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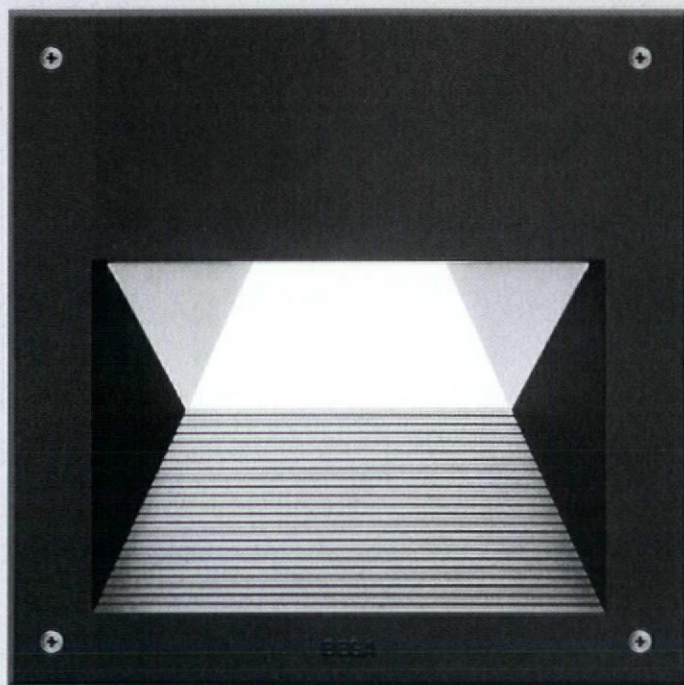
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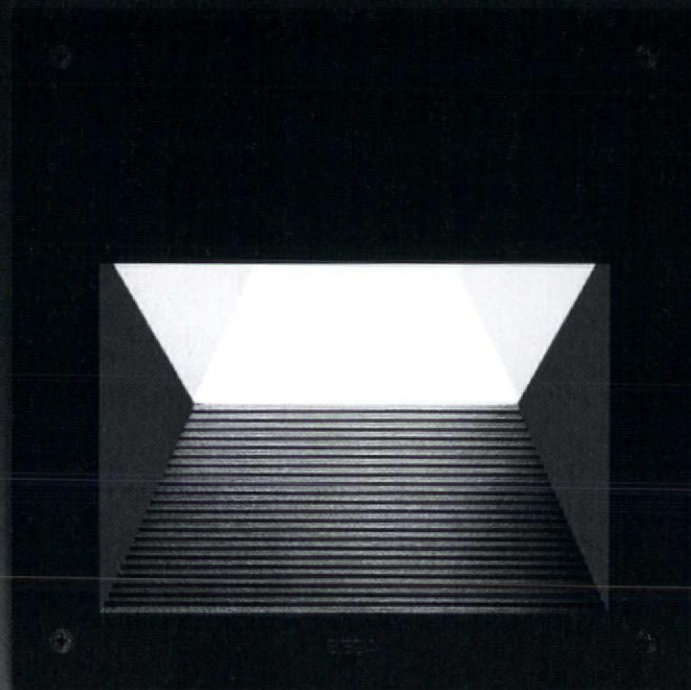


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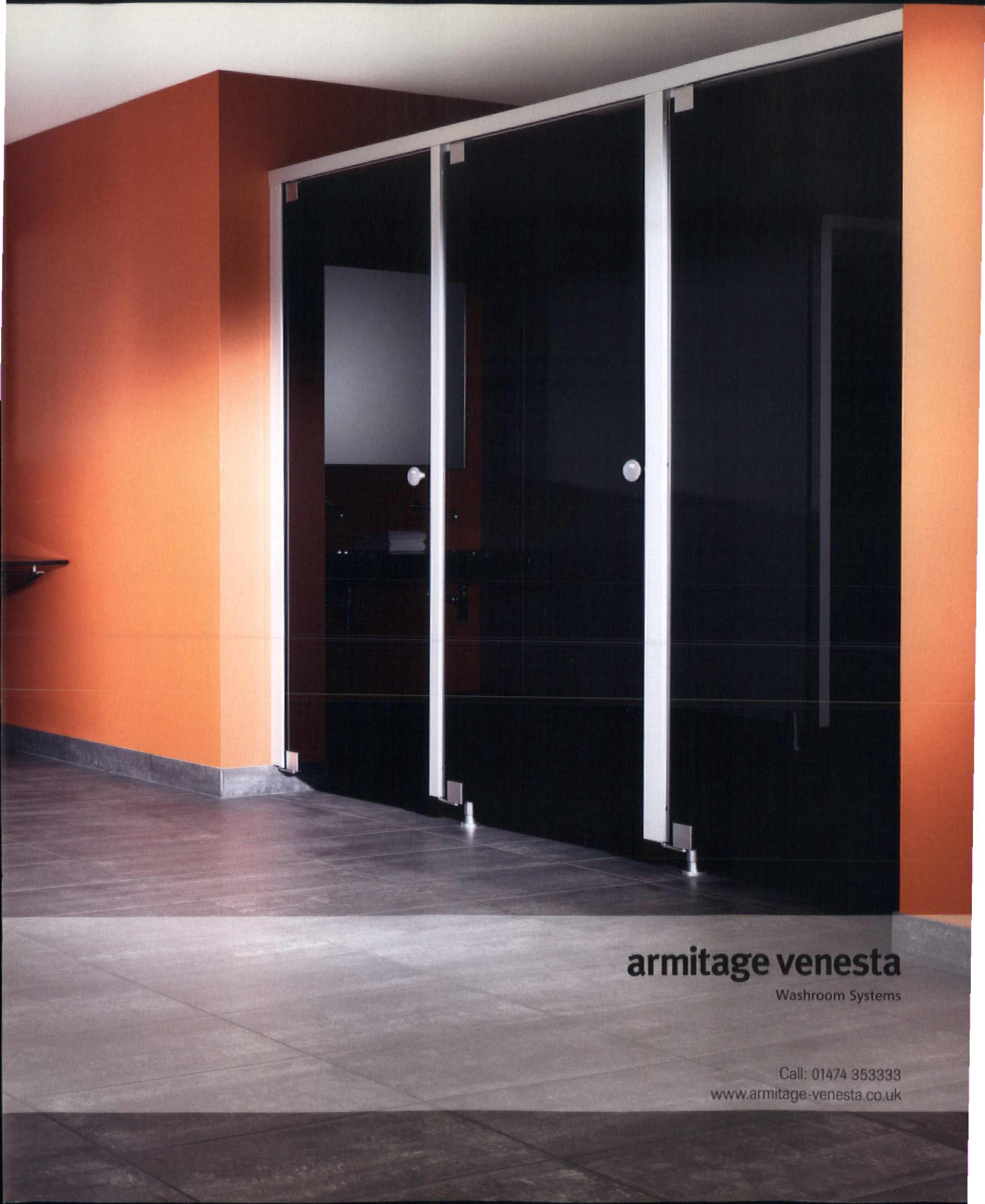
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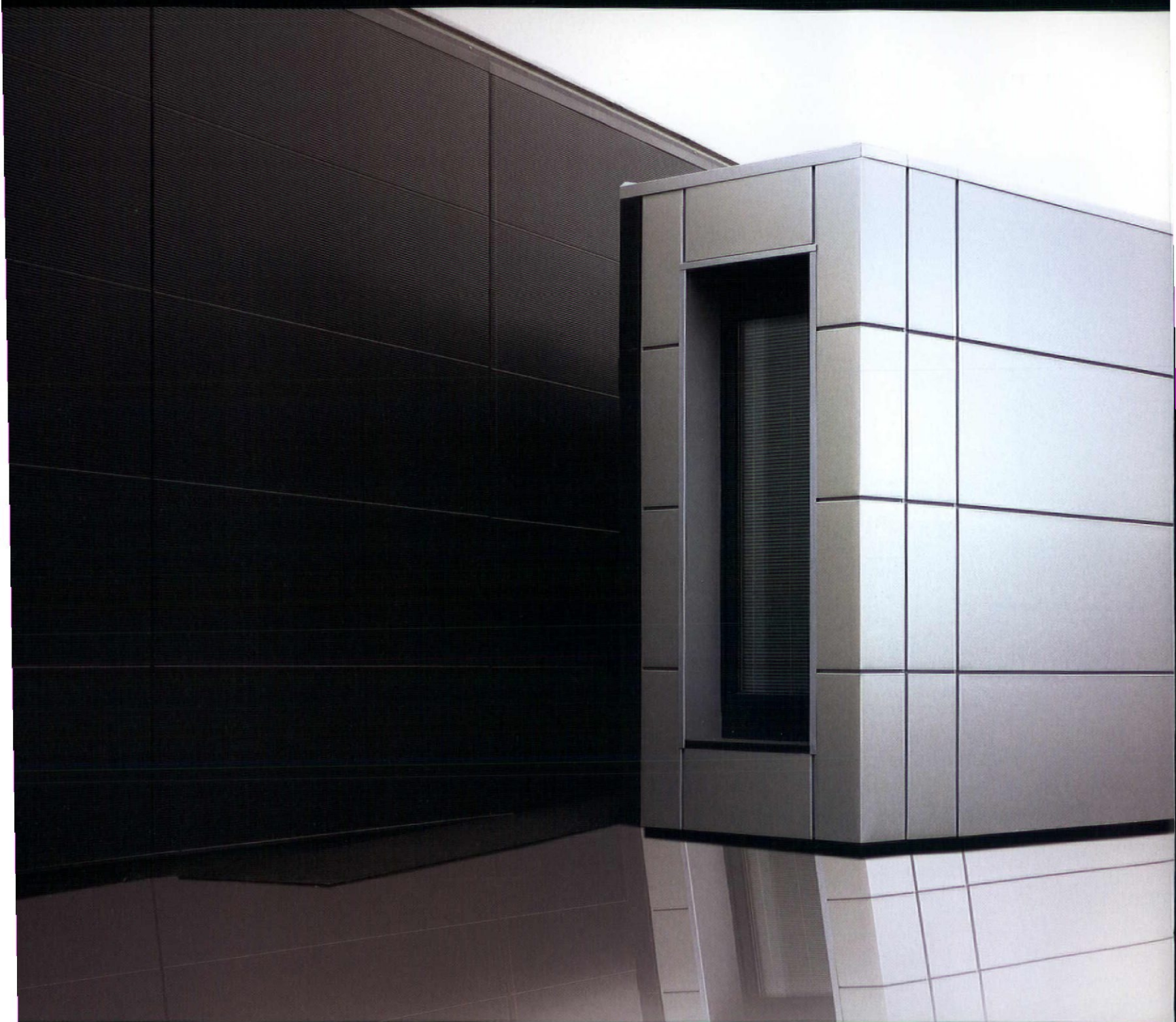
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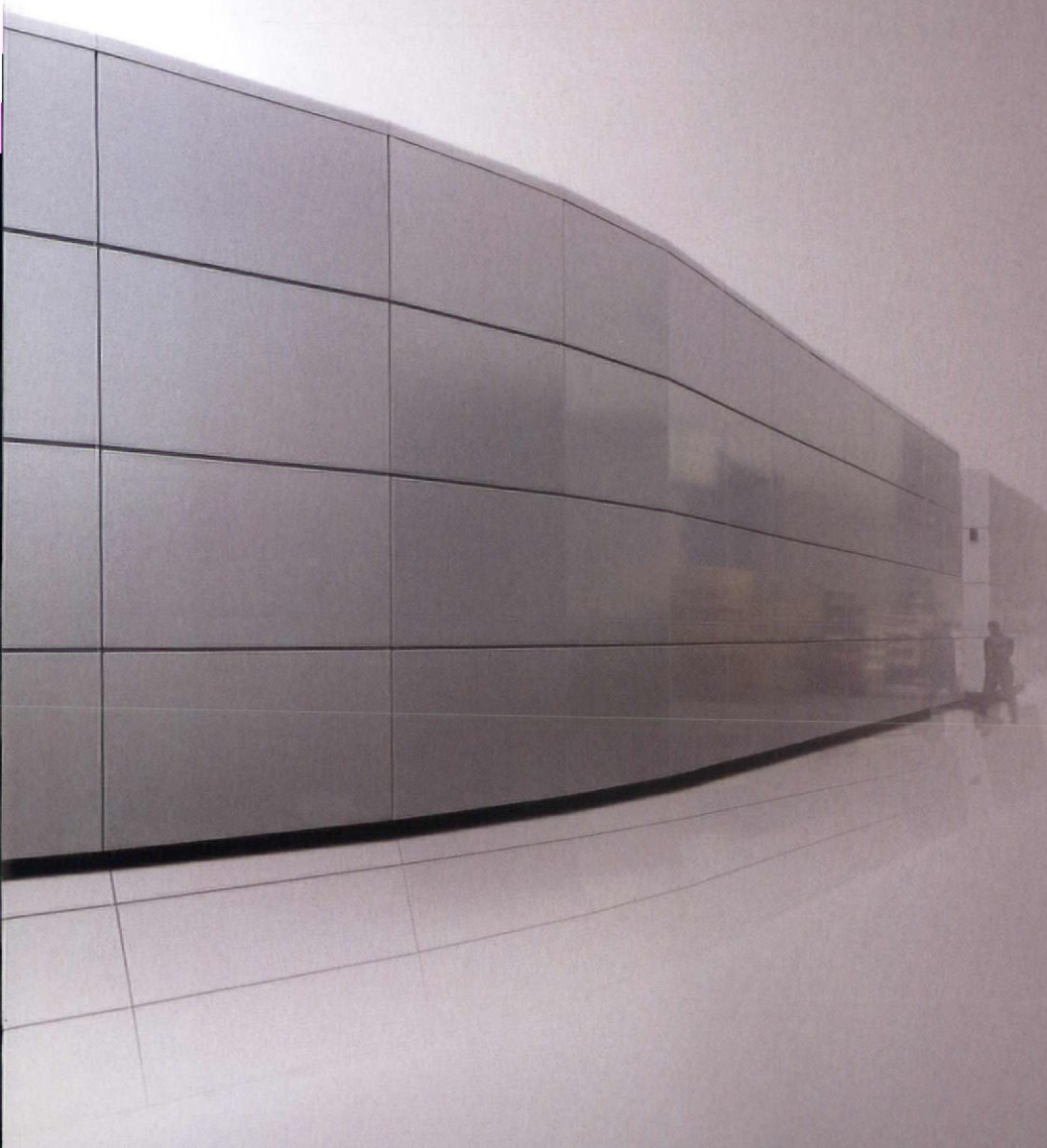
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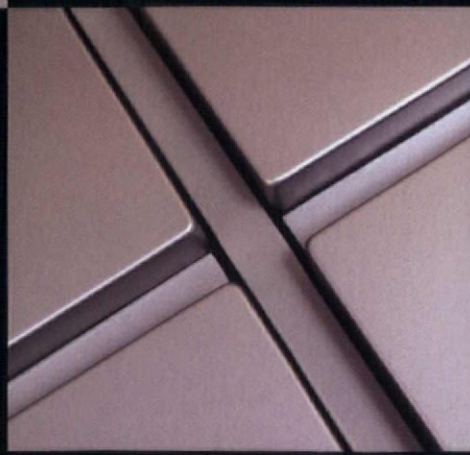
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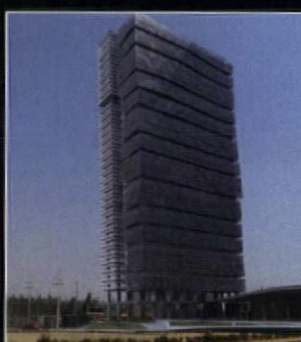

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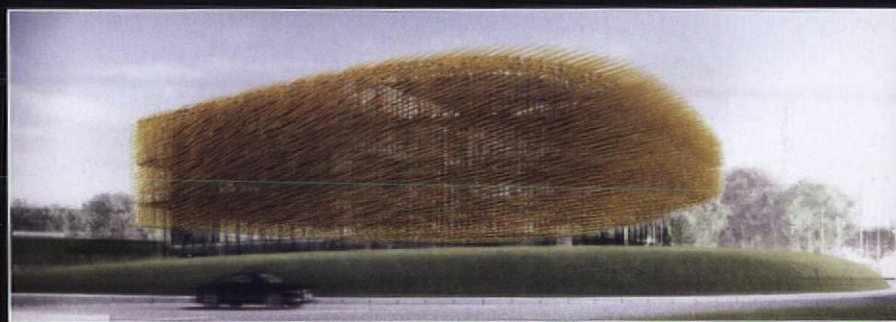
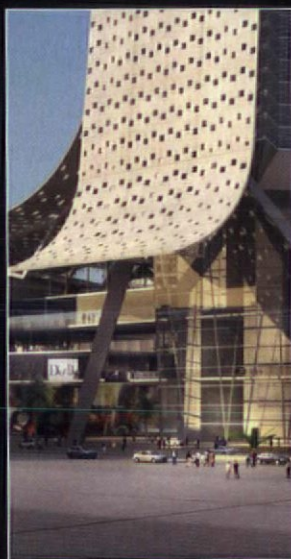
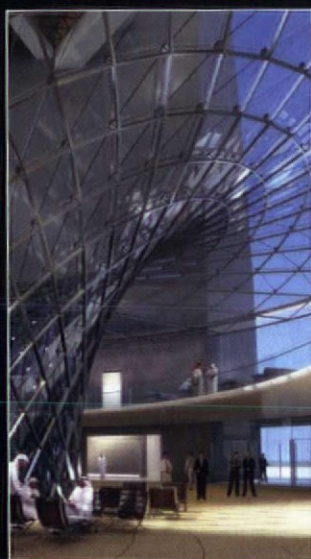
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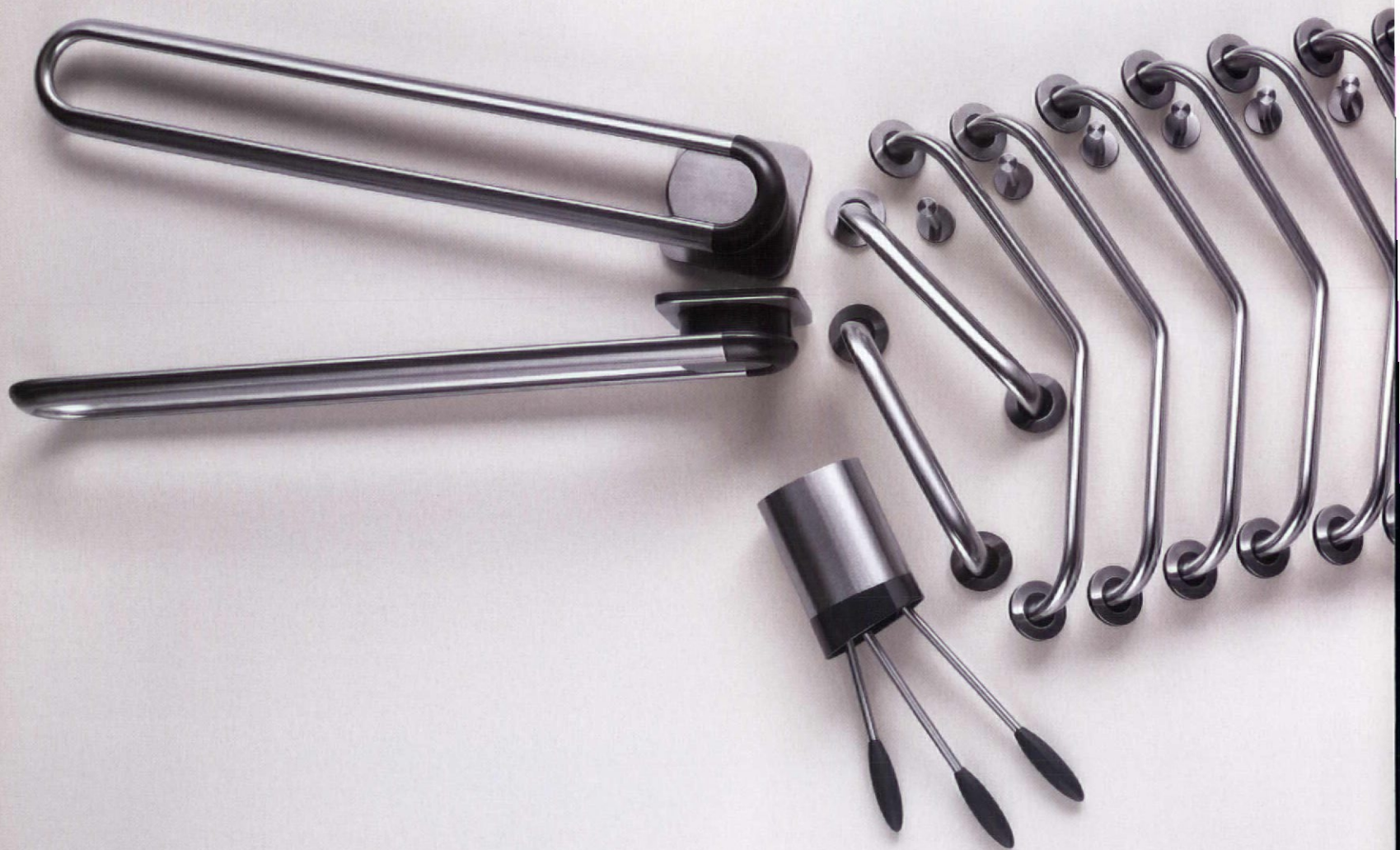
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DALLAS, USA

The end of an era for costly city arts districts?

JAFFER KOLB

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'Regardless of the stars involved, there is a distinct difficulty with contemporary buildings in great quantities – I include myself in this lack of resolution,' Rem Koolhaas tells me at the opening of OMA and REX's Wyly Theatre in Dallas. He may be right.

Despite the proliferation of downtown arts districts worldwide, those that proudly bring together high-profile architects – think Abu Dhabi's Saadiyat Island – often end up as beacons of celebrity obsession and an architecture completely apathetic to sense or context.

Dallas is the most recent example of one such district, but there's something else about it – its location, scale and the buildings involved – that works admirably, especially its two new venues, Wyly Theatre and Foster + Partners' Winspear Opera House. Wyly Theatre itself has been subject of much attention, having been started by OMA and co-designed by Koolhaas and then-partner Joshua Prince-Ramus. Halfway

through the project, Prince-Ramus very publicly left OMA to found his own firm, REX, finishing the project under that name, but now co-presenting it with Koolhaas. This drama – detailed in global publications and local papers alike – sums up the symbolic weight of such developments. When renowned architects design on a single site, each building becomes a product of that office and, specifically, the figureheads of that office. So these sites become (for some subconsciously and for others, overtly) emblematic of different polemics and positions on architecture.

In the case of Dallas, this tension is fascinating. Comparing OMA/REX's Wyly Theatre with Foster's Winspear Opera House reveals two contrasting approaches. With the Wyly, OMA and REX began with an ingenious reconfiguration of space. Rather than breaking up the front of house, auditorium and backstage into a linear string of disjointed volumes, the designers chose to



stack these vertically into a tall, rectangular box. Visitors enter through a somewhat understated lobby, sunk via a ramp to below ground level. There they move up to the main performance space, a reconfigurable room that accommodates different performance types through mechanically operated seating and movable floor panels. Upper floors hold dressing rooms and rehearsal spaces plus a host of public and private functions.

Although the Winspear sits just across the Performing Arts Centre's main thoroughfare, the ideological gulf between it and the Wyly is huge. A cavernous and hyper-detailed entrance hall is dominated by curving red glass walls that envelops the auditorium beyond. There is no elasticity here, just a manicured finish. Starting at the rather sloppily detailed Wyly and then coming here, is to move from experiment to environment,



Above_ The success of Dallas' arts district would have been marred by global financial uncertainty had it not received generous private donations. Worlds apart, the Wyle theatre (front left) and Winspear Opera House (red building) represent ideological opposites

and each is thrilling for entirely different reasons. The Winspear's gold leaf and walnut décor and ruby-tinted glass exude a magnetic finesse. This has the effect of directing attention away from the floor-to-ceiling glazing that frames an uninspiring landscape and instead, focuses it on the quality of the space itself. And while there is nothing overtly interesting about the building's form or layout, its superficial pleasures and

material sophistication propose an alternative to the Wyle's playful, mechanic aesthetic.

The history of the site is paramount to understanding how these particular buildings function. The Dallas Centre for the Performing Arts – now the AT&T Performing Arts Centre, a tellingly corporate name change – also includes the Booker T Washington High School for the Performing and Visual Arts, extended and refurbished by

Brad Cloepfil's Allied Works Architecture and the Morton H Meyerson Symphony Centre by IM Pei, completed in 1989. Covering 68 acres in the centre of Dallas, the site was originally a regeneration project launched in 1983, a date that coincides with the rise of mega-projects across the US, including Battery Park City in New York and Downtown Los Angeles. In the 1980s, the Dallas site comprised Pei's Symphony Hall and the —

Edward Larabee Barnes' Museum of Art (completed in 1984), expanding in 2003 with the Nasher Sculpture Centre, designed by Renzo Piano (AR June 2004) and later with Cloepfil's high school.

The Wyly and Winspear are thus part of a larger vision, but their simultaneity and timing suggest that they're part of a post-Bilbao, archi-tourism push. Yet I would argue that this is only true of the Wyly. As with Pei's and Piano's contributions, the Winspear blends with the innocuous and largely corporate architecture of Dallas. And while those buildings are all vastly superior to their surroundings, they don't disrupt the fabric of the city in the way that the Wyly does. Which brings us back to Koolhaas. 'These types of mega-developments usually lead to orthodox and safe things – this is slightly more daring,' he says. The development of this building, which according to both Koolhaas and Prince-Ramus, came about through realising that the theatre it replaced functioned beautifully thanks to its lack of design determinants, thus representing a nod towards the experimental.

With several projects on this scale recently aborted – New York's Hudson Yards, Atlantic Yards and World Trade Center – the completion of this project is a testament to long-term planning strategies. More amazing still is the volume of local, private financial support. To date, the city has only given the Centre US\$18m of its total US\$354m budget. A massive US\$335m was raised privately, with more than 130 families donating over US\$1m. This extraordinary support suggests how and why such endeavours, which without it might fail or at least respond to fluctuations in the market.

Resembling an average office tower block on the outside, the inobtrusive Wyly Theatre's internal structure and layout has been given a 21st-century overhaul

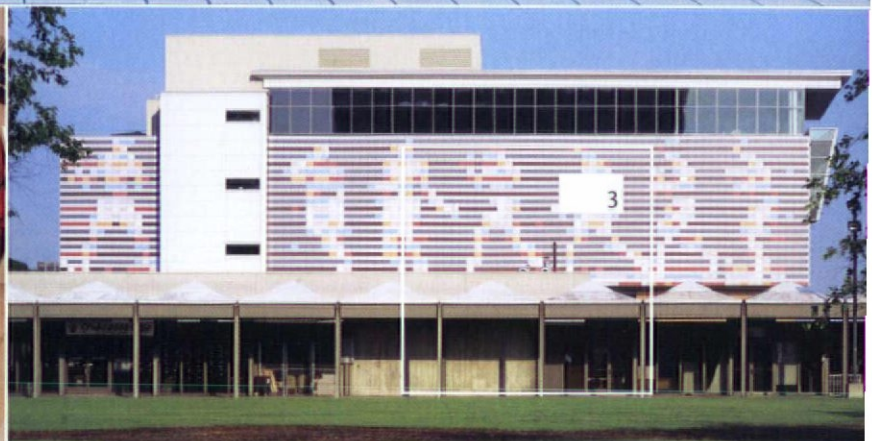


Nicolai Ouroussoff, architecture critic for the *New York Times*, recently wrote that the Dallas Performing Arts Centre marked the end of an era of such ambitious, culture-led developments across the country. I couldn't agree more. Ronald Reagan's decentralisation and removal of city funding equipped urban mayors to fight for mega-developments, but these projects soon wear thin. Too many are failing and too

many more are proposed to give a realistic picture of their traction and longevity. Yet if Ouroussoff is right and this is the finale of an era, Dallas is a great note to end on, as a reminder of what once was and could have been. By blending the corporate with the experimental and the conservative with the spectacular, it shows that boundaries can be quietly and effectively pushed

Rather than competing with

each other in gloss and shine, Dallas' steady accumulation of cultural landmarks form an anthology of architecture and evoke an inspiring sense of what discourse could and should produce. The development is a testament to thoughtful planning initiatives and a welcome relief from New York mayor Michael Bloomberg's MTV-generation model of frenetic attempts at mega-projects that have, sadly, overwhelmingly, failed.



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BERLIN, GERMANY

David Chipperfield brings understated glory back to Berlin's Neues Museum

JOSEPH RYKWERT

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Museum buildings nowadays are all too readily labelled 'iconic' and their famous facades muffle the underprivileged interior spaces, where exhibits may not be very welcome. The quietly spectacular and admirably un-iconic Neues Museum in Berlin (AR May 2009) inverts that situation, as halls resonate with the treasures displayed within. After years of protests and a diligent bout of reconstruction, the museum was opened on 16 October by German chancellor Angela Merkel.

David Chipperfield's approach to the building, originally designed by Karl Friedrich Schinkel's prize pupil, August Stüler, is affectionate but

also forthright. Stüler was much celebrated in his time (the RIBA awarded him its Gold Medal in 1858), both as a designer and technical innovator.

The museum was part of a Royal plan for a great forum. Prefaced by Schinkel's Ionic colonnade of the Altes Museum, it was to include a new cathedral, university and the museums. In the event, the forum became the Museum Island, now a UNESCO-protected site. The Neues Museum, with its Egyptian and prehistoric antiquities, intervenes between the classical antiquities of the Altes Museum and the near Eastern marvels of the Pergamon Museum.

