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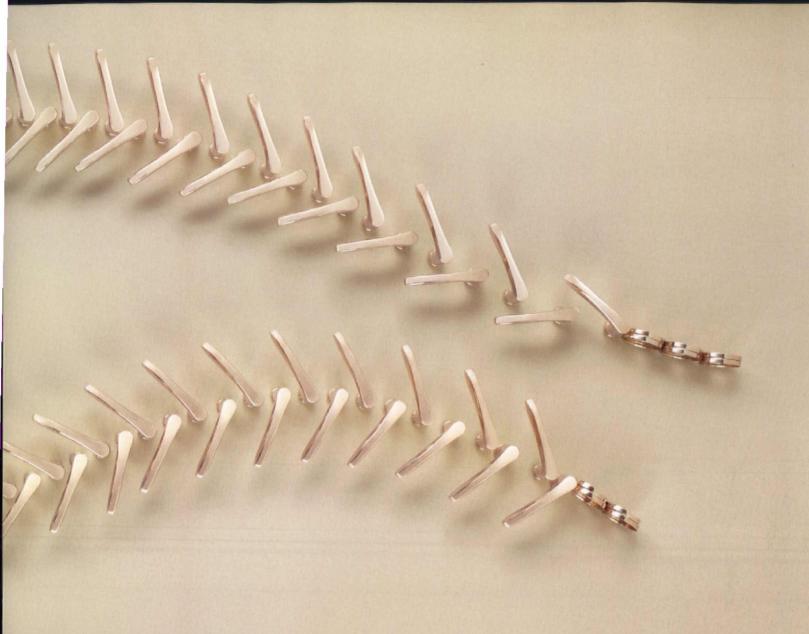
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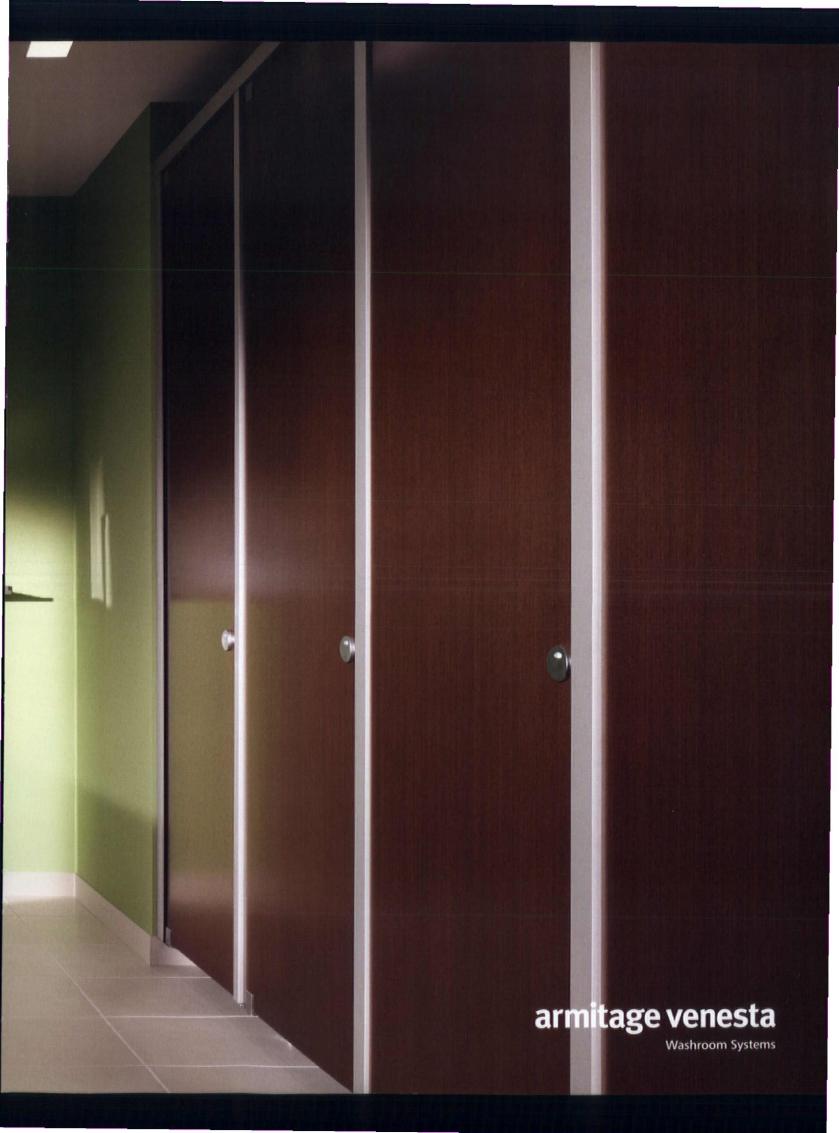
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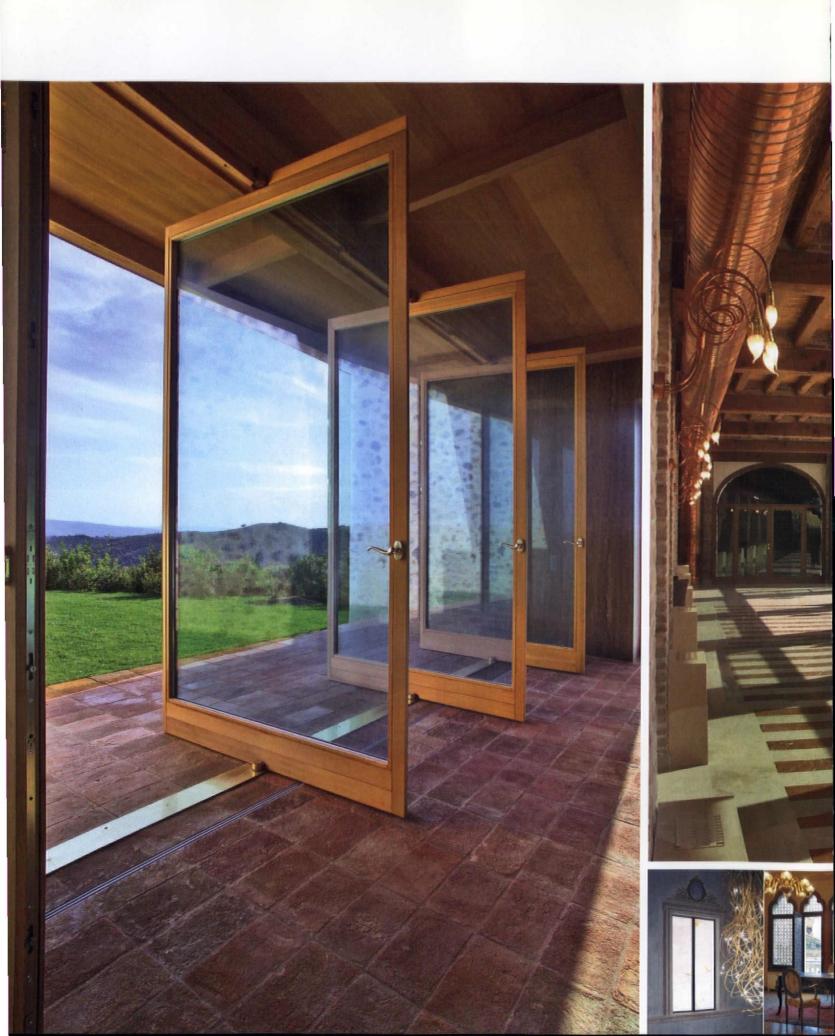


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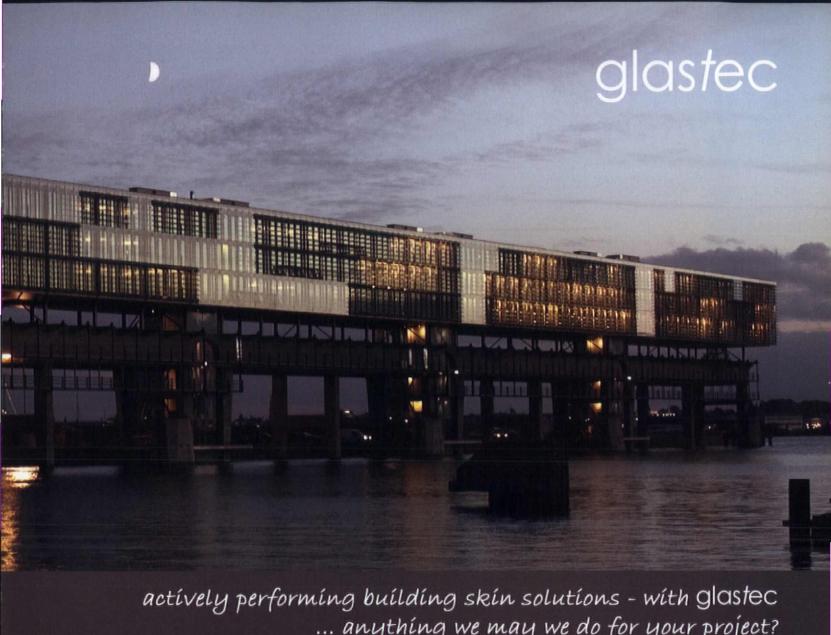




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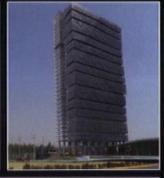
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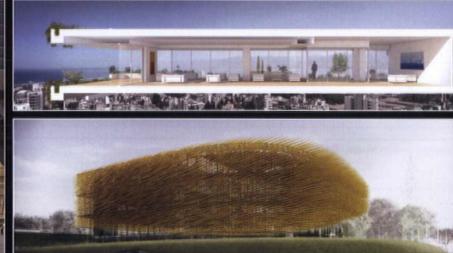
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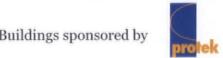


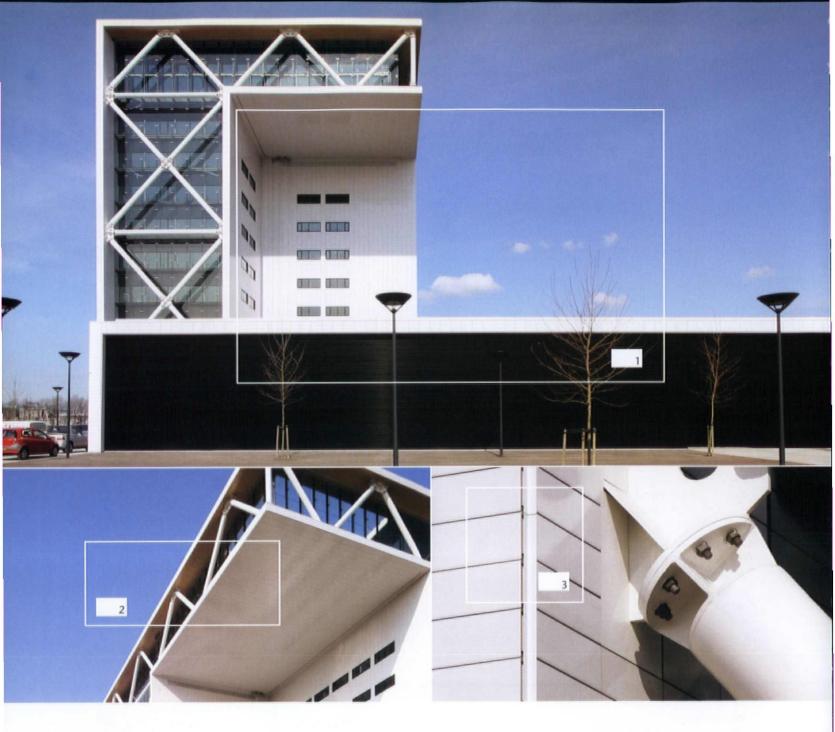
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Peter Murray is a London based architect, journalist and editor. He founded the London Biennale and chairs Wordsearch which promotes public understanding of architecture and urbanism. He looks back at Monica Pidgeon's wonderful life

Ana Luiza Nobre is an architect and historian based in Rio de Janeiro. She looks at the immense challenges facing the city as it prepares to tackle the 2016 Olympics

Steven Spier is an architect, writer and educator who has taught in London, Glasgow, Zurich and Hamburg. He has a special interest in Swiss architecture and timber technology. For this issue, he climbed Monte Rosa to report on its new mountain hut

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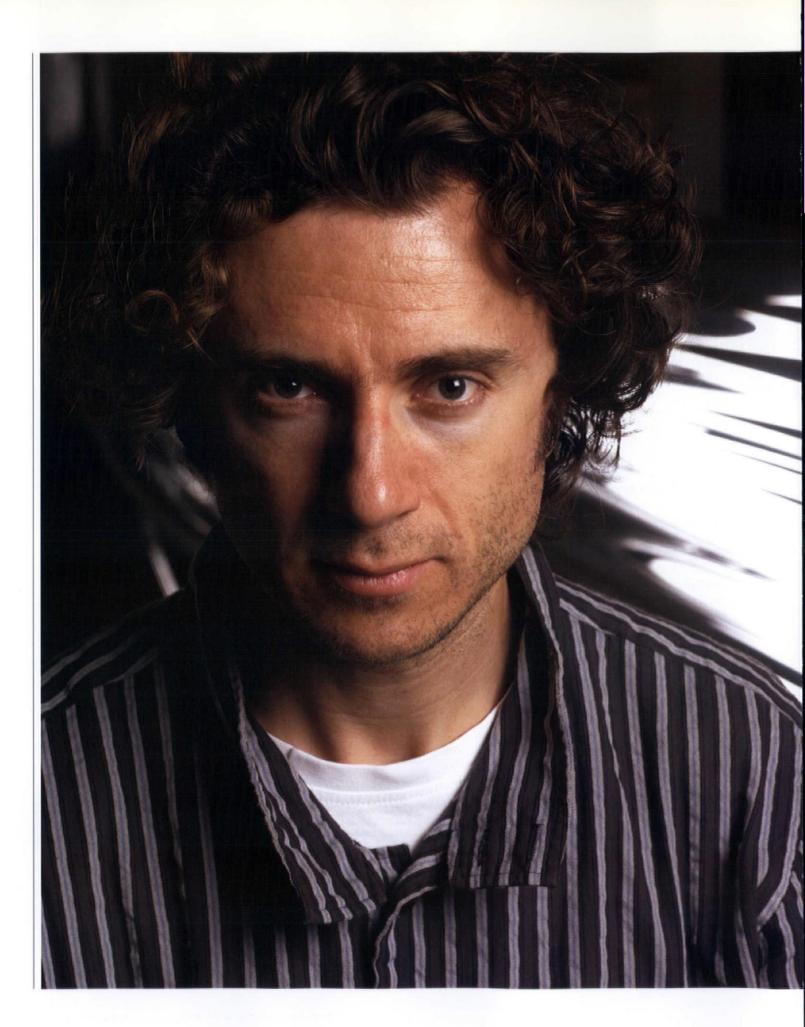
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LONDON, UK

## Heatherwick's aluminium experiments

FELIX MARA

www.heatherwick.com, www.haunchofvenison.com

I meet Thomas Heatherwick at the Haunch of Venison Gallery in London. Due to make a speech at the opening of his Extrusions exhibition, he seems relaxed, but alert. This exhibition - from the superstar British designer preposterously dubbed 'as talented as Leonardo da Vinci' by Terence Conran - represents a key stage in a project which Heatherwick has been working on for 18 years. As a student of 3D design at Manchester Metropolitan University, he became fascinated by the process of aluminium extrusion and took a particular interest in extrusions that were rejected by factory quality inspectors because they weren't sufficiently plumb.

Heatherwick's interest in the unpredictable went hand in hand with a desire to produce sections that have a large cross-sectional area. The form of these larger sections is more difficult to control in the factory. He proudly exclaims that one huge, mirror-polished gallery piece is 'the world's largest ever aluminium extrusion.' Many in the metals industry regarded this as a crackpot idea on two counts. It is difficult to produce extrusions with cross-sectional dimensions exceeding 350mm, yet Heatherwick is well beyond this limit (his are 750mm high by 540mm wide). It also seemed perverse to relax control over production, one of the crucial benefits of mechanisation.

Refusing to be discouraged. Heatherwick devised a plan to produce extrusions large enough to form seating units comprising single pieces of aluminium, describing this as 'a quest to find a machine on this scale.' The pieces currently on display in Extrusions are the prototypes for a larger scheme and the intended denouement. towards which Heatherwick is inexorably advancing, is a writhing assembly of these units that will be 100m long. That grand plan is scheduled to be completed in 2010.

Like pasta shapes, the \_\_\_\_





Previous page\_ Artist and entrepreneur Thomas Heatherwick in front of one of his monster aluminium extrusions Above top\_ The muscular, mirror-polished

pieces each have

energy reflecting

an expressive

the huge forces required to generate them. The extrusions are 1,660 to 4,000mm long Above\_Detail of the unusually large die used to extrude the aluminium. The extruded sections are 750mm high by 540mm wide

exhibit's six pieces have all come from the same die under similar conditions, yet each is unique, ranging from 1,660mm to 4,000mm long. Heatherwick explains that slight temperature drops may have contributed to the variety of the forms. The extrusions were also manipulated as they emerged from the die, so the process isn't an exact science.

Each piece has a dynamic quality that is a direct expression of the raw energy which produced it. The forces involved would have been much greater than usual because extrusions with a large cross-sectional area must be pushed through the die with more pressure, especially if the sections are as thin as they are here. The machine which Heatherwick used is able to exert pressure of 10,000 tonnes and the extrusions are 10mm at their narrowest point. The sweeping parallel lines of the extrusions are the outcome of these forces. The polishedmirror finish of some parts emphasise sharp contortions in the undulating shapes and the twisted ends of the extrusions

are left unpolished as a reminder of the abrupt stop-start routine in the factory. Notches at the extremities will house the members used to connect adjacent units.

If Isambard Brunel was considered an entrepreneurial engineer, Heatherwick is an artist-entrepreneur. On one level, this exhibition of limitededition work will use scarcity value to offset Heatherwick's substantial financial investment in this project. And on another level, this artist, who hesitates to reveal every detail of the manufacturing process, is evidently alert to the potential value of large-scale applications of this project and the enormous possibilities which it may lead to, including seating in airports and other large public areas.

Heatherwick emphasises the need for artists and designers not only to engage with industry but also to challenge it. As he explains: 'Part of the mission is doing things that haven't existed before.'

Extrusions is at the Haunch of Venison Gallery in London until 8 November 2009.



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#### LONDON, UK

## Artists give a human face to neglected East-End estate

CRYSTAL BENNES

www.fugitiveimages.org.uk



Boarded-up housing estates are symbols of doom and gloom in the modern urban landscape. However, there are those willing to change this perception as seen in the installation *i am here* (*pictured*) by artist collective Fugitive Images (FI). Their installation replaces 67 bright orange boards that have covered the windows of empty flats in

Samuel House on Haggerston Estate in Hackney, London, since April 2007, with largescale photographs of residents of the estate.

Samuel House transferred to housing association London & Quadrant Housing Trust (L&Q) in October 2008, however it is not scheduled for redevelopment until late 2011. In the meantime,

there has been 'a gradual wearing-down process', as artist Lasse Johansson calls it, in order to get residents rehoused before development work begins. As long-time residents, Johansson, along with FI colleagues Andrea Luka Zimmerman and Tristan Fennell, have lived through the flats being bricked and boarded up. For the past six years, they have been documenting the drive toward the estate's redevelopment through a variety of media. In addition to the i am here project, they are also collaborating on a book and a film, both aimed at catching this particular moment of imminent change in Hackney's urban landscape.

Johansson is surprisingly candid and captures the crux of the underlying problem with urban estate housing. 'I've learned lots from this project, but also from just living here,' he says. 'My views on redevelopment were initially very black and white and I began to feel very nostalgic for what we would lose, but I could also see that residents who have lived here for 20 years deserve better facilities.'

Speaking about their inspiration for the project, Zimmerman explains that it stemmed from a desire to confront this pessimism, which seeped from the estate's residents as well as outsiders. The charming top-floor flat Zimmerman and Johansson share faces the Regent's Canal and both say they often struggled with comments made by passers-by. 'People were always speculating about who lived here, whether anyone lived here,' Zimmerman says, 'but there was also the issue that those who do live here were unable to project any kind of positive future for the estate; a view that everything would still be the same even in 10 years' time - we wanted to

challenge these preconceptions.

'People saw a failed building and immediately equated it with failed inhabitants – we needed to challenge this one-way dialogue and thought, "How can we make a work that addresses this idea and involves the individuals in the community?" adds Zimmerman.

Armed with signatures from 98 per cent of the estate's residents, FI took advantage of a Community Growth Fund set up by L&Q for residents and presented their project proposal in February this year, where they were granted one-third of their budget and the rest of which was fundraised.

Johansson says the project has altered people's perception of the estate, but he also points out that, because of city space and collective memory, the project has an infinite number of receptions. 'It's like Melanie Counsell's installation at Matt's Gallery [in London, 1995] when she lowered the ceiling,' says Johansson, 'For those who were familiar with the gallery, there was a realisation of what had happened to the building, a different level of understanding for those in the know.'

Zimmerman adds: 'There are two clearly defined audiences for our project: those who live here and the outside world. Some of those who didn't live here will remember the orange boards and notice the difference immediately, while others who have never seen the orange boards have a completely different reaction to the photos.

'A question that interests me, especially about social housing, is whether it is the building itself or the people who live in the buildings that makes it architecture? Perhaps the obvious answer is a bit of both and this project is about highlighting that,' she adds.

