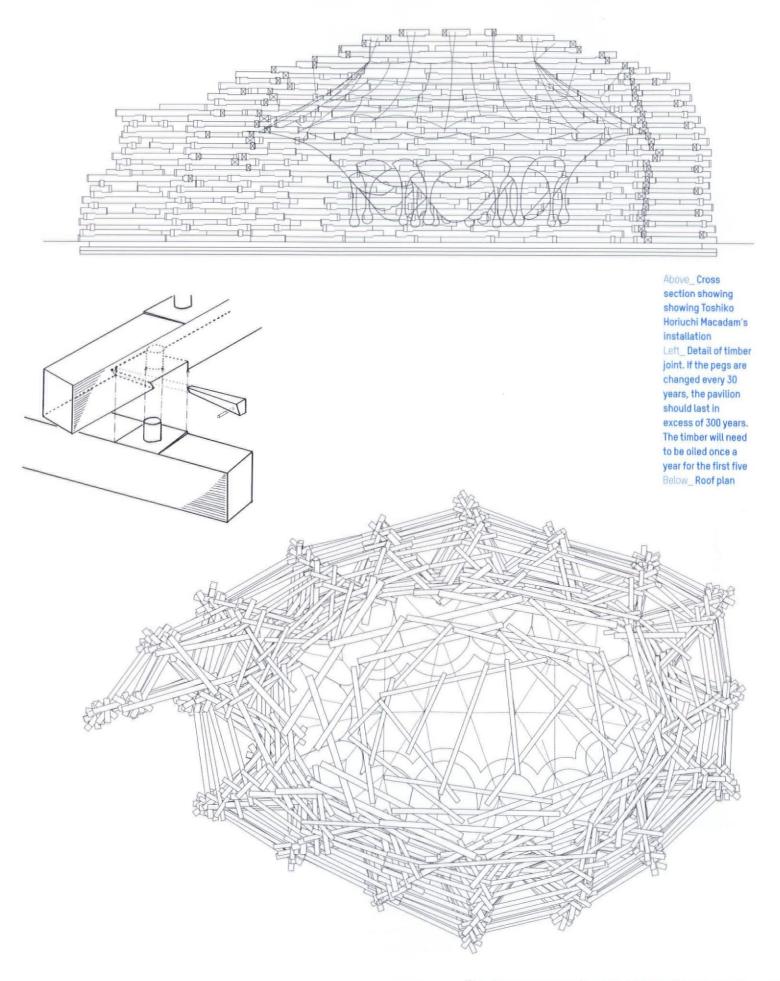
standing water
7_The completed
Forest of Net, with
suspended work
by artist Toshiko
Horiuchi Macadam

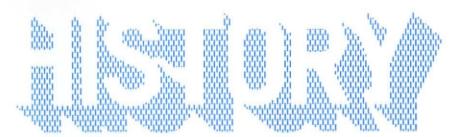












TWENTY YEARS AFTER THE TIANANMEN SQUARE MASSACRE, IN WHICH THE CHINESE ARMY SHOT DEAD HUNDREDS OF PROTESTING CIVILIANS, THE AR CONSIDERS THE SQUARE'S RECENT HISTORY

WRITER

ADRIAN HORNSBY

PHOTOGRAPHY

BEN MCMILLAN





Left Populist zeal

reflected in the monument in front of Mao's mausoleum. Under the Chinese Communist regime, the public square became a stage for rallies, celebrations and the often brutal theatre of politics. At 400,000m2. Beijing's Tiananmen is the largest of all Chinese squares. This historic space in the heart of the city was ruthlessly cleared for its crucial new role in the subjugation of citizens through operatic spectacles of violence and humiliation



Above Mao's famous portrait hovers watchfully over Tiananmen Square and its impeccably turned out military custodians Left. The main north south axis of the square leads up to the Forbidden City, defined by the Tiananmen (Gate of Heavenly Peace). The Chinese flag marks the nation's patriotic epicentre

It is hard to overstate the centrality of the public square to Maoism. Right from its earliest days as a fledgling terrorist organisation, Mao's Chinese Communist Party (CCP) was clearing land, setting up stages and positioning the resultant spaces at the core of its political strategy. 'Red' squares, occasionally adorned with Kremlinesque gateways, were popping up in post-imperial China as early as 1928, and when the first 'Red' state was declared in Jiangxi Province in 1931, Mao was quick to establish a government headquarters, and to create a large square before it. Official squares would later be stamped on to every city, town and village in China. The Jiangxi square, with a dais at one end, a tower to Red martyrs at the other and flanking memorials to either side, specifically prefigured what remains the world's largest paved open urban space: Tiananmen Square, named after the historic Tiananmen ('Gate of Heavenly Peace') that lies on its north edge, separating the square from the expanse of the Forbidden City.