The structure endured heavy damage during WWII, when it lost its main stairway and most of the plaster casts it sheltered, as well as much of its elaborately painted decorations. Further damages were revealed when the crust of various tinkering – which the changes of taste and museography imposed on the structure – were peeled off, and all these transformations have now been embedded in the regenerated building, so that its own history has become an integral theme of the restoration and of the new display. Most crucial is a shift of perception: the triumphalist ordering of the antiquities housed there could

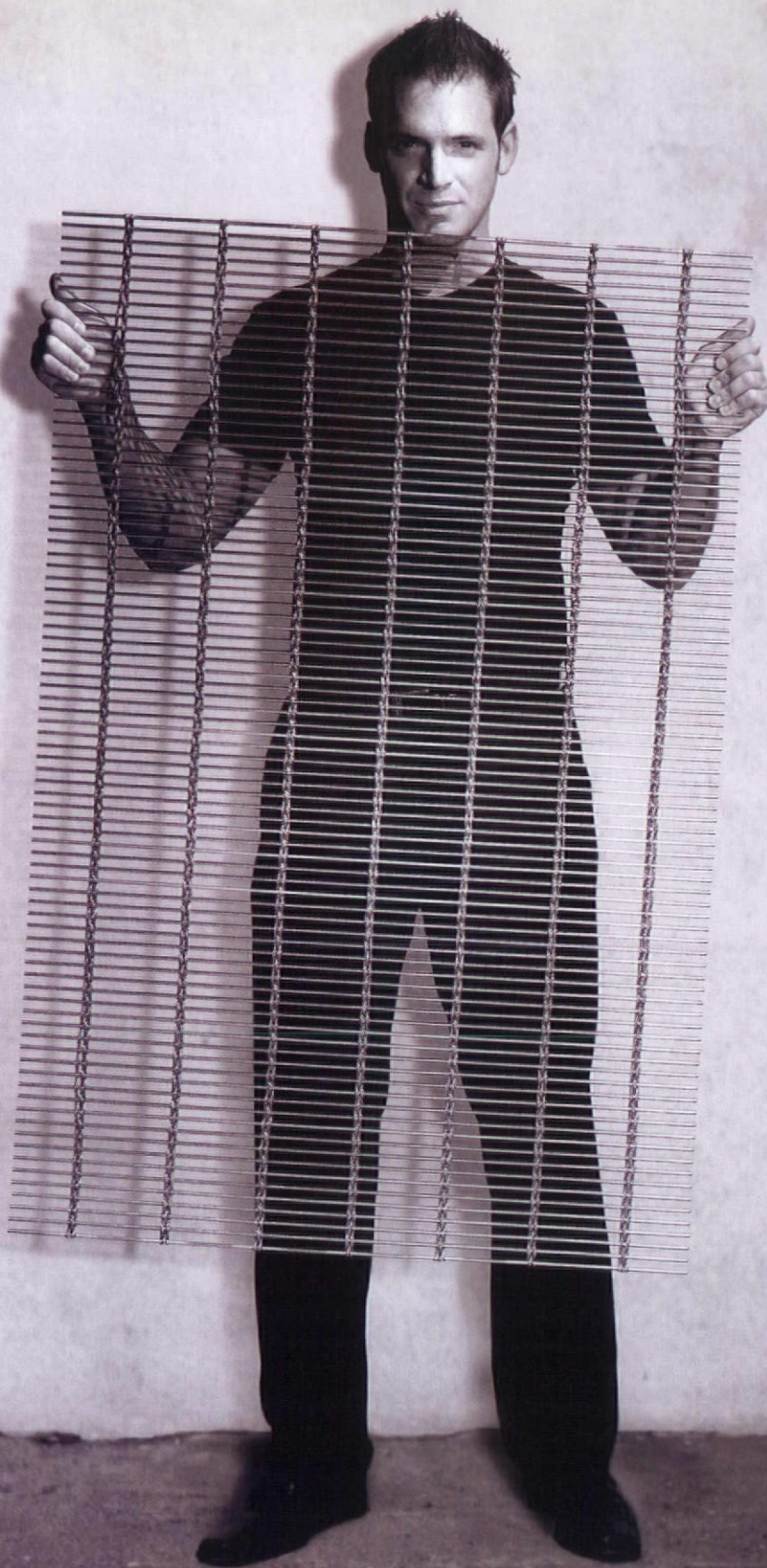
no longer obey the original idealist vision, once guided by a conception of history as a modern religion. It had motivated the first architect as well as the scholars who presented its wonders to the visitor. However, this approach would no longer convince a more detached 21st-century visitor.

This has required an adjustment, which the new layout has animated, and which Chipperfield's collage-like restoration has invited. The exhibits have been arranged by the curators with the help of Italian designer Michele de Lucchi, who devised the metal-framed vitrines (pictured), and the Egyptian section has been hinged on its most famous piece, the bust of Akhenaten's exquisite consort, Nefertiti (whose profile the German press compared with Merkel's, to the latter's disfavour) in its own domed chamber. But **splendid though the individual treasures may be, the real strength of the renewed museum may depend on the consistency and the sharpness of the historical vision, which seems to have guided the architect and the curators in sympathetic accord.**

The most impressive space in the building was the central stairway: Stüler had intended it to be the heart of his building, with a panoply of wall paintings and plaster casts. Chipperfield has respected the proportions and the spatial organisation, but has given the hall a novel gravity, a weight that the beauty of the detailing redeems and refines.

The sheer scale of this achievement stilled discordant critics and the enthusiastic media welcome given to the recreation of the Neues Museum has been virtually unanimous; I hope that the next stage of work on Museum Island will give the building the environment it needs and deserves.

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LONDON, UK

James Wines: the 'outsider' who thinks real culture occurs in car parks

SAM JACOB

James Wines arrives in London, hijacked by The Architecture Foundation on his way back from a conference in Paris to give a talk as part of Radical Nature at the Barbican. 'Boring and excessive,' he says, describing the work presented by architecture's great and good in their various visions of Parisian future. 'If I see one more giant slab of concrete advertised as the world's largest cantilever...' Even so, it's clear that he's enjoyed being part of that scene.

Despite producing the most incredible buildings of the latter half of the 20th century, Wines and his firm Sculpture In The Environment (SITE) have been something of architectural outsiders. Which is maybe the way he likes it. Launched in the 1970s, with a crazy-looking brochure featuring what he describes as 'a bunch of hippies' superimposed in front of the Great Pyramid ('Imagine what Donald Trump would have made of it,' jokes Wines), SITE has always been different from mainstream architecture. It had more in common with the 1970s New York arts scene – Vito Acconci, Gordon Matta Clarke, Dan Graham, Robert

Smithson – a scene where, the way Wines tells it, all lived and worked in the same block.

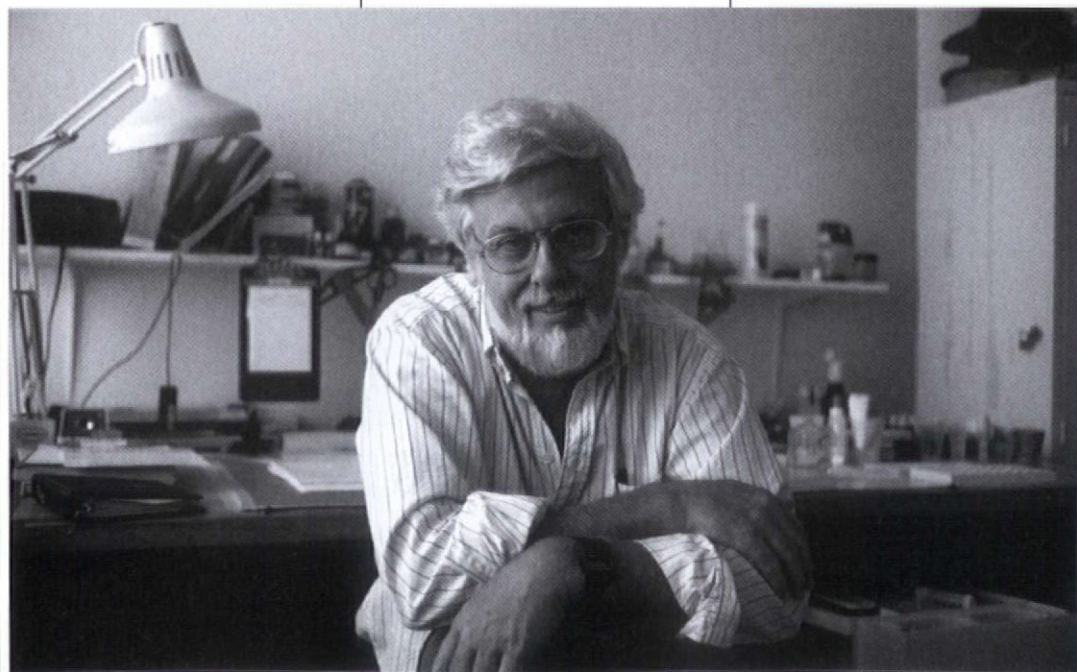
These are the people that populate the back of *De-Architecture*, Wines' book from 1987, in which he hoped would 'encourage more architects in their search for new sources of content and new perspectives for the future of the built environment'. They are also, he says, gesturing over his shoulder to the Barbican Art Gallery 'all those guys in there'. These were artists who made work that was

often site-specific, concerned with landscape, place and architecture, but in a way that was very different to the way architects understood architecture. Most specifically, it operated conceptually rather than formally. SITE placed itself clearly in this cultural milieu rather than within architectural traditions. Indeed, one of the practice's maxims ran: 'What would Richard Meier do? Lets do the opposite!'

When I mention SITE's relationship to post-modernism, Wines nods saying 'early Venturi', but shakes his head vigorously at Charles Moore. In SITE, we see post-modernism's engagement with the everyday, but none of its 'witty' historicism. SITE's projects seem less representational, less abstract, less like a polemical academic argument forced into built-form than other architectural projects of the period. It seems that architectural culture gets in the way of architecture really fulfilling its role in the environment. Hence Wines' explicit programme of de-architecturing architecture.

Prior to founding SITE, Wines was a promising sculptor, making 'big welded things' in a kind of abstract expressionist manner. 'I woke up one morning and couldn't imagine making shapes again,' he says. This anti-formalist polemic is echoed when Wines argues that 'shapist' architecture – the kind of thing that has flourished in architecture deconstruction onwards – is simply rerunning an outmoded formal idea of sculpture. In other words, everything that passes for progressive contemporary architecture now was already hopelessly out of date in the 1970s art world.

Instead, he declares SITE's interest in 'an architecture of idea, attitude and context rather than form, space and structure'. And it is just this we see in the supermarkets SITE designed for Best – the kind of everyday typology that, as he puts it, 'no self-respecting Harvard grad would touch with a bargepole'. Here, Big Box retail – perhaps the defining symbol of late capitalism and the urban condition of late 20th century – was subjected to radical art —



practice tactics. These generic buildings are cut through with something strange: a facade that looks frozen in mid-collapse, or a blank box that opens with its corner sliding out. These are projects that still wow us in their visceral directness.

Of course Wines is right, that real culture doesn't happen in art galleries or opera houses, but in supermarkets and car parks – the very landscapes and environments we inhabit. It's

partly this that makes these projects so great: they aren't about something, they are the 'thing' itself, the fulfillment of a particular cultural ambition and the transformation of art into a fully functioning, totally engaged part of daily life.

Just as artists like Bruce Nauman made art about making art, at his best, Wines makes architecture about architecture.

In doing this, it unpacks a situation into something that is

both familiar and strange in such a way that we can begin to understand what architecture actually is and what it does to us. Wines explains this saying: 'the process becomes the final expression.' Over time though, their work has become more 'architectural', more reliant on metaphor and abstraction, with less of the direct, rapier cut of their early projects.

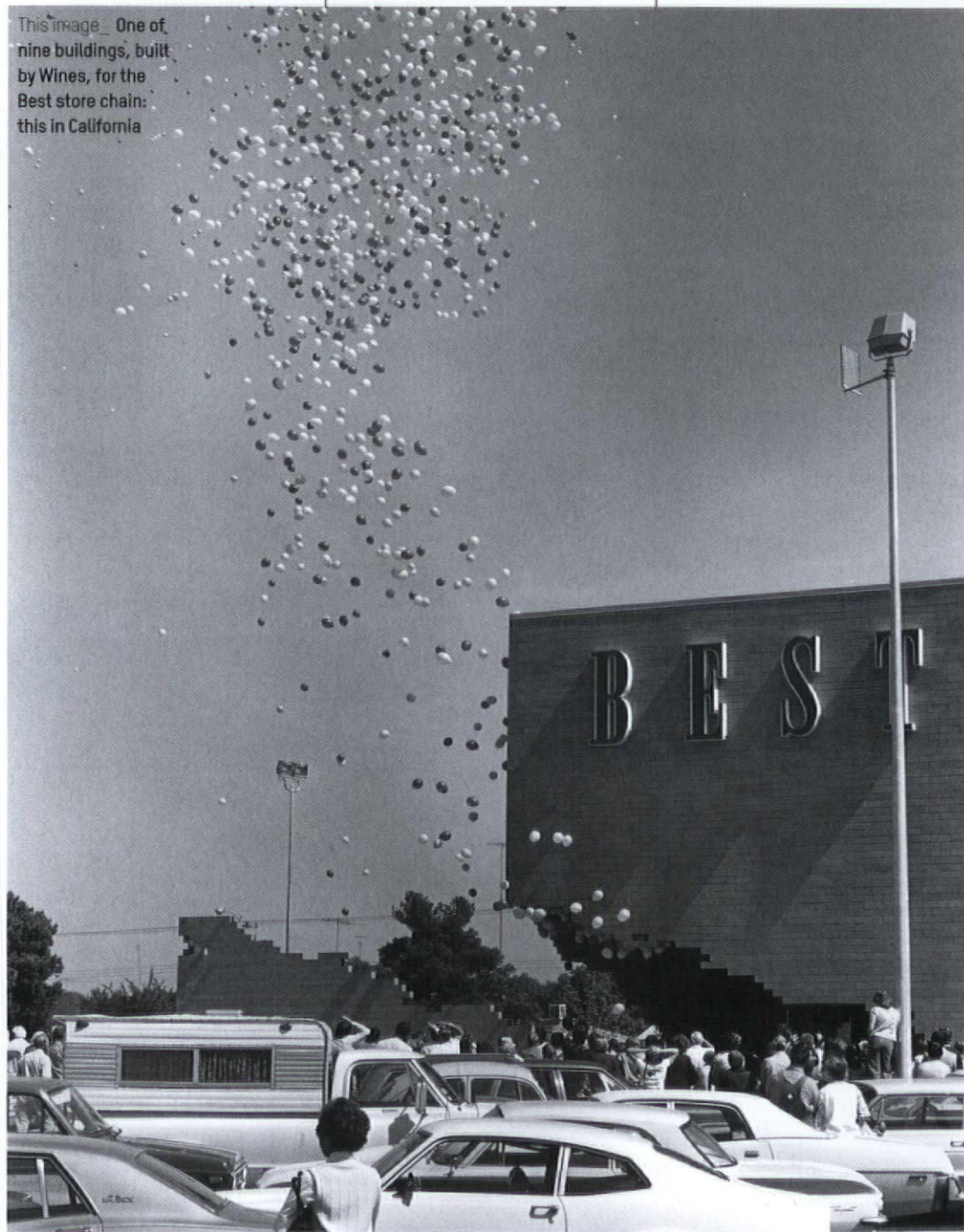
Wines' discussion is peppered with quotes from

artists. One quote, from Duchamp, is particularly illuminating in an autobiographical way – that in your career you should clear your desk three times. Wines seems to be alluding to his own career: first, the abandonment of traditional sculpture in favour of architecture and landscape projects, then moving from work whose critical concern is culture to one whose explicit interest is ecology.

Since the '70s, SITE's work has had a strong ecological focus, though Wines is quick to note that: 'We can't save the world through architecture, in fact, quite the opposite.' SITE's eco-architecture though, is a different breed from do-gooding sustainability. And despite lacking the punch of their Best era work, there's something going on in this third act. Wines argues that the Villa Savoye and the Barcelona Pavilion represent a maturation of modernism. 'Green' architecture however, is still in immature form.


SITE's current work seems to be working, although some as yet unnamed architectural condition. Wines' ambition is to reclaim the term 'environmental' from the green ghetto and integrate it into cultural discourse. As a professor at Pennsylvania University, Wines invites astrophysicists, biologists, climatologists, sociologists, conceptual artists and sometimes, even architects, into discussion. This may be the beginning of a synthesised understanding of post-industrial environments in a fully matured manner. A kind of ecology-as-conceptual-art, where nature and culture become intertwined and where 'environment' becomes a network of relationships, where what we normally think of as architecture is just one part.

This image... One of nine buildings, built by Wines, for the Best store chain: this in California



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LONDON, UK & KARACHI, PAKISTAN

The Museum of Non Participation challenges occidental views

MERLIN FULCHER

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Top_ Artist-led interventionist wall chalking in Karachi prompts textual reading of city as narrative
Above_ Artists' tape drawing challenges western ideas of organising space

Pakistan's civil war has intensified in the past year, with suicide bombing focussing on the nation's cultural heart, Lahore. In mid October, three simultaneous raids by militants took place on law enforcement agencies across the city, but as government troops mounted a retaliatory march on south Waziristan, two artists behind an Artangel project in London were offering an alternative, more thoughtful solution: a poetry reading in honour of early 20th-century Pakistani philosopher and politician Muhammad Iqbal.

Karen Mirza and Brad Butler's *The Museum of Non Participation* is a celebration of social interaction set against a critical awareness of the oppressive authority of Western models of organising knowledge.

'We're using an ironic title,' says Butler. Filmmakers Butler and Mirza travelled to Karachi in 2007. In Pakistan, they collaborated with artists, writers, filmmakers and architects and engaged with 'a post-colonial space, but also a highly charged political space,' according to Butler.

Butler and Mirza were visiting General Musharraf's newly built National Art Gallery in Islamabad at the time of a protest by the Pakistani Lawyers' Movement. 'Within a very formal setting (the Nude gallery), our eyes moved from image to image then out of a window, to a scene of sharp-suited men being beaten by plain-clothed police officers,' says Butler. Kenzo Tange & Associates' Pakistan Supreme Court was just opposite. They witnessed firsthand, the disparity between Western and Pakistani news coverage after the Mumbai bombings happened. 'Some of the most sophisticated arguments were

on the Pakistani side,' according to Butler. The Western response was typical of the 'reproduction of power and fear and how it is used to control,' says Mirza. The artists were struck by Western ignorance of the geopolitical ties to the east, so they set up *The Museum of Non Participation* to facilitate the sort of exchanges that language, culture, social hierarchy or politics would otherwise prohibit.

'The relationship to the body and public and private space in Karachi is so different from the UK,' says Mirza. Drawn by the discourse of public and private, they decided to occupy a space behind a barber's shop on London's Bethnal Green Road, where they could host English and Urdu language classes.

'Part of the relationship with Pakistan is the way we meet images,' says Butler. Visitors to the museum enter Yaseen's and greet the barber, then proceed to a courtyard where the title of the exhibition is displayed in English, Urdu and Hebrew in neon-green lighting on a wall. Beyond this is a simple room with a large table for discussions. *The Exception and the Rule*, a film by the artists is showing on a small screen – and remnants of previous events illustrate the space. 'The idea is for people to interact with the space as a resource,' says Mirza.

Funded by Artangel, the London-based arts organisation, *The Museum of Non Participation* is the venue for a series of events that question the role of the media, museums, art galleries and architecture in fashioning our perception of the modern world. The artists hope that by opening a dialogue, they can forge new connections across geographical and social borders, something more conventional methods of organising knowledge traditionally prohibit.



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MARFA, USA

Donald Judd is inaugurated as a 21st-century philosopher-king

CLAUDIA & PATRICK LYNCH

www.chinati.org



A home for late 20th-century longing at the end of a long road trip, the sculptures at The Chinati Foundation embody both dreams of arriving and a yearning for escape. Perhaps because they are the first thing you see and the last thing you visit at the Chinati Foundation, Donald Judd's *Concrete Works* (which have recently undergone a refurbishment and reopened last month) seems to be the conclusion and the point of it all.

When Judd arrived in the late 1960s, Marfa, Texas, consisted of a quartermaster's house beside a railway line and a collection of empty buildings. Main Street

was famous for its hotel where the stars of 1950s *Giant* stayed while filming nearby and not much else. When the army left town, the money did, too. Judd spent his New York art money converting the disused barracks into a series of gallery spaces and converted the quartermaster's house and stores into a *hacienda*, a walled sanctuary for his library and workshop. He also created a home for the work of his friends Dan Flavin, Sol LeWitt and Carl Andre. His estate generates sufficient investment to sustain the Chinati Foundation and as a consequence, the city of Marfa continues to see a steady,

Above_Visible from a distance, the eerie, mesmerising *Concrete Works* at Donald Judd's The Chinati Foundation captures and draws you in

supportive influx of tourists and conference delegates.

Judd's exodus from the New York art world and his vitriolic attacks upon the architectural avant-garde in his piece 1991 *Nie Wieder Krieg* seem to fit the pattern of successful Americans wanting to 'get away from it all' and can be seen as escapism or yet another puritanical flight from urban corruption. But what actually happens at the Chinati Foundation? Well, people like us visit like modern-day pilgrims arriving at a post-nuclear Rome.

Judd's custodial relationship with Marfa is bizarrely similar to a 17th-century nobleman's ambitions. Like a baroque prince, Judd aspired to be a philosopher-king; a patron and collaborator; a collector of rare things and a benign local god. His library reflects a wide range of academic interests and Aristotle is neatly stacked beside Heidegger, Pliny beside Palladio. Amateur architect was just the final role that Judd assumed and he did so with such verve and conviction that it almost overcame his lack of training. You get the sense he not only knew that what he was doing was part of a long tradition of nouveau-riche Villa builders, but also that he knew that this was traditionally a virtuous act.

There is almost a sacred quality to Judd's devotion to art and Marfa and it is now quite a busy small town, somewhere between a wall-less medieval monastery and a university campus. Writers stay in residence at the refurbished bookstore, interns and students drink in the hotel bar, Franz Ferdinand plays on the stereos of white pick-up trucks. Everything shuts at 9pm.

In German and Italian baroque architecture, the mediating room between a villa and the belvedere and landscape beyond it is a gallery, known in German as a *spiegelsaal*. —

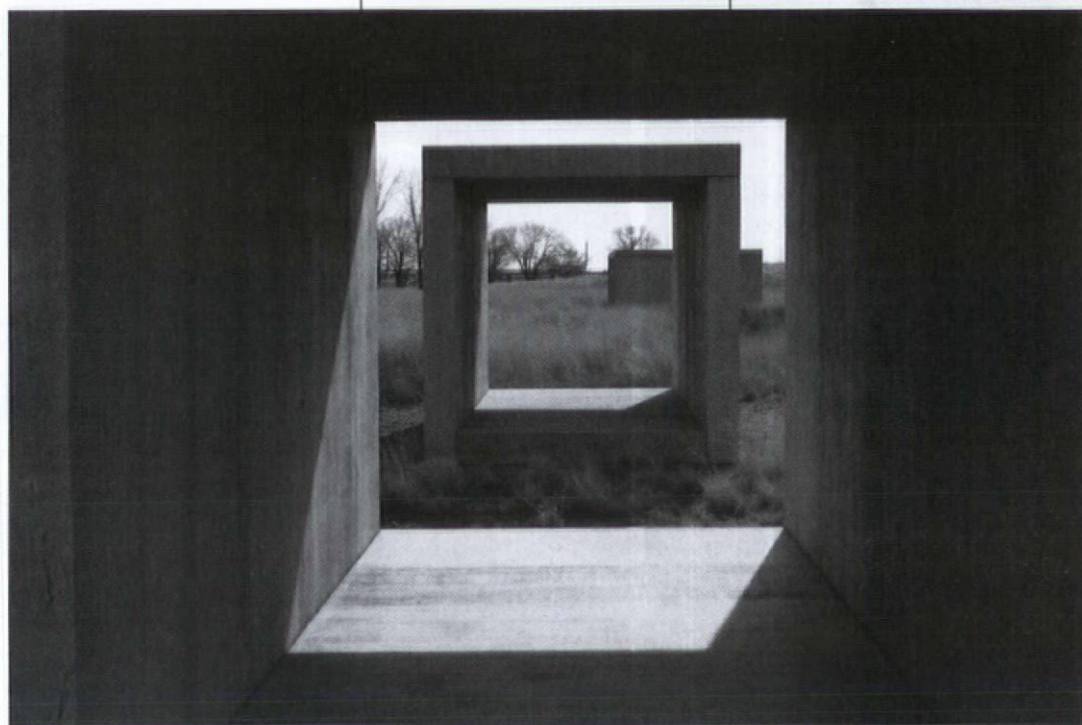
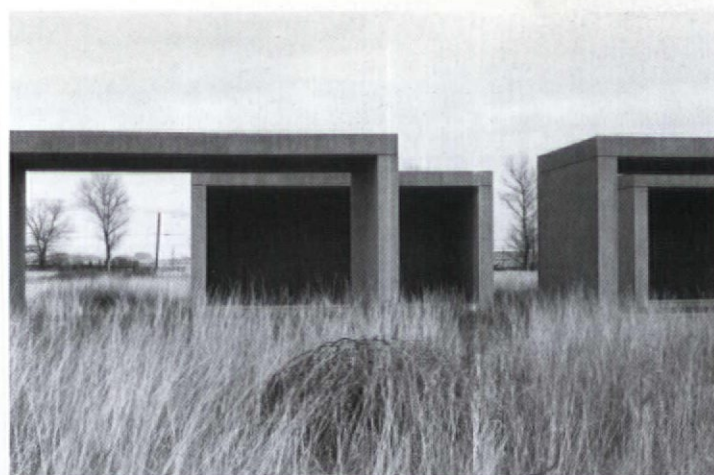
CLAUDIA LYNCH

Painted fresco-ceilings evolve from zones of ambiguity between stucco and stone columns; painted surfaces and carved and inscribed ones combine to beguile and please the eye. Drawing attention to your own perception, you become intensely aware of your senses at work, and of the role that language and memory play in framing perception. These proto-existential spaces play with subjectivity and are characterised by confabulation, illusion, trickery and wit. A deliberate ambiguity of material, spatial and scalar qualities evoked tension between what seems to be and what is.

Seen from inside the great sheds, through a field of endless metal cubes, the recently refurbished *Concrete Works* seems to stop the land, to mark human time. Beyond, a road cuts the horizon. The land rises beyond this point and Judd's way of marking the limits of his property draws your attention to the shallow valley ridge that defines Marfa. The concrete figures echo the aluminium boxes in the sheds. Aluminium is stretched and rolled into seamless cubes of reflection: the material dissolves into light and shadow. Beyond, the concrete echoes the mirror boxes. They seem as if they're the same size. If this were true, then either the room is immense or the landscape miniscule. In fact, the metal boxes are smaller than you are and the concrete ones, bigger. But the unkempt grass in between the two makes it impossible to measure them and you have to cross this wilderness in order to gauge the scale of the landscape. You are drawn to do so by their juxtaposition.

The concrete works are neither room-like nor monumental. They cannot be inhabited, but the spaces in

Right and below _
Judd's *Concrete Works* dominates the flat Texan landscape, scarring it with architectural precision



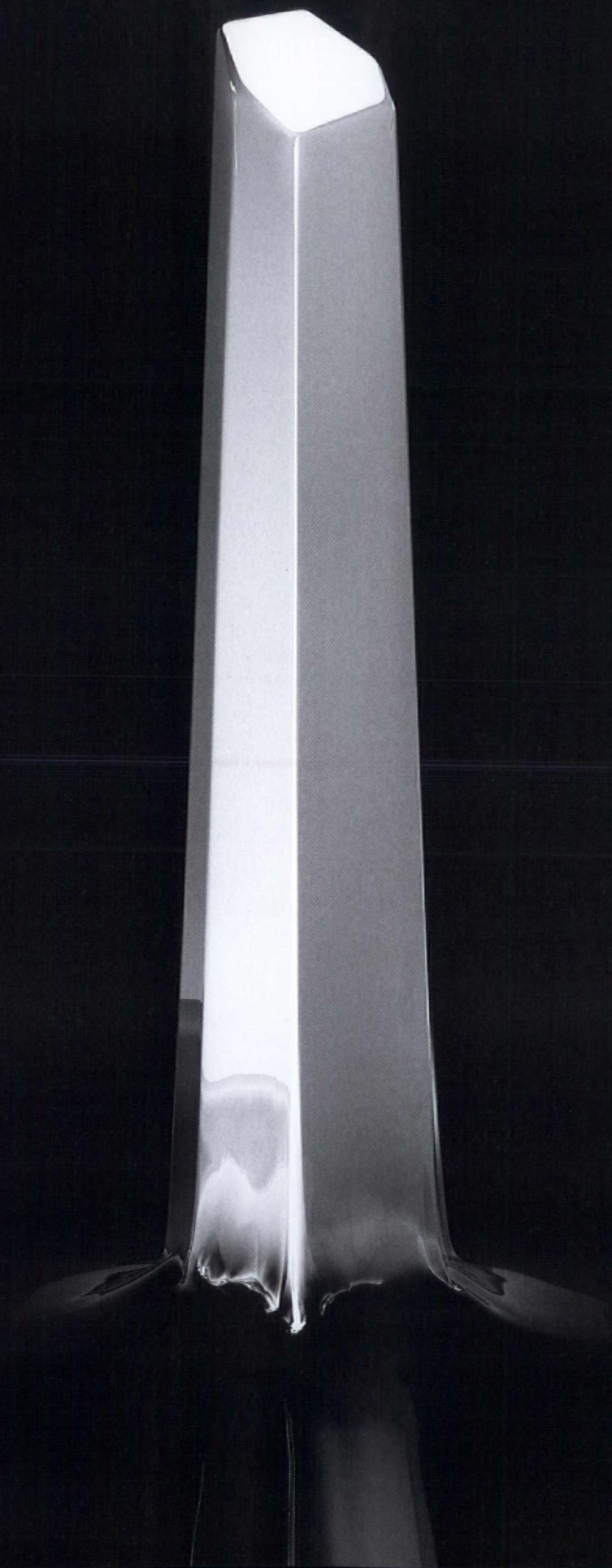
between them could be. In this regard, Judd is following the example of architect-sculptors, such as Michelangelo and Bernini, where the greatest articulation of the extremities of space invoke – through peripheral vision – a sense of tense anticipation and of potential. **The refurbishment of these dozen or so concrete containers that are at once too big and too small to be useful, suggests that architecture is not only a utile art, but neither is it a futile one.** Spaced carefully apart, they draw in shadow and delineate light. They are compelling evidence of human

desire for carefully calibrated limits and open up possibilities in the imagination for land and for use. They allude to language while avoiding cliché.

Just as Judd's house evokes a Spanish settlement rather than a typical suburban house, *Concrete Works* suggest a Pueblo village, a stone circle, a stone house. During the long drive from Houston, we made an overnight stop in Mexico. We were suddenly far from the insistent emptiness of Texan land and far from the definiteness of private property, of land defined by fences and rail tracks and 'auto-routes'. At

Marfa, the emphatic qualities of colonial classicism are recreated as a half-remembered dream of Terragni and De Chirico.

Equatorial shadows thicken time in between Judd's concrete pebbles; cars and trains pass, evoking, at once, modernity and a deeper and older inhabitation than the absolute (American) distinction between a sublime landscape and a free soul. *Concrete Works* describes a subliminal experience, somewhere between the spaces in your dreams and the spaces our body makes. Slightly larger than a human figure, it echoes us and grounds us in a desert.