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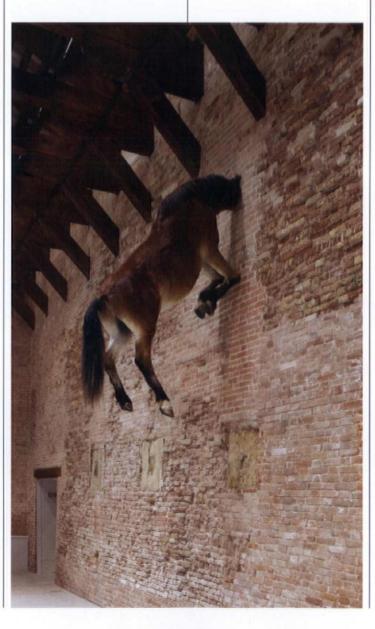


VENICE, ITALY

# An alternative view of Ando and Piano's curatorial architecture in Venice

JOSEPH RYKWERT

www.palazzograssi.it/en



The Punta della Dogana (AR October 2009) art gallery, with its bronze weathercock statue of Fortune turning over a gilt world globe atop a square tower, was where merchants brought their goods to be taxed before they were shipped to the warehouses of their palaces further up the Grand Canal in Venice. It showed, displayed and imposed the power of the Republic, but the city that succeeded it no longer exacts tax on goods. The Venetian authorities, which had already ceded the Palazzo Grassi to one of the world's most notable shopping magnates, François Pinault (who had Gae Aulenti's somewhat precious interiors stripped and reduced by Tadao Ando's very sober, very minimal discipline) handed the Dogana to him as well.

Pinault remained faithful to Ando, who has taken surprising liberties with the space, breaking its height by inserting a gallery and deranging the rhythm of the walls by inserting a large, square exhibition chamber. The salt-consumed bricks (unavoidable in Venice) have been replaced or repaired, and the precautions against flooding seem well managed. The woven steel bands of the grills that cover all openings take up Carlo Scarpa's design for those of the Olivetti showroom in Piazza San Marco, in a deliberate homage to a local master.

About the exhibits, Pinault seems to follow the same policy as in his commercial activities – to 'emphasise star-brands as against star-designers' – so there can't be anything personal about his choices, though metaphysical claims are made for it. As Paul Finch walked through Félix González-Torres' innocuous red-and-white-bead screen, he may not have realised that it symbolises drops of blood and the pills that the artist,

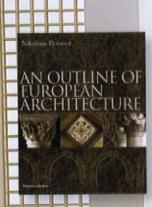
dying of AIDS, had to swallow. Once past it, you see Maurizio Cattelan's stuffed stallion hanging in mid-air (*pictured*) and, hung next, Luke Tuymans' very large (3.5 x 5m) and very bland acrylic still life is supposed to be a comment on the 9/11 events by making no reference to them.

The other exhibits represent what the best-known artists are about: the Chapman Brothers' dinky infernos (appropriately titled Fucking Hell) are nearneighbours of Cindy Sherman's inflated photographic self-portraits, which surround Jeff Koons' white plaster bust of himself in homage to Antonio Canova's Cupid and Psyche. And so on. The humourlessness of these sublimities seems out of synch with the thoughtful and elegant sobriety of the interior.

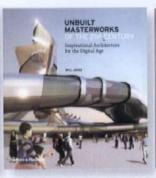
Ten minutes' walk away, in the equally venerable and spatially similar Salt warehouses, another architect, Renzo Piano, has arranged a retrospective exhibition of the Venetian artist Emilio Vedova (an unremittingly political artist known as 'Jackson Pollock of the barricades'), who died three years ago. Being an action painter and sparing in his use of colour, a conventional alignment of his canvases might have been a bit wearisome – and he tended to avoid this himself.

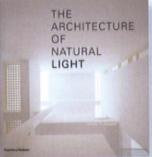
Piano remedied this by stacking the paintings vertically at one end of the hall, from which they are mechanically withdrawn, in groups of two or three, and moved slowly through the space before coming down to floor level at the opposite end of the hall, so the visitor has time to examine them in some detail. As you might expect from Piano, the detailing of the metal rigging is impeccable: the intelligence of the architect has operated on both the space and the exhibits to create a uniquely rewarding experience.

## Sixty years of making a splash



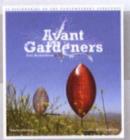






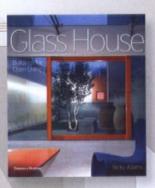












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HELSINKI, FINLAND

## Helsinki's new masterplans are impressive – but are they fresh?

KIERAN LONG

At the end of last year, Vuosaari Harbour, a huge new container port to the east of the Finnish capital, Helsinki, opened. This modern, 150-hectare harbour has liberated key sites in central Helsinki that will play host to two of the largest mixed-use masterplans in Europe, and provide 30 years of work for the city's construction industry.

The city has drawn up new masterplans for two now-vacant harbours close to the city centre. The West Harbour, or Länsisatama, will undergo a 30-year transformation of 200 hectares of land. It includes two major areas: Jätkäsaari and Hernesaari. The Jätkäsaari masterplan will house 15,000 people and provide work for 6,000, and will be connected to Hernesaari by a new bridge. Hernesaari's massive docks were once home to Helsinki's famed shipbuilding industry. Now, a masterplan that will house 4,400 people there is structured along a curving spine, with perimeter blocks between a road and a waterside park.

To the east, the Kalasatama (or 'Fish Harbour') development will regenerate 177 hectares of former harbour land. Due for completion around 2035, it will provide homes for 18,000 people and jobs for 12,000.

Finland is urbanising; the

Helsinki Metropolitan Area was one of the fastest growing urban centres in Europe in the 1990s. Like Stockholm and Oslo, many residents are first or secondgeneration newcomers. Also, for the first time, Finland is experiencing immigration after years of closed-door policies.

The masterplans are carried out, invariably, by the city's urban planning department and procured through developer competitions. There's one at the moment for the central area of Kalasatama (deadline 14 January 2010), for instance, which calls for a developer to build the centre of the new town, with little mention of architecture.

While the published designs are impressive in scale, the urbanism is of a conventional northern European kind, with variations on perimeter blocks marching across the landscape. This model served Scandinavia well in the 1990s and 2000s, but has led to places that are arguably soulless, such as the well-realised but eerily anti-urban eco village of Hammarby Sjöstad in Stockholm.

This style of masterplanning is possible where plenty of land is in public ownership, and where infrastructure comes first as an enabling force. Helsinki's commitment to sustainability and its ability to deliver





Top\_Hernesaari's docks will be transformed into a residential development Above\_The Kalasatama masterplan is still the subject of a developers' competition

infrastructure is impressive and promises to create real places. But, seeing the images, you'd think that the messy nature of development and contingent nature of any large-scale plan making was lost on the Helsinki authorities. The places seem to be treated as *tabulae rasae*.

It's difficult to criticise the organised masterplanning that goes on in Helsinki (it's superior to anything in the UK), but you can't help thinking that the relatively mediocre architecture of Helsinki's recent extensions - such as the Arabianranta, with its fine public realm but weak modernist buildings - needs attention. To make characterful city extensions, Finland, like Sweden, might need to open up its competitions to overseas architects, who can interpret afresh the extraordinary geography of its capital city.

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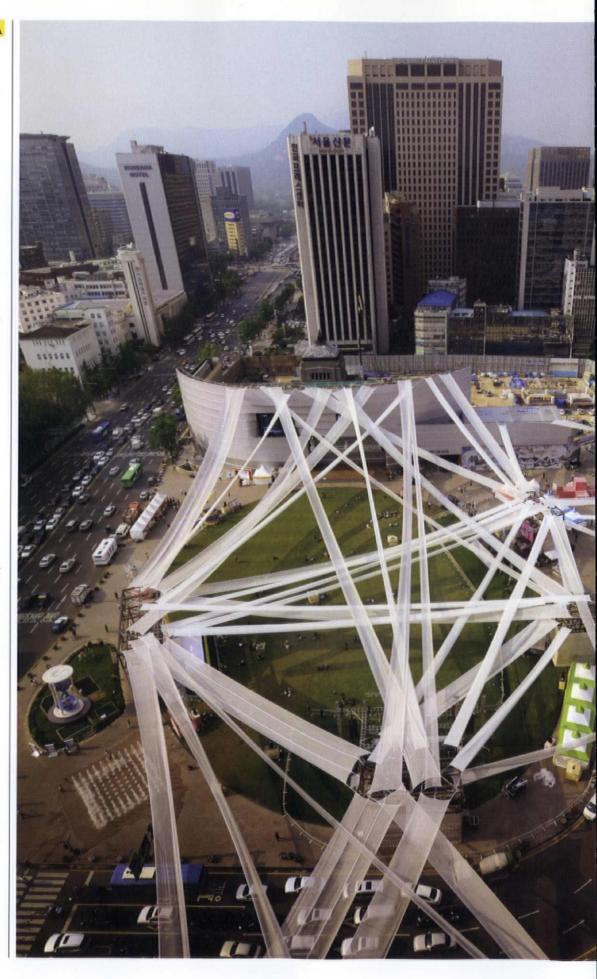
SEOUL, SOUTH KOREA

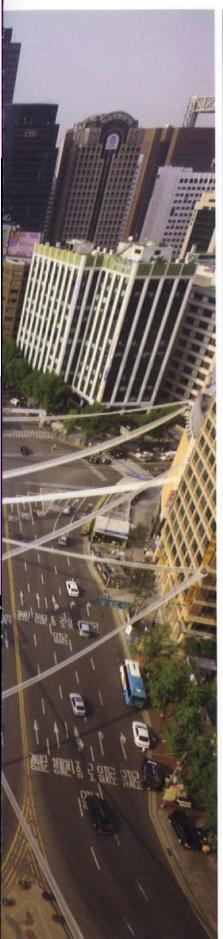
## Festival weaves a royal web

Swathed in what appears to be filaments from a monstrous web, downtown Seoul looks like it's under attack from a giant spider. The reality, of course, is rather less apocalyptic. Strung between buildings and scaffolding towers, the gracefully swooping strips of fabric are a quick way to jazz up a humdrum plaza for Hi Seoul, the South Korean capital's annual arts festival.

This year's jamboree explored the relationship between environment, humankind and technology. Jang Yoon Gyoo of UnSangDong Architects was the festival's design director and came up with the idea of a super-scale urban installation in Seoul Plaza inspired by the traditional sunshades found on Korean palaces.

Historically, these were reserved for royalty and commoners could be punished for using them. But this is a creation for more egalitarian times. 60 strips of lightweight, double-layered PVC were used to form a kind of ruptured web suspended over the plaza. Rolls of fabric, some of which were 200m long, were anchored at one end and gradually unspooled from cranes. The strips have a delicate, gauzy translucency, like rice paper. Or spider silk.







Left\_The festival installation, entitled May Palace, Sky Palace Above\_60 strips of PVC were used, some up to 200m long Right\_Cranes hang the strips from surrounding buildings Below right The 'weh' provides shade and animates

the plaza





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LONDON, UK

## The AR salutes Monica Pidgeon: indomitable architectural enthusiast, editor and archivist

PETER MURRAY

www.pidgeondigital.com



Monica Pidgeon, who died on 17 September at the age of 95, kept a scrapbook of personal and professional mementos and photographs from every year of her life. The pages provide a powerful and emotive sense of the energy and potential of the post-war generation, who believed that they could create a better world after the carnage of WWII, using modernism and global cooperation as their tools.

Pasted into the pages are details of the founding meeting of the Union Internationale des Architectes (UIA) in Lausanne, of which Monica was on the organising committee. Le Corbusier is photographed addressing the eighth Congrès International d'Architecture Moderne (CIAM) at Hoddesdon in Hertfordshire, with Monica sitting in the front row. A youthful Denys Lasdun and Ernö Goldfinger are snapped by Monica with Welles Coates at the CIAM 9 congress, when the schism between CIAM and Team X emerged into the open.

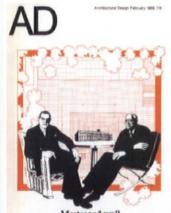
Monica was born in Chile, but her father, Andre Lehman, was French and her mother was Scottish. At her mother's insistence, the family moved to England when Monica was 16 to complete her education. She went to the Bartlett tschool of architecture to study interior design and it was there she met Raymond Pidgeon, who was studying architecture. They were married in 1936.

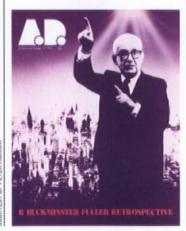
Monica worked as a furniture designer until the outbreak of war, when she went to Architectural Design (AD) magazine as assistant to the editor, Tony Towndrow. He was under the misapprehension that Monica had a full architectural degree and Monica did nothing to disabuse him of the idea. When Towndrow went off to do

war work, he left his assistant \_

Previous page Pidgeon in her pomp. She never lost sight of architecture as an agent of social improvement Below Aselection of AD covers that reflect various enthusiasms and speculations over the years, from the Smithsons and **Bucky to Mies** and Archigram







in charge. She was promoted to editor in 1946 when Towndrow emigrated to Australia, but it was with the appointment of Theo Crosby as technical editor in 1953 that the organisation of the magazine took on the form that would shape its editorial policies for the next 20 years. Monica gave great freedom to the technical editors – Crosby, Kenneth Frampton, Robin Middleton and myself – to follow their particular enthusiasms within the magazine.

Theo Crosby was a significant figure on the architectural and art scene in the 1950s. Working with Rayner Banham, he curated the highly influential *This is Tomorrow* exhibition of 1956 at the Whitechapel Gallery, which brought together the work of artists and architects such as Goldfinger, James Stirling, Eduardo Paolozzi, Richard Hamilton, Colin St John Wilson and Alison and





Peter Smithson. It was at this exhibition that Pop Art first entered public consciousness.

Monica was a member of the organising committee of the UIA conference in London in 1961. It was there that she met Richard Buckminster Fuller when he launched his World Design Science Decade. Fuller proposed that architectural schools around the world be encouraged to carry out a 10-year study into the fair use and distribution of global resources. This ideal reflected AD's global perspective, and the magazine regularly published articles on Fuller's work.

Ken Frampton took over from Crosby in 1962 and, although he only stayed two years, significantly moved AD's content away from Crosby's slant on art and architecture to a focus on the buildings themselves. Robin Middleton succeeded Frampton in 1964, having worked with Theo Crosby and several members of the emerging Archigram Group on a major - and unrealised development in Fulham. In addition to promoting the work of Fuller, AD in the 1960s was a staunch advocate of the theories of Team X and the work of the Smithsons, who used the magazine as their mouthpiece.

Monica revisited South America in 1962. In Peru, she met John Turner, who showed

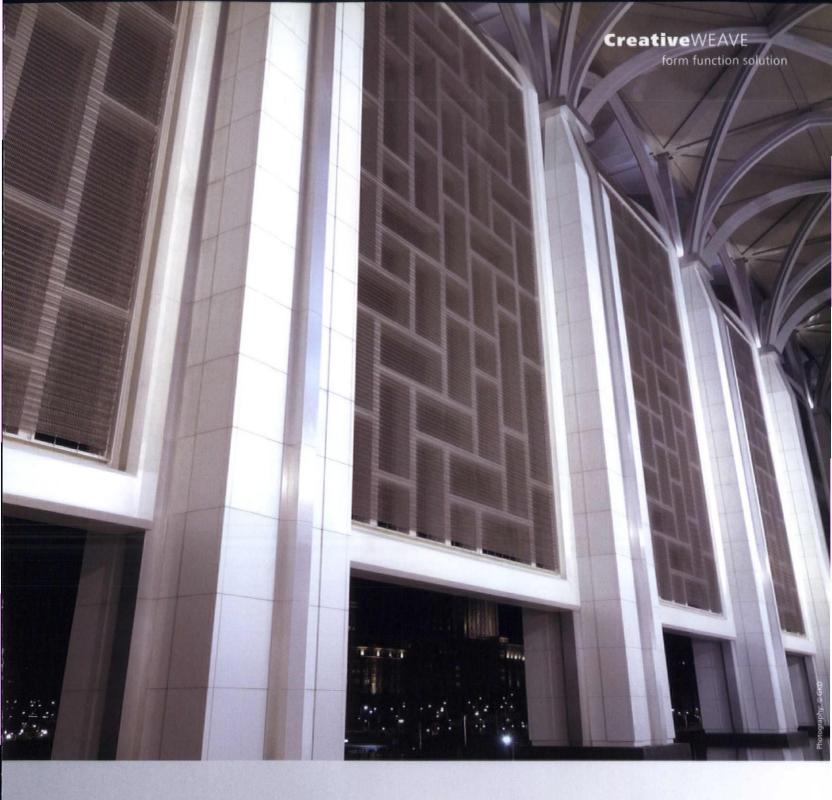


her the barriadas (shanty towns). Turner was studying how these informal building techniques could be harnessed to provide better quality housing as well as human urban planning. This was another theme that threaded through AD's issues over the next decade.

Not long after I joined the AD, the economic and oil crisis in the early 1970s forced the Standard Catalogue Company to consider closing the magazine. Monica convinced them to keep it running on a 'book' economy. This meant covering all costs from copy sales and giving up on advertising revenue. Costs were cut to the bone and AD became more like the cheap, alternative magazines that were blossoming at the time, in stark contrast to the letterpress of earlier years. Its focus moved away from buildings to alternative energy and lifestyles, studying many of the issues that are high on the environmental agenda today.

In 1975 Monica resigned from AD and went to edit the RIBA Journal, where she stayed until 1979 when I took over from her. She then started Pidgeon Audio Visual (PAV), which published slides and tapes of architects and designers talking about their work and distributed them to architecture schools around the world. She kept adding to the recordings until she was in her late eighties. In 2006, work started on the digitisation of the Pidgeon archive; it can now be accessed on www.pidgeondigital.com.

Although the enthusiasms and world-changing strategies of CIAM – to which Monica Pidgeon was a close witness – foundered, she never lost her view that architecture and architects were agents of social change and improvement, rather than mere decorators and form givers.



#### **Mosque without Walls**

Tuanku Mizan Zainal Abidin Mosque, Putrajaya

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Illustration left: Gira surface-mounted home station video. Illustration. right: 2-gang combination push switch/ socket outlet, Gira Esprit switch range, glass C black/pure white glossy





## Euphoria greets Rio's winning bid for the 2016 Olympics – now comes the hard part

Ana Luiza Nobre

www.rio2016.org.br

Last month, after a tightly fought battle with Chicago, Madrid and Tokyo, Rio de Janeiro was chosen to host the Olympic Games in 2016. It's the first time that the Olympics will be held in South America, which for many people is reason enough to celebrate - euphoric scenes greeted the announcement of Rio's win. But that's not all: the so-called Wonderful City is also expected to host the final game of the 2014 World Cup in Brazil, which explains the current wave of optimism engulfing the city.

Along with a series of other urban projects – such as the revitalisation of the port zone to create a new central area of 5 million m² – these two major sporting events, held in quick succession, will galvanise a profound transformation of Rio. And as the city has suffered progressive degradation over the last half century since the capital was transferred to Brasília, it surely signifies a unique opportunity.

But questions remain about how such huge projects – in urban, economic, social and environmental terms – are to be implemented. The aim seems to be to rush them through as quickly as possible, with no opportunity for feedback from the affected population. Nor is there any formal evaluation of architectural quality. The



images currently presented in the press depict mediocre proposals, carried out in a hurry, their designers either anonymous or with reputations that rarely justify the status of the commission. For example, according to the Rio 2016 Candidature Committee's bid document, the Olympic Village will be designed by Carvalho Hosken, one of the biggest construction companies in Rio.

How can a city that's famed for being home to so many internationally recognised buildings and great architects allow such an important and potentially transformational major project to be treated so spuriously? The Olympic building programme is in danger of being hijacked by the mammoth construction companies that have flourished in Brazil over the last decade, and who have little interest in architectural or urban quality.

Nonetheless, Rio's inhabitants still welcome the circus of the Olympics, hoping it can catalyse an economic reactivation of their city and leave a legacy of architecture and urbanism comparable with the golden age of Oscar Niemeyer, Affonso Eduardo Reidy and Sérgio Bernardes. But

the challenge is immense. Can the Olympic plans really address historically intractable issues such as population drift from the centre, pollution in Baía de Guanabara, deforestation of the Mata Atlântica, the apparently unstoppable growth of favelas and concerns about transport, waste and gang violence?

For the 2007 Pan American Games, Rio's politicians promised a host of urban-infrastructure projects that were never completed, including a new metro line. Clearly, they need to deliver this time. So far the portents are not good, but the Wonderful City lives in hope.

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DIE DRAHTWEBER

## **Urban India is being developed** for the rich at the expense of the masses, say delegates

LAYLA DAWSON

www.aedes-arc.de

After China, India is the obvious choice of economic power to place under scrutiny. But does urbanism look different when run by a democracy of 1.2 billion rather than by a 'command and control' power structure? This was the theme of the recent 'What Makes India Urban?' symposium at Aedes Network Campus in Berlin, which formed part of an initiative curated by architect Anand Patel from Ahmedabad and cultural critic Ulla Giesler from Berlin. (The exhibition runs at the city's Aedes am Pfefferberg centre until 26 November.)

Among the 100-strong international audience was a large Indian contingent of architects and scientists who were vocal in their criticism of current development strategies, but honest enough to admit that they had no instant solutions.