Mao's squares were used for pageants and National Day parades, as well as to disseminate information via political party announcements. However, it is the prevalence of the public square political rally under Mao that makes their role so pivotal to the story of modern China. The Maoist era witnessed massive purges and so too, crucially, did the Chinese people. Far from pursuing a policy of chilling political 'disappearances', rallies were used to ensure that the public was directly exposed to grassroots brutality. Compulsory attendance at public arrests and sessions of public humiliations, beatings and torture, at which brains were blown out on to bystanders and corpses trucked openly through the streets, were an inescapable part of everyday life. The political imperative, which included every Chinese citizen witnessing a public execution, preferably in a heightened emotional state, was to forge an irreversible bond of

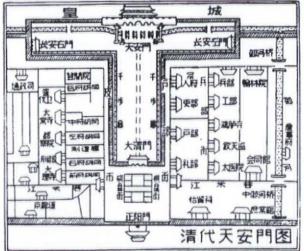
complicity between party and public. The party line was to 'prod people into doing things that leave them with no chance to make compromises later.' Everyone participates and everyone is terrified. This way, the square becomes not only a place to express power, but an actual means to power. In the early years, Mao would even don disguise and, like a Shakespearean king, pass through the squares' screaming crowds. verifying the zeal of his subjects.

By 1949, when the CCP won the civil war and announced the People's Republic of China, Mao's concept of the square had become positively visionary. Plans were immediately drawn up for the creation of a massive space in front of Tiananmen Gate, which Mao initially stipulated should be 'big enough for one billion people' - i.e. every single person in China (550 million) plus a friend each from overseas. The clearances that followed fell short of this, but at 400,000m² Tiananmen Square was still unprecedented. The square was not only huge, but heart-stoppingly empty. Imagine taking London's Green Park, doubling it, flattening it, and concreting it over: no benches, no shade, just an immense sheer zero. On one level it fulfilled its practical duty, frequently hosting crowds numbering hundreds of thousands, and at its peak in the first months of the Cultural Revolution, 11 million over seven rallies. But the scale and absolutism of Tiananmen go beyond mere capacity, and anchor what was a fundamental redesign of Beijing.

In 1949, the CCP was faced with the question of how to convert the ancient imperial city into a new socialist capital. Traditional Beijing was focused entirely on the emperor's throne at the centre of the Forbidden City palace. Spreading outwards from here was a series of boxes enclosed by boxes, all transected by a north-south line, to create the rather odd shape of a labyrinth on a single axis. This north-south approach completely ____ TIANANMEN SQUARE BEIJING, CHINA

THE SCALE AND ABSOLUTISM OF TIANANMEN GO BEYOND MERE CAPACITY, AND ANCHOR WHAT WAS A FUNDAMENTAL REDESIGN OF BEIJING













Left, from top to bottom The north south axis of the square extends northwards through the Forbidden City, bisecting the Hall of Supreme Harmony, where Ming and Qing dynasty emperors were enthroned. Tanks approaching Tiananmen Square during its temporary occupation in June 1989, by students and protestors calling for the restoration of political democracy. These protests were brutally quelled by the Chinese military. Mao's imposing mausoleum defines the south side of Tiananmen Square Far left, top_Plan of Qing dynasty Tiananmen, showing government buildings lining the sides of the square Traffic on Chan'an Avenue, the great boulevard that runs on an east-west axis between the square and Tiananmen Gate

blocked, while buildings across the city were universally aligned to face south, and thus conduct the greater flow of qi, believed to be the energy found in living things. Taking all this into account, the CCP plan that emerged in 1949 from a team of left-wing Chinese architects, Soviet planners and foreign-educated modernist Chinese returnees, launched a direct assault upon this traditional and ultimately cosmological order. Firstly, the T-shaped area leading up to Tiananmen Gate, previously a section of the imperial approach, was quadrupled in size to create Tiananmen Square. Secondly, the east-west route at the top of this square, Chang'an Avenue, which had been opened to a tram in 1924 but remained narrow, was doubled, then tripled, then quintupled in size. By 1959, at 80m wide and 40km long, stretching far beyond the confines of the contemporary city, Chang'an Avenue had become Beijing's major thoroughfare. Thirdly, a 38m granite stele named Monument to the People's Heroes was erected at the south end of the square, bang on the old north-south approach and frankly blocking it. The monument was orientated northwards to look out across the square, and so served not only to interrupt the southward flow of gi, but to positively stick its face right into it. In combination, these three elements served to flip the primary axis of the city from northsouth to east-west, shift the focal point southward towards the intersection of Chang'an Avenue and Tiananmen, and re-centre the city itself on to the new square.

dominated the surrounding urbanism:

within the inner city were physically

two-thirds of east-west routes

A theoretical legitimacy for this was actually found in the philosopher Friedrich Engels. Crawling through the Dialectics of Nature, lead architect (and later chief of Beijing's Municipal Commission of Urban Planning)
Chen Gan unearthed a passage on analytical geometry, in which Engels

identifies the preeminence of zero as the point on which all other magnitudes are dependent, 'to which they are all related, and by which they are all determined'. Transposing this logic to the realm of urban planning suggested that the centre of a city should indeed be an immense sheer zero. It was thus an act of architectural erasure (the terrific demolition of historic buildings and houses in the Tiananmen area) that would define the architectural, political and spiritual heart of an entire nation.

But while Tiananmen Square was an architectural void, it drew its symbolic strength from its foregrounding of the people. Girt on three sides by the Great Hall of the People, the Monument to the People's Heroes, and the National Museum of Chinese History, which bore the inscription 'The people, and the people alone, are the motive forces of world history', and standing at the centre of the People's Republic of China, the square was able to asseverate a dictatorship of the people.