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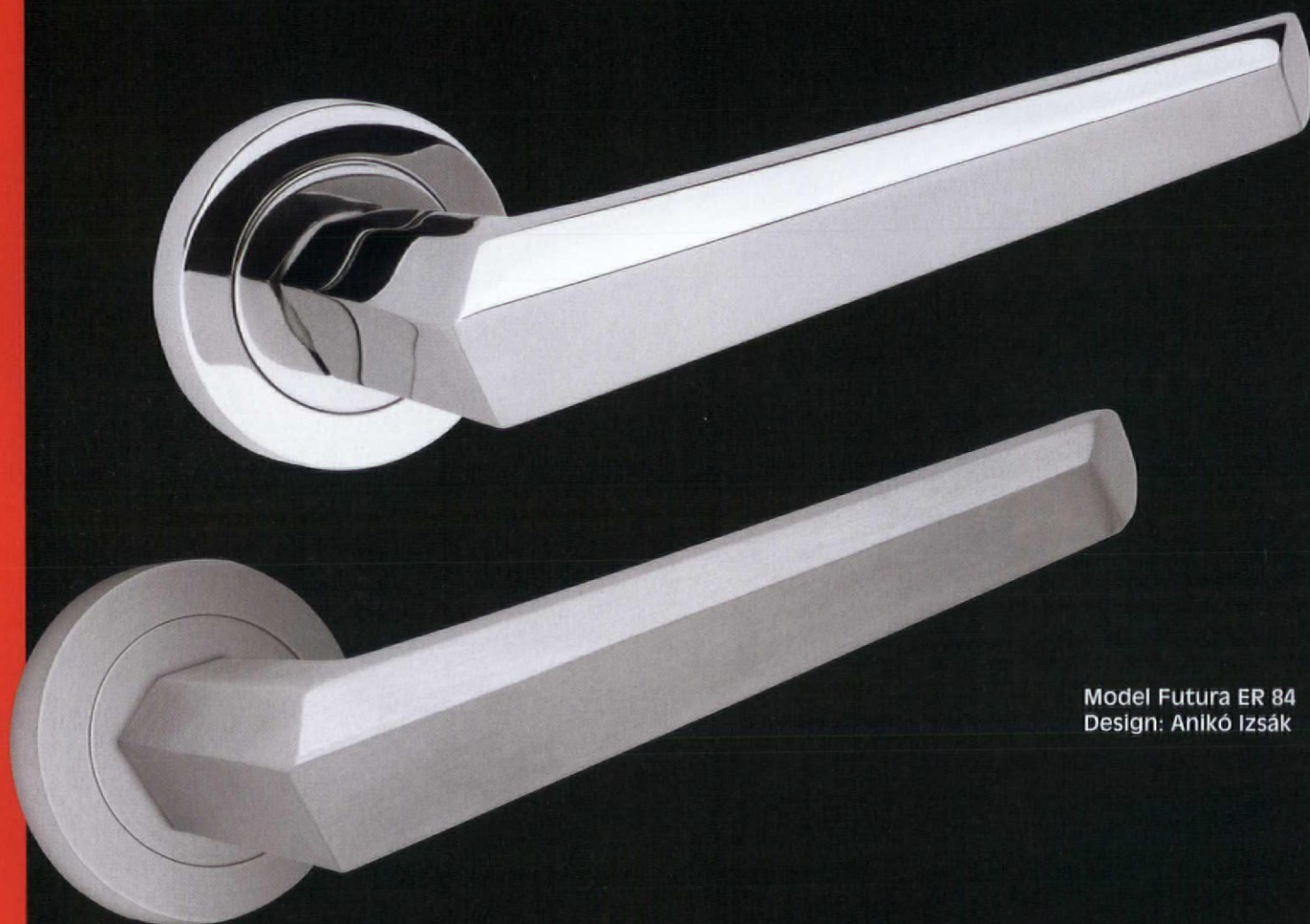
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TORONTO, CANADA

Coupland's explosive clock tower warps the suburban dream

SAM JACOB

www.coupland.com

Douglas Coupland is best known as the author of novels *Generation X*, *Girlfriend in a Coma* and *Microserfs* – stories in which post-baby-boomers struggle to find a place in a strangely frictionless world.

Over the last 20 years or so, since *Generation X* became a bestseller, Coupland has explored a shallow yet profound territory that's something like Andy Warhol communicated though New Order, bearing Jane Austen's forensic attention to cultural mores. Coupland addressed the profundity of nothingness that resonated with those coming of age in the Reagan/Thatcher years. He was cast as a reluctant spokesman for a generation, seemingly picking up the cult-generational figurehead baton from Morrissey.

For a novelist, Coupland is a visual person. He says that for him, words and things are the same, and that making things and making novels feels the same. Certainly, if you were to extract some of the narrative parts of his writing and re-classify it as design criticism, you'd have some of the best writing about '90s and noughties environments. Forget Kenneth Frampton, Stephen Bayley, Deyan Sudjic, even forget

Reyner Banham – Coupland's observation of the landscape of capitalism and his nuanced turn of phrase skewer sensations and textures that define everyday contemporary experience.

Before becoming a novelist, Coupland studied art. He still makes stuff: there are intricate models of the World Trade Centre, life-size blowups of plastic soldiers, casts of plastic containers in bright colours. There are experiments with furniture design in which molecular models of drugs provide an Eames-like support to glass tables, and timber and checked lumberjack upholstery explores the iconography of Canadianness.

More recently, Coupland has designed a clock tower (pictured) for a shopping centre (or as it calls itself, a 'lifestyle centre') in the suburb of Don Mills, Toronto. Titled *Supernova*, the 10.6m clock tower tells of Don Mills, Canada's first masterplanned community. The clock features white models of local house types originally built by the Canada Mortgage and Housing Corporation, their bases black with their ground-floor plans picked out in relief. They are arranged in a kind of explosion



at the top of a pole, around which a cylindrical LED moving message board displays the time.

Don Mills is the first post-war New Town in Canada – a mass-produced suburb along the lines of Levittown in the US. There was a time when this type of planned suburban development was a utopia of post-war optimism, a moment where design and architecture promised a better future.

Coupland's clock calls attention to something which once seemed fresh, new and exciting, but from our position here in the present has come to be seen as the definition of banality – or at least of invisible ordinariness.

In a way, the clock recalls a grand historical precedent, like Trajan's Column in Rome, which recounts the story of the Roman emperor's victorious military campaigns in bas-relief

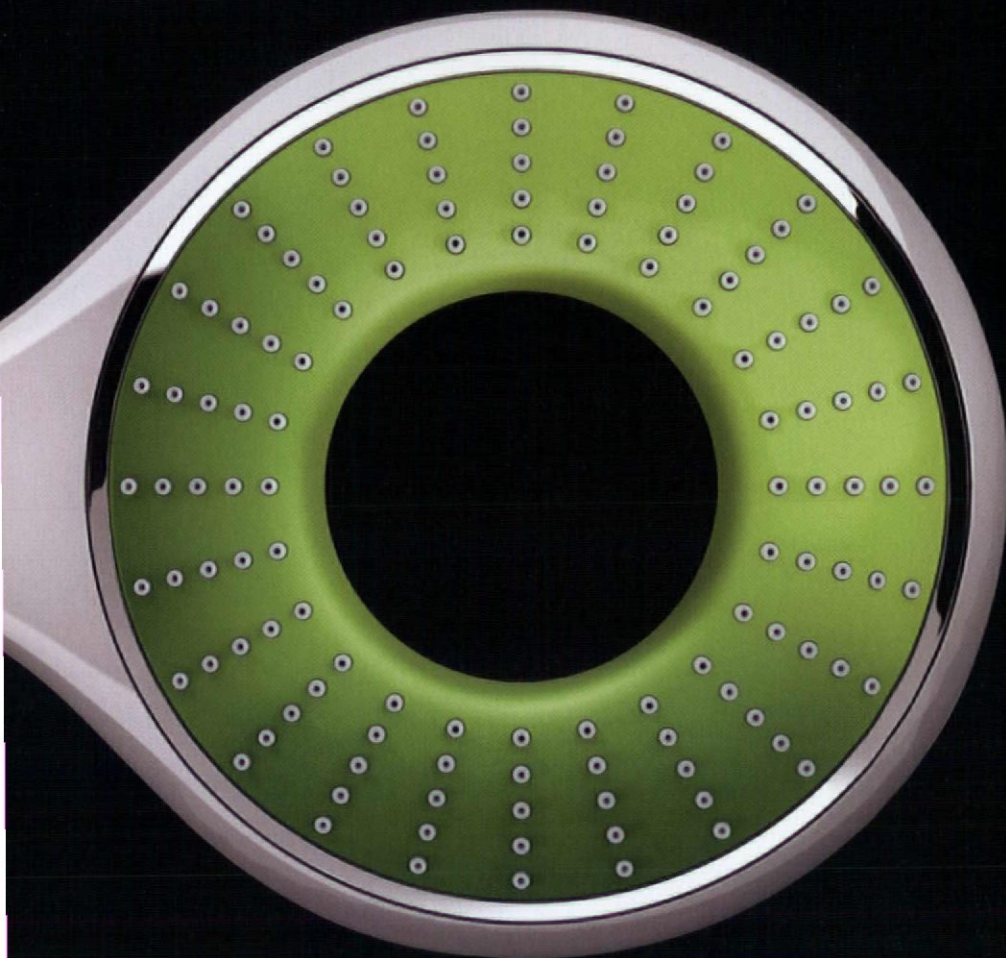
spiraling up its 30m height – except here, Coupland is celebrating the story of an ordinary town. But the narrative is also as warped as in his novels, which often see an enormous, alien event cutting across everyday reality (like the end of the world, or a shooting star, or some other random, cosmic encounter interrupting normality). Here, in *Supernova's* narrative, 'a cosmic explosion occurs and houses are sent out into the universe to colonise outer space', explains Coupland.

Like a kind of sci-fi *Wizard of Oz*, the mystery of the universe lifts these ordinary homes up and throws them into a stranger narrative and, like Dorothy, Coupland seems to be saying: 'I've a feeling we're not in Kansas any more.' *Supernova* is a town clock in a synthetic retail village that celebrates the strangeness of our modernity.

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# Talent and passion converge at the 2009 World Architecture Festival

KIERAN LONG & CATHERINE SLESSOR

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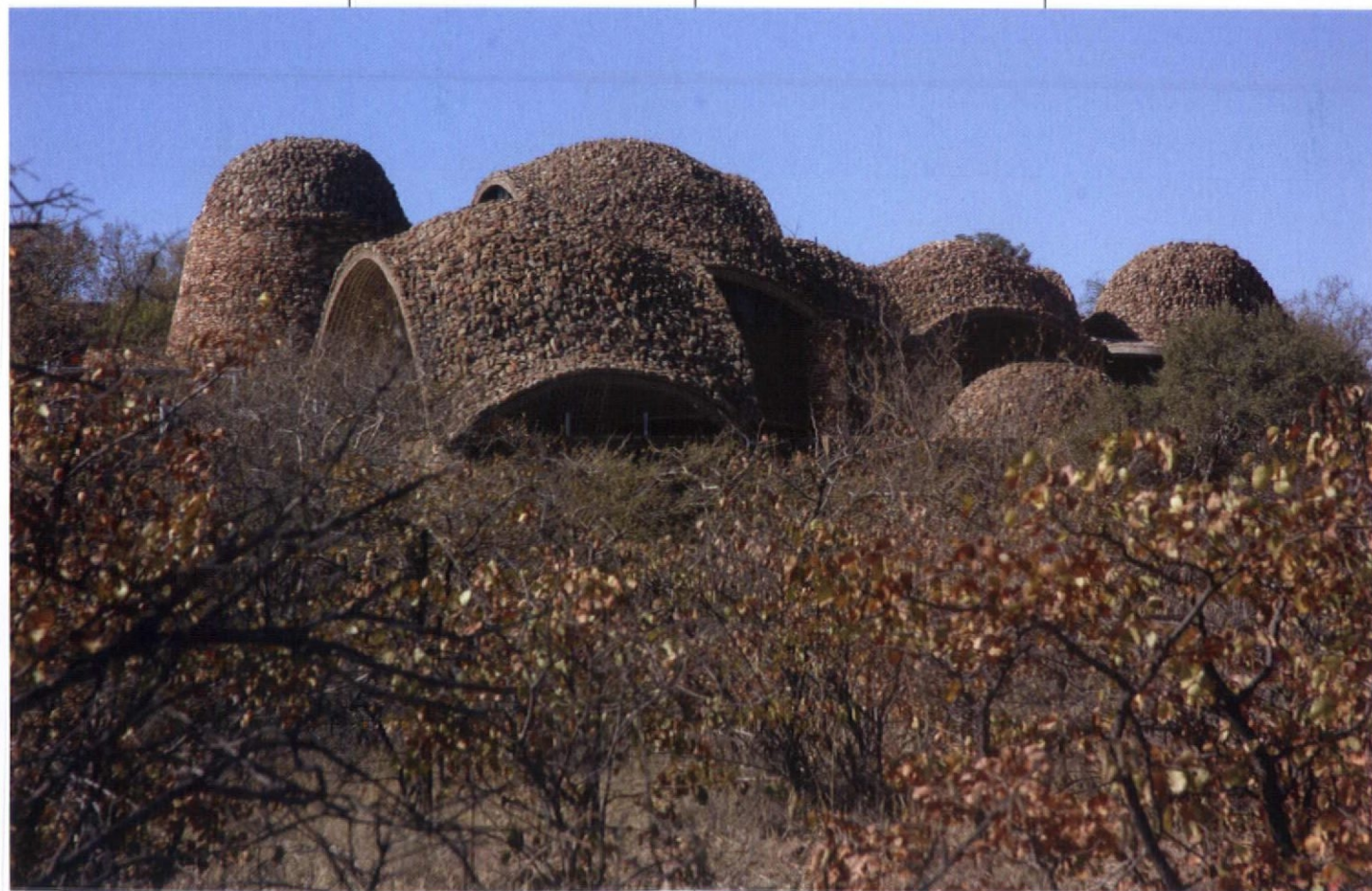
Below  
Peter Rich's  
Mapungubwe  
Interpretation  
Centre, winner  
of 2009's World  
Building of the  
Year Award

The World Architecture Festival in Barcelona brought together hundreds of architects from across the world to judge and be judged in an inspiring public forum. The festival, of which AR is a media partner and which our parent company Emap runs, is a unique event combining a series of parallel juries, an awards scheme, a vast exhibition, a forum for new products and a stimulating lecture series, with keynote addresses by Uruguayan star Rafael Viñoly and Farshid Moussavi of London's FOA.

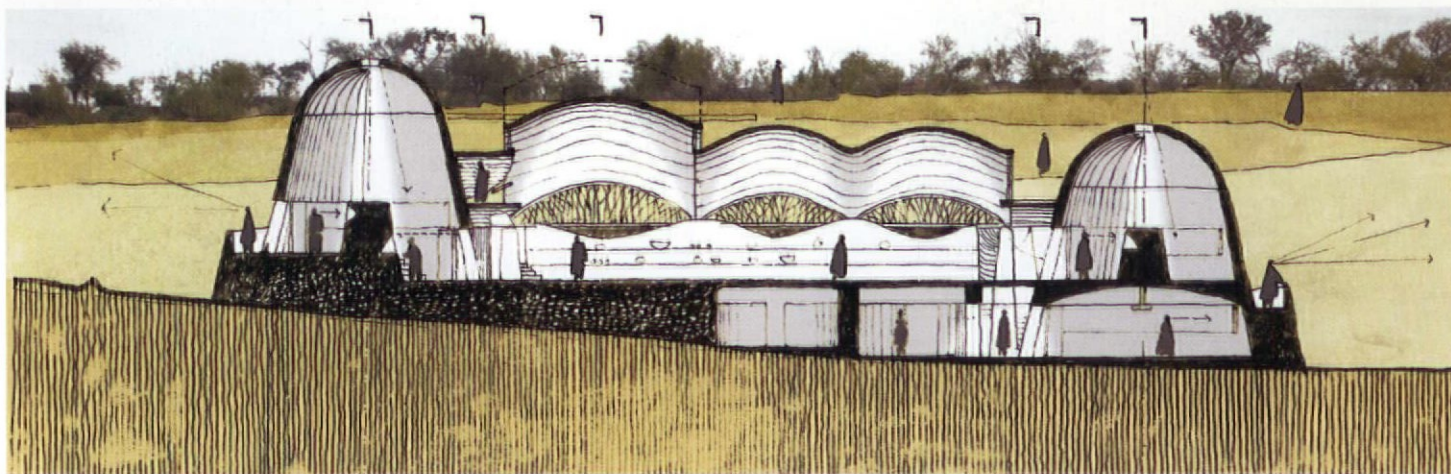
The festival culminates with the award of the World Building of the Year award, a title that has undertones of talent-show crassness, exacerbated by the impossibility of divining between radically diverse building types. How, for instance, do you compare an aviary with a winery, or a shop with a piece of landscape? Yet with this year's

award going to Peter Rich's Mapungubwe Interpretation Centre and last year's to Grafton Architects' muscular, Milanese megastructure (AR March 2009), the signs are that this newest architectural accolade has the makings of an eagerly anticipated riposte to the raft of predictable, usual suspects prizes.

Rich's project, a museum of archaeological relics set on a remote rural site in northern South Africa, is an undeniably worthy winner. Synthesising vernacular wisdom with modernity in a direct way, it succeeds in its quest to realise a resonant, contemporary African architecture. In a career spanning more than 30 years, Rich has made extensive studies of many kinds of tribal architecture and brings an anthropological insight into how built-form relates to land, culture and people. 'We have a unique opportunity —







in South Africa to tell the stories of people who have never had their stories told,' says Rich.

Set in a historically charged landscape where two rivers and three countries meet, the building's seductively undulating forms evoke traditional way-finding cairns of stones. Its timber vaults origins lie in Catalan construction, refined by MIT expertise and handcrafted by locals using the earth of the site. The transfer of construction skills to the community was another key aspect. 'We can work in a labour-intensive way because you're creating jobs for people,' says Rich. Shading devices of eucalyptus stalks, wire mesh and gold-painted polycarbonate temper the sun's intensity and show the poetic potential of cheap, ad-hoc materials.

Against strong competition, Mapungubwe prevailed in its initial Culture category. It was then pitted against the winners of the other 13 building types in a series of crits in front of this year's super jury, comprising Kengo Kuma, Farshid Moussavi, Tim Macfarlane and Süha Özkan. Rafael Viñoly was chair and steered a toughly argued but good-humoured debate. The jury was impressed by rival contenders – such as the redevelopment of Father Duffy Square in New York by Choi Ropiha, Perkins Eastman, PSKB

Architects (winner of New and Old) and WOHA's Bras Basah Mass Rapid Transit Station in Singapore (Transport). Both responded to complex urban problems in highly sophisticated ways. Jurors also admired the winning Landscape scheme from Chinese architects Turenscape.

But in the final analysis, Rich's building was clearly the most architecturally and psychologically powerful. 'It carries both weight and a message of complexity to the outside world,' comments Süha Özkan. 'It's about roughness and unpredictability,' says Rafael Viñoly. 'It sends a message about alternative ways of working outside the current domination of form making. It's much more concerned about how things are put together.'

**Commenting on his building's success, Peter Rich made a call to arms that seemed especially apposite in the present climate of economic and ecological crises.** 'Architects need to become activists,' he asserted. 'We need to be of service to a broader audience and to make changes so that it is not just one per cent of people who can afford to use an architect. That's what excites me.' For Rich the next stop is Ethiopia – he is working on the development of the heritage site of Aksum and its famous rock churches.

Above\_ A design sketch reveals the building's clever use of the land

Below\_ Vaulted ceilings encourage air circulation throughout the building





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**083**

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ARCHITECT ODOO ARCHITECTS

**084**

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SÁNCHEZ GARCÍA**085**

CURTAIN DOOR

LOCATION SURAT, INDIA

ARCHITECT MATHAROO  
ASSOCIATES**086**

LOVE HOUSE

LOCATION YOKOHAMA, JAPAN

ARCHITECT TAKESHI HOSAKA  
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THE SCHOOL OF PLASTIC ARTS

LOCATION OAXACA, MEXICO

ARCHITECT MAURICIO ROCHA

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**089**

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**092**

QINMO PRIMARY SCHOOL

LOCATION QINMO, GUANGDONG  
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ARCHITECT JOHN LIN

**093**

HEALTH CENTRE

LOCATION BADIES,  
MALLORCA, SPAIN

ARCHITECT SMS ARQUITECTOS

**094**

OPEN ARCHITECTURE

LOCATION TOKYO, JAPAN

ARCHITECT  
YOSHIKI OYABU ARCHITECTS**095**

BORGARFJÖRDUR COLLEGE

LOCATION BORGARNES, ICELAND

ARCHITECT KURT OGPI  
ARCHITECTS**096**

HOUSE PROTOTYPE

LOCATION NEW ORLEANS, USA

ARCHITECT GRAFT

**097**

GARDUCHO BIOLOGICAL CENTRE

LOCATION MOURÃO, PORTUGAL

ARCHITECT VENTURA TRINDADE  
ARQUITECTOS**098**

SWISS NATIONAL MUSEUM

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HOUSE KN

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OF HONG KONG**101**

TEA PAVILION

LOCATION MOSCOW, RUSSIA

ARCHITECT  
ARCHITECTURAL XYZ**102**

FOCAL SHIFT FIREPLACE

LOCATION LONDON, UK

ARCHITECT SCENARIO  
ARCHITECTURE**103**

CHAPEL OF CRISTO SALVADOR

LOCATION TALCA, CHILE

ARCHITECT SUPERSUDAKA

**104**

CANOPY INSTALLATION

LOCATION RAJOKRI,  
NEW DELHI, INDIA

ARCHITECT SANJEEV SHANKAR

**105**

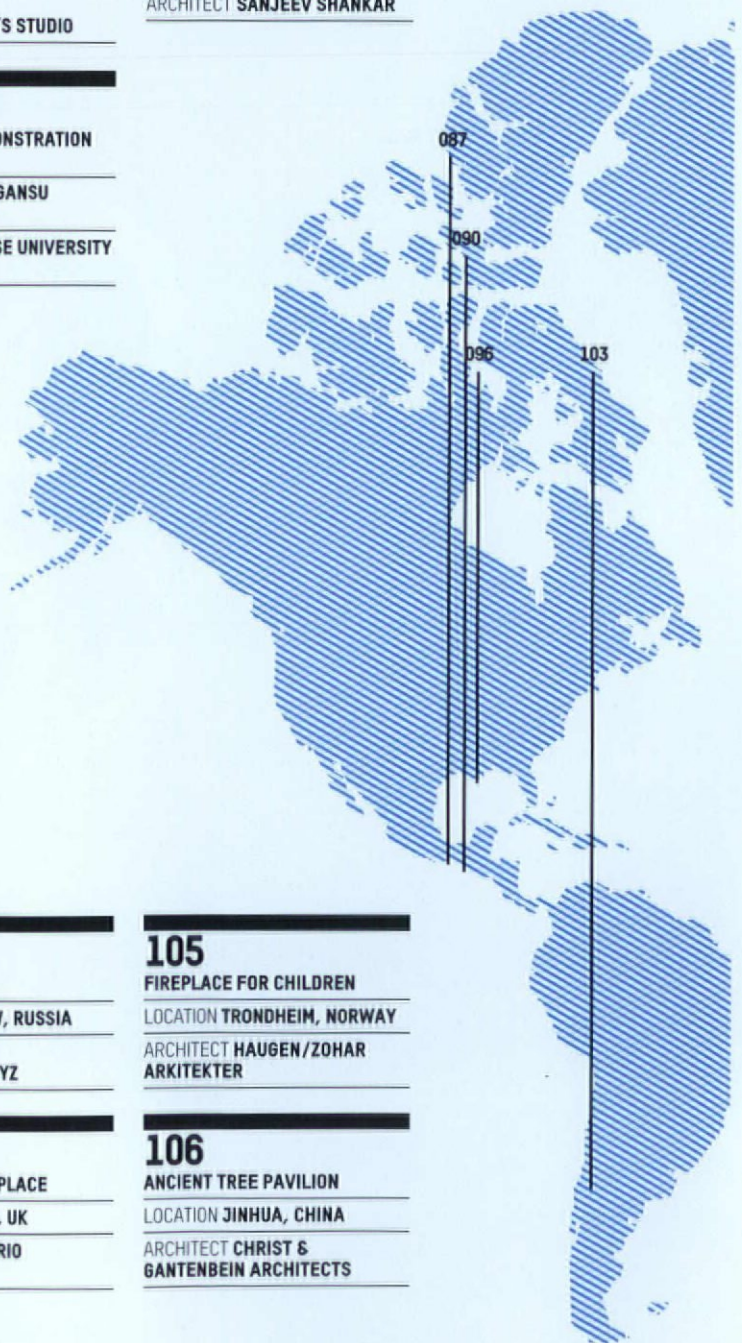
FIREPLACE FOR CHILDREN

LOCATION TRONDHEIM, NORWAY

ARCHITECT HAUGEN/ZOHAR  
ARKITEKTER**106**

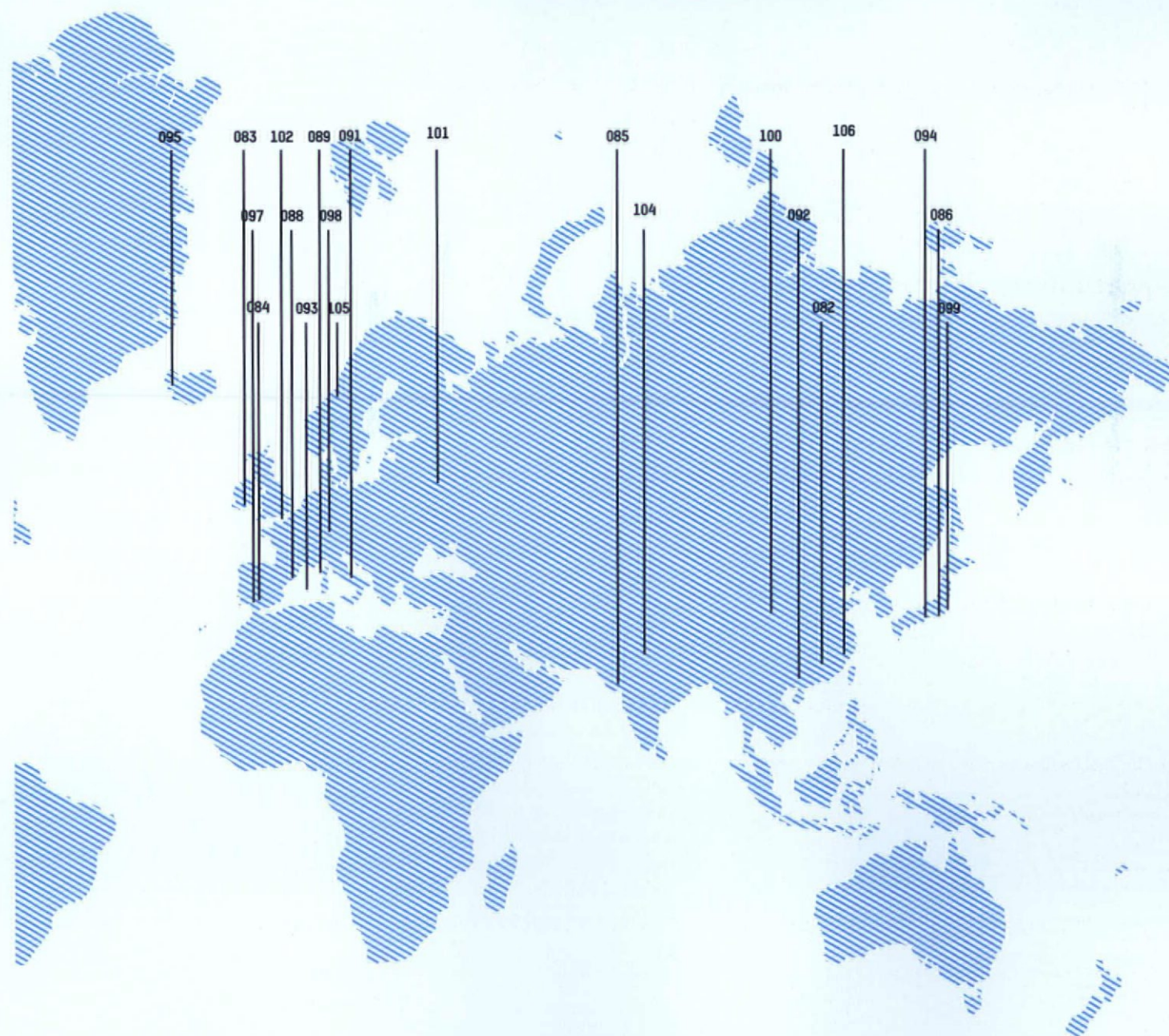
ANCIENT TREE PAVILION

LOCATION JINHUA, CHINA

ARCHITECT CHRIST &  
GANTENBEIN ARCHITECTS



# BUILDINGS EMERGING ARCHITECTURE AWARDS





# EMERGING ARCHITECTURE AWARDS

INTRO TEXT

**KIERAN LONG**

PROJECT TEXT

**ROB GREGORY**

**CATHERINE SLESSOR**

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Emerging Architecture celebrates the best pieces of design by young architects from across the world. It is a parade of diverse projects that offers clues as to where the discipline might be in a few years' time. It is, quite simply, the most important award for young architects. We are very grateful to our sponsors this year, the support of engineer Ramboll and UK architect Austin-Smith: Lord make these amazing awards possible.

The jury selected four winners this year, but also chose the other 21 projects that appear in this edition of the AR. In addition, the jury commended a wide range of other projects, that will appear online at [www.arplus.com](http://www.arplus.com) or in future issues of the magazine. We had more entries this year than last – around 700 – a testament to the ongoing relevance of the award, and the high standards

demanded of successful entries.

It is difficult to draw a common theme between projects from such diverse contexts. One obvious quality of this year's projects is that they share a certain sincerity and seriousness. Despite some moments of enjoyably gratuitous ingenuity or luxury (like Scenario Architecture's extraordinary Focal Shift Fireplace, p94, or the Ancient Tree Pavilion by Christ & Gantenbein Architects in Jinhua, China, p104), there is almost





a majority of projects this year that deal directly with social or environmental issues, subordinating architectural expression to a desire to make a socially active place.


The Million Donkey Hotel in Italy, the 'Open Architecture' verandah project in Tokyo, the low-budget Chapel of Cristo Salvador and the flood-proof house prototype in New Orleans are all examples of projects that deal inspiringly with economic, social, spiritual and ecological issues.

This year's jury was superb and the AR is very grateful to them for travelling to North London from as far as New York and as close as Clerkenwell. This is not a competition where we need to hide what were differences in the views and priorities of the architects on the jury. It was a passionate debate that ranged from the detailed to the very general – there was a real question mark around where architecture should be heading, with some jurors convinced that formal experimentation and unprecedented invention should be encouraged, while others focussed on values that are perhaps more eternal: character, history and meaning. It is right that the jury for Emerging Architecture should be as diverse as its entries, and every point of view was represented. It was an honour for me to chair such a high quality and cooperative jury.