So what does makes India urban? Philipp Rode of the London Schoool of Economics' urban growth research unit perhaps stated the obvious when he observed: 'Motivation to migrate into cities is the same everywhere: increased income and more opportunities than in rural backwaters.' Arts writer Patrick Ghose put it more bluntly: 'Greed, selfishness and meanness. Global consumption is driving Indian urbanism.' In Calcutta, Ghose's home city, the real heritage is not the colonial structures that he'd gladly see crumble, but the river and wetlands, now polluted and built over. Urban India is being developed for the few - car owners and the rich in gated communities - at the cost of the many. Growth isn't the problem, but governance and equitability.

Modern India could not be

further from mythic India, still fed by romantic visions of the Raj and Bollywood. Over a third of the population now lives in vast and overcrowded urban sprawls, and continuing inward migration will soon increase this to 50 per cent, placing severe strains on transport, housing and employment.

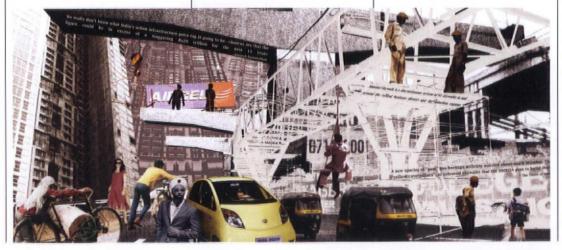
'Indian cities are in demand,' said design consultant Harsh Purohit, 'but discrepancies between brief and delivery make them design failures, addictive and bad for our health.' Even non-smoking Delhi inhabitants have what doctors call 'Delhi lungs' and one person dies every hour from the city's air pollution.

Urban masterplans might not be the answer. Europeans are snubbed when they ask if Chandigarh (India's first planned city, by Le Corbusier) has relevance today. It 'has

few Indian fans,' said Naresh Narasimhan, a partner in Bangalore-based Venkataramanan Associates. 'We have moved beyond masterplans that could never cope with India's layered society. We must fix the cities we have.'

Architect and planner Bimal Patel described 'the agony of change' that manifests itself as social exploitation and poverty. And those who should promote sustainability - politicians and planners - continue to churn out bigger highways and buildings. But Rohit Mujumdar, an architect and teacher from Mumbai, sees hope. 'India's demographic dividend is its high percentage of young people under 25 years old, making for a vibrant society,' he said.

The key to India's economic success is its cheapness, but this also stands in the way of healthy urban development. When Europe went through the same process, the idea of diminishing resources was unthinkable, and political and religious groups helped shape egalitarian reform. In the 21st century, India has to exploit technology to achieve more with less, and convince its citizens that the affluence to which they aspire is actually self-destructive. 'It's like you're hungry and about to start eating, but discover that the party's over,' said Bimal Patel.





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SOE KER TIE HOUSE

LOCATION NOH BO, TAK, THAILAND

ARCHITECT TYIN TEGNESTUE

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WOOD CABIN

LOCATION POLSON, MONTANA, USA

ARCHITECT ANDERSSON WISE ARCHITECTS

080

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VENTOLERA WINERY

LOCATION SAN JUAN DE

HUINCA, LEYDA VALLEY, CHILE

ARCHITECT FRANCISCO

IZQUIERDO

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UTT CAMPUS

LOCATION TROYES, FRANCE

ARCHITECT LIPSKY+ROLLET

CASA DAS HISTÓRIAS

LOCATION CASCAIS, PORTUGAL

ARCHITECT EDUARDO SOUTO

**PAULA REGO** 

**DE MOURA** 

**ARCHITECTES** 

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INSTITUTE OF OCULAR MICROSURGERY

LOCATION BARCELONA, SPAIN

ARCHITECT JOSEP LLINÁS

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VICTOR JARA CULTURAL HALL

LOCATION SOIGNIES, BELGIUM

ARCHITECT L'ESCAULT

ARCHITECTURES

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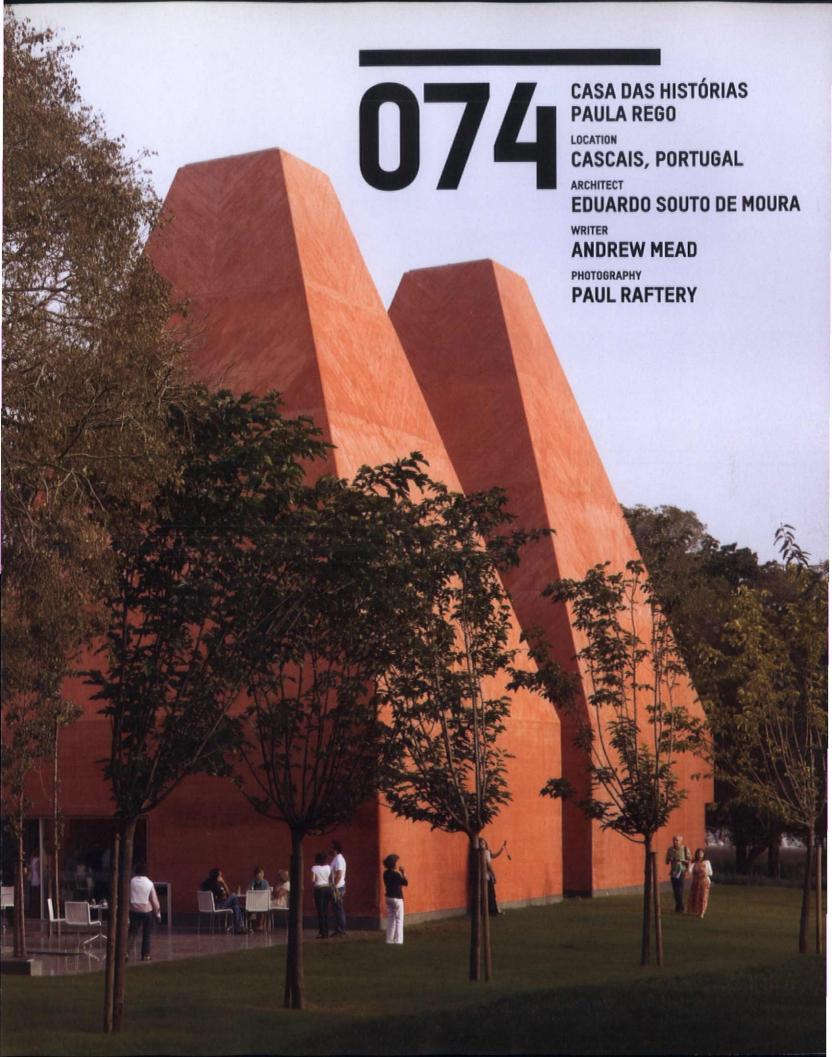
SQUARE HOUSE

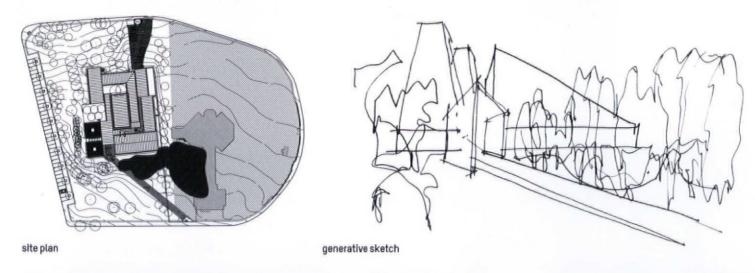
LOCATION KARUIZAWA, NAGANO, JAPAN

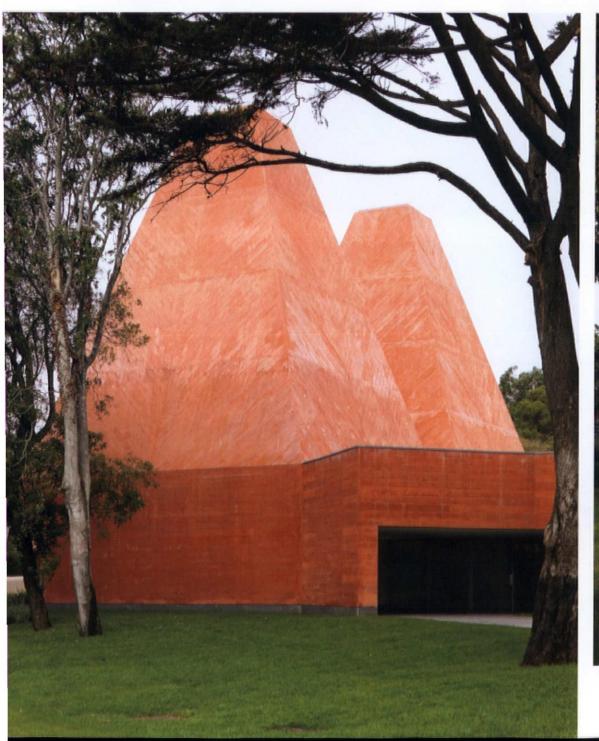
ARCHITECT TNA

THE ARCHITECTURAL REVIEW / NOVEMBER 2009 / BUILDINGS











Previous page With its sultry colour and simple geometry, the building has a powerful primeval quality Below, far left The intense colour and conical forms echo vernacular sources Below The building sits in a treestudded site, forming a pungent contrast with its green surroundings

# THE COLOUR OF THE CONCRETE IS EXTRAORDINARY: A DEEP EARTHEN RED THAT'S BOTH SULTRY AND EXOTIC



Facing the Atlantic Ocean on the western edge of Portugal, Cascais is at the end of a commuter railway line from Lisbon. Part fishing port, part holiday resort, it became fashionable in the late 19th century when Portuguese royalty settled there each summer and the rich and titled followed suit. Today, McDonald's and MaxMara greet you on exiting the station, so the sense of exclusivity has gone, but one former haunt of those well-heeled visitors has just found a striking new function. On the site of the town's old Sporting Club, a park where lazy games of tennis were played, stands Eduardo Souto de Moura's Casa das Histórias Paula Rego - a museum devoted to the artist Paula Rego, the House of Stories.

It's an apt name for the building because Rego is certainly a storyteller, though the tales she tells are often troubled or ambiguous. Now in her mid-seventies and a longtime resident of London, Rego comes from Portugal and spent much of her childhood near Cascais. During this time, the country was profoundly Catholic and ruled by repressive dictator António de Oliveira Salazar, but it still had a strong oral tradition - and all this made a mark on Rego. Later, her artist husband Victor Willing's slow death from multiple sclerosis can only have accentuated her darker thoughts. In her paintings, pastels and etchings, she can find disquieting

new aspects to a novel like Charlotte Brontë's *Jane Eyre* or just an everyday nursery rhyme.

Promised the long-term loan of a large number of Rego's works, the municipal council of Cascais welcomed the idea of a museum as a way to give the town more cultural gravitas. Doubtless, it makes economic sense too, for instead of only stopping off for a stroll by the sea or to tuck into a nice fish lunch, tourists might now stay longer. It was Rego herself who chose Souto de Moura as the architect, with a wish for the building to be 'fun, lively and also a bit mischievous'.

While those may not be the adjectives that first spring to mind, the building makes an immediate impact through both its form and colour as you approach it off the Avenida da República near the centre of Cascais. Your eyes are immediately drawn to the two 17m-high concrete pyramids at the south-west corner of the building, just beside the entrance. Set in Souto de Moura's mind were the tall twin-kitchen chimneys of the National Palace in the nearby town of Sintra, which grace countless postcards, and a comparable chimney in the great monastery of Alcobaça.

To British eyes, however, another reference comes to mind, because these Cascais pyramids are almost identical in form (if not material) to an old industrial building type – a maltings in a brewery – recorded by J M Richards and photographer

Eric de Maré in their classic book The Functional Tradition. Given that Souto de Moura has expressed his interest in 'anonymous' or industrial architecture, that comparison probably wouldn't trouble him. While clearly wanting to give the Casa a strong identity and silhouette, he avoids inventing fancy shapes in the manner of a Frank Gehry doodle, but taps into a reservoir of long-existing forms.

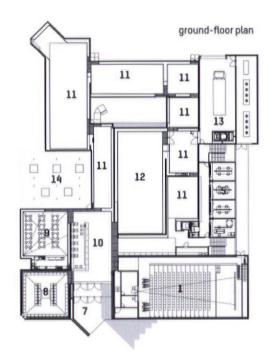
The pyramids are cryptic - causing you to you wonder what's in them and the rest of the building gives little away, with a large blank box rising in the centre above walls that are only glazed substantially on the east. But the colour of the concrete is extraordinary: a deep earthen red (vermelho in Portuguese) that's both sultry and exotic. Many buildings in this part of Portugal have coloured rendering, with Souto de Moura citing, in particular, the red-ochre facade of Raul Lino's Casa dos Penedos in Sintra - but the red of the Casa das Histórias has a different intensity, being that of a solid mass rather than just skin.

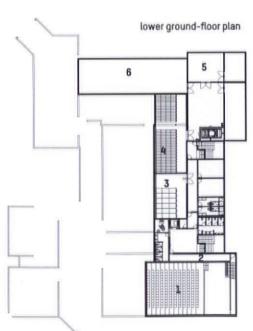
It's all the more vivid because the surroundings are so vivaciously green. Souto de Moura has always paid great attention to the landscape of his projects – with his house at Moledo do Minho, for instance, more focus was spent on adjusting the site than on the building itself, and at Braga he excavated tonnes of \_\_\_\_

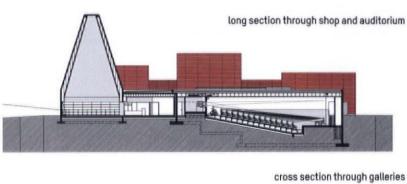


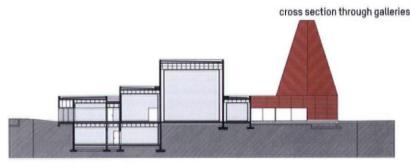
Left\_Detail of one of the cones. Though they have become emblematic of the museum, they contain its café and shop. Galleries are housed in more conventional orthogonal volumes

- auditorium
  technical gallery
  archive
  painting store
- 5 offices
- 6 plant7 main entrance
- 8 shop 9 café
- 10 reception
- 11 permanent exhibition galleries
- 12 temporary exhibition gallery
- 13 loading dock
- 14 patio

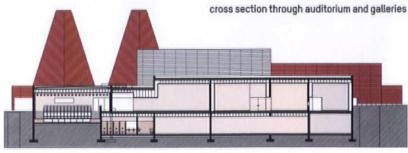














074 CASA DAS HISTÓRIAS PAULA REGO EDUARDO SOUTO DE MOURA

Far left\_Detail of marble lined alcove framing views out Left\_Gallery spaces vary in scale to accommodate different sorts of works Below\_One of the larger galleries for paintings

### ARCHITECT

Souto Moura Arquitectos, Porto, Portugal

#### PROJECT TEAM

Sérgio Koch, Ricardo Prata, Bernardo Monteiro, Diogo Guimarães, Junko Imamura, Kirstin Schätzel, Manuel Vasconcelos, Maria Luís Barros, Pedro G. Oliveira, Rita Alves, Sofia Torres Pereira, Susana Monteiro

#### STRUCTURAL AND

MECHANICAL ENGINEERS

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# GIVEN THE PSYCHOLOGICAL INTENSITY OF REGO'S WORK, GLIMPSES OF THE OUTSIDE WORLD ARE VITAL

granite in order to fuse his stadium to its hillside (AR July 2004). Souto de Moura's approach at Cascais has been much less interventionist, retaining the tall mature trees of the old park (whose trunks now frame the pyramids for the perfect photograph) and planting many new ones. While the chimneys of the National Palace at Sintra make it a landmark at a distance, the Casa das Histórias is more discreet; from every angle it is semi-screened by trees.

A path of marmore azulino de Cascais – 'blue' Cascais marble that mostly looks grey – runs diagonally through these trees from the Avenida da República and makes a sharp 45° turn into the building. As soon as you're in the foyer, all your options become clear, because it gives immediate access to the permanent and temporary galleries as well as the auditorium, the café patio and the shop; and the function of the pyramids can be finally understood.

What they turn out to contain are simply the shop and café, and perhaps it's a little ironic that, in a building devoted to art, these ancillary but money-spinning features have such prominence. To be fair, the use as a café sustains a culinary allusion to those kitchen chimneys at Sintra and Alcobaça, while the shop has cultural credibility, selling mostly books. But in both of them, the spatial sensation is exhilarating, as the walls finally taper and converge at a small square

skylight – an effect reminiscent of the artist James Turrell's *Skyspaces* in isolating a patch of the beyond.

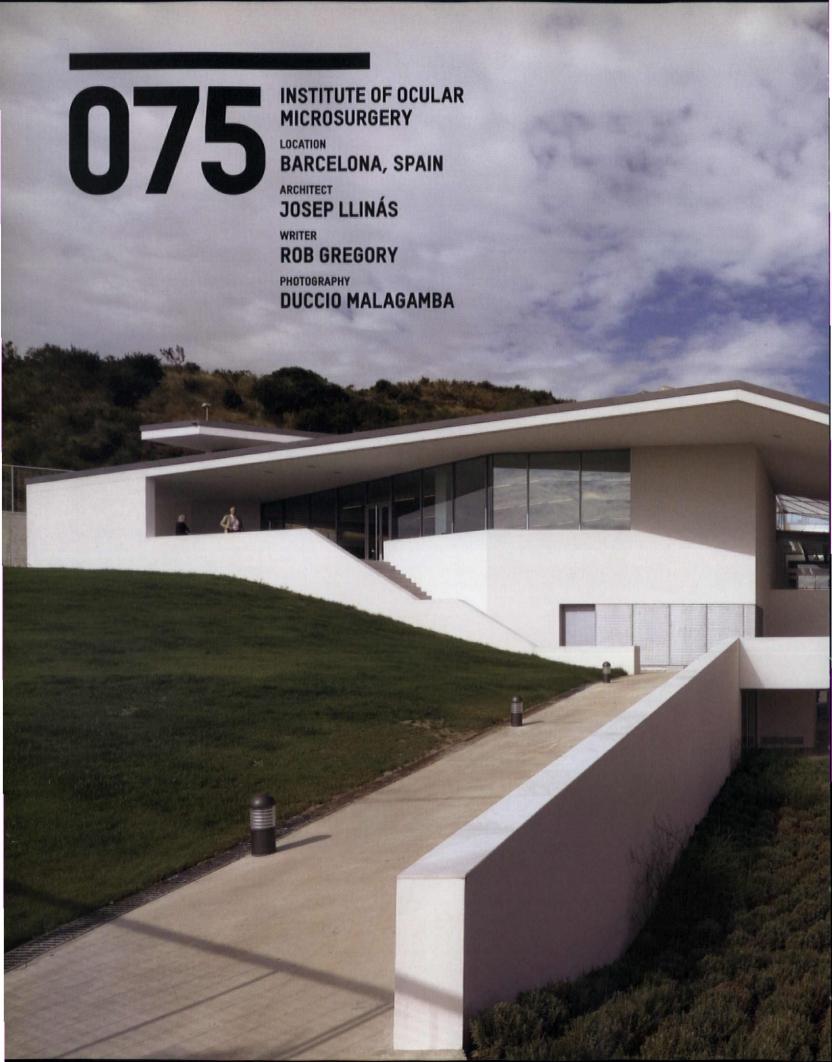
While everything is immediately accessible from the foyer, it leads most directly into the first of the permanent collection galleries; a link reinforced by the light strips in the ceiling and the long reception desk, clad in the same Cascais marble that paves all the floors. After an introductory corridor, the galleries are arranged in clockwise order around an interior court, starting with a room for the larger paintings and becoming progressively more compact for the smaller-scale graphic work.

The most telling architectural move comes with the volume that protrudes at 45° at the north-west corner of the building, recalling Souto de Moura's Casa do Cinema in Porto, but also Lino's Casa das Penedos, which has projecting bays at each end of its main facade. With a lower ceiling than the adjacent room, this already intimate space becomes still more so, in an alcovelike feature, where the marble sweeps off the floor onto a bench and up the wall, beside a small square window that frames a tree trunk outside.

Given the psychological intensity of Rego's work, these glimpses of the outside world are valuable, making the internal court a vital component of the scheme – so hopefully it won't always be veiled to reduce the light. Like the patio beside the café, its strong colour and ambience cannot but recall the courtyards of Luis Barragán, whose work Souto de Moura admires greatly, while saying: 'Barragán's architecture is not found in the walls and their colours but the space they define.'

There is no connection with the outside however, in the large room for temporary exhibitions at the very centre of the Casa. Beneath the 8.5m-high ceiling even Rego's largest paintings look dwarfed, and perhaps sculpture or installations would fare better in future. Souto de Moura opts for artificial lighting throughout the galleries, but the absence of natural light here is perhaps a problem – its vagaries would surely make the space seem more alive. The Casa's curators will need to experiment to make the most of this room.

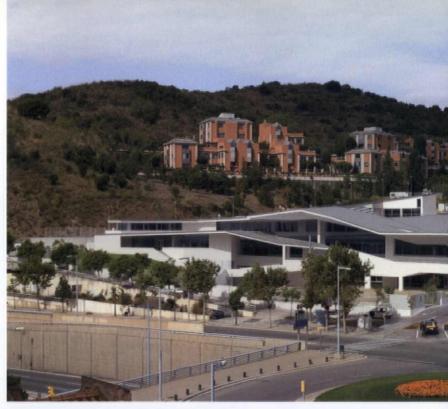
On loan at the gallery at present is two of Rego's most unsettling works, The Family and The Maids: their stories prompt visitors to tell their own. One gallery attendant told me of a visitor who suddenly started talking about her son's suicide: the staff may spend more time discussing trauma than artistic technique. Yet families are already making return visits to a building that only opened in mid-September this year, whether drawn by the art, the architecture, or indeed both. For if many visitors are engaged by Rego's stories, Souto de Moura has still made a destination for those who aren't.