Imperialist political architecture sought to indicate the presence of a ruler by cutting grandiose statements in stone. Tiananmen Square, on the other hand, took an empty space Iformerly an approach to the emperor, or the presence) and turned it into the core articulation of rulership. The CCP evacuated itself from the scene in order to stand the people in Tiananmen's 400,000m2 concrete throne. It is a deft piece of planning rhetoric which, like the rallies themselves, effectively implicated the public in all the political acts and consequences to emanate therefrom. Indeed it is the CCP's formidable skill at dodging, or perhaps sharing, the bullet in this way that has allowed the party to remain in power for 60 consecutive years, notwithstanding having made a whole string of the absolute worst decisions of the 20th century.

Accordingly, the Maoist era is striking not only for its

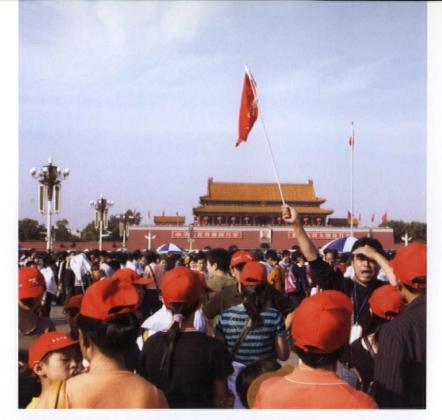
overproduction of squares, but also its comparative paucity of monumentalist - or, by CCP logic, imperialist -architecture. Factories were built, as were Communist housing blocks, and a series of matchbox mansions for Mao himself (luxury concrete cuboids hidden among the mountains and before favoured views or swimming spots). However, relatively few buildings were designed to inspire awe or indicate great leadership. The few exceptions to this rule came almost all at once in a single frenetic discharge that took place between 1958 and 1959 at the zenith of the economic plan to transform the nation, the Great Leap Forward.

Enormous importance was placed on the 10-year anniversary of the People's Republic of China in 1959. The party was keen to evidence the progress China had made as a nation, but even more so, that the Chinese people had indeed, as Mao had declared on Tiananmen Gate 10 years earlier, 'stood up!' It was determined that the planned architecture surrounding Tiananmen, which would complete the square and fill out the redesign of Beijing, would be carried out in one cataclysmic 10-month burst. In a profusion of tens, this became the Ten Great Buildings project.

Pre-eminent among these were the Great Hall of the People and the Museum of Chinese History, which would flank the square itself. A further five of diminishing prestige were strung along Chang'an Avenue, enhancing its primacy, while the last three were located on a parallel east-west route slightly to the north. But while the plan betrays a strong centralist logic, the emphasis of execution was placed firmly on the people. Chief architect of the Great Hall of the People, Zhao Dongri, reports how architects and construction workers 'threw themselves into a mighty collective campaign of architectural creation', as though the frenzy were bubbling up from the people, and not ____

TIANANMEN SQUARE BEIJING, CHINA

THE POST '89 PUSH TO 'DECLAW'
THE VOLATILE POLITICAL AGENCY
OF TIANANMEN SQUARE HAS BEEN
ASTONISHINGLY SUCCESSFUL











to bottom An enthusiastic crowd of latterday tourists are shepherded around the square with Tiananmen Gate in the distance. With economic (if not political) liberalisation now engulfing China, the immense paved 'heart' of the nation is now becoming less overtly politicised. The space has also been physically softened by strips of greenery and festive temporary displays, such these colourful floral mounds recreating the Great Wall of China. The Great Hall of the People, the largest of Mao's original Ten Great Buildings enterprise, now overlooks the surreal titanium-clad egg of the new National Centre for the Performing Arts. In their astonishing scale, speed, ambition, energy and kitsch, China's recent architectural Grands Projects carry eerie echoes of earlier historic mobilisations of resources and manpower Far left, top_Flagraising ceremony in Tiananmen Square, a daily spectacle of patriotic fervour that has, in fact, been introduced just for the tourists Queuing up for a glimpse of the Great Helmsman, still on public view in his mausoleum. Now, the huge square has become less a place to express popular political will and more a bustling visitor attraction

orchestrated by the party. Top-down monumentalism was respun as the spontaneous expression of the revolutionary masses. And inevitably, the masses were integrally involved.

Within five days of the party's decision to go ahead with the project, literally thousands of architects and engineers from across China had been summoned to Beijing for a grand 'mobilisation meeting'. At this they were given a further five days to produce designs for the 10 buildings. After a round of reviews and two further five-day design windows, followed by a three-day window, the plans were rushed to their various sites. The ensuing construction furore can only be compared to a zealous army at war. Zhang Bo, the project's principal architect, ascribed its success to a strategy previously used by the People's Liberation Army, known as jizhong bingli da jianmiezhan ('concentrating one's military strength to conduct a battle of annihilation'). Applied to architecture, this meant utilising all available means to accomplish a seemingly impossible task. In addition to the tens of thousands of skilled workers pulled in, an estimated 300,000 local 'volunteers' - everyday Beijingers - were mobilised to ferry bricks, dig with shovels and so on. If the rallies had spilt blood on to the hands of the people, the Ten Great Buildings project then mingled it with dust. Thanks to this mass manpower movement, in the midst of designs changing wildly throughout the construction process, and with minimal access to heavy machinery or lifting equipment, the critical buildings were finished in time, and indeed 'stood up' to present their colonnaded frontages to the 10-year parades. At 171,800m2, the Great Hall of the People was the largest, and included 34 regional halls for each of China's 34 provinces, a banqueting hall for 5,000 diners and an assembly hall for 10,000 delegates. This last was described by the design team in cosmic terms of their own: 'A curved

ceiling alludes to the infinite space of the universe. In its centre, an illuminated red star made of plexiglass stands for the leadership of the party. The star emits rays of golden light.'