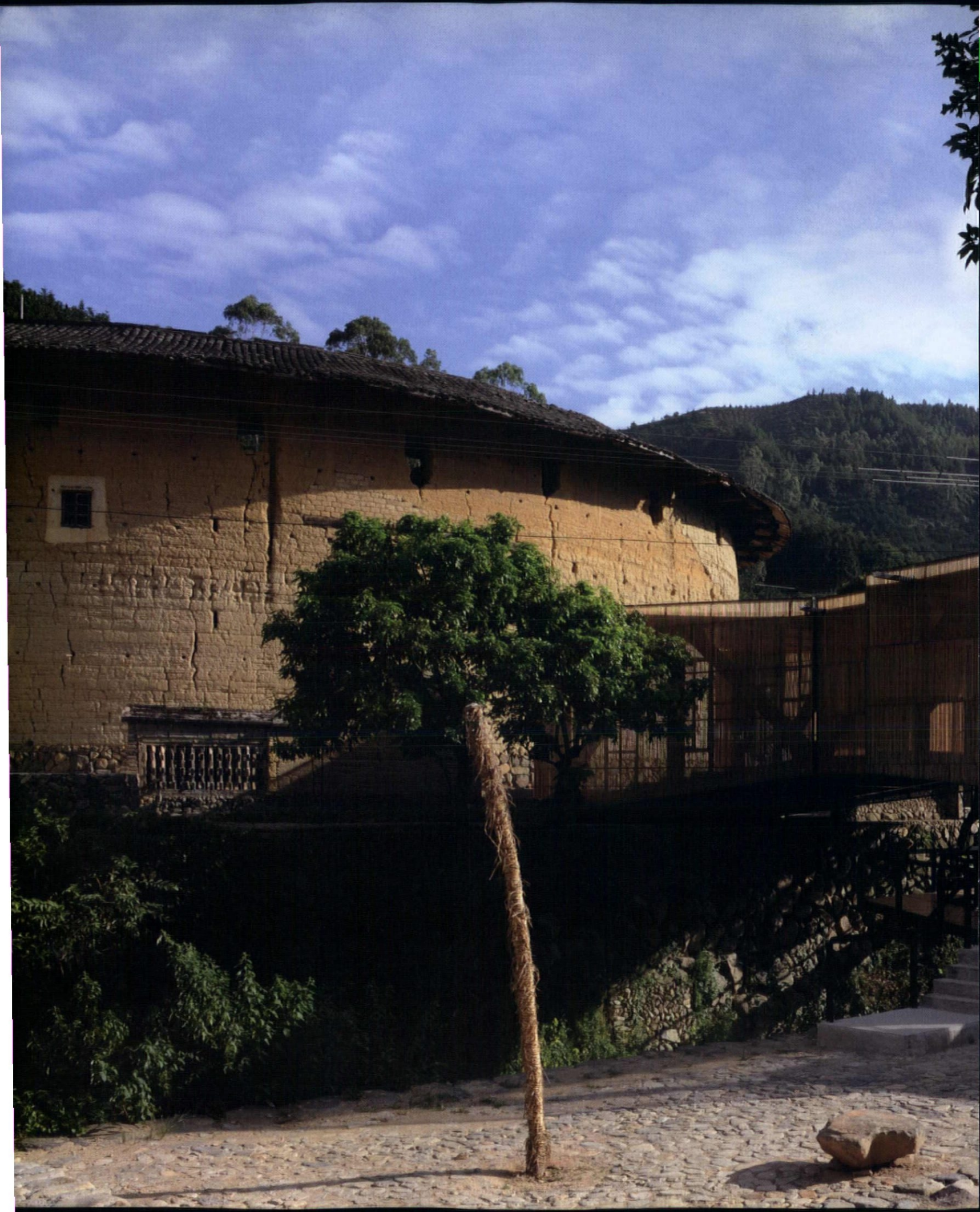
Tony Fretton, true to the British

architect's own work, argued passionately for a typological modernism, architecture that enjoys the archetypal quality of spaces. He was an advocate for the serene Knocktopher Friary in Ireland, by ODOS Architects. Artist Thomas Heatherwick was drawn strongly to José María Sánchez García's Sports Research Centre in Cáceres, Spain. The bold, circular building winding its way around a tree-covered peninsula stood out as the both the most simple to grasp and the most mysterious and forceful project. Elizabeth Diller of Diller Scofidio + Renfro in New York also found much to admire in the research centre.

Yvonne Farrell of Grafton Architects in Dublin was an advocate of the Chinese winner by Li Xiaodong – the Bridge School in Fujian Province. That project managed to integrate a contemporary architectural language with a spectacular historical landmark, while creating new and interesting spaces within for children.

All jury members stand behind the final selection and felt that the quality of the projects was outstandingly high. The awards will be honoured with a party at the RIBA in London on 1 December. 









# 082

**WINNER**

**BRIDGE SCHOOL**

LOCATION

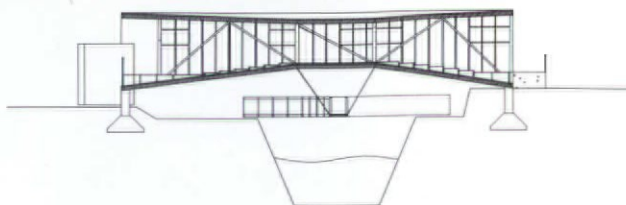
**XIASHI, FUJIAN  
PROVINCE, CHINA**

ARCHITECT

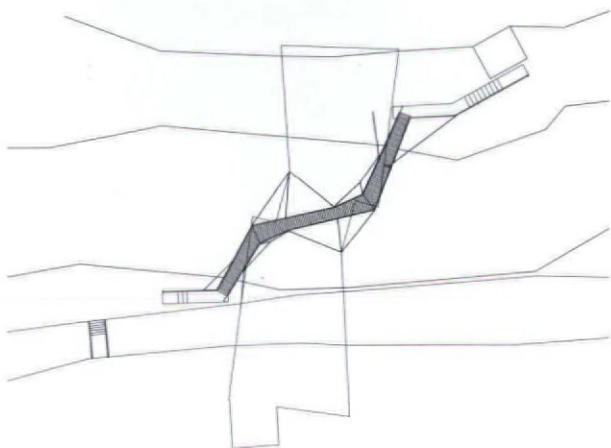
**LI XIAODONG ATELIER**



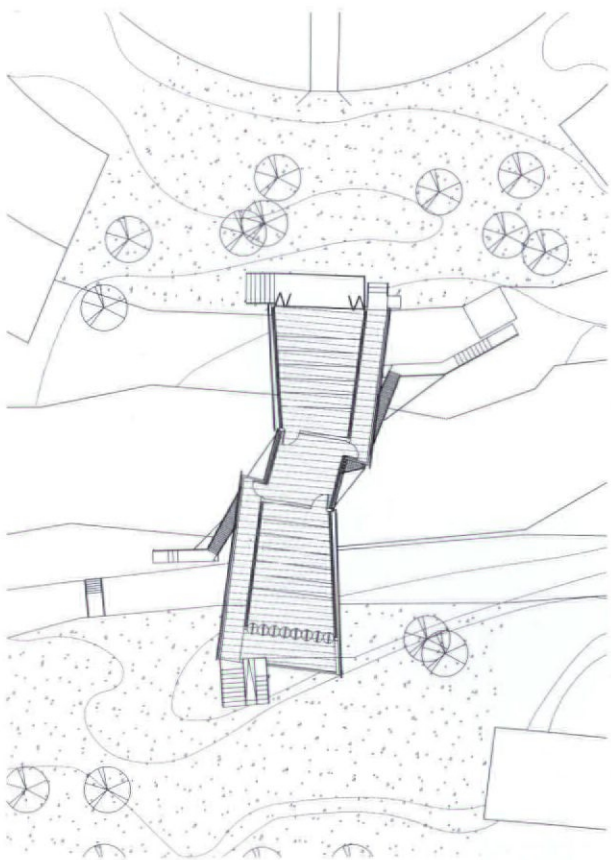




long section



upper-level plan (school)



lower-level plan (pedestrian bridge)



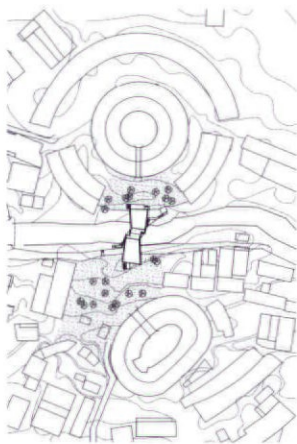
Above, right\_ The suspended walkway offers a quick and direct crossing  
Centre, right\_ A wall of timber slats allows a gentle breeze to cool the interior  
Below\_ Sliding and folding doors transform the school into an impromptu theatre





## THE NEW BUILDING ACTS AS A FOIL TO THE MASS AND WEIGHT OF THE NEIGHBOURING HISTORIC STRUCTURES

site plan

**ARCHITECT**

Li Xiaodong Atelier,  
Beijing, China

**PROJECT TEAM**

Chen Jiansheng, Li Ye,  
Wang Chuan, Liang Qiong,  
Liu Mengjia, Nie Junqi

**BUILDING CONTRACTORS**

Zhangzhou Steel,  
Xiashi village

**PHOTOGRAPHS**

Li Xiaodong

In practice since 1997, Li Xiaodong is one of a rarer breed of Chinese architects. Less concerned with aping Western models, Li's work focuses on how the nuances of place and vernacular tradition can inform an identifiably modern and authentic Chinese architecture. 'Precedents of past experience and knowledge are important,' says Li. 'They provide a solid basis from which to solve new problems.' Though it often seems that a sense of history has been carelessly cauterised in China's dash for growth, Li attempts to nurture physical and experiential connections with the past.


He's also not averse to working on the social and geographic margins. An earlier project for a school and community centre for the Naxi people near Linjiang, proved how local materials, technology and building forms can be synthesised into a memorable, contemporary language. The project was also highly commended in the 2005 AR Awards (AR December 2005).

This year, Li goes one better as one of four principal prize winners. His project for a school in Xiashi, a remote village in Fujian Province, has programmatic echoes of the Naxi community centre, but the architectural result is quite different. Here, a lightweight structure traverses a moat-like creek in a single, supple bound, compared with the rooted, more solid aesthetic of the Linjiang building with its thick stone walls.

Essentially, it's an intelligent, contemporary take on the archetype of the inhabited bridge. Supported

on concrete piers, the simple steel structure acts like a giant box girder that's been slightly dislocated, so the building subtly twists, rises and falls as it spans the creek. Inside are a pair of almost identical, wedge-shaped classrooms, each tapering towards the mid point of the structure. Although it's possible to use the building as a bridge, a narrow crossing suspended underneath the steel structure and anchored by tensile wires offers an alternative and more direct route.

Catalysing a sense of place and history, Li Xiaodong sees the project as more than just a school, but a social centre for the entire village. Physical lightness and spatial fluidity are key. By a means of sliding and folding doors, the school can be transformed into an impromptu theatre or play structure. The steel frame is wrapped in a veil of slim timber slats, which filter light and temper the interior with cooling breezes – Fujian, on China's south-east coast, has a humid, subtropical climate. With an assurance that belies its rustic setting, the new building also acts as a foil to the mass and weight of the neighbouring historic structures. Originally constructed by ancestors of the local Hakka people, these distinctive circular fortresses have thick, imperforate walls of rammed earth.

The jury was unanimously impressed by the clarity and grace of the new architecture, while also admiring its potential to transform life in China's rural margins. 





# 083

WINNER

## KNOCKTOPHER FRIARY

LOCATION

KNOCKTOPHER, COUNTY  
KILKENNY, IRELAND

ARCHITECT

ODOS ARCHITECTS

ARCHITECT

ODOS Architects, Dublin,  
Ireland

ASSOCIATE ARCHITECT

O'Shea Design  
Partnership

PHOTOGRAPHS

Ros Kavanagh

Right\_ Existing floor  
levels establish  
the courtyard datum,  
upon which rises  
the simple concrete,  
glass and timber  
addition

Below\_ Inside the  
courtyard, the  
simple palette of  
materials maintains  
formal continuity

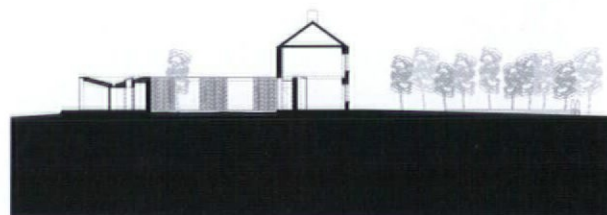
Readers with keen eyes will note that this project has already featured in the AR. Entered for the 2007 Emerging Architecture Awards, the scheme was not selected by that year's jury, but it did hold their attention and remained in contention to the end of the deliberation process. This led to it being selected by the editors for eventual publication as part of an issue on houses (AR March 2008). The scheme is extremely subtle and deserves close scrutiny. Such scrutiny came this year; having re-submitted the scheme, ODOS Architects has finally been rewarded as one of this year's four main prize winners.

Easy to overlook when skimming the images, the plan shows the masterful way in which the architects have unified friary and church with a new residential cloister. Stripping away years of incremental expansion and adaptation, while negotiating their case with heritage officials, the architect's cloister establishes two new axis: one horizontal, extending the floor level of the church across the entire precinct, and one vertical, with the western range of the cloister neatly engaging with the eastern facade of the friary and linking through to the back of the church. Through these two key controlling lines, ODOS' trademark use of simple

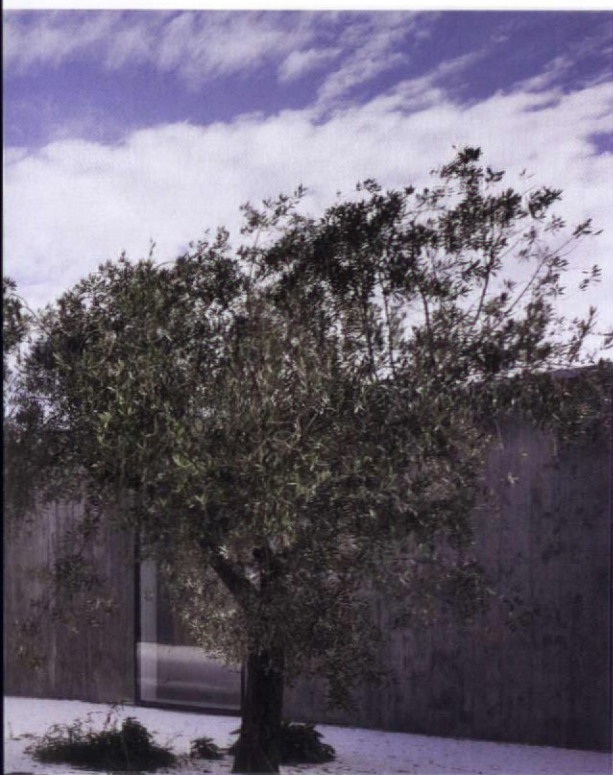
forms and stripped back materials has been applied to produce a harmonious new order.

Darrell O'Donoghue, co-founder of Dublin-based ODOS, describes the design rationale: 'Our desire to keep things as simple as possible, to keep the parapets as low as possible and to provide simple, unadorned elevations both inside and out, resonated with our client's need for a series of calm residential spaces.'

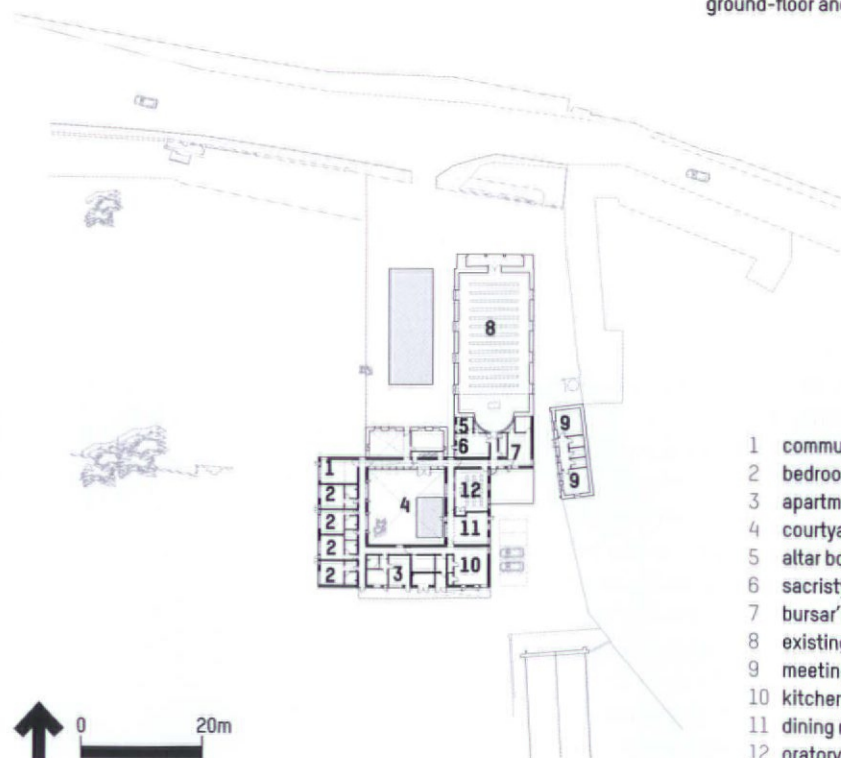
section through friary







ground-floor and site plan



- 1 community room
- 2 bedroom
- 3 apartment
- 4 courtyard
- 5 altar boys
- 6 sacristy
- 7 bursar's office
- 8 existing hurch
- 9 meeting room
- 10 kitchen
- 11 dining room
- 12 oratory



# 084

WINNER

## SPORTS RESEARCH CENTRE

LOCATION

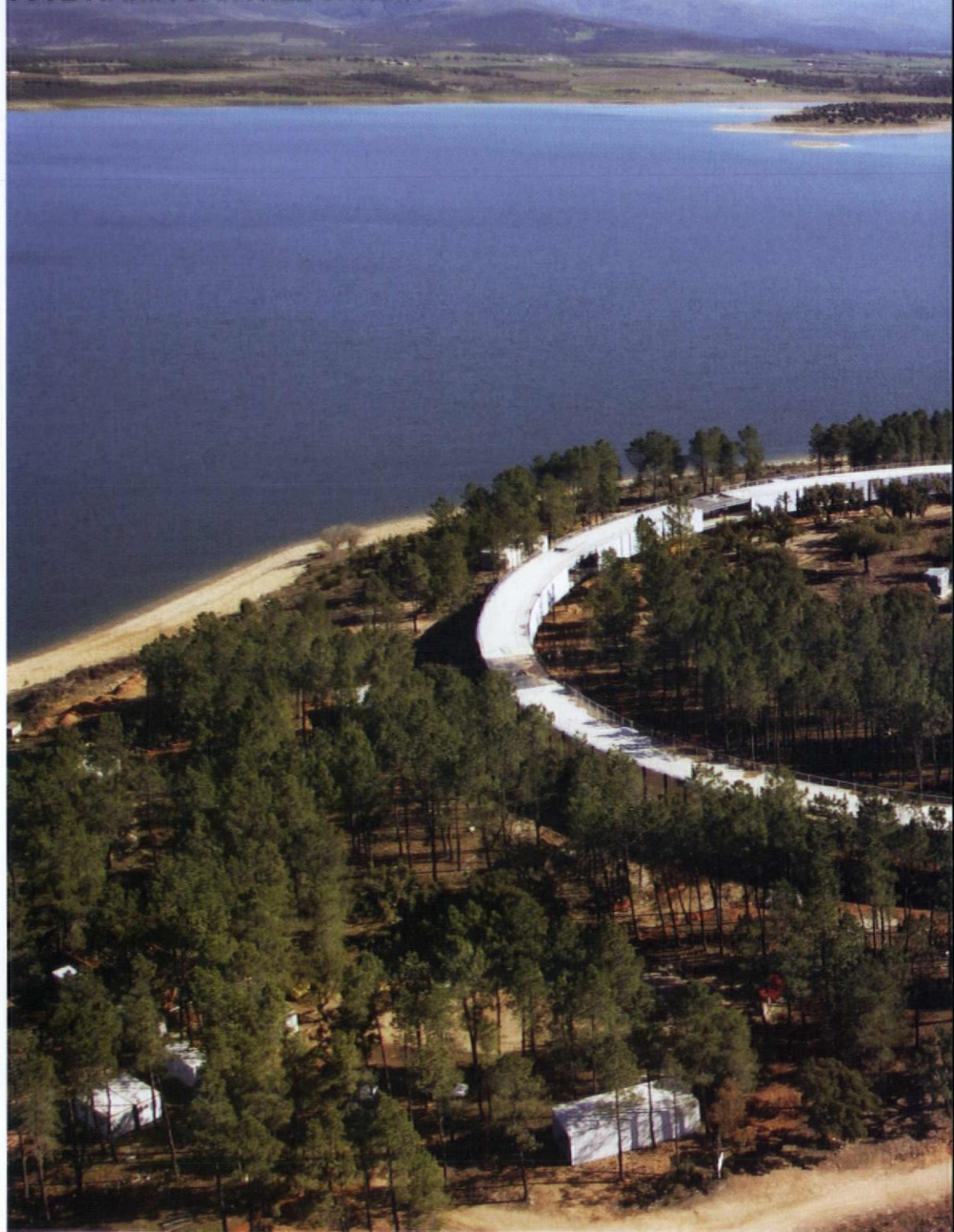
GUIJO DE GRANADILLA,  
CÁCERES, SPAIN

ARCHITECT

JOSÉ MARÍA SÁNCHEZ GARCÍA

Undoubtedly, the best way to see this building is from above. From the air it registers as a giant ring inscribed in a wooded landscape, with the eerily perfect geometry suggesting something not quite of this world, like the enigmatic geoglyphs in Peru's Nazca Desert. But this is Guijo de Granadilla, a lush area of western Spain near the Portuguese border. And the otherworldly structure is a complex that provides research, training, recreation and business facilities for sports professionals in a tranquil, landscaped setting. 'It's a magic circle, leaving cares and exertions outside, and providing rest and reflection inside,' says its architect, Madrid-based José María Sánchez García.

The brief included a reception and information centre, physiological laboratories and accommodation, together with a business centre and café. The site lies on a thickly wooded peninsula in a reservoir in the Tagus river basin. A narrow neck of land links the peninsula with the shore and the site is subject to periodic flooding. Yet the practical challenges of —









## ON THE GROUND, THE BUILDING IS SO WELL INTEGRATED INTO THE LANDSCAPE THAT IT ALMOST BECOMES PART OF IT

site plan




building here have catalysed an audacious and elegant architectural solution. A narrow, uniform strip of single-storey accommodation, 7m wide, is coiled into a huge ring, 200m in diameter. Assorted functions are disposed around the circular plan. Literally touching the ground lightly, the ring is hoisted on slim piloti, well above the level of the any floodwater, leaving the undulating topography intact and navigating around existing trees.

Despite appearing monumental from the air (the only way to see it in its entirety), on the ground, the building is so well integrated into the landscape that it almost becomes part of it. The curved volume tails off into the woods like a receding train, screened by the trees. Stainless-steel cladding panels reflect the surrounding vegetation, the changing light, the movement of leaves or the flight of birds, giving the building a chameleon-like quality. To accommodate the structure's curvature, the narrow vertical panels are set slightly at an angle, like gills, rippling along the facade, punctuated

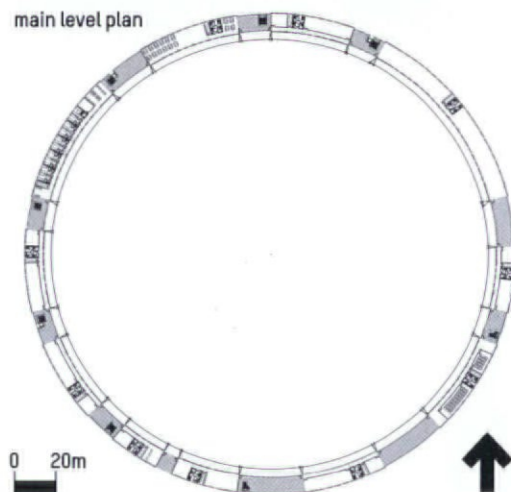
by strips of full-height glazing. At regular intervals, open sections containing staircases function as terraces and circulation cores. The flat roof is fully accessible and becomes a giant promenade deck or treetop walk, offering views of the peninsula and reservoir.

A highly rationalised system of prefabrication cut construction time to a mere five months. The structure is steel, with a steel-floor decking system. The ring's basic module (or segment) consists of main beams spanning 7m (the width of the building), with tie beams at 2.5m intervals and columns at 7.5m centres. Like giant pieces of Meccano, the steel components were brought to the site and simply and rapidly put together. Stores and locker rooms are housed separately in a series of precast concrete bunkers, which were also assembled in situ.

As a piece of lean architecture that metamorphoses delightfully into land art through its scale and response to its site, the jury found the scheme both compelling and convincing. 



main level plan



cutaway of part section







Previous page\_  
Inscribed as a  
perfect circle in  
the landscape,  
the building has  
the powerful  
quality of land art  
Clockwise, from left\_  
Stainless-steel  
cladding reflects  
the surrounding  
trees and sky; detail  
of open circulation  
core; the building is  
elevated on pilotis to  
minimise its impact  
on the topography

#### ARCHITECT

José María Sánchez  
García, Madrid

#### PROJECT TEAM

Enrique García-Margallo  
Solo de Zaldivar, Rafael  
Fernández Caparros,  
Maribel Torres Gómez,  
Laura Rojo Valdivielso,  
Francisco Sánchez  
García, José García-  
Margallo, Marta Cabezón,  
Mafalda Ambrósio,  
Carmen Leticia Huerta

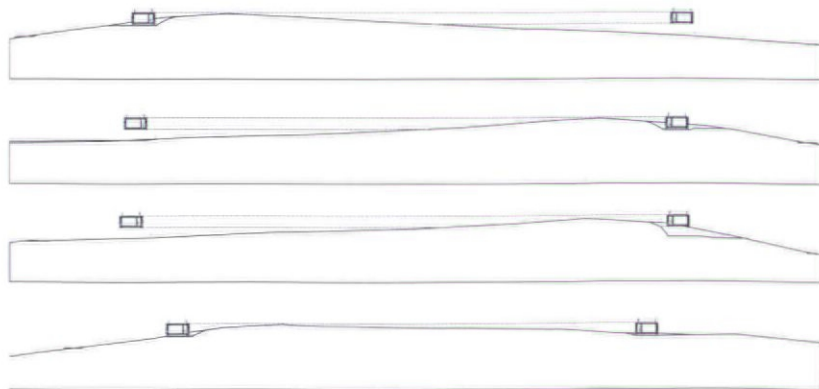
#### STRUCTURAL ENGINEER

Gogaite

#### PHOTOGRAPHS

José María Sánchez  
García, Roland Halbe

site sections





# 085

WINNER

## CURTAIN DOOR

LOCATION  
SURAT, INDIA

ARCHITECT  
MATHAROO ASSOCIATES

**ARCHITECT**

Matharoo Associates,  
Ahmedabad, India

**PROJECT TEAM**

Gurjit Singh Matharoo,  
MC Gajjar, Chandan  
Suravarapu, Dilip Revar,  
Harita Salvi

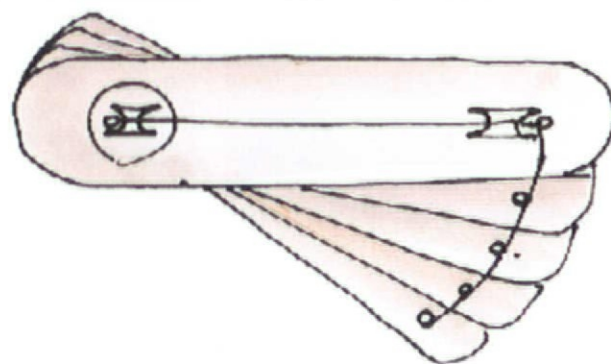
**DOOR CONTRACTOR**

DP Traders

**PHOTOGRAPHS**

Dinesh Mehta

Right\_ The 'Curtain door' forms the entrance to an extensive residential property Below\_ Stacked one above the other in the closed position, 40 teak planks gracefully rotate to create a welcoming billowing form Bottom\_ One of the 254mm deep planks is shaped to form a beautiful integrated handle




Door sketch showing pulley system

Matharoo Associates was the architect behind the delightful House with Balls that featured earlier this year on the cover of the August issue of the AR. So the authorship of this Heath Robinson-like door came as little surprise. Whether using concrete balls as counterweights for flip-up screens on an aquarium/house, or creating a door out of timber railway sleeper sections, this sort of ingenuity attracted unanimous support from this year's jury as one of four prize winners.

The door, in fact, forms the main entrance to a showpiece 1,700m<sup>2</sup> house, designed for Surat-based diamond merchant, Dilip Sanghvi. Featuring a number of equally quirky inventions, including a light-emitting onyx wall that would probably be more at home in a nightclub, this more muted component is described by the architect as the 'curtain raiser',

presumably as an introduction to the exuberant architectural performance that lies beyond. Interestingly, Gurjit Singh Matharoo did not submit the main event, but only submitted the curtain riser for consideration. This, however, proved a smart tactic as the jury was enthralled with this single remarkable element.

At a dominating 5.2m high and 1.7m wide, the door sits between what Singh Matharoo calls 'bland' concrete walls (presumably in comparison with onyx) and comprises 40 sections of 254mm-thick solid Burma teak. Each of these has then been carved to integrate 160 pulleys, 80 ball bearings, a wire-rope and a counter-weight hidden within the single pivot, that mysteriously combine to enable the flat plane to open up, like a billowing curtain, into a sinusoidal curve 'with one effortless push'. Simply put, this is a door like no other. 









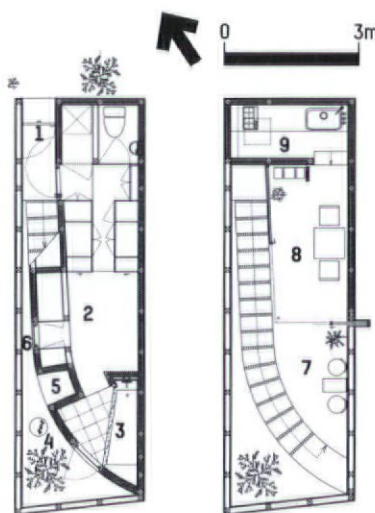
# 086

## LOVE HOUSE

LOCATION  
YOKOHAMA, JAPAN

ARCHITECT  
TAKESHI HOSAKA ARCHITECTS

- 1 entrance
- 2 bedroom
- 3 shower space
- 4 garden
- 5 rabbit space
- 6 rabbit way
- 7 terrace
- 8 dining
- 9 kitchen



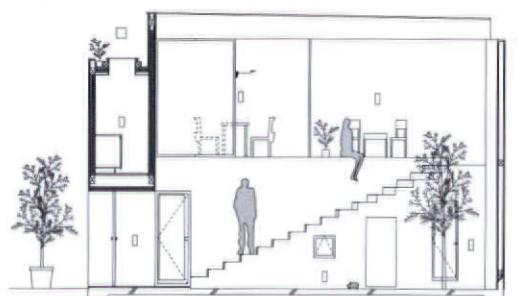
ground-floor plan

first-floor plan

Right\_ On the upper level the dining space extends out onto the terrace  
Opposite\_ The entrance forms the only hole in the wall


ARCHITECT  
Takeshi Hosaka,  
Yokohama, Japan  
ASSISTANT  
Megumi Hosaka  
STRUCTURAL ENGINEER  
Nobuo Sekane  
PHOTOGRAPHS  
Masao Nishikawa

long section



Love House extends the Emerging Architecture Awards' tradition of introducing the latest crop of fine Japanese houses, as each year, the jury is presented with increasingly inventive responses to the complexities of Japanese urbanism. In this instance, Takeshi Hosaka Architects has adopted the technique most notably established by Tadao Ando, whereby the complex distractions of context are redefined by an impenetrable perimeter wall. Accordingly, this 3.3m-wide and 10m-deep box has no windows whatsoever. Instead, a curved courtyard has been carved out, tracing an arc from front door to back wall.