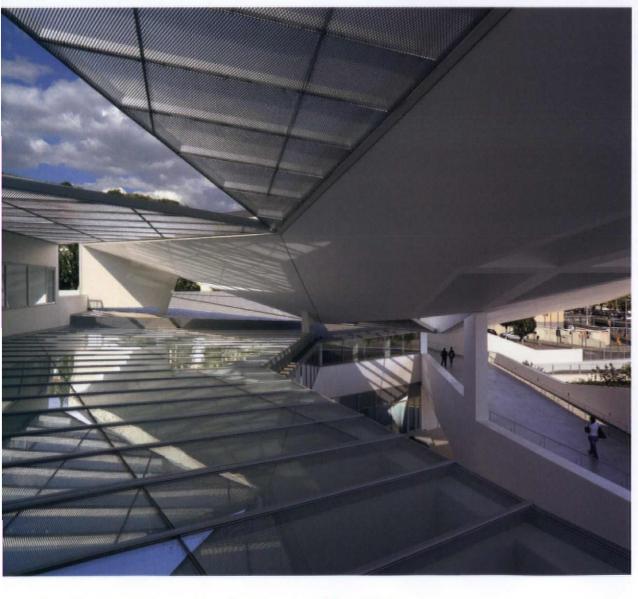




# 075 INSTITUTE OF OCULAR MICROSURGERY JOSEP LLINÁS













Previous page From the south, IMO is revealed as a series of layers Top left\_Site plan Top The building sits between built-up and natural land, adjacent to the busy Ronda da Dalt Above From above, the institute makes a stark visual impact Left The three roofs are articulated as separate elements, creating visor-like shades from the sun

Josep Llinás is the epitome of understatement, working with a handful of assistants in his modest studio on Avenue de la República Argentina in the Gracia district of Barcelona. Donning his blue smock signals work mode, equipped with a breast pocket laden with pens, pencils and scale rule. However, when visiting his office to discuss this project, both smock and drafting tools had been hung up, replaced by a jacket and crash helmet. Heading straight out in pillion - somewhat surprisingly, our mode of transport is the architect's Suzuki GSX-R750 - our route is Barcelona's busy four-lane motorway that encircles the city, Ronda de Dalt. Our destination is IMO: a spectacular, low-lying facility for the worldrenowned Barcelona Institute of Ocular Microsurgery - a private institute that performs medical research and treatment, with expertise in subspecialties such as retina, cornea, glaucoma, cataracts and paediatric ophthalmology.

The Ronda da Dalt is described by Llinás as 'a boundary between city and mountains'. It runs around the north-west of Barcelona cutting a swathe through and dividing what Llinás calls 'built-up and natural land'. It is also the circuit where throttles can be opened up and accordingly, where the city takes on a different pace, scale and ambience. With the well-known coastal conurbation on one side and the mountainous park Sierra de Collserola on the other, driving along this road traces the city's limit, and it was in response to this context that Llinás has recently completed another of his distinctively eccentric multifaceted forms.

With echoes of the brilliant Jaume Fuster Library (AR June 2006), where the architect's sculptural preoccupation focused on a response to subtly different urban-edge conditions, in this place Llinás had more extreme differences and dualities to resolve. The less densely developed mountain slopes appear

to be retained by the engineered concrete walls of the ring road, which in turn cut into the land to form a ha-ha between city and landscape. With the site located on the 'natural land' side of this fringe condition. Llinás knew that achieving formal balance with a unified object building (as seen at the library) would have been problematic, without imposing the sort of dominant figure that would have been inappropriately conspicuous against the mountainous backdrop. Instead, Llinás dug down to conceal five floors of accommodation beneath three distorted roof planes. Each roof is then raised and buckled to create a series of shaded internal and external courtyards. As Llinás puts it: 'We focused on using the topography of the site as an instrument to define the morphology of the building.'

These forms not only serve to resolve the formal balance of the Llinás landform roofscape, but also to balance light levels. This factor is critical to the patients, who undergo delicate eye surgery, which often involves multiple procedures, consultations and extended periods of waiting. Its design has created glare-free viewpoints of the city from the external terraces and a series of light-sensitive interiors that occupy interstitial space between the powerfully sunlit exterior and the artificially lit operation and consultation suites buried deeper within the plan and section. The more formally exuberant circulation and waiting spaces therefore give the building a split personality when compared with the more rational, efficient and inherently flexible orthogonal arrangement of the diagnosis, consultation and operating theatre spaces beyond.

By applying clarity and rigor to the organisation of the most functional parts of the building, Llinás allowed himself more liberty when shaping the non-programmatic interstitial spaces. He adopts the same tactic as David Chipperfield at the Museum of Modern Literature at Marbach am Neckar, Germany (AR October 2007), where nonprogrammatic parts of the building are more heavily loaded with light, shade and ambience.

The building is entered from the north-east, either on foot or by car from Carrer de Bellesguard. (Bellesguard being the name of a fine Gaudi house - also known as Casa Figueras - that remains in private ownership and is situated on the other side of Ronda da Dalt). By car, visitors drive down to one of two levels of basement parking where there is provision for 200 cars, before somewhat unceremoniously arriving in the lobby by lift. Fortunately, Llinás leaves the Suzuki on the neighbouring street, preferring to take the pedestrian route that leads visitors to an inclined and sheltered pathway that threads through the building's most expressive spaces.

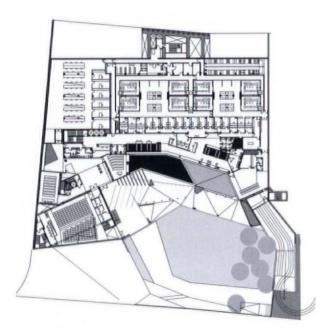
Here, spectacular views across the city are revealed to the left, coupled with more complex and immediate spatial relationships to the right, as glimpses and oblique views are revealed through Llinás' artificial terrain: down to conference and staff rest rooms (that open onto a shaded reflection pool and terrace), across into the principal reception, lobby and consultation spaces (that line the concave southerly facade), and up through the fractured roof planes to the sky - a blemish-free blue backdrop that accentuates the angular white roof forms that contain upper-level offices and a library for medical staff and students.

In conversation, Llinás lightly dismisses the technical achievement of planning eight operating theatres, a 300-seat auditorium, 20 diagnosis and 60 consultation rooms as well as designated zones for laboratory and medical-support space, but instead focuses on the project's principal architectural challenge – how to deal with the relationship between prospect and refuge. While not using these terms directly (Llinás rarely reverts to architectural clichés), —

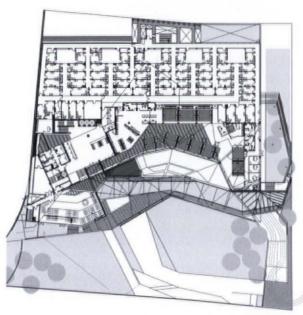
# OBLIQUE VIEWS ARE REVEALED THROUGH LLINÁS' ARTIFICIAL TERRAIN TO SPACES THAT OPEN ONTO A SHADED REFLECTION POOL

Right\_Llinás is an expert in formal manipulation, as seen in this remarkable external courtyard, situated beneath the entrance ramp and adjacent to conference and staff rest areas

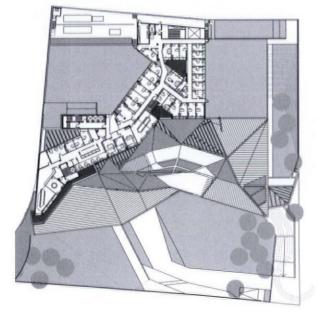
20m



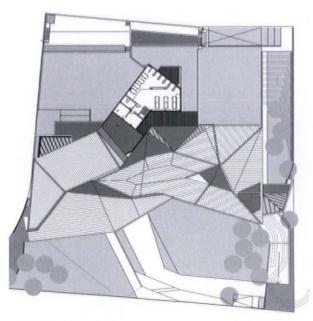
lower-ground plan - conference, operations and staff rest areas



upper-ground (entrance) plan - consulation, waiting and café



first-floor plan - staff offices



attic-storey plan - library



WE FOCUSED ON USING THE TOPOGRAPHY OF THE SITE AS AN INSTRUMENT TO DEFINE THE MORPHOLOGY OF THE BUILDING JOSEP LLINÁS





Left From the upper-level offices and meeting rooms, medical staff can enjoy some of Llinás' most sculptural spaces Below left\_On the lower-ground floor, the conference lobby has access to the south terrace, sheltered and shaded from the region's intense heat and light

# ARCHITECT Josep Llinás Carmona PROJECT ARCHITECT Roger Subirá STRUCTURAL ENGINEER

Jordi Bernuz



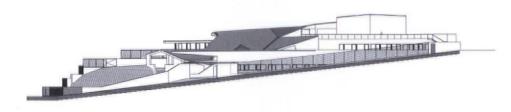
north-south section looking west

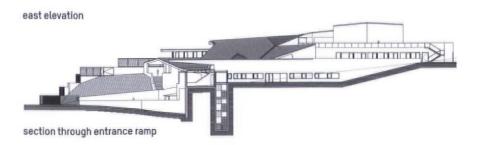


east-west section looking north



south elevation



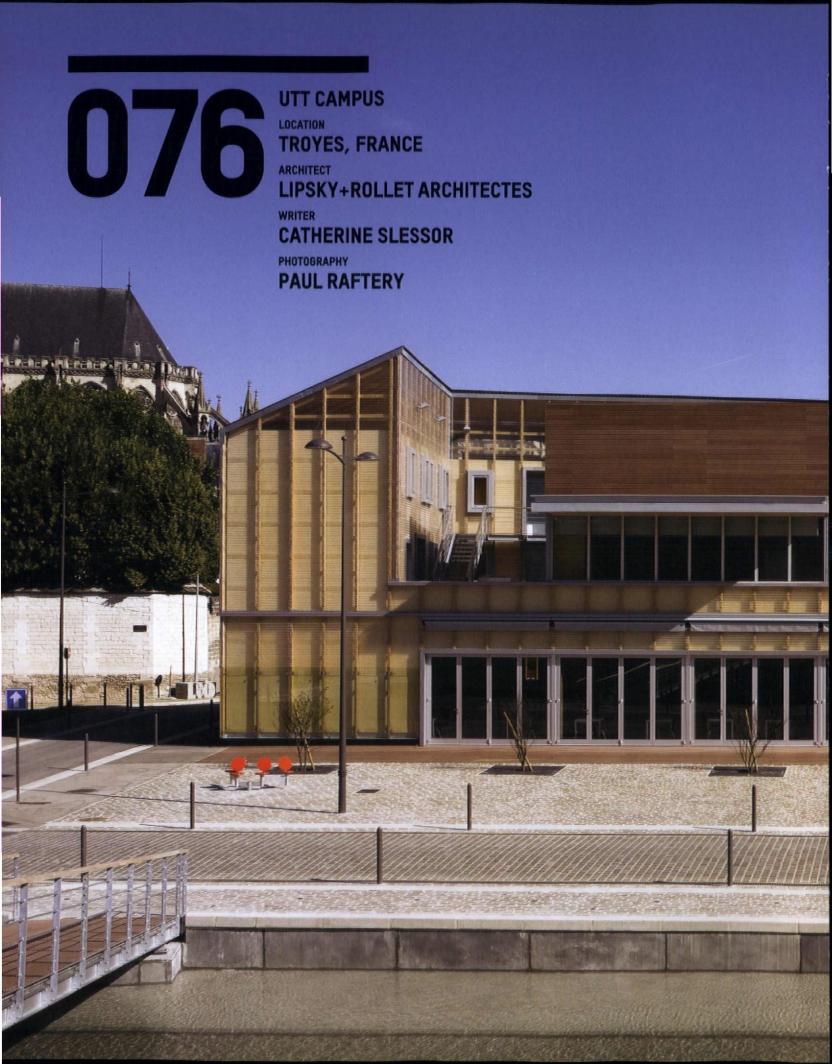


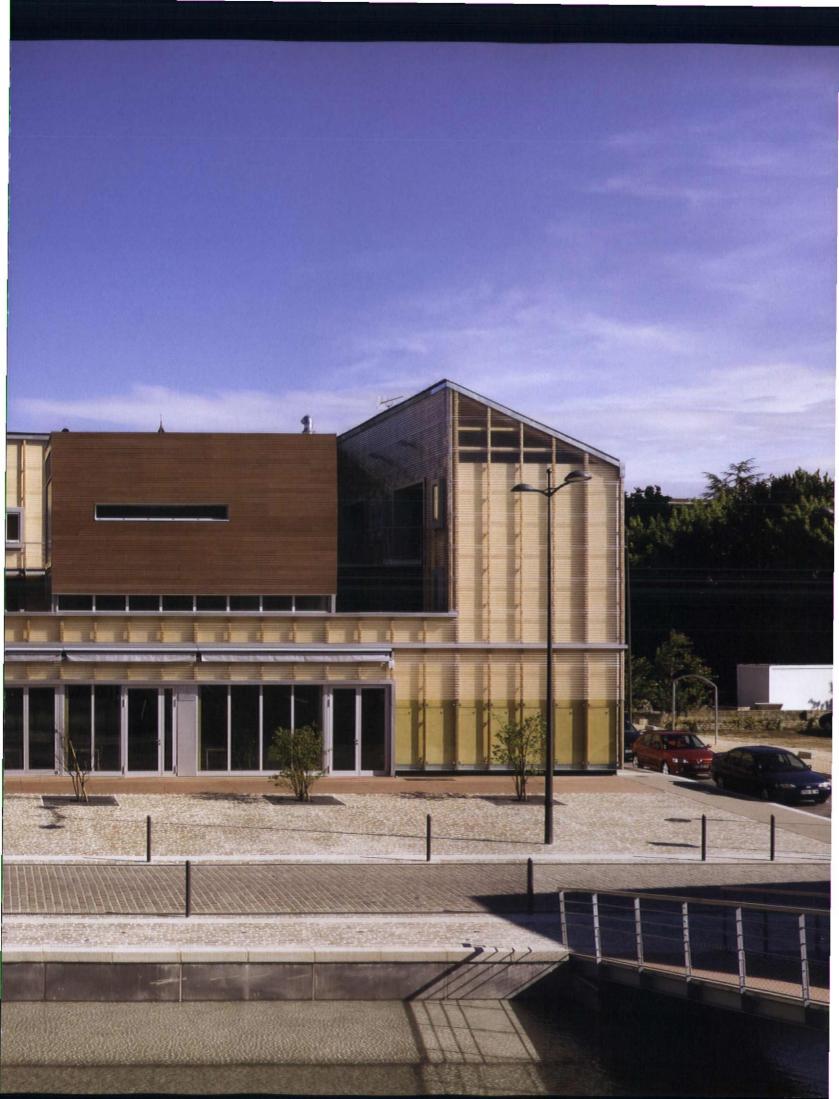
he prefers to discuss how the roof forms work, likening them to visors or 'hands raised to reduce the glaring light and sunshine'.

Llinás is an expert in this sort of rationalised formal manipulation, and through his work has developed great skill in what Juan Antonio Cortes' 2006 essays describe as 'disfiguring the prism, undoing formalities and making the building disappear'. While all apply here, the latter prevails as the key architectural move, not only reducing the impact of the 22,000m² structure, but also allowing for future expansion, with land already designated for a potential future fourth roof.

Relying on physical models rather than complex computer simulation, the resolution of the roof forms shifted throughout the design process as the brief chopped and changed. In all iterations, however, the intention was to eliminate any direct sunlight, which has on the whole been achieved. With the odd ray of sunlight catching the architect out, some on-site tuning may be necessary, this however, does not seem to worry Llinás. Dogged by far greater contractual complications that culminated in the main contractor declaring bankruptcy and local courts taking control of the purse strings, such minor snags pale into insignificance.

During our tour, the site is a hive of activity with both contractors and optometrists working simultaneously, and tradesmen applying finishing touches to the surgical department below, ready for patients who are already undergoing consultations above. Project architect Roger Subirà, who has been on site virtually every day for the last year, briefly stops to talk to the client's lead contact Francisca Rodriguez. As she rushes away to inspect and hopefully sign-off another completed space, she barely has time to reply when asked if she is happy with the building. Turning without breaking step, she beams a smile and says: 'Yes, very happy. We're very happy indeed.





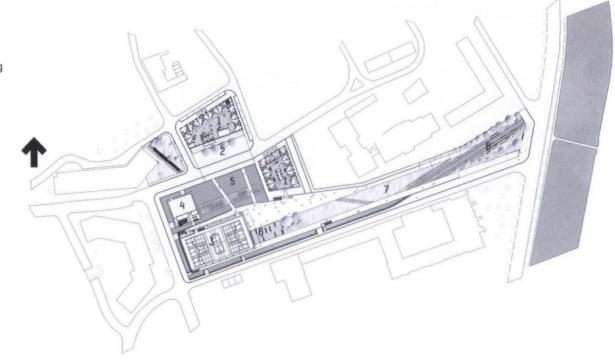
WE WANTED TO PUSH IT BACK TOGETHER, TO REINSTATE A SENSE OF THE UNIVERSITY BEING PART OF THE CITY

FLORENCE LIPSKY





- 1 student housing
- 2 parvis
- 3 sports hall
- 4 dance studio
- 5 basin
- 6 belvedere
- 7 park
- 8 canal



Previous page\_The student housing blocks are a modern take on Troyes' extensive legacy of half-timbered vernacular buildings Left\_The new campus is split into four separate elements that consolidate and define a new set of public spaces

'We don't want to be middle of the road,' says Florence Lipsky during the train journey to Troyes to see Intégral Lipsky+Rollet Architectes' latest project, a new campus for the local university. But few could accuse the Paris-based partnership of MOR tendencies. Underpinned by a concern for materials, tectonics and energy use, Lipsky and partner Pascal Rollet have cultivated a reputation for formally restrained but technically inventive buildings that make the most of unpromising programmes and limited budgets. The pair relish the edginess and economy of raw or industrial materials played against modular, Miesian structures. They are inventive punks rather than supper-club crooners.

The Grands Ateliers in Lyons (AR August 2002), for instance, was an exemplary exercise in stripping architecture down to its structural and constructional logic, bluntly described by Rollet as a 'neutral architecture machine'. But there is poetry too, in projects such as a glass museum set inside a former factory (AR November 2007), where the muscle of heavy industry is counterpointed by the delicacy and craft of a collection of crystal objects.

Though Troyes manifests the partnership's preoccupation with how things are made and put together, here they devise a cunning, modern version of colombage (half-timbered construction) - such concern also extends to the wider townscape. 'We saw it not just as architecture, but as an exercise in urbanism,' says Lipsky. 'We thought hard about how our buildings respond to the street pattern.' This proved their trump card in a competition to design a 16.2 million euros programme of student housing and sports facilities for the Technical University of Troyes (UTT) on a site near the city's cathedral. While rival architects, such as Bernard Tschumi, opted to design a single structure, Lipsky+Rollet teased out the brief's disparate functions into four separate buildings. Tactfully implanted within Troyes' urban matrix, the architecture consolidates a new set of civic spaces, unifying and animating a hitherto nondescript public realm.

An hour and a half by train to the south-east of Paris, Troyes is a former textile-making town, now stoically enduring the collapse of its industrial base. Prosperity as a trading centre during the Middle Ages (the town gave its name to the troy system of weights still used for precious

metals) accounts for a conspicuous legacy of half-timbered houses. Within a tight maze of streets, the narrow *colombage* structures sway and collide like a crowd of elegantly dissipated drunks, heightening the sense of period drama.

Shaped like a champagne cork, the medieval core swells out and around the 13th-century Saint Pierre-et-Saint Paul Cathedral. On its tumescent east, the core is bounded by the Seine, linking Troyes with Paris. Nudging towards the edge of the cork where the urban texture is looser and less homogenous, Lipsky+Rollet's site lies in the lee of the cathedral, next to the bishop's house (now converted to an art museum). Yet despite this proximity to the town centre, the site was curiously isolated and plain.

The notion of dissecting the brief into separate components came from Lipsky+Rollet's studies of the campus' evolution, both as a building type and an urban proposition. From its origins as a series of intimate quads and cloisters, the modern campus has become progressively atomised and dispersed, characterised by placelessness and anomie. 'We wanted to push it back together, to reinstate a sense of the university being part of the city,' says Lipsky.