Eerily, in its scale, speed, chaotic energy and raw kitschness, the Ten Great Buildings project resembles nothing so much as the China of today. Currently undergoing the greatest wave of urbanisation in history, China continues to be a place where plans are regularly turned over by architectural firms in a number of days, and construction is hurried on-site while details are still being filled in. Personages as international and august as Mouzhan Majidi, chief executive of Foster + Partners, can be caught describing the 50,000 workers mobilised to hammer together Beijing International Airport Terminal 3 (AR August 2008) as 'an army' (and with reason -they slept in barracks and moved on as soon as the project was complete).

The real change, half a century on, is less the approach to architecture than the blatant volume of it. The 1990s saw 21 massive new complexes along Chang'an Avenue, far exceeding the sum of all previous buildings. These included a financial district to the west, a CBD to the east, an 880,000m² shopping mall right in the middle, a stand of tall government buildings with Chinese hats and red lacquered pillars (dubbed 'skyscrapers in fancy dress'), an egg-shaped titanium National Centre for the Performing Arts built just behind the Great Hall of the People (and so giving rise to a Brobdinagian face-off between the two) and a number of wholly foreign-owned hotels. Utterly overwhelmed by the gaudiness and nakedly capitalistic rapacity of these enormous new magnitudes, the original zero point, Tiananmen Square itself, has become a little mute.

While the square's National Day parade is still maintained, compulsory attendance at pageants, addresses and rallies has fallen off. More recent CCP efforts have pushed in the opposite direction - toward depoliticising the square. Slogans calling for class struggle have been removed, fountains for special occasions installed, a flag ceremony introduced explicitly for tourists (something akin to the changing of the guard at Buckingham Palace) and two 4,000m2 strips of formerly hard paving have been rendered into lawns. Tiananmen Square as a space has been physically softened, and this has been complemented by a series of 'soft monuments': temporary displays of flowers, lanterns, giant expanded polystyrene pandas giving thumbs-ups to the crowds and suchlike. Today it's really a pretty, cheery, holiday kind of a place, where visitors set their shopping bags down to take snaps of themselves 'On Tiananmen!'

The reason for all this is not hard to discern. In 1976 and then again in 1989 (this time with foreign journalists present) the square showed its potential to be exactly what it always purported to be: a place for the people to express their political will. Rather problematically, neither of these expressions were organised by the party, and both led to bloodshed and the imposition of martial law. The post '89 push to 'declaw' the volatile political agency of Tiananmen Square has been astonishingly successful. The general take on the protests among young Beijingers today is, 'We'll never really know what happened, but the students were probably out of line.' More tellingly, the nation as a whole would mostly respond, 'We're richer now, so what's the problem?' Last June marked the 20th anniversary of the massacre, and for the most part it was a normal day on the square. The only slightly remarkable sight was a number of Western television crews trying to film the absence of political activity, but running into technical problems with not-so-secret Chinese secret police, who kept blocking the shots with their umbrellas.

A simple place of worship finds itself a charged symbol of the visibility of Islam in European society

BOOK / The Mosque: Political, Architectural and Social Transformations Ergün Erkoçu and Cihan Buğdaci, NAi Publishers, 2009, 35 euros

The modern mosque is an elusive entity. Freighted with public suspicion and even hostility, it transcends the domain of architecture and has become a charged symbol of the visibility of Islam in contemporary European society. A simple place of worship now finds itself at the heart of debates about Muslim integration within these societies. Such debates can quickly become polarised, but this book edited by two Dutch Muslim architects provides a thoughtful and nuanced contribution to a complex set of cultural, spiritual and architectural issues.

Part historical survey, part political analysis, part design primer and part photographic record, it delves intimately and unflinchingly into the nature of the mosque and how it could be made to relate more coherently and imaginatively to changing social, physical and religious contexts. Skewering pretensions and prejudices - why do we enjoy patronising mosques on holiday in places like Istanbul or Cairo, yet recoil when one is proposed on our doorstep? - it is also an antidote to unedifying European hysteria about historic fears of invasion. 'The threat that some people see in Dutch mosques is inversely proportional to their understanding of them,' notes architectural writer Ole Bouman.

The immediate context is the Netherlands, with its population of 800,000 Muslims who have access to around 500 mosques. Some of these Dutch mosques and the activities they host are recorded in photo essays by Dick Barendsen and Christian van der Kooy. What emerges is a sense of the ordinary and the beauty of the everyday; of unremarkable buildings distinguished by slightly self-conscious domes and minarets that have now become part of an evolving urban milieu. The architecture is largely unadventurous, but a section on proposed new mosques across Europe shows the potential for more inventive approaches.