Containing an unprotected and essentially external staircase that veers away from the orthogonal boundary wall, a full-height void occupies residual space in the corner. But this is by no means left-over space. Instead, this is the realm of the client's pet rabbit (name undisclosed). As clearly drawn and annotated on plan, the void includes a niche called Rabbit Space and the void itself is renamed Rabbit Way. The bottom tread of the stair is just far enough away from the wall to enable the rabbit to roam free, seen in these images venturing as far as the top terrace; a space described by the architect as 'not indoor and not outdoor', where Yokohama's sun and rain can easily penetrate.

Cast in concrete but framed in timber throughout, the staircase forms part of the ground-floor mass, containing within its depth a lavatory, bedroom and bathroom at the curved apex. Above this, sat upon the gently curved wedge, is a top-lit galley kitchen that serves the dining room and terrace. When necessary, these are divided by a retractable glass screen. With an incredibly small 33m<sup>2</sup> floor area, Love House is another intriguing example of how Japan's emerging generation of architects continue to make the most of available space, light and air in tightly packed cities. 







# 087

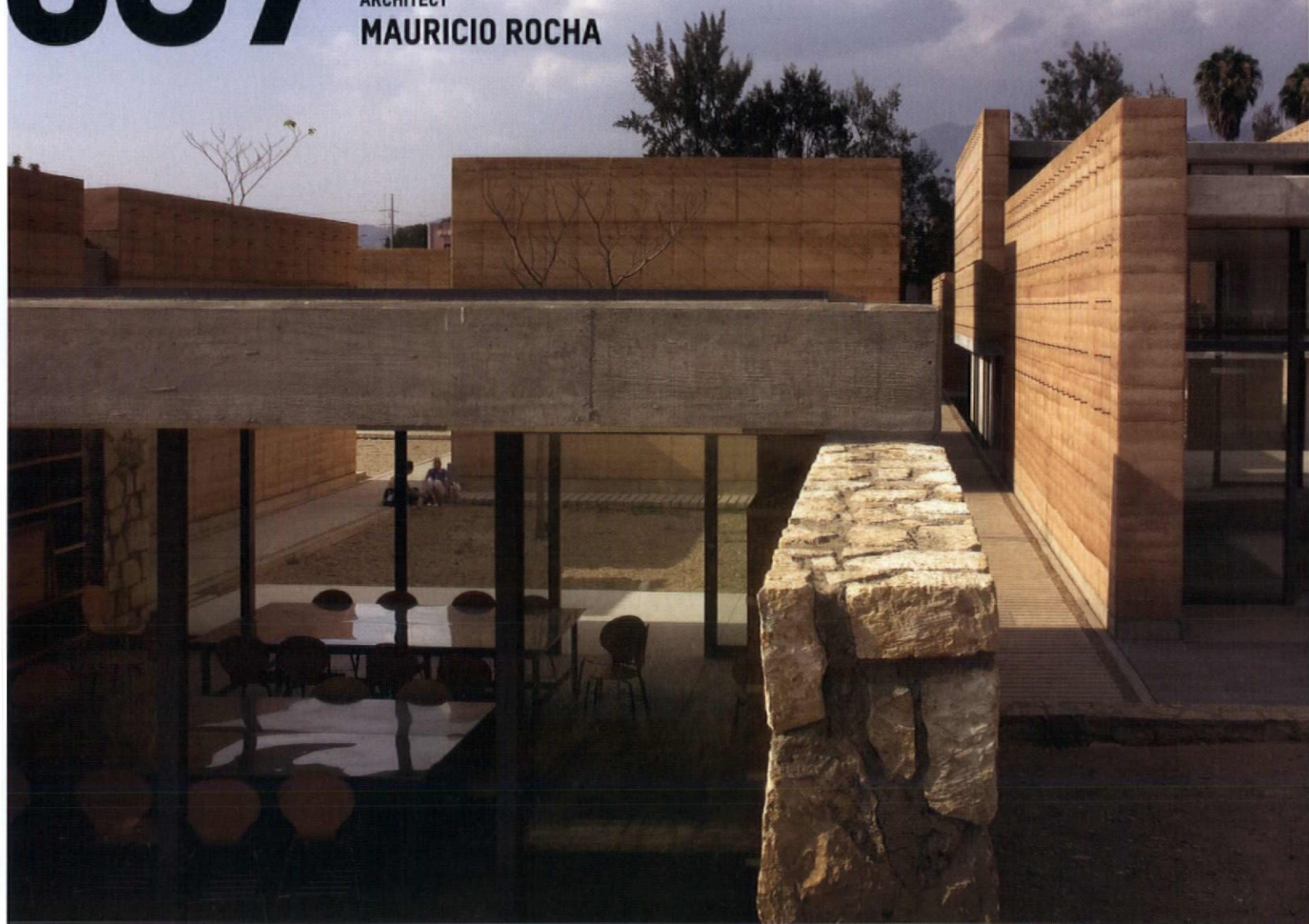
## THE SCHOOL OF PLASTIC ARTS

LOCATION

OAXACA, MEXICO

ARCHITECT

MAURICIO ROCHA



*Above\_* Studios, workshops and exhibition buildings are interspersed with a grid of patios, meshing the arts school more intimately with its site

*Opposite\_* Alluding to traditional Mexican construction, thick, earth walls give the complex a muscular, rooted quality

Commissioned by artist Francisco Toledo, the School of Plastic Arts forms part of the local university. Sitting on a corner near the university's entrance, the building aims to strengthen the connection between town and gown, while cultivating the need for introspection, crucial to artistic endeavour.

Mauricio Rocha's response is a series of individual volumes of art studios interspersed with patios. The solid and void arrangement is like a chessboard and the juxtaposition of elements creates ever-changing

pathways and vistas as you move through the complex. Planted with Mexican cherry trees, the patios form generous shaded spaces for outdoor work. A large main hall and gallery lie on the central axis of the chessboard plan. The buildings employ rammed-earth construction using spoil generated by building work from adjacent sites on campus. The earth is mixed with 15 per cent cement to form 600-700mm walls, giving the buildings a muscular, rooted quality. Their high thermal mass also flattens out temperature fluctuations and





#### ARCHITECT

Taller de Arquitectura  
– Mauricio Rocha,  
Mexico City, Mexico

#### PROJECT TEAM

Mauricio Rocha, Gabriela  
Carrillo, Carlos Facio,  
Rafael Carrillo, Francisco  
López, Silvana Jourdan,  
Pablo Kobayashi,  
Francisco Ortiz,  
Juan Santillán

#### STRUCTURAL ENGINEER

Gerson Huerta

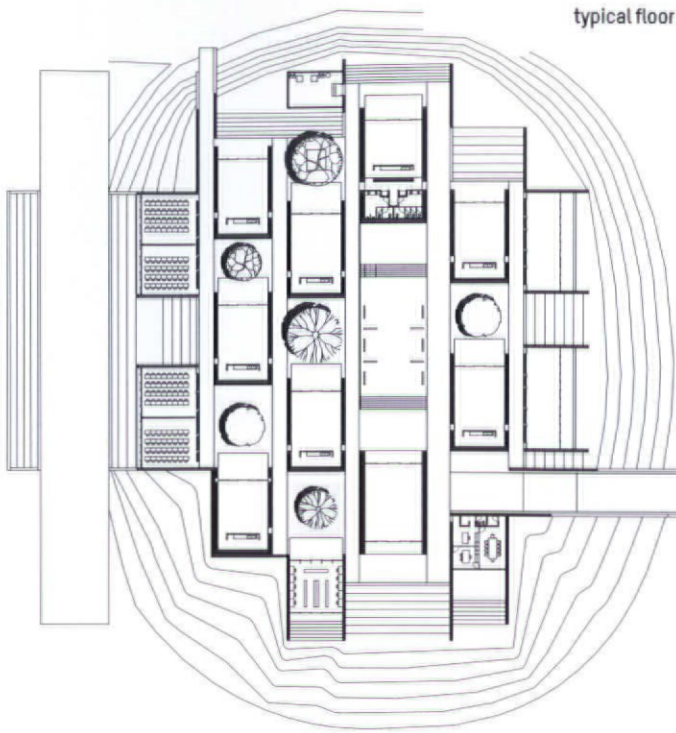
#### LANDSCAPE CONSULTANT

Francisco Toledo

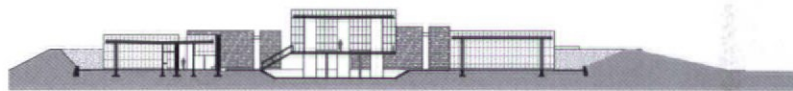
#### PHOTOGRAPHS

Rafael Carrillo

typical floor plan



site section



assists in overall strategy of passive environmental control. Studios are designed with slender side openings and expansive north-facing windows to encourage cross ventilation.

'The complex was designed as an evolving work in progress,' says Rocha. 'It's a school, a workplace, a garden – all are environments for creativity. The spaces are flexible – they can adapt to different uses.' Toledo collaborated on the design of the landscaping, reinforcing the notion that the garden should surround the school and be inseparable from the whole. 









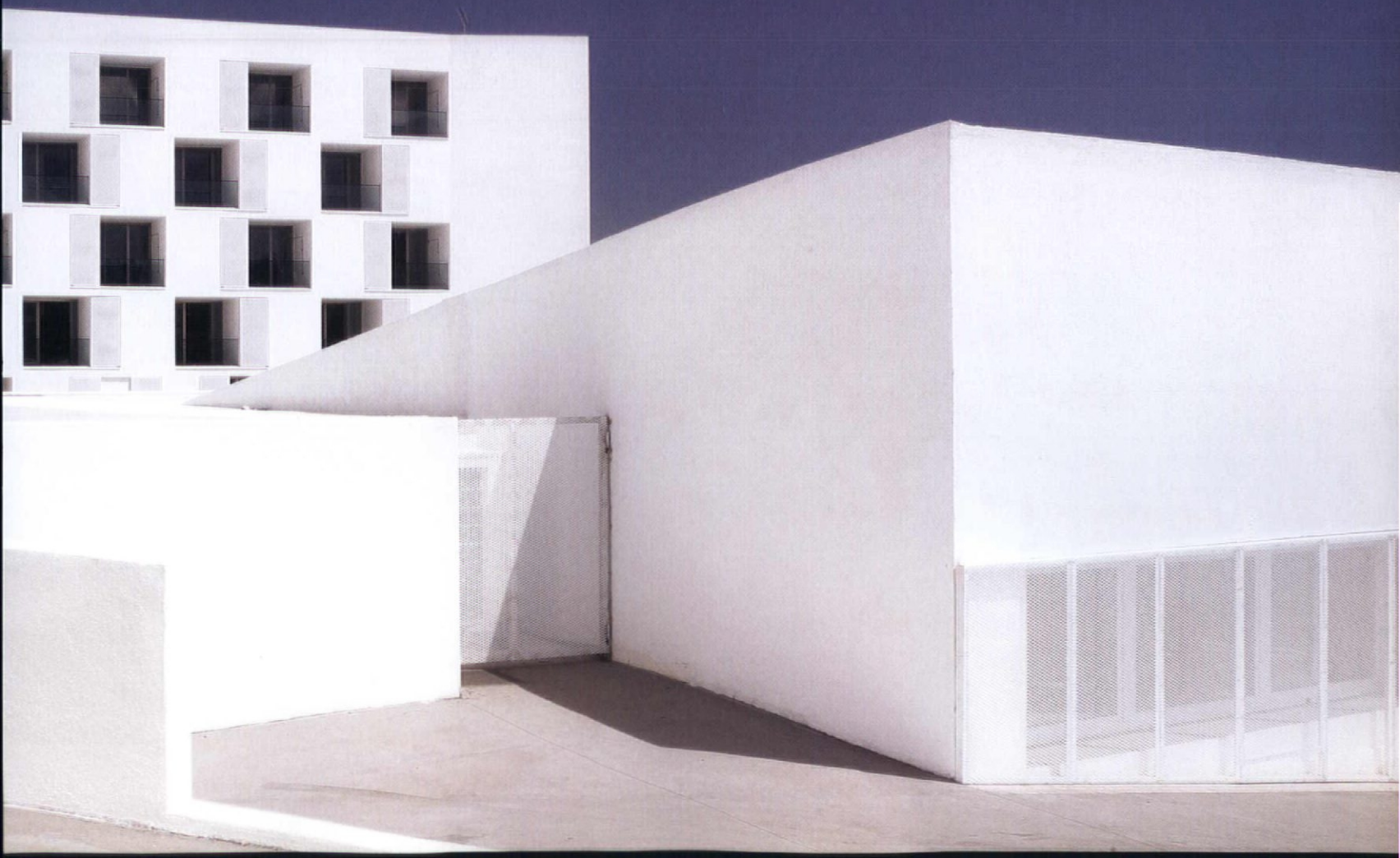


# 088

**SOCIAL HOUSING AND  
PUBLIC FACILITIES**

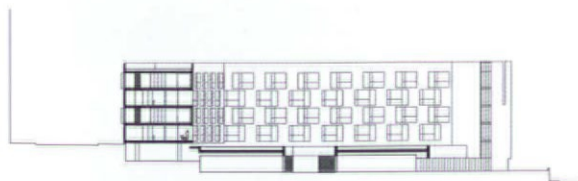
LOCATION  
**BARCELONA, SPAIN**

ARCHITECT  
**SERGI SERRAT**

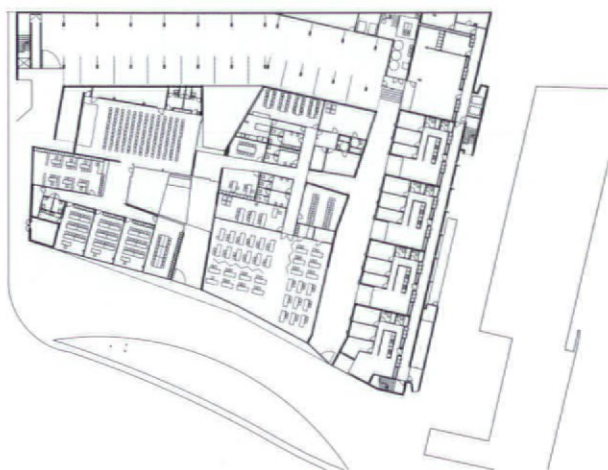




cross section



public facilities level plan



housing level plan



In the 2005 AR Awards, juror Sean Godsell expressed disappointment at the lack of innovative housing schemes. With the awards dominated by individual houses, the range of entries suggested that young architects were either not given the opportunity to work on larger collective housing schemes, or that when they were, outcomes were too generic. This scheme represents something of a milestone for the awards, with Sergi Serrat raising the bar in Barcelona.

Set on an awkward site at the eastern end of La Clota park on the northern borders of the city, Serrat's design unifies 89 social housing units, 28 parking spaces and a 2,000m<sup>2</sup> civic centre into a dynamic and striking composition. Prioritising the orientation of the dwellings, two wings of accommodation benefit from a southeasterly aspect, rising four storeys above a plinth that

negotiates the site's 4m-slope that falls from west to east. Comprising three elements, the plinth provides space for car parking (situated beneath the western range), four fully accessible residential units (under the eastern range), and the civic centre that forms the street frontage along south and east boundaries.

In accordance with constraints of the social housing brief, the residential units are identical on all levels and based on a compact 45m<sup>2</sup> plan (there are two exceptions: where the western range cranks and at the block's easternmost end). While this sort of repetition might be considered problematic in achieving a diversity of occupants (the size of the units would thus exclude larger families), it must be hoped that the integration of domestic and civic functions will help ensure that the scheme develops a community spirit to match its vibrant architecture.

**ARCHITECT**

Sergi Serrat

**PROJECT TEAM**

Sergi Serrat, Ginés Egea, Cristina García, Roberto Gonzalez, Anne Hinz, Tine Mahler

**STRUCTURAL ENGINEER**

Basedos

**PHOTOGRAPHS**

Adrià Goula

Previous page\_

The architecture reinterprets traditional Iberian whiteness and plainness

Below\_ Housing sits on a lower deck of public facilities  
Bottom\_ Typical apartment





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089

**LES GRAINES  
D'ETOILES NURSERY**

LOCATION

**AIX EN PROVENCE, FRANCE**

ARCHITECT

**ATELIER FERNANDEZ  
& SERRES**





Left\_ Giving very little away, the nursery presents bright yellow, ribbed concrete walls to the outside

Below\_ Internally the magenta walls provide an equally arresting impact

**ARCHITECT**

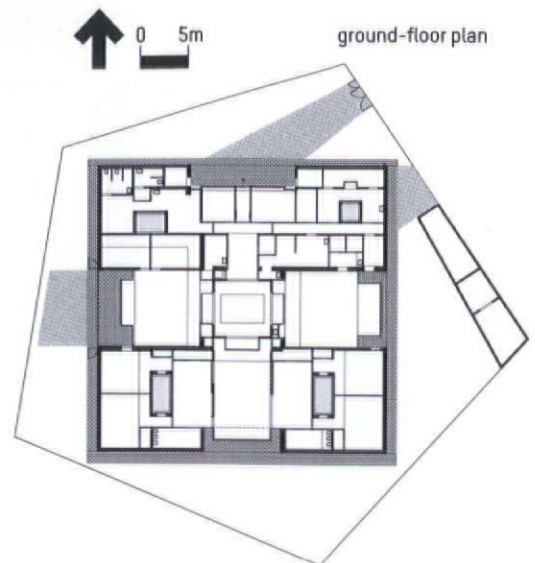
Atelier Fernandez  
& Serres, Aix en  
Provence, France

**PROJECT TEAM**

Stéphane Fernandez,  
Ivry Serres,

**PHOTOGRAPHS**

Fernandez & Serres



With something of Barragan about it in terms of colour, and something of Spaniard Alberto Campo Baeza about its relation to its organisation and form, it is little surprise that this distinctive yellow and magenta four-square building drew the attention of this year's jury. Set amidst Park Duranne's landscape of large mature trees, the boxy form is conspicuous to say the least. It does, however, give little away from the outside, with expressionless walls. Made in pre-cast ribbed concrete, the bright corrugated surfaces break up and distort reflections from the trees, while a central smooth box stands taller, in

accordance with and giving form to the nursery's centralised plan.

The four-square plan sets four wings of accommodation around the central, double-height space, with each wing organised around its own centralised roof light, boldly lined with magenta walls. The education framework that the architects describe also includes the provision of 'planted components', that together with the bright colours help promote the 'emotional nature of learning and enlightenment of children'. The architects say the colour has also been used more publically to 'signal the presence of children in the midst of the Aix countryside'.





# 090

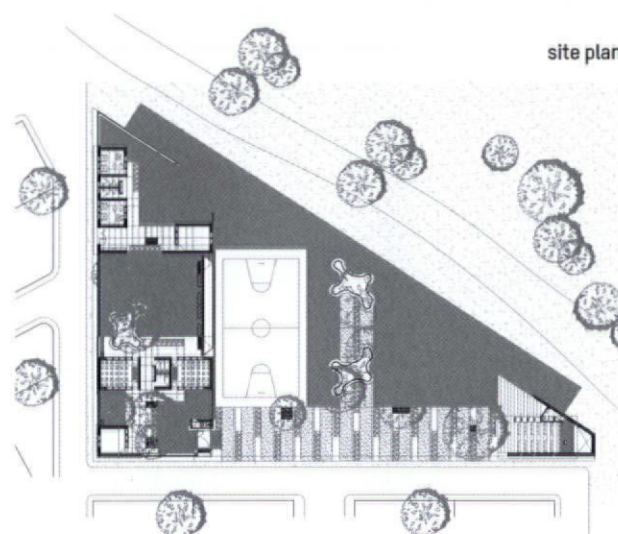
## COPALITA SCHOOL AND OPEN SPACE

LOCATION  
HUATULCO, MEXICO

ARCHITECT  
128A ARCHITECTURE  
& URBAN DESIGN



site section



site plan


Opposite, top\_  
The chapel sits at  
the apex of the  
composition and  
features rammed  
earth, concrete  
and a timber soffit

Opposite, bottom\_  
The school buildings  
share the same  
palette of materials,  
and include  
gently inclined,  
cantilevered roofs

When destinations become popular tourist hotspots, prioritising the development needs of the local community can be easily overlooked. This project, however, designed by Mexico City-based 128A Architecture & Urban Design, is part of a regional strategy that seeks to readdress this balance, by providing key community nodes that sit among the numerous tourist developments in the Mexican resort of Huatulco.

Located on a triangular site built around an existing natural garden, the project encompasses a civic centre spread over three public buildings – a primary school, a kindergarten and a chapel – that together, create and define a shared public space for community and recreational use. Unified in their material expression, the buildings employ rammed-earth

construction techniques and windows of unglazed ceramic lattice work, which allow plenty of natural light and ventilation. The subtle stratification of tapering earth walls gives form to the painstaking craft employed by the team of builders, framed in fine concrete plinths, caps and columns, and resonant with the grain of the timber soffits. These warm, timber-clad surfaces extend out to form generous cantilevered eaves that bring additional shade and shelter to the buildings, and allow each structure greater command of adjacent open spaces.

The school currently has 20 students attending. As part of this initiative, future planned projects include a milk shop and a Nixtamal shop that will sell traditionally cooked and ground corn. 





**ARCHITECT**

128A Architecture and  
Urban Design, Mexico  
City, Mexico

**PROJECT TEAM**

Fernando Tepichin Jasso,  
René Pérez, Rubén López,  
Froylán Martínez, Fermin  
Rodríguez

**STRUCTURAL ENGINEER**

Gerson Huerta

**SERVICES ENGINEER**

Rodrigo López

**PHOTOGRAPHS**

Alejandro Gutiérrez





091

MILLION DONKEY HOTEL

LOCATION

PRATA SANNITA, ITALY

ARCHITECT

FELD72





**ARCHITECT**

feld72, Vienna, Austria

**PROJECT TEAM**

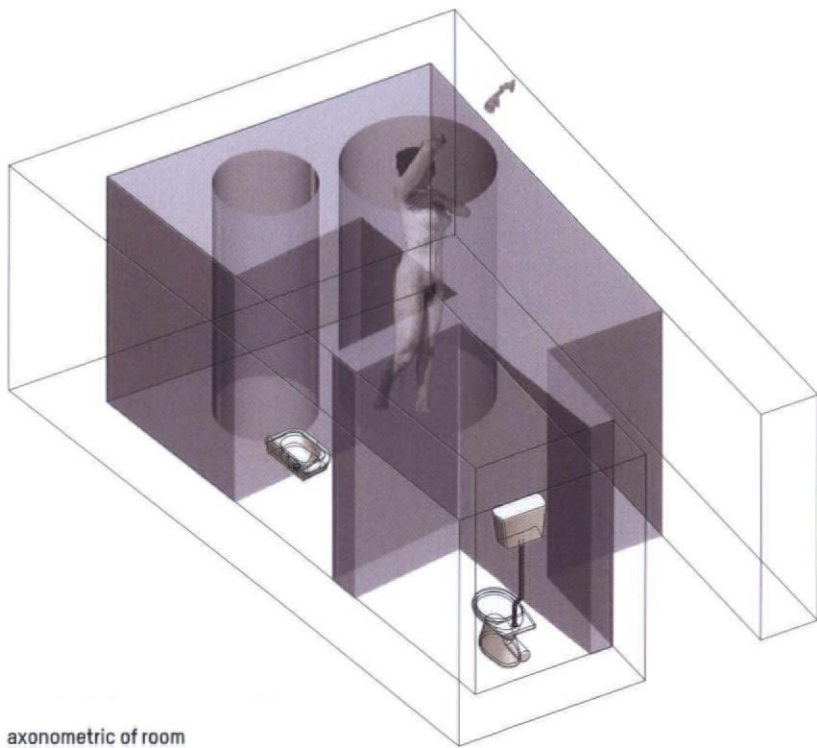
Michael Obrist, Anne Catherine Fleith, Mario Painter, Richard Scheich, Peter Zoderer

**PHOTOGRAPHS**

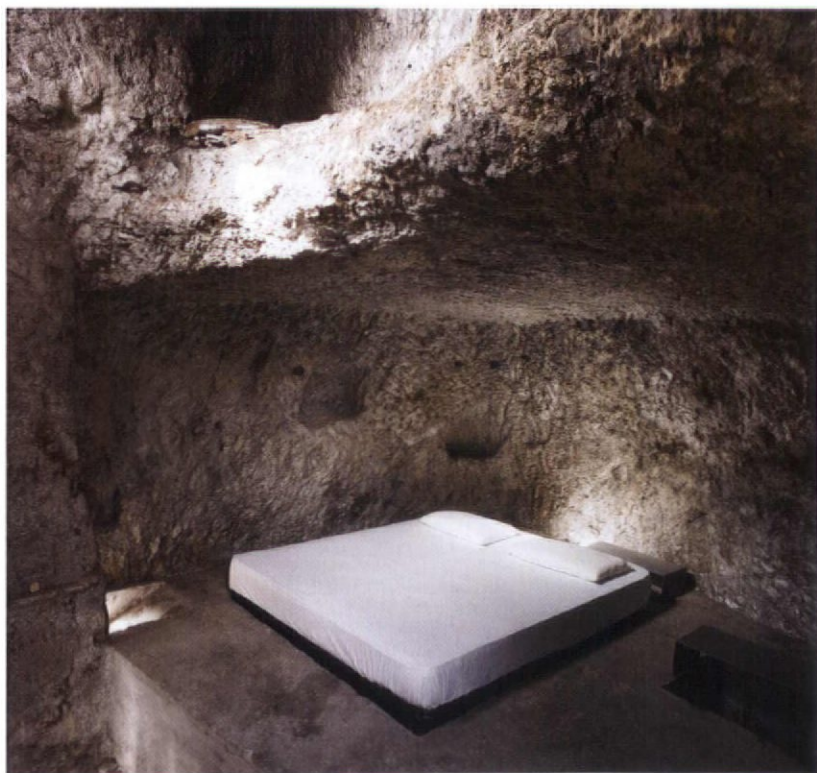
Hertha Hurnaus

Left\_ Part of Prata Sannita's crumbling medieval town is transformed into an ad-hoc hotel

Below\_ One of the cave-like rooms, its interior sprayed silver



axonometric of room



Nearly three-quarters of Europe's population now lives in cities and this figure is growing. This means not only the constant growth of cities and suburbs, but the disappearance of familiar cultural and natural landscapes. Migration and its consequences forms the theme of the Million Donkey Hotel, a project by feld72, a collective of Italian, French and Austrian architects based in Vienna.

In August 2005, a group of artists was invited to address questions of identity, territory, social space and landscape in Prata Sannita, a village in the Matese regional park near Naples, by means of art projects involving the participation of the local population. Prata Sannita is divided into a mediaeval *borgo*, known as the Prata Inferiore, which cascades down a hill from a castle, and a newer part, the Prata Superiore. During the last century, Prata Inferiore was dramatically impacted by migration, and is now mostly inhabited by the elderly, with many empty buildings, some of which are now in ruins. 'How could these two clearly separated areas of the village be linked again? How and for whom could be the qualities of the almost sculptural spatial landscape be experienced once again?' asks feld72 partner Michael Obrist.

The response is to view Prata Sannita as a large, scattered hotel that has rooms available in the abandoned buildings. These are refurbished and brought back into use. At the same time, the Million Donkey Hotel becomes an extension of public space, since in the low-season, the hotel rooms can also be used by the Pratesi locals. The project was remarkable for its tight, one-month timescale, low budget (10,000 euros) and the imaginative use of only the most basic materials and construction, coupled with the services of 40 volunteers. The initiative is now overseen by a small group of locals, who were involved in its inception, and there seems little doubt that it has given a new impetus to social and civic life. 



# 092

## QINMO PRIMARY SCHOOL

LOCATION


QINMO, GUANGDONG  
PROVINCE, CHINA

ARCHITECT

JOHN LIN

The village of Qinmo, lies in Huaiji county on the western border of Guangdong Province. It is one of China's poorest regions, with annual incomes as low as 1,200 yuan (around £107). This project for a school by John Lin, assistant professor of architecture at Hong Kong University, goes beyond mere 'band aid' construction, by attempting to initiate a new integrated concept of education and sustainability.

Originally part of a student workshop to rethink the standard, three-storey concrete blocks used as schools in rural areas, the new building has been designed to blend into the landscape of rice terraces. Its serpentine volume takes shape by a process of excavation and filling along the edge of an existing terrace. Individual classrooms and a library are arranged along the gently curving plan, while the roof serves as a community garden. Concrete bleachers link the garden to a public space below, which is used for exercise and drama classes.

Villagers were involved in the construction and painted the bricks for the curved walls in fluorescent pink, yellow and green. Beyond the cheering effect of the architecture, the project aims to assuage the debilitating effect of city migration on rural communities. To this end, new educational buildings can be seen as a means of fortifying social cohesion and improving the economic viability of small villages. It's a small start, but such projects have the potential to shape a new kind of rural future. 







#### ARCHITECT

John Lin,  
Hong Kong, China

#### PROJECT TEAM

Kenneth Lau, Gary Chan,  
Abdul Yeung, Hugo Ma,  
Danny Tang, Tim Mao,  
Tammy Chow, students  
from Sacred Heart  
Canossian College

#### PHOTOGRAPHS

John Lin

Above\_ Serpentine  
walls are animated  
by hand-painted  
bricks in delirious  
neon colours

Left\_ The new public  
space and terrace of  
concrete bleachers.  
The roof garden is  
yet to take shape





# 093

HEALTH CENTRE

LOCATION

BADIES, MALLORCA, SPAIN

ARCHITECT

SMS ARQUITECTOS



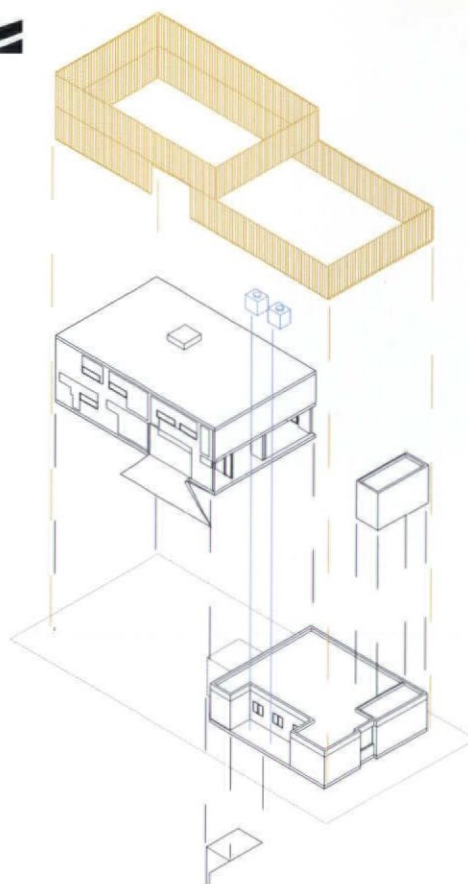
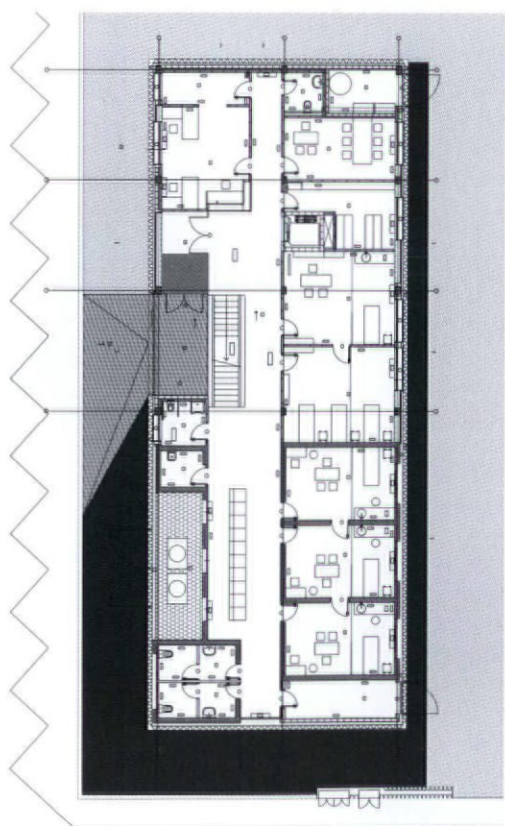






# THE GOLD FINISH RIPPLES AND GLINTS SEDUCTIVELY, SO THE BUILDING RESEMBLES SOME SORT OF PRECIOUS CASKET

ground-floor plan



exploded axonometric

The Mallorcan town of Bades on the southwest coast is a typical example of featureless, large-scale 1970s planning. It has little urban character or qualities, yet despite this, its population continues to grow, putting pressure on the town's services. SMS Arquitectos was commissioned to refurbish and extend the local health centre, adding new facilities for paediatric and administrative staff. In a sprawling, low-rise labyrinth of streets, the aim was to make a building with a degree of civic presence that could dignify and uplift its surroundings.