# THIS MODERN RUSTICITY IS A THOUGHTFUL RESPONSE TO CONSTRUCTIONAL ECONOMY AND EFFICIENCY



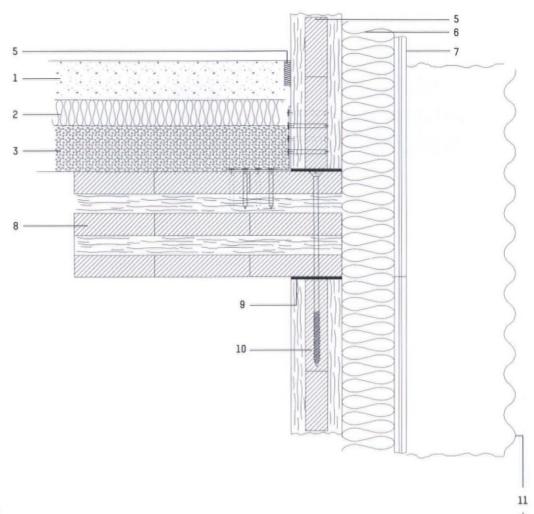




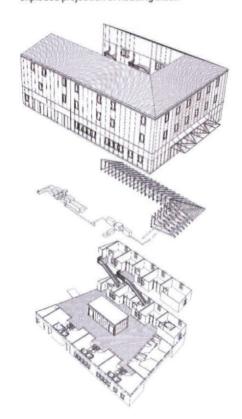
Left, top\_A strip of new parkland rises up to form a kind of urban belvedere in front of one end of the sports hall Left, centre\_Bridges skim across the basin, linking belvedere and sports hall with the student housing. The site is imaginatively permeated by through routes that cement its relationship with the wider town Left, below\_Detail of the 'half-timbered' student blocks Prefabricated room modules are stacked together and faced in a protective skin of clear, corrugated polycarbonate

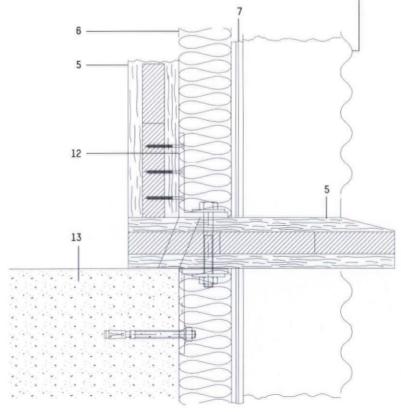


- concrete topping 69mm
- 2 wood fibre lagging 40mm
- 3 compacted vermiculite 70mm 4 peripheral acoustic
- disconnection band 5 solid cross-
- laminated timber 78mm
- 6 wood fibre lagging 80mm
- 7 laminated birch plywood 18mm
- 8 solid crosslaminated timber 162mm
- 9 acoustic resilient lining
- 10 10/300 screw every 175mm
- 11 corrugated polycarbonate sheeting (Onduclair)
- 12 angle bracket
- 13 concrete structure



### exploded projection of housing block





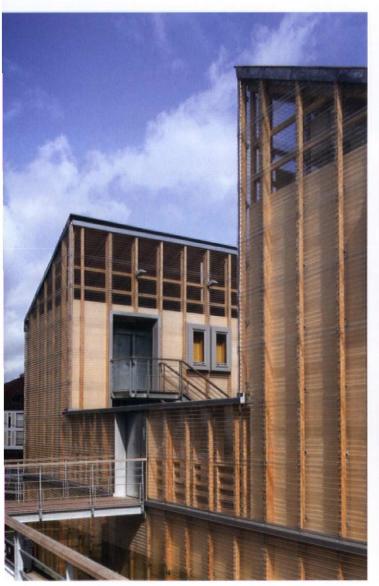
THE EFFECT IS LIKE ONE OF THOSE WEIRDLY COMPELLING ANATOMICAL MODELS THAT REVEALS THE WORKINGS OF THE BODY/BUILDING



long section through sports hall, looking north

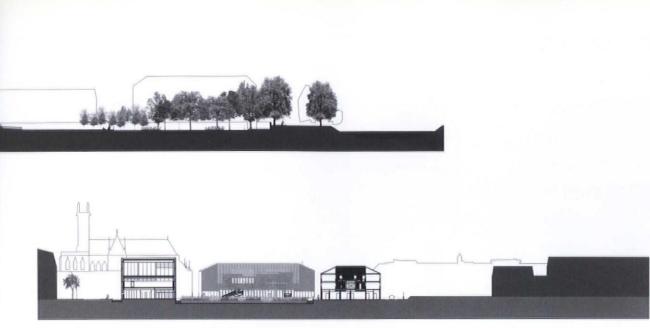


cross section through sports hall, basin and student housing block, looking west









cross section through dance studio, basin and student housing block, looking north

Far left\_The mix of timber, polycarbonate and pitched roofs gives the student housing a folksy feel Left\_Rooms are accessed from communal courtyards at first-floor level Below left\_Typical student room, a model of spatial and material economy



Reintroducing water that once flowed through a now largely infilled network of local waterways, the quartet of new buildings is arranged around a revitalised basin and canal. Tailing off to the east to join the Seine, the canal threads its way through a new public park. This landscaped strip rises up over two storeys of parking, bunkered in a kind of rusticated concrete base, to create an elevated square at one end of the new sports hall. From this urban belvedere, the campus unfolds. A crisp, cubic tower containing dance and martial arts studios anchors the north-west corner and two almost identical blocks of student accommodation frame a central parvis. A pair of skinny bridges slope and skim across the basin, linking the elevated square with the parvis, so while the new elements form an identifiable ensemble, the site is still permeable. Pedestrian routes cut through and around the campus, locking it into the town and emphasising the programme's civic dimension (both the sports hall and studios are open to the public).

Although the new buildings share a common language of almost industrial simplicity, they are clearly identified by use of materials. The two sports structures are strong, sober volumes wrapped in polycarbonate sheeting containing ultra-fine metal louvres, which give the facades a shimmering, gauzy caste. Yet despite the uncompromising geometry, they are not insular pieces of architecture. From the belvedere you can see down into the sports hall through a glazed end wall, while large vitrines cut into the neighbouring cube reveal its inner workings, so connecting the life of the buildings to the life of their surroundings.

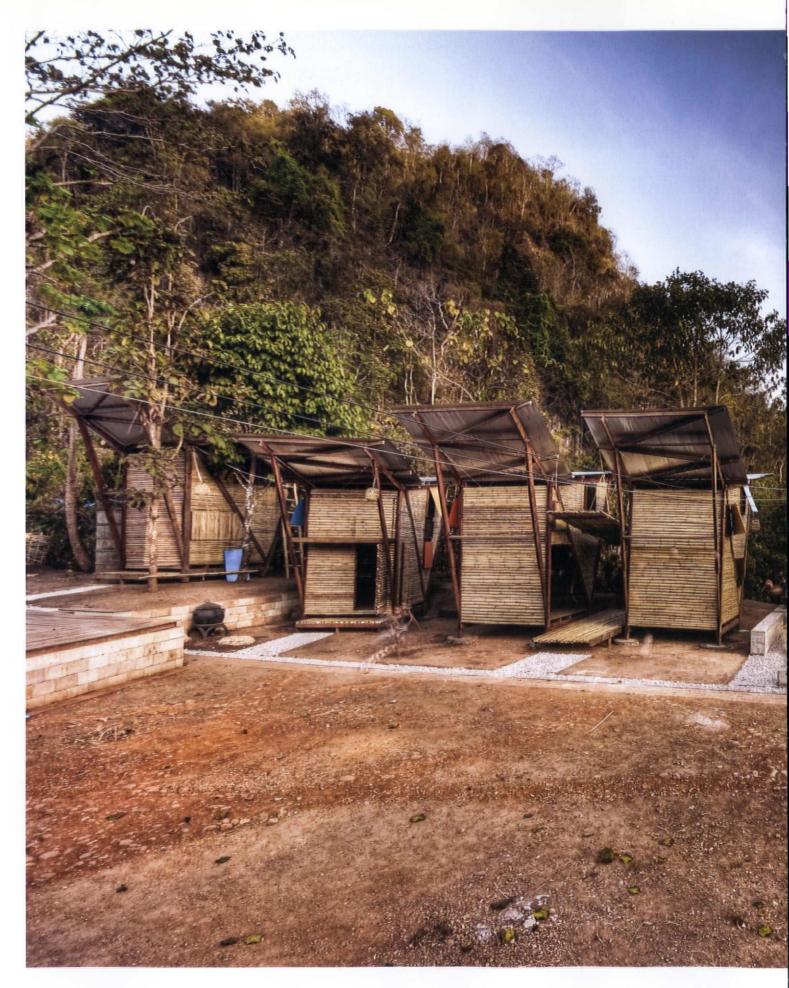
By contrast, the two student residences are sheathed in a rustic assemblage of timber and polycarbonate, which together with the mono-pitched roofs, gives the architecture a folksy feel. Perhaps homely is a better epithet, since the blocks are home from home for 47 students. Rooms wrap around and are accessed from open external courtyards at first-floor level. These courtyards have the makings of popular communal spaces as people come and go; they also host freestanding study pods if students want company or a break from their orientally compact cells. Ground floors contain offices and a refectory, which addresses and connects with the parvis for al fresco dining in good weather.

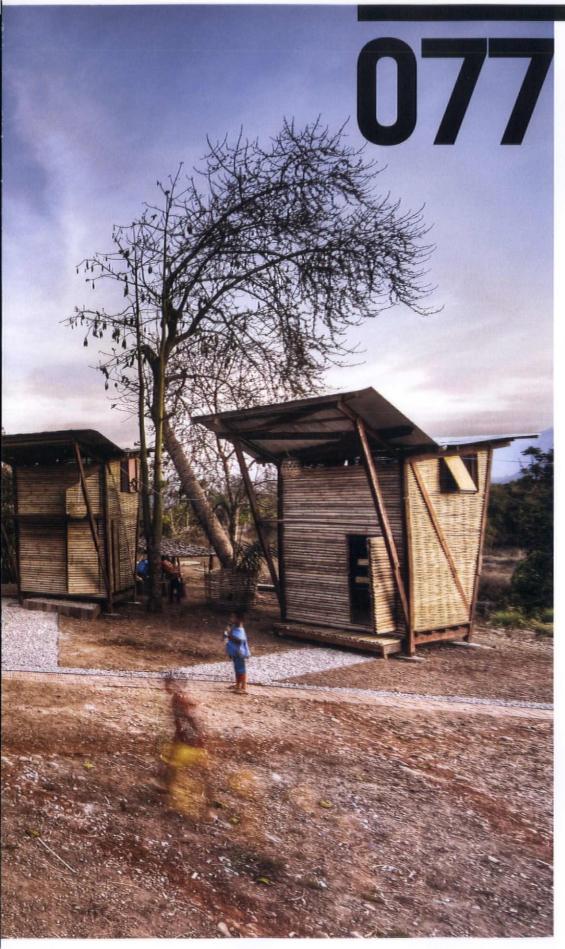
While this modern rusticity might look like an ironic, insouciant riff on Troyes' half-timbered heritage, it's just as much a thoughtful response to constructional economy and efficiency. Each room is a prefabricated unit made from heavily insulated, laminated timber panels faced in thin sheets of birch plywood. Units were simply craned in, stacked together and the external facades finished in a skin of clear, corrugated polycarbonate sheeting fixed to slim timber uprights. At ground level, toughened glass replaces the polycarbonate to prevent it from being cut or scratched.

ARCHITECT
Intégral Lipsky+Rollet
Architectes, Paris, France
PROJECT TEAM
Florence Lipsky, Pascal
Rollet, Laurent Thierry,
Anna Flak,
BUREAU D'ÉTUDE

LANDSCAPE ARCHITECT
Atelier Frédérique Garnier
TIMBER CONSTRUCTION
Gaujard Technologie

The effect is a bit like one of those weirdly compelling anatomical models that reveals the workings of the body/building. Doubtless the architects could have used an opaque cladding material, but the interplay of transparency, layering and gutsy construction has more visual and conceptual panache. But like all Lipsky +Rollet's work, it is an architecture of clarity and robustness designed for the everyday, with nothing wasted or fudged. 'We like working with matter,' says Rollet. 'We like to twist it, drill it and cut holes in it. But we'd also be happy if people walked past our buildings without noticing them."





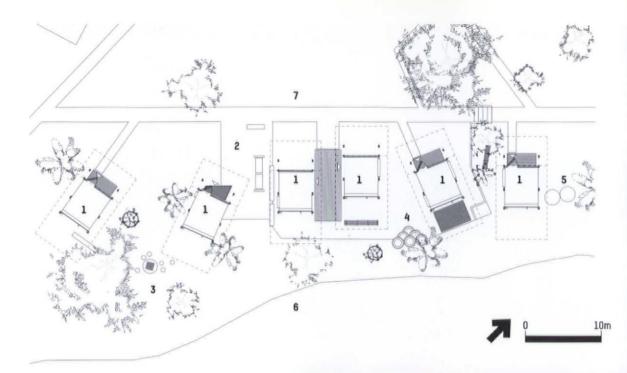
SOE KER TIE HOUSES
LOCATION
NOH BO, TAK, THAILAND
ARCHITECT
TYIN TEGNESTUE
WRITER
CATHERINE SLESSOR

Noh Bo is a small village located on the border between Thailand and Burma. Most of its inhabitants are ethnic Karen refugees fleeing persecution in Burma and among them are many children who have lost or become separated from their parents. It's a depressingly familiar tale of dispossession and despair, but it has had the positive effect of galvanising humanitarian assistance from the other side of the world. In 2006, Ole Jørgen Edna established an orphanage in Noh Bo. Edna is originally from Norway and has collaborated with his compatriots TYIN Tegnestue on a series of projects in rural Thailand with the aim of improving living conditions and developing building skills. Projects are specific to context and make inventive use of indigenous materials, mainly timber and bamboo.

Working under the guidance of Professor Hans Skotte and architect Sami Rintala, TYIN is a non-profit organisation formed of a group of architecture students from Trondheim's Norwegian University of Science and Technology (NTNU). Funding for their activities comes from over 60 Norwegian companies backed by private contributions. The set-up might be described as a Scandinavian version of Rural Studio, which sends students task

#### site plan

- house
- 2 yard with benches
- 3 chess table
- 4 tyre stair
- 5 water storage
- 6 riverbed
- 7 open courtyard



forces to build community projects in Alabama, but with the difference that TYIN's mission extends overseas. 'We hope that our projects can have an impact beyond physical structures,' says Pasi Aalto, one of the student designers.

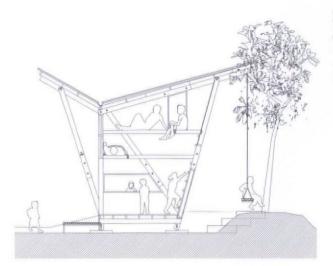
This project involves the construction of a series of dormitory pods for Noh Bo's expanding orphanage. Originally capable of housing 24 children, the amount of accommodation required soon doubled. A dismaying statistic perhaps, but it has catalysed an architecture of simplicity and dignity that uplifts the spirits. Rather than design a large, single dormitory building with institutional overtones, the aim was to recreate the children's more normal experience of living in a family house. TYIN's solution was to build six separate identical units shared by groups of up to six children, so each child could have private space in an identifiable 'home', as well as a surrounding communal neighbourhood for play and interaction.

The workers named the pods Soe Ker Tie – The Butterfly Houses – because of their appearance. With lightweight walls of woven and slatted bamboo, harvested within a just few miles of the site, the squat, compact huts embrace the local vernacular; techniques used to create the walls are the same used in local houses and crafts. Dwellings are slightly raised above the ground to repel moisture, dampness and rot in the hot, wet climate, while oversailing 'butterfly' roofs of thin corrugated metal sheeting enhance natural ventilation and help collect rainwater – a particularly useful feature during dry periods. They also provide convenient supports for children's swings.

Anchored by sturdy concrete foundations cast in recycled tyres, the durable ironwood structure for each hut was prefabricated and bolted together on site. The interiors resemble a jungle gym, with children of all ages clambering around various sleeping platforms and scrambling up and down ladders. Natural light percolates through the bamboo walls and improvised windows made from horizontally stacked and hollowed out tubes of bamboo. On the surface, this highly successful project has the rustic delight of Laugier's archetypal primitive hut transported to the tropics, but the built reality is grittier and more serious, achieved on a microscopic yet resoundingly far-reaching budget of around £7,300.



cross section through typical house



# WITH WALLS OF WOVEN AND SLATTED BAMBOO, THE HUTS EMBRACE THE LOCAL VERNACULAR





Previous page\_The cluster of six houses forms a compact neighbourhood for play and interaction Left\_Construction is a simple yet elegant take on the local vernacular of hardwood and bamboo
Above\_Light and air filter through the woven and slatted bamboo walls

#### ARCHITECT

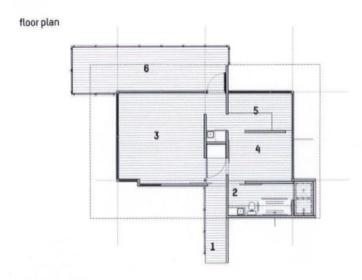
TYIN Tegnestue, Trondheim, Norway

### PROJECT TEAM

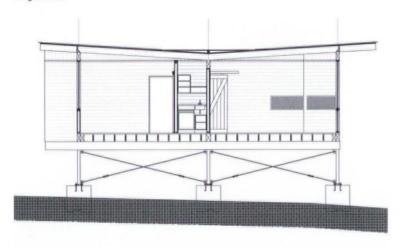
Pasi Aalto, Andreas Grøndvedt Gjertsen, Yashar Hanstad, Magnus Henriksen, Line Ramstad, Erlend Bauck Sole

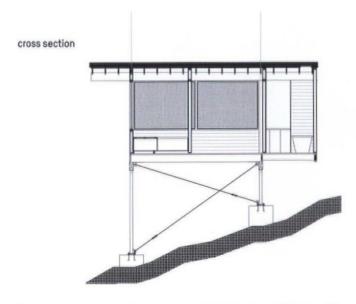






long section





Previous page\_The archetypal cabin in the wilderness evokes cherished ideas of communing with nature Right The unspoilt site impelled the architects to devise a building and constructional system that touched the earth lightly Below right\_The cabin sits on a cantilevered deck supported by slim steel posts

- 1 entrance
- 2 bathroom
- 3 living room
- 4 bedroom
  5 kitchen
- 6 terrace

In 1972, The Foxfire Book was published in America, documenting the lifestyle, culture and skills of rural communities in the southern Appalachian Mountains. The account was interspersed with personal narratives and heartwarming illustrations such as children watching their grandfather build a sturdy dining chair from scratch. Flipping through it, you'd be moved to try any number of the projects (the cover proclaims it will teach you 'hog dressing, log cabin building, mountain crafts and food... and other affairs of plain living') and be humbled that you probably couldn't. The book and its 11 follow-up editions (the most recent published in 2006) have sold nearly 10 million copies.

Assuming that most of those 10 million readers have yet to dress a hog or build a cabin, there is a market for, at least, the romantic idea of living in the wilderness and subsisting off the land. When I first saw Andersson Wise Architects' cabin on Flathead Lake, I thought of *The Foxfire Book*, and of the visceral reaction to places, ideas and lifestyles that connect so deeply to nature.

The cabin, in Polson, Montana, overlooks a large glacial lake and a 150-foot, craggy, grey granite outcrop nicknamed The Matterhorn. Set deep in the northern Rocky Mountains, the remote location immediately convinced the Texas-based architects that they had to come up with an alternative system of construction to suit the terrain. To complicate things further, nearby is a significant nesting area for osprey birds, and both the architects and client wanted to ensure they wouldn't be disturbed during the building process.

According to partner Arthur Andersson, the idea was to make a 'small insertion' into the landscape. The building itself was put together by hand: 'It was done by the building's caretaker, John McCain (not that one), a big guy from Minnesota who moved to Montana,' says Andersson. The builders constructed most of the elements off site, putting them



together in situ with minimal machinery in order to limit noise pollution. 'There wasn't even much sawing, it was mostly nailing. We conceived the structure as a kit of parts,' Andersson explains.

The starting point for the design was a simple structural system that was sympathetic to the location.

Andersson designed a cantilevered deck, which generated a proportional system based on 8ft increments; the deck cantilevers out 8ft and is anchored by the 16ft-long main volume of the cabin. 'All the proportions are 8ft, which set up the bay for vertical divisions – there are 8ft ceilings, and 8ft screens, too. The contractor was not a real contractor, but the project turned out exactly

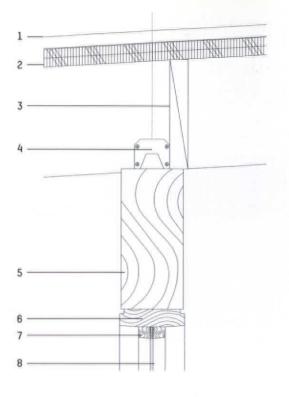
how I intended it,' beams Andersson.

This lodge, a guest house of a larger estate up the road, has a compact but highly atmospheric interior, a result owing to the choice of materials, building form and the way in which the cabin emphatically focuses outwards rather than inwards. Douglas fir walls dominate inside, mirroring the real fir trees unfolding in the landscape, while the structure consists of Parallam beams – a glulam made from recycled woodchips.