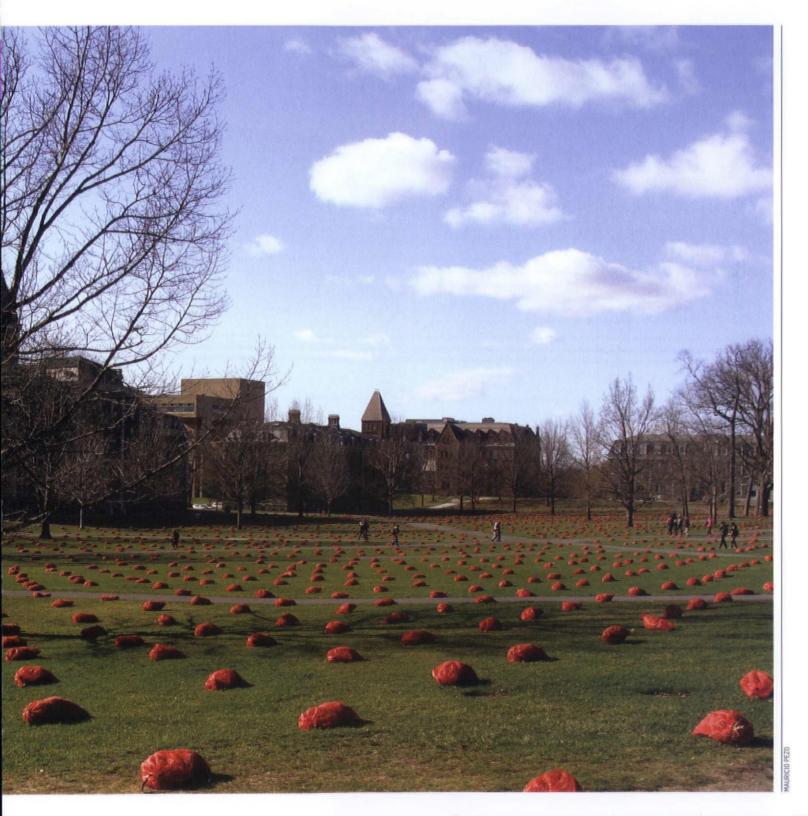
In the current age of unease, what is clearly needed is a more profound understanding of Islam in the West, 'not as a monolithic structure, but rather as a dynamic process of transformation and change that is spatially shaped by heterogeneous Muslim communities', says architectural historian Azra Akšamija.

CATHERINE SLESSOR

+ A thoughtful historical survey
- The mosque architecture it
covers is largely conservative

Below_The Arts Quad of Cornell
University in New York State, USA, is
surreally colonised by 2,800 red sacks
full of straw. Field is a cunning optical
exercise extended into a landscape
format by Chilean architect Pezo von
Ellrichshausen. Sacks were distributed
in a 10ft x 10ft grid following the
slope of the ground. Abstraction
meets agriculture and history; the
site itself was once a field





The perfect architectural stocking filler?

BOOK / The Hand of the Architect Edited by Francesca Serrazanetti and Matteo Schubert Moleskine, 2009, £40

It is unclear what significance the number 378 has, if any, but this is how many architects were asked to contribute to architecture's ultimate Moleskine sketchbook. Often given as corporate gifts (both the AR and AJ have had branded versions as subscription incentives), since its relaunch in 1998, the Moleskine notebook has become the must-have accessory for scribblers and designers worldwide.

This uber version is
Moleskine's largest Folio
format, at a non-pocket-sized
210 x 300mm. It is also their
most useless, as the pages have
already been marked. But this
can be forgiven, as the whole
initiative (which included an
exhibition and auction of the
original drawings) was launched
to raise funds for the restoration
and public opening of one of
Italian architect Piero
Portaluppi's masterpieces, the
Villa Necchi Campiglio in Milan.

Described as a catalogue, content in The Hand of the Architect is arranged alphabetically with each architect given a double-page spread on which to reveal their trade secrets. Some appear to have tried too hard, with what look suspiciously like redrawn post-rationalised illustrations.

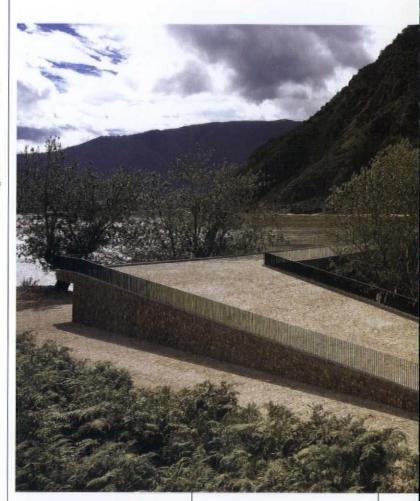
There are, however, many that look more authentic as spontaneous scribbled streams of consciousness, with the most revealing examples being those by Sean Godsell, Kengo Kuma, David Chipperfield and Jun Aoki. Chilean architect Felipe Assadi was perhaps the most expedient of all, simply submitting JPEGs of his own Moleskine, revealing that he uses the 192-page Pocket Plain Notebook, 90 x 140mm, in black.