The existing single-storey building is augmented by a new two-storey extension that docks neatly on to its northern end. The extended orthogonal volume is unified by a double-skinned cladding system of insulated translucent glass, wrapped in an outer layer of golden anodised aluminium. The aluminium comes in elongated Z-section profiles and

Previous page\_ Wrapped in a skin of gold anodised aluminium, the new (two storey) and existing (single storey) volumes are practically and poetically unified. Opposite\_ Light softly diffuses through the gold cladding and an inner layer of translucent glass

**ARCHITECT**

SMS Arquitectos, Palma de Mallorca, Spain

**PROJECT TEAM**

Alberto Sánchez, Aina Salvà, Antonio Marqués, Cristian Alvarez, Alessandra Pricc

**TECHNICAL CONSULTANTS**


TIIS Ingeniería, Fernando Purroy, Aina Bonet

**PHOTOGRAPHS**

José Hevia

is both opaque and finely perforated. Two Z-section profiles are combined to produce a V-shaped cladding element fixed vertically to the facade, like brise soleils.

Varying the configuration of the perforated and opaque profiles give the aluminium skin several different textural, rhythmic and visual qualities. The delicate gold finish ripples and glints seductively in the light, so the revitalised building begins to resemble some sort of precious casket. Yet the double-skinned, ventilated cladding system is also highly functional, designed to screen the excesses of the Balearic sun, while letting in a diffuse light to brighten the internal spaces. Construction was also considerate and carefully phased so that the health centre could keep running while work was in progress.

The jury was impressed by the technical and aesthetic subtleties of the cladding system and applauded its reinvigorating effect on both the building and its surroundings. 







# 094


## OPEN ARCHITECTURE

LOCATION  
TOKYO, JAPAN

ARCHITECT  
YOSHIAKI OYABU ARCHITECTS

allows light to percolate through it, this narrow sliver of space is conceived as an extension of the public realm. As a safe and enticing place to play, it is eagerly colonised by local children, but doubtless could also support different sorts of adult gatherings and festivities.

Riffing on uniquely Japanese notions of layered scale and externality, Oyabu's inspiration is the *hiroen*, a veranda-like structure often attached to traditional buildings that provides an extension of the internal space. This open-architecture project stacks it up and subverts it in response to a more pressurised modern context, but nonetheless, the principle of creating an 'edge' or fragment space that can be appropriated for different activities remains the same.

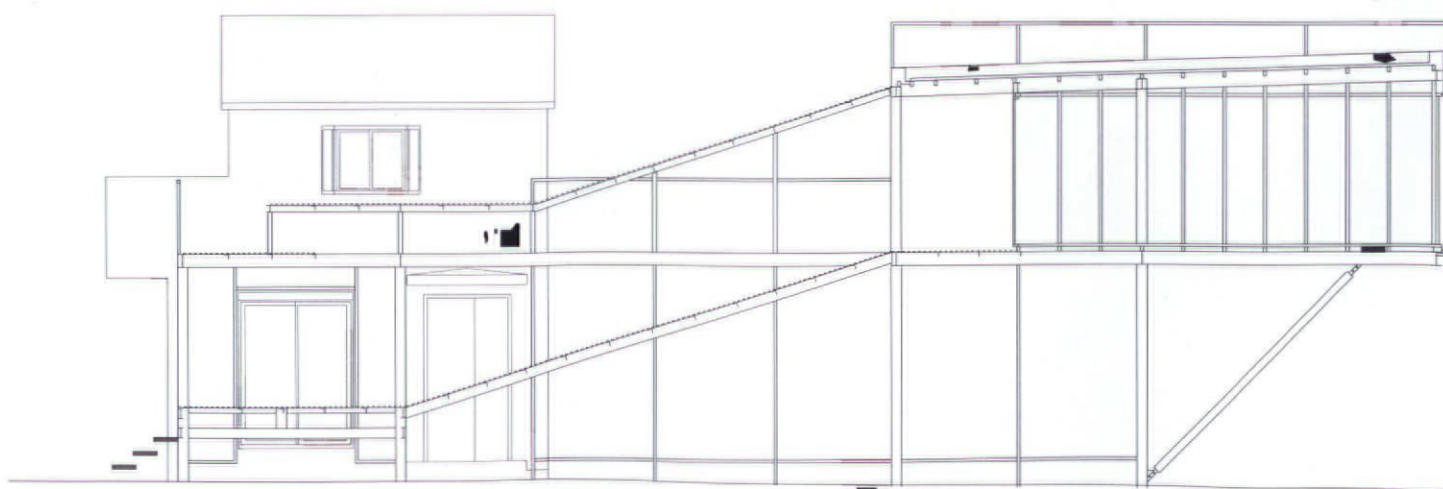
And clearly, Oyabu's notion of the modern *hiroen* could be applied to other similar situations. The jury particularly liked the scheme's decisive inventiveness, its relationship with tradition and the deft way in which it conjured up something from nothing. 

Opposite\_ Inspired by a traditional Japanese *hiroen*, the tiered walkway frees up the narrow space between buildings for play and socialising

ARCHITECT  
Yoshiaki Oyabu,  
Osaka, Japan  
PHOTOGRAPH  
Akira Ito

The on-going problems of spatial congestion in Japanese cities are well rehearsed. Making use of the gaps between buildings, this project by Osaka-based architect Yoshiaki Oyabu offers a new solution to a perennial dilemma. In a residential part of Tokyo, Oyabu has constructed a lightweight, tiered walkway squeezed into the leftover space between four houses. Made from a steel frame and expanded metal mesh, which

long section









# 095

## BORGARFJÖRDUR COLLEGE

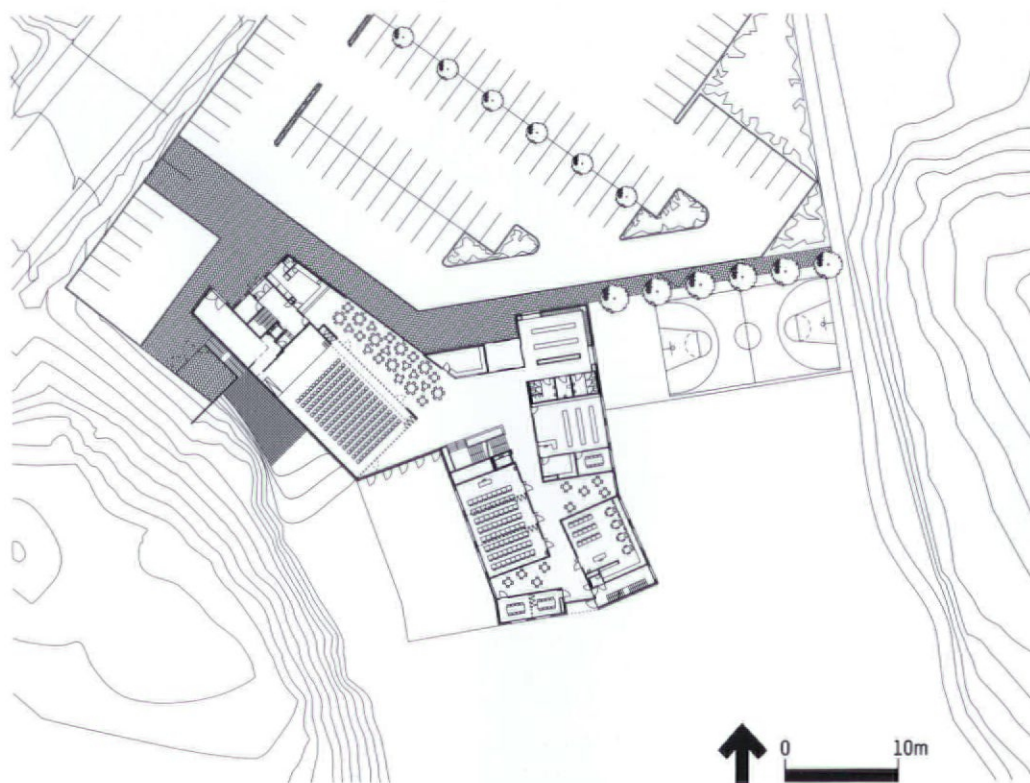
LOCATION

BORGARNES, ICELAND

ARCHITECT

KURTOGPI ARCHITECTS

ground-floor and site plan



Above\_ Seen here from the south (the direction of the most spectacular views) the two wings of the college are clearly articulated as distinct elements. The multi-coloured foyer walls are just visible through the ground-floor windows

### ARCHITECTS

Kurtogpi Architects,  
Reykjavik, Iceland

### PROJECT TEAM

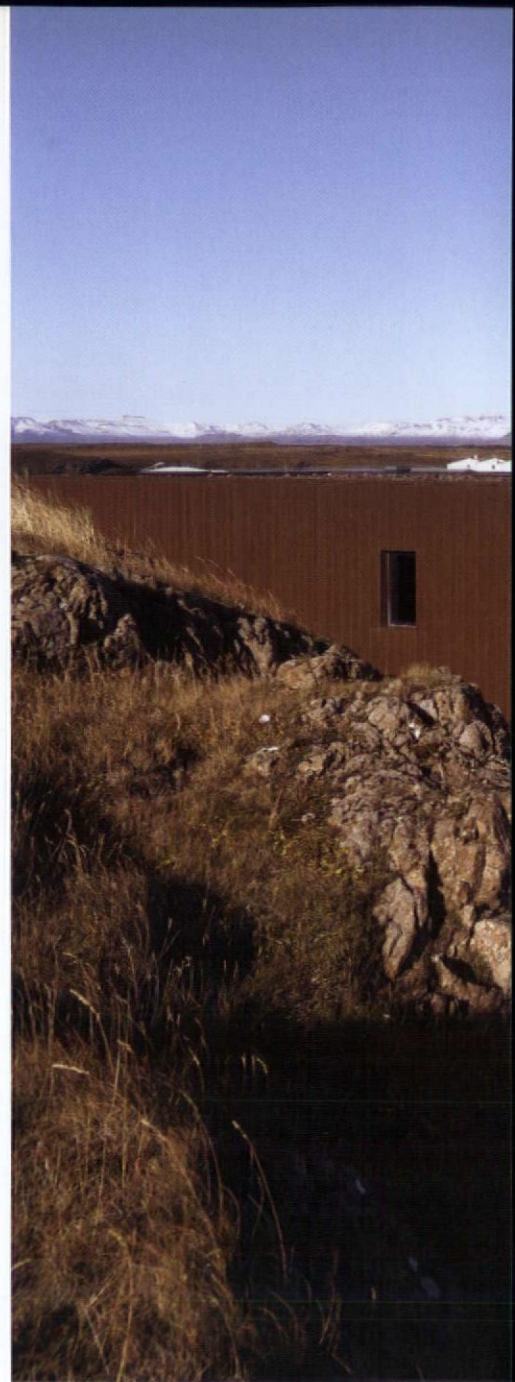
Ásmundur Hrafn  
Sturluson, Steinþór Kári  
Káason, Þor Vigfússon,  
Asgeir Sigurjonsson,  
Bergur Finnbogason,  
Bergur Thorsteinsson,  
Hildur Yr Ottósdóttir

### STRUCTURAL ENGINEER

Mannvit Engineers

### PHOTOGRAPH

Hákan Ludwigson








Erecting a building in a spectacular setting can lead to the forced replication of naturalistic architectural forms, contrived to resonate with mountainous horizons and expansive low-lying plateaux. In this instance, however, Kurtogpi Architects has exercised extreme restraint, responding to the Icelandic landscape in a forthright manner with simple, rectilinear forms that combine to create a series of exposed and protected spaces.

Situated in Borgarnes, a small village 75km north of Reykjavik, Borgafjörður College was established four years ago. The new 3,411m<sup>2</sup>

building not only serves its student population, providing teaching and recreational spaces, but also a broader community, functioning as a cultural house for the local municipality, with its 240-seat auditorium and generous foyers that occupy the irregular spaces between the orthogonal rooms.

With one wing projecting out to create an entrance court to the north-west and another addressing the broader landscape to the south, the building's distorted footprint addresses both the existing (predominantly white) buildings and more distant mountains. Clad

in brass, the consistency of the external facade provides the ideal surface on which to reflect the passing seasons, shimmering as it does as the region's low-lying solar path sweeps by. Weathering over time to a golden brown, this skin also reflects the tone of the local rocky geology.

Interior spaces rely on a more decorative mode of articulation with circulation spaces animated by brightly coloured, striped walls. Large windows complete the ensemble, framing spectacular, distant views and connecting the inside with the out. 





# 096

HOUSE PROTOTYPE

LOCATION

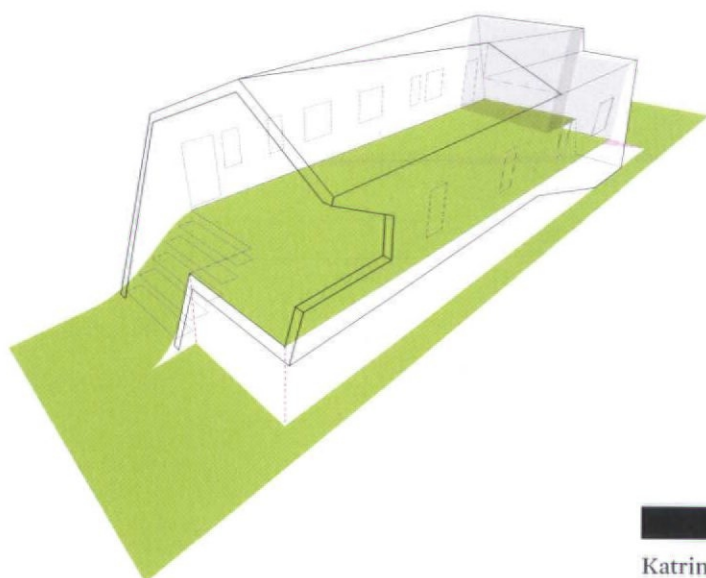
NEW ORLEANS, USA

ARCHITECT

GRAFT







typical unit

Left\_ Elevated above the ground, the prototype house can withstand floodwater of up to 8 feet


Above\_ The long, narrow form riffs on the traditional New Orleans shotgun house

**ARCHITECT**  
Graft, Los Angeles, USA  
**PHOTOGRAPHS**  
Virginia Miller

In 2005, Hurricane Katrina devastated New Orleans. The slow reaction to the initial emergency and the subsequent crisis of displacement exposed the US government's response capabilities. In the aftermath, areas such as the city's Lower Ninth Ward seemed beyond all hope of being rebuilt. However, the mission of Make It Right – a not-for-profit coalition of architects, planners and developers founded by actor Brad Pitt – is to be a catalyst for the safe and sustainable redevelopment of such apparently

untenable districts. The emphasis is on design quality, while preserving the spirit of the local community and the goal is to build quickly, so residents can return to their homes as soon as possible.

Graft's proposal for housing in the Lower Ninth merges metaphorical abstractions of traditional and modern architecture in search of a more resonant new whole. The starting point is a traditional New Orleans housing type, the long, narrow shotgun house, which is abstractly represented through an almost exaggerated, gable roof and generous front porch. The houses are conceived as prefabricated, modular units that can be assembled in just two weeks.

The fluidity of the relationship between home and community along with the provision of areas designated to interaction between neighbours and friends are vital to social cohesion. Just as crucially, the house is designed to survive an 8ft flood, with its rear morphing into a flat roof and providing a strategy for what the architects describe as 'passive survivability', should the unthinkable reoccur. 



# 097

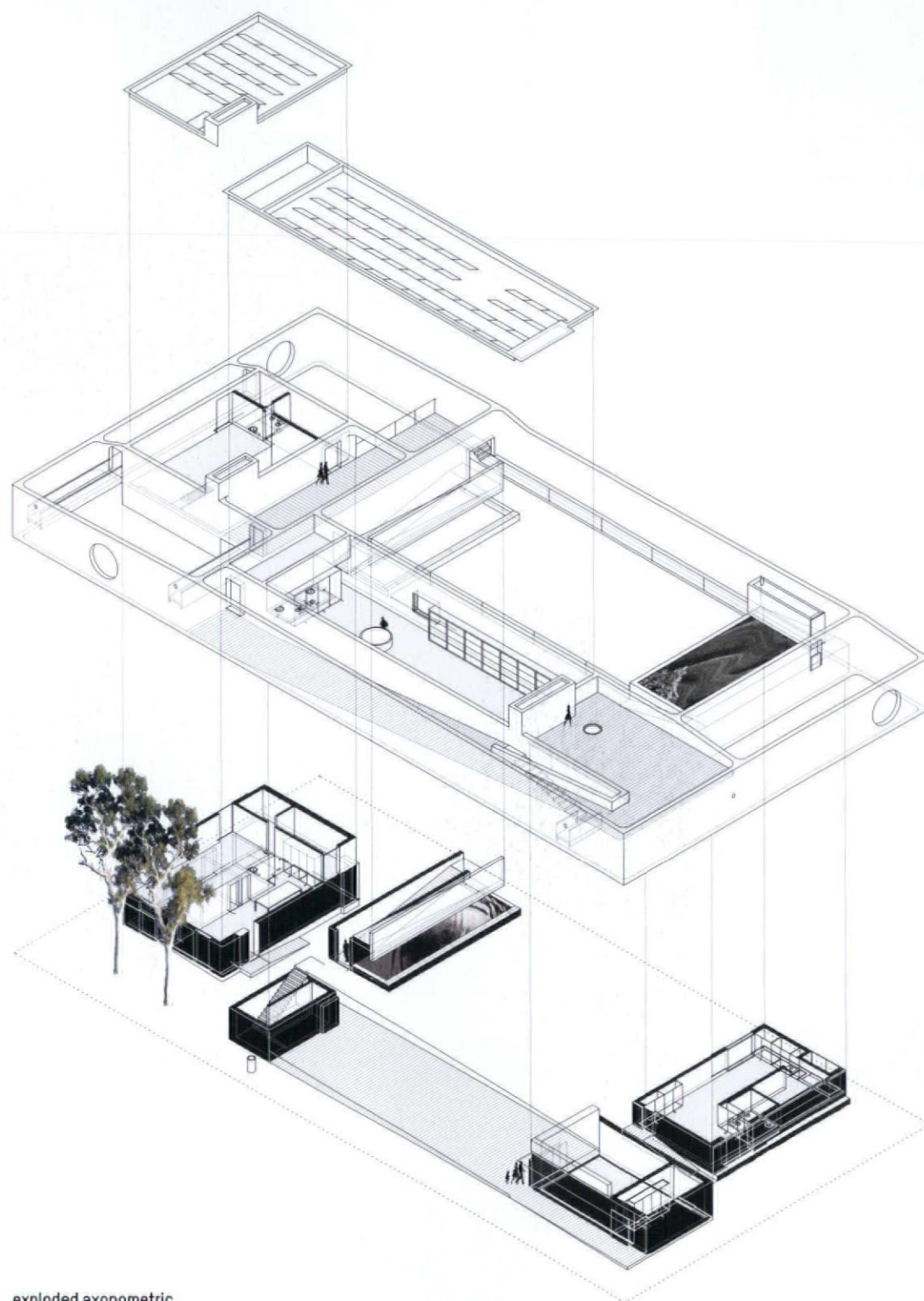
## GARDUCHO BIOLOGICAL CENTRE

LOCATION

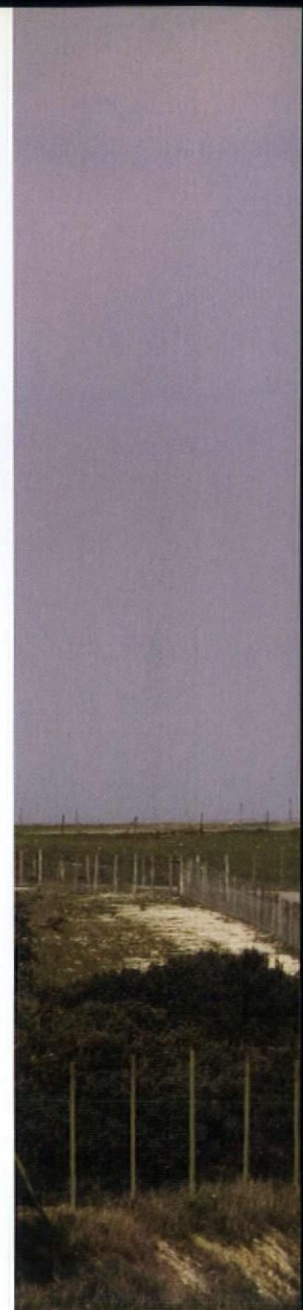
MOURÃO, PORTUGAL

ARCHITECT

VENTURA TRINDADE ARQUITECTOS



exploded axonometric



Above\_ The building

is an enigmatic  
white bar in the  
remote landscape

Left\_ The white  
wall encloses an  
elevated walkway,  
lined with  
scavenged timber

### ARCHITECT

Ventura Trindade  
Arquitectos, Lisbon,  
Portugal

### STRUCTURAL ENGINEER

PRPC

### PHOTOGRAPHS

André Carvalho,  
José Manuel Silva





■ This long white bar hovering enigmatically just above the landscape is actually a biological research station. It lies in the Mourão region in south-east Portugal, near the border with Spain. Mourão may be one of the most economically depressed areas in Europe, but what it lacks in economic growth and development it more than makes up for with its rich and diverse natural life. The area around the Guadiana river is designated as a Special Protection Area and forms part of the European Natura 2000 Network. It is a haven for rare bird life (bustards, eagles and cranes) and is home to the Iberian lynx, currently high on the endangered-species list.

Set on an isolated site, the Garducho Biological Station has the dual function of undertaking research into the area's diverse natural heritage and promoting this to the public. Designed by Lisbon-based Ventura Trindade, the centre combines a research lab and exhibition space, together with a residential component. These three building parts act as support for an enveloping wall (the distinctive white bar), which contains an elevated walkway. The suspension allows the ground below to be preserved and remain permeable. From the elevated walkway, visitors can survey the surrounding landscape. A network of patios, pools and courtyards link the various spaces and Portuguese artist Fernanda Fragateiro was involved in designing the exhibition displays.

Due to the remoteness of the site, the building must be largely self sufficient, prompting a shrewd approach to materials and services. Power is supplied via a system of photovoltaic panels and rainwater is collected in a tank and reused. Panels of black cork, made from the remains discarded by the cork industry, are used for insulation, while recycled timber from dismantled railway lines was scavenged to clad the balconies and terraces. **ur**







# 098

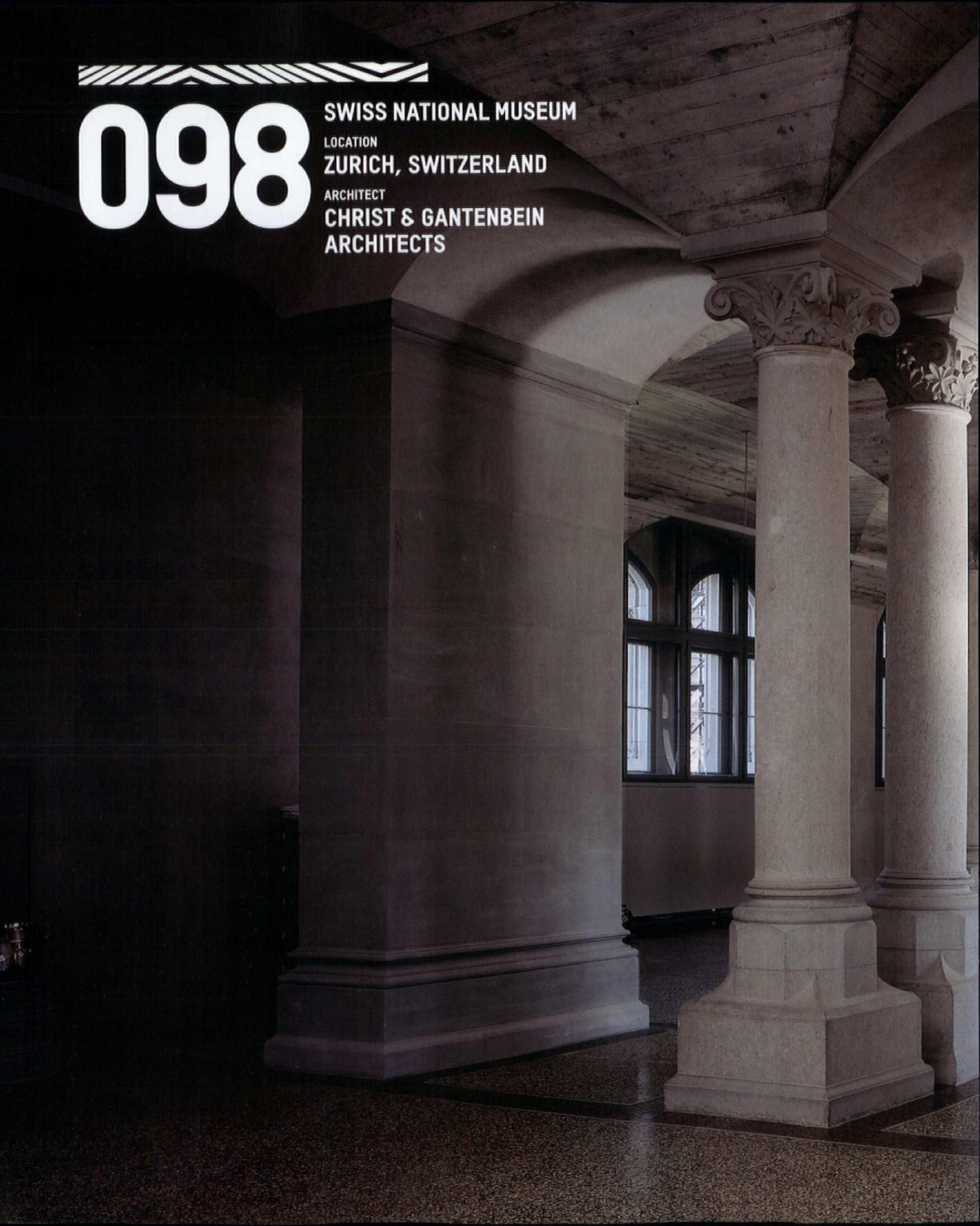
SWISS NATIONAL MUSEUM

LOCATION

ZURICH, SWITZERLAND

ARCHITECT

CHRIST & GANTENBEIN  
ARCHITECTS

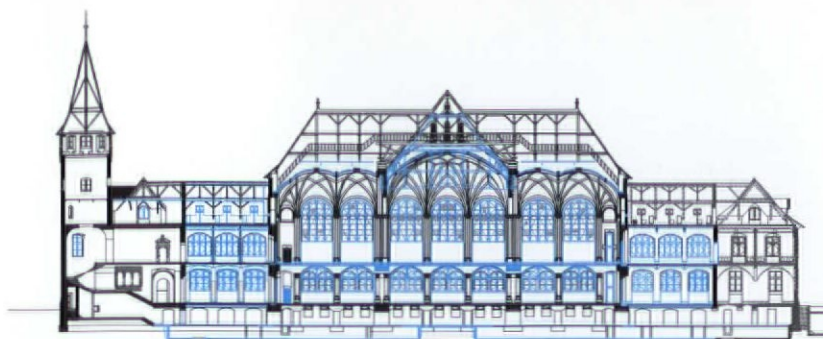




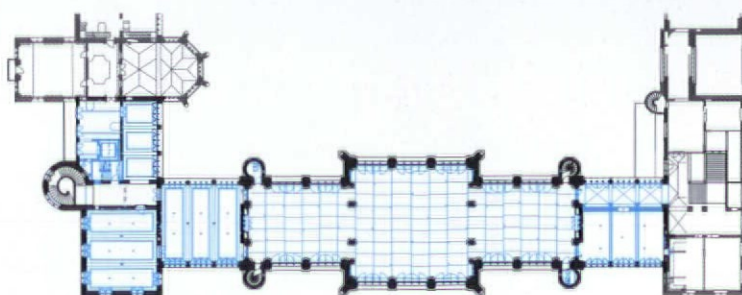




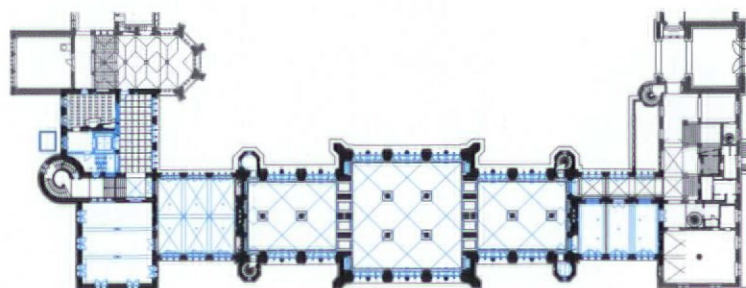
THE JURY ADMIRERD THE  
ELEGANT, UNDERSTATED  
WAY IN WHICH THE NEW  
PARTS DOVETAILED WITH OLD



long section



upper-floor plan (Ruhmeshalle)



lower-floor plan



Previous page\_  
Crisp new concrete  
vaults echo the  
geometry of the  
historic structure  
Below\_ The stately  
Ruhmeshalle  
(Hall of Fame) at  
first-floor level

**ARCHITECT**

Christ & Gantenbein,  
Basel, Switzerland

**STRUCTURAL ENGINEER**

APT Ingenieure

**PHOTOGRAPHS**

Schweizerische  
Landesmuseum




Designed in 1898 by Gustav Gull, the Swiss National Museum tracks the development of Swiss culture from prehistory to the 20th century. Gull's original building is modelled on an ornate French chateau and by 2013, it will be joined by a new extension by Emanuel Christ and Christoph Gantenbein. The pair won a competition in 2002 for the overall renovation, just four years after setting up their studio in Basel.