The simple metal roof is the main volumetric design strategy. Its two upward sweeps was based on the premise that this directs views outwards through the living room windows to The Matterhorn and lake beyond. 'It's a simple butterfly —



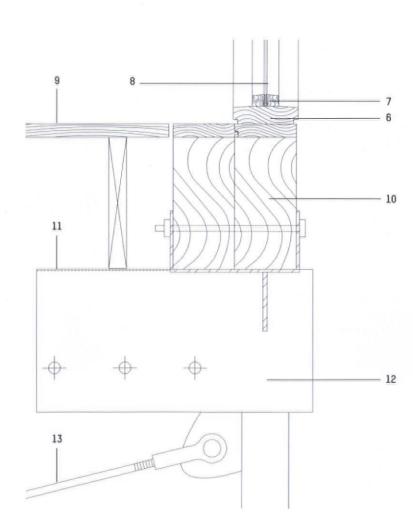
# LIKE A DELICATELY TETHERED BALLOON DRIFTING AWAY, THE CABIN SITS ON EIGHT SLIM STEEL POLES





Above right\_Living room and terrace; the interior is emphatically focused on the landscape Below right\_Walls of Douglas fir mirror real trees outside. Glulam beams made from recycled woodchips form the structure

- corrugated metal panel roofing
- 2 two layers plywood decking
- 3 wood blocking
- 4 rafter clip 5 PSL beam
- 5 PSL beam
- 6 wood screen frame
- 7 wood stops
- metal screen and frame
- 9 wood flooring
- 10 PSL beams
- 11 insect screen
- 12 steel structure
- 13 steel bracing rod





ARCHITECT
Andersson Wise
Architects, Austin,
Texas, USA
STRUCTURAL ENGINEER
John McCain

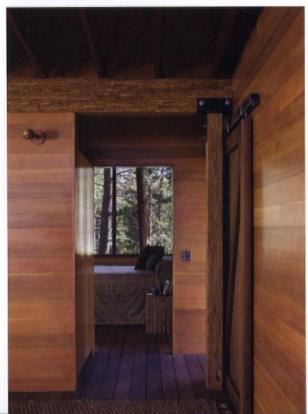


roof that has become jokingly known as the "Osprey-wing roof" round here – it really came from wanting the view lifted up and out,' says Andersson.

With a single bedroom, living room, bathroom and small kitchen, the cabin is quite utilitarian, but makes a romantic gesture to the surrounding landscape. The structure is firmly anchored on one side and then steps out over the steep terrain below towards the lake. Like a delicately tethered balloon drifting away, the cabin sits on eight slim steel poles with the precipitous cantilever emphasising the drama of this move.

Steel accents and ipe wood siding nudge materials away from the strictly local, but work both in functional and aesthetic terms. 'The idea of this retreat is that it's off the grid – not without power, but it isn't heated and there's no air conditioning,' says Andersson. Minimal insulation and seasonal temperature fluctuations meant that the exterior had to be particularly robust and ipe is a hardwood so durable that it can weather almost anything.

On building log cabins, the Foxfire authors observed: 'As our information grew, so did our realisation that there are almost as many ways to build a cabin as there are people who have built one.' When matched with the right designers, this process is imbued with a phenomenological humanism from aspiration to execution, creating a building that is as uplifting as it is simple.



079

**VICTOR JARA CULTURAL HALL** 

LOCATION

SOIGNIES, BELGIUM

ARCHITECT

L'ESCAUT ARCHITECTURES

WRITER

**CATHERINE SLESSOR** 

PHOTOGRAPHY

**FILIP DUJARDIN** 





In the small Belgian town of Soignies, L'Escaut Architectures has created a new performing arts hall that dramatically erupts from the ground, like a rock emerging from the sea. The analogy is apt as Soignies is, historically, a quarry town, and its distinctive blue limestone is still extracted and hewn in nearby quarries. This forms a dignifying carapace around a chunky-faceted concrete structure. 'The building is covered with a rough stone crust as evidence of the town's original bond with its stone', says project architect Michael Bianchi. The Brussels-based practice, which specialises in working with clients from the performing and fine arts field, won a design competition in 2005 and the building was completed earlier this year.

Soignies is also attached to its folkloric traditions such as an annual carnival and other street festivals, and despite its proximity to Brussels (it lies around 50km south-west of the capital), these periodic *fêtes* still maintain a strong local flavour. The town's historic and still enduring culture of colonising the streets informs and underscores the new

building. Going beyond the simple provision of a local centre for music, theatre and arts, the project has clear topographic and urban ambitions to become part of the townscape. This is not the usual hermetic box.

The most obvious manifestation of these aims is the way in which the building relates to its site, forming a new public square. A generous stepped podium addresses the square, creating a space for open-air performances and seating for the audience. 'It invites appropriation by the public,' says Bianchi. To encourage this, L'Escaut collaborated with visual artist Domitienne Cuvelier on the square's landscaping.

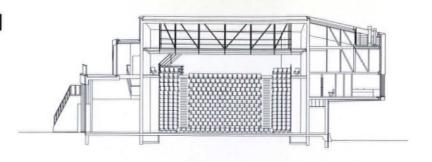
Emphasising the notion of the town as a permanent theatre of the everyday, the huge staircase choreographs movement around and through the open space. The building's cranked geometry, like a squashed piece of origami, is defined by the spaces that surround it and the visual sequences connecting them. The irregular forms pick up on the town's medieval street pattern and from the top of the podium, you can better apprehend local landmarks, such as the church of

St Vincent, one of the earliest examples of Romanesque architecture in Belgium.

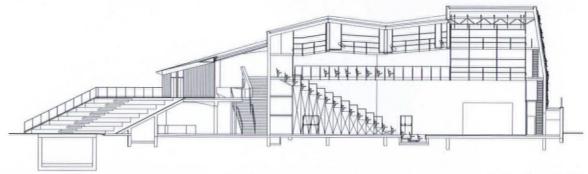
A series of light-filled foyer spaces, which glow enticingly at night, are wrapped around the black box at the building's heart. Capable of holding between 400 and 600 people in telescopic seating, the theatre is extremely flexible, and the stage extends half the length of the auditorium, making it possible to host large-scale dance and theatre performances. In a site tightly surrounded by neighbouring buildings, noise pollution was potentially an issue. Auditorium acoustics were the preserve of French specialists CAPRI, who worked on the refurbishment of the Garnier Opera in Paris.

In effect, the building is a condensed fragment of the urban matrix: a stone-clad container full of streets, squares, stairs, connections, double heights and oblique views. Here, the richness of the architecture lies not so much in treatment of surface, but in the responsive and subtle way that space is manipulated and the connections made with the wider urban realm.

#### THE PROJECT HAS CLEAR TOPOGRAPHIC AND URBAN AMBITIONS TO BECOME PART OF THE TOWNSCAPE



cross section



long section







Previous page, left\_ The building incorporates an open-air auditorium Previous page, above\_ A carapace of blue grey limestone emphasises the historic connection with the local stone quarrying industry Opposite, far left\_ Luminous foyer spaces wrap around the auditorium's blind volume Below centre

Main foyer Left\_The auditorium can hold up to 600



site plan



#### ARCHITECT

L'Escaut Architectures, Brussels, Belgium

#### PROJECT TEAM

Michael Bianchi, Florence Hoffman

#### BUREAU D'ÉTUDE

Weinand

#### STRUCTURAL ENGINEER

Weinand ACOUSTIC CONSULTANT

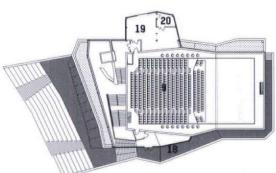
#### Capri

#### LANDSCAPE ARCHITECTS

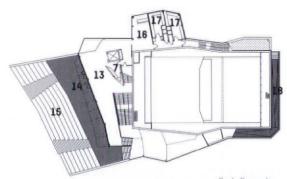
L'Escaut, Bjorn Gielen, Domitienne Cuvelier

- entrance
- 2 lower foyer
- 3 WCs
- 4 offices
- 5 ticket office
- 6 cloakroom
- 8 technical areas
- 9 auditorium
- 10 stage
- 11 loading bay
- 12 scene dock
- 13 upper foyer
- 14 external terrace
- 15 external steps
- 16 artists' foyer
- 17 dressing rooms
- 18 external walkway
- 19 plant
- 20 boiler room

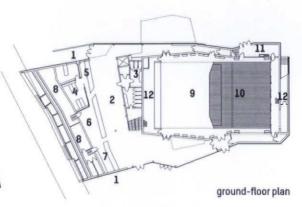
20m



second-floor plan



first-floor plan



080

**VENTOLERA WINERY** 

LOCATION

SAN JUAN DE HUINCA, LEYDA VALLEY, CHILE

ARCHITECT

FRANCISCO IZQUIERDO

WRITER

**ROB GREGORY** 

**PHOTOGRAPHY** 

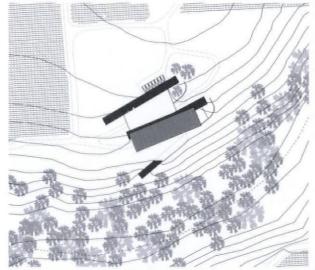
**CRISTOBAL PALMA** 





#### IT ACHIEVES THE IMPACT OF A DOUBLE-CURVED STRUCTURE, BUT WITH THE EFFICIENCY OF AN INDUSTRIAL SHED











Previous page\_The westerly elevation of the fermentation room sits between the red wine cellar in the foregound and the services bunker beyond Left From the north, the manner in which the timber structure negotiates the steeply sloping site is fully revealed Below left\_The winery deck connects directly with the eastern elevation of the fermentation room Below\_The easterly front forms an opposing pitch in elevation, which in turn creates the double curvature roof

Despite being an inherently functional building type, the modern winery has become something of a fashion parade for overly expressive architecture. With the winemaking process typically arranged around efficient and ordered lines of gravity-fed fermentation tanks, there is little justification for a plan to deviate from the orthogonal. Viticulture, however, has become increasingly competitive, with architects commissioned to impart a sense of identity to buildings that are essentially agricultural factories. Usually the temptation is to exaggerate a deviation in cross section and express it through the design of a flamboyant roof structure, with varying degrees of success.

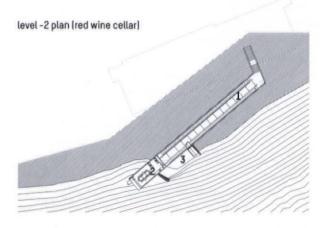
The Peregrine winery in New Zealand by Architecture Workshop (prize winner in the AR's 2004 Award for Emerging Architecture, AR December 2004) showed how this could be achieved with grace and finesse, employing a double-curved polycarbonate canopy to adorn an

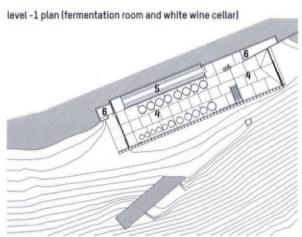
otherwise nondescript concrete bunker. At the more hectic end of the spectrum are projects such as the Ysios winery at Álava by Santiago Calatrava, cheekily described by Graham Stirk (designer of Rogers Stirk Harbour + Partner's Bodegas Protos winery in the Castilla y León region of northern Spain, AR March 2009) as 'a shed with a hair-do', which shouts for attention with brash materials and a surprisingly bulky structure. This project by Francisco Izquierdo in Chile sits somewhere in between, achieving the impact of a double-curved structure, but doing so with the efficiency of an industrial shed - employing straightforward yet expressive detailing and a reduced palette of materials.

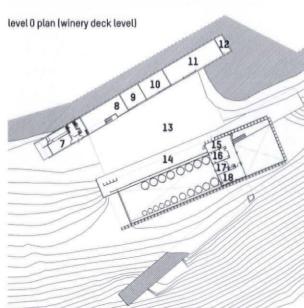
The Ventolera winery, which produces both white wines and Pinot Noir, is sited at the highest point of a vineyard in San Juan de Huinca in the Leyda Valley, a winemaking region between Santiago and the Pacific coast. A wind turbine was already located on the site and \_\_\_\_\_



# THE SLENDER ELEMENTS GIVE THE OVERALL STRUCTURE A PACE AND RHYTHM WHEN SEEN FROM FURTHER AFIELD









long section through fermentation hall



long section through red wine cellar



cross section

- red wine cellar
- 2 tasting room
- 3 barrel cleaning deck
- 4 fermentation room
- 5 tasting room
- 6 barrel cleaning deck
- 7 services area
- 8 technical equipment room
- 9 workshop
- 10 cold room
- 11 bottle storeroom
- 12 water tank
- 13 winery deck
- 14 loading area
- 15 hall
- 16 laboratory
- 17 office
- 18 meeting room



0 15r

Below\_Inside the fermenation room, the double curve roof structure is fully revealed Below right\_Front of house and back of house merge seamlessly, seen here with the interior of the control bridge

# ARCHITECT Francisco Izquierdo, Chile PROJECT TEAM Francisco Izquierdo, Claudio Tapia, Maria José Varas CLIENT Viña El Litoral STRUCTURAL ENGINEER Enzo Valladares

the addition of new production spaces has created a nucleus within the vineyard. The new buildings comprise four elements: three buried and/or partially buried concrete bunkers and the more expressive timber frame, which has become emblematic of the winery. The different volumes sustain the range of environmental conditions (temperature, humidity, stability) needed for the winemaking process.

Arranged east to west in a tapering formation, the elongated concrete forms contain technical and service areas and two wine cellars - one for white and one for red wine. The timber fermentation hall bears on the middle (white wine) bunker, extending to the west with a splitlevel cross section that steps down to negotiate the steeply sloping site (the 12.5m height difference assists gravity feeding). The timber frame comprises 50 structural bays, set on 1m centres. With 85x700mm columns and 85x560mm beams, the laminated Radiata pine portal frames create a

graceful, double-curved roof. Simply by changing the height of each column to create opposing pitches on each of the long elevations, the straight roof beams span at shifting gradients to create an incremental twist, without the need for complex curved geometries.

The slender elements not only give the overall structure a pace and rhythm when seen from further afield, but also provide shade from westerly sunlight without reducing transparency or spoiling views to the landscape from the winery deck. Breaking the rhythm to give access to the deck, a double-T steel beam has been built into the head of the glass wall to support the roof where columns have been omitted. As there were only six months to complete the construction, two contractors worked simultaneously, one of them focusing solely on the laminated wood structures. The result is a building that makes simple poetry out of its function and sits lightly and elegantly in the landscape.





# 081

SQUARE HOUSE
LOCATION
KARUIZAWA, NAGANO, JAPAN

ARCHITECT TNA

WRITER

**ROB GREGORY** 

**PHOTOGRAPHY** 

**DAICI ANO** 

When visiting Makoto Takei and Chie Nabeshima's office in the Setagaya district of Tokyo, the need to communicate through an interpreter brought focus to how each project was described, as the youthful couple attempted to sum up each building in just one line. 'This house has four elevations and four windows... this one becomes part of the forest... and this one reaches to up toward the sky like a plant.' Even without these clipped commentaries, the conceptual origins of each project has an inherent clarity, attracting the attention of two consecutive **Emerging Architecture Awards** juries, with Ring House (the woody one) and Mosaic House (the phototropic one) commended in our 2007 and 2008 awards programmes.

Having previously seen their work in a magazine, the client of their latest house (described by TNA as 'a couple and two dogs') liked what they saw and supported TNA in pursuing the same degree of conceptual clarity, which in this instance sees the metaphor relating to bamboo – the predominant species on their site in Karuizawa, Nagano.

'It's as if the building foundation has grown from the ground like thin blades of bamboo grass,' say TNA, explaining how 75mm² hollow sections extend through the house to support both the floor and roof. 'We thought that the building and landscape should merge naturally.'

Capturing something of the spatial continuity of a forest, the interior of this weekend retreat is essentially boundless, enveloped in a full-height glass skin. This is something of a departure for TNA who, until now, have brought distinction to each of their houses by placing holes in walls that relate to specific contexts. Here, the walls are insubstantial and instead, division and containment are moderated by collections of slender columns that mark out spaces for a bed, a fireplace, the kitchen and bathtub.

The same elements then place their feet lightly upon the forest floor, extending up to 8m in height. In total, 76 columns have been deployed, but not all are placed for structural integrity. With an apparently casual attitude to the pursuit of structural authenticity (a philosophical issue that may have stifled a more earnest techie-architect), TNA's composition is a spatial response, not a technical one – a trait that seems prevalent among this generation of Japanese architects, who prioritise compositional over technical resolution. Some columns are redundant, while others incorporate essential services such as water pipes, electrics and telecommunications.

Square by name and square by nature, the house has a regular plan that gives the client a relatively generous 83m² of living space.

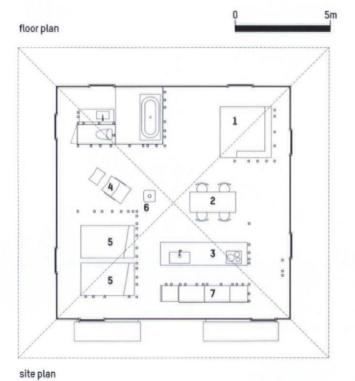
Spatial irregularity, more akin to the sightlines in a forest, is given by the linear column lines, appearing more solid when seen in oblique and dissolving when seen head on.

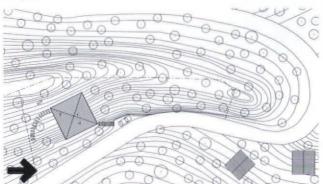
Having both served their apprenticeship with Takaharu and Yui Tezuka at Tezuka Architects (AR October 2009), the duo set up a practice in 2004 and have since then repeatedly demonstrated how to produce unique contemporary homes with an inherent clarity and finesse. The AR looks forward to seeing work of greater scale and complexity in the future.





#### **DIVISION AND CONTAINMENT ARE MODERATED BY COLLECTIONS** OF SLENDER COLUMNS THAT MARK OUT SPACES















Previous page\_ The house is supported on 76 slender columns Above left\_Maximum 5 bed privacy is created as the house sits high above the road Left\_Columns which support the shallow pyramid roof add subtlety to the space Above\_Each function finds its place in the single volume

- day bed dining table
- 3 kitchen counter
- 4 deck chair
- 6 stove
- 7 closet

ARCHITECT

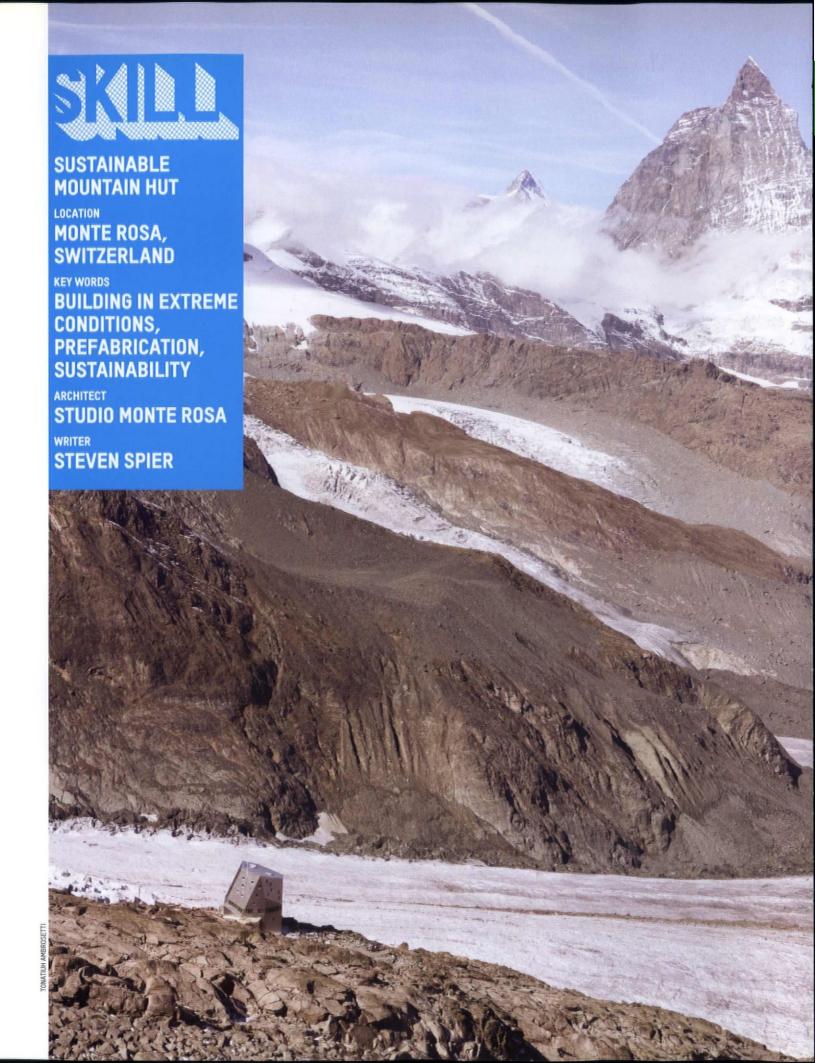
TNA, Tokyo, Japan

STRUCTURAL ENGINEER

Akira Suzuki

LIGHTING DESIGNER

Masahide Kakudate



Alpine tourism was a 19th-century invention, giving rise to the familiar infrastructure of railways and grand hotels that transformed once remote villages into resorts. Those who wanted a more rugged alpine experience could hike between mountain huts (Berghütten), where they could expect a sleeping bunk, a warm meal and little more.

The challenges of building an alpine hut in such remote places and harsh environments are as huge now as they were then. It takes a few days to acclimatise to the thinness of the air above 2,500m and temperature extremes, even within a single day, can be considerable. Construction can only take place during a very short alpine summer and getting materials to the site is difficult – in the 19th century, building supplies were laboriously transported on the back of either mule or man.

Yet the term alpine hut is a misnomer; they are often good-sized buildings. The original hut at Monte Rosa, Switzerland's highest peak, sits at 2,795m and could sleep 150 (tightly packed) people. With its stunning views of the Matterhorn, it is one of the busiest of Switzerland's 153 Berghütten, but to get there from Zermatt still involves a trip by cog railway followed by a three-hour hike across two glaciers and a scramble up a rock face. A simple timber construction on a stone base, it has outhouses perched on a mountain edge and no running water except for a trough outside. Built in 1895 and extended and rebuilt over the years, it desperately needed to be replaced.