If it is not immodest to suggest such a thing, The Hand of the Architect bears more than a passing resemblance to the AR's popular 'Diagram' issue of January 2006. The Moleskine version is, however, a more collectable product, including essays that explore drawing and sketching as the most important tools at the architect's disposal.

It also includes a very useful appendix containing biographies of all featured architects. The perfect architectural stocking filler? Perhaps. It comes with its own complimentary sketchbook, containing 120 pages of blank acid-free paper, ready for the recipient's own creative outpourings. ROB GREGORY

- + Feels like a Moleskine
- Doesn't act like one

Nothing is impossible but everything is difficult



EXHIBITION /

M8 in China:
Contemporary
Chinese Architects
Until 1 November, Deutsches
Architekturmuseum,
Frankfurt, Germany
www.dam-online.de

Japan has the highest density of architects in the world, followed by Germany with 1.14 per 1,000 people. Compare this to China's 0.003 architects per 1,000. Add the fact that China's economy is still fast-tracking, despite the world crisis, and that it

needs to catch up on decades of unfulfilled dreams – even surpass Western developments – in order to pacify a population with great expectations.

China's architecture has been in a continual state of metamorphosis since 1980, when the nation's modernisation began. At first, designs and details were still produced in state-run factories, where thousands of professionals were marshalled, military style. Eventually, to compete with foreigners invading their emerging markets, Chinese



private architectural practices were finally given legal status in 1994. Qingyun Ma, one of the first of the post-cultural-revolution generation allowed to study and work in the USA, returned to set up his own architecture studio in Shanghai.

Ma's MADA s.p.a.m. is now the internationally best-known practice of this new breed, with multilingual, multinational, globally networking teams of 25-40somethings. Nowadays, Ma divides his time between China and the University of Southern California, where he is

dean of architecture. The eight most internationally prominent of his followers are Amateur Architecture Studio, Jiakun Architects, TM Studio, Atelier Z+, standardarchitecture, DnA_Design and Architecture, Studio Pei-Zhu, all of whom are included in this exhibition of the work of small firms.

With China's insatiable demand for development, these new young guns have had no trouble notching up villas, arts buildings, museums, university and sports projects, all at breathtaking speed, whipped on



by clients who want immediate gratification (regardless of practicalities) and bargainbasement fees. But such quick-fix factors preclude long-term thinking. Xu Tiantian, founder of DnA_Design and Architecture, relates how she was informed of her win in a museum competition - and that it had to be on site in 11 days. 'Unlike in Europe and the USA, nothing is impossible but everything is difficult.' In five years, Tiantian has four major projects to her name.

Market-led architecture, capitalised and individualised, sets a pace only possible with young and hungry architects. Will they still be working such long hours when they reach middle age? Are these conditions even compatible with a private life? Still in their prime, pragmatic, painstaking and idealistic, these Chinese modernists kowtow to no one. Landscape, minimalism and history are all pieces in an architectural mahjong game,

with pan tiles salvaged from demolition sites reused on contemporary designs, bamboo roof structures on concrete walls, new bricks recycled from rubble. When a client wants an interesting building but has not yet thought up a function, we call it a tea house. They give us more room to experiment.' Standardarchitecture partner Ke Zhang self-confidently continues: 'We're no longer interested in copying big foreign names, or in traditional architecture. We don't think there's Western or Chinese architecture, just contemporary architecture.' LAYLA DAWSON

- + The Chinese architectural new breed on a mission
- -...or on the road to meltdown?

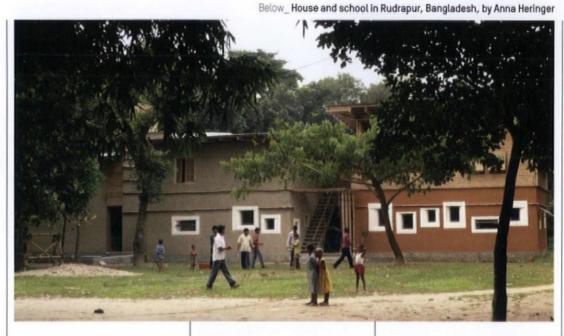
Postcards from the radical edge

SYMPOSIUM /

'Edge – Paracentric Architecture' 11th International Alvar Aalto Symposium 7-9 August 2009, University of Jyväskylä, Finland www.alvaraalto.fi/ symposium/2009

For over a generation, the Alvar Aalto Symposium has taken place on a triennial basis at Jyväskylä in central Finland. The town was Aalto's home, and it sustains his memory with a number of his buildings - indeed, the symposium is staged in the auditorium of his university. Originally developed in the afterglow of Aalto's reputation as a revisionist modern master, the symposium continues to evolve despite the recent deaths of its two leading lights, Colin St John Wilson and Aalto's biographer Göran Schildt. For this eleventh outing, the radical spirit has been extended under Esa Laaksonen (director of the Alvar Aalto Academy) and architect Juha Ilonen. In a humanitarian, multi-disciplinary, international agenda, the undercurrent of Aalto's thinking is still perceptible, yet the master's own work is no longer evident other than in the superb auditorium acoustics.

Though the 'paracentric' theme might sound suspiciously nebulous, like the dread parametric, it loosely means 'away from the centre'. With speakers drawn largely from Asia and Africa, it could be construed



more simply as getting out of the Western consumerist comfort zone and exploring different yet crucial approaches to architecture, urbanism and sustainable development.