An initial phase of this programme is premiated here. It covers renovation work to the original building and the redesign of the permanent collection. Specifically, it involves replacing the vaulted slab between the ground floor and the Ruhmeshalle (Hall of Fame) above. Matching the arched geometry of the existing slab, but recognisable

as a subtle, contemporary intervention, a new concrete ceiling replaces the former construction. Delicately etched across the concrete, the striations of its formwork reinforce the taut, curved forms of the vaults.

To improve fire protection, a new emergency staircase was installed, together with new fire protection doors made of oak. Their surface is crimped in the pattern of a repeating thistle blossom, which was transmitted to a 3D model and then transcribed by a CNC milling machine.

The jury admired the elegant, understated way in which the new parts dovetailed with old, and how technology was intelligently harnessed to produce decorative effects that added to the richness of the historic architecture. 



# DESIGNING MORE INTELLIGENTLY



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**AECOM**





# 099

HOUSE KN

LOCATION

MIURA CITY, KANAGAWA, JAPAN

ARCHITECT

KOCHI ARCHITECT'S STUDIO





Below left\_ While from the street, accommodation follows the existing building line, the perimeter walls of House kn extend to enclose the entire suburban plot

Below right\_ Principal living space occupies the upper level, extending out onto roof-top terraces

**ARCHITECT**  
Kochi Architect's Studio,  
Tokyo, Japan  
**STRUCTURAL ENGINEER**  
Yukihiro Kato /  
MI+D Architectural  
Structure Laboratory  
**PHOTOGRAPHS**  
Kazuyasu Kochi,  
Nobumitsu Watanabe

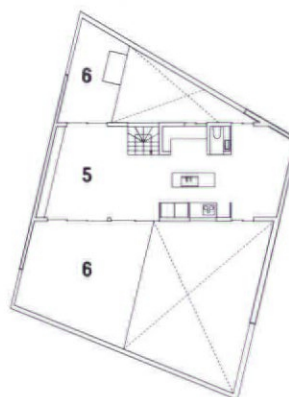
section through front and rear courtyards



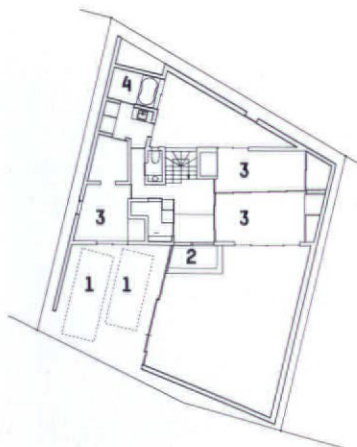
- 1 car parking space
- 2 entrance
- 3 bedroom
- 4 bathroom
- 5 living dining kitchen
- 6 roof-top terraces



upper-floor plan



ground-floor plan



The work of Kazuyasu and Mana Kochi may be familiar to AR readers from the Colours house (AR March 2008). While that house occupied a unique site with elevated views over a cemetery, this project is far more representative of a typical Japanese suburban condition. With houses traditionally located at the centre of each plot, set back from the road, most are surrounded by ill-defined and often useless residual space. House kn challenges this by extending a perimeter wall around the entire plot, before dividing it up in a more efficient manner.

As Kazuyasu Kochi describes it: 'First, I put a big box on the whole of the site, and then made a big void as a type of window.' This window is a cross-sectional chamfer that cuts across the irregular box, producing a visible triangular aperture from the street. The accommodation is a more conventional mono-pitched pavilion set out on an alignment that roughly traces the building line of adjacent houses. Communal spaces occupy the upper floor, giving views to and from the street, while the irregular ground-floor houses three bedrooms, a bathroom and two gardens. Adhering to development codes that control the ratio of built area to plot area, in House kn, each residual space has a function, including two off-street parking spaces. The upper floor also has access to two terraces, extending from the main living space to occupy flat roofs that sit above the entrance/ car yard and family bathroom.





# 100

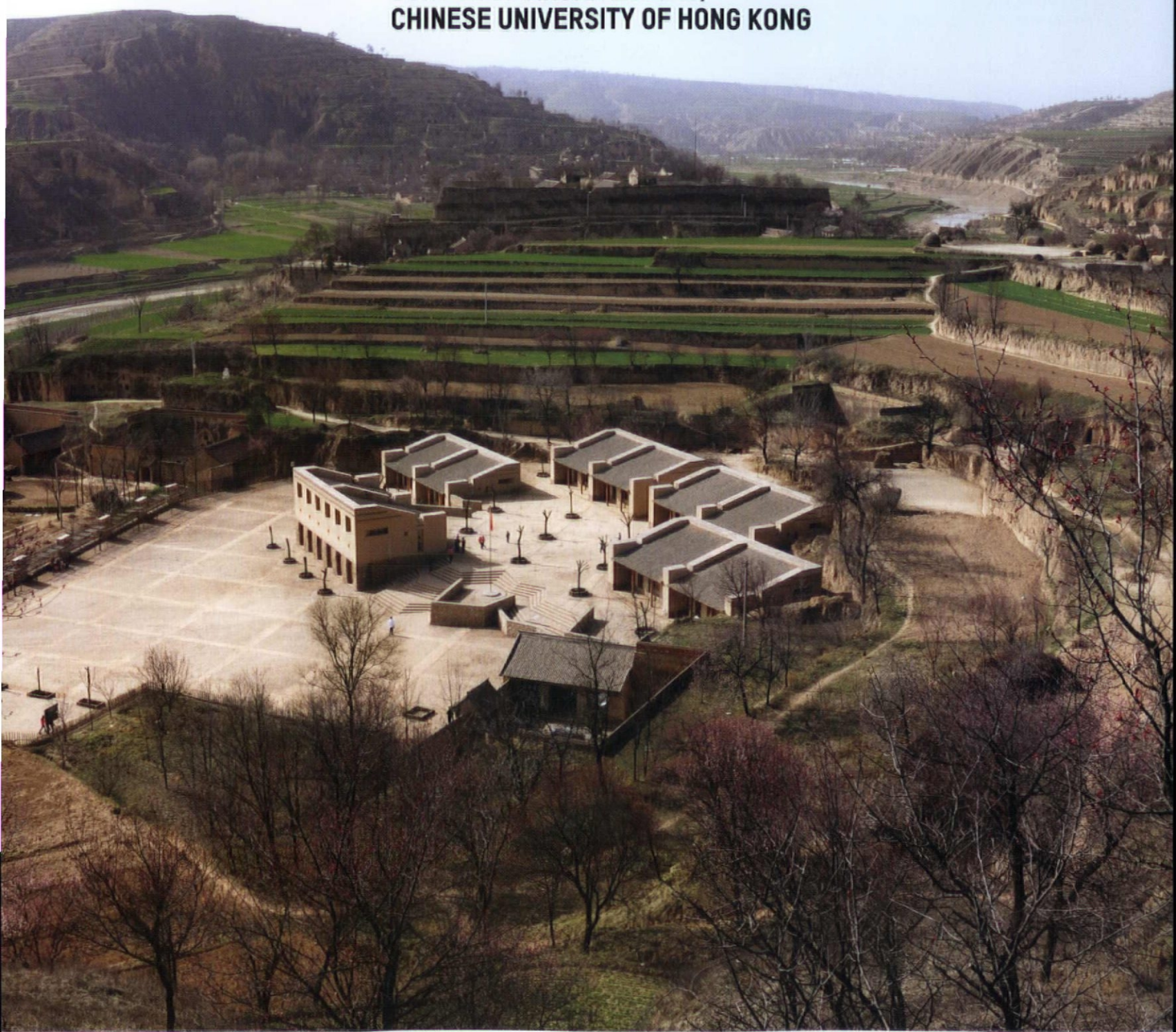
## ECOLOGICAL DEMONSTRATION PRIMARY SCHOOL

LOCATION

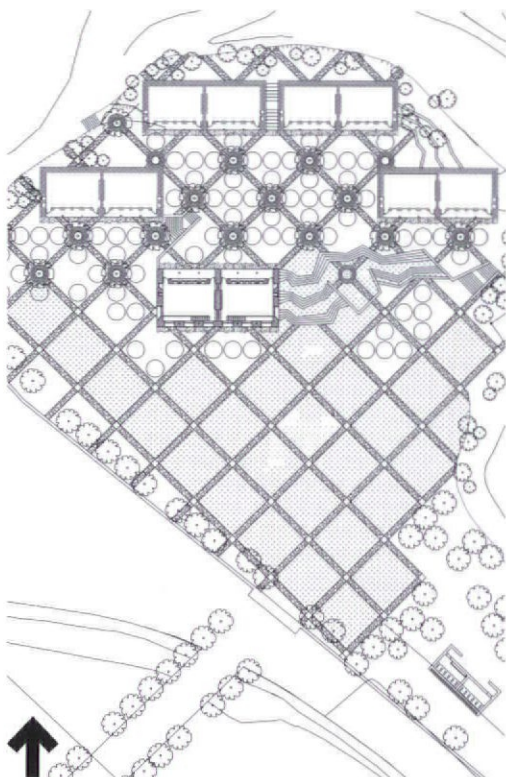
MAOSI, GANSU  
PROVINCE, CHINA

ARCHITECT

SCHOOL OF ARCHITECTURE,  
CHINESE UNIVERSITY OF HONG KONG








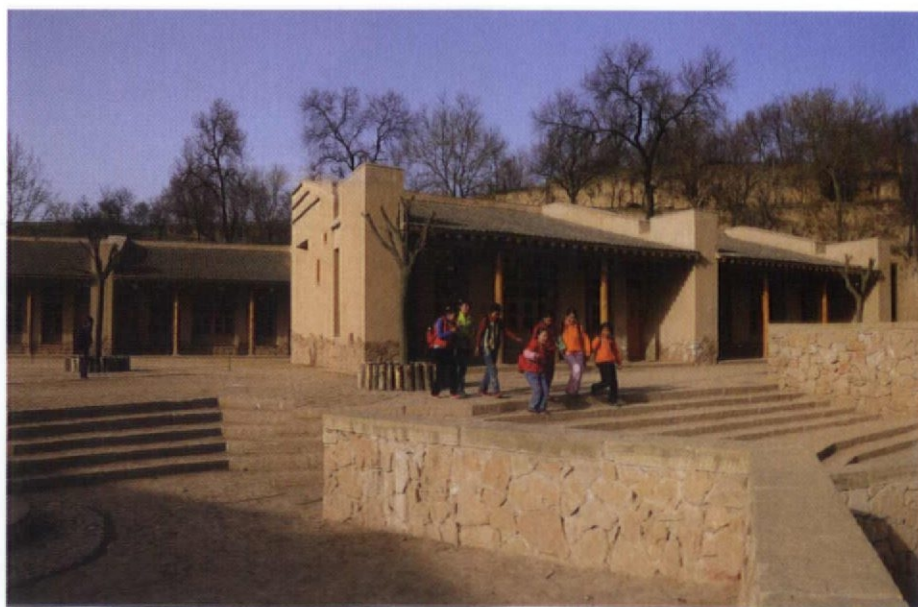
With his team of architecture students from the Chinese University of Hong Kong, Edward Ng was premiated in the 2006 AR Awards for a bridge across the River Po in Maosi (AR December 2006). When the river flooded, villagers either risked their lives using the old bridge, or were simply unable to cross the river. The new bridge changed all that.

Ng and his posse specialise in designing and building infrastructure in remote parts of China. Maosi, on the Loess Plateau in north-west China, is remote and beset by poverty and a harsh Altiplano climate. Here, limited resources challenge conventional concepts of architecture. But in this project for a primary school, Ng aimed to devise a building that would be low cost, dignified and environmentally sound. The school is divided into 10 single-storey classrooms in a cluster,

following the site's topography. Each south-facing unit enables maximum sunlight exposure and natural ventilation. Walls of thick mud brick provide thermal mass to maintain a stable internal temperature.

The project is firmly grounded in its locality – classrooms draw on the simple, monopitch forms of traditional houses and were constructed using the skills of the villagers. Along with the mud bricks, local materials, such as rubble, straw and reed were also employed. Roof tiles were recycled from around the village.

The project aims to act as a template for similar developments. A measure of its impact on community life can be gauged by school principal's reaction: 'Amazingly, we don't need to burn coal in winter,' he says. 'We can use that money to buy books for the children'. 



Opposite\_ The school is divided into 10 individual classrooms, oriented to maximise solar gain. The complex is rooted in its site and has an intimate, campus-like spirit  
Left\_ The form of the classrooms draws on simple, vernacular types  
Above left\_ Site plan

#### ARCHITECT

School of Architecture,  
Chinese University of  
Hong Kong, Hong Kong,  
China

#### PROJECT TEAM

Edward Ng, Mu Jun

#### CIVIL ENGINEERS

Shi Ziyi, Kong Guanghui

#### PHOTOGRAPHS

Mu Jun





# 101

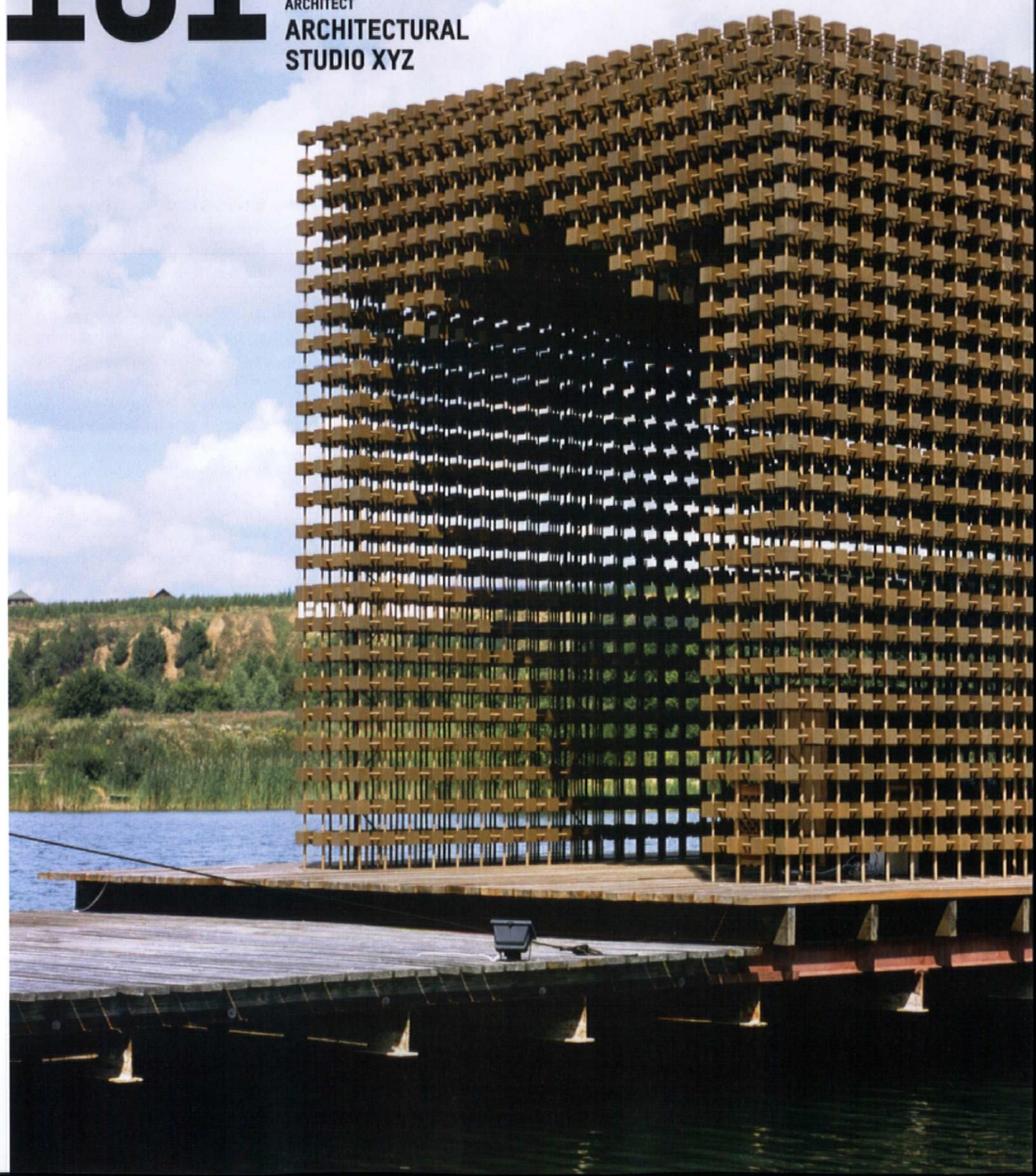
## TEA PAVILION

LOCATION

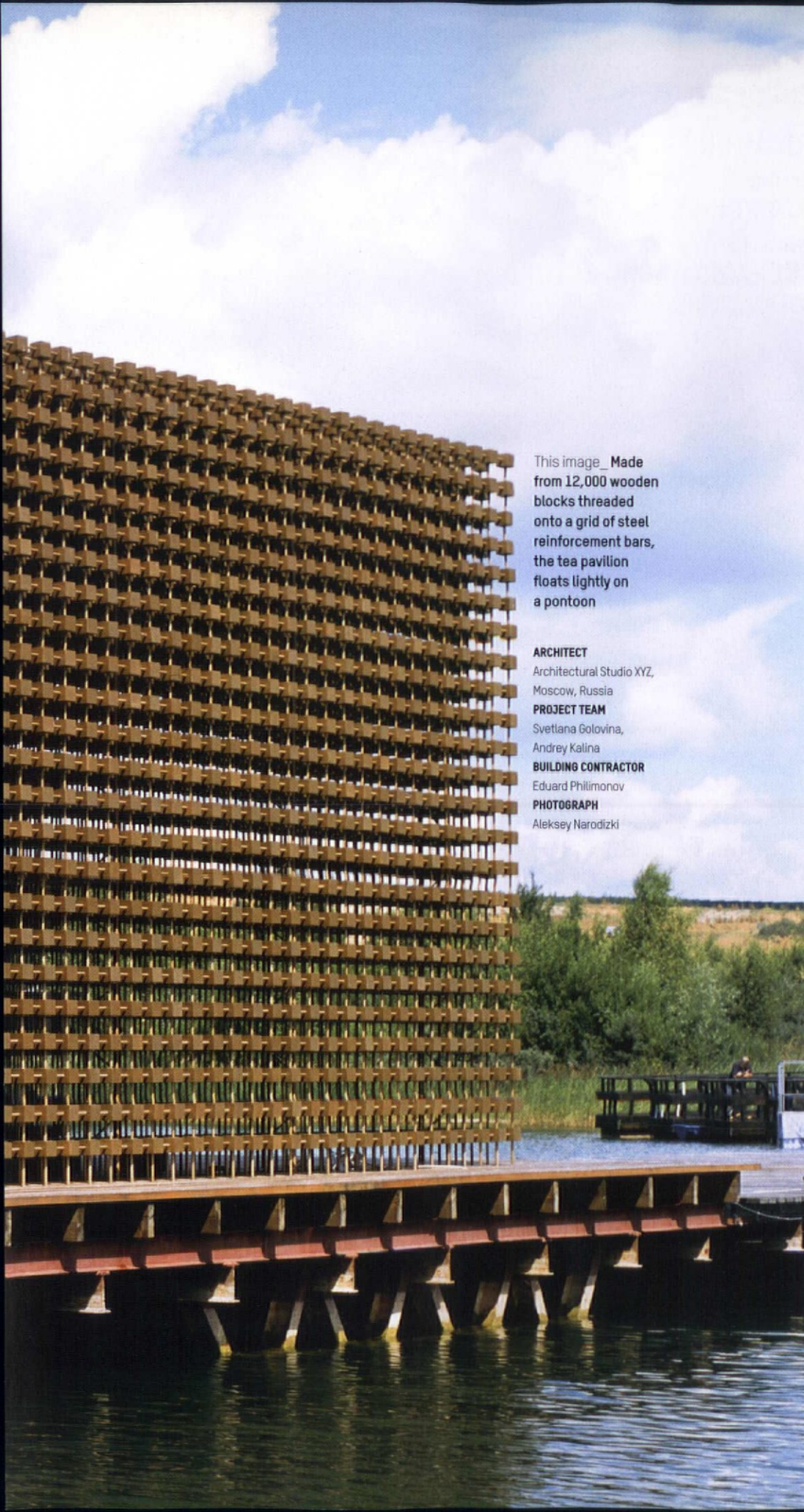
MOSCOW, RUSSIA

ARCHITECT

ARCHITECTURAL  
STUDIO XYZ







This image\_ Made from 12,000 wooden blocks threaded onto a grid of steel reinforcement bars, the tea pavilion floats lightly on a pontoon

**ARCHITECT**

Architectural Studio XYZ,  
Moscow, Russia

**PROJECT TEAM**

Svetlana Golovina,  
Andrey Kalina


**BUILDING CONTRACTOR**

Eduard Philimonov

**PHOTOGRAPH**

Aleksey Narodizki

■ This is the first Russian project to feature in the AR Awards, slightly distorting the fact that since the closure of state-run architectural offices, many individuals have ventured into private practice. It is already evident that the emerging generation of Russian architects are ambitious and optimistic, and will no doubt go on to produce fine work. Yet so far, few projects have exhibited the sort of rigorous architectural rationale that the AR seeks to promote, with the majority of the nation's new buildings responding to market forces and the client- and developer-led hunger for the vast and the vulgar. The authorship of this delightful, understated project, therefore, came as a pleasant surprise, being the work of Moscow-based designers Svetlana Golovina and Andrey Kalina, who operate as Architectural Studio XYZ.

This project is for a tea arbour that floats on a pontoon on a lake in a sports complex. Measuring 7.6m long, 4.4m wide and 4.6m high, the structural matrix comprises almost 12,000 wooden blocks, threaded onto a 184 x 184mm grid of steel reinforcement bars to form a rigid structure. In cross section, a profile has been eroded from the matrix, which helps establish what the architects call 'a Chinese character', described as being 'not so much a matter of shape as of sophisticated construction'. Threaded together on the metal frame, the wooden blocks are reminiscent of traditional oriental toy – little balls immured in one another. 





# 102

## FOCAL SHIFT FIREPLACE

LOCATION

LONDON, UK

ARCHITECT

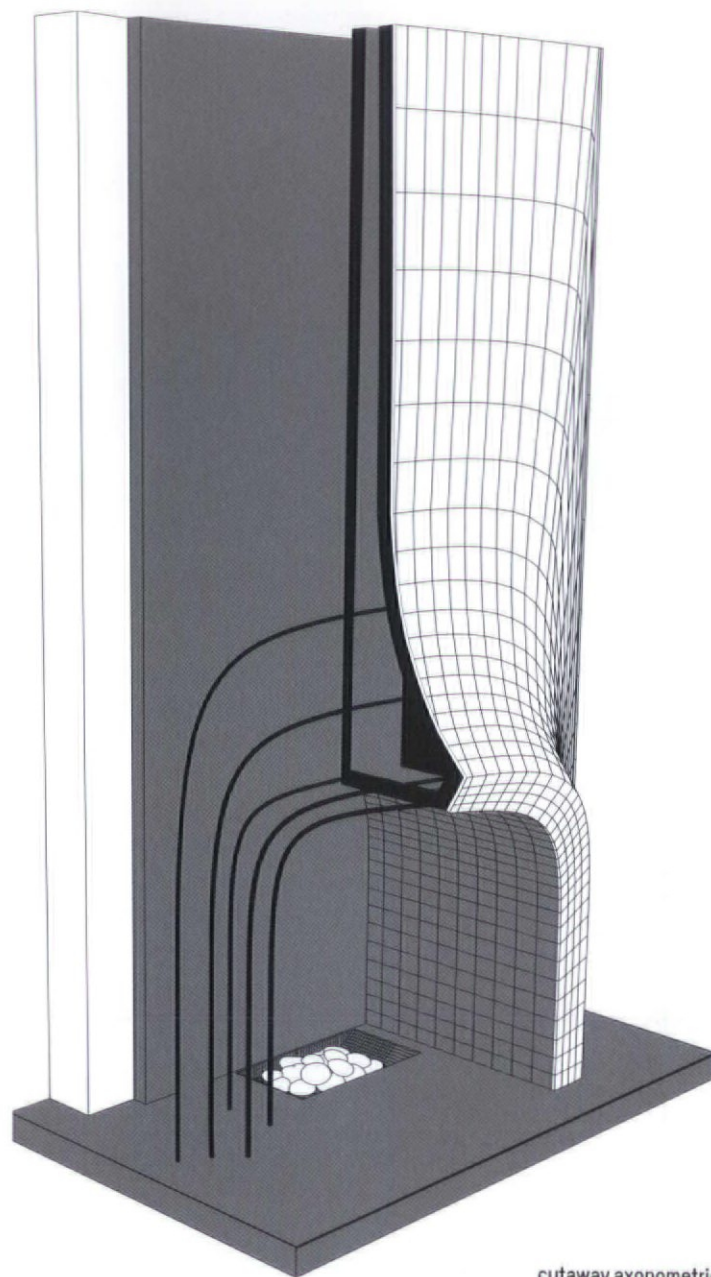
SCENARIO ARCHITECTURE







Left\_ Without wishing to sub-divide space, this gracefully twisted fireplace turns to address the sitting area in this open-plan terraced house conversion. This subtle shift in focus helps distinguish between living and dining areas



cutaway axonometric

#### ARCHITECT

Scenario Architecture,  
London, UK

#### PROJECT TEAM


Maya Carni, Ran Ankory

#### PHOTOGRAPHS

Amy Scaife

As the adage about buses goes, none appear for ages and then two or three come at once. For the AR Awards, this now applies to fireplaces, with this scheme being one of two warm glows to get the jury's attention (page 102). Focal Shift is a subtle yet sophisticated response to the problem that arises when Victorian terraced houses are forced to accommodate open-plan living. With the activities of cooking, dining and reclining all coexisting, such spaces can often lose any sense

of purpose. To remedy this functional dilution, Scenario Architecture redesigned the fireplace to twist towards the seating area. By shifting off axis, the fireplace now focuses on a more intimate snug that also incorporates the bay window.

Seamlessly morphing out of the orthogonal chimney breast, the external plasterwork creates a pleasingly curvaceous form. Inside the fireplace, polished, high-alumina, heat-resistant concrete forms the sculptural hearth. 



103

CHAPEL OF CRISTO SALVADOR

LOCATION  
TALCA, CHILE

ARCHITECT  
SUPERSUDAKA






Resembling a ceramic marquee, this Chilean church is more than just a place of worship. Located in an impoverished part of Talca, a mid-sized town around 250km south of Santiago, it also has a clear social mission of pastoral care and practical succour. Despite the constraints of budget (a mere \$60,000 for a 180m<sup>2</sup> building) and a scruffy, backstreet site, architects Supersudaka have created a dignified addition to a generally undignified public realm.

Based in Chile, Supersudaka is a light-on-its-feet, cross-fertilising collective of architects and designers with a fluctuating organisational

structure. 'It changes like a virus, depending on the requirements and complexities of the project,' says architect Juan Pablo Corvalán.

The welcoming, tent-like form of the church is generated by twisting a truncated pyramid, which Corvalán describes as 'more of a covered plaza' than a building, emphasised by the roughly paved floor and ceramic mosaic cladding resembling broken eggshells (a low-budget version of Gaudí). Recycled urban waste was used for the cladding, which reflects its surroundings' street-art vibe. Even the figure of Christ on the stone altar looks like a Banksy graffito. Such muscular

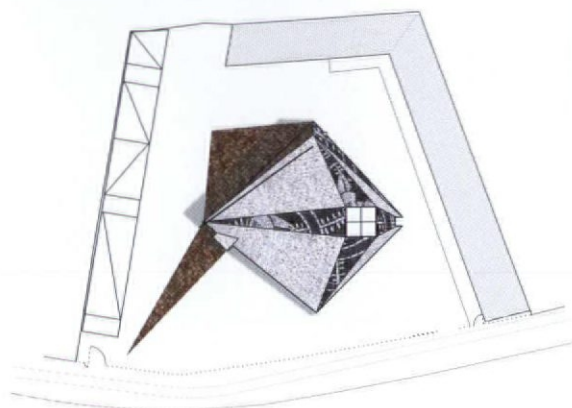
Christianity is intended to deter local vandals, not averse to casting stones and other objects. 'The cladding is easy to repair as it's already broken,' says Corvalán.

One section of wall is pulled away and enclosed with a metal lattice screen, rooting the building more intimately with its site while allowing natural ventilation. Soft daylight washes the plain white walls, deflected from a single, square roof-light. It's certainly not your average Catholic church, but fights the good fight nonetheless. Corvalán calls it 'a sign of optimism in harsh conditions; a light in darkness'. The jury agreed. 

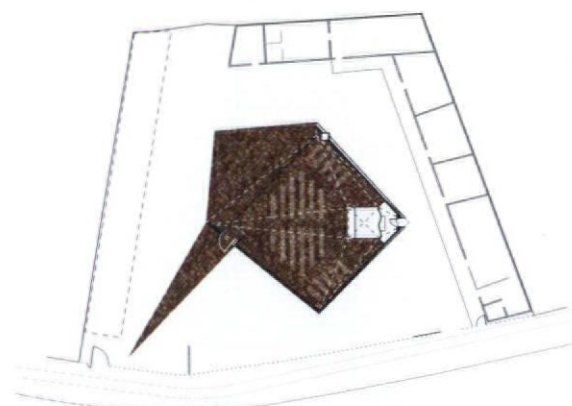




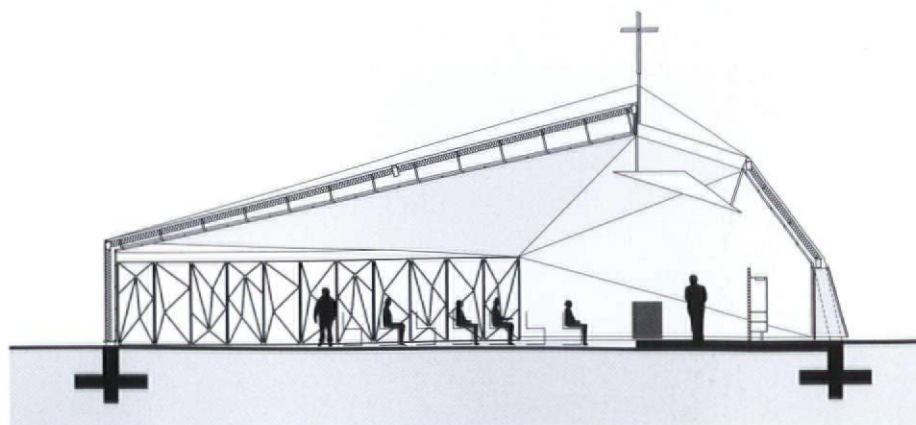
THE WELCOMING TENT-LIKE  
FORM OF THE CHURCH IS  
GENERATED BY TWISTING  
A TRUNCATED PYRAMID



roof plan



ground-floor plan



long section

**ARCHITECTS**

Supersudaka,  
Santiago, Chile

**DESIGN TEAM**

Juan Pablo Corvalán,  
Gabriel Vergara, Pablo  
Sepulveda, Jaime Pavez,  
Miguel Angel Reyes

**STRUCTURAL ENGINEER**

Cesar Moreira/  
Sigma Ingenieros

**PHOTOGRAPHS**

Cristobal Palma

Previous page\_ Clad  
in cracked tiles, the  
church resembles  
a ceramic marquise  
Top\_ The tent-like  
interior is washed  
with soft light  
Above\_ Detail of  
open-screen wall





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# 104

## CANOPY INSTALLATION


LOCATION

RAJOKRI, NEW DELHI, INDIA

ARCHITECT

SANJEEV SHANKAR

Readers might be familiar with this canopy installation, which originally formed part of a public arts festival in New Delhi (AR March 2009). Fabricated by locals from discarded cooking oil cans, it is the brainchild of artist Sanjeev Shankar, who aims to 'interrogate the teetering ecology of the city through the prism of contemporary art'. Shimmering like a piece of oriental armour, it also embodies the spirit of *jugaad*, a Hindi term relating to the practice of knocking up improvised, ad hoc solutions using materials to hand. Such responses are impelled by an often astonishing inventiveness that underscores a culture of scarcity and survival.