Coincidentally, the Swiss Federal Institute of Technology Zurich (ETH-Z) was looking for a way to celebrate its upcoming 150th anniversary in 2005. Project director of the anniversary programme, Professor Meinrad Eberle, proposed designing a sustainable mountain hut, and in 2003 Andrea Deplazes, professor of architecture and construction and partner in Bearth & Deplazes Architekten, was appointed to lead the project. With the Swiss Alpine Club (SAC), which

administers Switzerland's Berghütten, they began looking for a challenging site that was also well visited, and eventually settled on Monte Rosa.

Deplazes made it a student project and formed Studio Monte Rosa. In view of the extreme challenges of the construction's physics and logistics, specialists from other departments of the ETH-Z - the School of Engineering and Architecture at the Lucerne University of Applied Sciences and Arts, and specialists in economics and management - were brought on board. Assistant professor Marcel Baumgartner became the project architect and the team looked at climate data and use cycles, with the aim of building a hut that was selfsufficient in energy, water and waste.

An obvious starting point was a dense building with minimal surface area. A sphere delivers the smallest surface area relative to volume, so the new Monte Rosa hut tapers a spherical form over five storeys in response to its plan, the constraints of prefabricated timber construction, and the need to minimise openings while maximising solar gain.

Internally, the form is centrifugally segmented like an orange, with 50 separate compartments. The central core is a compact hallway and landing from which the sleeping quarters fan out. Vertical circulation wraps up and along the external wall. The huge volume follows the arc of the sun, bringing in passive heat, pulling air through and providing stunning views. Yet it is also designed to be a social and dramatic space; the depth of the structure allows you to sit in the facade and the main grand staircase is painted glistening gold.

With a huge rectilinear plane covered in photovoltaic panels angled at precisely 66.2° to maximise solar gain, the south facade is a purely rational form for generating power. Surplus energy is stored in battery banks and waste water from showers and toilets is filtered and reused. Solid waste is minimised and removed, not dumped down the hill. as was the case at the old hut.

A cistern was blasted out of the mountain to store sufficient glacier meltwater for all the hut's needs.

Some 15 per cent of the 6.5 million Swiss franc budget (approximately £4 million) was set aside for the transportation of building materials by helicopter. Minimising weight and the number of trips thus became a major design consideration, as did the short summer which limited building time. The timber structure was prefabricated, with the optimal assembly sequence computer modelled. On site, it was packed with insulation and the exterior clad with an aluminium wind-and-rain screen, chosen for durability and lightness.

Within the concrete foundations, a steel undercarriage shaped like a wagon wheel isolates the building from the ground so it does not affect the permafrost. The kitchen is at the core of the main floor, with seating areas fanning out towards the Matterhorn. Its primary structure is a series of exposed timber trusses radiating out from the centre, with built-in timber benches and tables.

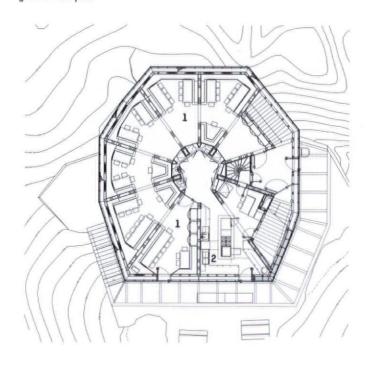
The effect is both rustic and sophisticated but, between the architects and the SAC, achieving that balance was not straightforward, proving sustainability is as much a cultural as a technical issue. The concept of a mountain hut was in fact unhelpful, suggesting a certain aesthetic and level of comfort; the old hut was dark, looked like an alpine chalet and offered primitive facilities. The facade, interior and improved amenities of the new building were a challenge to mountaineers' expectations, so the architects had to balance modern architecture with traditional perceptions.

You could ask whether it would have been more sustainable not to build a new hut at all – but tourism is practically the Alps' sole industry, and the huts are vital to help sustain local economies. The new Monte Rosa hut shows how ecologically, culturally and economically sustainable architecture can be achieved in an extreme environment.

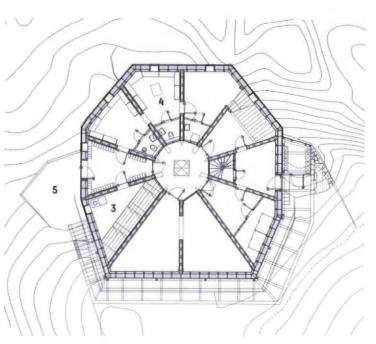
#### INTERNALLY, THE FORM IS CENTRIFUGALLY SEGMENTED LIKE AN ORANGE, WITH 50 SEPARATE COMPARTMENTS

- dining/louge spaces
  - spaces kitchen
- dormitories
- 4 bathrooms
- 5 terrace

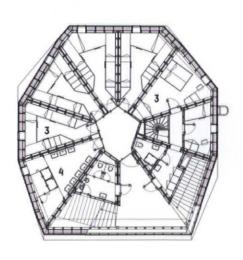
ground-floor plan



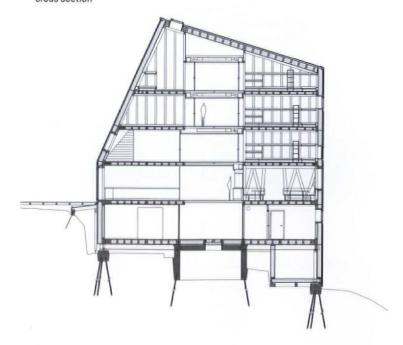
lower ground-floor plan



first-floor plan



cross section



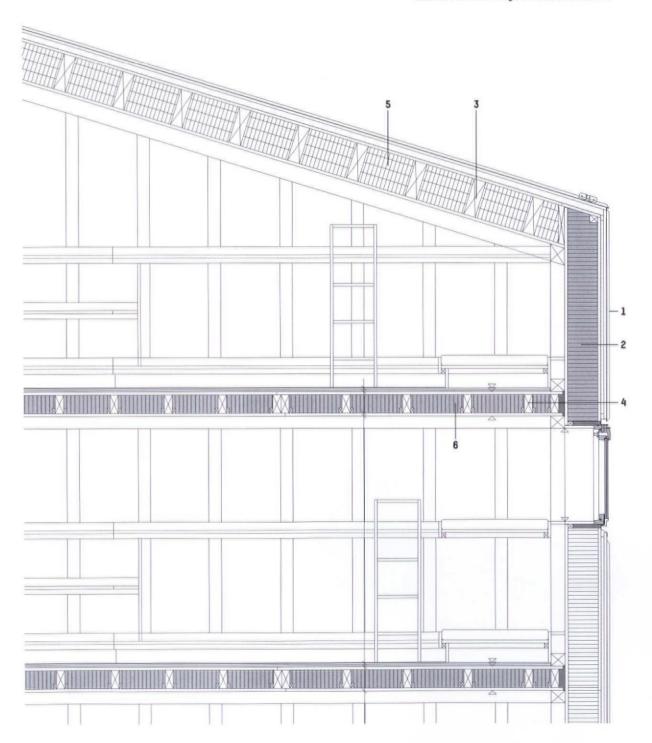


Previous page\_The new Monte Rosa hut sits on Switzerland's second highest Alpine peak, with impressive views of the neighbouring Matterhorn, Building in such a remote and inhospitable landscape presented huge challenges, not least the difficulties of transporting materials to the site. Since all the components of the prefabricated structure had to be transported to 2,795m above sea level by helicopter, minimising the weight and number of trips became a key design factor. Despite being dwarfed and daunted by its surroundings, like some kind of survival pod in a lunar landscape, the hut actually sleeps 150 people. Wrapped in a glittering skin of aluminium, the new building is a far cry from Monte Rosa's original rustic Berghütte which dated from 1895. The project to replace it was devised by Meinhard Eberle of the ETH-Z's architecture school and led by Andrea Deplazes. He made it a student project and founded the Studio Monte Rosa. At the end of the first semester, six of ten designs were chosen to be developed further and were passed on to new students in the next semester. These were eventually narrowed down to two options. The students also built

the hut

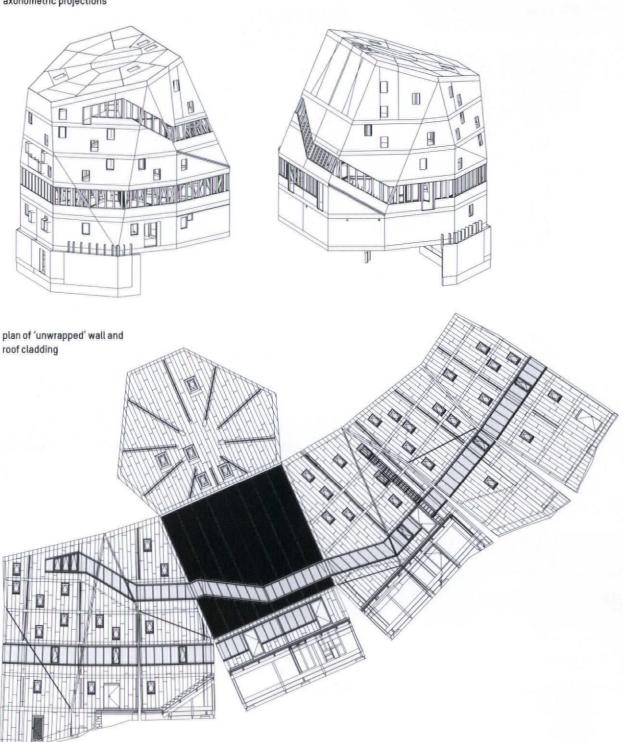
- 1 aluminium rainscreen
- 2 prefabricated insulated panels
- 3 timber roof joists 120mm x 360mm
- 4 timber floor joists 80mm x 180mm
- 5 insulation layer 360mm
- 6 insulation layer 180mm

detailed section through external wall and roof



#### SOME 15 PER CENT OF THE **BUDGET WAS SET ASIDE FOR** THE TRANSPORTATION OF **MATERIALS BY HELICOPTER**

axonometric projections



Top left\_Typical seating and dining space. The lightness and airiness of the interior challenged traditional, more rustic perceptions of the nature of the alpine hut Top right Photovoltaic panels, contained both in a freestanding array and on the building itself, maximise solar gain Middle right Setting out the steel undercarriage, which is shaped like a wagon wheel. This isolates the hut from the ground so it does not affect the permafrost Bottom right\_A helipcopter brings in the prefabricated components. Because of the site's remoteness, everything had to be shipped in by air, accounting for 15 per cent of the construction budget Bottom left The hut under construction, showing the prefabricated and highly insulated timber structure prior to being clad with the aluminium wind-and-rain screen. Aluminium was chosen for its lightness and extreme durabilty Left, first from top\_A prefabricated panel being lowered down from the helicopter on to the site. The construction process was like a giant jigsaw Left, second from top\_Some of the prefabricated components waiting to be airlifted to site. The building form is centrifugally segmented, like an orange; these are the segments















THE ARCHITECTURAL REVIEW / NOVEMBER 2009 / BUILDINGS 091

## The interaction between, people, architecture and the surrounding land is the focus



EXHIBITION/ Land Architecture People Until 1 November 2009, The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, Denmark www.karch.dk

About a dozen enormous, white models set the scene in the Danish Academy's exhibition hall (pictured), a former naval smithy. At first glance, it looks like a sort of inventory of white modernism, but an intricate universe of possible connections and cross references soon unfolds. A series of tables display documentary and reflective material on a cross-section of works by British architects Pierre d'Avoine, Andrew Houlton and their many collaborators, D'Avoine is now a visiting professor here in Copenhagen and this show marks his appointment. A slide show and flip-chart 'dressmaker's books' from the model builders document the process of constructing the exhibition.

Each model commands the same amount of space in the hall, but each assumes its own scale, with details of projects of various sizes and types such as Rocket Room (an interior) or the design of an island. Details and occupancy are omitted and, in some cases, the actual building envelope is left out altogether to reveal structures and interiors. This stark model landscape is enriched by an array of media: working models, photographs, sketches, articles, children's drawings and surrealist caskets.

Those involved in the making of the projects are credited and, in many cases, speak on their own terms. Anthropologist Clare Melhuish's interviews with clients offer an insight into their experiences of the briefing and sketch-design phases and their relationships with the architects. A daring act to reveal these thoughts, yet they provide a fresh look at what architects do at work. ROBERT GASSNER

- + Sensitive work installed with a certain grandeur
- + Interviews with clients are a brave addition

Below\_The Royal Academy of Arts in London is subversively colonised by a major show of Anish Kapoor's work. Taking over the main galleries, the 1991 Turner Prize-winner's collection includes some previously unseen and new artworks including Shooting into the Corner, where a large Napoleonic cannon fires red wax onto a white wall at regular intervals (pictured). The exhibition runs until 11 December 2009





#### This should be read by all architects

Below\_Marc Quinn's giant bronze-cast baby at Chatsworth House, Derbyshire



#### BOOK / Liquid Thresholds By Neil Thomas and Aran Chadwick Atelier One, 2009, £34

With an enviable list of clients and collaborators that include Turner Prize-winning artists Antony Gormley, Anish Kapoor and Rachel Whiteread, for two decades, Atelier One's Neil Thomas and co-director Aran Chadwick have both consistently disproved the assumption that engineers simply realise the visions of others. When discussing Atelier One's input with Gormley and Whiteread on the Quantum Cloud sculpture and House structure, both have spoken without reservation of the engineer's input, detailing how it was instrumental and not procedural. As is implicit in moments of 'genius' - the word used by collaborator and founder of sibling firm Atelier Ten, Patrick Bellew - capturing and bringing methodology to their processes is often impossible, as intuition plays such a major role.

This book is not instructive, but rather it serves to catalogue and inspire, with a photographic essay by Peter Marlow, tracing work from 1995 to 2008, followed by a series of artworks and building case studies, including DP Architects and Michael Wilford's Singapore Arts Centre and Feilden Clegg Bradley Studios' Earth Centre.

This is not a book for engineers alone; instead, it should be read by all architects who are assembling their next design team. Engineers must not simply be used to work things out. As Peter Cook puts it in his introduction, they should always be brought in 'at the thinking end of this complex professional sequence.' ROB GREGORY

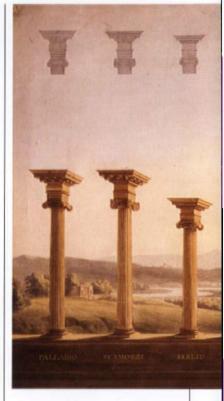
- Inspiration for engineers and architects
- Not enough from the founders of Atelier One

## Soane wanted to view himself as a teacher as well as a practitioner

#### EXHIBITION / Order: Myth, Meaning and Beauty in Architecture Until 30 January 2010, Sir John Soane's Museum, London, UK www.soane.org

The Soane Museum takes up its founder's challenge to be a place of teaching by staging an exhibition of drawings and models demonstrating the Orders of Architecture, which were originally prepared for John Soane's lectures at the Royal Academy in 1809. Of the 12 lectures he gave at the Academy over 20 years, three focused on a discussion of the orders. Nothing unusual about that of course, as most architectural writers devote much space to them, and their ancient forebear Marcus Vitruvius Pollio gave the first impulse to such an arrangement. Much of the first four of his Ten Books is concerned with them, and up to the beginning of the Information Age, some knowledge of them was required of the aspiring architect.

The Soane lecture watercolour figures would be held up by an assistant as the professor came to the relevant place in his lecture. There are about a thousand of these relatively rough figures with plain, stark black labelling. The fascination of the ones dealing with the orders is their recreation of the majestic structure, which is the quintessence of architecture, even though by the time Soane lectured, the Greeks and Romans

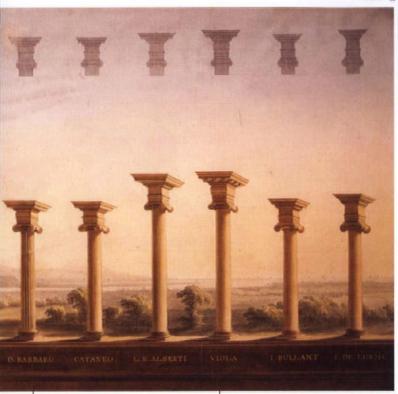


were no longer thought to provide the only models for modern building. In the previous 200 years, Chinese and Indian architecture had become quite familiar. Even the buildings of the New World, of Mexico in particular, were seen as equalling those of the Greeks and Romans, and yet the orders remained the architects' vade mecum.

Why that is so remains a curious yet relevant question. All the orders consist of a post and beam. The post has a base and a shaft crowned by a capital which joins to the topping called entablature. This also is in three layers; the beams proper that span between the columns, the transverse rafters that rested on them, which correspond to the

SISTOPHER FURLONG/GETTY IMAGES

Below\_ A repetoire of columns and skteches of capitals illuminate Order at the Soane Museum



frieze, and the layer of covering (thatch, tiles, clay), making the cornice proper. There were five familiar types; their exact ornamentation and proportions were endlessly discussed, since they were considered a summary of all essential construction.

For Soane, the prophet who gave natural, if not divine, authority to these divisions was the ex-Jesuit Abbé Laugier, whose Essay on Architecture appeared the year Soane was born. Soane was fascinated by its Rousseau-esque teaching, which makes a primitive hut on its four posts covered with a double-pitched roof, the all-but-natural and most primitive human response to the severities of any climate

and a remedy for the frailty of our bodies.

Soane wanted to view himself as much a teacher as that of a practitioner and the academy professorship (which he came by as a result of a bit of chicanery) crowned his ambition. But his office was also a school; Soane owned eight copies of Laugier's Essai in English translation (and a further two in the original French), which he would press on his assistants, since he regarded it as a basic teaching text. He even undertook a translation of his own. Not content with text and drawings, Soane also had some mahogany wood models of the primitive hut constructed as a teaching aid, and it is among the many models





in the current exhibition.

Soane passionately collected these as he did books, paintings, drawings and manuscripts. Several of these, some little known and rarely seen, are on display at the museum. There is a bound volume of exquisitely annotated drawings by a 16th-century master, Giovanni Battista Montano - perhaps in preparation for a treatise on architecture he never finished - and another, complete but unpublished book by engraver Simon Gribelin, both of whom, like all their contemporaries, began their books with an account of the orders.

Did Soane mean to write such a book himself? In a sense, the Royal Academy Lectures were the nucleus of such a text. A fair copy of it was to be deposited there, but in the event he kept it to himself as he did all the drawings. Perhaps Soane was too modest about his achievements, and like his later commentators, repined at the

derivative nature of his ideas.

When you visit this exhibition, you will, for the first time, have occasion to appreciate many of Soane's core ideas. Some are indeed derivative, but others are shown in surprising images – such as the drawing of the Egyptian origin of the lonic capital. It will give you an insight into the mind of one of the three or four greatest architects the UK has produced, musing about the essence of his craft.

#### JOSEPH RYKWERT

- ♣ A revelatory insight into the mind of Soane
- Too much for just one visit





#### ADVERTISEMENT FEATURE

#### **EUROPEAN COPPER IN ARCHITECTURE AWARDS 14**

#### INTRODUCTION

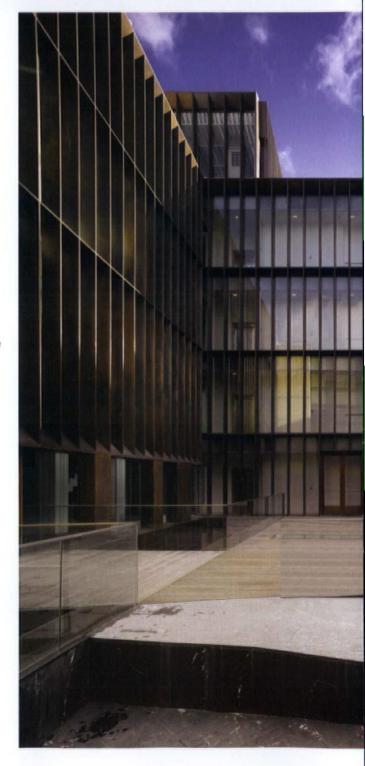
Welcome to the 14th iteration of this design-led competition celebrating the use of copper in architecture in all its forms. For the first time, this year the judges will consider all entries together, to select the very best in contemporary architecture from across Europe.

The judging panel was chaired by Paul Finch, editor emeritus of The Architectural Review, director of the World Architecture Festival and recently appointed chairman of CABE (Commission for Architecture and the Built Environment). It included previous award recipients Einar Jarmund of Jarmund Vigsnaes as Arkitekter (Norway), Keith Williams of Keith Williams Architects (UK), Simone Solinas of Solinas + Verd Arquitectos (Spain), Shane de Blacam of de Blacam and Meagher (Ireland) and Craig Casci of Hamiltons (UK). They were joined by long-standing contributor Laurence Bain of Bain + Bevington Architects (UK) and Catherine Slessor, managing editor of The Architectural Review.

A total of 47 entries were received from 16 countries, revealing an exceptional diversity of projects.
All of them were assessed for their architectural qualities by the panel of judges from photographs, drawings and descriptions submitted by their architects. Initially, judges

independently considered each entry before discussing specific projects that could move forward to the next stage. Selected projects were then openly debated and an interesting mix of five were shortlisted, from which the following awards were made.

A discretionary Innovation Prize was also awarded by the panel. Finally, all the projects were assessed purely from the perspective of copper craftsmanship by a specialist expert for the dedicated Craftsmanship Awards.