'These people are the pathfinders towards the next revolution in architecture, which will not focus on style but on the balance between man and nature - in short, survival," asserts Norwegian architect Sami Rintala. As chairman, Rintala came up with an impressive roster of speakers, including Alexander Brodsky from Moscow, a self-styled 'paper architect' whose installations prick the bubble of Russia's development glut, plus Patama Roonrakwit from Thailand, Diébédo Francis Kéré from Burkino Faso (via Berlin), Bijoy Jain of Mumbai and Anna Heringer from Bangladesh (via Salzburg), all of whom work with

'away from the centre' communities.

Disillusioned with what he calls 'photocopy design', which has become emblematic of India's unremitting growth, Jain makes contemporary buildings that connect explicitly with landscape and place, employing traditional Indian materials and local craftsmen, some of whom are sixth-generation joiners. Jain never provides working drawings; instead, structural models are set up on site. Roonrakwit and her group CASE (Community Architects for Shelter and Environment) work within marginalised urban settlements, applying ideals that echo Aalto's dictum, 'Man is the centre of things'.

Kéré is engaged in building low-cost schools and healthcare buildings in his native Burkina Faso on the slimmest of budgets (see page 66), and Anna Heringer's work in rural Bangladesh using rammed earth building methods will be familiar to AR readers (AR December 2008).

Such approaches show what can be done, but it's still only nibbling away at the edges. Finnish architect Juhani Pallasmaa's talk, 'The Limits of Architecture: Between Reality and Fiction', added a gloomy prognosis for global collapse, citing John Ruskin's salutary warning: 'Nothing less than a Reformation was now needed'. It did not go unheeded by the international audience – but then again, he was preaching to the converted. MICHAEL SPENS

★ An impressive line-up of speakers from across the globe
Doom and gloom to come?
More radical thinking, please

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Artigo presents its latest rubber flooring covering collections, the result of a creative collaboration with Sottsass Associati. Ebony is a texture that has been inspired by the grain of wood, and has resulted in an abstract design which is both natural and geometric. The surface's irregular patterns and variations in thickness and depth deliver a highly original proposal.



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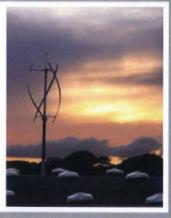
MUMFORD & WOOD ENQUIRY NUMBER 905

Mumford & Wood, specialist in the design and manufacture of premiumquality timber windows and doors, has supplied its Conservation casement windows and sliding sash windows for the sensitive renovation of a substantial propoerty in London's historic borough of Southwark. This mixed-use building was one of the last remaining plots awaiting development by morelondon.



MONODRAUGHT ENQUIRY NUMBER 906

Food stores consume more energy than other parts of retail operations, which means improving energy efficiency is a priority. Sainsbury's flagship green store in Dartmouth, Devon, is the first UK supermarket to fit Monodraught 750mm Diamond dome SunPipes in its main shop area, which helps to slash 50 per cent of energy taken from the national grid and 40 per cent of CO₂ emissions.



ASTRO LIGHTING ENQUIRY NUMBER 907

New for 2009 and available immediately, Tallin is the latest product innovation for bathrooms from the creative designers at Astro Lighting. Available in 300mm, 600mm and 900mm widths, Tallin is perfectly sized to fit above a mirror, providing a practical and contemporary lighting solution. Designed as a low-energy fitting, this wall light is IP44-approved making it safe for wet areas.



TILE OF SPAIN ENQUIRY NUMBER 908

The new Crea+ collection from Tile of Spain member Pamesa enables architects to create bespoke bathroom and kitchen environments by using a large selection of designs and finishes. Inspired by nature and responding to current trends for marble, stone and wood imitations, the collection includes delicate patterns and textured surfaces.





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- 1. FESTIVAL GALLERY contemplate the breadth of international architectural excellence in the Gallery where all entries are exhibited together - over 600 entries from 83 project locations
- 2. PRESENTATIONS get inspired by the world's greatest architect practitioners - which will include Raphael Vinoly, Sir Peter Cook, Cezary Bednarski, Lee Mallett and Indy Johar
- 3. THEMATIC EXHIBITION this year's theme is 'Less Does More' showing how cleverly utilised resources can create opportunities for living, working, learning and playing that would not otherwise exist
- 4. AWARDS CEREMONY the festival finishes on Friday evening with a prestigious awards ceremony, celebrating the winners of each category, the student competition and the ultimate awards in each section
- 5. STUDENT COMPETITION watch and support architectural schools compete for the Edaw Aecom **URBAN SOS prize**

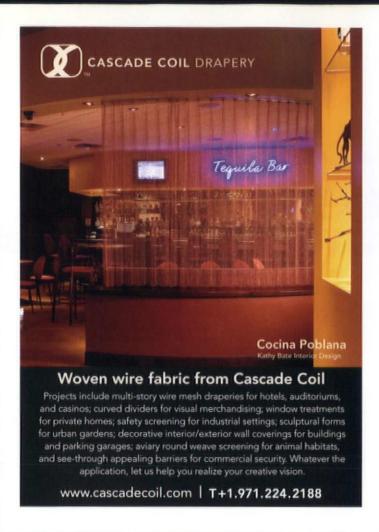
- 6. PRODUCT SHOWCASES Find the latest, innovative products for your next project
- 7. DRINKS RECEPTIONS Network with your peers from ground the world
- 8. MEDIA PARTNERS from over 60 countries, giving away their magazines for you to take away!
- 9. BARCELONA Visit the city fuses stunning modern architecture with some of world's most classical buildings and structures?