The canopy consists of two parts: a flat upper layer made from 945 can lids roped together like a patchwork and daubed with a bright pink pigment, plus a lower section of 692 can bodies, resembling a giant honeycomb. Because the cans are quite heavy (each one weighing around 700g), the bodies are joined together with bolts. Perforations allow light to dapple and percolate through the canopy. The jury admired the way in which the project transmuted mundane, discarded objects into a composition of authentic, rough-edged beauty, drawing on the skills of local metalworkers and the enthusiasm of the surrounding community who collected the unwanted cans. 



### ARCHITECT

Sanjeev Shankar,  
New Delhi, India

### PROJECT TEAM

Residents of Rajokri,  
Delhi: Karmdhari, Dileep,  
Sunil, Raj, Charandas

### STRUCTURAL ENGINEERS

Aurobindo Sen,  
Sanjeev Shankar

### PHOTOGRAPHS

Adam Roney, Sundeep  
Bali, Sanjeev Shankar

Clockwise, from  
above: Detail of  
can bodies, which  
are bolted together  
to form a metal  
honeycomb;  
assembling the  
canopy structure  
from waste cans;  
local metalworkers  
cut and perforated  
individual cans;  
the curved canopy  
shimmers like a piece  
of oriental armour









# 105

## FIREPLACE FOR CHILDREN

LOCATION

TRONDHEIM, NORWAY


ARCHITECT

HAUGEN/ZOHAR ARKITEKTER

Exhibiting the same sort of formal dexterity as the Focal Shift fireplace (page 94), Fireplace For Children has a surreal, folly-esque quality to it. The outdoor structure can be easily visualised set in an 18th-century country estate, but its actual location is in a modern kindergarten in Trondheim, Norway. Inspired by the Norwegian turf huts and old log constructions, the wooden, meringue-like form creates shelter for hardy Norwegians, who generally live their lives in accordance with the age-old Nordic mantra: 'there is no such thing as bad weather, only bad clothing'.

Providing a place for story telling, the structure is made largely from material scavenged from a nearby

building site and comprises 80 circular layers of timber, each formed by 28 chamfered-pine planks of diminishing length, separated by oak spacers. Geometric order, coupled with the relative scale of units that recedes as the structure rises, creates a delightful optical effect with shifting opacity as the viewer's eyes move around the space.

The timber superstructure is anchored to an in-situ concrete base that forms a sinusoidal perimeter seat. A double-curved sliding door was designed for locking the structure. The fire is lit in a shallow steel bowl that sits directly beneath the high-level vent, the internal surface of which already bears the rich patina of smoky air. 

Right\_ Chamfered-pine planks are stacked in diminishing rings to form this curious folly-esque fireplace, where children meet to play and recount stories together

### ARCHITECT

Haugen/Zohar Arkitekter, Oslo, Norway

### PROJECT TEAM

Marit Justine Haugen, Dan Zohar, Rani Ankori

### CONTRACTOR

Pan Landskap

### PHOTOGRAPHS

Jason Havneraas, Grete Fredriksen







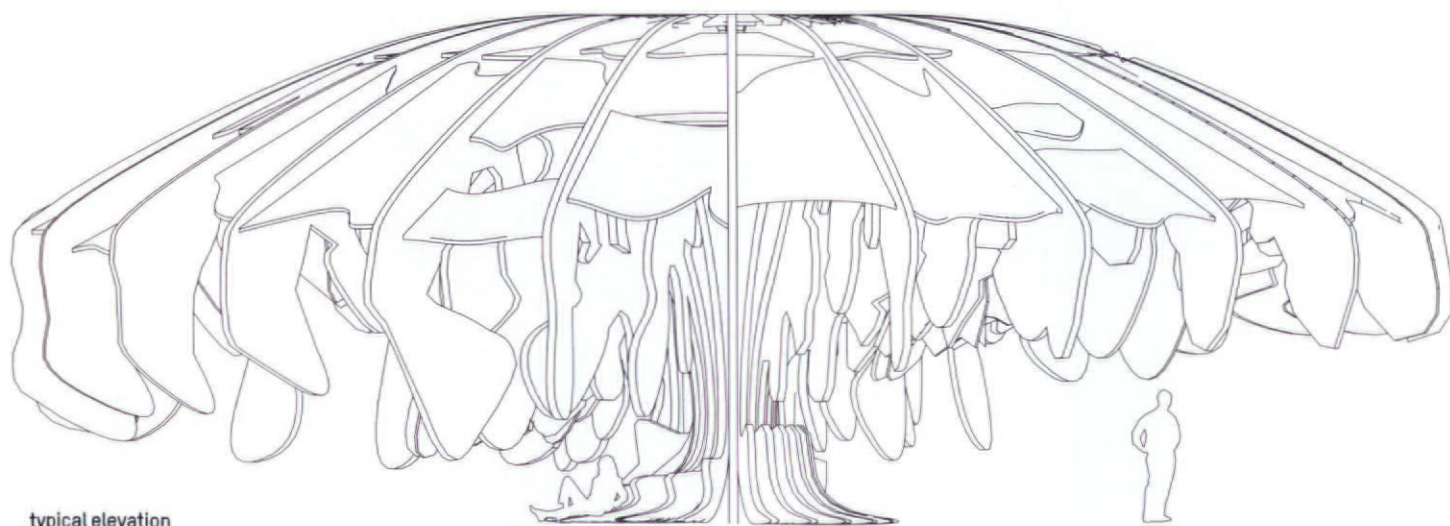


106

ANCIENT TREE PAVILION

LOCATION  
JINHUA, CHINA

ARCHITECT  
CHRIST & GANTENBEIN  
ARCHITECTS



typical elevation






Perhaps the most surprising thing about this bizarre structure is that it was designed by the Swiss practice, Christ & Gantenbein, who were also behind the refurbishment of the Swiss National Museum in Zurich (p84). This playful project for a new park in Jinhua finds C&G extemporising on a different theme, but both projects are linked by the creative use of concrete.

Christ & Gantenbein describes the drooping, arboreal confection as an 'ancient tree'. Amid the newly planted saplings in the park it does have a curious aura of antiquity, suggesting that it has been there from time immemorial. Its voluminous

canopy provides shelter from the rain and sun, and the deliberate, claggy imperfections of its casting and assembly contrast with the geometric precision of its surrounding landscape.

Constructed entirely from concrete, it celebrates the material's plastic potential and will doubtless weather into something even more gnarled and venerable. Though the judges were intrigued by its organic form and the manner of its making, some disliked the final outcome. It was one of those projects you either warmed to or not. Nonetheless, it finally passed scrutiny and forms a whimsical coda to other projects in this issue. 

**Above\_** The concrete branches of the tree shelter and enclose a tranquil space  
**Opposite\_** Children are attracted to the arboreal structure

#### ARCHITECT

Christ & Gantenbein,  
Zurich, Switzerland

#### PROJECT TEAM

Emanuel Christ, Christoph  
Gantenbein, Mona Farag,  
Benjamin Olschner

#### STRUCTURAL ENGINEER

WGG Schnetzer Pukkas  
Ingenieure AG

#### PHOTOGRAPHS

Iwan Baan



## Sex and space in London's Georgian society



**BOOK / The Secret History of Georgian London** By Dan Cruickshank Random House, 2009, £25

How does the style of a structure affect what goes on inside it? Are buildings playing along as Victorians and Modernists liked to think, or do they just sit there? Dan Cruickshank's venture into the world of sex and space, takes a Georgian approach to this idea: architecture is not much to do with life. Georgian brothels, Georgian molly houses and coffee houses and the Georgian alleyways around London's St Paul's Cathedral that were filled with exhibitionists, rapists, libertines and abductors, all looked exactly the same as everything else did in Georgian London. *Secret History* – witty, elegantly written and memorable – inadvertently reveals what Cruickshank previously hinted at in his more conventional histories of 18th-century architecture: that neo-classicists think that the Victorians were as wrong about constructional determinism

as they were about everything else. Architecture is about style and aesthetics; any other interpretation is mere sociology.

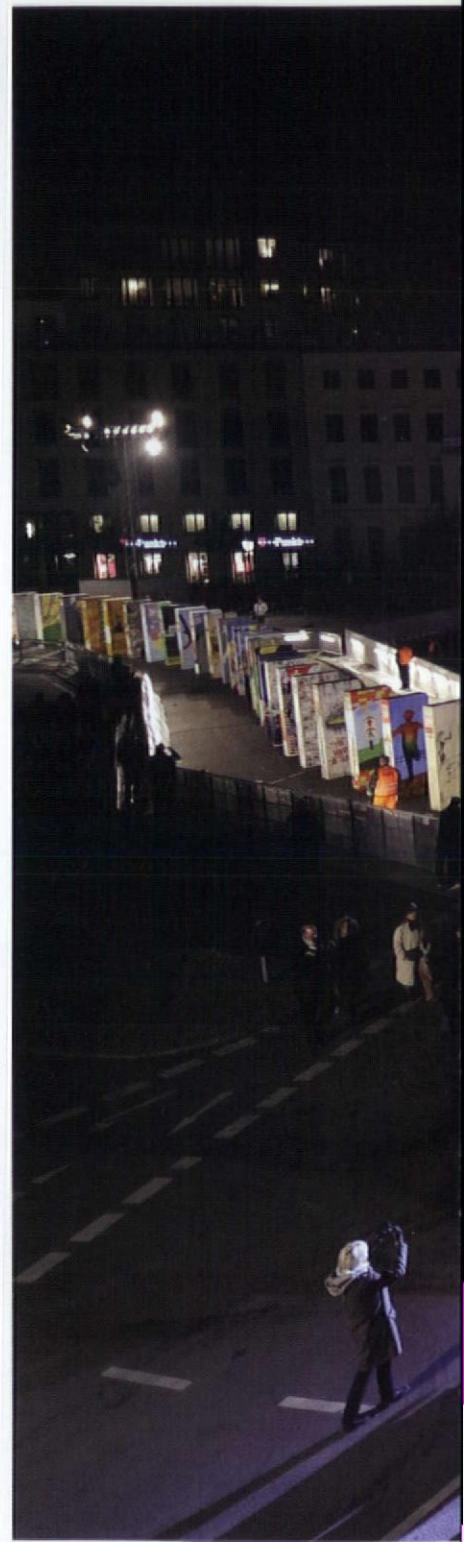
There are already quite a few books on this subject, yet in spite of his voluminous bibliography, Cruickshank entirely ignores them. But like other writers, he has combed through the salacious legal reports of Britain's most disgusting historical period to provide amusing anecdotes of famous tarts, courtesans and pickpockets. Cruickshank's own specialist knowledge provides descriptions of the *bagnios* and of the speculative buildings where ill-gotten gains could be had. But the real pleasure comes with the window the book provides into the mindset of enthusiastic neo-Georgians: what is it they really like about this stuff?

**BOAZ BEN MANASSEH**

✦ Full of in-depth knowledge of the era

✦ Carry on Georgians!

Below\_ On the 20th anniversary of the fall of the Berlin Wall, Germany celebrated by surrounding the Brandenburg Tor with brightly coloured dominoes (pictured), representing the former wall itself. Laid between the Reichstag building, Brandenburg Gate and Potsdam Square, the dominoes were ceremoniously toppled at 8pm on 9 November, marking this pivotal day 20 years ago.







TAKEN FROM THE SECRET HISTORY OF GEORGIAN LONDON: RAINER JENSEN/CORBIS



# Architecture is an affair, not primarily of individual buildings

## EXHIBITION / David Chipperfield: Form Matters

Until 31 January 2010,  
Design Museum, London, UK  
[www.designmuseum.org](http://www.designmuseum.org)

David Chipperfield's *Form Matters* exhibition at the Design Museum includes two short films and is accompanied by a catalogue that curator Rik Nys describes as an 'anthology'. 'Derived from the Greek *anthos* (flower) and *legein* (to collect), it (*anthological*) referred to the gathering of flowers... the interest resided in the combination and juxtaposition of different flowers, not in the individual stems,' Nys asserts. The exhibition demonstrates the art of gathering, and taken together, the projects displayed convincingly argue for a body of work rather than one, simple idea or stylistic tic. Twenty-five years of work is presented as a collage of artefacts: evidence of human intelligence and of design as an aspect of material culture rather than as art.

Insightful texts on the exhibit walls reveal that Aldo Rossi and Álvaro Siza are both important to Chipperfield. Form matters, we're told, and yet the statement is not simply didactic, but propositional, too. In the catalogue's accompanying short essays entitled: *On Form, Composition, Materiality and Language*, Chipperfield makes pithy arguments for a dynamic, intellectual energy, inspired by a 'capable' imagination. He argues for architecture that 'belongs',

one that offers 'no easy refuge' from the capacities of materials to inform form-making, nor from the power of technology to transform construction. In *Language*, he also acknowledges the influence of writing by Colin Rowe and Robert Venturi and the work of Labrouste, Asplund, Schinkel and Soane, the influence of which is sublimated in his own supple vocabulary of archetypes.

As an Architectural Association student in the 1970s, Chipperfield was taught by Su Rogers, David Shalev and Patrick Hodgkinson and by David Dunster at Kingston before this. Like his contemporary Eric Parry, Chipperfield's training took place during a period of transition. In *Language*, he says: 'By the 1960s, the energy of the modern movement was lost... While we are tempted to see postmodernism in architecture as an embarrassing phase, it potentially offered a new departure. Not only a new style, but a realisation that architecture is an affair, not primarily of individual buildings, but of the entire constructed environment and it must establish what we might describe as empathy.'

Empathy is an imaginative as well as an intellectual and emotional capacity and his work is evidence of their successful combination. Chipperfield defends the 'truth' of architecture as a heuristic and emotional and linguistic act. He seems at ease with functionalism, while remaining interested in decorum and in the public character of



the modern city; devoted to architecture as a humanist vocation. Chipperfield is also content with history and tectonics and in his work, neither dominates.

Models matter in his office and there are plenty here at various scales, some rough and others perfect. Mediating between the craft aspects of what architects do and what builders do, they are documents of imaginative investigation, looking and thinking. A well-crafted sectional 1:10 model of a dome in Berlin's Neues Museum (AR May 2009)

sits on a plinth, creating a sense that you're in the space looking up. Hundreds of hand-cut timber bricks sit side by side as evidence of someone's slow devotion to the art and science of building. At the lower level, the walls are plastered and staggered. Shadow, recession, matter, geometry, light, figure and memory conspire together in the rebirth of architecture from the shadow of its destruction. Candida Höfer's photographs of the museum make it appear like Pompeii or James Gandy's paintings of John Soane's Bank of England as a ruin.



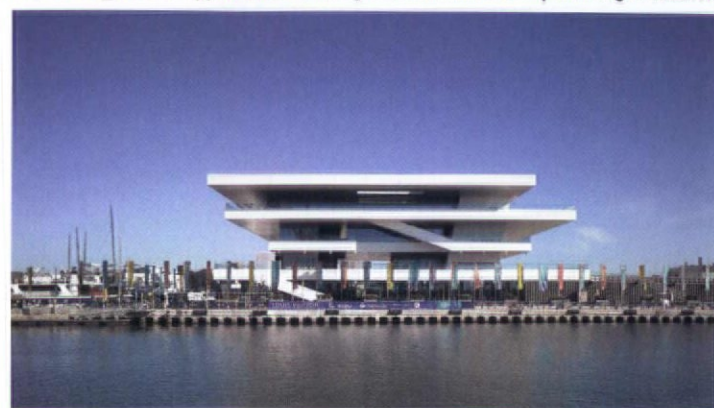
Below, left\_ Scale models emphasise the importance of model making. Below, centre\_ David Chipperfield. Below, right\_ The America's Cup building in Valencia



A private house in Oxfordshire also recalls Pompeii. Brick garden walls describe a series of courtyards and of rooms in a landscape, more bucolic than Palladio and more real than English Palladianism. Landscape and tectonics ground his rural projects without any of the effeminate self-consciousness that typifies the picturesque tradition and academic postmodernism. This artisan-like and agricultural approach can be seen at the Nine Tree Village development in Hangzhou, China. Twelve housing blocks

are distributed in a densely wooded valley site in response to topography, solar orientation and the psychological aspects of dwelling that define an almost invisible yet recognisable quality of being together.

Chipperfield's career so far, could be summarised as the attempt to make, or rather to remake humane habitats in the context of the amnesia of the 20th century. Collaboration with climate and customs and clients and coworkers seems the key to this delicate yet robust equipoise. There is a strange balance of



vulnerability and confidence in his work, of resisting endless flow and of accepting disequilibrium and re-establishing, or at least acknowledging, existing harmony. Balance also exists between asymmetry and explicit analogue. Even in his urban projects he is making houses homes for people to work in. This maternal quality isn't straining to be taken seriously; it takes you seriously.

The range of work in the exhibition is overwhelming. The Design Museum's director Deyan Sudjic must be applauded for having the nerve to juxtapose a Jan Kaplický retrospective with Chipperfield. In an era of 'anti-architecture', Chipperfield sustains architecture for me, and he reclaims the theatrical character of architecture from its recent and brief incarnation as spectacle. Speaking on film while showing a party around the Neues Museum, David Chipperfield declares: 'We believe that architecture has the capacity to move us more than any of the other arts... and that a ruin has almost more capacity to move us than a complete building.' Unlike

the narcissism of 'star architects', his work is embedded in place and manifests figuration, time, memory, nature and even decay. This is soul food for the heart, body and mind. It reminds us that architecture is mortal.

When I was a student, Chipperfield offered us a glimpse of how to be an ethical and poetic architect. Twenty years later, he offers the profession a way out of its denial about pomo on the one hand and its adolescent fixation with being original and new on the other. Rik Nys and Gemma Curtain have curated a show that every tutor and student of architecture should visit. We can all learn from David Chipperfield's optimistic, and circumspect example.

**PATRICK LYNCH**

**+ Chipperfield anthologised**  
**— An overwhelming catalogue of work to relish**



## A limited yet boundless sensory explosion in darkness



**EXHIBITION /**  
**Miroslaw Balka:**  
**How It Is**  
 Until 5 April 2010, Tate  
 Modern, London, UK  
[www.tate.org.uk/modern](http://www.tate.org.uk/modern)

One of the peculiar things about *How It Is*, Miroslaw Balka's installation in Tate Modern's Turbine Hall, is that what it really makes you see is the building around it. It's as though this box

of blackness forms a reverse 3D-picture frame and a compact volume of pure visual nothing, working partly as a sort of camera obscura for the Tate's dour, sour industrial elegance and specific, mute colour – which suddenly appear vivid as sunlight to your dimmed-down senses.

That's only one peculiar thing, of course, and probably the one of least interest to anyone who's not an architect.

Of all the Turbine Hall Unilever installations, *How It Is* looks right at home – a massive container of I-beams and steel panels – lifted up so you can see that ramp. For all the world, it looks like it might just have been shipped in and deposited anywhere in the building.

In this exhibit, Balka focuses on recent heavy Polish history, with the entrance ramp likened to the trucks which took Jews away to concentration camps in Treblinka and Auschwitz. But if you visit the Tate website, you'll find over-lively animation suggesting texts and sound installations, like a bad ad that misses the film. In wondering what you're getting into is the crux and substance of this piece. As you walk into that vast, open-ended container of sightlessness, all your senses go weird; people sort of loom or gleam up at you out of the darkness. Indeed the people – you, the audience – are the real exhibition; some unnerved and refusing to go in, some laughing, stamping and whooping, often insulating themselves from this simple extreme of experience with little flashes of their phones. A bit like life, really.

The real trick is the defamiliarisation. Inside, you can't tell how big it is (even though you've walked right round the outside of its 10 x 13 x 30m bulk) or what type of nothing lurks inside. If you're planning to go, skip this next bit; the small deliberate surprise is that once you do slam into that

wall at the end, you discover a gentle, fine velour that is sweet and straightforward to navigate the edges by your fingertips.

While I was there, visitors were treating it more like a ride than an art trip, but I guess you can second-guess that on time of day and week. I was tempted to write this in situ and I bet some people do try out things like that, camping out and tripping people up like a reverse version of Olafur Eliasson's sun in *The Weather Project*; the opposite way of avoiding the waning year outside. I also saw several blind or partially sighted visitors; interesting in itself. It's an oddly intense experience: the three-dimensionality of that spatial overload; the open-end view of the building made oddly significant and the strangeness, the other-and-sameness of the people around. The text blurb suggests it focuses you inwards, but I found the opposite; inwards is blacked out. You can read content in it if you want. For me it was the pure operation of spatial awareness, a realised absence. And worth the detour.

**KESTER RATTENBURY**

**+ Realm of the senseless, with a surprising soft centre**  
**– More fairground attraction than art trip, to some visitors**

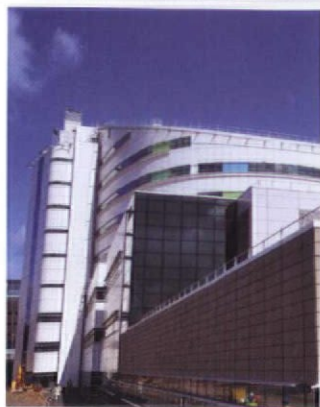


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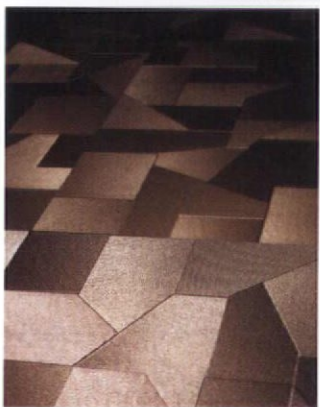
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The Puzzle range by Tile of Spain member Gres Catalán features eye-catching metallic glazed tiles. The surface of these porcelain tiles consists of irregular shapes, which draw the eye away from the tile edges and create an effective and consistent pattern over a large space. They are available in three colourways and sizes of 57x57cm, 47x57cm and 10x57cm. For details, visit [www.grescatalan.com](http://www.grescatalan.com)



### VONDOM ENQUIRY NUMBER 905

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



### HÄFELE ENQUIRY NUMBER 907

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



### CORUS ENQUIRY NUMBER 902

ZEP Leisure Park in the Netherlands is a complex housing an amusement park, shops and more. For optimum wall protection, Nio Architects chose Corus Colorcoat HPS200 Ultra®. With its market-leading colour and gloss retention, Colorcoat HPS200 Ultra® pre-finished steel was specified for the external cladding, fitting to their purpose that will remain true for the maximum length of time.



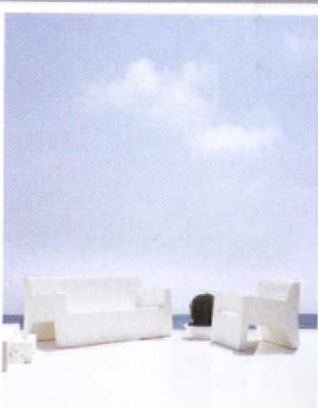
### ARMSTRONG ENQUIRY NUMBER 904

Exclusive to Armstrong®, Tech Zone is a partnership with leading manufacturers of lighting fixtures, air diffusers, chilled beams and sprinkler systems, offering solutions to challenging design aesthetic and technical zones with standard elements. Easy to specify and install, it is compatible with popular building modules. Armstrong can also customise solutions to meet your individual needs.



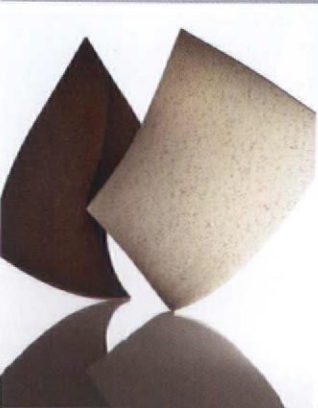
### VONDOM ENQUIRY NUMBER 906

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



### ARTIGO ENQUIRY NUMBER 908

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







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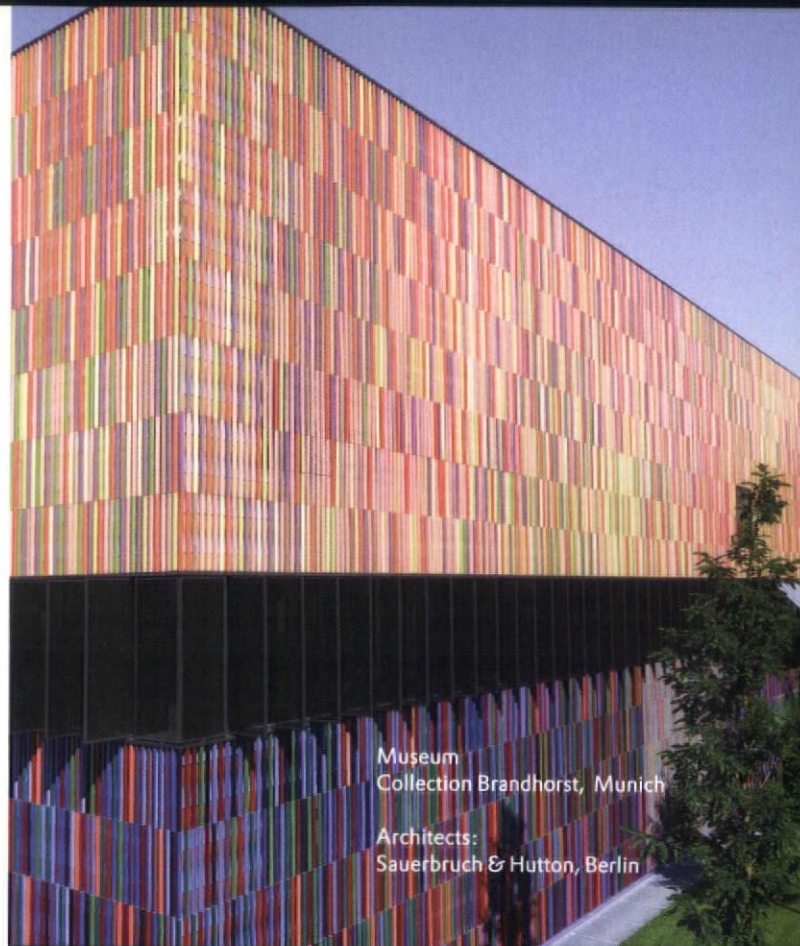


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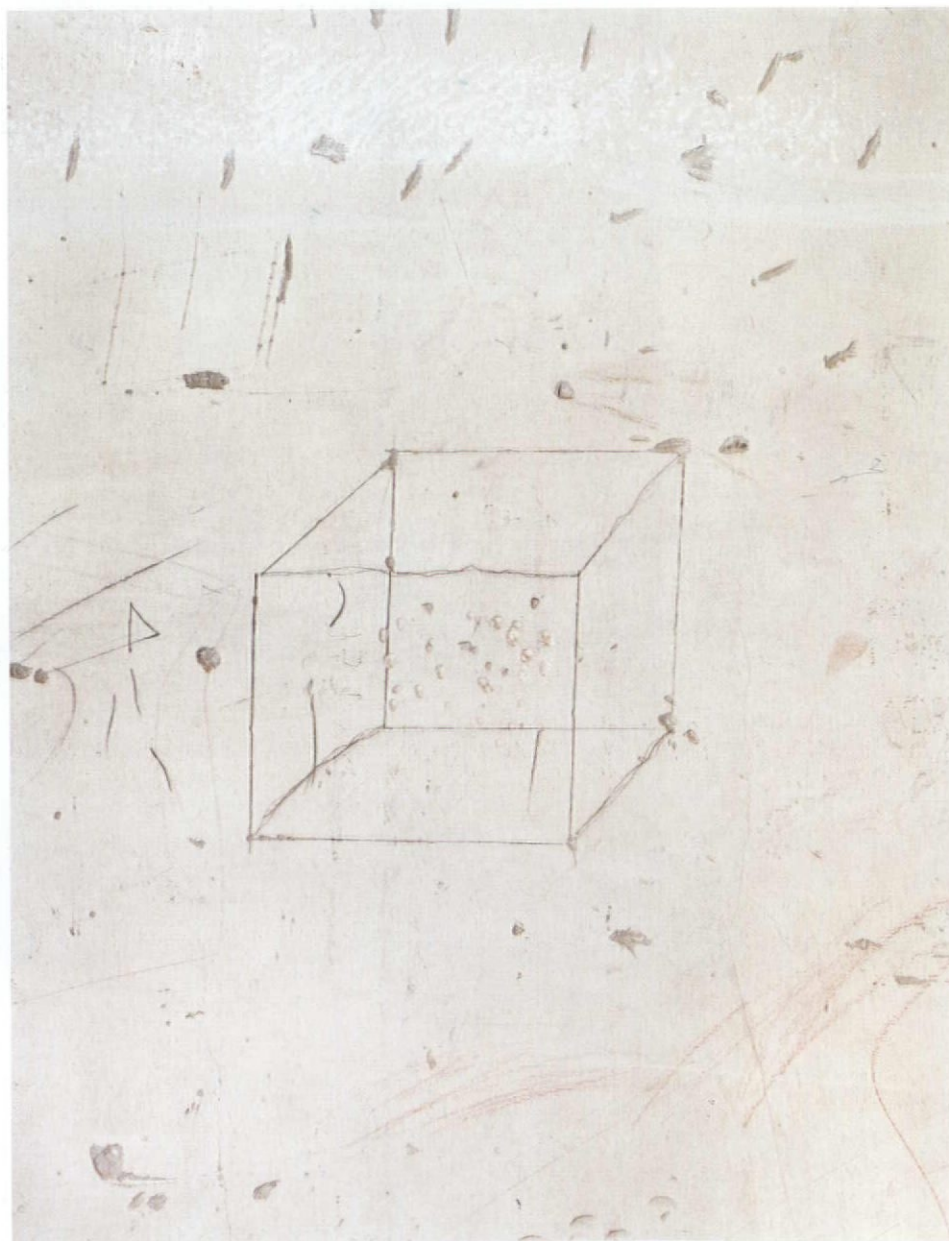
## A CAPTIVE'S CUBE

ADAM BROOMBERG AND OLIVER CHANARIN

This photograph, taken in a Iraqi prison by the artists Adam Broomberg and Oliver Chanarin in 2006, is part of the series *The Red House*. The artists concentrated on the marks and drawings made by the incarcerated on the walls of their cells.

**RUT BLEES LUXEMBURG**

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





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