## WINNER PROJECT ARCHAEOLOGY MUSEUM OF VITORIA, SPAIN ARCHITECT MANGADO Y ASOCIADOS

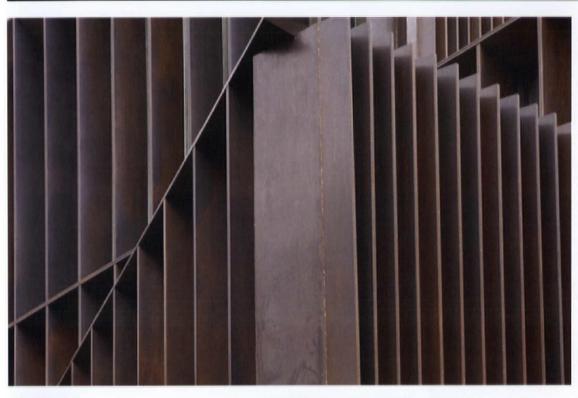
The new building shares a courtyard with the historic Palace of Bendaña, closing off the space and concealing the backs of adjacent buildings. The design makes extensive use of cast bronze elements to create contrasting elevational treatments. From the street, continuous vertical fins create an impenetrable wall with a few deep-set windows, while the glazed courtyard facades are screened with a strong vertical bronze matrix. The architects describe their building as 'a compact jewel box concealing the treasures that history has entrusted to us'.

The judges thoroughly enjoyed the building's overall effect of a timeless fortress in an urban setting: tough and hermetic, with a real air of mystery enticing the visitor in. It reveals more of its nature and grows increasingly open with the changing architectural rhythm on entering the courtyard.

The bronze elements have an impressive visual density, weight and substance with a timber-like quality at times. In the judges' view, the architecture and the beautifully built design could only be carried off successfully using bronze as a material to bind different elements together. The central theme is carried through with conviction to the dramatic internal exhibition spaces

where white glazed, daylight prisms pierce through the black-box spaces with their dark floors and ceilings, the thick outer walls containing the exhibition displays.

This is an effortless, beautiful design and a real treasure box. With so many qualities at different levels, it is entirely justified as a highly worthy winner.









### WINNER INTERVIEW MANGADO Y ASOCIADOS

In the heart of Vitoria's crumbling historic core, Francisco Mangado's new archaeological museum stands out. Soberly accoutred in a corrugated bronze carapace, it is a conspicuous contemporary intervention, yet it seems determined to blank out its surroundings. Windows set in exaggeratedly deep reveals are like sightless eyes, reflecting back only peeling walls, tottering balconies and scudding skies. From a distance it appears as a dense, dark, almost geological presence that has somehow erupted out of the ground.

The character of the building is strongly defined by the choice of bronze, an alloy of copper, and the way it has been appropriated to devise an inventive and visually distinctive cladding system. But the material is also both functional and economical. For Mangado, bronze was the obvious option because 'it has a strong archaeological resonance. Bronze was one of the first metals to be exploited by humans and it is particularly appropriate for a museum that explores very ancient history and has many bronze artefacts in its collection.

Up close, the ribbed walls appear less like a carapace and more like a kind of woven metal textile. In most places, the bronze weave is tight and

impermeable, but around the courtyard it is much looser, with glazing exposed behind. And though the facade has an impressive sense of weight and sobriety, there's a sleight of hand at work. As it would have been too costly and impractical to cast the larger pieces as solid elements, a wafer thin veneer of bronze is simply wrapped around timber forms. You have to reconcile ideological and metaphorical aspirations with the practical qualities of the material,' says Mangado. 'The ancient Egyptians did the same kind of thing with stone to create an illusion of mass. So architecture is all about fooling people, but in a wonderful way." CATHERINE SLESSOR

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#### HIGHLY COMMENDED

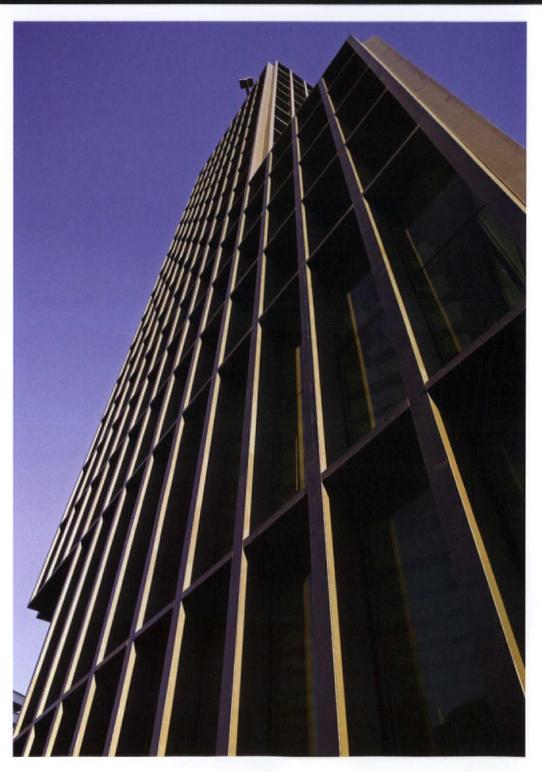
PROJECT MEDIACOMPLEX 220, BARCELONA, SPAIN ARCHITECT PATRICK GENARD Y ASOCIADOS AND FERRATER & ASOCIADOS

The project brings together a diversity of activities associated with the audiovisual world including research, teaching, production and creativity. Its pivotal location is at the point where Barcelona's orthogonal grid intersects Avenue Diagonal, an area with an industrial heritage.

The design responds directly to this strong local urban framework while meeting the complex programme and is divided into two polarised elements. The 'factory' is a solid, horizontal block, aligned with an existing 19th-century industrial building as a simple continuation. In contrast, the vertically oriented 'tower' expresses in its plan the changes in street pattern below.

Opaque and smooth with panels of perforated copper filtering the daylight, the 'factory' presents a clever blank facade to the square. In contrast, the 'tower' is shrouded in a strong vertical grid of deeply recessed, copper-faced screens shading the glazing. Both elements share common proportions and use copper as a unifying material with exemplary detailing, which the judges considered to be essential to the project's success.

For the judges, this project represented a superb response to its tight, complex urban setting, forming new public spaces of lasting value.







#### ADVERTISEMENT FEATURE

#### **EUROPEAN COPPER IN ARCHITECTURE AWARDS 14**

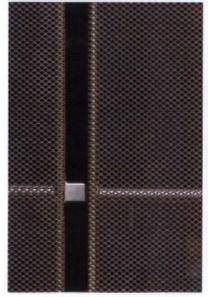
## COMMENDED PROJECT TICINO HOUSE, SWITZERLAND ARCHITECT DAVIDE MACULLO ARCHITECTS

A simple square plan defines the main living areas of this hillside house, which is pierced on each side by the landscape to form protected courts, breaking up the building into small monolithic volumes. This grouping reflects a cluster of typical rural structures that once stood on the site and the new house follows the footprint of the original building. The cave-like entry below is sheltered by the landscape, with service spaces set into the hillside. A modular, formal arrangement of copper mesh panels protects the timber envelope and screens large areas of glazing. Other building elements are clad in copper sheet as part of a restrained palette of sustainable materials.

The judges were impressed by this sensitive design, responding to its beautiful rural setting and making the most of a sunny hillside and outstanding views. A sensible plan-form is broken up to suit the scale of other buildings in the valley.

This is an excellent example of copper used in different ways to 'wrap' the house and the screens will animate the building as they are moved in different light conditions.





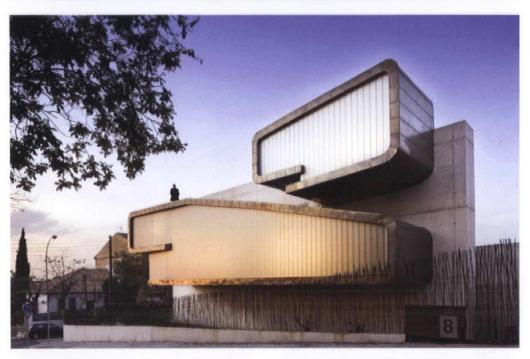


#### COMMENDED

#### PROJECT CLIP HOUSE, MADRID, SPAIN ARCHITECT BERNALTE & LEÓN ASOCIADOS

This highly sculptural design is defined by a series of sinuously curving copper bands cantilevered from a vertical concrete spine. Made up of numerous small pieces of copper and lined internally with timber, the bands form a continuous skin, shaping the architectural spaces and occasionally breaking through to the inside. Internal spaces for living, working and sleeping flow freely, served by top-lit circulation within the concrete spine. Extensive, diffused glazing infills between the copper bands flood the spaces with light, while clear glazed panels on the narrow frontage and subdividing internal spaces allow views through.

The judges enjoyed this no-compromise design concept, intended to reflect the international lifestyle of its owner rather than make any response or concessions to its suburban setting. Here, architectural elements become abstract and the copper bands can be seen as a graphic device – perhaps reflecting the client's background in advertising – and part of the building's clear language created by the interplay of different materials.







#### ADVERTISEMENT FEATURE

#### **EUROPEAN COPPER IN ARCHITECTURE AWARDS 14**

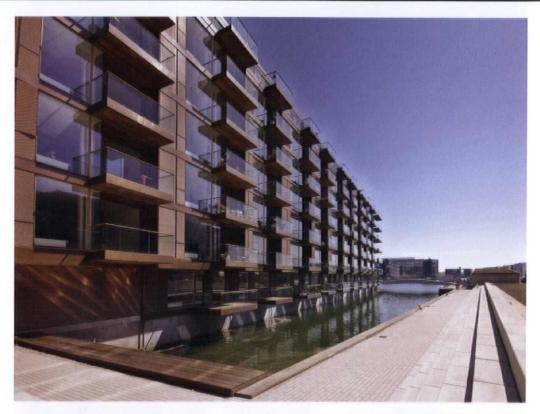
#### COMMENDED

#### PROJECT FREDERIKSKAJ HOUSING, COPENHAGEN, DENMARK

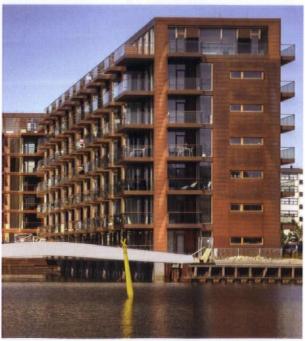
### ARCHITECT DISSING+WEITLING ARCHITECTURE

This is a high-density housing scheme that makes the most of its harbour-side location, with 152 light and generously proportioned apartments overlooking the revitalised canal district. Apartment layouts are flexible, extending out on to large balconies, with full-height glazing maximising daylight and impressive views. Social activity is concentrated around a new canal and well-designed landscaping, creating a link to the harbour. The architects see the building as 'like a luxury liner, docked in the harbour.'

The judges agreed, considering this project to be a slickly designed, unified entity that sets the standard for high-density urban housing. Its sleek architecture incorporates quality materials that reflect nautical references – textured and flat copper, hardwood windows and glass – but in a thoroughly modern way. The understated but beautifully detailed copper skin gives the building a feeling of solidity that is entirely appropriate to its historically industrial location.



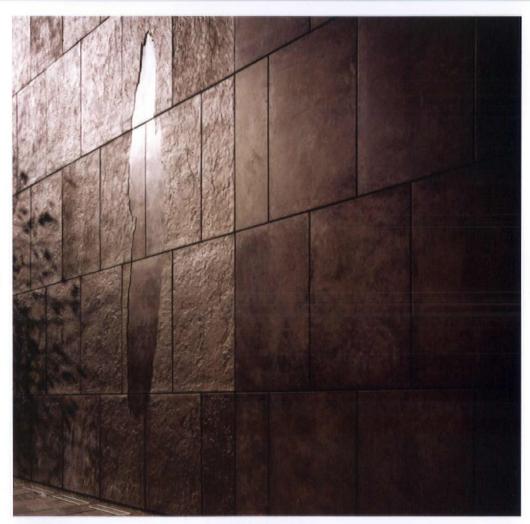




# WINNER INNOVATION PRIZE PROJECT DEPARTMENT STORE FOR HOUSE OF FRASER, BRISTOL, UK ARCHITECT STANTON WILLIAMS ARTIST SUSANNA HERON

This large retail building is characterised by massive cubic volumes clad largely with fossil-rich, Roach bed Portland stone. Other materials continue the organic theme, catching light, shade and even rain in different ways, including large panels of bronze, each weighing up to 160kg. Individual panels were deliberately cast to produce patterns of a rich texture with as much variation and relief as possible. The sinuous edge of the junction between milled and textured areas suggests molten metal. Milling of the bronze panels and treatment of glass were developed in close collaboration with artist Susanna Heron.

This discretionary award for innovation was made by the judges for the inventive use of copper to enhance a large building, making its public face more interesting. It also recognises the creativity and care taken by all those involved in realising an artistic intent in a permanent form.







#### ADVERTISEMENT FEATURE

#### **EUROPEAN COPPER IN ARCHITECTURE AWARDS 14**



#### **CRAFTSMANSHIP**

Another first for Awards 14 is consideration of the craftsmanship of all the entries. This category recognises the essential role of craftspeople in realising the designer's aspirations for copper in architecture.

Judging this prize was Tony Clark, a fellow of the Institute of Roofing with almost 50 years' experience in the architectural application of copper and other metals.

He says of the winners: 'In making my selection I have tried to look as far as possible, but not exclusively, for handcrafted work and several projects do illustrate excellent workmanship. My shortlist of eight projects was fairly easy but selecting the winners proved truly difficult.'

The European Copper in Architecture
Awards programme is part of the
European Copper in Architecture
Campaign, promoted by the Copper
Development Association and
participating copper fabricators. Full
details of the awards can be found at:
www.copperinfo.co.uk/arch
or www.copperconcept.org

Copper in Architecture, 5 Grovelands Business Centre, Boundary Way, Hemel Hempstead, HP2 7TE, UK Email: helpline@copperdev.co.uk Web: www.copperinfo.co.uk/arch



#### WINNER CRAFTSMANSHIP

Project: Private house, Mortsel, Belgium Copper contractor: Dakwerken Mario Van den Broeck Architect: Stil(I)

This 1930s house is converted into a language school, combining intricate traditional features and crisp, contemporary detailing, united by copper.

'This small project incorporates in situ hand work in copings, perimeter trims and flashings with moulded copper tiles and neat fabricated cladding, all complementary and installed with great attention to detail. A very attractive application of copper in its natural finish.'



#### COMMENDED CRAFTSMANSHIP

Project: The Bristol Heart Institute, UK Copper contractor: Boss Metals Architect: CODA Architects

This is a large-scale building incorporating pre-patinated copper fins, fascias and other elements, plus a 100m-long mono-pitched copper roof with expressed gable.

'Although
predominantly comprising
prefabricated cassette
panels, the quality of
the actual application
on site appears very neat,
accurate and altogether
commendable. An
exemplary combination
of good fabrication
and installation.'



#### COMMENDED

#### CRAFTSMANSHIP

Project: Acharacle Primary School, Scotland, UK Copper contractor: Rusch-Bauspengler u Dachdecker Architect: Gaia Architects

A modest school building (with a 120-year design life as part of its sustainable ethos), this includes classic uses of copper.

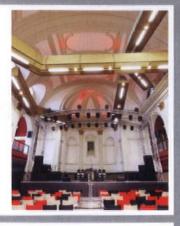
'Traditional in situ
seamed roofs in 'long-strip'
mill finish copper with
conventional perimeter
trims, all worked precisely.
Copper gutters and
downpipes have been
assembled and installed
with care. Projects like this
rely on the commendable
skills and experience
of craftsmen on site.'

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#### CONCORD ENQUIRY NUMBER 901

Norwich's new £12 million OPEN venue provides an alcohol and drug-free site for young people, complete with a café, nightclub, recording studios and health centre. Lighting was supplied by Havells Sylvania through its range of Concord products, including Colourblast – the highest-flux LED lighting in the world – Cassini fittings and innovative Kometa 600 luminaires, all helping to create an inspirational, energising space.



#### CORUS ENQUIRY NUMBER 902

Colorcoat Prisma pre-finished steel has been specified for a new £42 million project at Sheffield College. Designed by local practice Jefferson Sheard Architects, the smooth finish of Colorcoat Prisma in Zeus and Pegasus was used on the exterior facade of the Castle College Campus building. The aesthetics and durability of Colorcoat Prisma lived up to the client's high expectations for this landmark building.



#### BEC DESIGN WORKS ENQUIRY NUMBER 903

Stunning stainless-steel planters are now available from BEC Design Works. Made from high-grade stainless steel with a polished copper valance, these planters are ideal for hotels, offices and luxury homes. Finished with a matt sheen, they come with integral feet and drainage holes, as well as a drip tray and an insert to secure artificial plants. Prices start at £220. For details, visit www.becdesignworks.com.



#### KAWNEER ENQUIRY NUMBER 904

Curtain walling from architectural aluminium systems supplier Kawneer will feature at the new state-of-the-Carnegie Pavilion in Leeds. Kawneer's AA110 curtain walling (which will be inclined 14° from the vertical), AA601 casement window vents and AA605 swing doors will be installed on the Winter Shed Stand and Media Centre. For a virtual look at the new pavilion, visit www.riotdesign.co.uk.



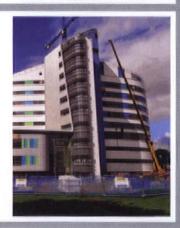
#### KINGSPAN ENQUIRY NUMBER 905

One of the latest facade systems from Kingspan Insulated Panels is bringing a touch of luxury to a new community facility in Newcastle upon Tyne. Combining the benefits of insulated panel construction with the beauty of a natural wood veneer, Newcastlebased architects Purves Ash specified Kingspan WoodTherm in Dark Brown to face parts of the West End Customer Services Centre in Benwell.



#### ARMSTRONG ENQUIRY NUMBER 906

The new Armstrong Ceiling Solutions for Education brochure outlines many of the key acoustic and environmental solutions that suspended ceilings can achieve in schools. The brochure also contains a product selector guide to help you to choose the right Armstrong product for your space. To receive your copy, or for more information, contact 0800 371849 (UK) or 1800 409 002 [ROI] or visit www.armstrong-ceilings.co.uk.



#### RENOLIT ENQUIRY NUMBER 907

The latest innovation from Renolit, makers of Europe's widest range of single-ply waterproofing membranes, is Copper Metallic alkorPLAN, which gives the lifelong appearance of an unpatinised copper roof at a fraction of the cost of real copper. It features on the 1000m² roof of the new £2.6 million Rosemount Clinic, a specialist accomodation unit in Macclesfield for adults with learning disabilities.



#### NEACO ENQUIRY NUMBER 908

Neaco's Spectrum balustrade and Clearview glass-fronted balcony ranges were extensively specified at Spire View, a multi-award-winning residential development in Pickering. Based on a modular system requiring no welding for assembly, Spectrum and Clearview's wide range of designs include offset glass infill, offset top rails with multi-rails or glass, and a choice of stanchions. Visit www.neaco.co.uk.



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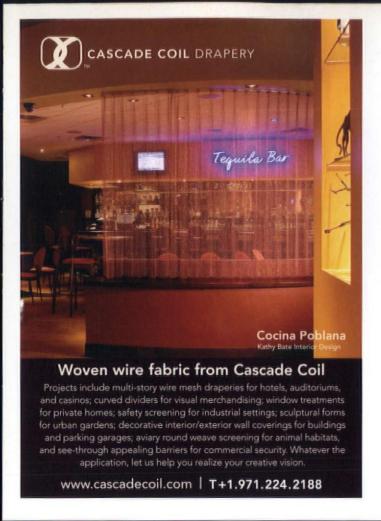
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In addition to a university degree, the successful candidate possesses a substantial architectural performance record. Further qualifications are practical experience in teaching as well as the competence and experience in structural engineering, in project planning, and realization of constructions of high quality. Management of a group of employees, didactical motivation and competence, further development of didactic class models as well as the endeavors to the development of the Department of Architecture of ETH Zurich are expected.

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



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#### #8 ATTICA RICARDA ROGGEN

Attica is the land that surrounds
Athens. Through the buildings,
houses and temples have passed all
the varieties of hegemony, despot
and democracy. Similarly, this East
German attic has been a structure
that has held a long and intense
succession of ghosts – it is a
repository of our imagination

but also of the cultural weight of oikonomos, the officialdom.

The attic houses the zeitgeist for a while and then a new host supplants it. Now the attic is empty, almost like a stripped temple, waiting for the new spirit to inhabit it.

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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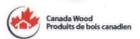
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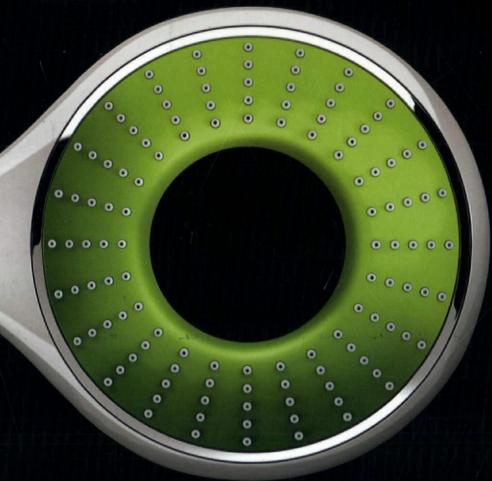
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