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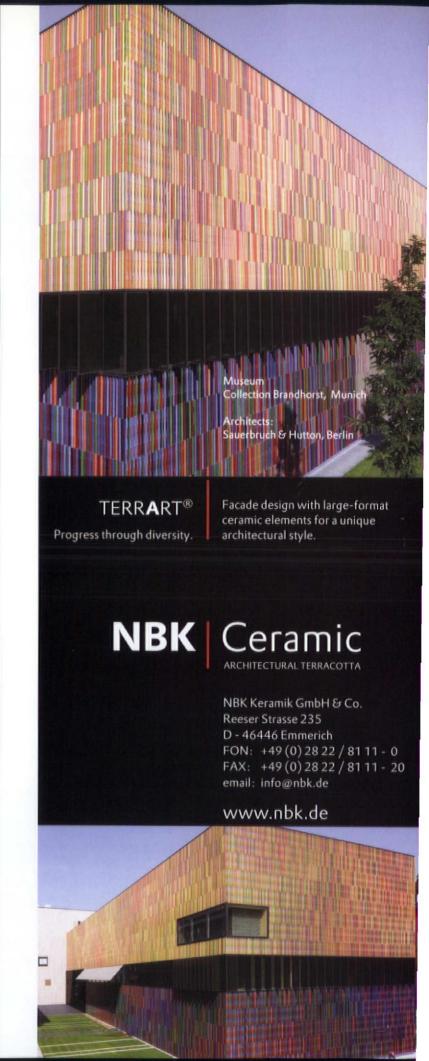
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#7 HACIA VALERIA BLEDA Y ROSA

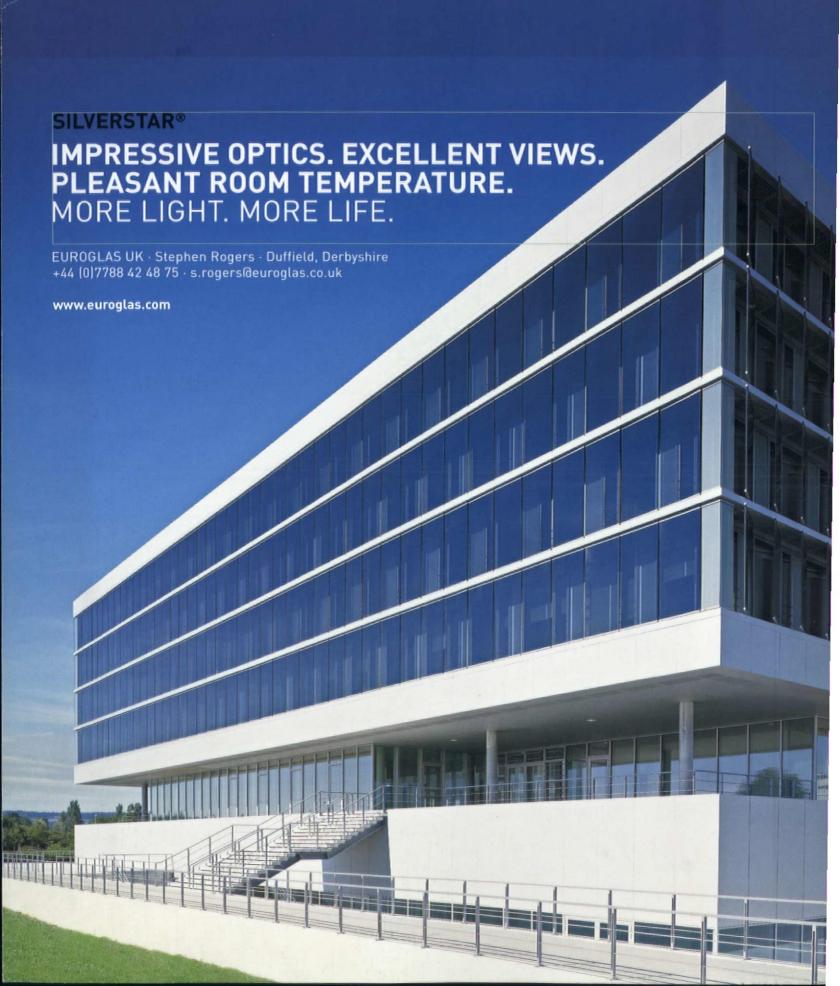
'Tell me you stones, O speak, you towering palaces! Streets, say a word! Spirit of this place, are you dumb?'

These words, with which Goethe begins his *Roman Elegies* (1789), his erotic panegyric to a celebrated city, hover above this photograph. At the end of the last millennium, the two Spanish artists Bleda y Rosa travelled the Iberian Peninsula, photographing the vestiges of former major cities for their Ciudades series. The stones are mute but the photograph speaks, not just as the memory of a great city, but also as the premonition of the fate of our cities. **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









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